

Mata Kuliah : Design Grafis
Tahun : 2015



Pertemuan 04

Komponen Desain

Desain Menarik ?

1. Fisik

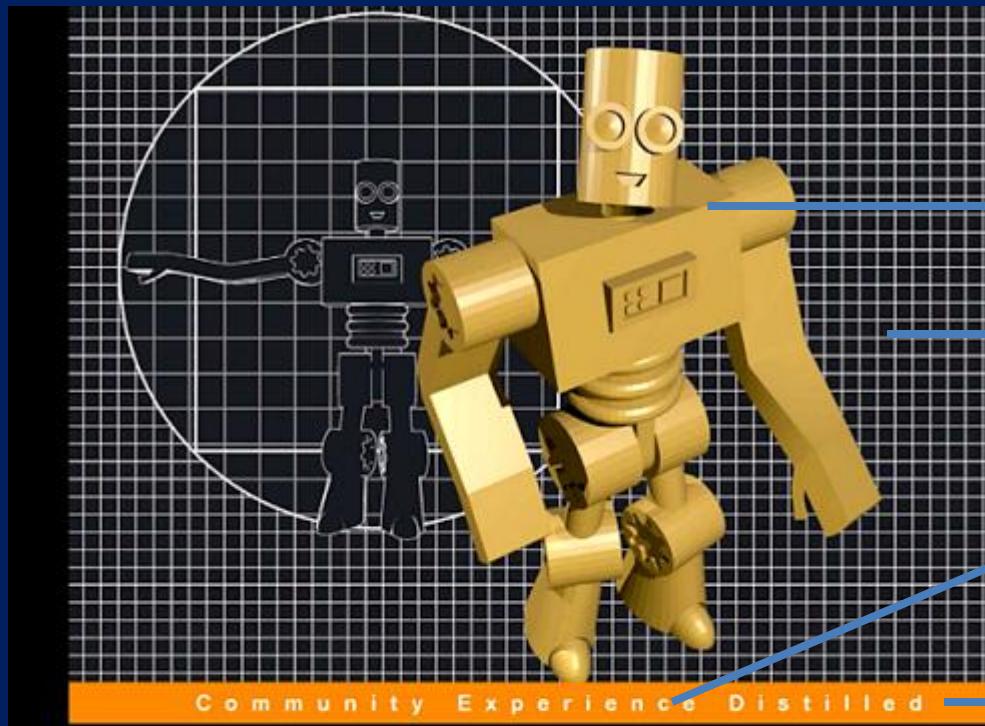
Warna, Jenis huruf, ilustrasi, ukuran. Berhubungan dengan “komponen desain”

2. Non-Fisik

Makna berupa pesan moral, kreatif dan kesesuaian dengan target desain.

Berhubungan “prinsip desain”





3D Printing Blueprints

Design successful models for home 3D printing, using a
Makerbot or other 3D printers

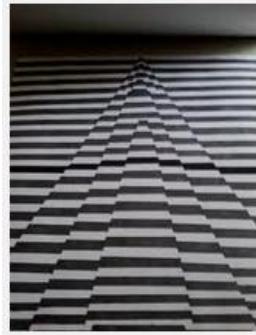
Joe Larson

[PACKT]
PUBLISHING

- BIDANG DESAIN
- ILUSTRASI
- ORNAMEN
- JUDUL TAMBAHAN
- GARIS
- BACKGROUND
- JUDUL UTAMA (HEADLINE)
- TEXT SINOPSIS
- LOGO

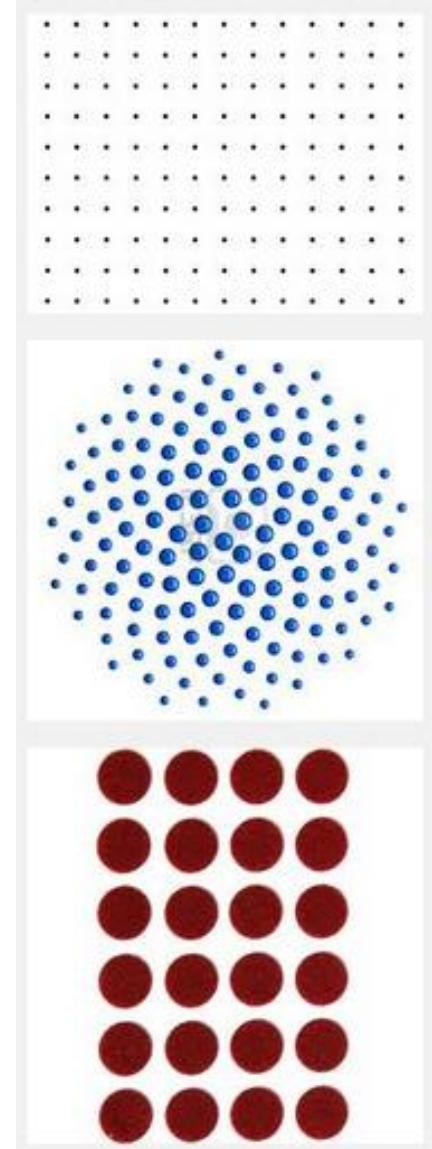
Elemen Desain

1. Titik (dot)
2. Garis (line)
3. Bidang (shape)
4. Warna (color)
5. Gelap terang (value)
6. Teksture (texture)
7. Ukuran (size)



