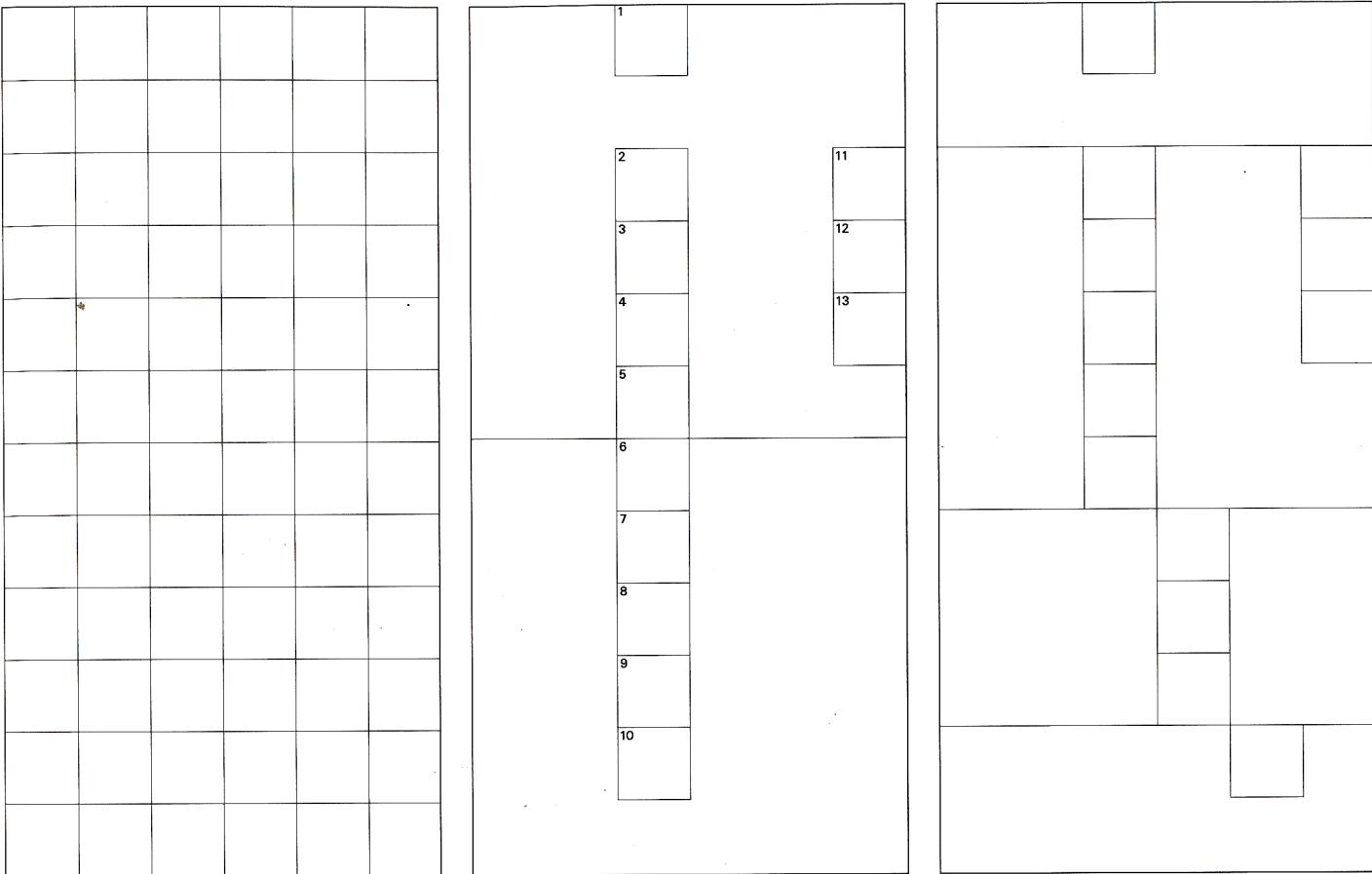


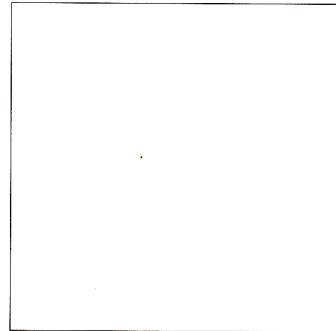
# Grids and Experimental Typopgraphy

# Marcel Duchamp, 1953

The image shows a grid of text from a newspaper masthead, likely from the New York Times. The text is arranged in a grid format with many columns and rows of names and titles. A large red '90' and '57' watermark is overlaid on the grid. The text includes names like DADA, ZURICH, COLOGNE, HANNOVER, AMSTERDAM, NEW YORK, BERLIN, and many others, along with their respective dates and descriptions.

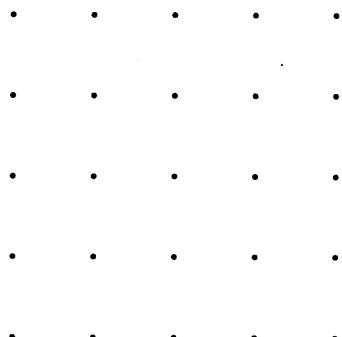
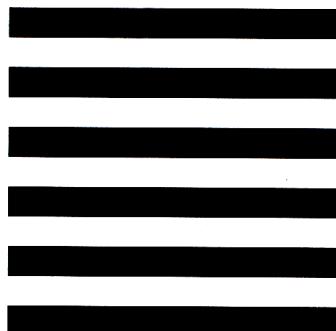
*Typographic information  
separated into 13 parts:  
the school's name;  
lecture time and location;  
nine lectures; and three  
exhibitions.*





***Werner Seligman***

*Architect, Dean  
School of Architecture  
Syracuse University  
Frank Lloyd Wright:  
The Evolution  
of the Prairie House*



**Lectures  
and  
Exhibitions**

**Wednesday  
Lecture  
Series**

Wednesday  
Lecture  
Series

Oct :

2

6:00 PM  
Walter Auditorium  
Avery Hall  
**Werner Sollman**  
Architect, Dean  
School of Architecture  
Syracuse University  
Frank Lloyd Wright:  
The Evolution  
of the Prairie House

100 Level  
Avery Hall  
**Exhibitions**

SEP 23  
OCT 18  
Tianjin University  
China  
Student Work\*

9

**Sam Bass Warner, Jr.**  
William Edwards Huntington  
Professor of History  
City University of New York  
*'The Awful History and  
Flesh Prentiss  
of Urban Barrios'*

16

**Jonathan Barnett**  
Architect  
New York, NY  
*'The Hustle City:  
The Politics of Design,  
Ambition and  
Miscalculation'*

23

**Melvin Charney**  
Architect and Artist  
Montreal, Canada  
*'Constructs  
and Construction'*

OCT 21-  
NOV 10  
Three Firms

Steven Holl  
Architect  
New York, NY  
IHCZ  
Ithaca, NY  
Giuseppe  
Zaniboni  
New York, NY

30

**John Jacobus**  
Professor of Art History  
Dartmouth College  
Hanover, New Hampshire  
*'The Poetics of Modern Architecture'*

Nov :

6

**Max Bond**  
Dean, School of Architecture  
and Environmental Studies  
City University  
City University of New York  
*'My Work'*

