

# graphic **DESIGN** 3

## **PROBLEM:** text & layout

### Objectives:

- To develop a visual language that both unifies a set of texts and offers variety in the layout compositions
- Learn the categories of typefaces
- Learn the basic conventions of typography design

### Reading:

*The Elements of Typographic Style*: Chapters 1-4, 8

### Problem:

1. Design a master page for the 8 pages of texts (pages 2-9 of this file). Retain the 5 x 8" page size.
2. Respond to the content of each page of text...arrange the text so that it retains its function & meaning.
  - Consider the character of the text: length, organization & logic, and expressive intention. In many ways, text brings with it an inherent shape or shape potential. i.e. the recipe has an obvious logical shape.
3. Consider the aesthetic and perceptual judgements that determine the following:
  - Negative space in the layout, word spacing, line spacing, justification
  - Character of the type, its weight, size, style, slant.
4. Design a set of the 8 pages of texts ranging from the following:
5. Print and trim the 8 page layouts.

# beauty + legibility

As a first approximation, we may say that a structure is a system of transformations. Inasmuch as it is a system and not a mere collection of elements and their properties, these transformations involve laws: the structure is preserved or enriched by the interplay of its transformation laws, which never yield results external to the system nor employ elements that are external to it.

*In short, the notion of structure is comprised of three key ideas:*

- the idea of wholeness,
- the idea of transformation,
- the idea of self-regulation.

WORKING TIME	15 minutes
COOKING TIME	1 Hour 20 minutes
SERVES	6
EQUIPMENT	Saucepan with cover <i>Large Stainless steel or enameled casserole</i>

## INGREDIENTS

- ½ lb lentils
- ¼ cup olive oil
- 1 cup sliced onions
- ¼ cup chopped fresh coriander
- 2 medium potatoes *peeled and sliced*
- Salt and freshly ground black pepper
- 3 cloves garlic *peeled and finely chopped*
- ¼ cup freshly squeezed lemon juice *or more to taste*
- 10 oz. frozen spinach leaves *completely thawed and roughly chopped*

## DIRECTIONS

### PART 1:

Wash and pick over lentils. Place in a saucepan and cover with water. Bring to a boil. Cook *covered* about 20 minutes.

### PART 2:

Meanwhile *in a large casserole* brown the onions in oil. Stir in the garlic and coriander. Add a spinach and sauté 5 - 6 minutes *stirring frequently*. Add the potatoes, lentils and enough lentil cooking liquid to cover. Season with salt and pepper. Bring to a boil & then lower the heat *simmer 1 hour or until thick and soupy*. Stir in the lemon juice. Serve hot, lukewarm, or cold.

[illegible]

When you have forded the river, when you have crossed the mountain pass, you suddenly find before you the city of Moriana, its alabaster gates transparent in the sunlight, its coral columns supporting pediments encrusted with serpentine, its villas all of glass like aquariums where the shadows of dancing girls with silvery scales swim beneath the medusa-shaped chandeliers. If this is not your first journey, you already know that cities like this have an obverse: you have only to walk in a semicircle and you will come into view of Moriana's hidden face, an expanse of rusting sheet metal, sackcloth, planks bristling with spikes, pipes black with soot, piles of tins, blind walls with fading signs, frames of staved-in straw chairs, ropes good only for hanging oneself from a rotten beam.

*From one part to the other, the city seems to continue, in perspective, multiplying its repertory of images: but instead it has no thickness, it consists only of a face and an obverse, like a sheet of paper, with a figure on either side, which can neither be separated nor looked at.*

Language and writing are two different system of signs; the only purpose of the latter is to represent the former · Linguistics is not concerned with the connection between the written and spoken word its sole object is the latter: THE SPOKEN WORD

But the written word is so closely bound up with the spoken *whose image it is* that it is increasingly arrogating the main role to itself · Ultimately the point is reached where more importance is attached to representation of the spoken sign than to this sign itself · It's like thinking that to know someone, it is better to look at his photograph than his face ·

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# O EARTH

O EARTH—you do not  
grow anything  
pointless

-I who honor you-  
bouquets  
vain beauty

CHILD SPRUNG FROM  
THE TWO OF US

-showing us our ideal  
the way- ours!  
father and mother who  
sadly existing  
survive him as  
the two extremes-  
badly coupled in him  
and sundered  
-fromwhence his death-o-  
bliterating this little child  
“self”

*Modern theoretical physics* has put our thinking about the essence of matter in a different context. It has taken our gaze from the visible *the particles* to the underlying entity, *the field*. The presence of matter is merely a disturbance of the perfect state of the field at that place; something accidental, one could almost say, merely a blemish. Accordingly, there are no simple laws describing the forces between elementary particles.... Order and symmetry must be sought in the underlying field.

The Chinese physical universe in ancient and medieval times was a perfectly continuous whole. Chi condensed in palpable matter was not particulate in any important sense, but individual object acted and reacted with all other objects in the world...in a wavelike or vibratory manner dependent, in the last resort, on the rhythmic alternation at all levels of the two fundamental forces, the yin and the yang. Individual objects thus had their intrinsic rhythms. And these were integrated...into the general pattern of the harmony of the world.

SYMMETRY as defined by Greek and Roman architects as well as Gothic master builders, and by the architects and painters of the Renaissance FROM LEONARDO TO PALLADIO is quite different from our modern term *bi-lateral symmetry*.

We cannot do better than to give the definition of  
VITRUVIUS:

*Symmetry resides in the correlation by measurement between the various elements of the plan, and between each of these elements and the whole . . . As in the human body . . . it proceeds from proportion—the proportion the Greeks called analogia—achieves consonance between every part and the whole . . . When every important part of the building is thus conveniently set in proportion by the right correlation between height and width, between width and depth, and when all these parts also have their place in the total symmetry of the building, we obtain eurhythmy.*

**Rhythm is in time what symmetry is in space.**

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eurhythmy:

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