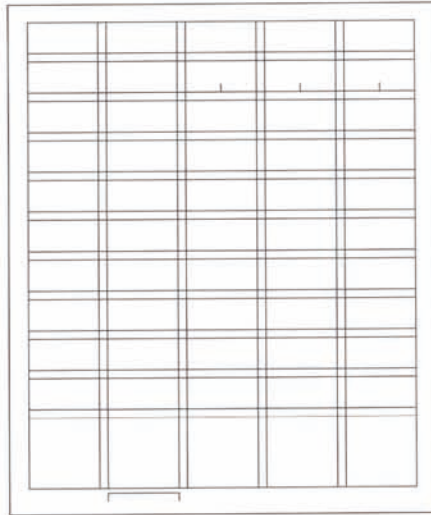


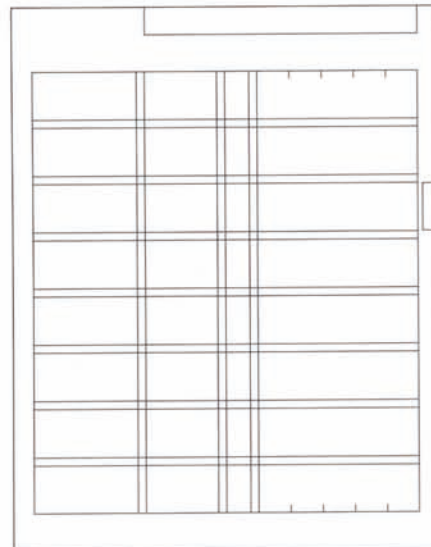
Gruppe 5

1 Modularraster für einen Ausstellungskatalog. 216x255 mm

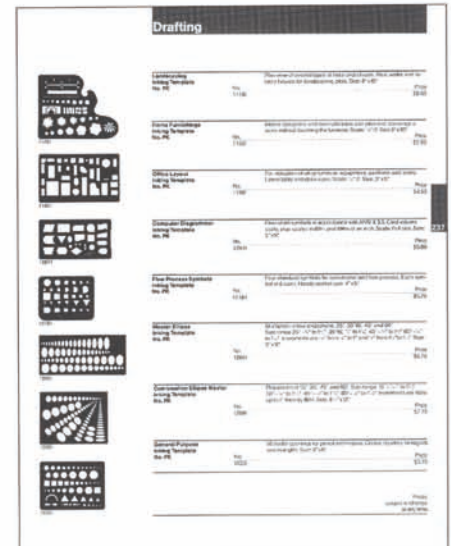
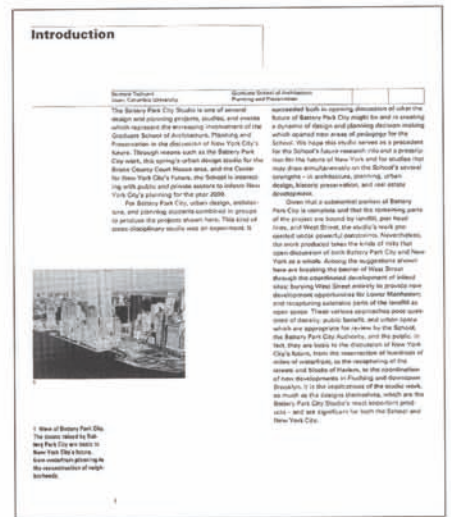
2 Hierarchischer Raster eines Katalogs für grafische Bedarfsartikel mit über 1000 Produkten. Die Struktur wird hier durch die Abstufung der Information bestimmt. 229x280 mm



