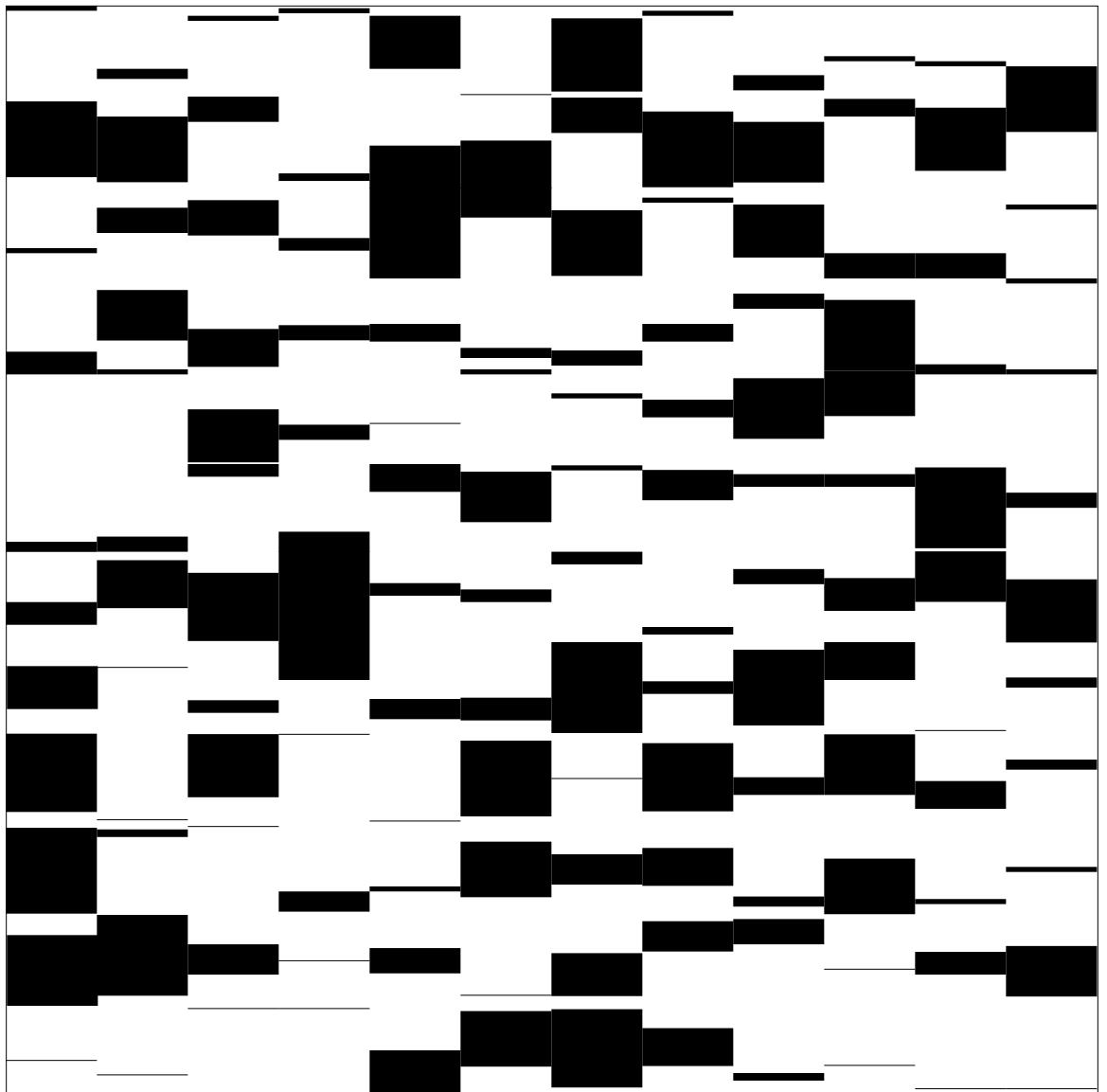


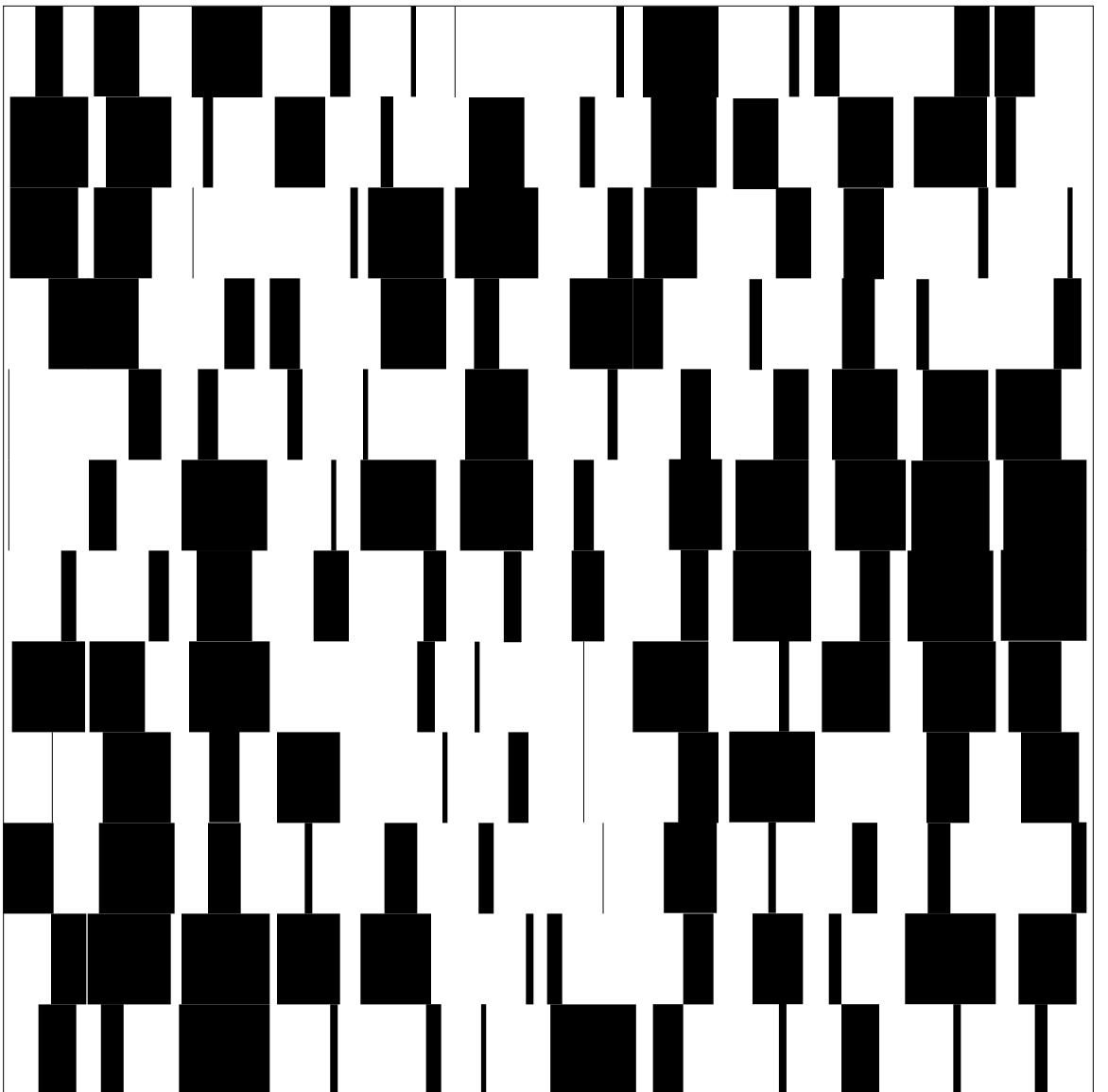
**Design Fundamentals II**  
Stefan Cohn

