



Corso di Laurea in Comunicazione - Anno Accademico 2023/2024

Marco Toffanin

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ELEMENTI DI  
*DESIGN E*  
*COMUNICAZIONE VISIVA*

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# PUNTI

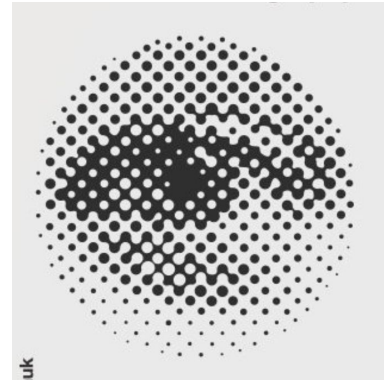
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Un piccolo cerchio che può essere usato per separare, differenziare, definire, identificare o creare una superficie. I punti possono suggerire un andamento.



# PUNTI

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# PUNTI

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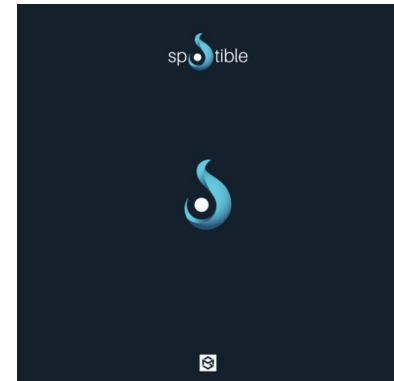


INSTITUTO NACIONAL  
DE MEDICINA HIPERBÁRICA



# PUNTI

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# LINEE

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Le linee **orizzontali** suggeriscono spazi aperti, quelle **verticali** forza e potenza, quelle diagonali movimento.

Le linee nette a **zigzag** suggeriscono conflitto e discordanza.

Le linee **curve** sono associate alla natura, cosiddette organiche.

Le linee possono creare effetti visivi o **patterns**.

Linee **fini** possono suggerire dettagli tecnici e, in un contesto di illustrazione, un senso di leggerezza e minimalismo.

Linee **spesse** possono essere usate per enfatizzare.

Una linea può creare una struttura e stabilità, o creare movimento verso un flusso o una direzione.

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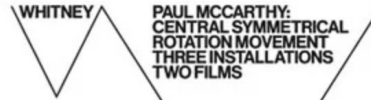
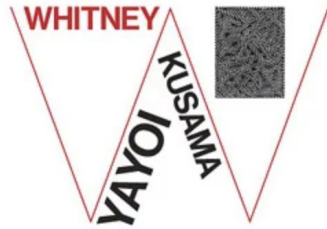
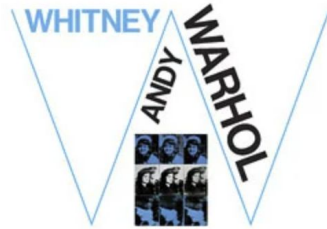


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**WHITNEY**



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**AP**



AP LOGO

*Davidoff*



MICHELIN LOGO

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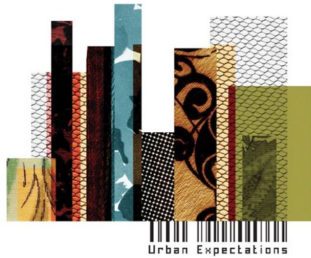
# FORME GEOMETRICHE E ORGANICHE

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Le forme possono essere usate per definire lo spazio, creare contrasto e aggiungere volume a una composizione.

La forma può essere migliorata usando il tono, l'aggiunta di ombre o luci può aiutare nel leggere la forma di un oggetto.

La forma può essere geometrica o costruita con linee "organiche".



**My Arts Kansas City**

The Pink Pear Design Company



**myriadim.com**

bartodell.com











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**HARIBO**



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**nutella**





1967 - 1980



1980 - 1986



1986 - 1996



1996 - 2002



2002 - 2009



2009 - now



2020 - now



2020 - now

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# TEXTURES O SUPERFICI

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Le textures offrono importanti sfide nell'illustrazione, tendono a rappresentare visivamente caratteristiche che normalmente riconosciamo con il tatto.







