

MY
OPINIONS
ON
TYPOGRA-
PHY

WEEK ONE

From Front Door of the Science of Typography, the difference of legibility and readability was brought to my attention, and i realized typography emphasizes this invisible difference. A typographic designer has to make a choice regarding whether they want the design to be legible, kind of legible, or not legible at all. If it is not legible at all, is it still considered typography? Is it now just an image, a composition of figures, or is that what typography is? Compositions of figures. Compositions that have literal visual meaning, and interpretational, underlying meaning.

Jost Hochuli continues to talk about the way we can hear typography. He explains how when we listen to a song in a language we don't understand part of our minds actually fall asleep. I listen to a large amount of music in languages I don't understand, and I do find myself paying more attention to the instrumentals and the tone of the song, so is typography in some ways supposed to make the viewer pay more attention to the composition or to the words and their meaning? Or is it both? Do typographers have to make sure the composition and actual word content is fifty-fifty, not distracting of one another? Or can typographic designers alter the fifty-fifty ratio?

When I look at typography as a singular piece of design, it seems like it serves purpose and information for a moment, then it's kind of like ok... this is just words.

When I look at typography as a global tool of transmitting information to everyone who is alive, speaking and can formulate thought, it rules the world.

There are famous paintings worth billions of dollars in museums that the average "mainstream" human being would be aware of, for example the Mona Lisa, but nobody gives the recognition of excellent typographic work that it deserves because without it the world would not be functioning. Would the world still be functioning if the Mona Lisa existed or not? I do not know. I just don't think global typefaces are given the appreciation they deserve. But I guess everyone subconsciously appreciates it in our everyday lives.

Without typography the world would not have words, sentences, paragraphs, the power to write down thought and language, and communicate that to someone else's thought and language. There would be no classic literature, no scripts or screenplays, no cinema, no music festival (line up posters), etc.

Typography is the vehicle of our functioning lives, without language and communication there would be no civilization nor organization.

But is typography limited to visual reception? Can typography be audible, touchable?

While reading Jost Hochuli's "Detail in Typography" I realized that there is this inevitable flow from left to right whenever looking at any typographic piece (at least in English), and that is a huge factor in layout design and how the viewer will perceive any typography. With that being said, the way we receive any written language is by reading and registering the meaning of every single word, and unconsciously visually perceiving the body of letters and words and associating them with the meaning or with the visual representation. I believe typographers put so much emphasis on the effect of how we receive written language, and use their understanding of it to portray and underlying meaning or message.

T H i S i S

G R O S S

L O O K I N G

B E C A U S E

WEEK ONE POSTER

E V E R Y

L E T T E R

I S

D I F F E R E N T

WEEK TWO

First thing I noticed is that everything is in lower case, which for some reason I immediately associated with 'hipster' style text. I feel like people like to use all lowercase when texting, or in captions, or any posts on social media to seem "calm and cool".

"typography is a service of art" just like how fashion serves us a necessity to clothe ourselves. Typography serves us the necessity to communicate. The fact that we still use typefaces that were created 60 plus years ago says something about what makes typography successful. Maybe since there was not an abundance of typefaces like there are today, they were able to shine and get more recognition?

Typographers of the 1920s searched for expression in typography and experimented with it; I feel like typographers, or any kind of type designer today is trying to rediscover the visual, psychological, and expressive effect of letters, words, sentences, paragraphs, pages, and spreads.

"The graphic designer is designated with the minimizing term "commercial," and is generally ignored as compared to the prominence accorded by the press to architecture and the "fine arts." I think designers are artists, but not all artists are designers, and with that being said, underrating typography as just a design made for a function (to read) is extremely degrading to the typographic community.

Bayer suggests that the only ways today's typography will deserve the recognition it deserves will if a new alphabet develops, if there are increased demands for the psychological hardware of our ability to see and perceive things, or if reading becomes more interesting (which is by individual choice).

Bayer also points out the rapid growth and change in universal language; as the world becomes more and more connected, its simultaneously creating more and more berries for individuals who only speak one language. Alongside that, sales communication is becoming a dominant factor in today's trending communication; everything is an advertisement for something. This also reflects how typography will become reliant on function, and purpose and less on aesthetic and style.

