Unbuilt Clemson Design Project

Clemson University Press *Unbuilt Clemson* Design Project –
Cover and Interior Design

MAWRM Client Thesis Project

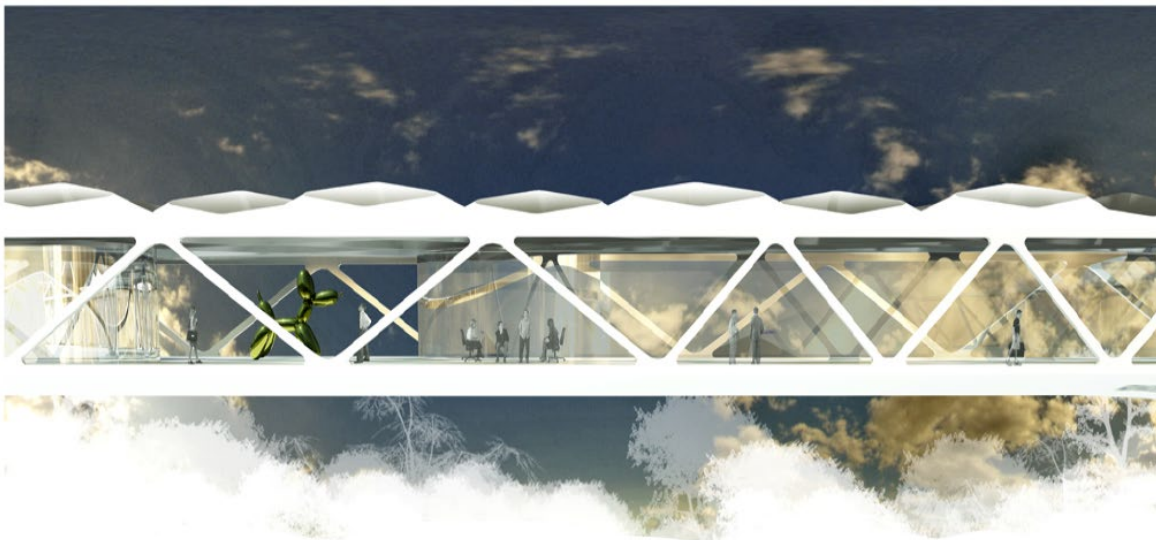|	
MAWRM Candidate:	Lindsay Scott, 2021 Candidate
Clients:	John Morgenstern (Primary) & Alison Mero (Secondary)
Chair:	Dr. Tharon Howard
Committee Members:	Dr. Dave Blakesley and Dr. Aga Skrodzka
Date:	August 25, 2020

Overview

About the Client

Established in 2000, Clemson University Press (CUP) has expanded in recent years, adding approximately twenty-five books and journal issues per annum to its strong backlist of more than a hundred titles. In 2014, CUP entered into partnership with Liverpool University Press, an award-winning publisher of distinguished scholarship since 1899. Through this strategic international partnership, CUP is a global ambassador for Clemson University (an R1 classified, top-25 public university), distributing increasingly diverse and impactful scholarship worldwide. CUP's ambitious publishing program continues to highlight the rigorous standard of critical and creative output from Clemson and further distinguishes the University as a center for research and culture. All of CUP's publications enjoy the highest standards through external review and appraisal by the Editorial Advisory Board.

One of CUP's newest projects is *Unbuilt Clemson*, which details non-realized architectural plans of Clemson University throughout the years. The unedited introduction is attached to the end of this proposal and an image of one of the non-realized structures is below:

Center for Visual Arts Bridge

As part of the publishing process involves design, CUP plans to create the exterior concept (cover) and interior concept (layout) of *Unbuilt Clemson*. For this client project, I will serve as the graphic designer for the exterior and interior concept designs.

Purpose

The interior and exterior design of *Unbuilt Clemson*—under the direction and supervision of Dr. John Morgenstern and Dr. Alison Mero of Clemson University Press—will serve as my MAWRM client project. The project will consist of three elements, all centered around graphic design:

1. Design of an exterior book cover
2. Development of an interior layout concept
3. Potential creation of a promotional video for marketing across media platforms

This project is preceded by my experience as a freelance graphic designer and social media marketing intern, as well as by my recent courses in "Digital Rhetoric(s) Across Media" and in "Visual Rhetoric."

