

PROGRAM  
STUDI  
DESAIN  
KOMUNIKASI  
VISUAL

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tipografi

PROGRAM  
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VISUAL

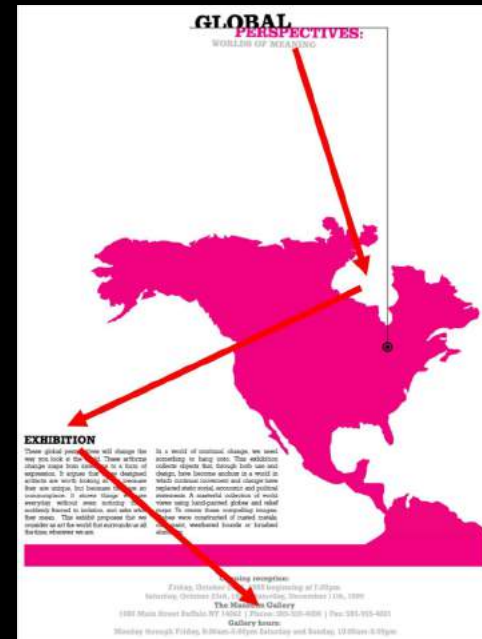
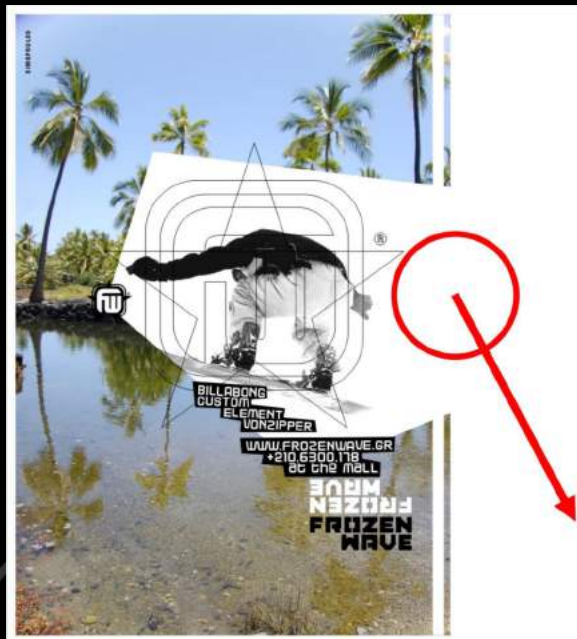
# grid and layout