## Table of Contents

- 01 Modular Grid | Horizontal Lines
- 02 Modular Grid | Vertical Lines
- 03 Modular Grid | Types 1 Sans Serif
- 04 Modular Grid | Types 1 Sans Serif within inverted sections
- 05 Modular Grid | Types 2 Serif
- 06 Modular Grid | Types 2 Serif within inverted sections
- 07 Research | What is Deconstruction Style (Graphic Design)?
- 08 Modular Grid | Images 1
- 09 Modular Grid | Images 2
- 10 Research | What is Deconstructivism (Architecture | Space)?
- 11 Research | Zaha Hadid
- 12 Research | Rem Hoolhaas
- 13 Modular Grid | Combination 1
- 14 Modular Grid | Combination 2
- 15 Modular Grid | Combination 3
- 16 Modular Grid | Combination 4
- 17 Modular Grid | Combination 5
- 18 Modular Grid | Combination 6
- 19 Modular Grid | Conference Kits | Booklet | 1
- 23 Modular Grid | Conference Kits | Poster | 1
- 24 Modular Grid | Conference Kits | Booklet | 2
- 28 Modular Grid | Conference Kits | Poster | 2
- 29 Epilogue



Modular Grid | Horizontal Lines | 01



Modular Grid | Vertical Lines | 02

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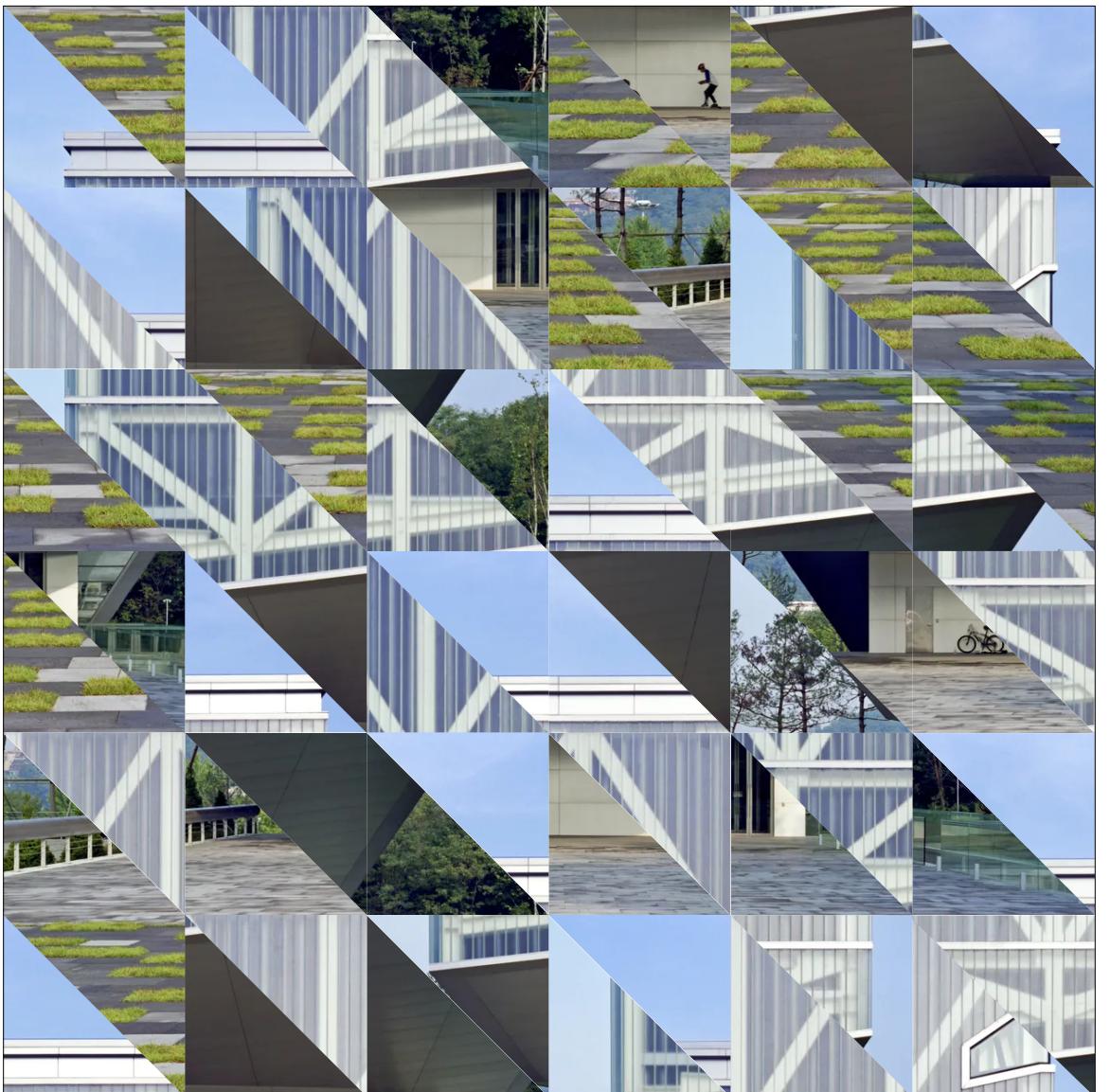
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## What is Deconstruction Style (Graphic Design)?

Deconstruction in graphic design isn't just a visual trick; it's a way of questioning what typography, images, words, meaning, and visual order are. It started in theory, moved through art, then exploded in design schools and posters. What follows is an exploration of what deconstruction is (beyond its norms), how it entered design, key examples, and its strengths and contradictions. Deconstruction originally comes from Derrida, *Of Grammatology* (1967). Derrida probed audiences to look at oppositions that culture assumes: speech vs. writing, inside vs. outside, original vs. copy, mind vs. body. He argued that these binaries are not neutral, instead, they shape how we think of meaning, authorship, identity. When deconstruction enters graphic design, the binaries of which he claimed got shaken. Designers begin to ask: what if text isn't merely content but image; what if visual form interferes with verbal meaning rather than simply wrapping it; what if reading is non-linear? That's where form, layout, typography stop being transparent means-to-an-end and become active participants in meaning. In the mid-1980s, design journalism started using "deconstruction" or "deconstructivism" to label work that was chopped up, layered, fragmented. Things that disrupted order and clarity were deconstruction. Visual effects included overlapping text, ruined grids, misaligned baselines, and abrupt cuts. Schools played a big part. Cranbrook Academy of Art under Katherine McCoy (co-chair of Graphic Design 2D) in the late 1970s-1990s became a laboratory for deconstruction. There, students and faculty questioned the functional, rational modernist grid. They made posters and pieces where verbal text was fragmented, spatial relationships between text/images made ambiguous, and layouts rejected linear order. The rules of design were deconstructed. One of the most famous works is a poster by a Cranbrook student, Hori. That poster breaks many norms: text that doesn't align, nodes of information linked not in a linear hierarchy but via typographic pathways that wind around. The viewer/reader is invited to begin reading anywhere, to explore in multiple ways, not just top to bottom. It treats reading as exploration, interrupting expectations of order and clarity. Its deconstruction worked to show audiences a new framework to view art through. What does deconstruction do well? It makes visible what is usually invisible in design. It exposes how hierarchy, grid, alignment, and typeform shape meaning. It surfaces assumptions. It invites a lot more expressiveness. Because form is not merely a neutral wrapper, designers can use fragmentation, ambiguity, overlapping, negative space to evoke mood, complexity, tension. Good for expressive posters, editorial design, identities that want to challenge. Lastly, deconstructionism emphasises interpretability. Now a cornerstone of art, this would have never been made possible had it not been for the expressive thinkers of deconstructionism. Instead, art would be created and consumed a lot more linearly. What are its limitations? When text is fragmented, misaligned, or overlaps images, readability often suffers. The meaning can be obscured, not just artfully ambiguous. For functional design (instructional, signage, UI), deconstructive style may be inappropriate or frustrating. Some audiences may be against it. Many viewers/readers expect clarity, order, hierarchy. When design resists that, some users will feel thrown off. The experimental design works best when the audience is willing or used to ambiguity. Outside those circles, it may feel pretentious or confusing.