In my role as graphic designer, this project will provide me professional experience within the publishing field, specifically within university press and extension publishing. This book settles within a research niche of non-realized architecture, exploring the unbuilt structures of Clemson University over the years. My project goal is to create a realized design concept—both in exterior and interior—to complete the publishing process and to potentially take production a step further with a promotional marketing video.

My career aspirations lie in the publishing and graphic design industries. This project is founded in both fields, preparing me for work with either of the above professions. With this client project, I hope to develop industry expertise, streamline my design skills and knowledge with Adobe, and effectively build strong relationships with my client. By working with CUP, I plan to utilize my creativity and design skills in a professional graphic design role—an organic fit with my background in digital arts and rhetoric.

Research & Resources

A part of this project is its rhetorical perspective, influenced by my background as well as the program's background situated in rhetoric. Due to the focus on design in this project, the research and resources used will be guidelines and more theoretically based. John Morgenstern mentioned there's not a great deal of "scholarly theory" to publishing, but that it is more of an industry process understood and realized through practice and shared experience.

The resources listed below were compiled primarily from my previous undergraduate classes, but also from recent research into design and layout. As the client project progresses, more resources will be incorporated as frameworks for exterior and interior concept design, as well as video and social media marketing.

Books
· JoAnn Hackos, *Managing Documentation Projects* (pp. 7-74)
· Stephen Hay, *The Design Funnel: A Manifesto for Meaningful Design*
· Ellen Lupton, *Thinking with Type*
· John McWade *Designing Cool Stuff*
· Beth Tondreau, *Layout Essentials: 100 Design Principles for Using Grids*
· Robin Williams, *The Non-Designer's Design and Type Books, Deluxe Edition*

Websites

- · A List Apart, alistapart.com
- · Chip Kidd TED Talk, youtu.be/cC0KxNeLp1E
- · Interior Book Layout, scribewriting.com/interior-book-layout

Tools

- · Adobe Photoshop – Photo and Design Software
- · Adobe Illustrator – Vector Graphics Software
- · Adobe InDesign – Layout Design & Desktop Publishing Software
- · Adobe Premiere Pro – Video Editing Software

Project Phases & Deliverables

Phases

The project phases for *Unbuilt Clemson* will be focused on the design process, which is outlined in Stephen Hay's *The Design Funnel: A Manifesto for Meaningful Design*:

1. Define values and goals
2. Discover moods and metaphors through association
3. Generate ideas and define a concept
4. Create a visual language
5. "Design" it
6. Review (added by me)

Each of the following phases has sub-phases and subsections for each deliverable. The three design deliverables will be processed through the Design Funnel multiple times over, until each deliverable meets the client's needs.

Phase 1: **Define values and goals**
This phase involves meeting with the client and asking questions. I'm trying to get keywords for design here. When walking away from the meeting, the graphic designer should know:

- · Product Audience
- · Branding Guidelines
- · Design Authority
- · Product Restrictions
- · Client Preferences

Part of this phase involves researching similar designs and shaping and forming those ideas into new concepts. After doing external research, I will meet with the client again and discuss primary goals, timeline, etc. I ask for clarification on the project and the client's requirements. What does the client like? What does the client dislike? Discard the dislikes.

Phase 2: **Discover moods and metaphors through association**

After obtaining keywords and other client preferences, I associate those with metaphors and visual elements. For instance, "strong" could metaphorically mean "muscular" or "superhero;" it could visually mean "bold colors" or "jagged lettering" (Hay 7).

Meet with the client again, present word associations, and think about what the client likes and dislikes again. Discard the dislikes.

Phase 3: **Generate ideas and define a concept**

If more ideas are generated, it is more likely that one of those ideas will meet client expectations. Hay writes that "[j]ust looking at old books, architecture, and work from realms of design other than your own can give you an endless supply of surprising ideas" (8). Looking both inside and outside of the client's field can help enhance audience reach and engagement.

As with the past two phases, if the client is not satisfied, I go back to the beginning of Phase 1 and ask more questions. This cycle continues until the client is satisfied with possible concepts.

Phase 4: Create a visual language

This phase involves designing a language for the client's story to be told. Depending on the project, there are different sections of language to think about, but I will be focusing on five aspects of design as outlined by Hay (10).

