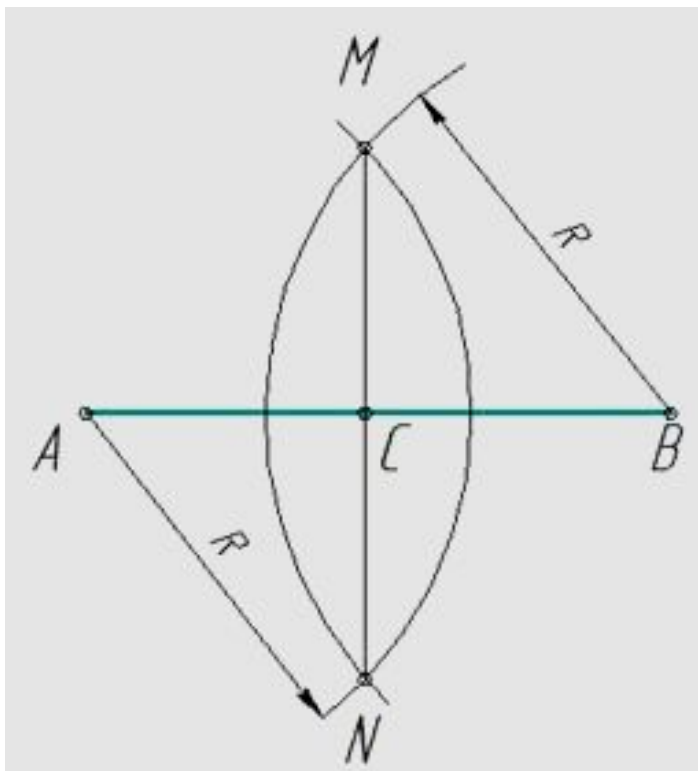
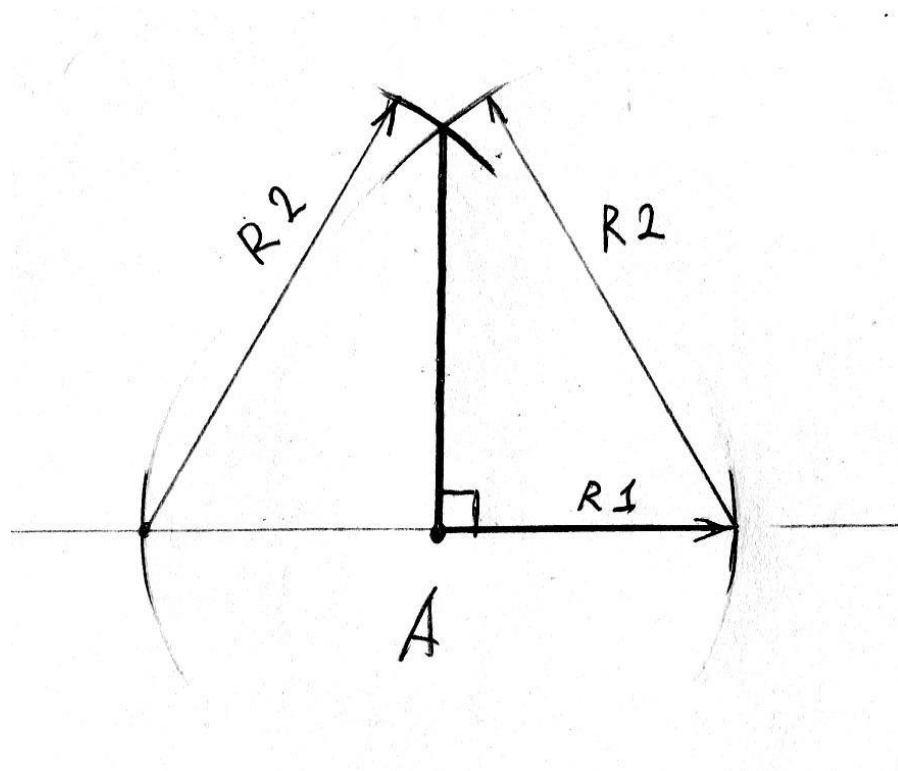


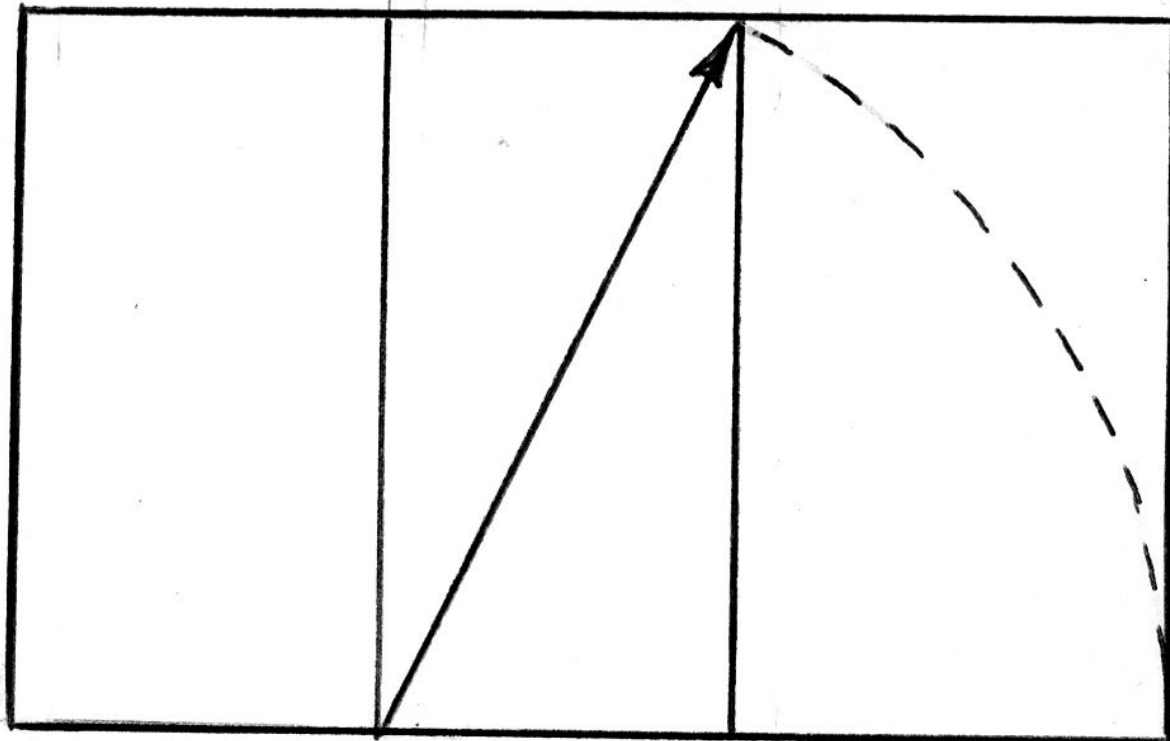
ЗОЛОТОЕ СЕЧЕНИЕ



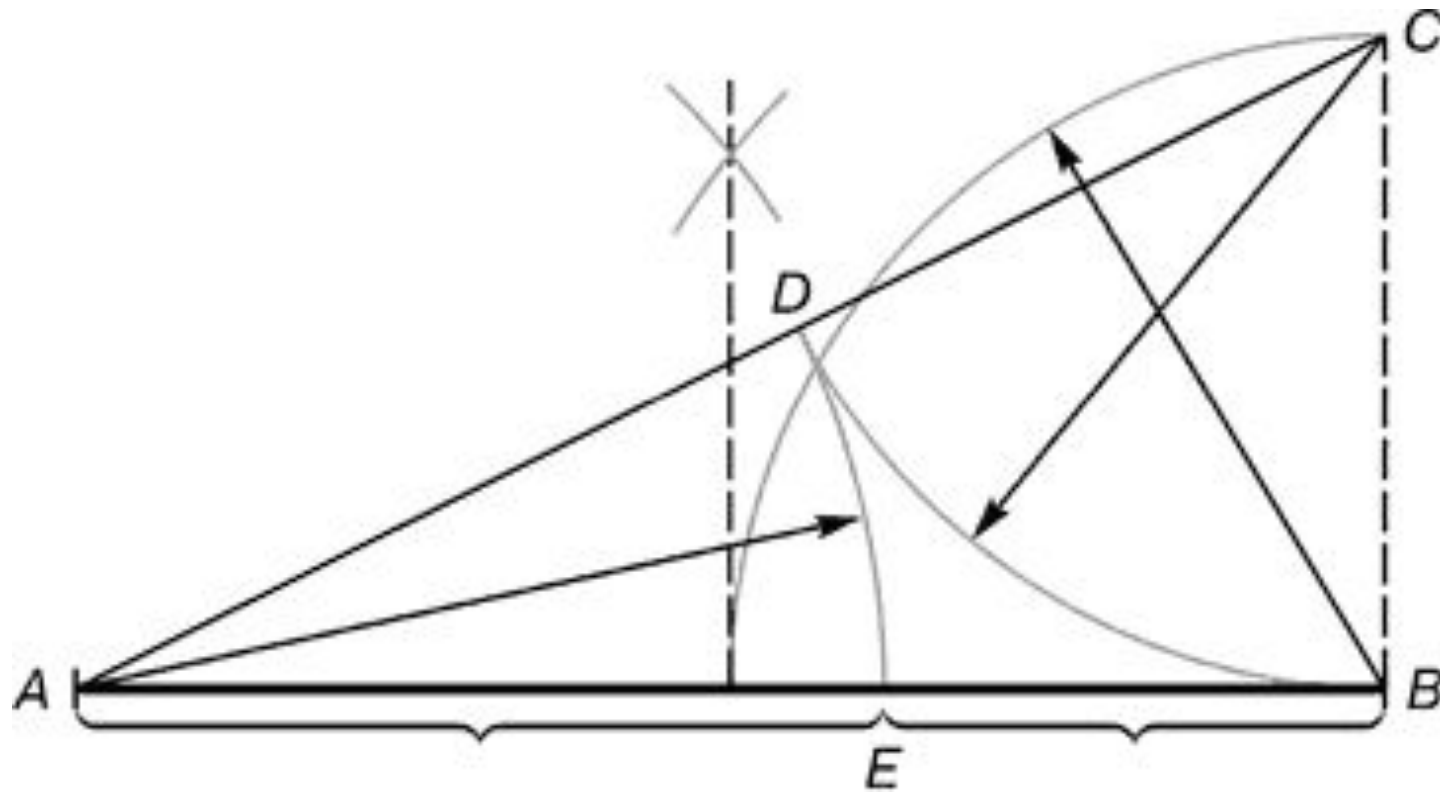
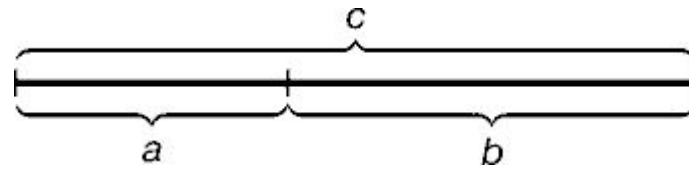
Деление отрезка
пополам



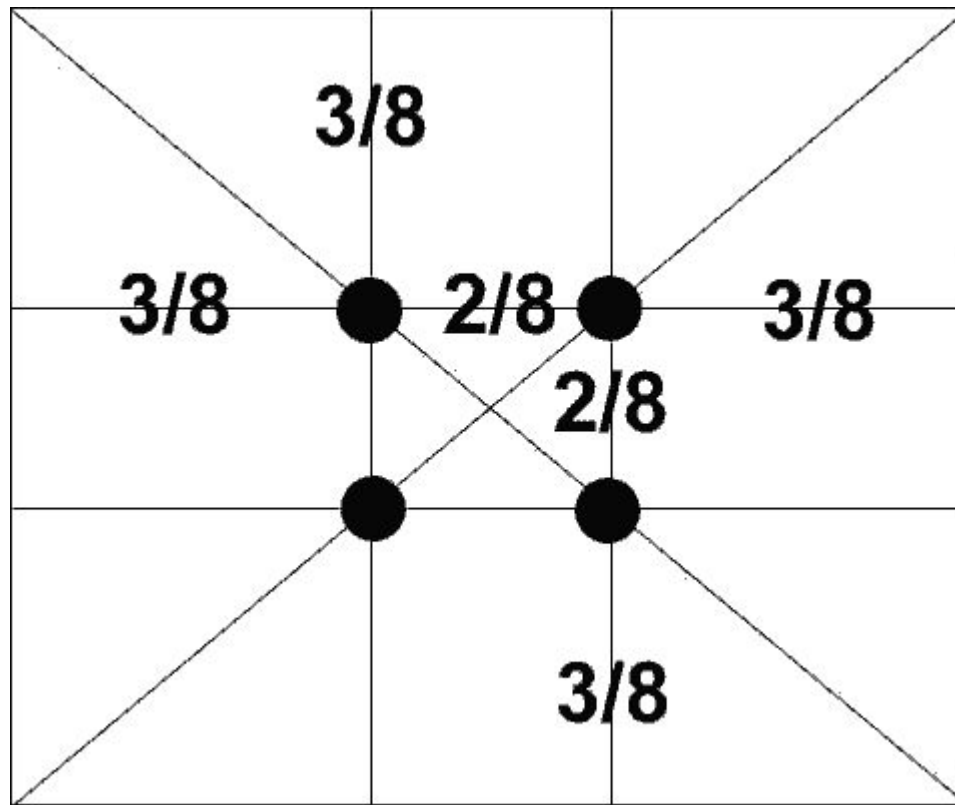
Построение прямого
угла



Упражнение на построение «золотого прямоугольника»

