

Clase 6

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Unidad 2

Diseño Gráfico

El Póster Científico



El árrafo y la Caja tipográfica



Consideraciones para trabajar textos

The New York Times

WEDNESDAY, OCTOBER 6, 1999

DANCE REVIEW

Inspired by the Traditions of Africa But Ruled by a Contemporary Spirit

By ANNA KISSELGOFF

MONTRÉAL, Oct. 3 - How can one remain inspired by tradition but break free of its clichés as a creative artist? That is the question that several modern-dance choreographers from Africa have answered impressively and sometimes brilliantly at the International New Dance Festival here.

The response has diverse images: a powerful African dance of pain that uses avant-garde techniques of "contact improvisation," an enigmatic exploration of African dances in a postcard piece about street children, a dramatic diatribe about failed relationships and a hypnotic woman's solo.

The emergence of exceptional African choreographers is not exclusively a 1990s phenomenon, but the deliberate focus on African troupes within the Montreal festival suggests that a new development needs more attention. By the same token, the festival's presentation of well-known European "contemporary" choreographers (Suzanne Lické, Mathilde Montier and Clara Ambrosini) who use African dance-in pieces originating from their visits to Africa, reveals how much two-way traffic is in progress.

It was, in fact, a pleasant shock to see dancers of the Sylvain Zabi Company from the Ivory Coast in a solo performance by the American choreographer Ronald K. Brown at the Joyce Theater in New York last week. The recent change in Mr. Brown's choreography, which now incorporates African stylizations of African dance idioms, obviously owes something to the residency that Mr. Brown had in Abidjan, Ivory Coast, a few years ago. Mr. Zabi worked with

Mr. Brown there and in New York, and he notes that the influences were mutual. Mr. Brown gave classes, Mr. Zabi acted, and led him to integrate recited poetry into his choreography, as Mr. Brown does.

Mr. Zabi met Mr. Brown through Rakya Kouta, a choreographer from the Ivory Coast who attended the American Dance Festival in Durham, N.C. Similarly, the choreographers Seydou Boro and Salia Sane from Burkina Faso

—**Avant-garde techniques, power and daring at a Montreal festival.**

attended Tchicbé festival troupe from the Ivory Coast, have studied or danced with Ms. Montier in Montpellier, France. Since Ms. Montier's mentor was the American teacher Viola Farber, once Moira Cunningham's partner, the line of descent and influences is more complex than first appears.

If any choreographer encompasses these issues in her own dancing body it is Zab Maboungou, whose intense mesmerizing solo, "Incantation," embodied the contemporary and the traditional on a polished intimate level. Born in the Congo Republic, she has lived in Montreal since 1973 and is also a philosophy teacher.

Although the Montreal Festival is not a theme event, it does occasionally spotlight companies by country or region within a larger event. Even countries are represented in the festival, which ends on Saturday. This spotlight on African choreographers attuned to the so-called post-modern aesthetic is more than



Tchicbé: Dns

welcome. Some good work in this field has been done by the African Odyssey series at the John F. Kennedy Center for the Performing Arts in Washington and Dance Africa and 651 Arts, both associated with the Brooklyn Academy of Music. But this state survey suggests that New York, at least, could be enriched by a more concentrated showcase of contemporary African dance.

Although most of the dancers have been trained in the distinct and different styles of traditional dance idioms, it is clear that the American dances taught to young Africans are not for them. Secure in their heritage, these choreographers see it as a springboard to try something new.

As Mr. Kombé is quoted at the festival, the concern is "African dance with contemporary expression."

Her company, Tchicbé (meaning eagle) featured herself and three other women, Nana R. Zairembou, Nana Ghislaine Bongo and Flavienne Biati Laga, in "Dini" (pain). Like Ms. Maboungou, with whom she once studied, Ms. Kombé gives emotion a powerful abstracted treatment: the qualities associated with African dances such as rhythm and energy are channeled here into a geometrically clear style.

Ms. Kombé's opening solo, in silence, details the astounding physical daring that the other dancers will pick up as they enter. She jumps straight up and lands in a split, cartwheeling, erupts into barrel jumps or drops flat on her back. The textured sound of these and is integrated into the swift tumbling and leaps of all four women who appear in different units.

Power and tenderness fuse in a duet, and the group work makes Western modern-dance look



Tchicbé: Dns

lance, subtitled "A hymn to female solidarity," the piece evokes the universal through the particular.

Ms. Maboungou's solo, enhanced by the drummers Paul Miller and Dominic Dankor in her company Nyata Nyata, starts with feet stamping close to the ground, body bent over, and erupts in a highly contained form of energy: a diamond that is anything but in the rough.

If all movement has an emotional corollary in African dances, there is an literal one: in "Figliano" (blind man), danced by the choreographers Seyou Boro, Salia Sane and another dancer, Soucramme Bado.