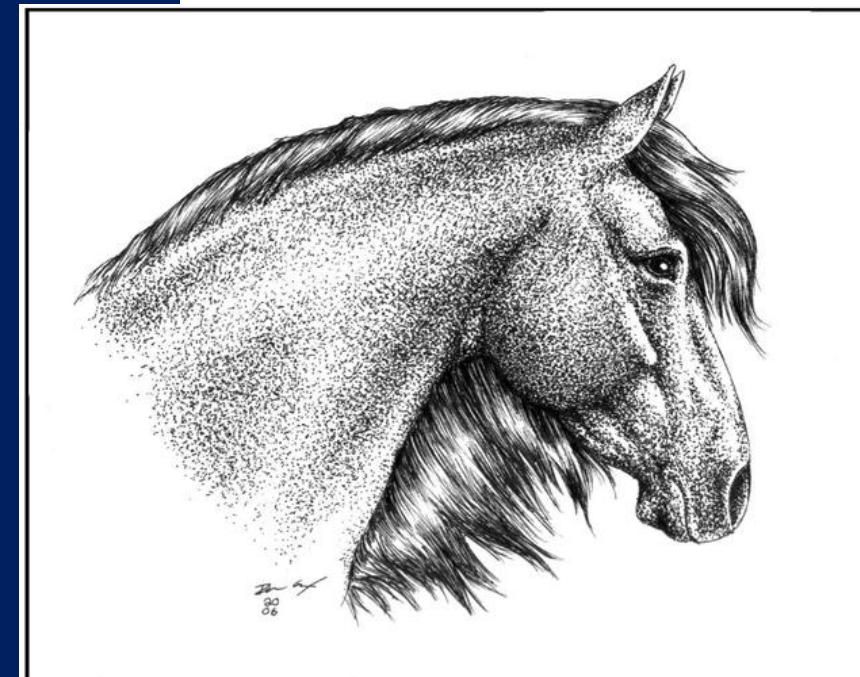
1. TITIK (point)

- Elemen paling Mendasar.
- Suatu bentuk kecil yang tidak mempunyai dimensi.
- Raut titik yang paling umum adalah bundaran sederhana, mampat, tak bersudut dan tanpa arah.
- Bisa ditarik menjadi garis dan diolah menjadi bidang



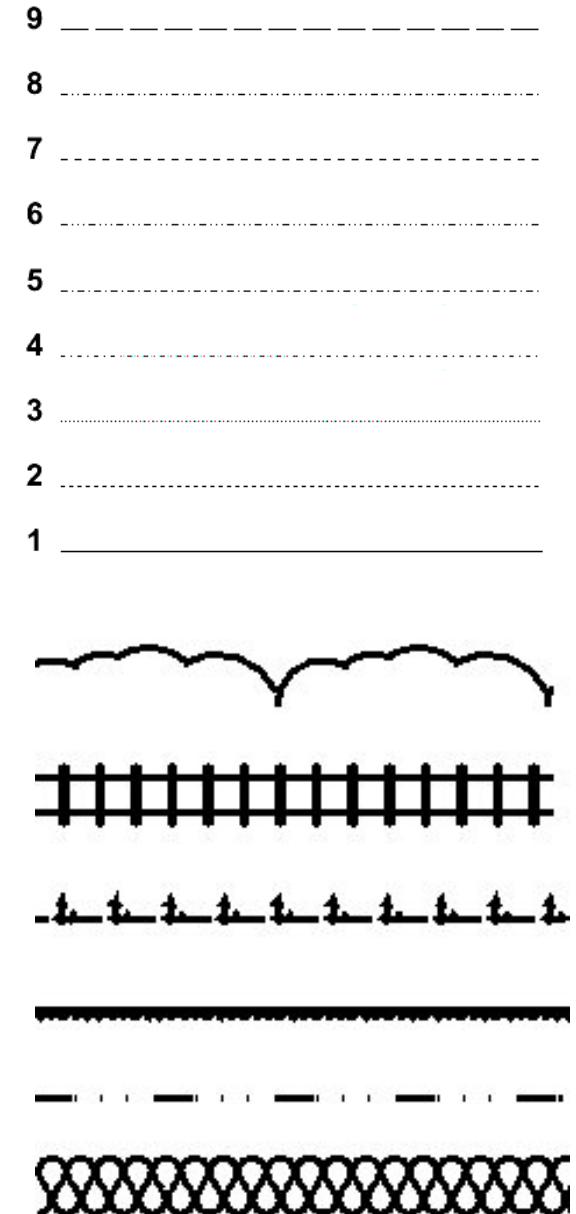
Pointilis, aliran seni rupa ini menggunakan teknik titik dalam keseluruhan lukisannya.

Pelopor dalam lukisan ini adalah Georges Seurat



2. GARIS (line)

- Jejak dari suatu benda. Sebuah elemen 1 dimensi yang hanya memiliki ketebalan dan panjang tanpa kedalaman(depth) tapi punya arah
 - Garis **Vertikal** : stabil, gagah & elegan
 - Garis **Diagonal** : aktif, dinamis, bergerak dan menarik perhatian
- Penggunaan Garis : sketsa, margin, pembatas kolom, pembingkai atau pengisi bidang kosong

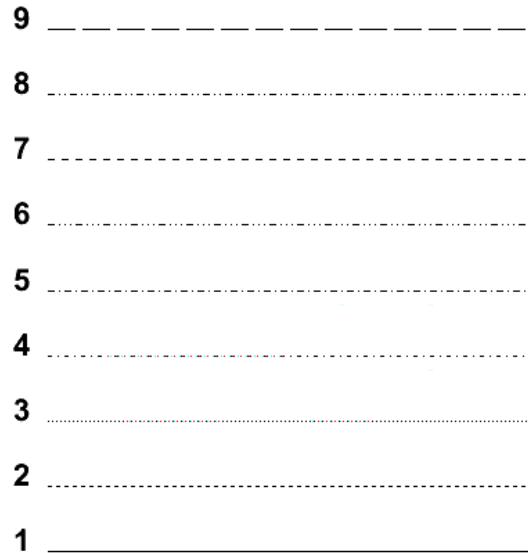


- Pelukis yang dalam tekniknya dominan penggunaan garis salah satunya adalah van Gogh, dan Affandi.



2. GARIS (line)

- Kesan :
 - Garis Tegak : Kuat, Kokoh, Tegas dan Hidup
 - Garis Datar : Lemah, Tidur dan Mati
 - Garis Lengkung : Lemah, Lembut, mengarah
 - Garis Patah : Tegas, Tajam, hati2, naik truun
 - Garis Miring : Sedang, Menyudutkan
 - Garis Berombak : Halus, Lunak, Berirama



D3-INFORMATIKA

D3-INFORMATIKA

D3-INFORMATIKA



TERLEPAS DARI FASILITAS BISNIS YANG MODERN, ALILA PUN MENYEDIAKAN FASILITAS LAIN UNTUK BERSANTAI.

sekitar hotel ini banyak terdapat bangunan-bangunan berasal dari dan juga dekat dengan Istana Negara dan Museum Nasional (Monas). Sedangkan dari pusat bisnis dan perbelanjaan terbesar di Jakarta dapat Anda capai dalam jangkauan jarak kurang lebih 4 km. Letaknya yang di pusat kota akan menghadirkan pengalaman menarik dalam merasakan nuansa kota Jakarta.

