

Proximity refers to the way in which elements are grouped together.

carl schuricht
 maria stader
 katharina marti
 josef traxel
 otto von rohr
 beethoven
 neunte sinfonie

juni-festwochen zürich 1957

tonhalle grosser saal
 dienstag 2. juli 20.15 uhr
 mittwoch 3. juli 20.15 uhr
 1957
 tonhalle-gesellschaft zürich
 leitung carl schuricht
 solisten
 maria stader sopran
 katharina marti alt
 josef traxel tenor
 otto von rohr bass
 gemischter chor zürich
 beethoven
 neunte sinfonie in d-moll
 op. 125

4. junifestkonzert
 karten fr. 5.50 bis 16.50
 tonhallekasse hug jecklin
 kuoni

josef müller-brockmann



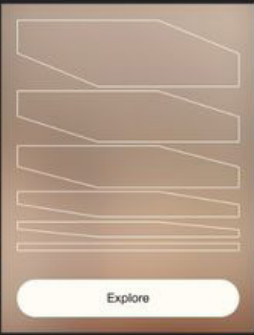

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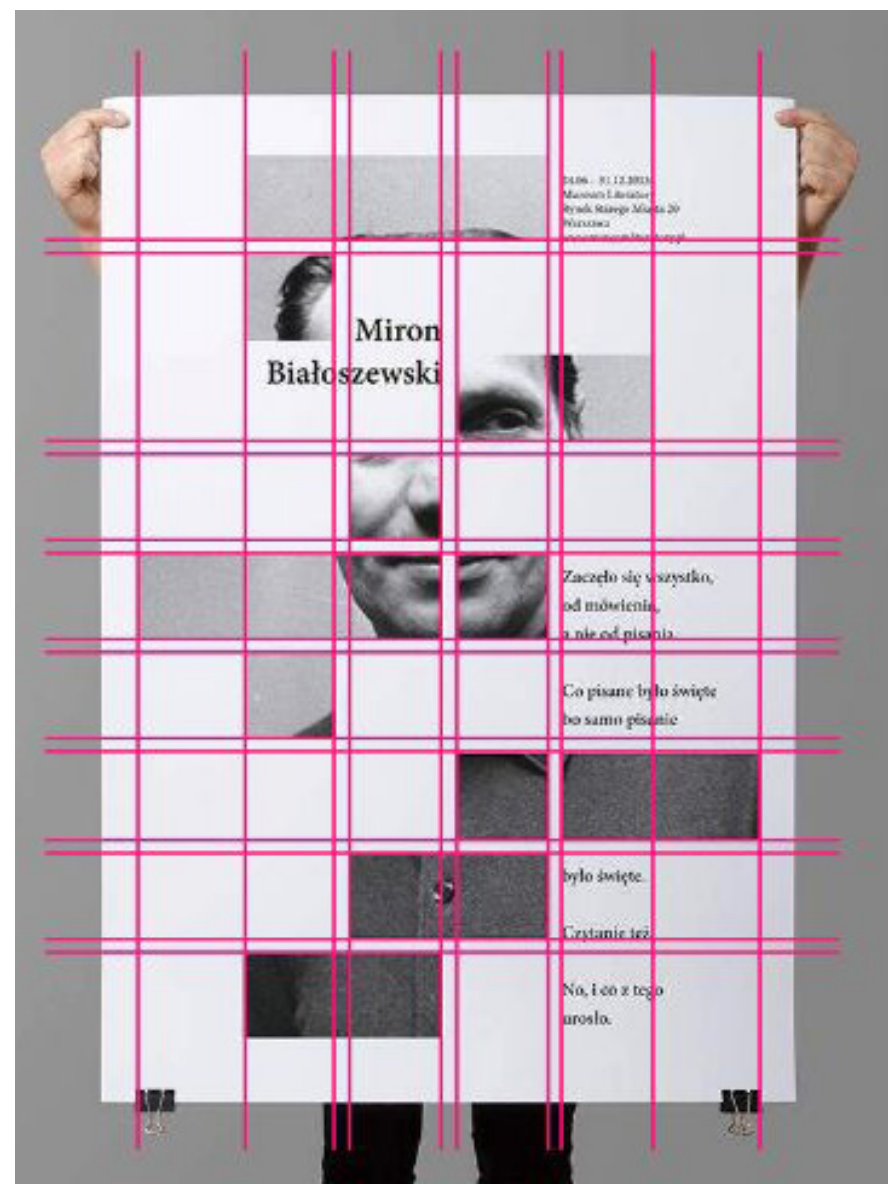
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Frontier™

Projects⁽²²⁾

All Projects

An effective grid creates a clear division of information.



