

# Foreword

This is a mini publication to research on the chosen graphic designer, a Swiss Design Duo—Kasper Florio for an in-class design project.

The main objective of the publication is to provide the reader with a comprehensive overview of the designer's practice. I am to research about designer, compile visual and textual information about him and present the found information in a original and innovative manner—inspired by the chosen designer's use of the grid. Apply the principles of design, the use of a grid system and creativity in designing the publication.

The publication content is divided into 2 main sections:

- I/ In-depth personal analysis: This whole part is what I have collected verbally from my personal observation of these 2 designers' works in relation to some common standardized axes of the graphic design industry.
- II/ Interview with Kasper Florio: This is where I collected interviews of the designers with some famous magazines and publishers.

Please enjoy reading through.

Very much appreciation.

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<i>Content</i>	<i>Page</i>
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# Indexing

003-

II/ Interview with Kasper Florio:

05

Images/  
Pictorial/  
Illustrated  
Elements/



06

Graphic  
Elements



07

Printing &  
Finishing



Molecules

01

*Designboom*  
Kasper  
Florio  
Interview.



02

*AIGA Eye on Design*  
Kasper  
Florio  
Interview.



03

*Ligature*  
Kasper  
Florio  
Interview.



066-

078-

084-

086-

092-

096-

102-

Reading flow: ↓ →

-Kasper  
Florio-

Interested in the all the mesmerizing and contemporary design originating from the award-winning Swiss Design studio, Kasper Florio, I arrived at the decision to conduct an observational research of all the works of the studio displayed on their website (kasper-florio.ch) from a visual perspective based on my rudimentary knowledge of Swiss Style. This research cannot be completed without the help of my fundamental design books: Grid Systems in graphic design by the legendary Josef Müller-Brockmann, Thinking with Type by Ellen Lupton, Typographie by Emil Ruder, and The Little Know-it-all: Common Sense for Designers.

# I/ In-Depth Personal Visual Analysis



## WHAT IS INFLUENCE?

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1  
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Kasper-Florio is a graphic design studio, founded by **Rosario Florio** & **Larissa Kasper** from St.Gallen, Switzerland in 2013. Together with their frequent collaborators **Bänziger Hug** we run Jungle Books, an independent publishing imprint specializing in contemporary visual arts. Its main work comes from clients in the fields of **culture, art, fashion**, and **music**. Their website: **[kasper-florio.ch](http://kasper-florio.ch)**

**Larissa Kasper**

Born in 1986

Education: Graphic Designer

**Rosario Florio**

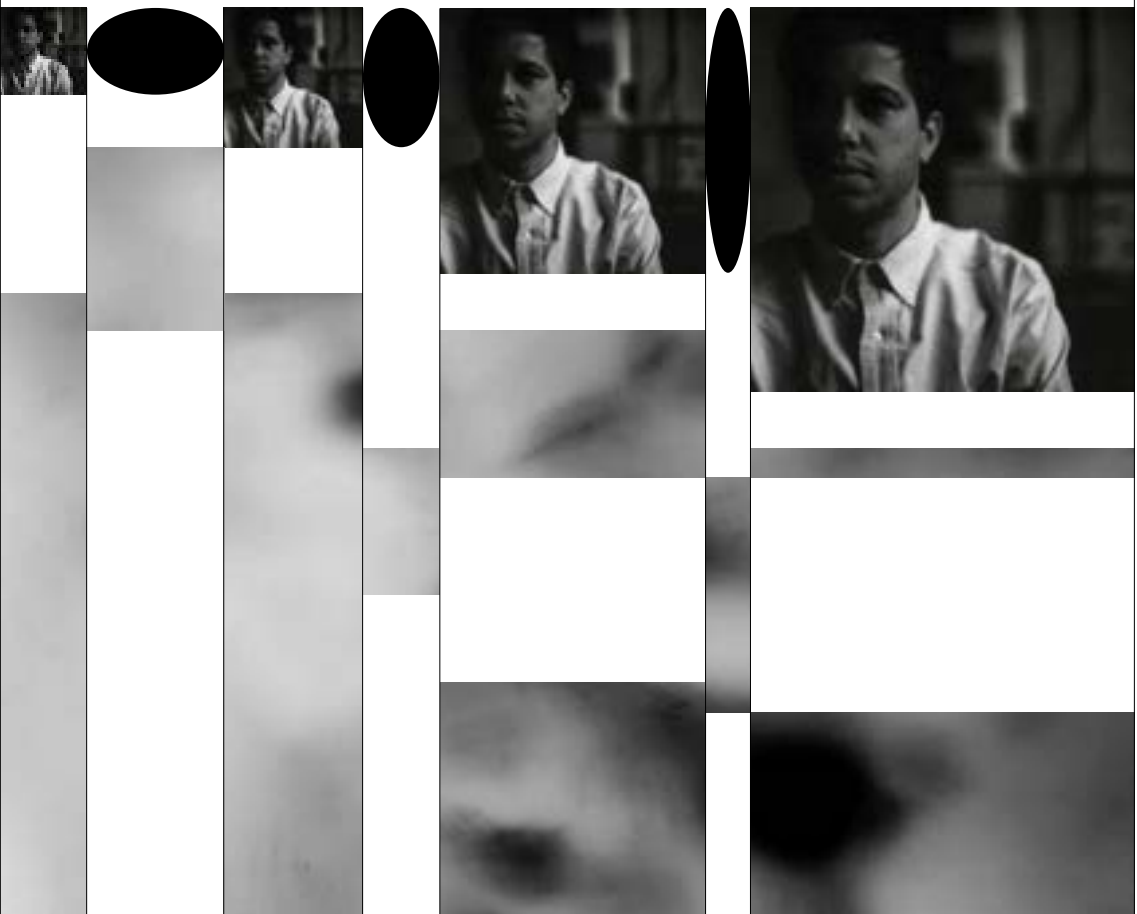
Born in 1980

Education: Graphic Designer and Typographer

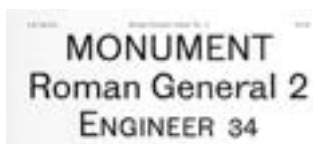
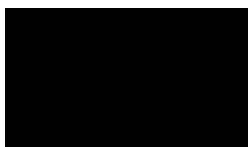
**Samuel Bänziger & Olivier Hug**

Swiss based Design Agency

(Collaborators)



Reading flow:  $\downarrow \rightarrow$



They use a wide array of typefaces ranging from a contemporary Neo-grotesque sans-serif to an antique, classical old-style font like Script/Calligraphic Old-style

However, in terms of the most used category of typefaces, it would be a mistake not mentioning the most versatile and generic body copy, the Grotesque sans serif typeface. Within this particular group, I found out some really interesting typefaces having been selected (I supposed to) by the studio like **Neue Haas Grotesk** or even the one they developed in-house, **Monument Grotesk**.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890



Typeface Choice	<i>Sans-serif</i> <i>Grotesque</i> <i>Neo-Grotesque</i>	009-
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TUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

*Neue Haas Grotesk specimen, 15-pt, 55 Roman Weight*  
*Type Foundry: Monotype*

*Monument Grotesk specimen, 15-pt, Regular Weight*  
*Type Foundry: Dinamo (collaborated with Kasper Florio)*

*Reading flow:* ↓ →

*-Kasper  
Florio-*

/1  
KALEIDOSCOPE, Issue 36/SS20  
KALEIDOSCOPE  
Art direction and design

/2  
Werkschau Thurgau 19  
Kulturstiftung des Kantons Thurgau  
Program flyer

/3  
IEA Institut für Entwurf und Architektur  
ETH Zürich  
Programme poster



/1



/5



/4 /5

Proposal for Nike Air Force 1 Utility  
Nike Sportswear  
Graphic system

/6

Saiten Ostschweizer Kulturmagazin, Redesign  
Saiten Verlag  
Magazine



/2

IEA Institut für Entwurf und Architektur  
Ringvorlesung HS 2018  
SERENDIPITY

OKTOBER			
02. Arno Brandhuber Jan de Vilder	10. Cecilia Puga Alexander Brodsky	16. An Fonteyne Roger Boltshauser	30. Adam Caruso Eli Mosayebi
NOVEMBER			
	13. Annette Gigon Gion A. Caminada	20. Francois Charbonnet Christian Kerez	27. Marcel Meili Emanuel Christ
DEZEMBER			
04. Momoyo Kajima Raphael Zuber			

/3

/6



They also used monospaced typefaces for body text to achieve great legibility.

***Nimbus Roman Mono M:***

After going through a variety of font searching websites, I can only be able to closely identify the ***Nimbus Roman Mono M***, a monospaced serif font with contrast stroke weight designed by URW Design Staff in 2003.

