

PROGRAM
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VISUAL

typography

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tipografi

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typographic
logotype

session 1

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Families

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Calligraphy

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grid and layout

session 2

gridusage

Grid diperlukan untuk desain multi page seperti brosur, buku, majalah, koran, website



gridusage

Grid juga diperlukan untuk desain poster, kartu nama, kop surat, tv graphics dan lain lain

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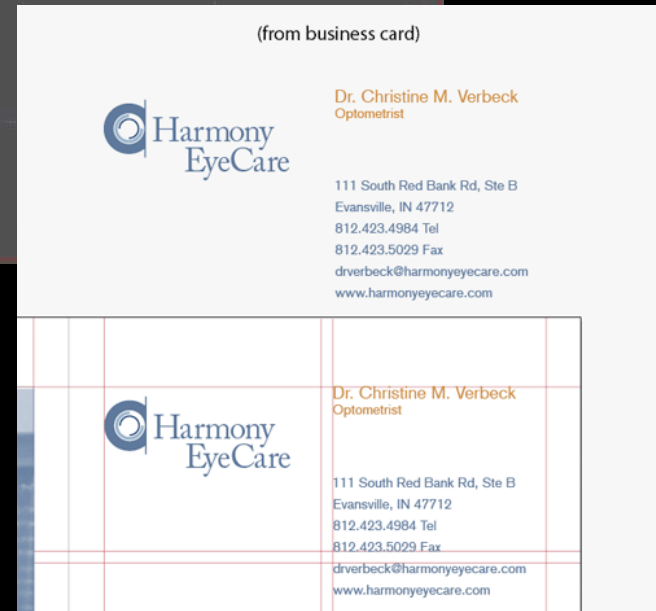
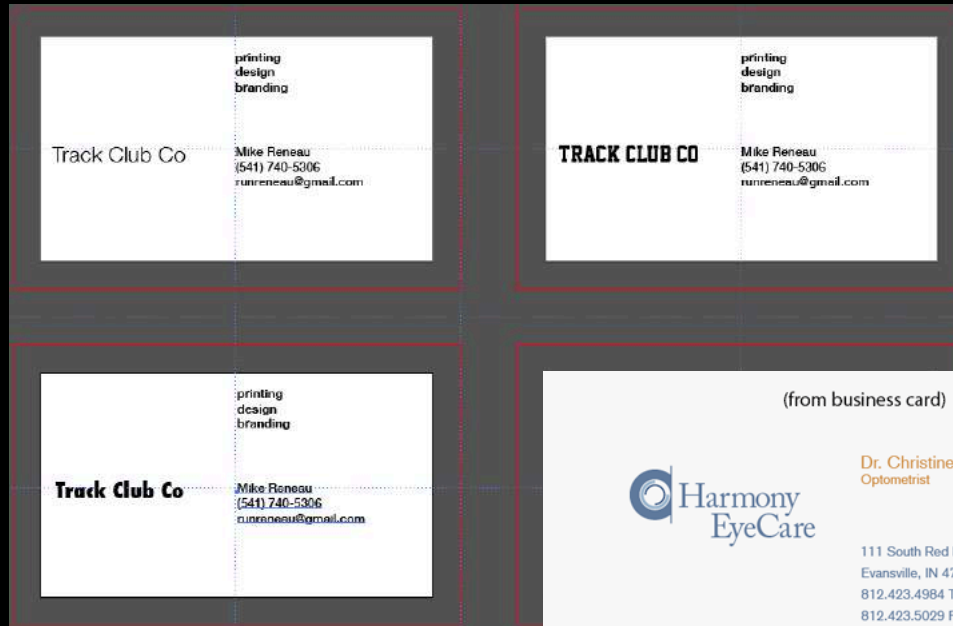
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gridusage

