



Module 1

OneWorld



Opdracht:

Lesdoel: Ik kan een lay-out schets maken van het gekozen artikel, waarbij ik een duidelijke teksthierarchie toepas en varieer in kolomopbouw op stramien.

Product: 6 miniatuur schetsen op A3 markervel(len)

3.1 Vormgeven vanuit het concept

Stap 1 Ik leer over vormgeefprincipes zoals compositie, vorm en ruimte, symmetrie/asymmetrie en typografie, en gebruik ze om een gevoel of boodschap uit te drukken.

Stap 1 Ik laat zien dat ik op verschillende manieren een communicatieboodschap aan een specifieke doelgroep kan overbrengen door middel van mijn ontwerponderzoek.

Stap 3 Ik toon verschillende ontwerp oplossingen waarin ik het concept heb vertaald naar vormgeving.

Stap 4 Ik onderzoek de toepasbaarheid van mijn vormgeving in verschillende mediatoepassingen.

Stap 5 Ik experimenteer met en onderzoek meerdere ontwerp oplossingen, waarbij ik rekening houd met de historische, hedendaagse, sociale en culturele context waarin het concept wordt toegepast.

Lay out schetsen voor een magazine

Openingsspread / vervolgspreed

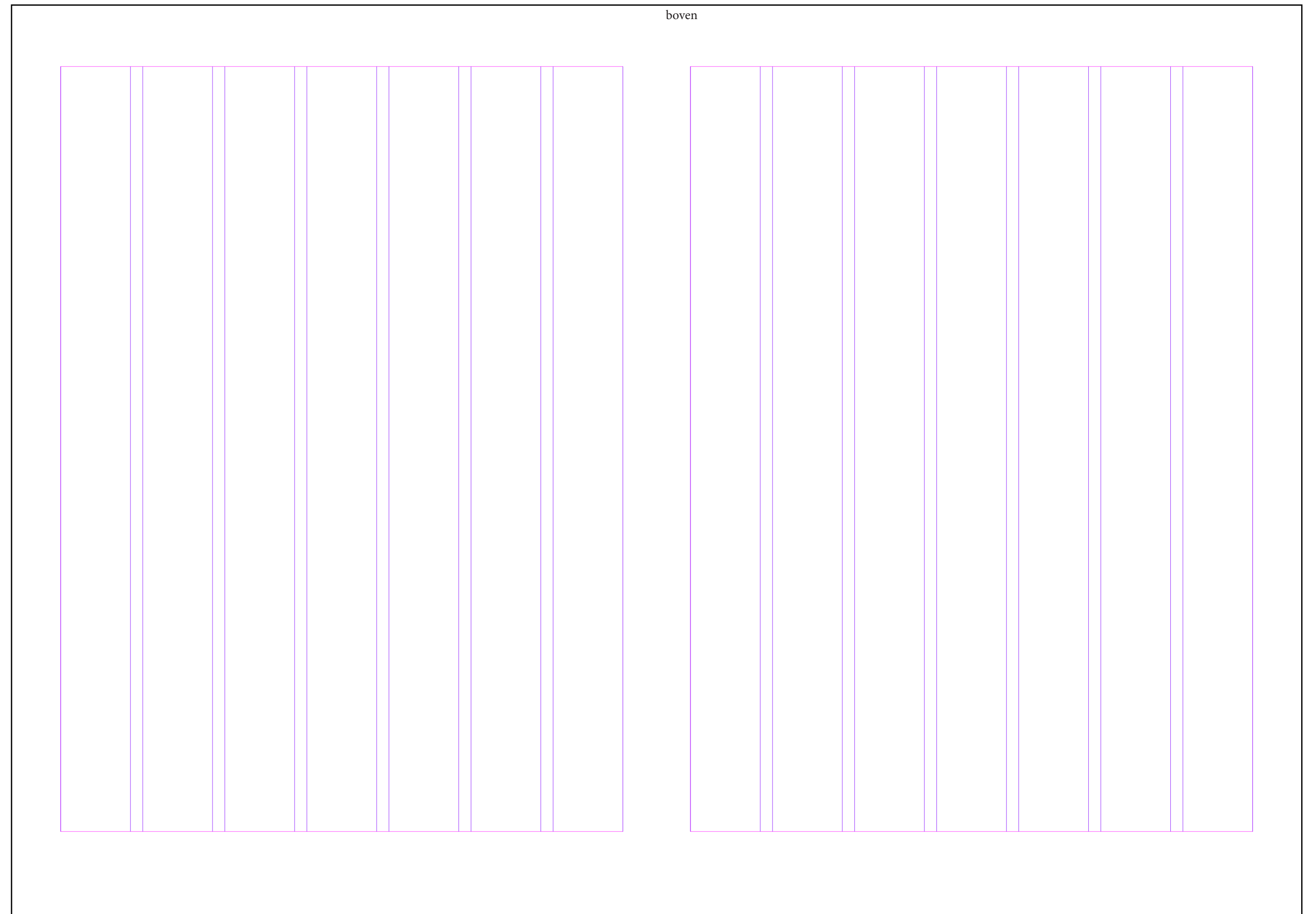


Theorie
gebruik
kolommen

Wat is een stramien/grid?

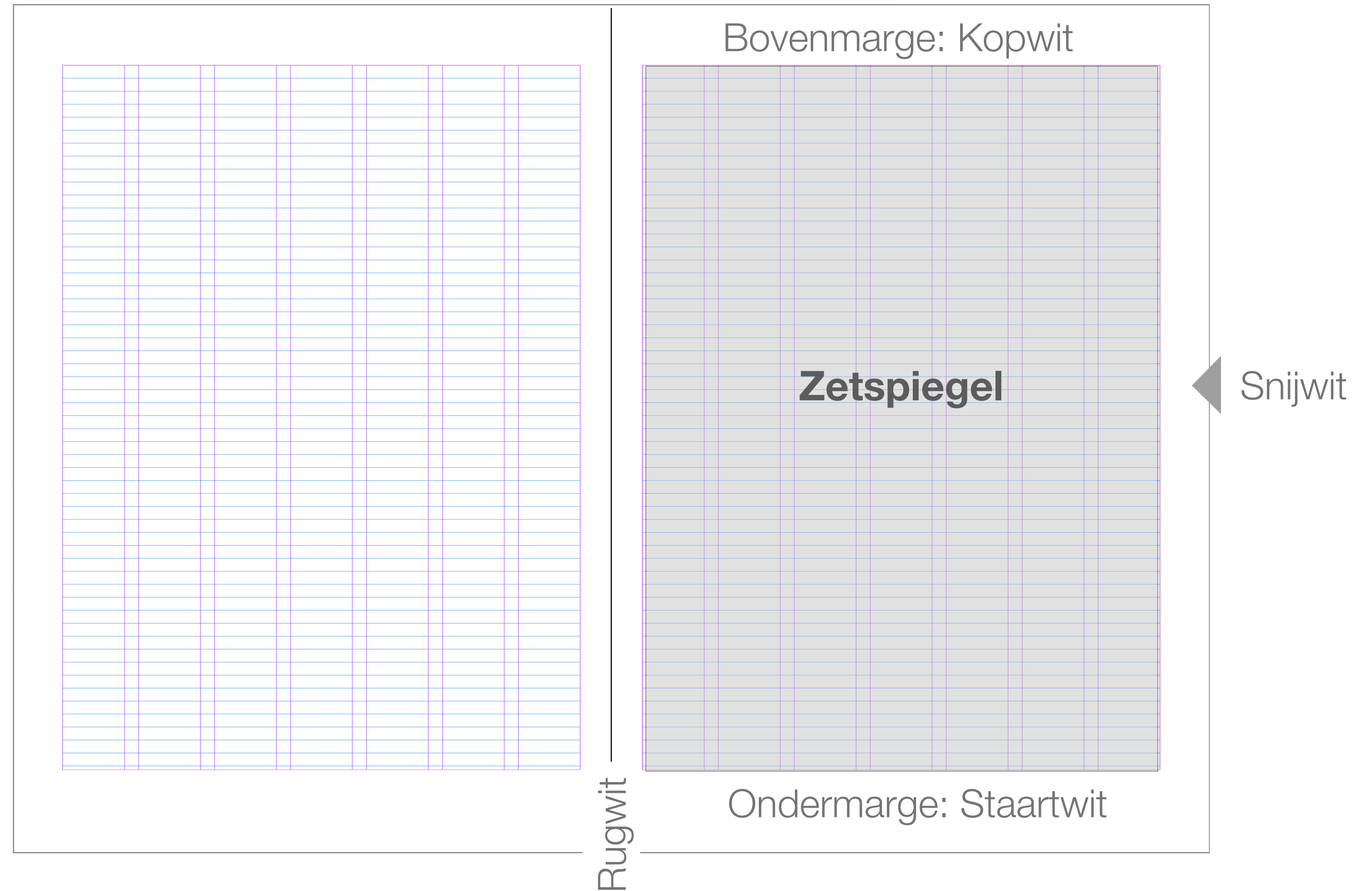
Wat is een stramien?

Een stramien heeft marges en kolommen



Stramienpagina van een spread

Een spread is
2 pagina's
naast elkaar



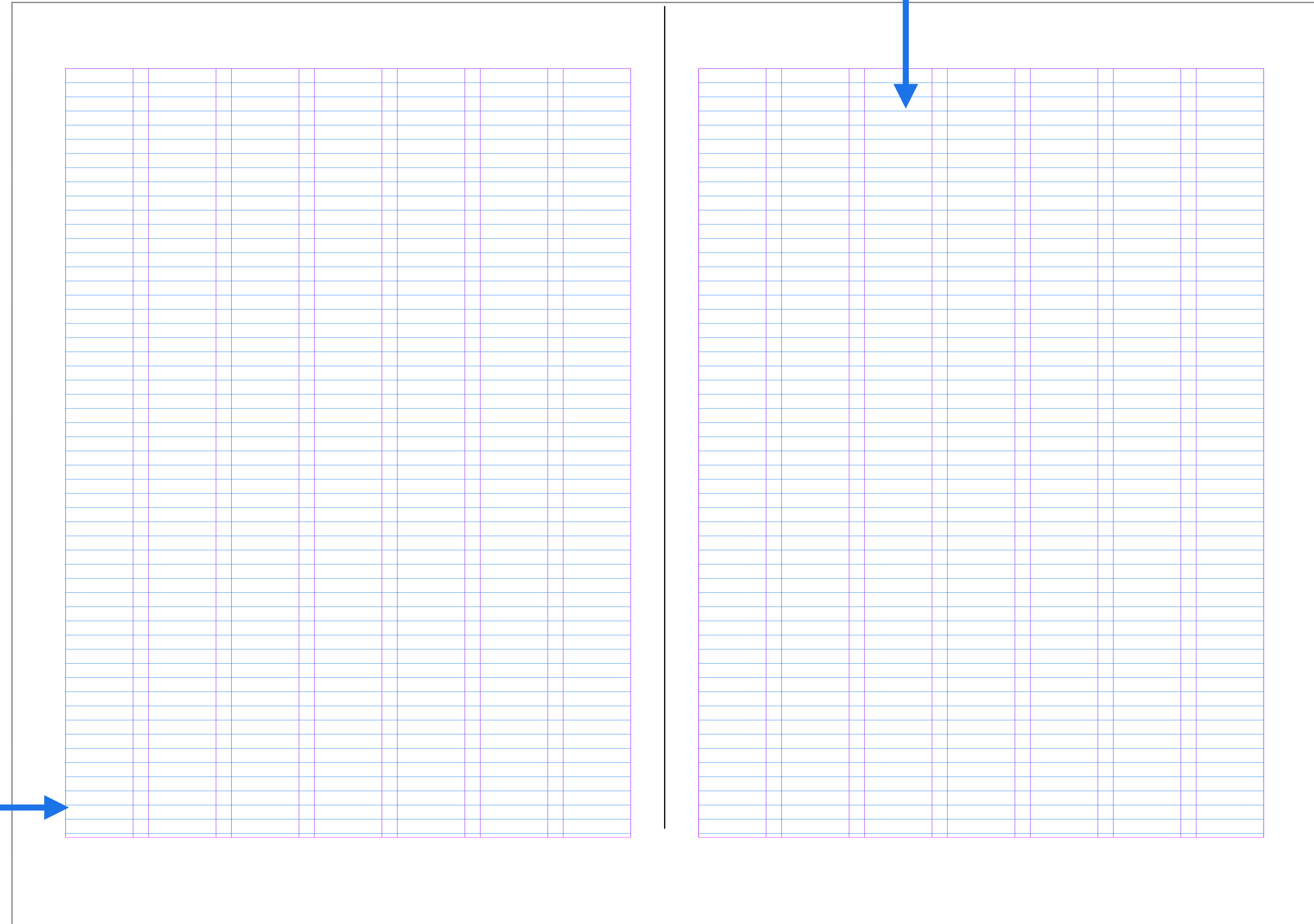
Stramien

Een stramien
bestaat uit
horizontale en
verticale lijnen

Tussen elke
kolom zit
witruimte
(kolomwit/gutter)

Basislijn raster
(horizontale verdeling)

Kolommen (verticale verdeling)



Waarom een stramien/grid gebruiken?

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Een stramien/grid brengt structuur en rust

Hoe gebruik je een stramien?

Theorie gebruik van kolommen

Red Hot Rosario

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It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go to any crazy, sick website and you'll be able to look at it in slow motion if you like." Does that bother her? "No, not at all, my point being: then don't complain. We don't know what she really looks like. Are you kidding?! Do your research. She looks a little fat right now," she says, recalling a message that filtered down from some rotten, deluded film executive. "Re-

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The piece Dawson is performing is radical. Written by Perle Aschenbrand, in *Memory of Inette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife." Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like



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Is je magazine groter dan A5?