Besides, there is another monospaced sans serif font signified by a geometric feeling like a round "o" or a single-storey lowercase "a", which is also noticeable being used a lot for the body text throughout the studio's publication work.

A B C D E F G H I J K L M N O P Q R S T U

# Serif & Sans

## Monospaced

Nimbus Roman Mono M specimen, 15-pt, Regular Weight  
Type Foundry: URW Type Foundry

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



/8

**Nachtschicht 18, Good Life Books**

Kunstverein St.Gallen

Invitation card

/8

**NACHTSCHICHT 18** **GOOD LIFE BOOKS**  
 Raum für selbstbestimmtes Publizieren

Freitag, 9. November 2018 und Samstag, 10. November 2018

**VERLEGE**

ARBEIT BOOKS, Zürich; BARKHOFF, Gerd, CPRECH, Zürich; CWA, Rom; EDITIO FINE, Zürich; EDITIO PATRICK PRESS, Zürich; EDITIO THERIE, München/Zürich; DOPPELWISSEL KUNSTVERLAG, Zürich; JUNGLE BOOKS, St.Gallen; MIE, PAPER KUNSTRAUM, Olten; MUSEE PUBLISHERING, Mailand; NIEVER, Zürich; OROKATOPES, Vindobona; PERFORLED, Zürich; RING PUBLICATION, Amsterdam; SHERNETT & BARR, Basel; TELA PUBLISHING PLATFORM, Zürich-Peking; VERER VERLAG, St.Gallen/Berlin; V&S MAGAZIN/NOVENSCHMATT ST.GALLEN, St.Gallen; PHOTOGRAPHISCHES MAGAZIN/FRANCK GRIEDERER, Luzern.

**KUNSTSCHAFTEN**

ELIX WICHENBAUER, London; BENJ BUCHOW, St.Gallen; DIEDO FORLEN, St.Gallen; GUFFA, St.Gallen; UNDO STEPHANOWSKI, Zürich; CHRISTIAN SCHULZ, Wald am SALEN MÜNCHEN; St.Gallen; JONATHAN NEMEN, St.Gallen; SEBASTIAN STABLER, Zürich; GERRIT WEBER, St.Gallen

FRIDAY, 9. NOVEMBER 2018 18.30 BIS 22 UHR	SATURDAY, 10. NOVEMBER 2018 14 BIS 20 UHR
18.30 Uhr: Eröffnung von GOOD LIFE BOOKS	15 Uhr: WIE LANGE DAUERT EIN BUCH? Einblick in die Arbeit an der Publikation <i>Blissens, Samendust 1</i> , herausgegeben von der Kunst- wissenschaftlichen Sittlerwerk und Angeln Books. Mit Roland Fries, Leiter Kunstbibliothek, Stefan Tausch, Freizeithaus Kantonsschule St.Gallen und Jungfr. Books.
20 Uhr: PRÄSENTATION des zentralen Kunstfestes Airport und Gespräch mit Stefania Müller, Modellbaukünstlerin	16.15 Uhr: BOOKLAUNCH Präsentation des Buchtitelverlags von Roman Singer. Reihe 2002-2018, Band 4, herausgegeben von Alexandra Singer und Peter Zimmermann, Berlin. Herausgeber: Kunstverein, im Gespräch mit Roman Singer und Peter Zimmermann. Der Künstler singt.
21 Uhr: PUBLIZIEREN ALS KUNSTWERK: PRAKTIK (eigene Werkstatt), Gespräch im Gespräch mit Gregor Wagner, Künstler	19 Uhr: PATTERNS von Herbert Welling Kunstwissenschaftliche Interpretation Eusebia Thoma (Kunst) Kunstwerk: Sandra Krennauer Kunstwerk: Tashia Krennauer Kunst: Kalliope Krennauer Kunstwerk: Jona Bruchet Kunstwerk: Stephan Krennauer Kunst: Jona Bruchet

Einblick in die Kunstwerke  
 18.30 Uhr: Kunstwerk  
 20.00 Uhr: Kunstwerk  
 21.00 Uhr: Kunstwerk  
 22.00 Uhr: Kunstwerk

Kunstwerk und  
 Kunstwerk St.Gallen  
 Kunstwerk St.Gallen  
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 Kunstwerk St.Gallen

**KUNST** **KUNST**  
**KUNST** **KUNST**

/7

On the other hand, Kasper Florio also made excellent use of serif typeface, ranging from different categories: Humanist, Transitional, Modern or Contemporary. Among those serif typefaces used by them, I managed to identify (the closest from my perspective in terms of letterforms) **Georgia**, **Century** and **Janson**, the 3 classical typefaces crafted from the skilled hands of artisans with refined details to the almost highest extent.

**Georgia:**

Georgia was originally designed in 1996 by Matthew Carter. Later then, Monotype Imaging, The Font Bureau and Matthew Carter revived the typeface with some significant contemporary updates. Georgia and its sans-serif companion, Verdana are two most widely seen on screen. Georgia had taken its advantage of elegant yet sturdy and open forms, to resolve the challenges of on-screen display and digital platform.

**Century:**

Century is a family of serif typefaces specifically designed for body text. The family can be traced back to the original Century Roman cut by American Type Founders, designer Linn Boyd Benton in 1894 for master printer Theodore Low De Vinne, for use in The Century Magazine. The typeface soon exposed its potential and got expanded into a more versatile family by ATF.

**Janson:**

Janson is particularly referred to the old-style serif typefaces during the Dutch Baroque period, and their modern revivals in the twentieth century. Janson is commonly known for its use in body text thanks to a crisp, relatively high-contrast serif design .

A B C D E F G H I J K L M N O P Q R S

A B C D E F G H I J K L M N O P Q R

A B C D E F G H I J K L M N O P Q R



*Serif*  
*Humanist*  
*Transitional*

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| Georgia specimen, 15-pt, Regular Weight  
Type foundry: Carter & Cone

STUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

| Century PS Pro specimen, 15-pt, Regular Weight  
Type foundry: SoftMaker

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| Janson Text LT Pro specimen, 15-pt, 55 Roman Weight  
Type foundry: Linotype

/9

**Labics - Structures**

Labics, Park Books  
Monograph



/9

/10

**Chalchera - Kalk in Transformation**

Fundaziun Nairs, Myriam Gallo, Christof Rösch  
Publication



/10

Swoosh

Clifford E. Bruckmann

Exiting the plane. We flew via Dubai. Zurich to Dubai in an A380—a monstrosity. Then, a few hours later, Dubai to Beijing in an A380—a monstrosity. I had to pee really badly, so I obviously looked for the closest restroom and found one quite soon. Good. Then about fifteen minutes of walking at a fast pace. High ceilings, bright lights all over, but still kind of dark. Dispersed shadows, people's silhouettes and faces not clearly visible, not entirely discernible. Maybe it was just the long trip messing with my perception a bit. Enormous, not entirely symmetrical, architectural elements. Not really brutalist style in the sense I would understand it, but brutal nonetheless. Not actually impressive, but uncanny. Face scan, fingerprint scan, passport control. Ok. I've heard all about it. No big deal. Baggage claim.

What a mess, but also sort of fun. Taxi. Hotel.

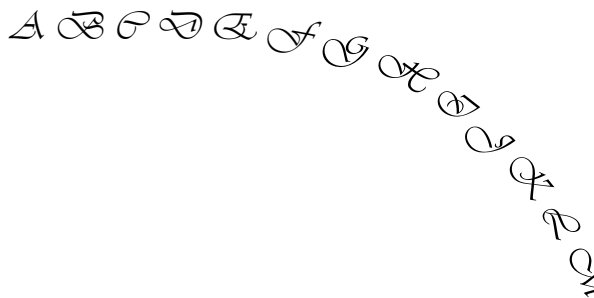
I got up in the morning and went outside for a cigarette. China is the first country I've been to that allows 400 cigarettes per person to be taken across the border tax free, instead of only 200 or even less. Tax free. Anyhow, I got the feeling that the air was cleaner when inhaled through the filter of a burning cigarette, rather than breathing it in directly. I really didn't know that smog was actually a thing. I mean, of course I did, but only after being here did I realize how it could actually affect my respiration. Crazy. Really interesting, actually. I watched a few people passing by. Not entirely sure what to make of the street corner our hotel was located on. My brain was still hazy. When we were driving through the city from the airport the night before, I wasn't really capable of taking in a lot.

205

Lastly, a rarely used typeface category but still standing out from the rest, Script/Calligraphy Old-style face. For this one, the Old-style **Vivaldi** is being used as a Display typeface for 1 particular identity project for an exhibition, Walk the Line of Zeughaus Teufen

**Vivaldi:**

Vivaldi was originally crafted by the hand of Friedrich Peter. Generous, intricate initial caps combine with a more reserved lowercase to create a beautiful script font. Vivaldi's letterforms incorporate an elegant mixture of calligraphic and copperplate elements. It is ideal for invitations, announcements, certificates, or other work requiring a distinctive, formal appearance.



