

Proximity refers to the way in which elements are grouped together.

carl schuricht
maria stader
katharina marti
josef traxel
otto von rohr
beethoven
neunte sinfonie

juni-festwochen zürich
1957

tonhalle grosser saal
dienstag 2. juli 20.15 uhr
mittwoch 3. juli 20.15 uhr
1957

tonhallengesellschaft zürich
leitung carl schuricht
solisten
maria stader sopran
katharina marti alt
josef traxel tenor
otto von rohr bass
gemischter chor zürich
beethoven
neunte sinfonie in d-moll
op. 125

karten fr. 5.50 bis 16.50
tonhallekasse hug jecklin
kuoni

josef müller-brockmann



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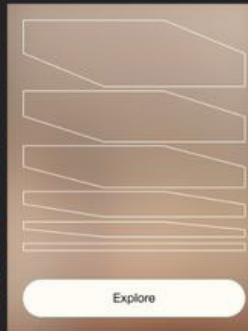
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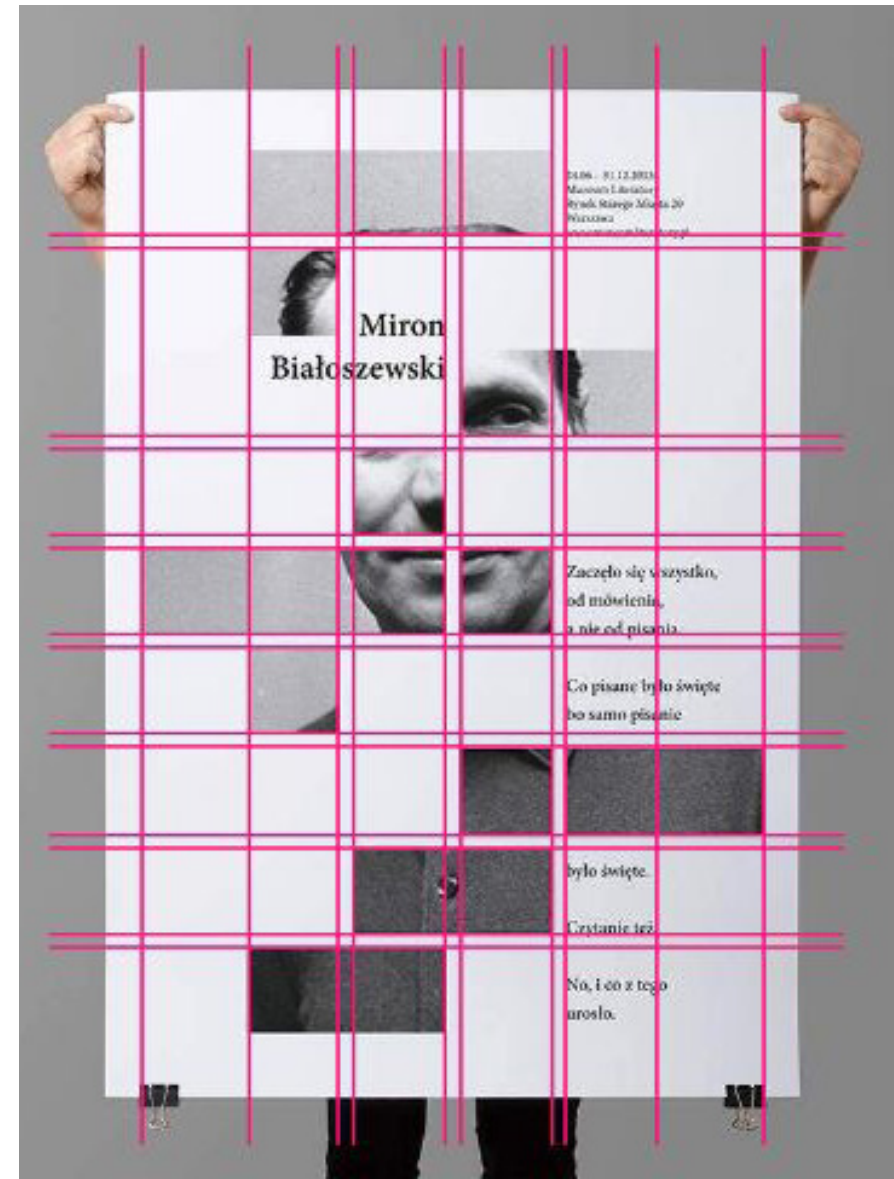
Frontier™

Projects⁽²²⁾

All Projects



An effective grid cre-
ates a clear division
of information.



