

# DYNAMIC LAYOUTS

# WHAT GOES ON A PAGE?

*Images:* photographs, illustrations

*Typography:* headlines, subheads, pullquotes, body copy

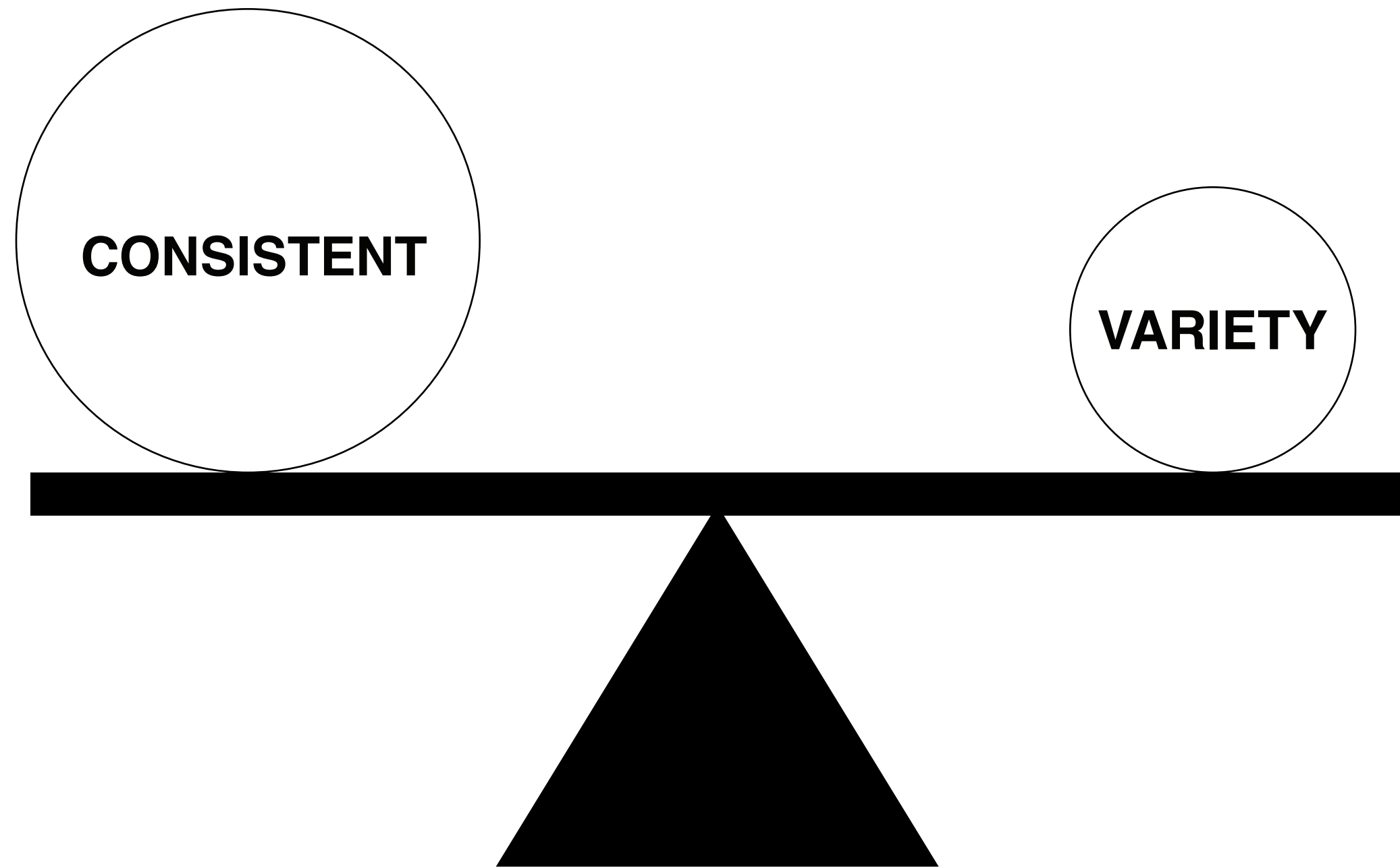
*Design elements:* rules, shapes, arrows, etc. (Anything part of the layout but not image or type.)

