

This is a portfolio of identity projects by [David Reinfurt](#)
[and Stuart Bertolotti-Bailey](#).

1. Metrocard Vending Machine Interface

In 1997, David Reinfurt was lead interaction designer of the touchscreen interface for NYC Metropolitan Transportation Authority electronic vending that has replaced attendants in the New York City subways. The machines were designed with Industrial Designer Masamichi Udagawa while we were both employed by IDEO San Francisco. A driving criteria for the design was the Americans with Disabilities Act and so the interface uses large, high contrast graphics and a clearly articulated sequence to make a cohesive and accessible experience for a massively diverse public.

This interface was designed with brutal, simple forms, and a very flexible layout explicitly to accommodate change over time. The software has been used by millions of riders daily for more than twenty years — a virtual eternity for an interface.

1. Metrocard Vending Machine Interface

Touch start to begin

Start

1. Metrocard Vending Machine Interface

Please select MetroCard type

MetroCard

SingleRide

MetroPass

CANCEL

You have selected MetroCard

Please select transaction

Add Value
to your
card

Get
New card

Trade In
cards

CANCEL

1. Metrocard Vending Machine Interface

New MetroCard

What amount do you want?

\$ 3.00

2 RIDES

\$ 6.00

4 RIDES

\$ 15.00

10 RIDES

\$ 30.00

20 RIDES

\$ 60.00

40 RIDES

MORE OPTIONS

CANCEL

New MetroCard

\$ 6.00

4 RIDES

How do you want to pay?

Cash

Credit/ATM
Card

CANCEL

1. Metrocard Vending Machine Interface

New MetroCard

\$ 6.00

4 RIDES

Please pay

\$ 6.00

CANCEL

\$ 6.00

4 RIDES

Take your MetroCard



1. Metrocard Vending Machine Interface

Do you want a receipt?

Yes

No

Thank you.

1. Metrocard Vending Machine Interface

The Metro S

The New York Times



Carrie Boretz for The New York Times

A Subterranean Automaton

A Metrocard machine was hauled into the subway station at 68th Street and Lexington Avenue yesterday. Ten of the machines, which will accept cash, credit cards and debit cards in exchange for subway passes, will go into operation on Monday. Page B3.

2. Institute of Contemporary Arts

The Institute of Contemporary Arts in London was the first institution of its kind — a collective multi-arts space founded by a committed group of artists. The ICA today occupies a central position in the cultural layout of London, organizing exhibitions, running a two-screen daily cinema program, hosting public talks, and live theatre. Located on The Mall just down from Buckingham Palace and adjacent to Trafalgar Square, the ICA is a spot for artists in central London with an active bar that opens until midnight.

In 2017, the ICA installed a new director and began a comprehensive reconsideration including architecture, programming, and communication. Crucially, this reconsideration was to be performed in public rather than unveiled all at once. As a central part of this, we were enlisted to rework the graphic design wholistically including all of the printed, environmental, and electronic communication. Atypically, this work was also done in full public view and has now been ongoing for over one year.

The ICA identity is then explicitly a work-in-progress, although with some fundamental principles. The name of the institution is now always spelled out and set in a serif type. The logo has been reset to a version designed by Richard Hamilton in 1958. The digital primary colors of red, green, and blue are used extensively, and a set of classic optical illusions form an identity kit-of-parts. Beyond that, additional typefaces and graphic treatments are added if and when they are needed expanding the palette.

The website is a central piece and was completely reconsidered as something closer to an app. In place of the typical monolithic institutional website, this new version is lightweight, first and foremost a calendar of what is on at the ICA now. The ticketing system was also overhauled and optimized to be used on a phone. The institutional information is then included as a menu organized by the optical illusions.

<http://past.ica.art>

2. Institute of Contemporary Arts





Institute of
Contemporary
Arts

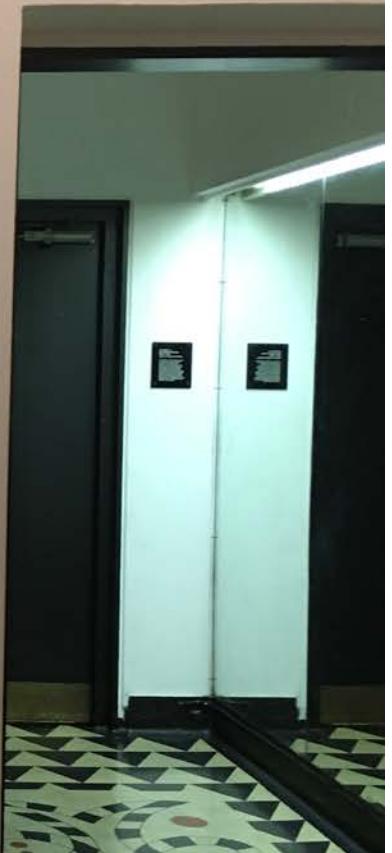
ICA

2. Institute of Contemporary Arts





ICA



Institute of
Contemporary
Arts

In formation

18 JULY – 20 AUGUST 2017



Seth Price
Circa 1981

P →
NASH + BRANDON ROOMS
UPPER GALLERY



Counter Forensics

The word forensics derives from **FORENSIS**, Latin for pertaining to the forum'. The Roman forum was a multidimensional space of politics, law, and economy, in contrast to the narrower contemporary understanding of forensics as the application of science within a legal framework. Extending from DNA analysis to image surveillance and digital eavesdropping, contemporary forensic practices provide one of the means by which state agencies survey, police and judge individuals under their control.

COUNTER FORENSICS is a civil practice that seeks to invert the institutionalised forensic gaze, with individuals and organisations taking over the means of evidence production, and turning the state's means against the violence it commits. It puts forward a new **FORENSIS** in which civil society groups use a variety of scientific and aesthetic means to produce and present evidence in the pursuit of public accountability.



Top: Self-Assembled George Harrison's naked body. Image courtesy of the Estate of George Harrison. Bottom: Image courtesy of the Estate of George Harrison.



Left: Autumn 2012. Image courtesy of the Estate of George Harrison.

Bottom: Image courtesy of the Estate of George Harrison.

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Besides the **FORUM** where evidence is presented, traditional forensics operates across two other domains, namely: the **FIELD** where incidents unfold and the **LABORATORY** where evidence is processed.

A foundational principle of forensics since the turn of the twentieth century (the era of figures pivotal to modern forensics, such as French police officer Alphonse Bertillon and Swiss forensic scientist Rudolph A. Reiss) is that the procedures used in the **FIELD** and the **LABORATORY** must be identical. This is because the evidence they pursue across these three domains: in the **FIELD**, the advantage is manifested in exclusive access to a site; in the **LABORATORY** it is the ability to repeat the same process in different circumstances; and in the **FORUM**, the advantage is enshrined in the state's determination of the protocols of institutional justice.



Left: White Van. Credit: Author of the Berliner Zeitung, 20 May 1998. Image courtesy of the Estate of George Harrison.

Right: Self-Assembled George Harrison's naked body. Image courtesy of the Estate of George Harrison.

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COUNTER FORENSICS therefore has to contend with a starting point of optical and epistemological inferiority. Evidence of state violence is regularly withheld, obscured or degraded, and access to the **FIELD** and the **LABORATORY** is denied. In the **FORUM**, the advantage is often denied to those contesting state crimes.

To invert these principles, **COUNTER FORENSICS** must make use of a multitude of forms of evidence, open source: citizen produced media on blogs and social media posts; state documents obtained through the Freedom of Information Act; or materials seized and released via fields and leases. Such evidence is often produced by those experiencing violence, reflecting their alternative perspectives and subjective understandings according to the perpetrators.

The form of **COUNTER FORENSICS** cannot always rely on established **FORUMS** such as courts or official inquiries in order to present its findings. Its evidence is often excluded from these contexts, necessitating alternative channels of communication and media, or the establishment of alternative **FORUMS** such as people's tribunals or online platforms.

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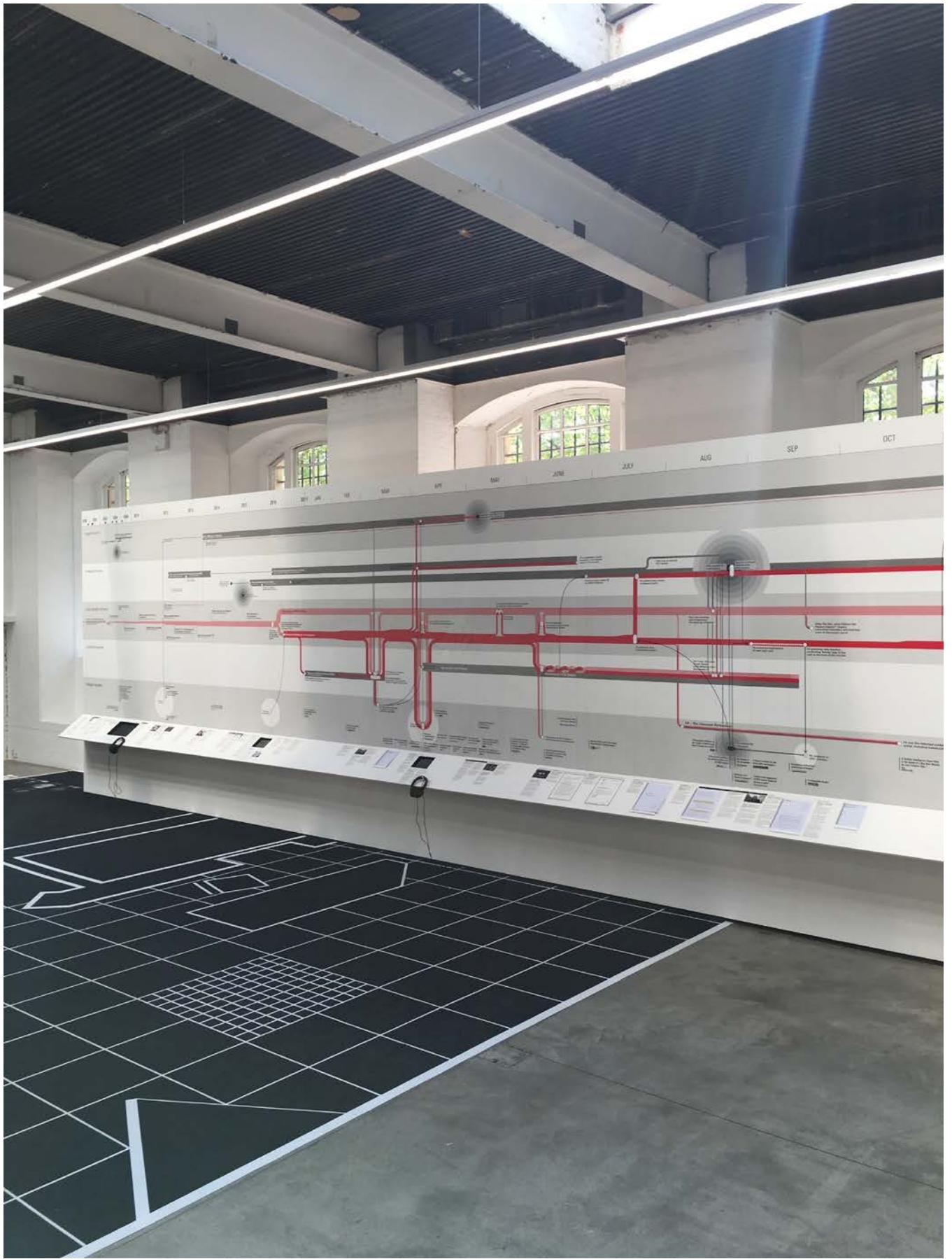
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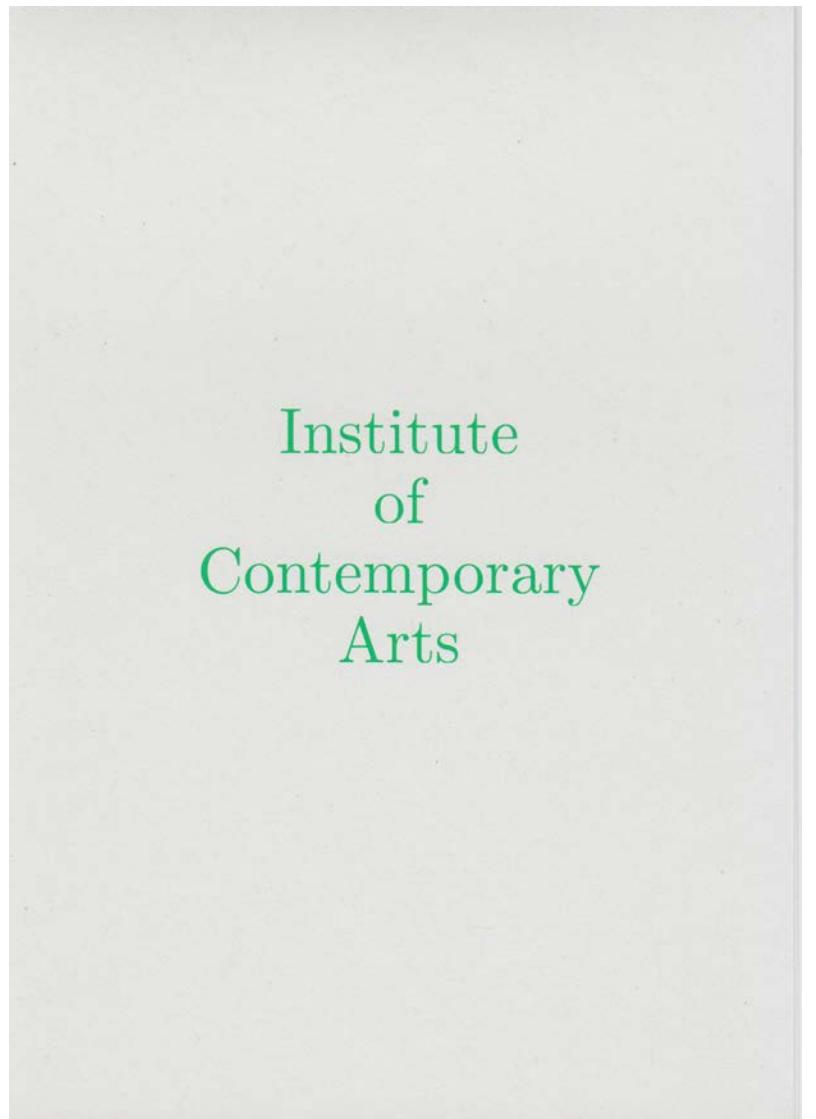
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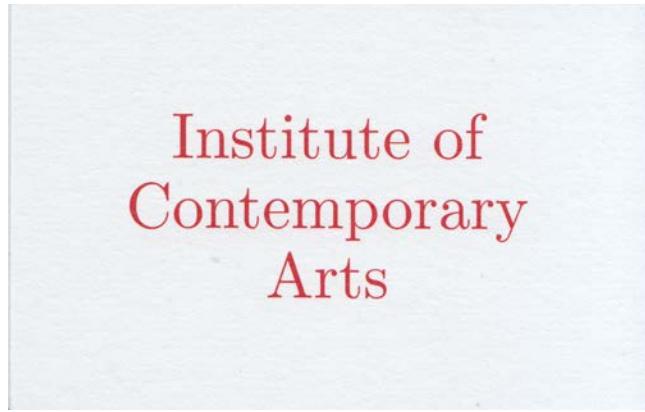
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2. Institute of Contemporary Arts