***Tennis***  
VICTORIA

**Tennis Victoria**

Chimera Design

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CLOVER  
PREMIUM QUALITY

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# PATTERN, RIPETIZIONE, RITMO

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REPETITION



PATTERN

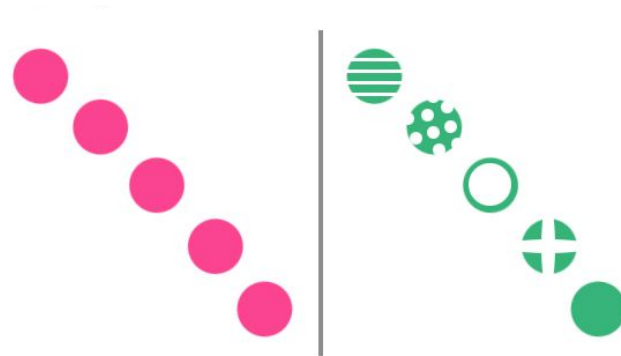


FLOWING RHYTHM

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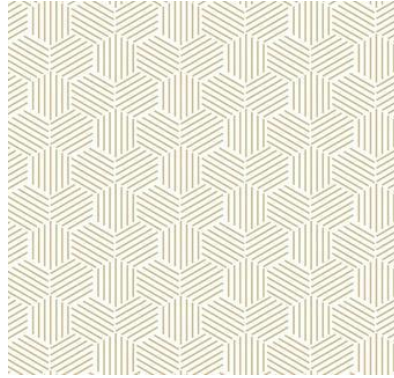
## RIPETIZIONE / PATTERN / RITMO



Nella figura a sinistra l'occhio decodifica e scorre rapidamente le forme da un angolo all'altro.

Nella figura a destra l'occhio impiega più tempo per decodificare. La ripetizione può essere un ottimo strumento per guidare l'occhio.

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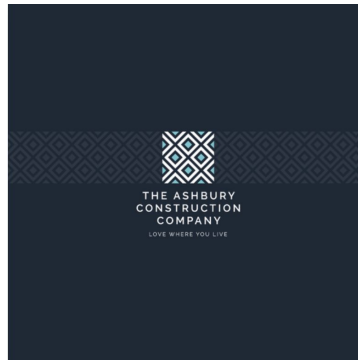
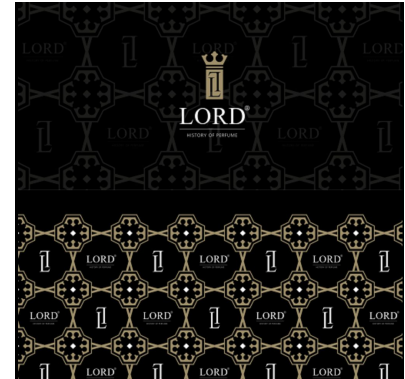
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LOUIS VUITTON



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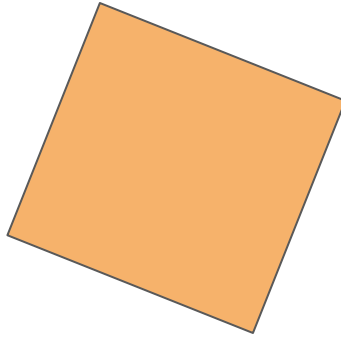


# MOVIMENTO

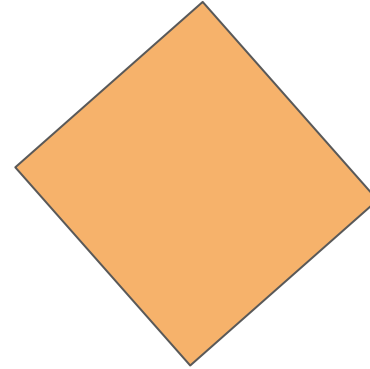
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FERMO



IN MOVIMENTO

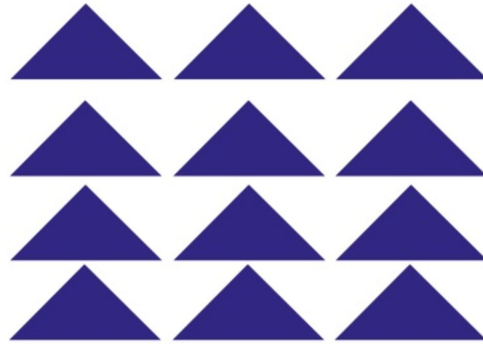


INSTABILE

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## Ordine statico e ordine dinamico



