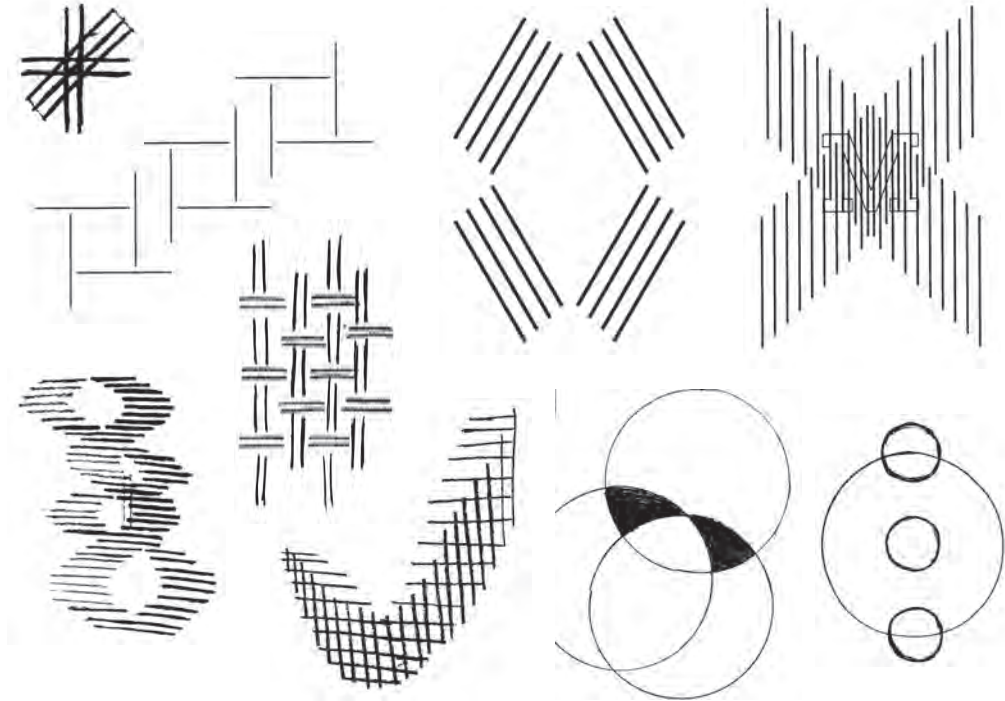
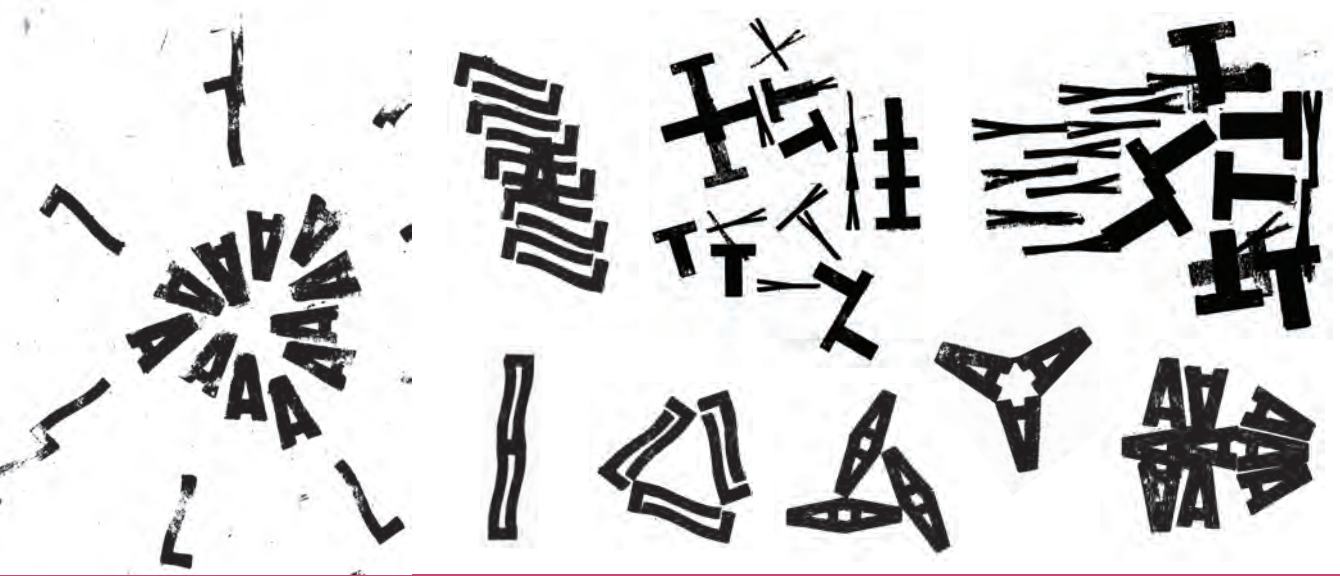


DESIGN PROCESS
ADI DAHIYA

LINE & CIRCLE SKETCHES

These sketches represent the beginnings of my graphic design process and its development for the semester. Each was created given a set of constraints on the types of lines that could be drawn - only vertical, only horizontal, with & without overlaps, etc. A few hand sketches were later digitally traced in Illustrator.