Institute
of
Contemporary
Arts



Institute of
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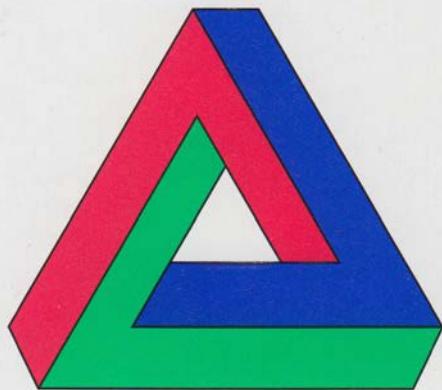
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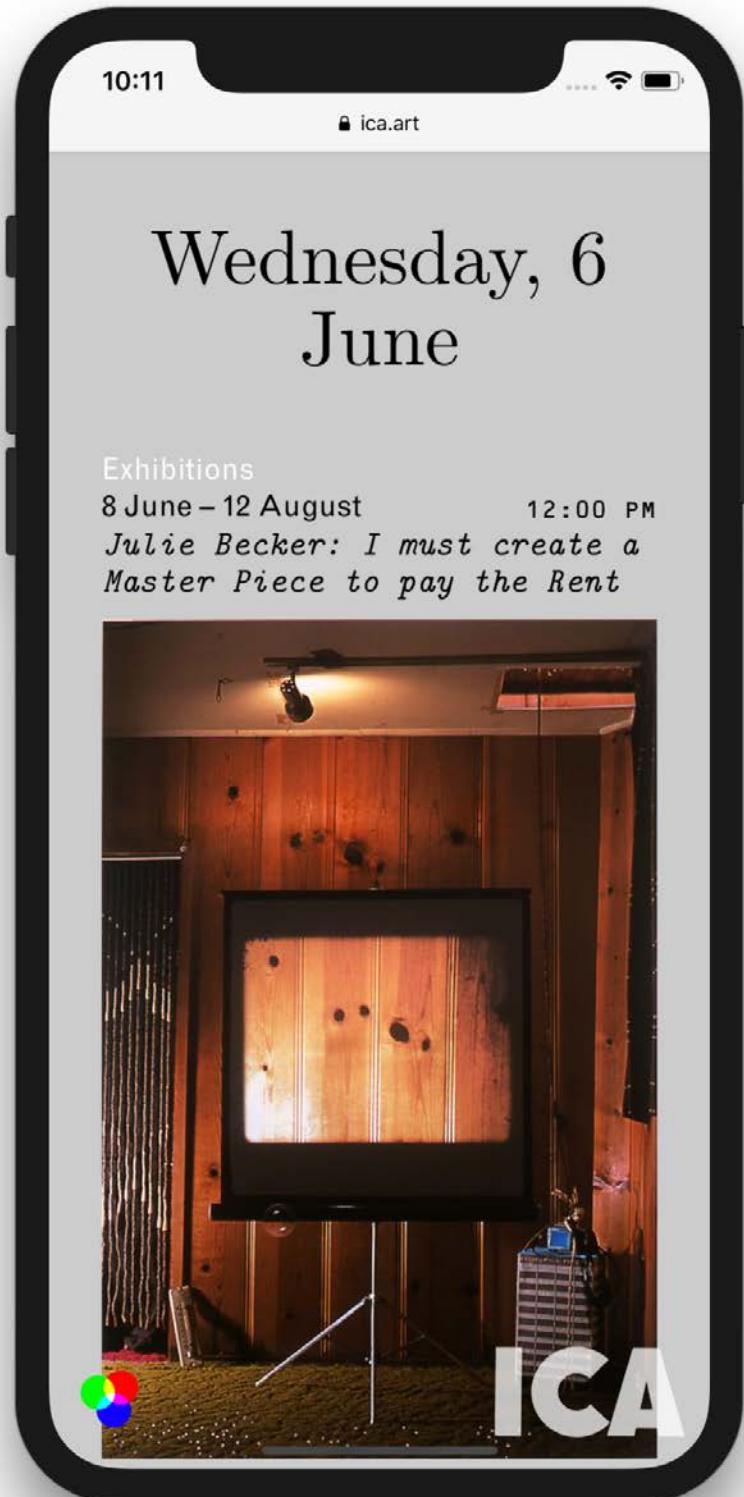
Institute of Contemporary Arts

www.ica.art

Programme!
Programme!
Programme!

Join!

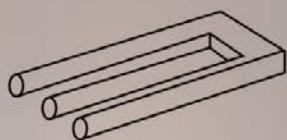




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ica.art

Institute of Contemporary Arts



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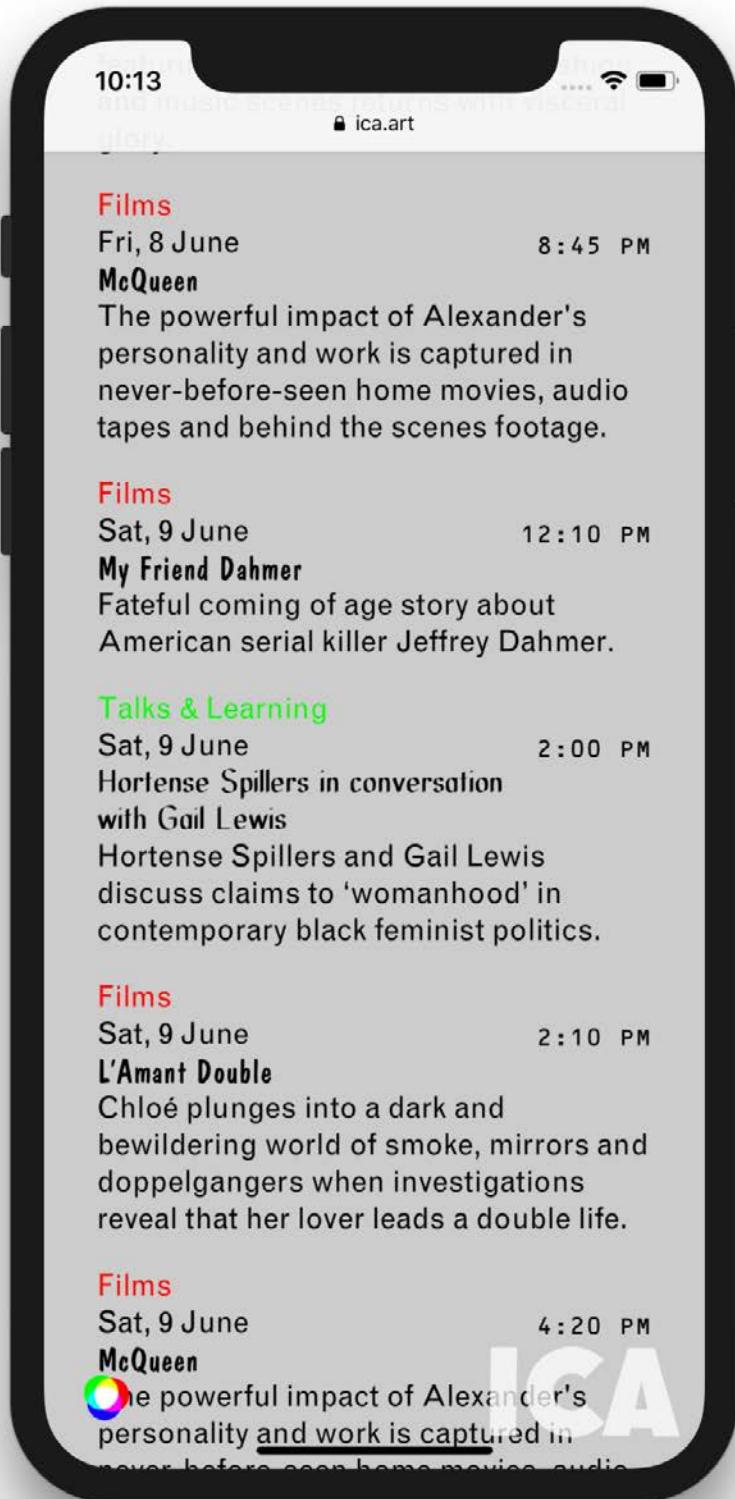
[Board and Staff](#)

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ICA

Red Membership



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ica.art

X Liquid Sky

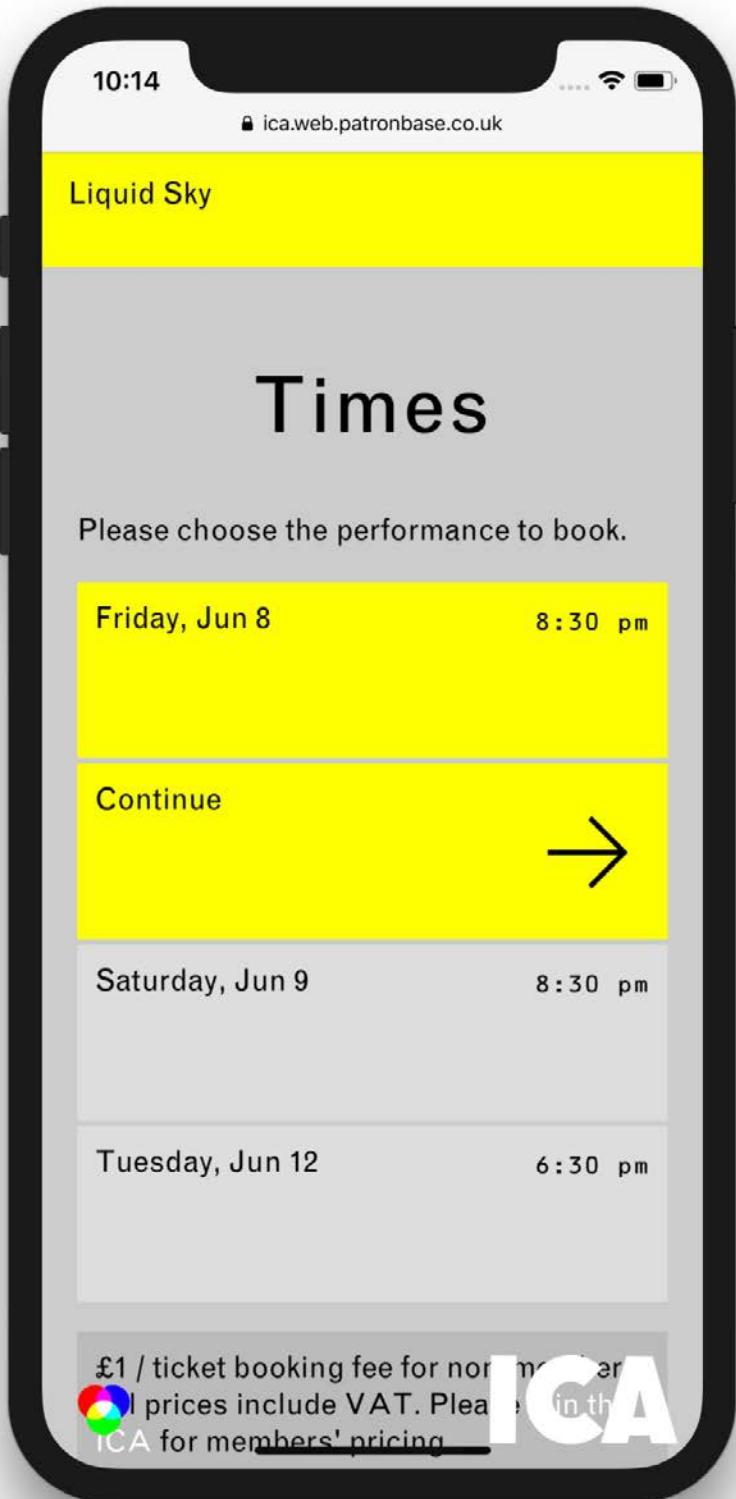


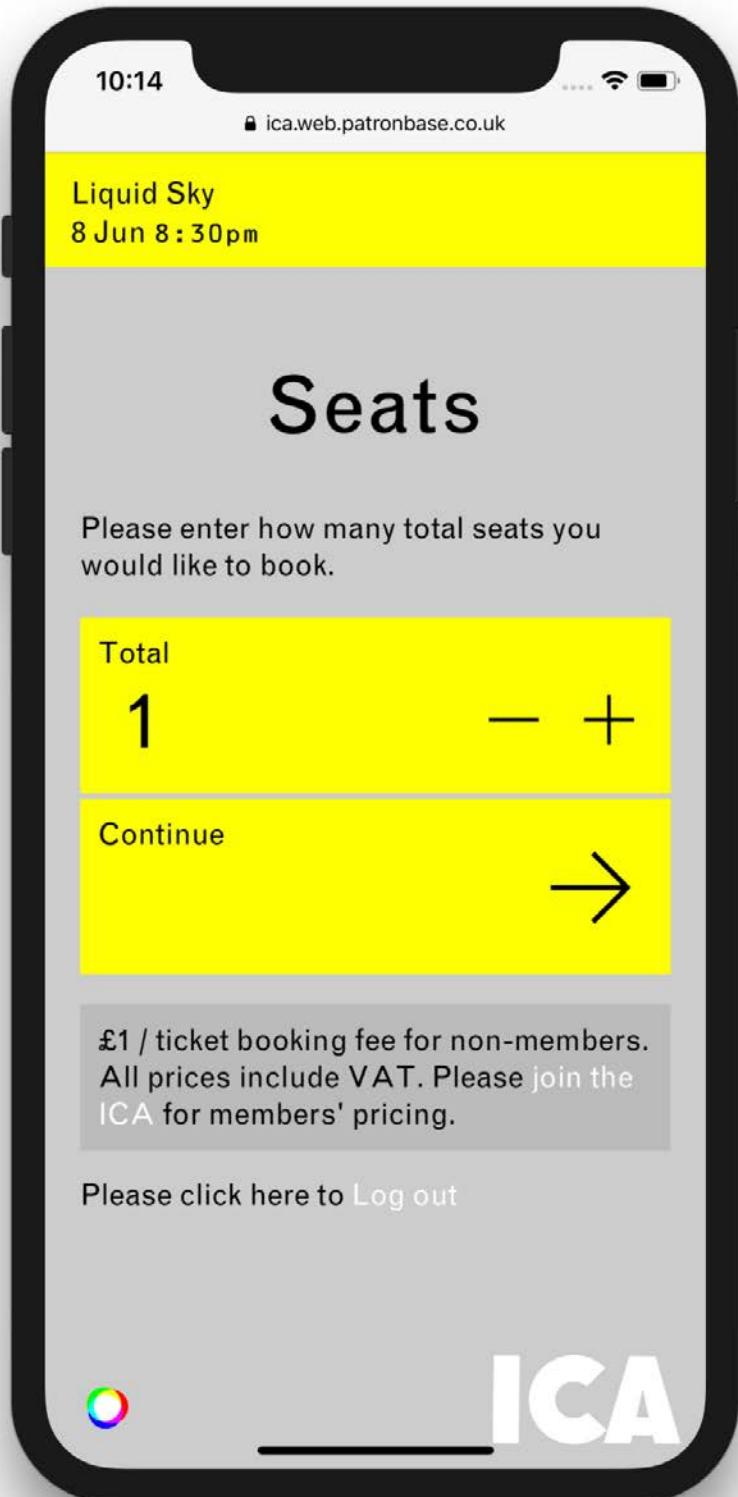
Liquid Sky, Dir. Slava Tsukerman, USA, 1982, 112 mins

[View trailer](#)

The newly restored cult classic *Liquid Sky* is back at ICA for its European premiere, 35 years after its original release. The radical film, directed by Slava Tsukerman, was completely restored in 2017 from the director's original 35mm negative print, and returns with visceral glory.

The independent sci-fi stars American actress Anne Carlisle, co-writer of its screenplay, in a dual role as Margaret and Jimmy. Invisible aliens overtake Margaret's body after landing on the rooftop of the seaport in the city of the sun. The aliens infiltrate Margaret's body after landing on the rooftop of the seaport in the city of the sun.





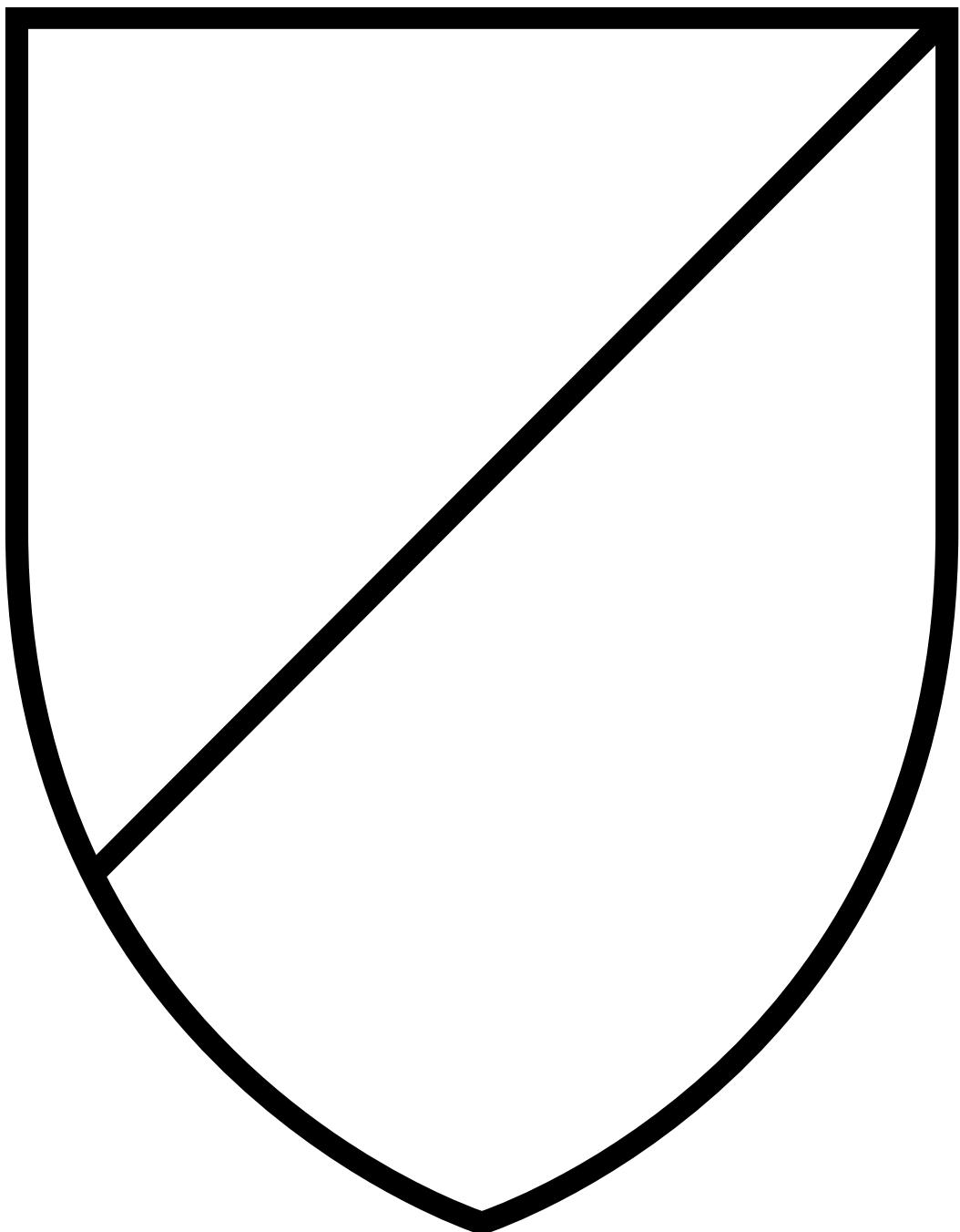
3. Manifesta 6 Biennial

Manifesta 6 Biennial of Contemporary Art was organized in Nicosia, Cyprus in 2006. Each version of this biennial exhibition uses its specific site as an artistic context. The divided city of Nicosia is organized around a geopolitical slash through its center — a U.N. blue zone runs between the Greek and Turkish halves and daily life in the city is contested.

