



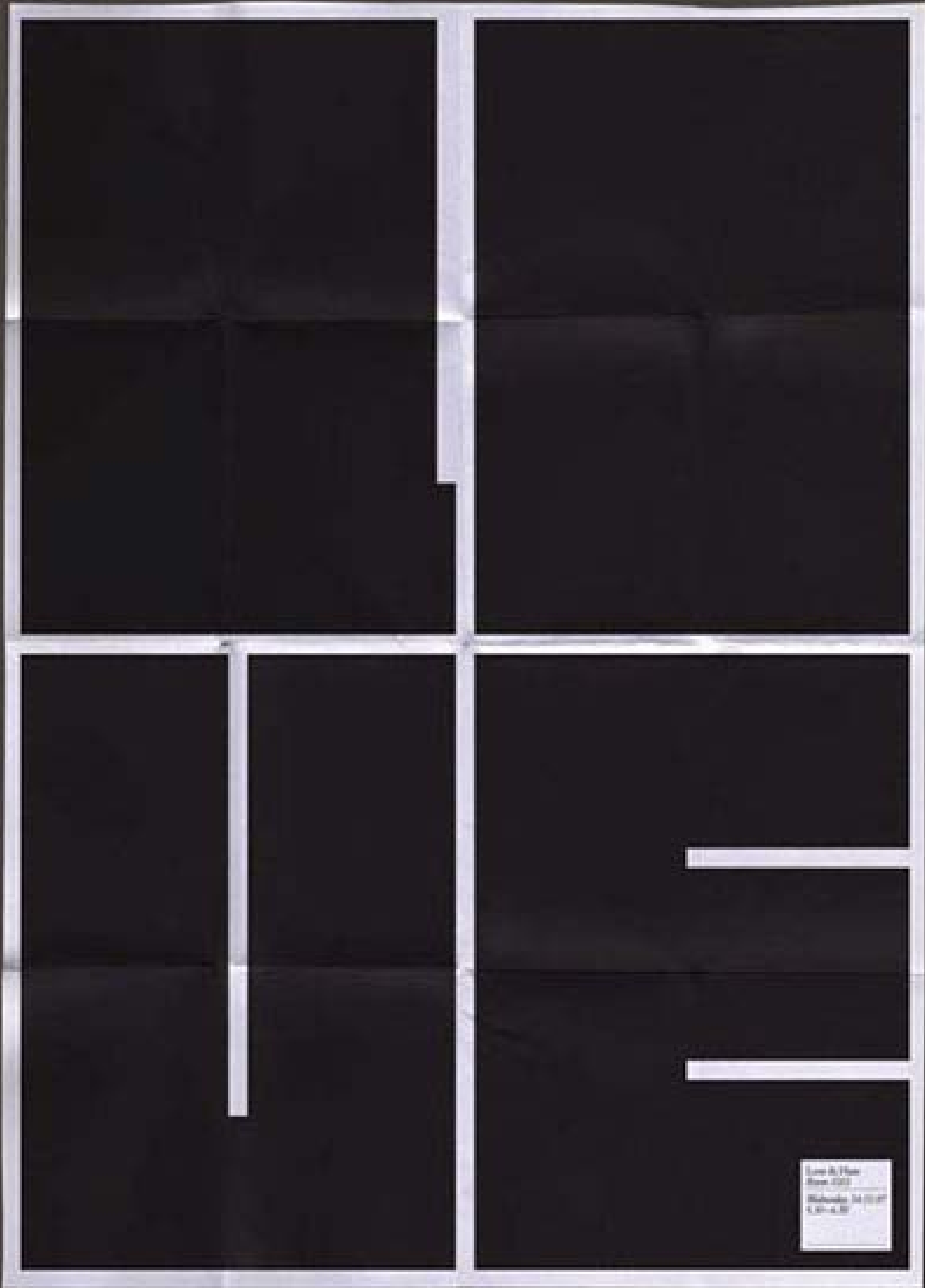
Proporcie formátu ovplyvňujú dizajn



2

Návrh závisí od
**MNOŽSTVA
INFORMÁCIÍ**

Čím je informácií (podklady ako napr. fotografie, texty a pod.) menej, tým je viac priestoru pre vizuálne zaujímavé riešenie

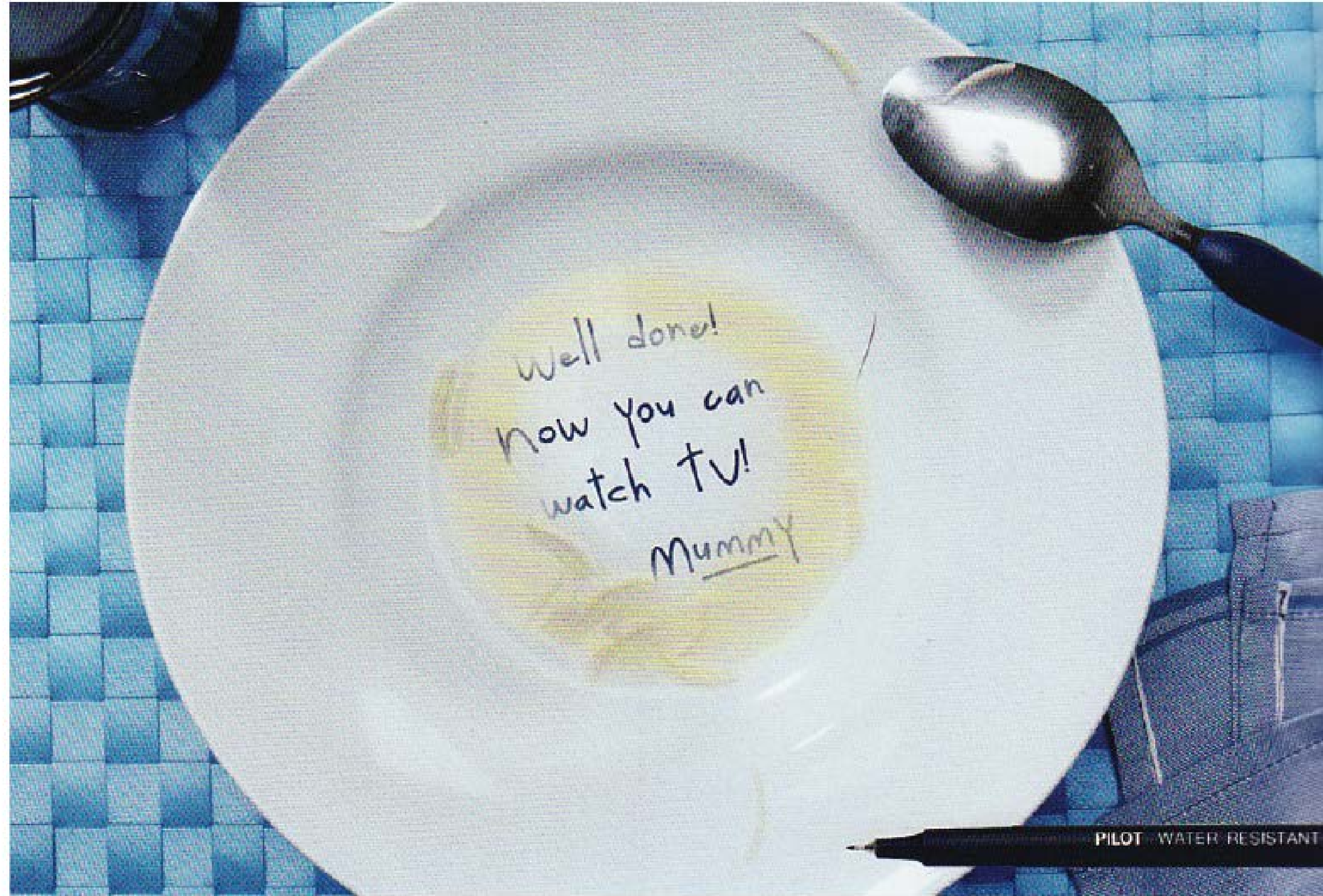


Level 01 Plan
Room 101
Wednesday, 04/01/17
1:30:00 PM

3

Návrh závisí od
CIEĽOVEJ SKUPINY
(účelu)

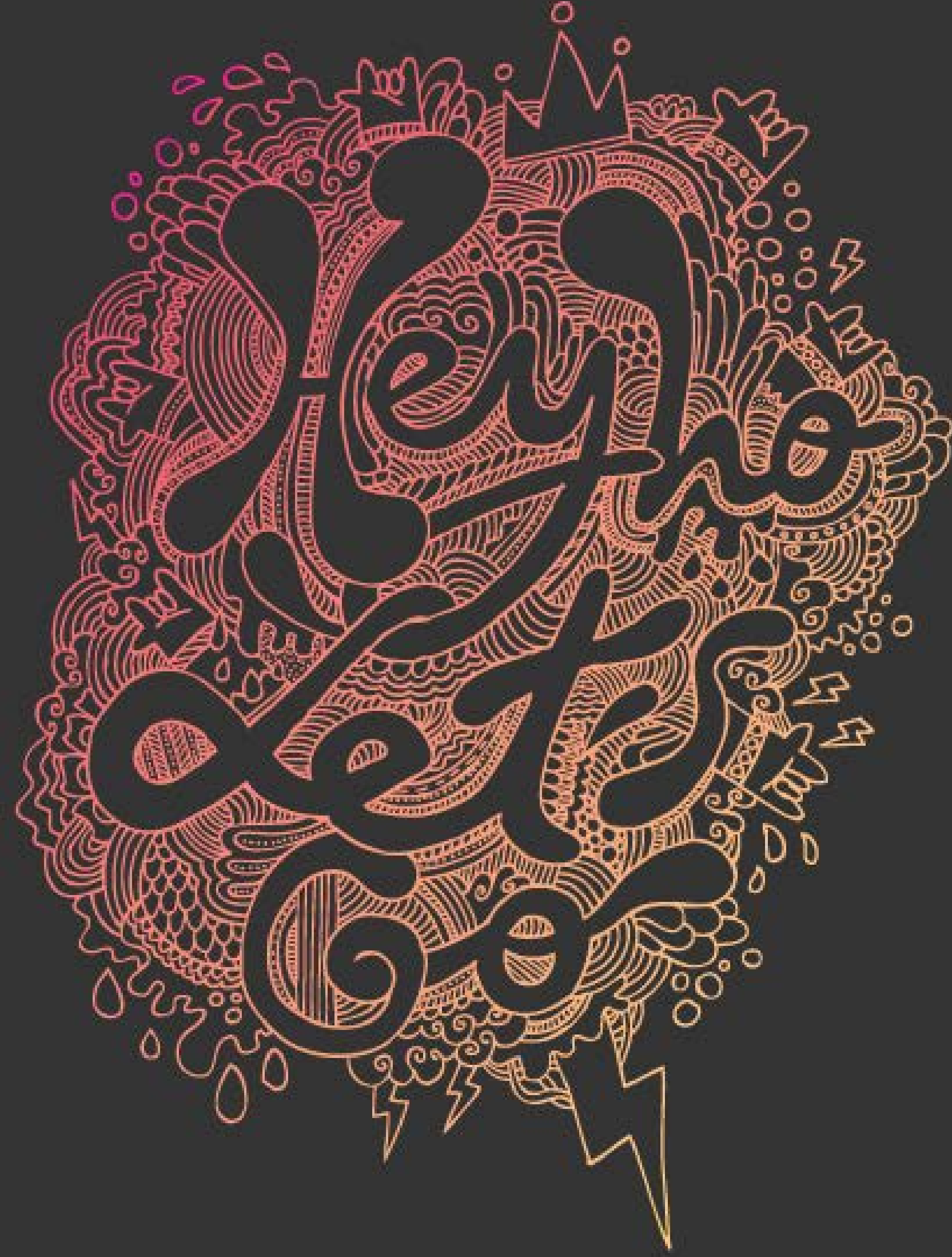
Na základe definovania účelu a cieľovej skupiny je možné určiť štýl typografie a spôsob jej spracovania (napr. použitie fotografie, ilustrácie a pod.)



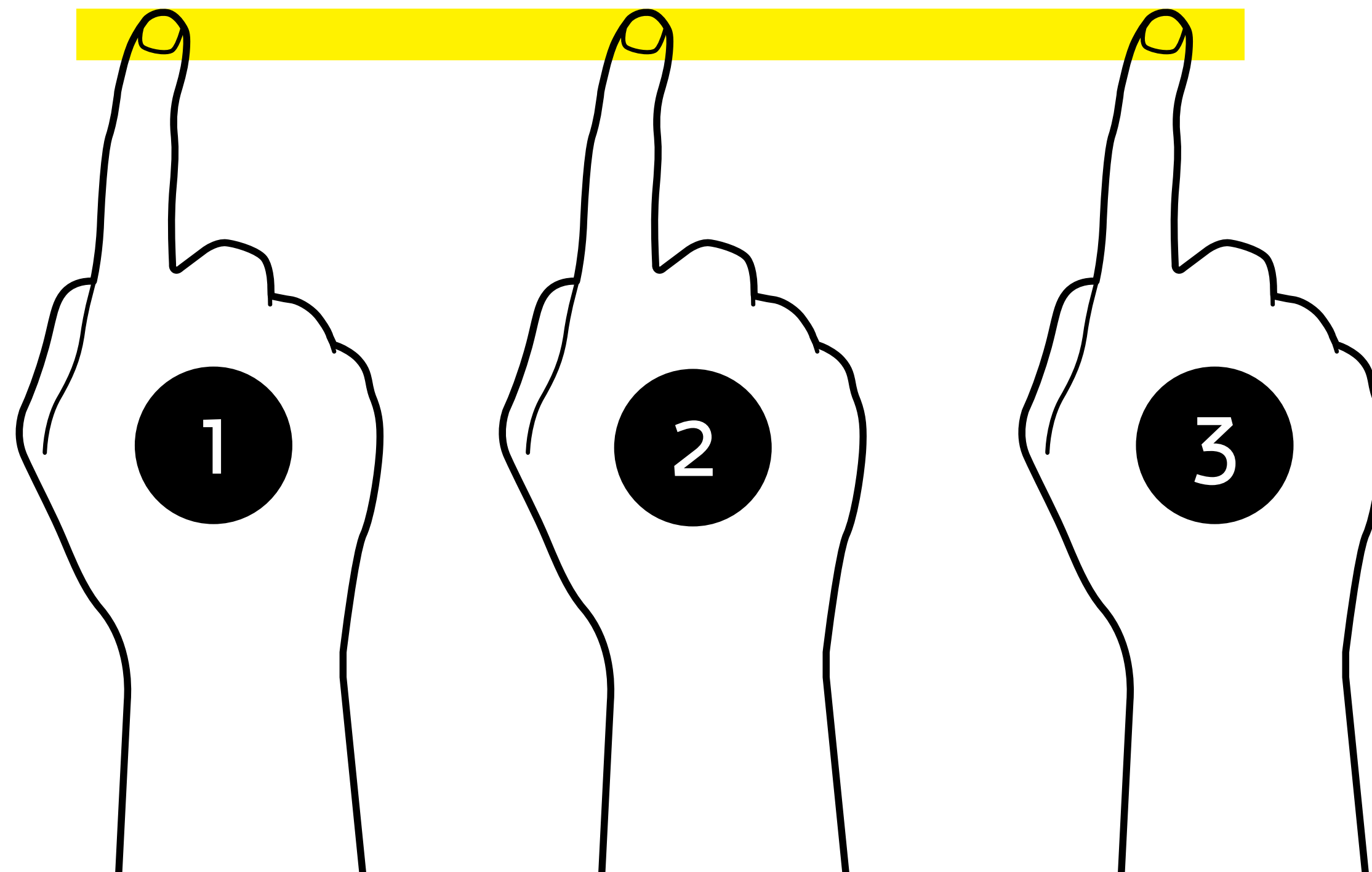


ORSZÁGOS
TERVEZŐGRAFIKAI
BIENNÁLE

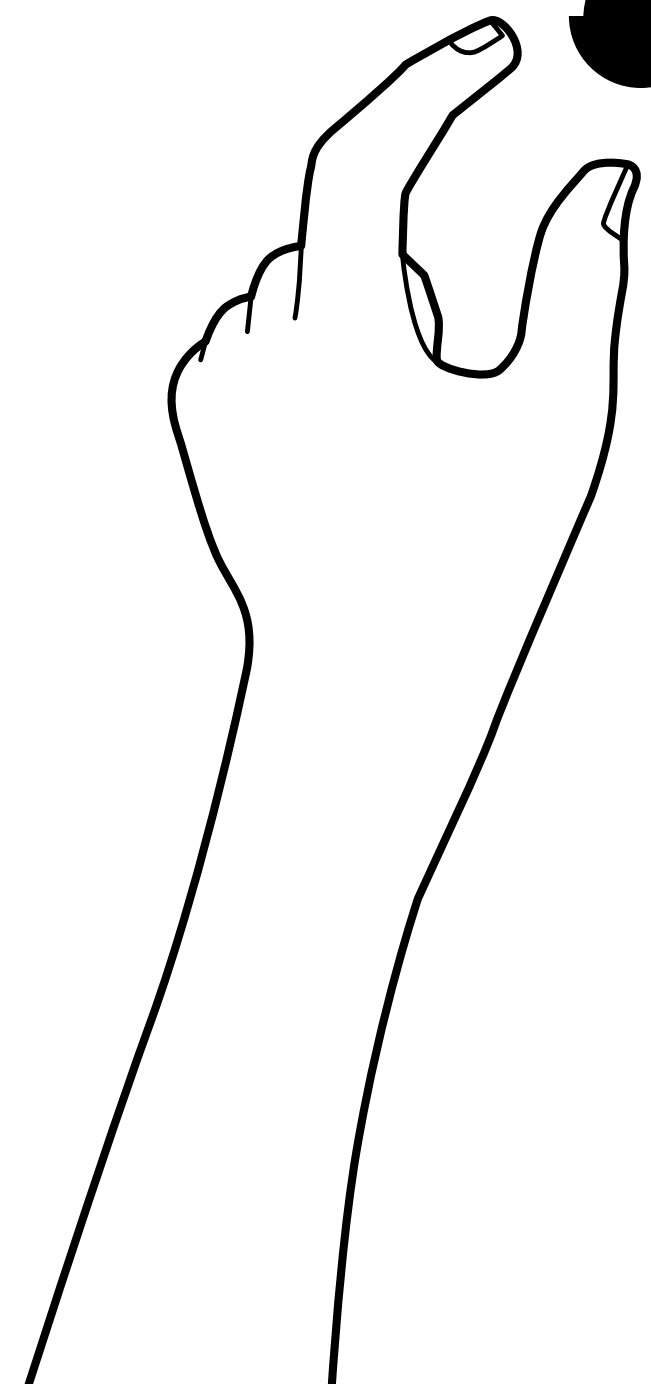




3 rôzne prístupy ako pracovať s písmom



1

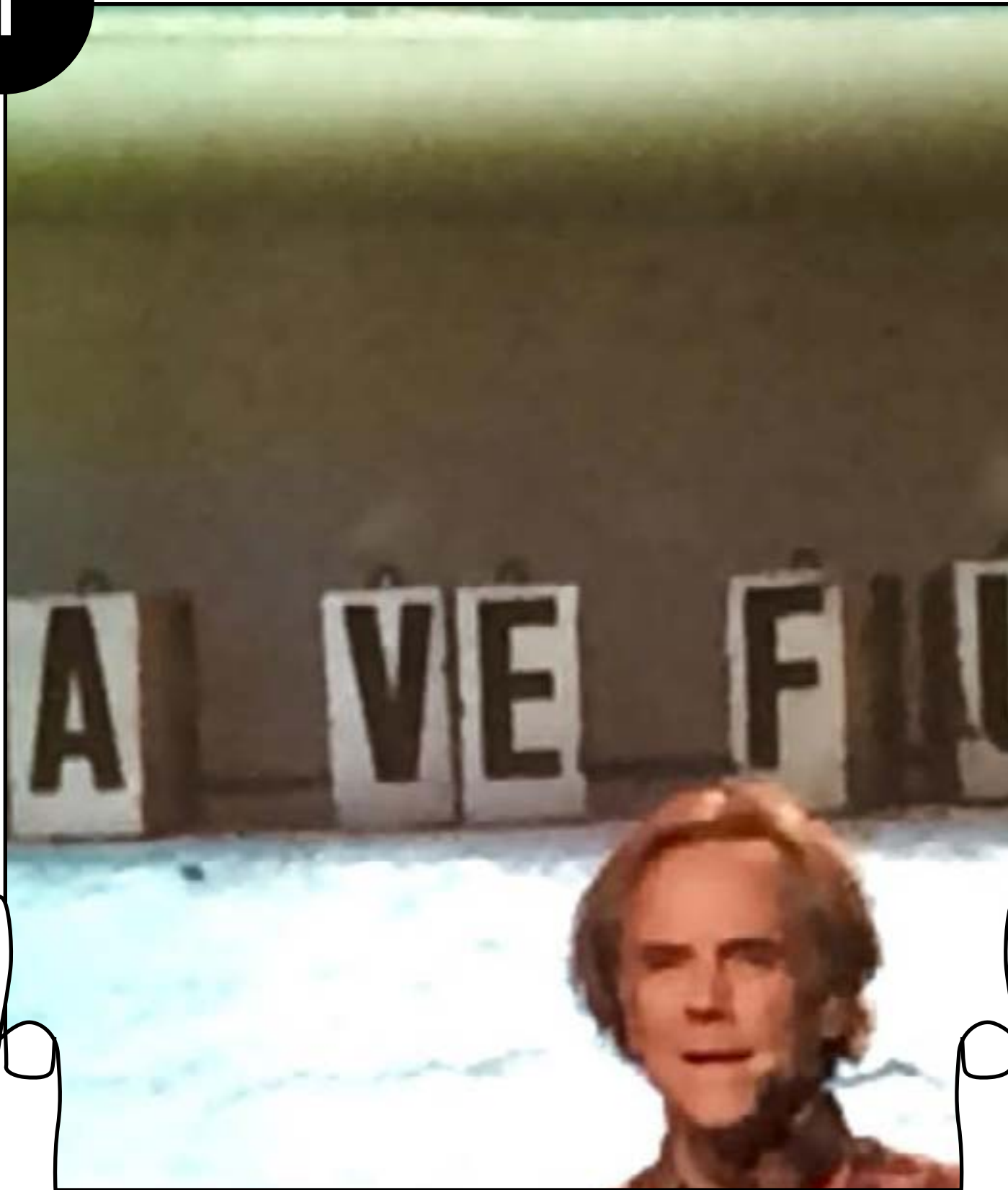


● **Fragmentácia písmouých znakov**

David Carson

<http://www.davidcarsondesign.com>

1



DAVID CARSON

Jeho typickým rukopisom je práca s typografiou, ktorú rôznymi spôsobmi urstúí a tým vytvára nové tvary, kompozície.

David Carson

<http://www.davidcarsondesign.com>

client5:

Addison-Whitney, Albert Watson, Aldus Corporation, American Airlines, American
rel, Beach Culture, Blue Mountain, A&P, Warner, Virgin, Columbia, Atlantic Records, Auto-
watches, Elias Associates NY, Fox TV, Gannet Outdoor, Gibbs Museum of
Art in Charleston SC, Giorgio Armani, Glendale Federal, Idea Magazine (Japan),
xlak, Leap Batteries (Canada), Let's L.O.T. Inc. Software, I-wanna Museum, Lycra, Marshall McLu-
ite, Magic Johnson AIDS Foundation, Nike, Kwan, Marckes Benz,
Metropolis magazine, MGM studios, Microsoft, Motrin, Migarine, MTV, Nations
NBC, Newsweek, Nike, Nike Golf, Nike Golf Magazine, Kudu Trucks, Sears, SOL Communica-
tions, Sony, Spalding, Sprak magazine, Sunoco, The Bank of America, T-shirt, TV, Scotchbair,
and two new boarding, GM, QUA Bank of Seattle, US West, Warner Brothers, Xerox

David
carson
carson

+
+
+

David Carson
<http://www.davidcarsondesign.com>



David Carson
<http://www.davidcarsondesign.com>



David Carson

<http://www.davidcarsondesign.com>

international Festival of
Creativity
17:30 - 18:00
18:00
impo
davidcarsondesign.com
davidcarsonart.com

DAVID CARSON

Dubai

March

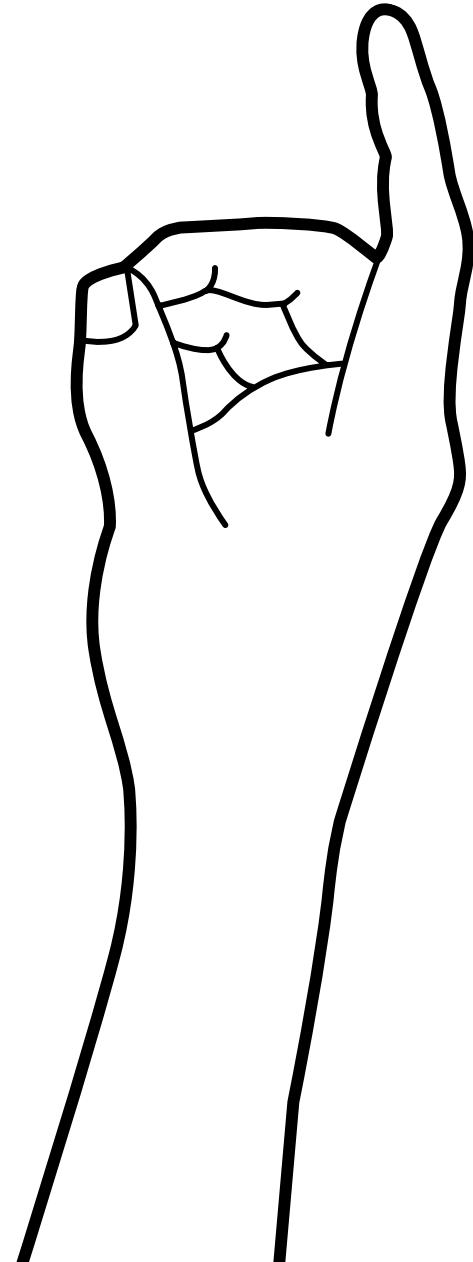
Sunday 8 March @

David Carson
<http://www.davidcarsondesign.com>



2

Využitie 3D efektou



2



HANSJE VAN HALEM

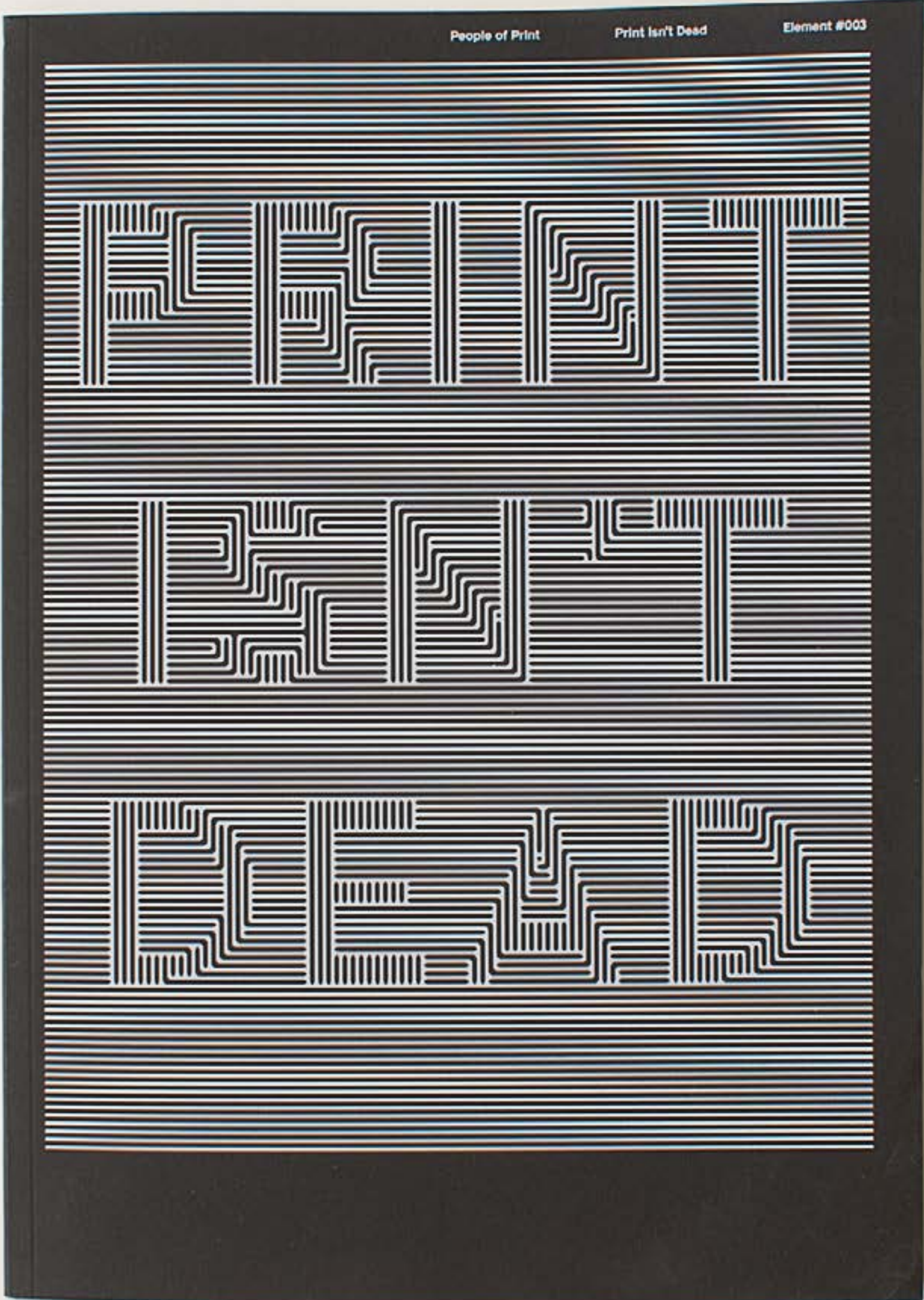
Vytvárá typografické plagáty. Využíva rôzne štruktúry, optické hry. Jednotlivé písmové znaky obkresľuje konkrétnou štruktúrou.

