

Finding the Right Balance Between Content and Space

[illegible]

Carolyn Knight

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START



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IT HAPPENS AT THE SAME TIME EACH YEAR—carrier bags of press cuttings, handwritten notes in turquoise ink on the back of envelopes, the odd floppy disk, and many, many emails arrive in our office, all demanding attention. Doesn't March come round quickly? Please don't misunderstand us; we are delighted to receive all these bits and pieces, as we really enjoy working with the enthusiastic client who dispatches them. But there is no doubt that the information to be included in the *WCSP Annual Review* will take both of us some effort to decipher!

We can be certain of one thing—there will be a lot to say in the resulting report, with some sections needing to contain great amounts of information while others that are no less important saying considerably less. This is the project that during the past few years has caused us to stop and analyze one element of design in particular—the use of space. The final design will include pages that are packed with text and images, as well as some that have only a few lines of information and one or two images.

INTRODUCTION

On reflection, we realize this is a very common situation. On almost a daily basis, we face the prospect of dealing with little information within a generous space and lots of information in a comparatively limited space. Looking at other design work, we can also see this is obviously not unique to us, and that tackling these issues often forces the production of strong design, encompassing the brave and unexpected. Space is a crucial element within every layout, as integral as typeface selection and the treatment of images, but it seems that when there is either an excess or a shortage of it, designers can become particularly resourceful and imaginative. Our intention in this book is to highlight many different examples of work at both ends of the spatial scale and to try to examine some of the thinking and methodologies involved in producing these pieces.



With many projects, we may curse the fact that we have either too much or too little space for our own design aesthetic and ambition, but often we impose our own spatial restrictions. When dividing information, we will certainly go out of our way to avoid even distribution, actively engineering “space rich” and “space poor” layouts. This use of composition can significantly influence the visual message. Tone of voice, target market, and appeal can all be modified by spatial factors to create a wide spectrum of impressions such as exclusive, luxurious, expensive, lively, popular, cheap, reliable, or caring. Gunther Kress and Theo Van Leeuwen, in their book *Reading Images: The Grammar of Visual Design*, refer to the significance of these design decisions.

“VISUAL STRUCTURES REALIZE MEANINGS AS LINGUISTIC STRUCTURES DO... FOR INSTANCE, WHAT IS EXPRESSED IN LANGUAGE THROUGH THE CHOICE BETWEEN DIFFERENT WORD CLASSES AND SEMANTIC STRUCTURES IS, IN VISUAL COMMUNICATION, EXPRESSED THROUGH THE CHOICE BETWEEN, FOR INSTANCE, DIFFERENT USES OF COLOR OR DIFFERENT COMPOSITIONAL STRUCTURES.”

Whether imposed or chosen, the use of space can wield a lot of power in communicating intended messages. In the Why Not Associates poster celebrating the work of Malcolm McLaren, we can see that the comparatively full composition with a number of layers and interactions of text and image generates a lively and spirited impact. Some of the practices of punk and the design techniques that McLaren used when working with Vivienne Westwood have been used as the basis for this poster to capture the mood of the time. This is a nonconformist message, presenting relevant information mixed with the irrelevant in a partially accidental way. As a consequence, the space also has a paradoxical quality—on one level it can be perceived as controlled by the designer, but on another it seems like an effect of serendipity.

DESIGN FIRM **WHY NOT ASSOCIATES**

• DESIGN **WHY NOT ASSOCIATES** •

CLIENT **MALCOLM MCLAREN** •

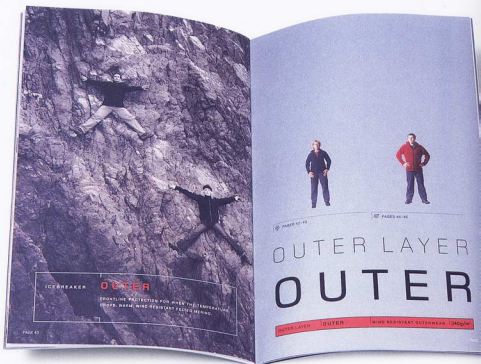
PROJECT NAME **MALCOLM MCLAREN**

POSTER



“FOR THIS POSTER, WE DESIGNED A TYPE TREATMENT THAT WAS THEN PRINTED OVER ANY RUNNING SHEETS THAT WERE FOUND LYING AROUND AT THE PRINTERS,” says David Ellis of Why Not Associates. “THE POSTERS WERE PRINTED OVER ALL KINDS OF THINGS, FROM SOMBER REPORT AND ACCOUNTS PAGES TO COMBINATIONS OF NAPPY (DIAPER) AND FOOD PACKAGING. THE RESULTING POSITIVE AND NEGATIVE SPACES THAT INEVITABLY OCCUR IN VARIED PLACES ON DIFFERENT POSTERS HAVE A GREAT DEAL TO DO WITH THE CHARACTER OF THESE DESIGNS.” Ellis concludes, “WE KNEW THE RESULTS WOULD BE CHAOTIC AND CONFUSING, SO WE JUST KEPT THE TYPE BOLD, CLOSED OUR EYES, AND THOUGHT OF ENGLAND!”

Conversely, if we focus on the cover and one of the introductory sections of an Icebreaker Clothing catalog, it is apparent that the extravagant use of space is markedly responsible for lifting the perception of the products into a "must have" category. The generous space suggests quality and style. Through its intelligent composition, the space carefully controls the viewers' awareness of sensitive art direction, photography, cropping, printing, use of paper, and layout. Even the wide letter and line spacing conveys a sense of precision and deliberation that reflects on the product and tells the reader that nothing is left to chance in the manufacture of these garments—every detail is covered.



"OUR FIRST OBJECTIVE WAS TO TELL THE ICEBREAKER STORY IN A POWERFUL MANNER. CLARITY AND NO UNNECESSARY DESIGN DETAIL WAS OF UTMOST IMPORTANCE," says Rachael Paine of Origin Design, New Zealand. Although all the design elements work together, the generous use of space predominates; on the right page, the cut-out figures, the crisp minimal typography, and the red bar are dynamically presented in a large matte silver space. On the left page, as on the cover, all over photographs depict comparatively small figures in vast environments, with the great spaces that nature creates echoing the sentiments of power, wonder, and individuality.

As we reviewed work that illustrates creative use of space, one unexpected and interesting discussion point arose more than once. In which section should a submission be placed? Much of the work that we have included easily fits into both "The Designer's Dream" (excessive space) and "The Designer's Dread?" (shortage of space) sections of the book. The contrasts of scale, texture, and spatial distribution that created complementary paces and rhythms to make "reading" more interesting were the very scenarios that created our dilemma. As a consequence, some of our submissions have a presence in both sections of the book—albeit showing differing elements, of course.

DESIGN FIRM **ORIGIN DESIGN** •
DESIGN **ROBERT ACHTEN** • COPY
ICEBREAKER • CLIENT **ICEBREAKER**
• PROJECT NAME **ICEBREAKER**
CATALOGUE

10

LAYOUT:
MAKING IT FIT

As for the project that we mentioned at the beginning of this introduction—the annual review that over the past few years has made us particularly aware of the use space in design—we have decided that it cannot escape making an appearance (see page 131). After all, it has to take responsibility for a great deal!



In the first section of this book, we have collected examples that skillfully handle the challenge of working with small amounts of information in extravagant spaces. In each case, the criterion for selection has been that the basic requirement of the brief is to convey a comparatively short message, leaving plenty of scope for constructive use of space and embellishments. Very often, designers may choose to augment content with more words or images to elaborate or enrich, but providing that the fundamental point is brief, they are still included in this section.

promoting. The treatment of the content includes the choice of typefaces, weight, scale, color, composition, style of mark making, materials, processes, and more, that can be changed and adjusted endlessly to amend the connotations. Even minimal manipulations can have significant impact on the visual language. A 10 percent change of tone or a point-size reduction can take an element into a different level hierarchically and dramatically affect its accessibility to the viewer.

Recognizing and appreciating consequences of fine-tuning within the design process can be difficult to put into words. The linguistic analogy of the sentence (syntagma) with its possible alternatives for each word (paradigmatic alternatives) is helpful in understanding the ramifications of minute, intricate changes. For example, using "Simple Simon walks a dog" as the syntagma, merely replacing the preposition "a" within the paradigm to "the" significantly alters the meaning. This is no longer just any dog, but a specific dog. In exactly the same way, when a designer changes just one element or treatment—a line to a dot, blue to

DESIGN FIRM **HAT-TRICK** • DESIGN
**GARETH HOWAT, DAVID KIMPTON, JIM
SUTHERLAND** • COPY **D&D** • CLIENT
D&D PROJECT NAME **XCHANGE**



THE DESIGNER'Sdream

Designers often dream of having a project with plenty of space and few limitations, as the perception is that this presents greater opportunity to explore style and visual dynamics. Space that is free to be more concerned with aesthetics than function is inviting to designers, as it seems to provide further scope for innovation and imagination. Maybe there is an inherent wish to design something that is up-market, and this appears to be far more possible within generous areas of space. Whatever the initial reaction, in our experience, the process of creating successful layouts with very little given content is amazingly difficult.

It is a complex and challenging responsibility to ensure that space does not come across as being either negative or distracting and that elements are not simply included or repeated for the sake of filling space. Designers have numerous alternatives that help create successful layouts. Composition, hierarchy, contrast of scale and tone, the addition of elements, typefaces, colors, processes, and more all have a role to play. Recognizing the implications of these design choices from both objective and subjective viewpoints is key to this decision-making process.

It is helpful to consciously define two main aspects of a layout for consideration—the content and the treatment of that content. Words, all kinds of images and marks, format, and space come together under the banner of content, generally denoting the primary message of the layout—what, for example, a book is about, what a package contains, or what a Web site is

XPLORE

red, light to bold, or a photograph to an illustration—the semantics change. A general impression of expensive can be cheapened; an ordinary layout can become distinctive, or the clarity of a message can devolve into confusion.

Kenneth Hiebert says in *The Basel School of Design and Its Philosophy: The Armin Hofmann Years, 1946–1986*, "THE ACT OF SEARCHING FOR AN APPROPRIATE STRUCTURE FORCES THE DESIGNER TO MAKE THE MOST BASIC ENQUIRY ABOUT AN OBJECT OF MESSAGE, TO ISOLATE ITS PRIMARY ESSENCE FROM CONSIDERATION OF SURFACE STYLE. IN THIS EXHILARATING BUT ARDUOUS PROCESS, THE DESIGNER IS ENGAGED IN DEFINING MEANING AT BOTH THE SIMPLEST AND MOST UNIVERSAL LEVELS."

Spatial distribution has to be given significant consideration in all layouts, but plays a more dominant role within designs involving less information. In these designs, inevitably there are a greater number of compositional options and, consequently, many more visual meanings. It has been interesting to note that dynamic layouts featuring unusual positions can suggest innovative, forward-thinking approaches, while

more predictable central orientations can imply static, less sophisticated attitudes. All relationships are in part determined by their spatial arrangement—space occurs between letters, words, and lines, around groupings, and within images. Technological advances now enable the designer to have precise control over spatial distribution within images and text—overlapping letters or even adjusting the space within the bowl of a letterform may create a different visual message. Sensitive detailing can enhance connotations such as busyness, tranquility, efficiency, and fun.

DESIGN FIRM **EXQUISITE**

CORPORATION • DESIGN **RILEY**

JOHN-DONNELL • COPY **JEREMY LIN**

• CLIENT **SURFACE MAGAZINE** •

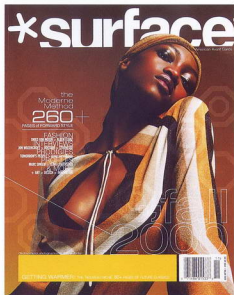
PROJECT NAME **SURFACE**

A number of the submissions included in this section use processes very powerfully. If a letter or a shape is cut out instead of printed, or has a contrasting surface to the material on which it is produced, it seems to become far more significant. The 2002 D&AD Exchange brochure demonstrates this very well; it is as if the letter *X* takes on several roles. It is seen as the letter of the alphabet, the shape that has a number of connotations, a cut-out hole, and, most interestingly of all, a shaping of the space around it and a framing of the many views through it. Distinctive cut-out and folded pieces control space in a fascinating and interactive manner. Very often, minimal use of text and imagery can produce enjoyable coherence and cohesion.

The D&AD Xchange brochure had to capture the interest of a professional design audience. A fine balance was required between the serious, informative content and an intriguing but not distracting treatment. The cover uses yellow space to lead to the cut-out *X*, which in turn, by its very nature, takes the viewer through all the pages in a fascinating manner. Inside, each double page makes generous use of white space with the same cut-out *X* acting as the initial letter to relevant titles. At least two-thirds of the space is, in effect, empty, but the intrigue of the cut-out *X*, the large scale of the title, and the contrasting detailing come together to ensure comfortable viewing of this piece.

Another treatment of content worth noting has to do with the organization of elements and the use of systems. From the outset, the very first mark that begins a layout creates both character and a set of relationships. All subsequent design decisions are then made in response to those initial parameters. This does not mean that a layout becomes static and dull, but simply that every element has a "sense of belonging." If we look at the lively moving card designed by Katie Gardner, we see that every mark has a reason for adopting its size, color, and position. Sometimes the inherent qualities within given letters or images inspire certain links, like the section of the number 2 that becomes the stem of the arrow and dictates the perpetuation of its angle. In other instances, distances between items, as well as from the edge of the frame, are replicated. Alignment points, weights, colors, tones, and scales all have been selected in relation to each other in order to achieve the most satisfying cohesion.

Small amounts of information that are accommodated within plenty of space might be as a result of choice or of being imposed. When designers have the luxury of selecting a format, they will inevitably have a view of the intended message and how it is going to be communicated. Problems often arise when a section



within a predefined format suddenly has to contain very little and yet still retain value and relevance within the overall scheme. One of the most challenging aspects of design occurs when a project has to accommodate information-heavy sections, as well as those that are information light. However disparate the essence of these sections may be, it is essential that they look as if they belong to "the same set." The same levels of information, styles, groupings, and design systems need to be applied in a varied yet consistent manner. The cover of a brochure or magazine can frequently be an example of this; despite generally having to include little text or image, it should provide a "taster" of the design content and at least some of the treatments that will be seen on the inside pages.

The covers of *Surface* magazine make interesting and effective use of contrasting textures, using mixes of varnishes applied to octagonal and circular patterns and areas that reflect shapely compositions to come. Upon initial exploration of the interior, it becomes obvious that in addition to regular cohesive styling, distinct references are made to this theme. Pages have images within octagonal shapes, cutouts such as chairs that capture sections of octagons, and a number of linear elements that form a whole or part of these shapes predominate.

The cover of *Surface* issue 25 predominantly uses earth tones and depicts a model wearing a shirt patterned with concentric octagons. These shapes are then repeated using a mix of transparent, matte, and gloss varnishes. Having to impart a minimal amount of information, it is still vital that the cover "belongs to" the rest of the publication. The designer has made careful choices of color, pattern, composition, and cropping to establish a range of visual cues that can be developed throughout the magazine.

It has been fascinating to receive so many fresh and invigorating examples of the use of extravagant space from around the world. We recognize a universal spatial understanding that transcends individual

DESIGN FIRM **KATIE GARDNER DESIGN**

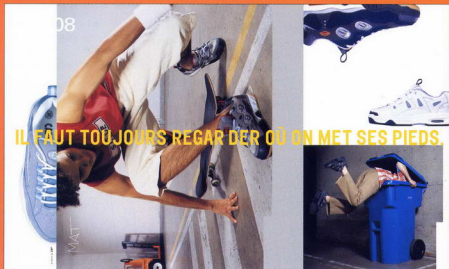
• DESIGN **KATIE GARDNER** • CLIENT

PERSONAL PROMOTION • PROJECT

NAME **PERSONAL MOVING CARD**



cultures. So do designers, wherever they live, have the same dreams? Do they yearn for very little given content that may give them more opportunity for self-expression? When reading the submission comments, we have been comforted to discover that even if this is true, reality generally proves to be far more challenging than anticipated!



DESIGN FIRM: **PAPRIKA** • DESIGN
LOUIS GAGNON, FRANCIS TURGEON,
FRANÇOIS LECLERC • COPY
ANDRÉ MAROIS, HOWARD SCHRIER
 • PHOTOGRAPHER **MARTIN LAPORTE**
 • CLIENT **YELLOW** • PROJECT NAME
YELLOW CATALOG

Yellow, a popular chain of economy shoe stores, briefed Paprika to set a new style for their catalogs. "PREVIOUS VERSIONS WERE SEASONAL AND SHOWED A HUNDRED PRODUCTS IN THIRTY PAGES," says Joanne Lefebvre, president of Paprika. "WE HAD VERY LITTLE SPACE TO WORK WITH. THIS TIME, HOWEVER, THE PROBLEM WAS REVERSED: THIRTY PAGES TO HIGHLIGHT THE BRAND AND PRESENT ONLY TWENTY PRODUCTS."

The pages were successfully filled through the generous availability of space, which enabled a synergy of dynamic changes of scale, orientation, cropping, and minimal type. Color was used both in photographs and text to anchor the products to their intended market. With both formal and leisure wear, harmonious color palettes were selected to show Yellow shoes to best advantage—each shot also embraced the use of a small amount of contrasting vibrant color. The cover cleverly contained numerous unwritten visual messages associated with market appeal. Many of these messages had been captured as a direct result of brave use of scale and cropping. It is easy to see how this brochure created "new visual territory" for Yellow.

Cultureshock was an arts and culture festival that was connected with the extremely successful **Commonwealth Games 2002 in Manchester, U.K.** "IT WAS IMPORTANT TO CONVEY THE VARIOUS STRANDS OF THE PROGRAM ECONOMICALLY WITH A MINIMUM MEDIA EXPENDITURE," says David Simpson of Love.

The simple message was conveyed typographically in a powerful, direct, and retro manner, using bold slab serif letterforms to generate an eye-catching interplay of color and pattern. Initially adopting large type, Love went on to use tight leading and interword spacing to "eat up" the space, using the change of color to separate themes.

Simpson notes the influence he has drawn from designers such as Saul Bass, Paul Rand, and Milton Glaser. There are also distinct parallels to design styles used within publicity material for the thriving Manchester club scene.

The UK's Most Unique Celebration Of The Arts
Takes Place In The North West : 11 March - 24 July 2002

culture art
music dance
film theatre
literature
new media
shock

cultureshock
www.cultureshock2002.com

DESIGN FIRM **LOVE** • DESIGN
DAVID SIMPSON • COPY
DAVID SIMPSON • PHOTOGRAPHER
MARTIN LAPORTE • CLIENT
CULTURESHOCK • PROJECT NAME
CULTURESHOCK POSTER

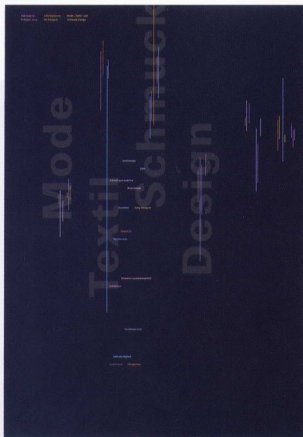
DESIGN FIRM **BÜRO FÜR GESTALTUNG**

• DESIGN **CHRISTOPH BURKARDT,**

ALBRECHT HOTZ • CLIENT **AGD**

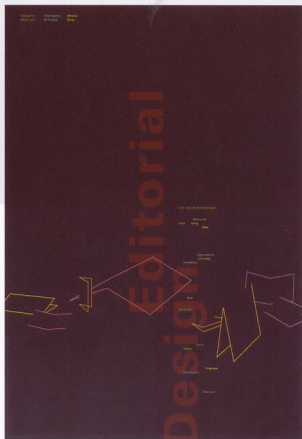
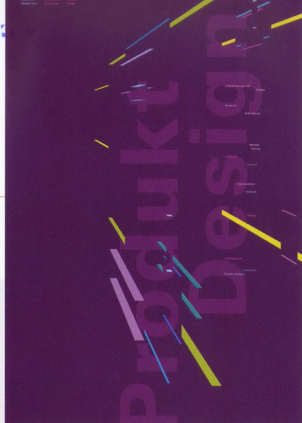
ALIANZ DEUTSCHER GRAFIKER

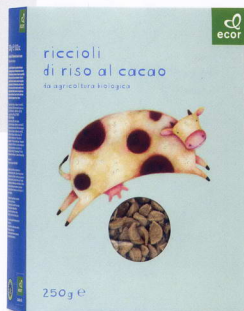
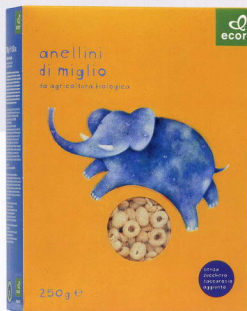
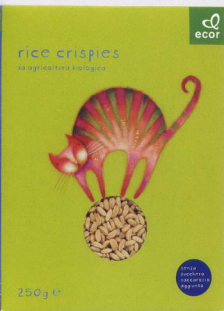
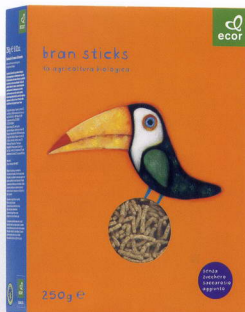
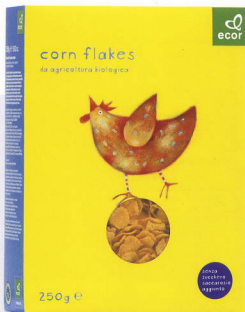
• PROJECT NAME **AGD ALIANZ**
DEUTSCHER GRAFIKER MAGAZINE



AGD is a large-format magazine (12" × 17", 30 cm × 43 cm), and Büro für Gestaltung chose to emphasize its scale through the use of small, accurately positioned text, minimal imagery, and very subtle areas of large type. The space created is not white space but a palette of deep, rich tones. "ALL THE ELEMENTS ARE DESIGNED WITH A LOT OF RESPECT FOR THE 'WHITE' (IN THIS CASE, VERY DARK COLORED) SPACE, WHICH CHANGES ONLY SLIGHTLY FROM ISSUE TO ISSUE," says Albrecht Hotz, a designer for Büro für Gestaltung.

Touches of vivid colors are introduced in a way that brings each quarterly issue to life. There is no doubt that the semiotics of this piece reinforce the fact that this stylish publication is aimed at a professional design audience.





Cereal boxes are among the largest items to be piled into our supermarket carts, and they are generally covered in a plethora of brightly colored graphics. It is refreshing to see the available space in Metalli Lindberg's designs being used very differently, with considerable areas of flat color surrounding simple type and illustration.

"IN LINE WITH A GRAPHIC APPROACH ALREADY ESTABLISHED FOR Ecor's OTHER FOOD PRODUCTS, THE CEREAL RANGE WAS CONCEIVED WITH THE YOUNGER CONSUMER IN MIND," says Derek Stewart, art director at Metalli Lindberg. Far from appearing as empty spaces, the flat colors complement the lively illustrations, and elements come together in a style reminiscent of children's books. It is a clever use of the "learn to read" genre, where the text is synonymous with the picture; remember the animal image and it becomes an instant reference for the content of the box.

DESIGN FIRM: METALLI LINDBERG
 • ART DIRECTOR DEREK STEWART • DESIGN
 FRANCESCA SPINAZZÉ • ILLUSTRATOR ALESSANDRA
 CIMATORIBUS • CLIENT Ecor SPA • PROJECT NAME
 Ecor CEREALS





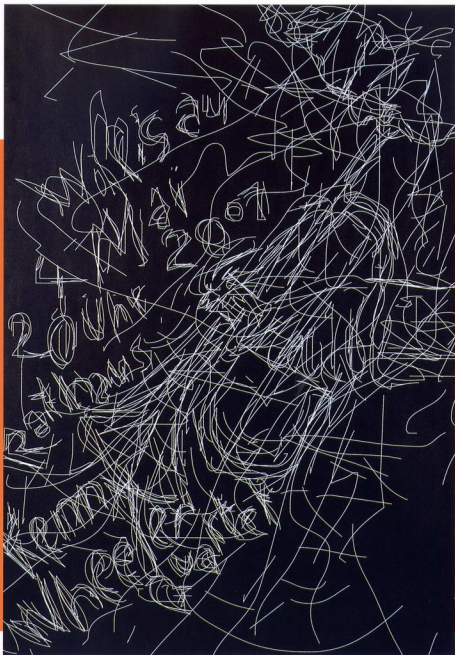
As a product, water has to be one of the simplest, purest, and, **"cleanest" substances on the market.** Within the packaging, labeling, and advertising for Reebok Fitness Water, Karacters has successfully used generous, uncluttered space to portray these attributes. "BECAUSE WE WANTED TO SHOW AS MUCH OF THE CLEAR BOTTLE AS POSSIBLE, WE KEPT THE LABEL AREA VERY CONTAINED," says Matthew Clark. "THE PRODUCT NEEDED TO LOOK FIT AND CLEAN, WITH A FASHIONABLE EDGE THAT'S APPROPRIATE AS AN ACCESSORY IN THE GYM," he continues.

The ads are particularly striking, building solely on the metaphorical contexts of weights, trainers, and tennis balls. The composition of all three is structured and minimal, cleverly making use of icy blue tones to connote a cool, refreshing, sporty efficiency. Without a doubt, the overall simplicity and spatial effect reinforces the importance of quality and style that automatically accompanies the Reebok brand.



DESIGN FIRM **KARACTERS DESIGN**
 GROUP • DESIGN **MATTHEW CLARK**
 • CLIENT **CLEARLY CANADIAN**
 BEVERAGE CORR • PROJECT NAME
REEBOK FITNESS WATER

DESIGN FIRM **NIKLAUS TROXLER**
DESIGN • DESIGN **NIKLAUS**
TROXLER • ILLUSTRATION **NIKLAUS**
TROXLER • CLIENT **KENNY**
WHEELER QUARTET • PROJECT
NAME **KENNY WHEELER QUARTET**



"I WANTED TO PRODUCE KENNY WHEELER'S POSTER IN AN ILLUSTRATIVE WAY," says Niklaus

Troxler, "THAT EXPRESSED THE SOUND OF HIS MUSIC." Clearly capturing the spontaneity of Wheeler's style of play, Troxler has chosen to adopt this expressive manner of drawing for both text and image, filling the poster with a persistent-looking overlaid line.

Despite few words being included in this focused portrait, the vitality of mark making not only fills the physical space but also provides the viewer with a real sense of the character of the music and the atmosphere of the location. The fact that Troxler has left few areas of his poster empty leads the reader to believe that Wheeler's improvisational sound will permeate every corner of the venue. Troxler adds, "THE LIGHT BLUE ON THE BLACK BACKGROUND MAKES THE POSTER 'BLUESY.'"

DESIGN FIRM SCANDINAVIAN DESIGN

GROUP • ART DIRECTION MUGGIE

RAMADANI, PER MADSEN • DESIGN

PER MADSEN, MUGGIE RAMADANI •

CLIENT 6 AGENCY • PROJECT NAME

6 AGENCY PORTFOLIO

6 Agency is a Danish photographic agency with a multidisciplinary ambition that differentiates it significantly from the mainstream. Neatly packaged boxes of photographs, evocative of cigarette packaging, are small, yet manage to establish and maintain a great sense of dramatic space throughout. The photographers' cards are held together by the strong use of flat color, with each unfolding to reveal a variety of work and crucial information. With a number of cards contained in each box, the distinctive characteristics of format and spatial generosity are multiplied, enhancing the contemporary air of this unusual piece.



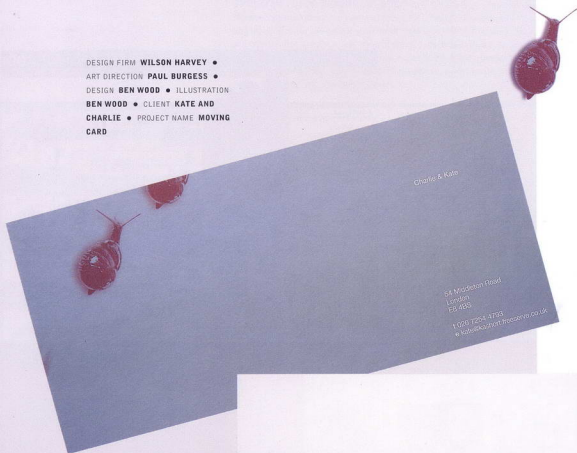
DESIGN FIRM IDENTIKAL • ART
DIRECTION NICK AND ADAM HAYES •
COPY ADAM SMELLMAN • ILLUSTRATION
IDENTIKAL • PHOTOGRAPHY ANTON
WANT • CLIENT EMAP ACTIVE •
PROJECT NAME PS2 MAGAZINE,
COLLECTOR'S EDITION

In Nick Hayes's own words, "WE USED BOLD TEXT ALONGSIDE VIBRANT PHOTOGRAPHY AND ILLUSTRATION TO HIDE THE FACT THAT THERE WAS LITTLE OR NO GIVEN INFORMATION TO BE INCLUDED." We have

selected a couple of typical double-page spreads from this PS2: Playstation2 World Launch Collector's Issue to demonstrate how Identikal has produced some very powerful and exciting layouts in response to their challenge. The inside front cover opens to an explosion of cyan, purple, white, and black radiating out from a PS2. Sound-wave lines, fine mesh 3-D structures, and linear representations of appropriate hardware fascias all illustrate the Arthur C. Clarke quote, "ANY SUFFICIENTLY ADVANCED TECHNOLOGY IS INDISTINGUISHABLE FROM MAGIC." In the second spread, unpredictable angular shapes of red and black configure with basic text and imagery to echo the sentiments of "Earth Totom" — that PS2 has the technology to take its players to other realms! Throughout the book, bold imagery generally supported by minimal text cleverly elaborates on chosen themes and provides the viewer with an experience that attempts to mimic the PS2 experience.



DESIGN FIRM **WILSON HARVEY** •
ART DIRECTION **PAUL BURGESS** •
DESIGN **BEN WOOD** • ILLUSTRATION
BEN WOOD • CLIENT **KATE AND
CHARLIE** • PROJECT NAME **MOVING
CARD**



By using the white side of the card for just address labeling and the smudged line, **"WE'VE MOVED,"** Paul Burgess and Ben Wood of Wilson Harvey are making distinctive and practical use of the generous proportions of this space. It is not until the recipient turns the card over that the surprising and witty message is fully apparent. Kate and Charlie are seen moving off the edge of the card, carrying their homes on their backs! "PRIMARILY, THE MOST CHALLENGING ASPECT WAS GETTING THE 'GAG' ACROSS IN TWO PARTS WITHOUT IT BEING TOTALLY OBVIOUS. USING BOTH SIDES OF THE POSTCARD ALLOWED THE HUMOR TO WORK," Burgess says with a smile.



