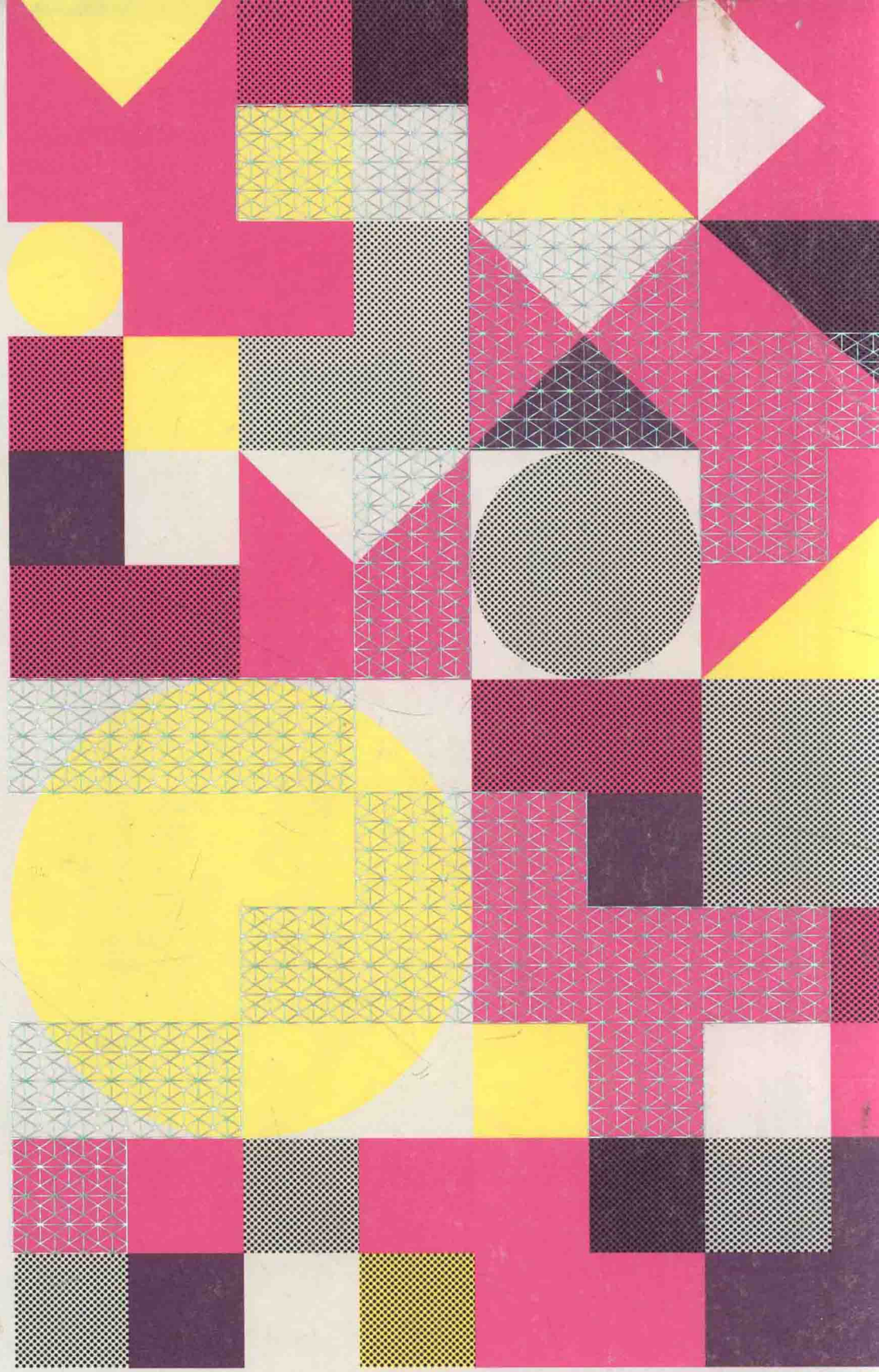


...the segment exhibits how simple shapes to build a world. Following the mute and still, *On The Move* puts 28 multimedia
and visions, visualise memories and pattern the real world. Following the mute and still, *On The Move* puts 28 multimedia
now wherein international creatives from various disciplines draw on geometric graphics to model characters, tell a story and
content in motion pictures for television broadcast, concerts and visual presentations.