CHOREOGRAPHER IAIN ROWE'S WORK HAS BEEN SEEN THROUGHOUT EUROPE, CANADA, AND THE UNITED STATES. COLLABORATIONS AND PAST PROJECTS HAVE INCLUDED CLASSICAL BALLET, FASHION DESIGN, MODERN DANCE, POP/ROCK MUSIC, EXPERIMENTAL THEATER, AND FILMS. HE IS CURRENTLY BASED BETWEEN THE U.K. AND CANADA.



Contact

Origins

Iain Rowe was born and raised in Canada. Educated and trained at Canada's National Ballet School in Toronto, he went on to join The Royal Danish Ballet at the age of eighteen. He had the honour to perform in an extensive range of classical and contemporary repertoires including world premiere creations from such internationally renowned artists as Jiri Kylián, Chad Williams, Kasper Lohse, Jonas Lindqvist, and Bill Lingo Chalkin.

Creating his own work is something Rowe has explored from a young age and since his first foray into choreography he has amassed over twenty original works. In 2009, eager to shift focus more exclusively toward the development of his own choreographic voice and to further pursue the keen interest in compositional study, he moved to New York City.

By 2011 he had obtained a master's degree in choreographic studies from New York University and was garnering wider attention for his choreographic work, achieving both critical and audience acclaim for his ability to produce new dance work in a wide range of stylistic modes and for an extensive range of venues. This level of versatility is certainly a rarity in any field and it is a subject which Rowe feels passionately about.

"I've never felt the need to subscribe exclusively to any one genre of movement and virtuosity that is my experience at Canada's National Ballet School and The Royal Danish Ballet. It's truly to have been exposed to such an array of movement styles from such a young age. I think I developed an appreciation and respect for all the many forms of expression because of it. Choreographically, I find that creating in solely one mode... is limiting. Because I can easily become a projection of something onto the performer and this can be a real disservice to both them and the audience. I think that one of the responsibilities of creating a directional role is to elicit something authentic from the performer... sometimes even something that they didn't even know they had inside themselves... and the last is that in order to do this you must see them for who they really are... and not for who you might like them to be."

It Takes A Village

Rowe's long list of collaborations and surprisingly diverse range of creative material often further brought into what is clearly a sense of creative principle that he exerts diligently to maintain. Those who know him attest to his always having been decidedly unfettered by commitment in any specific style and indeed he will often begin his creative process by assessing either the person or group for whom he is creating. There is a clarity in his work, both when you witness it and when you speak with him about it. Somewhere along the way (Rowe began dancing at age five) he developed an enthusiasm and ability to articulate the many subtleties and layers of dance as an art form in a way that few people make sense to just about anyone, whether they know that much about dance or not. I can attest that his passion is contagious. When this is coupled with his uniquely unencumbered creative process it is not surprising to learn that he seems to attract other like-minded artists who share similar kinds of creative principles. Those who seek to work within like-minded creative frameworks and who see them as freeing and not limiting.

Beyond Anything Else

Rowe's previous commissions and collaborations have included classical ballet, modern dance, musical theater, experimental movement theater, spoken word performance, live improv music, various performance artists, fashion design, architecture/installation, as well as Baroque and 18th-century dance traditions, modern and neomodern. His work has been seen on stages throughout Europe, Canada, and the United States.

Whether narrative or abstract, stage or film, Rowe's interest lies in developing work that conceivably challenges artists to engage both their physical proficiency and creative range. It is through this that Rowe aims to be able to provide for audiences a powerful and complete sense of theatrical intention that can elicit individual responses, generate discussion and cement continued interest in the art form.