Ordine statico



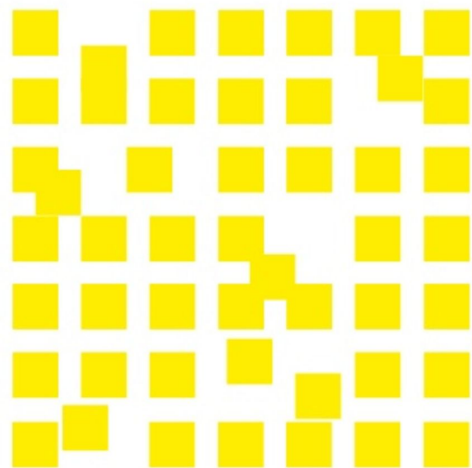
Ordine dinamico

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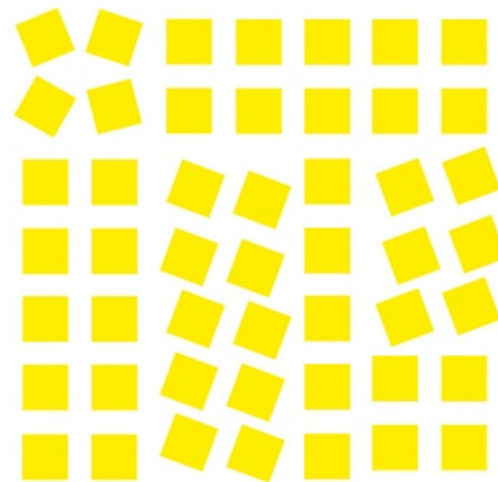


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## Disordine statico e disordine dinamico

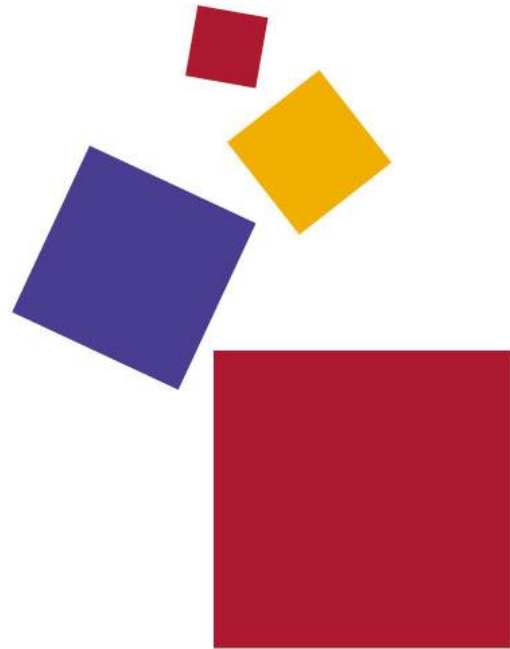


Disordine statico

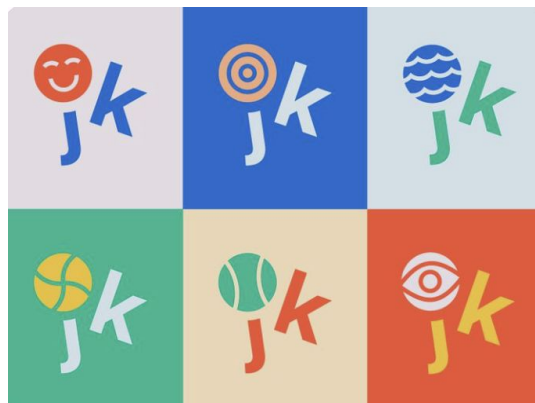
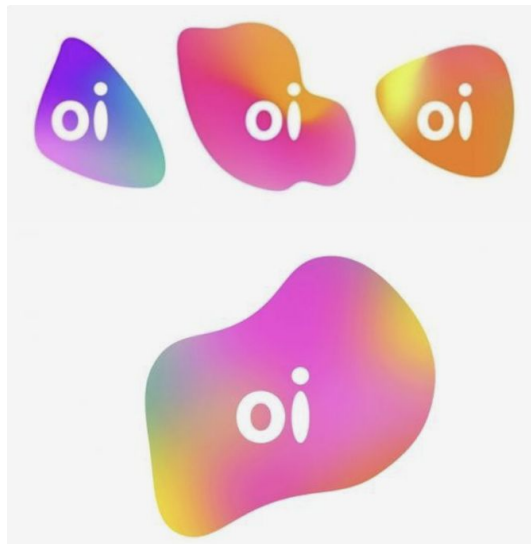