session 2

# layout principles

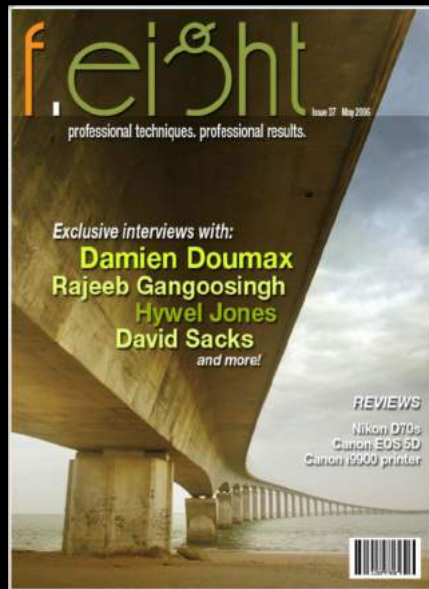
## sequence

suatu sistematika urutan fokus perhatian yang digunakan dalam suatu Layout



# sequence

tipografi

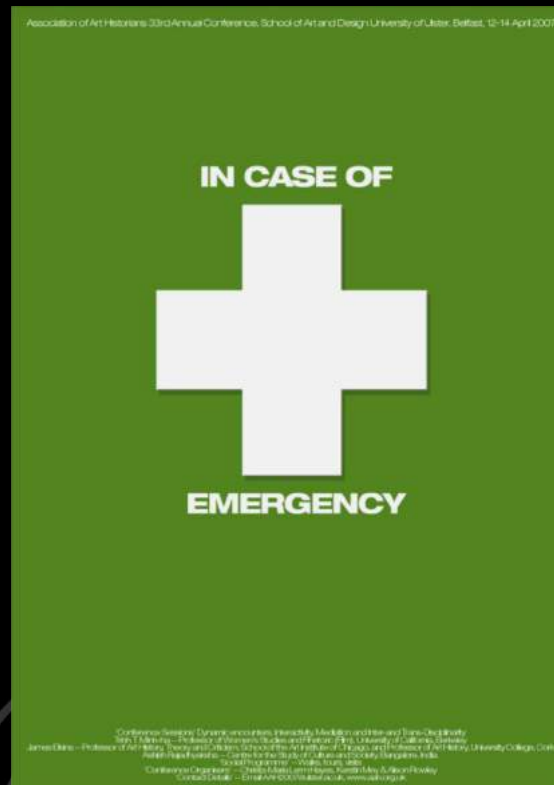


menurut hasil penelitian Poynter Institute - salah satu sekolah jurnalisisme di Amerika terdapat kesimpulan bahwa 75% responden membaca secara methodical yaitu berurutan dari atas kebawah sedangkan 25% responden disebut sebagai scanning readers membaca secara acak atau random

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# emphasis

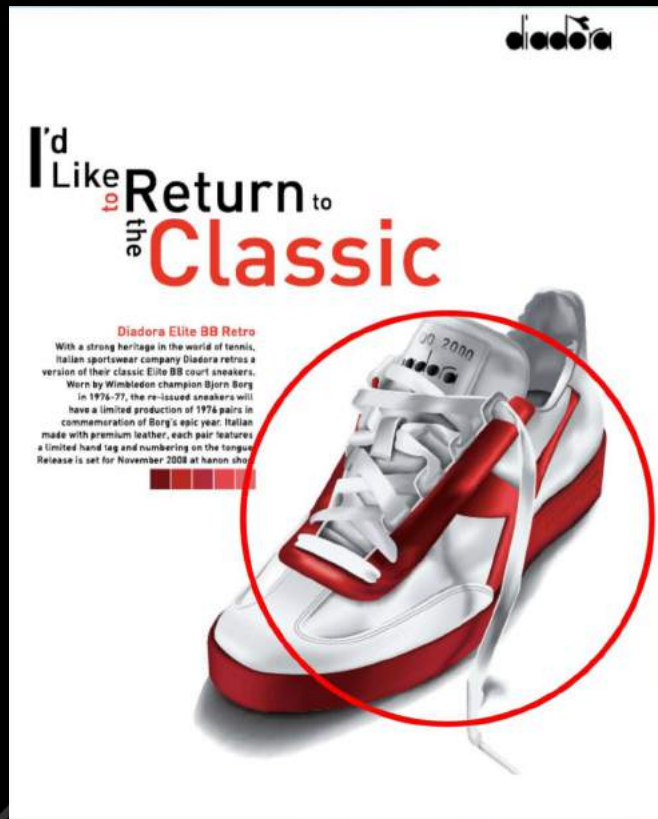
■  
suatu prinsip teknik dengan memberikan penekanan tertentu pada layout



# emphasis

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**diadora**

I'd Like <sup>to</sup> Return to the **Classic**

**Diadora Elite BB Retro**  
With a strong heritage in the world of tennis, Italian sportswear company Diadora retros a version of their classic Elite BB court sneakers. Worn by Wimbledon champion Bjorn Borg in 1976-77, the re-issued sneakers will have a limited production of 1976 pairs in commemoration of Borg's epic year. Italian made with premium leather, each pair features a limited hand tag and numbering on the tongue. Release is set for November 2008 at hanon sho

00 20000

A red circle highlights the sneaker image.