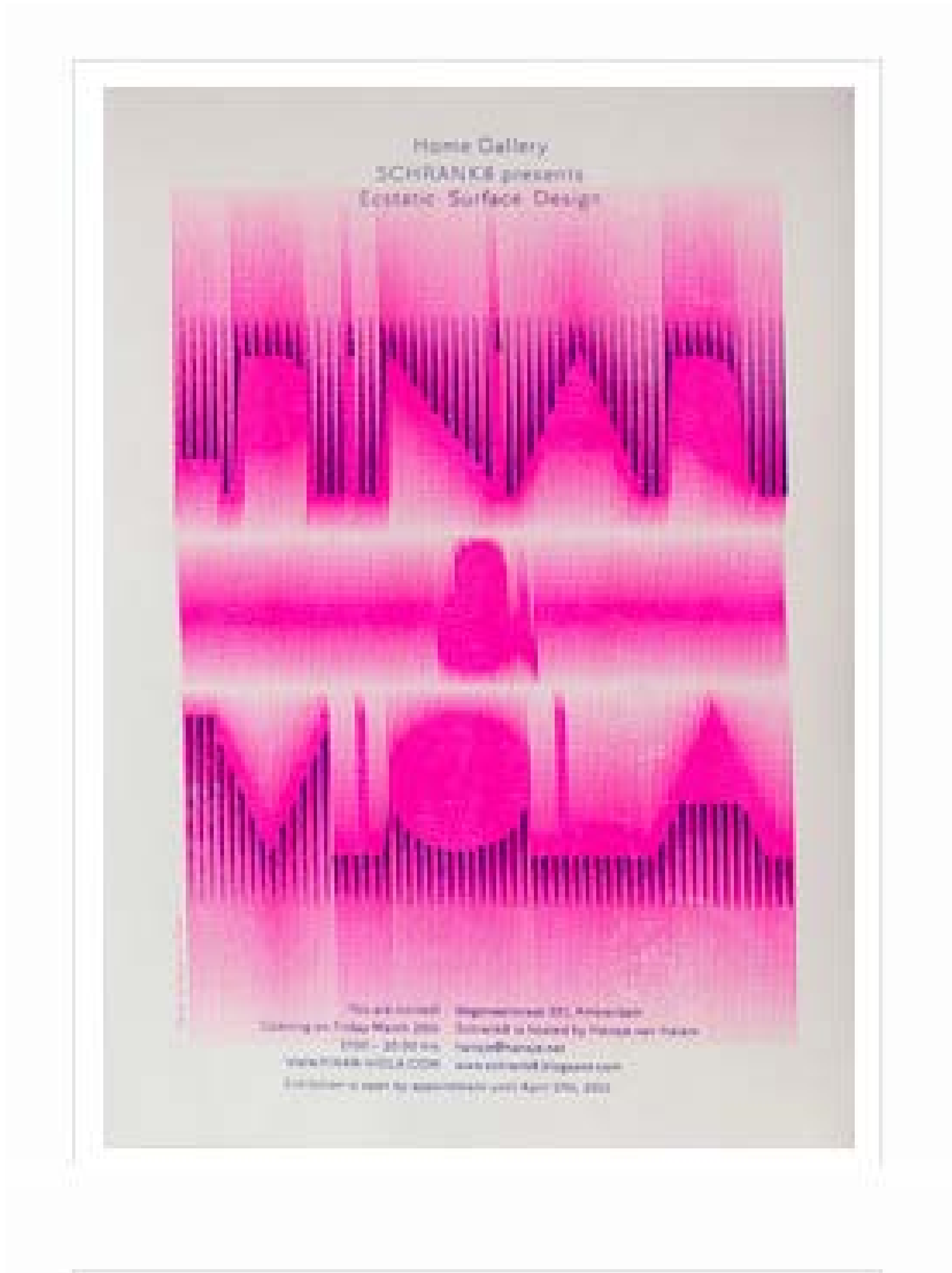


Hansje van Halem
www.hansje.net

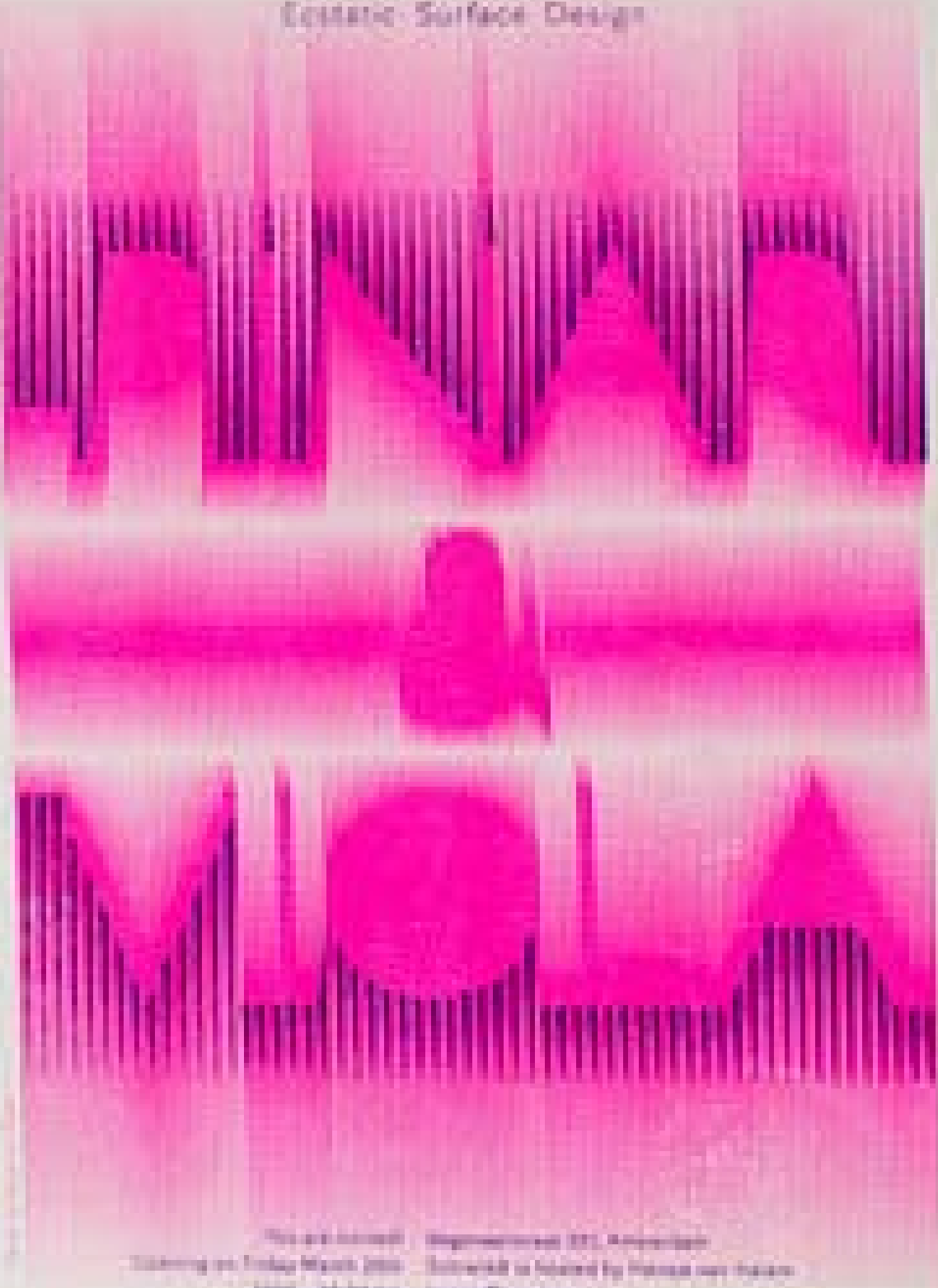


Hansje van Halem
www.hansje.net



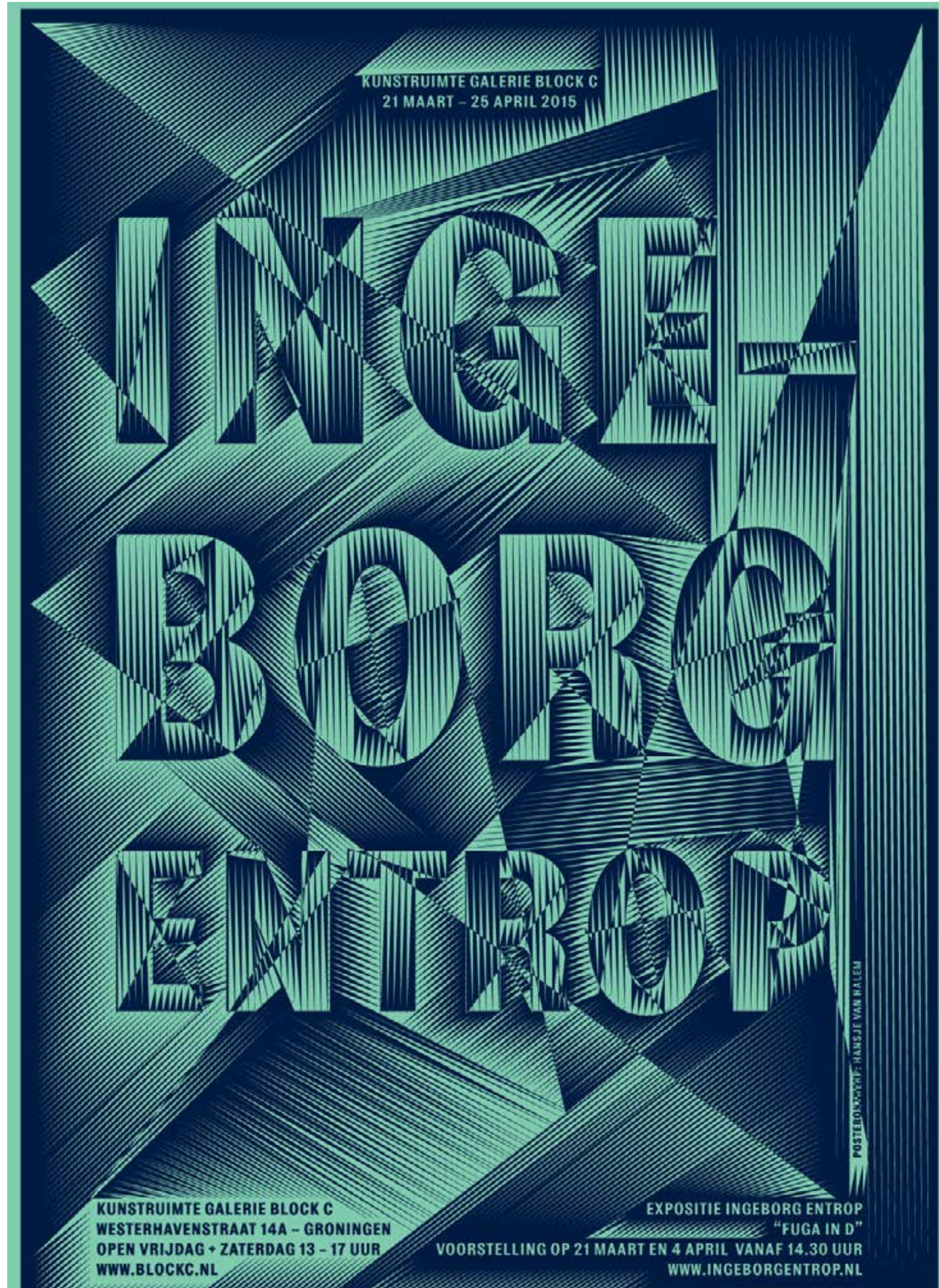


Home Gallery
SCHRAMME presents
Estate Surface Design

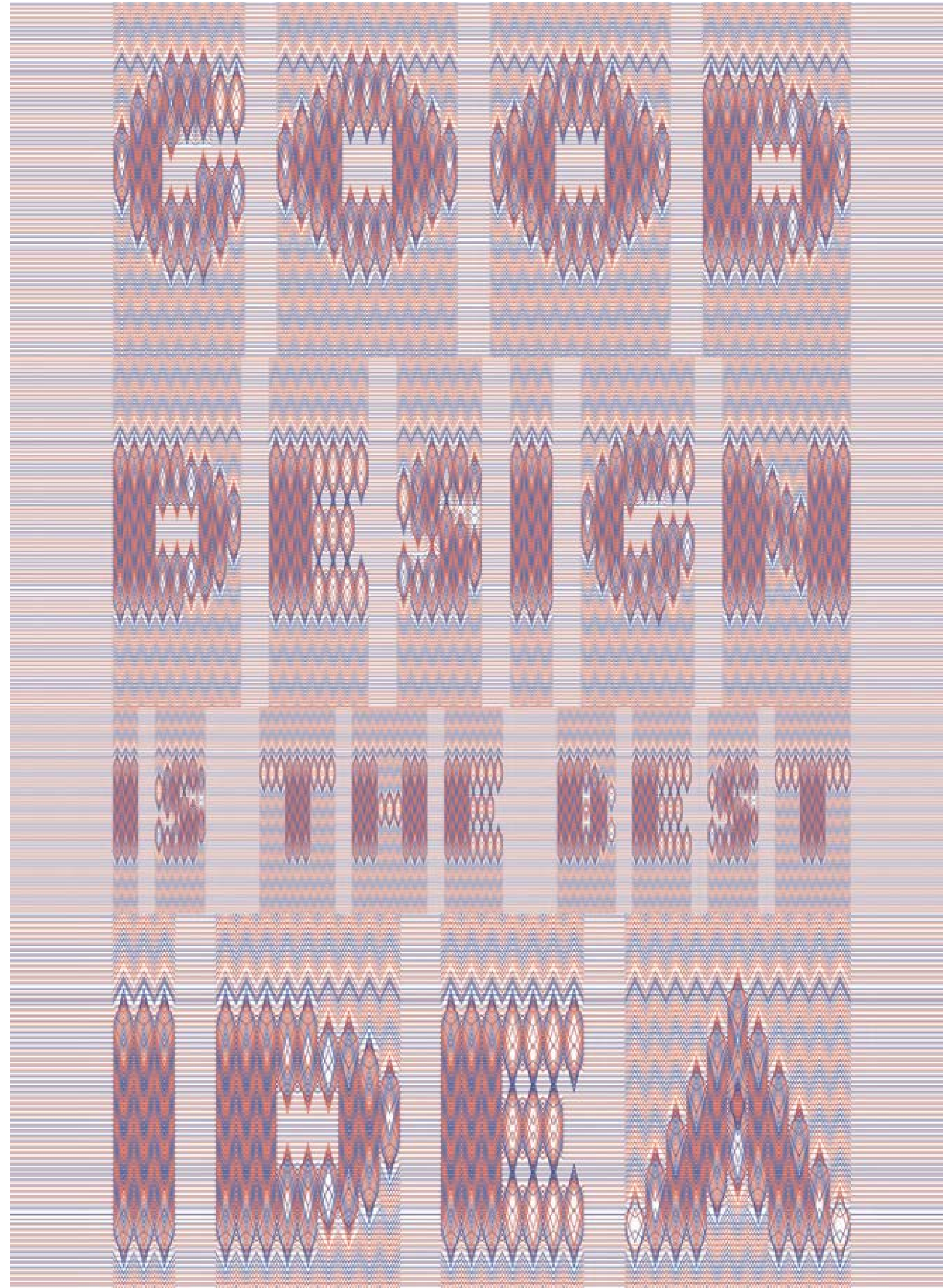


Deze afbeelding is auteursrechtelijk beschermd door de Nederlandse Auteursrechtwet van 1912.
Schermfoto van Hansje van Halem, 2000. Schermfoto is beschermd door de Nederlandse Auteursrechtwet van 1912.
© 2000 - 2001 Hansje van Halem
www.HANSJE.VAN.HALEM.COM www.schramme.nl
Schermfoto is auteursrechtelijk beschermd door de Nederlandse Auteursrechtwet van 1912, 2001

Hansje van Halem
www.hansje.net



Hansje van Halem
www.hansje.net



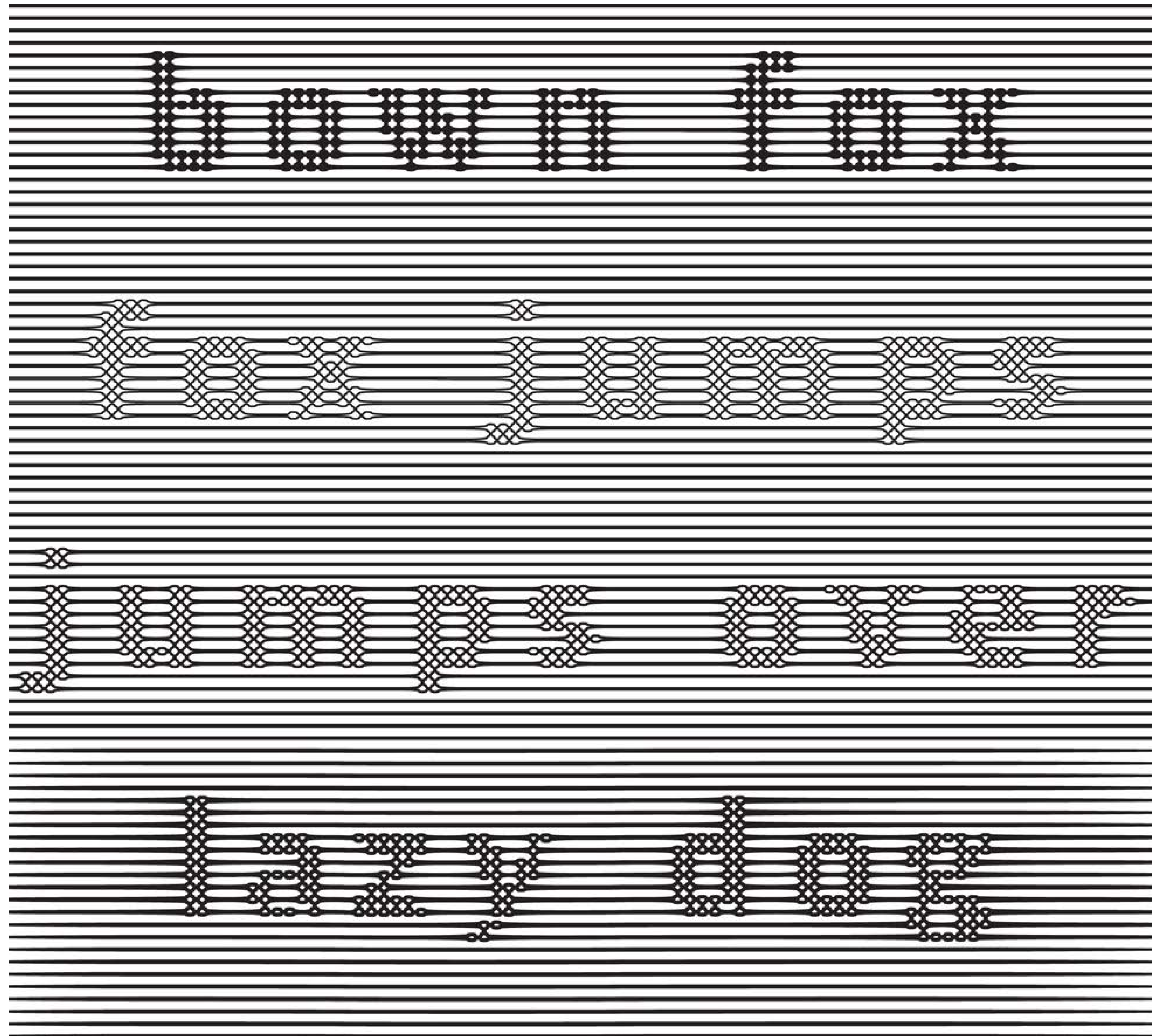
Hansje van Halem
www.hansje.net

KUNSTRUIMTE GALERIE BLOCK C
12 JANUARI – 21 FEBRUARI 2014

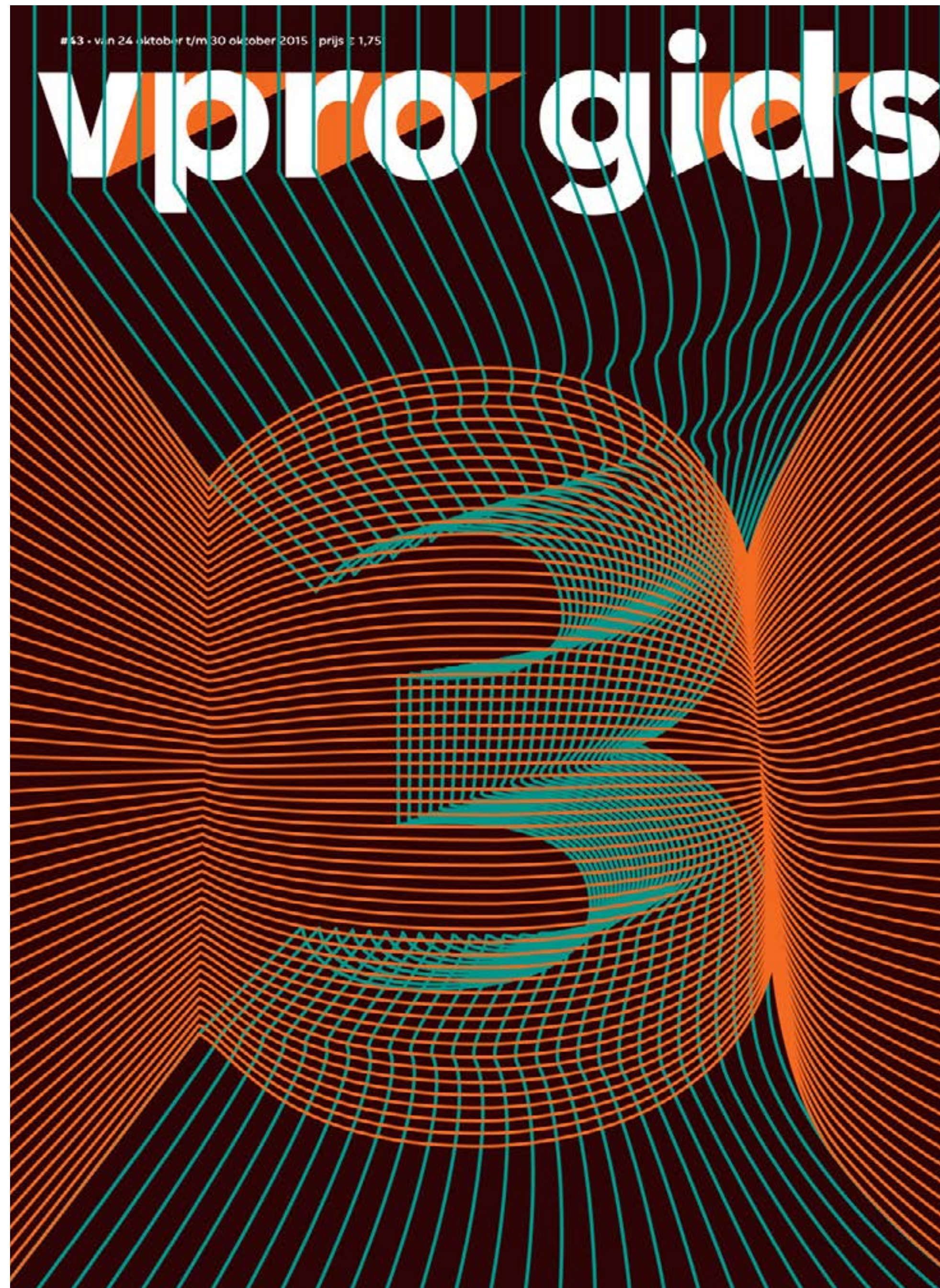


KUNSTRUIMTE GALERIE BLOCK C
WESTERHAVENSTRAAT 14A – GRONINGEN
OPEN VRIJDAGS 14.00 – 18.00 UUR EN OP AFSpraak
GALERIEBLOCKC.BLOGSPOT.NL / TEL: 06 – 412 82 015

PRESENTATIE MET WERK VAN
GRAFISCH ONTWERPER
HANSJE VAN HALEM
WWW.HANSJE.NET



Hansje van Halem
www.hansje.net

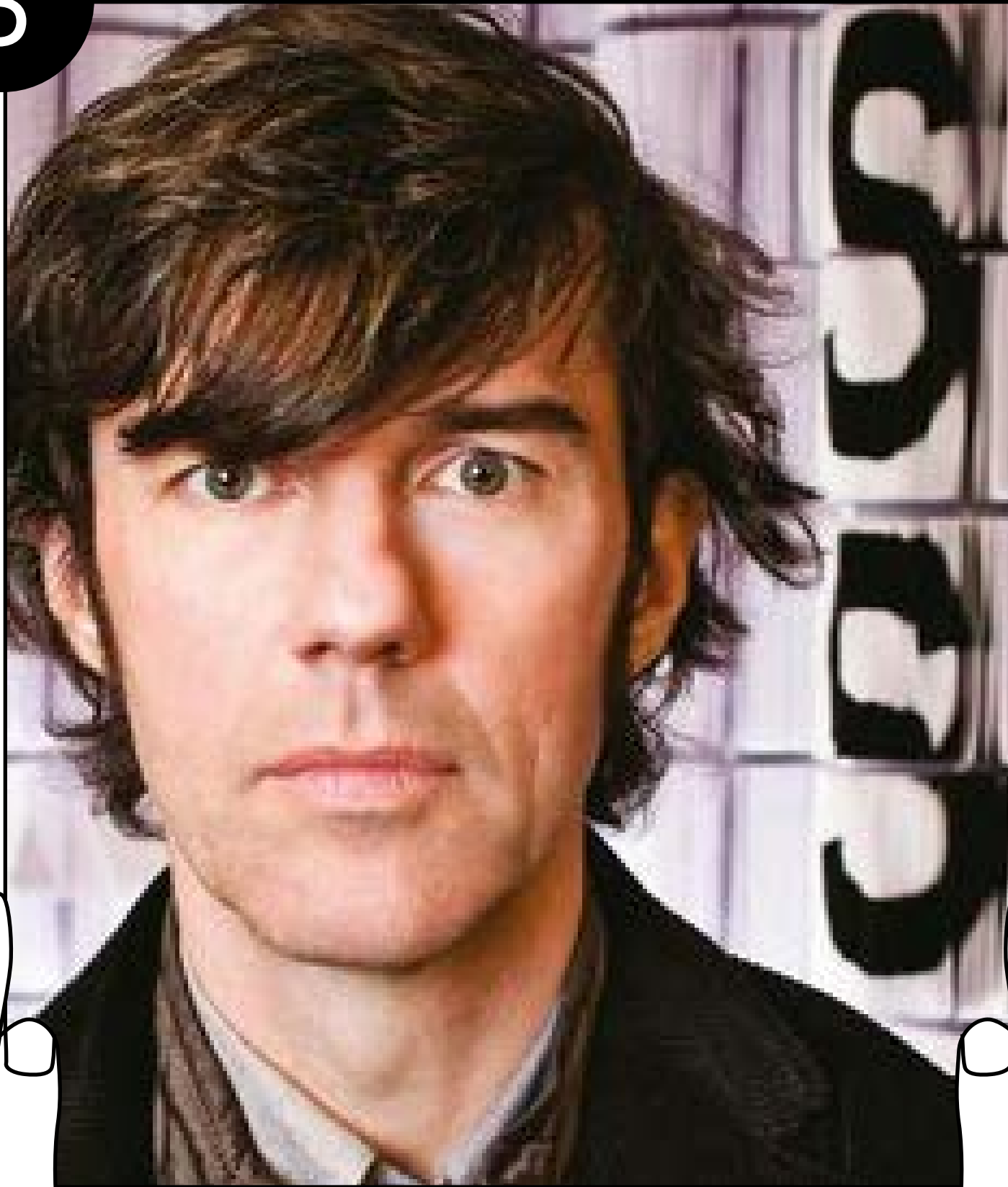


3



Vytvorenie vlastného písma v spojení s fotografiou

3



STEFAN SAGMEISTER

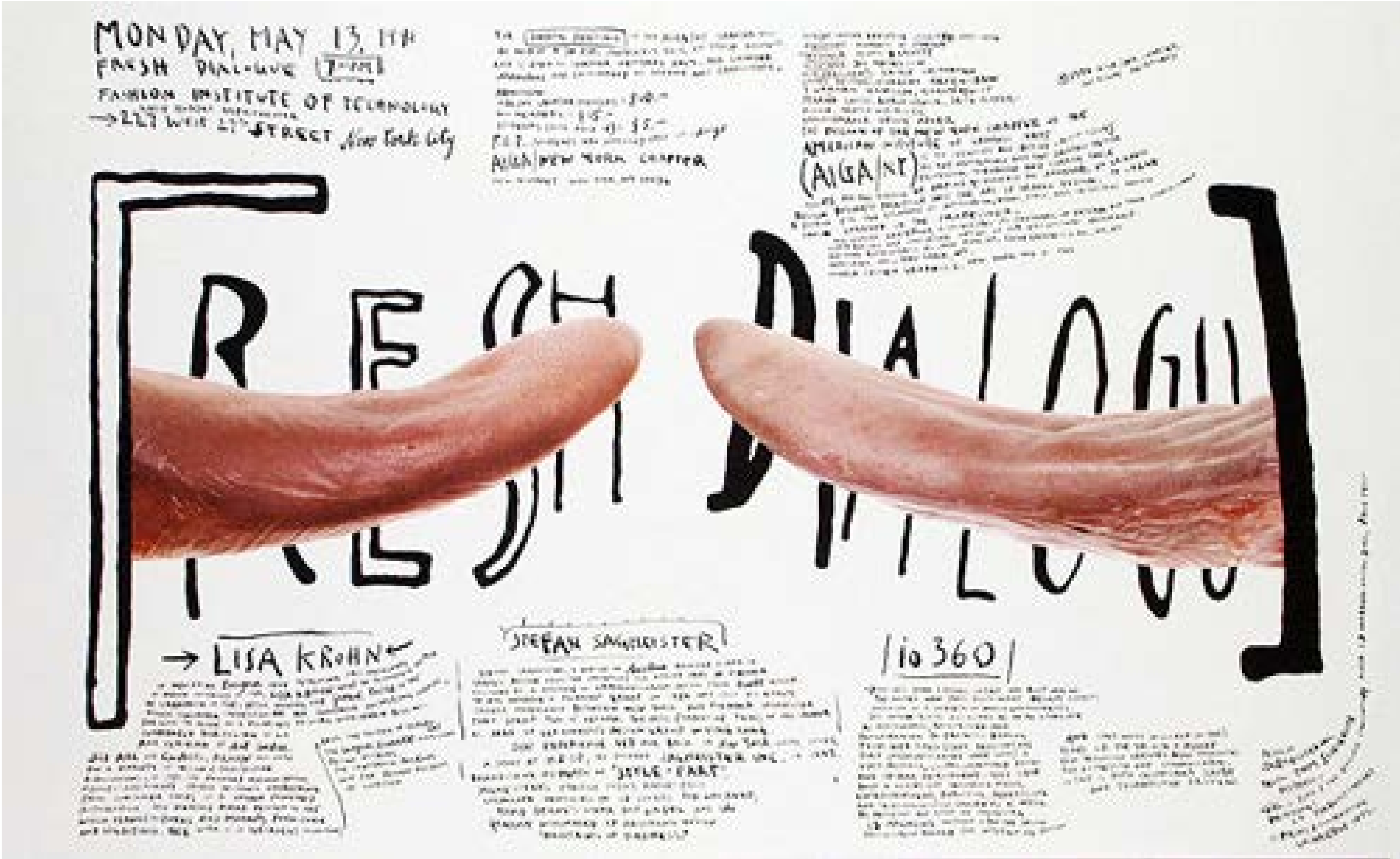
Vytvára vlastnú „hand made“ typografiu v priestore, ktorú prenáša na plagáty fotografiou.













100%
helvetica

0%
arial

No Arial® was used in the production of this poster

* Although the word Arial helvetica appears in the poster, it is not spelled out in full.

The preceding paragraph is intended for educational use only. It will be held accountable should the need arise to provide the word above.

There is no margin for negotiation

Educational poster designed by
Graham Smith | GrahamSmith.com

 helvetica

ABCDEF
GHIJKLM
OPQRS
TUVW
XYZ

ABCDEF
GHIJKLM
OPQRS
TUVW
XYZ

ABCDEF
GHIJKLM
OPQRS
TUVW
XYZ

HELVETICA

ABCDEF
GHIJKLM
OPQRS
TUVW
XYZ

ARIAL

A B C D E F

G H I J K L M

O P Q R S

T U V W

X Y Z

G O Q R

HELVETICA
ARIAL

abcdef
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opqrs
tuvw
yz

abcdef
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abcdef
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opqrs
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yz

HELVETICA

abcdef
ghijklm
opqrs
tuvw
yz

ARIAL

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g h i j k l m

o p q r s

HELVETICA
ARIAL

Go away, Arial.

à

But, Helvetica!

à

arcfit

HELVETICA
ARIAL

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HELVETICA

a

ARIAL

1**art**

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Iquae a dit volor aute volore dollist re autatibearci odis magnatem. Otatur rerchil idebit am exceatus sequunt.

Metur, nonsedit laboribus rem sequam inctaqueaecae nus sit magnis andandiatur, ipsundebis conse nem il molectist, vid mil et et ut quas ex est et libus adiatem poreptur, conseniae coribus ut ulla conet autemost.

2**art**

Lici omnitiant qui sumquam faccus.

Litatus pa volo mossuntet voluptas voloresequis soloreh enduntem. Udis solori si cum dolest quatem. Invendunt eliquatus etur, cus.

Evendit remque sitatusae omnis recus.

Fero tempe eum sa dollaboriae et utem. Il mo magnim quas min et pliquiam hilis ilis plant.

Me quam idelissus et qui occaepa aeptas esciunt, idus quis ut doloremque experum voloren ditatia spelese magnim con es sitatiis ut quam quo odisquatur? Qui reribus es si arum doloritior rat ut laborpo reruptate porenne ndicaborro vero omnimpo ruptatur, te pore pa nis de lab id exer-natem et plicte nihitatur, quas corem ad exerchil molecum consequas-sim recat od estis aut re rem corro velestes prerspeles sam facerspe ver-ro consed ut mostrum facimi, que con rerum qui dit as vitas is necto es nonessime siminctum de nos eossequi sam ut magnati scipsam experi-bus sequam fugiam harciis rerum num reptatem si consene scipsam, conserovitat eos sit et dolorum reriant iorrorem audi rem quatur? Quist et, vel eos vollignat.

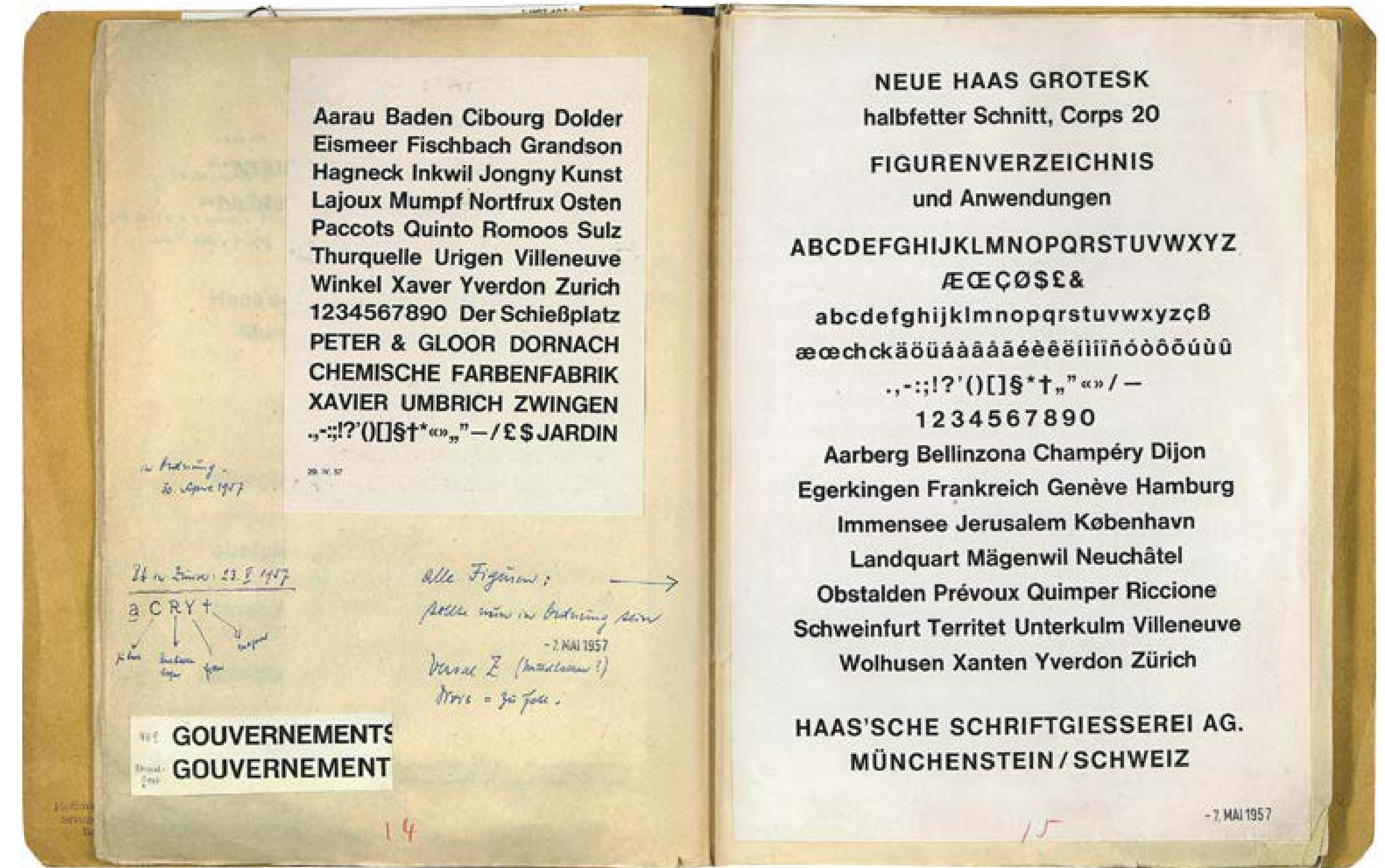
Iquae a dit volor aute volore dollist re autatibearci odis magnatem. Otatur rerchil idebit am exceatus sequunt.

Metur, nonsedit laboribus rem sequam inctaqueaecae nus sit magnis andandiatur, ipsundebis conse nem il molectist, vid mil et et ut quas ex est et libus adiatem poreptur, conseniae coribus ut ulla conet autemost.

1

Helvetica

Dizajner: Alfred Hoffmann
1975



Eduard Hoffmann's notebook documents the birth and early development of Neue Haas Grotesk and Helvetica. On this page from May 7th, 1957, he noted: "All characters: should be OK now"

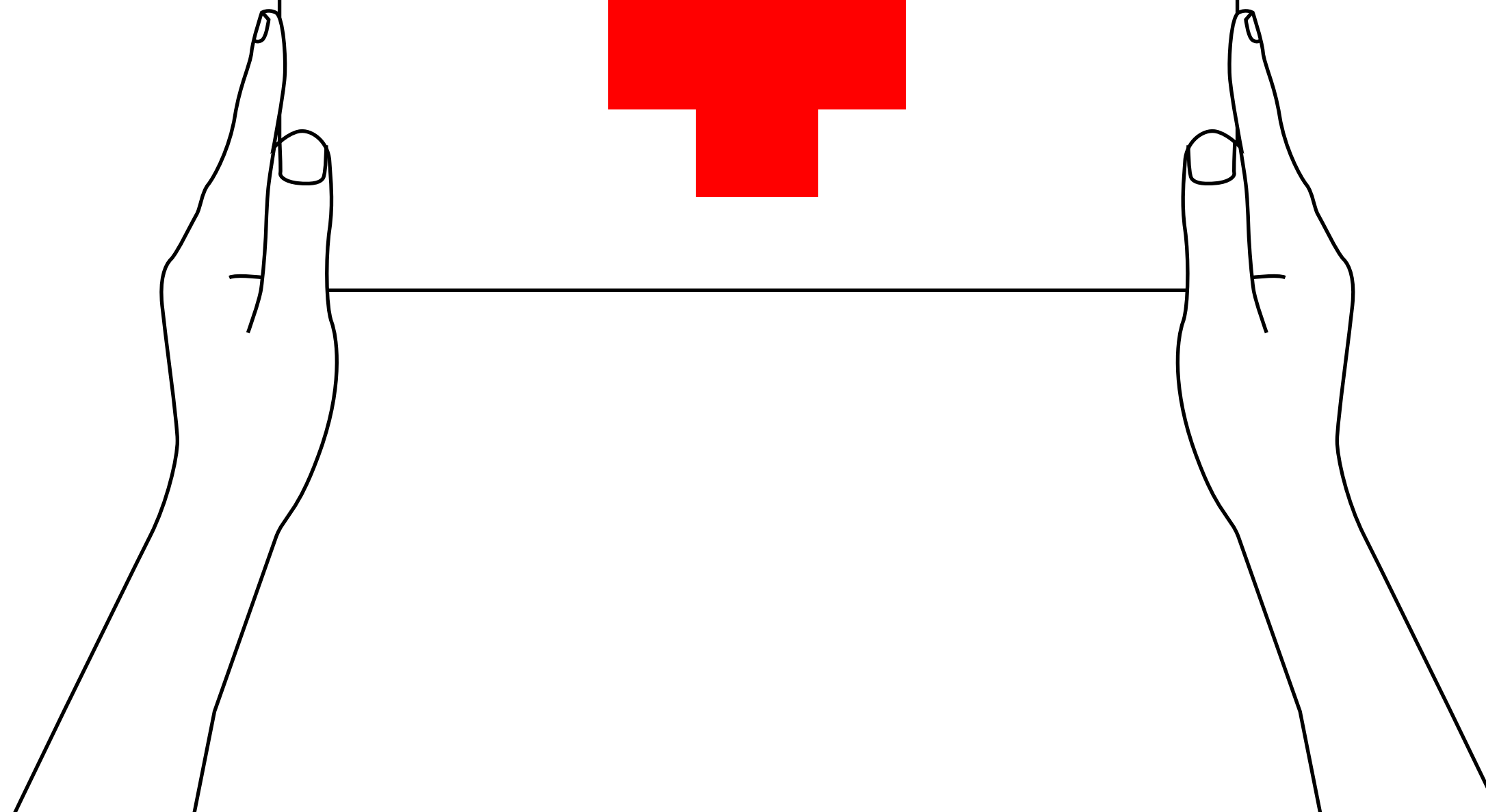
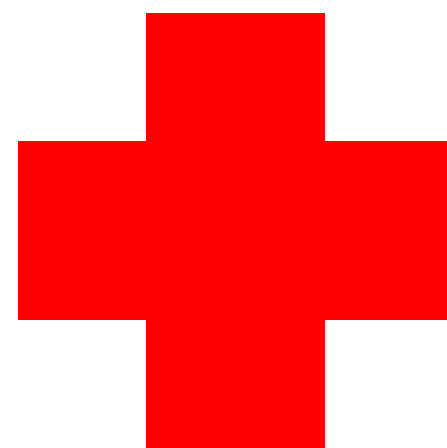
1

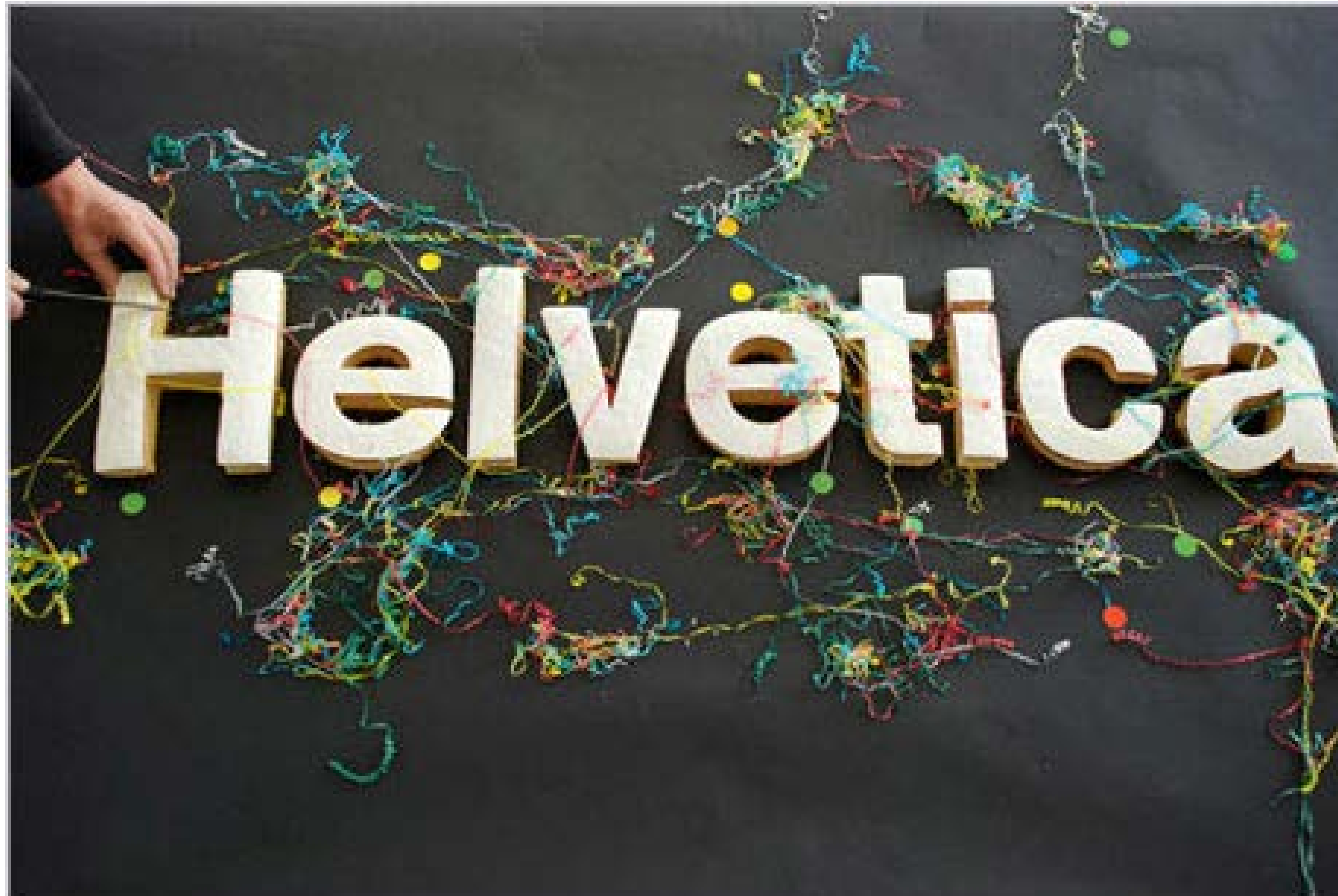
Písmová rodina
Helvetica

Helvetica™ Light
Helvetica™ Light Oblique
Helvetica™ Roman
Helvetica™ Oblique
Helvetica™ Bold
Helvetica™ Bold Oblique
Helvetica™ Black
Helvetica™ Black Oblique
Helvetica™ Light Condensed
Helvetica™ Light Condensed Oblique
Helvetica™ Condensed
Helvetica™ Condensed Oblique
Helvetica™ Bold Condensed
Helvetica™ Bold Condensed Oblique
Helvetica™ Black Condensed
Helvetica™ Black Condensed Oblique
Helvetica™ Ultra Compressed
Helvetica™ Compressed
Helvetica™ Extra Compressed
Helvetica™ Narrow Roman
Helvetica™ Narrow Roman Oblique