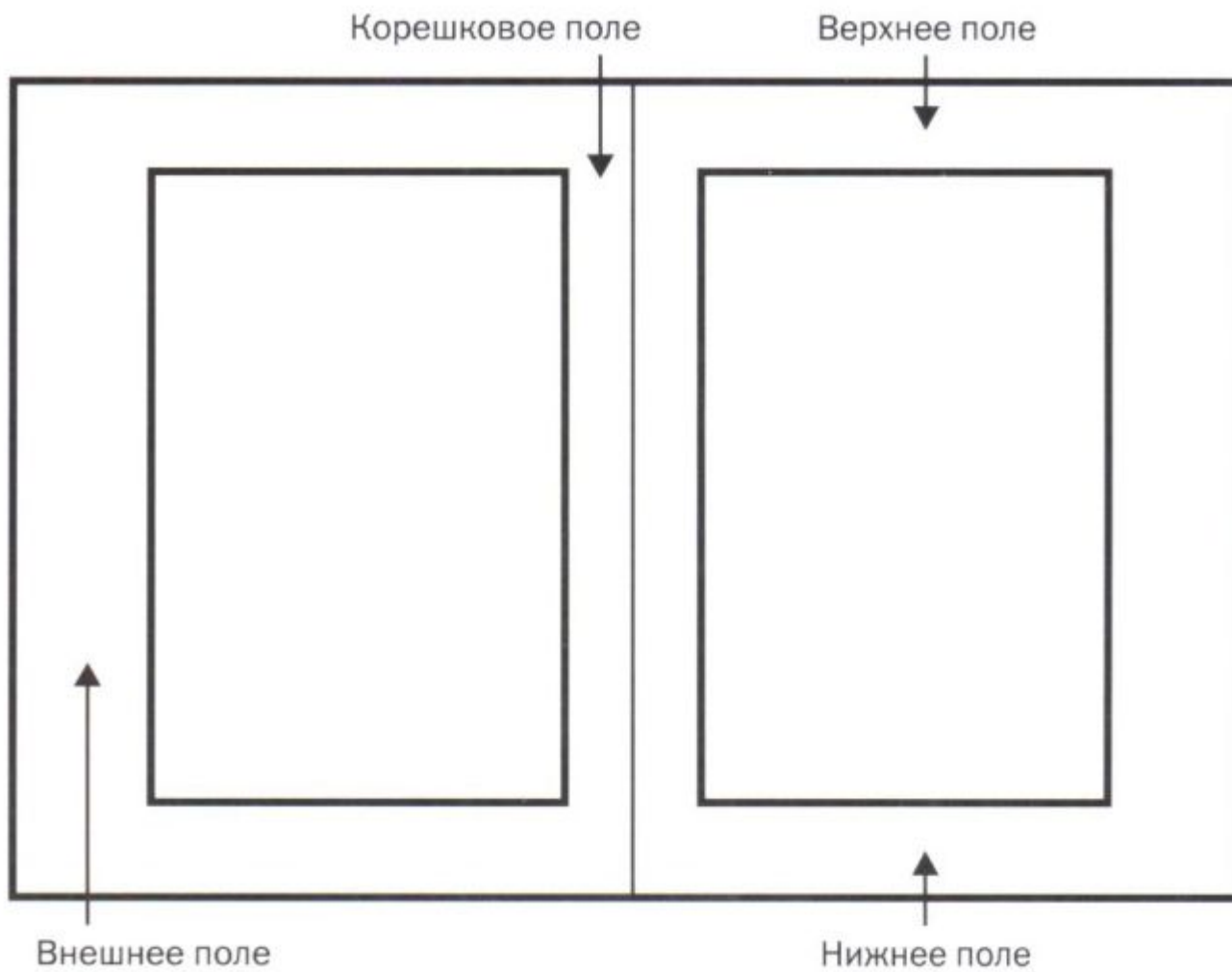


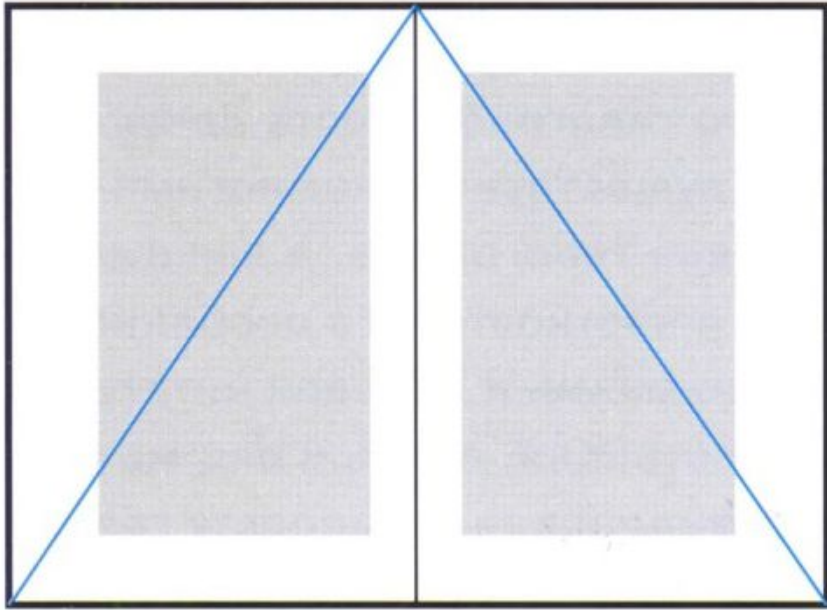
Упражнение на деление отрезка по золотому сечению



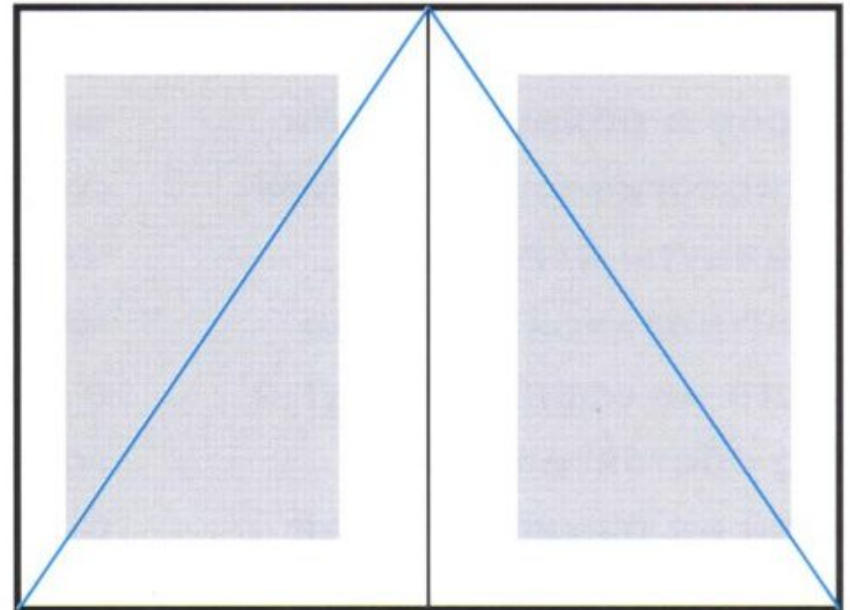
Упражнение на построение точек фокуса по золотому сечению

ПОЛЯ

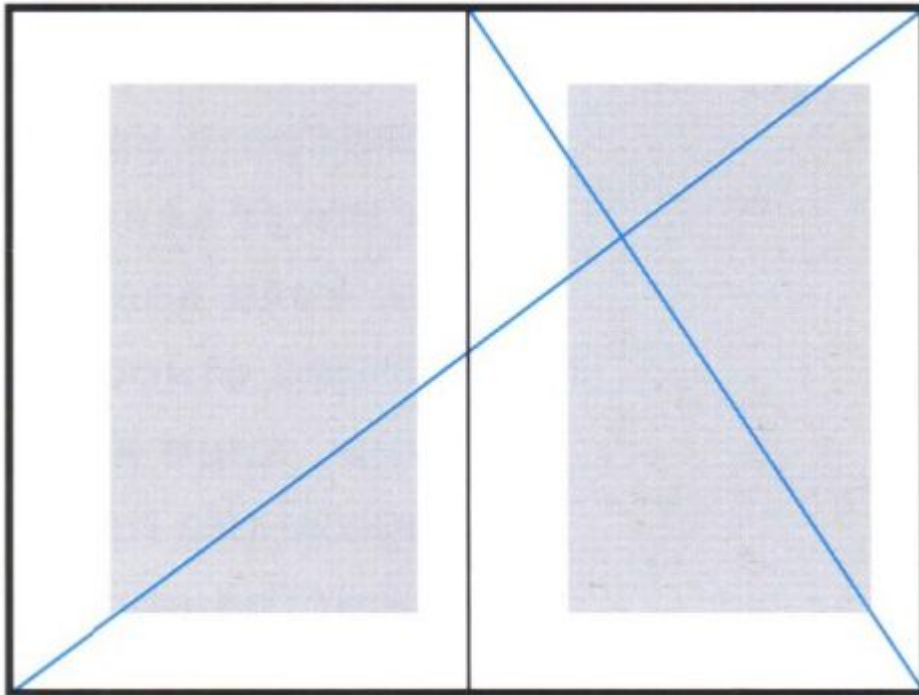




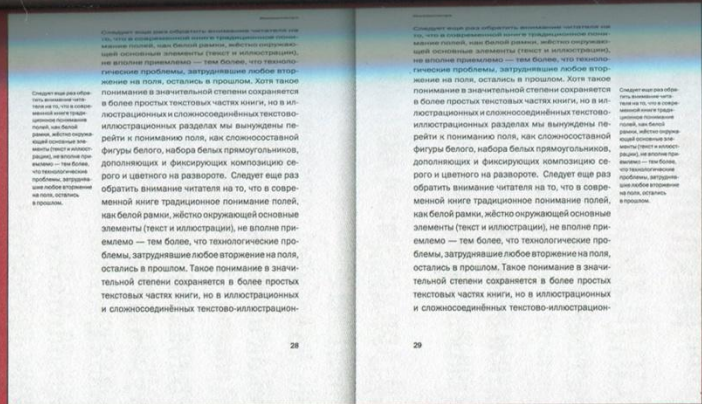
Симметрия подразумевает равноценность, равновеликость. Благодаря симметрии композиция приобретает устойчивость, равновесие



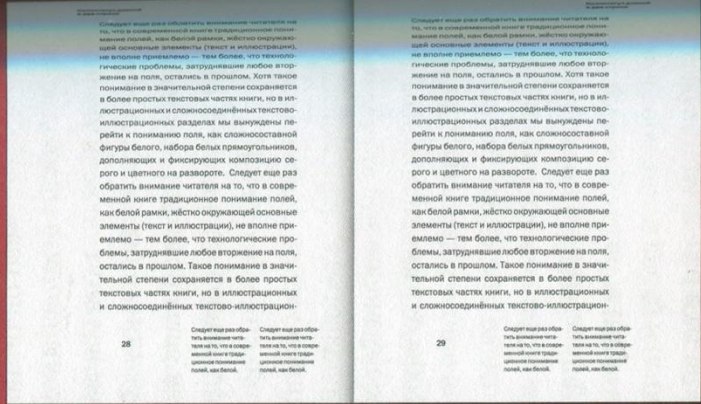
Симметрия означает родство, сходство, но может служить и средством противопоставления в психологическом плане. Симметрия придает изображению статичность



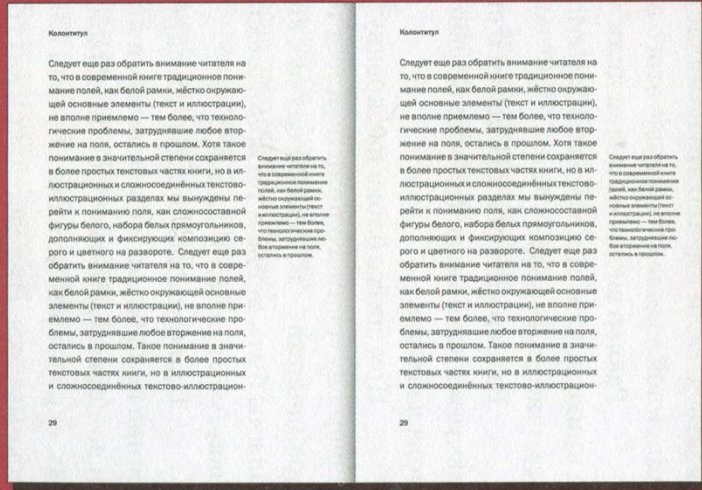
Асимметрия нарушает статичность, сохраняя, однако, ориентацию относительно оси, хотя при этом и отклоняется от нее. Асимметрия несет динамическое начало



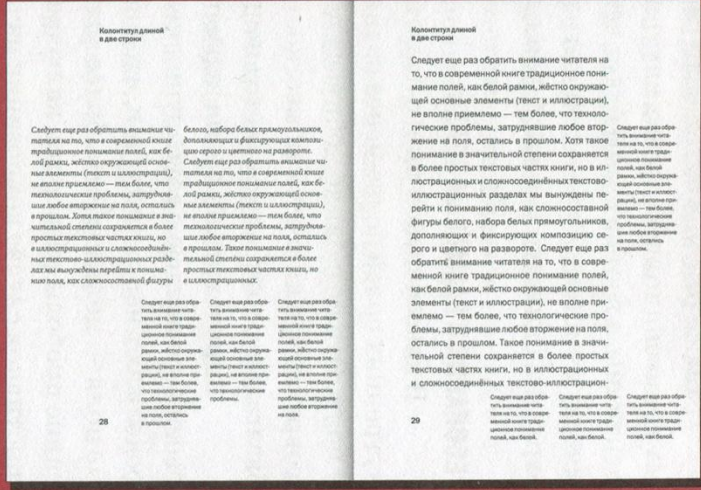
Полностью симметричная композиция правой и левой полов



Композиция с симметричным расположением блоков основного текста и элементами асимметрии в расположении дополнительных элементов



Асимметричная композиция, построенная путем прямого переноса композиции левой половины на правую



Полностью асимметричная композиция с сохранением композиционных констант (колонтитул, колонцифра и т. п.)