CHOREOGRAPHER IAIN ROWE'S WORK HAS BEEN SEEN THROUGHOUT EUROPE, CANADA, AND THE UNITED STATES. COLLABORATIONS AND PAST PROJECTS HAVE INCLUDED CLASSICAL BALLET, FASHION DESIGN, MODERN DANCE, POP/ROCK MUSIC, EXPERIMENTAL THEATER, AND FILMS. HE IS CURRENTLY BASED BETWEEN THE U.K. AND CANADA.



Contact

Origins

Iain Rowe was born and raised in Canada. Educated and trained at Canada's National Ballet School in Toronto, he went on to join The Royal Danish Ballet of the age of eighteen. He had the honour to perform in an extensive range of classical and contemporary repertoires including world premiere creations from both internationally renowned artists as Jill Harkin, Chad Fallick, Kasper Dalsgaard, Jorma Uusinen, and Bill Lingo Chalkias.

Creating his own work is something Rowe has explored from a young age and since his first foray into choreography he has created over twenty original works. In 2009, eager to shift focus more exclusively toward the development of his own choreographic voice and to further pursue his keen interest in compositional study, he moved to New York City.

By 2011 he had attained a master's degree in choreographic studies from New York University and was garnering wider attention for his choreographic work, achieving both critical and audience acclaim for his ability to produce new dance work in a wide range of stylistic modes and for an extensive range of acts. This level of versatility is certainly a rarity in any field and is a subject which Rowe feels passionately about.

Beyond Anything Else

Rowe's previous commissions and collaborations have included classical ballet, modern dance, musical theater, experimental movement theater, spoken word performance, live improv music, various performance artists, fashion design, architecture/installation, as well as Baroque and 19th-century dance traditions, modern and neomodern. His work has been seen on stages throughout Europe, Canada, and the United States.

It Takes A Village

Rowe is a long list of collaborators and a surprisingly diverse range of creative material often further brought into what is clearly a sense of creative principle that he works diligently to maintain. Those who know him attest to his always having been decidedly unimpressed by compartmentalizing or pigeonholing in any specific field and indeed he will often begin his creative process by assessing and/or reassessing the person or group for whom he is creating. There is a clarity in his work, both when you witness it and when you speak with him about it. Somewhere along the way (Rowe began dancing at age five) he developed an enthusiasm and ability to articulate the many subtleties and layers of dance as an art form in a way that will amaze and make sense to just about anyone, whether they know that much about dance or not. I can't recall that his passion is unquenchable. When this is coupled with his uniquely unencumbered creative process it is not surprising to learn that he seems to attract other like-minded artists who share similar levels of creative principles. Those who seek to work within like-minded creative frameworks and who see them as freeing and not limiting.

It Takes A Village

"Beyond anything else... whether for the audience, for the people I work with or myself... can only hope to bleed, you know? Because... at least to me, that's the only end of hoping that ever seems to work. When an artist is able to remain true to themselves and their original intentions... well... that's the audience can't wait. It takes the material to another level. So, I hope to remain honest. I hope that maybe that commitment might encourage other people, especially young people, to do the same. I certainly hope to encourage people to think. I hope that in some small way, it encourages people to be resilient, for no one else but themselves, exactly what dance and performance means to them... and whatever that respective means, to bleed out and own their work with dignity."

A Bad Truth

"Have you ever wondered why it seems that we all encounter (or otherwise pursue) our bad lives and so varying degrees of severity? Conflict with others that is not because of our respective differences, but because of what we have in common? Why is it that we can feel frustrated or oppressed when we encounter someone (perhaps people) that is a "love-hate" relationship actually good-better than a "love-love" relationship ever heard?"

The Best

All of these questions were bustling around my head when I created this piece for the great young dancers... Nick Kahan and Ross Kahan.

I See Myself in You

"I See Myself in You" premiered as part of The DanceNOW Festival in New York City where we were honoured to win the Grand Prize Award.

