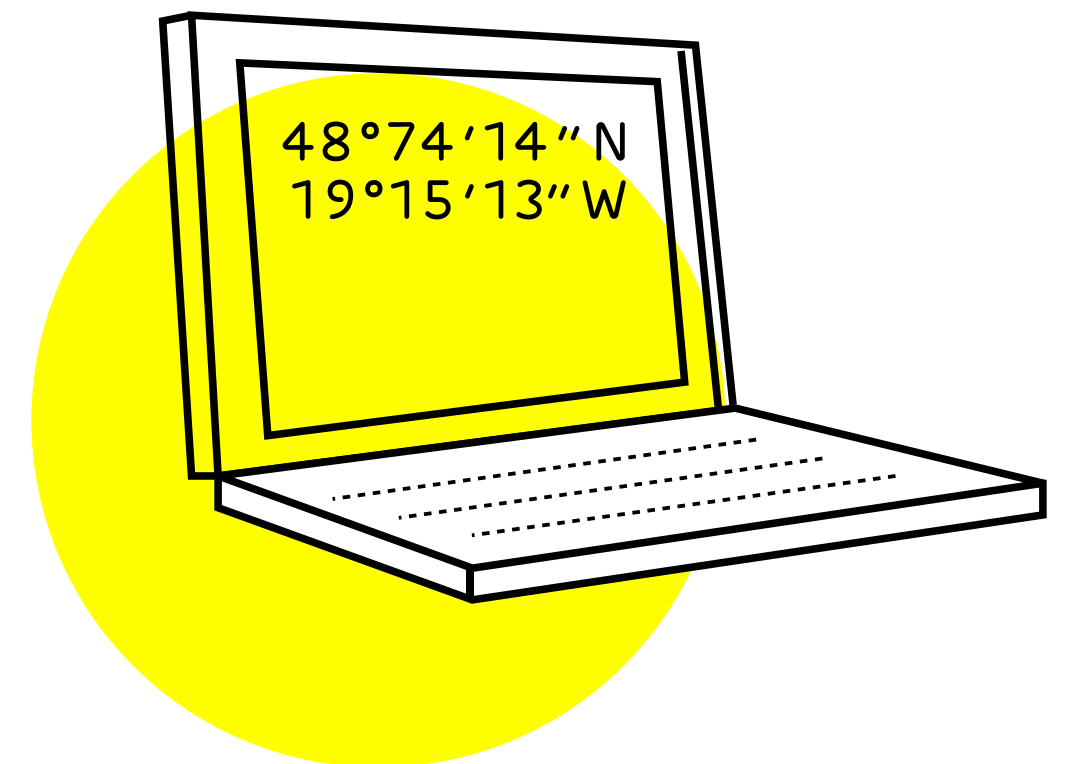
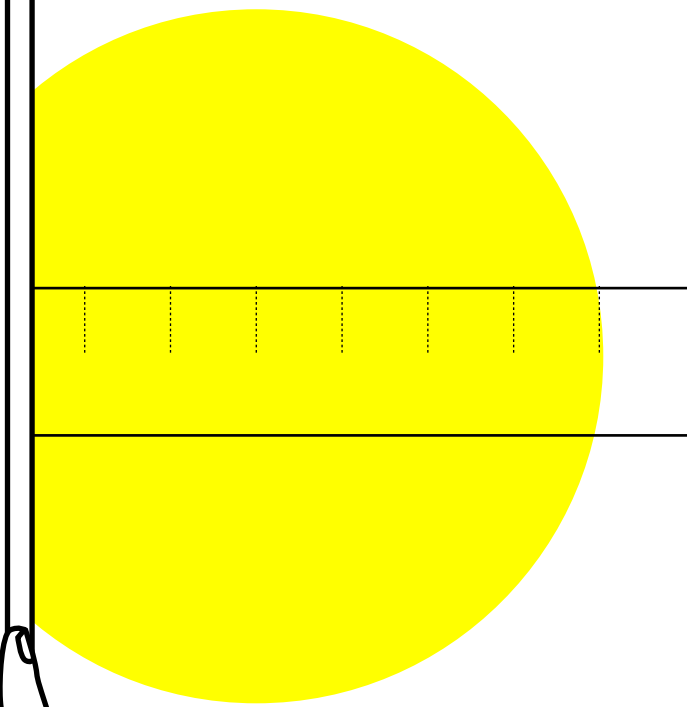


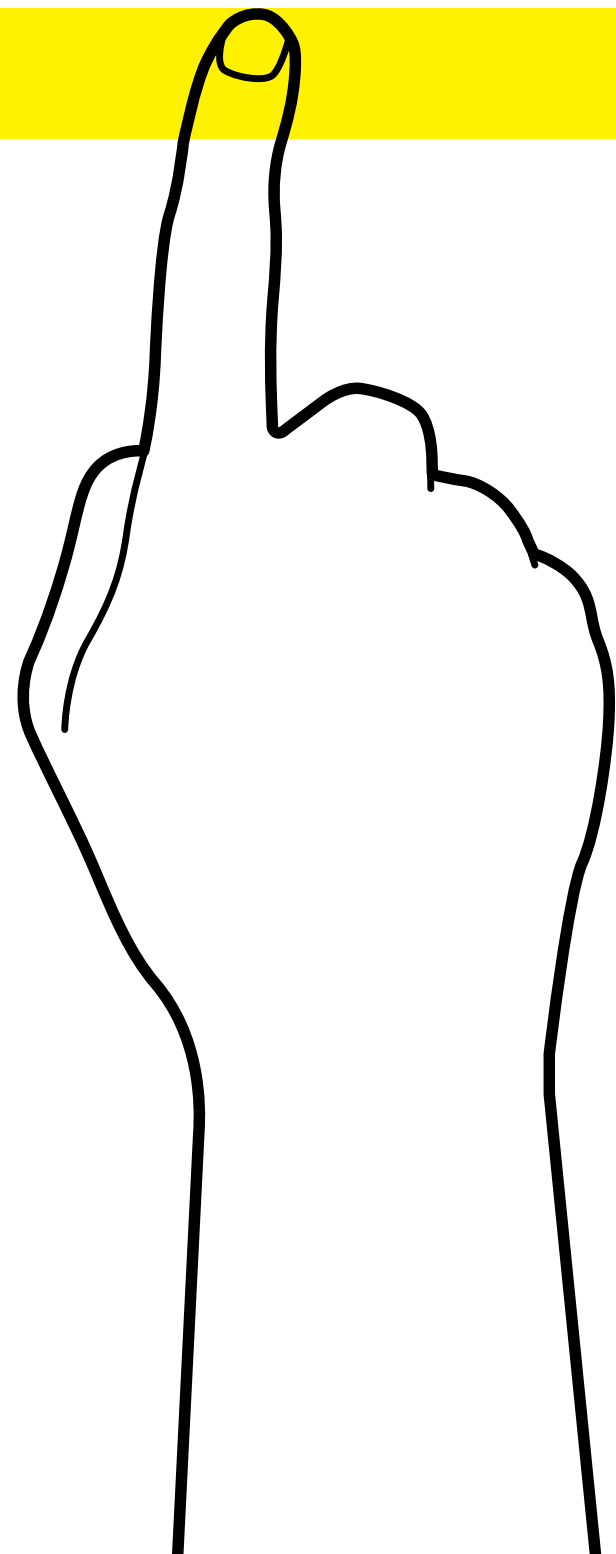
**GRAFICKÝ  
DIZAJN  
PRINCÍPY**

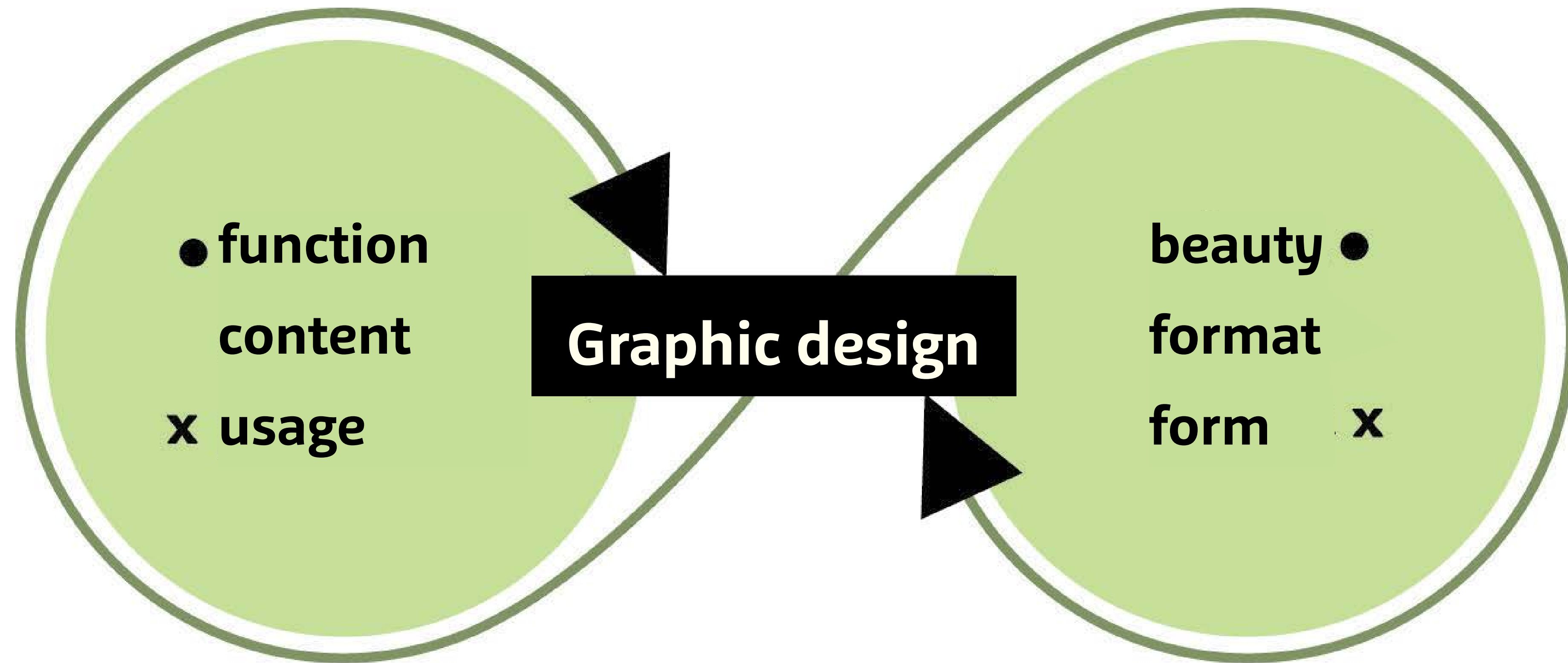
**POSTER**



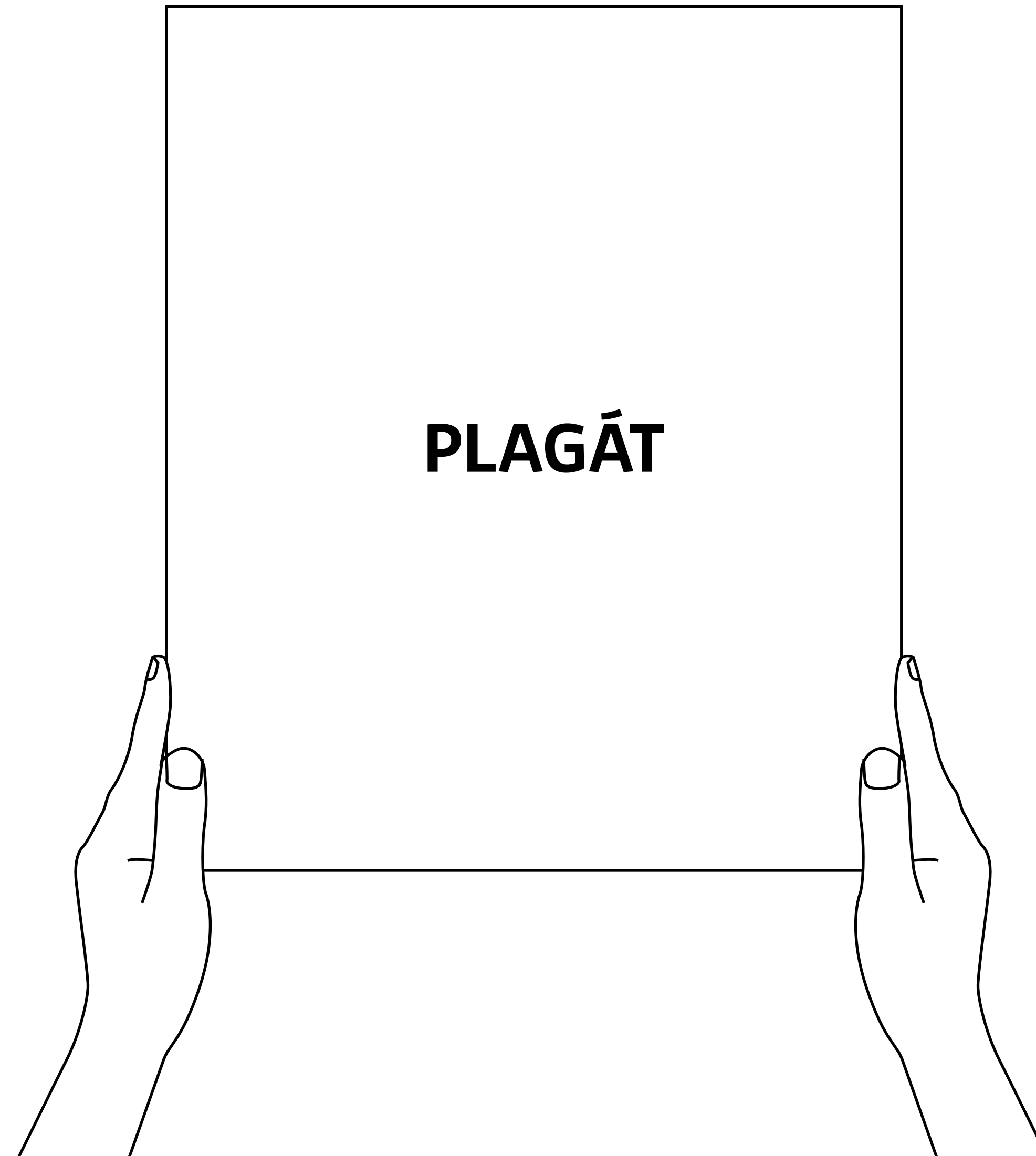
# Grafický dizajn

## DEFINÍCIA





\*

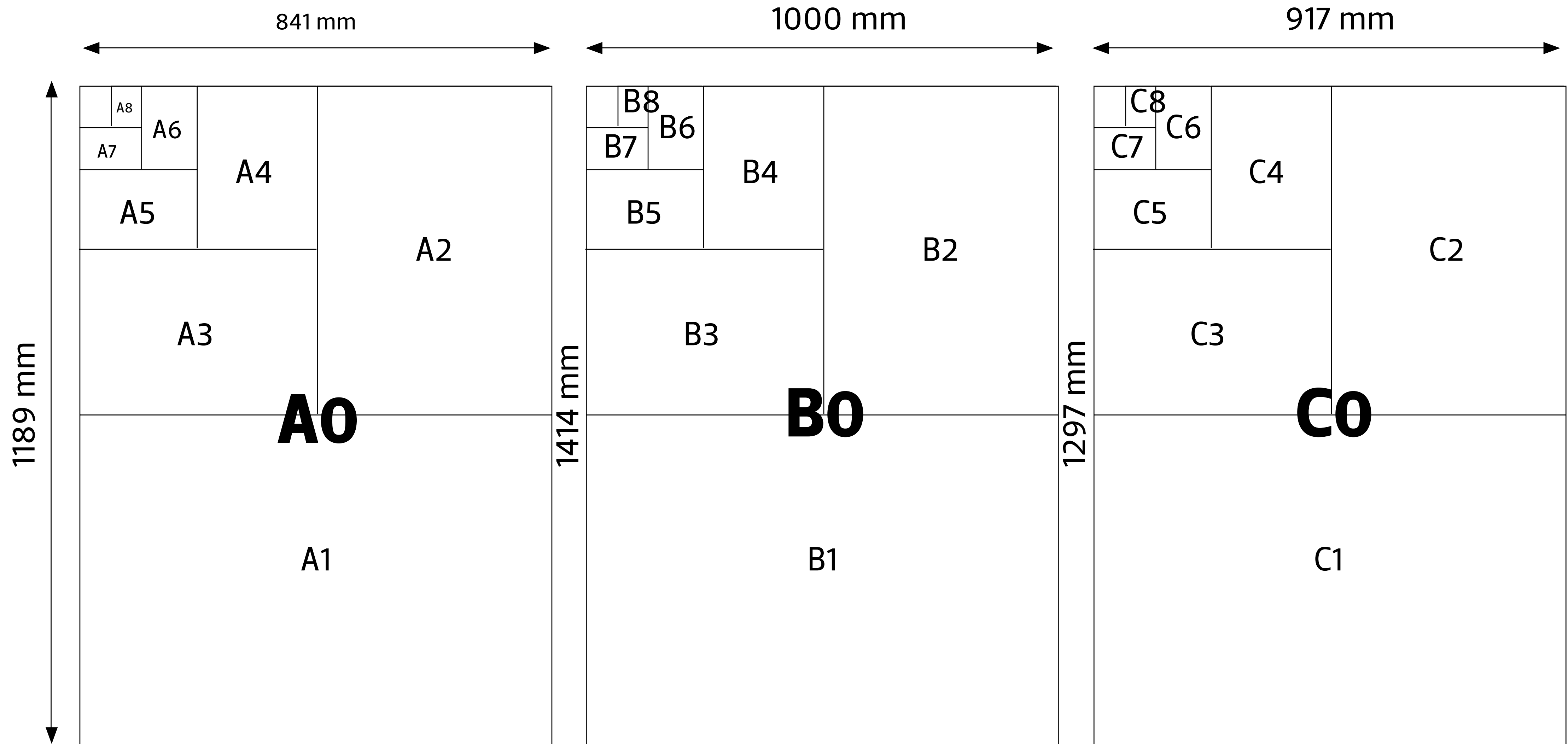


**Veľký tlačný formát, ktorý pozostáva z textovej a obrazovej zložky**

**Verejné priestranstvá**

**Informovať**

# Formát





**Plagáty z hľadiska  
funkcie**

**Divadelný**  
**Ekologický**  
**Politický**  
**Sociálny**  
**Akcidenčný**  
**Hudobný**  
**Kultúrny**  
**Filmový**  
**Výstavný**  
**Prezentačný**



**Plagáty z hlediska  
vizuálních foriem**

**Typografický**

**Písmouý**

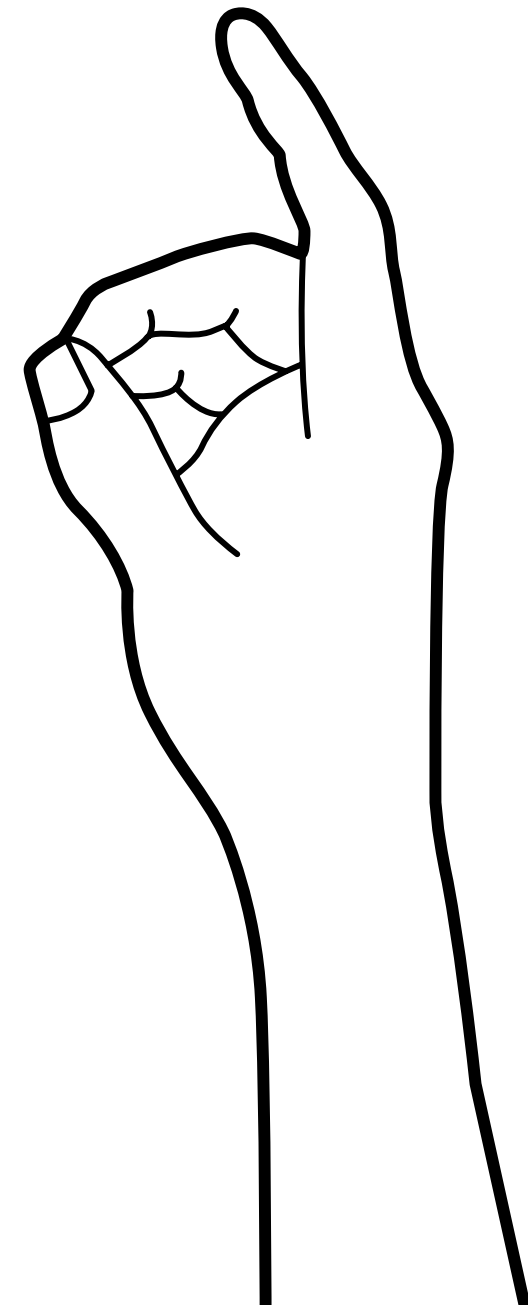
**Kaligrafický**

**Grafický**

**Fotografický**

**Akčný / Experimentální**

● **Kompozícia**



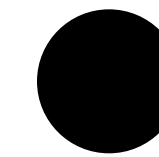
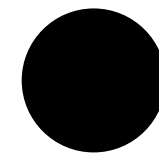
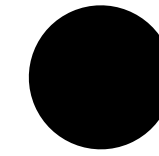


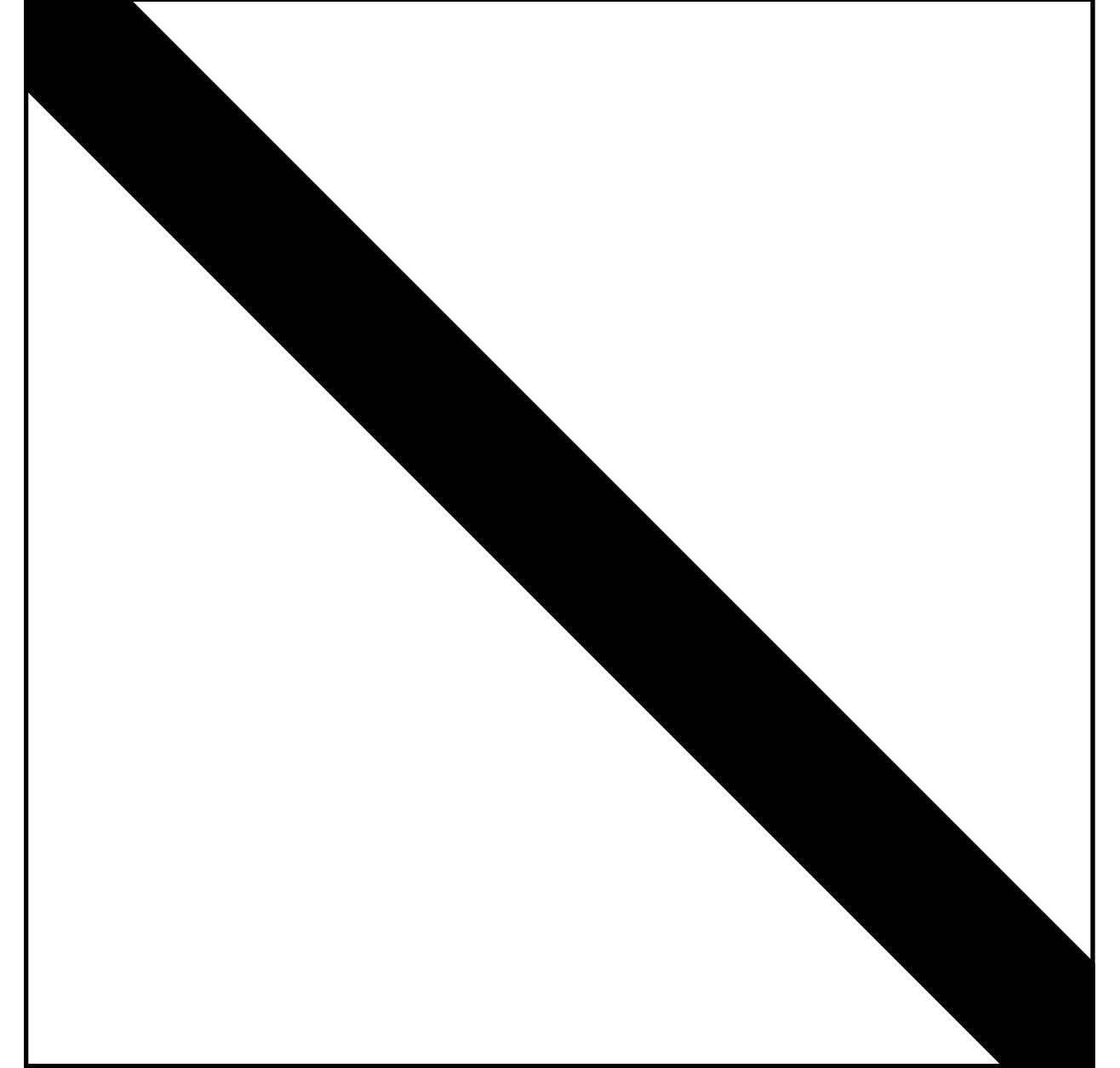
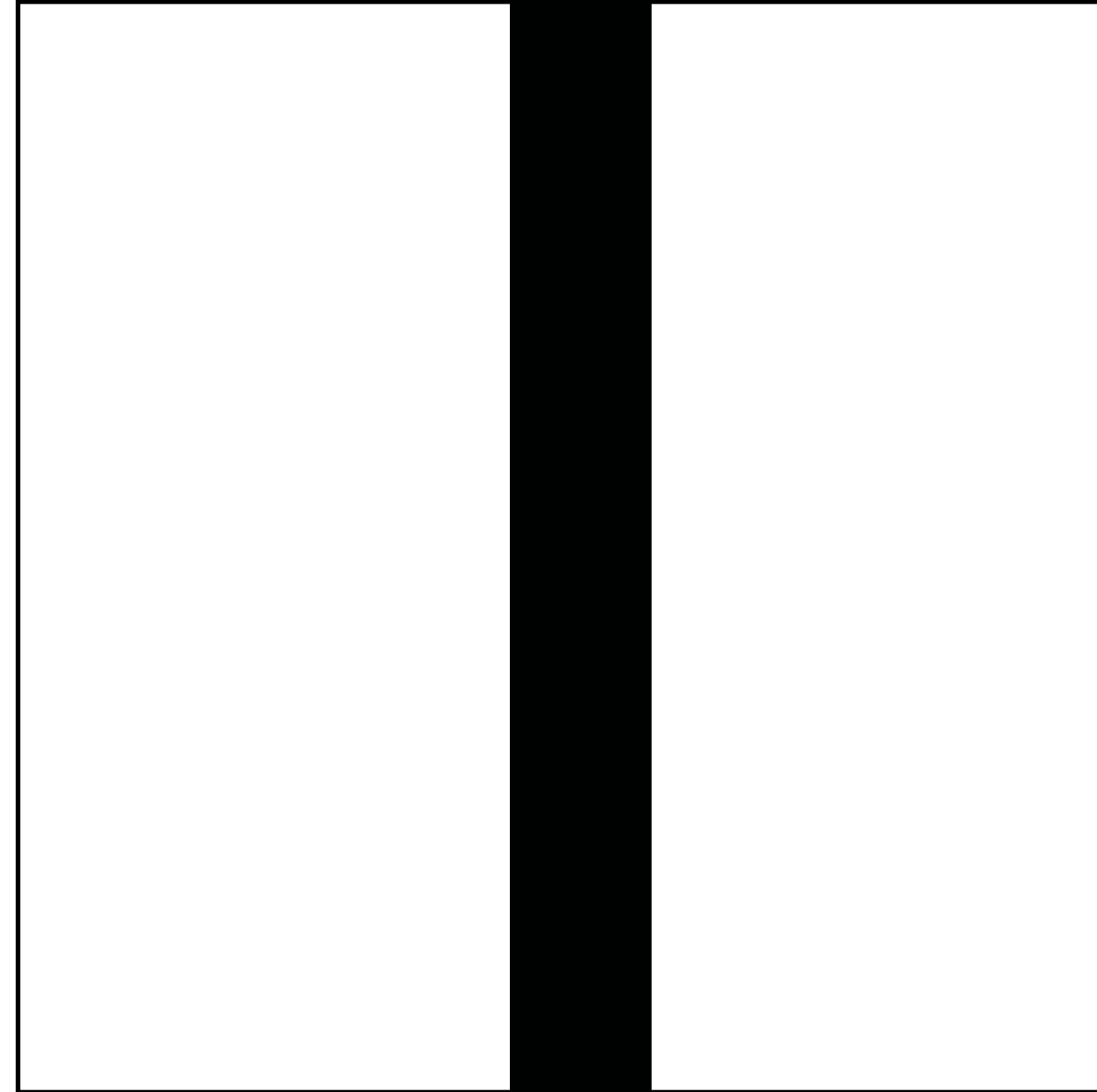
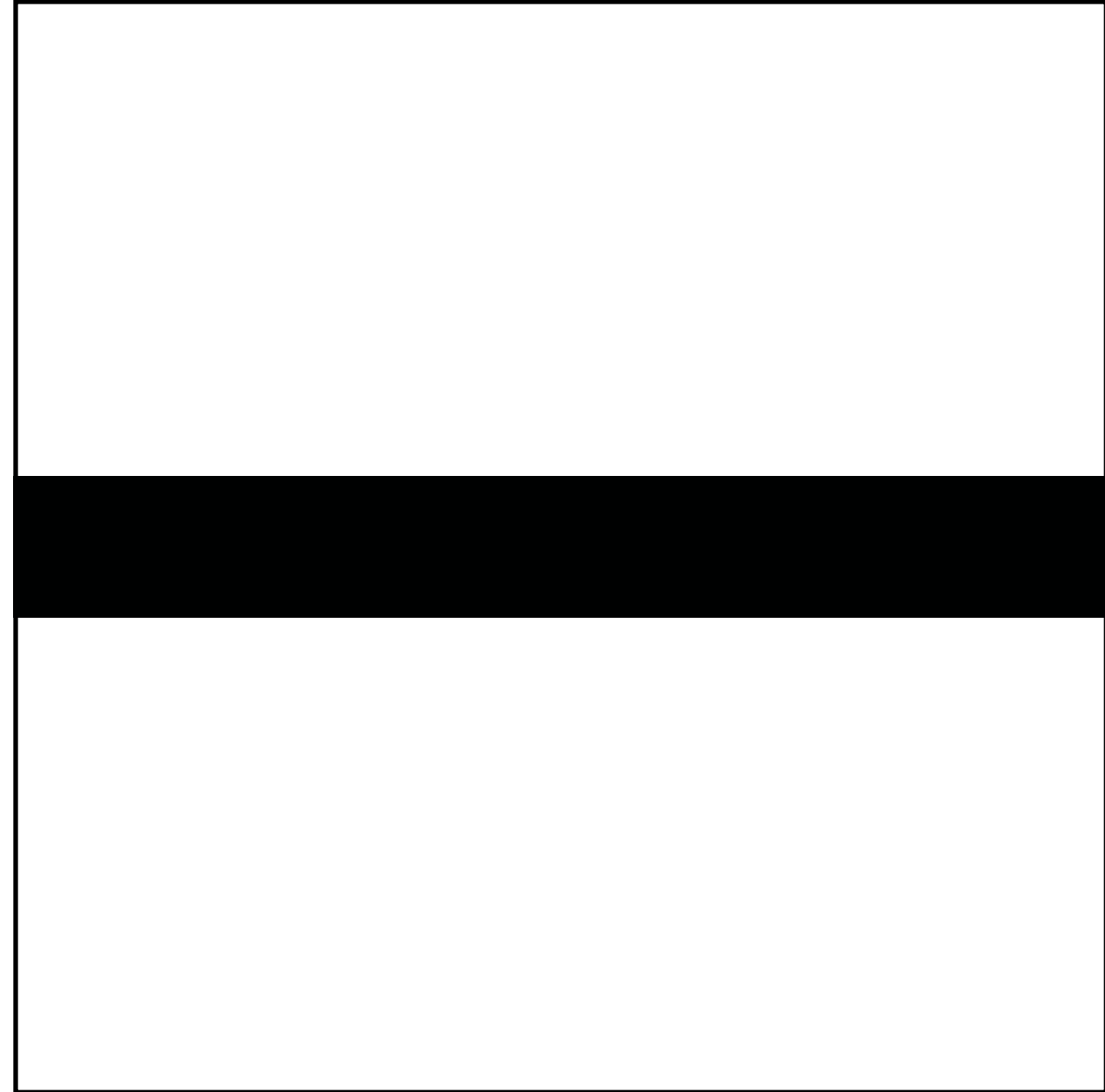
**text**

**foto**

Balans medzi rôznymi druhmi  
elementov.

**infografika**



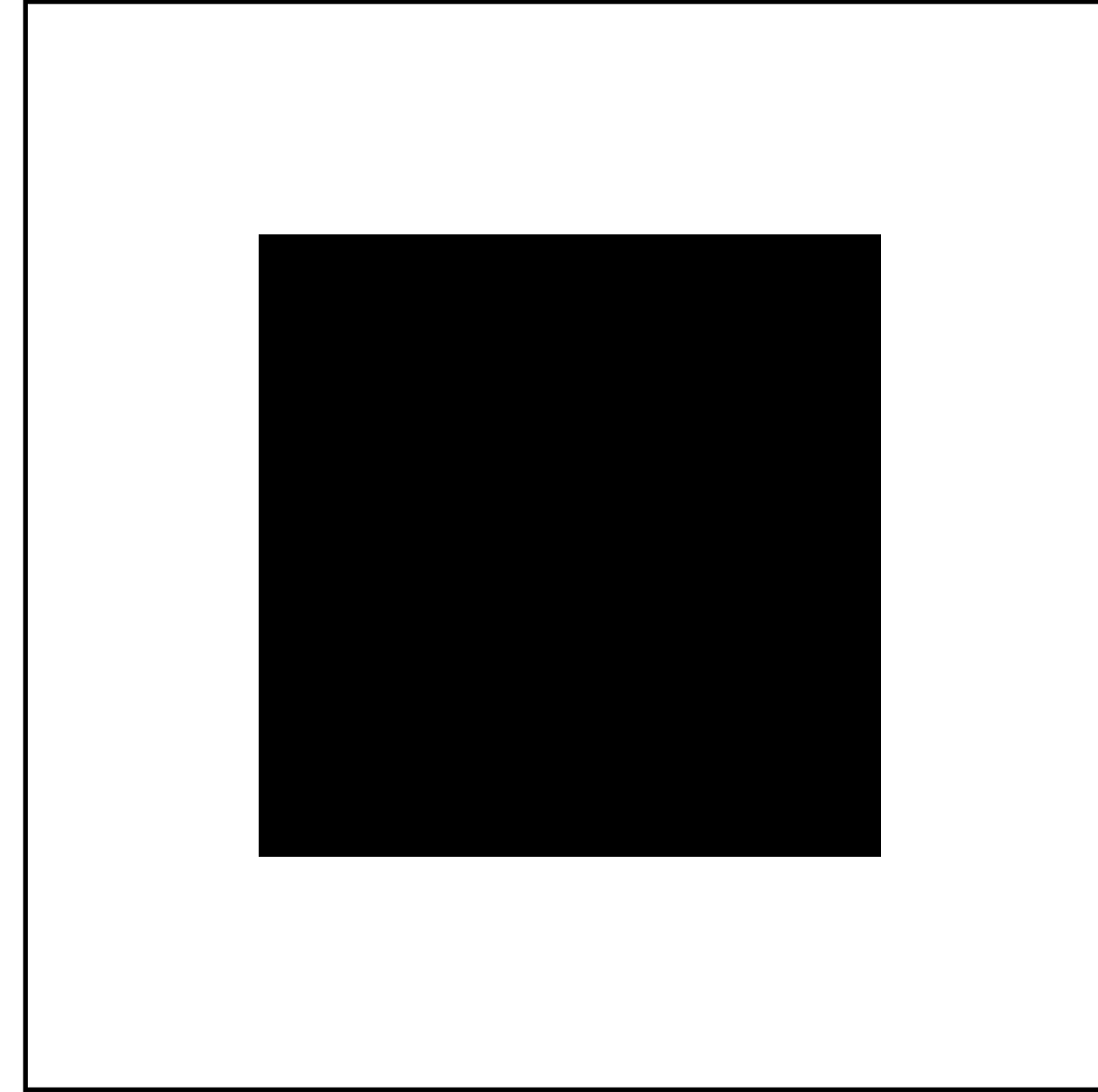
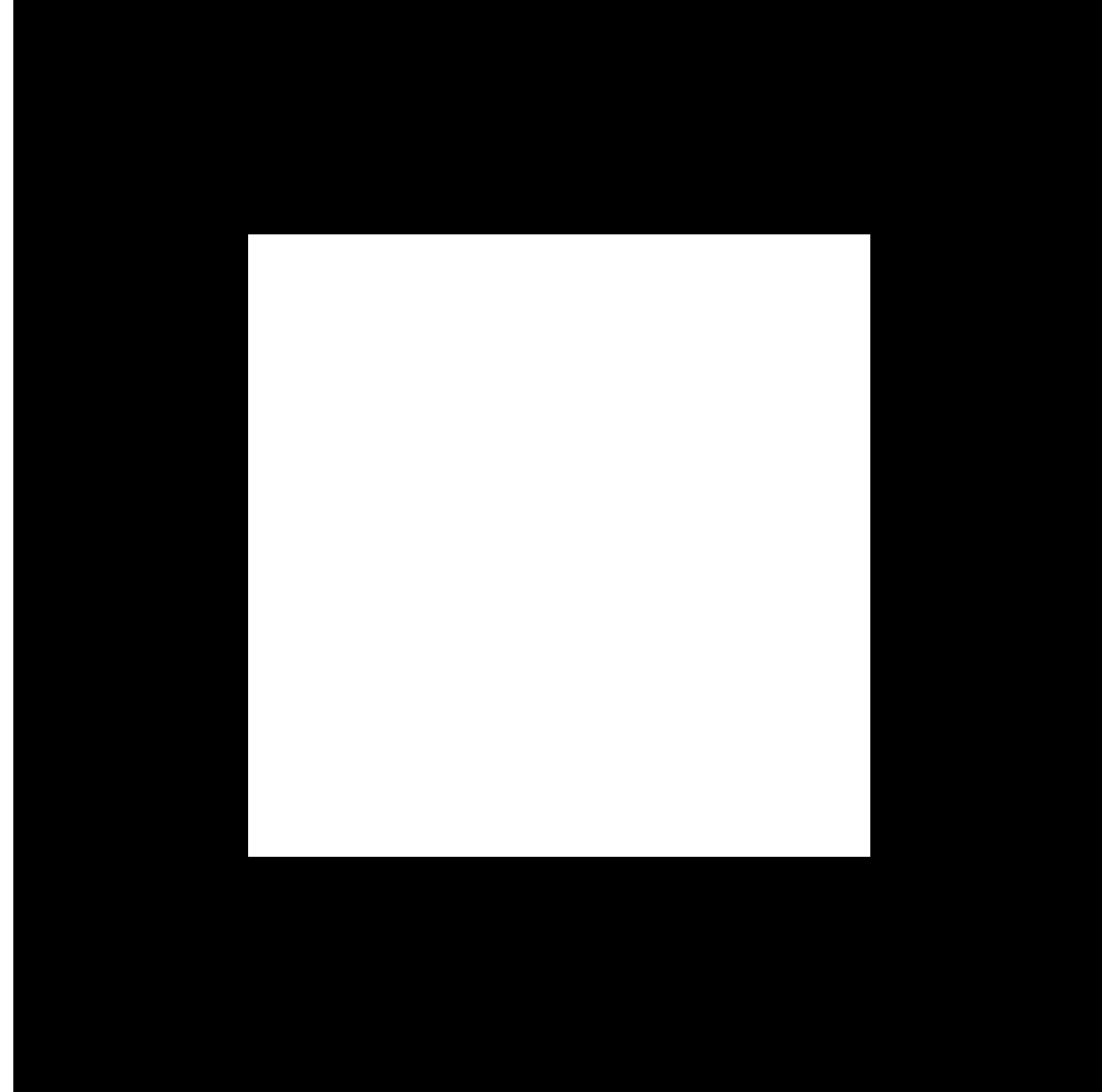