The Estée Lauder Web pages appear lively, colorful, and

busy. Jihyun Lee from Riptide tells us, "AS THE SITE WAS LACKING WRITTEN INFORMATION, WE

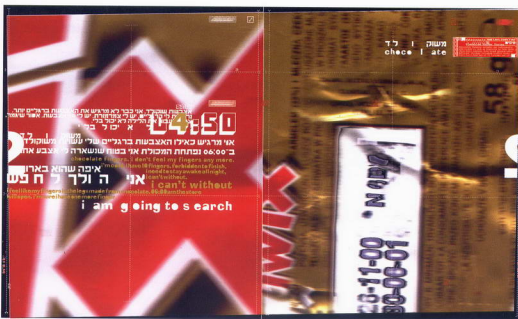
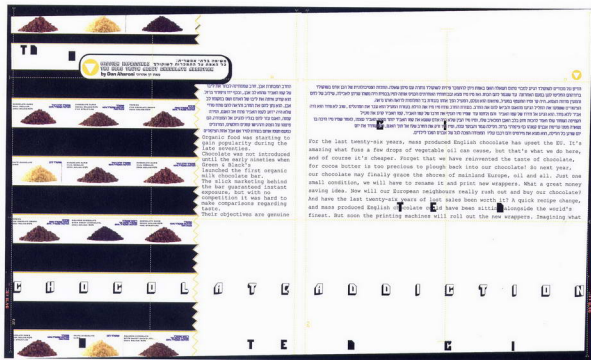
ENHANCED THE VISUAL ATTRACTION BY USING A CONSIDERABLE AMOUNT OF IMAGES AND COLORS."

In the introduction we talked about the frequent need for designers to augment given information in order to create appropriate and successful channels of communication.

Riptide has done just that, embracing characteristics from current Estée Lauder advertising and promotions to support and embellish the given text. Decorative large-scale flowers are juxtaposed with product shots, models, and type headings to create a visually stimulating space.

DESIGN FIRM **RIPTIDE**
 COMMUNICATIONS • ART DIRECTION
 DOUGLAS LOCKYER • DESIGN
 JIHYUN LEE • CLIENT • BOSTON
 CONSULTING GROUP • PROJECT
 NAME ESTÉE LAUDER WEB SITE

"THE DESIGN LANGUAGE HAD TO FIT THE THEME OF OBSESSION, AS WELL AS THE SPECIFIC TOPIC OF CHOCOLATE," says Gill Bar-Shay of this conceptual magazine for Riptide Communications. Very little hard content is being communicated in these two double-page spreads, leaving the subsequent space to be filled with type and imagery that by its very nature and configuration conveys a real sense of urgency. Paradoxically, all elements were no doubt selected and positioned with a great deal of consideration and attention to detail, but the apparent inaccuracies of angles, line spacing, sizes, focus, and spatial distribution come together to give the impression of a lack of control.



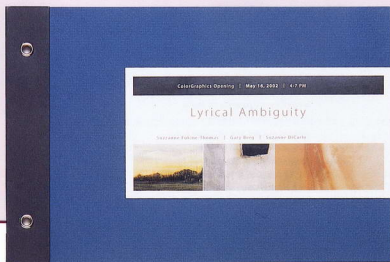
DESIGN FIRM FREELANCE FOR
 RIPTIDE COMMUNICATIONS •
 DESIGN GILL BAR-SHAY • CLIENT
 SELF-PROMOTION • PROJECT NAME
 OBSESSIONS MAGAZINE: CHOCOLATE

DESIGN FIRM **INFOGRAPHIC DESIGN**
 • ART DIRECTION **LEANNE BARNETT**
 • DESIGN **LEANNE BARNETT, PETER CAMPBELL** • COPY **JENELLE BECKER** • ILLUSTRATION **PETER CAMPBELL** • DOCUMENTATION PHOTOGRAPHY **HAMISH TA-MÉ** • CLIENT **SYDNEY OLYMPIC BROADCASTING ORGANISATION** • PROJECT NAME **INTERNATIONAL BROADCAST CENTRE, SYDNEY OLYMPICS 2000, GRAPHIC TREATMENTS AND WAY FINDING PROJECTS**

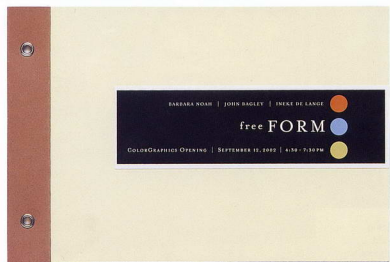


A huge architectural space certainly provides a challenging layout! Up to ten thousand broadcasters and technicians operated daily from this immense former warehouse during the Sydney Olympics, and it was necessary for all graphics to be legible to visitors from any country. "SIMPLICITY AND CONTINUITY ARE CRITICAL TO THE NAVIGATION IN THIS KIND OF LOCATION," says Peter Campbell of Infographic Design. "INTEGRATION OF VISUAL AND TYPOGRAPHIC STYLES, USING COLOR-CODING AND HIERARCHICAL SYSTEMS WITHIN VAST STRATEGICALLY POSITIONED PANELS AND BANNERS, HELPS PROVIDE ORIENTATION AND CONFIDENCE." The Infographic team employed vibrant color across panels that dwarfed many spaces and clearly defined locations when viewed from afar. At the same time, they provided simple yet informative signage intended to be viewed more closely.



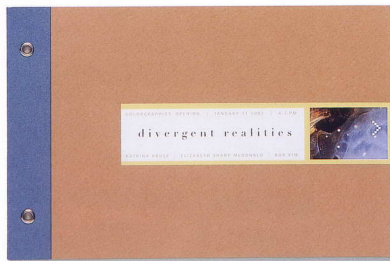


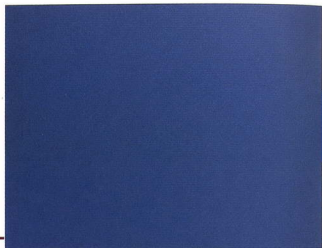
DESIGN FIRM **BELYEA** • ART
DIRECTION **PATRICIA BELYEA** •
DESIGN **RON LARS HANSON** •
PHOTOGRAPHY **VARIOUS STOCK** •
CLIENT **COLORGRAPHICS SEATTLE** •
PROJECT NAME **COLORGRAPHICS
SEATTLE ART INVITATIONS**



ColorGraphics is a premiere printing company that supports the arts. These three brochures double as invitations and are a very special integration of art, media, processes, and design. "THE FIRST SPREAD FOR EACH ARTIST ONLY INCLUDES THE ARTIST'S NAME AND A SINGLE PIECE OF ART. WORKING WITH MINIMAL DESIGN ELEMENTS SUCH AS GEOMETRIC FINE LINES AND RESTRAINED EXPANSIONS OF COLOR, STRIKING LAYOUTS ARE CREATED," enthuses Patricia Belyea. "ALTHOUGH THESE INVITATIONS CONTAIN VERY LITTLE INFORMATION, THEY ARE DESIGNED AS THEIR OWN LITTLE PIECES OF ART."

The main thrust of the little booklets is to display the works of art, yet it is just as important to set the stage and present pieces in a way that will reinforce their quality and individuality





INERE DE LANGE

BARBARA KOAH

JOHN BAGLEY

Please join us for the opening reception of

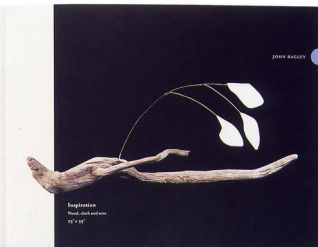
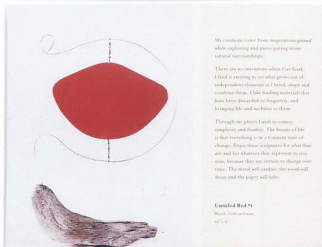
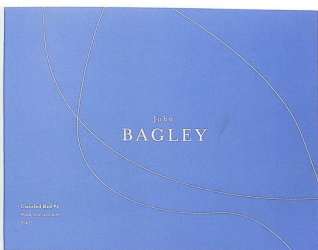
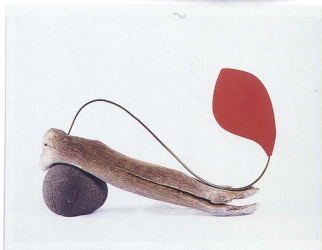
free FORM

ARTISTS: WINK & HOAG D'OLIVERA

THURSDAY SEPTEMBER 12, 2002 | 4:30 - 7:30 PM

COLLOR/CORNER | 800 P.O. BOX 1171

1411 SOUTH DELAN STREET | SEATTLE

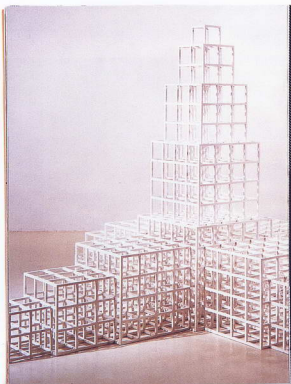


These two opening spreads to different articles in *Open* magazine are striking in their use of space and comparatively minimal information. Initially, it appears that the large orange type is responsible for the dynamics, but true to virtually all design, it is the subtle attention to detailing that brings the pages to life. Many design decisions, including letter and line spacing, are judged visually with an eye for sensitive and crucial groupings, weights, and color choices. In both instances, on the opposite pages bleed photographs are carefully positioned and cropped to complement the type.

DESIGN FIRM APPETITE ENGINEERS
 • ART DIRECTION KEIKO HAYASHI
 (SFMOMA) • DESIGN MARTIN
 VENEZKY • CLIENT SAN FRANCISCO
 MUSEUM OF MODERN ART •
 PROJECT NAME OPEN NO. 1, "WHEN
 WILLIAM GEDNEY DIED," "ONCE
 THERE WAS"



When
 William
 Gedney
 died



From February 19 to May 21, 2000, SFMOMA visitors will have the rare opportunity to view forty years of work by Conceptual art pioneer Sol LeWitt. The long-awaited SOL LEWITT: A RETROSPECTIVE, the first comprehensive survey of LeWitt's work since 1978, presents over two hundred works—ranging from the well-known wall drawings and structures to photographs, books, and works on paper—from each phase of the artist's career.

Gary Corbett, assistant director of SFMOMA, has been working with LeWitt for over four years to organize this ambitious exhibition. Corbett and LeWitt sat down together in September 1998 to discuss the artist's work, his creative process, and the retrospective.

DESIGN FIRM **INTERBRAND NEW YORK**
• DESIGN **KIM KELSE** • CLIENT **SPI**
SPIRITS • PROJECT NAME
STOLICHNAYA VODKA

With no specified copy or structure beyond the powerful brand name **Stolichnaya**, Interbrand was given the challenge of designing packaging that would redefine the way Americans buy Russian vodka. As Michael Lucas of Interbrand says, "WHEN YOU ARE GIVEN VERY LITTLE INFORMATION, YOU CREATE IT! AND FROM THE STOLICHNAYA NAME AND QUALITY PRODUCT CAME A BRAND THAT CREATED AND FILLED ITS OWN SPACE."

On one level, the viewer merely sees a bottle containing clear liquid with a label indicating product category, brand, and name. On another level, carefully chosen design decisions use the space in a way that creates a sense of quality and a contemporary feel. Instead of being straight, the tall, slim, clear glass bottle narrows towards the neck to create angled sides. The angle on the third character of the Russian version of the product name is reflected in the label shape, as well as in an icon created to capture the "fire in ice" mystique, and the positioning of the brand name. The layout remains simple and "spacey," maximizing the sophisticated visual semantics.

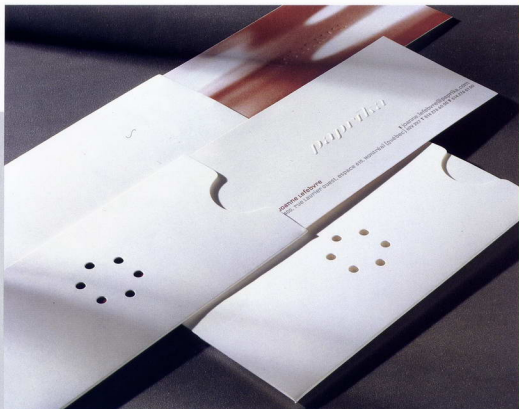




DESIGN FIRM **BBC DESIGN BRISTOL**
• DESIGN **JEAN CRAMOND** • CLIENT
ABSOLUTELY PRODUCTIONS •
PROJECT NAME **CREDITS FOR**
TRIGGER HAPPY TV

"WE WERE SPECIFICALLY ASKED THAT THE TITLE SEQUENCE SHOULD NOT GIVE AWAY ANYTHING ABOUT THE PROGRAM," says Jean Cramond of BBC Design Bristol, **"SO THE BIGGEST CHALLENGE WAS TO FILL THIRTY SECONDS WITH CAPTIVATING GRAPHICS THAT WORKED WITH THE SOUNDTRACK."**

Animated configurations of the words "Trigger Happy TV" use as much of the screen as possible, including 3-D space, as the letters zoom in and out to give the sequence depth. Simple, bold sans serif capital letters in a limited palette of red, white, and black build up to finally spell out the title, establishing a visually strong brand.



There are a number of interesting and pertinent ingredients in the application of Paprika's stationery. It is, however, the way in which these elements spatially correspond with each other across all items that really produces the visual enjoyment. Where practical, formats are horizontal and long; type runs in long lines; the envelope label stretches across three quarters of the landscape format and wraps around the end; and although not a long word, "paprika" is designed to flow with distinct emphasis on the length. All these lines then lead the viewer around the white or colored space to six-hole groupings that are literally cut through the stock, like the tops of spice jars. The concept is simple but clever, making sense of the unusual company name.



DESIGN FIRM **PAPRIKA** • ART
DIRECTION **LOUIS GAGNON** • DESIGN
BOB BECK, ISABELLE D'ASTOUS •
CLIENT **PAPRIKA** • PROJECT NAME
PAPRIKA STATIONERY

DESIGN FIRM **WHY NOT ASSOCIATES**

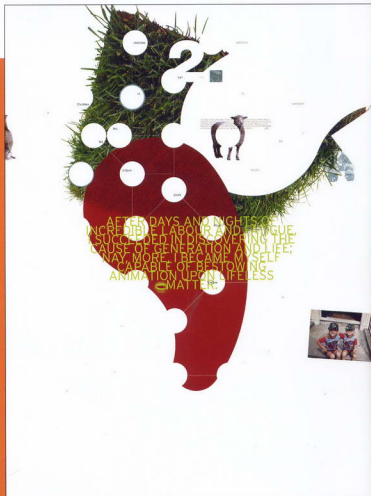
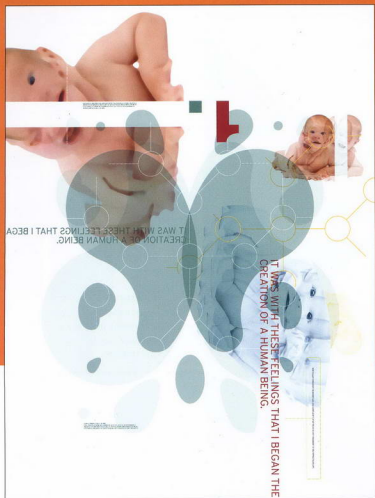
• COPY **MARY SHELLEY** •

PHOTOGRAPHY **PHOTODISC, THE**

POWELL BROTHERS • CLIENT

PLAZM MAGAZINE • PROJECT NAME

PLAZM POSTER



Exploring an aspect of cloning technology, this double-sided poster is designed by Why Not Associates for inclusion within **Plazm** magazine. Making dramatic use of space and juxtaposed imagery in a variety of sizes, the piece includes text from the original story of Frankenstein, in the novel by Mary Shelley. In some respects, a lot of information is presented, but it is for the purpose of attracting the viewer and provoking thought on the subject, as opposed to putting over quantities of facts. Copy flows over and through images, allowing the poster to be viewed on different levels, while the generous amount of white space helps to establish the accessibility and hierarchy.

DESIGN FIRM **MONSTER DESIGN** •
DESIGN **HANNAH WYGAL** • CLIENT
LERCHEN RESIDENTIAL BUILDERS
• PROJECT NAME **WEB SITE**
ANNOUNCEMENT CARD

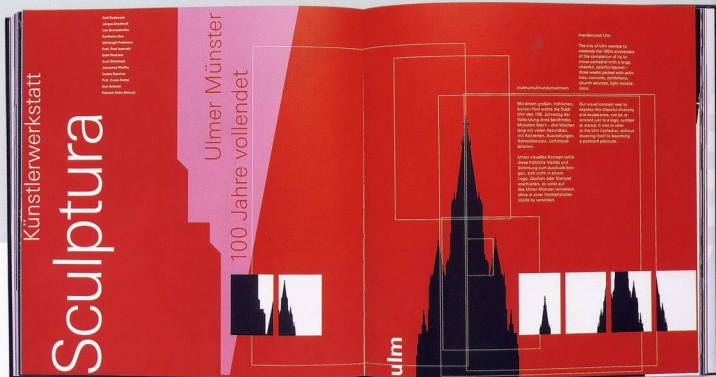
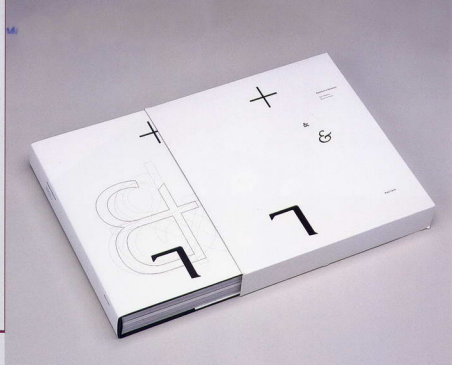


LERCHEN
Residential Builders

To know more visit us at
www.lerchen.com or
call 317.580.0004.

The only content that Monster Design has used on this giant postcard is Lerchen Builders' Web site address, generating a visually pleasing and compelling single-color piece. Seven widely leaded lines of small type that repeat the URL run across the center of the card. A strategically placed white URL, along with three very carefully highlighted letters—*n*, *e*, and *w*—are pulled out to top the visual hierarchy. Every aspect of the generous space becomes active in creating an environment that not only puts over the succinct information, but also brings it to life in a way that is memorable.

DESIGN FIRM **BAUMANN & BAUMANN**
 • COPY **BAUMANN & BAUMANN** •
 ILLUSTRATION **BAUMANN & BAUMANN**
 • PHOTOGRAPHY **BAUMANN & BAUMANN** •
 CLIENT **BAUMANN & BAUMANN** • PROJECT NAME
SELF-PROMOTION, ROOM TO MOVE



As if we were detectives, we approached the Gothic building with a camera on a wireless journey in quest of what makes it "special", "distinct", in search of the old "new", the new "old".



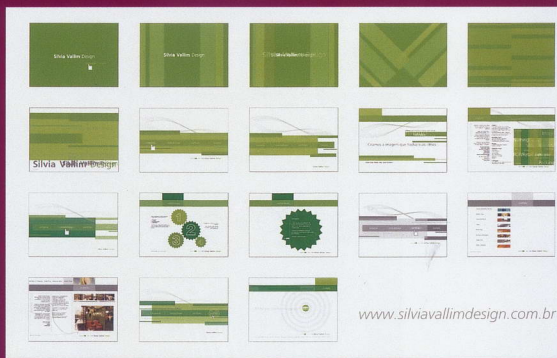
Ulmer Münster
100 Jahre vollendet

THE DESIGNER'S DREAM

DESIGN FIRM **ODED EZER DESIGN**
STUDIO • DESIGN **ODED EZER** •
PHOTOGRAPHY **ODED EZER** • CLIENT
ODED EZER DESIGN • PROJECT NAME
THE MESSAGE POSTER



Oded Ezer is fond of working in three dimensions. In his poster *The Message*, he pays typographic homage to the music of the avant-garde composer Arye Shapira by partially cutting out and raising areas of letterforms that make up the titles of Shapira's music. The subsequent photograph of this concept produces a chaotic interplay of image and shadow, reflecting pace, tone, volume, and probable musical instruments. Little information is being communicated, but the size and complexity of the type, perspective view, and cropping not only fill the area, but also provide a sense of expansive space.



In many respects, this Web site contains quite a lot of information, but we included it in this section because of the pleasing animated sequences that generously explore the greens and linear patterns of Silvia Vallim's identity. From completely green pages to horizontal green slithers interrelating with succinct type and waving, fine, gray lines, the introduction gently leads the viewer to a stylish and fresh homepage. The subsequent repetitive returns to this section make the site airy yet informative.

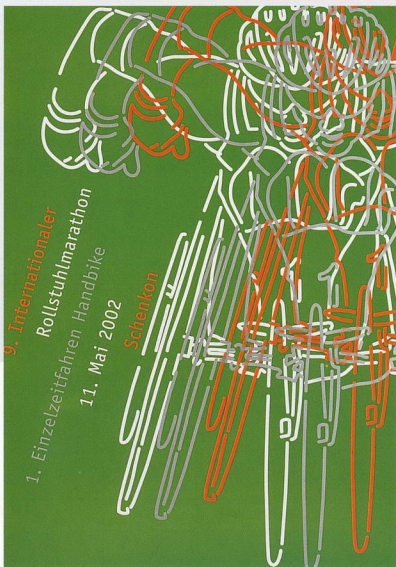
DESIGN FIRM SILVIA VALLIM DESIGN

- ART DIRECTION SILVIA VALLIM •
- DESIGN SILVIA VALLIM, BETA MOTTA
- COPY SILVIA VALLIM, PEDRO RIBEIRO •
- ILLUSTRATION SILVIA VALLIM •
- PHOTOGRAPHY GUSTAVO PASCHOAL, MARCOS VIANNA •
- WEB PRODUCTION LEONARDO SIMÕES •
- CLIENT SILVIA VALLIM DESIGN •
- PROJECT NAME SILVIA VALLIM DESIGN WEB SITE

Niklaus Troxler clearly has a passion for extremely expressive mark making and composition within his posters, turning his expanses of space into energetic vehicles of meaning.

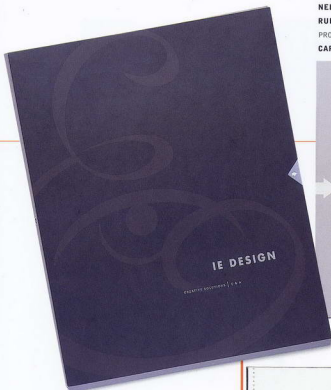
This wheelchair poster is no exception. Offset, repetitive overlays of linear illustration interact with lines of type replicating angles and line weights.

Together with the colors of lime green, orange, and white, the image communicates the impression of speed, force, and intensity within the race itself. Despite the scale of the poster, the image is dramatically cropped, making the message far more arresting.



DESIGN FIRM NIKLAUS TROXLER
DESIGN • DESIGN NIKLAUS TROXLER
• ILLUSTRATION NIKLAUS
TROXLER • CLIENT WHEEL CHAIR
SCHENKON • PROJECT NAME
WHEELCHAIR RACE

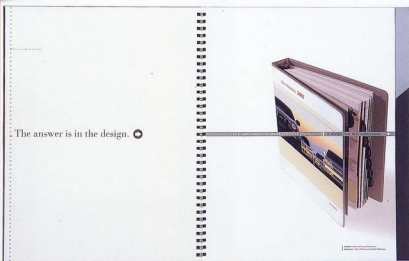
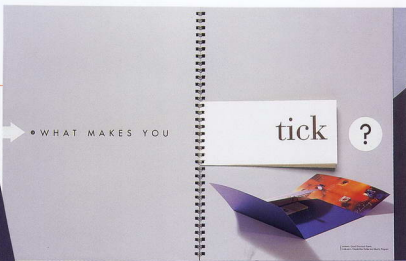
DESIGN FIRM [I]E DESIGN • ART
DIRECTION MARCIE CARSON •
DESIGN MARCIE CARSON, CVA
NELSON • PHOTOGRAPHY JOHN
RUBINO • CLIENT [I]E DESIGN •
PROJECT NAME [I]E DESIGN
CAPABILITIES BROCHURE



Self-promotion must interest and intrigue the reader instantly. Allie

Neiman of [I]e design comments, "WE FELT THAT IF WE WERE TOO WORDY AND PACKED WITH INFORMATION, OUR BROCHURE WOULD BE THROWN OUT. WE WANTED OUR AUDIENCE TO INTERACT WITH THE PAGES AND ENJOY THE CHANGES IN TEXTURE AND PROCESS."

On the cover and throughout each spread, unexpected combinations of color, material, scale, and technique come together to impress. With very few elements within each composition, the readers' concentration is focused on the detail, free of distractions from gratuitous contents.



Li Zhang uses a large capital *N* together with a lowercase *n* as both image and type to construct this poster for Purdue University. Because these

letterforms bleed off the edges, the positive and negative shapes have almost equal importance, and Zhang has treated each area individually, whether part of a letter or counterform. Simple, brightly colored shapes dominate the layout, with vertical and horizontal text visually relating to key alignment points and focal areas.



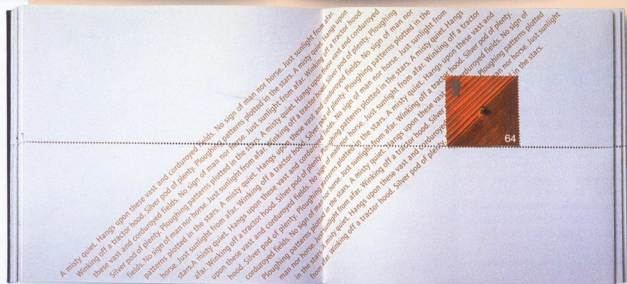
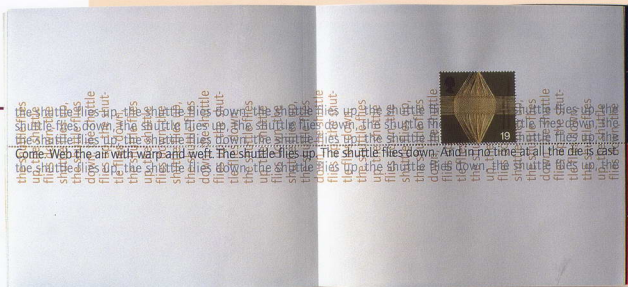
DESIGN FIRM PURDUE UNIVERSITY

• DESIGN LI ZHANG • COPY

LI ZHANG • CLIENT PURDUE

UNIVERSITY • PROJECT NAME NEW
ART/NEW DESIGN

DESIGN FIRM **TRICKETT & WEBB, LTD.**
 • ART DIRECTION **BRIAN WEBB, LYNN TRICKETT** • DESIGN **BRIAN WEBB, LYNN TRICKETT, KATJA THIELEN** •
 COPY **MICHAEL BENSON** • CLIENT
CAMBERWELL PRESS • PROJECT
 NAME **1,000 YEARS 1,000 WORDS**

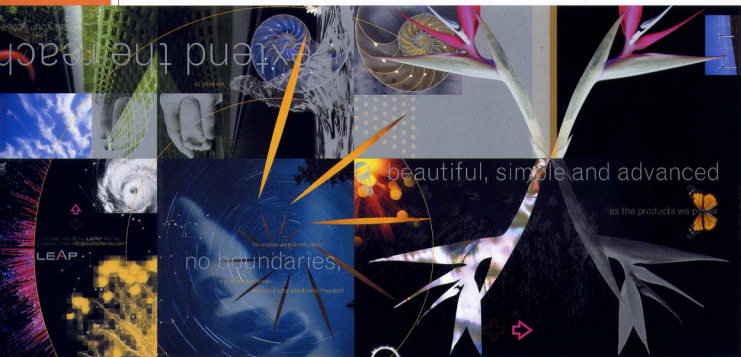


These two spreads are taken from a book that was designed to decoratively celebrate one thousand years of British history through fifty stamps produced by the Royal Mail during the millennium year. The words are by writer Michael Benson, and the stamps illustrated by fifty well-known artists. As Brian Webb comments, "THE TYPOGRAPHY USES THE SPACE ON EACH SPREAD TO ADD TO THE STORY." In both instances, repetitions of words and phrases replicate the processes of weaving and plowing, with the horizontal and vertical orientations representing the warp and weft of weaving, and the diagonal parallel lines echoing the lines on the stamp to emulate plowing.

Taking up five pages, this article in Ikea's *Room* magazine makes dramatic use of black-and-white photography and minimal text. Copy is positioned in small, narrow columns that fit around the main focus of imagery. Cropping and scale are used to great effect, with close-up portraits presenting eyes and noses, plus every hair, wrinkle, and freckle in minute detail. This is an article on genes and what they mean to us; because they define precisely how we look, the designer focused on the physical details of the subjects.



DESIGN FIRM **JOHN BROWN CITRUS**
PUBLISHING • CREATIVE DIRECTION
JEREMY LESLIE • PHOTOGRAPHY
LOTTIE DAVIES • CLIENT **IKEA** •
PROJECT NAME *ROOM*, "GENE POOL"



"THE OBJECTIVE WAS TO PRODUCE A FOLDING BROADSHEET WHICH DISCUSSES HOW MODERN BATTERY TECHNOLOGY HAS ENABLED VERY SOPHISTICATED HARDWARE TO BECOME MOBILE AND FREED US TO WORK AND PLAY WHEREVER AND WHENEVER WE WANT," says David Ellis. "WE WANTED TO SET THE SCENE," he continues, "SO WE BEGAN TO THINK OF BATTERIES AS BEING JUST AS SMART AND WELL DESIGNED AS THE PRODUCTS WE USE THEM IN." The complete broadsheet is interestingly filled with squared-up and cut-out fanciful imagery that complements and illustrates the text, producing what Ellis describes as "A COHESIVE AND POETIC WHOLE." The predominantly dark background space helps to bring elements together, while the use of silver ink ensures that all of the text is legible, regardless of background coloring or detail.

DESIGN FIRM **WHY NOT ASSOCIATES**
 • COPY **GARY PROUK** • PHOTOGRAPHY
PHOTODISC, ROCCO REDONDO •
 CLIENT **THE SEBASTIAN**
 CONSULTANCY • PROJECT NAME
LEAP BATTERIES

The Owen Roberts Group holiday cards spread season's greetings across seven coasters.

Just one coaster extends the company's goodwill, while the other six toy with an eclectic mix of type and imagery, selected with the express need to include a letter *O* (for Owen). "THE STAFF AT OWEN ROBERTS ENJOYS NOTHING MORE THAN HAVING A BIT OF FUN," says Denise Sakaki of Monster Design, "AND WE WANTED TO SHOW THEIR PERSONALITIES IN SOME WAY." The alternative use for so much surface area within this card could ensure a safe coffee mug site for a lot longer than the festive season, and ideally, at least a subliminal awareness of the client!



DESIGN FIRM **MONSTER DESIGN** •
DESIGN **HANNAH WYGAL, THERESA
VERANTH, DENISE SAKAKI** • CLIENT
OWEN ROBERTS GROUP • PROJECT
NAME **HOLIDAY COASTER SET**



Nigel Beechey has engineered the AGD NSW 2002 calendar of events to extend across two posters, providing a luxurious amount of space over which to spread the year's events. One side of each poster simply determines which six-month section is being covered through the portrayal of large numerals, "1/2" and "2/2." The other side of each poster is divided into nine equal parts—six for monthly events and three for general association details. Large numerals are perpetuated and the dates and descriptions of events are configured as strong groupings that make varied use of tone and extravagant composition.