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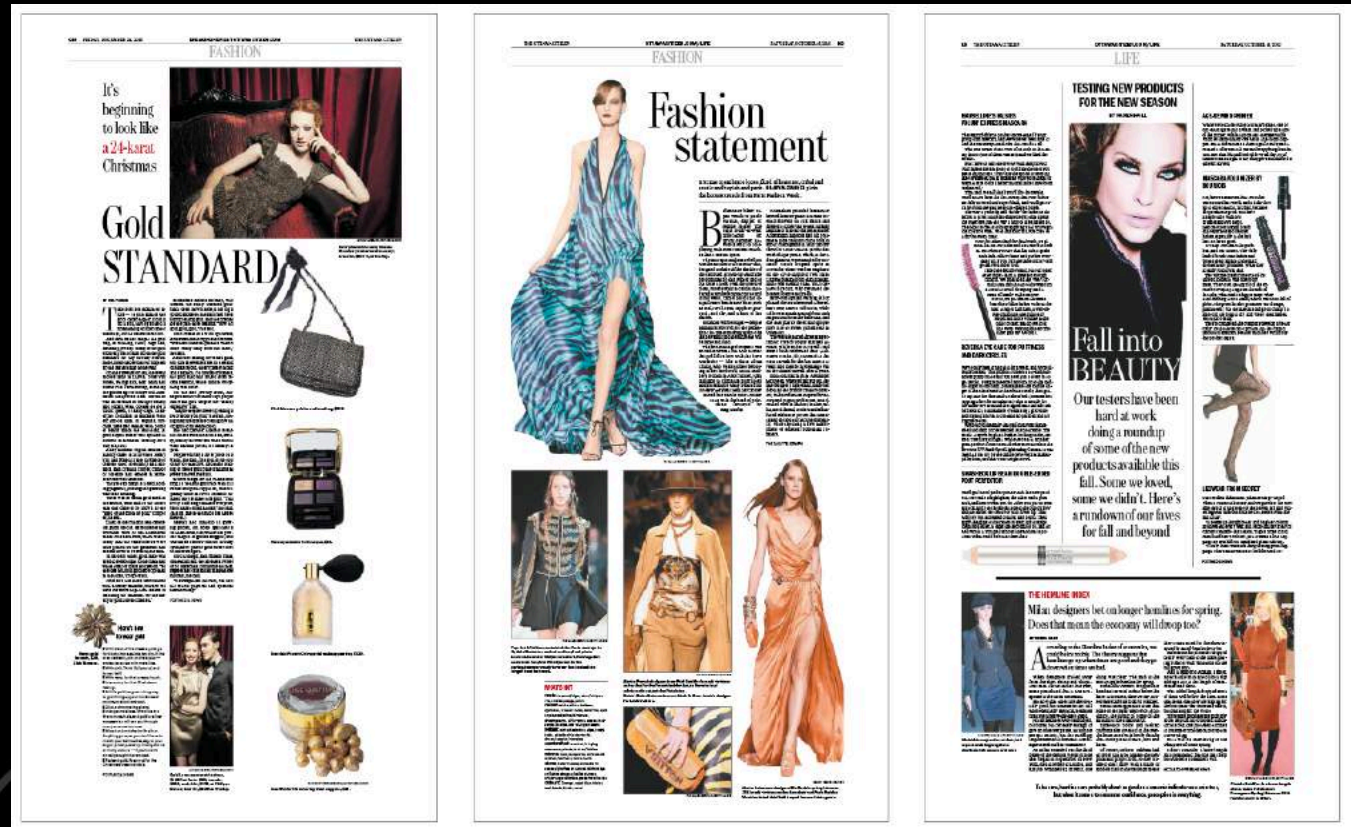


gridusage

Grid membantu layout dalam peletakan teks dan gambar menjadi kesatuan

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grid design

- Tentukan ukuran halaman
- Halaman besar dapat mem pergunakan grid yang lebih complicated, halaman kecil grid nya lebih sederhana
- Pertama tentukan dahulu margin yang diinginkan
- Margin atas disebut header, margin bawah biasa disebut dengan footer
- Kemudian halaman dibagi dalam kolom, jumlah kolom akan mengatur kemungkinan layout dalam desain