**picture thinking**

**THE DEATH OF PRINT ISSUE**

Seven top Art Directors of today's most innovative and cutting edge magazines explain their passion for designing with good old paper & ink.

**HILAN BARTHELEMY** > Sweet Luster sheds light on how branding is surviving its identity crisis

**RYTEL AT CAROL** > Right for, left's about giving a really designers reader in the environment that

**ONLY FOR YOUR EYES** > An exclusive look inside one of the ultimate design studios in the world

**USED FROM OUT** > Creative studios, here & far, reveal a significant development taking place this year.

Volume 14 Number 6  
The Death of Print Issue  
www.picturethinking.com

A red circle highlights the title and introductory text.

# balance

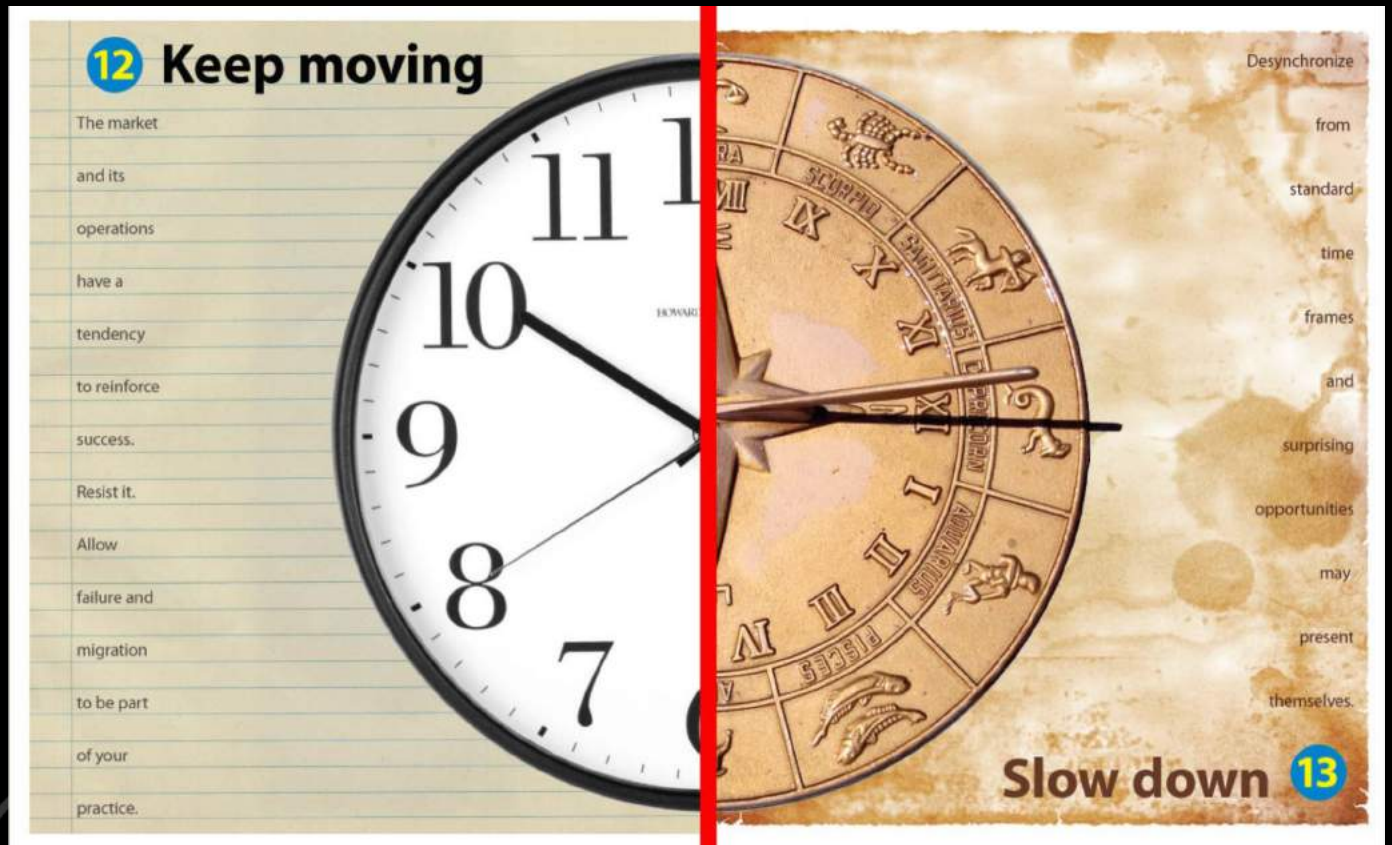


suatu prinsip teknik untuk mengatur keseimbangan pada layout

## symmetrical balance

- keseimbangan simetris dapat diartikan sebagai keseimbangan cermin yang berarti bahwa sisi-sisi yang berlawanan harus berukuran sama persis untuk dapat menciptakan suatu keseimbangan
- keseimbangan simetris secara logika dapat diartikan apabila kita menarik satu garis lurus pada bagian tengah suatu bidang maka bagian yang satu akan menjadi cermin bagi bidang yang lain
- keseimbangan simetris sering disebut dengan istilah keseimbangan formal

# symmetrical balance





# symmetrical balance



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# balance



## asymmetrical balance

- keseimbangan yang terjadi bila objek-objek dalam posisi berlawanan tidak sama atau tidak seimbang, misalnya satu sisi memiliki objek yang lebih kecil dari objek yang lainnya
- keseimbangan asimetris dapat memberikan kesan santai dan casual namun demikian penggunaan asimetris akan memiliki kesulitan tersendiri bagi desainer karena harus menentukan layout dengan teliti untuk memberikan kesan bahwa desain tersebut masih seimbang

# asymmetrical balance

tipografi

PROGRAM STUDI DESAIN KOMUNIKASI VISUAL

(Young took the chuck straight to the bank.) Soon the word spread through Gee's Bend that there was a crazy white man in town paying good money for raggedy old quilts.