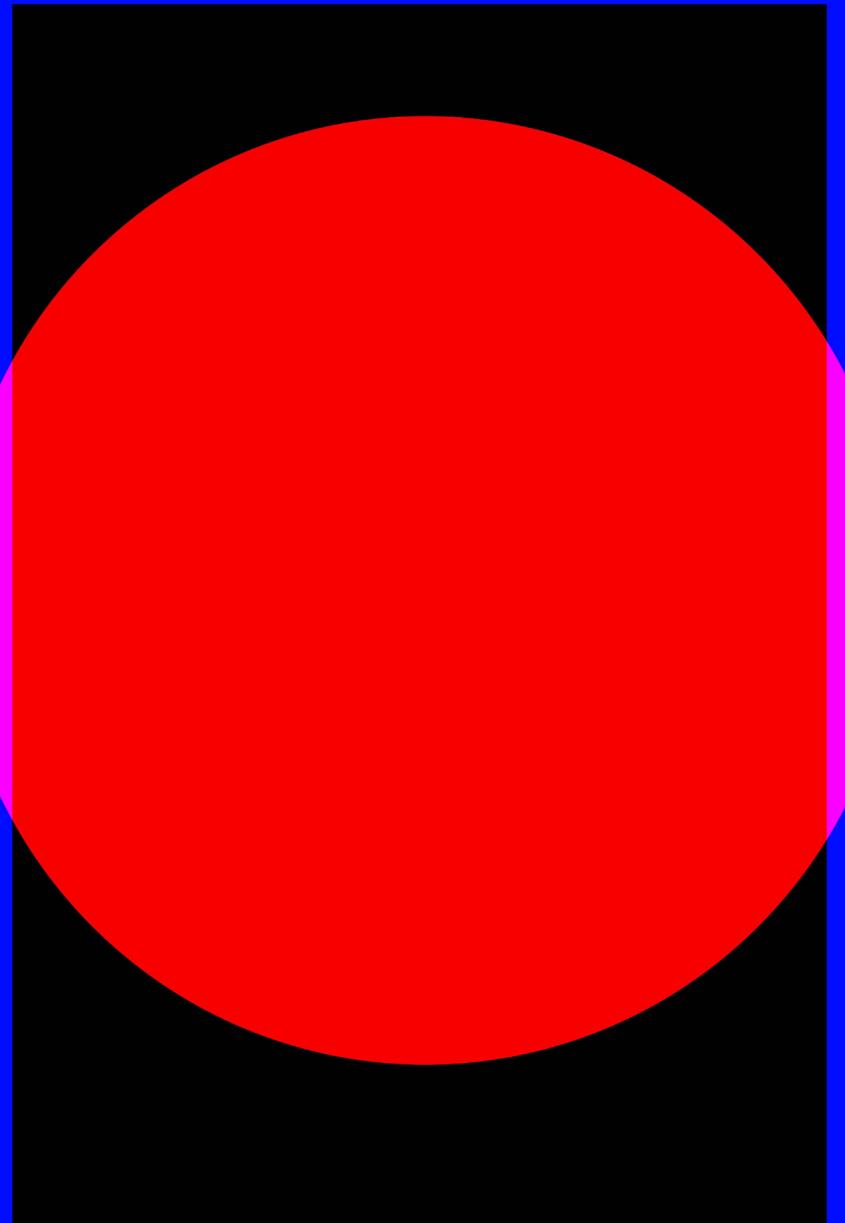
Computers and digital technology will dramatically change the world of typography, specifically print matter. There will be no need for paper books, or libraries filled with books on countless shelves, it will all be digitized and that will greatly affect the way we look at typography digitally and on paper.

"We must not make clichés out of old formulas." Type designers must look at the successes and failures of the past, but we must not copy them. Utilize their functions and purposes to formulate our own new ones keen to how the world's communication functions today.

Who decided standard typography would be showcased on a rectangular form? What if the standard shape of written communication was a circle? Or a triangle? Would our letters and words look different?

Is typography ultimately the study of the systems of proportions?

What If The Standard Letter Size Was A Circle?
What If The World Was A Rectangle?



Are logos photographs?

Images; is text images? Each letter an image, coming together to create a larger image that communicates an entire idea.

What if you can't read it? Does that make it a senseless image, but is that even possible?

"Perhaps most accurately, the book serves as a catalog of current visual styles for the graphic design industry's approaches to identity design, including approaches like geometric construction, illustrative in nature, pictorial, and typographic."

Is there always a 'trendy' style to typographic design, or do successful designers break away from that, because I believe design should evolve from a truthful place of idea, research, passion, and progress and above all natural.

"In order to know what works in commerce, society needs fringe work that pushes expectations and shakes things up a bit."

"The appearance of deconstruction and grunge typography in the 1980s did exactly that."

This also reminds me of the trip-psychadelic style that dominated the 60s rock scene and portrayed the central expression of that era perfectly. The 60s was also very early days of technology even in typography, and the techniques used to create the wavy-groovy lettering pieces expressed the outdated, and simultaneously cutting-edge design process of that time.

"Perhaps the most important gift given to graphic design by the explosion of deconstruction was the link to the vernacular."

Vernacular: the language or dialect spoken by ordinary people in a particular country or region..

****Graphic Design is for EVERYONE** it is not confined to privileged or higher class people, graphic design is classless, although there are designers who try and portray and target a certain type of appeal for a certain type of person, but at the end of the day language is for ALLL people, communities, systems, anything. Language is free and that should be utilized to say what you want to say to certain people but not to discern certain people. Graphic Design, like any form of design, should just be truthful from the designer, they should not try to portray something they're not, or be like another designer... highlighting the difference between insirption and lack of originality.

If that makes any sense.

"These typefaces are so full of personality that they have been in constant use since their release and are utilized across a wide range of media including logos for liquors, indie rock bands, and ethnic snacks."