Примеры симметричной и асимметричной компоновки разворота

on what porn is and what this territory is like. Actually, this wasn't the case. Talking to a selection of them about their work, it became obvious that gender, nationality, sexual orientation and the nature of their professional work had heavily influenced their very different approaches to the subject. There were those whose work bore all the hallmarks of their success as fashion photographers: slick, very glamorous images that sought to disguise the subject matter. In Nick Knight's case, this is of a man wanking his cock under a cover: you wouldn't know it, however, since he has filtered the image through a series of computer processes. Although Knight has openly shot fashion advertising campaigns using real prostitutes as models, this image conveys a vision of porn as a secretive, covert enterprise. This act of semi-camouflage isn't too far from the same soft pink world of "erotica", a term that refers to a clearly defined genre of images in which sexual arousal is sought but rarely satisfied. Erotica is not designed to produce an orgasm: if anything, it u-turns the viewer back towards an aesthetic reflex, since most erotica images coyly subvert fine art traditions as part of the package. Porn is altogether more naked, more real than that.

Other contributors chose the occasion to explore their own identity and that of those around them. Jason Evans' photographs act as a scrapbook of voyeuristic desire and contain annotated glimpses of rugby players' beefy thighs and a row of firm male arses - things a gay man might clock covertly. Shot in black and white, their corollaries are a set of colour images that play on seemingly unrelated textures with fetishistic attention. This is a private version of porn, of a man's capture of his uneasy subject. Gay men don't have hang-ups about porn, Evans insists, although he finds professional porn rather dispiriting. His work, he says, "reveals that sodomy isn't the inevitable and sole experience of gay men". Instead, he prefers to use the camera as a gentle device to explore the detailed vocabulary of desire. There's something similarly fetishistic, albeit very different, about Akina Samukawa's strange and playful compositions made out of things he finds in car boot sales. This is a toy-sized world, one in which carefully-styled scenes of minute destruction (most of the toys are broken) and calamity carry a degree of pathos seemingly disproportionate to the mundane nature of the objects involved. "Broken things are monstrous," he says. Although never expressly stated, these crushed mannequins and

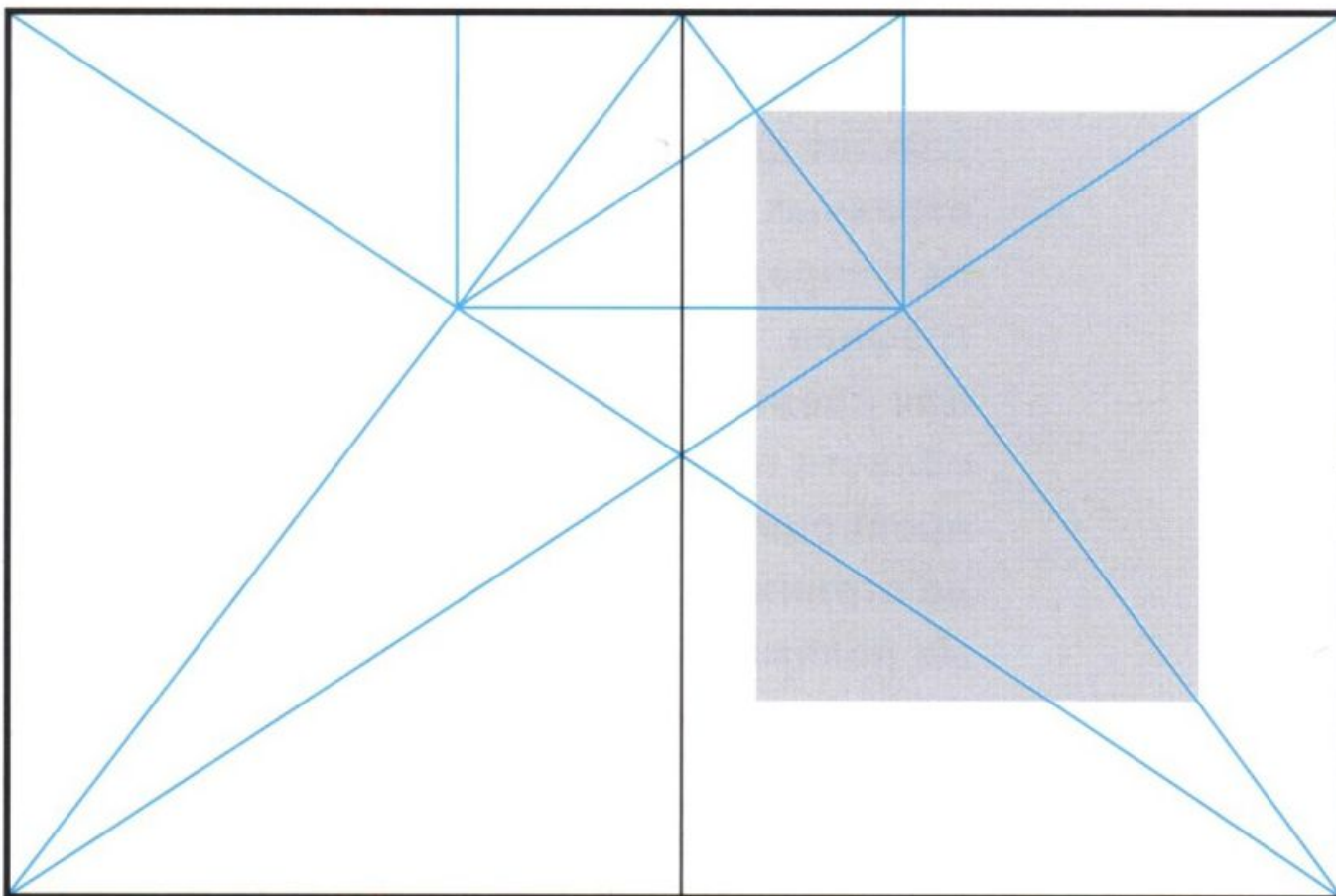
up-turned compositions hint at the relentless treatment porn metes out to those not strong enough to ride it. Justin Mullins and Greg Fory's photographs will enrage animal lovers, but by playing on the notion of a rather different kind of animal lover - they have dressed horses in specially-made bondage gear - they claim to be satirising the absurdities of the fetish scene and highlight the disparity between the complexities of human sexual obsession and the matter-of-factness of sex between animals.

David Wainwright and Paul Mollamy's collaboration resulted in a series of intriguing images that combined family photographs drawn from both men's backgrounds with porn images taken from the internet. These were pixelated very heavily so they are almost impossible to see, especially since the poses from both sets of pictures were deliberately matched. You can either read these combinations as an instance of *éprouer les bourgeois* ("Two fingers to the establishment"), or as a more general exploration of the dissonance between the apparent innocence of the faces of the family members and the underlying carnality that features in all human histories. The age of innocence, these images suggest, does not last long. There's also an interesting tension between the private use of these family pictures, taken as they are from family albums, and the archiving of pornographic pictures downloaded from the internet by countless people around the world in computer files for their own use. Paul M Smith takes this investigation one stage further, and turns himself into a porn star of sorts. In a series entitled *This Is Not Pornography* - a clear reference to Magritte's "This is Not A Hat" - Smith transposes parts of his own body onto, and on occasion mixes his facial features with those of a professional porn model to achieve a curious hybrid creature, part male, part female. Smith, whose previous work has explored the domain of masculine identity and blockish behaviour, wanted to produce a deliberately unattractive set of physical types with these mutated body-morphs. It's a strategy that sets his artistic endeavour at odds with that of porn, whose stars are inordinately proud of their bodies. This said, Smith's subtly morphed surface textures suggest something of the surface glamour of Pornoland, while his submission to the female model's dominant role in many of these pictures admit to a tinge of sexual lankiness.

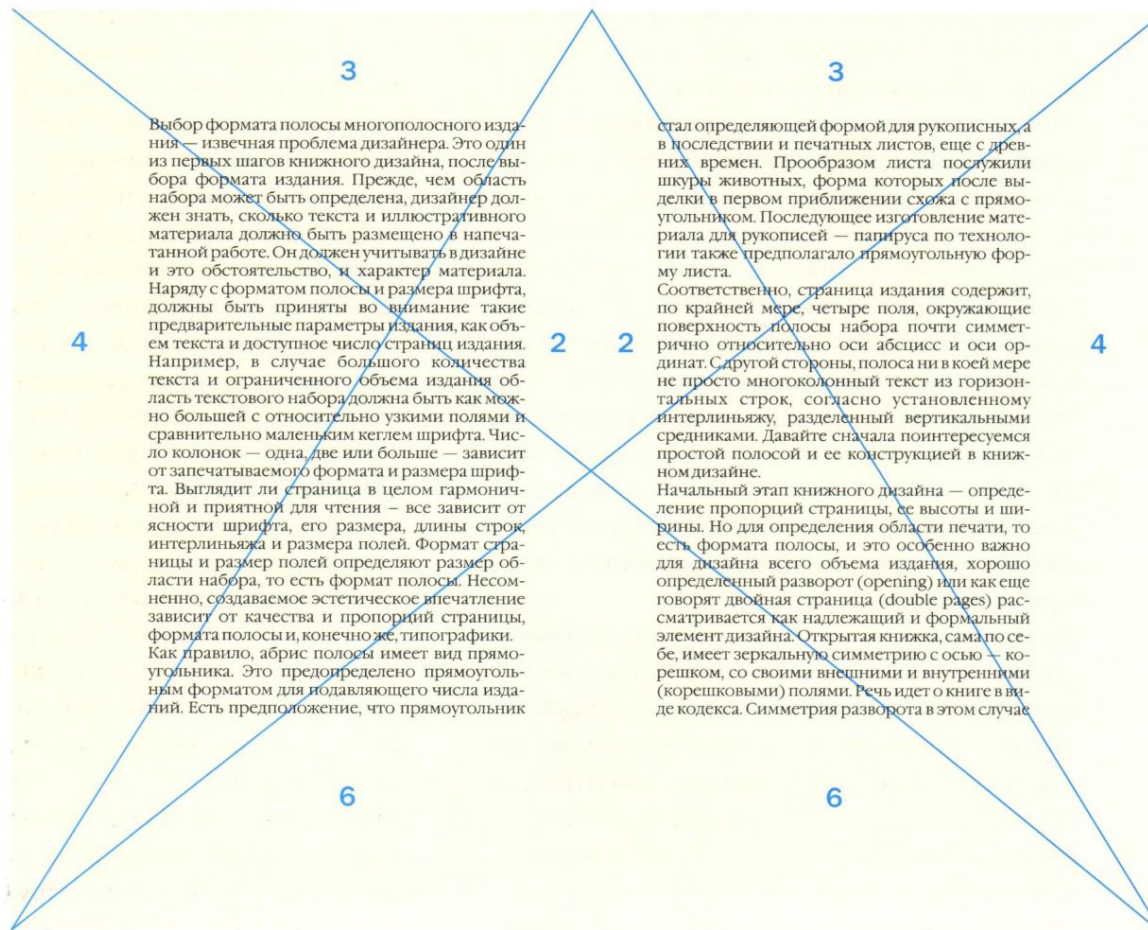
How differently the female contributors see it. While men worry about power relationships and the

Студия Тома Хингстона.
Книга «Porn?»,
Великобритания, 2002

Практическое
отсутствие верхнего
и нижнего поля, резко
асимметричный макет
приводит к тому, что
стержнем композиции
наряду с текстом
становятся
доминирующие левое
внешнее и правое
корешковое поля



