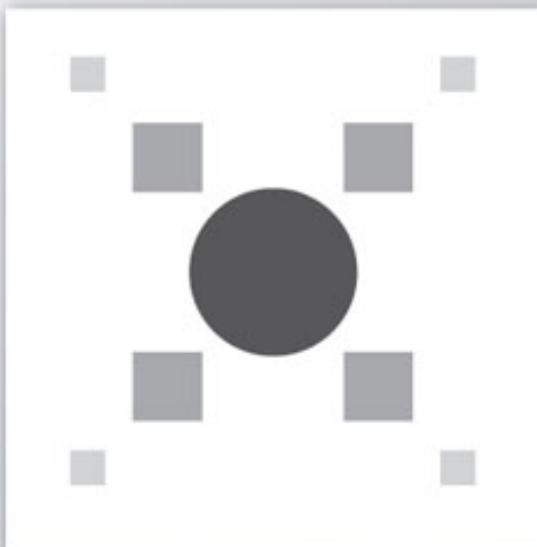
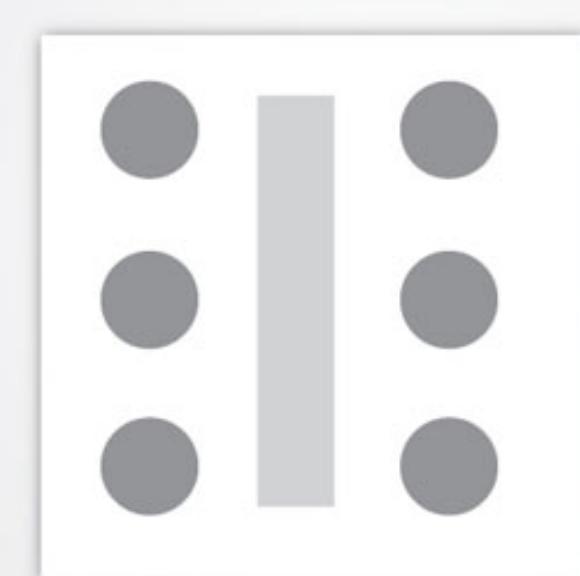


PRINCIPLES OF DESIGN

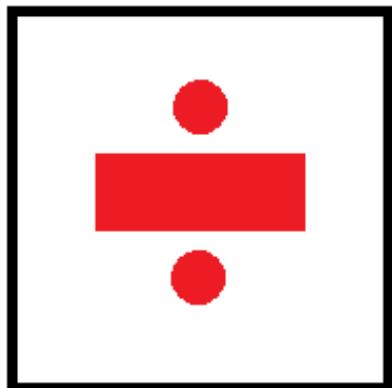
It is the way
we organize
the elements
of design.



BALANCE

Symmetrical, radial, formal, and informal ways of arranging elements on a page to achieve visual balance is the focus of this class. Also covers the 'rule of thirds' and other structural elements. Our bodies' need a balance of nutrients to keep us healthy but every now and then it's OK to feast on chocolate, ice cream, and an entire supersize bag of potato chips. Balance in design is much the same. For most of our reading our eyes and minds are most comfortable with evenly balanced layouts where the graphics don't overpower the text and the page doesn't seem to tilt to one side or the other.

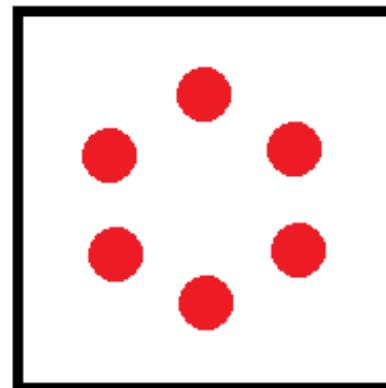
TYPES OF BALANCE



Symmetric



Asymmetric



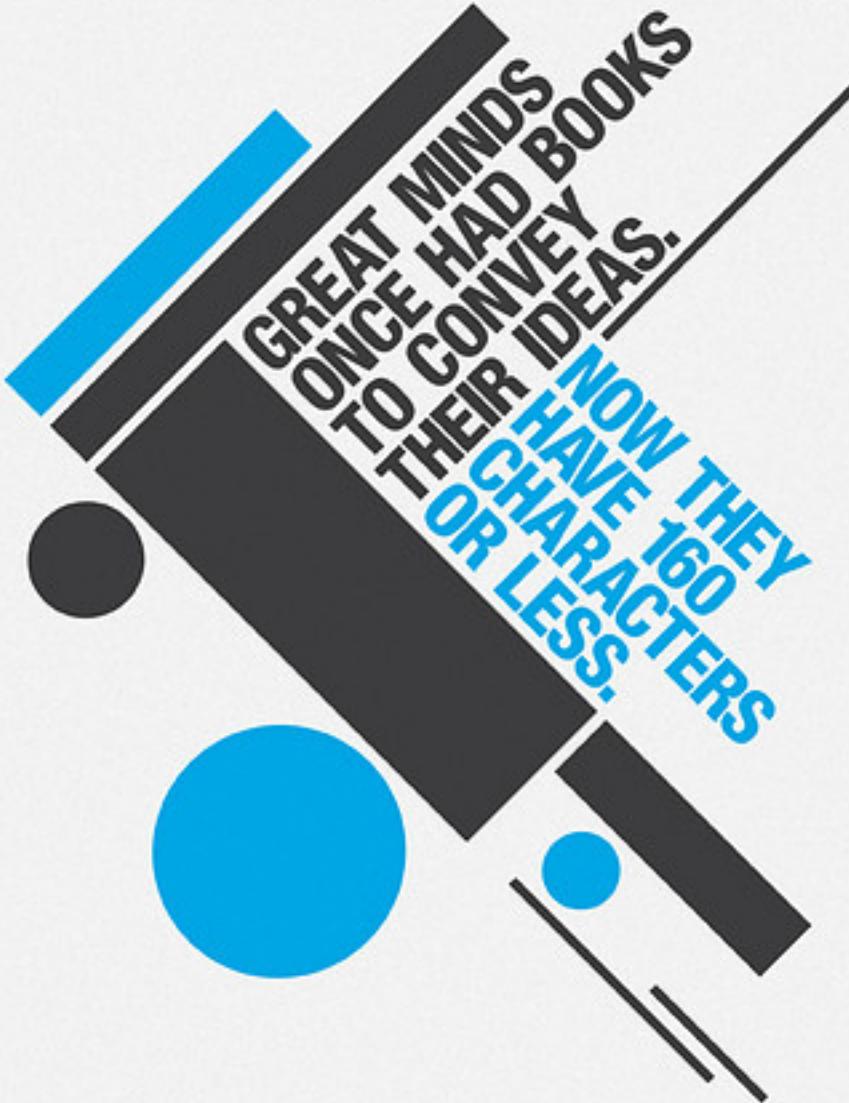
Radial

Symmetry

Asymmetrical produces an informal balance that is attention attracting and dynamic.

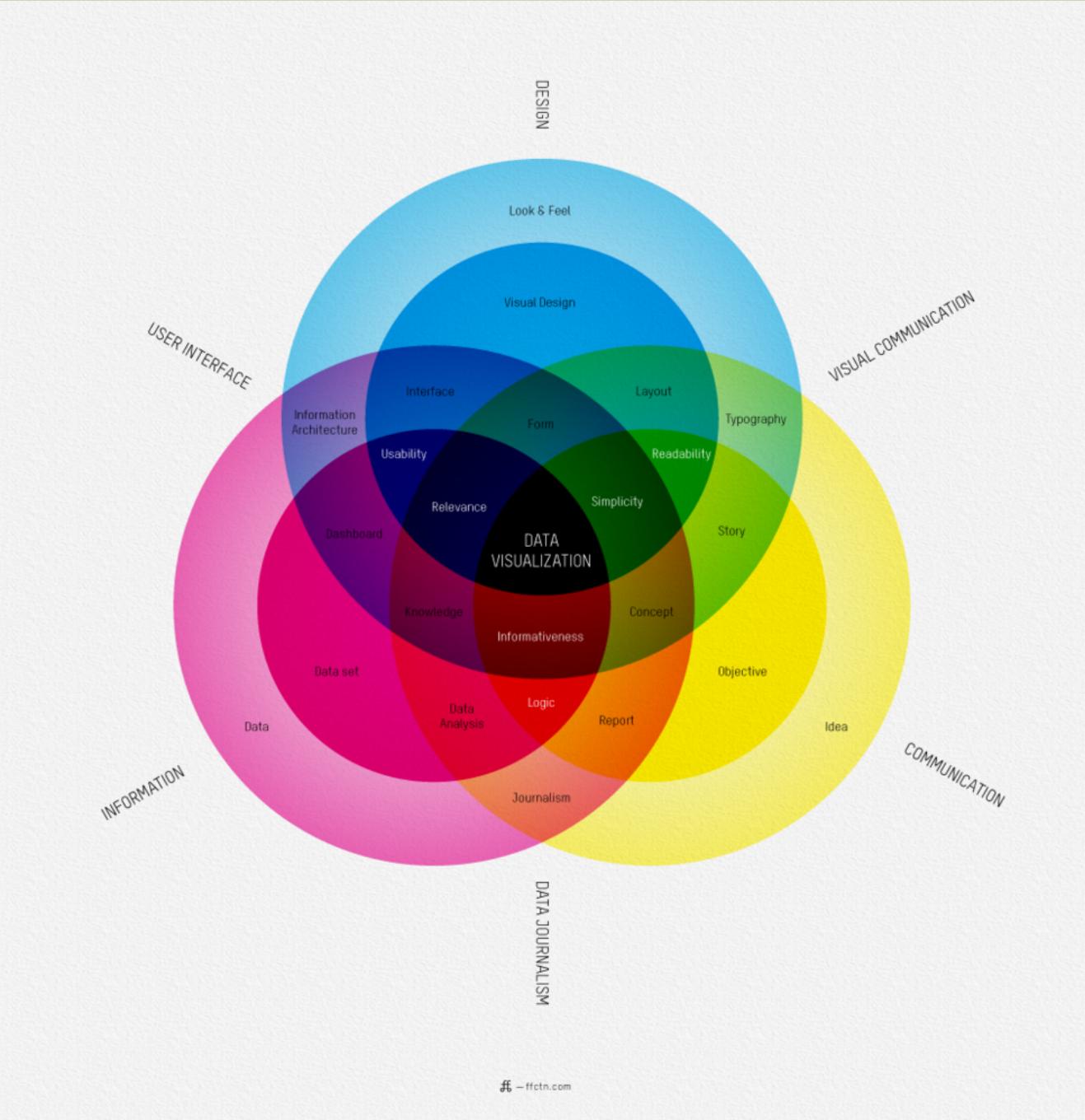
Radial balance is arranged around a central element. The elements placed in a radial balance seem to 'radiate' out from a central point in a circular fashion.

Overall is a mosaic form of balance that normally arises from too many elements being put on a page. Due to the lack of hierarchy and contrast, this form of balance can look noisy.