In light of this political context, Manifesta 6 was ambitiously reformed as a temporary art school in place of a standard exhibition. Invited to design graphics for the project, we responded by asking for the full graphics printing and advertising budget to establish a small storefront workshop in the old city of Nicosia using available and inexpensive printers to produce materials required for the exhibition / school in quantities responsive to their actual use and distribution.

Together with this fluid production system (which we dubbed “Just-in-Time”) we proposed an absolutely static, robust Coat-of-Arms as a symbol or badge for the school. This Coat-of-Arms is stripped to its most essential form (only a typical shield shape and one diagonal line). This is then both an identifying mark as well as a graphic organizing principle. As with traditional Coats-of-Arms, there is no specific rendition, but the mark works fluidly, bending and morphing according the immediate needs of the graphic problem at hand.

3. Manifesta 6 Biennial



3. Manifesta 6 Biennial

(party)
per
bend
sinister

3. Manifesta 6 Biennial



CALL FOR APPLICATIONS: Manifesta 6 School, Nicosia, Cyprus

The Manifesta 6 School is the central project of Manifesta 6, the European Biennial of Contemporary Art, which will take place in Nicosia from 23 September to 17 December 2006. The School is both the site and the content of the Biennial, and is its sole activity. Conceived and developed by the curators of Manifesta 6, Mai Abu Eidahab, Anton Vidokle and Florian Waldvogel, the School will offer three thematic transdisciplinary departments comprising lecture series, publications, screenings, performances, exhibitions, radio and TV programmes, workshops and other activities.

DEPARTMENT I: Influenced by a broad range of critical thinkers including Arundhati Roy, Noam Chomsky and Gayatri Chakravorty Spivak, and inspiring cultural producers as diverse as Laibach, Eyal Weizman, Jerome Bel and Jacques Tati, this department will look at agency and modes of participation within the cultural field on the socio-political scale. It will address the mechanisms employed by power structures such as public institutions, academia, media and corporations, and examine architecture as a significant ideological force. Within this framework, the department advances creative production as a means of individual and social empowerment.

DEPARTMENT II: The topics of this department include: 'What's Left?'—why and how advanced culture aligns itself with the politics of progress; 'Poetics of Circulation', which considers the ethical/aesthetic value of inserting poetics and subjectivity into the classical Marxist equation; and 'Recording Nothing', an inquiry into how contemporary artistic and literary works that refer to documents can reveal the withdrawal of what we think is still there after a surpassing disaster.

The advisors for this department include: Liam Gillick, Boris Groys, Walid Raad, Martha Rosler, Jalal Toufic and Tirdad Zolghadr.

DEPARTMENT III: This department focuses on knowledge production by looking at the methods by which new meanings are produced and disseminated, and at the social and economic transformations induced by movement, both literal and metaphorical. It will look specifically at Cyprus as a case study of complex political reality and location. It will address the bipolarity of nature and nurture within the context of contemporary society in relation to new technologies and examine the language of science as a defining social force in under-standing contemporary life on both the individual and social level.

1. Please provide a brief biography of yourself in no more than 200 words.

2. Which of the departments of the Manifesta 6 School are you most interested in, based on the general descriptions provided above. Please explain your reasons in no more than one page. Although applications are submitted to specific departments, participants will be able to attend all the School's activities.

3. In no more than two pages, please send any additional information that you feel is relevant to representing yourself for the purposes of this application. Do not send résumés or letters of recommendation.

Date:

Signature:

The deadline for the application is 1 March 2006, and the invited participants will be notified by 30 March 2006.

There is no fee for participation in the School but participants are responsible for their own living expenses. In some cases, financial support may be available. Check the Manifesta 6 website regularly for updates. Please note that all aspects of the Manifesta 6 School program are subject to change without notice. Manifesta 6 is organised by Nicosia for Art Ltd., member of the Nicosia Municipality, and the International Foundation Manifesta. Manifesta, the European Biennial of Contemporary Art is initiated and co-produced by the International Foundation Manifesta, based in Amsterdam, the Netherlands.



SUBMIT BY POST OR FAX TO:

Manifesta 6, Corner of Pentadaktiou and Tempon Streets,
P.O. Box 21015, Nicosia 1500, Cyprus
Fax +357 22 432531 / www.manifesta6.org.cy
Please indicate on the envelope the department to which you are applying.

3. Manifesta 6 Biennial

(We Would Like to Share) Some Thoughts on a Possible School Badge

"The oblique stroke appears at first sight to be the signal that the binary opposition between categories (speech/writing or love/hate) won't hold—that neither of the words in opposition to each other is good for the fight. The stroke, like an over-vigilant referee, must keep them apart and yet still oversee the match."

— Steve Rushton

Heraldry is a graphic language evolved from around 1130 AD to identify families, states and other social groups. Specific visual forms yield specific meanings, and these forms may be combined in an intricate syntax of meaning and representation. Any heraldic device is described by both a written description and its corresponding graphic form. The set of *a priori* written instructions is called a Blazon—to give it form is to Emblazon.

In order to ensure that the pictures drawn from the descriptions are accurate and reasonably alike, Blazons follow a strict set of rules and share a unique vocabulary. Objects, such as animals and shapes, are called Charges; colors are renamed, such as Argent for Silver or Or for Gold; and divisions are described in terms such as Dexter ("right" in Latin) and Sinister ("left").

A given heraldic form may be drawn in many alternative ways, all considered equivalent, just as the letter "A" may be printed in a variety of fonts. The shape of a badge, for example, is immaterial and different artists may depict the same Blazon in slightly different ways.

The Blazon is a fixed, abstract literary translation of the open, representational graphic symbol (and vice versa.) Using a limited but precise vocabulary, full descriptions of shields range in complexity, from the relatively simple:

Azure, a bend Or

to the relatively complex:

(Party) per fess, Vert and Gules, a boar's head erased Argent, langued Gules, holding in his mouth the shank-bone of a deer proper, in chief: and in base two wings conjoined in lure reversed Argent. Above the shield is placed an Helm befitting his degree with a Mantling Vert doubled Argent, and on a Wreath of the Liveries is set for Crest a hand proper holding a Celtic cross paleways, Or, and in an Escrol over the same the motto "I'Audace".

Today, schools, companies and other institutions may obtain officially recognized forms from heraldic authorities, which have the force of a registered trademark.¹ Heraldry might equally be considered part of a personal or institutional heritage, as well as as a manifestation of civic and/or national pride. However, many users of modern heraldic designs do not register with the proper authorities, and some designers do not follow the rules of heraldic design at all.

Bastards.²

In proposing a badge for a (possibly) temporary art school, we are interested in following, yet superseding, heraldic conventions.³ Just as Manifesta 6 is founded on a new, informed reading of art schools, so its logo can be founded on a new, informed reading of heraldry. Both referring to, and departing from, tradition.

Our Blazon:

(party) per bend sinister

translated to English means:

a blank shield with a single diagonal line running from the bottom left edge to the top right hand corner

The badge we would like to wear is two-faced—both founded on, and breaking from, established guidelines. Stripped to its fundamentals, and described in heraldic vocabulary, it is UN-CHARGED. It is a schizophrenic frame, a paradox, a forward slash making a temporary alliance between categories, simultaneously generic and/or specific.

D/S

Notes

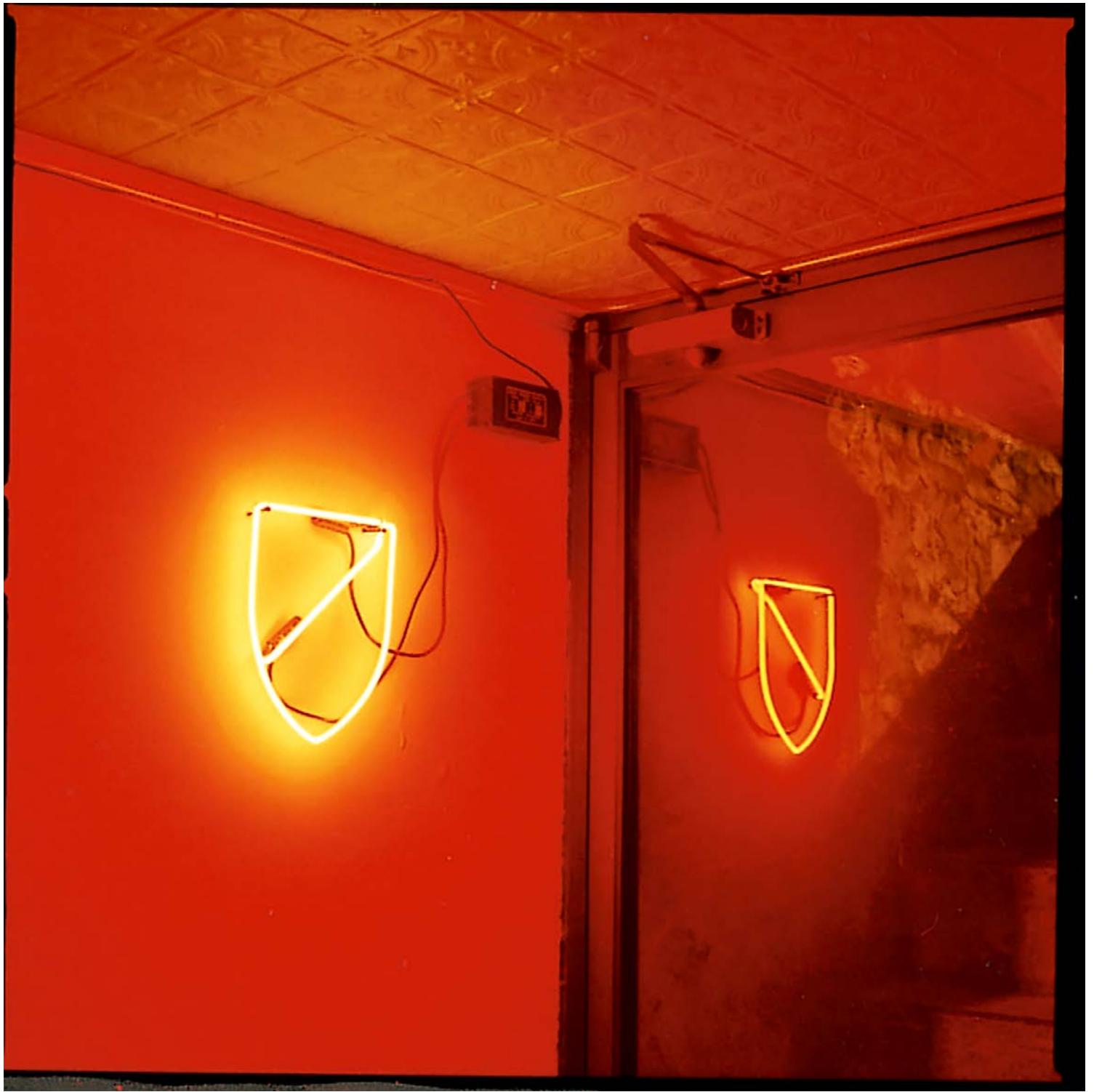
1. In fact, Scotland's chief heraldic authority, Lord Lyon, retains far-reaching powers equal to a high-court judge.

2. It is worth noting that, on reading an early draft of this text, heraldic expert David Phillips commented, "People who use arms without authority are cads, not bastards."

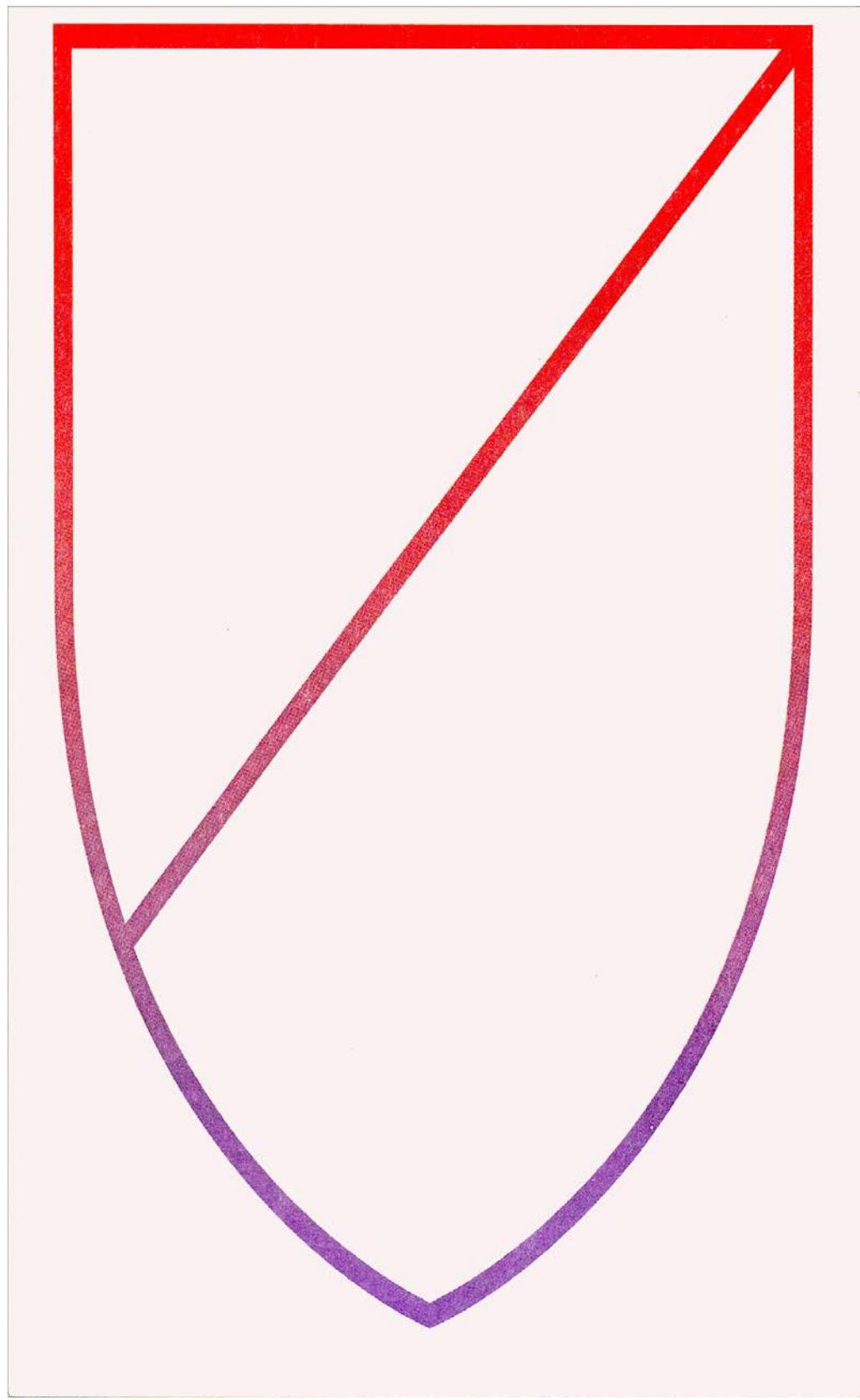
3. Contrary to Josef Albers' notes on Black Mountain College logo from the March 1935 newsletter:

"We are not enamored of astrological, zoological, heraldic, or cabalistic fashions. We have hunted neither the phoenix nor the unicorn, we have dug up no helmet and plume, nor have we tacked on learned mottoes. And for 'sapientia' or 'virtus' we are still too young.

