

1. Grafisch ontwerp: Raf Vancampenhoudt regel...

Things you should not do: 17. Avoid bold serifs

De ontwerper maakt gebruik van een schreefletter in bold. Omdat hij zeer weinig tekst op een pagina plaats stoort dit niet voor de lezer. Door het gebruik van een grid hebben we een mooi overzicht en een gestructureerd boek waardoor het zware lettertype ons niet in de weg staat. Moest de ontwerper een pagina vol plaatsten met dit lettertype zou dit overdonderend zijn en te druk voor de kijker. Zelf vind ik een schreefletter in bold zeer mooi bij een boek passen, vaak voor kleinere teksten, net zoals hierboven.

ART AND JUSTICE: INSIDE THE DISTANCE



MEDIATOR (Leo Van Garsse)

"There was one case of a theft in a shop – which was, of course, a minor event – but the thief was very much under the influence of drugs. The woman in the shop saw that he was stealing something and she intervened and he attacked her with a knife and seriously hurt her – mutilated her in her face. The victim on several occasions had taken contact with the prison staff in order to have the occasion to meet the offender. And the prison staff refused saying, 'OK this is too dangerous, this is not good for you'. But the woman insisted. And the reason she insisted was that she didn't dare to leave her home alone since the event. And she said, 'OK, what I really need is some answers to certain questions because I feel that only this guy can help me out' – however paradoxical it might sound. And I must say I was very worried on this case because it was obvious that she was still very vulnerable – you could see it in her face – by the way, you could really see the marks and signs of this event still there. I was really worried about the possibility of suicide. I thought OK – what could this confrontation cause for this woman. So I insisted that whatever meeting that we should have the representative from victims' assistance should be present – as a witness but also as a support person.

I had to insist a little bit with the prison staff in order to get an appointment with the offender because at first they were refusing. They said, 'He is a strange guy and maybe a violent guy'. It was obvious that he was still using drugs even in prison – and he didn't even deny it. It took him some time to wonder over the possibility of meeting the victim – whether this was a good idea for him – whether he could cope with this confrontation. And then he contacted me again and he said, 'OK, I looked at myself in the mirror this morning and I thought – but if you are really a man then you should go for this.' I had the impression that he also was quite a vulnerable person.

And then we met. And I thought it could be a meeting for like one and a half hours and this meeting took four hours. And what the woman asked us to do in this meeting was to reconstruct the event second by second – to say 'OK, I was in the shop

I saw you. What did you think? What did I think? I said this. What did you think? What did I think? And at a certain moment her sister had come down – she was living upstairs. By coincidence, she'd heard something in the shop and she came down and then she discovered – and then the guy ran away. And one of the questions from the woman was 'what would have happened?' And there was a lot of silence and the guy said, 'I don't know. I don't know'. Which obviously was extremely traumatizing for the both of them. They were crying and we were all crying.

And afterwards in the debriefing I asked the woman, 'OK, what did this mean for you – because you didn't get an answer.' And she said, 'Of course I did. From that time on I knew this guy is honest with me. Because, in saying 'I don't know' he also said, 'I could have killed you'. Which means he wasn't playing games with me he was really honest and he was really talking about the event as it happened."

Would this guy have reoffended afterwards? Would this guy have used drugs still? I think so – and I think he did – and I think the victim also knew. This was not the issue. It was obvious that this guy was in a situation, and also had a background where the possibility, the chances, of leaving the old atmosphere of criminality would be very low. And we all knew and there was no obvious and immediate way out. And of course also this meeting was not an immediate way out. But I think for this guy, at least – I think this was an enormous confrontation. This was not, by definition, a violent guy. I don't think this is a violent guy at all. But he lives in a very marginal atmosphere, relationally. And so, if we don't have a decent job for him – if we don't have another atmosphere for him – other people for him who are willing to live with him on a day-to-day basis – OK, let's be realist, there is no immediate way out for a guy like this – there is not.



