

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

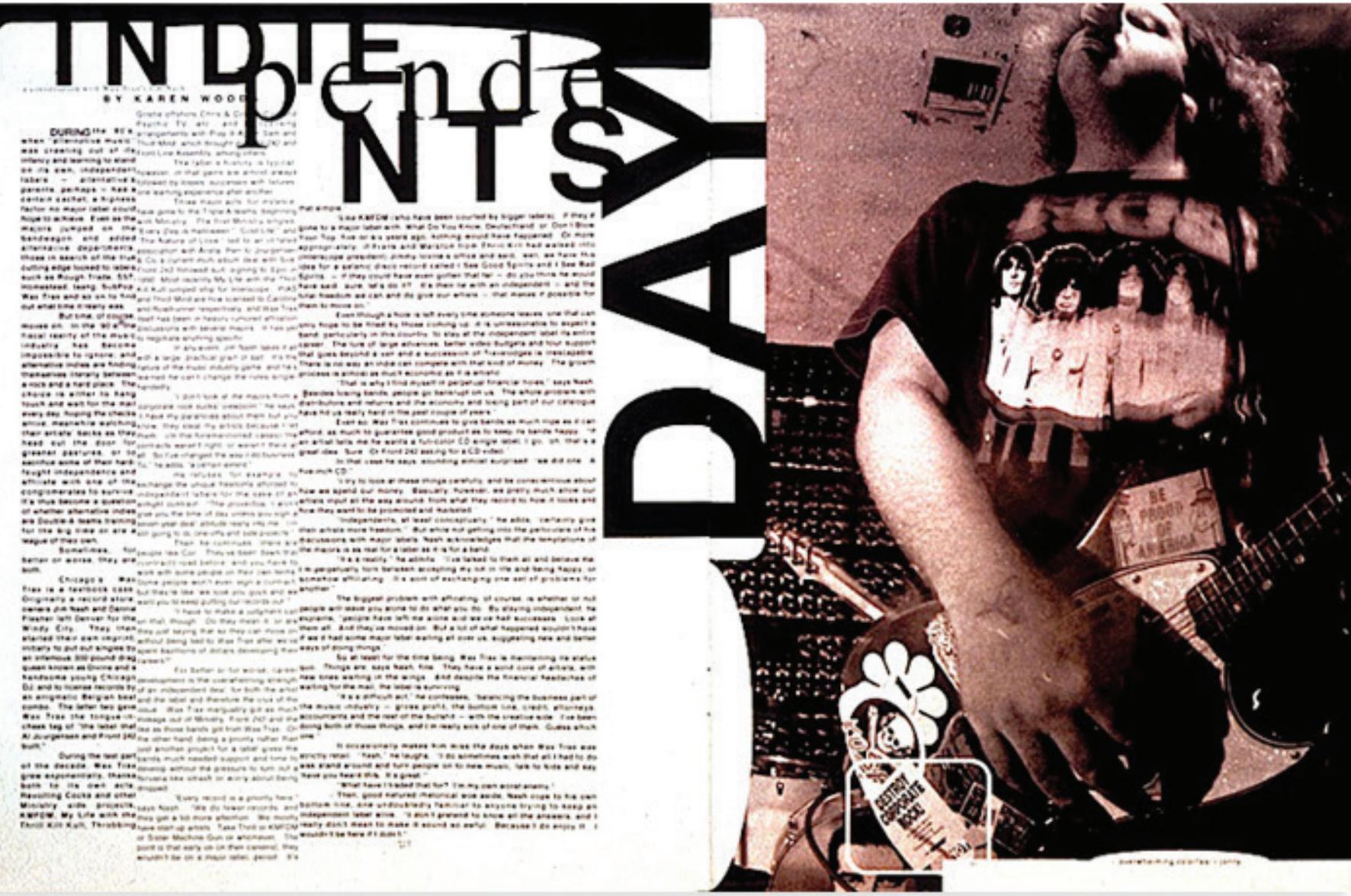
type design  
font weight  
display vs. body  
x-height

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 **visibility**.

