

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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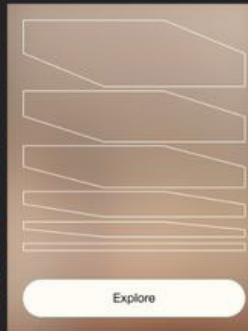
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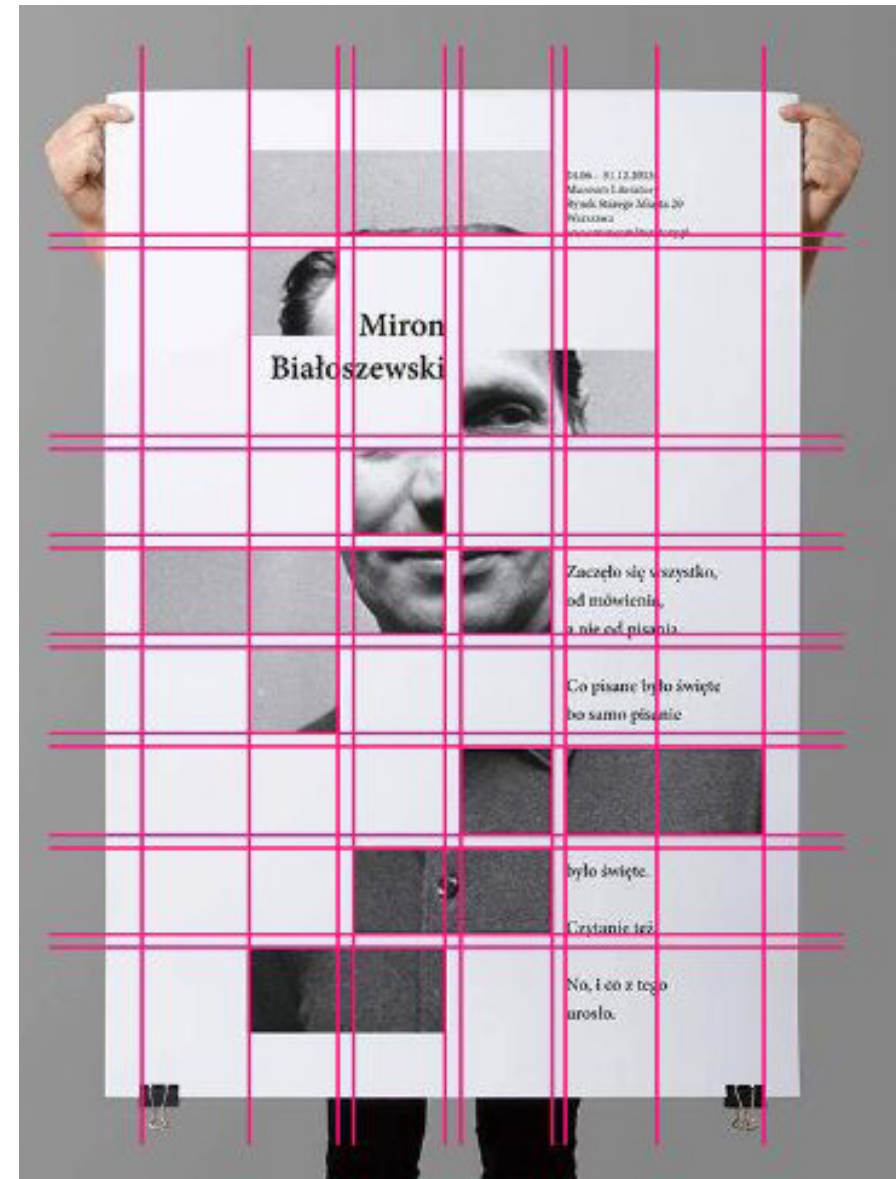
Frontier™

# Projects<sup>(22)</sup>

All Projects



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



# PROXIMITY



The more columns you create,  
the more flexible the grid  
becomes.



Compositions are simplified by grouping text, images, and white space. When proximity isn't used, it creates disorganized space and complex formats.