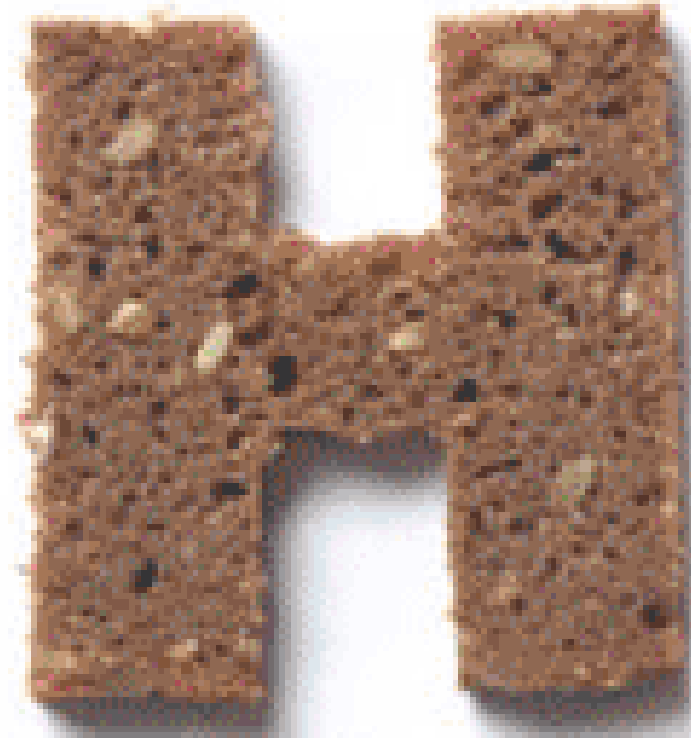
Helvetica™ Narrow Bold
Helvetica™ Narrow Bold Oblique
Helvetica™ Rounded Bold
Helvetica™ Rounded Bold Oblique
Helvetica™ Rounded Black
Helvetica™ Rounded Black Oblique
Helvetica™ Rounded Bold Condensed
Helvetica™ Rounded Bold Condensed Oblique
Helvetica™ Textbook Roman
Helvetica™ Textbook Roman Oblique
Helvetica™ Textbook Bold
Helvetica™ Textbook Bold Oblique
Helvetica™ Inserat Roman

**Ukážky
plagátov
k 50. výročiu
pre písmo
Helvetica**

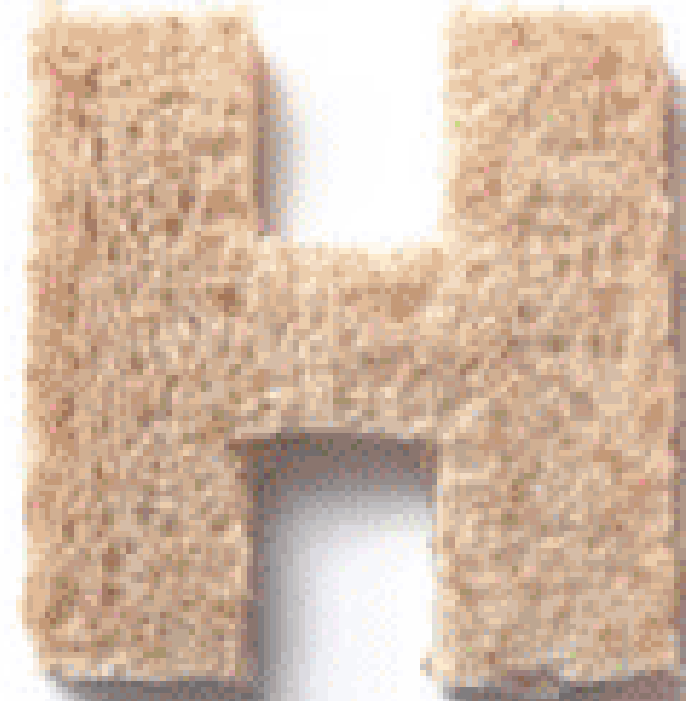




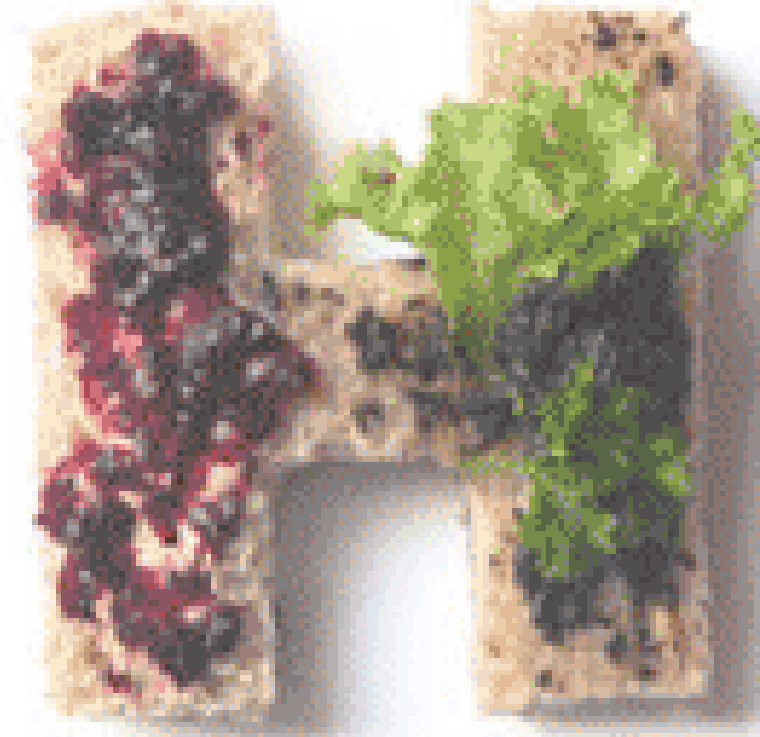
HELVETICA NEUE
HELVETICA
NEUE
HELVETICA
IN USE



solid base

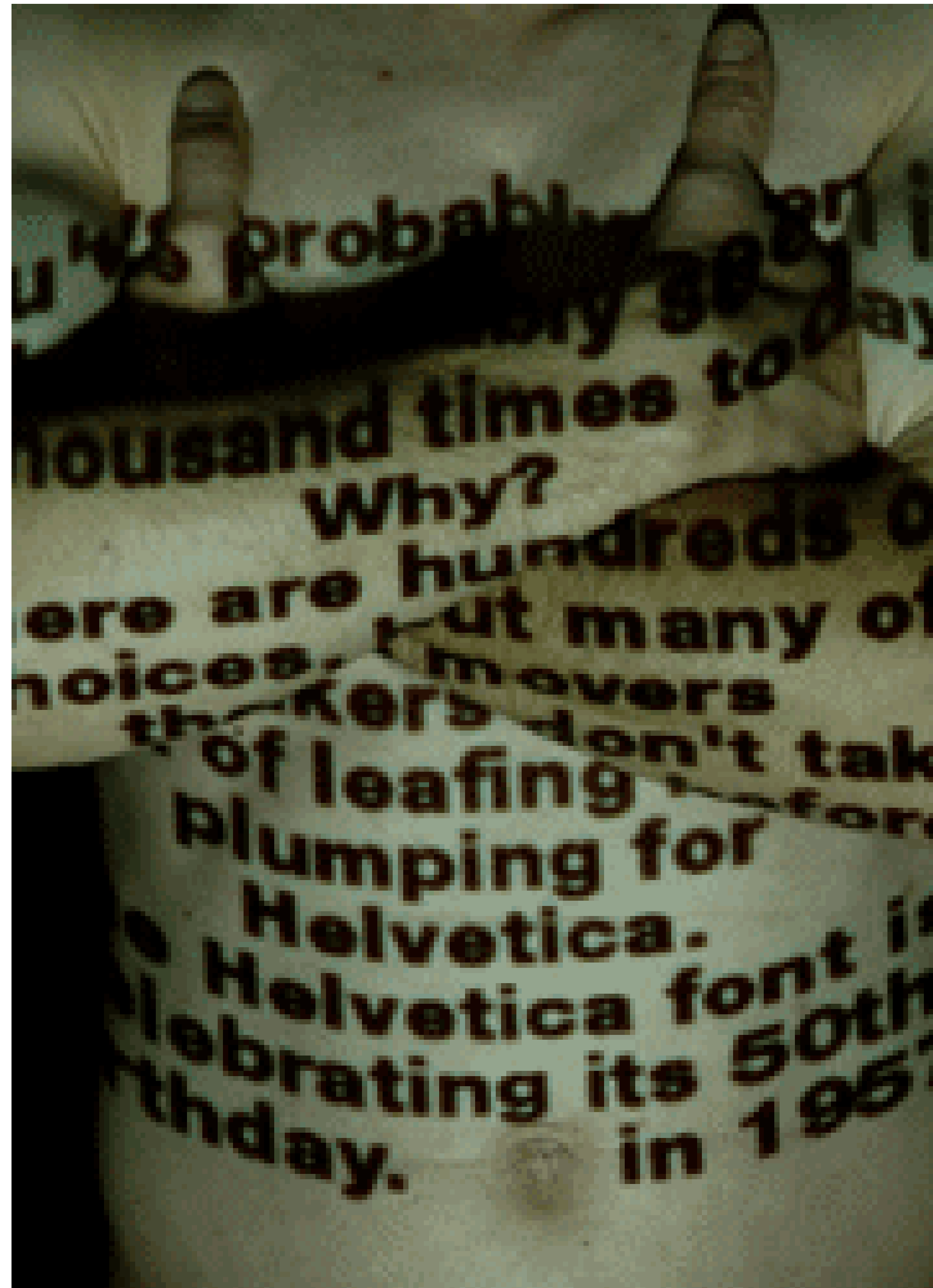


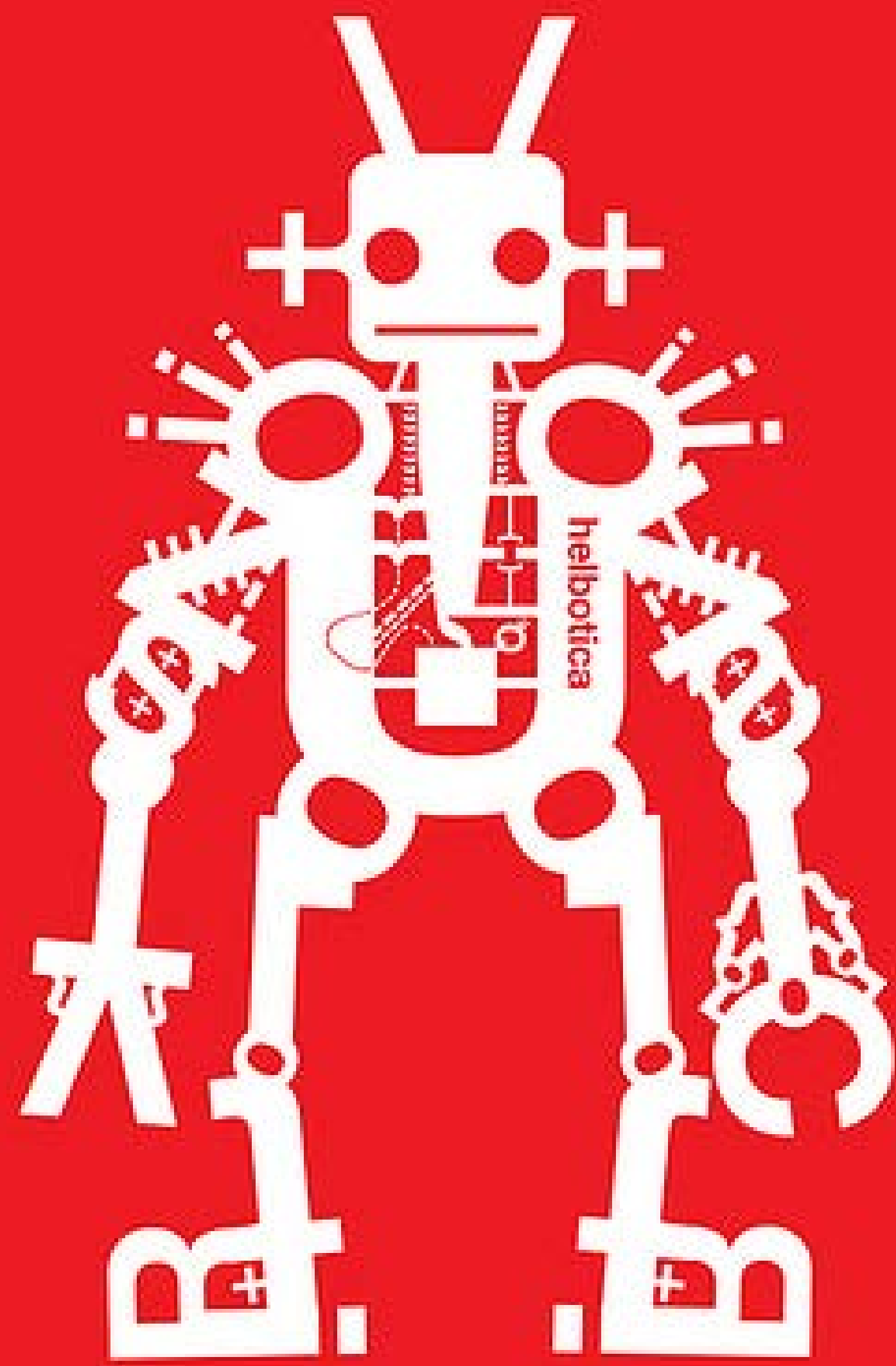
refined



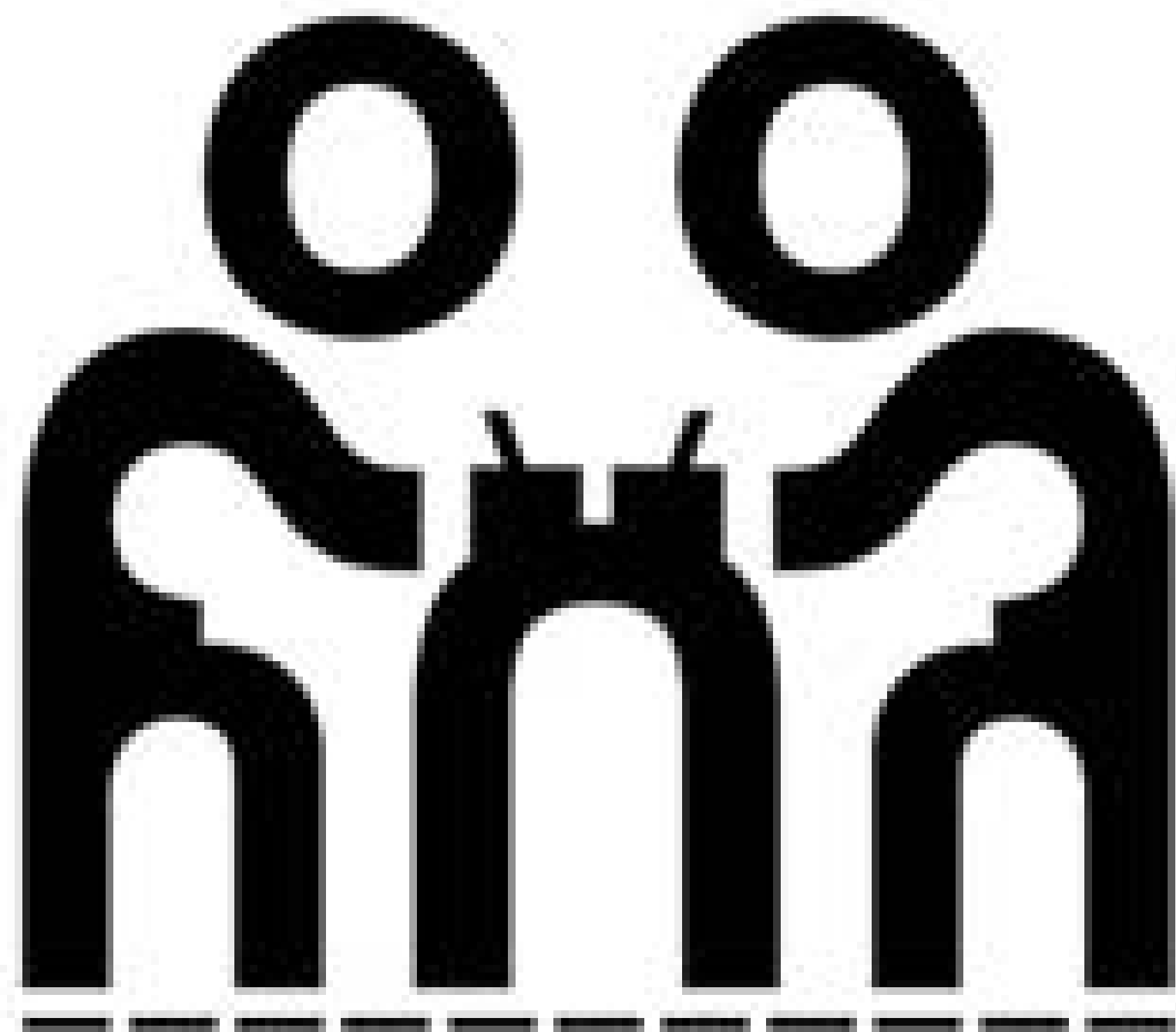
matching everything

Použitie fotografie





Helvetica



Thank you, Max!

Hel
netica

meet the
family

Philipp Thom
03/02/2009

helvetica
helvetica
helvetica

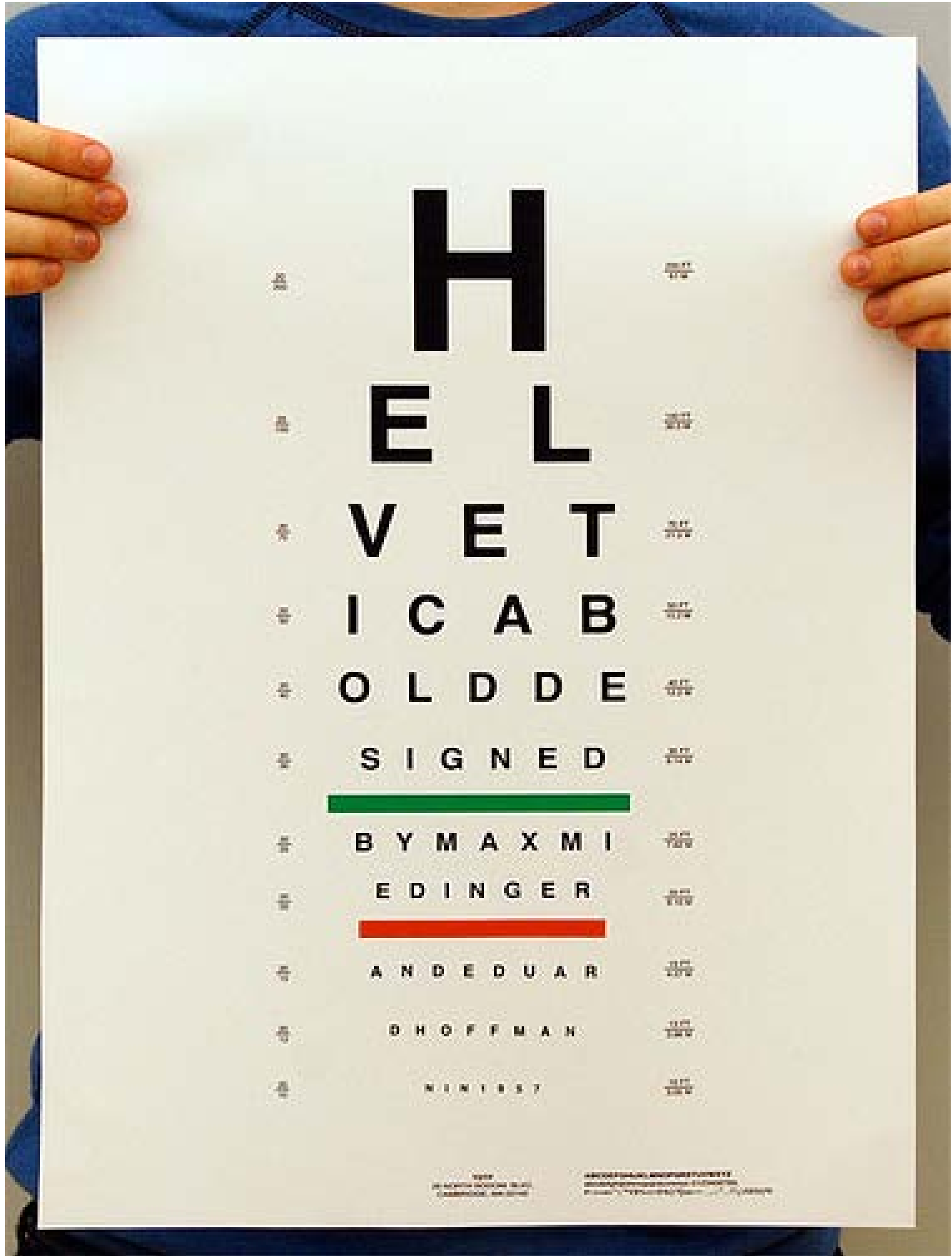
helvetica
half
century



**Am 8. Mai im
Hardenberghaus**
Beginn ist 20:30 Uhr

Redaktion von Gery Heiser
Der Film ist eine vollständige Dokumentation in drei Stunden über Fotografie, Grafik
und die größte Kultur des 20. Jahrhunderts, im Mittelpunkt steht die Bedeutung von Druck
als Teil einer weltweiten Kommunikationsrevolution mit der Frage, welchen Einfluss Druck
auf unser Leben hat. Der Film betrachtet das moderne Buch in Großbritannien und die
USA, die sich in Polen finden. Es handelt sich um Gespräche mit Designern über die
Arbeit, den kreativen Prozess und die kulturellen Probleme, die die Entwicklung für ein
weltweites Publikum zeigen.

Historie zeigt die Welt der Gestaltung, Werbung, Fotografie und Kommunikation.
Es ist eine Aufforderung, einen gewissen Blick auf die neuen Werte zu werfen, die uns
täglich umgeben.



H

E L

V E T

I C A B

O L D D E

S I G N E D

B Y M A X M I

E D I N G E R

A N D E D U A R

D H O F F M A N

N I N E S E V E N

TYPE
IN NORTH SANSERIF (L.S.)
COMPOSITION: HELVEBIE

ARBEITSAUSGABENFUNKTIONSBEZUGSSTÄTTEN
FUNKTIONEN: HELVEBIE

©2007 COOK, emigre no. 65, helvetica again, p. 32

GO TO HELLVETICA.

*It's obviously not a "nice" typeface.
It has something rather fascist about it.*



A H
H E C A
H E L H I C A
H E L V E T I C A
L V E L E T I
V E T V E T
E T I E L V E
T I C T E L V
I C A I H E L
C A C H E
A A H

HELVETICA • 1958



‘you
don’t
look
50’

Helvetica
Hate

Helvetic



**Am 8. Mai im
Hardenberghaus**
Beginn ist 20:30 Uhr

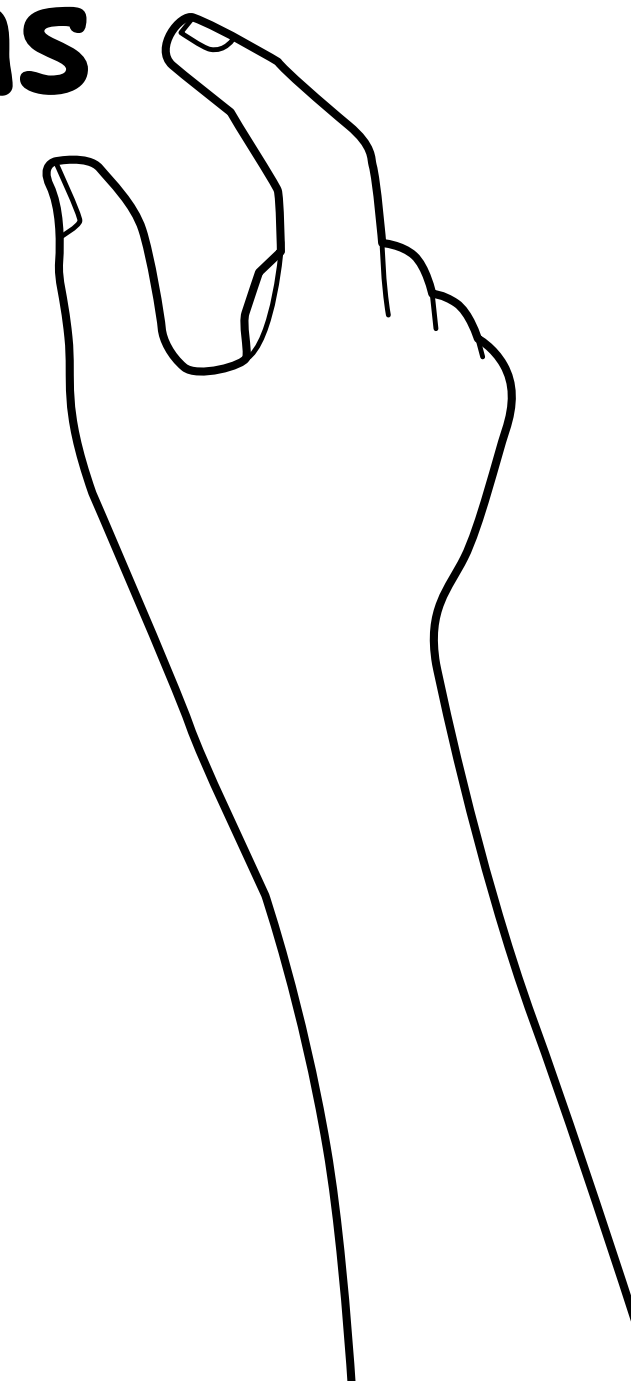
Hebrew von Gery Hattler
Der Film ist eine unabhängige Dokumentation in Spielfilmform über Telegraphie, Graph
und die globale Kultur des 19. Jahrhunderts. Im Mittelpunkt steht die Entwicklung einer Schrift
die Teil einer geschichtlichen Kommunikation ist die Frage, welchen Einfluss Schrift
auf unsere Leben hat. Der Film verbindet eine intensive Reise in Deutschland und die
Schiffen, die sich in Israel finden. Er verbindet auch Deutschland mit England über das
Arzt, den israelischen Künstler und die jiddischen Wörter, die bei Entwicklung 19. im
westlichen Telegraphen zeigen.

Hebrew zeigt die Welt der Darstellung, Werbung, Psychologie und Kommunikation.
Es ist eine Aufforderung, einen gewissen Blick auf die vielen Worte zu werfen, die uns
 täglich visualisieren.



Helvetica

Comic sans





Hel
veti
ca.

vonko.org
We are not afraid.



100%
comic sans

0%
humour

A crap* font was used in the production of this poster

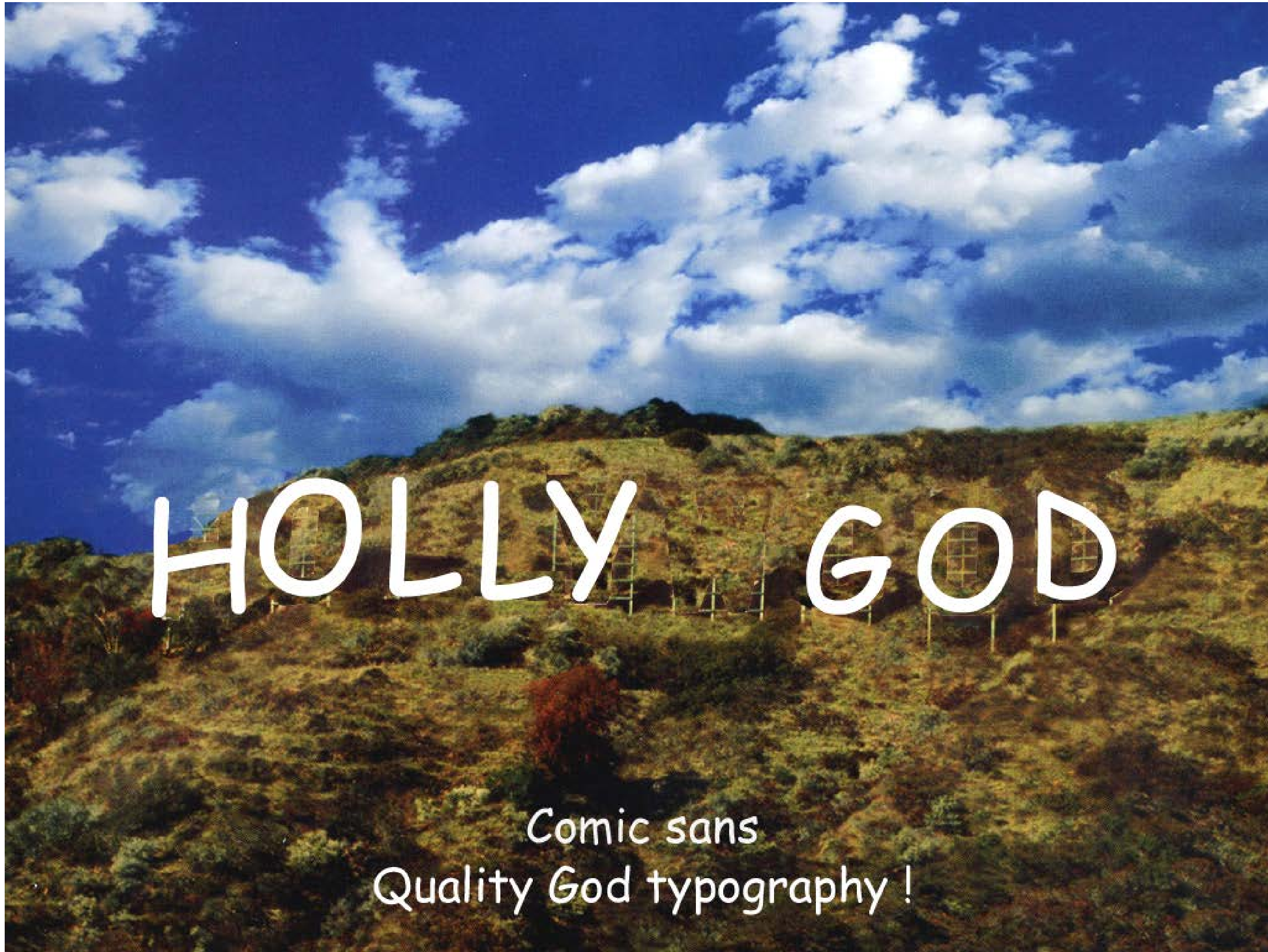
* Although the word crap can
define several things, like going
to the toilet or the design,
it is used to imply poor taste.

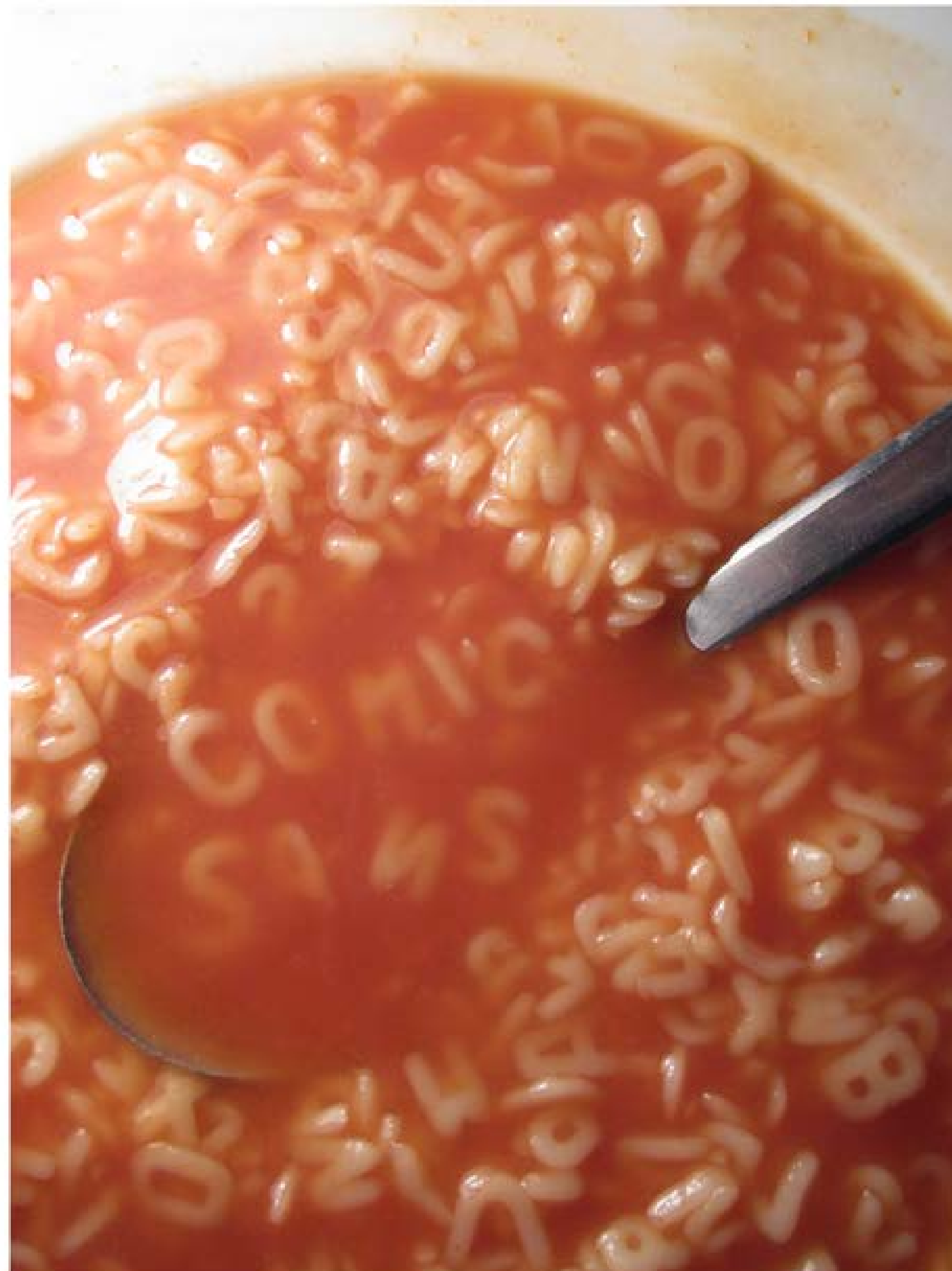
The preceding percentages
marked are for educational use
only. It will be held responsible
should anyone voluntarily choose
to ignore this sound advice.

There is no margin for negotiation

Educational poster designed by
Andrew Smith | TheFontTrust.com

 Comic Sans





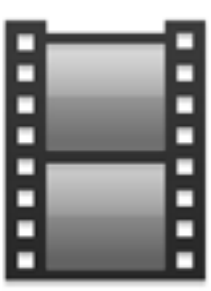


Comic sans

cestoviny

400 g

Dobrá kvalita
za dobrou cenu

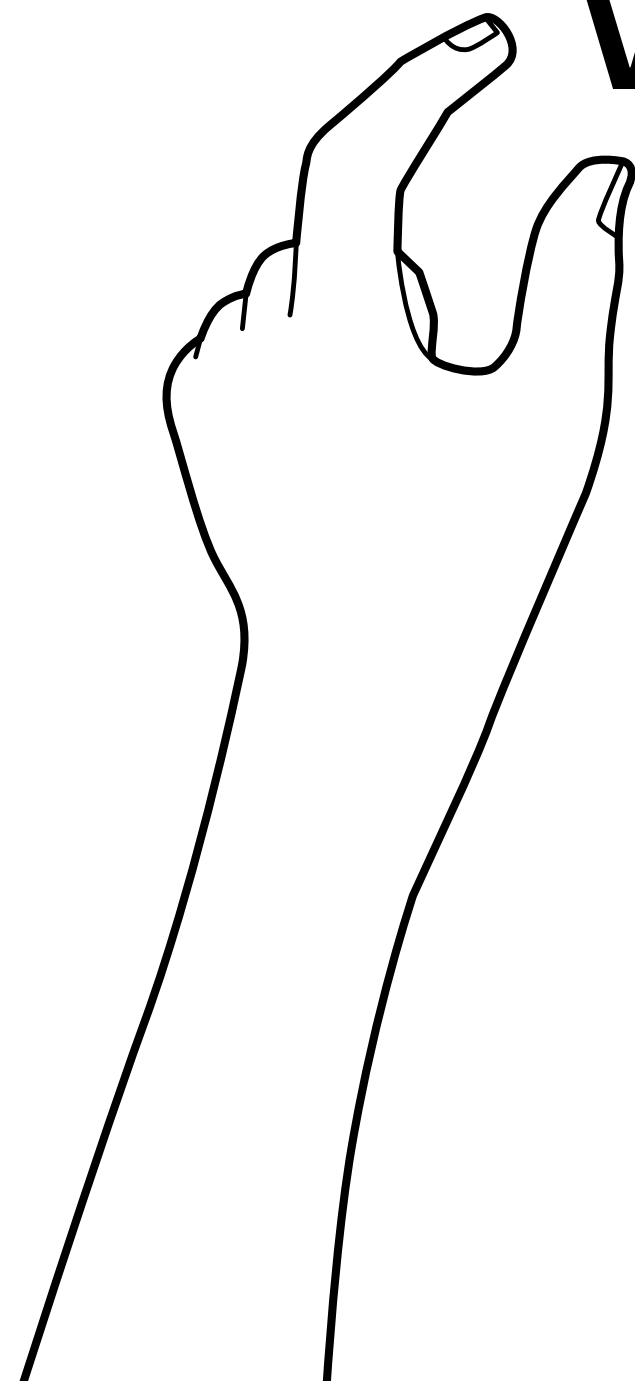




15
nápadov

ako pracovať
s typografiou

Vrstvenie & text



Vrstuenie



Digital communication services. We are located in Port Chester, New York. Please call (914)933-0898 or visit magjak.com today.