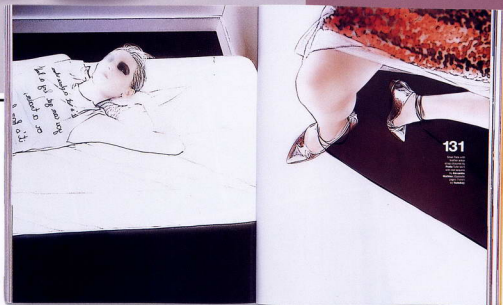


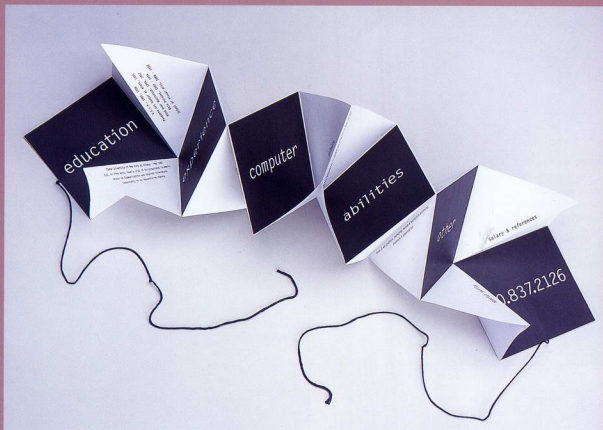
DESIGN FIRM CPD • DESIGN NIGEL BEECHEY • COPY NIGEL BEECHEY
 • CLIENT AUSTRALIAN GRAPHIC DESIGN ASSOCIATION • PROJECT NAME AGD NSW CALENDAR OF EVENTS

Bold use of white space complements the unusual intricacies of photography and illustration in these two spreads from an article on fashion. Detailing in the typographic groups, along with complexities of mark making and perspective, are made more prominent through their relationships with the white shapes. Hierarchically, the viewer is drawn to the "empty" areas first, but is then irresistibly led via strong directional lines to the items of clothing featured.



DESIGN FIRM **EXQUISITE CORPORATION** • ART DIRECTION
RILEY JOHN-DONNELL • DESIGN
RILEY JOHN-DONNELL • COPY
JEREMY LIN • CLIENT **SURFACE MAGAZINE** • PROJECT NAME
SURFACE, "MAGNETIC FIELD"

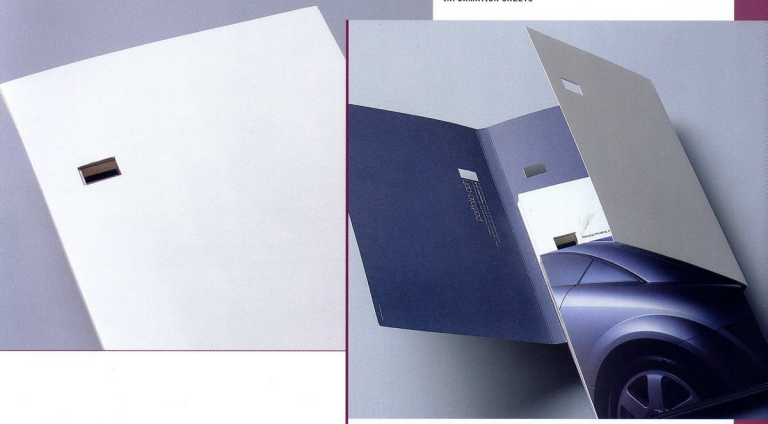




One of the things we noted earlier was the power that cutouts have in affecting the space around them. Laurey Bennett's résumé uses the visual excitement of a complex three-dimensional cut-out form to celebrate and enliven its text. Résumés are notoriously predictable, and the extravagant, but intriguing, use of 3-D space adds an unexpected and enticing dimension to this design. Despite the minimal text and lack of color, the viewer is irresistibly drawn into exploring this memorable structure.

DESIGN FIRM **LAUREY ROBIN**
BENNETT DESIGN • ART DIRECTION
LAUREY BENNETT • DESIGN
LAUREY
BENNETT • CLIENT **LAUREY**
BENNETT • PROJECT NAME **RÉSUMÉ**

DESIGN FIRM **SCANDINAVIAN DESIGN**
GROUP • ART DIRECTION **MUGGIE**
RAMADANI, PER MADSEN • DESIGN
PER MADSEN, MUGGIE RAMADANI •
CLIENT **PORTFOLIO-CPH** • PROJECT
NAME **PORTFOLIO-CPH FOLDER AND**
INFORMATION SHEETS



"THE CUT-OUT HOLE GIVES PEOPLE THE SENSE OF LOOKING THROUGH THE LENS OF A CAMERA AND, AS SUCH, FORMS AN ICON OR SYMBOL FOR PHOTOGRAPHY, WHICH IS THE CORE PRODUCT OF THE AGENCY," says Muggie Ramadani. The totally plain white cover of the folder becomes a frame for this hole, which cuts right through the different photographers' information sheets inside. Far from appearing as negative space, the simplicity of the white complements the excitement of the cutout. The contrasting blue interior of this folder together with its accurately positioned minimal text produces a similar visual gestalt.



DESIGN FIRM **PING PONG DESIGN**

• COPY **PING PONG DESIGN** •

ILLUSTRATION **PING PONG DESIGN** •

PHOTOGRAPHY **PING PONG DESIGN** •

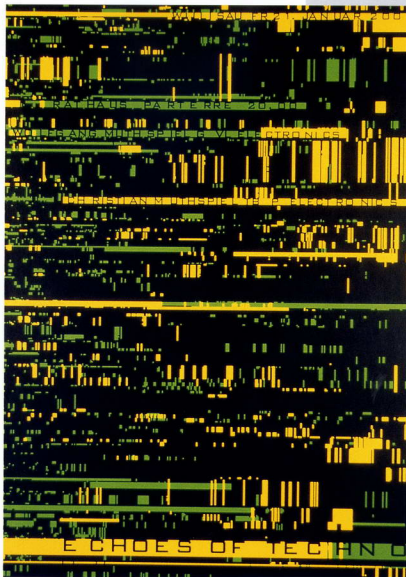
CLIENT **BUNK ARCHITECTURAL**

EVENTS • PROJECT NAME **BIG A**

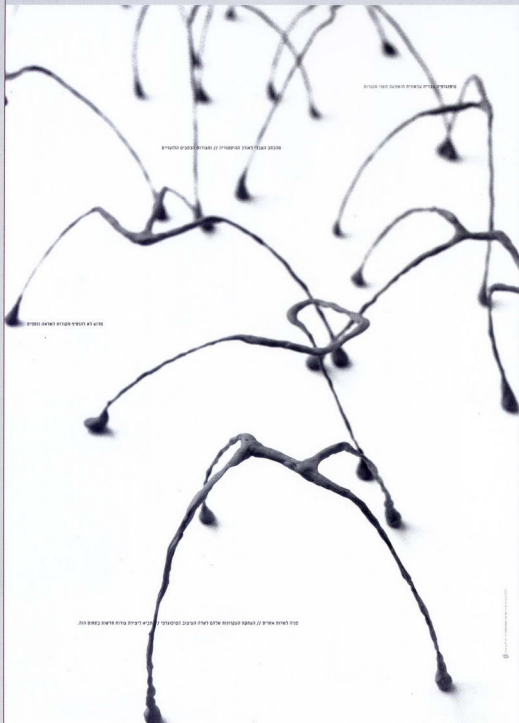
POSTER

One way to win the battle for attention is to move up the ladder of scale. Another one is simplicity. The result is a large amount of space containing very little information, as in the Big A poster created by Ping Pong Design of Rotterdam. From a distance, the huge letter A is not only dynamic, "BUT HAS MIGRATED CLOSER TOWARDS ITS SUBJECT MATTER—ARCHITECTURE," says Mirjam Citroen. We think it has a tremendous impact on the surrounding cityscape. The poster promotes a series of opinionated lectures on architecture, urban culture, and city branding as alternatives to the official viewpoint voiced at the Architectuurzomer 2002. Upon closer examination, a second level of information can be accessed in the form of a footnote at the base of the letterform that provides practical information concerning lectures.

DESIGN FIRM NIKLAUS TROXLER
 DESIGN • DESIGN NIKLAUS TROXLER
 • ILLUSTRATION NIKLAUS TROXLER
 • CLIENT JAZZ IN WILLISAU •
 PROJECT NAME ECHOES OF TECHNO

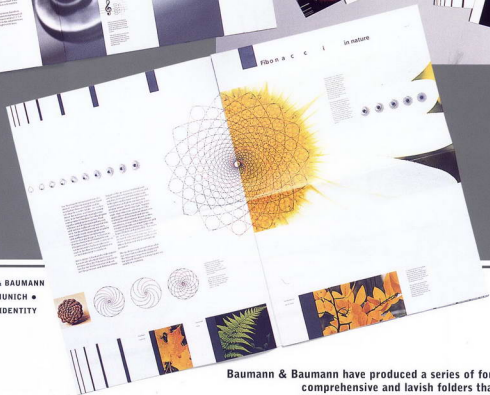


In the introduction to the following section, we compare layout with music, looking at the parallels of different textural and tonal qualities with, for example, volume and pace. Within this poster, Troxler really engages with this principle when he tries to express "THE PROGRAMMED SYSTEMS OF ELECTRONIC TECHNO SOUNDS COMBINED WITH SPONTANEOUS IMPROVISED MUSIC." The message is brief, allowing Troxler to use the space in this large poster (36" × 50.5", 91 cm × 128 cm) to capture the nature of techno in such a way as to enable the viewer to almost "hear" its sounds.



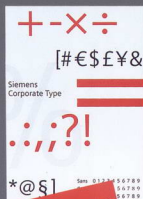
DESIGN FIRM **ODED EZER DESIGN**
 STUDIO • DESIGN **ODED EZER**
 • PHOTOGRAPHY **ODED EZER** •
 CLIENT **ODED EZER DESIGN** •
 PROJECT NAME **PLASTICA POSTER**

This fascinating typographic poster involves handcrafted Hebrew letterforms that appear to be gathering and moving across the space. As opposed to merely displaying a new font, Oded Ezer experiments with typographic design. His large, almost spider-like creations delicately span the entire poster and are interspersed with lines of small type that expand upon the theme of "designing in a different way." The overall effect is of an extremely airy composition that provides the poster with a light, contemporary feel.



DESIGN FIRM **BAUMANN & BAUMANN**
 • CLIENT **SIEMENS AG, MUNICH** •
 PROJECT NAME **SIEMENS IDENTITY**
GUIDELINES

Baumann & Baumann have produced a series of four highly comprehensive and lavish folders that provides information concerning all brand elements of Siemens's identity. Each oversized 11.75" × 8.25" (29.7 cm × 21 cm) pack consists of a foldout container holding a mix of 8.25" × 5.9" (21 cm × 14.8 cm) glossy cards, 33" × 23.5" (84 cm × 59.4 cm) posters, 16.5" × 11.75" (42 cm × 29.5 cm) brochures, and 11.75" × 8.25" (29.7 cm × 21 cm) inserts. Throughout, the extravagant use of space complements precise imagery and text in a manner that enhances the viewers' perception of Siemens's caliber and status. Precision and detailing represent care, professionalism, and reliability, while space suggests quality and availability of time.



On examining the folder more closely, particularly the contents that discuss the Fibonacci sequence and its implications for Siemens's design, it is stimulating to appreciate a series of items that explains and develops the theme in a beautiful and considered manner. Full-color images, accurate line work, type, and mathematical positioning, are partially responsible for this, but it's the generous and carefully positioned space that is most significant in these stylish layouts. The quantity of space allows exciting contrasts of scale, which give the viewer the participatory enjoyment of refocusing from small details to bold enlargements.

Siemens has commissioned its own typefaces, Siemens Sans, Siemens Serif, and Siemens Slab. Another folder in the set is a detailed celebration of all the attributes afforded by these distinctive letterforms, as well as comprehensive instructions on usage. The bright red space on both sides of the folder encompasses minimal text, with large fine outline letters reversed through as image. Inside the folder are five 11.75" x 8.25" (29.7 cm x 21 cm) leaflets in predominantly white, black, and gray, with touches of red. Each has an eight-page foldout that expounds the virtues of every possible curve, angle, weight, and form that contributes to the character of the typeface families. Five glossy 8.25" x 5.9" (21 cm x 14.8 cm) postcards complete the dynamic presentation. As with all the Siemens corporate literature, there is a real sense that time and care that have gone into the design and production of every element. However, it's without a doubt the truly extravagant availability of space that enables the striking compositions, the vast changes of scale and tone, and the sheer pleasure of design for design's sake.

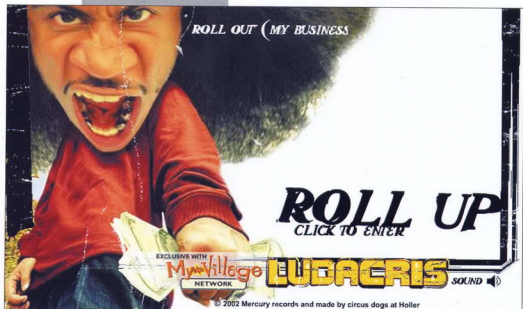


The spacing
between
the words...

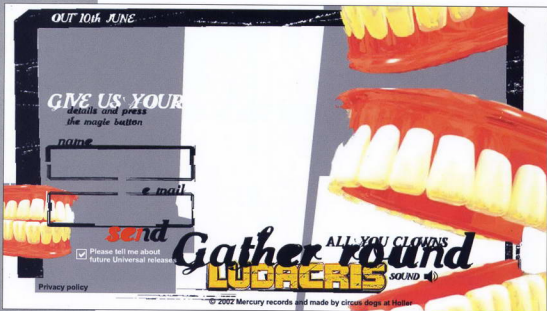
Abstand

Der Zeilenabstand wird
von Schriftlinie zu
Schriftlinie gemessen.

Der Flattersatz hat eine
bündige, linke Satzante und
eine offene, auslaufende
rechte Satzante. Der Text ist
durch seine gleichblei-
benden Wortabstände, dem
Grauwert und der Aus-
gewogenheit besonders gut
lesbar.

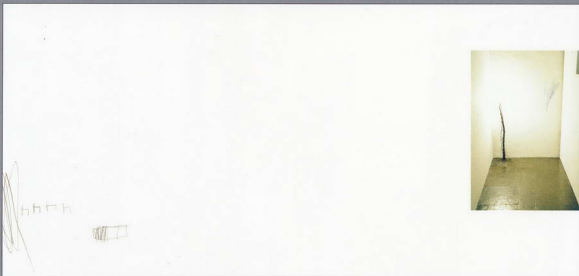
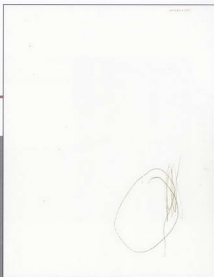


DESIGN FIRM HOLLER • DESIGN
 JAMES KIRKHAM • CLIENT
 MERCURY RECORDS • PROJECT
 NAME LUDAPRIZE WEB SITE,
 LUDAPRIZE.COM



The animated screens on the Ludaprise Web site are bold and dynamic.

Very little information has to be conveyed to the viewer, and essentially the compositions are uncomplicated and direct. Visual interest is overtly created by gnashing teeth and "shouting mouths," but equally significantly, the distinctive mark making, color changes, typographic groupings, and angles bring the screen to life and make sense of the spatial distribution.



"WE HAD TO GIVE PEOPLE AN IMMEDIATE SENSE OF THE IMPORTANCE OF PERIPHERE'S FURNITURE, BUT WE HAD VERY LITTLE MATERIAL TO WORK WITH. OUR SOLUTION WAS TO USE A MINIMALIST APPROACH, AND EVOKE RATHER THAN EXPOSE," says Joanne Lefebvre, president of Paprika. The Periphère

brochure promotes a new collection of furniture, projecting an image that is high-end, cutting-edge, and established. The client decided on a sixteen-page publication, plus foldout flaps on the front and back covers, but with only a few pieces of furniture in production, Paprika was faced with the difficult challenge of filling it. Carefully positioned elements lead the viewer through the space. On both the cover and the inside foldout spread, very simple pencil scribbles construct movement that leads from and to the image or text within each layout. The photograph on the inside front cover depicts an empty room with a twiglike lamp in the corner. On the next spread, the same room is shown, but with the addition of a chair and one lone, suited male model leaning against the wall. Throughout the catalog, vast areas of white space and black-and-white photographs work together to convey an impression of luxury and style.

DESIGN FIRM **PAPRIKA** • ART DIRECTION
LOUIS GAGNON • DESIGN **LOUIS GAGNON,**
FRANÇOIS LECLERC • PHOTOGRAPHY
RICHARD BERNARDIN, MICHEL TOUCHETTE
• CLIENT **PERIPHERE** • PROJECT NAME
PERIPHERE BROCHURE

DESIGN FIRM **PAPRIKA** • ART DIRECTION **LOUIS GAGNON** • DESIGN **LOUISE MAROIS, FRANÇOIS LECLERC** • CLIENT **BARONET FURNITURE** • PROJECT NAME **BARONET INVITATION**



In creating a poster and associated invitation for the 2002 High Point Salon, where the client, a high-end furniture manufacturer, was exhibiting their new collection, Paprika came up with seven concepts. The client liked them so much that they requested that all seven be combined in one final solution. "EACH CONCEPT WAS ORIGINATED AS A STAND-ALONE RESPONSE, SO WE DECIDED TO HIGHLIGHT THEIR UNIQUENESS AND TREAT THEM AS A SERIES OF POSTCARDS LINKED IN AN ACCORDION-STYLE FORMAT," says Joanne Lefebvre, of Paprika. "THIS CREATED A VEHICLE THAT WORKED WELL IN MULTIPLES, WITH NUMEROUS CHANGES OF SCALE AND USE." The bottom line is that comparatively little hard information had to be presented, but the concept had a lot of versatility. The poster became a series of posters, which was then turned into invitations, partitions, three-dimensional wallpaper, window displays, and other visually attractive items that had a great deal of impact and power.



A simple and intriguing one-word title, "Threee," is centered on the cover of Hat-Trick's self-promotion. Matte black space frames the shiny, black, debossed letterforms, with three black-ribbon section dividers protruding from the base. The scarcity of visual elements, together with the quality of the processes, creates a "preciousness" that persuades the handler to open the cover and turn the pages gently. Matte black endpapers lead to black-and-white photographs that are organized in luxurious white space, with complete pages of gray and black creating the breaks. The "threee" theme, perpetuated in the content of the images and space, uninterrupted by text, invites readers to author their own captions.

DESIGN FIRM **HAT-TRICK DESIGN** •
ART DIRECTION **GARETH HOWAT,**
DAVID KIMPTON, JIM SUTHERLAND •
DESIGN **GARETH HOWAT, DAVID**
KIMPTON, JIM SUTHERLAND • COPY
LINDSEY CAMP • PHOTOGRAPHY
DAVID GIBSON, NICK TURPIN,
MATTHEW STUART • CLIENT
HAT-TRICK DESIGN • PROJECT
NAME **THREEE**

In pod we trust

My evenings in July are filled with the rhythmic work of picking, podding and dicing earthy runner beans, sover little peas and delicate broad beans. These members of the legume family are real summer food: from the perfumed marriage of mint and peas to the glorious texture of broad beans mixed with buttery salmon, every contribution is replete of hot days and long, warm summer evenings.

What it says: "I'll keep
 things" (I'll keep
 things) I'll keep
 things I'll keep

It's just a start



Grilled scallops with fish sauce sauce

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Journal compilation © 2004 Blackwell Publishing Ltd

DESIGN FIRM **JOHN BROWN CITRUS**

PUBLISHING • ART DIRECTION

DANIEL BIASATTI • DESIGN SONA

HART • COPY SYBIL KAPUR •

PHOTOGRAPHY DAVID LOFTUS •

CLIENT **WAITROSE FOOD**

ILLUSTRATED MAGAZINE • PROJECT

NAME WAITROSE FOOD

ILLUSTRATED. "IN POD WE TRUST"

[illegible]

the sad faces and emotions...

The pages of **Waitrose Food Illustrated** are packed with fascinating information for anyone keen on eating or cooking. The article "In Pod We Trust" is designed to reflect the quality and reliability of such small vegetables as peas and beans. Space plays a vital role, with generously sized broad serif type and mouthwatering food photography set against spacious, brightly colored backgrounds. The complete commentary runs across seven sides, concentrating the text in just two areas to give a varied pace and fresh interest at every turn of the page.



Light sensitive film used with computer

Conclusion

Yes and No
 Yes, because...
 No, because...

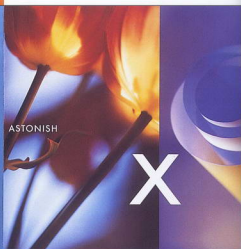
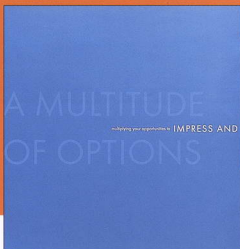
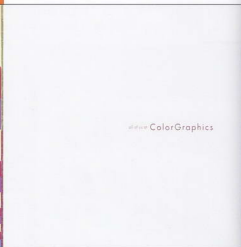
...the results of the study...



Paprika has created a striking, space-rich, typographic solution for the labeling of bottled water to be sold exclusively in all Groupe Germain hotels. Each hotel has its own individual identity, and this simple concept enables the design to be appropriate for all. The simplicity has been achieved primarily through lightweight sans serif typography and expansive space. Water is one of the purest substances, clear and colorless, and, as a result, is especially suited to this design approach.

DESIGN FIRM **PAPRIKA** • ART
DIRECTION **LOUIS GAGNON** • DESIGN
FRANCIS TURGEON • CLIENT
GROUPE GERMAIN, HÔTEL DOMINION,
LE GERMAIN ET GERMAIN DES PRÉS
• PROJECT NAME **H2OTEL WATER
BOTTLES**

DESIGN FIRM **BELYEA** • ART
DIRECTION **PATRICIA BELYEA** •
DESIGN **RON LARS HANSEN** • COPY
BELYEA • PHOTOGRAPHY **DAN
TAYLOR, STUDIO 360** • CLIENT
COLORGRAPHICS • PROJECT NAME
**SUPER EIGHT ANNOUNCEMENT
BROCHURE**



This brochure informs designers and art directors of the capabilities of the first eight-color, full-size press in Washington State.

"AS BELYEA DETERMINED THE NUMBER OF PAGES," says Patricia Belyea, "IT WAS CONCEIVED AS AN EXTRAVAGANT PRINT PIECE WITH MINIMAL COPY AND DRAMATIC USE OF SPACE." The eight-inch square format, eight-page cover (created by full foldout pages at the front and back), and eight interior pages are platforms for unusual photographs, subtle use of varnish and changes of tone, as well as tremendous contrast of scale. Each spread presents a little more information in a way that makes the readers' experience unfold in an enjoyable, informative, and untaxing way.



DESIGN FIRM **BECK GRAPHIKDESIGN**

• ART DIRECTION **KARIN BECK-SÖLLNER** • DESIGN **KARIN**

BECK-SÖLLNER • COPY **KARIN**

JENNY • PHOTOGRAPHY **WOLFGANG**

MÜLLER • CLIENT **XYLO AG** •

PROJECT NAME **XYLO BROCHURE**

XYLO is an engineering company that develops constructions in wood and, appropriately, **beck graphikdesign** has chosen a simple wooden cover for this brochure. The inherent characteristics of the plain material enliven the space. Beautiful printing and careful positioning of the logo, combined with a vibrant orange binding, gives credence to the piece. Inside, the orange-and-black theme is perpetuated and the layout draws typographic inspiration as well as image content from the linear nature of the XYLO logo. As if in response to the openness of the cover, the pages contain large-scale photographs, wide landscapes, and heavily leaded type that is as decorative as it is functional.

[illegible]

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LAYOUT: MAKING IT FIT

KROG's brochure, 12.8" × 9.3" (32 cm × 23 cm), provides

generous opportunity for full-color bleed pages of products in order to show craftsmanship and detail. However, this

publication has been included in the first section of this book because of the unusual introductory pages dedicated to the different traditional skills featured. In each

instance, the designer has allocated a complete spread to create a distinctive visual-verbal gestalt with just a few words and a small amount of simple line work. Powerful type placement results in an image being formed with type. The subsequent layouts reflect enthusiasm and pride in a national heritage.

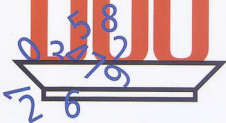


Domača in umetnostna obrt v številkah

Prva izdaja

Prva izdaja
obseva
umetnostna
obseva
obseva in
obseva
obseva

0123456789



DESIGN FIRM KROG • DESIGN EDI

BERK • COPY JANEZ BOGATAJ •

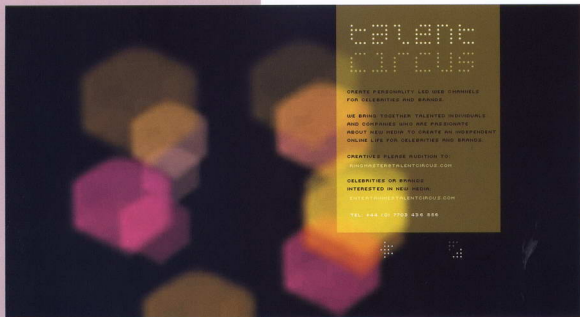
PHOTOGRAPHY JANEZ PUKSIC •

CLIENT OBRTNA ZBORNICA SLOVENIJE

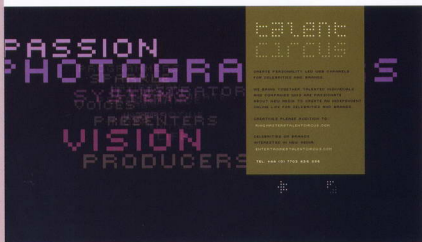
• PROJECT NAME FOURTEENTH

EXHIBITION OF FOLK ART IN SLOVENIA

DESIGN FIRM RECHORD • ART
DIRECTION STEFAN CARTWRIGHT,
RACHEL COLLINSON • DESIGN LOUISE
CARRIER, RACHEL COLLINSON • COPY
TALENT CIRCUS • PHOTOGRAPHY
LOUISE CARRIER • CLIENT
TALENTCIRCUS • PROJECT NAME
TALENTCIRCUS EVOLVING VISUAL
IDENTITY, WWW.TALENTCIRCUS.COM



"ONLINE WE CREATED AN INTERACTIVE SPACE IN WHICH KEY WORDS FLOAT, AND BURSTS OF SOHO LIGHTS CAN BE DIRECTED BY THE AUDIENCE," says Rachel Collinson of Rechord. This concept enables the viewer to select and affect the content and design of the site in an enjoyable participatory manner. Bright colors contrast dramatically with the black background; add to this overlapping words with changes of scale and tone, and Rechord has successfully created a real sense of evolving, animated, three-dimensional space. Much of the visual dynamics are a result of this generous, unfolding, spatial distribution, which is under the control of the viewer's mouse.





The use of space is the most significant element within the pages of this Civil Rights calendar. The photographic images are modified by the organization of space around them. In particular, on the page for March, the severe cropping and positioning of the two figures help to convey many nonverbal messages. For example, the space to the right of these figures forces the woman to be almost pushed off the page, emphasizing her diminutive role in relation to the man. Far from being empty, the space powerfully shapes the impact.

DESIGN FIRM RIPTIDE
COMMUNICATIONS • DESIGN GILL
BAR-SHAY, YAIR BONEH, YARON
SHAGAL • PHOTOGRAPHY NAVE
COHEN • CLIENT THE ISRAELI CIVIL
RIGHTS SOCIETY • PROJECT NAME
CIVIL RIGHTS CALENDAR

HOT AIR, "MEET THE ENTERTAINERS"

BY DOING WHAT THEY DO BEST: BEING THEMSELVES.

meet the
entertainers



In the article "Meet the Entertainers," designers have made brave and surprising use of space. Incorporating the informal portraits of twelve artists who are responsible for bringing smiles to our faces, the article takes the reader through wide compacted paragraphs of text, while maintaining the luxury of "acres" of space. The opening spread, shown here, makes dramatic use of contrast, setting the left-hand white page against a full-page portrait of Christina Ricci who poses in dark clothes against a dark background. Open space is also celebrated within titling, grouping copy at the bottom of the page, and justifying text to create exaggerated space between words.



Exhibition spaces can enable large-scale graphics to be used to dramatic effect.

Earl Gee notes, "AS PEOPLE IN A TRADE SHOW ENVIRONMENT ARE BOMBARDED WITH MESSAGES, WE CHOSE TO FOCUS ON STRONG, SIMPLE, DIRECT WORDS TO REINFORCE OUR 'INNOVATION' THEME." Single words in fine outline run the full width of each panel and are superimposed on vast, three-dimensional, motorized displays. The silicon wafer products are cleverly utilized as part of a giant flower, a satellite orbiting the Earth, and floating on cloud backgrounds to emphasize the spatial element.

DESIGN FIRM **GEE • CHUNG DESIGN** •
ART DIRECTION **EARL GEE** • DESIGN
EARL GEE, FANI CHUNG • CLIENT
APPLIED MATERIALS • PROJECT
NAME **APPLIED MATERIALS TRADE
SHOW GRAPHICS**

This double-page spread is an introduction to a strange tale about magnets (among other things!), and in many respects the composition uses the space to visually demonstrate a sense of magnetism. Elements are drawn to one another across the white space, accumulating and grouping toward the right. White type, white counterforms within black letters, and white silhouettes within a photogram manifest the white space in, and through, the spread, with recurring shapes and angles in positive and negative forms acting as "glue."



DESIGN FIRM APPETITE ENGINEERS

• DESIGN MARTIN VENEZKY •

CLIENT SPEAK MAGAZINE • PROJECT

NAME SPEAK NO. 21

MAY OCTOBER

BARBICAN INTERNATIONAL THEATRE EVENT

BITE.



THEATRE DANCE MUSIC

Box Office
020 7638 8891 (bkg fee)
www.barbican.org.uk



The Barbican Centre, London and managed by the Corporation of London

DESIGN FIRM **WHY NOT ASSOCIATES**

• PHOTOGRAPHY **ROCCO REDONDO** •

CLIENT **THE BARBICAN CENTRE** •

PROJECT NAME **BITE 01**

The objective of this poster, we are told, was to produce an exciting, energized icon to represent a range of theater events, from dance and performance art to children's puppet shows and everything in between. It was therefore deemed suitable to

represent the season of events with simple, generic images. "THE SMALL AMOUNT OF INFORMATION BECAME THE WHOLE FOCUS OF THE DESIGN, BUT RATHER THAN BEING MINIMAL WITH THE LAYOUT, WE BUILT THE WORDS AND USED LIGHTING AND COLOR EFFECTS TO ADD A SENSE OF VIBRANCY AND THEATER TO THE POSTER," says David Ellis.



Space is at the heart of Metalli Lindberg's self-promotion:

two-dimensional space on the surface of 7.3" × 4.7" (18.3 cm × 11.7 cm) full-color cards, three-dimensional space in their slotting together to make constructions, and environmental space in terms of the company's relocation to the countryside.

