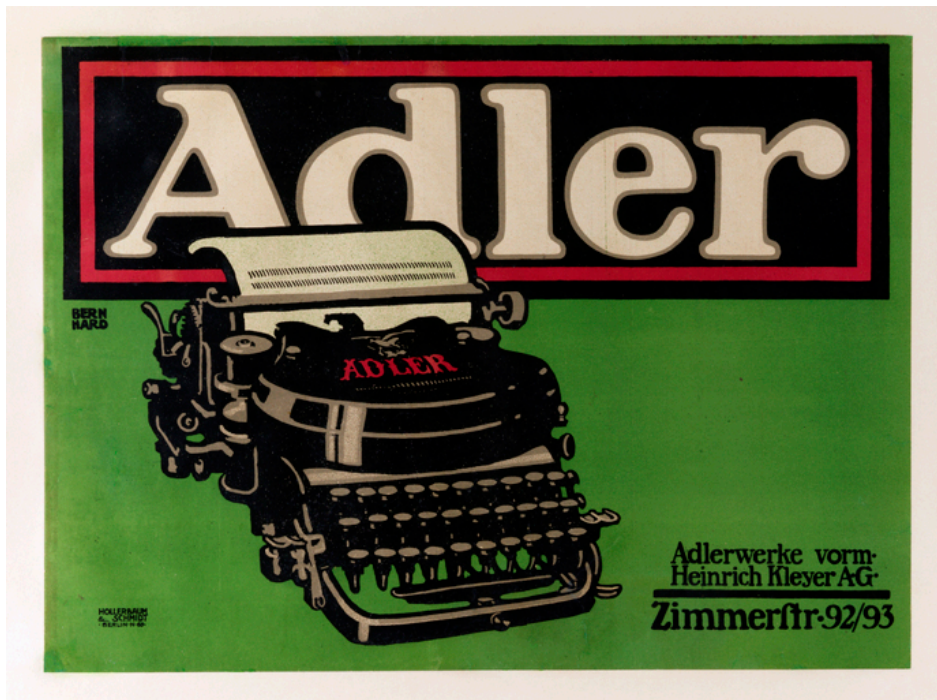


the eye, overwhelm the eye, use text as image, overlap, cut and paste, assault the surface, simplify, tell a story, amplify, double the meaning, manipulate scale, activate the diagonal, make eye contact and make a system. Let's look at some examples to illustrate these principles.

Focus the eye

One of the most basic ways designers can make a viewer take notice is to make an image big and put it in the middle of a space. Color and form can also be used to bring attention to a central element, as seen in Lucian Bernhard's famous 1909 – 1910 "Adler" poster, which features a centered product name at the top, counterbalanced by a starkly rendered typewriter.