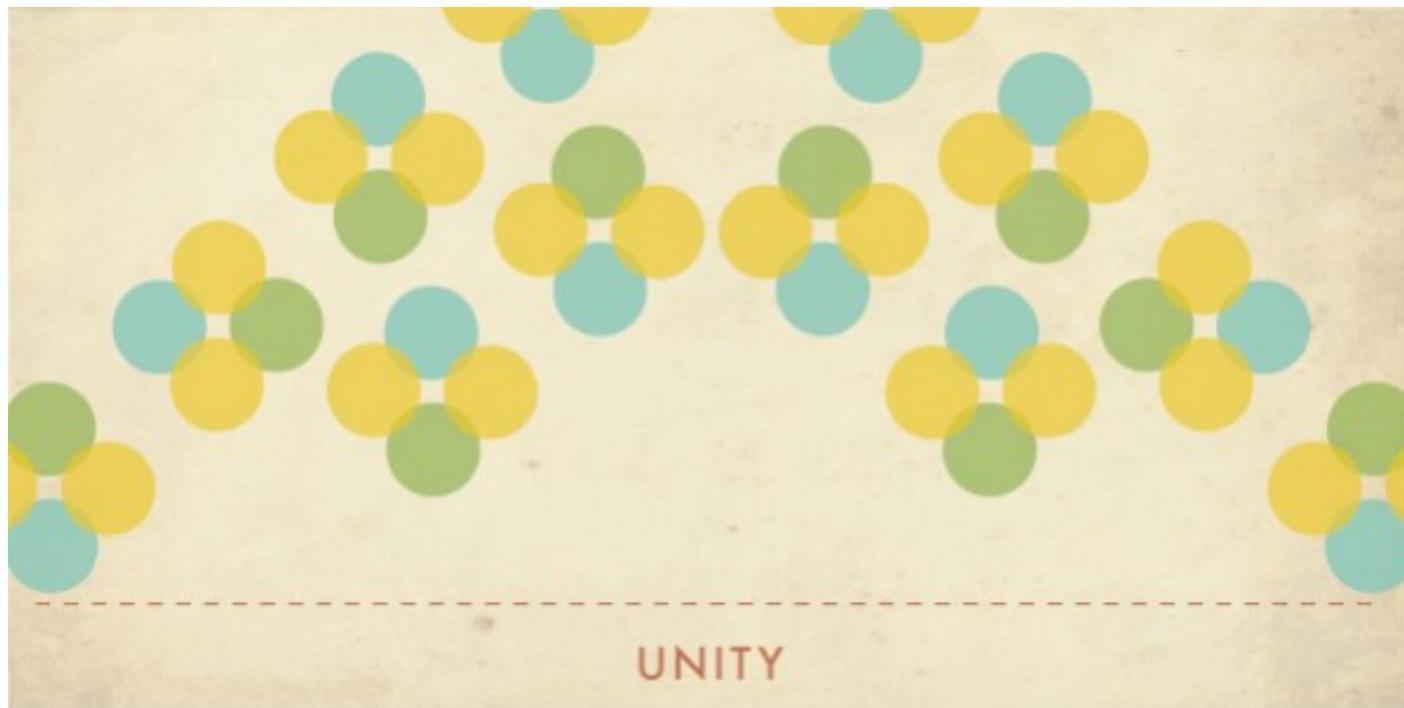
FP7. THE EVOLUTION WILL NOT BE TELEVISED.

Visit <http://www.promoseven.com>

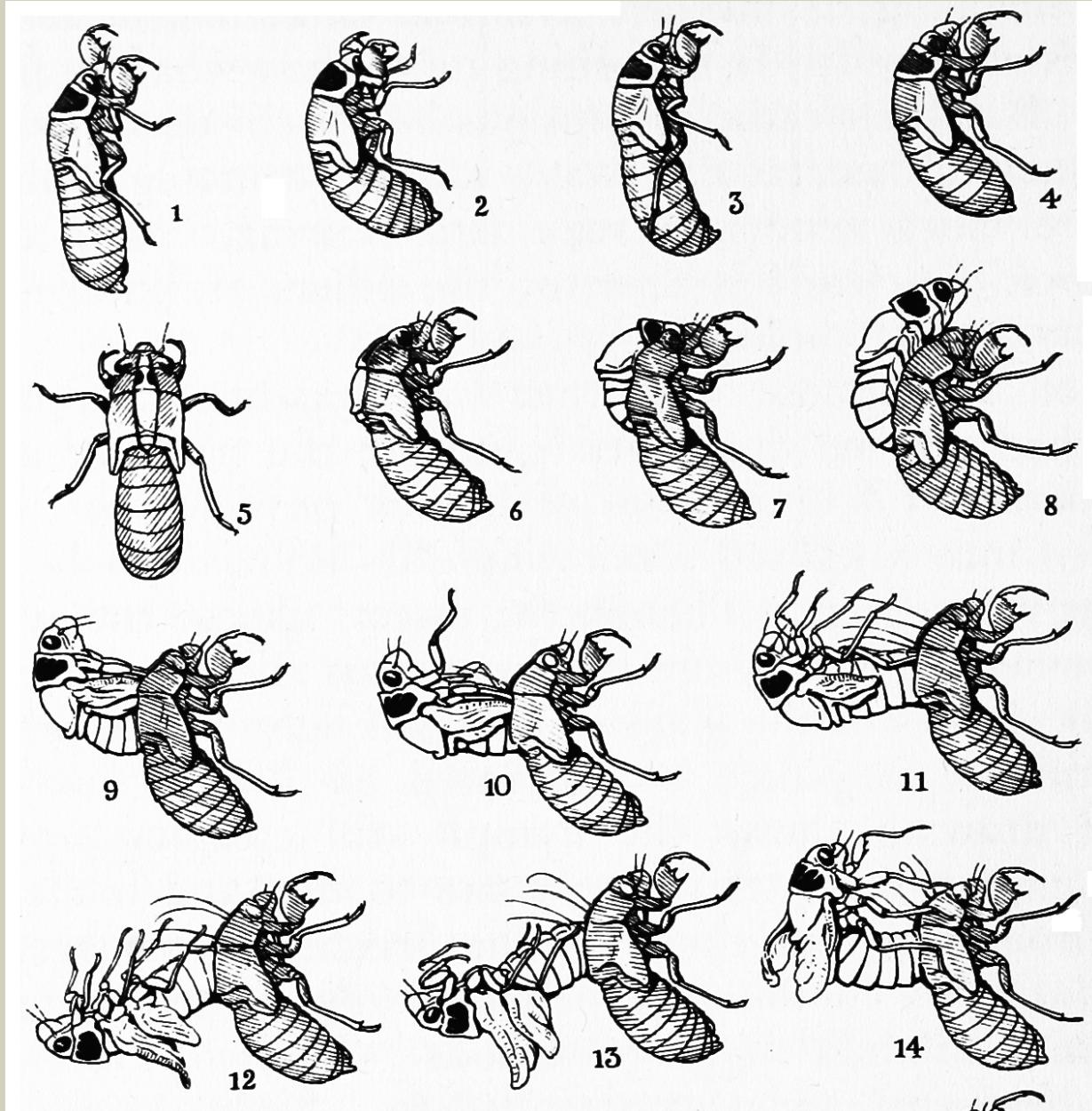




UNITY



According to Alex White, author of *The Element of Graphic Design*, to achieve visual unity is a main goal of graphic design. When all elements are in agreement, a design is considered unified. No individual part is viewed as more important than the whole design. A good balance between unity and variety must be established to avoid a chaotic or a lifeless design.

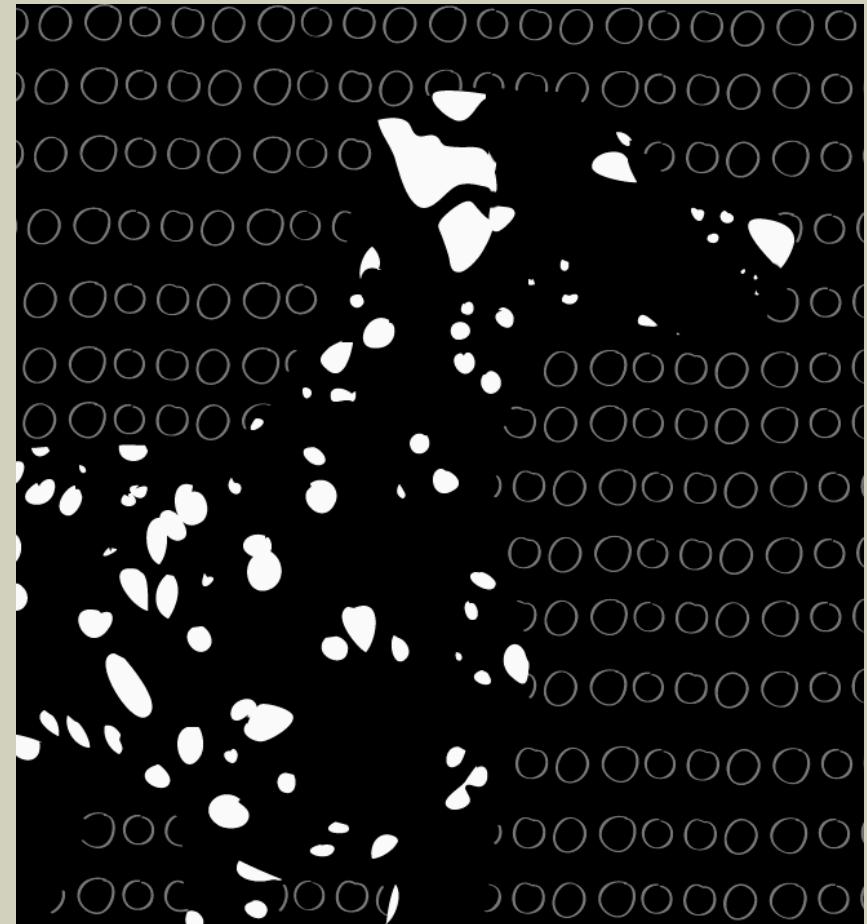
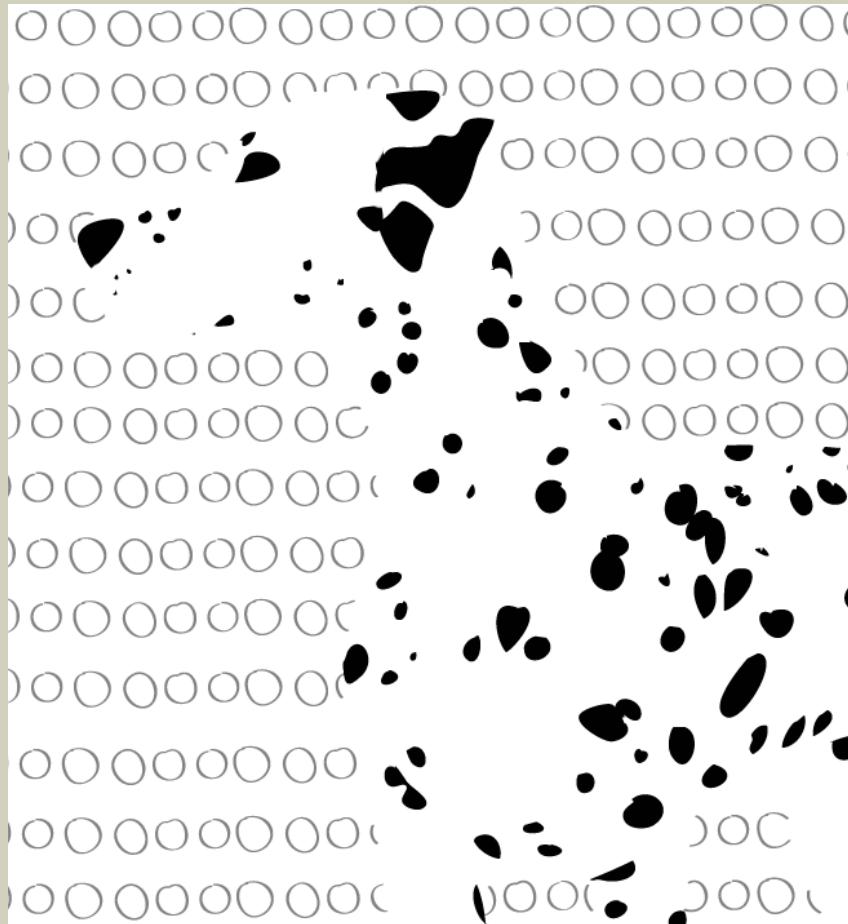


METHODS OF ACHIEVING UNITY

- Proximity
- Similarity
- Rhythm is achieved when recurring position, size, color, and use of a graphic element has a focal point interruption.
- Altering the basic theme achieves unity and helps keep interest.