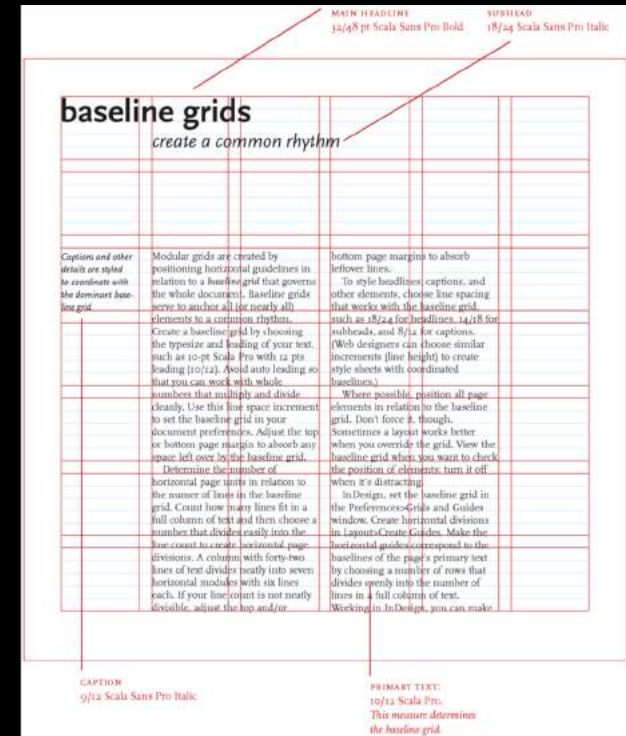
	Common typographic disorders		
	Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.		
	typophilia	typophobia	tychochondria
	An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.	The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.	A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OCD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

griddesign

- Pembagian 2 kolom memberikan efek konservatif dan simetris, serta tidak memberikan banyak pilihan layout
- Pembagian 3 kolom biasanya umum untuk desain brosur dan majalah, tidak simetris dan memberikan banyak pilihan untuk layout teks dan ukuran gambar
- Pembagian 6 kolom dapat digunakan sebagai layout 2 kolom atau 3 kolom. Dengan grid 6 kolom akan lebih banyak pilihan untuk layout teks dan gambar
- Pembagian 5 sampai 7 kolom adalah pilihan yang paling menarik, karena akan lebih banyak opsi dan dipastikan menghasilkan layout asimetri dan tampilan yang menarik
- Jika grid sudah dibentuk, ada banyak cara dalam menentukan letak teks dan gambar dalam grid, teks dapat berupa headline, caption, body copy, initial caps, dll

grid design

Grid horizontal memiliki fungsi untuk memperkaya layout serta untuk memberi keseragaman ataupun konsistensi layout dari satu halaman ke halaman yang lain dan terutama dipergunakan untuk desain buku dan majalah



whitespace

- Grid merupakan alat bantu untuk mengorganisir teks dan gambar dalam desain serta dapat membantu untuk menetapkan white space dalam desain.
- White space merupakan ruang kosong dalam layout dimana mata dapat beristirahat sehingga membaca tidak melelahkan
- Bila seluruh halaman dipenuhi dengan teks sudah pasti akan terlihat berat dan susah untuk dibaca
- Halaman dengan white space akan lebih enak dilihat dan dapat menciptakan desain yang dinamis
- White space dapat membantu untuk melihat informasi lain dalam halaman, misalnya caption gambar
- Selalu tempatkan white space dalam desain, tidak perlu mengisi penuh seluruh seluruh halaman

fonts

- Hal yang tidak kalah penting adalah pemilihan font dan besarnya font
- Font harus legible dan readable
- Headline adalah elemen huruf yang paling besar dalam desain, harus mudah dibaca dan stand out dalam halaman
- Headline dapat dibuat dengan kreatif, dengan warna yang berbeda, dengan sudut miring, tekstur, dll
- Caption merupakan keterangan gambar, biasanya menggunakan font yang berbeda dengan teks body copy, dan dengan ukuran yang lebih kecil
- Initial caps, drop caps, hanging caps biasanya dalam font size besar dan dengan font type yang berbeda dari body copy