"Beyond anything else... whether for the audience, for the people I work with or for myself... I can only hope to bleed, you know? Because... at least to me, that's the only kind of hoping that ever seems to work. When an artist is able to remain true to themselves and their original intentions... and... that like an audience can feel it, takes the material to another level. So, I hope to remain honest. I hope that maybe that commitment might encourage other people, especially young people, to do the same. I certainly hope it encourages people to think. It encourages people to re-examine, for no one else but themselves, exactly what dance and performance means to them... and whatever that respective answer, to stand up and own them with dignity."

-N.Y. Art Rights Research

I SEE MYSELF IN YOU [2012]

Producers: New York City, USA
Music: Sir John Tavener
Creative Design: Iain Rowe and Ross Kahan

"... The greatest happiness of life is the conviction that we are loved; loved for ourselves, or rather, loved in spite of ourselves."

-John Ruskin

A Bad Truth

"Have you ever wondered why it seems that we all encounter (at different points in our lives) and to varying degrees of severity) conflict with others that is not because of our respective differences, but because of what we have in common? Why is it that we can feel threatened or aggrieved when we encounter seemingly benign people? Is it a "love/hate" relationship actually provoked? What does a "love/hate" relationship even mean?"

The Best

All of these questions were bubbling around my head when I created this piece for the 2012 young dancers - Nick Kahan and Ross Kahan.

"I See Myself in You" premiered as part of The Denzoni/DF Festival in New York City where we were honoured to win the Grand Prix Award.

COLLABORATORS, MUSES & INSPIRATION

Composers/Musicians
Sika Constantinou
Sir John Tavener
Antony and The Johnsons
David Horowitz
Ravi W
Robert Fyfe
Lara Aarbach
Ana Liza Roman
The Black Angels
Pete Smith
The Black Spot
Liz Reed

Photographers
Bibi Thompson
Hansy Spenn
Wesley Day
David White
Ramon Fernandez
Designers
Liz Reed
Natalia Phillips
Gordon Houston
A. Nouri
Hester Anwarman
Neil Dineen
Oscar Dawson

Festivals/Organizations
The Jan Carroll Studio
Punkin' City Black
New York Live Arts
Jazz's Fall
The Denzoni/DF Festival
Matthew Sheppard Foundation
The Joyce Theater
Apparition
The Robert Hood/Theatre
Festival
National Center for Missing Adults
National Center for Missing and Exploited Children

Dance Companies/Theaters
The Royal Danish Ballet
American Ballet Theatre
Ballett Bielefeld
New York City Ballet
Northern Ballet
The Australian Ballet
Canadian National Ballet School
Canada's Royal Winnipeg Ballet
The Forsythe Company
Tanz Performance Theater

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Neue Grafik New Graphic Design Graphisme actuel

2

Internationale Zeitschrift für Grafik und verwandte Gebiete
Erscheint in deutscher, englischer und französischer Sprache

International Review of graphic design and related subjects
Issued in German, English and French language

Revue internationale pour le graphisme et domaines associés
Parution en langues allemande, anglaise et française

Ausgabe Juli 1999

Issue for July 1999

Julien 1999

Inhalt

Contents

Table des matières

Richard P. Lohse, Zürich
Max Bill, Zürich

Gérard Weil, Paris

Enzo Kuber, Zürich

Hans Neuburg, Zürich

Emil Ruder, Basel

Schleifer für Typografie

in der Gesamtschule Basel

Gisela Mitzig, Zürich

Schweizer Fernsehdienst

Einzelnummer Fr. 15

Expo 58
Kataloge für Kunstausstellungen
1956-1958
Grafiker der neuen Generation

Verfahrensteile
101 Schaufenster und Ausstellungen
Italienische Gebrauchsgrafik

Univers, eine neue Grotesk von Adrian Frutiger
Wettbewerb für ein neues Signal des Schweizer Fernsehdienstes

Einzelnummer Fr. 15

Expo 58
Catalogues of Art Exhibitions
1956-1958
Graphic Designers of the new Generation

Profabricated Parts for Showcases and Exhibitions
Italian Industrial Design
Univers, a new sans-serif type by Adrian Frutiger