Sementara fasilitas yang tersedia tidak perlu diragukan lagi, baik untuk urusan bisnis ataupun bersantai Alila mengakomodasi kebutuhan tersebut. Untuk melakukan kegiatan bisnis para eksekutif akan dimanjakan dengan *business center* yang tersedia serta 10 pilihan ruang untuk *meeting* dengan kapasitas hingga 500 orang. Terlepas dari fasilitas bisnis yang modern, Alila pun menyediakan fasilitas lain untuk bersantai. Tempat hiburan dan bersantap berupa restoran Shanghai Storm, Buzz serta *coffee shop*.

SHANGHAI STORM

Tempat ini merupakan bistro bergaya Cina Modern dengan sebuah dapur terbuka. Menu-menu pilihan berupa Dim Sum, La Mian Noodles serta makanan modern lain yang lezat dapat Anda nikmati di sini. Selain makanan, berbagai variasi dari teh yang berasal dari Cina bisa juga Anda nikmati di sini. Shanghai Storm sendiri beroperasi dari pukul 11.00 hingga 15.00 untuk agenda makan siang. Sementara untuk makan malam dilayani sejak pukul 17.30 hingga 21.30.



BUZZ

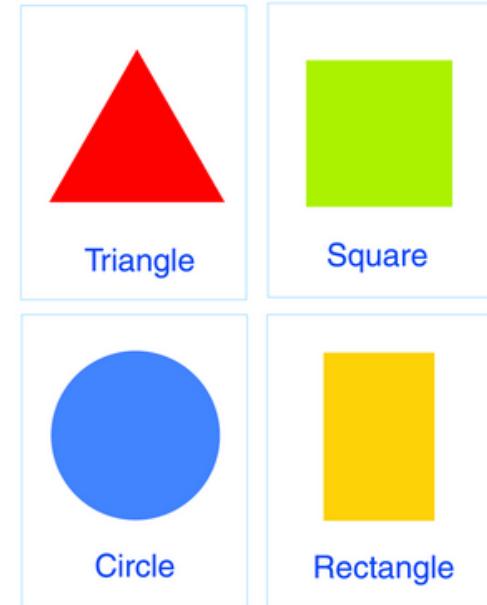
Restoran yang satu ini menyajikan berbagai menu dari timur hingga barat. Semua hidangan Asia hingga makanan khas Indonesia dapat Anda nikmati di tempat ini. Selain itu yang terbaik dari masakan barat pun tersedia tanpa terkecuali, tentunya

dengan menu-menu pilihan yang akan menggoyang lidah. Sementara di bagian minuman,

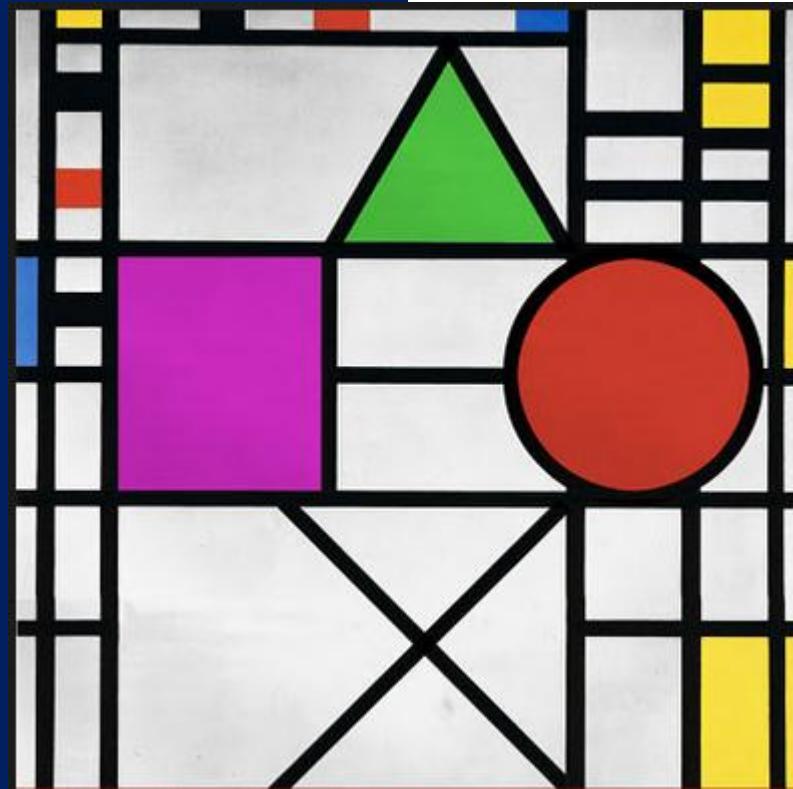


3. BIDANG (shape)

- Segala Bentuk apapun yang memiliki dimensi tinggi&lebar. Bidang berbentuk geometris (lingkaran,segitiga,segi empat,elips dsb)
 - Geometris = Formal
 - Non-Geometris = santai, dinamis, non-formal



3. BIDANG (shape)



3. BIDANG (shape)

- Ruang Kosong (*blank space*) untuk menambah *legibility* (kenyamanan) membaca



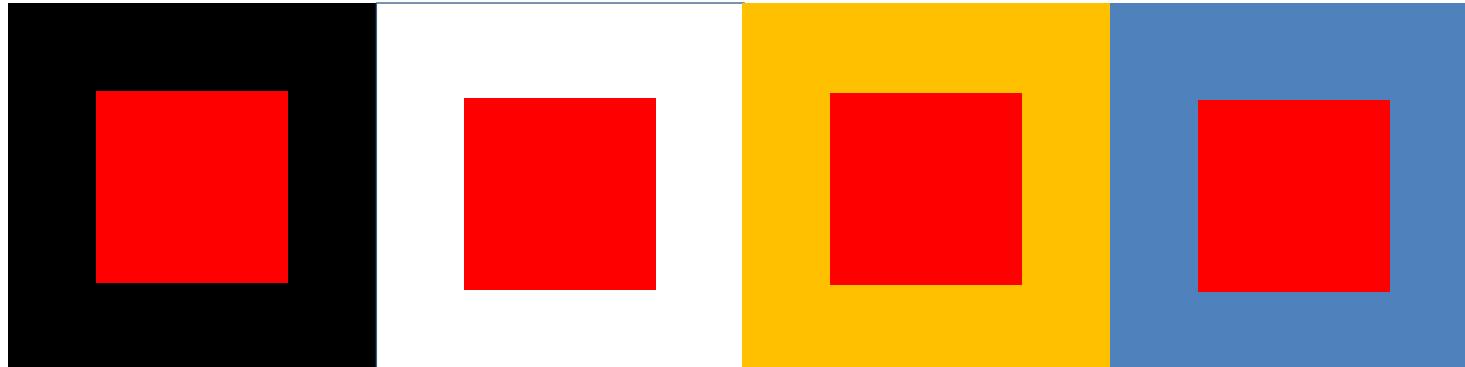
4. WARNA (color)

- Pantulan cahaya yang diterima mata
- Hati-hati memilih warna!!
- Warna sangat dipengaruhi background!



