

THE POLITICAL SCENE

SOFT TARGET

China's suspect courtship with Jared Kushner.

BY ADAM ENTOS AND EVAN OSNOS

AMERICAN CHRONICLES

SAFER SPACES

Could small changes in campus life reduce the risk of sexual assault?

BY JIA TOLENTINO

If I were asked by a survey to describe my experience with sexual assault in college, I would pinpoint two incidents, both of which occurred at or after parties in my freshman year. In the first case, the guy went after me

in an extended risk simulation—after talking with Jennifer Hirsch and Claude Ann Mellins, at Columbia University's Mailman School of Public Health, in Washington Heights, on a biting, windy

Legibility, Readability, and invisible design

Legibility vs. readability

Legibility the ease with which a reader can recognize individual characters in text.

Readability the ease with which a reader can understand a written text.

Legibility

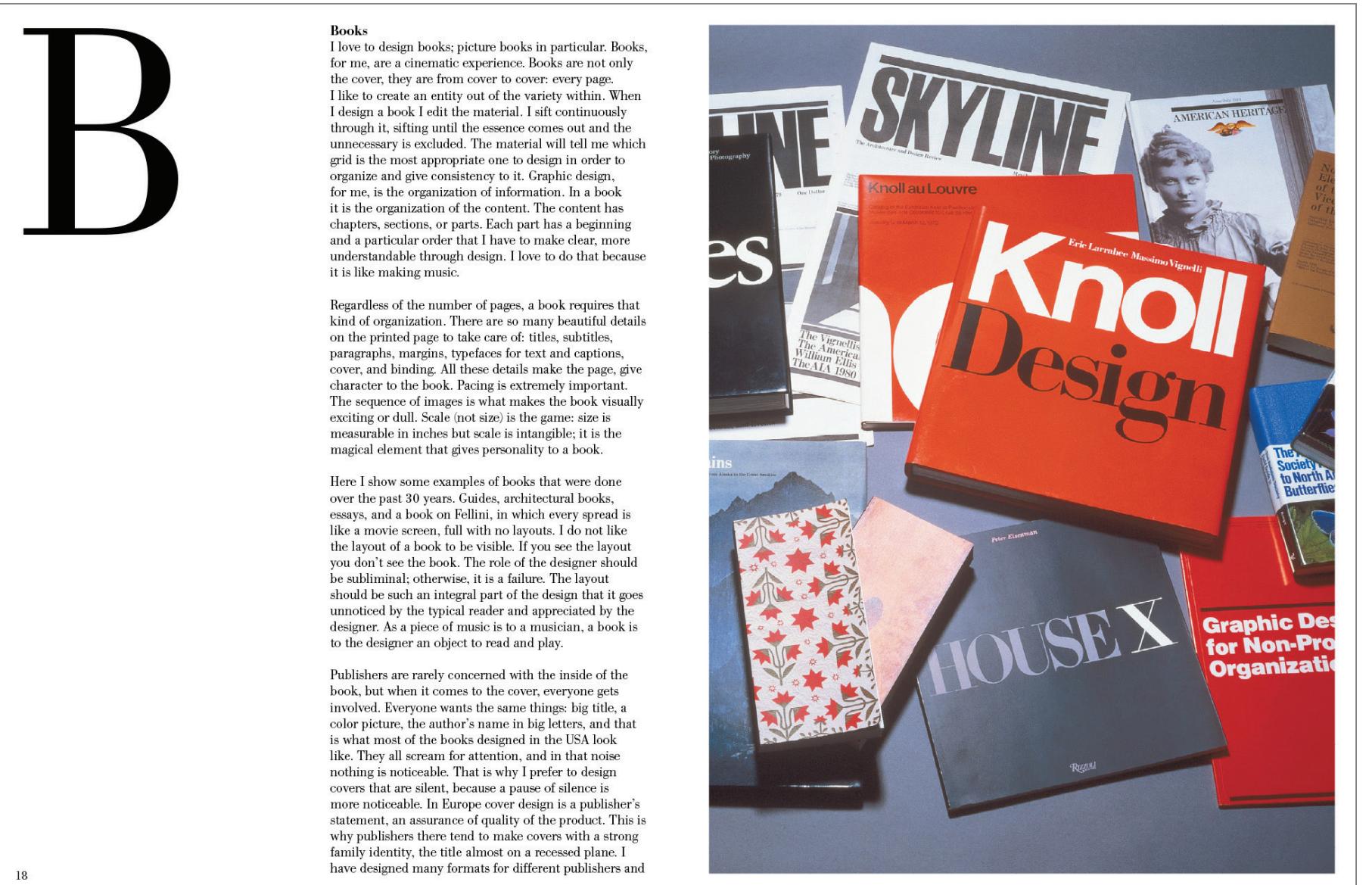
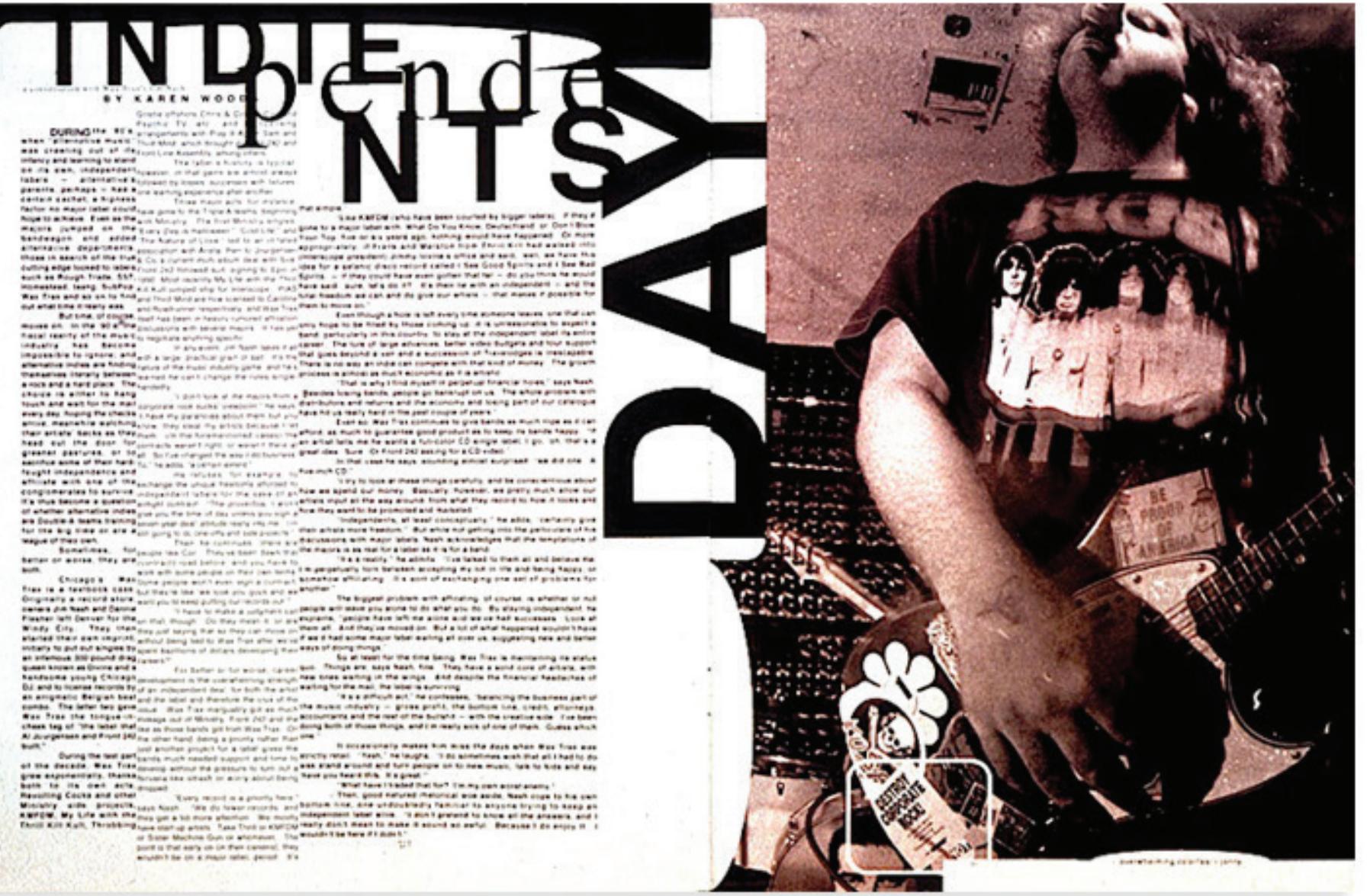
type design
font weight
display vs. body
x-height

מְלֵא קָרְבָּן
גַּדְעֹן בְּנֵי יִשְׂרָאֵל
וְאֶתְנָהָרָן

Grumpy wizards
make toxic brew for
the evil Queen and
Jack.