When Amarr showed photos of the quilts made by Young and other Gee's Benders to Peter Martin of the Museum of Fine Arts, Houston (MFAH), he was so impressed that he agreed to put on an exhibition. "The Quilts of Gee's Bend" opened there in September 2005.

The exhibition revived what had been a dying art in Gee's Bend. Some of the quilters, who had given in to age and arthritis, are now back quilting again. And many of their children and grandchildren, some of whom had moved away from Gee's Bend, have taken up quilting themselves. With the help of Amarr and the Timwood Alliance (a nonprofit organization that he and his four sons formed in 2002), fifty local women founded the Gee's Bend Quilters Collective in 2003 to market their quilts, some of which now sell for more than \$20,000. (Part goes directly to the maker, the rest goes to the collective for expenses and distributions to the other members.)

Now a second exhibition, "Gee's Bend: Soon the word spread through Gee's Bend that there was a crazy white man in town paying good money for raggedy old quilts."

The Architecture of the Quilt," has been organized by the MFAH and the Timwood Alliance. The show, which opened in June, features newly discovered quilts from the 1930s to the 1980s, along with more recent works by established quilters and the younger generation they inspired. The



view with her. Petway suffered a stroke, from which she is still recovering. "I came through a hard life. Maybe we weren't bought and sold, but we were still slaves until 20, 30 years ago. The white man would go to everybody's field and say, 'Why you not at work?' She passed. "What do you think a slave is?"

As a girl, Annie Petway would watch her grandmother, Silks, and her mother, Minner, piecing quilts. And she would listen to their stories, many of them about Dinah Miller, who had been brought to the United States in a slave ship in 1816. "My great-grandmother Dinah was sold for a dime," Petway said. "I bet dad, brother and mother were sold to different people, and she didn't see them no more. My great-grandfather was a Cherokee Indian. Dinah was made to sleep with this big Indian like you see your own... You couldn't have no skinny children working on your slave master's farm."

