

DYNAMIC LAYOUTS

WHAT GOES ON A PAGE?

Images: photographs, illustrations

Typography: headlines, subheads, pullquotes, body copy

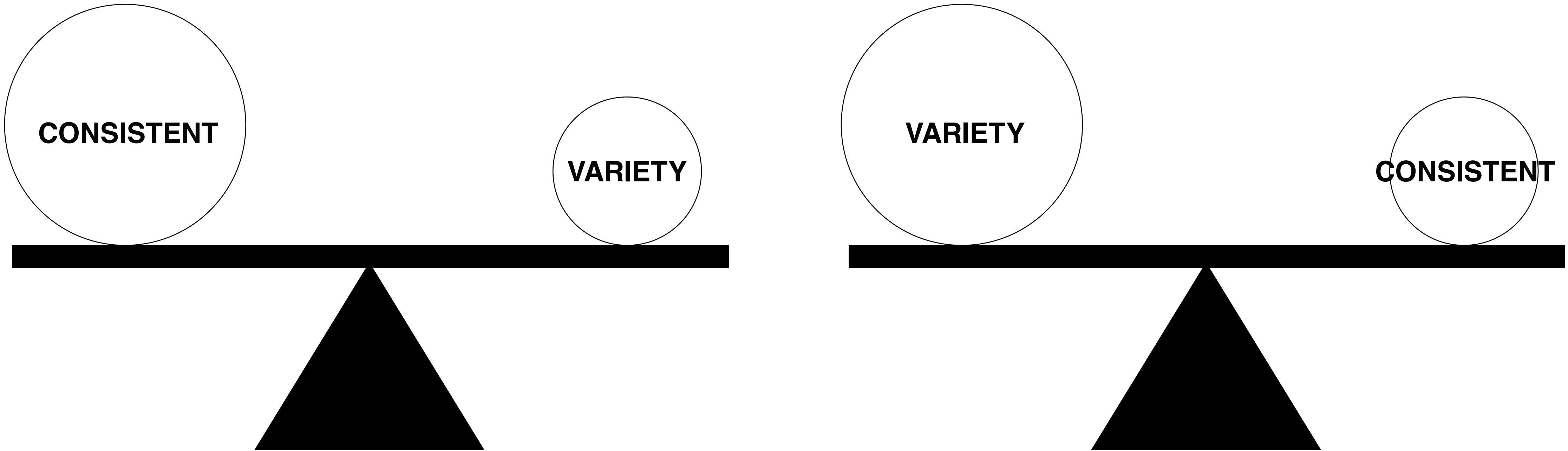
Design elements: rules, shapes, arrows, etc. (Anything part of the layout but not image or type.)

Good layout is about
balancing variety and
consistency.

Too much variety and each page or spread has nothing to do with the previous pages.

Too much consistency and things get really boring.

Every project has its own sweet spot between consistency & variety.



*Instructional and informational materials should
be more consistent.*

Magazines can have more variety

Every project has its own sweet spot
between consistency & variety.