4. WARNA (color)

- Merah tampak brilian diatas Hitam
- Lebih redup diatas putih
- Tidak Berbicara diatas orange
- Tampak Menyala diatas Biru



4. WARNA (color)

Warna dapat dilihat dari 3 dimensi

- HUE (chroma),**
pembagian warna berdasar nama2
- VALUE (brightness/luma),**
terang gelapnya warna
- INTENSITY (saturation),**
kemurnian atau kejernihan warna

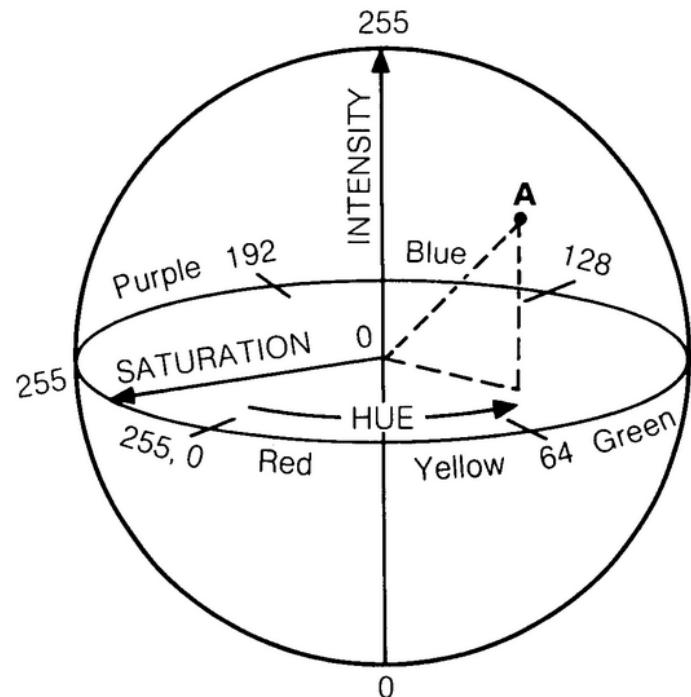
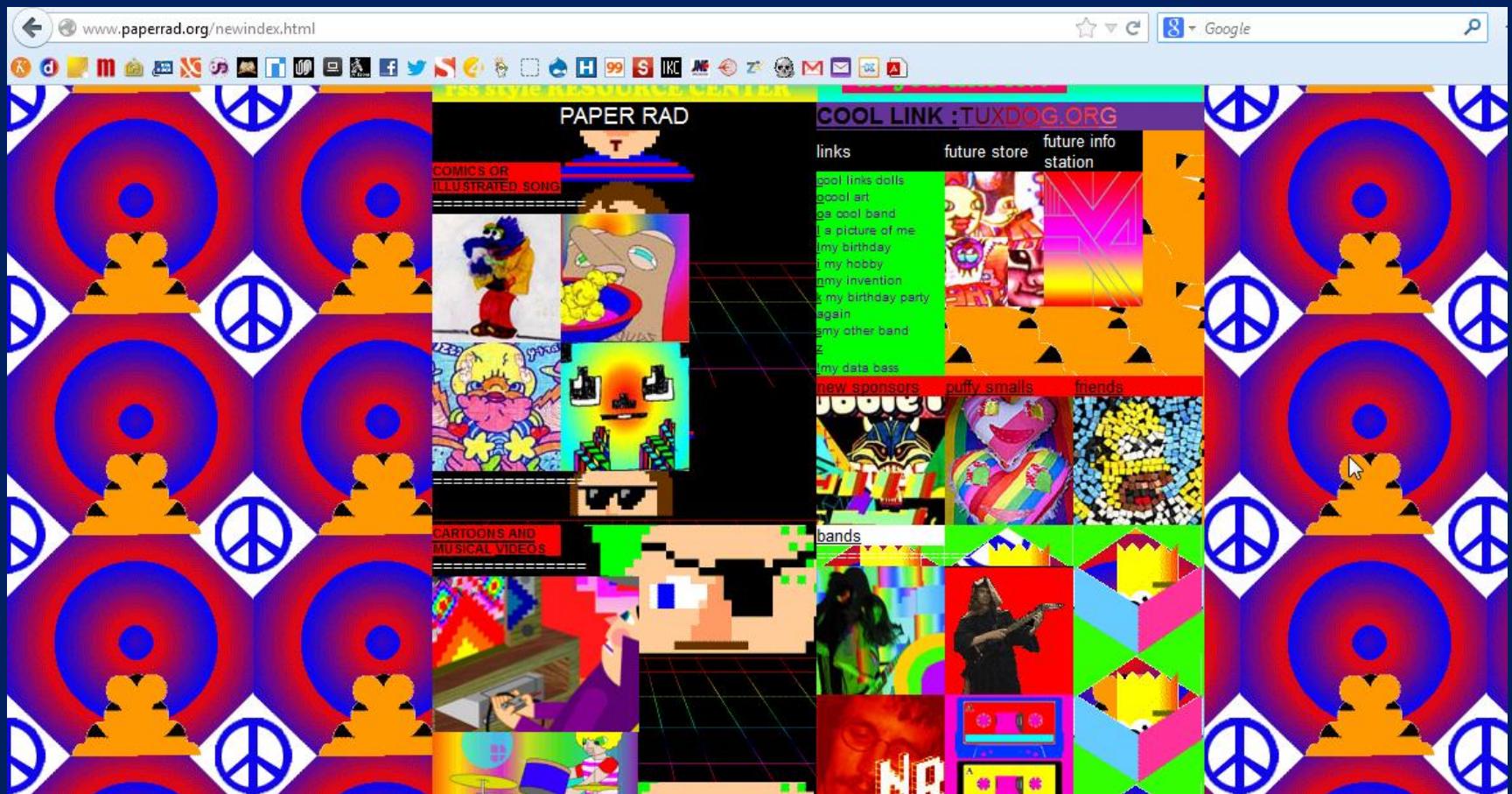
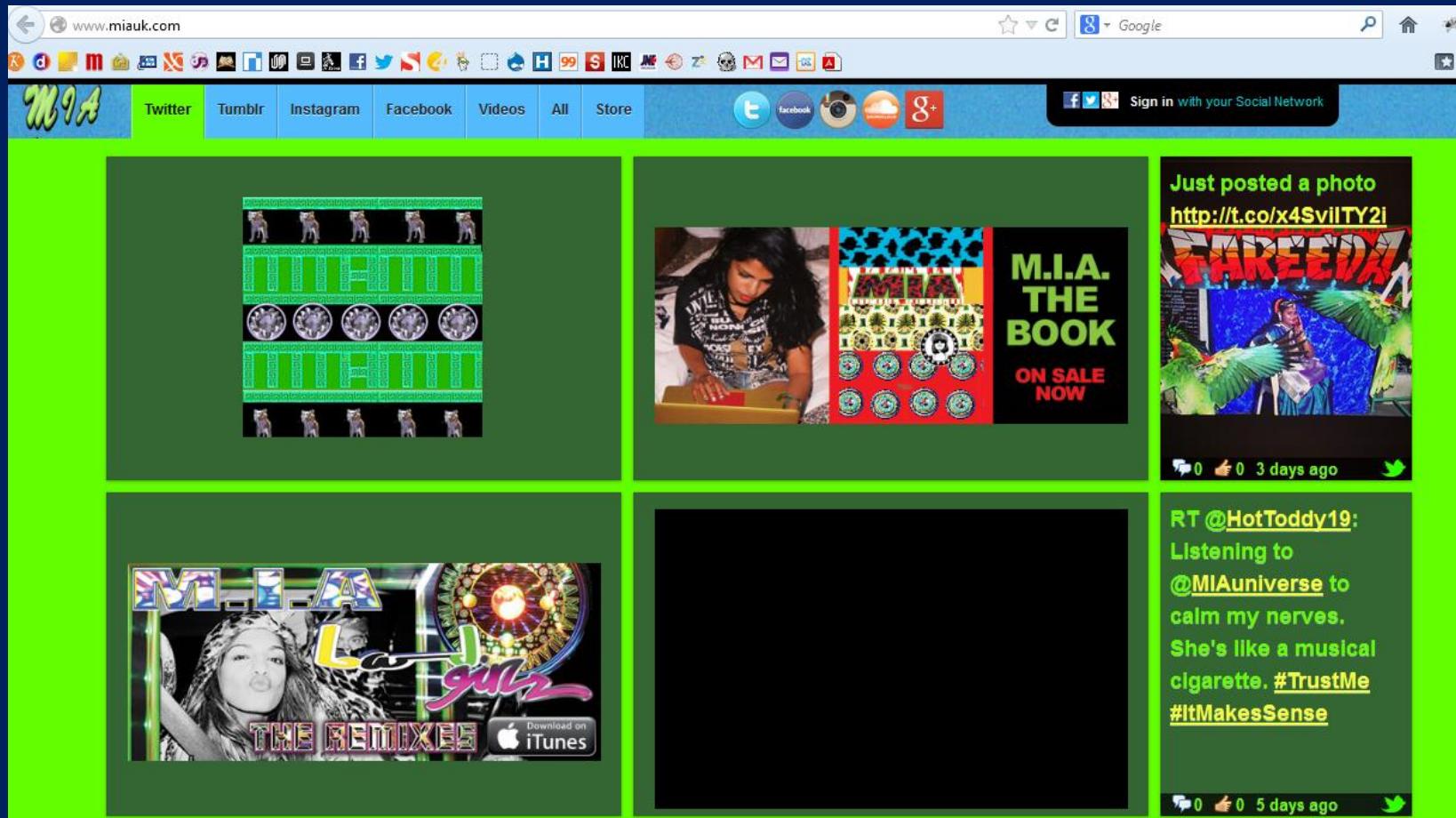