**Good layout is about  
balancing variety and  
consistency.**

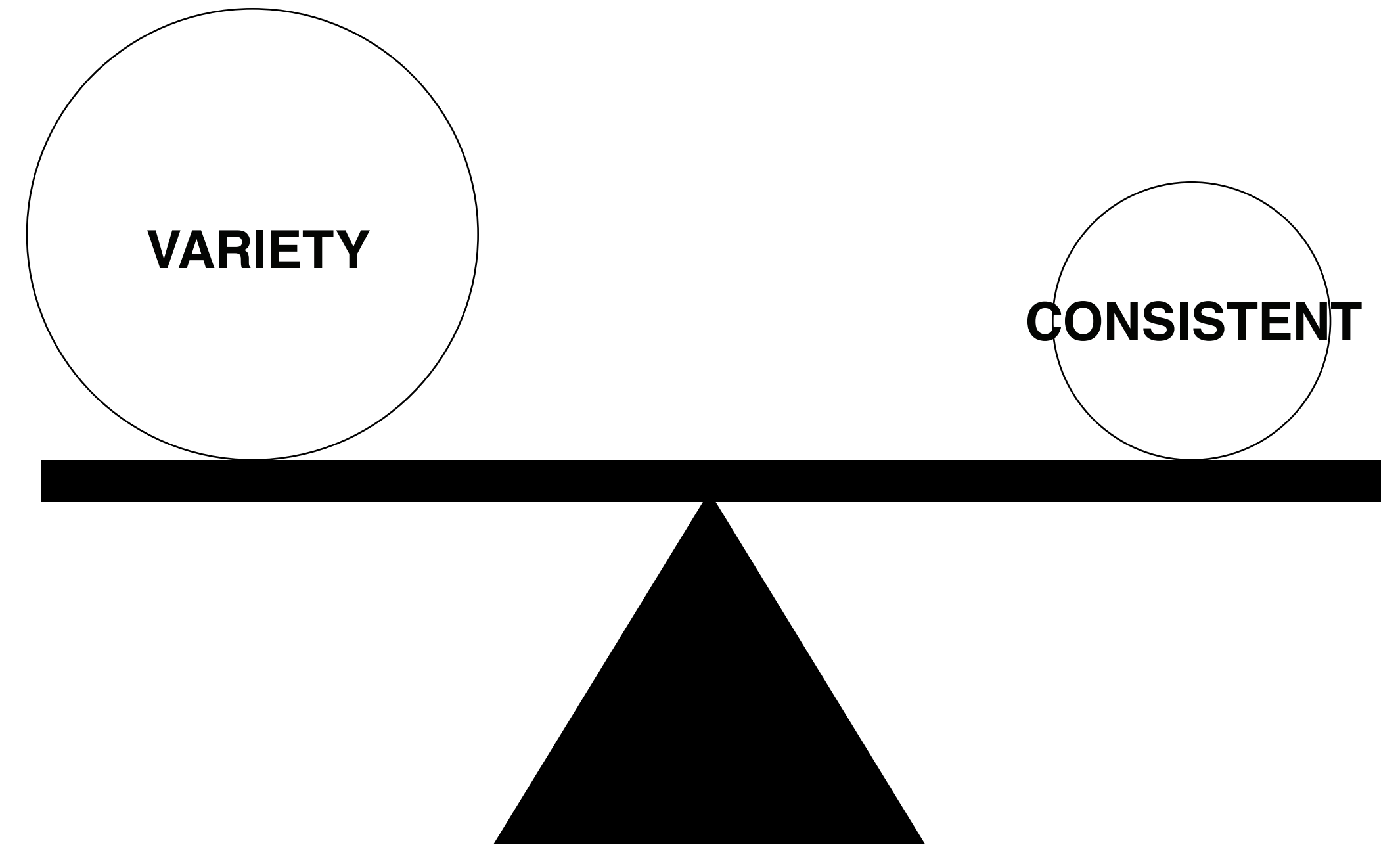
Too much variety and each page or spread has nothing to do with the previous pages.

Too much consistency and things get really boring.

