

أساليب تقنيات والإخراج المعماري

الفرقة الثالثة

تصميم داخلي واثاث

إعداد:

د/ هبة عيسى

GRID-BASED MAGAZINE PAGE DESIGN & LAYOUT

**The use of the GRID in magazine,
and other design page layout.**

LAYOUT — Definition

Organization of type, image, and other design elements to communicate information and emphasize or reinforce, the content of a design piece.

- Capture our attention - visually
- Communicate content quickly and easily so the reader understands your message
- Organizes information to allow access

DISPLAY OR HEADLINE TYPE

Standing out from the herd

A new breed of hardware and software solutions help print providers and their customers differentiate themselves from their competition.

BY NOEL WARD

Type which directly supports and quickly communicates the content of the design.

BODY TEXT



More specific and detailed information about the subject. It is also an integral part of the visual qualities of a layout. It has form (shape) texture value

OTHER ELEMENTS



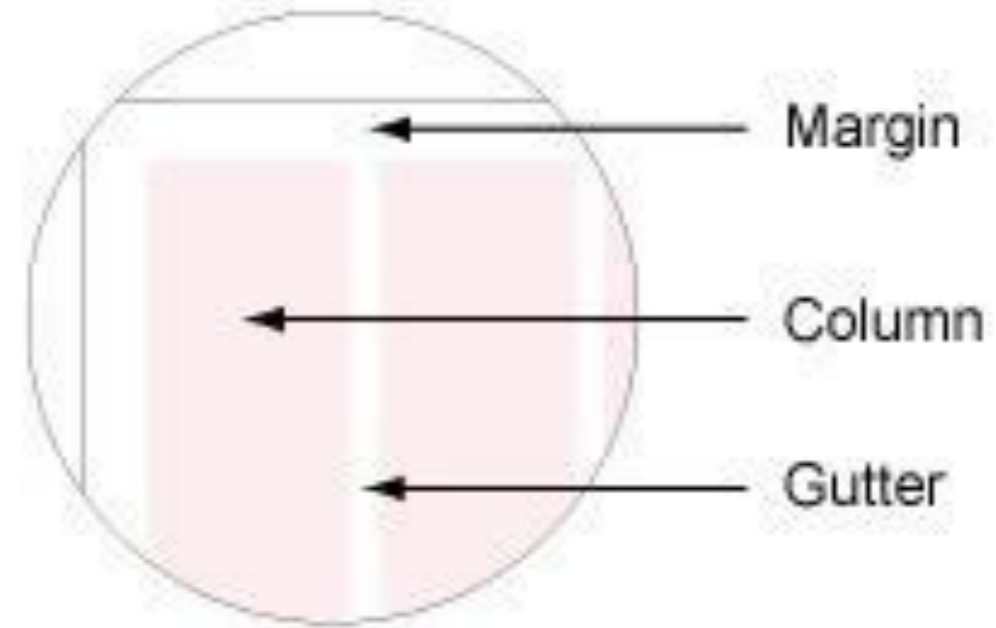
Using a grid for your layout

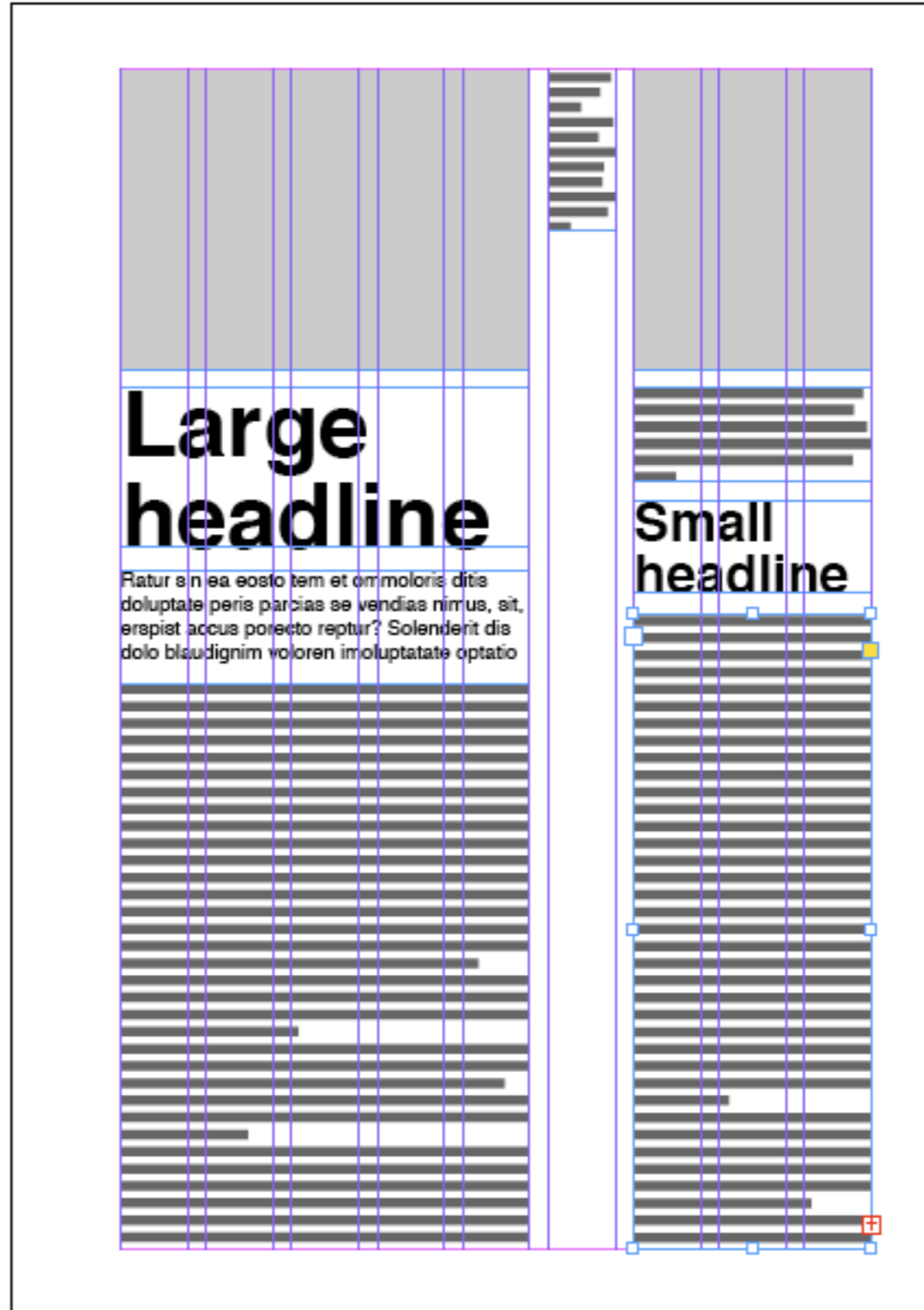
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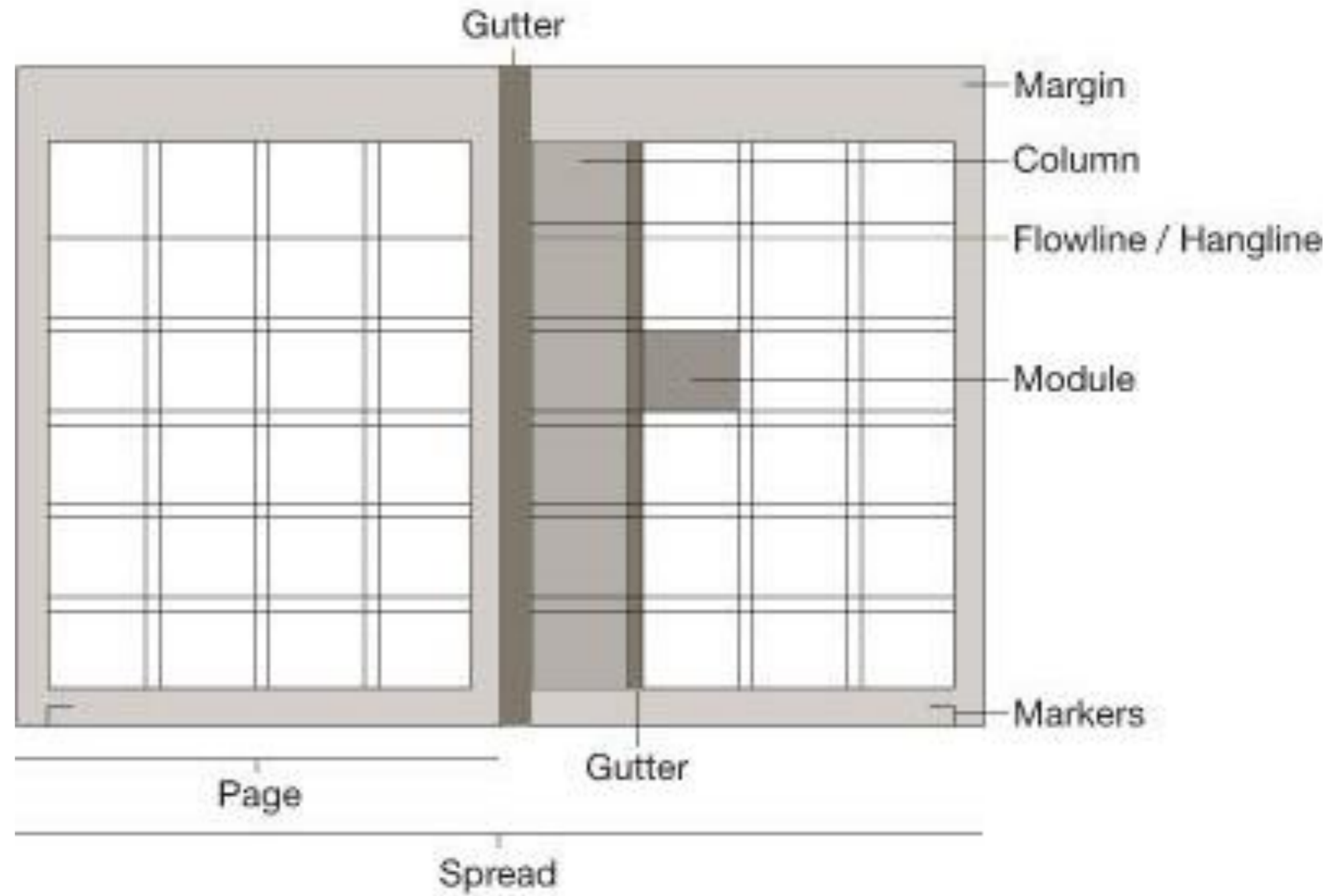
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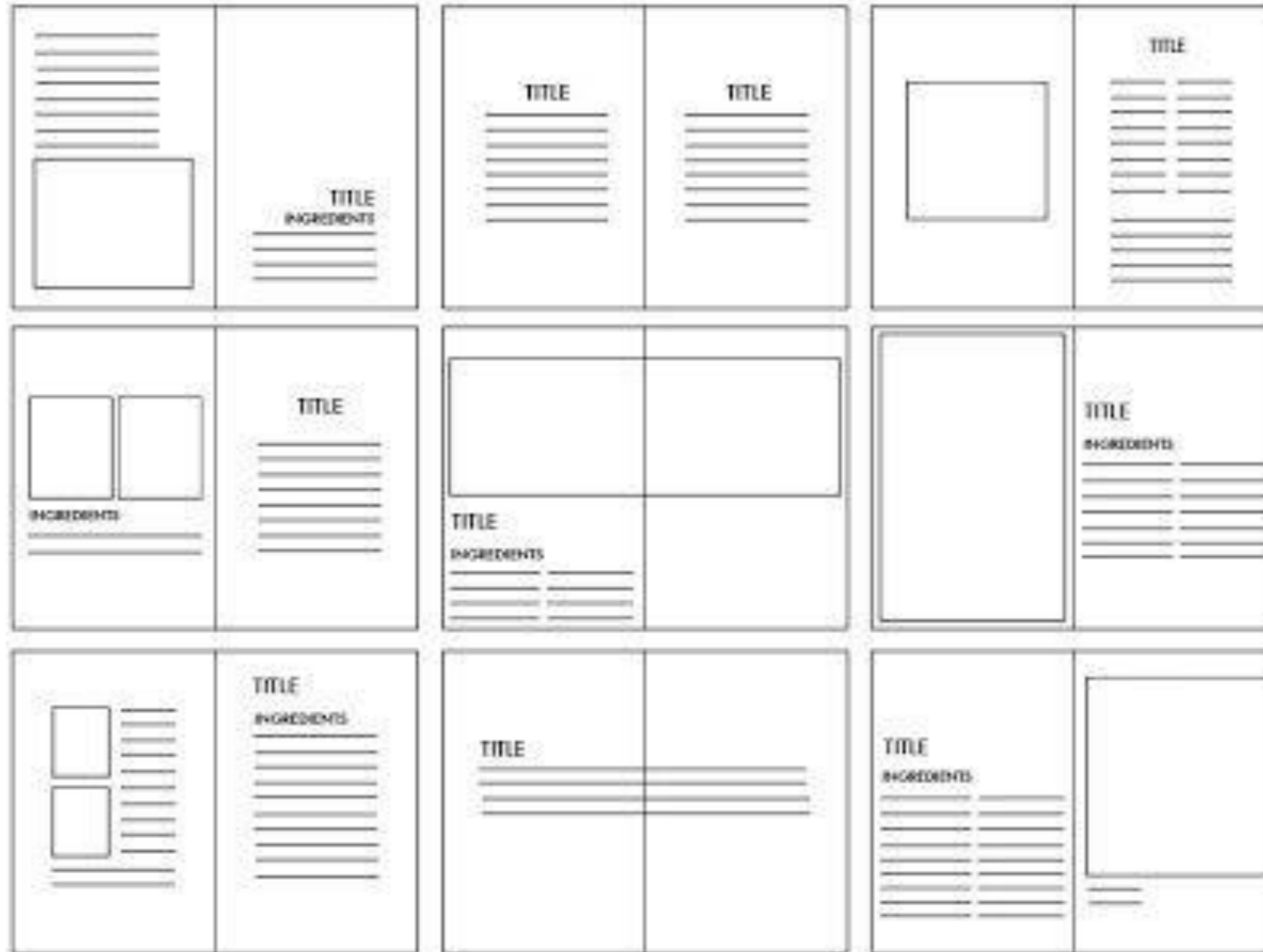
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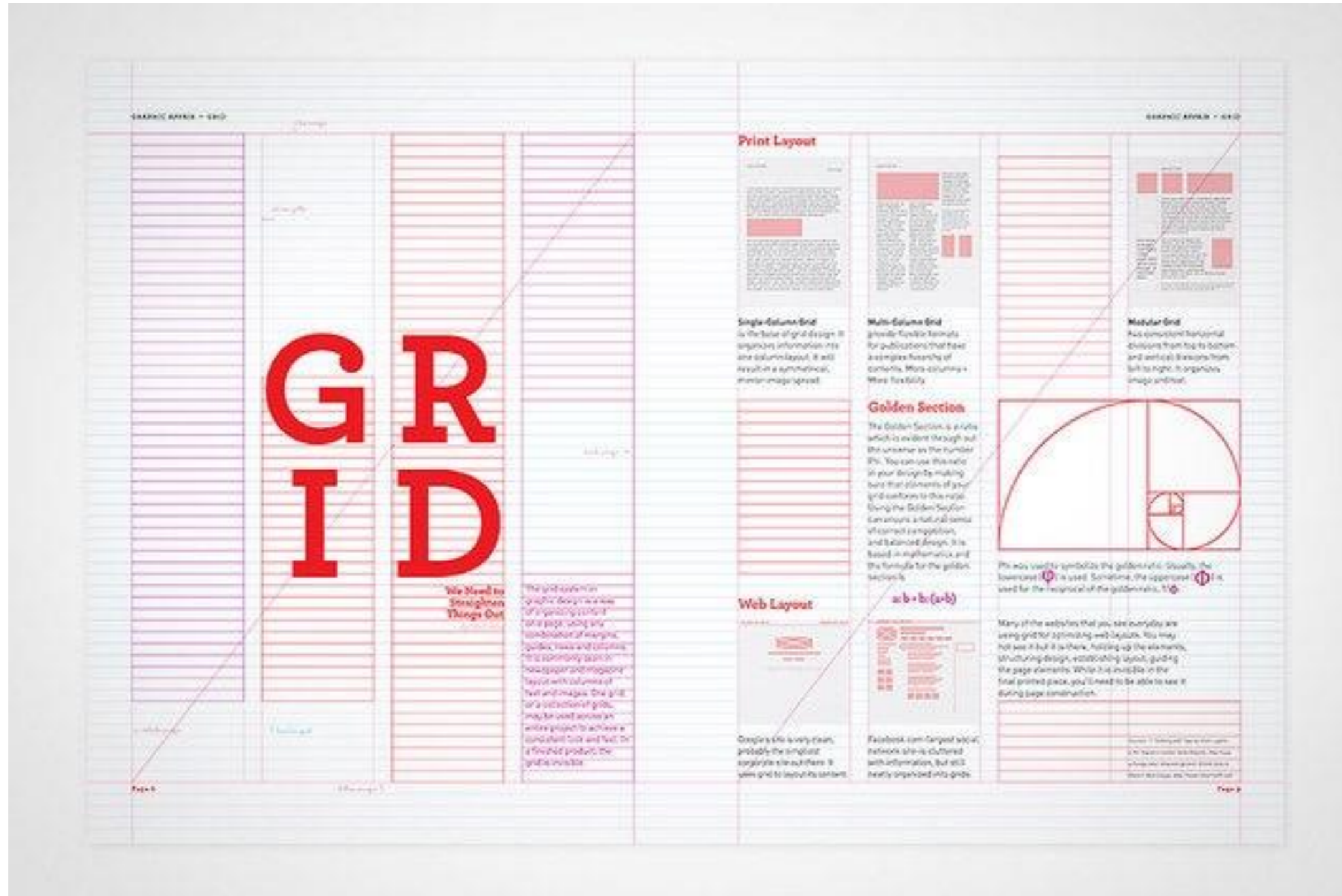




