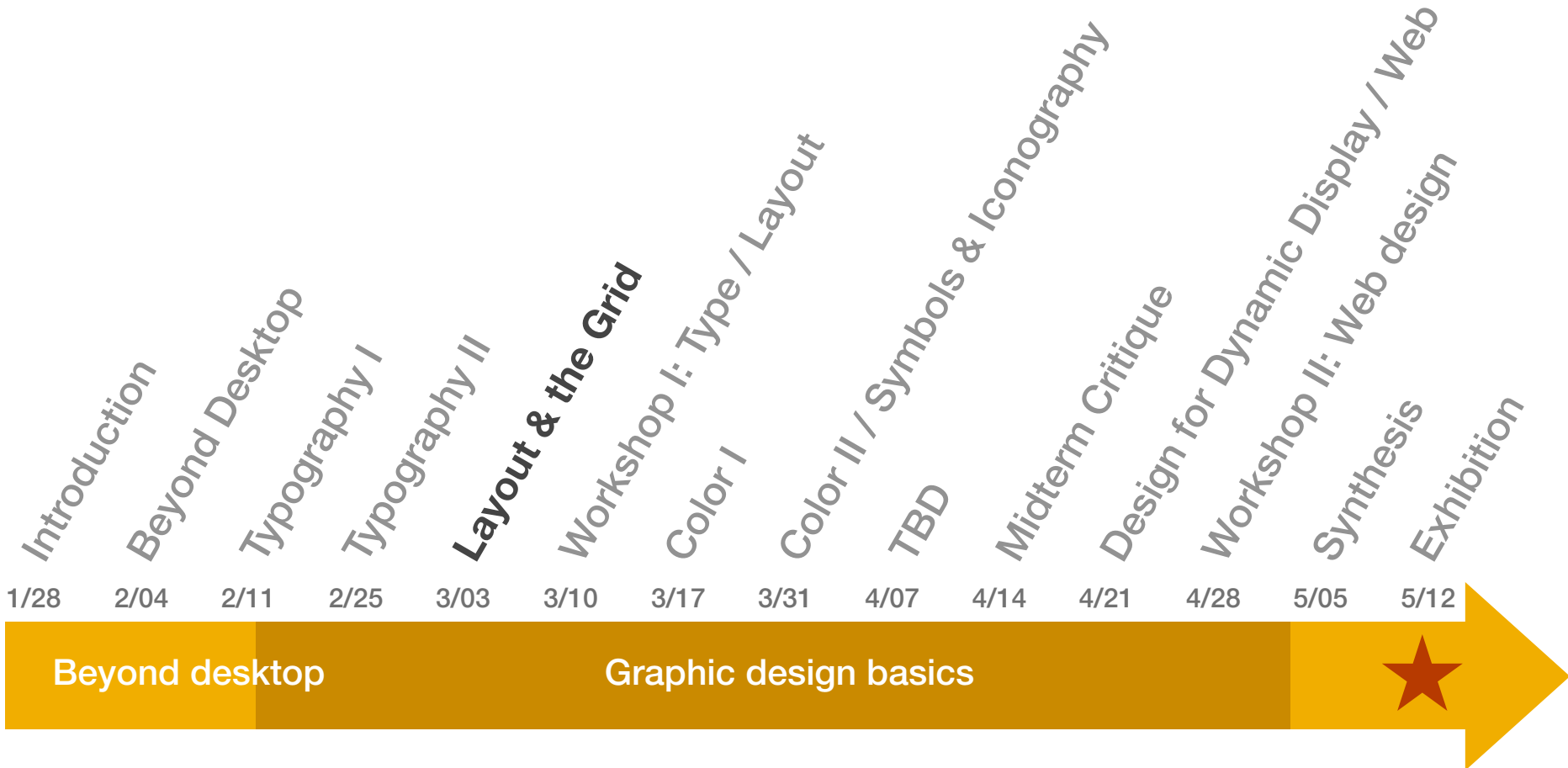


Interface Aesthetics Week 5

Layout

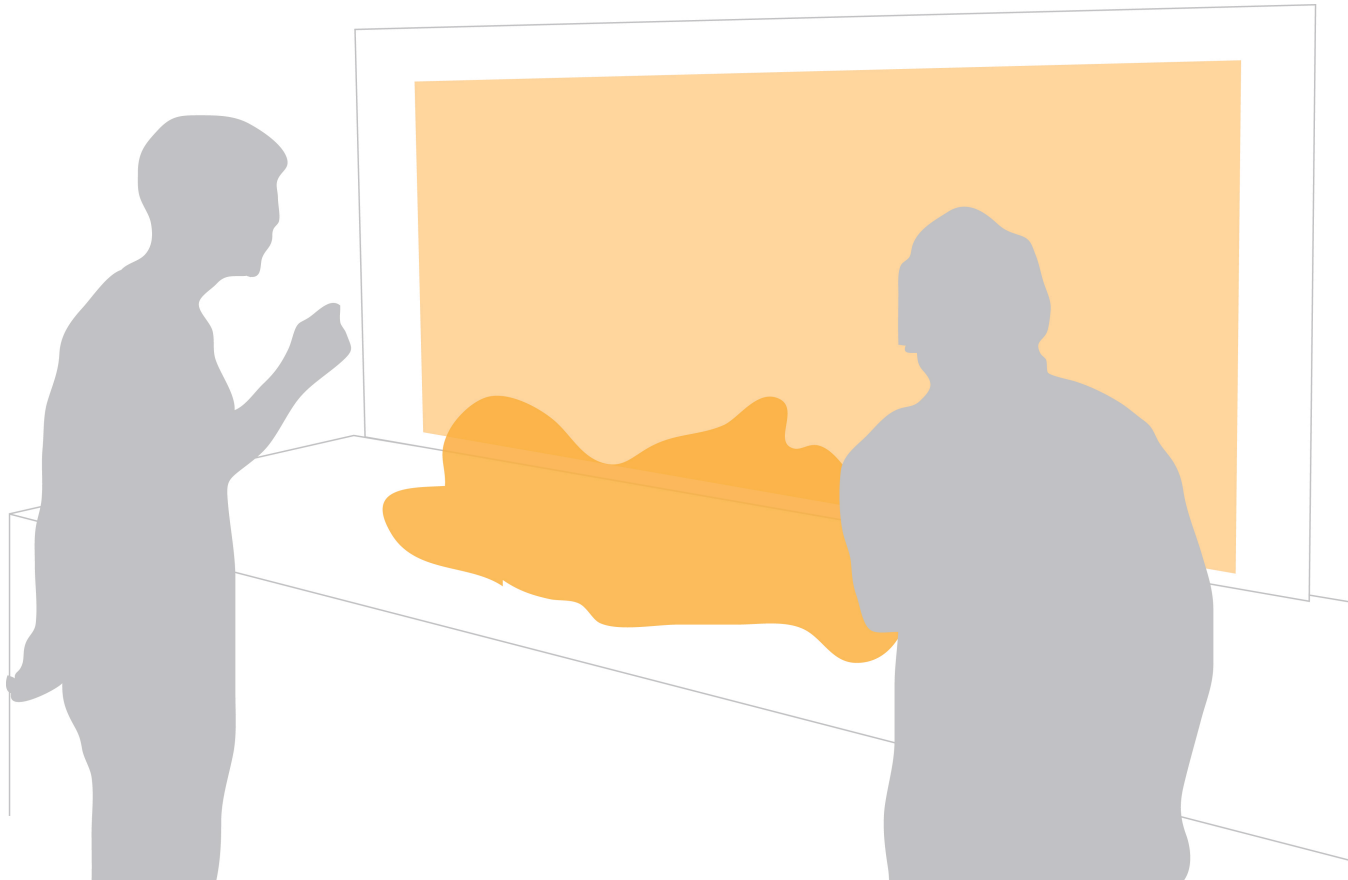
Course schedule



Course exhibition

1. Artifact

2. Print media

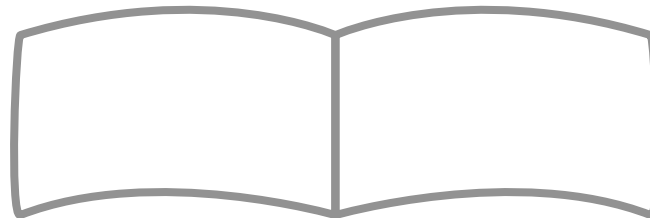
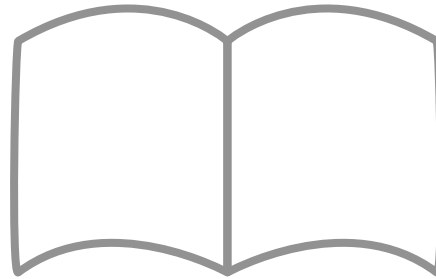
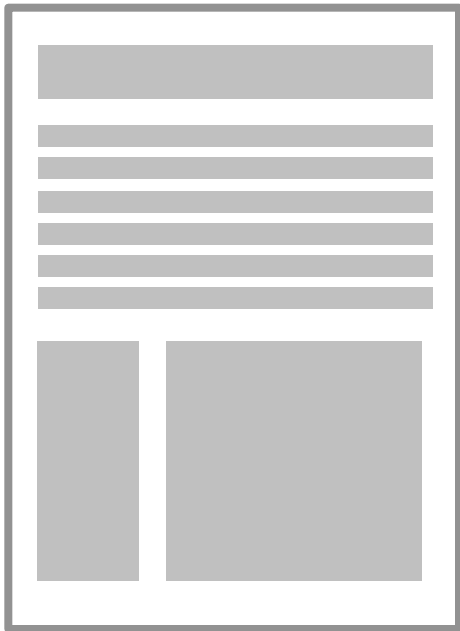


1. Artifact

Website or a physical artifact you are working on.

2. Print media

Describe the process of your design work.



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.

