
SUMMER 2020

Typography 3

Concept Statement

Exo is designed to draw emphasis to the physical skeletal structure of our society. These structures are often thought to be undesigned and eternal; however, this project attempts to demonstrate their inherent aesthetic value.

Typeface Pairings

Obviously + Parisine Std Clair

This font pairing was chosen for its ability to maintain and uphold the atmosphere of the topic. Their characteristics — primarily their sans-serif geometry — mirror the angular aesthetic of the photographic content.

Running Header

the garage

Obviously +
Parisine Std Clair

Caption

Photo: Getty Images

Quotes

"A car park is a kind of gothic space, a dark space, it's like the dark scenes in films in which you're scared not because you should be scared but because you don't quite know what's coming."

Heading

Heading

Body

Cars can indeed be lovable but how can anyone love the bleak oil-stained chunk of concrete called a parking garage? One person who does is Simon Henley who writes of their "mysterious inhumane beauty" in "The Architecture of Parking," a coffee-table history just published by Thames & Hudson. Henley even likes the spookiness that makes garages such iconic (and inexpensive) settings for bombs, murders and rapes in film. In fact, sometimes he sounds like the equivalent of a travel writer giving five stars to the Bates Motel.

Tombstone

Collectors of, say, a \$700,000 Porsche 959 are not about to submit their prize to a grungy public space. The comedian Jerry Seinfeld, for example, is said to heap his cars in New York in a garage on the Upper West Side with terrazzo floors, wood paneling and a climate control system. It sounds less like a garage than a humidor.

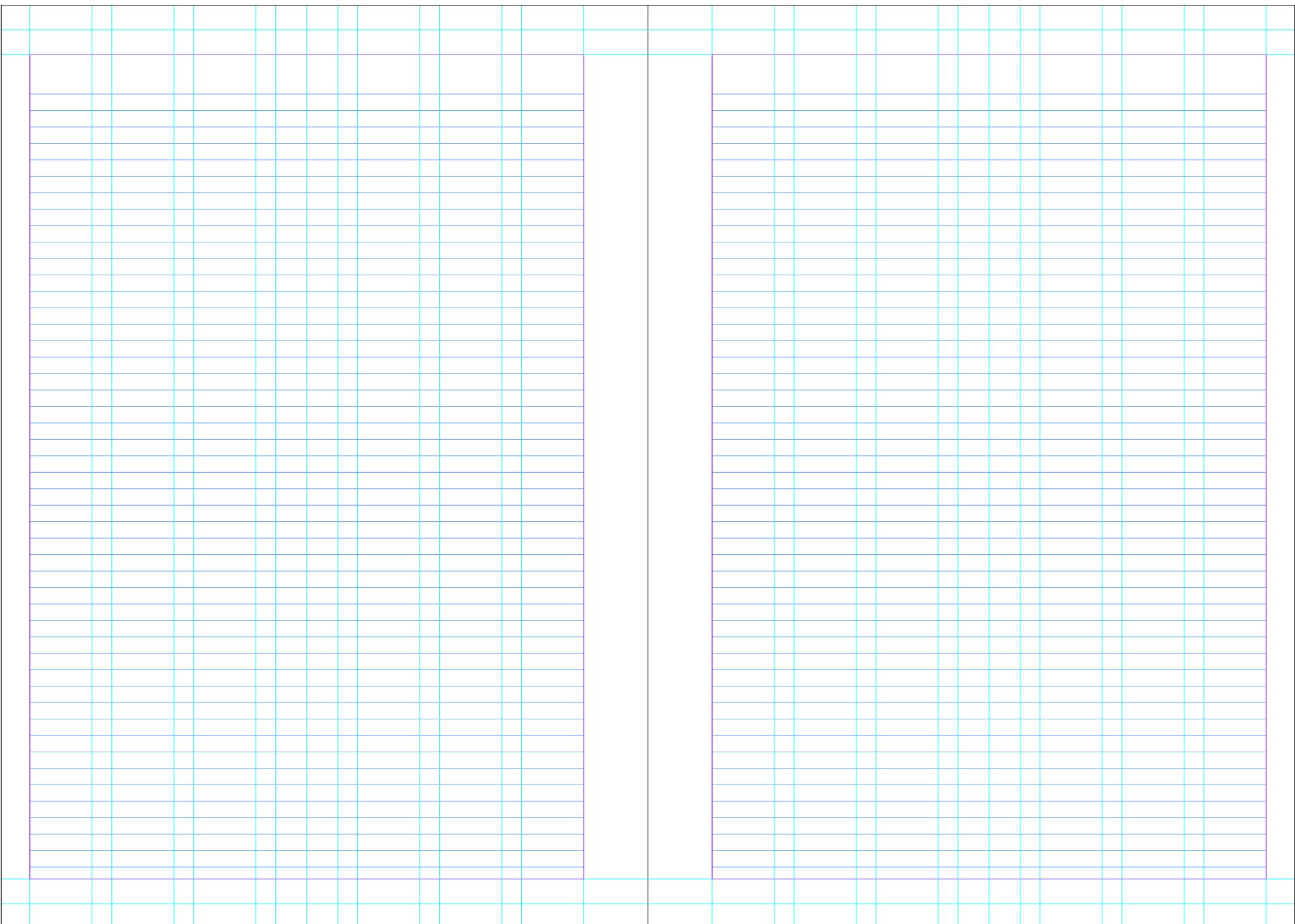
Pagination

4



Grid

The grid is a combination of a seven column grid with a quarter-inch gutter and a two column grid with no gutter. Additionally, the 15pt baseline grid is utilized.



Exo Design Standards

Visual Language

Print Standards

These print standards were chosen to create a system that (just like the font pairing) accentuates and expands the atmosphere of the magazine.

Document Setup

Size

A4

8.267 x 11.6929

Lead

15pt

Margin

0.625 x 0.4375 x 0.625 x .8125

Grid A

7 columns

.25 inch gutter

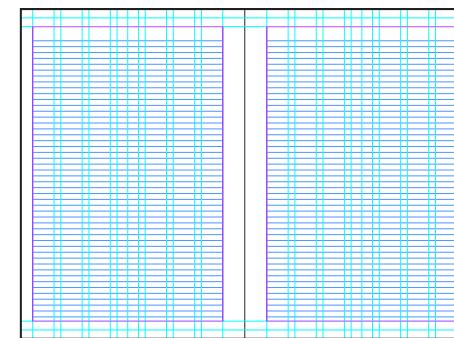
Baseline grid

Grid B

2 columns

0 inch gutter

Baseline grid



Typography

Obviously

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
a	b	c	d	e	f	g	h	i	j	k	l	m
n	o	p	q	r	s	t	u	v	w	w	x	y
o	1	2	3	4	5	6	7	8	9			

H1.....32 pt
H2.....16 pt

Parisine Std Clair

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
a	b	c	d	e	f	g	h	i	j	k	l	m
n	o	p	q	r	s	t	u	v	w	w	x	y
o	1	2	3	4	5	6	7	8	9			

H3.....14 pt
p.....10 pt
Caption.....8 pt

Wordmark



Photo Treatment

Photos are displayed in a high-contrast, monochromatic style. They are displayed in both bright red (#FF0000) and white (#FFFFFF).

Type Pairings

Heading

Subheading

Quote

Quote alternate

Exo
This one garage in Santa Fe looks nothing like the one in Valencia, Spain, creator of lightning fields in the American Southwest, but visually the bottom line prevails. The fact that garages tend to be commissioned by promoters keen only on optimizing parking space can even be considered a plus, Henley says.
"The beauty is that economics mean you pay less attention to people being in them than to parking cars in them. We forget that we have to go into them, the beauty is in this slightly forgotten dimension of experience."

Type Pairings in Context

32pt

16pt

14pt

14pt

10pt

Sample

6

"The beauty is that economics mean you pay less attention to people being in them than to parking cars in them. We forget that we have to go into them, the beauty is in this slightly forgotten dimension of experience."

Type Increments

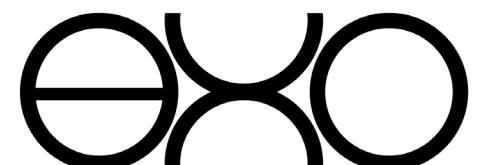
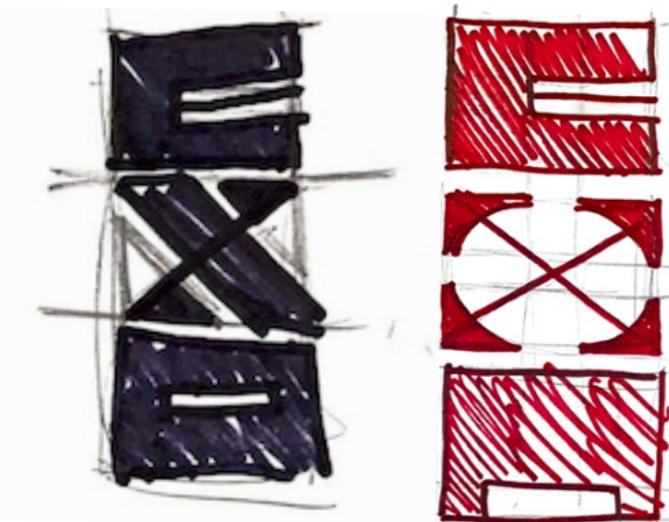
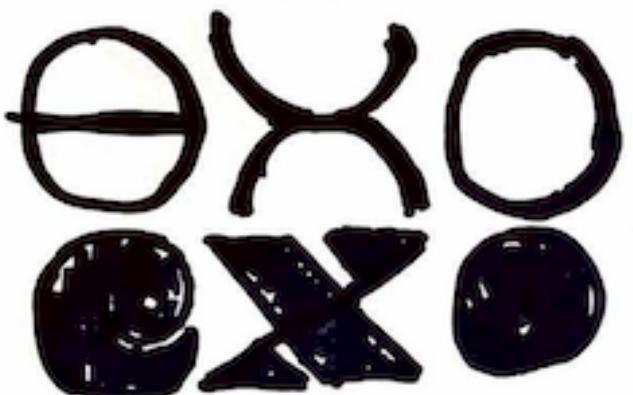
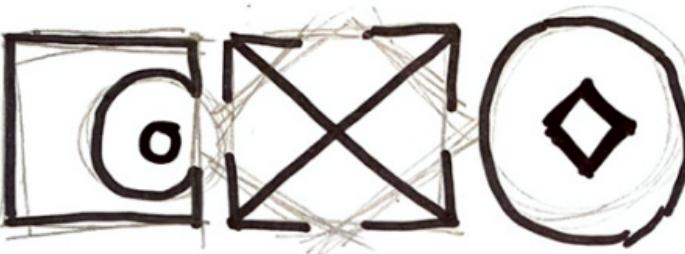
Sample	8pt
Sample	10pt
Sample	14pt
Sample	16pt
Sample	24pt
Sample	36pt