Modular Grid | Images 1 | 08



Modular Grid | Images 2 | 09

## What is Deconstructivism (Architecture | Space)?

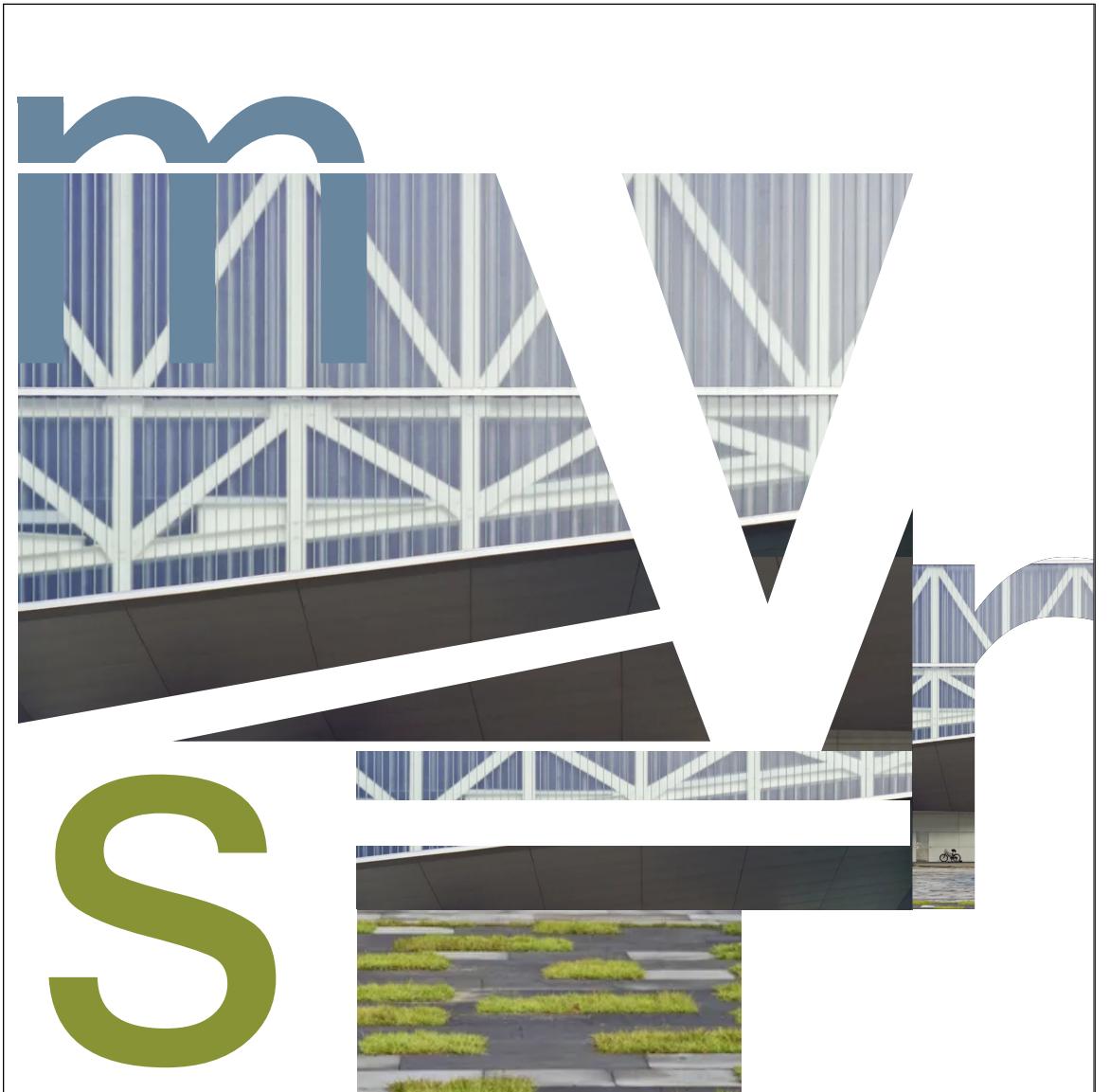
The 1988 exhibition, "Deconstructivist Architecture," held at The Museum of Modern Art (MoMA) in New York City served as a pivotal moment in the discourse surrounding architectural practice at the end of the 20th century. The exhibition and its accompanying catalogue, published as part of the Gerald D. Hines Interests Architecture Program, were curated by Philip Johnson and Mark Wigley. Unlike Johnson's famous 1932 exhibition which championed the rise of the "International Style," this show consciously avoided declaring a new, monolithic style. Instead, it positioned itself as a survey of a burgeoning formal and conceptual "confluence" among seven architects: Frank Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha Hadid, Coop Himmelblau, and Bernard Tschumi. The publication by Johnson and Wigley define this work not as a cohesive movement but as a critical sensibility, fundamentally rooted in questioning architecture's historical reliance on geometric purity, order, and stability, and examining how such an art form can truly be deconstructed. Philip Johnson immediately sought to temper any expectations that the exhibition announced a new, universal aesthetic creed. He directly stated that deconstructivist architecture was "not a new style" and had "no 'three rules' of compliance." This careful positioning was a direct contrast to his previous movements in the architecture world. Johnson framed the work as a grouping of similar works across the globe, united by a shared formal language characterized by disquiet, dislocation, and deformation. He famously defined the underlying aesthetic not in terms of structural collapse, but as "violated perfection." He illustrated this shift by contrasting two personal icons: the flawless, platonic sphere of a 1929 ball bearing (representing Modernist ideals) and the "jagged planks" and "deformed space" of an 1860s Nevada spring house (representing the new sensibility). Johnson's primary historical observation centered on the uncanny formal similarity between this contemporary work and Russian Constructivism from the first decades of the century, specifically citing the intersecting, diagonal, or warped planes visible in the work of figures like Malevich, Lissitzky, and Tatlin. Johnson noted that this echo of the Russian avant-garde was often unintentional on the part of the contemporary architects, suggesting a deeper, unavoidable recurrence of these forms when architects seek to radically subvert tradition. Mark Wigley's accompanying theoretical essay provided the analytical framework for understanding this architectural framework. Wigley clarified that the term deconstructive does not refer to the contemporary philosophical theory, nor does it imply physical demolition or fragmentation. Instead, Deconstructivist architecture operates as a critical operation that identifies and exploits the inevitable difficulty in constructing buildings. Architecture's traditional purpose, according to Wigley, was to provide stability through purity. The deconstructive architect, however, treats the pure form as a site of repression, where potential conflict and disorder have been carefully excluded and marginalized as decoration. The power of the featured projects lies in drawing this repressed "impurity" to the surface, demonstrating that flaws are in fact intrinsic to the structure rather than external deviations. Wigley leveraged the formal legacy of Russian Constructivism, first identified by Johnson, but articulated a critical difference that separated the 1988 work from its historical source.