[Bringinghurst, 2002]

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
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
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
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

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 or
contacting 10423606 at NYU
212.555.2259
or visit www.nyu.edu/arch/walk.html

Skyscraper

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
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
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

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

Order and level of importance

Establish the visual levels of dominance and subordination

Typographic hierarchy

Typographic hierarchy

Space and position

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

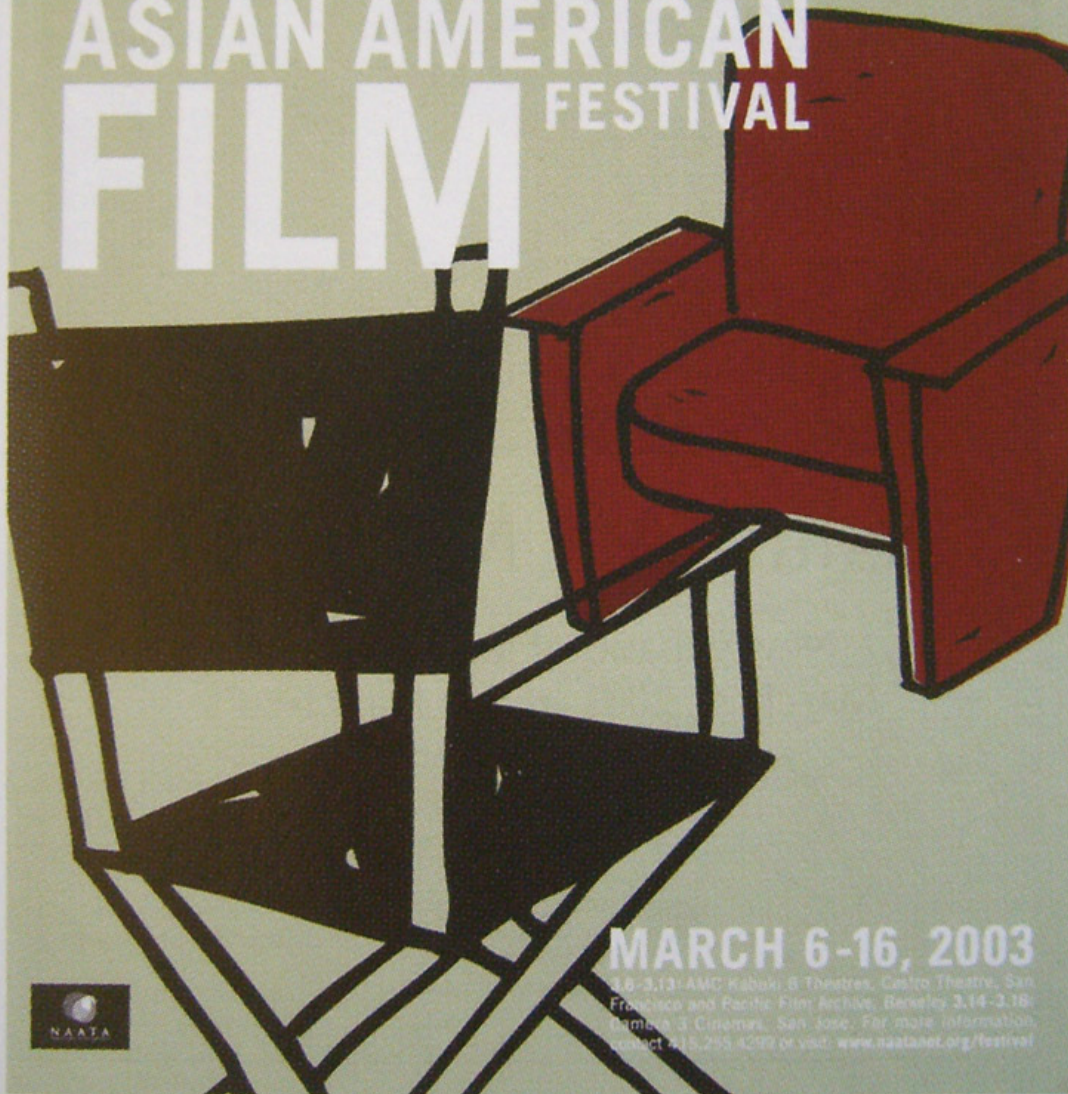
8am, South Hall

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



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

VORZUGS-ANGEBOT

Im VERLAG DES BILDUNGSVERBANDES der Deutschen Buchdrucker,
Berlin SW 61, Dreilindenstr. 8, erscheint diesendruck.

JAN TSCHICHOLD

Lehrer an der Meisterschule für Deutsche Buchdrucker in München

DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt
und die drucktechnisch-erziehenden Kreise

Das Problem der neuen gestaltenden Typographie hat eine kritische Diskussion bei allen Beteiligten hervorgerufen. Wir glauben den Bedürfnis, die aufgeworfenen Fragen ausführlich behandelt zu sehen, so weit sprechen, wenn wir jetzt ein Handbuch der **NEUEN TYPOGRAPHIE** herausbringen.

Es kann dem Verfasser, einem ihrer kollektiven Verfasser, in diesem Buche darüber dankbar an, den engen Zusammenhang der neuen Typographie mit dem **Gesamtkomplex heutigen Lebens** aufzulösen und zu beweisen, daß die neue Typographie ein absolut selbständiger Ausdruck einer neuen Stimmung ist, wie die neue Baukunst und alles Neue, das mit unserer Zeit entsteht. Diese geschichtliche Notwendigkeit der neuen Typographie belegt weiterhin eine kritische Darstellung der **alten Typographie**. Die Entwicklung der **neuen Malerei**, die für alles Neue unserer Zeit geistig bahnbrechend gewesen ist, wird in einem reich illustrierten Aufsatz des Buches leicht faßlich dargestellt. Ein kurzer Abschnitt „**Zur Geschichte der neuen Typographie**“ führt zu dem wichtigsten Teile des Buches, den **Grundbegriffen der neuen Typographie** über: Diese werden klar herausgestellt, wichtige und feine Bemerkungen gegenübergestellt. Zwei weitere Absätze behandeln „**Phätophographie und Typographie**“ und „**Neue Typographie und Werbung**“.

Der Hauptwert des Buches für den Praktiker besteht in dem zweiten Teil „**Typographische Hauptformen**“ durch die selbstständige Arbeitsweise. Es enthält bisher an einem Werke, das wie dieses Buch die schon bei einfachen Beträufelungen auftretenden gestalterischen Fragen in gehobener Ausführlichkeit behandelt. Jeder Textabschnitt enthält neben **allgemeinen typographischen Regeln** vor allem die Abbildungen aller in Betracht kommenden **Normblätter** des Deutschen Normenausschusses, alle anderen (z. B. gestalterische) **Vorschläge** und weitere Beispiele, Gegenbeispiele und Lösungen.

Für jeden Buchdrucker, insbesondere jeden Ausbilder, wird „Die neue Typographie“ ein **unentbehrliches Handbuch** sein. Von nicht geringerer Bedeutung ist es für Buchverleger, Druckverleger, Kaufleute, Photographen, Architekten, Ingenieure und Schriftsetzer, und für alle, die mit dem Buchdruck in Berührung kommen.

INHALT DES BUCHES

Methoden und Wesen der neuen Typographie

Das neue Werk
Die neue Typographie (Methoden und Wesen)
Die neue Schrift
Die Geschichte der neuen Typographie
Die Schriftgeschichte der neuen Typographie
Phätophographie und Typographie
Neue Typographie und Werbung

Typographische Hauptformen

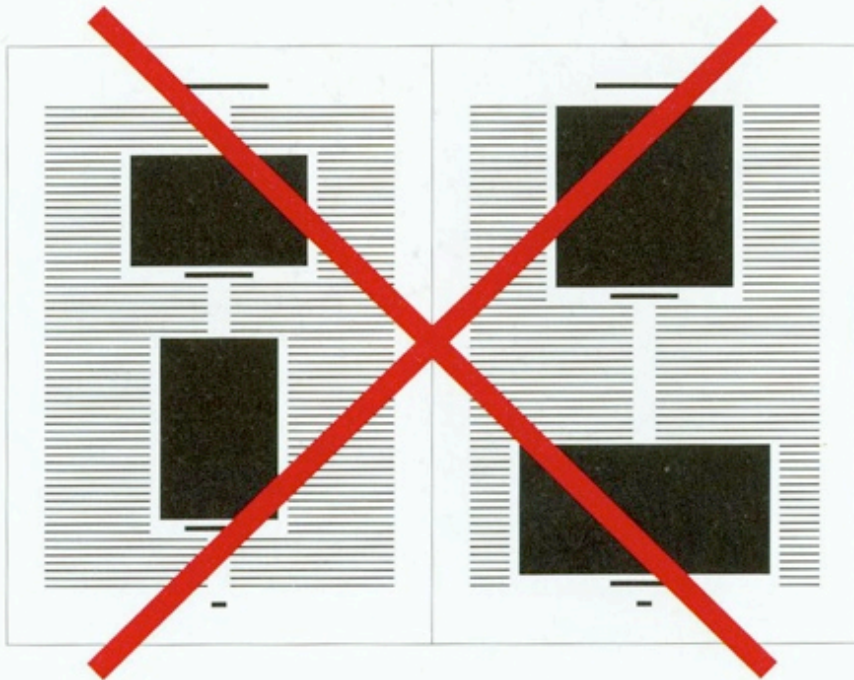
Die Typographie
Die Hauptformen
Die Schriftart
Ausführung einer Plakat
Textausgestaltung
Die Plakatschrift
Die Plakatschrift mit Bildern
Die Buchgestaltung
Die Buchgestaltung
Wissenschaft (Methoden, Regeln, Programme, Beispiele)
Die Typographie
Die Schriftart
Ausführung einer Plakat
Textausgestaltung
Die Plakatschrift
Die Plakatschrift mit Bildern
Die Buchgestaltung

Typographie Normblätter der Ausbildungen Regelblätter

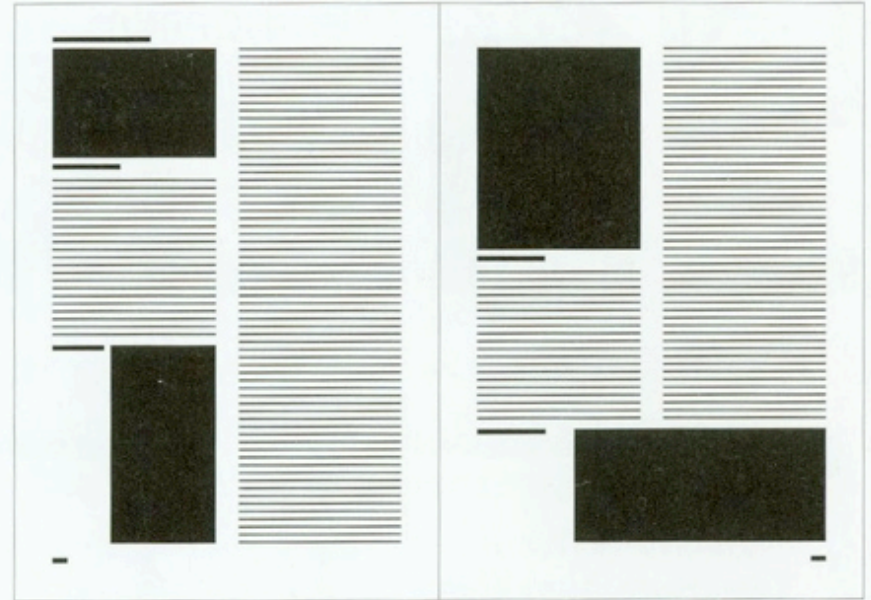
Das Buch enthält über **125 Abbildungen**, von denen etwa ein Viertel zweifarbig gedruckt ist, und umfaßt gegen **200 Seiten** auf gutem Kunstdruckpapier. Es erscheint im Format **200 x 285 (142 x 210 mm)** und ist **klappsig in Ganzleinen gebunden**.