Color Palette



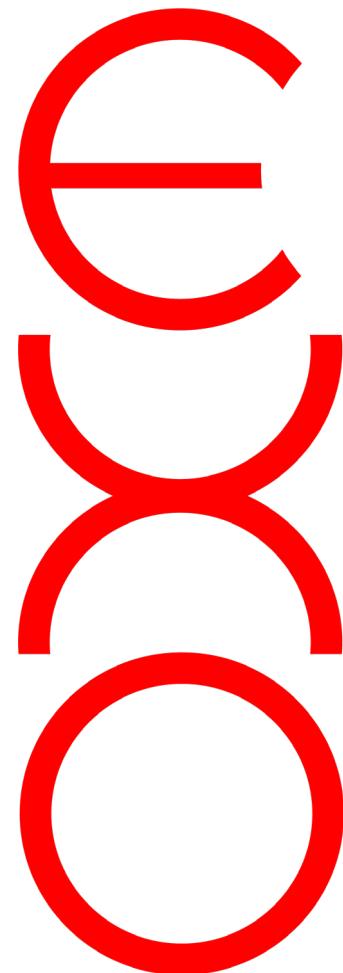
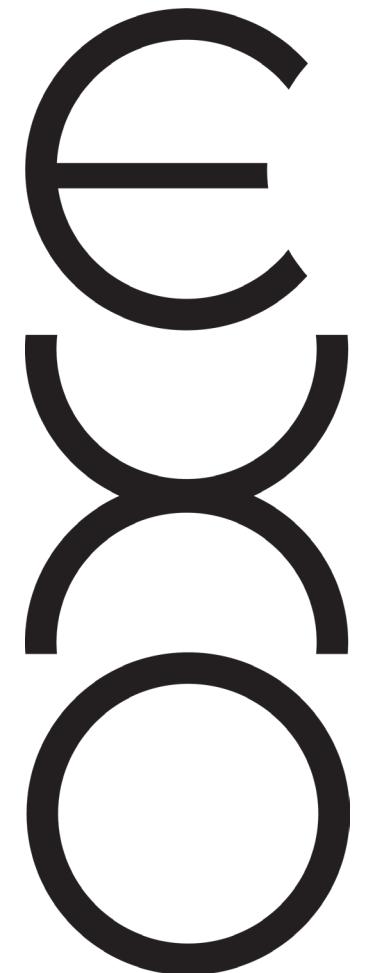
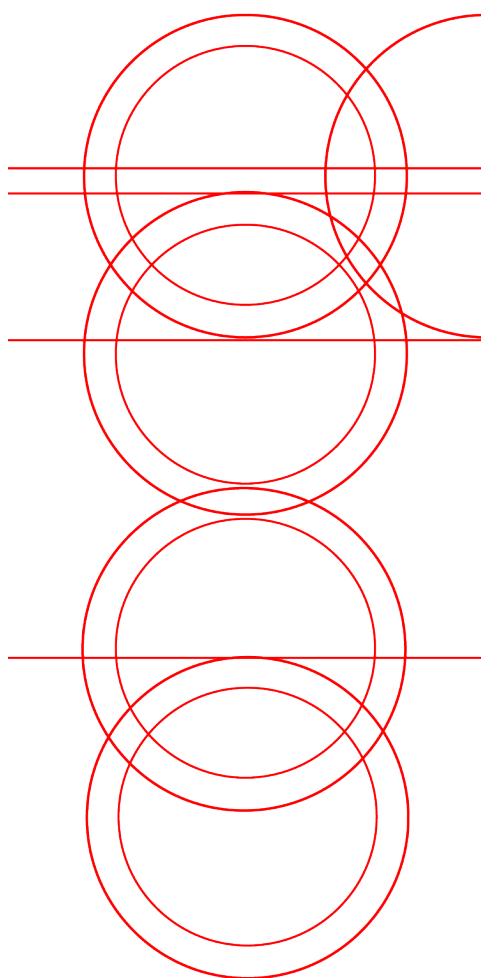
Logotype

Some of the progression of the logotype from the physical into the digital.



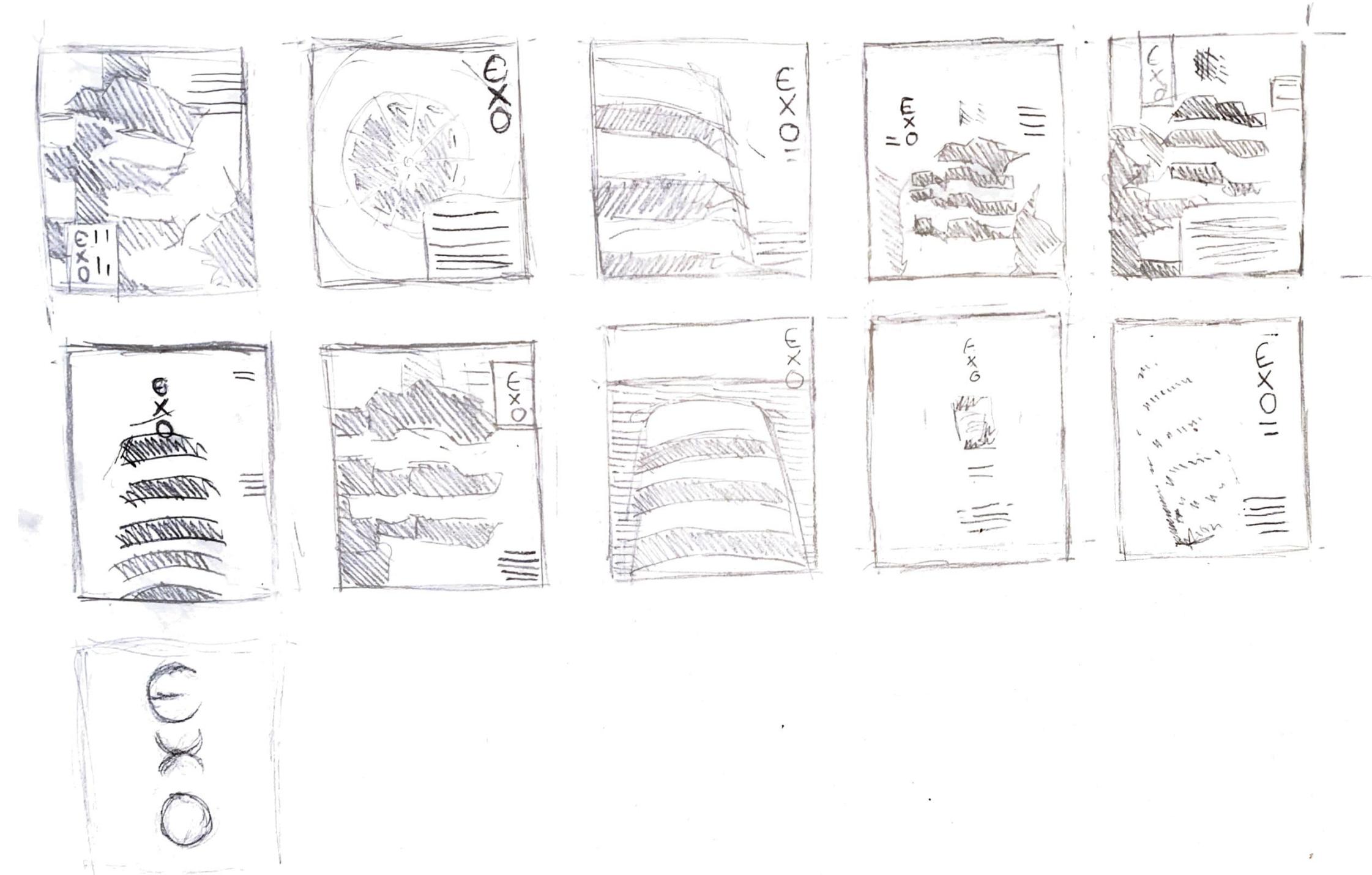
Logotype

The final digital logotype was selected for its allusion to the architectuality of the subject.