Instead, as a symbol of union, we have chosen simply a simple ring. It is an emphasized ring to emphasize coming together. Or, it is one circle within another: color and white, light and shadow, in balance. And that no one may puzzle over cryptic monograms, we give our full address."



3. Manifesta 6 Biennial



**ΣΙ ΔΗΡΟΥΡΓΕΙΟ
Μ.ΠΑΡΛΑΤΑΣ
ΕΠΤΑΝΗΣΟΥ 39 ΤΗΛ.22375127**

ΟΔΟΣ ΤΕΜΠΩΝ
TEMPON STR.

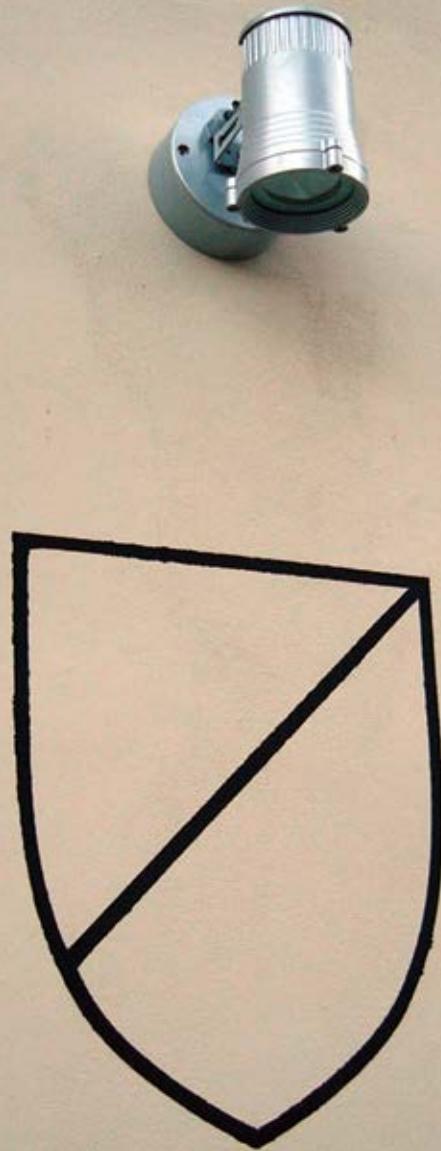
party
per
θενδ
sinister

ISBN 9963-9208-0-2



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3. Manifesta 6 Biennial





3. Manifesta 6 Biennial





4. The Wattis Institute

The Wattis Institute for Contemporary Arts is connected with California College of Art but maintains an independent exhibition and public program—this distinction is historically important. Working intimately with director Anthony Huberman, we designed a graphic identity including website, printed matter, signs, electronic materials for an institute of contemporary art in San Francisco. The Wattis identity, as much as anything, is translated as a manner of speaking in complete sentences where excessive punctuation provides the graphic framework. Based on a previous working editorial relationship, the written voice was developed in close collaboration with the director as he was reinventing the institution. The graphics followed. Its setting in the Bay Area provided some cues for how to reconsider an art institution in the face of electronic networks, and the design uses programmatic idiosyncrasies to generate its forms. However, the identity relies on a specific tone of writing at least as much as it does on its graphic formats.

The identity has evolved incrementally since 2014, providing an engaged, patient, and persistent voice (both typographic and literal) in the San Francisco cultural landscape.

<http://www.wattis.org>

4. The Wattis Institute

.+* The
Wattis
Institute

4. The Wattis Institute

• °. The Wattis
Institute

4. The Wattis Institute

The Wattis

/ Institute

for:

Contemporary

Arts)



The Wattis Institute, entry sign (2014)

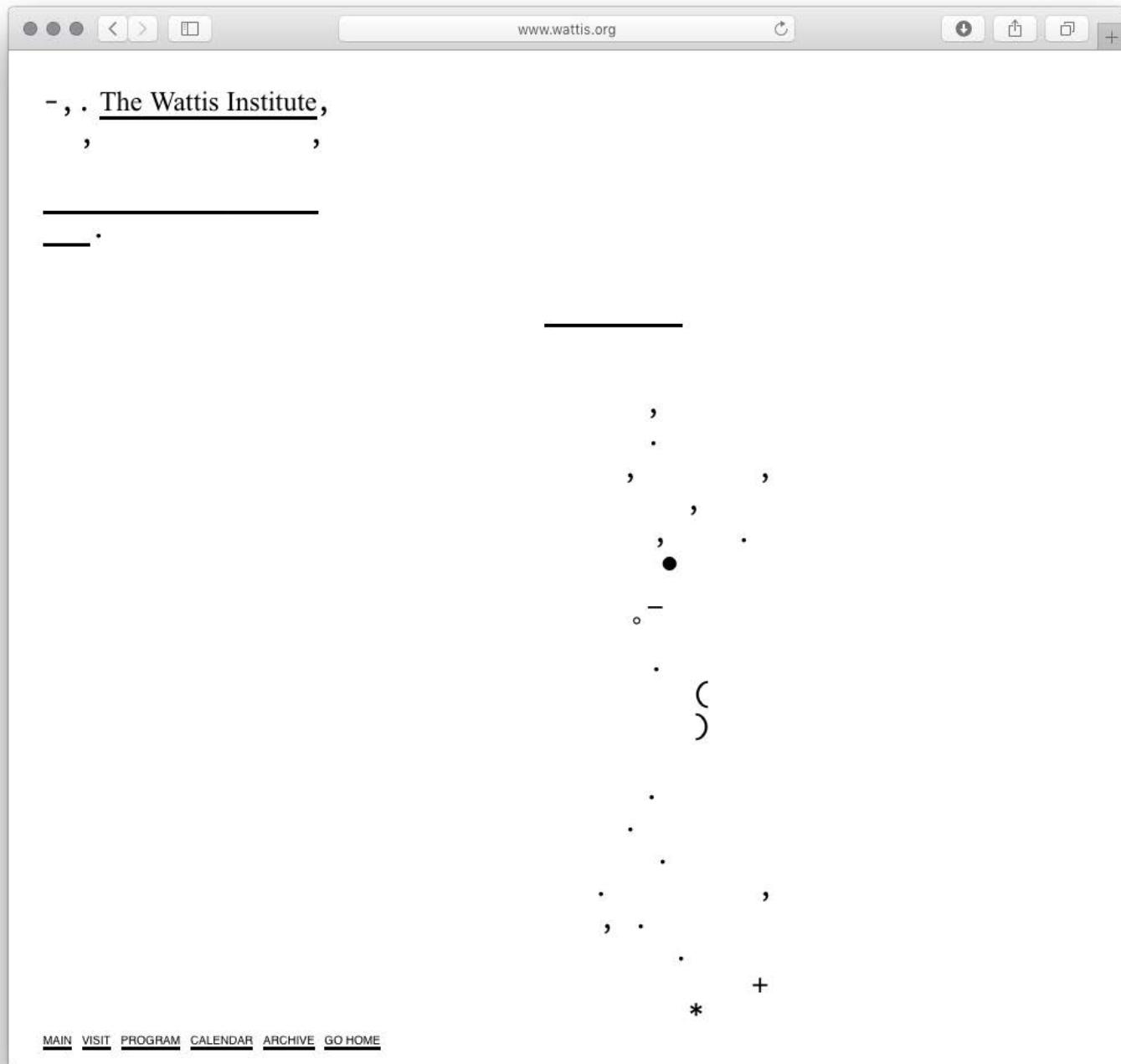
The Wattis
Institute,
for
'Contemporary
Arts*

4. The Wattis Institute

The Wattis Institute, vinyl exhibition graphics showing full-sentence structure (2014)

Markus Schinwald
is in the gallery,
Nairy Baghramian
is in the apartment,
• .. & Joan Jonas
*is on our mind.**
is on

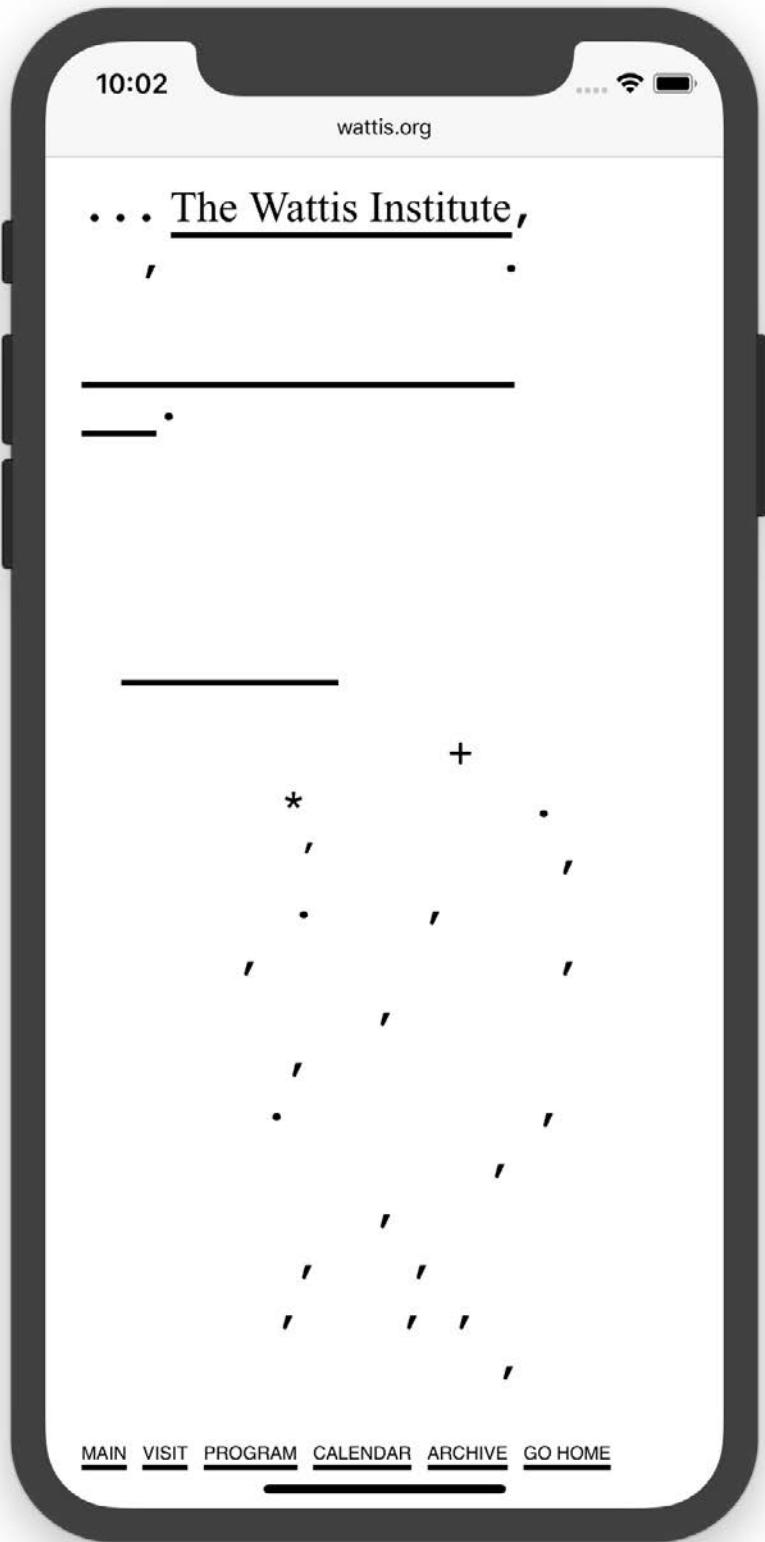
4. The Wattis Institute



. () The Wattis Institute.
We're in San Francisco, a
few blocks away from
California College of the
Arts.

Mechanisms is a group show with works by Zarouhie Abdalian, Terry Atkinson, Lutz Bacher, Eva Barto, Neil Beloufa+, Patricia L* Boyd, Jay DeFeo, Trisha Donnelly, Harun Farocki, Richard Hamilton, Aaron Flint Jamison, Jacob Kassay, Garry Neill Kennedy, Louise Lawler, Park McArthur, Jean, Luc Moulène, Pope, L, Charlotte Posenenske, Cameron Rowland, and Danh Vo,

4. The Wattis Institute



The Wattis Institute, mobile website designed for comfortable reading on a phone (2014)

9:00 ↗

wattis.org

Introduction by Anthony Huberman

There*s not much that isn't already *processed*, Artificial systems prepare or modify the objects we use, the images we see, the protocols we follow, or the food we eat, Raw data gets compressed and encoded in such a way as to be perfectly legible but also perfectly mutable,

It has to do with smoothing out the edges and making things easier to swallow, It's become the way of the world,

But if information is elastic, manufactured, and re, adjustable, it also becomes unreliable and ripe for abuse, People can decide that news is real and then fake and then real again,

[MAIN](#) [VISIT](#) [PROGRAM](#) [CALENDAR](#) [ARCHIVE](#) [GO HOME](#)

Markus Schinwald
in ,
Nairy
Baghramian *the*
 , . . .
 & Joan Jonas
our . *

Markus
Schinwald *in*

,

Nairy

Baghramian

the ,

... & Joan

Jonas *our*

*

4. The Wattis Institute



Here is a text about
Jos de Gruyter & Harald Thys
and their exhibition of new
and recent work titled *Tram 3*.

Terrifying is one good way to describe the state of the world today. There is war and the extreme violence that comes with it. There is racism. Disease. Poverty. Natural disasters. There is the feeling of exposed powerlessness in the face of ruthless power. There is the rapist, the alcoholic parent, or the depressed loner and his machine gun.

I could go on.

But the way ordinary people behave in their everyday lives is just as terrifying. We conform and follow norms. We believe what we're told. We produce and we consume. We allow standardization to take over. We Google. We Facebook.



We're all so goddamn *obedient*. Even those who disagree or misbehave are part of the program—dissent is a necessary part of any dialectic.

4. The Wattis Institute

Everything
opens
TONIGHT
at The“Wattis,
Institute—
. . . Public
reception from
7–9 pm.

*, The Wattis Institute



The“Wattis, Institute—

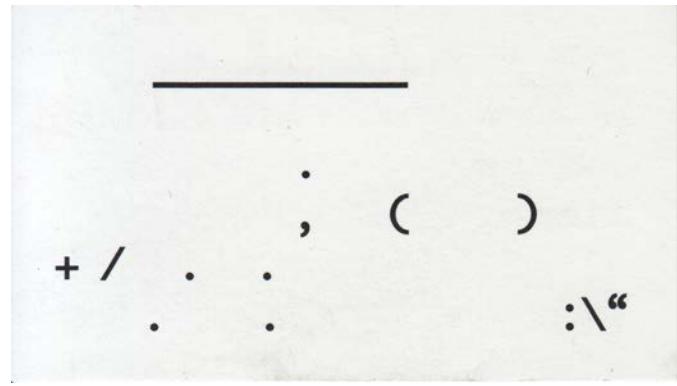
• • •



Left: The Wattis Institute, poster (2014). Right: Business card (2014)

CCA Wattis Institute
for Contemporary Arts
360 Kansas St.
San Francisco, CA (94103)
+1/415.355.9671
www.wattis.org : \"

4. The Wattis Institute



KADIST is a private art foundation and contemporary art collection, with an ambitious public and online program based in Paris and San Francisco. The public program runs through spaces in both cities. KADIST also actively organizes an ongoing program of exhibitions with partners around the world and provides artist residencies. KADIST grows out of the Bay Area and has its roots in the software industry. It follows that the online program is fundamental and ties together the two cities with its global program.

For the design of a graphic identity of KADIST, we designed a very slowly changing logotype which is manifested as a piece of custom software. The typeface is based on Dexter Sinister's Meta-the-difference-between-the-2-Font but extends this to slowly evolve over time to produce a new, always changing type called Meta-the-difference-between-the-2-Font-4-D. Kadist signed a contract with DS agreeing to not change their identity for the next 10-years, in which time this font, their graphic identity, will have quietly, programmatically evolved.

<http://www.kadist.org>

KADIST

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Dexter Sinister: A NOTE ON THE TIME

between-the-two engine. This runs on the www.kadist.org server, automatically producing new versions of the font once a week, regular as, umm, clockwork. This timed release is the regular tick-tick-tick of the RESONATOR. Finally, the DISPLAY is the actual KADIST logo, and its specific typographic form, at any one point in time of course.

Now, in order to guarantee that this 10-year speculation is allowed to run its course, we need to seal the deal by signing a contract to license the software. It is based on MIT's concise template, with certain pragmatic and poetic alterations to suit this case.

