

DESIGN PERIODS

WEEK 1



CERT III

myAPC.HUB - NEWS, LESSON PLANS, RESOURCES, EXERCISES, DISCUSSIONS, SUBMISSIONS

MAKE YOUR LIFE EASY - CREATE A FOLDER/FILE STRUCTURE

SUBJECT OVERVIEW

ASSESSMENTS - DUE

INTRODUCTION TO THE HISTORY OF VISUAL COMMUNICATION

INTRODUCTION TO TYPOGRAPHY

10 GOLDEN RULES USING TYPE

DESIGN PRINCIPLES AND GRID LAYOUT

EXAMPLES OF TYPOGRAPHIC DESIGN (INSPIRATION)

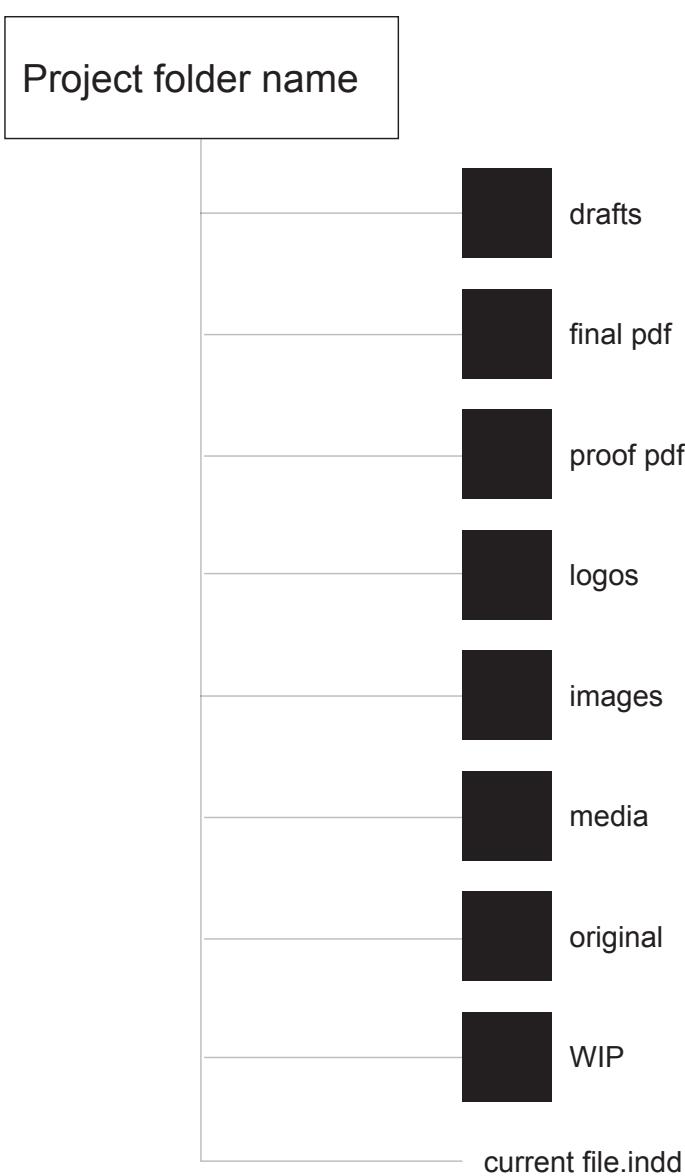
ILLUSTRATOR EXERCISES

1 - MAKE YOUR LIFE EASY!

CREATE A FOLDER/FILE STRUCTURE

MAKE YOUR LIFE EASY - BE ORGANISED!

FILE STRUCTURE



DESIGN PERIODS

SUBJECT OVERVIEW

Through this subject, students will be taken on a historical tour of design with a **focus on typography** and **typography techniques**.

Students will learn about the history of typography, fonts and print and apply their knowledge of the characteristics and uses to complete their own design brief.

Through project based learning, students will continue to develop their **digital software skills** and **learn about page layouts, prepress** and **fundamental printing processes**.

In the first week we look at an introduction to typography and dive into **Illustrator** to build on your design skills.

ADOBE

USE INDUSTRY STANDARD SOFTWARE



ASSESSMENT 1 - DUE WEEK 4

ASSESSMENT 2 - DUE WEEK 8

INTRODUCTION INTO DESIGN HISTORY & TYPOGRAPHY



INTRODUCTION

Graphic design is so much a part of our modern world that it is hard to imagine living without it. And in some ways, we never have.

It's been a long journey from stone tools to digital tablets. In short, the history of graphic design is a story that spans the entirety of human existence and it has the power to inspire and inform even modern graphic designers.



BEFORE THE PRINTING PRESS: PREHISTORY TO THE RENAISSANCE (PART 1)

Graphic design proper really began after the invention of the printing press in 1440, but the roots of visual communication stretch all the way back to caveman times. In this section, we'll run down the events of early history that paved the way for graphic design centuries before the world was ready for it.

CAVE PAINTINGS

~38,000 BCE

It seems like humans have always had an inherent drive towards art, evidenced by the early cave paintings dating back to prehistoric times. Subjects vary from animals to hand imprints to events like hunting, and they've been found all over the world (Australia, Spain, Indonesia, France, Argentina, just to name a few).

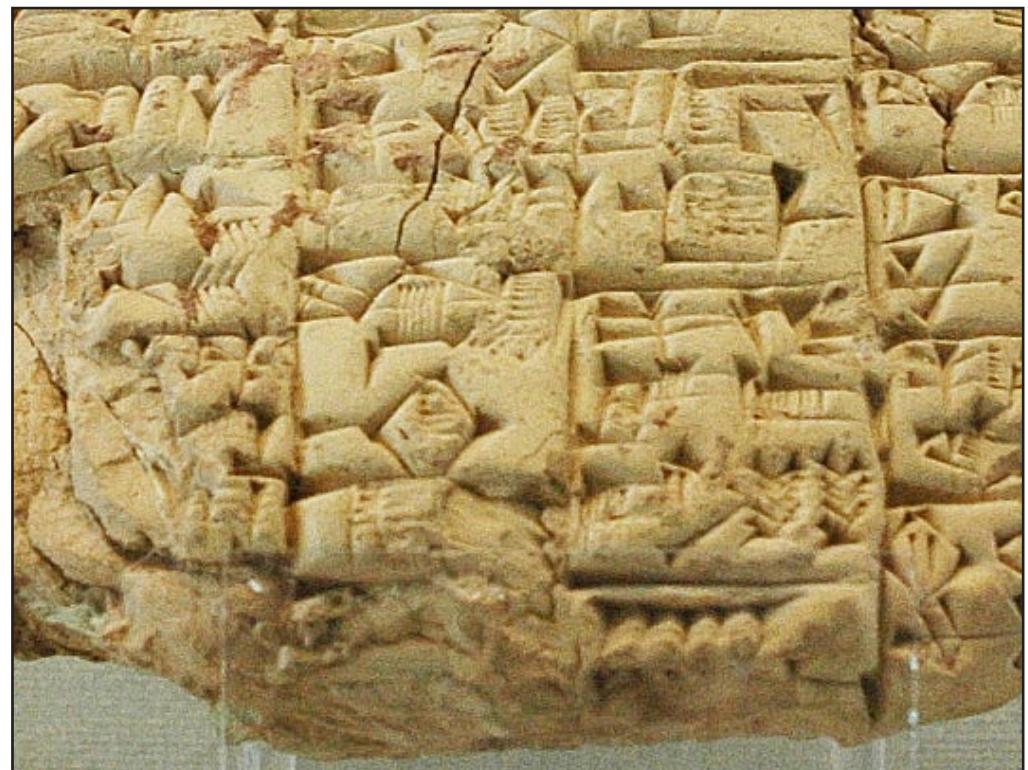
Historians debate the fine few). Historians debate the fine details as to who these were meant to communicate with (whether each other or their gods), but one thing that's clear is, right from the start, humanity displayed a knack for communicating with visuals.



SUMERIAN WRITTEN LANGUAGE – 3300 – 3000 BCE

As you read this article, interpreting all these tiny, abstract marks of the Latin Alphabet into words and sentences, it's easy to forget that alphabets are a manmade invention. As far as we know, the Sumerians created one of the first written languages, most likely as a means of recording trader inventories to ensure couriers didn't steal anything on deliveries.

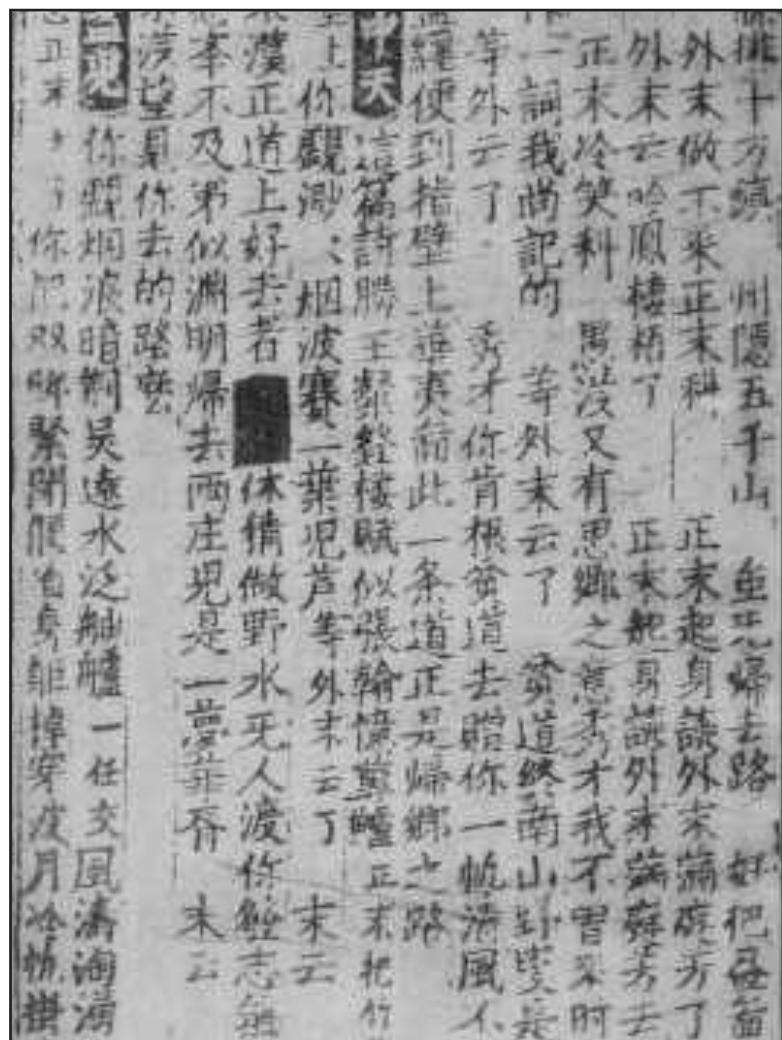
These earliest languages were logographic—icons represented entire words instead of phonetic sounds. This suggests a natural ability of humans to use visual representation to communicate complex ideas, a cornerstone of modern graphic design.



ADVANCEMENTS IN CHINESE PRINTING 200 CE – 1040 CE

As far back as 200 CE, China used wood reliefs to print and stamp designs on silk clothes, and later paper.

In 1040, Bi Sheng invented the world's first movable type printing press out of porcelain, more than 400 years before Gutenberg brought a similar technology to Europe.

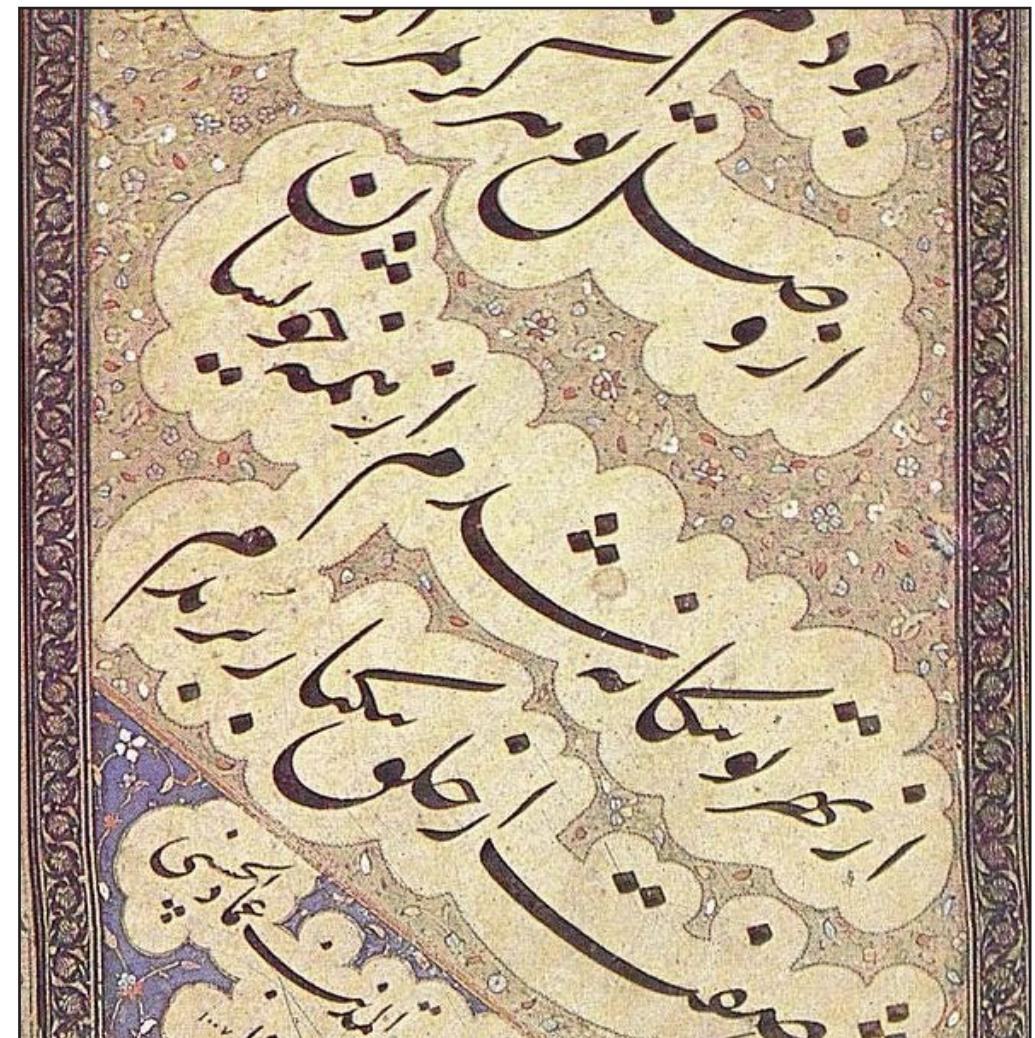


MEDIEVAL CALLIGRAPHY – 700S

In the Middle Ages, typography started to take off as humanity started expanding its horizons into the letters and words themselves.