Simple Form Graphics in Print and Motion

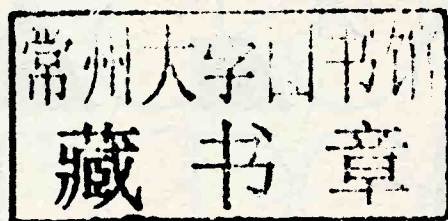
G■/GRAPHICS



G■●/GRAPHICS

Simple Form Graphics in Print and Motion

Edited & published
by
viction:ary



Geo/Graphics

Simple Form Graphics
in Print and Motion

First published and distributed by
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Our world is patched up in shapes. In architecture, typefaces or infographics, squares, triangles and circles provide the basic frames and forms. Because of their modularity, almost everything can be constructed from or reduced into shapes. Together with colours, they function as the universal token of meanings, representing abstract concepts and physical objects in religion, communication and graphic art.

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FORWORD

As graphic designers we use geometric shapes in two different ways – visible geometry and invisible geometry.

Visible geometry utilises shapes, elements and patterns to form the visual component of the design work or, indeed, to act as individual complementary and competing elements within that art. Basically, it can be anything of geometric form that is intended as a visible element in the design.

Invisible geometry on the other hand is just that, it can't be seen but it is the glue that binds the design elements together. It is the negative space creating tension or balance. It is the grid linking elements together. It connects and disconnects and creates movement and voice. Designers use the invisible to make the visible tangible and dynamic, which is the true mark of design that both challenges and communicates.

Geometry and its ubiquitous circle, square and triangle are indeed the most basic of design tools and do not belong to a particular style or artistic period. In recent times however, there has been a substantial rise in their use. This increase in appreciation of the power of geometric forms in contemporary graphic design can perhaps be attributed to a reconnection with the influence of early 20th century art and design movements such as Bauhaus or Modernism. Geometric shapes are not a new invention, but designers are continuously discovering, innovating and interpreting them and continuously applying newer and fresher treatments to match today's currency.

Whether you utilise a circle, pattern or an underlying grid system, you are employing the use of geometric shapes to form structure and connection within the design. Once understood and respected, these elements can provide you with a powerful and limitless array of design tools. Enjoy them.

Motherbird



We live in a world with an overdose of visual stimuli – ads everywhere, contacts on Facebook posting pictures every five minutes, YouTube viral videos... tonnes of visual data are thrown at us everyday and we can't digest them. As a designer I find this reality as the initial problem to solve— this is my catalyst. When you look at things through the glass of simplicity you start to realise how human loves to overcomplicate their lives, and it's exciting to think how everything could be done in a whole different way.

As a graphic designer I have worked in a strange mix of different projects: I've created icons for banks, posters for recording studios, logos for telecommunication companies and packaging for alcohol brands. I've also been involved in innovation and product design, interactive and web apps for Europe and Asia. In all of these projects I kept my conviction of how things have to be done, following my simplistic approach to what a good design should be. I humbly conceive my job as merely a way to do things more accessible, more organised, more harmonic and why not, more beautiful. It's also a process of communication, where shapes, colours and typography collide to express a message to an audience.

I've learned that sometimes what really affects the visual result of a design is the part that cannot be seen: grids and negative space. If you compare a particular design with the human anatomy, the grids will be like the spine and bones that hold the whole body. They determine the exact position where the parts will be and how the body will look like. The negative space – or the empty space in the composition – can focus the viewer's attention to the visual elements and make them more prominent. This is to me the key of simplicity in design, having the ability to say something with nothing. Geometry also plays an important role, as it's the most boiled down essence of any form. Using pure shapes in a design helps to keep the level of abstraction and to create straightforward and eye-catching results. Some designers tend to use sophisticated shapes and effects in order to create something striking and nice – sometimes this might be counterproductive and it might make the design less efficient by overcomplicating the message.

Minimalist design is trending up today, as it was in the 60s and early 70s – we're coming back to the simple. The movement could be perfectly defined by the words of French writer Antoine de Saint-Exupéry, who defined the style as being 'not when there's nothing more to add, but when there's nothing left to take away'. Some important brands also are following this trend and they are simplifying their logos by taking away all the elements that are not essential or by focusing on their representative colour. It's also a matter of contrast, in a world where everyone wants his or her voice to be heard, a whisper can be louder than a shout. Simple graphics can be more striking than sophisticated ones. Simplicity allows people to complete the shapes with their own knowledge and experiences, allowing some interpretation and creating more meaningful pieces of work. I like to think that 'Simple is the new clever' in a way that you can say more with less.