*Script*  
*Calligraphic*  
*Chancery*

*Vivaldi EF specimen, 15-pt, Regular Weight*  
 Type foundry: *Elsner+Flake*

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

/12

### Walk the Line

Zeughaus Teufen

Booklet



/12



/12

09.04.18 BIS 19.08.18

# *Walk the Line*

JOHANN ULRICH FITZI UND  
KLAUS LUTZ

MIT ERGÄNZUNGEN VON  
ANNA BECK-WÖRNER,  
KARIN KARINNA BÜHLER,  
CHRISTIAN KATHRINER,  
SANDRA KÜHNE,  
RETO MÜLLER UND  
CHRISTIAN RATTI

ZEUGHAUS TEUFEN

In addition to a variety of fonts used, Kasper Florio also focuses more on how to make the letterform, the text legible and readable to readers since most of their work is long-text/paragraph-based publication which puts a heavy concentration on the efficiency and the delivery of the message rather than pure aesthetics.

To maximize the functionality, the text color is always set in monochrome/ grayscale mode, mostly black and white with distinct contrast. Font pairing is also minimalized to keep the layout neat and clean and also to let the paragraph style treatment be the focal emphasis out of the whole design in general. With that in mind, mixing of fonts (including various type sizes and character styles) is limited to around 1 to 2 (same typeface) per project, however, sometimes, an additional separate display typeface can be used for the headings or titles.

However, the studio still takes advantage of those complex analogue-like type treatments to create organic visual effects for example: the stained ink, grain or the glitchy cutting text. All of this is to achieve an authentic, non-conformist and handcrafted look, which is mostly applied on posters and in-context mockup brand identity, which do not require much clear and direct connection to the viewers.





# Font

## Attributes



/13

**GSD Spring 2017, Public Lecture Program**

Harvard University GSD

Brochure



/14

**Walk the Line**

Zeughaus Teufen

Booklet



/15

**KALEIDOSCOPE, Issue 36/SS20**

KALEIDOSCOPE

Art direction and design

Monument Grotesk is a grotesque family collaboratively designed by Swiss duo Kasper-Florio and Dinamo.

Styles	History	Personality	Inspiration	Classification
				Sans Serif/Grotesque
			Monument Grotesk owes its point de départ to a few contours Kasper-Florio stumbled upon online in 2013 in Palmer and Rey's New Specimen Book, 1884, on page 81.	
		The find relied on a sturdy and compact skeleton, high vertical contrast and surprisingly sharp end strokes. The "o", "c" and "e", with their squarish inner counters pressing against their outer parts, or the elongated "r", gave reason for a couple of screenshots, and later, a digitisation.		
		For the Semi-mono style: It sits right between Monument Grotesk Regular and Monument Grotesk Mono, borrowing from both worlds: half the kerning and proportions from one, and half the widths and proportions from the other.		
	- <b>2013:</b> first started	- <b>2018:</b> first released with dinamo type foundry (8 styles)	- <b>2019:</b> Heavy and Black styles with italics added (+4 styles = 12 styles)	- <b>2020:</b> Thin, Light, Ultra with italics/mono and semi-mono with italics added (+32 styles = 44 styles)

Monument Grotesk:

- Thin + italics (2020)
- Light + Italics (2020)
- **Regular + Italics**
- **Medium + Italics**
- **Bold + Italics**
- **Heavy + Italics**
- **Black + Italics**
- Ultra + Italics (2020)

Monument Grotesk Semi Mono:

- **Regular**
- Other styles (Thin -> Heavy + Italics) (2020)

Monument Grotesk Mono:

- **Regular**
- Other styles (Thin -> Heavy + Italics) (2020)

In-house

Typeface:

Monument Grotesk

/16 /17

Palmer and Rey's New Specimen  
Book, 1884, on page 81

oce

"o"

"c"

"e"

o c e

r r

"r"

elongated "r"

Regular: ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 Semi: ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 Mono: ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