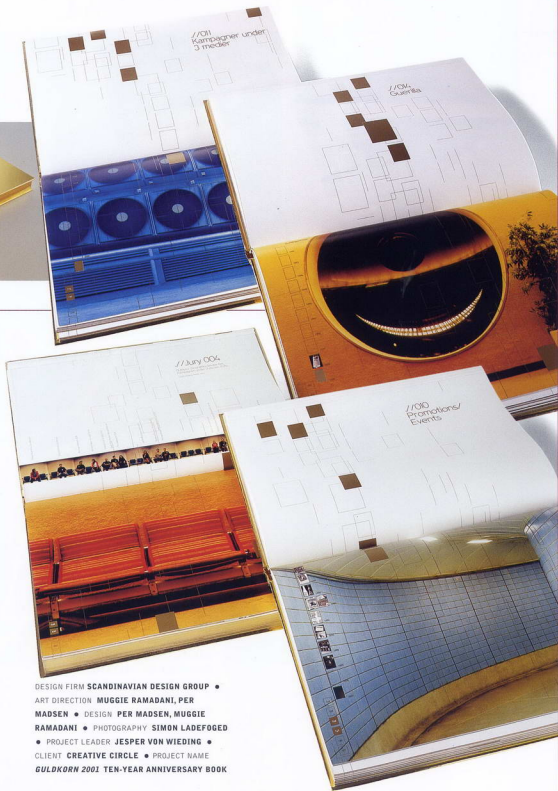
Derek Stewart says, "WITH THE INVOLVEMENT OF THE WHOLE STUDIO, WE CREATED AN IDENTITY, BASED ON MATERIAL ELEMENTS, THAT CHARACTERIZED THE SPACE IN WHICH WE WORK AND SHARE."

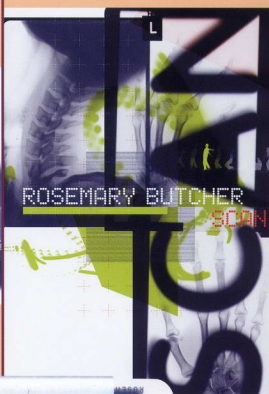
The invitation to the party celebrating their new location has a wide-open landscape on one side, emphasized by a single line of text spanning the horizon of the grass. "Time to reveal, reopen, refresh, relax," it says, leading the reader to turn over and find "re;" in orange, centered in white space, with the invitation details grouped in a corner. The card has slits cut into all edges, which suggest there must be more to come for building and stacking. Accordingly, a pack of twelve cards was given to everyone at the party, enabling endless individual permutations to be created. Each card expounds the visual-verbal theme, with expanses of color and countryside punctuated by "re" words and a little supporting text. Metalli Lindberg further perpetuated its concept by decorating the party with banners, large projections of the landscape image, and three-dimensional cutout figures.



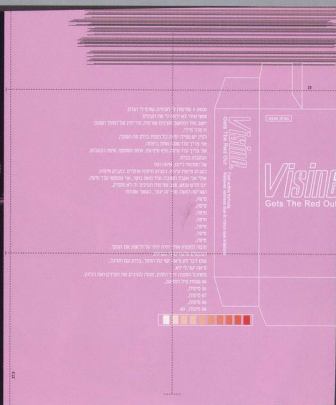
DESIGN FIRM **METALLI LINDBERG** •
 DESIGN **FRANCESCA SPINAZZÈ,**
DEREK STEWART, MARCEL DAL CIN,
JOEL ROBINSON • PHOTOGRAPHY
MARA MAZZANTI, DEREK STEWART,
MARCEL DAL CIN, JOEL ROBINSON •
 CLIENT **METALLI LINDBERG** •
 PROJECT NAME **SELF-PROMOTIONAL**
EVENT

GuldKorn 2001, a ten-year anniversary book for Danish Advertising and Design, is a superb example of the generous use of space within a design used to connote quality and style. Pages of rich gold and white space, broken only by hairline type and fine geometric illustration, sit alongside full-color pages of Simon Ladefoged's photography of empty rooms and corridors. Both interpretations of open space provide a prestige that influences the viewers' impression of the award-winning work being displayed in the book.

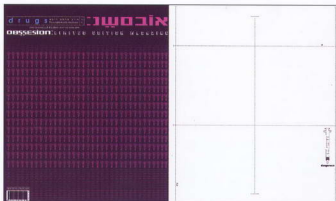


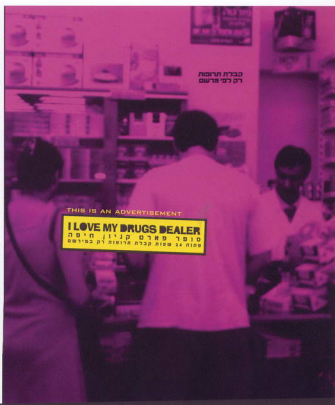
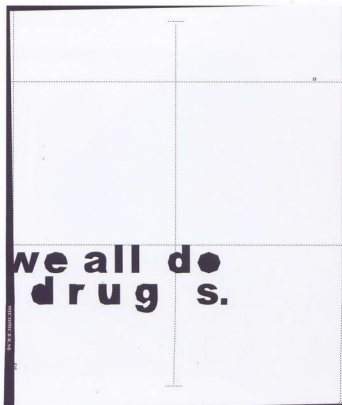
[illegible]

• PHOTOGRAPHY PHOTODISC, DR.
HURT • CLIENT ROSEMARY BUTCHER
DANCE COMPANY • PROJECT NAME
SCAN



DESIGN FIRM **FREELANCE FOR**
RIPTEDE COMMUNICATIONS •
 DESIGN **GILL BAR-SHAY • CLIENT**
 SELF-PROMOTION • PROJECT NAME
OBSESSIONS MAGAZINE: DRUGS





Visual cues in the form of a syringe, a symbolic viper's nest, frantic interplay of type and image, and two distinct headlines identify the topic of these three spreads from *Obsessions* magazine. However, as the reader looks more closely, it is evident that the drugs in question are everyday medicines. Informal configurations and mark making combine to create dynamic and enticing use of space, with the challenge of embracing two languages (Hebrew and English) adding textural diversity. The layouts successfully establish initial ideas, leaving spaces that demand to be filled by the readers' personal interpretations.



DESIGN FIRM **SCANDINAVIAN DESIGN**

GROUP • ART DIRECTION, **MUGGIE RAMADANI, PER MADSEN** • DESIGN

PER MADSEN, MUGGIE RAMADANI •

ILLUSTRATOR **CATHRINE RABEN**

DAVIDSEN • CLIENT **MUNTHE PLUS**

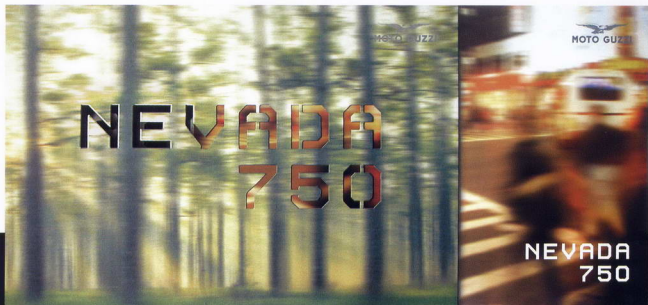
SIMONSEN • PROJECT NAME

MUNTHE PLUS SIMONSEN

SPRING/SUMMER CATALOGUE 2003



As one of Denmark's few international trendsetting fashion brands, **Munthe plus Simonsen confirms its position as experimental, challenging, and innovative.** Scandinavian Design Group has produced a catalog that uses generous amounts of space to define a freedom of spirit and a sense of individuality. The few images of clothing are embellished to give more lifestyle comment than precise detail. Space is filled with panels of textured color and painterly marks that are reminiscent of landscapes, abstract illustration, and interesting fabrics.



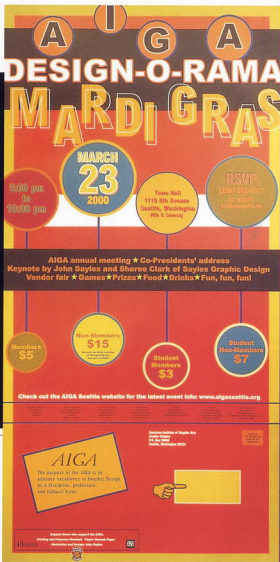
DESIGN FIRM **METALLI LINDBERG**
 • ART DIRECTION **DEREK STEWART** •
 DESIGN **MARCELLO DAL CIN, JOEL
 ROBINSON** • PHOTOGRAPHY **MILAGRO
 STUDIO** • CLIENT **MOTO GUZZI** •
 PROJECT NAME **NEVADA 750**
 PRESS RELEASE



A subtle combination of well-chosen images, clever cropping, and imaginative cutouts increases the impact of this press release by Metalli Linberg.

Although the presentation folder and ring-bound catalog are not large in size, the art direction and subsequent cropping of images give this piece a very spacious feel that echoes the impression of speed on the open road. There is very little type to break up the composition, but use of matte finish for the sleeve and gloss for the folder heightens visual interest, as does the contrast of in-focus and out-of-focus photographs.

DESIGN FIRM SAYLES GRAPHIC
DESIGN • DESIGN JOHN SAYLES
• ILLUSTRATION JOHN SAYLES
• CLIENT SEATTLE AIGA •
PROJECT NAME DESIGN-O-RAMA
CONFERENCE POSTER



Both the front and back of John Sayles's poster for Design-O-Rama are vibrant compositions of color and pattern. Not a great deal more than who, what, when, and where is present in terms of hard information, leaving the majority of the space to extol the carnival theme of Mardi Gras. Different fonts and sizes of type, geometric shapes, and illustration all jockey for position in a way that replicates John Sayles and Sherree Clark's presentation: "GETTING YOURSELF NOTICED: WE DO IT, AND YOU CAN TOO."

DESIGN FIRM HAYMARKET
 PUBLISHING • ART DIRECTION
 TATIANA OKORIE • COPY COLIN
 GOODWIN • PHOTOGRAPHY ALEX P
 • REPROGRAPHICS COLOUR SYSTEMS
 LONDON • CLIENT JAGUAR
 MAGAZINE • PROJECT NAME
 JAGUAR, "RECORD KEEPER"

► MK VII

► MK VII

record keeper

Funny man Rowan Atkinson has added his own chapter to the history of Jaguar's MKVII racing saloon

38 Words: COLIN GOODWIN
 Images: ALEX P



Jaguar | 39



Karakters has chosen to utilize the complete surface of the Clearly Canadian bottle to communicate the product details, benefits, and branding. Although this provides a considerable area for imagery and text, designers chose to limit the size, weight, and amount of sans serif type, the color palette, and the variety of pattern. As a result, each bottle is evidence of an exciting synergy of dynamism and simplicity—the former through the strong use of color and effervescent nature of the decoration and the latter through the elongated oval front panel with its minimal information.

"WE TURN HEADS," the copy quietly states on the inside cover of MetroMedia

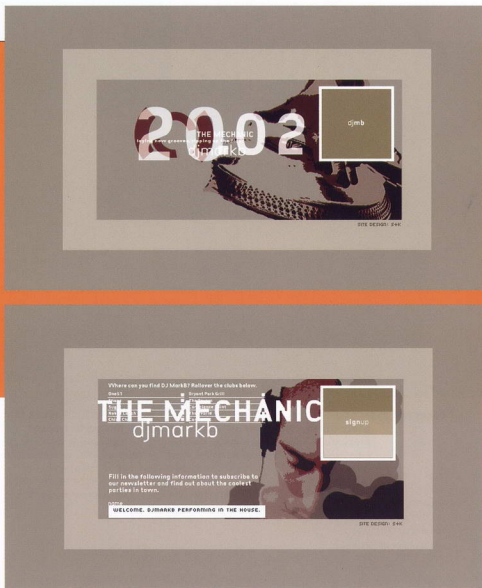
Technologies' folder—and this is exactly what the simple but beautifully executed print processes do for this piece. A restrained circular theme is pursued through embossing, debossing, die cutting, and printing on specialist metallic stock, holding the space as positive and active in presenting the quality and prestige of MMT.

A cleverly positioned slit contains MMT's sixteen-page 5.9" × 4.25" (14.8 cm × 10.5 cm) brochure, which continues and echoes the design theme by means of dramatically scaled, cropped, and framed imagery. Moving from page to page through extravagant visual messages, the reader quickly establishes how MMT has become a market leader in its field.



DESIGN FIRM **(I)E DESIGN** •
ART DIRECTION **MARCIE CARSON** •
DESIGN **RICHARD HAYNIE, CYA NELSON** • CLIENT **METROMEDIA TECHNOLOGIES** • PROJECT NAME **METROMEDIA CAPABILITIES BROCHURE**

Clearly, the DJ Mark B Web site is intent on capturing an ambience that matches the subtle and introspective nature of the musician. It is consequently unusual in that it extravagantly allows much of the screen to be focused on image and mood. Katya Lyumkis says, "WITH LIMITED INFORMATION AND SUBSTANTIAL SPACE AVAILABLE, WE DECIDED TO COMPRESS THE USABLE, INTERACTIVE SECTION OF THE SCREEN INTO A COMPARATIVELY SMALL AREA." Two broad, concentric bands of earthy colors cover more than half the site window, forcing the viewer into the center where tones of deep red configure in semiabstract illustration. A limited amount of partially transparent white text overlays in places, and a white-bordered square identifies the usable location.



DESIGN FIRM **SK VISUAL** •
ART DIRECTION **KATYA LYUMKIS**,
SPENCER LU • DESIGN **SPENCER LU**
• CLIENT **DJ MARK B** • PROJECT
NAME **DJ MARK B WEB SITE**

DESIGN FIRM FISHTEN • ART
DIRECTION GILES WOODWARD, KELLY
HARTMAN • DESIGN GILES
WOODWARD, KELLY HARTMAN •
COPY JOANNE MARION • CLIENT
MEDICINE HAT MUSEUM AND ART
GALLERY • PROJECT NAME
PHOTO ROMAN



Pages and pages of green space provide contrast and a passing of time between the photo-based work of the six artists featured in this perfect-bound brochure. To emulate the view through the camera's lens, a strategically positioned small hole cuts through the double thickness of each green page. Giles Woodward of Fishten comments that this extravagant use of space "IS USED TO COMMUNICATE THE PUBLICATION'S INTENTIONS IN A DELIBERATELY FRAGMENTED WAY, TO ENLIGHTEN THE VIEWER A PAGE AT A TIME." Intense colors and a simple L-shaped framing device that is used on the cover and then throughout add to this unusual concept.

After a particularly busy period, Philip Fass took the inspiration for the University of Northern Iowa Gallery of Art Faculty Exhibition Announcement from his desire for "pause" and thought. The central photographic images featuring roads speeding by represent the pace of life and contrast with the expansive white space, signifying contemplation and slow-down. The date information, event announcement, and scheduling are presented and orientated individually, and then bound together by a simple, three-column grid system and two balanced areas of white space.

October 30 through November 22, 2000

University of Northern Iowa

Department of Art

Faculty Exhibition

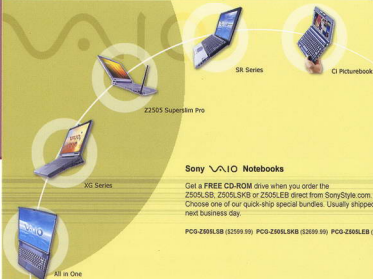


OPENING RECEPTION
Kamath Art Building
Monday, October 30
5:00 PM

Openings hours: Monday through Thursday, 10:00 AM to 5:00 PM
Friday, 10:00 AM to 5:00 PM
For more information, contact the gallery at 319.373.3200
or visit our website at www.unioi.edu/art

DESIGN FIRM **PHILIP FASS** • DESIGN
PHILIP FASS • PHOTOGRAPHY **PHILIP FASS** • CLIENT **UNIVERSITY OF NORTHERN IOWA GALLERY OF ART**
• PROJECT NAME **2000 FACULTY EXHIBITION ANNOUNCEMENT**

VAIO SR SERIES

features specifications key software accessories customize **BUY NOW**

These pages from the Sony site provide small, easy-to-digest chunks of information in a stylish synthesis of image and text.

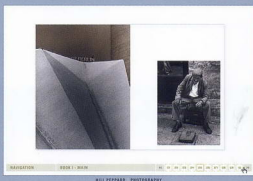
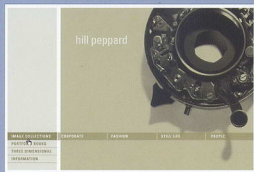
There is an intrinsic awareness of space, but in each context it is cleverly coordinated through repetitive graphics such as circles, arcs, and transparent overlays, as well as a brave use of the edges of the screen. In particular, the tinted background shapes define the compositions and anchor all elements in relation to them.

DESIGN FIRM RIPTIDE

COMMUNICATIONS • DESIGN DAVE

PAPWORTH • CLIENT SONY •

PROJECT NAME SONY VAIO ONLINE



As this is a portfolio site, the primary focus is the photography.

"A CLEAN, SIMPLE, MINIMALIST STATE OF MIND WAS THE MOST LOGICAL," says Paul Flemming of Red Communications, "AND THE FIRST THING WE DID WAS TO 'BLOW OUT' THE WINDOW TO FILL THE SCREEN, HIDING ALL DESKTOP ICONS, AND GIVING AN ELEGANT BROAD GRAY BORDER TO EACH PAGE." Elegance, however, requires the designer to control the resulting space in such a way as to ensure it does not appear empty or bland. The success of the layouts is undoubtedly due to the superb attention to detail—the soft, unobtrusive colors of backgrounds and texts, the contrasts of scale and changes of rhythm, together with the consistency of styling.

DESIGN FIRM **RED COMMUNICATIONS**
 /CREATIVE HOUSE • CREATIVE
 DIRECTION **RICHARD CARMICHAEL**
 • DESIGN **PAUL FLEMMING** •
 PRODUCTION **PADRIN KWOK** •
 PHOTOGRAPHY **HILL PEPPARD** •
 CLIENT **HILL PEPPARD** • PROJECT
 NAME **HILL PEPPARD WEB SITE,**
HILLPEPPARD.COM

The Ecole Buissonnière School has traditionally produced a series of fact sheets for students, including an 8" × 11" (20 cm × 28 cm) photograph of each child.

This delightful flipbook, based on traditional animation techniques, provides an engaging and enjoyable alternative. "WE WANTED THE CHILDREN TO ENJOY THIS DOCUMENT AND USE IT," says Joanne Lefebvre of Paprika. Paprika has condensed the original information and format; the booklet is only 2" × 4" (5 cm × 10 cm), making it easier to consult. However, proportionally it achieves the effect of spaciousness. The orientation and grouping of the type leaves plenty of white space to complement the facing bleed photographs, and because each child was shot while jumping up and down on a trampoline, with the camera in a fixed position, there is an impression of continuity and integration. "FLIPPING RAPIDLY THROUGH THE BOOK CREATES THE EFFECT OF MOTION UP AND DOWN, BACKWARDS AND FORWARDS," says Lefebvre. "IT WAS EASY TO CONSULT; STUDENTS LOVED IT, AND WERE HAPPY TO KEEP IT," she continues, "AND THE PROJECT WENT ON TO WIN AN AWARD FROM THE PRESTIGIOUS ART DIRECTORS CLUB OF NEW YORK."

Daniel
Pilate

Professeur



Erika
Miller

Mes parents: Christina Apple Miller et Craig Miller
l'habite au: 440, avenue Argyle, Westmount H3Y 3B4
Mon numéro de téléphone: 514 936-0480
Mon courriel: christina@gel.ca
Mon anniversaire: le 24 février



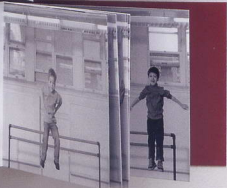
Nathan
Lafrance-Berger

Mes parents: Anie Lafrance et David Berger
l'habite au: 4372, avenue de l'Esplanade, Montréal H2T 2T6
Mon numéro de téléphone: 514 843-9080
Mes courriels: aniel@ca.inter.net et dave@accanwide.com
Mon anniversaire: le 4 février



William
Gagnon

Mes parents: Joanne Lefebvre et Louis Gagnon
l'habite au: 1480, avenue Dorchester, Outremont H2V 3Y1
Mon numéro de téléphone: 514 276-7547
Mon courriel: william@sympatico.ca
Mon anniversaire: le 14 mai



DESIGN FIRM PAPRIKA • ART
DIRECTION LOUIS GAGNON • DESIGN
RENÉ CLÉMENT • CLIENT ÉCOLE
BUISSONNIÈRE • PROJECT NAME
ÉCOLE BUISSONNIÈRE BOOKLET

IMAGE BROCHURE



DESIGN FIRM IDENTIKAL • DESIGN
NICK HAYES, ADAM HAYES • CLIENT
T26 • PROJECT NAME
T26 NEWSPAPER



The typefaces designed by Identikal embody a style that doesn't just come from the character of the letterforms, but is engendered in the overall presentation of the newspaper. The newspaper has twenty pages displaying sixteen different families of type, which are shown in a very personalized way. Nick and Adam Hayes often use the majority of the space on a page to create decorative illustrations that pick up on distinctive recurring letter shapes. Although it seems as if a lot is going on, not much information is being conveyed in this fairly weighty piece. It is predominantly the choices of color, patterning, and composition, which are typical of Identikal, that are used to affect one's perception of the fonts.



Another packaging line that Metalli Lindberg has designed for Ecor SpA is for four different flavors of crackers.

Once again, the concept is striking and uncluttered, making the packages stand out from the majority. Instead of detailed product shots, name styles, captions, and descriptions dominating the surfaces, carefully selected visual cues simply and distinctively carry the intended messages. The aluminum bag containers remind the purchasers of quality crisps and chips. The lightweight, minimal sans serif type on the labels hint of a special care and consideration in the production. The color coding combined with clean, fresh illustrations and a squared-up, geometric composition all amalgamate to suggest a quality snack food.

DESIGN FIRM **METALLI**

LINDBERG • ART DIRECTION

DEREK STEWART • DESIGN

FRANCESCA SPINAZZÉ

• ILLUSTRATION **FRANCESCA**

SPINAZZÉ • CLIENT **ECOR SPA**

• PROJECT NAME **ECOR CRACKERS**

PACKAGE DESIGN



DESIGN FIRM **HAYMARKET**

PUBLISHING • ART DIRECTION **BEN**

MARTIN • COPY **OLIVER PEAGAM** •

PHOTOGRAPHY **CLIVE ROSE, JAMES**

MITCHELL • REPROGRAPHIC **COLOUR**

SYSTEMS LONDON • CLIENT **TOYOTA**

• PROJECT NAME **ONE AIM, "MISSION**

CONTROL"

"Mission Control" is the title for the article presenting Panasonic Toyota Racing's Motor Homes. Taking up six pages within the Toyota magazine *One Aim*, this feature elegantly demonstrates the art of designing with limited information in a generous amount of space.

Ben Martin has directed and selected powerful photography that tells the story of these remarkable vehicles. Both imagery and text make dynamic use of contrast of scale. The large images of interiors are paired with smaller views of stylishly furnished detail, while Oliver Peagam's copy, in light gray, is quietly placed to explain the function of this innovative vehicle's spaces. The designers have not only truly succeeded in spreading the content over six pages in a balanced and meaningful way, but also their clean and linear concept echoes that of the ultra-modern vehicles in both style and color palette.

SERVE CENTRE



→ The truck is white, with blue stripes, representing the color of the sky and sea.



→ The truck is white, with blue stripes, representing the color of the sky and sea.



→ The truck is white, with blue stripes, representing the color of the sky and sea.



→ The truck is white, with blue stripes, representing the color of the sky and sea.



→ The truck is white, with blue stripes, representing the color of the sky and sea.



→ The truck is white, with blue stripes, representing the color of the sky and sea.

BY: [illegible] FOR: [illegible] & [illegible]





The title sequence for the program about Louis Theroux's travels around the world is predominantly pictorial. "WE CHOSE TO DESIGN THE SEQUENCE AS IF IT WAS A LONG PANNING SHOT OVER LOTS OF 'WINDOWS,'" says Jean Cramond, "SHOWING LOUIS INTERACTING WITH SPACIOUS TRAVEL ILLUSTRATIONS AND LIVE ACTION SHOTS FROM THE SERIES." The result is vibrant, large-scale patterns representing environments that dynamically contrast with silhouettes of Louis, and butt up to complementary black-and-white photographs to create powerful and arresting visual relationships.



DESIGN FIRM **BBC DESIGN BRISTOL**
 • DESIGN **JEAN CRAMOND** • CLIENT
ABSOLUTELY PRODUCTIONS •
 PROJECT NAME **WEIRD WEEKENDS**
 SERIES 3

Photographed by Mike Szymanski Drive

By

Blackley Park Golf Club is 18th Greens of Prince's Golf Club in the West, near
 This is a portion of one of 2015's best golf courses.



B

The first of the two images is a view of the old school, and the second is a view of the new school. The first image is a view of the old school, and the second is a view of the new school. The first image is a view of the old school, and the second is a view of the new school. The first image is a view of the old school, and the second is a view of the new school.

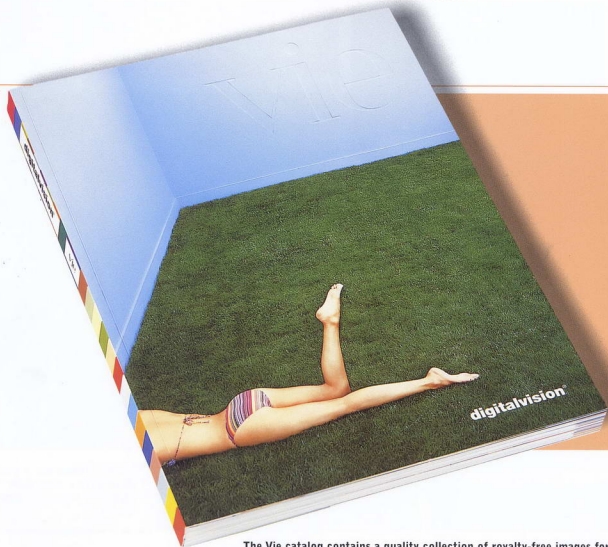
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DESIGN FIRM **MEDIA CELL** • DESIGN
MICKEY BOY G • CLIENT **BOGEY**
MAGAZINE • PROJECT NAME **BOGEY,**
"DRIVE BY"

The "Drive By" article consists mainly of images that explore the differences between an "old school" golf course and a recently built course on a landfill site. Photographs sit side by side with their frames and horizons positioned at the same levels across the five pages. "THE EDITORIAL IS PHOTO LED," says Mickey Boy G, "AND COPY IS INTRODUCED AS EMBELLISHMENT, RATHER THAN A DISTRACTION." It is the unusual way in which smaller shots are dropped into asymmetrical cutaway sections that becomes the focus of attention. The layout uses subtle yet unexpected changes of typographic weight and scale and especially surprises the viewer as one golf course changes to another, distinguished primarily by differing skies.

DESIGN FIRM **DIGITAL VISION ART**
DEPARTMENT • DESIGN **DARREN HUGHES** • COPY **PAUL NESBIT** •
PHOTOGRAPHY **MAX OPENHEIM** •
CLIENT **DIGITAL VISION** • PROJECT
NAME **VIE LIFESTYLE CATALOGUE**



The Vie catalog contains a quality collection of royalty-free images for the creative community. For its very first cover design, Darren Hughes has chosen to capture the essence of the new and exciting contents, inspiration, and imagination. The synergy of expansive photographic and design layout space engineers an intriguing and dynamic hierarchy, leading the viewer from the bikini-clad bottom along one leg to "digitalvision," and then along the other leg up to an embossed "vie." Less overtly, however, the height of visual stimulation comes from the brightly colored bikini stripes "becoming" giant horizontal lines that run across the spine and around onto the whole of the back.

DESIGN FIRM **Y+R 2.1** • DESIGN **CHRIS ROONEY** • COPY **CHRIS ROONEY** • PHOTOGRAPHY **THOM WENTZEL** • CLIENT **THE YOUNG AND RUBICAN GROUP, SAN FRANCISCO** • PROJECT NAME **INVITATION TO AN EVENING AT LE COLONIAL**



This invitation to a client appreciation event has been allocated to section one because, strictly speaking, it is only required to include the usual invite material of date, place, time, and so on. However, Chris Rooney of Y+R 2.1 has chosen to encompass these details in an extravagant package of items that evoke the nationality and era of the venue. "INVITEES WERE TAKEN BACK IN TIME TO ANOTHER WORLD WHEN THEY RECEIVED THE INVITATION CONTAINING ILLUSTRATED DIRECTIONS TO THE EVENT, A HAND-STAMPED, LETTERPRESS PASSPORT, AND A RESPONSE CARD DISPLAYING ACTUAL CURRENCY OF THE PERIOD," says Rooney. Unlike many replica concepts that result in a rather wasteful use of time and (paper) space, this piece is a pleasing celebration of attention to design detail and use of appropriate processes.

The second section of this book examines selected examples of work that rise to the challenge of dealing with large amounts of information in limited spaces. This does not mean that the spaces need necessarily be small, but that relative to the area available, a lot of content must be included. The initial reaction to a project that demands the inclusion of considerable text and imagery is often one of dread. How is everything going to fit in, and will it be possible to achieve sufficient visual interest? There is no doubt that this situation can be daunting, but in reality it can be a helpful starting point. It could even be argued that the inclusion of more information provides designers with plenty of material to manipulate and, as a consequence, the opportunity to produce a great variety of successful layouts.

Our examples in this section come from an amazingly wide variety of projects. We have even included

STRONGLY SATURATED AND 'SOFT' COLORS, OR CONTRAST BETWEEN RED AND BLUE), AND PLACEMENT IN THE VISUAL FIELD."

Think... Do

THE DESIGNER'S dread?

newspaper spreads that, in our opinion, are beautifully designed and on a number of counts break traditional expectations. In an increasingly visually literate world, it seems that the vernacular of news and current affairs is taking on style.

From a practical point of view, quantities of information are generally broken down into different hierarchical levels. Each level can then be given a different visual treatment, and the viewer is led through the design in a particular sequence. If these levels are perceived as categories of texture and tone, whether all type, all image, or a combination of both, the reader will go to the most distinct textures and the darkest tones first, then systematically progress through less prominent textures and lighter tones. A layout that is organized hierarchically is not only more meaningful, but it is also far more visually stimulating and memorable for the viewer.

Kress and Leeuwen reinforce this in *Reading Images: The Grammar of Visual Design* when they say, "THE VIEWERS OF SPATIAL COMPOSITIONS ARE INTUITIVELY ABLE TO JUDGE THE 'WEIGHT' OF THE VARIOUS ELEMENTS OF COMPOSITION, AND THE GREATER WEIGHT OF AN ELEMENT, THE GREATER ITS SALIENCE. THIS SALIENCE, AGAIN, IS NOT OBJECTIVELY MEASURABLE, BUT RESULTS FROM COMPLEX INTERACTION, A COMPLEX TRADING-OFF RELATIONSHIP BETWEEN A NUMBER OF FACTORS: SIZE, SHARPNESS OF FOCUS, TONAL CONTRASTS (FOR INSTANCE THE CONTRAST BETWEEN

Wilson Harvey's Sophron Case Studies is a good example of how simple changes in typographic texture and tone can be used to control the hierarchy. Changes of weight, color, and scale provide different degrees of prominence and meaning and lead the reader through this information.