**Tučné priečne ťahy pôsobia vo vodorovnej polohe  
výraznejšie ako v polohe zvislej.  
Diagonála je nositeľom väčšej vizuálnej záťaže ako vertikálne  
a horizontálne ťahy.**

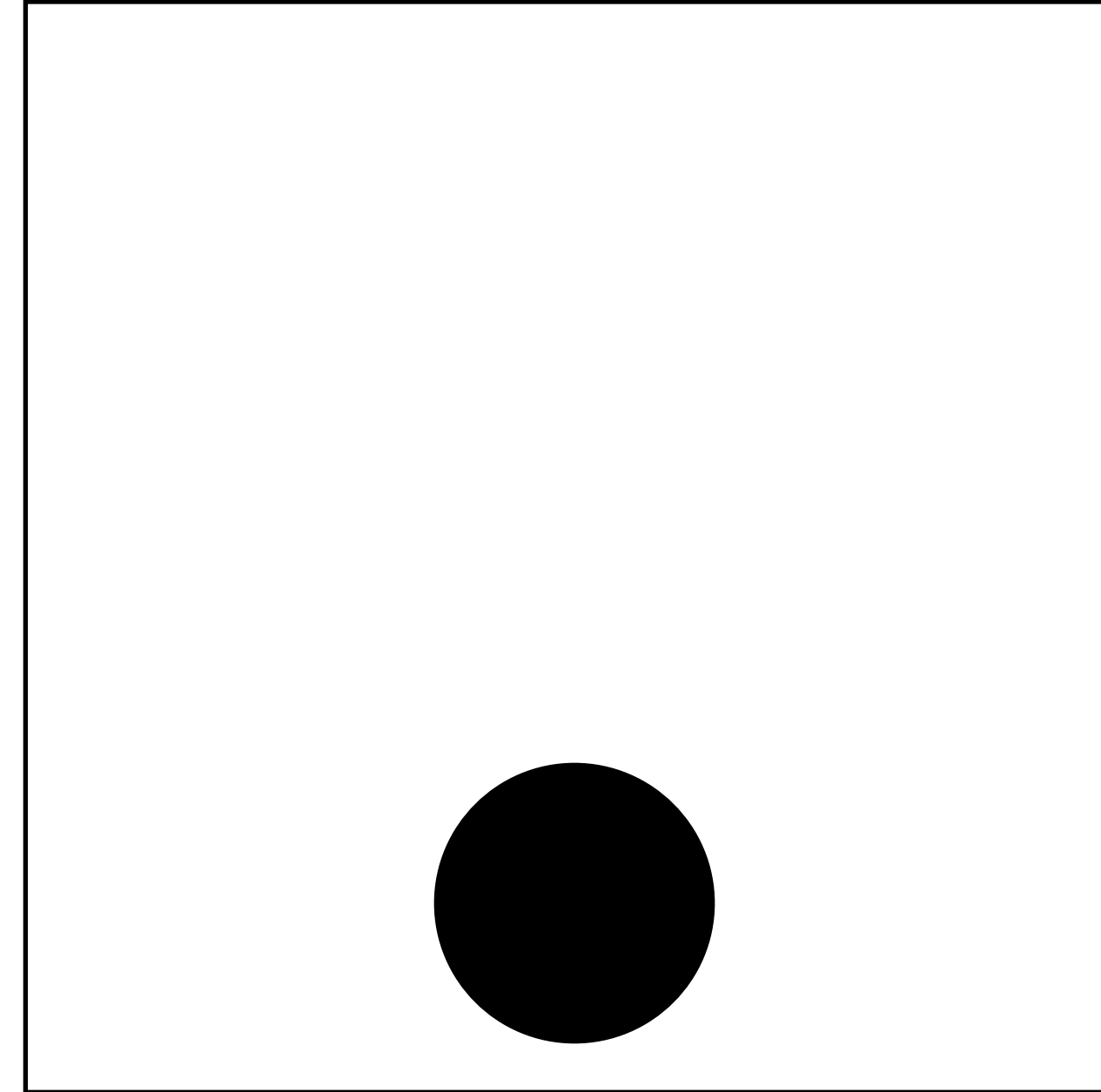
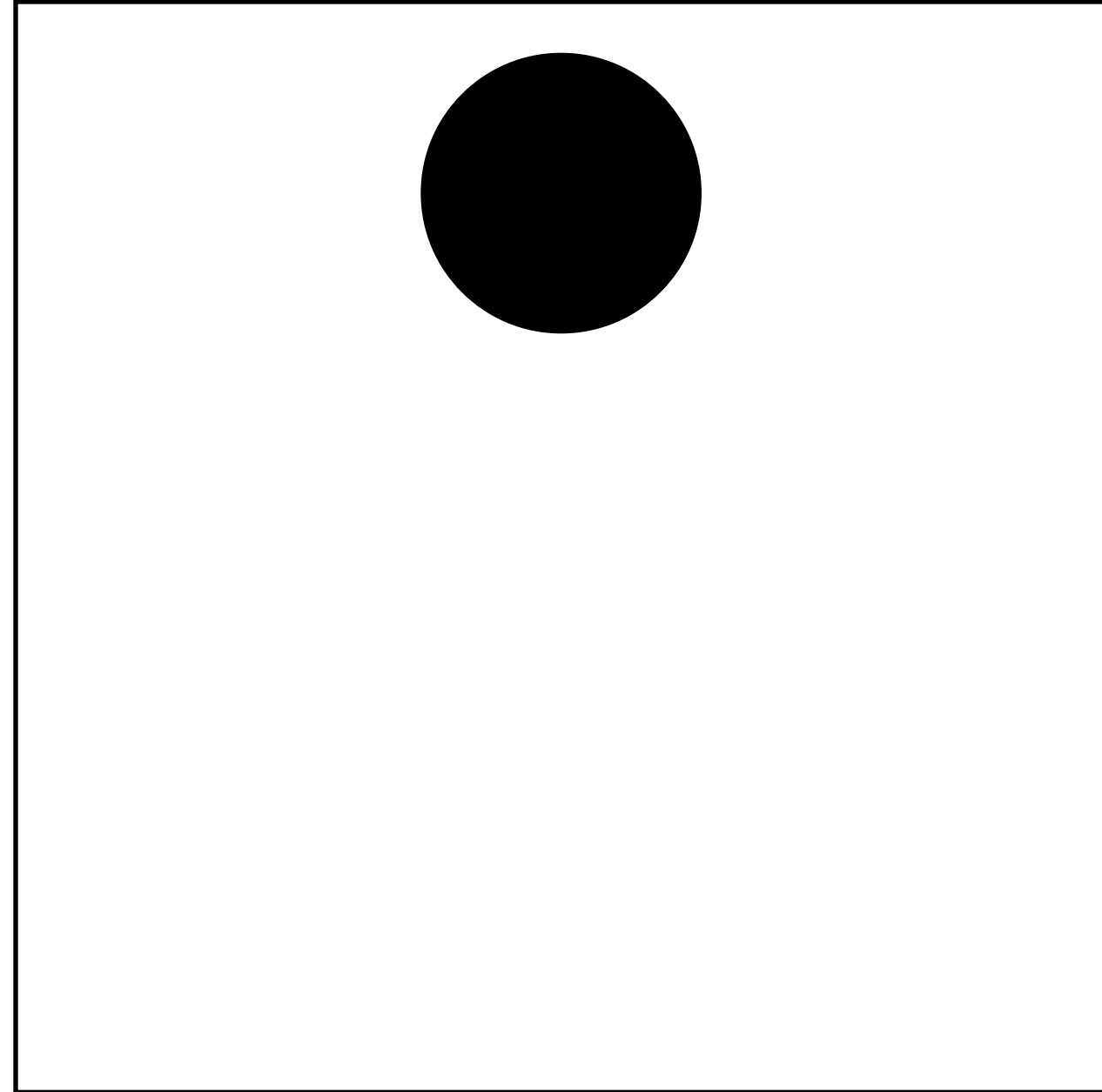
Kompozícia  
Diagonála



## Kompozícia

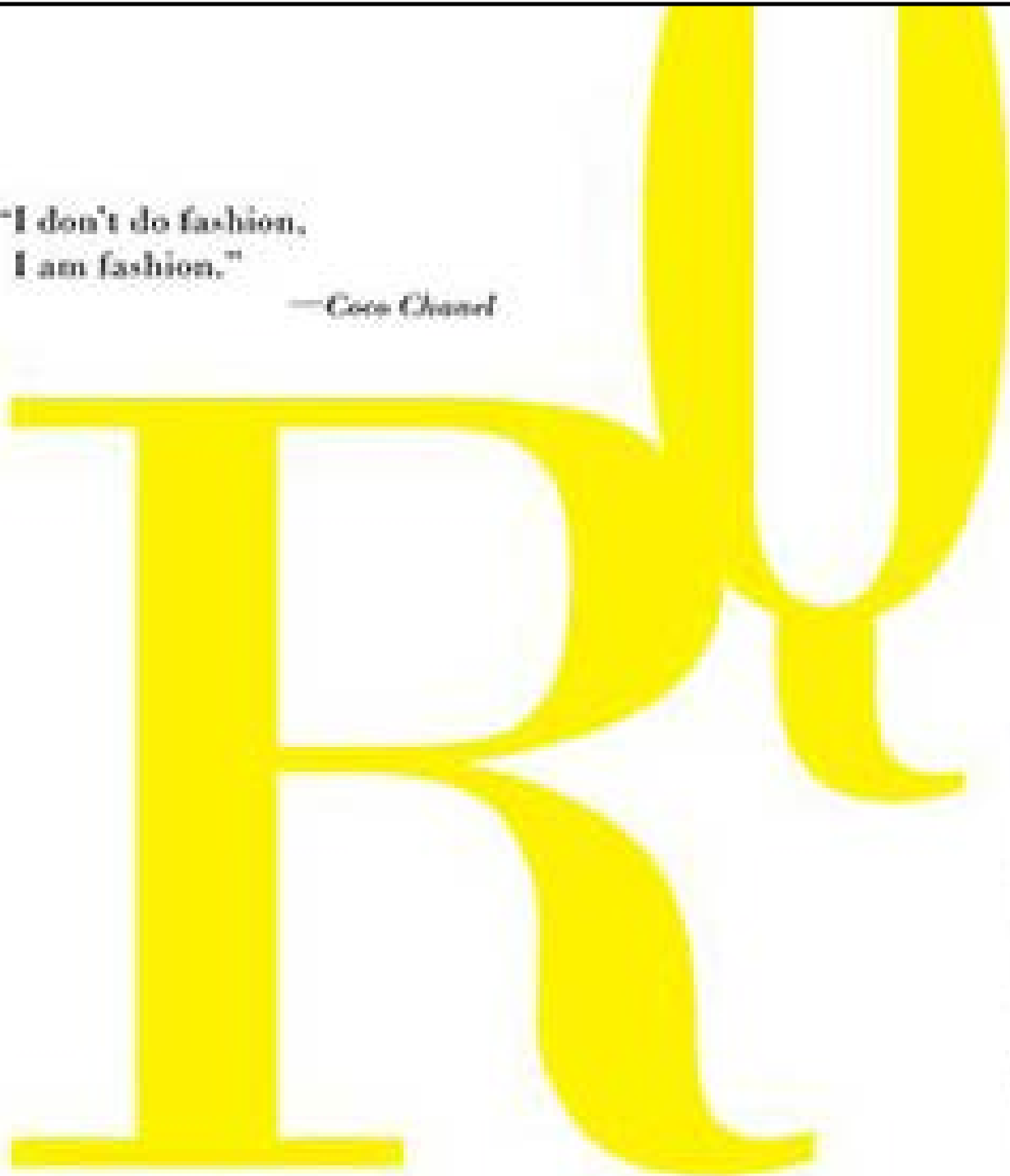


**Biely štvorec na čiernom pozadí pôsobí väčšie ako čierny na bielom.**



**Rovnako výrazné plochy pôsobia rôzne podľa  
umiestnenia v ploche. Hore sa „uznáša“  
(pôsobí ľahko), dole „padá (pôsobí ťažko).**

"I don't do fashion,  
I am fashion."  
—Coco Chanel



Bodoni is a series of serif typefaces first designed by Giambattista Bodoni (1740-1813) in 1796. The typeface is classified as Didone serifs. Bodoni followed the ideas of John Baskerville, as found in the printing type Baskerville: increased stroke contrast and a more vertical, slightly condensed, upper case that took them to a more extreme conclusion.

1789  
BODONI  
Didone

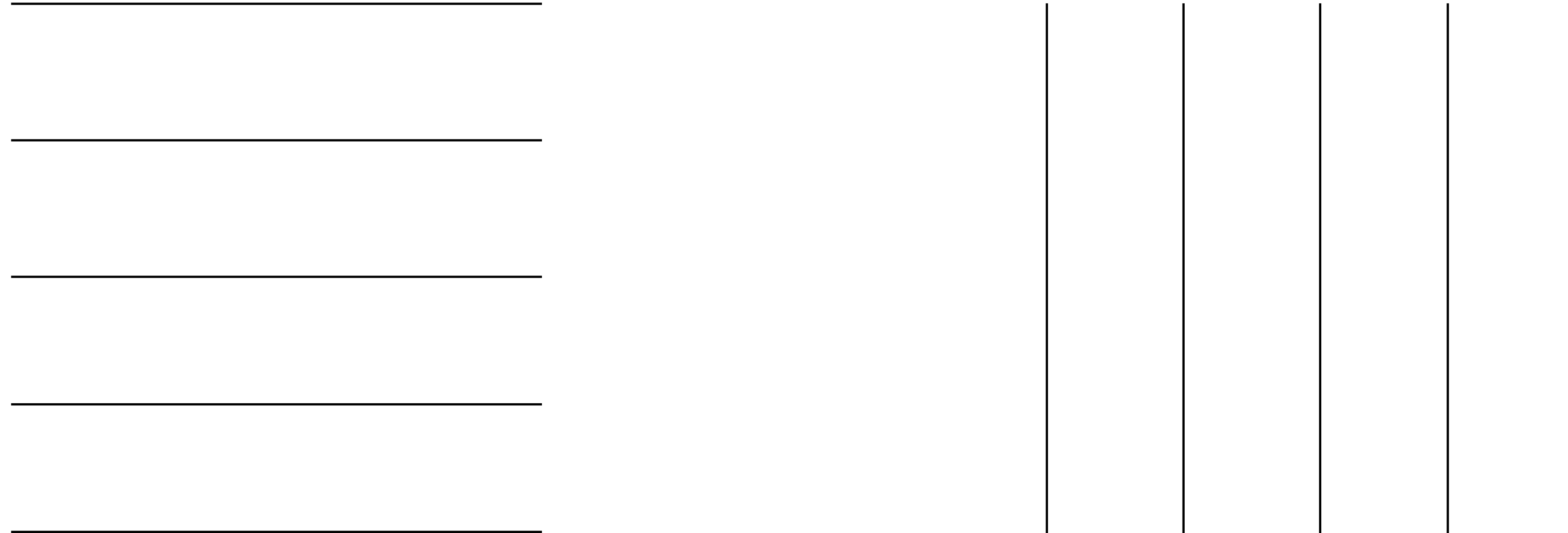
"One thing I know that  
is I know nothing."  
—Socrates



TIMES NEW ROMAN  
1931  
Transitional

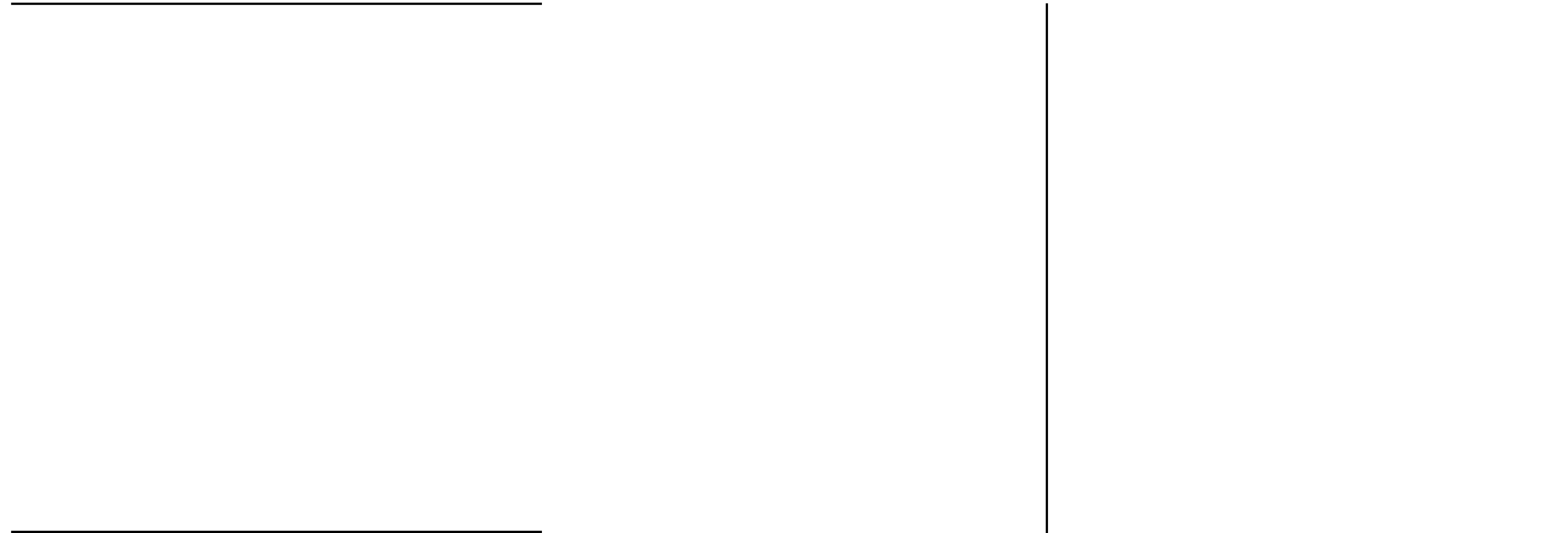
Times New Roman is a serif typeface commissioned by the British newspaper The Times in 1931, created by Victor Gollancz and the English firm of Monotype. The face was supervised by Monotype and drawn by Stanley Cribb, an artist from the advertising department of The Times. Monotype used an older font named Plantin as the base for the design, but made extensive use of ligatures and economy of space. Monotype's version became known as Times New Roman and took its name in the 1960s. The 1931 version of the Times newspaper.

## Kompozícia



**Plocha štvorca vytvorená z viac vodoravných  
liniek ju opticky zvyšuje, naopak  
zo svislých liniek ju opticky rozširuje.**

## Kompozícia



**Vodorovné linky ohraničujúce  
plochu štvorca rozširujú,  
zvislé ju zvyšujú.**



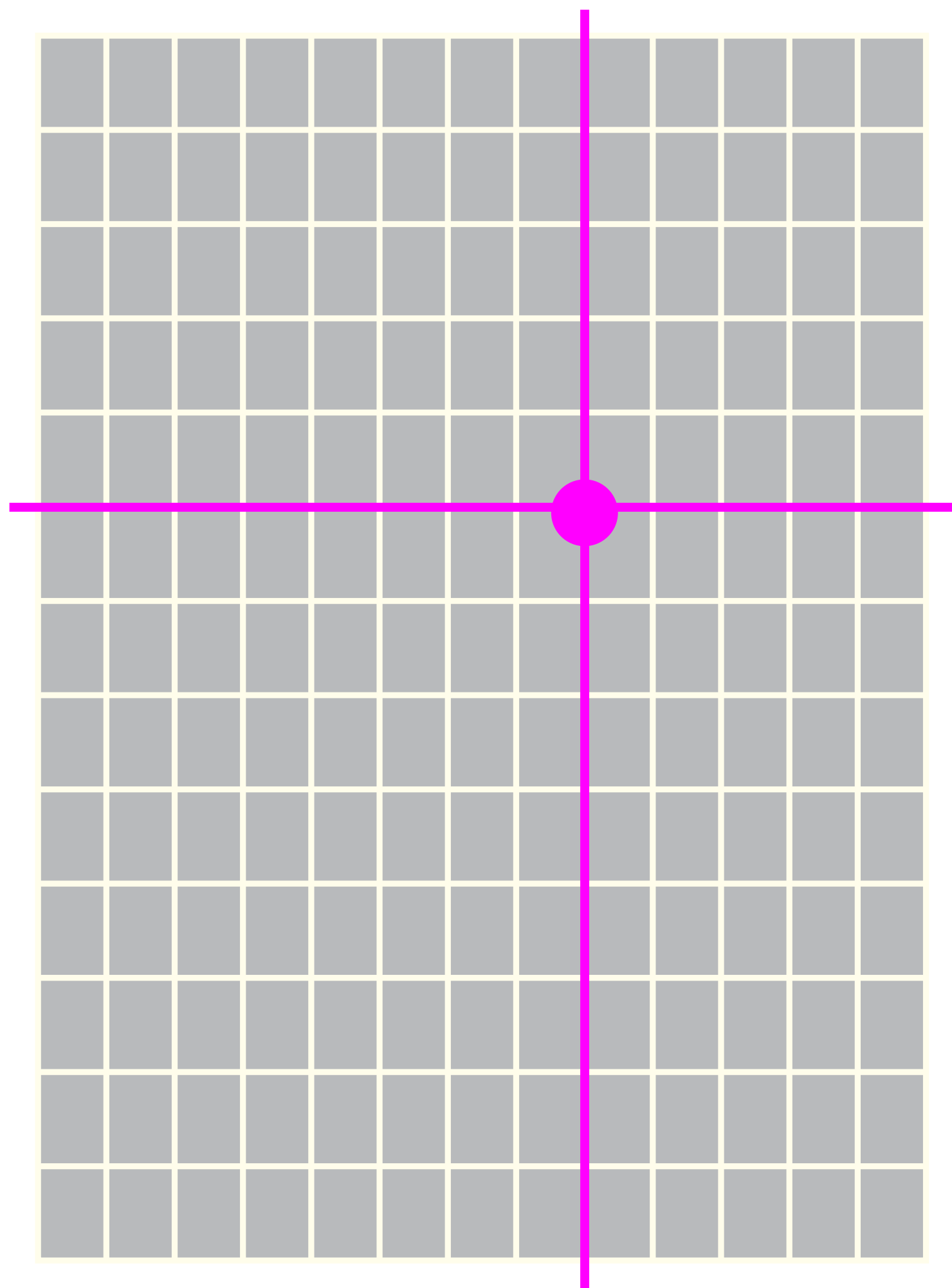
# Kompozícia

## Zlatý rez

Určité proporčné vzťahy celku pôsobia na človeka lepšie, prirodzenejšie ako iné

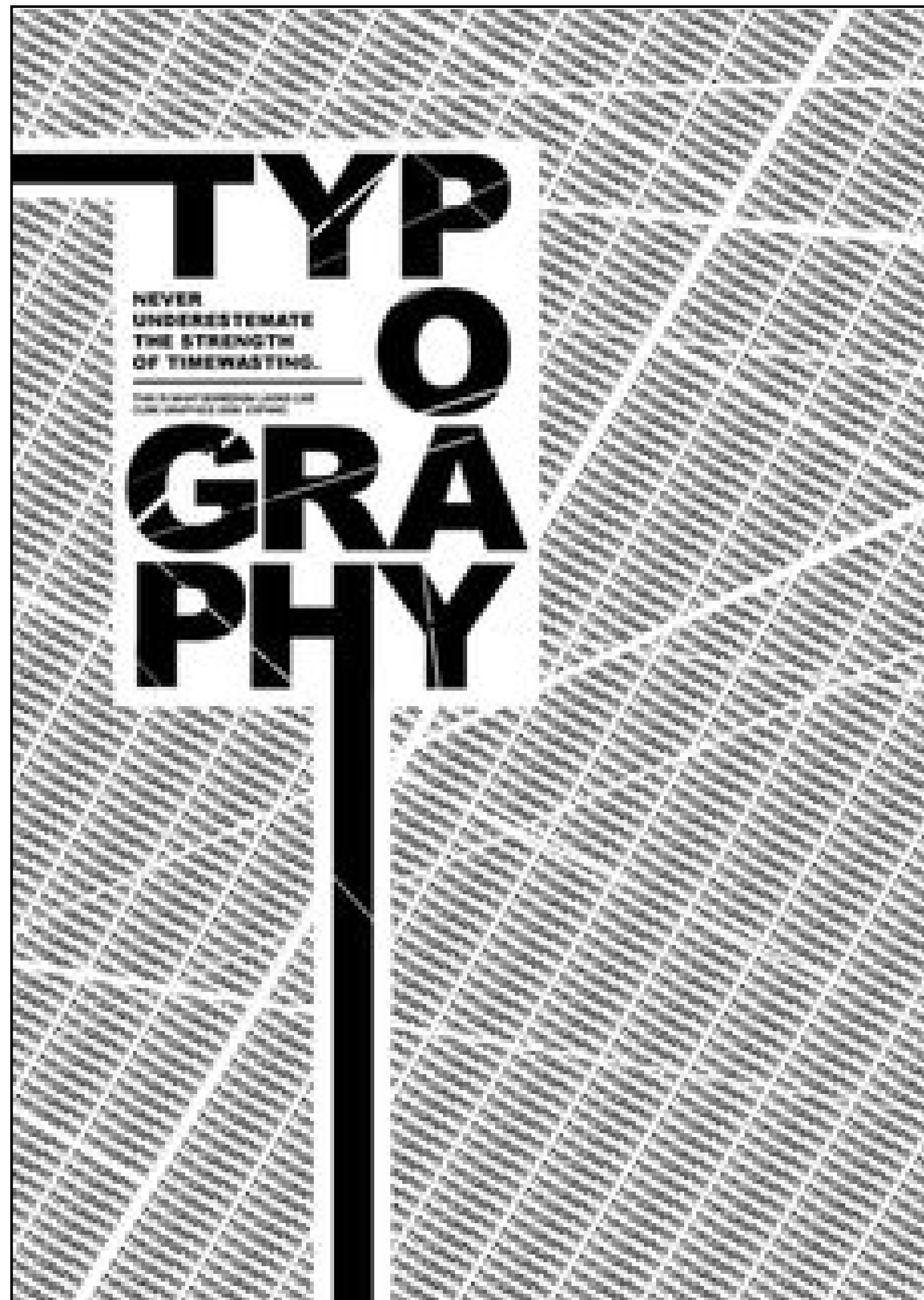
Je to zaokrúhlené číslo 0,62. Ľubovoľnú úsečku rozdelíme v pomere 0,62 : 0,38 a dominantný prvok kompozície umiestnime do vzniknutého pomeru. Zlatý rez je možno zostrojiť pre každú stranu odľžníka, v priesečníku potom získame „zlatý bod“ – ideálne miesto pre presné umiestnenie dominanty.

Jan Tschichold

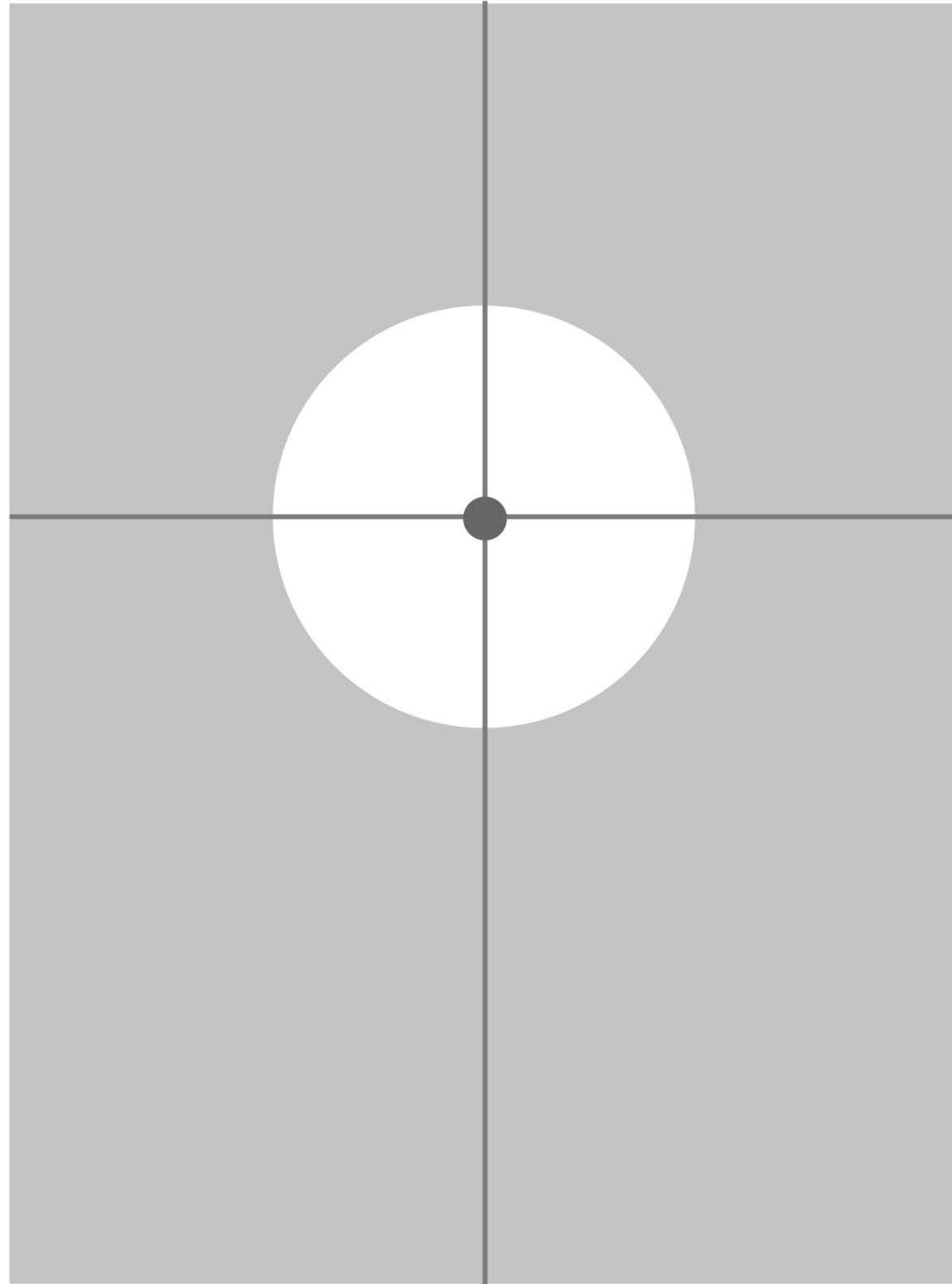


**Kompozícia**

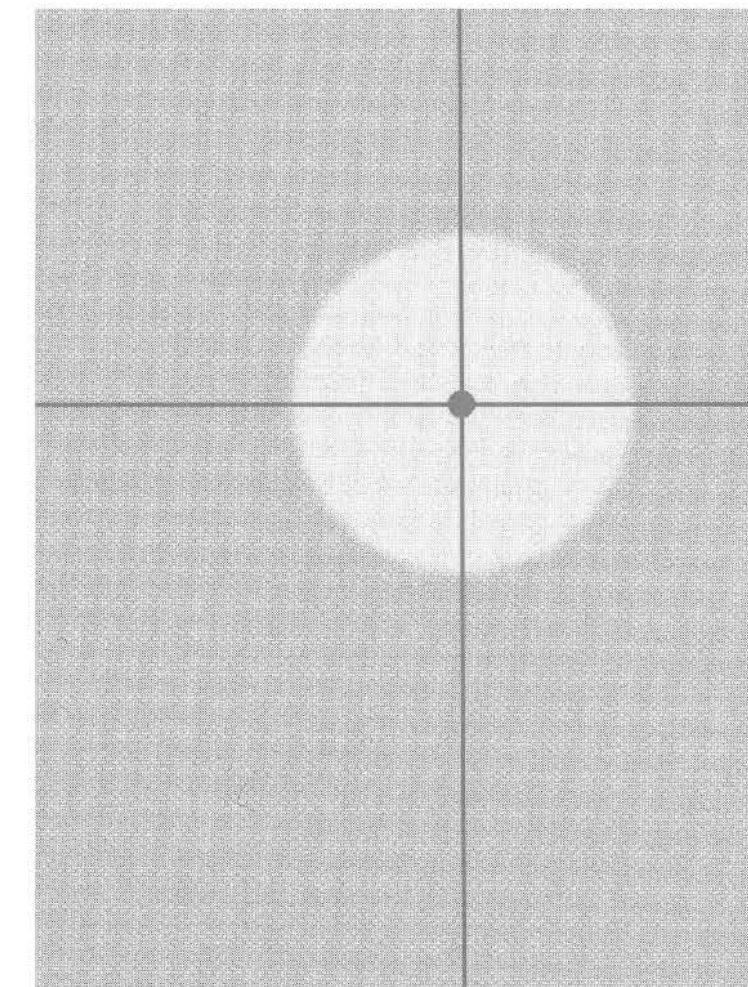
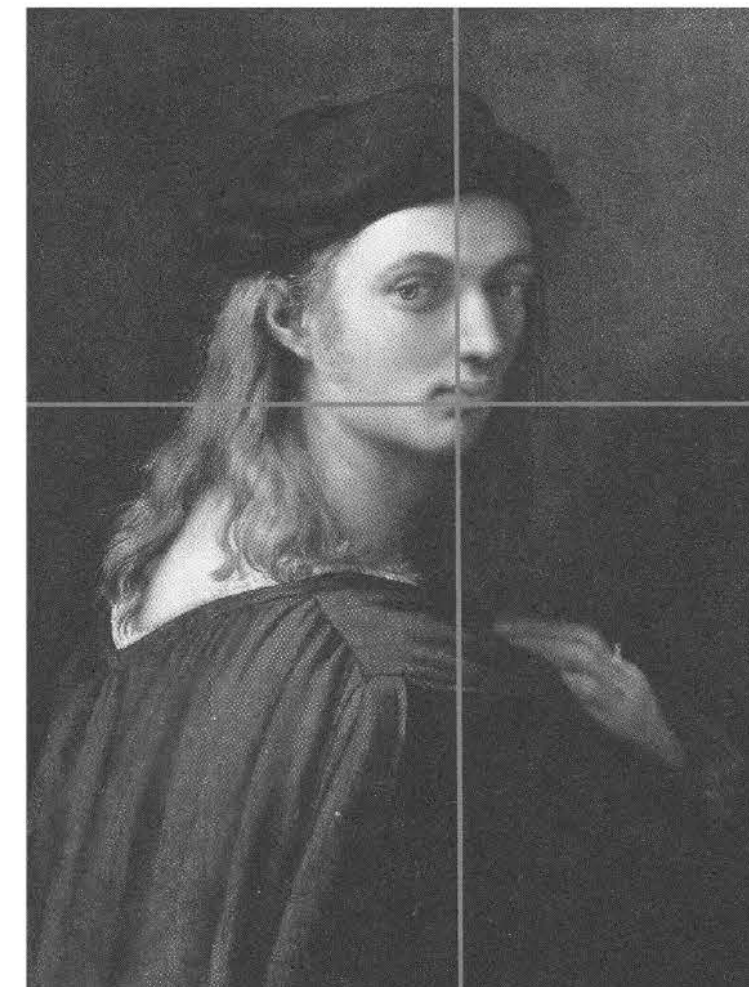
Zlatý rez

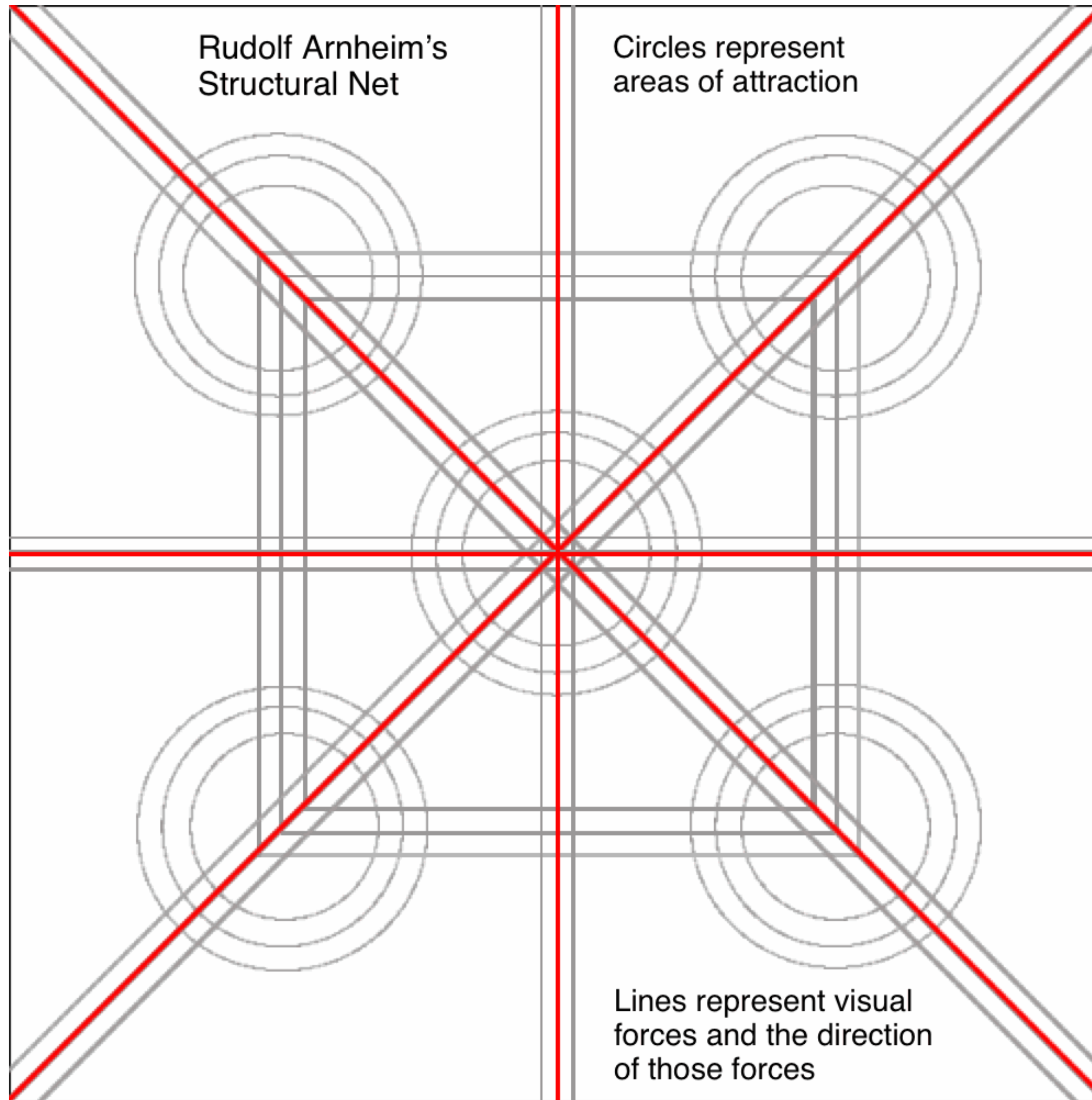


# Kompozícia



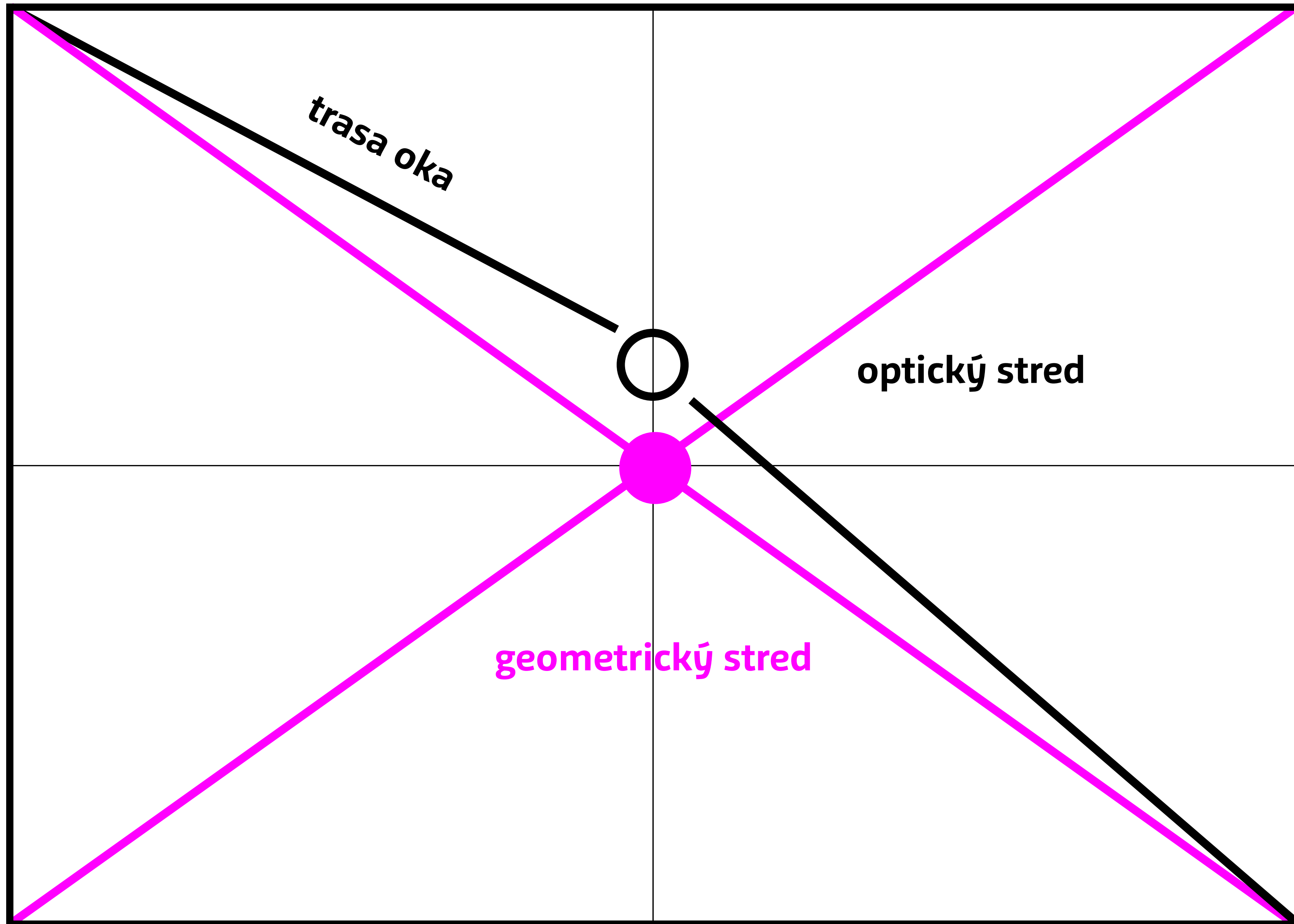
**Portrét Binda Altovitiho (1514), Raphael  
– ústa a oči sú kľúčové body kompozície  
a sú umietnené v optickom strede**





# Kompozícia

## Optický stred



**Optický stred neodpovedá matematickému stredu obrazu alebo grafike, ale bodu, ktorý je o niečo málo vyšší. Optický stred udáva dynamický centrálny bod v umeleckom diele, ktorý pomôže určiť vyhladávaný bod, na ktorom spočynie zrak diváka.**

**Kompozícia**  
Optický stred

WHEN NOTHING  
GOES RIGHT  
GO LEFT.