Monument

Regular

Medium

Bold

Heavy

Black

Mono

Semi-mono

Mono

Grotesk

Regular

Medium

Bold

Heavy

Black

Mono

Semi-mono

Italic

Italic

Italic

Italic

Italic

Reading flow: ↴ →

-Kasper  
Florio-

```

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

S U P E R S C R I P T   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

CASE-SENSITIVE 0 1 2 3 4 5 6 7 8 9 | ! " # \$ % & ' ( ) \* + , - . / : ;  
F O R M S

MATHEMATICAL // + - × ÷ ≠ > < ≥ ≤ ± ≈ ~ ¬ ∞ Δ Ω × × × × × × × ×  
SYMBOLS [ Δ ∏ √ ∂ ∑ ∫ ∕ % ‰ ½ ⅓ ⅔ ¼ ¾ ]

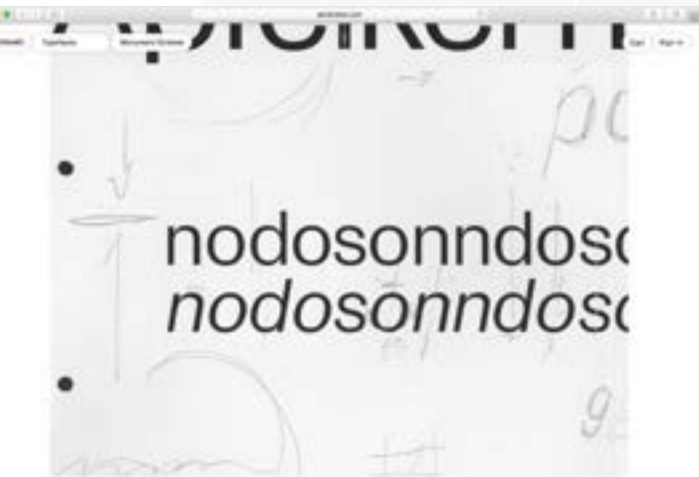
S Y M B O L S

T	A	B	U	L	A	R	0	1	2	3	4	5	6	7	8	9	C	A	S	E	0	1	2	3	4	5	6	7	8	9		-	X
F	I	G	U	R	E	S	0	1	2	3	4	5	6	7	8	9	S	E	N	S	I	T	I	V	E	-	-	«	»	‘	’	X	
							.	:	;	‘	’	*	#	-	-	-	F	O	R	M	S												
							Б	¢	¤	\$	€	£	₹	₪	₹	₹	₹																
							+	-	x	÷	=	≠	>	<	≥	≤																	
							±	≈	¬	%	‰	\$	°	"	'																		

[illegible]

PUNCTUATION	. , : ; ... ! ? ¨ ·	ACCENTED	á â ã ä å ç à õ ö ü
	* # - _ —	ALTERNATES	
	, " ’ ‘ » « > < ” † @ & % / \		
	() {} [] () 「 」 《 》 ( ) 『 』		





/18

**Monument Grotesk**Available via [abcdinamo.com](https://abcdinamo.com)  
Typeface

/18

rotesk.

Cart Sign in

Buy Monument Grotesk Regular

Change Text

01

02

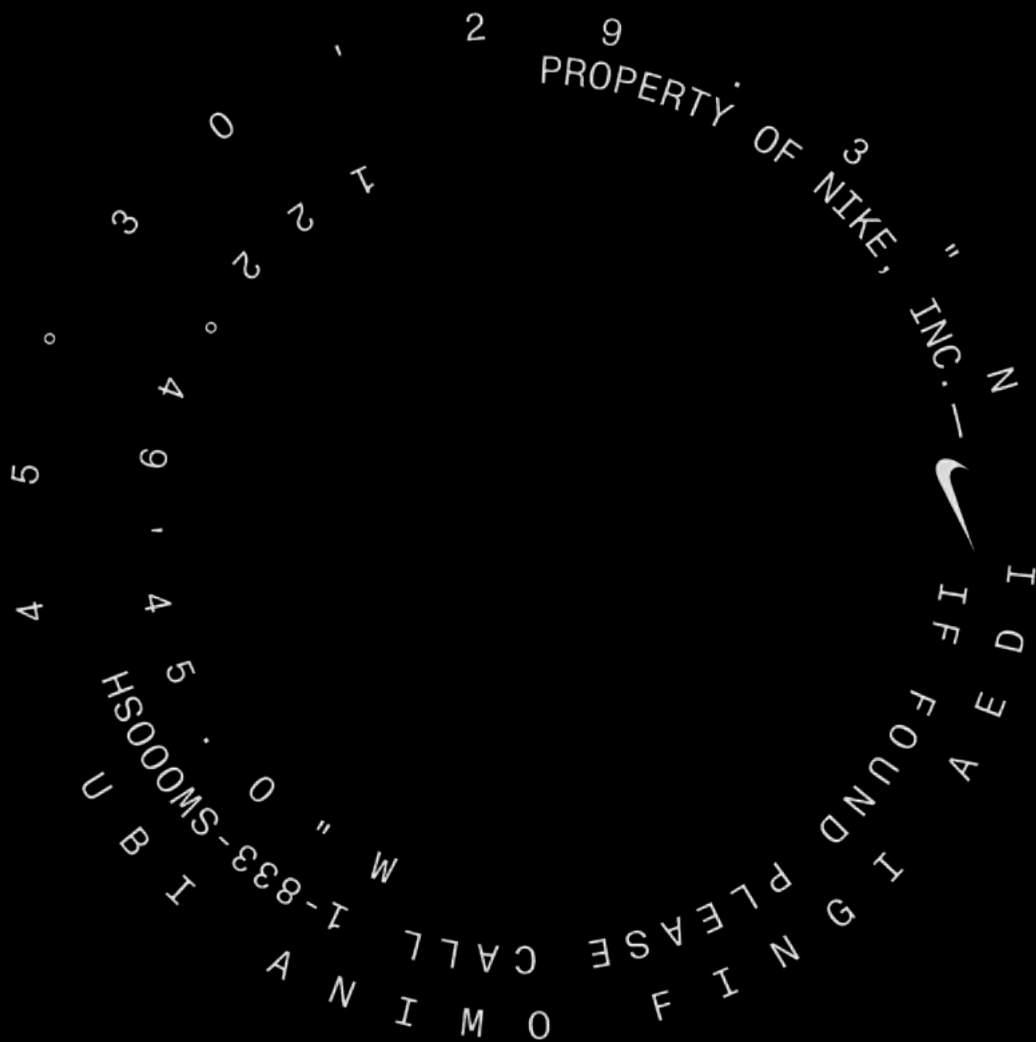
ECPTweets: .@AmericanExpress is  
ud to step up as a lead funder of  
rldMonuments disaster response  
d restoration efforts at Mont...

/19

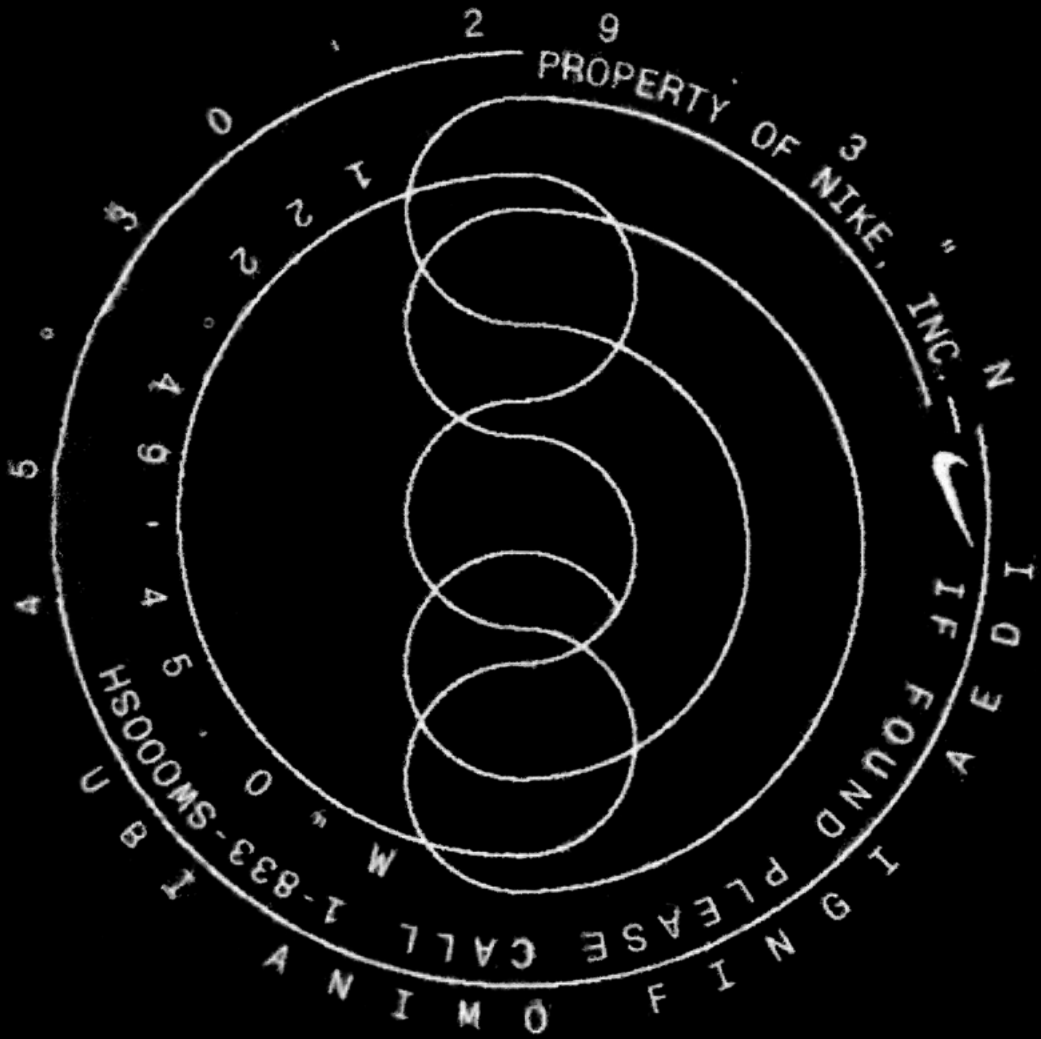
***D.O.U. identity - Monument Grotesk Mono***

Nike Sportswear

## Identity









**Type size:** Various type sizes are used across their work-flow but mostly small size in relation to the page space. Although, sometime they use atypical type size like that in A-Typical Plan (type size is intentionally bigger).

**Spacing (kerning/tracking/leading):** Moderate and reasonable so as to prevent weird and inappropriate blank space like holes, gaps or rivers within the paragraph, which may annoy viewers' eyes.

- In one specific publication, there is always an equal amount of space inbetween each word (because of the Monospaced Font). This creates consistency throughout the whole paragraph.

**Hyphenation:** Some hyphenations are used to keep the right rag neat and clean, with alternate lines going in and out, keeping the space consistent. However, the shortcoming of this usage is that the hyphenations may disrupt the readers' trains of thoughts while reading but Kasper Florio had done their best in balancing the appealing spacing with the number of hyphenations used.

**Hierarchy:** Various ways to express the sense of hierarchy are demonstrated with proper consideration:

- Use of alternative glyphs (upper/low-ercase, special graphical characters, non-aligning, old-style numerals, etc...)
  - Use of different styles of the same typefaces
- Use of a different typeface (or a different type classified category)
  - Use of type size
- Use of long thin lines to dissect content hierarchy (paragraph rules)
  - Use of white space
- Use of background color for textbox (reversed text treatment)

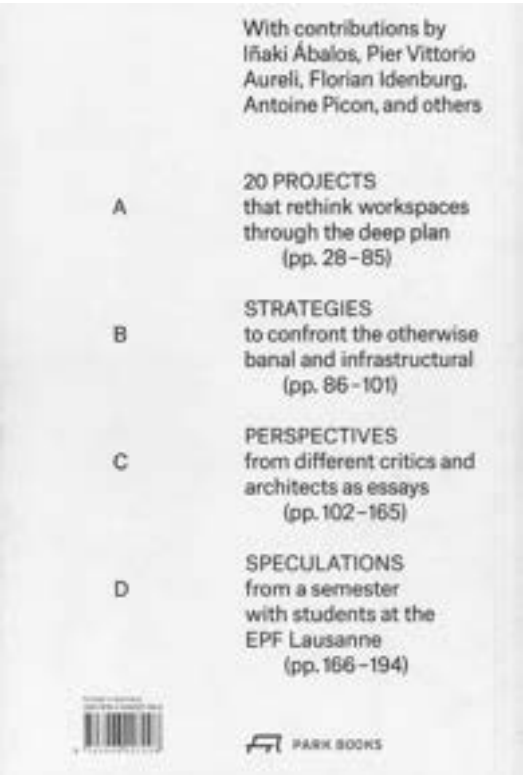
Common  
Paragraph  
Treatment Criteria

/20

A-Typical Plan  
Jeannette Kuo, EPFL  
Architecture book



/20



/20

## TITEL

1991 bis 2019: Warum es einen  
zweiten Frauenstreik braucht

## PERSPEKTIVEN

Zu den Abstimmungen im Juni:  
Uni-Campus und Klanghaus

## KULTUR

Kurt Mettler: Tagebücher eines  
zerrissenen Lebens

16-34

40-45

54



/21 /23

Salten Ostschweizer Kulturmagazin, Redesign

Salten Verlag

Cover

/22

Nachtschlicht 18, Good Life Books

Kunstverein St.Gallen

Invitation card

Salten	Ostschweizer Kulturmagazin	Nr. 288	04/2019	Kollektiv
TITEL		PERSPEKTIVEN		KULTUR
Sozialökonomie 3.0, Basisdemokratie, Comedia, Lili, Nextgen ... Die Zukunft heisst: kooperativ leben und wirtschaften.		25 Jahre Salten: Was war und was kommt - die Projekte zum Jubiläum.		Die Ausstellung «Kinder im KZ Bergen-Belsen» kommt nach St.Gallen.
18-19		21-41		42-47

## Raum für zeitgenössisches Publizieren

Freitag, 9. November 2018 und Samstag, 10. November 2018

## VERLAGE

ABOUT BOOKS, Zürich. BOA BOOKS, Genf. CPRESS, Zürich. CURA, Rom. EDITION FINK, Zürich. EDITION PATRICK FREY, Zürich. EDITION TAUBE, München/Zürich. JRP|RINGIER KUNSTVERLAG, Zürich. JUNGLE BOOKS, St.Gallen. MER. PAPER KUNSTHALLE, Ghent. MOUSSE PUBLISHING, Mailand. NIEVES, Zürich. ONOMATOPEE, Eindhoven. PERIODICO, Zürich. ROMA PUBLICATIONS, Amsterdam. SIMONETT & BAER, Basel. TRIA PUBLISHING PLATFORM, Zürich/Peking. VEXER VERLAG, St.Gallen/Berlin. VGS VERLAGSGENOSSENSCHAFT ST.GALLEN, St.Gallen. ZWEIKOMMASIEBEN MAGAZIN/PRÄSENS EDITIONEN, Luzern.

## KUNSTSCHAFFENDE

FELIX BAUDENBACHER, London. BENI BISCHOF, St.Gallen. DARIO FORLIN, St.Gallen. GAFFA, St.Gallen. INGO GIEZENDANNER, Zürich. CHRISTIAN HÖRLER, Wald AR. LIKA NÜSSELI, St.Gallen. JONATHAN NÉMETH, St.Gallen. SEBASTIAN STADLER, Zürich. HERBERT WEBER, St.Gallen

FREITAG, 9. NOVEMBER 2018  
18.30 BIS 23 UHR18.30 Uhr: Eröffnung von  
GOOD LIFE BOOKS20 Uhr: PRÄSENTATION  
des animierten Kurzfilmes *Airport*  
und Gespräch mit Michaela Müller,  
Animationsfilmerin21 Uhr: PUBLIZIEREN ALS  
KUNSTLERISCHE PRAXIS  
Lorenzo Benedetti, Kurator,  
im Gespräch mit Gregorio Magmani,  
KuratorSAMSTAG, 10. NOVEMBER 2018  
14 BIS 20 UHR15 Uhr: WIE LANGE DAUERT EIN BUCH?  
Einblick in die Arbeit an der  
Publikation *Skizzen. Sammelband 1*,  
herausgegeben von der Kunst-  
bibliothek Sitterwerk und Jungle  
Books. Mit Roland Fröh, Leiter  
Kunstabibliothek, Stefan Inauen,  
Projektleiter Kunstgiesserei  
St.Gallen und Jungle Books.16-18 Uhr: BOOKLAUNCH  
Präsentation der Werkübersicht  
von Roman Signer:  
*Roman Signer. Werke 2002-2018*,  
Band 4, herausgegeben von  
Aleksandra Signer und Peter  
Zimmermann. Nadia Veronese,  
Kuratorin, im Gespräch mit Roman  
Signer und Peter Zimmermann.  
Der Künstler signiert.19 Uhr: PATTERNS von Norbert Möslang  
Musikalische Interpretation:  
Ensemble Phoenix Basel  
Sopran-Saxofon: Sascha Armbruster  
Klarinette: Toshiko Sakakibara  
Oboe: Kelsey Maiorano  
Trompete: Jens Bracher  
Posaune: Stephen Menotti  
Tuba: Janne JakobssonEintritt ins Kunstmuseum  
CHF 12 inkl. Buchwert-  
utschein CHF 5  
Freier Eintritt für  
Mitglieder desKunstmuseum und  
Kunstverein St.Gallen  
Museumstrasse 32  
CH-9000 St.Gallen  
kunstmuseum.chKUNST  
VEREIN  
ST.GALLENKUNST  
MUSEUM  
ST.GALLEN

**Alignment:**

- The most common alignment system utilized is flush left/ragged right one. This one is without doubt one of the most timeless and recognizable traits of The International Style still getting widely accepted and practiced by contemporary Swiss designer, especially Kasper Florio

The rationale behind this inherited alignment lies in its readability and how the eyes always move in one direction from left to right (at least for English language, Latin, Coptic, and Cyrillic alphabet)

/24

The great control of space is attributed to the excellent ragged edge with lines going in and out consistently as I mentioned earlier

/25

/26

- The other alignment I recognize they also used but less often is justified with the last line being centered or flushed left. Nonetheless, the studio had done a great job keeping the spacing free of weird, out-of-place gaps or rivers, making the paragraphs pleasant to the eyes.

