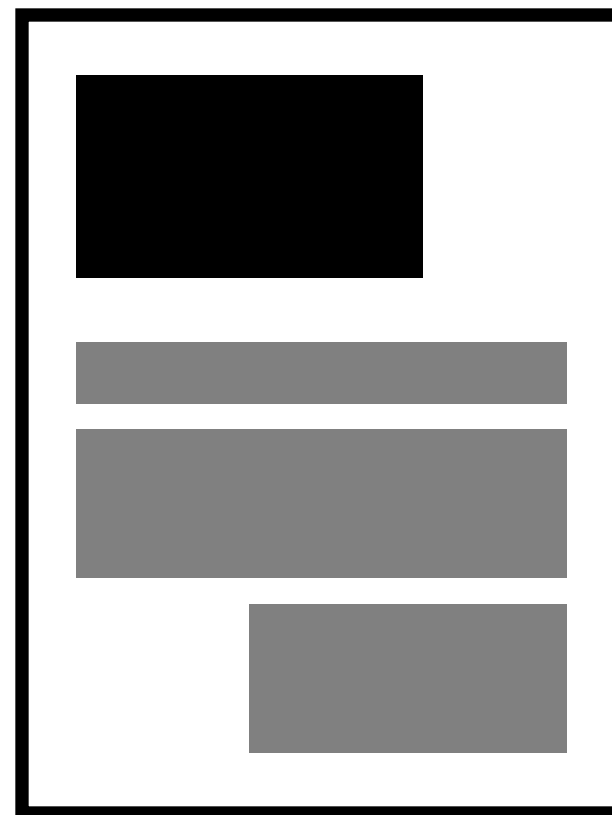


INTERAKTIVNÍ ČASOPIS

LAYOUT

HIERARCHIE

To nejdůležitější je nejvýraznější
(např.: největší, nejbarevnější, nejtučnější)
a zároveň dostatečně oddělené od ostatního
a na výsostném místě (tradičně vlevo nahoře).





AT HOME WITH THE EXPERTS

You read their columns, but do our writers keep up their impeccable standards once copy has been filed? Interviews by Harriet Addison

GIZZI ERSKINE Food writer

My kitchen has so much kit but the one thing I cannot do without are really good knives — I use handmade Japanese ones called Kin. I always want to eat when I'm cooking, so in general I eat for dinner what I've cooked that day. But there are some days when you've had enough and the last thing you want to eat is the thing that you've cooked. I just put it in lunch boxes or in the freezer for another day.

My morning routine is to wake up late and stay in bed writing on my laptop. Then I'll get up at midday when all my produce arrives and I'll start cooking. I tend to use the same suppliers. My vegetables come from various local shops in Stoke Newington near where I live, fish comes from Fish for Thought (martins-seafresh.co.uk), and meat from Turner and George (turnerandgeorge.co.uk). I start with an idea and a few basic recipes, and develop it from there — sometimes I nail things straight away, sometimes I have to go back to the drawing board several times.

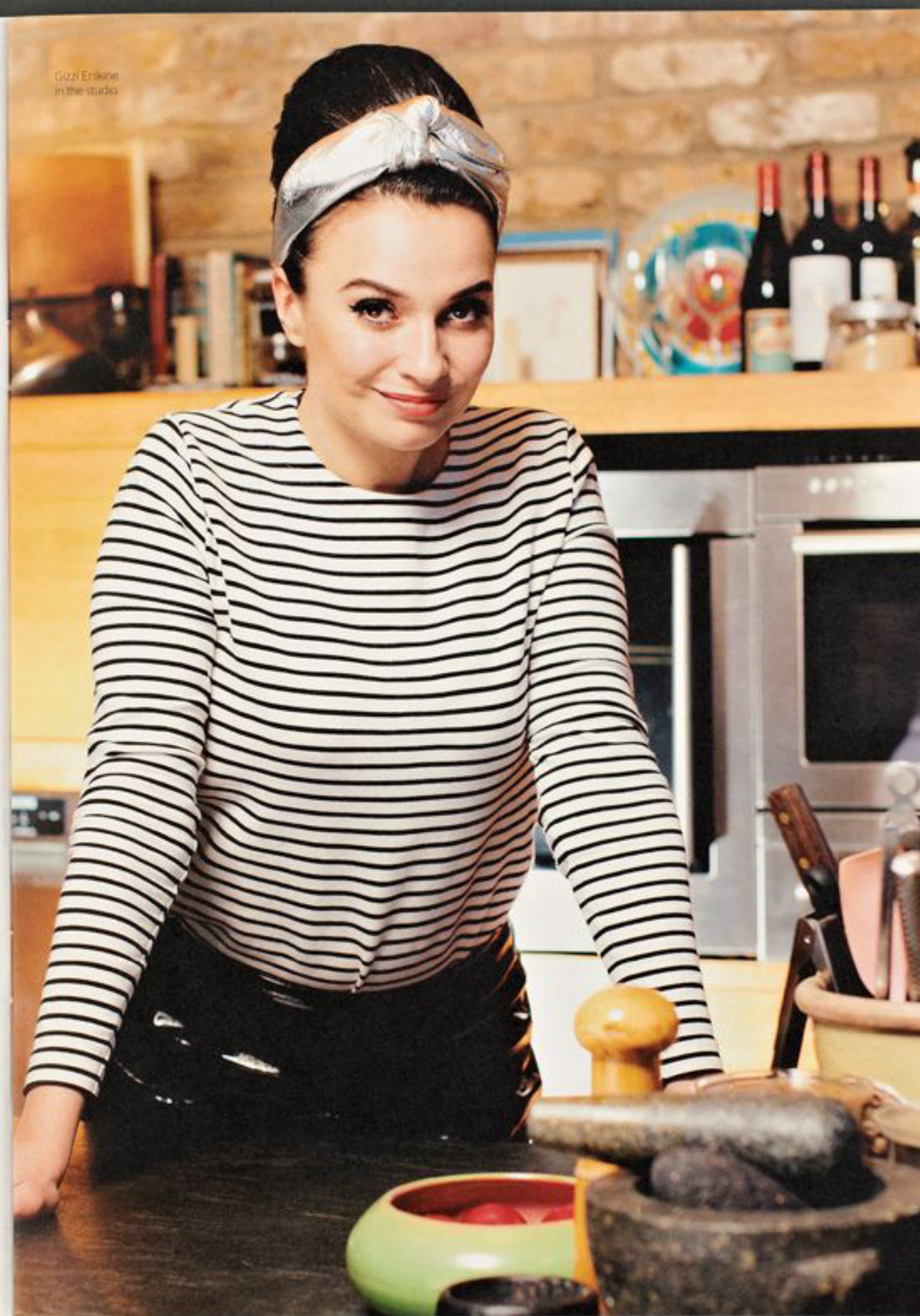
At the moment I have a book on the go and my column, so I'm cooking six or seven things a day. I travel and I read food blogs (*The New York Times* food blog is fantastic) to keep on top of trends. The only cooking shows I watch are old reruns with Keith Floyd and Rick Stein. I devise my recipes in my semi-professional kitchen at home, and I then shoot the column in various studios around London.