Typography is used for all modes of life-styles. It doesn't matter who or what an individual does or likes, typography is for the people and the people need it.

Cooper Black: "its fat, friendly appearance" I love that. I love describing a typeface like a person. Personifying letters is essentially typography?

The simplest change in each letter can change the entire effect, personality of a typeface, spe-

cifically of a word, and then of a sentence, then of a paragraph, then of a page.

****los-logos4**

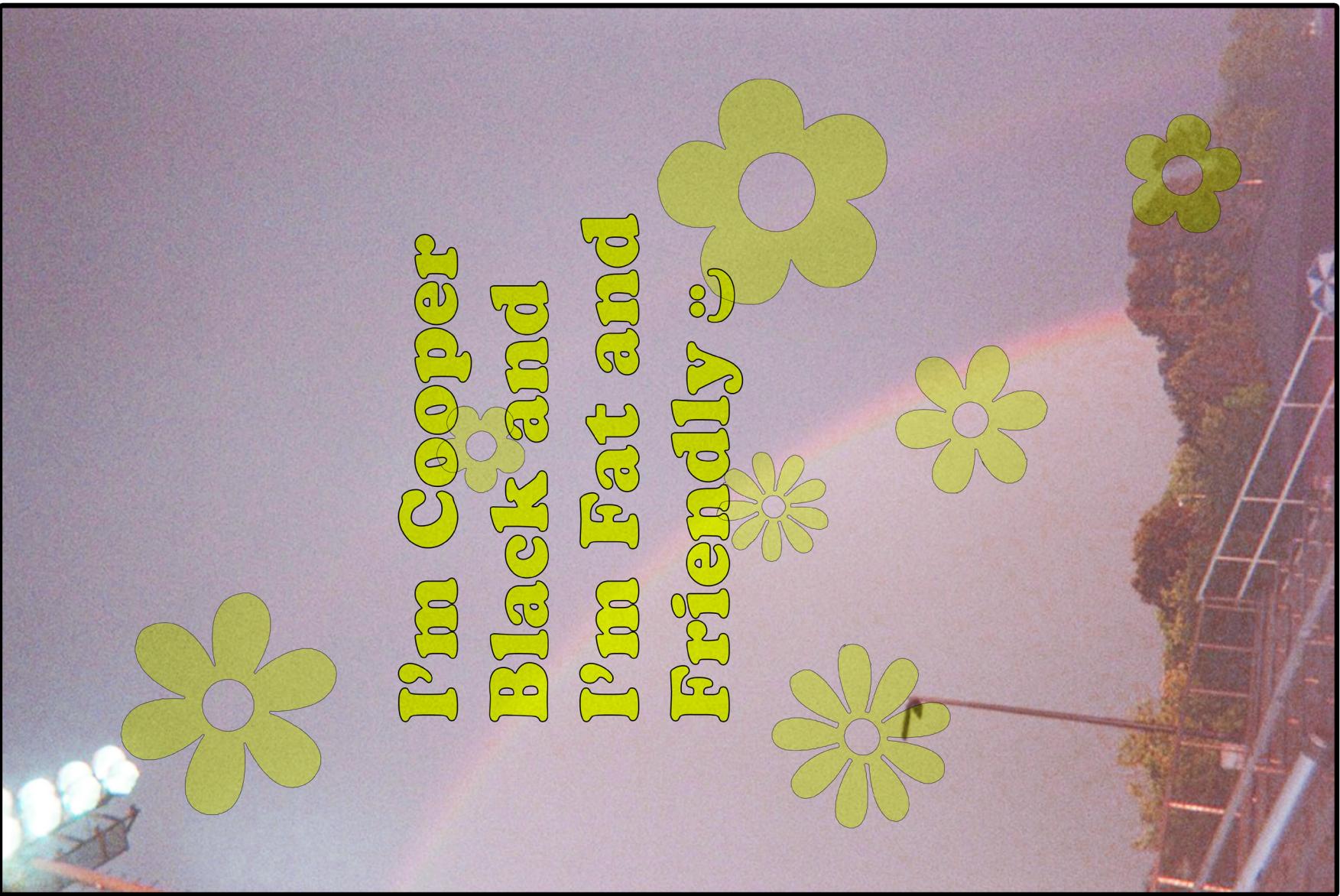
"There are just more logos in general, both due to the ease of use of the current technology, its widespread presence, and the increased level of branding deemed necessary for businesses of all sizes in today's societies. Not mentioning that there are more and more products screaming for individual identities on top."

- so many brands (people, styles, typefaces, music, etc.) are trying so hard today to be unique, but they automatically can be put into a category that naturally evolved within today's society :"basic" or "hype beast" or "hipster".

But as much as I think that is a bad thing, it's not really because it's inevitable, and it will happen with anything, everything designed is designed to be put into a category, because it has an intent, and that intent

"With this increased use of graphic design software, logos are often innately stamped with artifacts of the technologies used to design them."

WEEK THREE



WEEK FOUR

"Brand New Worlds"// Andrew Blauvelt

'Products are made in the factory, but brands are made in the mind.'
-Walter Landor

"...the most direct and lasting route is emotional, an arrow straight to the heart. Welcome to the new world of branding: a place where you don't sell projectors, you sell memories."

