

# VISUAL **Communication**

CRASH COURSE

David Valldeby, Utopi

# David Valldeby

**Art director**, I run my own studio **UTOPI**.

**Architect**, Master from KTH 2003.

**Teaching visual communication** at KTH, Beckmans,  
Stockholm University, Berghs & Nackademin.

# Communication

According to researcher Erik Modig you need only six things to create great communication.

- Character
- Emotion
- Innovative
- Stimulation
- Relevance
- Identification

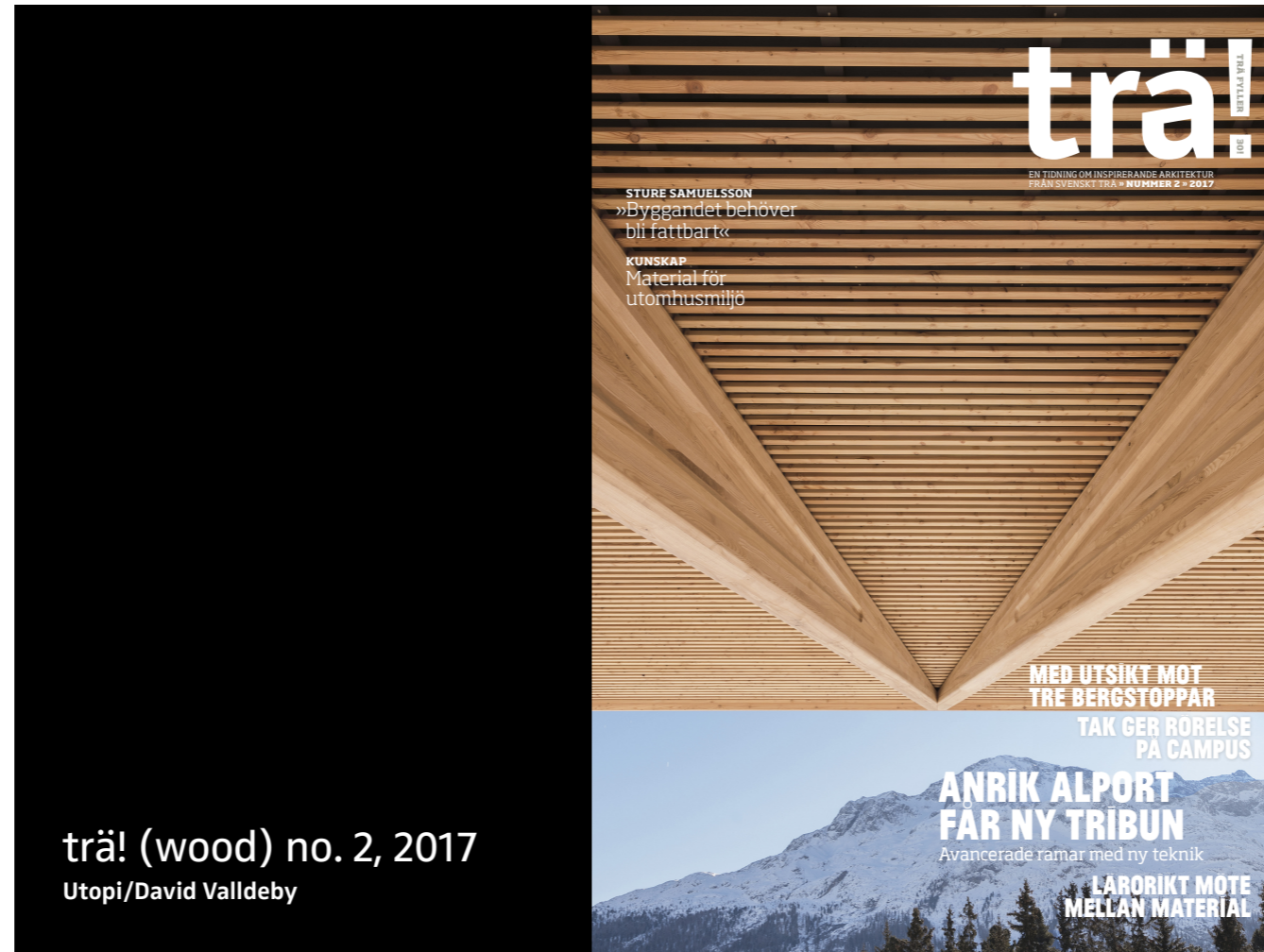
Erik Modig, Kontroll – effektiv kommunikation & kampen om våra tankar, 2015



# Create focus

It's all about what you want to say

You create the focus for what I see



### Trä, #2, 2017, David Valldeby

An architectural magazine for Swedish Wood. Magazine covers are great examples of how you create focus and try to guide the reader. By varying size of type you create attention for what's most important first. Use color to emphasize. As well use positioning of the groups of elements to draw the attention where you want it.

## High Society Wager

1923, Georgii & Vladimir Stenberg



### 1923, The brothers Georgii & Vladimir Stenberg, High Society Wager, movie poster

Without abandoning the constructivist ideals the Stenberg brothers managed to create a totally new aesthetics for the movie poster where they recreated the filmic vision thanks to their dynamic compositions and their ability to highlight essentials. They used elements from the movies to create a composition that would relay a correct sense of the movie. Something which today is taken for granted.

Eskilson, p212

**Bauhausbücher**  
1929, László Moholy-Nagy



**1929, László Moholy-Nagy, Cover of Bauhausbücher #14, von material zu Architektur**

A very clear focus (apart from #14) for what's important. Titel first, second publisher and last the author. But there is a second layer to this cover as the materials used reflects the content of the book and what the Bauhaus believed in, namely concrete, steel and glass.