Competition for a New Symbol for Swiss Television

Single number Fr. 15

Expo 58
Catalogues pour expositions de beaux-arts 1956-1958
Graphistes de la génération nouvelle

Éléments graphiques pour vitrines et expositions
Graphisme italien appliqué
Univers, une nouvelle grotesque d'Adrian Frutiger

Concours destiné à créer une marque distinctive de la Télévision suisse

Le numéro Fr. 15

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Éditeurs et rédaction

Druck/Verlag
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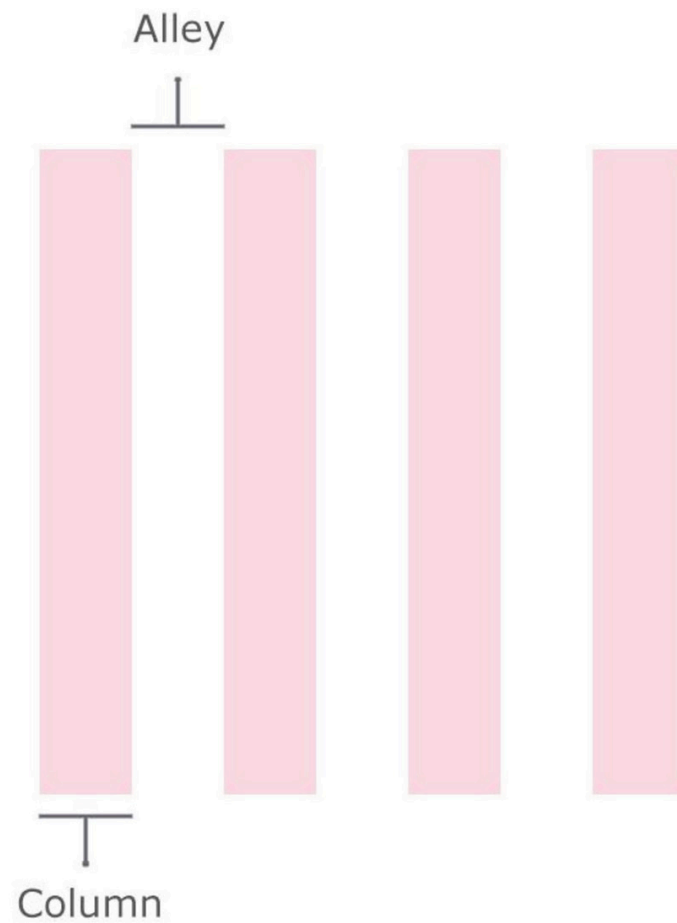
Richard P. Lohse SWB VSG, Zürich
J. Müller-Brockmann SWB VSG, Zürich
Hans Neuburg SWB VSG, Zürich
Certo L. Vivarelli SWB VSG, Zürich

