

Dynamic Layouts

What goes on a page?

Images: photographs, illustrations

Typography: headlines, subheads, pullquotes, body copy

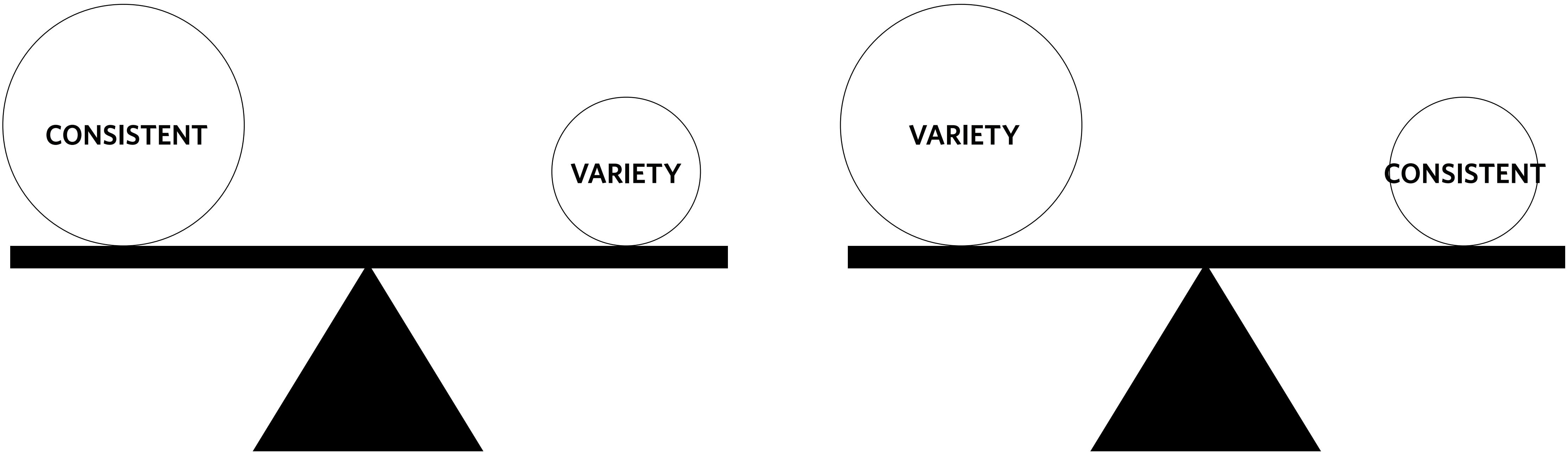
Design elements: rules, shapes, arrows, etc. (Anything part of the layout but not image or type.)

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.



CONVERSATION 3

OVER THE RIVER AND THOUGH THE WOOD

PARISIENNE FRANÇAISE, photographie de photographie (2011) © 2011

ELLE DANS UN ENVIRONNEMENT PHOTOGRAPHIQUE AMÉLIORÉ QUI SERVRA DE POINT POUR RÉALISER DES INSTALLATIONS CULTURELLES PHOTOGRAPHIQUES AU POST-SECONDE GUERRE ET DOCUMENTAIRES. PRÉPARATION D'UN QUATRIÈME TOME DANS LES BOIS ATTELÉE, PENDANT QUE LE LIEU N'EST PAS

Ensuite il faut faire, nous voulons servir au plus haut niveau et donner une qualité à la photographie. Pour nous c'est le principe de l'authenticité. Nous voulons servir au plus haut niveau des personnes dans le cadre d'un travail photographique qui va être réalisé par un photographe. Il y a deux ans, j'ai commencé à travailler avec un photographe, il me m'a donné des conseils pour réaliser une meilleure qualité de travail photographique. J'ai également été formé à l'écriture et à la photographie. C'est en cette période que j'ai été très motivé pour que je débute dans la partie d'un travail, et que je réalise une plus grande variété de projets.

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the ordinary production activities of an Italian construction company specializing in reinforced concrete structures [13]. While they attest to Nervi's innovation of new structural forms for spatial expression, they also gave the operating engineers a better understanding of the particular difficulties involved in the execution of the job, construction of timber formworks, and optimization of various site operations [Fig.4].

engaged in filing patents for the construction of industrial and military structures [18]; innovative factories built for Mussolini's army; ordinary warehouses with truss roofs made for Solvay and Aniene, the chemical industries in Rosignano, in Tuscany; and salt or tobacco warehouses built for Italy for the Royal Monopoly Administration [19]. Nervi & Bartoli competed for the construction of industrial structures whose forms the clients had often already defined, and were aware of the mandates due in large part to the cost-saving techniques that they were also indebted to the experience of a seasoned construction contractor. In fact, along with the construction of the stadium, in 1925, Nervi and, later, Nervi & Bartoli realized several complex utilitarian structures in reinforced concrete. The four water tanks housed in the railway station complex of Florence, called as demanding as they were designed by railway engineers. They remained to specialized construction companies to specialize in the manufacture, both of unusual timber formworks and compact and inexpensive, thin reinforced concrete structures ultimately leading to techniques he was to develop during the War [15].

THE BIRTH AND DECLINE OF A STRUCTURAL ICON

Nervi's moulding of three-dimensional structural elements would hardly have been possible with traditional reinforced concrete. To do so, he used a new type of slab that he patented in April 1943 [20]. Initially known as *ferro cemento* (concrete with iron), it was later simply called *ferramento*. At a maximum thickness of three centimeters, the slab consists of an internal, hollow core of several layers of fine-stem mesh held in place by steel bars – sprayed with cement mortar, and then spread as a plaster. Production of the smooth surface slabs requires no use of expensive wooden formwork. In its very first application, Nervi shaped slabs into walls and a warehouse roof for Nervi & Bartoli's own warehouse (1944–1945) [21]. Using this concept, contractors construct prefabricated elements into vaults or domes to revolutionize the construction history of the twentieth century.

The forerunner of the celebrated dome of the Little Sport Palace in Rome, which has been immortalized by the global circulation of Bartoli's stadium shots, as well as photographs by Tommaso and Giorgio Vasari of the two military hangars built in Orte, Italy, in 1945, were roofs – constructed of interleaved, thin reinforced concrete beams – were realized by wooden formworks supported by the so-called Innocenti tubes, a tubular-steel scaffolding that was entirely revolutionary [17]. Nervi & Bartoli principally shaped elements act as a permanent form for the cast-in-place connecting ribs and the apse cap [22]. Fig.6. Nervi's construction method creates an unusual architectural space: rectangular spaces with connecting ribs, along with the voids that the prefabricated parts generate, become an unexpected and ornamental pattern. In the years following, Nervi used this technique to design roofs for large industrial and functional spaces, reservoirs, and silos [24]. For the most part, these are hidden or forgotten structures; yet go unnoticed due to their formal power, but nonetheless represent construction techniques that were cleverly devised.

Fig.3 1925, gasogene in Castelluccio dei Sappioni, Italy. Photograph by Giuseppe Mazzoni. From *L'Espresso*, 1 August 1925, 12.

Fig.4 Giuseppe Mazzoni Wool Factory in Prato, Tuscany, taken from Giuseppe Mazzoni, *Giuseppe Mazzoni e la sua vita* (Prato, 1925). From *L'Espresso*, 1 August 1925, 12.

Fig.5 1930, Florence Municipal Stadium. Photograph by Ferdinando Bartoli. Taken from *Cassata*, 4 April 1930, 102.