2columngrid

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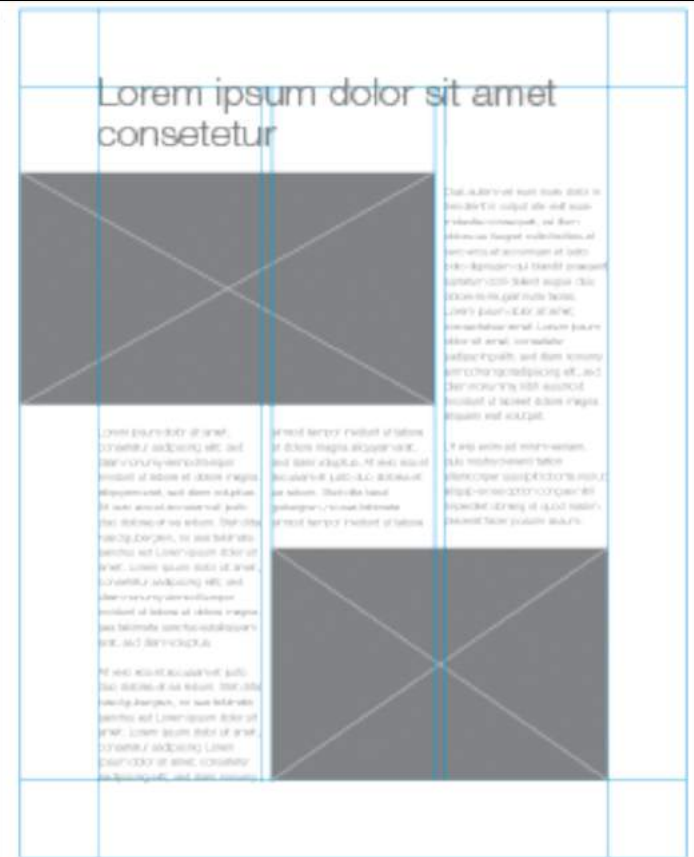
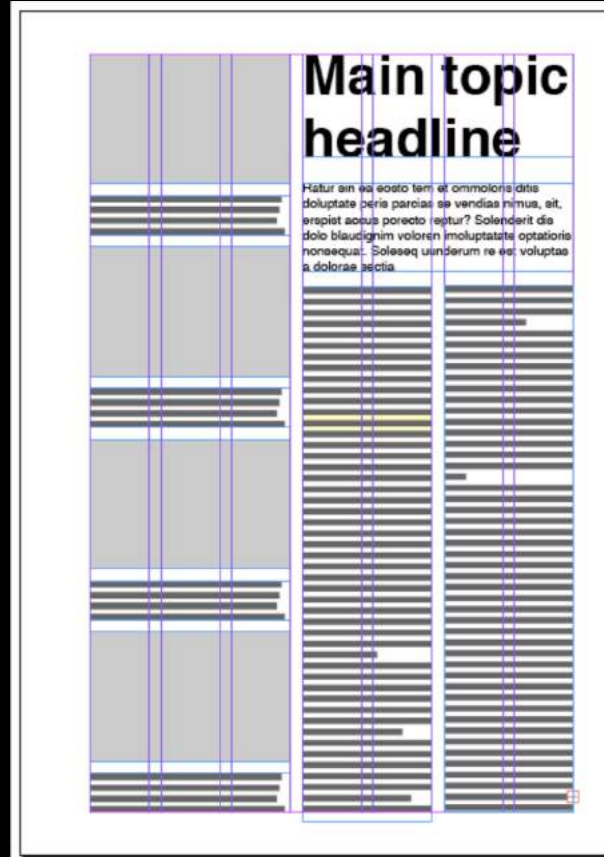
