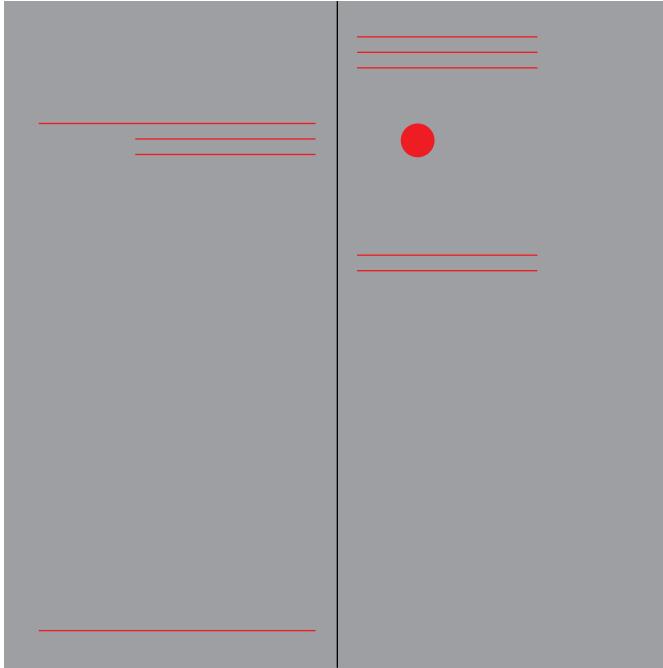


TYPE TWO

## TYPOGRAPHIC SYSTEMS

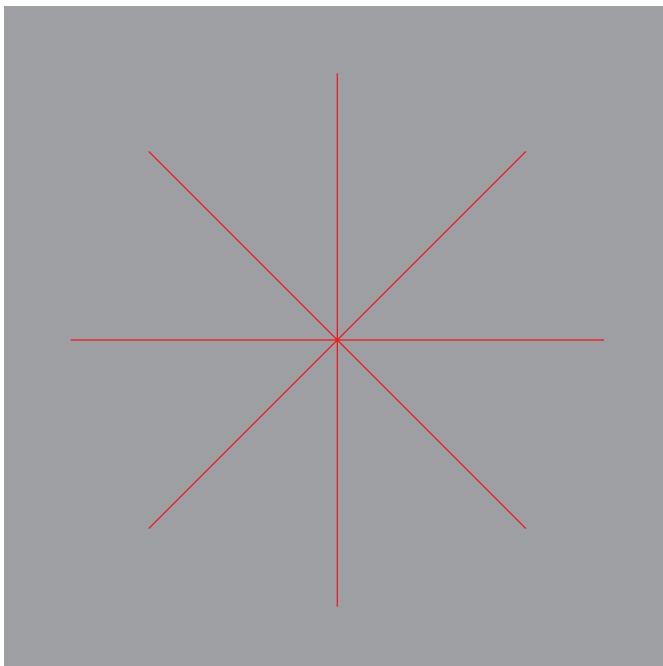
## TYPE TWO

### AXIAL SYSTEM



All elements are organized either to the left or the right of a single axis.

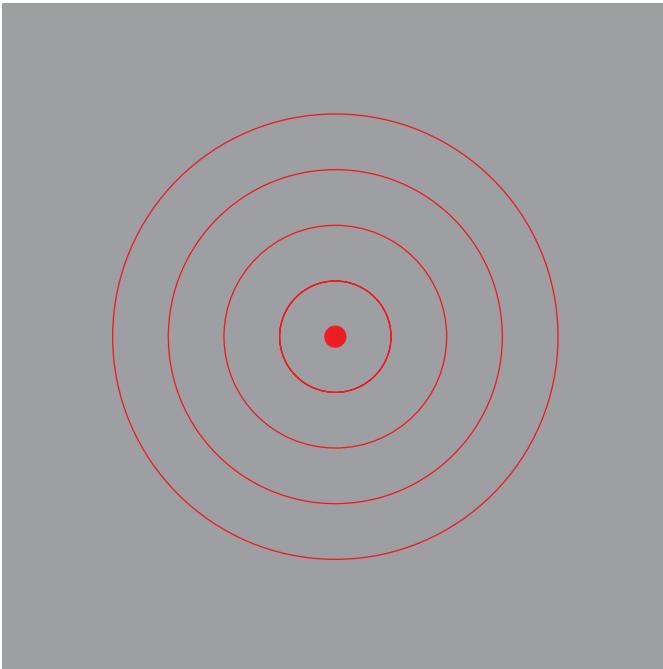
### RADIAL SYSTEM



All elements extend from a point of focus

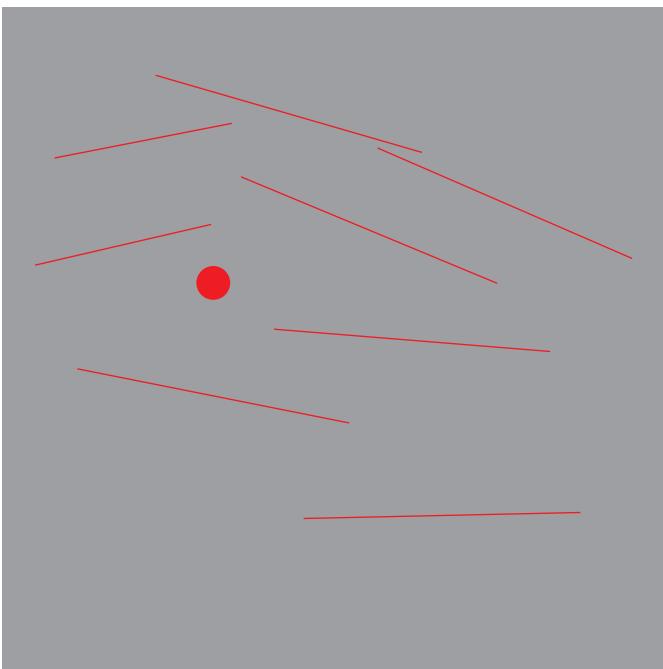
## TYPE TWO

### DILATATIONAL SYSTEM



All elements expand from a central point in a circular fashion.

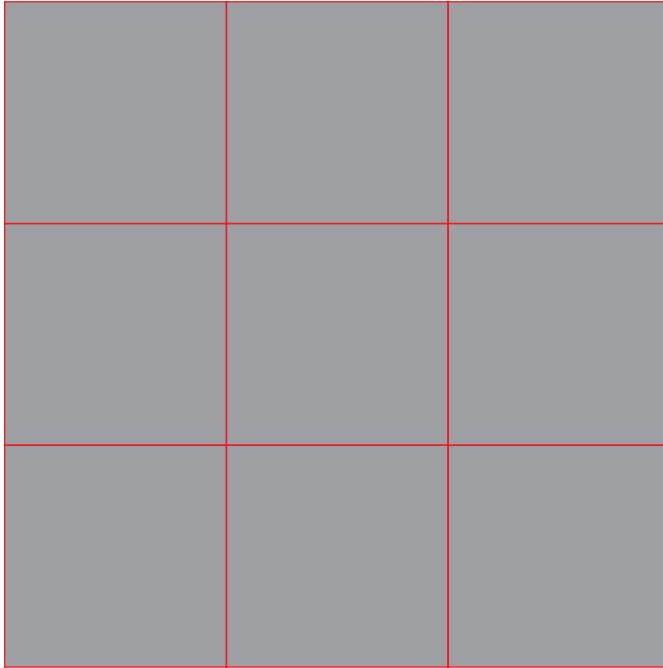
### RANDOM SYSTEM



Elements appear to have no specific pattern or relationship.

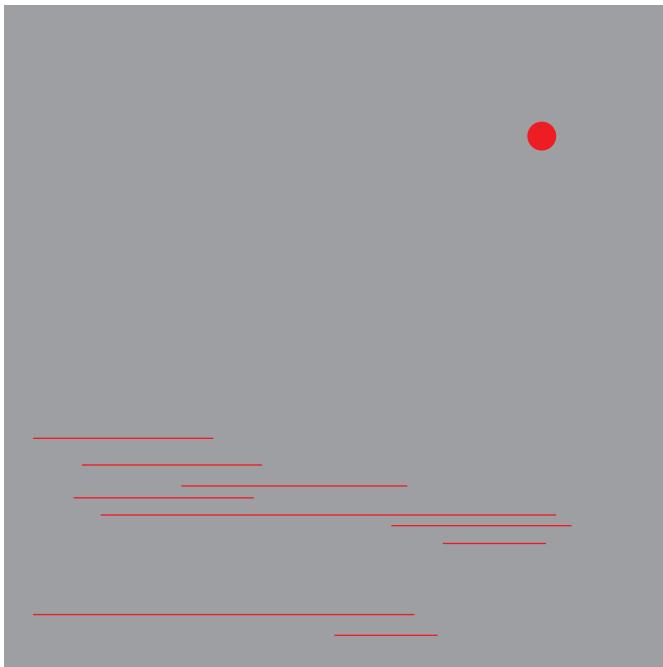
## TYPE TWO

### GRID SYSTEM



A system of vertical and horizontal divisions

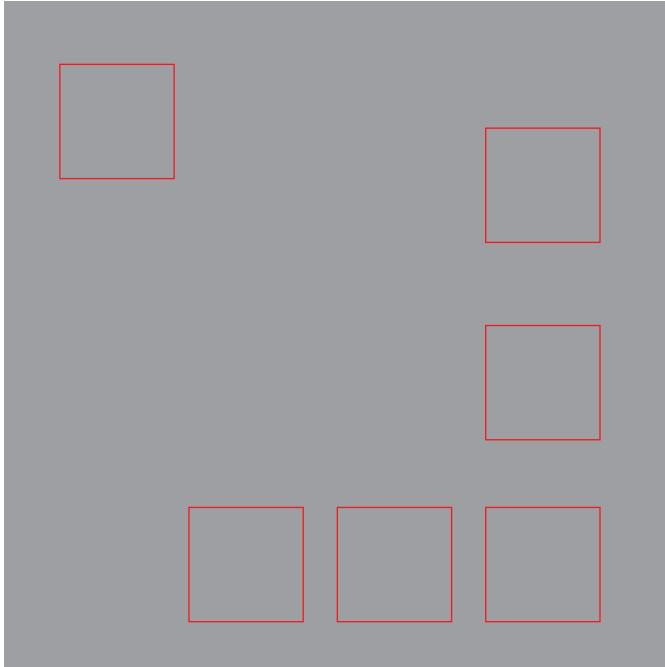
### TRANSITIONAL SYSTEM



An informal system of layered banding.

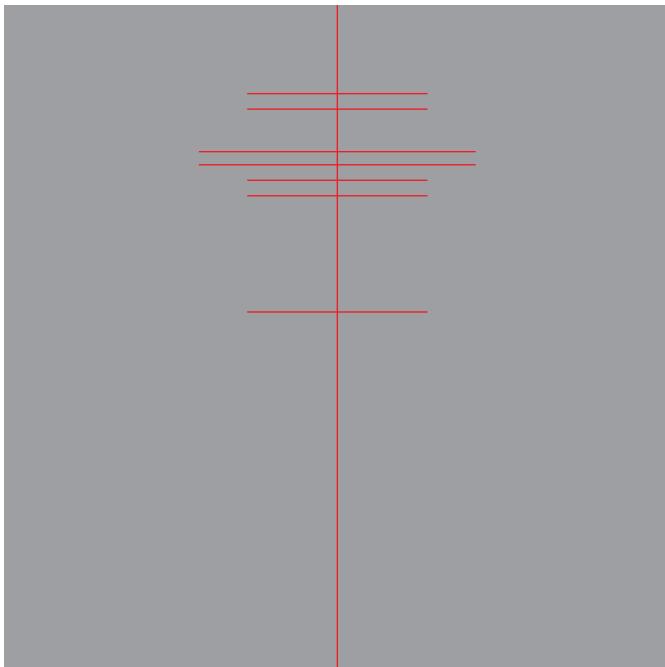
## TYPE TWO

### MODULAR SYSTEM



A series of non-objective elements that are constructed as standardized units.