**Every project has its own sweet spot  
between consistency & variety.**



*Instructional and informational materials should  
be more consistent.*



*Magazines can have more variety*

# Every project has its own sweet spot between consistency & variety.



CONVERSATION 5

## OVER THE RIVER AND TROUGH THE WOOD

INTERVIEW WITH THE ARTIST

**ELLEN DAVIES EST UNE ARTISTE PHOTOGRAPHE ANGLAISE QUI EXPLORÉ LA FORÊT POUR RÉVÉLER DES INSTALLATIONS CACHÉES ENVOYÉES ENFIN À LA LUMIÈRE DU JOUR ET ENREGISTRÉES EN PHOTOGRAPHIE. PÉRIODIQUES, QUÉLQUES TEMPS DANS LES BOIS AVEC SES, PENDANT QUE LE LOUP N'Y EST PAS.**

**N**ous sommes assis sur un banc en bois dans une clairière au cœur d'une forêt dense. Elle est assise sur un banc en bois, et elle regarde vers la caméra. Elle est assise sur un banc en bois, et elle regarde vers la caméra. Elle est assise sur un banc en bois, et elle regarde vers la caméra. Elle est assise sur un banc en bois, et elle regarde vers la caméra.

the ordinary production activities of an Italian construction company specializing in reinforced concrete structures at that time. While they attest to Nervi's invention of new structural forms for spatial expression, they also gave the operating engineers a better understanding of the particular difficulties linked to the execution of the jets, construction of timber formworks, and optimization of various site operations [Fig.4].




Fig. 3. 1933, Impianto in Cemento del Estero. Nervi, with the firm Luigi Nervi, designed the structure for the construction of the Turin Exhibition Center. (Photograph by the author, 1982).

the impetus to free reinforced concrete from the "orthogonal cage" [13] of the beam-and-pillar system, and to move towards expressive architectural forms. In 1930, Nervi terminated his professional relationship with Rodolfo Nebbioso to found – together with his cousin, the engineer Giovanni Bartoli – Nervi & Bartoli, a new construction company. It was with his new partner that Nervi executed the most daring and iconic structures of the Florence stadium, three helicoidal stairs, the "Tower of Marathon," and the curved bleachers [14]. If these architectural gestures are the result of an expressive sensibility not common to just any engineer-entrepreneur, they are also indebted to the experience of a seasoned construction contractor. In fact, along with the construction of the stadium, Nervi & Nebbioso and, later, Nervi & Bartoli realized several complex utilitarian structures in reinforced concrete. The four water tanks housed in the railway station complex of Florence, count as demanding projects designed by railway engineers. They required Nervi's construction companies to specialize in the manufacture, both of unusual timber formworks and compact and impermeable, thin reinforced concrete constructions, ultimately leading to techniques he was to develop during the War [15].



Fig. 4. 1933, Impianto in Cemento del Estero. Nervi, with the firm Luigi Nervi, designed the structure for the construction of the Turin Exhibition Center. (Photograph by the author, 1982).




Fig. 5. 1938, Fonderia Metallurgica Sottile. Photograph by Ferdinando Barottti, taken from Casalella, 4 April 1982, 92.

engaged in filing patents for the construction of industrial and military structures [18]; innovative fuel tanks for Mussolini's army; ordinary warehouses with truss roofs made for Solvay and Aniene, the chemical industries in Rosignano, in Tuscany; and salt and tobacco warehouses built throughout Italy for the State Monopoly Administration [19]. Nervi & Bartoli competed for the construction of industrial structures whose forms the clients had often already defined, and were awarded the mandates due in large part to the cost-saving construction techniques that Nervi cleverly devised.

**THE BIRTH AND DECLINE OF A STRUCTURAL ICON**

Nervi's moulding of three-dimensional structural elements would hardly have been possible with traditional reinforced concrete. To do so, he used a new type of slab that he patented in April 1943 [20]. Initially known as *ferro cementato* (cemented iron), the innovation was later simply called *ferrocemento*. At a maximum thickness of three centimeters, the slab consists of an internal metallic core – several layers of fine steel mesh held in place by steel bars – sprayed with cement mortar, and then spread as a plaster. Production of the smooth surface slabs requires no use of expensive wood formworks. In their very first application, Nervi shaped slabs into walls and a warehouse roof for Nervi & Bartoli's own warehouse (1944–1945) [21]. Using this composite material to construct prefabricated elements into vaults or domes was to revolutionize the construction history of the twentieth century.

The forerunner of the celebrated dome of the Little Sport Palace in Rome is the lesser-known vault of a farm warehouse in Torre in Pietra, not far from the city, and built by Nervi & Bartoli in 1946 [22]. The half-dome of the B Hall of the Turin Exhibition Centre (1947–1948), too, whose photographs by Riccardo Moncalvo and Aldo Molisio disseminated Nervi's reputation, is a descendant of the Torre in Pietra vaults: a series of identical, thin precast loonge-



Fig. 6. 1947–1948, The half dome of the B Hall of the Turin Exhibition Center (photograph by the author).