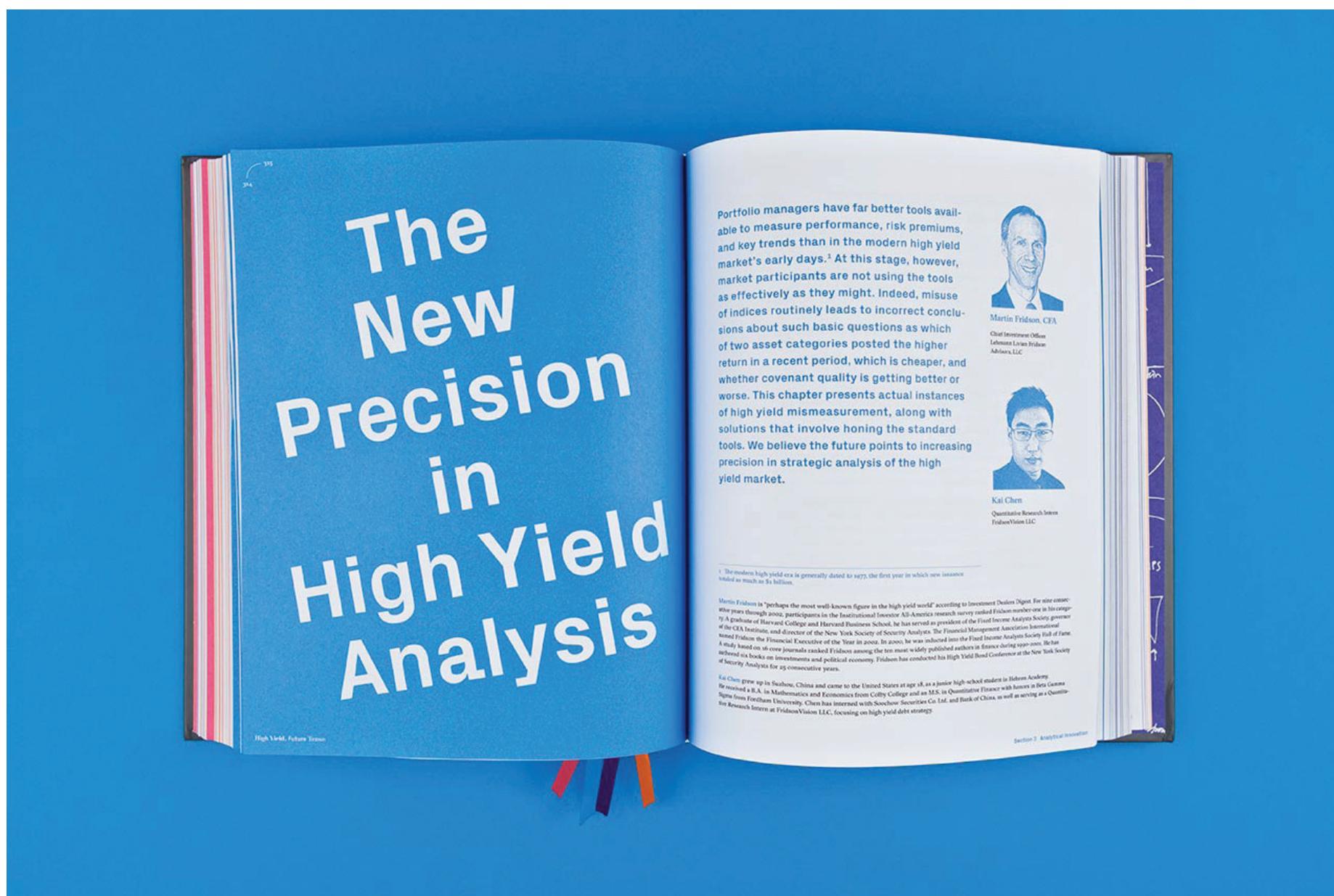
Fig.6 1947–1948. The half dome of the B Hall of the Turin Exhibition Centre (1947–1948). Photograph by Riccardo Moncalvo and Aldo Scattolon. From *Architettura*, 1948, 10.

Nervi & Bartoli also used prefabricated components in *ferro cemento* for the post-war reconstruction of several state-owned tobacco companies: they installed gutter channels, roofing tiles and sills, and floor elements that were cast in place and left as storage or workspace, such as those built in Chiavavalle, Scifati, Naples, Modena, and other cities. Yet, built by Nervi & Bartoli in 1947 [22]. The half-dome of the B Hall of the Turin Exhibition Centre (1947–1948), too, whose photographs by Riccardo Moncalvo and Aldo Scattolon, respectively, became a legend, is a descendant of the Torre in Pietra vault: a series of identical, thin precast lozenge-shaped elements act as a permanent form for the cast-in-place connecting ribs and the apse cap [23]. Fig.6. Nervi's construction method creates an unusual architectural space: rectangular spaces with connecting ribs, along with the voids that the prefabricated parts generate, become an unexpected and ornamental pattern. In the years following, Nervi used this technique to design roofs for large industrial and functional spaces, reservoirs, and silos [24]. For the most part, these are hidden or forgotten structures; yet go unnoticed due to their formal power, but nonetheless represent construction techniques that were cleverly devised.

Fig.6 1947–1948. The half dome of the B Hall of the Turin Exhibition Centre (1947–1948). Photograph by Riccardo Moncalvo and Aldo Scattolon. From *Architettura*, 1948, 10.

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93



Everything needs a bit of layout variety.

(Except maybe dictionaries and bibles?)

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

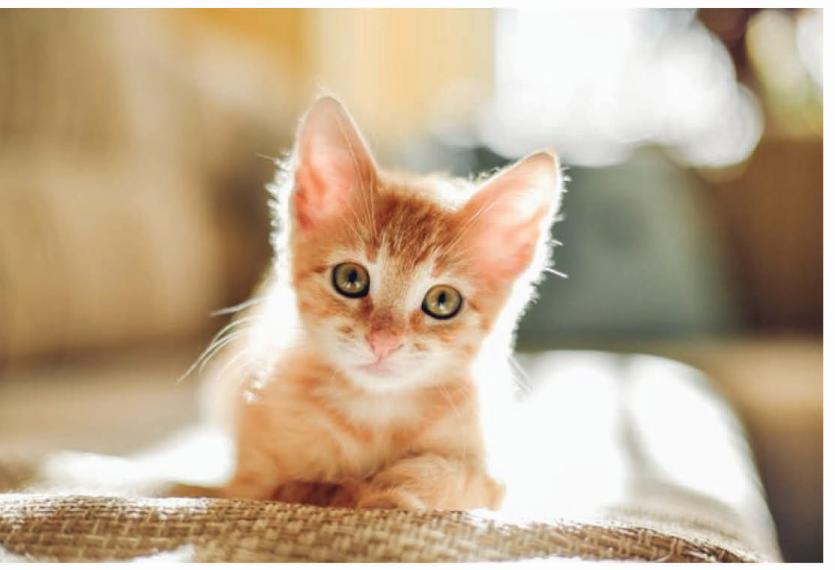


Placeholder text for the first section. It consists of two identical paragraphs of placeholder text (Lorem ipsum) intended to be replaced by actual content.

Placeholder text for the second section. It consists of two identical paragraphs of placeholder text (Lorem ipsum) intended to be replaced by actual content.

Better...
...but still boring and bland.

**Good intent but poor
execution and solution.**



Placeholder text for the first section of the slide.

Placeholder text for the second section of the slide.

Placeholder text for the first section of the slide.

Placeholder text for the second section of the slide.