I SEE MYSELF IN YOU (2012)

Premiere: New York City, USA
Music: Dr John Turner
Costume Design: Nick Kahan and Ross Kahan

"... the greatest happiness of life is the conviction that we are loved; loved for ourselves, or rather, loved in spite of ourselves."

Iain Rowe

COLLABORATORS, MUSES & INSPIRATION

- | | | | |
|--|--|---|--|
| Composers/Musicians
Mike Contreras
Dr John Turner
Antony and The Johnsons
David Byrne
Rush
Robert Fyfe
Lata Burman
Ana Lina Roman
The Black Angels
Pete Dinklage
The Black Spits
Liz Reed | Photographers
Bibi Thompson
Henry Spemann
Nicola De
David White
Robert Finkelstein
Designers
Liz Reed
Natalia Pallas
Gordon Houston
A. Rausch
Hopper Anwarman
Neil Dinklage
Oscar Stanton | Festivals/Organizations
The John Carroll Ballet
Florida Arts Board
New York Live Arts
Jazz Fest
The Lincoln Center Festival
Matthew Sheppard Foundation
The Joyce Theater
Apparition
The Robert Hoodman
Gardner Museum
National Center for Missing & Exploited Children | Dance Companies/Theaters
The Royal Danish Ballet
American Ballet Theater
Ballett Theater
New York City Ballet
Royal Ballet
The Australian Ballet
Canadian National Ballet School
Canadian Royal Winnipeg Ballet
The Forsythe Company
Theodora Performance Theater |
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PROXIMITY