Andel, Avant-Garde ..., sid 261

# Create an atmosphere

Build up an atmosphere that communicates  
what you're project is all about

That is – what you want the viewer to experience

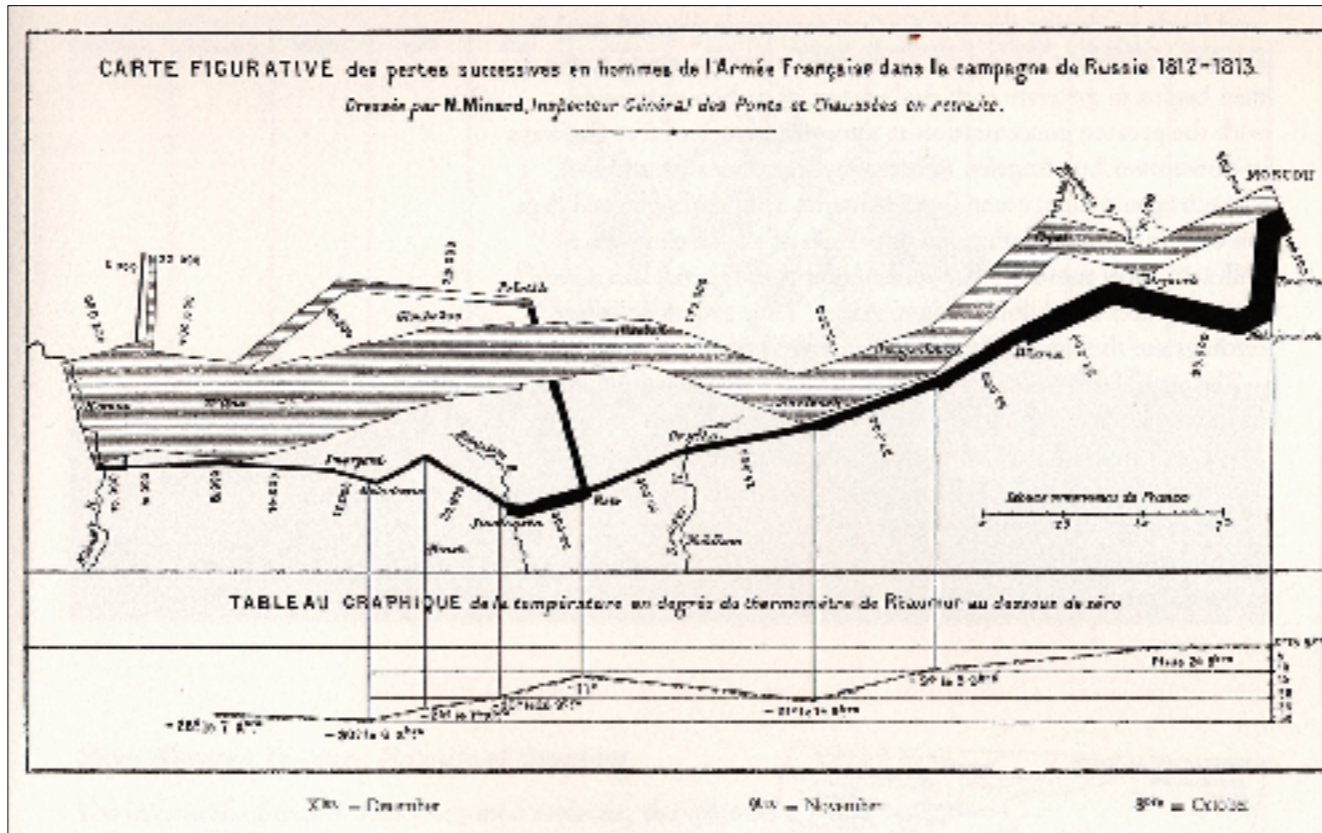


**1991, Marc Bruckert, Delicatessen opening titles, a movie by Maro Caro & Jean-Pierre Jeunet**

A well structured opening of a movie. The title sequence is in one shoot. Observe the color, newspaper & other tidbits, all the details, dust etc.

# Diagrams

Useful when you want to convey a lot of information in a clear and structured way – when done right.