Sometimes everything in life  
looks like it's going wrong.  
You need to take action.  
You need to go left.

● Farba

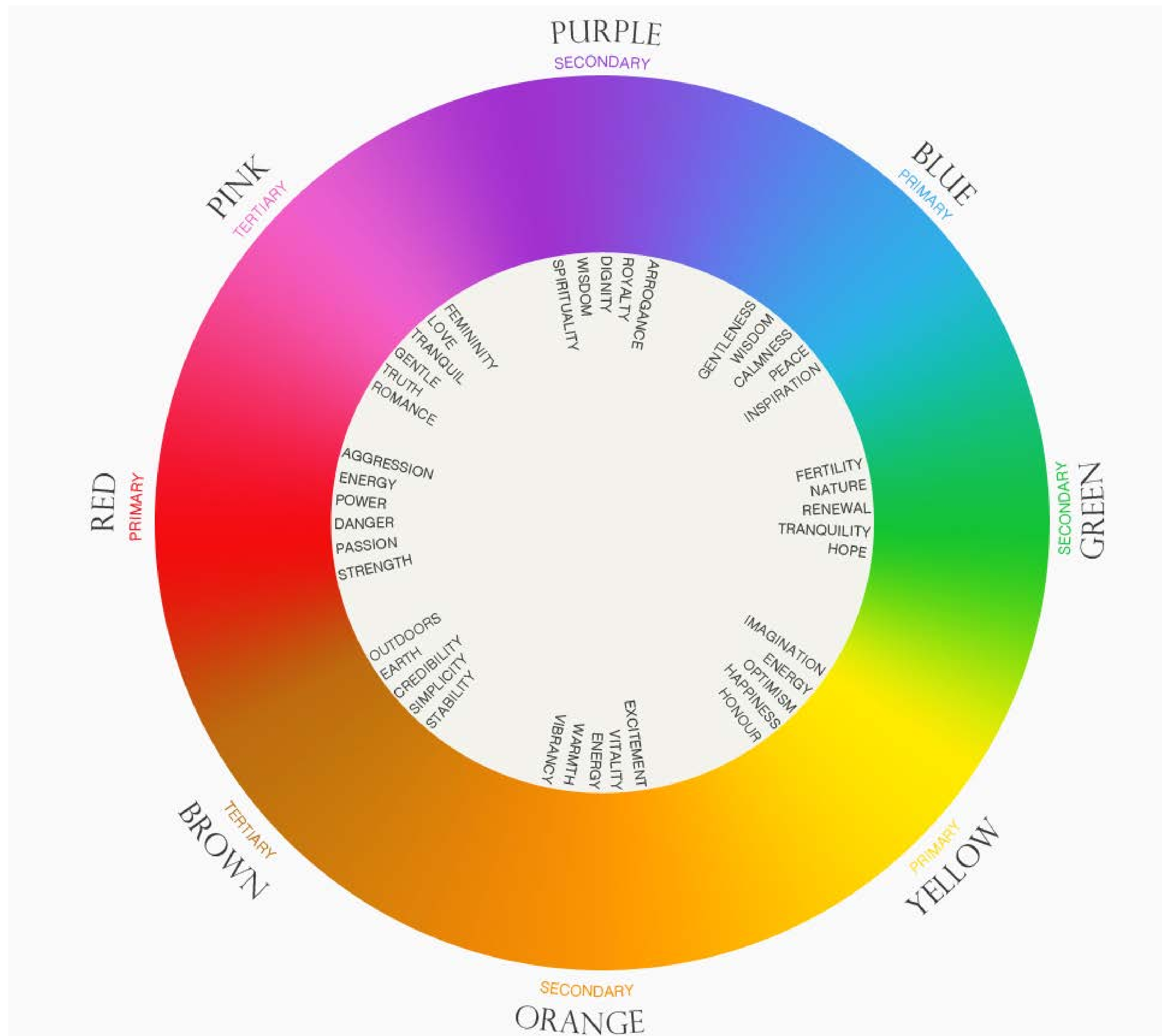


## Farba

Význam, ktorý farba vysiela, je vždy prijímaná úplne subjektívne. Jej vnímanie závisí na očiach a mozgu, ktoré utvárajú našu predstavu o farbe potom, čo k nim doputujú odrazené svetelné vlny.

Farba má dôležitú úlohu v grafickom dizajne.

Farbu definuje tón, jas a sýtosť.

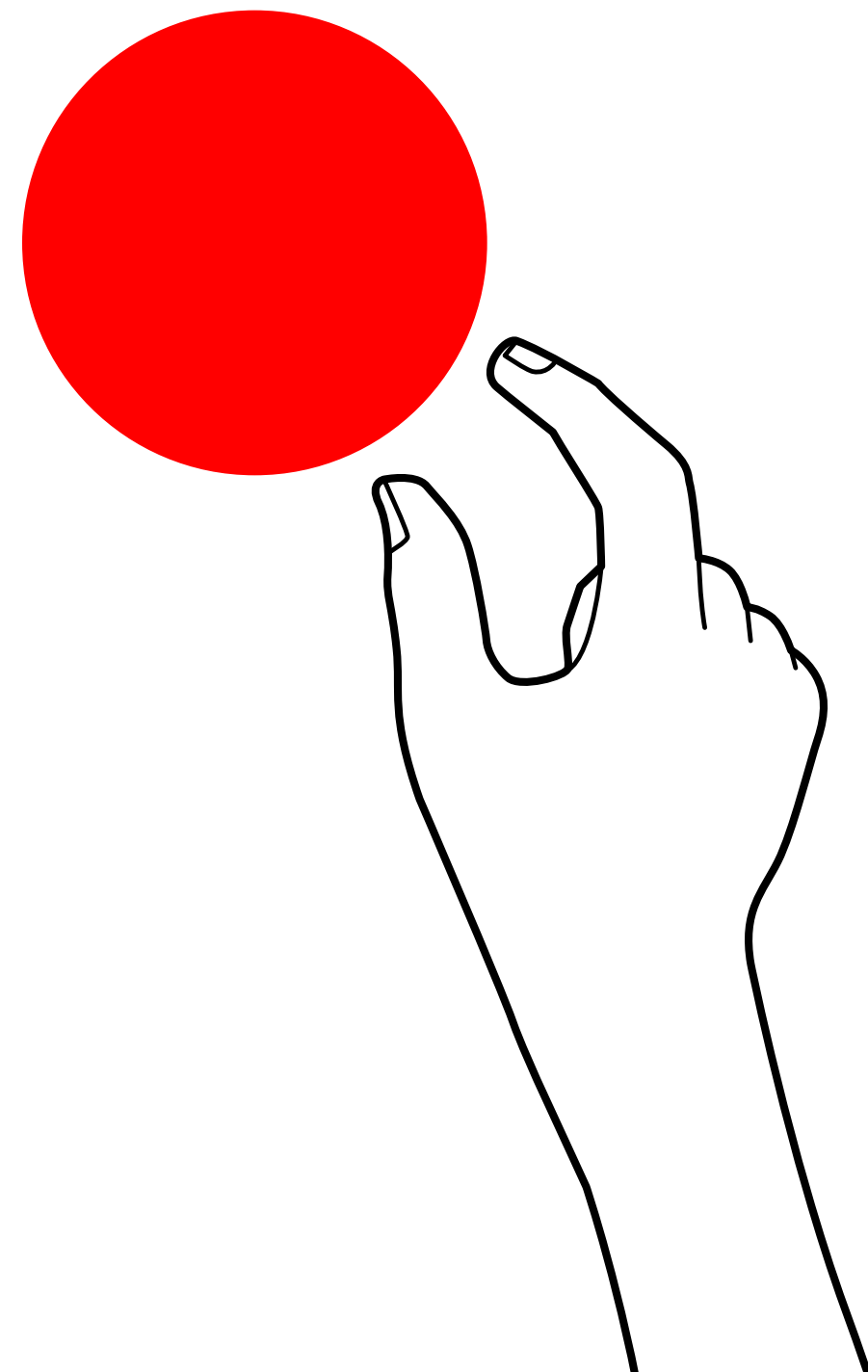




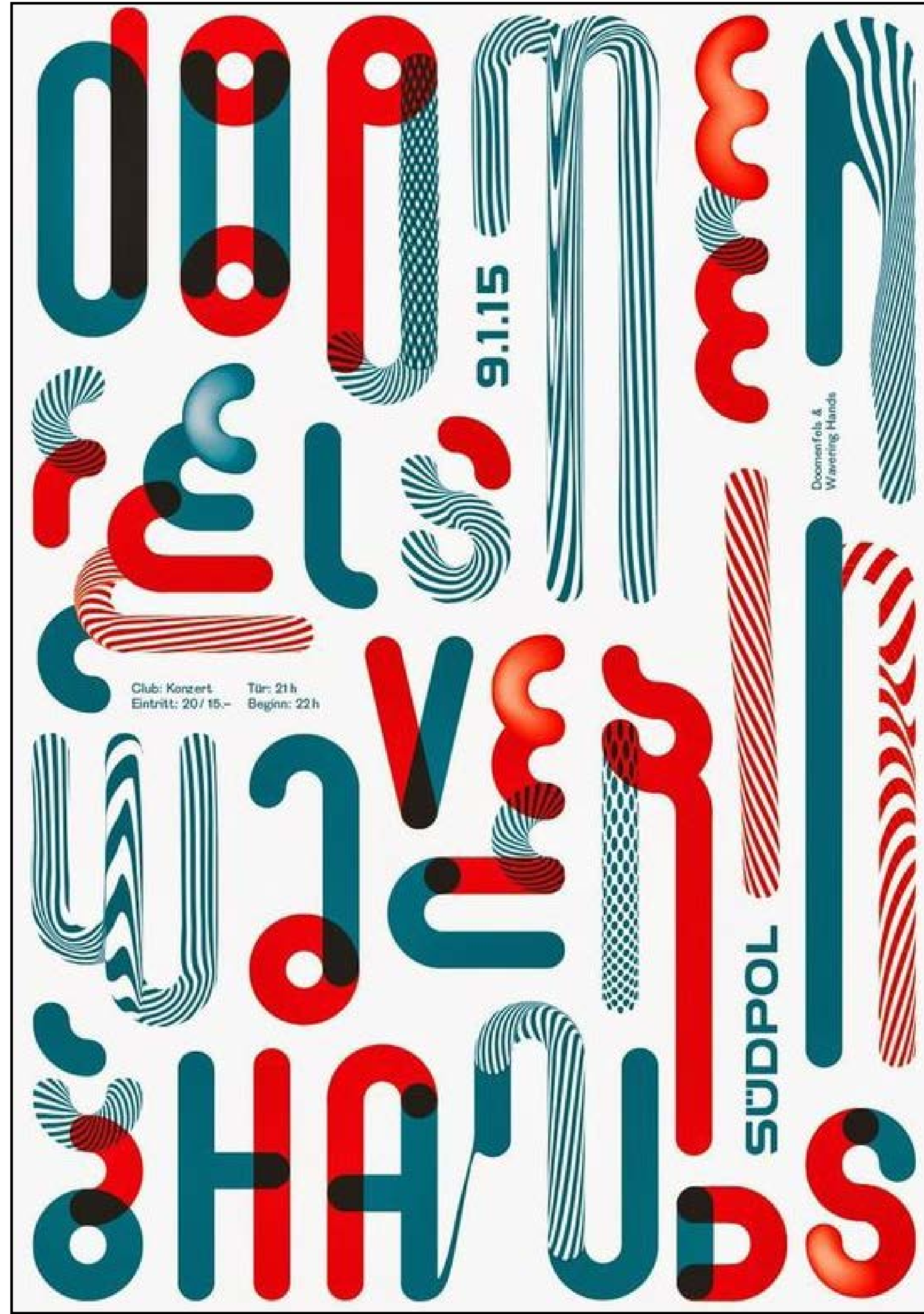
Farba

**Teplé farby pôsobia ťažšie ako  
studené farby**

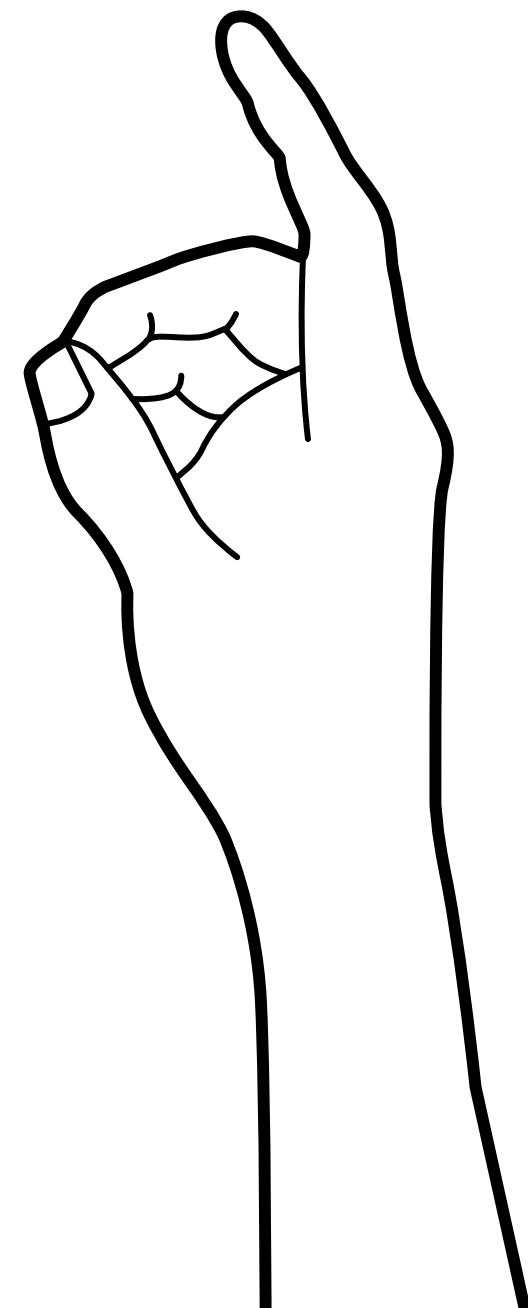
**Červená farba – pôsobí z farieb najťažšie**



Farba



● **Kontrast**



**farebný kontrast**

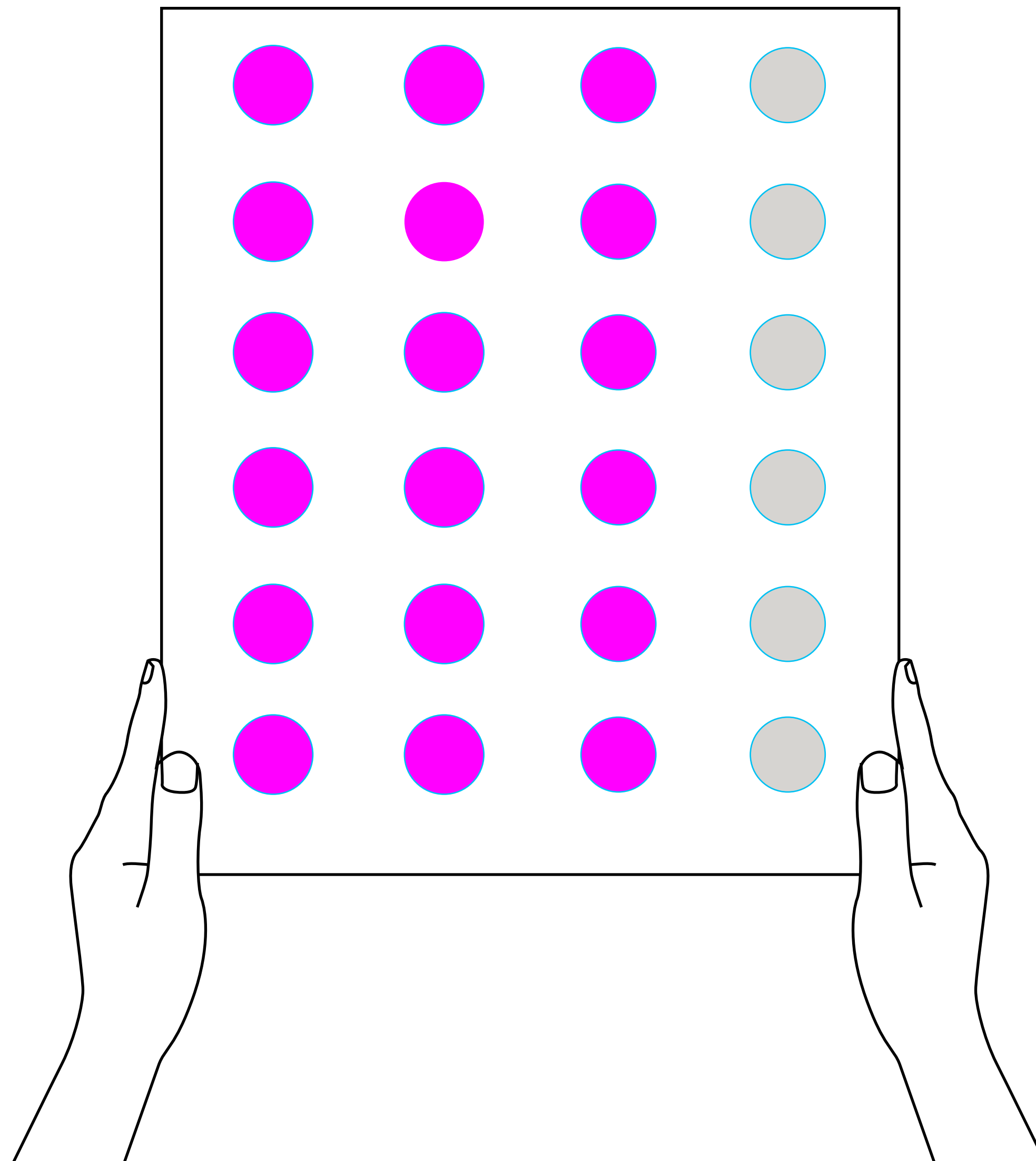
**kontrast  
medzi  
elementami**

**kontrast  
medzi  
elementami  
a pozadím**

**Kontrast**

Farba

**Farby s väčšou intenzitou pôsobia  
výraznejšie a ťažšie**



Kontrast  
Farba

**FESTI-  
VAL**

30  
MARS

13  
AVRIL

LA  
GAÏTÉ  
LYRIQUE

**DU**

« **COURT**

2014

**MÉTR-  
AGE**

INVITATION  
VALABLE POUR 2 PERS.





Kontrast  
Farba

**T**  
H  
S  
H  
E  
O

**UW DESIGN  
2012**  
Find out more  
[UWDESIGN2012.COM](http://UWDESIGN2012.COM)

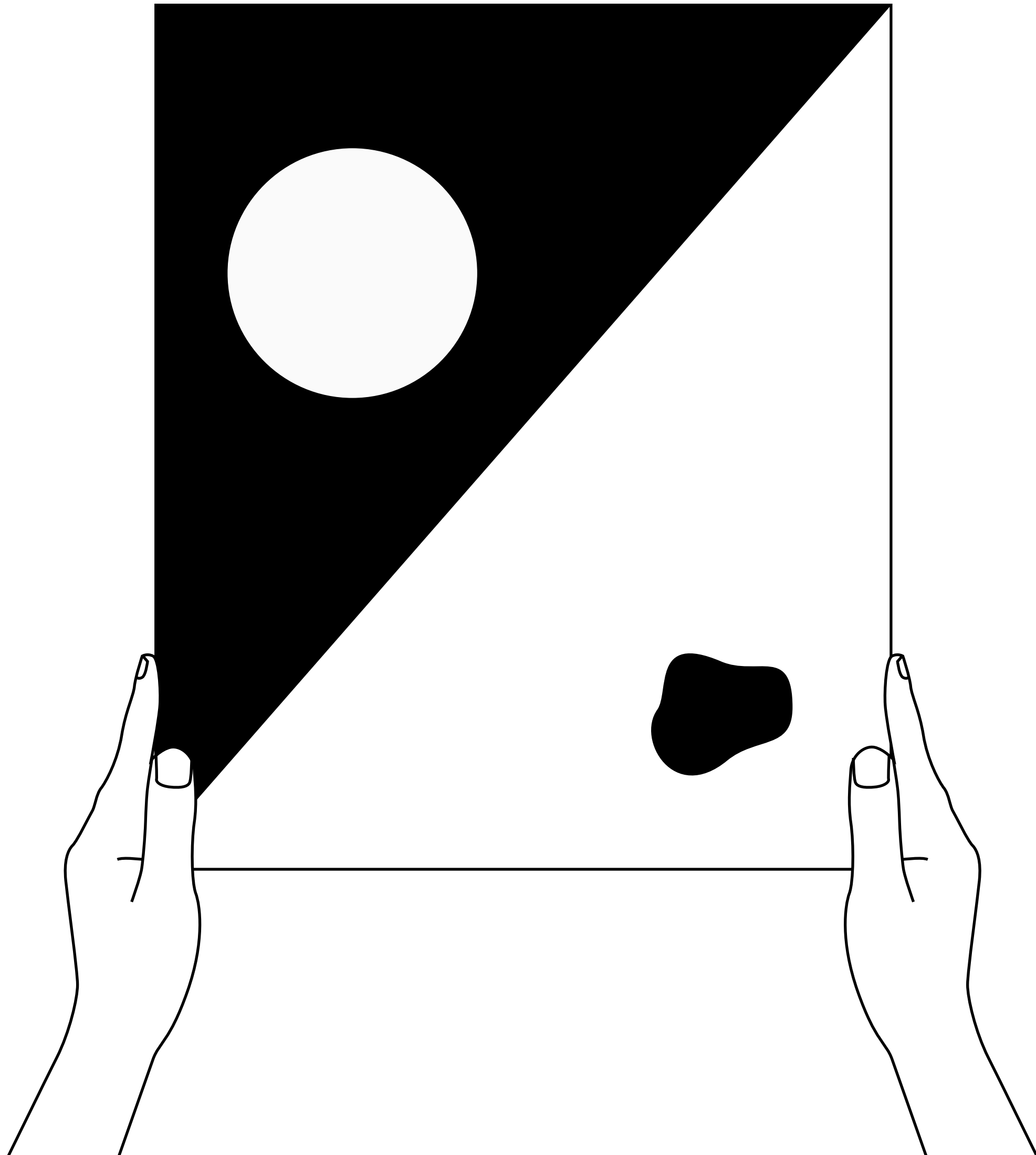
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<b>Bachelor of Design Show</b>	Joseph Lawrence Gallery School of Art University of Washington  8 - 16 June Wednesday - Saturday 12 - 4pm	<b>PROFESSIONAL NIGHT</b> Tuesday 5 June 3 - 8pm  <b>FRIENDS &amp; FAMILY NIGHT</b> Wednesday 6 June 3 - 8pm Introductions & Awards 8:30pm
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<b>Master of Design Thesis Exhibition</b>	Henry Art Gallery University of Washington 28 May - 17 June	<b>OPENING RECEPTION</b> Friday 28 May 7 - 8pm  <b>THESIS PRESENTATIONS</b> Thursday 31 May 8 - 8:30pm Conference Room Mezzanine Level
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**UW**



**pozitívny a negatívny priestor**

**geomtrické a biomorfné tvary**

**mäkkosť a ostrosť**

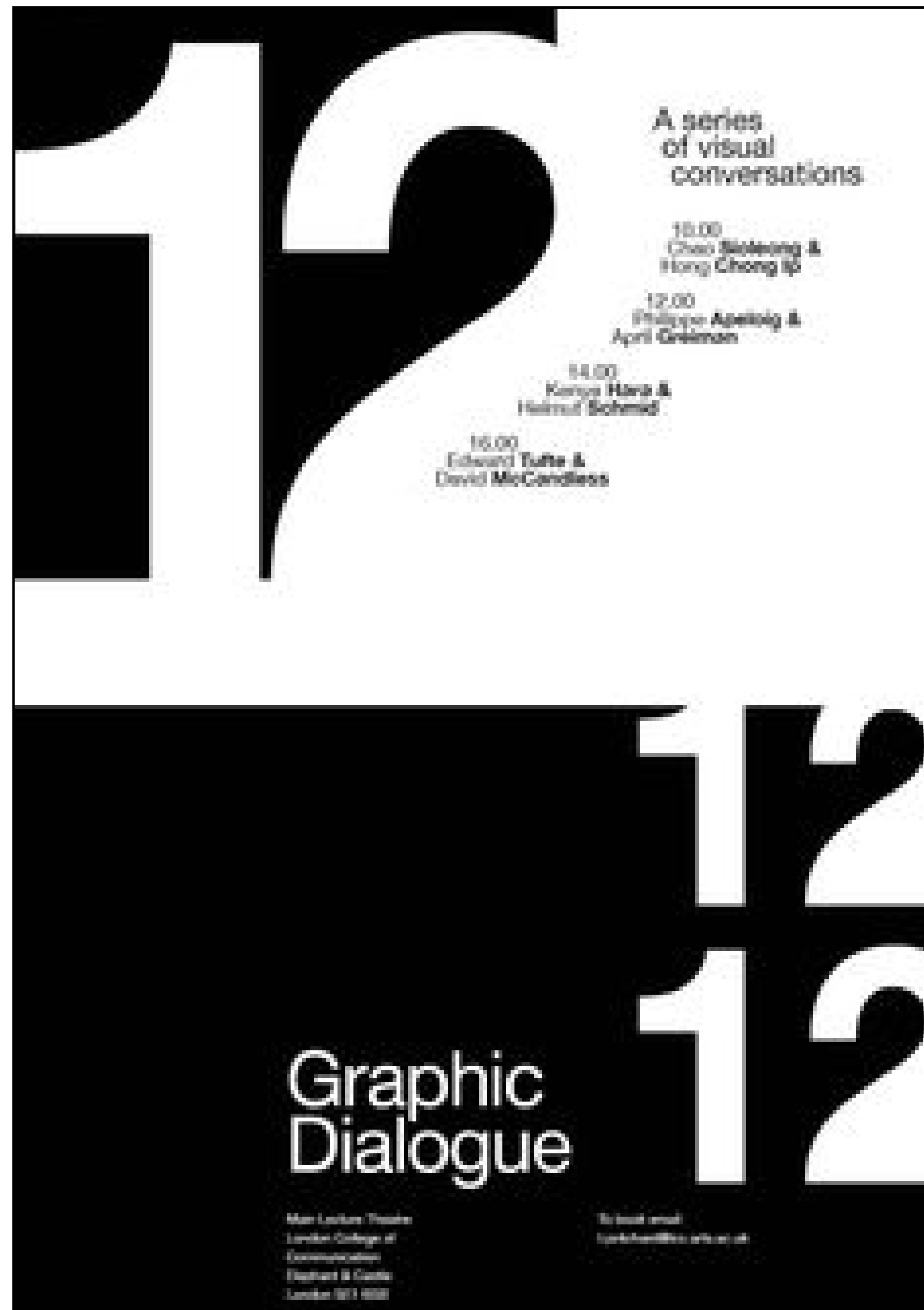
**pokoj a pohyb**

**malé a veľké**

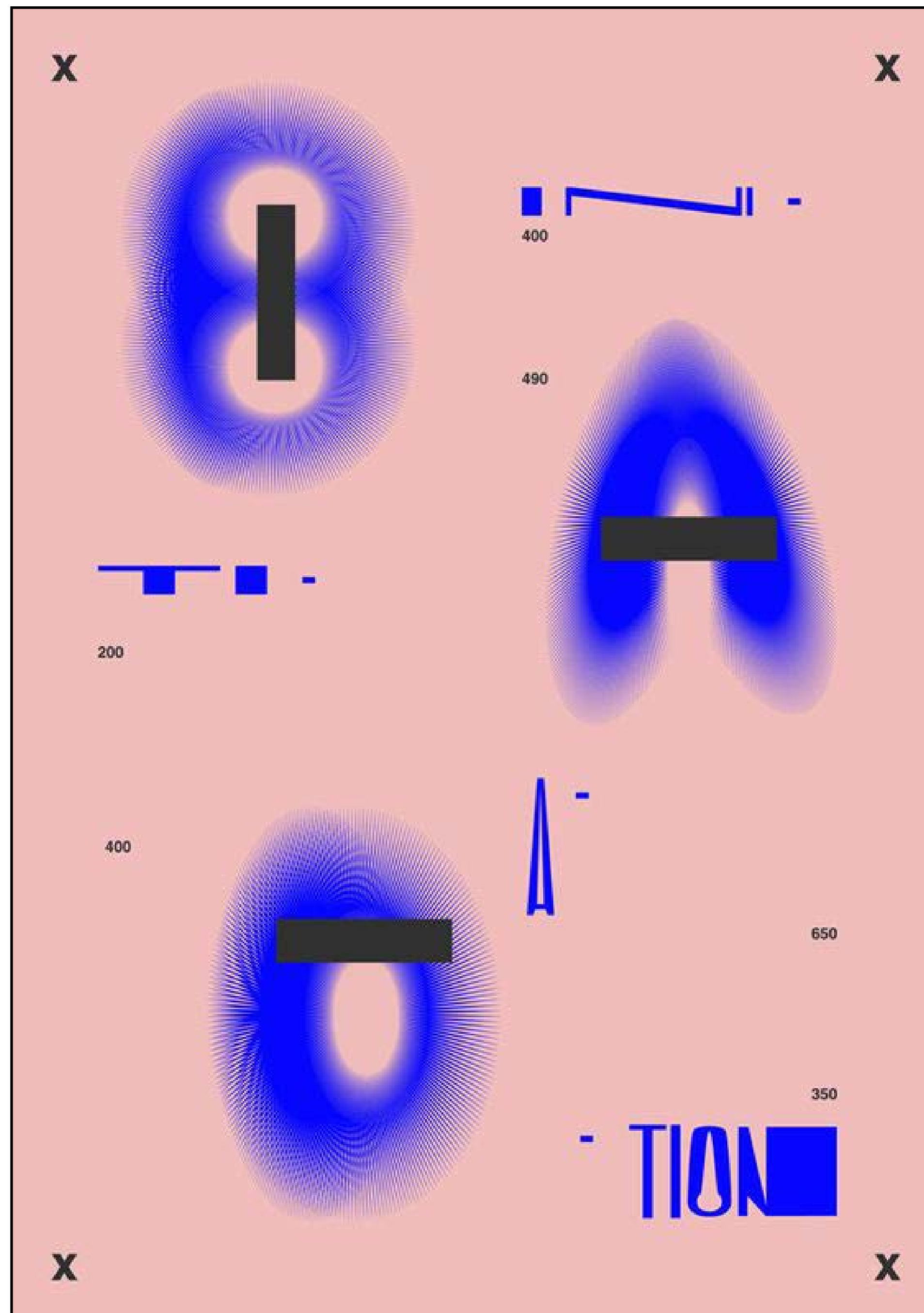




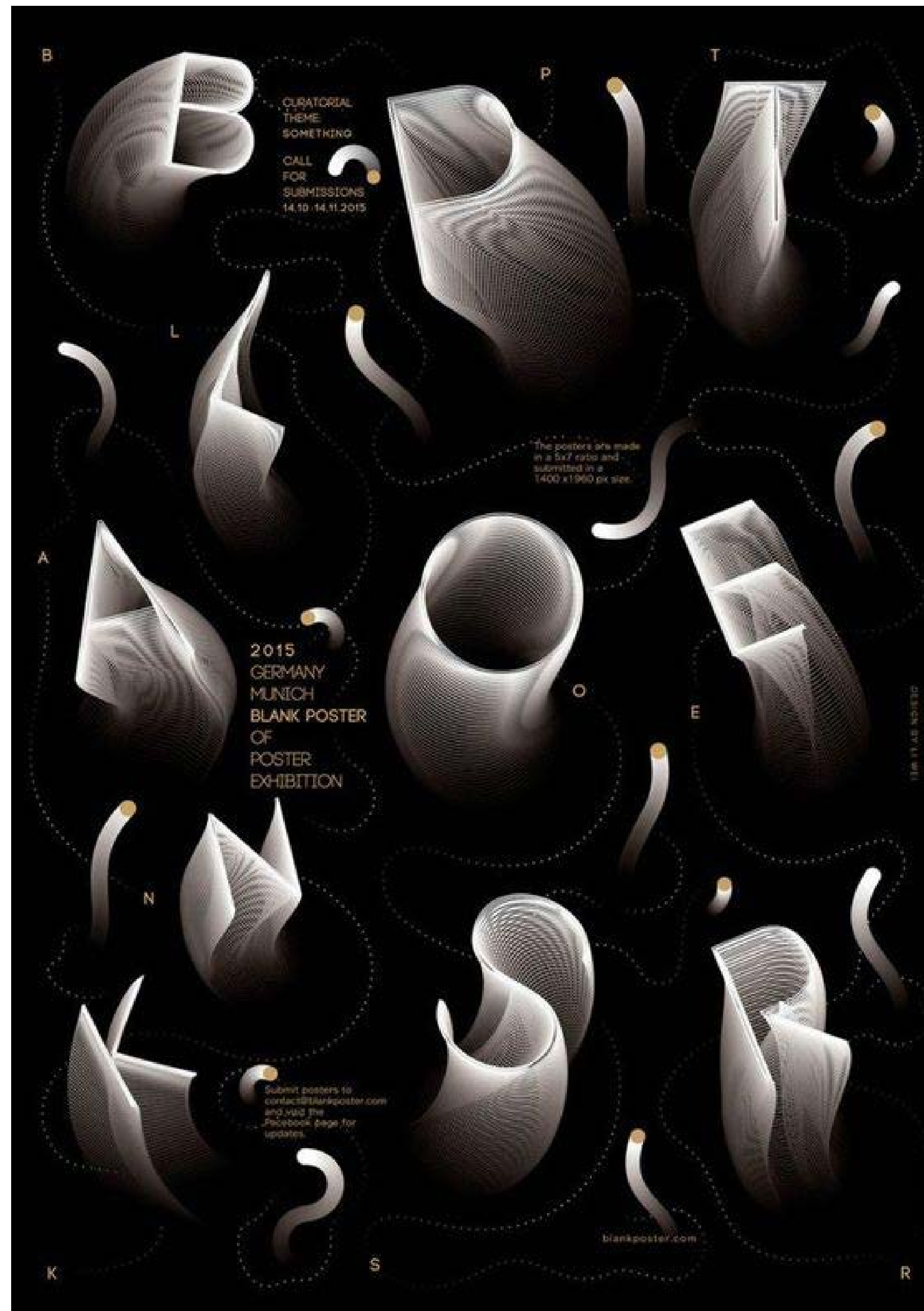








**Kontrast**  
Elementy



**Pohyb a pokoj**



NEW  
YORK  
WINTER

JAZZ

FESTIVAL

Winter JazzFest is an exciting two day buzz of all night entertainment throughout Greenwich Village, transforming Bleecker Street.