FIGURE 7.14 Intensity, hue, and saturation color coordinate system.
The color at point A has the following values: $I = 195$, $H = 75$, $S = 135$.

Kesalahan Memilih Warna (1)



Kesalahan Memilih Warna (2)



5. Gelap Terang (value)

- Perbedaan Gelap Terang. Berguna untuk menonjolkan informasi atau pesan
- *Low Contrast Value* = kalem,damai,statis dan tenang. *High Contrast Value* = dinamis,enerjik,riang,dramatis
- Memadukan warna terang (putih,kuning,ijomuda dsb) dg warna gelap (hitam,ungu,birutua dsb)



JOHARDI PASARIBU PRESIDEN DIREKTUR PT GARDAN MUREN PUSATA

BERALIH KE DUNIA PENDIDIKAN

Koprahnya di sektor properti tidak dirasakan lagi. Projek properti pun sudah dirampungkan sejak lama dan belum terwujud. Namun, Richard tidak mau berhenti berusaha. Ia mencari peluang baru sudah mengangkat namanya. Ia memanggil bantuan Iain. Dunia pendidikan. Ia mengambil program Doktoral di Universitas Indonesia (UI).

B agi saya, belajar itu proses yang berlangsung sejauh ini. Mihali di luar bangunan saya sekitar lima, namun saya sendiri bisa memperoleh pendidikan 55 di Uni. Indonesia. Saya juga ikut mengikuti kelas-kelas di sana.

Dalam orientasi, Richard mengupas tentang sejarah kepemimpinan strategik, juga divertsing. Ia juga mengupas kendala yang dihadapi dalam mengimplementasikan kepemimpinan strategik. Richard itu baik, pertama kali dia mengupas tentang kepemimpinan strategik pada dasarnya secara mendalam.

"Kepemimpinan strategik itu kontinuitas dan tidak jauh dari konteks dan berdorongan empiris. Artinya bisa dikatakan bahwa dia bukan hanya Batam maupun BP Batam," tipe guru bahasannya ini.