What does he mean by projectors? Is that a metaphor for something more substantial? And this idea of selling memories, makes me think about how brands are essentially just trying to convey and story, a message, a theme through their products and the appeal, aesthetics, and content of their products as a whole. Which is when this idea of authenticity becomes a problem, because if a brand tries to sell another brand's 'story' it will be obvious, and fail.

ETYMOLOGY: the study of the origin of words and the way in which their meanings have changed throughout history. (The origin of a word and the historical development of its meaning.)

Things that cause design disasters today in a large quantity:

- *one-stop-shopping
- *branding consultants
- *(overuse of)rendering software-effects
- *lack of actual drawing skills (the teach of it has been replaced by mood-boards,
 - there needs to be a balance between soaking up images for new idea formulation and actual production of creating an original/ unique, NEW image (graphic).
- *RGB color limitations

? What was the golden age of logos?

"The art world is not immune to the same laws of supply and demand and competition."

"Walker" typeface, allows designers to add and subtract serifs and to add underlines and overlines to a bold, uppercase base titling face."

"It operates like a font but instead of individual characters it contains words and customizable patterns that can be merged together on the same line."

"The impulse to identify oneself to others is particularly powerful, a nearly ancient impulse. Among the earliest forms of branding, heraldry began to flourish in Europe in the 12th century."

Heraldry: the system by which coats of arms and other armorial bearings are devised, described and regulated.

Christophe Szpajdel Designer who created multiple death metal band logos.

***** this is very interesting because immediately when you look at these logos you (or at least, I) associate it with feelings of a tattoo parlor, or an evil enchanted, wicked vibe, and dark; then I think about the kind of music I would hear if this logo had a sound, and I think of screaming and strong, deep, loud, forceful instrumentals all at once, yet it is all very composed, just like the logo, there is a lot going on but it is all woven together.

***THE SHAPE OF WORDS: Bruno Munari

"It's certainly quite wrong to read a poem in a hurry, as if it were a telegram."

"A poem only communicates if read slowly: only then does it have time to create a state of mind in which the images can form and be transformed."

- "The graphic designer can also operate in this field; where lettering and spacing must be calculated according to the effect required."

This reminds me of how important it is to be thoughtful within the realm of 'creating' typography. Because we can study other's typography, the big picture of it, but when it comes to US as YOUNG, ASPIRING, LEARNING, DESIGNERS we have to be thoughtful. We have to understand what we are doing and WHY we are doing it. Especially within typography, because we are communicating a direct meaning through words and if the alignment of the words meaning, the composition's purpose is not intentional it will not be successful (it will be shitty, and there is an abundance of shitty typography today, at least in my opinion.)

RONALD MCDONALD OLLIE DOS & DON'TS: WHAT MASCOTS CAN TEACH US ABOUT BRANDING:: OTHER MEANS FOR THE REST OF YOUR LIFE:

"Since the early 2000s there has been a near total embrace of branding by museums, performing arts institutions, and public art organizations."

"Graphic Design grew alongside industry, first as a tool for advertising, then as a way for corporations to control visual consistency and appear trustworthy to the public."

Graphic design has become a way for people, companies, any form of organization to showcase a visual face to the public, to any viewer. Sometimes it is a false face forward, other times it is true to the content and purpose of the company.

"Corporate mascots have personalities that, although exaggerated for effect, have the ability to evolve in ways a style guide could never predict."

This is so interesting, because mascots are essentially living graphic design, or living advertisement. Personifying advertisement, and graphic representation does more for a brand than any piece of graphic design could. So how could a designer implement that kind of effect into a graphic design project?

An aging graphic design project? That would be cool. I think people, companies, designers, are so quick to be constantly changing logos, and face-front-branding to keep up with the trends but why? If something is a successful piece of visual communication why do they change it? Keep it original, or at least just add to it and not completely get rid of an iconic original, successful face-front-brand?



WEEK FIVE

ORNAMENT AND CRIME 1908 ADOLF LOOS

"At the moment of birth, human sensations are equal to those of a newborn dog."

"The urge to ornament one's face, and everything in one's reach, is the origin of fine art. It is the babble of painting. All art is erotic."

Graphic design, typography, everything that is today mostly digitally constructed originated from the beginnings of fine art, which is something to remember when creating new designs. Because, as a designer, if I lead with the tools of today's modern technology I will feel like I'm cheating myself of my own creative capabilities. Technology should be a helping point, not the main point of purpose behind design, at least for me.

I think there are times when designs can be, and should be originated from technologies capabilities.

"Humanity is still to groan under the slavery of ornament."
"The immense damage and destruc-

tation which the revival of ornament has caused to aesthetic development could easily be overcome because nobody, not even the power of the state, can stop the evolution of humanity. It represents a crime against the national economy, and as a result of it human labour money, and material are ruined. Time cannot compensate for this kind of damage."

So, human evolution is destructive to design? But that is inevitable?