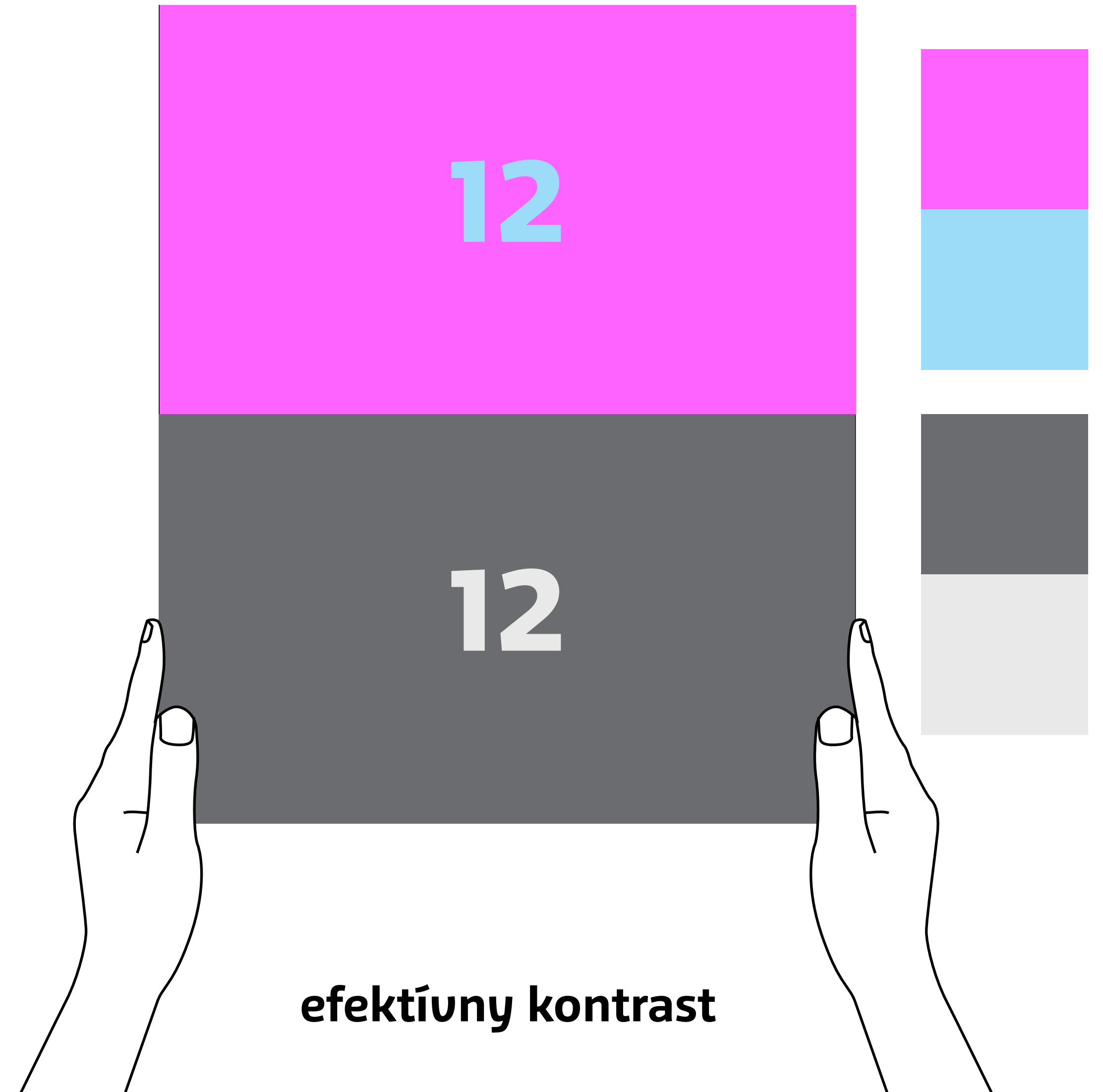
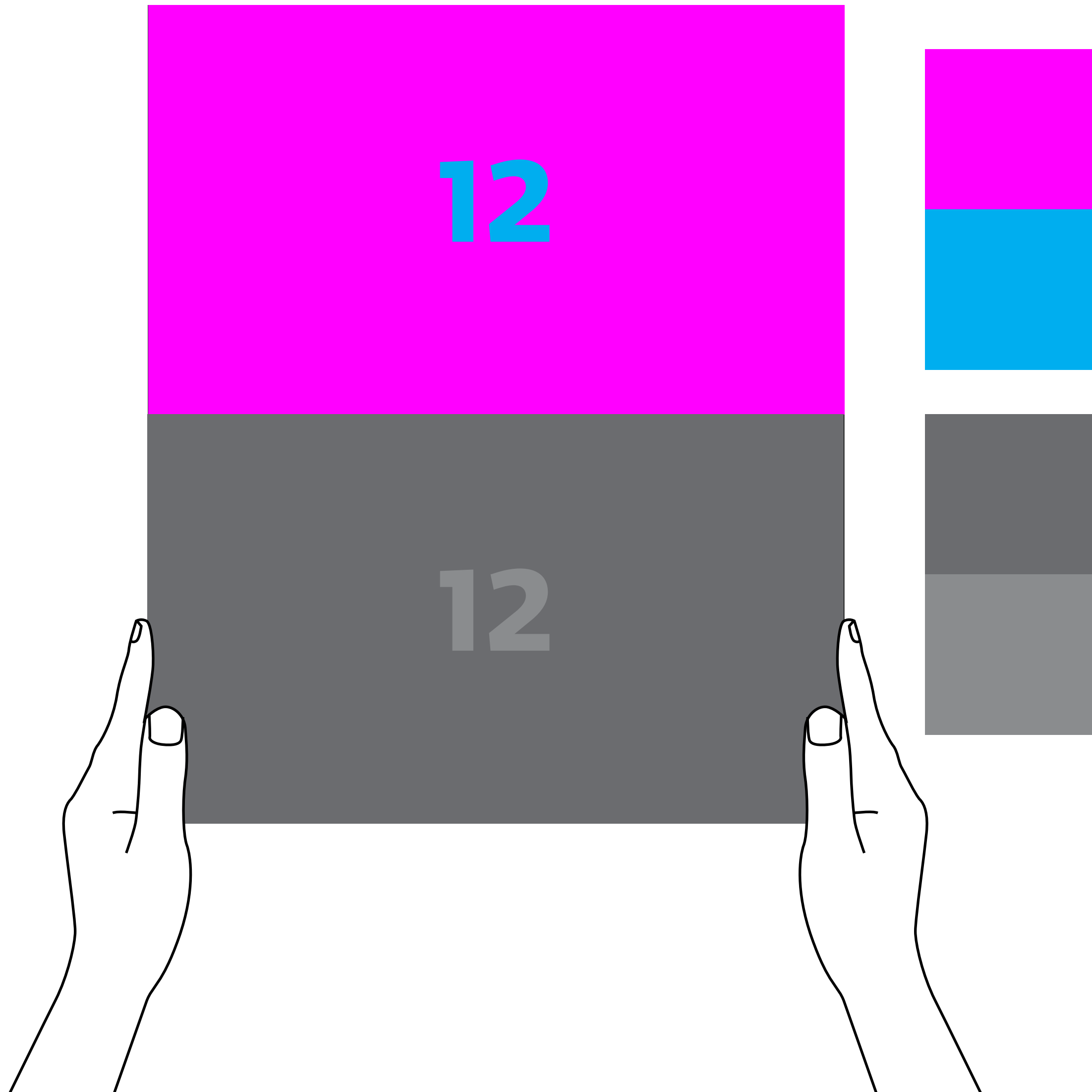
Showcasing the best new live jazz and experimental music with over 50 performances at five popular clubs.

Jan 7-8 2013  
[www.winterjazzfest.com](http://www.winterjazzfest.com)

**BOOM**  
collective

The poster features a large, stylized 'JAZZ' logo where the letters are interconnected. The 'J' and 'Z' are particularly prominent, with the 'Z' having a circular element on its left side. The text is centered on a black background.

Čím väčší kontrast medzi  
elementami, tým pôsobia  
v dizajne ťažšie



efektívny kontrast



Kontrast  
Farby

Geneva  
Percussion  
Center

du 30 novembre  
au 04 décembre  
2011

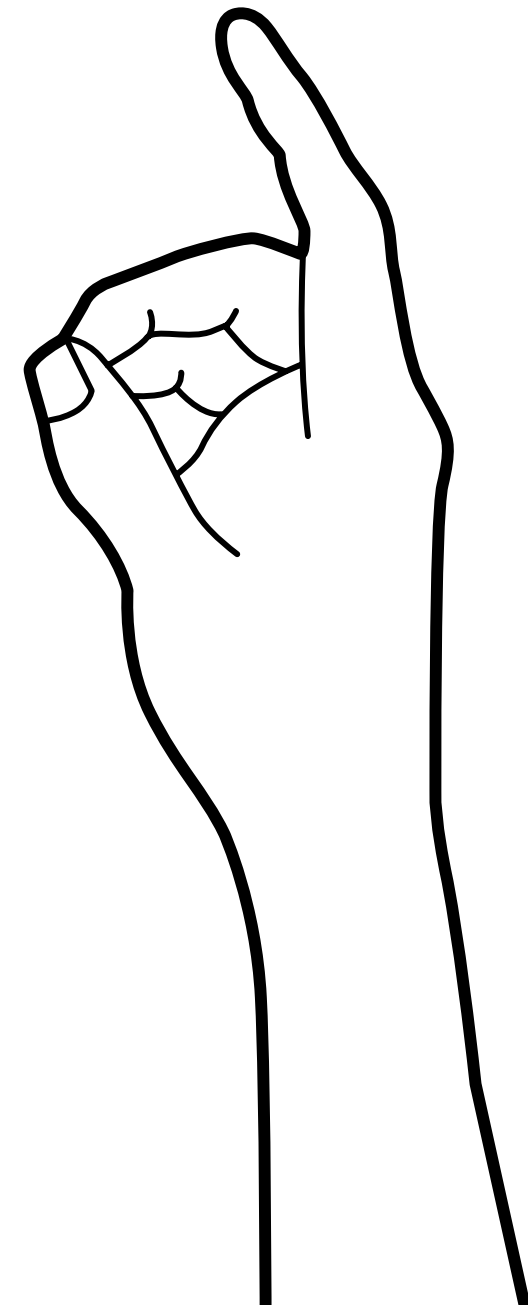
**Percussion**

Jeunes Talents - HEM  
Les Percussions de Treffort  
NEXEnsemble  
Cie Soly Tu  
Projet O (for percussion)  
OSR/Eklekto

[www.eklekto.ch](http://www.eklekto.ch)

hgm  
LE COURRIER

● **Prázdné miesto**





Prázdné miesto u dizajne je prázdna plocha, bez potlače, bez elementov, ktorá obklopuje grafické prvky a tým vytvára dizajn ľahším a čitateľnejším

in Spain

Housing

- government quarters
- rental guaranty
- on-the-economy

**I**N ANY permanent change of station, housing, or rather its availability, becomes the most important question asked by the service family. The common problems you meet in the United States are somewhat magnified on an overseas movement because of differences in language, law and custom. Actually, at least for Spain so our experiences have proved, these problems aren't very big at all if you're told beforehand what to expect.

First of all, at the time this booklet was published, automatic concurrent travel of dependents to Spain was authorized only for colonels and general officers. All other military personnel must apply to the appropriate overseas commander for concurrent travel. Specific instructions on how to do this can be obtained from your personnel officer. When the overseas commander grants approval for concurrent travel, he will tell you whether government quarters are or are not available. And, of course, this will determine many of your subsequent actions.

Government quarters consist of on-base and rental guaranty housing, some what similar to the so-called Wherry housing in the United States. On-base housing at the Air Force bases is very limited, ranging from 20-40 units and is restricted to key personnel.

The Rota Naval Base, where housing in the local communities is extremely limited, these are the on-base units. There is no rental guaranty housing in the Rota area. Forty-six units are under construction at the Cartagena Naval Facility. There are none at the El Ferrol Naval Facility.

There are 20 units each at the aircraft control and warning sites at Villatobas (W-2) and Constantina (W-3). Twenty units are under construction at Rosas (W-4) and Benidorm (W-5). Housing is under design for some of the other sites.

**RENTAL GUARANTY HOUSING**

In the Madrid area (this includes the Joint U. S. Military Group, Spain; MAAG; NAVACTS, Spain; Headquarters Sixteenth Air Force; Headquarters, 65th Air Division; Torrejón Air Base and several smaller units there are 866 housing units, called Royal Oaks, located five miles north of Madrid and approximately 20 miles from Torrejón Air Base.

In Zaragoza, there are 222 units; in Sevilla (Morón and San Pablo air bases), there are 494 units about one mile from the city.

All units are spacious, although the bedrooms are somewhat smaller than American standards since emphasis has been placed on the living-dining areas.

A typical two-bedroom unit has a large terrace, living room, dining room, master bedroom, a smaller bedroom, bath, kitchen, utility room, storage room, and a maid's room and bath. The larger units are basically the same.

If you are notified that you are to occupy government quarters—either on-base or rental guaranty—you will be allowed to ship only 2,000 pounds of household goods, plus your hold baggage and hand luggage. All government quarters are adequately and comfortably furnished, including stove, refrigerator, automatic washer-dryer combination, vacuum cleaners, rugs and draperies. Also included are lamps, wastepaper baskets, porch furniture, ironing board, etc.

Personnel being assigned to Rota Naval Base should note that these units do not include washing machines or clothes driers.

Normally, you will need bring only dishes, silverware, pots and pans, linens (including pillows and blankets), and personal items. You will probably want to bring your small appliances—iron, mixer, toaster—actually, all items of this type work well in Spain and will save you as much work as they do in the United States. You should include in your 2,000 pound weight limit all special items for babies and small children since no items of this nature are furnished. This would include cribs, youth beds (if you use them), vaporizers, bottle sterilizers, etc. As a matter of fact, if you are traveling with a bottle-baby, we suggest you include in your hand baggage (that is, bring it with you) a bottle sterilizer—the type you can use on the top of a stove. By the way, plastic bottles are much more practical. Include extra nipples.

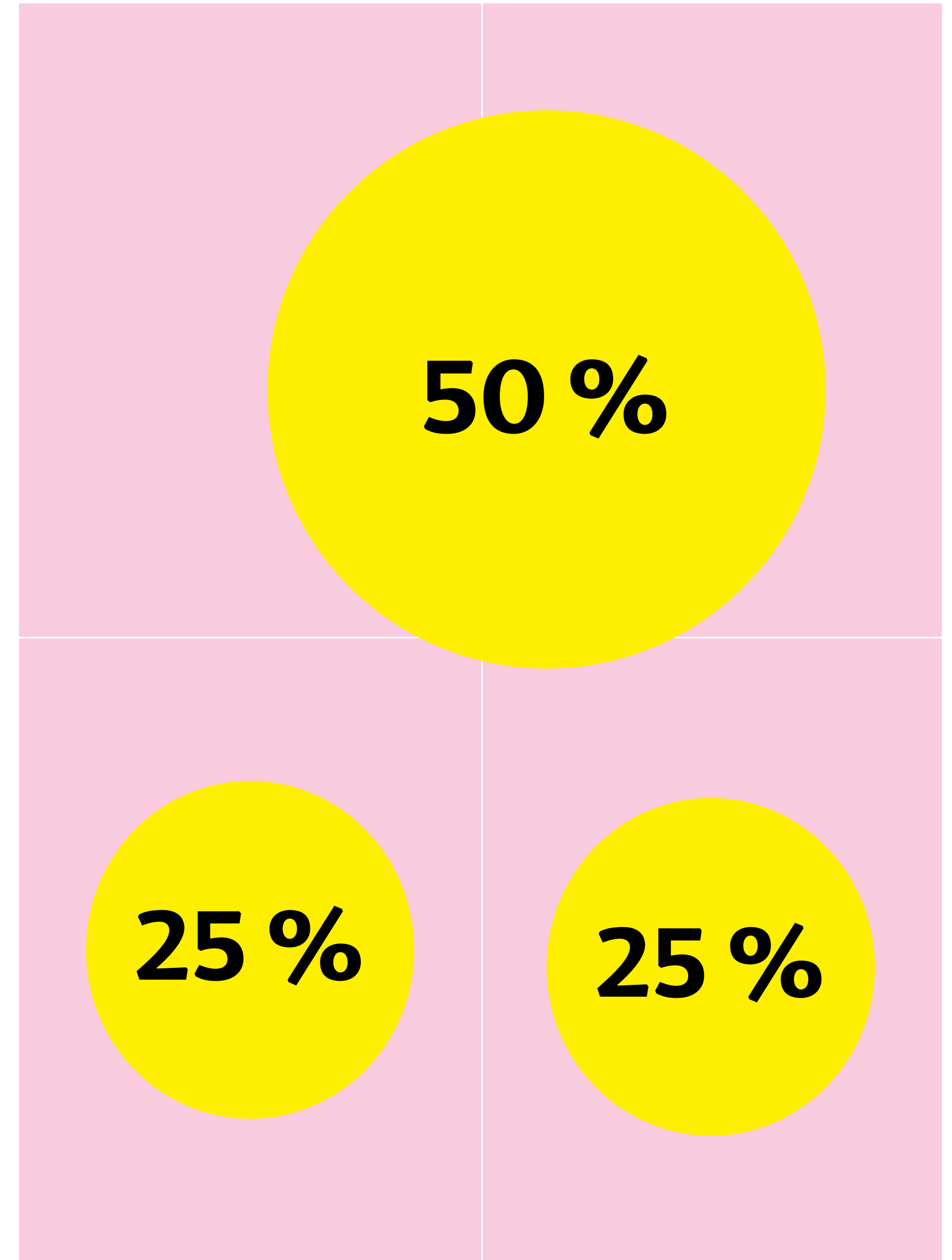
Consider your sports equipment, children's toys, etc., in the 2,000 pounds. Hold baggage, which will arrive much sooner than your furniture, should include those items you will immediately need. We found this meant the baby crib, some toys, a tool kit (hammer, saw, pliers, screwdrivers, etc.), dishes, pots and pans and other cooking paraphernalia, silverware, linens, blankets—enough to set up temporary house-keeping for about six to eight weeks.

In our hand baggage, other than clothing which is discussed elsewhere, we included extra tooth paste, razor blades, at least one toy per child, and other small personal items which you cannot conveniently buy while enroute.

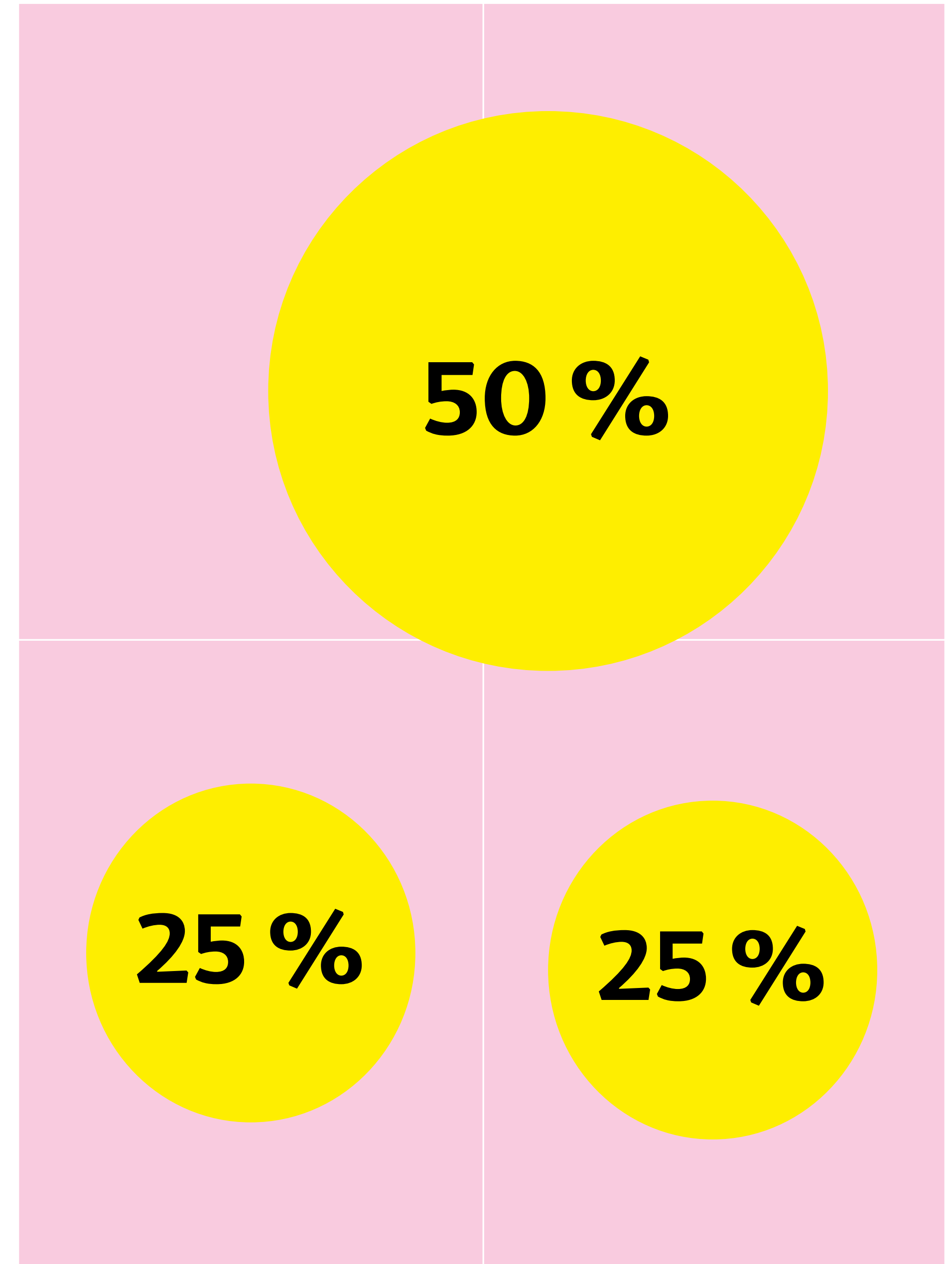
**ON ECONOMY HOUSING**

Living on the economy, according to the many Americans who do so, provides a lively and interesting contrast to the American way of life. True, the differences are sometimes frustrating, but they are usually minor, and don't detract from the opportunity to learn the language and customs of Spain. Whether you eventually choose a house (of which there are very few) or an

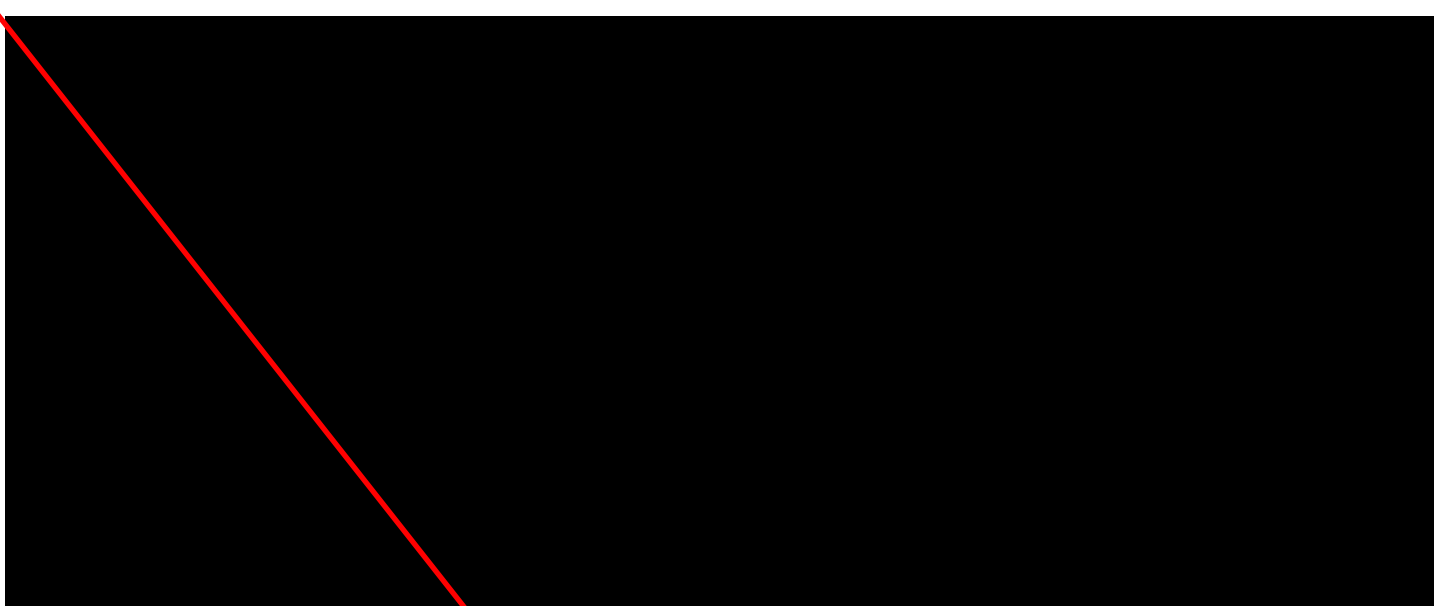
10



**Orientácie v layoute podľa  
prázdného miesta.**

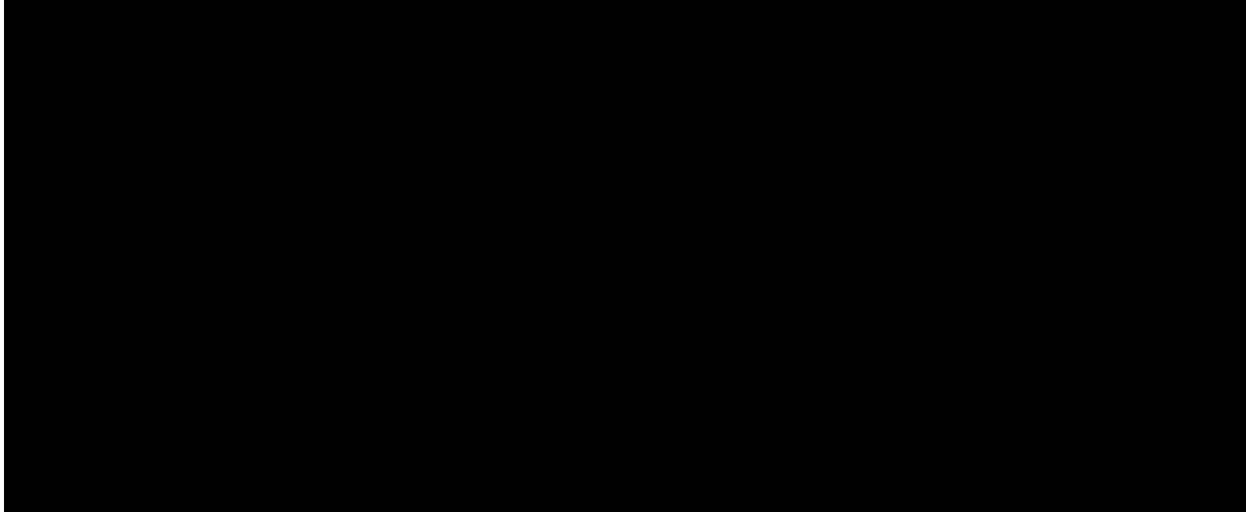


# Prázdné miesto



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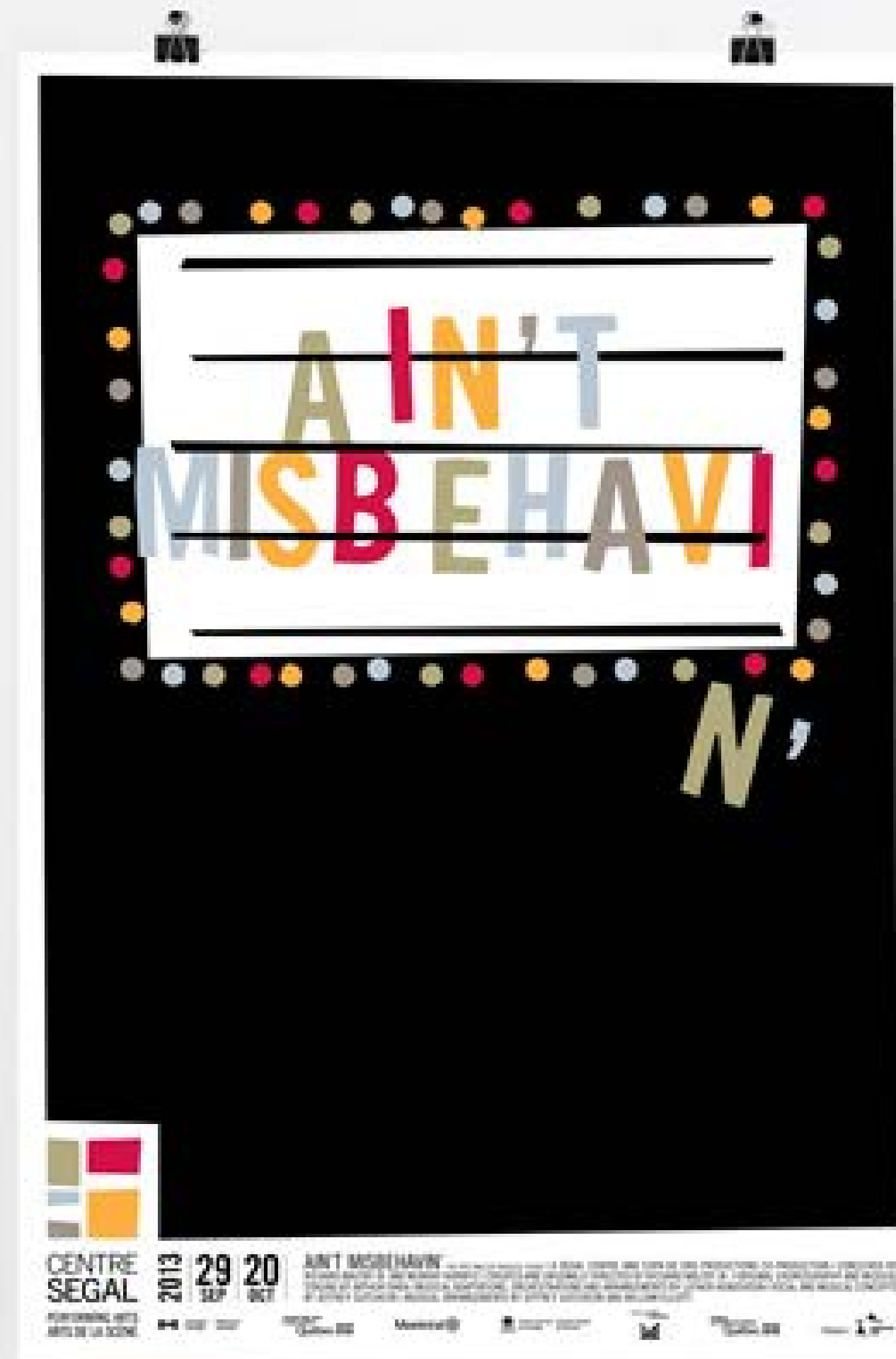
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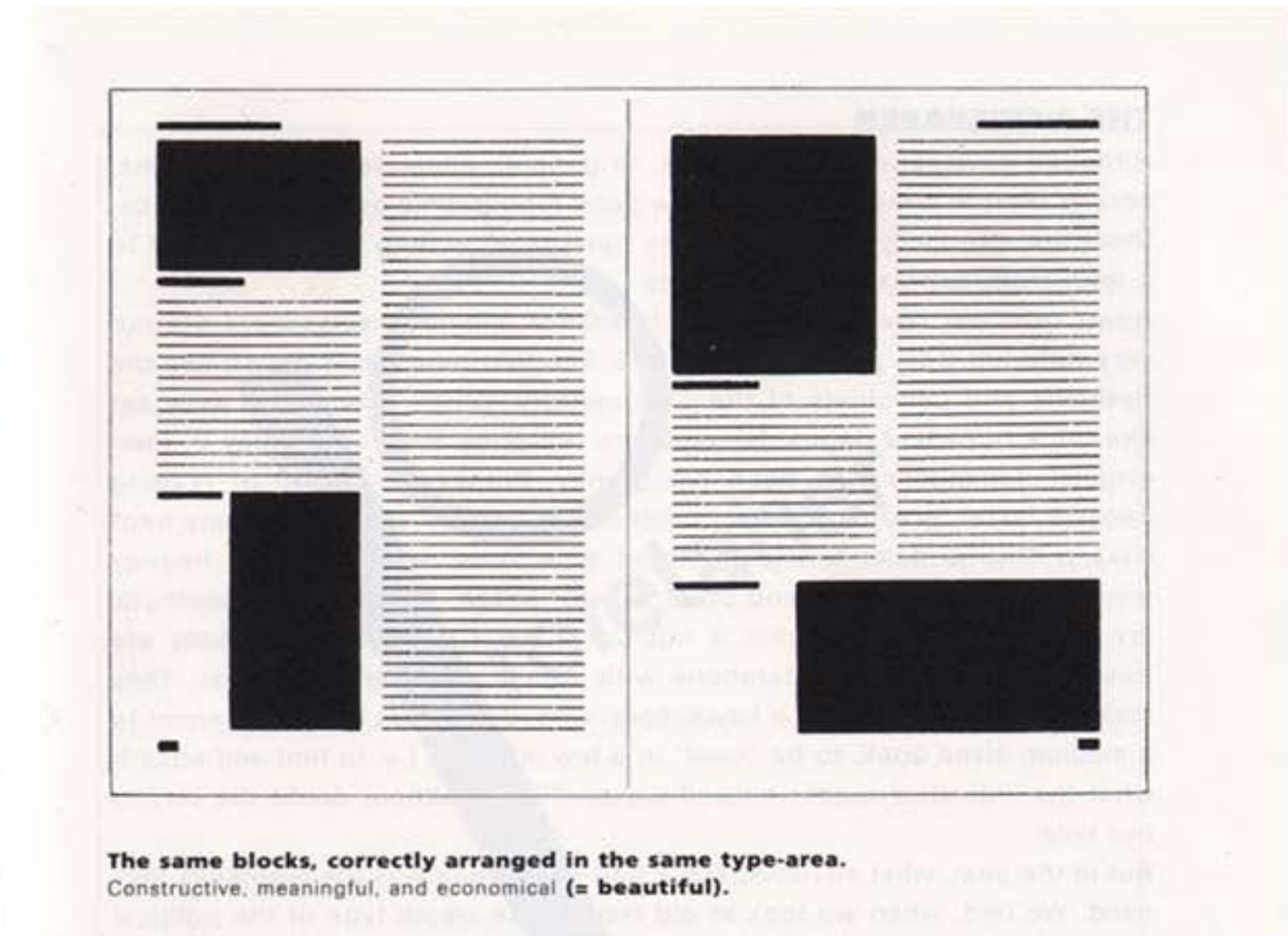
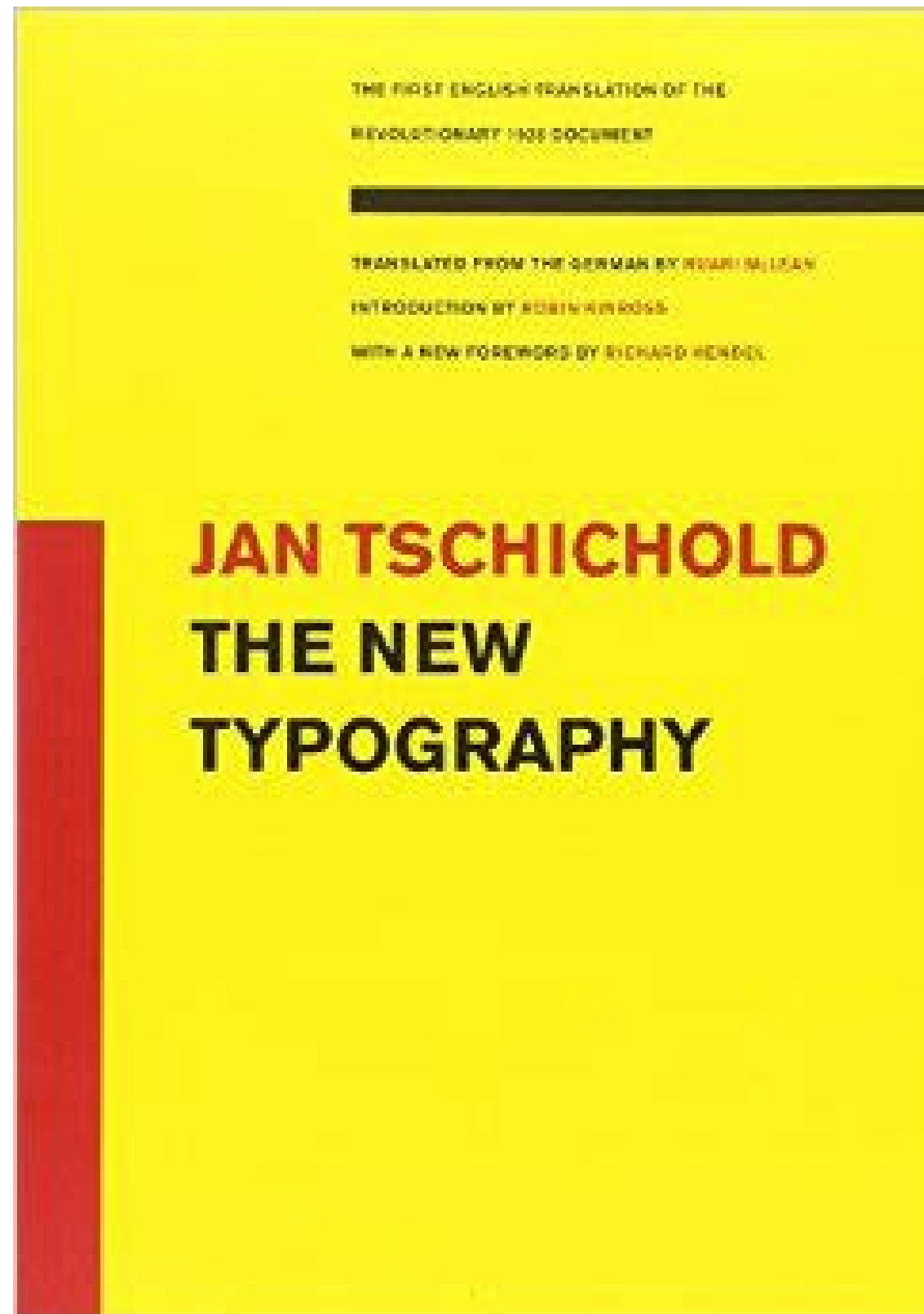
# Prázdné miesto medzi elementami











Ukážky  
Prázdne miesto

---

Saturday, July 17<sup>th</sup>

7:30 pm

Bates Recital Hall

117 Baker School of Music  
1170 Baker Building Dr.

---

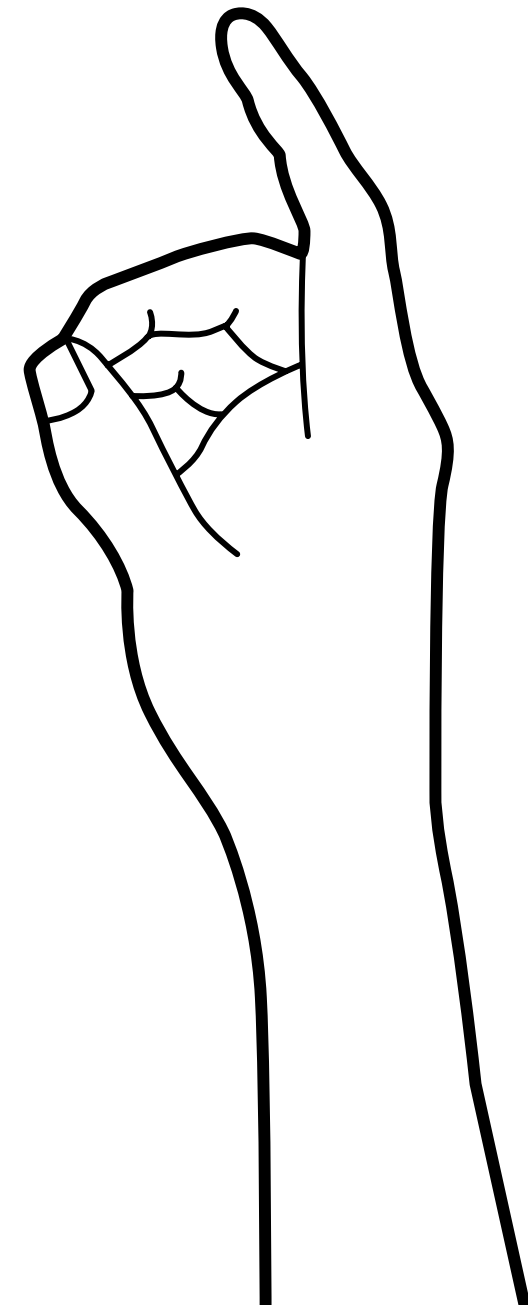
"It's about as badass as highbrow gets."  
- Rolling Stone

THE BAD PLUS present original music albums from *Album Prog, Art of the  
City, & Supreme Ability* that combine rock, jazz, funk  
and modern & pop influences.