My first column for *The Sunday Times* was about three years ago, and my regular column started in August last year. I hope it feels unconventional: food writing with a voice and recipes that come from my travels and adventures. Pop culture is my biggest inspiration — whatever is happening on the street with food is much more interesting than Michelin-starred restaurants. Writing for *The Sunday Times Magazine* was my dream; the ultimate goal. Where on earth do I go from here?

@GizziErskine

Gizzi Erskine's column, The Dish, appears every week in The Sunday Times Magazine

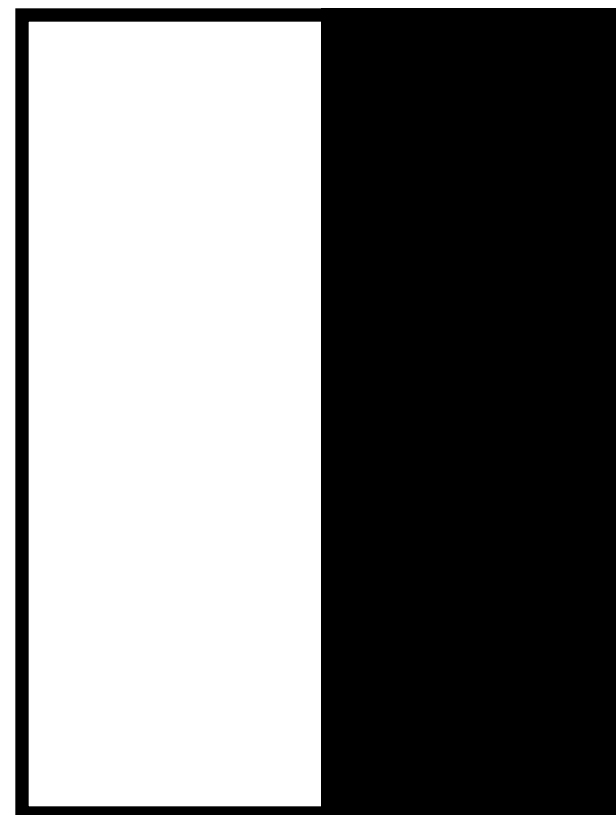
Gizzi Erskine
in the studio



KONTRAST

Jedná se o vzájemné postavení dostatečně odlišných prvků stejné důležitosti.

Kontrast podporuje napětí, je to dynamický způsob vyvážení jednotlivých prvků.





Clearly Canadian?

Is Vancouver, Canada's third largest city, ready for a big, brash, American-style high-rise? Developer Peter Wall and architect Peter Busby are banking on it.

Story by Hadani Ditmars

Photographs by Bryce Duffy

Dwellings

The Wall Tower, one of the largest triple-glazed high-rises in North America, stands at Vancouver's highest downtown point, elegantly positioned between Arthur Erickson's court-

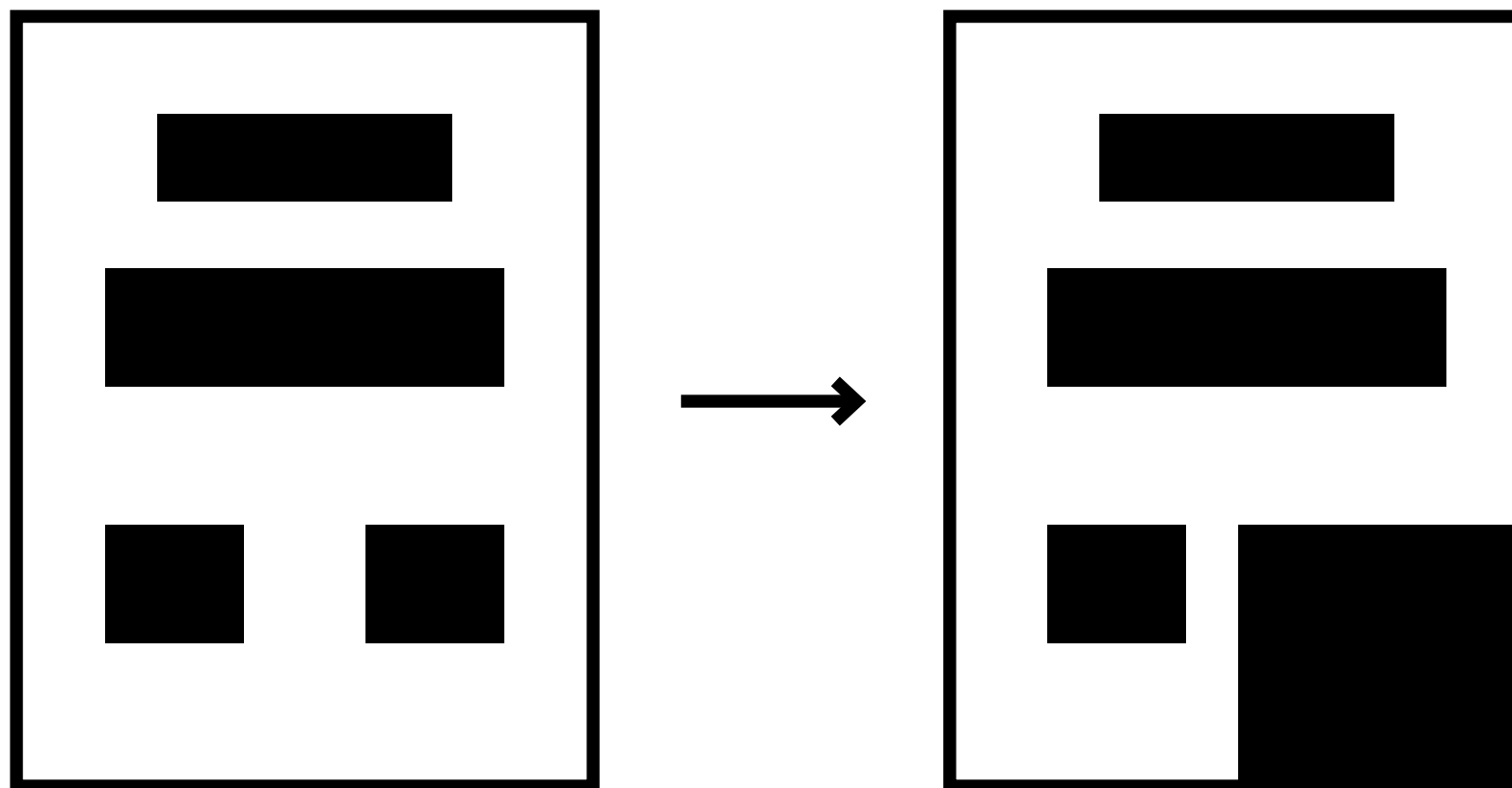
house to the right and the old BC Hydro building-turned-apartment complex to the left. Original plans called for 45 floors of clear glass.



SYMETRIE

Pravidelné rozmístění prvků kolem středu
nebo některé osy.

Naopak vyvažuje prostor staticky, má své místo v návrhu,
ale doporučuje se jí šetřit, nebo ji narušovat.





THE BLACK COUNTRY
BLACK BY DAY
RED BY NIGHT

AN IMMERSIVE EXPERIENCE FROM START TO FINISH, BLACK COUNTRY LIVING MUSEUM IS AN AWARD-WINNING OPEN-AIR MUSEUM THAT TELLS THE STORY OF THE FIRST INDUSTRIALISED LANDSCAPE IN BRITAIN.