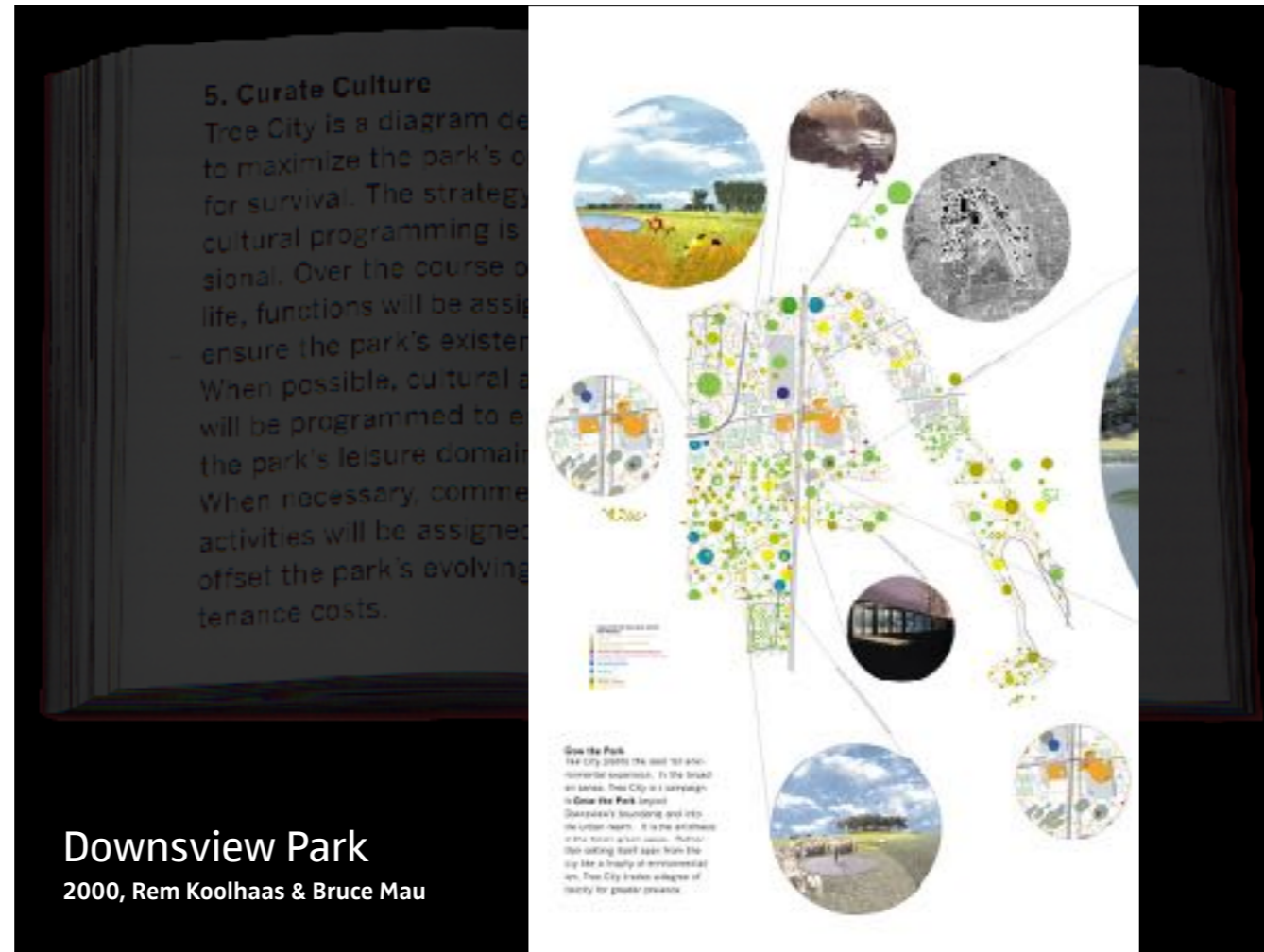
## Russian campaign

1861, Charles Joseph Minard

### 1861, Charles Joseph Minard

Shows Napoleons dire march against Moscow in 1812–1813. The map begins at the Polish/Russian border. Six factors are used – the size of the army, it's position, direction of movement and side maneuvers, the temperature of the return journey and the dates.

## Tufte, The Visual display of Quantitative Information



**2000, Bruce Mau & Rem Koolhaas, Downsview Park.**

Bruce Mau, LifeStyle, Downsview Park, Toronto, Kanada, 240 Ha

# Telling a story

Think about movies when you want to tell a story

Imagine movies with out sound and analyze how they use cuts, change of perspective, focus of the camera, colors and sound. It is rather complex, but it all comes down to showing a story, making a point. This can very much be used as a tool for visual communication.



**2007, Stephen Burle (PIC Agency), The Kingdom.**

<http://www.artofthetitle.com>

Diagrams, clips, historical and made-up. All to tell a story, set the agenda for the movie.

# Create interest

Show angles that highlights that which is new

Use the best angles to show what is important to you

Imagine movies with out sound and analyze how they use cuts, change of perspective, focus of the camera, colors and sound. It is rather complex, but it all comes down to showing a story, making a point. This can very much be used as a tool for visual communication.



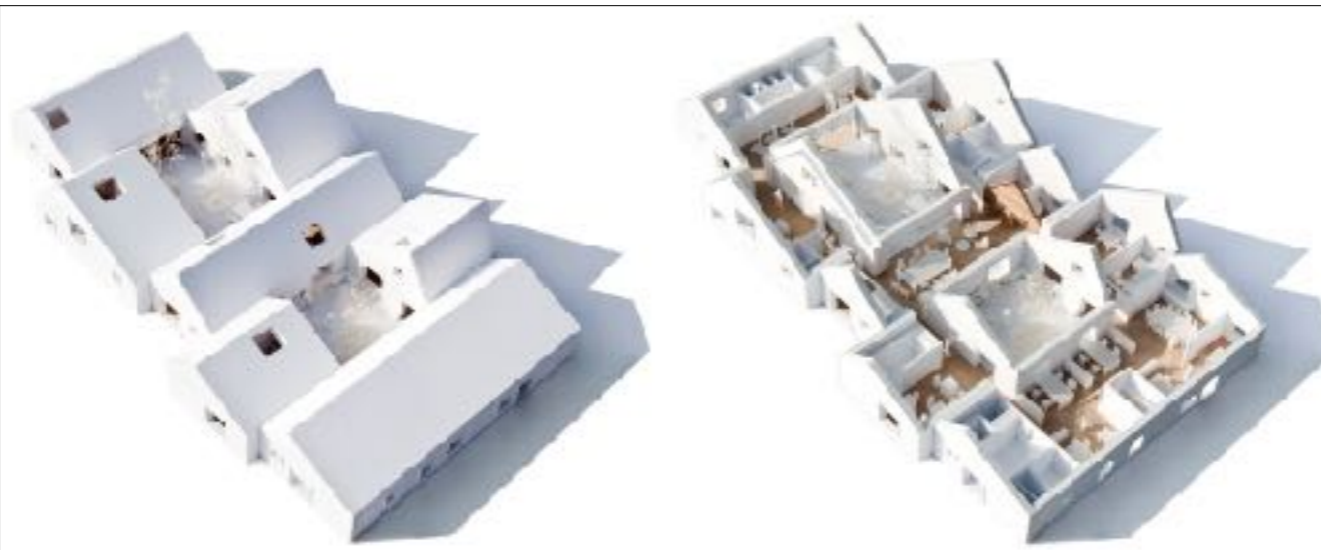
## Residence Roy-Lawrence

Chevalier Morales



## Livsrum

Effekt



Livsrum  
Effekt



## HereEast

dn&co (design), Hawkins\Brown (architecture)