Because texts in this period were produced and replicated by hand, a little artistry made the books more valuable and set certain scholars apart from others.

In Islamic cultures, typography was doubly important because figurative art was seen as sacrilegious, meaning typography was one of only a few permissible ways of artistic expression.

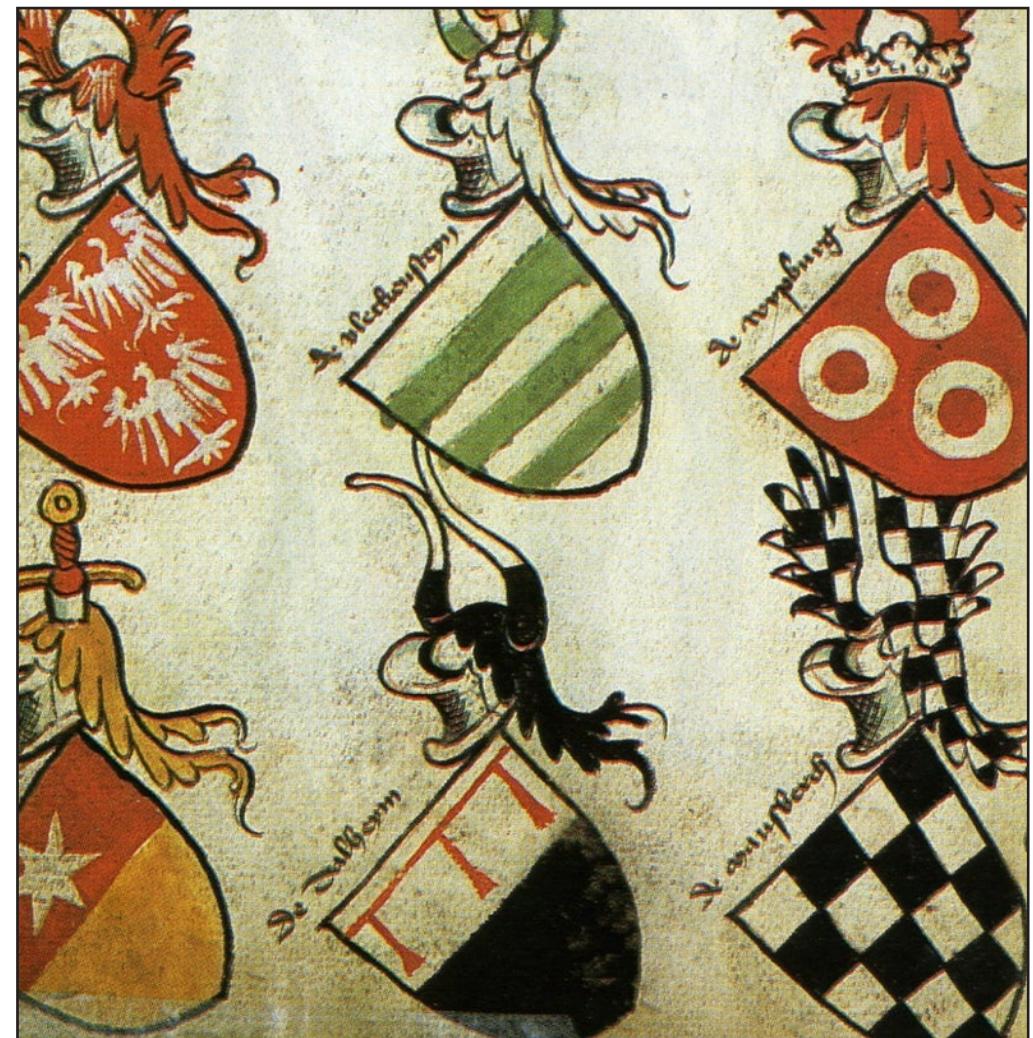


EUROPEAN HERALDRY – ~1100

Technically, the world's first logo is the coat of arms, used as a symbol to represent family houses or territories.

Scholars theorize the practice was popularized during the Crusades, where intermingling soldiers from different countries and houses incentivized a means to tell everyone apart, particularly on armor and battle flags.

Like logos, a house's coat of arms aimed to represent the values, characteristics and styles of the people. Later, these emblems took on more practical purposes, such as wax seals to reflect authenticity.



STOREFRONT SIGNAGE – 1389

In the 14th century, beer and ale were viable if not preferable alternatives for drinking water at a time when most water sources were polluted. King Richard II of England made a law that ale houses must have signs out front so the public could find them easier.

Not only were these the first signage that actually represented companies rather than houses, but they're also the origin of a beautiful tradition that survives to this day.



INVENTION OF THE GUTENBERG PRESS – 1439

Johannes Gutenberg brought moveable type to Europe in 1439, introducing mass communication to Western culture and forever changing civilization.

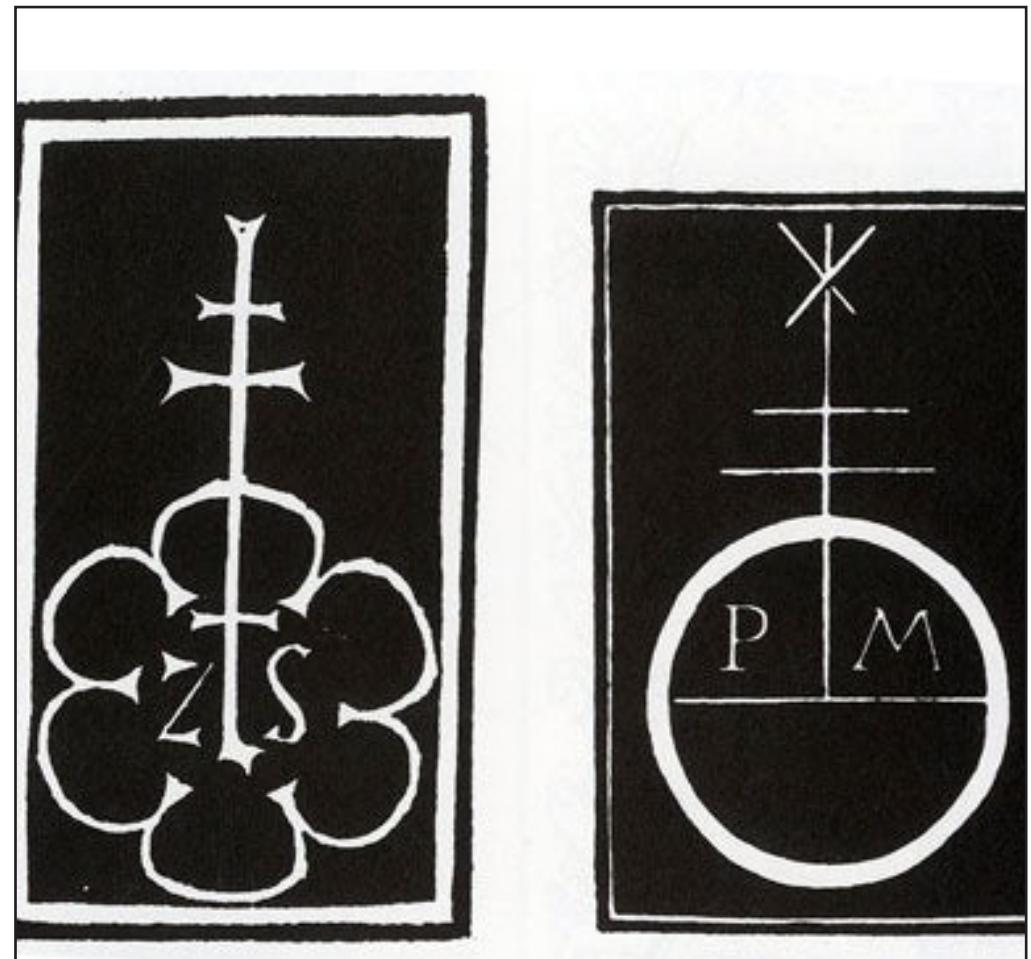
With the Gutenberg press, people no longer had to rely on lengthy scholarly reproductions of books, opening up literature (and literacy) to the masses and making it affordable.

The Gutenberg press paved the way for more commercial uses of design, which ushered in the era of graphic design as we know it.



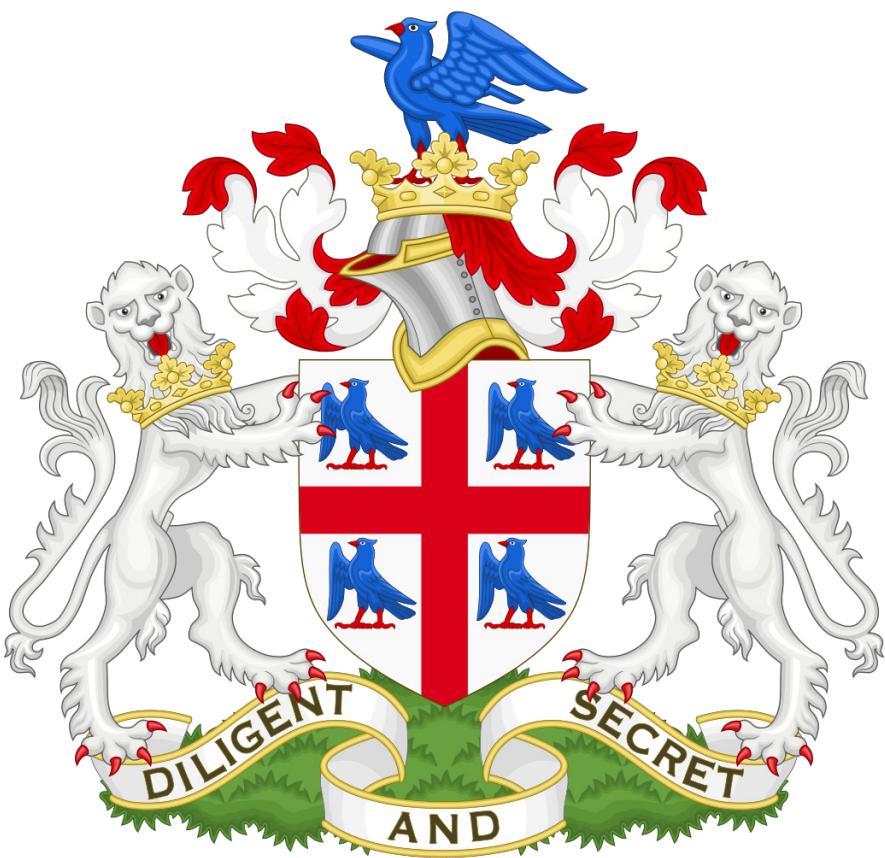
FIRST LOGOS – LATE 1400S

It was the printing industry that first used logos, although they were limited to just marks on their own documents. It wasn't just a branding device, but also a means to show off your printing skill—how well your logo was printed reflected how well everything was printed.



HERALDRY - EXAMPLES

COATS OF ARMS



FIRST PRINT ADVERTISEMENTS – 1620S

The printing press gave way to the “coranto,” the precursor to the newspaper. And in the early 1600s, these corantos featured the first printed advertisements.

CANTERBURY ROAD, KILBURN, N.W.
Pianofortes Tuned and Instruments Repaired.



A Superior Pony and Chaise,
For Hire by the Hour.

H. COULTON,
CORN MERCHANT
KILBURN GATE.

One of the earliest known print advertisements Via the Brent Museum and Archive

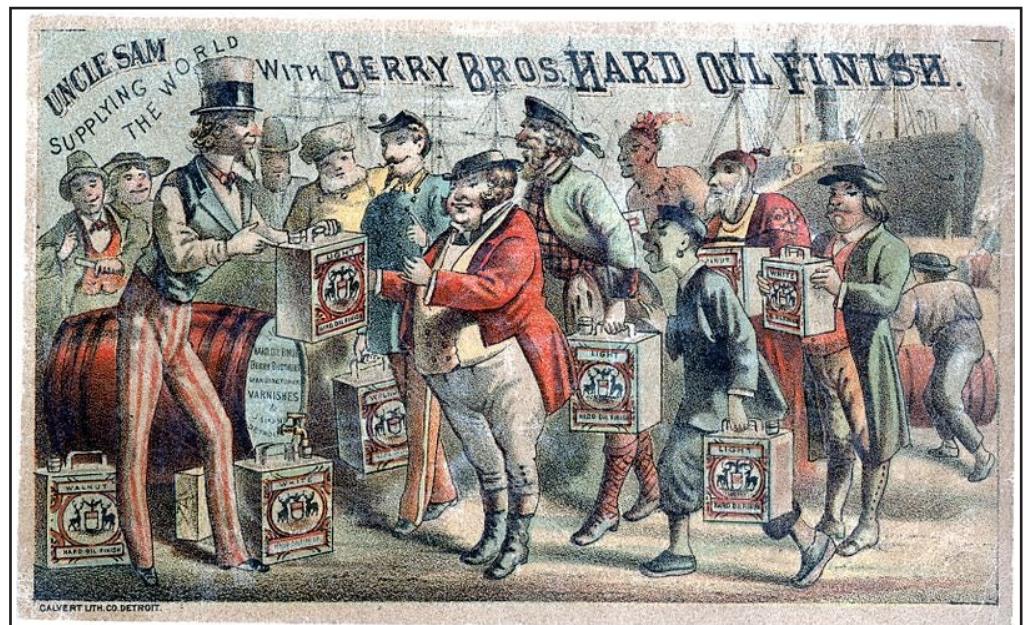
CHROMOLITHOGRAPHY

1837

Technological advancements continued to fuel the progression of graphic design, such as the ability to print in color, or chromolithography.