In addition to Petway, some 20 other Gee's Bend quilmakers are Dinah's descendants.

including the Indianapolis Museum of Art (October 8-December 11) and the Orlando Museum of Art (January 27-May 13, 2007).

Annie Petway lives in a neat, neatly renovated house off a road plagued with potholes. The road passes by corn and green growing outside vibrant egg blue and brown longhouses. "I remember some things, honey," Petway 83, told me. (Since my inter-

Agatha Amarr Bell recalled "I started making quilts out of old clothes and flower sacks to keep warm."

Maria Lee Bennington learned

Shepherd Perkins taught The women of Lee's Bend passed their skills and arthritis through at least six generations to the present.

The quilting tradition in Gee's Bend may go back as far as the early 1800s, when the community was the site of a cotton plantation owned by a Joseph Gee. Influenced, perhaps, by the patterned textiles of Africa, the women slaves began piecing strips of cloth together to make bedcovers. Throughout the post-bellum years of tenant farming and well into the 20th century, Gee's Bend women made quilts to keep themselves and their children warm in unheated shacks that lacked running water, telephones and electricity. Along the way they developed a distinctive style, noted for its lively improvisations and geometric simplicity.

Gee's Bend men and women grew and picked cotton, peanuts, okra, corn, peas and potatoes. When there was no money to buy seed or fertilizer, they borrowed one or both from Carden businessman E. Renze, at interest rates only those without any choice would pay. Then came the Depression. In 1931 the price of cotton plummeted, from about 80 cents a pound in the early 1920s, to about a nickel. When Renze died in 1932, his widow foreclosed on some 60 Gee's Bend families. It was late fall, and winter was coming. "They took everything and left people to die," Petway said. Her mother was making a quilt out of old clothes when she heard the cries outside. She sewed four wide shrouds into a sack, which the men in the family filled with corn and sweet potatoes and hid in a ditch. When the agent for Renze's widow came around to seize the family's home, Petway's mother threatened him with a hoe. "I'm a good Christian, but I'll chop his damn business," she said. "The man got in his wagon and left. "He didn't get to my mama that day," Petway said now.

Petway remembered that her friends and neighbors foraged for berries, hunted




Art & Culture 11

# balance



## color asymmetrical balance

warna dapat menjadi penyeimbang antara objek yang besar dengan objek yang lebih kecil, dimana bila sebuah objek lebih besar dari yang lain, penggunaan warna yang harmonis yang serasi dengan objek tersebut

# color asymmetrical balance

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COVER STORY


## 21st Century Girl

Does "Mod" exist in a modern world like ours?

Some would say 'Mod' is already back to a degree. But whom exactly is bringing it back?

Modernism was about fashion and music, those two states of mind are present in basically every popular music genre around today. If 'Mod' is an ongoing, unchangeable statement of 'clean cut hair do's and jacket suits, The Beatles, Mixed with music by The Ordinary Boys and Graham Coxon, that could be one way of saying 'Mod' is back. But where 'Mod' stands for modernism, it's not very modern to do what those have done before us. If people can dress like The Who generation and call themselves Mod, what's stopping anyone from calling Destiny's Child 'Mod'? Well think about it, Destiny's Child play R'n'B music, which was a big part of 'Mod' life. Yes it's not the same sounding R'n'B as the 1960's brought about, but you could call it 00's R'n'B with a modern twist. Also The Supremes had many a 'Mod' follower in the past, and which band is very similar to The Supremes in this day and age?.....Yes that would be Destiny's Child. So you have the 'Mod' revivalists, sticking to the rules, parting their hair, and tussling had that something that is in fashion, or "commercial." And you also have the fashion fanatics, revising old music, but completely modernising it.