Nervi & Bartoli also used prefabricated components in *ferro cementato* for the post-war reconstruction of several state-owned tobacco companies: they installed gutter channels, roofing tiles and sills, and floor elements for reinforced concrete floors, that were cast in place and left as storage or workspace, such as those built in Chiaravalle, Scafati, Naples, Modena, Benevento and Turin [25]. Making reusable formworks out of *ferrocemento* to realize cast-in-place floors spurred Nervi and Nervi & Bartoli to file two patents in 1949 [26]. The patents were for two types of industrial building flooring whose resultant spaces had strong formal values, but which – despite their monumental scale – were by nature anonymous.



**Everything needs a bit of  
layout variety.**

*(Except maybe dictionaries)*

## **Ways to add consistency**

- Each page uses the same grid.
- Limited typographic palette
- Standardized graphic elements, such as rules, icons, image dimensions, etc.

## **Ways to add variety**

- Varied placements
- Color changes
- Contrast in all varieties: color, size, shape, pace, etc.



# TIP:

*It is easier to push something too far, be wrong, then scale it back than to be conservative and have to invent things later on.*

# Bad Examples

*(a.k.a what not to do)*

**This is bad.**

*(and my mom can make this in Word)*



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**Better...**

*...but still boring and bland.*

*Good intent but poor execution  
and solution.*



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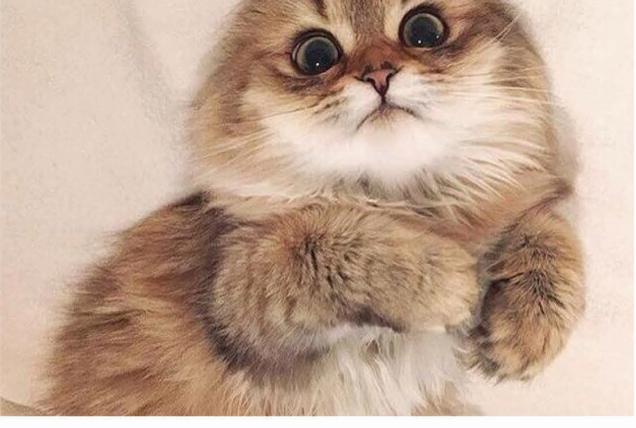
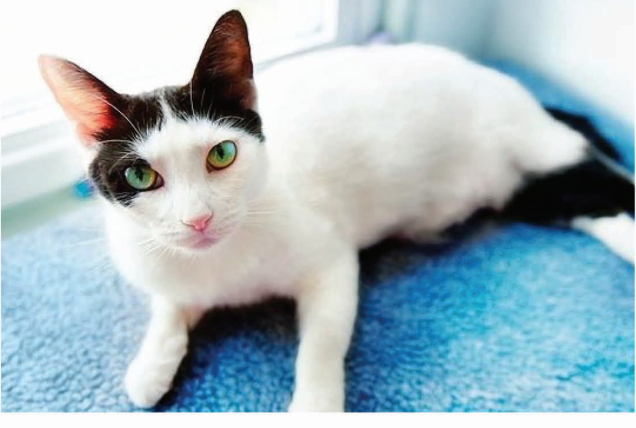
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# Don't do this.

## If you do, that photo has to be *really* good.

# Just don't.



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**Getting to good...**

**Your job is to help move the eye around the page.**



# Objects in the layout have an implied movement.



**PHOTOGRAPH**  
*horizontal movement*



**PHOTOGRAPH**  
*vertical movement*

“Lorem ipsum dolor sit amet, consectetur adipiscing elit.”

**PULL QUOTE**  
*horizontal movement*

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**BODY COPY**  
*vertical movement*

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**BODY COPY**  
*horizontal movement*

# Horizontal movement can also be controlled based on the image or justification of the text.



## PHOTOGRAPH

*Horizontal Movement, Right to Left, Right Bias*



“Lorem ipsum dolor sit amet,  
consectetur adipiscing.”

## PULL QUOTE

*Horizontal Movement, Left to Right, Right Bias.*



**Good things happen through relating  
items and their movements.**



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consectetur adipiscing.”

# KITTENS



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## Getting better!

It still needs more, but you can see that the vertical stress of the text contrasting with the horizontal arrangement of the images is pleasing to the eye.