Neue Grafik New Graphic Design Graphisme actuel

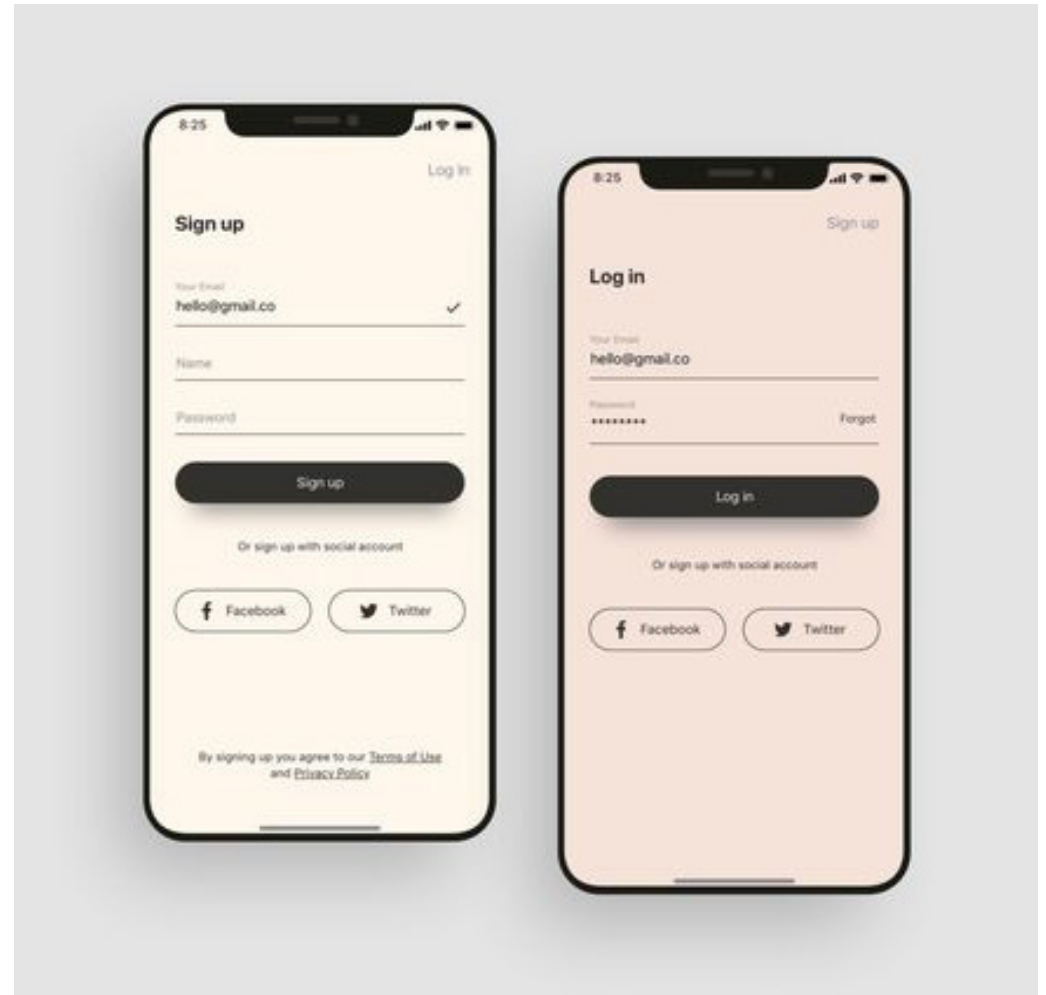
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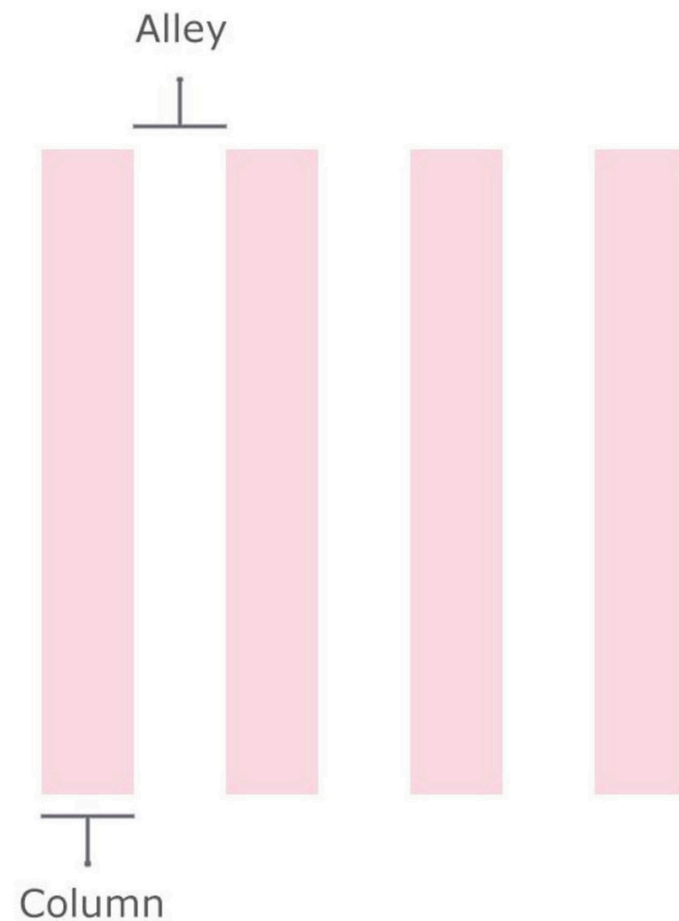
	Internationale Zeitschrift für Grafik und verwandte Gebiete. Erscheint in deutscher, englischer und französischer Sprache	International Review of graphic design and related subjects. Issued in German, English and French language	Revue internationale pour le graphisme et domaines annexes. Parution en langues allemande, anglaise et française
	Ausgabe Juli 1959	Issue for July 1959	Juillet 1959
	Inhalt	Contents	Table des matières
Richard P. Lohse, Zürich Max Bill, Zürich Gérard Weil, Paris Fritz Koenig, Zürich Hans Neuburg, Zürich Emil Ruder, Basel Fachlehrer für Typographie an der Gewerkschule Basel Günch Mitzig, Zürich Schweizer Fernsehdienst	Expo 58 Kataloge für Kunstausstellungen 1956-1958 Grafiker der neuen Generation Verfahrensmass Elemente für Schichten und Ausstellungen Industriele Gebrauchsgraphik Univers, eine neue Grotesk von Adrian Frutiger Wettbewerb für ein neues Signal des Schweizer Fernsehdienstes	Expo 58 Catalogues of Art Exhibitions 1956-1958 Graphic Designers of the new Generation Prefabricated Parts for Showcases and Exhibitions Italian Industrial Design Univers, a new sans-serif type by Adrian Frutiger Competition for a New Symbol for Swiss Television	Expo 58 Catalogues pour expositions de beaux-arts 1956-1958 Graphiques de la génération nouvelle Éléments graphiques pour vitrines et expositions Graphisme italien appliqué Univers, une nouvelle grotesque d'Adrian Frutiger Concours destiné à créer une marque distinctive de la Télévision suisse
	Einzelnummer Fr. 15,-	Single number Fr. 15,-	Le numéro Fr. 15,-
Herausgeber und Redaktion Editores and Managing Editors Éditeurs et Rédaction	Richard P. Lohse SWS VSG, Zürich J. Müller-Brockmann SWS VSG, Zürich Hans Neuburg SWS VSG, Zürich Carlo L. Vivarelli SWS VSG, Zürich	Richard P. Lohse SWS VSG, Zürich J. Müller-Brockmann SWS VSG, Zürich Hans Neuburg SWS VSG, Zürich Carlo L. Vivarelli SWS VSG, Zürich	Richard P. Lohse SWS VSG, Zürich J. Müller-Brockmann SWS VSG, Zürich Hans Neuburg SWS VSG, Zürich Carlo L. Vivarelli SWS VSG, Zürich
Druck/Verlag Printing/Publishing Impression/Édition	Verlag Otto Walter AG, Olten Schweiz/Suisse/Suisse	Verlag Otto Walter AG, Olten Schweiz/Suisse/Suisse	Verlag Otto Walter AG, Olten Schweiz/Suisse/Suisse