## Zaha Hadid

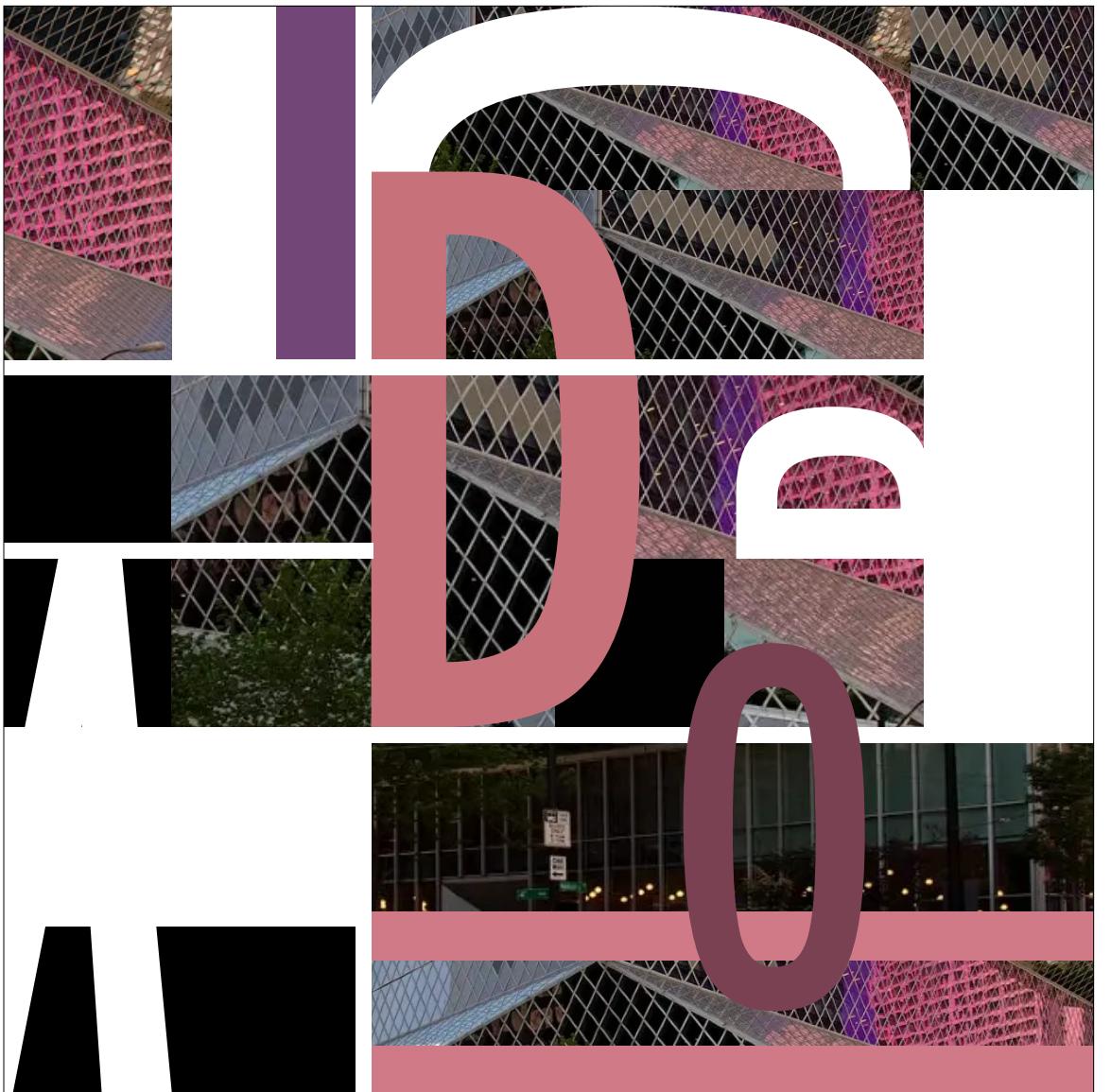
Zaha Hadid (1950-2016) was born in Baghdad, Iraq. She studied mathematics, then architecture at the Architectural Association in London. She later founded Zaha Hadid Architects in 1979. From early in her career she gained a reputation as a paper architect, visions that weren't built. But over time many of those visions became built realities. Her architecture is known for fluidity, movement, fragmentation, and breaking down conventional boundaries. She was influenced by modernist movements (Cubism, Futurism, Constructivism) and was very interested in geometry, mathematics, and dynamic form. Hadid established architectural philosophies that centered upon fluidity and expressiveness. She viewed architecture not just as spaces to inhabit, but as a way to make movement, light, and flow perceptible. Her mathematics background shows up in her geometry and forms. She often broke from orthogonality and predictability, opting instead for sweeping curves, fluid transitions, and dynamic surfaces. She believed architecture could be expressive and poetic - not just functional. As a result, her designs often pushed technology and engineering to realize what might once have been considered impossible. With such a philosophy, there are some glaring pros. In terms of visual impact, her buildings are jaw-dropping. There was a sense of pure innovation from many different perspectives. Her forms were new in the space of architecture; her materials are one-of-a-kind; the engineering techniques used were unprecedented. Although her works are "futuristic" they still hold semblance to the local spaces they inhabit as well. Not only did her works tear down architectural molds, she herself went against many norms as she was a woman from Iraq occupying the pinnacle of architecture and art itself. Along with glaring pros, there are glaring critiques of her philosophy and works. One of the main ones is sustainability and cost. Her mind-melting shapes required technical marvels, thousands of dollars, and tons of materials. Another thing was that her forms were so sculptural that practical use inside could suffer: unusual interior spaces in conjunction with challenging geometry. Her works better help gain a sense of her philosophy. Her first work was the Vitra Fire Station. Sharp angled planes, exposed reinforced concrete, a design that seems to slice through space. It resembles a bird in flight. It was her declaring entrance into built architecture, moving from the drawing board into the physical world. Another one of her huge projects was the Lois & Richard Rosenthal Center for Contemporary Art, opened 2003 in Ohio. It was the first museum in the U.S. designed by a woman. Rough, dynamic cubes and voids, with a translucent glass façade facing the street, so passersby can partially see inside. The plan curves upward, inviting people in; Hadid described wanting an "urban carpet" effect. In Azerbaijan, Hadid constructed the Heydar Aliyev Center. Sweeping curves, no harsh divides between ground and structure, fluid form, an interior that feels continuous and enveloping. It became one of her signature works: lyrical, expressive, visually luxurious, and technically demanding. Zaha Hadid's career was a journey from radical drawing to iconic buildings. She challenged orthodoxy of form, of function, and of what a building should look like. Her works are sites of tension between beauty and complexity, between spectacle and use. Whether or not one always loves her curves or flows, her architecture forces a reconsideration of what architecture can achieve.

## **Rem Koolhaas**

Rem Koolhaas (born 1944) is a Dutch architect, urbanist, and writer. Before fully committing to architecture, he worked as a journalist and studied at the Architectural Association in London and Cornell University in New York. In 1975 he co-founded the Office for Metropolitan Architecture (OMA) with Elia and Zoe Zenghelis and Madelon Vriesendorp. Koolhaas is distinctive for combining theory, writing, research with built work. He is not simply designing buildings. He is thinking about what cities are, how public space works, how architecture responds to large social, economic, and technological changes. Koolhaas approached architecture and his philosophy through the lens of urbanism. He treats architecture as embedded in societal, cultural, and economic processes. He writes as much as he builds. He is fascinated by the accidental, by the sprawl, by the contradictions in urban life. Koolhaas often rejects stylistic consistency. Unlike some architects you can immediately recognize by look alone, Koolhaas changes form depending on site, program, culture. He has said there should be "an end to sentimentality" in architecture - i.e. less nostalgia and more confronting contemporary challenges. Koolhaas often uses technology, structure, and complex programmatic layering. He enjoys projects that pose challenges in various spaces such as civic buildings, cultural institutions, libraries, and masterplans. He thinks about flows, infrastructure, public vs private, the city as a machine, and the city as a lived, messy space. As a result of his philosophy, he has changed landscapes in urban and architectural theory. Not only did he design buildings, he wrote books analyzing architecture and urbanism, such as *Delirious New York*. This theoretical uprooting gave way to architecture that was bold, flexible, and provoking. His works raise debates about how space is used - how architecture is to serve and not serve the people and its environment. This did raise concerns about complexity however. Critics claimed his buildings were complex and confusing, causing users to be alienated. Just like Hadid, there were logistical problems of building such complex, costly structures. This caused some people to say his works were contradictory as they were too focused on being bold rather than emphasizing the people and their use of such buildings. His most famous work was the Seattle Central Library, built in 1992. It consisted of glass, steel, and an asymmetrical shape. The exterior diamond-like facade conceals a series of clusters and overlapping platforms inside: areas for book stacks, meeting rooms, movement, circulation, and public uses. The "Books Spiral" runs several floors in continuous form. It is architecture that demands attention to how people move and interact, not just how it looks. The Kunsthall in Rotterdam, built in 2004, was one of the first buildings he designed. The Kunsthall is flexible, spatially rich. It combines the inside, outside, circulation, terraces, and ramps. It shows his early interest in complex programmatic layering to later give way to his famous works. Rem Koolhaas is an architect of thought-provocation. He is an architect of questions: about how we live, how cities work, what architecture's role is in a changing world. His work often shocks, sometimes confuses, but always forces reconsideration. Between his writings and his buildings, he has left a mark, reminding architecture is as much about culture, power, history, and economics as about materials and light.