"THE KEY WAS TO BREAK THE INFORMATION DOWN," says Paul Burgess, "AND COMMUNICATE IN MANAGEABLE CHUNKS, SO AS TO AVOID MANIPULATING THE READER WITH AN INFORMATION OVERLOAD." By making this very wordy piece purely typographic, Wilson Harvey has retained space throughout, using varieties of texture, tone, and color to create interest.

Effective design, whether consciously or unconsciously produced, is often the result of quite systematic processes. Gyorgy Kepes in *Language of Vision* describes a number of practical theories on the power of organizing space—how space can control the visual hierarchy and visual language, and, in turn, how this can affect the verbal language. He tells us, "SPATIAL ORGANIZATION IS THE VITAL FACTOR IN AN OPTICAL MESSAGE...IN THE FIELD OF VISUAL EXPERIENCE, THE PROXIMITY OR SIMILARITY OF OPTICAL UNITS IS THE SIMPLEST CONDITION FOR A CRYSTALLIZATION OF UNIFIED VISUAL WHOLE."

Kepes considers three main influences on visual sequencing, which he categorizes as proximity, similarity, and continuance. Proximity is the close positioning of elements, which encourages them to be read together. Despite visual differences of scale, shape, or style, the surrounding space will hold items together as meanings to be related. Similarity is the linking of elements purely by their similar appearance. The viewer will go from one to the other regardless of orientation or position, ignoring components that are visually different. Continuance leads the reader visually from one image to another in a comparatively linear fashion, using space to define the composition.

DESIGN FIRM **WILSON HARVEY** • ART DIRECTION **PAUL BURGESS** • DESIGN **STEPHANE HARRISON** • CLIENT **SOPHRON PARTNERS** • PROJECT NAME **SOPHRON CASE STUDIES**

Managing complex quantities of information, especially within limited spaces, is an exciting challenge that calls for resourcefulness and a heightened awareness of visual rhythms. Layouts can often be paralleled with music. Variations on themes, pace, volume, and mood can be replicated through use of color, composition, scale, and weight, and while looking at different layouts, it can be beneficial to imagine their musical interpretation. Layouts that involve dynamic changes of scale, weight, and color can be 'heard' as music that involves great variety in volume, pitch, and pace.

Designs that use the same degree of detailed attention, but have more subtle textural and tonal changes, can 'sound' as if they have less diversity of pitch and more regularity of tempo and volume. As Philip B. Meggs says in *Type and Image: The Language of Graphic Design*, "ANOTHER ASPECT OF THE DESIGNER'S TASK IS TO INFUSE CONTENT WITH RESONANCE. A TERM BORROWED FROM MUSIC, RESONANCE MEANS REVERBERATION OR ECHO, A SUBTLE QUALITY OF TONE OR TIMBRE... GRAPHIC DESIGNERS BRING A RESONANCE TO VISUAL COMMUNICATIONS THROUGH, FOR EXAMPLE, THE USE OF SCALE AND CONTRAST, CROPPING OF IMAGES, AND CHOICE OF TYPEFACES AND COLORS."

One of the most underrated ways of dealing with complex, repetitive messages within limited space is the use of iconic or diagrammatic substitution. This enables information to be put across in a more space-efficient, simplified manner that is easy for the reader to take in and retain. Information that otherwise would require a great deal of descriptive, convoluted text can be transposed by representative marks, shapes, annotations, or patterns. This presents the opportunity for more exciting use of color and composition than would be offered by a full written alternative. The signs and symbols designed for the Hong Kong KCR are excellent examples of conveying quite complex messages to a multilingual, multicultural audience.

Pictograms not only have a special role to play in communicating quite complex messages in a very space-efficient manner, but they also enable information to be available to everyone, whatever language they speak and whether or not they can read. If any one of these signs were to be replaced solely by words, the text would take up more space, especially in a number of different languages, and more significantly, it is very unlikely that it would be understood as clearly.

Cultural systems forming recognizable visual registers such as letters, recipes, "news and views" pages, and financial information can, of course, be used literally but can more imaginatively be referenced to imply such contexts. If we look at Kym Abrams's design for The Joyce Foundation "Welfare to Work" report, the entire concept mimics a school notebook. Given the amount of technical and dry information to be included, this style provides interesting opportunities for dividing text as well as giving the reader a familiar and inviting environment.



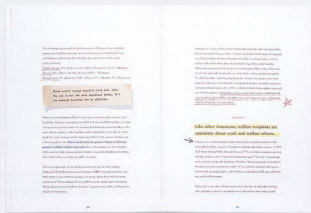
DESIGN FIRM **ROUNDEL** • ART
DIRECTION **MICHAEL DENNY** •
DESIGN **STEVE PARKER** • CLIENT
KOWLOON-CANTON RAILWAY •
PROJECT NAME **KCR PICTOGRAM**
SIGNS



The Joyce Foundation "Welfare to Work" report by Kym Abrams Design was a real challenge. "WE NEEDED TO PRESENT IT IN A QUICK, EASY-TO-UNDERSTAND MANNER," says Karen Gibson. "THE INFORMATION WAS VERY DRY AND A DESIGN APPROACH THAT WOULD LIVEN IT UP WAS CALLED FOR," she continues. "BY CREATING A NOTEBOOKLIKE DESIGN, WE WERE ABLE TO PRESENT THE MATERIAL IN SHORT 'LESSONS,' WHILE DESIGN ELEMENTS LIKE HIGHLIGHTING AND HANDWRITTEN NOTES IN THE MARGINS BROUGHT THE TEXT TO LIFE."

Earlier we discussed some of the advantages that technology provides. When handling complex layouts with lots of text and imagery, technology is often a blessing. The opportunities to layer information, to make elements opaque or transparent, the ability to cut out, to shape, to clone, etc., enable designers to play with hierarchies and compositions that would have been impossible just a short while ago.

So let's return to the original question: Do designers dread dealing with large quantities of information within limited spaces? There is no doubt that in some cases the answer is yes. But for the most part, the chance to deal with long or complex messages is a challenge from which most of us gain tremendous satisfaction—and judging by the examples we've received, a situation that often results in inspiring and effective design.



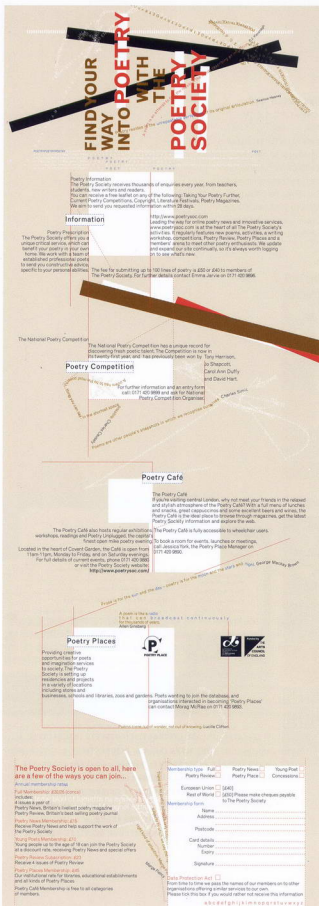
DESIGN FIRM **KYM ABRAMS DESIGN** •
ART DIRECTION **KYM ABRAMS** •
DESIGN **KAREN GIBSON** •
PHOTOGRAPHY **MIKE WALKER** •
CLIENT **THE JOYCE FOUNDATION** •
PROJECT NAME **"WELFARE TO WORK"**
SYNTHESIS REPORT

DESIGN FIRM **WILSON HARVEY** •
 DESIGN **PAUL BURGESS** • COPY
CHRIS WILSON, PAUL HENERDINE •
 CLIENT **WILSON HARVEY** • PROJECT
 NAME **PORTFOLIO**



Brochures produced to display design portfolios are notoriously tricky. Making the selection of work to be included and deciding how much detail is to be given and how everything should be laid out is very important.

"THE LARGE AMOUNTS OF INFORMATION ON THE INSIDE SPREADS ARE TREATED WITH A DELICATE HAND TO ENSURE CLEAR HIERARCHY AND STRUCTURE," says Paul Burgess of Wilson Harvey. Significant varieties in texture and tone, created through changes in type sizes, weight, and spacing, together with background tints and photography, break up the information and make it pleasing to view. Repetitions of a black arrow on a yellow box, fine gray lines, and large typographic brackets act as visual glue. Despite the inclusion of considerable information, predominantly landscape pages are skillfully engineered to avoid crowded compositions.



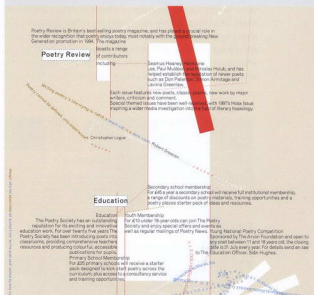
DESIGN FIRM WHY NOT ASSOCIATES

• PHOTOGRAPHY PHOTODISC, ROCCO

REDONDO • CLIENT THE POETRY

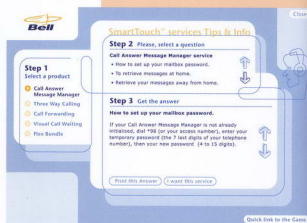
SOCIETY • PROJECT NAME THE

POETRY SOCIETY LEAFLET



As with many projects that include a lot of rather dry informative text, The Poetry Society leaflet needed to be organized and presented in such a way as to coax and intrigue the casual reader into progressing beyond the first paragraph. "THE TEXT WAS BROKEN DOWN," says David Ellis of Why Not Associates, "IN WAYS AIMED AT HIGHLIGHTING VARIOUS ISSUES, WHICH WERE INTERLACED WITH INSPIRATIONAL QUOTATIONS FROM WRITERS AND POETS, TO HELP THE LEAFLET BECOME MORE THAN JUST PURE INFORMATION." Although the designer chose to use a mix of orientations, measurements, alignments, and groupings, this leaflet successfully embodies the principle of continuance that we examined in the introduction to this section. The reader is led through different visual rhythms in a consistent direction managed by rules, flowing lines of type, and a subtle relationship with the center of each page.

The SmartTouch site is an extremely clever combination of informative detail and interactive game. "WE WANTED TO MAKE LEARNING FUN BY CREATING A GAME THAT CAN BE PLAYED ON-OR OFFLINE USING SMARTTOUCH USAGE SCENARIOS THAT PLAYERS CAN RELATE TO IN REAL LIFE," says Ivy Wong. The site is based on the format of a board game, with appealing animated illustrations and arrows to be counted around the perimeter of each window at the 'click' of a die. Whichever image a player 'lands on' has a story to tell about a specific circumstance when SmartTouch can help. There are clearly many instances where SmartTouch systems could make life easier (organizing a party from across the country or arranging personalized, confidential mailboxes). The game enables the player to experience these systems and identify with them in an enjoyable and comprehensive way. Overall, a huge amount of information and atmosphere is captured in this site, which would be very difficult to navigate and take in if it were presented in a more traditional text-and-image format.



DESIGN FIRM **SPLASH INTERACTIVE/COSSETTE INTERACTIVE** •
ART DIRECTION **IVY WONG (SPLASH INTERACTIVE)** • DESIGN **IVY WONG (SPLASH INTERACTIVE), MICHAEL CONVERY (COSSETTE INTERACTIVE), JONATHAN WEBBER (COSSETTE INTERACTIVE)** • COPY **MICHAEL CONVERY (COSSETTE INTERACTIVE), JONATHAN WEBBER (COSSETTE INTERACTIVE)** • ILLUSTRATION **IVY WONG, CSA** • PHOTOGRAPHY **COSSETTE AND STOCK** • CLIENT **BELL CANADA** • PROJECT NAME **SMARTTOUCH SERVICES WEB SITE**



When a new line of soap becomes an entire philosophy, a tremendous amount of information has to be conveyed on its packaging—and a bar of soap is not exactly a large item! The exterior of the Unavailable package from Sagmeister, Inc. contains merely basic black-on-white product details. Open up the flap, and the entire interior surface is covered with Karen Salmonsohn's "15 proven principles for luring a nice man... or that sexier, more dangerous kind you really want!" By breaking the traditional expectations of packaging and using the inside as well as the outside, not only can the information be satisfactorily included, but it also becomes a metaphor for the product philosophy. The inaccessibility from the outside is available on the inside. To enforce this even more, says Stefan, "THE DEBOSSING OF 'UN' IN 'UNAVAILABLE' IS LESS DEEP THAN THE REST OF THE LOGOTYPE, AND AS YOU START USING THE SOAP, YOU GRADUALLY BECOME AVAILABLE!"



DESIGN FIRM SAGMEISTER, INC. •
ART DIRECTION STEFAN SAGMEISTER
• DESIGN HJALTI KARRISSON •
COPY KAREN SALMONSOHN •
CLIENT BLUE Q • PROJECT NAME
UNAVAILABLE SOAP



This selection of doublepage spreads demonstrates both visual and verbal excitement through lively interplay of text and images. Every page is a surprise. The reader has little idea of what is in store in the sections to come. Exciting mixes of scale, color, orientation, grouping, and textural and tonal variety occur throughout. A huge amount of information is brought together with a sensitive awareness of consistency as well as tremendous diversity. With so much happening, the interplay of content creates fresh meaning at every glance. One of the most significant anchors for cohesion is the presence of six ribbon page markers, representing and maintaining the predominant color theme throughout.



DESIGN FIRM WHY NOT ASSOCIATES
 • AUTHOR NIGEL COATES •
 PHOTOGRAPHY VARIOUS • CLIENT
 BOOTH-CLIBBORN EDITIONS •
 PROJECT NAME GUIDE TO ECSTASY



DESIGN FIRM DWELL • ART DIRECTION

JEANETTE ABBINK • DESIGN SHAWN

HAZEN • ILLUSTRATION VARIOUS •

PHOTOGRAPHY VARIOUS • CLIENT

DWELL MAGAZINE • PROJECT NAME

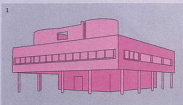
DWELL

MODERNISM 101

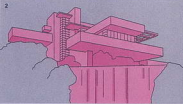
A BEGINNER'S GUIDE TO MODERNISM

By Joseph Rosa

Joseph Rosa is creator of *Architecture the Art of Living*, a series of books and articles about architecture and design. He is also author of numerous books and essays on architecture and architectural photography, including *Abstract Photography*.



A rather vague understanding of the term "modern style" is either throughout our culture. Throughout modernism has become a catch-all term, used to define almost anything as well as to define people and their attitudes. In the modernist era, the term was used to describe a wide range of styles, from the early modernist movement to the late modernist movement. The term was used to describe a wide range of styles, from the early modernist movement to the late modernist movement. The term was used to describe a wide range of styles, from the early modernist movement to the late modernist movement.



Modern 1920s-1930s

During this period, architecture was revolutionized by new modernist architecture rather than by traditional architecture. The modernist movement was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past.

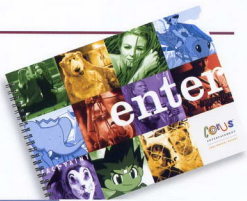


During this period, architecture was revolutionized by new modernist architecture rather than by traditional architecture. The modernist movement was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past. It was a reaction to the traditional architecture of the past.

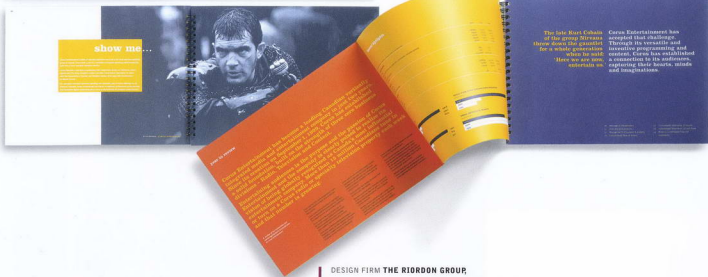


1/ "The house must not be a house," wrote Le Corbusier in 1929. "It must be a machine for living." This was the first time that a house was described as a machine. It was the first time that a house was described as a machine. It was the first time that a house was described as a machine. It was the first time that a house was described as a machine. It was the first time that a house was described as a machine.

Dwell magazine offers commentary on modernist design and architecture and the impact it has on the real world. Typically, it has to cover a fair amount of copy, but needs to present it in a stylish way to reflect the subject matter. Throughout this issue, a strong grid structure holds the layouts together, and changes in pace and rhythm are achieved by different balances between text and image. "A Beginner's Guide to Modernism" combines examples of appropriately chosen illustration with well-written and visually organized copy, giving a comprehensive spread without crowding.

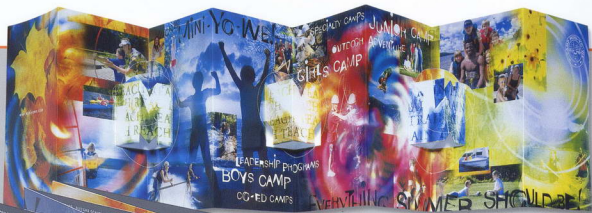


"Sing to me, show me, tell me," are the exclamations that emanate from Riorden's annual report for Corus Entertainment. "A HORIZONTAL FORMAT ALLOWED FOR BETTER INFORMATION MANAGEMENT," says Greer Hutchison, "GIVING MORE WHITE SPACE FOR IMAGERY AND LEAD IN CAPTIONS." An economic slowdown dictated budgetary constraints, and this report was reduced from 117 to 50 pages, making it a real challenge to present an exciting and diverse company in a more condensed style. Clever adaptation of full color within the front cover lifts and disguises the purely two-color interior. Changes within column widths, variations in typeface, and role reversals in orange and blue aid visual interest.



DESIGN FIRM **THE RIORDON GROUP**
INC. • ART DIRECTION **RICK RIORDEN**
• DESIGN **ALAN KRPAN** • CLIENT
CORUS ENTERTAINMENT • PROJECT
NAME **CORUS ANNUAL REPORT 2001**

DESIGN FIRM **THE RIORDON DESIGN GROUP, INC.** • ART DIRECTION **RIC RIORDON** • DESIGN **AMY MONTGOMERY** • PHOTOGRAPHY **GRIMES PHOTOGRAPHY** • CLIENT **MINI-YO-WE CAMP** • PROJECT NAME **MINI-YO-WE BROCHURE**



When a client requests that thousands of names be included on a small brochure, it's easy to have a distinct sinking feeling! The Riordon Design Group, however, used this directive to create a lively response for the Mini-Yo-We publicity material. The action-filled images, bright colors, metallic ink, and "funny fonts" on one side of a folded accordion style format are inviting to young people. Names reversed through silver in an all-over row-upon-row pattern fulfill the client's request on the reverse, making a striking contrast. A silver 1.5" (4 cm) deep sleeve holds the closed piece in place as a final touch.





פונט
פאקטורי

Font Factory



Factory Workers מפעל עובדים



116

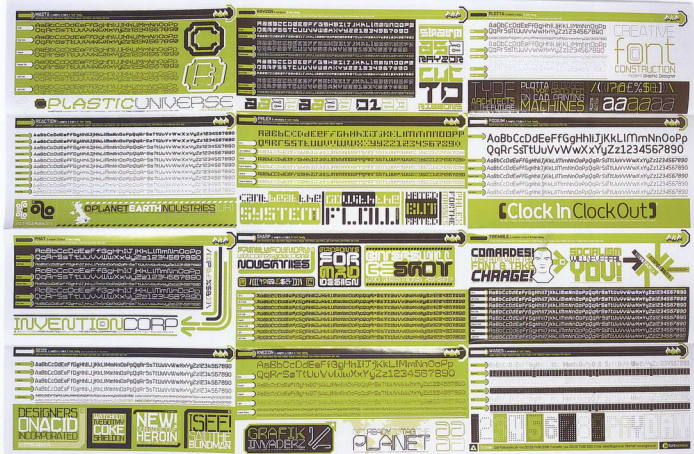
LAYOUT:
MAKING IT FIT



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מפעל
FONTE 01
FONTE 02
FONTE 03
FONTE 04
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FONTE 06
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FONTE 100

DESIGN FIRM IDENTIKAL • DESIGN
NICK HAYES, ADAM HAYES • CLIENT
FONTWORKS • PROJECT NAME
FONTWORKS POSTER



The brief for this Fontworks poster was to show the complete families of twelve different typefaces and to effectively demonstrate them in use. The Hayes twins of Identikal also consider it their duty to keep their own personal style recognizable throughout, making the space, despite being 33" x 23.5" (84 cm x 59.4 cm), very precious. The poster folds into twelve sections, which on one side provide equal areas for each typeface, and on the other, a humorous platform for the "font factory." A full and vibrant two-color montage of letterforms, symbols, graphic bars, and shapes captures the type styles, while a wacky illustration confirms that the use of these typefaces in designs is intended for contemporary youth culture.

DESIGN FIRM PAPIRIKA • ART
DIRECTION LOUIS GAGNON • DESIGN
FRANÇOIS LECLERC • PHOTOGRAPHY
MICHEL TOUCHETTE • CLIENT NAME
BELAIR DIRECT • PROJECT NAME
EN DIRECT NEWSLETTER

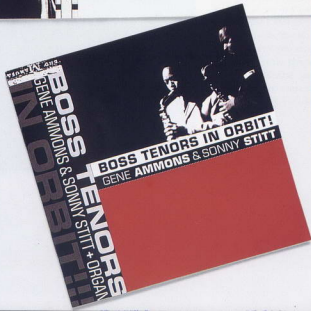
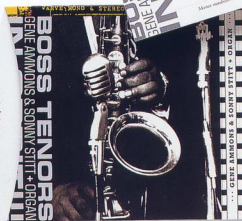


This Belair newsletter, the final issue of a ten-year-old publication, is expected to represent the disparate events from some forty issues, most predating desktop publishing.

Inspiration has clearly come from various collecting environments, such as the bulletin board, the scrapbook, and the souvenir album. According to François Leclerc, "THE INITIAL STAGES FOR EACH SPREAD ACTUALLY INVOLVED THE TACTILE PROCESSES OF CUTTING, TEARING, ASSEMBLING, ARRANGING, AND PASTING, ADDING OFFICE ITEMS SUCH AS SCISSORS, PAPER CLIPS, AND HOLE PUNCHES TO LIVEN UP THE OVERALL EFFECT." The challenge was not only to overcome the reproduction problems of mainly hard copy archive material but also to provide a distinctive visual cohesion and coherence. Although each element was carefully organized, the juxtaposing and overlaying give the impression of a casual and unplanned composition that is expected in this environment.

EnDirect, suite et fin!

Depuis le premier numéro publié en juin 1982, En Direct a été le témoin de notre vie professionnelle. Vingt ans plus tard, BELAIRdirect a le vent dans les voiles et, pour en témoigner, En Direct se joint au nouveau bulletin interne d'HDQ Québec pour offrir notre réalité régionale et notre appartenance au Groupe HDQ. Ce n'est pas une fin, mais une renaissance. **Plaisir** que de filer à l'anglaise, nous avons perçu faire un sursaut des vingt ans que nous avons vécu ensemble, sur le chemin successif, nous avons fait que nous effions, et du coup, se faire plaisir! Ce numéro d'archives se veut plus un répertoire des bons coups et des faits saillants qu'un historique détaillé, une sorte de témoignage de nos coups de cœur. **Si** en vingt ans, nous avons toujours le dépôt de deux résidents, salut l'arrivée d'un troisième et le retour du deuxième! **apertu** notre collaborateur Louis Cyr en 1982 jusqu'à, saluée par l'indication de la plume à Dore, arrivée à la temple de verglas et au bouge de l'an 2000, comme deux transformations de notre marque, praque-ique sur l'horde, puis sous le chapiteau, accueillant des pils, forme des partiellement, puis le stage interne, lancé la Patisse qui passionne, invitant un nouveau siège social et fait la fête, souvent! En Direct a soutenu la bienvenue aux employés de la Métropolitaine générale et après à porter argiles pour accélérer ceux de la Constitution. **À** l'apertu HDQ, nous disons se revoir à nos collègues de l'Orléans et un gros merci à Kathleen Martin, notre complice de la première heure à Toronto. L'ensemble, le bulletin de la région Centre Atlantique prendra le relais et nous souhaitons la bienvenue à nos éditeurs, Diana Dumarcic, Au Québec, l'équipe de rédaction, notre columnist, David Lutz, et nos collaborateurs en ligne, nous lient avec nos collègues d'HDQ pour produire le nouveau journal. Plus en est de fois... **Si** en 1982 nous remercier d'avoir fait d'En Direct le bulletin interne le plus apprécié de nos collègues, on ne voulait surtout pas se priver de la des une dernière fois! **Si** En Direct n'est pas mort, vive la nouvelle publication régionale! **LOUISE FROVIER, EDITRICE**

[illegible]

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THE DESIGNER'S DREAD?

HOME PAGE

EVENTS

THE COMMONWEALTH GAMES

THE COMMONWEALTH GAMES

THE COMMONWEALTH GAMES

THE COMMONWEALTH GAMES

THE COMMONWEALTH GAMES

WELCOME

to cultureshock2002.com

REGISTER...

REGION GUIDE...

GENERAL ENQUIRES...

THE COMMONWEALTH GAMES

EVENT HIGHLIGHT

NEWS

INFORMATION

DESIGN FIRM **IDAHO** • ART DIRECTION
MARK LAYCOCK • DESIGN MARK
LAYCOCK • ILLUSTRATION **WARREN**
MACENZIE • CLIENT
CULTURESHOCK • PROJECT NAME
CULTURESHOCK WEB SITE
WWW.CULTURESHOCK2002.COM

HOME PAGE

EVENTS

THE COMMONWEALTH GAMES

THE COMMONWEALTH GAMES

THE COMMONWEALTH GAMES

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WELCOME

to cultureshock2002.com

REGISTER...

REGION GUIDE...

GENERAL ENQUIRES...

THE COMMONWEALTH GAMES

EVENT HIGHLIGHT

NEWS

INFORMATION

01_Events

EVENTS CALENDAR

PREVIOUS WEEK / NEXT WEEK

Week commencing 5 August 2002

Imagined Steel: Sculptures by Sokari Douglas Camp

The Leury, Manchester

June onwards

Edward Hill

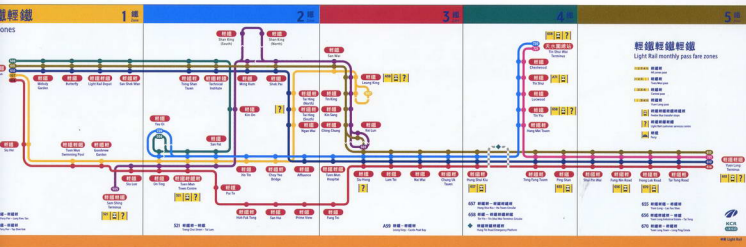
Manchester Art Gallery, Manchester

Saturday 12 July onwards

PREVIOUS WEEK / NEXT WEEK

Cultureshock has been the largest happening of its kind to be held in England's northwest. Complementing the 2002 Commonwealth Games, it encompasses a wide program of arts, cultural events, and exhibitions. This Web site has been an ideal way to provide a worldwide audience with a huge amount of complex material. A week-by-week calendar, news, and other sections full of information are easily accessed. Viewers are able to pursue their area of specific interest quickly by using the comprehensive menu and abundant links. Beautiful photography provides colorful support to Idaho's distinctive background tones, which help to distinguish between varying subjects.

DESIGN FIRM **ROUNDEL** • ART
 DIRECTION **MICHAEL DENNY** •
 DESIGN **STEVE PARKER** • CLIENT
KOWLOON-CANTON RAILWAY •
 PROJECT NAME **KCR LIGHT RAIL MAP**



The Kowloon-Canton Railway map has to convey a great deal in a manner that is easy to understand and is technically correct. "THE MAP HAS TO CLEARLY SHOW THE FARE ZONES, EACH STATION BY NAME (IN ENGLISH AND CHINESE), PLUS ALL THE INDIVIDUAL ROUTES," says Charlie Kemp, project manager for Roundel. Geographical accuracy is sacrificed, with simple yet coherent diagrammatic systems representing the information. "CAREFUL LAYOUT AND USE OF COLOR ARE THE KEY TO MAKING THE MAP EASY TO READ, BUT EVEN IN BLACK AND WHITE AND REDUCED TO A SMALL SCALE FOR PRINTED TIMETABLES, ALL THE INFORMATION IS STILL CLEAR," Kemp concludes.

DESIGN FIRM MATT AND GEORGE •
 DESIGN JACK SCHULZE, MATT HYDE,
 GEORGE AGNELLI • COPY PHIL
 BAINES, CATHERINE DIXON •
 PHOTOGRAPHY PHIL BAINES, JACK
 SCHULZE, MATT HYDE, TIMO ARNALL •
 CLIENT MATT AND GEORGE • PROJECT
 NAME PUBLIC LETTERING WEB SITE,
 WWW.PUBLICLETTERING.COM

Public lettering a walk in central London

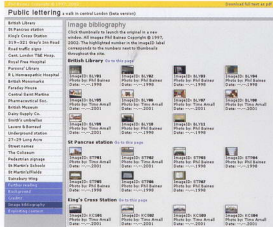
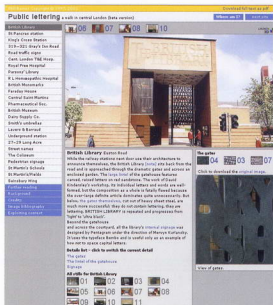
This site is based on a walk by Phil Baines for his graphic design audience which was then written up for the 1997 ATypI conference. The text has been updated and expanded to include other examples. The walk concentrates on larger examples of public lettering and doesn't mention *typography* - stop-signs, marquee signs, signs on buildings, building works etc - of which there is much to see. Much of the pleasure of this kind of walk is finding things yourself. Although also public, a variety of signs asserting knowledge, store signs and most important identities as these are visually approached as places of graphic design rather than opportunities for specialist, site-specific, lettering.

If you have not used this site before we recommend that you read [this](#).

Enter Site

This fascinating online interpretation of Phil Baines's public lettering walk, which he originally devised for his students, enables viewers to take a virtual tour of central London and zoom in to illustrative examples of lettering visible from the streets. There is a great deal of information that needs to be included in the site. George Agnelli explains how he dealt with some of the challenges of this project. "IT WAS INEVITABLE THAT SOME USERS WOULD HAVE TO SCROLL THE PAGE TO VIEW CERTAIN CONTENT, SO A DECISION WAS MADE TO ADOPT THE 'DESIGN ABOVE THE FOLD' PHILOSOPHY IN ORDER TO MAKE THE VISIBLE PORTION OF THE PAGE AS INTERESTING AS POSSIBLE. TO MAXIMIZE THE AMOUNT OF INFORMATION WE COULD FIT INTO THE SPACE AVAILABLE, WE USED DHTML TO ENABLE US TO BUILD PARTS OF THE PAGE THAT COULD CHANGE AT THE CLICK OF A LINK. EXAMPLES OF THIS CAN BE FOUND IN THE 'DETAILS' BOXES AND ALSO IN THE FOOTNOTES IN THE MAIN TEXT. CLICKING THE 'NOTE' LINK EXPANDS THE TEXT TO SHOW THE FOOTNOTE. THIS MEANS THE USER IS ABLE TO VIEW ALL THE INFORMATION ABOUT A PIECE OF PUBLIC LETTERING WITHOUT HAVING TO JUMP TO A NEW PAGE."