Law of thirds occur to organize the compositional space.

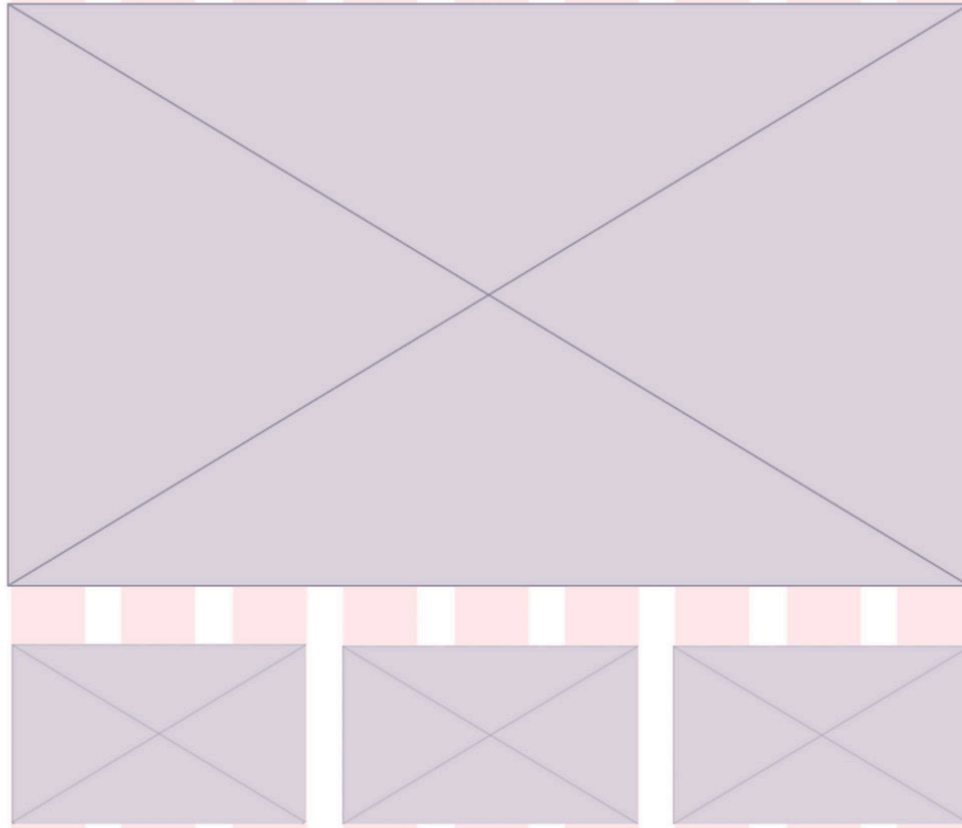
WHITE SPACE

Design is as much an act of spacing as an act of marking. The positive space is as important as the negative gaps.