### BILATERAL SYSTEM



All text is arranged symmetrically on a single axis.

## TYPE TWO

Explore these systems in a process-oriented exploration. We will work with these in two ways. First, a series of compositions constrained to one size and one weight of type. The second is a series of compositions with the option to use object elements and changes in tone.

## TYPE TWO

The same eight-line message is used in all of the compositions in order to focus attention on the variations in the visual organization systems.

**TYPE TWO**

**Langara College School of the Arts  
Graphic and Interactive Communication Department  
Communication Arts Program**

**Free Public Lecture**

**February 8, 2012**

**February 15, 2012**

**February 22, 2012**

**7:00 pm Library Hall**

## TYPE TWO

All lines must be used in each composition. However, lines may be broken at will to change a single line into multiple lines, creating changes in grouping and the way in which the line is read.

## TYPE TWO

Leading is variable, which in turn creates changes in position and textures.

Variable word spacing and letter spacing creates distinct changes in texture and tone.

## TYPE TWO

### LINE BREAKS

Lines may be broken at will  
to make multiple lines.

Communication Arts  
Program

Communication  
Arts Program

Communication  
Arts  
Program

### LEADING

Leading can be tight/  
negative or wide and airy.

Communication  
Arts  
Program

Communication  
Arts  
Program

Communication  
Arts  
Program

WORD AND LETTER SPACE  
Varying word spacing  
and letter spacing creates  
different textures.

COMMUNICATION  
ARTS PROGRAM

COMMUNICATION  
ARTS PROGRAM

COMMUNICATION  
ARTS PROGRAM

## OBJECT ELEMENTS (NON TYPOGRAPHIC INFORMATION)

Just as typography is functional in the communication of a message, object elements enhance the functions of emphasis, organization, and balance. Object elements become functional guides when used with typography and communicate the message differently by highlighting elements of a hierarchical order and directing the viewer's eye.

In addition these elements can strengthen a message by communicating a sense of organization and direction.

## TYPE TWO

# OBJECT ELEMENTS (NON TYPOGRAPHIC INFORMATION)

## RULE SERIES

Contemporary Canadian Photographers  
The Vancouver Art Gallery  
June 12–15, 2012

Contemporary Canadian Photographers  
The Vancouver Art Gallery  
June 12–15, 2012

Contemporary Canadian Photographers  
The Vancouver Art Gallery  
June 12–15, 2012

Original Composition

Rules as Organizational Elements

Rules as Rhythmical Elements

Contemporary Canadian Photographers  
The Vancouver Art Gallery  
June 12–15, 2012

Contemporary Canadian Photographers  
The Vancouver Art Gallery  
June 12–15, 2012

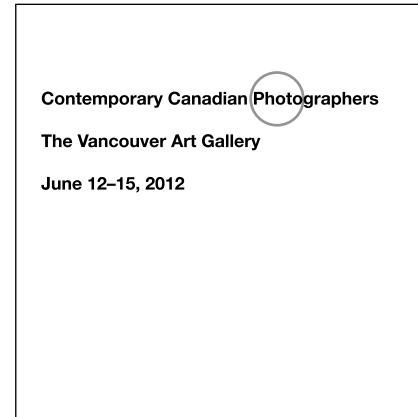
Rules Emphasizing the Diagonal

Rules Emphasizing the Hierarchy

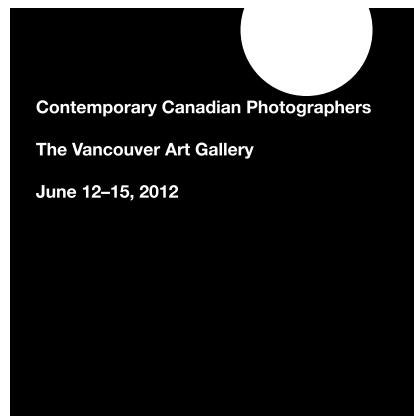
## TYPE TWO

# OBJECT ELEMENTS (NON TYPOGRAPHIC INFORMATION)

## CIRCLE SERIES



Circle the creates Emphasis and  
Hierarchy



## TYPE TWO

# OBJECT ELEMENTS (NON TYPOGRAPHIC INFORMATION)

## TONE SERIES

Contemporary Canadian Photographers

The Vancouver Art Gallery

June 12–15, 2012

Contemporary Canadian Photographers

The Vancouver Art Gallery

June 12–15, 2012

Contemporary Canadian Photographers

The Vancouver Art Gallery

**June 12–15, 2012**

Tone Changes that Create  
Emphasis and Hierarchy

Contemporary Canadian Photographers

The Vancouver Art Gallery

June 12–15, 2012

Contemporary Canadian Photographers

The Vancouver Art Gallery

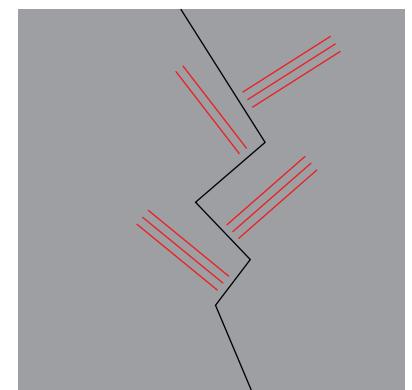
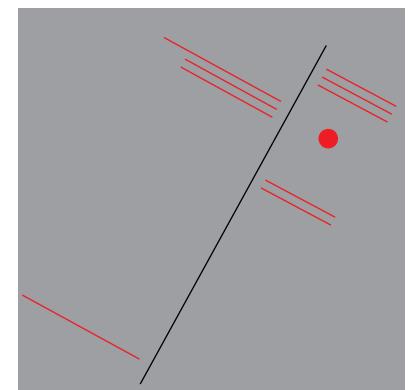
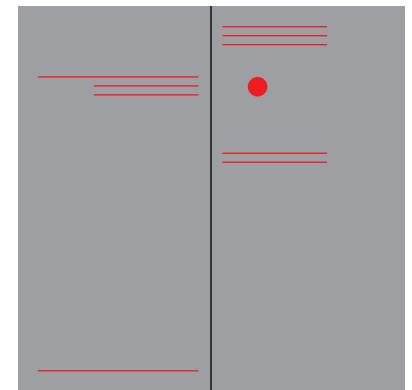
June 12–15, 2012

## TYPE TWO

### AXIAL SYSTEM

The axial system is one of the simplest systems. All elements are organized either to the left or right of a single axis. This is a branching arrangement from an implied main line. The axis can exist anywhere in the format to create a symmetric or asymmetric composition. Examples of axial arrangements in nature include the trunks of trees, flower stems, and many other plants.

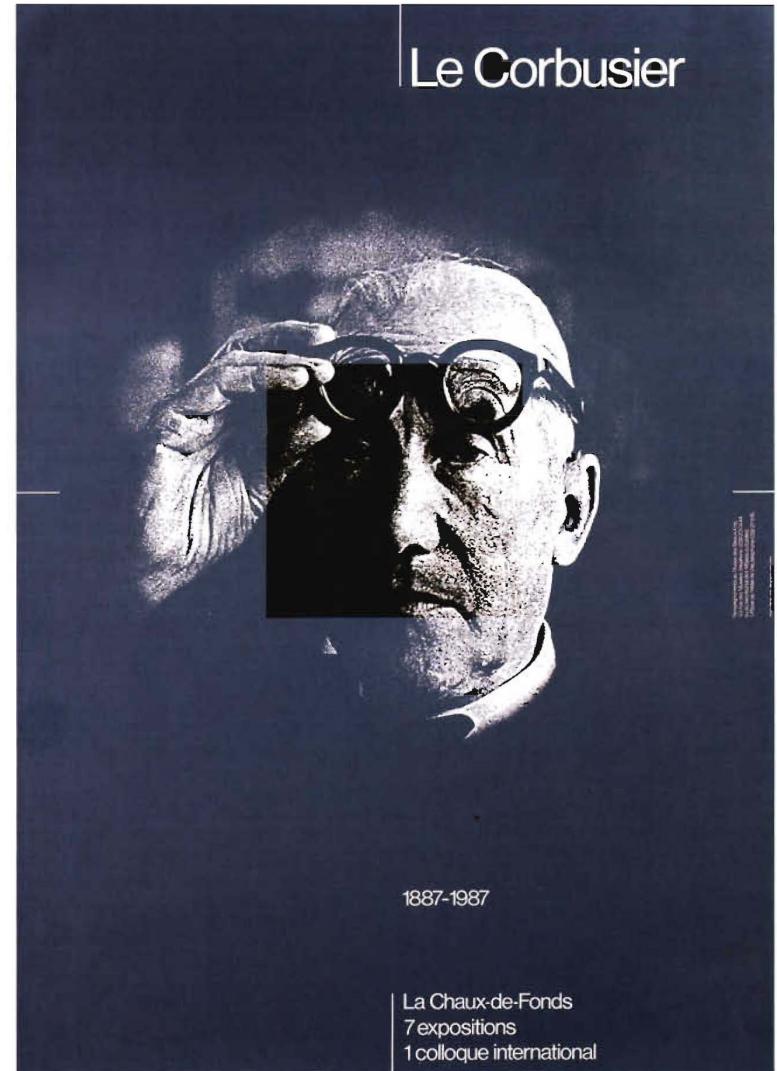
Experience working with the axial system reveals that asymmetric arrangements are often more interesting than symmetrical ones. When the axis is placed off center to the left or right the space is divided in a more interesting way, with a shift in the proportion of larger and smaller volumes of space. The use of asymmetry results in a relatively simple visual arrangement with heightened visual interest.



## TYPE TWO

### AXIAL SYSTEM

While many axial system compositions benefit from asymmetric placement, this poster employs the symmetry of the centered axis to evoke and celebrate the simplicity of Le Corbusier's modern architecture. The single-axis typographic arrangement splits the poster and the glossy center square over the face. The photographic image provides asymmetric accent in the hand that lifts the architect's signature geometric glasses. Two fine white horizontal line that bisects the glossy square and focuses the viewer's eye on the image.