Genís Carreras

– Simple is the new clever

FORWORD

"A design should have some tension and some expression in itself. I like to compare it with the lines on a football field. It is a strict grid. In this grid you play a game and these can be nice games or very boring games." — Wim Crouwel

This book aims to capture the work by current practitioners of design who employ the use of bold, simple geometry. The use of these graphic forms is certainly nothing new. It is a visual language that has remained surprisingly similar in appearance to the time it was introduced.

Great pioneers of this graphic medium laid the foundations for much of the work you will see in these pages, accomplishing extraordinarily innovative, powerful and bold works. I think it is worth mentioning a few of my own personal heroes in this field to whom I am indebted.

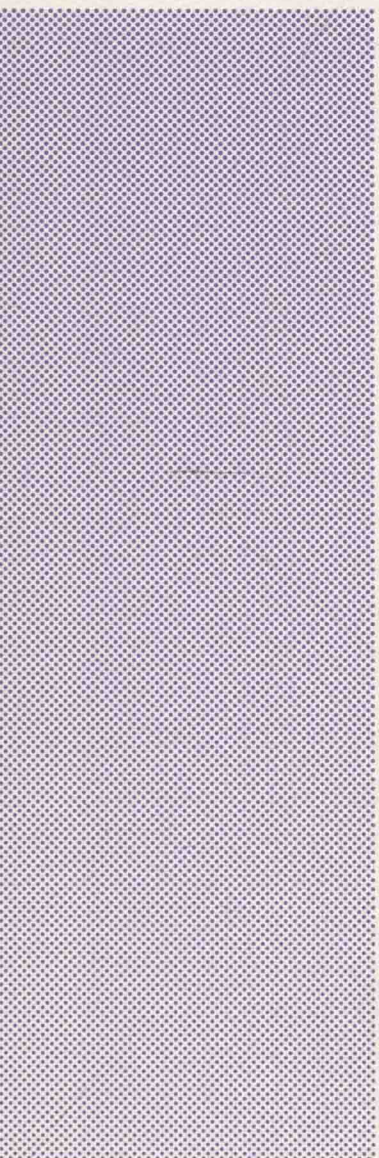
Swiss-born Karl Gerstner (b. 1930) was not only a hugely influential graphic designer but also an artist who devoted his later life to colour. His groundbreaking use of grids as well as his systematic approach to design helped to form a graphic language that still resonates today. American-born Sol Lewitt (1928 – 2007) worked as a graphic designer in his youth and later became a hugely influential artist associated with the conceptual and minimalist art movements. I find all his work fascinating, but have a particular obsession with his bold and systematic wall drawings. Josef Müller-Brockmann (1914 – 1996) was regarded as the leading practitioner and theorist of the Swiss style of graphic design. His work sought a direct approach to communicating information, often employing minimal geometric forms.

These artists helped to form a universal visual language that not only still exists today, but a language that is completely ingrained within our current understanding of what design is and should be. Sometimes I arrive at a solution in my own work after a long period of experimentation that I believe has some originality. Only to find a few weeks later something incredibly similar lying in the pages of an old dusty design book by a graphics master of the past that I have yet to encounter. Instead of finding this experience disheartening and frustrating I have learnt to be encouraged and inspired by it. By rediscovering the paths and processes that these designers took, I am able to develop and build upon their ideas and methods to create my own.

Employing geometry in my work allows me to create structured methods and creative processes. But it also offers a limitless plane of possibilities, that grants me a great deal of freedom and pleasure when making images. I sometimes think my creative process is akin to the act of making music. Balance, harmony and repetition are key factors I consider when using geometric forms to create my work. It's often intuitive and hard to teach. Simple geometry provides me with a mode of expression that I feel I'll be exploring for many years to come. The more I learn and discover the more I realise just how little I know. My work is not only a celebration of shape, form and colour but also a celebration of life in a wider sense. Geometry allows me to explore my interest in the converging pathways of art, music and science as its mathematical nature applies to them all.

Experimenting with and simplifying abstract geometric forms seems to me a logical way in which we as designers attempt to understand and communicate the chaotic world around us. This book contains a snapshot of applied geometry of the here and now, but I feel work of this nature will continue to intrigue and challenge designers far into the future, as it has done well into the past.