Modular Grid | Combination 1 | 13



Modular Grid | Combination 2 | 14



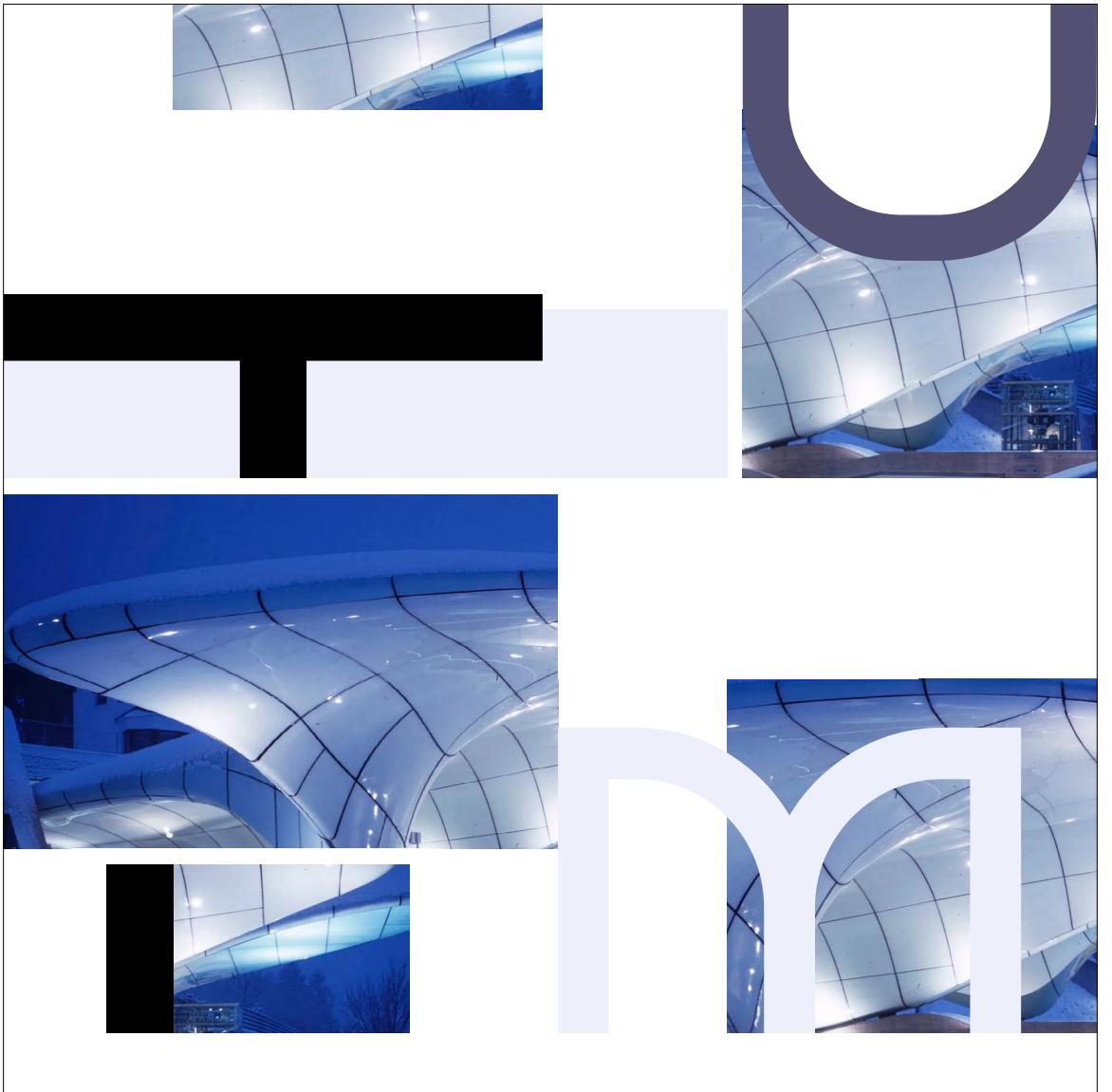
Modular Grid | Combination 3 | 15



Modular Grid | Combination 4 | 16



Modular Grid | Combination 5 | 17



Modular Grid | Combination 6 | 18



Modular Grid | Conference Kits | Booklet 1 | 19

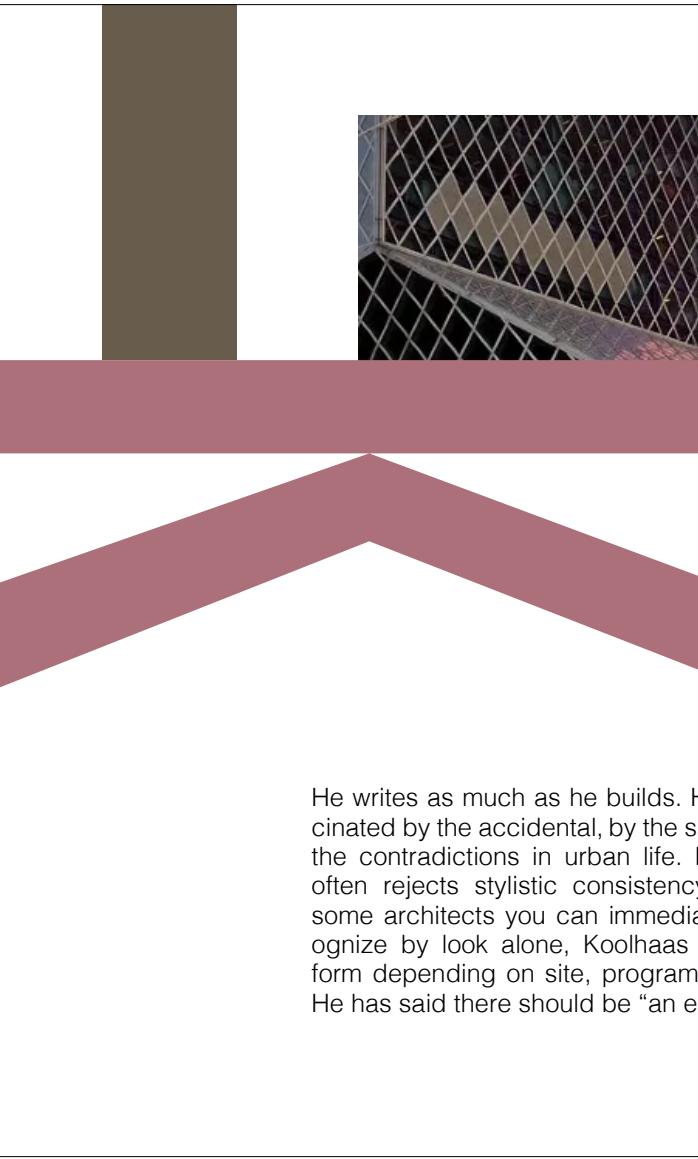


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## Early Life



He is not simply designing buildings. He is thinking about what cities are, how public space works, how architecture responds to large social, economic, and technological changes. Koolhaas approached architecture and his philosophy through the lens of urbanism. He treats architecture as embedded in societal, cultural, and economic processes.

