

**Institute of
Art, Design +
Technology
Dún Laoghaire**

designing great academic posters

1. design basics.

“Good design is as little as possible: less, but better.”

Dieter Rams

from the 10 principles of good design

a good poster

Focuses: on a clear, simple message.

Has a clear story: an obvious sequence of information.

Shows, not tells: lets graphs and images tell the story.

Engages: your audience with your idea.

Your audience: An intelligent non-specialist

Things that we will consider in designing a poster.

The page + the space on it.

Order of information.

Text + type.

Graphics + images.

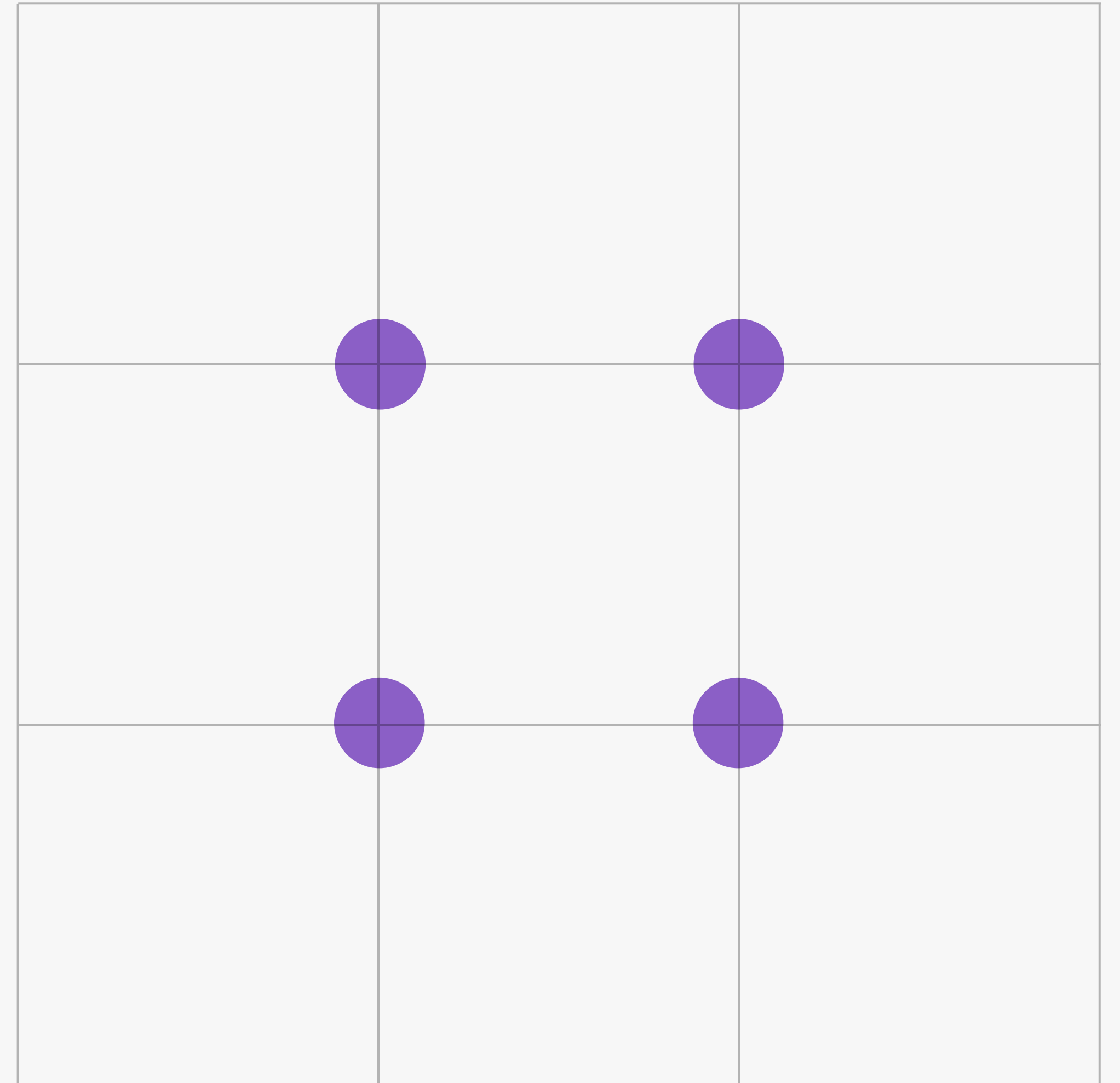
Colour + texture.

space

Division of space: rule of thirds.

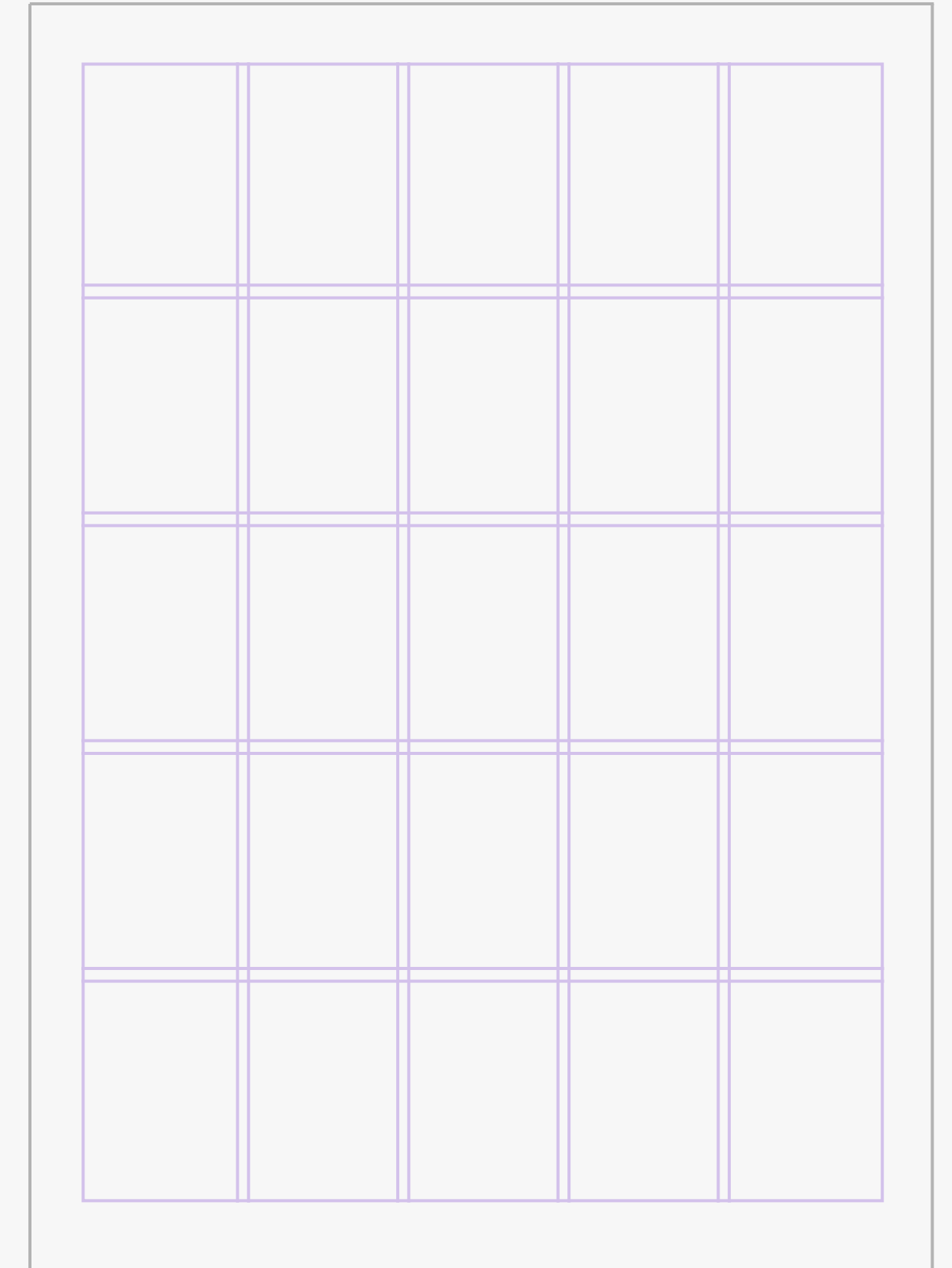
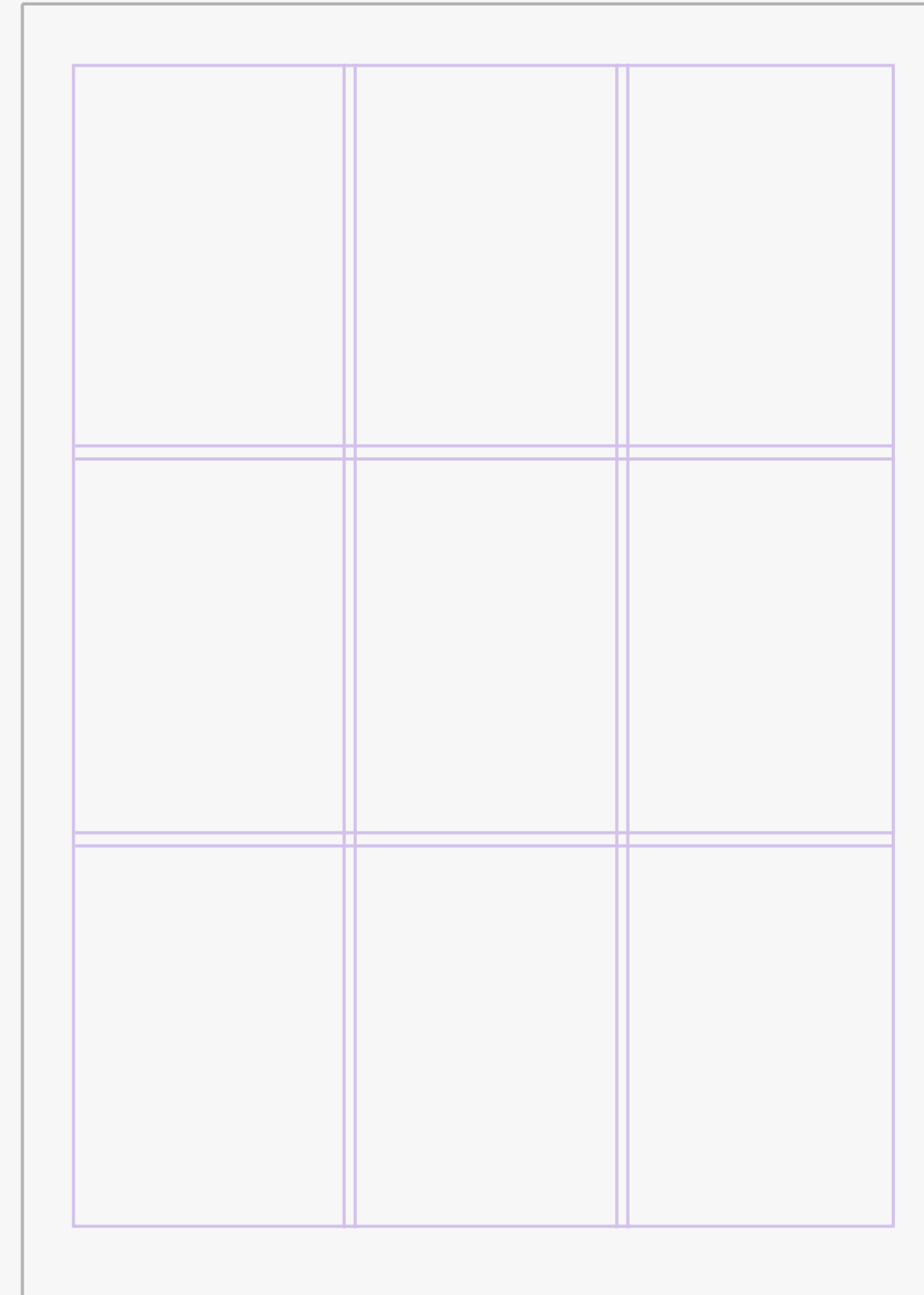
Divide your space into thirds horizontally and vertically.