They seem to use inter-word justification, which is a great way to keep the character kerning consistent

**Paragraph marking:** They also use and mix a variety of paragraph marking styles included:

/27

- Caption/marginal notes slide into the margin in between paragraph
  - Line break and indent
- Line break and paragraph spacing (no indentation)

/28

- Block of text slides into the margin (usually for dialogue layout which includes 2 or more speakers)

/24

**Architektur Forum Ostschweiz Edition 2018**

Architektur Forum Ostschweiz

Book

/25

**Michael Bodenmann – Research for Peace Love Warrior Dragon**

Michael Bodenmann, Jungle Books

Artist's book

/26

**Fredrik Værsløv – Pyramid Scheme**

Fredrik Værsløv, Jungle Books

Artist's book

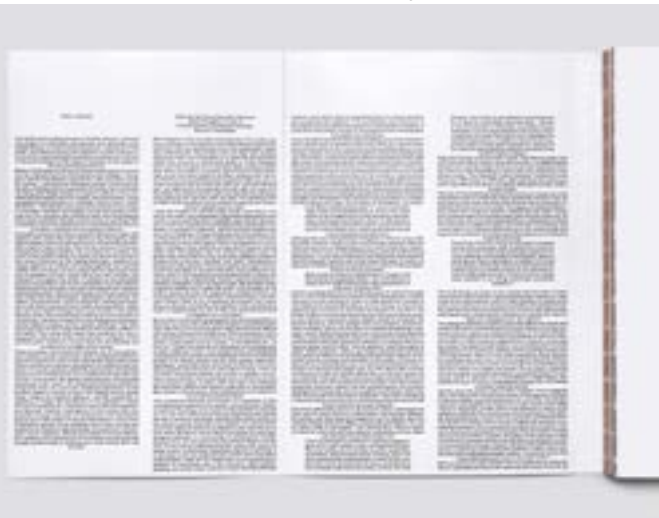


/24

/25



/26





**HANS ULRICH DREIBT** Let's start at the beginning. How did you get into music? What was your initial epiphany?

**LOWEZO SENNI** To be truthful, I have to thank my father. Since I can remember, while working as a mechanic, he has always been a huge fan of music. So I've always had records at home, and I've always listened to music, mostly Italian music: Lucio Battisti, Lucio Dalla, Franco Battiato... When I started to be more independent in my musical choices, I immediately began studying guitar and being part of hardcore punk bands. Then I started studying drums and wanted to become a full-fledged jazz drummer; I studied many hours a day and continued to play in more or less experimental bands. At nineteen, I enrolled in musicology at the University of Bologna, so I experienced music in an academic setting. It's also where I first discovered the pioneers of electronics.

**WU** Who are the heroes or inspirations that influenced you the most? As Pechovsky says, "The future is always invented with fragments from the past."

**LS** I approached artists such as David Tudor, Iannis Xenakis, John Cage and Morton Subotnick. It was key for me to realize that all these great pioneers had a dual approach to their work: they certainly dedicated their lives to what they believed was important artistically, but they also managed not to take themselves too seriously, and always integrated an element of play and irony. This is why they managed to break the mold.

During my university years, I lived with my parents in Cesena and went back and forth from Bologna by train. One day, in a contemporary art class, I discovered the photographer Guido Guidi—and realized that he was actually my neighbor and old family friend.

**WU** The great Guido Guidi, yes.

**LS** So I went to my parents and I asked, "Is this Guido Guidi the same Guido we know?" My parents dusted off many photos that Guido had taken of my grandparents and my

*"When I first discovered house music, about all I was drawn to the build-ups—those parts that bring you back to the beat after the breakdown. Going to*

father. For some time, they had worked as laborers for Guido's parents while he, a young architecture student, was already a full-fledged photographer. Through him I met Stephen Shore, John Gossage, Lewis Baltz and many other American photographers who came to visit him when they were in Italy. I discovered the music of John Cage and David Tudor through Guido's stories. By listening to his digressions, I learned how to talk about my work through the work of artists I admire.

**WU** In painting, there is the pointillism of Seurat and Signac, while in music there is the pointillistic trance of Loweezo Senni. Can you tell me about the moment in which your great invention was born?

**LS** It was around 2011. I went through a period of "Pure Computer Music": in 2010, I had published an album called *Duono* with my label Presto77, and it was totally influenced by those sounds: Florian Hecker, Curtis Roads, Russell Haswell, Pita, EVOL, etc. Back then, I used to program the software that I used to make my music, and I was completely immersed in that idea of music. I was (and still am) a fan of the Editions Mego label, and I very much appreciated, in addition to their experimental streak, those projects that also included poignant melodies between glitches and noise outbursts. Maybe for this reason, when I first discovered some trance pieces, I was struck by the sounds and melodies described by this genre, but above all, I was drawn to the build-ups, which are those parts in trance pieces that bring you back to the beat after the breakdown.

I realized, going through hundreds of pieces and build-ups, that it was the musical region that interested me most, because it was in this section that the artists expressed themselves in a more personal way. The next step was to brutally cut and paste build-ups and create very long "studies" made up of only these cutouts—experimenting, and receiving very bad reviews on *The Wire*.

**WU** Apparently, this was embodied in 2012's *Quantum Jelly LP*, and then evolved into *Superimpositions* in 2014.



US Quantum Jolly is the first official release of my music defined as "pointillistic trance." I defined it this way because, in a very simple way, it describes my compositional approach. I used the synthesizer in such a way that it made the sound as short as possible while still achieving the note and timbre that satisfied me. In that way, I could have all the margin to grow my track.

When I released the tracks on Quantum Jolly, all recorded using a Roland JP-8000 synthesizer, I wanted them to give the impression of being a portion of a possible infinite continuum; many of them start as if the track was already in progress and end brutally with a cut. I also used the JP-8000 to compose the whole following album, Superimpositions. I think this record is the logical evolution of Quantum Jolly, as the tracks have different layers, rather than just one, as on the previous album.

HUO My friend Oskar Sala invented the Trautonium synthesizer with (Paul) Hindemith in the '30s-'40s, with which he created the sound of Hitchcock's birds; he was desperate, because he hadn't been able to find a voice that was sufficiently "threatening." I wanted to ask how you make your music, with what equipment, and if there are musical scores. Do you write this music, or do you improvise it on the synthesizer?

US The interesting thing is that from Quantum Jolly on—since 2012—I've basically used only one synthesizer, which is the Roland JP-8000. It was released in the '60s, and was the first to implement a waveform called a "supersaw," which was revolutionary at the time. I started experimenting with it because it's the synth that was used to create all the trance of the golden years, but then I started using it my way, connecting six of them together. Before even working on the synthesizer, the first thing I do is write melodies on my computer, on a piano, then the chords and notes. I'm satisfied with these melodies only if I can listen to them for hours without getting tired. Then, as a second step, I move to the synthesizers and make the melodies magically

become "pointillistic trance." (laughs)

