

+ ARTE CIDADANIA

LINGUAGEM VISUAL

princípios e valores

- Comunicação Visual
- Gramática da Linguagem Visual
- Composição Visual

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confi-arte

N NOVAFCSH
FACULDADE DE CIÊNCIAS SOCIAIS E HUMANAS
UNIVERSIDADE NOVA DE LISBOA

$\frac{b}{a}$ belas-artes
ulisboa

 REPÚBLICA
PORTUGUESA
CULTURA

dgARTES DIREÇÃO-GERAL
DAS ARTES

<https://confiarte.weebly.com>

“Toda a informação se processa através de linguagem, mas nem toda a linguagem utiliza palavras.”

Peter Bonnici

COMUNICAÇÃO VISUAL

+ **transmissão e recepção**
de uma **mensagem** por meio
exclusivo do **sentido da visão**

+ composta por :
texto, tipografia, elementos gráficos,
símbolos, fotografia, ilustração,
desenho, imagem em movimento,
vazio.

comunicação visual
utiliza
linguagem visual
para transmitir
a mensagem



PAUL RAND

“O meio mais comum do design gráfico é o papel.

Uma simples folha, impressa de um lado,
pode ser um **cartaz** ou um **cartão de visita**.

Impressa dos dois lados pode ser um **flyer** ou um **postal**.

Quando dobramos uma folha uma vez,
transforma-se num **folheto desdobrável**.

Dobrada uma ou duas vezes mais, transforma-se num **caderno**.

Vários cadernos diferentes, juntos lado a lado e cosidos (ou colados)
formam uma **revista** ou um **livro**.

Estes materiais: um cartaz, um flyer, um folheto, uma revista, um livro
são as estruturas físicas nas quais os designers têm de organizar a sua
informação.”

Adaptado de Richard Hollis, Graphic Design – a Concise History

LINGUAGEM VISUAL

- + o conteúdo visual pode ser decomposto numa **lista básica de elementos** que representam toda a matéria prima da **linguagem visual**
- + é a **combinação** e **selecção** destes elementos visuais que vai determinar a **composição do plano**

LINGUAGEM VISUAL

+ **vocabulário** que permite a **interpretação** e a **criação** de mensagens visuais, divide-se em elementos:

MORFOLÓGICOS (de natureza espacial, constituem a estrutura do espaço plástico)
PONTO — LINHA — FORMA/PLANO — TEXTURA — COR — TOM

DINÂMICOS (imprimem uma dinâmica específica à composição visual)
MOVIMENTO/RITMO — DIRECÇÃO

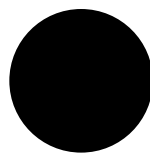
ESCALARES (facultam uma relação entre a imagem, a realidade e as partes do todo)
ESCALA/PROPORÇÃO — DIMENSÃO

elementos morfológicos

PONTO — LINHA — FORMA/PLANO — TEXTURA — COR — TOM

PONTO

+ elemento mais simples da comunicação visual, para o olho, **um ponto tem um grande poder de atracção**

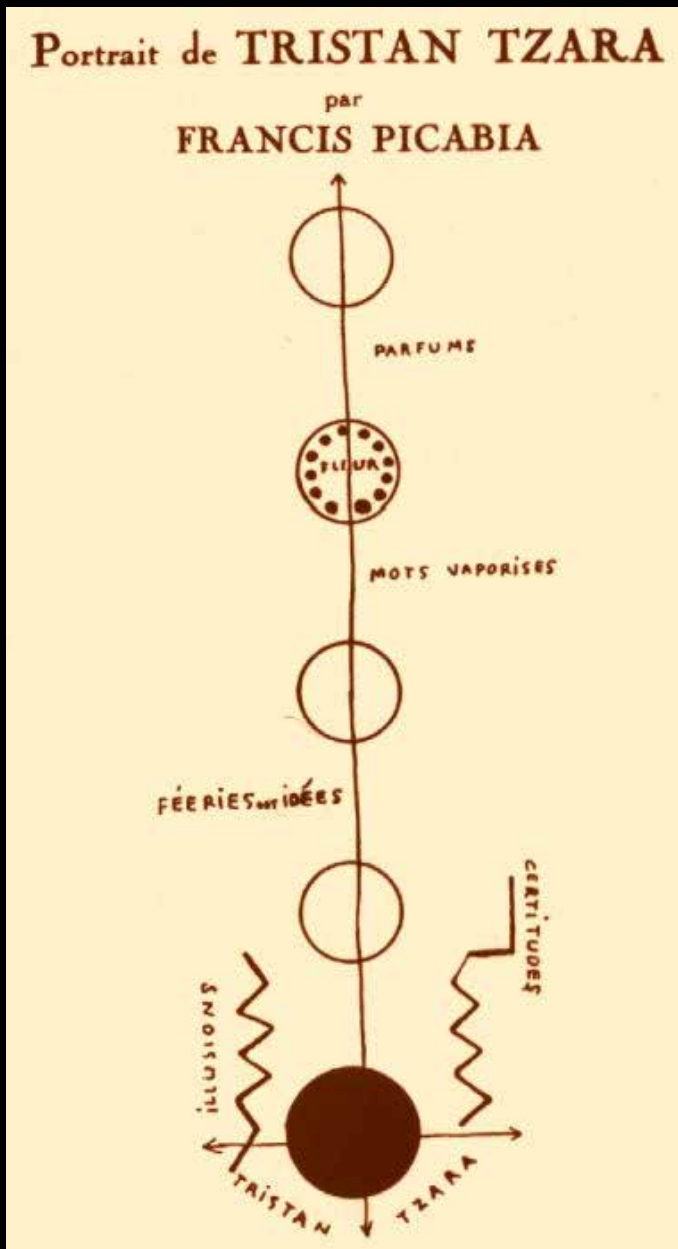
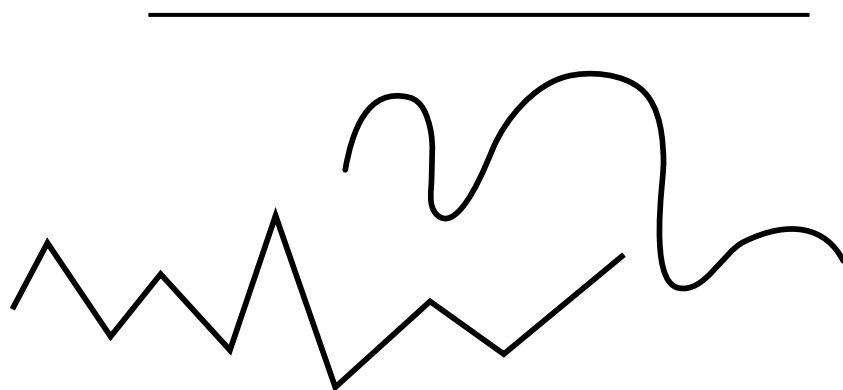


MUNARI



LINHA

+ pode ser interpretada como
“o rasto do ponto em movimento”
(Kandinsky, 1970)



PICABIA

FORMA / CONTORNO

+ **união de várias linhas**
articulam a complexidade
da forma

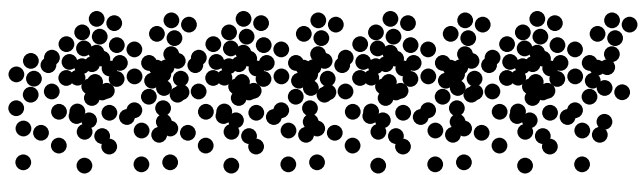


HERBERT BAYER



TEXTURA

+ quando o **traço sobre o plano se repete** (sempre igual ou em progressão sistemática com intervalos regulares ou irregulares)

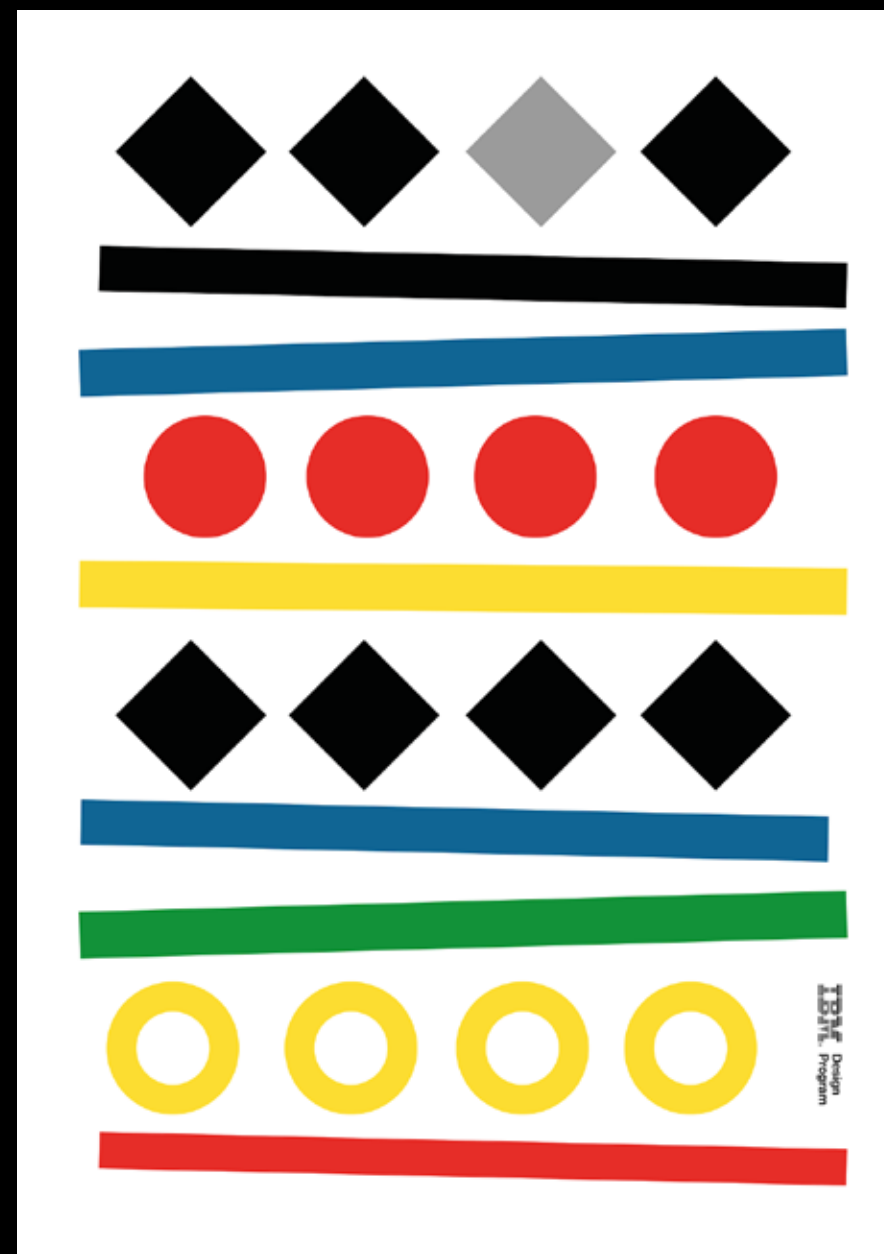
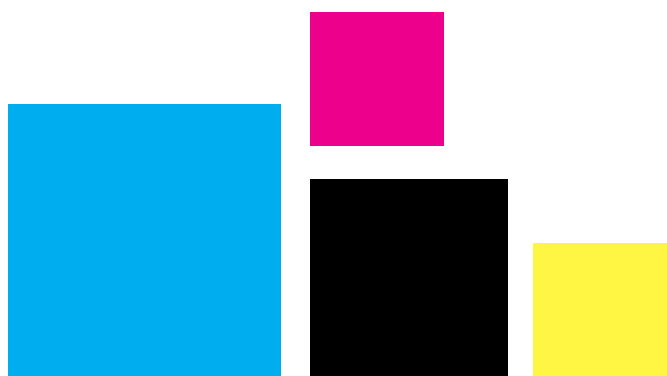


WOLFGANG WEINGART



COR

+ pode ser usada para **expressar** e **reforçar** a dimensão emocional da composição



TOM

+ **intensidade, obscuridade**
ou **claridade** de uma mancha,
fundamentado na relação **luz/sombra**



CARAVAGGIO

elementos dinâmicos

MOVIMENTO/RITMO — DIRECÇÃO



MOVIMENTO / RITMO

+ variação da **posição espacial**
de um objecto

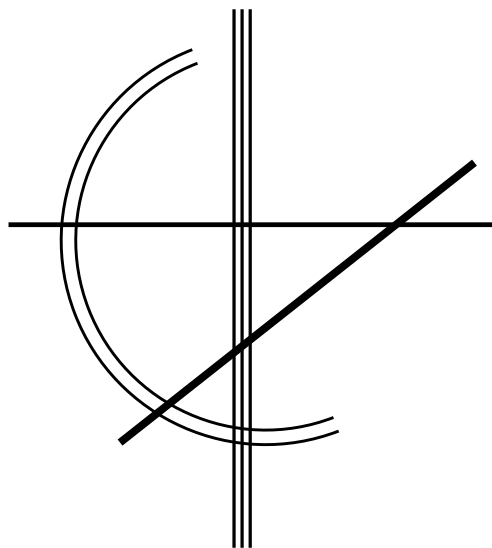


CORBUSIER, UNITÉ D'HABITATION



DIRECÇÃO

+ horizontal, vertical, oblíqua
OU curva



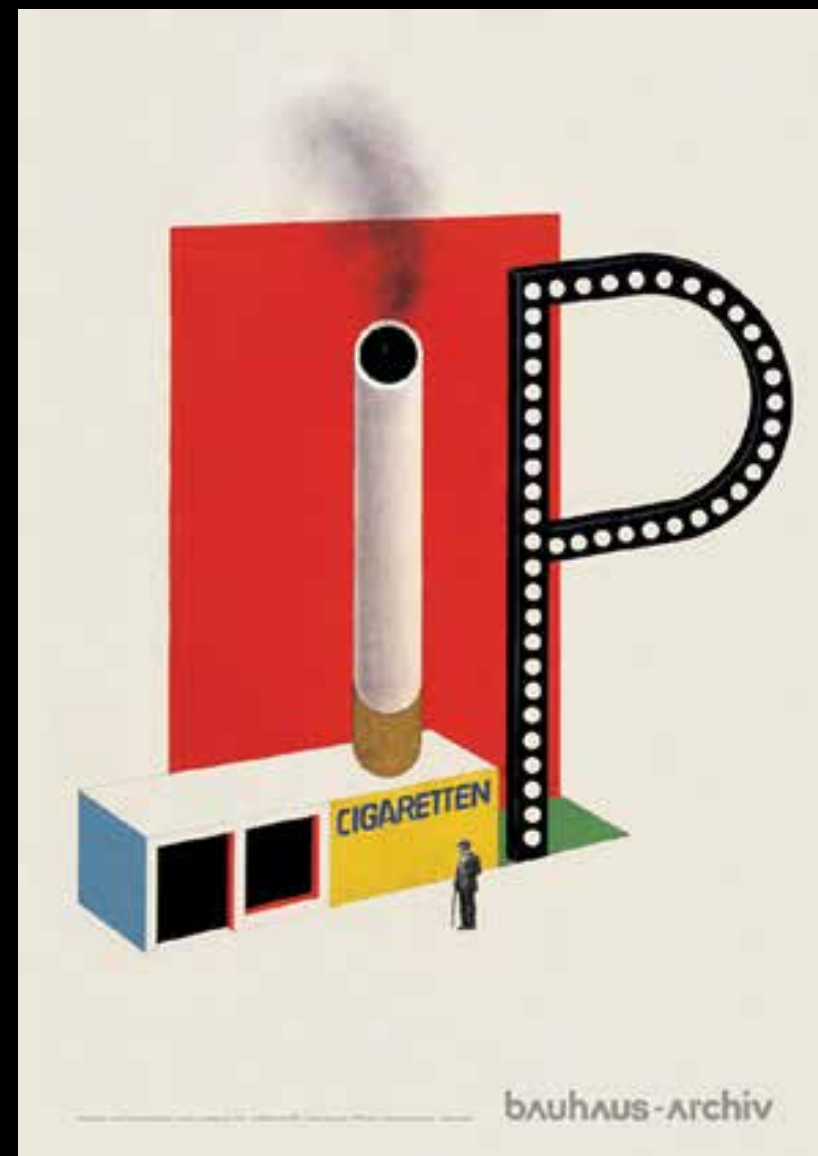
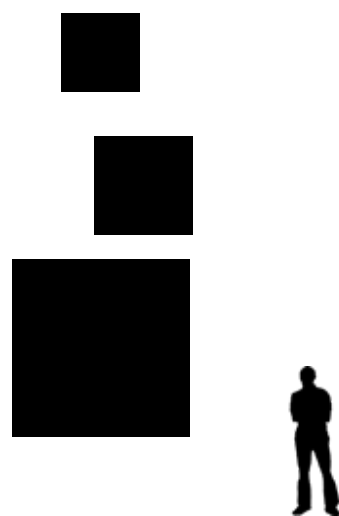
PIET ZWART

elementos escalares

ESCALA/PROPORÇÃO — DIMENSÃO

ESCALA / PROPORÇÃO

+ relação entre os **elementos**
da **composição** e a **realidade**

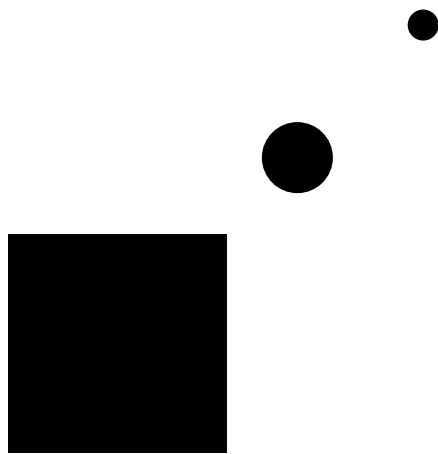


bauhaus-archiv

HERBERT BAYER

DIMENSÃO

+ **tamanho relativo** dos objectos, relaciona-se com a **profundidade** e com a **perspectiva**