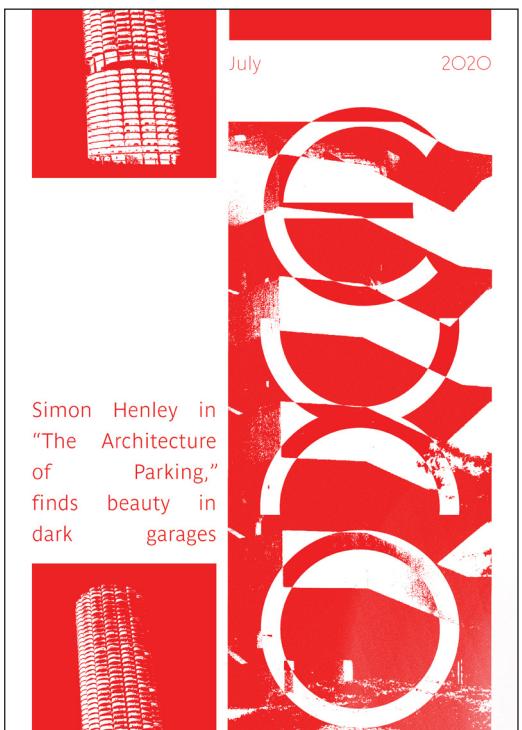
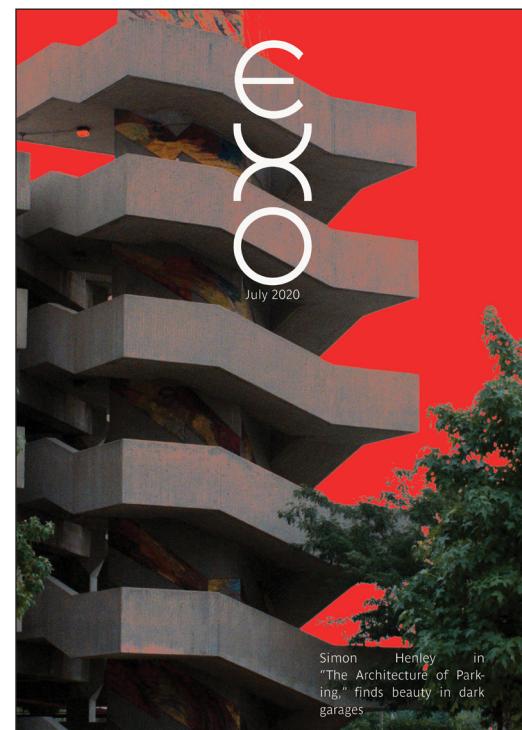
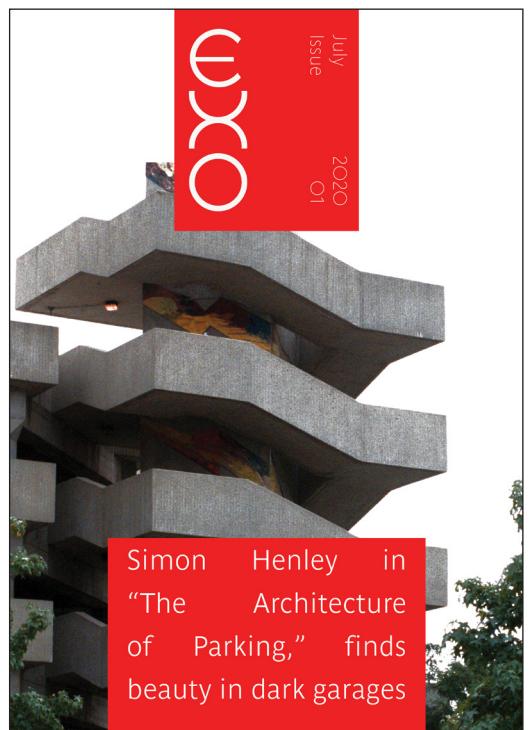
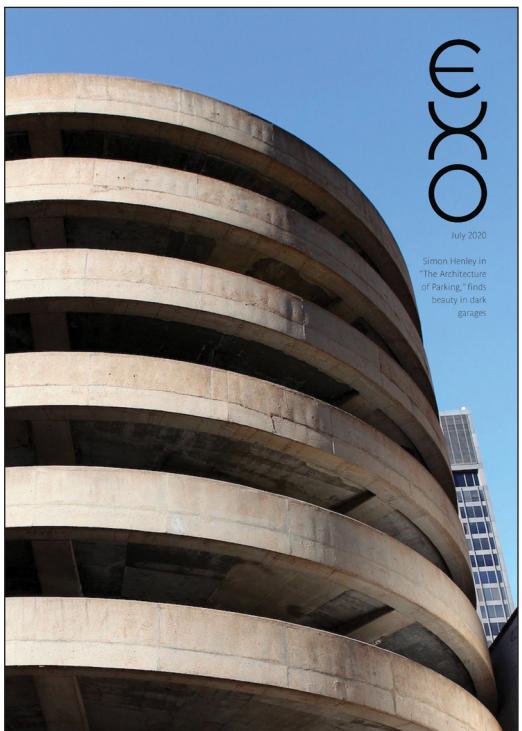
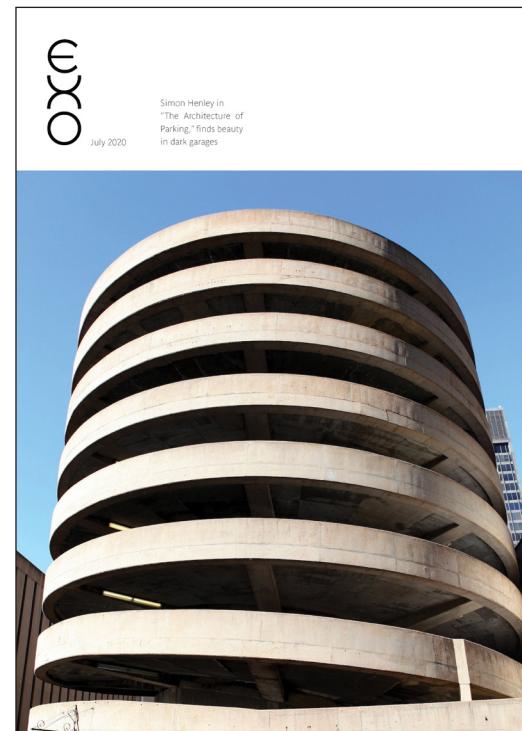
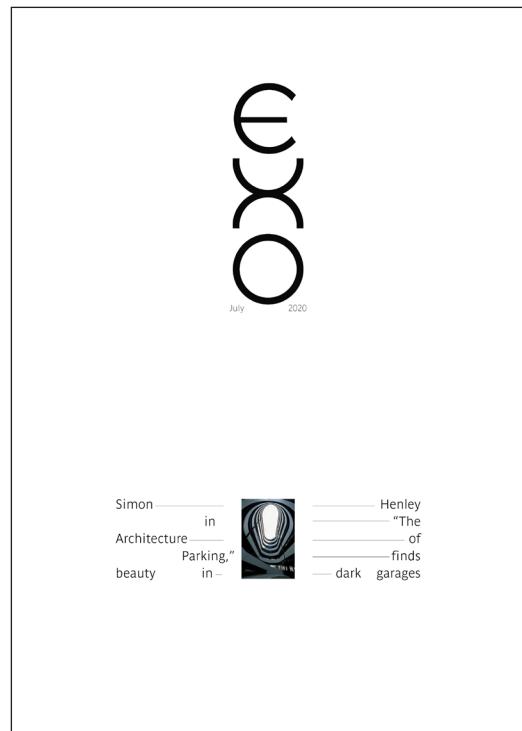
Cover

Preliminary pencil cover sketches. Initial focus was placing text on top of image.



Cover

Digital cover sketches. Final focus was on creating a fractured composition by overlapping architectural imagery with the logotype.



Cover

The final cover was chosen for its high contrast styling that mimiced the architetureality of the subject. The bright red plays to the oppressive power of the brutalist style as well as alluding to the violence of fascism. This violence is complemented by the fractured image.



Table of Contents

Round 1

Preliminary explorations in the creation of the main content spreads. This round was focused on taking a maximal approach to the design by combining text, image, and color.