1



2



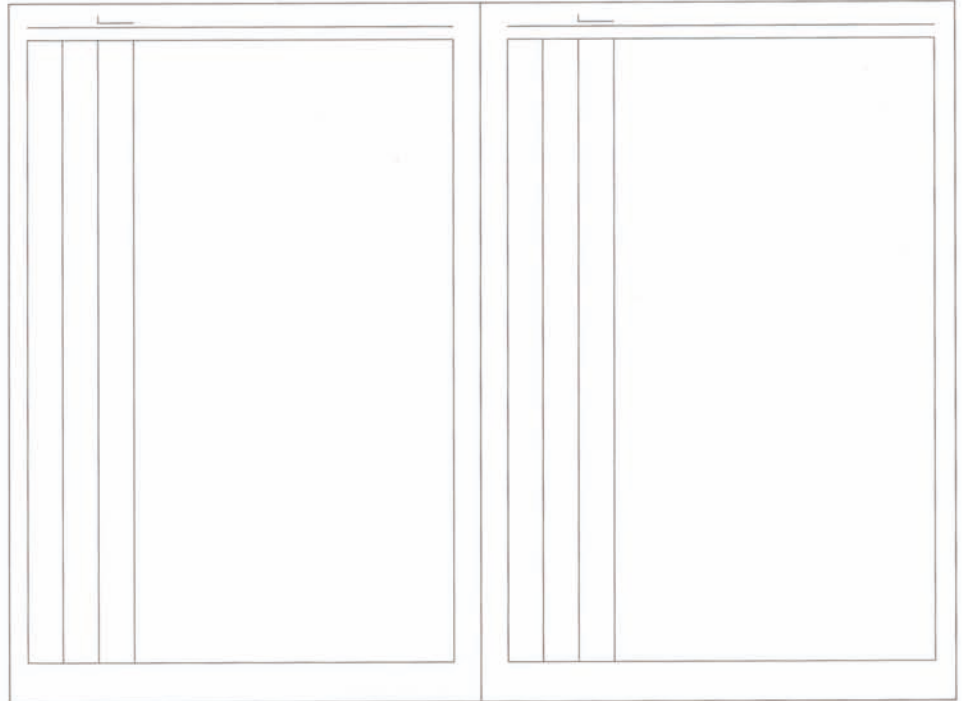
Der modulare Raster ist immer den typografischen Anforderungen und dem optischen Material des Projektes angepasst. Jedes Gestaltungsproblem ist wieder anders und verlangt einen Raster, der alle Elemente aufnehmen kann. Die Aufgabe des Gestalters besteht darin, eine Struktur mit der richtigen Anzahl von Unterteilungen zu entwickeln: Zu wenige Unterteilungen schränken die Gestaltungsmöglichkeiten ein, während zu viele – obschon sie eine oft benötigte Feinheit

des Details zulassen – die Arbeit erschweren. Der modulare Raster dient nicht nur der Anordnung von typografischen Elementen. Er ist der Schlüssel zu einer Arbeitsmethode, durch die jede Gestaltungsphase effizienter wird, von der Wahl der Schriftgröße und des Zeilenzwischenraums über das Setzen der Schrift bis sogar zum Erstellen von Musterseiten und Stilvorlagen am Computer. Der Raster wird oft für steife, langweilige Resultate verantwortlich

gemacht. Vielfach liegt aber das Problem beim Gestalter, der den Raster entwickelt und einsetzt. Ein Raster kann verschieden angewendet werden, sehr streng oder spielerisch frei. Für Information, die stark strukturiert ist, kann ein hierarchischer Raster angebracht sein als ein modularer. In einem hierarchischen Raster sind die wichtigsten strukturellen Entscheidungen bereits getroffen, was die Anordnung der verschiedenen Stufen verbaler und visueller Information erleichtert.

Gruppe 5

Bei vielen Gestaltungsaufgaben ist ein detaillierter Raster unnötig. Zu viele Möglichkeiten können den Gestaltungsprozess sogar nachteilig beeinflussen. Eine Serie von vertikalen und horizontalen Alinierungen können das typografische Material ordnen und den gewünschten Fortlauf von Seite zu Seite herstellen.