## **Simple directional contrast**

Not much here, but what makes this work?

Directional contrast (A is vertical, bar is horizontal) and size contrast.

# Size contrast

Most students do not use  
size contrast effectively.  
Learn this and instantly  
make your work better  
than most of your peers.

**DYNAMIISM IS  
CONTRAST.**



# Small, medium, large



*If you learn one thing from  
this presentation, learn this.  
It will change the way you  
think about layout.*

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onsectetur adipiscing elit.*



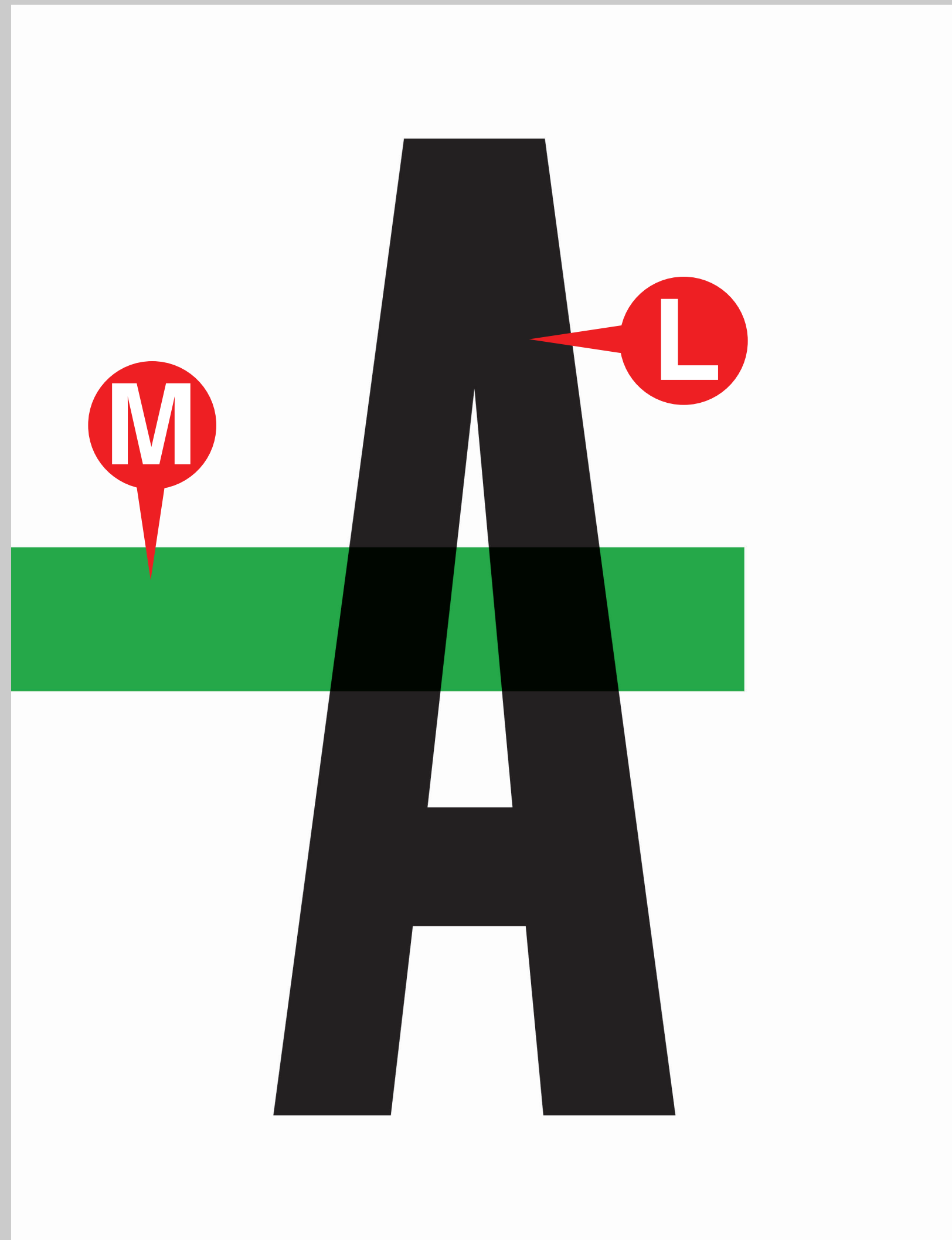
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# Small, medium, large



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*If you learn one thing from this presentation, learn this. It will change the way you think about layout.*

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Try to have a few things of each size in your layouts.