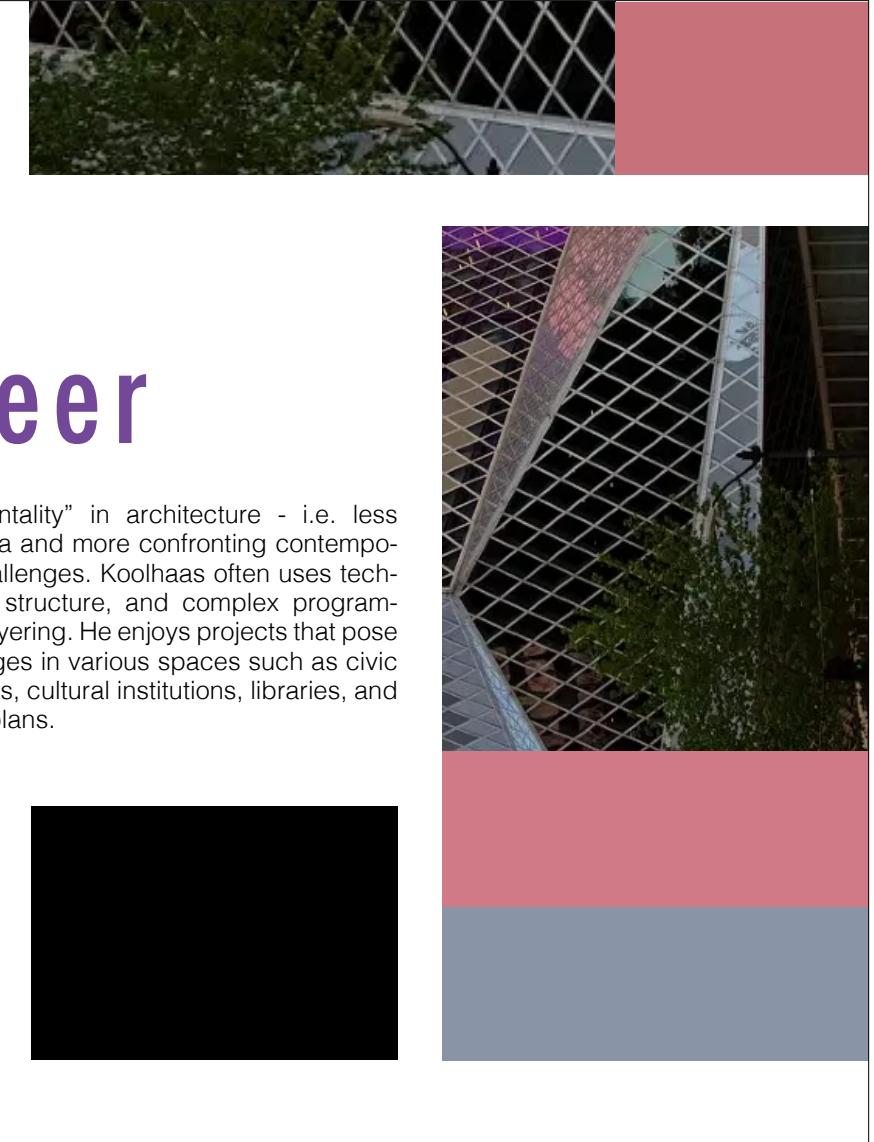


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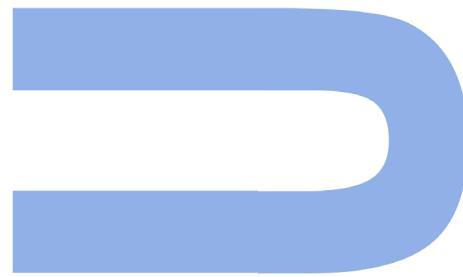
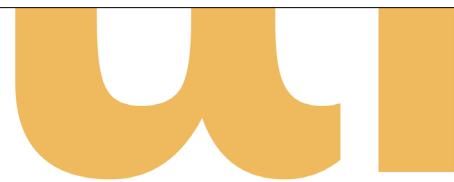
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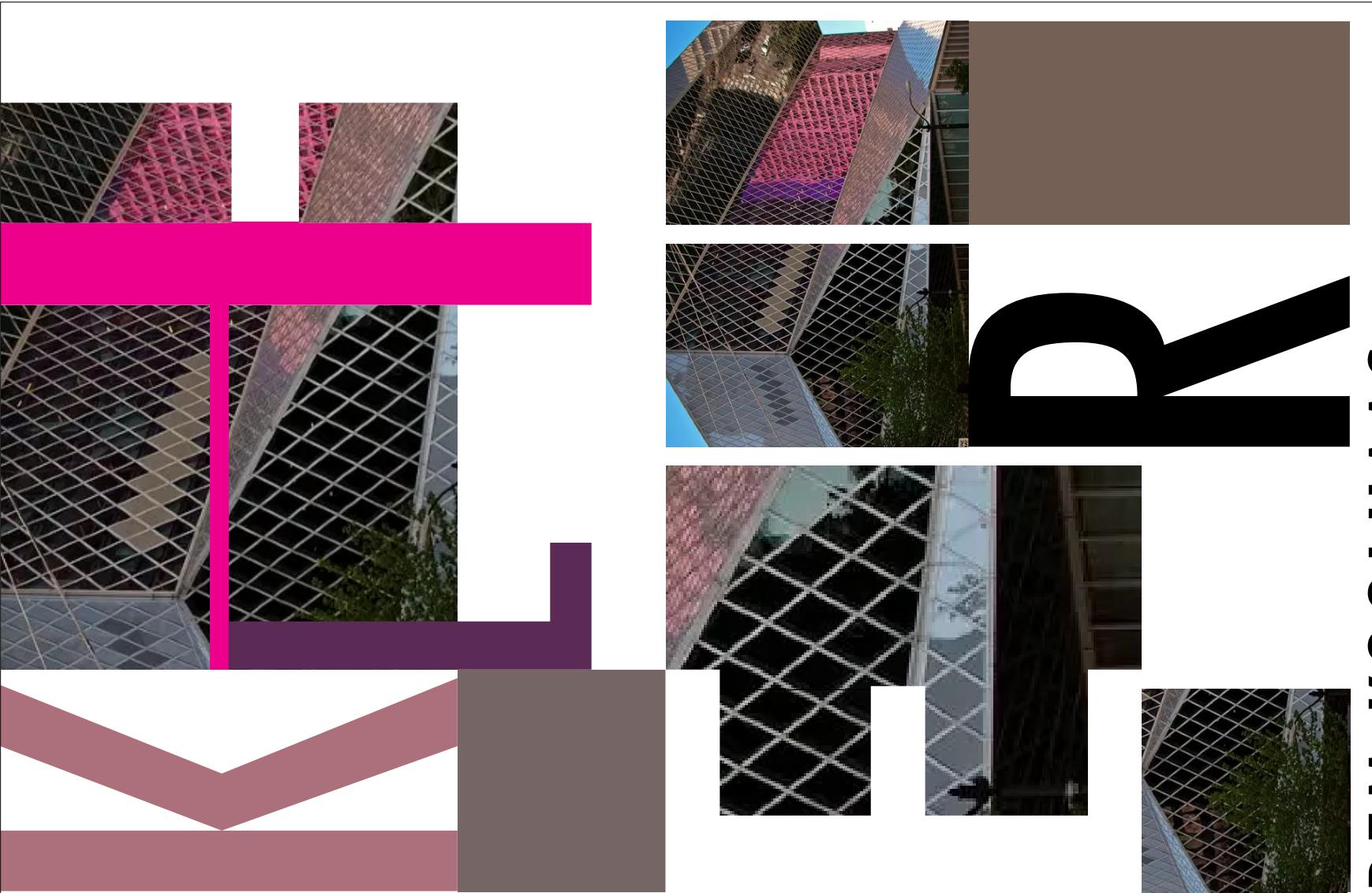


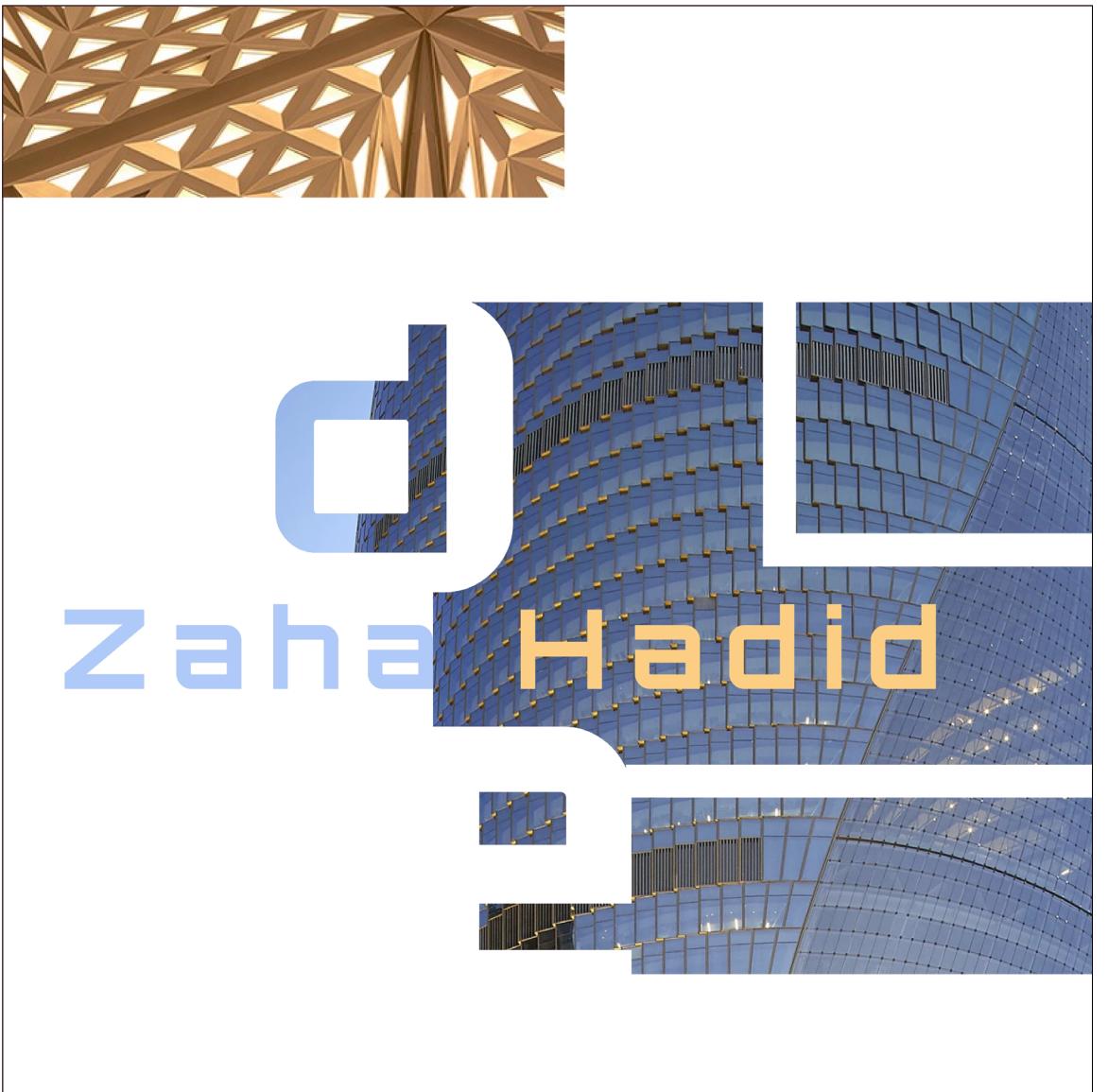
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# Early Life