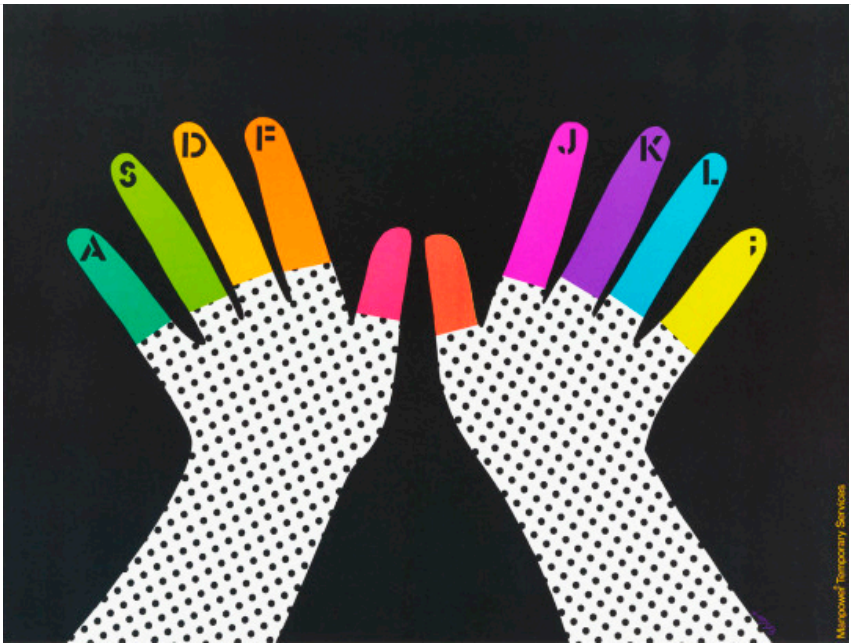
Overwhelm the eye

Designers can engage the viewer in an optical experience and lead the eye on a restless journey by incorporating dense patterns, wandering lines and competing colors. Highlights of the works in this section include psychedelic posters of the 1960s, such as Victor Moscoso's 1966 "Junior Wells." It most definitely overwhelms the eye with its psychedelic, fluorescent colors.