While used primarily for recreating paintings for home decor, chromolithography also opened new doors for advertising.

Brands were now able to use a lot of the familiar marketing tools we know today, such as characteristic colour schemes and building emotional connections through slice-of-life scenes.

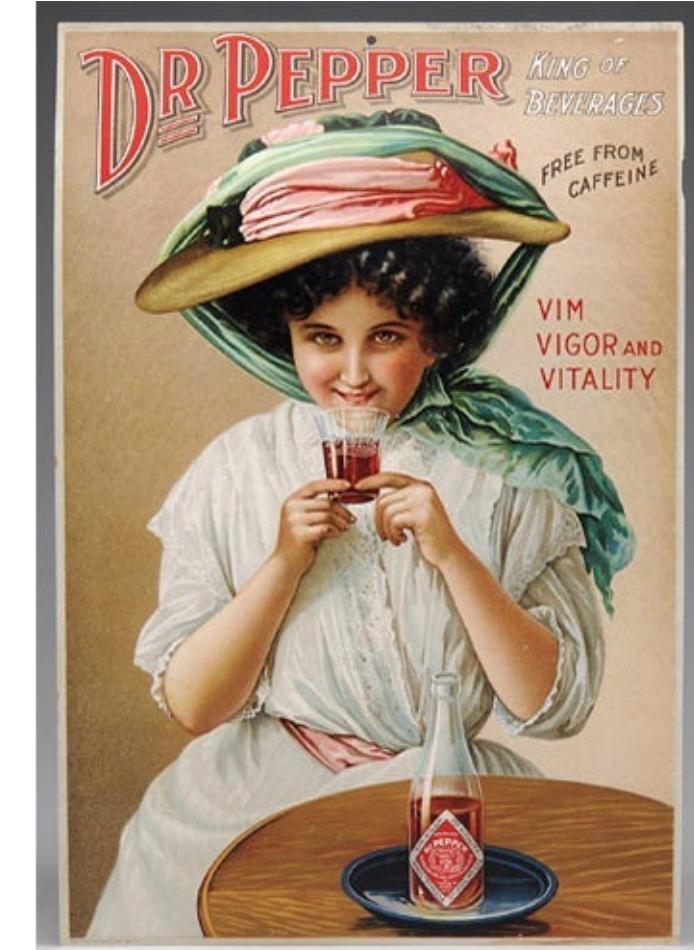


GRAPHIC DESIGN IN THE MODERN ERA

Graphic design as we know it today really started developing in the modern era, roughly the late 1800s up until the end of World War II.

While the 19th century was more about technological advancements and new capabilities, the modern era was about learning how to exploit these advancements for more artistic aims.

With printing now a common tech and competition fueling innovation, artists and designers were pushed to explore new styles and techniques, which quickly trickled into advertising and branding.



An early Dr. Pepper chromolithograph ad. Via Tim Broadwater

THE WIENER WERKSTÄTTE (FIRST GRAPHIC DESIGN AGENCY)

With more and more companies recognizing the benefit of graphic design, it was just a matter of time before the first graphic design agency emerged.

That honor belongs to Austria's Wiener Werkstatte, an organization who made contributions to design style and business alike.

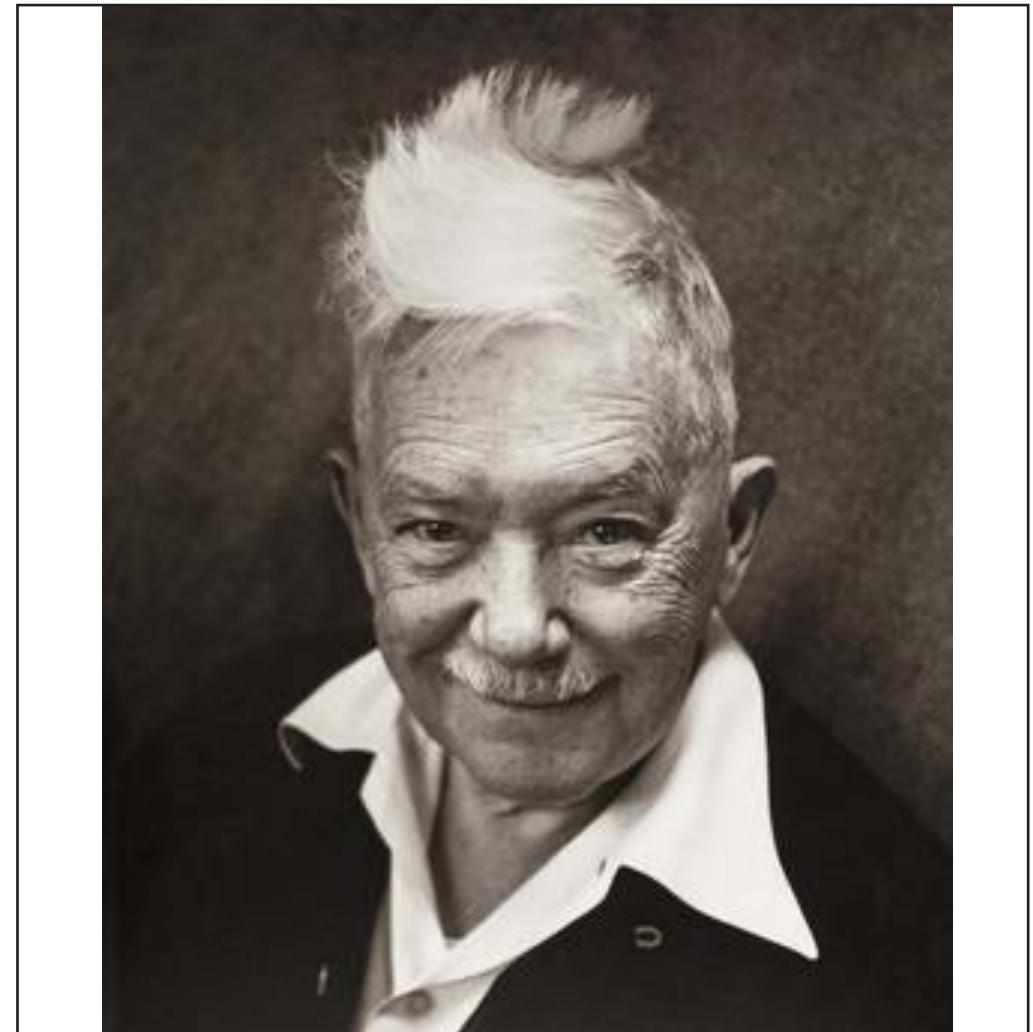
The work done at the Wiener Werkstatte set the stage for the popular Bauhaus and Art Deco styles that soon followed.



THE TERM “GRAPHIC DESIGN” APPEARS FOR THE FIRST TIME – 1922

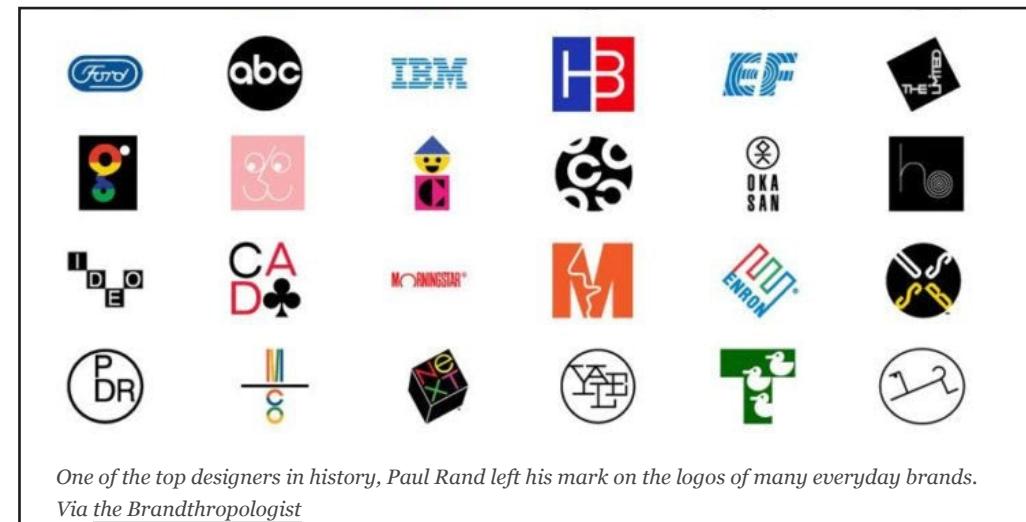
William Addison Dwiggins first used the term “graphic design” to describe exactly what his role was in structuring and managing the visuals in book design.

From day one, designers were struggling to explain to nondesigners what, exactly, they did.



PAUL RAND PUBLISHES THOUGHTS ON DESIGN – 1947

With one foot in modernism and the other in post-modernism, legendary designer Paul Rand helped lead graphic design into its current form. He posted his theories and ideologies in the seminal work *Thoughts on Design*, which largely shaped the future of the entire graphic design industry



*One of the top designers in history, Paul Rand left his mark on the logos of many everyday brands.
Via the Brandthropologist*

A GLIMPSE INTO THE DIGITAL ERA

From the 1950s onward, the world began its slow approach to the digital era we're currently enjoying.

The mass-adoption of home computers is a technological advancement comparable to the invention of the printing press, ushering in a new age for mass communication and granting access to esoteric art styles and digital software for new methods of creating art.

Adobe Photoshop—first released in 1990—even on its own changed the face of graphic design. Photo manipulation created a whole new subcategory of graphic design, blending together elements of photography, illustration, and CGI.

Simultaneously, the nature of branding also evolved to meet the changing times. We partially have MTV to thank for this—they brought a fresh new take on logo usage, particularly in constantly changing theirs while retaining recognizable characteristics.



MTV's usage of logos.

When the internet came into prominence around the turn of the century, designers took a page out of MTV's book and adopted youthful and at times edgy designs to draw the younger generation into the world wide web.

This can be seen in online trends like flat design, which incorporates bright colors and cartoonish figures.



example of modern flat design. By KR Designs

READ MORE ON THE HISTORY OF VISUAL COMMUNICATION

<https://www.historyofvisualcommunication.com>

TYPOGRAPHY

INTRODUCTION

TYPEFACE V FONTS

A lot of people use the terms ‘typeface’ and ‘font’ interchangeably, but they are two very distinct things.

A **typeface** is a set of typographical symbols and characters.
It’s the letters, numbers and other characters.

A **font** is traditionally defined as a complete character set within a typeface, often of a particular size, style and weight.

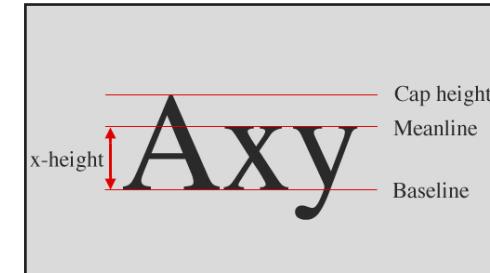
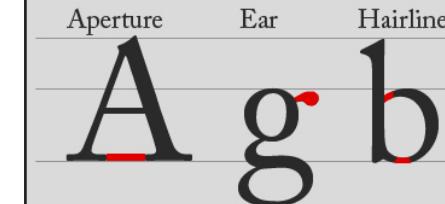
The Anatomy of Typography

Stroke	Stem	Swash	Foot
any linear element	main vertical stroke	decorative stroke	bottom of stem, rests on baseline
Arm	Ascender	Descender	Shoulder
horizontal stroke not connected to stem on at least one end	rises above the x-height	extends below the baseline	curved stroke attached to stem
Serif	Arc of Stem	Leg	Joint
short line/stroke on open ends of letters	curved stroke continuous with stem	short, downward stroke	where a stroke meets a stem
Apex/Vertex	Counter (Open/Closed)	Bowl	
the top and bottom points where two strokes meet	Open: partially enclosed interior white space	Closed: fully enclosed interior white space	closed, round/oval curve
Terminal	Ball Terminal	Aperture	Cross Stroke
end of a stroke that's not a serif	terminal that is circular in shape	opening at the end of an open counter	extends across a stem
Bar/Crossbar & Ligature	Gadzook		
enclosed horizontal stroke	two or more letters joined as one character	embellishment that connects a ligature	Created for by Janie Kliever

FONT TYPES AND WHEN TO USE THEM

https://www.youtube.com/watch?v=RJ4k6FI_LYQ

PARTS OF A TYPEFACE



① Times

Times New Roman

(ABCDEFGHIJKLMNOPQRSTUVWXYZ)

Fonts that have lines or feet on the ends of the main strokes of text.

TYPOGRAPHY - SANS SERIF

Arial

Arial (ABCDEFGHIJKLM NOPQRSTUVWXYZ)

Fonts that do not have feet on the ends of the main strokes of text.

TYPOGRAPHY - SCRIPT

Edwardian Script

(A B C D E F G H I J K L M N O P Q R S T U V W X Y Z)

Fonts that resemble handwritten text.

TYPOGRAPHY - DECORATIVE

Curlz

Curlz (A B C D E F G H I J K L M N O P Q R S T U V W X Y Z)

Fonts that are graphically enhanced for visual impact.

TYPOGRAPHY - PUBLICATION CONSIDERATIONS

VISUAL CONTRAST AND PAGE DESIGN

Good typography depends on visual contrast between one font and another.



TYPE AND LEGIBILITY

We read by recognising the overall shape of words not by assembling a recognisable word.

Tree Boy Dog

Capital CAPITAL
depends DEPENDS

TYPOGRAPHY - PUBLICATION CONSIDERATIONS

LEGIBILITY DEPENDS ON THE TOPS OF WORDS

Legibility depends on the tops of the words

HARDER TO READ THE BOTTOM HALF

Legibility depends on the tops of the words

TYPOGRAPHY - PUBLICATION CONSIDERATIONS

LEADING

If there were no space between the lines of text the letters would touch and it would be difficult to read.