UNITY & PROXIMITY

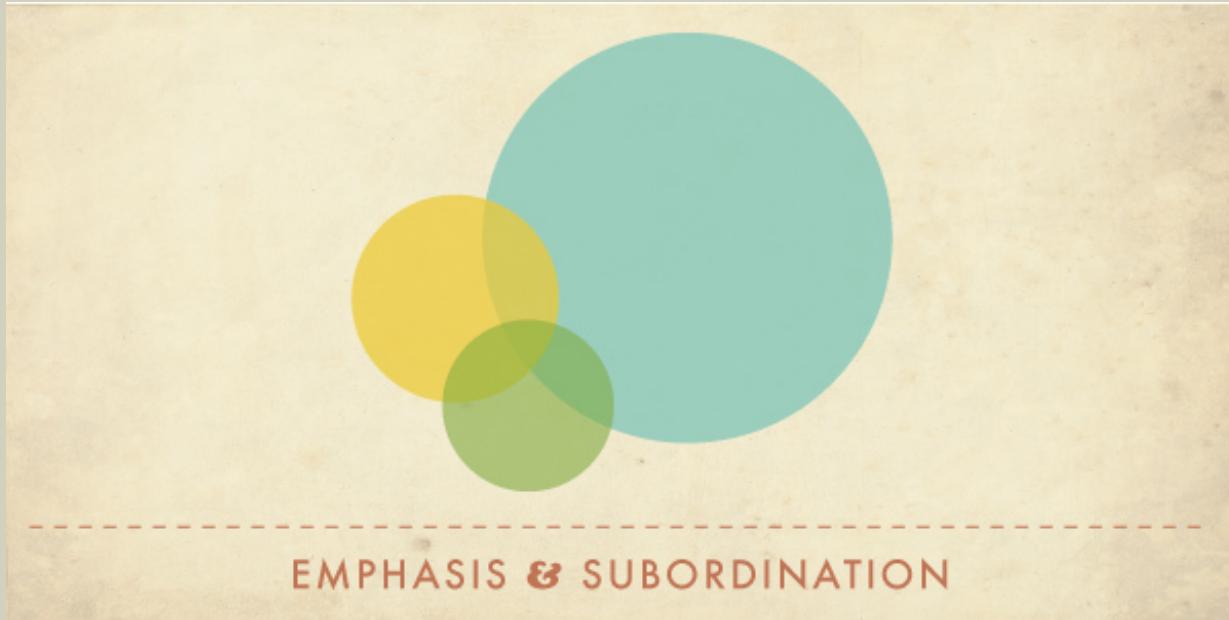
LAW OF PROXIMITY: THINGS NEAR TO EACH OTHER TEND TO BE GROUPED TOGETHER. AND THE LAW OF CLOSURE SAYS THAT OBJECTS THAT ARE GROUPED TOGETHER ARE SEEN AS A WHOLE.



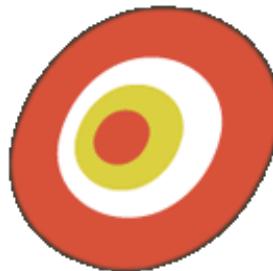


DOMINANCE

Dominance is created by contrasting size, positioning, color, style, or shape. The focal point should dominate the design with scale and contrast without sacrificing the unity of the whole.



EMPHASIS & SUBORDINATION



DOMI NANCE

Contrast in
size.

AN
ENGINEER'S
HOME IS
HIS CASTLE



While centered text has its place it is often the mark of a novice designer. Lack of alignment creates a sloppy, unorganized look. Mixing too many alignments can have a similar effect. However, it's also OK to break alignment when it serves a specific purpose such as to intentionally create tension or draw attention to a specific element on the page.

For simple arrangements, items can be aligned using the automatic align options in your software. For more complicated layouts the use of guidelines and grids aid in the precise placement of elements.

A good design contains elements that lead the reader through each element in order of its significance. The type and images should be expressed starting from most important to the least.

ALIGNMENT

Learn how to align text and graphics to create more interesting, dynamic, or appropriate layouts.

Alignment

the golden ratio was used here.

It really comes in handy to be aware of where every -thing falls on the page, for instance, designs use an interesting division known as the “GOLDEN RATIO” which is derived from the numbers of the fibonacci sequence, which you should probably look up on wikipedia, since i don’t think i have the room here.

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Das Einsteiger-Modell aus der Uno-Serie.

UNO G2

164 dB sensitivity
8.8 drivers
20 inch spherical midrange horn
CDC system with no crossover
plus with active feedback control
2 x 10 inch midrange bass drivers
200 watt subwoofer amplifier with 40.000 µF



Uso con "Surf Party Blue" drivers und ohne passiv.

The Uno-G2 is exceptionally powerful, a high performance system with supreme balance, resolution and dynamics. At the heart of the system, its unique frequencies – amazingly deep down to 300 Hz – are driven by the remarkable 20 inch spherical midrange horn powered by Avantgarde's proprietary 5 inch MT driver. Above 3 kHz, the 1 inch tweeter driver H1 with a 5 inch apertural horn complements the upper range of the frequency spectrum.

Power is nothing without control, and the Uno G2 is engineered for precision and accuracy at all times. Using our uniquely designed CDC-technology, the midrange has no passive filter components in the signal path – routing the music signal directly to the heart of the midrange. Less components, less friction ensuring exceptional detail.

The subwoofer SU0025-G2 supplements the balance between spherical horn performance and low frequency reproduction. It is actuated by two impressive 10 inch long excursion drivers. Exclusive wind-pump magnets are employed for balanced magnetic force and reduced driver displacement. Excitation power is generated by the integrated "Intelligent" 16 bit active 250 watt amplifier module. A forced air 300VA transformer and an ample energy reservoir of 60.000 µF, combining efficiency, lowing ability with super-peaking precision and agility even when pushed hard to the limit.

Avantgarde's genuine adaptive internal feedback circuitry compensates signal delay time induced by the circuit and the drivers in real-time, ensuring that the bass response is clear, deep and dynamic – regardless of room size and listening level.

The active input stage provides analogue controls for bass volume, crossover frequency and subactive filtering. Regulated by precision knobs, to decide that solid, subtle暖感 – placing the user always full in control.

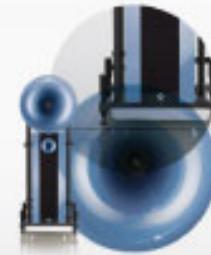


TRIO CLASSICO | FACT SHEET

Wohlfühlen in akustischer Niveau



LANTERNA 2000



DUE DUO 220



DUO 2000



DUO 2000



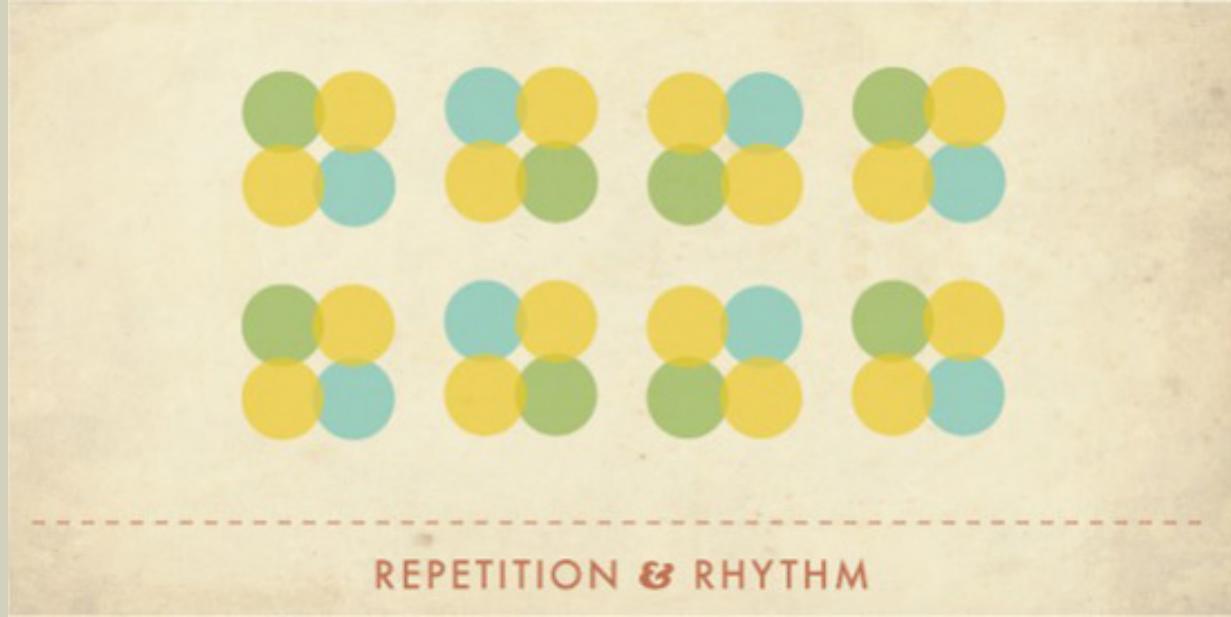


PURITY MEETS PERFORMANCE

Die Entwicklung einer einzigartigen Struktur



ALIGNMENT
Looks
uncomplicated
and natural.