This site demonstrates the online advantages of handling large amounts of information within limited space by promoting the viewing of different areas at different times and in different combinations.



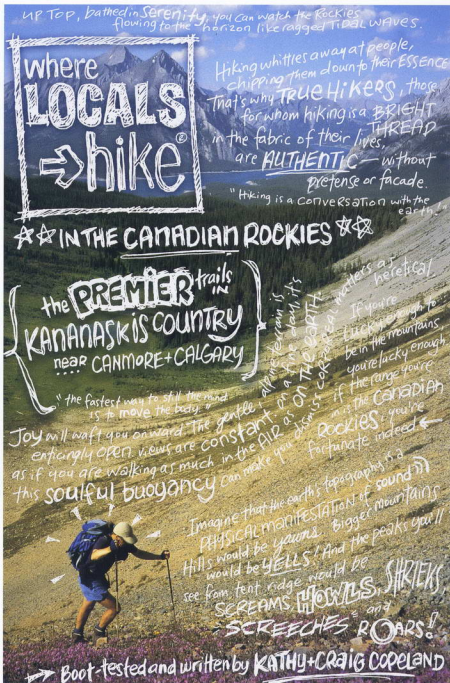
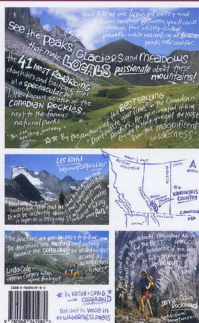


DESIGN FIRM TEIKNA DESIGN, INC. •
 DESIGN CLAUDIA NERI • COPY CLAUDIA
 NERI • ILLUSTRATION CLAUDIA NERI •
 PHOTOGRAPHY CLAUDIA NERI • CLIENT
 SELF-PROMOTION • PROJECT NAME
 GREEK INTERLUDE

Finding refreshment in "going back to basics" and working with her hands instead of a keyboard, Claudia Neri has produced Greek Interlude using collages of found and collected detritus, combined with free-flowing, hand-lettered text. Copy runs through and around imagery, creating not only meaningful tales but also textural backgrounds and shapes, roughly cut-out photographs, as well as tickets and maps. And after dealing with all this information, Neri still had the energy to hand stitch the binding!

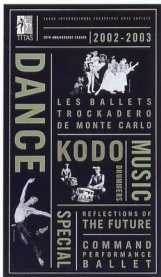
**"THE FRONT AND BACK COVERS OF
WHERE LOCALS HIKE," says
Matthew Clark,
"ACCOMMODATE A LARGE
VOLUME OF TEXT AND
STORYTELLING IN AN
ATTEMPT TO ELEVATE THE
PERCEPTION OF THE BOOK
AND INTRIGUE THE
READER."**

Clark chose to take advantage of the quantity of information and filled the space with a lively synergy of type and imagery. Handwritten text appears scratched through the surface of landscape photography and is grouped and orientated in a casual manner, as if unplanned. Differing sizes and weights partially determine sequencing, but above all, a sense of inquisitiveness prevails. The viewer cannot resist the temptation to read every little cameo of writing, which must, it seems, tell of personal and somewhat private experiences!



DESIGN FIRM **HEPA! DESIGNS** •
DESIGN **MATTHEW CLARK** • COPY
CRAIG COPELAND • PHOTOGRAPHY
KATHY COPELAND • ILLUSTRATION
MATTHEW CLARK • CLIENT VOICE IN
THE WILDERNESS PRESS • PROJECT
NAME **WHERE LOCALS HIKE**

TITAS BROCHURE




Program listings and timetables tend to fall into a slightly unappealing category of projects for designers, as they inevitably have to include an abundance of dates, times, venues, and names, which can be extremely space consuming and repetitive, in a restricted format.

"I WAS DETERMINED GIVE THE READERS A RESTFUL OPENING SPACE IN THE BROCHURE TO COMPLEMENT THE MORE CONGESTED SECTIONS," says Bronson Ma. To do this, he created additional space with a flyleaf for each of the three entertainment genres. The introductions were then able to clearly and simply set the scene before opening up to all the necessary detail. Vertical and horizontal lines, type styles, photographs, and colors link the spreads, giving equal importance to imagery and text.




JENNIFER HOLLADAY

For two CD-ROMs: Jennifer Holladay and Kris Aquino. *Rock on!* (the musical) in the musical Broadway.




KODO DRUMMERS

"Opportunities don't come to us; we go out and get them." —Chris Wilson




LAURIE ANDERSON

"...an easily broken object, [being] made to be broken, which is the only way to make it." —Chris Wilson



STEVE REICH ENSEMBLE


"There's nothing long-term." —Tim Hodge



PHIL HAMILTON

QUINTET

"...a beautiful thing." —Chris Wilson



MUSIC EVENTS & SCHEDULE

☆ 歡迎訂閱 ☆

Thursday, October 11, 2001

Highly requested as the premier performance artist of our time, Lucie Anderson returns to HITS with her newest work, "Happiness," an intimate solo piece incorporating poignant stories and observations with original music. The transcendent her song weaves into fantasy as working small jobs in an McDonald's and at an adult farm, and the things all of her life's experiences into this original work. While many of her previous creations, including "The Nerve Bible" and "Songs and Stories for Miley Dik," were huge-scale multimedia extravaganzas, "Happiness" finds Ms. Anderson using music, with the freedom to make every performance unique.

李坤民 曹明 曹明 曹明

Thursday, November 8, 2001

The *Snakes of Dixieland* blow traditional jazz and Dixieland from the 20th century, weaving strands of pop, gospel and country with authentic New Orleans sounds. More than 37 years of tradition stand behind today's *Snakes* as they step forward with a sound that is timeless and flexible, as jazz is meant to be. The *Snakes of Dixieland* - strong tradition, new ground, great sounds.

Page 18 of 20

Saturday, December 1, 2000

The New York Times calls vocalist Philip-Hamilton's style "contemporary and cutting edge." This New York-based performer has been creating a name on the international scene, with his innovative singing and composing style. A blend of jazz and acoustic soul, his music is influenced by rhythms and sounds from around the world. He recently completed a world tour with the Pat Metheny Group, and has recorded and performed with the likes of Gilberto Gil, Donald Fagat, Bill Evans, and Ronnie Jordan. This past year, Hamilton created the music for Ronald K. Brown/EMERGE's "Walking On The Dark" piece. Now he brings his talent to EMM for an evening of jazz, cultural and infectious sounds that defy categorization.

First rising to national prominence in the Broadway hit *Boyz n the City*, and more recently in her recurring role in TV's *Ally McBeal*, Janelle Monáe (today is a Tony and GRAMMY award-winning, show-stopping singer who boasts androgynous bewitchment. A "singer's singer," she has the innate ability to get inside a lyric and give new meanings to the songs she performs. Whether performing a presidential inaugural ceremony at the White House with a rousing down-home gospel hymn or shaking the rafters of a concert hall with her raucous soul, this powerful vocalist always promises to give an unforgettable performance.

Always a big TITESS, MOJO is a unique ensemble of musicians who have dedicated themselves to the art of drumming and the crossing of cultural boundaries. Based in a community on beautiful Naha Island in Japan, the group has performed throughout the world, thrilling audiences from Africa to Carnegie Hall with its powerfully rhythmic performers on drums ranging from acoustical to as large as 800 pounds. This year, MOJO also helped compose the 2002 FIFA World Cup Anthem, further enhancing their importance in the global arena.

张其成 著

Saturday, March 21, 2009

for a career spanning almost five decades, Steve Reich's musical path is reflected not only in subjects of Western classical music but also the movements, harmonies and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history, and Steve Reich is one of them," states Luciano's *The Guardian*. One of the seminal figures in the minimalist movement in music, Reich and his ensemble will be performing "Music for 18 Musicians," a composition recognized as a true American masterpiece.

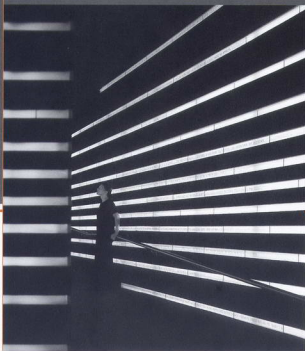


Order tickets online at www.titas.org

DESIGN FIRM **PISCATELLO DESIGN
CENTRE** • DESIGN **ROCCO
PISCATELLO** • HISTORIAN **MAUREEN
MURPHY** • PHOTOGRAPHY **ROCCO
PISCATELLO, REVEN T. C. NIRMAN** •
CLIENT **BATTERY PARK CITY**
AUTHORITY • PROJECT NAME **IRISH
HUNGER MEMORIAL**



In the introduction to this section we recognized that the allocated space for an eligible piece doesn't need to be small—only that the available space is limited in comparison to the amount of information to be included. The Irish Hunger Memorial, located in Battery Park City, New York, stretches almost 2 miles (3.2 kilometers) around its base and gives structure and meaning to the story of the great Irish famine. As Rocco Piscatello explains, "WE HAD THE PROBLEM OF DEALING WITH AUTOBIOGRAPHIES, LETTERS, ORAL TRADITIONS, PARLIAMENTARY REPORTS, POEMS, RECIPES, SONGS, AND STATISTICS." In fact, because the memorial is intended to relate to the unfortunate ongoing famines across the world, the text also needs to be flexible, enabling easy changes and updating. "LIKE THE MEMORIAL'S ORGANIC LANDSCAPE," adds Piscatello, "THE TEXT, TOO, IS LIVING AND CONSTANTLY KEEPING PACE WITH THE WORLD AT LARGE." Just as ticker tape strips of messages bring news and greetings across distances, so Piscatello has evoked this medium to convey the mix of considerable informal and formal information.





Featuring two front covers and involving the surprising use of “erasing” thermochromic ink that disappears with the heat of the readers’ hands, Fishten has produced this sixteen-page accordion-fold leaflet to promote the duel center exhibition, “Time and Distance Cannot Erase.” One side of this publication features full-color photographs of the exhibits, and the other provides space for an extensive introduction, biographies, and artists’ statements. The introduction is divided into four sections that run vertically down the center of pages, with statements and biographies sitting to the left and right of this division. Woodward and Hartmann have interestingly selected very pale ink, which has the effect of lightening the impact of the considerable volume of information.

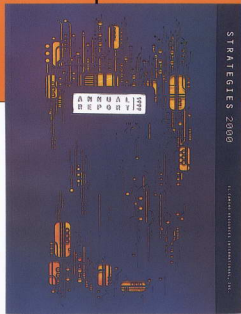


DESIGN FIRM **FISHTEN** • DESIGN
GILES WOODWARD, KELLY HARTMANN
 • COPY **JOANNE MARION, KARL**
LAVOY • CLIENT **MEDICINE HAT**
MUSEUM AND ART GALLERY •
 PROJECT NAME **TIME AND DISTANCE**
CANNOT ERASE

DESIGN FIRM [T]E DESIGN • ART
DIRECTION MARCIE CARSON • DESIGN
MARCIE CARSON, CYA NELSON •
CLIENT EL CAMINO RESOURCES •
PROJECT NAME EL CAMINO
RESOURCES ANNUAL REPORT



Typically, the *El Camino Resources Annual Report* is required to include a considerable amount of rather dry material, which [T]e design has chosen to interpret in a style that reflects the company's leading role in new technologies. Layers of computer-generated imagery and columns of text create a visual synthesis. Images blend into and behind text, and type mechanically curves round shaped picture boxes. Interesting hierarchies and changes of texture and tone are developed through typographic detailing, and the viewer is tempted to enjoy the reading experience.



Rafting » Ride the rapids **Capsizeing** » Right your canoe **Beating** » Test the heart **Gripping** » Control your caddie

sportsactive



SCURA SNACKS
Ever finished planning the event
without a snack? Try this
from the bag, page 27



More than 150 years ago the British pioneered the original extreme sport: mountaineering. And we're still up there. **Stephen Goodwin** scales the peaks of a national obsession

Not much has changed the sport of mountaineering since it was first pioneered by the British in the 18th century. The sport is still a mix of physical and mental challenge, and the only real change is the equipment. The sport is still a mix of physical and mental challenge, and the only real change is the equipment.



The facts

The British Mountaineering Club (BMC) was founded in 1857. It is the oldest sports club in the world. The BMC is a charity and its main purpose is to promote the sport of mountaineering. The BMC is a charity and its main purpose is to promote the sport of mountaineering.

It was not until the late 19th century that the sport of mountaineering became a serious sport. The first serious attempt was made by the British in the 18th century. The sport is still a mix of physical and mental challenge, and the only real change is the equipment.

Today, the sport of mountaineering is a global sport. It is a mix of physical and mental challenge, and the only real change is the equipment. The sport is still a mix of physical and mental challenge, and the only real change is the equipment.

The sport of mountaineering is a global sport. It is a mix of physical and mental challenge, and the only real change is the equipment. The sport is still a mix of physical and mental challenge, and the only real change is the equipment.

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Crags guide

Crags are a mix of physical and mental challenge, and the only real change is the equipment. The sport is still a mix of physical and mental challenge, and the only real change is the equipment.



Learn the language

The language of mountaineering is a mix of physical and mental challenge, and the only real change is the equipment. The sport is still a mix of physical and mental challenge, and the only real change is the equipment.

The language of mountaineering is a mix of physical and mental challenge, and the only real change is the equipment. The sport is still a mix of physical and mental challenge, and the only real change is the equipment.

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DESIGN FIRM THE INDEPENDENT ON
SUNDAY PRODUCTION • ART
DIRECTION CAROLYN ROBERTS • CLIENT
DESIGN ADELE BREARLEY • PROJECT NAME SPORTS ACTIVE COVER

Attention to detailing in this broadsheet newspaper cover is superb. Consequently, although the bulk of the text conforms to traditional formatting, the general impression of the layout is striking and stylish. Carefully considered typographic changes in size, weight, orientation, column width, and color coordinate throughout the headings, captions, and listings to break up the information. The mix of squared-up photographs, cut-out images, black-and-white shots, color shots, dynamic contrasts of scale, and changing angles brings the layout to life.

"ONE OF THE MOST CHALLENGING ASPECTS OF THIS PROJECT" says Peter Campbell of Infographics, "IS THE MAINTAINING OF AN OVERALL CLEAN LOOK WHILE STILL ENGAGING READERS AND ENCOURAGING THEM TO TACKLE THE ENORMOUS AMOUNT OF TEXT." Space is engineered in a number of calculated ways. A condensed font, at minimum size and leading for legibility, is used for all of the body text. Four narrow columns with margins that come right out to the edge of the page give room for an outside column for imagery and force the copy into accessible chunks. Headings are established through changes in weight and color rather than scale, and generally photographs are kept small, with only the addition of fine orange lines echoing the company symbol being allowed as a concession to decoration.



DESIGN FIRM **INFOGRAPHIC DESIGN**
 • ART DIRECTION **LEANNE BARNETT,**
PETER CAMPBELL • DESIGN
LEANNE BARNETT • CLIENT
AUSTRALIAN PHOTONICS
COOPERATIVE RESEARCH CENTRE
 • PROJECT NAME **AUSTRALIAN**
PHOTONICS COOPERATIVE RESEARCH
CENTRE ANNUAL REPORT 2000



DESIGN FIRM **KARACTERS DESIGN**

GROUP • ART DIRECTION **MATTHEW**

CLARK • CLIENT **CLEARLY**

CANADIAN BEVERAGE CORPORATION

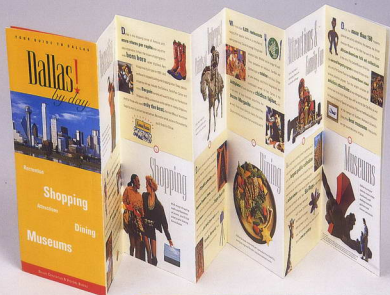
• PROJECT NAME **CLEARLY CANADIAN**

PACKAGING LABEL

Clearly Canadian Water needs to distinguish itself from other water products, as it is enhanced with up to ten times the normal concentration of oxygen and is sold in innovative containers that help to prolong the oxygen's retention. As a consequence, instead of displaying minimal graphics, the labels have to be crammed with text, diagrams, and icons. Karacters Design Group has constructively used the situation to reference scientific/medical labeling. Each element of information is framed by a fine rule and butts up to the next in precise "jigsaw" fashion. "THE CHALLENGE WAS TO ORGANIZE A MODULAR GRID THAT COMMUNICATED THE BRAND FIRST, BENEFITS AND FORMULATION SECOND, AND LEGAL TEXT LAST," says Matthew Clark. Although colors have been selected for flavor coding, they are primary colors that perpetuate the required visual language.

Group Baronet has produced this brochure for the Dallas Convention and Visitors' Bureau to promote the city as an exciting place to visit by day or night.

Attractions such as theaters, restaurants, shopping, sports, and music are presented in an exciting manner across the many faces of this broadsheet. Space is at a premium with so much to see and do. Group Baronet has successfully conveyed this hive of activity by filling every available space with multisized cut-out images, text that highlights many attractions, and on the reverse, a huge, illustrated map packed with a multitude of amusing representations of every conceivable activity within the area.



DESIGN FIRM **GROUP BARONET** •
ART DIRECTION **META NEWHOUSE** •
DESIGN **BRONSON MA** • COPY **MAX WRIGHT** • ILLUSTRATION **JACK UNRUH, VARIOUS** • CLIENT **DALLAS CONVENTION AND VISITORS' BUREAU** • PROJECT NAME **DALLAS BY DAY/NIGHT BROCHURE**



NEW S-TYPE HITS THE ROAD
THE AFFORDABLE S-TYPE AND L-Series Engines and Equipment and All-Steel Box

ALL-NEW INTERIOR



THE S-TYPE HEADS
THE NEW 30 IN.
STRONG LINE

NEW WARRANTY

NEW WARRANTY SCHEME LAUNCHED FOR EUROPE

... of ...

COMING TO THE THEATRE

- **Lower** the **percentage** in the **upper** **division** **relative** to the **lower** **division** **from** 1970-2000

CD-ROMS
S-TYPE 1-GB

...the purchase of...

STATE OF NEW YORK
COUNTY OF []
[]

...the ...
...the ...
...the ...
...the ...

'THE CD-ROM ENABLES A NEW OWNER TO EXPLORE THEIR CAR



One of the most challenging aspects of magazine design has to be the demands of handling sections containing a medley of small articles within a limited space. Each minileature must have its own space and, to a certain degree, its own identity, while still firmly belonging to the whole of the section. Within "Behind the Scenes," Tatiana Okorie has successfully filled the available space with a fusion of varied textures and tones. Each individual article is presented in a different manner, shifting color and typographic priorities, while maintaining a sense of compatibility with the complete page.

DESIGN FIRM **STUDIO VERTEX** •
 DESIGN **KAREN CHENG, MICHAEL**
LINDSAY • CLIENT **SIMPSON CENTER**
 • PROJECT **SIMPSON NEWSLETTER**



Working on the newsletter for Simpson Center, part of the University of Washington in Seattle, involves dealing with a huge amount of copy. "LAST MINUTE TEXT ADDITIONS REQUIRED THE ELIMINATION OF ANY LARGE-SCALE IMAGERY," says Michael Lindsey of Studio Vertex, "SO WE GENERATED A MORE TYPOGRAPHIC POSTER, USING DESCRIPTIONS AND HEADINGS TO CREATE VISUAL INTEREST." A strong grid structure provides cohesion, while changes of typographic line spacing, column widths, and point sizes create textural and tonal diversity. Tight arrangements of subject-specific information allow for comfortable areas of space that make reading easier and more enticing, and the clever use of two-color overprinting in different ways gives the illusion of a less budget-conscious job.

DESIGN FIRM JOHN BROWN CITRUS

PUBLISHING • ART DIRECTION

JEREMY LESLIE • CLIENT M-REAL

MAGAZINE • PROJECT NAME M-REAL

Words. The third in a series of magazines that challenge our perceptions. Featuring Ed Fella, Torin Douglas, Jonathan Fenby, Jen Dugan, Lewis Blackwell, Gary Cook and David Eldridge. It is a magazine like no other. It is nameless and indefinable – what you see is what you get.

As with other issues of this exciting magazine, issue 3 is contained within a “belly band” and is entirely devoted to one topic, in this case, words.

It is interesting to note that both the restraining strip and cover totally embrace the principle of “considerable information within limited space.”

The magenta band contains six lines of lightweight copy in white, cyan, and yellow. This sans serif type has a large X-height and is closely leaded, filling the space totally. On the cover below, we are treated to a totally different scale of text, and with the aid of a magnifying glass, the viewer is able to read the copy that is to be found contained within the magazine. Again, using just cyan, magenta, and yellow we see sans serif type that totally fills the space, but however, this time, overlaid and at an extremely reduced size.



The unusual format of this annual review is surprisingly revealed upon opening the cover, when fourteen accordion-fold pages filled with information spill out.

All pages utilize a four-column grid that simply and effectively caters to this mass of text. In order to lessen the impact of the columns, Furnell and Felton printed most copy using a light gray ink, highlighting certain areas with a vivid red. Combining this typographic approach with cut-out imagery has the effect of increasing the readers' awareness of space, while in many ways hiding the fact that this report has a lot to say.

DESIGN FIRM **FELTON**
COMMUNICATIONS • ART DIRECTION
ROGER FELTON • DESIGN **BRION**
FURNELL • COPY **RICHARD SCHOLEY**
 • CLIENT **PRESS COMPLAINTS**
 COMMISSION • PROJECT NAME
PRESS COMPLAINTS COMMISSION
ANNUAL REVIEW



...It's a religion."

[illegible]

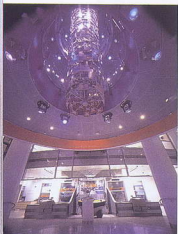
How will the branding and symbols become more subtle or more substantial? I think sometimes we've saturated the messaging of the symbol, by having it appear too pervasive or too many times. I feel even a much more subtle, refined approach to branding. The swoosh is the purification of the vision of the company. I do think that branding will continue to be special in the next couple of decades. Symbolism of individual expression. You buy a product symbol that can either stand for 'me alone' or 'me.' The donation is, you want to buy into a brand and, and at the same time you want to be by yourself. You also use it, not just what you're wearing.

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LAYOUT:
MAKING IT FIT

EXCLUSIVE INTERVIEW:

"The consumers' appetite for what's next is Nike's fuel."



Feats of theory
John Hoke's
Hokusei London
features the city of
Paris, a collection
of young
local artists,
and a new Nike
store. Hoke's
design is a blend
of modern and
traditional, with
a focus on
interior design.

Visual signals link consumers to a point of view. Brands define a philosophy to a product. I think that's very important. But as the culture seeks out opportunities to gain further individual expression, brand symbols sometimes represent uniformity and commercialization. This battle for accessibility and independence will continue. For me, the swoosh represents innovation, inspiration, exploring new territories—as well as authenticity. And yet it's unpredictable: You never know what Nike will come up with next. It exemplifies "just do it." It can vary from very minimal to in-your-face.

Currently I'm definitely into the subtle approach. What distinguishes an innovation from a gimmick? That's actually a fairly simple one. An innovative product addresses a specific need. If it solves a problem, it will enhance the performance of athletes. If you solve a problem, you will not end up with a gimmick. Innovation requires a commitment to three things: Research, failure and more research. Innovation requires a dedication beyond reason. Innovation is a religion: I guess the belief is in yourself—trusting in your intuition and your instinct. I also believe innovation is about making history and inspiring people. Innovation is using your imagination. Innovation is about the future. A gimmick is about selling, lying and deceiving. A gimmick is not. If a company stands for innovation, it's hard to stand still. Nike reinvents itself every four months with each launch of a new collection. I think that's a real challenge and a fantastic opportunity for designers. I've always believed that Nike is synonymous with change. We can't rely on the successes of our

past. Innovating as a rule destroys comfort and stability. Innovation is often about pure chaos. From chaos great ideas are born. Comfort and consistency breed complacency and boredom, which equals the death of new ideas, which equals you're fucked, you're dead. If it's about evolution versus revolution, Nike is about revolution. We are all part of this revolution. Finding the next big thing is the true challenge. The thing I love about evolution is that the king doesn't start it, all the people before the king do. The patriots start revolution. So we're kind of the patriots of design. Nike is embroiled in controversies over its production methods. Can the design of a shoe inform more

Bound Thence
Nike's latest
collection
with Nike's
new design

eco-friendly, people-friendly means of manufacture? This is a very timely issue and something the company takes very seriously. I think in many ways the design staff is becoming more interested, and responsible, to make a product that is environmentally friendly. And a product that is easy to build. The creative staff will be forced to consider all the implications of the design, and that's new. We need to know that the products we create have implications on the manufacturing floor, on the environment, on shipping, packaging. All those constraints and concerns. I'd love to see our designers create

history by solving all these issues. If the design staff can start tackling the way products are assembled, or the way materials can be reused, thought or reinvented... it means designing credit to give, all the way to the ground. It's really looking at the entire life of a product, from the first time you put pen to paper. It's the responsibility of the designer to think that way. And I don't think in the past we have addressed that, period.

"Architecture, fashion & industrial design are intertwined... But they're created as separate units. We experience it as a system—let's design as a system. The disciplines should come together & inspire each other to do better things."

I would love to see products that actually have a life span... That could be disposed of in the ground, buried, and be completely biodegradable. I'd like to think of our products as an opportunity to transform into something new. I was just thinking it would be cool if you could actually plant your shoes, actually take it out into the garden and plant it into the ground. A couple seasons later, an ear of corn comes up. What if you could create shoes that become the seeds of the next shoe? It reminded me of when Native Americans would bury fish with the corn seed. The fish was like a fertilizer, and they used to throw the corn in the river to catch the fish—a cycle. I thought it would be cool if there was a place where Nike took it all back, huge fields in Oregon. There's a basketball shoe growing some hemp. There's the running shoe, growing some soft... I think that would be really fantastic. Since I have three kids, I'd like to leave them something that's important to me. Plausible shoes. Imagine if your apparel went from a possible object to become active, so it would give you feedback. I think Nike is in the position to pull it off. It is frustrating that consumers are always looking for the next big thing? No, no, and it's really the best thing that could happen. It pushes us. It's a designer's dream to work in an industry that serves a market that demands new technology. (Continued on page 288)



When complex page layouts containing lots of text and imagery come together really well, it is impossible to describe in a few succinct words precisely how and why this is! So many design decisions are responsible for providing visual cohesion and content coherence without being static or predictable. In these pages, changes of scale, mixes of photography and illustration, and squared-up imagery overlapped by cutouts all create visible attractions for the viewer, while consistency of colors, shapes, typefaces, alignments, and angles ensures a kind of comforting familiarity.

DREAM DEBUT

AS THE 2002 FORMULA ONE SEASON GETS UNDERWAY, THE TEAM GOES WILD AS MIKA SALO CROSSES THE LINE, SCORING TOYOTA'S VERY FIRST WORLD CHAMPIONSHIP POINT ON ITS FORMULA 1 DEBUT IN MELBOURNE, AUSTRALIA.

PHOTOGRAPH BY CARL GRANT



DESIGN FIRM HAYMARKET

PUBLISHING • ART DIRECTION BEN

MARTIN • COPY OLIVER PEAGAM •

PHOTOGRAPHY CARL GRANT • CLIENT

TOYOTA • PROJECT NAME ONE AIM,
"DREAM DEBUT"



We debated long and hard as to where would be the most appropriate location to show "Dream Debut," and have settled upon this section for a number of reasons. "Dream Debut" is fundamentally a diary, recording in tremendous detail Formula One's newest team at their debut in Australia. This is by no means a traditional format for a diary. Minimal text describes the many behind-the-scenes action shots, while tremendously detailed photography captures and explains the minutia of daily events. Within this article, comprehensive photography covers every millimeter of the spread. Ultimately, the amount of verbal but mainly visual language in "Dream Debut," firmly ensures its position within the second section of this book.

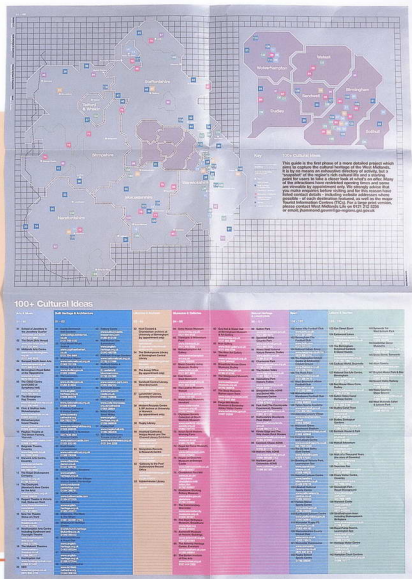
"Ask a hundred music devotees what their favorite late-night LP is, and chances are you'll get a hundred different answers," begins the copy on this spread, and that is exactly what has been listed across both pages. Far from being tedious and visually unexciting however, the layout celebrates a distinct contrast from all other pages in the publication with an all-over bleed black background and strong electric blue blocks of text reversed through. There is virtually no space available for any form of embellishment, leaving the type itself as image in a very arresting fabriclike pattern. Two white boxes contain the editorial text, and although it is probably unlikely that many, if any, will read the hundred favorite LPs, the effect gives a visual enjoyment that makes an excellent substitute.



DESIGN FIRM JOHN BROWN CITRUS
PUBLISHING • ART DIRECTION
WARREN JACKSON • DESIGN
JEREMY LESLIE, RICHARD SPELLMAN
• CLIENT VIRGIN ATLANTIC •
PROJECT NAME **HOT AIR,**
"LATE JUNCTION"

DESIGN FIRM **Z3** • DESIGN
SCOTT RAYBOULD • COPY **WEST
 MIDLANDS LIFE** • CLIENT
WEST MIDLANDS LIFE • PROJECT
 NAME **CULTURAL IDEAS GUIDE**

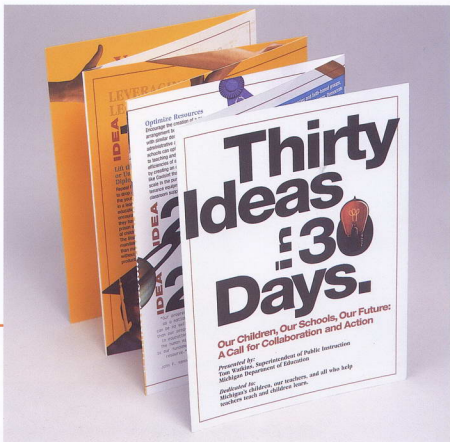




"A hundred and one plus" cultural ideas from the West Midlands of the U.K. are included on this 23.5" × 15.5" (59.4 cm × 42 cm) broadsheet, with photographs, descriptions, locations, and contacts presented in an interesting and accessible manner. On one side, narrow strips of varying-scale photography introduce visual vitality, with a ten-column grid aiding organization and clarity. On the reverse, exciting color relationships code the cultural categories, providing listings and locations in a layout that captures contemporary style and yet is suitable for all ages. Most distinctively, a fifth color, silver, is used throughout as a bleed background, giving the impression that the piece is printed on double-sided silver stock.

