



REKLĀMAS DIZAINS

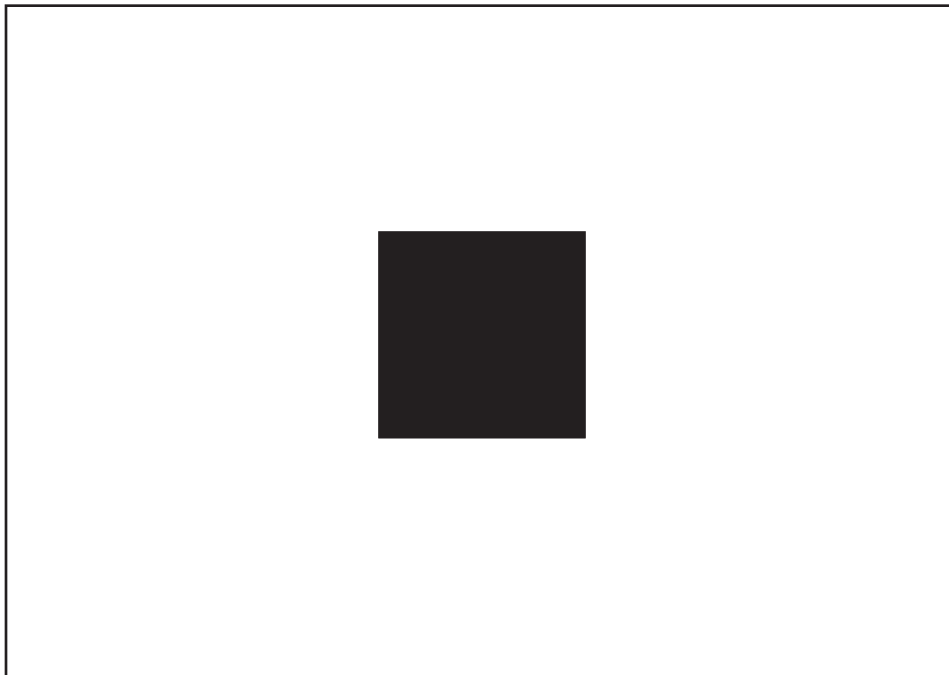
Prezentācija, kadrs, kompozīcijas
pamatprincipu ievērošana materiālu

sagatavoja Ruta Linīte 2014

MAZĀK - LABĀK

1

Kadrā uztveramība mazam laukumam zūd



Teksta laukumu uztveram kā siluetu



Augšējā mala vieglāks iespaids



Apakšējā josla smagāks iespaids



Savietot kopā, lai uztvertu kā vienotu
laukumu



Grūti orientēties, kam pievērst
uzmanību, ja liels atdalījums



Kadrā savietojot līdzīgus objektus,
labāk mainīt tonālo kontrastu.



Laukuma dalījuma sistēma, ātrai maketēšanai

Grid systems



The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown frame.

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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 graphic 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 gis (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 based 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. 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

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A horizontal band divides a text zone from an image zone. An area across the

Body text “hangs” from a common line. In architecture, a horizontal reference

Laukuma dalījuma sistēma

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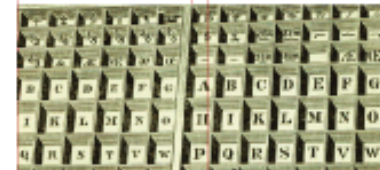
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There are numerous ways to use a multi-column grid. Here, one column

In this variation, images and text share column space.

Laukuma dalījuma sistēma

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page two

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The most basic page structure is the single-column grid.

In this double-page spread, the inside margins are wider than the outside

Laukuma dalījuma sistēma – palīgs ātrai maketēšanai



Atskaites asis, laukuma dalījums



Laukumus kārtojot, ieviest atskaites asi.