"THE RATE OF CULTURAL DEVELOPMENT IS HELD BACK BY THOSE THAT CANNOT COPE WITH THE PRESENT."

- this is a dope sentence, because it applies to so many things within a culture, things from the past within a culture need to have attention but not all of it, there needs to be a balance of history/ past, and present, and future. But people (or designs) who reside in the past or the future will not succeed. Designers have to be simultaneously conscious of the past, present and future.

SOME THOUGHTS ON MODERNISM: PAST, PRESENT, AND FUTURE By Milton Glaser, Ivan Chermayeff, Rudolf deHarak

Zeitgeist: the defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time.

"The question of how to view the world and represent it most convincingly is art's oldest question."

Is graphic design, or typography an abstraction of communication? Or is it communication in its truest visualized form? I think maybe both, because you cannot limit design to one form or definition.

"The responsibility of reflecting our time is another idea inherent in Modernist thought."

- designers especially have a certain responsibility to carry the expectations the public has for institutions, society, culture, especially in graphic design, everything has a visual fore-front and people expect everything to. If it doesn't they don't think, or don't even know if it exists. And with that, designers have to be aware of endless things, rules, expectations, styles, trends, meanings, etc, we have to be knowledgeable of today's functions, the past's and the future's.

"New Wave" is a revolutionist return to bygone periods, arbitrary and incredibly boring."

This reminds me of the over-used term "basic". Everyone is so fearful of being called basic, yet that is what is trendy and everyone wants to be trendy because that is viewed as

up-and-coming and "cool" but NOT unique, NOT original, NOT individual. This is very prominent in design and typography, everyone wants to showcase and have that trendy, Maximus yet minimalist vibe and aesthetic. BORING!

"...they vividly represent that moment when Modernism, as a conceptual premise and a visual style, began to take hold in American graphic design." "During the nineteenth century the rude forces of modernity-- invention, technology, industrialization, and urbanization -- gave the activity of design the basic form that we recognize today. Before that time, design was indivisible from the process of making -- the shape of a chair was determined by the woodworker who carved it, the look of a page decided by the printer who locked up the type of the press."

THis goes back to my accusation about technology implementing itself into design, and the designer loosing control of the creation. I think technology is amazing and does SO much for design and the future, past, and present of it, BUT the relationship between the designer and technology must be in the designer's control, because then it becomes inhuman, looses the creative, foundational structure and meaning, purpose, intent behind the final product.

I love when I can figure out, or at least try to figure out the process behind any creative piece of work, digital or analog. That to me is a success design, when the intent and process behind it is still visible, but the viewer has to look for it, has to feel it.

**GIVE YOU
KEEP UP**

WEEK

SIX

LONG LIVE MODERNISM by Massimo Vignelli

"The solution to a problem is in the problem itself."

- can this be applied to every problem? I think so. But when I think about that theory in regards to design I don't 'like' it. I've kind of gotten over this repetitive ideal that design is problem solving, it feels like try-hard bullshit. I don't know, sometimes I just want to design stuff for the aesthetic of it? Is that solving a problem? Maybe my own problem I don't know.

Ok wait, there's more to it.

"The solution should reflect the approach taken, and by virtue of its configuration, stimulate cultural reactions in the viewer, rather than emotional titillations."

Titillations:
the arousal of interest or excitement, especially through sexually suggestive images or words.

- what is wrong with evoking emotional reactions? I guess if that is shown, and is obvious within a design it is cheesy and not tastefully done, but I don't think emotions should be completely cancelled in design, because I think there is so much power in that realm of human reaction, I think if done thoughtfully, it can really enhance a design, give it power to emotionally evoke the viewer in a non-cheesy, tacky, unthoughtful way.

"I was raised to believe that, as a designer, I have the responsibility to improve the world around us, to make it a better place

to live, to fight and oppose trivia, kitsch, and all forms of subculture which are visually polluting our world."

- visually polluting our world?
I am trying to think of examples of that; I know there are many but are some of them helpless? Not everything can be a visually aesthetically pleasant thing to look at and still obtain its function? Or am I completely wrong and that is the entire purpose of design, more specifically design education... which I am in. Lol

"Modernism was and still is the search for truth, the search for integrity, the search for cultural stimulation and enrichment of the mind."

"It takes more than design to change things."

"The increased number of architects and designers with good training has had a positive effect on our society and our environment."

- well, this is reassuring. Is "good training" required to create "good" design?

"Post-modernism should be regarded as a critical evaluation of the issues of Modernism...However, the lack of profound ideology eventually brought Post-modernism to its terminal stage."

-SO to me modernism is essentially to make the world a better place, it always comes down to that at the core.

HOW CAN ONE MAKE SWISS TYPOGRAPHY? By Wolfgang Weingart

***Wolfgang Weingart: rebelled against pre-existing normalities of Swiss typography and reshaped the body and effect of his nationality through his modernist work.

"Another direction is a newer tendency towards a lively, relatively free kind of typography that renounces extensive design dogma, and tends to look unorthodox."