HUO You worked with Californian artist John Divola on the album's cover artwork. I visited Divola in Los Angeles a few months ago, in his suburban studio, and it is very interesting, because he uses these abandoned houses and creates these graffiti situations which are documented afterwards. How is your relationship with Divola? Are you going to create graffiti together?

US In this latest album, which will be released this spring by Warp Records, I wanted to highlight my relationship with photography and, in particular, with the images of John Divola, which I discovered fifteen years ago and have looked at persistently ever since. I have always considered my approach to be a bit like vandalizing the tradition of electronic club music, so I was drawn his work from the "Vandalism" series, all his pointillistic graffiti, his views of these sunsets, all framed in a more real environment. I have always appreciated this duality of Divola's work: the emotional side, but also the more conceptual and "vandalizing" side. It's a duality that is also very present in my work and that I have always tried to highlight—but it is also a reason for continuous struggle with myself, as I am constantly looking for a precise balance between these two forces. I was with John in December; we were together in the abandoned George Air Force Base in California, where he has been photographing for several years. He took pictures of me in front of these "death mirrors," as he calls them: these silver windows that he has vandalized with his pointillistic graffiti.

HUO And the result will be a record and an accompanying book?

US For now, these photographs are the visuals accompanying the launch of my new record, *Scacco Matto* ("Checkmate"). The cover features an old photo of his dating back to the "Zuma" series of 1977. The idea is that these photographs can travel simultaneously with the album, and that the influence that John's work has had on my music for years can finally be made explicit by this encounter and by the production of these images. I worked very hard to

als allwissend mystifizieren, aber ich gewinne viele Fragestellungen aus dem Gespräch mit ihnen. Wie übrigens auch aus dem Gespräch mit Studierenden – sie sind jung und neugierig und haben ein besonders feines Gespür für das, was kommt. Wie Antennen helfen sie mir, zu erkennen, wo sich etwas verändert, wofür es noch keine Worte gibt. Hier kann ich als Theoretiker ansetzen. Gute Fragestellungen sind Gold wert. Ich suche nach den Orten, wo Transformation passiert, und versuche, dafür Begriffe zu finden – zu übernehmen, zu transferieren oder neue zu prägen – und so vielleicht den Fokus des theoretischen Diskurses etwas zu erweitern.

JS Es ist nicht das erste Mal, dass du die Perspektive eines Naturforschers wählst und die Kunst beiziehst, um dich mit der Gestaltung des Raums auseinanderzusetzen. Die Ausstellung über das Basler Architekturbüro Herzog & de Meuron, die du 2000–2002 im Auftrag des Canadian Centre for Architecture in Montreal kuratiert hast, beschäftigte sich auch mit der unscharfen – und gerade deshalb so inspirierenden – Grenze zwischen Kunst und Architektur. Und das Buch zur Ausstellung trug den Titel »Naturgeschichte«...

PU Das stimmt, dieses Motiv zieht mich immer aufs Neue an. Die naturhistorischen Museen aus dem 19. Jahrhundert faszinieren mich seit meiner Jugend, weil sie unmittelbar Zeugnis ablegen vom menschlichen Wunsch, Phänomene zu ordnen und in Zusammenhang zu bringen, und zugleich auch belegen, dass das Ergebnis zeitgebunden und teilweise schlicht falsch ist. Heutzutage sind die meisten dieser Museen kuratorisch aktualisiert, aber etwa bis zum Millennium waren einige noch im Urzustand vorzufinden. Diese vergessenen und verstaubten naturhistorischen Museen erlaubten eine fast magische Zeitreise. Man konnte Anteil haben an diesem ersten Moment, in welchem die frisch entdeckten Dinosaurierknochen in der Sammlung eintrafen und der Grösse nach geordnet wurden. Man konnte dem Ordnungsgeist der Menschen über die Schulter blicken und beobachten, wie – beispielsweise im Museum für Naturkunde in Berlin – die Wissenschaftler die Dinosaurier rekonstruierten und in der stolzen Haltung der damaligen deutschen Fürsten darstellten. Der Brachiosaurus, der jahrzehntelang auf seinen Schwanz gestützt in der Haupthalle thronte, wird inzwischen den aktuellen Forschungsergebnissen gemäss neu präsentiert: als ängstliches Wesen, das den Schwanz dazu benützt, die Balance in der Waagerechten zu halten. Er wird in prekären Lebensbedingungen, in stetiger Flucht geschildert, wie ein Akademiker auf der Suche nach Fördermitteln oder ein Beamter, der sich in den Räumen der Bürokratie durchschlägt.

JS Trifft das nicht auch auf Kunstausstellungen zu?

PU Naturkundemuseen sind für diese Beobachtung ergiebiger als Kunstmuseen, weil letztere häufiger aktualisiert werden. Vor allem aber werden in Kunstmuseen die einzelnen Objekte voneinander isoliert gezeigt. Das einzelne Werk steht im Zentrum, allenfalls im Zusammenhang mit früheren Werken desselben Autors. Im Naturkundemuseum geht es hingegen darum, einen Kosmos auszubreiten, eine Kosmologie zu entwerfen. Das gibt es in der Kunst praktisch nicht, vielleicht am ehesten noch in einigen Kunstgewerbemuseen.

JS Das naturhistorische Museum ist eine Möglichkeit, sich in eine Frühzeit der Wissenschaft zu katapultieren, als die Disziplinen noch nicht so säuberlich getrennt und die Grenzen noch nicht so scharf gezogen waren wie heute.

PU Ja, und das Werk von Herzog & de Meuron hat auch immer dieses synthetische, verbindende Element. Die Faszination für das Naturkundemuseum teile ich übrigens mit Jacques Herzog und wir haben oft darüber diskutiert. Er wollte nicht, dass wir die Ausstellung «Naturgeschichte» nennen, weil dies seiner Ansicht nach dem vorwärts gerichteten Impuls des Büros widersprochen hätte. Aber er hat den Begriff als Titel des Katalogs begrüsst, weil er die erzählerische Struktur einer naturgeschichtlichen Enzyklopädie des 19. Jahrhunderts aufgreift. Es ist wirklich eine Geschichte, eine Art Kosmologie, eine Erklärung von allem, wohl wissend, dass das utopisch ist. Es ging darum, so zu tun, als ob man mit dem Begriff Naturgeschichte alles in Zusammenhang bringen könnte. Das Buch konfrontiert das Werk von Herzog & de Meuron mit Kunstwerken und Themen, die sie beschäftigt haben; und es zeigt den Blick von zeitgenössischen Künstlern auf dieses Werk. Das schien mir eine gute Möglichkeit, um dieses dynamische, komplexe Schaffen zwar nicht zu fassen, aber in ein Buch zu übersetzen.

JS Der naturhistorische Ansatz ist so etwas wie eine Zeitreise, bei der du Denkmodelle und Untersuchungsmethoden einer vergangenen Epoche auf einen heutigen Untersuchungsgegenstand richtest. Mit Franz Wilhelm Junghuhn kommt die Reise durch den Raum hinzu.