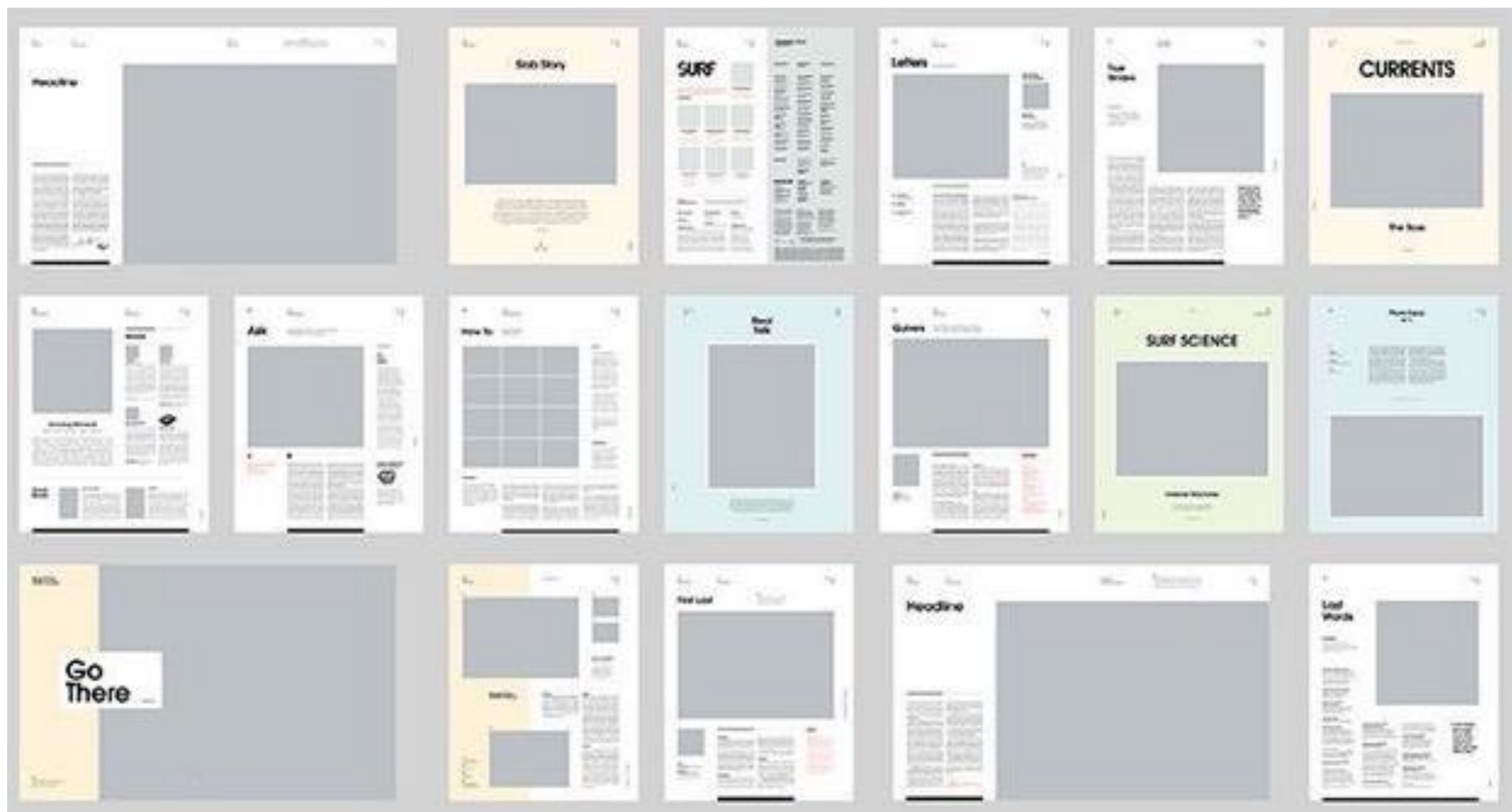


Layout Objectives






Layout Objectives



Layout Objectives


Typographic Design: Form and Content

The whole aim of typographic or word arrangement is to communicate the message without loss by the way the thought or image is related to the arrangement by the reader. And it is this aim that is to be considered in all matters of layout. The whole aim of typographic or word arrangement is to communicate the message without loss by the way the thought or image is related to the arrangement by the reader. And it is this aim that is to be considered in all matters of layout. The whole aim of typographic or word arrangement is to communicate the message without loss by the way the thought or image is related to the arrangement by the reader. And it is this aim that is to be considered in all matters of layout.