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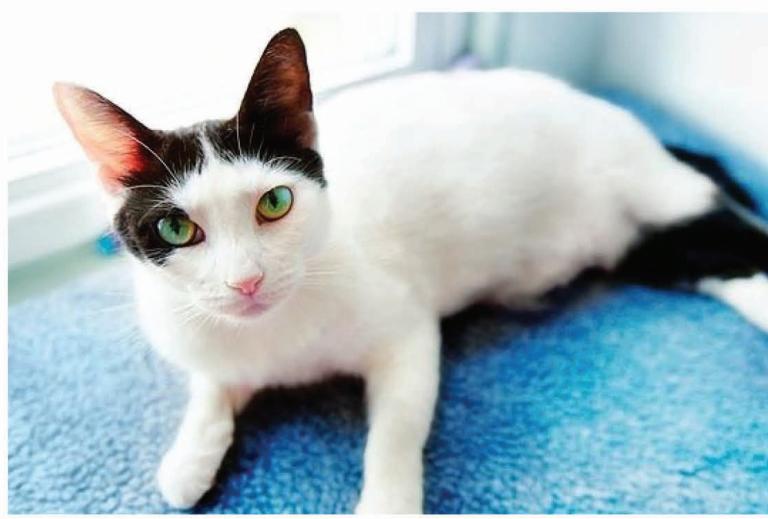
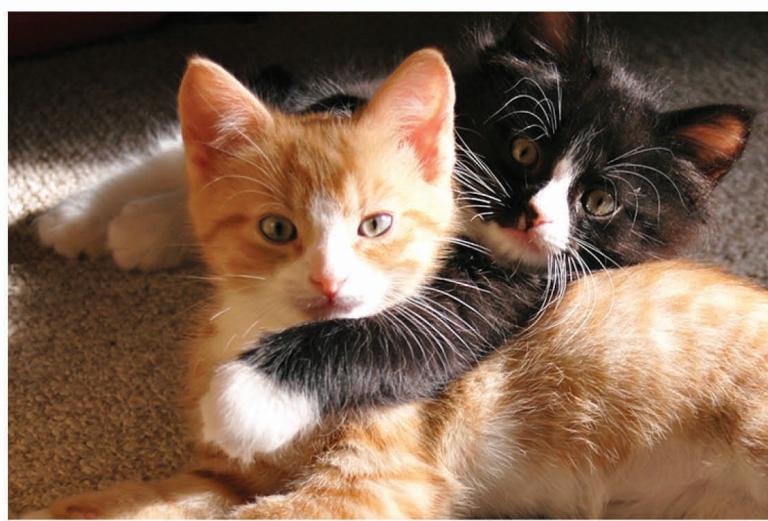
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Don't do this.
(If you do, that photo has to
be *really* good.)

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

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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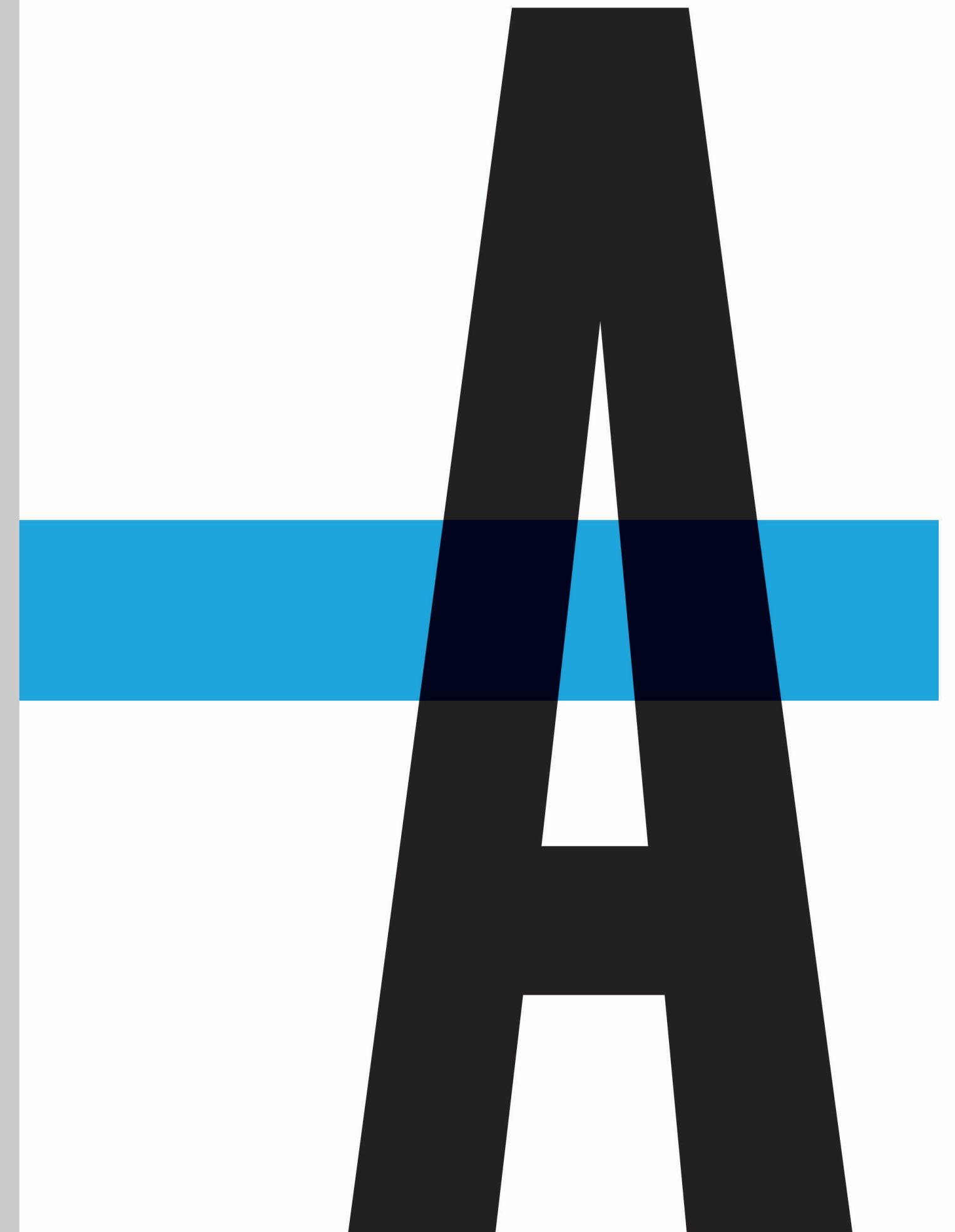
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Simple directional contrast

Not much here, but what makes this work?