- Gebruik altijd **minimaal 2** kolommen
- Want 1 kolom leest niet prettig

Kijk Maar >

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2 kolommen zijn leuk

3 kolommen of meer zijn beter

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3 kolommen>

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Moet de kopij (tekst) altijd helemaal boven aan de pagina beginnen?

Nee

Moet de pagina altijd helemaal vol?

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Her mother was 17 when Dawson was born, and only found out she was pregnant when she was picked for the 1980 Olympic volleyball team and had to take a test. (The US Olympics team boycotted that year for political reasons, so it didn't affect her participation.)

Dawson's biological father was not around, but when her mother was eight months' pregnant she started seeing a man she'd known for years, who went on to adopt her daughter. "I think about that now," says Dawson, "such a young man, marrying a woman with a baby who's not his – that just doesn't happen. He just loved my Mom, and he loved me, and I loved my Dad, you know?"

She's never met her biological father. "I tried looking him up online, and 70-something names showed up, some of them only with addresses, and I thought: I'm not going to do that ... Maybe if I have a child, I'll want to know, just for medical history reasons." She was "violently afraid" of becoming a teenage mother herself, aware of how it had limited her mother's options, but the experience of being adopted has made her keen to follow that lead – ideally to adopt an older child, who's otherwise unlikely to find a home.

When she was growing up, Dawson's father worked in construction, and her mother did a variety of jobs – electrician, plumber, typist – but the family faced financial straits. They lived, initially, "in this slumlord apartment, with rats, tilted floors, a bath tub in the kitchen". There was a farmers' market nearby and her mother "used to get food out of the bins. It was fresh food, but technically speaking, she was bin-diving. We still ate and we were eating organic," she gives a wry smile. "But that's a pretty tough thing as a Mom to have to do."

They moved into a squat when she was six and her brother Clay was one. "A place with a huge, gaping hole in the ground and plastic for windows. I saw the stress on my parents. We were the only children in the building for years, because no one else was that crazy. But we had a wonderful childhood because of it. Everybody who moved in had different apartments, and it wasn't until

Moet de kopij (tekst) altijd helemaal boven aan de pagina beginnen?

Nee

Moet de pagina altijd helemaal vol?

Nee

Kijk maar >

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Moet de kopij (tekst) dan overal deze kolommen verspreid worden?

Nee
Zinnen die korter zijn dan 8 woorden lezen niet prettig

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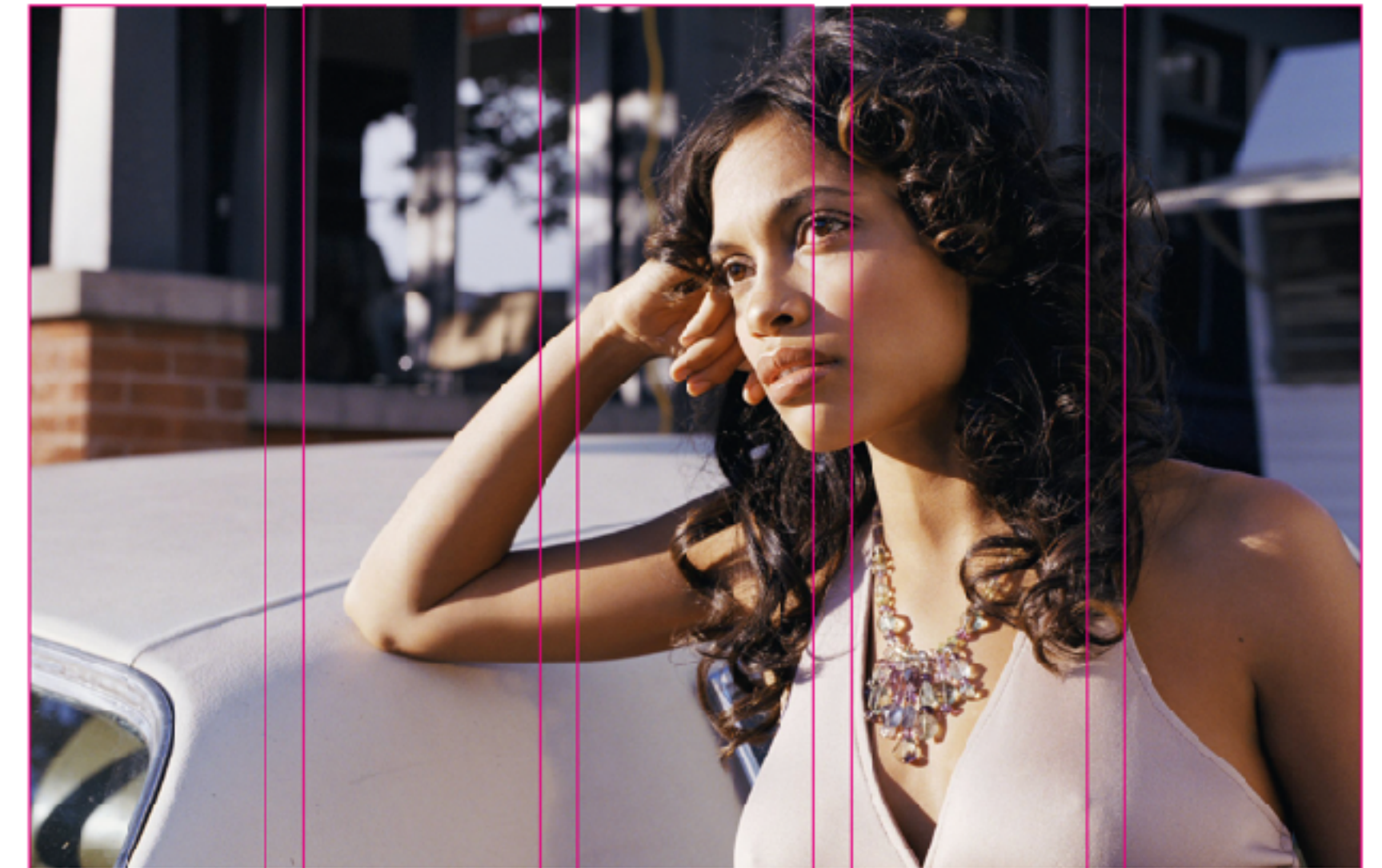
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Vluchtkolom

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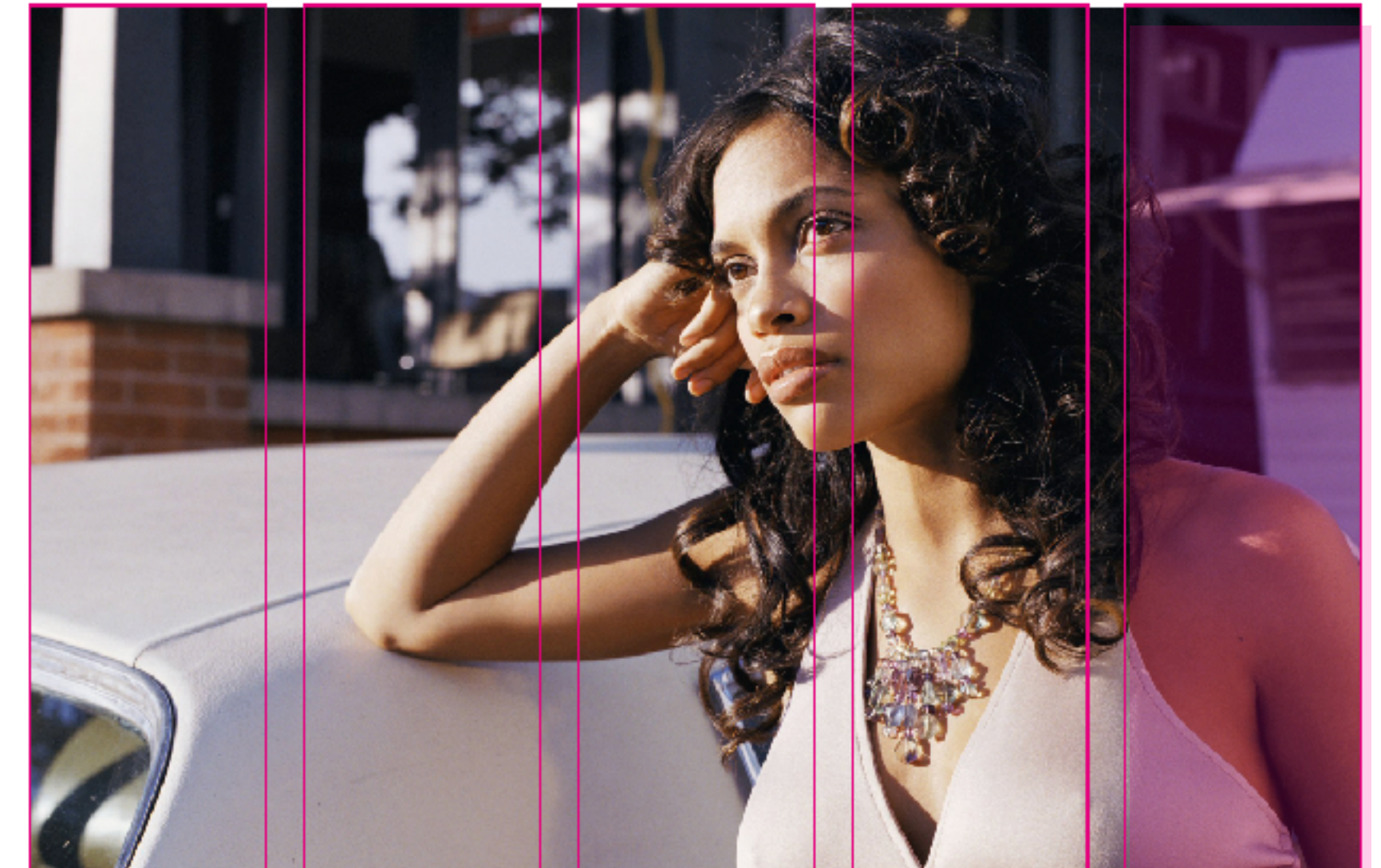
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The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007

film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student who is raped by a classmate. The character goes on to exact revenge, in one of the more extreme scenes in modern, mainstream film-making, but the story is also thoughtful. It shows the slow arc of Maya's brutalisation, and her feelings after striking back, too. Being a producer on the film provided some useful distance, she says.

"Otherwise I could have disappeared into that character more, you know, and it would have taken me down. It was really depressing ... But I thought it was important to show and really talk about revenge, and to put that question into people's minds. People have all these ideas about it, but what it would actually look like is not a triumph. It's actually really degrading and sad." After the film came out, Ensler invited her to sit on the board of *V-Day*, a movement to end violence against women. "I remember exactly where I was when she asked," she says, "and I was so excited."

Dawson's career has taken her through gritty dramas (*He Got Game*), broad teen comedies (*Josie and the Pussycats*), musicals (*Rent*), very broad adult comedies (*Clerks II*) and

Dawson has a mixed heritage – Puerto Rican, Afro-Cuban, Irish and Native American – and says this has been an unexpected asset.

Oneven (5, 7 of 9) kolommen geeft het meeste vrijheid

Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

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Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweat-shirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go



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to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain, 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now', she

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Radical
The piece Dawson is performing is radical. Written by Periel



Aschenbrand, in *Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes. "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live