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 attitude 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 only 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 avoid something subtle from the performer... sometimes even something that they didn't even know they had made 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 postmodern. 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. I hope that in some small way, it encourages people to re-evaluate, 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."

—A.P. All Rights Reserved

#### I SEE MYSELF IN YOU [2012]

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

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

Iain Hogg

#### 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 someone seemingly opposed to us? A "love-hate" relationship actually doesn't exist. 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' New York City where we were fortunate to win the Grand Prix Award.

"I See Myself in You" premiered as part of The Dance/USA Festival in New York City where we were fortunate 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 Aamund  
Ana Liza Roman  
The Black Angels  
Pete Smith  
The Black Spot  
Liz Reed

**Photographers**  
Bibi Thompson  
Hansy Spenn  
Wendy Day  
David White  
Robert Fennell  
**Designers**  
Liz Reed  
Natalia Phillips  
Gordon Hudson  
A. Nouri  
Hester Anwarman  
Neil Stevens  
Oscar Slavson

**Festivals/Organizations**  
The Jan Garbarek Quintet  
Punkin' City Blues  
New York Live Arts  
Jazz Fest  
The Dance/USA 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 Berlin  
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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PROXIMITY

# Neue Grafik New Graphic Design Graphisme actuel

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Ausgabe Juli 1999

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Richard P. Lohse, Zürich  
Max Bill, Zürich  
Gérard Weil, Paris

Enzo Kuber, Zürich  
Hans Neuburg, Zürich  
Emil Ruder, Basel  
Fachlehrer für Typographie  
in der Gesamtschule Basel  
Gisela Mitzig, Zürich  
Schweizer Fernsehdienst

Verfahrenstechniken  
101 Schichten für Kunstausstellungen  
Italienische Gebrauchsgrafik  
Univers, eine neue Grottesk von Adrian Frutiger  
Wettbewerb für ein neues Signal des Schweizer Fernsehdienstes

Einzelnummer Fr. 15,-

Issue for July 1999

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Le numéro Fr. 15,-

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Verlag Otto Walter AG, Olten  
Schweiz/Suisse/Svizzera

Law of thirds occur to organize the compositional space.



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**Weak perimeter edges (no elements near the edges) create compositions that look squeezed.**