13

**William Pedersen**  
Architect  
Kahn Pedersen Fox  
New York, NY  
*'Recent Work'*

NOV 18-  
DEC 6

Fred Thompson  
University  
of Waterloo  
Waterloo, Ontario  
Canada

*Ritual Renewal  
of Space  
Institute  
and Shrine\**

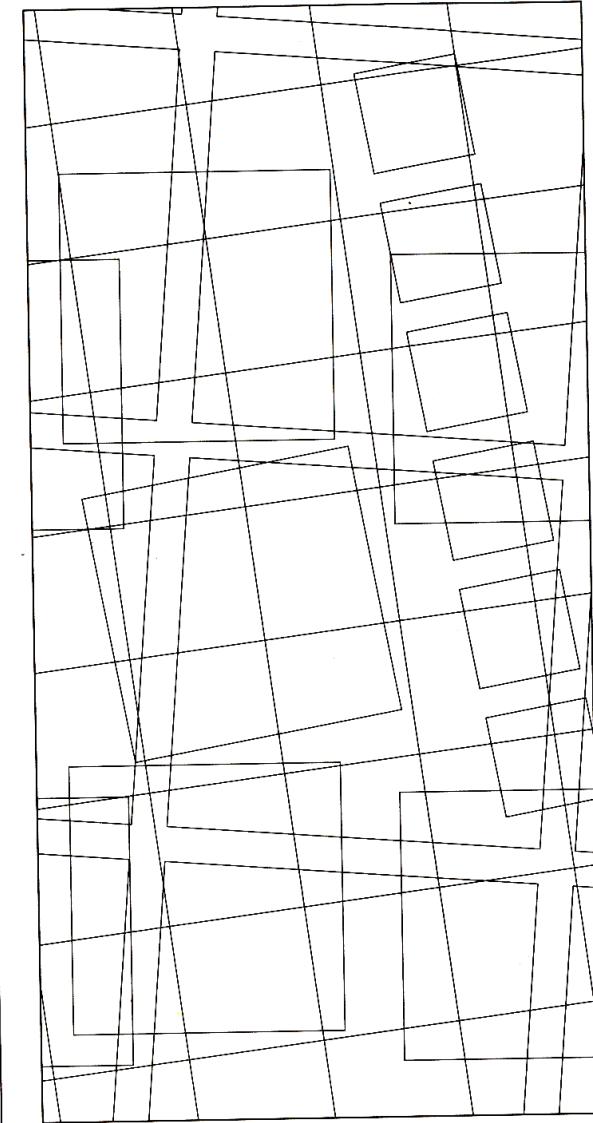
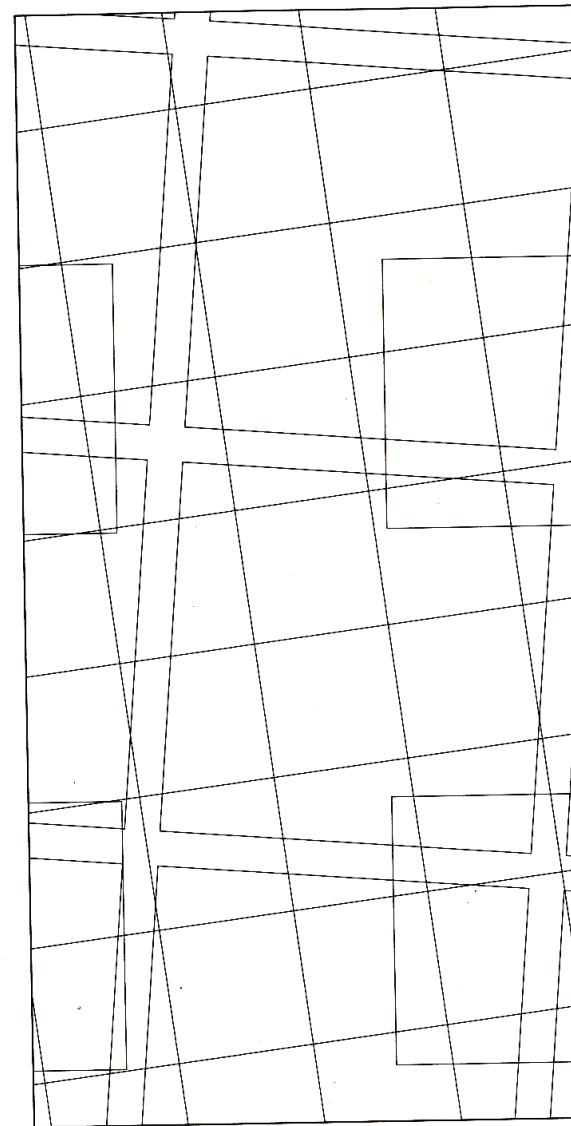
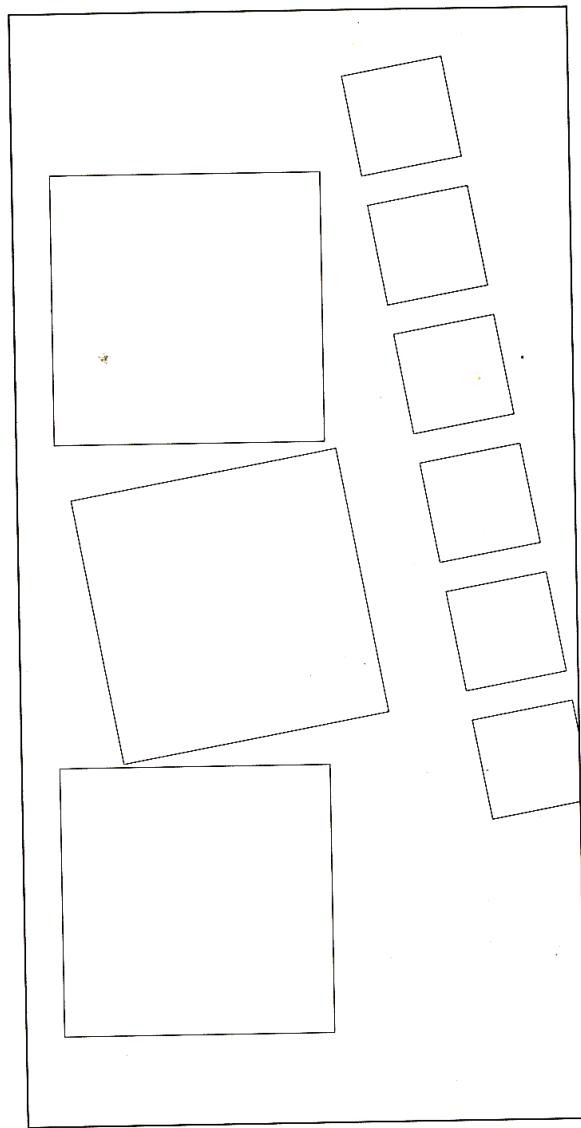
20

**Rafael Moneo**  
Architect, Chairman  
Department of Design  
Harvard University  
*'To be announced'*

4

**Diana Salomón**  
Partner  
Holl Aikin & Associates  
New Haven, CT  
*'Campus: Rural Suburban,  
Urban. Notes for a New  
Synthesis'*

Dec :



Willi Kunz, 1991

**Columbia  
Architecture  
Planning  
Preservation**

Seminar

Date to be  
announced  
  
Architecture and Theory  
conference  
Organized by the College  
in Association with the Philosophy  
Introduction by John Rachman  
Dykeson, call 654-3512

27

Entry  
  
Jacques Derrida  
Professor of Philosophy,  
Ecole des Hautes Etudes  
in Sciences Sociales, Paris  
Moderator: Mark Wigley,  
Professor, Architectural  
Interventions, University  
'Invitation to a Discussion'

30

Moderator  
Raimund Abraham  
Professor of Architecture,  
Cooper Union,  
Architect, New York Vienna  
'Architects without Architecture'

October

9

Wednesday  
West Arets  
West Arets Architects  
The Netherlands  
Recent Projects

23

Wednesday  
Kazuo Shinohara  
Kazuo Shinohara Atelier,  
Kanagawa, Japan  
'Beyond Horizons in Architecture'  
Recent Projects

30

Wednesday  
Antoine Predock  
Architect, New Mexico  
Recent Work

November

8

Friday  
Jennifer Bloomer  
Architect and Professor,  
Iowa State University  
'Tables of Dover'

12

Tuesday  
Enrique Norten  
Principal, Taller de Enrique Norten  
Y Asociados S.C., Mexico  
Recent Work

22

Wednesday  
Tadao Ando  
Tadao Ando Architects  
and Associates, Osaka  
New Horizons in Architecture

Lectures  
6:30pm  
Morial Auditorium  
Avery Hall  
  
Doors open to  
the general public  
at 6:00pm

Exhibitions and  
Special EventsKazuo Shinohara  
Architect

The New Machine  
September 23-November 23  
Arthur Ross Architecture Gallery,  
Buell Hall  
  
Reception:  
8:30am Hall immediately  
following the lecture  
Wednesday, October 23

Lois Welzenbacher  
Architect

September 16-October 11  
Avery Hall/Buell Hall,  
Arthur Ross Architecture Gallery  
Lecture Series  
September 17, 12:00pm, 113 Avery Hall  
Lois Welzenbacher, Critical Modernism  
August 20-21  
Academy of Fine Arts, Vienna  
  
Roundtable discussion:  
September 18, 12:00pm, 113 Avery Hall  
The Evolution of an Architect  
Peter Eisenman, Ken Frampton,  
Rem Koolhaas, Terry Ray