Be sure to not crowd.

If you're going for minimalism, have one very large element and one very small.

# LEVERAGING THE PAGE

Pages also have  
directional bias.

## **Think about directional contrast.**

You can use the direction of the page to do a lot of interesting things with your layouts, using the bias of the page as a starting point for the decisions that you make.

## **Dimensions matter.**

Is your page a square? Maybe you'll fill it up with very directionally-oriented elements that are very vertical or horizontal.

Is the page landscape? What happens if something tall and skinny sits on it?

Is the page vertical? What happens if a very wide element is placed on it?

# TIPS AND EXAMPLES

# Keep body copy columns consistent.

Changing the column width can distract the reader. They've gotten used to a certain line length and changing it slows them down. It's also an easy way to provide a bit of structure right away.



ing problem. Several human workers created the "no returns" or "get back to work" attitude the working conditions by. When needed, intervention became a vital tool. The biggest problem was human workers who habitually wandered around near off limits areas of the alien sector. It gives it's human nature to be curious and to wonder what is past the barriers. You often someone found a way to bypass the barriers and avoid around. The camera's near the entrance usually stopped them before they got themselves in serious trouble. A few times I had to formally request the return of a human worker.

Are there other sites similar to the "shuttle network" other than those which you mentioned, and if so, where are the entrances?

W: Where?? Everywhere! They cover over the world as an end less subterranean highway. Like the freeway, except this one is underground. This subterranean highway in America is like a freeway except it's underground. The highway depends on electric cables like tracks, cars and buses for the ground roads, and it is for limited travel. There is another style of transit for freight and for passengers that is for rapid travel. That world wide network is called the Sub Global System (SGS). It has check points at each country entry. There are some shuttle tubes that shoot the train at incredible speeds using a magnetic and vacuum method. They travel at a speed that exceeds the speed of sound. Part of your question involves the location of entrances to that base. The easiest way to answer is to say every state in the U.S.A. has them. Frequently, the entrances are conceptualized as road openings, or mining operations. Other complex portals are found on military bases. New Mexico and Arizona have the largest entrance of entrances followed by California, Montana, Idaho, Colorado, Pennsylvania, Kansas, Arkansas and Missouri. Of all the states Florida and North Dakota have the least amount of entrances. Wyoming has several that open directly into the subterranean freeway. That road is no longer in use, but could be reactivated if they decide to do so, with minimal cost. It's located near Brooks Lake.



A state trooper investigates a mysterious signal station on the grounds of Brooks Lake in Northern New Mexico.

**"A few times I had to formally request the return of a human worker."**

Notes: These entrances covered every surrounding state's borders, New Mexico, Arizona, Nevada and Idaho, where there are many tunnels, but little is that which according to some sources, they directly use one of the largest SGS, main systems in North America, one that is used to reach other tunnels, the tunnels that are as well as beneath the domestic base.

Notes: There have been very reports of unusual "human" beings being kidnapped during the construction of subterranean tunnels below major industrial and military areas in American states like New York, Kansas and other surrounding these tunnels include: explorers who have entered the tunnels and never returned, reports of "cave people" seen in the laboratories, reports of things walking with human as electrical equipment and various building materials going in or high tunnels beneath the mountains to the west, reports of human who are part of an alien-based "operation" designed to maintain colonies within the tunnels and various believed to be in conflict with the reptilians, birds, and a group of millimeter-long human like creatures that is network of massive underground tunnels.



Explains the three above construction in the construction of the vast underground construction that explains some of great mystery.