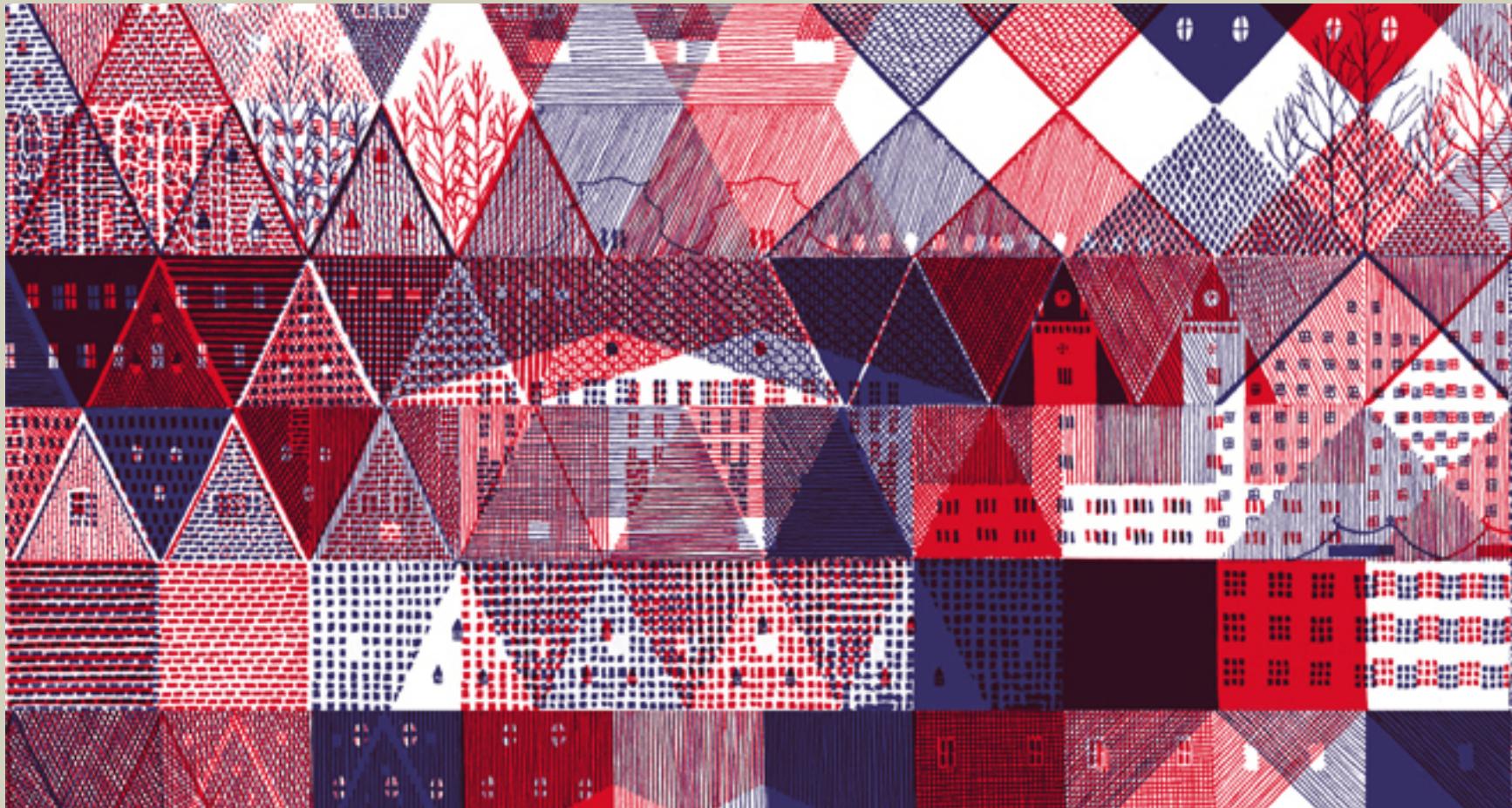


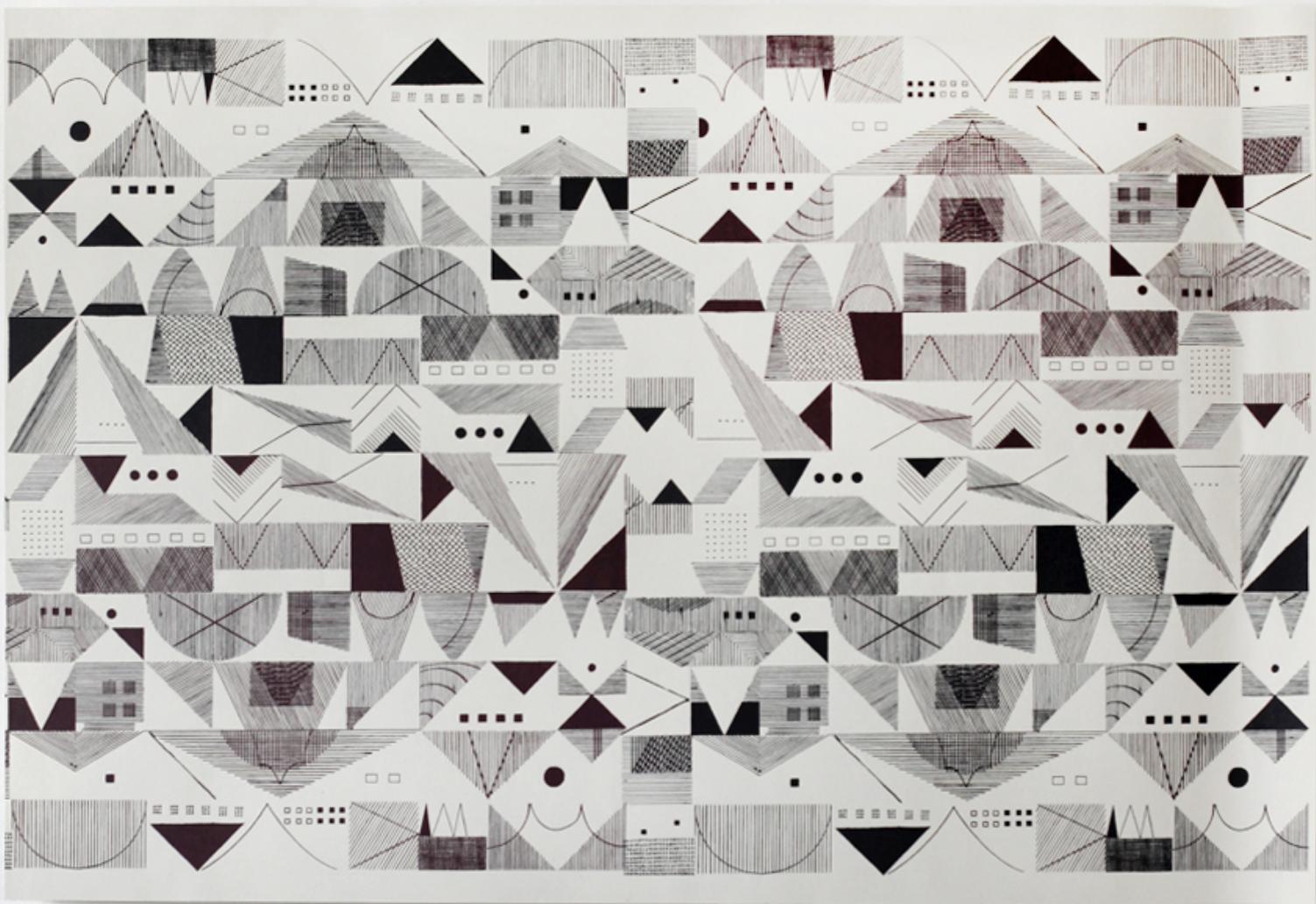
CONSISTENCY/ REPETITION

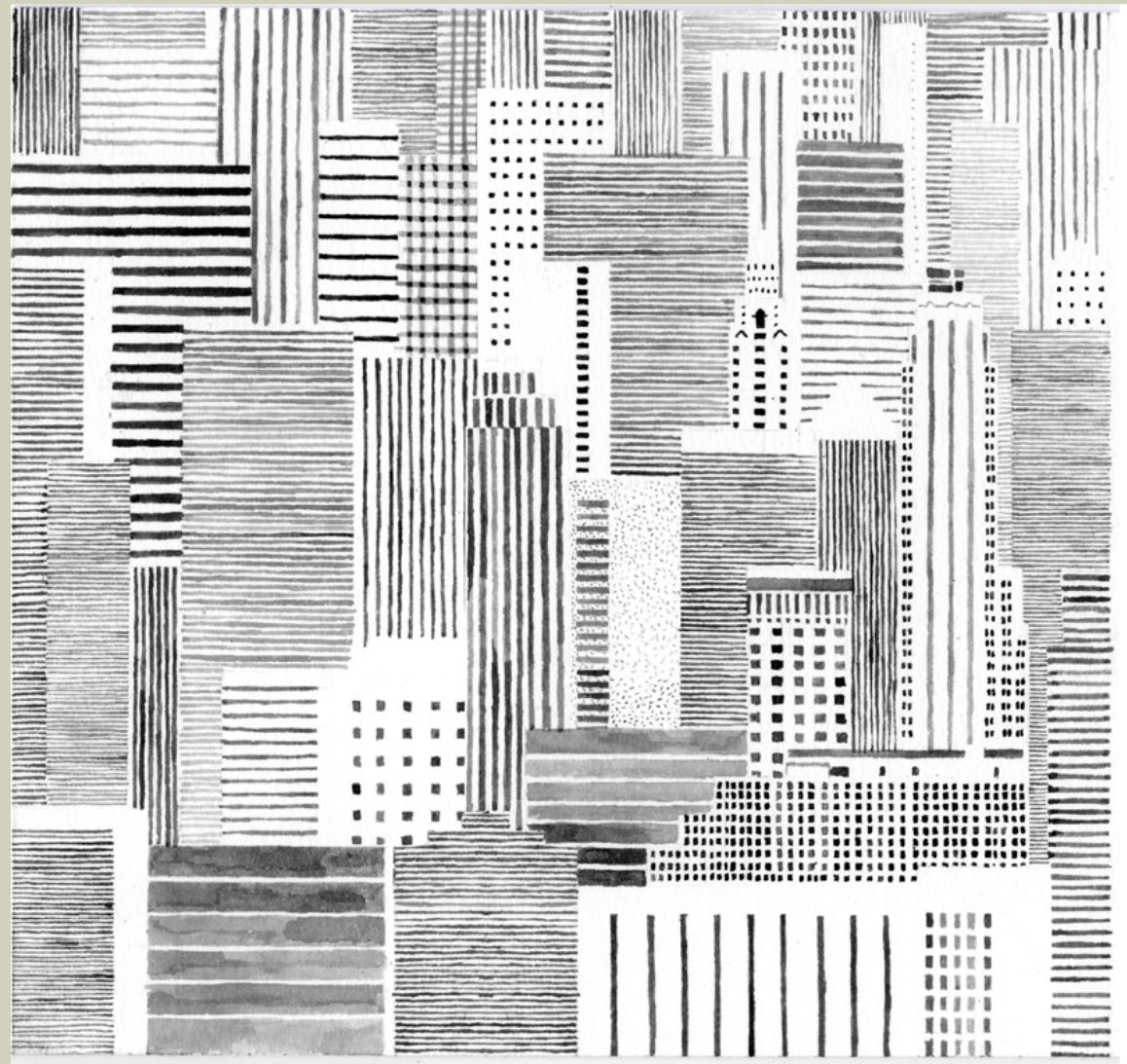
Get an understanding of the importance of consistency for the reader and ways to create a consistent and balanced look through different types of repetition.