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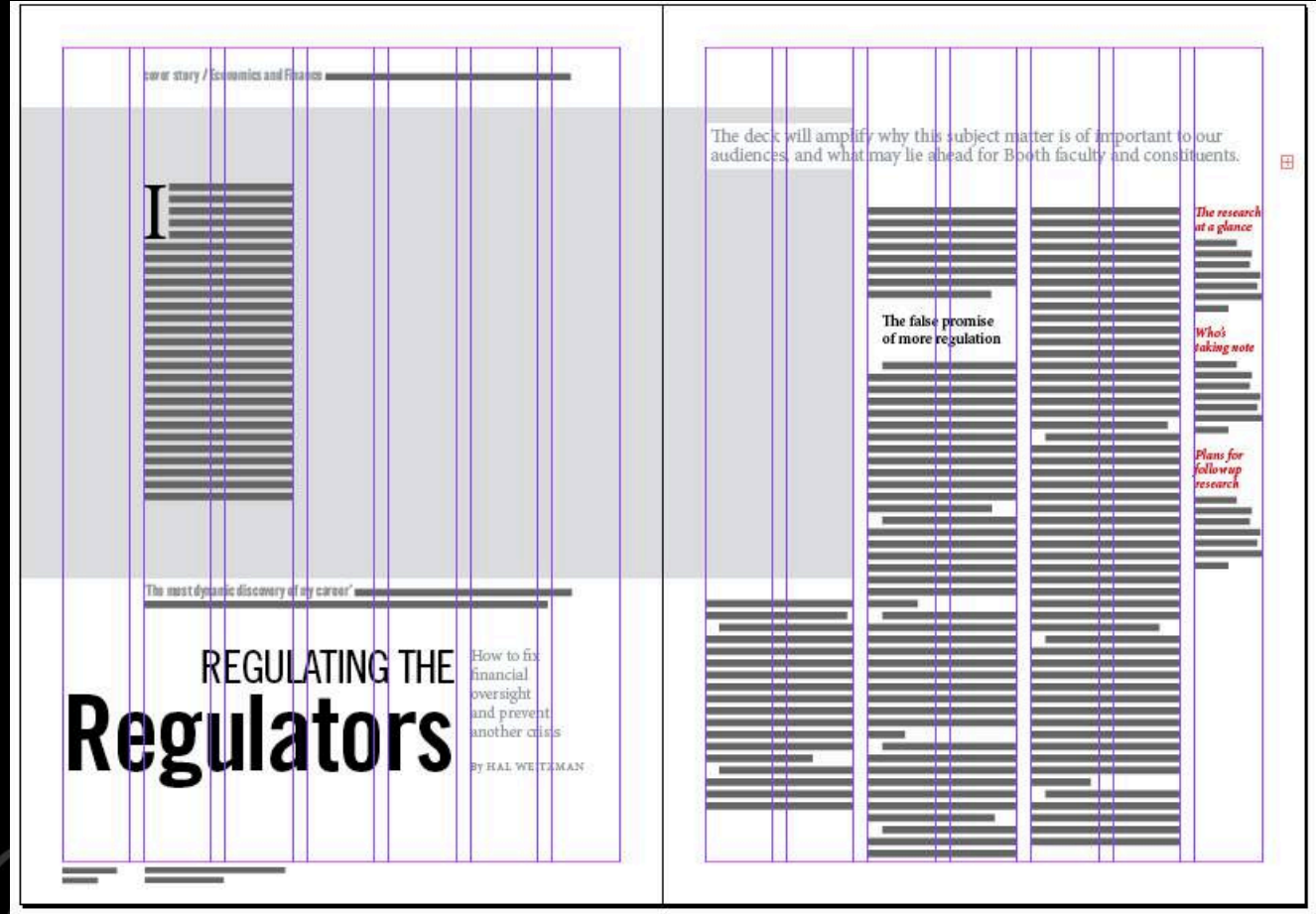
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session 2 grid layout