**Software © 2013, DEXTER SINISTER
Released under a modified MIT License**

Permission is hereby granted to KADIST ART FOUNDATION for 10 years from the counter-signed date of this license, having legally obtained a copy of this software and associated documentation files (the "Software"), to deal in the Software without restriction, including without limitation the rights to use, copy, or modify (but not merge, publish, distribute, sublicense, and/or sell copies of) the Software, subject to the following conditions:

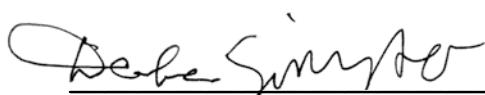
The above copyright notice and this permission notice shall be included in all copies or substantial portions of the Software.

The Software is provided "as is," without warranty of any kind, Express or implied, including but not limited to the warranties of Merchantability, fitness for a particular purpose and non-infringement. In no event shall the authors or copyright holders be liable for any claim, damages or other liability, whether in an action of contract, tort or otherwise, arising from, out of or in connection with the Software or the use or other dealings in the Software.

The Software relies on platforms and protocols that will inevitably change over the next 10 years, as the speed of technology continues to accelerate to near-terminal velocity. Nevertheless, every reasonable effort will be made in good faith by DEXTER SINISTER and KADIST ART FOUNDATION to maintain the Software over this time period.

Further, on signing and initiating this 10-year license, KADIST ART FOUNDATION asserts an up-front commitment to allowing this eventual process to run its course, without excessive concern as to the form of the logo at any one particular moment, and with willful disregard to the winds of fashion or the mandates of technology, but instead, to pledge and bond itself to the principle that slowness and attention are their own rewards.

19 January 2013



DEXTER SINISTER



KADIST ART FOUNDATION

5. KADIST Foundation for Contemporary Art

```
mtdbt2f-4d --steps 100 --exit 800 --weight 10 250 --slant -.5 .5 --super .4 .9 --pen 0 .1 20 0 720 --archive 1 --keep 0  
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mtdbt2f4d-1
```

KADIST

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mtdbt2f4d-11
```

KADIST

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processing.core.PFont@14cee08  
mtdbt2f4d-19
```

KADIST

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```

KADIST

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KADIST

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1/21/2013 17:11:41.34503  
processing.core.PFont@1f40b69  
mtdbt2f4d-89
```

KADIST

5. KADIST Foundation for Contemporary Art