<p>43</p> <p>...we're paid. Plus 20 percent, which is built in. We don't charge 17.65 percent, we charge 20 percent. We charge it on everything we can, because it's very difficult to make a profit on your time. There are very, very low margins in the design business.</p> <p>Shapiro: What is your system for computing billing rates?</p> <p>Bradford: There are between 1,300 and 1,600 working hours in a year. In other words, from 265 days, subtract weekends, holidays and vacations and all the bits and pieces. If you figure 7.8 or 8 hours a day, you end up with a number somewhere in that range. Then you take your salary. Say you're going to pay yourself \$60,000 a year. You divide the \$60,000 by the 1,300 hours to whatever your hours are and you have your basic hourly rate. You then multiply that by three. That is a rough number. Perhaps it's 2.3. And it could be 2.8. You must recover your overhead. Now, you have to somehow make a profit on that - we try to make 22 percent on our time. It's almost impossible to do it, because you don't work every hour of the year. So some years we've had as low as 5 percent, no percent or minus. The best we have done is 18 percent. What it comes down to is that you're got to try and make money every other possible way you can. Charge for art supplies, phone calls, fax, Xerox, and keep records of it. It really makes a difference. If you can get the typesetting and not the printing, then get the typesetting. If you can get the copy work and not the printing, then get the copy work. If you can get the printing, you can make a lot of money.</p> <p>Shapiro: What happens if you run over budget?</p> <p>Bradford: What you see from your job control that you're going to go over budget, you call the client and say, "I see from my job control we are running out of budget on this phase of the job. I am going to send you a change order that will confirm we're going to need another \$500 to do this extra work for you."</p> <p>Shapiro: What if they say, "It's not extra work? You guys were just slow?"</p> <p>Bradford: We can argue that. No one has ever given me a hard time on it. You have to be reasonable. You can't just arbitrarily call us.</p> <p>Shapiro: Someone who is just starting in business might feel he or she can't really earn that kind of money.</p> <p>Bradford: That's not true. When you write your proposal, you spell out all the details. You say, "We will do a concept design; we will do a presentation with minor revisions. If, after the job, you want more changes, there will be an extra charge, which will be negotiated at that time." We actually have a way of checking that against time, and it works very well. When you've done your budget, you've sent the change orders and kept the client up to date. The final bill looks like the original estimate, and the client is able to compare your estimate to your final bill. We also include copies of all the change orders, if there have been any. We do like to negotiate. I think we've never ever had a problem, and these jobs are always profitable. We charge for everything.</p> <p>Shapiro: Peter Bradford, you've been a principal of both big and small design firms. You've chosen the latter. What are the advantages to you of having a small firm?</p> <p>Bradford: I think most of the advantages are avoiding what we have been talking about for the last half hour. I hate paperwork. I'm not good at math. It reminds me to ask people to pay me a lot of money for things I usually enjoy doing. When people ask me how much I'll charge for a job, I always say to them, "Well, I like your problem. How much money do you have?" Because I want it all. I mean, what the client feels my value is, is what I want to find out. So one client could ask me to do an identification program and give me \$5,000 but it because that's all he has. Another one can say, "Well, we've done this before with another firm. We know what it was things cost in terms of money and we figure that we're going to be paying about \$50,000 with expenses for that." And I want to</p>	<p>43</p> <p>know that, I'm going to enjoy doing both projects. I won't reject the first one because I like that kind of assignment. I like working with individuals and with start-up companies because they're risk takers. And I want to make myself available to both small and large clients.</p> <p>How to balance what I need to survive to really the answer to why I got small. When I was large, when I had a big company of 40 people, I didn't know most of the people that worked for me. Going through the Boston office was always a surprise to me because I saw strange faces, and they didn't know who I was when I walked in. I felt I was getting far removed from the process of doing what I did best. I knew I was putting myself into a position where I was performing to the best of my capabilities. Paperwork, administration and management are not my strong suits. So I went small because I wanted to be independent. I wanted to have direct contact with the client - a face-to-face relationship with the people I work for. And that moved me to get to five people instead of 40, which is what I am now. I feel very awkward on the panel because I can recognize - as I'm sure most of you can - the signs that I'm being nominated as a business owner. But I have a lot of trouble with it because I just don't like that.</p> <p>The way I price jobs initially is to make a rough idea at what I think they can pay and believe that with what I think I'm worth - if you've ever addressed yourself to that problem, it isn't an easy one - and square it to what I think other designers are getting for the same kind of work - because that's fair. And I end up with an amount put into a proposal, which is very much like the other proposals that have been described here but it's kind of an amalgam of instinct and experience and knowledge of what my peers are doing. It's not really based on any consistency. My rates really vary a bit.</p> <p>Shapiro: Where you envision when you told me you like to bill \$300 an hour for your time?</p> <p>Bradford: I was serious.</p> <p>Shapiro: How often can you do it?</p> <p>Bradford: All the time.</p> <p>Shapiro: Do you work really fast?</p> <p>Bradford: I work very slowly. I loosely define what an hour is. There are very few jobs that have taken me more than an hour to produce the concept. In most cases I produce the idea in 15 or 20 minutes. I work very intensely in that sense. When I'm not doing that, I am in a sense dropping back to a production rate, where I'm administering, managing, looking over people's shoulders and making sure the next project. And I don't think of these activities as the same thing. The actual design stage, for me, of any project, is very brief and happens very quickly. As far as I know from other designers, it's very similar for them. What you do in terms of strategizing how to persuade a client to take my idea falls into the same category. You have to be subtle or audaciously sharp in figuring out how the client will receive your ideas. Most of the projects we work on are not corporate design projects. They're usually heavy communication strategy projects. Like how to make an encyclopedia work better. So they're also a little different in their nature.</p> <p>Shapiro: What's the best you think your time is worth? You said a few minutes ago you would take a small identity program for a lot less money if it were going to be something valuable for the client.</p> <p>Bradford: Are you asking what is the lowest rate I would charge?</p> <p>Shapiro: I guess I'm asking, would you take a \$2,000 job and be willing not to make money on it?</p> <p>Bradford: Absolutely. Some of the best projects I've ever done didn't pay much at all. So what do I do? I get a nice project. Some you want a set of pages to hang off a building. He has 12 taglines, he doesn't know what to do with them, they're banal and empty. He would like to make them look like they have a purpose. So he comes to me, and with a tag idea he</p>
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Vier vertikale Alinierungen gliedern den Text. Die optische Variation entsteht durch den Textinhalt.

188 x 280 mm