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Technologies

Sanford Kwinter

Vivian Paley

Thierry de Duve

Rem Koolhaas

Anthony Vidler

Withey

Andrew Benjamin

Giovanni Borodraro

Peter Eisenman

Gianni Vattimo

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Andrew Benjamin

Giovanni Borodraro

Peter Eisenman

Gianni Vattimo

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

Bernard Tschumi

Anthony Vidler

Withey

Events

Catherine Ingelman

Vivian Paley

Geoffrey Benington

Dennis Hether

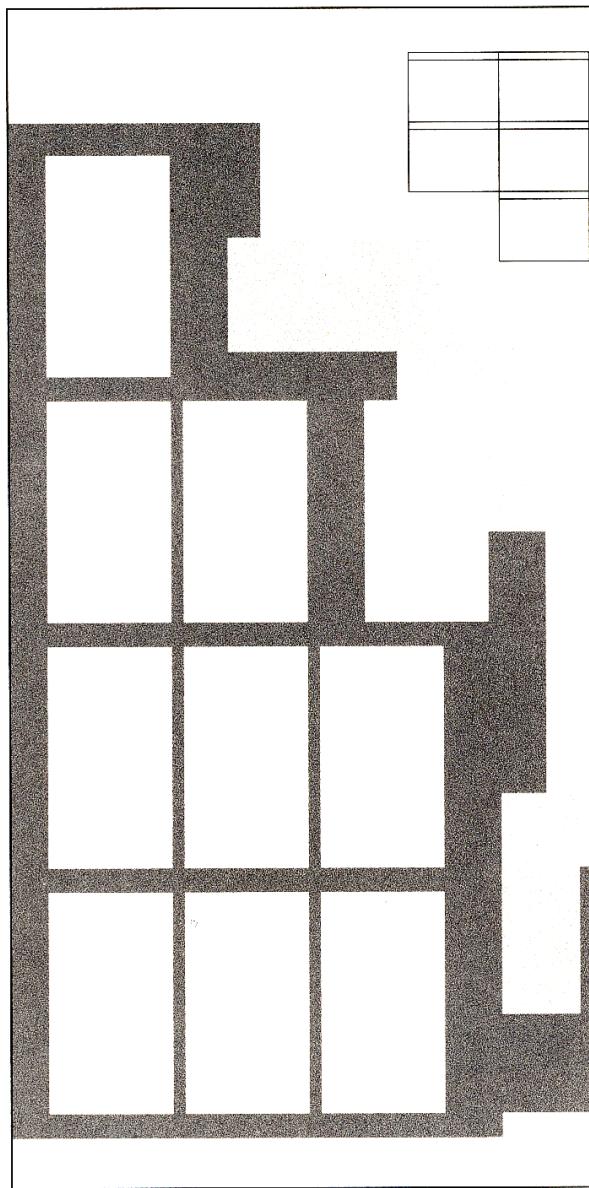
Bernard Tschumi

Anthony Vidler

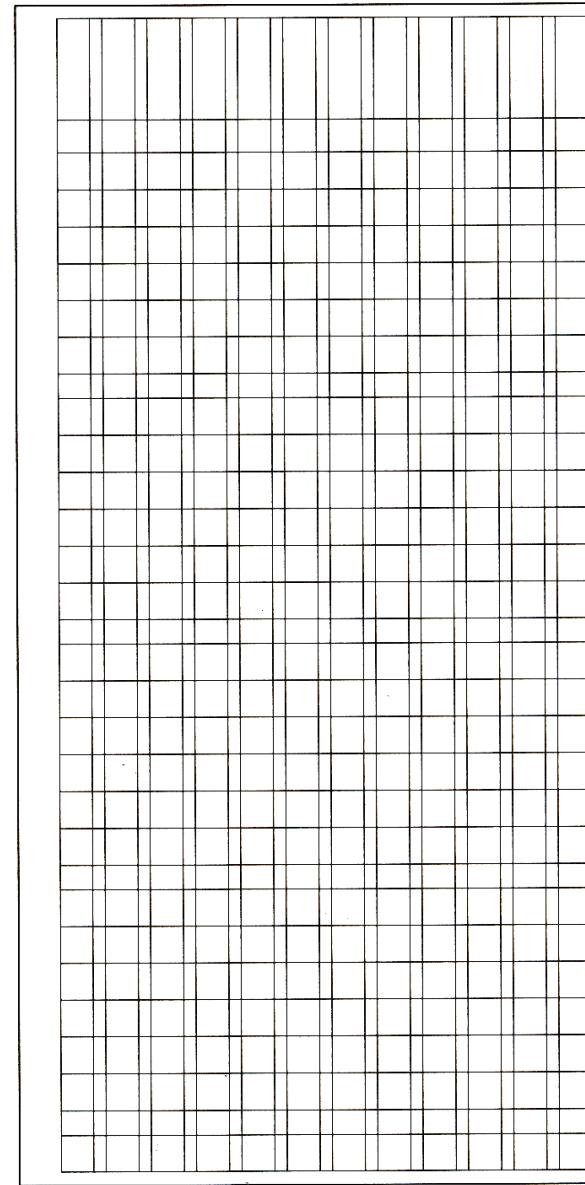
Withey

Events

Catherine Ingelman



**Schematic composition  
of primary information  
elements.**



**Finely detailed grid  
derived from the design  
requirements of the  
information.**

**Composition of the  
lecture information with  
superimposed grid  
structure.**

**Columbia  
Architecture  
Planning  
Preservation**

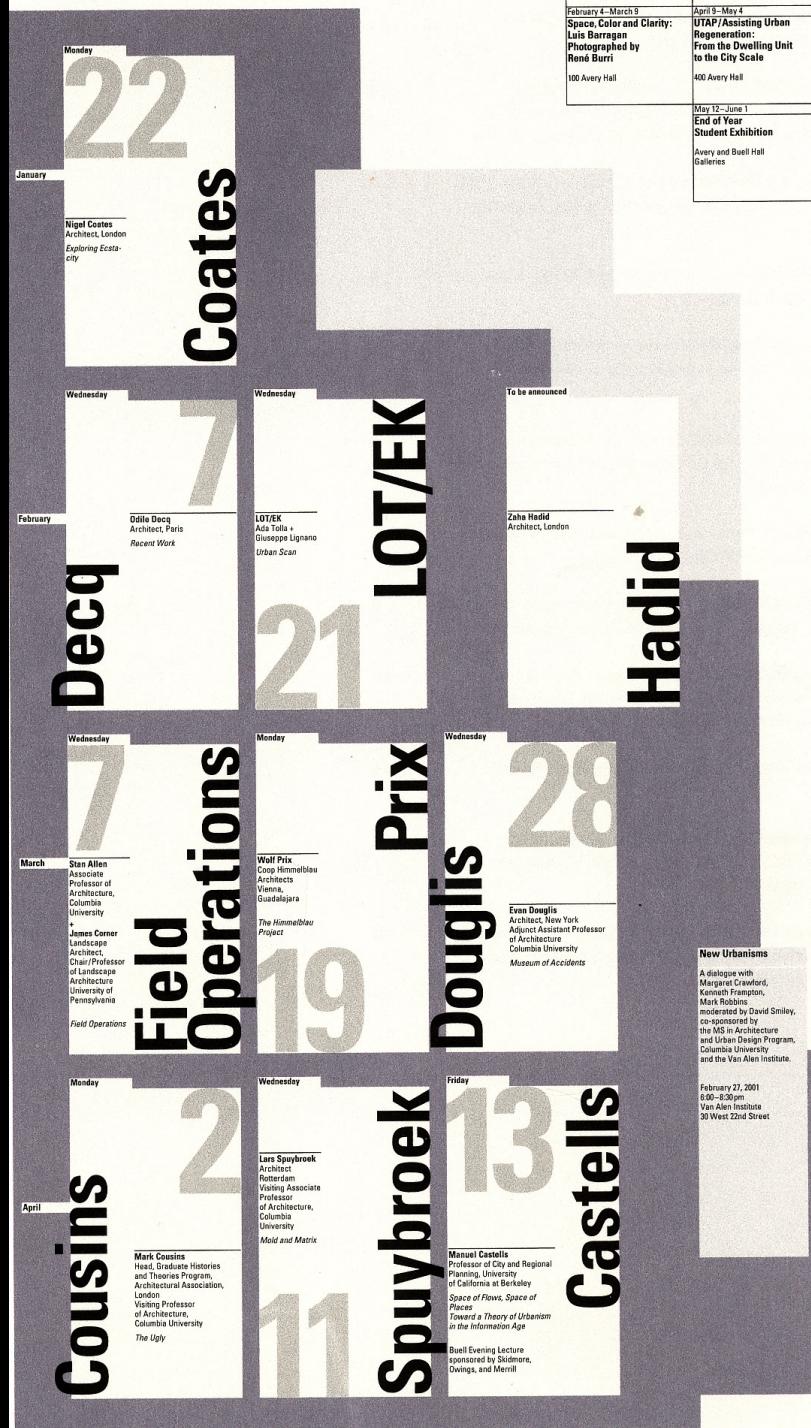
Lectures

Exhibitions Spring 2001

6:30pm  
Wood Auditorium  
Avery Hall  
  
Doors open to  
the general public  
6:15pm

January 29–March 2	March 25–May 4
<b>Masters of the Camera:</b> Photographs by Bernd and Hilla Becher	<b>LA12</b> 100 Avery Hall 400 Avery Hall
February 4–March 9	April 15–May 1
<b>Spatial Order and Clarity:</b> Urban Design/ Photographed by Rene Burri	<b>Urban Regeneration:</b> From the Dwelling Unit to the City Scale 100 Avery Hall 400 Avery Hall

May 12–June 1  
**End of Year  
Student Exhibition**  
Avery and Buell Hall  
Galleries



# The ENGLISH form o ress, a n is

f serifed, varied-weight (stressed) letter, t he norm to which the vernacular form gravitates unless there is a good reason for it to resist, has a rich full shape, a vertical st nd a fairly sharp gradation from thick to thi n strokes; although it is less abrupt than in the characteristic French form. The difference of weight between strokes thick and thi often quite marked; the latter are virtually hairlines. Rich bracketed serifs terminate sharply, if not always actuallly to a point. The tails of the

Apart from  
the work o  
f some of t  
he later W  
est Countr  
y tombston  
e carvers, t  
he vernacu  
lar traditio  
  
Q &  
  
R

n

usually have great ver ve, the tail of the latt er being bowed, not straigh. Proportions tend to be squarer and more regular than tho se of Roman forms. A, (p.9

The

The ENGLISH letter rance in 1754 when th writing master and ja e began producing his : although there can b signs were based on st developed by tombston ity years previously. T ans and **grotesques** **dense smoke of th tion round about 1** he first definitive form racteristics which now lish could be found in ms of early tombstone dates on houses, and e derived though they w ls.

**W**ether Baskerville was a cquainted w ith the 'rom ain du roi' it is imposs ble to say, but it is ne arly impossible that h e was not acquainted with Shelley's book: it is inconceivable that a ny professional writin g-master in the time Baskerville was teachi ng writing would not have known of the bo ok. And again, the let

ters

n has been little influ nced by ty pe designs. Indeed, th e influence has often been very much the ot her way ro und. A, p.7

**T**he 'romain du roi' was cut by Gra ndjean for the exclusive use of th e Royal Printing Hou se in France, it was fir st used to print *Medail les sur les Principaux Ev enements du Regne-de-Louis le Grand* in 1702. The type certainly is a

break

Amongst

made its official appea e printer, lettercutter, panner John Baskerville innovative letterforms e no doubt that his de vles which had been d e carvers twenty or th he clarendons, egypti **emerged from the e Industrial Revolu 800.** But long before t s appeared, many cha seem particularly Eng the primitive letterfor s, builders' marks and ven in Caslon's types, ere from Dutch mode

A, p.10

**M**uch - I think too much - has been mad e of the writ ing masters' influence upon the tombstone carvers. Probably the fi st relevant master w as Cocker, whose spec imens were published around 1670; and fro m 1680 to 1741 hardl y a year passed witho ut other masters issui ng specimens. A, p.32

ave endeavoured to produce a *Sett of Types* according to what I conceived to be their true proportion. D

The general brilliance  
ville's influenced  
e gns:  
as

Basker  
was th  
desi  
w mas

of  
types  
by  
copybook  
he himself  
a writing

Their  
however  
far more  
to those

ter.  
forms  
elate  
osely  
und on tombston  
es.

With generous curves, strongly differentiated thick and thins, long untapered but bracketted serifs, his types were followed in 1769 by what is known today as *Fry's Baskerville*, (...).