Position important objects at the intersections of the lines.



space

Grids: 3 or 5 columns.



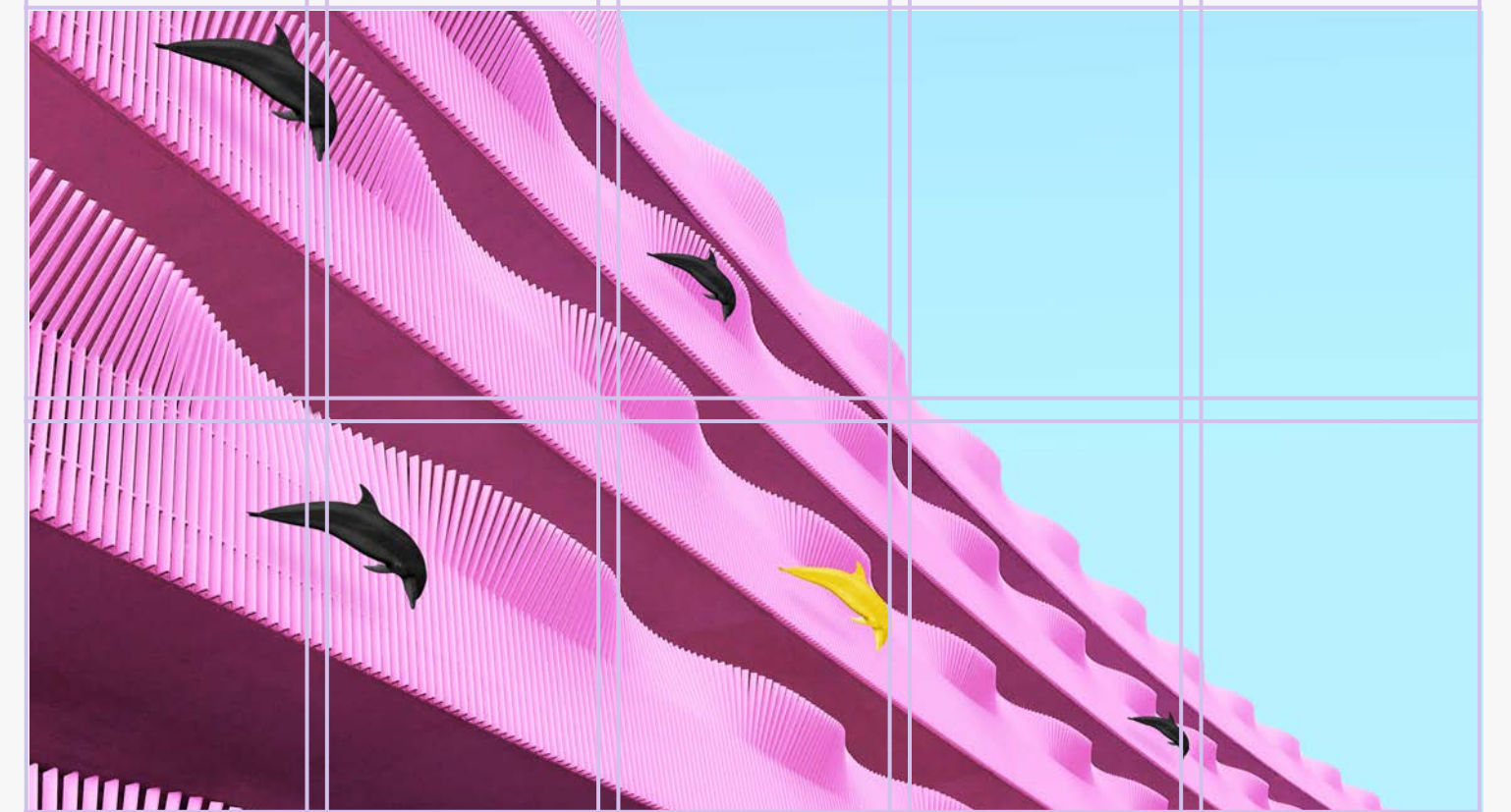
Break the space into regular units.
Can be as simple or complex as needed
Establish a system for arranging content.
3 or 5 column grids are simple but flexible.

space

Grids: 5 column grid.

Single column layout.

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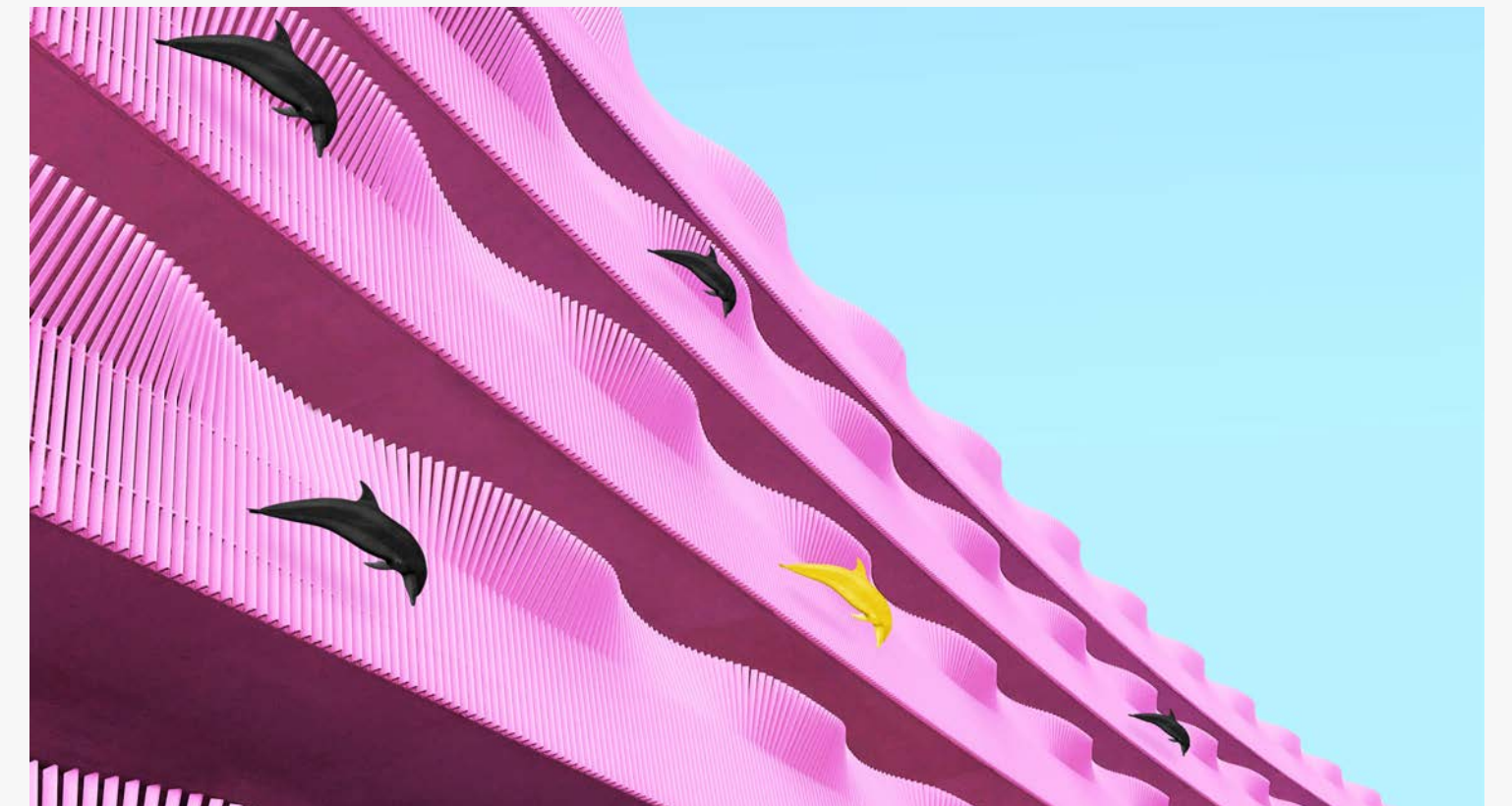
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space

Grids: 5 column grid.

Single column layout.