Swiss typography: everything is based on the right angle, and everything is ordered with regard to materials and the hand-setting process.

Goal is to implicate the unprinted white space as a design factor.

- this is a very interesting way to think about it because I always feel like I'm so focused on creating the content of a typographic design and I sometimes feel overwhelmed by the blank white space, but if I start to look at it as a base, a foundational aspect to help guide my designs, it will make it stronger, more successful and help me not be overwhelmed by the vast white space.

"It is quite difficult to make something that one cannot actually define."

"...typography today does not have, and cannot lead, its own life; much less so than in earlier times."

- has typography ever had its "own life"? I don't think typography does have its own life, because there is always a purpose for it, a message it is passing, or an aesthetic it is advertising. There is never typography just for typography and if there is, it is obvious and unsuccessful, uninten-

tional. Typography needs communication and information just as much as language and communication needs typography.

"...a printed word can only function when the letters are placed in the correct syntactic order. But upon viewing the word, one is not conscious that the syntactic plays such a role. Only becomes evident when the letters are in the wrong position."

- our brains automatically read things and we can notice a word and understand the meaning of it even if one word is mis-placed, but it is obvious that it does not look right.

Syntactic: the aspect of typography that defines the meaning and rightful usage of typographic signs, notably punctuation marks, and elements of layout such as flush margins and indentation. The meaning a group of letters give to a word.

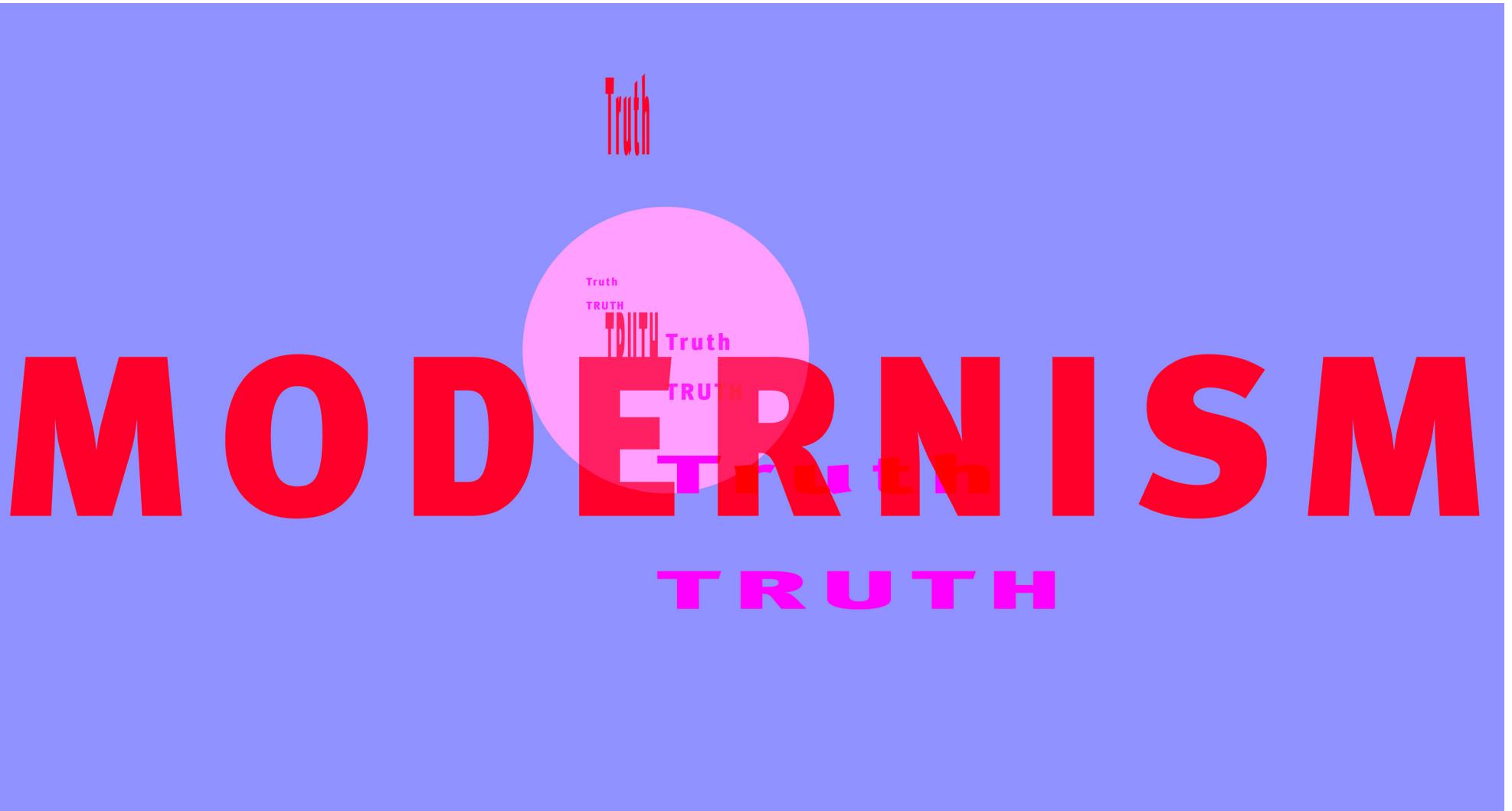
Semantic: the challenge to visualize the meaning of a word, using only the graphic elements of the letters forming the word, without adding any outside parts.