Disordine dinamico

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Messe  
Frankfurt



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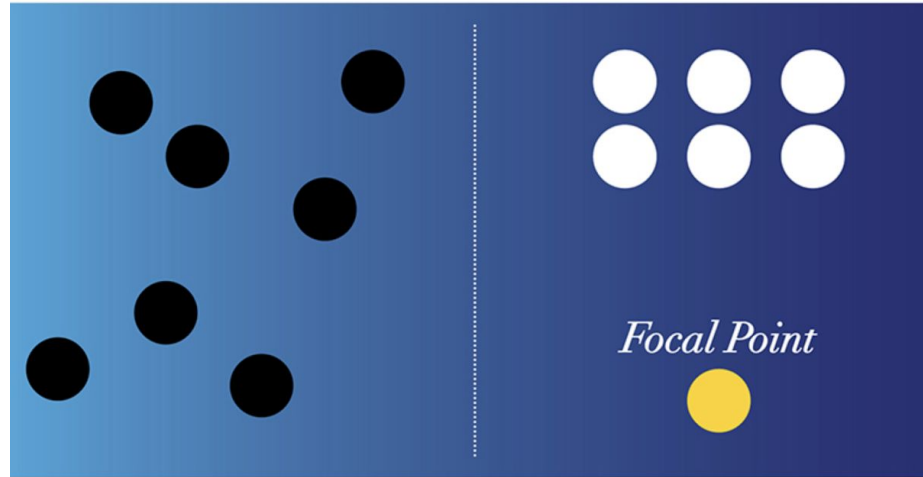
**RIO**galeão 

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# PUNTO FOCALE

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La nostra attenzione è attratta da un'immagine ma subito dopo si "scopre" anche l'immagine al centro. Questa elaborazione fa in modo che il concetto si imprima meglio nella memoria a lungo termine.

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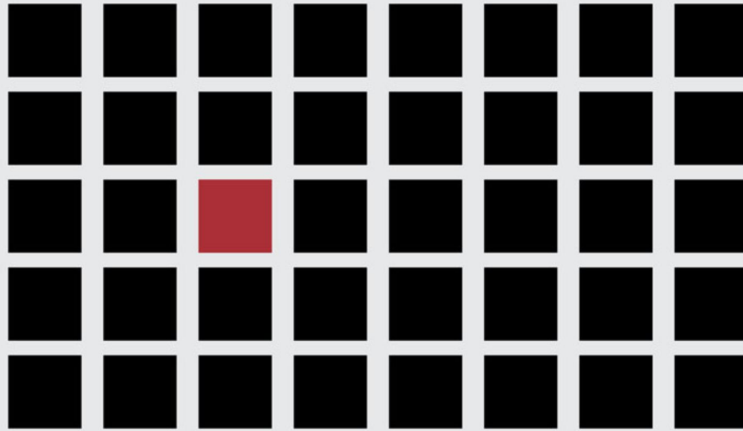


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## HOW TO CREATE A FOCAL POINT:

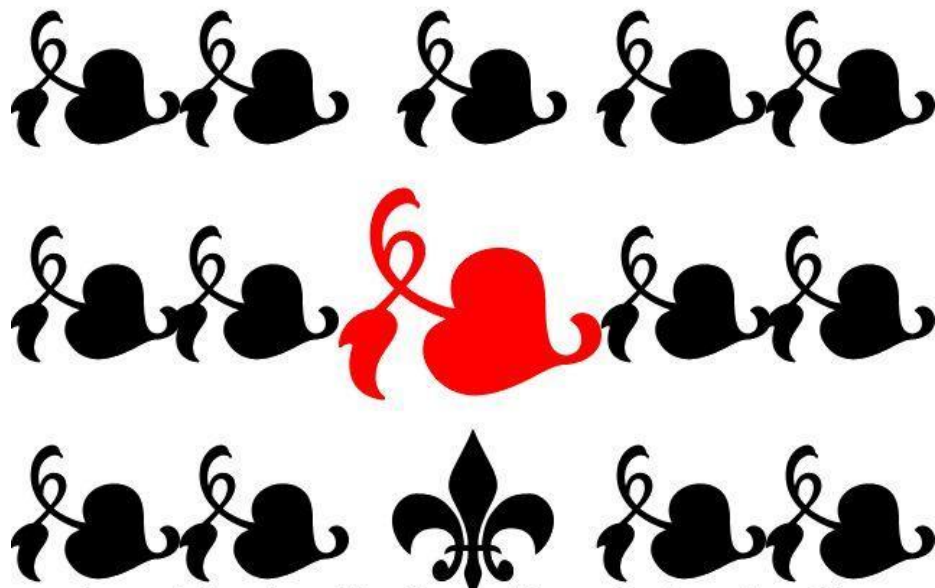
# COLOR

Use contrasting colors to create a difference. Color contrasts include warm/cool, neutrality/saturation, chromatic/acromatic, and light/dark, among others.



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## DISCONTINUITÀ ED ENFASI



Le discontinuità creano enfasi e determinano un punto focale.