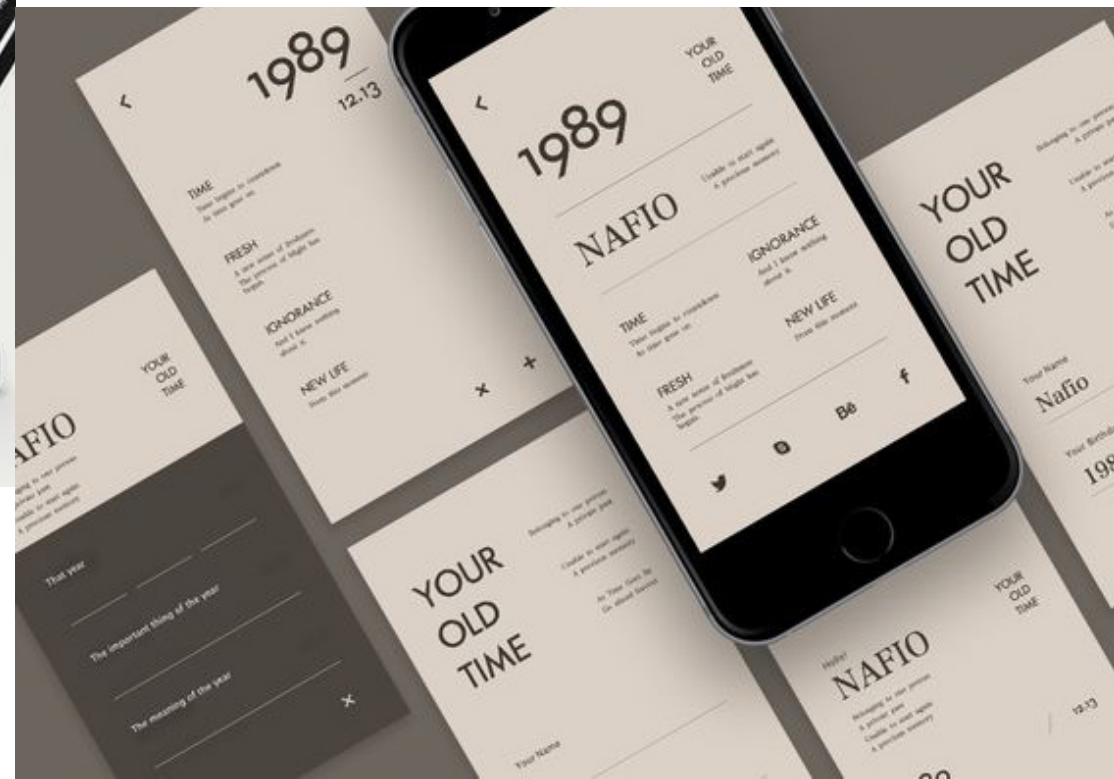


# Light.

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Space is an area activated by the elements. It is the active and visible distance or area between and around, above, and below or within the elements used in one project design.