Readability

line length
type size
line height
contrast
hierarchy



B

I love to design books; picture books in particular. Books, for me, are a cinematic experience. Books are not only the cover, they are from cover to cover, every page. I like to create an entity out of the variety within. When I design a book I edit the material. I sift continuously through it, sifting until the essence comes out and the unnecessary is excluded. The material will tell me which grid is the most appropriate one to design in order to organize and give consistency to it. Graphic design, for me, is the organization of information. In a book it is the organization of the content. The content has chapters, sections, or parts. Each part has a beginning and a particular order that I have to make clear, more understandable through design. I love to do that because it is like making music.

Regardless of the number of pages, a book requires that kind of organization. There are so many beautiful details on the printed page to take care of: titles, subtitles, paragraphs, margins, typefaces for text and captions, cover, and binding. All these details make the page, give character to the book. Pacing is extremely important. The sequence of images is what makes the book visually exciting or dull. Scale (not size) is the game: size is measurable in inches but scale is intangible; it is the magical element that gives personality to the book.

Here I show some examples of books that were done over the past 30 years. Guides, architectural books, essays, and a book on Fellini, in which every spread is like a movie screen, full with no layouts. I do not like the layout of a book to be visible. If you see the layout you don't see the book. The role of the designer should be subliminal; otherwise, it is a failure. The layout should be such an integral part of the design that it goes unnoticed by the typical reader and appreciated by the designer. As a piece of music to a musician, a book is to the designer an object to read and play.

Publishers are rarely concerned with the inside of the book, but when it comes to the cover, everyone gets involved. Everyone wants the same things: big title, a color picture, the author's name in big letters, and that is what most of the books designed in the USA look like. They all scream for attention, and in this noise nothing is noticeable. That is why I prefer to design covers that are silent, because a sense of silence is more noticeable. In Europe cover design is a publisher's strategy, not a strategy of quality of the product. This is why publishers there tend to make covers with a strong family identity, the title almost on a recessed plane. I have designed many formats for different publishers and

A design can be **legible** but with low **readibility**.

A design can be **readible** with low **legibility**.

BEATRICE
WARDE THE
CRYSTAL
GOBLET:

BW

sixteen essays on typography



Beatrice Warde (1900-1969)
writer, Monotype Corporation
“Paul Beaujon”