Preis der Verankerung bis 1. Juni 1935: **5,00 RM**
Durch den Buchhandel nur zum Preise von **6,00 RM**

Buchverlag **Wissenschaft**



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

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

Free lecture series	School of Information	
User Interfaces and Aesthetics		
University of California Berkeley		
	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

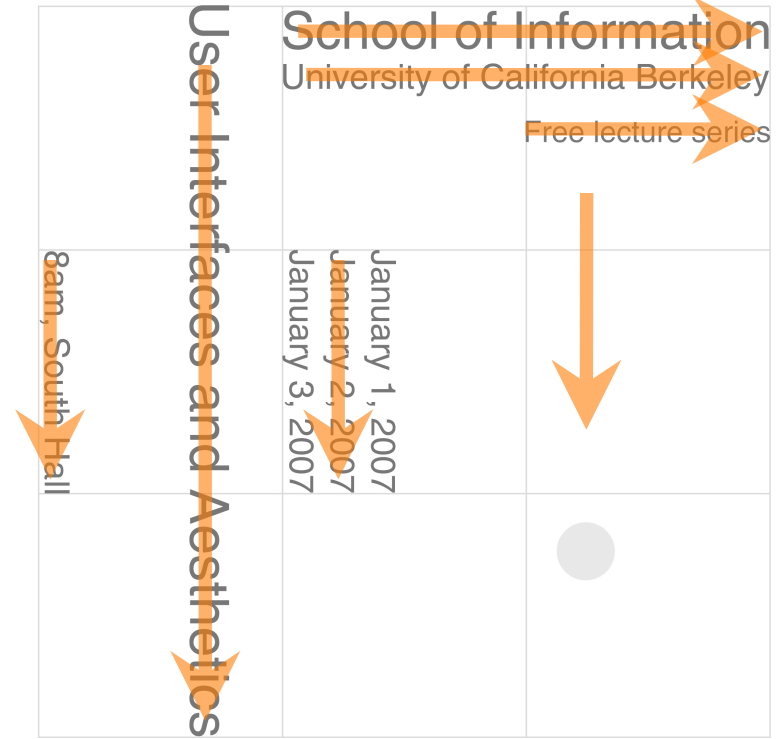
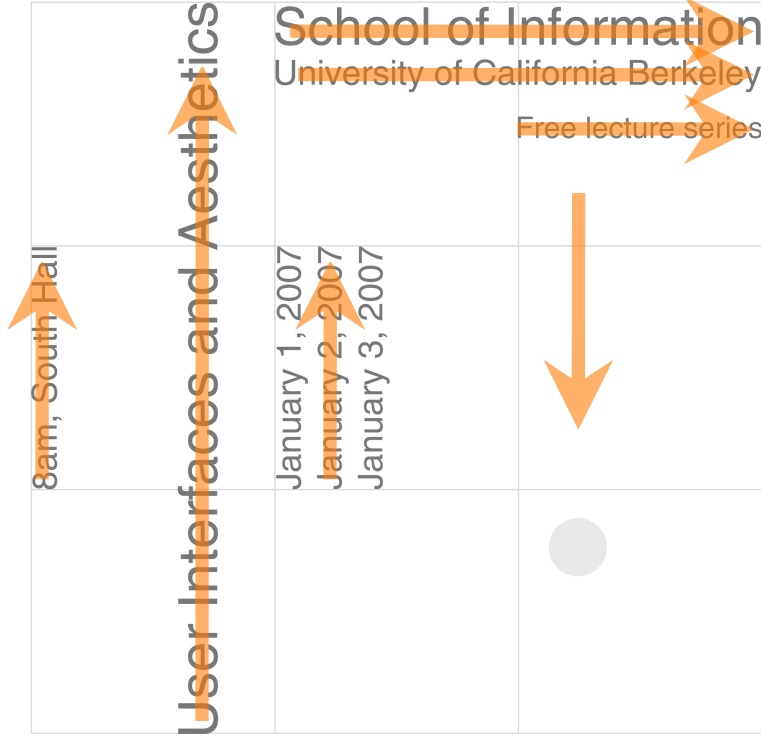
	School of Information	
Free lecture series		
	User Interfaces and Aesthetics	
		
University of California Berkeley		
	January 1, 2007 January 2, 2007 January 3, 2007	
	8am, South Hall	

Typographic hierarchy

Orientation

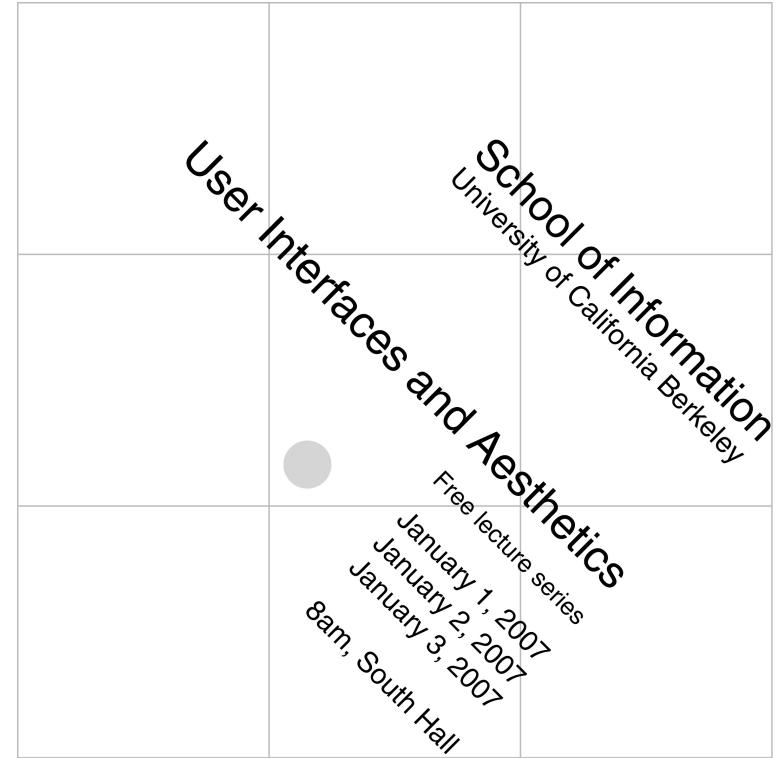
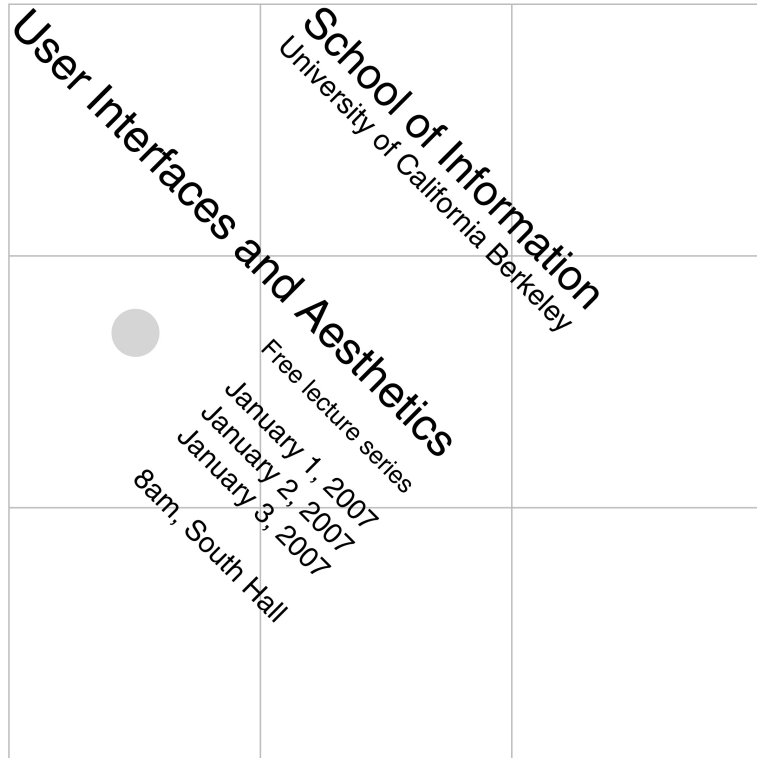
	8am, South Hall	User Interfaces and Aesthetics
	January 1, 2007 January 2, 2007 January 3, 2007	School of Information University of California Berkeley
●		Free lecture series

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



		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



strawinsky

fortner

berg

betriebsrat
2019
12. Januar 2019

betriebsrat
2019
12. Januar 2019

betriebsrat
2019
12. Januar 2019

betriebsrat
2019
12. Januar 2019



ANHALT SCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMÄLDE AOUARELLE

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

zum
60.
GEBURTSTAG

Geöffnet:	Wochentags: 2 - 5 nachm.
	Mittwoch u. Sonntag 11 - 1
Eintritt:	Mitglieder: Frei
	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

Shel Kobayashi 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, that includes management and development of the Digital
Training Department. That's extensive feature and broadcast post
production experience in addition with having worked for several
years for various Digital Studios. Some of his major films such as
"Tomorrow's Judgment Day," "Space," and "The Wolfman Boy".

Shel 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

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** | **Gerichtstand** ● für alle Streitigkeiten ist Dessau



W. Amadeus Mozart Symphonie n° 34
Concerto en la Majeur
Symphonie n° 39

Mozarteum de Salzburg

Le Mozarteum de Salzburg ou le garant de la tradition mozartienne, telle pourrait être en effet l'appellation intégrale de cette formation qui comprend jusqu'à quatre-vingt-onze musiciens tous imprégnés de l'atmosphère de Salzburg et du fantôme de Wolfgang Amadeus. Cette soirée aux Docks Vauban du Havre pourrait aussi s'appeler «Mozart par des mozartiens».

Le Mozarteum fut fondé en 1880 par des professeurs, des élèves et des instrumentistes membres de la «Musique de la Cathédrale», appelée également Mozarteum, désireux de célébrer à Salzburg les fêtes données en l'honneur de Mozart. C'est donc tout naturellement que l'orchestre prit part au premier festival de Salzburg en 1920. Bernard Paumgartner confia à l'orchestre les fameuses «matinées Mozart» mais aussi des soirées d'opéra, des concerts de musique de chambre et des concerts spirituels. Encore de nos jours, c'est l'orchestre régulier du devenu très célèbre Festival de Salzburg.

En 1939, l'orchestre devient professionnel. Vingt ans plus tard, il sera placé sous l'égide et la protection financière (ndlr. les princes se faisant plus rares) de la province et de la ville de Salzburg.

La vie de Wolfgang Amadeus Mozart fut une succession interminable de voyages. L'orchestre, lui aussi, tient à être présent partout dans le monde pour les fêtes en l'honneur de Mozart. La dernière tournée du Mozarteum en France date d'il y a trois ans. C'est un chef viennois, Hans Graf, qui dirige désormais le Mozarteum. Il a fait ses débuts aux opéras de Vienne et de Salzburg en 1981. Les Français l'ont découvert plus récemment: c'était en 1986 à Aix-en-Provence dans «Idomeneo», puis au Théâtre Musical de Paris, en 1987, dans le cycle Mozart.