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## STRATEGY

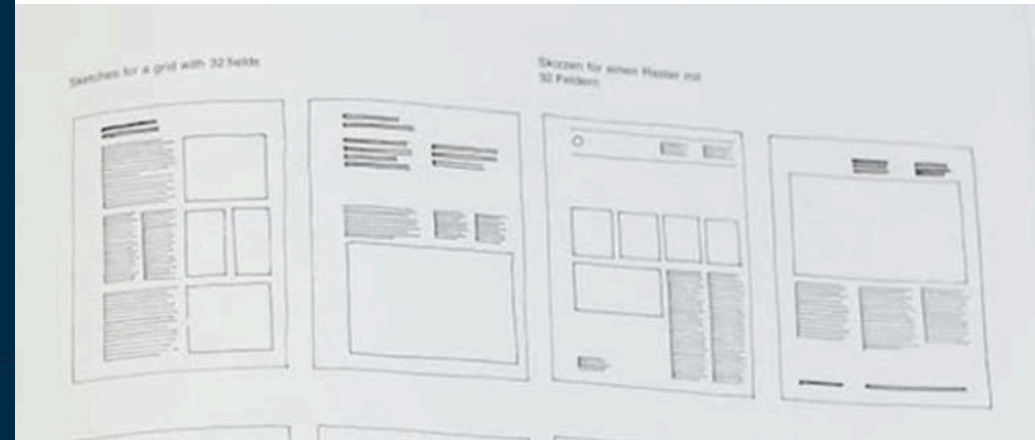
Nimble. and to the

## BRAND

## BUSINESS

## ORGANIZATIONAL

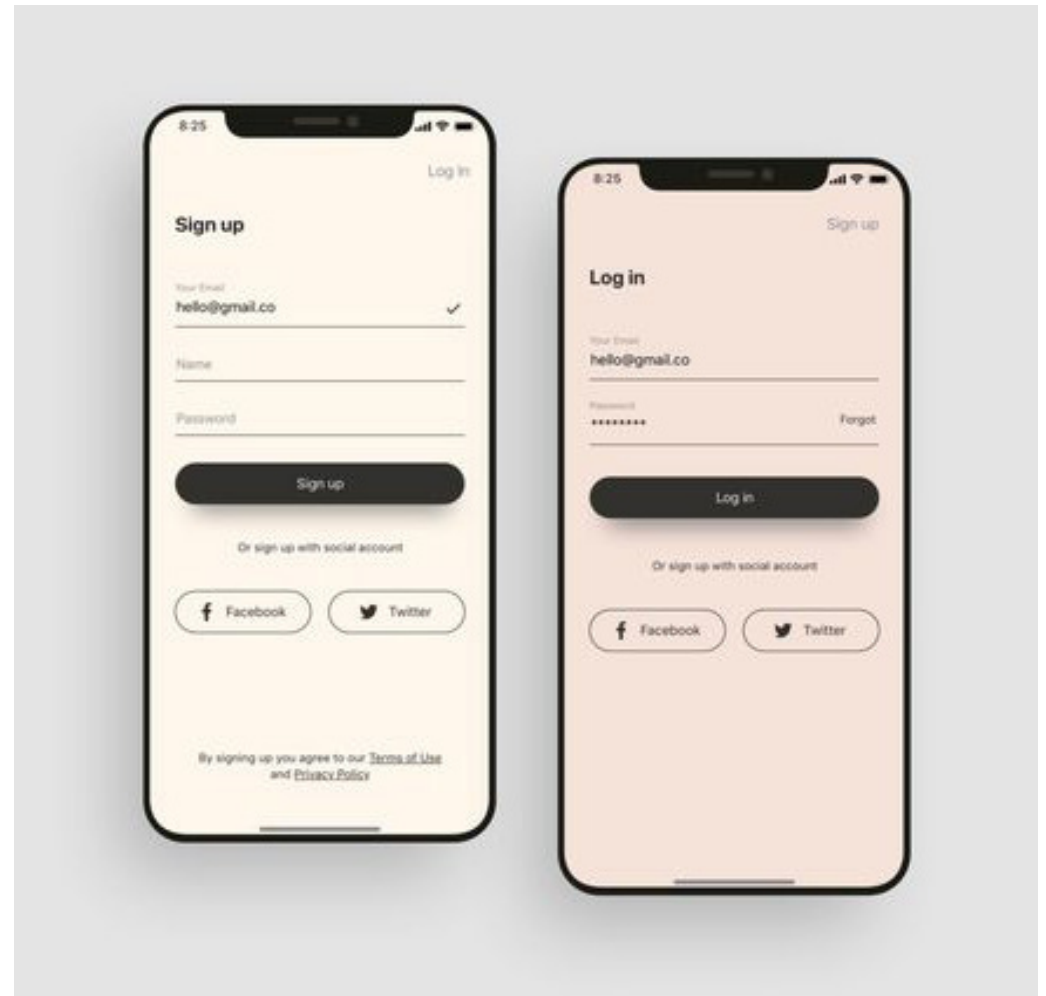
The eye processes  
information from the  
top left corner.



**Swiss School:** Typographers, Jan Tschichold and Herbert Bayer, addressed the grid with a modular approach. For the first time, white space was used as a dynamic component in layout design.



Design is as much an act of spacing as an act of marking. The positive space is as important as the negative gaps.



**Grids reinforce the visual hierarchy of the design by providing a place where elements should go in the layout, making it easier to scan objects.**