1. Imagery: What types of images fit with your concept? Artful? Grainy? Aerial? Perhaps not even photography, but illustration? Which style? Perhaps no imagery at all?
2. Color: Which colors fit your concept? Which colors are naughty and don't? Could you perhaps use those?
3. Typography: Think out of the box here. Don't blindly use a "handwritten" typeface just because your concept has a "personal feel" to it. Surprise yourself, and you'll surprise others.
4. Form: Again, think outside of the box. Wait—does it have to be a box?
5. Composition/Layout: Start considering where and how you'll lay things out on a page.

Create mock-ups or versions. Think about a design in its parts. Does it work on its own? Does it work when combined with other elements? How does the composition look as a whole? Once I feel confident about the design, I will meet with the client. Discuss potential edits (if there are any) and review. If the client has no edits, move on to the next phase.

Phase 5: "Design" it

The final phase of the Design Funnel is simple: design. After the preliminary research and client meetings, it's time to bring the client's preferred mock-up to realization. We base designs not on trends, but on ideas—carefully illustrated and fit for each individual client. We take everything we have learned from the previous four phases and turn it into our client's story, told through their personalized visual language.

Phase 6: Review

Though the final phase of Hay's Design Funnel is to design the product, there is one more necessary phase for this project: review. Part of the design process involves review—not only from the client, but from another source as well.

This review is like peer review in scholarly work. It involves sending my work—in this case, a design—to others within the field of said work to evaluate and scrutinize the credibility of the project. This is where weaknesses in design (font, color palette, consistency, accessibility, etc.) are discovered and remedied. The review, completed by the clients and author, is estimated to occur early in project development, similar to how I have included client meetings during each design phase.

A review system will be created for reviews later on in the project's development.

Timeline

The projected timeline is expanded below (also see attached calendar):

September 2020

The exterior cover for *Unbuilt Clemson* will be designed directly after CUP receives the final manuscript (expected to be finished in August of 2020). After CUP receives the manuscript, the concept for interior design can also begin (currently estimated to begin directly after exterior design in September).

December 2020

The final layout—which includes cover design, interior layout, and typesetting for the entire book—will occur prior to defense, preferably by December 2020 or if necessary, could be delayed to sometime around January or February of 2021. This part of the timeline depends on the design editing process. Throughout the design process, I will also be keeping track of a design diary, documenting each edit, version, design thought, etc. for consideration. Edits will be made until the final design is approved.

January 2021

If time permits and the book is finished by December 2020, I will focus my efforts on marketing through a promotional video. I'm currently planning for the video production process to take less than a month. Edits will be made until the final video cut is approved. At the same time video production is occurring, I will be creating the MAWRM portfolio and critical reflection. The final versions of the portfolio and reflection will be completed by the end of January 2021.

Deliverables

The project deliverables for *Unbuilt Clemson* are detailed below. There will be five deliverables:

1. Cover Design
2. Interior Layout Design
3. Design Diary
4. Potential Marketing Video
5. Critical Reflection Paper

Cover Design
The exterior concept utilizes graphic design and visual rhetoric. Cover design refers to the physical visual appearance of a book cover. A well-designed cover helps with marketing and enhances audience reach, both on physical and virtual shelves.

Interior Layout Design
The interior concept utilizes typesetting and layout design. Layout design refers to how elements are arranged on a page, specifically in reference to placement of images, text, and styles. Alongside the cover design, typesetting and layout enhance the entire look of a product, instead of merely by its parts. This creates an aesthetically pleasing, visually rhetorical, strong composition.

Design Diary
Tharon Howard proposed the creation of a diary or documentation of my design process. This design diary will include design versions, edits, thoughts, color palettes, etc. to explicate each process in the design funnel.

Potential Marketing Video
John Morgenstern inquired about the creation of a potential marketing video for the book, based in design foundations I have acquired in undergraduate and graduate design courses. The video would be a short, promotional deliverable meant to spread awareness of and increase audience engagement with *Unbuilt Clemson*.

Critical Reflection Paper
Review and reflection will be integral to the production process. This will come in the form of self-, client-, and external-evaluation, as well as in a written project reflection.

Conclusion

This client project is comprised of a cover design, interior layout concept, and potential marketing video—all personalized and individualized for CUP's *Unbuilt Clemson*. It will provide the client with a professional and consistent brand concept for the book—easily transferrable across written and technological platforms—which will enhance audience awareness and engagement for the marketing and sales of *Unbuilt Clemson*. During the production process, all involved parties with this client project will be updated and informed for guidance and scholarly input.