Dalam sebuah wawancara yang berlangsung Xmas (24/1) lalu, Richard mengungkapkan perlu-peluang, tantangan dan harapan implementasi kepemimpinan strategik di Batam kepada wartawan Batam Post, Henry S. Apa saja? Berikut ini petak-peta wawancaranya:

Anda baru saja menyelesaikan gelar Doktor di Universitas Indonesia (UI). Apakah terdapat insentif kewajiban atau bonus dalam memperoleh pengalaman perserahatan yang diberikan oleh UI?

Jadi disertasi saya *The Effect of Strategic Leadership Competence on Dynamic Capabilities and Firm Performance: An Empirical Evidence from MNCs Manufacturing Subsidiaries in Indonesia*, intinya saya



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sate padang | tongkol asam pedas |
dendeng | kikil

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Bilqis, 16 th
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Multitalenta
(Cerdas Intra dan Interpersonal)

Sugeng, 15 th
Jago bola dan panjet pohon
Ketua Club Futsal
(Cerdas Kinetik)

Ryan, 13 th
Kust hapalananya
Pintar Matematika
(Cerdas IQ)

Arif, 13 th
Hobby menyanyi dan puisi
(Cerdas Musikal)

Sahrul, 13 th
Ketua Santri pencinta alam
Menjaga lingkungan.
(Cinta Alam/Nature Smart)

Izhar Junihno, 13 th
Juara 1 Putra Speaking Contest
Muhammadiyah
Ketua kelas 1 A
(Cerdas Linguistik)

Habib 15 th
Rajin Ibadah / Qori
Ketua Jam'atul Quro
(Cerdas Spiritual)

EARLY WORKS

From 1951 to about 1967 Lichtenstein's paintings dealt with themes of the American West—cowboys, Native Americans, and the like—in a style similar to that of modern European painters. Next he began hiding images of comic strip figures (such as Mickey Mouse, Donald Duck, and Bugs Bunny) in his paintings. By 1961 he had created the images for which he became known. These included advertisement illustrations—common objects such as string, golf balls, kitchen curtains, slices of pie, or a hot dog. He also used other artists' works to create new pieces, such as *Woman with Flowered Hat* (1963), based on a reproduction of a work by Pablo Picasso (1881–1973).



DIFFERENT STYLES

The 1970s saw Lichtenstein continuing to experiment with new styles. His "mirror" paintings consist of sphere-shaped canvases with areas of color and dots. One of these, *Self-Portrait* (1978), is similar to the work of artist René Magritte (1898–1967) in its playful placement of a mirror where a human head should be. Lichtenstein also created a series of still lifes (paintings that show inanimate objects) in different styles during the 1970s. In the 1980s and 1990s, Lichtenstein began to mix and match styles. Often his works relied on optical relating to visual tricks, drawing his viewers into a debate over the nature of "reality." The works were always marked by Lichtenstein's trademark sense of humor and the absurd.



Lichtenstein's long career and large body of work brought him appreciation as one of America's greatest living artists. In 1994 he designed a painting for the hull of the United States entry in the America's Cup yacht race. A series of sea-themed works followed. In 1995 the Los Angeles County Museum of Art launched a traveling exhibition, "The Prints of Roy Lichtenstein," which covered more than twenty years of his work in this medium.

MOCA
Presents

ROY LICHTENSTEIN

American painter, sculptor, and printmaker, started The art world in 1962 by exhibiting paintings based on comic book cartoons.



Roy Lichtenstein was the master of the stereotype, and the most sophisticated of the major Pop artists in terms of his analysis of visual convention and his ironic exploitation of past styles. The work for which he is now known was the product of a long apprenticeship.

OPPORTUNITIES

Vivamus feugiat feugiat massa. Fusce commodo vestibulum ante ipsum primis in faucibus nec fermentum posse euula. Curabitur aliquip in aliquip innebam lorem. Cras sit amet, sodales et, convallis lacus, mattenuada egest, etc. Phasellus nibh. Donec et erat. Sed quis sem nec lectus mollis vestibulum. Vivamus fermentum, sapien eu enim estiam accumsan, utra facio commode turpis, at sodales diam ante ut lectus.

AFFILIATED FACULTY

Donec placerat. Fusce sed felis sit amet turpis imperdiet sodales. Phasellus porttitor. Nullam quis torto.

- Lorem ipsum dolor sit amet, consectetur sed velicula enim et neque.
- Cras elementum euismod eros.
- Nullam vehicula accumsan mi.
- Morbi id neque ex inter lacus possem.
- Integer at metus at orci pharetra.



ASIAN STUDIES

THE UNIVERSITY OF ALABAMA
COLLEGE OF ARTS AND SCIENCES

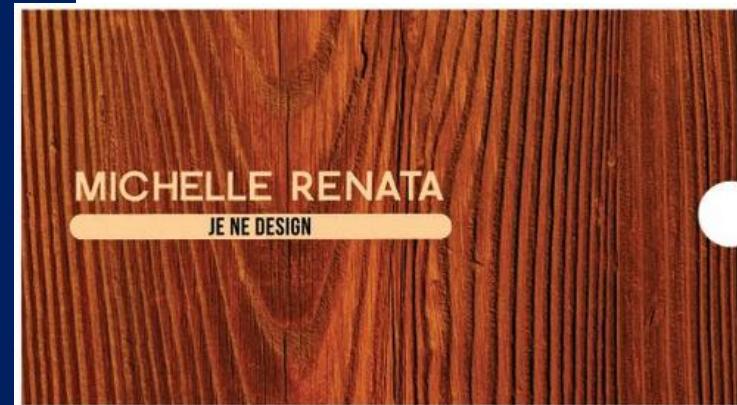
Company
logotype

THE INTEGRATION OF INFORMATION DESIGN AND TECHNOLOGY

Company
logotype

6. Tekstur (texture)

- **Nilai** Rabaan atau halus-kasar permukaan suatu benda
- Dalam DKV cenderung semu (bukan asli)
- Gunanya mengatur keseimbangan dan kontras



Helvetica

Inspiring and infuriating designers for fifty years

Helvetica is like running into an old girlfriend and being surprised at how attractive and sophisticated she is. **TOBIAS KELLER**