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



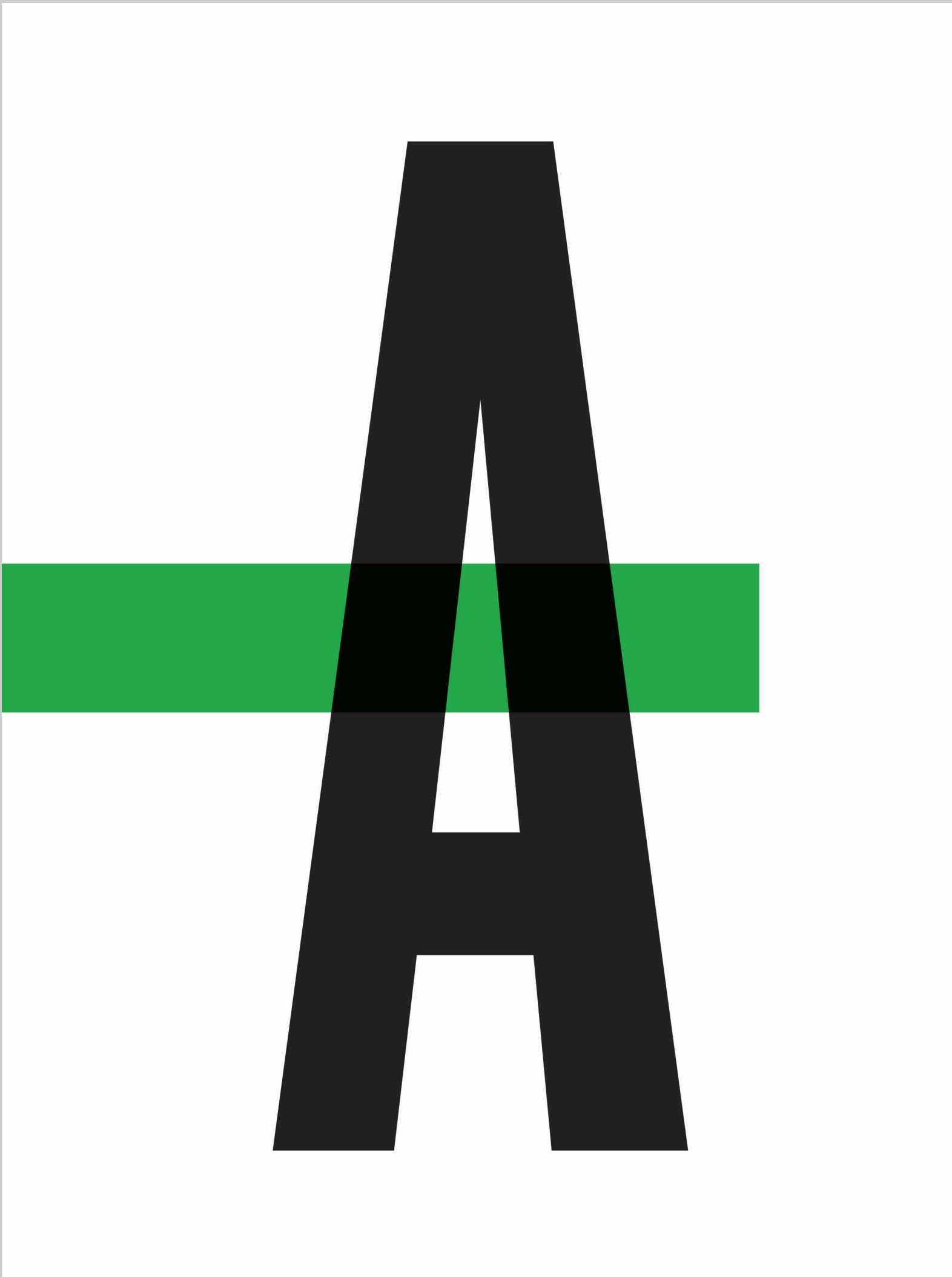
Size contrast

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





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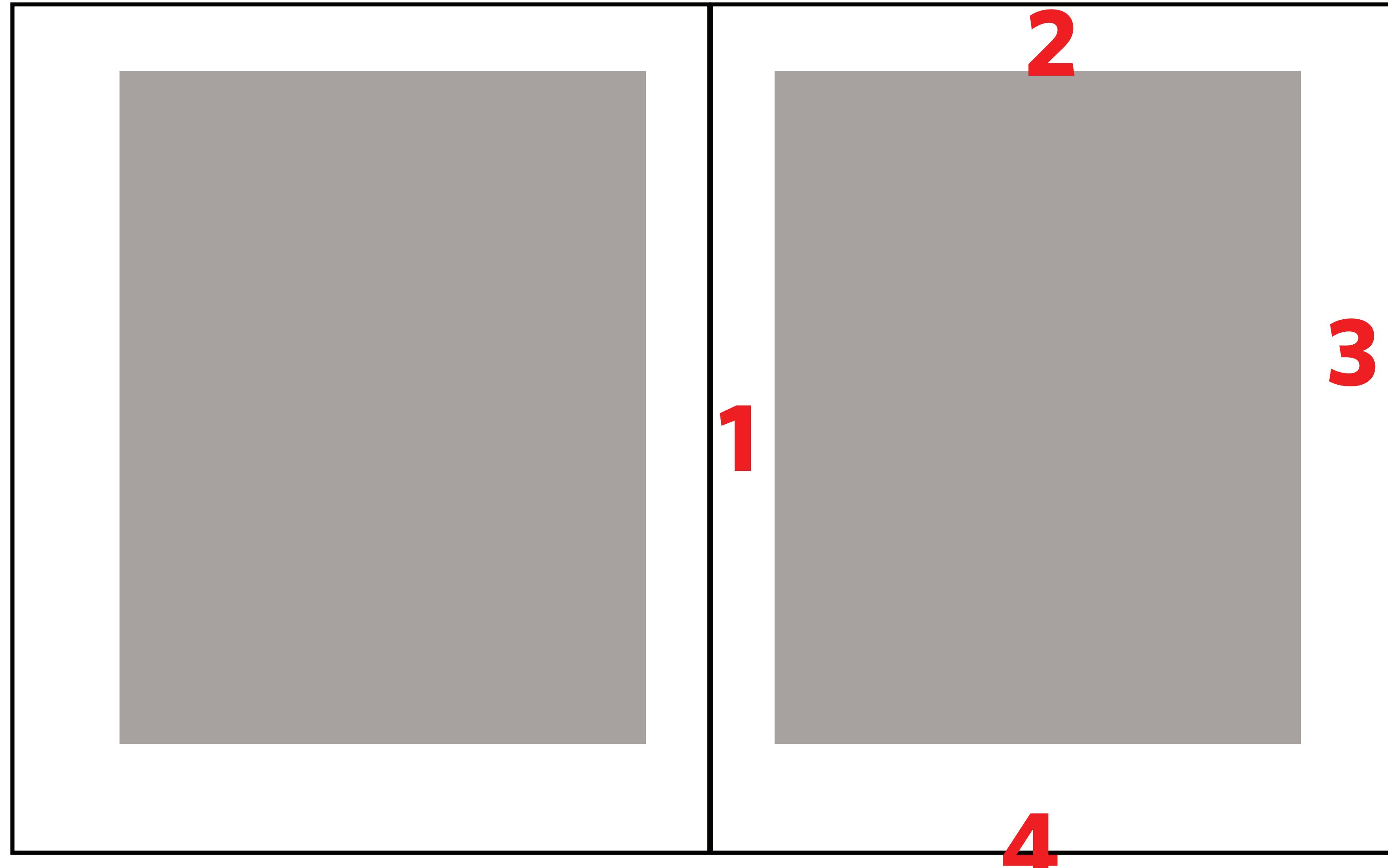
Try to have a few things of each size
in your layouts.

Be sure to not crowd.

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

GRIDS AND MARGINS

Margins typically increase in size going around the page clockwise, starting with the inside margin.



Larger margins are seen as more elegant/formal.

Portrait 01
Portrait 02

Portrait 01: Andy Devane

Shane O'Regan and Peter Carroll
BHD/Multidisciplinary and MA/PL
27 September 2011

Live Drawing

Portrait 01: Andy Devane was the first in the University's Postgraduate series of events, opening up a number of the School's graduates. The two lectures by Shane O'Regan and Peter Carroll focused on exhibition of drawings by second-year students at University of Limerick, that examined the concepts, materials and environmental context in Devane's current body of work. Mary's contemporary period, King Island Limerick. The numerous sculptures by Sven Kappeler.

Shane O'Regan presented an overview of Andy Devane's life aesthetics, drawing particularly on Devane's correspondence and publications. Beginning with Devane's own themes of 'fear' pursued Devane in writing it as the only building block our deepest insecurities.

A series of slides featuring Devane and American anthropologist gave a portrait of his character and interests. In Peter Carroll's programme there was a challenge, asking if having the meeting in an age office environment and many male men, older temps, left questions and difficulties in the responses from Devane – illustrating areas for education on what might have happened differently had Devane not taken the Balloon Fellowship, as O'Regan pointed out.