RODTCHENKO

COMPOSIÇÃO VISUAL

+ é o processo de **planeamento** e **ordenação** dos elementos visuais num **plano** com o objectivo de lhe conferir **equilíbrio, harmonia e legibilidade**

+ integra princípios de:

1. **cor**
2. **tipografia**
3. **hierarquia**
4. **organização/composição**
5. **coerência e unidade visual**

... {

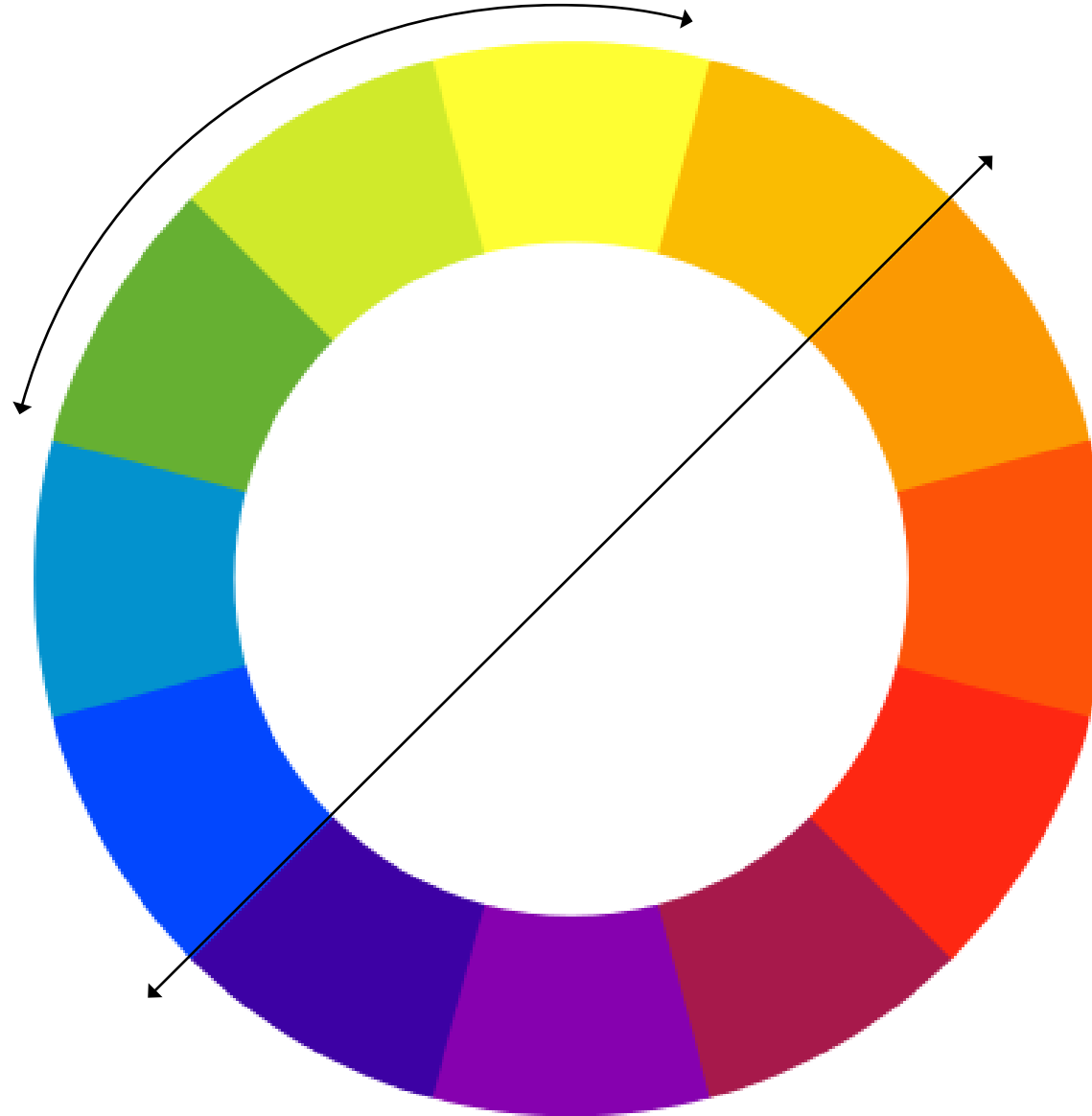
COR

1. Princípios de **cor**
2. Princípios de **tipografia**
3. Princípios de **hierarquia**
4. Princípios de **organização/composição**
5. Princípios de **coerência e unidade visual**

PSICOLOGIA DA COR

- + a **cor** é um recurso essencial nos **processos de comunicação**
- + contém um **significado simbólico** que resulta de **convenções, códigos e significados** partilhados por um grupo de pessoas (dimensão cultural)
- + **Johannes Itten** definiu **sete contrastes de cor analíticos** (cor em si, quente-frio, simultaneidade, quantitativo, claro-escuro, complementariedade, qualitativo)

CÍRCULO CROMÁTICO

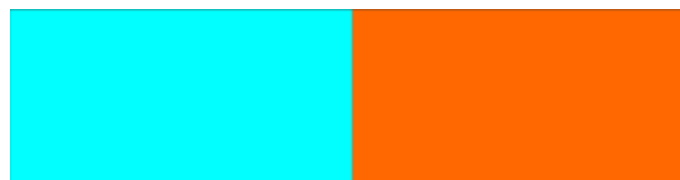
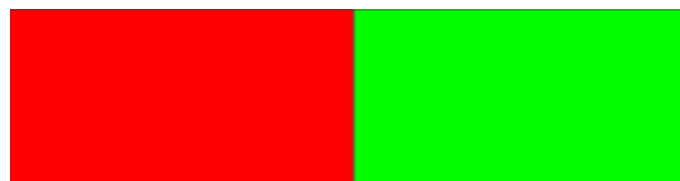


COR NA COMPOSIÇÃO

- _usar combinações com **contraste** (p.e.usar cores complementares)
- _evitar o uso de **demasiadas cores** (nem sempre é aplicável)
- _evitar usar combinações que **difícultem a legibilidade da tipografia**
- _evitar o uso de **gradientes**

COR NA COMPOSIÇÃO

+ **cores complementares** (diametralmente opostas no espectro cromático), complementam-se e dão origem a combinações equilibradas e vibrantes