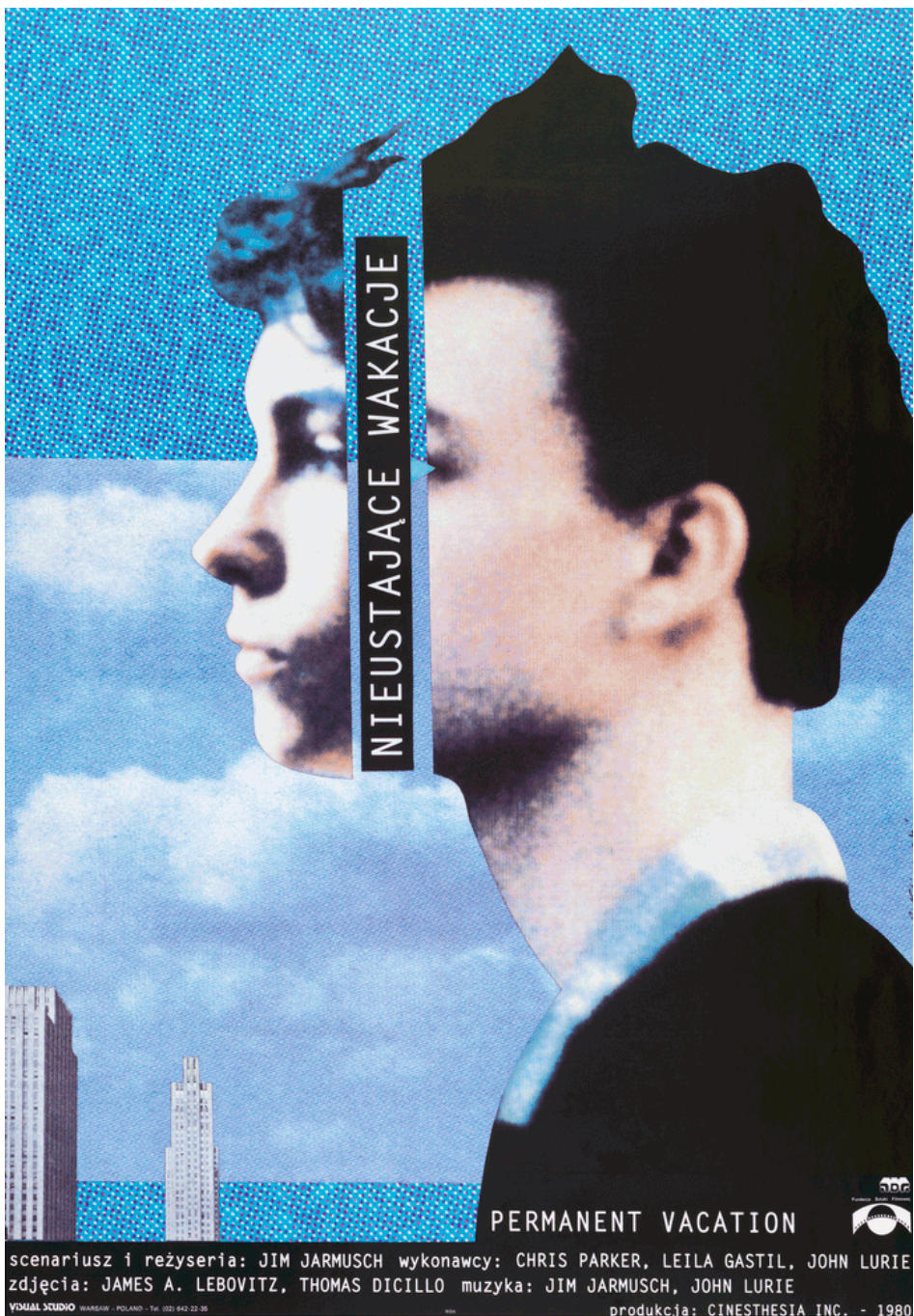
Simplify

Designers often simplify an image in order to direct attention to a message or product. This poster designed by children's book illustrator and graphic designer Lois Ehlert in the late 1970s for Manpower Temporary Services exemplifies this principle with its bright, playful, decorated hands indicating typing.



Cut and paste

Splitting images apart and combining bits and pieces to create new meaning is central to the design process in the cut and paste method. This poster designed by Andrzej Klimowski in 1991 uses cut and paste collage to play with scale, creating surreal imagery in this movie poster. Photographs are enlarged, cut, and layered; text is rotated and placed vertically. The result is disorientating – the poster appears to condense scenes (disrupting the plot line) with spectacular effect.



Overlap

Designers use various techniques to conjure illusions of depth within the flatness of two-dimensional space. The most basic technique for simulating depth is to overlap two or more elements, as seen in Paul Rand's classic 1951 poster "Dada," which creates a rudimentary sensation of depth as black letters float in front of white ones (left). A similar technique is used in Josef Müller-Brockmann's 1959 – 60 poster, which is considered a masterpiece of modernist design. By overlapping the word "Film" with the article "der" [the], Müller-Brockmann used typography to explore the principle of cinematic montage (right).



Assault the surface

To focus the viewer’s attention, designers may bend, burn, melt and vandalize the image to unlock its power. Examples of this technique include Fritz Fischer’s 1973 movie poster for *Die Zärtlichkeit der Wolfe* (*The Tenderness of Wolves*) and Saul Bass’ 1961 ad campaign for Otto Preminger’s film *Exodus*.



Activate the diagonal

Diagonals help the eye cut across the surface and penetrate its depths. This approach is illustrated in this poster designed by Takenobu Igarashi in 1975, whose architectural structures and typography are on positioned on the diagonal.



Manipulate scale

Designers often exaggerate scale differences in order to amplify the illusion of depth, or create visual tension among the elements of a composition. This technique is used in this poster by Rafael Enriquez, dated in 1980. The large heads establish a point-of-view character, while the smaller elements suggest thoughts, memories, and actions.



Use text as image

In poster design, typography is often used to enhance or obscure a message through the size, style and arrangement of letters. This poster designed by John Neuhart and Alexander Hayden Girard in 1961 showcases the text by using brilliant colors, dynamic patterning, and uninhibited ornamentation.