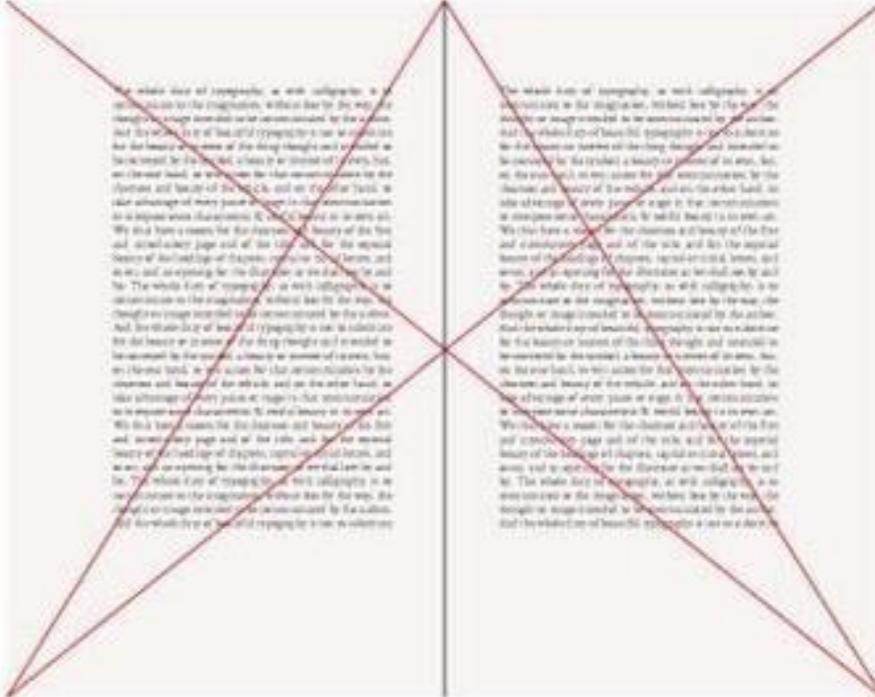
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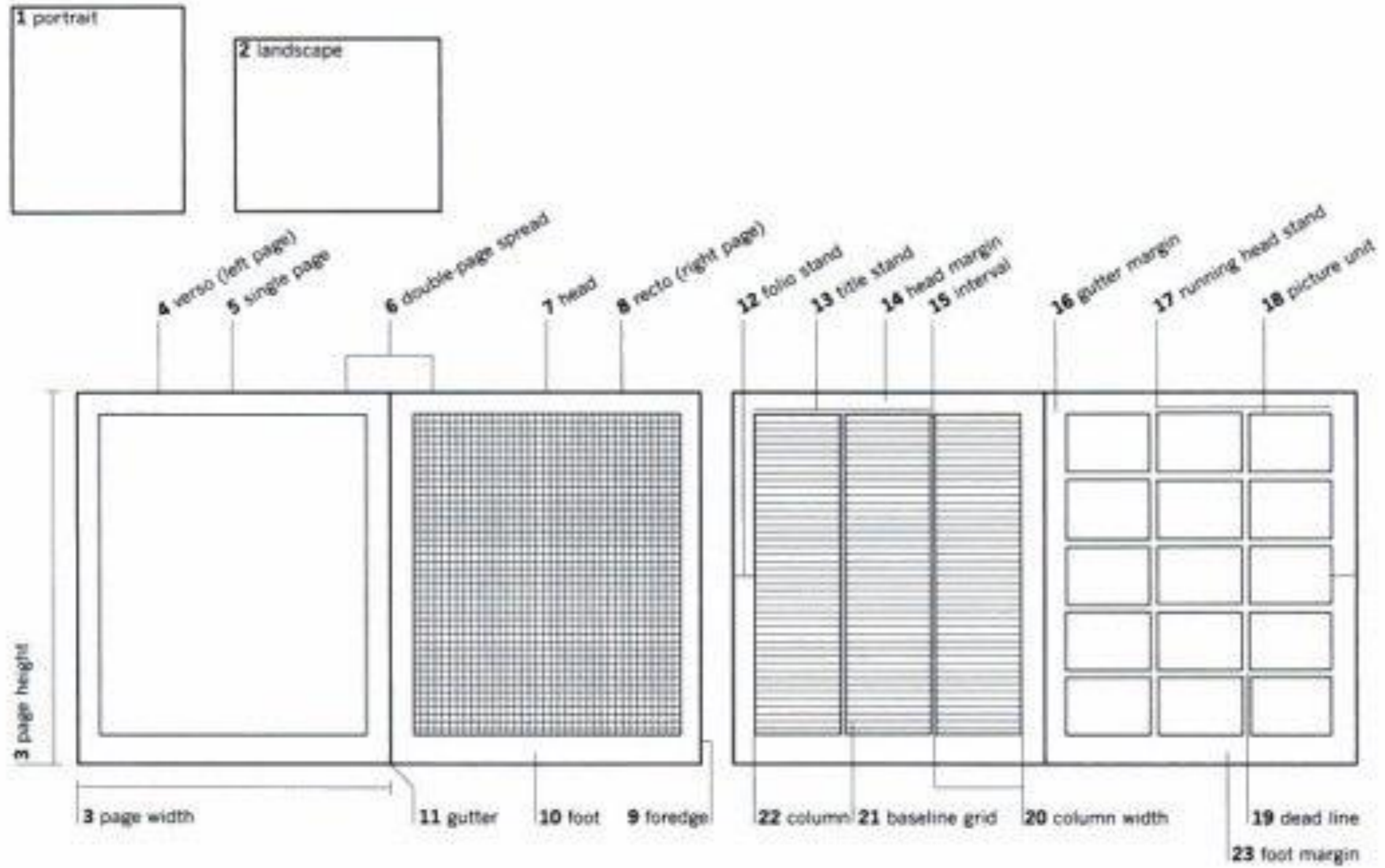


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Layout Objectives



MAIN HEADLINE
32/48 pt Scala Sans Pro Bold

SUBHEAD
18/24 Scala Sans Pro Italic

baseline grids

create a common rhythm

Captions and other details are styled to coordinate with the dominant baseline grid.

Modular grids are created by positioning horizontal guidelines in relation to a *baseline grid* that governs the whole document. Baseline grids serve to anchor all (or nearly all) elements to a common rhythm.

Create a baseline grid by choosing the typesize and leading of your text, such as 10-pt Scala Pro with 12 pts leading (10/12). Avoid auto leading so that you can work with whole numbers that multiply and divide cleanly. Use this line space increment to set the baseline grid in your document preferences. Adjust the top or bottom page margin to absorb any space left over by the baseline grid.

Determine the number of horizontal page units in relation to the number of lines in the baseline grid. Count how many lines fit in a full column of text and then choose a number that divides easily into the line count to create horizontal page divisions. A column with forty-two lines of text divides neatly into seven horizontal modules with six lines each. If your line count is not neatly divisible, adjust the top and/or

bottom page margins to absorb leftover lines.

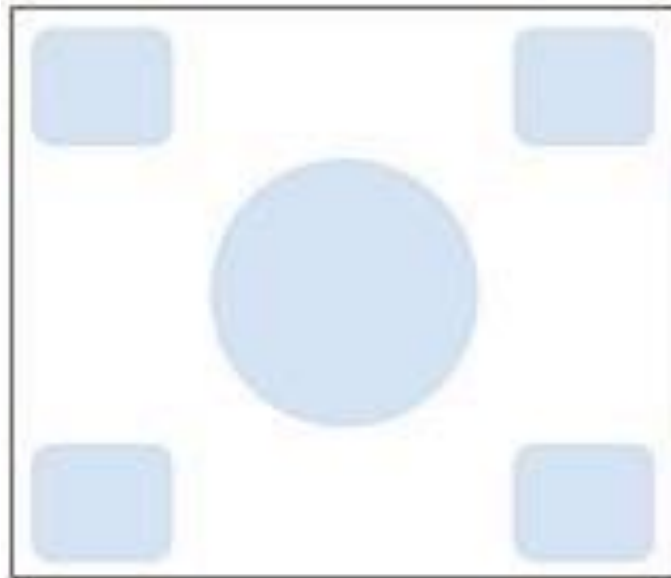
To style headlines, captions, and other elements, choose line spacing that works with the baseline grid, such as 18/24 for headlines, 14/18 for subheads, and 8/12 for captions. (Web designers can choose similar increments (line height) to create style sheets with coordinated baselines.)

Where possible, position all page elements in relation to the baseline grid. Don't force it, though. Sometimes a layout works better when you override the grid. View the baseline grid when you want to check the position of elements; turn it off when it's distracting.

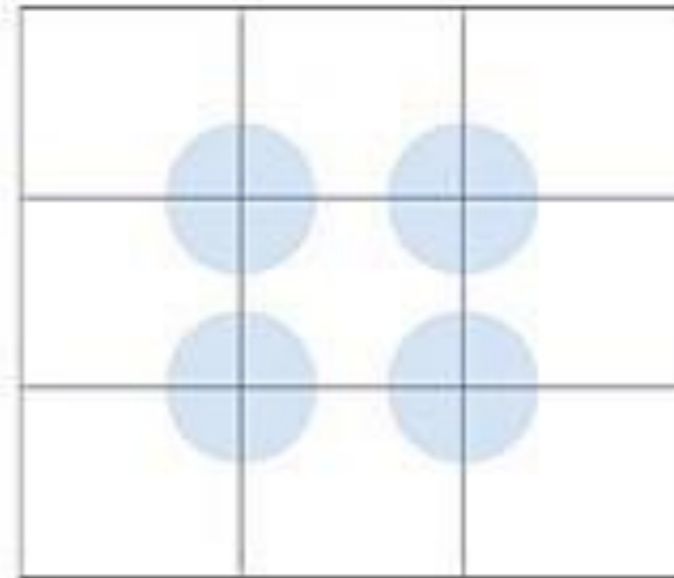
InDesign, set the baseline grid in the Preferences->Grids and Guides window. Create horizontal divisions in Layout->Create Guides. Make the horizontal guides correspond to the baselines of the page's primary text by choosing a number of rows that divides evenly into the number of lines in a full column of text. Working in InDesign, you can make

CAPTION
9/12 Scala Sans Pro Italic

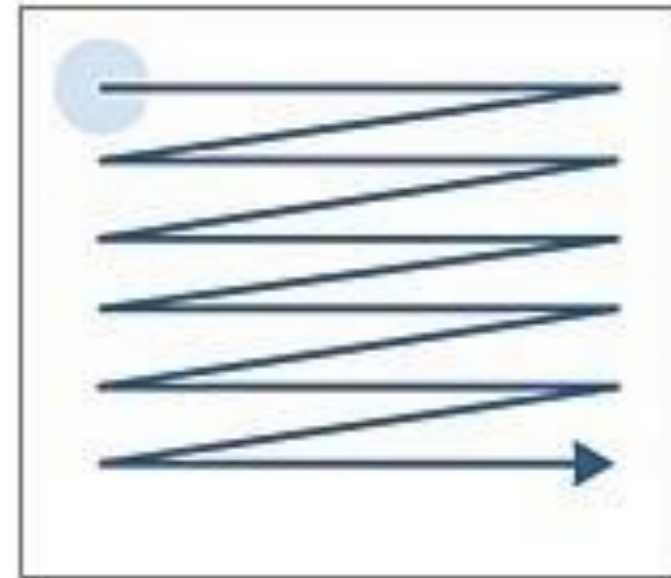
PRIMARY TEXT:
10/12 Scala Pro.
This measure determines the baseline grid.