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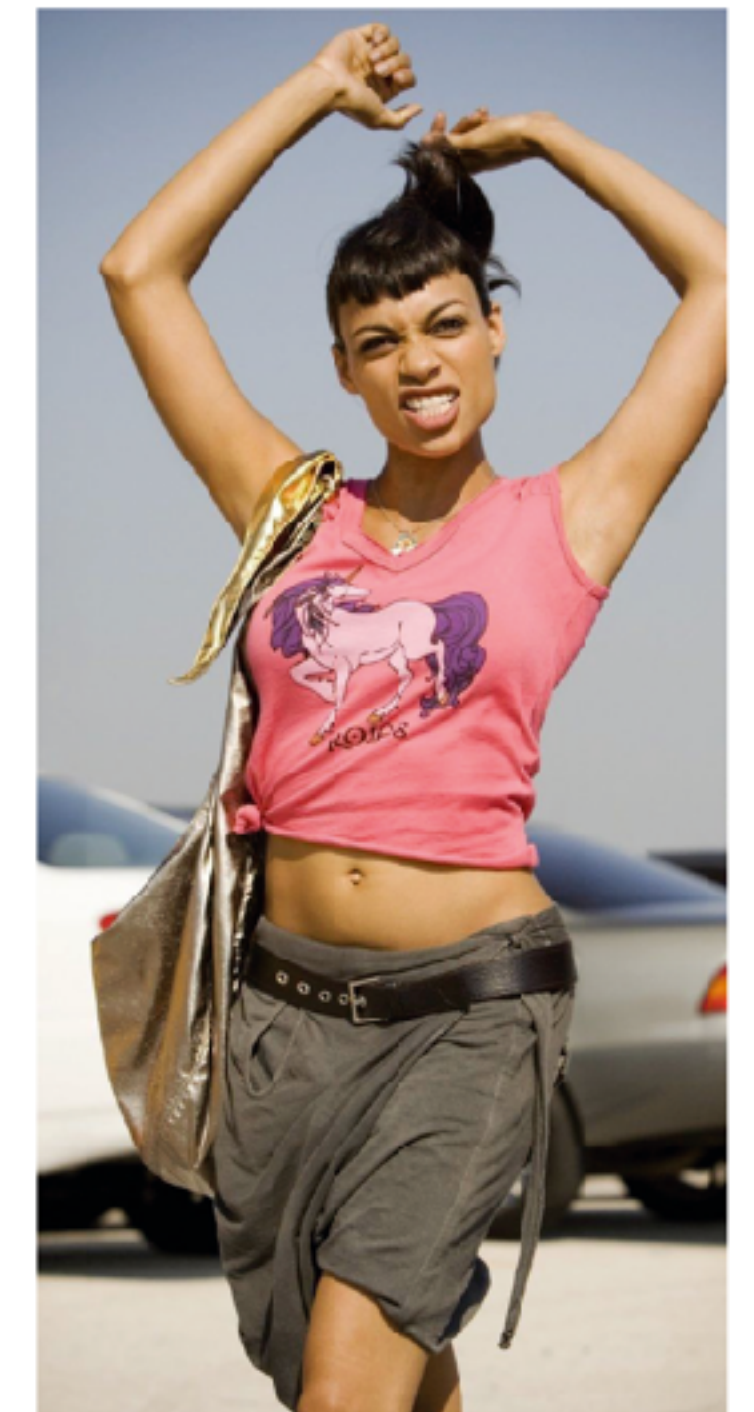
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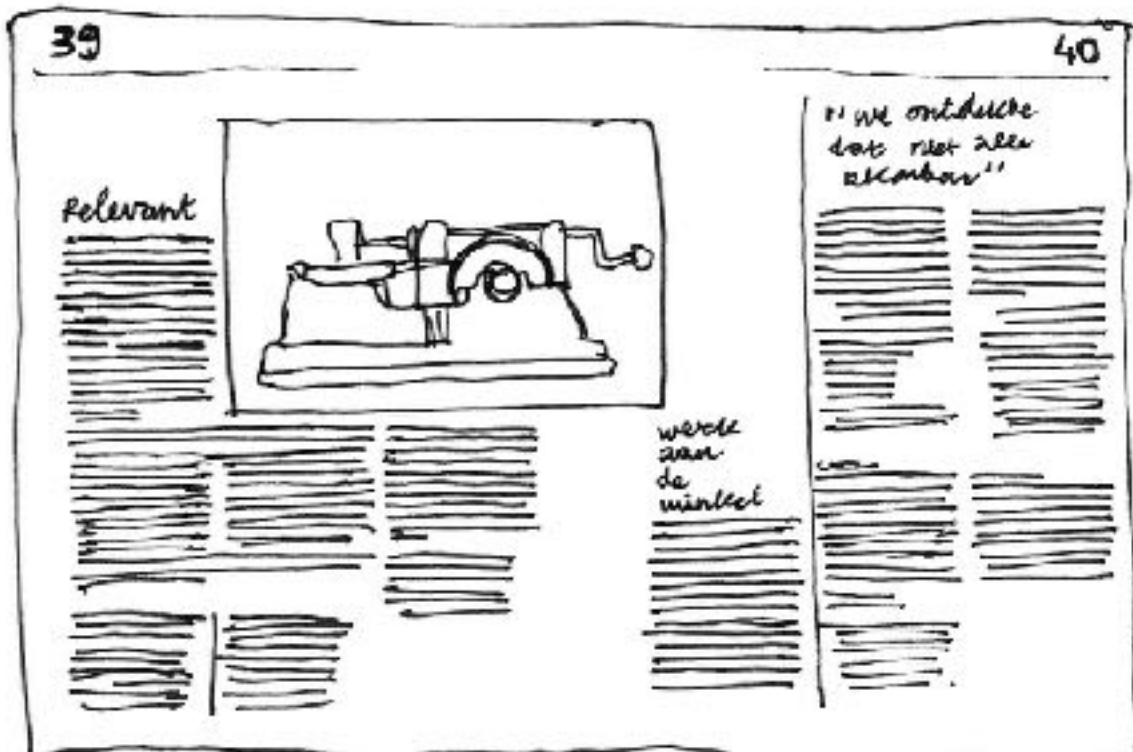
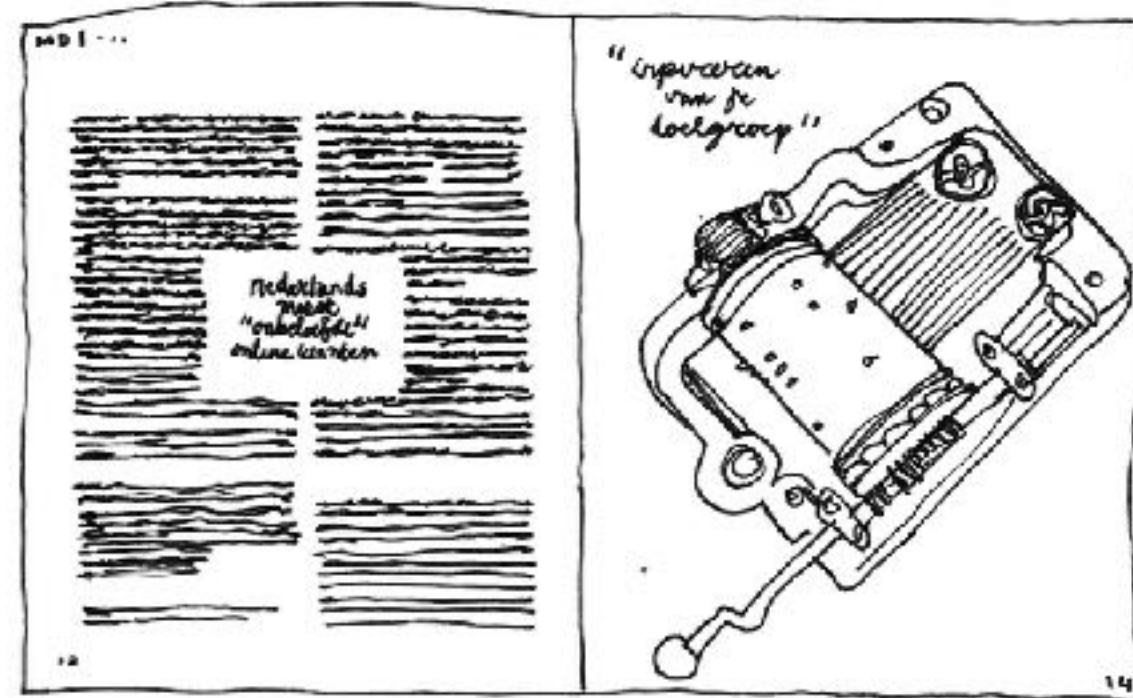
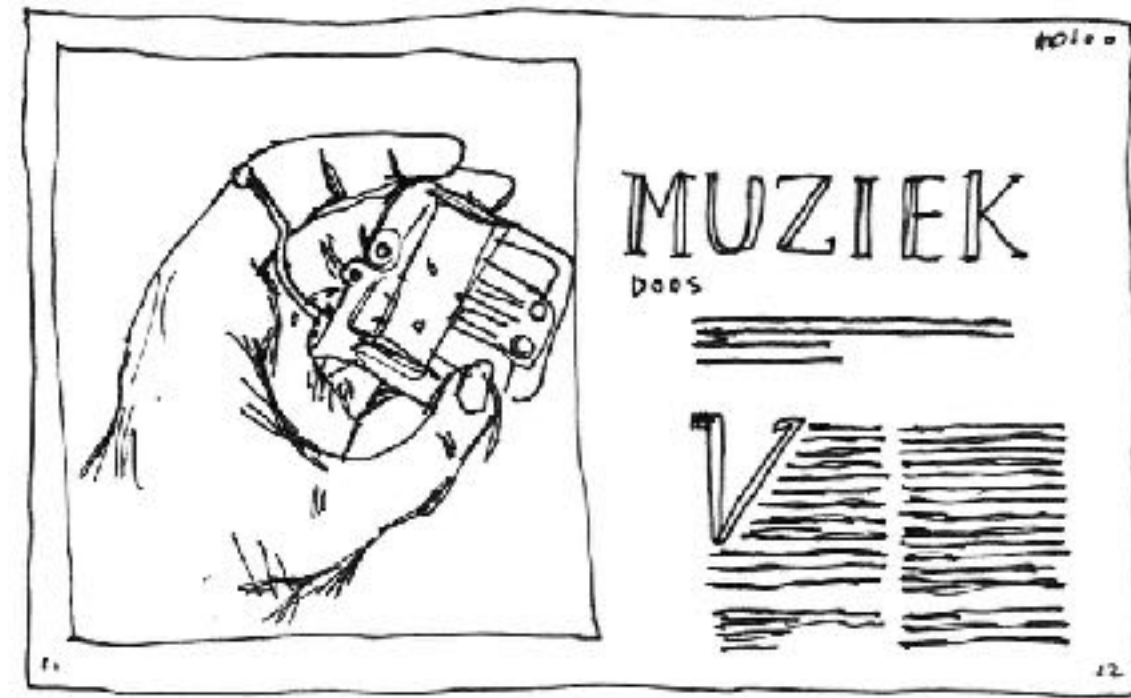
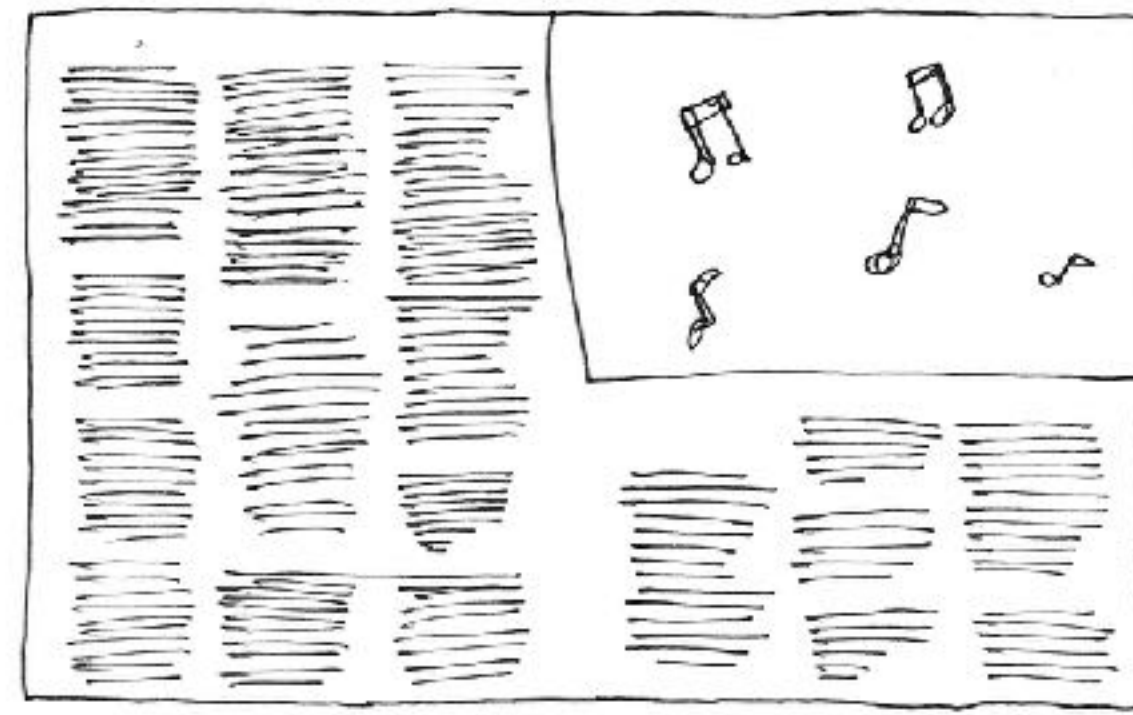
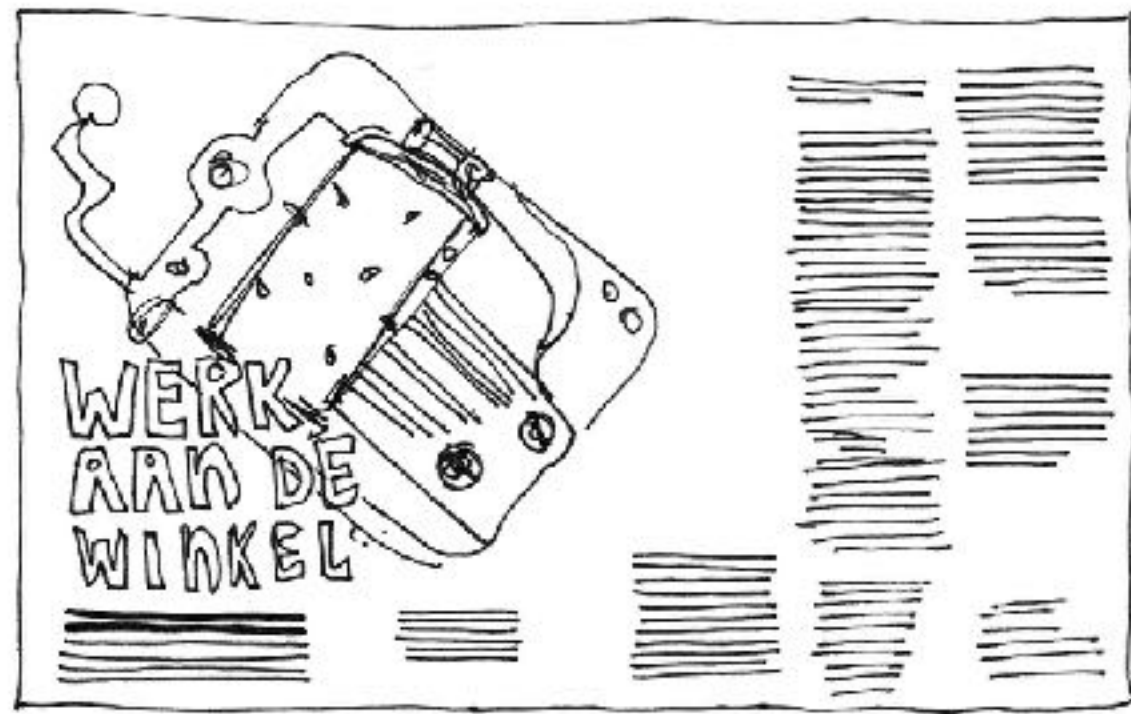
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OPDRACHT

Schetsen

3 Lay-Out Voorstellen

Teksthiërarchie
& stramien

Je maakt schetsen voor een opening en vervolgenspread

gedrag

Het doel van onbenullig rummikuppen

Spelregels

Spelen is meer dan een spelletje. Wie nooit toept of een hut bouwt, gaat gekke dingen doen. Mensen doodschieten bijvoorbeeld.