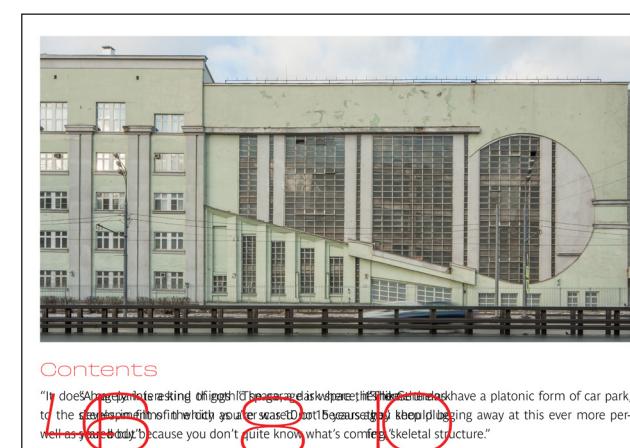
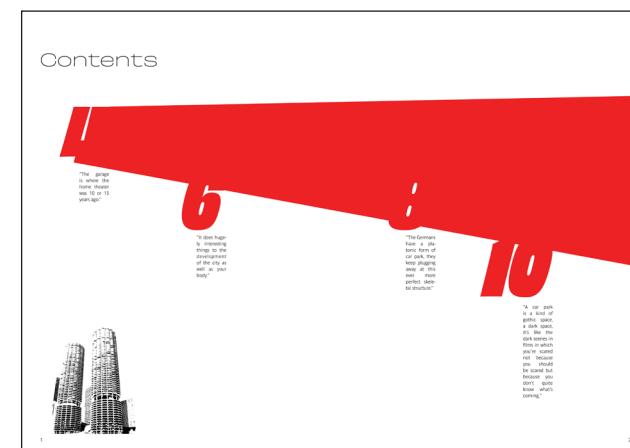
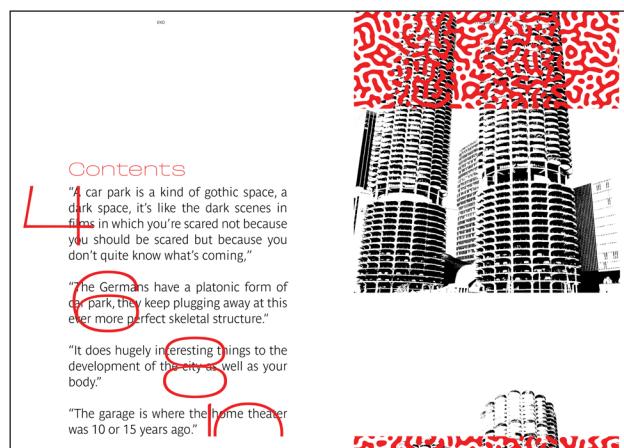
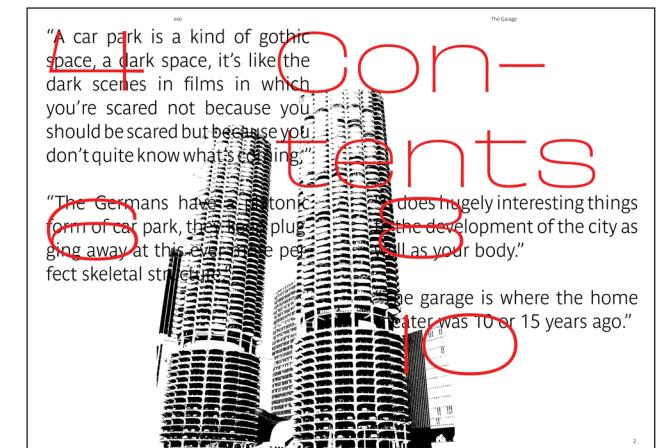
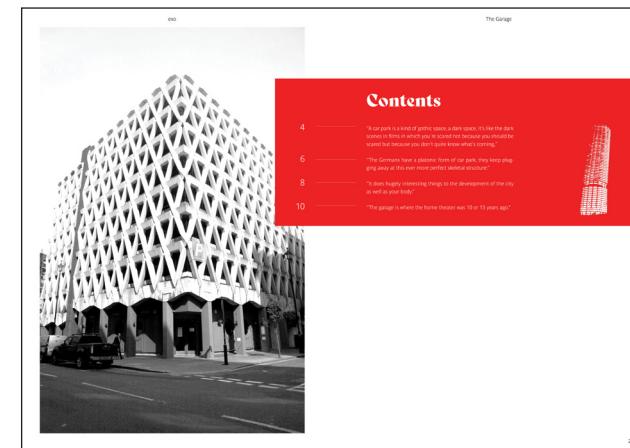
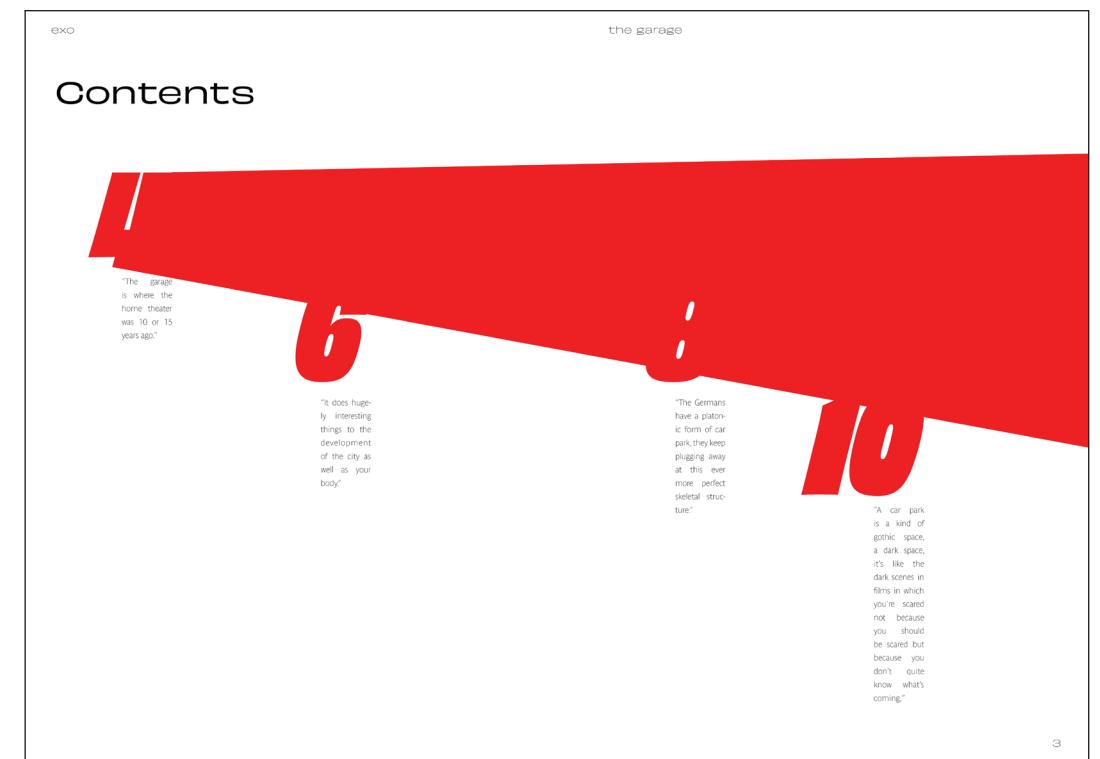
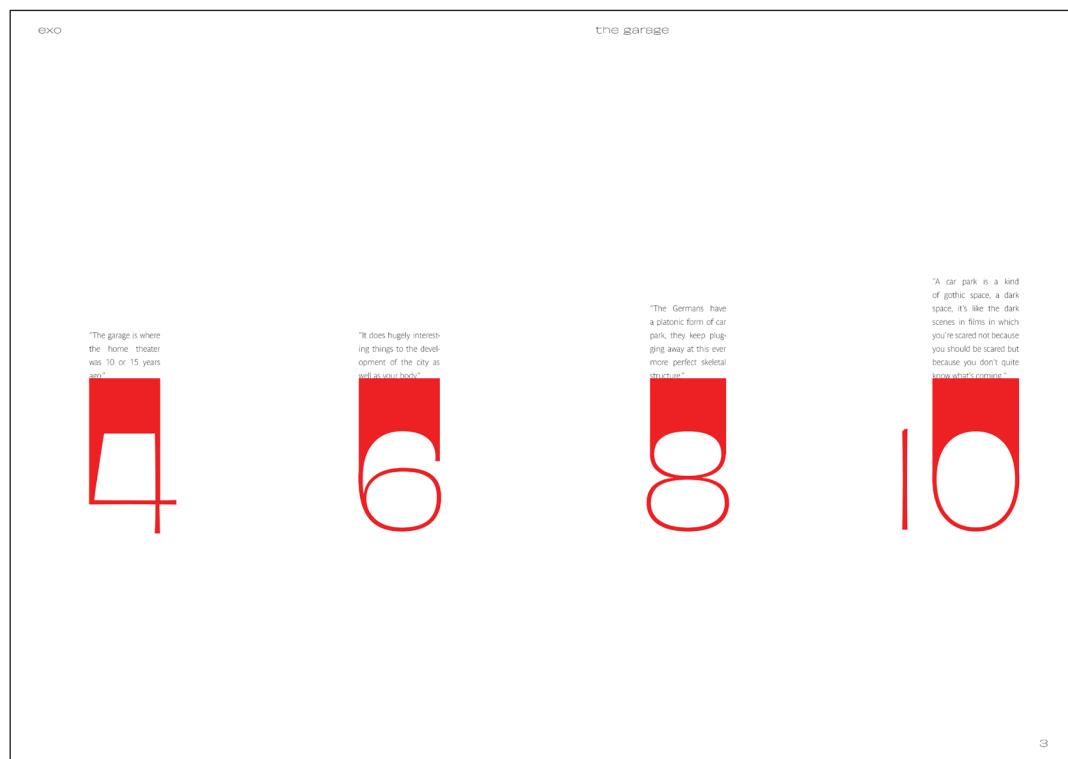
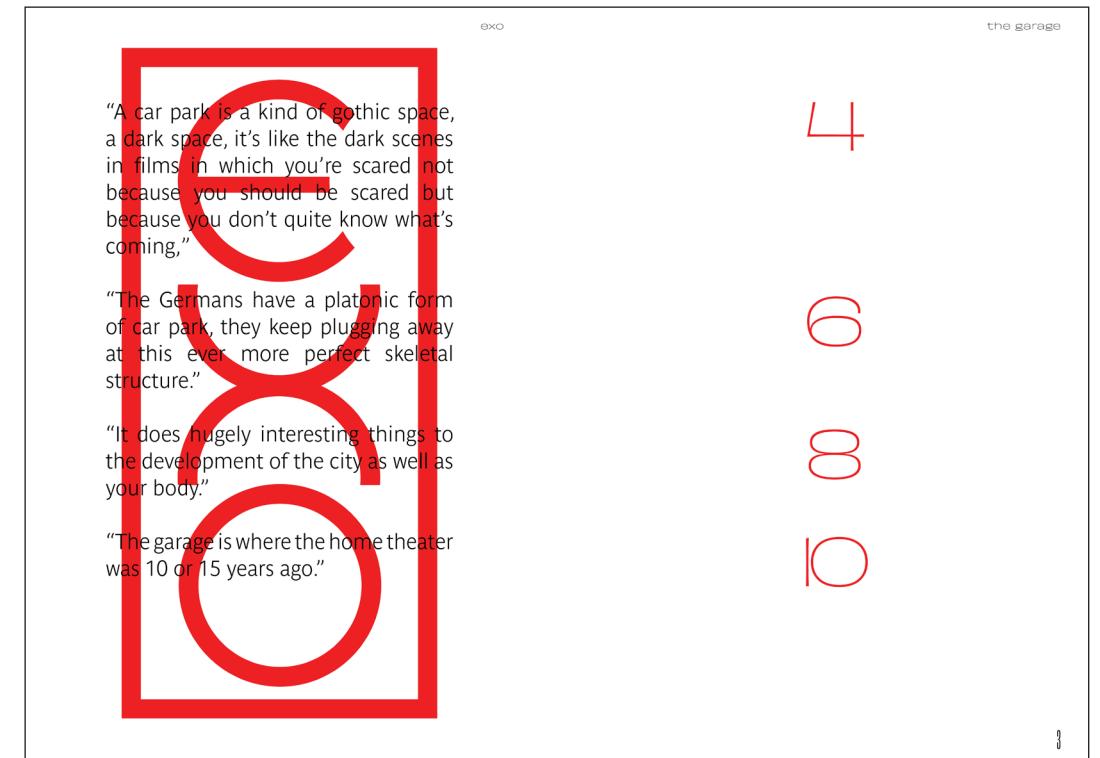