BEATRICE  
WARDE      THE  
CRYSTAL  
GOBLET:

BW

*sixteen essays on typography*



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

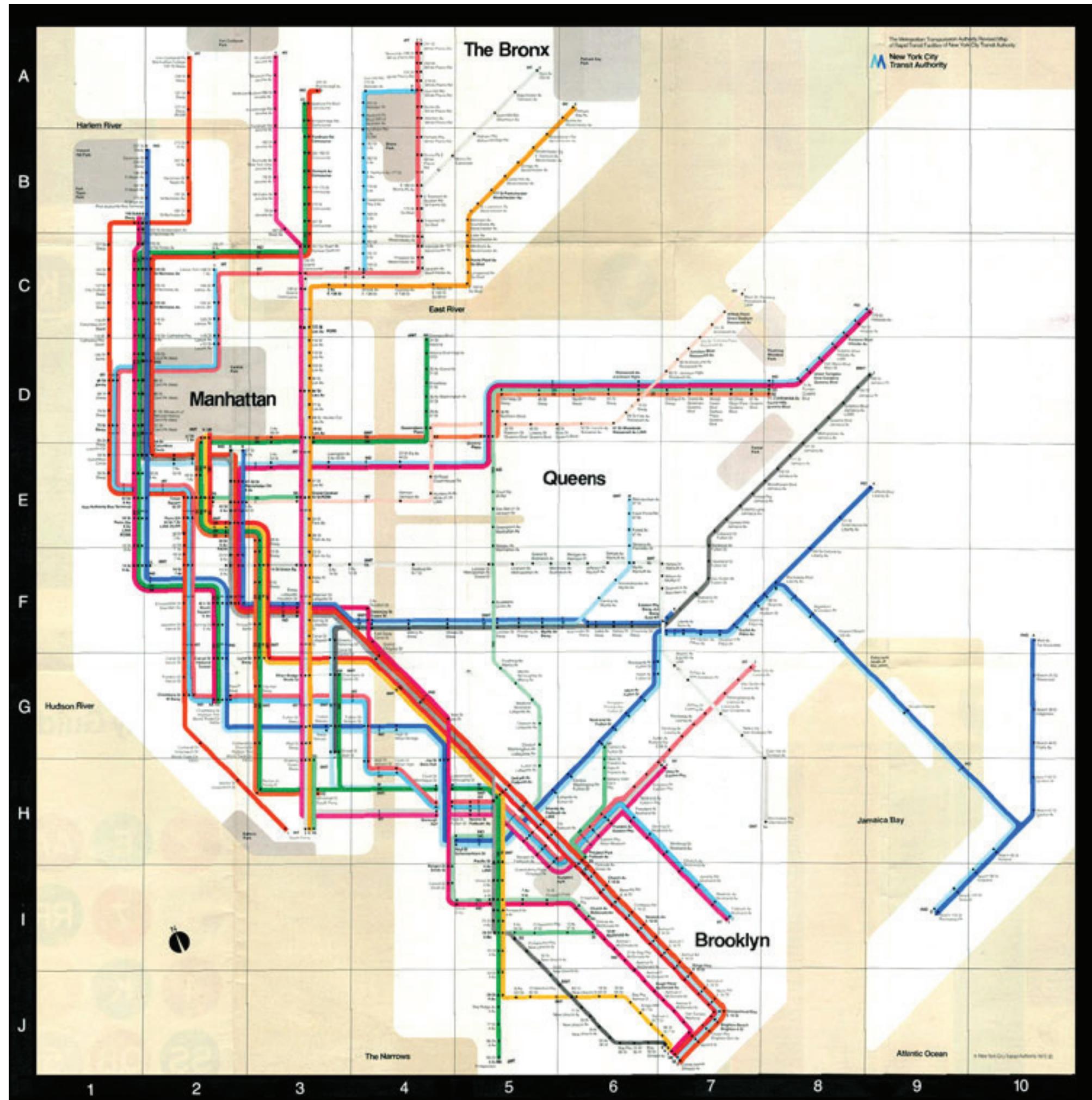
The Crystal Goblet published  
in 1930

**“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

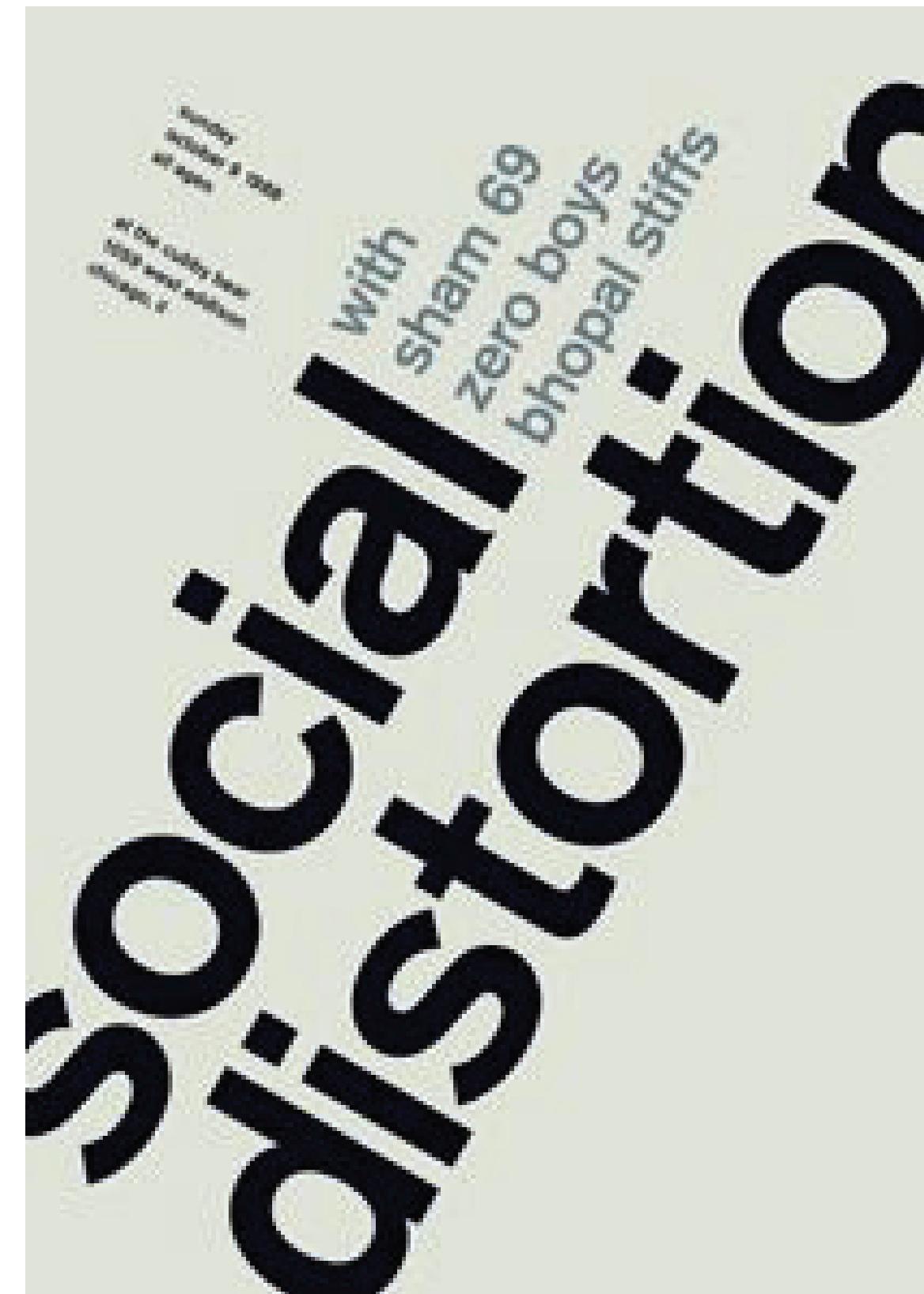
# **International Type Style (Swiss Modernism)**

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.  
Art direction: Peter Lüthi  
(Münster, 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, Über  
Peter Märkl, St. Gallen  
Richard P. Lüthi, Zürich

Georg Riedensperger, Zürich  
Hans Peter Gräfe  
Feststellungen der Kunstabzeugschau  
Ausstellung für Arbeitskleidung (Stanz) von Max Bill

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SWB Design Forum 1980  
Permanent Braun Pavilion  
an der Exposition de la Suisse  
Blick Juchem of the Thunes  
A Painter who is his own Graphic  
Designer

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des années trente  
Die postkarte spricht

Expositionen Fr. T.L.

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**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

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*“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?**