25 DE ABRIL TORRES VEDRAS

CÂMARA MUNICIPAL
CENTRO CULTURAL
CINE-CLUBE
COOPERATIVA DE COMUNICAÇÃO E CULTURA
UNIÃO DOS SINDICATOS

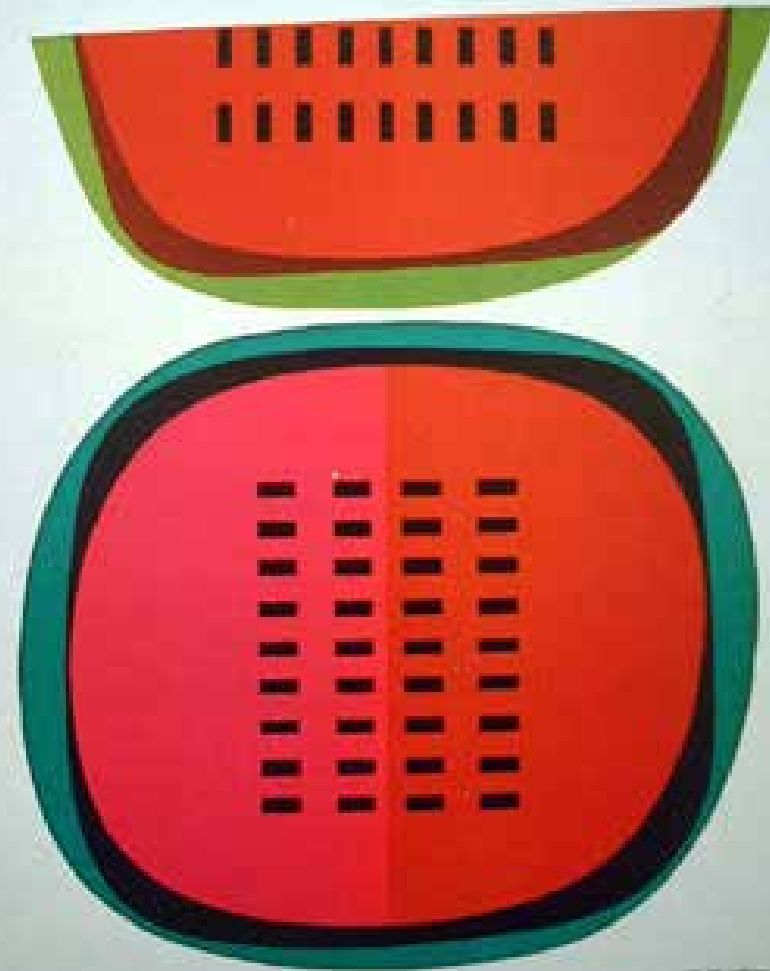
VIVER ABRIL

87

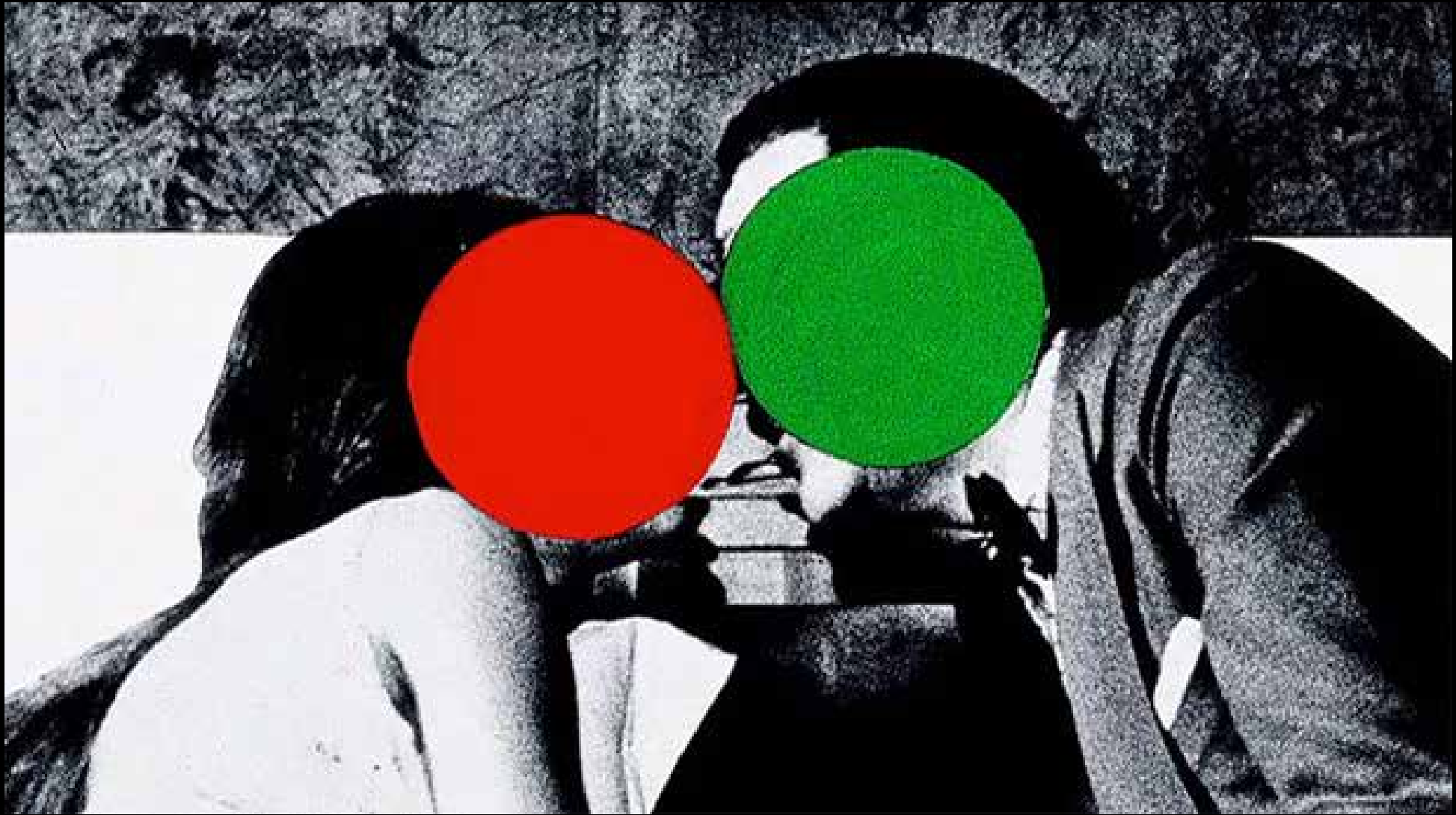


AURELINDO CEIA

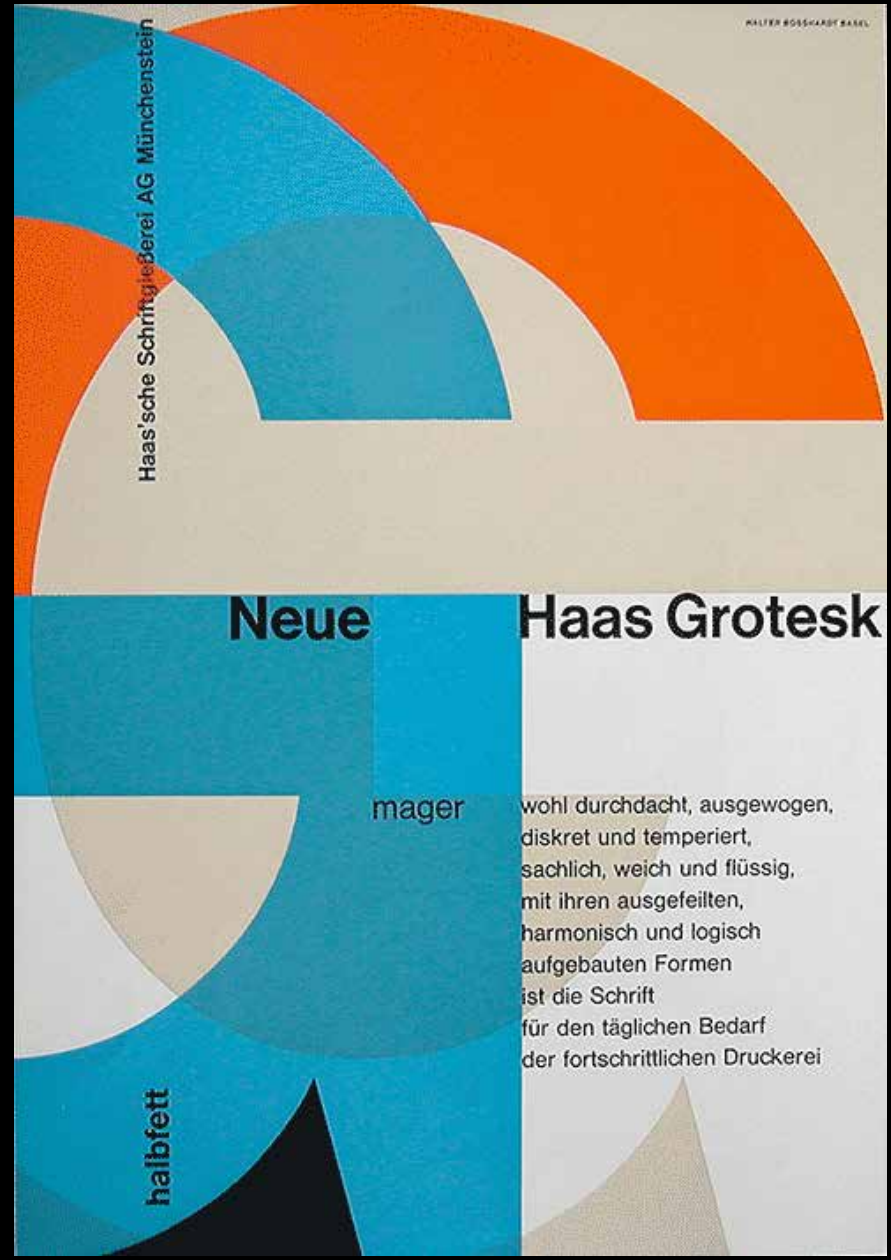
ALMANAQUE julho 1960



SEBASTIÃO RODRIGUES



JOHN BALDESSARI



Haas'sche Schriftgießerei AG Münchenstein

HALTER BOSCHARDT BASEL

Neue Haas Grotesk

mager

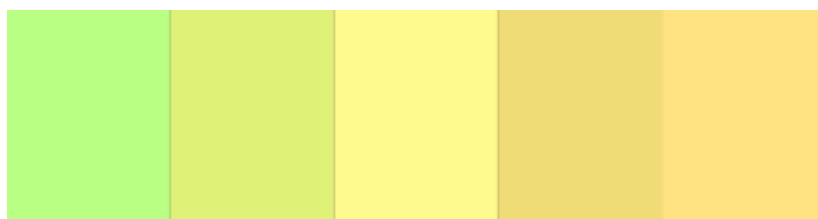
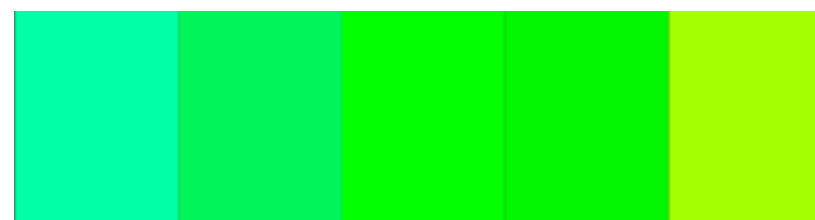
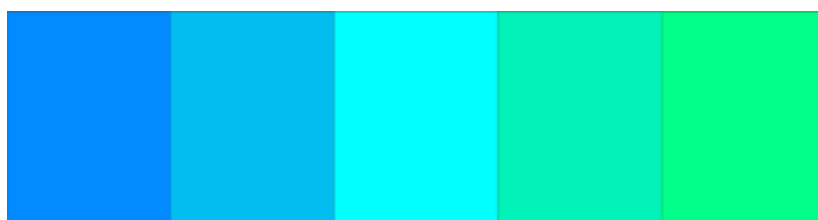
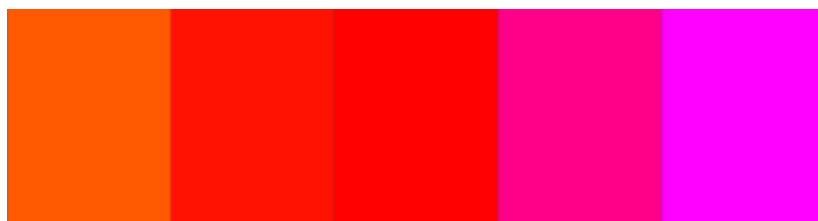
wohl durchdacht, ausgewogen,
diskret und temperiert,
sachlich, weich und flüssig,
mit ihren ausgefeilten,
harmonisch und logisch
aufgebauten Formen
ist die Schrift
für den täglichen Bedarf
der fortschrittlichen Druckerei

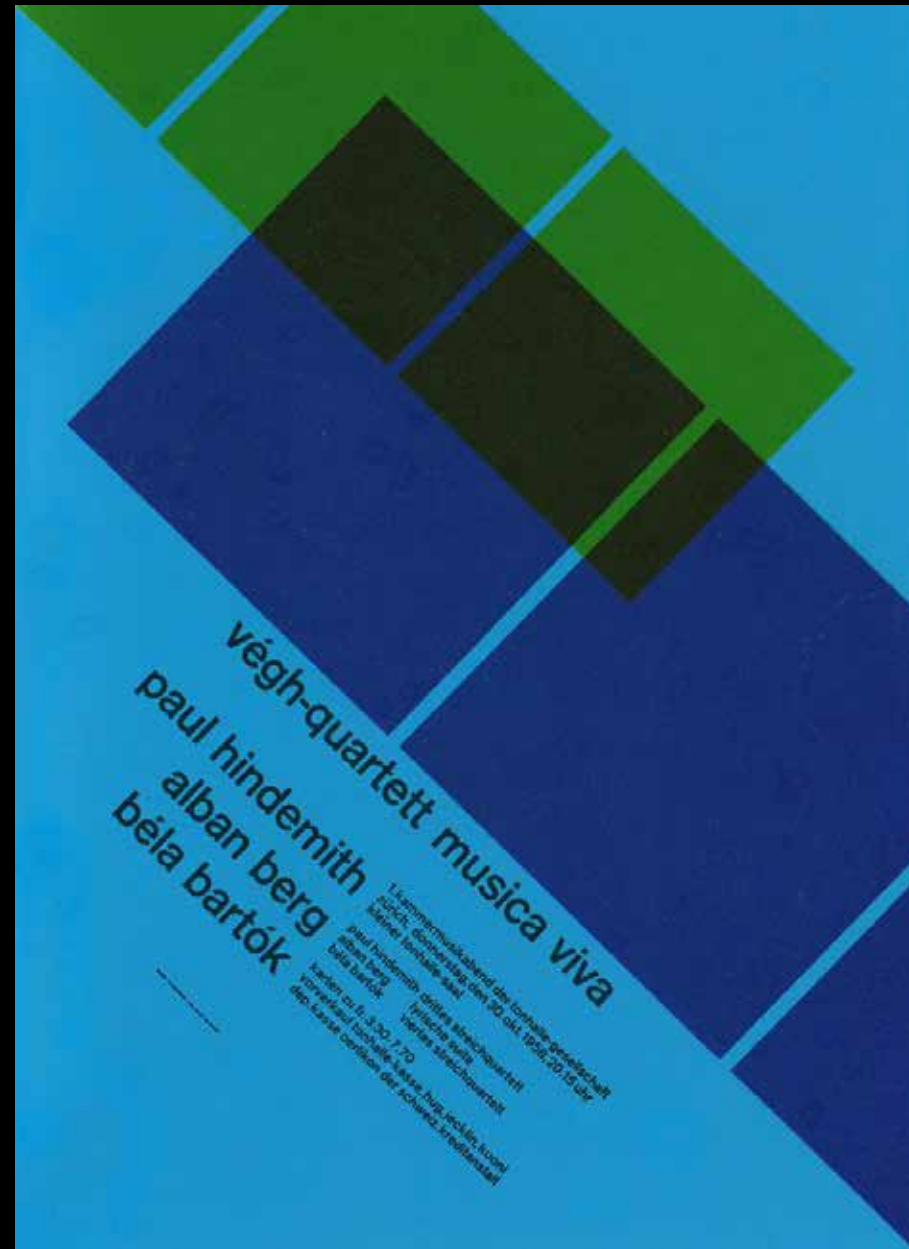
halbfett

MAX MIEDINGER

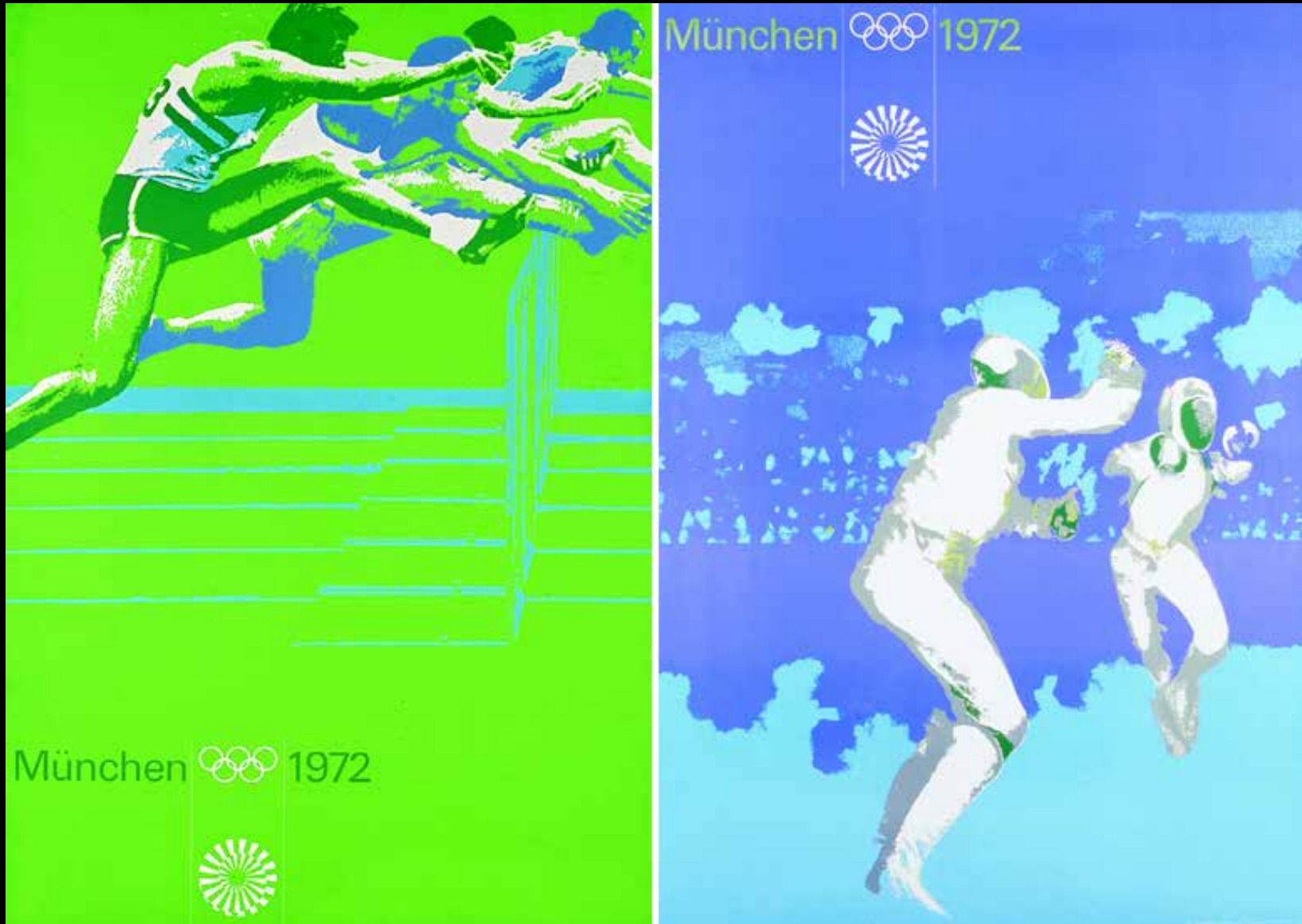
COR NA COMPOSIÇÃO

+ o uso de **cores análogas** ou **adjacentes** (cor primária + 2 cores vizinhas)