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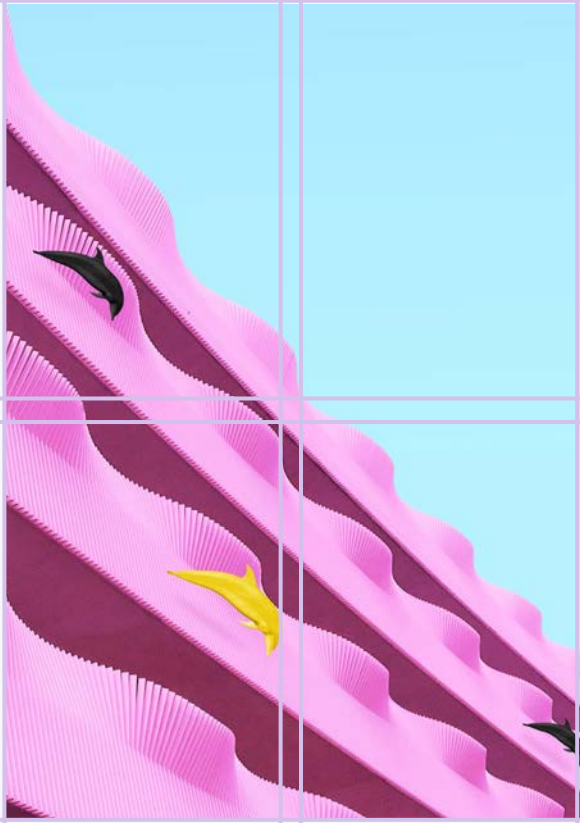
space

Grids: 5 column grid.

Double column layout.

White space allows the viewer to see information clearly and to digest what they see.

Columns in the grid can be left “fallow” to create white space.

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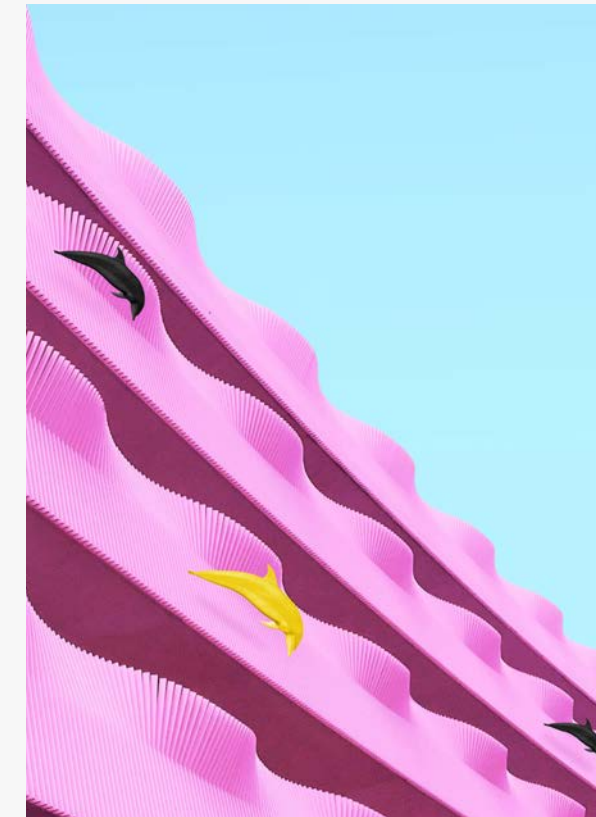
Columns in the grid can be left “fallow” to create white space.

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space

Grids: 5 column grid.

Mixed column layout.

A different layout to create white space and breathing room for the content.

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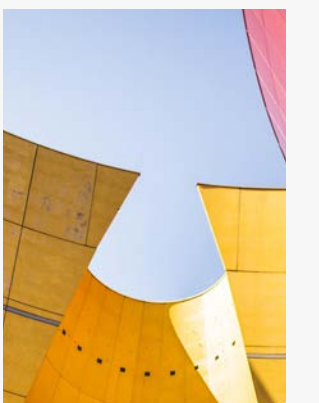
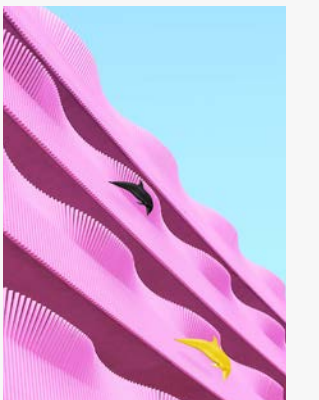
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space

Grids: 5 column grid.

Mixed column layout.

A different layout to create white space and breathing room for the content.

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space

Grids: 5 column grid.

Mixed column layout.

A different layout to create white space and breathing room for the content.

A mixed approach can also help with indicating which information is more important.

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hierarchy

Order of information

Most important information = clearest.

Highlight key points.



Tools

Weight of type

Scale of type

Grouping

Colour

Contrast

Boxes

Lines

Graphic elements



hierarchy

Organising information.

This is how you tell your story.

Where do you want the viewer to start?

Where do you want them to look next?

Kenya Hara

Museu del Disseny
de Barcelona

28

Kenya Hara emphasizes the design of both objects and experiences. In 2000, he produced the exhibition "Re-Design — Daily Products of the 21st Century", which successfully presented the fact that the resources of astonishing design are found in the context of the very ordinary and casual. In 2002, Hara became a member of MUJI's advisory board and began acting as its art director. In 2004, he planned and directed the exhibition "Haptic — Awakening the Senses" revealing to the audience that great resources of design are dormant in the human senses. Much of his work, including the programs for the Opening and Closing Ceremonies of the Nagano Winter Olympic Games and Expo 2005 is deeply rooted in Japanese culture. Hara's focus in this kind of exhibitions is on visualizing and widely disseminating the potentiality of industry. The radius of his activity has been expanding to the rest of Asia as well, including the traveling exhibition "Designing Design Kenya Hara 2011 China Exhibition" that started in Beijing in 2011. Several books authored by Hara, including "Designing Design" and "White", have been translated into a number of different languages. Kenya Hara is considered a leading design personality in Japan and throughout the world.



hierarchy

Gestalt principles.

Break your information into chunks.

Group related chunks together.

Use gestalt principles to design your poster to make it clear what information is related.