A, p. 11  
If he had merely imitated Caslon, even if he had improved on him, there would have been little to say, or to s

peculate

Finally, after many delays caused by the desire of Baskerville to have the book perfect, the Virgil went to press in 1757, after seven years of careful, patient, persistent work upon it. It was a surprise

rise

peculate about; but  
he  
bandoned  
a] the  
Caslon  
tradition,  
and with Grandjean, Fournier a  
nd other type-cutters, began a new  
tradition which, in the  
eighte  
enth

rise to the literary world. It was the first fine book printed in England. (...) Every part of the volume was in harmony with every other part. There was no disproportion. The book has been well said to be a landmark in the history of typography. In looking at it today we wonder how it was done when it was done. It seems as though the Birmingham artist had come before his time. E,p.39

enth<sup>c</sup> marts<sup>s</sup>  
ntury revo  
lutionised  
the appear  
ance of the  
printed pa  
ge. (...)  
The revolution which  
Grandjean and Baskerville brought about was in the relationship between the thick and thin parts of a letter, in the position of the thickest parts of the letter, and in the treatment of the serifs. All these are minutiae; but type design is a matter of minutiae. Baskerville thickened the thick parts of his roman letter and made the thin parts thinner, giving them a sharper, s  
er appearance. (...) He pulled the thickest part of a curved letter away from the position of being 45° to the horizontal and raised it higher up the curve. (...)  
He made more of the serifs of the letters, making them more noticeable by giving them a sharper, spiky quality. (...)  
These minute changes of detail would probably have gone unnoticed if it had not been for his

superior ink, and smooth paper.

Baskerville made other innovations in design. The type of the late seventeenth century was, on the whole, rather compressed—whether for reasons of aesthetic appeal or economy it is difficult to say—but Baskerville gave his letters a rounded, open appearance. They take up a lot of room. B,p.161

sup  
erb p  
er  
He had a constant succession of hot plates of copper ready, b  
r

between which, as soon as printed (...), the sheets were inserted. The wet was th

W us expelle  
d, the ink s  
et, and a g  
lossy surface p  
r ut on all simul  
taneously.

E,p.65

superior ink, and smooth paper.

Baskerville made other innovations in design. The type of the late seventeenth century was, on the whole, rather compressed—whether for reasons of aesthetic appeal or economy it is difficult to say—but Baskerville gave his letters a rounded, open appearance. They take up a lot of room. B,p.161

T he type was cut for him by John Handy (d.1792) who, by the time of Baskerville's death, had worked for



**ROADSIDE**  
**CULTURE/**  
V1 S 11 2

Over the past one hundred years a new American landscape has been built to suit the needs of the automobile. As this environment developed so, too, did businesses need to find new ways to communicate with passersby. With increasing automotive speed, the duration of time allowed each message was continually reduced, and some modes of perception were completely eliminated. At over 30 mph very few could appreciate the goods on display, hear the jukebox, or smell the coffee let alone see a tiny four-by-eight-foot on-premise sign. Something more substantial was called for to meet the communication needs of free enterprise in the evolving car culture. Some began scientific studies of perception at high velocity to solve the problem. Others, following a less rigorous course, reasoned that if it was big and

1960 Commonwealth Edison signs authority, Federal Electric Company (now Federal Sign) is promoting the development and marketing of electric signs.

These results confirm changes occur, usually increase, in applying lean gas to create a red glow.

1914-19,000 illuminated signs in use in the United States. Most consist of hand-painted, porcelain enamel panels illuminated by a border of incandescent lamps.

shiny and lit up at night those speeding by would be able to make sense of it. In time a vernacular language was developed to communicate to the automotive public, with individual sign artists creating the norms of this visual language based on evolving technology, aesthetics, legislation, and commercial need.

The residue of this birth and growth of a language is the landscape in which we move today, a national roadside culture.

1954-55 saw continued suburbanization, shipping mail without union mail problems. Air transport emerged because highly profitable, adding to the growing list of chain industries.

or standing as fossilized superstructures. At the same time, hand-painted signs by lettering artists and muralists of wildly varying skill and craft began to compete with new plastic fascias, vinyl letters, mobile signs, and backlit lettered awnings, vying for the attention of motorists in this Grand Canyon of visual historic sediment.

red awnings,  
orists in this  
ic sediment.

& how they were established

made up of a series of zones, each containing on-premise commercial signage shaped as much by specific socioeconomic factors as by signmakers themselves. These general visual zones can be considered singularly or in various combinations to create a basis for understanding complex signage environments.

The first and oldest commercial signage zone is the "old downtown." There are the areas built before the decentralizing influence of the automobile created "strip" cities. In old downtowns the scale and visual impact of architecture greatly outweigh that of signage, much of which is aimed at pedestrians as well as automotive traffic. This is true even in the subset of cities and towns where shopping districts have been unaffected by suburban and shopping mall flight. In these still-viable centers the commercial signage tends to be a true mix of old and new aesthetics and technologies.

rightmost is the U.S. George Clinton performs some rhythmic rolls in red and blue hats.

**1919 World War I Begins.**  
In a Los Angeles car dealer, the sign read "Wanted" - no bodywork on passenger cars, and it cost approximately \$125.  
22 Los Angeles drivers received \$1000 each for the duration of World War I.  
Engines developed as many as 28,000 horsepower with spinning rotors which produced American aircraft.  
1924 Prohibition was passed.  
4 tons of 100,000 diamond signs, at a per cent of five hundred dollars each, are in use in the United States.  
The majority of downtowns, however, display mainly the residue of abandoned signage as retailers have followed the automobiles further into suburbia, leaving buildings vacant or converted to office and the odd, artless, loft. The retail businesses

Closely related to these isolated strips, but more highly evolved, are the new or never isolated strips leading to or from the highways.

leading to or from the highways and shopping malls. The signage on these strips tends to be much more homogeneous due to their development and their continued economic vitality. Franchise operations, large national or regional retailers in shopping centers, and car dealerships form the core of businesses along this strip. The attendant signage consists almost entirely of lower cost.



internally illuminated, vacuum-formed colored plastic signage. Modular signs systems and architectural facades are constantly updated to keep the corporate identity current with the Zeitgeist of shifting visual mass appeal.

102 Sean Burns and G. B. L. Jones, *On the origins of the earliest human by-bones: site-specific debris*, *Quaternary Science Reviews* 2

1955 With increasing materials during extremely large spins, an increasing number of municipalities begin to register commercial signs.

1983 (sooner or may other countries begin embracing the continental style). America is at the age of corporate lawlessness. Peter Hitchens' book *God's Own Junkyard* reveals the "Vigilant" new American leadership, and pretends for our greater honor.

1984: It becomes federal practice which doesn't come with set of rules. It's commercial flight is not allowed on American soil.

1935 **Highway Beautification** Act banning federal grants which drivers could see at night in commercial signs & for regulation of highway shopping mall centers near highways from strip malls to highway improvements. Some retail signs began a shift back to pedestrian areas.  
Cars are sold in Southern California by Japanese manufacturers than after Ford or General Motors.

1971 **American Eagle** and **Aardvark** publish **Sweet Streets**, allowing municipalities a model ordinance for the regulation of commercial signage.

1972 Dennis Scott Brown and Robert Venner's "Training Inn." The legal defense of the anarchist movement's struggle against authority.

This constant change tends to erase signage aesthetics begin to change in favor of a more rustic appeal. Great Western signs begin a rebirth. Many attempt a return to "simple" times.

This constant change tends to erase any historic reference more than twenty years old.

# Putch Tu

friend Wild Bill (thusly named because he isn't) and I landed, it was very late at night, so we stopped at the only place open at three in the morning, a Vietnamese noodle bar on Broadway. It was a time when the Haight was becoming yuppieified, when the Silicon Valley was burgeoning, when I picked up one of the first issues of *Emigre*. Back then, *Emigre* had an interesting mix of literature (an excerpt of JG Ballard's *Crash*, I think), poetry, art, and was not yet a tool of the design cognoscenti. There were five Michaels who seemed to rule the elitist and provincial design world, and the saying went, if you shook any tree, four designers would fall out.

FROM TECHNOLOGY TO COMMODITY.  
WHERE DO WE GO FROM HERE?  
Young designers  
and the contemporary state of  
graphic design  
BY  
**Matt Owens**

10-1

hnologies are a fixture. graphic design and have the very shape of the world. The whole history and art of typography can now be broken with a mouse, and this digital has resulted in a visual unequalled in graphic beauty. Simultaneously, the art of the personal computer has thrown design into the public domain—with the right software and anyone can become a designer. These

That's when I began my multiple lives: a well-groomed, hopefully fashionable, wealth and status seeking designer during the day, *hangin'* at the Zeitgeist for relief at night, going to the Santa Cruz mountains to play with the intelligentsia from Berkeley and UCSC during the weekends. Most of the latter were fascist, vegetarian practicing pagans who were a little too in touch with their inner children for my comfort, but then, the lunatic fringe came as a welcomed relief from the daily burden of makin' pretty pictures for the Man.

## Spirit of the Times: Hangin' at the Zeitgeist

The Zeitgeist was a punk C&W (country and western) biker bar tucked under an on ramp of a freeway, somewhere near lower Hayes Valley and Market. It was as real a postmodern hybrid as it was dangerous; black

The Zeitgeist was a punk C&W (country and western) biker bar tucked under an on ramp of a freeway, somewhere near lower Hayes Valley and Market. It was as real a postmodern hybrid as it was dangerous; black

But Powers,  
SILVER, GOLD, 21ST, 22ND  
TUESDAYS, 10 P.M.,  
toppy-OCT. 14, 1964, 35.

## RADICAL COMMODITIES

vol. Yangtze).

The other day, I was reading an article about the Bauhaus by Dietmar Winkler. In it, Winkler suggests that the Bauhaus legacy is largely based upon myth that has obscured many truths about the Bauhaus. For instance, many of the Bauhaus ideologues, he says originated at other schools or movements, such as the Constructivists, Futurists and De Stijl. He also points out the enormous gap that existed between the Bauhaus ideologues and the public, resulting in the design of products equally remote from the public's needs and uses. Summing it all up, Winkler writes that "When Hermann Meyer replaced Oskar Schlemmer as director of the school, his critics complained that 'his first project was to turn the Bauhaus into a Bauhaus of the people'." In other words, he attributed to the corporatist myth the effort of the Bauhaus.