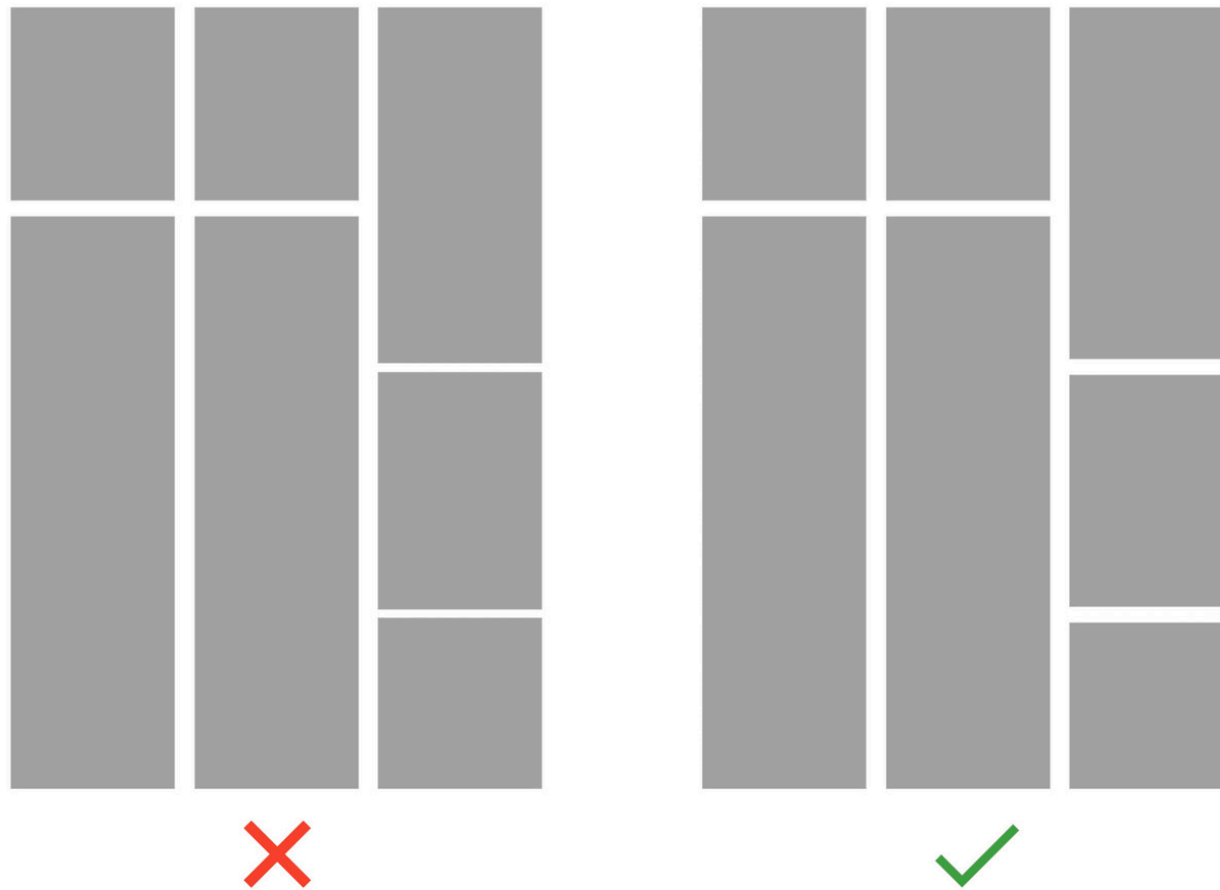




Columns and Alleys: A grid is made up of two main components: columns and alleys. Columns are the building blocks of grids. The space between columns is referred to as alleys. Together, columns and alleys take up the horizontal width of the screen.



Columns: The 12-column grid is a popular choice; however, select the number of columns you really need for your design. There's no point in using a 12-column grid if an 8 column grid is all that is needed.



Horizontal and Vertical Spacing: Horizontal spacing (i.e. the space between content blocks) and the vertical spacing (between columns) should be consistent, which makes the overall structure cleaner and the content easier to visually consume.