efforts towards the few theoretical pages of historical documents of the world being seen, such as being seen and being through large underground chambers containing all medical gains reports of seemingly lost human beings, large tunnels along with signs that are "big enough to drive a car through through", and that of "cave" with that, looked under the ground and under the water, some which involve a strange spiritual atmosphere glow, substance who are taken under and protection all forms of "cave" which that have been seen emerging from the mountains in the west and stretching stretching 2000 miles the valley between it Arizona Colorado, who have been seen in the tunnels and 2000 miles of tunnels of miles of miles of tunnels and reports of entrances to the tunnel system via the subterranean network especially underground the entrance "cave" which reports of alien entities appear to that which has been described in connection to being the history and reports of a large tunnel network that reaches beyond the border of the state or all other states large network that reaches the underground system of tunnels with those of New Mexico. There is a tunnel entry which is not openly talked about there are the entrance... both are in fact. In one version a human "people" were considered an underground tunnel below the ground in American states like New York and Colorado. The new entrance through a series of subterranean tunnels will mean that a "cave" will be, the entrance attempted to attack the but the exit network will attempt to find the way back to the surface. He began talking other people about that happened and was afterwards the "government" involved in the area and was to get closed off some of the tunnels leading to the subterranean of the tunnels. Presumably there are some tunnel entrances near the mouth of the underground system since development was allowed to be built. A similar tunnel especially connected to the entrance along the US coast especially a large tunnel, facility under Florida tunnels in Little Entrance areas, within the open levels of great network of tunnels. Project US entrance and the tunnel that is not last control of the tunnel system those which the tunnel has not entered the main network for step out of the tunnel. The entrance portal that the "U.S. Government" will see using the "technical" security" entrance and that it was their "operation" to develop the system. The other version concerned a construction who entered in tunnel near the entrance was the tunnel. The US entrance was the tunnel, which entrance was being connected to, on that part of the tunnel. The entrance entered the tunnel and before long constructed a "cave" type was, that is being returned, and that the tunnel workers when he had seen. The FBI and/or the tunnel system was returned and entered the tunnel, further entry involved a group who, along with a tunnel, had been a little that in the middle of the tunnel in a small area in the area near the "tunnel" and the "tunnel". This happened through a hole of some passage of tunnels and was in a path that appeared in a series of 5 small rooms, one below the other, and that the tunnel was a tunnel. The tunnel was a large chamber where they see a seemingly subterranean world, a large chamber found along with lights and