3columngrid





This single word literally brings the film to a crashing halt: a very long fifteen seconds of dead silence follows, broken at last by an awkward offscreen suggestion that perhaps on this note the meeting should end, which it does.

What is the relationship of bullshit and design?

In asking this question, I am of course aware that bullshit has become a subject of legitimate inquiry these days with the popularity of Harry G. Frankfurt's slender volume. On Bullshit, Frankfurt, Professor of Philosophy Emeritus at Princeton, is careful to distinguish bullshit from lies, pointing out that bullshit is "not designed primarily to give its audience a false belief about whatever state of affairs may be the topic, but that its primary intention is rather to give its audience a false impression concerning what is going on in the mind of the speaker."

It follows that every design presentation is inevitably, at least in part, an exercise in bullshit. The design process always combines the pursuit of functional goals with countless intuitive, even irrational decisions. The functional requirements – the house needs a bathroom, the headlines have to be legible, the toothbrush has to fit in your mouth – are concrete and often measurable. The intuitive decisions, on the other hand, are more or less beyond honest explanation. These might be: I just like to set my headlines in Bodoni, or I just like to make my products blobby, or I just like to cover my buildings in gridded white porcelain panels. In discussing design work with their clients, designers are direct about the functional parts of their solutions and obfuscate like mad about the intuitive parts, having learned early on that telling the simple truth – "I don't know, I just like it that way" – simply won't do.

So into this vacuum rushes the bullshit: theories about the symbolic qualities of colors or typefaces, unprovable claims about the historical inevitability of certain shapes, fanciful forced marriages of arbitrary design elements to hard-headed business goals. As Frankfurt points out, it's beside



Figure 3 (top); Figure 4 (bottom left); Figure 5 (bottom right)

**"I don't know,
I just like it
that way"
-simply won't
do.**

the point whether bullshit is true or false. "It is impossible for someone to lie unless he thinks he knows the truth. Producing bullshit requires no such conviction." There must only be the desire to conceal one's private intentions in the service of a larger goal: getting your client to do it the way you like it.

Early in my life as a designer, I acquired a reputation as a good bullshitster. I remember a group assignment in design school where the roles were divided up. The team leader suggested that one student make the models, another take the photographs, and, finally, "Michael here will handle the bullshitting." This meant that I would do talking at the final critique, which I did, and well. I think I mastered this facility early because I was always insecure about my intuitive skills, not to mention my then-questionable personal magnetism. Before I could commit to a design decision, I needed to have an intellectual rationale worked out in my mind. I discovered in short order that most clients seemed grateful for the rationale as well. It put aside arguments about taste, it helped them make the leap of faith that any design decision requires, it made the design understandable to wider audiences, if pressed, however. I'd still have to admit that even my most beautifully wrought, bulletproof rationales still fit Harry Frankfurt's definition of bullshit.

Calling bullshit on a designer, then, stings all the more because it contains an element of accuracy. In Concert of Wills, Richard Meier is shown privately seething after Robert Irwin drops the b-word. "For one person to say," he tells the camera, "I want my object, I want my piece, to be more important than the larger landscape of the city...that my individual artwork is the controlling determinant, makes me furious, just makes me angry beyond belief." Of course, that same accusation could be leveled against Meier himself, who out of necessity had been nothing if not single-minded and obstinate during the endless process of designing and building the Getty. The difference is that each of Meier's victories was hard-won, with endless acres of negotiating, reasoning, and you-know-what expended in the process of winning over the project's army of stakeholders. On the other hand, Robert Irwin, flouting intuition and impulse as his first, last and only argument, required no compensating bullshit: he's the artist, and that's the way the artist likes it. Can you blame Meier for finding this maddening?

Every once in a while, however, there is satisfaction to be had when design bullshit attains the level of art. I remember working years ago with a challenging client who kept rejecting brochure designs for a Francophile real estate development because they "weren't French enough." I had no idea what French graphic design was supposed to look like but came up with an approach using Empire, a typeface designed by Milwaukee-born Morris Fuller Benton in 1937, and showed it to my boss, Massimo Vignelli. "That will work," he said, his eyes narrowing.

At the presentation, Massimo unveiled the new font choice with a flourish. "As you see," he said, "in this new design, we're using a typeface called Ahm-jeere."

I was about to correct him when I realized he was using the French pronunciation of Empire.

The client bought it.