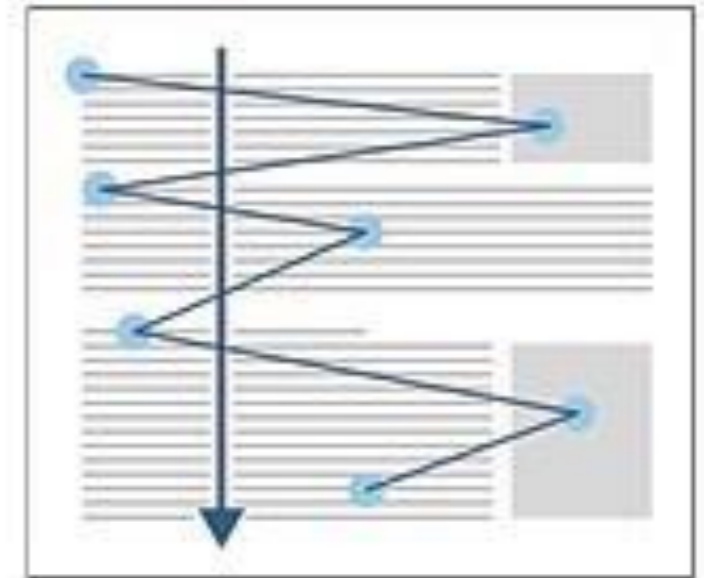
Middle and corners



Rule of thirds



Gutenberg Z



Reading gravity



The 'New Book'

The book is a complex but permanent form, which has stubbornly resisted all 20th century manifestos aimed at revolutionizing its form and typography, whether propagated by Futurists, Dadaists, Constructivists or any others. At the same time, affirmations and traces of conflict such as symmetry versus asymmetry or sans-serif versus roman are not to be ignored. There has been no fundamental change to the form of the book, as dreamed up by El Lissitzky and others, and who today could imagine anything different? The only real innovation is to be found in the astonishing extent of the replacement of the book by electronic media in the technical and the scientific world. This is a radical turning away from the book.¹⁰ In 1927 El Lissitzky wrote: "The appearance of the book is characterized by: 1. a dispersed type image, 2. photo-montage and type montage. [...] Even today we have no new form for the book, which remains a bound object with cover and spine and pages 1, 2, 3 ...".¹¹ He further writes that new work on the inside of the book has not yet gone so far as to abolish the traditional form of the book - but current trends are not to be ignored. "The invention of enamel painting led to great works of art but the strength has been lost. The cinema and the weekly magazine have won the field. We enjoy the means that techniques put at our disposal." These statements are to be seen against the background of El Lissitzky's 'Story of Two Squares' (1920), where the drawings dominate, and the design of Vladimir Mayakovsky's collection of poems entitled 'Tija Gilova', For the Voice, or For Reading Aloud (1923). A register of abstract signs serves readers for the location of the poems.¹² El Lissitzky refers to the authority of "Marinetti, the

10. It is an open question whether the book in its present form will survive, but its complete abolition is unlikely owing to its indispensible convenience for the reader. Books will certainly continue to be produced because covers, laid or well according to preferences, and in great quantities every year.

11. El Lissitzky: 'Vierzig Jahre 1920-1960', in: 'Lissitzky Jahrbuch', 1968, pp. 171-176, and in: 'Lissitzky Klappern', El Lissitzky 1920, 1968, pp. 107-108, photo: Richard van der Venne and Hermann Wichmann, 'Typographie und Bibliophilie', 1970, pp. 176-178.

12. El Lissitzky: 'Das neue Quadrat', 1920, reprinted 1970, 1. Auflage; 'Tija Gilova', 1923, reprinted 1970.

Active and related to the space-time.

Sires of Futurism", who wrote in a manifesto of 1909: "I am starting a revolution in bookprinting. [...] The book must be the Futuristic expression of our Futuristic thought. And not only that. My revolution is directed against the so-called harmonious division of the page, which contradicts the eth and flood of rhythm, its leaps and its explosion. [...] On one and the same page we will use three or four different shades of black ink and, where necessary, as many as twenty different typefaces. For example: italic for a series of similar or rapid perceptions, bold for violent sound pictures. With this printing revolution and this colourful variety of typefaces I aim to double the expressive power of words. [...] In this way I bring to life the fourth point of the Futurist manifesto (20th February 1909): We declare that the beauty of the world has been enriched by a new beauty: that of speed."¹³

13. Filippo Tommaso Marinetti: 'Manifesto der Buchdruck-Revolution in Buchdrucker's', in: 'Wir waren die Futuristen', edition des Wild, Paris, 1968, pp. 100-101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Marinetti promoted the 'New book' in his flowery, rhetorical language. Nevertheless even he did not find its realization easy, though he had some initial success. All the same it was Marinetti who revolutionized typography, leaving aside the claims of the French poet Stéphane Mallarmé with his typographically designed poems of 1892: 'Un coup de dés jamais n'abolira le hasard'¹⁴ (A throw of the dice will never abolish chance). While the content of Marinetti's 'Bookprinting Revolution' is polemic and therefore somewhat vague, Theo van Doesburg articulated his idea of the 'new book' more clearly in 1929 with the following definition: "There is a double problem in book design. Like the house, the book should not only be supremely useful but also beautiful, or at least pleasant to look at. [...] A design solution is not, though, a matter of taste but a reality based on our new view of the world. [...] Shall we, then, return to classical formulae? No, we separate the book into its elements and give it a new

14. Stéphane Mallarmé: 'Un coup de dés jamais n'abolira le hasard', 1894, reprinted 1970.

Types of grid

Grids are not just a way of organising what you want to put on the page. More importantly, perhaps, they are a way of controlling the space that is left empty: the white of the page. White space in graphic design is not a recent invention, the huge margins of mediaeval books had a similar function – creating a frame around the painting, silence around the music. But in modern design, the white is not a frame, it is a dynamic thing

that moves around the content and helps focus the attention first here, then there. When used well, a grid prevents a complex composition from looking random. To use a musical analogy: a grid provides the time signature – the beat against which the melody of the text, image and white space can be played.



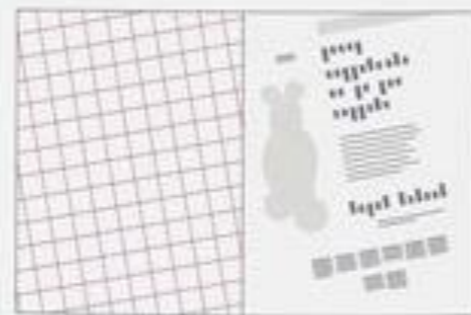
↑ Newspaper grids are almost invariably column grids, with no fixed direction in horizontal ones. This design, based on the eight-column layout of many broadsheet newspapers, has a 12-column master grid, making possible a high degree of variety of smaller and larger columns and photos.



↑ A classic and widely used grid for books with footnotes and/or illustrations. The main text is in a wide column, in its outer margins is a secondary column for accommodating notes and captions. Besides the axial (symmetrical) layout, an asymmetric variant is also possible, for instance one in which the margin column is always left of the main text, on both odd and even pages.

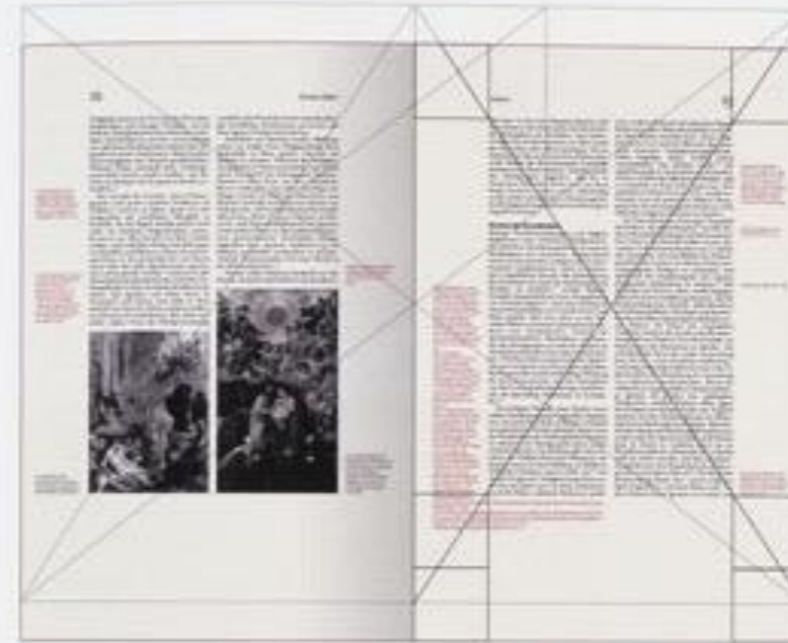


↑ Simple grid for an illustrated book or brochure.



↑ When designing a poster, advertisement or magazine spread, a grid of squares – which, in this case, was tilted a few degrees – can help to keep things under control.

A Baroque framework

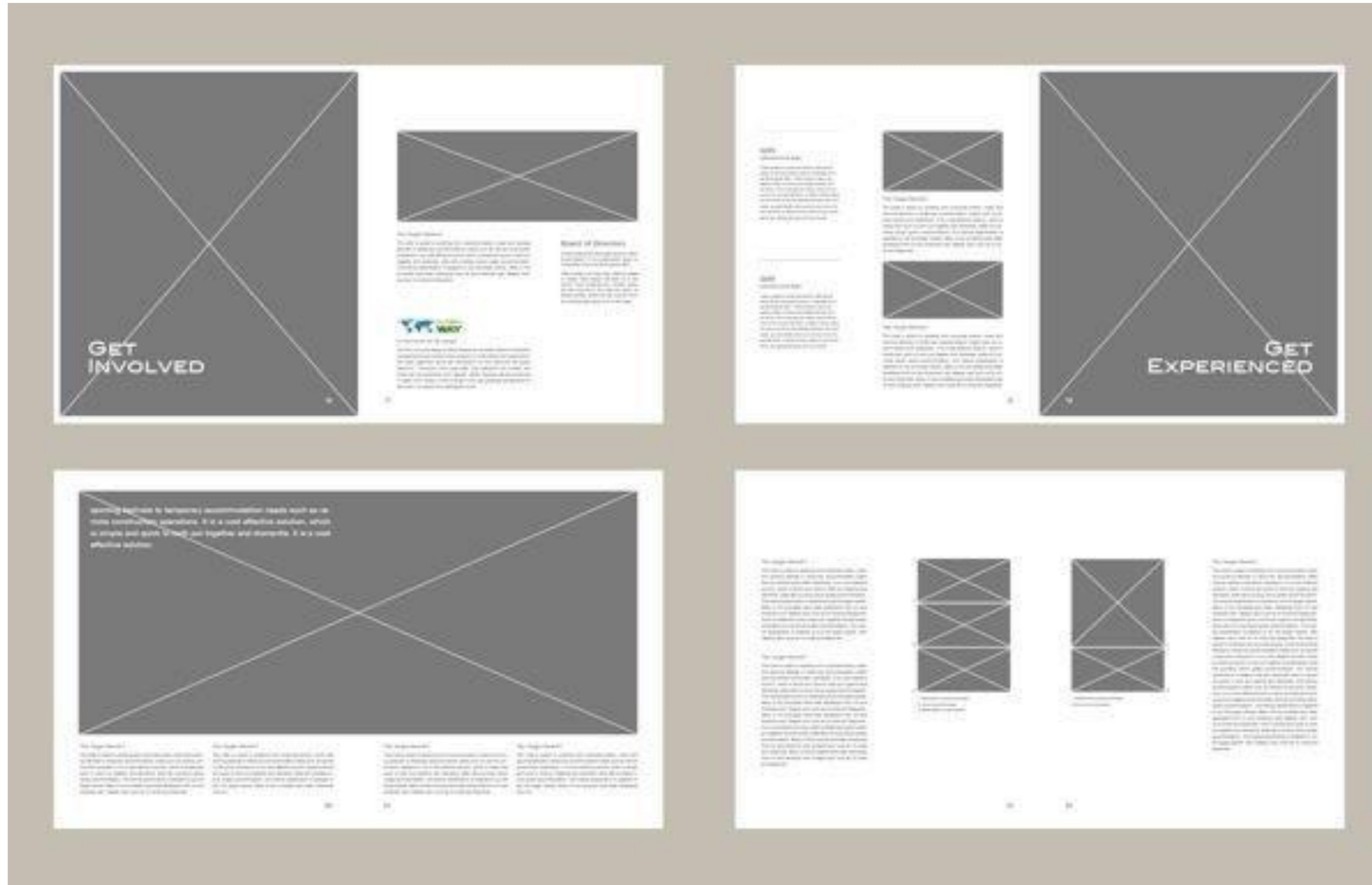


Barocke Inszenierung
Barocke Inszenierung (Baroque staging) is a book containing the proceedings of a conference of the same title held at Berlin's Technical University, designed by Andreas Trojahn of Berlin's Welterbe studio, the book is a fascinating collection of ancient constructions and contemporary thinking. Trojahn used a medieval formula such as the one shown on page 41–42, shifting the grid so that its highest point is about an inch over the top of the page, resulting in exact squares and double squares defining the margins. This strict scheme formed the basis of an ever-changing page layout that breaks the mould of the grid whenever necessary and uses the marginal footnotes of medieval manuscripts, enclosing the text like a frame of measuring wholeness.