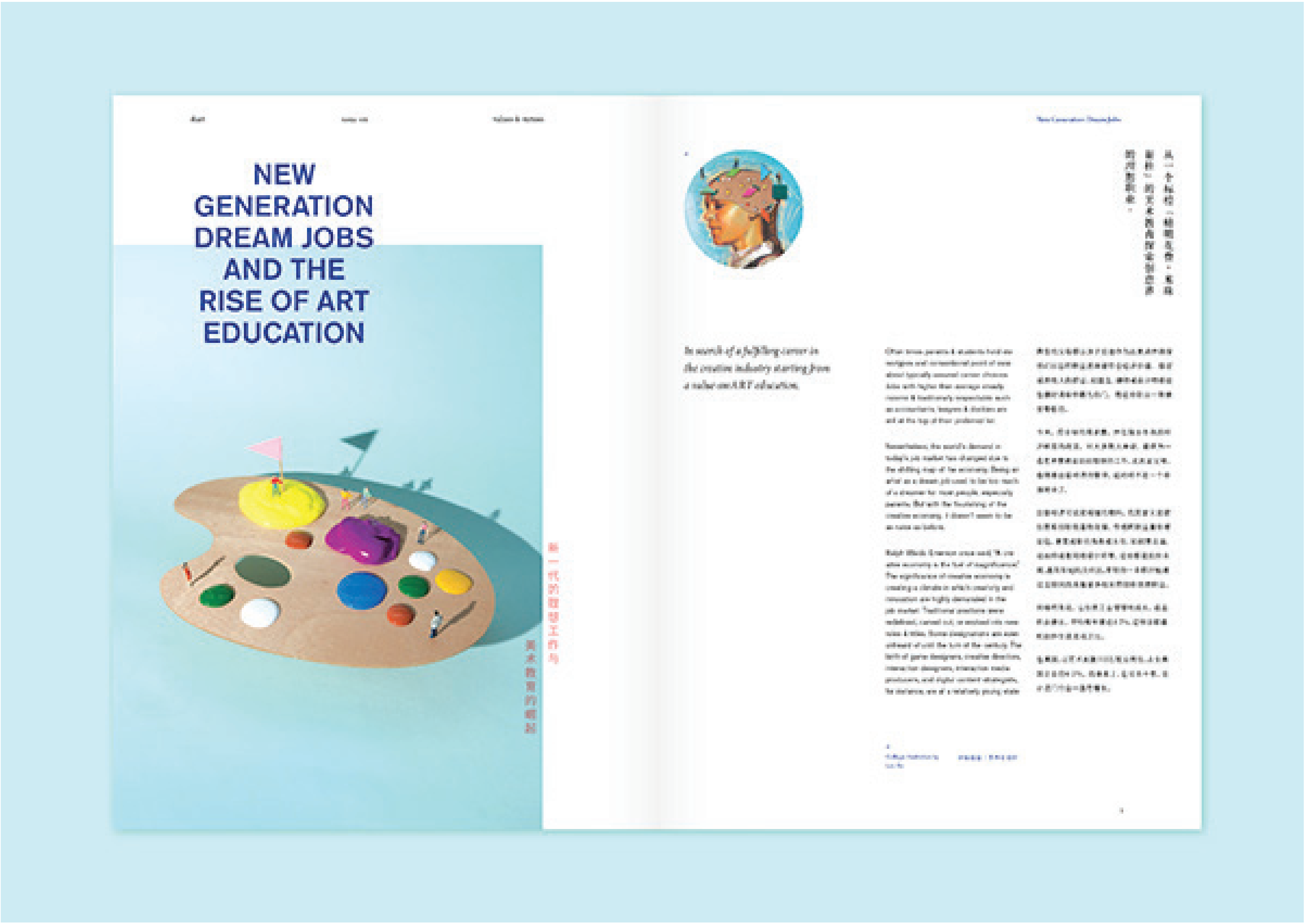
# Use the bleed

How are bleeding elements used in this layout to make tension? Where is there directional contrast?



# Whitespace

You don't need to fill every inch of the page. Give your elements room to breath — sometimes what's not there is more powerful than what is.



## NEW GENERATION DREAM JOBS AND THE RISE OF ART EDUCATION



新一代的创意工作与艺术教育的前景



In search of a fulfilling career in the creative industry starting from a value-oriented education.

Other than parents & students, teachers and mentors will be essential part of your career. Typically assumed career choices like with higher than average steady income & traditionally respectable work environment, biggest & best are not at the top of their profession.

Nevertheless, the world's demand in today's job market has changed due to the shifting stage of the economy. Being an artist or a dream job used to be too much of a dream for most people, especially parents. But with the flourishing of the creative economy, it doesn't seem to be an unrealistic.

Right which American once said "It's not who you are in the face of imagination". The significance of creative economy is creating a climate in which creativity and innovation are highly demanded in the job market. Traditional professions were redefined, carved out, or merged into new roles & titles. Some designations are even withdrawn or used the form of the century. The birth of game designers, creative directors, interaction designers, interactive media producers, and digital content strategists, for instance, are of a relatively young date.

### New Generation Dream Jobs

从「一个标榜「精明万物」思维的「艺术西商」的创意行业」

随着创意经济在亚洲的崛起，创意行业正逐渐成为全球最具活力的经济引擎之一。在追求高薪与稳定职业的传统观念之外，新一代年轻人开始将创意行业视为实现自我价值的理想选择。

然而，创意行业的门槛并不低。它不仅要求从业者具备扎实的专业技能，更要求其拥有敏锐的洞察力和持续的创新能力。在竞争激烈的市场中，如何脱颖而出成为了一个亟待解决的问题。

教育作为培养人才的重要途径，在创意行业中的作用愈发凸显。传统的艺术教育往往侧重于技法的传授，而忽视了创意思维的培养。如何构建一套既能夯实基础又能激发灵感的课程体系，成为了教育者面临的挑战。

与此同时，行业内的职业路径也呈现出多元化的趋势。除了传统的平面设计、插画等领域，数字内容策略、用户体验设计等新兴职位不断涌现，为从业者提供了更广阔的发展空间。

展望未来，随着科技的不断进步和消费者对个性化、高品质内容的需求日益增长，创意行业将继续保持蓬勃发展的态势。对于有志于此的年轻人来说，持续学习与跨界融合将是通往成功的关键。

# High contrast

Don't be afraid to make something really big or really small. This is an easy way to create high impact and make a bold layout.



Make and break  
the spread.



Interview:  
Anita Moorjani

Photography:  
Kings Burza  
Andi Jozsi



## Kinga Burza

Well-traveled director Kinga Burza first gained notoriety after directing the music video for Katy Perry's breakout single "I Kissed a Girl." Her directing skills caught the attention of musicians Lady Gaga, Leona Lewis and Elle Deering, who enlisted her to direct their music videos. But proving she is no one-trick pony, Burza can now add fashion film director to her already impressive resume, directing films for fashion brands like Kate Spade and Theory. We talk to Burza about her fondest childhood memories, her favorite travel spots, and the perfect Parisian day.