Black Country Living Museum is one of Europe's leading open-air museums. Since opening in 1978, over 9.8 million visitors have immersed themselves in the sights, sounds and smells of the past.

Today, visitors can explore 26 acres of shops, houses and industrial areas where historic characters bring to life the stories of some of the most hard-working, ingenious and influential people you could ever hope to meet.

The Museum takes inspiration from Elihu Burritt's famous description of the area, when, as the American Consul to Birmingham in 1868, said "the Black Country, black by day and red by night, cannot be matched for vast and varied production, by any other space of equal radius on the surface of the globe."

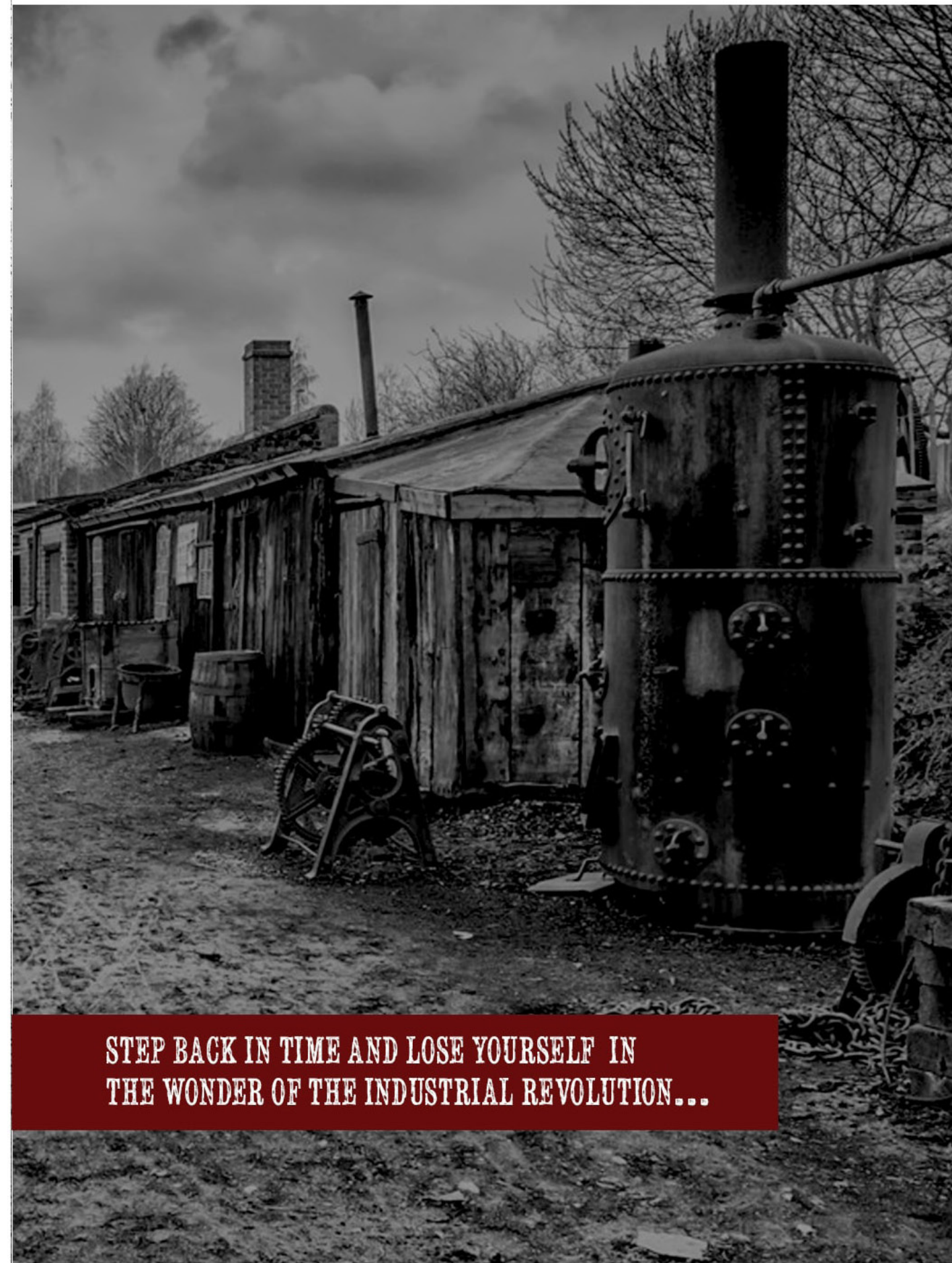
It is this turning point in Britain's national story that the Museum celebrates, while drawing parallels with people's lives today with a record-breaking 355,054 people visiting during its 40th anniversary year in 2018. As well as attracting record numbers of visitors during the daytime, the Museum's special evening events have become increasingly popular.

This year's 1940s Weekend saw 10,000 visitors experience the Black Country of wartime Britain.

This annual event has become a real fixture on the 1940s circuit with its jam-packed programme including performances by Britain's Got Talent Finalists the D-Day Darlings, as well as military and civilian re-enactments.

Peaky Blinder's Nights have also been a huge success; with the Museum increasing the number of events in its calendar to meet demand – all of which are now sold out as visitors enter into the roaring twenties to discover the murky underworld of the Peaky Blinders. As a key filming location for the epic BBC1 drama, visitors can explore the set of Charlie's Yard and follow in the footsteps of the series' most iconic characters.

In addition to these high-profile events, the Museum's Halloween and Christmas Seasons are a huge draw for families; with street entertainment, historic characters and live music on offer as visitors explore gas-lit cobbled streets.