Pragmatic: dealing with things sensibly and realistically in a way that is based on practical rather than theoretical considerations.

"The point of departure is what one means by a 'sign.'"

"For me, typography is a triangular relationship between idea, typographic elements, and printing technique."

- for me I look at typography in a more broad, ideological view, because the technicalities of typography sometimes take



out the enjoyment I find within it. And yes of course the technical understandings of typography are at the most important to a successful design, but isn't typography the vehicle of all communication? even verbal, sound communication we visualize the words we hear so quickly so we can understand what they are saying? That's dope! That's typography! Typography gives EVERYONE the tool

they need to began what they want to accomplish.

DIN system; German industrial Norm system, and in Switzerland: The country wide typeface for traffic signs, street signs, house numbers, and license plates.

- what is the US standard typeface?
Public Sans.

WEEK SEVEN

Deconstruction and Graphic Design by Ellen Lupton and Abbott Miller (1994)

'Deconstruction' in the design world; what does it mean?
- chopped up,
fragmented, layered forms with futuristic overtones.

-- where does typography come into that?

"Deconstruction rejected the project of modern criticism, which had been to uncover the meaning of a literary work by studying the way its forms and content communicate essential humanistic messages."

"The opposition between nature and culture."

"...deconstruction asks how representation inhabits reality. How does the external image of things get inside their internal essence? How does the surface get under the skin?"

- Now, I don't know if there is a right answer to this, I don't believe there is, but I think the transformation external representation undergoes to inhabit its internal essence resides within each individual's memory. Because everything reminds us of something else, because that is how things exist and evolve; it always has an origin. So when we see something it is representing something we already have stored within our own minds. I feel like when typographers truly

understand this, their power over design to compel and utilize individuals' memories will be incredible.

Now, the essay is talking about how western culture sees things black and white, positive and negative, and deconstruction of that focuses on the positive? Or that the negative concept inhabits the positive one?

I think that is a given, there is always a bad to a good, and negative to a positive and it is always there whether or not we notice it.

"...a relationship that can no longer be thought within the simple difference and the uncompromising exteriority of 'image' and 'reality: of 'outside' and 'inside:of 'appearance' and 'essence.' "

Now the essay explains "the Western philosophical tradition has denigrated writing as an inferior copy of the spoken word."

I do not think any form of communication is better, or superior than the other. All means of communication serve a purpose, message and vehicle. I don't think any element of that can be taken away or rated 'superior.'

"According to Derrida, any memory system can be called a form of writing, since it records information for the purpose of future transmissions."

"If writing is but a copy of spoken language, typography is a mode

of representation even farther removed from the primal source of meaning in the mind of the author."

So if writing is a copy of spoken language, is typography just an extremely processed version of spoken language? I don't agree with that, I honestly think typography is the face of language, in any format.

RETHINKING MODERNISM, REVISING FUNCTIONALISM

By Katherine McCoy

"The highest praise for a piece of design was 'this is really clean.'"

"Through these years of continual change and new possibilities, where does the ethics lie?"

"For me, there seems to be a habit of functionalism that shapes my process at the beginning of every design project, the rational analysis of the message and the audience."

I'd have to say I agree with this to some extent, for my own design process I do start out thinking about the message. I actually look at other people's message, work, creations, designs, for inspiration, whether it comes naturally or I'm looking for it. I don't know if everyone includes this part in their actual design process, but to me I think it might be most important. Because yes