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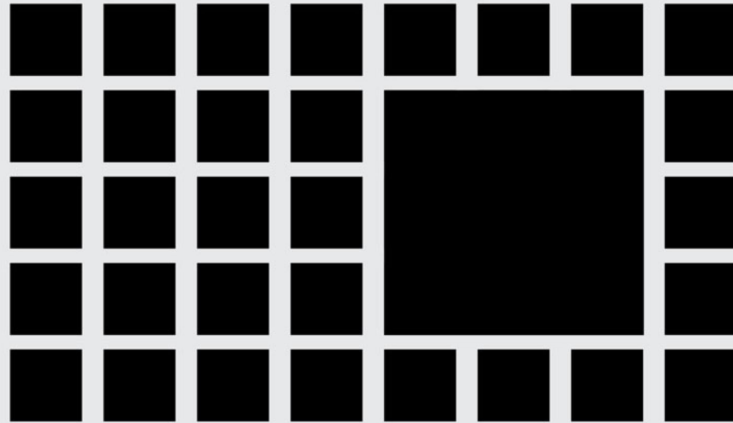


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HOW TO CREATE A FOCAL POINT:

## SCALE

Change the size of an element. Scale it larger or smaller than other elements so that it stands out from the rest.

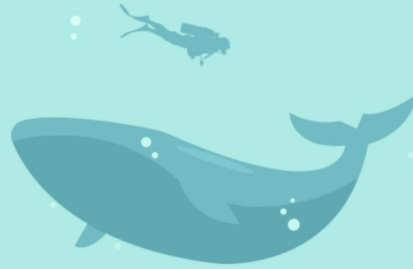


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**BEFORE**



**AFTER**



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## PROPORZIONI





Modificare le proporzioni “naturali” può attirare attenzione.

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# CRACKING

PERFORMANCE

## Time to act

The Young Vic is thriving  
but the building is falling down  
Join us and help rebuild our theatre  
To make a donation call us now  
on 020 7952 8400 or give online  
at [www.youngvic.org](http://www.youngvic.org)



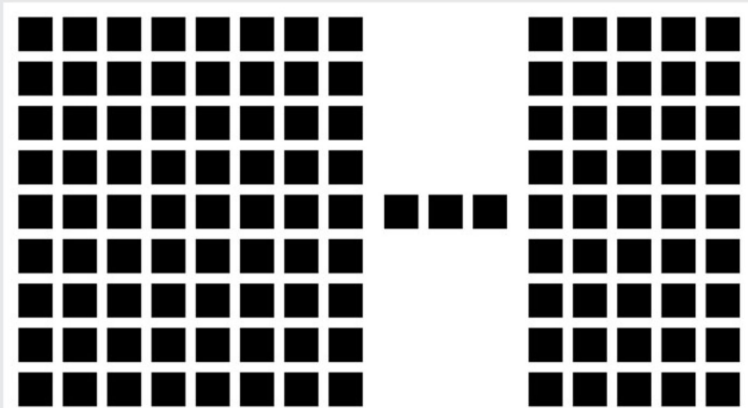


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HOW TO CREATE A FOCAL POINT:

## ISOLATION

Separating an element or group of elements from the crowd brings focus to it. It stands out from its surrounding rather than blends in. Isolation is a type of framing.



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**BEFORE**



**AFTER**



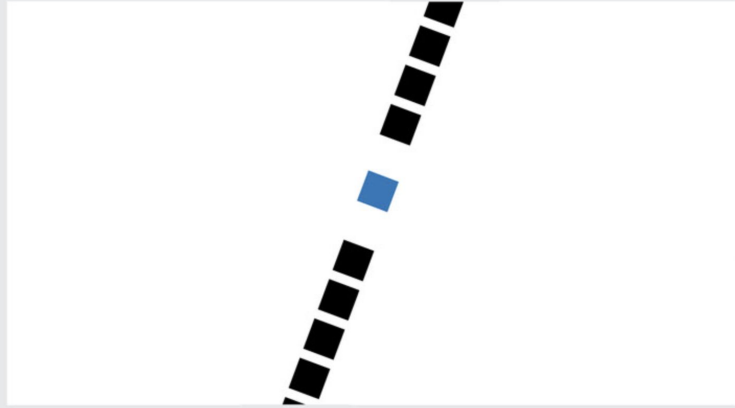


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HOW TO CREATE A FOCAL POINT:

## POINTING

Pointing is a way to bring attention to something. The eye is led to the focal point when other elements are positioned in order to direct the eye to it.