Verlag Otto Walter AG, Olten
Schweiz/Suisse/Svizzera

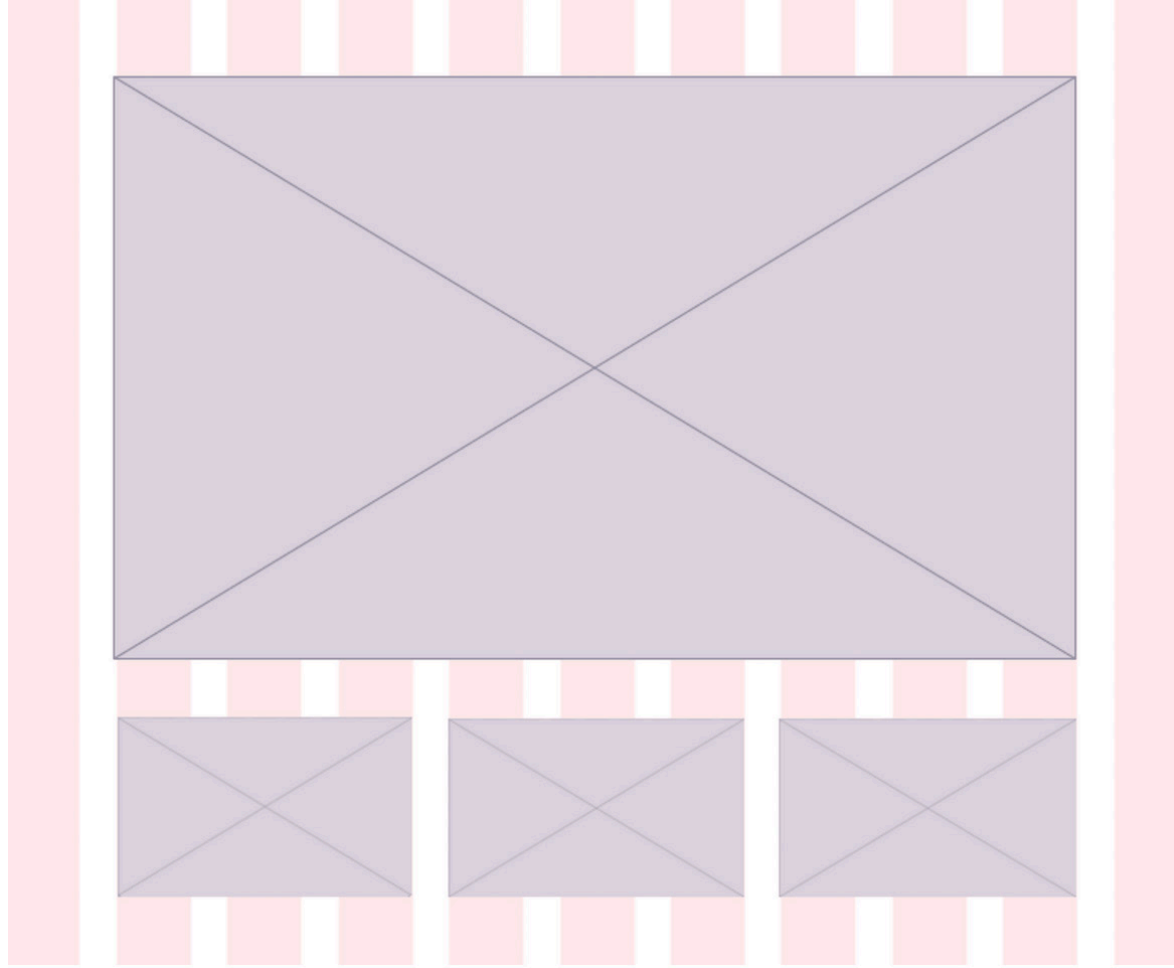
Law of thirds occur to organize the compositional space.



