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Project 2: eBook Project

Course Title	2D Core Design Studio IV
Course	DESN 310
mnemonic	
Section number	F001, F002, F003
Instructors	F001: Jonathan Aitken F002: Charles Dobson F003: Casey Hrynkow

Project Context

First generation eBooks are dominated by Kindle, Sony, and now iPad. But as in many early adaptations of technology, old patterns have been mapped onto new media. In this case, eBooks function largely like traditional print—the concept of discrete pages, a linear narrative, a static interface—all endure. In some cases, one can even turn pages with the flip of a finger, accompanied by a “swish” sound effect!

Second generation technology allows for a rethinking of an application from the ground up. In this instance, the new tablet platform (eg Apple’s iPad, Blackberry’s new PlayBook) offers an almost dizzying array of possibilities; indeed over a hundred thousand applications (apps) exist already. Full use of a tablet for “book” publication requires rethinking the nature of a book itself. It might include video, animations, kinetic typography, hyperlinks. It may evolve more as a computer game than a linear narrative. A “story” might be presented in layers, allowing tangential exploration of one topic before proceeding to another. In fact the story itself may be too linear a concept for this new media.

Project Description

What will a second generation eBook look like? Working in groups of 3, and using the subject/topic/theme presented in your section, develop a new paradigm for an electronic book.

Consider:

- media—what needs to be embedded in the app? what are the limitations? (eg Flash not yet supported)
- gaming—do video games, especially art based games offer any clues?
- alternative narrative structures—gaming, video, oral storytelling, performance art
- message delivery—video, text, photo, hyperlinks, etc
- interaction design—how will a user explore? read? can they go “deeper” before moving “forward”
- input/output—what other means of human/computer interaction exist? type/touch/draw/speak?
- metaphor—how will a user come to understand the media, how will he/she penetrate it?
- scalability—potential for use on an iTouch/iPhone?
- typography—static? kinetic? what is its role in this media?
- new media/digital/interactive art—what has been done recently, what perspectives does this offer?

Research both the topic area as well as the media platform itself. Rarely will such an opportunity to design for an emerging media present itself. Be creative. Explore wildly.

Project Content

Charles Dobson’s Section

Memories of the Waldorf Hotel

Vancouver’s historic Waldorf Hotel will re-launch on Saturday October 30th as a boutique hotel that supports and showcases the latest in music. ECUAD design Prof. Haig Armen and a team of ECUAD students will work with the new Waldorf to document the hotel’s long history and renowned tiki bar, presenting a mix of news clippings, photos, video

interviews and other historical documents on an innovative digital memory site. The eBook project will take a selection of this material and create a virtual, collaborative memory book that tells the Waldorf's stories. The Waldorf team will collect content and provide an outline and sample to students, and will be available to consult with the student teams.

Jonathan Aitken's Section

Sane + Social: Coping with Social Media by Alexandra Samuel

Alexandra Samuel is the Director of Emily Carr's Social + Interactive Media Centre and a blogger for the Harvest Business Review (HBR). Her proposal for an eBook, *Sane + Social*, is under review at HBR, which is developing new digital offerings to complement its print journal, books and web site. *Sane + Social* fuses productivity tips with self-help to offer a practical, readable and good-humored guide to working effectively in the social media era. The book will combine selected blog posts for HBR with original material that discusses different social media tools; the text can be complemented by experimental elements that embed the platforms under discussion (e.g. Twitter, FaceBook, Gmail) directly in the text so that readers can immediately try out the techniques. This is also a title that could benefit from social elements like collaborative commenting by readers. Alexandra will be available to consult with students and can be actively involved with project teams

City of Glass by Douglas Coupland

This collection of essays and photographs offers a playful tour of Vancouver. An eBook version could be proof of concept for an alternative kind of travel book. In addition to the essays and photographs in the print version, students may wish to incorporate other kinds of functionality like mapping, webcam feeds or city directory information. Coupland may visit the class later in the semester.

Casey Hrynkow's Section:

The S3D Centre Guide to Stereoscopic 3D Filmmaking

From Avatar to experimental film, stereoscopic 3D is transforming the way films are made. Emily Carr will be one of North America's leading centres for research and training in S3D filmmaking, thanks to a \$500,000 grant that launched our new S3D Centre and allowed us to purchase studio-quality equipment. The Centre needs an eBook to support its training and marketing activities with the definitive collection of resources on all aspects of S3D filmmaking. The eBook will include original and previously published articles on S3D, film clips and stereoscopic still images, and interactive elements that explain crucial concepts in stereoscopic imaging. All materials will be collected by the S3D Centre team, and an outline and sample content will be provided to students. A member of the S3D Centre team will be available to consult with students.

Off the Eaten Path by Bob Blumer

Bob Blumer is a chef and food enthusiast; his TV show, *Glutton for Punishment*, is one of the top shows on the Food Network Canada. *Off the Eaten Path* was his third book, incorporating recipes, cooking techniques, and Bob's original art works. Students will have access to the book's digital proofs and text, and may also be able to incorporate footage from Bob's two TV series, as well as content from his blog or Twitter profile. Students may be able to present their work to Bob Blumer and to the company that produces his TV shows.

Project Learning Outcomes

As a result of successfully completing this project, students will:

- further develop their abilities in applying research to design;
- show competence in digital literacy, understanding specific issues and challenges in shaping communication models for emerging technologies;
- apply professional design practice to new forms;
- develop their abilities to clearly articulate and critique creative ideas;
- be able to produce design that is expressive, that reflects content and articulates meaning;
- learn to work effectively in teams;
- Move flexibly between different modes of thought (convergent/divergent, concrete/abstract, logical/intuitive) in responding to design problems and opportunities.