## HereEast

dn&co (design), Hawkins\Brown (architecture)



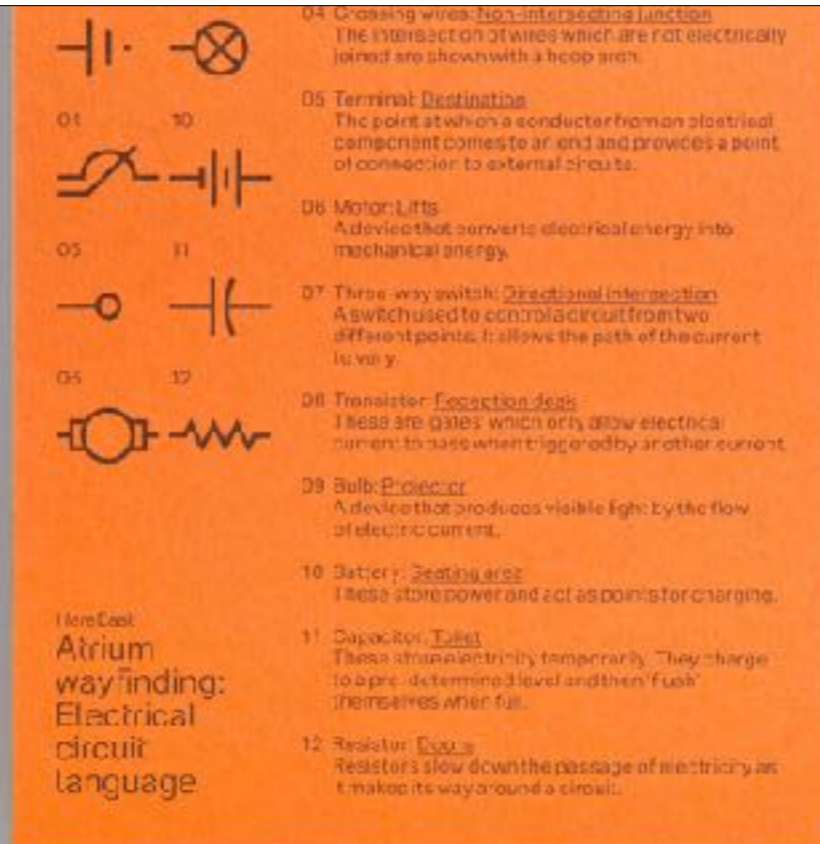
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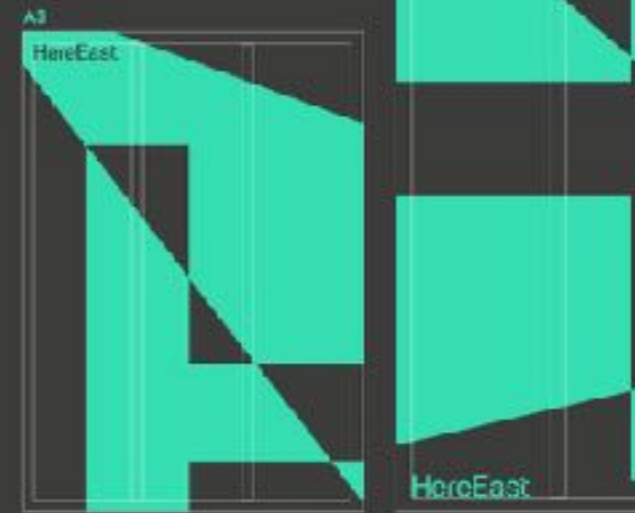
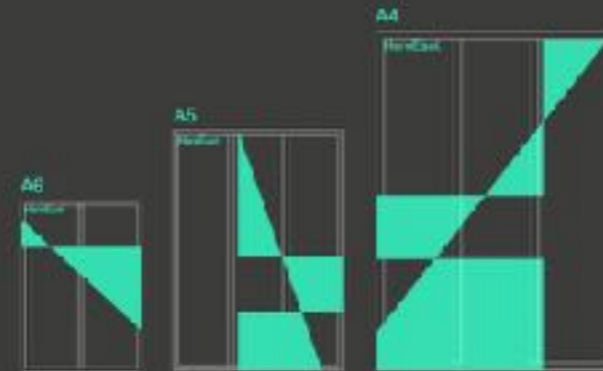
HereEast

dn&co (design), Hawkins\Brown (architecture)

Left space  
Geographic  
Dynamic II

The word mark, when used with the dynamic II, should never be larger than 20% the width the document or screen size, unless it falls below the minimum size.

The word mark should align the word mark in the top left where possible on screen and in print, however this can change with a necessary.



HereEast

dn&co (design), Hawkins\Brown (architecture)

# Here East is the first place of its kind.

A campus that combines business,  
technology, media, education and  
culture in the heart of innovation.

13 million sq ft in London's Queen  
Elizabeth Olympic Park designed for  
and for the makers of our future.

13-01

Made of makers



## HereEast

dn&co (design), Hawkins\Brown (architecture)

# Details & contrast

Remember the details

Use contrasts

A piece of communication is never better than it's details. Lovely design but wrong colours, illegible, etc – remember to think about what you want to say. First things first.

Use contrasts to emphasize and make a point.

Schweiz  
1934, Herbert Matter



**1934, Herbert Matter, poster for the Swiss Visitors board**

A unique mixture of perspectives and scales. Herbert Matter photographed himself after doing sketches to create the exakt composition he wanted.