PU Ja, und das ist eine einzigartige Erfahrung. Bei diesem Projekt kommt eine neue Methode ins Spiel: die Bewegung, das Wandern, die Forschungsreise. Vor vier Jahren, an der Berlin Biennale für zeitgenössische Kunst, zeigte Natasha Ginwala einige Bücher von Junghuhn in einer Vitrine. Seither haben mich diese Porträts von Vulkanen nicht mehr losgelassen und ich wusste: Diese Naturforschungsreise will ich wiederholen. Ich führte viele Gespräche darüber mit meinem Kollegen, dem Städteplaner und Architekten Kees Christiaanse, der Junghuhn bewundert und in seinem Werk die Präfiguration seiner eigenen Interessen entdeckt hat. Schliesslich habe ich gemeinsam mit Alex Lehnerer beschlossen, ein ganzes Projekt um Junghuhn herum anzulegen. Damit rückte auch die Forschungsreise als Motiv ins Zentrum. Klar war auch, dass wir diese Reisen immer in Gruppen machen würden. Junghuhn selbst ist nie allein gereist, er hatte immer mindestens einen Gefährten und etliche Diener bei sich. Er erforschte die Grenzen des damals Bekannten, er besuchte die geheimnisvolle Welt der Vulkane, aber jemand war immer vor ihm da: Bauern, Sultane, Beamte, Missionare, Regenten, frühere Forscher...

JS Wieder eine unscharfe Grenze?

PU Alles ist erschlossen, das war schon bei Junghuhn so, aber ja: die Grenzfrage interessiert mich auch. Wo ist die Grenze zwischen dem, was erschlossen ist, und dem, was wirklich niemand kennt? Diese zweideutige Situation ist nicht nur für die Forschungsreise typisch, sondern auch für den Tourismus: Immer wartet bereits ein Guide auf mich. Ich will das Forschen gar nicht radikal vom Tourismus trennen; ich glaube,

**/29 /Walk the line**

It is quite interesting how the randomly arranged 'Walk the Line' title contrasts with the orderly systematic text copy of the top and the bottom of the poster. The contrasting effect is even dramatized by the 'Walk the line' title set in Vivaldi, a cursive and old-style typeface, with an overlapped, slightly oblique, rotated, abruptly sharp-cut characteristic and opaque opacity of the text box background. On the other hand, the top and bottom informative text are set in all-capitalized form having a mono-spaced look with consistency in spacing and alignment, which puts an even more emphasis on the contrasting composition. Blank space in the middle is bounded by the repeated title lines.

**/30 /Post-post**

Repeated pattern and type with rotation

**/31 /Abbruchhaus at Zukunft**

Sharp-cut text suggesting glitchy look with contrast type size

**/32 /Werkschau Thurgau 16**

Marginal notes fill the entire margin

**/33 /GSD Fall 2016 / Spring 2017**

The schedule table together with black blank space areas create a really playful composition resembling the ragged edge of a paragraph or even further, the 90s 80s bitmap pixelation and database visualization aesthetics in old computational machines.





/32

**Werkschau Thurgau 16**

Kulturstiftung des Kantons Thurgau  
Poster

/33

**GSD Fall 2016 / Spring 2017**

Harvard University GSD  
Poster



/32

/33





/34	<b>Content page/Index treatment:</b> <ul style="list-style-type: none"><li>- Use of long lines (like paragraph rules), and various indentation options to mark each option.</li><li>- Use of white space to mark each section in a grid-systematic manner.</li></ul>				
/35	<b>Body text treatment:</b> <ul style="list-style-type: none"><li>- Create visual line of direction created by the spacing by the use of paragraph marking techniques<ul style="list-style-type: none"><li>- Purposeful combination of orphans with indent line break</li></ul></li><li>- Unindent first paragraph - indent the other below paragraphs</li></ul>				
					Create a blocky rectangular shape of body copy but still can mark different paragraphs
	<ul style="list-style-type: none"><li>- Maximal use of long lines to mark different content sections (Paragraph rules)</li></ul>				
/36	<ul style="list-style-type: none"><li>- Conversational/Dialogue paragraph treatment: change of voice is marked by a specific alignment location (moving a particular paragraph(s)' margin in/out)</li></ul>				
/37	<ul style="list-style-type: none"><li>- Poetic-coding-like bodytext treatment using various design principles:</li></ul>				
		White space			
			Repetition		
				Rhythm	
/38	<ul style="list-style-type: none"><li>- Textbox bounded by a specific shape<ul style="list-style-type: none"><li>- 90 degree rotated body text</li></ul></li></ul>				Movement





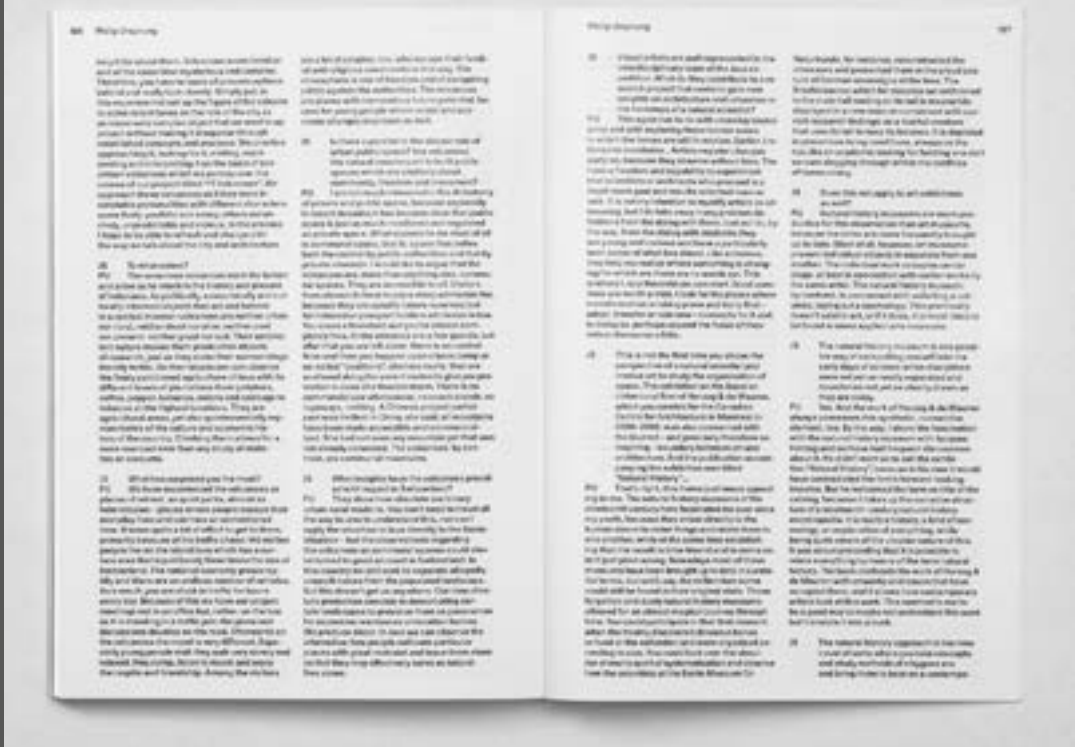


/36

**Prix Meret Oppenheim 2017**  
Bundesamt für Kultur BAK  
Catalogue

137

**Thickest Waters**  
Elyn-Wassily  
Songbook



/36

137





**Marginal area:**

- Head, tail, fore edge and back edge information
  - Chapter/Section number
- Marginal notes
  - Folio/Page number

Left/right/centered placement of the head/tail of the page, which is a common placement of page number

Hang on the first/last line of the back edge/fore edge of the page, which is to create a more playful composition, extending the first/last line of type area beyond the margin

**Caption treatment:**

- /39 - Small type size and usually right below the image with little space gap (gutter) in between.
- /40
- /41 - Caption area and image area are separately divided and are linked by assigned numerical figures
- /42
- /43 - Unusual alignment location in relation to the position of the image
- /44

**Cover treatment:**

The use of blank white space cover is applied almost throughout their work

/39 /40

**Werkschau Thurgau 16**

Kulturstiftung des Kantons Thurgau  
Poster

/39



Werkschau Thurgau 16

**KünstlerInnenindex**



/41 /42

Jiří Makovec - From... To...

Jiří Makovec, Jungle Books

Artist's book



/40

/41



/42







The image caption is shown into what seems to be an index linked to the page number where the respective images are situating.

143 144

Architektur Forum Ostschweiz Edition 2018

Architektur Forum Ostschweiz

Book







When talking about Swiss Graphic, the grid system has been and always will be the innermost core foundation for this particular design movement, a legacy bequeathed to not just designers in Switzerland but also around the globe. Kasper Florio is also among the present-day designer generation continuing to preserve this tradition of Swiss heritage and applying it into their workflow. The 80s Grid aesthetics is still presented in every of their projects not just publication, as their powerful and principal instrument to solve visual problems in a time-saving and logical fashion.

***There are several noticeable common guidelines in the way the Grid is practiced across Kasper Florio's work:***

/45

- The studio always makes excellent use of the 2/3 column-grid system.
  - Besides 2 and 3, multiples of 2 or 3 (4,6,8,9,12,...) is also used as the column number for their grid system.
- The orientation of left page type area in relation to right page:

/46

### ***Symmetrical:***

With a wide back margin and a narrow fore edge, this practice is observed being used for a book design with voluminous content, which prevents difficulties while reading created by the convexity when the book opens .

/47

### ***Asymmetrical:***

This practice is used less often than the other one, but still marks its outstanding appearance.

/48

/49

- The use of white space is widely and profoundly taken advantage to enhance the composition.
  - Some pages in a consistent grid system in a single publication will break the grid to avoid monotonous repetition and create a more interesting and playful publication

/45

**Nachtschicht 12**

Kunstverein St.Gallen

Flyer



/45

/46

**The good life**

Iñaki Ábalos, Park Books  
Architecture book

**/46 /Symmetrical**

Introduction