← Dramaturgy 26
← Controlling the canvas 42
→ Grids on the web 56

Layout Objectives



Layout Objectives



Layout Objectives



John P. Corrigan



Menu and content dynamic



Menu fixed, Content dynamic



Menu and content dynamic



3 columns, all dynamic



4 columns, all dynamic



Menu floating



Menu fixed, content & header dynamic



3 columns fixed centered



dynamic with header and footer

Layout Objectives

| | | | | |
|---|--|---|--|--|
| Common typographic disorders | | | | |
| Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions. | | | | |
| typophilia | typophobia | typochondria | | |
| An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone. | The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman. | A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters. | | |

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| | typochondria | | | |
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Layout Objectives



Layout Objectives

EVERYTHING YOU NEED TO KNOW ABOUT

THE GOLDEN RATIO

WHAT IS THE GOLDEN RATIO?

The golden ratio originates from a series of numbers called the Fibonacci sequence. Beginning with 0 and 1, each number in the Fibonacci sequence is derived by adding the two previous numbers in the sequence together.

0 1 1 2 3 5 8 13 21

0+1 1+1 1+2 2+3 3+5 5+8 8+13

As the numbers in the sequence get larger and larger, the ratio between them gets closer and closer to 1:1.618. That's the golden ratio.

VISUALIZING THE GOLDEN RATIO

A golden rectangle has sides that match the golden ratio; their proportion to one another is 1:1.618.

A series of interlocked golden rectangles creates the shape of a golden spiral.

A golden triangle is an isosceles triangle that has two equal sides that are in the golden ratio to the third side. It works very similarly to the golden rectangle and can even be used to create a golden spiral.

You can create the same spiral shape using circles, as well. These are sometimes called Fibonacci circles.

THE GOLDEN RATIO IS EVERYWHERE

PLANTS

Sunflower Spiral Aloe

ANIMALS

Nautilus Shell Human Face

ART

Da Vinci's Mona Lisa Dali's Sacrament of the Last Supper

ARCHITECTURE

Great Pyramid of Giza Parthenon

USING THE GOLDEN RATIO IN GRAPHIC DESIGN

Use headline and body text sizes that are the golden ratio to one another. For example, a 20 pt headline would call for roughly 12 pt body text.

LOREM IPSUM DOLOR!

Nam ac tincidunt eros. Phasellus maximus dolor quis ante congue pharetra. Suspendisse potenti. Aliquam fringilla ultricies dapibus. Morbi id lacus ac mauris porta tempus nec in nibh. Suspendisse nulla libero, elementum eget quam vulputate, varius commodo magna. Ut mollis viverra quam, ut accumsan lacus consequat in. Duis aliquam ullamcorper ante ac convallis. Nulla at nulla in urna facilisis porttitor.

20 pt

12 pt

$\frac{20}{12} \approx 1.6$

SIZING/CROPPING IMAGES

Use the golden ratio as your guide for image proportions and for drawing focus to the most important elements.



SHAPES AND SYMBOLS

Use the golden ratio to add interest to vector-based shapes. Many major companies, for example, have used golden proportions in the design of their logos.

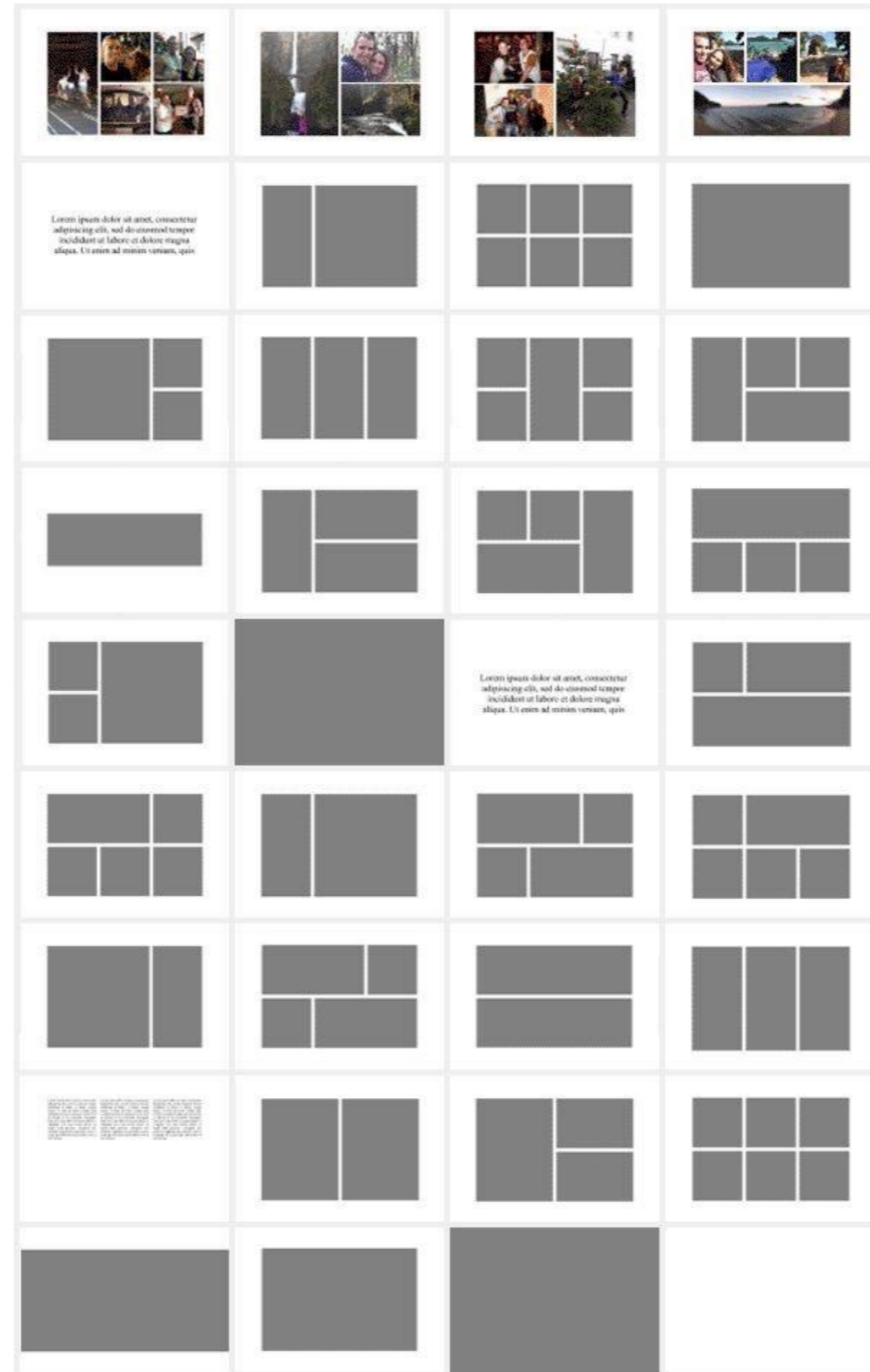


GENERAL LAYOUT

The golden ratio (and especially the golden spiral) can be used to inform the way that the elements of your overall design are arranged.



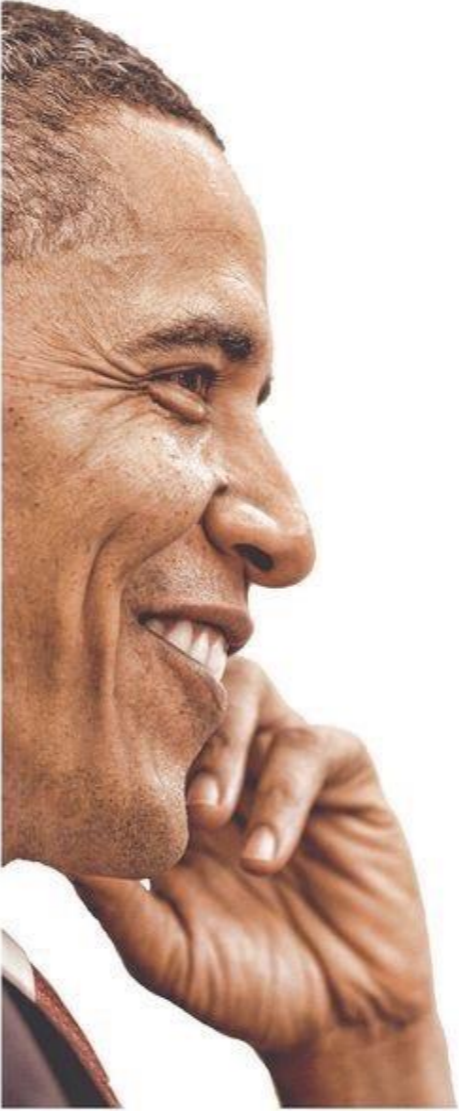
Layout Objectives



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houston
Forward Times
REPORTING THE TRUTH | AFFECTING CHANGE | MOVING FORWARD

YES WE DID



BY CHESSIA LINDRA WHITE

There was a sense of euphoria, hope and pride in every Black household on November 6, 2008. Hugs, high fives and tears of joy flowed through the community as Senator Barack Obama of Illinois became the 44th president, and the first African American to be elected to that office. President Obama's victory was overwhelming (two to one at the Electoral College) and more than seven million voters over his Republican challenger.

From the very beginning of his term, President Obama has faced circumstances and challenges that no other president has had to endure in the history of these United States. In the midst of these challenges and obstacles, our President has not only persevered, he has prospered.

Since his tenure, the President has strengthened the economy by adding 13.7 million new jobs over a 49-month streak of job growth, established the Affordable Care Act, which has granted 7.6 million people and closing the access to health care coverage, improved U.S.-China relations, struck a landmark nuclear deal with Iran, and we would be remiss not to mention that gas prices, which are under two dollars per gallon, are reminiscent of the "good ol' days."

When evaluating President Barack Obama's many successes, it is clear that he will be remembered as the President who directed his verbal slogan from "Yes, We Can" to "Yes, We Did." President Obama is arguably the most progressive president in American history. To combat the negative discourse in the media, the Houston Forward Times found it both necessary and imperative that we celebrate President Obama's professional achievements and global impact during his tenure as the 44th President of the United States of America. Because when it comes to moving America forward - YES, WE DID.