Meggs, sid 298



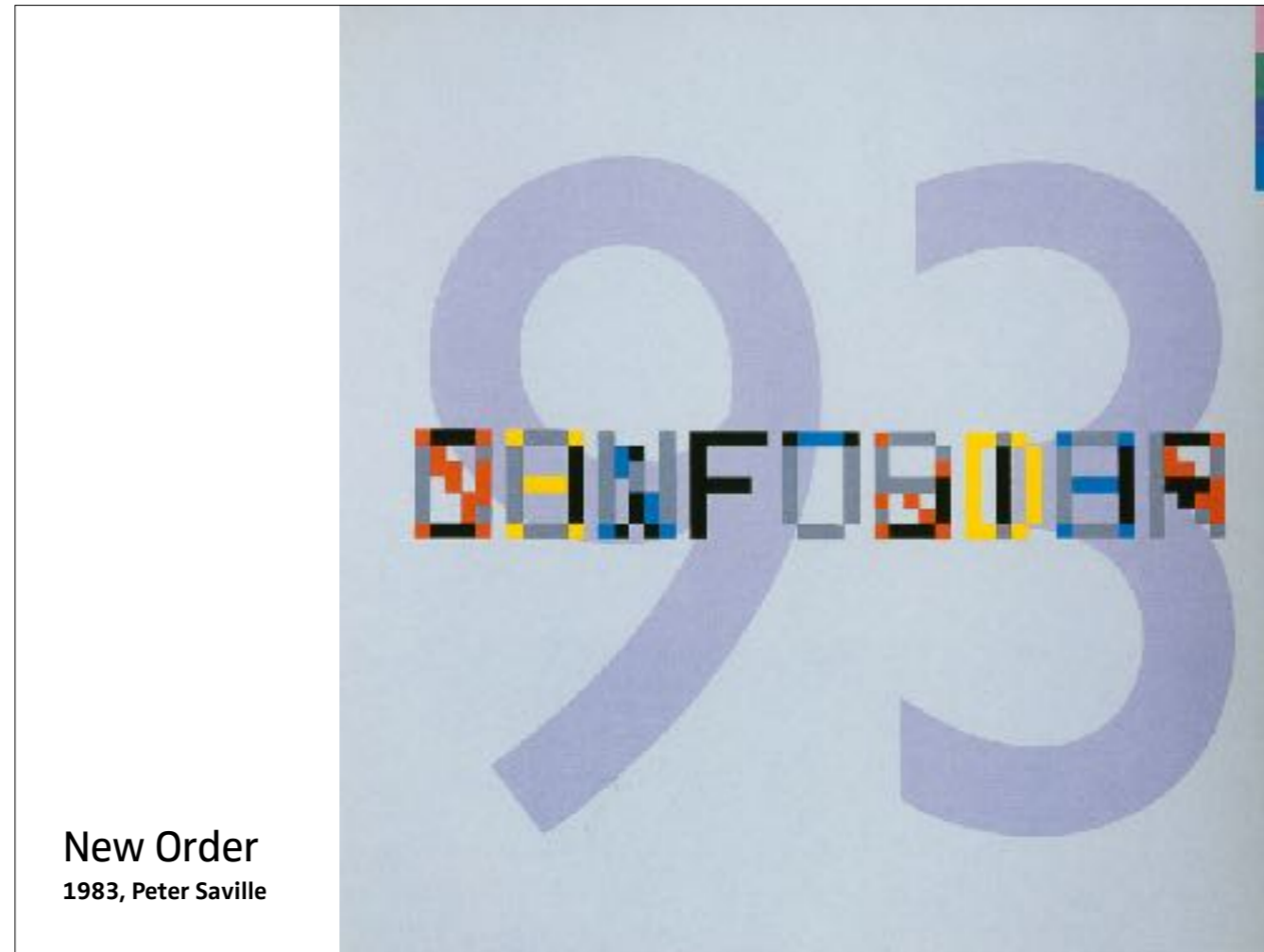
## The Man with the Golden Arm

1955, Saul Bass

### 1955, Saul Bass, The Man With The Golden Arm

One of Saul Bass' most copied and reused works – the irregular graphic arm. With the poster and the title sequence for the movie Saul Bass created something new. For the first time all marketing and the title of the movie followed the same manner – a new way of working was born.

Meggs, A History..., p343



**1983, Peter Saville, New Order. Confusion singel.**

Han var också väldigt tidigt ute med pixelbaserad typografi och komplexa lager-på-lager former.

Designed by Peter Saville, sid 82



## Eye magazine

2001, Nick Bell

### 2001, Nick Bell, Eye #41.

Facing the redesign of Eye, the first mayor redesign since the magazines launch we choose to work with different typefaces for each issue. In the first issue using the new design we used Magnus Rakengs typeface Radio.

Observe the contrast between the headline/opening page and the rest, also see all details in the composition.

Poynor, Communicate: Independent British ..., sid 195

# Have fun & use your ideas

Your mood shines through

Don't be afraid of your ideas

Common Sense ...  
1958, Robert Brownjohn

# Bertrand Russell Common Sense and Nuclear Warfare



**1958, Robert Brownjohn, Common Sense and Nuclear Warfare**

A brilliant idea which is made even better by it's simple execution.