*Plantique*  
VASE BOUTIQUE

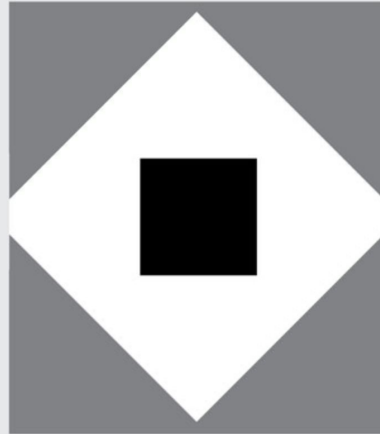
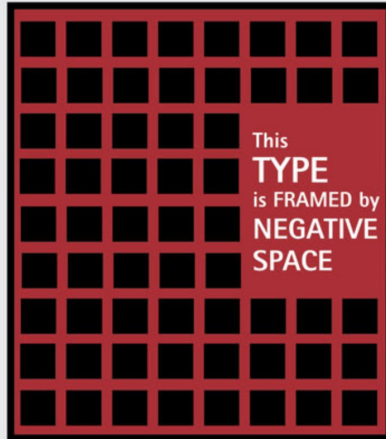
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HOW TO CREATE A FOCAL POINT:

## FRAMING

A frame acts as a boundary to set something apart from the rest, and tells us how to interpret what is being framed. Common framing devices include white space, borders, margins and cropping.



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THE  
CULTURE  
DIARY

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CULTURE  
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*Creative Design*

YOUR LOGO DESIGN

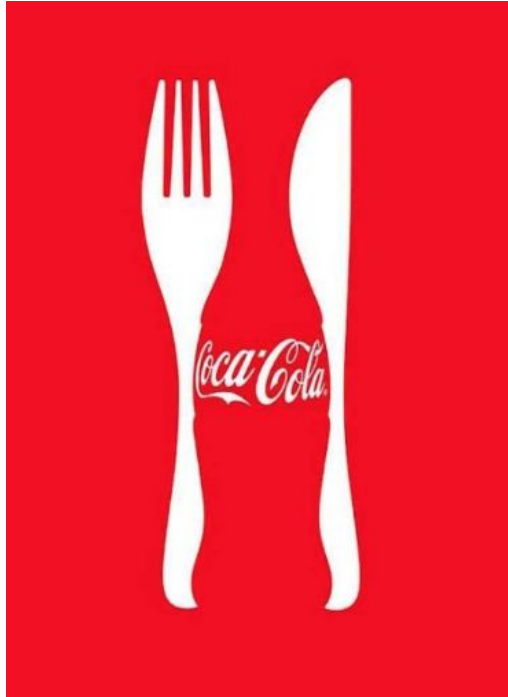
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# SPAZIO NEGATIVO

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Lo spazio negativo crea un'assenza di elementi che spinge l'occhio Verso una direzione precisa.

PLANTS  
MAKE  
US  
HAPPY

They make us want to  
smooch, neck and kiss.  
They also make  
our bottles.



plantbottle  
100% recycled plastic  
made from plants



The Coca-Cola Company © 2014

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Lo spazio negativo crea un'assenza di elementi che spinge l'occhio  
Verso una direzione precisa.



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**New!** **Noise Cancelling Headphones**

**100% noise cancellation**

**Only \$20**

**Noise Maker** Buy at all good electronic retailers now!

100% noise cancellation

**Noise Maker** Only \$20.00 Buy at all good electronic retailers now!

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## HORROR VACUI



Un'espressione dal latino per indicare la paura del vuoto. Nel design in particolare, la paura degli spazi vuoti.

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## HORROR VACUI

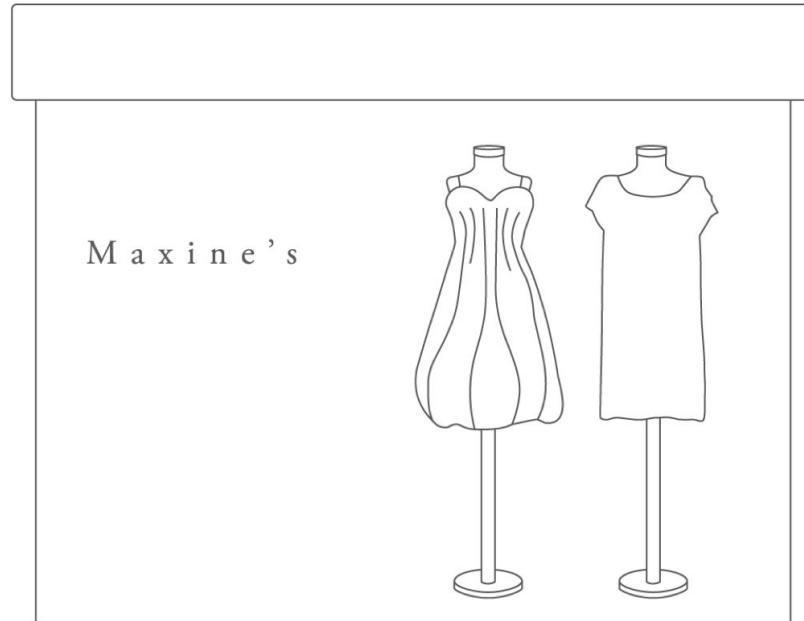


“Less is more” è la frase guida della corrente minimalista.