```
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KADIST

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KADIST

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```

KADIST

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```

KAD\ST

```
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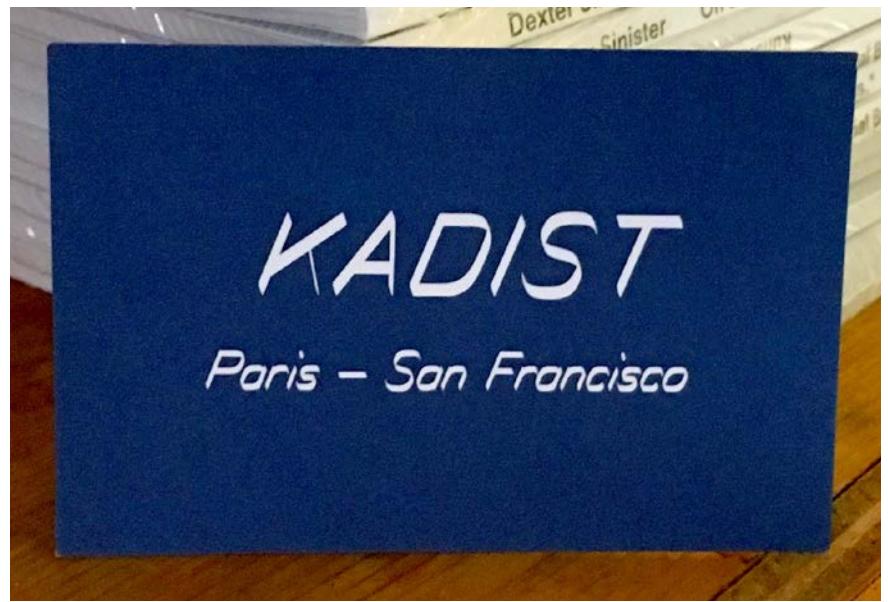
KADIST

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KAD\ST



Kadist Art Foundation identity, painted sign, business card (2015)

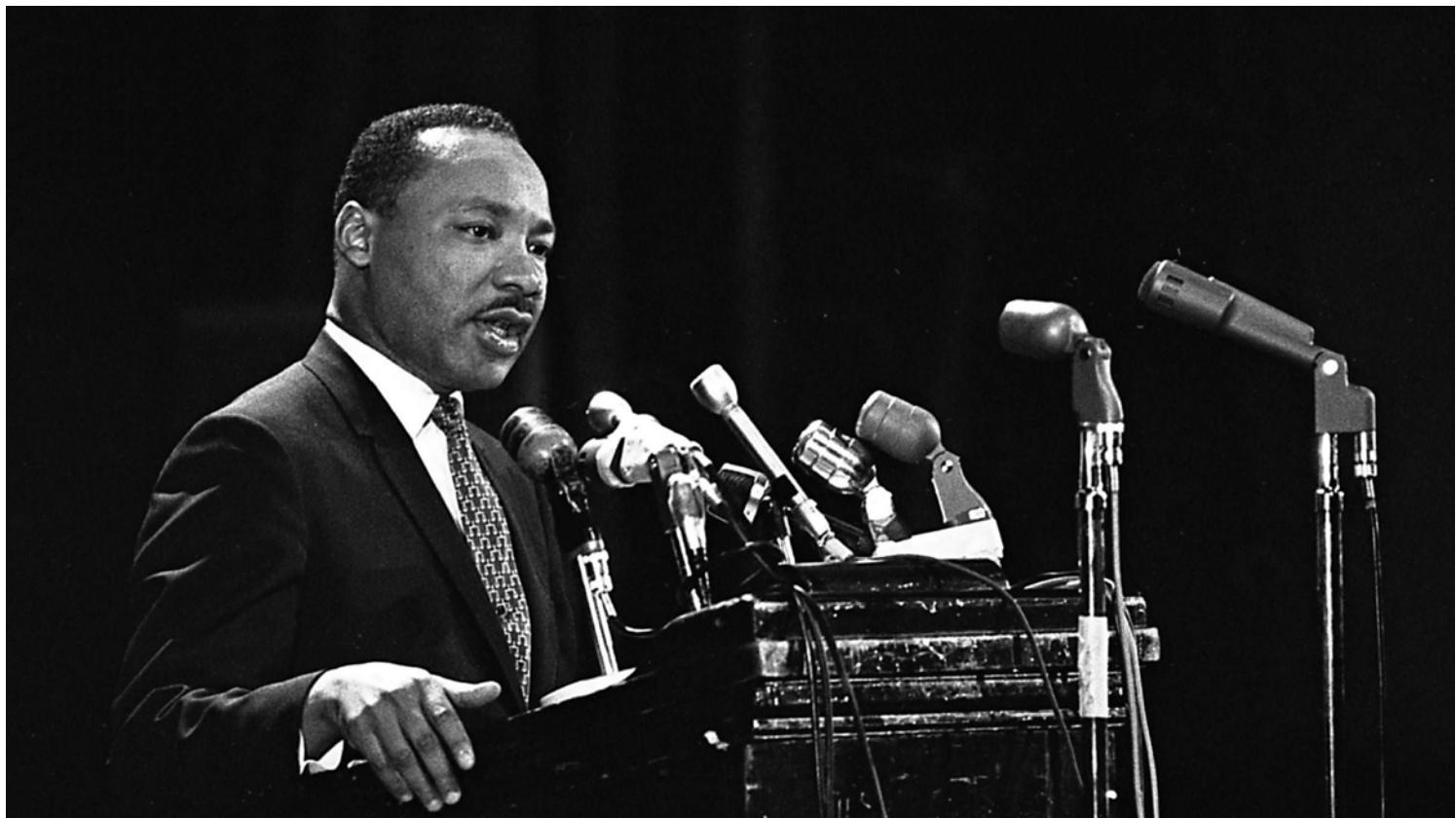


Kings Memorial, Boston was designed with artist Adam Pendleton and architect David Adjaye for a site at the northeast corner of Boston Common to mark the indelible legacies of Dr. Martin Luther King Jr. and Coretta Scott King. We were invited to develop the comprehensive textual and typographic approach. Adjaye Associates Architects, Adam Pendleton Studio, Future/Pace, and Gilbane Boston comprised the full team for this invited competition. Our chosen site across from the State House has been and remains the central point for public demonstration in Boston, so we imagined an active civic experience in place of a static monument.

The speeches of the Kings inspired action, and the words they spoke now more than fifty years ago catalyzed a social movement which remains absolutely urgent today. In place of concise quotations typically chosen, we wanted to include the context that surrounded the Kings' spoken words. What did it sound like? How did it feel? What came next? To this end, we selected only generous excerpts and exclusively from the Kings' speeches.

We designed a custom font software, Speech-to-Text, for the project which transcribes audio files into typeset text, registering volume and timing to produce animated letters with varying forms that match the spoken cadence.

<http://www.o-r-g.com/other/speech-to-text>

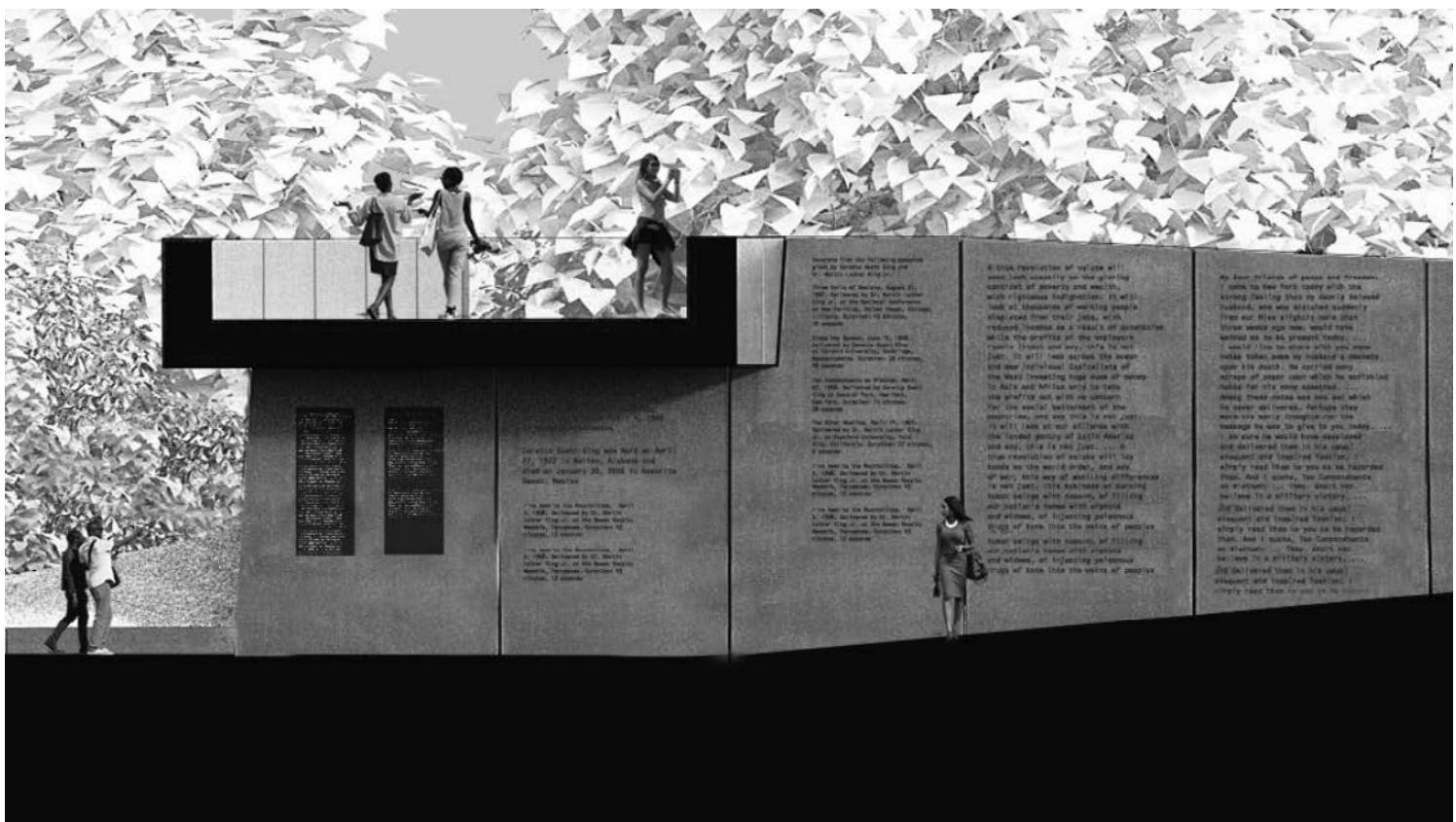


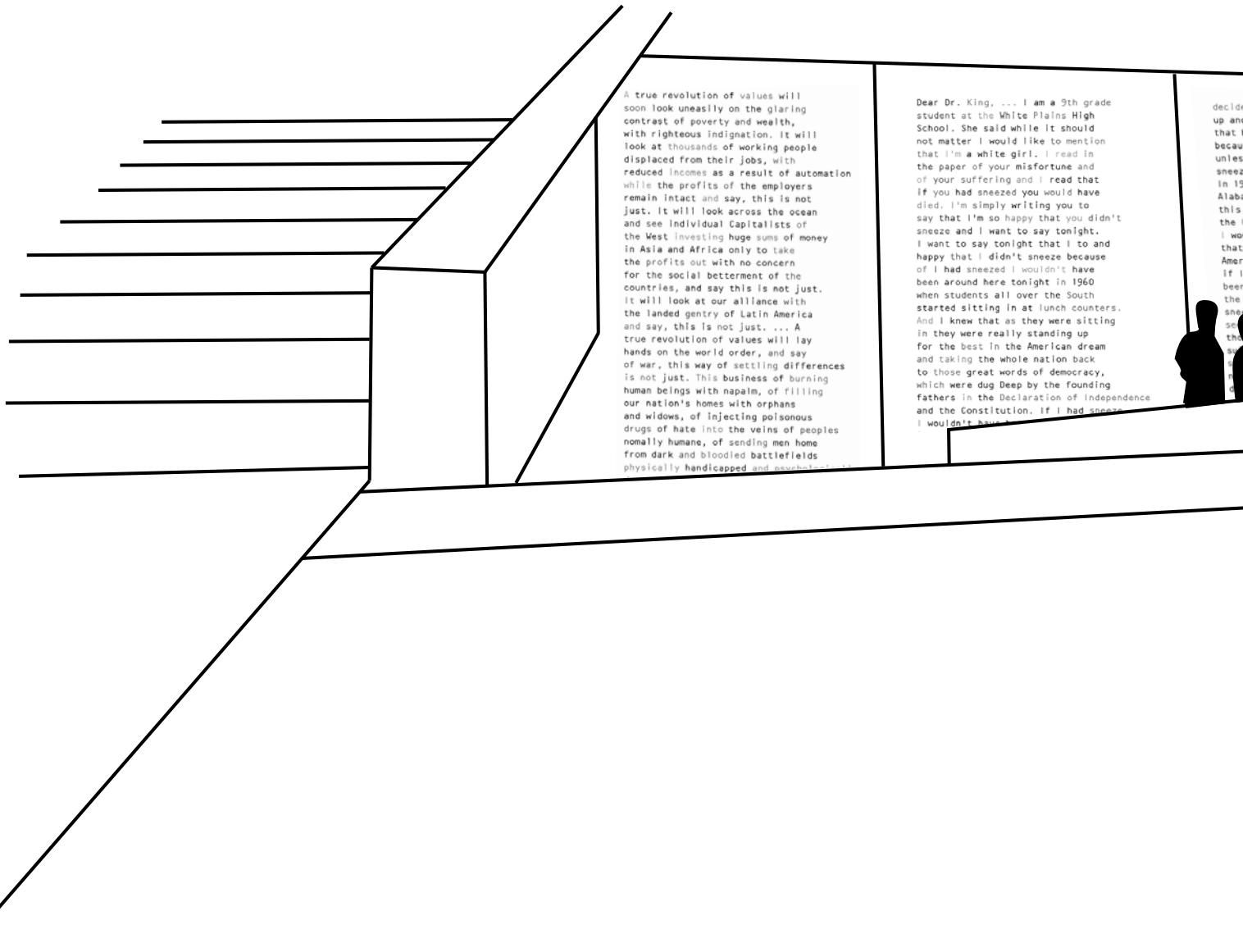
The speeches of Dr. Martin Luther King Jr. and Coretta Scott King were virtuosic, moving oratory performances. They were calls to action, mobilizing allies in the fight for racial and economic justice. The Kings were everyday people who did extraordinary things. Our proposal memorializes the Kings not through larger-than-life bronze statues, but by bringing their speeches and words to life for current and future generations.





The memorial architecture acts as a bridge leading from the State House's John F. Kennedy statue across Beacon Street into Boston Common, providing accessible entry to the park where none was previously available. As an immersive record of the Kings' vision, the surfaces of the stone memorial are heavily engraved with text from the Kings' speeches.





A true revolution of values will soon look uneasily on the glaring contrast of poverty and wealth, with righteous indignation. It will look at thousands of working people displaced from their jobs, with reduced incomes as a result of automation while the profits of the employers remain intact and say, this is not just. It will look across the ocean and see individual Capitalists of the West investing huge sums of money in Asia and Africa only to take the profits out with no concern for the social betterment of the countries, and say this is not just. It will look at our alliance with the landed gentry of Latin America and say, this is not just. ... A true revolution of values will lay hands on the world order, and say of war, this way of settling differences is not just. This business of burning human beings with napalm, of filling our nation's homes with orphans and widows, of injecting poisonous drugs of hate into the veins of peoples normally humane, of sending men home from dark and bloodied battlefields physically handicapped and psycholog... .

Dear Dr. King, ... I am a 9th grade student at the White Plains High School. She said while it should not matter I would like to mention that I'm a white girl. I read in the paper of your misfortune and of your suffering and I read that if you had sneezed you would have died. I'm simply writing you to say that I'm so happy that you didn't sneeze and I want to say tonight. I want to say tonight that I am happy that I didn't sneeze because if I had sneezed I wouldn't have been around here tonight in 1960 when students all over the South started sitting in at lunch counters. And I knew that as they were sitting in they were really standing up for the best in the American dream and taking the whole nation back to those great words of democracy, which were dug deep by the founding fathers in the Declaration of Independence and the Constitution. If I had sneezed I wouldn't have...

decided up and that b... because unless sneez... in 1960 Alabama this the D... I wou... that Amer... if I been the s... sneezed the s... s... n... d...

nd the street in that backs
whenever men and women straighten
back up there going somewhere
cause a man can't ride your back
unless it is bent. ... If I had
sneeze I wouldn't have been here. ...
In 1963 the black people of Birmingham
aroused the conscience of
nation and brought into being
Civil Rights bill if I had sneeze
I wouldn't have had a chance later
year in August to try to tell
America about a dream that I had ...
had sneezed I wouldn't have
been down in Selma Alabama to see
the great movement there if I had
sneeze I wouldn't have been in Memphis
community rather than
brothers and sisters are
ing. I'm so happy I didn't
and they were to see
it doesn't matter. ... really
matter what ...

would be wrong on the plane. We
have to check out everything carefully
and we've had the plane protected
and guarded all night and then I
got into Memphis and some began
to say the threats of talk about
the threats that were out what would
happen to me from some of our sick.
White brother. ... Well, I don't
know what will happen. Now, We've
got some difficult days ahead but
it really doesn't matter with me
now because I've been to the Mountaintop.
I don't mind like anybody I would
like to live a long life longevity
has its place but I'm not concerned
about that now I just want to do
God's Will and he's allowed me to
go up to the mountain and I've looked
over and I've seen the ...

decided the street in that backs