OVER THE RIVER AND THROUGH THE WOOD

INTERVIEW D'ALICE HANNI, MÉTIÈRE DE L'IMMAGINE ET MÉTIÈRE DE LA VIE

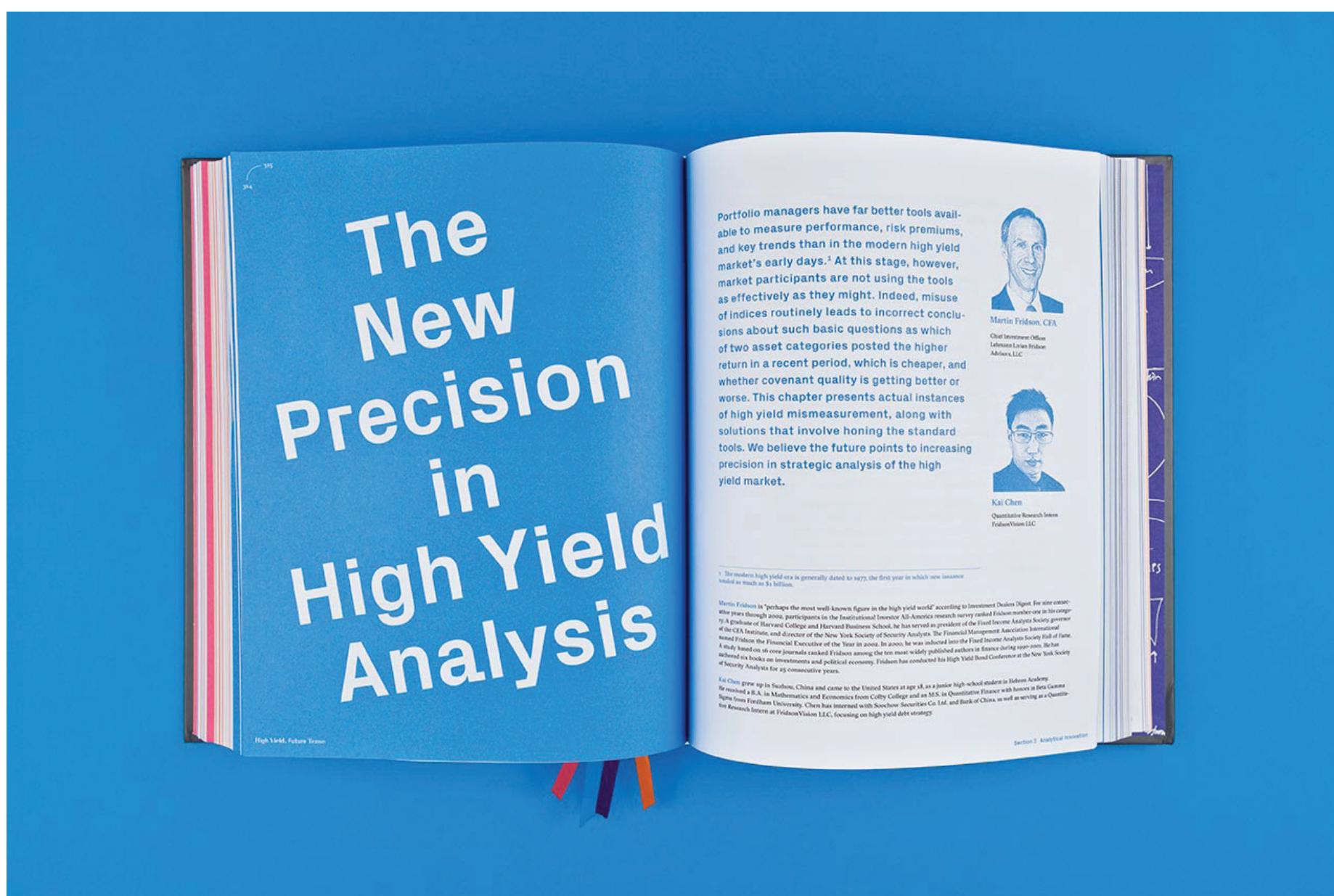
Elaine Danan est une artiste photographie anglaise qui explore la réalité pour révéler des installations cachées photographiques au moyen d'objets et d'éclairages. Peut-être n'a-t-elle jamais tant travaillé avec elle-même, pendant qu'il lui écrit à elle.

Nous avons pris le nom de "Over the River and Through the Wood" pour honorer les formations et la nature que nous aimons particulièrement. C'est dans le lac que nous résidons que nous trouvons nos plus belles inspirations artistiques. Nous faisons souvent des sorties artistiques individuelles, mais photographier ensemble, surtout si une installation nous attire pour l'exploration et la recherche des vues les plus originales, cela nous rapproche évidemment avec nos appétits et nos besoins pour un moment de détente et de plaisir. La photographie continue de nous aider à nous connaître et à nous comprendre.

Depuis l'âge de 14 ans, nous étudions ensemble et nous nous sommes rencontrés en tant qu'artistes, à la pratique de la photographie. Pourtant nous nous sommes aussi servis de photographie dans notre parcours jusqu'à aujourd'hui, et de ce que nous apprennent nos propres photographies sur la manière photographier?