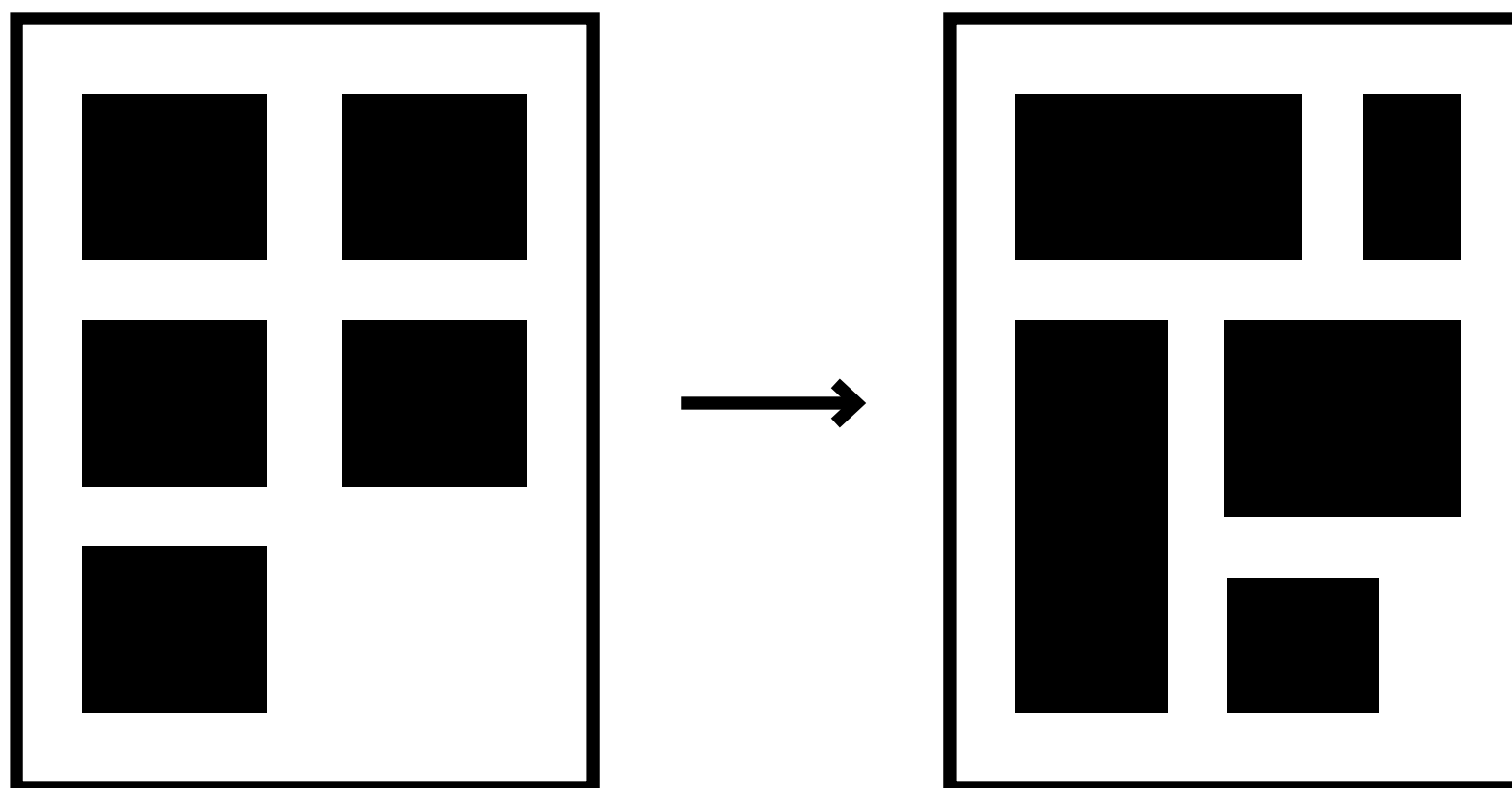


STEP BACK IN TIME AND LOSE YOURSELF IN THE WONDER OF THE INDUSTRIAL REVOLUTION...

MŘÍŽKA

Rozmístění prvků na základě pravidelného horizontálního a vertikálního zarovnání.

Je nejčastějším kompozičním principem při designu časopisů. Jedná se též o statické vyvážení prostoru, lze z ní v návrhu vycházet, ale je radno se jí neřídit striktně.



D N
N E



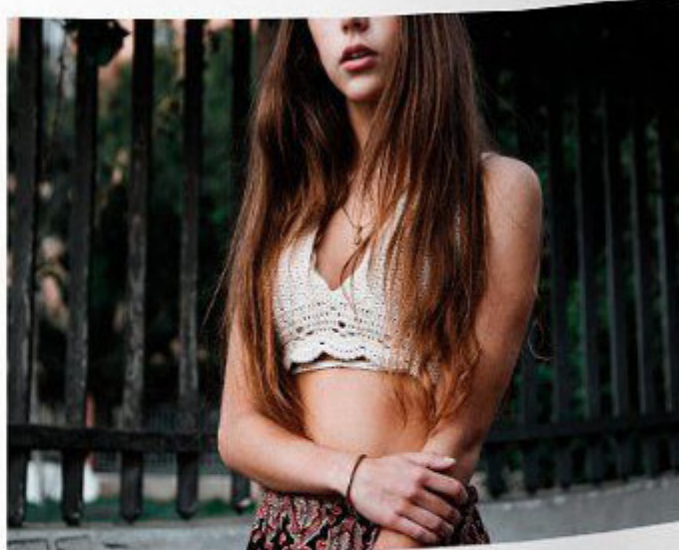
BOHEMIAN STYLE

In modern use, the term "Bohemian" is applied to people who live unconventional, usually artistic, lives. The adherents of the "Bloomsbury Group", which formed around the Stephen sisters, Vanessa Bell and Virginia Woolf in the early 20th century, are among the best-known examples.

*The original "Bohemians" were travellers or refugees from central Europe (hence, the French *bohémien*, for "gypsy").*

Reflecting on the fashion style of "boho-chic" in the early years of the 21st century, the Sunday Times thought it ironic that "fashionable girls wore ruffly floral skirts in the hope of looking bohemian, nomadic, spirited and non-bourgeois", whereas "gypsy girls themselves ... are sexy and delightful precisely because they do not give a hoot for fashion". By contrast, in the late 19th century and first half of the 20th, aspects of Bohemian fashion reflected the lifestyle itself.

Article By: Graham Jarvic



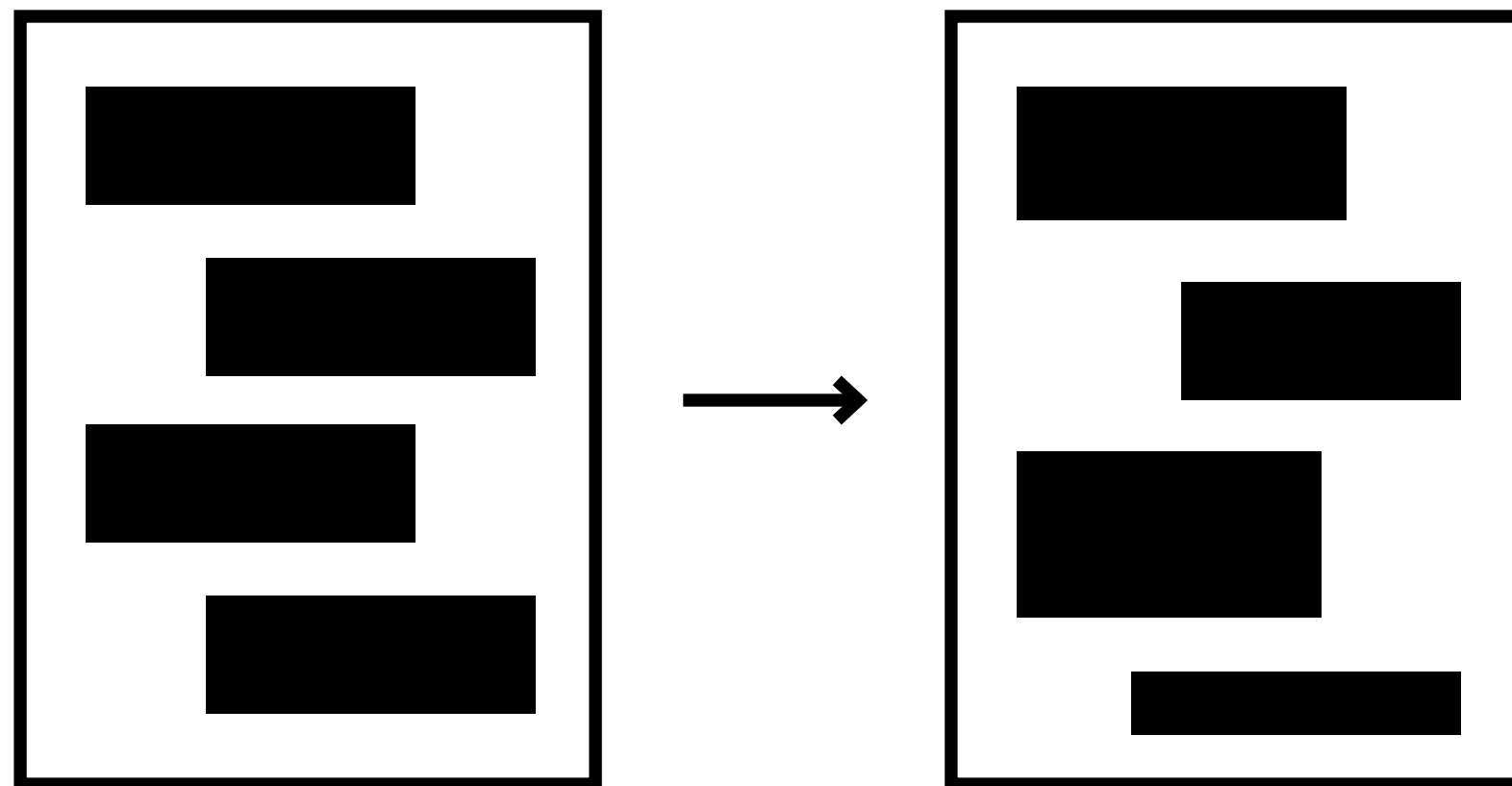
By contrast, short bobbed hair was often a Bohemian trait, having originated in Paris c.1909 and been adopted by students at the Slade several years before American film actresses such as Colleen Moore and Louise Brooks ("the girl in the black helmet") became associated with it in the mid-1920s. This style was plainly discernible in a woodblock self-portrait of 1916 by Dora Carrington, who had entered the Slade in 1910, and, indeed, the journalist and historian Sir Max Hastings has referred to "poling punts occupied by reclining girls with their hair" as an enduring, if misleading, popular image of the "idyll before the storm" of the First World War.