By adjusting the leading, the gap between the lines we can make the text look legible and balanced in thier block.



**STRONG.
STABLE.
SAFE.**

LOREM IPSUM DOLOR SIT AMET CONSECTETUER ADIPISCING ELIT. PRESENT VELIBU HUM
MALENTIE LACUP. AENEAN NONUMNY HENDRENT MAURIS. PHACELLUS PORTA. FUCCE
TUTCLPIT VARUS MI. CUM SOCIS NATAQUE PEN.

TYPOGRAPHY - PUBLICATION CONSIDERATIONS

KERNING

Horizontal spacing between pairs of letters.

This is used to add/subtract space to make the text more visually appealing and readable.

The word "kerning" is written in a black serif font. The letter "e" is specifically highlighted with a yellow bracket underneath it, indicating the horizontal space between the "k" and the "e".

TRACKING

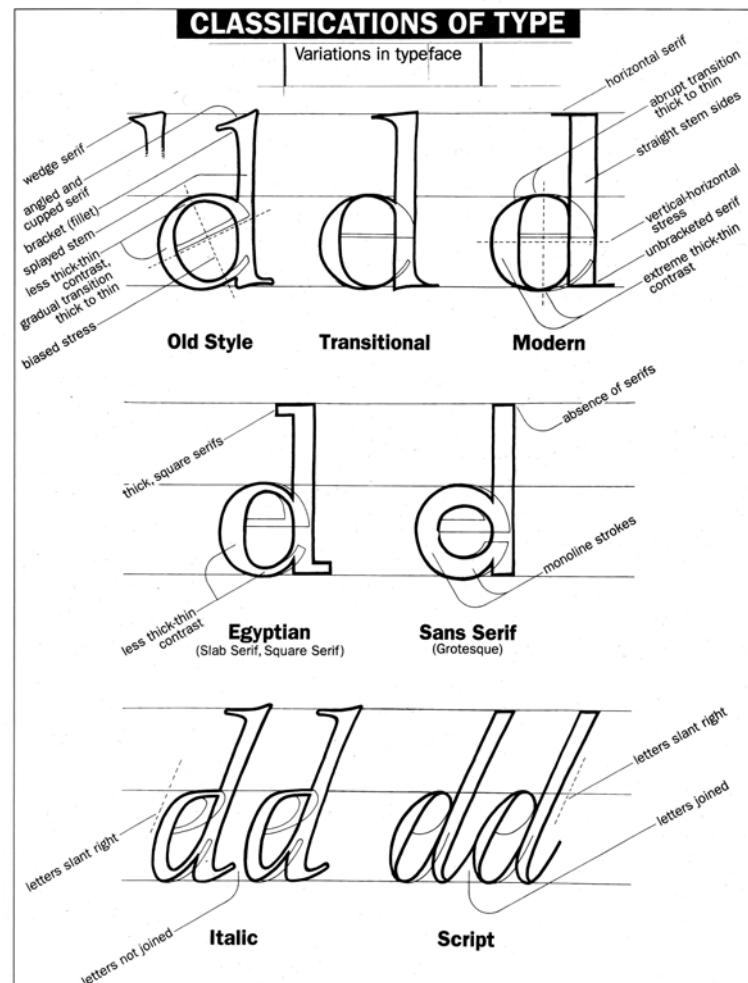
Horizontal spacing between all of the characters in a large block of text.

Can make a large block of text more airy or dense.

The word "tracking" is written in a black serif font. The letter "t" is specifically highlighted with a yellow bracket underneath it, indicating the horizontal space between the "t" and the "r" in "tracking".

READ MORE ABOUT HISTORY OF TYPE

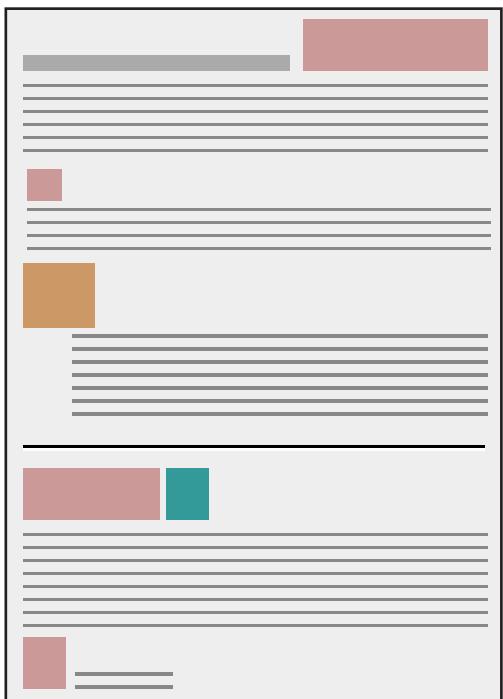
<https://www.fonts.com/content/learning/fontology/level-1/type-history>



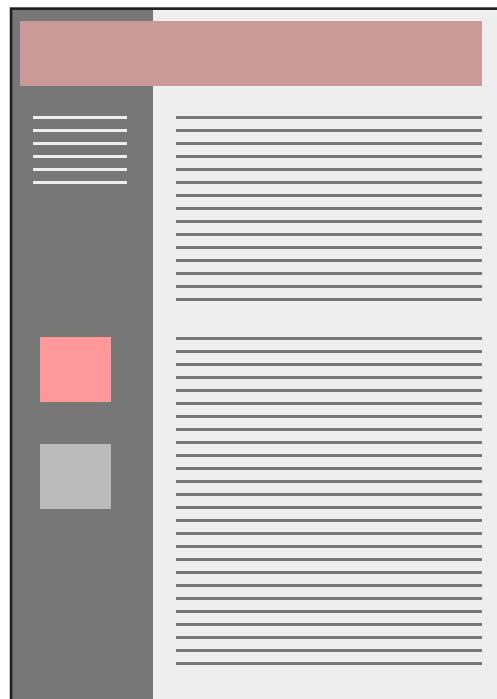
TYPOGRAPHY - PUBLICATION CONSIDERATIONS

PATTERN AND PAGE DESIGN

When your content is mostly text, use the typography to create patterns of organisation on the page.



TOO PATCHY



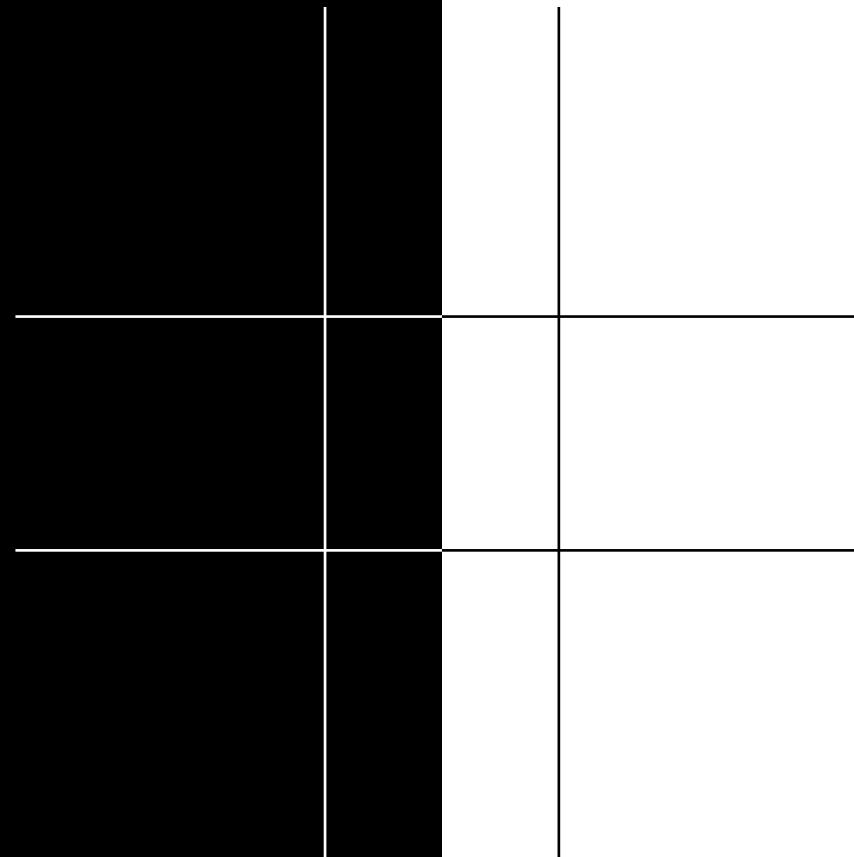
BLOCK GROUPING

10 GOLDEN RULES USING TYPE

<https://digitalsynopsis.com/design/typography-tutorial/>

DESIGN PRINCIPLES

GRID LAYOUT



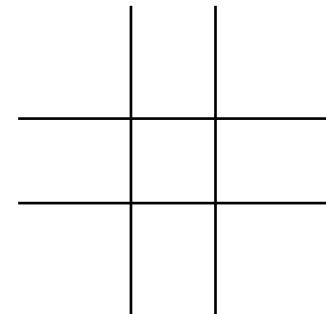
GRID LAYOUT

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A typographic grid is a two-dimensional structure made up of a series of intersecting vertical and horizontal axes used to structure content.

The grid serves as an armature on which a designer can organize text and images in a rational, easy to absorb manner.

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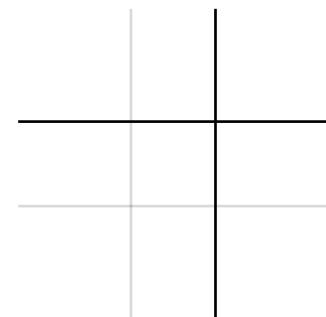
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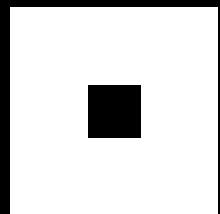
The rule of thirds is a “rule of thumb” or guideline which applies to the process of composing visual images such as photographs and designs.

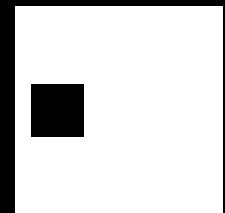
The guideline proposes that an image should be divided into nine equal parts by two equally-spaced horizontal lines and two equally-spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections.

Proponents of the technique claim that aligning a subject with these points creates more tension, energy and interest in the composition than simply centering the subject would.

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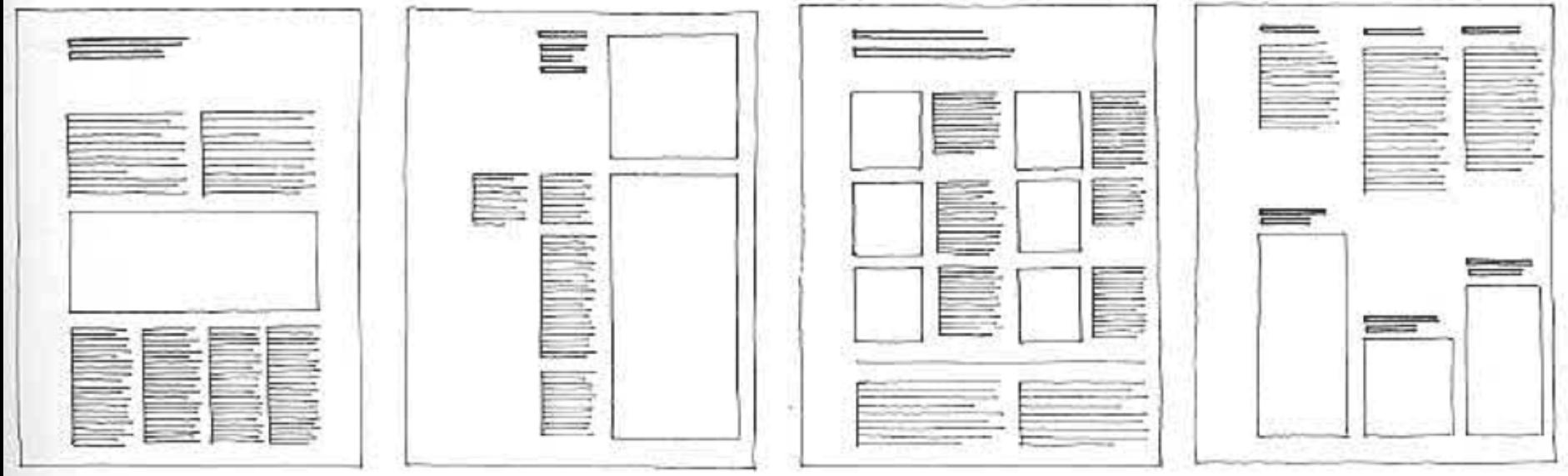
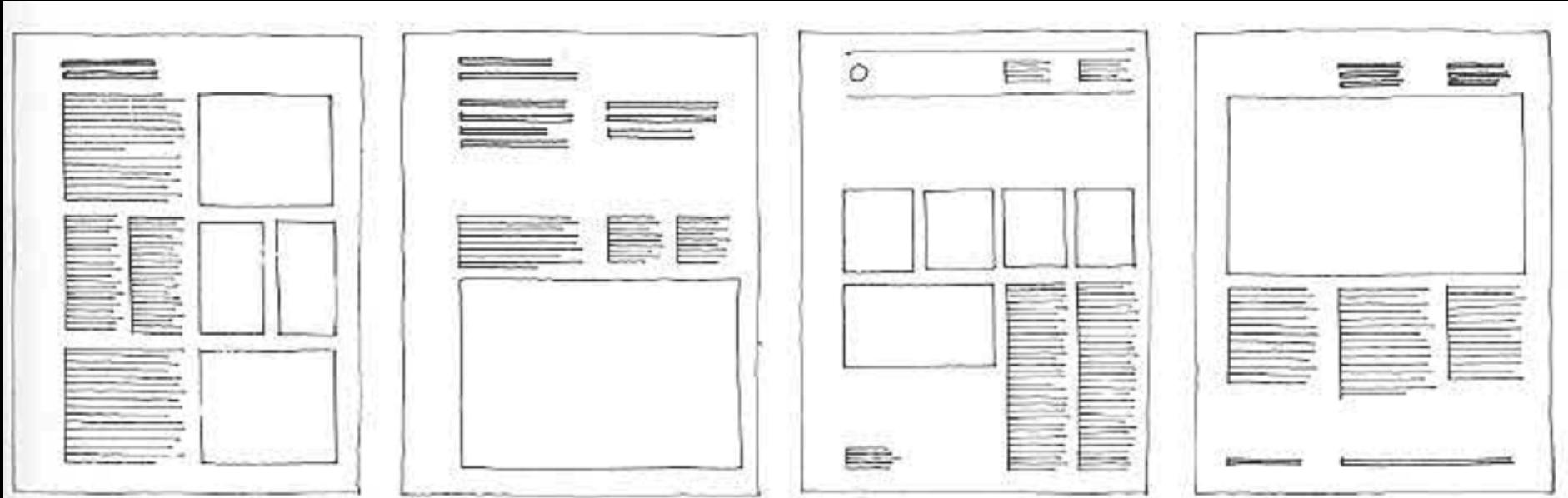