Similarity

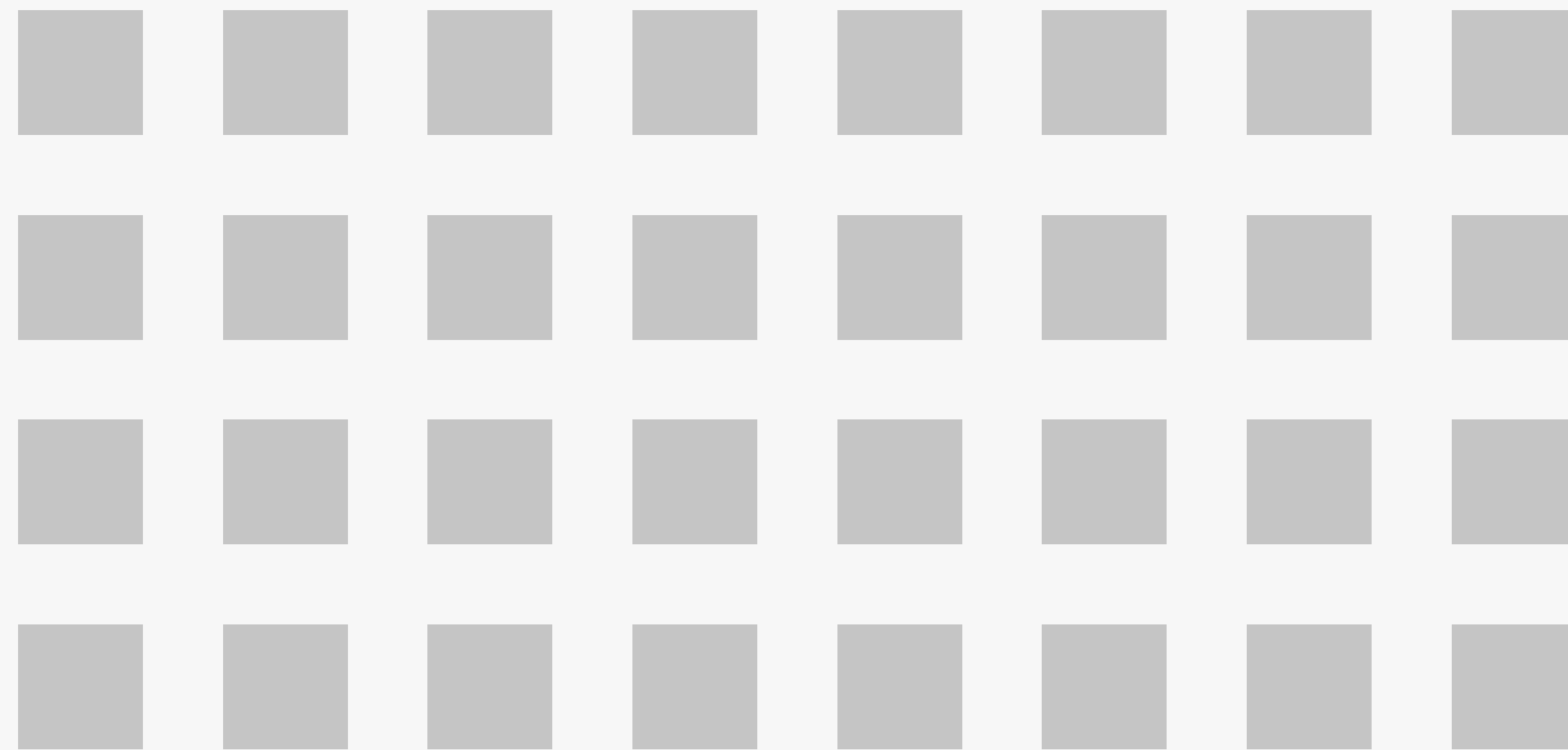
Proximity

Uniform connectedness

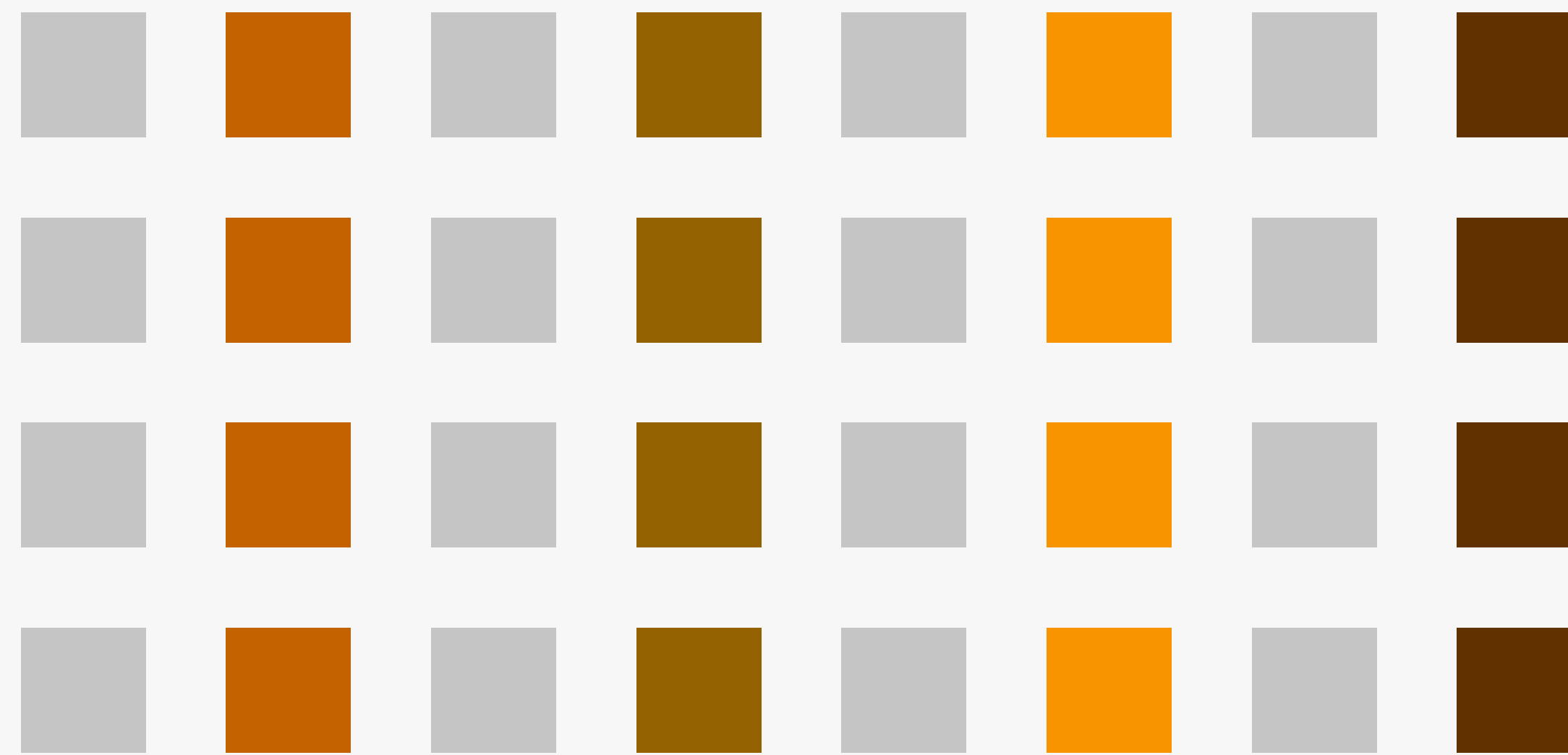
Similarity.

Things that look similar are perceived to be more related than things that are dissimilar.

All of the elements seem to be equally related.



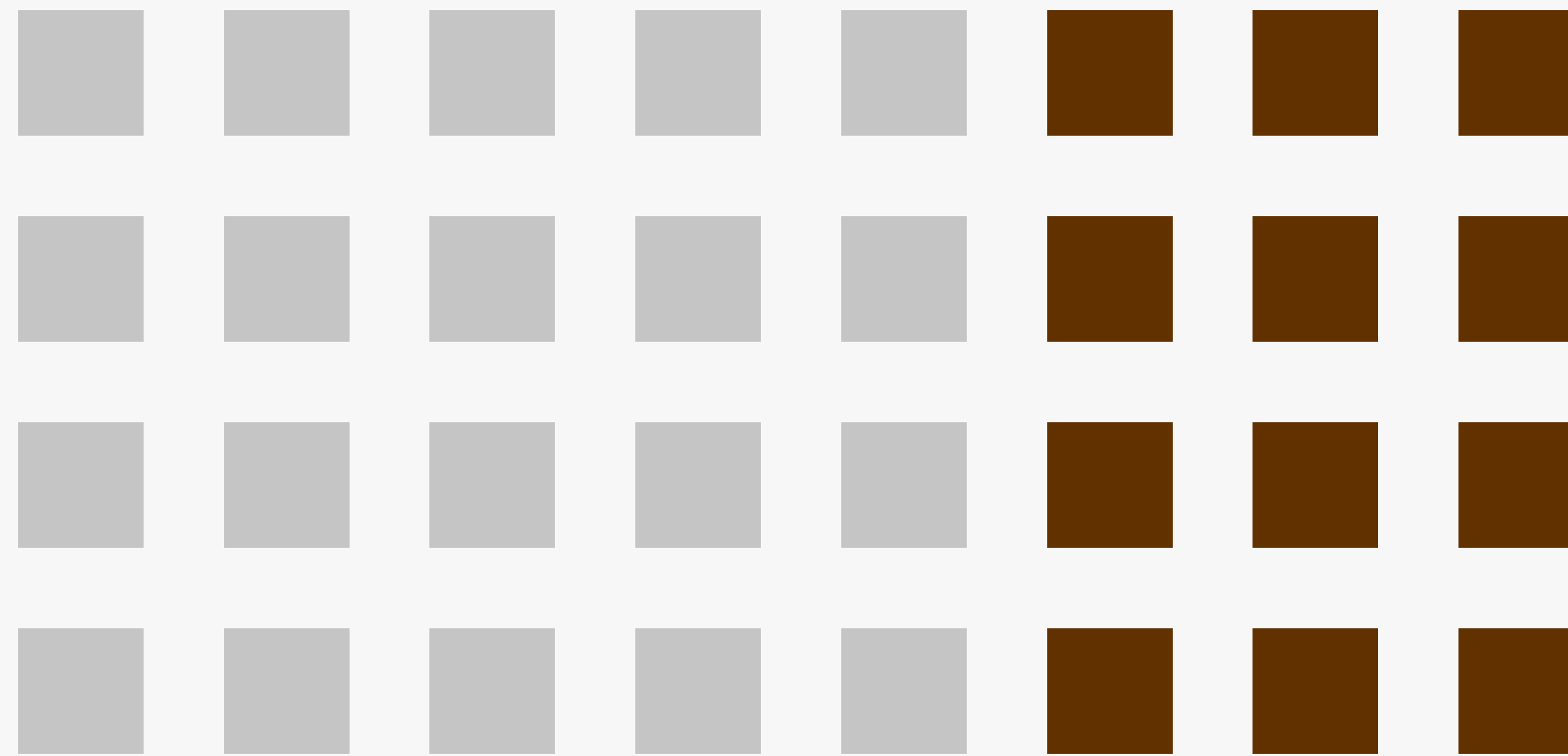
Column structure.



Row structure.



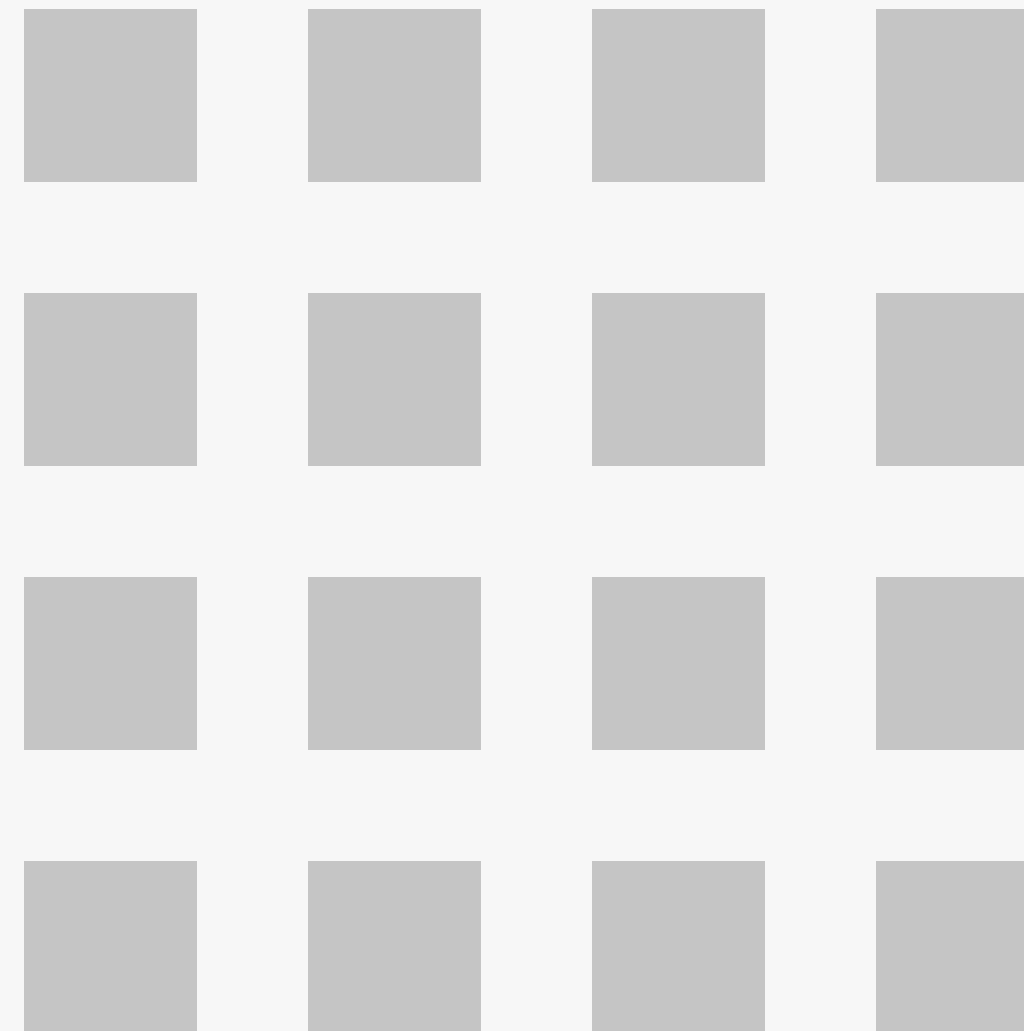
Row structure.