TEKST Berry Overveld

Ik haat spelletjes. Urenlang de gevengenis en de Kalverstraat proberen te ontwijken, twee keer letterwaarde en drie keer woordwaarde, of rammelen op een schermje om botte vogels af te vuuren op groene varkens: mij doe je er geen plezier mee. Moppen rap ik ook al niet. En flirten! Ik geef toe: ook al geen dagelijkse bezigheid. Het zijn allemaal vormen van spel. In psychologisch taal luidt de definitie daarvan: een vrijwillige bezigheid die op het eerste oog niet serieus bedoeld is maar waar je tegelijk volledig in kunt oppaan, en waarbij de bezigheid zelf belangrijker is dan het doel. Een hele mond vol. En zoals gezegd, niks voor mij. En daar maak ik mij een beetje zorgen om. Want spelen, zelfs in de vorm van een op het oog onbenullig potje toepen, ganzenbord en rummikuppen, is onmisbaar voor een mens.

Man draait door
Charles Whitman gold als een modelstudent. Hij was in 1956 25 jaar oud, woensdag scotsinglid en marinier, en studeerde werktuigbouwkunde aan de Universiteit van Texas in Austin. Whitman was al tijdens zijn studietent jaren getrouwd met de twee jaar jongere Kathleen Lettsner, die hij op de universiteit had leren kennen. Van hem verwachtte je het niet, kortom.

Op 31 juli 1956 schreef hij 's avonds, toen zijn vrouw aan het werk was op haar bijbaanadres, een afscheidsbrief. De laatste tijd begrip ik mijzelf slecht. Ik zou een gewone, verstandige en intelligente jongeman moeten zijn. Toch ben ik de laatste tijd ik kan mij niet herinneren wanneer het begon) dachtteffer van veel ongebruikelijke en irrationele gedachten. Kort na middernacht stapte hij in de auto en reed naar het huis van zijn moeder. Hij maakte haar dood. Daarna reed hij terug naar huis. Zijn vrouw, inmiddels terug van werk, lag al te slapen. Whitman stak haar drie keer in haar hart. Zij was kansloos. Vraag is de ochtend huande Whitman een truck. Die laadde hij bij verschillende wapenwinkels vol met vuurwapens. Even voor het middaguur kwam hij aan op de universiteit. Hij ging rechtstreeks naar het observatieplatform van het dertig verdiepingen hoge hoofgebouw van de universiteit. Onderweg vermoedde hij een receptioniste. Eenmaal op het platform vuande hij vanaf zeventig meter hoogte het ene na het andere schot af op de voorbijgangers

58 Quest Psychologie — leven



gedrag

Welk speltype ben jij?

Niet iedereen speelt op dezelfde manier. Spelonderzoeker Stuart Brown zette in zijn boek *Play* (2011) acht spelsoorten op een rij. Niet getuuld en harde wetenschap, geeft hij toe, maar op zijn dertienjarige ervaring met onderzoek naar de niet-spelende mens. Welk type spaak het best bij jou?

- 1 De joker.** Je laat mensen lachen, je haalt practical jokes uit.
- 2 De beweger.** Je houdt van dansen, doet aan sport, als je maar beweegt.
- 3 De ontdekker.** Je bezoekt graag nieuwe plekken, ontmoet nieuwe mensen en zoekt nieuwe ervaringen (fysiek of geestelijk).
- 4 De winnaar.** Je houdt van alle vormen van competitie, houdt graag de score bij.
- 5 De regisseur.** Je bent gek op plannen, geeft graag feestjes, organiseert uitjes en neemt het voorwoord.
- 6 De verzaane baas.** Je kijkt op verzoeken, of het nu voorwerpen of ervaringen zijn.
- 7 De schopper.** Je belooft plezier aan het maken van dingen, opruimen, dooroeren, je werkt met je handen.
- 8 De verteller.** Je vertelt graag je verhaal en gebruikt verhalen om te laten zien hoe jij je voelt.

Waarom zou ik?
Gelukkig leidt niet elke speltype jeugd tot massamoord. Gelukkig heb ik zelf niet zo'n twaalfjarige jeugd gehad als

Whitman. En gelukkig heb ik in mijn jonge jaren wel degelijk gespeeld. Ik vind het alleen niet leuk (meer). Mis ik dan niets? Dat wel, aldus Brown, die in zijn achterhoofd een buidat heeft die dienst doet als thinktank. Ook mensen die niet of niet graag spelen, kunnen maar beter af en toe een potje klaverjassen of aangeproduceerd. Want dat wat in je jeugd is opgebouwd, moet wel onderhouden worden, is de gedachte. Net zoals een huis raadt het eenmaal uit de steigers is altijd onderhoud nodig zal blijven hebben. Volwassenen zullen volgens Brown merken dat regelmatig spelen ten goede komt van hun zwaartepunt en creativiteit. Als je alleen maar doelmotig bezig bent en nooit oorgevoel buiten de lijntjes kleurt zonder je druk te maken over het nu van wat je aan het doen bent, is de kans kleiner dat je met die briljante, originele idee op de proppen komt. Dan ga je vast, volgens Brown, en kun je steeds in ieder goed met onverwachte situaties omgaan. Een potje scrabble kan bovendien de hoopvolle druk van de keel halen in tijden van stress: spelen zorgt dat het stresshormoonniveau daalt. Wat Brown kwijp wil om mij en mijn lotgenoten te overtuigen, mochten wij nu nog niet overtuigd zijn? Wij zijn van nature sociale dieren, dieren die spelen. En dat is volgens hem niet over niets. 'Waarom zouden we in hetzelfde als natuur onderdrukken?'

Maar waar te beginnen, als ik weer wil leren spelen? Brown: 'Begin met dat waar je in je kindertijd al van genoot. Door het simpelweg te doen, ontdek je de dingen waarvoor (nlijfs al onbewaard wat voor je werkt'. Nu ben ik zegal een nerd, geef ik toe. En dat was ik vroeger ook al. Daarom: wie wil er een potje tegen mij quizen — voor mijn bestwil? Je kunt me in onze eigen Quest Maanr-app (je vindt het in iTunes en Google Play) herkennen aan mijn gebruikersnaam: beroveld. Kom maar op! Q

70 Quest Psychologie — leven



'Kinderen die niet spelen, zijn als dieren die wegwijnen in veel te krappe hokken'

Mens kan niet tegen verlies

De meeste mensen hebben een grote hekel aan verlies. Dat is een van de belangrijkste psychologische principes dat, als je het goed begrijpt, je kan helpen om te overleven. Het is niet alleen een spelregel, maar ook een levensregel. Het is de reden waarom we verliezen niet kunnen aanvaarden. Het is de reden waarom we verliezen niet kunnen aanvaarden. Het is de reden waarom we verliezen niet kunnen aanvaarden.

beneden. In drie uur tijd schoot hij er veertien dood, en verspreidde hij er 31, voordat hij tel fward doodgeschoten door agenten. Het was de eerste massa-moord tot dan toe in de geschiedenis van de Verenigde Staten.

Niet in de tuin
Stuart Brown was in de jaren negentig nog een jonge psycholoog, die werkte bij het Baylor College of Medicine in Houston, Texas. Zijn baas daar was ook hoofd van het State Department of Health in de staat, en een goede vriend van de gouverneur van Texas. En via hem kreeg Brown de opdracht een onderzoeksteam op poten te zetten om uit te zoeken wat Whitman had gemotiveerd. Zijn overlijfsken werden onderzocht door ten raatcom, en werd gezocht naar sporen van abnormale hormoonspiegels, en zijndagboeken werden minutieus besproken. Er werd zelfs een handschriftdeskundige bijgeloepen. Maar het onderzoek naar de jeugd van Whitman leverde nog het meeste op.

Zijn vader bleek een titan te zijn geweest. Hij sloeg zijn vrouw als die zijn bevind niet tot op de letter nauwkeurig uitvoerde, en tegen zijn zoon was hij nog harder. Charles moedte gem andere kinderen rase naar huis nemen, want vader werd nog geen spelende kinderen in zijn huis of zijn tuin. Sterker nog: vader zorgde ervoor dat zijn zoon zelfs in zijn eenzame cellen af moest spelde. Zelf spelde jeugd waren Brown en zijn collega's nog niet eerder tegengekomen.

Tegenslag telt
Nu telt het Whitman-onderzoek een veel beperkt aantal proefpersonen, namelijk één. Maar niet veel later maakte Brown betrokken bij een uitvoerig onderzoek naar 26 jonge meertalenaars die gevangen zaten in Texas. Ook van hen werden gedetailleerde levensgeschiedenissen opgesteld en ook zij bleken te hun jeugd riet of nauwelijks



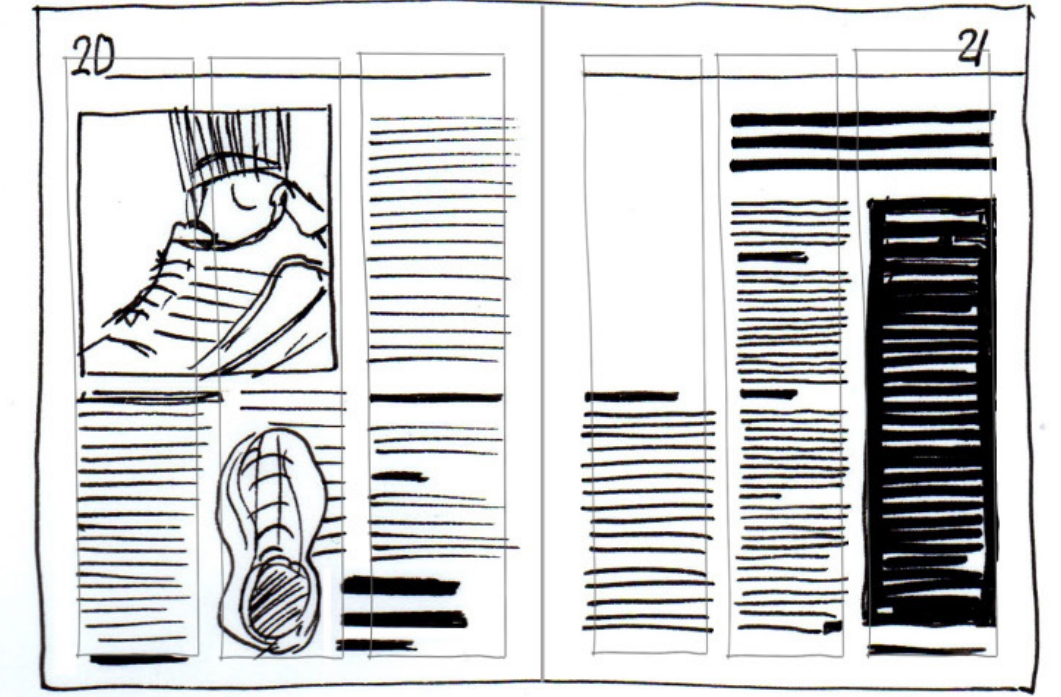
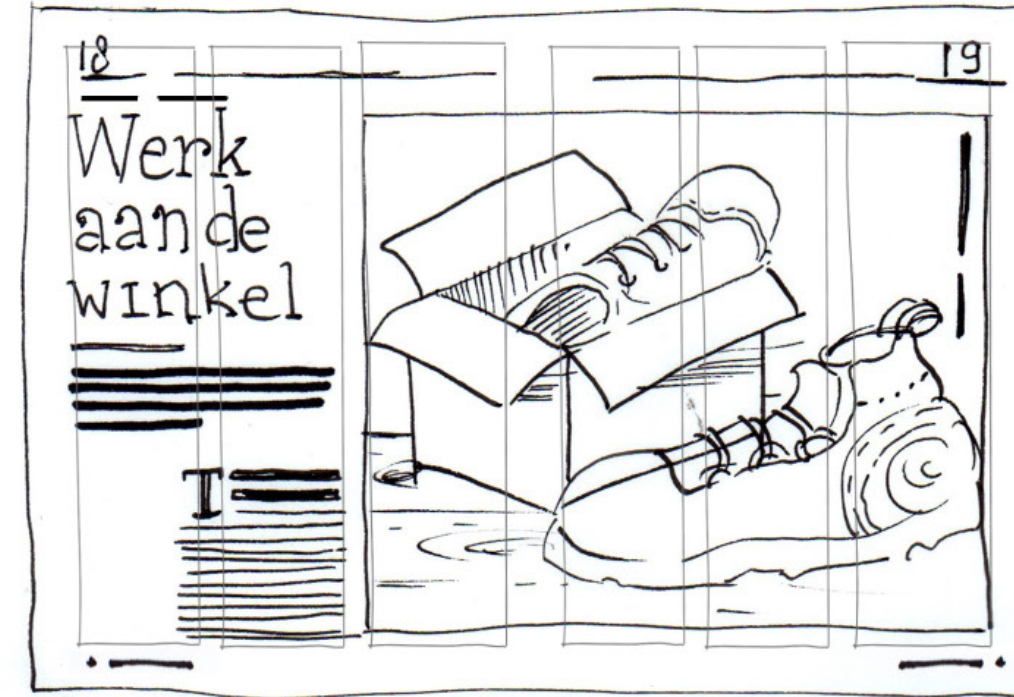
Openingspread