TYPE TWO

AXIAL SYSTEM

Emil Ruder  
1960



TYPE TWO

AXIAL SYSTEM

Emil Ruder  
1960

BERLIN

die  
grösste  
Stadt  
Deutsch  
lands

Ausstellung Gewerbemuseum Basel  
3.-26. Mai 1963  
Täglich geöffnet 10-12 und 14-17 Uhr  
Mittwoch auch 20-22 Uhr  
Eintritt frei

TYPE TWO

AXIAL SYSTEM

Emil Ruder  
1960



die gute Form

Gewerbemuseum Winterthur am Kirchplatz

17. Mai bis 29. Juni 1958

Werktag 14-18 Uhr, Mittwoch u. Freitag auch 19-21 Uhr

Sonntag 10-12 und 14-17 Uhr

TYPE TWO

## AXIAL SYSTEM

Odermatt & Tissi  
1980

Städtische Galerie zum  
**Strauhof**  
Augustinergasse 9 8001 Zürich  
Bilderverleih

**Kunst  
auf Zeit**

Wir vermieten die ausgestellten  
und bei uns eingelagerten Werke  
Mietpreis für 3 Monate  
5 Prozent des Verkaufspreises

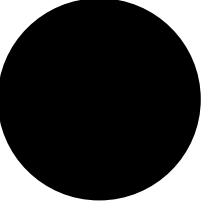
**Zürcher Künstler  
stellen aus  
und ver mieten**

28. März bis 19. April 1982  
Dienstag bis Freitag 10 bis 18 Uhr  
Donnerstag 10 bis 21 Uhr  
Samstag 10 bis 18 Uhr  
Sonntag und Montag geschlossen

**langara college  
school  
of  
the  
arts  
graphic  
and  
interactive  
communication  
department  
communication**

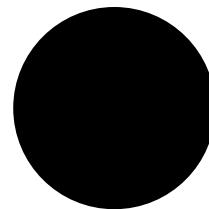
**arts  
program  
7:00 pm  
library hall  
free  
public  
lecture  
february  
8, 2012  
february  
15, 2012  
february  
22, 2012**

**AXIAL SYSTEM  
Narrow column  
widths**



**langara college**  
**school**  
**of**  
**the**  
**arts**  
**graphic**  
**and**  
**interactive**  
**communication**  
**department**  
**communication**  
**arts**  
**program**  
**7:00 pm**  
**library hall**  
**free**  
**public**  
**lecture**  
**february**  
**8, 2012**  
**february**  
**15, 2012**  
**february**  
**22, 2012**

**AXIAL SYSTEM**  
Narrow column  
widths

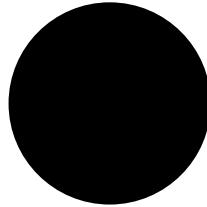


**langara college  
school  
of  
the  
arts  
graphic  
and  
interactive  
communication  
department  
communication  
arts  
program  
7:00 pm  
library hall  
free  
public  
lecture  
february  
8, 2012  
february  
15, 2012  
february  
22, 2012**

**AXIAL SYSTEM**  
Narrow column  
widths

**AXIAL SYSTEM**  
Narrow column  
widths

**langara college**  
**school**  
**of**  
**the**  
**arts**  
**graphic**  
**and**  
**interactive**  
**communication**  
**department**  
**communication**  
**arts**  
**program**  
**7:00 pm**  
**library hall**  
**free**  
**public**  
**lecture**  
**february**  
**8, 2012**  
**february**  
**15, 2012**  
**february**  
**22, 2012**



**AXIAL SYSTEM**  
Wide  
Column widths



**7:00 pm**  
**Library Hall**  
**Langara College School of the Arts Free Public Lecture**  
**Graphic and Interactive Communication Department**  
**Communication Arts Program**  
**February 8, 2012, February 15, 2012, February 22, 2012**

# **Langara College School of the Arts**

## **Graphic and Interactive Communication Department**

### **Communication Arts Program**

**Free public lecture**

**February 8, 2012**

**February 15, 2012**

**February 22, 2012**

**7:00 pm Library Hall**

**AXIAL SYSTEM**  
Wide  
Column widths

**Langara College  
School  
of  
the  
Arts**

**Graphic  
And  
Interactive  
Communication  
Department**

**Communication  
Arts  
Program**

**February  
8, 2012**

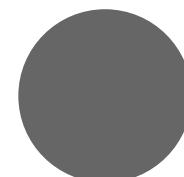
**February  
15, 2012**

**February  
22, 2012**

**Free  
Public  
Lecture**

**7:00 pm  
Library Hall**

**TRANSPARENCY**



**Langara  
College  
School  
of  
the  
Arts**

**Graphic  
And  
Interactive  
Communication  
Department**

**Communication  
Arts  
Program**

**February  
8, 2012**

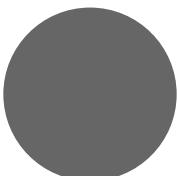
**February  
15, 2012**

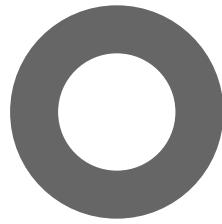
**February  
22, 2012**

**Free  
Public  
Lecture**

**7:00 pm  
Library Hall**

**TRANSPARENCY**





Implied  
shaped  
axis

*Langara College*  
**School of the Arts**  
*Graphic and Interactive*  
*Communication Department*

**Communication Arts Program**  
Free Public Lecture

7:00 pm Library Hall

February 8, 2012  
February 15, 2012  
February 22, 2012

# **Communication Arts Program**

Free Public Lecture

7:00 pm Library Hall

February 8, 2012  
February 15, 2012  
February 22, 2012

**Langara College**  
*School of the Arts*  
*Graphic and Interactive*  
*Communication Department*

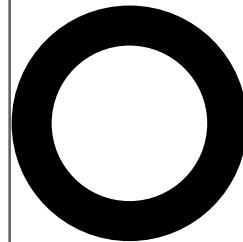
Explicit  
shaped  
axis

Diagonal  
axis

7:00 pm  
Library Hall  
Langara College School of the Arts Free Public Lecture  
Graphic and Interactive Communication Department  
Communication Arts Program  
February 8, 2012, February 15, 2012, February 22, 2012

Diagonal  
axis

langara college  
school  
of  
the  
arts  
graphic  
and  
interactive  
communication  
department  
communication  
arts  
program  
7:00 pm  
library hall  
free  
public  
lecture  
february  
8, 2012  
february  
15, 2012  
february  
22, 2012



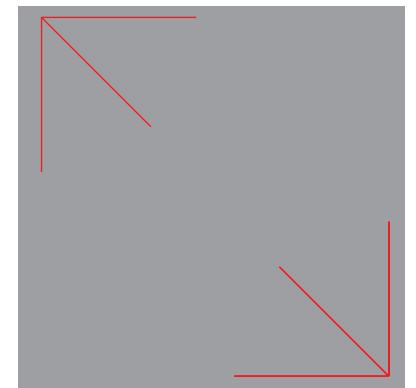
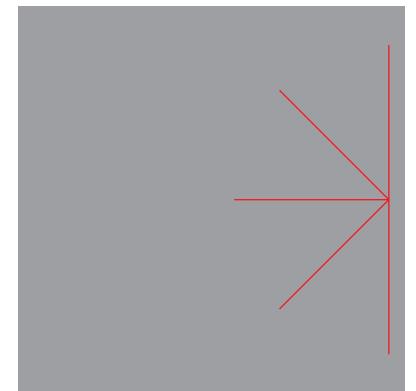
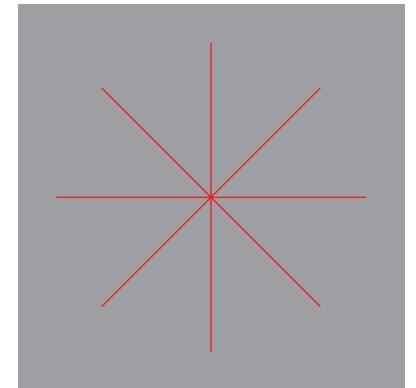
## TYPE TWO

### RADIAL SYSTEM

In the radial system all elements are organized to extend from a central point of focus like rays. Examples include the petals of flowers, fireworks, domes In architecture, rays of the sun, spokes of a wheel, starfish, etc. The compositions are dynamic, as the eye is drawn to the focal point of the radial composition. This point can be implied or depicted.

Depending on the orientation of the lines, readability of the message may be diminished as the type leaves the traditional horizontal baseline. Within this system lines of text can be arranged to read in a number of different ways: top to bottom, bottom to top, right side up, or upside down. In order to create a functional message, the lines of text should be arranged in the most comfortable manner possible.

When working with text, the resulting compositions often contain portions of a single circle or many circles. The resulting asymmetry is less satisfying and more visually interesting.



## TYPE TWO

### RADIAL SYSTEM

#### INSECT

Paul Humphrey  
and Luke Davies  
1998

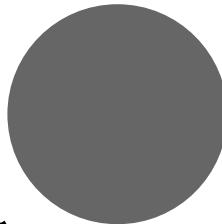


In the Old Truman Brewery poster the radial system is used to communicate that transformation of an industrial warehouse to “a centre for young design talent so sharp it could cut diamonds.” The text is arranged around a centre focus point and a strong horizontal line, and sharp angles of text slice the collaged images in dynamic pinwheel fashion.

The radial system becomes the foil for communicating the dynamic intent that is focused on the building. Lines of text move toward the centre point and then radiate out as a fitting tribute to the design talent housed within and the effect they will have on the community.

RADIAL  
SYSTEM

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**School of the Arts**  
**Communication Department**  
**Communication Arts Program**