Le génie de la musique sera donc pour notre plus grand plaisir interprété par ses serviteurs.

Hans Graf

Edith Peinemann

Le Havre

Docks Vauban

Samedi 9 juin, 20h30

Théâtre des 2 Rives

1984, une grande fête du théâtre se préparait, un peu un peu fou comme les aime le festival et Alain Bézu: après plusieurs années de collaboration entre le Théâtre des 2 Rives et le Festival d'Été, ce projet de monter les trois dernières comédies de jeunesse de Pierre Corneille redonnait une envie neuve de travailler ensemble. Oui, travailler, car il s'agissait de rassembler toutes les énergies pour que cette idée puisse se réaliser dans la ville de Cornaille. Après hésitation, c'est le lycée Corneille, et plus précisément la chapelle, qui fut le décor de ce projet. La suite, nous la connaissons: quelques nuits blanches de théâtre magnifiquement interprétées, la chapelle qui, depuis, a accueilli les meilleures formations musicales du monde.

On ne revit jamais deux fois un projet semblable, mais l'envie était trop forte d'essayer. Nouvelles discussions, nouveaux émerveillements et le projet nait petit à petit. Ce sera «La Place Royale», cinq ans après, pas à Rouen mais au Havre cette fois, et exceptionnellement pour deux soirées dans ces magasins publics étonnants, construits en 1850: les Docks Vauban.

La Place Royale de Pierre Corneille

Le Havre

Docks Vauban

Mardi 12 juin, 20h30

Mercredi 13 juin, 20h30

Alain Bézu

GREG KINNEAR STEVE CARELL TONI COLLETTE PAUL DANO WITH ABIGAIL BRESLIN AND ALAN ARKIN

"THE FUNNIEST LAUGH-OUT-LOUD AUDIENCE PLEASER
AT THE SUNDANCE FILM FESTIVAL."
—CHICAGO SUNTIMES

"THE ROAD IS TWISTED AND SO ARE THE LAUGHS.
THIS ONE IS A WINNER."
—Rolling Stone

"A HILARIOUS TALE ABOUT WINNING, LOSING
AND THAT NETHER STATE IN BETWEEN WHERE
MOST OF US MUST LEARN TO LIVE."
—AP Associated Press

"A MAGICAL EXPERIENCE."
—San Francisco Chronicle



LITTLE MISS SUNSHINE

A FAMILY ON THE VERGE OF A BREAKDOWN



THE SUNSHINE PICTURE is a production by FOX SEARCHLIGHT. A FOX SEARCHLIGHT FILM. WRITTEN BY JONATHAN SILVERMAN. DIRECTED BY LUCY FISHER. CASTING BY JONATHAN SILVERMAN. COSTUME DESIGNER: JESSICA HARRIS. HAIR: JESSICA HARRIS. MAKEUP: JESSICA HARRIS. PRODUCTION DESIGNER: JONATHAN SILVERMAN. EXECUTIVE PRODUCERS: JONATHAN SILVERMAN, JONATHAN SILVERMAN. PRODUCED BY JONATHAN SILVERMAN. WRITTEN BY JONATHAN SILVERMAN. DIRECTED BY LUCY FISHER. CASTING BY JONATHAN SILVERMAN. COSTUME DESIGNER: JESSICA HARRIS. HAIR: JESSICA HARRIS. MAKEUP: JESSICA HARRIS. PRODUCTION DESIGNER: JONATHAN SILVERMAN. EXECUTIVE PRODUCERS: JONATHAN SILVERMAN, JONATHAN SILVERMAN. PRODUCED BY JONATHAN SILVERMAN. WRITTEN BY JONATHAN SILVERMAN. DIRECTED BY LUCY FISHER.

R RESTRICTED
www.foxsearchlight.com

IN THEATRES THIS SUMMER

Geschäftsgrundsätze der Wanner-Gruppe

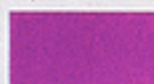
Wanner AG
C. Hoegger & Cie. AG
Tecta AG



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 wir wirklich können.



Wir sind der Dynamik und dem Wachstum verpflichtet.

Typographic hierarchy

Contrast

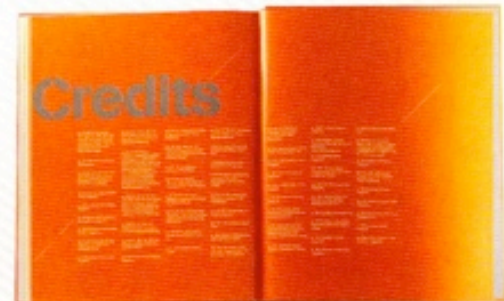
Nothing is an important something

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 on a white background. The word "Grid" is written in bold black font in the top-left corner of the grid.

LAYOUT

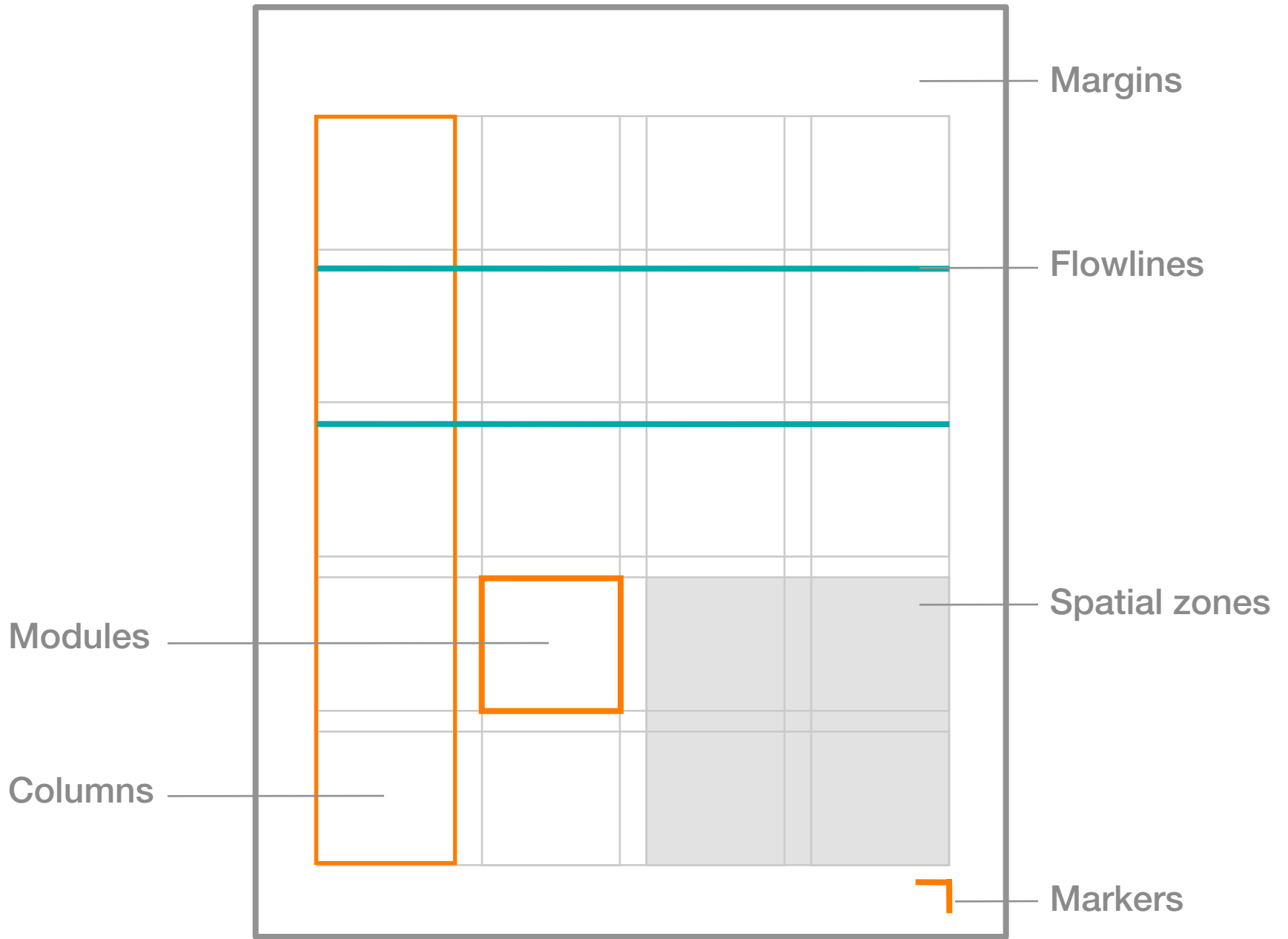
Grid

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

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,

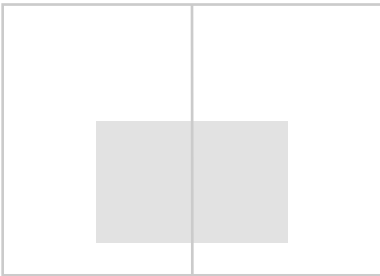
The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other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



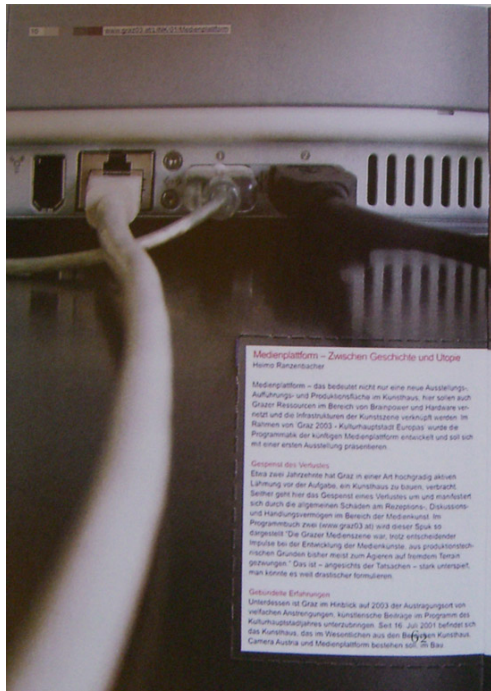
Das geheime Tagebuch der Anas Nin
Monika Wiesing

1. August 1933
Mein Mann Hugo denkt, ich halte mich in Paris auf. Doch ich habe beschlossen, mir eine Zeit abzurufen, demnach zu gehen, sich mich um Leben erhält, abseits meines Lebens. Ich verdinge mich in einer Bar in Graz als Tänzerin. Fernand weiß, dass ich hier bin, nicht entfernt über. Auch Henry Meier aber nicht, ich schreibe keine Briefe, und gar nicht zusammen mit Tagebücher. Ein offizielles, so 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, habe ich gleichmütlich von Budapest, Hugo, Henry, meinem Anwalt, Henry Meier und Otto Rame befragt. Manchmal brauche ich mich unmittelbar nachzuverfolgen.