MAGJAK

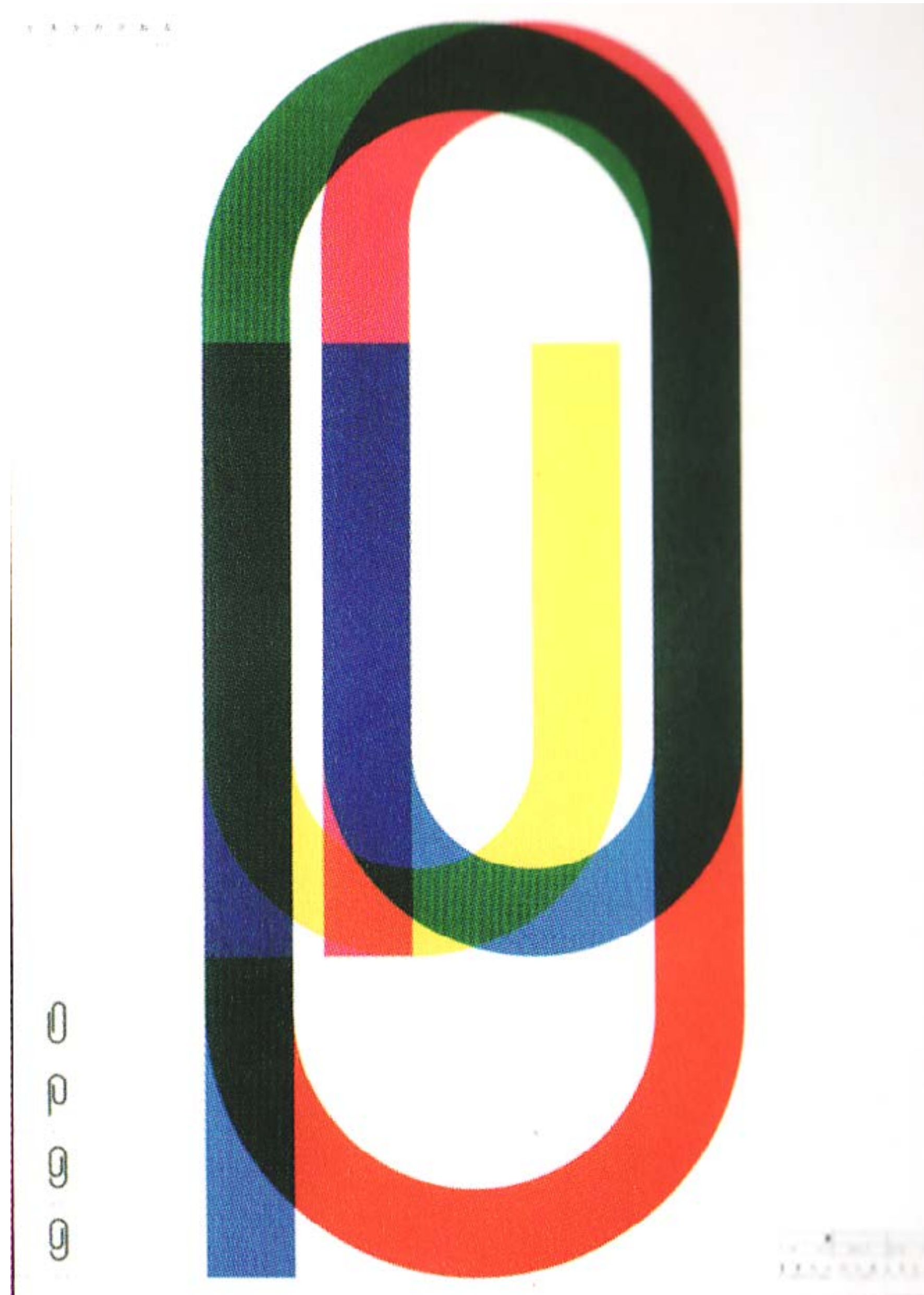
We specialize in 6-color process printing, traditional offset printing to Internet-enabled printing and digital document publishing to the best quality and graphic communication services to you. We pay meticulous attention to every detail of your project, keeping you updated at every step. We are located in Port Chester, New York. Please call (914)933-0898 or visit magjak.com today.

magjak

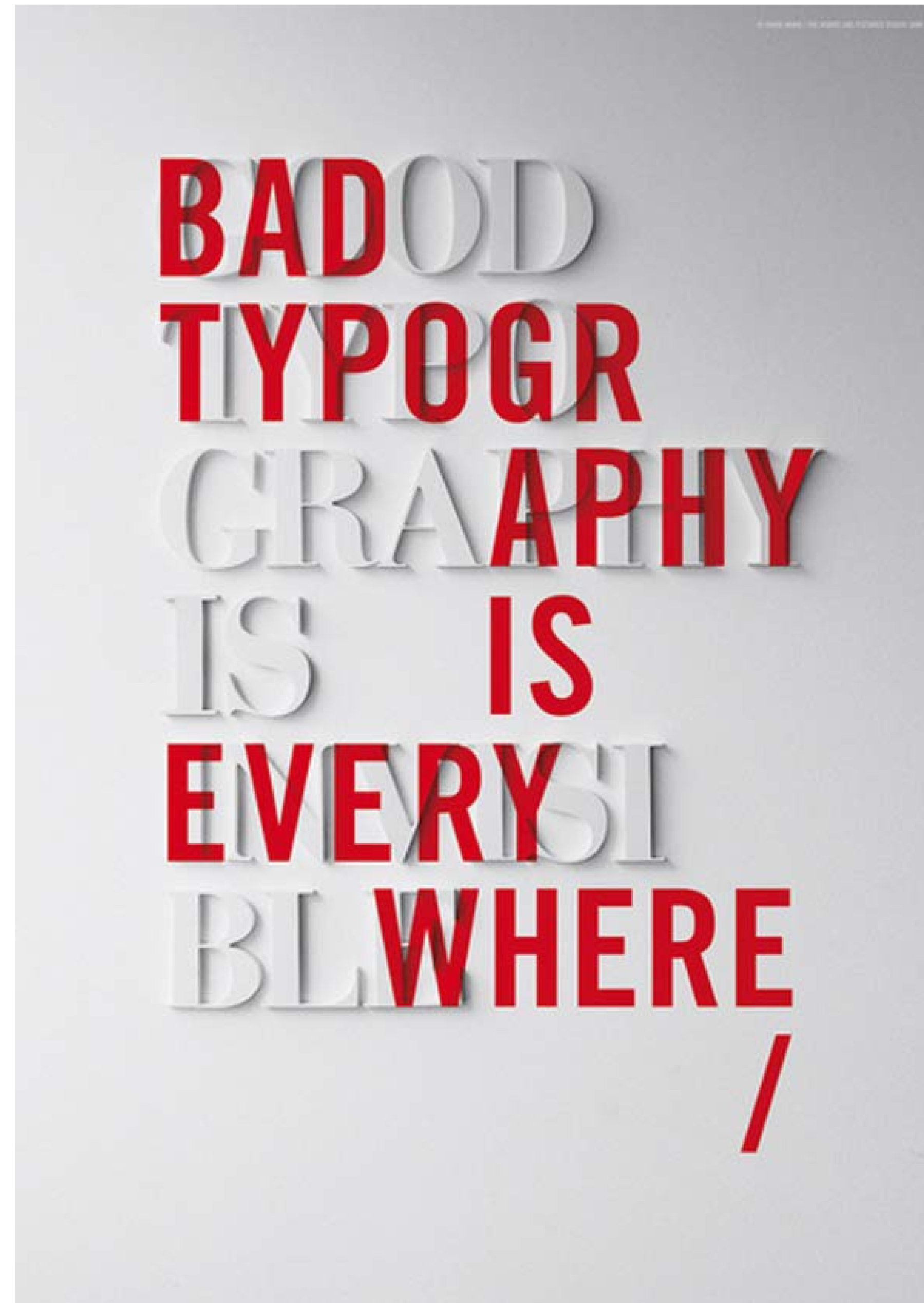
We specialize in 6-color process printing, traditional offset printing to Internet-enabled printing and digital document publishing to the best quality and graphic communication services to you. We pay meticulous attention to every detail of your project, keeping you updated at every step. We are located in Port Chester, New York. Please call (914)933-0898 or visit magjak.com today.

magjak

Vrstvenie








Event's name »

LA SETTIMANA DEL DESIGN PUBBLICO

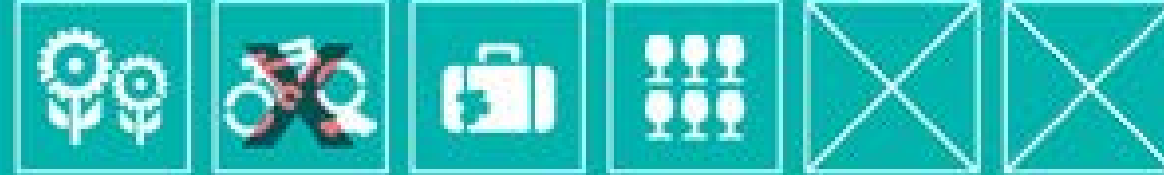


Durante la settimana del Salone del Mobile design pubblico presenta la sua idea di città, con un osservatorio sullo spazio pubblico, pratiche di socializzazione, incursioni negli spazi urbani, ospitalità alternativa... design pubblico: un altro modo di vivere la città. Un progetto collettivo. Una forma di resistenza alla desertificazione urbanistica e culturale. Una lettura alternativa dei luoghi comuni. Una pratica di utopia nello spazio pubblico.

Description »

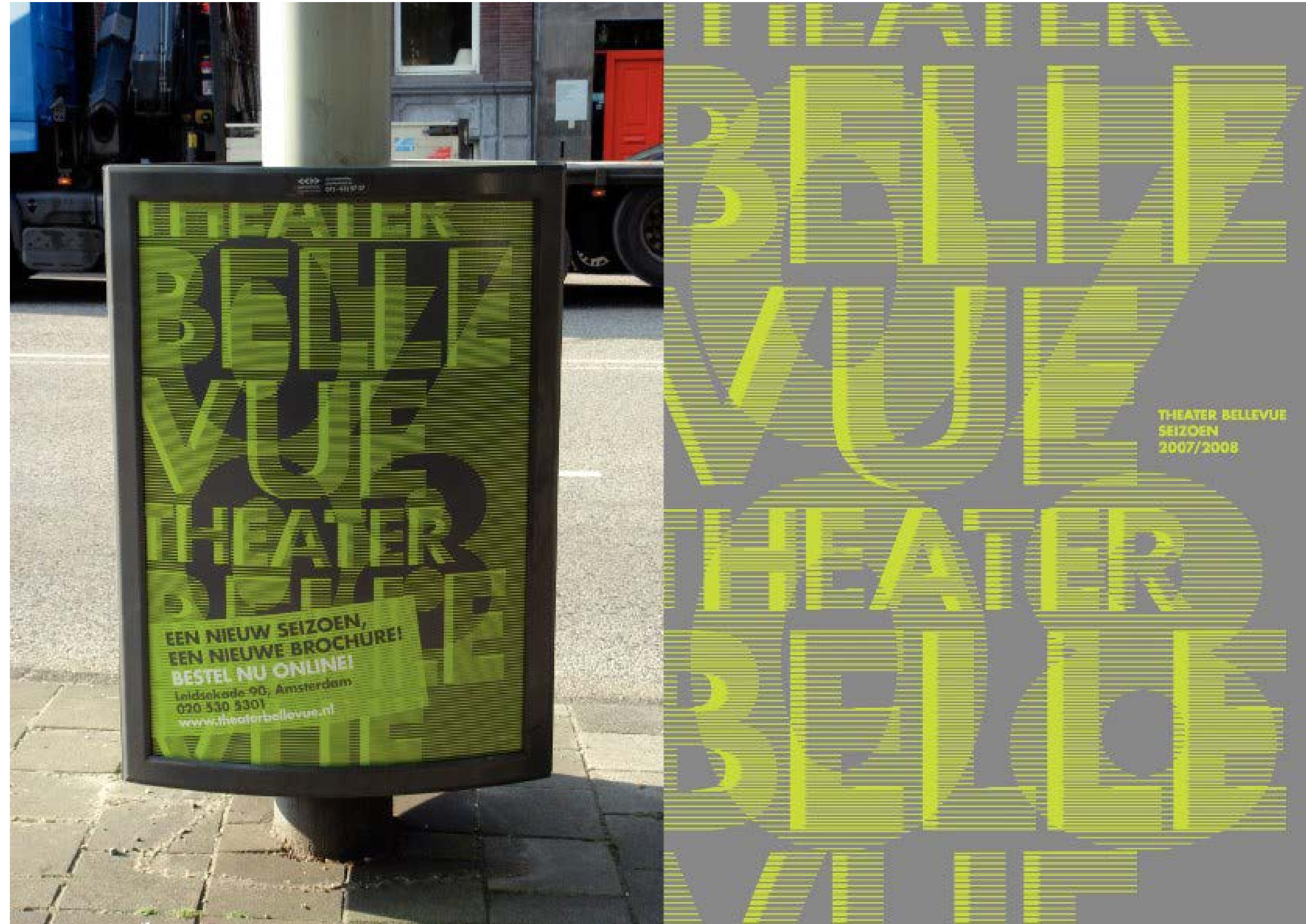
Date » 16-23/04/2007

Place » Milano

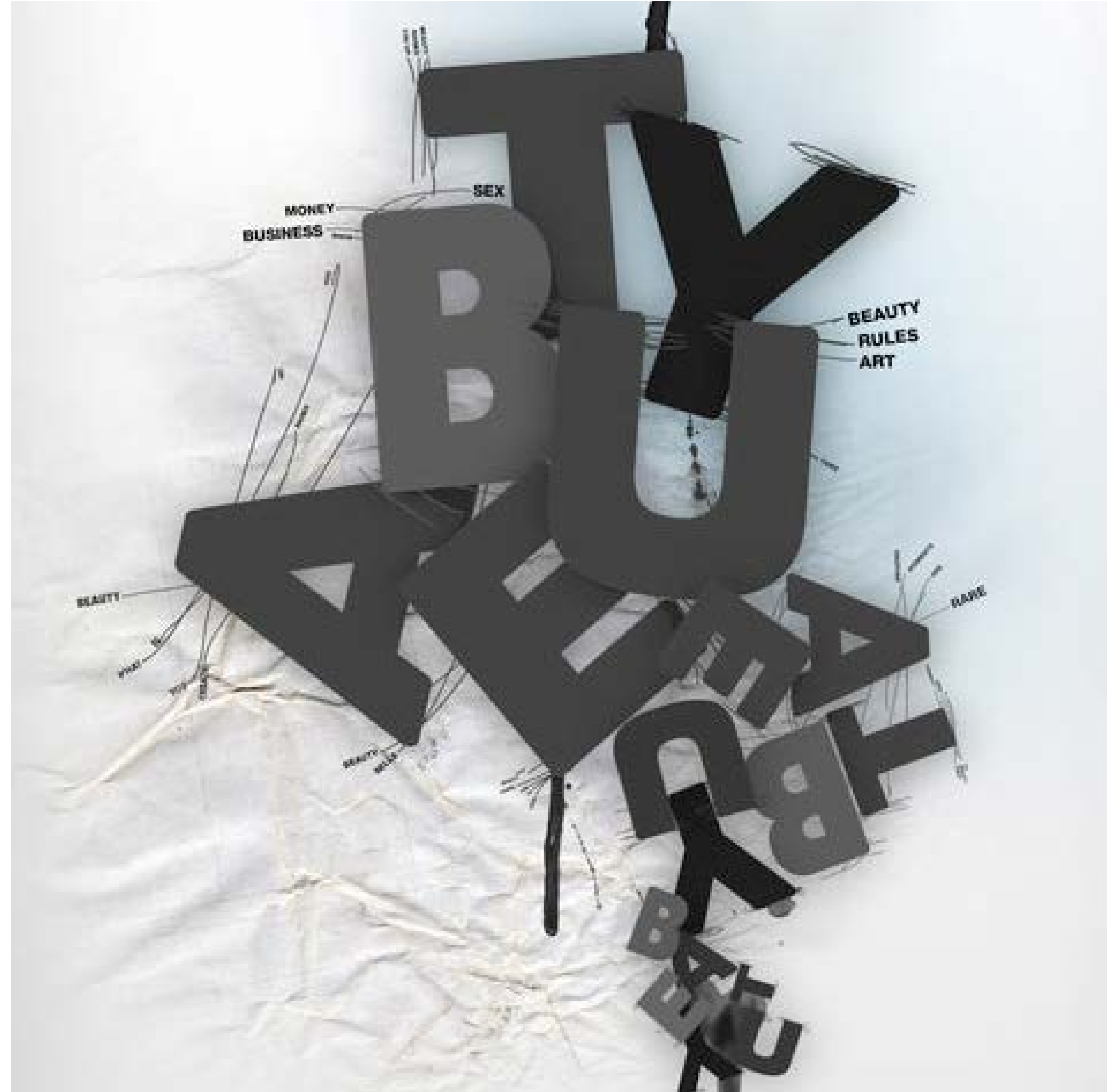


DESIGN PUBBLICO

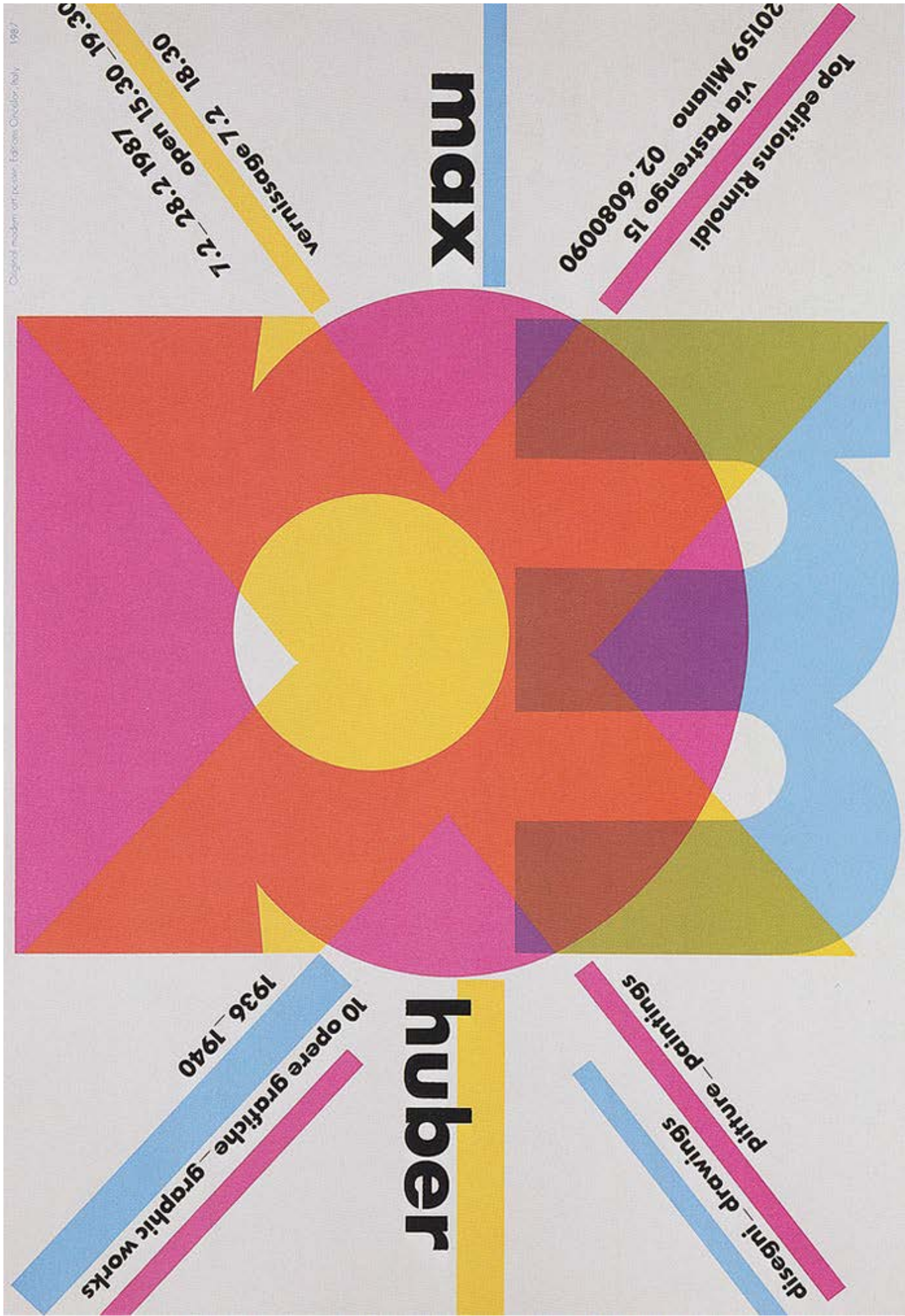
Vrstuenie

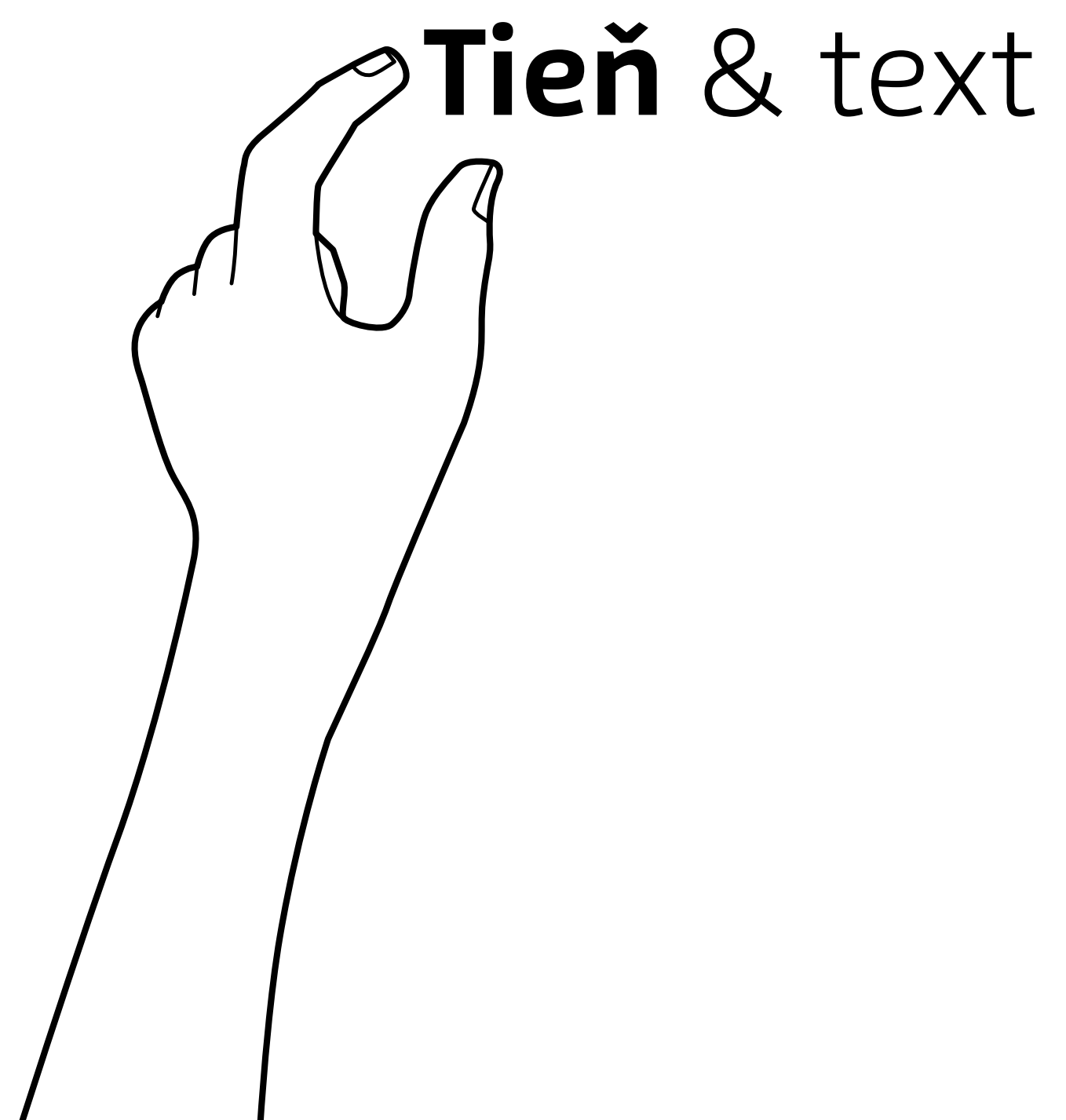


Vrstvenie



Vrstuenie
Max Huber





Tieñ & text

Tieñ
Rudi Meyer

CHATELAIN
THEATRE MUSICAL

DIRECTION MUSICALE ▶ **Myung-Whun Chung**
MISE EN SCÈNE ▶ **Andreas Homoki**
DÉCORS ET COSTUMES ▶ **Wolfgang Gussmann**
LUMIÈRES ▶ **Franck Evin** | **Peter Seiffert** ▶ TANNHÄUSER
Ildiko Komlosi ▶ VENUS
Petra-Maria Schnitzer ▶ ELISABETH
Ludovic Tézier ▶ WOLFRAM VON ESCHENRICH
Franz-Josef Selig ▶ HERMANN, LANDGRAVE DE THURINGE
Finnur Bjarnason ▶ WALTER VON DER VOGELWEIDE

Robert Bork ▶ OTTENLOE
Nikolai Schukoff ▶ HEINRICH DER SCHWARZE
Nicolas Courjal ▶ RICHARD VON ZIGEN
Katija Dragojević ▶ UN JEUNE PÈRE

Orchestre Philharmonique
de Radio France
Chœur
de Radio
France

Tannhäuser
NOUVELLE PRODUCTION

AVEC LE SOUTIEN DE PIERRE BERGÉ
Richard Wagner

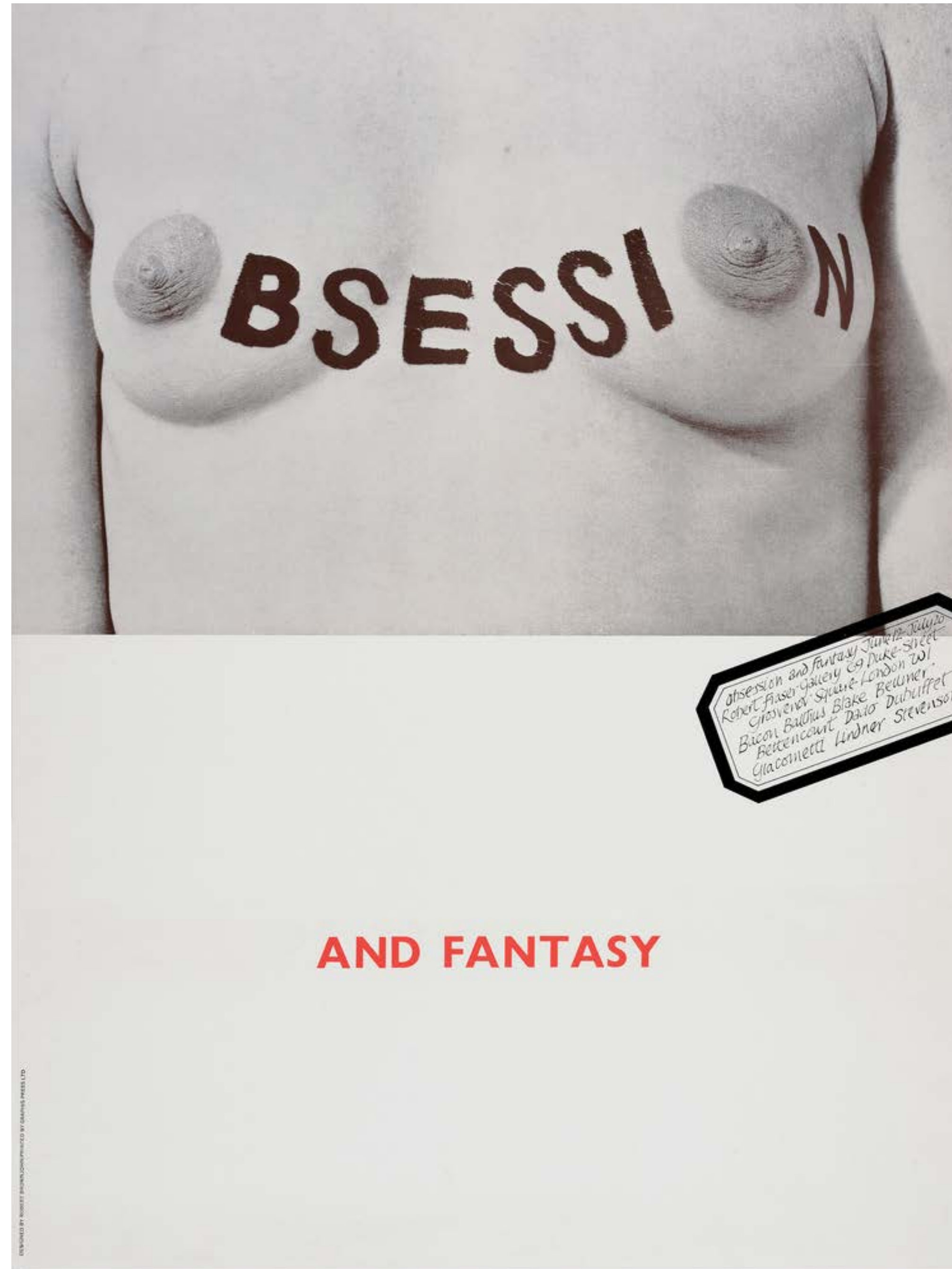
9
13
17
21
28 avril
19 h 30

25 avril
16 h

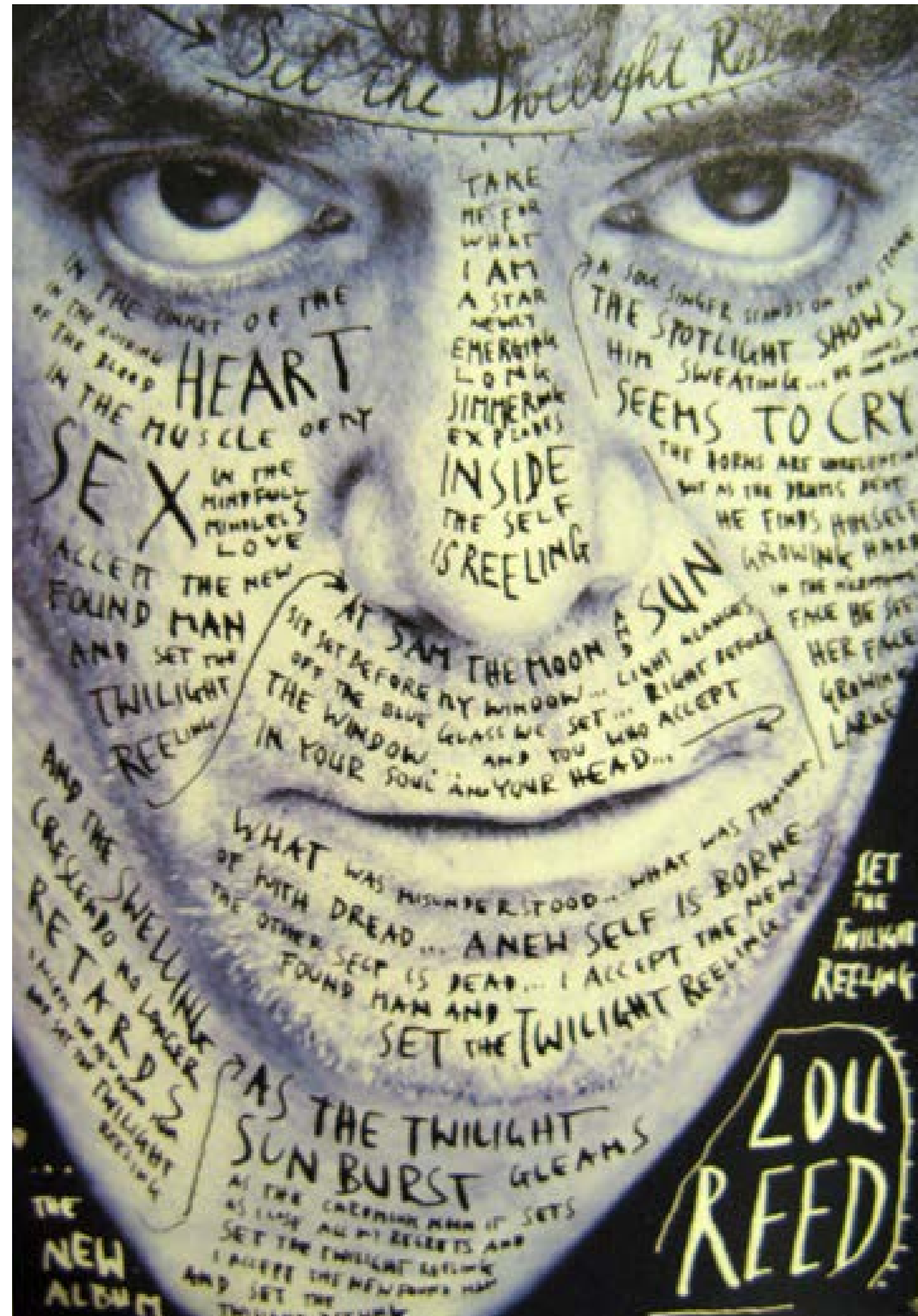


Telo & text

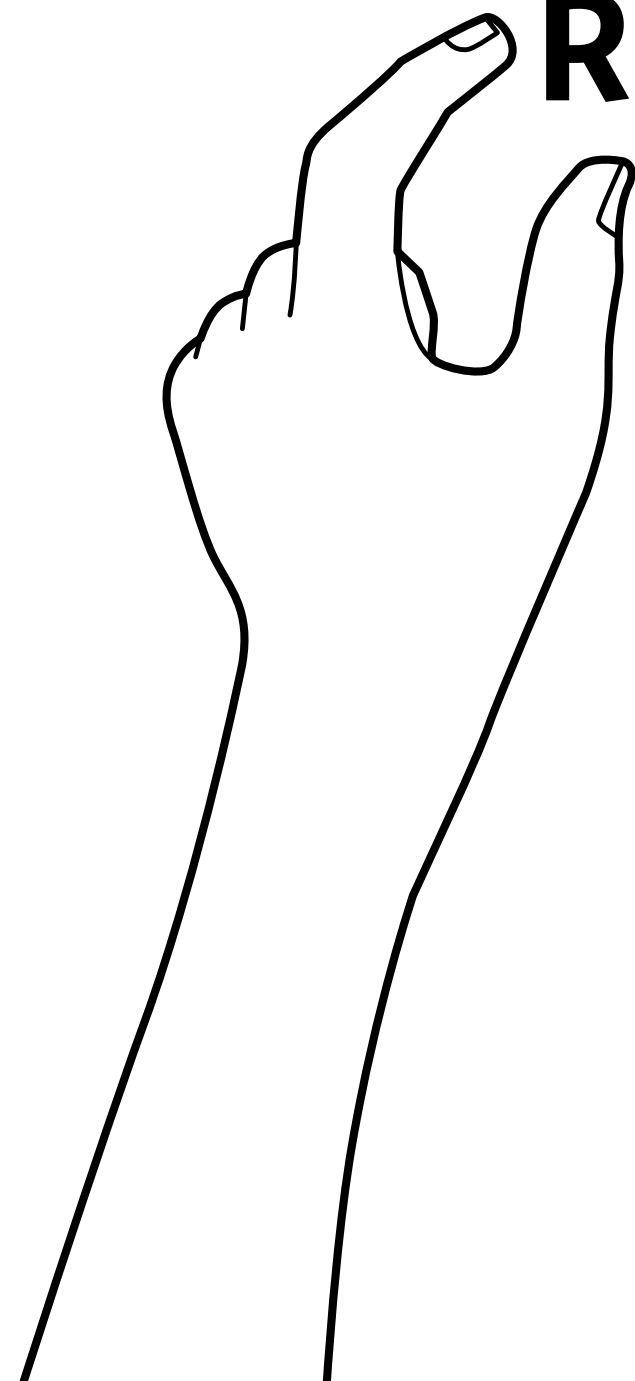
Telo
Robert Brownjohn 1963



Telo
Stefan Sagmeister



Rozostrenie & text



Rozostrenie

Farley Printing Company, Inc.
16 Vandever Avenue, Wilmington, DE 19802

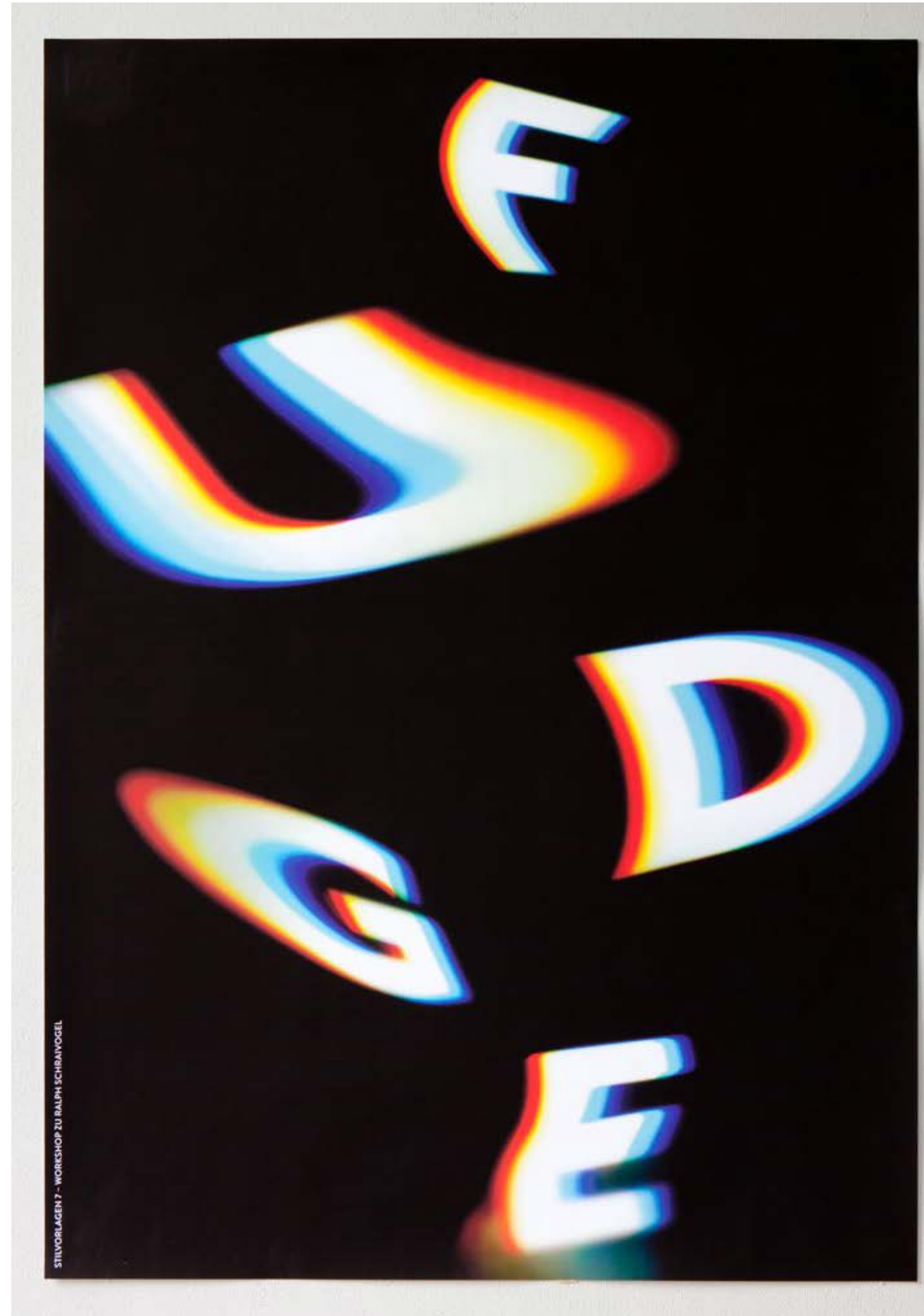
p. 313.267.5769
www.farleyprinting.com



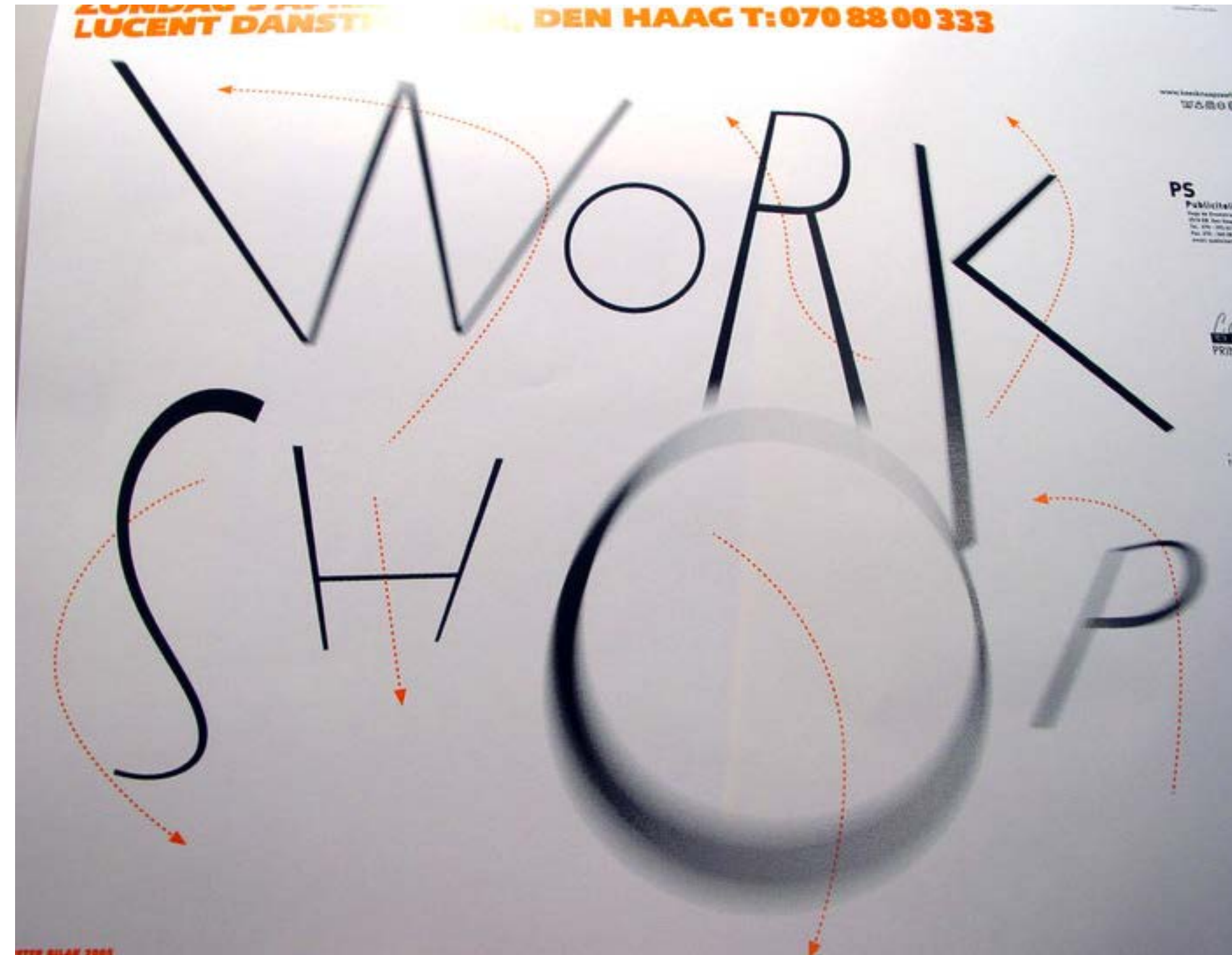
Printing the art of putting energy into paper