117 Admission - <https://batesrecitalhall.org/> (12) 491 9828

THE  
BAD  
PLUS

# ● Spájanie & Rozpájanie





**farba**

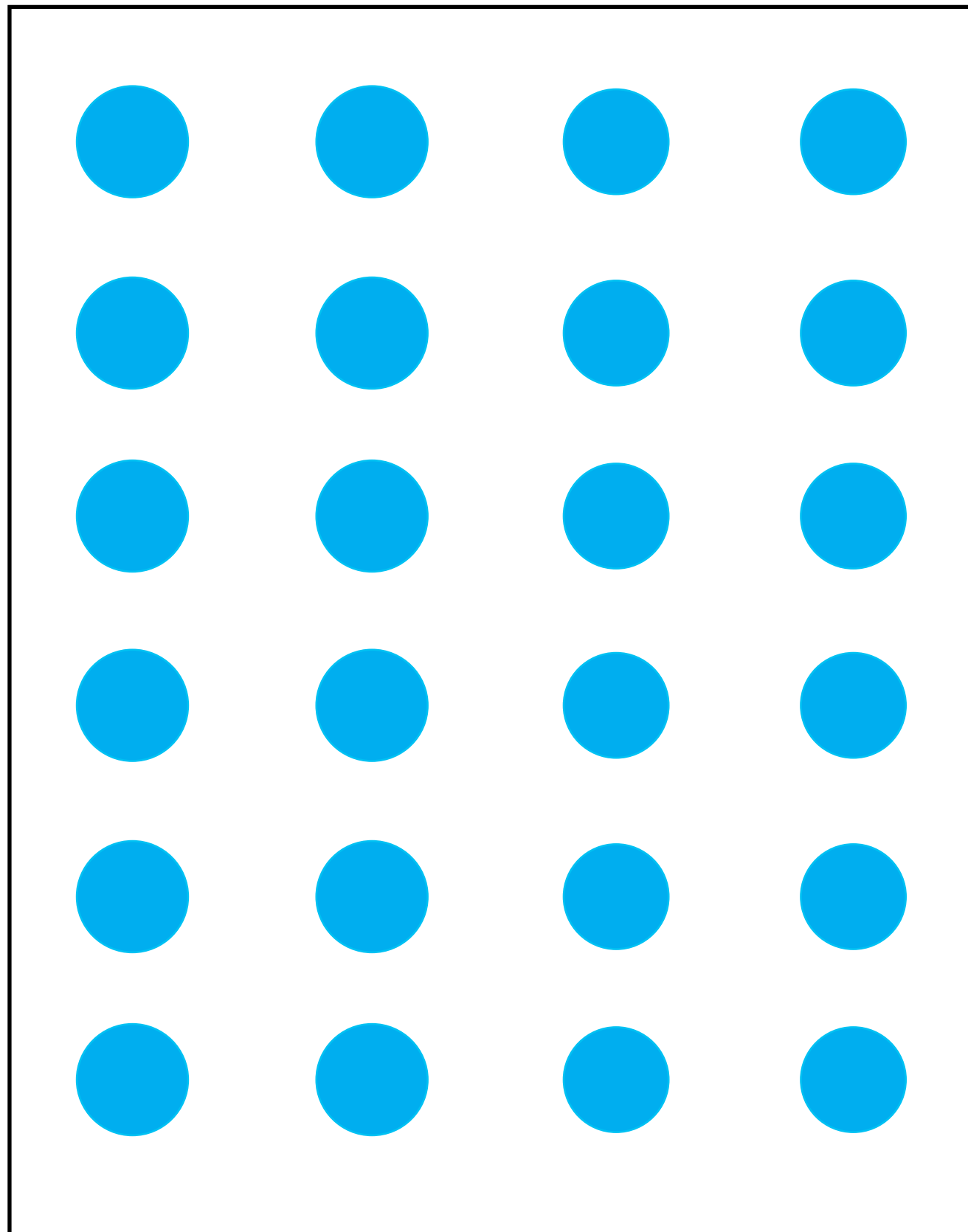
**pozícia**

**tvar**

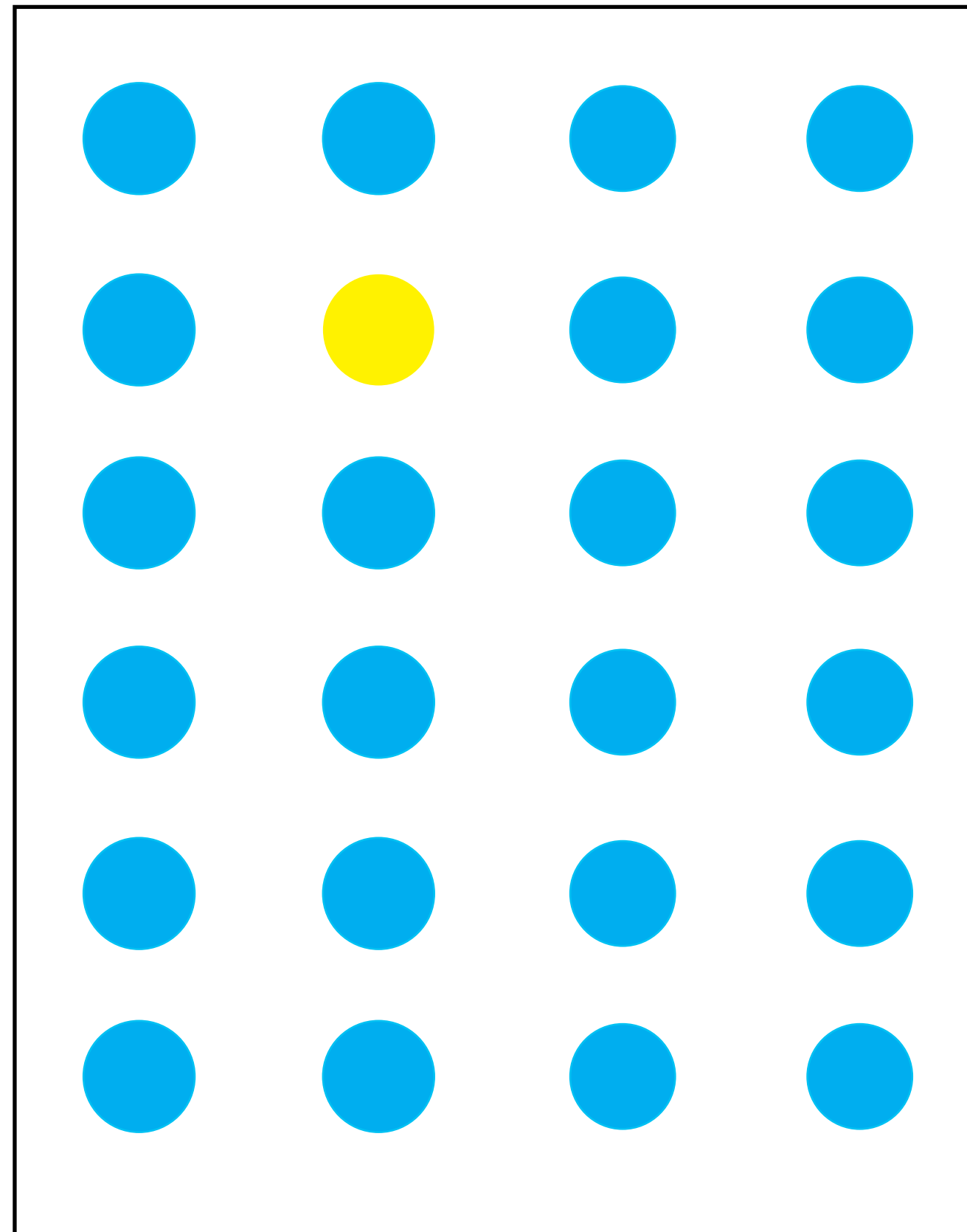
# Spájanie a rozpájanie

Farba

**Elementy rovnakej farby patria do rovnakej skupiny prvkov**



**spájanie**



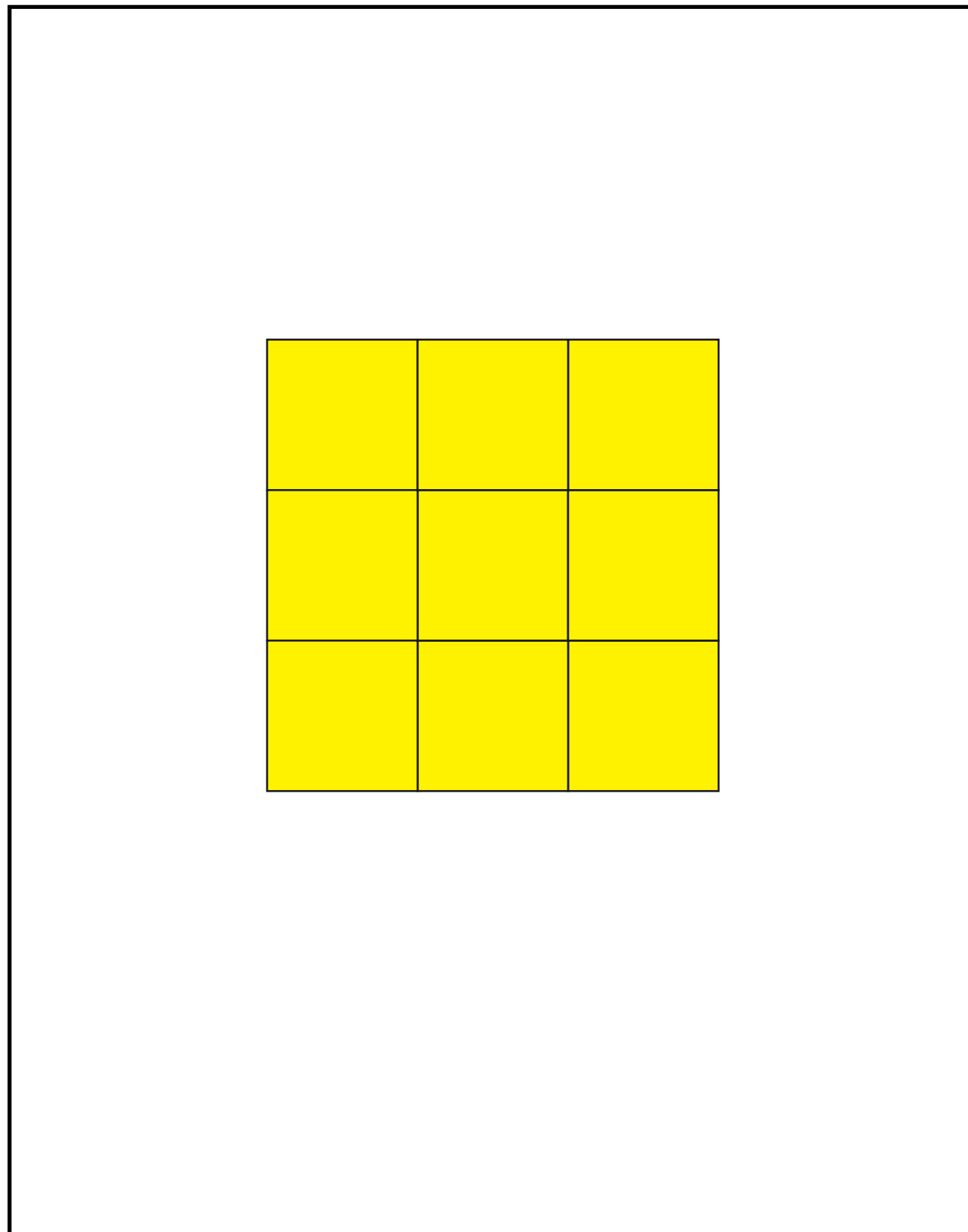
**rozpájanie**

\* 'GESTALT princípy

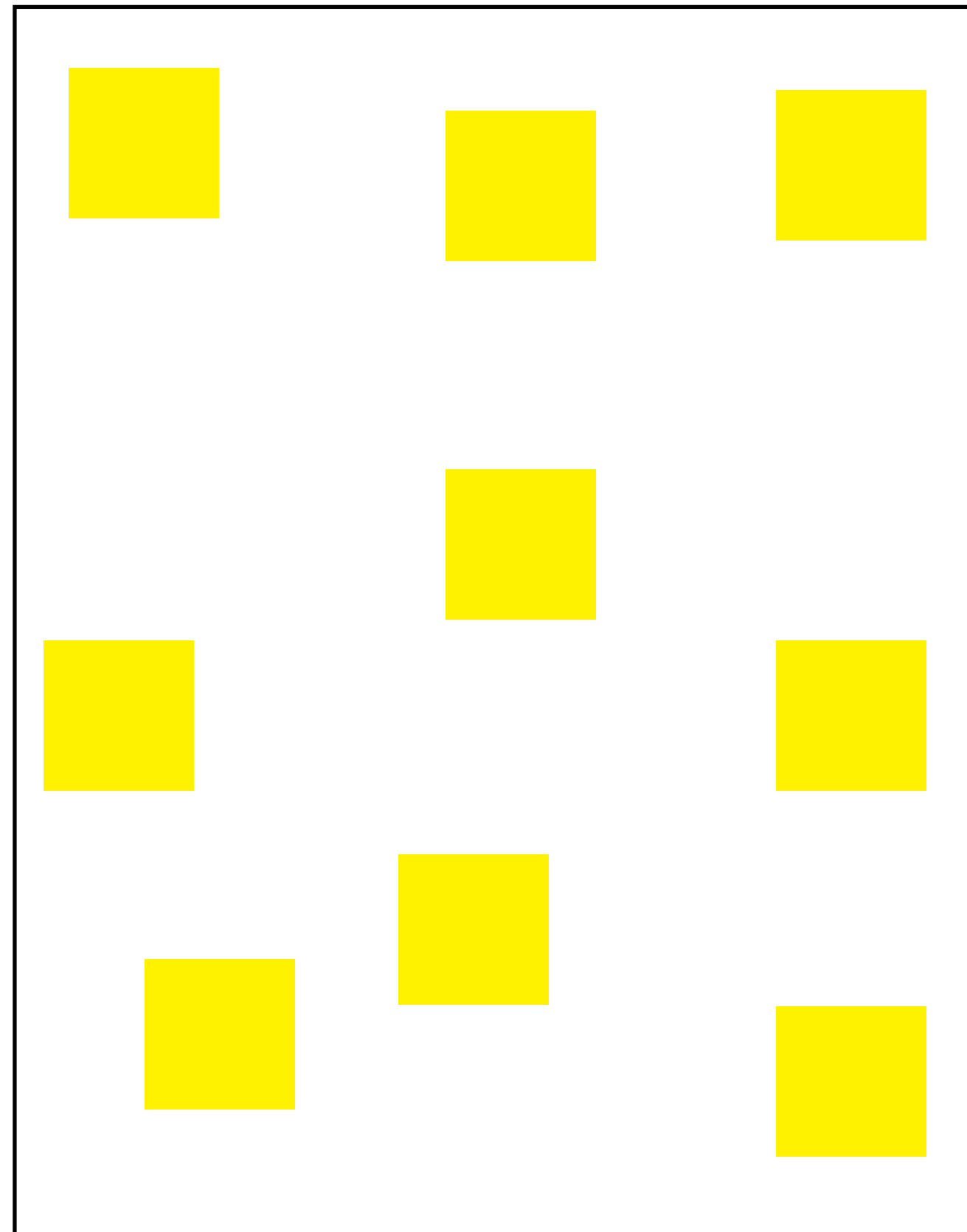
# Spájanie a rozpájanie

Pozícia elementov

**Elementy, ktoré sú v kompozícii bližšie, patria k sebe**



**jedna skupina**



**separátne elementy**

\* 'GESTALT princípy

Spájanie a rozpájanie  
Ukážka

7 | 07-31  
DATE  
JULY.07-JULY.31, 2014

DEPARTMENT OF VISUAL COMMUNICATION DESIGN  
KUN SHAN UNIVERSITY 2014

原住民族土庫論文發表會 吳穆昌 | 文明之後 • 人權海報創作開展

# A F- TER CIVIL IZED

20 WORK + 10 AWARDING WORKS +  
1 VI DESIGN  
= 1 YOUNG DESIGNER

WU, MU-CHANG  
Human Rights  
Posters Show

時間 DATE  
JULY.07-31, 2014  
開幕 OPENING  
JULY.15, 2014

地點 PLACE  
WANSHA PERFORMANCE &  
ART CENTRE  
台灣設計館展覽中心  
105 台北市松山區南京東路四段 159 號

WEB INFORMATION  
<http://www.wsp.com.tw>  
Tel 06-2996528 Fax 06-2995725  
wansha148@gmail.com