After arriving in Limerick with little money, surprised that nobody knew who or where might be Devane turned to Balloon Man and conversed about balloon materials and

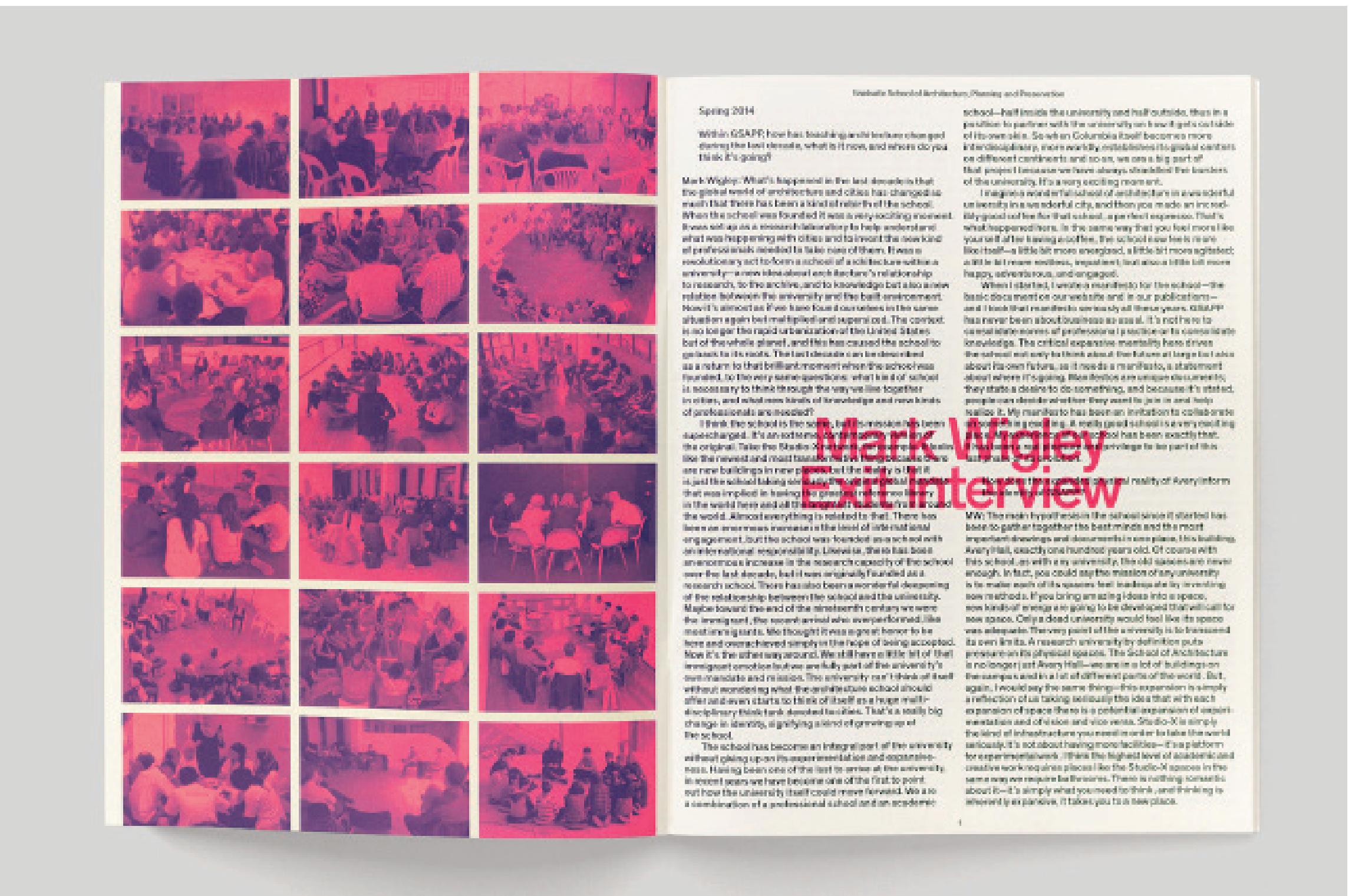
communication started by words and hands. There's always a point because and there's no such thing as square time. Nobody wants to write about or to sum up the time (during we have).

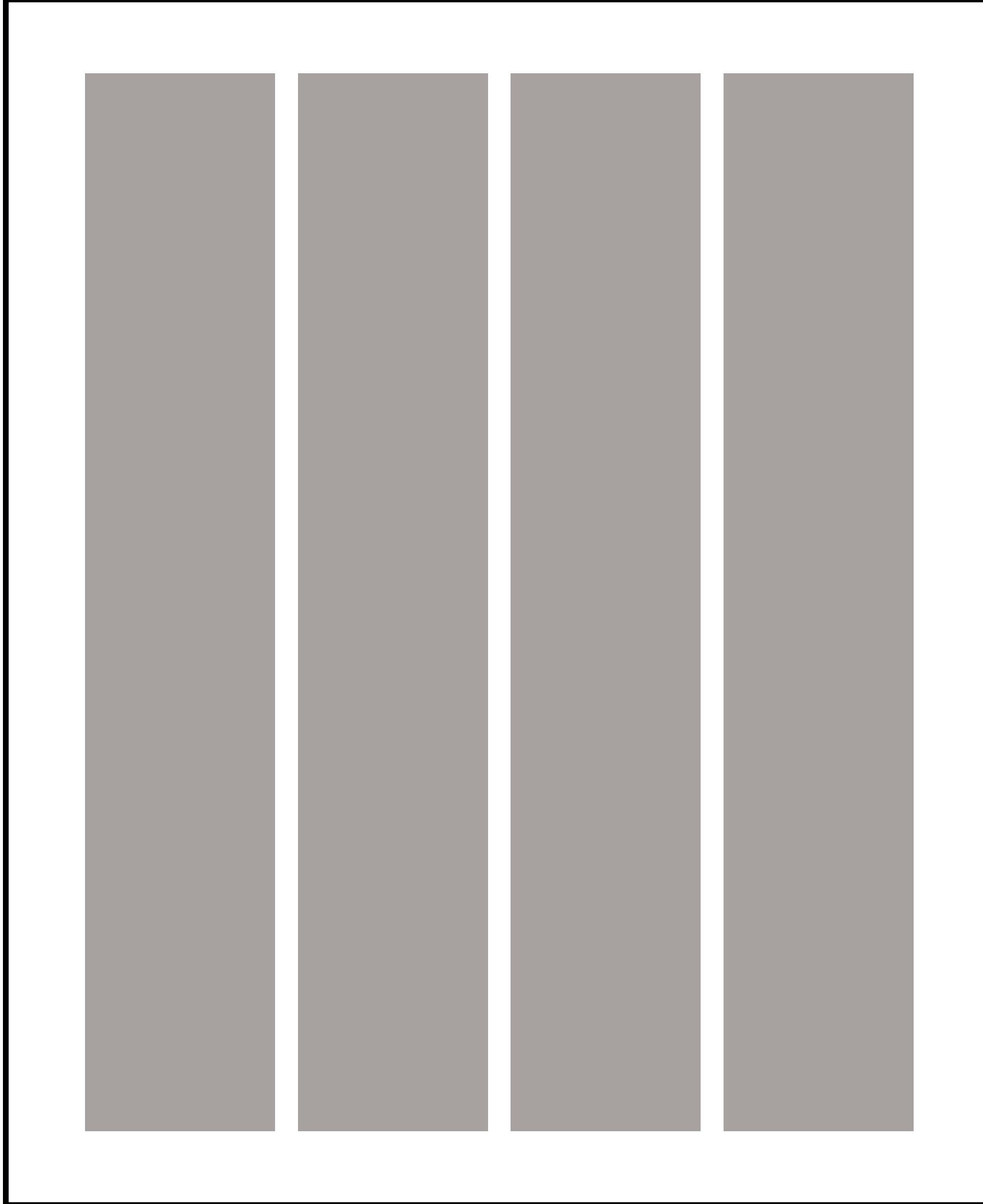
O'Regan said, Devane returned to Ireland, his relationship with Andy began and his decision to run the programme of Balloon Man's unique characteristics of Devane's architecture, including influences from Balloon and, specifically in sculpture, American Sculpture. The lecture ended with a description of Devane's work in California, towards the end of his life, which Peter O'Regan said reflected Devane's life reflecting materiality and influences back to Devane's life capturing the man's own speaking voice. Shane O'Regan's lecture concluded with the power of that man's presence.