Website Design / Option One

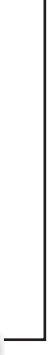
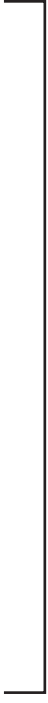
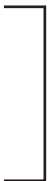
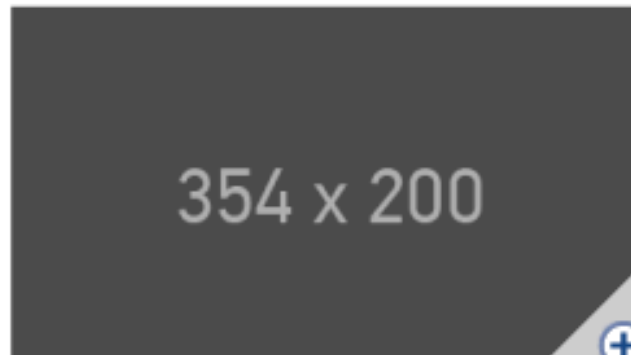
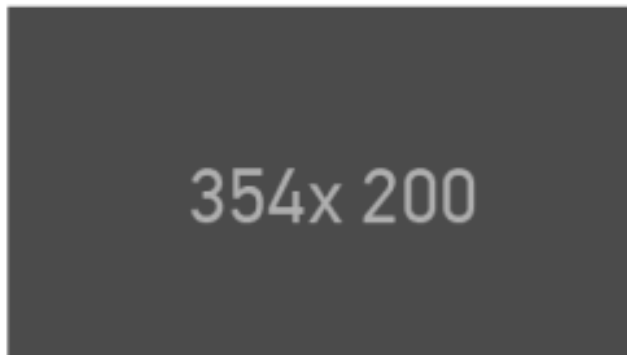
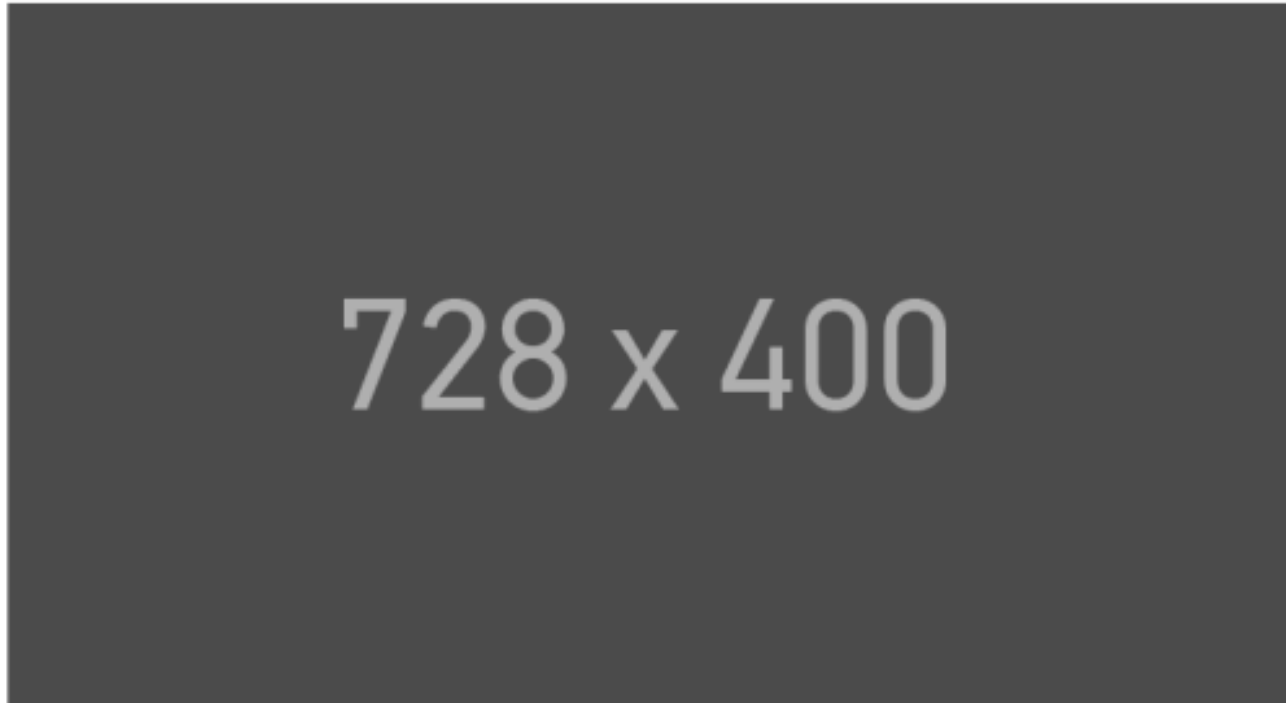


Website Design / Option Two



Aside

Website Design / Option Three



Header

Article

Footer

Website Design / Option Four / Mobil Use Only