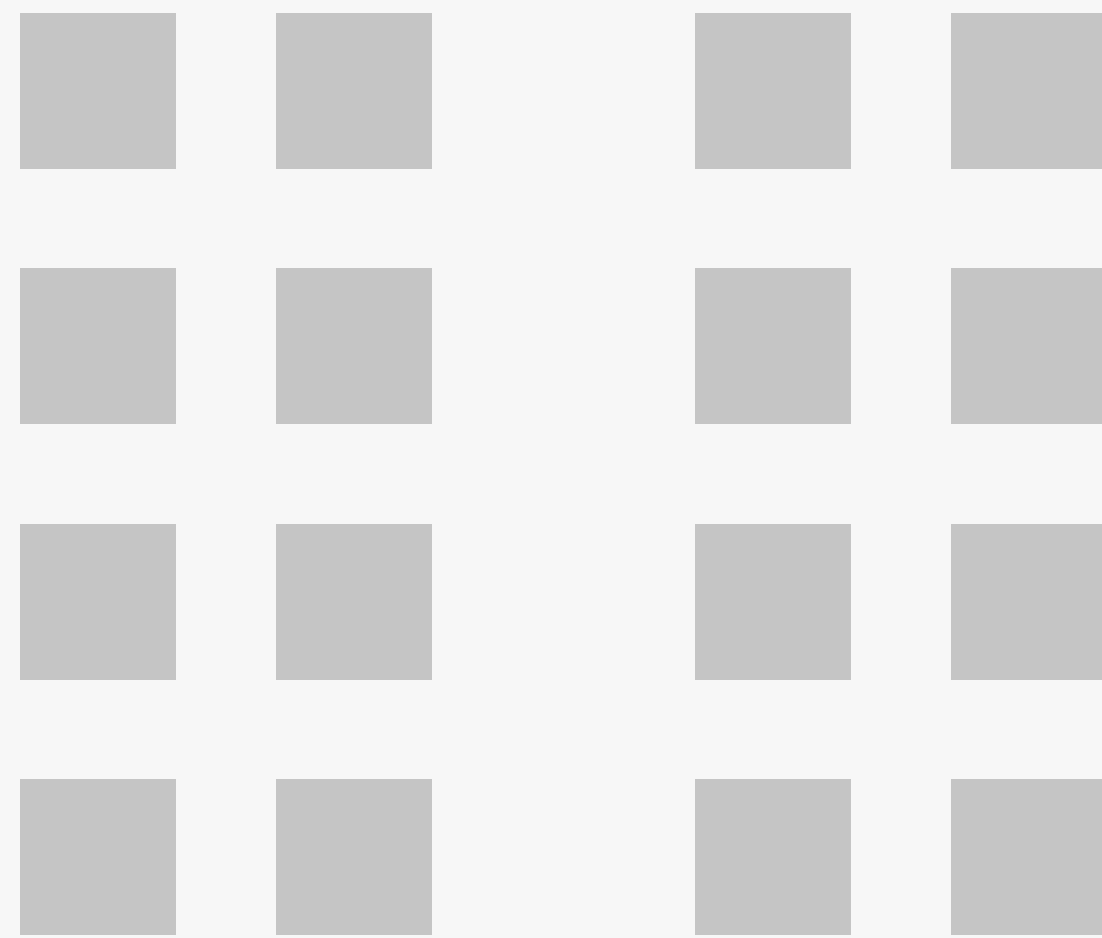
Proximity.

Things that are close to one another are perceived to be more related than things that are spaced farther apart.

This is perceived to be a group with all elements equally related.



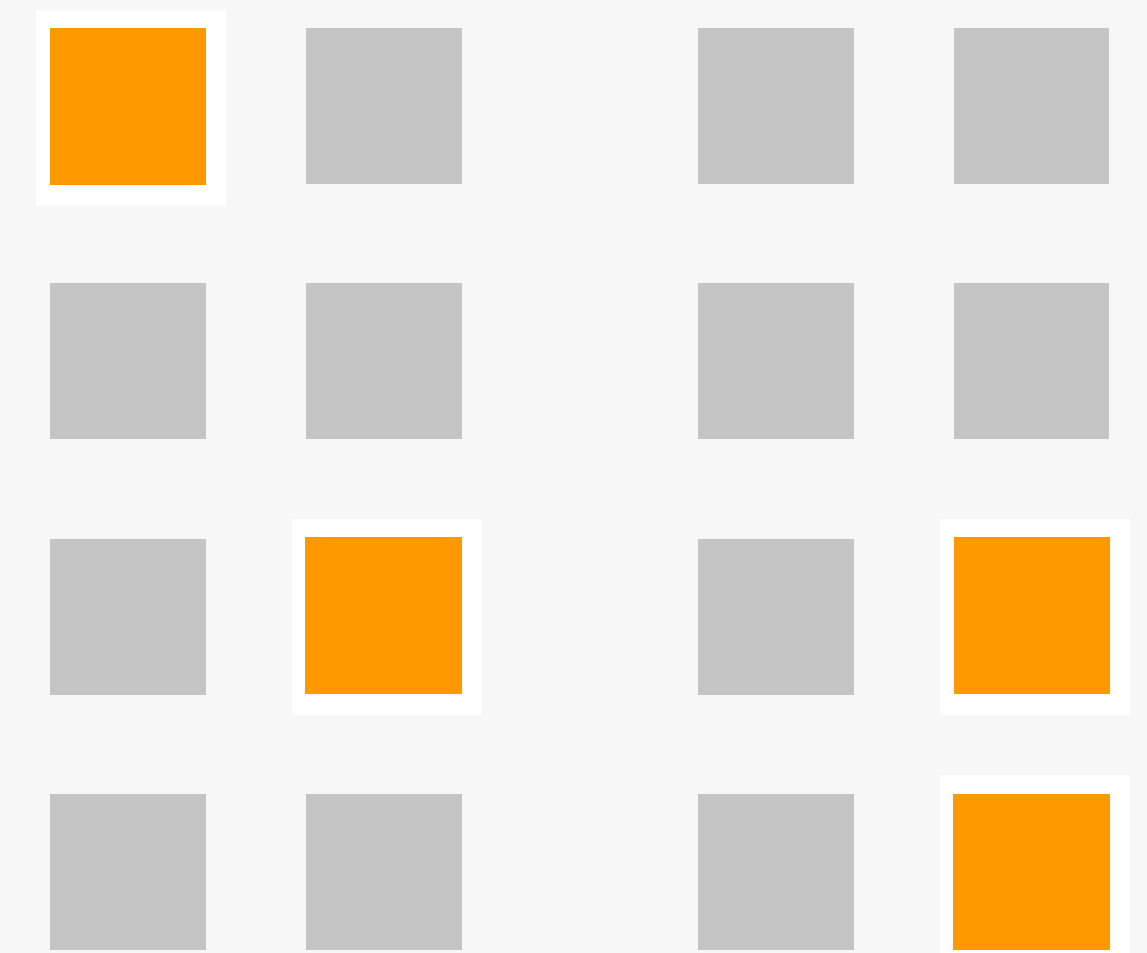
We perceive
this as two
similar groups.



We perceive this
as two groups
separated by
colour/contrast.



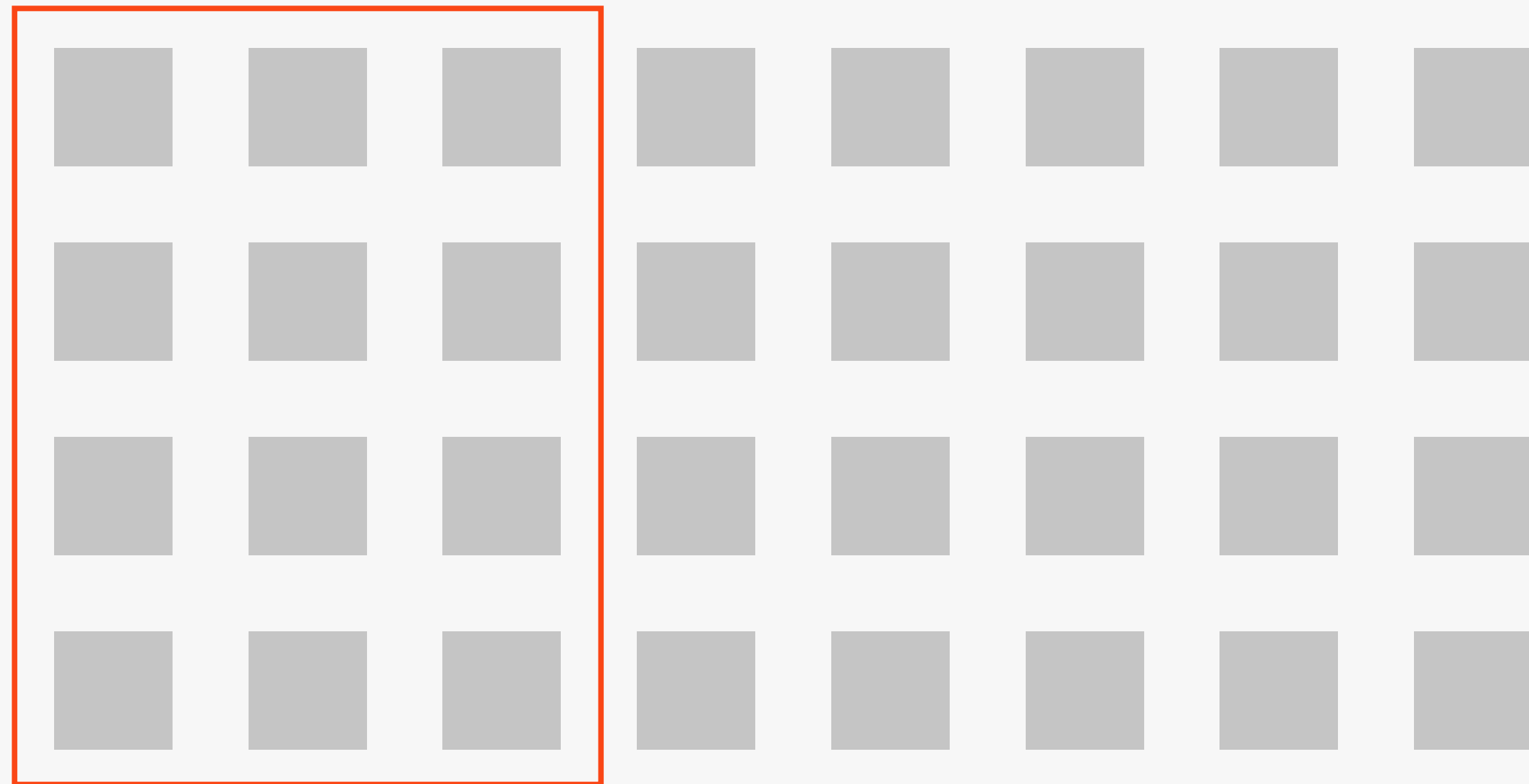
Proximity
overpowers signs
of distinction.



Uniform connectedness.

Elements that are connected by uniform visual properties are perceived as being more related than elements that are not connected.

Even though the spacing and colour is consistent, the elements inside the connecting lines are perceived as more related.



As are ones connected by lines



hierarchy

Gestalt principles example.