In F. Scott Fitzgerald's short story, Bernice Bobs Her Hair, a young woman who wishes to become a "society girl" regards the adoption of a bob as a necessary step. While Louise Brooks' sexually charged performance as Lulu in G. W. Pabst's film, Pandora's Box, left an enduring image of the style, which has been replicated over the years, most vividly by Cyd Charisse in the film, It Rained That Day, it was associated also with many popular singers and actresses in the 1960s and has frequently been evoked by writers and directors, as well as fashion designers, seeking to recapture the hedonistic spirit of the 1920s. For example, Kerry Green's novel, Cocaine Blues and succeeding novels about the character Miss Fisher, a glamorous, but unconventional aristocratic investigator in late twenties Melbourne, Australia, conveyed an image - "five feet two [157.5 centimetres] with eyes of green and black hair cut into a cap" - which was later cultivated stylishly on television by Essie Vint in ABC's Miss Fisher's Murder Mysteries (2012).



RYTMUS

Jedná se o pravidelně se opakující rozmístění podobných prvků. Vyvažuje prostor méně staticky, ale platí pro něj to co pro mřížku, lze z něj v návrhu vycházet, ale je dobré s ním pracovat volně.



CONTENTS № 2

01

Editorial

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Summer Camp

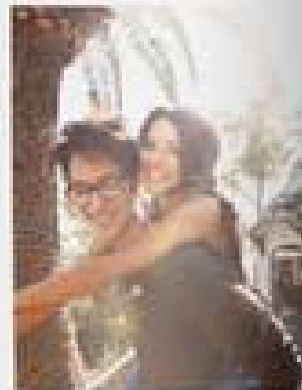
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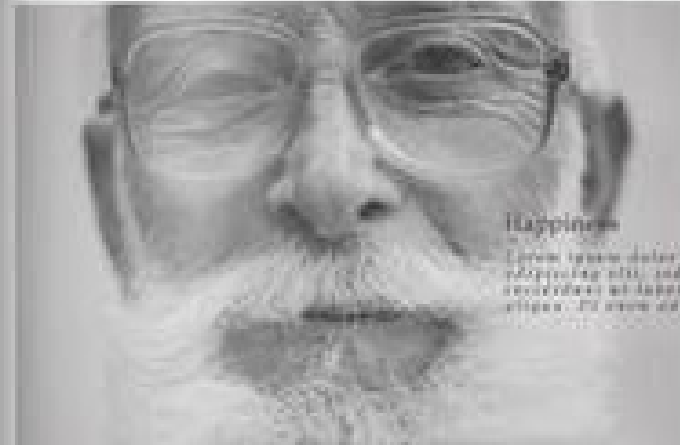
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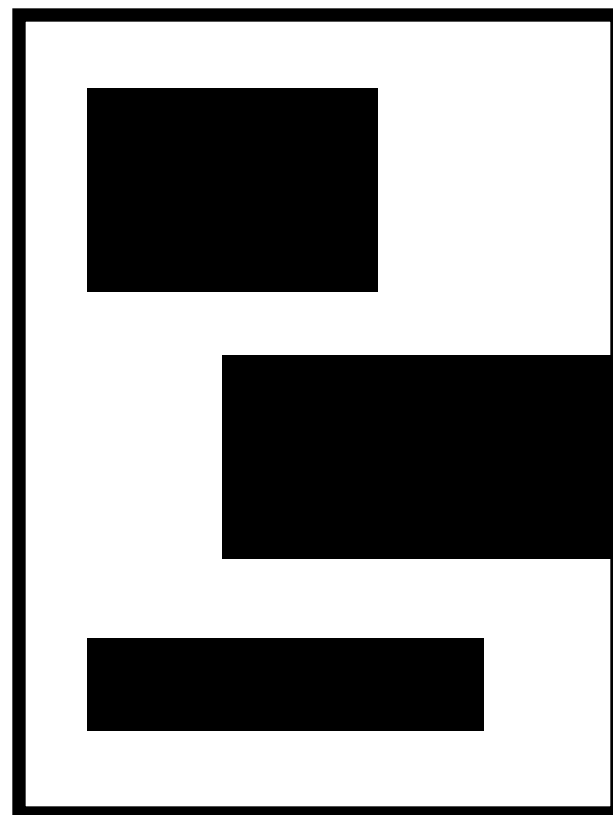
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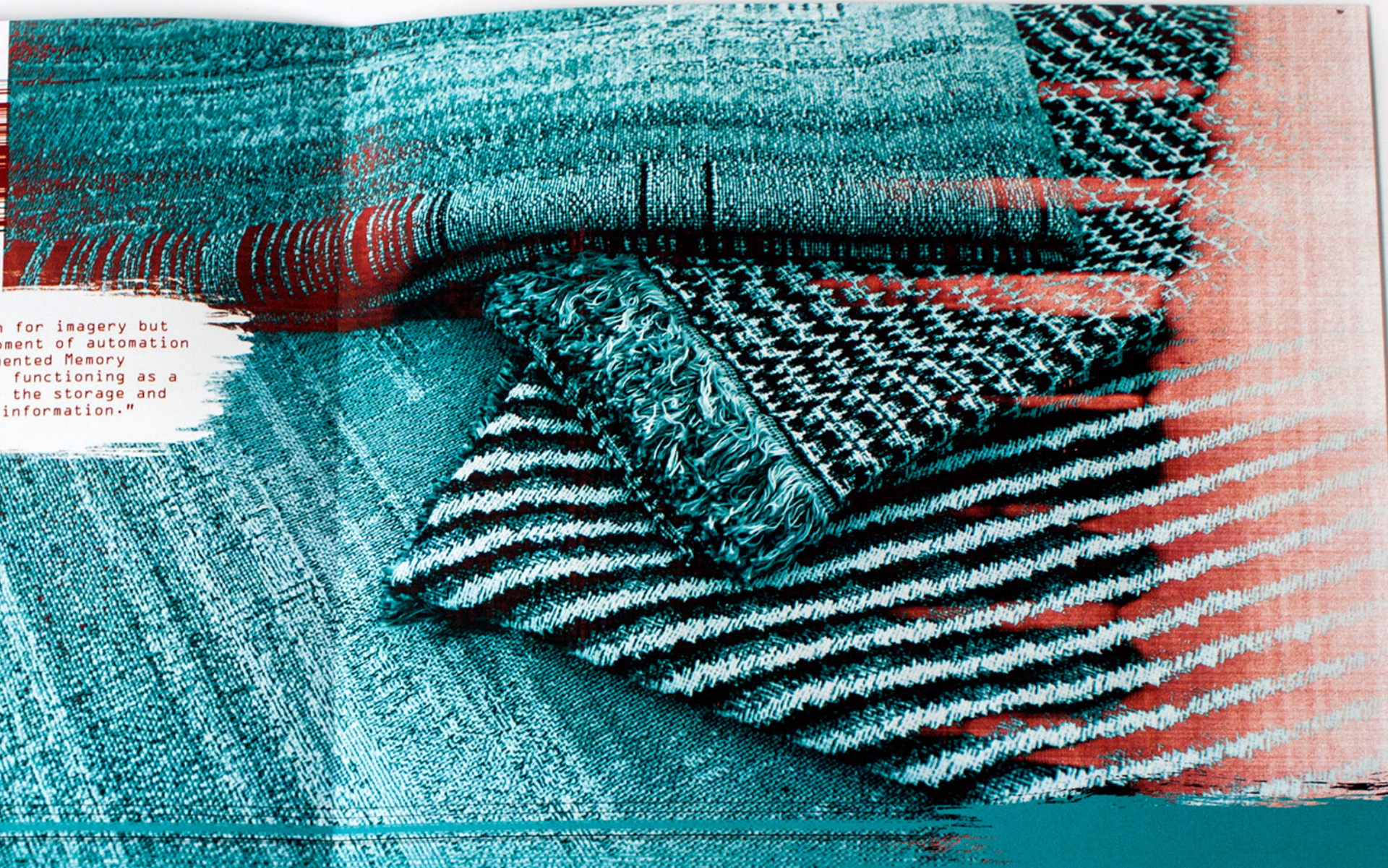
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OPTICKÉ VYVÁŽENÍ