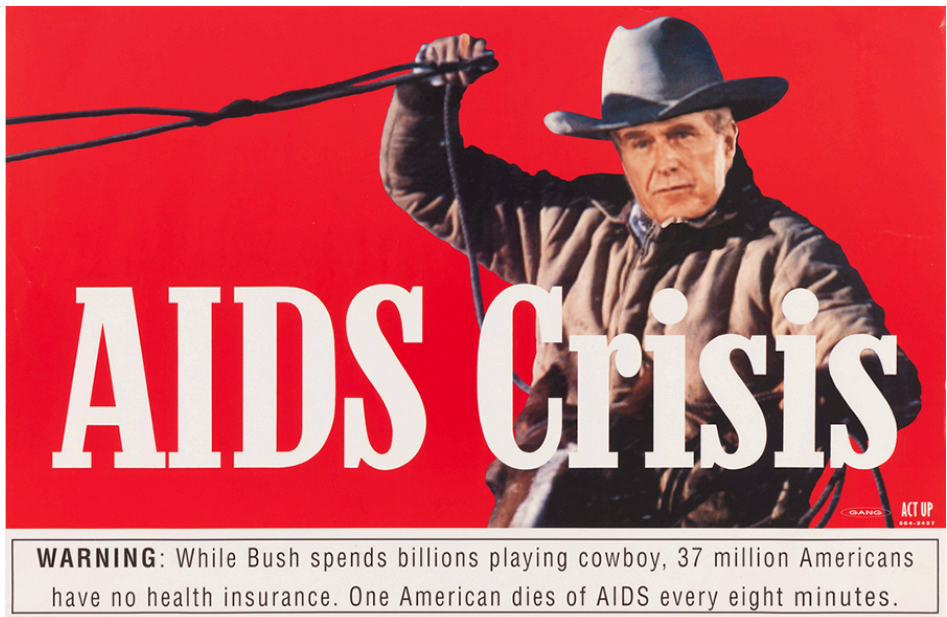
Tell a story

Visual narratives inspire viewers to ask, "What just happened?" or "What will happen next?" Designed by Lawrence Beall Smith in 1942, this poster promoted U.S. involvement in World War II with an illustration of three children playing with an American flag and a war plane in the shadows of a swastika.



Double the meaning

In order to create humor and tension, designers sometimes build multiple meanings into a single image. This poster designed by GANG after Leo Burnett for ACT UP in 1990 uses a visual metaphor to get its point across. Comparing President George H. W. Bush to the Marlboro Man, it critiques the administration's emphasis on military spending and its neglect of healthcare research and reform.



Amplify

Designers may use arresting images and provocative language to communicate the urgency of a message. Lowercase letters can seem calm and conversational, while uppercase letters can project anger or agitation. This technique can be seen in Art Chantry's 1982 "Ready for War" poster.