Helvetica looks like dogshit in text. **PAUL RAND**

Any good typeface can be completely destroyed when misused or extensively overused. Helvetica seemed to sustain a beating like no other. **ALEXANDER GELMAN**

Helvetica is the Esperanto of typefaces, based on the same flawed theory that everyone should talk to each other in the same language. **STEPHEN BANNHAM**

I have never designed a logotype without first trying it in Helvetica. It is still the most versatile, classic and readable of all typefaces. **STEFF OESSNER**

Helvetica is sex without love. **CLEMENS WICHLER**

If you have no intuitive sense of design, then call yourself an "information architect" and only use Helvetica. **OXO CANON**

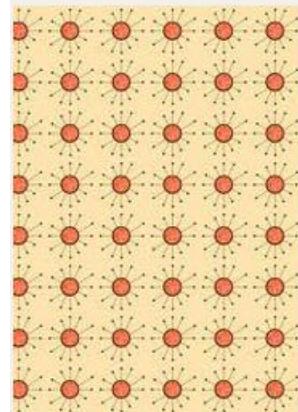
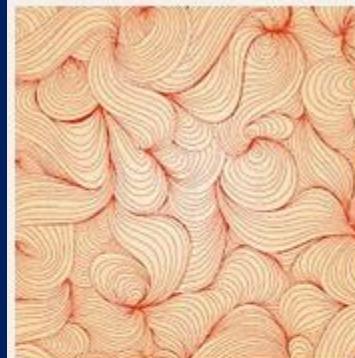
Helvetica is the typeface for a deserted island. **FREDRICK FRIEDL**

Helvetica is a beautiful design. But it's become shorthand for a stylish minimalism. It signifies high style, but instead of somebody actually having to produce high style they just apply Helvetica and whammo, the product is stylish. **JAMES DE VRIES**

Every now and then you'll see a tattered piece of 1950s signage, something exuberant that harks back to flash bulbs and frozen glamour. Most have been torn down now, replaced by brutal information boards stamped out in Helvetica, the official typeface of purgatory. Helvetica isn't designed to make you feel anything good, to promise adventure or gladden the heart.

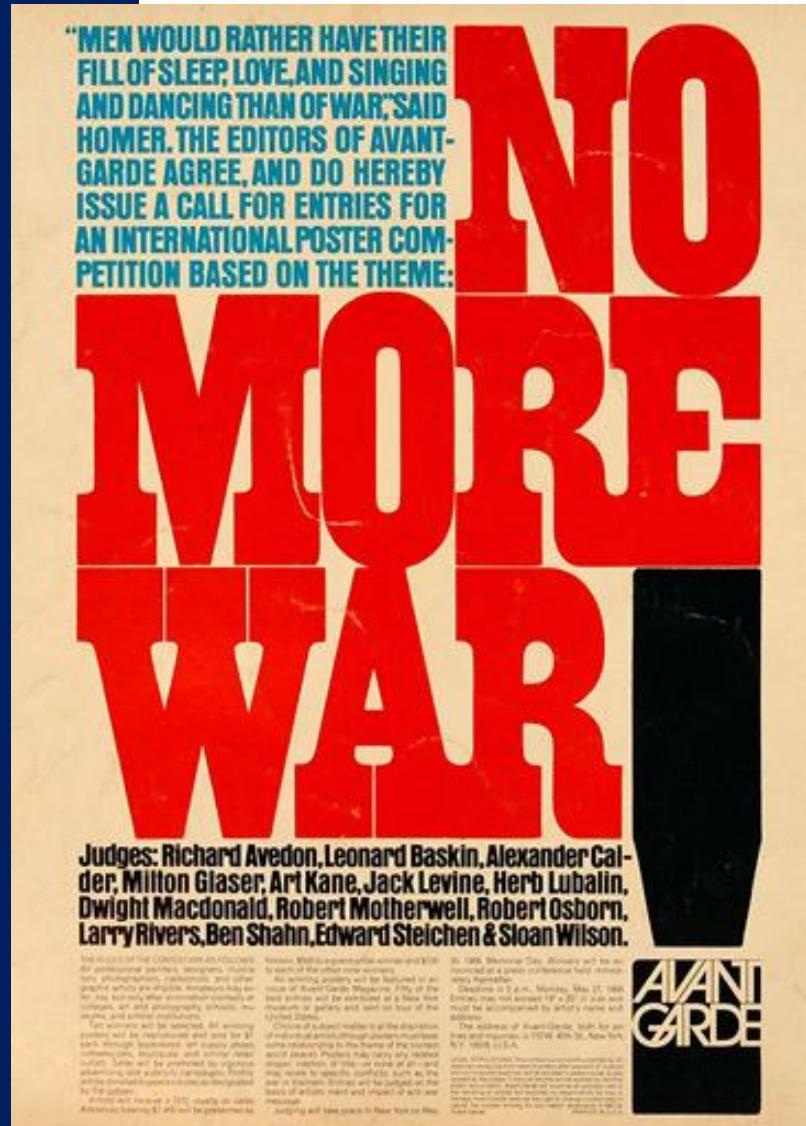
Helvetica is for telling you that profits are down, that the photocopier needs servicing, and by the way, you've been fired. **MICHAEL MARSHALL**

50



7. UKURAN (Size)

- Mencapai Legibility (keterbacaan) yang tinggi buatlah Prioritas (*visual Hierarchy*)
- Jangan pernah berpikir semua itu penting!



Tools for evaluating the sustainability of urban design: a review

Jorge Gil MSc
PhD Researcher, Department of Urbanism, Faculty of Architecture, Delft University of Technology, Delft, the Netherlands

José Pinto Duarte MSc, PhD
Full Professor, Faculty of Architecture, Technical University of Lisbon, Lisbon, Portugal

The present policy objective of sustainable urban development has created the need for methods of ex ante evaluation of local area development projects that assess the contribution of alternative solutions to the general sustainability goals. For this reason, we have seen the evolution of building energy assessment methods into sustainable neighbourhood assessment methods that are more integrative and contextual to accommodate the complexities of the urban scale. This article identifies and reviews a selection of sustainable urban development evaluation tools that are applicable to the early stages of urban design projects, to provide a clearer picture of the state of play to those needing to use such tools and those wanting to develop new ones. The review follows an analytical framework covering the format, structure, content and output of the tools, based on the recommendations of planning evaluation theory and the requirements of urban design practice. Since no single tool stands out from the review, the choice is not simple and there is scope both to further improve existing tools and develop new ones. The paper concludes proposing a strategy for the development of robust and compatible sustainable urban development evaluation methods based on four goals: collaboration, compatibility, customisation and combination.