Similarity

Proximity

Uniform connectedness

Juni-Festwochen Zürich 1960 Stadttheater

La Bohème

Samstag, 4. Juni
20.00 Uhr
Oper von Giacomo Puccini
Nello Santi
Hans Zimmermann
Paul Haferung
In den Hauptpartien:
Amelia Benvenuti
Laura Londi
Doro Antonioli
Mario Assena
Bruno Grella
Aurelio Oppicelli

Hoffmanns Erzählungen

Montag, 6. Juni
20.00 Uhr
Im Rahmen der
französischen Woche
Oper von Jacques Offenbach
Hans Haug
Hermann Wedekind
Max Röthlisberger
In den Hauptpartien:
Cora Canne Meijer
Eva Maria Rogner
Vera Schlosser
Hans-Bert Dick
Ernst Gutstein
Manfred Jungwirth
Sandor Konya
Leonhard Päckli

Orpheus in der Unterwelt

Mittwoch, 8. Juni
20.00 Uhr
Im Rahmen der
französischen Woche
Operette von Jacques Offenbach
Fred Widmer
Helmut Hansel
Jaroslav Berger
Fritz Butz
In den Hauptpartien:
Jacqueline Bügler
Ingeborg Fanger
Reinhold Güther
Wolfram Mertz
Heinz Rhöden
Gottlieb Zeithammer

Carmen

Freitag, 10. Juni
20.00 Uhr
Im Rahmen der
französischen Woche
Oper von Georges Bizet
Victor Reinshagen
Hans Zimmermann
Jaroslav Berger
Max Röthlisberger
In den Hauptpartien:
Jean Madeira
Gilbert Dubuc
Giuseppe Zampieri

Lohengrin

Samstag, 11. Juni
19.00 Uhr
Oper von Richard Wagner
Nello Santi
Hans Zimmermann
Herbert Kern
In den Hauptpartien:
Elisabeth Grümmer
Astrid Varnay
Sandor Konya
Charles Gillig
Wolfram Mertz
Siegfried Tappolet

Don Carlos

Sonntag, 12. Juni
19.30 Uhr
Oper von Giuseppe Verdi
Nello Santi
Karl Heinz Krahl
Max Röthlisberger
In den Hauptpartien:
Cora Canne Meijer
Maria van Dongen
Mario Assena
Lorenzo Gaetani
Aurelio Oppicelli
Giuseppe Savio

Rigoletto

Mittwoch, 15. Juni
20.00 Uhr
Oper von Giuseppe Verdi
Nello Santi
Hans Zimmermann
Herbert Kern
In den Hauptpartien:
Amelia Benvenuti
Cora Canne Meijer
Doro Antonioli
Lorenzo Gaetani
Aldo Protti

American Ballet Theatre

Freitag, 17. Juni
20.00 Uhr
Sonntag, 19. Juni
14.30 Uhr
I. Programm
Concerto
Lady from the Sea
Bluebeard
II. Programm
Theme and Variations
Miss Julie
Fancy Free
Lucia Chase
Oliver Smith
Kenneth Schermerhorn
Jan Tomasow
Solisten:
Lupe Serrano
Erik Bruhn
John Kriza
Toni Lander
Scott Douglas
Ruth Ann Koesun
Royes Fernandez
Ady Addor
Tommy Rall
Corps de Ballet

Fidelio

Samstag, 25. Juni
20.00 Uhr
Oper von Ludwig van Beethoven
Hans Knappertsbusch
Karl Heinz Krahl
Paul Haferung
In den Hauptpartien:
Ingeborg Friedrich
Helga Pilarczyk
Heinz Borst
Hans-Bert Dick
Sebastian Feiersinger
Charles Gillig
Randolph Symonette

hierarchy

What pieces of information do you need on your academic poster?

Make a list and order these according to importance.

Group together similar information using visual language to connect them.



- Title
- Author(s)
- Affiliations(s)
- Institute logo?
- Image(s)/graphics
- Background/context
- Method
- Results
- Graphs/tables
- Discussion/key takeaway
- References
- Abstract? No!

Why no abstract?

Your poster **is** an abstract!

Therefore, should be 150–250 words!

Plus one or two key graphs/charts/images.

type

Choosing type: Keep it simple.

Display type:

Unusual/fun/atmospheric/harder to read.

Use no more than one. Header only.

Text type:

Readable and clear.

Can also be used for titles and display.

Sans serif fonts - like Helvetica,

DIN, Foundry are easier for everyone to read.

ROSEWOOD ECCENTRIC

Bickham Brody

Helvetica Dante

DIN Foundry Sans

Two light gray sticky notes are pinned to a dark gray background with orange clips. The left note has the text 'I will always find you' in a red, lowercase, cursive font. The right note has the text 'I WILL ALWAYS FIND YOU' in a red, uppercase, all-caps, sans-serif font.

I will always
find you

I WILL ALWAYS
FIND YOU

FONTS MATTER.



Type: Keep it in the family.

Choose a font that's part of a family.

A family has a number of weights and styles.

Helvetica

Foxgloves *Foxgloves*

Foxgloves *Foxgloves*

Foxgloves ***Foxgloves***



Type: Sizes.

Choose no more than four sizes.

Make sure your title is large!

That's what will draw people in.

Headline

Subheading

Body

Caption



Which is easier to read?

Type is a design concept for lettering used in typography which helped bring about modern textual printing in the publishing industry. Type is a design concept for lettering used in typography which helped bring about modern textual printing. Type is a design concept for lettering used in typography which helped bring about modern textual printing.

Type is a design concept for lettering used in typography which helped bring about modern textual printing in the publishing industry. Type is a design concept for lettering used in typography which helped bring about modern textual printing. Type is a design concept for lettering used in typography which helped bring about modern textual printing.



Let it breathe!

Make sure you leave space
in boxes, at page edges etc.

Type is a design concept for lettering used in typography which helped bring about modern textual printing in the publishing industry. Type is a design concept for lettering used in typography which helped bring about modern textual printing. Type is a design concept for lettering used in typography which helped bring about modern textual printing. Type is a design concept for lettering used in typography which helped bring about modern textual printing.

Type is a design concept for lettering used in typography which helped bring about modern textual printing in the publishing industry. Type is a design concept for lettering used in typography which helped bring about modern textual printing. Type is a design concept for lettering used in typography which helped bring about modern textual printing.





Choosing images.

Relevance

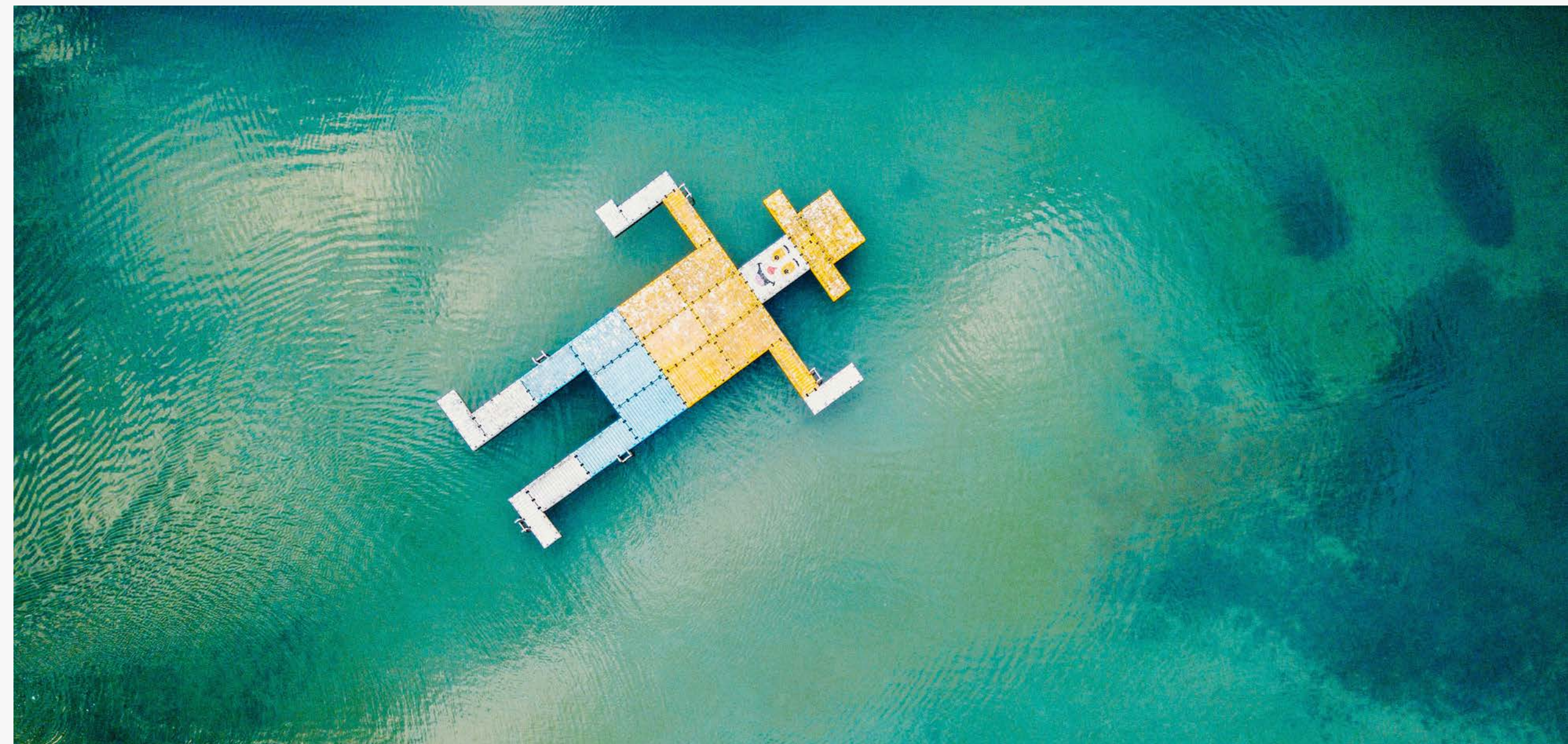
Communication.

Impact & engagement.

Quality. Good colours.

Avoid clichés:

Shaking hands, globes, magnifying glasses, cartoon people, cogs...



Interesting images engage the audience / makes them want to know more.



Backs turned away from camera, bad lighting, boring picture.