Variabilní způsob rozmístění prvků na základě vlastního úsudku a citu. Vycházet může z kteréhokoliv z dalších principů výstavby kompozice. Je to princip výrazně dynamický a žádoucí.





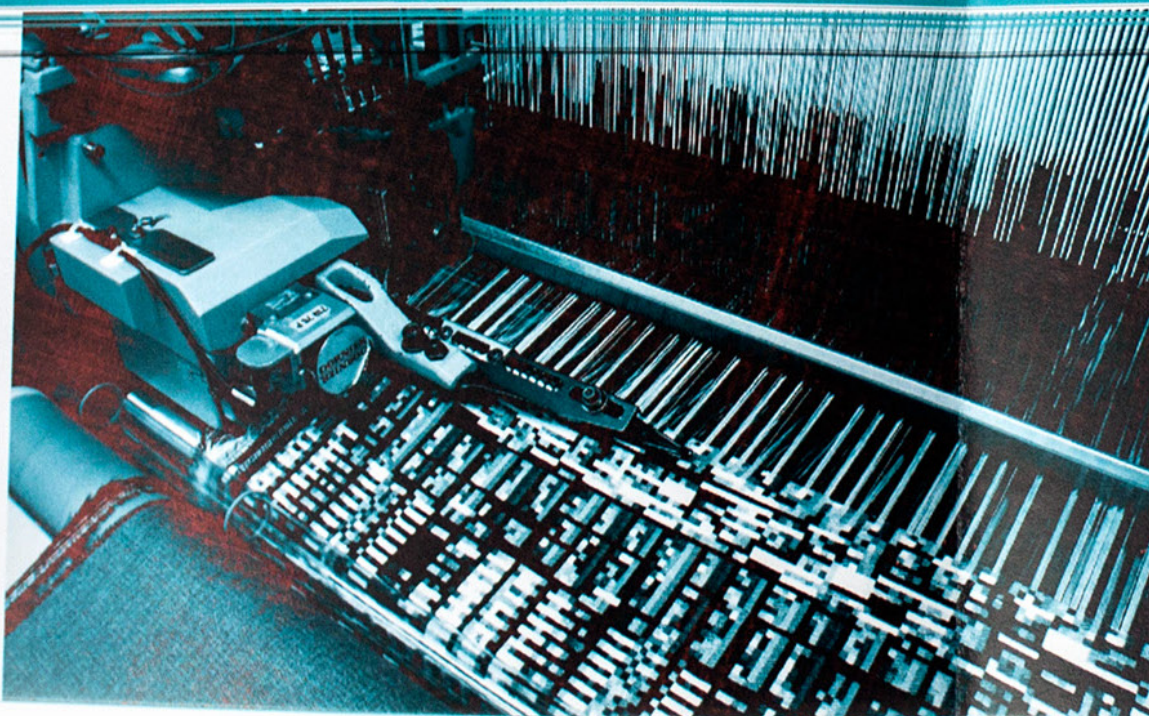
"Textiles have long been used as a medium for imagery but are also closely connected to the development of automation and computer technology. Fragmented Memory collapses these two histories, functioning as a visual and physical medium for the storage and transmission of digital information."



