

# Interface Aesthetics Week 3

## Layout

## COURSE SCHEDULE

|       |                            |
|-------|----------------------------|
| 01/26 | Introduction               |
| 02/02 | Typography I               |
| 02/09 | Layout & the Grid          |
| 02/23 | Typography II              |
| 03/02 | Critique I: Type / Layout  |
| 03/09 | Color                      |
| 03/16 | Pictograms, Logos, & Icons |
| 03/30 | Critique II: Color & Signs |
| 04/06 | Print Media                |
| 04/13 | Web Design                 |
| 04/20 | Critique III: Web          |
| 04/27 | Project Progress Report    |
| 05/04 | Synthesis                  |
| 05/11 | Exhibition                 |



## COURSE SCHEDULE

|   |       |                            |
|---|-------|----------------------------|
|   | 01/26 | Introduction               |
| <b>Assignment 1:</b> Typography I   | 02/02 | Typography I               |
| <b>Assignment 2:</b> Layout   | 02/09 | Layout & the Grid          |
| <b>Assignment 3:</b> Typography II  | 02/23 | Typography II              |
|   | 03/02 | Critique I: Type / Layout  |
| <b>Assignment 4:</b> Color  | 03/09 | Color                      |
| <b>Assignment 5:</b> Logos & Icons  | 03/16 | Pictograms, Logos, & Icons |
|   | 03/30 | Critique II: Color & Signs |
| <b>Assignment 6:</b> Print Media  | 04/06 | Print Media                |
| <b>Assignment 7:</b> Web Design   | 04/13 | Web Design                 |
|   | 04/20 | Critique III: Web          |
|   | 04/27 | Project Progress Report    |
|   | 05/04 | Synthesis                  |
|  | 05/11 | Exhibition                 |

INTRODUCTION

# Layout

INTRODUCTION

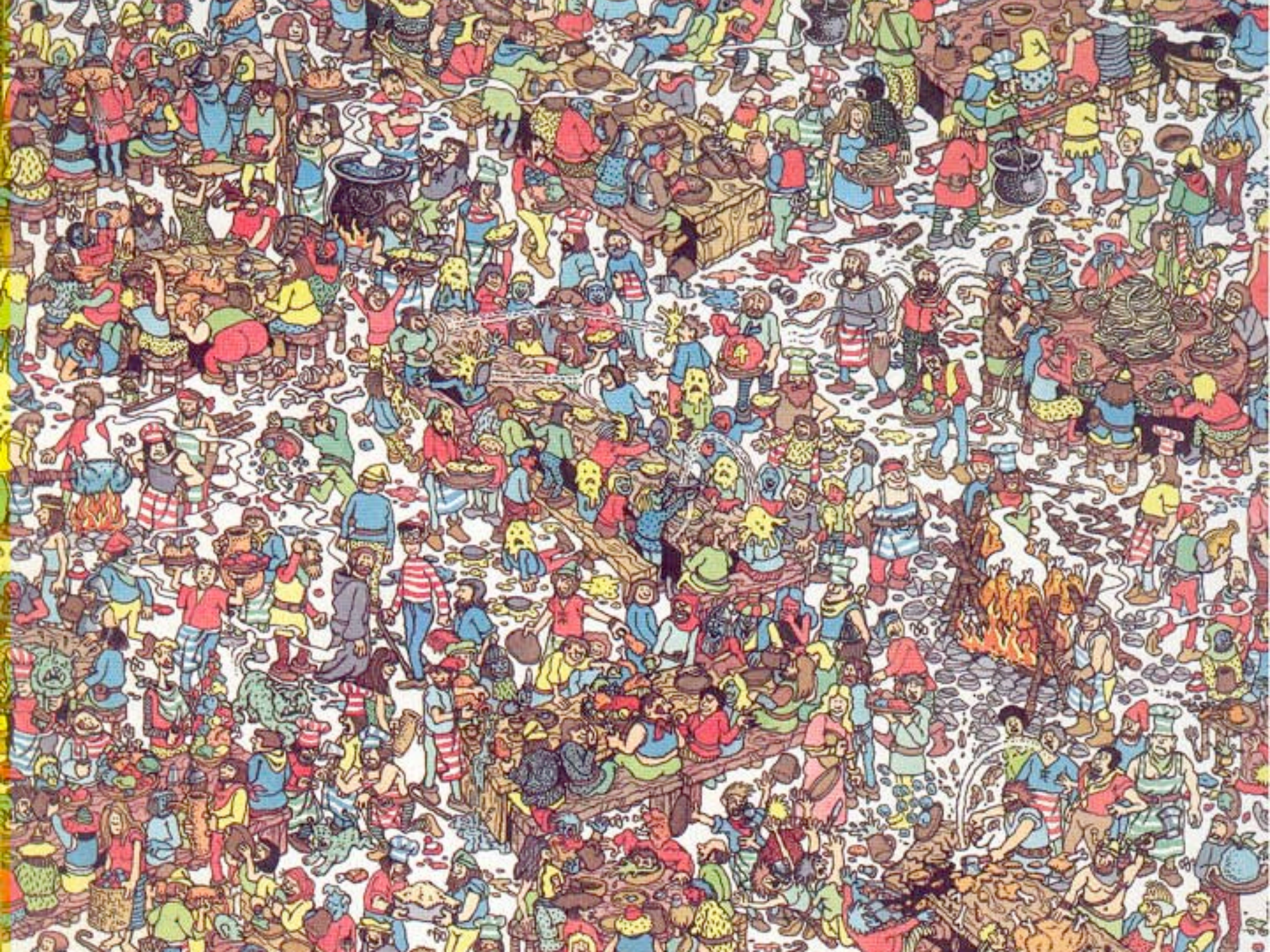
# Layout

# Typographic composition

# Typographic composition

Reading, like walking,  
involves navigation. Needs  
basic landmarks and clues.

[Bringhurst, 2002]



# Breaking the sameness

Give the reader a sense of direction, and the page a sense of liveliness and poise.

[Bringham, 2002]



# Developing hierarchy

**Help a viewer understand  
information through a logical  
and meaningful journey**

Walking Skyscrapers  
New York City Walking Tours  
NYU School of Architecture  
Continuing Education Program  
Fall 2004

Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.

**Tour Programs**

**The Flatiron District** September 17  
New York's first skyscraper and the industrial buildings of the early 20th Century

**Lower Manhattan** September 24  
Explore the concrete canyons that rose up on the site of New Amsterdam

**Midtown** October 5  
The corporate megaliths of the 1970s and 1980s

Sign up now! Space is limited.  
\$125 per three-hour tour. Purchase the package of three for \$275.

Call the office of Continuing Education at NYU:  
212-555-2259 or visit us on the Web at  
[www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)  
One academic credit  
Tours are open to the public

Walking Skyscrapers  
New York City Walking Tours  
NYU School of Architecture  
Continuing Education Program  
Fall 2004

Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.

**Tour Programs**

**The Flatiron District** September 17  
New York's first skyscraper and the industrial buildings of the early 20th Century

**Lower Manhattan** September 24  
Explore the concrete canyons that rose up on the site of New Amsterdam

**Midtown** October 5  
The corporate megaliths of the 1970s and 1980s

Sign up now! Space is limited.  
\$125 per three-hour tour. Purchase the package of three for \$275.

Call the office of Continuing Education at NYU:  
212-555-2259 or visit us on the Web:  
[www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)  
One academic credit  
Tours are open to the public

Fall 2004  
NYU School of Architecture  
Continuing Education Program

## Walking Skyscrapers New York City Walking Tours

Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.

**Tour Programs**

**The Flatiron District** September 17  
New York's first skyscraper and the industrial buildings of the early 20th Century

**Lower Manhattan** September 24  
Explore the concrete canyons that rose up on the site of New Amsterdam

**Midtown** October 5  
The corporate megaliths of the 1970s and 1980s

Sign up now! Space is limited.

\$125 per three-hour tour.  
Purchase the package of three for \$275.

Call the office of  
Continuing Education at NYU:  
212-555-2259 or visit us on the Web:  
[www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)

One academic credit  
Tours are open to the public

Fall 2004  
NYU School of Architecture  
Continuing Education Program

## Walking Skyscrapers New York City Walking Tours

Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.

**Tour Programs**

September 17 **The Flatiron District**  
New York's first skyscraper and the industrial buildings of the early 20th Century

September 24 **Lower Manhattan**  
Explore the concrete canyons that rose up on the site of old New Amsterdam

October 5 **Midtown**  
The corporate megaliths of the 1970s and 1980s

Sign up now!  
Space is limited.  
Call the office of  
Continuing Education at NYU:  
212-555-2259  
or visit us on the Web:  
[www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)

# Order and level of importance

Establish the visual levels of dominance and subordination

LAYOUT

# New balance

A visual chord that generates both energy and harmony in the page.

[Bringhurst, 2002]

## LAYOUT

# New balance

# A visual chord that generates both energy and harmony in the page.

[Bringhurst, 2002]

Walking Skyscrapers  
New York City Walking Tours  
NYU School of Architecture  
Continuing Education Program  
Fall 2004

Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.

**Tour Programs**

**The Flatiron District** September 17  
New York's first skyscraper and the industrial buildings of the early 20th Century

**Lower Manhattan** September 24  
Explore the concrete canyons that rose up on the site of New Amsterdam

**Midtown** October 5  
The corporate megaliths of the 1970s and 1980s

Sign up now! Space is limited.  
\$125 per three-hour tour. Purchase the package of three for \$275.

Call the office of Continuing Education at NYU: 212.555.2259 or visit us on the Web at [www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)  
One academic credit  
Tours are open to the public

**Walking Skyscrapers**  
New York City Walking Tours  
NYU School of Architecture  
Continuing Education Program  
Fall 2004

*Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.*

**Tour Programs**

**The Flatiron District** September 17  
New York's first skyscraper and the industrial buildings of the early 20th Century

**Lower Manhattan** September 24  
Explore the concrete canyons that rose up on the site of New Amsterdam

**Midtown** October 5  
The corporate megaliths of the 1970s and 1980s

Sign up now! Space is limited.  
\$125 per three-hour tour. Purchase the package of three for \$275.

Call the office of Continuing Education at NYU: 212.555.2259 or visit us on the Web: [www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)  
One academic credit  
Tours are open to the public

Fall 2004  
NYU School of Architecture  
Continuing Education Program

## Walking Skyscrapers

### New York City Walking Tours

*Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.*

**Tour Programs**

**The Flatiron District** September 17  
New York's first skyscraper and the industrial buildings of the early 20th Century

**Lower Manhattan** September 24  
Explore the concrete canyons that rose up on the site of New Amsterdam

**Midtown** October 5  
The corporate megaliths of the 1970s and 1980s

Sign up now! Space is limited.

\$125 per three-hour tour. Purchase the package of three for \$275.

Call the office of Continuing Education at NYU: 212.555.2259 or visit us on the Web: [www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)  
One academic credit  
Tours are open to the public

Fall 2004  
NYU School of Architecture  
Continuing Education Program

## Walking Skyscrapers

### New York City Walking Tours

*Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.*

**Tour Programs**

**September 17 The Flatiron District**  
New York's first skyscraper and the industrial buildings of the early 20th Century

**September 24 Lower Manhattan**  
Explore the concrete canyons that rose up on the site of old New Amsterdam

**October 5 Midtown**  
The corporate megaliths of the 1970s and 1980s

Sign up now!  
Space is limited.  
Call the office of Continuing Education at NYU: 212.555.2259 or visit us on the Web: [www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)

# Micro and macro views

## Seeing the whole and its parts.

Fall 2004  
NYU School of Architecture  
Continuing Education Program

Experience the history and variety of Manhattan's noteworthy architectural wonders — the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.

# Walking Skyscrapers

New York City Walking Tours

**Tour Programs**

September 17 **The Flatiron District**  
*New York's first skyscraper and the industrial buildings of the early 20th Century.*

September 24 **Lower Manhattan**  
*Explore the concrete canyons that rose up on the site of old New Amsterdam.*

October 5 **Midtown**  
*The corporate megaliths of the 1970s and 1980s.*

**Sign up now!**  
Space is limited.  
Call the office at continuing education at NYU:  
212.555.2259  
or visit [www.nyu.edu/arch/walk.html](http://www.nyu.edu/arch/walk.html)

# Skyscraper

# Typographic hierarchy



# Typographic hierarchy

## Space and position

# Typographic hierarchy

## Space and position

The quality of a space is given meaning by its shape.



**typographic work**

**typographic work**

**typographic work**

**typographic work**

**typographic work**



**typographic work**

# Typographic hierarchy

## Grouping

User Interfaces and Aesthetics  
Free lecture series  
School of Information  
University of California Berkeley  
January 1, 2007  
January 2, 2007  
January 3, 2007  
8am, South Hall