Table of Contents

Round 2

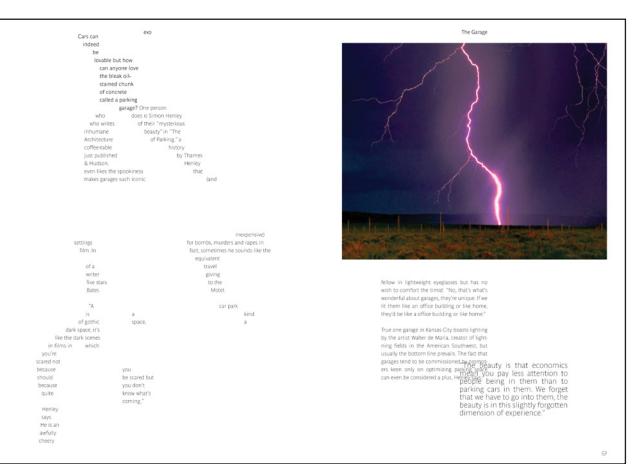
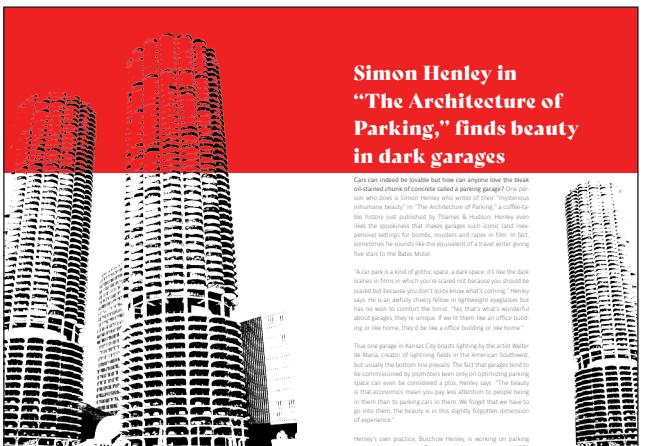
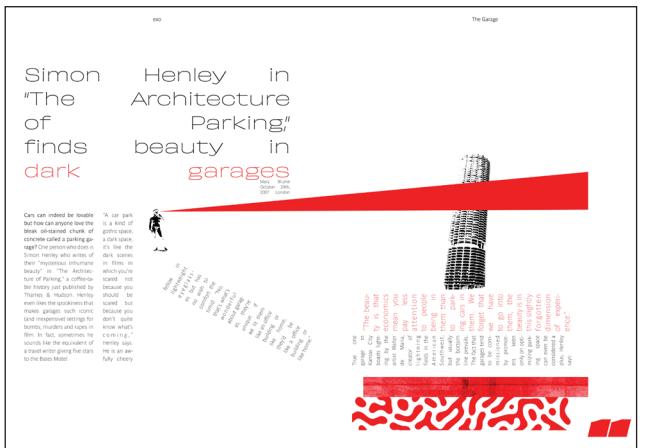
This round of table of contents spreads was focused on exploration within the design language of the magazine.



Layout Design

Round 1

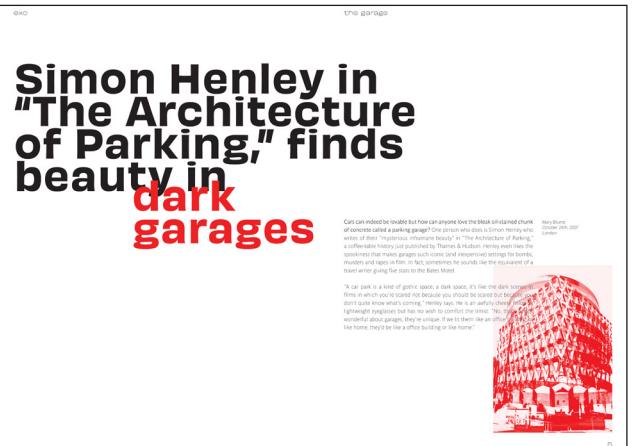
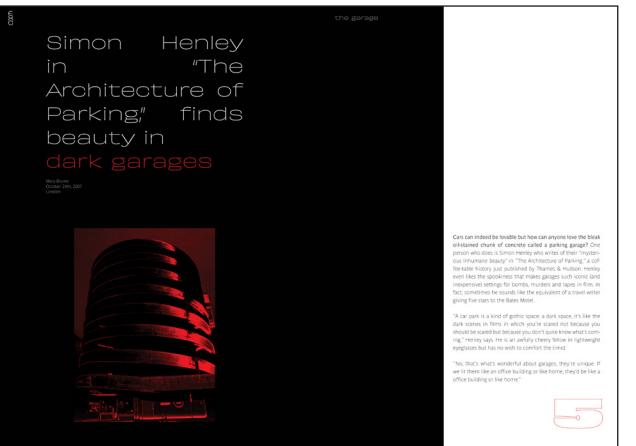
Preliminary exploration of layouts. The photo treatment was not resolved at this point so the spreads did not effectively capture the atmosphere of the magazine.



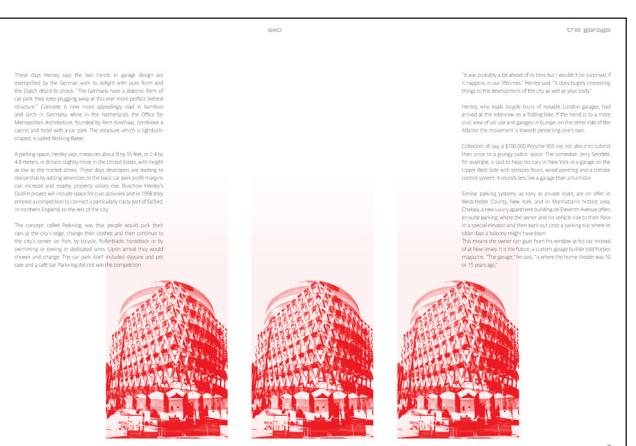
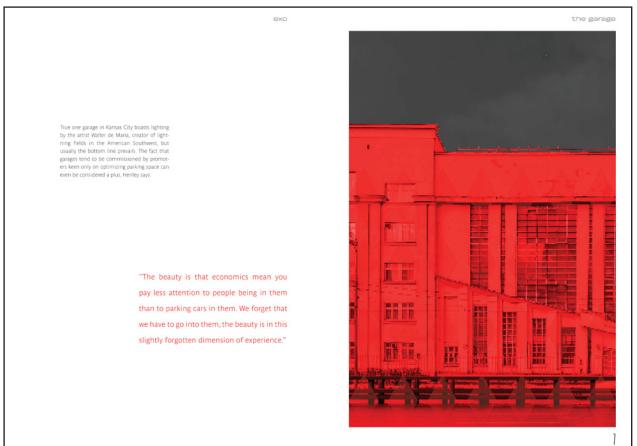
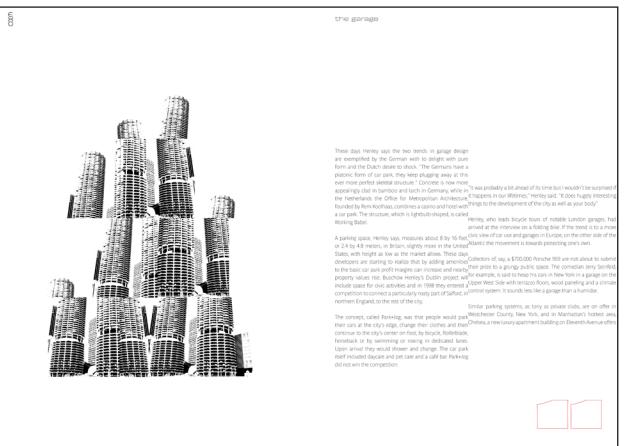
Layout Design

Round 2

This series of layout design emphasized extensive experimentation. Decisions were chosen in an attempt to dial in the design system of the publication.