I don't know whether this is a correct assessment or not, but what struck me about this article was how much Winkler's observations regarding the Bauhaus myth could, to an extent, be said of Emigre as well. First of all, not much more than once, Emigre has been credited for blazing what were essentially the ideas of others, and this has been published in our magazine. Secondly, like the Bauhaus, we are often erroneously promoted as a cultural institution.

of our work. Whether it overhauls the quality of the work we produce is up to us, but what I do know is that without a focused public relations effort, Empire would simply not exist. And perhaps the Bahamas might have existed either. Promoting our work, making our work public, in any way we can, is simply an inevitable necessity when publishing a magazine and telling replaces for a living.

I've recently been intrigued by the commercial aspects of publishing. I remember ten years ago when we started *Empire* magazine, the one publication I was looking at was *Raw* magazine. Although I was drawn to the work of Gary Panter, Charles Burns, Sue Coe, Joost Swarte and a host of others, and was moved by the subversive content of the work, I was even more curious to find out how *Raw* was made possible, so I visited Art Spiegelman and Trishelle Moody, the publishers, in their studio in New York, and I remember looking at all this screen



## Ch. Ch. Ch. Changes

WAZAIS COMMODA

ent for the fact that so many of its readers feel quite uninhibited to write in and respond to everything from the writing to the use of the typefaces.

Kay Gun once and for all showed that the use of non-traditional typefaces and extreme graphic variations are possible without mainstream magazine publishing. Under the eye-pasty a direction of David Carson, who invited various Calarts and Cranbrook students, including Ferrell to contribute to Kay Gun, anti-design had finally gone big time. And although there are many people who like to hate Kay Gun and quickly dismiss it as just another fad, I think it has greatly helped to expand the notion of less traditional typeface and magazine layout. All it took was for some of the experiments to become accepted at the appropriate time, the right audience and an entrepreneur like Jarrett who could see it all together.

ays plagued the discourses of design. First is the easy slide from defining modernism in broad terms to its embodiment in design as a style. The notion of style is one of our more illusory concepts, and tends to be one of our more obvious stumbling blocks. Associated with our tendency to discuss design in formalistic terms, we too easily separate form from content and from larger social, political, and economic issues, in turn isolating ourselves from the rich discourses surrounding other disciplines.

What seems to be problematic among designers is the relationship of theory to the practice and creation of artifacts. We seem to confuse theoretical considerations as a way to understand design with an application of them as methodologies for creation - the old theory/practice bifurcation. Someone did not sit in philosophical contemplation to devise the idea of modernism that would be later applied to diverse disciplines. Rather, it was a

provided into tune with the  
susceptible power of visual language.

ess, and phenomena that was already occurring in Western societies, the result of society's attempt to come to terms with secularism, industrialization, the move from agrarian to urban organizations, and a reconfiguration of power and economic relations that began to emerge in the nineteenth century. It signified a gradual shift in consciousness in response to momentous social political changes, such as the Industrial Revolution, the growth of cities, the decline of traditional values, and pointed toward new directions of development, as well as workers' rights, and the ruling class. We look to theorists in designers confuse style as something being equivalent to a theoretical concept, but theory and its judgment design suffers. Rather, each influences the other through indirect relationships. Postmodern design theory, for example, cannot be merely illustrated with layered or

Zombie Modernism

Mr. Keedy

**It Lives!**

This is a very scary story. It's about death and destruction. But you don't have to be afraid to read it, because it's just language, and nothing is as scary. At least that is what those mainline protestants and deconstructionists want you to believe. But we know better. There is a right way and a wrong way to do everything. A good way.

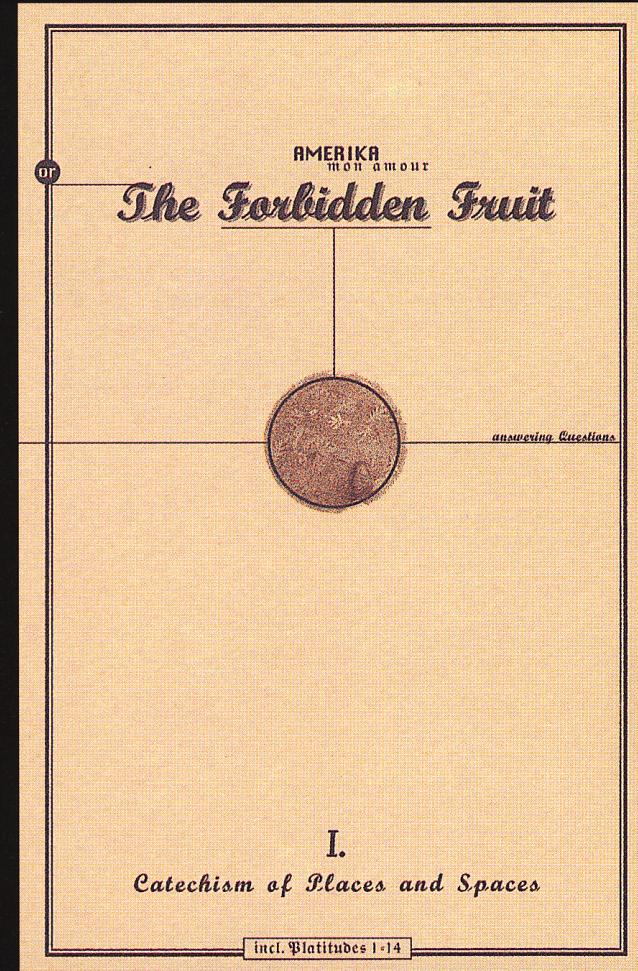
In fact, we had a good way, and we lost it. We lost it to the modern way.

In great design, there is no alternative to moderation. To practice moderation is to be a commercial artist, printer or scribe, not a designer, because the designer was born out of moderation. To practice moderation is equally incomprehensible for most designers, because

Continued on page 31.

## Emigre no. 34, "Rebirth of Design"

## Rudy Vanderlans, 1995



In 1995 some people still couldn't get enough to see  
Then wanted to learn about life by looking  
What then learned was about little.  
Then saw life through fiction.

romantics

**The Forbidden Fruit**

(From Steinbeck's Platitudes, inspired by Luther's 95 Theses)  
An everyday dictionary of steadily asked and  
never really answered questions

ag e b t p

II.  
Catechism of Belief and Truth

incl. Platitudes 15-28

- romantics
- questions about
- Believing
- Evidence
- Emp
- Critical
- Object
- Manifestation
- Orientation
- Witness
- Propose
- Beliefschanging
- Initiation
- Reason
- Reflex
- Defense
- Doubt

II/21

Finding the right means  
of communication

There  
must be  
another way

3 ways of communication

II/22

Witness

We are defining (>V/57 Definition) our position (>V/5 Position) by relating to a system of references. (>V/27 Reference). Without the possibility (>V/56 Possibility) to refer we are left in a void (>V/12 Void)

Being present (>V/68 Present) in a certain place at a certain time (>V/68 Time) makes one see and hear what takes place. This information may become knowledge (>V/1 Knowledge) and enters one's consciousness (>V/77 Consciousness) and may even alter one's position (>V/5 Position)

**It is neither  
safe nor right  
to go against conscience**

III/35



What is unnatural to a *being* (>IV/49 Being) which is able to reinvest its nature?  
The artificial becomes our second nature which *distances* (>IV/44 Distance)  
us from our nature as a sign of human *progress*.  
(>II/23 Progress).

III/36



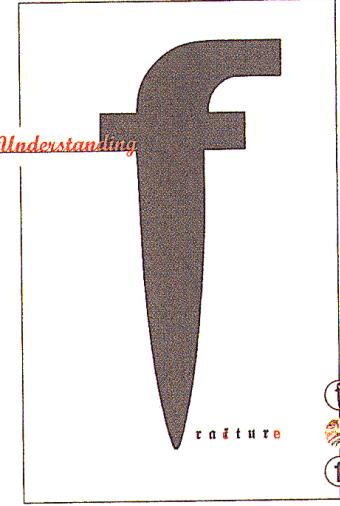
Confusion

**VI/71** In the middle of the 15th century printed words will not be able to express their inside through their appearance.

Gutenbergs first type face will be cut for the mechanized process of printing with moveable type. He will design this face from German hand written letter forms. It will be the most used *Form*.

The digital will become the most important typeface for Chicago at the beginning of the mass was the produced, printed word. "moveable Italian Renaissance will type" of the occupied this mechanized Macintosh printing process and re computer quite different typefaces, interface since the Gothic letter forms will be considered to be objectionable and hard to read. In Italy, mostly German printers which will flee their country due to political unrest, caused by the Reformation, will cut typefaces in more Humanistic style, which will serve the ideas of the Renaissance.

VI



Through comprehension, a state of *individual* (>III/29 Individuality) judgement, we grasp the *nature* (>III/35 Nature) and significance of something. We rely on our *knowledge* (>I/1 Knowledge) and *experience* (>III/31 Erfahrung) through which we define (>V/57 Definition) our truth (>V/47 Taut).

At the end of the second millennium women  
and men looked back at a rich past. They saw  
the mistakes of their ancestors and thought that all  
previous claims from dogmatic  
claims for the  
right truth.  
They came up  
with the idea  
that there is no  
truth, and  
created the  
ideology of "You  
OK, you're OK"  
"Whatever"  
and "Place for  
Everyone".  
Boile", but  
they did not  
have time for  
disagreements  
with their new  
truth. Their Idea  
left them in an  
undecided state.  
no one  
was wrong  
no one was  
right, nothing  
was bad and  
nothing  
ugly, nothing  
bad anymore.  
Then they  
started to re-  
form, re-create,  
and re-construct  
the world.  
The only other  
world they could  
have escaped  
was the  
actual world,  
lacking confi-  
dence.