Die Legenden erzählen, die ich jedem von ihnen ausbrichte, klingen sich immer wieder. Ich sage ihnen, ich sei und bleibe in den letzten und erfindet Geschichte. Oder ich schreibe keine Briefe, keine Feuer mehr zu schreiben, und das Hochkommen, in dem ich allezeit mit der Plutone hat, wurde zum Schicksal meines Spotts über die Männer. Ich habe, dass es an der Zeit zum Rückzug war. Ich werde wieder zu mir kommen und durchschneide den Verfall mit einem Ort, an dem mich niemand verurteilt.

Ich schliesse die Augen, mache ein Spiel daraus und tipple mit dem Finger eigenhändig. Als ich die Augen aufschließe, habe ich mich nicht mehr bewegt. Beim zweiten Versuch hat mein Finger auf eine Stelle in Österreich, ich überlege leicht lang. Und das ist ein Stückchen.

[mehr über dies Link]



Medienplattform – Zwischen Geschichte und Utopie
Herrn Ranzbacher

Medienplattform – das bedeutet nicht nur eine neue Ausstellungs-, Aufhängungs- und Produktionsfläche im Kunsthaus, hier sollen auch Graz Ressourcen im Bereich von Kunsthaus und Theater vereinigt und die Infrastrukturen der Kunstszene verknüpft werden. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Geistiges Verleihen
Eines ihrer Ziele ist es, Graz in einer Art Hochburg der Kultur, der Führung vor der Aufgabe, ein Kunsthaus zu bauen, vorzuführen. Seitdem geht hier das Geistesverleihen ein und man findet sich durch die allgemeinen Schichten im Rezipienten, Diskussionen und Handlungsmöglichkeiten im Bereich der Medienkunst. Im Programmbuch (www.graz2023.at) sind dieser Spas 10 Projekte bei der Entwicklung der Medienplattform, aus produktionsrechtlichen Gründen können nicht zum Agieren auf fremden Territorien gehen. Das ist – angesichts der Tatsache – stark verengt man könnte es weit drastischer formulieren.

Gesellschaftliche Erfahrungen
Unterstützt in Graz im Hinblick auf 2023 der Austragungsort von vielfachen Anlegungen, künstlerische Beiträge im Programm des Kulturhauptstadtjahres unterstützen. Seit 16. Juni 2021 befindet sich das Kunsthaus, das im Neuenbau aus dem alten Kunsthaus, Camera Austria und Medienplattform bestehen wird. 25 Bau



Dazu Richard Kriechbaumer: Das Medienplattform soll nicht nur ein Ort sein, sondern ein Ort, der die Verbindung zwischen Kunst und Leben herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Das Medienplattform ist ein Projekt im Prozess, das sich langfristig im Kunsthaus manifestiert. Es versteht sich als ein Ort, der die Verbindung zwischen Kunst und Leben herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Der Bereich der Medienplattform soll im September 2023 fertig gestellt werden, die Ausstellung zum Start wird den Teilzustand der Medienplattform zeigen und gliedert sich in zwei Bereiche – interaktiv und lokal – und wird federführend von Richard Kriechbaumer, assistiert von Sergio Gualini (Internationale), sowie vom Verein zur Förderung von Medienkunst, mit der (Local Talk) organisiert.

Aufbau von Medienplattform (MPP) im Kunsthaus mit einer strategischen Allianz von mittlerweile 17 Grazer Netzwerkanalisten, 56 Vereinen beziehungsweise Kunstinitiativen und 83 Einzelkünstlerinnen, die in der Durchführung ihrer Projekte durch den Aufbau gemeinsamer Strukturen unterstützt werden. Diese



Geistesverleihen
Mit anderen Worten hat die weltbekannte Fotografin Inge Morath die submerse Grenze überschritten. „Graz Raum“ heißt das Projekt, das sie gemeinsam mit Christine Fraungruber und Regina Strassneger entwickelt hat. Dieses Projekt ist ein Versuch, die Grenze zwischen Graz und Wien zu überbrücken. Inge Morath hat in Graz 2023 Kulturhauptstadt Europas eine Ausstellung organisiert, die die Verbindung zwischen Graz und Wien herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Das Projekt hat seine Wurzeln in Graz, aber es ist ein Projekt, das die Verbindung zwischen Graz und Wien herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Das Projekt hat seine Wurzeln in Graz, aber es ist ein Projekt, das die Verbindung zwischen Graz und Wien herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Geistesverleihen
Das Projekt hat seine Wurzeln in Graz, aber es ist ein Projekt, das die Verbindung zwischen Graz und Wien herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Das Projekt hat seine Wurzeln in Graz, aber es ist ein Projekt, das die Verbindung zwischen Graz und Wien herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Das Projekt hat seine Wurzeln in Graz, aber es ist ein Projekt, das die Verbindung zwischen Graz und Wien herstellt. Es geht darum, die Ressourcen im Bereich von Kunsthaus und Theater zu vereinen und die Infrastrukturen der Kunstszene zu verknüpfen. Im Rahmen von Graz 2023 Kulturhauptstadt Europas wurde die Programmreihe der künftigen Medienplattform entwickelt und soll sich mit einer ersten Ausstellung präsentieren.

Grid

Column grid

Bruce Sterling

HANDS ON: ELEGANT INNOVATION

FROM LAMPS AND CHAINSAWS
TO SAVING THE PLANET.

CERTAIN 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) is a science fiction writer and part-time design professor.

Grid

Modular grid

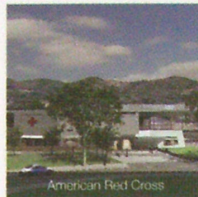


PHOTOGRAPH IDEAS FOR THE WEST ENDWORKS

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



Avantis Pasteur



CentralState Medical Center



Lancaster General Hospital

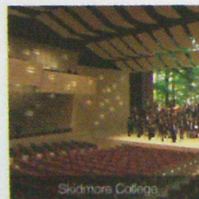


National Institutes of Health

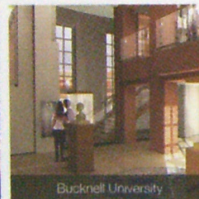
Visualization of the Pharmaceutical Industry

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.



Sidmore College



Bucknell University



Morehouse University

PHOTOGRAPH IDEAS FOR THE WEST ENDWORKS

AEIDIGITAL.COM

LAYOUT

Grid

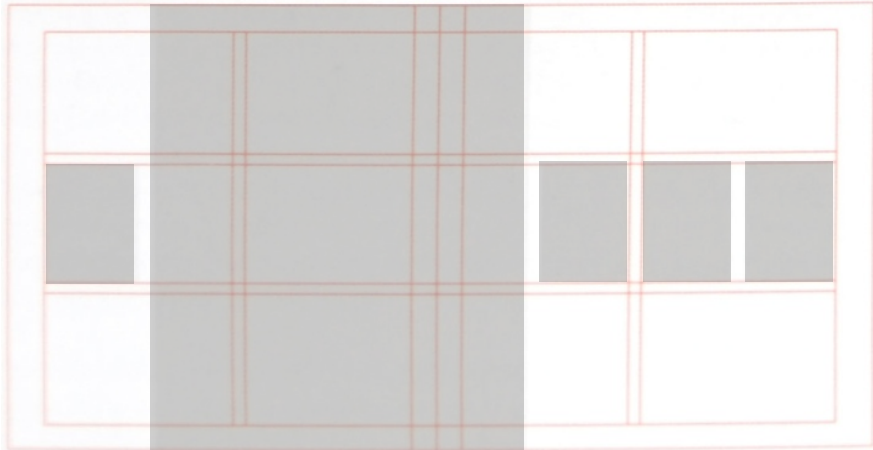
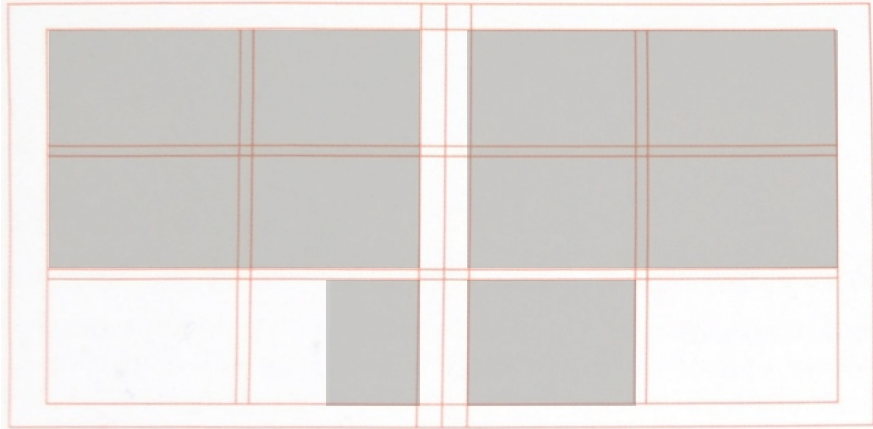
Clarity, efficiency, economy,
and continuity

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.

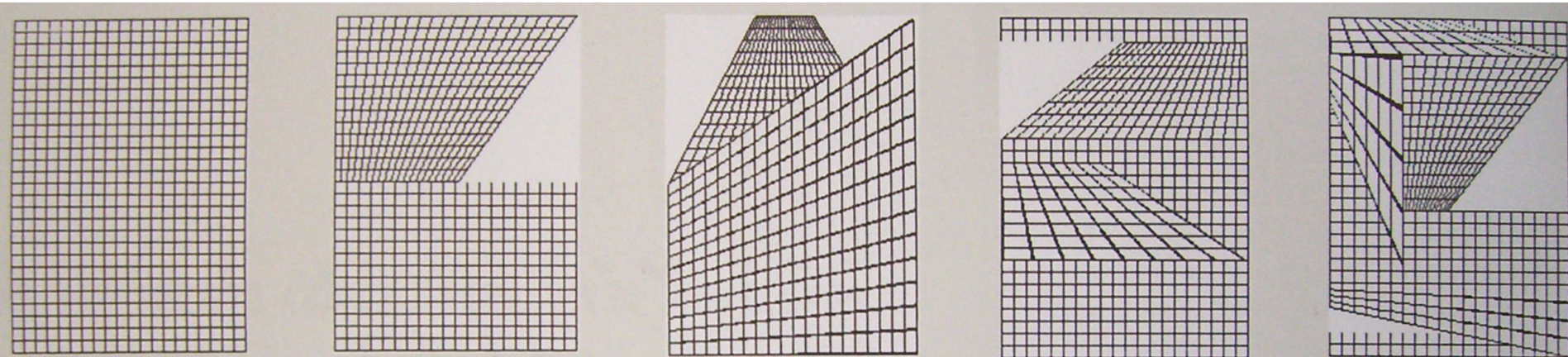
[Lupton, 2004]