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Rozostrenie

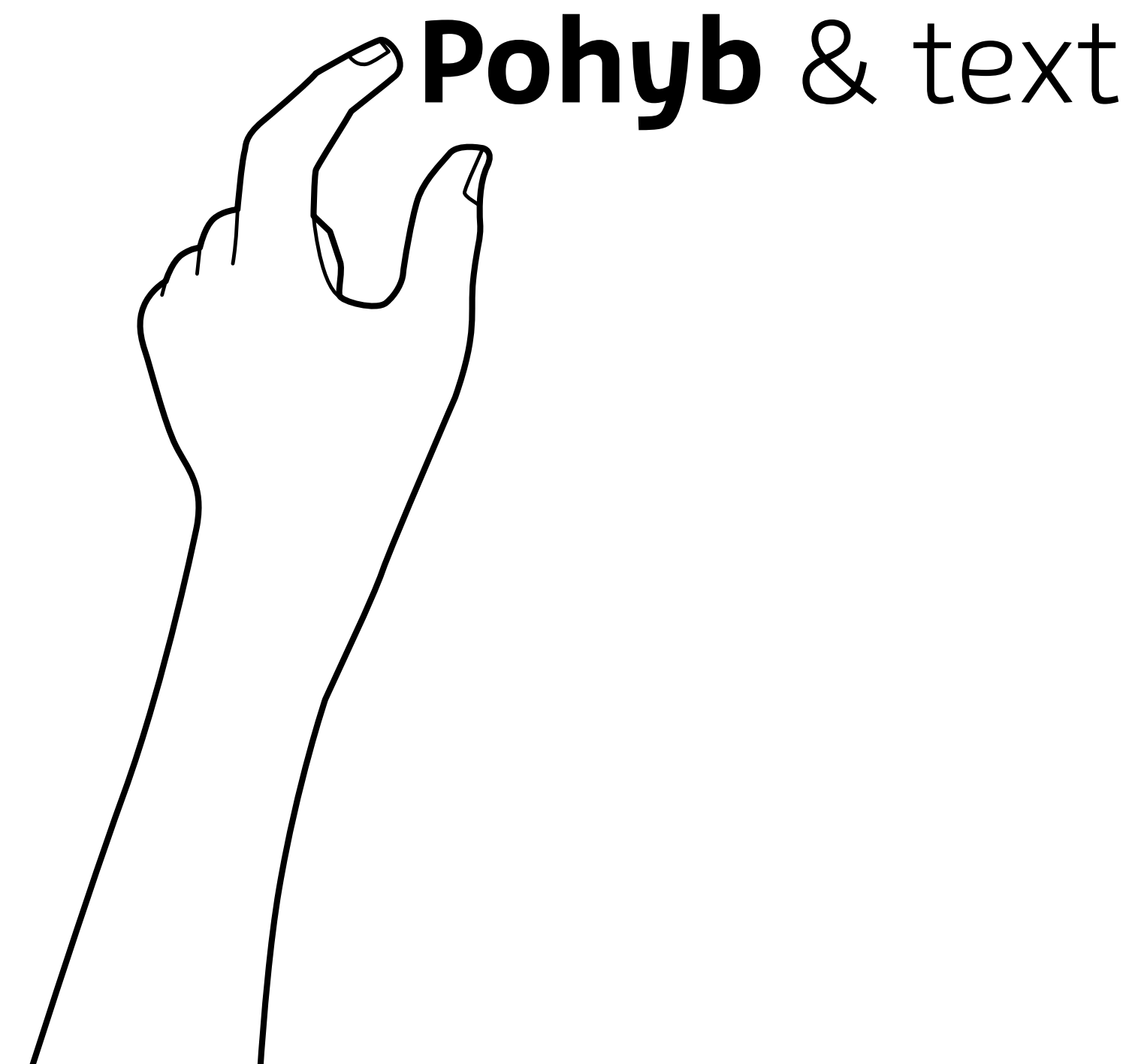


Rozostrenie



Rozostrenie
Ralp Schraivogel





Pohyb & text

Pohyb
Rudi Meyer

CHATELLET
THÉÂTRE NATIONAL DE PARIS

MARCEL LANDOWSKI
AU THÉÂTRE MOGADOR

LE RIGOLETTO

Orchestre de Paris
Chœur du Théâtre du Châtelet

Direction musicale
Pascal Rophé
Mise en scène, scénographie et costumes
Giuseppe Frigeni
Création scénographique
Grégory Fignot
Costumes
Amélie Haas
Collaboration à la scénographie multimedias
Jean-Luc Soret

Nouveaux
productions,
présentées dans le cadre
de la collaboration
entre le Théâtre du Châtelet
et l'Opéra de Paris

Nora Gubisch
François Le Roux
Jean-Luc Chaignaud
Jean-Pierre Furlan
Salomé Haller

■ 2 et 5
février
20 h
■ 8
février
16 h

MAISON DE LA MUSIQUE

**GET OUT
OF THE SHADOW**

FUNDACJA NAVIS ZAPRASZA NA SPEKTAKL
TEATRU CIENI, W RAMACH MIĘDZYNARODOWEGO
MŁODZIEŻOWEGO PROJEKTU O PRAWACH CZŁOWIEKA

ŁÓDZKI DOM KULTURY // 16 X 2010 // GODZ. 16.20
DUŻE KINO ŁDK

navis

Logo of Fundacja Navis

Logo of European Union

Logo of Kultura

Logo of Łódzki Dom Kultury

Logo of Duże Kino ŁDK

Logo of other sponsors

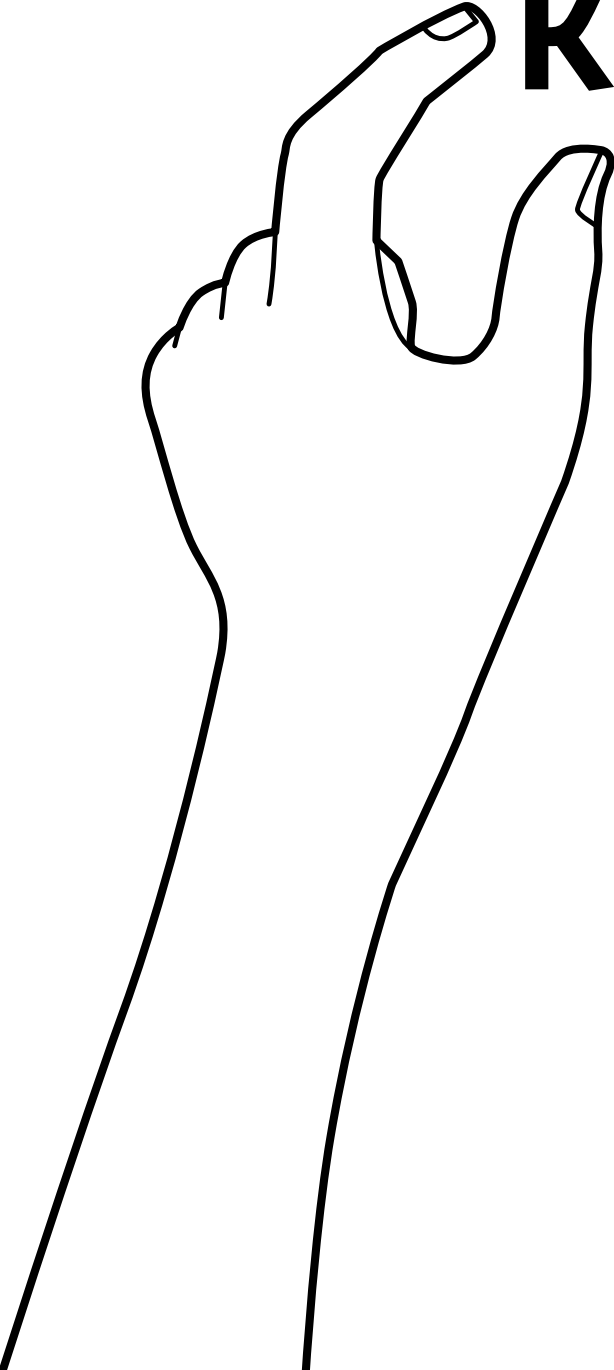
Pohyb
Max Huber



Pohyb

Laszlo Moholy Nagy



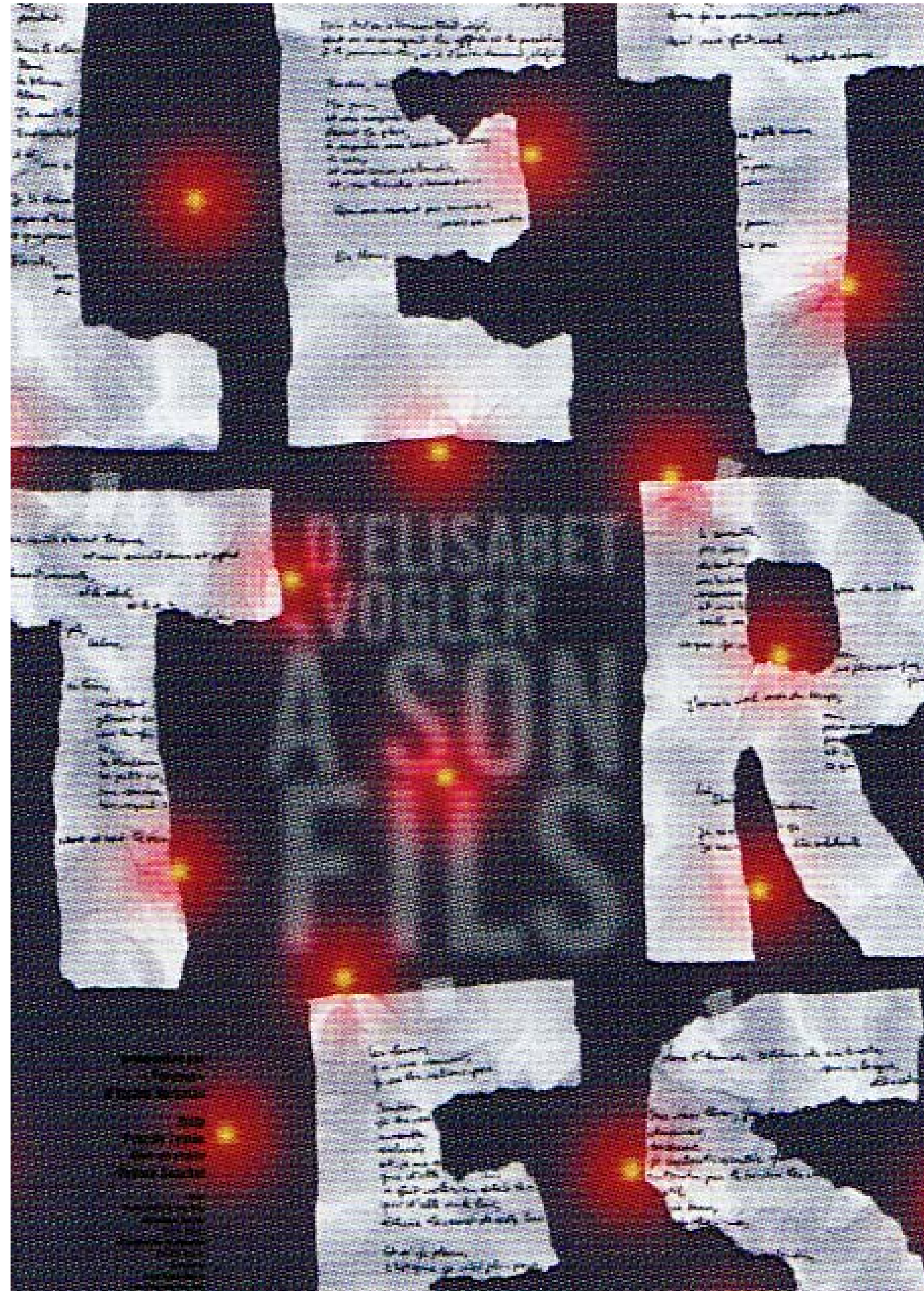


Koláž & text

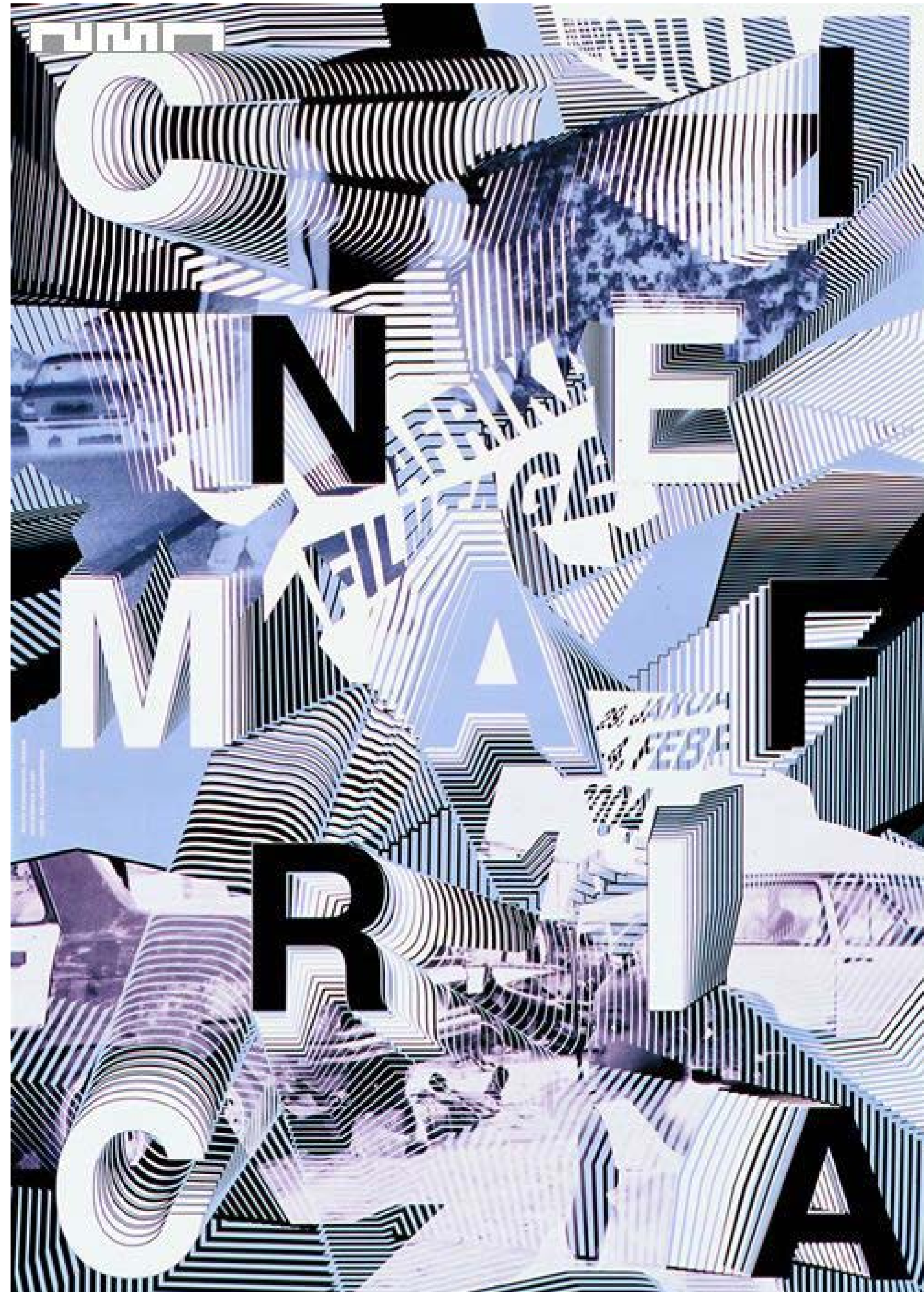
Koláž
Henryk Tomaszewski



Koláž

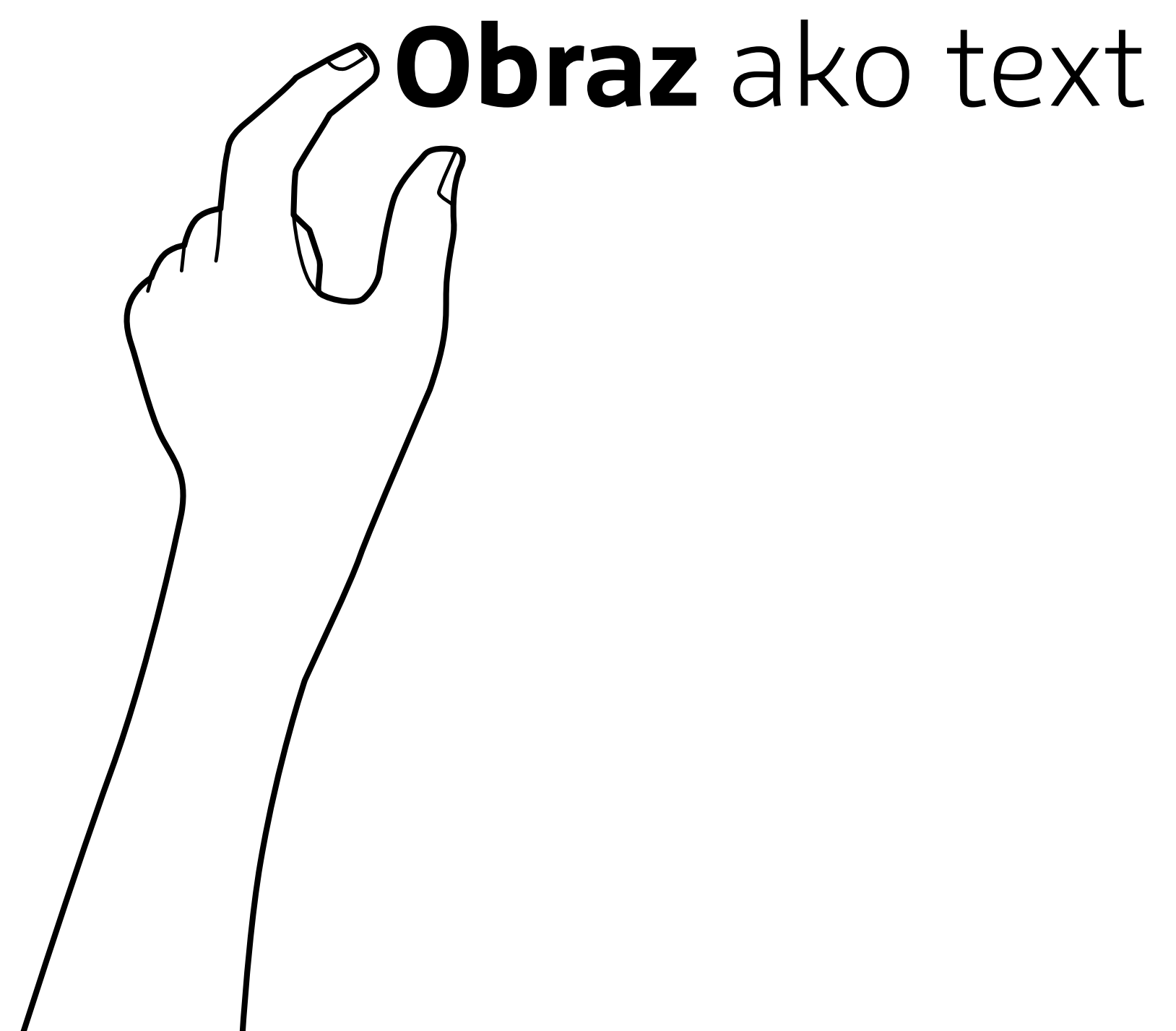


Koláž
Ralp Schraivogel



Koláž





Typo obraz





www.azyl.sme.sk

Števe fa niečo? Teší fa niečo?
Máš potrebu povedať to nahlas?
Slobodne sa vyjadri filmom!

Natoč minútový film a pošl ho
do súťaže Reklama na život. Filmy budú
publikované na významných internetových
portáloch na Slovensku, v Maďarsku a Česku.
1. miesto získa 100 000,- Sk (3319,39 Eur).

Tridsať najlepších filmov bude
prihlásených do súťaží festivalov minútových
filmov v Amsterdame, Londýne, Florencii,
New Yorku, Toronte, Rio de Janiero, Aarau,
Minsku, Varšave a Lisabone.



{CINA}

Max Hering 1969 - 1970 - 1971

Il regime comunista, instaurato in Cina nel 1949, considerava l'omosessualità una forma di malattia mentale e un problema di ordine pubblico. Sia l'omosessualità maschile, sia quella femminile erano pertanto punite in base all'articolo del codice penale che sanzionava il teppismo. Il momento di maggiore persecuzione fu la Rivoluzione culturale (1966-69). In quel periodo molti gay furono puniti con lunghi periodi di internamento nei laghi (i campi di lavoro cinesi) e non manco qualche esecuzione. La tolleranza sociale dell'omosessualità era inesistente. Solo con la politica definita di "Riforma ed apertura" del 1979, il comunismo iniziò ad allentare la sua forte funzione di controllo su questo tipo di comportamento, anche se la pratica dell'omosessualità continuò ad essere ritenuta diffamante e veniva identificata come uno stile di vita disuculto tipico dei regimi capitalistici. Un cambiamento ulteriore si registrò nel 1997, quando l'omosessualità venne decriminalizzata e nel 2001 quando venne rimossa dalla lista delle malattie mentali. Da allora la Cina adotta per l'omosessualità la regola del 3 no: no approvazione, no disapprovazione e no promozione.

{CUBA}

Neil Armstrong-Curtis Bell 1961 - 1962

"Una deviazione di questa natura si scontra con il concetto che abbiamo di ciò che un militante comunista deve essere."

Fidel Castro

Nel 1959 Fidel Castro salì al potere a Cuba. Già due anni dopo i primi omosessuali, considerati dei contro-rivoluzionari e dei malati, iniziarono ad essere rinchiusi nelle Unità Militari di Aiuto alla Produzione (UMAP), i campi di lavoro forcati creati da Ernesto Guevara, detto il Che. Per essere impigionati si occorrevano processi, bastava il sospetto di un vicino. Il consolidamento del regime non attenuò più di tanto le discriminazioni contro gli omosessuali ai quali era impedita un'istruzione universitaria, erano vietati i lavori a contatto diretto con il pubblico ed era negata la tessera del partito con conseguenti difficoltà a trovare un lavoro e una casa. Tutt'oggi, il codice penale, all'articolo 309, condanna chi offende il pudore e il buon costume con esibizioni, atti o pubblicazioni oscene mettendo di fatto fuori legge la pubblica manifestazione dell'omosessualità.

Typo obraz

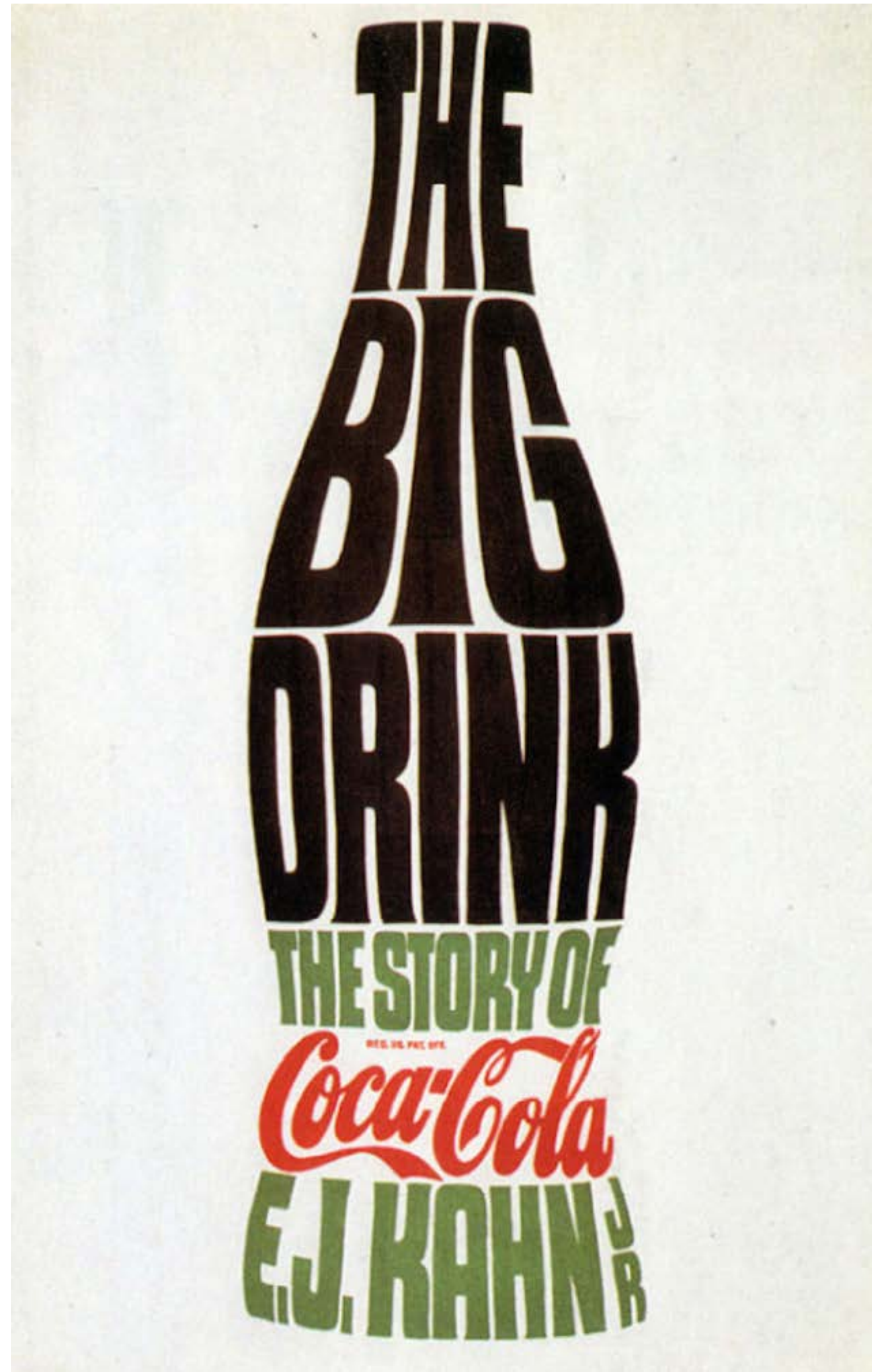
LES CONCERTS
DE RADIO FRANCE
1998-99



Typo obraz
Neville Brody



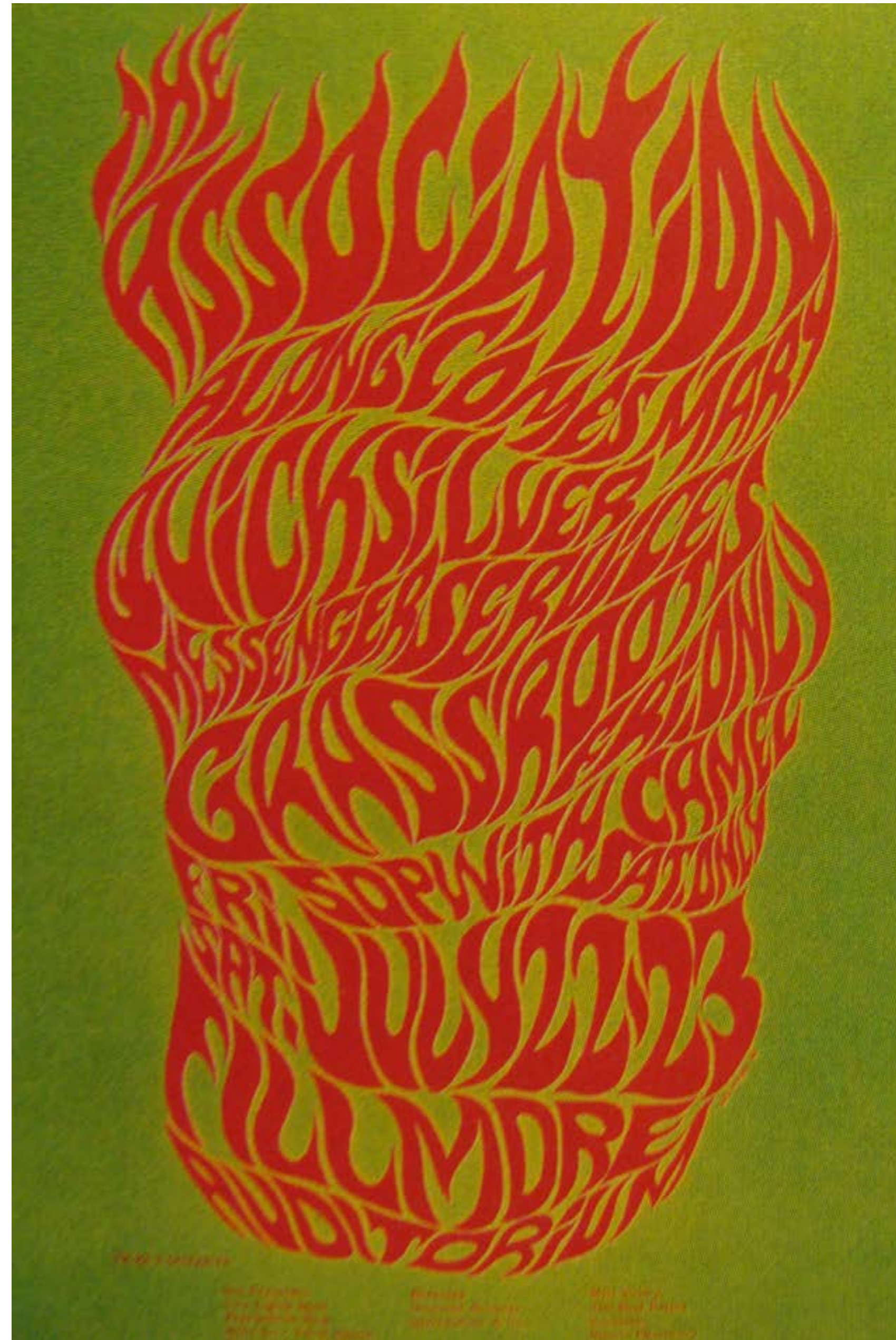
Typo obraz
Paul Bacon, 1960



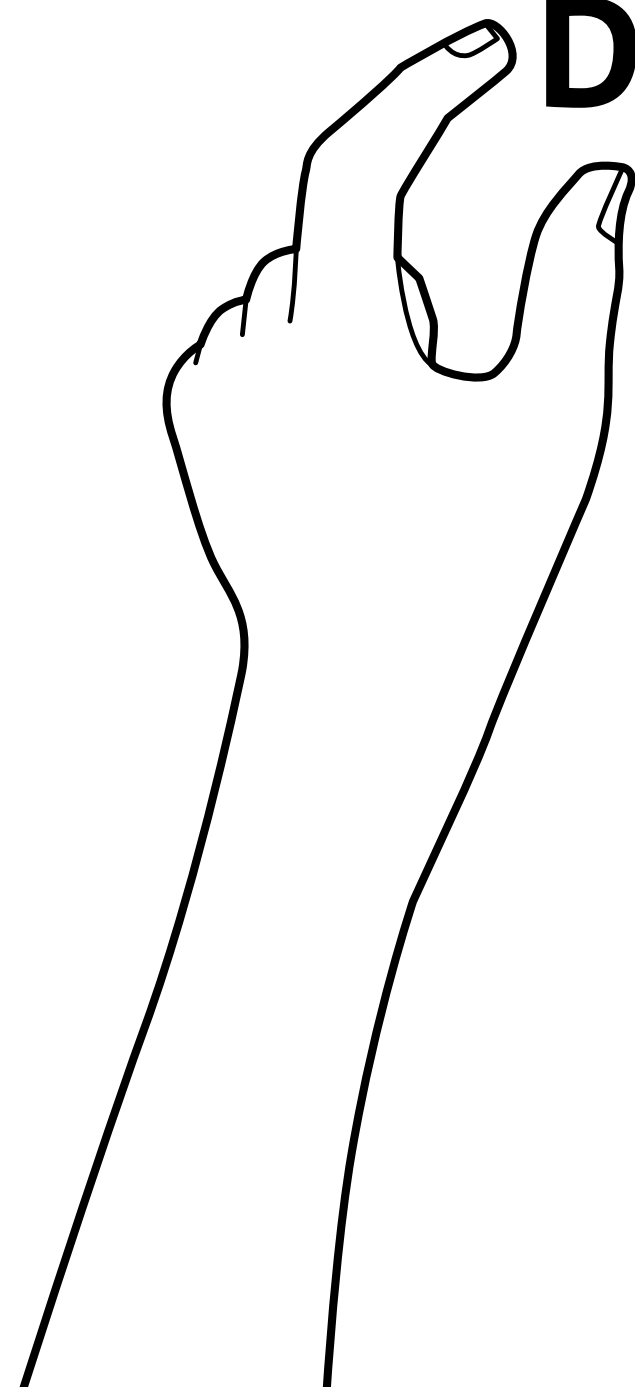
Typo obraz
Niklaus Troxler



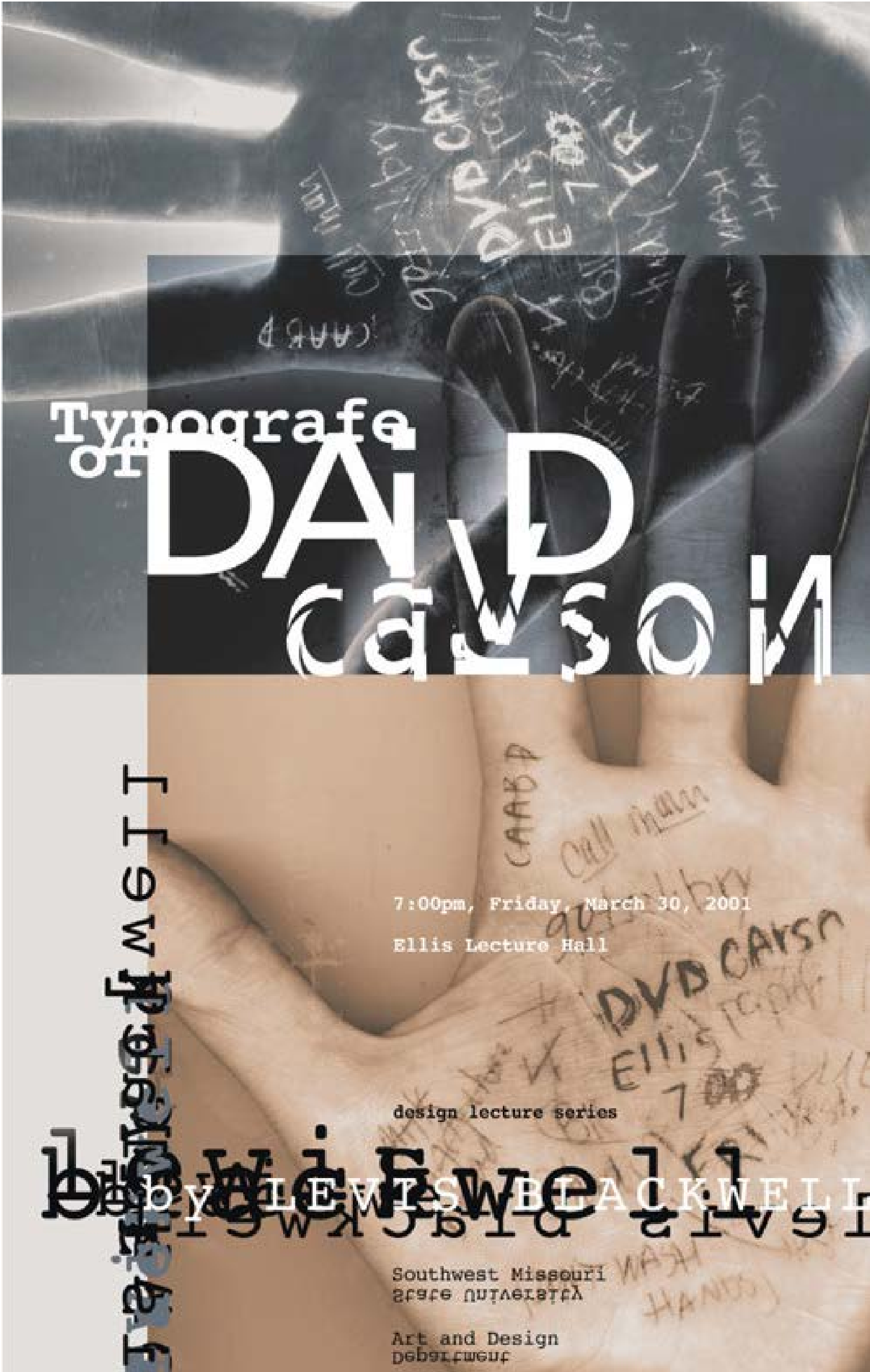
Typo obraz
Wilsson, 1966



Dekonštrukcia textu



Dekonštrukcia
David Carson



de Gregory Stauffer
et Bastien Gachet

avec la collaboration
de:

Annely Steiner
son

Luc Gendro
lumières

Marius Schaffter
œil extérieur

Ysaline Rochat
administration

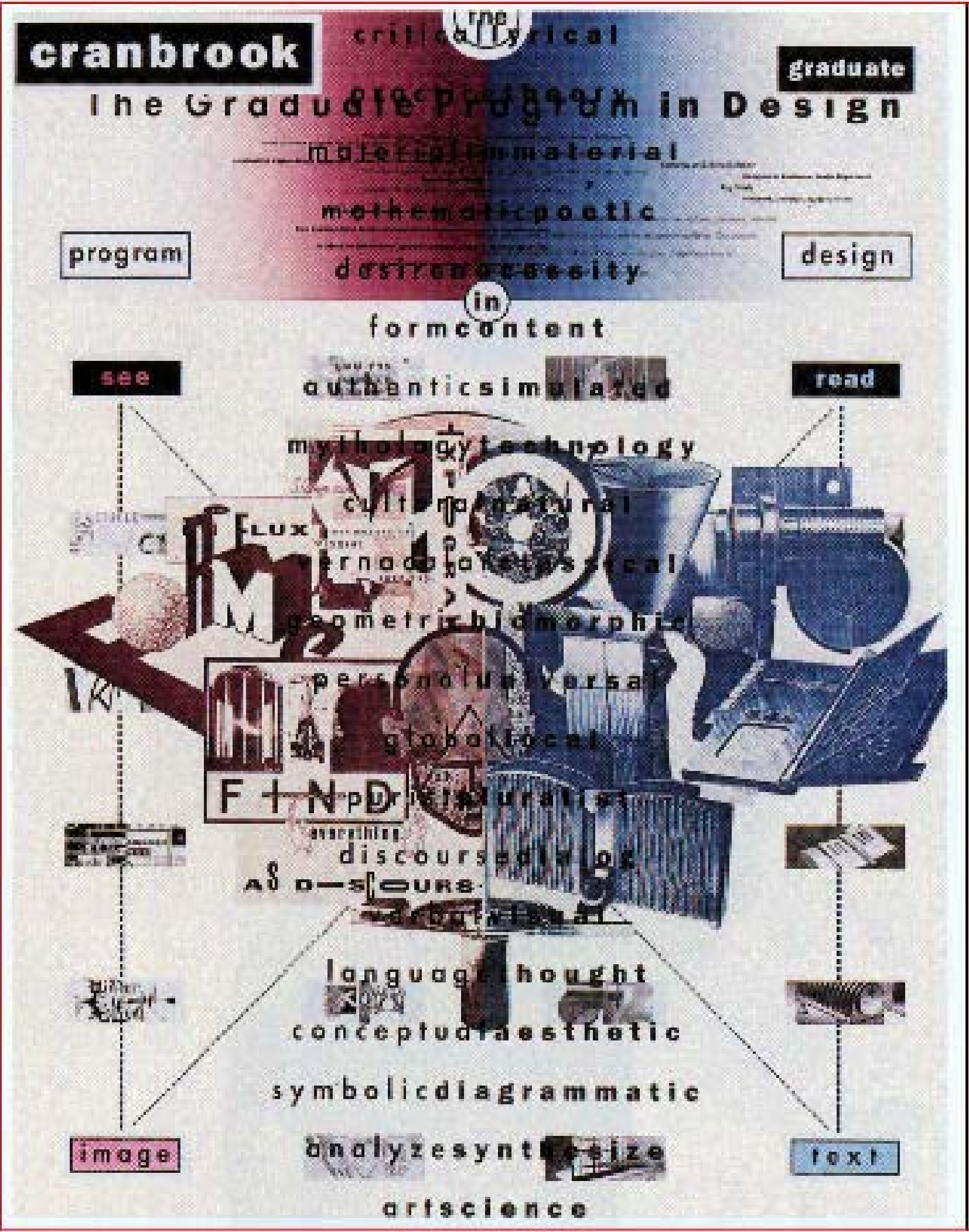
RAV
L
E

04.10
— 08.10.
11

Théâtre de l'Usine

Coulouvrenière 11
CH — 1205 Genève





Dekonstrukcia
Niklaus Troxler





Foto ako text

She's got to

go out

to get *Woman's Day*
the A & P magazine

...and Woman's Day isn't all she buys.
Because *Woman's Day's* circulation is all single copy sales,
you can be sure of 3,811,000 readers out shopping where your products are sold.

Typo foto



Typo foto

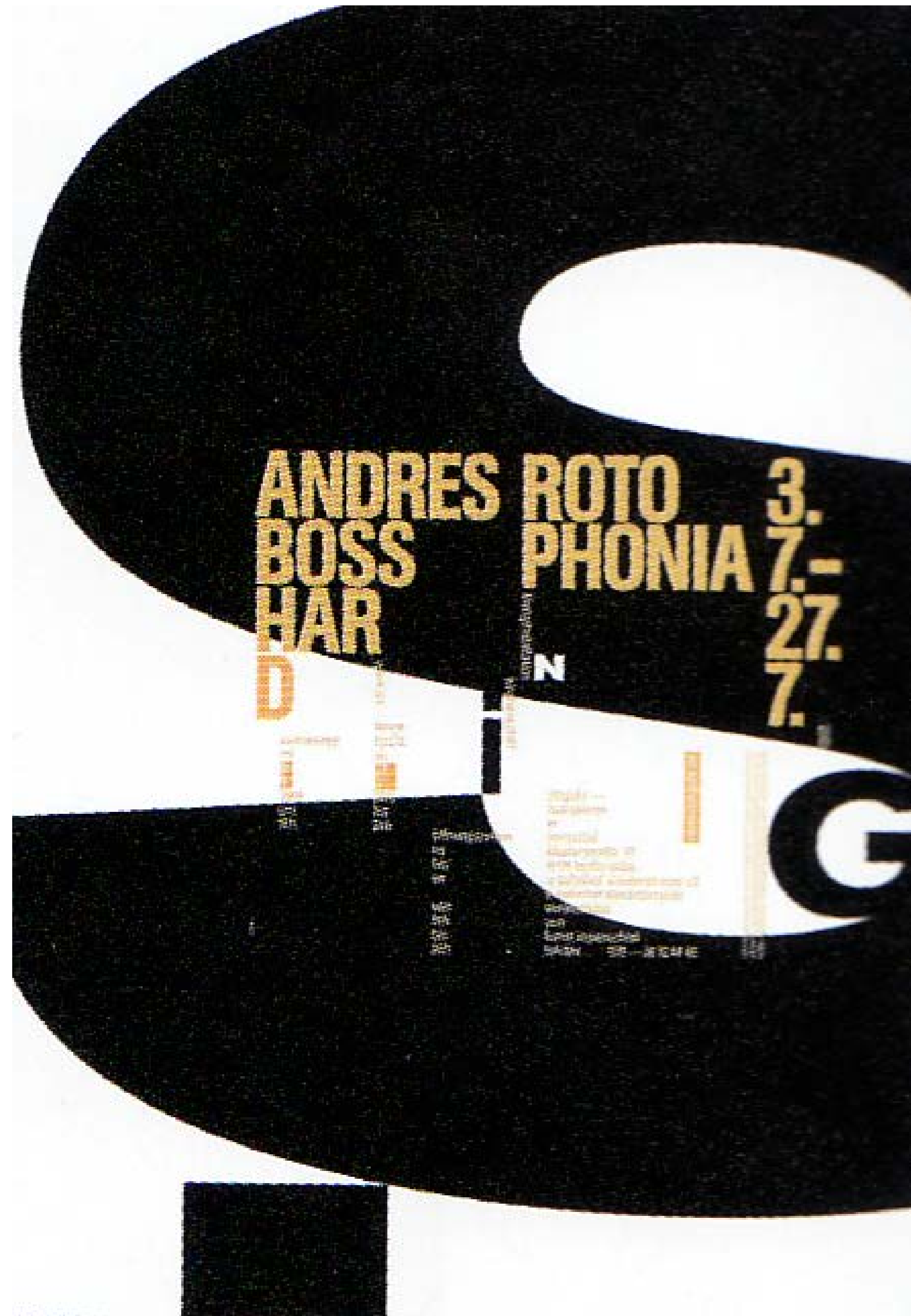




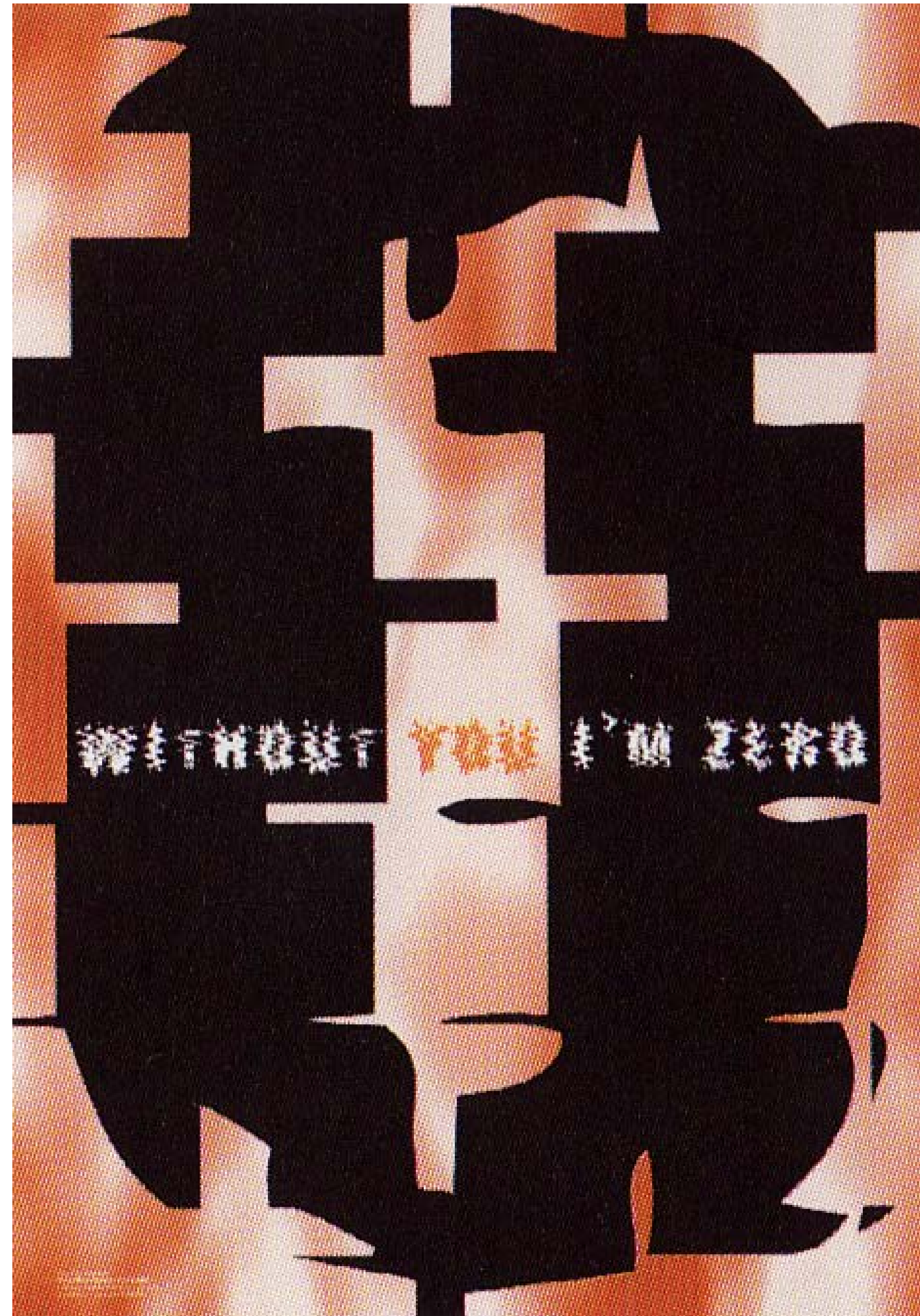


Vel'kost' & text

Velkost



Velkost



Velkost





OMOFOBIA

Omofobia significa avversione ossessiva per gli omosessuali e l'omosessualità e deriva dal greco homos (stesso, medesimo) e phos (pausa). Letteralmente significa "paura dello stesso", tuttavia il termine ora è qui usato in riferimento ad omosessuale. Il termine è un neologismo coniato dallo psicologo clinico Lutz Preussler nel 1971.

Questa iniziativa nasce dalla volontà di sensibilizzare l'opinione pubblica attraverso una serie di manifesti che fanno luce su alcuni degli angoli più bui della nostra storia e del nostro presente.

L'obiettivo non è toccare l'una o l'altra parte politica, ma sta nel tentativo di costruire un muro di protezione intorno alla memoria.

Oggi nel mondo esistono ben **12 paesi** in cui gli omosessuali vengono fatti tacere con la pena di morte, in **oltre 70** con la carcerazione, la tortura, la persecuzione legale.

In Italia ogni giorno l'omofobia priva gli omosessuali italiani di alcuni dei diritti fondamentali di cui tutti gli altri cittadini godono. Fra questi anche il diritto al matrimonio.

MiCO

milano contro l'omofobia
milanocontroomofobia.blogspot.com

PONTI

Wikipedia / E. Olivè, I gay a Cuba, con intervista ad Alina Castro, in "Prima", ottobre 2004 / pagina /
D. Vaccarella, Paga dall'Inps. Diletti! A chi è morto, in "L'Espresso", 18 aprile 2004 /
F. Pedrini, G. La Pressi, Omofobia, Stamps Alternative, Verona, 2003 /
M. Comoli, Homo-causa, Kano Edizioni, Milano, 1991 /
F. Pedrini, G. La Pressi, Omofobia, Stampa Alternativa, Verona, 2002

grafico: elio - studio redini / studio 101 studio

Velkost

FRIDAY, 6. SEPT. 1987
KONZERT
PIETRO MONDI START IN STADT
JOLLY AND THE FITZPATRICKS UNTERWEGS MIT
GASTGÄSTEN IN STADT
ZWISCHEN 16.00 UND 16.30 UND DIE INTERNATIONALE (1986)
TAKZ WOLFE GILBERTS BETRIEBUNG MIT STADTWEISEN PLÄTZEN IN STADT

17.00 BIS 18.00 UND
KINOSTARTUNG FÜR KINDER IN CHÄSLAGER
18.30 BIS 19.00 UND
KINOSTARTUNG IN CHÄSLAGER

17.00 UND
KINOSTARTUNG FÜR KINDER IN CHÄSLAGER
18.30 UND THEATER
THEATER THEATER MIT BRUCH IN CHÄSLAGER
KINOSTARTUNG MIT IN CHÄSLAGER

SONNTAG, 7. SEPT. 1987
17.00 UND
KINOSTARTUNG (1986) WOLFE
MIT DER KINOSTARTUNG

17.00 UND
KINOSTARTUNG
JOLLY AND THE FITZPATRICKS MIT DER KINOSTARTUNG
KINOSTARTUNG MIT IN CHÄSLAGER

AN DIESEM WOCHEWENDE FINDET GLEICHZEITIG STRASSENKUNST IN
DORT STATT. MUSIK, ZAHNEN, THEATER UND VIELLE MEHR.
VERPFLICHTUNGSSTAND MIT DER
CHÄSLAGER

Velkost
Neville Brody



Velkost
Rudi Meyer

The poster features a stylized illustration of a jazz club interior with a blue and white color scheme. The text is arranged in a central column, listing dates and performer names with their instruments. The overall design is clean and modern.

CHATELAIN
Bleu
sur
scène

Soirées Jazz de 25 juin au 3 juillet

Grande salle
20 heures

25 juin **Bino Chikri** **Trio**
saxophone

26 juin **Ornette Coleman**
saxophone
Donato Coleman
batterie
Tony Falanga et Greg Cohen
contrebasse

1 juillet **Joe Lovano**
saxophone
Mark Jones
piano
George Hiras
contrebasse
Paul Motian
batterie

2 juillet **Wayle Shorter**
saxophone
Bertie Roscoe
piano
Dave Holland
contrebasse
Dylan Blade
batterie