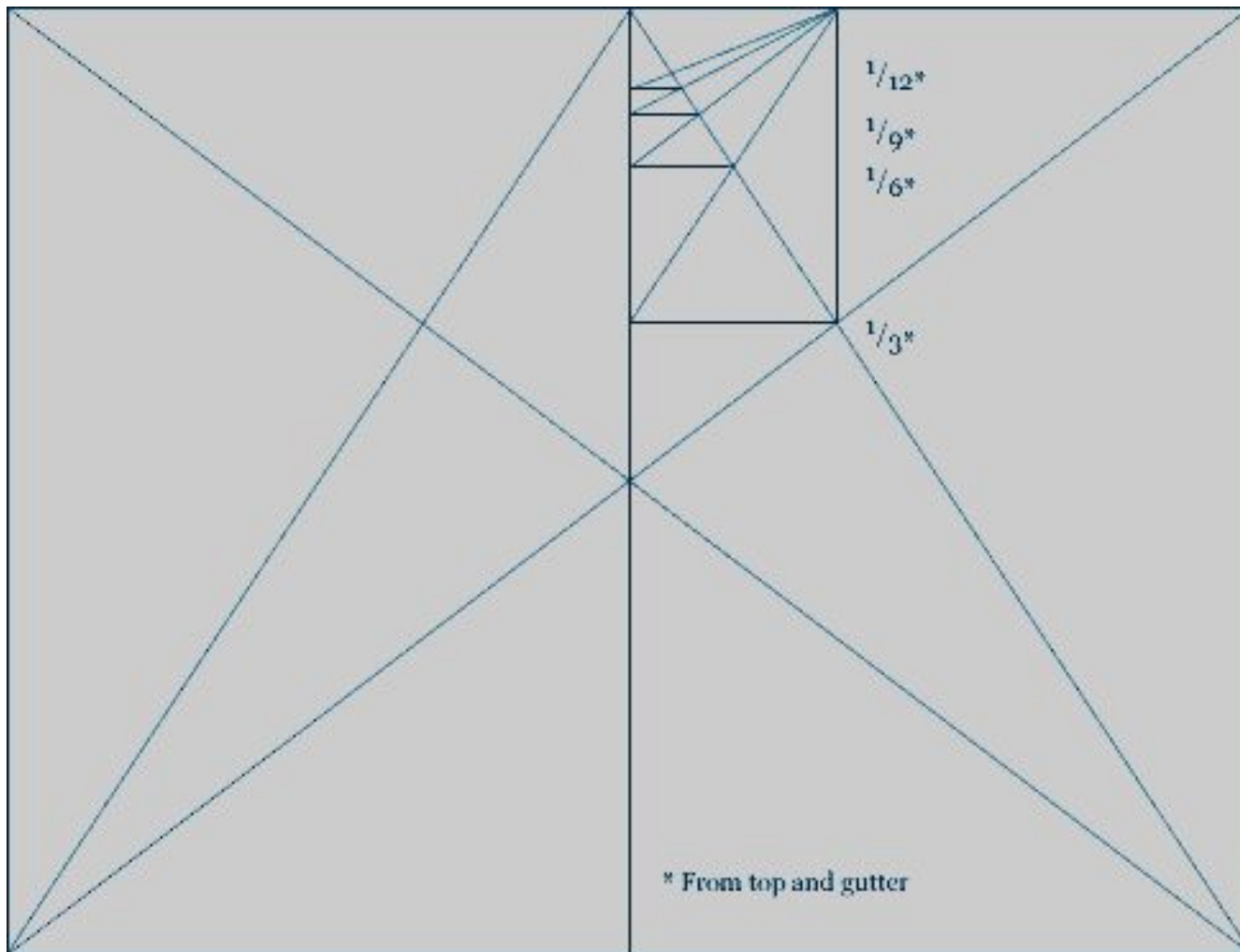
Упражнение на расчёт полей (метод Виллара де Оннекура и Яна Чихольда)



Выбор формата полосы многополосного издания — извечная проблема дизайнера. Это один из первых шагов книжного дизайна, после выбора формата издания. Прежде, чем область набора может быть определена, дизайнер должен знать, сколько текста и иллюстративного материала должно быть размещено в напечатанной работе. Он должен учитывать в дизайне и это обстоятельство, и характер материала. Наряду с форматом полосы и размера шрифта, должны быть приняты во внимание такие предварительные параметры издания, как объем текста и доступное число страниц издания. Например, в случае большого количества текста и ограниченного объема издания область текстового набора должна быть как можно большей с относительно узкими полями и сравнительно маленьким кеглем шрифта. Число колонок — одна, две или больше — зависит от запечатываемого формата и размера шрифта. Выглядит ли страница в целом гармоничной и приятной для чтения — все зависит от ясности шрифта, его размера, длины строк, интерлиньяжа и размера полей. Формат страницы и размер полей определяют размер области набора, то есть формат полосы. Несомненно, создаваемое эстетическое впечатление зависит от качества и пропорций страницы, формата полосы и, конечно же, типографики. Как правило, абрис полосы имеет вид прямоугольника. Это предопределено прямоугольным форматом для подавляющего числа изданий. Есть предположение, что прямоугольник

стал определяющей формой для рукописных, а в последствии и печатных листов, еще с древних времен. Прообразом листа послужили шкуры животных, форма которых после выделки в первом приближении схожа с прямоугольником. Последующее изготовление материала для рукописей — папируса по технологии также предполагало прямоугольную форму листа. Соответственно, страница издания содержит, по крайней мере, четыре поля, окружающие поверхность полосы набора почти симметрично относительно оси абсцисс и оси ординат. С другой стороны, полоса ни в коей мере не просто многоколонный текст из горизонтальных строк, согласно установленному интерлиньяжу, разделенный вертикальными средниками. Давайте сначала поинтересуемся простой полосой и ее конструкцией в книжном дизайне. Начальный этап книжного дизайна — определение пропорций страницы, ее высоты и ширины. Но для определения области печати, то есть формата полосы, и это особенно важно для дизайна всего объема издания, хорошо определенный разворот (opening) или как еще говорят двойная страница (double pages) рассматривается как надлежащий и формальный элемент дизайна. Открытая книжка, сама по себе, имеет зеркальную симметрию с осью — корешком, со своими внешними и внутренними (корешковыми) полями. Речь идет о книге в виде кодекса. Симметрия разворота в этом случае

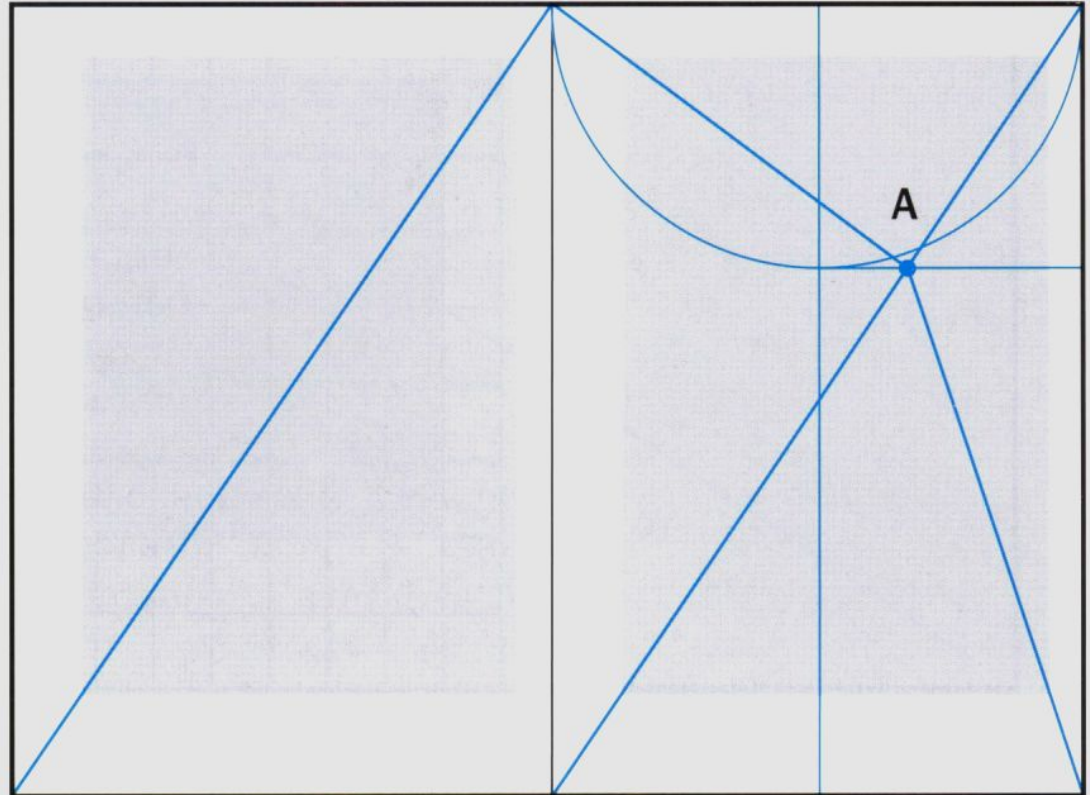
Золотое сечение
в делении страницы
на полосу и поля с
соотношением
2:3:4:6



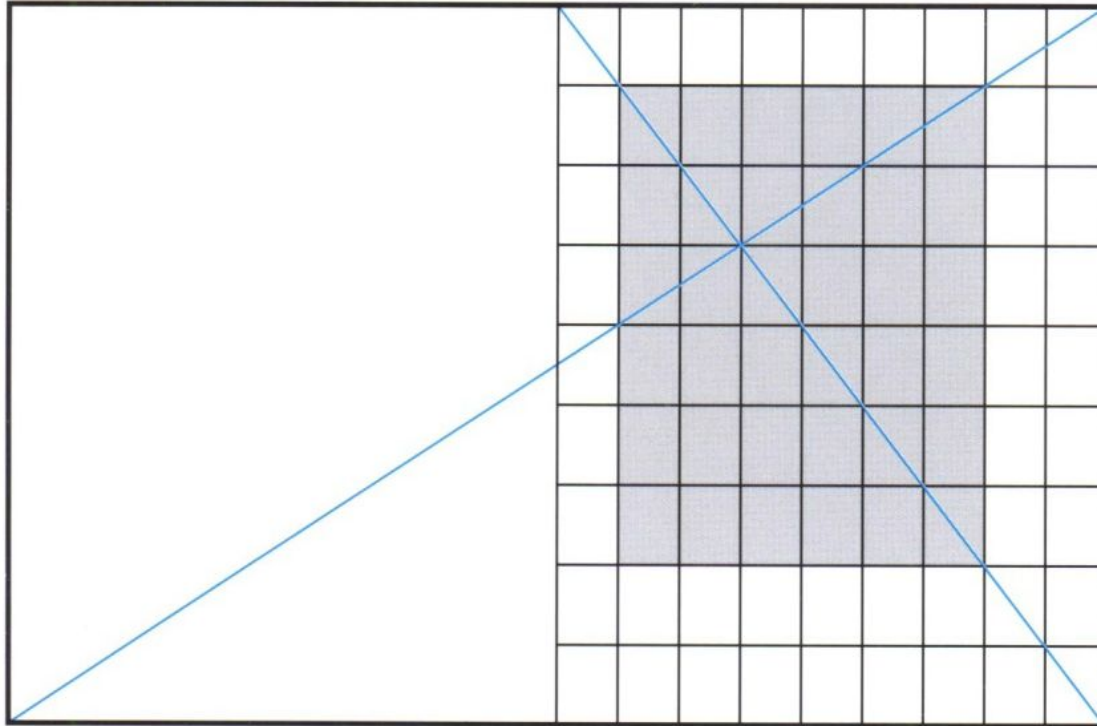
Упражнение на построение полей по методу Яна Чихольда
(продолжение)



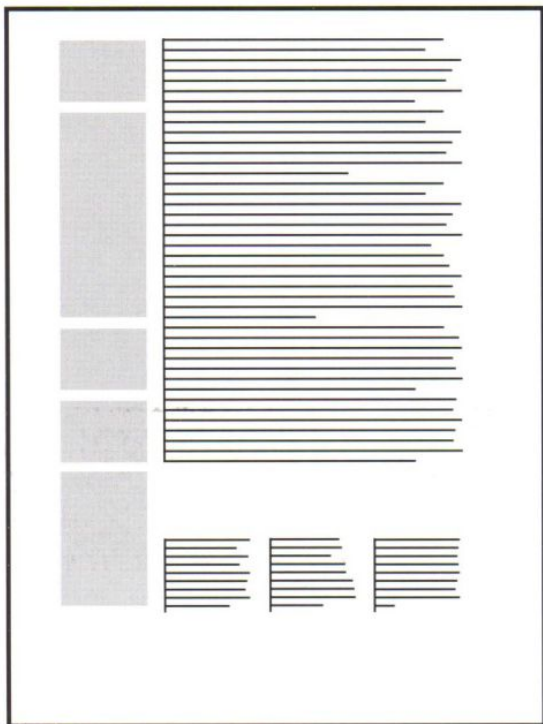
**Алгоритм
Душана Шульца**
Полуокружность,
опирающаяся на
верхнюю границу
страницы, своей
касательной задает
точку А —
пересечение
с диагональю.
Отрезками
соединяются и два
других угла
страницы.
Задав величину
одного поля,
можно легко
определить размер
полосы и ее
расположение
на странице



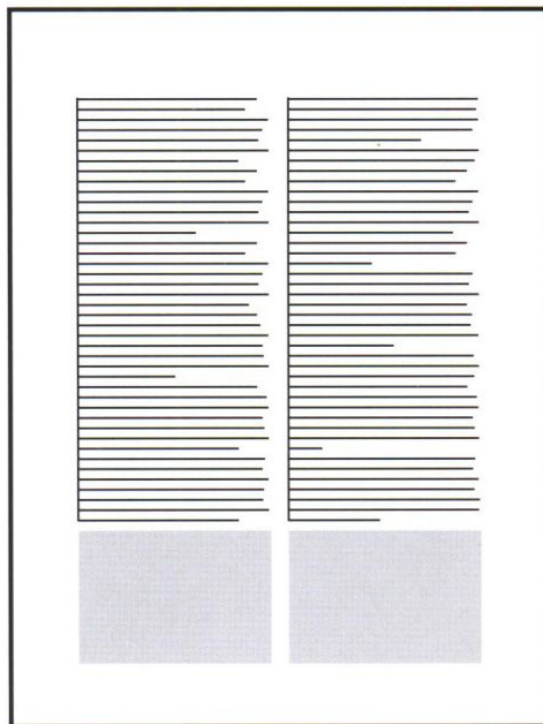
Упражнение на построение асимметричных полей по методу Душана Шульца