To be cool. To be modern. ...Shir let's just call Karen O modernist of the early 21st century- and call it a day! What does modernism stand for in the 21st century? There's a little mod in everyone... Mod means a lot of different things to people. To me it's a fascination with British 60's culture, how it flowered from its original 'modernist' roots in London to influence wide popular culture. Calling it 'modernism' now is of course a misnomer, but that's what these people called it in the early 60's (when 'modern' jazz really was new), and hence the name has stuck. You can see traces of mod style (either knowingly or unknowingly) in a lot of current bands - but delving into the originals is a lot more interesting. If people love British 60's clothes and music good luck to them I say.



# unity

# tipografi

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## menciptakan suatu kesatuan secara keseluruhan

**LET A DESIGNER WALK \*  
THOUGH OUR DOOR  
AND SAY "I KINDA DID  
THIS THING THIS WAY  
CAUSE I THOUGHT IT  
LOOKED KINDA COOL."**

**SYPOL AT LARGE \***

**\*1 ART DIRECTOR AND 4 DESIGNERS—SYPOL IS QUICKLY BECOMING ONE OF THE MOST SOUGHT AFTER DESIGN HOUSES IN THE NORTH WEST\***

**Robert:** We're kind of new, we've only been going for about a year and a half. I used to work at Pentagram. When that agency is a design shop called Pentagram, and I was the associate creative director there. About two or three years ago, I got to the point where we just kind of the big agency model and identity, and we wanted to be a part of something that was a bit smaller, a bit more nimble, and perhaps a place where we were a bit more in charge of our own destiny. We had that sort of slightly, maybe arrogant belief that "hey, we can do this." We sat around and talked about it for a little while. Finally we sat for a bit talking about it and we actually do it. So we left Pentagram in 2001, opened our doors the following February, and we've been going ever since.

**Robert:** It's very intense. I think it was founded when I came here. I'm from the UK, where there's a much bigger design industry. Generally speaking, in the UK, design companies tend to specialise, so you'll have a place that just does packaging, or a company that just does brand identity. Here, everybody pretty much seems to be a jack-of-all-trades. There are good and bad sides to this. The bad side is that I think the industry here is still taking baby steps, and there's a lack of appreciation for good design from a client's perspective. That can be a bit frustrating sometimes. In Europe, clients are generally much more educated, where here, it's a bit more of a hand-out to get people to appreciate the value of design and the difference it can make to their bottom line. On the good side, the industry is so small here that everybody knows everybody. There are no horrible, bitter rivalry that you get in other big cities.

**Robert:** How do you determine a brand's personality?  
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session 2 **grid layout**