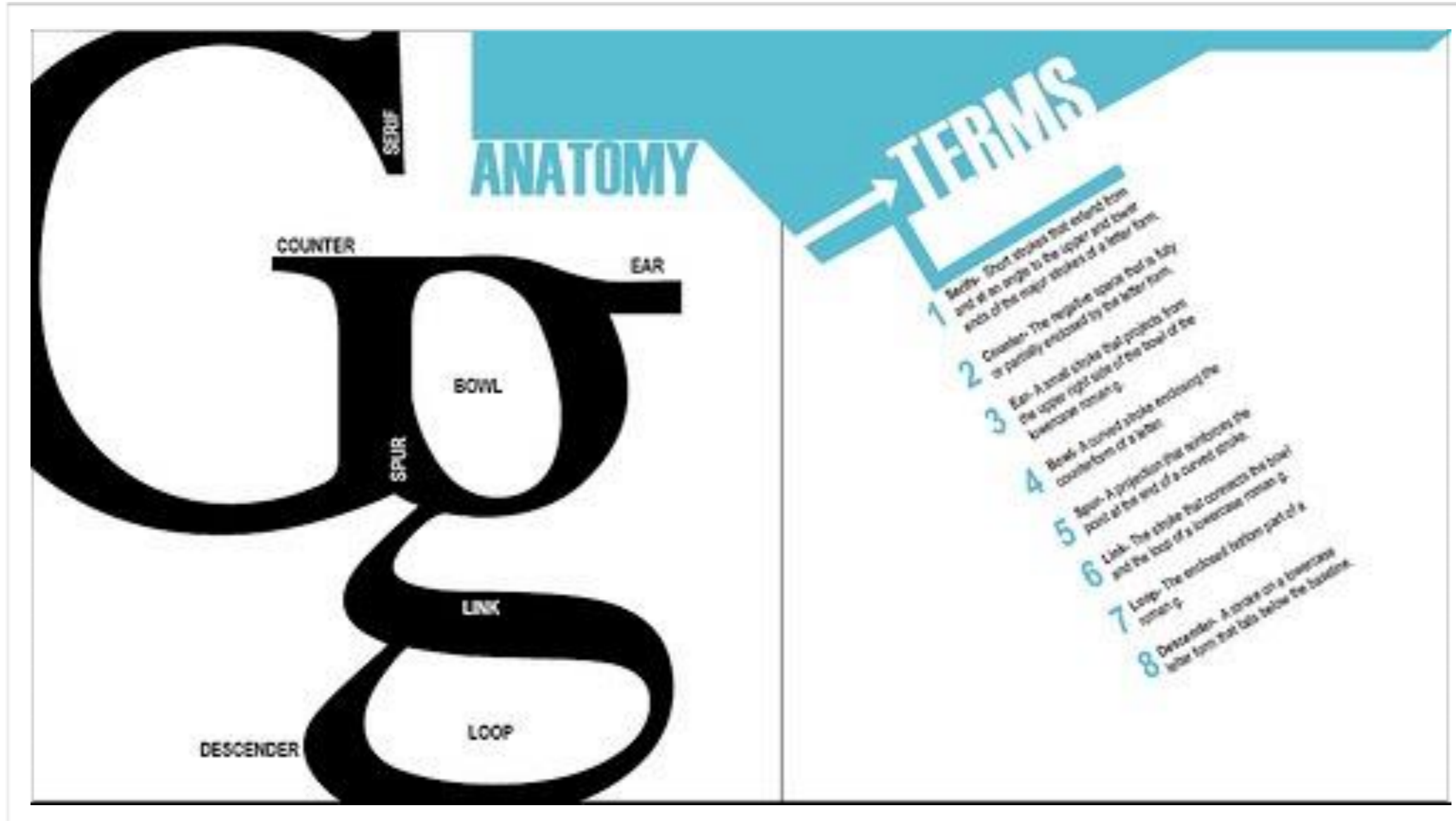
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Layout Objectives



Layout Objectives





Layout Objectives





I'm no Justin Bieber. I go to Aroma to get coffee, and the paparazzi walk me to ballet class. I drink one or two cappuccinos a day. I think that's bad, but I have worse habits. I just gave up smoking because I was deathly ill and couldn't fit the smoke in my lungs. Whiskey is my main indulgence.

10:00 A.M. In England, there's no exercise element, whereas in America I start my day—when I have one off—by doing Ballet Beautiful with my friend Harley Viera-Newton. In L.A., it's all design for my collection with AG. I'm always traveling for work, and 70 percent of the time I'm jet-lagged. This month I've been in London, Paris, New York, L.A., and back to New York. The past year has been a real learning curve. If my diary doesn't have set things in it, it seems that people on other teams will take advantage of that and I'll split apart. It's the biblical story about how they [threatened to] split the baby in half because they couldn't decide whose it was. I feel like real life is like that.

11:30 A.M. When I can I go to Jack's Wife Freda or to the Smile and get scrambled eggs with cheese and avocado. In New York, I'll take cabs, Uber, the subway, or when we're going to a number of different things around the city, I get on the back of my assistant's Vespa. **1:30 P.M.** Realistically, I'm a journalist, but I want to do TV again. Someone said to me the other day: "Name someone who excelled in more than one arena. Alexa, you need to focus on one thing because you can't succeed if you do it simultaneously." I won't allow people to limit what

I do. In the afternoon, I might go back home and do some work. My assistant sends e-mails that say, "from the office of Alexa Chung," but my office is essentially my bed. That sounds really unprofessional, but it's usually just us two in bed cranking out e-mails. I go on Astrology Zone once a month, and I love the Secret Language of Birthdays. You put in your birthday and it comes back with a survey of people born on that day and their attributes—it's so spot-on, it's insane. I'm a Scorpio and from the Week of Depths. I think it just means that I overthink things, and I'm reflective and dark. **7:00 P.M.** My friend Tennessee Thomas has a shop called the Deep End Club in the East Village, so if I've finished my work I'll stop by. I'll likely be hungry at that point, so I'll pick up a cappuccino and a sandwich from across the road and take it in. I have a close group of friends, and if I invite one somewhere, I know that they'll invite the rest. I'm out every night with them—I don't like doing it for work. Half my life is spent at a dive bar and half is spent at, like, a Valentino dinner. Usually I'm lamenting that my shoes are ill-fitting. Last night I went to karaoke, but I can't talk about it anymore because I've become like a caricature. I went a number of times a week for about a year. When I like something I become obsessed with it, even, like, string cheese. Right now it's Lindt chocolate balls. **1:00 A.M.** I come home, get some water, wash my teeth and face, get into bed, and fall asleep. I always sleep naked. I'd like to be in bed with a boy at 10 P.M., but that's not what happens. **As told to Christine Whitney.**

Connect the dots. THIS PAGE: Dress and top, Dolce & Gabbana. Nordstrom; 800-695-8000. Hat, Celine.com. eugeniakim.com. Shoes, Jimmy Choo. Nordstrom.
OPPOSITE PAGE: Jacket and scarf, Saint Laurent by Hedi Slimane. 212-980-2970. Shirt, Vince. Nordstrom. Jeans, Alexa Chung for AG. agjeans.com. Shoes, Jimmy Choo. Nordstrom. See Where to Buy for shopping details. Hair, Tomi Kono for Bumble and Bumble; makeup, Christelle Coquet for Lancôme; manicure, Gina Viviano for Chanel Le Vernis; set design, Rob Strauss Studio.

John Baskerville

1706-1775

John Baskerville, born 28 January 1706 and died 8 January 1775, was the English founder of the Baskerville typeface. Baskerville got his start as a servant to clergyman. His master took note of his skill at penmanship and made it a point that he learn to write. In 1740, Baskerville began a japanning, also known as varnishing, business which gave him the money to eventually move into dabbling with type founding. Baskerville spent much of his time developing a press method. At the time, the secrets of printing were kept close and rarely shared. Oftentimes, Baskerville would follow professional printmakers and buy exactly as they did in hopes of learning the craft. It wasn't until 1757 that he actually published his first work, an edition of Virgil. Also in 1757, he created the Baskerville typeface.



Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww

Dialogue



Case and Point
FUTURA

Each typeface has its own personality that whenever it is used it gives a touch of identification. Such so as the geometric sans serif type face named Futura. Created by Paul Reneer in 1927 he believed that futura should express modern marvel and that font decoration should be excluded. Which is what he successfully achieved when he created this typeface.

His influence for this font began with the typeface named Bauhaus. He looked at certain characteristics that made up bauhaus and tried to capture some attributes. From that came the creation of the typeface futura known for its characteristics, its efficiency, and its use.

By Joanne Solis

Typographic (Futura 2007-Fountain) Edition 1

Layout Objectives





Layout Objectives





TIRAMISU

For 4 persons, difficulty scale: easy

- 1 **BLANDA BLANK** bowl
- 1 **KONCIS** balloon whisk
- 1 **TRIVSEL** Espresso Maker
- 1 **FLÄCKIG** jug
- 1 **FÖRNUFT** tablespoon
- 1 **MIXTUR** serving dish
- 1 **SKRAPA** rubber spatula
- 1 **IDEALISK** flour sifter
- 1 **GRUNKA** kitchen set



1. Pour two packs of cream into a **BLANDA BLANK** bowl and whip them using a **KONCIS** balloon whisk. Add the same amount of mascarpone, mix up and put aside.

2. Thoroughly mix two full **TRIVSEL** kettles of espresso with half that amount of coffee liqueur into a **FLÄCKIG** jug using a **FÖRNUFT** tablespoon.

3. Dip both sides of the sponge fingers in the coffee mix. Layer into a **MIXTUR** serving dish, then spread half of the cream with **SKRAPA** rubber spatula.

4. Repeat creating a second layer. Add remainder of cream. Top off with cocoa powder using an **IDEALISK** flour sifter. Put in fridge for at least one hour. Serve, using a **GRUNKA** spoon of the 4-piece kitchen utensil set.