# User Interfaces and Aesthetics

Free lecture series

School of Information  
University of California Berkeley

January 1, 2007

January 2, 2007

January 3, 2007

8am, South Hall

# User Interfaces and Aesthetics

Free lecture series

School of Information  
University of California Berkeley

January 1, 2007

January 2, 2007

January 3, 2007

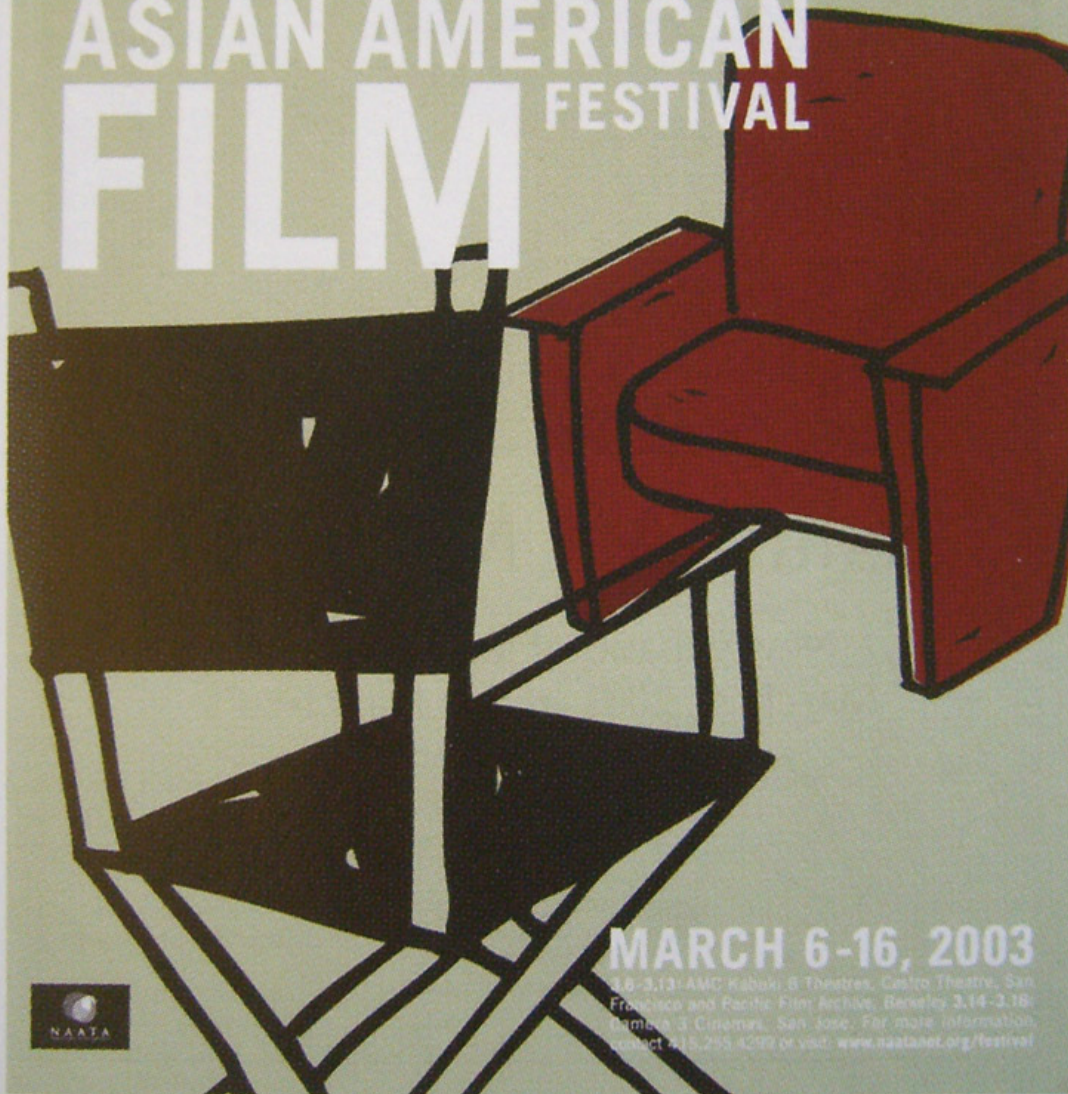
8am, South Hall

# Typographic hierarchy

## Scale

NAATA PRESENTS THE

# 21 SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL



**MARCH 6-16, 2003**

3.6-3.13-AMC Kabuki B Theatres, Castro Theatre, San Francisco and Pacific Film Archive, Berkeley 3.14-3.16-DeMare 4 Cinemas, San Jose. For more information, contact 415.295.4299 or visit [www.naata.net.org/festival](http://www.naata.net.org/festival)

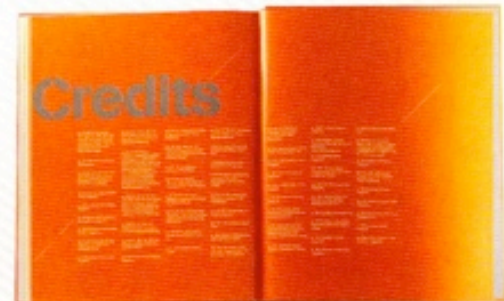


O

20 Jahre Buchdruckfachklasse Basel  
Typographische Monatsblätter Oktober 1967

N





# Typographic hierarchy

## Typographic color

Typographic color is independent of chroma

**Typographic color is independent of chroma**

the subtlety of form in small-size lines of type  
is exaggerated in larger sizes  
**and more so in bold weight**  
but ambiguous when tinted

Kunstgewerbemuseum Zürich  
Ausstellung

# der Film

10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22  
Dienstag-Freitag 10-12, 14-18, 20-22  
Samstag-Sonntag 10-12, 14-17

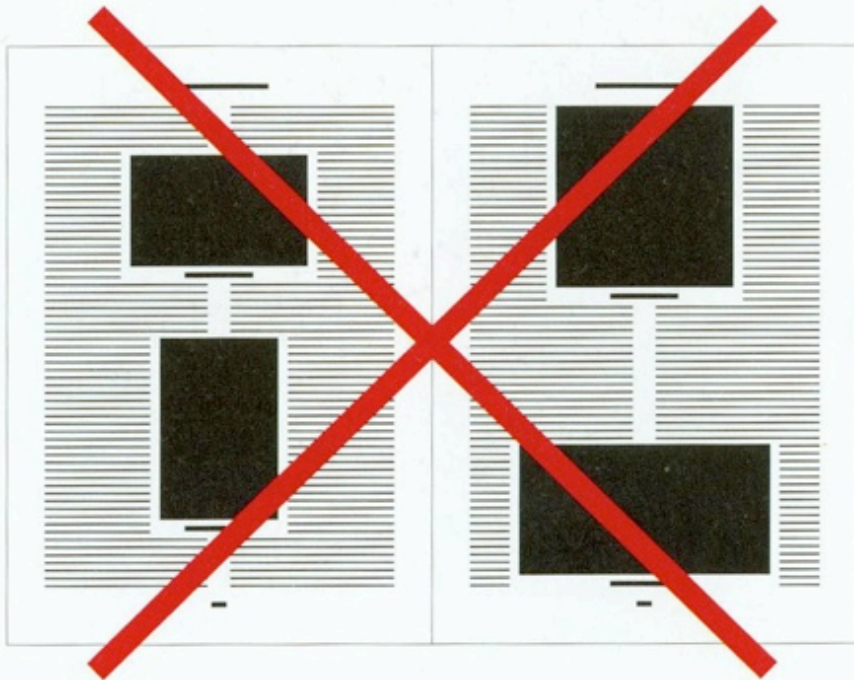
# Typographic hierarchy

## Typographic space

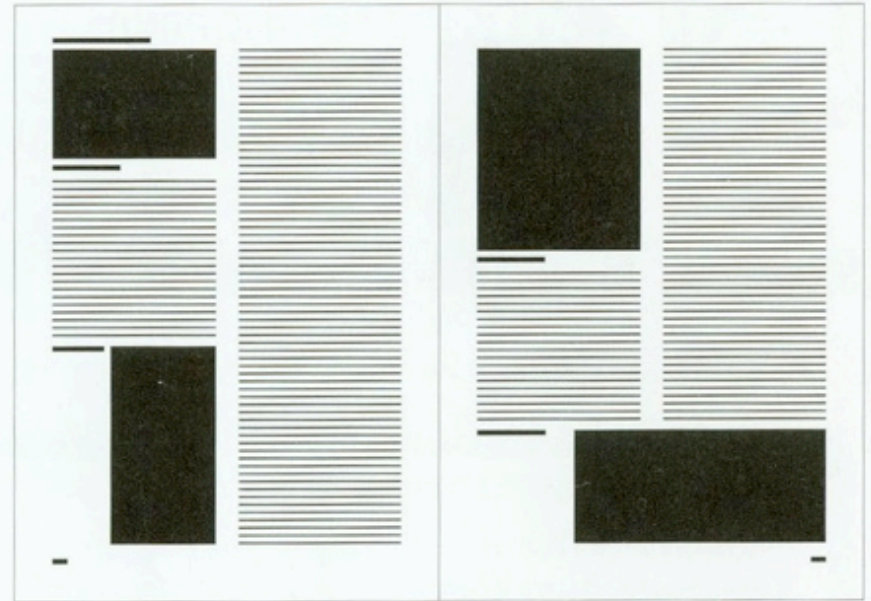








THE NEW TYPOGRAPHY  
Diagram, 1928  
(redrawn)  
Designer and author:  
Jan Tschichold



*Tschichold's diagram of good and bad magazine design advocates staggering images in relation to content instead of forcing text to wrap around blocks moored at the center of the page. Explaining this experiment, Tschichold wrote that his redesigned pages would be even more effective if the photographic halftones (called "blocks") were produced in fixed rather than arbitrary sizes.*

# Typographic hierarchy

## Positive and negative space

School of Information  
University of California Berkeley

## User Interfaces and Aesthetics

Free lecture series

January 1, 2007

January 2, 2007

January 3, 2007


8am, South Hall



**School of Information**  
 University of California Berkeley

**User Interfaces and Aesthetics**


Free lecture series  
 January 1, 2007  
 January 2, 2007  
 January 3, 2007  
 8am, South Hall





|  |   |   |
|--|---|---|
|  | <b>School of Information</b><br>University of California Berkeley |   |
|  | <b>User Interfaces and Aesthetics</b>                             |   |
|  |   | Free lecture series<br>January 1, 2007<br>January 2, 2007<br>January 3, 2007<br>8am, South Hall |



|                                       |   |   |
|---------------------------------------|---|---|
|                                       |   |   |
|                                       | <b>School of Information</b><br>University of California Berkeley |   |
| <b>User Interfaces and Aesthetics</b> |   |   |
|                                       |   | Free lecture series<br>January 1, 2007<br>January 2, 2007<br>January 3, 2007<br>8am, South Hall |

|                                       |   |   |
|---------------------------------------|---|---|
|                                       |   |   |
|                                       | Free lecture series                                   | <b>School of Information</b>  |
| <b>User Interfaces and Aesthetics</b> |   |   |
|                                       | University of California Berkeley                     |  |
|                                       | January 1, 2007<br>January 2, 2007<br>January 3, 2007 | 8am, South Hall   |

|                                       |   |   |
|---------------------------------------|---|---|
|                                       |   |   |
|                                       | <b>School of Information</b><br>University of California Berkeley                 |   |
|                                       |   |   |
| <b>User Interfaces and Aesthetics</b> |   |   |
|                                       |  | Free lecture series<br>January 1, 2007<br>January 2, 2007<br>January 3, 2007<br>8am, South Hall |

|                                   |   |   |
|-----------------------------------|---|---|
|                                   |   |   |
|                                   | <b>School of Information</b>                          |   |
| Free lecture series               |   |   |
|                                   | <b>User Interfaces and Aesthetics</b>                 |   |
|                                   |   |  |
| University of California Berkeley |   |   |
|                                   | January 1, 2007<br>January 2, 2007<br>January 3, 2007 |   |
|                                   | 8am, South Hall                                       |   |

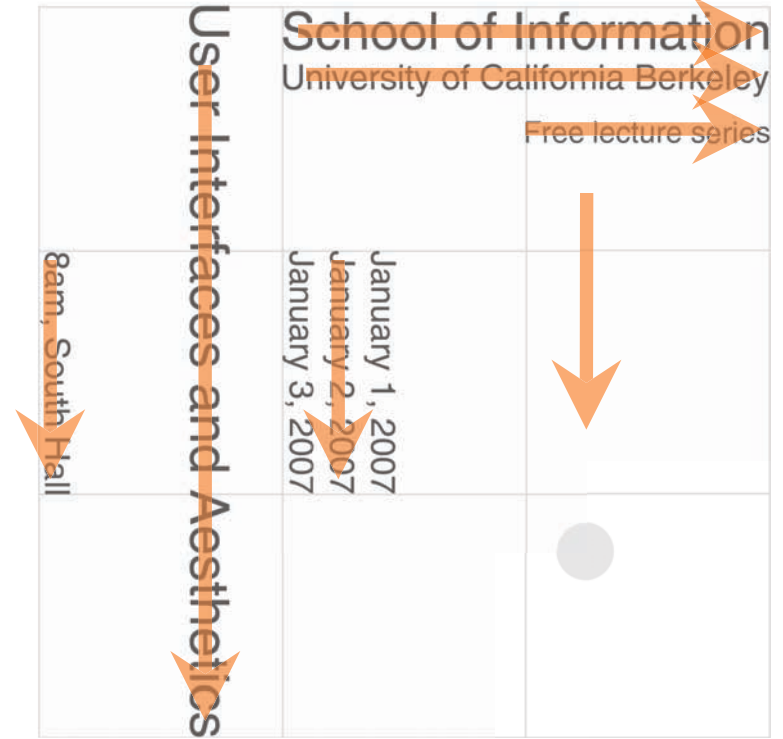
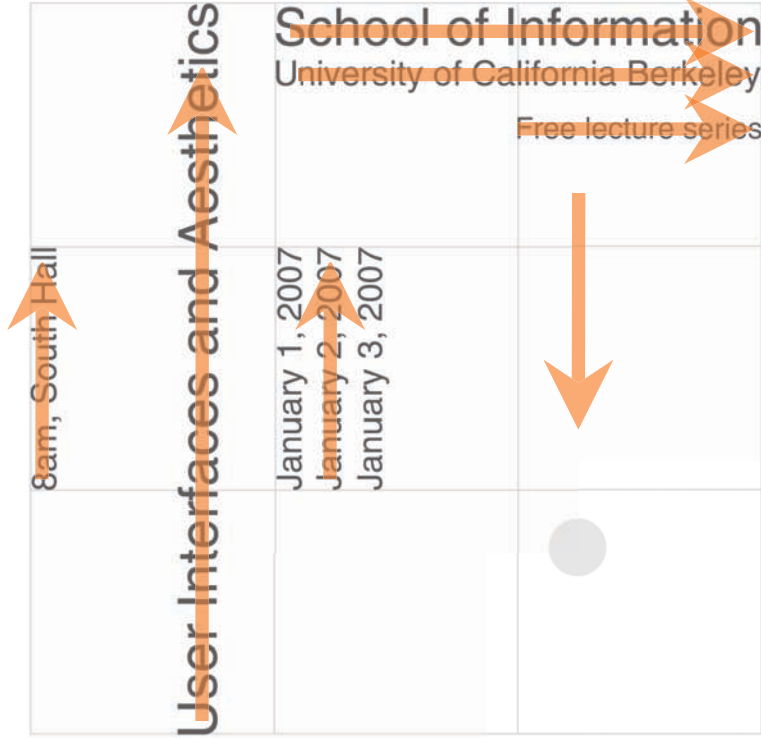
# Typographic hierarchy

## Orientation

|   |   |   |
|---|---|---|
|   | 8am, South Hall                                       | <b>User Interfaces and Aesthetics</b>                             |
|   | January 1, 2007<br>January 2, 2007<br>January 3, 2007 | <b>School of Information</b><br>University of California Berkeley |
| ● |   | Free lecture series   |