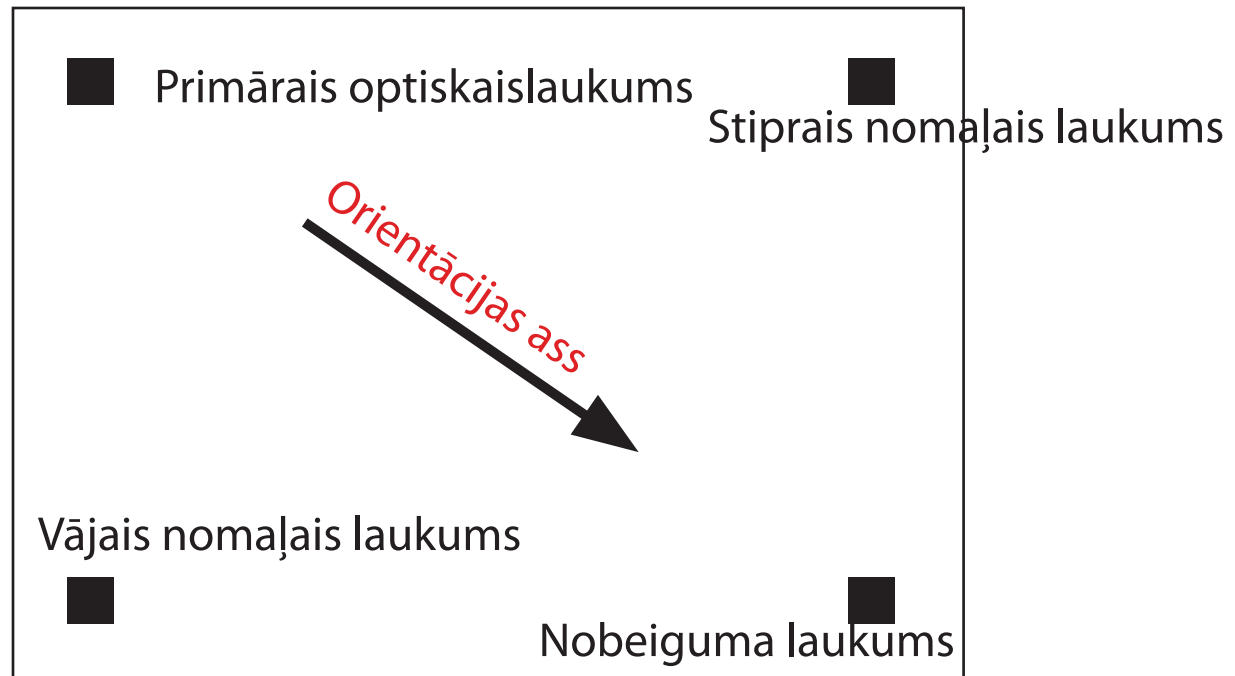


IEVIEST ATSKAITES RĀMI, ja ir vairāki
kadri ar vairākiem objektiem

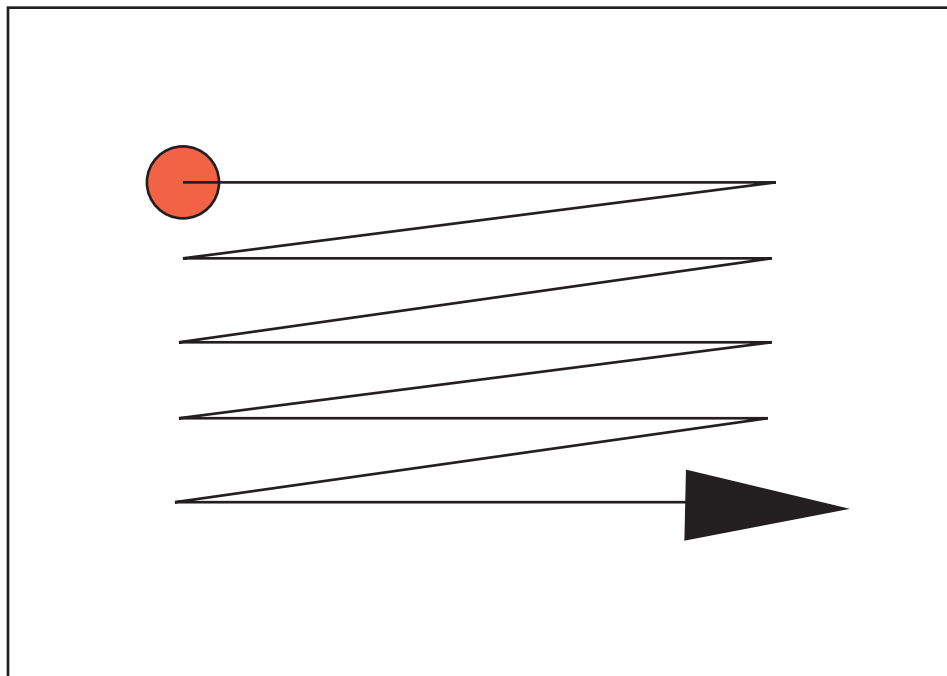


Kā izvietot informāciju?

- Gutenberga diagramma



Dabiska informācijas uztvere kā lasīšanas virziens



Sīks dalījums, grūtāka uztvere piemērots mājas lapai



- īpašie piedāvājumi
- vietas
- īpakojums analīze
- Uzņēmums Jaunumi

Type in a product name...