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 tonhallsaal
viertes
musica viva-konzert
der
tonhalle-gesellschaft
zürich
leitung
hans zender
solisten
duo kontarsky

hans zender
-schachspiel- für zwei
orchestergruppen
serocki
-forte e piano- für zwei
klaviere und orchester
luigi dallapiccola
due pezzi per orchestra
wladimir vogel
hörformen II
für grosses orchester
uraufführung

konzepte von Hans Zender
musikalische Leitung: Hans Zender
Kunstwart: 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 tonhallsaal
10. sinfoniekonzert der tonhalle-gesellschaft
zürich
als erstes konzert im musica viva-zyklus

gibort emy
yvonne torold

leitung
solist
klavier
konzert-orchester

hans zürich
piero bowatz
oliver massman
anton webbem

-positionen- für orchester / uraufführung
sibelius
sept haka, japanische skizzen für klavier,
glophen und kleines orchester
siechi stuzki für grosses orchester, op. 6

konzepte von Hans Zender
musikalische Leitung: Hans Zender
Kunstwart: Hans Zender

v mu s i c a v a

musica viva-konzert

donnerstag, 8. januar 1970
20.15 uhr
grosser tonhallsaal

12. sinfoniekonzert
der
tonhalle-gesellschaft zürich

konzepte von Hans Zender
musikalische Leitung: Hans Zender
Kunstwart: Hans Zender

leitung
charles dutot

solist
karl engel
klavier

tonhalle-
orchester

klaus huber

györgy ligeti
igor stravinsky

klaus huber

-tenebris-
für grosses orchester

1966-67
-atmosphères-
konzert
für klavier, blasinstrumente,
kontrabässe und pauke
-tenebris-
wiederholung

konzepte von Hans Zender
musikalische Leitung: Hans Zender
Kunstwart: Hans Zender

T

Y Y Y

P

O

GRAFIA

Type as image

bateaux

Exposition 28 juin - 5 juillet 2003

sur l' eau

rivières
LIGON

ent
6

canal

THE OLD WEST COWS JUNCTION CITY HEARTLAND
★ TOPEKA ★

★ OREGON TRAIL ★
CALAMITY JANE BOYKANS
★ FORT HAYS ★

★ BUFFALO BILL USA ★★★★★
★ COWBOY ★
★ CHICHOEN TRAIL ★

★ LOUISIANA PURCHASE 1803 ★
INDUCTION 1861 PETROLEUM & NATURAL GAS

★ KANSAS ★
★ RODEO! ★

★ LEAVENWORTH ★
★ JAYHAWKER STATE ★

★ KANSAS BEEF EXPO ★
★ PLAINS ★

★ LIMESTONE ★
★ MUSEUM OF NATURAL HISTORY ★

★ WASHBURN UNIVERSITY ★
★ JUBILEE WEEK ★

★ WESTERN MEADOWLARK ★
★ CONSTITUTION HALL ★

★ BROWN VS BOARD OF EDUCATION ★
★ GENERAL CUSTER ★

★ FRANCISCO VASQUEZ DE CORONADO ★
★ EXPLORERS ★

★ AMELIA BARNHART ★
★ LASSO ★

★ GUNFIGHTERS WAX MUSEUM ★
★ HORSEBACK RIDING ★

★ COSMOSPHERE AND SPACE CENTER ★



UNFORGETTABLE ACTION SPACIOUS MAGNIFICENT

★ THE REAL MCCOY ★

★ ANTELOPE NATURAL ★

★ HUNTER'S PARADISE ★

★ GUNTIME ★

★ OUTLAWS ★

★ EARLY SETTLERS ★

★ FLAT LANDS ★

★ WILD LIFE ★

★ RID VENTURE? ★

★ DAKOTA SANDSTONE ★

★ INNOVATIVE ★

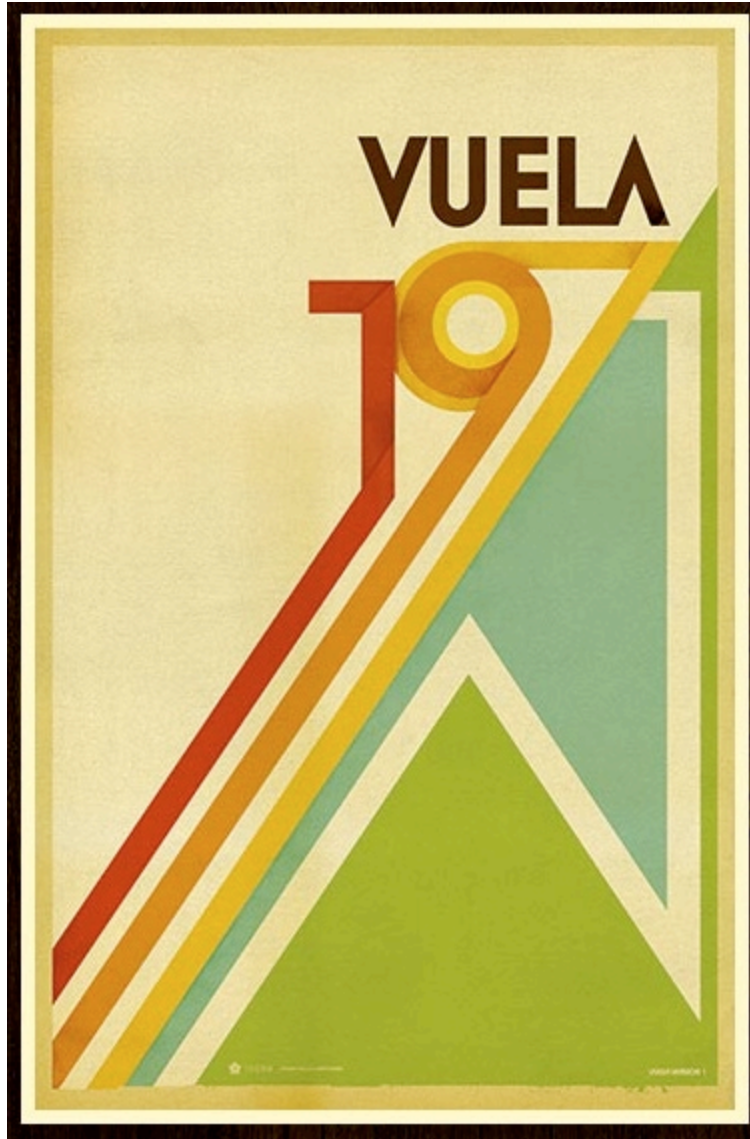
★ SIT UNDER A BLANKET OF STARS ★

★ COW TIPPING ★

★ TALLGRASS SHAWNEE ★

★ AMAZING HOMETLAND ★





Integrating type and image

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

Architecture and Psychoanalysis

The School of Architecture
Symposium

AMM Building, 10000 45th Ave
100 Ave SW, Suite 1000, 100
This symposium is part of a series of events
that form the fourth part of a series of events
for the Architecture Program in the Fall of 2000.
The symposium is part of a series of events
for the Architecture Program in the Fall of 2000.
at Carleton College, 10000 45th Ave

This symposium is part of a series of events
for the Architecture Program in the Fall of 2000.
The symposium is part of a series of events
for the Architecture Program in the Fall of 2000.
at Carleton College, 10000 45th Ave