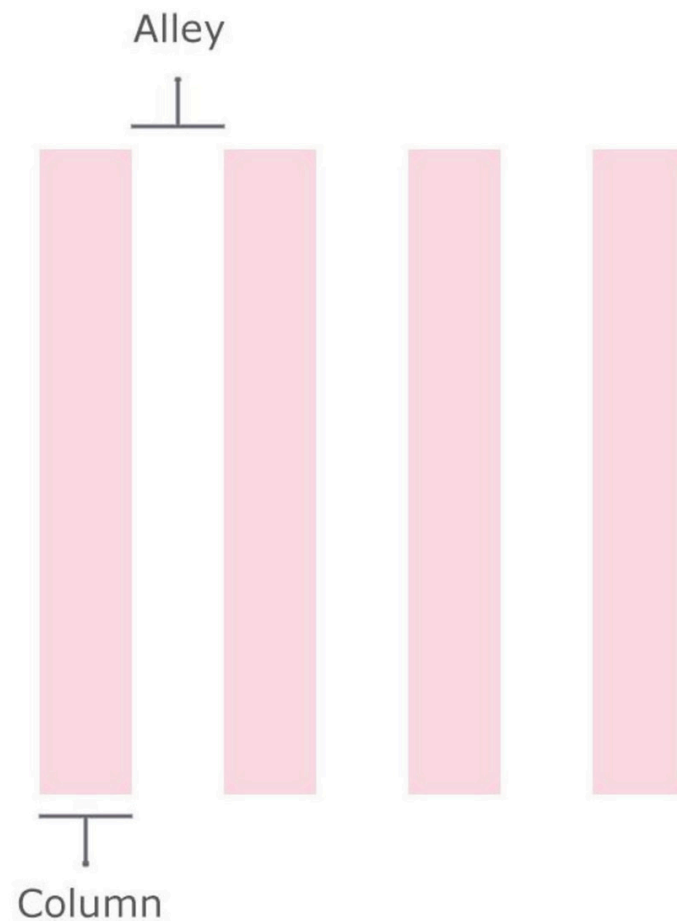


## Reading Patterns:

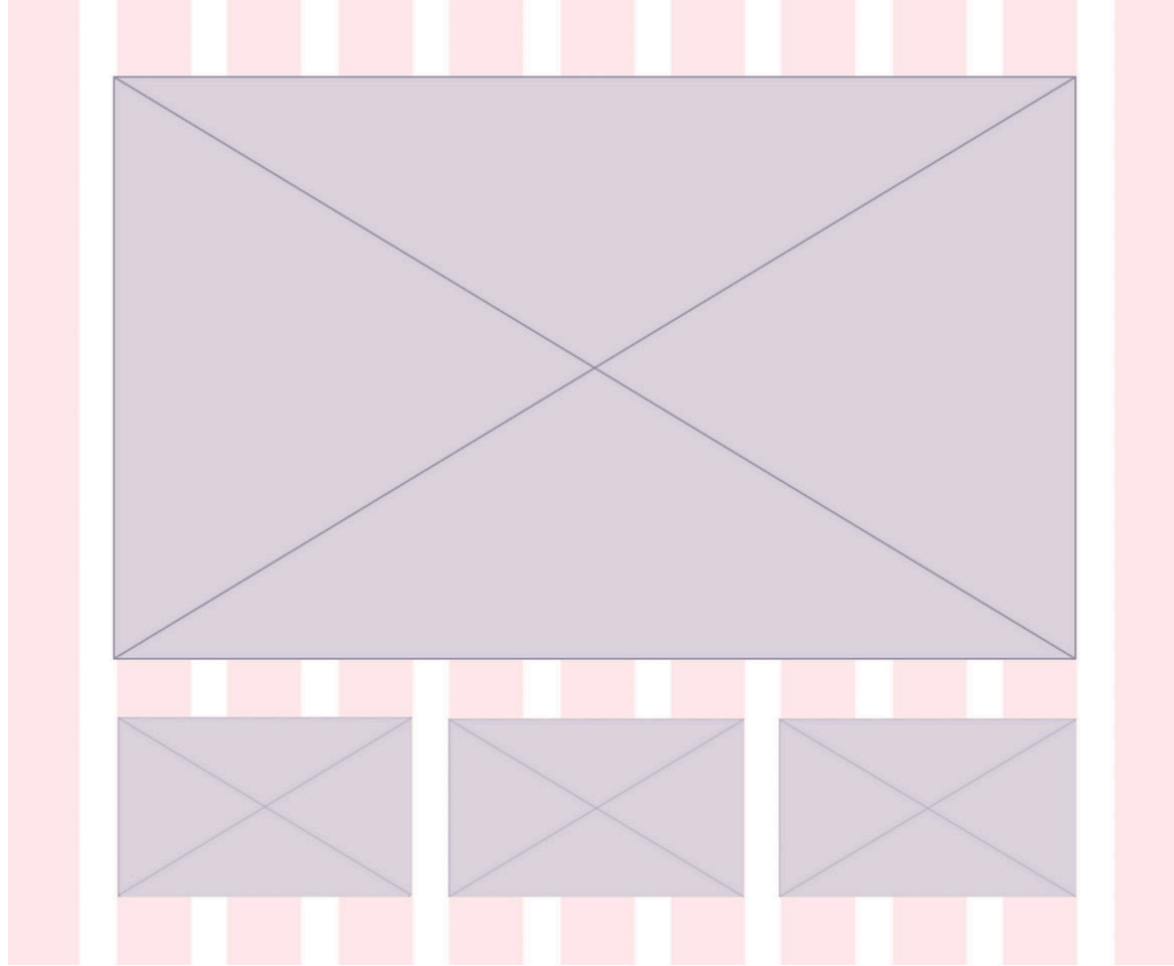
Users read left to right, top to bottom. They also prefer to scan pages versus read them. They either scan in a Z or F pattern.