As a potential MAWRM Candidate for Clemson University's Class of 2021, I'd like to request your permission—as members of my committee—to proceed with my proposed client project.

Attachments

The following attachments include:

- Prospective Calendar
- Unedited Introduction to *Unbuilt Clemson*

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Exterior Cover Design Begins	**1**	**2**	**3**	Client Meeting – Cover Design **4**	**5**
6	**7**	**8**	**9**	**10**	**11**	**12**
13	Interior/Type Design Begins **14**	**15**	**16**	**17**	Client Meeting – Cover Design **18**	**19**
20	**21**	**22**	**23**	**24**	Client Meeting – Interior/Type **25**	**26**
27	Cover Design Complete **28**	**29**	**30**			

SEPTEMBER

2020

					1	
2	**3**	**4**	**5**	**6**	**7**	**8**
9	**10**	**11**	**12**	**13**	**14**	**15**
16	**17**	**18**	**19**	**20**	**21**	**22**
23	**24**	**25**	**26**	**27**	**28**	**29**
30	**31**					

AUGUST 2020

			1	**2**	**3**	
4	**5**	**6**	**7**	**8**	**9**	**10**
11	**12**	**13**	**14**	**15**	**16**	**17**
18	**19**	**20**	**21**	**22**	**23**	**24**
25	**26**	**27**	**28**	**29**	**30**	**31**

OCTOBER 2020

NOTES:

8/24 – Client Meeting w/ John

10/9 & 23 – UC Layout Draft; Client Meeting

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Interior/Type Complete	1	2	3	Polish Design Diary 4	5
Start Marketing Video 6	7	8	9	10	Client Meeting – Marketing Vid 11	12
Start Portfolio/ Reflection 13	14	15	16	17	Marketing Vid Draft 18	19
20	21	22	23	24	25	26
Marketing Vid Complete 27	28	29	30	31	Portfolio/ Reflection Draft	

DECEMBER
2020

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

NOVEMBER 2020   **JANUARY 2021**

NOTES:

11/6 & 20 – UC Layout Draft; Client Meeting

11/30 – UC Interior/Type Complete

1/6 – Deadline to submit final GS2

1/8 & 22 – Client Meeting

1/27 – Apply for Graduation

1/29 – Final Drafts of Deliverables/Portfolio/Reflection

Introduction

The word "unbuilt," defined as "not yet constructed," suggests a negative or opposing force or action, and when used to describe architecture, infrastructure, or art, arouses curiosity and speculation with a hint of mystery. The word is found in both popular and scholarly literature, which are replete with studies of unbuilt buildings, dams, highways, monuments and cities, all variously described as "vanished," "zombie," ghost," "visionary," or "forgotten." Such writings appeared in Europe as early as the 1920s,[1] but not until 1976 in the United States with the publication of *Unbuilt America,* which first treated the subject comprehensively. That work examined "forgotten architecture," which was planned but never built, during the period of Jefferson to the space age, and focused on "realizable architecture," rather than fantasy or Utopian plans, for buildings, monuments, "monstrosities" and rejected entries in competitions. The approach taken in Unbuilt America, with slight modifications, became the approach used in *Unbuilt Clemson*.

Unbuilt Clemson documents the history of construction projects planned for the campus but never built. It synthesizes information contained in disparate primary sources into a single source that allows discovery of the projects, each with its story, alive and relevant, not brittle, yellowed drawings preserved in an archive. Presented chronologically and described discretely, the projects may be enjoyed in this way, but if the reader views the projects minding the guideposts of context and time, enjoyment and appreciation will be increased. Each unbuilt project occurred within a context (most often campus development) and within a period of time (e.g. an era marked by a new order of things, such as late 19th century, pre-World War I, after the admission of women, etc.). Unbuilt projects also have their own argot which differentiates them from completed projects; "visionary unbuilt," for example, denotes schemes that invite a forward glance to an ideal or a better tomorrow, and, "contingent unbuilt," which invites a backward glance along multiple routes history might have gone.[2]

By applying these distinctions to the projects we can answer a more fundamental question: "Why study

something that never happened?"