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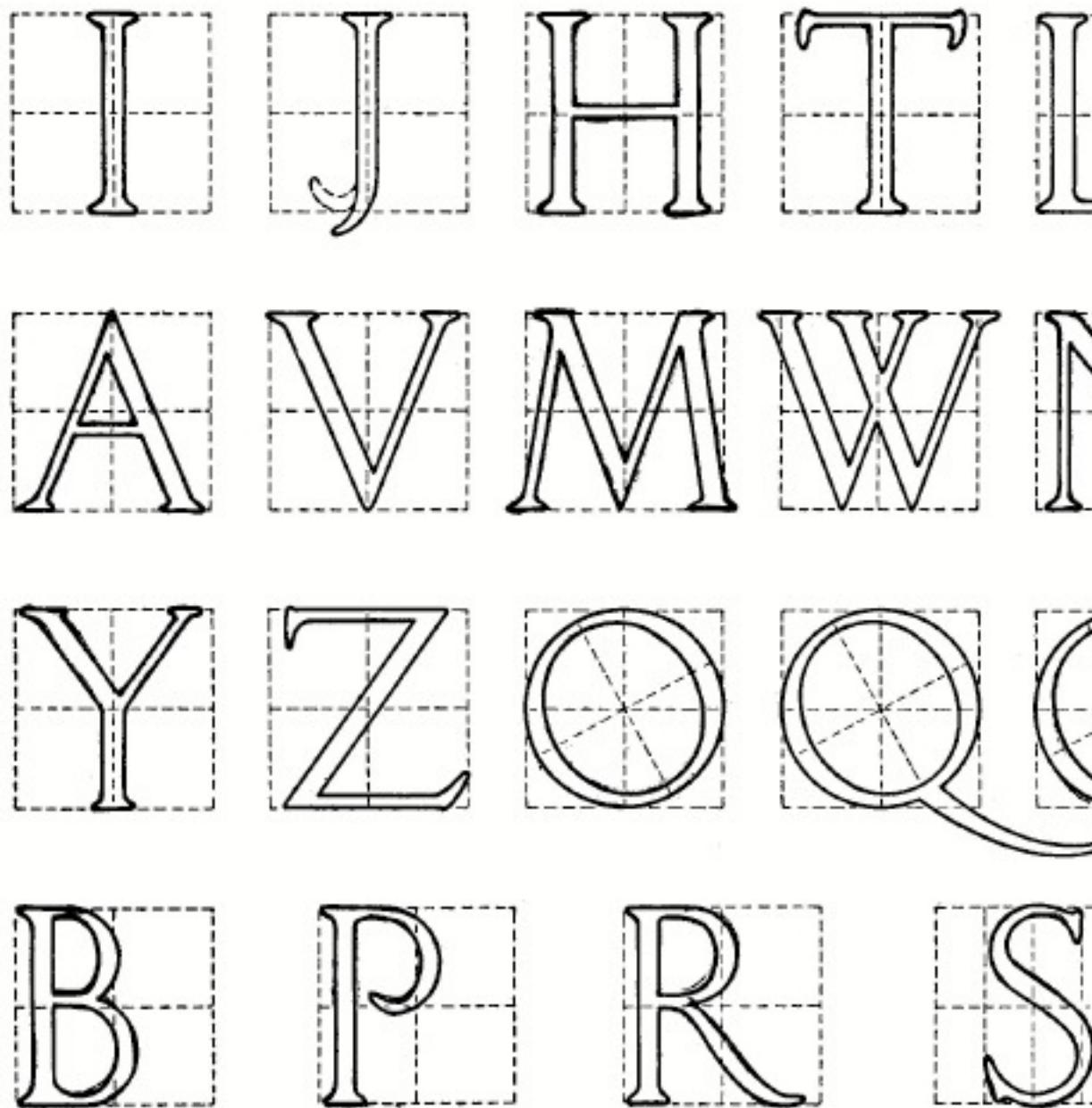
As composition is to
photography, so layout is
to page design.

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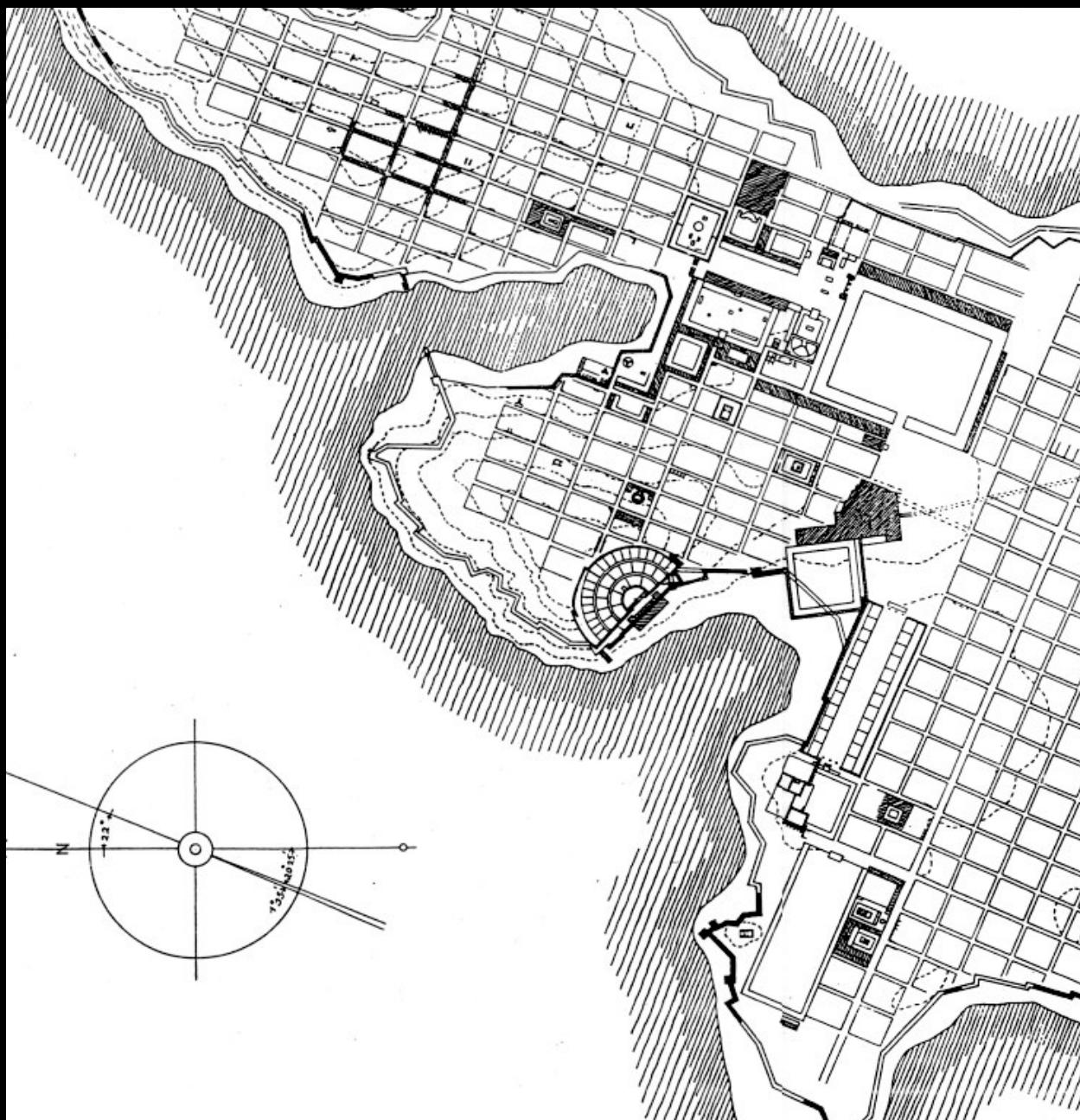
Example sketches of grid page layouts.

FONT CONSTRUCTION

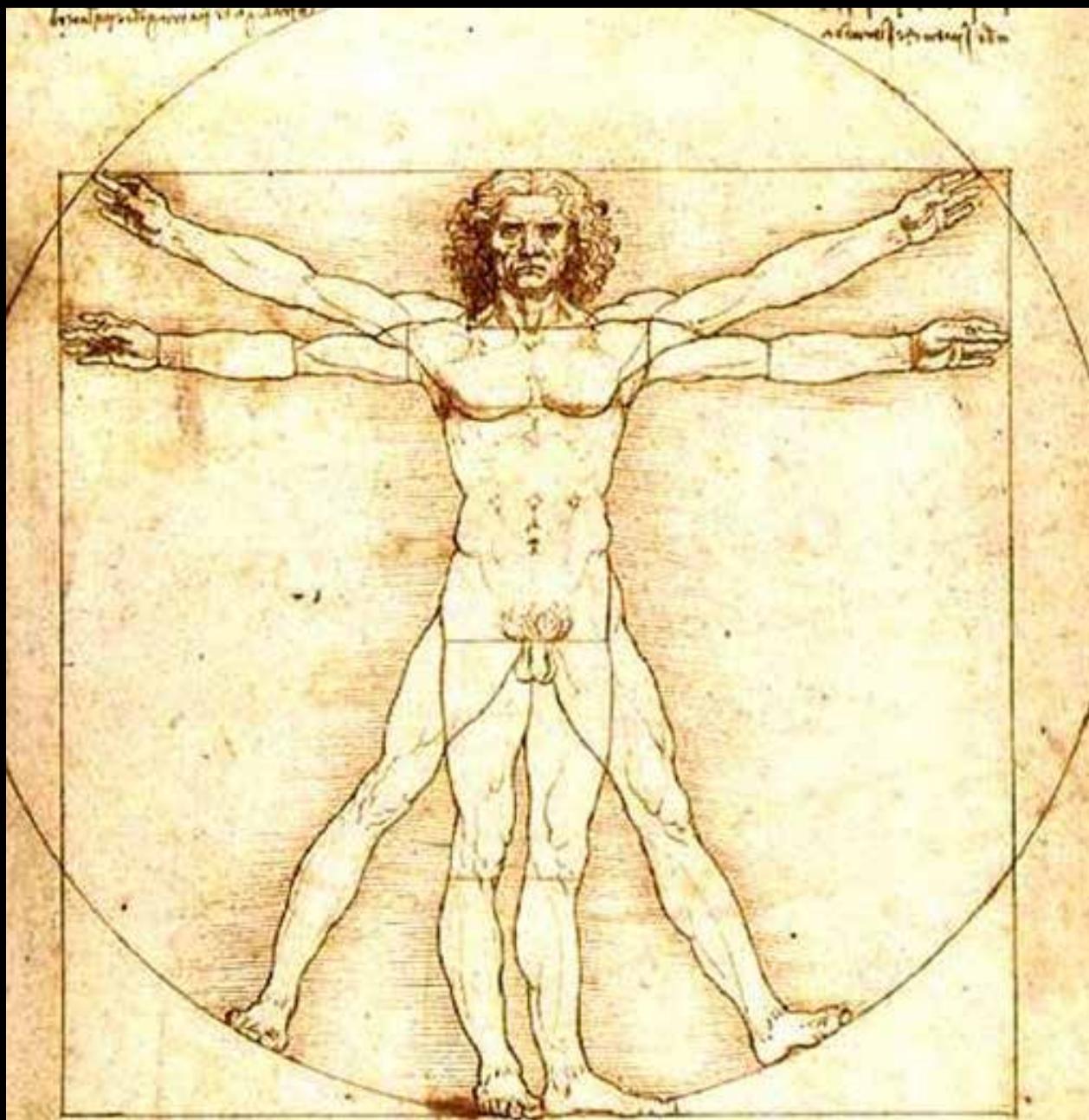


A Short Serif Roman Alphabet, Constructed on Squares.