**Conscience**

In times when every  
body will be able to jus-  
tify their individual act  
on by purchasing mass  
produced indulgences, wh-  
ich contribute to the goals  
of the leading Ideology,  
voices will arise remem-  
bering values of the past.  
Martin Luther will strug-  
gle with the rightness of  
his belief, and never come  
to a satisfying conclusion.  
But he will not be content  
with the practice of the Ro-  
man church and will post  
95 theses at the castle  
church door in Witten-

VI/77

Here  
I am stand-  
ing  
elsewhere

berg, arguing against  
what he will understand  
as wrong. The heart of his  
belief will be the doctrine  
of Justification by faith.  
What will be meant as an  
encouragement for dis-  
cussion, will cause wars  
and the reformation of  
the existing belief sys-  
tem. Many followers of  
this movement will flee  
at first the country and  
later the continent. No  
threat will break Luthers  
conviction, and he will be  
condemned by the papacy.

When ignorance ends, personal judgment evaluates the new knowledge  
Augustine(s) and Francis (CV/17) forms opinions and beliefs CV/17

Truth! To act according to one's conduct is a sense which  
can be suppressed, but will result in *ostentation*  
CV/17/16 *Ostentation* of one's self.

Acting by applying force (>VI/63 *Force*) triggers change (>VI/40 *Change*) of condition Action implies responsibility to one's understanding (>VI/72  
Understanding) of truth (>IV/40 *Truth*). Even if not apparent, each action influences reality (>VI/73 *Reality*)

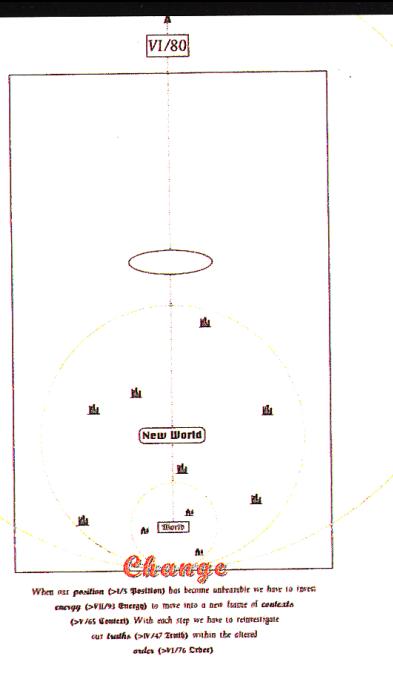
The  
is in  
on  
their  
mad  
3 an  
men  
numbered  
onward,  
be to the  
night. Since 3  
no account will  
but rather  
many who  
green

I am  
having  
serious trou-  
with the  
crew

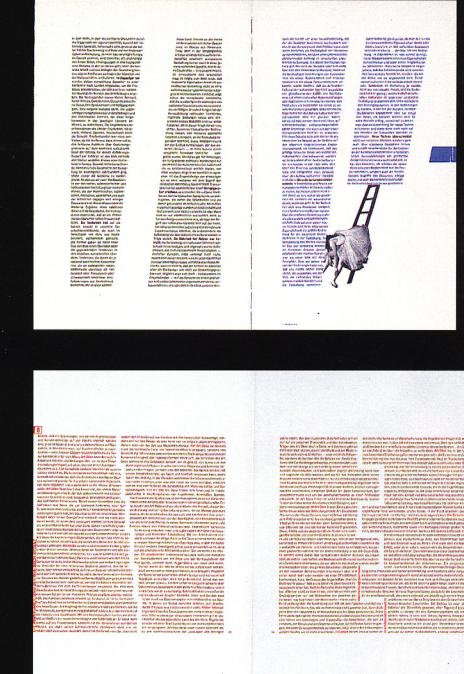
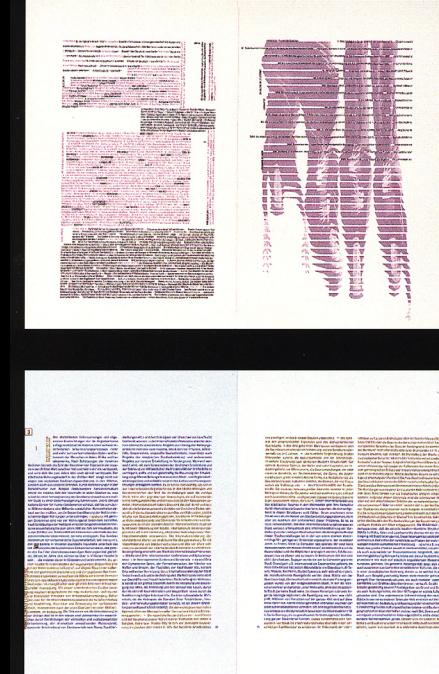
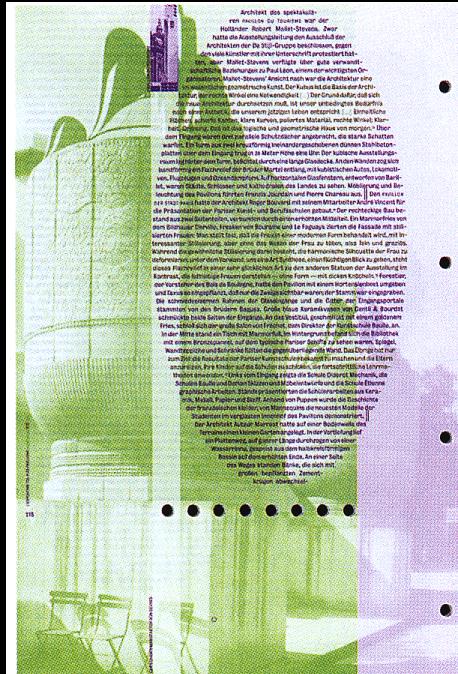
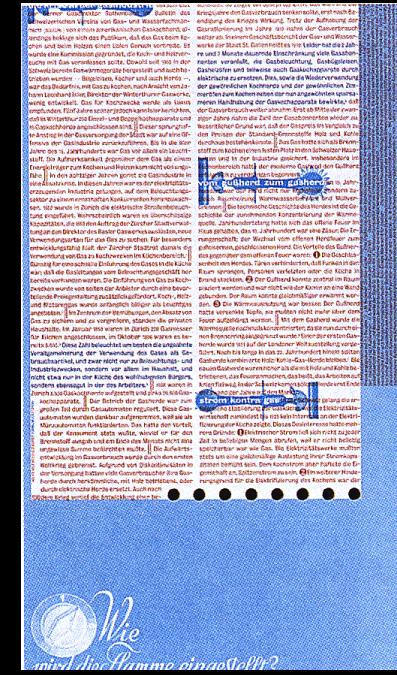
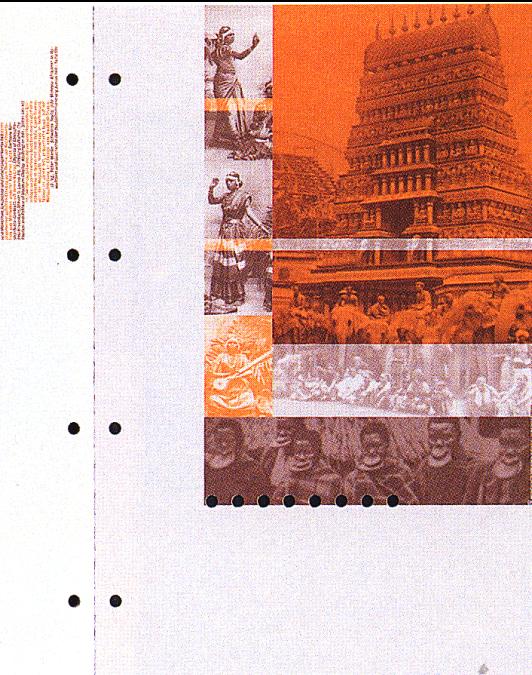
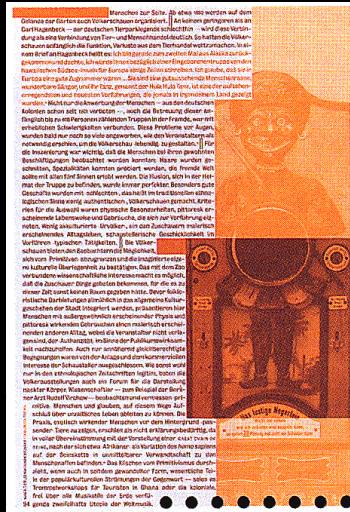
VI / 79

They have said that it is insanely and suicidal that because my proposal on their part to resist has been contra their lives following the dictated by so many wise and learned men who considered it vain and foolish, they may be excused for whatever might be done in the matter. Some feel that they have already arrived where never having dared to sail and that they not obliged to go to the end of the world, especially if then are delayed anymore and will not have sufficient provisions to return.