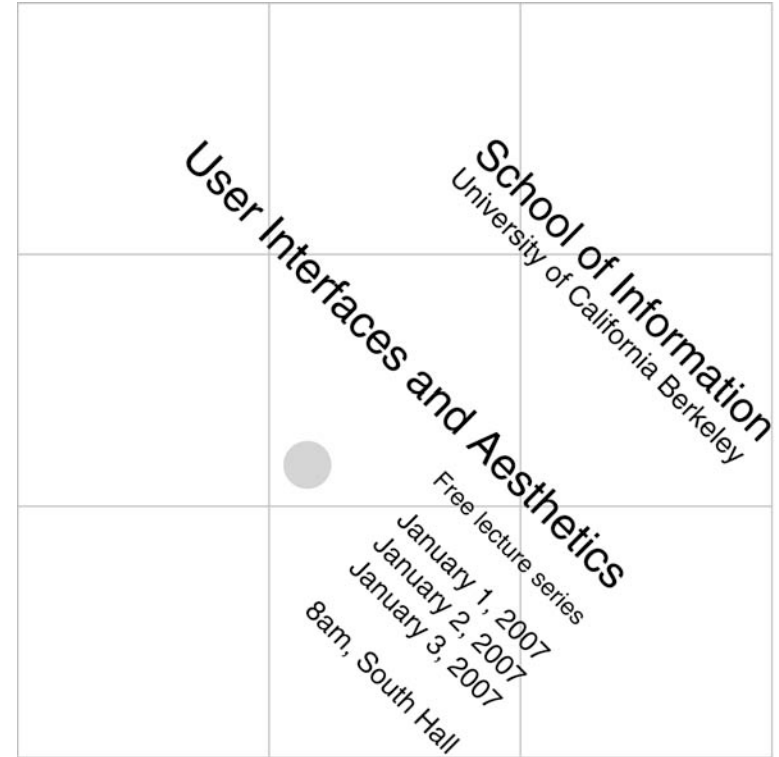
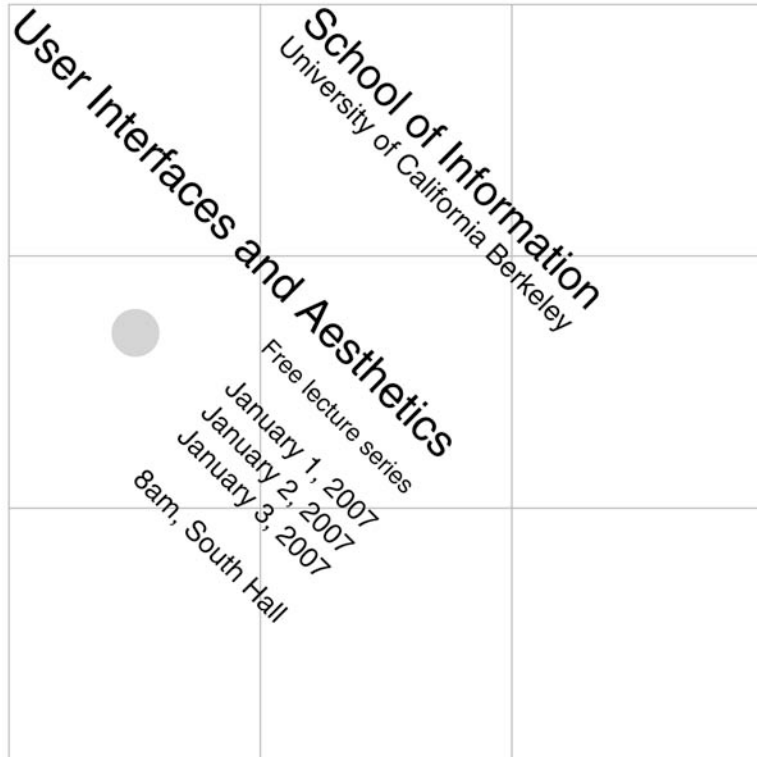
|   |   |   |
|---|---|---|
|   | 8am, South Hall                                       | <b>User Interfaces and Aesthetics</b>                             |
|   | January 1, 2007<br>January 2, 2007<br>January 3, 2007 | <b>School of Information</b><br>University of California Berkeley |
| ● |   | Free lecture series   |





|  |  |  |
|--|--|--|
|  |  | School of Information<br>University of California Berkeley |
|  |  | <b>User Interfaces and Aesthetics</b>                      |
|  |  | Free lecture series  |
|  |  | January 1, 2007  |
|  |  | January 2, 2007  |
|  |  | January 3, 2007  |
|  |  | 8am, South Hall  |

|  |  |  |
|--|--|--|
|  |  | School of Information<br>University of California Berkeley |
|  |  | <b>User Interfaces and Aesthetics</b>                      |
|  |  | Free lecture series  |
|  |  | January 1, 2007  |
|  |  | January 2, 2007  |
|  |  | January 3, 2007  |
|  |  | 8am, South Hall  |





strawinsky

fortner

berg

Einmalig gewirkt und  
ausstrahlend, am 2. Januar 1933  
12.10 Uhr  
12.10.1933  
an den Musikern

Leitung  
1933  
1933  
1933  
1933  
1933

1. Orchester  
2. Orchester  
3. Orchester  
4. Orchester  
5. Orchester  
6. Orchester  
7. Orchester  
8. Orchester  
9. Orchester  
10. Orchester

Verlag für O. S. 2. und 3.  
Einmalig gewirkt, am 2. Jan. 1933  
12.10.1933  
12.10.1933  
12.10.1933

[Josef Muller Brockman]



ANHALT SCHER  
KUNSTVEREIN  
JOHANNISSTR. 13

GEMÄLDE AOUARELLE

# KANDINSKY

JUBILÄUMS-AUSSTELLUNG

zum  
**60.**  
GEBURTSTAG

|           |  |
|-----------|--|
| Geöffnet: | Wochentags: 2 - 5 nachm.<br>Mittwoch u. Sonntag 11 - 1 |
| Eintritt: | Mitglieder: Frei<br>Nichtmitglieder: 50 Pfg.           |

# Typographic hierarchy

## Depth, dimension, and perspective

EXPANDING KNOWLEDGE OF COMPUTER GRAPHICS-VISUALIZATION

Sponsored by the College of Design, Architecture, Art, and Planning and  
the University of Cincinnati Faculty Development Center

2002

Neal Koblach is the Director of Digital Arts Production and Head  
of the Department of Industrial Light+Magic's center of computer  
motion development, video, animation, digital media, video and  
multimedia, external director, post production supervisor, in  
addition, Neal oversees management and development of the Digital  
Training Department. Neal's extensive feature and broadcast post  
production experience in editorial and feature markets has included  
work for such Digital's "Special Series" on feature films such as  
"Tomorrow's Judgment Day," "Space," and "The Godfather Part II."

Neal Kobayashi  
director of digital arts production

Monday, May 20  
8:00pm  
University of Cincinnati  
College of Design  
5401 Aronoff Center for Design+Art

Industrial Light+Magic

Kobayashi

industrial light + magic

UNIVERSITY OF  
Cincinnati

# Typographic hierarchy

## Point, line, and plane



User Interfaces, Design, and Aesthetics

University of California Berkeley

April 16 , 2007

---

User Interfaces, Design, and Aesthetics

---

University of California Berkeley

---

April 16 , 2007

---

---

User Interfaces, Design, and Aesthetics

---

University of California Berkeley

---

April 16 , 2007

---

User Interfaces, Design, and Aesthetics

University of California Berkeley

April 16 , 2007

## LIEFER-BEDINGUNGEN

- 1** | Preise ● verstehen sich ab Dessau ohne Verpackung
- 2** | Zahlung ● soweit nicht anderes vereinbart wird, ein Drittel Anzahlung, Restbetrag nach Erhalt der Ware
- 3** | Versand ● erfolgt nur auf Kosten und Gefahr des Empfängers
- 4** | Versicherung ● erfolgt nur auf besonderen Wunsch des Bestellers
- 5** | Gerichtsstand ● für alle Streitigkeiten ist Dessau



## LIEFER-BEDINGUNGEN

- 1** | Preise ● verstehen sich ab Dessau ohne Verpackung
- 2** | Zahlung ● soweit nicht anderes vereinbart wird, ein Drittel Anzahlung, Restbetrag nach Erhalt der Ware
- 3** | Versand ● erfolgt nur auf Kosten und Gefahr des Empfängers
- 4** | Versicherung ● erfolgt nur auf besonderen Wunsch des Bestellers
- 5** | Gerichtsstand ● für alle Streitigkeiten ist Dessau

## LIEFER-BEDINGUNGEN

- 1** | Preise ● verstehen sich ab Dessau ohne Verpackung
- 2** | Zahlung ● soweit nicht anderes vereinbart wird, ein Drittel Anzahlung, Restbetrag nach Erhalt der Ware
- 3** | Versand ● erfolgt nur auf Kosten und Gefahr des Empfängers
- 4** | Versicherung ● erfolgt nur auf besonderen Wunsch des Bestellers
- 5** | Gerichtsstand ● für alle Streitigkeiten ist Dessau







Geschäftsgrundsätze der Wanner-Gruppe

Wanner AG  
C. Hoegger & Cie. AG  
Tecta AG



Wir wollen unseren Kunden bei der Lösung ihrer Probleme helfen, indem wir qualitativ anerkannte Produkte termingerecht zu marktkonformen Preisen liefern.



Wir wollen für unsere Mitarbeiter Arbeitsplätze schaffen, die sie mit Stolz und Genugtuung erfüllen und ihnen materielle Sicherheit bieten.



Wir wollen ein Betriebsklima schaffen, das auf gegenseitiger Achtung und Mithilfe beruht.



Wir wollen eine Organisation schaffen, die sich auf dem Markt als schlagkräftig erweist und intern reibungslos funktioniert.



Produkte so gestalten, dass sie

Wir wollen unsere ein Marktbedürfnis erfüllen.



Wir wollen mit unseren Lieferanten einen loyalen und offenen Kontakt pflegen.



Wir wollen unser Geschäft so führen, dass wir langfristig eine optimale Rendite erzielen.



auf das konzentrieren, was

Wir wollen unsere Kräfte wirklich können.



Wir sind der Dynamik und dem Wachstum verpflichtet.

FTB 8494/5/6/7 Series Attenuators

# Ordering Information

## FTB 355 Series, 8494/5/6/7 Series Specifications

| FTB Model (Switching Mode) (MEO Model No.) | Frequency Range (GHz) | Incremental Attenuation (dB) | SWR Maximum (SOL Nominal)   | Insertion Loss (dB setting) |
|--|-----------------------|------------------------------|---|-----------------------------|
| 355C (Manual)                              | dc to 1               | 0 to 12 1 dB steps           | dc to 0.25 GHz: 1.2<br>dc to 0.5 GHz: 1.3<br>dc to 1.0 GHz: 1.5   | 0.11 dB + 1.39 dB/GHz       |
| 355E (Programmable)                        | dc to 1               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.2<br>dc to 0.5 GHz: 1.3<br>dc to 1.0 GHz: 1.5   | 0.11 dB + 1.39 dB/GHz       |
| 355D (Manual)                              | dc to 1               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.2<br>dc to 0.5 GHz: 1.3<br>dc to 1.0 GHz: 1.5   | 0.11 dB + 1.39 dB/GHz       |
| 355F (Programmable)                        | dc to 1               | 0 to 11 1 dB steps           | 1.5   | 0.6 dB + 0.08 dB/GHz        |
| 8494A (Manual) (33220A)                    | dc to 4               | 0 to 11 1 dB steps           | 1.5   | 0.6 dB + 0.08 dB/GHz        |
| 8494G (Programmable) (33220G)              | dc to 4               | 0 to 11 1 dB steps           | dc to 0.25 GHz: 1.5<br>dc to 1.0 GHz: 1.9                         | 0.6 dB + 0.08 dB/GHz        |
| 8494B (Manual) (33220B)                    | dc to 4               | 0 to 11 1 dB steps           | dc to 0.25 GHz: 1.5<br>dc to 1.0 GHz: 1.9                         | 0.6 dB + 0.08 dB/GHz        |
| 8494H (Programmable) (33220H)              | dc to 4               | 0 to 11 1 dB steps           | 1.5   | 0.4 dB + 0.07 dB/GHz        |
| 8495A (Manual) (33221A)                    | dc to 4               | 0 to 120 10 dB steps         | 1.35  | 0.4 dB + 0.07 dB/GHz        |
| 8495D (Programmable) (33221D)              | dc to 4               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.35<br>dc to 1.0 GHz: 1.5                        | 0.4 dB + 0.07 dB/GHz        |
| 8495B (Manual) (33221B)                    | dc to 4               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.35<br>dc to 1.0 GHz: 1.5                        | 0.4 dB + 0.07 dB/GHz        |
| 8495H (Programmable) (33221H)              | dc to 4               | 0 to 120 10 dB steps         | 1.5   | 0.4 dB + 0.07 dB/GHz        |
| 8496A (Manual) (33221A)                    | dc to 4               | 0 to 110 10 dB steps         | 1.5   | 0.4 dB + 0.07 dB/GHz        |
| 8496D (Programmable) (33221D)              | dc to 4               | 0 to 110 10 dB steps         | dc to 0.25 GHz: 1.25<br>dc to 1.0 GHz: 1.45<br>dc to 1.8 GHz: 1.6 | 0.4 dB + 0.07 dB/GHz        |
| 8496B (Manual) (33221B)                    | dc to 4               | 0 to 110 10 dB steps         | dc to 0.25 GHz: 1.25<br>dc to 1.0 GHz: 1.45<br>dc to 1.8 GHz: 1.6 | 0.4 dB + 0.07 dB/GHz        |
| 8496H (Programmable) (33221H)              | dc to 4               | 0 to 110 10 dB steps         | 1.5   | 0.4 dB + 0.07 dB/GHz        |
| 8497A (Manual) (33221A)                    | dc to 18              | 0 to 11 1 dB steps           | dc to 0.25 GHz: 1.5<br>dc to 1.0 GHz: 1.5                         | 0.4 dB + 0.07 dB/GHz        |
| 8497D (Programmable) (33221D)              | dc to 18              | 0 to 11 1 dB steps           | dc to 0.25 GHz: 1.5<br>dc to 1.0 GHz: 1.5                         | 0.4 dB + 0.07 dB/GHz        |
| 8497B (Manual) (33221B)                    | dc to 18              | 0 to 11 1 dB steps           | dc to 0.25 GHz: 1.5<br>dc to 1.0 GHz: 1.5                         | 0.4 dB + 0.07 dB/GHz        |
| 8497H (Programmable) (33221H)              | dc to 18              | 0 to 11 1 dB steps           | 1.7   | 0.4 dB + 0.07 dB/GHz        |