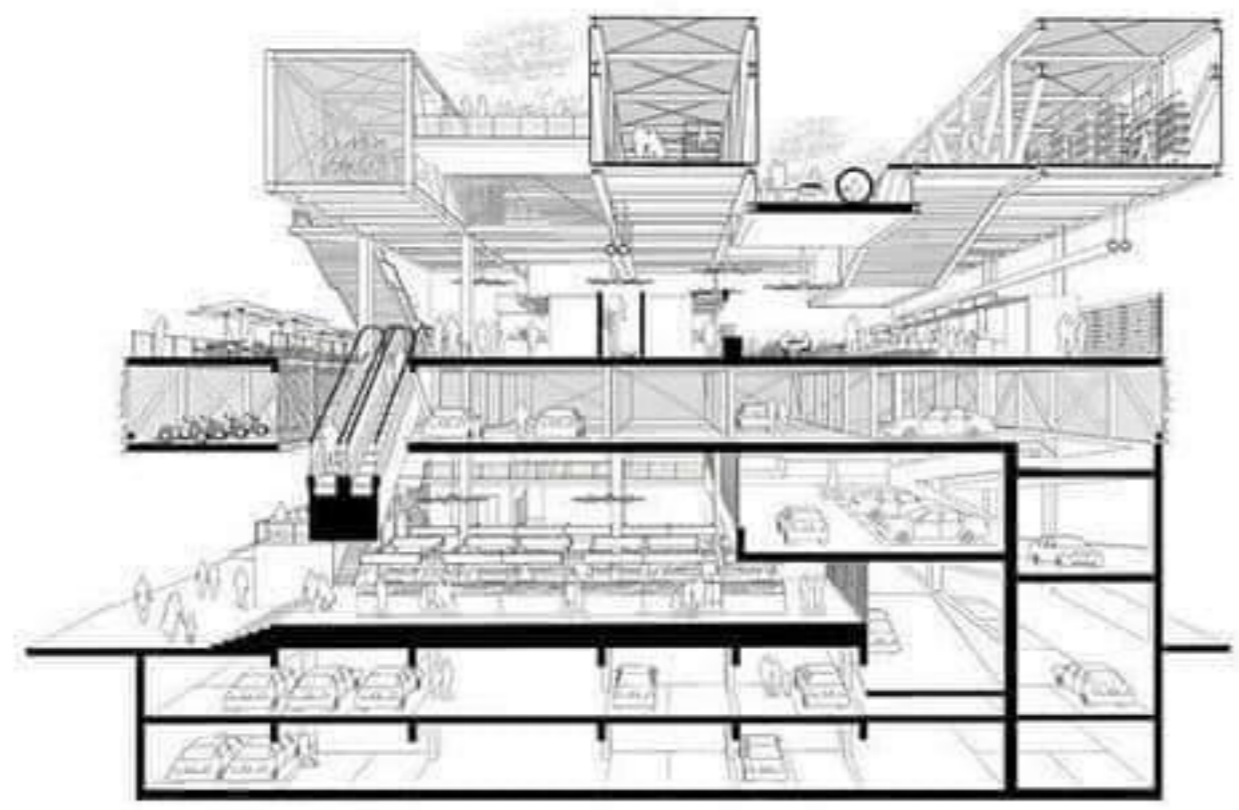




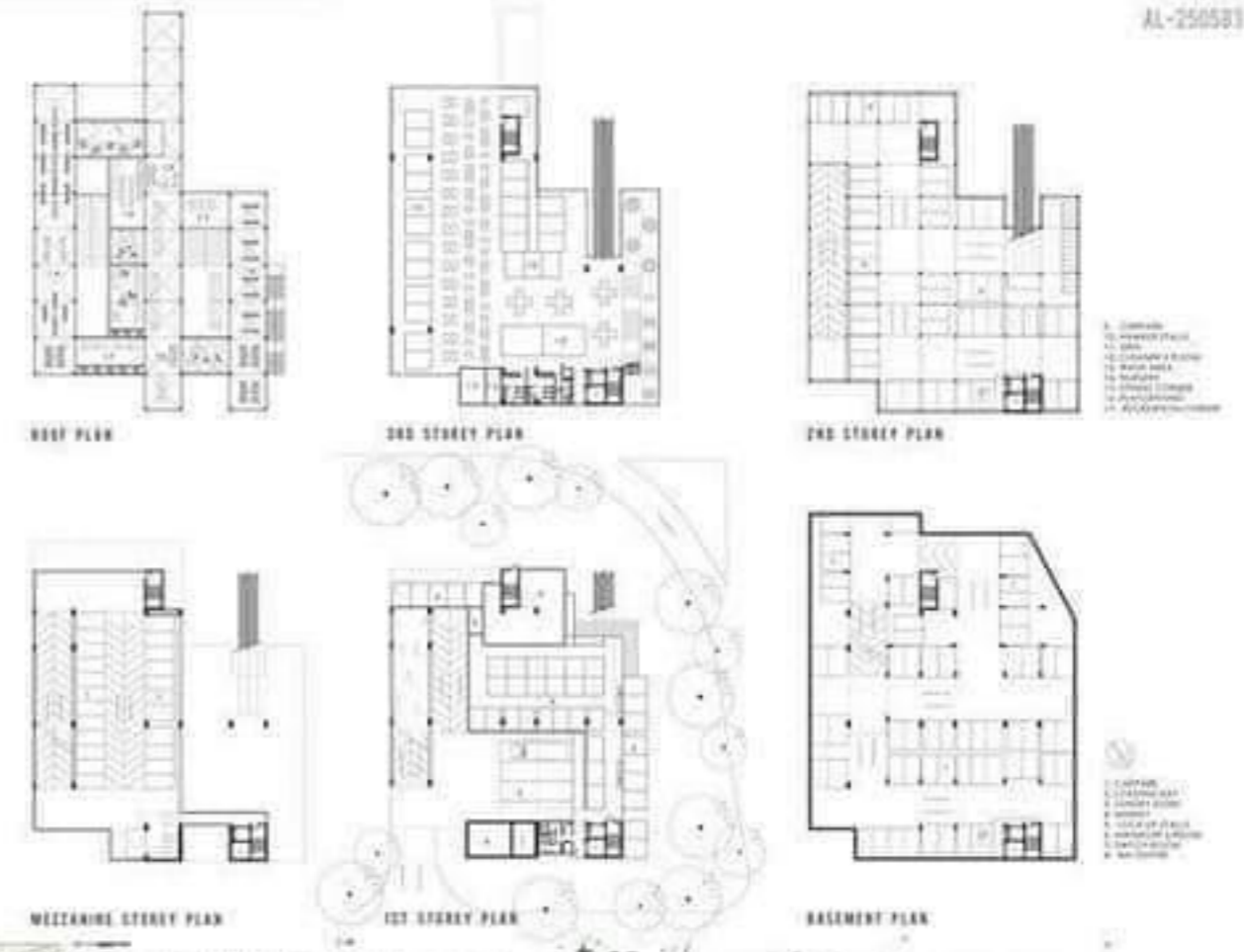
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SECTIONAL PERSPECTIVE





01

the journey chapel

by Todd Meehan
and others

a multifaceted chapel designed for the blessing of spiritual journeys from all sides of earth

The Journey Chapel is a multifaceted structure designed for the blessing of spiritual journeys from all sides of earth. The design is a response to the need for a place of worship that is inclusive and welcoming to all people, regardless of their background or beliefs. The chapel is designed to be a place where people can come to find solace, comfort, and a sense of community.



site + planning

by Todd Meehan



conceptual design + development

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02



sustainability

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interior design + development

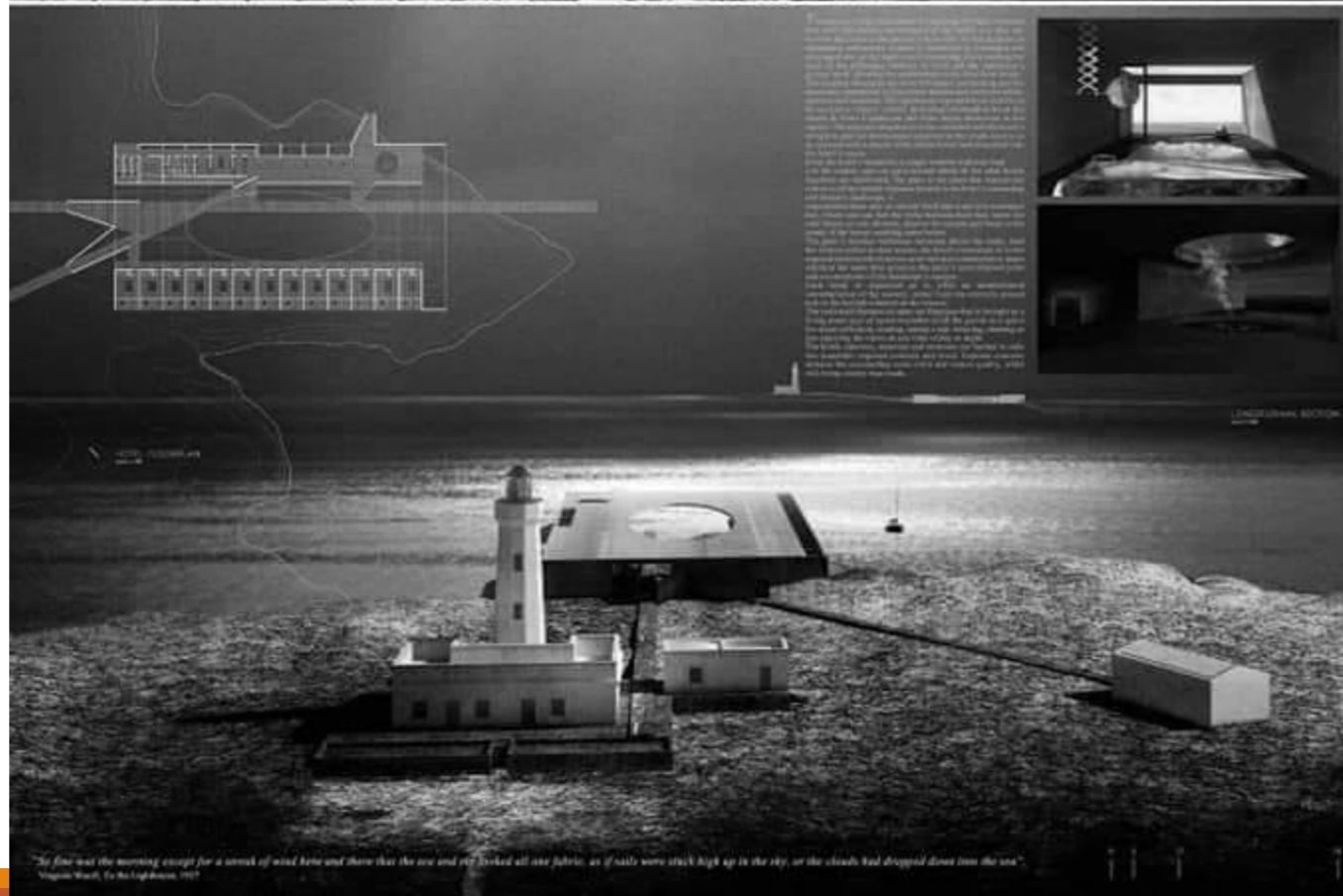
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03



sanctuary analyses





CCC Caracol

Centro Cultural Chapultepec

Este proyecto busca impulsar a través de la actividad cultural el área de Plaza Chapultepec, además de conformar una nueva estructura "torre" para la ciudad de Guatemala.

Una figura espectacular
Investigación visual se alternan con espacios vacíos y transparentes. La rotación de los volúmenes hacia el cielo otorga al edificio su fuerza dinámica y espectacular.

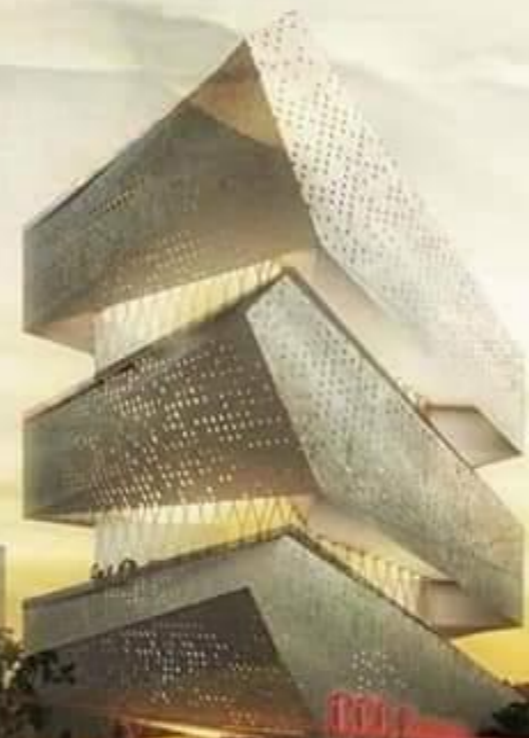
Recorrido arquitectónico
El recorrido arquitectónico vertical fue concebido como el del Museo de Guggenheim de Nueva York, es interpretado aquí en el proyecto del Centro Cultural Chapultepec. En cada piso, por el contrario del edificio de Nueva York, el recorrido se torna hacia la ciudad y brinda al visitante una vista de 360° de la ciudad de Guatemala.

Un espacio sagrado
Una escultura monumental, tal y como es la tradición de la arquitectura precolombina en América, marca la entrada al edificio, permitiendo por el edificio y al mismo tiempo funciona como punto de partida para todos los recorridos de arte, como la primera desde el interior hacia al exterior transcurriendo en un recorrido exterior que finaliza con una terraza panorámica. La escultura como un espacio sagrado para el arte, la cultura y la comunicación, un punto bajo el agradable clima de Guatemala.

Las salas de exposiciones
En las salas de exposiciones se muestran de grandes obras de arte, como pinturas, esculturas, fotografías, etc. El edificio alberga la pintura clásica y la fotografía, la iluminación es indirecta y natural. Por otra parte, la sala "Black Box" es un espacio diseñado a la producción de videos.

El Auditorio
Esta sala ha sido concebida para ofrecer una gran variedad de adaptaciones a todo tipo de actividades culturales, como de conferencias, cursos, y presentaciones.

Las grandes escaleras para las actividades, ofrecen una experiencia única para cada uno de los 200 espectadores que se reúnen en el fondo de la sala, transformando y elevando el espacio transformándose en un gran espacio para conciertos de rock, danza, presentaciones, etc.



Una fachada porosa
La fachada de concreto blanco es compuesta por una serie de superficies regulares perforadas por perforaciones de tamaño variable, en algunos casos se presentan como ventilados, en otros como perforaciones de espacio a base puntos luminosos de tipo "LED". Y así, la fachada está diseñada para permitir el paso de un grado de luz ambiental, reduciendo así un porcentaje de energía en el edificio.