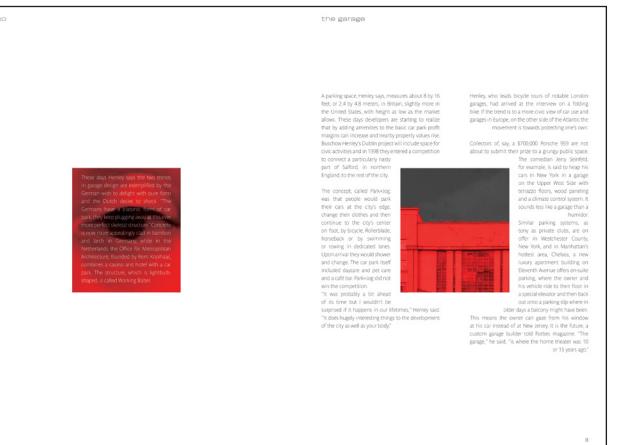
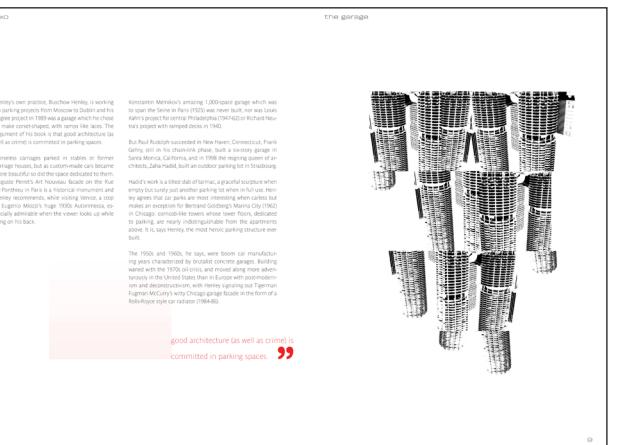
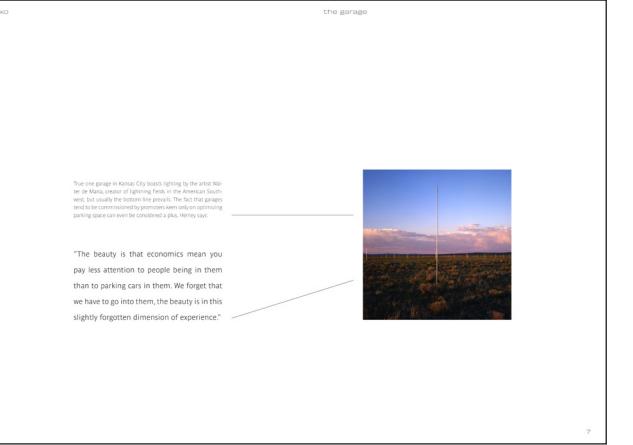
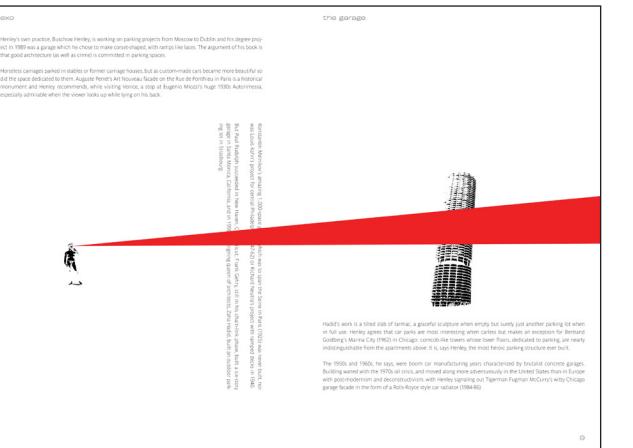
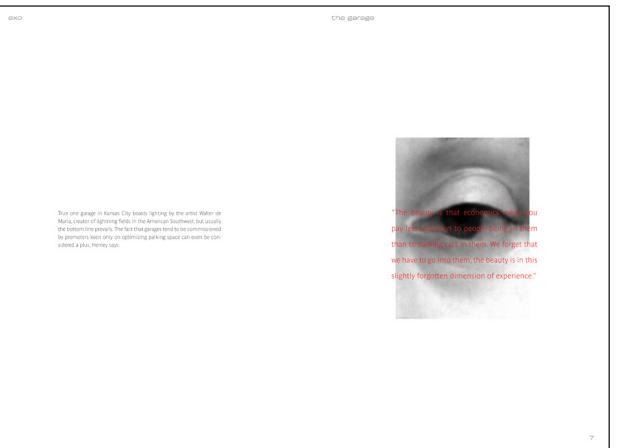
(1/3)



Layout Design

Round 2

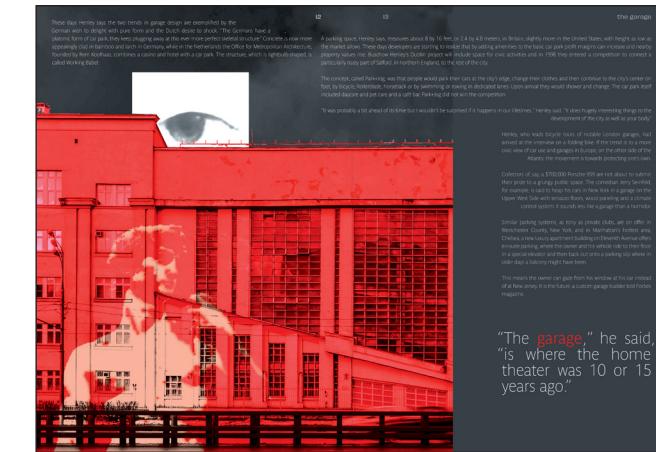
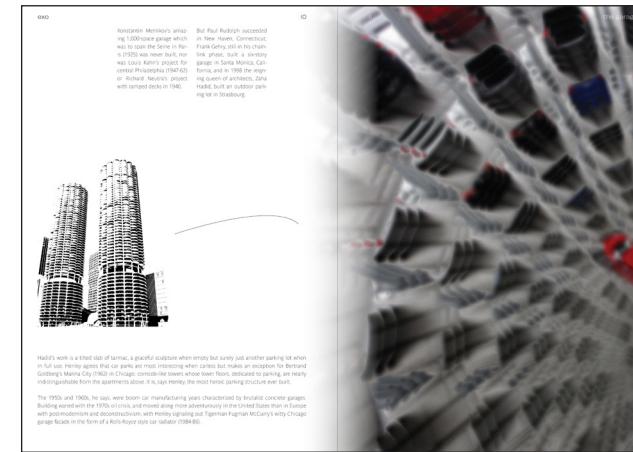
(2/3)



Layout Design

Round 2

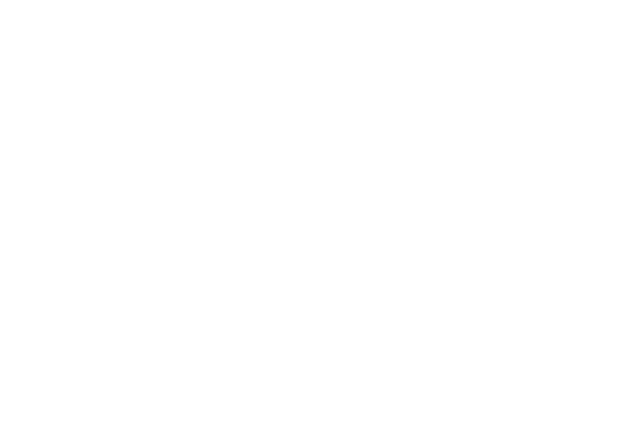
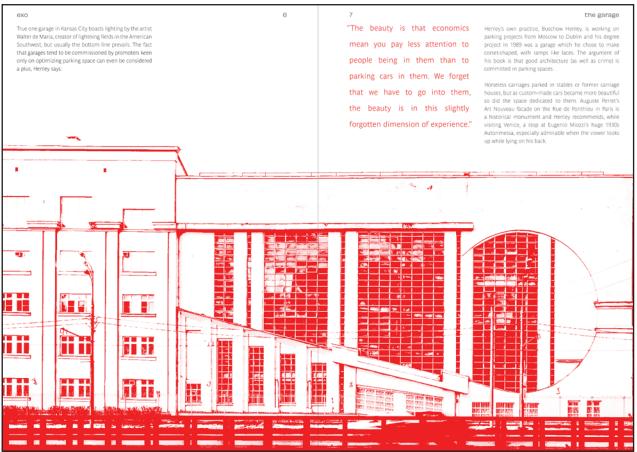
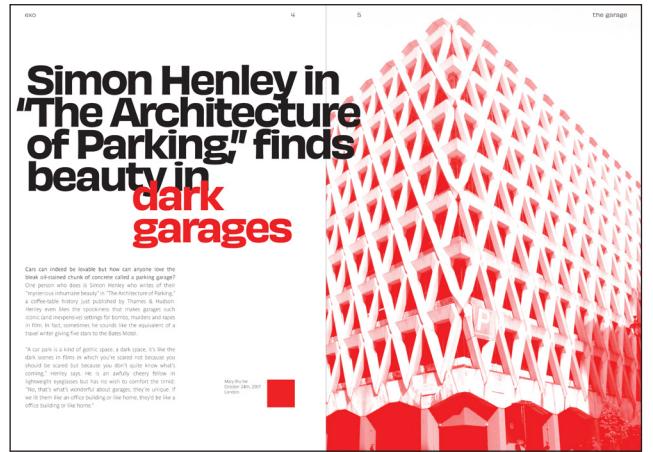
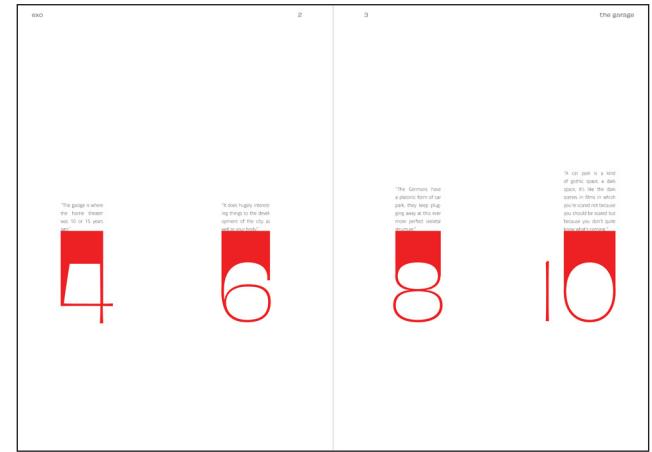
(3/3)