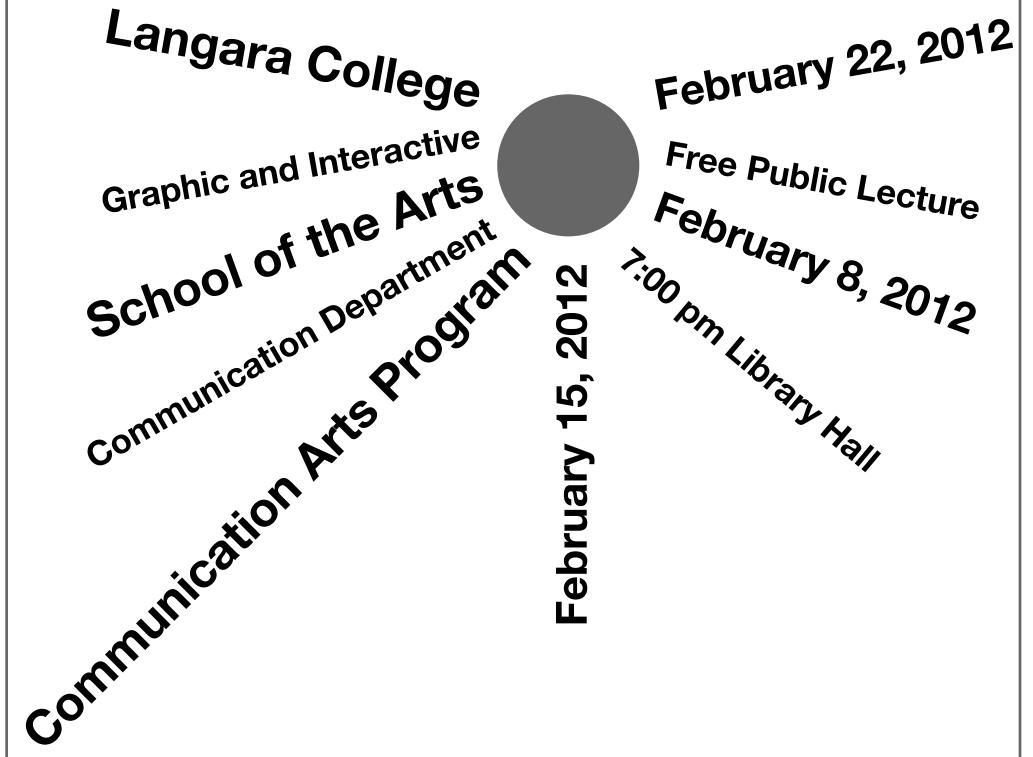
**February 15, 2012**

**February 22, 2012**  
**Free Public Lecture**  
**February 8, 2012**  
**7:00 pm Library Hall**

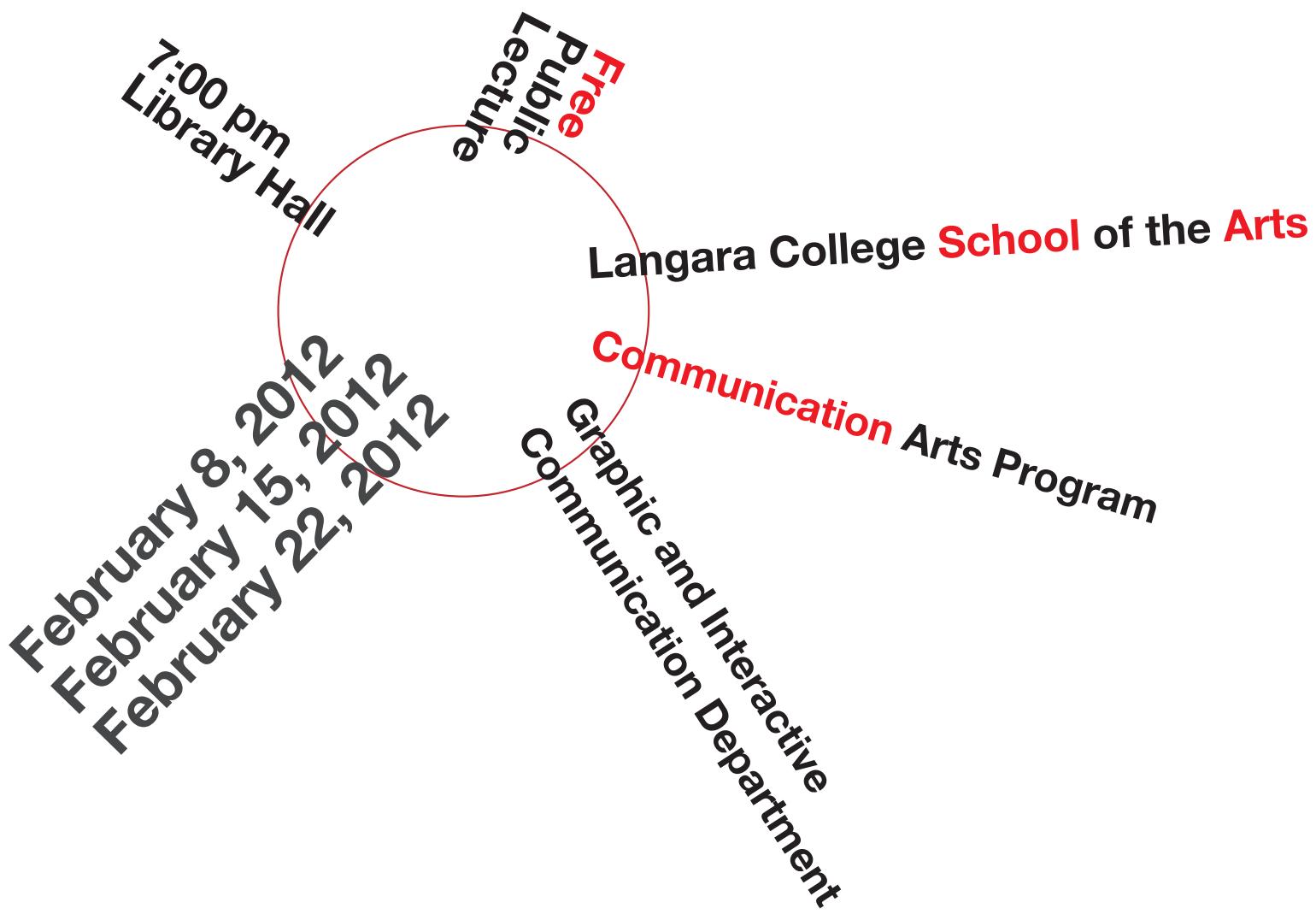
## TYPE TWO

### RADIAL SYSTEM

The radial system immediately presents a compositional challenge because each line most readily exists as an individual unit with a relationship only with the focal point.



RADIAL SYSTEM  
emphasis  
strategies



RADIAL SYSTEM  
emphasis  
strategies

Langara College School of the Arts

*Communication Arts Program*

Graphic and Interactive  
Communication Department

Free  
Public  
Lecture

7:00 pm  
Library Hall

February 8, 2012  
February 15, 2012  
February 22, 2012

RADIAL SYSTEM  
emphasis  
strategies

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Communication Department

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Public  
Lecture

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Library Hall

February 8, 2012  
February 15, 2012  
February 22, 2012

RADIAL SYSTEM  
grouping  
strategies

## Communication Arts Program

Langara College  
School of the Arts

Library Hall  
Free  
Public  
Lecture

Graphic and Interactive  
Communication Department

February 8, 2012  
February 15, 2012  
February 22, 2012

7:00 pm

RADIAL SYSTEM  
GROUPING  
STRATEGIES

Communication  
Arts Program

Langara College  
School of the Arts

Library Hall

Free  
Public  
Lecture

Graphic and Interactive  
Department

February 8, 2012  
February 15, 2012  
February 22, 2012

7:00 pm

Graphic and Interactive  
Communication Department

Free Public Lecture

**ARTS PROGRAM  
COMMUNICATION**

**LANGARA COLLEGE**  
**SCHOOL OF THE ARTS**

7:00 pm Library Hall

**February 15, 2012**

**February 22, 2012**

**February 8, 2012**

RADIAL SYSTEM  
rules and  
hierarchy

Graphic and Interactive  
Communication Department  
Free Public Lecture  
**ARTS PROGRAM**  
**COMMUNICATION**  
**LANGARA COLLEGE**  
**SCHOOL OF THE ARTS**

7:00 pm Library Hall

**February 15, 2012**  
**February 22, 2012**  
**February 8, 2012**

RADIAL SYSTEM  
rules and  
hierarchy

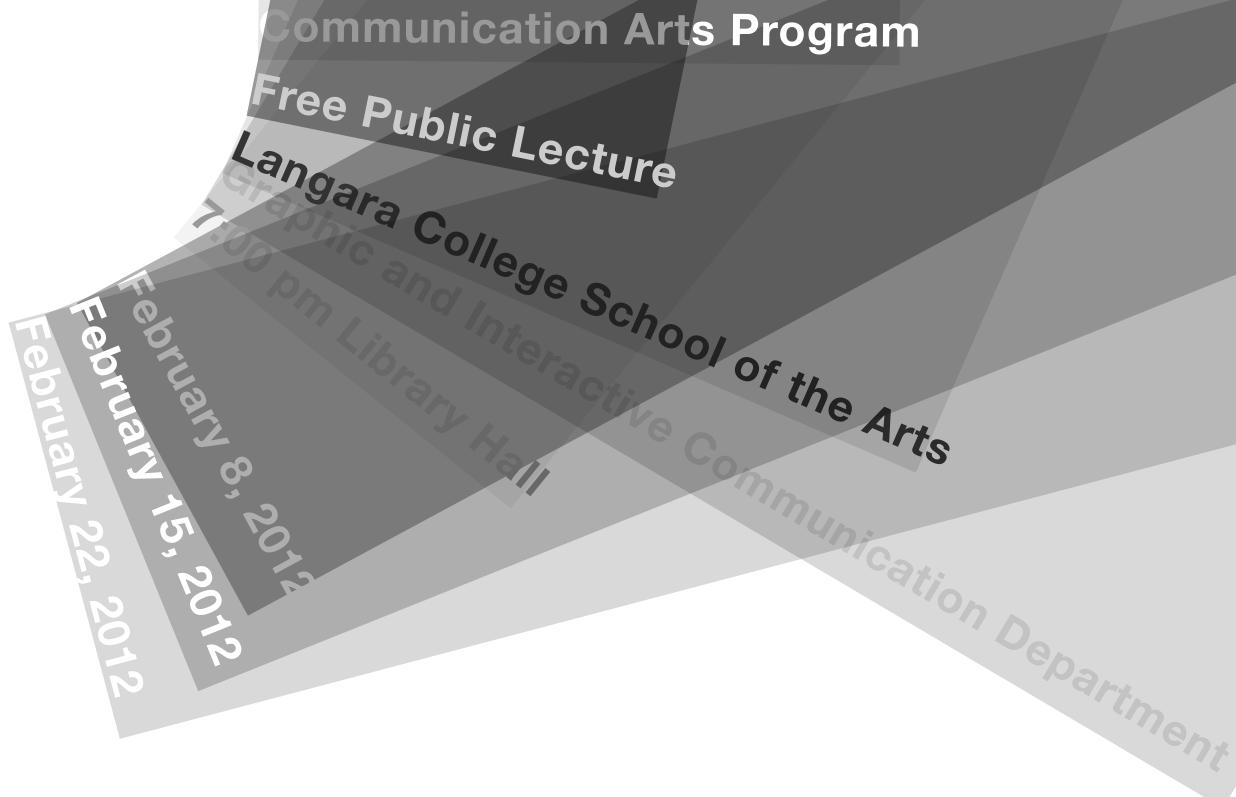
Graphic and Interactive  
Communication Department  
Free Public Lecture  
**ARTS PROGRAM**  
**COMMUNICATION**  
**LANGARA COLLEGE**  
**SCHOOL OF THE ARTS**

7:00 pm Library Hall

**February 15, 2012**  
**February 22, 2012**  
**February 8, 2012**

RADIAL SYSTEM  
rules and  
hierarchy

RADIAL SYSTEM  
transparent  
planes

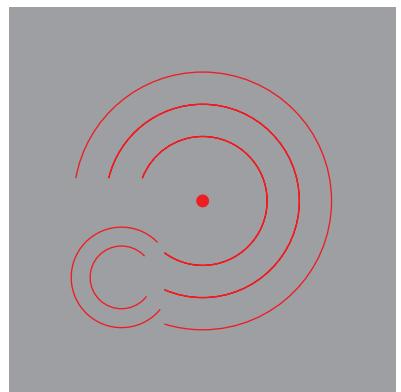
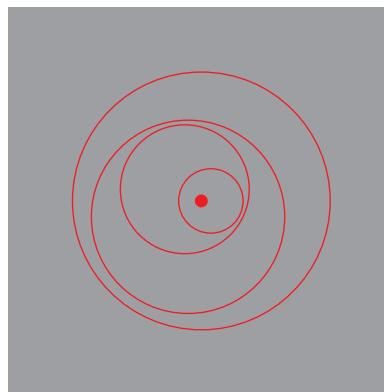
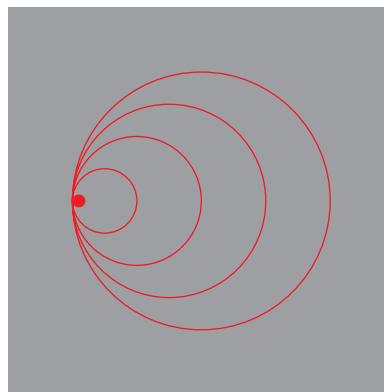
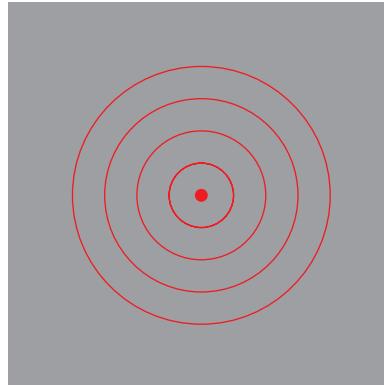


## TYPE TWO

### DILATATIONAL SYSTEM

In a dilatational system circles dilate or expand from a central point. An example of this system is the waves created when a pebble is dropped into still water. Similar to the radial system, the compositions are dynamic as the eye moves along the arc of the circle or is drawn to the focal point at the centre of the circle.