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## HORROR VACUI



*"Less is more"* è la frase guida della corrente minimalista.

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EXCEPTIONAL SUPPORT FOR THE 1995-1996 SEASON HAS BEEN PROVIDED LUCYSTER T. MERTZ CHARITABLE TRUST.

**95 96 SEASON**

**THE PUBLIC THEATRE**

**BRING IN 'DA NOISE, BRING IN 'DA FUNK**

BY SEYMOUR CLOVER, H.S.E. CARMEL, AND LINDSEY C. WOLFE

**WASP AND OTHER PLAYS**

BY HAN CHANG

**2 WOMEN**

BY HAN CHANG DIRECTED BY MARION STEIN

**THE CHANGING KING**

WRITTEN BY WILLIAM SHAKESPEARE DIRECTED BY ADRIAN HALL

**FRAGMENTS**

ON HERB

**DANCING KNEES**

WRITTEN BY HILD CHILL DIRECTED BY CHANGELLA DANIEL

**VENUS**

WRITTEN BY WILLIAM SHAKESPEARE

**THE SKRIKER**

WRITTEN BY CASTEL CONDENSED DIRECTED BY MARK WING-DAYE

**WAKEUP CALL**

SPECIAL ADD-ON PRODUCTION FEATURING CAROLYN HARRISON

425 LAFAYETTE STREET

212-260-2400

**MEMBERSHIP IS EASY! CALL 212-260-2400**

THE PUBLIC THEATRE/NEW YORK SHAKESPEARE FESTIVAL PRESENTS

**BRING IN 'DA NOISE, BRING IN 'DA FUNK**

BY SEYMOUR CLOVER

**IGNITING STUNNING!**

CLOVER'S DANCING IS A REVELATION OF VIRGILITY AND EXPRESSIVENESS. THIS MUSICAL HAS BROUGHT BACK 'DA HEAT!

**HEROIC!**

THE PUBLIC THEATRE'S SEASON OF 1995-1996 HAS BEEN A SUCCESSFUL ONE. THE SEASON'S PRODUCTION, "BRING IN 'DA NOISE, BRING IN 'DA FUNK," HAS BEEN A MAJOR SUCCESS. THE SEASON'S PRODUCTION, "BRING IN 'DA NOISE, BRING IN 'DA FUNK," HAS BEEN A MAJOR SUCCESS.

**EPIC 'WHAVER.**

WHAT IS "WHAVER"? IT IS A DANCE MOVIE. IT COMBINES THE BEST OF A DANCE MOVIE WITH THE BEST OF A MUSICAL. IT COMBINES THE BEST OF A DANCE MOVIE WITH THE BEST OF A MUSICAL.

**STUNNING!**

SEYMOUR CLOVER'S "BRING IN 'DA NOISE, BRING IN 'DA FUNK" IS A VISUALLY STUNNING! AS TIMES THE DANCING BEGINS, LET ME ASSESS YOU ON THE FEET. WELL, SCHEDULE I ON THE FEET, UNUSUALLY VISUALLY STUNNING! UNUSUALLY VISUALLY STUNNING!

**A JOYOUS CELEBRATION: THE CAST IS SUPERB!**

"NOISE" ROCKETS THE AMERICAN MUSICAL INTO THE MODERN AGE!

**TELE-CHARGE**

CALL 212-239-6200

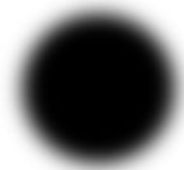
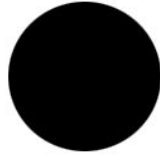
THE AMBASSADOR THEATRE

219 WEST 49TH STREET

NY/CY 212-239-6200 OUTSIDE NY METRO AREA 800-432-1258 BEGINS APRIL 9TH

# CONTRASTO

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Il contrasto si verifica quando due elementi opposti sono contigui, vicini o sovrapposti. Il cerchio sfuocato contrasta con il cerchio a fuoco e il triangolo. È uno strumento utile per far risaltare alcuni elementi nella nostra composizione. Il contrasto può essere creato con i colori, usando diverse proporzioni, con le forme o il posizionamento nella composizione.