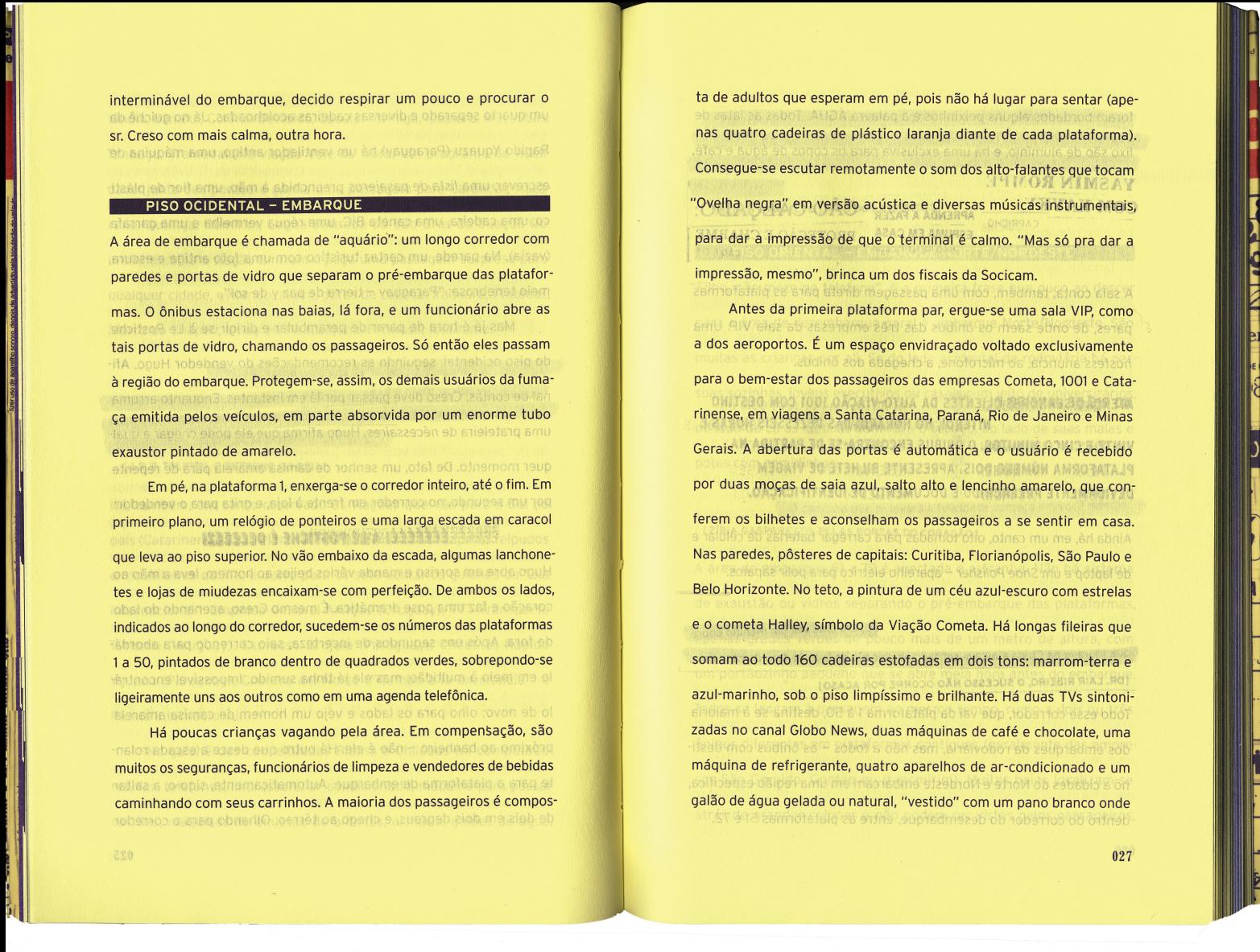
I am having serious trouble with the crew



## **Carolyn Steinbeck, 1995**



# LINE SPACING



interminável do embarque, decido respirar um pouco e procurar o  
sr. Cresco com mais calma, outra hora.

## PISO OCIDENTAL - EMBARQUE

A área de embarque é chamada de "áquario": um longo corredor com  
paredes e portas de vidro que separam o pré-embarque das platafor-  
mas. O ônibus estaciona nas baias, lá fora, e um funcionário abre as  
portas de vidro, chamando os passageiros. Só então eles passam  
à região do embarque. Protegem-se, assim, os demais usuários da fuma-  
ça emitida pelos veículos, em parte absorvida por um enorme tubo  
exaustor pintado de amarelo.

Em pé, na plataforma 1, enxerga-se o corredor inteiro, até o fim. Em  
primeiro plano, um relógio de ponteiros e uma larga escada em caracol  
que leva ao piso superior. No vão embaixo da escada, algumas lanchone-  
gues abertas e atrações infantis com muitos brinquedos e  
lojas de miudezas encaixam-se com perfeição. De ambos os lados,  
indicados ao longo do corredor, sucedem-se os números das plataformas  
1 a 50, pintados de branco dentro de quadrados verdes, sobrepondo-se  
ligeiramente uns aos outros como em uma agenda telefônica.

Há poucas crianças vagando pela área. Em compensação, são  
muitos os seguranças, funcionários de limpeza e vendedores de bebidas  
caminhando com seus carrinhos. A maioria dos passageiros é composta

ta de adultos que esperam em pé, pois não há lugar para sentar (apenas  
nas quatro cadeiras de plástico laranja diante de cada plataforma).  
Consegue-se escutar remotamente o som dos alto-falantes que tocam

"Ovelha negra" em versão acústica e diversas músicas instrumentais,

pára dar a impressão de que o terminal é calmo. "Mas só pra dar a  
impressão, mesmo", brinca um dos fiscais da Socicam.

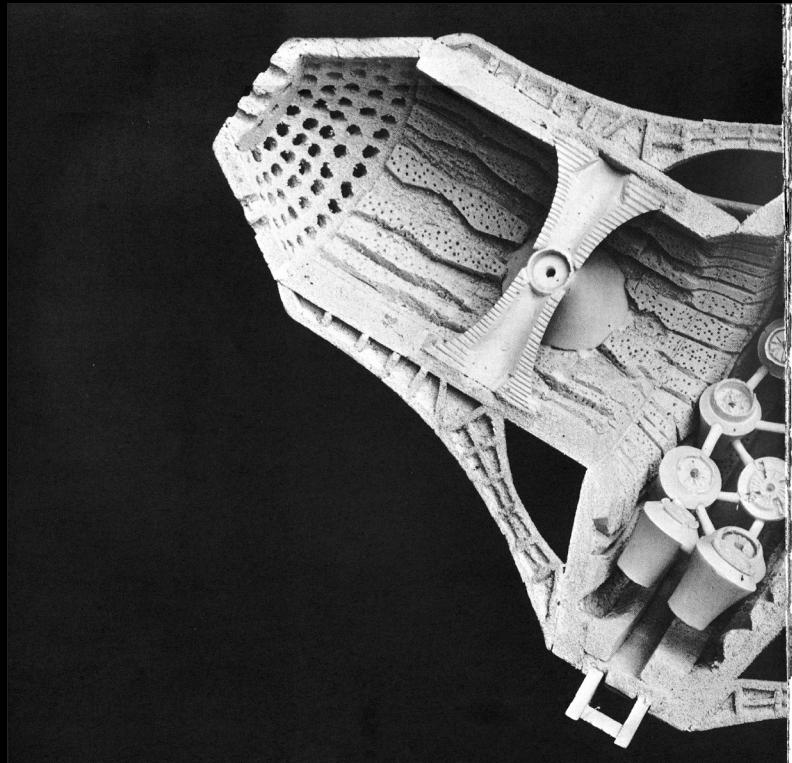
Antes da primeira plataforma par, ergue-se uma sala VIP, como  
a dos aeroportos. É um espaço envidraçado voltado exclusivamente  
para o bem-estar dos passageiros das empresas Cometa, 1001 e Cata-  
rinense, em viagens a Santa Catarina, Paraná, Rio de Janeiro e Minas

Gerais. A abertura das portas é automática e o usuário é recebido  
por duas moças de saia azul, salto alto e lencinho amarelo, que con-  
ferem os bilhetes e aconselham os passageiros a se sentir em casa.  
Nas paredes, pôsteres de capitais: Curitiba, Florianópolis, São Paulo e  
Belo Horizonte. No teto, a pintura de um céu azul-escuro com estrelas

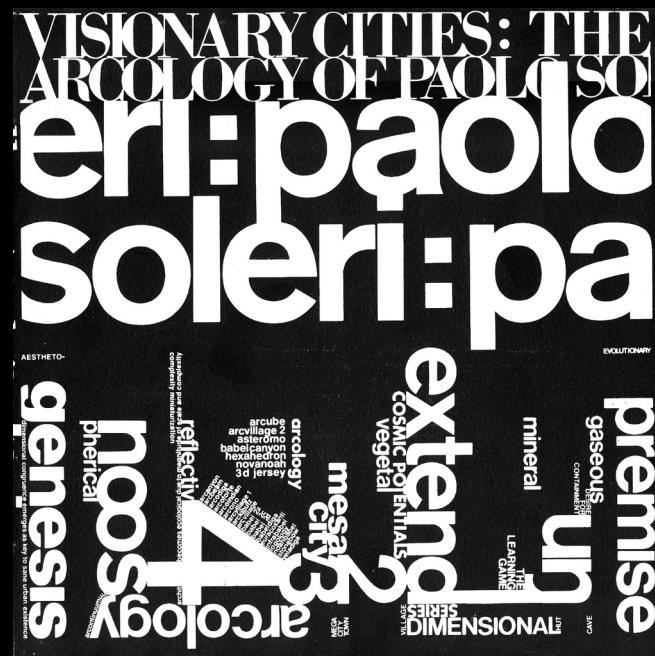
e o cometa Halley, símbolo da Viação Cometa. Há longas fileiras que  
somam ao todo 160 cadeiras estofadas em dois tons: marrom-terra e  
azul-marinho, sob o piso limpíssimo e brilhante. Há duas TVs sintoni-  
zadas no canal Globo News, duas máquinas de café e chocolate, uma  
máquina de refrigerante, quatro aparelhos de ar-condicionado e um  
galão de água gelada ou natural, "vestido" com um pano branco onde

O LIVRO AMERÉLO DO TERMINAL Book spread, 2008.  
Designer: Vanessa Barbara with Elaine Ramos and Maria  
Carolina Sampaio. Publisher: COSAC NAIFY.