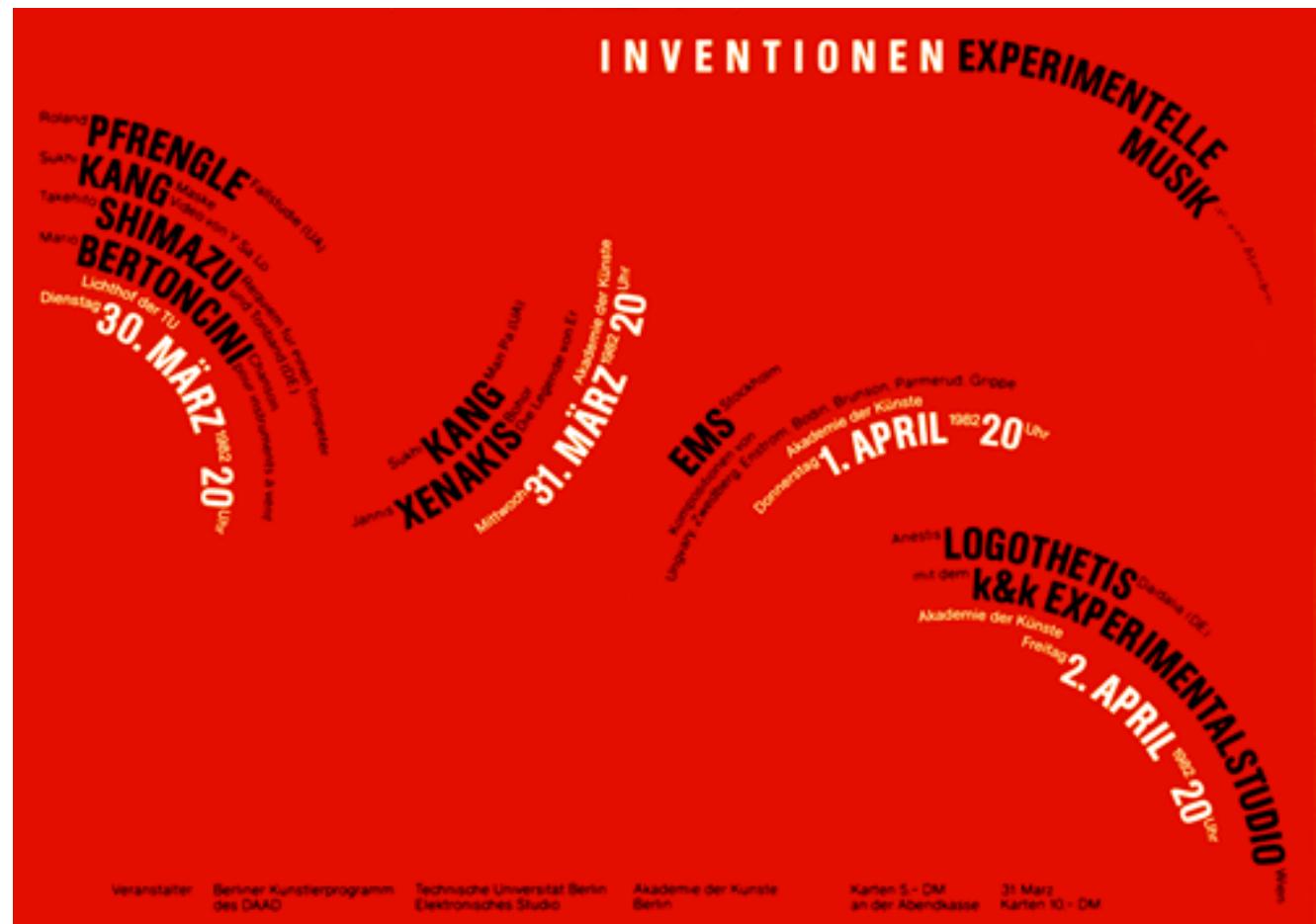
The simplest forms of the dilatational system are circles that expand in regular or rhythmical increments from the center. Variations of this system can include dilations that are tangent, dilations that are non-concentric, and multiple dilations.



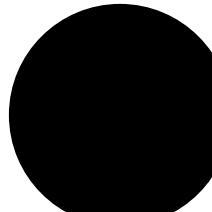
TYPE TWO

## DILATATIONAL SYSTEM

Stein und Ott  
[www.ott-stein.de](http://www.ott-stein.de)



DILATATIONAL  
SYSTEM  
structure



Langara College School of the Arts  
Graphic and Interactive Communication Department  
Free Public Lecture  
7:00 pm Library Hall  
Communication Arts Program  
February 8, 2012 February 15, 2012 February 22, 2012

DILATATIONAL  
SYSTEM  
structure

Langara College School of the Arts  
Graphic and Interactive Communication Department  
Free Public Lecture  
7:00 pm Library Hall  
Communication Arts Program  
February 8, 2012 February 15, 2012 February 22, 2012

DILATATIONAL  
SYSTEM  
structure

**LANGARA COLLEGE SCHOOL OF THE ARTS**  
Graphic and Interactive Communication Department  
**COMMUNICATION ARTS PROGRAM**

7:00 pm Library Hall

Free Public Lecture  
February 8, 2012 February 15, 2012 February 22, 2012

DILATATIONAL  
SYSTEM  
structure

**LANGARA COLLEGE SCHOOL OF THE ARTS**  
*Graphic and Interactive Communication Department*  
**COMMUNICATION ARTS PROGRAM**

1:00 pm Library Hall

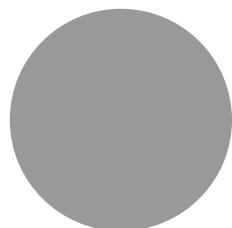
February 8, 2012 Free Public Lecture  
February 15, 2012 Free Public Lecture  
February 22, 2012 Free Public Lecture

DILATATIONAL  
SYSTEM  
object elements

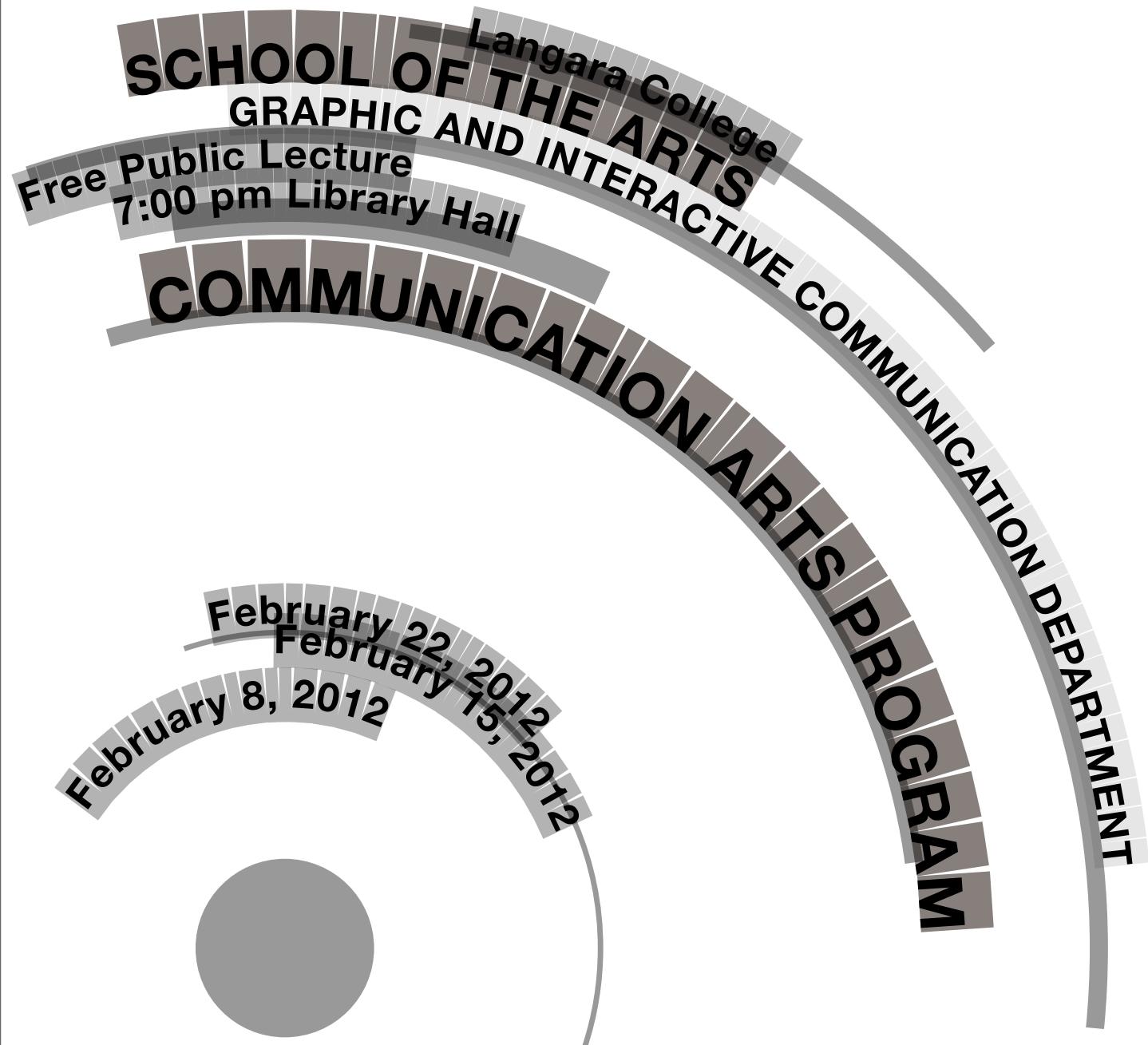
*Langara College*  
**SCHOOL OF THE ARTS**  
GRAPHIC AND INTERACTIVE COMMUNICATION DEPARTMENT  
COMMUNICATION ARTS PROGRAM

Free Public Lecture  
7:00 pm Library Hall

February 22, 2012  
February 15, 2012

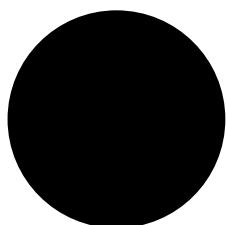


DILATATIONAL  
SYSTEM  
object elements



DILATATIONAL  
SYSTEM  
axis

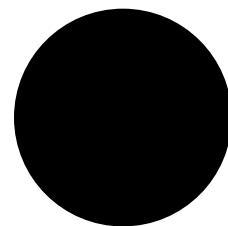
*Langara College School of the Arts*  
**Graphic and Interactive Communication Department**  
**Free Public Lecture**  
**7:00 pm Library Hall**  
**Communication Arts Program**  
**February 8, 2012**  
**February 15, 2012**  
**February 22, 2012**



DILATATIONAL  
SYSTEM  
axis

Free Public Lecture  
7:00 pm Library Hall

Langara College School of the Arts  
Graphic and Interactive Communication Department  
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February 8, 2012  
February 15, 2012  
February 22, 2012



7:00 pm Library Hall  
February 22, 2012  
February 15, 2012  
February 8, 2012

Langara College School of the **Arts**  
**Graphic** and Interactive Communication Department  
Free Public Lecture  
Communication Arts Program

DILATATIONAL  
SYSTEM  
axis

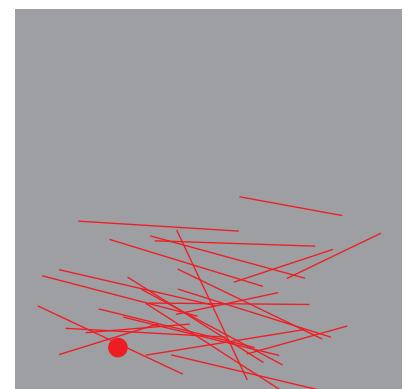
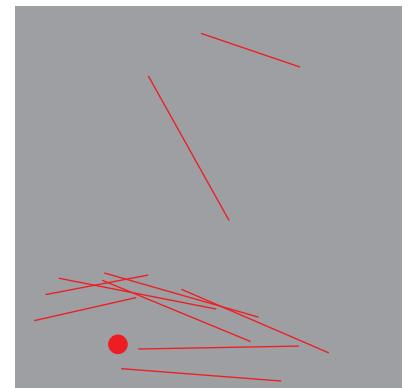
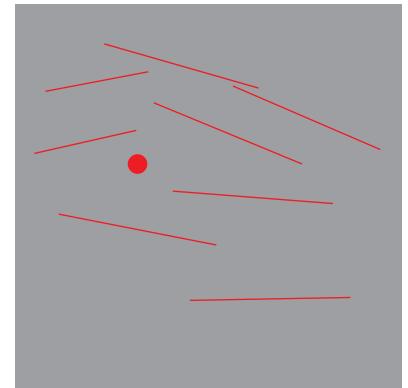
## TYPE TWO

### RANDOM SYSTEM

The random system consists of elements that are arranged without definite aim, pattern, direction, rule, method or purpose, but it is deceptively simple because the viewer imposes organization on compositions even when it is unintentional.

The human eye and brain are keenly programmed to be pattern-seeking, image-seeking, and order-seeking. For centuries humans have found images in the constellations of stars in the sky or in cloud formations.