Vervolgsread

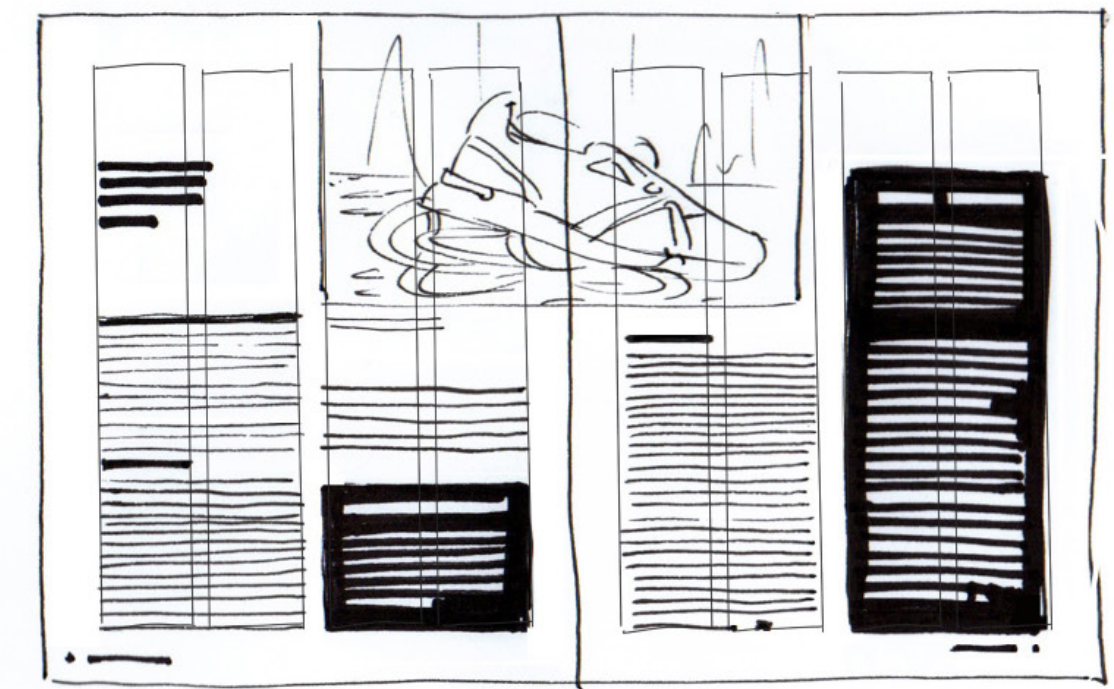
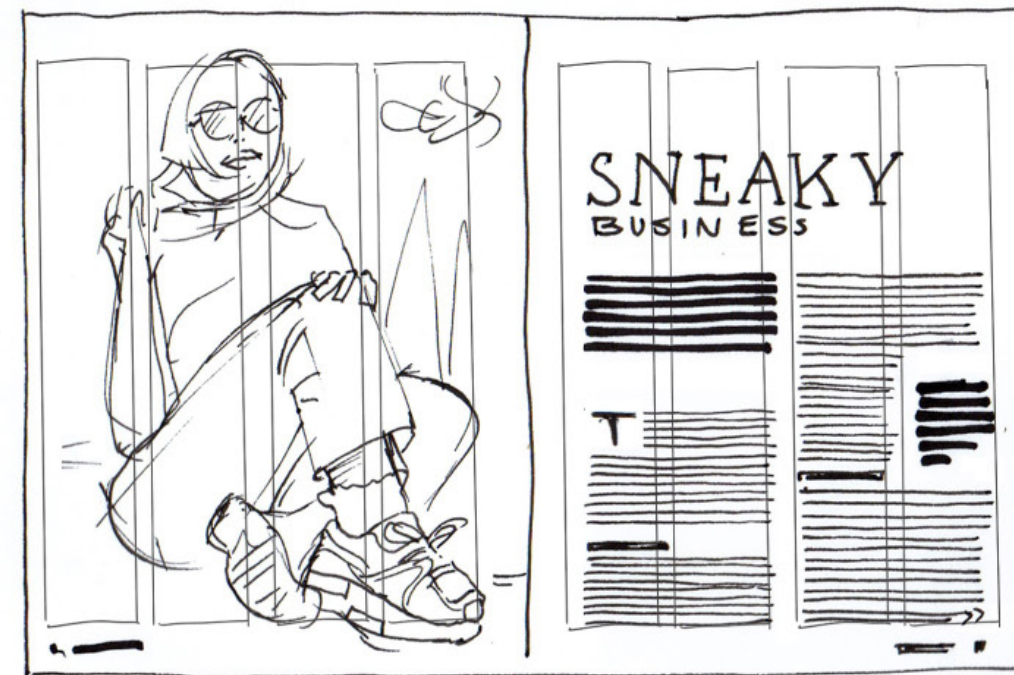
2 lessen

3 miniatuur lay-out voorstellen

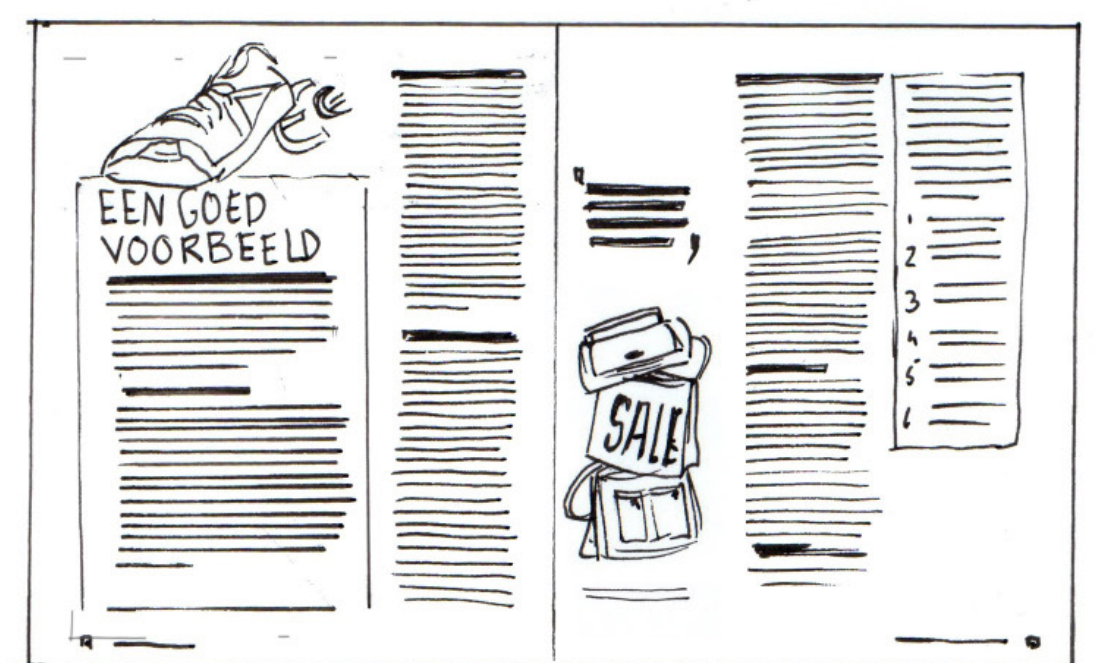
Voorstel 1



Voorstel 2



Voorstel 3



Openingspread

Vervolgsread

Waarom doen we dit?

- Om een logische leesvolgorde te bepalen
- Balans in de lay-out te kunnen bepalen

pak je tekst erbij

Markeer de
verschillende tekstonderdelen
(met kleur of pijltjes)

(Heading)

Werk aan de winkel

(Intro)

Voor sommige mensen is winkelen niets meer dan de dagelijkse boodschappen bij de supermarkt halen. Voor anderen daarentegen is winkelen alleen al een magisch woord waarbij ze gaan stralen en wegdromen naar een groot warenhuis. Mensen gaan winkelen steeds meer zien als een vrijetijdsactiviteit en een sociaal gebeuren, ze gaan om verschillende redenen winkelen, dat kan zijn dat ze iets moeten hebben, of dat ze niets nodig hebben maar er een gezellige dag van maken met vriendinnen. Dat laatste noemen we hedonisch winkelen. De emotionele aspecten en het prikkelen van alle zintuigen spelen hierin een belangrijke rol. Deze motieven worden hierdoor steeds belangrijker voor het voorspellen en verklaren van consumentengedrag.

(Credit)

Tekst: Milou Gijsbers en Joost van Velzen

(Broodtekst)

Tegenwoordig kunnen consumenten nu ook na 6 uur verder gaan met winkelen, namelijk online. Webshops concurreren sterk met de concrete winkels, mede doordat ze 24 uur per dag bereikbaar zijn en omdat het overal kan waar je internet hebt. Er zijn veel voordelen maar ook nadelen aan webwinkels, je moet bijvoorbeeld nog een dag of langer wachten tot je je gekochte producten werkelijk in huis hebt. Daarnaast is er ook geen sprake van de prikkeling van de zintuigen zoals geur, voelen en de sfeer in een winkel. Er vallen bij webwinkels dus aspecten weg, maar webwinkels hebben wel het voordeel dat men meer producten met elkaar kan vergelijken.

(Kopje) Relevantie

De concurrentie tussen webwinkels en fysieke winkels wordt steeds groter. Op het internet is veel meer te vinden en kunnen producten makkelijk worden vergeleken. Voor fysieke winkels is het daarom goed om te weten welke motieven consumenten hebben om online te shoppen, en voor webwinkels is het inzicht krijgen in de motieven van offline consumenten. Deze inzichten kunnen een positieve bijdrage leveren aan beide winkels.

(Kopje) Toename

Toch worden niet alle klanten unaniem blij van online shoppen. Zo zijn mails die bedrijven sturen veel te algemeen, spelen webwinkels onvoldoende in op klantentrouw en valt er met een chatbot nauwelijks een fatsoenlijk gesprek te voeren. Dat staat in een rapport van Dotdigital, een wereldwijde speler op het gebied van digitale marketing, en in een Nederlands onderzoek.

“We ontdekten dat er veel wordt gedaan om de klantervaring te verbeteren. Tegelijkertijd is er weinig tot geen verbetering opgetreden in het aantal merken dat kiest voor een omnichannel aanpak”, stellen de rapporteurs. Met omnichannel worden winkels bedoeld die hun spullen zowel online als in een stenen winkel aan de man brengen. En wie in de retail wil overleven zal op beide fronten of uitsluitend online actief moeten zijn, vertelt Sander Berlinski, digitaal strateeg bij het Rotterdamse bureau ISM. “De marges staan in heel veel sectoren onder druk en de grote spelers worden steeds groter. Stenen winkels hebben natuurlijk ook maar een beperkt aantal vierkante

**Uitvoeren
opdracht**

Opdracht in stappen

1. Ontwerp minstens **3 verschillende** lay-out voorstellen (dus ook 3 verschillende manieren kolom gebruik) op een stramien (aangeleverd door je docent) in fineliner; in zwart-wit
2. Plaats jouw tekstelementen in een **duidelijk zichtbare hiërarchie**, zodat een logische leesvolgorde ontstaat
3. Hiërarchie: denk aan corpsgrootte, plaatsing, gewicht (bold, cursief, light etc) (Wanneer je het uitwerkt in Indesign komt daar ook kleur bij)
4. Plaats 3 beelden (of 4), **teken grof de afbeelding(en)**. Minimaal 1 beeld is aflopend gebruikt (dus die loopt van de pagina af)

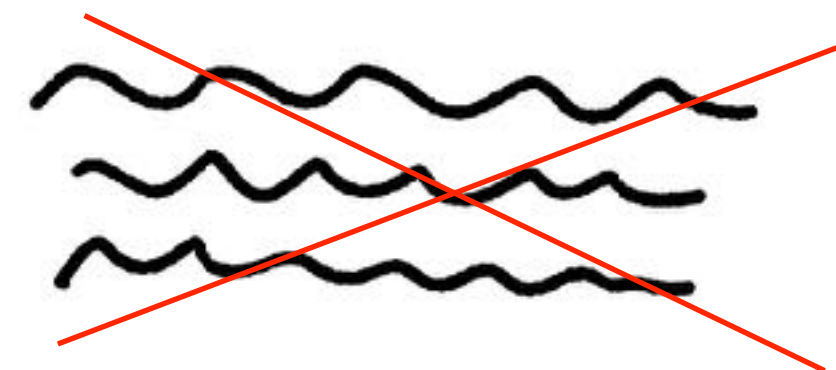
1A Ontwerp 3 verschillende lay-out voorstellen op een stramien

1. Één lay-out voorstel bestaat uit een opening -én een vervolgspreed
2. Elk voorstel is gemaakt **een andere lay-out**
3. Gebruik de Miniatuurstramien. Je mag tekenen óp de onderlegger.

1B Teken en van tekst



Witte tekst kan je makkelijk "faken" door deze uit te sparen.



Tekst: geen golfjes tekenen maar rechte lijnen

1. Lay-out schets is gemaakt met fineliners en dunne punt marker
2. Gebruik 2 of 3 **verschillende lijndiktes** om de hiërarchie is tekst aan te geven
3. De titel (heading) en streamer zijn voluit geschreven
4. De andere tekst: in lijnen. Teken geen golfjes!

1C Welke dikte fineliner/marker voor welk tekstelement?