Meklēšana

Polietilēna Somas & Film

Stiept filmas

Līmes, lentes un uzlīmes

Pasta un Aizsardzības Products

Paper & Board

Kartona kārbas un kastes

Dūšīgs & Transit Produkti

Ekoproducti

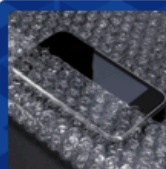
pilnīgu iepakojšanas pakalpojumu

Izmantojot mūsu daudzu kolektīvo gadus iepakojuma nozarē, mums ir zināšanas, lai piedāvātu nepārspējamu konsultāciju pakalpojumus visiem jūsu iepakojuma prasībām.

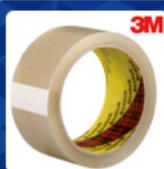
Par mums >>



samson nano
sistēma



aircap c
burbulplēvi



polipropilēna
lentes -
šķīdinātājs, hot
me ...



acid bezmaksas
audu



Kraft savienība
papīrs

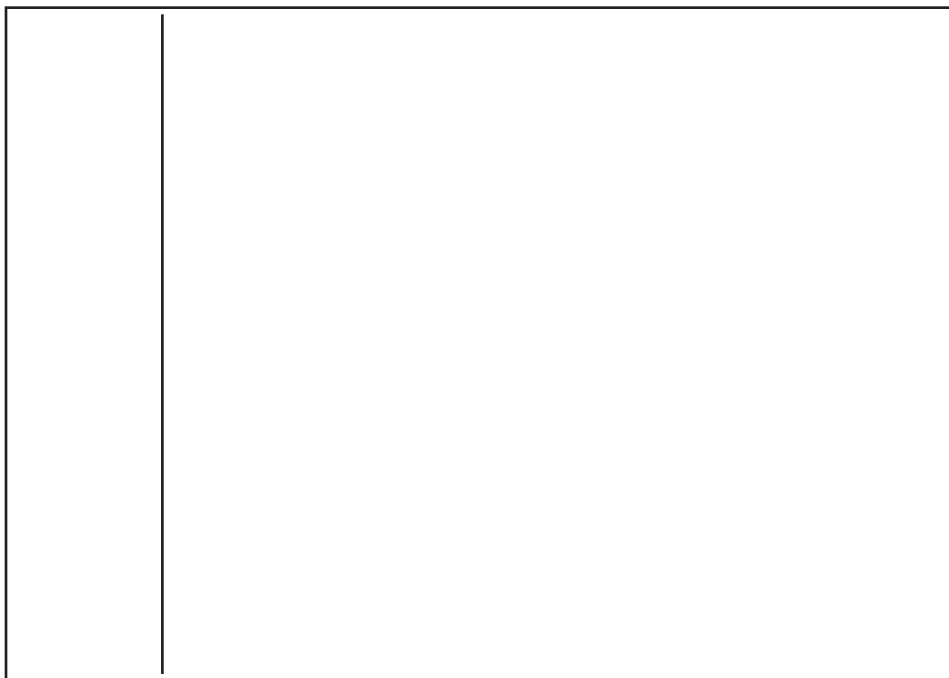


parasto stretch
plēve (roku roll ...