Friday
October 28, 2000
10:00 am - 12:00 pm
AMM Building

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am

10:00 am



Photo: Fred Sorenson 1999. Photo: Fred Sorenson

St. Gallen

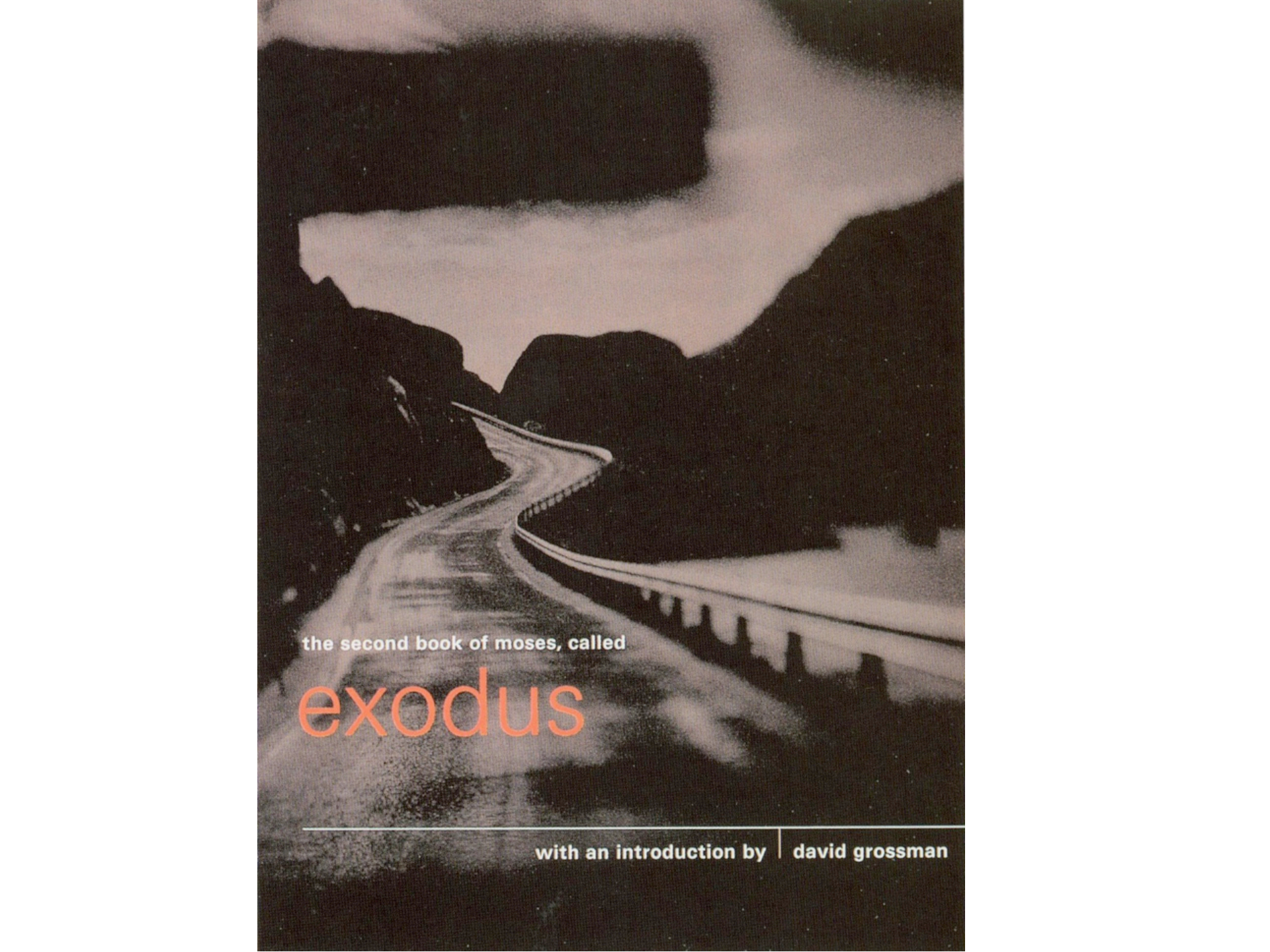
omni

einfach für retour

8.-18. Oktober 1959



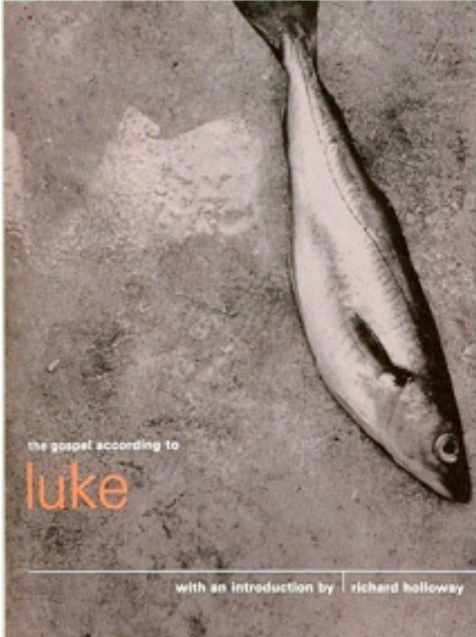
Working with photos



the second book of moses, called

exodus

with an introduction by | david grossman



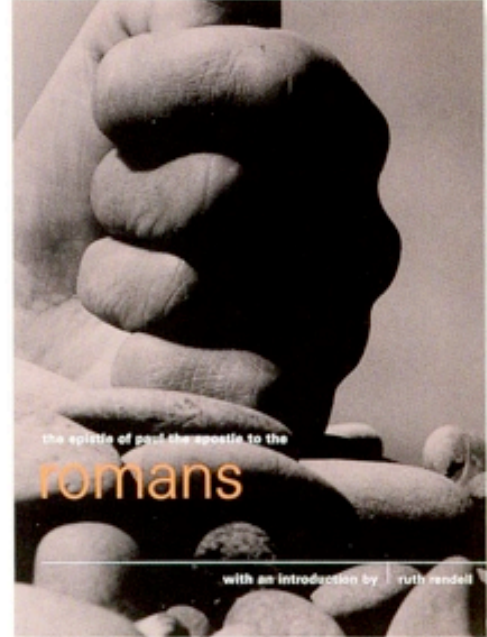
the gospel according to
luke

with an introduction by | richard holloway



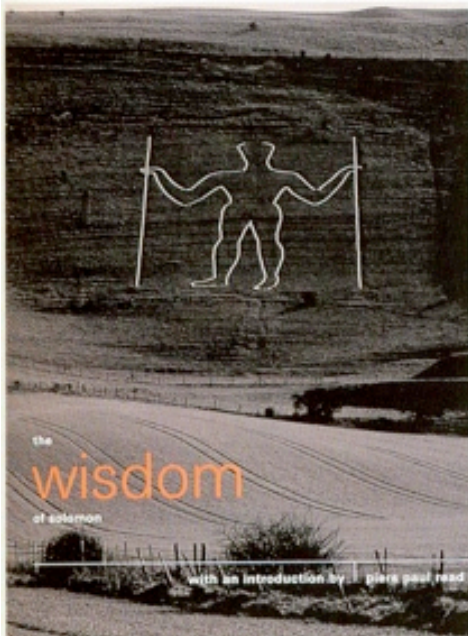
the epistles of paul the apostle to the
corinthians

with an introduction by | fay weldon



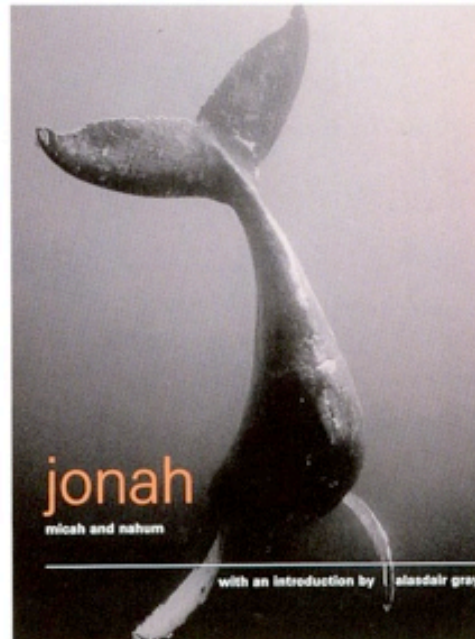
the epistle of paul the apostle to the
romans

with an introduction by | ruth reidell



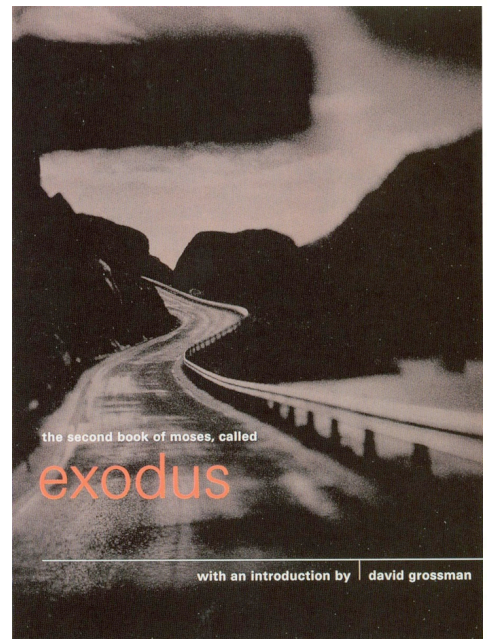
the
wisdom
of solomon

with an introduction by | pieter paul read



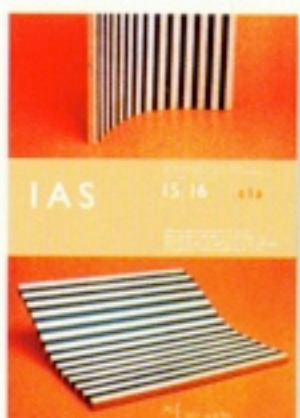
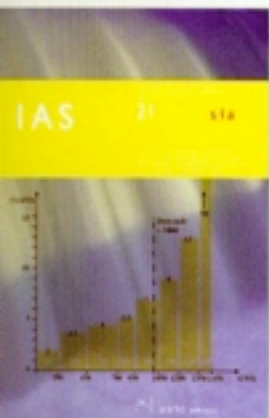
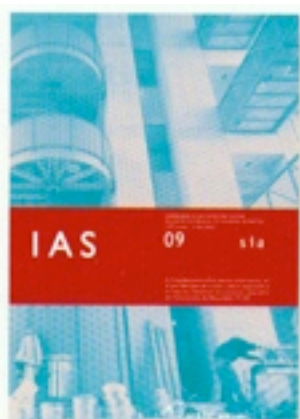
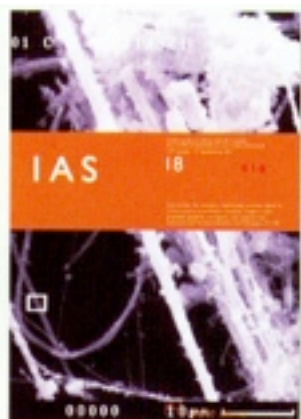
jonah
micalah and nahum

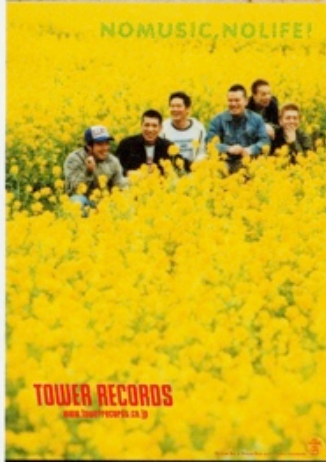
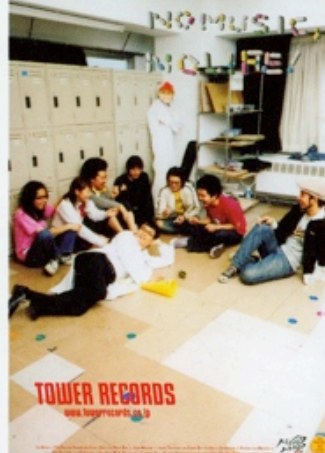
with an introduction by | alasdair gray



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



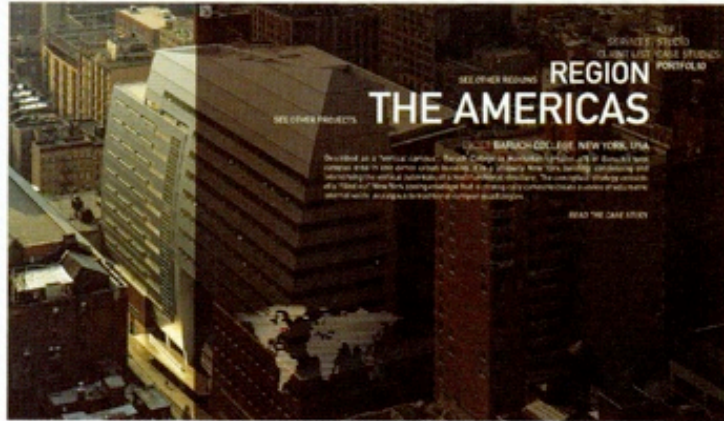


KPF
SERVICES STUDIO
REGION CASE STUDIES
CLIENT LIST PORTFOLIO

PUBLIC SECTOR

CAPITAL & CENTRAL PLC
CAPITAL CITY INC. (MEXICO)
CENTER FOR CREATIVE STUDIES (INDIA)
CENTRAL JAPAN RAILWAY CO. LTD.
CIS INTERNATIONAL PROJECTS (INDIA)
CITY OF CHICAGO
CITY OF ALABAMA
CITY OF HOUSTON
CLEARY GUTERLE GREEN & HAMILTON
CLINE DAVIS & MARX INC.
COOPERATIVE PLC
COLUMBUS INDIANA COMMUNITY LEARNING COALITION
CENTER FOR CREATIVE STUDIES (INDIA)
CENTRAL JAPAN RAILWAY CO. LTD.
CIS INTERNATIONAL PROJECTS (INDIA)
CITY OF CHICAGO
CITY OF ALABAMA
CITY OF HOUSTON
CLEARY GUTERLE GREEN & HAMILTON
CLINE DAVIS & MARX INC.
COOPERATIVE PLC

PRIVATE SECTOR



KPF
SERVICES STUDIO
CLIENT LIST CASE STUDIES
PORTFOLIO

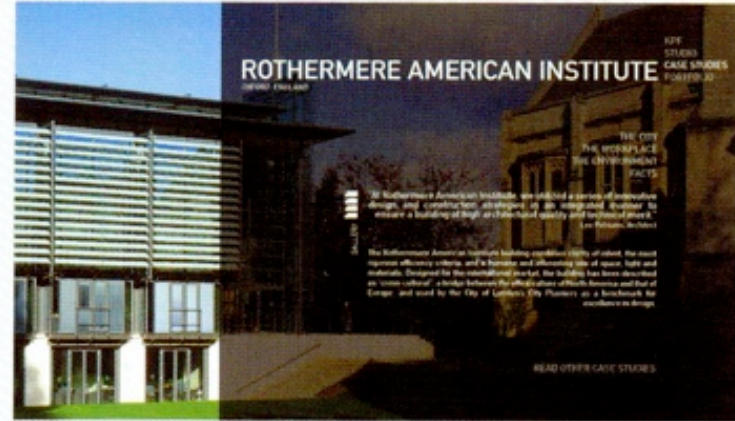
REGION THE AMERICAS

SEE OTHER PROJECTS

BARUCH COLLEGE, NEW YORK, USA

Designed as a "vertical campus", Baruch College Manhattan (formerly City of Baruch) has become a new urban center in Lower Manhattan. It is a vibrant, multi-use, multi-story building, combining and integrating vertical infrastructure with a multi-cultural character. The conceptual design connects the "Baruch" New York, connecting the building to the surrounding urban fabric and creating a new urban neighborhood in a historic district.