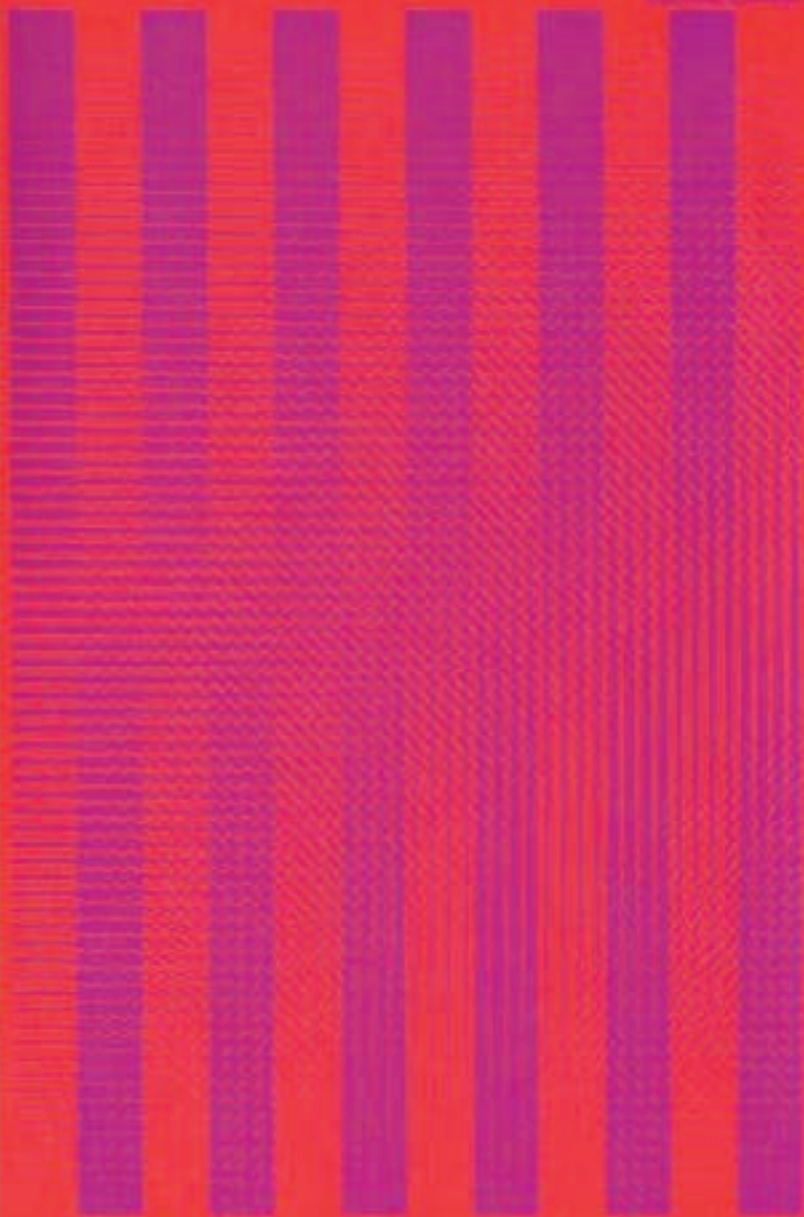
Make eye contact

Graphic designers intuitively grasp the emotional draw of eye contact. The human brain responds to images of eyes, even when they are hidden or distorted, such as in Richard Avedon's 1967 "John Lennon" poster.



Make a system

Designers create a system of colors and forms to create a recognizable identity and address spatial relationships among visual elements. Visual systems allow for uniformity and change, repetition and variation. This poster by Massimo Vignelli dated 1979 – 80 incorporates an information system that employs horizontal grid lines as visual and structural elements.