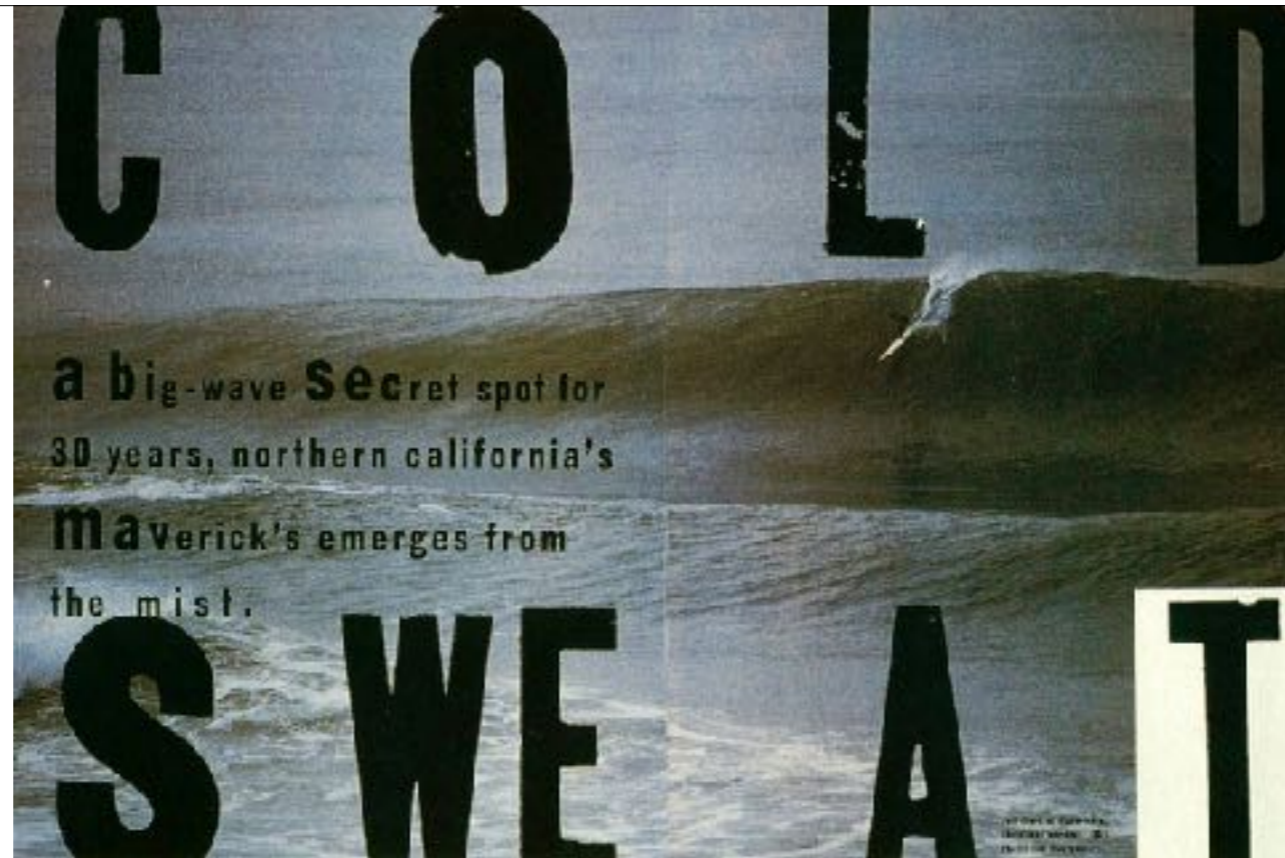
Emily King, Robert Brownjohn, sid 108



**1962, Herb Lubalin, spread from Eros.**

Bert Stern had taken photographs of Marilyn Monroe, she had a right to selection and crossed the ones she didn't like. The crossed out positive was enlarged and used for dramatic effect.

Meggs, A History..., sid 358



Surfer magazine

1992, David Carson

**1992, David Carson, Surfer. Cold Sweat.**

The typography is meant to create a feeling that this is a dangerous place to surf.

Blackwell, The End of Print, 1995

# Space

A social and anamorphic example

Favela de Vila Brasilândia, São Paulo, Brasil. 2012

We had the opportunity to live in a favela with the Gonçalves family. During the first few days, we realized of the possible framework made by the narrow and winding passageways that connect the up and low urban areas, known as “vuelas”. The project aims to respond to this characteristic spatial complexity. Flattening the perspective from a point (anamorphism), the words “BELEZA”, “FIRMEZA”, “AMOR”, “DOÇURA” and “ORGULHO” are read and framed by a flat color, equally covering all the construction materials, democratizing the space. For us, these words are the best portrait of the favela.

## Luz Naz Vuelas (Light in the Alleyways)

2012, Boa Mistura

### **2012, Boa Mistura, Luz Nas Vuelas (Light in the Alleyways)**

Favela de Vila Brasilândia, São Paulo, Brasil. 2012

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**2012, Boa Mistura, Luz Nas Vuelas (Light in the Alleyways)**

Favela de Vila Brasilandia, São Paulo, Brasil. 2012

"BELEZA"



**2012, Boa Mistura, Luz Nas Vuelas (Light in the Alleyways)**

Favela de Vila Brasilandia, São Paulo, Brasil. 2012

“ORGULHO”



**2012, Boa Mistura, Luz Nas Vuelas (Light in the Alleyways)**

Favela de Vila Brasilandia, São Paulo, Brasil. 2012

“AMOR”

# For now (& the future)

- Brainstorm (individually, then group)
- Use paper & pencil
- Draw quick roughs (Hands Off!)
- Remember to communicate

How does this apply to me you might think?

**HAVE FUN!**

**CREATE FOCUS & ATMOSPHERE**

**USE DIAGRAMS**

**TELL A STORY**

**CREATE INTEREST**

**USE DETAILS & CONTRAST**

# **TYPOGRAPHY BASICS**

## ROMAN (SERIF) TYPEFACES

# Typography

(Minion Pro Regular)

Roman typefaces has been used in print since late 15th Century. Still, and probably because of this, roman typefaces are the most common used.

Suitable for large amounts of text, not as good for screen (if not large).