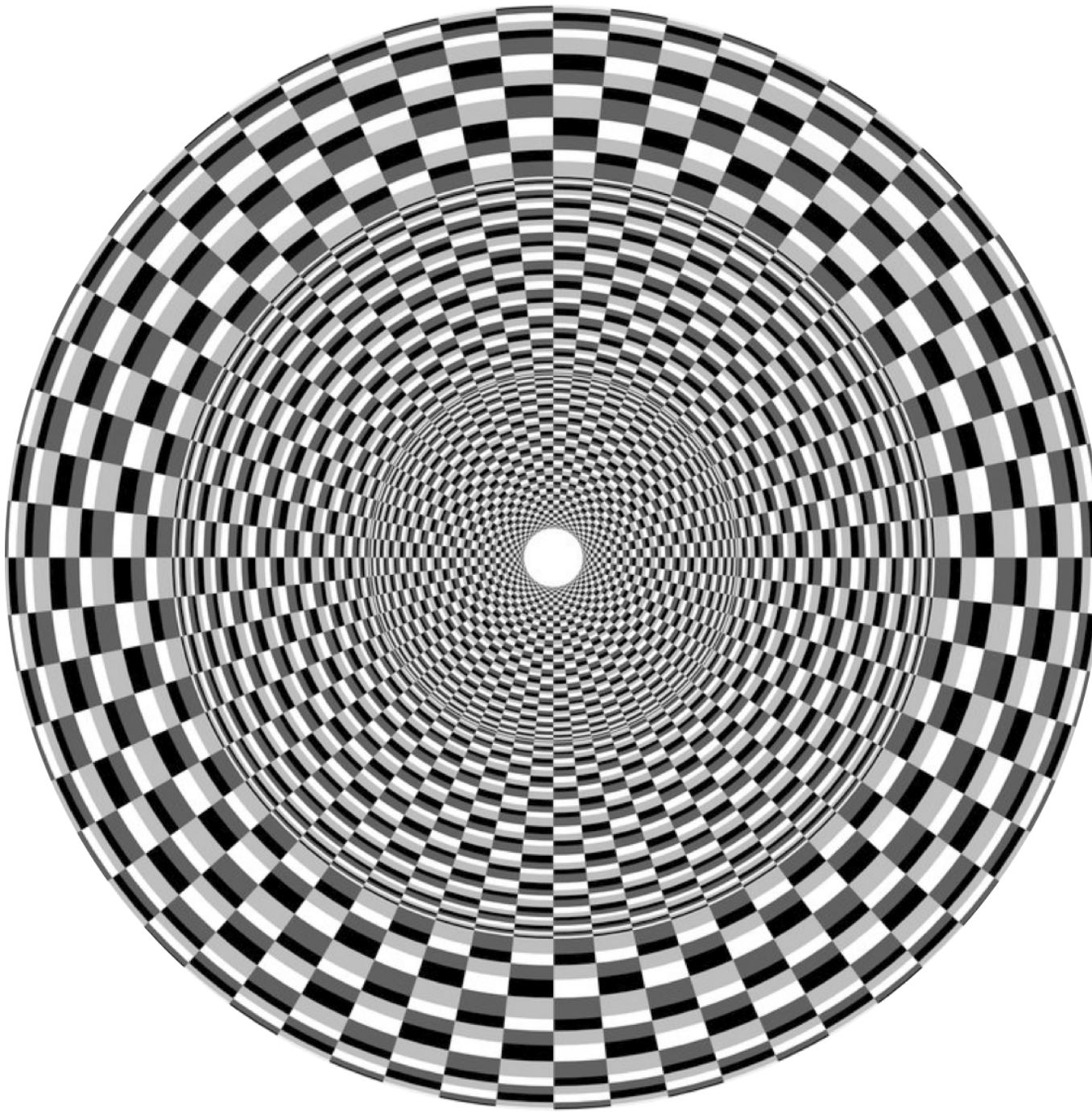
HANNAH WALDRON

FABRIC DESIGNER AND ILLUSTRATOR

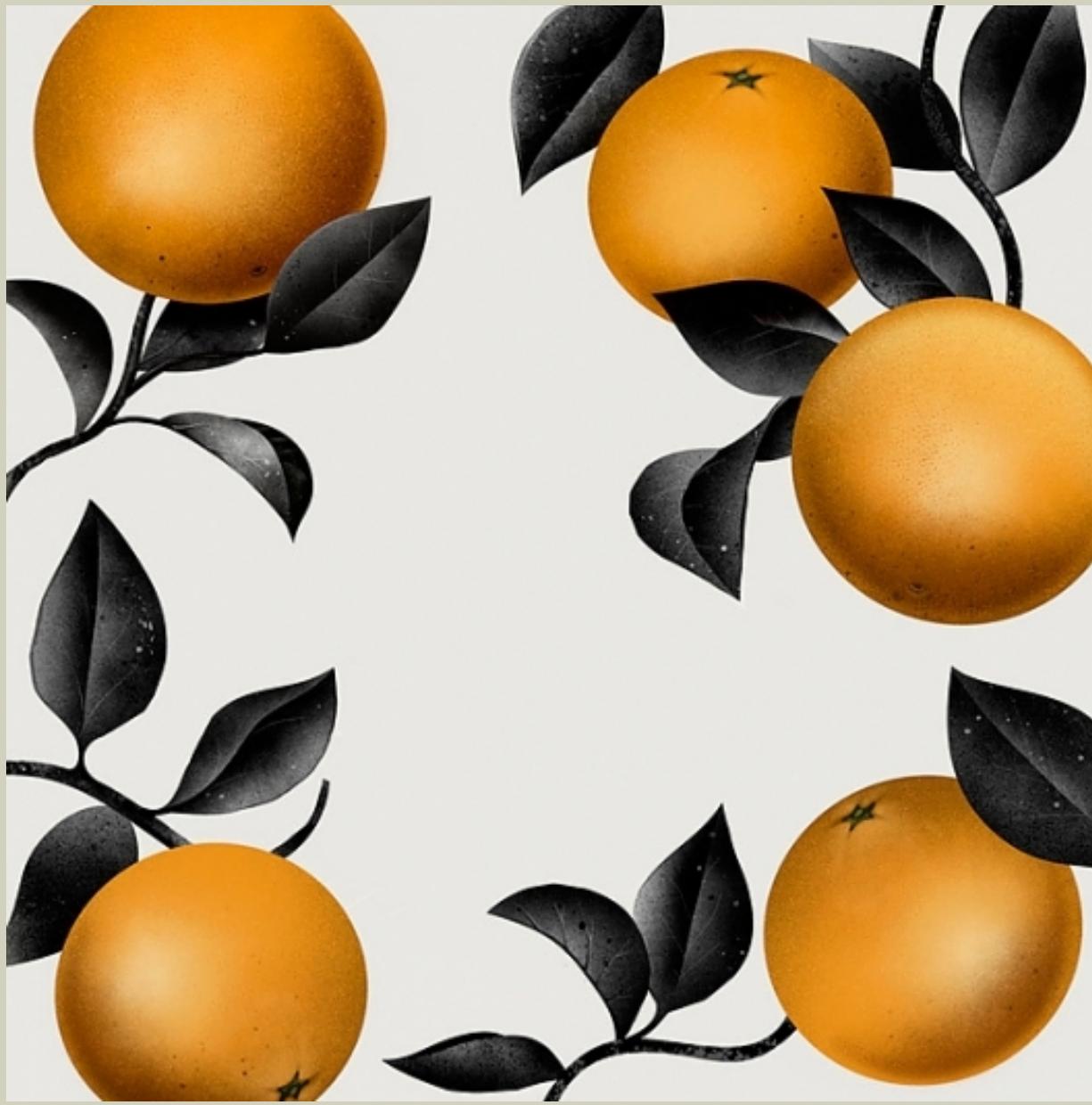






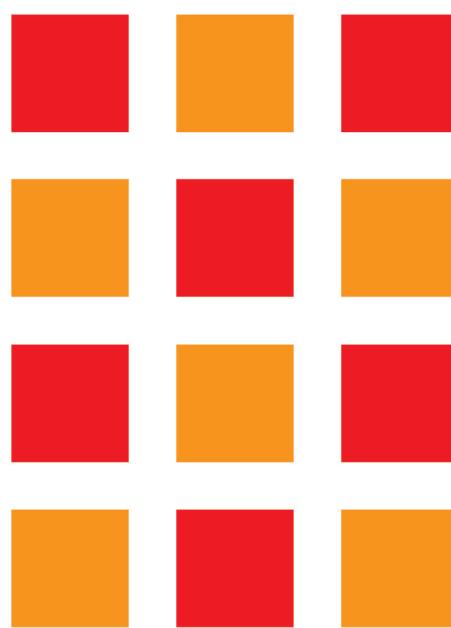
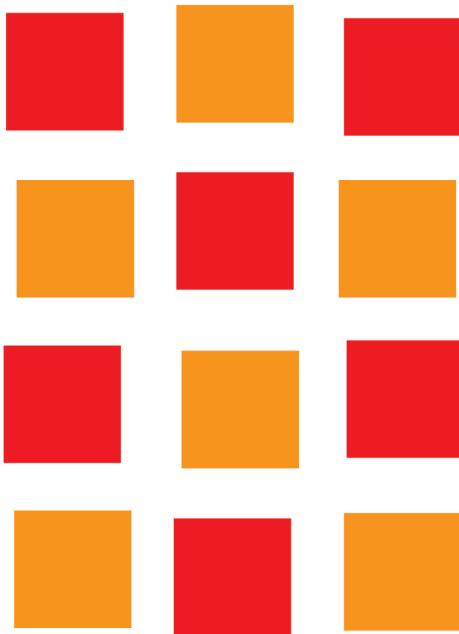


OP ART
Repetition,
rythmn and
play.



REPETITION

With radial balance.



REPETITION
Bad vs. Good
alignment.

SIMILARITY CONTRAST OR CONFLICT

Planning a consistent and similar design is an important aspect of a designers work to make their focal point visible. Too much similarity is boring but without similarity important elements will not exist and an image without contrast is uneventful so the key is to find the balance between similarity and contrast.

Big vs. small, black vs. white. These are some ways to create contrast and visual interest. Contrast occurs when two elements are different. The greater the difference the greater the contrast. The key to working with contrast is to make sure the differences are obvious. Four common methods of creating contrast are by using differences in size, value, color, and type.

Contrast adds interest to the page and provides a means of emphasizing what is important or directing the reader's eye. On a page without contrast, the reader doesn't know where to look first or what is important. Contrast makes a page more interesting so the reader is more apt to pay attention to what is on the page. Contrast aids in readability by making headlines and subheadings stand out. Contrast shows what is important by making smaller or lighter elements recede on the page to allow other elements to take center stage.