TYPE EXPERIMENTS

Using only a couple letters at a time, these letterpress experiments were some of my first attempts at creating some abstract forms using type. I tried creating both patterns and iconic shapes with the forms, but had more success with patterns. Although only one of these letterpress attempts made it into a final product, the overall process helped to loosen up my ideas about shapes and type.

INTERPRETING TEXT

For this project that called for a body of text to be translated into a graphic interpretation, I naturally picked the lyrics of a song that I was familiar with. I tried to use what I had learned about using type as pattern while using a bold, repetitive tagline as the foreground. As I worked through iterations of this piece, I solved issues of visual hierarchy and negative space; I found that my final composition was much cleaner and more resolved than my initial sketches.



Rhythm, repetition

- What's the visual hierarchy? What to look at first?
- Think more about the negative space - it seems cluttered right now
- Should the composition be seen as 2 elements? or 3?

breaking the repetition



Daft Punk Paradise Garage Beach Boys Modern Lovers
Niagara This Heat Pere Ubu Outsiders Nation of Ulysses
Mars The Trojans The Black Dice Todd Terry the Germs
Section 25 Althea and Donna Sexual Harassment Dorothy
Ashby PIL The Fania All-Stars the Bar-Kays The Human
League The Normal Lou Reed Scott Walker Monks Joy
Division Lower 48 the Association Sun Ra Scientists
Royal Trux 10cc Eric B. and Rakim Index Basic Channel
Soulsonic Force Juan Atkins David Axelrod Electric Prunes
Gill Scott Heron The Sims Faust Mantronix Pharoah
Sanders and the Fire Engines The Swans The Soft Cell The
Sonic Youth Paradise Garage Beach Boys Modern
Lovers Niagara This Heat Pere Ubu Outsiders Nation of
Ulysses Mars The Trojans The Black Dice Todd Terry the
Germs Section 25 Althea and Donna Sexual Harassment
Dorothy Ashby PIL The Fania All-Stars the Bar-Kays The
Human League The Normal Lou Reed Scott Walker Monks
Joy Division Lower 48 the Association Sun Ra Scientists
Royal Trux 10cc Eric B. and Rakim Index Basic Channel
Soulsonic Force Juan Atkins David Axelrod Electric Prunes



I'M LOSING MY EDGE
I'M LOSING MY EDGE
I'M LOSING MY EDGE
I'M LOSING MY EDGE

I hear that you're buying a 3 1/2" stereo system with an amplifier and a 12" speaker. You're going to be listening to the best of the best. You're going to be listening to the best of the best. You're going to be listening to the best of the best.

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BUT I WAS THERE

I'M LOSING MY EDGE
I'M LOSING MY EDGE
I'M LOSING MY EDGE
I'M LOSING MY EDGE

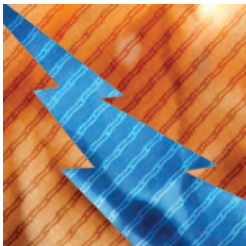
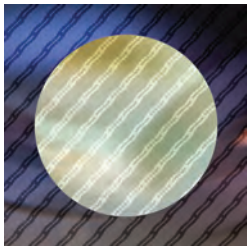
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I WAS THERE

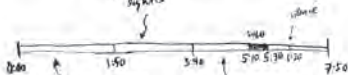


SONG: Birth and Death of the Day

ARTIST: Explosions in the Sky

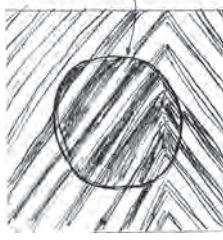
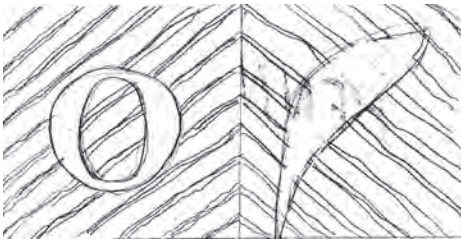
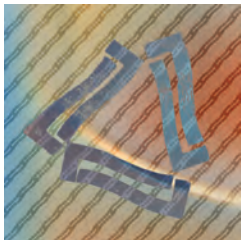
① rhythmic, rhythmic
sights

-woody, orchestral
-lyric, dramatic



② abstract, heavy
building up
starts in background

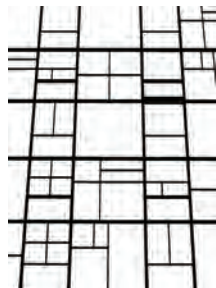
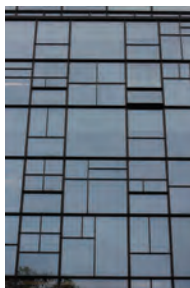
abstract, heavy
beats →
transfers to
down roll over
melody