Jack Featherstone



TOUCH

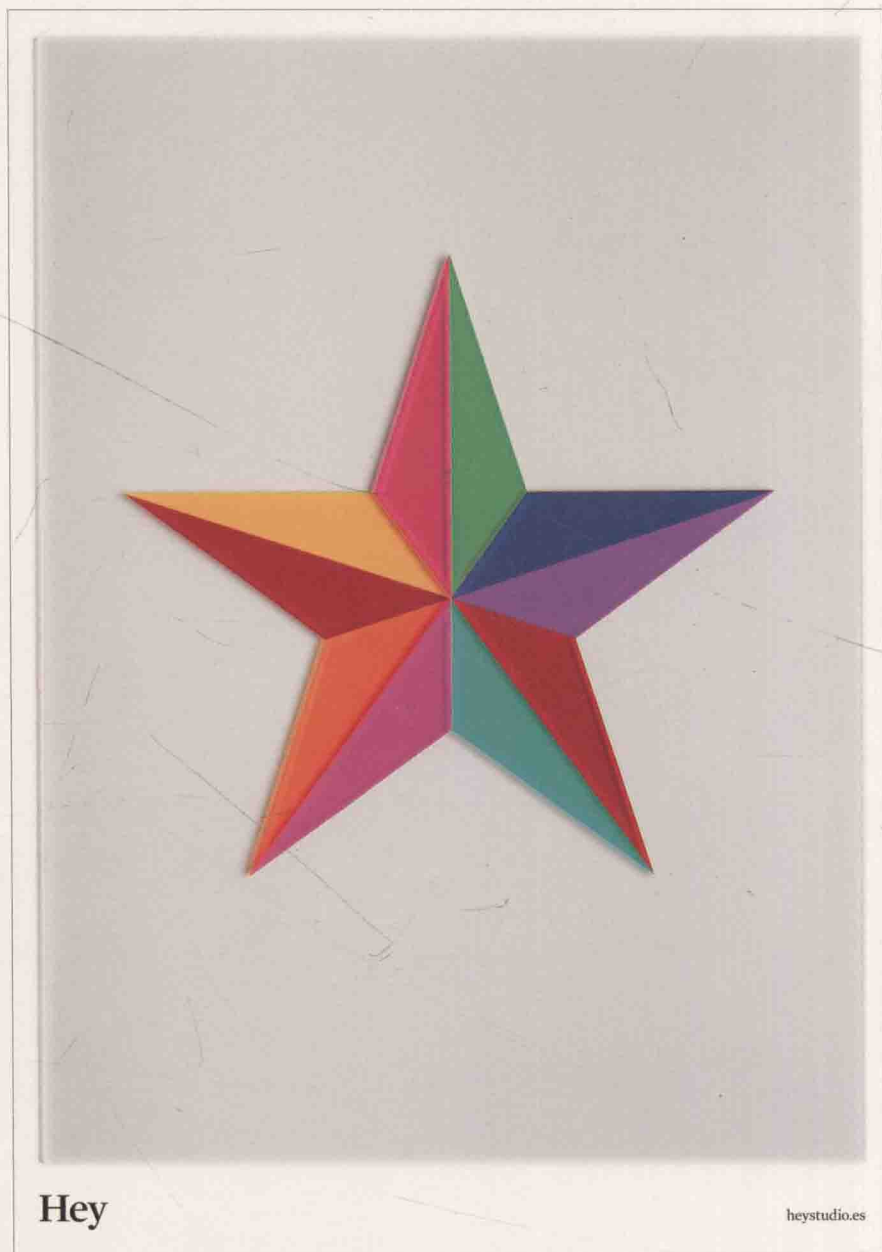
Every designer sees a different quality in shapes. Some relate them to childhood games. Others reckon them simply as forms — with balanced mathematical structure to work as planes or grids, strokes or dots.

Shapes are what we used to construct memories. And today, they are the strategy to attain efficiency, contrast the nature and pattern the world. This section presents the infinity of shapes in 131 promotional art, textile prints, brand identity, environmental graphics, crafts, photo-log and life-size installations you can touch and hug!