JOSEF MULLER BROCKMANN



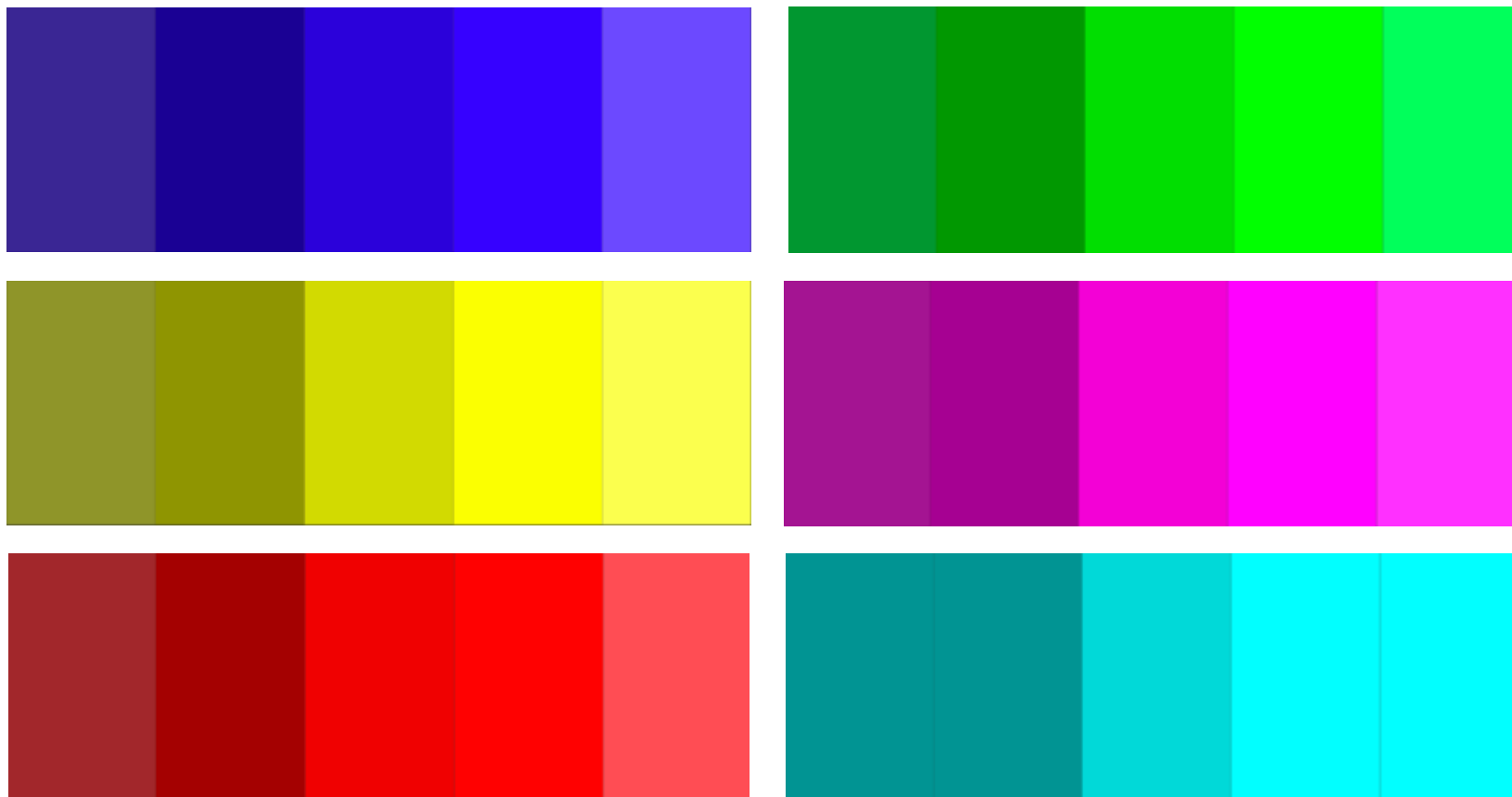
OTL AICHER

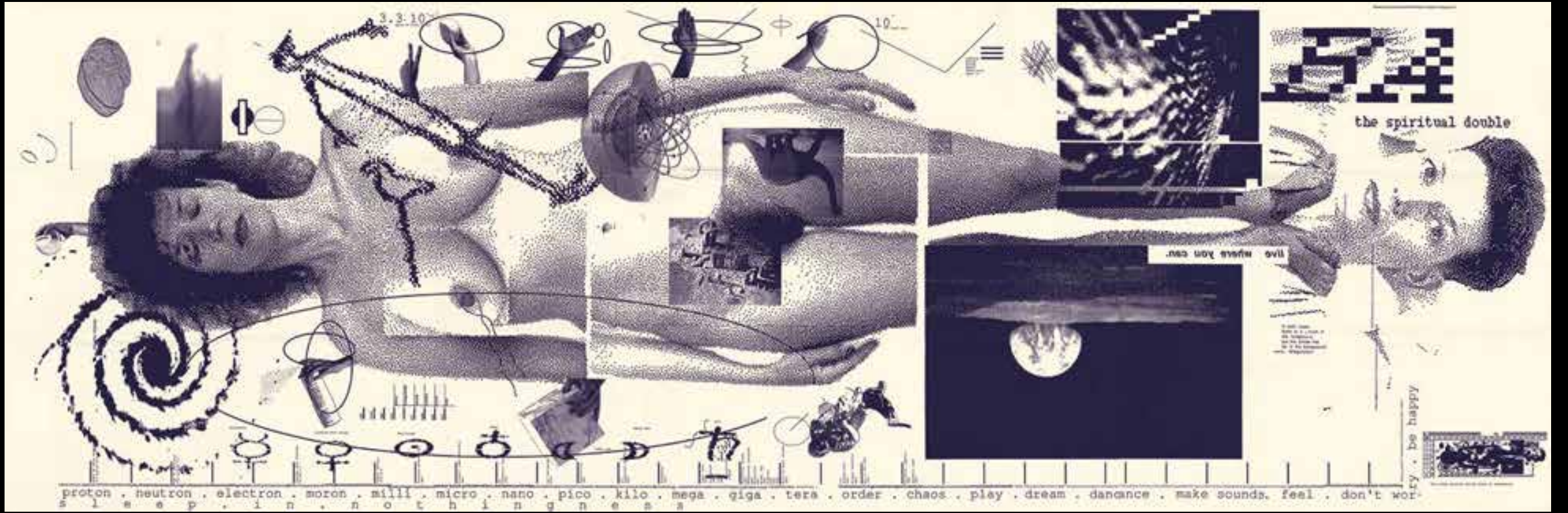


WIM CROUWEL

COR NA COMPOSIÇÃO

+ **monocromia** resulta da variação de saturação e luminosidade da mesma cor





APRIL-GREIMAN

... }

... {

TIPOGRAFIA

1. Princípios de **cor**
2. Princípios de **tipografia**
3. Princípios de **hierarquia**
4. Princípios de **organização/composição**
5. Princípios de **coerência e unidade visual**

LETRA

- + as letras quanto à **forma** agrupam-se em **FAMÍLIAS TIPOGRÁFICAS**
- + as famílias subdividem-se em **TIPOS**

FAMÍLIA

grupo de vários tipos de letras
com características similares

**Humanista, Garald,
Transição, Didoni,
Mecanicista, Linear, Incisa,
Script, Manual e Blackletter**
(normas britânicas)

TIPO

desenho específico
de determinada letra

por exemplo: **Bodoni,
Caslon, Helvetica, Frutiger,
Garamond, Sabon, Optima,
Times New Roman**, etc.

LETRA

+ um mesmo **tipo** pode diferenciar-se:

_pela sua **INCLINAÇÃO** (corte) — roman / italic /small caps

Abcd — *Abcd* — ABCD

_pela **ESPESSURA** dos traços (peso) — light / roman / medium / bold / black

Abcd — Abcd — **Abcd** — **Abcd** — **Abcd**

_pela **LARGURA** — roman / condensed / extended

Abcd — Abcd — Abcd

LETRA (DISTINÇÃO CORRENTE)

Redonda (normal)

Cursiva (itálico)

Negrita (bold)

Fina (light)

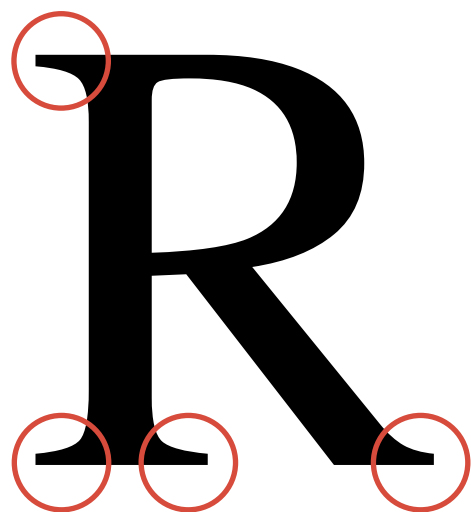
Condensada (condensed)

Extendida (extended)

LETRA

+ a classificação dos tipos em **serifados** e **não-serifados** é o principal **sistema de diferenciação de letras**

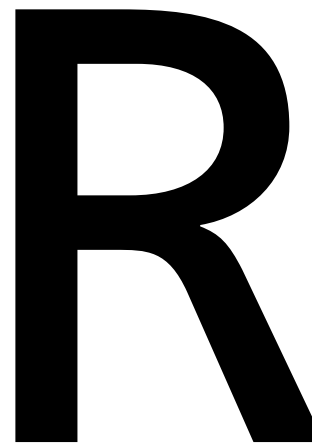
FAMÍLIA TIPOGRÁFICA
SERIF (ROMANAS)



SERIFAS — são os pequenos traços e prolongamentos que se encontram no fim das hastes das letras

N R a e o b q

FAMÍLIA TIPOGRÁFICA
SANS-SERIF (GROTESCAS)



SANS-SERIF — Akzidenz Grotesque, 1896

N R a e o b q

LETRA

+ Tipos clássicos COM SERIFA

Caslon

Garamond

Bembo

Baskerville

Times New Roman

Bodoni

Didot

+ Tipos clássicos SEM SERIFA

Univers

Frutiger

Helvetica

Futura

Akzidenz

Gill Sans

Franklin Gothic

TIPOGRAFIA NA COMPOSIÇÃO

+ existem alguns **princípios tipográficos básicos**, que devem ser respeitados para a obtenção de uma **composição mais harmoniosa** e para uma **legibilidade, ritmo e fluidez** máxima:

_optar por **tipos clássicos** e **nunca os distorcer**

_não utilizar **demasiados tipos em simultâneo**

_combinar a utilização de **caixa baixa** com **caixa alta** e de **diferentes tamanhos** e **pesos** para estabelecer uma **hierarquia de conteúdos** e **ritmo de leitura**

_utilizar um **espacejamento** coerente entre as letras e palavras

_utilizar uma **entrelinha** equilibrada

_não justificar o texto (só em paginação editorial)

EXPRESSIVIDADE

+ o significado de uma palavra ou de um conceito,
pode ser **acentuado pela expressividade dos caracteres** que a formam

Linear

Bold

Romano

Light

Script

Italic

... }

... {

HIERARQUIA

1. Princípios de **cor**
2. Princípios de **tipografia**
3. Princípios de **hierarquia**
4. Princípios de **organização/composição**
5. Princípios de **coerência e unidade visual**

**“O Olhar reconstitui a dimensão do tempo.
O vaguear do olhar é circular: tende a voltar
para contemplar elementos já vistos.
Assim, o “antes” torna-se “depois” e o “depois”
torna-se “antes”.
Ao circular pela superfície, o olhar tende a voltar sempre
para os elementos preferenciais.
Tais elementos passam a ser centrais, portadores preferenciais
do significado.”**

Vilém Flusser (1983), Ensaio sobre a Fotografia

HIERARQUIA

+ as hierarquias dos elementos gráficos estabelecem-se através de **relações relativas entre os elementos**:

_tamanho relativo dos elementos no plano

_posição

_destaque cromático

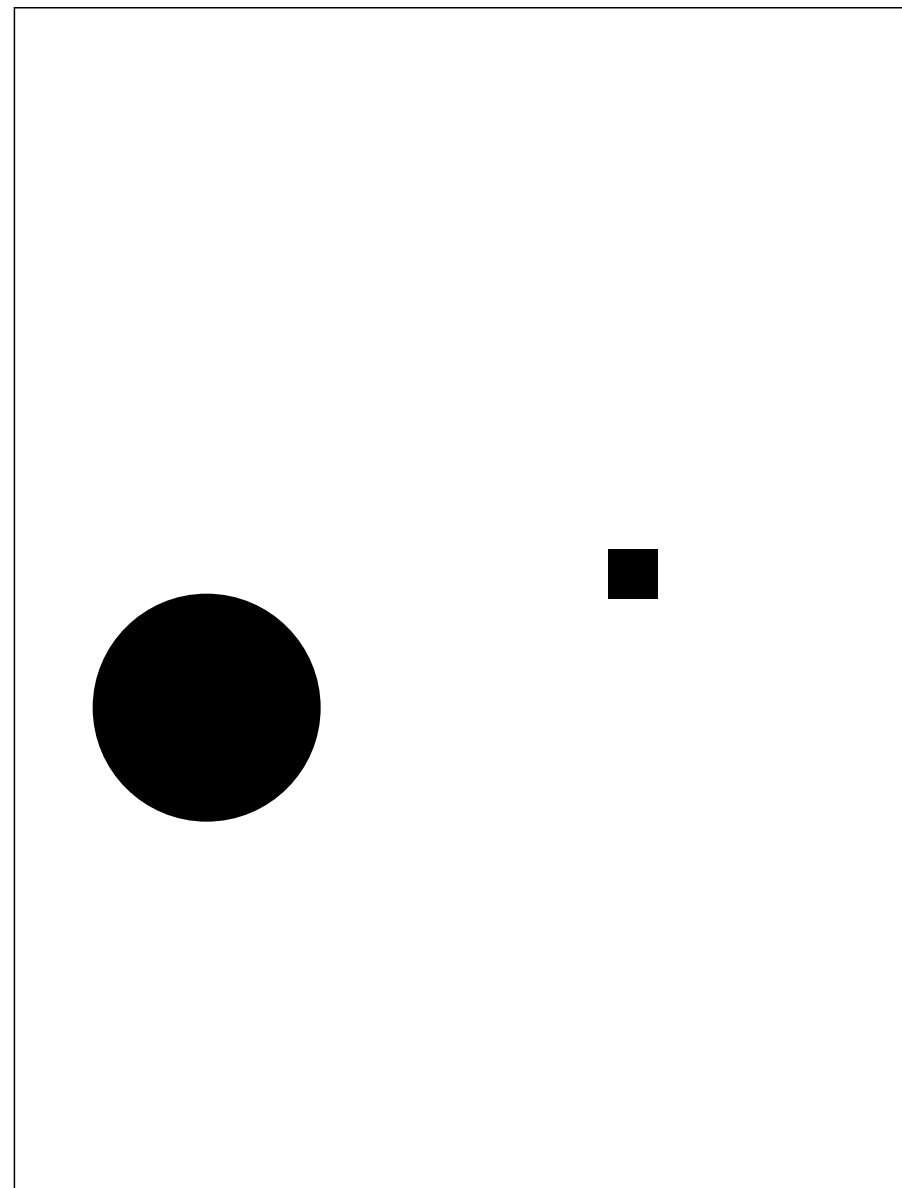
_tamanho dos elementos tipográficos

_valor cromático dos elementos tipográficos

HIERARQUIA

+ TAMANHO relativo dos elementos

_elemento com **maior tamanho**,
tende a ter **maior destaque**
devido ao seu **peso visual acrescido**
(mesmo em formas diferenciadas)