The New York Times Magazine
1990-2000
100%

The New York Times Magazine
1990-2000
95%

The New York Times Magazine
1990-2000
90%

Cancelled
1990-2000
85%

John Player
1990-2000
80%

P-less
1990-2000
75%

02 October 2010 – 09 January 2011

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19



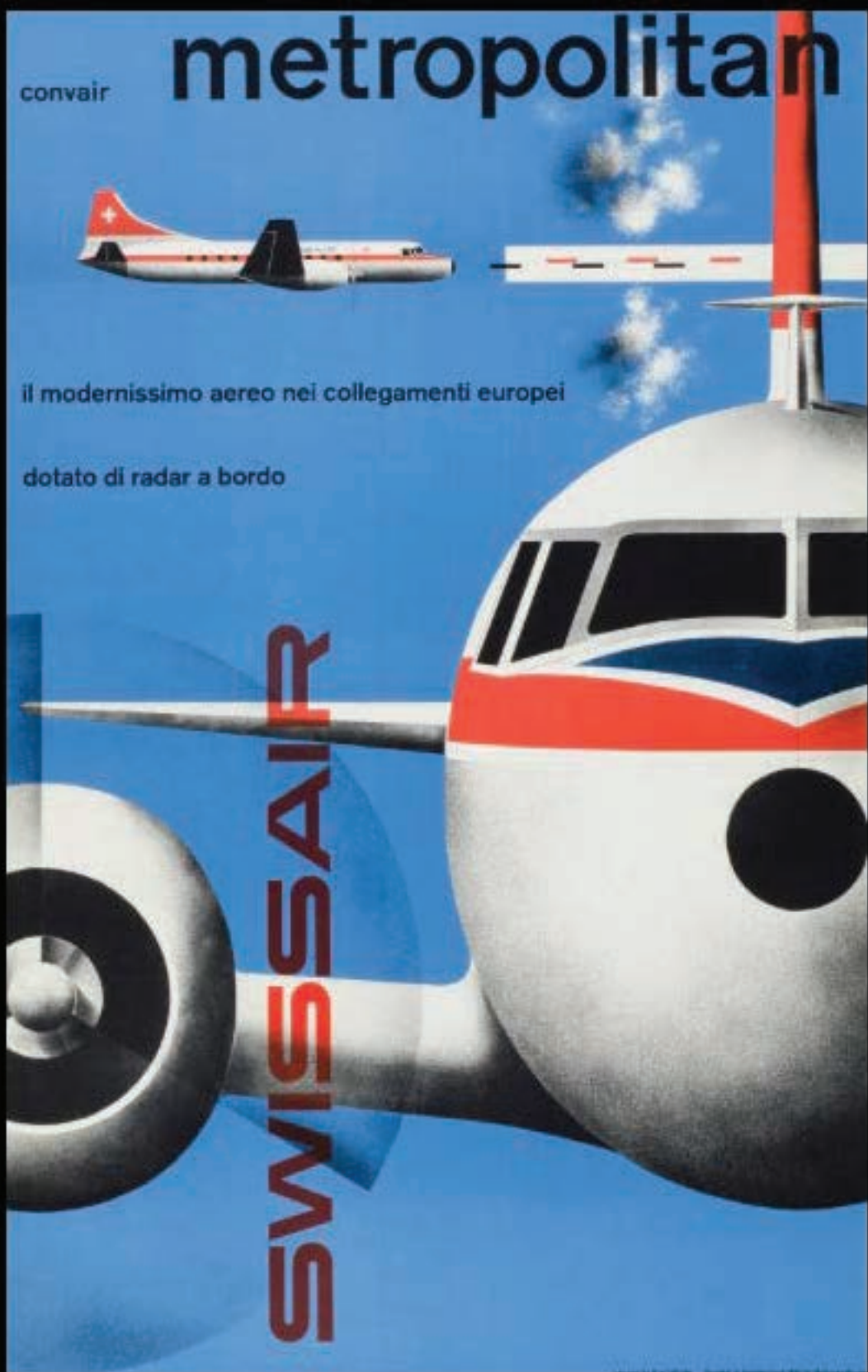
convair

metropolitan

il modernissimo aereo nei collegamenti europei

dotato di radar a bordo

SWISSAIR





DISPLAY TYPEFACE

TEXTURE EXPERIMENTS

ABOUT

display typeface design by aron jancso
copyright 2009
heavy, humanistic-geometric,
modernist kind of thing

composition based on
playing with positive
and negative spaces

50 X 70 CM

PRESENTING

MODERNISM MEETS THE STREETS



POSTER EXPERIMENT BASED ON MY TAO
TRANSLATING IT TO THE LANGUAGE OF MODERNISM

ALL I NEED IS
SHAPES, COLORS, TYPE
AND HIGH CONTRAST

THE DOT IN THE
UPPER RIGHT
IS JUST FOR THE
COMPOSITION

COPYRIGHT
2009
ARON JANCZO



so.



OGAKI

DISPLAY TYPEFACE

experiments on decoration and styling
design by Aron Jancsó © 2009

ji



milen

identity experiments for research
abstract history with modernism
and playfulness
time

A B C
 D E F G H I J
 K L M N O
 P Q R S T U V W X Y Z

negotash

modern

classical

extra bold



geometric

FADEAWAY HEAVY

big for screen small display typeface
positive/negative space experiment
infinite contrast

copyright © 2009
Armin Janesch

minimal

with love
with feelings
with anger
with honesty
with inspiration
with emotions
with dreams

with type
with color
with shapes
with forms
with textures
with lines
with curves
with patterns

for good
for society
for the city
for common taste
for the people
for yourself

to make our environment better
to create something good
to reach the best level

when you're happy
when you're high
when you're deep
when you're drunk
when you're at home
when you travel

with style
with dynamics
with contrast
with tension
with balance

with your mind
with concept
with attitude
with goals
with vision

to create
with rhythm
with heart
with soul

design!



