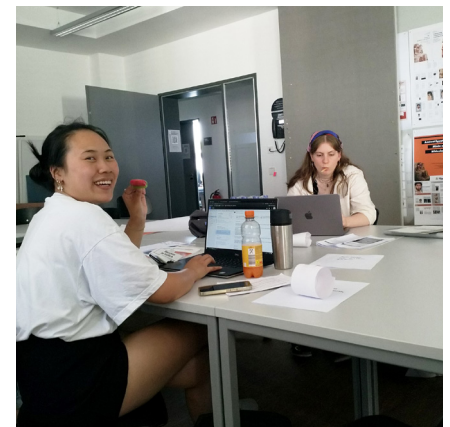




# THE EDITORIAL DESIGN



Fig. 1-3 (above and right): Presentation and discussion of the various solutions prepared by HAWK students.



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## DESIGNING THE PROCESS OF EDITORIAL DESIGN

by Dominika Hasse

This is a report on the result of the proposed solutions for a publication developed by students of the Editorial Seminar at the Design Faculty of the HAWK in Hildesheim which documents the cooperation between the Roemer and Pelizaeus Museum in Hildesheim (RPM), the university of Minia and the Mallawi Museum.

The main focus of this project was to illustrate and visually convey the various perspectives of the different cultures at their respective locations, and, particularly, the different working methods of restoration and archaeology students.

This project was preceded by an initial cooperation in the winter semester 2020/21 between design students at the HAWK and at Minia University. Their task was to redesign the brand identity of the planned construction of the Akhenaten Museum in Minia. It was an exciting challenge and produced a fruitful correspondence between the students in Minia and Hildesheim. Unfortunately, a further implementation of this first cooperation has as yet not been continued, but the exchange of academic knowledge and practical experience that was accomplished has been outstanding and very promising.

During the "Autumn School" of the DAAD project "Conservators and Archaeologists in Hildesheim 2021", the Egyptian and German organizers decided to produce a catalogue of comparable antiquities in the two participating museums, the

RPM and the Mallawi Museum, as a record of their cooperation.

The co-coordinator of this project, the Egyptologist, Helmut Brandl, approached us and asked if students in the Editorial Seminar at the Faculty of Design at HAWK, would be interested in developing proposals for such a catalogue.

The technical implementation of the final product would be based on this after the presentation of the various solutions and would be carried out by the graphic designer Mathias Salomon.

At the beginning, the students received an introduction to the "basics" of pharaonic history in the Minia and Mallawi region, including the Amarna period, by Egyptologist Helmut Brandl in an online lecture. The selection of antiquities chosen by the organisers of the DAAD projects for exploration by the Egyptian and German conservation and archaeology students during the Hildesheim Autumn School was explained.

In principle, the framework conditions must first be clarified for a publication so that the specifications for the implementation options can also be consistently observed in the design.

Initially, all students were asked to realize their creative potential after which, in a collaborative process, the best ideas were filtered out, which then can be individually adapted in the planning phase.



Fig. 4 Eleven different proposals for the present publication.

Starting with the definition of the format, the typographical design and the use of visual material, the aim was to set a suitable framework for the different readings within the two cultures and to compare the design concept with the content requirements. For example, color coding was used to compare the various museum aspects and the different approaches of archaeologists and restorers.

The modification of the existing visual material into a more illustrative presentation instead of simple photographic images also serves to strengthen the structure and adds dramaturgical accents.

As part of a semester project, where there are only five months to develop presentable results, it is rarely possible to clarify all questions in detail. Many aspects can only be finalized after editorial approval. The layout and concept of a draft initially only allows for the basic principle of content transfer on a visual level. The decisive phase of the realization is the one in which it is necessary to incorporate all special formatting and other requirements and, if necessary, to work out special solutions that can only be seen in the final manuscript.

For the final implementation, two suggested proposals were primarily referred to, parts of which were merged in order to be able to adapt to the real text volumes. The transfer and implementation of these individual design parameters are now visible in this applied version and allow both cultures to look at each other.

A big thank you goes to the students Ha-Ly Dao and Simon Keller whose design ideas are now part of this book and the executive designers for the implementation that has now been prepared here.



Fig. 5 Students of the Editorial Design class.

Fig. 6 Prof. Hasse showing mock up versions of this publication to Mathias Salomon.

Fig. 7 Ha-Ly Dao's cover design and Simon Keller's proposed design for an introduction page of a chapter within the catalogue.