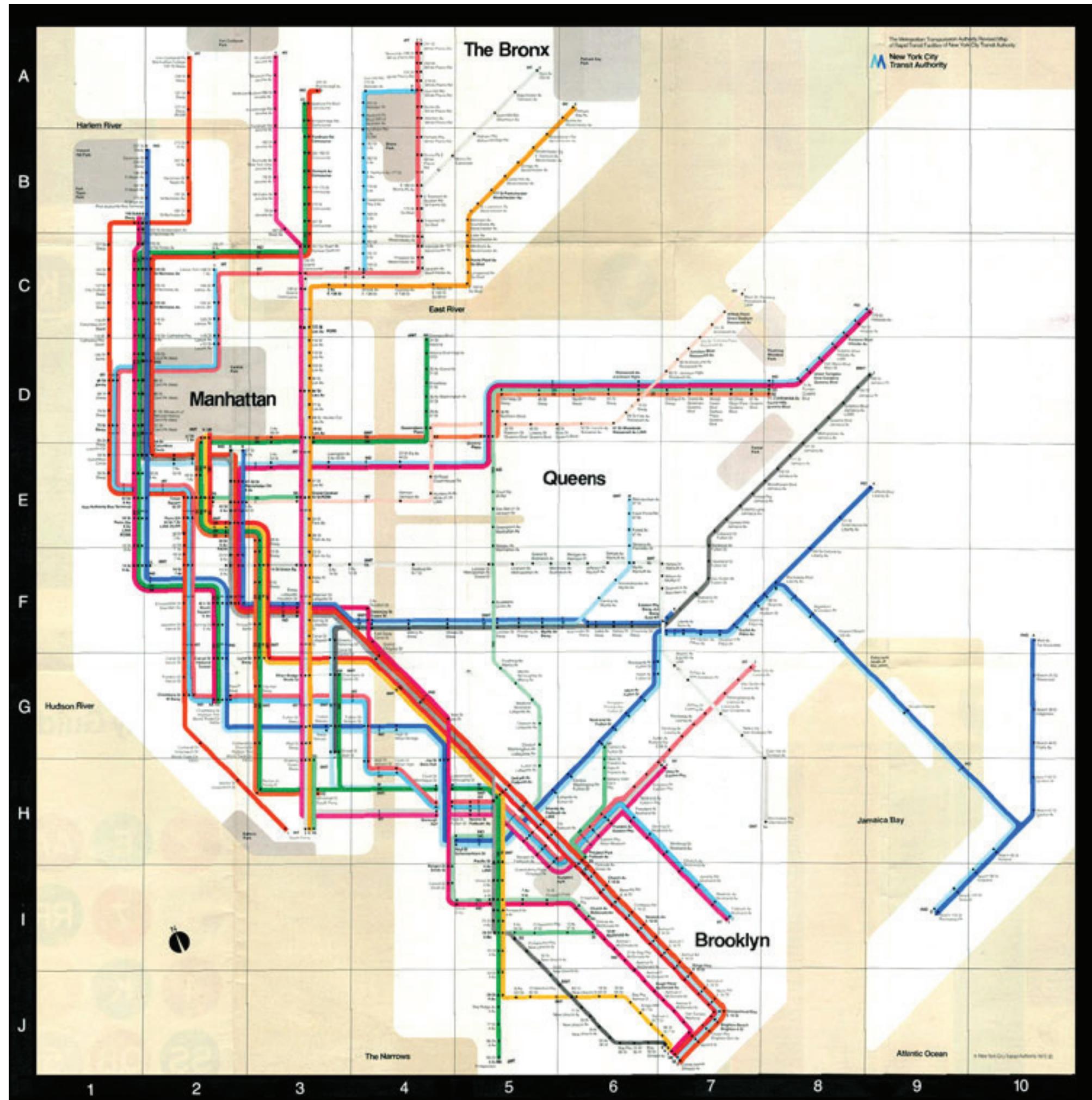
The Crystal Goblet published
in 1930

“You will find that almost all the virtues of the perfect wine-glass have a parallel in typography.”



**Graphic design is a
clear container of
which you fill with
content.**

**Graphic design
should be invisible.**



*“In design, be logical, search
for truth, be clear.”*
— Massimo Vignelli



“Good design is invisible”
— Dieter Rams



“I think our goal is that you would have a sense that it wasn’t designed.”