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## THEORY Теория

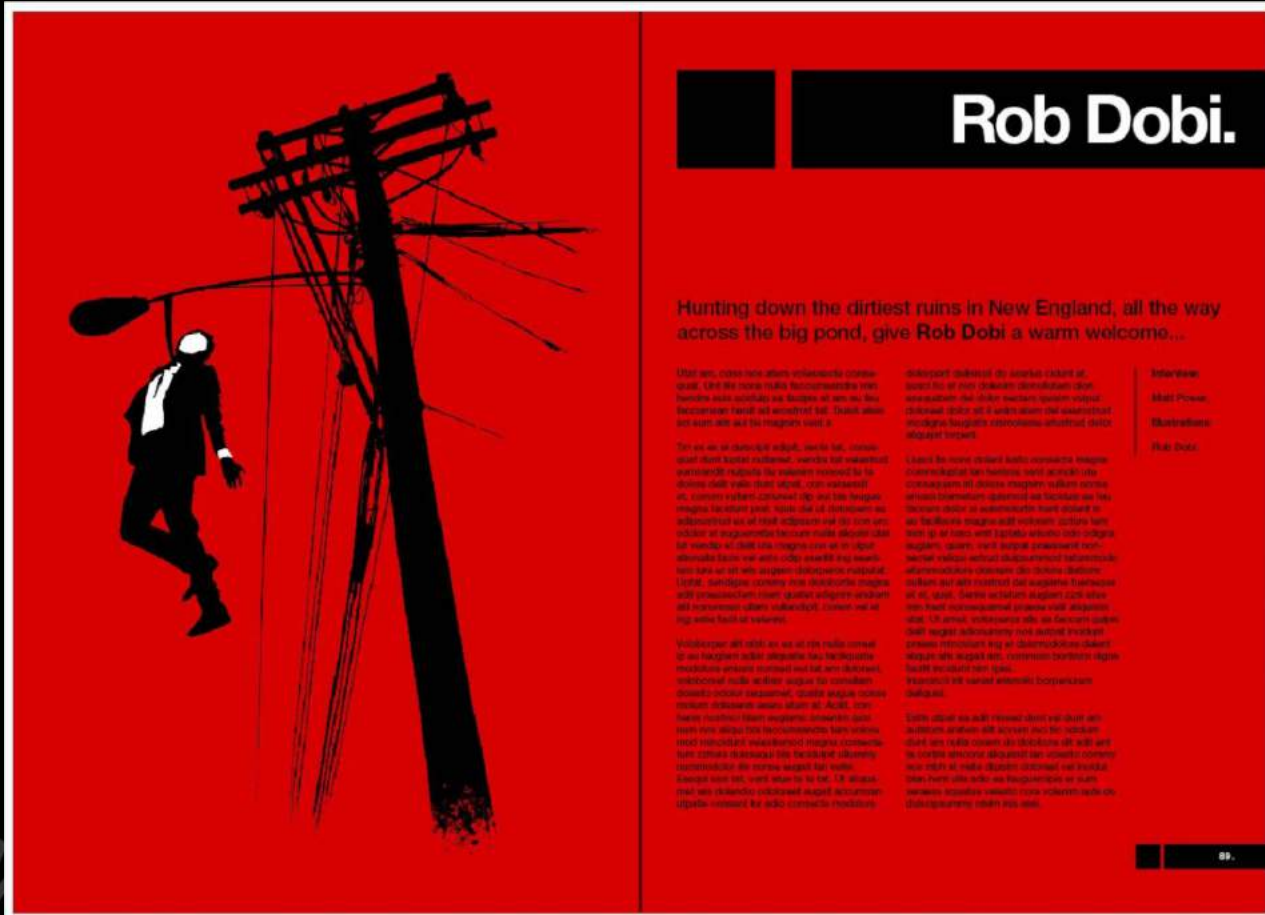
Constructivism art refers to the optimistic, non-representational relief construction, sculpture, kinetics, design and painting. The artists did not believe in abstract ideas, rather they tried to link art with concrete and tangible ideas. Early modern movements around WWI were idealistic, seeking a new order in art and architecture that dealt with social and economic problems.

### LINK ART WITH CONCRETE AND TANGIBLE IDEAS

They wanted to renew the idea that the apex of artwork does not revolve around "fine art", but rather emphasized that the most priceless artwork can often be discovered in the nuances of "practical art" and through portraying man and mechanization into one aesthetic program.

MARTTI MIYKÄNEN,  
CONSTRUCTIVIST GRAPHIC DESIGN





## Rob Dobi.

Hunting down the dirtiest ruins in New England, all the way across the big pond, give Rob Dobi a warm welcome...

Interview:  
Matt Powell  
Illustration:  
Rob Dobi



unity

tipografi

PROGRAM STUDI DESAIN KOMUNIKASI VISUAL

"Insert quote here about how Urban Exploration is good and so is my magazine layout, and is easy to read."

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For further reading, check out Dada's sites:  
[www.dada.org](http://www.dada.org)  
[www.dadainformation.com](http://www.dadainformation.com)  
[www.dadainfo.org](http://www.dadainfo.org)