DIOR Cruise 2015
Fashion Show
(top left)

Woven Throws +
Binary Blankets
(top right)

Memory Fragment XAE
222RGB 33bpx being
woven (bottom)

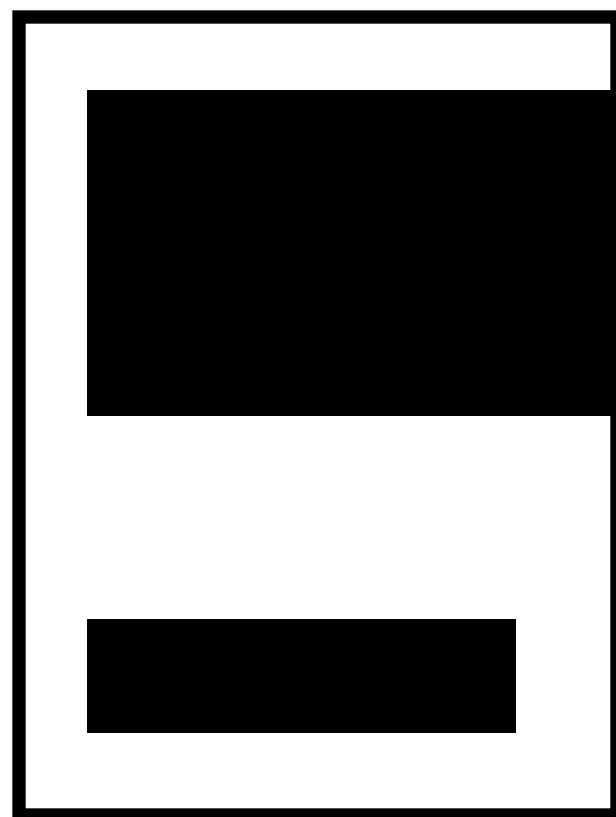


'Fragmented Memory', the triptych of large woven tapestries hives digital practices to render invisible processes into tangible objects, a method operating as tactile and lo-fi digital storage media that can capture, record, and transmit data. The project draws a snapshot of Stearns' computer's physical memory extracted from a core system dump; three selections of the binary data converted into images using custom software which groups 6 bits into RGB pixel color values (2 bits per channel).

The resulting 64 hues in the images are then mapped to a custom woven color palette created by mixing 8 colors of yarn using variations on a satin weave. The patterns are then woven on a computerized industrial jacquard loom. Because of the direct mappings from binary data to image, and from image to woven pattern, it's actually possible to decode the original binary information sourced from the computer's physical memory.

PRÁZDNÝ PROSTOR

Prázdný prostor patří mezi významné kompoziční grafické prvky. Jak dostatečná velikost okrajů a mezer, tak větší prázdné plochy pomáhají k dobré čitelnosti, orientaci ve stránce a pozitivnímu dojmu.



THE EVENING WORKER

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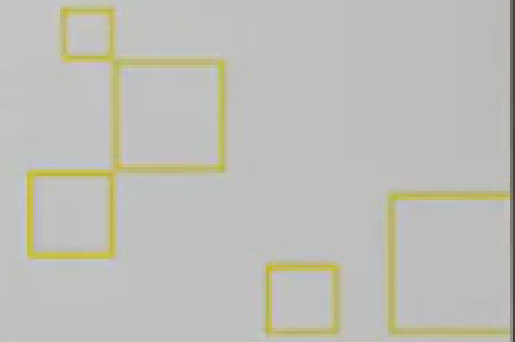
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In bloom

As he goes solo for the second time, The Killers' frontman Brandon Flowers thinks he's found the formula for grown-up, radio-friendly pop



Flowers in the studio with Haim and Vampire Weekend producer Ariel Rechtshaid

Brandon Flowers, wearing a black leather jacket and grasping a mug of green tea, is stood in the centre of a studio in west London, unable to keep still as he listens back to some of the final mixes for his second solo album. He nods his head to the calypso-influenced beat of 'Still Want You' and grins as the backing singers come crashing in. "Nuclear distress, I still want you", they sing. "Climate change and death, I still want you". The subject matter may be apocalyptic, but Flowers knows exactly where he wants these songs to end up. "I want to be on the radio," he says. "I've never been ashamed to say that."

The Killers' frontman is putting the final touches to his as-yet untitled new record ahead of its release this spring. It's currently being mixed at Assault & Battery studio in west London by Alan Moulder, who's been working with Flowers since the first Killers album, 'Hot Fuss', back in 2004. A lot has changed since then, and Flowers

knows that today's radio is a very different entity to the one where 'Mr Brightside' first found a home. "I can't believe where radio has gone," he says. "It seems to be such a weird world now. Where I once seemed to fit in, now I'm seen as a little different. I used to be considered mainstream, but now I'm almost avant-garde or art-rock compared to what's on the radio."

His plan for the album was to make a grown-up pop record – one with radio-friendly singles but that also carries some weight and meaning for the long-term fans whose lives, like his, have changed over the last decade. "I'm 33 years old and I have three sons; I've got to try to commit to myself and not embarrass myself," he says. "A lot of these songs could be about a man and his wife, I'm coming up on 10 years of marriage, and it's not a cakewalk."

Flowers took his cues from his heroes: Genesis' Peter Dinklage, The Police's Sting and the Eagles' Don Henley.

He says they showed him how to mature away from the bands that made their names: "I think if you look

"I COULDN'T MAKE A RECORD LIKE THE VOIDZ ALBUM. I'M TOO MUCH OF A POP TART"

Brandon Flowers

at those people, they weren't just catering to little kids. I think adults like pop music too, and we shouldn't be – I'm speaking for all of us – we shouldn't be listening to a lot of that music that we're listening to! There has always been pop music, but it can speak to you too, you know? I think we're walking a line on my new record, and hopefully we've found a place where there's sophistication to it but it also feels accessible."

Having first emerged in the wake of bands like The Strokes and Yeah Yeah Yeahs, Flowers says that he's been listening with interest to the solo records put out by his peers, such as Karen O. He laughs off the suggestion that he could ever make an album as abrasive as Julian Casablancas' recent record with The

Voidz. "I don't know if I have that in me," he says. "It's like Bowie doing 'Tin Machine' or something like that. I just can't... I'm too much of a pop tart."

One contemporary record he does admire is The War On Drugs' 'Lost In The Dream', although he admits he has one problem with Adam Granduciel's work. "I'm with everybody else on the War On Drugs train," he explains, "but I just don't know what the hell he's saying. I just want to turn up the vocals. The vocal melodies are great, and I love what's happening, but I just want to be able to hear the words. I love a song that I can sing along to."

The record will be the follow-up to Flowers' 2010 debut solo album 'Flamingo'. Many critics at the time noted that it sounded a lot like a Killers record, while NME's review argued that it was "more like The Killers albums sounded like Brandon Flowers solo albums, with a bit of indie guitar on top."

This time round, Flowers wanted to make a conscious effort to explore new territory. With that in mind, he recruited producer Ariel Rechtshaid, who made his name working with the likes of Vampire Weekend and Haim. "I'm so much a part of that Killers sound," Flowers says, "so for me to move away from it I had to give Ariel some freedom, a little bit more slack on the rope. A lot of times it worked, and when it didn't I was able to have a strong enough hold on things to pull the rope and get it where I need to get it."

BRANDON FLOWERS ON THREE KEY TRACKS FROM THE NEW ALBUM

Can't Deny My Love

"Can't Deny My Love" was one of those magical songs that just writes themselves. The lyrics were done really fast. There was something instantly authentic about it that was cool. It wasn't contrived at all. Ariel was able to bring a little weight and muscle to my original demo."

Digging Up The Heart

"It's a real narrative song. It's about a guy who wants to be better. He's been born into certain circumstances and he's trying to change, and I guess that's left pretty open. You don't know whether he ever turns it around, but you really want him to – and in the meantime it's so much fun."

Still Want You

"Still Want You" is the oldest song that's made it onto this album. It's from the tour for my first solo record. When I played Ariel the demo, he heard something in it that I hadn't quite captured yet. He took it to 2020 or whenever he took it to, rather than being stuck in 1978 where I had it."