—Jony Ive

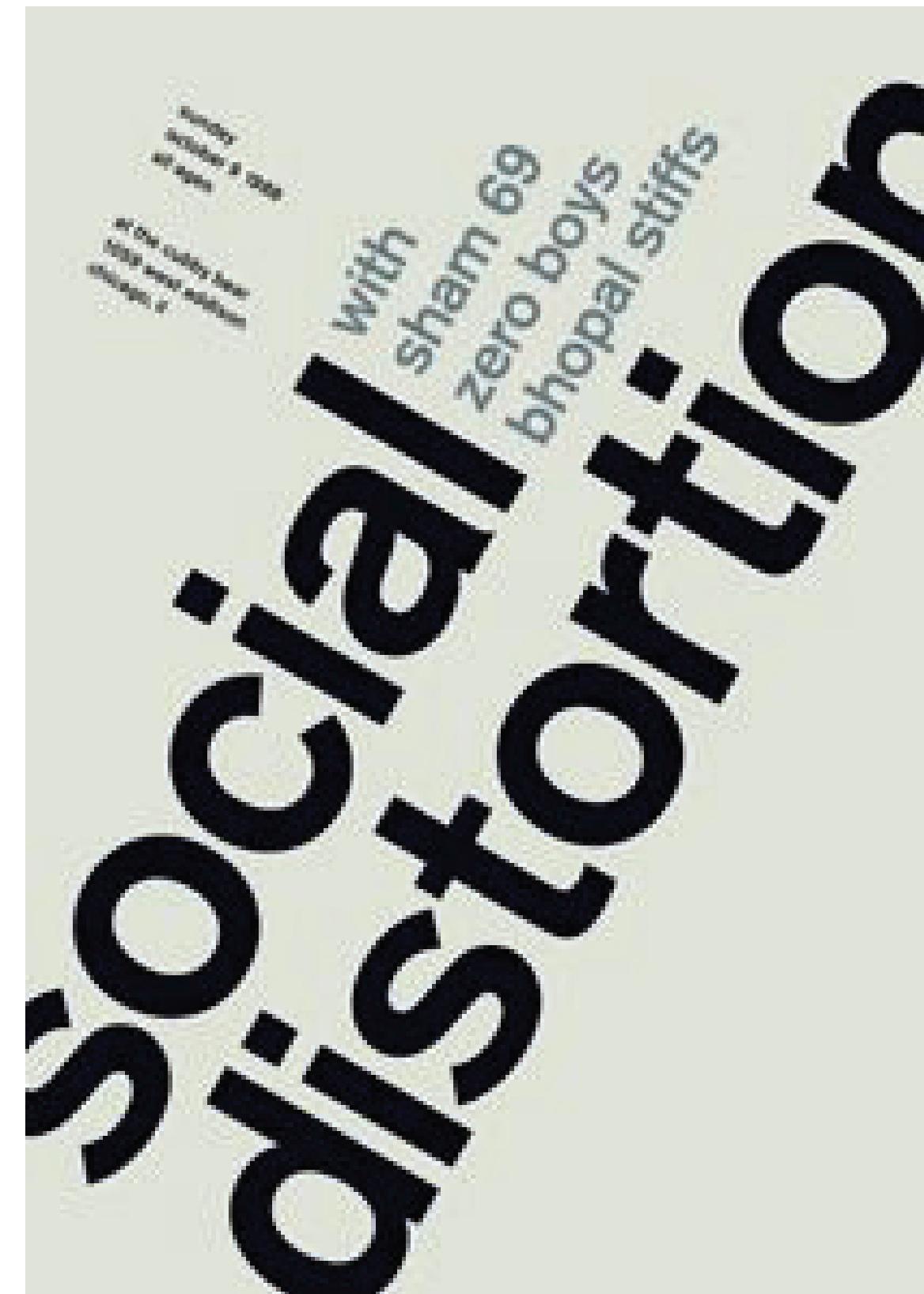
International Type Style (Swiss Modernism)

strict grid system

one sans-serif (usually Helvetica)

photography not illustration

usually black and white (and one accent color)



Neue Grafik New Graphic Design Graphisme actuel

Internationale Zeitschrift für Grafik
und interdisziplinäre Galerie
für Gestaltung
(Deutsch, englisch, französisch)

International Review of Graphic
Design and related subjects
Issued in German, English and French

Revue internationale du graphisme et
des disciplines associées
Parution en allemand, allemand,
anglais et français

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Hans Neuburg, Zürich
Thomas Mühlemann und Gis Bon-
scope, Üml
Peter Märkl, St. Gallen
Richard P. Lohse, Zürich

Georg Riedensperger, Zürich

Armin Hofmann, Bern

François Schmid, Zürich

Walter Kastner, Zürich

Ulrich Gähde, Berlin

Manfred Winkelmann, Berlin

Peter Lüthi, Bern

CMV

Richard P. Lohse, Zürich

Margit Städler, Zürich

Ausgabe Juli 1980

Inhalt

Schweizer Plakate der letzten vier
Jahre

Die Zeichnungskunst für elektroni-
sche Medien

Forschungsschwerpunkte

Werbeplakate der Londoner Meiss-
tner

Arbeitskreis der Raumplaner

Postkarten der Kunstabteilung

Ausstellung für Arbeitspläne (Stentz)

von Max Bill

SWB Design Forum 1980

Braun-Ausstellungsstände

Buchdruckerschläge aus den
dreizig Jahren

Ein Motor als einziger Plakatgründer

Postkarten von

**This is still (mostly)
how design is taught
today.**

Tekst: Martin McDonagh
Vertaling: Tom Kleijn
Regie: Maaike van Langen
Spel: Jappe Claes,
Tijn Docter, Mike Reus,
Harry van Rijthoven

www.theatercompagnie.nl



“We fully realize that no typeface is neutral, and that the objectivity of Helvetica is a myth but it is exactly this myth that turned Helvetica into one of the most widely used typefaces in the first place.”

— Experimental Jetset



"I was morally opposed to Helvetica because I viewed the big corporations that were slathered in Helvetica as sponsors of the Vietnam War. Therefore, if you used Helvetica you were in favor of the Vietnam War so how could you use it?"

— Paula Scher

What is the role of the designer?

Can design be neutral?

**How can you use legibility/readability
(or illegibility/unreadability) to your
advantage?**