Il y a des ans, j'ai commencé ma carrière de photographe, je suis un peu de temps passant au théâtre alors et je commence à faire mes propres travail. L'artiste amateur était une pratique que j'avais toujours pratiquée lorsque j'étais jeune et j'aurais été très content de faire partie de l'art contemporain. C'est à cette époque que je me suis rendue compte que la photographie travaille à partir d'un fond, et que je voulais une plus grande indépendance. Je





Everything needs a bit of layout variety.

(Except maybe dictionaries)

Ways to add consistency

- Each page uses the same grid.
- Limited typographic palette
- Standardized graphic elements, such as rules, icons, image dimensions, etc.

Ways to add variety

- Varied placements
- Color changes
- Contrast in all varieties: color, size, shape, pace, etc.

TIP:

It is easier to push something too far, be wrong, then scale it back than to be conservative and have to invent things later on.

Bad Examples

(a.k.a what not to do)



This is bad.

(and my mom can make this in Word)

Placeholder text for the first section:
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Placeholder text for the second section:
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Better...

...but still boring and bland.

*Good intent but poor execution
and solution.*

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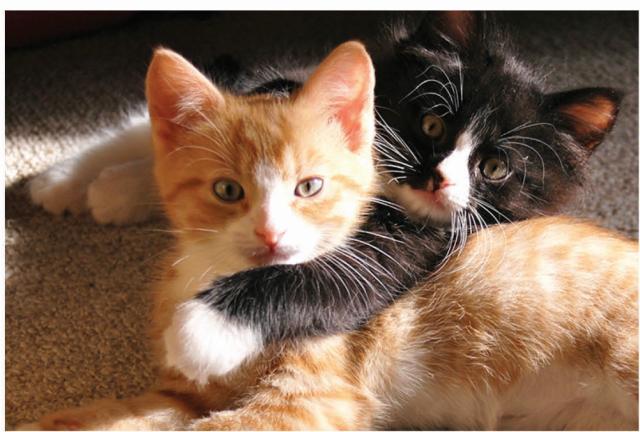
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Don't do this.
If you do, that photo has to
be *really* good.

Just don't.



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Getting to good...

Your job is to help move the eye around the page.

Objects in the layout have an implied movement.



PHOTOGRAPH
horizontal movement



PHOTOGRAPH
vertical movement

“Lorem ipsum dolor sit amet,
consectetur adipiscing elit.”

PULL QUOTE
horizontal movement

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BODY COPY
vertical movement

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BODY COPY
horizontal movement

Horizontal movement can also be controlled based on the image or justification of the text.



PHOTOGRAPH
Horizontal Movement, Right to Left, Right Bias



“Lorem ipsum dolor sit amet,
consectetur adipiscing.”

PULL QUOTE
Horizontal Movement, Left to Right, Right Bias.



Good things happen through relating items and their movements.



“Lorem ipsum dolor sit amet,
consectetur adipiscing.”

Getting better!

It still needs more, but you can see that the vertical stress of the text contrasting with the horizontal arrangement of the images is pleasing to the eye.

KITTENS



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Simple directional contrast



Not much here, but what makes this work?