up and whenever men and women straighten
that back up there going somewhere
because a man can't ride your back
unless it is bent. ... If I had
sneeze I wouldn't have been here. ...
In 1963 the black people of Birmingham
Alabama aroused the conscience of
this nation and brought into being
the Civil Rights bill if I had sneeze
I wouldn't have had a chance later
that year in August to try to tell
America about a dream that I had ...
If I had sneezed I wouldn't have
been down in Selma Alabama to see
the great movement there if I had
sneeze I wouldn't have been in Memphis
see our community ...

decided the street in that backs
up and whenever men and women straighten
that back up there going somewhere
because a man can't ride your back
unless it is bent. ... If I had
sneeze I wouldn't have been here. ...
In 1963 the black people of Birmingham
Alabama aroused the conscience of
this nation and brought into being
the Civil Rights bill if I had sneeze
I wouldn't have had a chance later
that year in August to try to tell
America about a dream that I had ...
If I had sneezed I wouldn't have
been down in Selma Alabama to see
the great ...

would be wrong on the plane. We
have to check out everything carefully
and we've had the plane protected
and guarded all night and then I
got into Memphis and some began
to say the threats of talk about
the threats that were out what would
happen to me from some of our sick.
White brother. ... Well, I don't
know what will happen. Now, We've
got some difficult days ahead but
it really doesn't matter with me
now because I've been ...

Public monuments typically use pithy statements and memorable quotes from written accounts. To honor the long-reaching effects of the Kings' words, we chose instead to include long excerpts from their public speeches, not from written sources. The translation of speech into physical text typically falls short. In place of the ubiquitous Roman square capitals carved into stone, I designed Speech-to-Text, a typeface that channels the vitality of the speakers and the era in which they spoke.

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 x y z
1 2 3 4 5 6 7 8 9 0

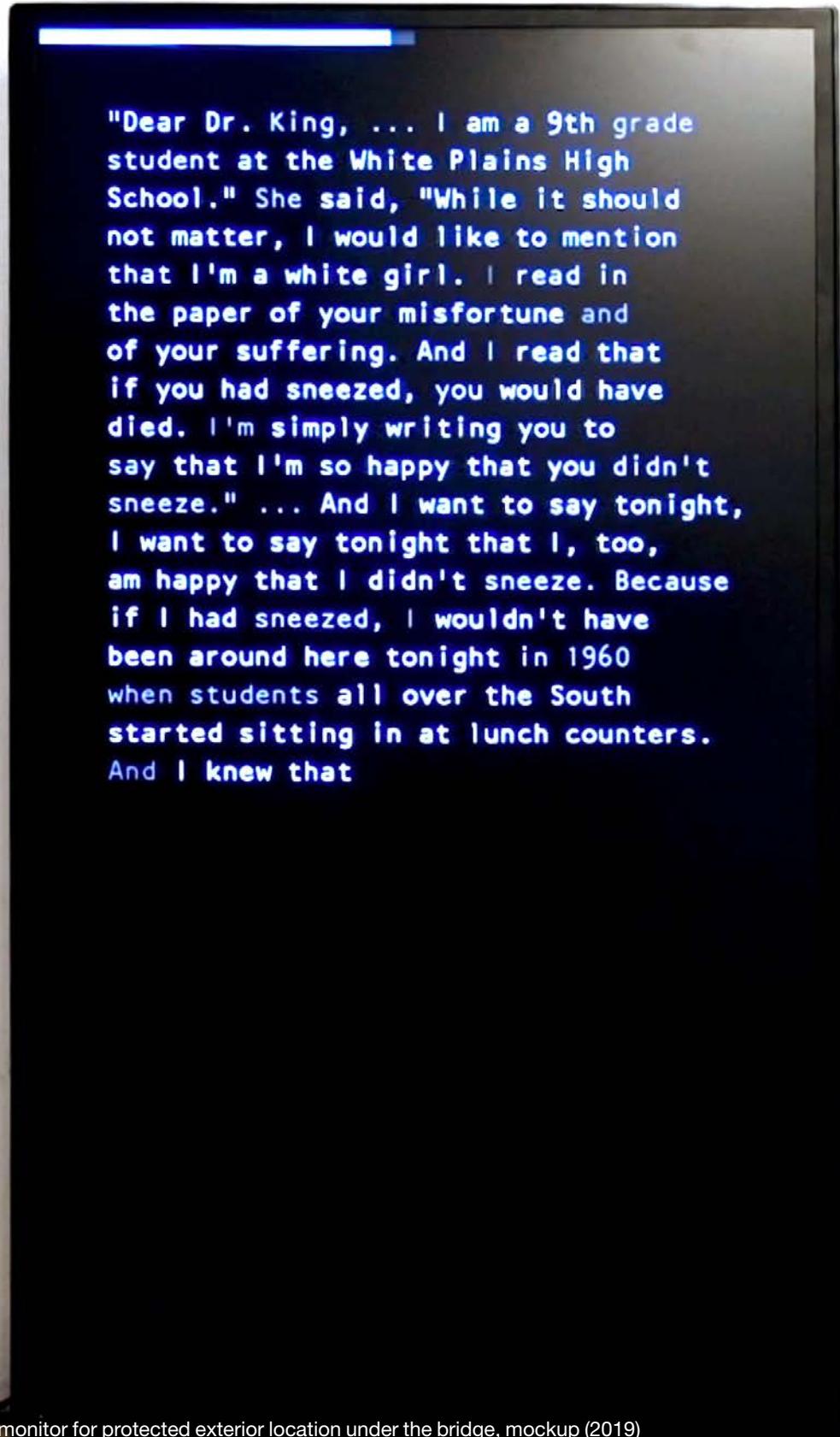
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

! @ # \$ % & * () _ + : " , . ?
! 2 3 4 5 6 7 8 9 0 - = ; ' , . /

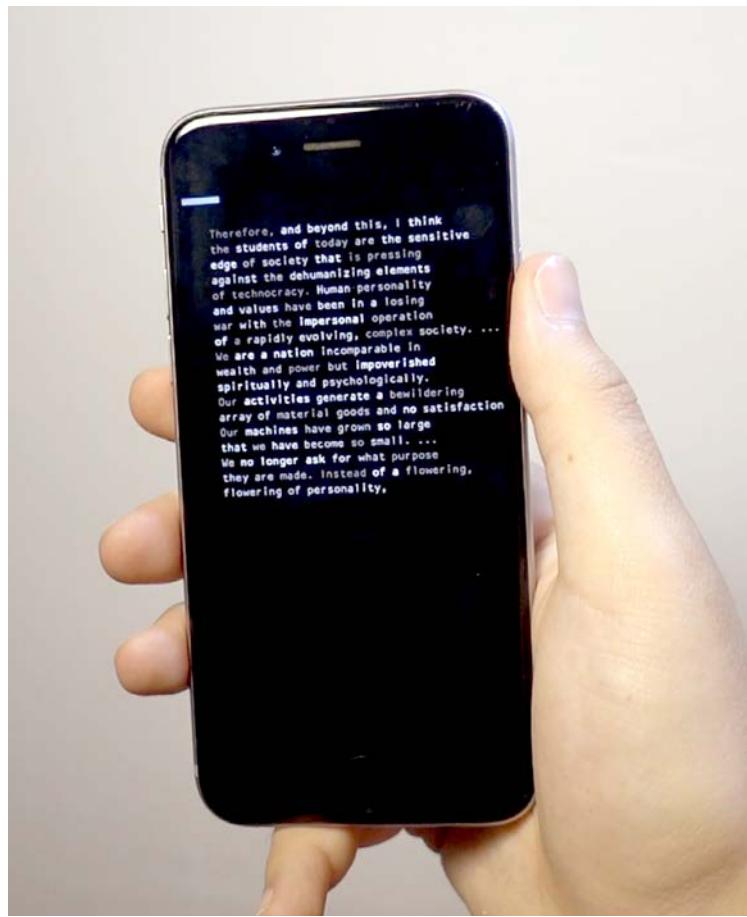
1167053 [° 1167055 ± $\frac{1}{4}$
] ! 1 $\frac{1}{2}$

"Dear Dr. King, ... I am a 9th grade student at the White Plains High School." She said, "While it should not matter, I would like to mention that I'm a white girl. I read in the paper of your misfortune, and of your suffering. And I read that if you had sneezed, you would have died. I'm simply writing you to say that I'm so happy ... that you didn't sneeze." ... And I want to say tonight ... I want to say tonight that I too am happy that I didn't sneeze. Because if I had sneezed, I wouldn't have been around here in 1960, when students all over the South started sitting in at lunch counters. And I knew that as they were sitting in, they were really standing up for the best in the American dream, and taking the whole nation back to those great wells of democracy which were dug deep by the founding fathers in the Declaration of Independence and the Constitution. ... If I had sneezed, I wouldn't have been around here in 1961,

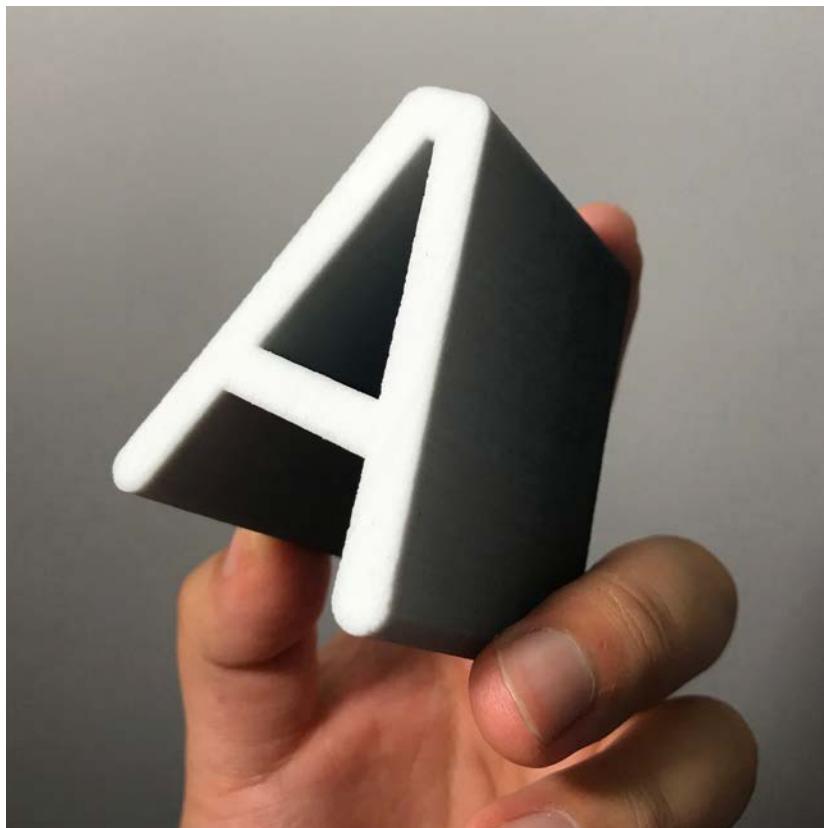
Speech-to-Text is based on typewritten notes for the Kings' speeches from the early 1960s. I adapted Artisan, a font commissioned by for the IBM Selectric typewriter and not previously digitized. The Selectric was state-of-the-art in 1961, intended to make typing faster and easier. Speech-to-Text is both faithful to the practical documents of the time, and streamlined for contemporary computers. The new font software is also state-of-the-art, now, incorporating machine learning transcription into a dynamic typeface to produce variable letterforms.



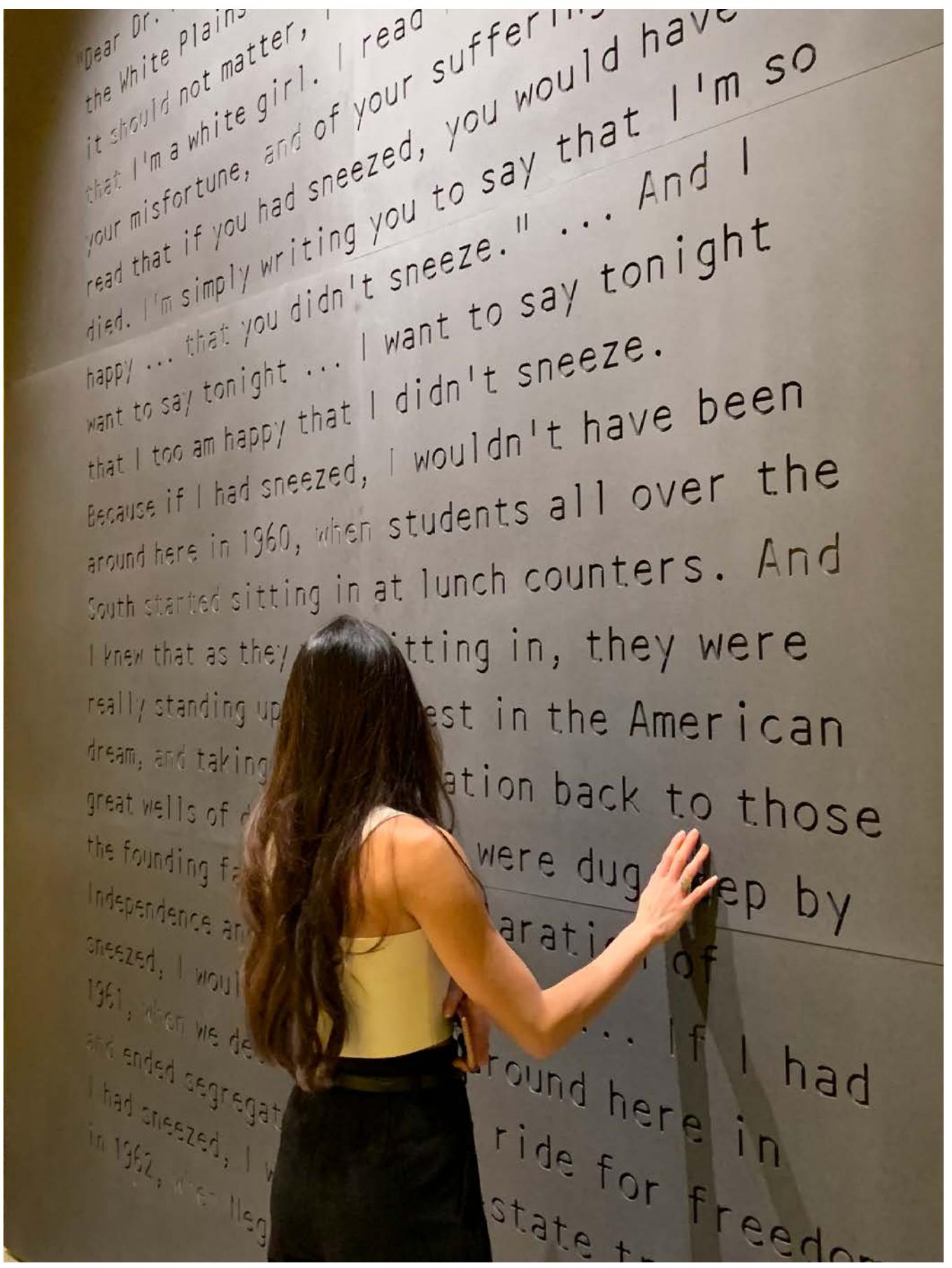
Above: Flatscreen monitor for protected exterior location under the bridge, mockup (2019)
Right: Location-specific mobile app cued by Bluetooth beacons at the memorial site (2019)



Traditional speech transcriptions cannot capture the cadences, the gaps, the musicality, the active unfolding of speaking. Speech-to-Text, however, incorporates these qualities. Using audio waveforms of the Kings' speeches, Speech-to-Text maps spoken emphasis onto the text in the form of variable typographic weights. The type becomes bolder as the recorded voice rises, and lighter as it falls. Across large sections of text, animated in sync with the spoken words, a clear visual sense of the dynamic melodies and rhythms of the language emerges.



Above: IBM Selectric Artisan type ball which served as reference and 3d-printed schematic model (2019)
Right: Full-size mockup of an engraved panel (2019)



The variable weight letters of Speech-to-Text are physically translated at the memorial site as variable depth waterjet-cut text whose relief matches the volume of the spoken word (2019). The long physical inscriptions work together with even longer animated typographic translations of the speeches available on a pair of flatscreen monitors and by a location-specific smartphone app.

"Dear Dr. King, ... I am
the White Plains High Sc
it should not matter, I w
that I'm a white girl. I
your misfortune, and of
read that if you had snee
died. I'm simply writing
happy ... that you didn'
want to say tonight ...
that I too am happy that
Because if I had sneezed
around here in 1960, when
South started sitting in
I knew that as they were
really standing up for the
dream, and taking the whole
great wells of democracy
the founding fathers in the
Independence and the Constit
sneezed, I wouldn't have
1961, when we decided to
and ended segregation in
I had sneezed, I wouldn't
in 1962, when Negroes in

a 9th grade student at school." She said, "While I would like to mention what you read in the paper of your suffering. And I sneezed, you would have had to say that I'm sorry to sneeze." ... And I want to say tonight I didn't sneeze.

, I wouldn't have been one of the students all over the country sitting at lunch counters. And they were sitting in, they were the best in the American people nation back to those which were dug deep by the Declaration of