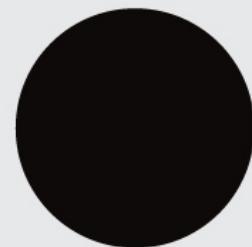


CONFLICT

By contrasting
shapes,
textures and
color

SIMILARITY, CONTRAST & CONFLICT

WE CAN ACHIEVE CONTRAST BY VALUE OR GRADATION



CONTRAST



CONTRAST



SIMILAR ENVIRONMENT

There are several ways to develop a similar environment:

Build a unique internal organization structure.

Manipulate shapes of images and text to correlate together.

Express continuity from page to page in publications. Items to watch include headers, themes, borders, and spaces.

Develop a style manual and stick with the format.

CONTRAST AND CONFLICT

Create Contrasts By

- Space
 - Filled / Empty
 - Near / Far
 - 2-D / 3-D
- Position
 - Left / Right
 - Isolated / Grouped
 - Centered / Off-Center
- Form
 - Simple / Complex
 - Beauty / Ugly
 - Whole / Broken
- Direction
 - Stability / Movement
- Structure
 - Organized / Chaotic
 - Mechanical / Hand-Drawn
- Size
 - Large / Small
 - Deep / Shallow
 - Fat / Thin
- Color
 - Grayscale / Color
 - Light / Dark
- Texture
 - Fine / Coarse
 - Smooth / Rough
 - Sharp / Dull
- Density
 - Transparent / Opaque
 - Thick / Thin
 - Liquid / Solid
- Gravity
 - Light / Heavy
 - Stable / Unstable



JOAQUIN
PHOENIX



LAW
HERE

CASEY AFFLECK

IN THEATERS SEPTEMBER 10 instillerelease.com 

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ART DIRECTION + DESIGN

ABOUT - CONTACT

TEMPLE

TEMPLE IS A MULTI-DISCIPLINARY DESIGN STUDIO BASED IN LONDON FOCUSING ON GRAPHIC DESIGN, ART DIRECTION, BACKSTAGE IDENTITY AND INTERACTIVE DESIGN.

TYPICAL MODE
Typical's first book release is a classic monograph built on a grid grid system. Merging the visual design of the book with the content, the book is a nonstop reading book. Typical chose paper to reflect the traditional nature of the monograph and the monograph reading form.

PLATIN GALLERY
Identity and editorial design for a contemporary art gallery in Red London.

GLARE
Branding for a high-end fashion brand in Melbourne, Australia.

MORE »

44 CRAFT NOTE
Michael Hurst's light, playful and traditional photographic agency has been photographed by Michael Hurst himself for his latest studio.

Sixty-one photographs for the agency's work, the website is an interesting online gallery featuring second typefaces, compact surgeries and minimalised documents to allow large images to be viewed in full screen. The site also features a portfolio of the best print projects.

The site is also displayed as dots on screens around the 44 Craft Note studio.

MORE »

ROCKFIELD
Brand identity, web design and website for artist Silvana Colacicco's educational music art project.

BALANCE E10
Album cover and packaging for the sixth album done for artist Jenny Van M.

CDS MONO
A modern musical typface. Bold, elegant and clean.

QUOTE
"What you do something you should have owned or been more about our studio. If you want to work with us or learn more about our studio, I'm a good teacher, so bring me a few of your records."

EMAIL
GMAIL | GMAIL BY EMAIL
"If you want to work with us or learn more about our studio, I'm a good teacher, so bring me a few of your records."

ARTIST
TEMPLE is a multidisciplinary design studio based in London.

TWITTER
Follow our tweets and shout horns of excitement.

TUMBLR
Look at our streams of thoughts and ideas on our Tumblr.

EMAIL
EMAIL US

HEADERTEMPLE

TEMPLE TUMBLR

EMAIL US

— SHIGERU SUZUKI

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S L I O

Silo Theatre
Season – 2012

TOP GIRLS
CAREER GIRLS AND WOMEN COMPROMISE
13 APR - 17 MAR.12

TRIBES
STOP ARGUING, START TALKING!
1 JULY - 30 JUN.12

THE PRIDE
YOUR LOVE IS LIBERATION
8 AUG - 7 SEP.12

PRIVATE LIVES
THE ORIGINAL ROM COM
29 SEP - 24 NOV.12

BREL
PROFOUND, INTIMATE, BOLD. CAPTIVATING.
1 NOV - 24 NOV.12

THE WORDS AND MUSIC OF JACQUES BREL

BREL

Direction
Michael Hurst

Musical Direction
Leah Radichovic

Design
Jane Hakaraia
Charlotte Rust
Sean Lynch

Performance
Julia Deane
Jan Thorsdal
Tina Wharepa
Jennifer Ward-Ledland

ARTISTS

1.NOV– 24.NOV.12

Jacques Brel wrote music from the mid-20th century European sensibility that still manages to be timeless. His songs have become part of his lifetime, his music has been performed by artists such as Bob Dylan, David Bowie, Nina Simone, Leonard Cohen and Eartha Kitt. Marianne Faithfull's revolutionary – his musical narratives force a new listening take on the human condition.

In 2005, Billy Crystal celebrated the 20th anniversary of the death of Jacques Brel. Not for less or longer could you get a seat. This new production, featuring a cast of 12, directed by Leah Radichovic, will see the stage transformed in a unique marriage of theatre and contemporary music, with a kitchen table and a grandfather clock.

Profound, Intimate, Bold. Captivating.

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THEATRE INFORMATION

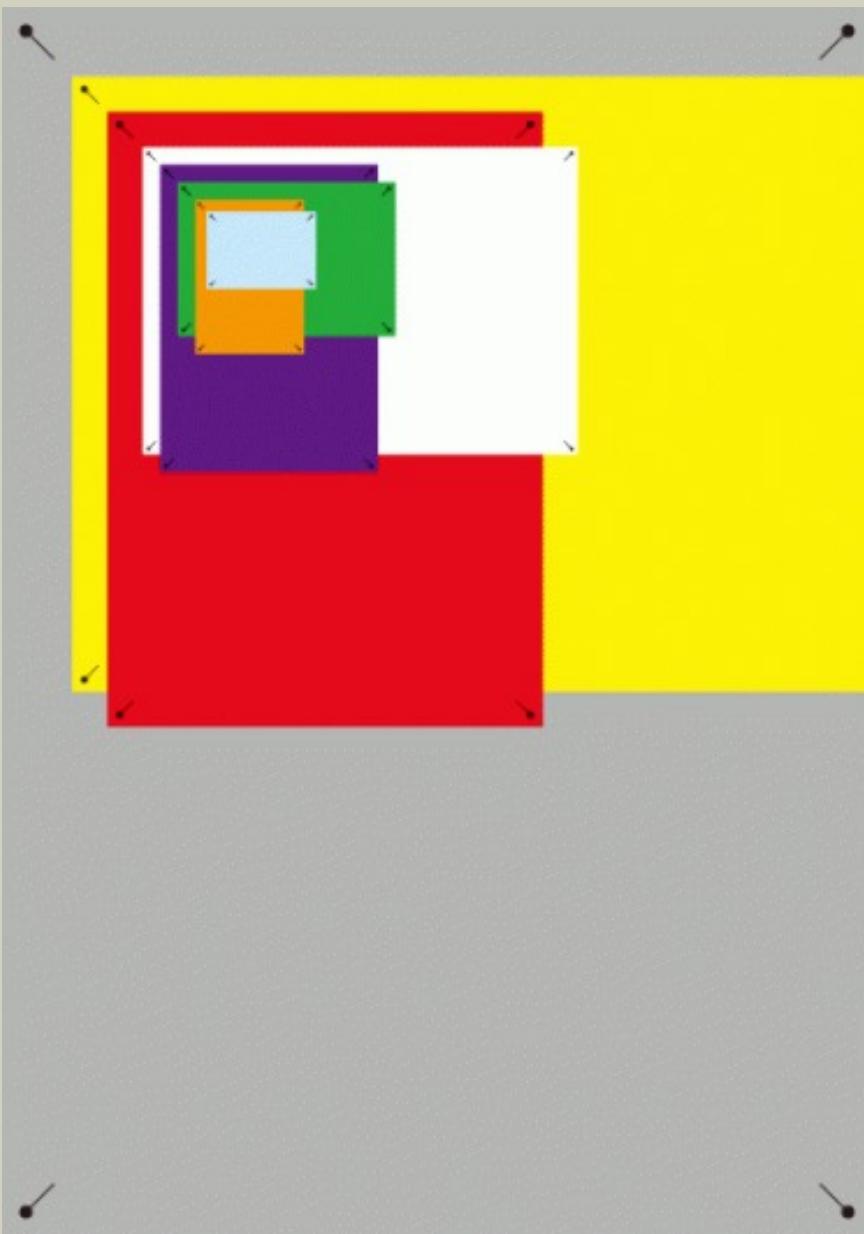
PERFORMANCES

Wednesday and Thursday 7pm
Wednesday - Saturday 8pm
Private View 1 Nov
Premiere 2 Nov
Open Dress 4 Nov
Mat 5 Nov
Twice weekly - Thurs & Fri
Closing Sat 24 Nov