Mēs piedāvājam
nesalīdzināmu



- Apakšvirsrakstiem sānu joslu



Kadra augšējā mala

- Informācijas josla

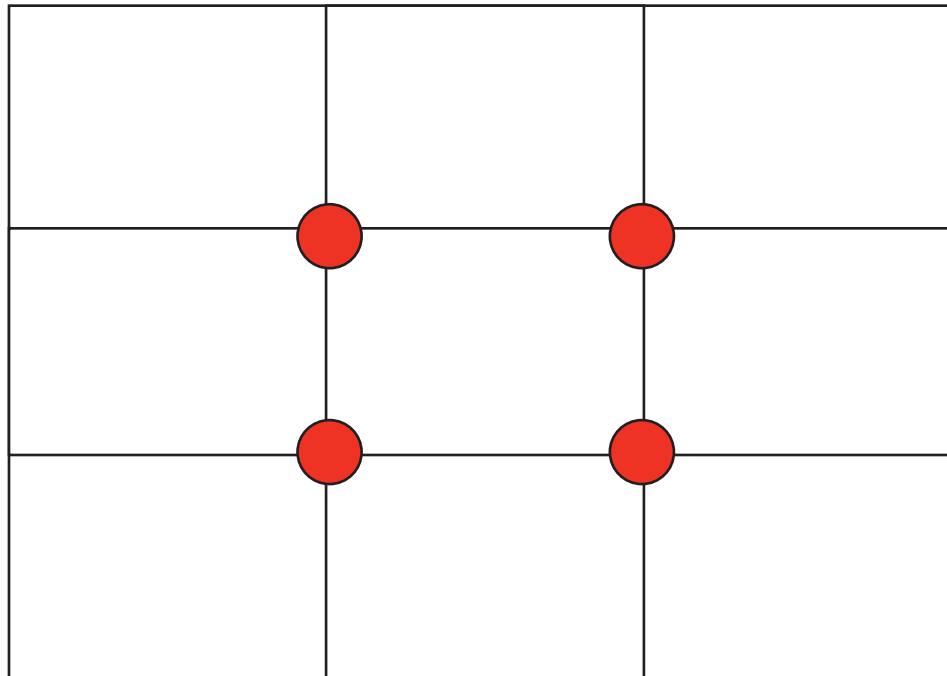


1/3 princips – nav sablīvēts ir brīvie laukumi



1/3 princips

- Labs veids ka izkārtot info
- Ielikta dinamika
- Rodas brīvie laukumi



Tekstuālās info kārtošana

Teksts kā siluets – izplatītākie burtu veidi

-- Times new roman regular 72 pt – burti ar serifiem

-- Helvetica 72 pt – bloka burti

-- Minion Pro regular 72 pt

Times

Helvetica

Minion Pro

Izplatītākie 72 pt

-

Times

Helvetica

Minion Pro

Myriad Pro

Lasīšana

Atmiņas par rakstīto tekstu

Labāk lasās liels teksts

Times

Helvetica

Grūtāk lasīt lielu tekstu, ērts virsrakstiem

Lasīšana

Bloka burti vieglāk salasāmi ar mazajiem burtiem, lielie jāburto.

Ar serifiem vieglāk lasīt tekstu, bloka grūtāk.

Times

Helvetica

HELVETICA

Jāņem vērā lietojot garākus tekstus!

Virsraksts, teikums, teksts bloks

Rindu retinājumi – jāņem vērā rakstot blokā un palielinot, tad labāk līdzināt pēc kreisās malas (Gutenbergas princips)

Avīzes sleja – 6-7 vārdi rindā

Līdzinot pēc labās malas, grūtāk lasīt tekstu, tieši pāreja no rindas uz rindu.

Toioifh dhfiuewydf hfdiuweyf9 ljwehfuwedu
jlwbfiuwehdu fhwdiuhf lefpiuwaeh nfilawhefu
nfiuwdhfuo nifvuher9fg nriufgheru niljghuerfh
ngfidhius njgkfdhiousgfh hjdfbviudhfgui Toioifh
dhfiuewydf hfdiuweyf9 ljwehfuwedu jlwbfiu-
wehdu fhwdiuhf lefpiuwaeh nfilawhefu nfiu-
wdhfuo nifvuher9fg nriufgheru niljghuerfh
ngfidhius njgkfdhiousgfh hjdfbviudhfgui Toioifh
dhfiuewydf hfdiuweyf9 ljwehfuwedu jlwbfiu-
wehdu fhwdiuhf lefpiuwaeh nfilawhefu nfiu-
wdhfuo nifvuher9fg nriufgheru niljghuerfh
ngfidhius njgkfdhiousgfh hjdfbviudhfgui

Izcelšana

Ja ieliek tekstā vienu **boldētu** vārdu – var pielikt ½ klāt

ITALICA – pieņemts, ka atsauce uz citu valodu, svešvārdu

ITALICA – var likt citatam

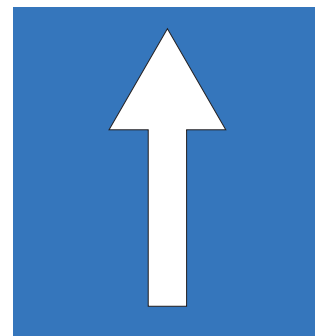
Var lietot krasu izcēlumu

Krāsu izcelšana

Sarkans **izcelšanai**, aktivitāti zaudē tumsā

Balts – zils – kā ceļa zīme, informācijas ērtai nolasīšanai

www.designboom.com



Attēli

Izvēle + savietošana ar tekstu

- Kādēļ vajadzīgs
- Attēla saturiskais vērtējums
- Attēla kvalitatīvais vērtējums
- Vai vērts ziedot kvalitāti
- Vai šīs krāsaspalīdzēs sasniegt mērķi

LAUKUMS MAKSĀ TIKAI LAIKU!

Attēlus var nelikt kopā!

LIELS ATTĒLS SKAIDRI UZTVERAMS



KOMPOZĪCIJAS PALĪGRĪKI

- Spogulis
- Režģis jeb tīklojums

Prezentācijas vizuālās daļas režija kā grafiska filma

- Petcha – kutcha metode

20 kadri

Katrs **20** sekundes
= 6 minūtes 20 sekundes

DISCIPLINĒ UN SAKĀRTO IDEJU!

Prezentācijas plāns

- Ievads, iztirzājums, nobeigums
- Runāt vai rādīt?
- Informācijas reducēšana atmest visu lieko
- Ideja
- Scenārijs
- Kadru zīmēšana
- Kadru veidošana