stitution. ... If I had been around here in 1960, I could take a ride for freedom in inter-state travel. If I had have been around here in Albany, Georgia, ...

New York Consolidated is a non-profit organization and publisher that seeks to foster an equitable culture in and through the arts founded in 2017 by Jane Hait. Born out of frustration with access to and representation in contemporary art and fired in the crucible of a global pandemic and the Black Lives Matter social justice movement, the new institution opens November 2021 in downtown New York City. The building will be a site for art and advocacy, hosting exhibitions, events, and providing open access to a resource library and public programs.

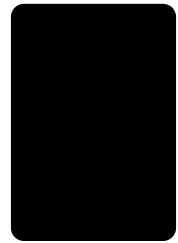
Starting as a member of the advisory board in 2017 developing the naming and bookstore concept, we then moved onto designing the preview website and eventually the complete graphic identity, messaging, building signage, and digital strategy. We worked together with 6a Architects (London), Paratus Group Project Management (New York), and Lichen Interior Design (New York). The custom typeface was designed by Mark Owens and Nilas Andersen with artist Shannon Ebner.

Housed in the former New York Consolidated Playing Card Company factory in Manhattan's Greenwich Village, the project is founded on the premise that working together is the best route to consequential, lasting change. The graphic identity is derived from a concerted study of vernacular street typography in New York City, and presents a simple, reduced template. The website fills this basic template with live data streaming from the city itself, as the logo is replaced with the most recently arrived subway train, with Covid vaccination sites, with current updates to the New York City street tree census, and realtime reports from the 311 municipal service telephone line.

<http://now.n-y-c.org/>

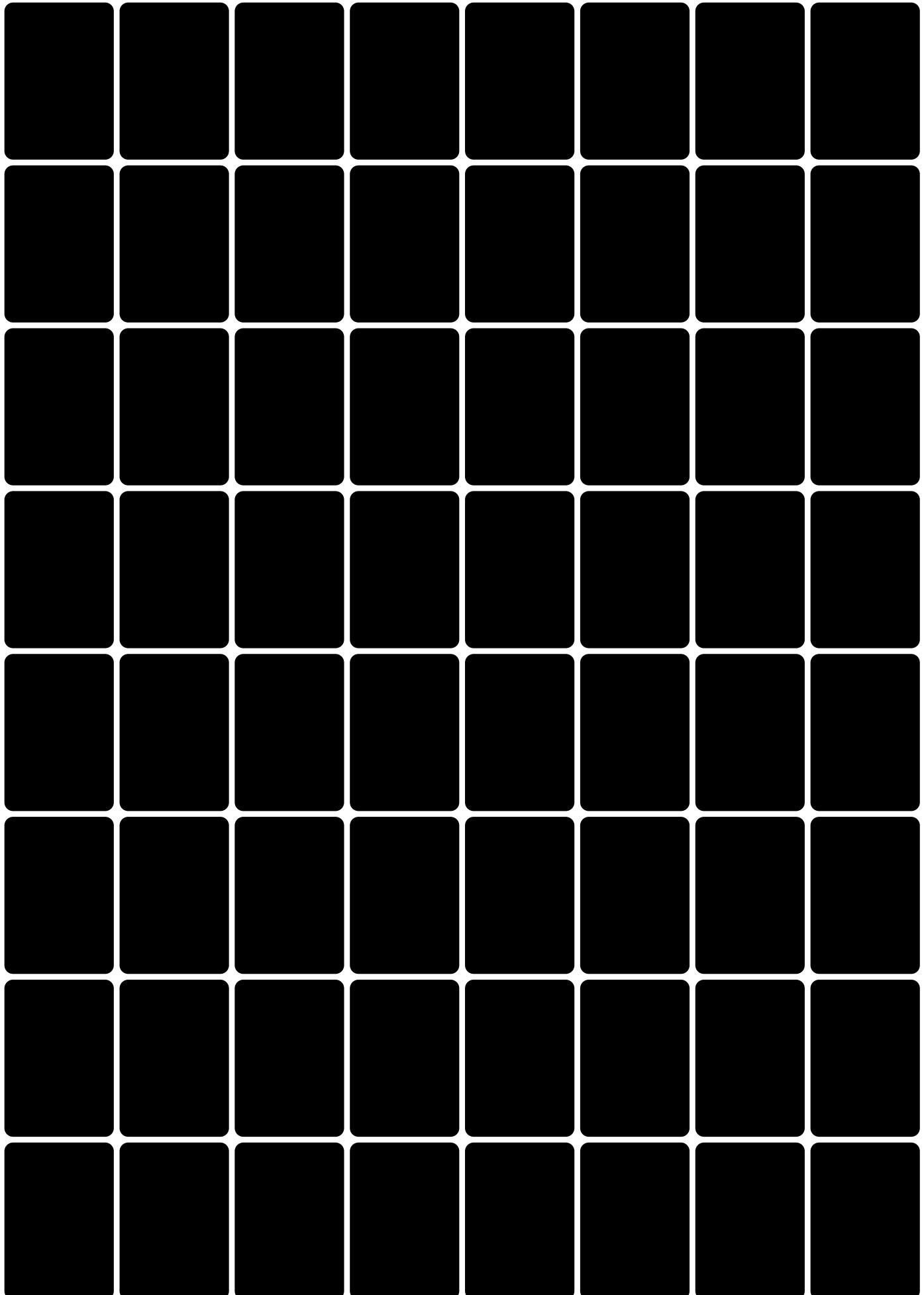
NEW YORK CONSOLIDATED

The graphic identity for New York Consolidated (NYC) is based around a custom, monospaced typeface derived from vernacular typography in the city. This basic form is augmented with “the block,” a generic mark as a rounded rectangle whose specific proportions reflect current digital devices and connect to the playing cards made at the site by the institution’s namesake. (2020)

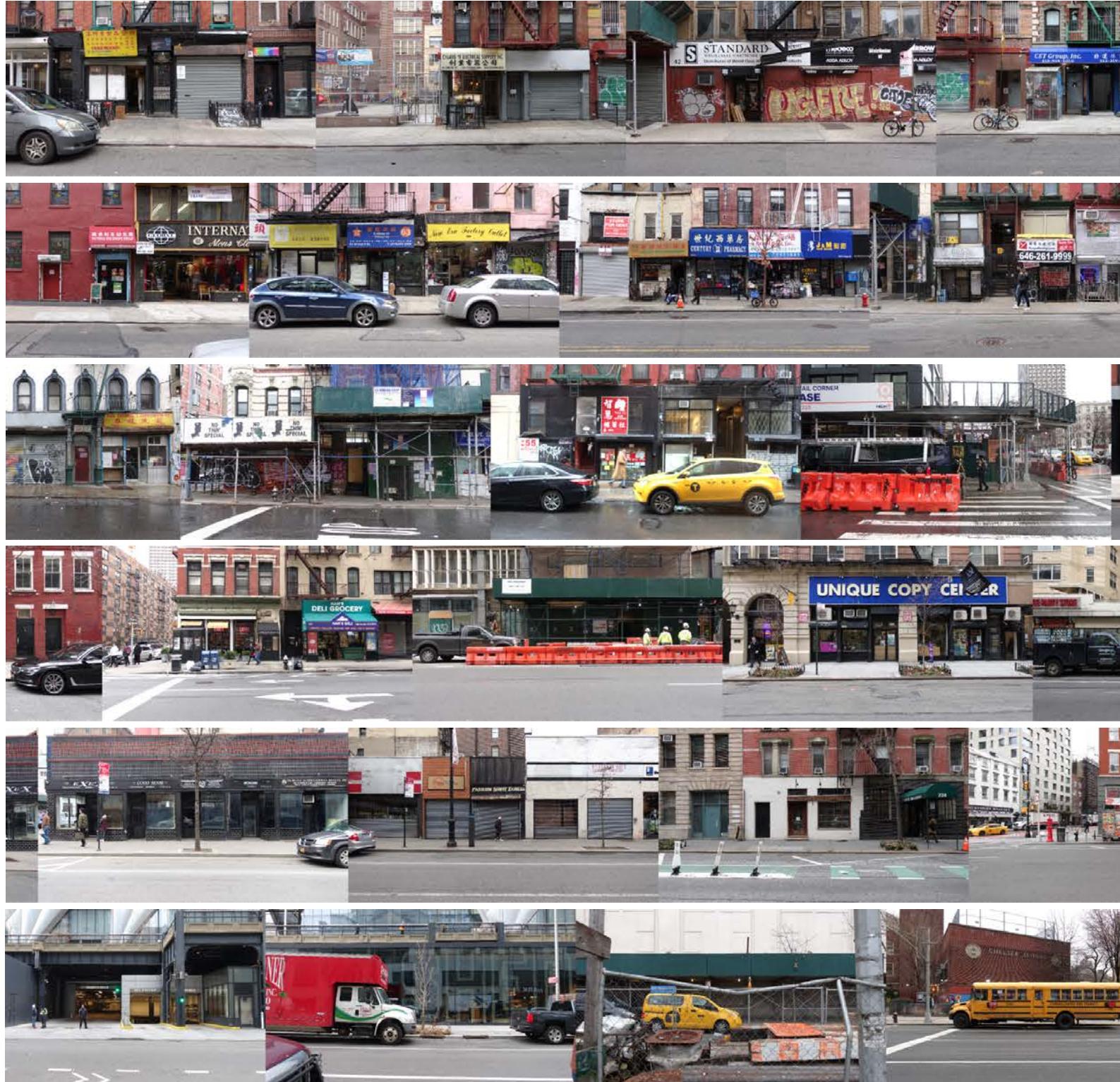


7 . New York Consolidated

New York Consolidated calls itself an “organization-in-formation.” It responds to the needs of artists and their publics and builds programs around these needs. NYC will work towards equity, using art and publishing to amplify diverse stories past and present to reflect how art and artists help create a vibrant, just society. NYC block mark assembled as pattern (2020)



7 . New York Consolidated



New York City is also always “in-formation.” Building and re-building, put together piecemeal, block by city block, to form a (temporarily) coherent whole. These photographs comprise a walk from my studio at 38 Ludlow Street on the Lower East Side to the future home of New York Consolidated at 225 West 13th Street on March 6, 2020, days before pandemic lockdown in the city.
43 discrete photographs collapsed into one continuous streetscape (2020)

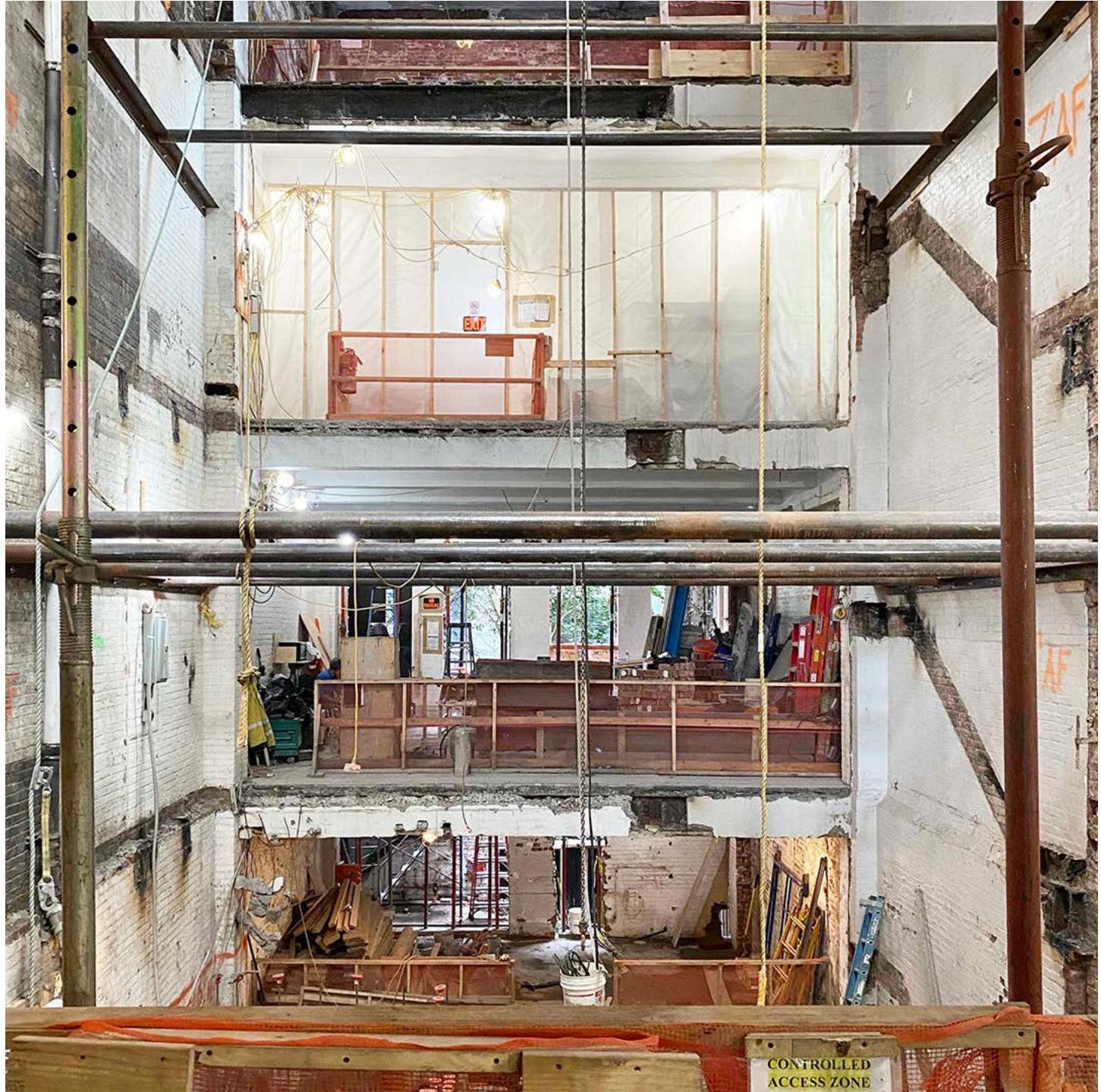


7 . New York Consolidated

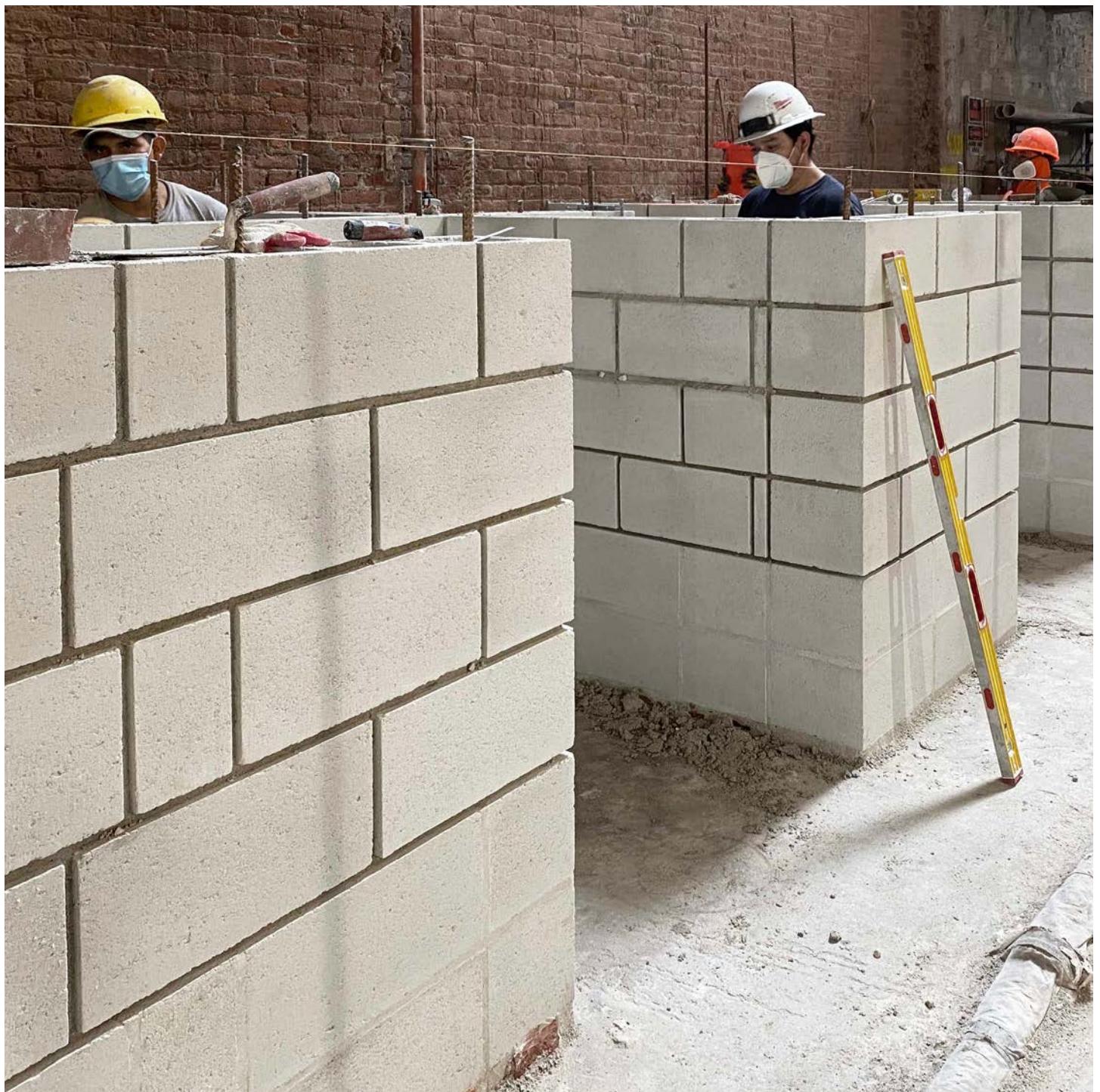


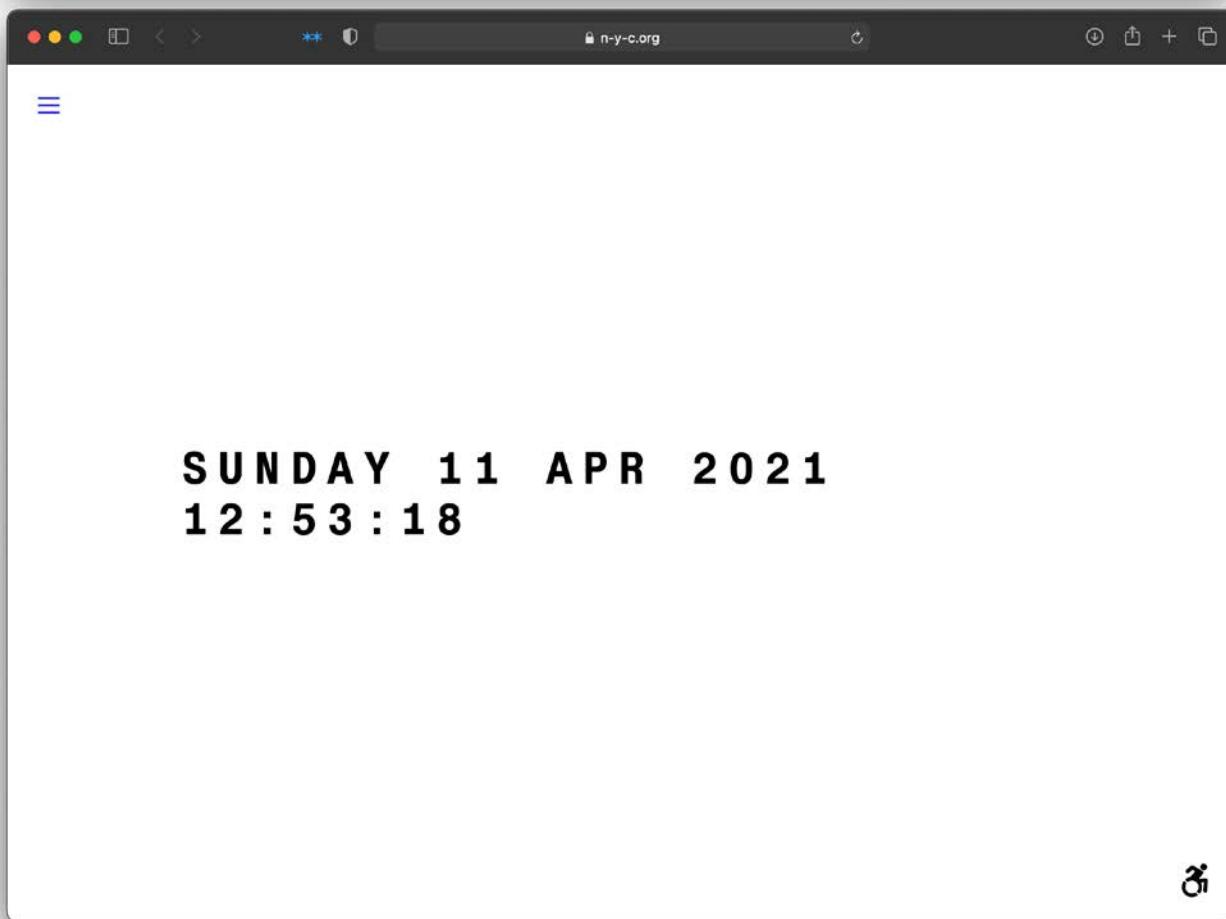
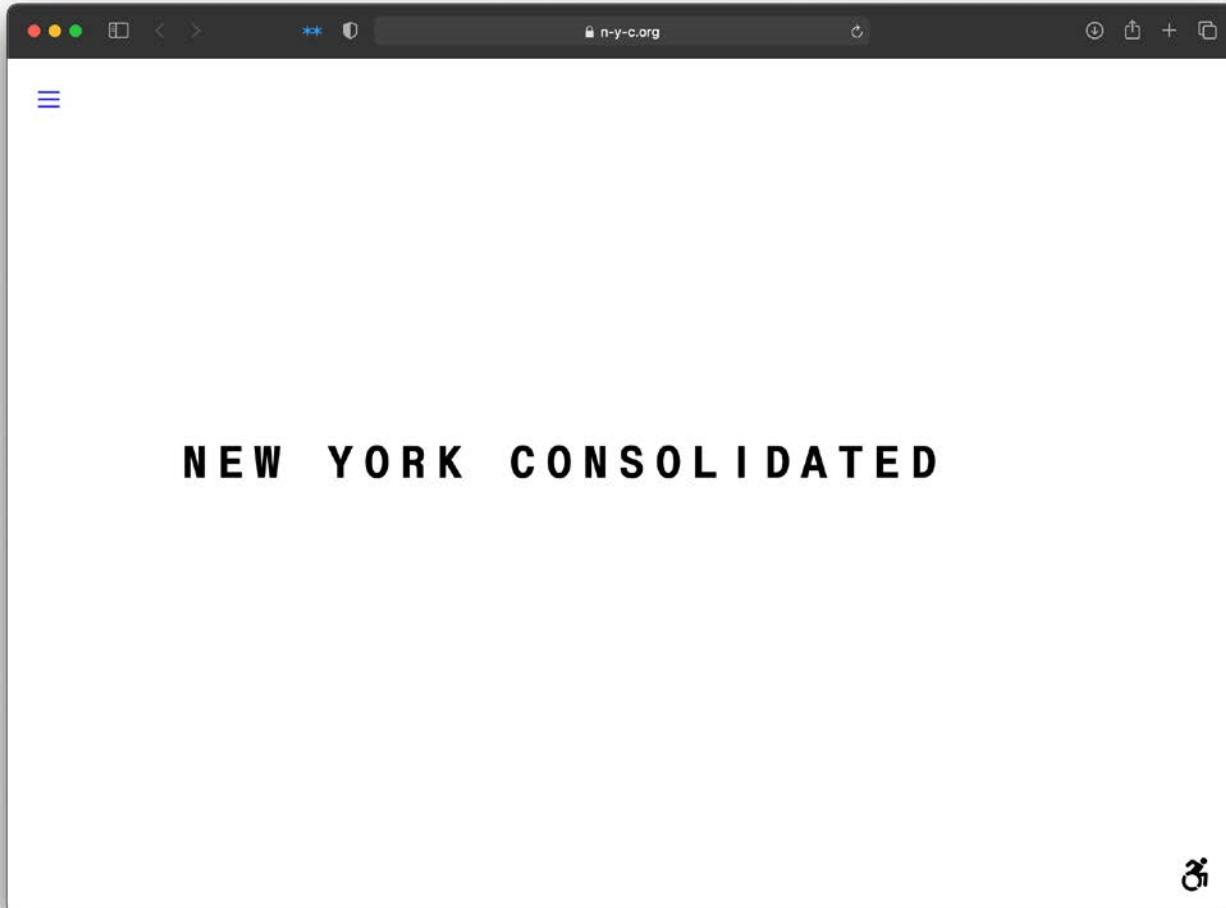
One year later on March 5, 2021, I repeated this walk from my studio to New York Consolidated. The images reveal a radically changed streetscape, articulated by vacancy and covered in vibrant new writing. The city is always changing, constantly reconsidering itself. 43 discrete photographs collapsed into one continuous streetscape (2021)





New York City is always changing. Why shouldn't an art institution work the same way? These are two images from a one-year Instagram project which streams curated construction photos of New York Consolidated at 225 W 13th Street. Over the course of the year, the building slowly takes shape in the archived feed. (2021)





The website acts like a city radio, replacing the New York Consolidated logotype with live data including realtime subway train arrivals, weather, live population, trash collection, parking announcements, 311 reports, and Covid testing numbers. (2020)

R I N N Y C : S U N N Y . H I G H N E
A R 7 0 , W I T H T E M P E R A T U R E S



/ / / 0 1 2 3 4 5 6 7 8 9
H A V E A N I C E D A Y .



NEW YORK CONSOLIDATED

New York Consolidated
225 W 13th Street
NY, NY 10011
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Founder & President
jane@n-y-c.org

NEW YORK CONSOLIDATED

225 W 13TH ST, NY, NY 10011 N-Y-C.ORG

NEW YORK CONSOLIDATED

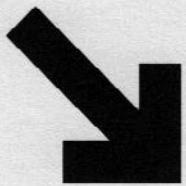


N-Y-C.ORG

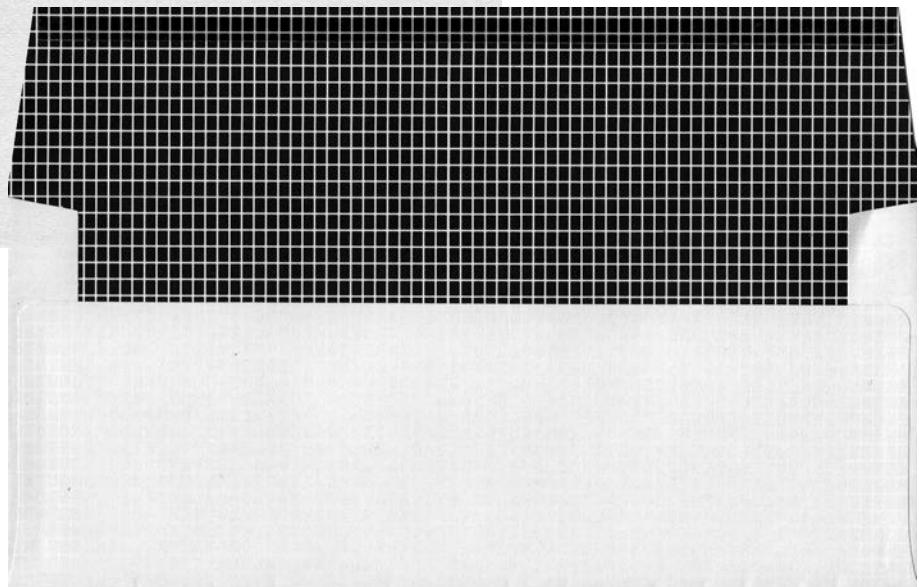
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The graphic identity is austere. Its application is designed to start simply and become more fluid, evolving over time with use and according to the immediate need. (2020)

New York Consolidated
225 W 13th Street
NY, NY 10011



New York Consolidated
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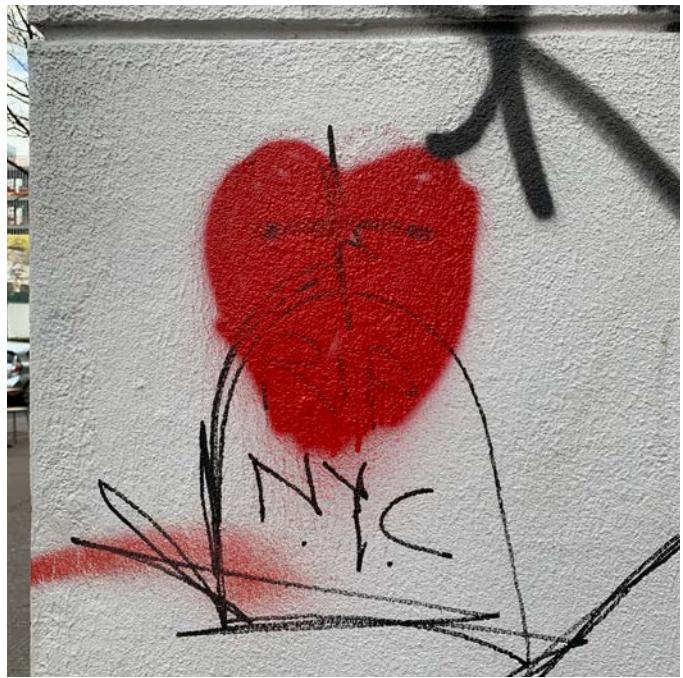
NEW YORK CONSOLIDATED

New York Consolidated
225 W 13th Street
NY, NY 10011





Six months into the pandemic, the streets of New York City were forlorn and desolate. As individuals and institutions reconsidered the city, New York Consolidated doubled down on its commitment. This identity graphic designed for an email newsletter and adapted for totebags, updates Milton Glaser's foundational expression of love for the city. (2021)





Storefront facade of the future home of New York Consolidated, 225 West 13th Street, New York City (2021)



7 . New York Consolidated

On the storefront facade of the future home of New York Consolidated, the mission statement is painted immediately next to the front door handle. The sign is designed to be updated and repainted regularly as the organization evolves. This first mission statement formed as a question is concise, pragmatic, and fundamentally open: WHAT HAPPENS NEXT? (2021)



WHAT HAPPENS NEXT?



11 January 2023