S L I O



CONTRAST
By color



ATTENTION
And scale

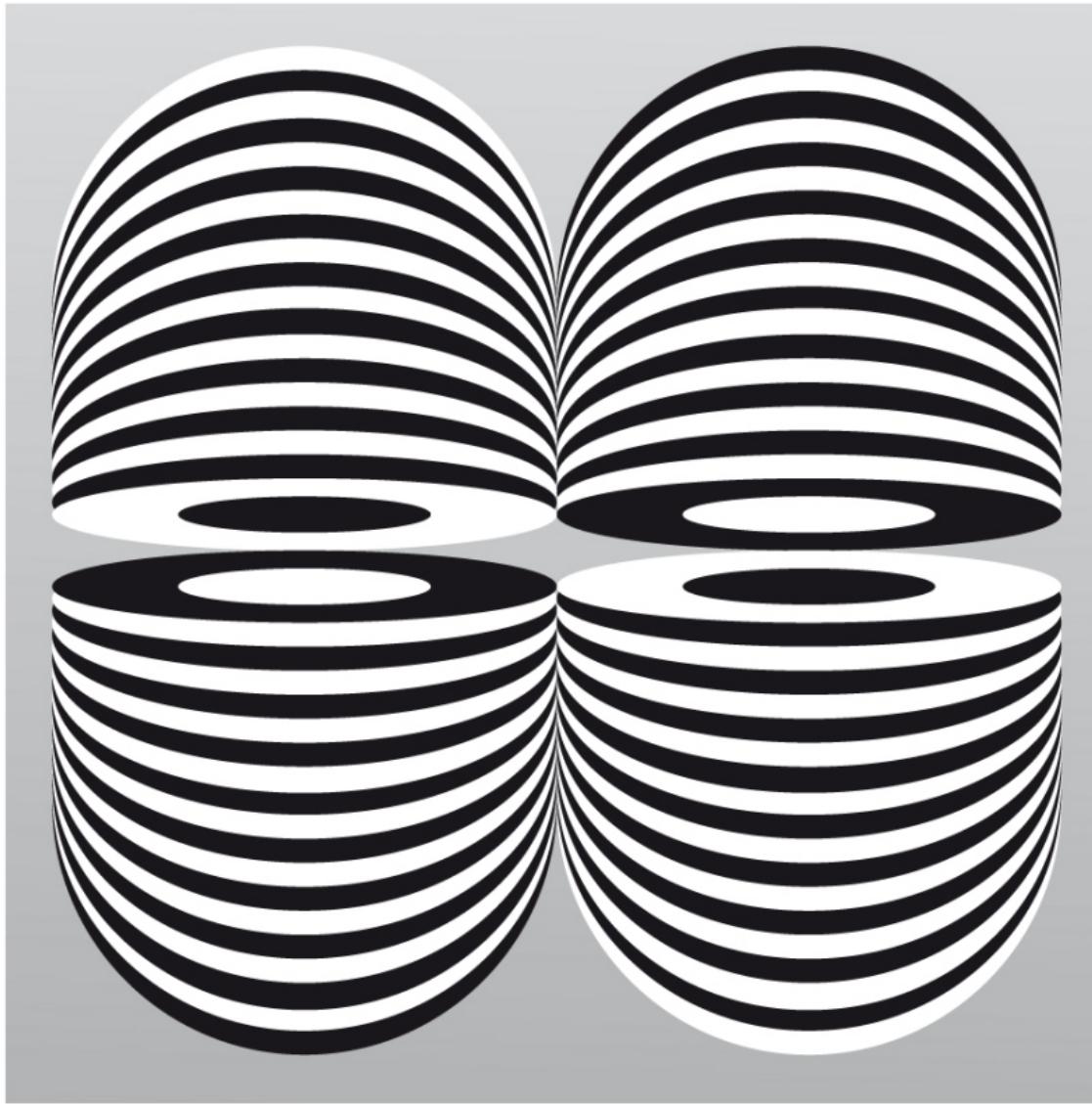
BabyScale®

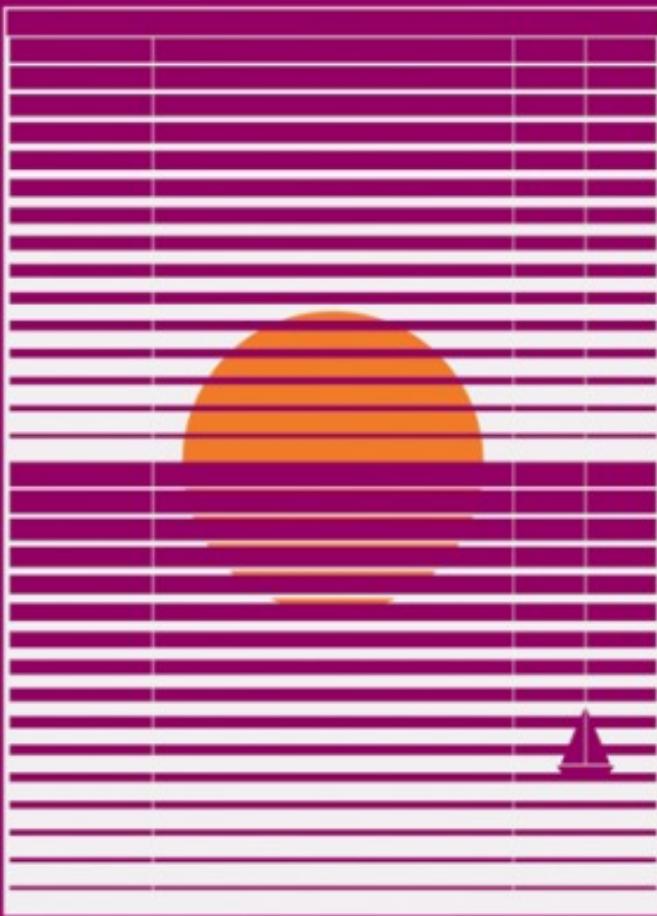
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ATTENTION AND SCALE

Using the relative size of elements against each other can attract attention to a focal point. When elements are designed larger than life, scale is being used to show drama.





Toro y Moi with UNKNOWN MORTAL ORCHESTRA and AVA LUNA

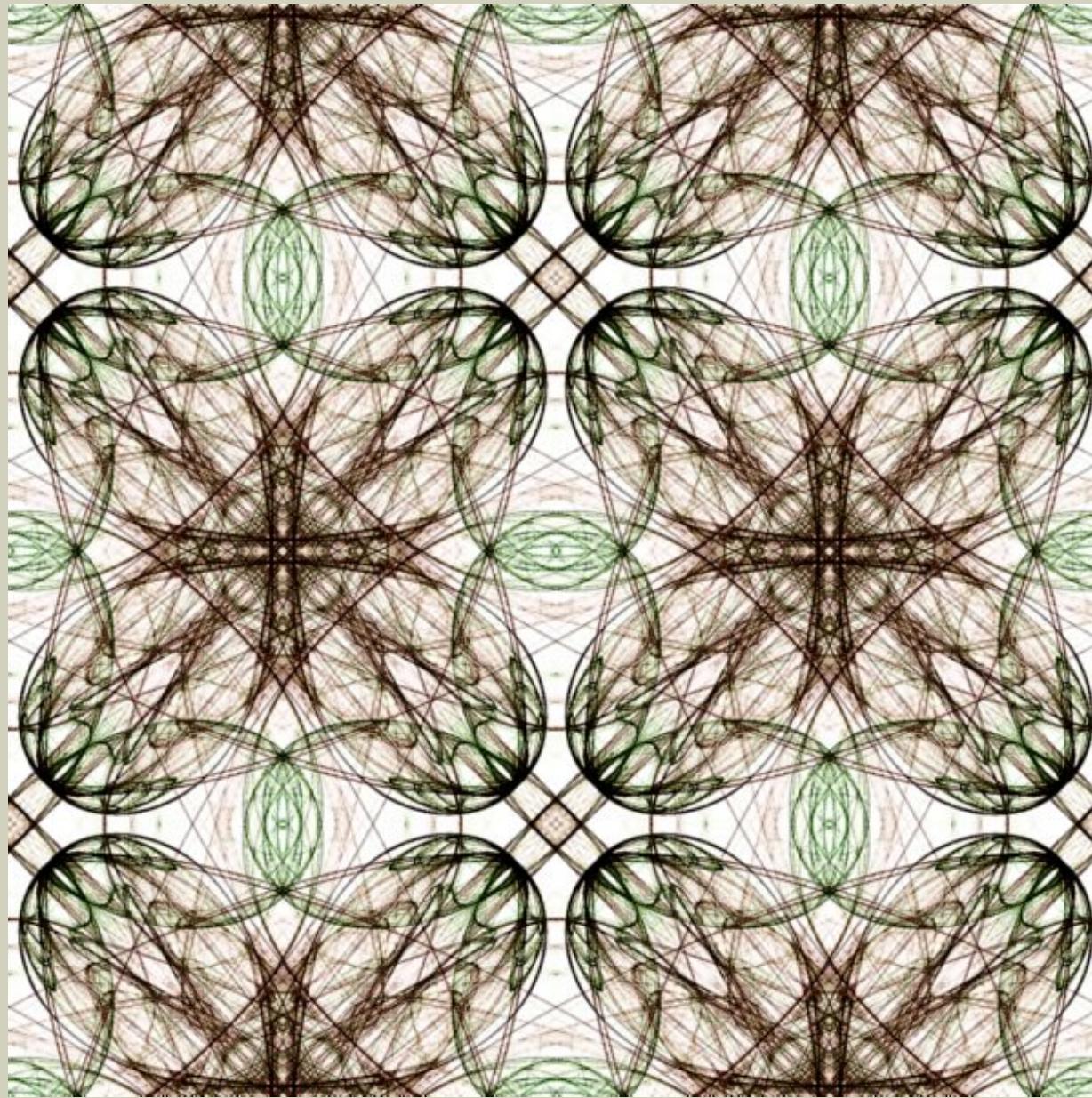
SATURDAY, SEPTEMBER 24, 2011 / 10:00 PM - 18+ / LINCOLN HALL - 2424 N. LINCOLN AVE. / LINCOLNHALLCHICAGO.COM



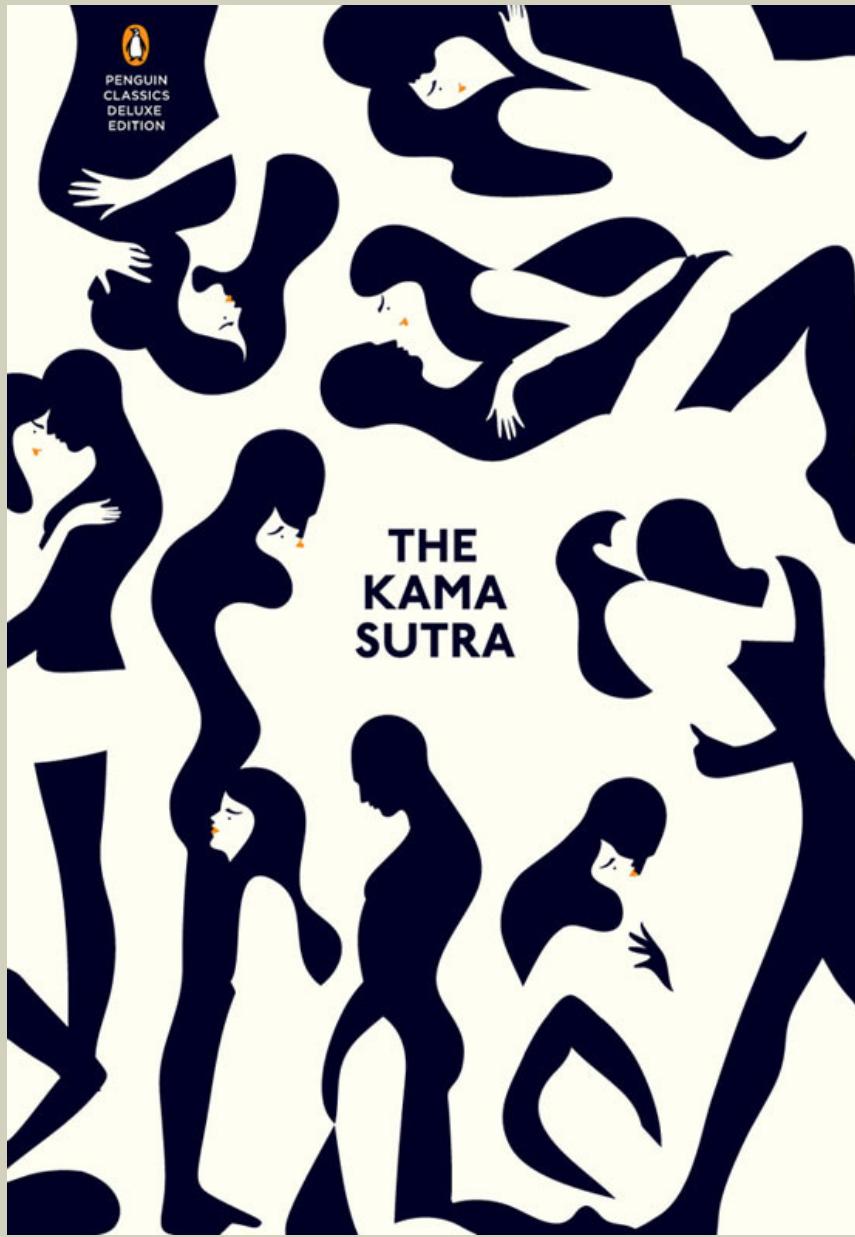
HARMONY

Harmony is achieved in a body of work by using similar elements throughout the work, harmony gives an uncomplicated look to a piece of artwork or sculpture.