Layout Design

Round 3

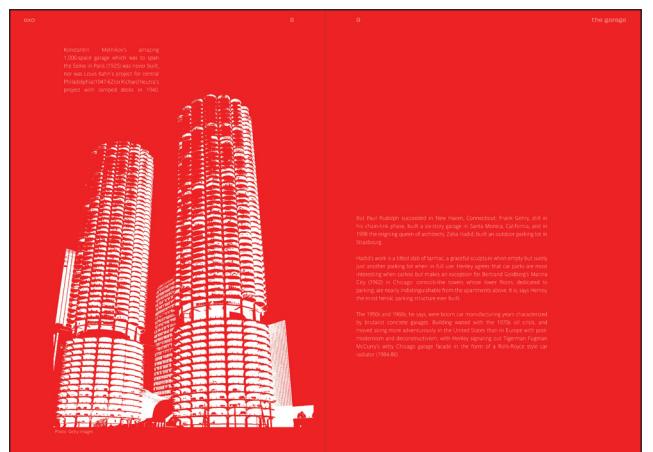
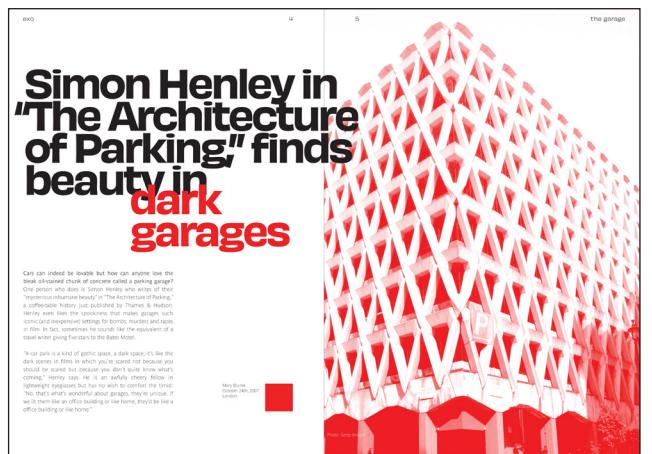
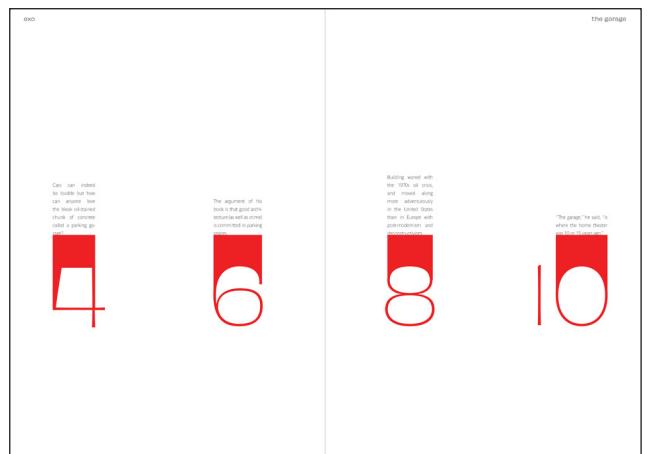
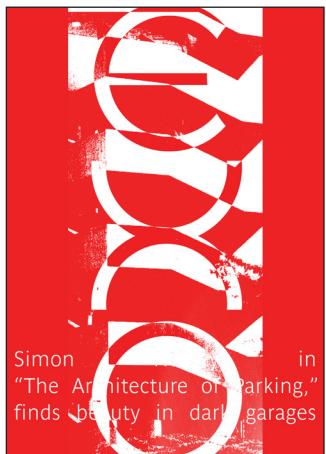
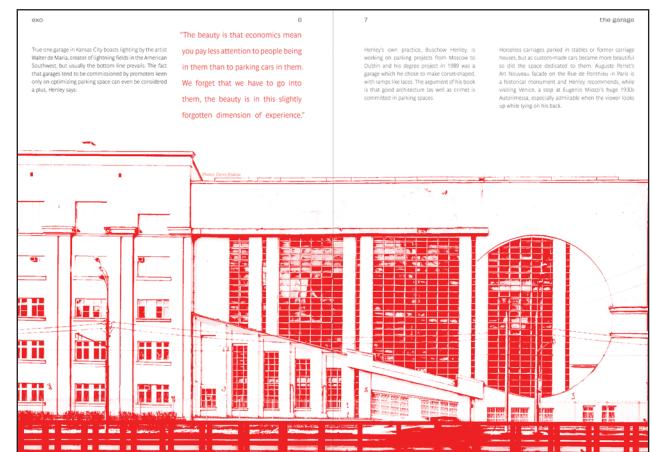
A reaction to round 2 of the layout design. This series of layouts attempts to dial in the design system that has been outlined in with the cover and the visual language print standards. Focused on finding a happy medium between the maximal and minimal designs.



Layout Design

Final

This final set of layouts seeks to graphically carry through the messaging that was established at the beginning of the design process. The juxtaposition between the bright red and the white, the red and the black, and the black and the white each play to the violence of the imagery.



Cover

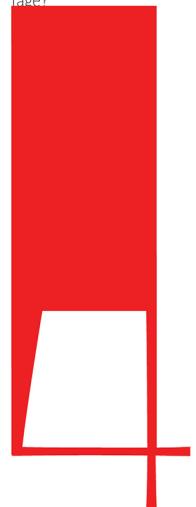
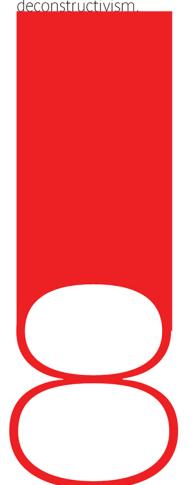


Simon
“The Architecture of Parking,”
finds beauty in dark garages

Layout Design

Final

The final design for the table of contents.

exo	the garage
<p>Cars can indeed be lovable but how can anyone love the bleak oil-stained chunk of concrete called a parking garage?</p> 	<p>The argument of his book is that good architecture (as well as crime) is committed in parking spaces.</p> 
	<p>Building waned with the 1970s oil crisis, and moved along more adventurously in the United States than in Europe with post-modernism and deconstructivism.</p> 
	<p>"The garage," he said, "is where the home theater was 10 or 15 years ago."</p> 

Layout Design

Final

exo

4

5

the garage

Simon Henley in “The Architecture of Parking” finds beauty in **dark garages**

Cars can indeed be lovable but how can anyone love the bleak oil-stained chunk of concrete called a parking garage? One person who does is Simon Henley who writes of their “mysterious inhumane beauty” in “The Architecture of Parking,” a coffee-table history just published by Thames & Hudson. Henley even likes the spookiness that makes garages such iconic (and inexpensive) settings for bombs, murders and rapes in film. In fact, sometimes he sounds like the equivalent of a travel writer giving five stars to the Bates Motel.

“A car park is a kind of gothic space, a dark space, it’s like the dark scenes in films in which you’re scared not because you should be scared but because you don’t quite know what’s coming,” Henley says. He is an awfully cheery fellow in lightweight eyeglasses but has no wish to comfort the timid: “No, that’s what’s wonderful about garages, they’re unique. If we lit them like an office building or like home, they’d be like a office building or like home.”

Mary Blume
October 24th, 2007
London

Photo: Getty Images



Layout Design

Final

exo

True one garage in Kansas City boasts lighting by the artist Walter de Maria, creator of lightning fields in the American Southwest, but usually the bottom line prevails. The fact that garages tend to be commissioned by promoters keen only on optimizing parking space can even be considered a plus, Henley says:

6

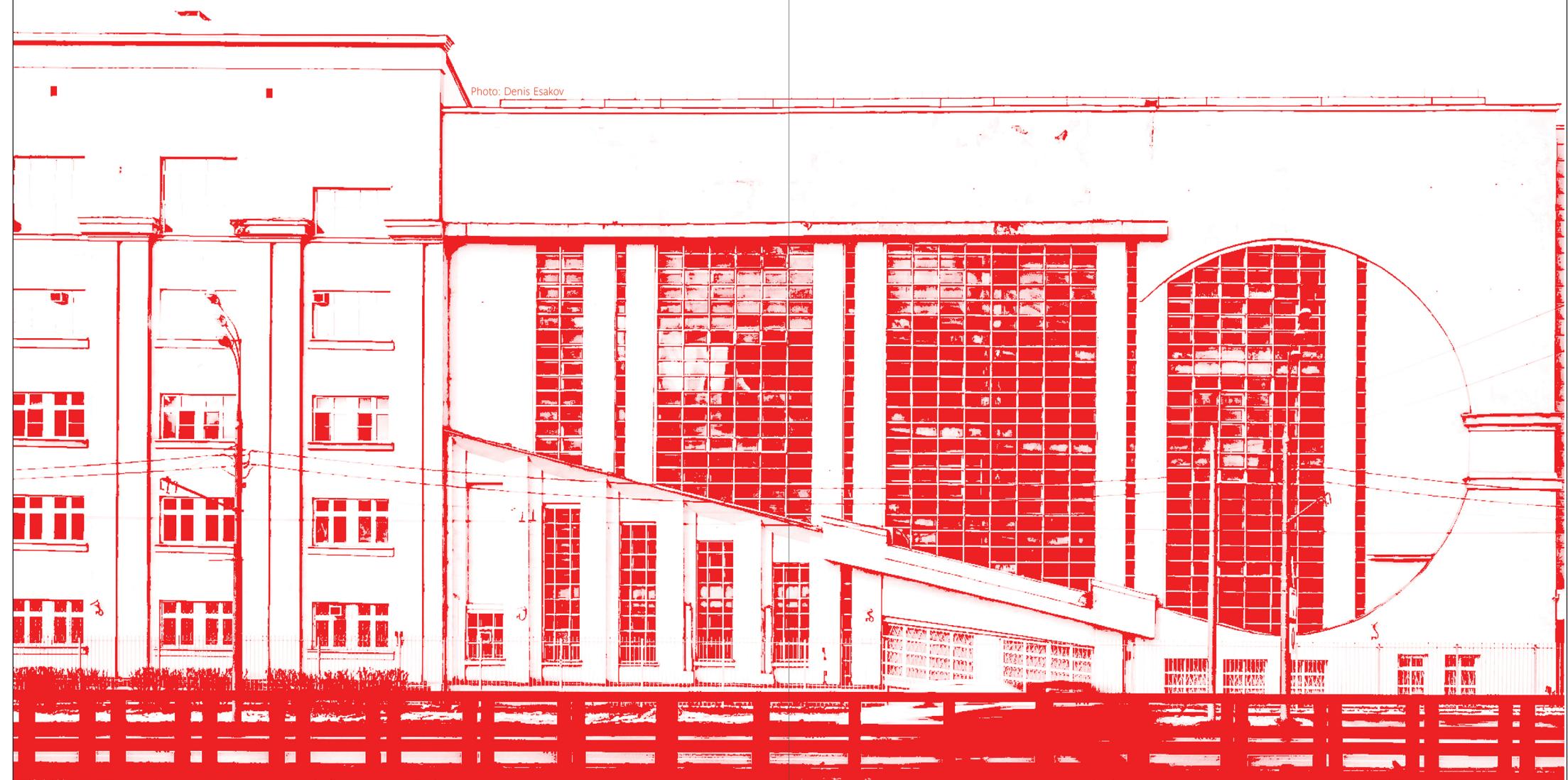
"The beauty is that economics mean you pay less attention to people being in them than to parking cars in them. We forget that we have to go into them, the beauty is in this slightly forgotten dimension of experience."