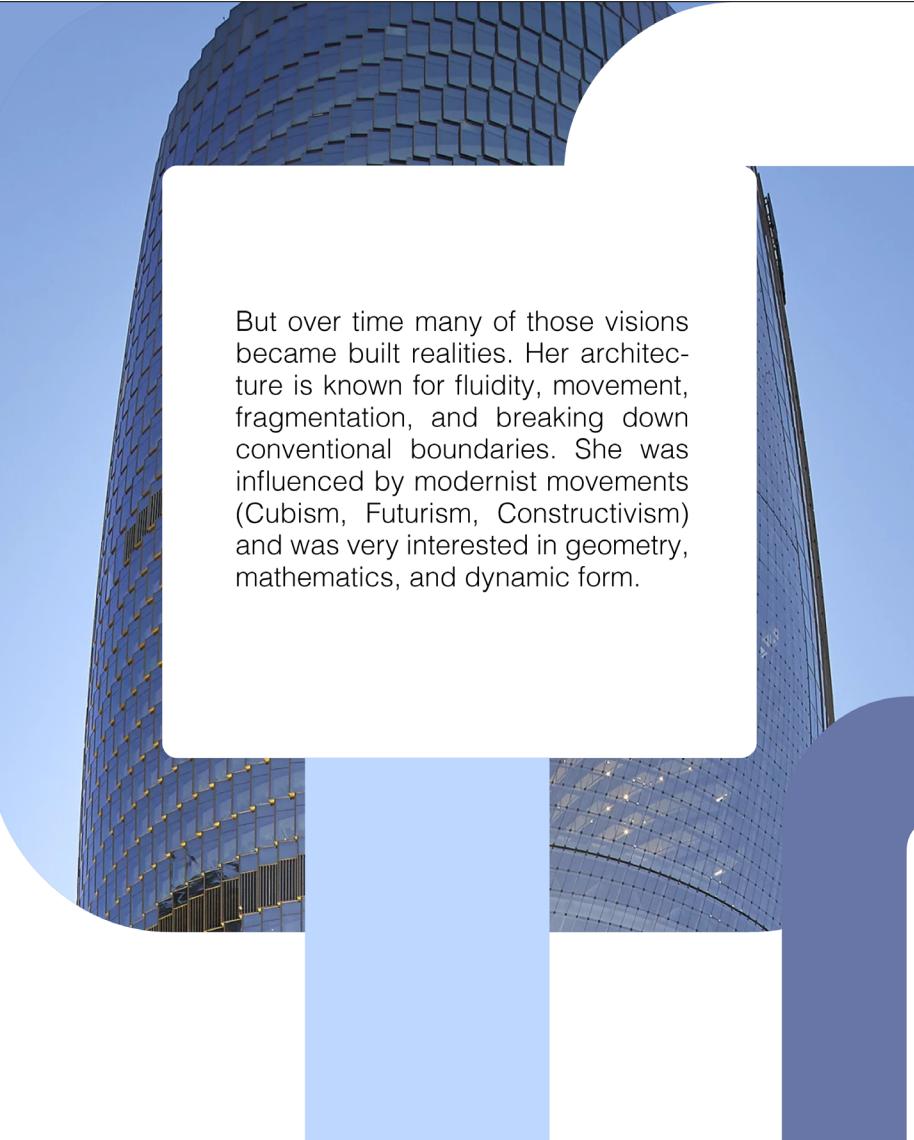
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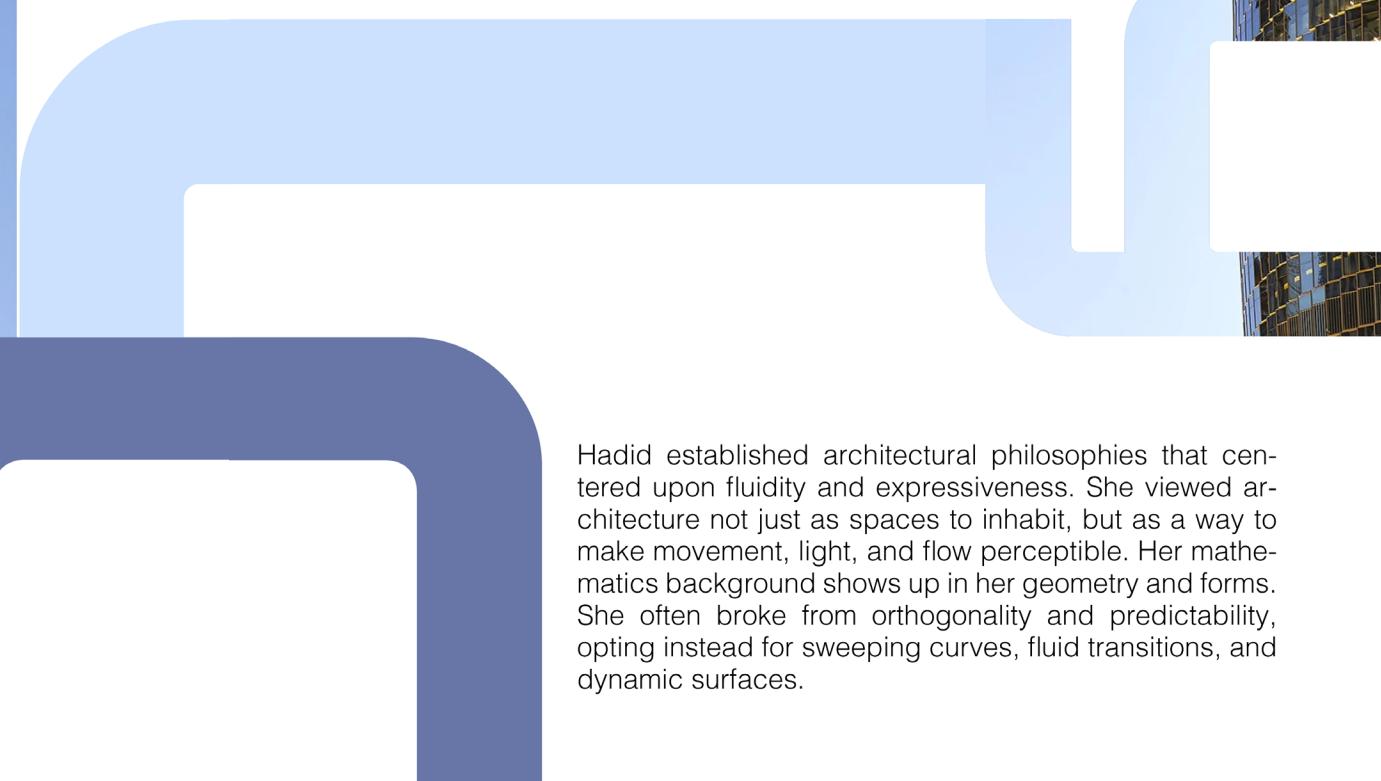
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# Career