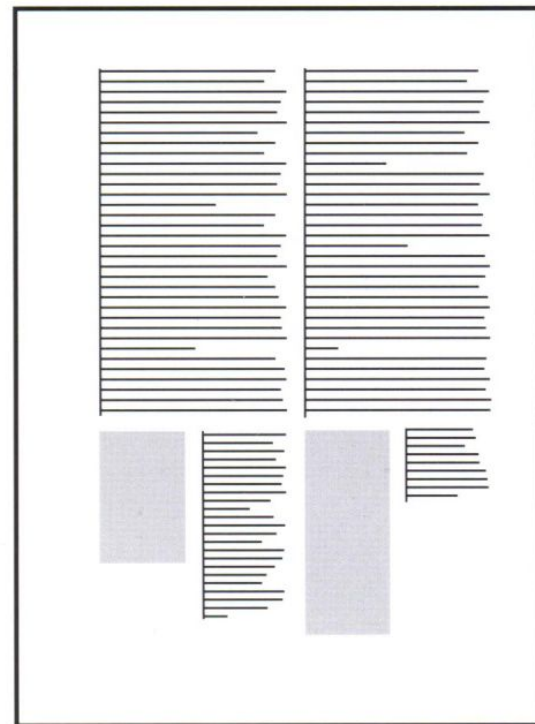
**Деление по Раулю
Розариво**
Страница пропорцией
2:3 делится на 81
элемент. Размеры
полосы и полей
кратны размерам
элементарных
модулей



Шрифт и иллюстрации оптически помещены слишком высоко. В результате область набора «убегает» со страницы вверх

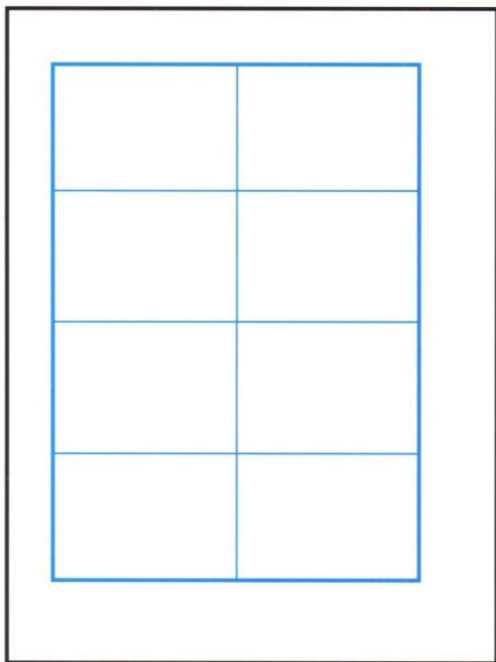


Текстовый набор и иллюстрации расположены слишком низко. Нет поддержки маргиналиями. Выглядит, как будто полоса выпадает из страницы. В этом примере боковые и нижнее поля имеют одинаковый размер, что становится источником недостатка динамики и контраста

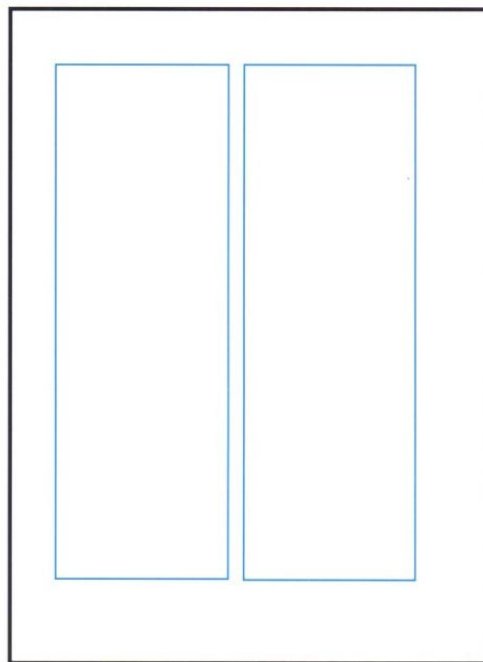


Пример удачного расположения полосы: размеры полей в пропорции к странице хорошо сбалансированы