Work is often begun by scattering elements in the compositional field with free abandon. Inevitably, some of those elements align and the composition feels intentional. Success is more frequent when legibility diminishes with cropping, overlapping, and placing text at odd angles, which are cues of randomness. Surprisingly, random placement often yields a very dynamic and spontaneous result that, although difficult to read, is visually satisfying.



## TYPE TWO

## RANDOM SYSTEM

# Makoto Saito

## 1994



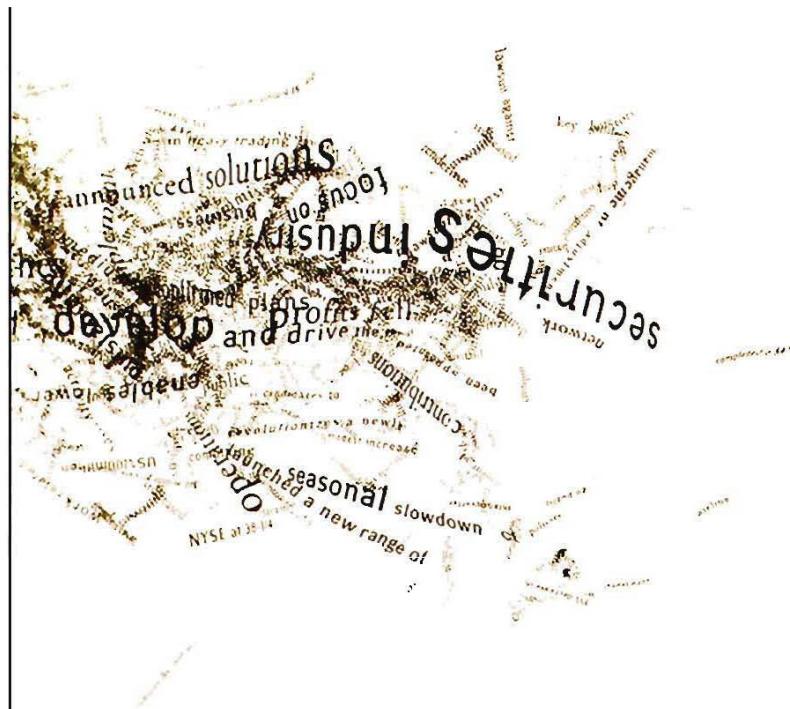
## TYPE TWO

### RANDOM SYSTEM

David Carson  
1997



We need  
to do  
what  
is  
needed.



We  
capture  
just  
the  
news  
you  
need.

February  
15, 2012

Free Public Lecture

Graphic And Interactive Communication Department

RANDOM  
SYSTEM

February  
22, 2012

Communication Arts Program

7:00 pm

February  
8, 2012

Langara College

Library Hall

February  
15, 2012

**Graphic**

Free Public Lecture

Communication Arts Program And Interactive Communication Department  
School of the Arts

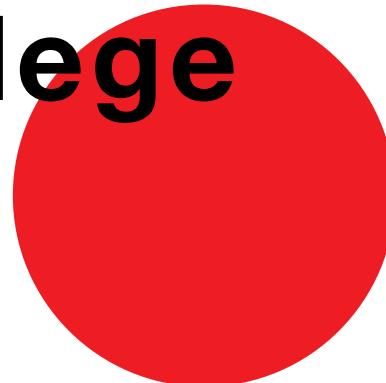
February  
22, 2012

7:00 pm

February  
8, 2012

RANDOM  
SYSTEM  
object  
elements

Langara College



Library Hall

February  
15, 2012

Graphic And Inter  
Free Public Lecture

February  
22, 2012

Communication Arts Pro  
Communication Arts Pro

School of the Arts  
Communication Department

RANDOM  
SYSTEM  
object  
elements

February  
8, 2012

# Langara College

library hall

RANDOM  
SYSTEM  
shaped  
background

School of the Arts

February  
8, 2012

Graphic And Interactive Comm

February  
15, 2012

Library Hall

Communication Arts Program

Langara College

7:00 pm

February  
22, 2012

Free Public Lecture

# RANDOM SYSTEM

## repetition

School of the Arts  
Langara College  
Graphic And Interactive Design  
Communication Arts Program  
Free Public Lecture  
February 22, 2012  
1pm  
3pm  
Library Hall  
Concourse

Library Wall

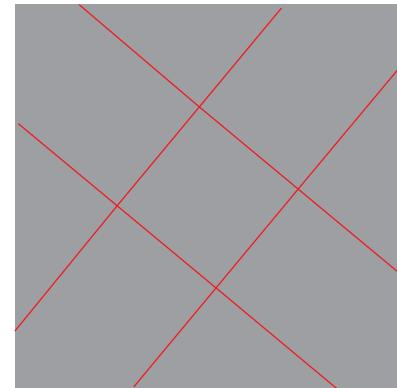
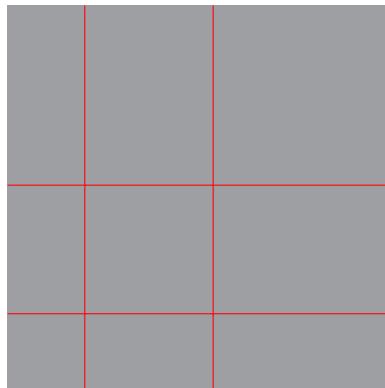
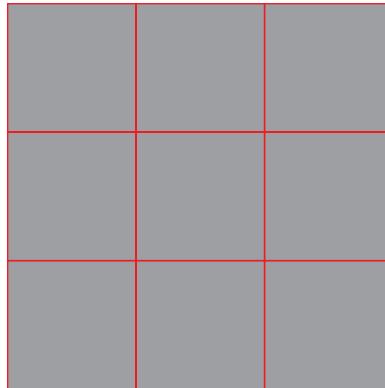
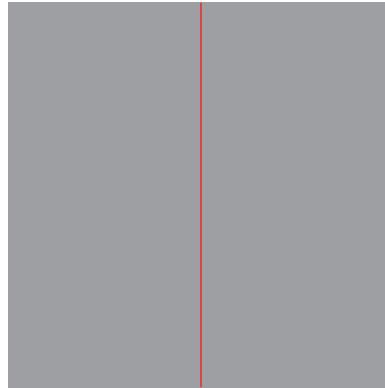
**4:00 pm**

## TYPE TWO

### GRID SYSTEM

A grid is a system of vertical and horizontal divisions that organize and create relationships between elements. Grid system arrangements are usually formal and are intended to create visual order and economy in production. Grids are frequently used in publication design and web design as they guide information hierarchies and promote visual rhythm and consistency among multiple pages or screens.

The objective in organizing visual communication with the grid system is to develop strong interrelationships between the typographic elements and recurring rhythmical proportions of text blocks, images, and space. Grid systems differ from the axial system in that the visual relationships are not tied to a single axis and usually employ more than a single column.

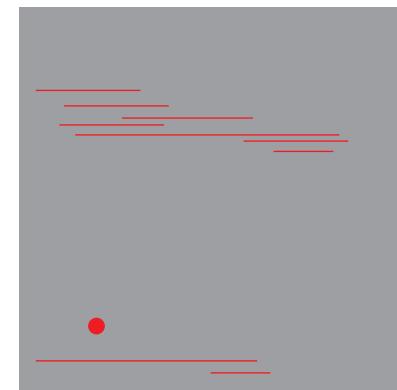
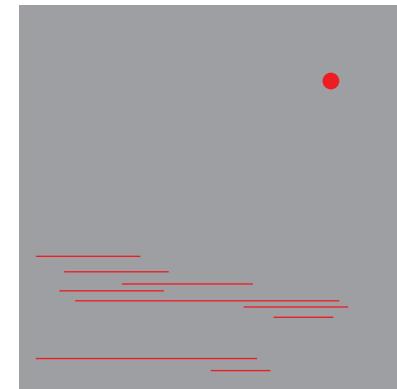


## TYPE TWO

### TRANSITIONAL SYSTEM

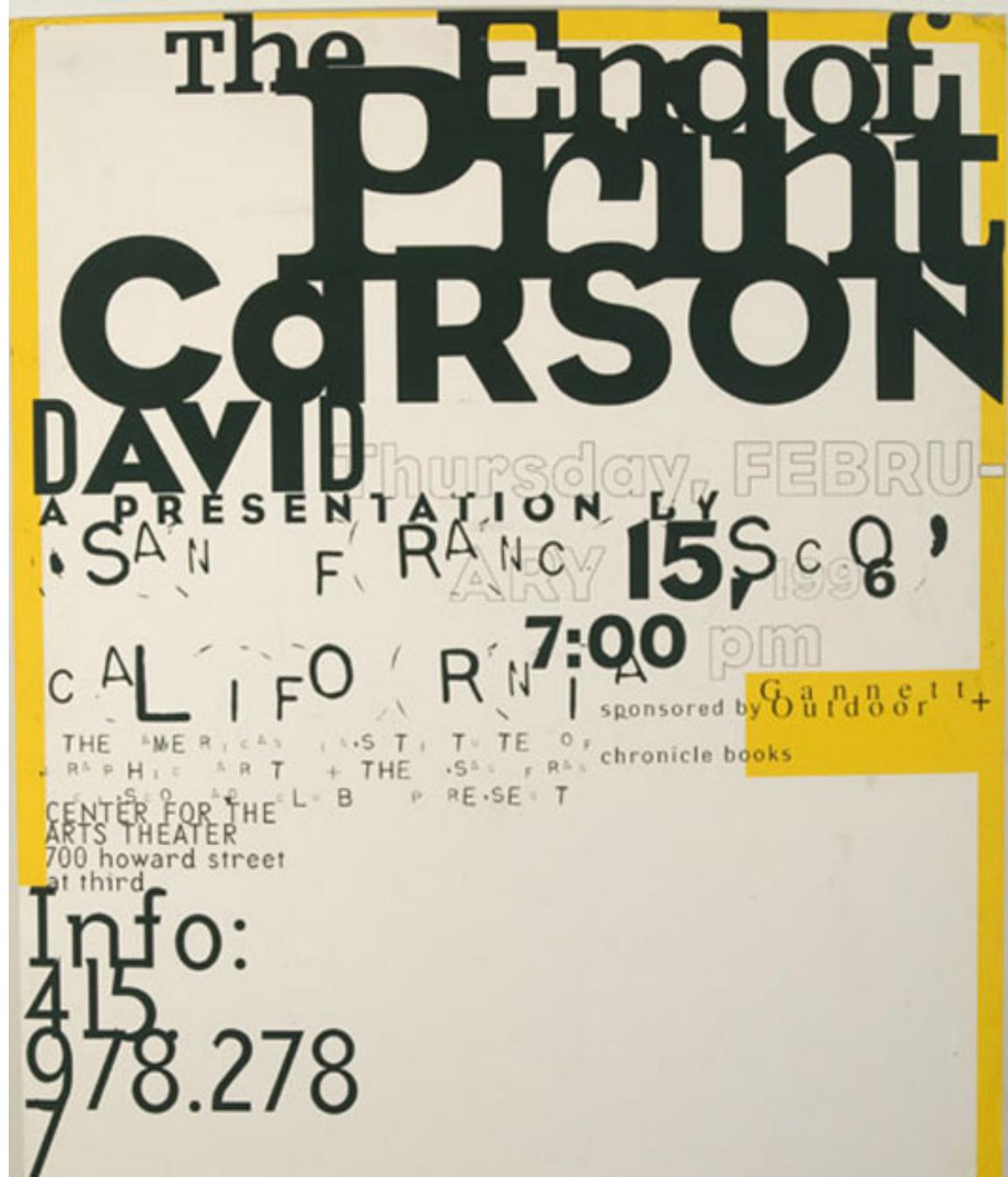
The transitional system of visual organization is an informal system of layered and shifted banding. There are not interrelationships along an axis or edge alignments, and elements move freely left and right. This is a far more casual system than the grid system in that strict interrelationship through edge alignment is not desirable. The lines of type are free-flowing and the textures they create assist in ordering the message. Examples of natural transitional arrangements include strata of layered rock or casually stacked wood.

