

<<创意版式设计>>

图书基本信息

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内容概要

When we read, what inspires us most may not be the absorbing content or beautiful pictures, but rather the eye-catching layout and design of the print materials. The function of the layout is to communicate. How can we go about organising information in such a way as to make it not only more readable and legible, but also more exciting and appealing to readers?

Designers must take into account myriad issues in order to find a proper balance between the content and their visions. Even before a designer starts to design, a layout designer has to decide the format, proportion, grid, typefaces and take into consideration many complex problems that might arise in relation to the design of a book or magazine. Ideally, the first step is to decide the size and proportion. Most of the time, this step is already decided beforehand, and designers are not involved in the process and unable to undo it. Certain standard formats are most likely to be used in order to cut costs, but there is no magic formula as to the best solution. The Fibonacci series or golden ratio proportion may be a good hint to get the ball rolling. We could decide the size and proportion based on the purpose of the book, catalogue, and magazine and how they are to be handled. The next step would be designing the grid system. Grids seem very harmless and simple but at the same time, they may well be the hardest part of designing the layout. It may take a day or two just to design the grid. In designing the grid, one needs to consider the proportion of the pictures and the length of the text. Most of the time, if the grid has been set before the materials, the text and pictures will end up not fitting the grid: a situation that should be avoided. With the aid of computer software, creating layout has never been easier, but sadly many unprofessional "designers" fail to make use of such resources. Without the fundamentals of typography, it would be impossible to make a beautiful and timeless layout. Typography is the art of arranging, composing and designing the letterform as a display or text so that it is efficient and enjoyable to read. What does it take to make a beautiful layout?

Is it the typefaces chosen, the size of the book or the pictures themselves?

When designing a book, every little matter has to be pored over from all angles. How do you normally evaluate a chef?

Who's the better practitioner: the chef who can make good food out of ordinary ingredients or the one who can make a great meal using the freshest materials?

The same quandary applies to designers. The better the choice of size, typefaces, and materials used, the better the end result will be. As time constraints are decisive, most designers often overlook the micro-aesthetic in the design. However, the micro-aesthetic makes a clear distinction between good and excellent. Most people will not be consciously aware of these elements, but generally, they can feel them. There are several styles and solutions in design, with no hard and fast rule to fall back on. However, first and foremost, designers must be able to identify the most appropriate steps to overcome specific problems. Once these have been solved, only then can a designer set about refining the design to make it more exciting.

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