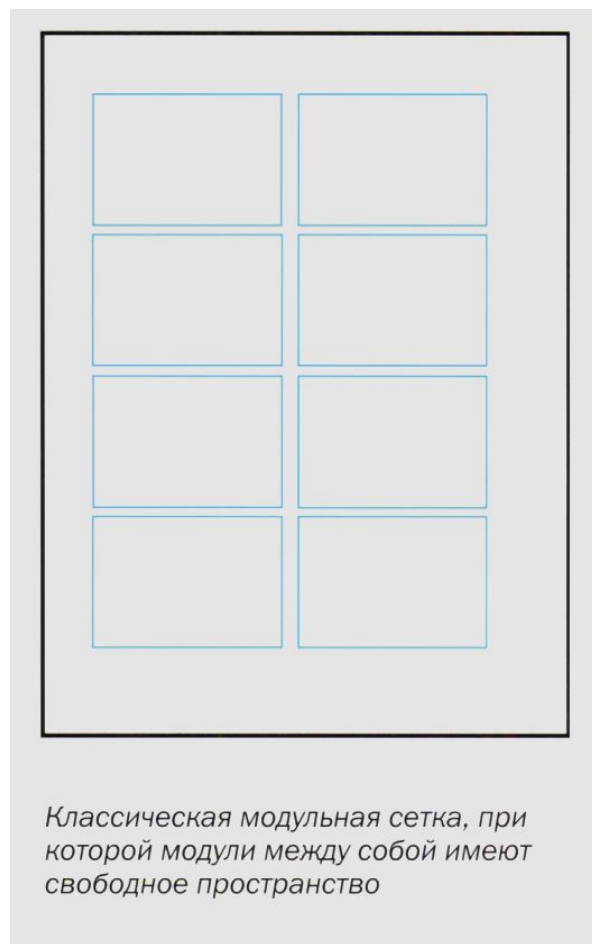
МОДУЛЬНАЯ СЕТКА

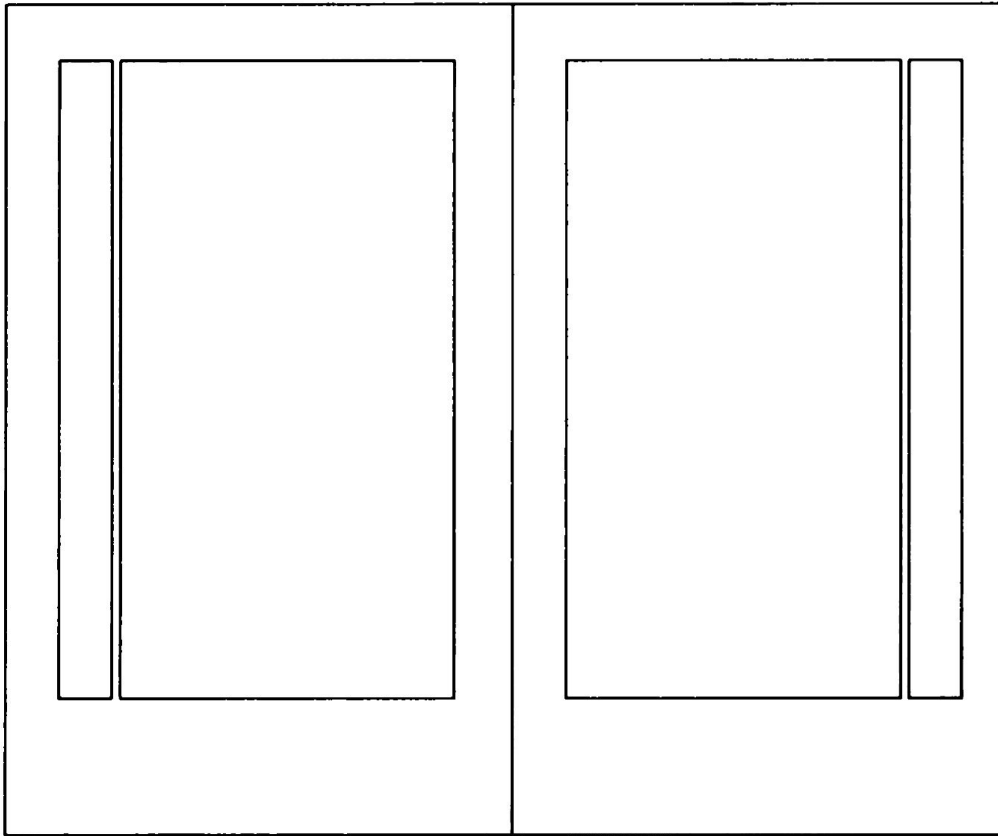


Коллажная
сетка

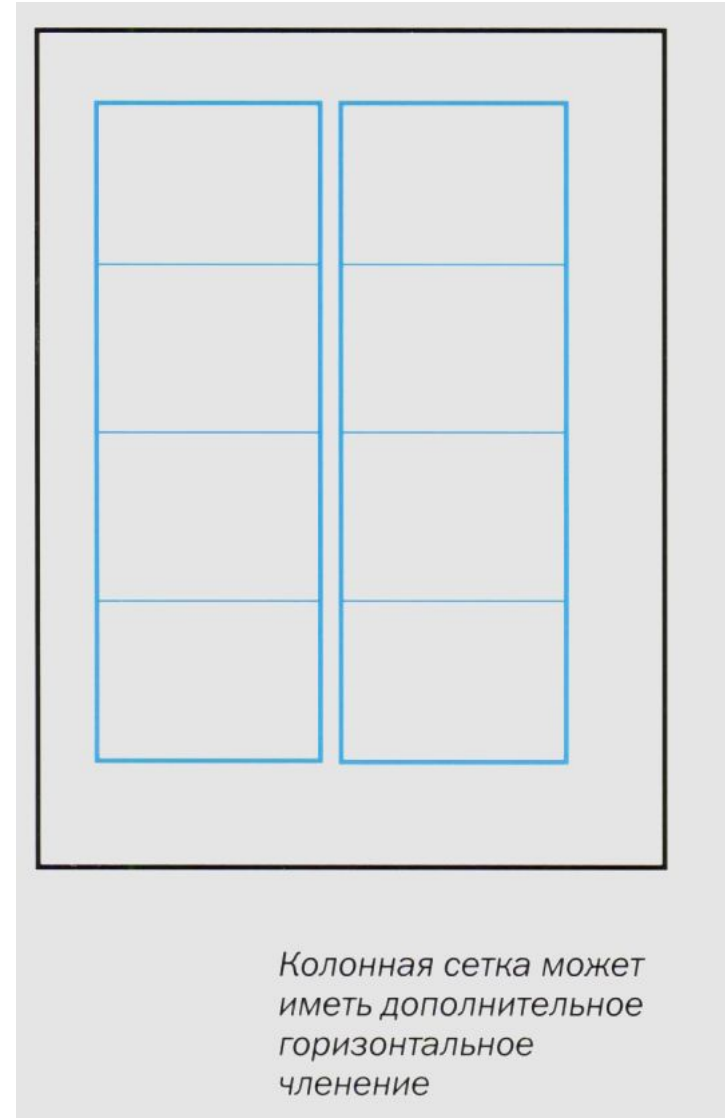


Колонная
сетка

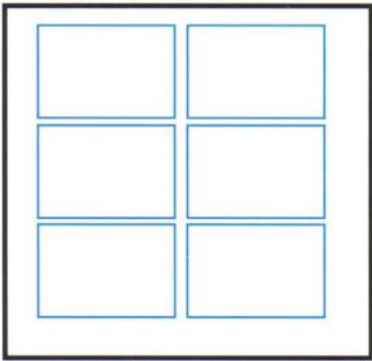




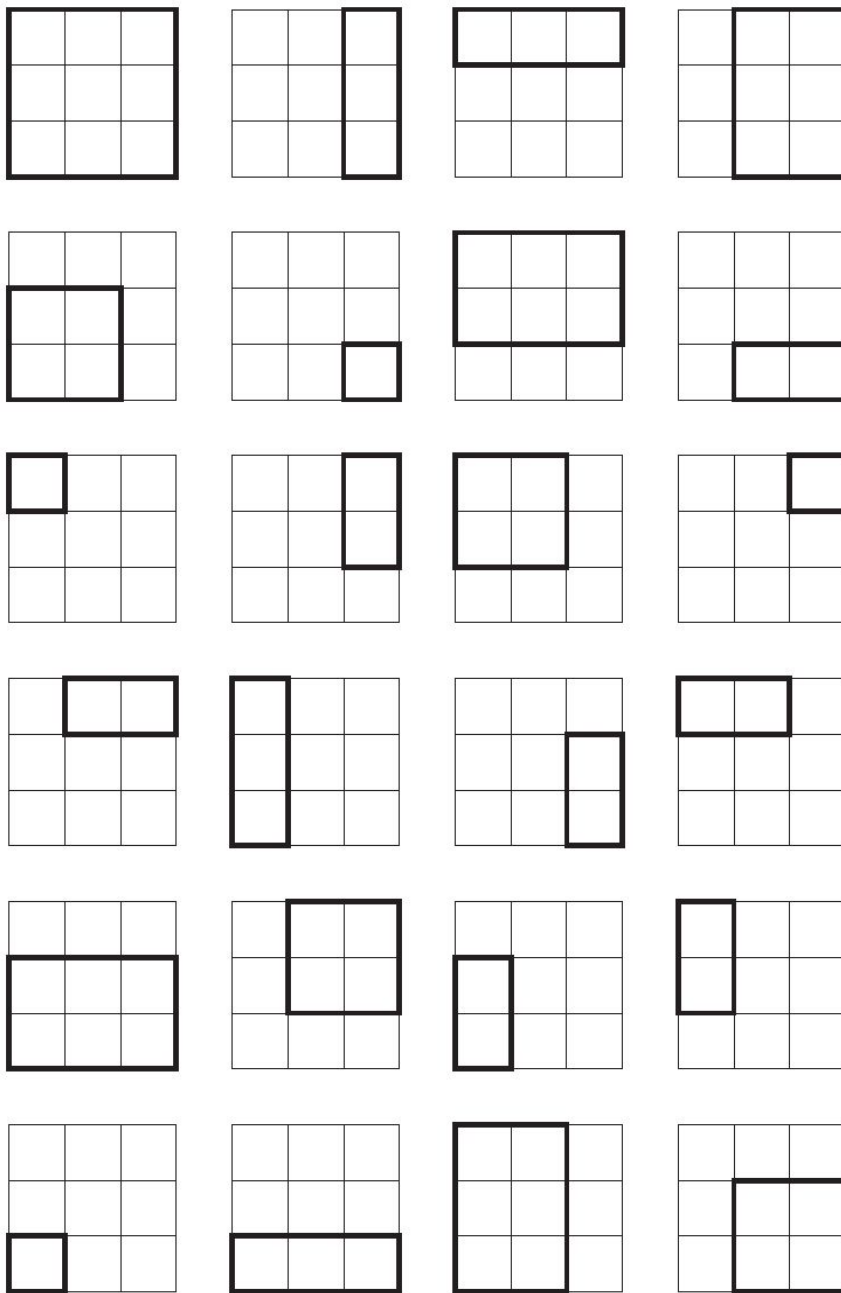
Пример простой колонной
сетки
для издания с орнаментом



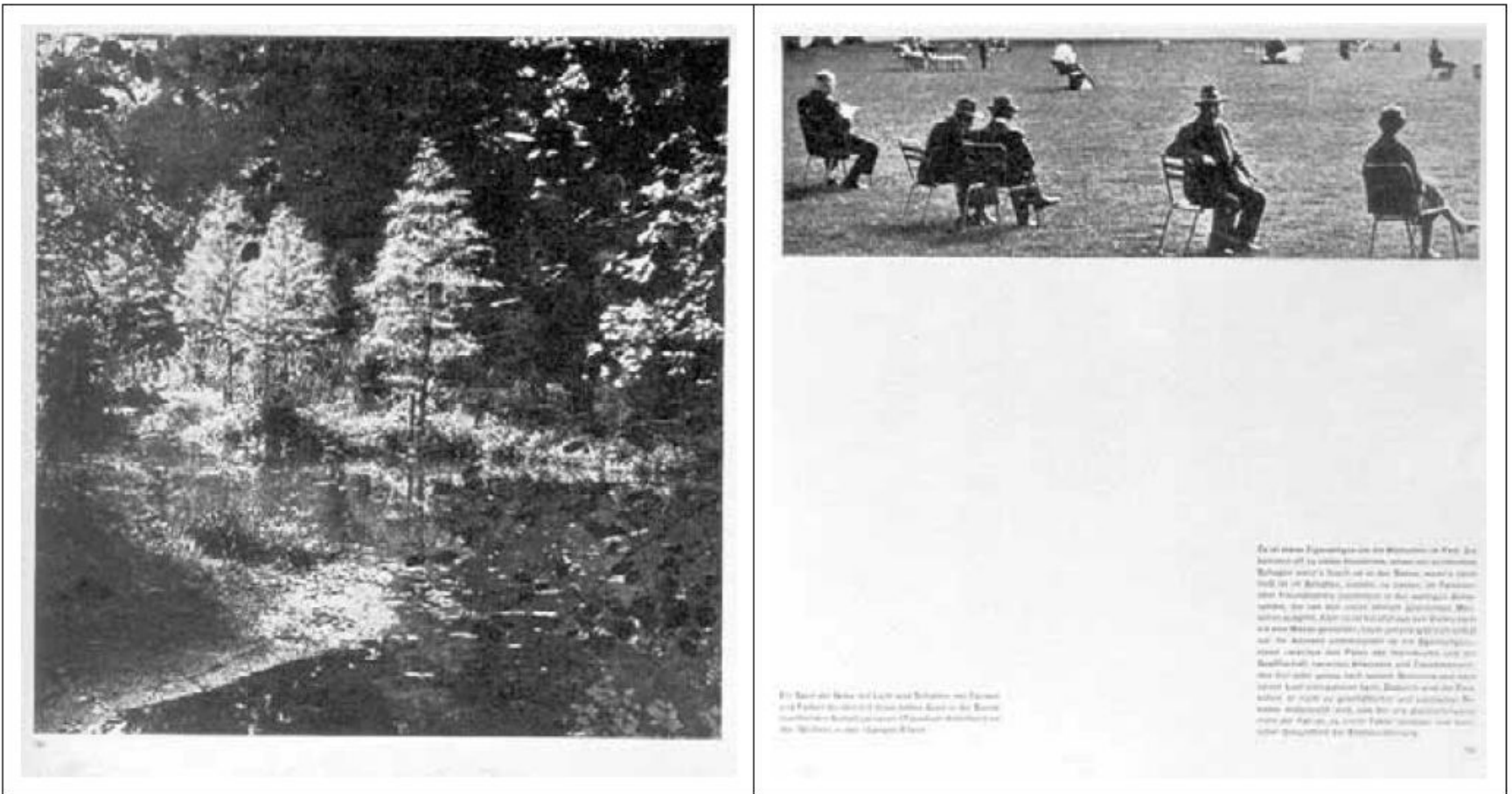
*Колонная сетка может
иметь дополнительное
горизонтальное
членение*



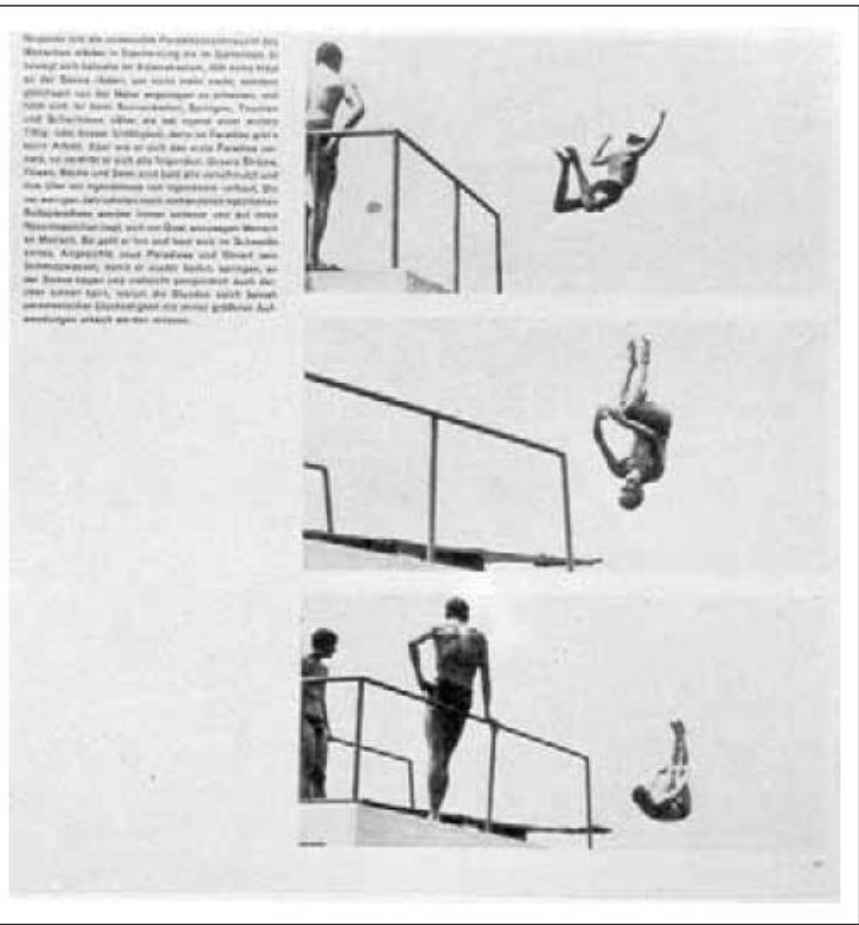
Пример модульной сетки из шести
ячеек



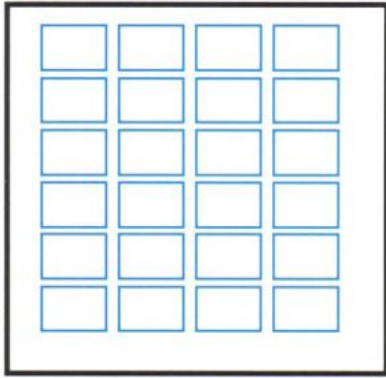
Модульная сетка из девяти квадратов дает канву для различных размеров изображений, которые здесь показаны черным контуром. Образуются 24 варианта различного расположения и габаритов, и всякое изображение находит в структуре целого оправдание своему расположению и размеру.



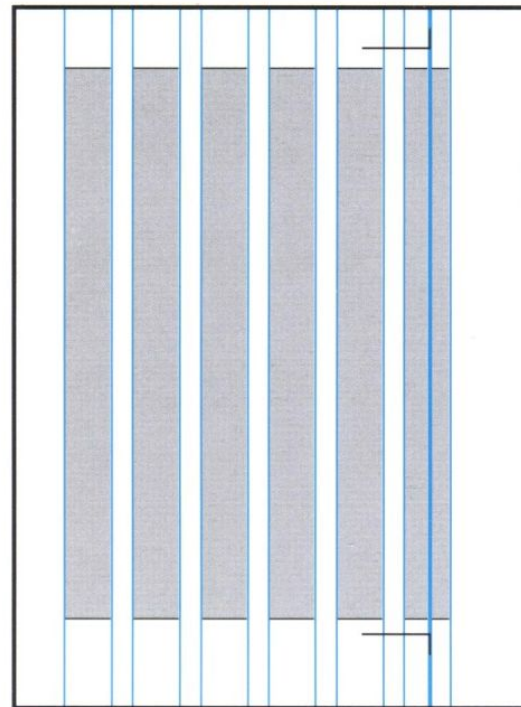
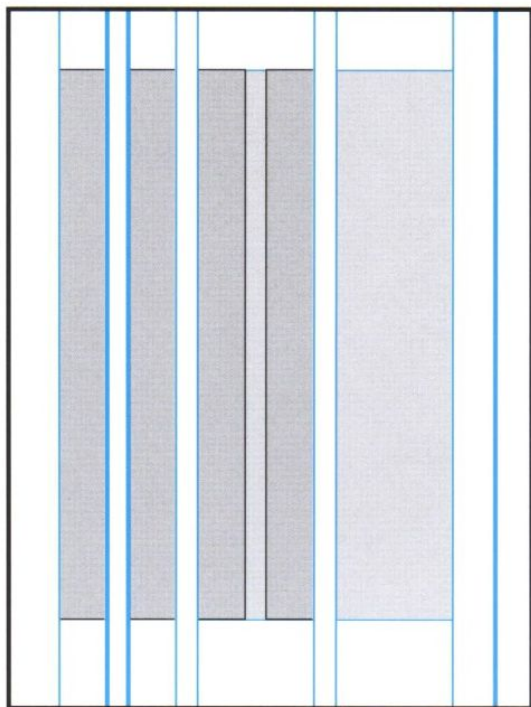
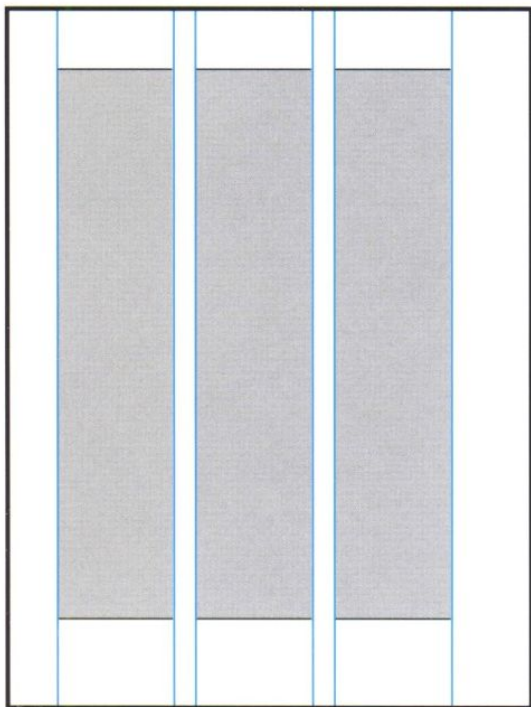
Пример оформления разворота с применением модульной сетки из девяти квадратов



Пример оформления разворота
 с применением модульной сетки из девяти
 квадратов



Пример компоновки издания с модульной сеткой из двадцати четырёх прямоугольников



Вертикали модульной
сетки

Построение сетки на основании базовых линий шрифта. Верхние и нижние линии такой сетки идентичны. Однако, визуальное соответствие иллюстрации и текста весьма спорно

Сетка, линии которой определены физическим расположением границ литерных площадок и пробельных элементов — шпонов, более гармонична по сравнению с предыдущим примером, но и она имеет недостатки



На каждой строке 42-строчной Библии Гутенберга

также отчетливо видны горизонтальные линии.