Yet African storytelling is the obvious tradition behind the image of blind men pulling invisible tent out of their eyes in a setting (along with two musicians) that evokes an intangible dance.

Scheduling conflicts allowed me to see only a handful of "festivals" with Mr. Zabi's company, which features a solo woman, Edith Kikonson, who holds her own outstandingly among Mr. Zabi and the other men. Ivory Coast hip-hop like rap and soul and soul dancers are absorbed into a stylized whole that the dancers render with precision and stamina, both acting.

a b c d e f
g h i j k l m
n o p q r s
t u v w x y z





Trabajar textos: definir alineación de párrafos

1

El texto alineado a la izquierda es llamado Bandera .

2

El texto alineado a la derecha es usado para textos cortos, no permite lectura fluida.





Trabajar textos: definir alineación de párrafos

3

El texto justificado solo es recomendado en determinados casos si se asegura corrección del espacio entre letras y palabras.

4

La alineación centrada se usa para textos cortos y dan apariencia formal (se usa poco).





Algunas situaciones respecto a las alineaciones en párrafos

Ríos y calles en textos justificados:

Un espacio excesivo da lugar a huecos visualmente incómodos, que al repetirse en distintas líneas dan lugar a lo que se conoce como «ríos» o «calles». El lector tiende a agrupar visualmente estos espacios excesivos, de forma que percibe formas que fluyen en el bloque de texto.

Ei appellatur deterrisset pri.
Labore inimicus mea te, ei vim
definiebas honestatis, eum no
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nullam ne. In sale alterum quo,
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mei discere dolorem.

Justificación completa





Algunas situaciones respecto a las alineaciones en párrafos

Partición de palabras

Si la ausencia de partición de palabras constituye una exigencia de nuestro proyecto, emplearemos la alineación izquierda sí o sí.

Izquierda

CON PARTICIÓN

La alineación de párrafos en InDesign constituye una de las principales decisiones que los diseñadores editoriales deben tomar a la hora de dar formato al texto.

Alineación izquierda, derecha, centrada, justificada.. Cada opción resulta adecuada para casuísticas y usos distintos, pero la justificación de texto desata no poca controversia, y merece recibir atención especial.

En Enfoque Gaussiano os proponemos 5 consejos para discernir cuándo y cómo realizar una justificación de texto correcta en InDesign, para que cualquier diseñador disponga de los conocimientos y las herramientas adecuadas, con independencia de estar o no especializado en diseño editorial.

Os aportamos numerosos ejemplos, que la clarificación visual siempre es básica. Pero antes de entrar al lío, empecemos por la base.

Izquierda

SIN PARTICIÓN

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Algunas situaciones respecto a los párrafos y la caja tipográfica

Huérfanas

Una línea huérfana es la que queda sola al principio de un párrafo al final de una caja de texto

Viudas

Una línea que pertenece al final de un párrafo y que queda sola al principio de una página

HUÉRFANAS

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Algunas situaciones respecto a los párrafos y la caja tipográfica

Extensión de líneas:

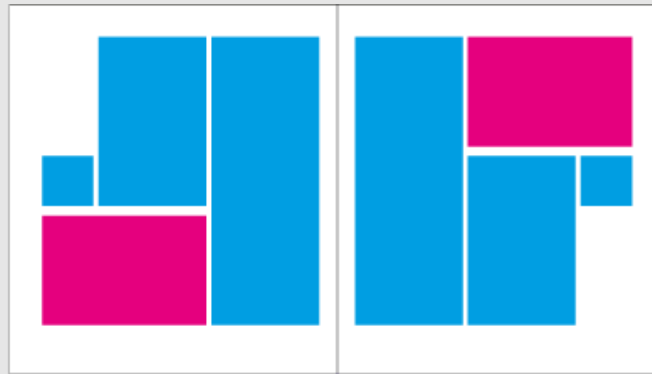
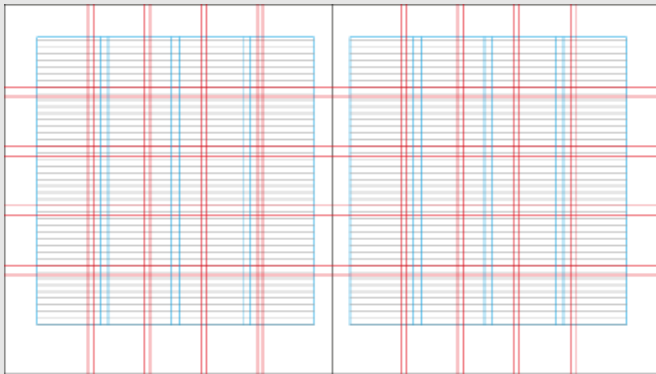
Se recomienda acortar la extensión de las líneas para facilitar la lectura, utilizando diagramación por columnas, y que estas tengan una extensión entre los 45 y 75 caracteres.