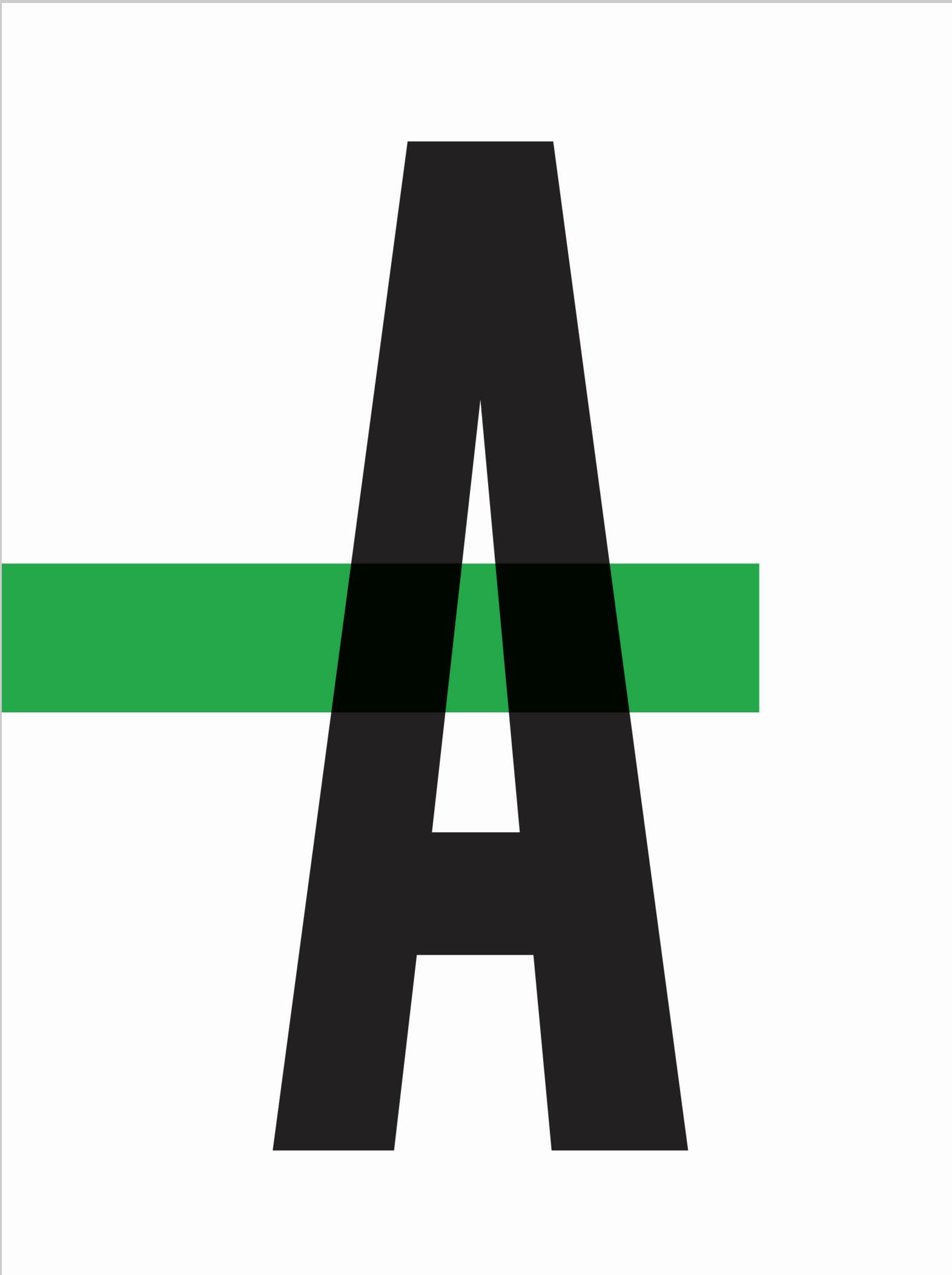
Directional contrast
(A is vertical, bar is horizontal) and size contrast.

Size contrast

Most students do not use
size contrast effectively.
Learn this and instantly
make your work better
than most of your peers.

**DYNAMISM IS
CONTRAST.**

Small, medium, large



Small, medium, large



*If you learn one thing from
this presentation, learn this.
It will change the way you
think about layout.*

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Small, medium, large

If you learn one thing from this presentation, learn this. It will change the way you think about layout.

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Try to have a few things of each size in your layouts.

Be sure to not crowd.

If you're going for minimalism, have one very large element and one very small.

LEVERAGING THE PAGE

Pages also have
directional bias.

Think about directional contrast.

You can use the direction of the page to do a lot of interesting things with your layouts, using the bias of the page as a starting point for the decisions that you make.

Dimensions matter.

Is your page a square? Maybe you'll fill it up with very directionally-oriented elements that are very vertical or horizontal.

Is the page landscape? What happens if something tall and skinny sits on it?

Is the page vertical? What happens if a very wide element is placed on it?

TIPS AND EXAMPLES

Keep body copy
columns consistent.

Changing the column width can distract the reader. They've gotten used to a certain line length and changing it slows them down. It's also an easy way to provide a bit of structure right away.