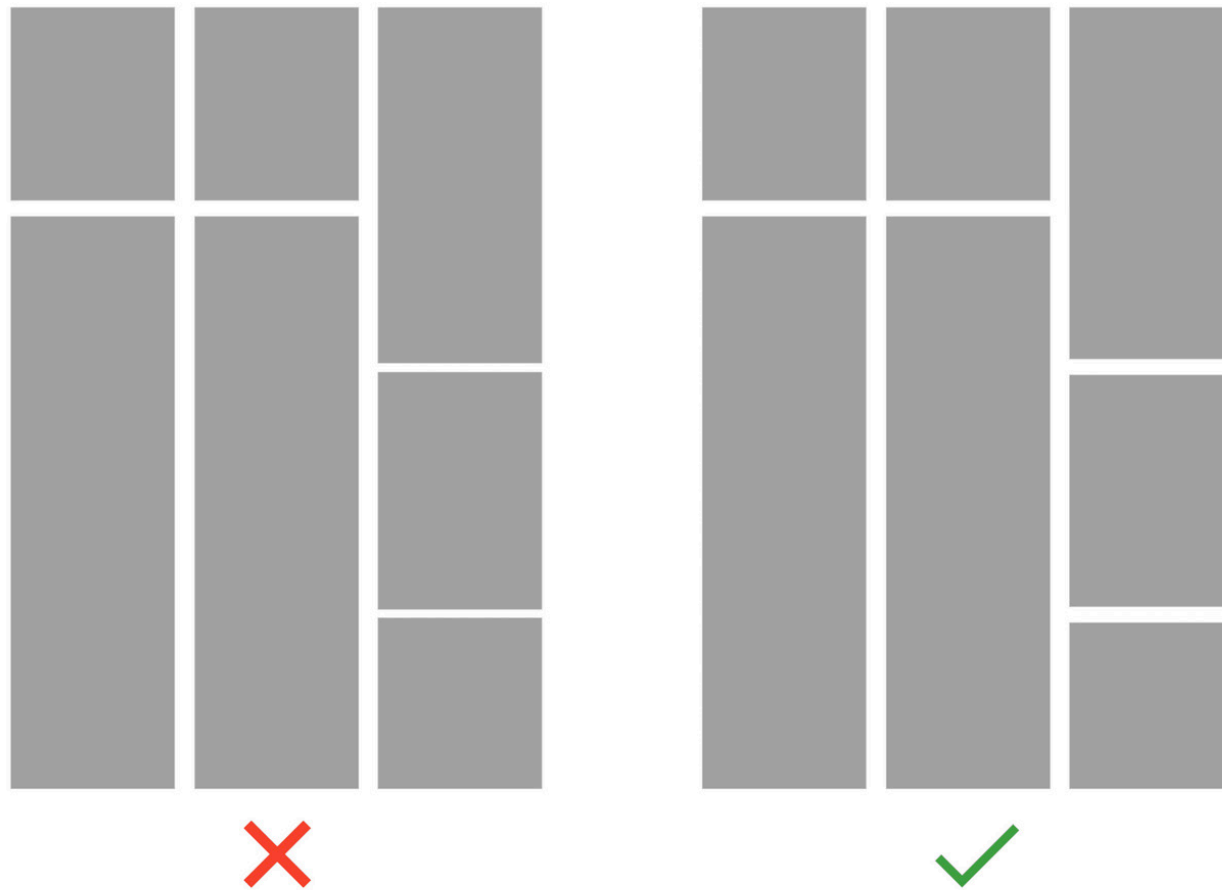
The image displays two mobile application screens side-by-side. The left screen is titled 'Sign up' and features a light cream background. It includes a 'Log in' link at the top right, a 'Your Email' field with the text 'hello@gmail.co' and a checkmark, a 'Name' field, and a 'Password' field. A large dark button labeled 'Sign up' is centered below the fields. At the bottom, there are two rounded buttons for 'Facebook' and 'Twitter' social login, and a footer line stating 'By signing up you agree to our Terms of Use and Privacy Policy'. The right screen is titled 'Log in' and has a light pink background. It features a 'Sign up' link at the top right, a 'Your Email' field with 'hello@gmail.co', a 'Password' field with masked characters, and a 'Forgot' link. A large dark button labeled 'Log in' is centered below the fields. It also includes 'Facebook' and 'Twitter' social login buttons at the bottom. Both screens show a status bar at the top with the time '8:25' and various icons.



Columns and Alleys: A grid is made up of two main components: columns and alleys. Columns are the building blocks of grids. The space between columns is referred to as alleys. Together, columns and alleys take up the horizontal width of the screen.



Columns: The 12-column grid is a popular choice; however, select the number of columns you really need for your design. There's no point in using a 12-column grid if an 8 column grid is all that is needed.



Horizontal and Vertical Spacing: Horizontal spacing (i.e. the space between content blocks) and the vertical spacing (between columns) should be consistent, which makes the overall structure cleaner and the content easier to visually consume.