Unbuilt Clemson opens the past, present and future to alternative visions and narratives; it

offers a lesson in virtual history, a genre of historiography that attempts to answer questions predicated

on the counterfactual, or, what might have been.[3] This type of thinking encourages the reader to ask

"what if?" not interpreted as "what would the campus have *looked like* if the projects were

constructed?" but "how would the history of Clemson University be altered if the projects had been

constructed?" *Unbuilt Clemson* does not furnish all the answers (the reader must perform that mental

exercise), but it does provide some of them, and, in doing so, exposes a common bias toward the actual,

which is a fixation on things that exist, or that have come to pass, as we assess information and learn.[4]

To own up to this bias is a good thing; the question of history is never what must, or, what might have

taken place, but solely what the evidence obliges us to conclude took place.[5] In *Unbuilt Clemson* that

evidence is presented as stories of individuals and groups whose love and passion for Clemson birthed

visions that are undimmed by the passage of time and, in fact, grow brighter. Some of those visionaries

have reputations known only to a limited audience, while others, whose work is better known, have

garnered accolades, but are worthy of more; all deserve additional recognition for their innovative

buildings of breathtaking beauty and imagination.

All of the unbuilt projects are not buildings, however. Many will be surprised to learn of a

railroad that would have linked the campus directly to the train station at Calhoun, bisecting what is

today downtown Clemson; a new entrance to the campus that bypassed the old entry to Fort Hill, used

since its days as a plantation; an arboretum that would have turned the entire central campus into an

Edenic woodland; an historic preservation district with numerous buildings reminiscent of Colonial

Williamsburg; a living history farm village with grist mill and petting zoo; and a research community of

undergraduates and retirees accessible only by water taxi. These projects went unbuilt because other

pressing needs and competing priorities, which were judged by the Trustees as more important, superseded. That body braved a variety of hardships and obstacles to make the campus grow and develop; two World Wars, the Great Depression, the Great Recession, inundation of campus lands, and an erratic campus population, did not stop progress.

Progress and modernization went hand in hand thanks to sophisticated planning in the form of commissioned master plans and a new organizational structure that emphasized campus development. But a phenomenal building program, made possible by state funding, also had a downside: projects— and growth—were tethered to those funds which were stretched to the max, and, as a result, some exemplars of modernization fell victim to unalterable budgets that neither the State nor the University could augment. Those unbuilt projects yielded an important takeaway, however; state funding alone could no longer support building construction at institutions of higher education in South Carolina, and other methods would finance future construction. One of those methods, forming partnerships with various entities, creatively addressed the challenge of building construction by allying with special interests, such as local government, business, industry, and notable individuals. The partnerships that successfully formed, produced successful projects, while partnerships that failed to coalesce, though sparked by vision and thoughtfully planned, never took physical form.

History shows, however, that all visions do not transform into reality (certainly not immediately or even decades) and that ideas on paper need not take a physical form to shape the world and change lives.[6] Because time is relative, the word "unbuilt" should be understood not as a sentence meted out, or as an epitaph, but as a label written in pencil, a temporary assignation, a holding pattern. Two projects demonstrate this point: the proposed gymnasium of the late 1890s, and a student memorial chapel of the 1990s. The former appeared on lists of construction priorities year after year for at least two decades before it was built. Similarly, the student memorial chapel, more than a hundred years later, after a

positive initial reception, faltered and, presumed unbuilt, was selected for inclusion in *Unbuilt Clemson.*

However, in May 2019 ground was broken for the Samuel J. Cadden Chapel. Never assume.

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[1] Josef Ponten, *Architektur die Nicht Gebaut Werde* [Architecture That Is Not Built], 1925.

[2] Daniel M. Abramson, "Stakes of the Unbuilt, *The Aggregate* website, February 2, 2014, 7, accessed February 28, 2020, http://we-aggregate.org/piece/stakes-of-the-unbuilt
[3] Ibid.

[4] Linda Besner, "Once in a Blue Moon: What We Can Learn from Things That Never Happened," The *Globe and Mail* website, August 9, 2019, accessed February 28, 2020, www.theglobeandmail.com.

[5] Niall Ferguson, *Virtual History*, (New York: Basic Books, 1997), ??.

[6] Anupriya Saraswat, "Unbuilt Architecture—UnBuilt Seeks to Celebrate Not Only What Could Have Been, But Also What We Will Leave Behind," *ArchitectureLive!* website, accessed March 3, 2020, www.architecturelive.in.