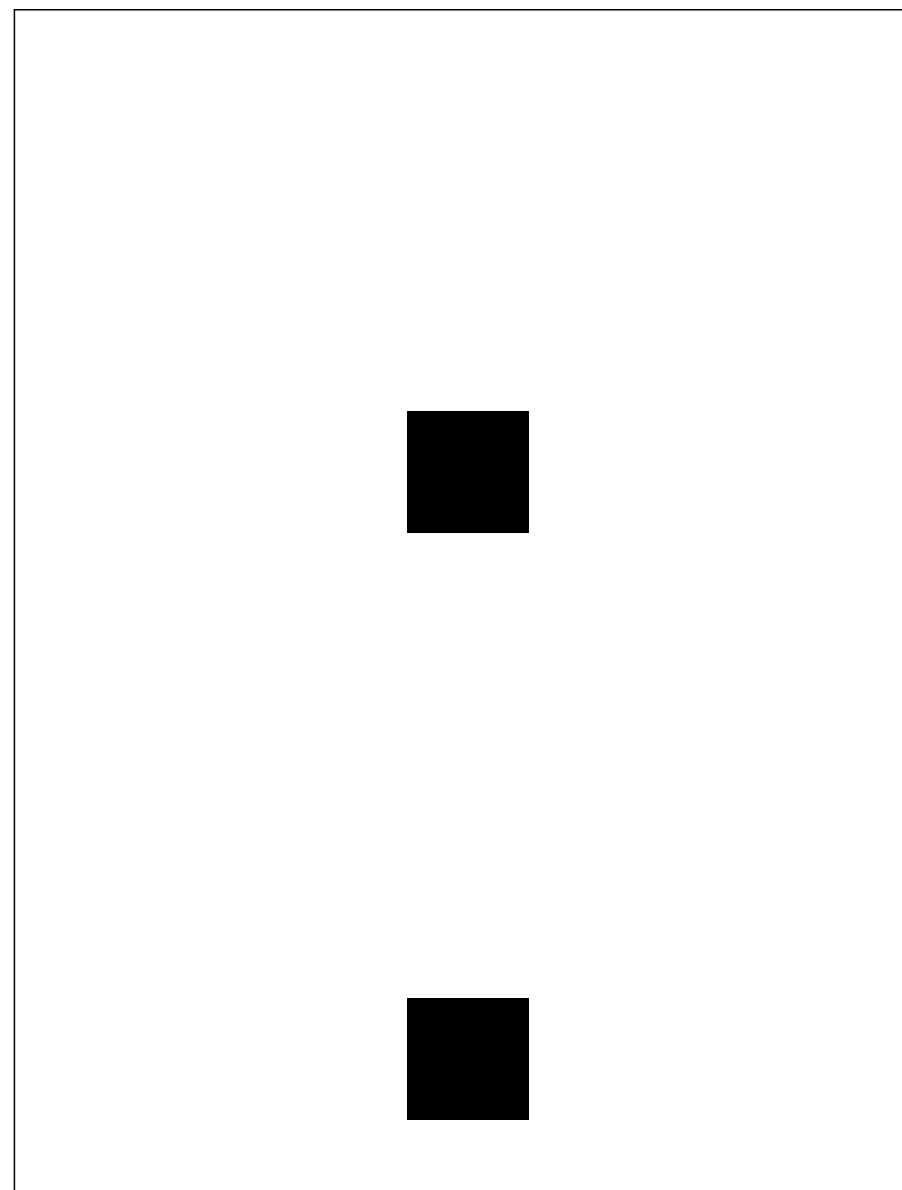


JOSEF MULLER BROCKMANN

HIERARQUIA

+ POSIÇÃO relativa dos elementos

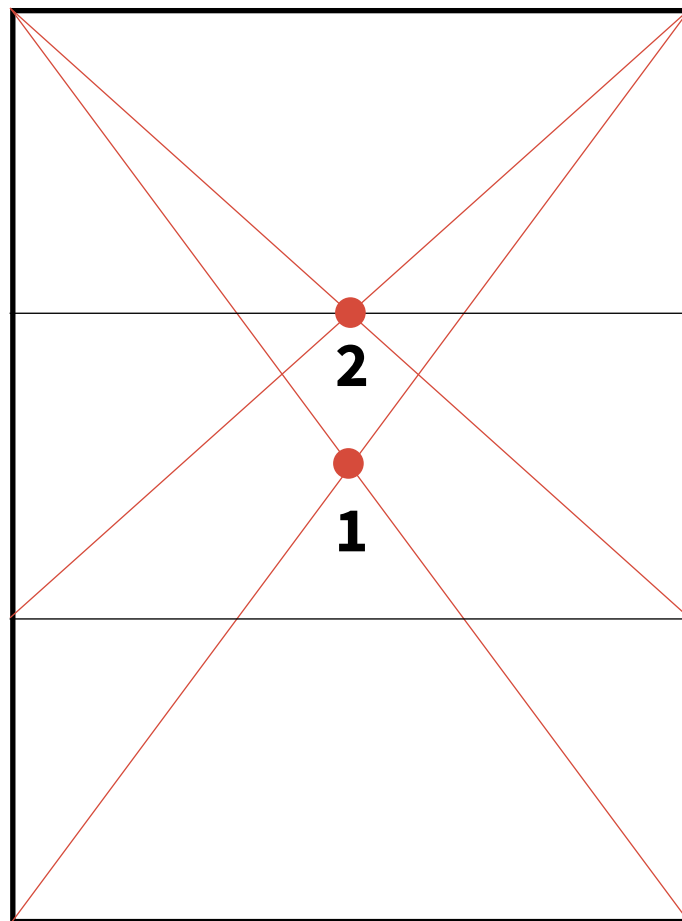
_o elemento que se encontra **mais perto do centro óptico** do enquadramento tende a ter **maior destaque** do que aquele que está mais afastado



... {

**CENTRO
ÓPTICO**

CENTRO ÓPTICO

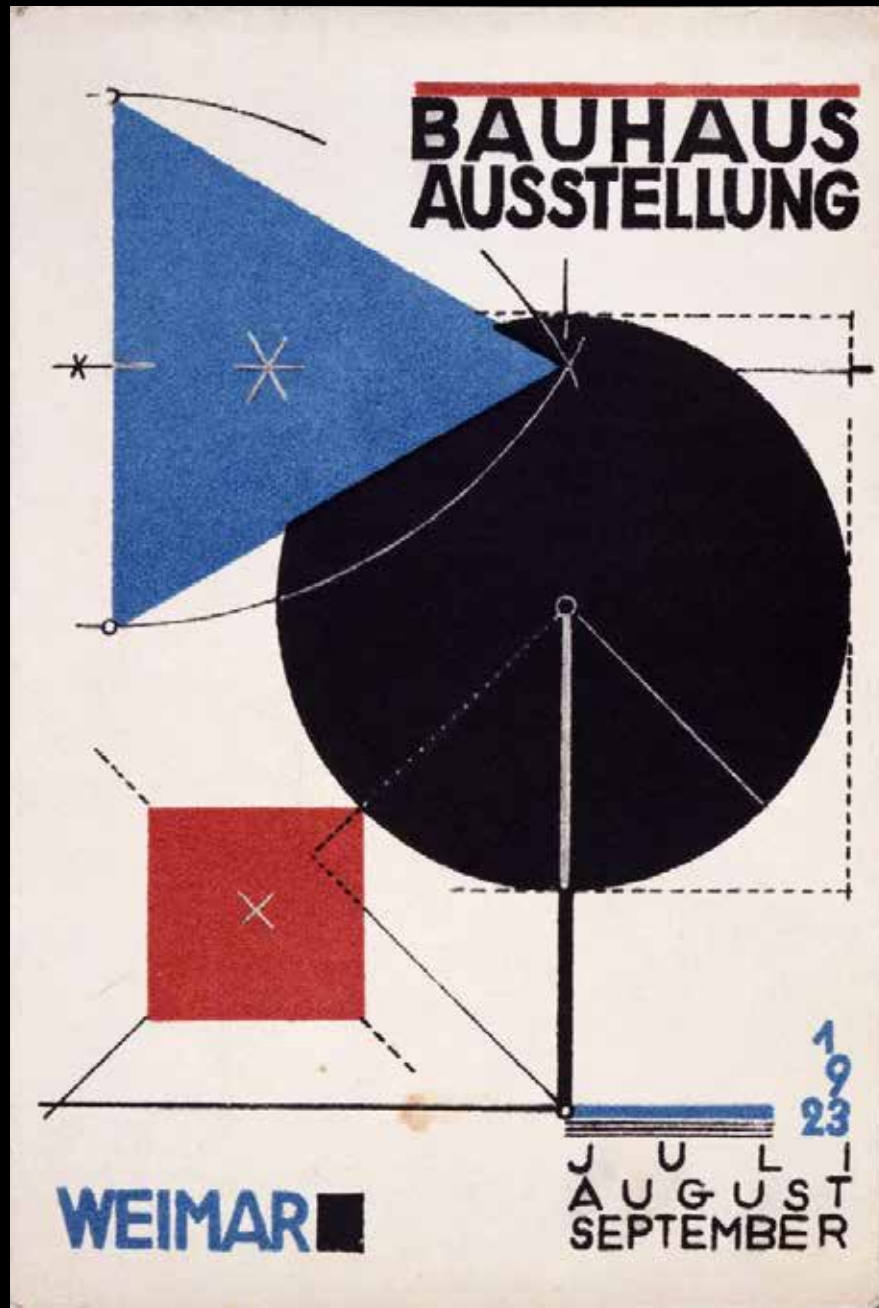


1 centro **geométrico** —
corresponde ao centro do cartaz

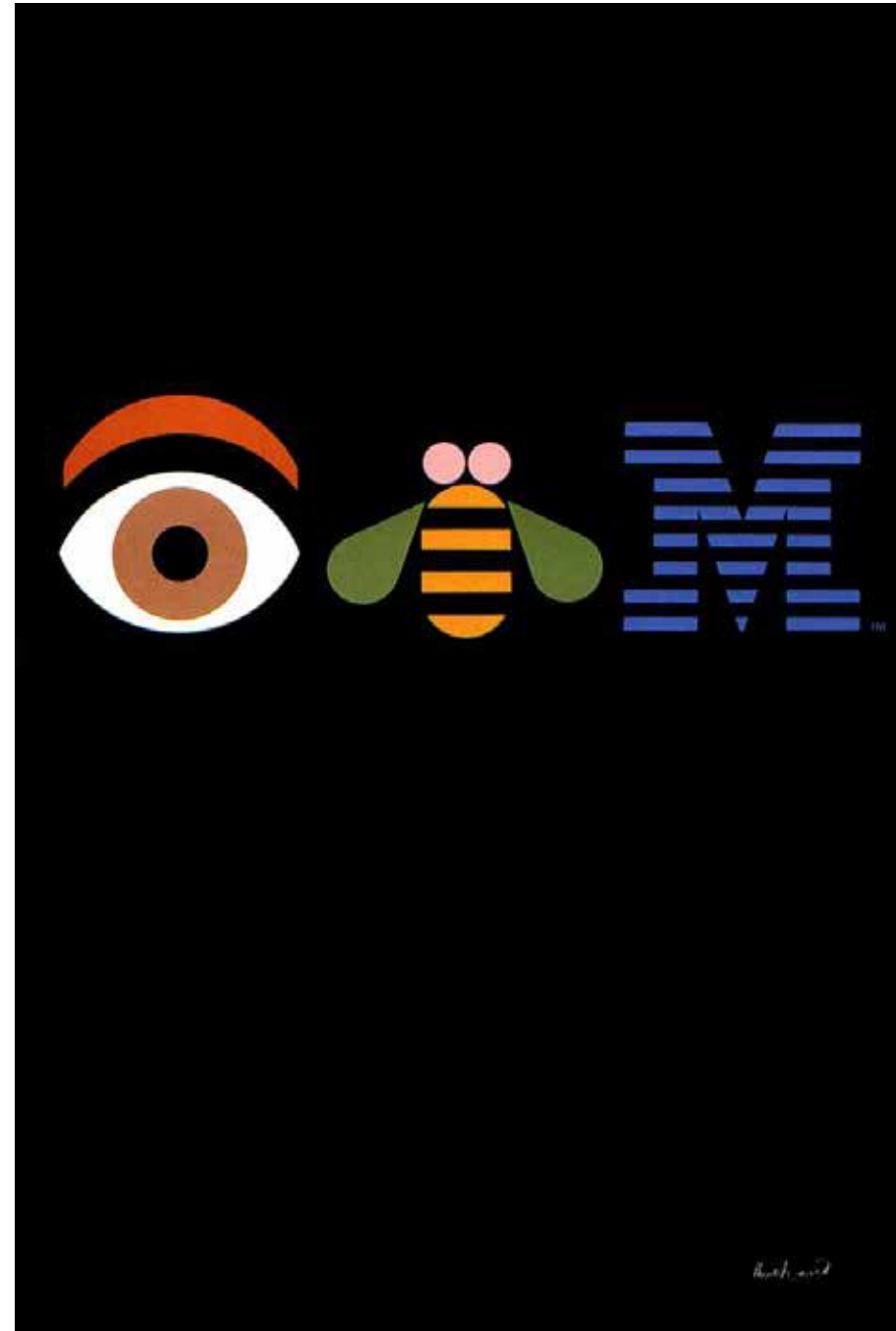
2 centro **óptico** — corresponde à
zona do cartaz que mais capta
a atenção do observador

CENTRO ÓPTICO

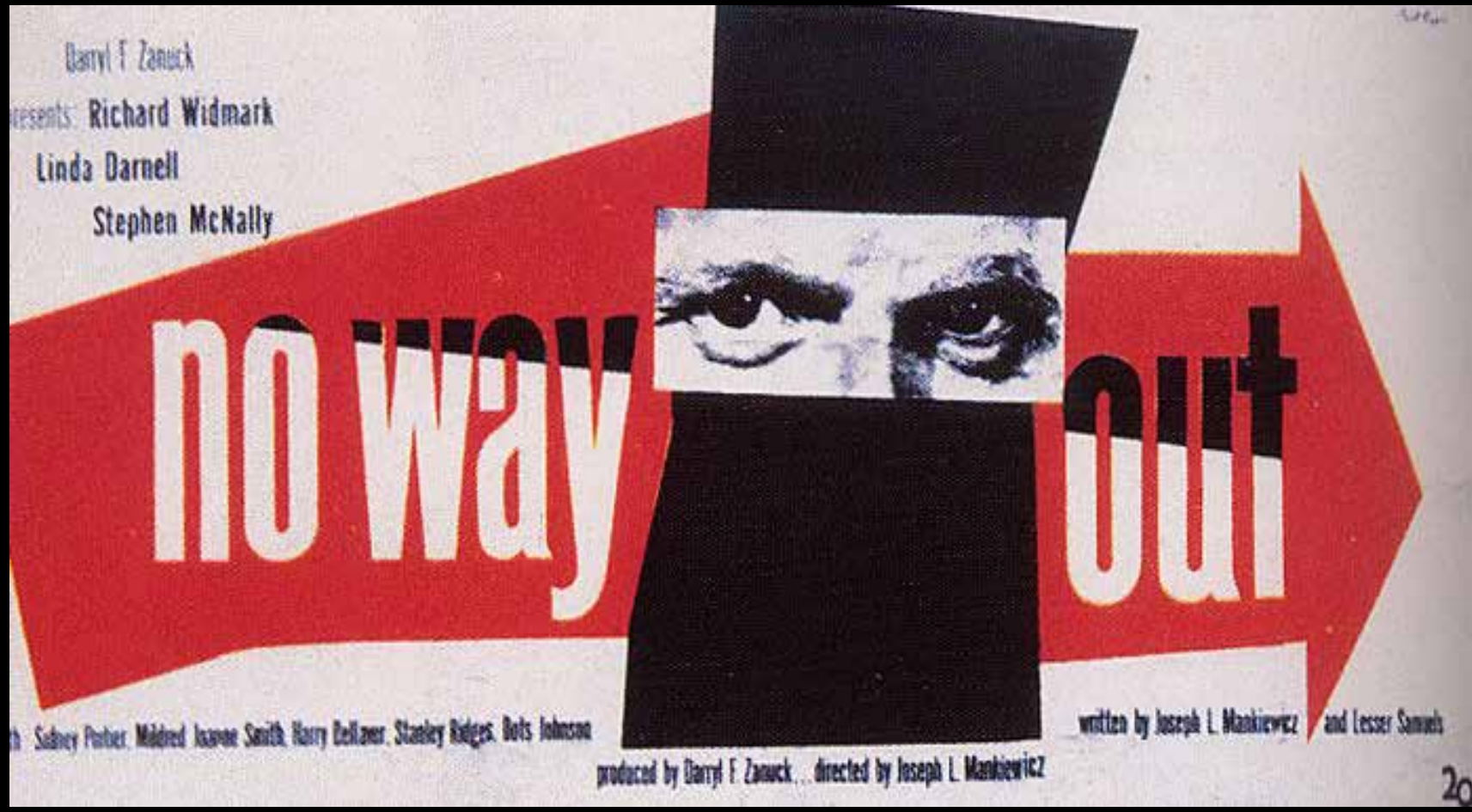
- + na **construção de um plano gráfico** é necessário considerar o ponto que mais desperta a atenção do observador — o **centro óptico**
- + o **centro geométrico** é o ponto onde se cruzam as diagonais de qualquer forma geométrica
- + o **centro óptico** de um plano gráfico não é o geométrico, encontra-se situado acima deste