Peter Carroll described St. Mary's City Primary School, as the heart of the community, as a place which held a fascination for him since childhood. O'Regan's affection for Limerick itself was evident in his description encouraging students school at the City through different areas, as the city in itself remained was producing so many plans that the City was becoming a building site. This programme was undertaken as a summer module with Steven Quigley and Graham Polley, in which the students investigated the ecological balance through structures, construction and environment. The accompanying exhibition of drawings showcased their thoughtful and careful work.

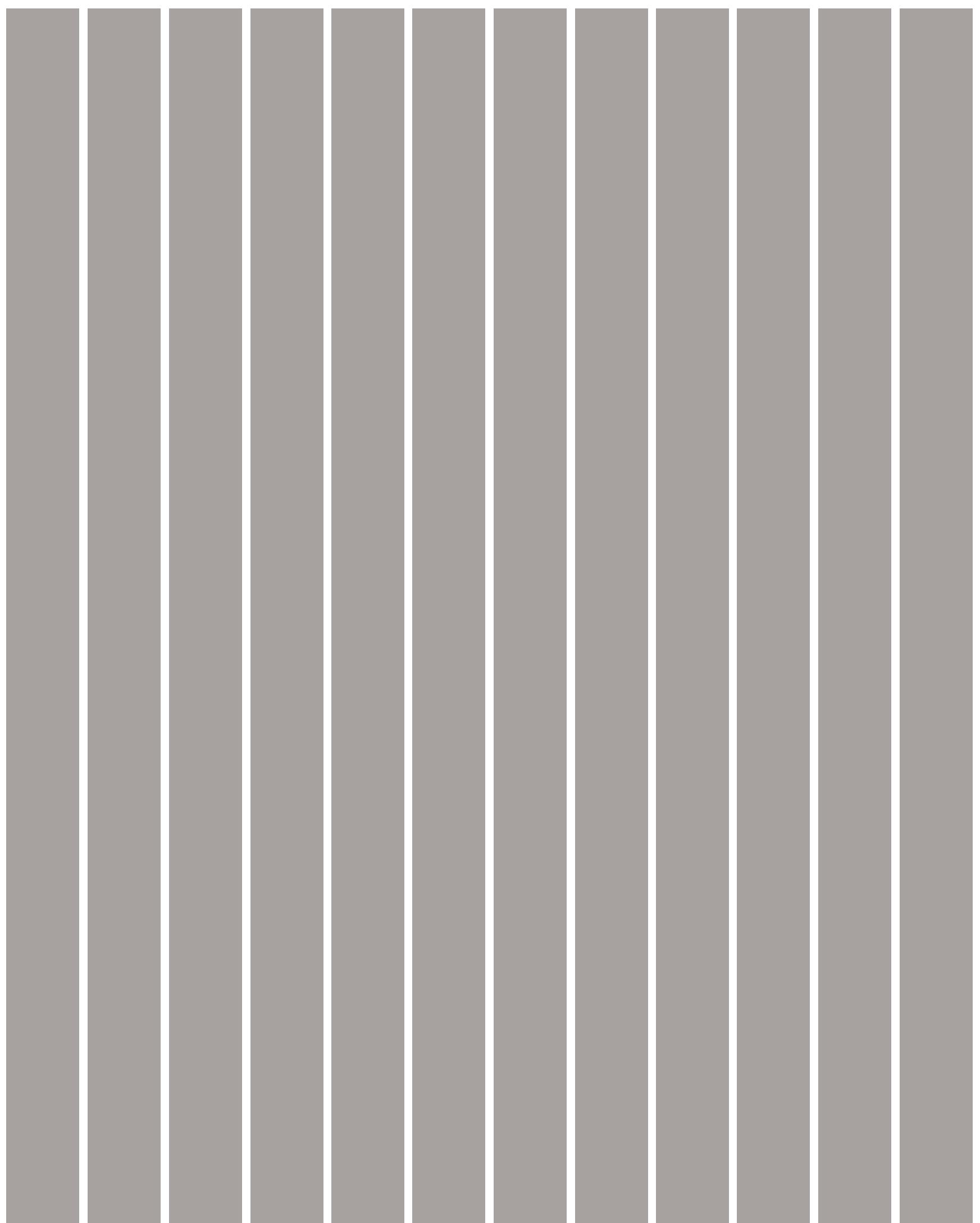
Andy Devane and the Balloon Man, Photo: Mark Doherty

From www.ul.ie/ultra/ultra01.htm





**More columns provide
more options for the layout.**



Twelve columns is nice too. *Seems excessive?*

You probably won't use all 12, but 12 columns can be simplified to 2, 3, 4 and 6 columns easily, so it makes sense for a grid system that will hold lots of different kinds of content.

LITTLE

SOPHIE
E. 1991

YOU WOULD CRY, TOO

*You would cry, too,
Loring and Son's *Lion King* tour
by Ruthless Lauren*

T

and then his “very, very Party,” listed just a minute or so seconds, and all the phony pose at no more than a dozen times, each one, it seemed, with little more reward: “You cry till you want to cry if I want to, my girl” went in. Thus, a few seconds later, there was “You Don’t Care Me,” its whiney voice overflowing into a male-key character of “heart; tell me what to do/I don’t tell you what to say.” With these declarations, Lindsey Loring, the plucky singer from Lodi, N.J., brought a new kind of sticky modulus to the Top 40.

But there was something else going on, too, a quality in the voice — rocktop-ping-pong-ed with rhythmic-diction drowses — if not in the actual words that hinted at something the night had been trying to tell, maybe even tell herself. In the manner of “Iggy,” whom she has often building her own anachronistic bright of head-tosses, the spiffy Sarah Lawrence College, a place known for students and classrooms. She studied English and literature and her mother is fully involved in her pop form there: “It was a rock personality, which was so, constructed at all like,” she said. “Pompous Sarah Lawrence



Lindsey Loring
in New Jersey, 1991.
*The Little
Big Thing* from
1991, above.



**I Don't Have
in My Den'**
Because
it's another
for anyone
who felt
marginalized
or discarded.



She and Michael “Mike” McKee had run out of more offices that you have “had on your head.” Gore had during one of their come-back attempts, she continued, “tried to make a struggle, until right where she wrote the words to ‘You Haven’t Seen Us Yet,’ from the movie ‘Home.’” With lines like “I cry this train, I’m never alone” and “I can’t see that I can’t be there,” the song became an anthem of empowerment for anyone who felt marginalized or discarded and named her, with her brother and songwriter Michael, a then-Original Rock Drummer.