# LINE SPACING



of parts one to another, su  
uitability and distribution  
.michelangelo.the chinese  
scorn this way.their greatest  
st reach of imagination is  
employed in contriving fi  
gures where the beauty sh  
all be great, and strike the  
, eye, but without any orde  
, r, or disposition of the par  
ts that shall be commonly  
or, easily observed:and th



# LINE SPACING



KATHERINE MCCOY  
MICHAEL  
mccoy

## ART SCIENCE

Nothing pulls you into the territory between art and science quite so quickly as design. It is the borderline where contradictions and tensions exist between the quantifiable and the poetic. It is the field between desire and necessity. Designers thrive in those conditions, moving between land and water. A typical critique at Cranbrook can easily move in a matter of minutes between a discussion of the object as a validation of being to the precise mechanical proposal for actuating the object. The discussion moves from Heidegger to the "strange material of the week" or from Lyotard to printing technologies without missing a beat. The free flow of ideas, and the leaps from the technical to the mythical, stem from the attempt to maintain a studio platform that supports each student's search to find his or her own voice as a designer. The studio is a hothouse that enables students

and faculty to encounter their own visions of the world and act on them — a process that is at times chaotic, conflicting, and occasionally inspiring.

**the new** **watching the process** **of students** absorbing new ideas and influences, and the incredible range of interpretations of those ideas into design, is an annual experience that is always amazing. In recent years, for example, the de-

**discourse** partment has had the experience of watching wood craftsmen metamorphose into high technologists, and graphic designers into software humanists. Yet it all seems consistent. They are bringing a very personal vision to an area that desperately needs it. The messiness of human experience is warming up the cold precision of Purist Pluralist technology to make it livable, and lived in.

Unlike the Bauhaus, Cranbrook never embraced a singular teaching method or philosophy, other than Saarinen's exhortation to each student to find his or her own way, in the company of other artists and designers who were engaged in the same search. The energy at Cranbrook seems to come from the fact of the mutual search, although not the mutual conclusion. If design is about life, why shouldn't it have all the complexity, variety, contradiction, and sublimity of life?

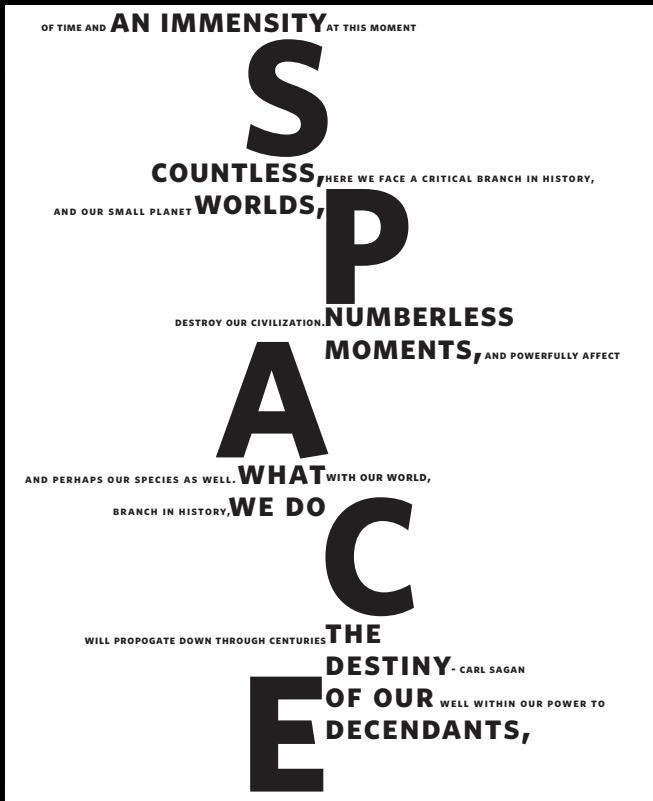
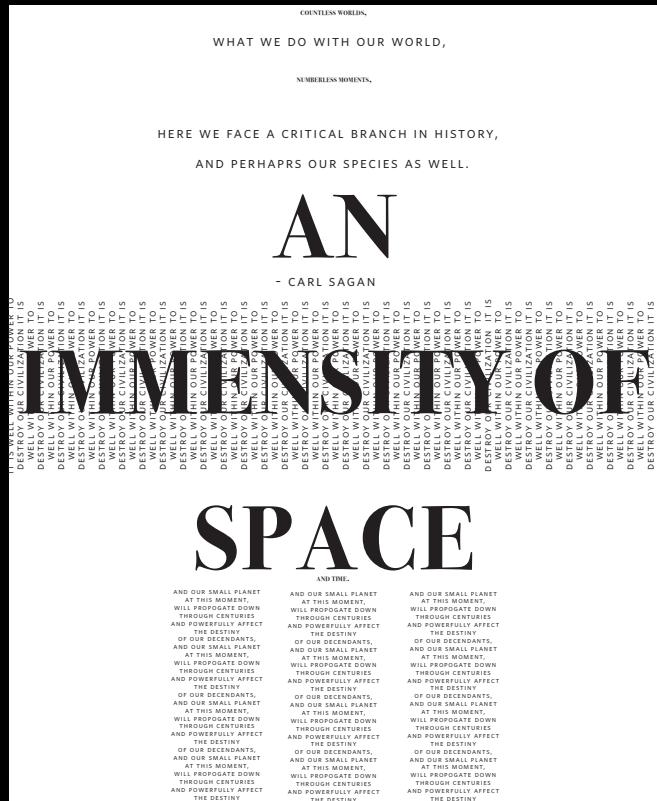
Much of the work done at Cranbrook has been dedicated to changing the status quo. It is polemical, calculated to ruffle designers' feathers. And

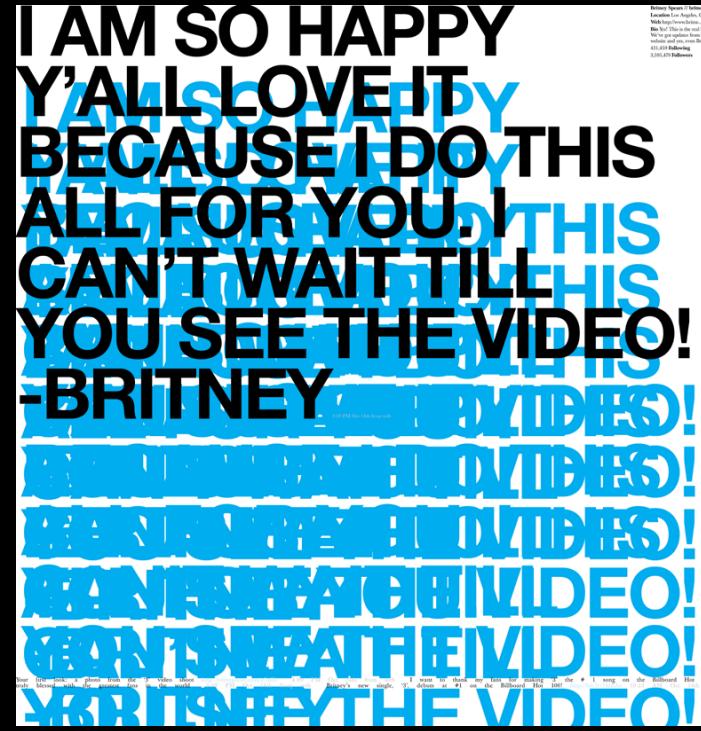
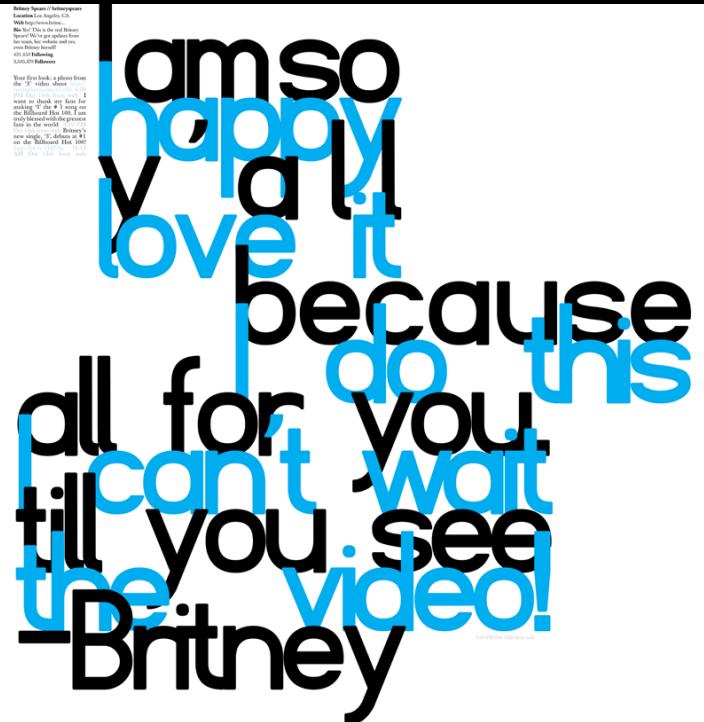
Ferndale Street  
1981

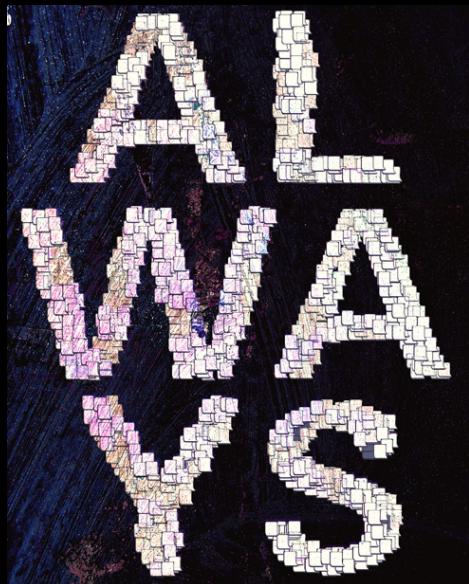
Kenneth Wi

Cranbrook St

A block of a s  
cial main stre  
tographically  
collage form i  
graphic essay







Exploring the everyday. Working with type every day encourages sampling a variety of different styles and media. A blog was started to invent an audience, in hopes that it might give the designs more weight. Eventually, the fictional audience became a real one. Phrases scribbled in notebooks or saved on cell phones were fleshed out into full typographic works.  
Design: Christopher Clark.