TOWN PLANNING

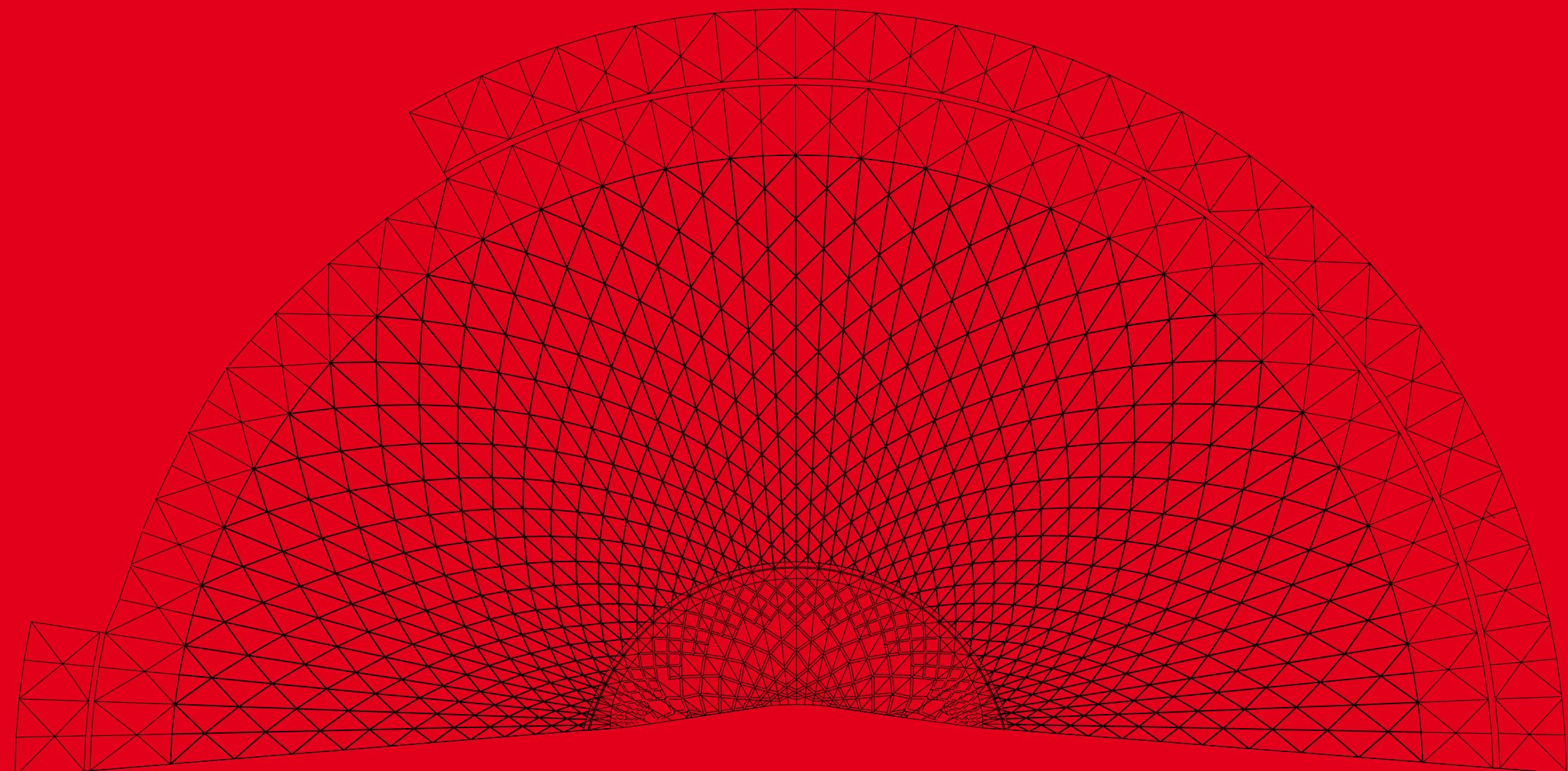


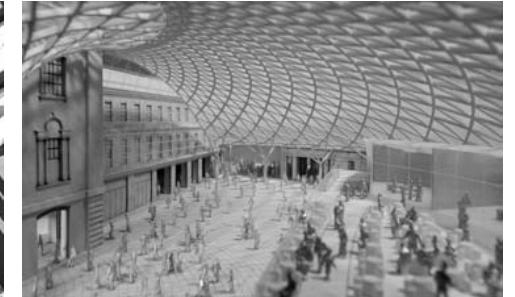
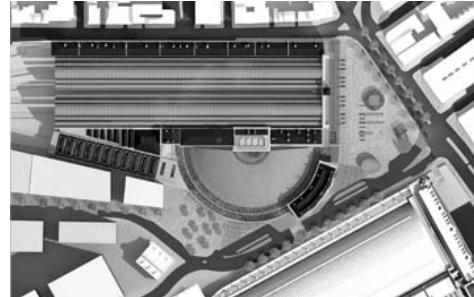
Town Plan of Miletus 479 BC.



ART

Lenardo Da Vinci.





The proposed western concourse of King's Cross station will be the biggest and most visually thrilling architectural expression of rail travel in London. But the beauty of this new architectural tour de force isn't simply a question of its iconic canopy. The real triumph of the design lies in the way the structure has rationalised a site in the grip of potentially intractable multi-stakeholder issues.

The design of the western concourse is, ultimately, an act of architectural and urban conviviality – one whose final form has provided a focal-point for wider redevelopments, whose various strands have been coming together at different speeds, and with very different end-requirements. The concourse canopy, and the public realm around its perimeter, is the lynch-pin of the King's Cross Central masterplan.

Architectural and spatial clarity was therefore of critical importance on a site that has, for decades, been one of London's least attractive milieux. The position of the concourse makes it a key gateway not only to the station, but also to the impending 8 million sq ft of King's Cross Central's mixed-use development, which will take shape on land between King's Cross and St Pancras stations and beyond.

The concourse must also link two new public plazas – one between the two stations, the other between the south façade of King's Cross and the Euston Road. In other words, the western concourse must not only as an efficient processor of travellers, but also as urban connective tissue. Which means this is exceptionally important civic architecture. This project is an example of high innovation achieved within interesting constraints – and the way the concourse spreads into the landscaping of the two plazas remains a critical issue.

Those constraints were apparent from the initial design stages, as we developed the competition-winning design in 1998. The effortless form of the concourse and canopy, engineered by Arup, is quite literally rooted in complexity. The detailed design took shape in consultation with site stakeholders and consultants who included Network Rail, London Underground, London Transport, English Heritage, the Borough of Camden, and a number of local stakeholders.

Put simply, the new concourse will sit on top of a layer-cake of Underground networks, and a new link to the forthcoming renewed station at St Pancras. And it will do so without compromising the elevations of the existing listed Western Range building, or the Great Northern Hotel, also by Cubitt.

Our design processes in larger urban projects are always founded on rational investigation of contextual issues, historic reference, and formal clarity – a search for architecture whose civic qualities are as energising and practically useful as possible. The layout and coverage of the western concourse will certainly make a glittering aesthetic statement; but its physical presence is ultimately the expression of an almost Victorian quest to demonstrate that pragmatism can give birth to riveting architectural beauty.

In developing the design of the western concourse, we have been acutely aware of the need for a structure that would express both civic aspiration, and obligation. The new concourse must not only serve many thousands of people a day, but provide vistas, amenities and a sense of space that is uplifting. It must have the opposite effect of King's Cross's current grimy, mean-spirited concourse. The new concourse and canopy will certainly be structurally innovative; but we also believe it will a major innovation in the creation of public space, too. The retail and ticketing programmes of the concourse, and the way its mezzanine level carries passengers and from the suburban and main train sheds, will lead to far more effective 'streaming' of travellers.

These innovations wouldn't have been possible without the encouragement of key players. English Heritage, for example, were very helpful in consultations about the considerable modernisations of the western range. And London Underground keenly supported our intention to deliver a big, column-free canopy. The result, an undulating diagrid frame, conceived by Arup's Cecil Balmond, is a genuinely 'lean machine' structure. Weight was a major issue here. And it was the constraint of the sub-surface structural grid of the Underground's ticket hall that suggested the fan-shaped canopy with its radial column arrangement.

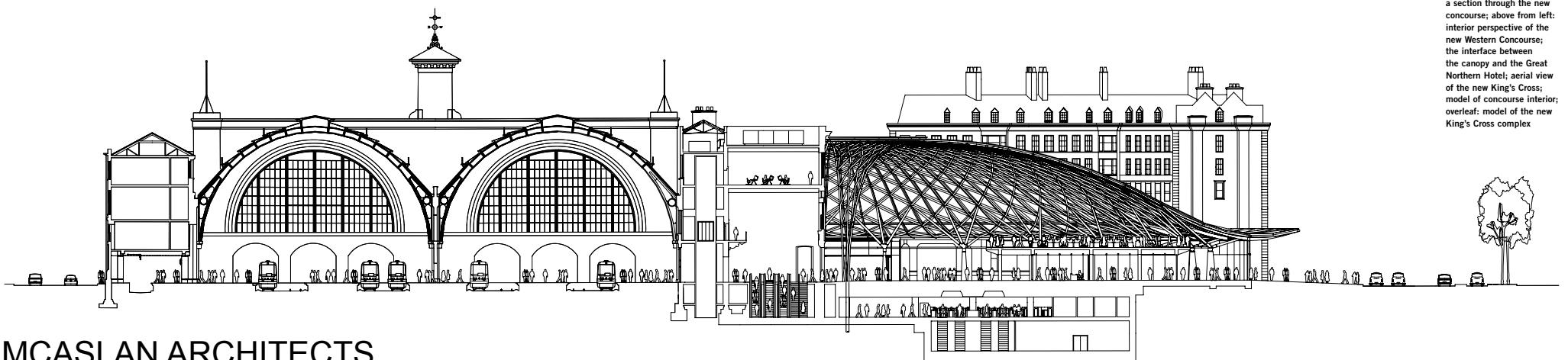
The final design will therefore certainly deliver a sense of grandeur – an almost tidal flow of glass and steel – but not at the expense of human scale or the humane atmospherics of public spaces. The canopy falls gracefully from its 18m high point near the façade of the western range to a height of 6m at its perimeter. And so, the effect will be celebratory rather than physically overwhelming.

The canopy is also, of course, a bridge between the urban aspirations of the third millennium and those of the Victorians whose craftsmen built King's Cross Station and the Great Northern Hotel. The structure touches these two 19th century buildings lightly, and with greatest respect – and we have taken particular pleasure in this delightful expression of architectural continuity.

That important aura of continuity will become part of the daily experience of millions of travellers every year as they converge on, or flow outward from, King's Cross when the western concourse is completed in 2012. London's most depressing station will be the newest and brightest jewel in Network Rail's crown – a terminus that, for the first time in many decades, will radiate openness and delight.

The new concourse must not only serve hundreds of thousands of people a day, but provide vistas, amenities and a sense of space that is uplifting.

Previous page: the diagrid roof structure over the new Western concourse; below: a section through the new concourse; above from left: interior perspective of the new Western Concourse; the interface between the canopy and the Great Northern Hotel; aerial view of the new King's Cross; model of concourse interior; overleaf: model of the new King's Cross complex



MCASLAN ARCHITECTS

King's Cross and the other great termini were defined by branding, the needs of the pioneer railway companies to express their corporate identity.



Clockwise: the current southern ticket hall; a general strike picket in York Way 1926; a visualisation of the proposed new southern elevation and piazza; overleaf: entrance to the Underground



But there is nothing mythical about King's Cross itself. On the contrary, it is a superlative example of early Victorian matter-of-fact. So much so that while the architect Lewis Cubitt would not have recognised the twentieth century concept of Functionalism, images of his station were later co-opted into Modernist lore: King's Cross features both in Pevsner's epochal *Pioneers of Modern Design* (1936) and in J.M. Richards' *Introduction to Modern Architecture* (1940), the first popular book on the subject. It and buildings like it represent a non-conformist strain in English architectural history, as Richards eventually explained in his great 1958 book *The Functional Tradition in Early Industrial Buildings*.

King's Cross represented a new attitude to station design, distant from the frank display and evasive psychology of Euston's Doric: "simple, characteristic and true" in one admiring contemporary's words. This is, perhaps, because the architect, Lewis Cubitt (1799 – 1883), came from an established family of builders and developers: his elder brother Thomas built Belgrave and revolutionised building trade practices. But another influence was surely the parsimony of shareholders in the Great Northern Railway Company, members all of the mud-and-brass school of thought. When a Great Northern Hotel was needed, splendour was not contemplated. Rather, it was shunted around the side, an apology, an afterthought of these practical men.

For the station Cubitt designed two round arched roofs with laminated timber beams to cover, according to the railway theory of the day, the twin platforms for coming and going. The spans are 71 feet. Wood was cheaper, but less durable, than iron and was soon replaced. The facade is plain, undecorated brick: the dominant motif is the diagrammatic cross-section of the engine sheds themselves. Between the two massive arches is a 120 foot clock tower, somewhat Italianate, a more magnificent version of a device Cubitt had already employed several times in smaller Home Counties stations.

At the foot of these monumental arches was a five bay arcade.

To the east a third arch covers a carriage drive, a motif reflected on the west where the structure housed offices and waiting rooms.

According to *The Builder* in 1851 at King's Cross the architect did not seek flamboyance, ostentation or effect, but was alone satisfied by "the largeness of some of the features, the fitness of the structure for its purpose, and a characteristic expression of that purpose".

King's Cross and the other great termini were defined by branding, the needs of the pioneer railway companies to express their corporate identity, although it was not at the time so known. Still, these were independent profit-making organisations with shareholders to satisfy and architecture was a part of corporate communications. If Euston was one style, then King's Cross had to be another. And later on the style of the new St Pancras was determined almost in opposition to Lewis Cubitt's austere King's Cross.

St Pancras has been called lots of things. To Ian Nairn in one of his fits of puritanism it was merely "fancy work", not so fine nor so worthy as the sterner King's Cross next door, a more obviously engineered structure. John Summerson, the great historian of Georgian London, found it "nauseating". It is regularly described as a wall of red brick (in fact, built of Gripe's Patent Nottingham stock with dressings in Ancaster stone punctuated by shafts of grey and red Peterhead granite). The romance of St Pancras and that fairytale skyline was captured in sentimental oils on John O'Connor's famous 1881 canvas *Pantchnulla Road*.

In contrast, King's Cross has been admired rather than loved. Until very recently, it was the shabbiest of the north London stations. A poor one storey concourse was built in 1972. Intended as a temporary measure, it is still there thirty-five years later obscuring the quiet calm of Cubitt's great front elevation. Early writers on rail travel described the hilarious misadventures of the first lackadaisical passengers: entirely unprepared for the novelty of speed, there are accounts of people falling off trains, getting run over by trains and having the integrity of their skulls compromised by bridge piers when hanging out of trains. Today the dangers of King's Cross are different: multiple injuries caused by licks of latte diminishing the coefficient of friction on the part-worn 1972 composite, artless confusion in signage, over-crowding, maddening circulatory problems, shabby shops and generalised, low-level, but nonetheless insistent, crud everywhere. And pigeons.