## Ordering Information

### FTB 355 Series, 8494/5/6/7 Series Specifications

| FTB Model (Switching Mode) (MEO Model No.) | Frequency Range (GHz) | Incremental Attenuation (dB) | SWR Maximum (SOL Nominal)                                       | Insertion Loss (dB setting) | Attenuation Accuracy  | Power Rating, Minimum Life   | Solenoid Voltage Speed Power   | Size, Shipping Weight   | Connector Options Available     | Price     |
|--|-----------------------|------------------------------|---|-----------------------------|---|--|--------------------------------|---|---------------------------------|-----------|
| 355C (Manual)                              | dc to 1               | 0 to 12 1 dB steps           | dc to 0.25 GHz: 1.2<br>dc to 0.5 GHz: 1.3<br>dc to 1.0 GHz: 1.5 | 0.11 dB + 1.39 dB/GHz       | ±0.1 dB @ 1000 Hz<br>+0.25 dB, dc to 0.5 GHz;<br>+0.35 dB, dc to 1.0 GHz  | 0.5 W avg<br>250 W peak<br>2.3 million cycles per section          | 15 to 18 V<br>< 65 ms<br>3.0 W | 67 mm H x 70 mm W x 153 mm D<br>(2.6 in x 2.75 in x 6 in)<br>1.4 kg (2 lb)  | NCP (f)<br>See Note 1           | \$700 0   |
| 355E (Programmable)                        | dc to 1               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.2<br>dc to 0.5 GHz: 1.3<br>dc to 1.0 GHz: 1.5 | 0.11 dB + 1.39 dB/GHz       | ±0.2 dB @ 1000 Hz<br>+1.5 dB to 50 dB, and<br>+3 dB to 120 dB @ 1 GHz   | 0.5 W avg<br>250 W peak<br>2.3 million cycles per section          | 15 to 18 V<br>< 65 ms<br>3.0 W | 67 mm H x 70 mm W x 153 mm D<br>(2.6 in x 2.75 in x 6 in)<br>1.4 kg (2 lb)  | NCP (f)<br>See Note 1           | \$1,050 0 |
| 355D (Manual)                              | dc to 1               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.2<br>dc to 0.5 GHz: 1.3<br>dc to 1.0 GHz: 1.5 | 0.11 dB + 1.39 dB/GHz       | ±0.2 dB @ 1000 Hz<br>+1.5 dB to 50 dB, and<br>+3 dB to 120 dB @ 1 GHz   | 0.5 W avg<br>250 W peak<br>2.3 million cycles per section          | 15 to 18 V<br>< 65 ms<br>3.0 W | 67 mm H x 70 mm W x 153 mm D<br>(2.6 in x 2.75 in x 6 in)<br>1.4 kg (2 lb)  | NCP (f)<br>See Note 1           | \$1,050 0 |
| 355F (Programmable)                        | dc to 1               | 0 to 11 1 dB steps           | 1.5   | 0.6 dB + 0.08 dB/GHz        | ±0.2 dB: 1 to 2 dB<br>+0.3 dB: 3 to 6 dB<br>+0.4 dB: 7 to 10 dB<br>±0.5 dB: 11 dB   | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 142 mm D<br>(1.7 in x 2.9 in x 5.6 in)                  | 001<br>002<br>003<br>See Note 2 | \$650 0   |
| 8494A (Manual) (33220A)                    | dc to 4               | 0 to 11 1 dB steps           | 1.5   | 0.6 dB + 0.08 dB/GHz        | ±0.2 dB: 1 to 2 dB<br>+0.3 dB: 3 to 6 dB<br>+0.4 dB: 7 to 10 dB<br>±0.5 dB: 11 dB   | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 142 mm D<br>(1.7 in x 2.9 in x 5.6 in)                  | 001<br>002<br>003<br>See Note 2 | \$650 0   |
| 8494G (Programmable) (33220G)              | dc to 4               | 0 to 11 1 dB steps           | dc to 0.25 GHz: 1.5<br>dc to 1.0 GHz: 1.9                       | 0.6 dB + 0.08 dB/GHz        | dc to 12.4 GHz<br>+0.3 dB: 1 to 2 dB<br>+0.4 dB: 3 to 4 dB<br>+0.5 dB: 5 to 6 dB<br>+0.6 dB: 7 to 10 dB<br>±0.7 dB: 11 dB | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 159 mm D<br>(1.7 in x 2.9 in x 6.2 in)<br>0.9 kg (2 lb) | 001<br>002<br>003<br>See Note 2 | \$1,220 0 |
| 8494B (Manual) (33220B)                    | dc to 4               | 0 to 11 1 dB steps           | dc to 0.25 GHz: 1.5<br>dc to 1.0 GHz: 1.9                       | 0.6 dB + 0.08 dB/GHz        | dc to 12.4 GHz<br>+0.3 dB: 1 to 2 dB<br>+0.4 dB: 3 to 4 dB<br>+0.5 dB: 5 to 6 dB<br>+0.6 dB: 7 to 10 dB<br>±0.7 dB: 11 dB | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 159 mm D<br>(1.7 in x 2.9 in x 6.2 in)<br>0.9 kg (2 lb) | 001<br>002<br>003<br>See Note 2 | \$1,220 0 |
| 8494H (Programmable) (33220H)              | dc to 4               | 0 to 11 1 dB steps           | 1.35  | 0.4 dB + 0.07 dB/GHz        | ±1.7% of setting or ±0.4 dB,<br>whichever is greater  | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 130 mm D<br>(1.7 in x 2.9 in x 5.1 in)<br>0.9 kg (2 lb) | 001<br>002<br>003<br>See Note 2 | \$550 0   |
| 8495A (Manual) (33221A)                    | dc to 4               | 0 to 120 10 dB steps         | 1.35  | 0.4 dB + 0.07 dB/GHz        | ±1.7% of setting or ±0.4 dB,<br>whichever is greater  | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 130 mm D<br>(1.7 in x 2.9 in x 5.1 in)<br>0.9 kg (2 lb) | 001<br>002<br>003<br>See Note 2 | \$700 0   |
| 8495D (Programmable) (33221D)              | dc to 4               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.35<br>dc to 1.0 GHz: 1.5                      | 0.4 dB + 0.07 dB/GHz        | ±1.7% of setting or ±0.4 dB,<br>whichever is greater  | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 130 mm D<br>(1.7 in x 2.9 in x 5.1 in)<br>0.9 kg (2 lb) | 001<br>002<br>003<br>See Note 2 | \$1,000 0 |
| 8495B (Manual) (33221B)                    | dc to 4               | 0 to 120 10 dB steps         | dc to 0.25 GHz: 1.35<br>dc to 1.0 GHz: 1.5                      | 0.4 dB + 0.07 dB/GHz        | ±1.7% of setting or ±0.4 dB,<br>whichever is greater  | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 130 mm D<br>(1.7 in x 2.9 in x 5.1 in)<br>0.9 kg (2 lb) | 001<br>002<br>003<br>See Note 2 | \$1,000 0 |
| 8495H (Programmable) (33221H)              | dc to 4               | 0 to 120 10 dB steps         | 1.5   | 0.4 dB + 0.07 dB/GHz        | ±1.7% of setting or ±0.4 dB,<br>whichever is greater  | 1 W avg<br>100 W peak<br>10 µs max<br>5 million cycles per section | 20 to 30 V<br>< 20 ms<br>2.7 W | 43 mm H x 73 mm W x 114 mm D<br>(1.7 in x 2.9 in x 4.5 in)                  | 001<br>002<br>003<br>See Note 2 | \$900 0   |

Microwave Test Accessories

## FTB 8494/5/6/7 Series Attenuators



# Typographic hierarchy

## Contrast

# Nothing is an important something

The opportunity lost by increasing the amount of blank space is gained back with enhanced attention on what remains.

[Maeda, 2006]

LAYOUT

**Contrast, contrast, contrast**

# Grid

**Grid**

A 6x5 grid of light gray squares. The word "Grid" is written in a bold, dark gray font in the top-left cell. The grid consists of 30 squares in total, arranged in 5 rows and 6 columns.

LAYOUT

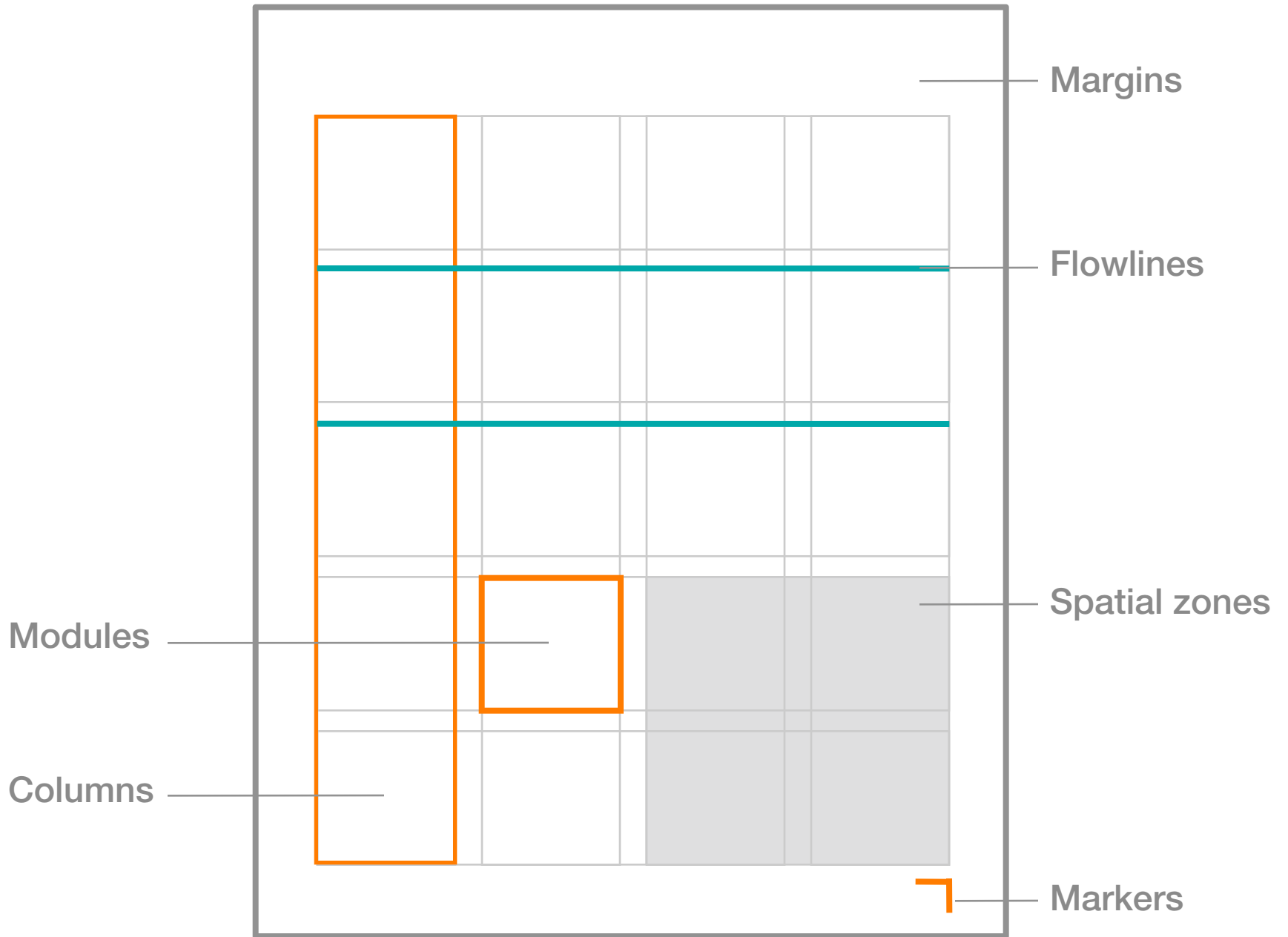
# Grid

To order and unify the  
compositional space.

LAYOUT

# Grid

A neutral spatial field of regularity that permits accessibility.





# Grid Columns

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni profiled here. You'll discover that iSchool faculty members are exceptional scholars and educators, specialists in leading areas of information research and practice. iSchool educators are also dedicated mentors with a deep interest in the success of their students. As iSchool alumni, our students go on to careers as diverse and challenging as information itself. You'll find them in start-ups and major corporations, including many of today's leading-edge technology firms, in government, media, libraries, and academic settings. They are consultants and project managers, usability experts and information designers. As Ph.D. graduates, they teach at leading research universities as well as in corporate and nonprofit think-tanks. Most broadly, iSchool graduates are

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni profiled here. You'll discover that iSchool faculty members are exceptional scholars and educators, specialists in leading areas of information research and practice. iSchool educators are also dedicated mentors with a deep interest in the success of their students. As iSchool alumni, our students go on to careers as diverse and challenging as information itself. You'll find

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students,

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni profiled here. You'll discover that iSchool faculty members are exceptional scholars and educators, specialists in leading areas of information research and practice. iSchool educators are also dedicated mentors with a deep interest in the success of their students. As iSchool alumni, our students go on to careers as diverse and challenging as information itself. You'll find them in start-ups and major corporations, including many of today's leading-edge technology firms, in government, media, libraries, and academic settings. They are consultants and project managers, usability experts and information designers. As Ph.D. graduates, they teach at leading research universities as well as in corporate and nonprofit think-tanks. Most broadly, iSchool graduates are

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni profiled here. You'll discover that iSchool faculty members are exceptional scholars and educators, specialists in leading areas of information research and practice. iSchool educators are also dedicated mentors with a deep interest in the success of their students. As iSchool alumni, our students go on to careers as diverse and challenging as information itself. You'll find

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students,

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and

**An empirical rule  
7-10 words per line**

# Grid Leading

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni profiled here. You'll discover that iSchool faculty members are exceptional scholars and educators, specialists in leading areas of information research and practice. iSchool educators are also dedicated mentors with a deep interest in the success of their students. As iSchool alumni, our students go on to careers as diverse and challenging as information itself. You'll find them in start-ups and major corporations, including many of today's leading-edge technology firms, in government, media, libraries, and academic settings. They are consultants and project managers, usability experts and information designers. As Ph.D. graduates, they teach at leading research universities as well as in corporate and nonprofit think-tanks. Most broadly, iSchool graduates are knowledge architects, builders of our information society. Wherever they go they

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni profiled here. You'll discover that iSchool faculty members are exceptional scholars and educators,

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're

The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni

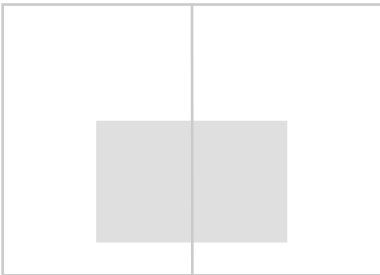
The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration,

# Grid

# Manuscript grid







**Das geheime Tagebuch der Anas Nin**  
Monika Wiesing

1. August 1933  
Mein Mann Hugo denkt, ich halte mich in Paris auf. Doch ich habe beschlossen, mit einer Zeit abwärts demnach zu gehen, sich mich um Leben erhält, abwärts meinet Lebens. Ich verdinge mich in einer Bar in Graz als Tänzerin. Fernward weiß, dass ich hier bin, nicht entfernt aber. Auch Henry Meier aber nicht, ich schreibe keine Briefe, und gar nicht zusammen zwei Tagebücher. Ein offizielles, in dem ich im Paris bin, das ich für Hugo und Henry bestimmt habe, und ein anderes, Tagebuch über Graz. Als ich zuletzt in New York und Paris war, sollte ich gleichmütig von Budapest, Hugo, Henry, meinem Anwaltler Alamy und Otto Rane befragen. Manchmal brauche ich mich unmittelbar nachzuverlieren.