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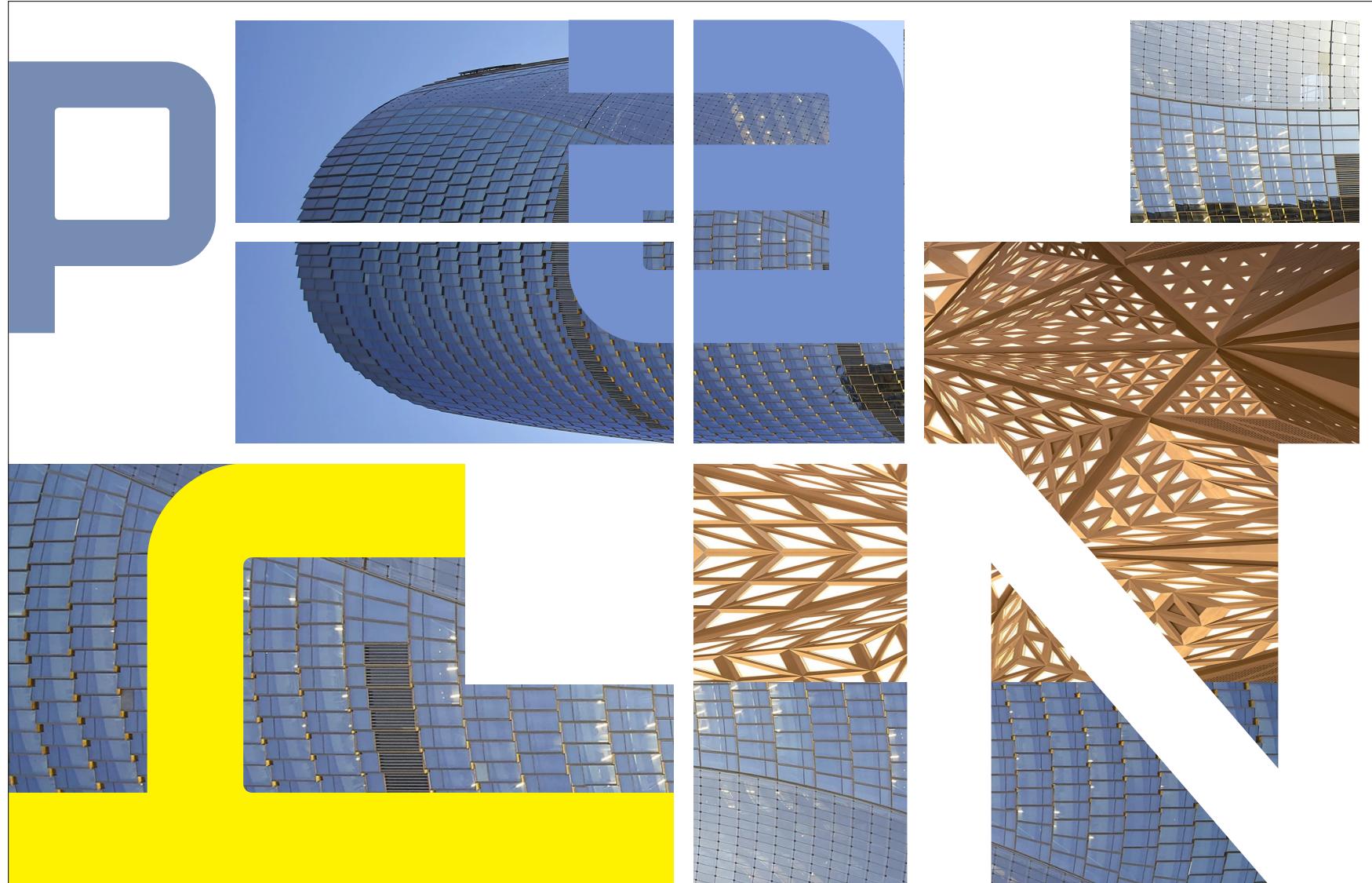
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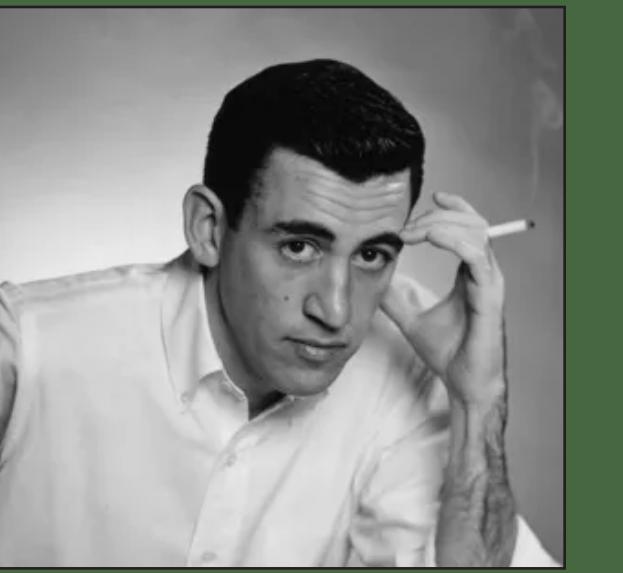
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## **Epilogue**

Before taking this class, I knew nothing about flow, composition, and the more abstract components of design. The previous Graphic Design class I took was more technical. The ideas we illustrated were more tangible. However, this class felt abstract. I had to unlock different parts of my brain to understand what was going on - to understand the eye of Sohee Kim and other great designers, I had to look deep within human psyche to comprehend what makes composition and flow palpable. I remember doing the first exercise, making the composition with the lines, and being utterly confused and lost. I tried to make a face at first! It was a real slap in the face to what was going to come. Many times, this class frustrated me because I felt as if I could not "get it." Yet with tons of practice, tons of "Do it again!" from Sohee, and tons of tinkering, I finally feel a preliminary understanding of the abstract parts of Graphic Design. What makes compositions appealing; what makes flow satisfying; what helps colors contrast and compliment. Taking steps from line portraits, to letter compositions, to then deconstruction assisted in me grabbing each concept. It was a gradual increase in complexity and understanding with each project, and by the end, my works reflected my absorption of each concept. The deconstruction unit in particular was where my skills ascended. This is where I felt like I was truly beginning to understand. The intrinsic upheaval of deconstruction demands a strong understanding of the foundations of Graphic Design, and Sohee gave me no other choice but to finally improve my foundations to the point that my works were acceptable. I am eternally grateful for this class. I learned so much; I really think it will be of great use in my future career in building Software. My designs for my applications will be expressive, deconstructed, and rooted in great Graphic Design fundamentals thanks to this class. No longer will the challenges in Design in Software scare me as I have conquered this class!



J.D. Salinger (1919–2010) was one of the most influential and enigmatic writers of the 20th century. Best known for *The Catcher in the Rye*, his groundbreaking novel that captured the voice of a disillusioned generation, Salinger also penned acclaimed short stories and novellas, including *Nine Stories*, *Franny and Zooey*, and *Raise High the Roof Beam, Carpenters & Seymour: An Introduction*. Despite his literary fame, Salinger lived much of his life in seclusion, maintaining an air of mystery that only deepened the fascination with his work. His stories, marked by wit, introspection, and a keen understanding of human nature, continue to resonate with readers worldwide.

“I find it an exciting and compelling read, with a gallon of brutal reality poured in along with some humour, contrasting with moments of depression.”  
—The Guardian

To those who would ban this great American novel, I quote Holden himself when I say, “Sleep tight, ya morons!”  
—The Washington Post

Holden’s story is told in Holden’s own strange, wonderful language by J. D. Salinger in an unusually brilliant novel, “*The Catcher in the Rye*.”  
—The New York Times

**JD SALINGER** **CATCHER IN THE RYE**



# CATCHER IN THE RYE

**JD SALINGER**



The best thing, though, in that museum was that everything always stayed right where it was. Nobody'd move... Nobody'd be different. The only thing that would be different would be you.

Holden Caulfield is many things—rebellious, sharp-witted, and deeply conflicted about, well, everything. Freshly expelled from yet another prep school, he takes off on a restless, late-night escape to New York City, where he drifts through encounters both comical and heartbreak. As he navigates a world filled with phonies, loneliness, and fleeting moments of connection, Holden wrestles with his own fears of growing up and losing the innocence he longs to protect.

J.D. Salinger’s timeless classic captures the raw, unfiltered voice of adolescence in all its contradictions—cynical yet hopeful, lost yet searching. At once a journey and a confession, *The Catcher in the Rye* remains one of the most compelling and unforgettable explorations of youth, identity, and the struggle to find meaning in a world that rarely makes sense.