Compositions can be airy and widely leaded or tightly compact, which emphasizes the negative space. This system often results in compositions that echo fine art in that many have the visual feel of a landscape, which is admittedly enhanced by the use of the circle element that becomes an abstract sun or moon.



TYPE TWO

TRANSITIONAL  
SYSTEM  
David Carson  
1996



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**TRANSITIONAL  
SYSTEM  
movement**

**Free Public Lecture**

**7:00 pm**

**Library Hall**

**February 8, 2012**

**February 15, 2012**

**February 22, 2012**

**Langara College**  
**School of the Arts**

**Graphic And Interactive Communication Department**  
**Communication Arts Program**

**TRANSITIONAL  
SYSTEM  
movement**

**Free Public Lecture**

**7:00 pm**

**Library Hall**

**February 8, 2012**

**February 15, 2012**

**February 22, 2012**

TRANSITIONAL  
SYSTEM  
movement

7:00 pm  
Library Hall

February 22, 2012 February 8, 2012  
February 15, 2012

Free Public Lecture  
Langara College

ment Graphic And Interactive Communication Depart  
Communication Arts Program

TRANSITIONAL  
SYSTEM  
movement

7:00 pm  
Library Hall

Free  
February 22, 2012 February 15, 2012 February 8, 2012  
Public Lecture  
Langara College  
Communication Arts Program  
Graphic And Interactive Communication Department

TRANSITIONAL  
SYSTEM  
change in  
direction

7:00 pm  
Library Hall

February 22, 2012 | February 8, 2012  
February 15, 2012

Free Public Lecture

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School of the Arts

Graphic And Interactive Communication Department  
Communication Arts Program

ment

TRANSITIONAL  
SYSTEM  
change in  
direction

7:00 pm  
Library Hall

Communication Arts Program

February 22, 2012 February 8, 2012  
February 15, 2012

Free Public Lecture

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Graphic And Interactive Communication Department

TRANSITIONAL  
SYSTEM  
movement

GRAPHIC AND INTERACTIVE COMMUNICATION  
COMMUNICATION ARTS PROGRAM

LANGARA COLLEGE  
SCHOOL OF THE ARTS  
DEPARTMENT

FREE PUBLIC LECTURE  
7:00 PM  
LIBRARY HALL  
FEBRUARY 8, 2012  
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FEBRUARY 22, 2012

TRANSITIONAL  
SYSTEM  
movement

GRAPHIC AND INTERACTIVE COMMUNICATION DEPARTMENT  
COMMUNICATION ARTS PROGRAM

LANGARA COLLEGE  
SCHOOL OF THE ARTS

FREE PUBLIC LECTURE  
7:00 PM  
LIBRARY HALL  
FEBRUARY 8, 2012  
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FEBRUARY 22, 2012

TRANSITIONAL  
SYSTEM  
movement

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SCHOOL OF THE ARTS

GRAPHIC AND INTERACTIVE COMMUNICATION DEPARTMENT  
COMMUNICATION ARTS PROGRAM

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7:00 PM  
LIBRARY HALL  
FEBRUARY 8, 2012  
FEBRUARY 15, 2012  
FEBRUARY 22, 2012

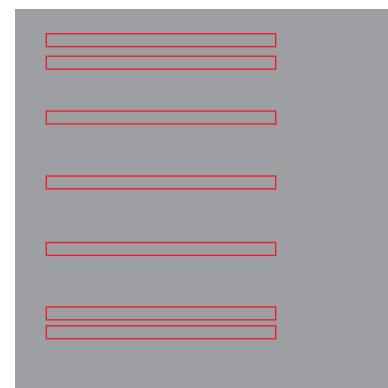
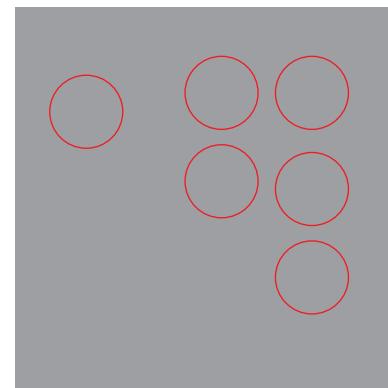
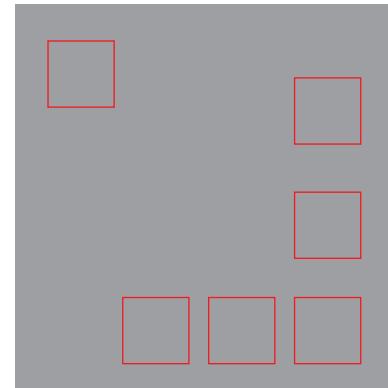
## TYPE TWO

### MODULAR SYSTEM

The modular system is dependent on standardized nonobjective elements or units that act as a ground to hold and contain text. Compositions are created by the organization and placement of the modular units.

Typographic lines and words have a distinctly individual form that defy standardization and require a module that acts as a ground. Modules can be as simple as a hairline square or rectangle or more complex geometric shapes such as circles, ellipses, triangles, etc.

The idea is to standardize the unit on which the typography rests and then compose the message with the modules. Lines of type can be broken or split into multiple lines at will, which, like grouping, assists in communicating the message.



TYPE TWO

MODULAR  
SYSTEM

Philippe Apeloig  
2004



TYPE TWO

MODULAR  
SYSTEM

Philippe Apeloig  
2005



MODULAR  
SYSTEM  
circle  
modules

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Communication Arts  
Program

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Lecture

Library Hall

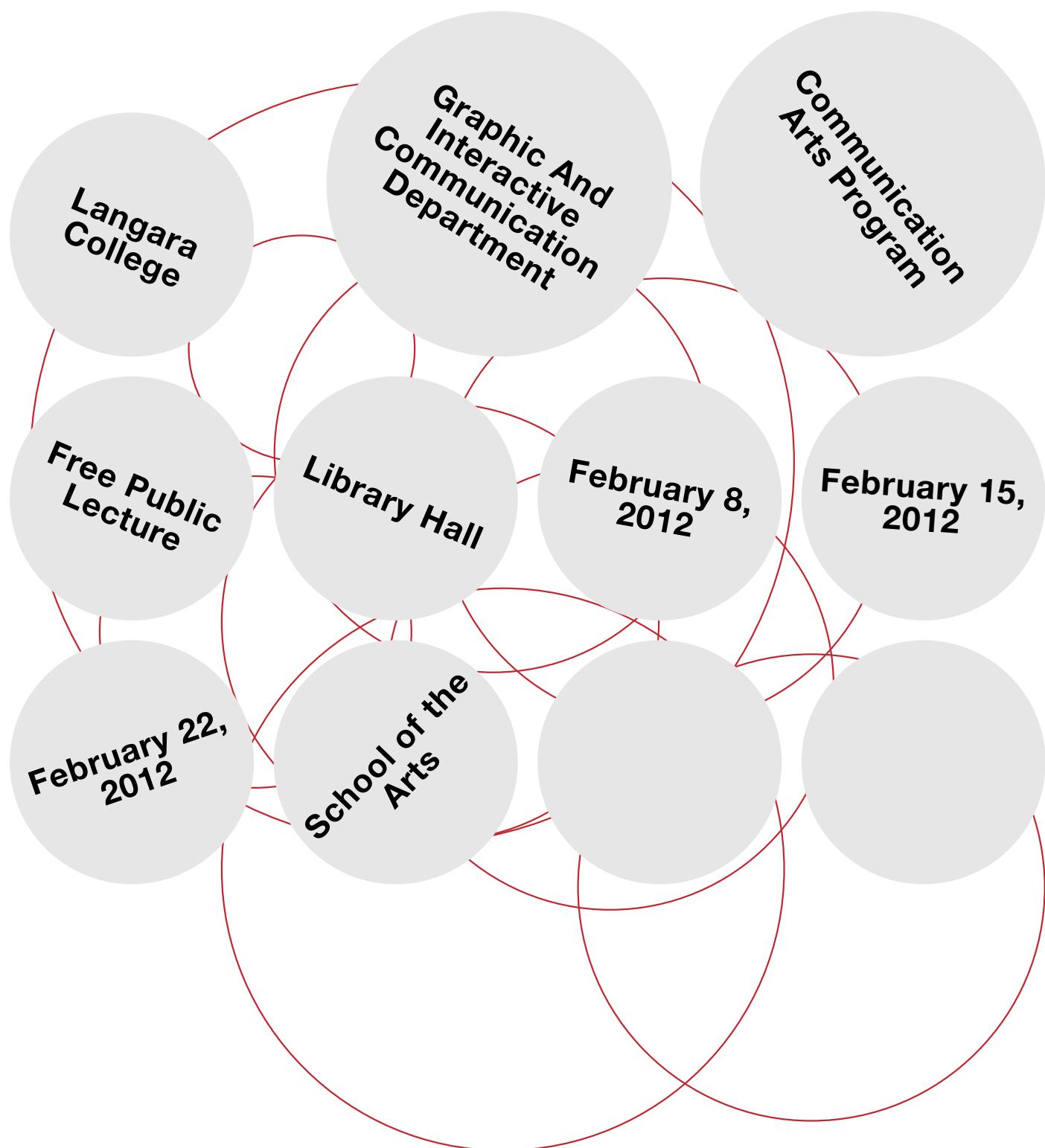
February 8,  
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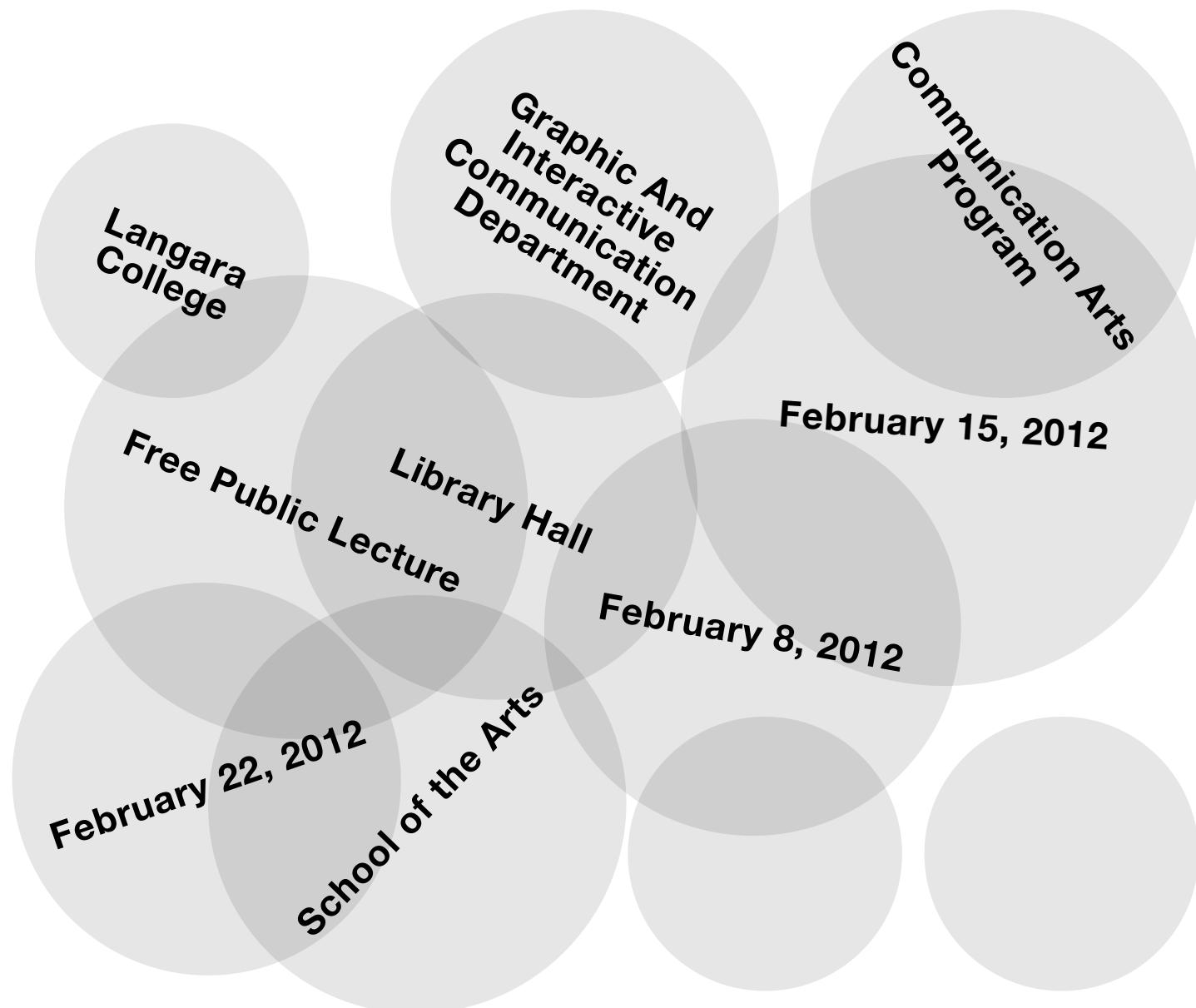
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MODULAR  
SYSTEM  
circle  
modules