ACCOUNTS

MEDIATOR (Kristel Buntinx)

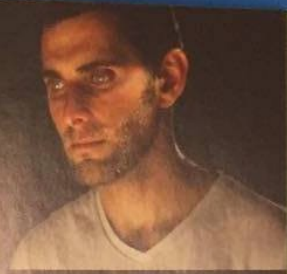
"I also had this woman – she was in her Thirties and she had been the victim of a group rape when she was 15. And she had a mediation 15 years later when the offender was still in prison for other crimes. He was 17 when he committed the crime and she wanted to do mediation with him because he was the first one – and she thought that he was taking care of her and he was in love with her and then he raped – her and he also let his friends rape her. She was going to the youth club on a Wednesday afternoon and together with a friend, another girl, she met the boy and then they all ended up at her place because her parents weren't home. He asked if he could see her room so she went up with him and then there he wanted to have sex with her. She didn't want it so he raped her. And then he called his two friends who were downstairs and, I think in a way, even presented her – just to take her and have sex with her – and they all did. So she told her parents, but they blamed her. The boy was 17, and he was already known in the youth system, so nothing really came out of it afterwards. So for her it's like "he has never been punished, my parents have never supported me..." And she went on with her life but in her thirties she discovered there were some marriage problems, also sexual problems, that had to do with the rape. She went looking for him because she wanted to talk with him. She still had this one question "I trusted you so why did you rape me? I thought there was some connection – some feeling of love..." She found his address – she called – his mother answered the phone and she said, "can you tell him to meet me tomorrow evening?" But at that point he was in prison for other crimes. But, I think through the therapist, she heard about mediation and then she contacted me. I went to visit him and to ask if he wanted to cooperate. He was also minimizing. He said, "it wasn't really a rape – she never said no," and things like that – but he said, "ok I want to meet her." And so I prepared her – I said, "OK, you will be able to ask your questions but maybe you will not like the answers" – but for her it was still important that he would admit that he raped her.

I went with the victim to the prison but at the beginning I made a huge mistake. I told the victim, "it's in

a lawyer's room" and she was thinking like this is a conference room with a big lawyer's table and she's sitting here and he's sitting – I don't know how far away – and she came in and saw the small table and said "Oh my God, no!" So I asked for another table – a bigger table, like not one meter but two meters, and I got another table and I say to the guard, "Wait [outside] with the offender until she is feeling comfortable again." And she decided, "its ok the room is ok". And he was brought in.

She started telling things to me and also he did the same he would say, "Yeah Kristel, can you tell her..." And I said, "OK, but tell her yourself." And at some point they started talking to each other so I decided, OK maybe I can try to get out of the conversation. And at some point they were sitting toward each other and talking. She was able to tell him, "Maybe I never said no but I was so scared I thought that you knew that I didn't want it." And at some point he recognized and he said, "yeah I think I did know that you didn't want it – and I raped you."

For her that was such – that was the only reason she had come to the prison and she got it from him – and also about why he got his friends involved – but she said, "The most important was him because he broke my trust and he apologized for it." And for her it really felt very honest and she believed him. When they turned toward each other – that's the image of what mediation is about – to meet each other and talk to each other about the crime."



2. Things you should never do: 22. As a rule, do not use Italics or small capitals.

De ontwerper heeft bijna alle tekst in het boek in Italic gezet.

Het boek gaat over een toneelstuk en daarom is de letterkeuze van de ontwerper dus goed.

Het verteld een gesprek tussen verschillende mensen. In heel het boek wordt er dus

gecommuniceerd tussen mensen en daarom heeft de ontwerper alles in Italic gezet. Het lijkt voor de toeschouwer dat we mee in het gesprek zitten omdat het vlot leest, dit komt door het Italic lettertype. Doordat de ontwerper alle tekst in het boek Italic heeft gezet stoort dit niet en wordt het een mooi geheel.



Robert Schumann, *Concertstück vom 1. Januar*
 Johannes Brahms, *Capriccio op. 10, Nr. 1*
 Johannes Brahms, *Symphonie Nr. 1*

3. Magazine de Bijloke – tip 1(choose just a couple of typefaces)

In dit ontwerp gebruikt de ontwerper meer dan 3 lettertypes. Er wordt dus geen rekening gehouden met een bepaalde letterkeuze. Kapitale letters worden gecombineerd met volledig schreefloze letters en scriptletters waardoor het een mooi evenwichtig geheel geeft. Ondanks het gebruik van verschillende lettertypes en verschillende groottes vallen de belangrijke delen van de tekst niet weg, alles blijft mooi overzichtelijk.

Kinderen doe het hoe, wat, waar?