Clichéd picture - used frequently so doesn't catch attention.

image

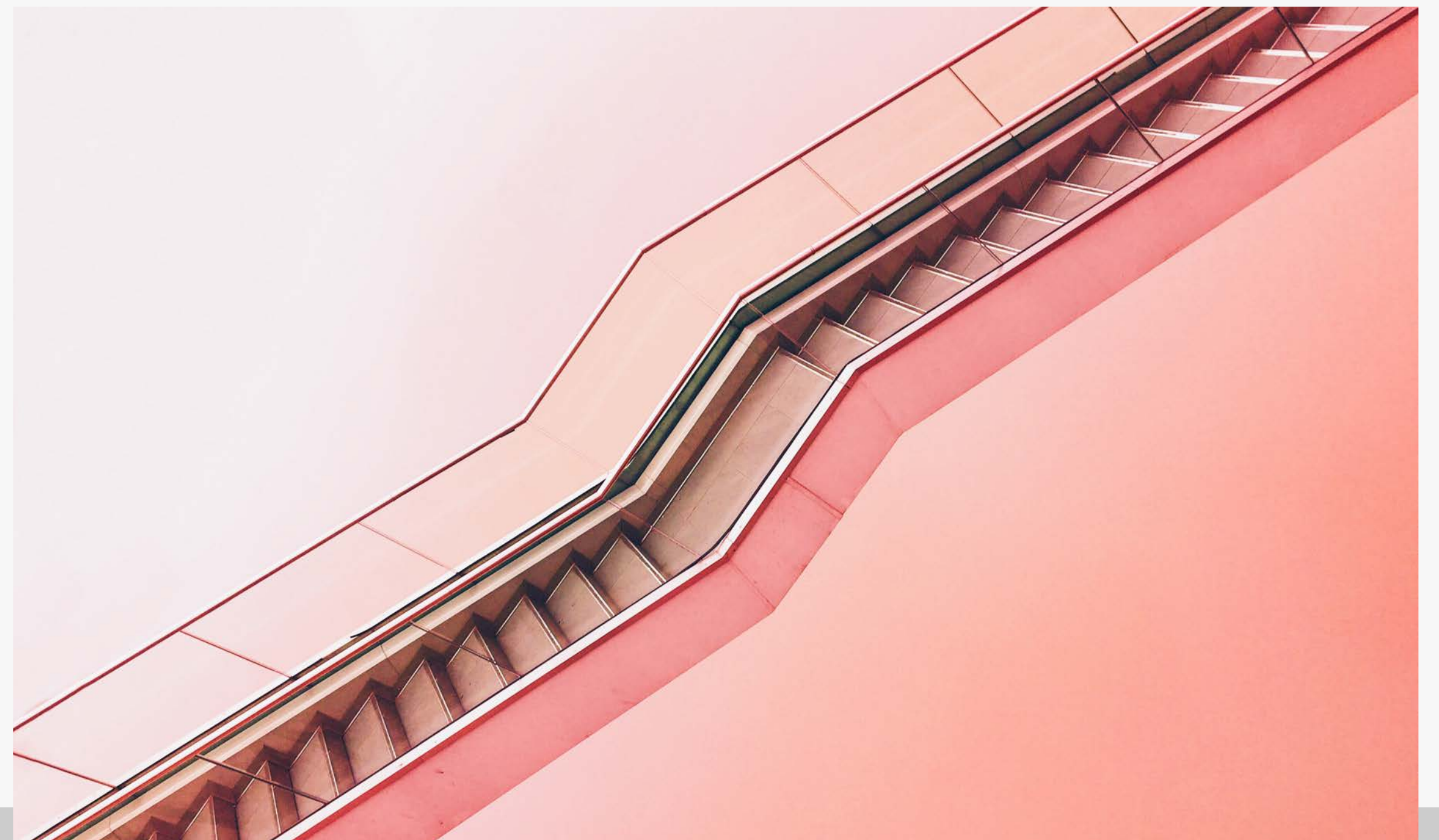
Finding images.

Using metaphor can find more interesting images.

Don't use google (copyright)!

unsplash.com

free very high quality images



image

Layout: Scale.

An image or multiple images that are used at a large scale or at an interesting or unusual scale can create impact.

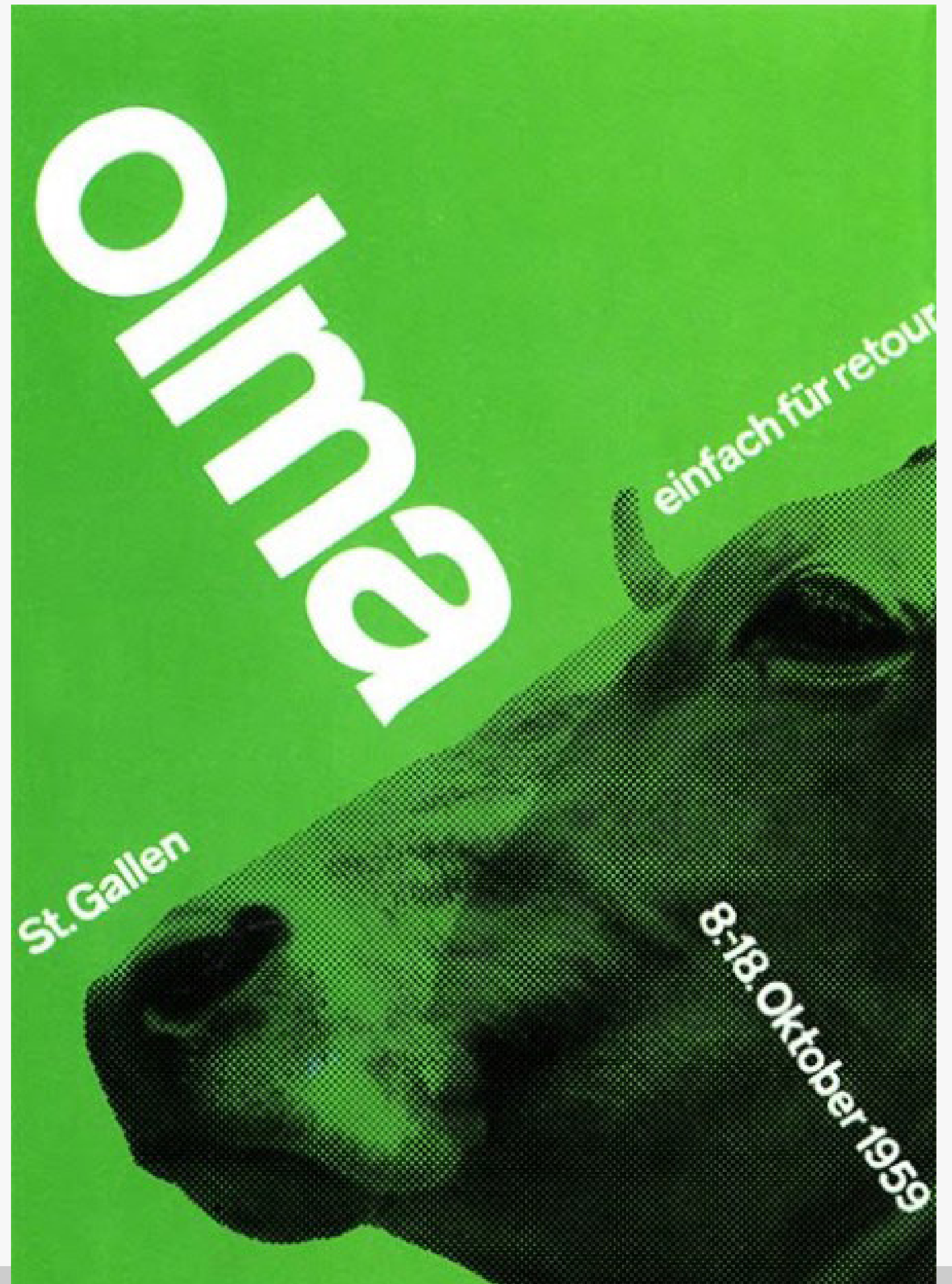
Juxtaposing different sizes can be very dynamic.



image

Layout: Cropping.

Cropping an image in an interesting way can also create impact and can help create a dynamic layout.



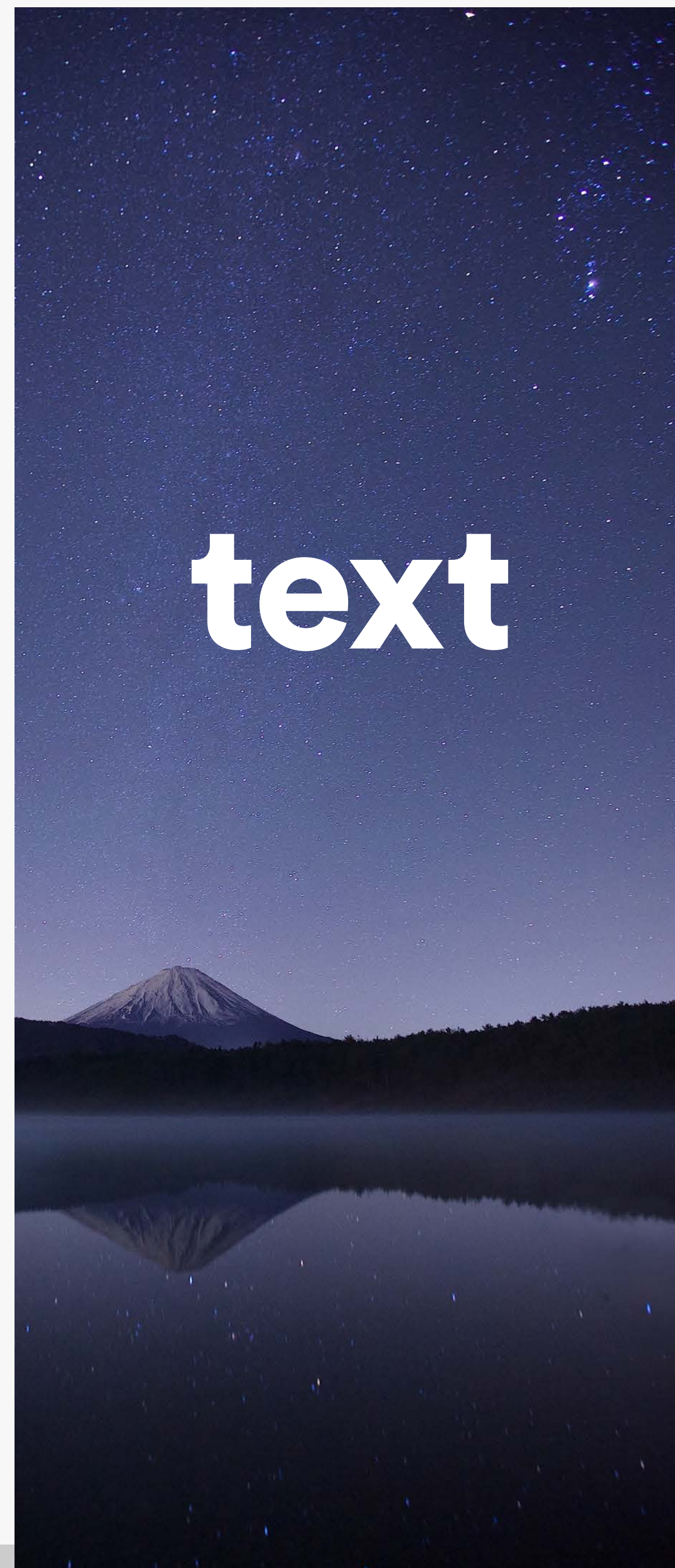
image

Layout: Text over image.