Hey Christmas 2011

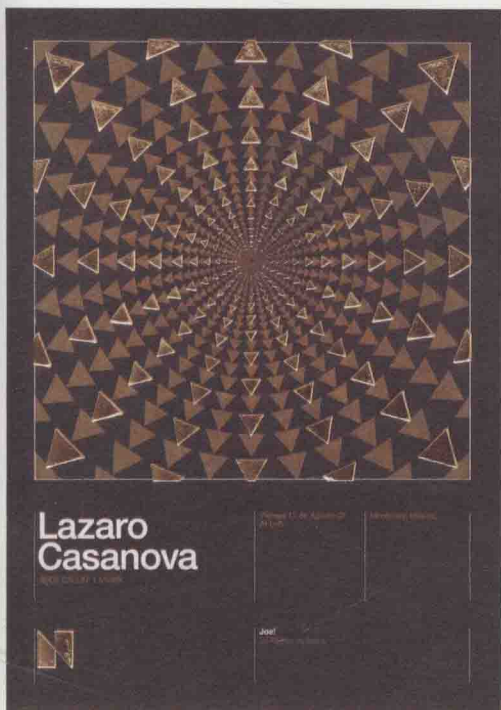
Studio work for Christmas celebration. Ten tinted limpid triangle plates were configured into a simple yet blissful pinwheel star and photographed to produce prints and digital wallpaper for studio clients and friends.

Design: Hey



Hey

heystudio.es



Nrmal

Nrmal celebrates music and art and organises the Festival Nrmal once a year. These premium Swiss-grid-based flyers were part of their branding system designed for concerts in Monterrey, Mexico. The geometry of Helvetica Neue and basic op-art illustrations delivered the ambience at its best.

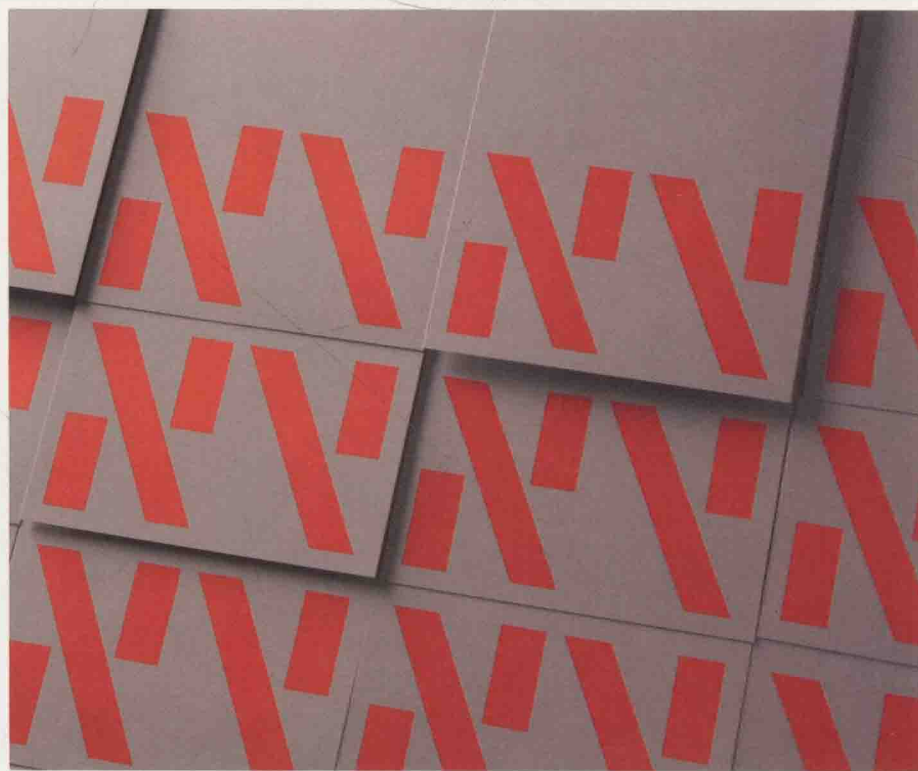
Design: Face. / Client: Nrmal



Noguera & Vintró

Identity for gift and stationery distributor, Noguera & Vintró, is led by its initials abstracted from the alphabets' shared structures. A grey paper similar to the candid unprocessed paperboard was used for a honest brand image, accented by a sharp orange tone.

Design: Marnich Associates / Client: Noguera & Vintró



Artworklove Wedding Invitation

A self-enveloping wedding invitation, comprised of all maps, pertinent details of the wedding and RSVP cards for the attendees. The motif of a wedding-band was reduced to a circle, dipped in Pantone gold.

Design: Artworklove