HERBERT BAYER



PAUL RAND



Darryl F. Zanuck
presents: Richard Widmark
Linda Darnell
Stephen McNally

with Sidney Poitier, Mildred Joanne Smith, Harry Bellaver, Stanley Ridges, Bots Johnson

produced by Darryl F. Zanuck... directed by Joseph L. Mankiewicz

written by Joseph L. Mankiewicz and Lesser Samuels

20

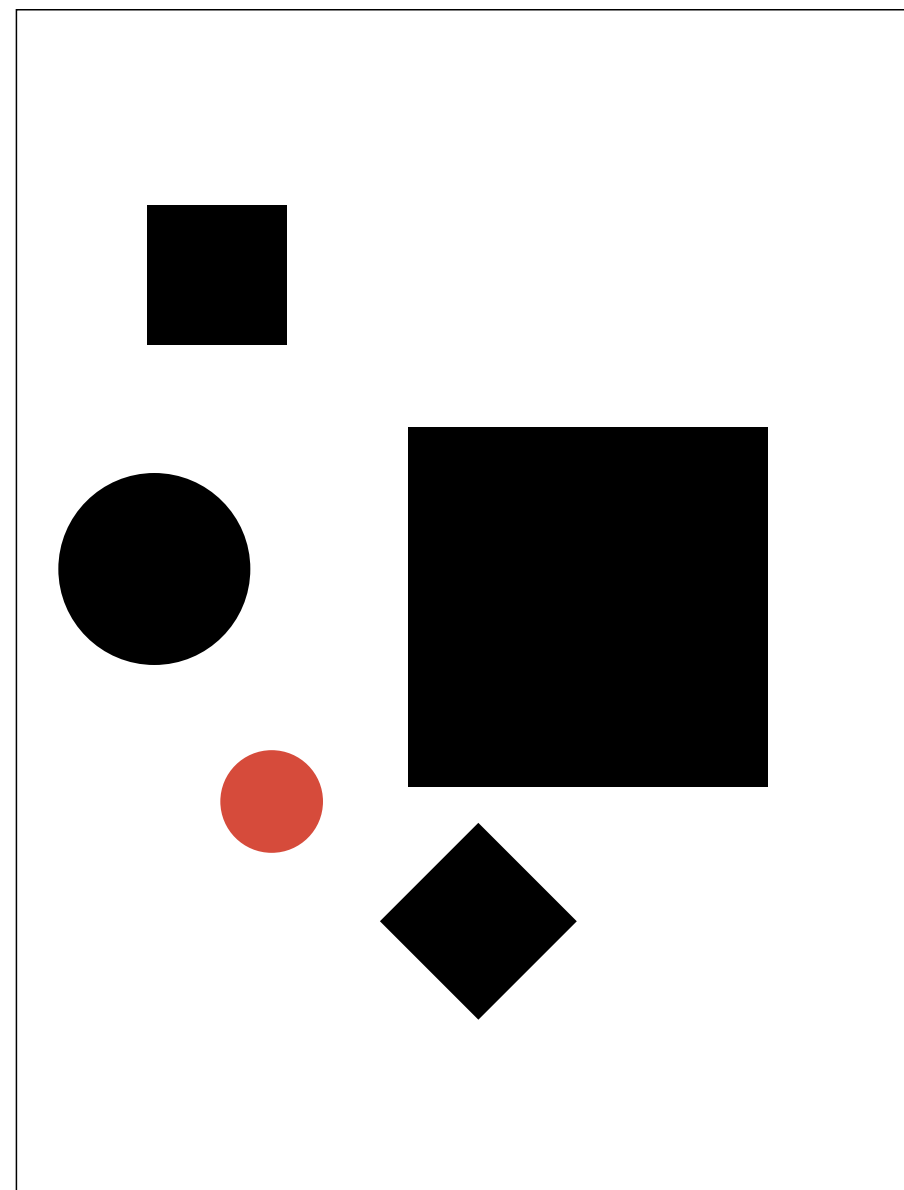
SAUL BASS

... }

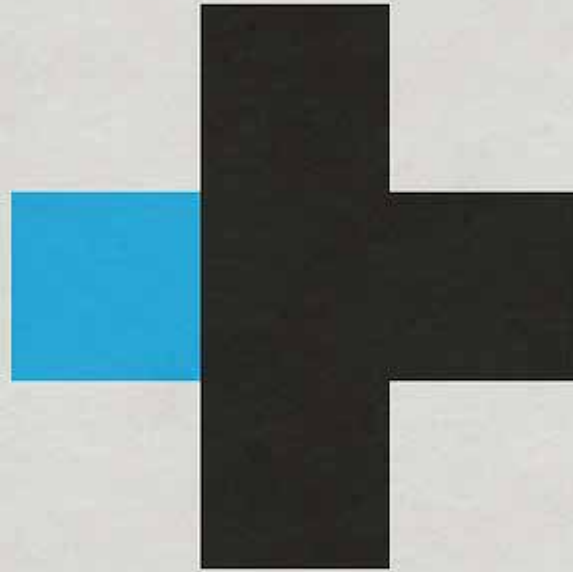
HIERARQUIA

+ DESTAQUE CROMÁTICO

_um elemento que se apresente numa **cor diferente**, saindo da norma da cor dominante nos elementos, destaca-se adquirindo **maior importância visual**



Swiss^{design}



A look at modern
Swiss design,
in association
with //endless[∞]
Public exhibition.
ICT Terminal 13,
Amsterdam
22 Sep - 27 Sep '08
endlessdesign.com



HIERARQUIA

+ tamanho relativo dos ELEMENTOS TIPOGRÁFICOS entre si

_o uso combinado de **vários pesos de uma família tipográfica** resulta numa hierarquia em que **o destaque fica no elemento com mais peso**

hdadsectwa

~

**XHSFAK
JAUPGSJ**

fsha ksler

Xegy

FREITAG

26.

FEBRUAR

ABDS. 8H IN DER AULA DES

FRIEDRICH - GYMNASIUM

KARTEN VORVERKAUF BEI:
ALLNER ● OLBERG ● RAUCH

**DER KREIS
DER FREUNDE
DES BAUHAUSES**

ARCHITEKTUR

LICHTBILDER



VORTRAG

PROFESSOR HANS

POELZIG

BERLIN

HERBERT BAYER

Inhalt: DADA IN HOLLAND. KOK: GEDICHT. BONSET: GEDICHT; AAN ANNA BLOEME,
PICA BIA: ZEICHNUNG. HANNAH HÖCH: ZEICHNUNG; WEISSLACKIERTE TÜTE

MERZ

1



HOLLAND



DADA



JANUAR 1923
HERAUSGEBER: KURT SCHWITTERS
HANNOVER · WALDHAUSENSTRASSE 5"

The cover of the first number of Kurt Schwitters's periodical, *Merz* (January 1923), an issue devoted to Dada in The Netherlands.

SCHWITTERS

HIERARQUIA

+ valor **cromático relativo** dos elementos tipográficos entre si.

_o uso combinado de cores diferentes em **tipografia**, determina igualmente um destaque visual e uma **hierarquia de importância relativa** entre elementos tipográficos

XHS**FAKX**

Х О Р О Ш О !

25

1917

**ВЛАДИМИР
МАЯКОВСКИЙ**

ГОСУДАРСТВЕННОЕ
ИЗДАТЕЛЬСТВО

EL LISSITZKY

Now food can tell you how fresh it is.

By tracking food from farm to fork in Norway, IBM is helping reduce the \$2 billion cost to food spoilage every year. ibm.com/smarterplanet

Any child can access a first-class education.

IBM helped rural schools in Pike County, Kentucky access the same resources as high-profile schools, cutting costs by 52%. ibm.com/smarterplanet

Food is now prepared for space.

The European Space Agency is using smarter research to turn 100% of an astronaut's junk back into food. ibm.com/smarterplanet

NOMA BAR

**LOOK
OUT
NOMA
BAR**

Look Out by Noma Bar

Exclusive screenprints
& new sculptures

Exhibition runs from

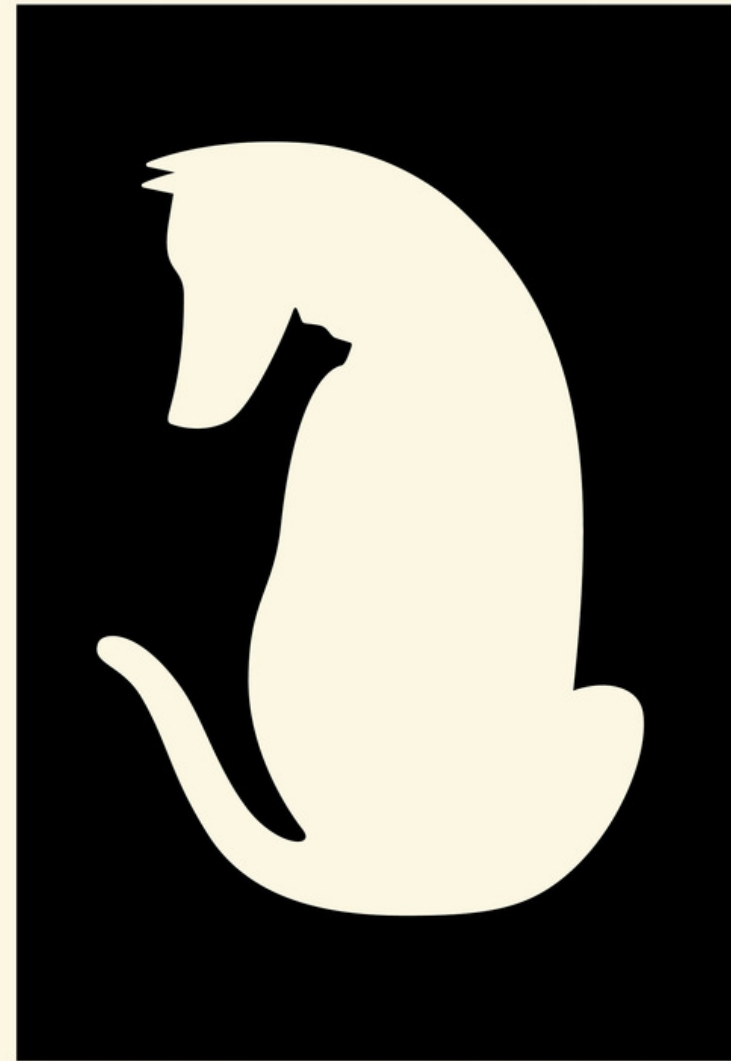
10th Dec - 20 Dec 2014

Opening hours

1pm-7pm
Monday-Sunday

L'Imprimerie Gallery

16 Rue Saint-Merri
Le Marais,
75004 Paris



NOMA BAR

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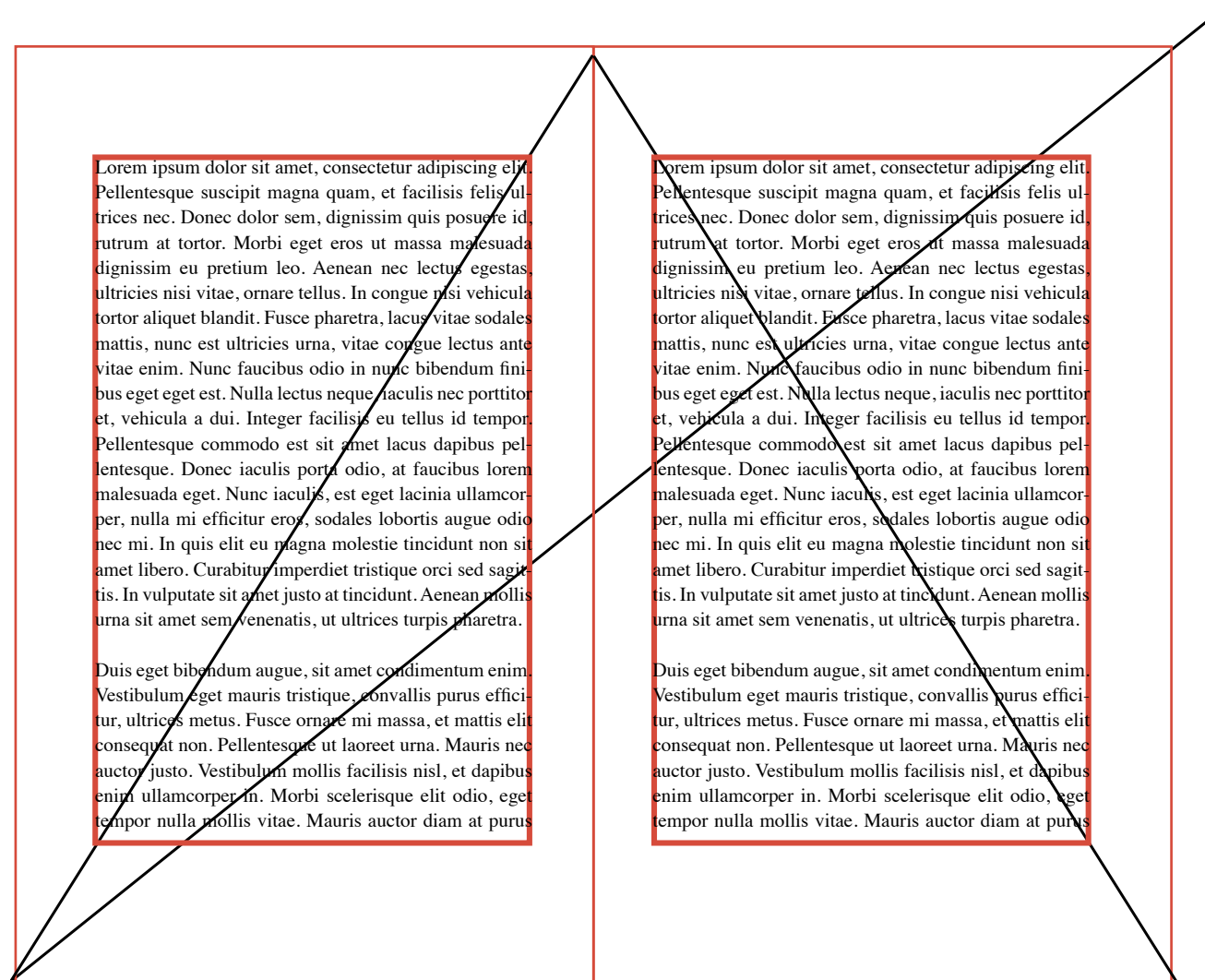
COMPOSIÇÃO

1. Princípios de **cor**
2. Princípios de **tipografia**
3. Princípios de **hierarquia**
4. Princípios de **organização/composição**
5. Princípios de **coerência e unidade visual**

COMPOSIÇÃO DA PÁGINA

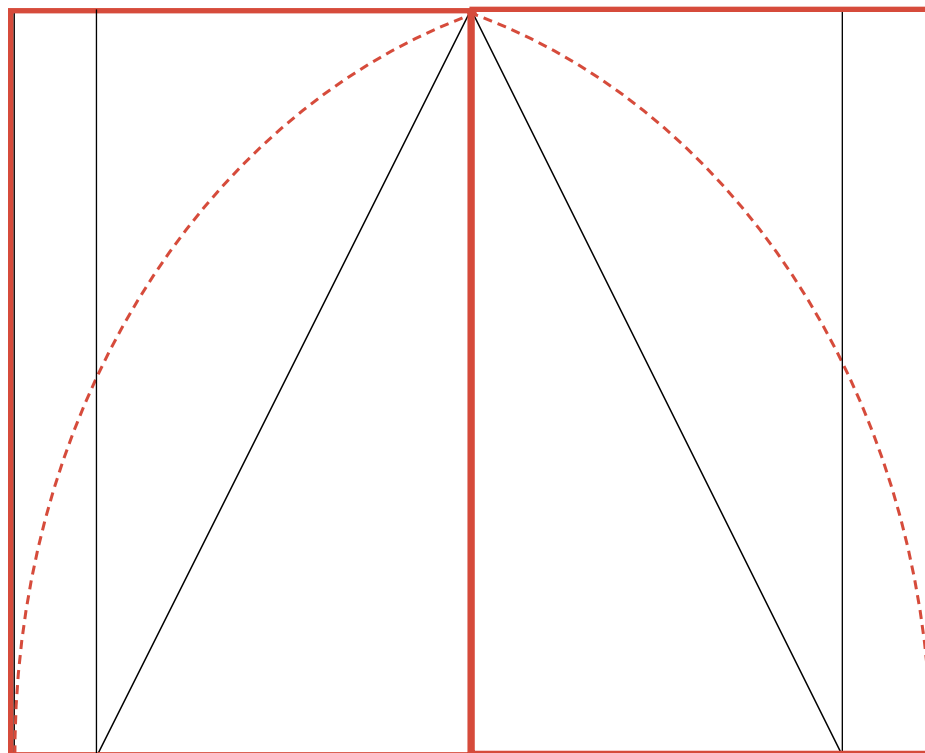
- + quando se colocam elementos gráficos sobre um suporte, estes **não devem estar aleatoriamente distribuídos sobre o mesmo**
- + a procura uma ordem mais ou menos dinâmica de **relação entre elementos gráficos** é o processo de **composição visual**