READ THE CASE STUDY



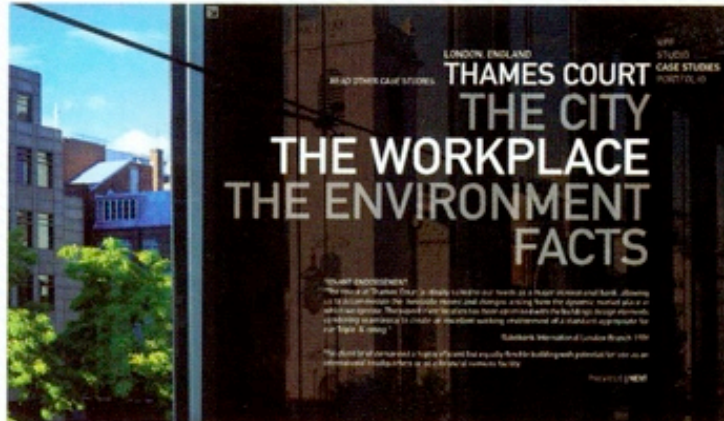
ROTHERMERE AMERICAN INSTITUTE

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

THAMES COURT THE CITY THE WORKPLACE THE ENVIRONMENT FACTS

READ OTHER CASE STUDIES

THAMES COURT
The River Thames Court is a multi-story office building in the City of London. It is a vibrant, multi-use, multi-story building, combining and integrating vertical infrastructure with a multi-cultural character. The conceptual design connects the "Thames" London, connecting the building to the surrounding urban fabric and creating a new urban neighborhood in a historic district.

READ THE CASE STUDY



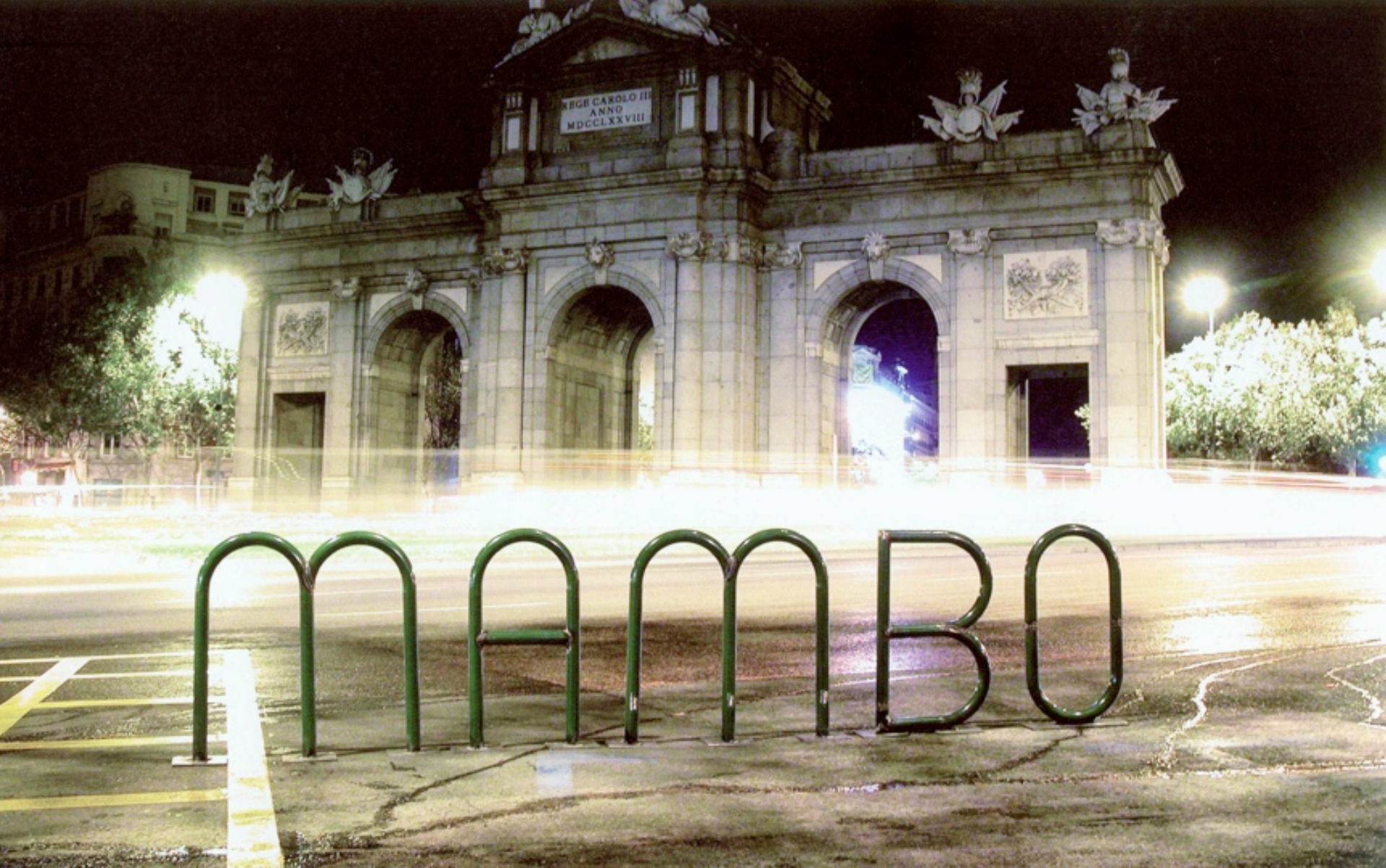
KPF
REGION
STUDIO
CASE STUDIES
PORTFOLIO

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

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

- Architecture

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

- History of Design, Culture and Society

- 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

Further information about the faculty can be found on
the website www.brighton.ac.uk/arts/

FREITAG

2. JULI

12.00

KALTES
BUFFET



vendredi

2. Juil. 12.00

Buffet froid

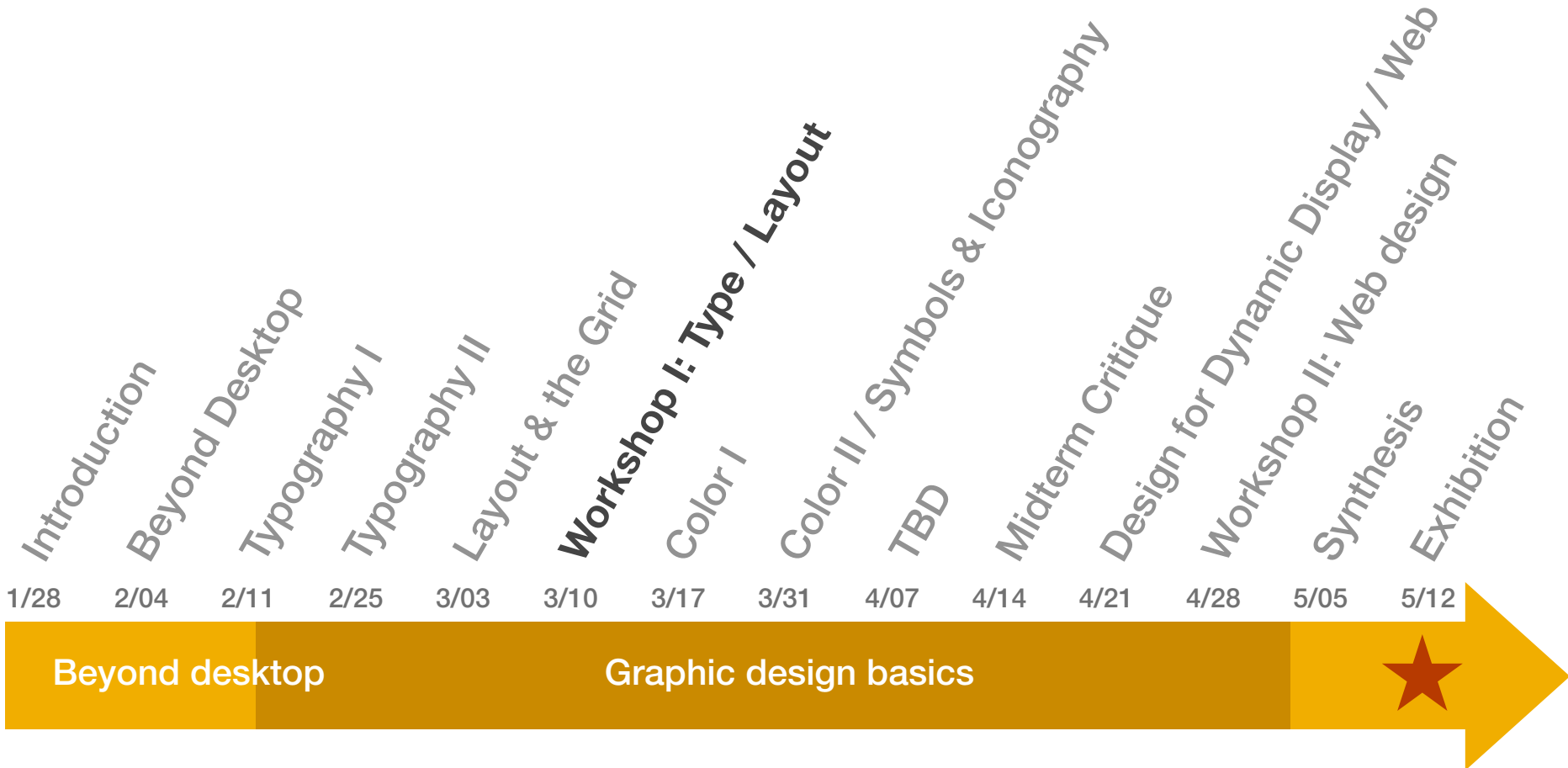








Course schedule



INTERFACE AESTHETICS

Thanks!