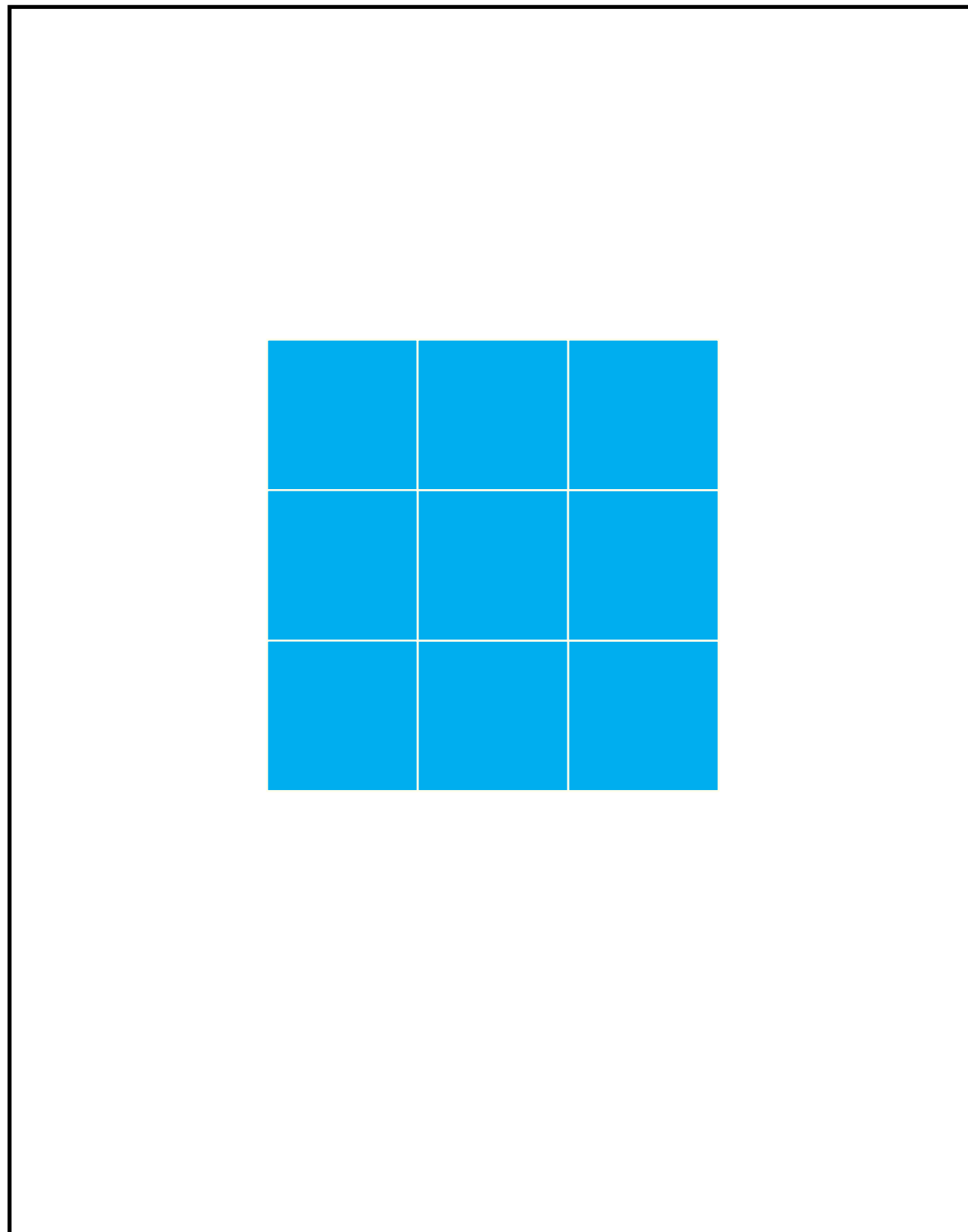




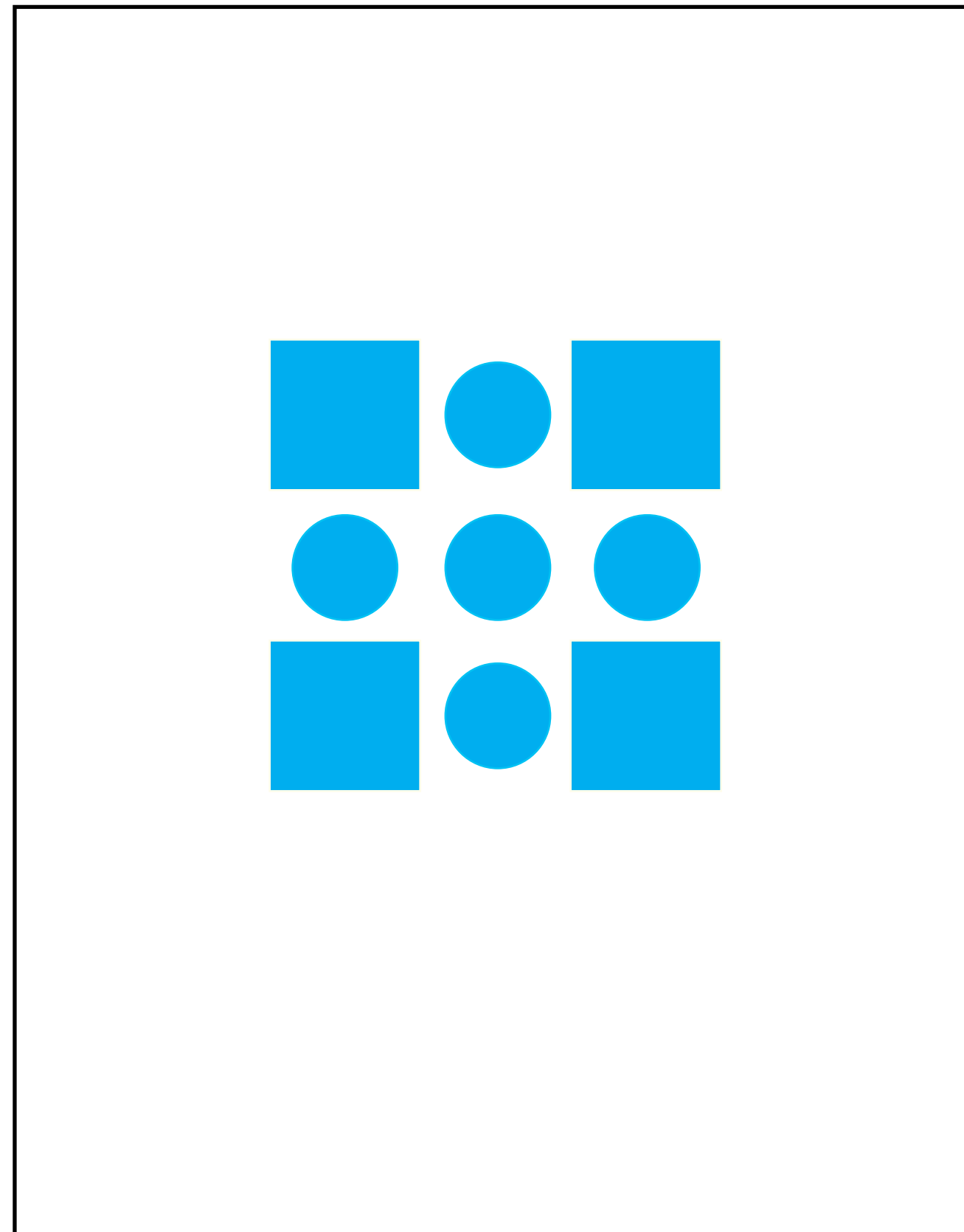
# Spájanie a rozpájanie

Tvar

**Rovnaké tvary tvoria jeden celok**



**jedna skupina**



**viac skupín**

\* 'GESTALT princípy

Spájanie a rozpájanie  
Ukážka





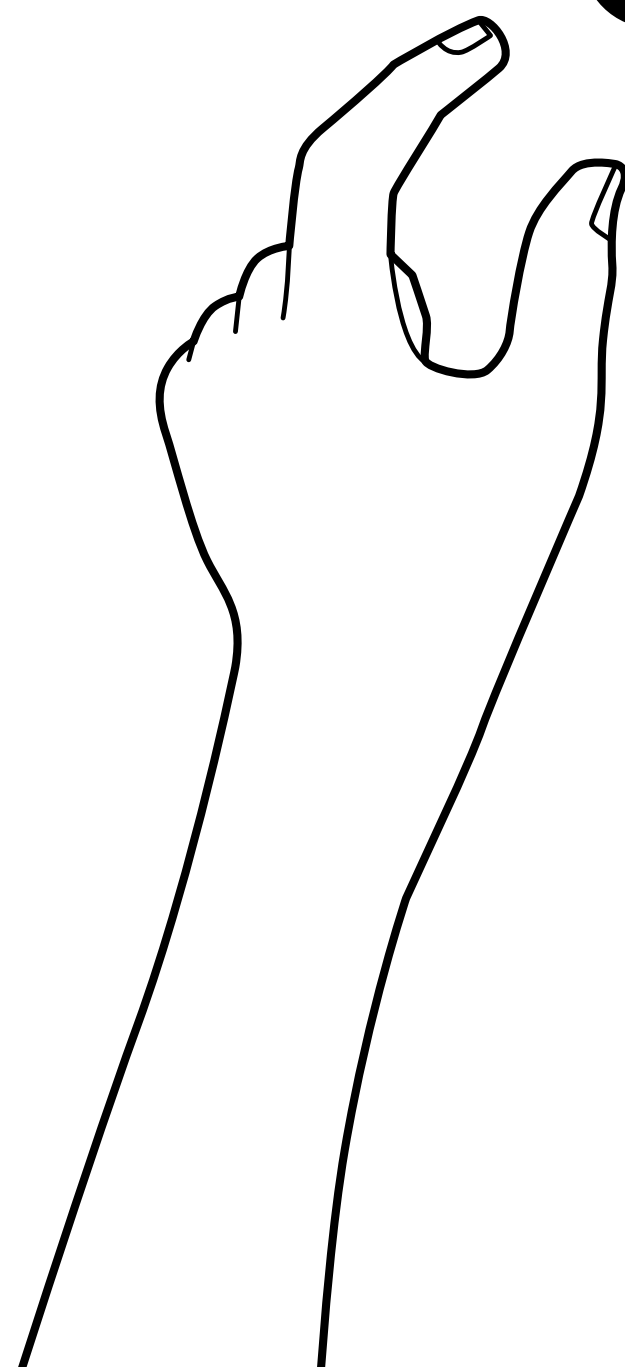
**Spájanie a rozpájanie**  
Ukážka



# Spájanie a rozpájanie

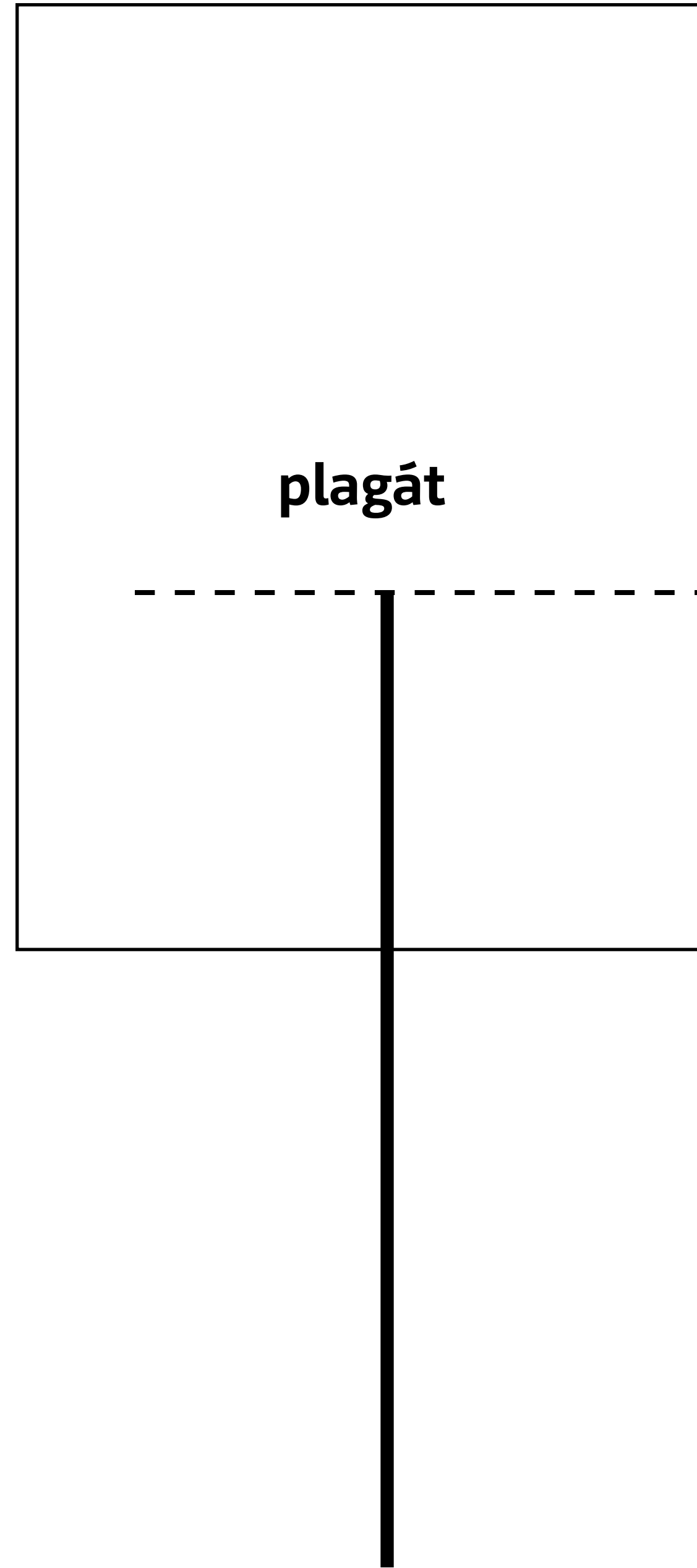
Ukážka



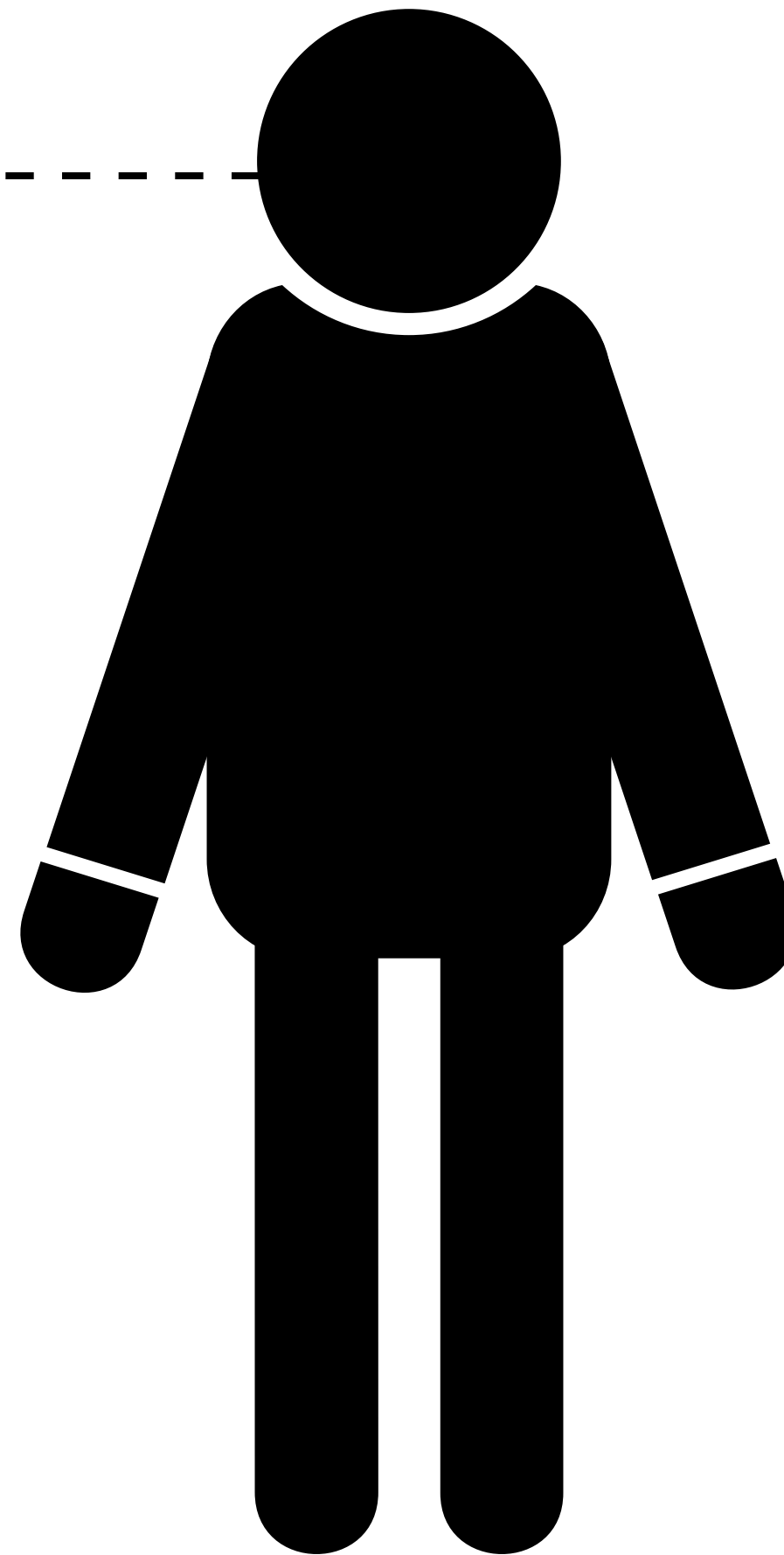


● **Použitie**

**Použitie**

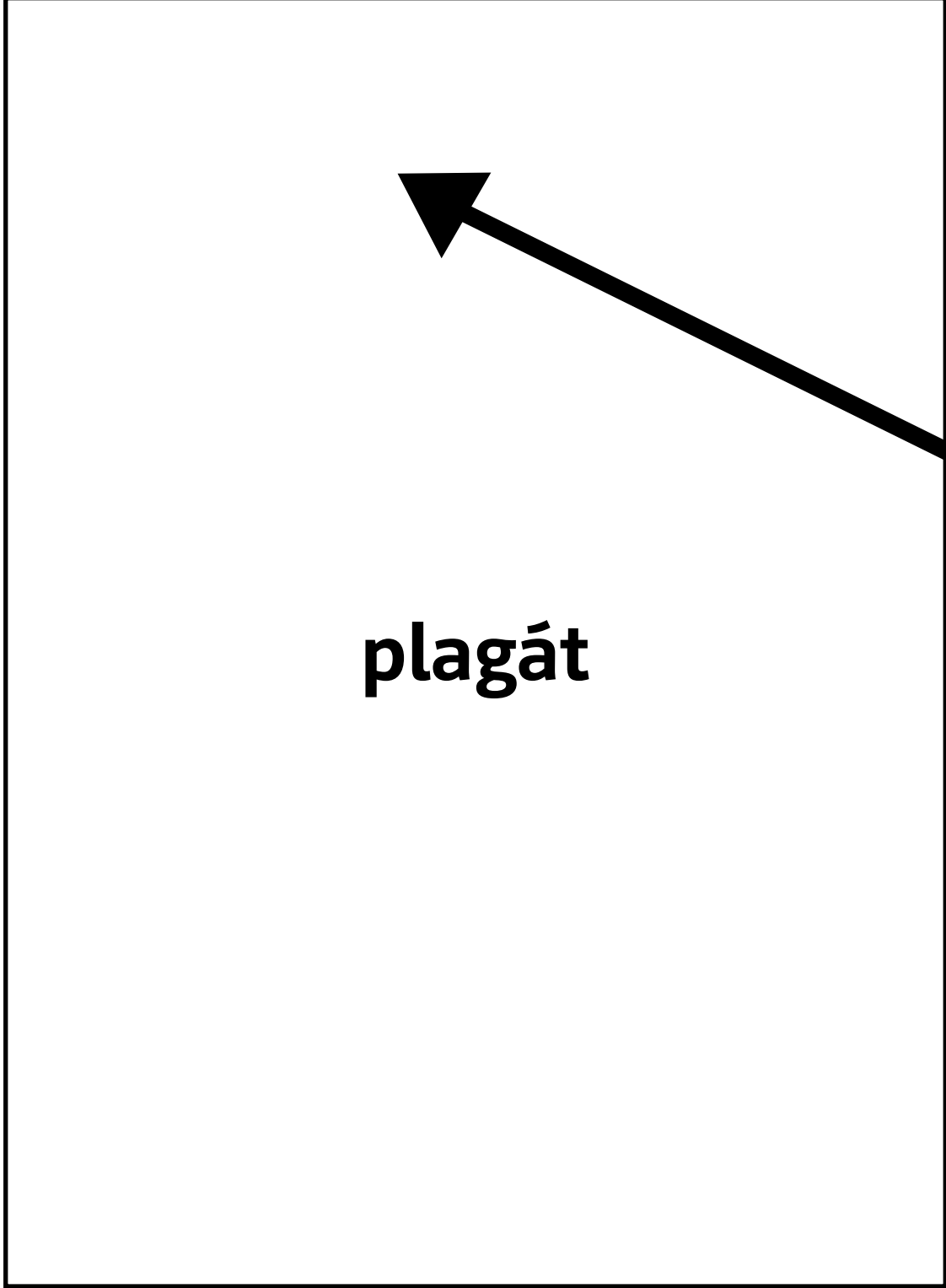


**plagát**

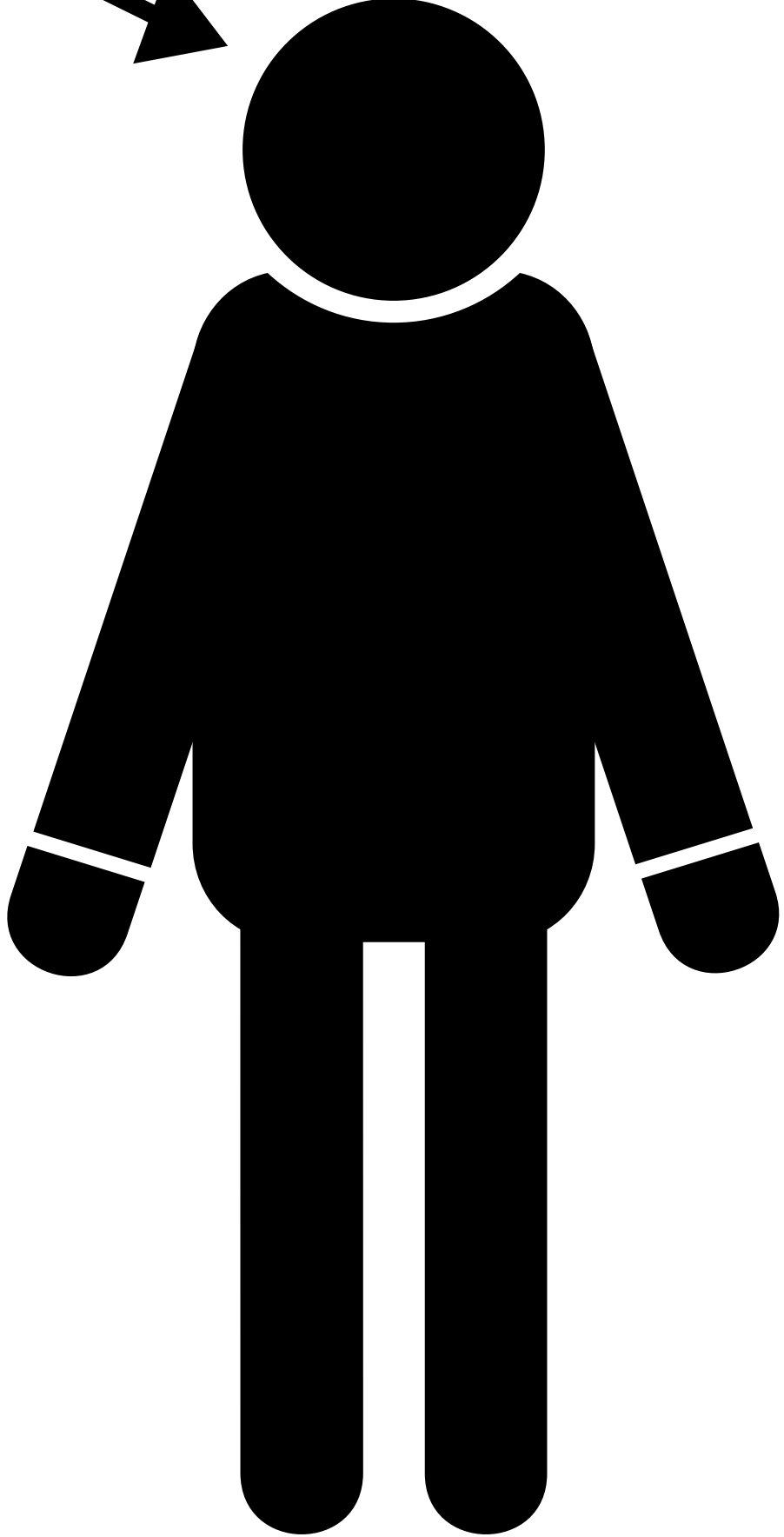
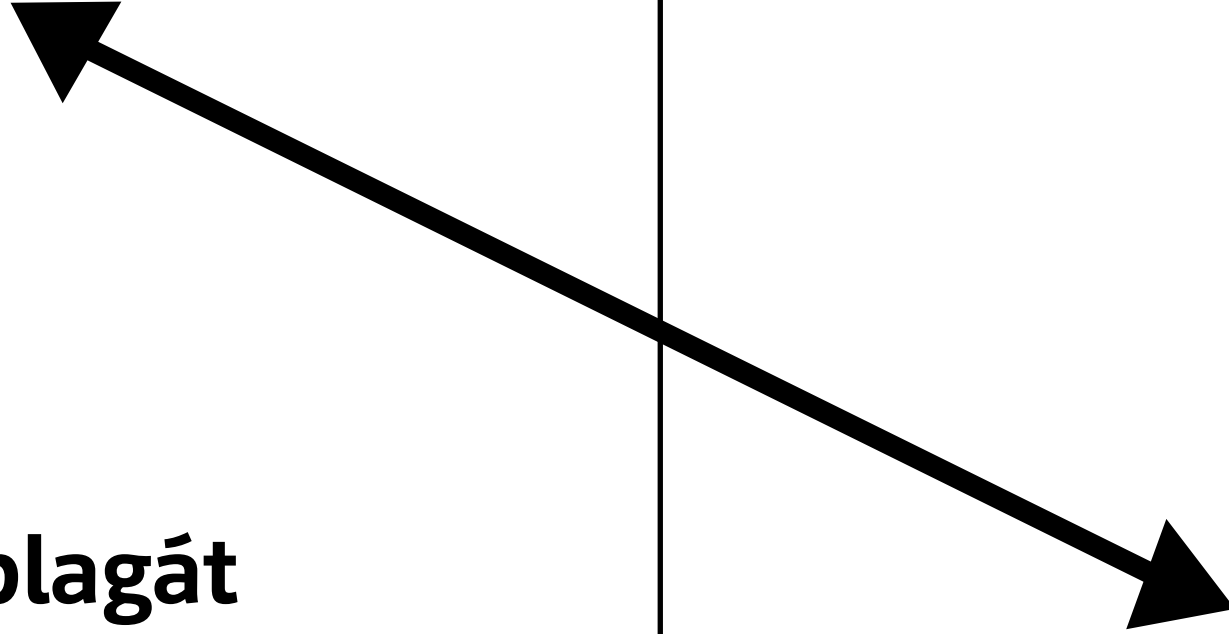


**Umiestnenie plagátu**

**Použitie**



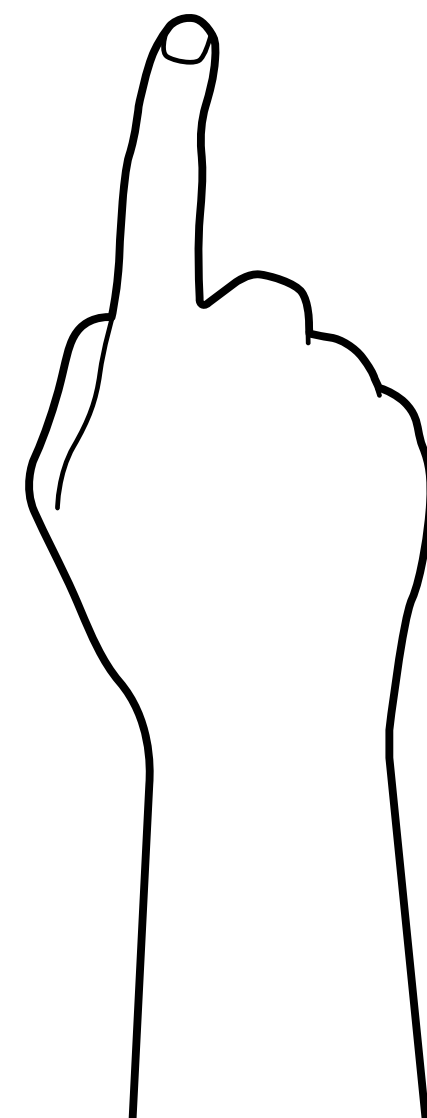
**plagát**



**Vzdialenosť od plagátu**



# Smer čítania



## **Navigácia**

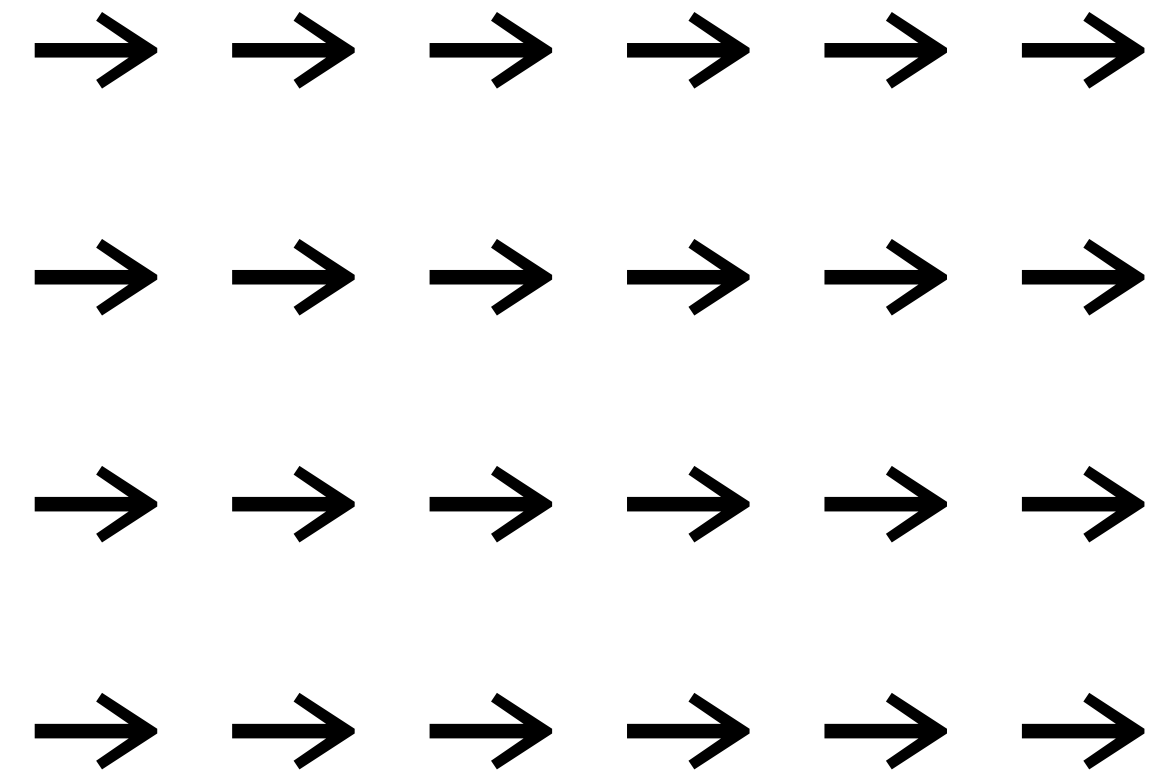
Pozícia, kontrast, veľkosť elementov navigujú užívateľa ako čítať plagát

## **Vstupný bod**

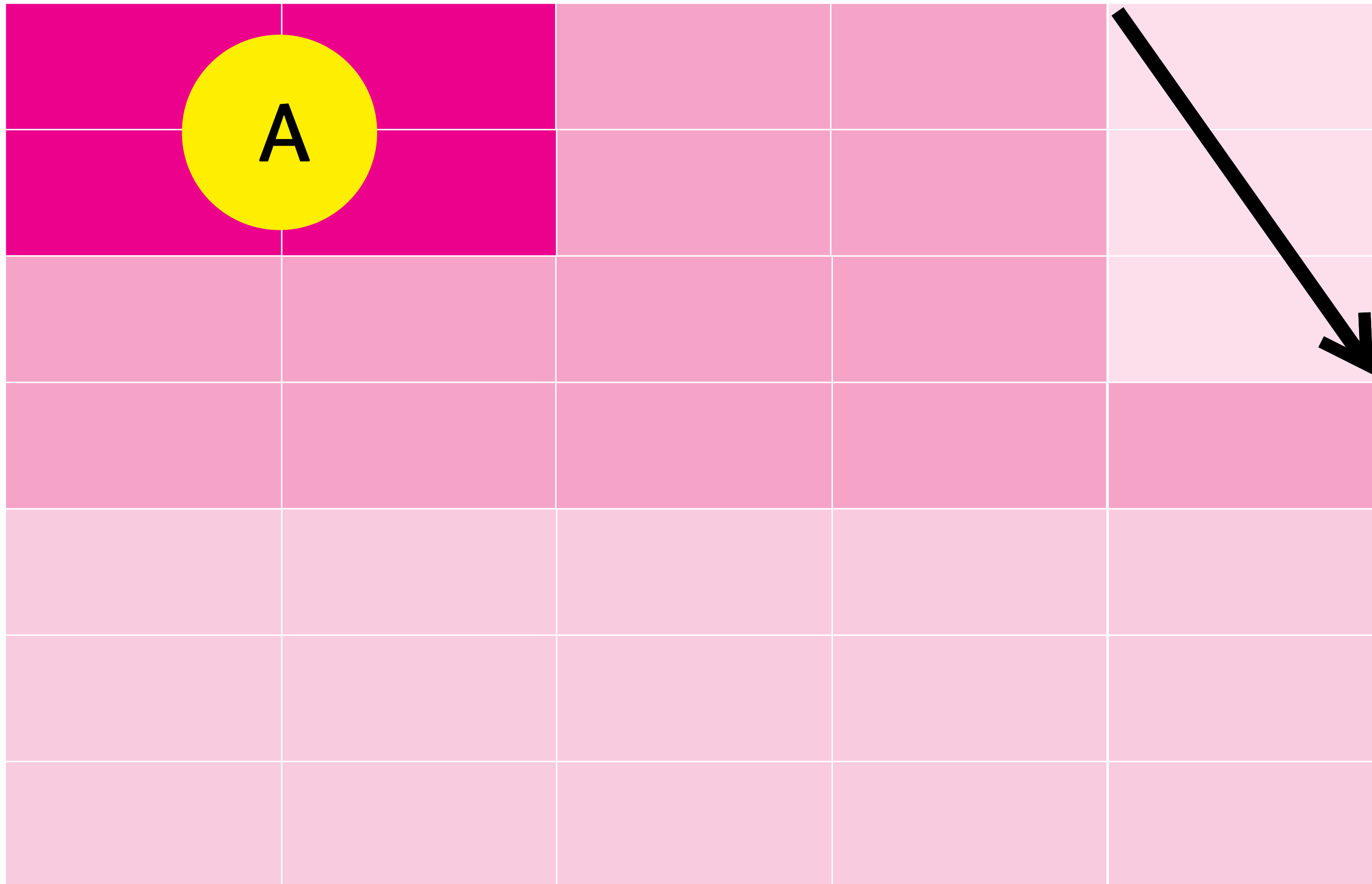
Element, ktorý má byť čítaný ako prvý

## **Farby a pohyb priťahujú pozornosť**

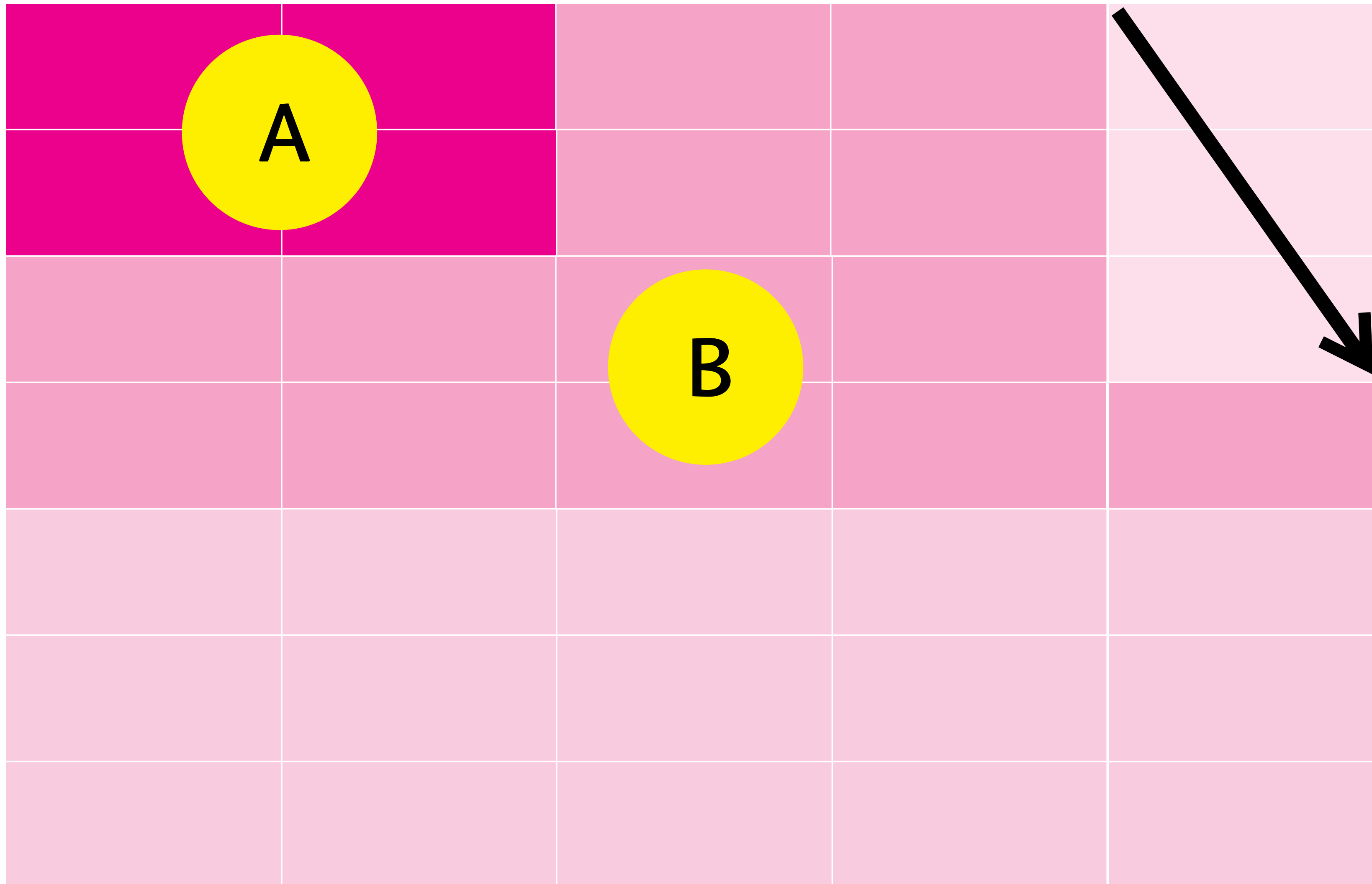
## Latinka – zľava doprava



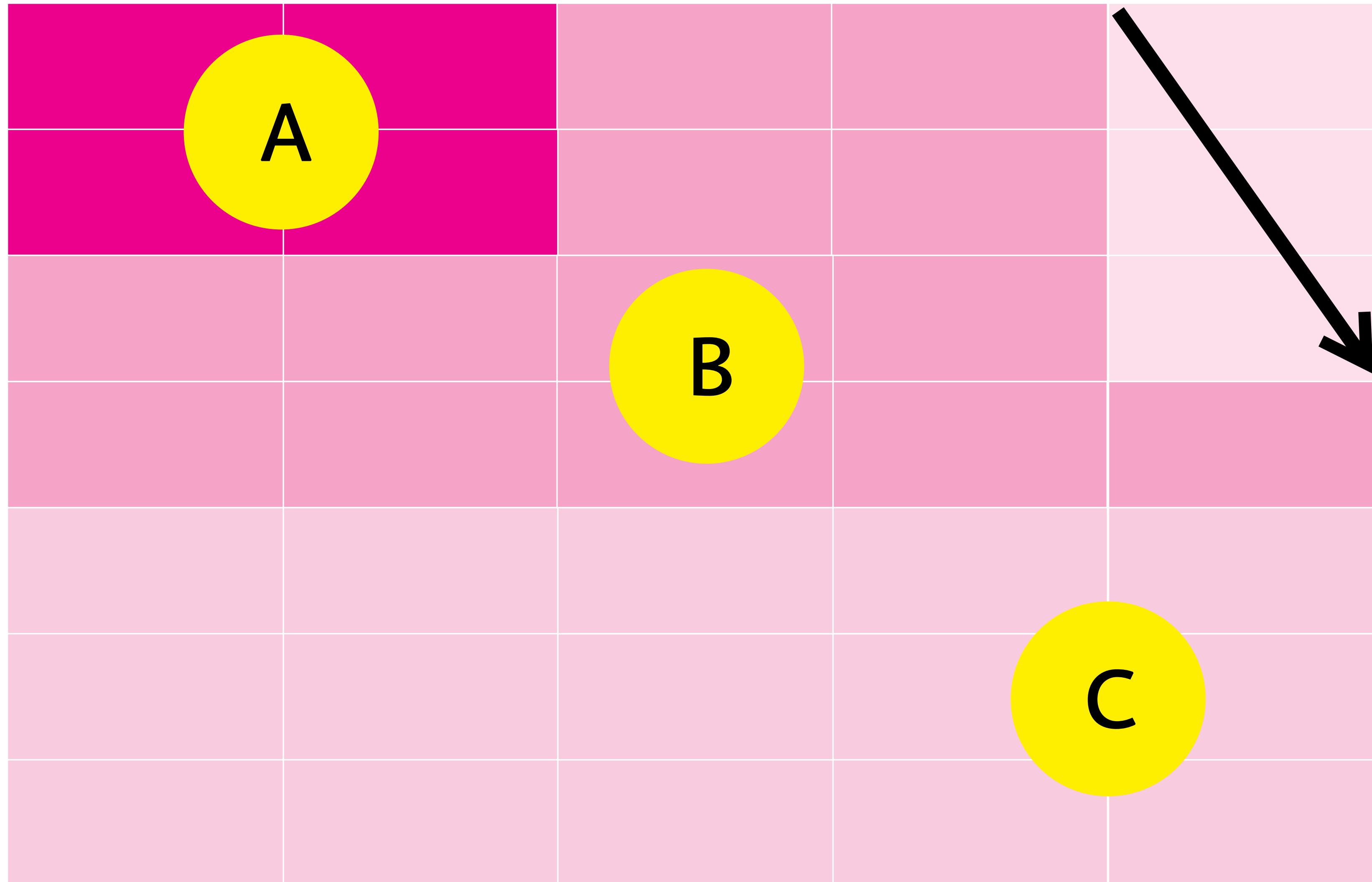
**Smer čítania**  
zľava doprava



**Smer čítania**  
zľava doprava



**Smer čítania**  
zľava doprava



## Smer čítania

### Ukážky



**TYPGRAPHY SEMINAR**  
WITH JORGE CHAMORRO

The seminar is thought to approach the world of typography, to learn its basics and to make a better visual communication. We'll analyze the typographic history and learn about graphic communication, typography and we'll learn how to use text, images and layout, how to use a graphic design objective of this seminar is to create a space of knowledge, reflection and debate, to enjoy one day between letters.

**ESDIP BERLIN**  
www.esdipberlin.com

**ESDIP BERLIN**  
Grünberger Str 48 (Höfe)  
Friedrichshain  
10245 Berlin

The seminar will be held in English

For bookings and further information, write to:  
[hi@esdipberlin.com](mailto:hi@esdipberlin.com)

**Price:**  
**45 Euros** (taxes are included)

**SATURDAY**  
**2<sup>nd</sup> OF NOVEMBER**  
**11:00-18:00h.**  
(30 min. break for lunch)

1. obrázok – infografika

2. nadpis

3. text

Centro Dramático Nacional  
Dirección  
Ernesto Caballero

# AMAR

Teatro  
María Guerrero

Del  
5 al 23  
de noviembre  
de 2014




## EL JUICIO DEL AMOR Y DEL...

de  
Pierre de Marivaux

Dirección  
Josep Maria Flotats

Reporte  
por el  
Ernesto  
Caballero  
de  
María  
Guerrero

Escenografía  
Ezio Frigerio  
Iluminación  
Albert Foua  
Vestuario  
Franca Squarapino





Smer čítania  
Ukážky

Centro Dramático Nacional  
Dirección  
Ernesto Caballero

Teatro  
Valle-Inclán

Del  
29 de enero  
al  
20 de marzo  
2016

de  
Bertolt Brecht

Traducción  
Miguel Sáenz

Versión y dirección  
Ernesto Caballero

VIDA  
DE  
GALILEO

**B**

**A**

**C**

Escenografía  
Paco Azorín  
Iluminación  
Ion Anibal  
Vestuario  
Felipe de Lima  
Composición musical  
Hanns Eisler  
Música y espacio sonoro  
Javier Coble

Reperto  
(por orden alfabético)  
Chema Adena  
Betria  
Luis  
Luis  
de las Heras  
Luis  
Luis  
Luis  
Macarena Sanz  
Alfonso Torregrosa  
Pepa Zaragoza

Smer čítania

Ukážky

EVENT INFORMATION:  
THURSDAY / **FEB / 21ST**  
**SALT LAKE ART CENTER**  
20 S. WEST TEMPLE /  
SLC, UT 84101  
WWW.SLCAARTCENTER.ORG  
MING / **6-7PM**  
**7-8PM**  
Q&A / **8-8:30PM**  
AIGA STUDENTS / **FREE** / NON-MEMBER STUDENTS / **\$5**  
AIGA MEMBERS / **\$5** / NON-MEMBERS / **\$10**  
WWW.SLC.AIGA.ORG / **INFO**

**\* TU**  
Although brand identity is a key element of a company's success, it's often overlooked. In 2004, the Salt Lake City Art Center (SLCAC) launched the Salt Lake City Art Center (SLCAC) brand identity package, which includes a logo, color palette, typography, and more. The package is available for purchase at a special price for members of the Salt Lake City Art Center. For more information, visit [www.saltlakeartcenter.org](http://www.saltlakeartcenter.org).

Still skeptical? Wonder how we know we're worth it? Well, our work has been recognized in the AIGA Annual Design Competition, Communication Arts, Cause, Graphic, Web, Print, and The One Show. They also swept last year's Seattle Show (a regional design competition), winning top awards in five categories, including "Best of Show." Don't miss a certificate of appreciation for making a cow at the Leavenworth County Fair. It's all really quite fascinating if you're into that sort of thing.  
[www.furndystudio.com](http://www.furndystudio.com)

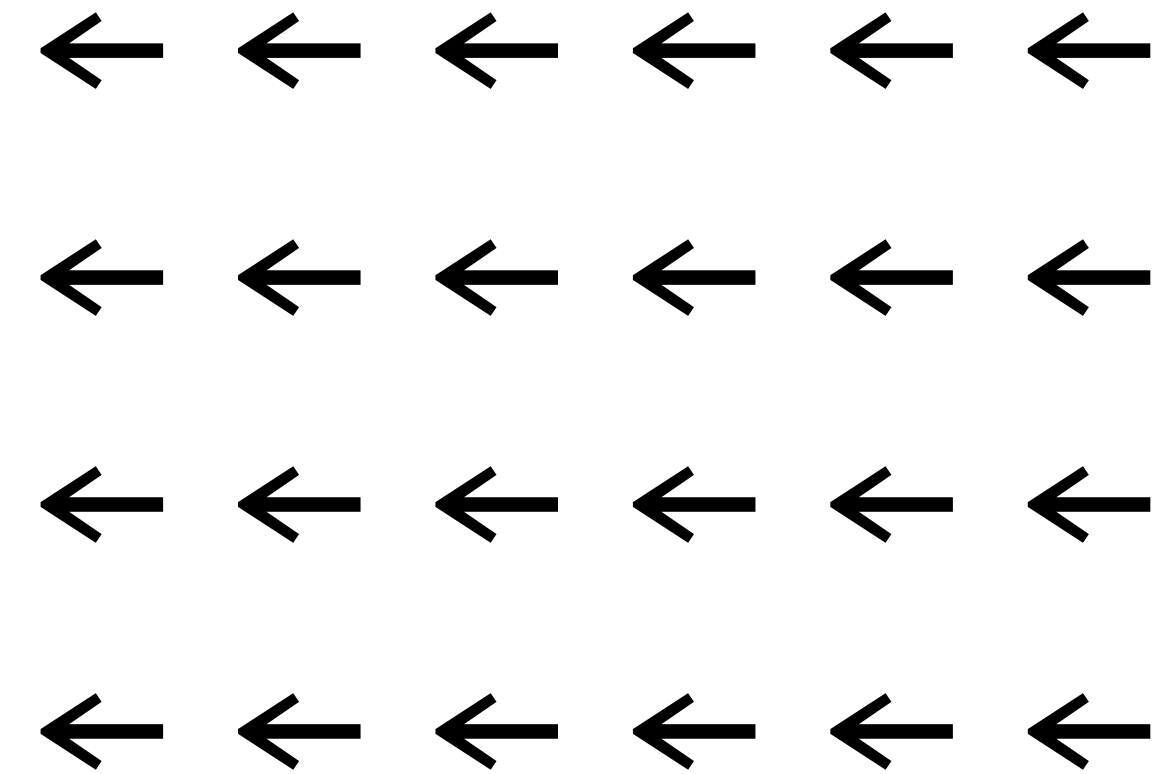
**B**

**C**

Salt Lake City | Zellerbach  
Eaton | F. Lee | Advanced Mailing | BIC

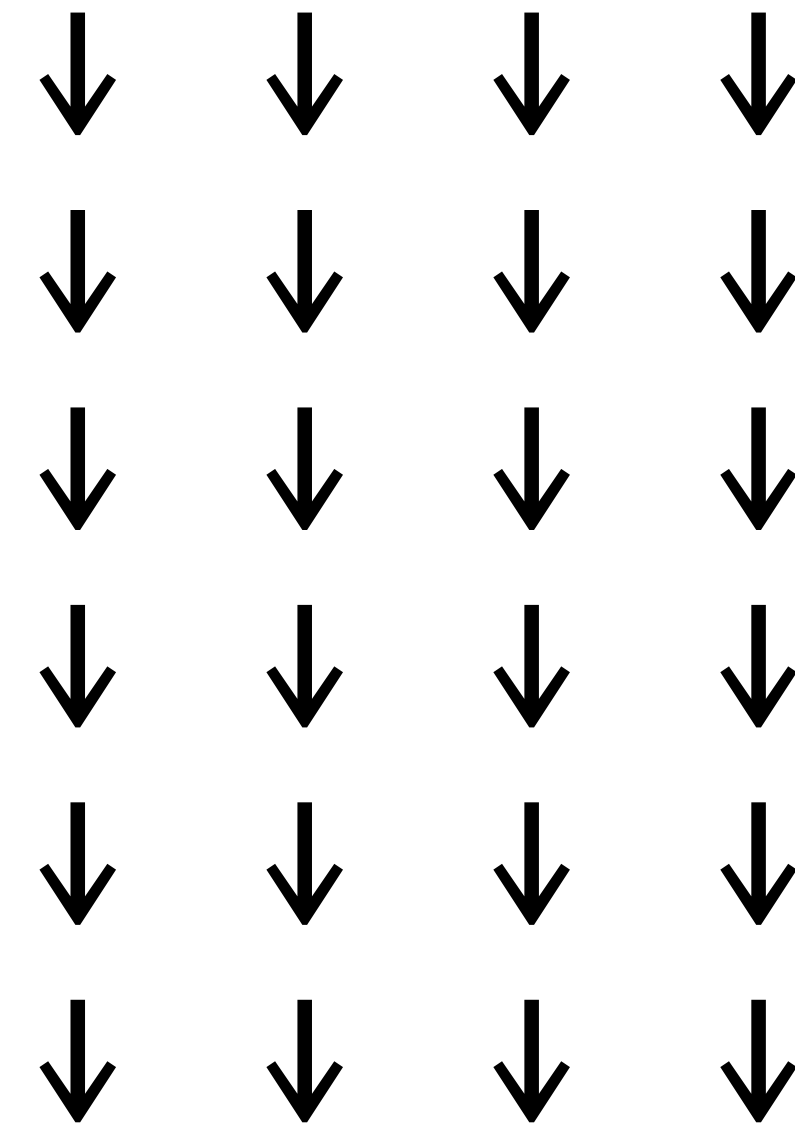
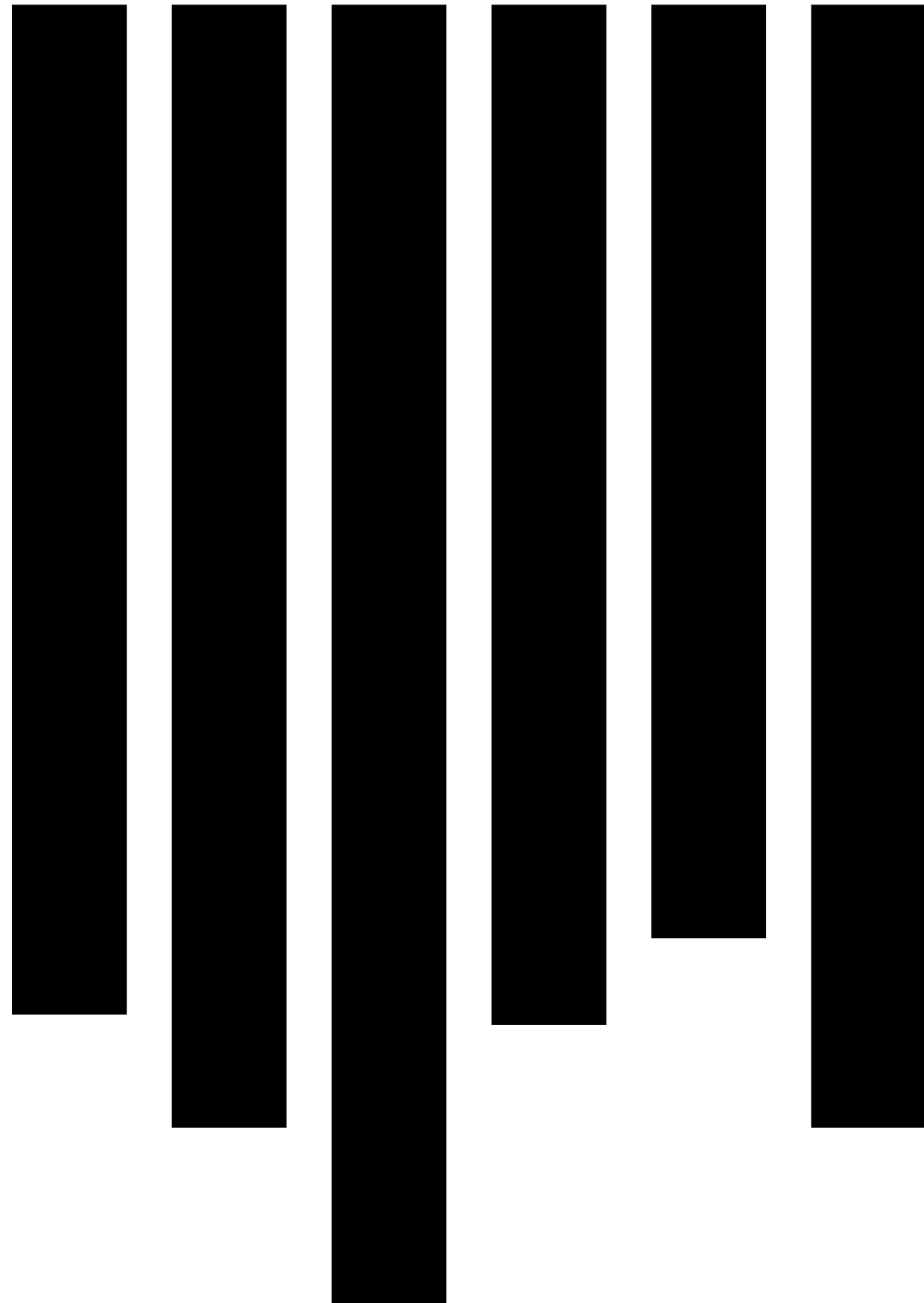
Smer čítania  
zprava doľava

## Arabsky – zprava doľava



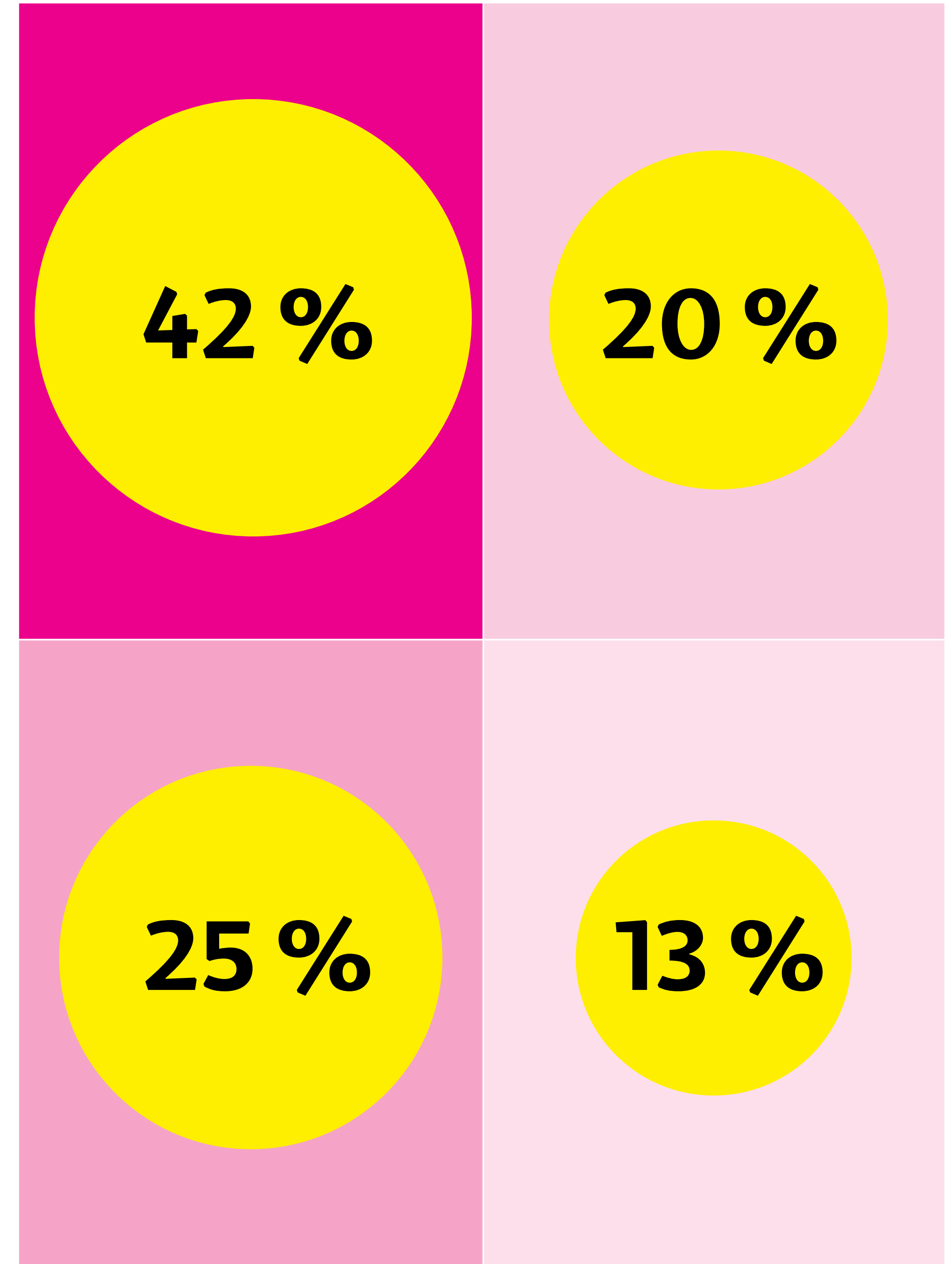
Smer čítania  
zhora dole

## Čínsky – ideogramy z hora dole

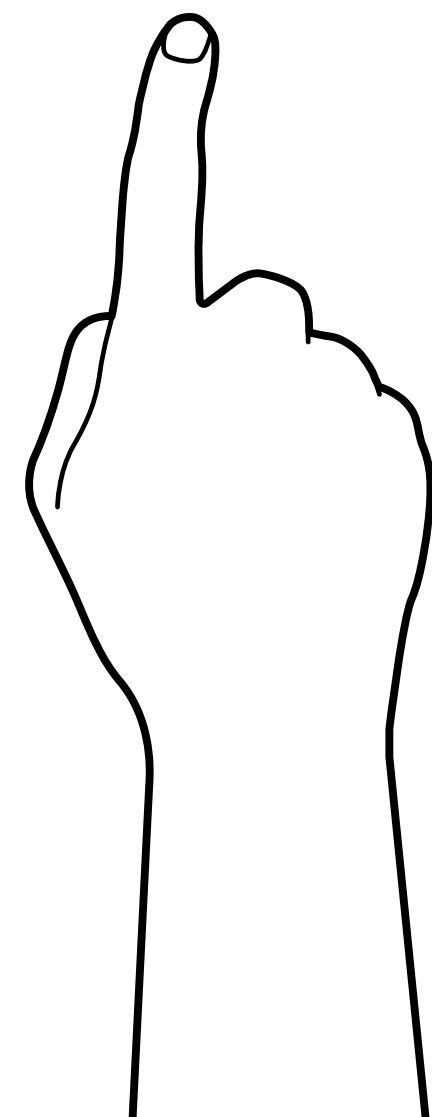


**Smer čítania**  
zľava doprava

**Percentuálny výsledok čítania  
európanov.**



# Hierarchia



# “INFIDELITY

Approximately one in 40 area residents — some of whom may be your friends, colleagues or even your romantic partner — are looking for no-strings-attached relationships with people who are not their spouses.