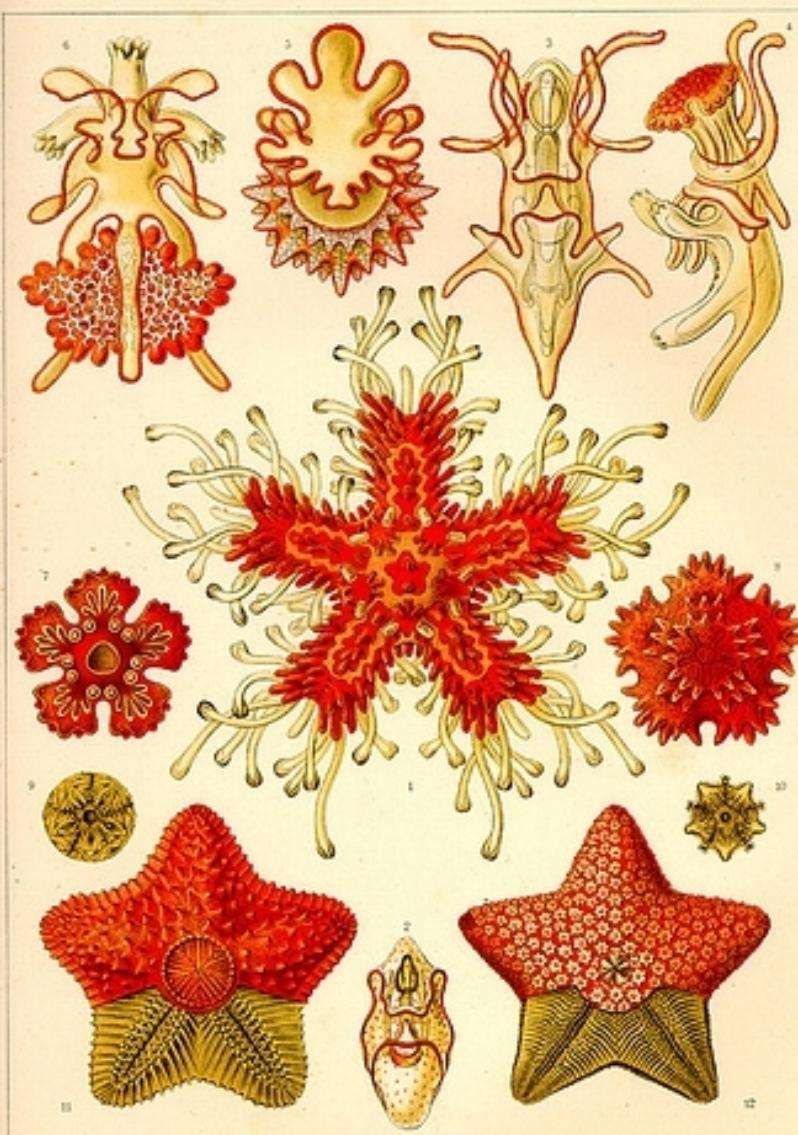
Color harmony or color theory is also considered a principle through the application of the design element of color.



HARMONY



HARMONY
By contrast



Asteridea. — Seesterne.

HARMONY
By colour

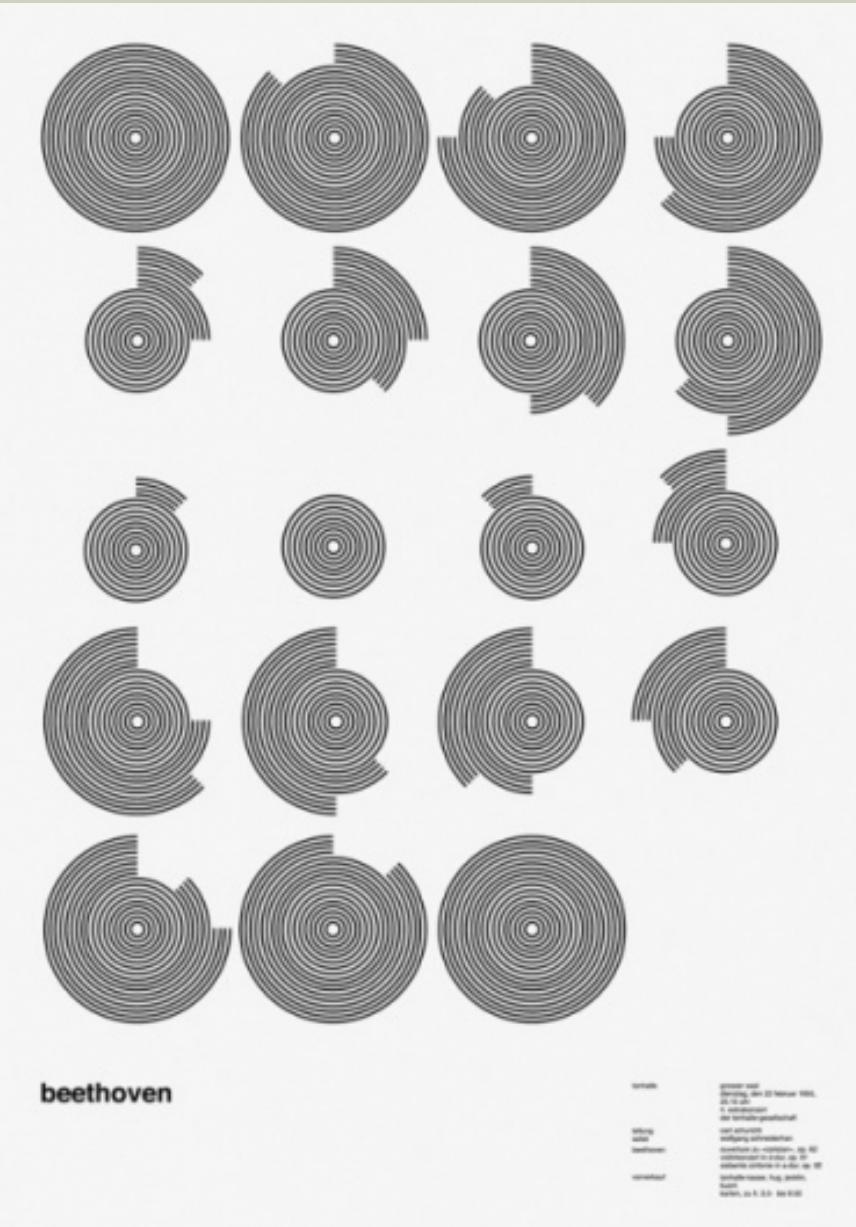


HARMONY
By colour



HARMONY

By colour and
shape



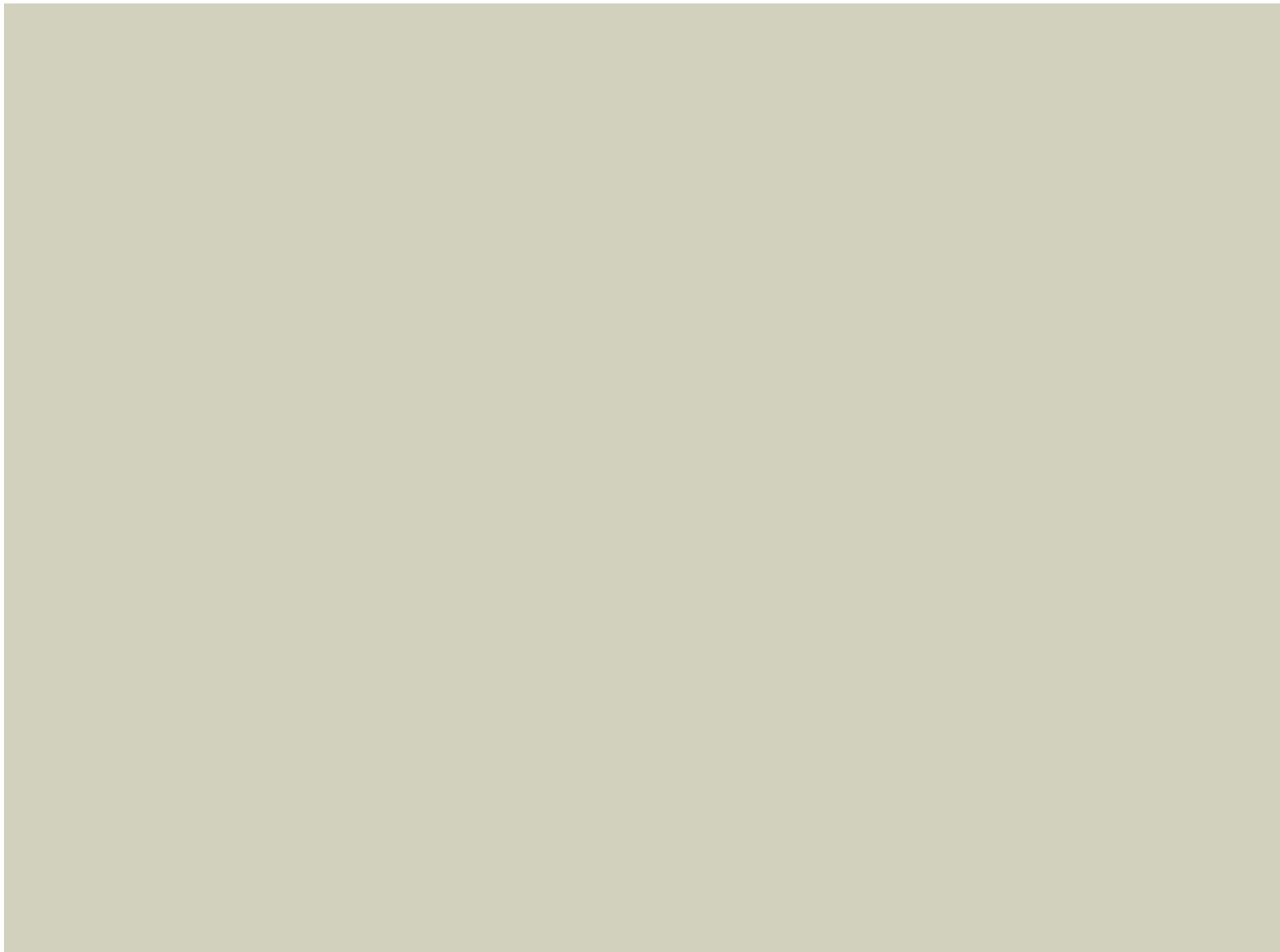
HARMONY

By repetition



HARMONY

By colour,
shape and
contrast



WAIT!

ONE LAST THING...

→ **CONTRAST**

THE MOST
IMPORTANT
ACRONYM
IN DESIGN

→ **REPETITION**

→ **ALIGNMENT**

→ **PROXIMITY**

THANK YOU.