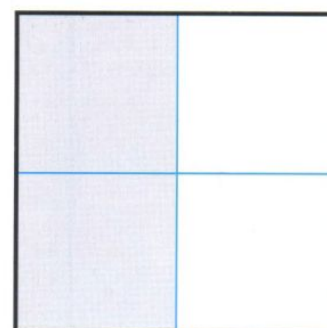
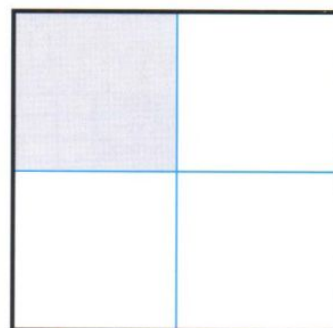
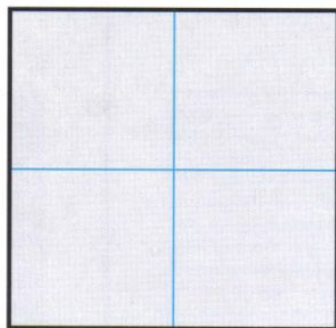


На каждой строке 42-строчной Библии Гутенберга

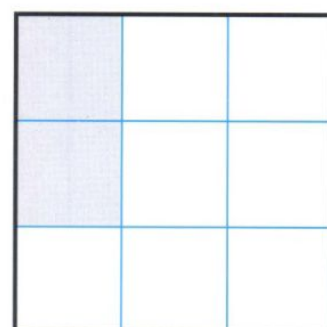
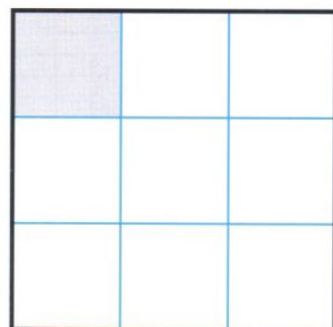
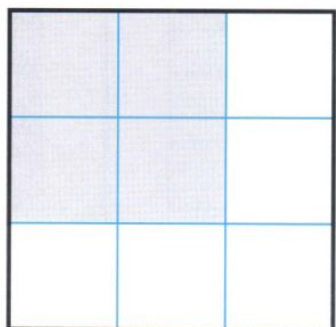
также отчетливо видны горизонтальные линии.

Горизонтالي модульной сетки

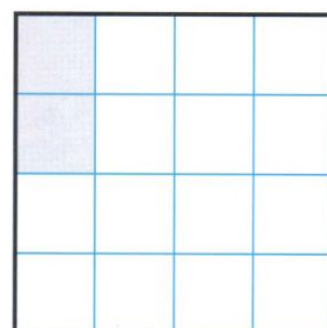
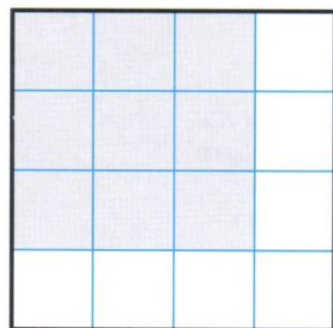
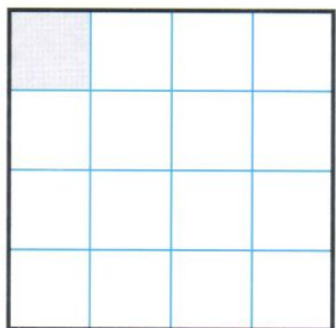
Деление полосы на четыре модуля позволяет размещать иллюстрации с пропорциями 1:1 и 1:2



Конфигурация деления 9x9 дает возможность вписать в сетку иллюстрации с пропорциями 1:1, 1:2, 1:3, 2:3



Большее количество модулей в сетке определяет большее число форматов: 1:1, 1:2, 1:3, 2:3, 1:4, 2:3, 3:4



From Graphs to GUIs

by Megan Lane

In an age of media overload, information designers may be our only hope. Content rustlers of the new frontier, they'll tame the information stampede. Do you have what it takes to join their ranks?

The first thing you should understand about information design is that very few people actually call it that anymore. This design discipline that used to encompass charts and maps and diagrams has exploded mainly because of the Internet. So, for example, Aaron Marcus calls what he does "information visualization." And because Nigel Holmes concentrates on explaining things for print publication, he calls it "explanation graphics."

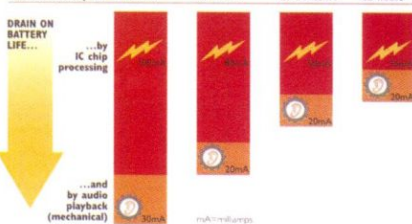
Consequently, it can be very tough to pin down a precise definition of what an information designer does. "You can tell you're an information designer if, when someone gives you a thing to design graphically, you wind up changing words and content structure because you've become interested in the content," says Marcus, principal of AM•A in Emeryville, CA.

DIGITAL DESIGN

Marcus opened his information-visualization studio in 1982 and immediately concentrated on digital design. "If you



Model	WM-FX121	WM-F5499	WM-FX533	WM-EX5
No. of moving parts	47	55	82	85
Maximum battery life	16 hours	22 hours	29-36 hours	62 hours



In this infographic for *Sony Stylr* magazine, Nigel Holmes says he "wanted to combine realistic portraits of the four Walkman models with a different, lighter approach to the people walking their dog." In the lower half of the graphic, a very straightforward bar chart shows each Walkman's drain on batteries.

This graphic ran as a stand-alone visual story in *Success* magazine. "Since I knew there would be color pictures elsewhere on the page, I kept my palette to a minimum," Holmes explains.

ESTIMATED NUMBER OF AMERICANS INFECTED WITH HEAD LICE



REASONS FOR INCREASE

- Possible emergence of strains that are resistant to standard treatment (genetically)
- Incorrect selection or application of insecticides
- Growing number of children in day care centers and preschools
- Head lice changed by virus from their hosts, which may be

"An information designer should have an interest in and a tolerance for complexity, an interest in traditional graphic design, a tolerance for technology and systems, and should derive satisfaction from creating systems," Marcus says. His team members have diverse backgrounds, including programming, math and graphic design.

To sell yourself as an information designer—on a freelance basis or in a job interview—you'll have to show more than traditional design work. "It would be helpful to see examples of work that deals with the design of tables, charts, maps and diagrams," Marcus says, "and

of projects that are of a systematic nature, not just a one-shot image." He also looks for projects that emphasize navigation and typography. Leuk often hires recent RISD grads who have interned at his firm. "We're looking for students who have a good grasp of knowledge, who have a very good liberal-arts education," he says. "We look for people who know how to link facts—how to link a timeline with a map, for example. This is much more important than the ability to visualize."

Some design educators agree with this philosophy. "Design, as we're seeing it, is the intersection of a lot of other

disciplines," says Robert O. Swinehart, professor of design at Carnegie Mellon University's School of Design in Pittsburgh. Carnegie Mellon offers a highly respected design program that emphasizes typography, information design and liberal arts. To educate a more well-rounded designer, the school has shifted its program from one where students take 80% of their classes in the School of Design, to only 62%. The rest of the classes are elective taught throughout the university.

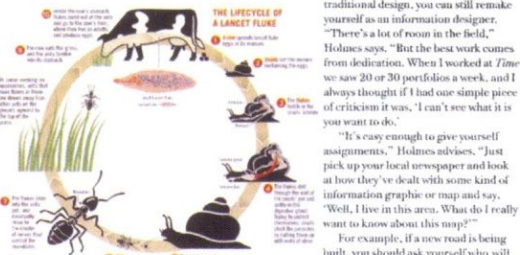
SHOWING YOUR STUFF

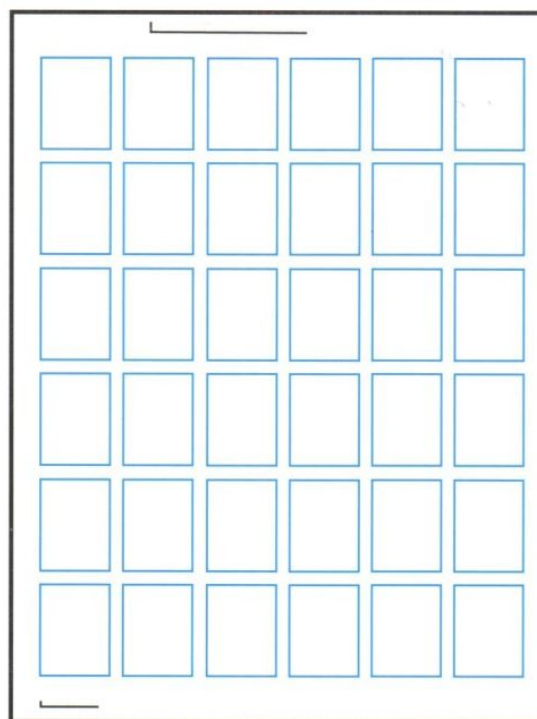
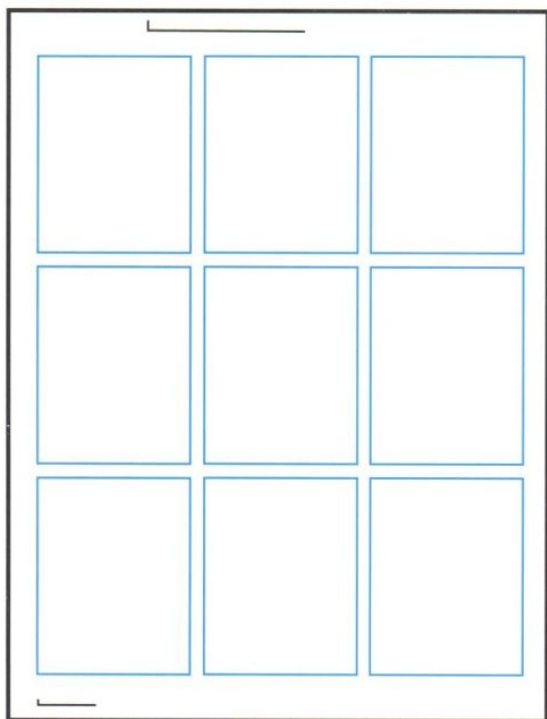
If you're past the point of returning to school and have a portfolio filled with traditional design, you can still remake yourself as an information designer. "There's a lot of room in the field," Holmes says. "But the best work comes from dedication. When I worked at *Time* we saw 20 or 30 portfolios a week, and I always thought if I had one simple piece of criticism it was, 'I can't see what it is you want to do.'"

"It's easy enough to give yourself assignments," Holmes advises. "Just pick up your local newspaper and look at how they've dealt with some kind of information graphic or map and say, 'Well, I live in this area. What do I really want to know about this map?'"

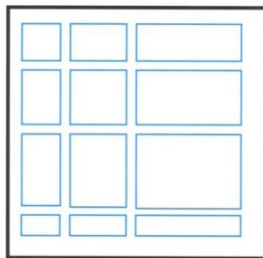
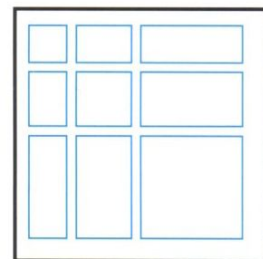
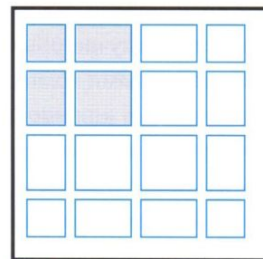
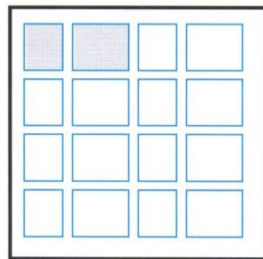
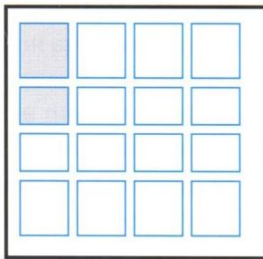
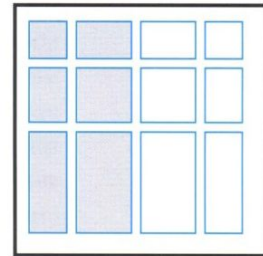
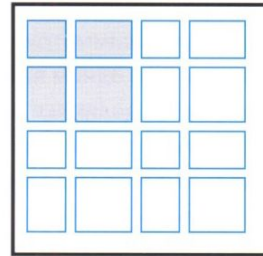
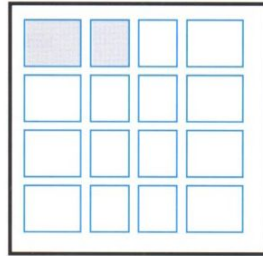
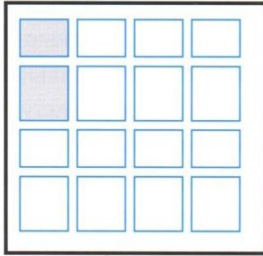
For example, if a new road is being built, you should ask yourself who will be affected by the construction, what

"This was a perfect chance to take some of the onus of explanation away from the written article and put it into graphic form, with captions written by me as part of the finished piece," Holmes says of the graphic he designed for *Discover* Magazine explaining the life cycle of the lancelet fluke. "Much more than half the total time spent on a job like this is taken up by research—the illustration itself is deliberately simple," he says.