Be very carefully putting text on top of images.

If you have an image with a lot of space in it (left image) this can work.

But if it is busy (right image) it will not.



Kenya Hara

Museu del Disseny
de Barcelona

Kenya Hara emphasizes the design of both objects and experiences. In 2000, he produced the exhibition "Re-Design — Daily Products of the 21st Century", which successfully presented the fact that the resources of astonishing design are found in the context of the very ordinary and casual. In 2002, Hara became a member of MUJI's advisory board and began acting as its art director. In 2004, he planned and directed the exhibition "Haptic — Awakening the Senses" revealing to the audience that great resources of design are dormant in the human senses. Much of his work, including the programs for the Opening and Closing Ceremonies of the Nagano Winter Olympic Games and Expo 2005 is deeply rooted in Japanese culture. Hara's focus in this kind of exhibitions is on visualizing and widely disseminating the potentiality of industry. The radius of his activity has been expanding to the rest of Asia as well, including the traveling exhibition "Designing Design Kenya Hara 2011 China Exhibition" that started in Beijing in 2011. Several books authored by Hara, including "Designing Design" and "White", have been translated into a number of different languages. Kenya Hara is considered a leading design personality in Japan and throughout the world.

28



BTG010

Bridging the Gap

Bother (Foals)
Sativo

Toot Sweet
The Fat Controller

Venue & Time

Market Place
11 Market Place, W1

Oxford Circus
20:00—01:00

Date & Tax

20th February 2010

Free Entry

bo ther

big.london.com
festivals.com

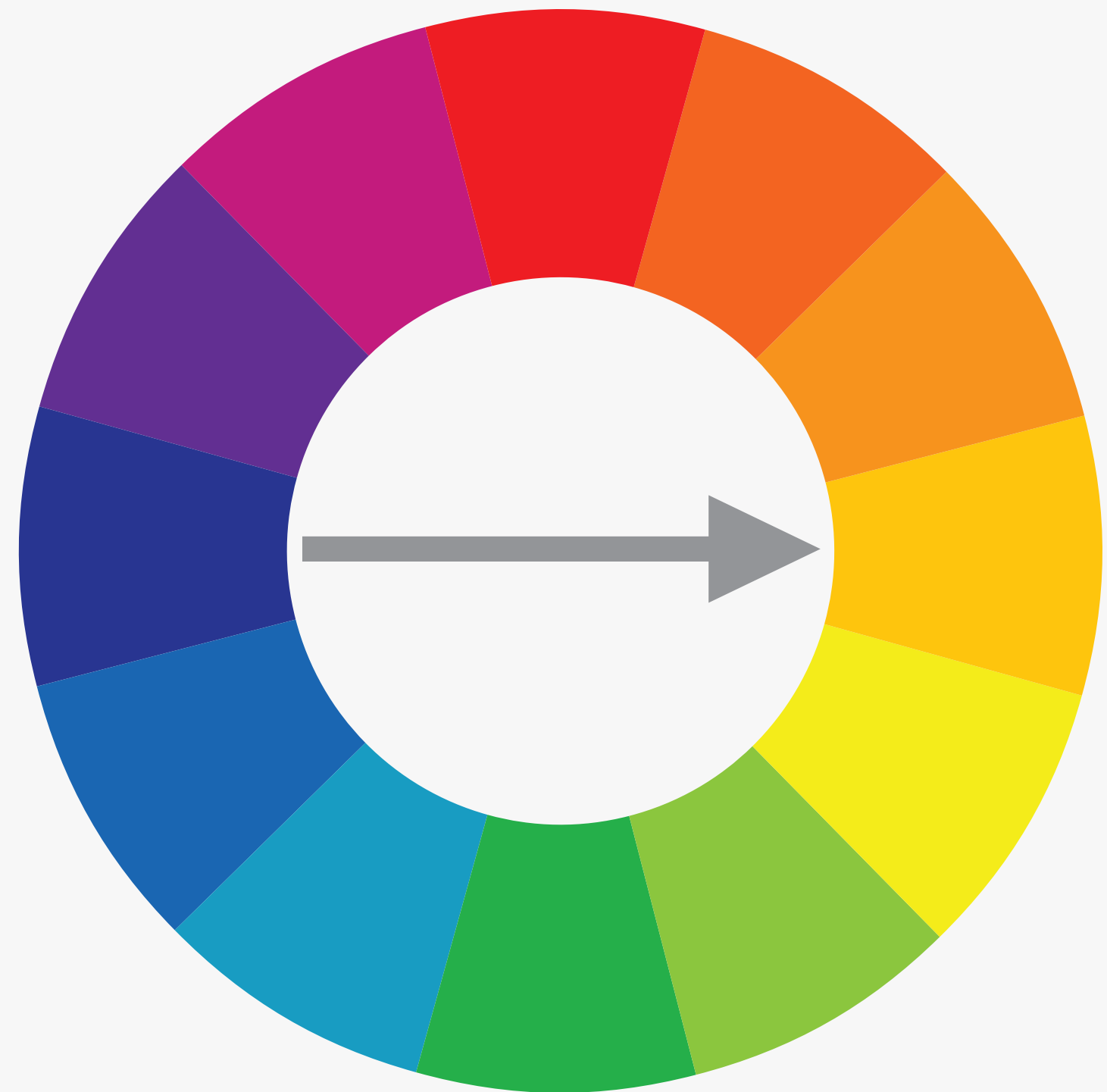
twitter.com/biglondon
twitter.com/foosgumr

myspace.com/foals
myspace.com/footsd

myspace.com/the-fat-controller
marketplace-london.com

colour

Remember...less, but better



Complimentary colours are opposite each other



Contrasting colours are three steps away



Harmonious colours are two steps away
This is the best approach



colour

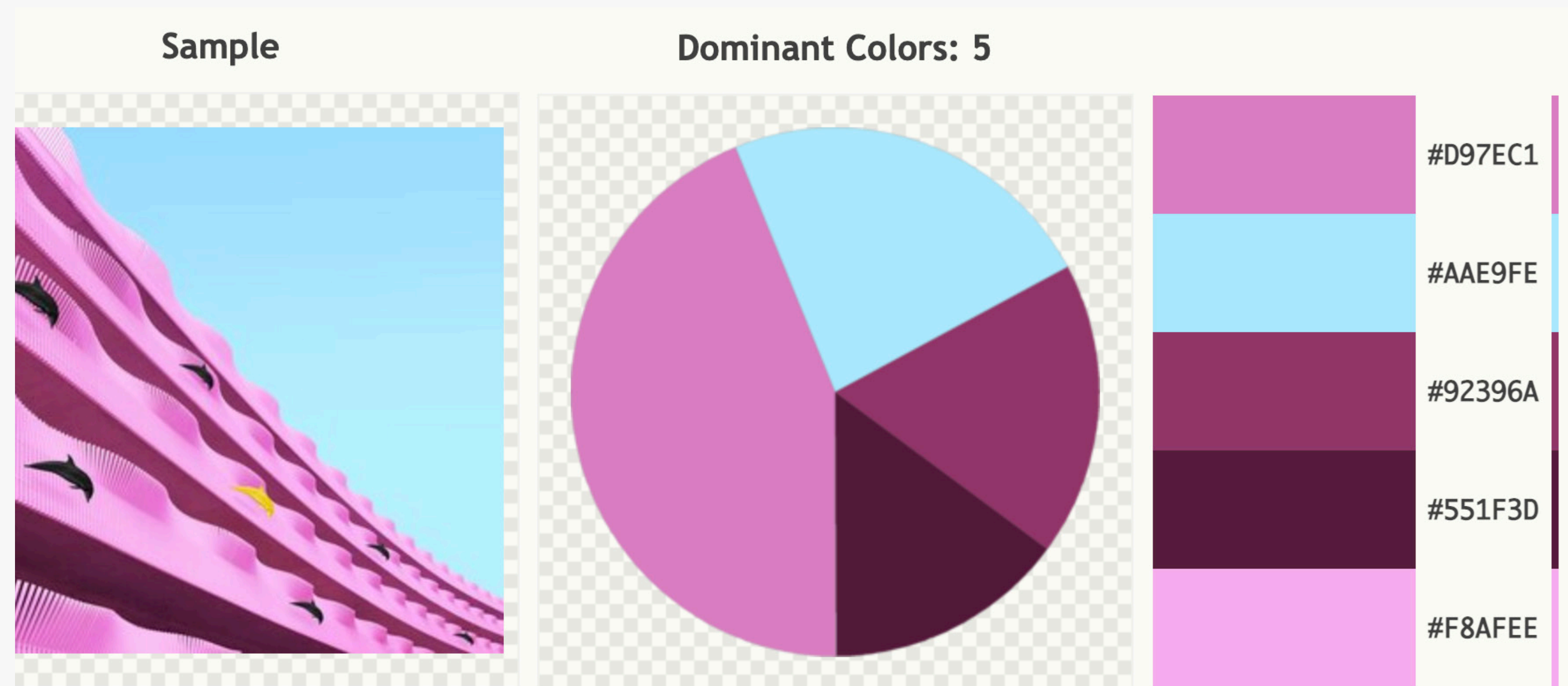
Creating a palette.

This will let you upload a photo and select colour palettes from it:

<http://palettegenerator.com/>

This generates colour palettes for you:

<https://colors.co/>



checklist

- Space:** You are using a grid, everything is aligned to it creating structure, you have white space.
- Hierarchy:** You are telling a story, drawing attention to each piece of information in the order you want people to read them, grouping chunks of info.
- Type:** Two fonts max, only four sizes max, large headline, plenty of breathing space.
- Image:** Is it interesting, engaging, adding something to your poster?
- Colour:** Less is more! Have you paired it back, used colour sparingly to highlight key points?