Die Legungsgeschichte, die ich jedem von ihnen ausbrichte, klingen sich immer mehr. Mirja, Ott, allerdings ich viel und trübe in vergangen und erfindet Geschehnisse. Oder ich schreibe keine Lust, kein Feuer mehr zu geben, und das Hochkommen, in dem ich Alamy mit der Plutone hat, sollte zum Schicksal meines Spotts über die Männer. Ich habe, dass es an der Zeit zum Rückzug war. Ich sollte wieder zu mir kommen und durchschneide den Verfall nach einem Ort, an dem mich niemand verurteilt.

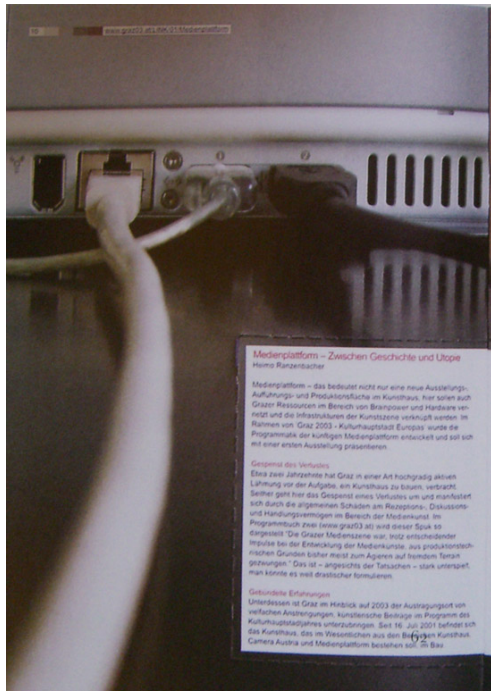
Ich schliesse die Augen, mache ein Spiel daraus und tipple mit dem Finger eigenbehalten. Als ich die Augen aufschlug, hatte ich mich nicht mehr messen. Beim zweiten Versuch hat mein Finger auf eine Schrift in Österreich, ich überlege leicht lang. Und das ich von Staatsrecht.

Ich beschliebe ich, mich nach Graz zu begeben. Ich habe es, über den Hauptplatz zu gehen, um mich mit den Menschen zu verbinden. Die Stadt erinnert mich an Baven und hat Aspekte vieler Orte, an denen ich war. Die Leute beschreiben mich, ich glaube ihnen. Fast alle hier meine, ich bin aber und einer anderen Kunstschöpfung hingegen. Alle hier träumen von Ruhm und dann, eines Tages eine Buche im Stadtpark zu sein.

2. August  
Mit Neugierde vor einiger Zeit ein Plätzchen, das mich mit Henry mit June erinnert. Vor allem die Frau selbst mich für sich ein. Eine haben sie mich, ihnen keine Idee zu erwarten, und ich schreibe davon, Wutsch. Sie haben ausgefülltes Plätzchen, ich fange an oft - und ich erregt mich - dass in fünf bis fünfzig Jahren irgendwo einmal der Satz auf Baven Plätzen und ein Stück in Graz vorkommt, von einer Glück schiffahrt. Heute wenn ich bei prächtigen Wetter auf dem Schulberg ich lag mit M. an Gra, während E. um zuhört. Die Stadtparkwiese ist auch ein beliebter Ort.

Mein Schicksal mit dem Tagbuch programmiert auf die Gefahr. Ich weiß nicht, warum, aber gewisse Informationen möchte ich nicht erhalten. Das hat mich diese Stadt gelehrt. Dann einmal ein Freund hat mir ein offenes Buch, er hat mich ermahnt und mit einer Abgleichung, die mich fragte und ermahnt. Es und die beiden Tage die sich abwechseln sind hervorgehoben. Ich werde mir einen Verlag leisten und eine Möglichkeit, von hier zu Briefe zu versenden, ohne einen An zu geben, was ich bin. Niemand soll wissen, dass ich hier bin.

[mehr über diese Zeit]



**Medienplattform – Zwischen Geschichte und Utopie**  
Herrn Ranzbacher

Medienplattform – das bedeutet nicht nur eine neue Ausstellungs-, Aufhängungs- und Produktionsfläche im Kunsthaus, hier sollen sich Graz Ressourcen im Bereich von Kunst, Kunst und Kunst verbinden und die Infrastrukturen der Kunstszene verknüpfen und im Rahmen von Graz 2023 Kulturhauptstadt Europas sowie die Programmatik der künftigen Medienplattform entwickeln und soll sich mit einer ersten Ausstellung präsentieren.

**Geplante Verläufe**  
Eines zwei Jahrzehnte hat Graz in einer Art Hochregal einen Lehrling vor der Aufgabe, ein Kunsthaus zu bauen, verkauft. Seitdem geht hier das Gespinnst eines Verfalls um und manifestiert sich durch die allgemeinen Schäden im Regieren, in der Ausstattung und in der Handlungsmuster im Bereich der Medienkunst. Im Programmbuch (www.graz2023.at) sind dieser Spas 10 Projekte bei der Entwicklung der Medienkunst, aus produktionsrechtlichen Gründen sollen nicht zum Agieren auf fremden Territorien. Das ist – angesichts der Tatsachen – stark verengt sein könnte es wird drastischer formulieren.

**Geschilderte Erfahrungen**  
Unterstützt in Graz im Herbst auf 2009 der Austragungsort von vielfachen Anlegungen, künstlerische Beiträge im Programm des Kulturhauptstadtjahres unterstützen. Seit 16. Juni 2011 befindet sich das Kunsthaus, das im Neuenbau aus dem alten Kunsthaus, Camera Austria und Medienplattform bestehen aus 25 Bau



Dazu Richard Krescic: Die Medienplattform soll nicht nur ein Ort sein, sondern ein Ort, der die Verbindung zwischen Kunst und Medien darstellt. Es soll ein Ort sein, an dem die Kunstszene Graz mit der internationalen Kunstszene verknüpft wird. Die Medienplattform soll ein Ort sein, an dem die Kunstszene Graz mit der internationalen Kunstszene verknüpft wird. Die Medienplattform soll ein Ort sein, an dem die Kunstszene Graz mit der internationalen Kunstszene verknüpft wird.

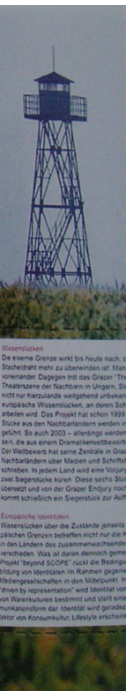
Der Betriebsbereich der Medienplattform soll im September 2023 fertig gestellt werden, die Ausstellung zum Start wird den letzten der Medienplattform zeigen und gliedert sich in zwei Bereiche – international und lokal – und wird federführend von Richard Krescic, assistiert von Szepo Gröndler (international), sowie vom Verein zur Förderung von Medienkunst, mit der (local) Task, organisiert.

Aufbau von Medienplattform Graz  
Der Aufbau von Medienplattform Graz ist ein strategisches Anliegen mit mittlerer 17 Grazer Netzwerke, 56 Vereinen beziehungsweise Kunstvereinen und 83 Einzelunternehmen, die in der Durchführung ihrer Projekte durch den Aufbau gemeinsamer Strukturen unterstützt werden. Diese



**Geplante Verläufe**  
Eines zwei Jahrzehnte hat Graz in einer Art Hochregal einen Lehrling vor der Aufgabe, ein Kunsthaus zu bauen, verkauft. Seitdem geht hier das Gespinnst eines Verfalls um und manifestiert sich durch die allgemeinen Schäden im Regieren, in der Ausstattung und in der Handlungsmuster im Bereich der Medienkunst. Im Programmbuch (www.graz2023.at) sind dieser Spas 10 Projekte bei der Entwicklung der Medienkunst, aus produktionsrechtlichen Gründen sollen nicht zum Agieren auf fremden Territorien. Das ist – angesichts der Tatsachen – stark verengt sein könnte es wird drastischer formulieren.

**Geschilderte Erfahrungen**  
Unterstützt in Graz im Herbst auf 2009 der Austragungsort von vielfachen Anlegungen, künstlerische Beiträge im Programm des Kulturhauptstadtjahres unterstützen. Seit 16. Juni 2011 befindet sich das Kunsthaus, das im Neuenbau aus dem alten Kunsthaus, Camera Austria und Medienplattform bestehen aus 25 Bau



**Geplante Verläufe**  
Eines zwei Jahrzehnte hat Graz in einer Art Hochregal einen Lehrling vor der Aufgabe, ein Kunsthaus zu bauen, verkauft. Seitdem geht hier das Gespinnst eines Verfalls um und manifestiert sich durch die allgemeinen Schäden im Regieren, in der Ausstattung und in der Handlungsmuster im Bereich der Medienkunst. Im Programmbuch (www.graz2023.at) sind dieser Spas 10 Projekte bei der Entwicklung der Medienkunst, aus produktionsrechtlichen Gründen sollen nicht zum Agieren auf fremden Territorien. Das ist – angesichts der Tatsachen – stark verengt sein könnte es wird drastischer formulieren.

**Geschilderte Erfahrungen**  
Unterstützt in Graz im Herbst auf 2009 der Austragungsort von vielfachen Anlegungen, künstlerische Beiträge im Programm des Kulturhauptstadtjahres unterstützen. Seit 16. Juni 2011 befindet sich das Kunsthaus, das im Neuenbau aus dem alten Kunsthaus, Camera Austria und Medienplattform bestehen aus 25 Bau

# Grid

## Column grid



Bruce Sterling

## HANDS ON: ELEGANT INNOVATION

FROM LAMPS AND CHAINSAWS  
TO SAVING THE PLANET.

**C**ERTAIN AREAS OF THE WORLD HAVE an innately MAKE-like approach to life. Northern Italy (where I'm writing this installment of my column) is one of those places. Case in point: famed Milanese architect Michele De Lucchi.

For the Italian designer outfit Artemide, De Lucchi created the legendary Tolomeo work lamp. The Tolomeo is bright, sleek, and ductile, with long columnar metal arms and tendon-like wire. It silently bends and swivels at a touch, and stays poised in any position you may place it in. Since its creation in 1983, the Tolomeo has been the number-one work lamp that designers themselves buy for design labor. It's the designer's designer lamp and has been selling merrily for decades.

Oddly enough, De Lucchi is not a designer. He's a "radical architect" from the 1970s, when young Italians rebelled at the constrictions of their discipline and exploded laterally into postmodern home décor, weird laminated bookcases, couture, electronics, graphics — in a word, most anything hackable. This eclectic approach has many practical benefits.

At Olivetti, where De Lucchi worked for 20 years, he involved himself in the production of some 240 products, finishing his career there as the corporation's creative director. He also designed door pulls, tape dispensers, laptops, chairs, vases, interior décor for banks and hotels, and much more.

So far, so good: we're describing a world-famous, multitalented Italian designer at the top of the profession. Now comes the really interesting part: explaining why De Lucchi spent much of 2005 making conceptual art with chainsaws.

Explaining the fondness for chainsaws comes easily enough. To make his point, De Lucchi produces a cherished 12-year-old Italian fountain pen from his immaculate jacket. It occurred to him that although pens and pencils are used with great grace, precision, elegance, and tenderness, no one has extended this approach toward the humble, industrial chainsaw. Why not? Are chainsaws less

worthy than pencils? There is no alternative to the presence of industrial objects in modern life.

A large tree fell near De Lucchi's home. That incident required a chainsaw. This was a chance to learn. Once he had his goggles and gloves on, De Lucchi knew that the chainsaw had been radically underexploited as a means of creative expression. The 55-year-old maestro soon made it his business to own and master a variety of chainsaws.

Like many architects, De Lucchi spends much of his professional life making small-scale models of housing. So he decided to refine his chainsaw skills by making model homes straight from the dead tree. No fussy stickler for mere handicrafts,

"Every project is a voyage from idea to realization. There is an ocean of compromise in the middle."

De Lucchi also added telling model details with a laser cutter and a water jet.

These chainsawed model homes look like they were whittled into shape with a giant's jackknife, but the unique models sold at once to eager art collectors. Some of the models were botched. Those, he discarded and wrote a book about: *Twelve Stories About Little Houses*. These chainsaw failures were too ugly to show in public or to display as art, but the effort to make them taught him useful lessons. This resulted in a good set of design war stories.

"Every project is a voyage from idea to realization," he tells me in careful English. "There is an ocean of compromise in the middle."

The architectural lessons from the chainsawed homes are now reflected in De Lucchi's ambitious Japanese eco-village development, outside Osaka. This is a big effort, an entire Japanese suburb, but he has learned, he says, to seek his inspiration for



These chainsawed model homes look like they were whittled with a giant's jackknife.

business in that which is small, simple, and intuitive. Big, corporate research-and-design teams are all very well in their place, but they are big by nature, and concerned with big resources. So, they are always anxious to avoid big mistakes.

One cannot experiment properly in a state of anxiety. Creativity is closed off by fear. It's even worse to fail to be anxious at a big scale. It's wrong to arrogantly experiment with the lives and fortunes of a company's employees and stockholders — as if those many people didn't matter.

By their nature, big companies and mass production will "commercialize, marketize, banalize, and globalize." But if industry is to improve the world, industry needs something truly good to work on.

Therefore, De Lucchi has divided his own work into sets of physical scales. First, there are the small things he does alone in a home office: "experiments, searches, and fun." By design, these efforts have no deadlines, no clients, no deliverables, no budget, and they are done without commitment to anybody.

At the next level comes a small company called *Produzione Privata* (Private Production). This atelier features De Lucchi himself, his design assistant, a bookkeeper, and a producer, whose job it is to outsource the manufacturing of De Lucchi's

designs. *Produzione Privata* is deliberately small, but it sells real products and it has a real budget. The next and final step is the De Lucchi architecture firm, *aMDL*, which does large-scale urban work in Germany, Russia, Japan, Italy, and elsewhere.

These different levels of creative scope do not conflict. Instead, they support and refresh one another. One level is no more or less "serious" than the next. They are a creative ecosystem, where the scale and muscle of the bigger firm can shelter the little greenhouse of the new, and where the small innovative experiments can provide a unique edge and unheard-of innovations for the bigger outfit.

"There is no alternative to industrial organization," says De Lucchi. "But we must also believe that we have the chance to reach a better world through industry. An industry is more than a public investment. If man believes in industry, but industry fails to believe in humanity, the planet is finished."

I don't know about the planet, but having met De Lucchi, I know that Milan and he are the polar opposite of "finished." They have found the means, motives, and opportunities for elegant innovation.