Openingsspread

*Titel kan je schetsen in
het gekozen lettertype*

Heading (Kop)

Fineliner: uitgetekend



Intro en kopjes

*Dunne punt marker
Of dubbele lijn fineliner*

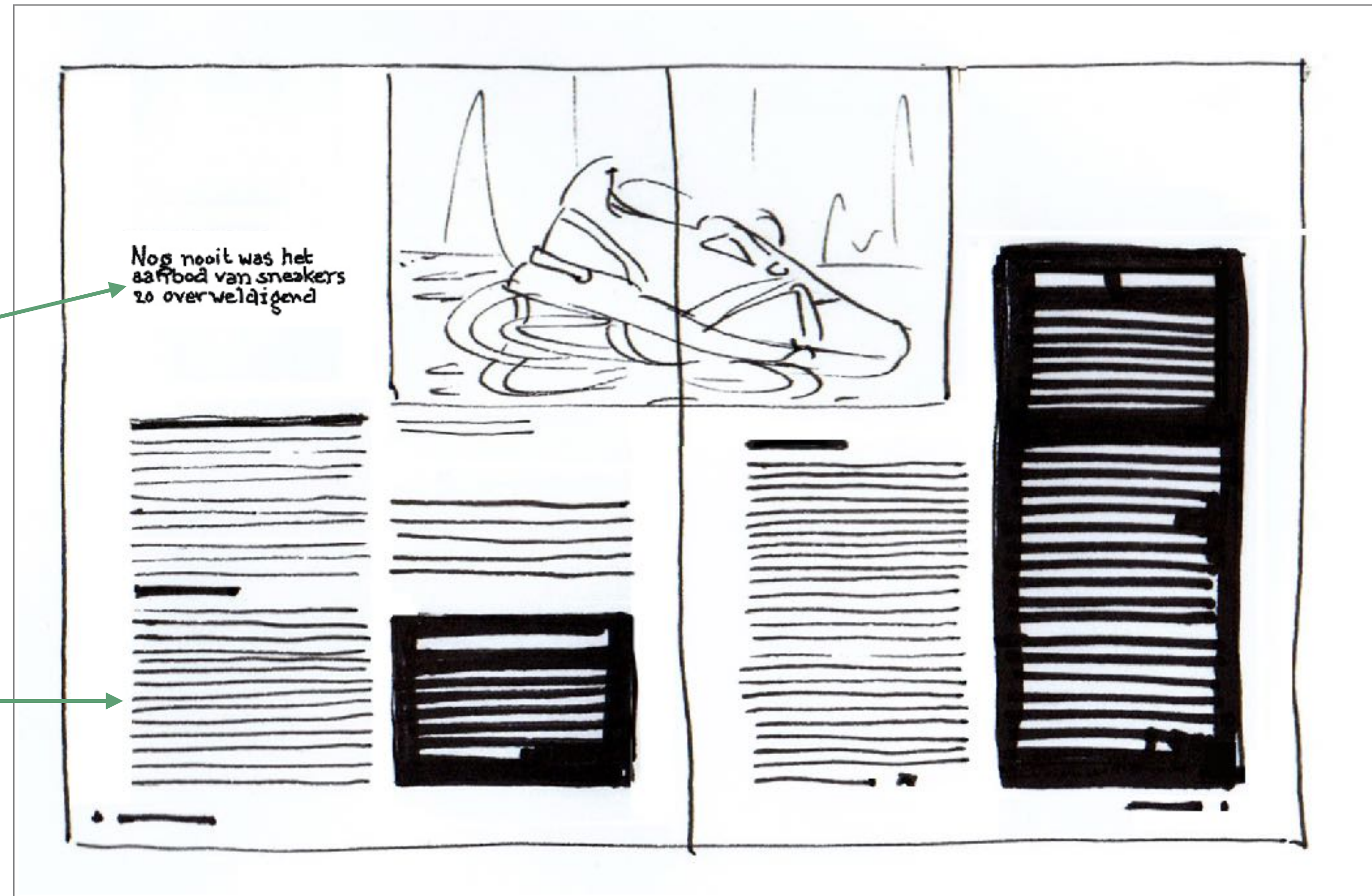


1C Welke dikte fineliner/marker voor welk tekstelement?

Vervolgspreed

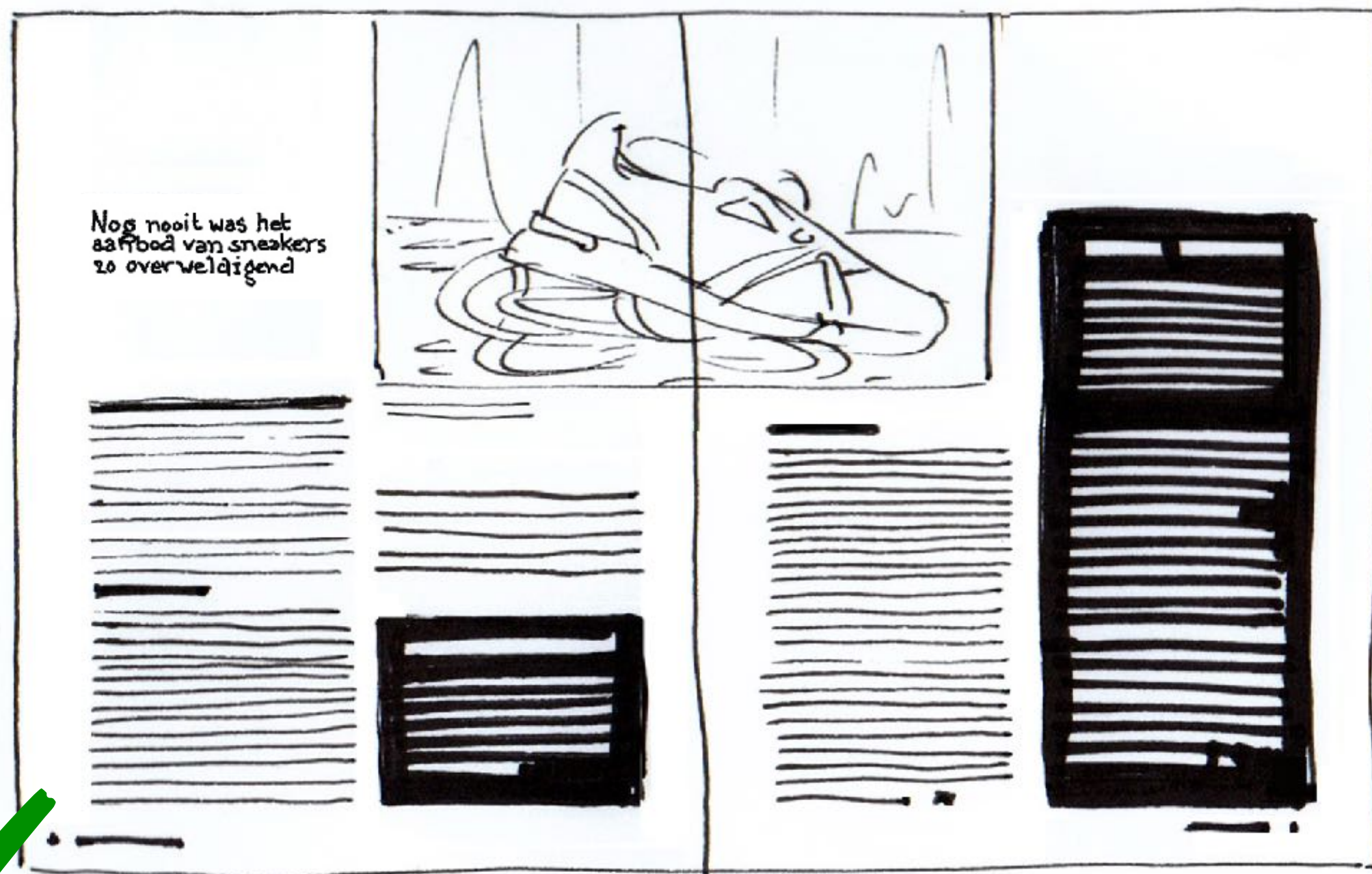
Streamer
Fineliner: uitgetekend

Broodtekst
Fineliner (0.5 - 0.8)

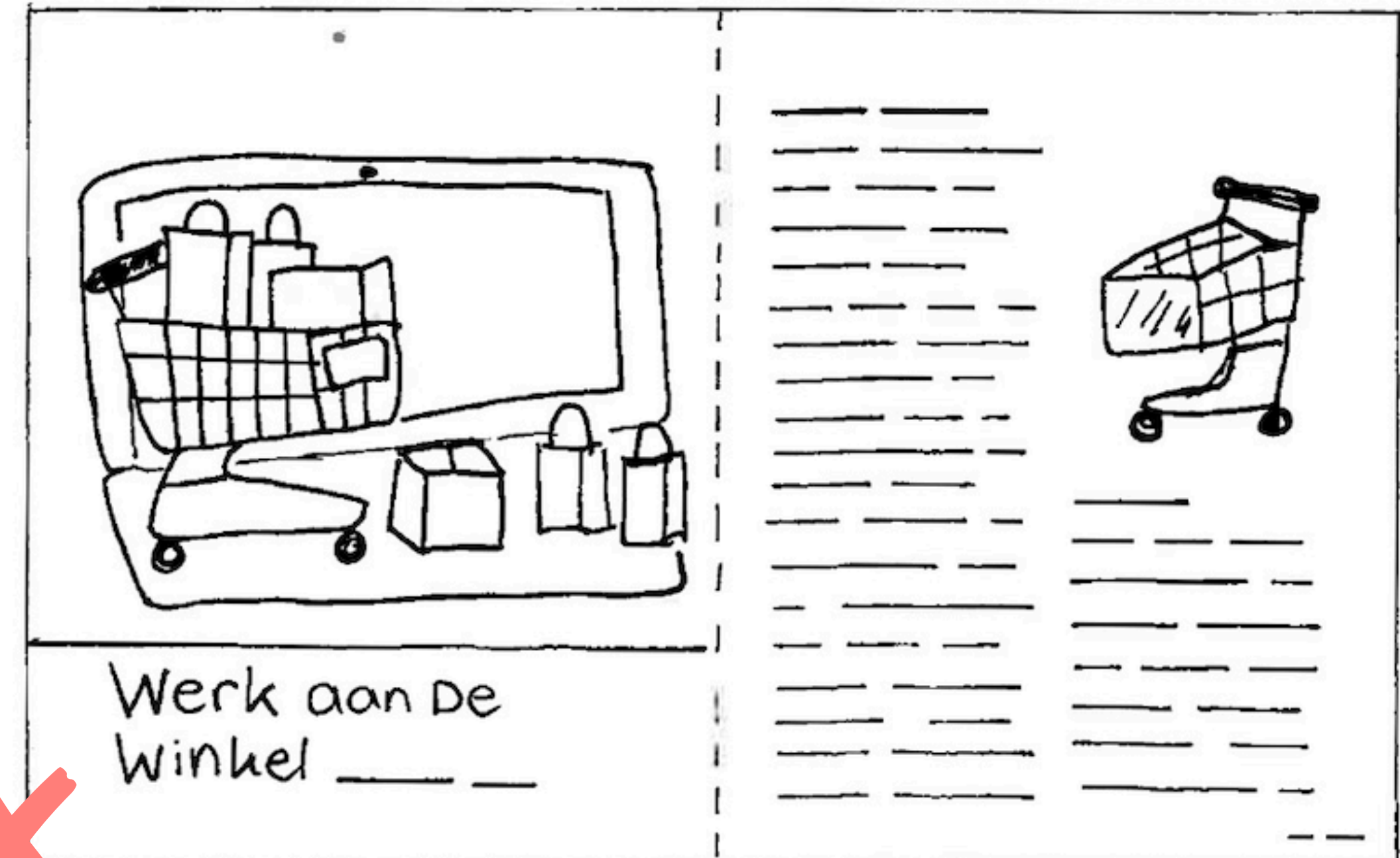


Aandachtspunten schetsen

1. Teken een duidelijk verschil in dikte tussen de broodtekst (dun), intro en (sub)kopjes (dikker)
2. Maak de regelafstand niet te groot (niet te veel witruimte tussen de regels)
3. Onderliggend stramien duidelijk zichtbaar, door o.a. tekst(lijnen) net zo breed te maken als de kolombreedte die je wilt gebruiken.



1. voldoende verschil broodtekst, (sub)kopjes
2. Regelafstand is goed
3. Onderliggend stramien is duidelijk zichtbaar



1. onvoldoende verschil tussen broodtekst en subkopje
2. Regelafstand is veel te groot
3. Onderliggend stramien is niet duidelijk zichtbaar

2. plaats je elementen in een logische hiërarchie

Denk hierbij aan grootte en plaatsing

De chapeau verteld ons iets over de

De Heading of titel

Het intro hoeft in tegenstelling tot je broodtekst niet op je basislijn raster te staan. Je kan 'm, als het corps groot genoeg is, over de volle breedte van je pagina doen, maar dit is zelden een aanrader. Sommige bladen doen het intro in kapitalen maar dan lijkt het al snel of ze tegen je schreeuwen. Als je het intro per sé wilt centreren zet 'm dan op uitgevuld centreren. Vaak is linkslijvend de beste oplossing.

De grote letter links is een beginkapitaal. Deze gaat altijd over twee of meer regels. De rest van deze tekst is broodtekst en is de langste platte tekst met de meeste informatie. Broodtekst mag nooit over de volle breedte van je pagina (en nooit in een bold, een italic of in kapitalen) en is daarom meestal opgebouwd in meerdere kolommen. Je wilt namelijk geen regels die breder zijn dan 10 à 12 woorden. Deze lezen namelijk niet prettig. Zwakke lezers raken hun regel dan snel kwijt. Smalle regels van minder dan 7 woorden lezen ook niet prettig. Dus

minder dan 12 maar meer dan 7. Kijk of het lukt om de 10 à 15 regels een witregel te plaatsen. Zowel in je schets als de uiteindelijke lay-out.