Website Design / One

300 x 100

664 x 50

Header

984 x 400

Article

482 x 200

482 x 200

Footer

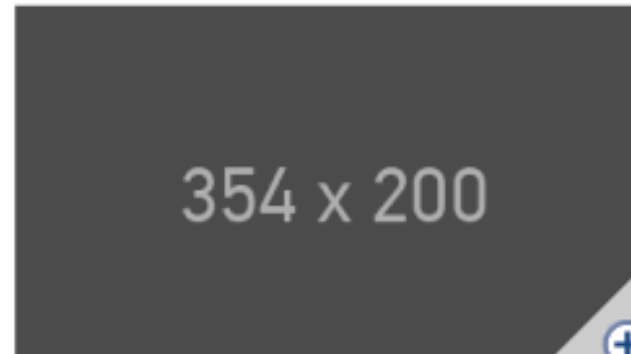
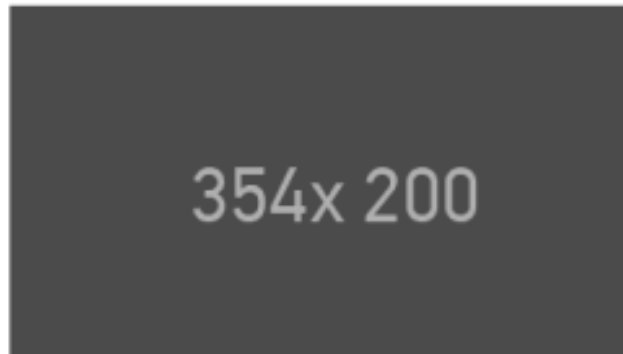
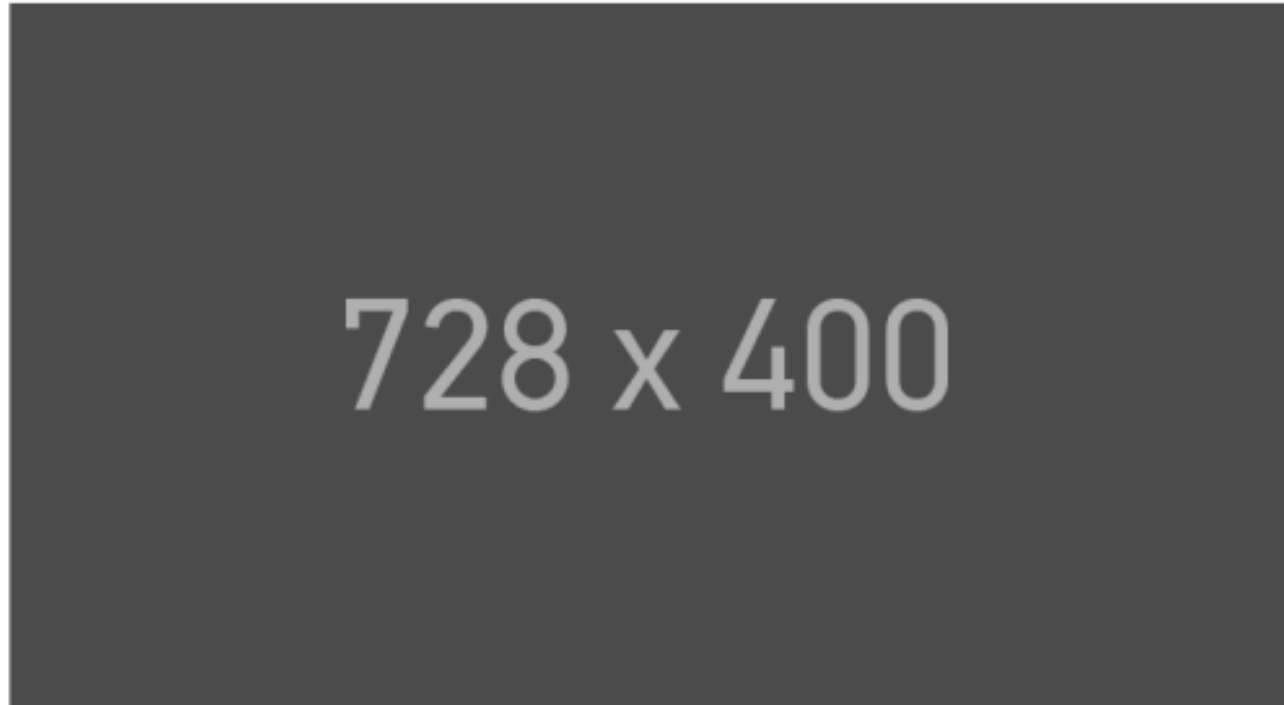


Website Design / Two



Aside

Website Design / Three



Header

Article

Footer

Website Design / Four