Bruce Sterling ([bruce@well.com](mailto:bruce@well.com)) is a science fiction writer and part-time design professor.

# Grid

## Modular grid







DIGITAL PROTOTYPES FOR THE WELLS FARGO CENTER

## Institutional Fundraising and Capital Campaigns

### Various Institutions

AEI Digital has a broad portfolio of experience in support of major fundraising initiatives for the healthcare and academic sectors working with nationally recognized institutions.



American Red Cross



Wyeth



Acornis Pavilion



Central State Medical Center



Lancaster General Hospital

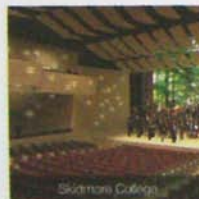


National Institutes of Health

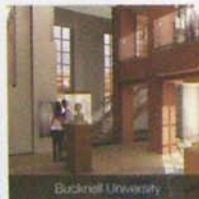
## Visualization of the Pharmaceutical Industry

### Various Companies

AEI Digital has worked with many major pharmaceutical companies to create compelling pre-construction presentations. These digital prototypes are a vital communication tool throughout the entire building project lifecycle.



Skidmore College



Bucknell University



Monmouth University

DIGITAL PROTOTYPES FOR THE WELLS FARGO CENTER

WWW.AEIDIGITAL.COM



LAYOUT

# Grid

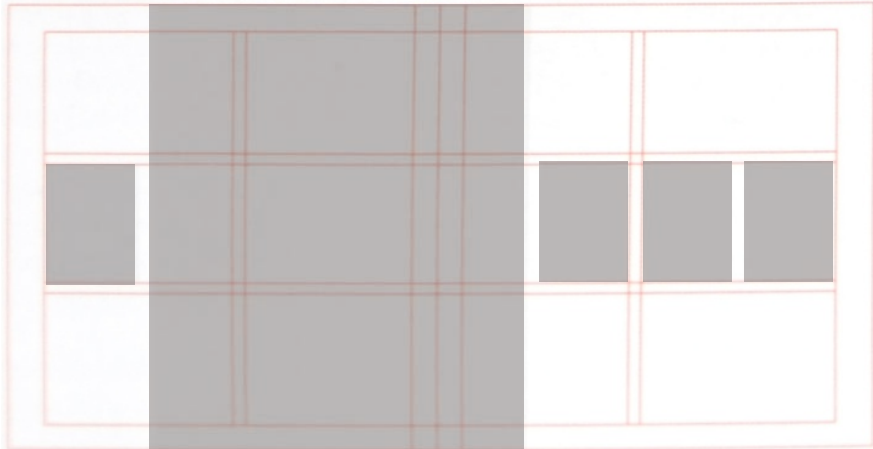
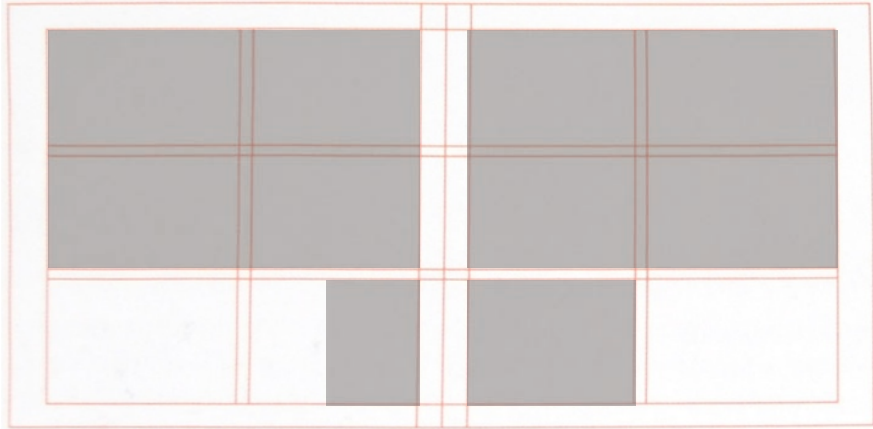
Clarity, efficiency, economy,  
and continuity

# Grid

Effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of information.

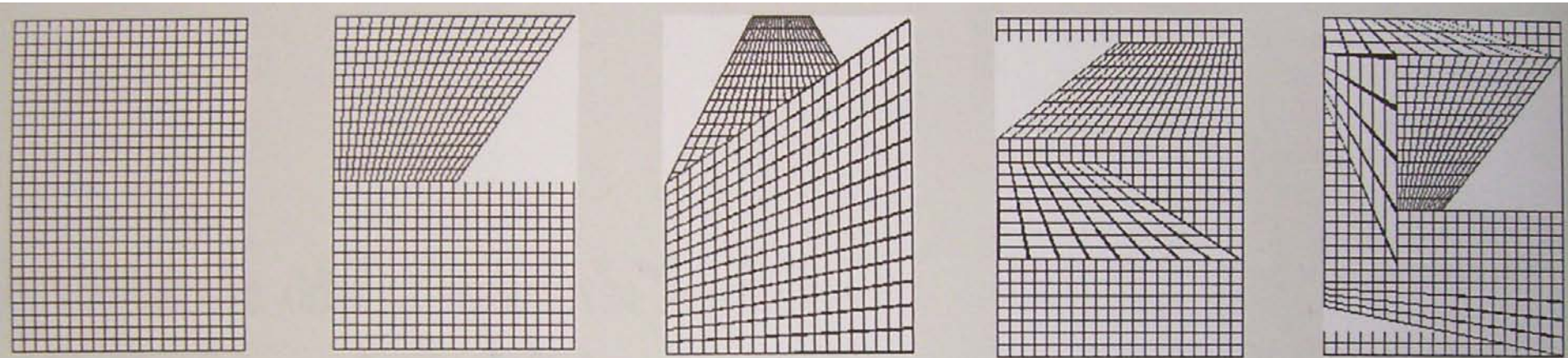
[Lupton, 2004]

# Breaking the grid



# Grid

The designer uses, adapts, breaks, and abandons grids for the benefit of the design.





# Breaking the grid

# Linguistic deconstruction

**T**

**P**

**Y**

**O**

**T Y P O**



S P

SHARON HELMER POGGENPOHL

C

E

WORDS IN

AN INTRODUCTION

*Visible language*

is ubiquitous, taken for granted;

it is often processed automatically rather than formally seen.

In the two part series Words in Space, these articles explore yet other themes: transubstantiation (in a secular sense), reference, transformation and freedom. A strong cultural thread runs through these essays – a glance at their images clearly reveals their approach whether vernacular or artful. Each in its own way reminds us of words in space as a cultural event.

Continuing the special two part series Words in Space, these articles explore yet other themes: transubstantiation (in a secular sense), reference, transformation and freedom. A strong cultural thread runs through these essays – a glance at their images clearly reveals their approach whether vernacular or artful. Each in its own way

Continuing the special two part series Words in Space, these articles explore yet other themes: transubstantiation (in a secular sense), reference, transformation and freedom. A strong cultural thread runs through these essays – a glance at their images clearly reveals their approach whether vernacular or artful. Each in its own way reminds us of words in space as a cultural event.

# mu si ca

---

# vi va

dienstag  
11. mai 1971 20.15 uhr  
grosser tonhalleaal  
vivas  
musica viva-konzert  
der  
tonhalle-gesellschaft  
zürich  
leitung  
hans zender  
solisten  
duo kontarsky

hans zender  
-sachschpiel- für zwei  
orchestergruppen  
serocki  
-forto e piano- für zwei  
klaviere und orchester  
luigi dallapiccola  
due pezzi per orchestra  
wladimir vogel  
hörfornen II  
für grosses orchester  
uraufführung

hans zender  
hans zender  
hans zender

# m v m u s i c a s v v i v a c a

musica viva

freitag, den 7. januar 1972  
20.15 uhr grosser tonhalleaal  
12 sinfoniekonzert für tonhalle-gesellschaft  
zürich  
12 sinfoniekonzert für tonhalle-gesellschaft  
zürich

gibort emy  
yenne leand

hans zender  
jens bovald  
oliver martin

andreas waldner

leitung  
michael lieder  
kontrabaßorchester  
-sinfoniekonzert für orchester / uraufführung  
12 sinfoniekonzert für tonhalle-gesellschaft  
zürich  
12 sinfoniekonzert für tonhalle-gesellschaft  
zürich

musica viva

musica viva

# v mu s i c a v a

musica viva-konzert

donnerstag, 8. januar 1970  
20.15 uhr  
grosser tonhalleaal

12 sinfoniekonzert  
der  
tonhalle-gesellschaft zürich

musica viva

leitung  
charles dutot

solist  
karl engel  
klavier

tonhalle-  
orchester

musica viva

klaus huber

görgy ligeti  
igor stravinsky

klaus huber

musica viva

-tenebræ-  
für grosses orchester  
1966-67  
-atmosphères-  
konzert  
für klavier, blasinstrumente,  
kontrabaß und pauke  
-tenebræ-  
wiederholung

musica viva

T

YWY

P

O

---

GRAFIA

# Type as image

# Type as image

A letter or word takes on pictorial qualities

# bateaux

Exposition 28 juin - 5 juillet 2003

sur l' eau

rivières ent  
LIGON 62 61

canal aux

THE OLD WEST COWS JUNCTION CITY HEARDING TRAILS Heartland  
★ Topeka ★

★ OREGON TRAIL ★  
CALAMITY JANE KANSAS  
★ FORT HAYS ★

★ FORT HAYS ★  
Buffalo Bill USA  
★ FORT HAYS ★

★ FORT HAYS ★  
cowboy  
★ FORT HAYS ★

★ FORT HAYS ★  
Louisiana Purchase 1803  
★ FORT HAYS ★

★ FORT HAYS ★  
INDUCTION 1861 PETROLEUM & NATURAL GAS  
★ FORT HAYS ★

★ FORT HAYS ★  
COTTONWOOD TUTTLE CREEK DAM  
★ FORT HAYS ★

★ FORT HAYS ★  
Limestone Museum of Natural History  
★ FORT HAYS ★

★ FORT HAYS ★  
washburn university  
★ FORT HAYS ★

★ FORT HAYS ★  
Jubilee Week  
★ FORT HAYS ★

★ FORT HAYS ★  
Western Meadowlark  
★ FORT HAYS ★

★ FORT HAYS ★  
BROWN VS BOARD OF EDUCATION  
★ FORT HAYS ★

★ FORT HAYS ★  
FANCISCO VASQUEZ DE CORONADO JUNCTION CITY  
★ FORT HAYS ★

★ FORT HAYS ★  
AMELIA BARNHART  
★ FORT HAYS ★

★ FORT HAYS ★  
Lasso GUNFIGHTERS WAX MUSEUM  
★ FORT HAYS ★

★ FORT HAYS ★  
HORSEBACK RIDING  
★ FORT HAYS ★

★ FORT HAYS ★  
WILDLIFE  
★ FORT HAYS ★

★ FORT HAYS ★  
LANDSCAPE  
★ FORT HAYS ★

★ FORT HAYS ★  
EARLY SETTLERS  
★ FORT HAYS ★

★ FORT HAYS ★  
FLAT LANDS  
★ FORT HAYS ★

★ FORT HAYS ★  
CULTURE  
★ FORT HAYS ★

★ FORT HAYS ★  
RID VENTURE?  
★ FORT HAYS ★

★ FORT HAYS ★  
Dakota Sandstone  
★ FORT HAYS ★

★ FORT HAYS ★  
INNOVATIVE  
★ FORT HAYS ★

★ FORT HAYS ★  
COW TIPPING  
★ FORT HAYS ★

★ FORT HAYS ★  
Tallgrass Shawnee  
★ FORT HAYS ★

★ FORT HAYS ★  
AMAZING Homeland  
★ FORT HAYS ★

★ FORT HAYS ★  
SIT UNDER A BLANKET OF STARS  
★ FORT HAYS ★

★ FORT HAYS ★  
WHERE LEGENDS ARE BORN  
★ FORT HAYS ★

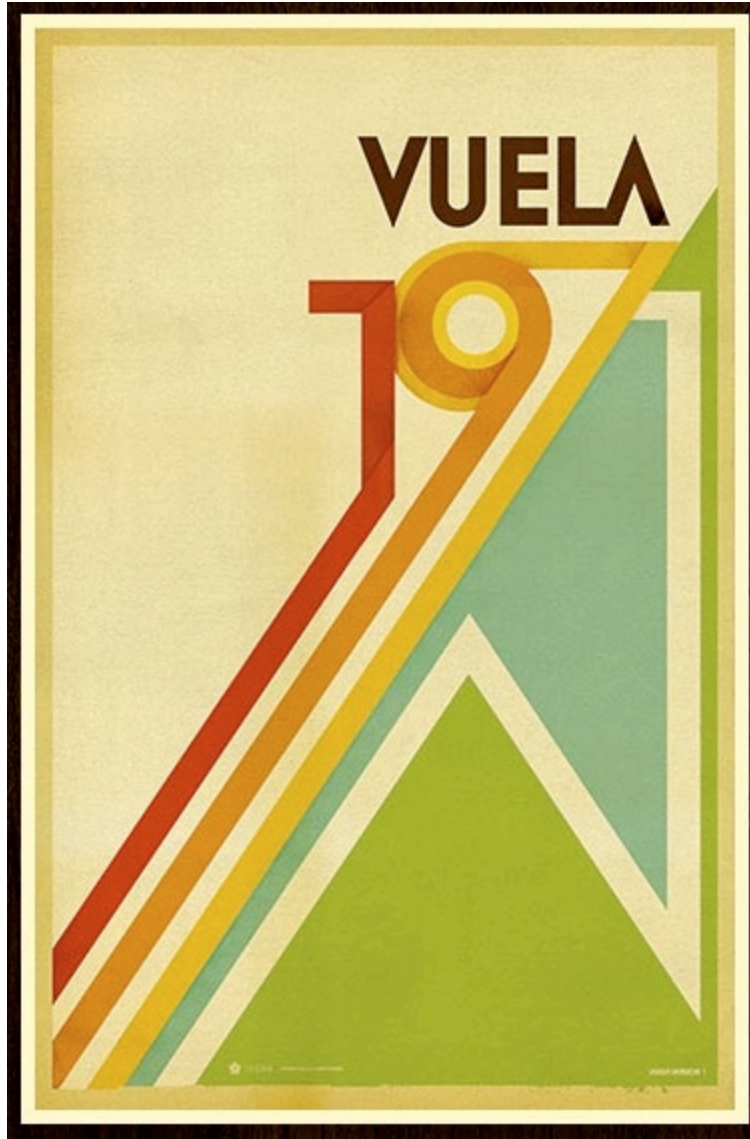
★ FORT HAYS ★  
ARE CROPS BORN GOATS EXPERIENCES  
★ FORT HAYS ★

★ FORT HAYS ★  
AMAZING Homeland  
★ FORT HAYS ★

★ FORT HAYS ★  
AMAZING Homeland  
★ FORT HAYS ★

★ FORT HAYS ★  
AMAZING Homeland  
★ FORT HAYS ★







# Integrating type and image

# Architecture and Psychoanalysis

The School of Architecture  
Symposium

AM Building, 10000 4th Ave.  
100 Ave. SW, Suite 1000  
This symposium is part of a series of events  
that form the four-part Symposium for  
the Architecture Program in the Fine Arts  
Department at Simon Fraser University  
at Simon Fraser University, BC.