DESIGN FIRM **WAGNER DESIGN** •
ART DIRECTION **JILL WAGNER** •
PRODUCTION **AMY ZAPAWA** • COPY
LINDA FITZGERALD • CLIENT
**MICHIGAN DEPARTMENT OF
EDUCATION** • PROJECT NAME **30
IDEAS IN 30 DAYS BROCHURE**

For the newly appointed superintendent of public education in Michigan, Wagner Design has put together this fourteen-page accordion-fold leaflet that sets out thirty ideas for improving the public education system. "THE CONCEPT PLAYS ON THE IDEA THAT THERE IS MUCH TO DO IN EDUCATION, AND VERY LITTLE TIME OR RESOURCES TO ACCOMPLISH IT," says Jill Wagner. Each idea is separately grouped and headed by dramatic numbering; all the available space is used to the fullest extent, and pages are packed with information, including quotes, a diversity of imagery, and bright colors.



WORDS IN SPACE

How large Proximity Location

On the magazine, text can represent an opportunity or an intrusion. Digital spaces, both print and online, are often made in contrast to the words they display. Having collaborated with designers for more than 15 years, I thought it would be useful to share a few of the techniques my company uses to help manage collaboration among designers, writers, and clients.

BREAKING DOWN

One of the most important considerations in determining how words exist within the graphic space is page count. This is particularly true when print, where projects must often go to contract in printforms, four-page increments. When editing a project with a designed or often fixed "This client wants to have the opportunities structure to six pages, unless they don't want to be too long."

While the desire for brevity is understandable, especially in these days of after-the-rushout, "shortening" pages often can seriously compromise a project, or even disintegrate it. It means better words to that page a whole lot of what the client is trying to accomplish, and that structure final agreement. The ultimate goal is a collaborative process in which the client, designer, and writer agree to work together to make the resulting piece both readable and affordable.

Now the question of the layout opportunities emerges. The same piece can easily be reconfigured into an uncondensed eight-page, word-rich piece that offers the "final solution" of a booklet, and another the writer/designer team to work on a complete story or an entire corporate web page.

If the client needs an entire corporate project, a layout page count also creates a sense of hierarchy between print and digital. For example, two pages for a corporate brochure, but a six-page for a "right size" web page with all of the story & key to convey and its place among other elements within the program.

PAUSE REVISIT

One of the most effective visual presentation techniques a designer can use is actually verbal: incorporating "read" headlines into layout design and structure. The client typically evaluates the direction against another, a text headline can be an excellent amount to bridge the gap between the presentation board and the finished piece. Well-structured headlines also demonstrate that the creative team understands the client's top-level "value points."

Several years ago, we were collaborating with Kierstin Westgaard on the first annual report for an oil company. One of the client's top-level team requirements centered on the theme "Capturing the Future Power" in the client presentation. WPD graphics were always showing the front and back of future power, along with headlines that said the "vision" and "how" to "transform" the company's core capabilities and values.

The consensus that all emerged at the end of the meeting, however, was that the client didn't want to see the "how" and "vision" in the headline, but rather the "vision" and "how" in the headline.

The team building activities that we conducted at the time of the meeting provided a unique opportunity for the client to see the "vision" and "how" in the headline, but rather the "vision" and "how" in the headline.

During the presentation, there was a series of parallel panels along members of the client team, who saw that much of the client's project offering could be summed up in several sentences using a simple verbal device. A number of these "vision" and "how" headlines made their way into the final design, and the client was very satisfied.

WORDS IN VIRTUAL SPACE

When it comes to working with text for online applications, some factors carry over from the print world—and many don't. Because space and "read" are more limited in virtual space, the writer should play an active role in ensuring that the client understands the benefits of a writing style that addresses the factors that arise in creating or adapting text content, in areas that include:

- Refining the architecture to determine which pages will require a greater or lesser amount of text.
- Creating compelling copy for Flash introductions, home pages and videos.
- Recognizing print materials for the online medium to reflect a balance between the client's online and offline marketing needs, and to improve online readability.
- Creating or reviewing layout rules.

TURNING THE PAGE FORWARD

Over the course of a project, there are many areas where collaboration between the writer and designer can add value and improve the finished piece. Before completing the final copy for a project, have your client review the design with the writer to determine whether and where changes are needed. Establishing a rough word count in early is critical to facilitate layout design.

Working with the writer to address the client's or not understanding of the client's business can enhance their ability to better understand the client's business and their own role in the project.

Collaborating with the writer to enhance the design through additional layout, captions, subheads, and other techniques can enhance the client's understanding of the client's business and their own role in the project.

Obtain a rough word count of the copy for any larger page, such as a brochure, and if it is revised, and then use the feedback with the writer to help to "transform" the copy.

One of the most important project requirements is that the client understand the client's business and their own role in the project.

Collaborating with the writer to enhance the design through additional layout, captions, subheads, and other techniques can enhance the client's understanding of the client's business and their own role in the project.

Over the course of a project, there are many areas where collaboration between the writer and designer can add value and improve the finished piece. Before completing the final copy for a project, have your client review the design with the writer to determine whether and where changes are needed. Establishing a rough word count in early is critical to facilitate layout design.

space (sp=[a]s) n.

a quantity or amount of distance or time or an interval or a period of time or more objects



05/10

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DESIGN FIRM AIGA BOSTON CHAPTER

• DESIGN KJERSTIN WESTGAARD •

COPY ALISON NOBLE • ILLUSTRATION

KJERSTIN WESTGAARD • CLIENT

AIGA BOSTON CHAPTER • PROJECT

NAME JOURNAL OF AIGA BOSTON

"Space" is the theme of this premier issue of the American Institute of Graphic Arts journal, and it is explored from as many angles as possible. The pages are a sophisticated integration of conventional design systems with a considerably more unusual and personalized usage of type, shaped picture boxes, and graphic rules. "I USED TOOLS SUCH AS BARS OF COLOR TO EMPHASIZE CALL-OUTS WHEN ROOM DIDN'T ALLOW FOR THAT MUCH WHITE SPACE OR A DIFFERENCE IN FONT SIZE," says Kjerstin Westgaard, "AND I WORKED STRICTLY WITH THE GRID TO MAKE SURE ITEMS REMAINED ORGANIZED DESPITE THE LARGE AMOUNT OF INFORMATION." These practical concerns are then skillfully complemented by more playful and experimental angles and shapes that frame or present images and text to create powerful and enticing layouts.

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LAYOUT
MAKING IT FIT

In place of a catalog, Philip Fass produced this eight-page barrel-fold brochure for Joyce Scott's exhibition at the University of Northern Iowa Gallery of Art. Fass's design provides the reader with a real experience of the detail, color, and texture of Scott's work by typographically representing its thousands of glass beads in his interpretation of the artist's statement. The extensive resume then makes use of fine, condensed sans serif letterforms in order to accommodate the quantity of information, as well as visually complement the more decorative elements.



DESIGN FIRM **PHILIP FASS** • DESIGN
PHILIP FASS • CLIENT **UNIVERSITY
 OF NORTHERN IOWA GALLERY OF ART**
 • PROJECT NAME **JOYCE SCOTT**
 INVITATION

By introducing transparent, ochre halftones on all the pages relating to this article in *Dwell*, the designer has provided a visual element that not only gives further information, but also allows type and image to overlap without detriment to legibility or sense. Designers created dynamic thumbnails, which allowed them the space to run full-blued images and give the content more visual variety and movement. The overall design concept is strong, with excellent color coordination, interesting typographic relationships, and contrasts of scale and rhythm, with the inclusion of these more unusual elements being both spatially practical and visually attractive.



In the Dallas Five West Memphis, there is no short age of three-bedroom, two-car garage homes for sale on newly created streets with names like Running Brook Drive and Britany Place. It's almost as given that young couples in search of their first home go straight to developers by companies like Centex, Dorman, Henry Mayer Homes, or any one of the many builders in the area. These homes are all spacious, well appointed, and reasonably priced, to be sure—but each seems nearly indistinguishable from the next.

"People don't want to make choices or take chances," Gayla Lahey observes. "That's why they buy those devil eyes homes."

Gayla and her husband, Michael Young, who describes himself for me as "a strong, aggressive personality" (or Gayla made her husband vigorously in agreement), wanted something different. "I think outside the box," says Mike who works as a project engineer for Acme Brick in Five West. "You see that at work and in the way one home turned out."

Mike and Gayla, who works in finance, met during college in Lafayette, Louisiana, and in a week after a year in Germany, moved to Five West. In a town where football and church are the primary cultural activities, this couple has made music their thing through Europe than Five West. When they accumulated 15,000 worth of books and magazines to research ideas for their new home, the stack included not only Southern Living but, *Albion and Omeas*. And while their poem were happily handing over down payments for a one-square foot of bare-frame, shag-carpeted colonial, Mike and Gayla presented an architect with their idea of a dream home, lived here, and paid for the whole thing in cash.

When they made the decision to build rather than buy, Mike and Gayla chose a lot in Burleson, about a mile southwest of Five West. In contrast to the brick-reviving homes in the suburban sprawl of "affordable luxury," housing developments clustered off to the side, this little neighborhood is a revealing patch of individuality. "I think I'd buy here," says Gayla. "I feel like I own it." The homes in this working-class community are as remarkable that they are. You can tell the main living room from Wall Street, the highly textured colonial, a "rock" on a breaker with grass growing on the roof, and a "water" with house looking an aerial of mounting pressure of landscaping here. It's a liberating dream.

Here, "people just live right next to the house the couple began work on their square foot house as left project on Dec 2010. The only thing anyone asked was "You're not getting a refund that lot, are you?" Mike was working at that time for a glass company, when he had experience of the construction of glass houses and for a variety of houses ranging from architecture to historic restoration. He was interested in taking a new home for his own house. All he needed was an architect. *



October 2010 Dwell 55

Story by Alison Arnold

Photos by Steven Meier

Which House Costs \$120,000?

Answer: They both do. Here's how one young couple who refused to buy into the developer version of a dream home built one of their very own.



Project: Lahey & Young Residence
Architect: Richard Winters
Location: Burleson, Texas

10 Dwell October 2010

DESIGN FIRM DWELL MAGAZINE

PRODUCTION • ART DIRECTION

JEANETTE ABBINK • DESIGN SHAUN

HAZEN • CLIENT DWELL MAGAZINE

• PROJECT NAME DWELL, "WHICH

HOUSE COSTS \$120,000?"

158

LAYOUT:
MAKING IT FIT

THE DESIGNER'S DREAD?

DESIGN FIRM **HOLLER** • DESIGN
WILL PYNE • CLIENT **ELEKSEN** •
 PROJECT NAME **ELEKSEN WEB SITE**,
WWW.ELEKSEN.CO.UK

Technology 03

- + About Us
- + Technology
 - Specifications
 - Technology platform
 - X-Y positioning
 - Z sensing**
 - Durability
- + Alliances
- + Licensing
- + Applications
- + News and PR
- + Contact

Z sensing

(207KPa). Sensors can be designed for other ranges, to suit the application.

- force/area sensing functionality can be combined in a single, simple fabric structure with switch matrix and X-Y position functions, using the appropriate electronics to provide combined analogue and digital functionality in the same sensor, e.g. a keyboard with a built-in touch pad.

Z sensing

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Technology 04

- + About Us
- + Technology
- + Alliances
- + Licensing
- + Applications
 - Design services
 - Telecoms
 - Computing
 - Games
 - Automotive
 - Healthcare
- + News and PR
- + Contact

Durability

Tried and tested

ElekText™ is as durable and resilient as other textiles. We've tested it and the results speak for themselves. Durability testing of the soft texter prototypes, for example simulated 10 years of extreme use and resulted in no loss of usability.

- The press test was designed to simulate harsh typing use of a soft texter keyboard. Single keys were hit repeatedly with a high actuation force (300gm +/- 20 gm). The test was run up to 10 million actuations. At the end of the test, there are no obvious

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- + About Us
- + Technology
- + Alliances
- + Licensing
- + Applications
 - Design properties
 - Telecoms
 - Computing
 - Games
 - Automotive
 - Healthcare
- + News and PR
- + Contact

02 Applications

Touchy feely

Weighed down by technology? Turned off by lack of facility? Nonplussed by usability? Imagine a fabric that you can bend and shape, a fabric that is durable in the most demanding of environments. Then imagine if it could respond to human touch, sensing electronic impulses and intelligently transmitting this data via a microchip.

Imagine no more. The first product featuring

usable

tactile
responsive
lightweight
portable
compatible
usable
flexible



Apps : Games



©2001 ElekSen Ltd

22/01/27

Web sites are notoriously difficult to read when a lot of information has to be conveyed to the viewer.

"ONE OF THE MOST CHALLENGING ASPECTS OF THE ELEKSEN SITE," says James Kirkham of Holler, "WAS TO INCLUDE ALL THE MAIN COPY SUPPLIED BY THE CLIENT." The designers have skillfully broken down the text into different levels and treatments, combining it with evolving images and animated diagrams to make reading easy and enjoyable. On every page, colors, shapes, textures, and tones help to create meaningful layouts. One of the most successful design devices that the designers used to accommodate the considerable text is a scrolling process comprising two unobtrusive arrows. This allows the viewer to access written information in manageable, coherent "bites" rather than needing to progress through different pages or tackle large quantities of copy in one go.



DESIGN FIRM FELTON COMMUNICATIONS

• DESIGN BRION FURNELL • COPY

RICHARD SCHOLEY • ILLUSTRATION

GARY SAWYER • CLIENT TERENCE

HIGGINS TRUST • PROJECT NAME

THE MANUAL

THRUSH

How common is thrush?

Although more of a problem for women, gay men get it but it's rare unless you have HIV.

What causes thrush?

Thrush usually happens when too much of the body's own natural fungus (candida) grows. Occasionally it can be passed on during sex. It's more common amongst men with HIV.

What are the symptoms of thrush?

There may be no symptoms but there could be:

- Itching and a rash or inflammation.
- Pain during sex or when passing.
- Sticky white patches (eg. under the foreskin) or in the mouth (especially in men with HIV).

How is thrush passed on?

Thrush unprotected:

- Fucking, being fucked and fingering.
- There's a small risk from sucking and being sucked.

How is thrush prevented?

- By using a condom for fucking and sucking.
- Keeping your skin dry and cool. Wearing cotton boxers.
- Sex is best avoided involving skin that is sore or broken.

How is thrush treated?

- Thrush is treated with anti-fungal creams or tablets.
- If you keep getting thrush, it's a good idea your partner gets checked and treated in case you are getting reinfected from them.

Viruses

Viruses cannot be cured by medicines. Eventually your body's own immune system will deal with a virus, either killing it off or keeping it under control. Viruses are tricky to treat - antibiotics have no effect on them and making vaccines against them often doesn't work. Often a virus will stay in your body for years (like warts) or even a lifetime (like HIV or herpes). A virus is more likely to cause symptoms when your immune system isn't managing to keep it under control.

The main challenge in designing this pocket-sized manual was to present all the information in a logical yet attractive manner that is easy to digest.

Inevitably, there is insufficient space to create visual interest through varieties of scale and composition, so typographic changes in color and weight are used, and an intriguing printed version of a metal spiral binding runs down the spine on each spread. Where possible, small illustrations break up the text, and diagrammatic interpretations substitute wordy passages. Attention to detailing can be seen, for example, in the uneven column lengths of the charts on the orange pages, making this piece both visually pleasing and practical.



—Call it nepotism
We have great
kids start in the
Kings. We want
the 1993 from
members to show
a little nepotism—
Hampden East and
company think it
couldn't be. Their
style and furniture
range of items,
from low stools to
Baker sofas have yet
to receive their due.

WATCH 'EM RUN



It's a simple enough concept:
turning light and soft and warm
materials that resemble one
another into a series of angular
pieces that resemble each other
and are made in various
and designed with their
line of angles, textures, and
material textures. Read for
the new line in home culture.
HampdenEast.com



next...
The new line in home culture
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HampdenEast.com

DESIGN FIRM EXQUISITE

CORPORATION • ART DIRECTION
RILEY JOHN-DONNELL • DESIGN
RILEY JOHN-DONNELL • COPY
JEREMY LIN • CLIENT SUPPORT
MAGAZINE • PROJECT NAME
SURFACE

These two single pages are part of a bound-in supplement on new furniture and architectural design. They bring together an eclectic mix of products in visually exciting layouts without compromising the clear presentation of information. Blocks of color, text, and photography fill the pages and are geometrically montaged together with sensitive consideration for asymmetric balance and rhythm. The mixing of ranged left and right type in both vertical and horizontal orientations not only increases the visible vitality but also encourages a viewer's engagement with the topics.



words Peter Simpson & Amanda Bonds

URUBRILIA
Team: Henry Hunt, Jeffrey Barnett, Nick Ding, David Khan, Richard Sherman, Michael Sato. Goal: Representing a movement of high-quality, ultra-abstract furniture that's also ultra-practical. Equipment: Contemporary luxury beds, furniture with service design. Start: Through many of these designers were no strangers to the design community, their group joined under the Umbrella Project at the 2000 COP earned them the Editors Award for New Design. **Staying power:** Dune, designer and manufacturer of Umbrella's line, is set to open a huge new showroom in NYC. Will it live up to last year's buzz? www.umbrella.com



MINI BUDGETS
Team: John Thompson, David L. Toomey. Goal: To create a series of low-cost, functional, and stylish furniture pieces that can be used in a variety of settings. Equipment: A variety of materials, including wood, metal, and plastic. Start: Through many of these designers were no strangers to the design community, their group joined under the Umbrella Project at the 2000 COP earned them the Editors Award for New Design. **Staying power:** Dune, designer and manufacturer of Umbrella's line, is set to open a huge new showroom in NYC. Will it live up to last year's buzz? www.umbrella.com

BURRO FOR FORM

Team: Constantin Wornian and Benjamin Harg. Goal: To bring emotion and light to the interior by creating a series of furniture pieces that can be used in a variety of settings. Equipment: A variety of materials, including wood, metal, and plastic. Start: Through many of these designers were no strangers to the design community, their group joined under the Umbrella Project at the 2000 COP earned them the Editors Award for New Design. **Staying power:** Dune, designer and manufacturer of Umbrella's line, is set to open a huge new showroom in NYC. Will it live up to last year's buzz? www.umbrella.com



HOW WAS IT THE FIRST TIME?...

NORMAN & SONS
Team: Norman & Sons. Goal: To create a series of furniture pieces that can be used in a variety of settings. Equipment: A variety of materials, including wood, metal, and plastic. Start: Through many of these designers were no strangers to the design community, their group joined under the Umbrella Project at the 2000 COP earned them the Editors Award for New Design. **Staying power:** Dune, designer and manufacturer of Umbrella's line, is set to open a huge new showroom in NYC. Will it live up to last year's buzz? www.umbrella.com



006
The new line in home culture
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line of angles, textures, and
material textures. Read for
the new line in home culture.
HampdenEast.com



promise of a new level of intimacy between viewer and viewed, between art and experience.

Stinson has been at the forefront of multimedia development since 1993, when the Museum began producing award-winning interactive projects such as the *Voices and Images of California Art* website and the 1999 Bill Viola Web site feature (<http://www.stinson.org/exhibitions/viola/index.html>) to help illustrate artists and their work. Now, with *Making Sense of Modern Art*, the Museum brings content back to the artwork for the eyes and ears of individual visitors. Covering the major artists, works, and movements represented in Stinson's collection, the new digital project spans the history of twentieth-century art. When the program is complete, expert commentary by renowned artists, curators, critics, and art historians will illuminate more than one hundred pieces in all—media from paintings, sculpture, and photography to media arts, architecture, and design—with a special emphasis on works in Stinson's permanent collection. The resulting multimedia experience will be an educational journey for everyone, from novice museumgoers to avid art historians.

What is art without context? "So much is missing when a person views a work of art in a gallery," notes Peter Santos,

Stinson associates curator of education and program manager for interactive educational technologies. "So much has been stripped away—the artist isn't there, the studio isn't there, the time in which the piece was created is most likely long gone. All these elements, however, bring an important context to the work."

"It's difficult not to notice that when many people—members of the general public—come into a museum, they end up reporting in frustration that they saw, for example, 'just a pile of stones,' while an artist or art historian can enter the same room, let his or her gaze linger over the same stones, and see in them a poetic, teaching commentary on the continuum, if threatened, survival of nature within culture. The artist and art historian have the advantage of context. It's as if a hundred associations, things seen, things known, and things only dimly recalled have come together in a flash, sending synapses firing in a flare of recognition and excitement."

Santos believes that we glean meaning through relationships—through involving ourselves in a network of references. His goal, and that of project manager Bruce

Wise and other talented team members, is thus to create a tool to help people recognize and comprehend these myriad connections. The result: *Making Sense of Modern Art*.

Three interfaces for experiential learning. *Making Sense of Modern Art*, which will be available in April 2000 at multimedia learning stations within the Museum's galleries and in partial form on Stinson's Web site, offers visitors three complementary approaches to understanding art. All of the approaches feature inquiry: each propels visitors to move beyond merely glancing at the dates and facts presented on wall labels and invites them, instead, to enter into the spirit of the work. The interfaces correspond with three different ways of seeing: examining an individual work, comparing it to others, and exploring themes across time.

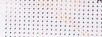
If you were to click on Robert Rauschenberg's 1964 painting *California (Formerly Littlefield)* through the individual artwork interface, you could explore answers to frequently asked questions about the painting: room in on a particular brushstroke or color fragment, pictured in life size, and see and hear archival film and video excerpts showing Rauschenberg speaking about his work. You could

access interviews with other artists, well-known critics, historians, and collectors, and you could find out what critics had to say about a work the first time it was exhibited. You could listen to music or read extracts from poetry and explore documentary photographs related to the painting or its creation.

Perhaps you decide, instead, to choose the comparative approach, creating instant dialogues between the many artworks arranged on the introductory timeline. You click and drag one work to another; yes, perhaps, you "pull" the Rauschenberg painting on top of Henri Matisse's *Femme au chapeau (Wineau with a Hat)* to learn from the resulting juxtaposition. Works that may not have been created in the same country or during the same time period now find themselves in a comparative relationship, offering surprising and revelatory analogies. At a conceptual level, this

Leo Steinberg, the author of *Structure of Art*, says that, as an American, this is one of the most important challenges for major corporations.

Major support for *Making Sense of Modern Art* is provided by The Getty Foundation and the University of California, Los Angeles. Additional support is provided by the Creative Council of Los Angeles and the Los Angeles Music Center.



interface mimics the classic dual slide projector method of instruction, which is used in traditional art history classes to examine similarities and differences between works of art. But at an experimental level, *Making Sense of Modern Art* takes the idea a step further, giving the student, not the teacher, the power of choice.

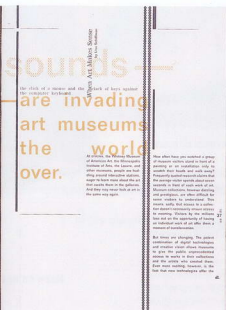
The third approach, themes across time, offers the unique opportunity to explore single or multiple questions across an entire century. If you click on a question such as "Who gave modern artists the right to make their own rules?" you might find yourself transported through a suit of screens reaching back to the nineteenth century and forward to the present, including artists, collectors, curators, and critics as diverse as Gustave Courbet and Jeff Koons, Lilla Bressi and Kiki Smith. The ensuing series of mini-narratives eventually form a many-layered whole, a

story that ties together a stream of work spanning modernity.

The result of these three interfaces, bundled into one interactive program, is a powerful tool for highlighting the unique properties inherent in each artwork, helping us to make connections across space and time, and, ultimately, teaching us how to ask questions and draw our own conclusions about art.

According to Santos, "When people are stopped in their tracks by an artwork, in that pause, they might find a thread in that void between the work, a germ of a new idea that they want to pursue." This is the aim, then, of *Making Sense of Modern Art* to stop people in their tracks. Not for seven seconds or even ten, but for however long it takes for the spark of discovery to light and then burn on for the artwork before them to become something more than simply an object hanging on a wall. ■

DESIGN FIRM APPETITE ENGINEERS
 • ART DIRECTION KEIKO HAYASHI
 (SFMOMA) • DESIGN MARTIN
 VENEZKY • CLIENT SAN FRANCISCO
 MUSEUM OF MODERN ART •
 PROJECT NAME OPEN



These layouts from *Open*, the magazine for members of the San Francisco Museum of Modern Art, display a distinct sense of building, of evolving. Text and imagery construct the pages in an organic way. Color, texture, and tone, whether created by type or imagery, come together to produce individual compositions that are as much about abstract style as they are about imparting hard information.

Martin Venezky says that he wanted the design of *Open*, with the "EXUBERANCE OF ITS RHYTHM AND PATTERN, AND ALL ITS MINUTE DETAILS" to "give the reader pleasure. Venezky continues, "DESIGN AND TYPOGRAPHY CAN DO MORE THAN SIMPLY CONVEY A MESSAGE—THEY CAN EMBODY A MESSAGE THEMSELVES."



DESIGN FIRM GREENFIELD/BELSER
LTD. • ART DIRECTION BURKEY
BELSER • DESIGN LISA CORBETT,
CHARLYNE FABI • COPY LISE ANNE
SCHWARTZ • CLIENT PILSBURY
WINTHROP • PROJECT NAME
RECRUITING BROCHURE

Keen competition by U.S. law firms for new graduate talent is what encouraged Greenfield/Belser to conceive this unusual format for Pilsbury Winthrop's recruitment brochure.

The information is broken down into "bite-size" chunks that are shown on fifteen individual pages, collated into a swatch. Each colorful section offers helpful advice to potential recruits. Both questions and answers are contained within the small, slim format, making this wealth of information extremely easy to navigate.

DESIGN FIRM GEE + CHUNG • ART
DIRECTION EARL GEE • DESIGN EARL
GEE, FANI CHUNG • COPY JANIE
MARKS • PHOTOGRAPHY KEVIN IRBY
• CLIENT XINET, INC. • PROJECT
NAME XINET BROCHURE

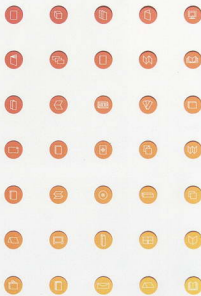
Expanding your business: now and in the future. Different industries discover product benefits in different ways.

ELECTRICITY: WIRELESS • REMEDIATION: SPECIAL • REMEDIATION: SPECIAL • REMEDIATION: SPECIAL

Electricity is the lifeblood of modern society. It powers our homes, businesses, and industries. Without it, our world would be a very different place. The Xinet brochure explores the many ways in which different industries discover the benefits of electricity in different ways.

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In the opening to this section, we discussed **iconic substitution**. In this brochure for Xinet, Inc., Gee + Chung has originated a multitude of simple icons that symbolize many varied industries. Instead of simply viewing a list, the reader is invited to interact with the brochure's paper engineering pullout, which quickly reveals a far more extensive set of icons than had first been viewed. Contrasting with this unexpected pneumatic device, the second section of the brochure continues to present quantities of information. This time it is of a more technical nature, with copy and diagrams positioned within a visible grid, helping to accommodate and structure the considerable data.

ELECTRICITY: REMEDIATION • REMEDIATION: SPECIAL • REMEDIATION: SPECIAL

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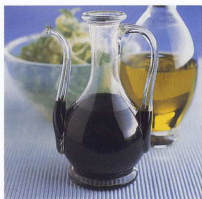
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The appetizers section is a regular inclusion in *Waitrose Food Illustrated* magazine. Made up of articles by a number of writers, the pace and rhythm of this section as a whole is varied and unpredictable. The "Fresh Ideas" page from the July 2002 issue brings together five separate, small articles, each functioning within its own individual grouping, but also operating as part of the complete page. This is successfully achieved by making use of every available space, a strong grid system, consistent spatial relationships, and careful regard for alignments.

DESIGN FIRM **JOHN BROWN CITRUS**
PUBLISHING • ART DIRECTION
DANIEL BIASATTI • DESIGN SONA
HART • CLIENT WAITROSE FOOD
ILLUSTRATED MAGAZINE • PROJECT
NAME WAITROSE FOOD
ILLUSTRATED, "APPETISERS: FRESH
IDEAS"



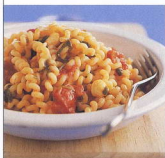
NOT TO BE TRIFLED WITH

Make your summer salads extra special with a dressing made from El Majuelo Maestria Sherry Vinegar (£3.95/250ml) and heady extra virgin olive oil. This vinegar, which is exclusive to Waitrose, is made to an ancient recipe, using a special fermentation process that has its roots in 14th century Andalusia. After fermentation, El Majuelo Maestria Sherry Vinegar is aged in oak barrels for several years, allowing it to develop a milder aroma and sweeter taste than most sherry vinegars on the market. This sweetness and the lack of bitter aftertaste make it perfect for sprinkling over fresh strawberries to create an instant summer dessert, as well as for use in casseroles or with game.



Fresh ideas

Keep things simple this month, with hunks of Spanish cheese, delicious pasta sauces and some unusual vinegar



PARTY ONLINE
 Plan your summer's entertaining at www.waitrose.com/tastebuc. There are more than 500 food and cocktail recipes to help you create a truly wonderful spread. You can even use the online invites to let everybody know about the party. And to make life even easier, order your wine online and have it delivered to your door. For more details, visit www.waitrose.com.



LA MANCHA MUNCH

Spain's best-known and best-loved cheese, Manchego is made from sheep's milk in La Mancha, an area in the heart of the country. A crumbly textured, pale-coloured cheese (£11.49/kg) with a nutty, buttery taste, Manchego is good on its own, but is best with mentarillo (£1.89/40g), a quince paste that is its classic accompaniment. Quince is a yellow fruit, that's very acidic raw, but turns into a rich, sultry jelly when cooked with sugar. A slice of mentarillo on a chunk of Manchego is a wonderful way to end a meal, or to have as a snack with a drink. Why not try with the Spanish theme and enjoy it with a glass of Fruity Rioja?

PASTA RESISTANCE

The new Bisto line of fresh pasta sauces at Waitrose are perfect for creating tasty meals in a trice. Made from the highest quality ingredients, these sauces allow you to make easy suppers that are packed with authentic flavours. Using fresh tomatoes, fresh herbs, extra virgin olive oil and, for the creamy sauces, proper roux and flavour-infused milk, Bisto pasta sauces are prepared so that they keep as much of the taste and colour of their ingredients as possible – and that includes cooking the vegetables separately. Among the delicious flavours available in the Bisto line are Tomato, Mozzarella and Rocket, above, served with fusilli (Lungs) (£2.39/350g), Salmon and Asparagus (£2.49/350g) and Mediterranean Vegetable (£2.29/350g).

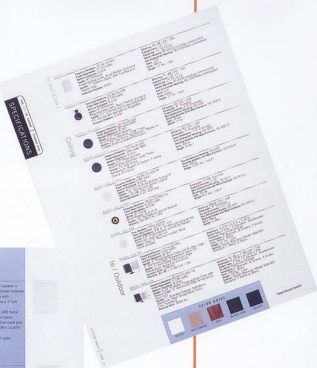
JULY

is a good month to...