COMPOSIÇÃO DA PÁGINA



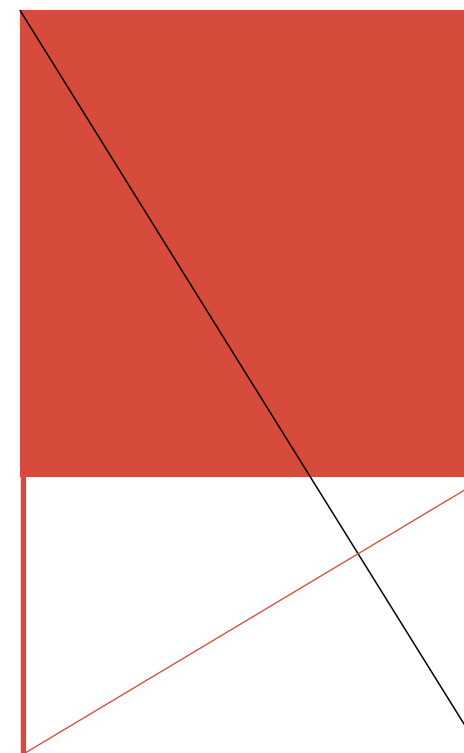
existe um ideal de **composição** da página baseada na **secção áurea**

SECÇÃO ÁUREA



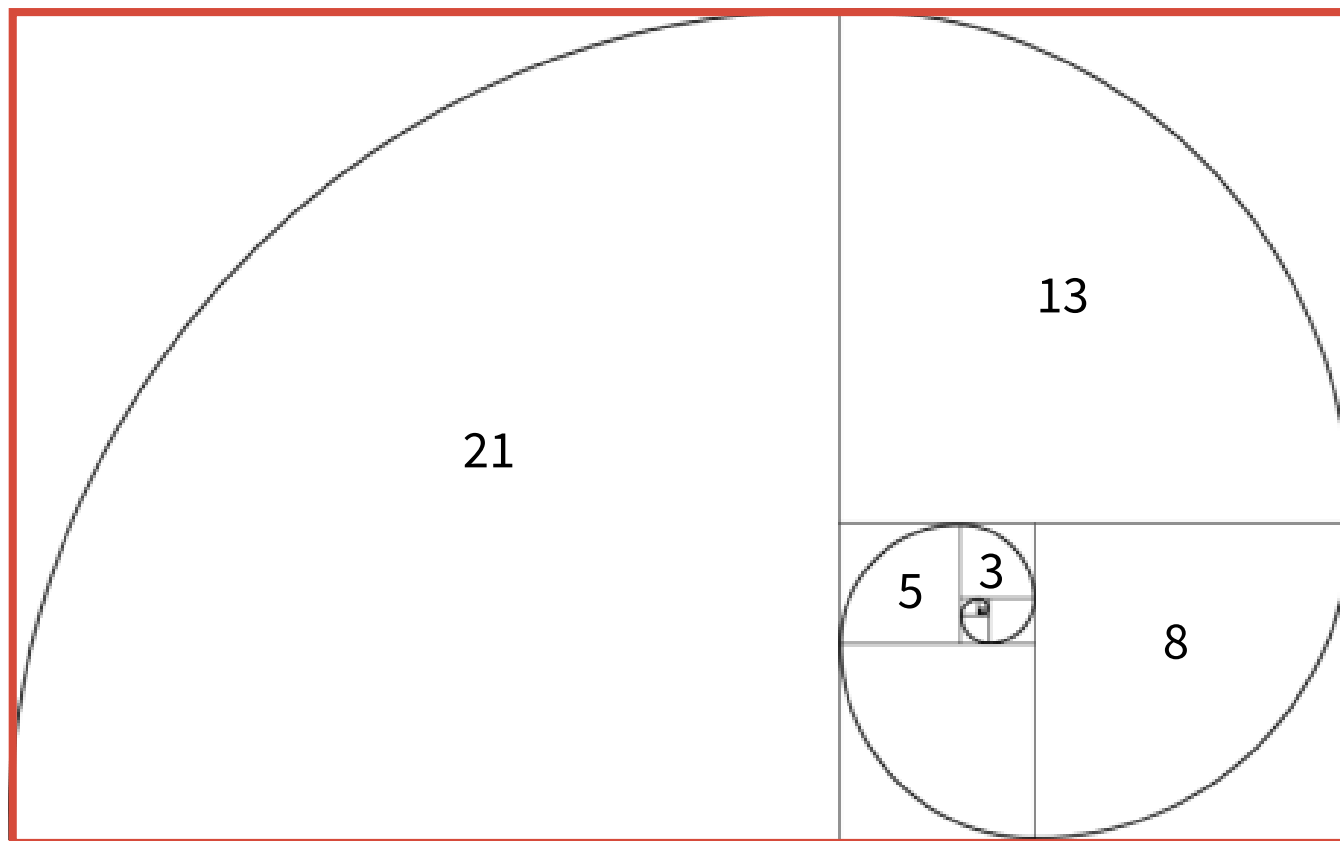
SECÇÃO ÁUREA

1:1,1618



quando se retira um quadrado
a um rectângulo áureo,
fica outro rectângulo áureo

PROGRESSÃO FIBONACCI



- 0**
- 1** (1+0)
- 2** (1+1)
- 3** (1+2)
- 5** (2+3)
- 8** (3+5)
- 13** (5+8)
- 21** (8+13)

GRELHAS TIPOGRÁFICAS

- + permitem estabelecer **relações de diferença**, de **equivalência** e de **subordinação** entre os **blocos de texto**, a **imagem** e os **elementos gráficos**
- + uma página deve ser encarada como um **plano** em que a **paginação** através das grelhas, determina **a forma de ocupar o espaço** desse plano
- + têm um função vital na **condução da visão** do observador
- + o olho segue o **caminho premeditado**, contrariando a ideia de uma leitura global

GRELHAS TIPOGRÁFICAS

+ os **principais objetivos** da grelha são:

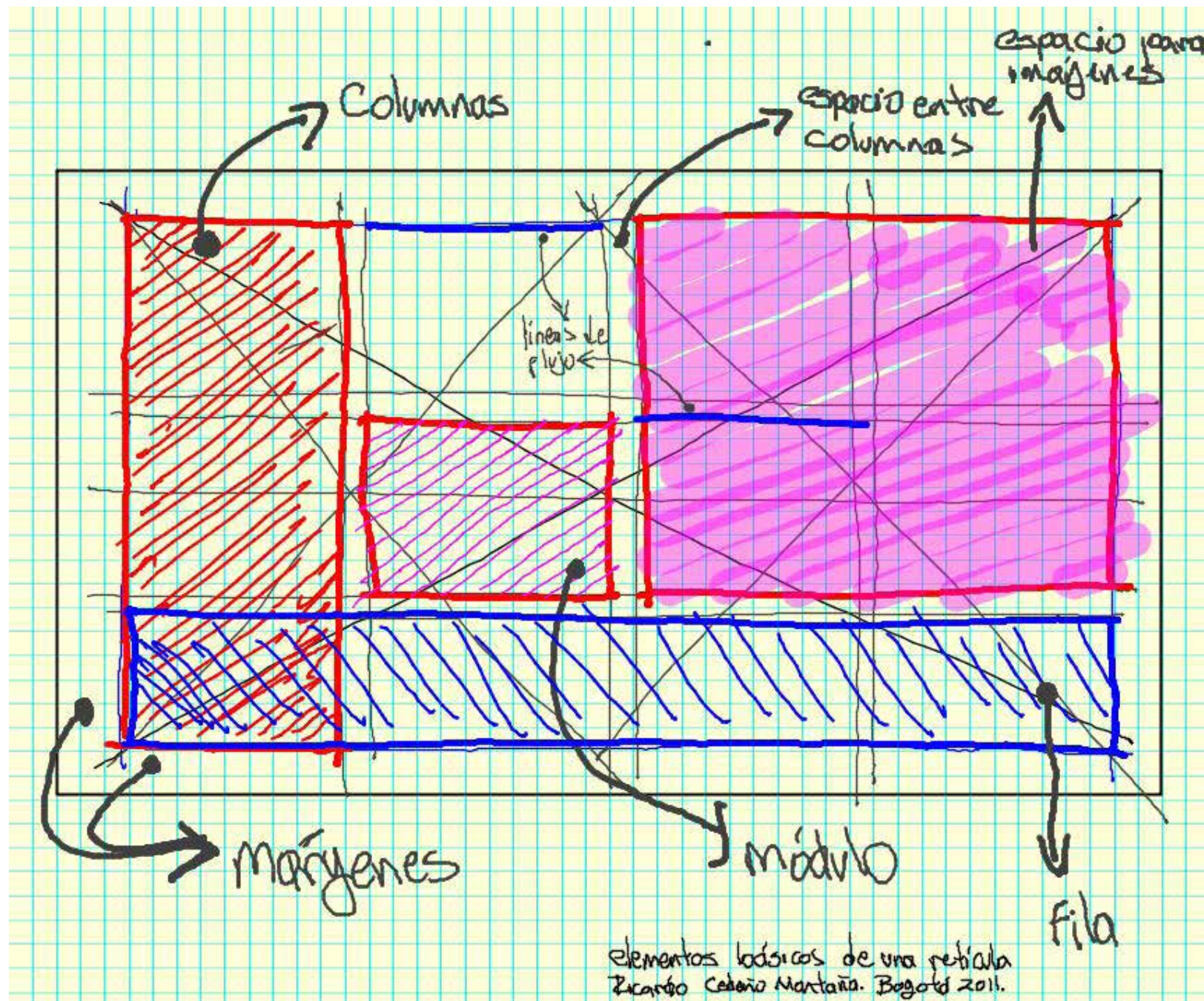
_ **criar ordem** no meio do caos — criar hierarquias

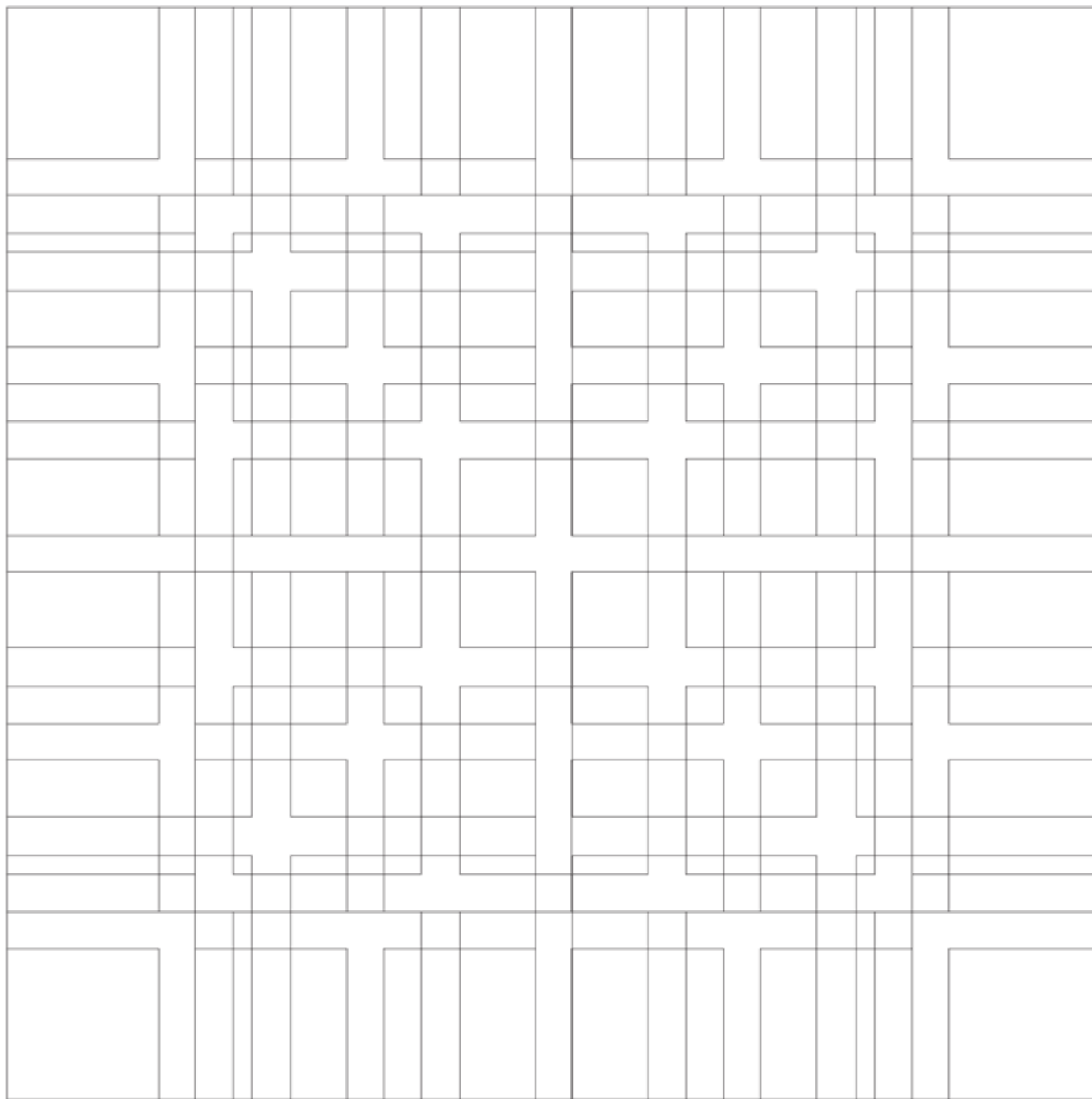
_ **dar consistência e legibilidade** ao texto

_ garantir que a **tipografia** funciona em termos de **ritmo** e **fluidez**

_ ajudar o leitor a encontrar o que procura no **local previsto**

+ a grelha não deve ser encarada como uma prisão mas como um auxiliar de legibilidade





**KARL GERSTNER,
Grid Diagram, 1963**

grelha composta por
seis colunas verticais
e seis módulos
horizontais



This standard, 8.5 x 11-inch page has even margins all the way around. It is a highly economical, but not very interesting, design.





This page is an inch shorter than a standard U.S. letter. The text block is a square, leaving margins of varying dimension.

GRELHA DE 1 COLUNA



<p>GRID SYSTEMS</p> <p>PAGE ONE</p> <p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. 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In this symmetrical double-page spread, the inside margins are wider than the outside margins, creating more open space at the spine of the book.

PLANO (IMPAR/PAR)




Grid systems		Grid systems	
 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total</p>	 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>
<p><i>There are numerous ways to use a basic column grid. Here, one column has been reserved for images and captions, and the others for text.</i></p>		<p><i>In this variation, images and text share column space.</i></p>	

GRELHA DE 3 COLUNAS

<p>Grid systems</p>			 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item.</p>
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A horizontal band divides a text zone from an image zone. Elements gravitate toward this line, which provides an internal structure for the page.

