

PROJECT 4

Typographic Syntax

"Syntax is the connecting of typographic signs to form words and sentences on a page. The elements of design — letter, word, line, column, and margin — are made into a cohesive whole through the use of typographic space, visual hierarchy, ABA form, and grid systems." — CARTER, DAY, MEGGS

Arts, Culture & Media
GRAPHIC DESIGN Program

GRAPHIC DESIGN I

21 085 231

M 1-3:50pm / W 11:30am-2:20pm

Bradley Hall 427

GISELA OCHOA

ADJUNCT PROFESSOR

Office Hours:

By appointment

Bradley Hall, Room 514

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OBJECTIVES

- + To investigate the concept of visual hierarchy and its related properties such as space, visual punctuation, contrast, balance, rhythm, texture, and visual compensation.
- + To understand how visual hierarchy is achieved through the alteration, manipulation, and orientation of typographic elements and how these elements relate not only to one another but to the whole.
- + To apply concepts like the effects of letterspacing, leading, typographic size, weight, scale, word spacing, orientation, grouping, spatial relationship to the communication of a message and guide the reader's eye through a specific and considerate typographic arrangement.
- + To understand the function of the grid as an element of design.
- + To translate these concepts into a pragmatic, concrete form.

PROCESS

You will design a series of five, 8"x8" frames and one, 11"x17" poster of typographic variations using the following criteria:

The type family that will be used for this project is **IBM PLEX SANS**

<https://www.ibm.com/plex/>

Variation 1

Use only one font (one point size and type weight). The leading must remain constant in this variation. After you have chosen a point size to work with, determine the basic amount of leading you want to use. For example, if you choose type that is 10 points, your leading may be 12 points (10/12). In order to achieve a variation of spatial intervals, you may set your type using one unit of leading (for example 12) or any multiple of that unit (i.e. 24pt., 36pt.). Choose one orientation on the page (horizontal, vertical, or diagonal) for this variation. B&W

NOTE: Think of creating variation through in terms of negative space, leading, tracking and kerning.

Variation 2

One point size / two different type weights / one leading / one orientation / B&W

Variation 3

Two different point sizes / three different weights / one leading / different orientations / B&W

Variation 4

Different point sizes / different type weights / different leading / different orientations / B&W

Variation 5

Same as Variation 4 + Typographic Punctuation (ie: rules, boxes/containers, bullets, etc) / B&W

Variation 6

Same as Variation 5 + Color + Self Produced Image (photo or illustration)

In each variation, the copy does not have to be placed in the order given. YOU DEFINE THE HIERARCHY!

Determine what is important to the message, what needs to be communicated, and what becomes secondary information. Investigate the space of the entire page.

Each one of these variations must be done in order. The next variation can not be started until the sketches for the previous one are completed and approved. What you accomplish in each variation should build upon the experience attained from your previous projects.

Remember! Everything must have a purpose. You must be able to verbally justify everything you manipulate. Nothing should be done randomly or without a good reason.

FINAL PRESENTATION

Variations 1-5: digitally produced design layouts in InDesign printed and mounted onto a white, 8"x8" matte board (no borders).

Variation 6: 11x17 Color Poster printed and mounted onto a white, 11"x17" matte board.

Date TBD

TEXT TO BE USED:

New York Times

Late Edition

Today, cooler but still humid, showers, storm,
flash flooding, high 74.

Tonight, mostly cloudy, evening showers, low 69.

Tomorrow, warmer, high 83.

Weather map, Page A17

New York, Friday, July 14, 2023

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Course pre-requisites:

As specified by major sequence