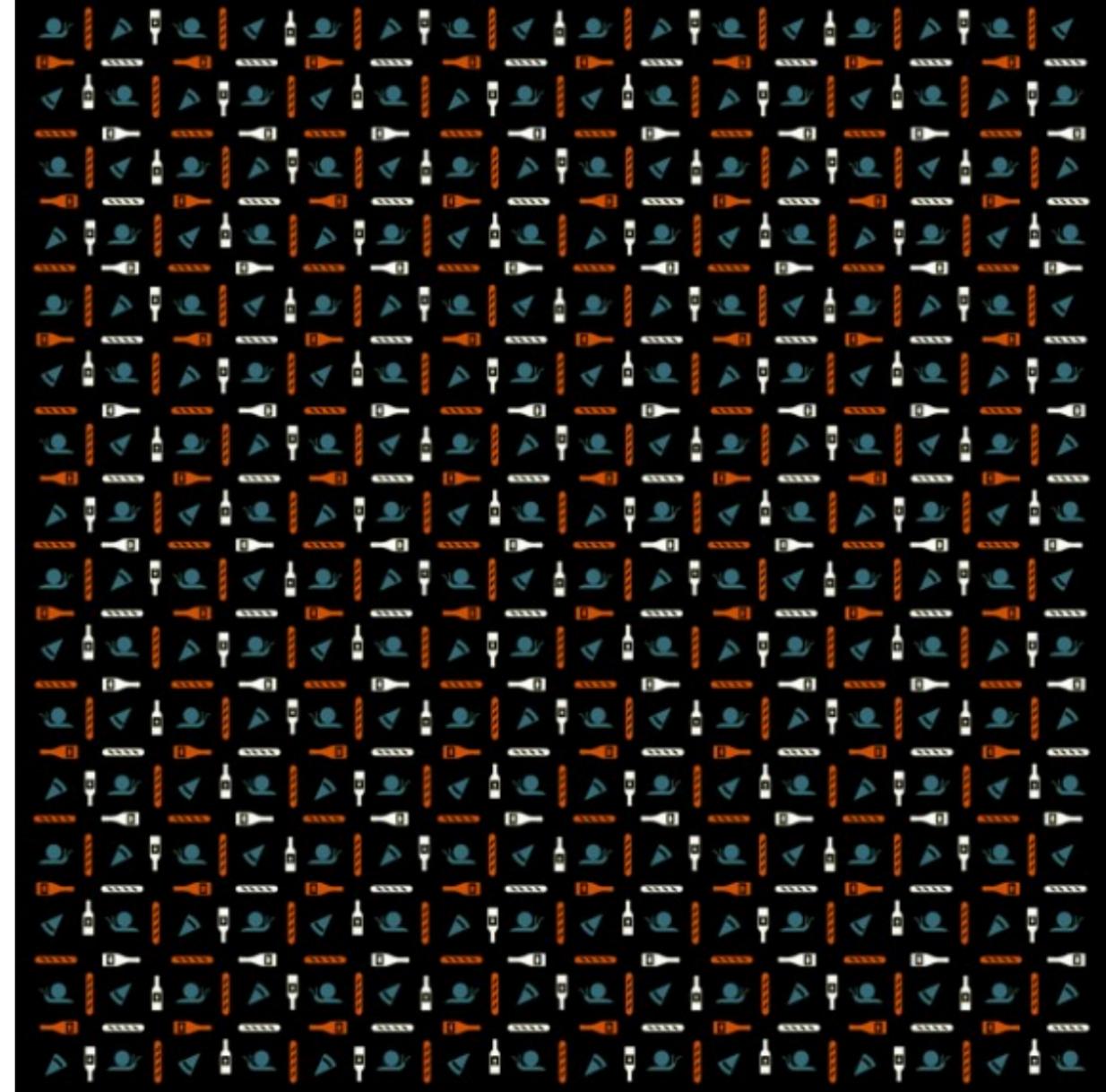
"If you can't replace the
city in the universe and
the telephone, it won't
work." - Las Vegas

"I was never before I continued to suffer what the weak heart
say. And I know that I said I to the a few played by the stress of
water, and not even the day that you spent the rest of design
and never the judgment, for I said I know that at a the youth
that release the day that design and not." - Giovanni

Design! is a personal project of Anna Jancsó aka. nana student of BME and member of
LPS design team. I've got a course called visual communication and our assignment is to
make a campaign about some sort of environmental questions. My topic is visual
environment in the city. My goals are the produce good design and to show what is
good and what is bad, which for my stickers around BME.

www.anna-jancso.com/photoshop





WKU
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				6:30 PM						6:00 PM		6:30 PM				6:30 PM			6:00 PM																			4:00 PM *

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