Project Requirements

Projects must include the following:

Weekly progress

Students will be expected to show their weekly progress in research and design.

Design Process Book (as indicated in the outline)

Students demonstrate the course learning competencies by recording their design process and methods in a process book. It consists of:

Documentation of the project process including:

- Summary of research (8-10 page written document summarizing literature and providing the context for your proposed solution. Must include a bibliography)
- Visual research (the visual context for your work)
- Exploration (sketches/drafts/layouts/ideation);
- Refinement and conceptual development (show the evolution of the idea)
- Final proposed solution (images of work with textual rationale)

Self-assessment:

- reflections on processes, methods, ideas, solutions and management strategies.
(what worked, what didn't, what you might do differently next time)

Final Design

This may take a variety of forms, depending on media chosen. Wireframing, storyboarding, interactive design—all are acceptable forms of presentation. Professionalism is key as the final work will be presented to the class and an industry representative.

Due Dates and Milestones: (note, projects are due at beginning of class on scheduled due dates)

Project briefing: Oct 27

Industry Briefing: Nov 3

Initial research and ideation: Nov 10

Research summary and application to one direction (possible industry feedback): Nov 24

Final Presentations to sections: Dec 8

Final presentation of selected students to full group and industry: Dec 13

Critique, Process book for all students: Dec 13

Note: Electronic book publisher BookRiff may consider using elements of final designs in creating templates for eBooks.

Evaluation

Professionalism/Presentation	20%
Process	35%
Realization	45%
Total	100%

Evaluation Criteria

Projects submitted late for the major deadlines listed in this Course Outline will not be presented to the class at a later date, and will receive one grade increment deduction per day, until an F is the only possible grade remaining.

Incomplete or late weekly progress reports will receive a reduced grade for Professionalism. "Incomplete grades may be granted by the instructor in cases where the student has been unable to complete the course work because of circumstances beyond their control." (*Emily's A to Z*)

The ECUAD grading system, as outlined in the Student Policies and Regulations section of the website (<http://www.ecuad.ca/studentservices/policies>) will be followed. Here is a detailed and more specific breakdown of evaluation criteria that will be used for this project.

Grade	Grade Requirements/Description
A+ 95 – 100% A 90 – 94% Outstanding Distinguished	Final project is conceived with a high level of originality and creativity, yet supported clearly and plausibly with research from a variety of scholarly sources and from different perspectives. Presentation of the process work is professional, clear and interesting, leading a viewer logically from a concise design brief to final outcome, with appropriate depiction of idea development. Typography and layout have been considered carefully, imaginatively, yet it is easy to understand the concepts explored and follow the reasoning behind the design. Presentation design does not eclipse nor mask content.
A- 85 – 89% Excellent B+ 80 – 84% Very Good	Final project is conceived with originality and creativity, yet supported with research from a variety of scholarly sources and from different perspectives. Presentation of the process work is very good, but is fairly straightforward. Viewer is able to easily understand design brief and its relation to final outcome, but some steps may be hard to follow, or are not as well supported as others. Typography and layout have been considered and it is easy to understand the concepts explored and follow the reasoning behind the design, but process presentation may not be as interesting as content.
B 75 – 79% Commendable B- 70 – 74% Good	Final project is conceived with some originality and creativity. Research from a variety of sources and from a few perspectives is given, but not as thorough as it might have been. Viewer is able to understand design brief and its relation to final outcome with some difficulty. Many design steps are hard to follow, or are not as well supported as others. Typography and layout have been considered to some extent, but harder to follow the development of ideas. Presentation of the process work is good, but is straightforward.
C+ 65 – 69% Competent C 60 – 64% Satisfactory	Final project is conceived with adequate originality and creativity, but clearly more ideas and solutions should have been explored and considered. Research from a few sources and from one or two perspectives is given, but not as thorough nor as scholarly as it might have been. Many references are to web sites. Viewer is able to understand design brief and its relation to final outcome with some difficulty. Many design steps are hard to follow, or are not as well supported as others. Typography and layout have been considered to some extent, but harder to follow the development of ideas. Process presentation adequate, but is not well considered, uninteresting. It may appear rushed.
C- 55 – 59% Pass D 50 – 54% Marginal Pass	Final project is conceived with no real originality or creativity. Only one or two ideas and solutions seem to have been explored and considered. Research is poor overall—most design decisions seem to be arbitrary and intuitive without reasons given. Viewer is not able to understand design brief and its relation to final outcome without verbal explanation. Large gaps in design steps. Typography and layout are poor. Process presentation poor, uninteresting. It may simply be presented as a scrapbook/sketchbook. It may appear rushed.
F 0 – 49% Fail	Final project done quickly or at the last minute. Professor not shown progress of ideas each week. Little to no research. Other reasons for an F grade include: <ul style="list-style-type: none"> - Projects that depart significantly from <i>approved</i> proposal. - Lacks a thesis, or ideas comes from another designer without proper documentation. - Sub-claims and evidence are irrelevant to stated thesis. - Ideas are unclear or disorganized. - Project is off-topic, in part or in whole. - Ideas are difficult, even impossible, to understand. - Serious and persistent errors in grammar, usage, punctuation, and/or spelling. - Citations are incomplete or absent. - Design work is plagiarized, in whole or in part, or student collusion has occurred.