**TYPGRAPHY  
BASICS**

## SANS-SERIF (SANS) TYPEFACES

# Typography

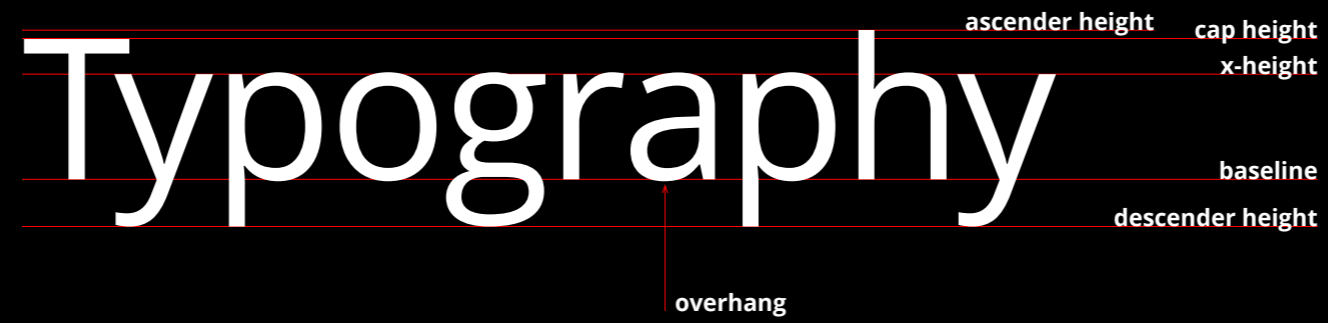
(Open Sans)

Sans-serif typefaces have been in use since early 19th Century. The today most commonly used sans typefaces are derived from early and mid-20th Century.

Depending on which font used it might be suitable for large amounts of text, good for screen.

**TYPOGRAPHY  
BASICS**

ANATOMY



TYPOGRAPHY  
BASICS

ANATOMY

Typography

ascender height

cap height

x-height

baseline

descender height

uppercase

lowercase

overhang

TYPOGRAPHY  
BASICS

## OPEN & CLOSED SANS

This is an example of  
open terminals

This is an example of  
closed terminals

# AESTHETICS

a a a a

Helvetica Neue

510 pt

Transitional  
(Neo-grotesque)

Univers

528 pt

Transitional  
(Neo-grotesque)

Open Sans

500 pt

Humanist

Taz

520 pt

Humanist

TYPOGRAPHY  
BASICS

# AESTHETICS

a

Helvetica Neue

510 pt

Transitional  
(Neo-grotesque)

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Univers

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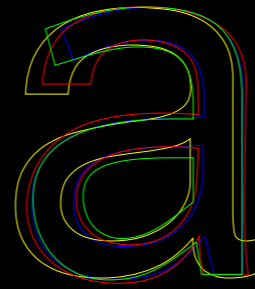
Taz

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TYPOGRAPHY  
BASICS

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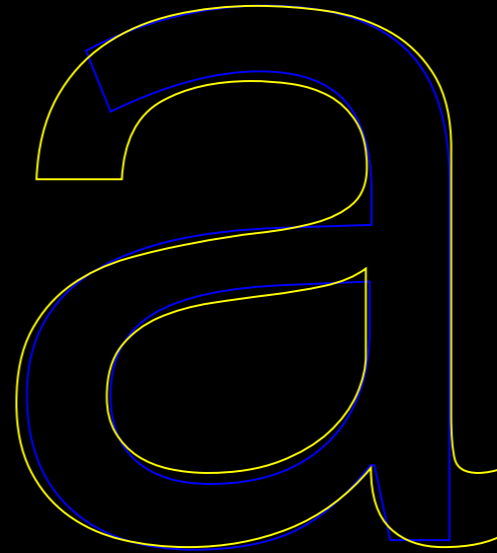
Taz

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Humanist

TYPOGRAPHY  
BASICS

# AESTHETICS



Helvetica Neue

510 pt

Transitional  
(Neo-grotesque)

Open Sans

500 pt

Humanist

TYPOGRAPHY  
BASICS

This is an example of tight tracking

This is an example of tight tracking

This is an example  
of wide tracking

This is an example  
of wide tracking

## KERNING

This is an example of  
kerning

T/a Ta

TYPOGRAPHY  
BASICS

## LINE SPACING

This is an example of »normally« spaced text. Is re il ist volupta epedipsum is aut etur, tenes sit ommolore dolesecum ipsame sequos mi, arum qui optatist rem am autatest eiur, tecto conectorenda voluptur, tem escia velici tectuscit. Mus ellabo. Iquis andeliq uassequi omnit ut voluptaquis repudam rem raesequ asimagni am **end.**

30/36 pt

This is an example of »widely« spaced text. Is re il ist volupta epedipsum is aut etur, tenes sit ommolore dolesecum ipsame sequos mi, arum qui optatist rem am autatest eiur, tecto conectorenda voluptur, tem escia velici tectuscit. Mus ellabo. Iquis andeliq uassequi omnit ut voluptaquis repudam rem raesequ asimagni am **end.**

30/50 pt

This is an example of »tightly« spaced text. Is re il ist volupta epedipsum is aut etur, tenes sit ommolore dolesecum ipsame sequos mi, arum qui optatist rem am autatest eiur, tecto conectorenda voluptur, tem escia velici tectuscit. Mus ellabo. Iquis andeliq uassequi omnit ut voluptaquis repudam rem raesequ asimagni am **end.**

30/30 pt

## JUSTIFICATION

This is an example of  
»normally« spaced  
text. Is re il ist volupta  
epedipsum is aut etur,  
tenes sit ommolore  
dolessecum ipsame sequos  
mi, arum qui optatist rem  
am autatest eiur, tecto  
conectorenda voluptur,  
tem escia velici tectuscit.  
Mus ellabo. Iquis andeliq  
uassequi omnit ut  
voluptaquis repudam rem  
raesequ asimagni am **end.**