- Gallop down to Goodwood and have a flutter on the grey-gees. The Chichester summer continues in 200th birthday this year, and the Glorious Goodwood meeting (30 July–3 August) is the centrepiece. For more information on this and other commemorative events, log on to www.goodwood.co.uk.
- Find the perfect cottage. *Indescent: Thatched houses, four-posters, open fires, dreamy gardens... whatever you desire, the Good Holiday Cottage Guide 2002* (Scribner Press, £3.95) will help you to find that beautiful bolthole.
- Develop a war with words at the Dornington Hall Festival, (2–21 July), in deepest Devon. A jam-packed programme gives book-lovers the chance to meet writers including Per Winkler, Pat Barker, Mo Willems and Alan de Botton. Contact Winkler@winkler.co.uk or visit www.winkler.co.uk.
- Prepare yourself for the summer holidays by reading *Robert Carapace's (Penguin) Survival Handbook* (Ebury, £3.99), a hilarious guide to the self-help genre which includes critical advice, such as "before feeding chocolate to a small child, make sure over your eyes (clothes, it says, 'no')".

DESIGN FIRM [IJE DESIGN • ART
DIRECTION MARCIE CARSON •
DESIGN CYA NELSON • CLIENT
LEGEND AUDIO • PROJECT NAME
ART OF SOUND BROCHURE



SPEAKERS

LEG-001
The LEG-001 offers the perfect blend of power, precision and personalization.
Powerful, deep, and clear, the LEG-001 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
It's the perfect blend of power, precision and personalization.
It's the perfect blend of power, precision and personalization.

LEG-002
The LEG-002 offers the perfect blend of power, precision and personalization.
Powerful, deep, and clear, the LEG-002 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
It's the perfect blend of power, precision and personalization.
It's the perfect blend of power, precision and personalization.



In-Wall
In-Wall Speakers • All Legend Audio in-wall speakers are masterfully engineered with the finest components. The ABS frame retains its approved frame easily breaks into any color. The metal grille is powder coated to prevent corrosion to aid in the application of paint. Our products are mounted with strong steel 1/8" gauge guaranteed steel brackets and are easily installed in cement or new construction applications. Legend Audio in-wall speakers deliver powerful bass from custom designed drivers and employ the finest tweeters on any custom installation project. Our philosophy is simple, to build the best sounding products, use the highest quality components available.

LEG-003
A powerful 12" single driver in-wall speaker. The LEG-003 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
It's the perfect blend of power, precision and personalization.
It's the perfect blend of power, precision and personalization.



LEG-004
A powerful 12" single driver in-wall speaker. The LEG-004 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
It's the perfect blend of power, precision and personalization.
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LEG-005
The LEG-005 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
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LEG-006
The LEG-006 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
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LEG-007
The LEG-007 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
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LEG-008
The LEG-008 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
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LEG-009
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LEG-010
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LEG-011
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LEG-012
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LEG-013
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LEG-014
The LEG-014 is a true audio enthusiast's choice. It's the perfect blend of power, precision and personalization.
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LEG-015
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Products for the home audio enthusiast can be complex and technical; negotiating the multitude of woofers, tweeters, and circuitry can be very daunting. Within the pages of this Legend Audio Art of Sound brochure, IJE Design has successfully made a wealth of technical information inviting and accessible. Making exciting use of a fifth color metallic ink, juxtaposed cut-out imagery, and diverse typographic texture and tone, Cya Nelson and Marcie Carson filled the pages of this brochure with stylish product information. Creating dynamic contrast with opposite pages, some spreads contain the majority of text within half of their space, while loading the specific product detailing into a multipage directory at the end of the brochure.

WITH THE KUTA BOMB SURF CULTURE CHANGED FOREVER, THE 'WAH ON TERROR' IS NO LONGER ESCAPABLE. SIMPLY BY LIGHTING UP, PADDLING OUT AND FORGETTING ABOUT IT, THE FRONTIERS OF SURF HEDONISM HAVE BECOME THE FRONT LINES.

As most of my beds journals, the most radical thing I usually write about is which pro suffer lost to, eyebrow if which quakes best of the day lost fun. But this - the gutless slaughter of heaved from around the world by a ticking fertilizer bomb planted in a road-blocking tam outside top popular huts night club - is different. It's the heaviest and perhaps the most

The sufferers were, after all, the haplings: a capitalist, rightabout, mega-racism and all that has been today. All, in other words, the terrible despair. On this island of agony, feel an almost crushing responsibility to write something that will pay sufficient tribute to the multitude of people from many nations including two young sufferers from my home town at their first overseas trip who were murdered in the San Juan and Patsy's on October 12, and the hundreds more who will carry monstrous physical and psychological scars for months.

Of the hundred-odd surf magazines and zines scattered around the globe, I was the only surf journalist to go to Bali: a damning indictment of my juked-sitting brethren. Yet, soon after I landed - into a climate of paralyzing heat and sadness, six days after - I began to feel massively fortunate. I cannot

...he can assume, justified by the lack of
...ein would be crazy to
...a terrorist outside Iraq
...use any bomb that
...d be traced back to
...had would be the
...the excuse for Bush to
...start Desert Storm
...). So he contents himself with torturing
...people. Yes, Hussein is a mass
...ing terror who deserves to be ousted -
...ein is, so he had the other regimes in
...ent. Perhaps Hussein has stockpiled
...s of mass destruction and self-destruc-

Oh yes, and did

THE U.S. GUARDIANS OF FREEDOM OR AGENTS PROUDCASTERS?
"What difference does it make to the distribution and the business, whether the distribution is wrought under the name of totalitarianism or the holy name of liberty democracy?" Winston Churchill (1986)

What the giant mushroom could taste like

[illegible]

just like they'd been doing in the good old days when the military ran everything from the presidency down. Kopeckas had been shuffling for decades in places like West Papua to Bosnia Aceh. But when the entire sovereign system hit the air after October 12, they crinkled. The Ambonese shot disbanded with a speed only possible with an order from above, not from any of the other suspects. Still, in the case of the Bali bombs involvement unlikely.

AL QAEDA: COVERT NETWORK OR CONQUERED COUNTRY
Four weeks after the attack, al Qaeda claimed

LAYOUT: MAKING IT FIT

Red and white has to be an appropriate option for an editorial on the Bali atrocity in 2002. The way it has been used, however, has the effect of deceiving the readers, as they are initially only aware of the black type on white, and the red shapes appear as graphic imagery. Changes in pace and degrees of difficulty tend to make the reading experience more participatory. Moving from black on white to black on red, as well as through differing point sizes and weights, makes the process harder, and in some ways reminiscent of the noisy, crowded environment of Kuta in Bali, which was clearly exacerbated by the bombing. It is also interesting to recognize the semiotic language created by this use of red, as it flows over and around the text, like split blood. The illustrations are clearly deliberately "lightweight" despite being visually intriguing, in order to allow the areas of red to dominate.



ANIPLO (Aniplo fertilizer truck)
Although innocuous nitrate (NPK) is a benign fertilizer, when mixed with fuel oil it becomes a deadly bomb (ANIPLO). Dynamite or TNT are usually used to detonate ANIPLO

Initiative manuals suggest using one pound of TNT for every fifty pounds of fertilizer.

deadly

Bomb



There is a lot of information about the attacks, but the most interesting is the fact that the bombers were not only Muslims, but also Indonesian. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one.

It is not enough to say that the bombers were Indonesian. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one.

RELEASING THE FIVE BOMBERS
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JERMAN ISLAMIC LEADER PRAISES SUSPECTS
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continued previous page. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one.



US IS ON WATCH
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JUST THE CASE?

On March 1, 2002, the Bali bombings killed over 200 people and injured more than 3,000. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one. The fact that the bombers were Indonesian is a very important point, as it shows that the attack was not just a religious or ethnic conflict, but a political one.

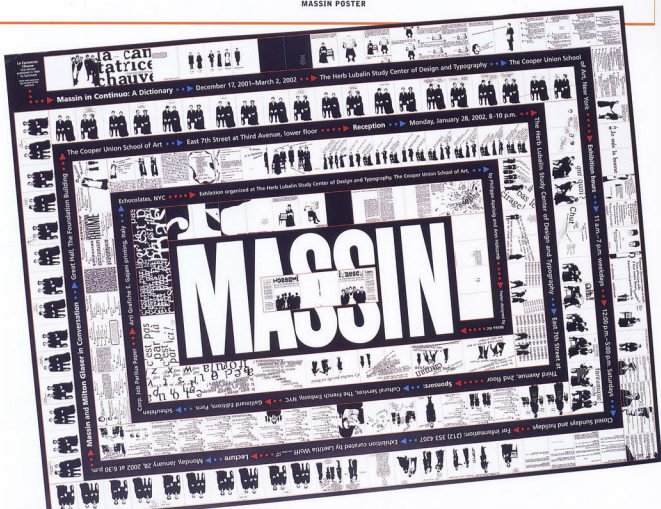
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DESIGN FIRM **MIRKO ILIC** • ART
 DIRECTION **MIRKO ILIC** • DESIGN
MIRKO ILIC, HEATH HINEGARDNER •
 COPY **LAETITIA WOLFF** • CLIENT
FUTUREFLAIR • PROJECT NAME
MASSIN POSTER



This poster announces and promotes a lecture and exhibition by French graphic designer **Massin**, whose most famous book design, we are told, is for *The Bald Soprano* by Ionesco. "THE POSTER REPRODUCES EVERY SPREAD OF THAT BOOK ON THE FRONT," says Mirko Illic, "AND INCLUDES A DIAGRAM OF HOW TO CUT OUT AND ASSEMBLE YOUR OWN TINY VERSION ON THE REVERSE." In order to encompass all the text and imagery without stacking it in a classical horizontal layout, Mirko has coiled the spreads in a maze configuration that leads to the center and the title "Massin." The concept creates an extremely challenging layout that not only has to work two dimensionally, but also as a miniature book.

Female Aeroback Short Joke

Female Aeroback

Aqualap™

Powerflow™

Predator™

High velocity. Compression biomechanics. Turbulence reduction. TYR fuses three breakthrough technologies to create a revolutionary new racing machine.

Introducing Aqualap - a quantum leap in aquatic engineering.

Colors: Black, Navy, Royal

(Cont.) >

TECHNICAL APPAREL

State

Female Clipback

Male Full Body

Male Tight

PRODUCTS

ATHLETES

HOME

COMPANY

WHERE TO BUY

Technical Apparel | Performance Swimwear | Active Swimwear | Multi-Sport | Accessories

This online catalog for TYR Sport produced by [i]e design needed to accommodate lots of product shots and considerable amounts of information. Therefore, Marcie Carson and Cya Nelson derived a "disappearing collage" of imagery, which upon "rollover" vanishes to reveal a single large image. More detailed product information is presented within text- and diagram-rich pages. Readers are encouraged to stay with copy that often flows onto second screens. Space is obviously at a premium, "SO WE HAVE CONSTRUCTED A GRID, THAT HAS HELPED TO ORGANIZE INFORMATION AND HAS BECOME CONSISTENT THROUGHOUT, SO THAT USERS CAN EASILY ACCESS EACH SECTION AT ALL TIMES," says Alii Neiman.

Martina Moravcova

Clementine Stonoy

Wendy Ingraham

Chris Lieto

Nicole DeBoom

Yana Klochkova

TRIATHLON

State

In her first year as a professional triathlete, 1999, Nicole DeBoom had a slew of top 5 finishes in the USFS series, which included a 2nd place in the Series Championship. The next year, 2000, Nicole took 3rd in Ironman California. She also took 9th in the year's Pro Nationals in Chicago and just missed a top 10 finish in the Hawaii Ironman World Championships. A top 10 finish in the Hawaii Ironman again eluded Nicole in 2001 when she finished 13th even though she had over seven top 5 finishes in other triathlons, marathons and half Ironmans that year. Nicole will continue to be a top contender and she'll have fun doing it, as she would say, "If you're not having fun, you're not racing well."

PRODUCTS

ATHLETES

HOME

COMPANY

WHERE TO BUY

• • • • •

DESIGN FIRM [i]e DESIGN • ART
DIRECTION MARCIE CARSON •
DESIGN CYA NELSON • CLIENT TYR
SPORT • PROJECT NAME TYR SPORT
WEB SITE, WWW.TYR.COM

Waterfall Maxback

Comet Splice Maxback

Titan Splice Maxback

Solo Diamondback

Durafast™ Polyester

The Titan Splice Maxback features a splice of vibrant color along the stripe and leg line. It is accompanied by matching stitching. Titan Splice is a great suit for teams due to the large color offering. For males, it is available in the Racer and Jammer.

Colors: Black/Red, Black/Gold, Black/Green, Black/Purple, Black/Blue, Navy/Red, Navy/Gold, Royal/Gold

PERFORMANCE SWIMWEAR

Women

Mens

Kids

Guard

PRODUCTS

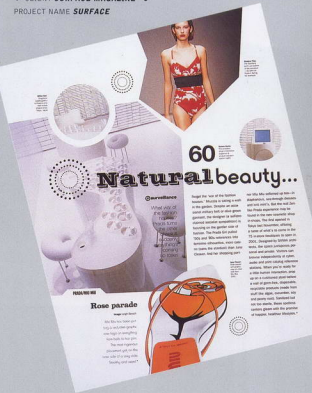
ATHLETES

HOME

COMPANY

WHERE TO BUY

Technical Apparel | Performance Swimwear | Active Swimwear | Multi-Sport | Accessories



Energetic combinations of circles, angles, shaped picture boxes, and varying levels of type create three quite different and yet cohesive pages in this issue of *Surface* magazine.

Each covers a separate topic and, therefore, includes very disparate photographs and kinds of editorial, but the reader has no doubt that they all belong to the same section. Consistent typographic hierarchies, together with overt and covert replications of assorted circles and hexagons, maintain their identity and retain the readers' attention despite the many obligatory advertisements in between.



DESIGN FIRM **BAUMANN & BAUMANN**

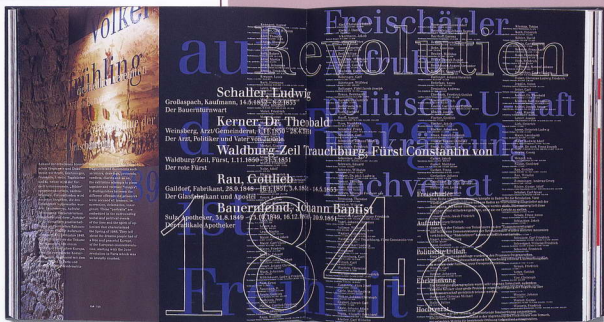
• COPY **BAUMANN & BAUMANN** •

ILLUSTRATION **BAUMANN & BAUMANN**

• PHOTOGRAPHY **BAUMANN &**

BAUMANN • CLIENT **SELF-PROMOTION**

• PROJECT NAME **ROOM TO MOVE**



Most of the pages in *Room to Move*, as the title suggests, are extravagant explorations of generous space and “graphic fun.” These two spreads, however, reverse the emphasis and reflect the mass of information, names, and histories that appeared in the exhibition Baumann & Baumann designed for the Hohenasperg prison in Germany. The contextual details are in German and English, and the complex interplay of purple and white type communicates a great deal of information about the prison, as well as being aesthetically enjoyable. By changing the scales, weights, and colors of the type, words and text can overlap and interweave, yet still retain legibility.

rethinking the alaskan way viaduct

The only way in which the 8 additional traffic lanes required can be obtained is by structuring them above the surface. **It is not beautiful.** The requirements of total economic flow dictated a choicelessness of how that is not

R. W. Fyke, City Engineer

65 000 cars vs 110 000 cars

The viaduct was originally designed to carry 25,000 vehicles per day. Today, average traffic volume on the viaduct is ~ 115,000 vehicles per day.
Average traffic volume on I-5 south of SR 520 is ~ 300,000 vehicles per day.

[illegible]

The content above may be presented as a quiz with the correct answers below. You should monitor this and not assume it is a quiz. Contact your course instructor. Answers below are for informational purposes only.

option 1: cut + cover

This alternative splits traffic into three sub-groups: (a) 100% HOV 3+ (left lane), (b) 100% HOV 2+ (middle lane), and (c) 100% HOV 1+ (right lane). The HOV 1+ lane is considered a safety liability.

She was also awarded a scholarship to San Francisco to continue her education. She devoted herself to the study of the Bible and its interpretation, and she

by lesley bain and peter sackett

On April 1, 1952, the Atlantic City Market was completed, following the route along the downtown waterfront where railroad tracks once ran.

Construction on the Boston-New Bedford bridge began in 1958.

The City of Seattle says estimates place the number of more than 60 workers at 75 based on a questionnaire. The survey also took all of the workers' e-mail accounts at 100

The smallest is a 1000-watt solid-state power supply, weighing 100 lbs. and costing just \$50.

1

© 2005 Blackwell Publishing Ltd, *Journal of Internal Medicine* 258: 103–111



Andy Brown, Vice President and
Chairman, 1998

"We have no more the subject than others. It will be all your benefit."

option 2: aerial

A new joint structure that will allow it to support the existing cabinet. According to the existing layout, the new joint structure will be installed during the construction work. Alternatively, the new joint structure should be installed after the cabinet is installed.

option 3: bored tunnel



A large forested island in a lake is the source with the most significant impact on the surface. The depth of the island makes connections to the bottom and the water in the lake, creating a strong connection to the water in the lake. It also creates a strong connection to the water in the lake.

London like a mouse out with slippers, slippers through it / Mark Twain, 1849

→ Environmental studies complete 1993 → Design begins 1994 → Construction could begin by 2005

"IT QUICKLY BECAME EVIDENT," says Karen Cheng of the University of Washington, **"THAT ANY DESIGN FOR ARCADE HAD TO ACCOMMODATE A HIGH DENSITY OF INFORMATION."** To take up as little space as possible, the text is in Rotis (a condensed typeface) in a small point size with fairly close leading. The column width is quite wide, and justified typesetting with hyphenations enables a maximum word count per line. This leaves the greatest amount of space possible for clear large-scale photographs, and a dynamic headline using type as image, that overlaps the copy and plays a significant part in integrating the spread as a whole.

Two-color print has the ability to unite pages in a publication, despite differing treatments. Cheng's spread on rethinking the Alaskan way viaduct, although using the same typeface, is a contrasting interplay of changing column widths, red and black type, and powerful horizontal bands that take the reader from left to right without recognition of a spinal division.

review



architectural banquet fare

[illegible]

DESIGN FIRM UNIVERSITY OF
WASHINGTON • DESIGN KAREN
CHENG • CLIENT ARCADE MAGAZINE
• PROJECT NAME ARCADE

DESIGN FIRM **SK VISUAL** • ART
DIRECTION **SPENCER LUM, KATYA
LYUMKIS** • DESIGN **KATYA LYUMKIS**
• CLIENT **SABBIA MARE** • PROJECT
NAME **SABBIA MARE WEB SITE,**
WWW.SABBIAMARE.COM

Sabbia MARE

HOME
ABOUT
PRODUCTS
CONTACT

2002
le colleziona
our swimsuits and accessories for 2002

All of our bikini come in twelve **finest Italian fabrics** to accommodate for any taste or style. We use only original **Lyora** and the best **American elastic rubber** for unsurpassed wearability. All bikini bottoms include removable hygienic panty liners for your protection.

BACK TO PRODUCTS PAGE >
SEE OUR COMPLETE COLLECTION IN THE ONLINE STORE >

TOP AND BOTTOM COMBINATIONS

SEE OUR FABRIC AND STYLE GUIDE > Click on squares above to view item

BUY NOW > ENLARGE >

Sabbia MARE

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2002
le colleziona
our swimsuits and accessories for 2002

PERFECTBIKINI

SEE OUR FABRIC AND STYLE GUIDE > Click on squares above to view item

BUY NOW > ENLARGE >

STYLES Click on squares below to view item

along bikini top
along bikini bottom
bikini top
bikini bottom

FABRICS Click on squares below to view item

Pistachio
Lavender Parfait
Tangerine
Sunshine
Aqua Blimmer
Mint Ice
Shore
Kaleidoscope
Black Crepe
Maroon Crepe
White Crepe
Black Matte
Infinite Matte
White Matte

Promising us the "perfect bikini," Sabbia Mare is a new brand that has set out to create a distinctive online presence. "WE USED A COMBINATION OF POP-UP WINDOWS AND FLASH LOADING SEQUENCES TO CLARIFY THE INFORMATION AND ENABLE CERTAIN ITEMS TO BE ACCESSED FROM MULTIPLE PAGES," says Katya Lyumkis of SK Visual. The fabric swatch matrix is compact, while maintaining its relevancy to most of the site. Dividing the complex data into individual pop-up windows enables the viewer to access certain items from a number of pages without losing sight of primary information.

wheel of fortune

FORGET TRADITIONAL END-OF-PIER DISTRACTIONS: THE MODERN AMUSEMENT RIDE IS A MULTI-MILLION DOLLAR HI-TECH EXPERIMENT, DEVOTED TO TAKING YOU HIGHER, FURTHER AND FASTER THAN EVER BEFORE. HOT AIR INVESTIGATES THE SCIENCE OF THEME PARKS

TEXT: DAVID BOWEN

Edie Neugebauer knows a lot about theme parks, to say the least. As a producer of film and production at IMAX, a firm of park and vehicle designers based in San Antonio, Texas, it's his job to be up to speed on every single movement in the world. He has worked with some of the world's biggest corporations—Boeing, Ford, Motorola to name a few. But he has produced three thrill rides designed to be the most exciting or through an entire industry, including the design of the most advanced motion picture show system and for designing high-capacity amusement rides. He is, in short, the man who makes theme parks to ever more ambitious customers—no matter their previous level of fear, height, bone and muscle strength. And he knows that, however much technology he may have to draw off with, there is no limit to the amount of fear that can be produced. "The only limit is the imagination," he says. "The only limit is the imagination."

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THEIR PARK NEEDS CAN BE DIVIDED INTO THREE MAIN CATEGORIES: FIRST, THE PARKS ARE DESIGNED TO BE THE MOST EXCITING OR THROUGH AN ENTIRE INDUSTRY, INCLUDING THE DESIGN OF THE MOST ADVANCED MOTION PICTURE SHOW SYSTEM AND FOR DESIGNING HIGH-CAPACITY AMUSEMENT RIDES. HE IS, IN SHORT, THE MAN WHO MAKES THEME PARKS TO EVER MORE AMBITIOUS CUSTOMERS—NO MATTER THEIR PREVIOUS LEVEL OF FEAR, HEIGHT, BONE AND MUSCLE STRENGTH. AND HE KNOWS THAT, HOWEVER MUCH TECHNOLOGY HE MAY HAVE TO DRAW OFF WITH, THERE IS NO LIMIT TO THE AMOUNT OF FEAR THAT CAN BE PRODUCED. "THE ONLY LIMIT IS THE IMAGINATION," HE SAYS. "THE ONLY LIMIT IS THE IMAGINATION."

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Investigating the science of theme parks designed to take us, higher, faster, and further than before, "Wheel of Fortune" successfully integrates unusual photography with a considerable volume of text. Words extend across pale slabs of background image while located firmly within a grid structure. Images overlap and are juxtaposed with a number of unusual crops, creating pleasing and unpredictable groupings. Information generally fills the pages, with the only relief being established by vast expanses of blue sky that give the sea of text some life and make it seem more manageable.

[illegible][illegible]

THE QUEUE IS DESIGNED SO THAT THE TRACK GOES RIGHT OVER PEOPLE'S HEADS. THEY CAN HEAR THE SCREAMS AS THE TRAINS GO PAST. THIS SENDS THEIR ANTICIPATION THROUGH THE ROOF UNTIL THEY ARE GOING ON.

Leading critics thought that the queue and train's design (despite the fact that they can usually hear trains coming) just isn't true. It can only be the craziest and the most outlandish way to experience a G-force, says Navegante and he can only find one other person who thinks the same. "So they're already screaming when they're in the queue, and then you're screaming when the train goes right over your head."

G-force, after a person's weight is multiplied by the force of gravity, is the most common way to measure the force of an acceleration. It's the force that you feel when you're in a car that's taking a sharp turn or when you're in a roller coaster that's going down a steep drop.

[illegible]

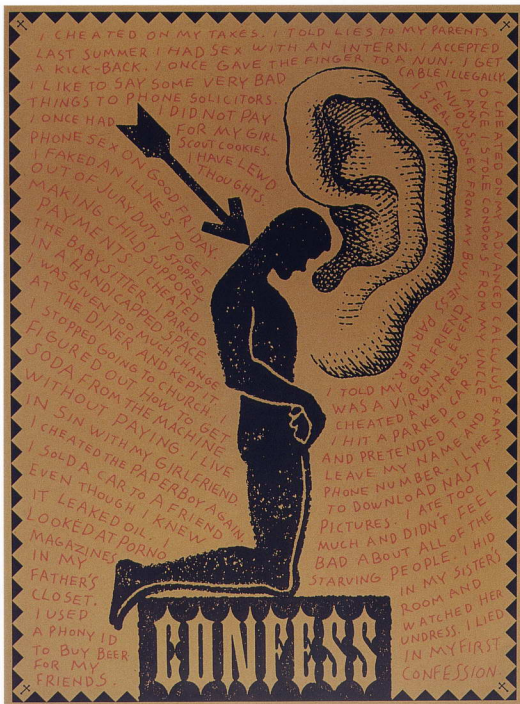
DESIGN FIRM **JOHN BROWN CITRUS**
PUBLISHING • ART DIRECTION
WARREN JACKSON • COPY DAVID
BAKER • ILLUSTRATION CHRIS WINN
• CLIENT **VIRGIN ATLANTIC** •
PROJECT NAME *HOT AIR*, "WHEEL
OF FORTUNE"

DESIGN FIRM **JOHN BROWN CITRUS**
 PUBLISHING • ART DIRECTION **SIMON ROBINSON** • DESIGN **CLARE WATTERS**
 • COPY **JO SPELLING** • CLIENT
 O **MAGAZINE** • PROJECT NAME
INNOVATION AND TRAVEL PAGES



The two pages in this spread are on different topics, and the challenge for any designer in these circumstances is to create clear differentiation, while maintaining cohesion. The illustration with the blue background plays a key role in separating the articles, but it also is significant in setting up visual links with the other page, as blues and oranges are recognized in all type and imagery. The margins and narrow column widths are the same on both pages, and more subtly, but not to be overlooked, the configuration of the squared-up images on the left replicates the general shape and proportions formed by the British Isles.

DESIGN FIRM SCORSONE/DUEIDING •
 ART DIRECTION JOE SCORSONE, ALICE
 DUEIDING • COPY JOE SCORSONE,
 ALICE DUEIDING • ILLUSTRATION JOE
 SCORSONE, ALICE DUEIDING •
 CLIENT SELF-PROMOTION • PROJECT
 NAME CONFESS



As the latest in a wide-ranging series of Scorsone/Dueiding self-promotional posters, this one focuses on the act of confession. From a distance, the viewer gets the impression that the confessor is communicating with a "higher authority," with no other information given. However, on closer examination it is apparent that the many, many sins of the confessor fill every available space, even flowing around the illustrations and covering the most awkward areas. The poster includes a seemingly endless list of misdemeanors to which a person can confess and has presented them in a handwritten, personal way in order to appear more visually interesting and appropriate.

DESIGN FIRM FELTON COMMUNICATIONS •
 DESIGNER BRIAN FURNELL • COPY
 RICHARD SCHOLEY • CLIENT TERRANCE
 HIGGINS TRUST • PROJECT NAME ISSUE 13

Vital Statistics selected findings, conclusions and recommendations



Issue 13 is an eight-page accordion-fold information brochure for the Terrance Higgins Trust.

Covering the gay men's HIV-prevention initiative, the layouts are filled with detailed advice and statistical information. "Vital Statistics" presents a considerable amount of information in a helpful and accessible way, with sectioned copy appearing in individual colored boxes. This has the effect of encouraging the viewer to read random selections in bite-size chunks, so even if eventually the entire text is covered, it does not feel too daunting.





The directory of *American Photography 17* contains even more information than typically found in index sections, featuring full-color photographs, address details, publishing information, and descriptions. Far from being a dull and rather practical necessity, it creates a lively composition using alternatives of scale, color, and type to visually code the different hierarchies, and a green background tint to helpfully differentiate the left column from the right. As the main body of the book had to present one image per page in a fairly static manner, the changing rhythms of the index spreads add welcome contrast and character.

DESIGN FIRM 344 DESIGN • DESIGN
STEFAN G. BUCHER • CLIENT
AMILUS, INC. • PROJECT NAME
AMERICAN PHOTOGRAPHY 17



EVERYONE'S VOICE
WAS SUDDENLY LIFTED, AND
BEAUTY CAME LIKE THE SETTING SUN.

BIRD:

one
swallow
does not
make a
spring

10
9
8



In the bird-watching haven of England's northwest coast, there is to be found a newly opened typographic path.

This narrow creation runs for 98.5 feet (300 m) and contains innumerable examples of poems, song lyrics, and traditional sayings that focus on the topic of birds. Flock of Words starts at the very beginning with Genesis and stretches through a variety of informative, educational, and entertaining pieces, ranging from Shakespeare to Spike Milligan.

"WE HAD A LOT OF INFORMATION TO ACCOMMODATE AND A VERY NARROW FORMAT TO FILL," says Andy Altmann of Why Not Associates. "IN ADDITION TO THIS, THE FOOTPATH IS ACCESSED AT MANY POINTS AND FROM MANY DIFFERENT ANGLES, REQUIRING THE DESIGN TO FUNCTION ON A DECORATIVE LEVEL AS WELL AS BEING A SOURCE OF INFORMATION."

In addition to featuring sections of the tremendously detailed design sheets for this piece, a selection of fascinating cameos show the construction process. This seldom seen skill of the on-site assembly of architectural typography reveals the considerable challenge of accommodating type within such a long, narrow format.

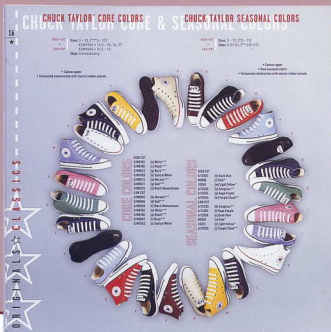


DESIGN FIRM **WHY NOT ASSOCIATES**
 • DESIGNERS **WHY NOT ASSOCIATES**
 • PHOTOGRAPHY **PHOTODISC, ROCCO REDONDO** • CLIENT **LANCASTER CITY COUNCIL** • PROJECT NAME **FLOCK OF WORDS**





DESIGN FIRM **BLACKCOFFEE** • ART
DIRECTION **MARK GALLAGHER** •
DESIGN **LAURA SAVARD** •
PHOTOGRAPHY **DAVID BRADLEY**
PHOTOGRAPHY • CLIENT **CONVERSE**
• PROJECT NAME **CONVERSE CATALOG**



"CONVERSE'S CHALLENGE WAS TO DEVELOP A CATALOG WHERE THE PRODUCT WOULD 'JUMP OFF THE PAGE,'" says Laura Savard, and with such a large range of shoes this is no small task. Blackcoffee has used photography mainly to inform the reader, cleverly displaying cut-out group shots of every design and color of sneaker available alongside contrasting large-scale, squared-up lifestyle images. "A SILVER-TINTED VARNISH FLOODS THE NEGATIVE SPACE, FORCING THE IMAGES TO POP FORWARD AND DEMAND ATTENTION," Savard adds.