Журнал «HOW»
Слишком крупные
ячейки сетки 3x3
не позволяют
воспроизводить
иллюстрации
различных пропорций.
Сетка 6x6 дает
большую свободу
в рамках очерченных
правил



*Симметрия переноса
задает повторяющийся
ритм. Зеркальная
симметрия выделяет
его «пики и спады»*

*С точки зрения
типографики
асимметричные сетки
могут содержать
в себе некоторые
элементы симметрии*

Presence

Azurion's Latin American network facilitates deployment of projects with both local sensitivity and regional scope and can bring expertise from several countries to a specific engagement.

Our regional network delivers the combined resources of seven offices. Miami has become the undisputed center of Latin American Internet activity and serves as the ideal point from which to establish our regional partnerships and spearhead our business development.

Our country offices are area nerve centers, staffed by consultants experienced in developing innovative solutions to the challenges of these own markets. Our teams are well positioned to form lasting partnerships with our clients, offering local expertise and Azurion's global-quality standards.



Azurion Network



People

Azurion team members are selected for their regional expertise, Internet and industry experience and entrepreneurial attitude. They are led by an executive team of recognized change engineers with a passion for Internet business.

Azurion was founded by entrepreneurs who were passionate about bringing the power of the Internet to Latin America. Our entire team shares that energy and strives to implement e-business solutions that become revenue drivers for our clients.

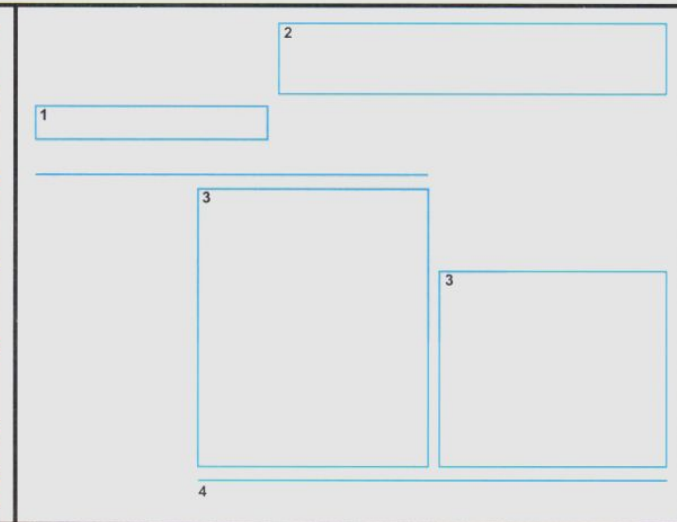
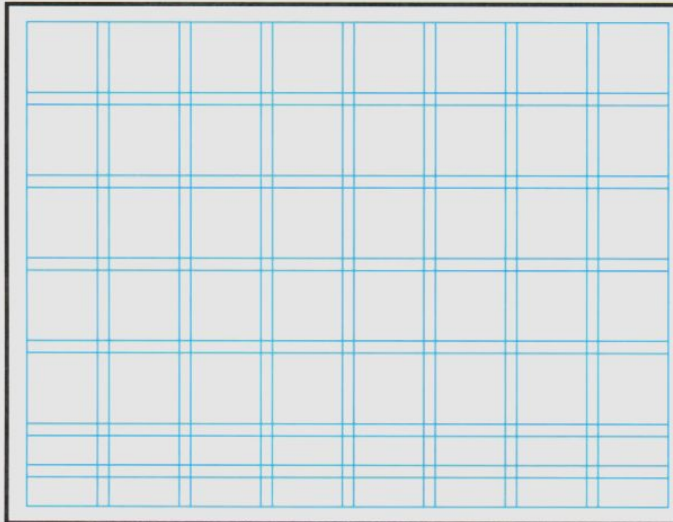
Our exciting vision attracts high-caliber professionals to our strategic, creative and technology teams and our growing business provides the diverse challenges to keep them engaged. Career paths in the new economy are rarely straight and Azurion encourages its people to develop multidisciplinary skill sets and take on various roles in client engagements.

The Azurion environment is energized by individuals who are committed to growth and to putting our philosophy of continual improvement to work. This ambition is communicated to our clients who find both advisors and friends on their project teams.

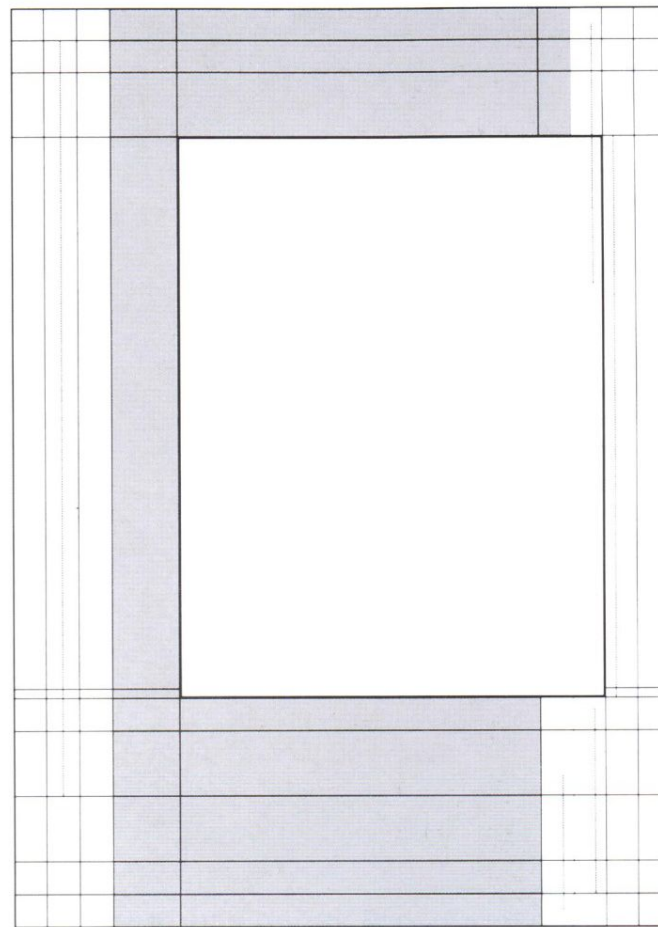
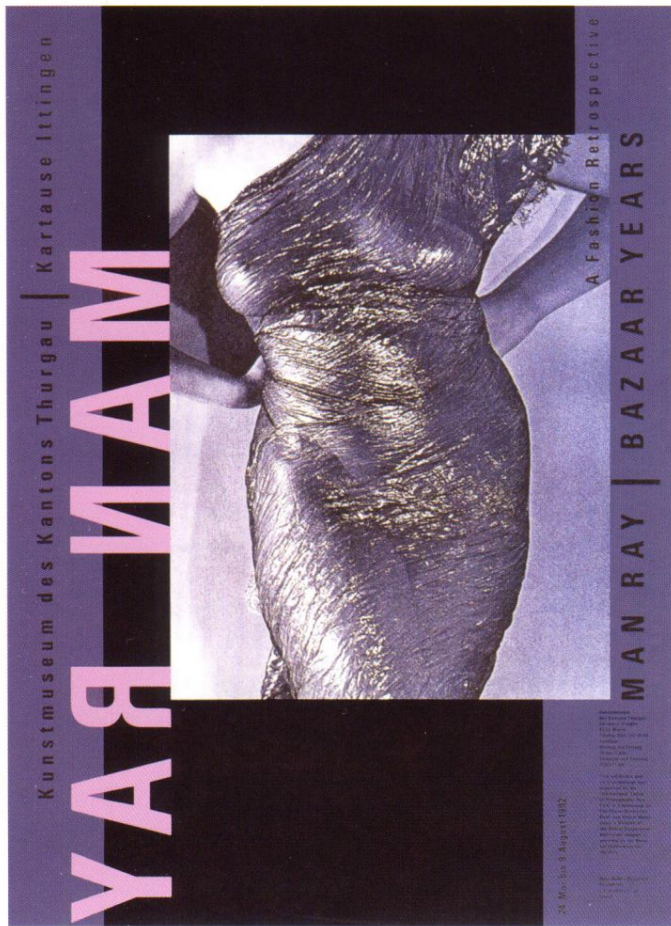
The Azurion culture is a vibrant combination of all the cultures in which we work. Our project teams, with varied professional and national backgrounds, giving our clients the advantage of both a thorough local analysis and a global perspective.

Executive team

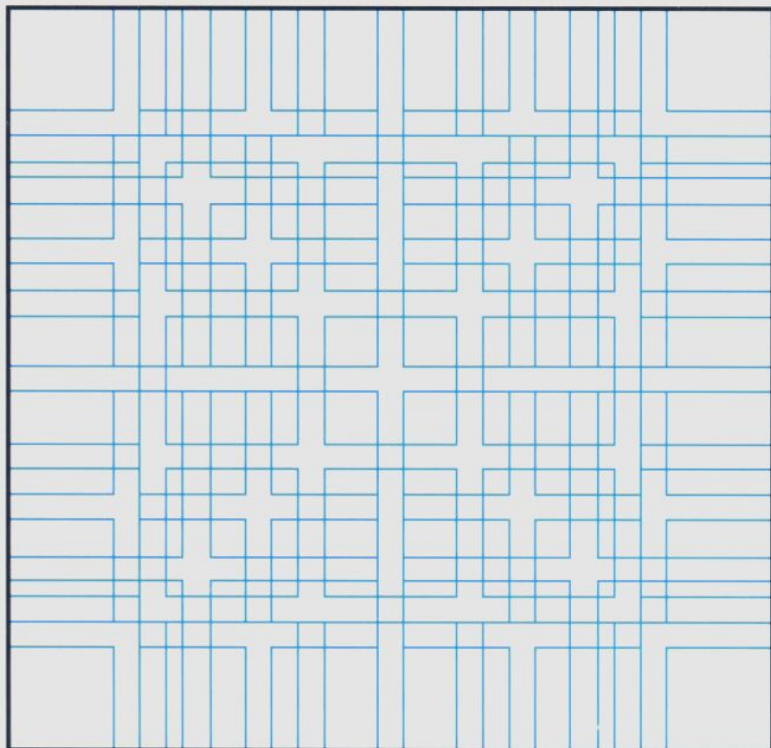
Our managers draw on many years of experience in different vertical and geographic markets and have achieved notable successes as technology entrepreneurs. Recognized for their ambition and initiative in Latin American Internet development, they have been tapped to discuss the Azurion vision at industry conferences from San Francisco to Santiago and have authored articles on e-business in prominent business publications in Colombia, Mexico and Central America. They are passionate about Azurion's goals and their excitement is transferred to each office and client relationship.



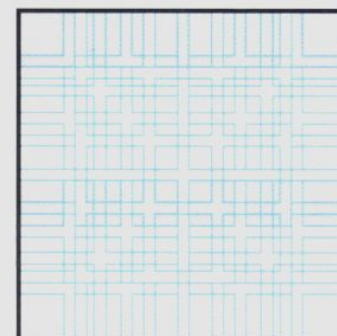
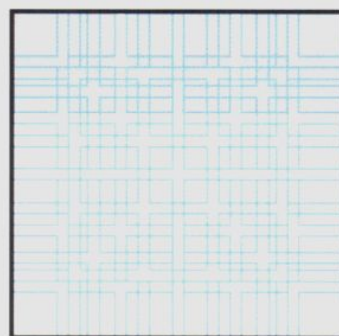
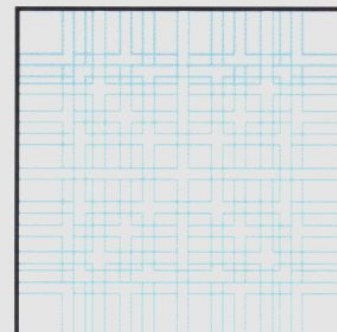
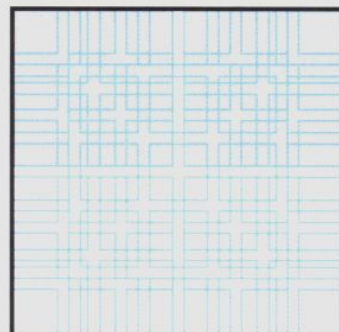
Пример асимметричной модульной сетки



Асимметричная сетка повышенной детализации



Карл Герстнер.
Универсальная
модульная сетка для
журнала «**Capital**», 1962



Варианты
использования 2-, 3-,
4-, 5-, 6-ти колонной
верстки



Упражнение на композиционное равновесие разворота

Найти композиционно равновесную форму разворота,
используя модульную систему.

Построить 2 разворота – симметричный и асимметричный.

Размеры полей брать из расчета по Чихольду

Пример выполнения упражнения на
Построение модульной сетки симметричного
разворота