24/30 pt

flush left/ragged right

This is an example of  
»normally« spaced  
text. Is re il ist volupta  
epedipsum is aut etur,  
tenes sit ommolore  
dolessecum ipsame sequos  
mi, arum qui optatist rem  
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Mus ellabo. Iquis andeliq  
uassequi omnit ut  
voluptaquis repudam rem  
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24/30 pt

centered

This is an example of  
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24/30 pt

flush right/ragged left

This is an example of  
»normally« spaced text. Is  
re il ist volupta epedipsum  
is aut etur, tenes sit  
ommolore dolessecum  
ipsame sequos mi, arum qui  
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voluptur, tem escia velici  
tectuscit. Mus ellabo. Iquis  
andeliq uassequi omnit ut  
voluptaquis repudam rem  
raesequ asimagni am **end.**

24/30 pt

justified

# And how might this look?

A few quick design guidelines  
based on a landscape poster.

How does this apply to me you might think?

VISUAL COMMUNICATION

*Visual Communication*

Visual Communication

VISUAL COMMUNICATION

**Visual**Communication

VISUAL*Communication*

*visual*Communication

Give your project a stylish title

## Subheadline

And a brief explanation/  
introduction to what this  
poster shows. If you  
think it's needed.

A caption is  
often a very  
good idea

### Caption head

A caption is  
often a very  
good idea

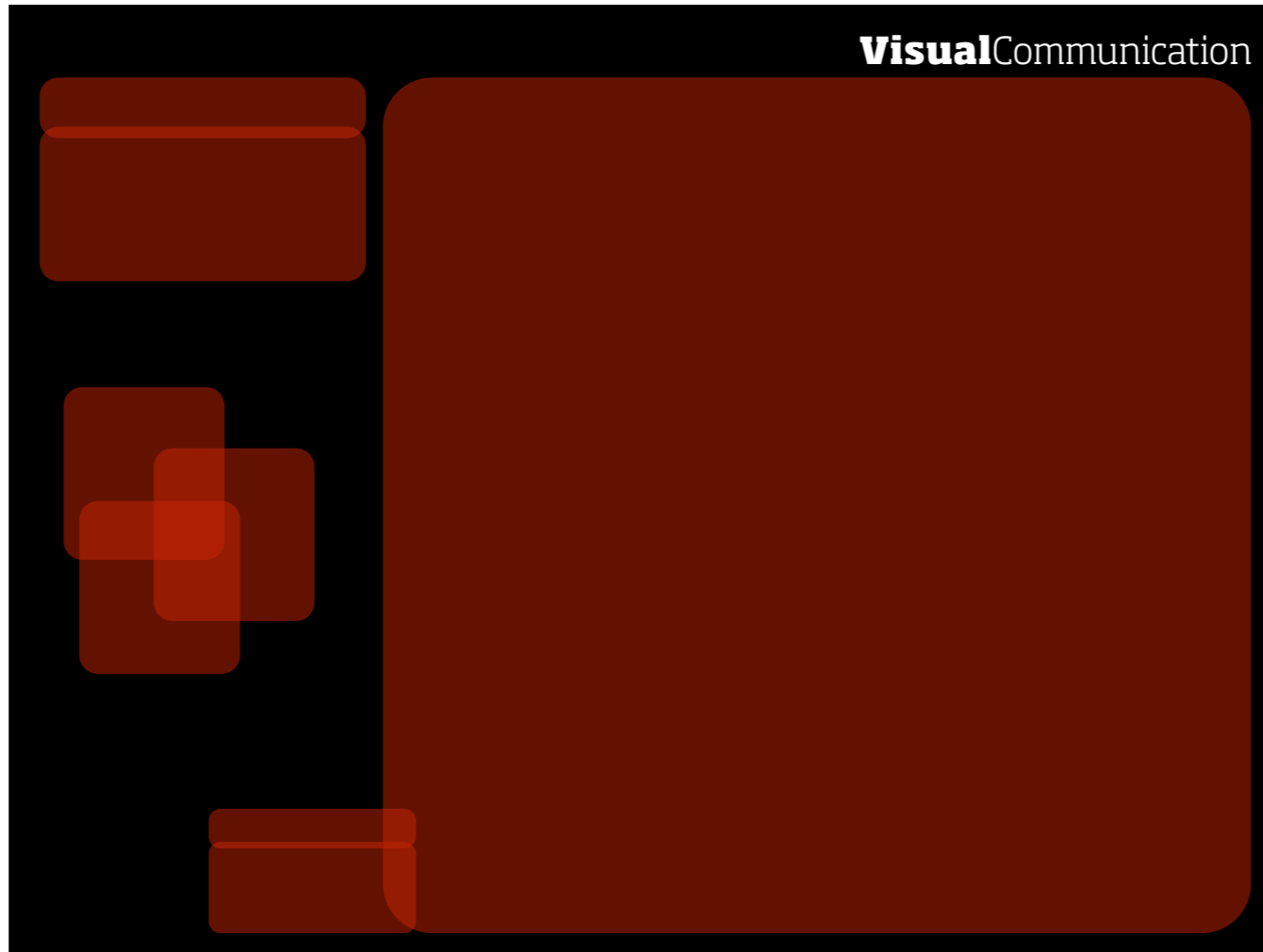
**USE 3–4 DIFFERENT SIZES OF TYPE!  
IF YOU BELIEVE YOU NEED MORE,  
THINK AGAIN!**

A caption is  
often a very  
good idea

Write explanatory headlines/subheads

A short introductory text might be good if you think it's needed.

Most graphics, diagrams and photos are enhanced by a caption



Write explanatory headlines/subheads

A short introductory text might be good if you think it's needed.

Most graphics, diagrams and photos are enhanced by a caption

**Thank  
You**

*David Valldeby, Utopi*