- Put important points in the first two paragraphs.***
- Bold important words and phrases.***
- Use bullet points instead of long windy sentences.***
- Cut unnecessary content.***
- Organize info using headlines and subheads. Users should get the gist within the first two words of titles.***

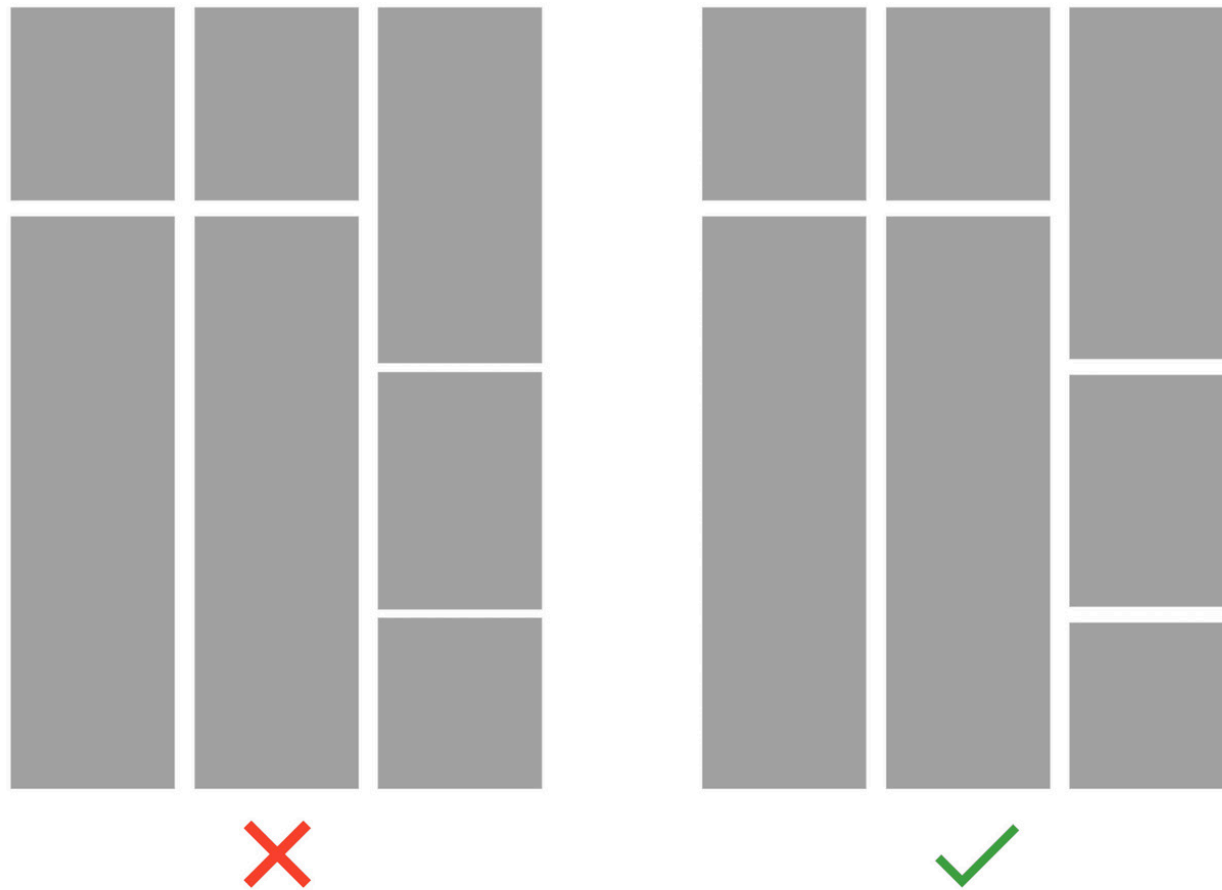




**Columns and Alleys:** A grid is made up of two main components: columns and alleys. Columns are the building blocks of grids. The space between columns is referred to as alleys. Together, columns and alleys take up the horizontal width of the screen.



**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.