Time and neglect had taken over, as they often do. But in 1998 John McAslan + Partners was commissioned to design a masterplan for a revived King's Cross, bringing the old station into step with the dramatic developments at St Pancras next door where the Channel Tunnel Rail Link – now re-branded High Speed 1 – opens for international service on 14th November 2007. King's Cross will again play its part in what the transport planners insist on calling a multi-modal interchange. More poetically, St Pancras will become the best and most important railway station in the world, while the new works will make King's Cross once again a worthy neighbour.

The £400m restoration and redevelopment was announced in 2005. Removal of the ugly and inefficient seventies concourse frees up the facade so Cubitt's bold composition will be enjoyed by the 500,000 people coming and going through King's Cross every year. There are simple functional benefits as well: improved access to the underground, better shops, more space, more air, more clarity and intelligence. The concourse is now moved to the west of the station, covered by a handsome, diagrid roof drenching waiting travellers with welcome light. Besides the obvious practical benefits there are benefits of aesthetics and amenity as well: the expressive purity of Cubitt's original composition can again be enjoyed while a public square is created in front of those magnificent twin arches, something specially welcome in an area suffering more than most from coagulated traffic and crowded pavements.

When James Fergusson wrote his History of Modern Styles of Architecture (1862) he said Paris' Gare de l'Est was much superior to King's Cross because "from its higher degree of ornamentation....it becomes really an object of Architectural Art". Ordinariness and light are what make good architecture.

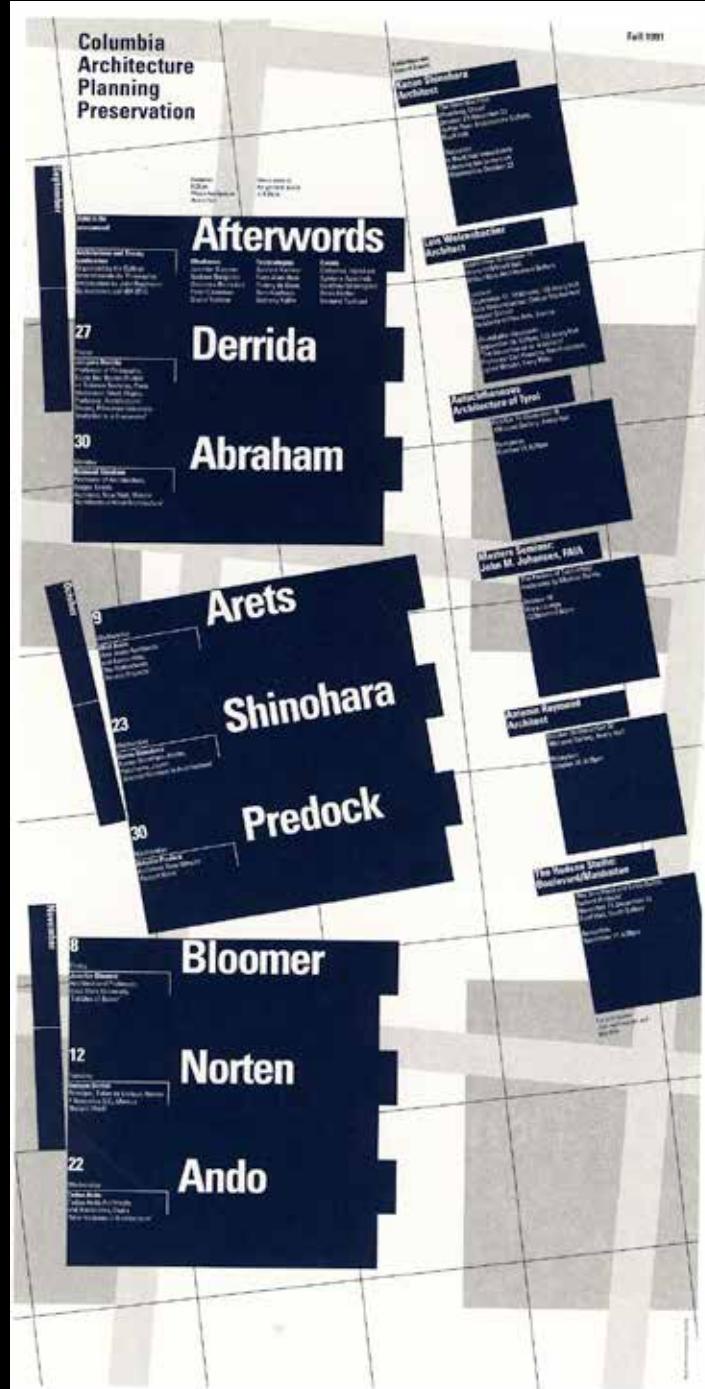
When Cubitt's King's Cross was opened in 1852, architectural writers were much fussed about "where civil engineering ends and architecture begins". That schism was demonstrated at St Pancras where the engineered elegance of Barlow's shed stands in frank denial of what Ian Nairn described as Scott's fancy work up front. The essence of King's Cross was that it never had any fancy work: it was a design of great strength and honesty, a pure expression of purpose that resulted in well-mannered elegance. And after thirty-five years that is again becoming clear.



The essence of King's Cross was that it never had any fancy work: it was a design of great strength and honesty, a pure expression of purpose that resulted in well-mannered elegance.



A.M. CASSANDRE 1925 L'INTRANSIGEANT POSTER



WILLI KUNZ 1991

PRINCIPLES

UNITY

‘

Visual unity is a main goal of graphic design then all elements are in agreement, a design is considered unified.

,

BALANCE

‘

It is a state of equalized tension and equilibrium.

,

HIERARCHY

‘

A good design contains elements that lead the reader through each element in order of its significance

,

SCALE

‘

Using the relative size of elements against each other
can attract attention to a focal point

,

SIMILARITY & CONTRAST

‘

Planning a consistent and similar design is an important aspect of a designers work to make their focal point visible. Too much similarity is boring but without similarity important elements will not exist and an image without contrast is uneventful so the key is to find the balance between similarity and contrast

,

EXAMPLES OF TYPOGRAPHY



CUSTOMISATION
UNIQUE DESIGN
IMPACT

behance.net
By Ahmad Hameed
Digital Art Typography Arabic
Calligraphy Exhibition

EXAMPLES OF TYPOGRAPHY



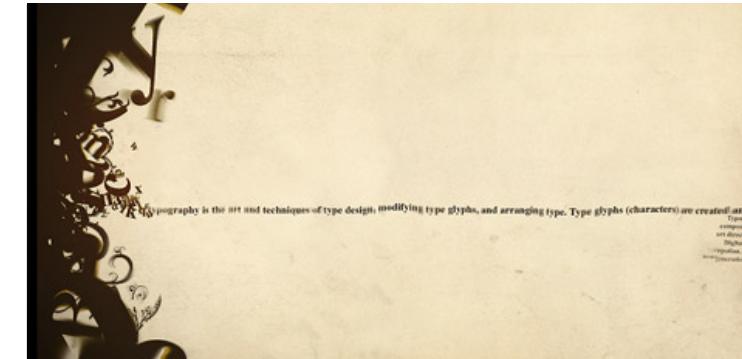
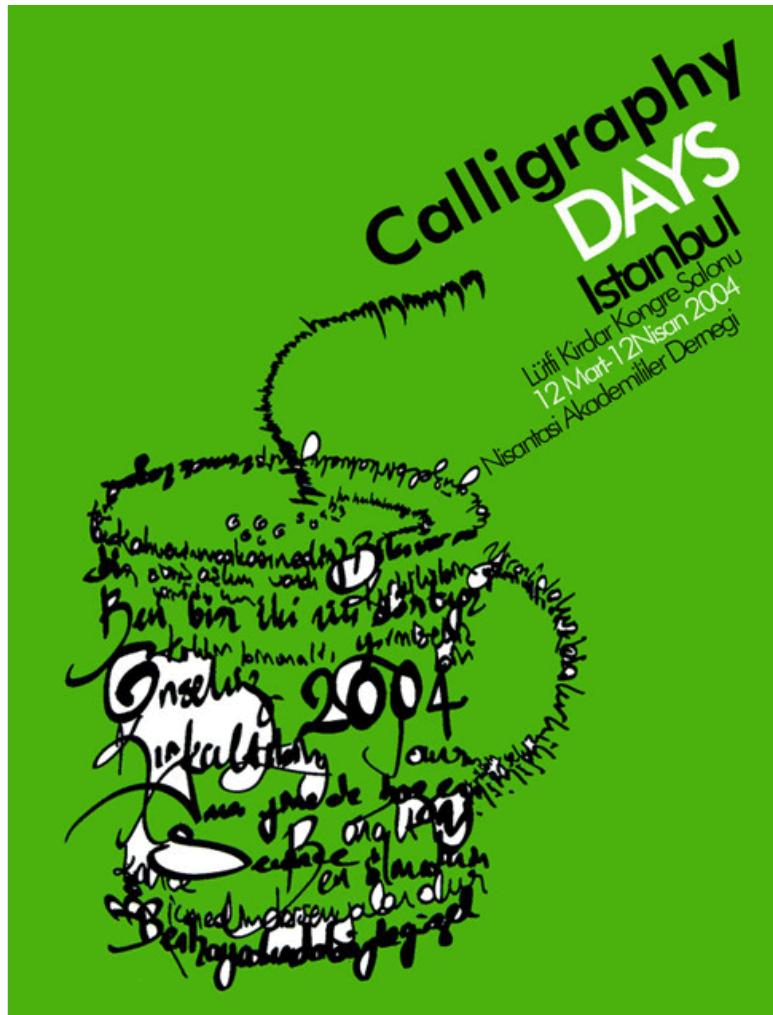
DISPLAY
CONTRAST
SPACE

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By Makebardo
Queenstown Airport

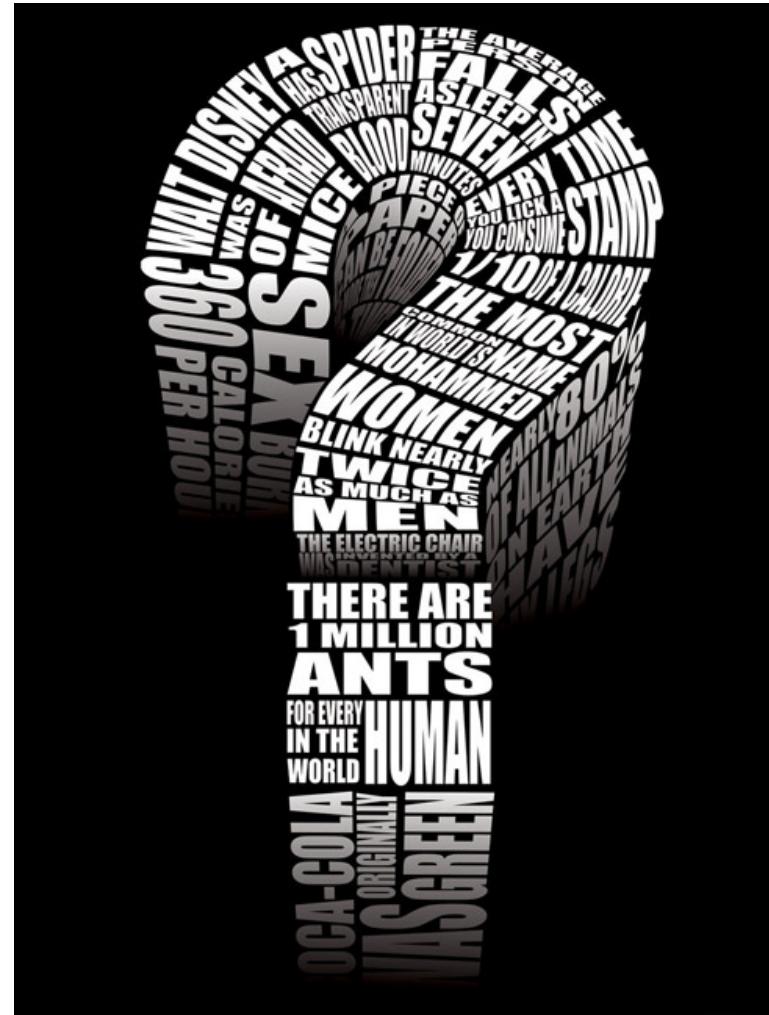
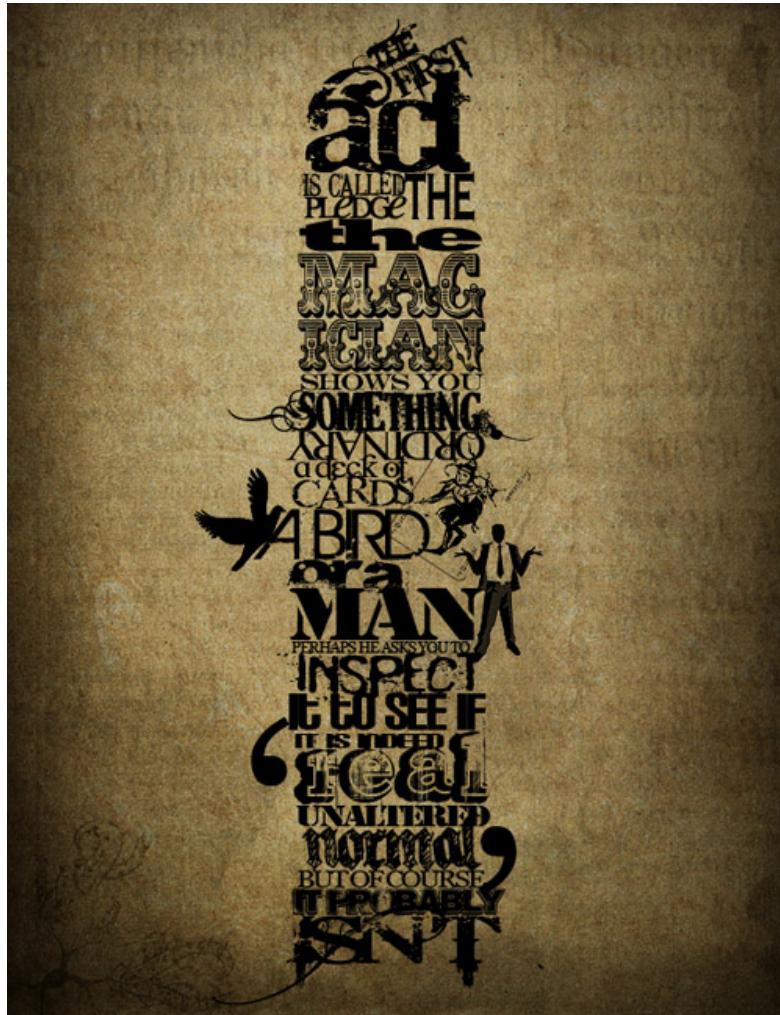
TYPOGRAPHIC DESIGN INSPIRATION