MODULAR  
SYSTEM  
circle  
modules



MODULAR  
SYSTEM  
circle  
modules

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February 15,  
2012

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Arts**

**MODULAR  
SYSTEM**  
square  
modules

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Arts**

**MODULAR  
SYSTEM  
square  
modules**

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**Communication  
Arts  
Program**

**Free  
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2012**

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**Graphic And Interactive Communication Department**

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**February 22, 2012**

**MODULAR  
SYSTEM  
rectangle  
modules**

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**School of the Arts**

MODULAR  
SYSTEM  
square  
modules

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Department**

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MODULAR  
SYSTEM  
rectangle  
modules

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7:00 pm  
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Program

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February 8, 2012

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February 22, 2012

Graphic And Interactive

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PROGRAM**

**FREE PUBLIC  
LECTURE**

**7:00 PM**

**LIBRARY  
HALL**

**FEBRUARY 8, 2012**

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**FEBRUARY 22, 2012**

**MODULAR  
SYSTEM  
rectangle  
modules**

**Langara  
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the  
Arts**

**MODULAR  
SYSTEM  
transparency**

**Graphic  
And Inter  
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Comm  
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**Communication  
Arts  
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**Free  
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Arts Pro  
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February  
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2012

MODULAR  
SYSTEM  
transparency

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Arts**

**MODULAR  
SYSTEM  
transparency**

**Graphic  
And Inter  
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**Communi  
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2012**

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College**

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Arts**

**Graphic  
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**Library  
Hall**

**Free  
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2012**

**February  
15  
2012**

**February  
22  
2012**

**Communic-  
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Arts Pro-  
gram**

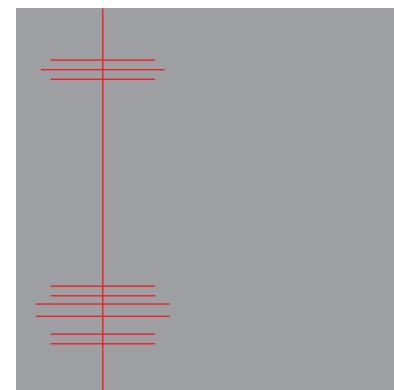
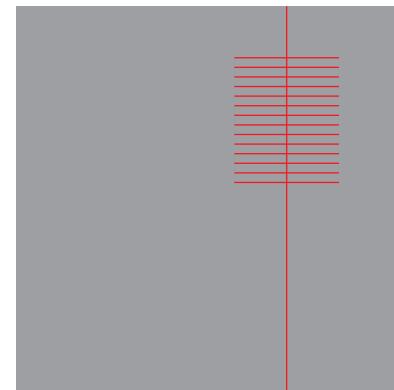
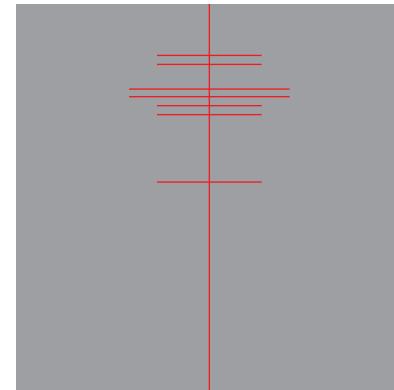
**MODULAR  
SYSTEM  
transparency**

## TYPE TWO

### BILATERAL SYSTEM

The bilateral system is the most symmetrical of the visual organization systems. It consists of a single axis with lines of text centered on the axis.

As the most symmetrical system, the bilateral system is the most challenging compositionally. This is due to the inherent symmetry that makes these compositions predictable and potentially uninteresting. Placing the axis off center in the format can immediately make the composition more dynamic. A diagonal axis can bring a bit more visual interest to the composition, as does moving a line of text diagonally off of the baseline. The addition of nonobjective elements to the composition can transform the work to one of heightened visual interest.



TYPE TWO

## BILATERAL SYSTEM

Odermatt & Tissi  
1992

S E R E N A D 9 E 2 N

**1. Konzert** Mittwoch, 15. Juli, 19.30 Uhr  
**Quattromboi** Positivenzouette

Theo Bär, Carlo Balmeri, Adrian Weber, Beat Ryser  
Antonio Vivaldi, Ludwig van Beethoven  
Werke von Johann Pezel, Michael Praetorius  
Jan Koetsier, Nina Rota, Leonard Bernstein u. a.

**2. Konzert** Mittwoch, 22. Juli, 19.30 Uhr  
**Trio Festivo**

Daniel Schneider, Klarinette  
Jung Eichenberger, Violoncello  
Roland Guenieux, Klavier  
Werke von Johann Strauss, Nikolai Rimsky-Korsakov  
Aram Khachaturian  
Charlie Chaplin, Kurt Weill, Dave Brubeck u. a.

**3. Konzert** Mittwoch, 29. Juli, 19.30 Uhr  
**Rakkenze Gross**

Mark Gestges und Peter Knutsvig, Trompete  
Dietrich Lüthi, Horn  
Irene Jäger, Posaune  
Chris Oldham, Tuba  
Werke von Johann Sebastian Bach, George Gershwin,  
Wolfgang Amadeus Mozart, Georg Friedrich Händel  
Fats Waller, Claude Debussy u. o.

**4. Konzert** Mittwoch, 5. August, 19.30 Uhr  
**Conciliatum musicum Wien**

Paul Angerer und Christoph Angerer, Violine  
Karl M. Wallf, Viola  
Christine Steiner, Violoncello  
Walter Buchkönig, Kontrabass  
Hermann Ebner und Franz Pickl, Naturhorn  
Werke von Joseph Haydn, Wolfgang Amadeus Mozart,  
P. Stelano Poluselli, Michael Haydn

**5. Konzert** Mittwoch, 12. August, 19.30 Uhr  
**Le Strimpellata Bern**

Michael Böllin und Marlyse Capt, Violine  
Claudio Veless, Viola  
Ruedi Bernef, Cello  
Kotti Skeuli, Kontrabass  
Hieronymus Schmid, Flöte  
Hansjürgen Waldecker, Oboe  
Franziska Häusler, Klarinette  
Carlo Jannuzzo, Horn  
Ueli Bringgli, Fagott  
Werke von Adolph Blaum und Louise Farrenc

Ort: Im Park der Villa Schorberg, Gablerstr. 14, 8002 Zürich  
Tram 7 bis Hollesteile -Museum Rieberg-  
Bei schlechter Witterung im Stadthaus  
Auskunft über den Durchführungsort  
des Konzertes erhält Telefon 180 ab 17 Uhr

Eintritt: Fr. 15.-/10.- (ermäßigt)

Vorverkauf: Musik Hug, Kirchgasse 3, Telefon 2611600  
Jeklin Hofen, Telefon 2515900  
Abendkasse ab 18.30 Uhr

Veranstalter: Presidialabteilung der Stadt Zürich

TYPE TWO

## BILATERAL SYSTEM

Katherine McCoy  
1990

KATHERINE m c C o y  
MICHAEL  
m c C o y

A r t s c i e n c e

Nothing pulls you into the territory between art and science quite so quickly as design. It is the tension that exists between the quantifiable and the poetic. It is the field between desire and necessity. Designers thrive in those conditions, moving between land and water. A typical critique at Cranbrook can easily move in a matter of minutes between a discussion of the object as a validation of M A T H E M A T I C a for actuating the object. The discussion material of the week" or from Lyotard to poëtic being to the precise mechanical proposal moves from Heidegger to the "strange printing technologies without missing a from the technical to the mythical, stem

D E S I G N find his or her own voice as a designer. The form that supports each student's search to n e c e s s i t y studio is a hothouse that enables students

visions of the world and act on them — a conflicting, and occasionally inspiring.

the new and faculty to encounter their own process that is at times chaotic, watching the process

of students absorbing new ideas and interpretations of those ideas into design, is

M Y T H O L O G Y technology

an annual experience that is always amaz-

d i s c o u r s e apartment has had a metamorphosis into high technologists, and graphic designers

into software humanists. Yet it all seems consistent. They are bringing a very per-

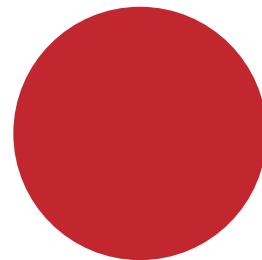
sonal vision to an area that desperately needs it. The messiness of human experience is warming up the cold precision of P u r i s t

P l u r a l i s t technology to make it livable, and lived in.

Unlike the Bauhaus, Cranbrook never embraced a singular teaching method or philosophy, other than Saarinen's exhortation to each student to find his or her own way, in the company of other artists and designers who were engaged in the same search. The energy at Cranbrook seems to come from the fact of individual conclusion. If design is about life, why communal shouldn't it have all the complexity, variety, contradiction, and sublimity of life?

Much of the work done at Cranbrook has been dedicated to changing the status quo. It is polemical, calculated to ruffle designers' feathers. And

D A N G E R O U S r i g o r o u s



BILATERAL  
SYSTEM  
symmetry  
and tone

**Langara College**  
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**Communication Arts Program**

**Free Public Lecture**  
**7:00 pm**  
**Library Hall**

**February 8, 2012**  
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**Langara College**  
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**BILATERAL  
SYSTEM**  
symmetry  
and tone

**Free Public Lecture**  
**7:00 pm**  
**Library Hall**

**February 8, 2012**  
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BILATERAL  
SYSTEM  
object  
elements

**Langara College  
School of the Arts**

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Communication Arts Program**

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7:00 pm  
Library Hall**

**February 8, 2012  
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BILATERAL  
SYSTEM  
object  
elements

**Langara College  
School of the Arts**

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Communication Arts Program**

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7:00 pm  
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**February 8, 2012  
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BILATERAL  
SYSTEM  
object  
elements

**Langara College  
School of the Arts**

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Communication Arts Program**

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Library Hall**

**February 8, 2012  
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BILATERAL  
SYSTEM  
object  
elements

**Langara College  
School of the Arts**

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Communication Arts Program**

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7:00 pm  
Library Hall**

**February 8, 2012  
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BILATERAL  
SYSTEM  
object  
elements

**Langara College**  
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**Graphic And Interactive Communication Department**  
**Communication Arts Program**

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**7:00 pm**  
**Library Hall**

**February 8, 2012**  
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BILATERAL  
SYSTEM  
object  
elements

**Langara College  
School of the Arts**

**Graphic And Interactive Communication Department  
Communication Arts Program**

**Free Public Lecture  
7:00 pm  
Library Hall**

**February 8, 2012  
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