1 Je ontdekkingsstocht start in de Vooruit. Start *hier* en beleef veel plezier!
 Neem een kijkje in het café van Vooruit en bots op het *Hemelbed van 1001 liefdes*! Hier kan je je laten beschrijven met mooie stukjes poëzie. Kalligrafen krabbelen een gedicht op je arm of in je hals. Schrijf zelf een tekstje en ga ermee naar het hemelbed of naar één van de 1001 liefdes — tentjes in de festivalzone. Ontbloeit je been, buik of arm en je eigen tekst staat voor één dag op je lijf geschreven!

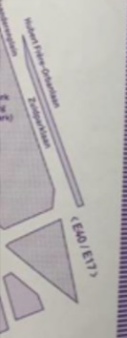
locatie Hemelbed in het café van Vooruit (2) en tentjes verspreid in de festivalzone.
 uren 14:00 tot 20:00
 link www.1001liefdes.be — www.creatiefschrijven.be

2 Na je halte in het café van Vooruit, zet je je tocht verder door de Sint-Pietersnieuwstraat. Tussen 15:00 en 17:00 wordt deze straat platgewalst door fanfares, *dekte majoretten* en een doedelzakfanfare. Om 15:00 komt de murga van Komen en Gaan langs. Deze zotte bende is een Gentse fanfare met stoere zeebonken, geschifte schippers en de *naezin Louizeke*. Samen brengen ze muziek, dans en theater, overgoten door één knotsgek sausje! Tijdens de stoet kan je de doedelzak horen en zien. De *doedelzak* is een blaas-instrument. Het bestaat uit een zak van leer waar verschillende pijpen doorheen steken. De speler houdt de zak stevig onder zijn arm en blaast er lucht doorheen. Muziek komt uit de pijpen!

locatie De stoet start in de Lammerstraat. Ze gaat langs de Sint-Pietersnieuwstraat en eindigt op het Sint-Pietersplein met een groot spektakel.
 uren start om 15:00 — einde in de straat om 17:00 — van 15:30 tot 17:30 kan je alle groepen nog eens aan het werk zien op het Sint-Pietersplein.
 links www.vlamo.be — www.muziekmozaiek.be — www.larf.be

Voel je kunst en creativiteit in je lijf zitten? Kriebelt het als je fijne schilderijen of grote beelden ziet? Tikken je tenen mee met de muziek? Zing je graag een aria onder de douche? Hou je van knutselen met klei, verf en penseel? Dan mag je jezelf best wel een kunstenaar noemen! Dit festival is zeker je ding!

Omdat er vandaag zoveel te zien, te horen en te beleven valt stippelen wij speciaal voor jou een speciale route uit. We nemen je mee doorheen de festivalzone. Onderweg kom je heel wat leuke opdrachten en activiteiten tegen. Doe mee en dompel je onder in kunst en creativiteit!



- 1 Minard
- 2 Vooruit
- 3 UFO
- 4 Boekentoren
- 5 Sint-Pietersplein
- 6 Sint-Pieterskerk
- 7 Kunsthal Sint-Pietersabdij
- 8 Wereld van Kina: het huis
- 9 Studentenhuis Thermanal
- 10 Universitair Talencentrum

Bij dit woord hoort een foto uit de fotoketting. Kan jij hem vinden? Schrijf de naam van de fotograaf op de stippels.

locatie Tuin van de Sint-Pietersabdij (7)
 uren 14:00 tot 18:00
 link www.beeldexpressie.be

In deze prachtige tuin met foto's, muziek en theater eindigen we de route. Hopelijk heb je er veel plezier aan beleefd! Heb je nog goesting in kunst? Klop dan gerust aan bij één van deze organisaties.

Organisatie voor Kunst en Creativiteit
 Abrahamstraat 13, 9000 Gent
 09 222 22 22

Muziekmozaiek vzw
 09 222 22 22

4. Things you should NOT do- avoid imitations. Hier is een imitatie gebruikt van handschrift. Ondanks hier een imitatie wordt gebruikt is het niet storend in het ontwerp omdat dit het ontwerp speelser maakt. De scriptletters staan duidelijk in een grotere lettergrootte en maken zo een mooi contrast met de rest van de pagina. Het 'tijdschrift' verteld je over een route die je moet volgen, er is dus bewust gekozen voor de speelse letter om het voor de lezer interessanter en aantrekkelijker te maken.