While Flowers says the message he'll be presenting with the album is still being figured out, there are some clues in the fact that the video for lead single 'Can't Deny My Love' has already been shot in the Nevada desert with actress Evan Rachel Wood and Richard Butler of The Psychedelic Furs. Having dismissed most treatments he got from video directors as "the worst ideas", Flowers decided to set about creating his own adaptation of Young Goodman Brown, a short story by 19th-century American writer Nathaniel Hawthorne. "It's a little bit nerve-racking to go out on a limb when you've had the idea," he says, "but I love the story, so if we get

it right it'll be so cool."

He'll definitely be taking the record on the road, and he'll have a similar touring band to his first solo album. There are already dates in Mexico confirmed, with more worldwide to be announced. He'll also break from his personal schedule to headline a festival in Delaware with The Killers in June. Flowers confirms that whether or not 'The Desired Effect' has the desired effect of getting him back on the radio, he still sees a future for his band. "I like being in The Killers and I'm proud of what we've done," he says. "I believe we still have something to offer." ■ KEVIN GO PERRY

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Tom McFarland



Jungle

BOOK
High Rise by JG Ballard
"He's really great at creating these incredible dystopian views on the future of the Earth and the way that society implodes on itself when you try to create utopia."

DVD BOXSET

Breaking Bad

"I've just started watching, so I've got a lot to get through. My friend was shocked I hadn't seen it. It'll be a long road – I'm so late to the party."

FILM

Blade Runner

"This is the film I could go back to again and again, because the Vangelis soundtrack's epic and so-f-it's just something I really love. And yes, another dystopia!"

GAME

Corisco Battle

"This is a card game we play on tour that our French sound guy taught us. It's basically Snap but much, much more vicious. People end up losing fingernails. The rules of the game are: you can't wear any rings when you're playing it gets a bit brutal."

HOME COMFORT

Marmite

"You need Marmite when you're in Europe, man. Just a couple of jars. And then good teabags when you're in the States."

► Jungle kick off their biggest tour to date at Portsmouth Pyramid Centre (February 17), running until March 6



The Killers

**JEDNOTNÝ
VIZUÁLNÍ
STYL**

Na základě jednotného vizuálního stylu
můžeme časopis identifikovat, odlišit ho
od ostatních a zajistit mu jedinečnost.

Zajišťuje jednotný vzhled celého časopisu
i v rámci nesourodého obsahu a charakteru
jednotlivých rubrik.

Hlavním prvky vizuálního stylu časopisu jsou **barvy**,
písma, případně **další grafické prvky** a v poslední
řadě jeho název, reprezentovaný **logotypem**.
Na ně navazuje **styl obrazů, fotografií a typografie**.

Všechny prvky vizuálního stylu by se měly symbolicky
vztahovat k tématu a zaměření časopisu.

BAREVNOST

Je zvolena paleta základních a doplňkových barev. Základní barvy se objevují například v logotypu, stylech nadpisů, nebo výrazných grafických prvcích; doplňkové pak většinou pomáhají členit plochu na pozadí.

Barvy by kromě sjednocení vizuálního stylu měly pomáhat ve snadné orientaci v časopisu i na stránce. Paleta nemusí být bohatá, důležité je, aby se barvy vzájemně doplňovaly.

MODERN DESIGN Magazine

www.yoursite.com

14 PAGES
INSIGN
modern design magazine



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CONTENT

- Etiamque** qui moritur in...
- Etiamque** sed per...
- Etiamque** sed per...
- Etiamque** sed per...
- Etiamque** sed per...

Modern Design

Henis am venti aut

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Ovitiist

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A...

Modern Design

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Ibustiu

Jammy Quotes

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MODERN DESIGN Magazine

PÍSMO

Jsou zvolena písma pro jednotlivé odstavcové styly. Je definované písmo pro logotyp, nadpisy, podnadpisy, perex, citaci, běžný text, popisky obrázků, pagiaci, případně pro názvy rubrik, texty v záhlaví/zápatí, atp.

V případě volby více fontů se doporučují maximálně tři, nejlépe však dva (s využitím více řezů pro vyznačovací varianty). Fonty by se měly od sebe výrazně lišit a vzájemně se doplňovat (serifový-bezserifový, tučný-tenký...).

Running Head

Headline

Body

Introductory Paragraph

Box Copy

Image Captions

Endure

LIVING DESIGN

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Subhead

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“Thoughtful words from some of the most influential architects”

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These wise words from some of history's most influential architects and designers

14

Folio Subhead Pull Quotes

Endure

ELEMENTS OF INTERIOR DESIGN



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Bylines

we share our favorite quotes from some we share our favorite

Paragraph Style Options

- General**
- Basic Character Formats
- Advanced Character Formats
- Indents and Spacing
- Tabs
- Paragraph Rules
- Keep Options
- Hyphenation
- Justification
- Span Columns
- Drop Caps and Nested Styles
- GREP Style
- Bullets and Numbering
- Character Color
- OpenType Features
- Underline Options
- Strikethrough Options

Style Name:

Location:

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PARAGRAPH STYLES

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GRAFICKÉ PRVKY

Jsou to objekty, které opět především sjednocují a člení layout, ale také mohou být autonomní součástí vizuálního stylu – něčím na způsob abstraktních ilustrací vhodně doplňujících celkovou grafiku.

ANNI ALBERS

- A GEOMETRIC ENTHUSIAST

Anni Albers's work represents all of the ideals of a Bauhaus work of art. She employs the use of simple geometric abstraction, done in patterns that show the influence of De Stijl (a similar art movement which used geometric abstraction to create more "pure" art of works,) and limited highly contrasted and simplified colors against each of other to convey different sense of the emotion.

Albers's work was typical of the type of work produced by Bauhaus artists. She focused on creating simple patterns in her textiles rather than complex literal narratives. The shapes were simple and geometric in order to create an emotion through implying movement and contrasting these shapes. They were uniquely helpful to create shapes.



<http://www.magazinedesigning.com/>

INTERAKTIVNÍ PRVKY

POSTUP

Nastavení: Interaktivní pro PDF

Velikost stránky: 3:4

Hotový návrh na výšku je potom potřeba
ještě upravit i na šířku (4:3)
funkce Alternativní rozvržení v paletce Stránky

Export: Adobe PDF (interaktivní)

Alternativně vytvoření aplikace pomocí Folio Builder

NÁSTROJE

Nabídka: Okna – Interaktivní

Animace

~~Časování~~

Hypervazby

Médium

~~Přechody stránek~~

Stavy objektu

~~Tekuté rozvržení~~

~~Tlačítka a formuláře~~

~~Záložky~~

- Arrange >
- Workspace >
- Browse Add-ons

- Articles
- CC Libraries
- Color >
- ✓ Control Ctrl+Alt+6
- Editorial >
- Effects Ctrl+Shift+F10
- Info F8
- Interactive >
- Layers F7
- Links Ctrl+Shift+D
- Object & Layout >
- Output >
- Overlays
- Pages F12
- Stroke F10
- Styles >
- Text Wrap Ctrl+Alt+W
- ✓ Tools
- Type & Tables >
- Utilities >

- ✓ Animation
- Bookmarks
- Buttons and Forms
- EPUB Interactivity Preview Alt+Shift+Enter
- Hyperlinks
- Liquid Layout
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- Object States
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- SWF Preview Ctrl+Shift+Enter
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