Tussenkopje

Voor een lezer die niet zo makkelijk leest moeten er rustpunten in de tekst zitten. Een alinea wit en een tussenkopje doen dan wonderen. Een bladzijde mag nooit van boven naar beneden met alleen maar tekst gevuld zijn. Soms heb je net iets te veel tekst (of te weinig) om goed uit te komen met je



Bijchrift over, bijvoorbeeld, wie staat er op en waar.

opmaak. Je kan de tekst dan aan- of af spatieren maar nooit met meer dan +20 of -20. Maar versmal nooit de letter!

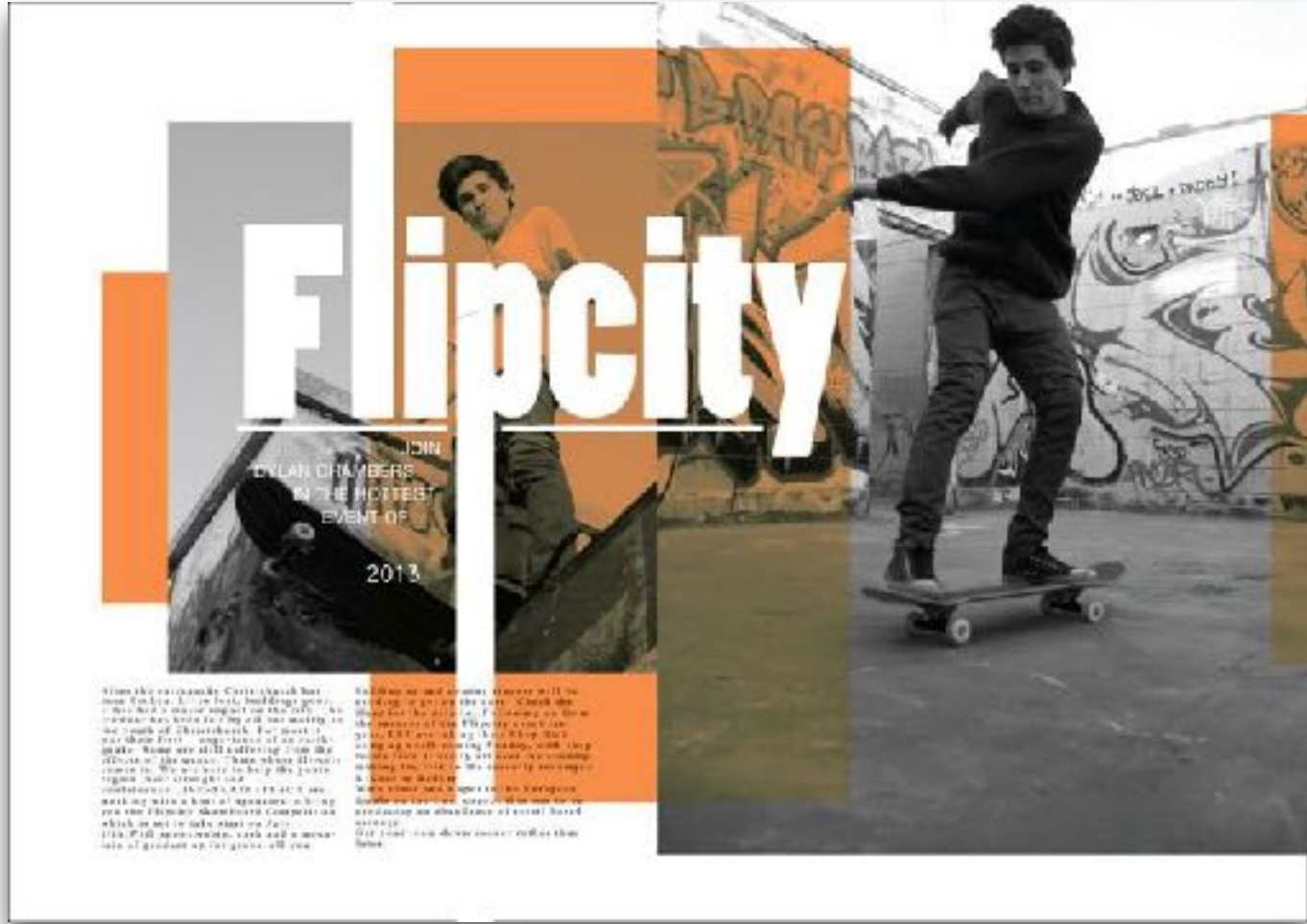
In artikelen voor een algemeen publiek vallen vaak de elementen op die niet tot de broodtekst behoren, en dit geldt met name voor artikelen in publiciteitsschriften. Zulke andere elementen staan in bewust contrast met de broodtekst, en definiëren hem juist door dat contrast. Dat contrast is in de eerste plaats visueel, in mindere mate valt het als inhoudelijk verschil op. Bij deze andere elementen, die zich van de broodtekst onderscheiden, valt te denken aan onder meer: kaderteksten met of zonder achtergrondkleur; een intro: een los, vetgezet tekstblokje, bedoeld om de belangstelling van de lezer voor het artikel te

Een streamer wordt ook wel 'zwerfregel' genoemd en moet de aandacht trekken

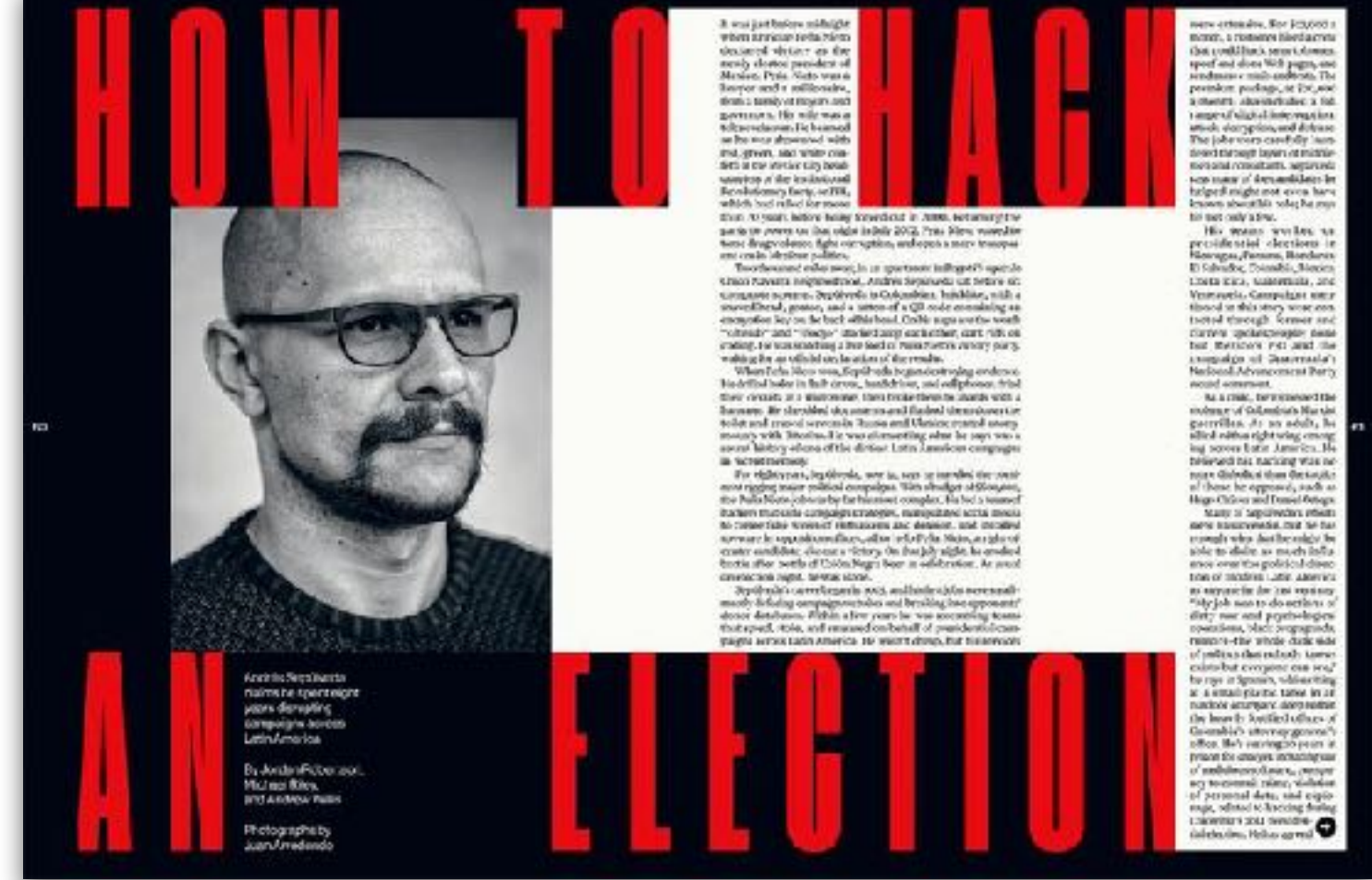
wekken, zodat die juist wel de broodtekst zal gaan lezen; een streamer, typisch een citaat, uitspraak of motto; de streamer kan, in een grote, contrasterende letter gezet, zich over meerdere kolommen uitstrekken, midden tussen de broodtekst zelf, en zo de lezer "het artikel in trekken"

De broodtekst wordt meestal gezet in een letter waarvan de grootte 9 tot 11 punten bedraagt. Deze corpsgrootte vormt alweer een visueel contrast met de andere lay-outelementen, die vaak veel groter gezet zijn, zich van een andere letterfamilie kunnen bedienen en ook vaak een contrasterende kleur hebben. Meestal gebruikt men voor de broodtekst een schreef-letter, die dan ook als de "standaard" lettergroep kan worden gezien. Daardoor valt hij niet buitensporig op. Het is een uitgangspunt

2. plaats je elementen in een logische hiërarchie

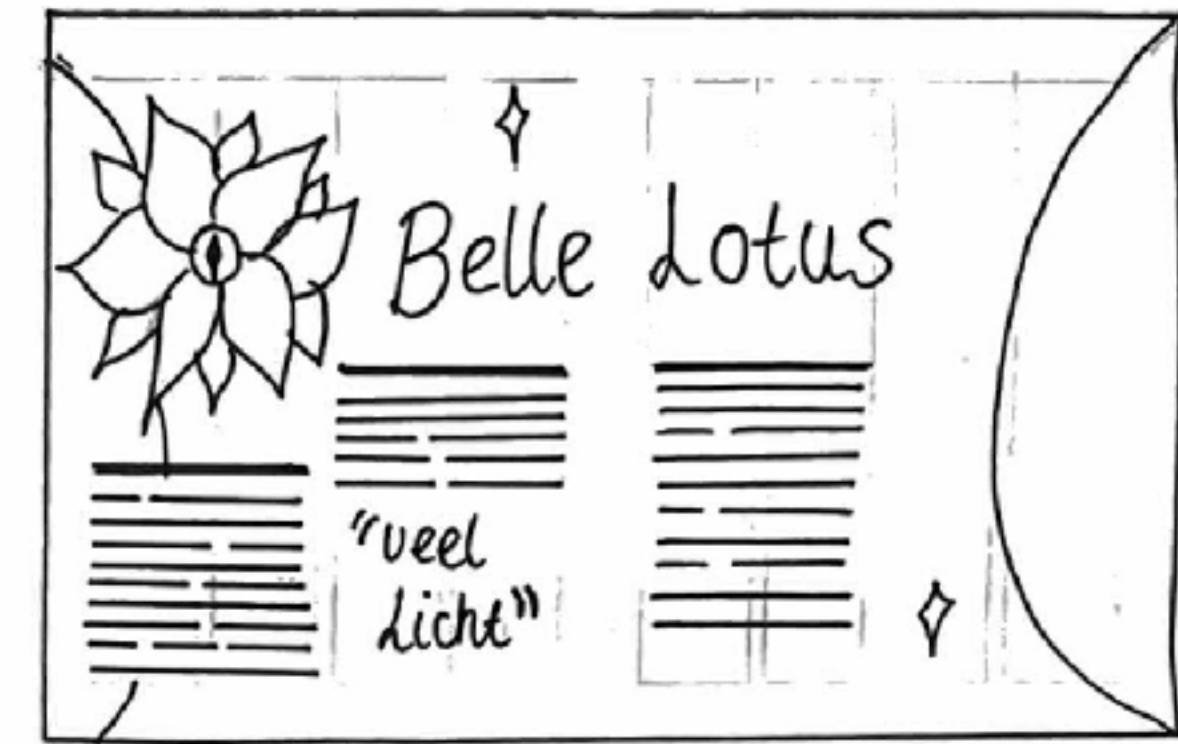
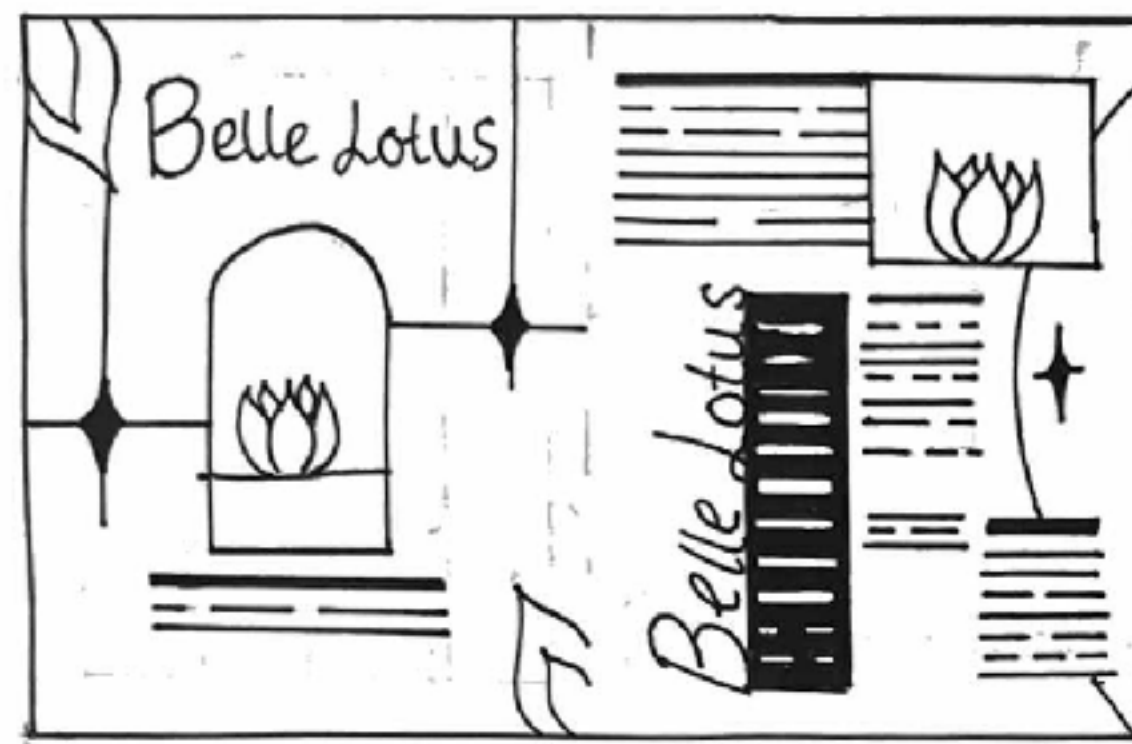