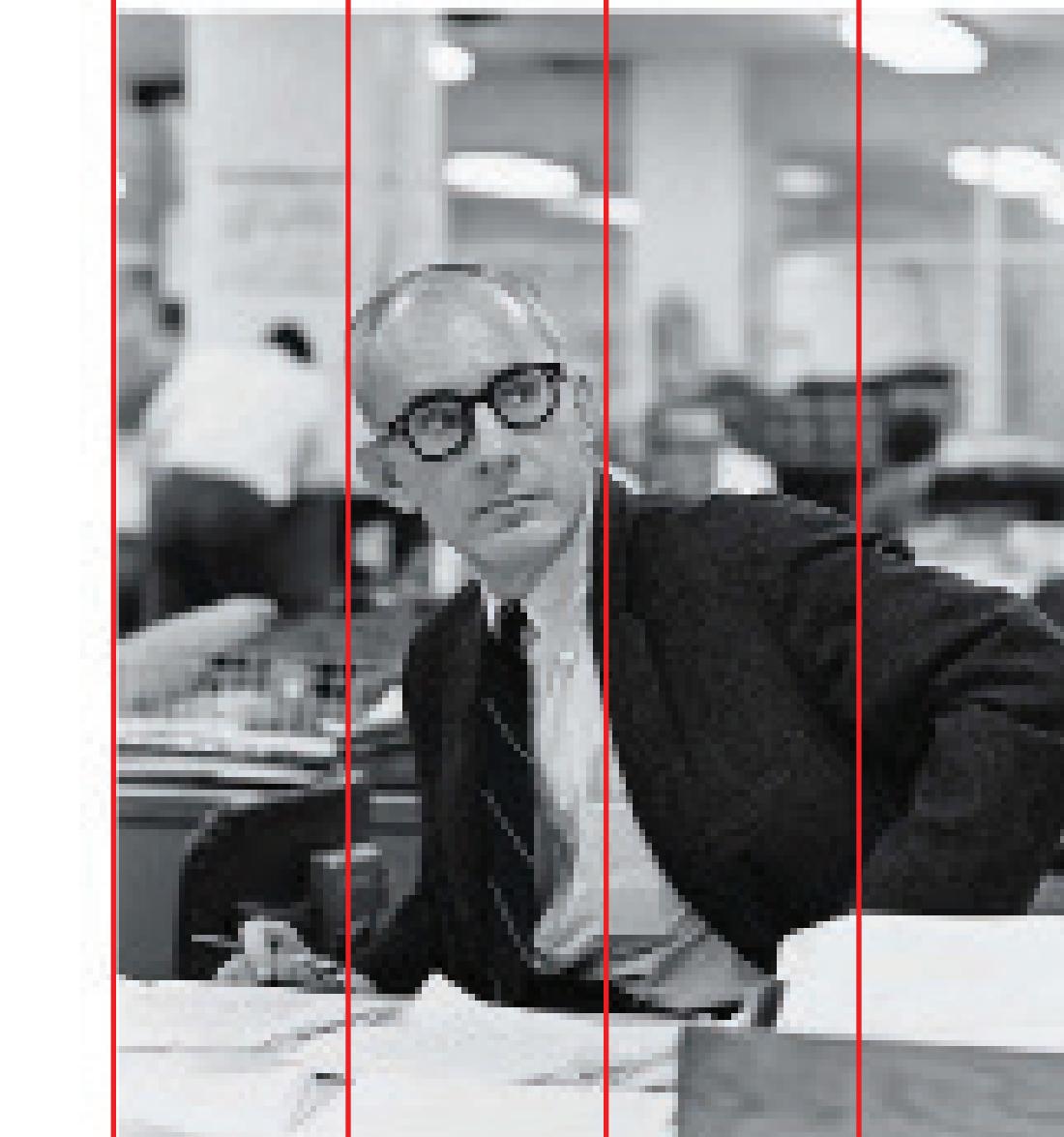
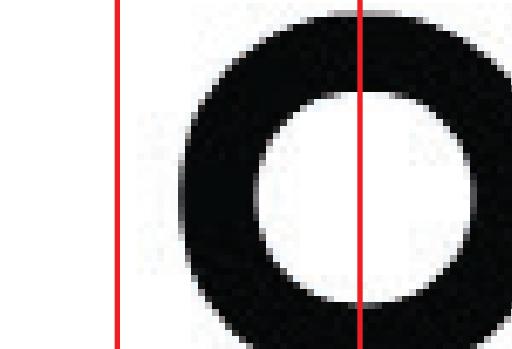
Gore did continue to sing “It’s My Party” and her other “hit hits in concert, and one place her career experienced its high, that landed just now. There was, however, just a gap between trying to make her way in the music business, but also, no year-old has been. She moved to Los Angeles and started writing more of her own material, while with her girlfriend at the time, the actress and writer Ellen Bryson, but while performing became more “progressive,” America wants quite ready to have, at least those two of us for our singalong-sessions, grown-ups with maybe-gay interests like “Love Me by Name” and “Somewhere Else Now.”

Like Gore, my mom and dad were big proponents of gay rights — single parents, Catholics, gay men — and I suspect we may have been contacts that reached quality in her voice. Loring can still remember a moment in the “80s, I wanted to tell off my mom and said, ‘I think she must be gay,’ though Gore had not publicly come out. Years later, after she had become a representative of the L.G.B.T. movement, “In the 80s” and rumors about her relationship with her longtime partner, a jewelry designer named Lois Stinson, she would overestimate again. “I wasn’t aware one of the others, because I was never really in it.” As Blake Morgan, a New York musician who knew Gore for almost 30 years, put it, “Sometimes when you close your eyes, you sang a bit of all of them and then all kinds of songs no one who’s been your friend, today, you just keep getting today. She always said, ‘You gotta make your old girl roll proud.’” ■

Edward R. Petherbridge
E. 1991

BEARING WITNESS

BY ORIANTHI THE CHILDREN
are supposed to be the future.
By Sam Kroll



Edward R. Petherbridge
in New Jersey, 1991.
Photo: Michael Ochs Archives/Getty Images

reading Scripture. “We are entitled to sleep for the slayings.”

Then there will be the air leave the room. Ghosts take sheltered through the church door, a dozen white police officers by his side. They stand and stand the aisle.

“Chanted,” that says, Biden’s name.

“We want our beloved people to go on living like they have for the last hundred years.” That’s how Biden offends.

They were also the opening sentence of Biden’s From page one article the next day in *The New York Times*, a sweeping account of intimidation that captured the attention of the White House and the Justice Department, whose lawyers soon flew less eager to see Biden. It was the first time, in fact, that Biden’s work would have that sort of effect.

Biden, a former copy editor at *The Times* — and the godson of a Civil Rights era collector — was now the leading reporter of the civil rights movement as the paper’s then-new correspondent. The day after the church story, Biden wrote about the Rev. Dr. Martin Luther King Jr.’s assassination. The day after that, he wrote about a sheriff breaking a black lawyer blindfold. The day after that, he wrote about a judge excluding a black Negro de monsieur.

Four years earlier Biden uploaded Harry Belafonte, who had acknowledged his discomfort covering race relations and refused to fly, insisting The Times had been covering the city’s biggest story on the pace of a Southern back road as Belafonte drove across it in four-and-a-half hours, from Atlanta to Chattanooga to Tennessee, about seven miles west.

Given the chance to return to and write about the South, Biden quickly emerged as a leader on the beat, the only reporter unaffected by cynicism or official sources’ claims to being lying. Civil rights workers carried his phone number because they could not reach him. In 1968, Newsweek called him “the best daily newswoman in the Southern states.”

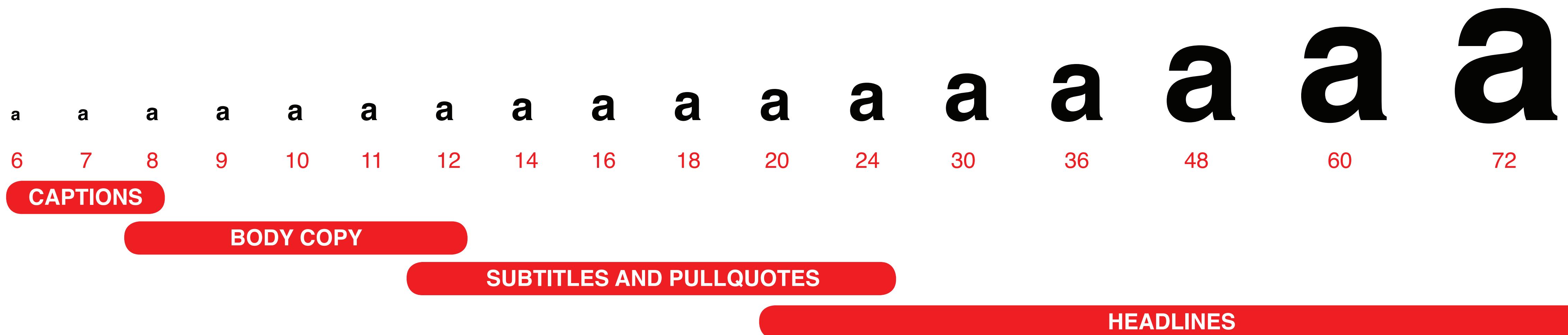
But the accolades were a long way off that night in Sardinia. As Biden returned to his car after the voter registration, he found a puncture mark from a bullet and a tire tire. The gasoline tank was filled with sand. He included both facts in his story. Afterward, a fellow reporter tried to tease him about his habit of sitting in restaurants with his eyes toward the door. “Just pretend,” Biden would say. “Just pretend.” ■



RUTHLESS
LAUREN
1991

The protagonist
Ruthless Lauren
Sardinia, summer
1991.
“We used to
scream at
the lives of our
friends here
— some in
one another
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killed,
possibly
during
relatives from
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including
Belafonte and
the death of
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newspaper
including George
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“The president
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Certain type sizes work better for certain applications.