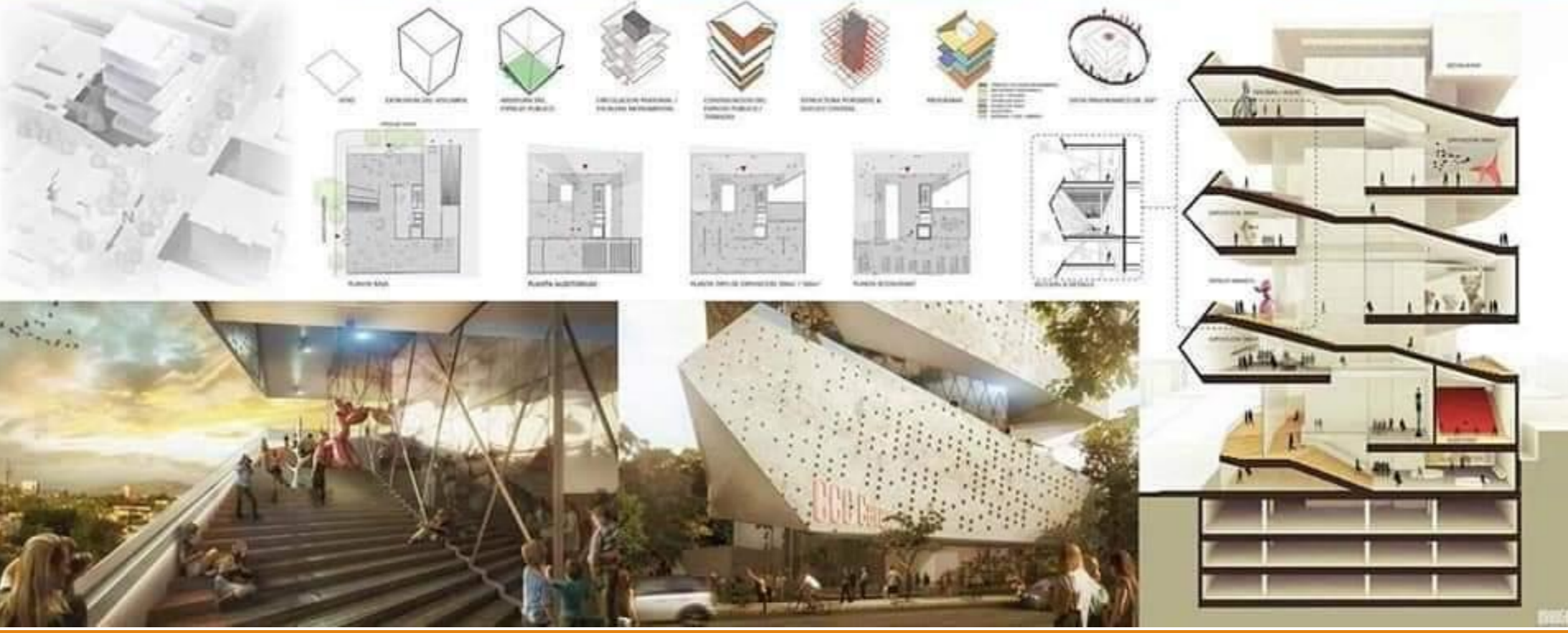
Un acceso directo a todos los niveles
Una gran parte de la estructura monumental, los recorridos, los recorridos se accionan hacia el cielo desde la base del edificio de circulación vertical. El recorrido vertical del edificio se organiza en la columna vertebral del edificio, permitiendo la circulación en todo el edificio, y el transcurso de los recorridos.

La permeabilidad de la ciudad
El edificio busca en su forma la ciudad como un elemento a la que se refiere al Centro Cultural Chapultepec, un espacio de circulación vertical, permitiendo y permitiendo además una fluidez y una permeabilidad a la ciudad de Guatemala, permitiendo la circulación de la ciudad y la integración de la ciudad con el edificio.

Una arquitectura sagrada
Una escultura monumental, tal y como es la tradición de la arquitectura precolombina en América, marca la entrada al edificio, permitiendo por el edificio y al mismo tiempo funciona como punto de partida para todos los recorridos de arte, como la primera desde el interior hacia al exterior transcurriendo en un recorrido exterior que finaliza con una terraza panorámica. La escultura como un espacio sagrado para el arte, la cultura y la comunicación, un punto bajo el agradable clima de Guatemala.

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MALACK SAND RESEARCH CITY...

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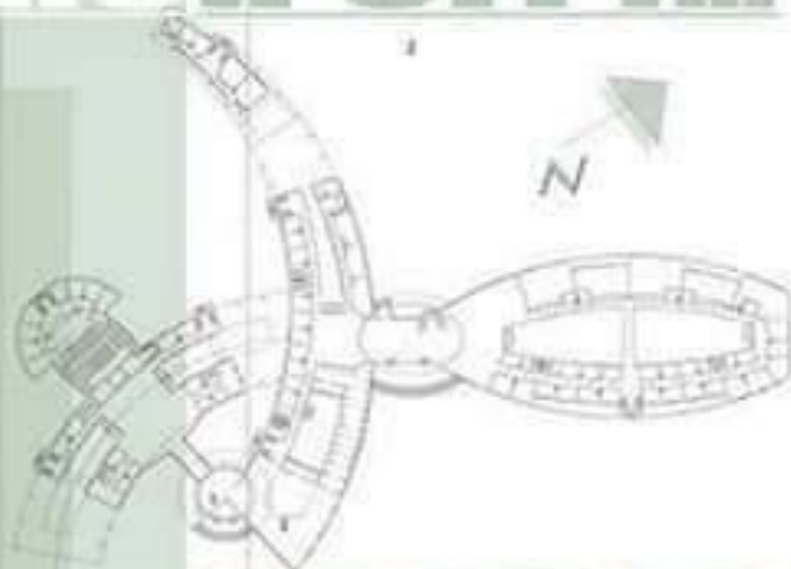


PROJECT SITE



MASTER VIEW

View History



GROUND FLOOR LEVEL



THE BASMENT FLOOR



THE FIRST FLOOR



THE 3 TH FLOOR



camera 4

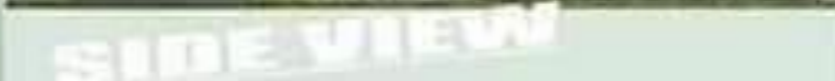


THE 4 TH FLOOR

SEC A-A



FRONT VIEW



SIDE VIEW



CAMERA 1



CAMERA 2



CAMERA 3

The new play space paradigm
새로운 놀이 공간의 패러다임

Philosophy
A play space is not just a place for children to play, but a place where they can learn, grow, and explore. It is a place where they can experience the joy of discovery and the thrill of adventure. A play space should be designed to encourage children to play independently, to solve problems, and to learn from their mistakes. It should be a place where children can learn to work together, to share, and to respect others. A play space should be a place where children can learn to love learning and to love life.

Site plan
The site plan shows the layout of the play space, including the location of the building, the playground, and the surrounding streets. It also shows the location of the parking lot and the bus stop. The site plan is designed to ensure that the play space is easily accessible and that it is integrated into the surrounding urban environment.

Building program
The building program is a list of the spaces and activities that are planned for the building. It includes the play area, the library, the community center, and the office. The building program is designed to ensure that the building meets the needs of the community and that it provides a wide range of opportunities for children to learn and play.

Architectural perspective
The architectural perspective shows the building from a three-dimensional view. It highlights the building's unique design and its integration with the surrounding urban environment. The perspective also shows the building's relationship to the play space and the surrounding streets.

Ground floor plan
The ground floor plan shows the layout of the building's ground floor. It includes the play area, the library, the community center, and the office. The ground floor plan is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play.

Second floor plan
The second floor plan shows the layout of the building's second floor. It includes the play area, the library, the community center, and the office. The second floor plan is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play.

남+한 Studio 60032790 0185

Architectural rendering
The architectural rendering shows the building from a low angle, emphasizing its height and the surrounding urban environment. The rendering also shows the building's relationship to the play space and the surrounding streets.

Architectural section
The architectural section shows the building's internal structure and the layout of the spaces. It highlights the building's unique design and its integration with the surrounding urban environment. The section also shows the building's relationship to the play space and the surrounding streets.

Architectural elevation
The architectural elevation shows the building's exterior design and its relationship to the surrounding urban environment. It highlights the building's unique design and its integration with the surrounding urban environment. The elevation also shows the building's relationship to the play space and the surrounding streets.

SUSTAINED CONNECTIVITY

BUILDING PROGRAM
It is essential that a building works for the life of the World Sustainability Series and that it is designed to be a place where children can learn, grow, and explore. It is a place where they can experience the joy of discovery and the thrill of adventure. A play space should be designed to encourage children to play independently, to solve problems, and to learn from their mistakes. It should be a place where children can learn to work together, to share, and to respect others. A play space should be a place where children can learn to love learning and to love life.

TOWER BRIDGE CONNECTIONS
The tower bridge connections are designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play. The connections are designed to be a place where children can learn to work together, to share, and to respect others. The connections should be a place where children can learn to love learning and to love life.

TOWER VERTICAL CIRCULATION
The tower vertical circulation is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play. The circulation is designed to be a place where children can learn to work together, to share, and to respect others. The circulation should be a place where children can learn to love learning and to love life.

TOWER PROGRAM
The tower program is a list of the spaces and activities that are planned for the tower. It includes the play area, the library, the community center, and the office. The tower program is designed to ensure that the tower meets the needs of the community and that it provides a wide range of opportunities for children to learn and play.

TOWER & GARDENS
The tower and gardens are designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play. The gardens are designed to be a place where children can learn to work together, to share, and to respect others. The gardens should be a place where children can learn to love learning and to love life.

LOGISTICS CIRCULATION
The logistics circulation is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play. The circulation is designed to be a place where children can learn to work together, to share, and to respect others. The circulation should be a place where children can learn to love learning and to love life.

GENERAL CIRCULATION
The general circulation is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play. The circulation is designed to be a place where children can learn to work together, to share, and to respect others. The circulation should be a place where children can learn to love learning and to love life.

WATER PROGRAM
The water program is a list of the spaces and activities that are planned for the water. It includes the play area, the library, the community center, and the office. The water program is designed to ensure that the water meets the needs of the community and that it provides a wide range of opportunities for children to learn and play.

WATER CIRCULATION
The water circulation is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play. The circulation is designed to be a place where children can learn to work together, to share, and to respect others. The circulation should be a place where children can learn to love learning and to love life.

GROUND FLOOR PLAN
The ground floor plan shows the layout of the building's ground floor. It includes the play area, the library, the community center, and the office. The ground floor plan is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play.

SECOND FLOOR PLAN
The second floor plan shows the layout of the building's second floor. It includes the play area, the library, the community center, and the office. The second floor plan is designed to ensure that the building is easily accessible and that it provides a wide range of opportunities for children to learn and play.

Transparent Housing

(도심지 저소득 여성 근로자들이 거주하는 근로여성임대주택의 재건축 설계 계획 제안)



1.1.1. 연구의 필요성

1.1.2. 연구의 목적

1.1.3. 연구의 범위

1.1.4. 연구의 방법

1.1.5. 연구의 기대효과

1.1.6. 연구의 결론

1.1.7. 연구의 요약

1.1.8. 연구의 결론

1.1.9. 연구의 결론

1.1.10. 연구의 결론

1.1.11. 연구의 결론

1.1.12. 연구의 결론

1.1.13. 연구의 결론

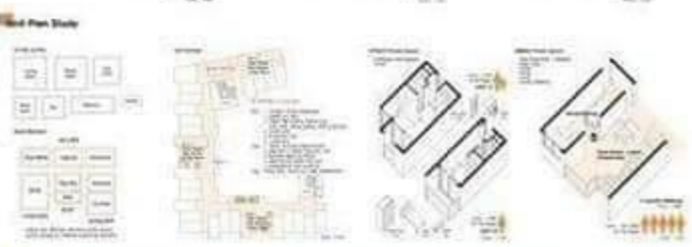
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1.1.15. 연구의 결론

1.1.16. 연구의 결론

1.1.17. 연구의 결론

1.1.18. 연구의 결론



/new file
/AHMED KESHTA

/ARTISTIC WORKSHOP 24-26 MAR 2019
/INTERIOR DESIGN DEPARTMENT
/MSA UNIVERSITY



SUNDAY 24 MAR H320
MONDAY 25 MAR WORKSHOP
TUESDAY 26 MAR H320

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