CAN BE A CATALYST FOR CHANGE. IT CAN START A CONVERSATION.

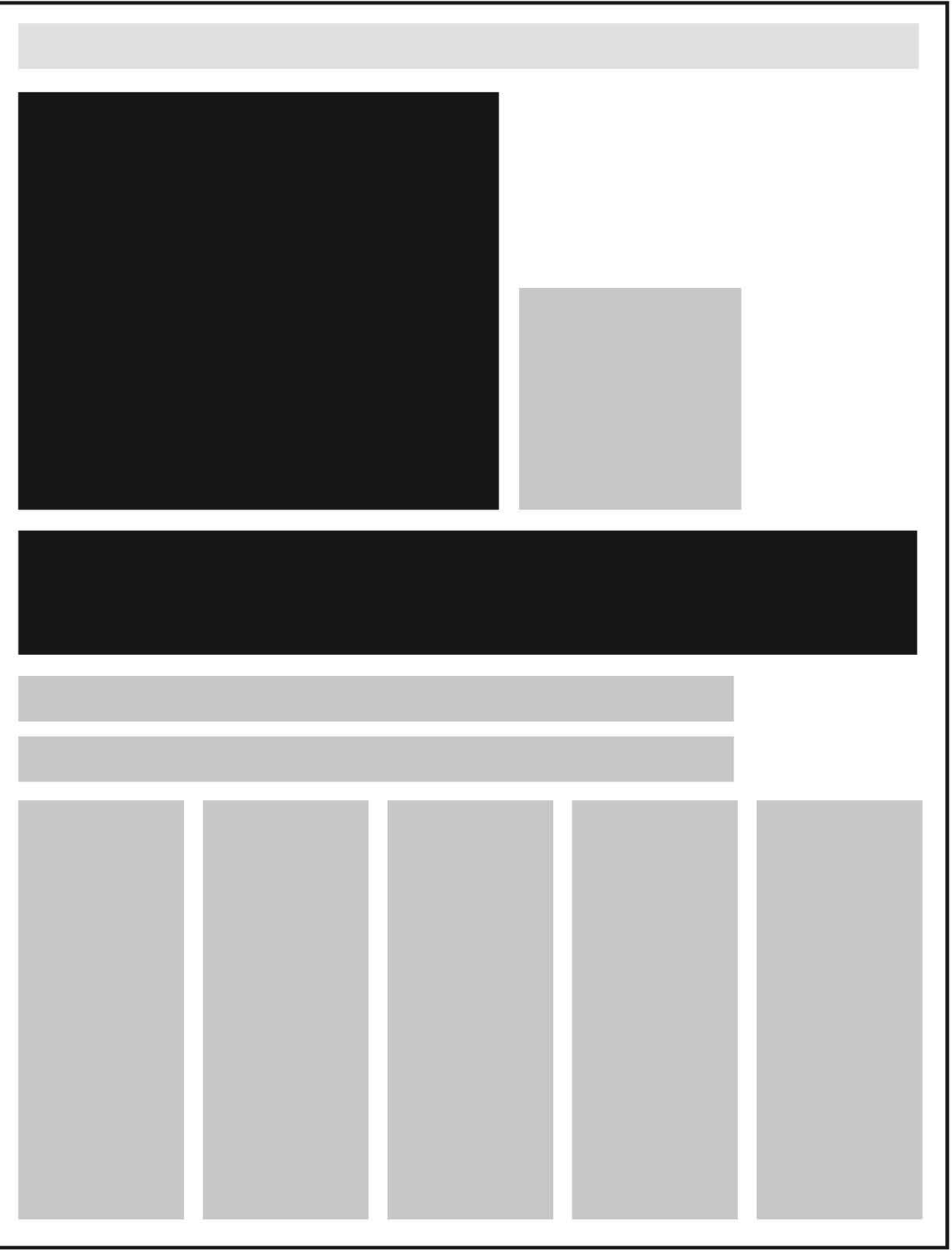
**CHEATERS, FROM PAGE 1:**  
 er, Noel Biderman, 39, a wealthy and controversial man. He's been called a pimp and a pornographer, and has been compared to a drug dealer who knowingly destroys people's lives and marriages. Biderman doesn't shy away from the controversy. He embraces it, not only for its marketing potential, but for the opportunities it presents to add his voice to public discussions about marriage and infidelity—as he puts it, to “recalibrate notions about why people stray and what it means.” Biderman, who describes himself as a happily married father of two, got the idea to create a dating service for married people after learning that 30 percent of people who visit dating sites intended for singles are attached. And, although technically not a dating site, Facebook is being cited in more and more divorce proceedings, according to a law firm in Britain, which contends that 1 in 5 divorce petitions filed in the past year named the social networking site as a factor. Biderman recognized that an

untapped and potentially lucrative market existed for married people seeking affairs, and set out to create a platform explicitly for them. “What’s wrong with giving people access to a community of like-minded people?” he says. Biderman approaches the topic of infidelity as both a savvy businessman and an amateur sociologist. He spent nearly a year and \$200,000 on research before launching the site, and delved into literature on monogamy and infidelity to learn about the biological, evolutionary and cultural roots of infidelity. “My biggest challenge when I did research,” he says, “was that I couldn’t find any evidence that women had affairs.” But Biderman knew that women did, in fact, stray — it takes two to tango, after all — and, as he puts it, “it is not in our DNA to be monogamous.” While he was confident men would use the site, Biderman focused on building a brand that would appeal to women. There is nothing accidental about the name Ashley Madison, or the fact that the website’s colors are pink and purple.

So who, exactly, uses Ashley Madison? The ratio of men to women is 2 to 1, with variations across age groups. The primary users are married men in sexless relationships and men who find their stride later in life and are looking to meet younger women. According to Biderman, there are also a number of young married women on the site, some of whom have been married less than a year. The meanings of marriage and infidelity have changed, Biderman explains. Younger people in particular are less willing to settle for relationships that leave them feeling unsatisfied. Biderman himself says he “would” use his own service, although he didn’t say whether he has. Ashley Madison typically sees an uptick in new members the day after Valentine’s Day. For a number of people who don’t get what they want from their partners on this high-pressure holiday — flowers, gifts or affection — it’s the last straw, Biderman says. They wake up the next day, take stock of their relationship

and decide to meet someone who might make them happier. “Nobody can be talked into having an affair,” Biderman says. “No one is going to watch my commercials and suddenly get the idea to cheat. Life takes them there, not my commercials.” This was the case with Morgan, an attractive 40-something married woman from Las Vegas who preferred not to use her real name for this story. Morgan set up a profile on Ashley Madison to meet other women shortly after she and her husband decided to be non-monogamous several years ago. In fact, it was Morgan’s husband of 12 years who told her about the site. “I wasn’t looking for anything serious,” Morgan tells me, “which is why it was such a good fit, because there’s an understanding that people are already in relationships. I liked that there was this upfront understanding. “It didn’t feel like a meat market, although it was,” she explains, adding that it felt inviting rather than sleazy. Morgan and her husband are still married, and she says their

relationship is stronger than ever. “We’ve realized that our friendship is very, very deep. We very much support whatever will make the other person happiest. And we truly mean that.” She scoffs at the idea that Biderman is breaking up relationships. “Ashley Madison doesn’t create a cheating environment,” she says. Biderman “is not ruining people’s marriages; it’s the people in the marriages who are ruining them.” Biderman, of course, agrees. Ashley Madison didn’t invent cheating, he says, adding that cheating doesn’t make someone a bad person; nor does it have to be the end of a marriage. “Infidelity can be a catalyst for change. It can start a conversation. It can save your marriage,” he says. As for Ashley Madison, business is booming and more growth is in sight. As Biderman puts it, “There is no stopping this train.” A version of this story appears in this week’s *Las Vegas Weekly*, a sister publication of the Sun. Lynn Comella is a women’s studies professor at UNLV.



## HIERARCHIA:

vizuálne elementy v logickej následnosti

dôležité elementy v kontraste s menej dôležitými

vrstvenie elementov v závislosti na ich dôležitosti

pozícia elementov naviguje užívateľa



# TYPOGRAFICKÁ HIERARCHIA:

zvýraznenie dôležitých textových častí

rôzne veľkosti písma

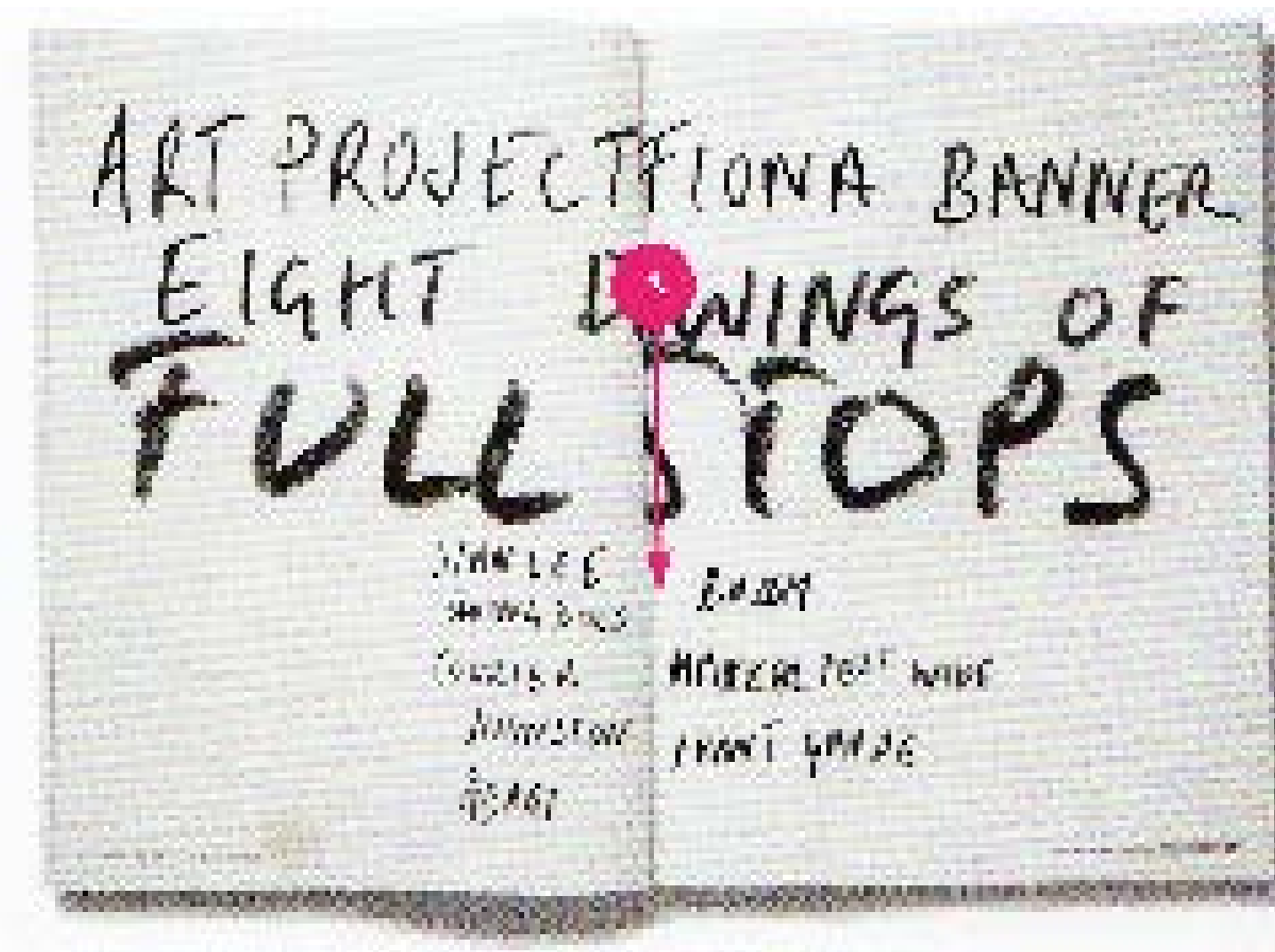
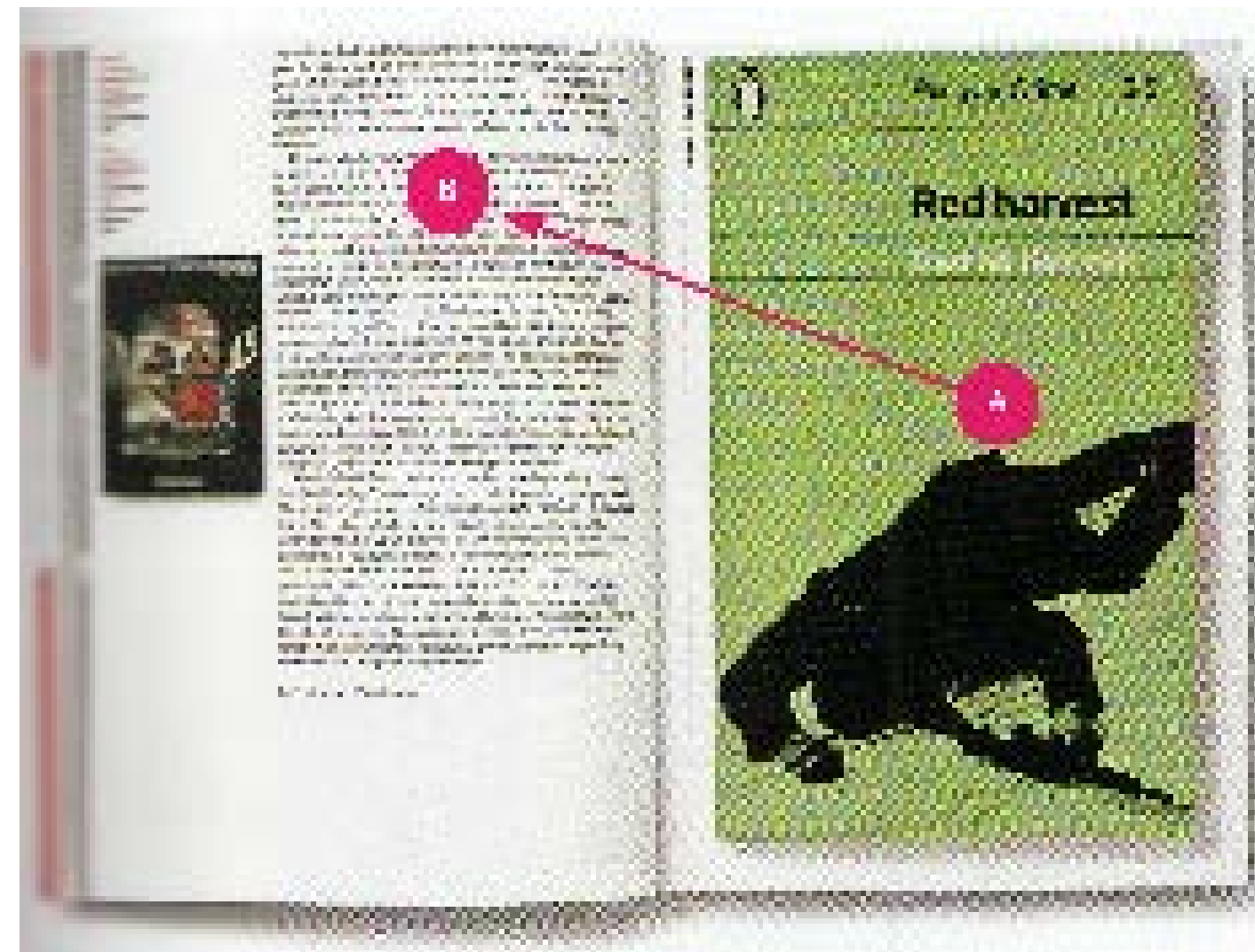
rôzne rezy písma



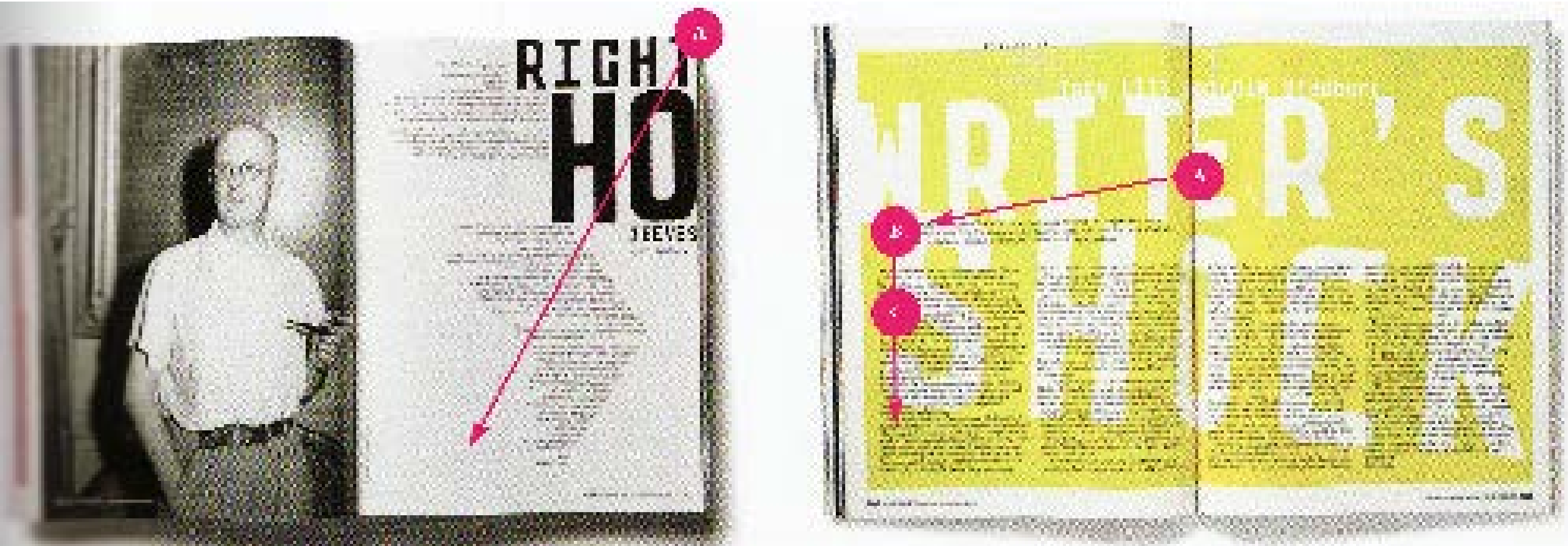
# Hierarchia



# Hierarchia



Hierarchia

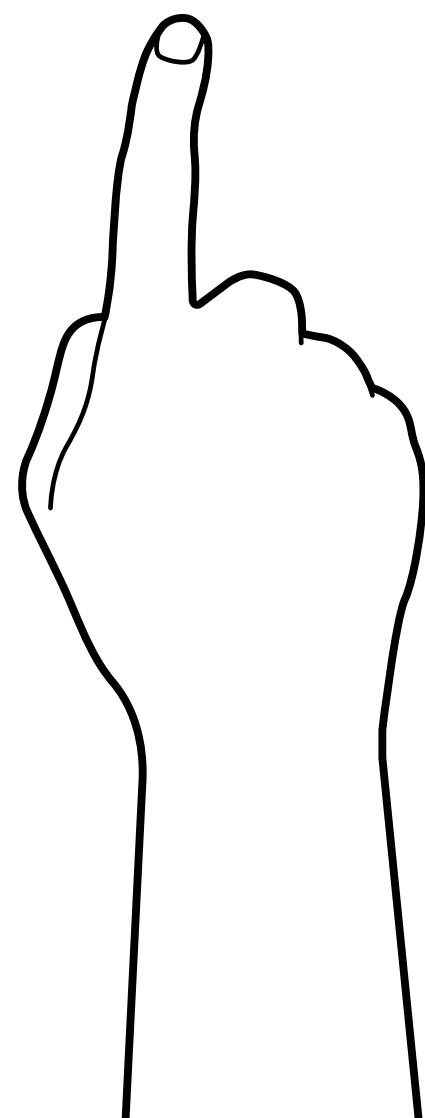


Hierarchia



# Ogilvyho čítanie plagátov

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## LAYOUT PODĽA OGILVYHO:

ilustrácia > najvrchnejší element

nadpis > pod ilustráciou

text > pod nadpisom





## Lemon.

The VW Beetle is not the car.  
The 11-year-old engine gives you a sense  
of freedom and fun. The engine is  
the only one that has ever been  
called "The Bug".

There are 220 million VW Beetles  
in the world. Only one is yours. It's  
the only one that has ever been  
called "The Bug".

The car is  
the only one that has ever been  
called "The Bug".

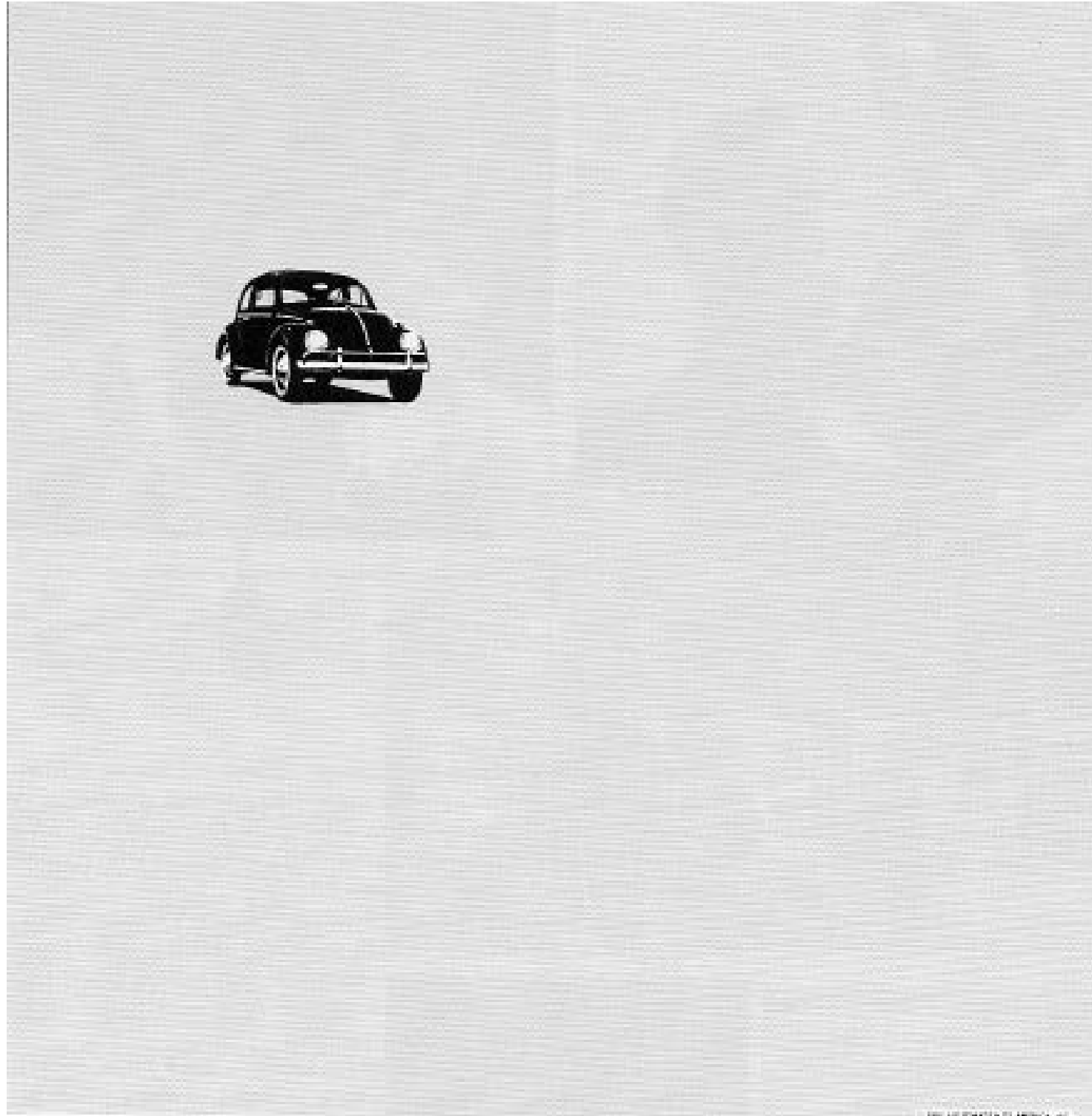
And, because it's really something, VW  
inspired you to get out of the car. The  
fact is, you'll never see the car again.  
Check yours out today. It's the only one  
that has ever been called "The Bug".



With the new VW Beetle, you get  
the only car that has ever been  
called "The Bug".

The preservation plan is not  
the only one that has ever been  
called "The Bug".

See your VW dealer today. You'll  
get the only car that has ever  
been called "The Bug".



## Think small.

Our little car isn't so much of a novelty any more.  
A couple of dozen college kids don't try to squeeze inside it.  
The guy at the gas station doesn't ask where the gas goes.  
Nobody even stares at our shape.  
In fact, some people who drive our little

flivver don't even think 35 miles to the gallon is going any great guns.  
Or using five pints of oil instead of five quarts.  
Or never needing anti-freeze.  
Or racking up 40,000 miles on a set of tires.  
That's because once you get used to

some of our accessories, you don't even think about them any more.  
Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill. Or trade in your old VW for a new one.  
Think it over.





## TRADE GOTHIC

CATEGORY

Sans-Serif

YEAR

1948

BRIEF HISTORY

Trade Gothic is a sans-serif typeface first designed in 1948 by Jackson Burke (1908–1975), who continued to work on further style-weight combinations (eventually 14 in all) until 1960 while he was director of type development for Mergenthaler-Linotype in the USA. The font family includes 3 font weights and 3 widths.

CLASSIFICATION

Didone

DESIGNER

Jackson Burke

FOUNDRY

Mergenthaler-Linotype

Trade Gothic does not display as much unifying family structure as many other sans-serif families (like Futura, Helvetica, Univers, ITC Avant Garde, Frutiger, Avenir, and Akzidenz Grotesk), but this dissonance is typical of types which are — or seem to be — hand worked. It is often seen in combination in multimedia and advertising with Antiqua and/or roman text fonts, while the condensed versions are sometimes utilized for headlines.



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## **TYPHOGRAPHY SEMINAR**

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**WITH JORGE CHAMORRO**

[www.jorgechamorro.es](http://www.jorgechamorro.es)

**ESDIP BERLIN**

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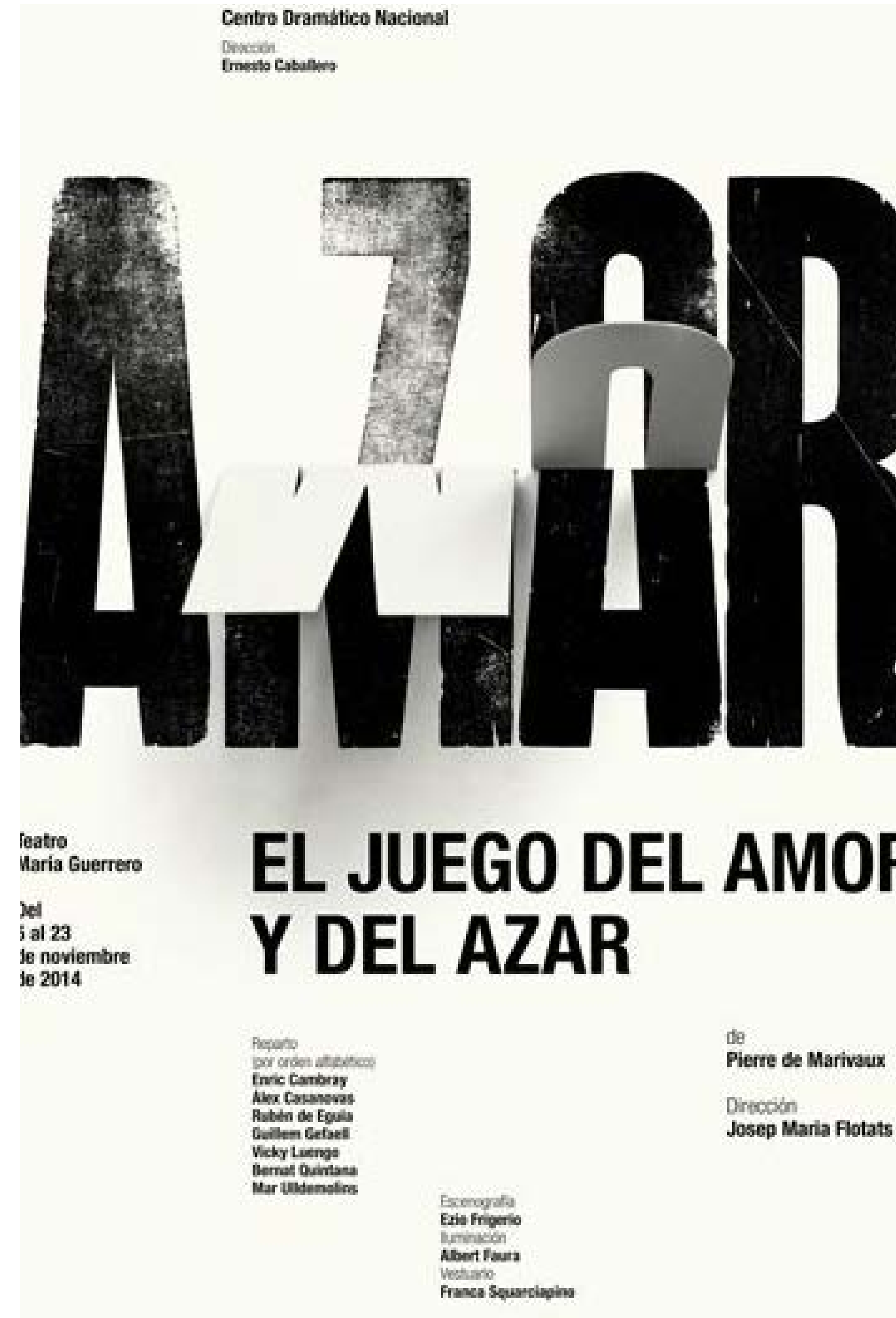
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**Grünberger Str 48 (Höfe)**  
**Friedrichshain**  
**10245 Berlin**

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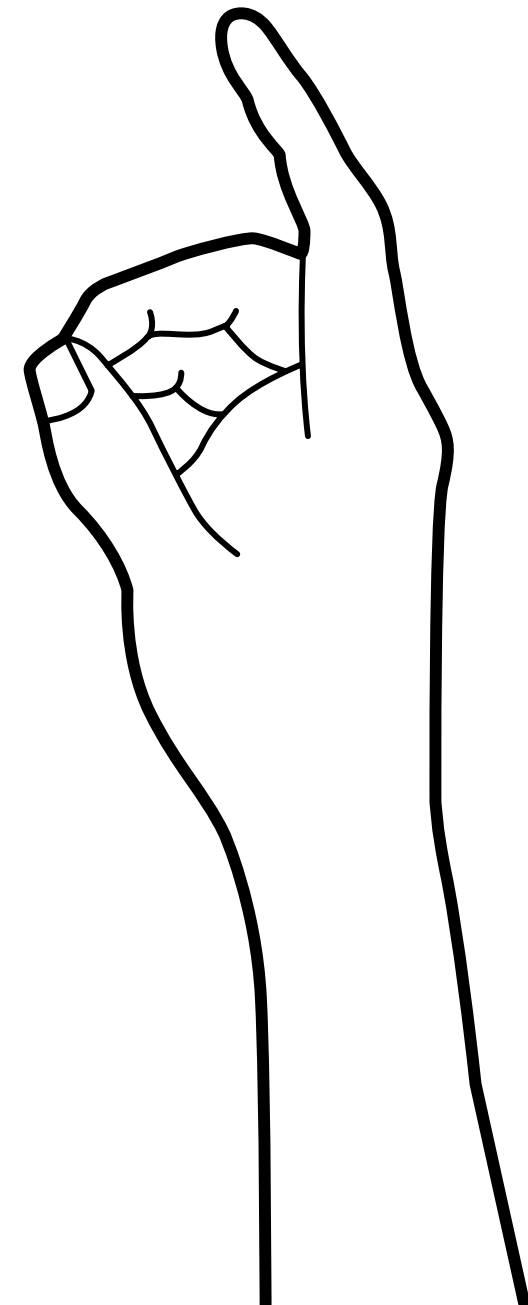
The seminar will  
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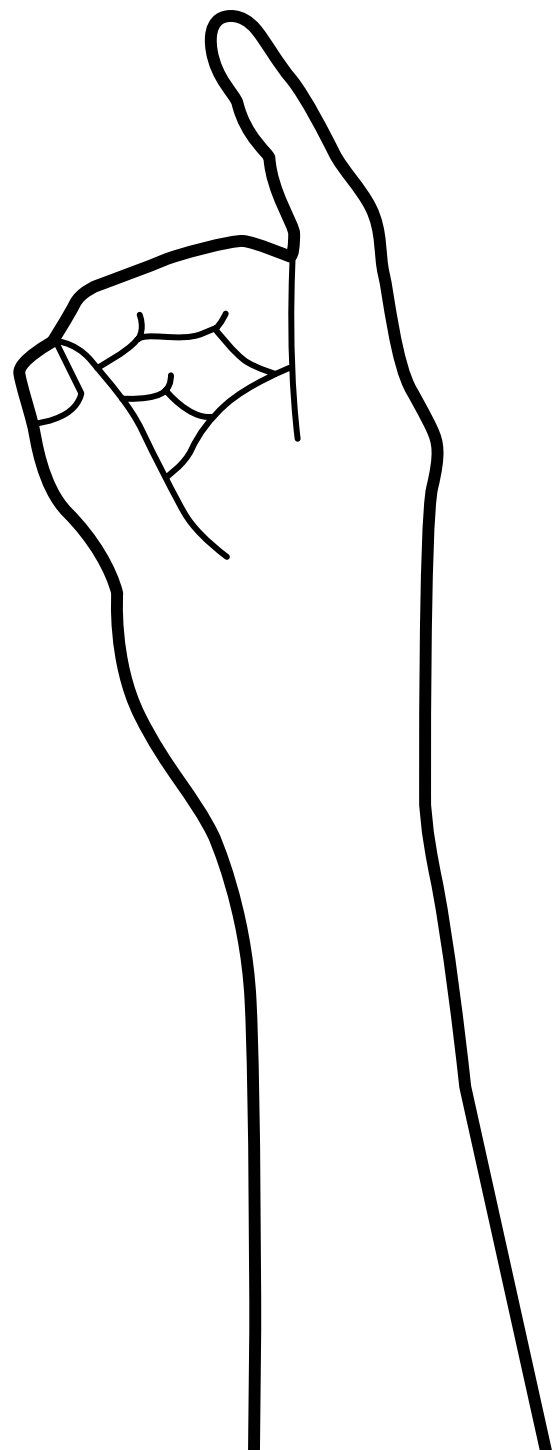
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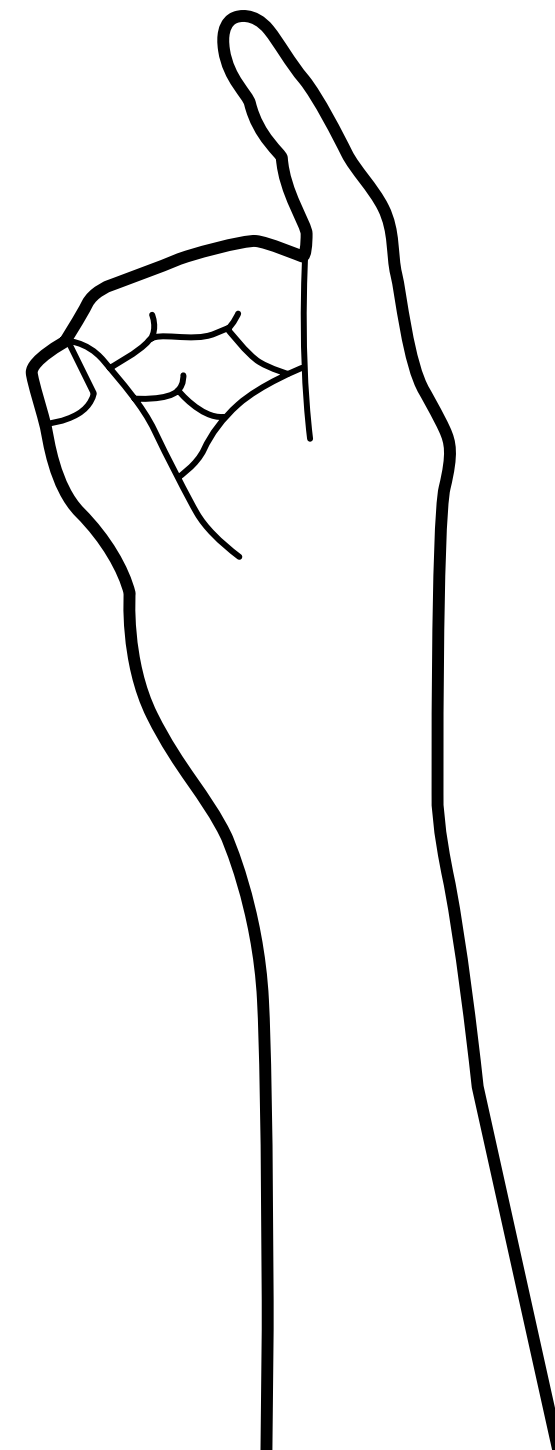
● **Typografia**



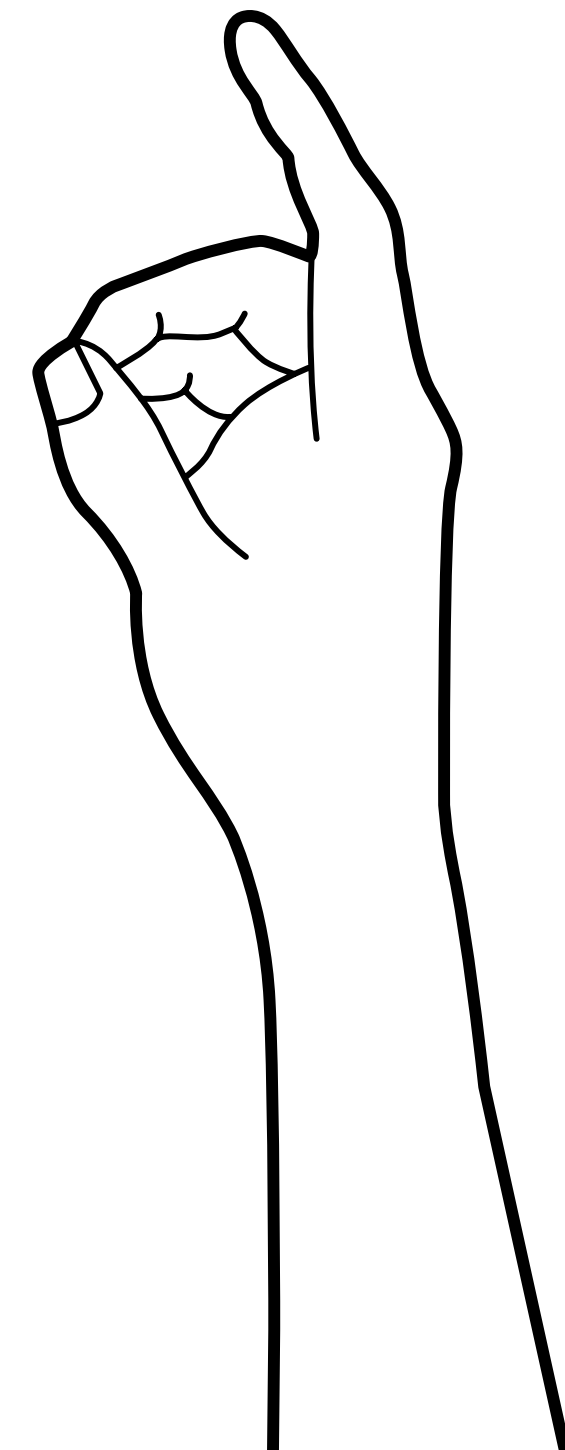
**Štýl písma**



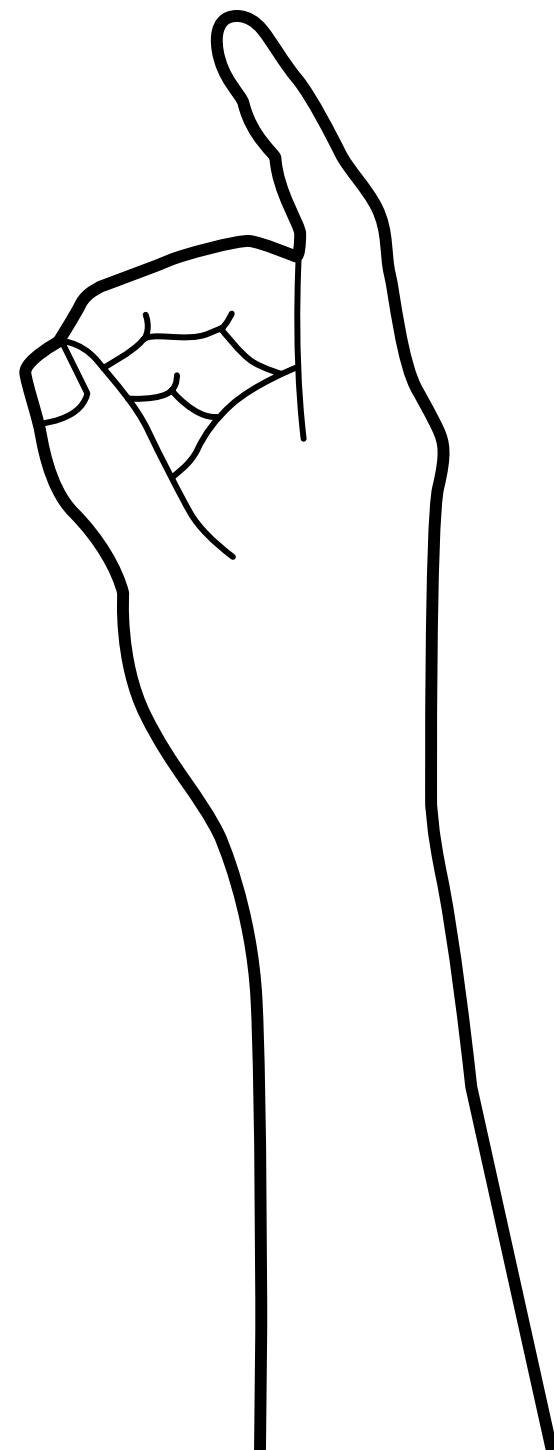
**Písmová rodina**



**Rezy písma**



**Rozmery  
textového poľa**



DIVINE is a tool for verification of parallel C++ programs. By using the LLVM compilation framework with the Clang compiler and the libc++ library it provides support for most of the standard C++ library and all the C++ language features. DIVINE is rather efficient when dealing with programs without inputs (for example test cases). A big downside of the current version of DIVINE is that for programs with inputs, this input has to be simulated by nondeterministic choice which is very inefficient. Therefore we present an approach for symbolic representation of inputs in DIVINE.