1. Introduction

The report 'Sustainable Urban Development in the European Union: A Framework for Action' (European Commission, 1998) and the Leipzig Charter (European Council, 2007) have laid out the principles and strategies towards a sustainable urban development policy to be followed by national and local governments. Furthermore, several national policy and guidance documents (e.g. the Fifth National Policy Document on Spatial Planning in the Netherlands (VROM, 2001), Planning Policy Statement 1 in the UK (DCLG, 2005) and the Sustainable Urban Development Act of 2010 in the USA (USC, 2010)) have put sustainable development as the core objective of planning. However, evaluation procedures are necessary to assess if local urban development initiatives can contribute to progress towards the national goals of sustainable urban development (Carwell and Cooper, 1998; Hunt et al., 2008; Oliveira and Pinto, 2010). Academia, industry and government have thus developed several evaluation methods and frameworks to support decision making during the sustainable urban development process (Bentivegna et al., 2002; Brandon and Lombardi, 2010). Due to the complexity of planning's process and objective, there is not a unique evaluation approach: the evaluation methods and frameworks that exist are appropriate for specific stages of the urban development process, for specific spatial or temporal scales of development, and often for specific sustainability issues.

This review addresses current sustainable urban development evaluation tools that are holistic in the coverage of sustainable development issues, can support the assessment of alternative urban design options at the neighbourhood scale and are applicable from the early stages of the design phase of the urban design process (Llewelyn-Davies and Alan Baxter & Associates, 2007, p. 110; RIBA, 2007). The aim is to assess not only the compliance of these sustainable urban development evaluation tools with the recommendations of planning theory but also their adequacy for use in urban design practice in order to facilitate the choice of tool or to guide the future development of new tools. Here, the term 'tool' is used in a broad sense, encompassing a range of design and decision support instruments.

The next section of this paper reviews the methods of sustainability evaluation from planning theory in light of the requirements of evaluation tools for planning practice, compiling a set of key principles from both domains. This lays out the foundations for the analytical framework presented in Section 3, which addresses the format, structure, content and output of sustainable urban development evaluation tools. Section 4 describes the process of identification and selection of relevant sustainable urban development evaluation tools, resulting in a summary of the tools reviewed. This is followed by an analysis

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Email – hrd@pans.co.id (max 2MB)
Only short-listed candidate will be notified for a test.

KOMPAS, SABTU, 17 OKTOBER 2009

12

PENDIDIKAN & KEBUDAYAAN

LANGKAN

Buku "Mendesain Logo" Diluncurkan

Dua ratus grafis dan desain Universitas Multimedia Nusantara, Surabaya Runtun, Jumat (06/10), yang berjudul 'Mendesain Logo di Toko Buku Kintanwulan Plaza Setiabudi, Surabaya'. Buku ini merupakan buku hasil Grazedia Pertama Umanya ini merupakan tugas kadekannya, Dr. H. Yuli Putri, M.Pd. dengan judul 'Layout Desain dan Pengembangan Dalam Ilustrasi peluncuran buku Kita Sohibi Rinal milenial', berikut lanjutannya masih belum jelas. Selain itu, buku ini juga mencantumkan penulis dan fungsi logo. Logo sendiri yang merupakan ikonik di Indonesia ini sudah sangat lengkap, sehingga siap menginspirasi para desainer. Penulisnya buku ini adalah praktisi desain grafis, Inesda Dewi, dan penulis buku Sungkar Runtu.

RPK Jawab Surat Siswa SMPK Kudus

Surat resmi dari Komite Kodal Pemberantasan Korupsi (KKPK) yang diterima 201 siswa SMPK Kudus, Kabupaten Kudus, Tengah, memperlakukan balasan dengan dengung corong. KPK menyerahkan surat resmi tersebut kepada Ketua KKPK, Yuli Purnomo, ke Kudus, Kamis (13/10). Sebelumnya sivitas akademika sekolah ini sempat dibebaskan dari denda sebesar Rp 100 juta yang ditetapkan oleh Balai Kepolisian Daerah (BKD) Kudus.

Seluruh anak berasih bagus ketika mendengarkan tanggapan ke otoritas mendengarkan menyatakan klarifikasi tentang keberadaan korupsi di dalam sekolah.

"Kami mengucapkan terimakasih



Seluruh anak berasih bagus ketika mendengarkan tanggapan ke otoritas mendengarkan menyatakan klarifikasi tentang keberadaan korupsi di dalam sekolah.

"Kami mengucapkan terimakasih atas perhatian dan pengertian yang diberikan oleh Balai Kepolisian Daerah (BKD) Kudus," kata Ketua KKPK, Sardina dengan penuh senyuman.

Demikian diketahui Waldi

PELUNCURAN BUKU

Muslim Indonesia Harus Hasilkhan Karya Besar

JAKARTA, KOMPAS – Sebagian negara berpendidikan Muslim telah berhasil menghasilkan karya besar dan banyak berpengaruh di dunia. Namun, masih banyak negara Islam yang belum berpengaruh di dunia. Untuk itu, Muslim Indonesia harus menghasilkan karya besar dan berpengaruh di dunia. "Islam berkembang internasional. Para ulama dan ahli ilmu Islam pun semakin bertambah jumlahnya. Di sana, kita bisa melihat bahwa Islam berkembang di seluruh dunia. Misalnya di Amerika Serikat, ada sejumlah tokoh Islam. Dr. Muhammad Nasir, yang biasa menduduki posisi penting di dalam pemerintahan Amerika Serikat."

Dia juga mengatakan sebaliknya

negara-negara yang mayoritas

muslim di dunia belum berhasil

memajukan dirinya di dunia.

Menurutnya, negara-negara yang

majoritas muslim di dunia yang

belum berhasil memajukan dirinya

di dunia, misalnya Pakistan, India,

Iran, Mesir, dan lainnya.

"Oleh karena itu, harus mampu

menghadapi tantangan dan

menyelesaikannya dengan baik,"

ujarnya. (Kompas.com)

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BUDAYA
Minang Kontemporer

Selesai ☺

■ Elemen
Design