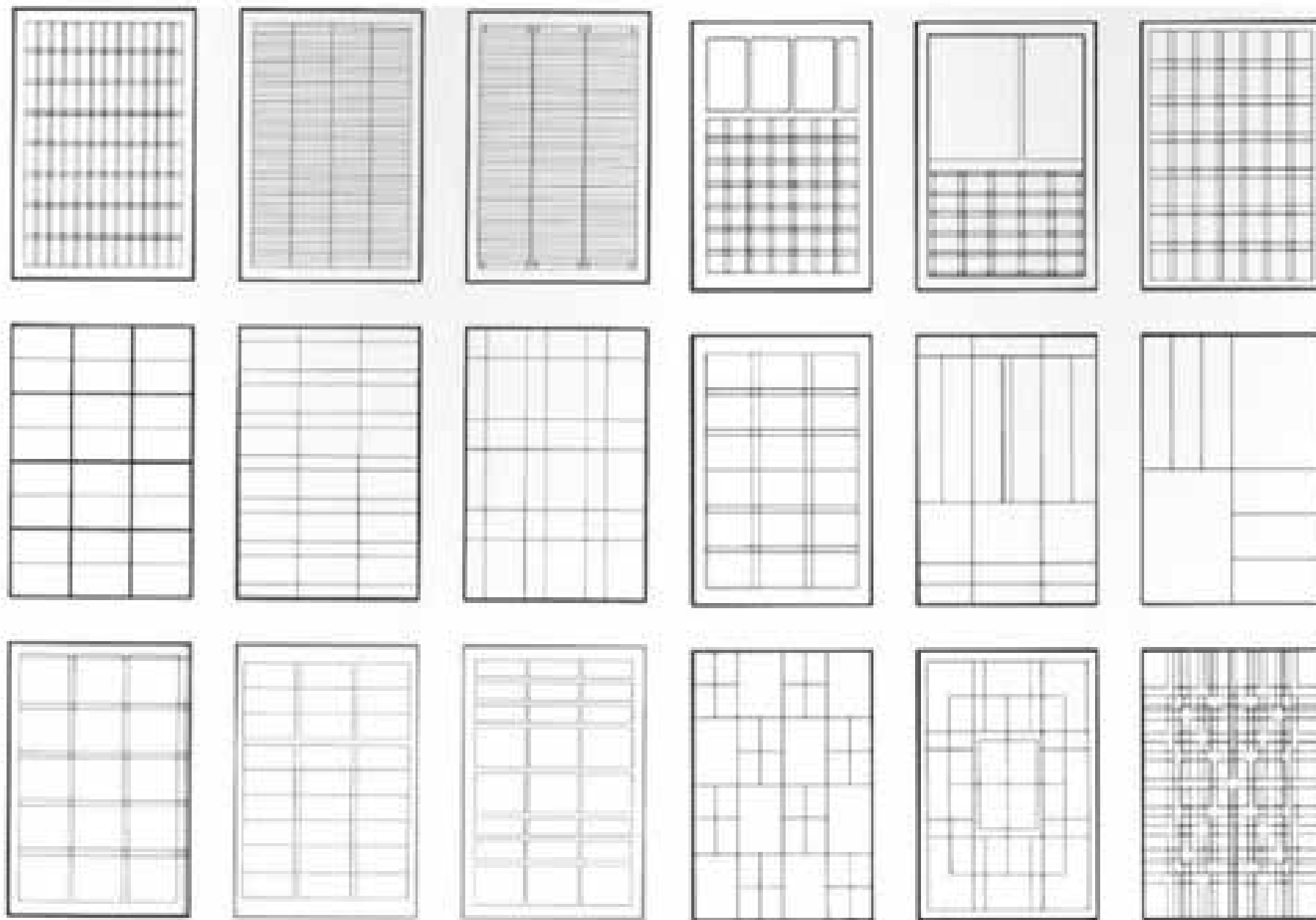
GRELHA DE 3 COLUNAS

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This modular grid has four columns and four rows. An image or a text block can occupy one or more modules.

Endless variations are possible.

GRELHA MODULAR



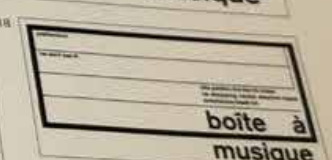
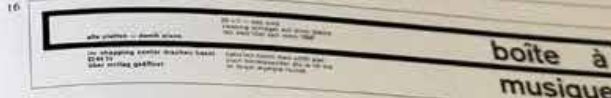
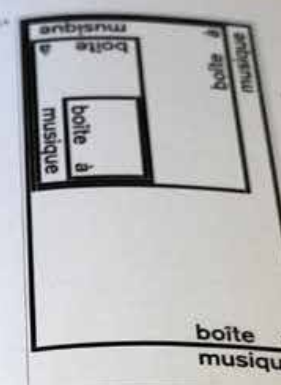
OUTROS EXEMPLOS DE GRELHAS

Das Wort "Musik" (Musique) wird als zentrale
 Gestaltungselemente genutzt und wird durch die
 typografische Gestaltung hervorgehoben. Die
 Gestaltung der "boîte à musique" ist durch
 die typografische Gestaltung des Textes
 bestimmt. Die Gestaltung der "boîte à
 musique" ist durch die typografische
 Gestaltung des Textes bestimmt. Die
 Gestaltung der "boîte à musique" ist
 durch die typografische Gestaltung des
 Textes bestimmt.

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 typografische Gestaltung des Textes
 bestimmt. Die Gestaltung der "boîte à
 musique" ist durch die typografische
 Gestaltung des Textes bestimmt.

Abbildung 13 zeigt die Gestaltung der
 Elemente "boîte à musique" und "boîte à
 musique". Die Gestaltung der "boîte à
 musique" ist durch die typografische
 Gestaltung des Textes bestimmt. Die
 Gestaltung der "boîte à musique" ist
 durch die typografische Gestaltung des
 Textes bestimmt.

Abbildung 14 zeigt die Gestaltung der
 verschiedenen prozentualen Varianten. Die
 Gestaltung der "boîte à musique" ist
 durch die typografische Gestaltung des
 Textes bestimmt. Die Gestaltung der
 "boîte à musique" ist durch die
 typografische Gestaltung des Textes
 bestimmt.



“Quaisquer elementos, não importa de onde são retirados, podem servir para fazer novas combinações. (...) quando dois objetos são apresentados em conjunto, uma relação é sempre formada, independentemente do quão distante os seus contextos originais possam ser.

Guy Debord (1956), “Methods of Détournement”

**“O significado de uma
imagem varia consoante
o que se vê imediatamente
ao lado ou imediatamente
a seguir.”**

John Berger (1972), Modos de ver

Low aerial photograph
over a square with

8

streets opening into it.



TEMPO-o-

The vehicles : electric trams, cars, lorries, bicycles, cabs, bus, cyklonette, motor-cycles travel in quick time from the central point outwards, then all at once they change direction ; they meet at the centre. The centre opens, they ALL sink deep, deep, deep -

a wireless mast



(The camera is swiftly tilted over; there is a sense of plunging downwards.)



Under the tramways the sewers being extended. Light reflected in the water.

TEMPO

Underground railway. Cables. Canals.

TEMPO - o - o

A man can remain oblivious of many things in life. Sometimes because his organs do not work quickly enough, sometimes because moments of danger, etc., demand too much of him. Almost everyone on the switchback shuts his eyes when it comes to the great descent. But not the film camera. As a rule we cannot regard small babies, for example, or wild beasts completely objectively because while we are observing them we have to take into account a number of other things. It is different in the film. A new range of vision too.

Devil's wheel. Very fast. The people who have been slung down stand up unsteadily and climb into a train. A police car (translucent) races after it. In the station hall the camera is first turned in a **horizontal**, then in a **vertical** circle.

Telegraph wires on the roofs. Aerials. The TIGER. Large factory. A wheel rotating. A performer rotates (translucent). Salto mortale. High jump. High jump with pole. Jumper falls. Ten times one after the other.



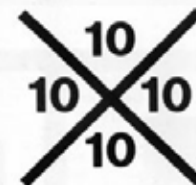
130

Punch and Judy show.

CHILDREN



Our head cannot do this.



Public, like waves in the sea.

Girls. Legs.



**L. MOHOLY-NAGY:
DYNAMIK DER GROSS-STADT**

**SKIZZE ZU EINEM
FILMMANUSKRIFT**
Geschrieben
im Jahre 1921/22



Entstehen einer Metallkonstruktion

Alle Rechte, insbesondere das Recht der Verfilmung und Übersetzung, behalten Autor und Verlag sich von.

Ersttrichteraufnahme von sich bewegenden Punkten, Linien, welche in ihrer Gesamtheit in einen Zeppelinhau (Naturaufnahme) übergehen

Kran bei Hausbau in Bewegung
Aufnahmen:
von unten
von oben



Ziegelaufzug
Wieder Kran: in Kreisbewegung



122

Großaufnahme.
Die Bewegung setzt sich in einem Auto fort, das nach links ausl. Man sieht ein und dasselbe Haus dem Auto gegenüber in der Bildmitte (das Haus wird immer von rechts in die Mitte zurückgezogen; dies ergibt eine starre, ruckartige Bewegung). Ein anderes Auto erscheint. Dieses fährt gleichzeitig entgegengesetzt, nach rechts.



Ein Tiger kreist wütend in seinem Käfig

TEMPO TEMPO TEMPO

Häuserreihe auf der einen Seite der Straße, durchscheinend, rast rechts durch das erste Haus. Häuserreihe läuft rechts weg und kommt von rechts nach links wieder. Einander gegenüber liegende Häuserreihen, durchscheinend, in entgegengesetzter Richtung rasend, und die Autos immer rascher, so daß bald ein FLIMMERN entsteht.



1 2 3 4 5
1 2 3 4 5
1 2 3 4 5

Rangierbahnhof,
Ausweichstellen.

Diese Stelle als brutale Einführung in das atemlose Rennen, das Tokusaboku der Stadt.

Der hier laute Rhythmus lockert sich langsam im Laufe des Spiels.

TEMPO
TEMPO
TEMPO
TEMPO

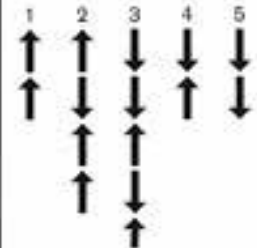
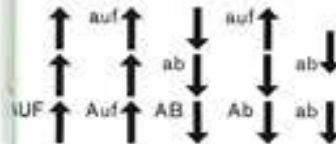
Der Tiger:
Kontrast des offenen, unbehinderten Rennens zur Bedrängung, Beengtheit. Um das Publikum schon anfangs an Überraschungen und Alogik zu gewöhnen.

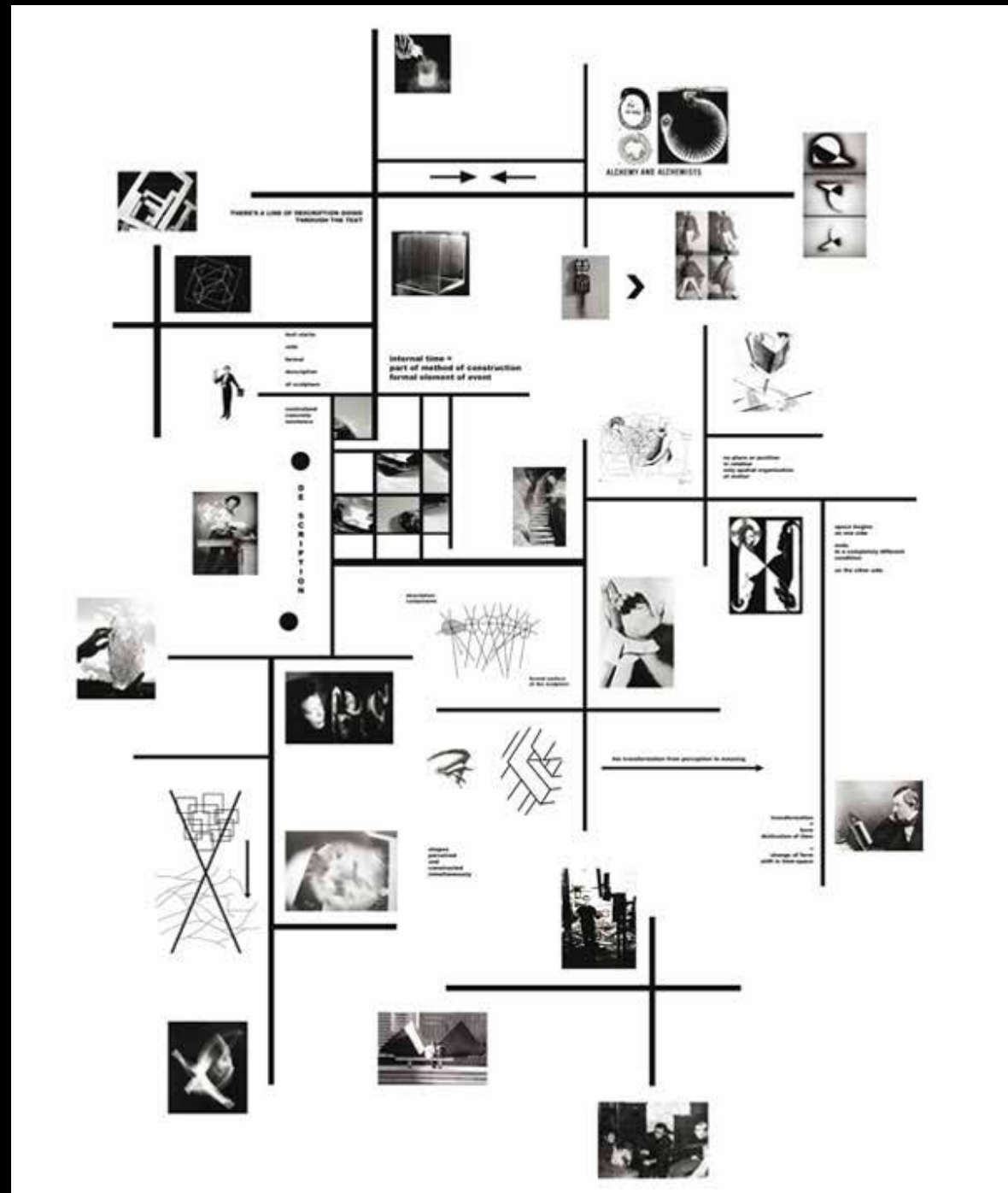
Ganz klar — oben hoch — Bahnweichen:



Großaufnahme.)

Alle automatisch, au-to-ma-tisch in Bewegung





FALKE PISANO



RICHARD HOLLIS

... {

COERÊNCIA

1. Princípios de **cor**
2. Princípios de **tipografia**
3. Princípios de **hierarquia**
4. Princípios de **organização/composição**
5. Princípios de **coerência e unidade visual**

COERÊNCIA E UNIDADE VISUAL

- + a coerência e a unidade visual de uma composição existem quando **se respeitam as regras da comunicação visual**
- + por regra, não se devem **misturar elementos gráficos** que tenham **diferentes tratamentos** ou **linguagens visuais**

**“As regras são feitas para serem quebradas.
Antes de comermos a quebrá-las (...) devemos saber quais são.
Assim ao conhecermos os procedimentos correctos podemos olhar para eles de um ponto de vista crítico e decidir se os ignoramos ou não.**

John Lewis (1963), *Typography: Basic Principles*

... }



Sónia Rafael

s.rafael@campus.ul.pt

confi-arte

+ ARTE CIDADANIA

N NOVAFCSH
FACULDADE DE CIÊNCIAS SOCIAIS E HUMANAS
UNIVERSIDADE NOVA DE LISBOA

$\frac{b}{a}$ belas-artes
ulisboa

 REPÚBLICA
PORTUGUESA
CULTURA

dgARTES DIREÇÃO-GERAL
DAS ARTES

<https://confiarte.weebly.com>