Foyer
23 heures

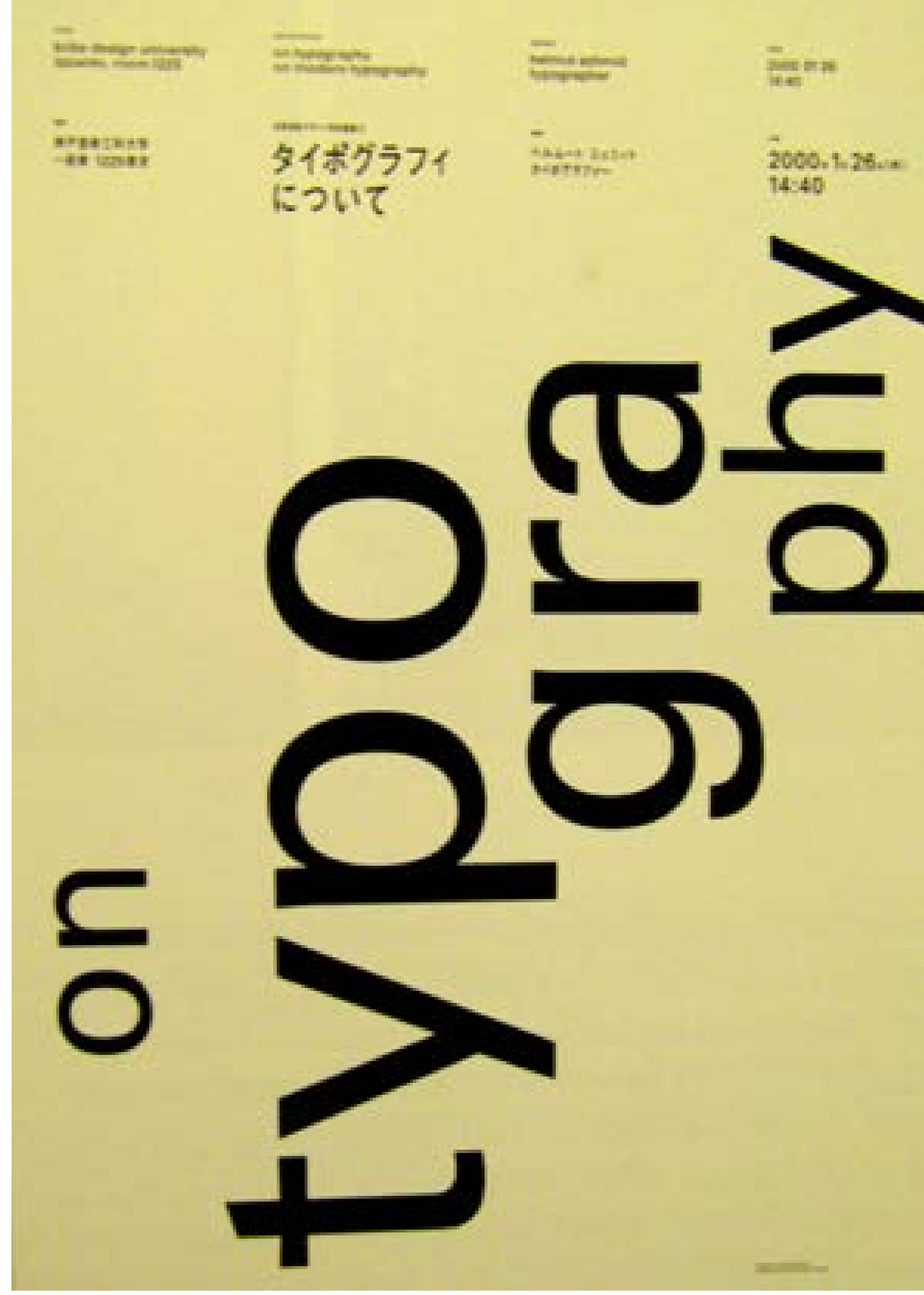
25 juin **John Taylor**
piano

26 juin **Ralph Bowen**
guitare

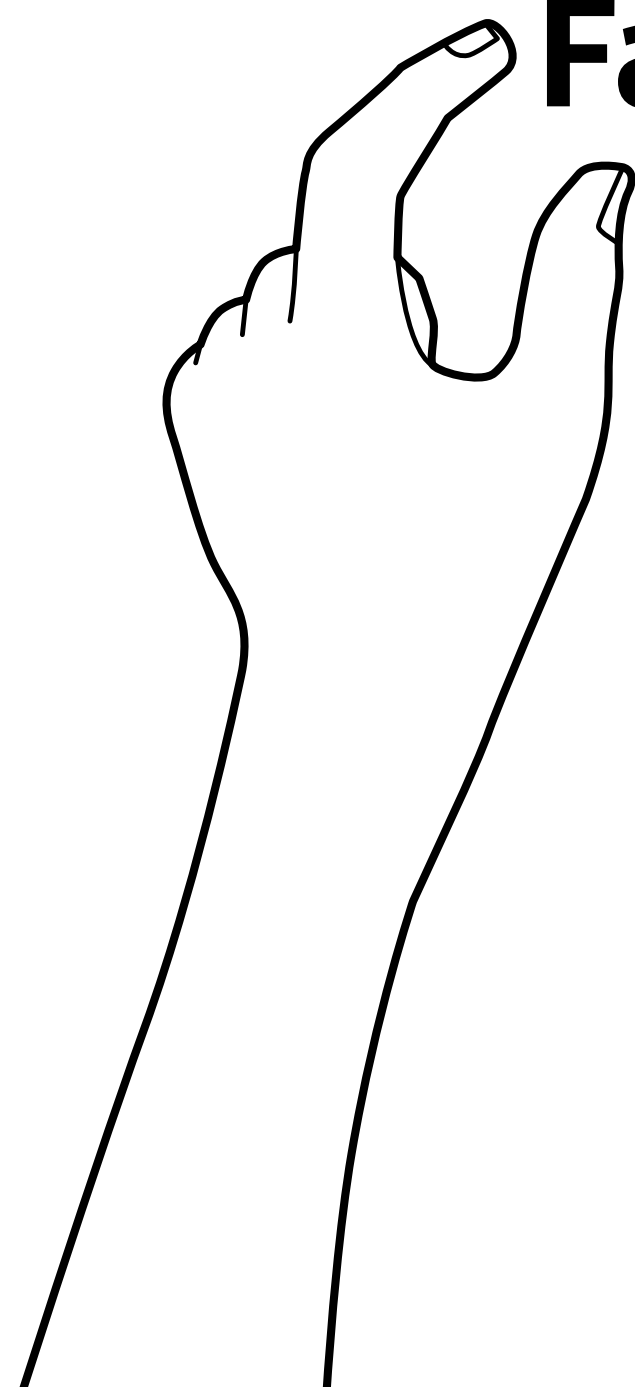
1 juillet **Benoit Delbecq**
piano

3 juillet **Marc Ducret**
guitare

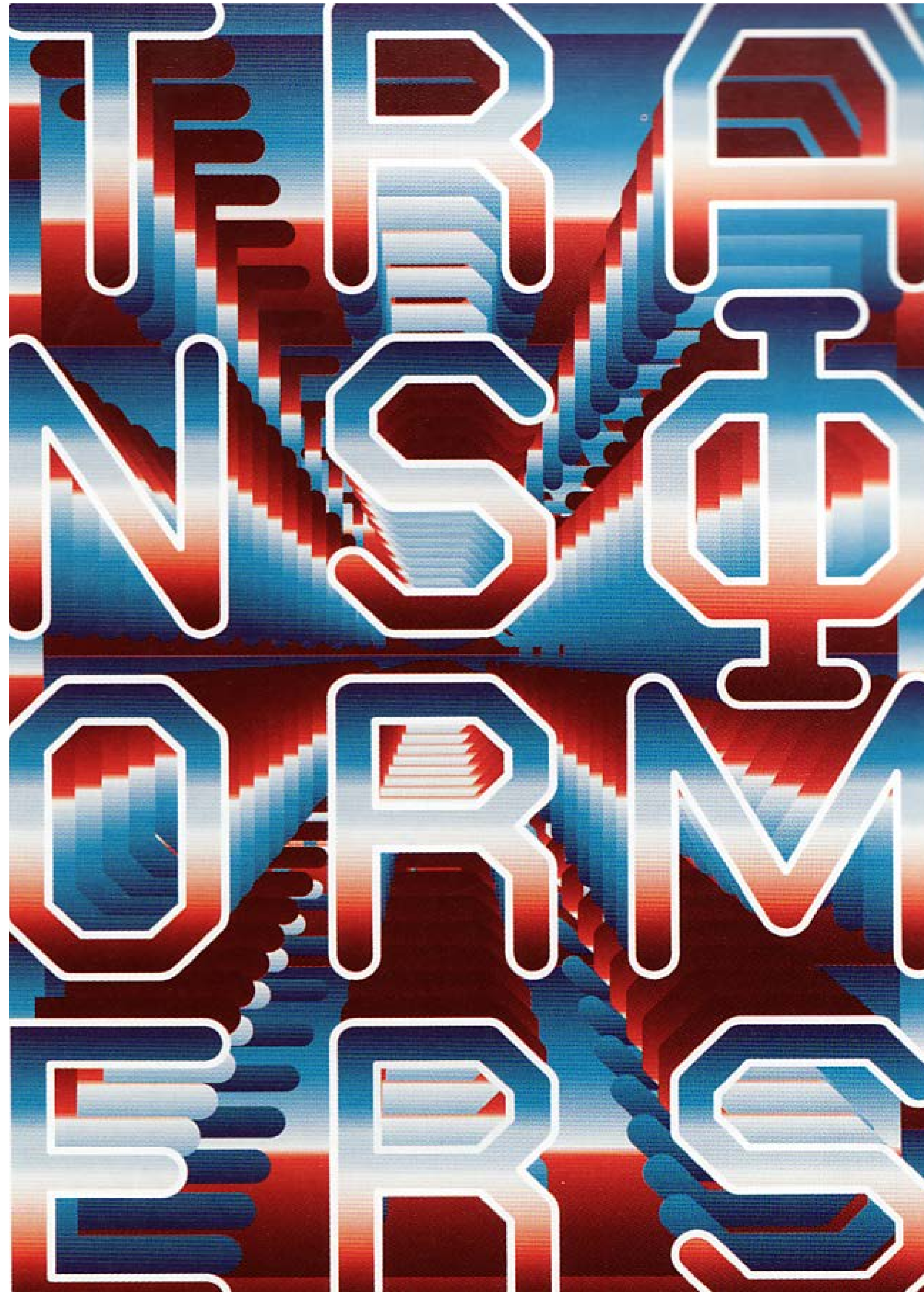
Velkost



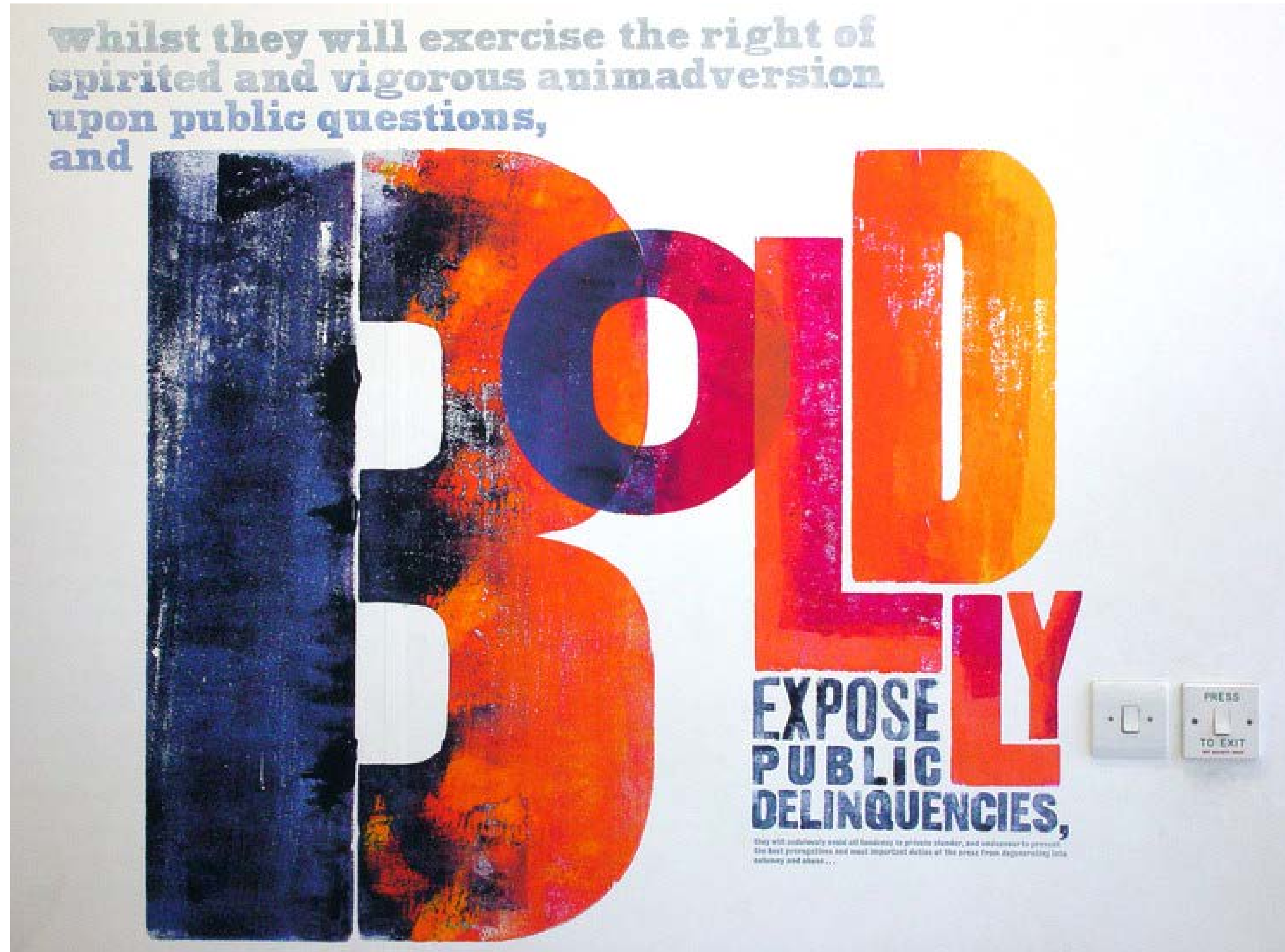
Farebný prechod & text



Farebný prechod

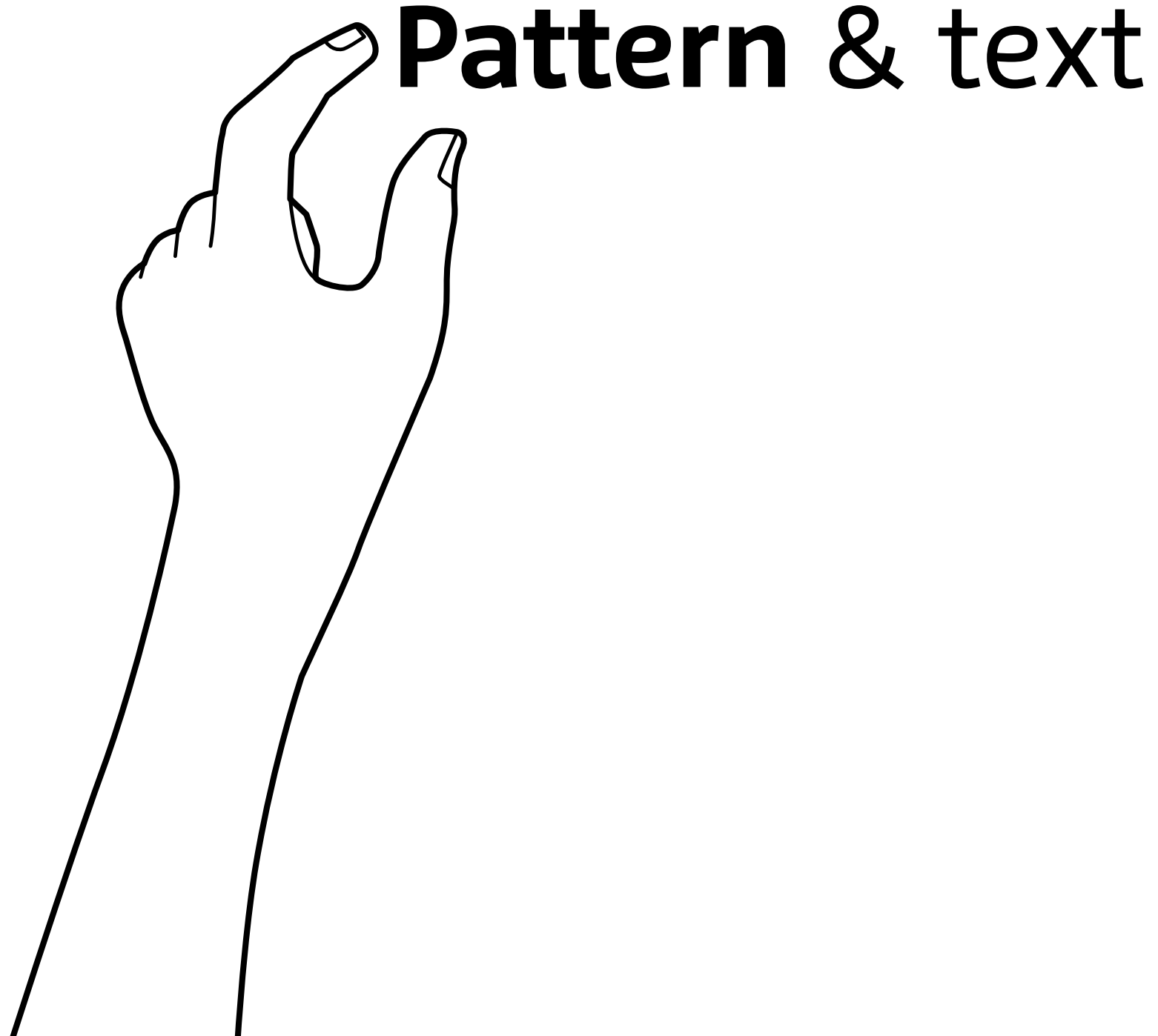


Farebný prechod





**La merveilleuse histoire
du Général Johann August
Suter, par Blaise Cendrars.**

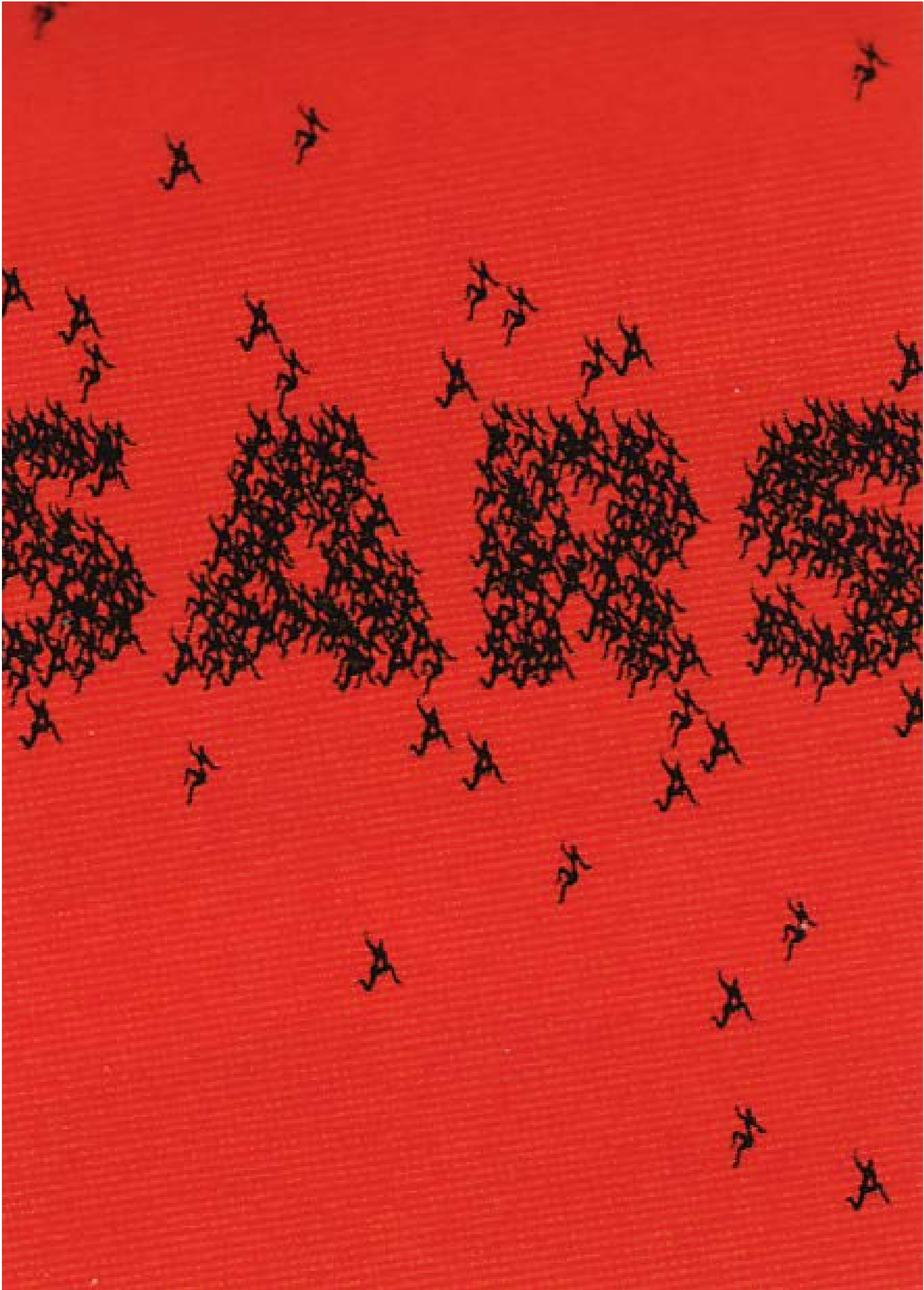


Pattern & text

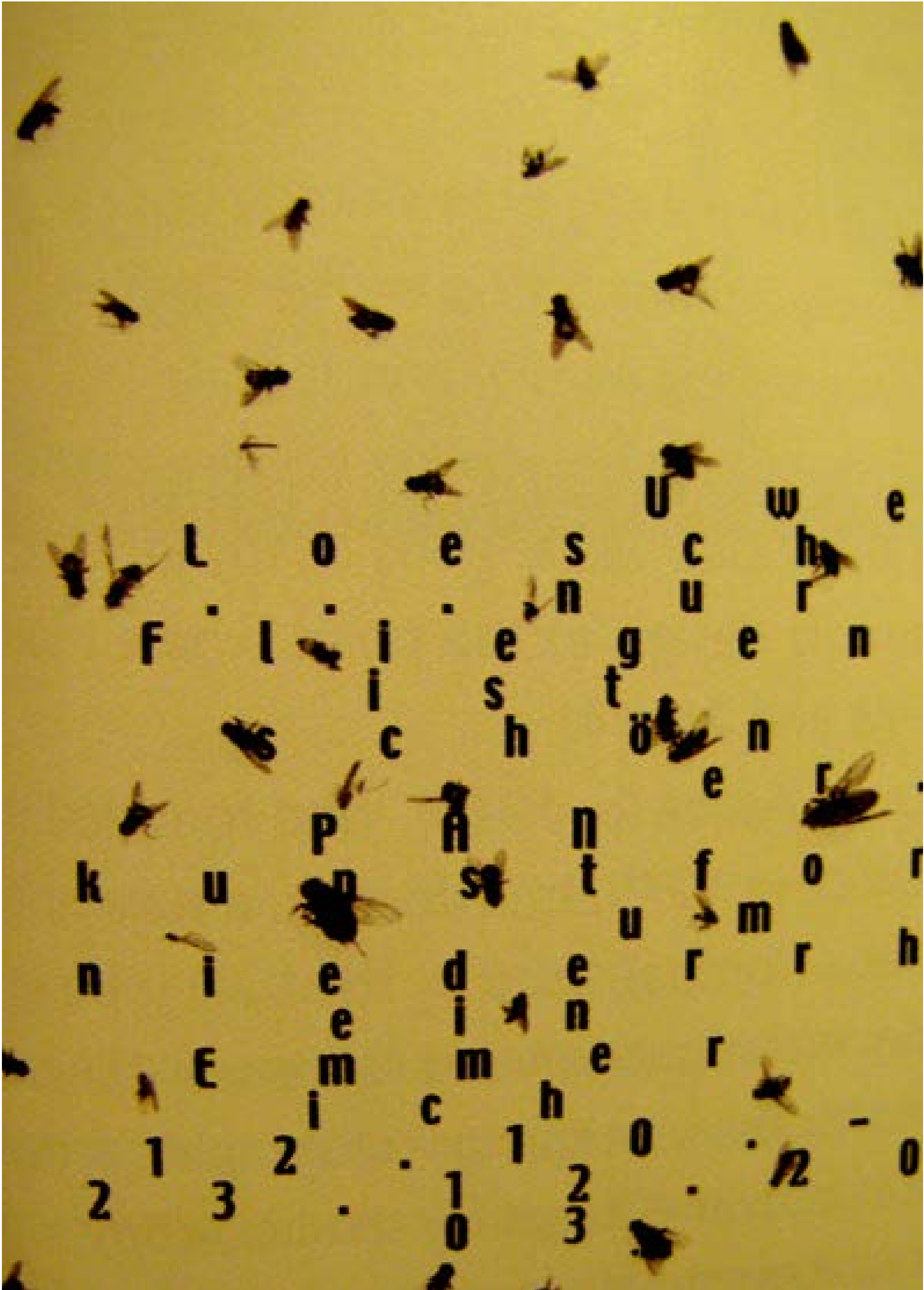
Pattern



Pattern



Pattern



Pattern

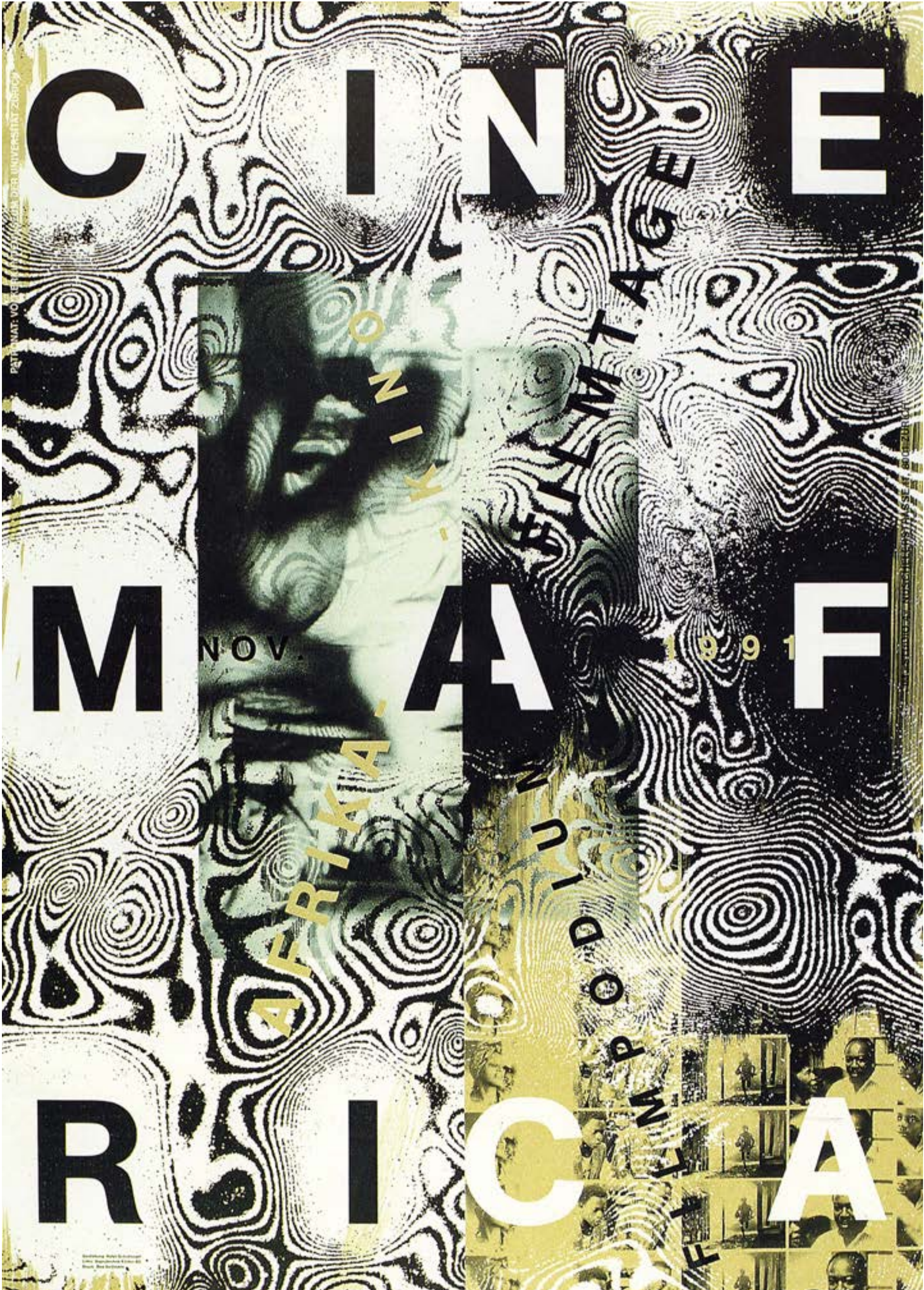


Seek Kinokuniya

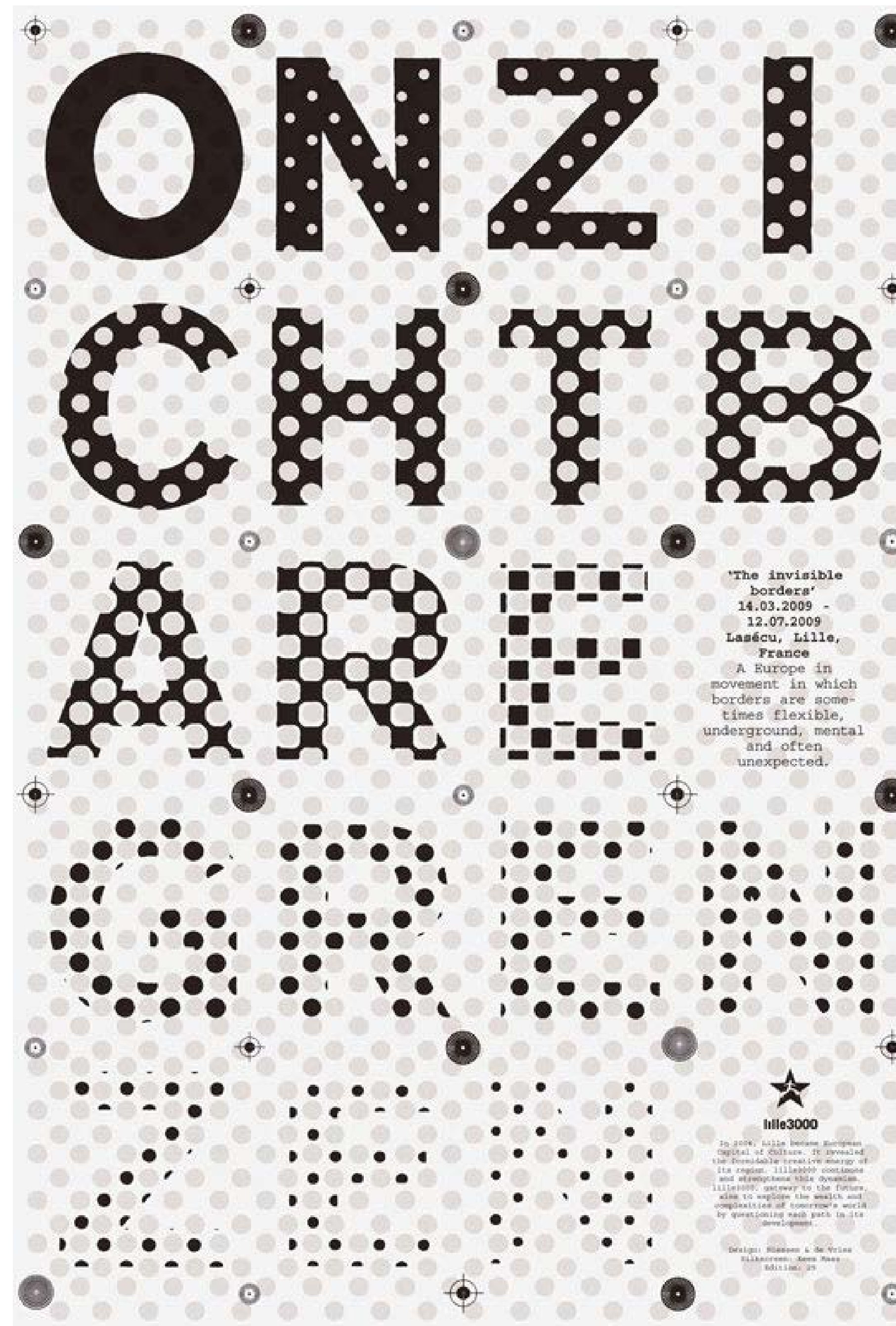
Pattern
Marian Bantjes



Pattern
Ralp Schraivogel



Pattern

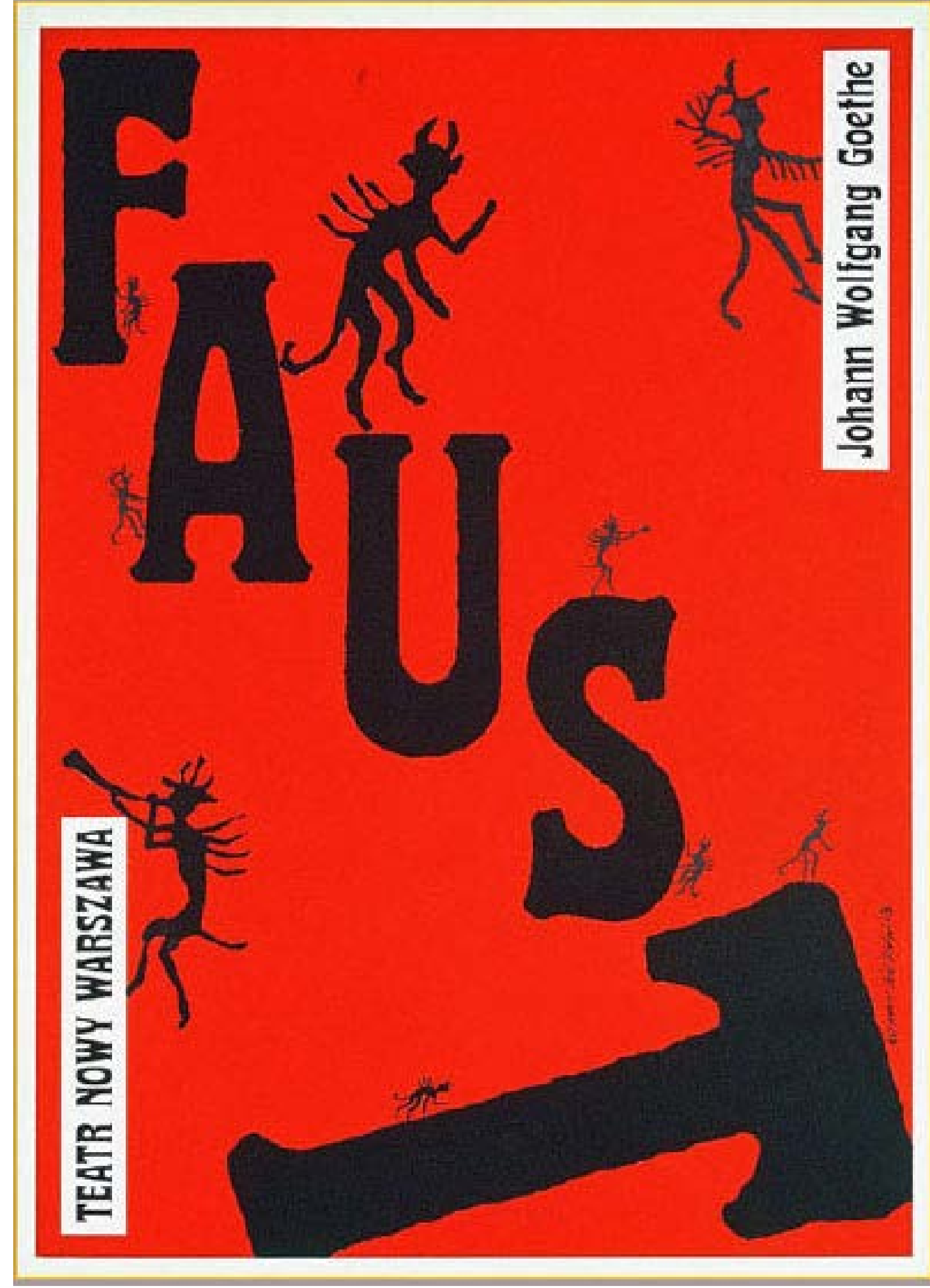




Diagonála
Joost Schmidt



Diagonála
Roman Cieslewicz



Diagonála
Rudi Meyer

CHATELET
THEATRE MUSICAL DE PARIS

Centenaire de la mort de Giuseppe **Verdi**

Falstaff
Direction musicale: **Myung-whun Chung**
Mise en scène: **Daniela Abbado**
Décors et costumes: **Jan Judge**
Jean-Philippe Lafont
Juan Diego Florez
Anthony Michaels-Moore
Peter Brondar
Francis Egerton
Mario Luperi
Les 26, 29 mars à 19 h 30 et le 1^{er} avril à 16 h

Otello
Direction musicale: **Myung-whun Chung**
Mise en scène: **Daniela Abbado**
Décors et costumes: **Jan Judge**
Jean-Philippe Lafont
Juan Diego Florez
Anthony Michaels-Moore
Peter Brondar
Francis Egerton
Mario Luperi
Les 26, 29 mars à 19 h 30 et le 1^{er} avril à 16 h

Requiem
Direction musicale: **Riccardo Chailly**
Sir John Eliot Gardiner
Barbara Frittoli
Viola Urmana
Tun Coodick
Aurilio Machado
Orchestra Royal du Concertgebouw d'Amsterdam
Chœur de la Radio des Pays-Bas
Le 31 mai à 20 h

Monteverdi Choir
Les 25, 27 avril, 29 avril à 16 h
2 mai à 19 h 30

Orchestra Philharmonique de Radio France
Chœur et Maîtrise de Radio France
Kathleen Kuhlmann
Orchestre Révolutionnaire et Romantique
Les 25, 27 avril, 29 avril à 16 h
2 mai à 19 h 30

Diagonála

a cura del ministero della cultura dell'urss

Mejerchold

Stanislavskij

Malakovskij

comune di milano
ripartizione cultura
regione lombardia
associazione itale-urss

milano
castello sforzesco
sala della balla

dal 2 al 23 aprile 1975 lunedì escluso

ore:
14,30 -
19,30 -
24,30 -
27,50 -

entrata libera

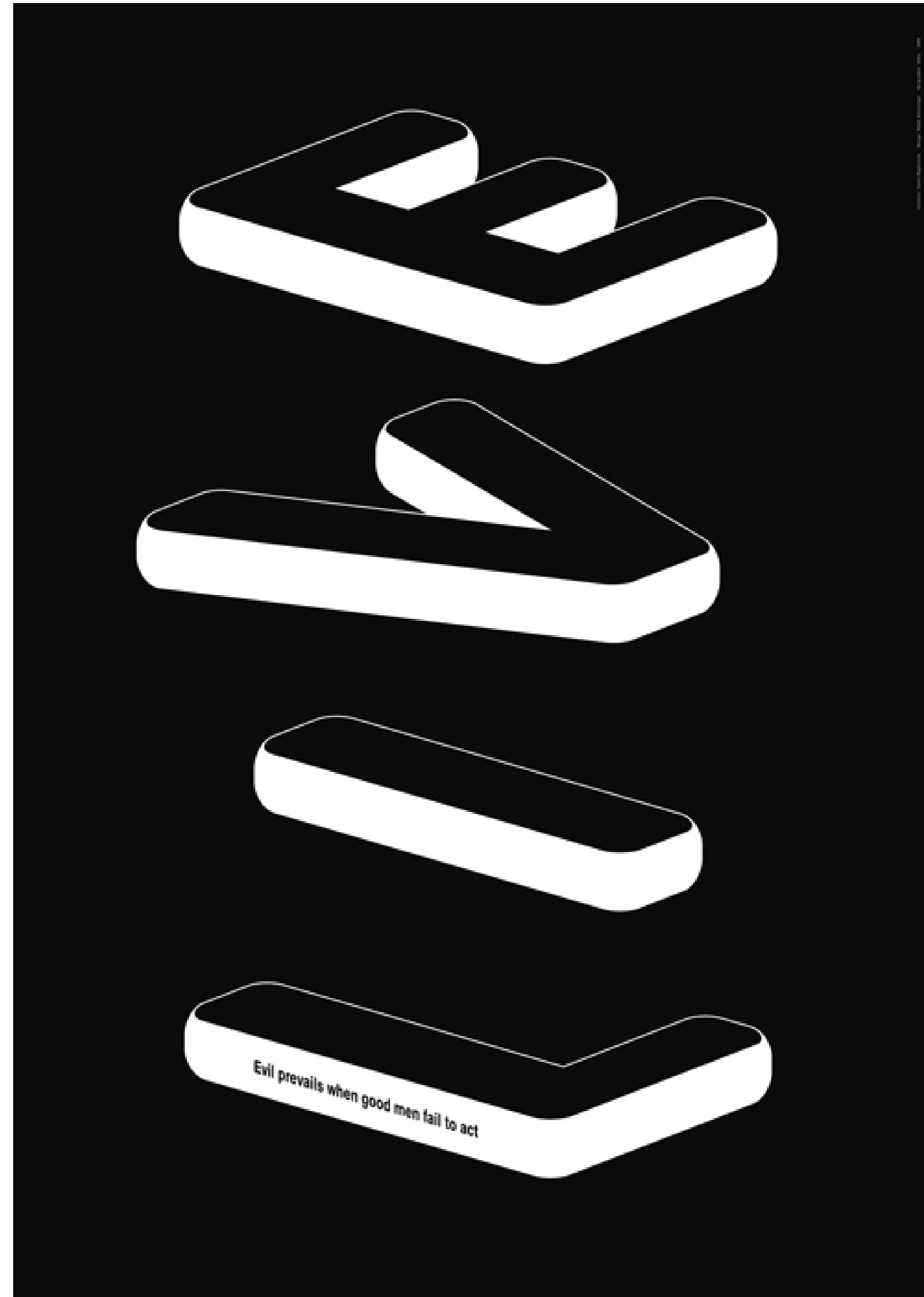
Diagonála
Wladyslaw Pluta

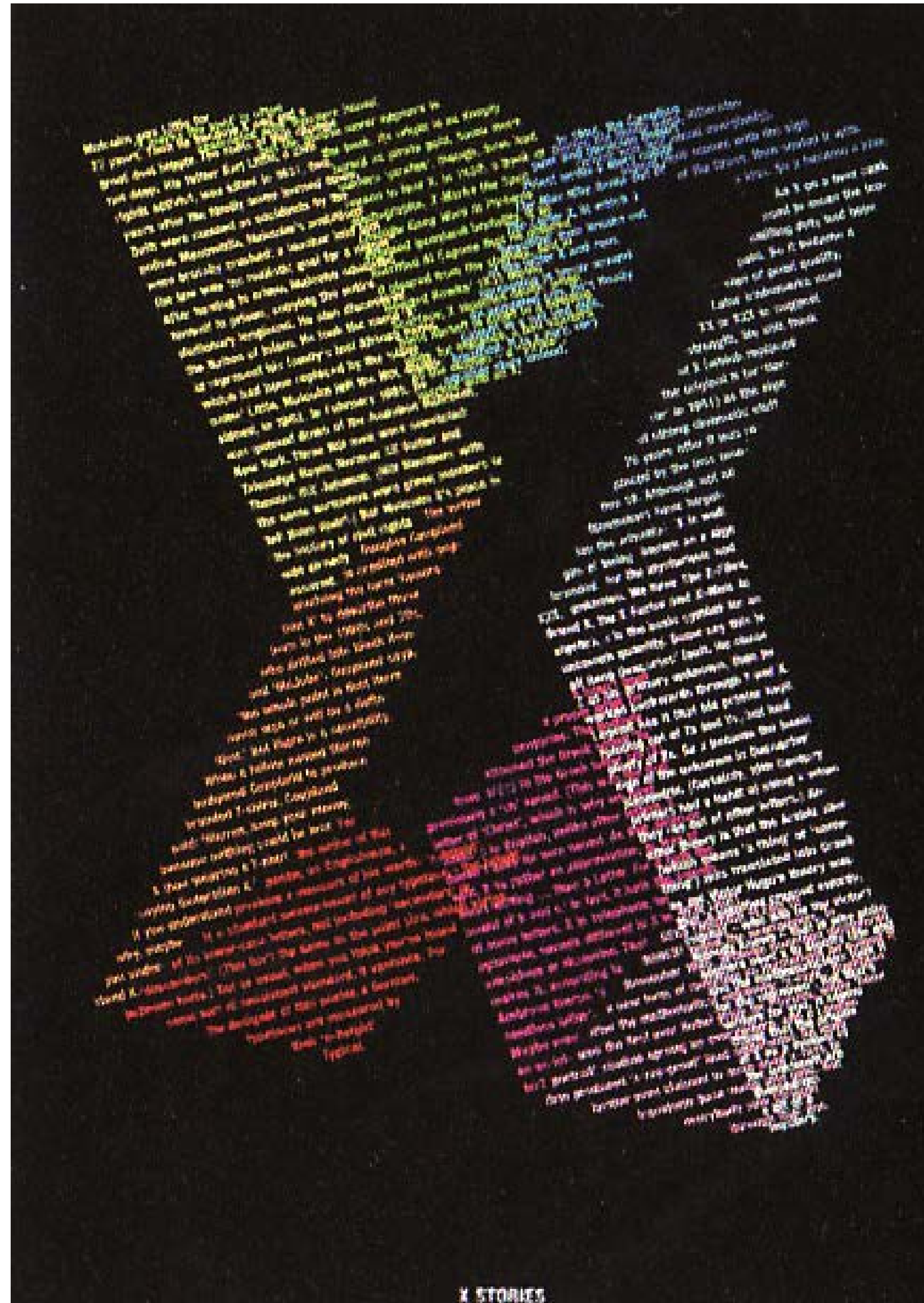




Priestor & text

Priestor
Ralp Schraivogel









New – Packaged and Pre cut Asbestolux products

These new packaged and pre cut Asbestolux products contribute to better site management, easier storage, quicker erection time and greater productivity - they assist the architect, contractor and merchant.
Cartoned 5/16 Panels never lose the flat, crisp accuracy of their appearance. They provide a permanent fire safe ceiling of the highest quality. Specification: Panel tolerance - 0 to -1/4 in. Panel size 2ft x 2ft x 1/4 in. 10 panels per carton. Tested to 2 hour fire integrity. **Packaged Pre cut Ceiling Strips**. Asbestolux is ideal for soffits. Will never twist or

warp and cannot deteriorate with time. Easy to work, with minimum breakage and maximum economy. Quick to fix, simple to decorate. Specification: Tolerance - 0 to -1/4 in. Sizes 6, 7, 8, 10ft lengths 6, 8, 10, 12, 18 in widths 7/8 in thick. 10 strips per pack. **Packaged Door Facings** Pre cut facings for most door sizes are available, for improving fire resistance of existing doors or for fabrication of new doors. Old doors up-graded to 3/4 hour fire resistance. New doors constructed to 1 hour grading. BS459 Part 3 1951. Specification: Tolerance - 0 to -1/4 in. 5 facings per pack.

Pre cut Planks Precision cut planks are available either bevelled or straight edged. These planks are particularly useful for soffits, ceilings and walls where visual direction is required. Specification: Tolerance ± 1/4 in 6, 7, 8, 10ft x 6in x 1/4 in thickness. **Packaged Acoustic Absorption Pads** A specially prepared Rockol pad designed to provide substantially increased absorption to Asbestolux acoustic ceilings at middle to high frequencies. Easy to fit, no site cutting, no wastage. Specification: 2ft x 2ft x 1/4 in thick. Rockol pads reinforced glass tissue facing, aluminum foil

waterproof kraft paper backing. 10 pads per pack. All these products readily available through normal trade channels. They are supported by comprehensive technical data to SIB classification.
 Asbestolux is manufactured by **Cape Building Products Limited** Cowley Bridge Works, Uxbridge, Middlesex. Telephone: Uxbridge 371111. A member of The Cape Asbestos Group of Companies.

Priestor
Rudi Meyer



(my private)

7. mai - 14. august 2005 MARTA Herford

Eröffnungsausstellung im Museum Maria Herford, Architekt Frank Gehry - Künstlerischer Direktor Jan Ilter
Gebäudestr. 1 - 33102 Herford, Tel. +49 52 521 244 20, Fax +49 52 521 534 130, info@museumherford.de, www.museumherford.de

NRW HERFORD



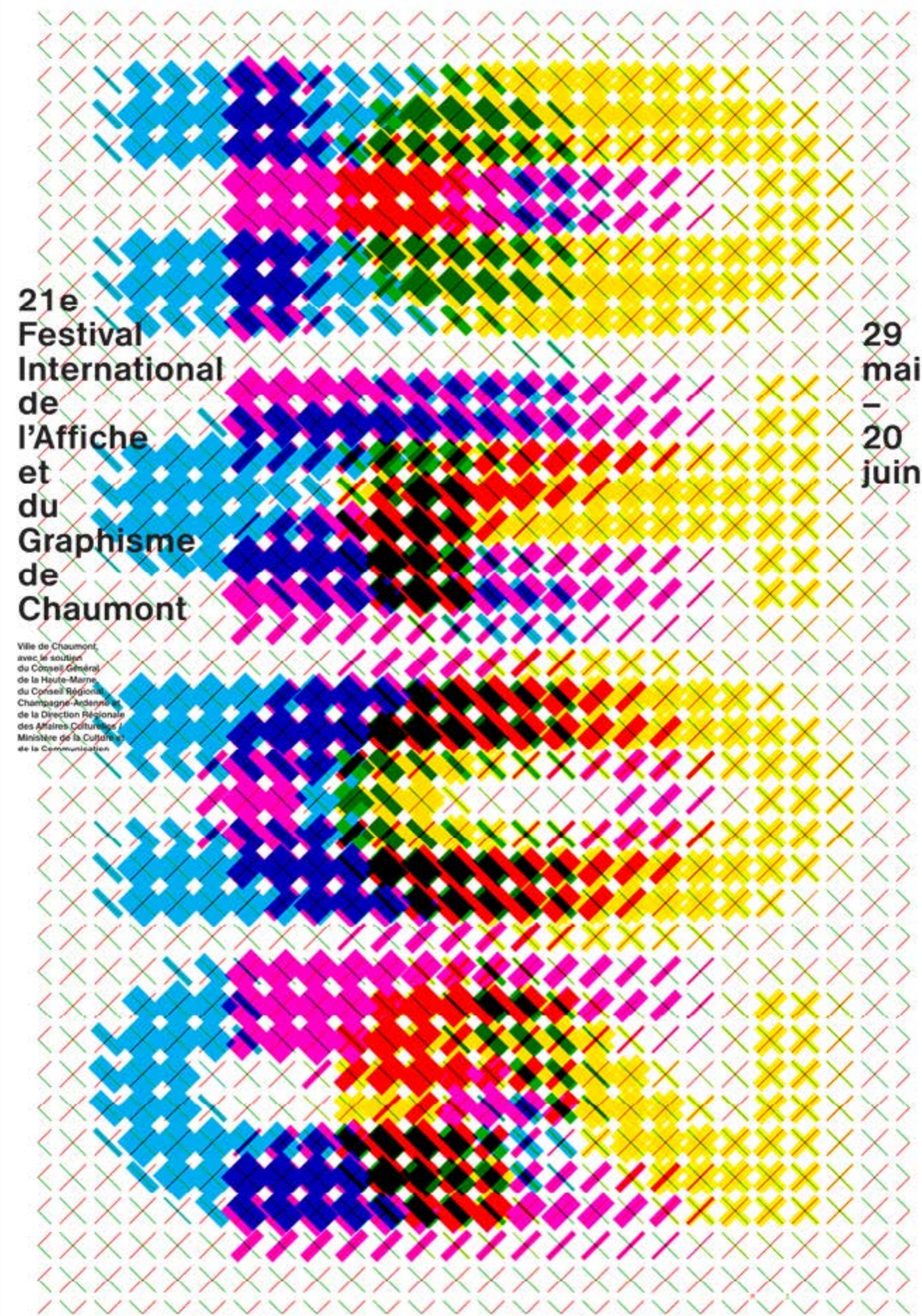
Mriežka & text

Mriežka
Wim Crouwel

stedelijk museum amsterdam
5 april t/m 23 juni 1968

WOMAN
GALVETS

Mriežka

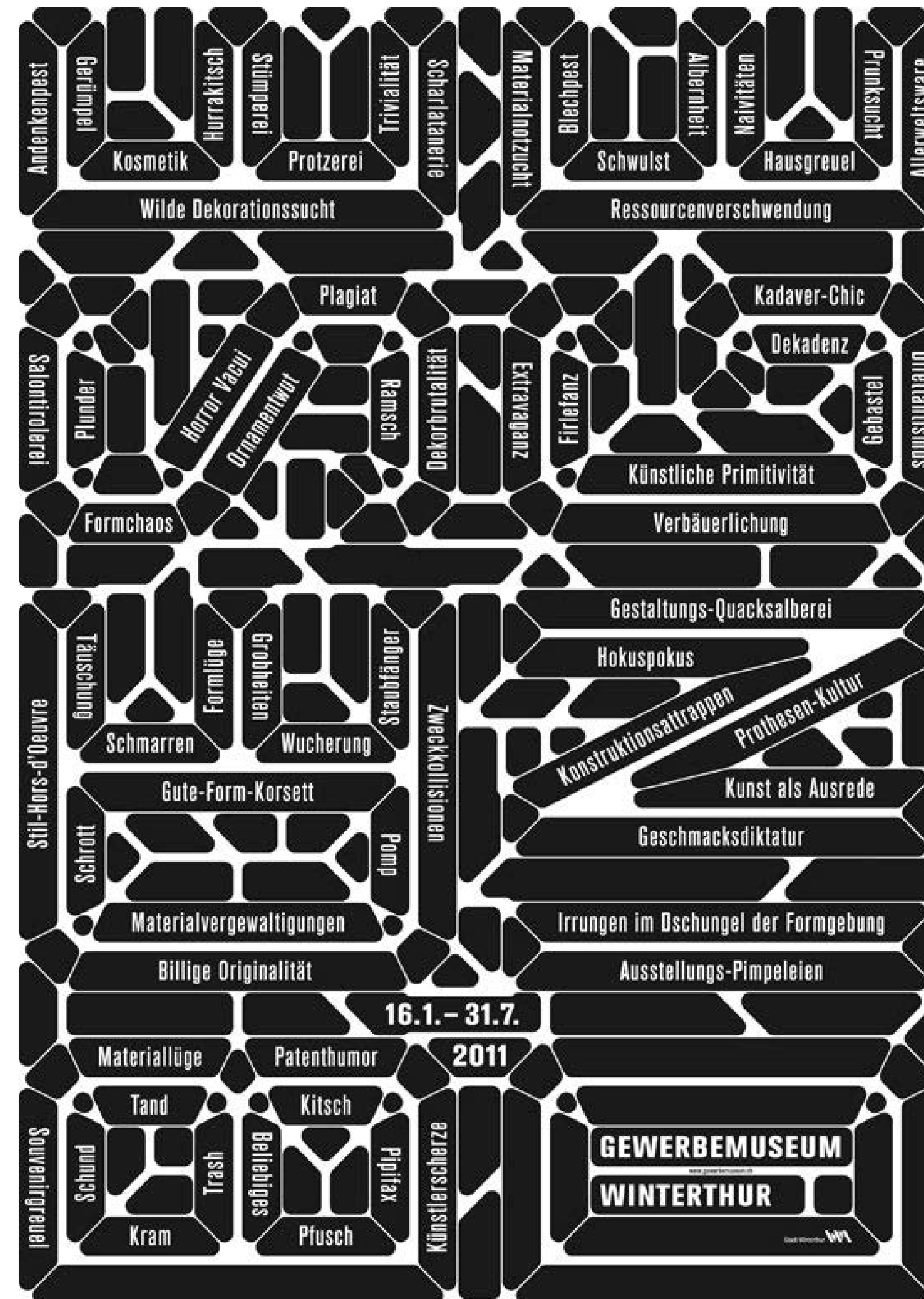


**21^e
Festival
International
de
l'Affiche
et
du
Graphisme
de
Chaumont**

**29
mai
-
20
juin**

Ville de Chaumont
avec le soutien
du Conseil Général
de la Haute-Marne
du Conseil Régional
Champagne-Ardenne
de la Direction Régionale
des Affaires Culturelles
Ministère de la Culture
de la Communication

Mriežka
Ralp Schraivogel



Mriežka



BLA

SÉRIA PLAGÁTOV

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SÉRIA PLAGÁTOV

=

je súbor minimálne dvoch plagátov,
ktoré tematicky aj vizuálne
spolu súvisia.



1

Rovnaký layout – Rôzne pozadia

Layout zostáva pri všetkých plagátoch rovnaký, mení sa len pozadie/podklad. Podklad môže byť nejaká grafická štruktúra, fotografia a pod.