This symposium is held by invitation  
and is open to all students and staff  
of the University of British Columbia  
and the University of Alberta.  
For more information, contact:  
Phone: (503) 532-2000  
Fax: (503) 532-2770  
Email: jerry@art.sfu.ca or jerry@art.ubc.ca

Friday  
October 24, 2008  
10:00 am - 5:00 pm  
AM Building, 10000 4th Ave.  
100 Ave. SW, Suite 1000

6:30 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm

10:00 am - 5:00 pm



St. Gallen

# omni

einfach für retour

8.-18. Oktober 1959



HAPPILY  
INVITES YOU  
TO THE  
FASHION COTERIE  
TO PREVIEW THE  
FALL AND WINTER  
2003  
COLLECTION

from

to

Sunday, Feb/23/2003 Tuesday, Feb/25/2003

The Piers  
New York City

New York Showrooms

Anni Kuan Design

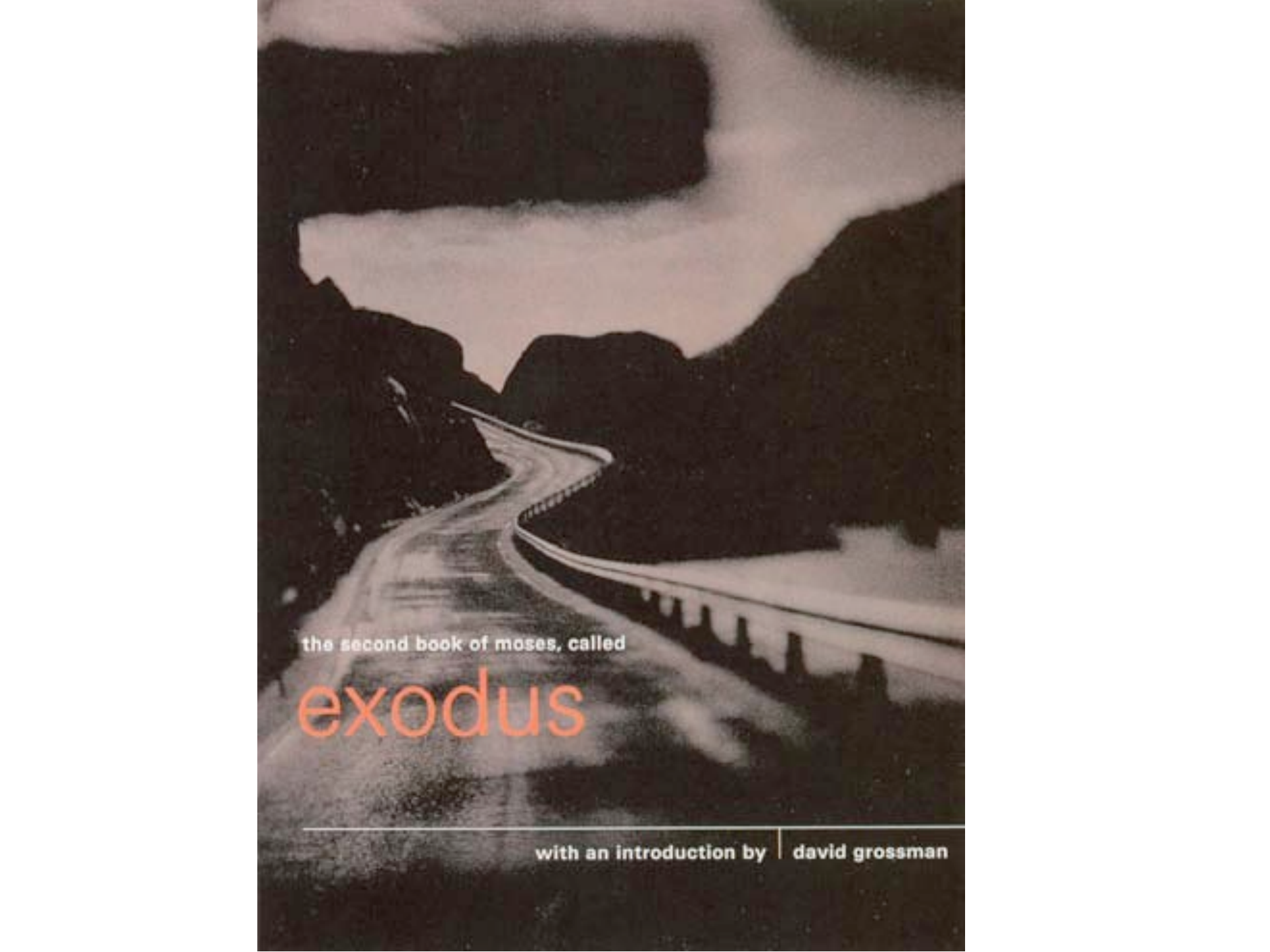
245 West 34th Street / 10th Floor  
New York City / NY / 10001  
tel 212 704 4038 / fax 212 704 9831

Atlanta Showroom

Leib Associates Inc.

350 Spring Street / Suite 1700-112  
Atlanta / Georgia / 30303  
tel 404 588 9544 / fax 404 588 9545

# Working with photos

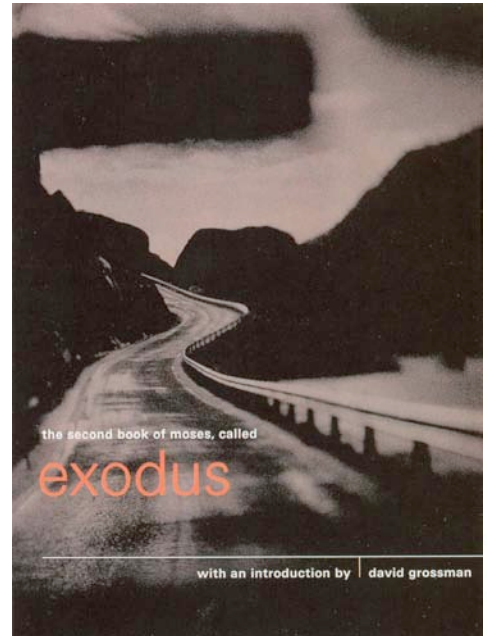
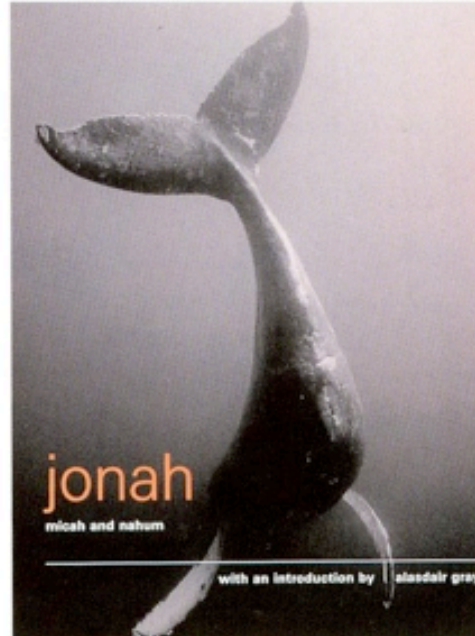
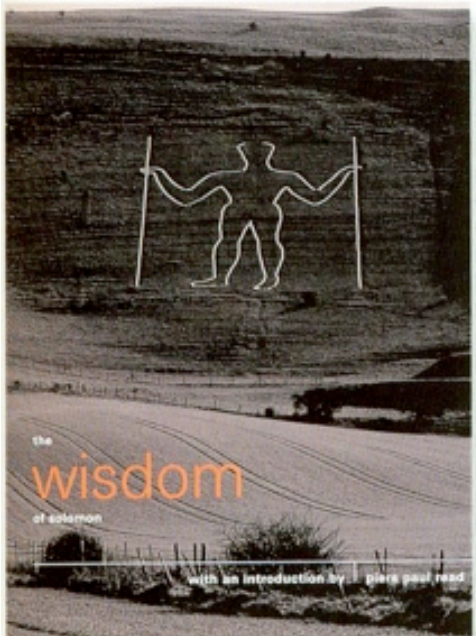
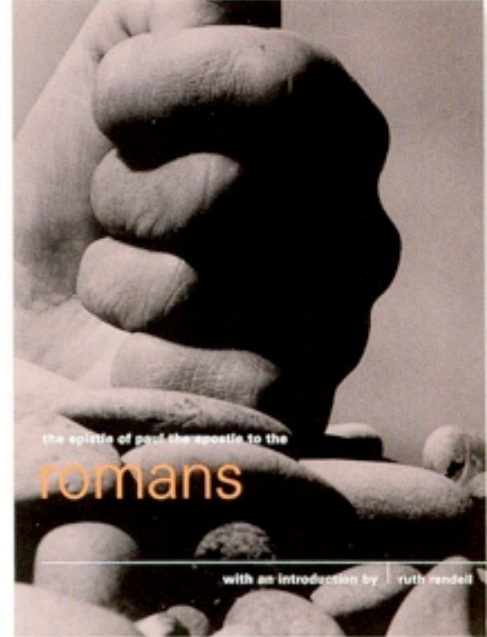
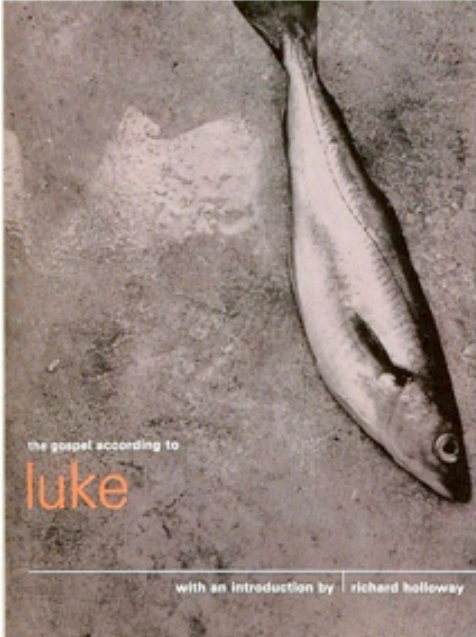


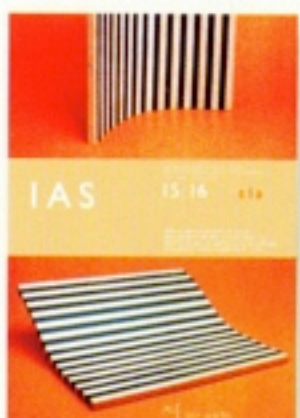
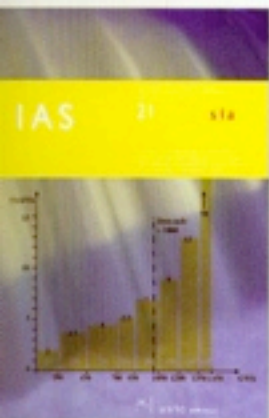
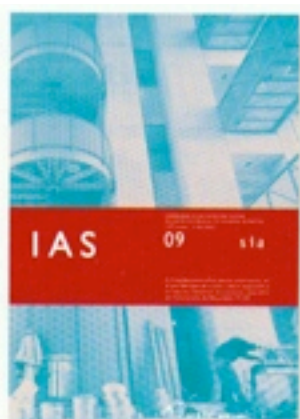
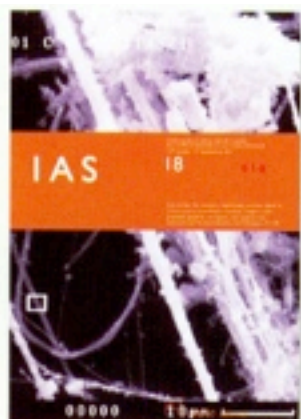
the second book of moses, called

# exodus

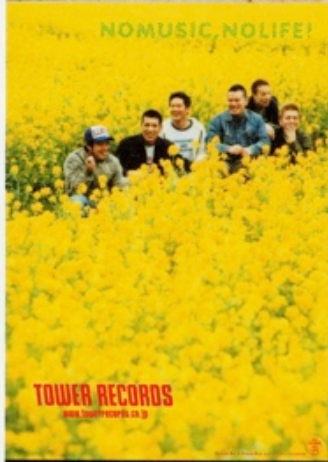
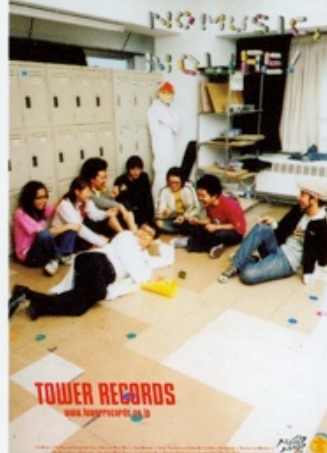
---

with an introduction by | david grossman









BE FREE

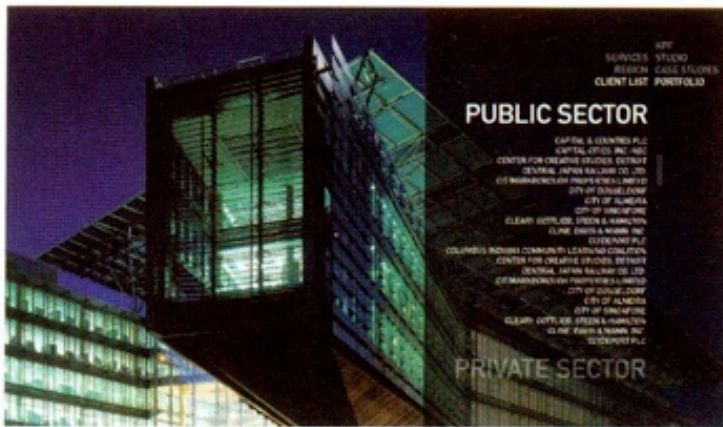
YOU HAVE



BE FREE

BE INDEPENDENT. THE PATH TO YOURSELF  
TO KNOW THEM



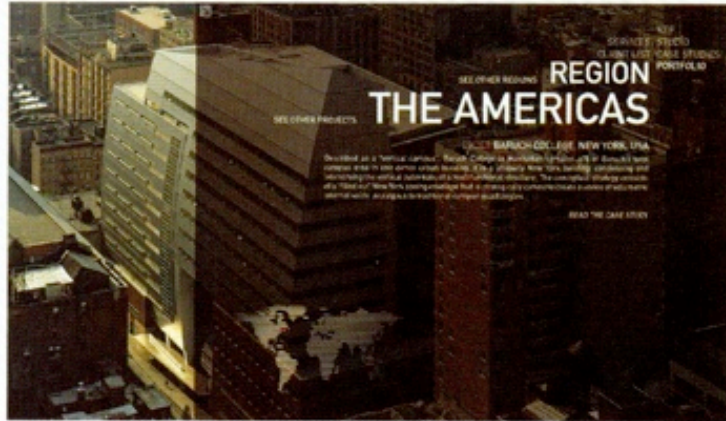


KPF  
SERVICES STUDIO  
REGION CASE STUDIES  
CLIENT LIST PORTFOLIO

## PUBLIC SECTOR

- CAPITAL & CENTRUS PLC
- CAPITAL CITY INC. (RFP)
- CENTER FOR CREATIVE STUDIOS (RFP)
- CENTRAL JAPAN RAILWAY CO. LTD.
- CS INVESTMENT MANAGEMENT LIMITED
- CITY OF CHICAGO
- CITY OF ALABAMA
- CITY OF SINGAPORE
- CLEARLY GUYTON, GREEN & HAMILTON
- CLINE, ERWIN & NORDEN INC.
- COOPERGROUP PLC
- COLUMBUS INDIANA COMMUNITY LEARNING COALITION
- CENTER FOR CREATIVE STUDIOS (RFP)
- CENTRAL JAPAN RAILWAY CO. LTD.
- CS INVESTMENT MANAGEMENT LIMITED
- CITY OF CHICAGO (RFP)
- CITY OF ALABAMA
- CITY OF SINGAPORE
- CLEARLY GUYTON, GREEN & HAMILTON
- CLINE, ERWIN & NORDEN INC.
- COOPERGROUP PLC