INTERPRETING SOUND

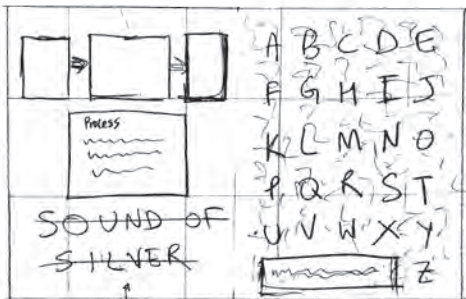
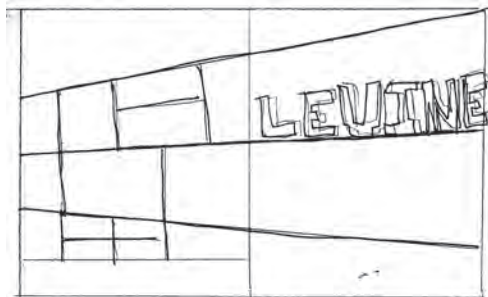
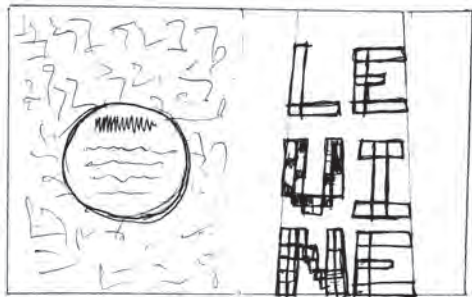
To pick a sound to represent in my vinyl cover, I listened through and took notes on a handful of instrumental songs, eventually settling on **Nostrand** by **Ratatat**. I was able to integrate one of my forms from the letterpress experiments as the slanting background pattern. At first, I was very drawn to the image of the inverted circle in the top left sketch; I later moved away from this and tried other blending modes because this was overpowering the composition. The final result is on the facing page.





TYPE FORM

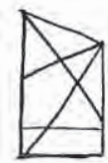
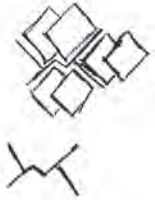
To create my own display typeface, I picked a fairly flexible grid from the start - this helped a good amount in making the initial letter forms and also naturally lent itself to the stylistic block accents (filled-in blocks) in the typeface. Certain letters were still difficult, however, due to a limited arrangement of blocks (for example N, M, X) and required the creation of new modular grid elements. The page spread was motivated largely by a desire for a clean, monochromatic aesthetic. Also, many of the layout issues I had were resolved by creating a background pattern from the alphabet of letter forms.

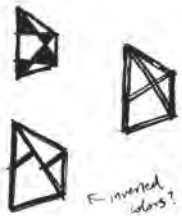


HEAVY
CONSTRUCTION

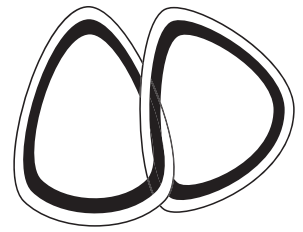
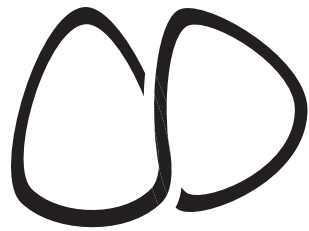
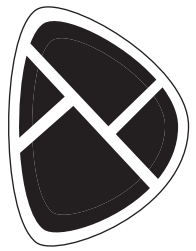
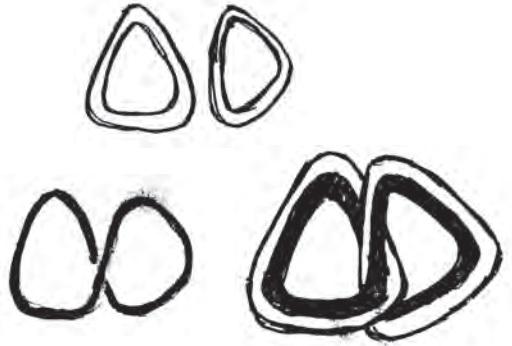
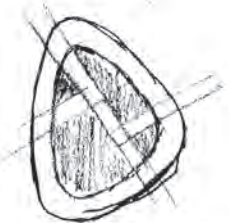
LOGO

A personal logo is always a daunting endeavor; one is almost always left wanting to continue tweaking and improving on it. I started with a large number of sketches, drawing from the marks and patterns I had been using all semester. I narrowed it down to two logos that both attempted to subtly represent the letter D (my last initial) and tried to merge these two forms. In the end, however, I settled on a simpler, more iconic version of one of these logos - using my initials combined with the aesthetic of an infinity sign - ∞





inverted colors?



PROCESS BOOK

Even this process book had some design process behind it; I started with some interesting geometric patterns and a simple grid system for process annotations. For the cover, I drew out a collection of random-looking tiled shapes that formed a pattern similar to a tessellation. The color scheme was inspired from the organic-looking art form below.