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## CONTRASTO

A poster for the National Organization for Women (NOW). The top left is black with the text "We Equal" in white. The top right is red with the text "Demand Women's Pay Now!" in white. Below this, in smaller white text, it says "ON AVERAGE WOMEN ARE PAID 77 CENTS FOR EVERY DOLLAR THAT MEN EARN". In the center, there is a circular inset showing a black and white photograph of a woman shouting. To the right of the circle is a large, black, diagonal banner with the words "TAKE ACTION" in white, bold, sans-serif capital letters. At the bottom right, in small white text, it says "Paid for by The National Organization for Women - Copyright 1987".

We Equal Demand Women's Pay Now!

ON AVERAGE WOMEN ARE PAID 77 CENTS FOR EVERY DOLLAR THAT MEN EARN

TAKE ACTION

Paid for by The National Organization for Women - Copyright 1987

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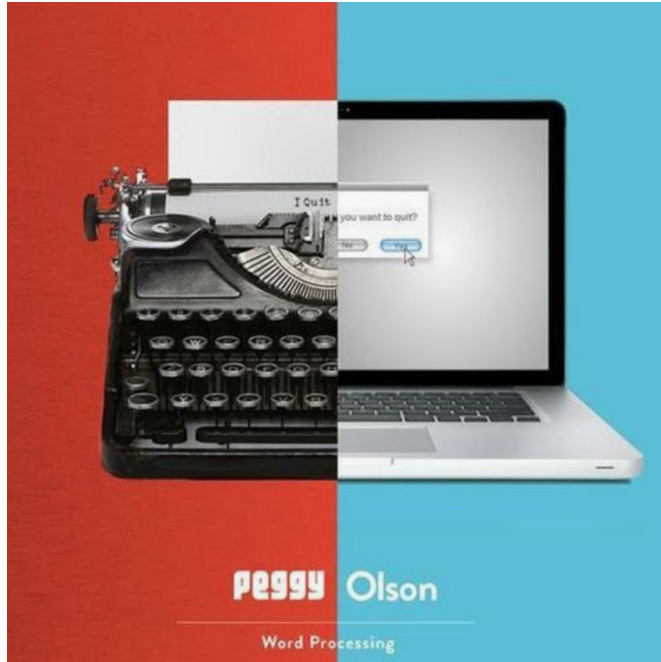
## CONTRASTO

Linee organiche e linee naturali



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## CONTRASTO



## CARATTERI

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Using **too MANY**  
*typefaces* is  
confusing *and* **LOOKS**  
*messy* and **CLUTTERED.**

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## UTILIZZO DEI CARATTERI

**“È il momento.**

Sono grato della **FIDUCIA**  
che tutti ripongono in me.  
**FIDUCIA CHE PERÒ IO NON MERITO, PERCHÉ**  
**DA SOLO non sono NIENTE.**

Pronti a **DARE TUTTO**, ce ne sono  
**tanti come me:** DIECI,  
TRENTA, CENTOMILA. E  
**CRESCEREMO** ANCORA.

**Qualcuno** PROVERÀ A  
DIVIDERCI,  
**MA SI INGANNANO se**  
**pensano** di riuscirci.

**PERCHÉ NOI siamo**  
DESTINATI  
A FARE **GRANDI COSE.”**

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# STILI DI RAPPRESENTAZIONE

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L'uso di immagini stilizzate che facilitano il riconoscimento e la memorizzazione.



Pittogrammi non iconici

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Pittogrammi iconici

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# STILI DI RAPPRESENTAZIONE

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L'uso di immagini stilizzate che facilitano il riconoscimento e la memorizzazione.



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## SCHEUMORFISMO VS. FLAT DESIGN

Phone



Reminders



Passbook



Newsstand



Mail



Music



Photos

Scheumorfismo

vs.

Videos

Flat design

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Rappresentazione iconica, illustrazione, fotografia.

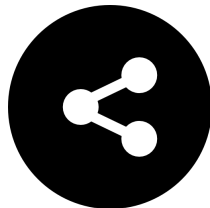
Elementi flat, elementi con smusso ed effetto rilievo.

Elementi geometrici o naturali, superfici.



Livello di dettaglio.

Spessore del tratto.



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NON USARE TROPPI CARATTERI O TROPPI COLORI

Moderno

Di avanguardia

Retrò

Privo di mordente

**Divertente**

*Chic*

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NON USARE TROPPI CARATTERI O TROPPI COLORI





# COLORI

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Il colore può essere usato per creare:

- Contrasto
- Gerarchie
- Atmosfere
- Veicolare emozioni
- Definire gli spazi
- Creare messaggi connotativi



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Colore





# 1000 marche.net e 1000logos.net

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