## PRIVATE SECTOR



KPF  
SERVICES STUDIO  
CLIENT LIST CASE STUDIES  
PORTFOLIO

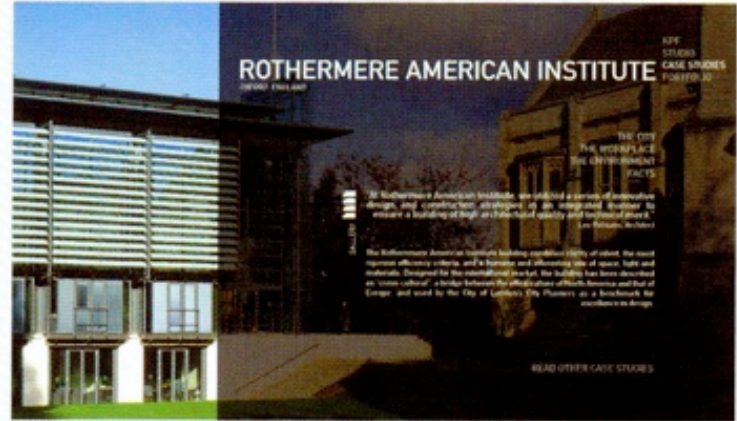
## REGION THE AMERICAS

SEE OTHER PROJECTS

BARUCH COLLEGE, NEW YORK, USA

Designed as a "vertical campus", Baruch College Manhattan (formerly City of Baruch) was conceived as a new urban school building. It is a primary New York building, addressing and incorporating vertical infrastructure in a multi-cultural district. The conceptual design connects the "Baruch" New York campus with the rest of the city's infrastructure system in a unique and flexible way, creating a new urban neighborhood.

READ THE CASE STUDY



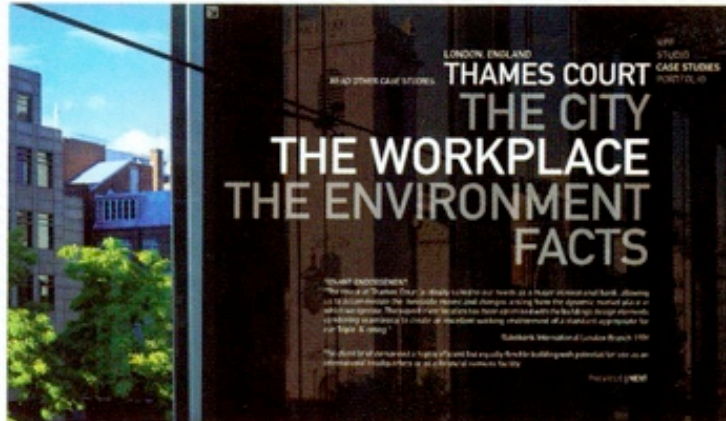
## ROTHERMERE AMERICAN INSTITUTE

KPF  
STUDIO  
CASE STUDIES  
PORTFOLIO

THE CITY  
THE WORKPLACE  
THE ENVIRONMENT  
FACTS

The Rothermere American Institute, an established partner of Rothermere design and construction, designed an integrated building to ensure a building of high architectural quality and sustainable design.

READ OTHER CASE STUDIES



KPF  
STUDIO  
CASE STUDIES  
PORTFOLIO

LONDON, ENGLAND

READ OTHER CASE STUDIES

## THAMES COURT THE CITY THE WORKPLACE THE ENVIRONMENT FACTS

THAMES COURT  
The River Thames City is a major urban and business district, offering a 100,000sqm, the highest density and change in use from the adjacent mixed-use office building. The project is a prime example of the building design process, including a program to create an inclusive working environment of a modern workplace for the City of London.

Rothermere International London Branch 199

The River Thames Court is a high-quality and high-quality building with potential for use as an international headquarters or as a financial services facility.

PROJECT NEW



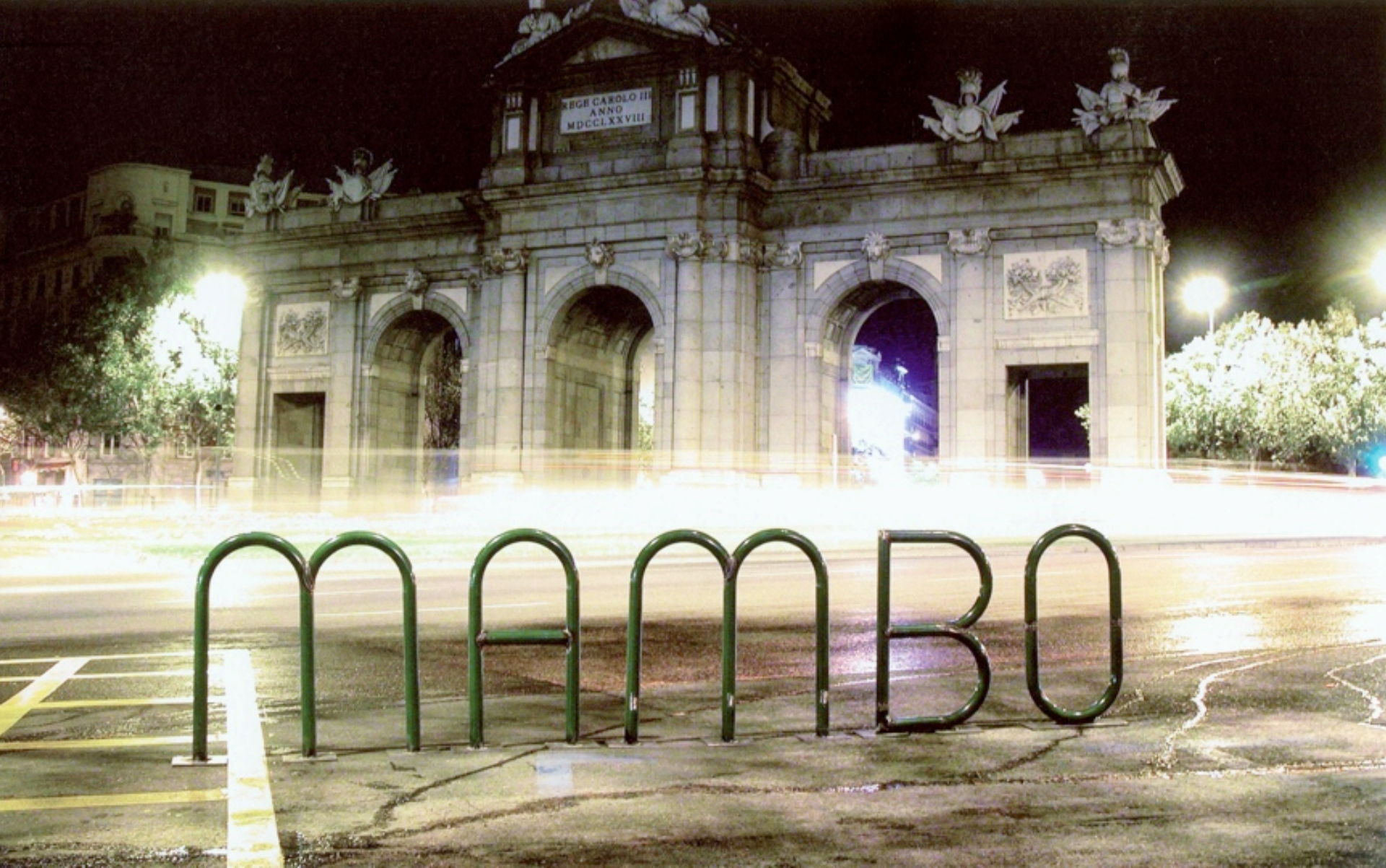
KPF  
REGION  
STUDIO  
CASE STUDIES  
PORTFOLIO

## SERVICES CULTURAL & ENTERTAINMENT OFFICE BUILDINGS URBAN PLANNING EDUCATION TRANSPORTATION HEALTHCARE MIXED USE

# Type elsewhere



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



REGE CAROLO III  
ANNO  
MDCCLXXVIII

MAMBO



# University of Brighton Open Days 2007

Wednesday 7th February 2007  
Wednesday 14th February 2007

Introductory talks include a welcome by the Head of School of Arts & Communication and the Head of the School of Architecture & Design, followed by a presentation providing useful information about the university, admissions to art and design courses, and finance.

Guided tours of course areas are on offer after each of the introductory talks. There will be an opportunity to meet staff and students as well as visit studios and workshops and view students' work.

It would be helpful if visitors could arrive at least 10 minutes before the talks are due to start.

There will be a presentation starting at 2.00pm which will provide general information about the University and staff and students will be available to discuss aspects of the course.

#### Mithras House (3rd Floor)

2.00pm

- Interior Architecture

- Architecture

#### Pavilion Parade

2.00pm

- Visual Culture

- History of Design, Culture and Society

- History of Decorative Arts and Crafts

#### Sallis Benney Theatre, Grand Parade

10.00 am + 1.30pm

- Fine Art Painting

- Critical Fine Art Painting

- Fine Art Sculpture

- Fine Art Printmaking

- Digital Music

- Performance and Visual Art, Music, Theatre, Dance

10.45am + 2.15pm

- Three Dimensional Design

- Wood Metal Ceramics and Plastics

- Fashion Textiles Design with Business Studies

- Fashion Design with Business Studies

- Interior Architecture

- Architecture (Morning only)

11.30am + 3.00pm

- Editorial Photography

- Graphic Design

- Illustration



For further enquiries please contact:  
Faculty of Arts & Architecture  
Grand Parade, Brighton, BN2 0JY

Telephone the main switchboard on 01273 600900,  
stating the course in which you are interested or visit  
our open day website [www.brighton.ac.uk/opendays](http://www.brighton.ac.uk/opendays)

Further information about the faculty can be found on  
the website [www.brighton.ac.uk/arts/](http://www.brighton.ac.uk/arts/)



FREITAG

2. JULI

12.00

KALTES  
BUFFET



vendredi

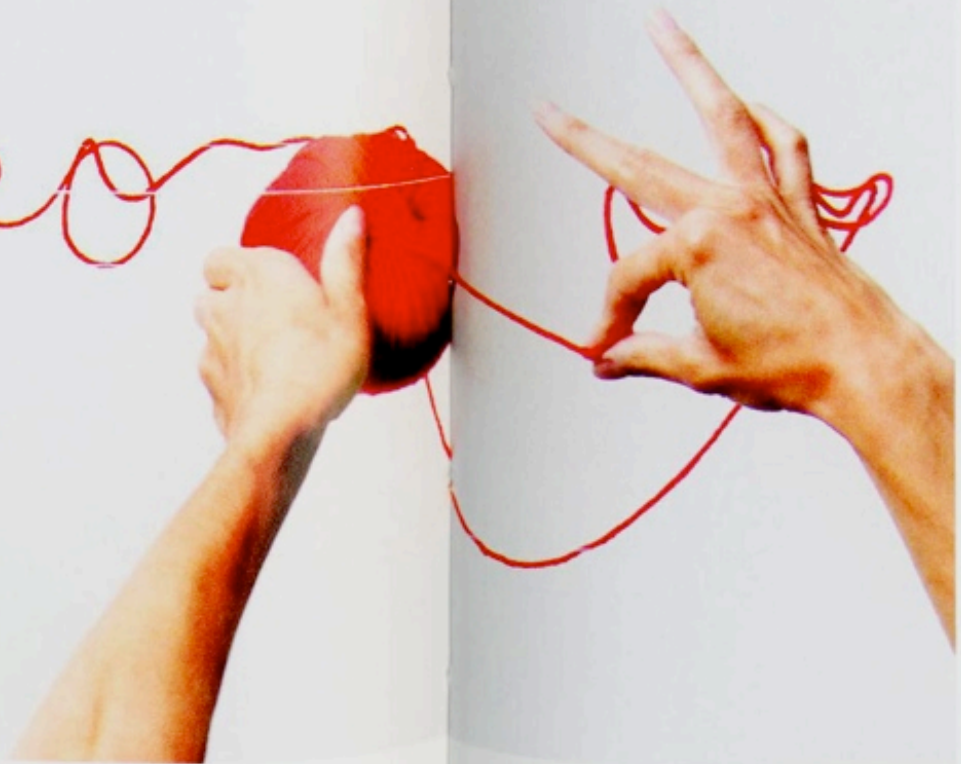
2. Juil. 12.00

Buffet froid





Handwritten text in red ink, appearing to be a stylized or cursive script, possibly reading "Handwritten" or similar, written across the page.





# Design a poster

Your poster will have:

1. Title of your project  
(e.g., Interactive Video Projection Wall)
2. Name(s) of your team member(s)  
(e.g., Homer Simpson, Marge Simpson, Bart Simpson)
3. Title of the course  
(Interface Aesthetics, INFO290-06 or CNM290-01)
4. Place and time of the course exhibition  
(110 South Hall, 4pm, May 11 2009)
5. Project description  
(up to 3 paragraphs, use [lipsum.com](http://lipsum.com))
6. Project photo / illustration (any scale)

INTERFACE AESTHETICS

# Thanks!