Rounaký layout, rôzne pozadia

1



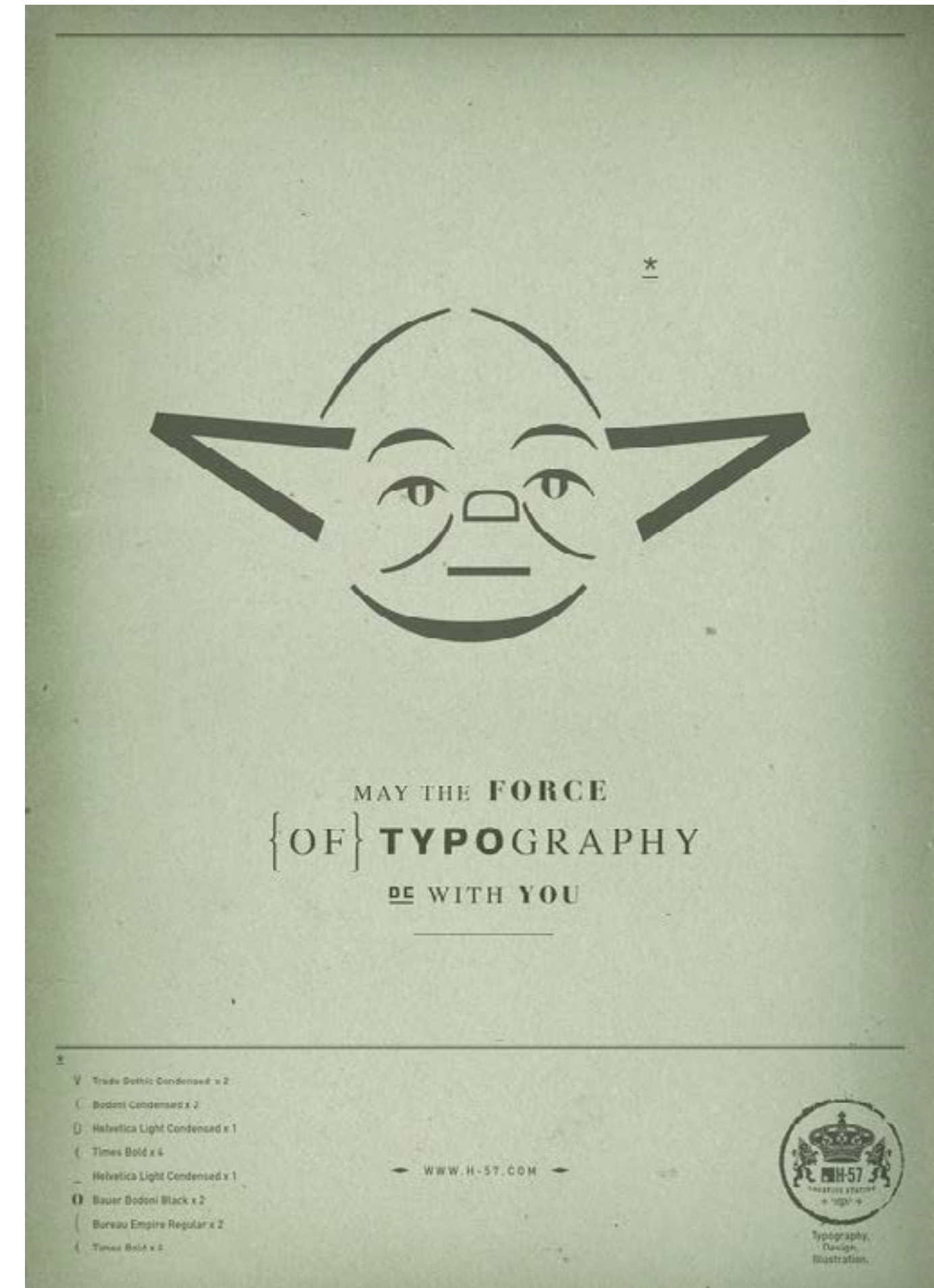
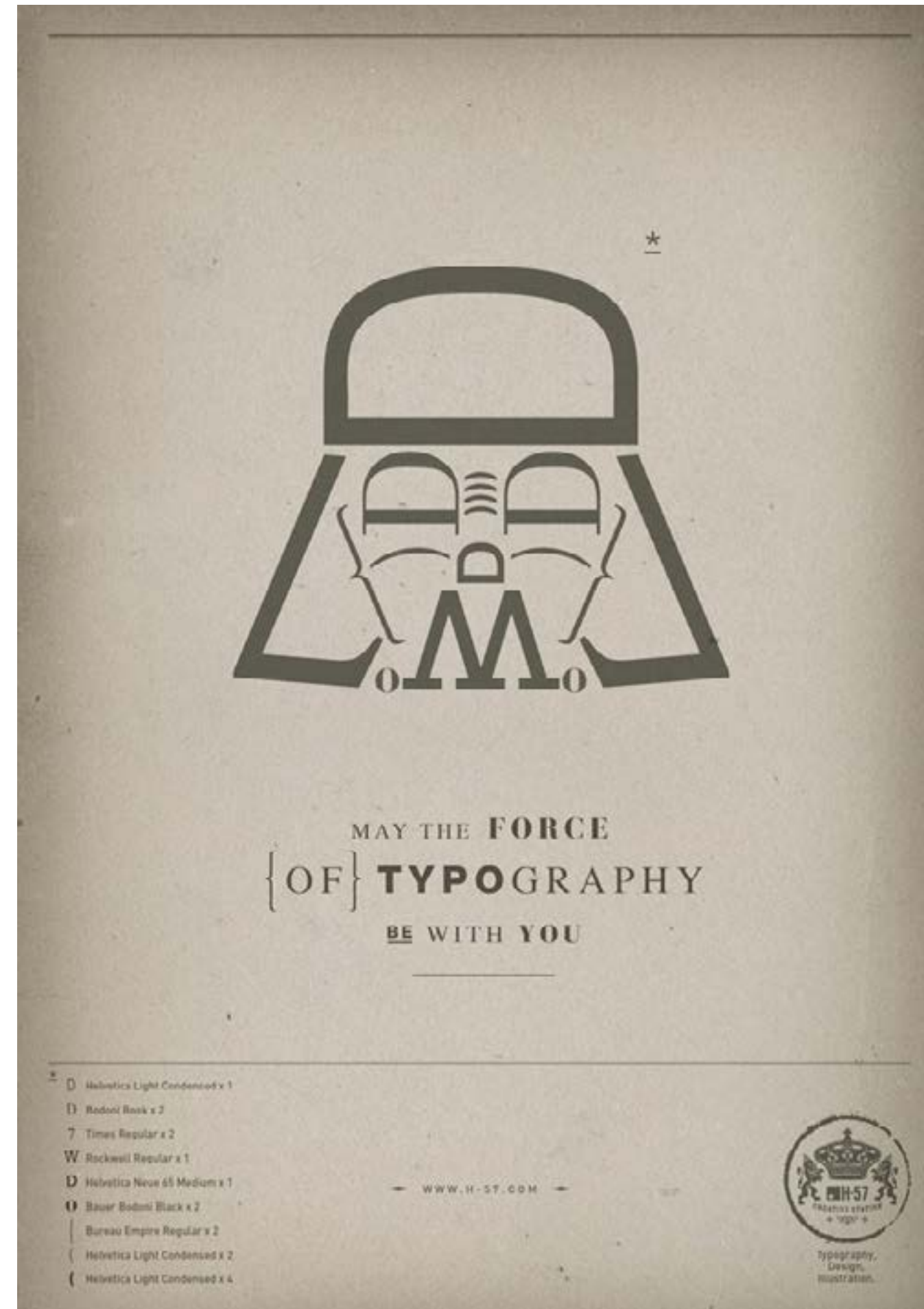
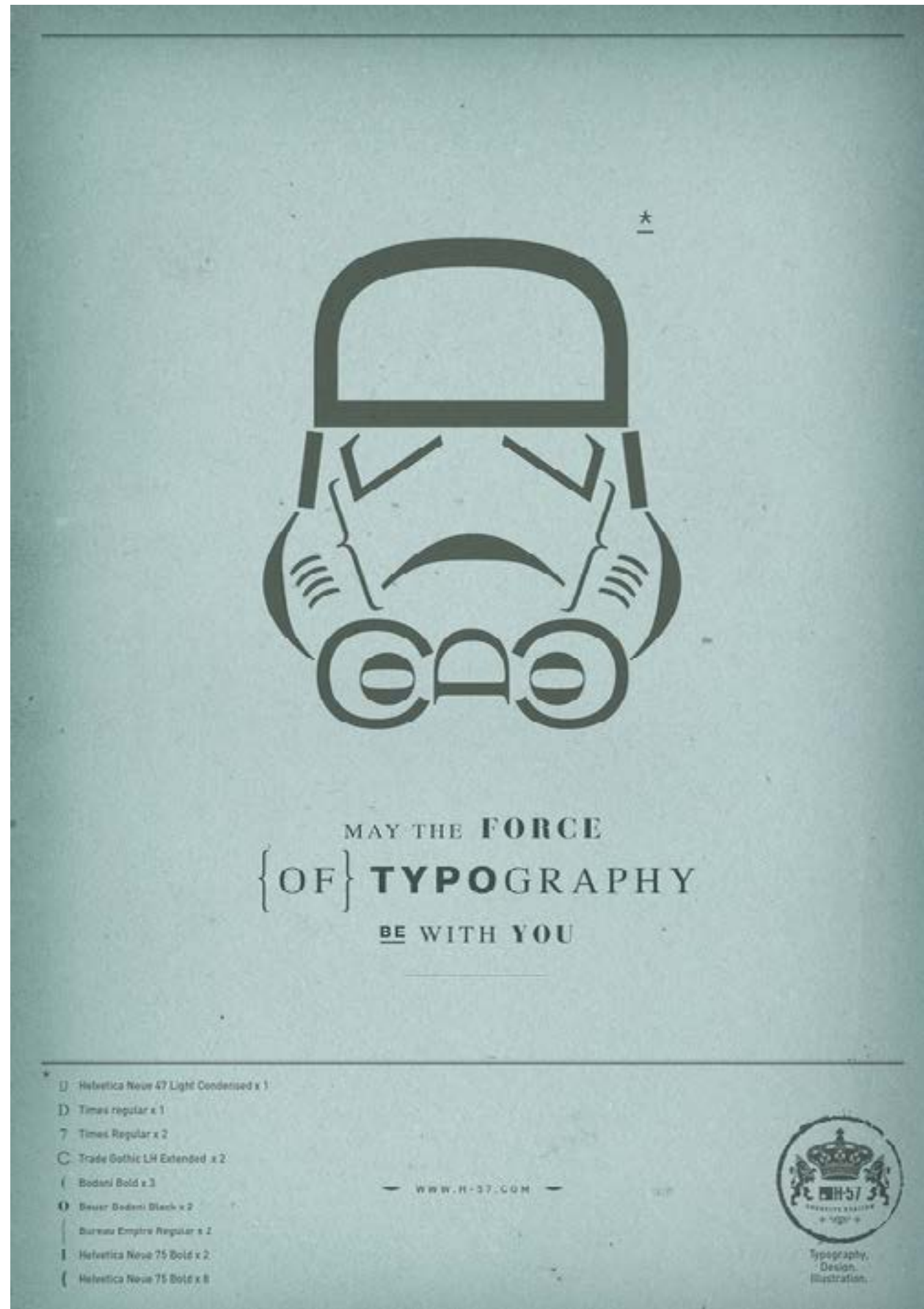
2

**Rovnaký layout
–
Rôzne grafické
elementy**

Layout zostáva pri všetkých plagátoch rovnaký, menia sa len grafické elementy, prípadne zmena farby.

Rounaký layout, rôzne grafické elementy

2



2

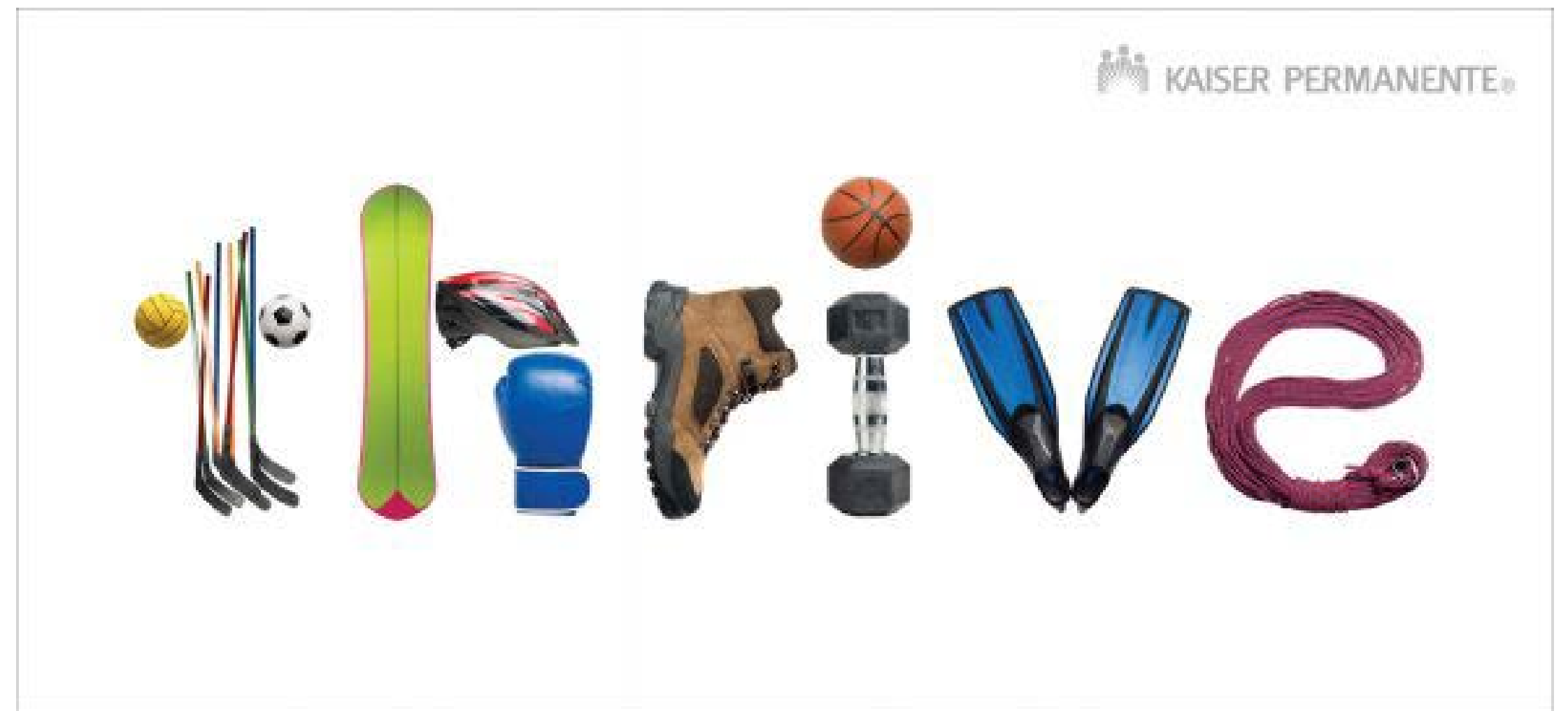
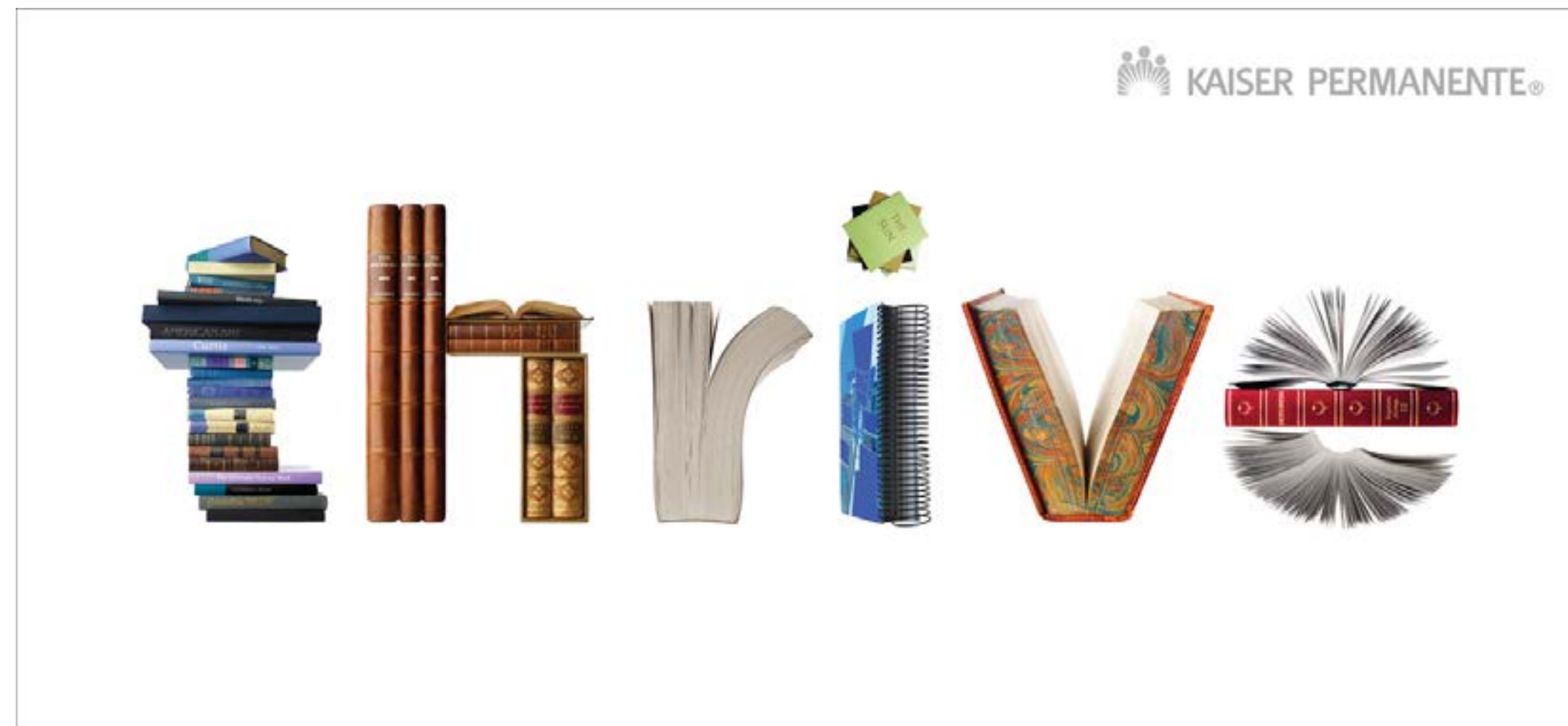


BROOKLYN



SAN FRANCISCO

2



2

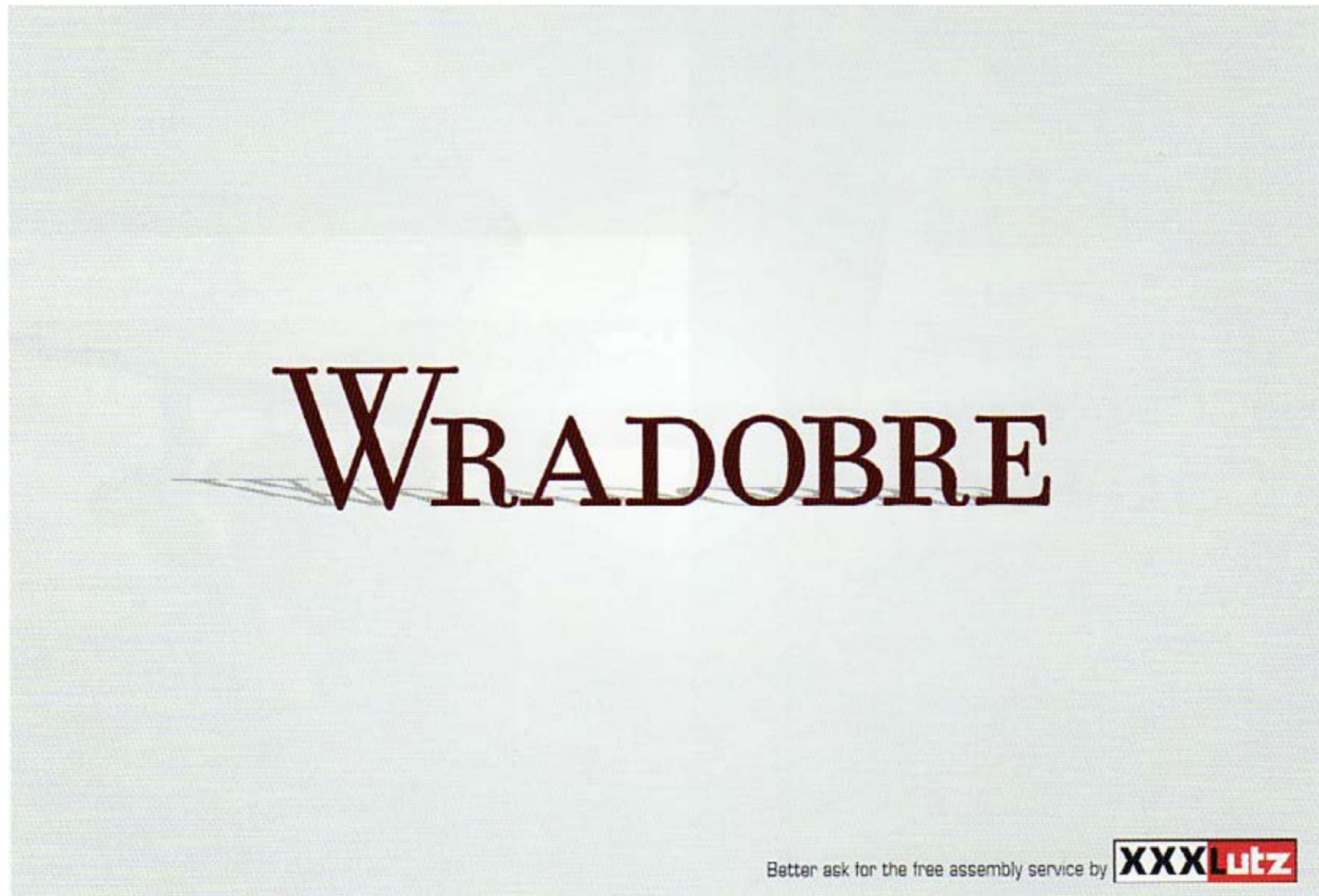
MUZIEK UIT HET LAB **2004**
MUZIEKLAB BRABANT
PARADOX - TILBURG, DO. 8 JAN. /
DO. 12 FEB. / DO. 11 MRT. / DO. 8 APR. /
DO. 13 MEI
HET MUZIEKCENTRUM -
'S-HERTOGENBOSCH, DI. 3 FEB. /
DI. 27 APR. /
DI. 25 MEI
ZESDE KOLONNE - EINDHOVEN,
WO. 14 JAN. / WO. 1 FEB. / WO. 10 MRT. /
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LOKAAL 01 - BREDA, VR. 13 FEB. /
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TOEGANG GRATIS / TOEGANG:
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2



3

**Rôzny layout
–
Rounaké grafické
elementy**

Layout je variabilný. Sériu plagátov spájajú rovnaké grafické prvky ako napr. rovnaký typ a veľkosť písma, rovnaká farebnosť.

3

SAT 22ND JUNE 10PM-4AM
 ADV. TICKETS RESIDENT ADVISOR + MOTD
 WWW.BEHINDTHISWALL.COM @BTWLDN
 BEHIND THIS WALL PLASTIC PEOPLE PA
BEHIND THIS WALL AT PLASTIC PEOPLE.
IN SESSION:
DJ SPRINKLES + RESIDENTS.
 (COMATONSE - TOKYO)

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 IN SESSION:
 NICOLA S LUTZ
 CLUB VISIONAERE, TOI TOI, MONTEVIDEO + RESIDENTS
 FRI 20TH DEC 10PM-LATE
 ADV. TICKETS: RESIDENT ADVISOR + MOTD
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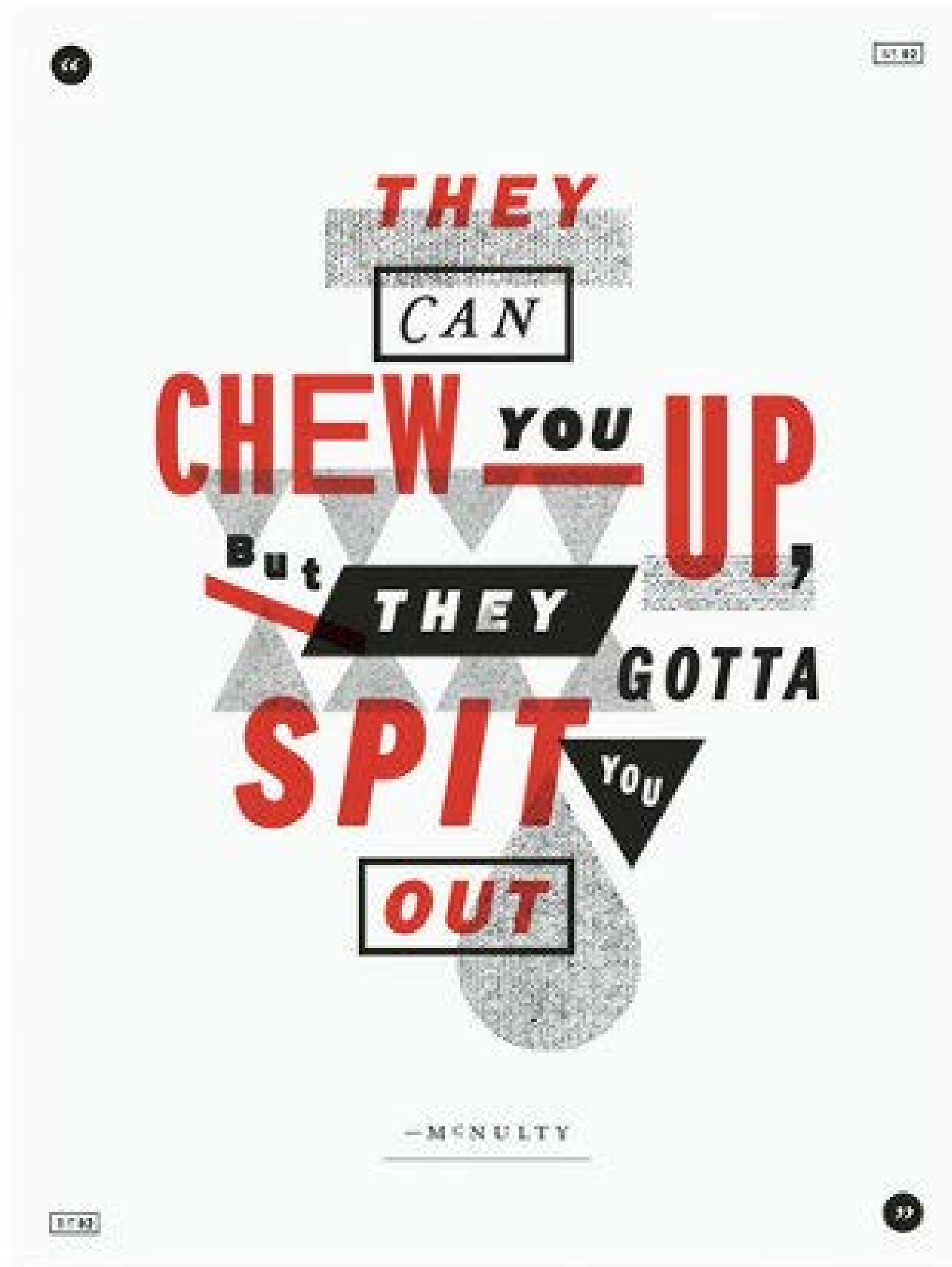
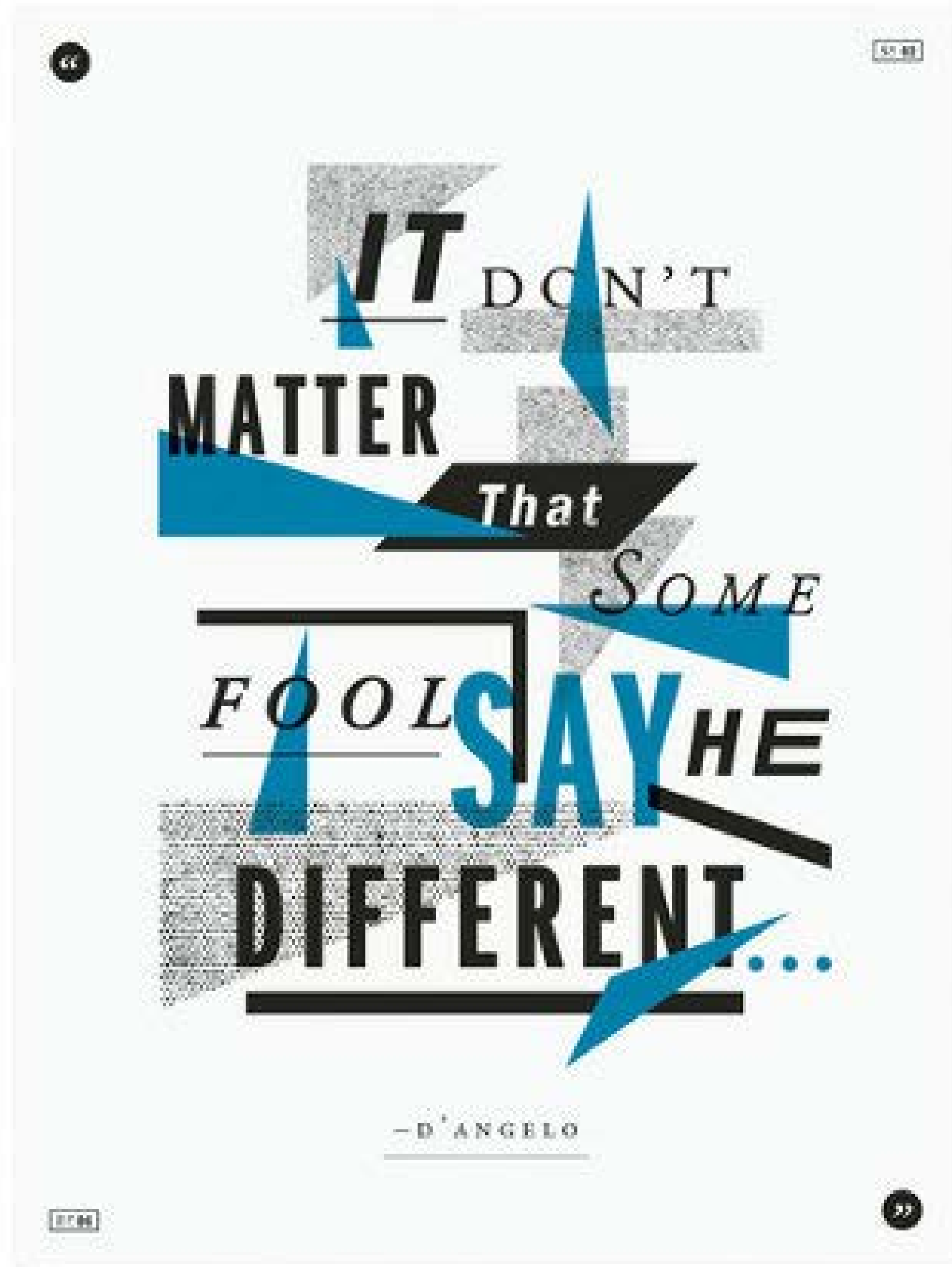
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IN SESSION:
MR. TIES
 (HOMOPATIK - BERLIN)
 + RESIDENTS

4

Rounaký princíp pri staube obrazu

Sériu plagátov spája rounaký charakter grafických elementov a ich princíp radenia/použitia.

4



Rounaký princíp

4

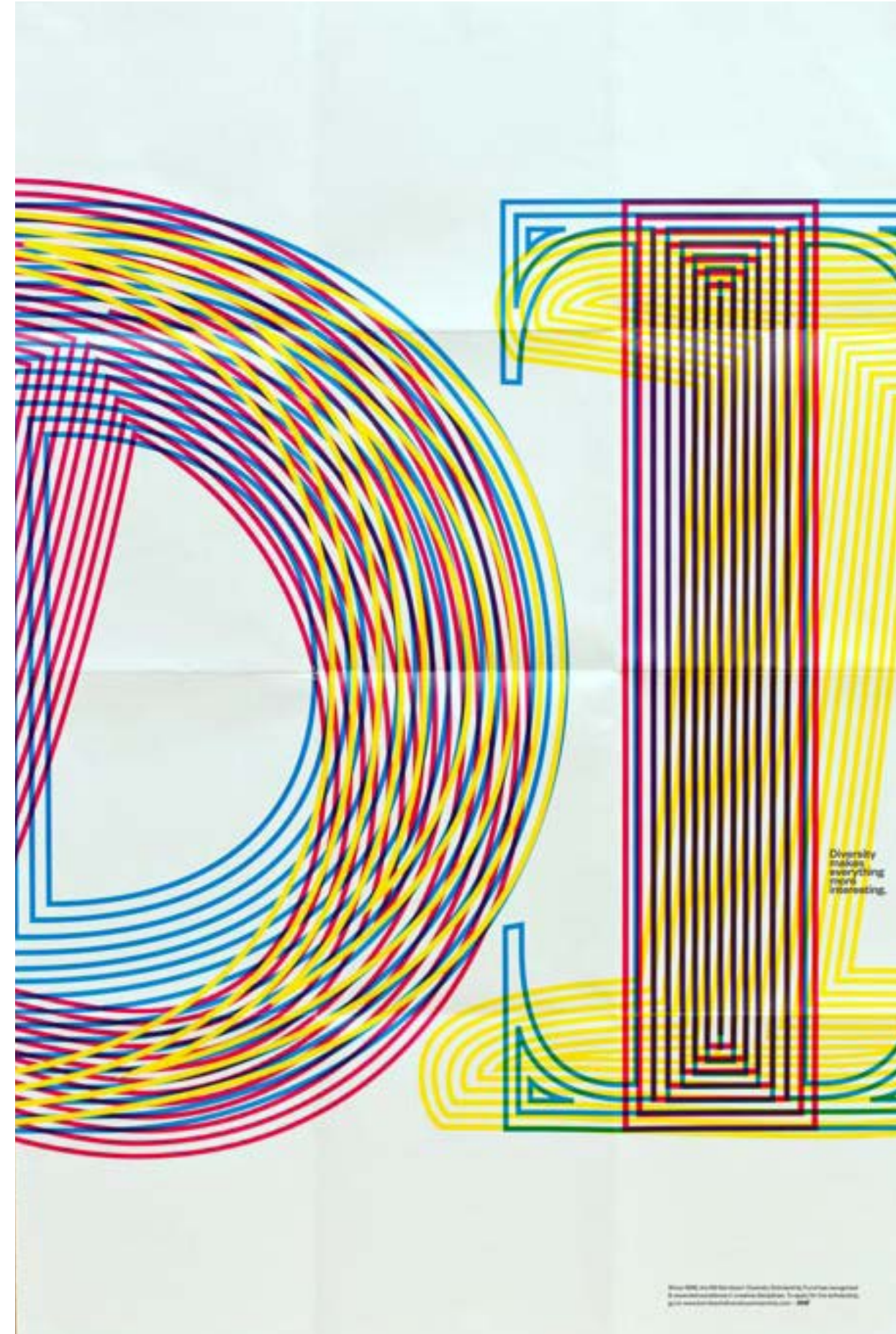


5

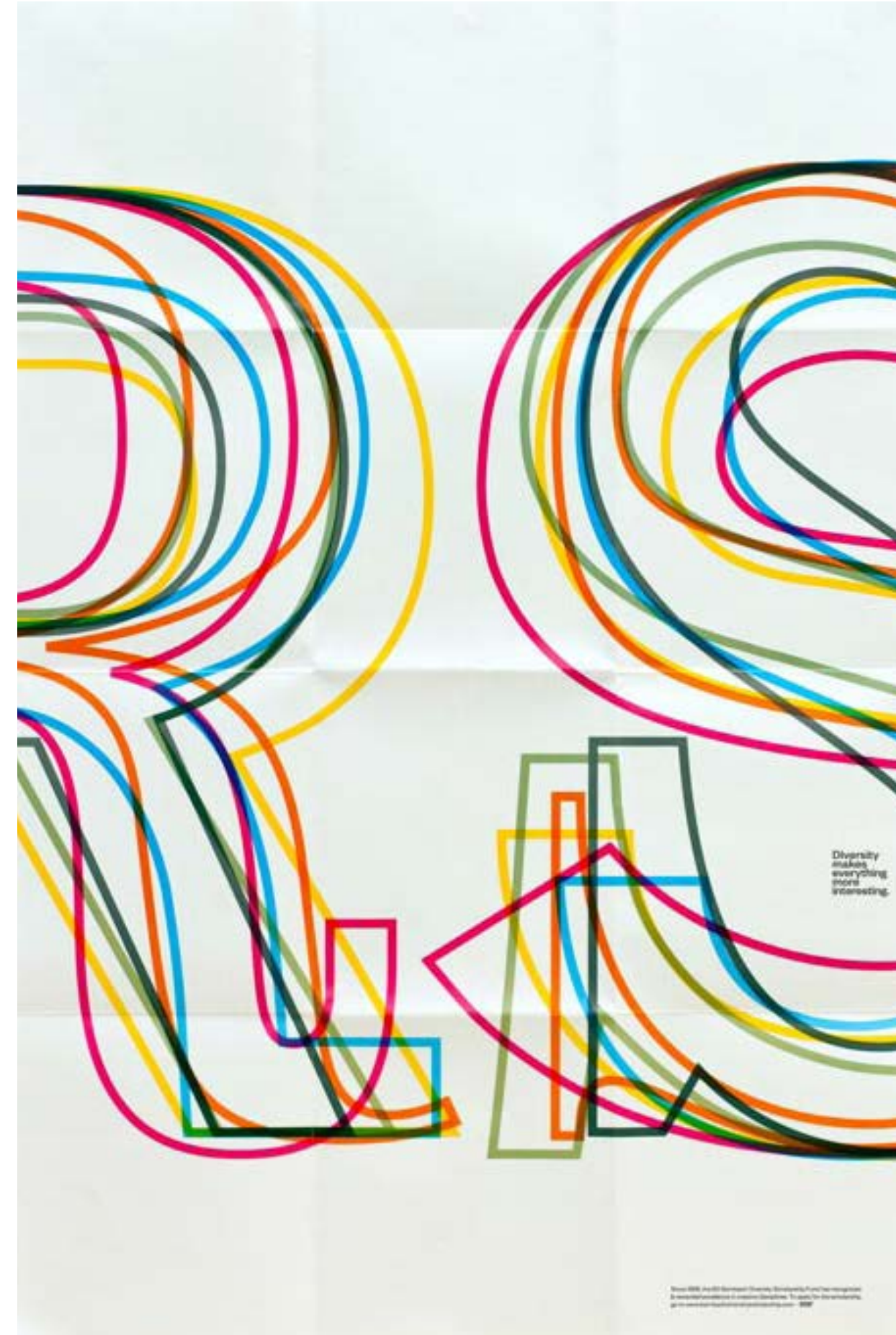
Séria spojených plagátou

Sériu plagátou spája rovnaký princíp, rovnaká kompozícia. Jednotlivé plagáty sú časťami celku a teda po spojení plagáty vytvárajú, napr. slovo.

5



5



Rounaký princíp

5