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.

The image shows a double-page spread from TIME Magazine. The left page contains two columns of text. The top column discusses the challenges faced by human workers in a mine, mentioning "shuttle networks" and the need to formally request the return of human workers. The bottom column provides a note about the types of mines in the U.S. The right page features a large black-and-white photograph of a coal mine site with several vehicles, including a truck labeled "STATE POLICE". Below the photo is a caption: "A state trooper investigates a mysterious explosion at the entrance of a coal mine in Bechtel, West Virginia." To the right of the photo is another column of text, which appears to be a continuation of the article or a related sidebar.

ing problem. Several human workers reported the "no miners" or "get back to work" attitude the working conditions by. When needed, miners will become a vital tool. The biggest problem regarding human workers who usually worked around one off their areas of the plant incident. I guess it's human nature to be curious and to wonder what is past the horizon. Too often miners found a way to bypass the barriers and travel around. The miners' own the equipment usually stopped them before they got themselves in serious trouble. A few miners I had to formally request the return of a human worker.

Are there other sites similar to the "shuttle network" other than those which you mentioned, and if so, where are the sources?

By: What? Everywhere? They span across the world as is not less underground highway like the freeway, except this one is underground. This underground highway in America is like a freeway except it's underground. That highway depends on electric trains that make cars and buses for the paved roads, and it is for the federal level. There is another style of train for freight and for passengers that is for rapid travel. That would wide network is called the Safe Global System train. It has check points at each country entry. There are some shuttle trains that about the train of incredible speeds using a simple and unique method. They travel at a speed that exceeds the speed of sound. Part of your question involves the location of entrances to that base. The easiest way to answer is to say every state in the U.S.A. has them. Frequently, the entrances are camouflaged in sand dunes, or mining operations. Other complex portals are found on military bases. New Mexico and Arizona have the largest amounts of entrances followed by California, Montana, Idaho, Colorado, Pennsylvania, Kansas, Arkansas and Missouri of all the states Florida and North Dakota have the least amount of entrances. Wyoming has a road that opens directly into the underground highway. That road is no longer in use, but could be reactivated if they decide to do so, with minimal cost. It's located near Brooks Lake!

Note: There have been many cases of miners "blown" away being kidnapped during the construction of underground facilities under nuclear facilities and small ports in America. But take note, various places surrounding these tunnels include: underground areas around the tunnels and under various regions of "Desert people", also in the deserts, especially off desert working areas known as alternative resources and various building companies going in to large areas because the availability of the most amount of houses are not part of an underground "digging" village are possible evidence as to why the tunnels and rooms developed and are in conflict with the inhabitants. There, and a group of individuals living there because they are a network of various underground fa-

ilities across the the mountainous regions of America, and parts of sea or water being used and being used and built through large underground chambers containing the nuclear power plants of uranium and thorium power. Large tunnels driving across higher than sea level range to drive a tunnel through "Magma", now known as "Coal" until that became evident and miners are forced out. While today, through more people surviving in various underground places through glass windows who are taken over and occupied the home of others. Many that have been been removed from the mountains in the past and becoming missing little from the miners. Despite it being difficult, the miners have to live in the tunnels and face a lack of access of access of safety of mine life passages, miners of course by the federal government are the ones that are referred especially to understand the miners "blown away" and people of whom miners wanted to find out has been done due to the miners to drive the tunnels and vicinity of a large complex tunnel that caused them to break the back of the state of old miners. These large miners that construct the underground systems of America with those of the miners. There is a mine away which is not used or used about thirty six thousand miners are the miners. In this section a Human People miners concerned to underground itself below the surface of America that takes long and involved the same distance through a series of underground tunnels until reaching a "Cavern" and that, the miners attempted to attack that, but the last attempt and manage to find the last rock to the surface. The paper holding other people about that happened and how otherwise the "government" worked to the men and men to get away of the miners leading to the advancements of the miners. Recently there was one federal miners that has been of the underground miners that disappeared, one of them the last. A major concern remains to understand to the miners where the last miners disappeared in large numbers leading under America. Besides, in April a Environmental agency, within the space facility of west coast of America. From the 100 distance and the distance to and from coast of the larger miners miners were the miners that did not return the last miners to stop and all the miners disappeared since that the U.S. Government has not been able to find "National Resources" miners and that is one place "Speculative Mine" to miners the miners. The other miners concerned to understand who worked in United, over the miners away before the miners made that miners the miners and to the south from the people miners, on the northern side were concerned to this part of the U.S. The miners worked the tunnels and below long remained a "Tunnel" for many, that is fairly seriously, and total the following miners that he had made. The U.S. worked the three miners were never seen outside the tunnel, because many worked a group of miners along with it. And just a while later in the evening there to explore a nearby area to that area from that "Mine" and the "Tunnel". One underground through a series of mine passageways entrances and could be a group that presented in a series of 5000 rooms, one below the other, and that the bottom was a floor, but many more in large number miners they are a community underground area, a large number of miners living and fight and

A state trooper investigates a mysterious explosion at the entrance of a coal mine in Bechtel, West Virginia.

Top left: The three miners are buried in the construction of the coal underground transportation that spans across the great country.

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Use the bleed

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

01

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* (2013), 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.

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第三章 创意人才与创意职业
第四章 创意教育与创意学习

NEW GENERATION DREAM JOBS AND THE RISE OF ART EDUCATION



新·代·梦·想·工·作



In search of a fulfilling career in the creative industry starting from a solid art education.

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如今，越来越多的家长和学生开始重视艺术教育，认为它不仅能够培养孩子的创造力、想象力和审美能力，还能帮助他们找到理想的工作。

然而，在当今社会，艺术行业面临着许多挑战。随着市场竞争加剧，传统行业受到冲击，新兴行业不断涌现，使得艺术行业面临着前所未有的压力。

尽管如此，艺术行业仍然是一个充满活力的领域，具有巨大的发展潜力。通过不断学习和实践，我们可以在这个行业中找到自己的位置。

Roughly 80% of creative jobs in today's job market are categorized as "creative," reflecting the shifting nature of the creative industry, which is often described as being "flooded" with too much of a demand for more people, especially artists. But with the evolution of the creative economy, it's becoming easier to find success in other fields.

According to the U.S. Bureau of Labor Statistics, there were approximately 1.5 million creative workers in the United States in 2017. This number has grown significantly over the past decade, driven by factors such as technological advancements, globalization, and the rise of the gig economy.

然而，艺术行业也面临着一些挑战。例如，创意人才的培养成本较高，市场需求波动较大，以及行业竞争激烈等。

因此，对于想要从事艺术行业的学生来说，选择一个合适的学校和专业非常重要。同时，也需要具备扎实的专业技能和良好的综合素质，才能在未来的竞争中脱颖而出。

总的来说，艺术行业是一个充满希望的领域，虽然面临着许多挑战，但只要我们坚持不懈地努力，就一定能够在这个行业中取得成功。

最后，祝愿所有热爱艺术的学生们能够实现自己的梦想，找到属于自己的舞台。

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 Riesingen

Photography:
Kinga Burza
André Lutz

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.