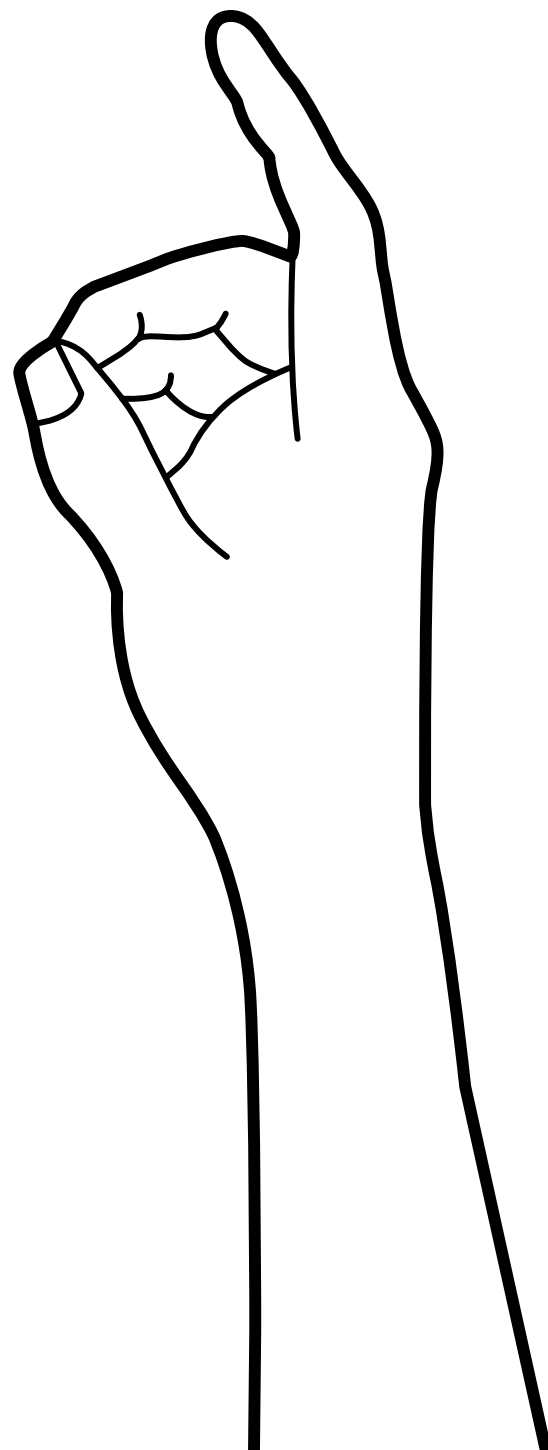
**zarovnanie  
uľavo**

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**zarovnanie  
do bloku**



**Rozmery  
textového poľa**



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**zarovnanie**

**šírka textového poľa**

**veľkosť textu**

**riadkovanie**

**Čierny text na  
bielom pozadí  
umožňuje komfortnú  
rýchlosť čítania.**

**Biely text na  
čiernom pozadí redukuje  
rýchlosť čítania o 15 %.**

**Biely text na čiernom  
pozadí pôsobí opticky  
hrubšie.**

*Text vysádzaný v reze Italic znižuje rýchlosť  
čítania o 15 %.*

**DLHŠIE TEXTY SÁDZANÉ VO VERZÁLKACH  
ZNIŽUJÚ RÝCHLOSŤ ČÍTANIA O 15 %**

**TEXT**

**Zarovnanie na ľavý  
praporok nemá vplyv  
na rýchlosť čítania.**

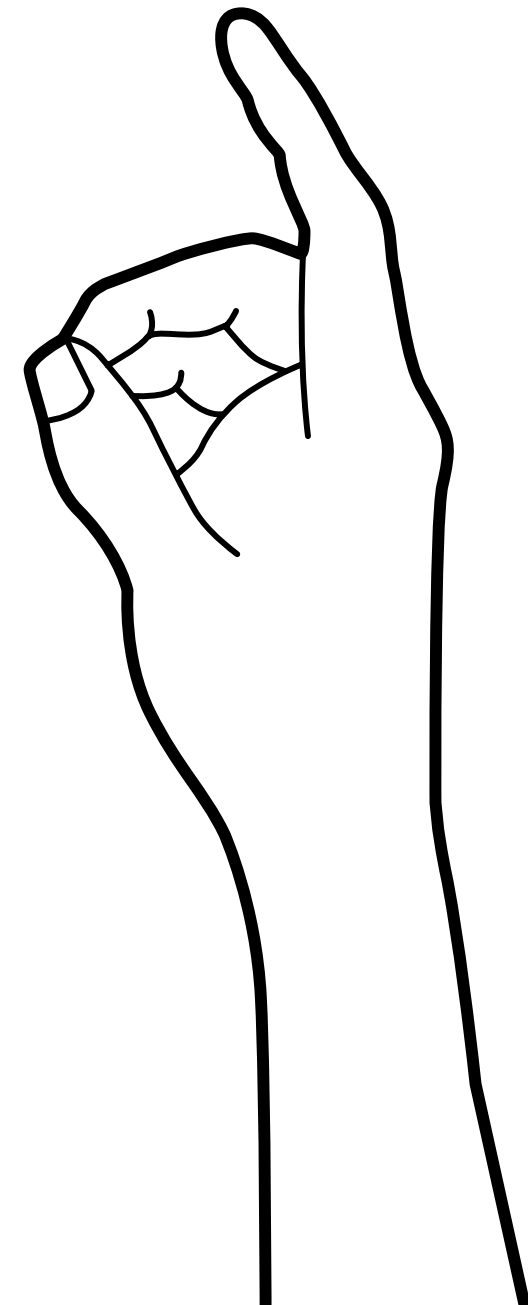
**Zarovnanie do bloku  
nemá vplyv na rýchlosť  
čítania.**

**TEXT**

**Zarovnanie do bloku nemá  
vplyv na rýchlosť čítania.**

**Zarovnanie do bloku nemá  
vplyv na rýchlosť čítania.**

## ● **Proces naurhovania plagátu**

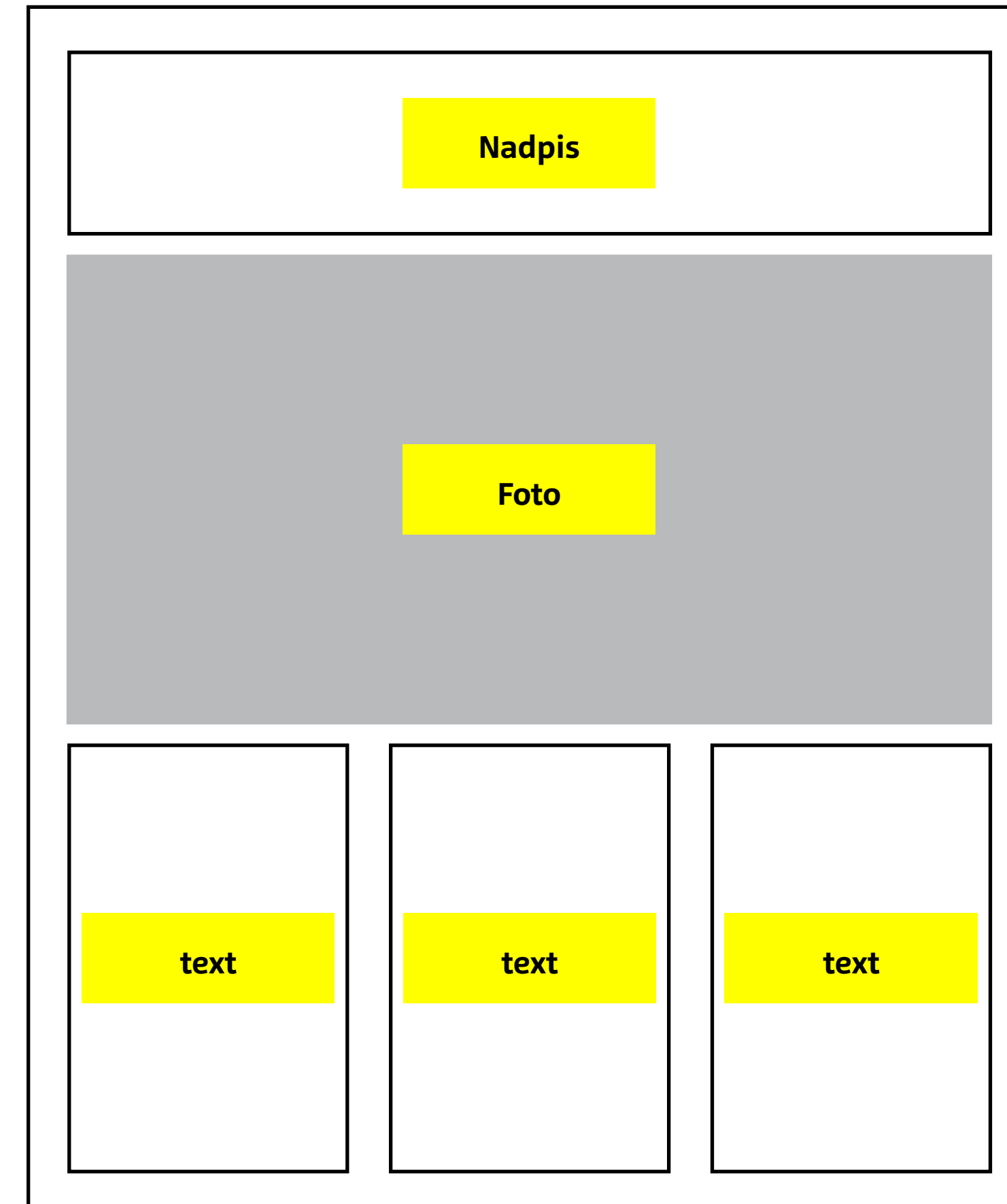
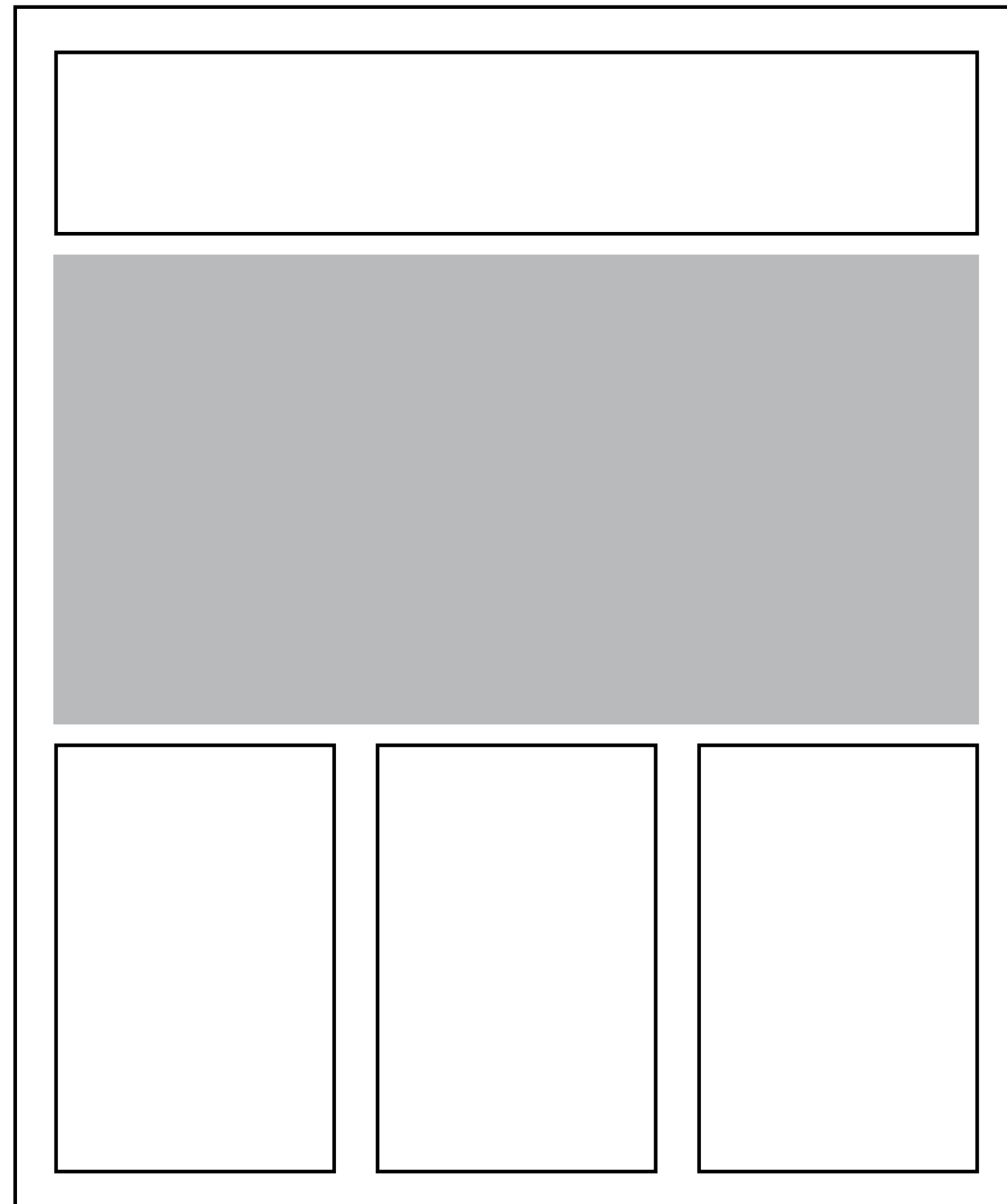


# Definovanie mriežky

1

Definovanie layoutu

Definovanie pozície textu a obrazu





# 2

## Hierarchia informácií

### Komponovanie elementov

### Balans medzi obrázkom a textom

## NADPIS

Rumquos que quidi repel  
maiorerion re, torum et ulpario.  
Obis exerspe rnatis derionsenis et  
voluptatur?  
Gitia et ea dollupit, si officii qui  
reicias ma voluptame volupta  
turita quia que doluptatest  
optibusant. Ecat is aciet, od ut  
quo eum repero tet ullandae  
conserc hillam non expliqu  
osapien



# Typografia

## 3

### Výber typografie

Nájsť spôsob, ako urobiť text vizuálne zaujímavým

## NADPIS

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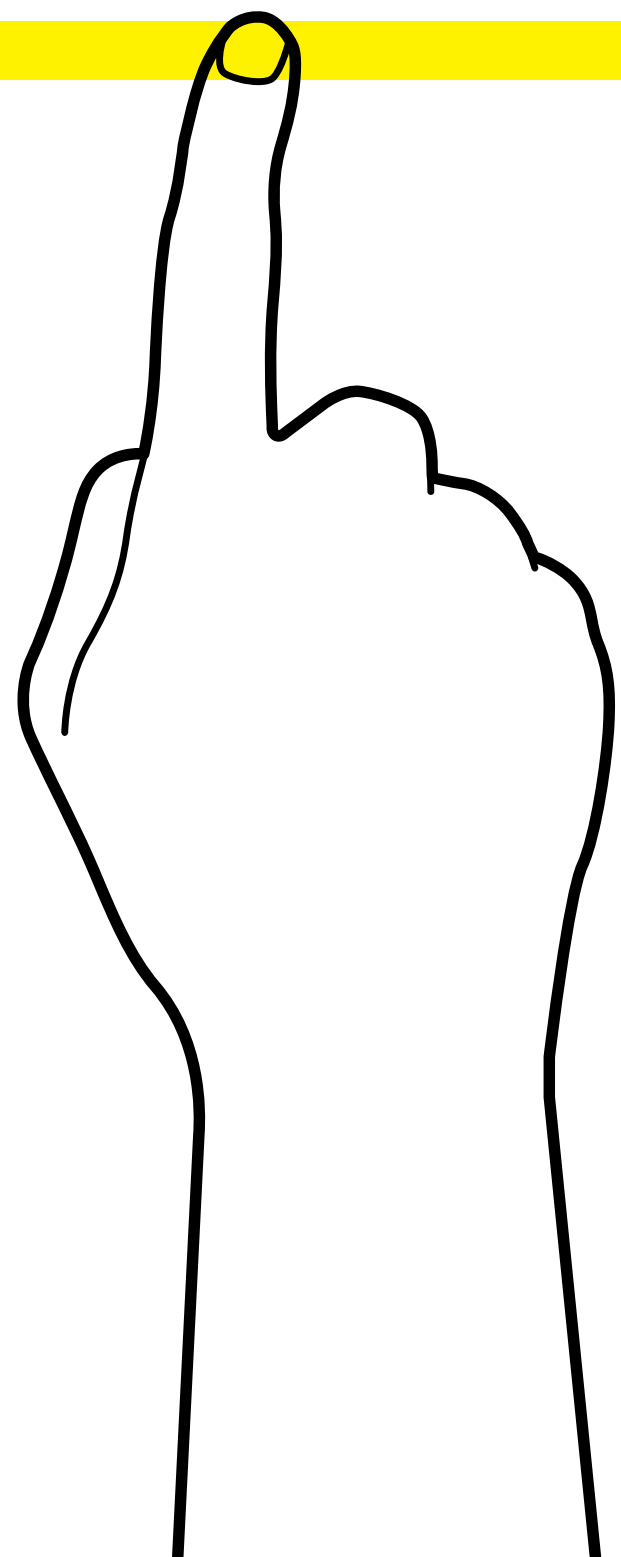
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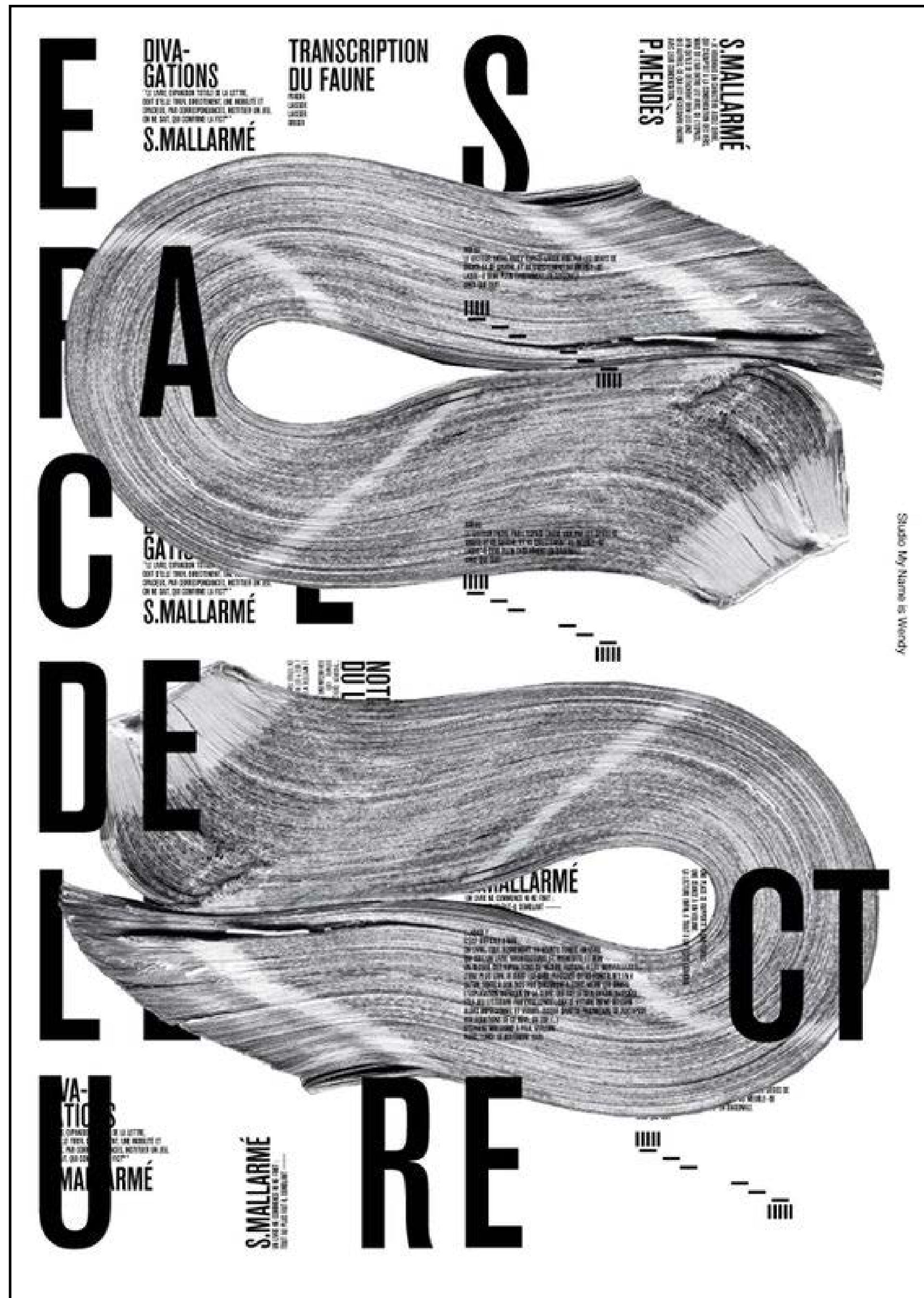
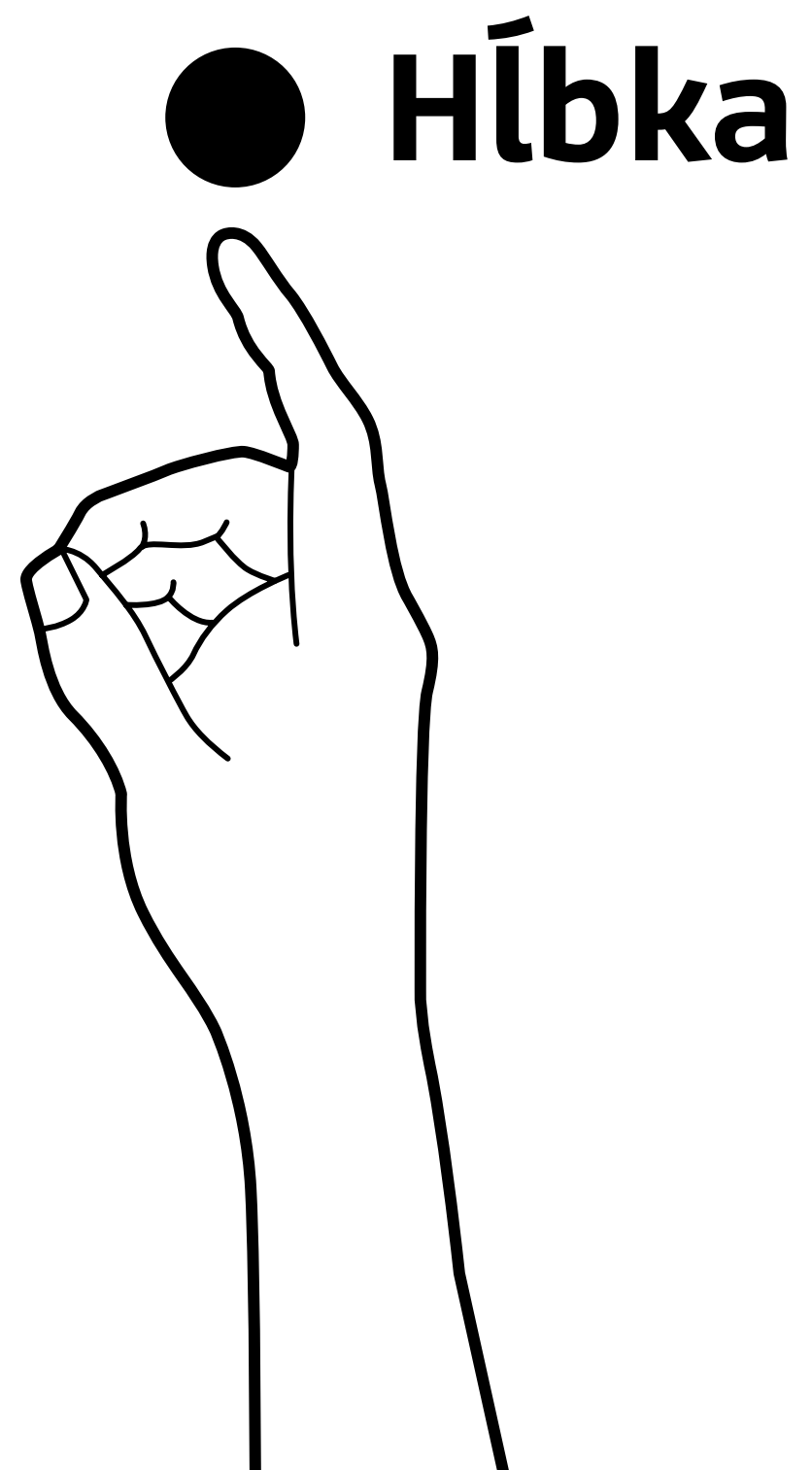
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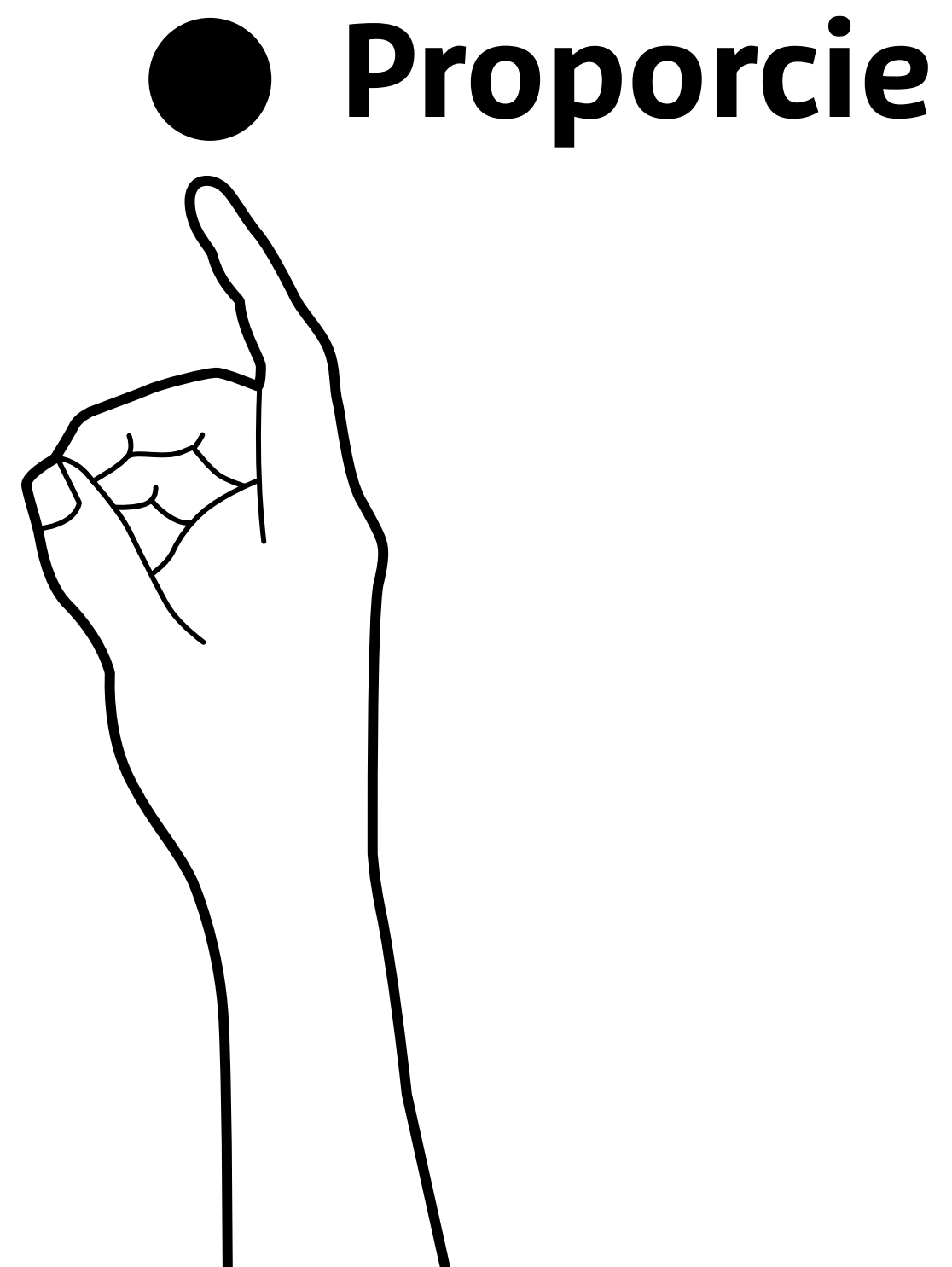
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# Ako dosiahnuť vizuálne zaujímavý layout

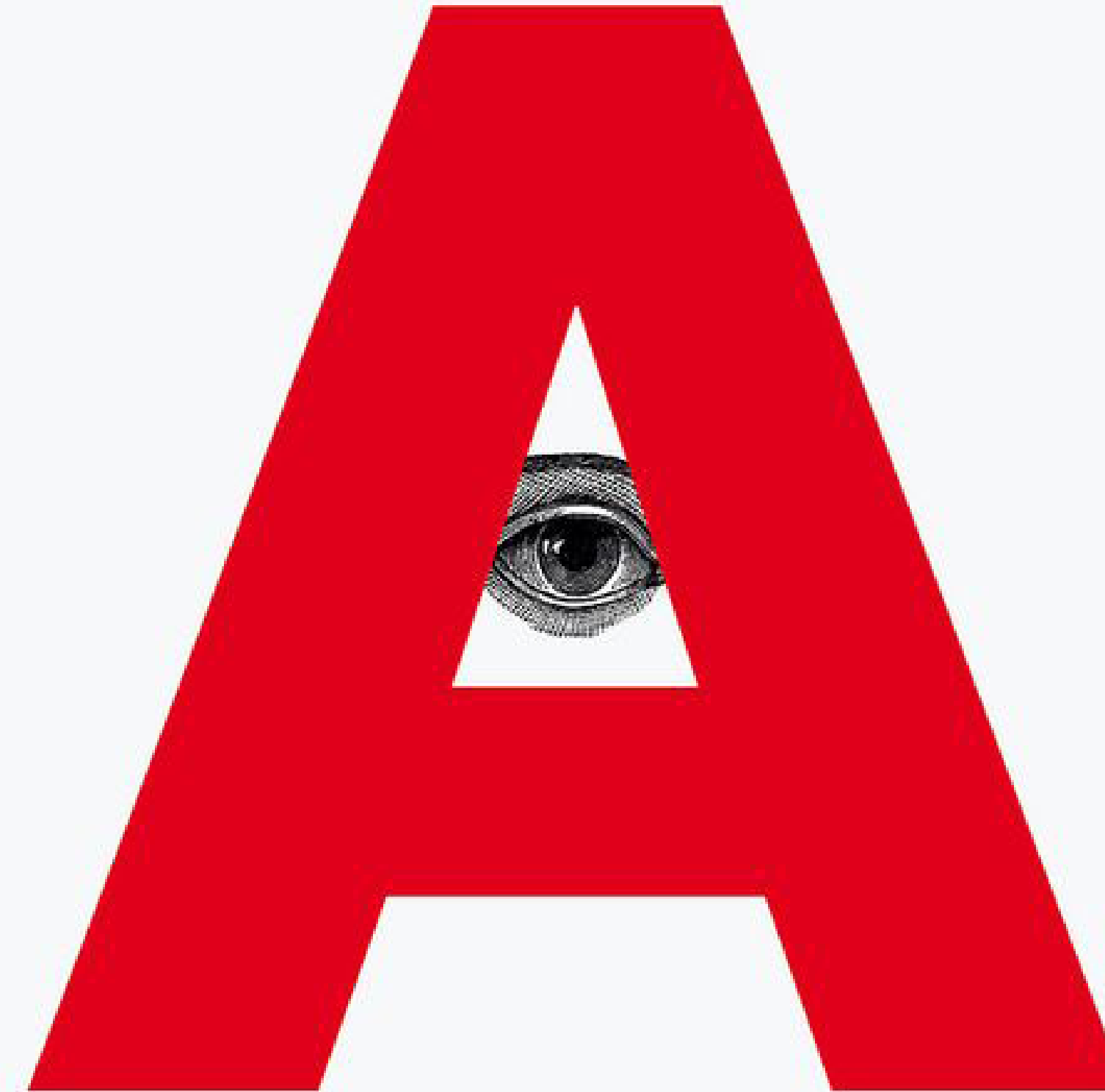









● **Hierarchia**



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## **TYPOTYPHOGRAPHY SEMINAR**

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**WITH JORGE CHAMORRO**

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[www.jorgechamorro.es](http://www.jorgechamorro.es)

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● Dominancia



idegesztő, hogy minden piros lámpánál meg kell állni?

elegendő van abból, hogy autóval mozdulni sem lehet csúcsforgalomban?  
zavar a tény, hogy a szmog a te autódnak is köszönhető?

???  
hiányzik a mozgás az életedből?  
izmosabb lábkat, formásabb fenéket szeretnél?  
örünel, ha tisztább lenne a levegő a városban?  
gyenge az állóképességed?

szereted érezni a sebességet?  
elegendő van abból, hogy a szabálytalanságokért megállt a rendőr?

lassú a villamos  
lassú a busz  
még a metró sem elég gyors

elegendő van a tömegnyomorból?  
hogyan lehet férni a reggeli buszra?

szabadabban szeretnél közlekedni?

nehézen megy a felébredés reggelenként  
unod a hónalj szagot a buszon  
drága a vonaljegy


sokat költesz az autód szervizelésére?

elég van tennél valamit  
sokát költesz

nem elég a kávé, hogy magadhoz térsz, valami intenzívebb kéne?  
szerinted sem áll jól a fekete szín az épületeknek?

nehéz parkolóhelyet találni?

**VAN  
MEGLÉDÉS  
BUDAPEST  
OLTLINZ**







**KONIEC :)**