Use the bleed

How are bleeding elements used in this layout to make tension? Where is there directional contrast?

The layout uses bleed elements to create tension and directional contrast. On the right page, a vertical black bar bleeds from the top edge, and a horizontal blue line bleeds from the bottom edge, both pointing towards the center. A circular crop of him is positioned above the title, and a small portrait is at the bottom.

**MATT
PORTERFIELD**

Born in 1973, Matt Porterfield has written and directed three feature films, *Hamilton* (2006), *Party Hill* (2011), and *I Used To Be Darker* (2012), all produced and filmed in and around Baltimore, Maryland. Matt studied at New York University's Tisch School of the Arts and teaches screenwriting, theory, and production at Johns Hopkins University and Maryland Institute College of Art. In 2012, he was a featured artist in the Whitney Biennial, a Creative Capital grantee, and the recipient of a Werner Center Artists Residency. His work is in the permanent collection of the Museum of Modern Art and the Harvard Film Archive and has screened at Anthology Film Archives, BAM, Centre Pompidou, Walker Art Center, Cinémathèque Française, and film festivals such as Sundance, the Berlinale, and AFM.

Whitespace

You don't need to fill every inch of the page. Give your elements room to breath — sometimes what's not there is more powerful than what is.

Home

Topics

Education

Values & issues

New Generation Dream Jobs

NEW GENERATION DREAM JOBS AND THE RISE OF ART EDUCATION

新一代的梦想工作和艺术教育的崛起

In search of a fulfilling career in the creative industry starting from a value-aware ART education.

Over time, parents & students have recognized and understood that most of our school typically offered career choices that are higher than average, study courses & traditionally associated with an academic degree & titles are not at the top of their preference.

Nevertheless, the world's demand in today's job market has changed due to the shifting map of the industry being as vital as a human person to the success of a dream to many people, especially creative. But with the flourishing of the creative industry, it does not mean to be an artist or author.

Roughly 60% of creative areas and 90% other working in the field of craftsmanship. The experience of creative industry is creating a climate in which creativity and innovation are highly demanded in the job market. Traditional industries were reflected, carried out, or evolved into new ones. At this, these designations are more widespread until the turn of the century. The birth of game designers, creative directors, interactive designers, interaction media producers, and digital content strategists, the emergence of a relatively young slate

成为一种趋势：创意行业，特别是数字创意行业，正在经历前所未有的增长。随着创意人才的需求增加，越来越多的年轻人开始追求与艺术教育相关的梦想职业。

首先，艺术教育的优势在于它能够培养学生的创造力、想象力和批判性思维能力。这些技能在当今社会的许多领域都是必不可少的。因此，越来越多的年轻人选择将艺术作为他们的专业或副业。

其次，艺术教育有助于培养学生的审美观和鉴赏力。这对于从事设计、广告、电影制作等行业的从业者来说非常重要。通过学习各种艺术形式，学生可以更好地理解并欣赏它们的美，并将其运用到自己的工作中去。

最后，艺术教育还能帮助学生建立自信、提高沟通能力。通过展示自己的作品，学生可以锻炼自己的表达能力和团队合作精神，这对未来的职场生涯非常有益。

总的来说，艺术教育对于培养新一代的梦想工作者来说至关重要。它不仅能够提供专业的技能训练，还能激发学生的创造力和想象力，帮助他们实现自己的职业理想。

High contrast

Don't be afraid to make something really big or really small. This is an easy way to create high impact and make a bold layout.



Make and break
the spread.



Interview:
Amber Wenzien

Photography:
Kinga Burza
Amber Wenzien

Kinga Burza

Well-traveled director Kinga Burza first gained notoriety after directing the music video for Katy Perry's breakout single "I Kissed a Girl." Her directing skills caught the attention of musicians Lady Gaga, Le Roi and The Decade, who enlisted her to direct their music videos. But proving she is no one-trick pony, Burza can now add Feature Film director to her already impressive resume, directing her first feature-length film *Kate Spade and Harry*. We talk to Burza about her fondest childhood memories, her favorite travel spots, and the perfect Polish dog.