layout 1: context: space

most often typographic expertise is wrongly located in the aesthetic selection of typefaces. while choosing attractive type is important, it is perhaps the final step in a fairly long line of choices and determinations. it should also be understood that the choices regarding type will also vary. some choices will begin based on output; how is the project to be viewed in its completed state? is it s web project or print? some con–siderations will be budgetary. is the client able to afford a specialty typeface? when it comes to structuring the content, however, very little comes before understanding hierarchy. what is the most important information?

while this is something of a joint decision with the client, much of this process is left to the designer to determine. you must develop a clear ability to organize informa–tion before type can begin to fulfill its role. we will begin this course with basic problem solving and move toward more complex hierarchical challenges before putting them to use in project form.

we will be working through a series of guided exercises meant to give you a typo–graphic guidebook... a kind of catch–all assignment keeper and reference book. this book will be created by making one large InDesign file and keeping all of your infor–mation and exercises on the individual pages. we will be building these books utilizing master pages, guides, grids, and units that are specific to typography. this will serve as an introduction to InDesign as well as giving you an easy way to organize project–specific documents that may be exported as PDFs.

design problem

        to understand space as a primary element in visual communication

parameters

        › the information in the first exercise is the same as that of a standard business card. you will be using your name, address, phone number, email, and a web address. for your own privacy you may substitute false information for any of the more specific bits, but the totality of the information must be there.

        › you are to use 10pt. helvetica neue and produce a minimum of 15 studies (5 of each page orientation)

        › each variation set will be based on a page format: 5 square, 5 vertical and 5 horizontal. the sizes are as follows:

        square: 36x36 pica
        portrait: 36x48 pica (WxH)
        landscape: 48x36 pica

 we will be establishing grids using preferences, but your initial grid is a 6 pica grid with 1 division

considerations

> › work from simple solutions to the more complex and allow your action to inform your decisions – which is to say, complex solutions come from a clear understanding of simple ones. one doesn't learn to juggle using a cat, a chain saw and a flaming bowling ball… well, one might, but the learning curve is steep and failure is considerably more likely than success. remember that aesthetic consideration is closely tied to information. I could make something aestheti–cally interesting, but the trade off can be hierarchy. you should understand this to be a consequence of choice and not an issue of right or wrong. there is no solution that is specifically 'wrong', but if the solution fails to communicate its message, then there is certainly a problem.

due at the beginning of class 08/23