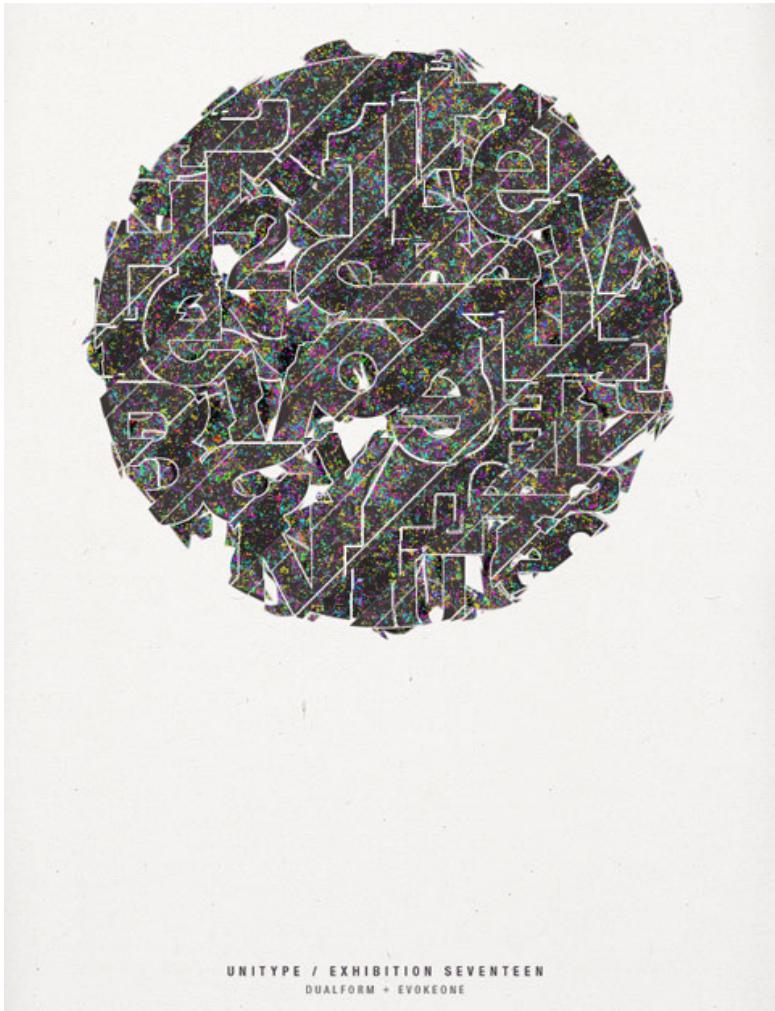
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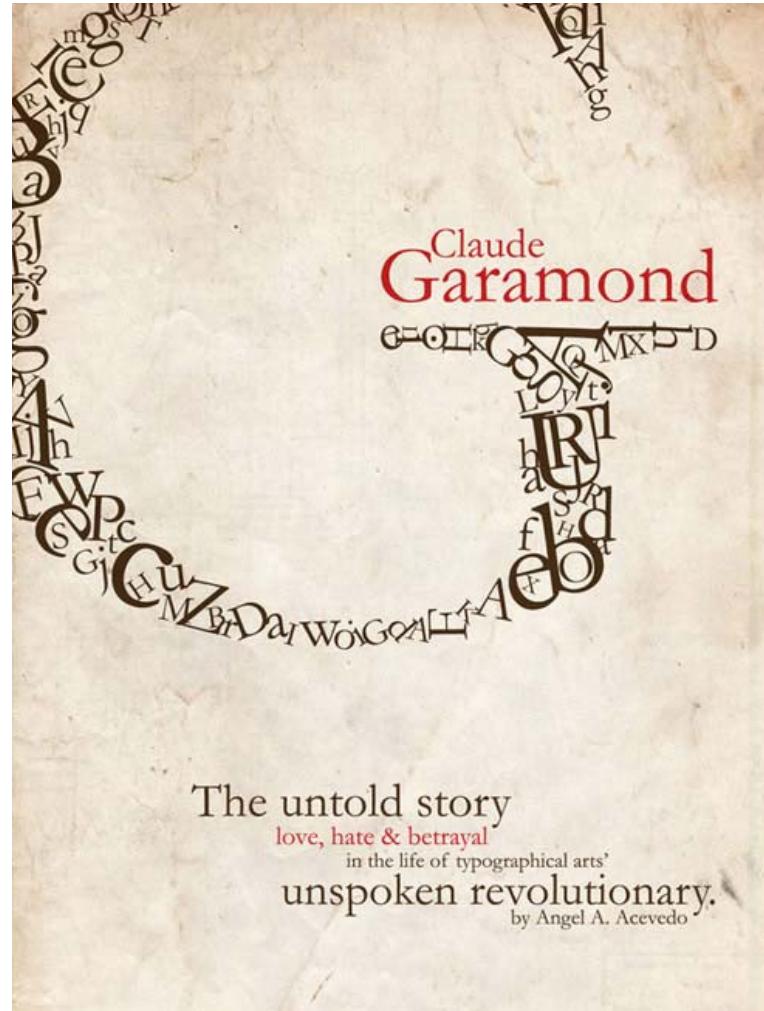
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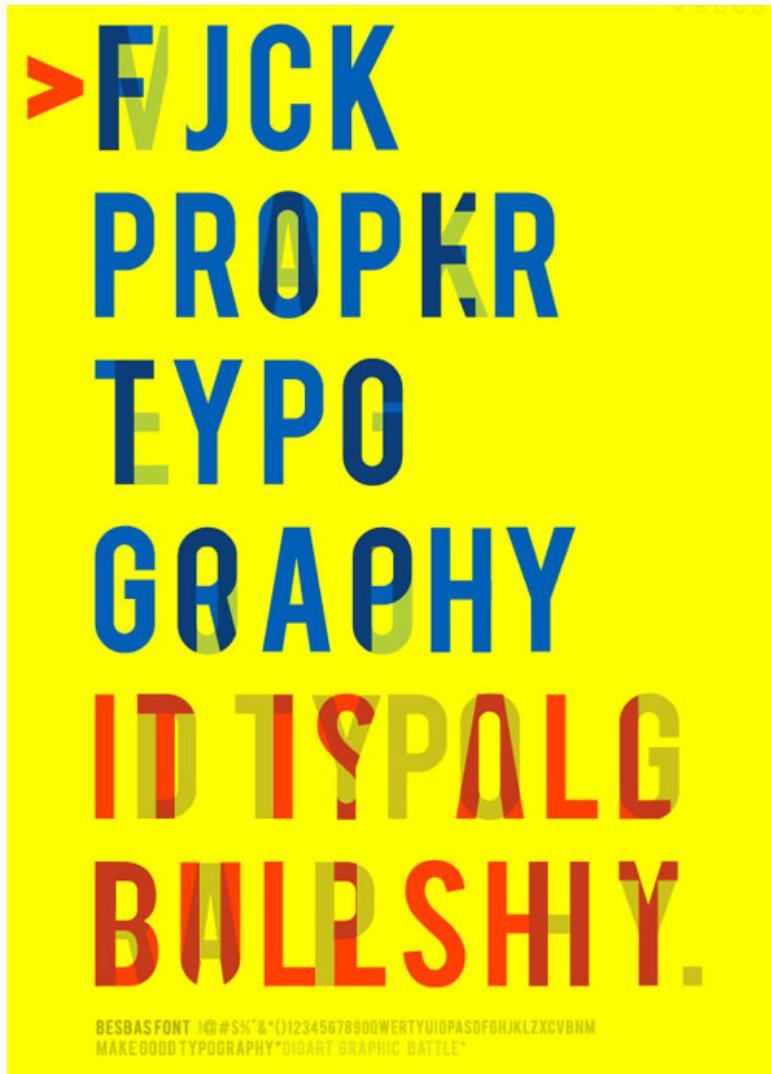


TYPOGRAPHIC DESIGN INSPIRATION



UNITYPE / EXHIBITION SEVENTEEN
DUALFORM + EVOKEONE





The New Typography
An Interdisciplinary Symposium



The New Typography is not just about type. It is also about colour, texture, lighting, three-dimensionality and motion. It blurs the boundaries between language and image, creating new visual syntax for words and phrases. The New Typography expresses ideas and feelings...on pages, screens and all around us in our everyday environment.

Thursday 11th March 2004
University of Lincoln

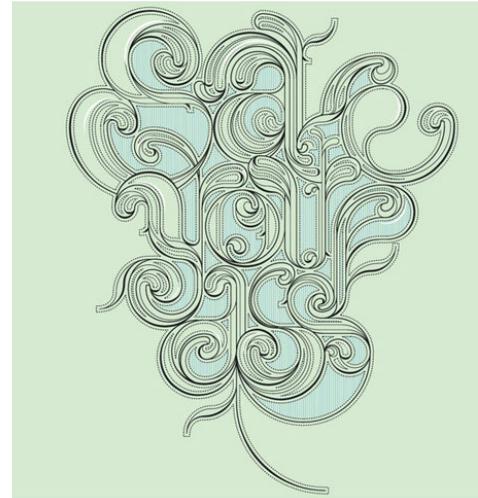
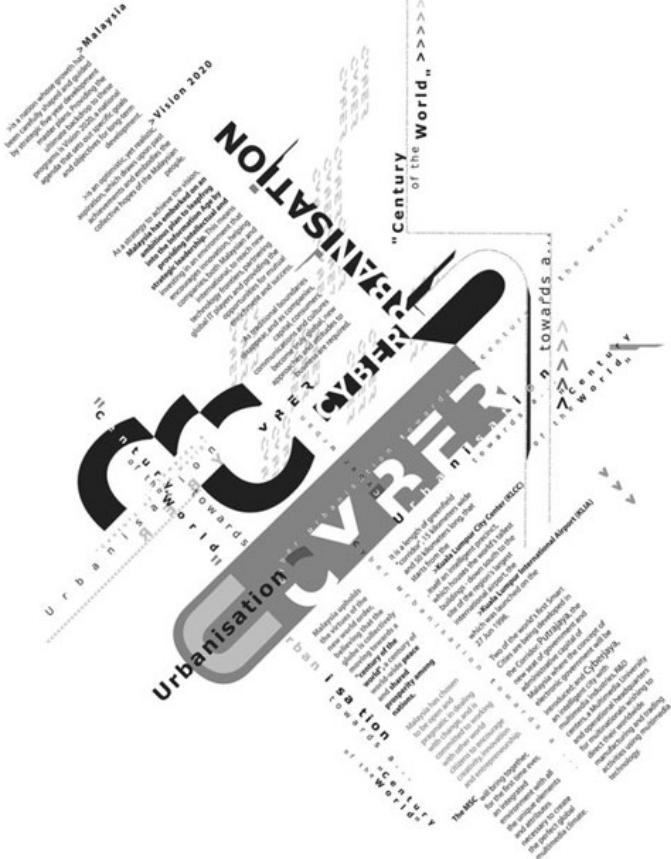
Registration £30am
Start 9.30am
Delegate rate £225
Student rate £130

Speakers:
Lucille Tenazas
Jeremy Tankard
Elliot Peter Earsl
Teal Triggs
David Lewis
Paul Ellmann
Mikael van Gassel
Günther Kress
Sue Walker

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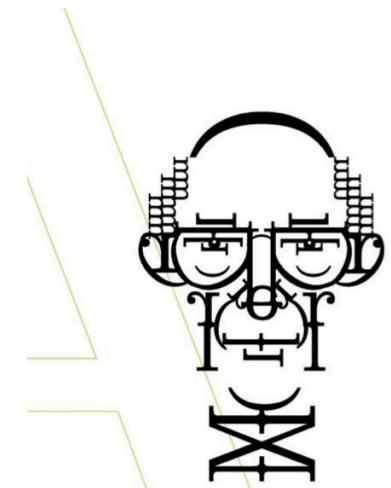
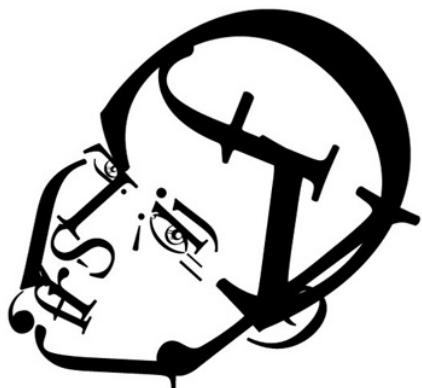
TYPOGRAPHIC DESIGN INSPIRATION



EXERCISES



1 - Create some simple typographic characters.



2 - Using the words listed on the next page, use type design to represent their meanings.

- Size and visual weight of the word(s) and / or individual letters
- Match the visual weight of the words to the voice of the message
- Letter and/or word spacing, spacing, spacing, spacing
- Letter and/or word case (UPPER CASE, Title case, lower case, mixed Case)
- Position of the word and/or individual letters on the page in relation to the white space
- You can use Point Type, Area Type or Text on a Path; also type can be vertical or angled
- Direction of the word(s) and/or individual letters
- COLOUR is a most powerful communication tool – it can conjure intense emotions and create visual energy

Type can be light or heavy

Type can be fat or thin

Type can be monotonous or sparkling

Type can be ugly or beautiful

Type can be casual or formal

Type can be playful or serious

Type can be whisper or shout

Type can be lighthearted or cheerless

Type can be mean or generous

Type can be readable or illegible

Type can be graceful or awkward

Type can be listless or energetic