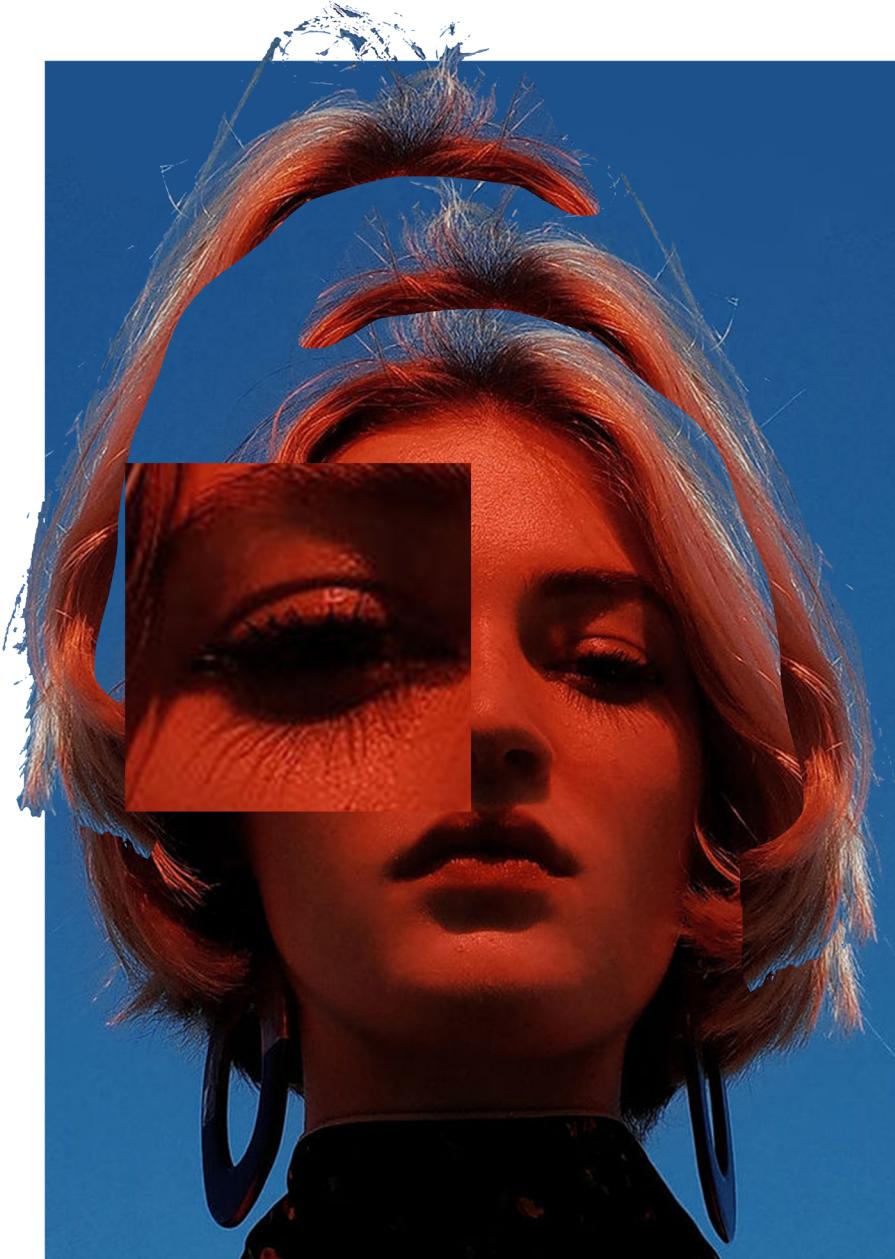
you have your own ideas, but most the time some other design has had similar, if not the same idea, which if you explore that and stretch your idea and gather information, collect content, and build your knowledge I believe the final product will be much stronger.

McCoy ends by expressing her hopes that us designers, and the population of the world at its best will understand the importance of design and its power, and with that the importance of change, growth, evolution in design. I most definitely agree on that the most, because what is design if it is alone, designs, and designers are a collective, working together.

What is ugly? Is ugly even a real thing? Or is it non-existent, or maybe it is because it is lacking beauty and that is something. But should ugly be a term within the design realm?

I honestly do not think it should be, because yes designs can be beautiful but are they ever ugly? When I compare that idea to another situation asking if it could ever be ugly, and I completely change my mind, yes designs can be ugly, they can be unintentional, unsuccessful, and still be a design. An eye-sore.

can we see what



deconstructs us

do our memories



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A POST MODERN ON DECONSTRUCTION? By Ellen Lupton

"...graphic design is often approached more intuitively than intellectually."

- I hate that this is true. I feel as though society has made the vast majority of people's perspective on graphic design as a hobby, or something that does not require distinctive education, practice and study. It most definitely does more than anything now because as designers we create and provide the tools the same society that degrades us with the communication, objects and systems needed or desired to survive at the very least and to articulate the fruitfulness of individuals' lives at the very most.

"The word 'deconstruction quickly became a cliche in design journalism, where it usually has described a style featuring fragmented shapes, extreme angles, and aggressively asymmetrical arrangements."

- I feel like this happens so often in design culture... every aspect of describing it becomes some level of cliche because design is so repetitive, abundant and No one is original anymore. Everyone is trying to express what creative ideas they believe they have, which I don't think is a bad thing, but the real ones will shine through but it is becoming more and more difficult to find the real ones?

- This idea of architecture fundamentals being transferred to graphic design, is true, but why can't graphic design stand on its own? I mean it really cannot. It needs something solid, something to represent and visualize. A theme, because if it doesn't, it won't be successful, won't survive.

Poststructuralism: an extension and critique of structuralism, especially as used in critical textual analysis.

"Deck calls his typeface 'an imperfect typeface for an imperfect world', countering utopian beliefs in technology as social savior or corporate notions of technology as law and order."

- Ideals of design, and the future of it being so tied to technology can skew the visuality of what 'good' design is or even the success/ effectiveness of it. This leads to the question of will computers (technology in general) take over designers jobs? Or will there always be a need for a human functioning designer behind the technology? I like to believe that the human will always be and continue to be needed, but there's many conspiracy theory in that alone. Human error, and human imperfectability is something that I believe is vital to design. Because we are creating things for ourselves, how can we use something or even understand something that comes from, and was created by something/ or someone we cannot even understand? or even are aware of?