Voorbeeldspreads
Ter inspiratie hou je de voorbeeldspreads bij de hand (je krijgt een print of pdf van je docent)

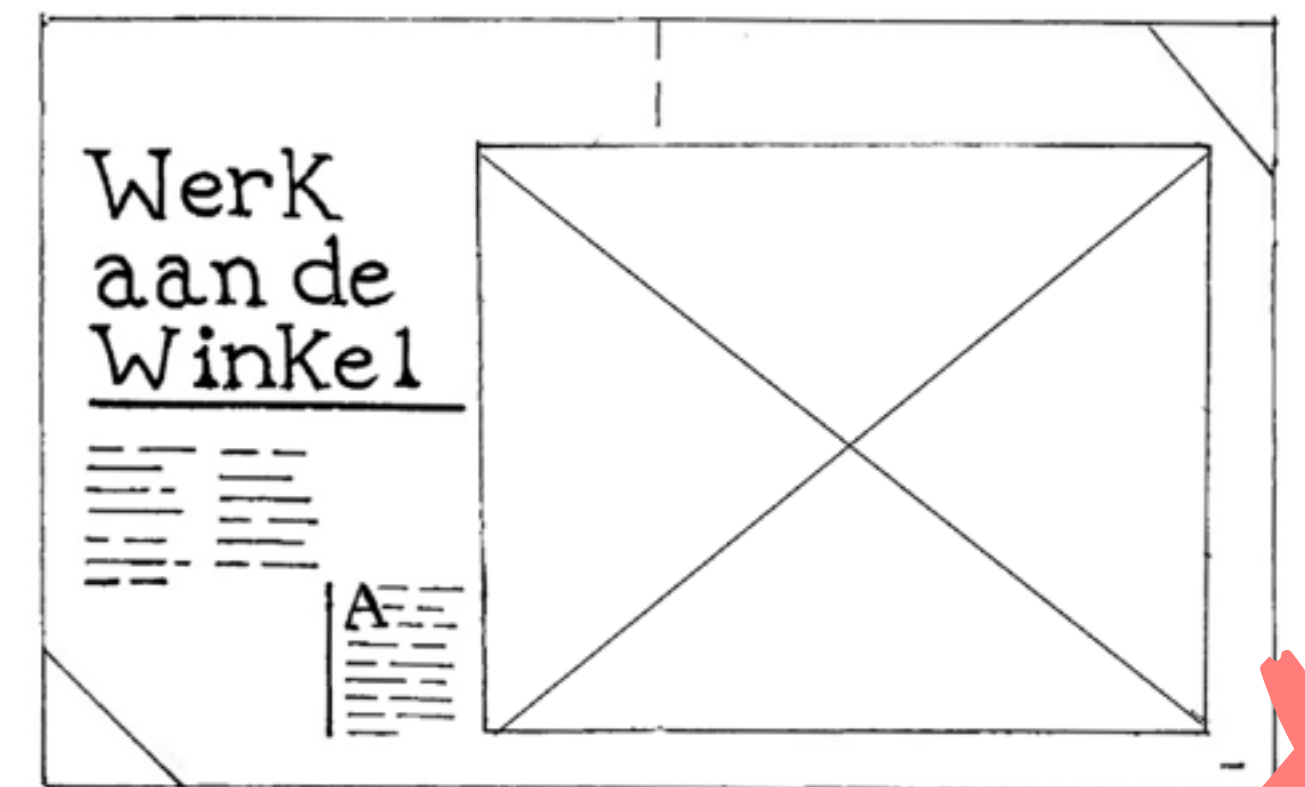
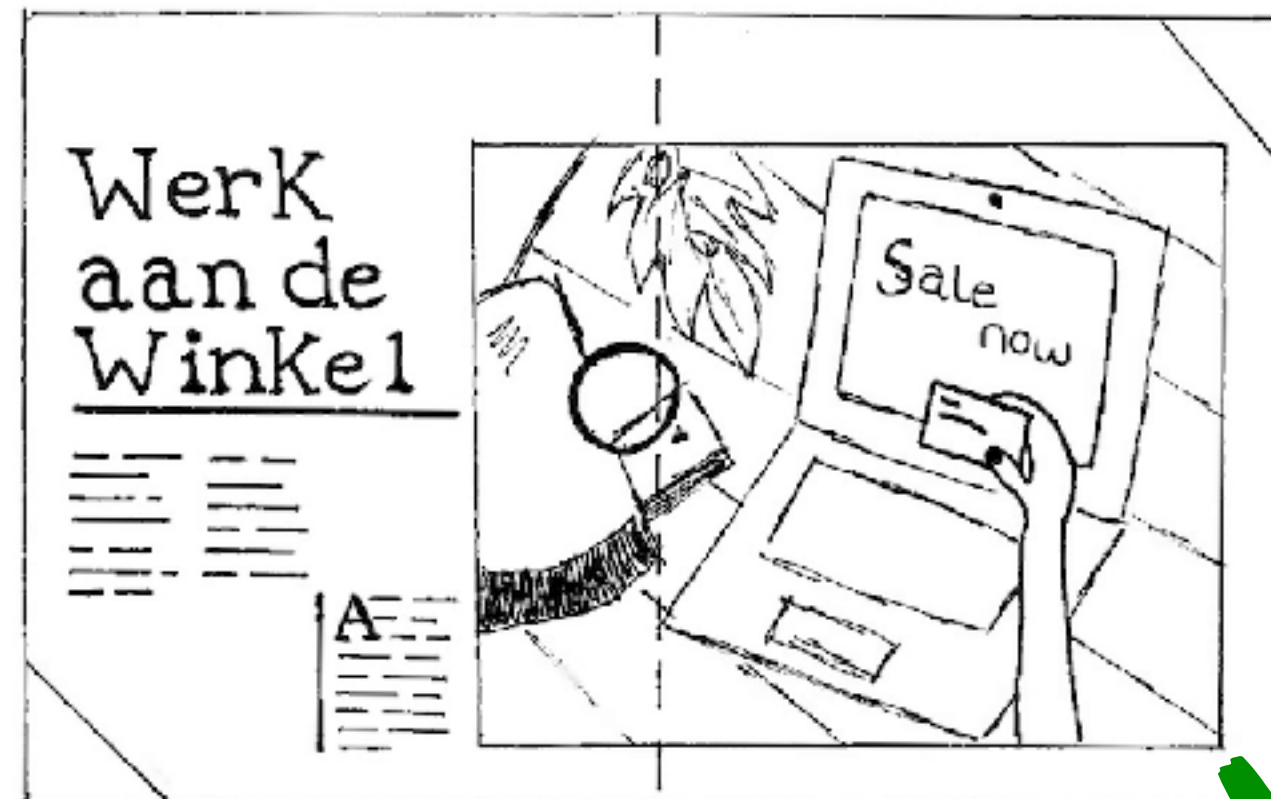


3. Plaats beelden goed, zodat ze de inhoud van de tekst ondersteunen

1. Groot openingsbeeld op openingsspread
2. Teken minimaal 1 beeld aflopend
3. Zet **NOOIT** kruizen waar een afbeelding hoort te komen.



Teken eerst de beeldkaders verspreid over de 2 spreads



Alles op een rijtje:

1. Alle tekst uit je artikel is gebruikt (hoeveelheid broodtekst is een schatting)
2. Titel/heading als streamer zijn voluit uitgeschreven, waarbij je de titel schetst in het gekozen lettertype
3. Paginanummers, afsluitteken (einde artikel), streamer (quote) en andere elementen zijn als tekstelementen meegenomen op de pagina
4. Er zijn 3 of meer beelden getekend en daarvan is minimaal 1 beeld aflopend geplaatst

Criteria Materiaal

1. Lay-out voorstellen zijn gemaakt in fineliner
2. De beelden zijn grof geschetst met fineliner
3. Randen van de pagina zijn aangegeven met dunne fineliner

Inleveren in Teams vrijdag 3 okt. 23.59

Inleveren PDF in Teams > opdracht **Ideevorming Lay-out schetsen**

- Download het document InDesign doc. Opmaak
- Voeg de scans samen tot 1 PDF

Wat lever je vandaag in:

1. Maak een scan met de Lay-out schetsen spreads
2. Randen van de pagina zijn aangegeven met dunne fineliner indien nodig

Proces criteria

Ideevorming lay-out schetsen

- In de lay-out voorstellen is zichtbaar geëxperimenteerd en gevarieerd met vormgevingsprincipes om te komen tot een sterke visuele hiërarchie.

Product criteria

ideevorming lay-out schetsen

- Er zijn 3 verschillende lay-out schetsen
- De titel en streamer zijn voluit geschreven
- Er is een logische tekst hiërarchie zichtbaar; er is nagedacht over de grootte en plaatsing van elk tekstelement
- Er zijn 3 of meer beelden getekend en daarvan is minimaal 1 beeld aflopend geplaatst

Lay-out *regels*

Lees en zoek het antwoord op de volgende vragen:

1. Hoe kan als ontwerper de leesrichting van de lezer beïnvloeden?
2. Waar moet je als ontwerper rekening mee houden als je een beeld in het hart van de pagina plaatst?
3. Zoek drie andere tips die je als ontwerper kan gebruiken om beeld te plaatsen?
4. Waar moet je als ontwerper rekenen mee houden als je tekst leesbaar wil houden?

COMPOSITIE & LAY-OUT

Een stramien verdeelt een pagina in ruimtelijke vlakken of eenheden. Deze zijn een hulpmiddel om koppen, tekstblokken en afbeeldingen in je ontwerp te plaatsen. Het stramien is een soort organisator. Het helpt je in het opbouwen van een logische volgorde en is ook een onmisbaar instrument wanneer je met meerdere personen aan een project werkt.

TIJDSCHRIFT

Elk tijdschrift vereist een eigen individuele uitstraling. De inhoud bepaalt de indeling: sommige tijdschriften kennen een vaste indeling (vooral die op tekst gericht zijn), terwijl andere (waar het accent meer op afbeeldingen ligt) een veel vrijere opzet hebben.

STRAMIEN

Een stramien of grid is zeer belangrijk voor documenten met een combinatie van tekst en afbeeldingen. Het vergemakkelijkt het ontwerp. Het verduidelijkt, zorgt voor consistentie en continuïteit. Het aantal vlakken binnen het stramien hangt af van de complexiteit van het materiaal waarmee je werkt.

Voor het creëren van een rustgevend geheel is het aan te raden denkbeeldige lijnen over de compositie te trekken. Het totaalbeeld gaat meer samenhang vertonen.



TWEE KOLOMMEN

Twee kolommen stramiënen worden vooral gebruikt in boeken of nieuwsbrieven waar de kolom breedte beperkt is. In deze eenvoudige opmaak kun je nog diversiteit bereiken door een aantal elementen, bijvoorbeeld foto's en koppen over beide kolommen van de pagina te laten lopen.



Echter, in brede (oblong) publicaties, zoals tijdschriften of 'salon-tafel boeken,' is de tekst in een twee-kolomraster te breed voor comfortabel lezen.



DRIE KOLOMMEN

Deze bieden meer flexibiliteit dan twee kolommen stramiënen omdat het tekst en beelden kan omvatten in één, twee of alle kolommen. Ze werken voor de meeste lay-outs, zelfs brede, en zijn met name geschikt voor eenvoudige publicaties.



VIER-OF MEER KOLOMMEN

Deze is het beste te gebruiken wanneer je een verscheidenheid van elementen in je lay-out moet plaatsen. Tekst, afbeeldingen, grafieken, enzovoort. Je zal merken dat een stramien met vier of meer kolommen de meeste flexibiliteit biedt.