	0	45	75	90
Demasiado estrecho				
Ancho adecuado				
Demasiado ancho				



Diagramación

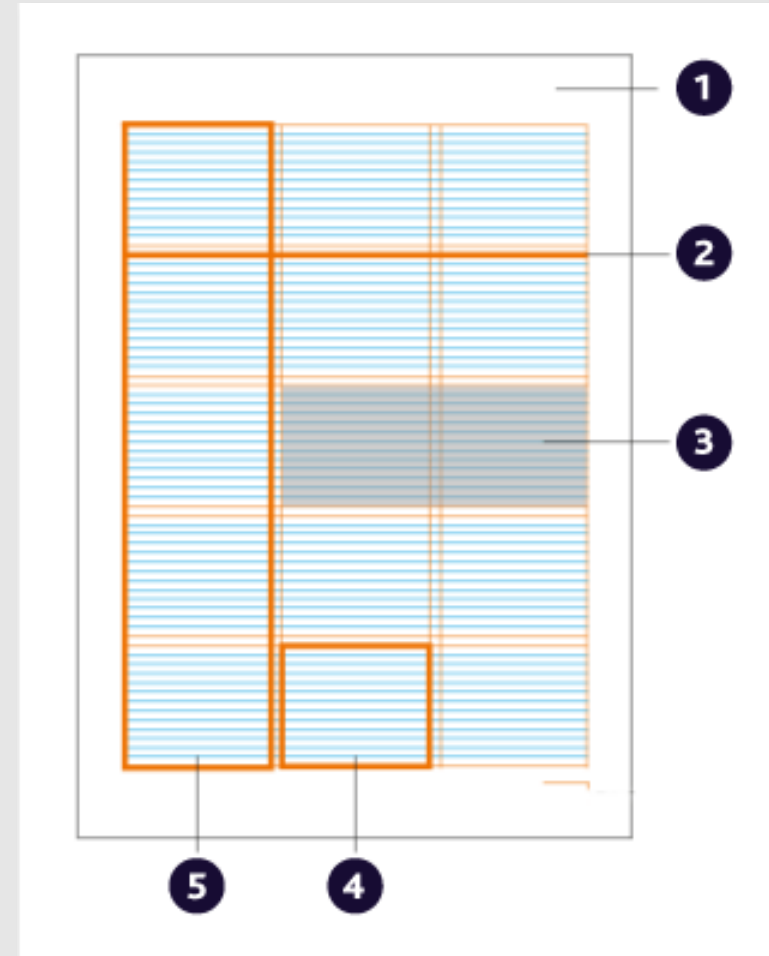
El uso de retículas





Partes básicas de una retícula

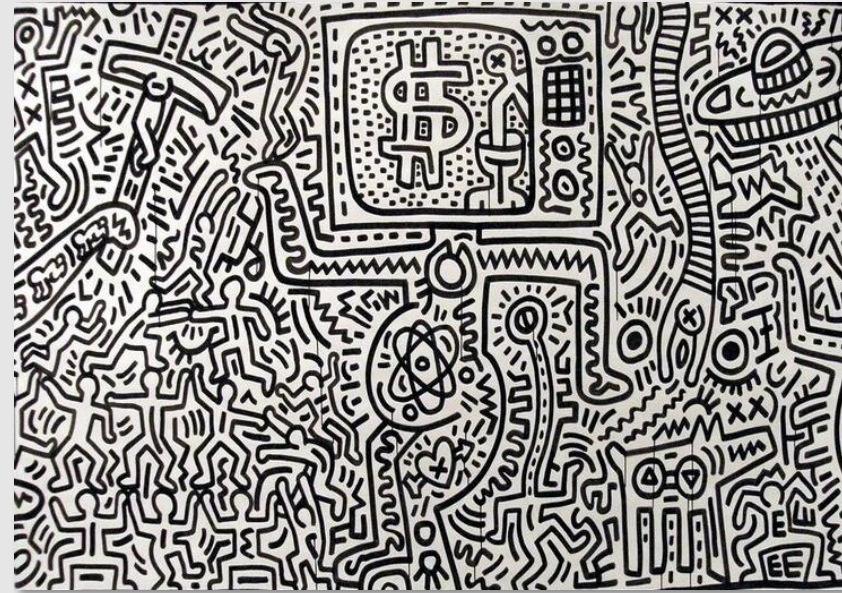
- 1 - Márgenes**
- 2- Calles**
- 3- Zonas espaciales**
- 4- Módulos**
- 5- Columnas**





Paréntesis: Horror Vacui

Miedo al vacío. En crítica del arte se usa para describir el relleno de todo espacio vacío en una obra con algún tipo de diseño o imagen.



Keith Haring





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Muchas gracias!

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