Project Brief / Objectives:
Creating a unified typographic page through use of asymmetric typographic relationships.

Introduction to visual hierarchy, proximity, visual alignment, counterpoint and counterpart relationships

Explore why a successful subdivision of space is vital to a well designed typographic page.

Procedure:
Find three important or classic books on design disciplines or design criticism / philosophy. Do not use titles on graphic design. Record all the information found on the cover of all three books. At least one should be on a master designer of products, architecture, urban planning, photography, filmmaking etc.
You must Include:
1. Title
2. Author
3. Publisher and date of publication

Also compose a brief description of book’s topic so you know it.

Phase 1 Limitations:
Compose text in 14 point Univers 55 type only using a 7x8” format. The border has a stroke of .4. You may track type, use UC, LC but no changes in font style or size during phase 1 of the exercise.

Produce 4 examples for each of the following 3 category constraints.
a. Horizontal type only
b. Horizontal and vertical type combined.
c. Diagonal only

Then diagram per example the underlying visual structure as subdivisions of space for each of your examples. Diagram the spatial zones created through placement and not the lines of type.

Make a thumbnail (11 x17) sheet showing design and diagram as pairs for each of the three categories scaled by 30%. Begin placing all thumbnails on 11 x17 pages as shown in the order of their completion: (phase 1,2,3, etc.)

For next class.
Read article from The New Typography by Jan Tschichold in the library on reserve. There will be a quiz on the information. Then begin layouts for phase 1 as described above including their structural diagrams of the space.