7

Henley's own practice, Buschow Henley, is working on parking projects from Moscow to Dublin and his degree project in 1989 was a garage which he chose to make corset-shaped, with ramps like laces. The argument of his book is that good architecture (as well as crime) is committed in parking spaces.

the garage

Horseless carriages parked in stables or former carriage houses, but as custom-made cars became more beautiful so did the space dedicated to them. Auguste Perret's Art Nouveau facade on the Rue de Ponthieu in Paris is a historical monument and Henley recommends, while visiting Venice, a stop at Eugenio Miozzi's huge 1930s Autorimessa, especially admirable when the viewer looks up while lying on his back.



Layout Design Final

Konstantin Melnikov's amazing 1,000-space garage which was to span the Seine in Paris (1925) was never built, nor was Louis Kahn's project for central Philadelphia (1947-62) or Richard Neutra's project with ramped decks in 1940.

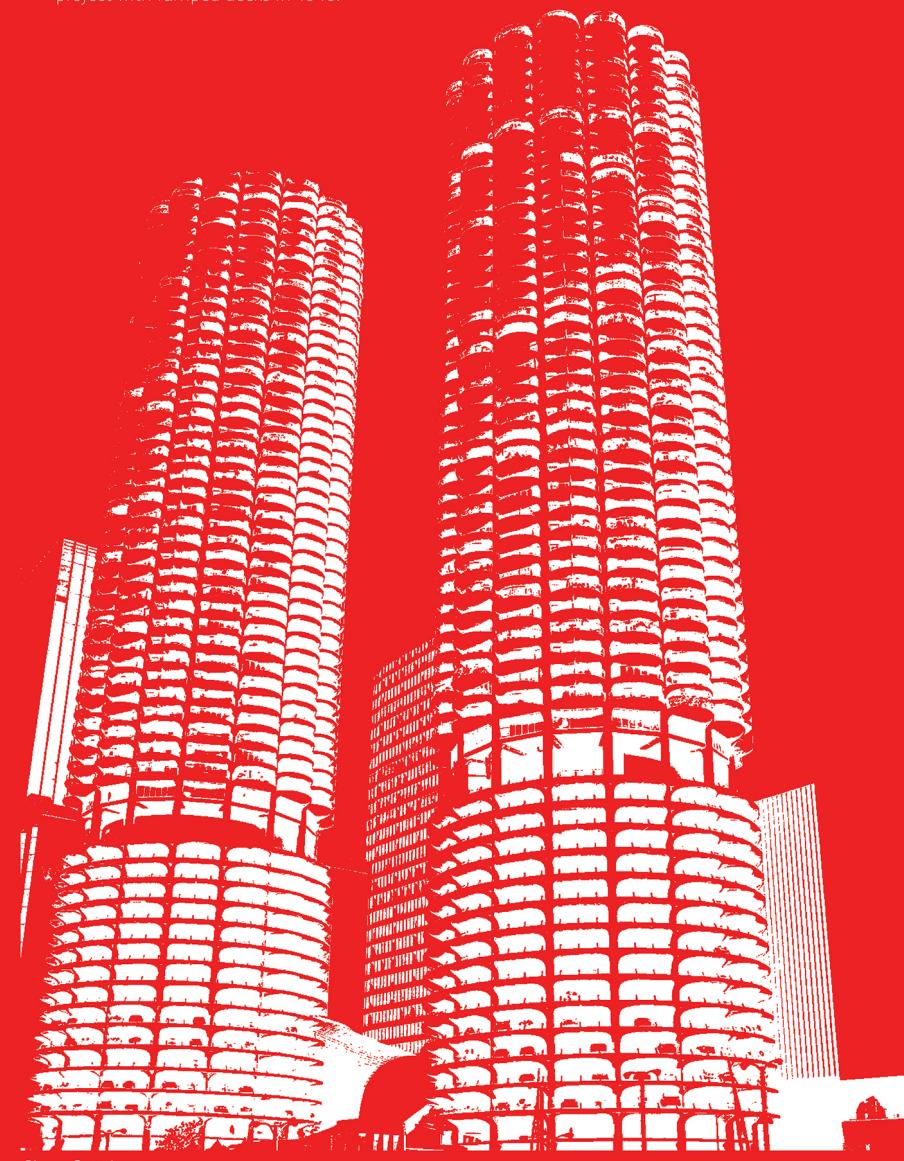


Photo: Getty Images

But Paul Rudolph succeeded in New Haven, Connecticut; Frank Gehry, still in his chain-link phase, built a six-story garage in Santa Monica, California, and in 1998 the reigning queen of architects, Zaha Hadid, built an outdoor parking lot in Strasbourg.

Hadid's work is a tilted slab of tarmac, a graceful sculpture when empty but surely just another parking lot when in full use. Henley agrees that car parks are most interesting when carless but makes an exception for Bertrand Goldberg's Marina City (1962) in Chicago: corncob-like towers whose lower floors, dedicated to parking, are nearly indistinguishable from the apartments above. It is, says Henley, the most heroic parking structure ever built.

The 1950s and 1960s, he says, were boom car manufacturing years characterized by brutalist concrete garages. Building waned with the 1970s oil crisis, and moved along more adventurously in the United States than in Europe with post-modernism and deconstructivism, with Henley signaling out Tigerman Fugman McCurry's witty Chicago garage facade in the form of a Rolls-Royce style car radiator (1984-86).

Layout Design

Final

exo

IO

II

the garage

These days Henley says the two trends in garage design are exemplified by the German wish to delight with pure form and the Dutch desire to shock. "The Germans have a platonic form of car park, they keep plugging away at this ever more perfect skeletal structure." Concrete is now more appealingly clad in bamboo and larch in Germany, while in the Netherlands the Office for Metropolitan Architecture, founded by Rem Koolhaas, combines a casino and hotel with a car park. The structure, which is lightbulb-shaped, is called Working Babel.



A parking space, Henley says, measures about 8 by 16 feet, or 2.4 by 4.8 meters, in Britain, slightly more in the United States, with height as low as the market allows. These days developers are starting to realize that by adding amenities to the basic car park profit margins can increase and nearby property values rise. Buschow Henley's Dublin project will include space for civic activities and in 1998 they entered a competition to connect a particularly nasty part of Salford, in northern England, to the rest of the city.

The concept, called Park+Jog, was that people would park their cars at the city's edge, change their clothes and then continue to the city's center on foot, by bicycle, Rollerblade, horseback or by swimming or rowing in dedicated lanes. Upon arrival they would shower and change. The car park itself included daycare and pet care and a café bar. Park+Jog did not win the competition.

"It was probably a bit ahead of its time but I wouldn't be surprised if it happens in our lifetimes," Henley said. "It does hugely interesting things to the development of the city as well as your body."

Henley, who leads bicycle tours of notable London garages, had arrived at the interview on a folding bike. If the trend is to a more civic view of car use and garages in Europe, on the other side of the Atlantic the movement is towards protecting one's own.

Collectors of, say, a \$700,000 Porsche 959 are not about to submit their prize to a grungy public space. The comedian Jerry Seinfeld, for example, is said to heap his cars in New York in a garage on the Upper West Side with terrazzo floors, wood paneling and a climate control system. It sounds less like a garage than a humidor.

Similar parking systems, as tony as private clubs, are on offer in Westchester County, New York, and in Manhattan's hottest area, Chelsea, a new luxury apartment building on Eleventh Avenue offers en-suite parking, where the owner and his vehicle ride to their floor in a special elevator and then back out onto a parking slip where in older days a balcony might have been.

This means the owner can gaze from his window at his car instead of at New Jersey. It is the future, a custom garage builder told Forbes magazine.

"The **garage**," he said, "is where the home theater was 10 or 15 years ago."



Reference

<https://www.architecturaldigest.com/gallery/parking-garage-designs-that-are-works-of-art>

<https://www.nytimes.com/2007/10/23/arts/23iht-blume.1.8014325.html>

<https://www.archdaily.com/770492/the-architecture-of-konstantin-melnikov-in-pictures/55ad123ee58ece12db0002ab-the-architecture-of-konstantin-melnikov-in-pictures-photo>