The good life studies the relationship that exists between ways of living, different ways of contemporary thought, and the varied forms of the house, of planning and living in it. It does this by taking the reader on a tour of seven extraordinary houses created during the 20th century, in seven visits, or chapters. It is hoped in this way to show how the most prevalent form of thinking and planning domestic space, one still current among architects, is nothing other than a materialization of certain archetypal ideas about the house which have their origin in one of those strains – positivism – the strains, in short, that those who have the authority to do so agree is the only one that is undoubtedly exhausted, whose validity has ended. This book seeks, therefore, to demonstrate that there are other coherent ways of thinking about the house which involve very different design strategies, strategies that lead to domestic spaces that are at a greater or lesser remove from those that are still full of prestige for many professionals.

This is not, however, a manual of residential architecture, nor does it set out to give precise instructions on what to do. It has no immediate practical aim; its objective is to divert the reader and so contribute to a greater awareness of the links between different forms of thinking, of seeing the world, of lifestyles, and design strategies. It argues that the latter are not neutral, but instead limit and embody the whole capacity for critical manoeuvre our work has.

The method employed has been that of guided visits to a small group of dwellings, real or imaginary, by means of which a descriptive panorama is composed of what the 20th century has managed to hand down to us as a heri-



Monograph

Each chapter is dedicated to raising the idealization of the house, of the private sphere, combined by the differing modes contemporary thought has adopted. The visit is of the briefest, but the reader who has enough vision and imagination can acquire a precise idea of things, "get the drift," as popular parlance has it. As often happens when making such visits in reality, a welcome is extended in these pages to all those people who, lacking an architectural training as such, have an interest or simply a curiosity in learning about these archetypes. The book's ultimate aim is to describe a variety of interventions in housing, possibly the issue to which architects have dedicated most time and energy. We have tried to use a non-specialized language and, more importantly, references that pertain more to the field of culture than to the discipline per se. For those interested readers, and also for many professional architects, the book does not add up to a consideration of design techniques, but of the form of living, the way of appropriating private – and, by extension, public – space: a study of the good life, of contemporary domestic culture.

Yet visits to private houses, a common practice among architects and students, also possess a virtue that renders them particularly interesting as a valid rhetorical form. When undertaking such visits, architects largely lose the prejudices their training in office and school instilled in them. When visiting a house, the architect becomes a user; he conceives of it through the eyes of an inhabitant and thus acquires an attitude closer to that of any other person: given the fact of actually experiencing the house, the domestic order and the life it contains, he loses the protective armor that comes with dominion over a discipline.









When working with art practitioners from various fields, especially in photography, images or pictorial elements are also considered as equally impactful as typographical elements, which require meticulous attention to detail. The arrangement of pictures have to be optimized and balanced with the text in order to provide the best experience to the readers.

I categorize some perceptible image treatments by Kasper Florio into 2 categories: **Internal** & **External**.

**Internal treatment (treatments that alter the structure of an image):**

- Computationally-generated texture applied on image:

/50  
/51  
/52  
  
/53  
/54  
  
/55  
  
/56

Half-tone effect

Chromatic texture

Image color inversion

Plastic Wrap

BnW dot shading

- Color scheme: usually grayscale color.

/50 /51  
**Club 68**  
 Research project  
 Publication

/50



/51



/52  
KALEIDOSCOPE, Issue 36/SS20, Mowalola  
KALEIDOSCOPE  
Art direction and design



/53

**Nachtschicht 12**  
Kunstverein St.Gallen  
Flyer

/53



/54

**Werkschau Thurgau 16**  
Kulturstiftung des Kantons Thurgau  
Poster

/54



/55

*Salten Ostschweizer Kulturmagazin, Nr. 273*  
Salten Verlag  
Cover

/55





**External treatment (treatments that deal with the placement of an image within an overall layout):**

/57	- Image overflowing to the other page	
/58	- Collage-like arrangement	
/59	- Scaled to a full page/spread	
/60	- Use the image as a texture/pattern (usually for background or book cover)	Suggesting supergraphics
/61	- Small marginal images	
/62	- Surrounded by full bank white space	
/63	- Gradually decreasing images' size, which create a progressive rhythm	Single image for a whole blank page/ spread, which creates a visual concentration on the image itself
/64	- Set as a background for text (usually titles/headings)	
/65	- Images overlapped onto each other	
/66	- Type area is put on the left page and images are for the right page	The image under acts as a supplementary graphic element
/67	- Images bound and wrap text	
/68	- box/type area	
/69	- Systematic arrangement with grid aesthetics	
		Multiple images (with the same size occupying the equal amount of space), which create consistency and visual harmony



/57 /58 /63 /64 /68  
**KALEIDOSCOPE, Issue 36/SS20**  
 KALEIDOSCOPE  
 Art direction and design



/59 /62  
**Chalchera - Kalk in Transformation**  
 Fundaziun Nairs, Myriam Gallo, Christof Rösch  
 Publication



/60  
**Saiten Ostschweizer Kulturmagazin**  
 Salten Verlag  
 Magazine



/60

/61  
**Labics - Structures**  
 Labics, Park Books  
 Monograph



/61



/63



/62



/64



/65

/66 /67

**Raum Zeit Kultur**

Architektur Forum Ostschweiz  
Architecture book

/66



/67



/68



/69

**Katalin Deér - Verde**

Katalin Deér, Jungle Books

Artist book

/69

*Reading flow:* ↓ →*-Kasper  
Florio-*

# 06 Graphic Elements



Other than typographical and pictorial elements, graphic elements are an inevitable factor in the way it helps enhance the visual identity of the publication as well as to aid the functionality of practical reading. The usage of graphic elements within the working discipline of Kasper Florio can be broken down as follows.

**Computational graphic elements (like vector) usually have some attributes (and/or):**

/70  
/71  
/72

- Grayscale/Monochrome color scheme
  - Simplified visual expression
- Abstract shapes including both geometric and organic ones

The shape is clearly shown to be created in a way that simulates mathematical and scientific methods.

/73

- Various treatments, foremost examples include repetition, rhythm or overlapping

Notice how the background is filled with the pattern of letterform shape and triangle shapes

**Analogue graphic elements (Scanned Texture/ Pattern) usually have some attributes (and/or):**

/74  
  
  
/75

- Abstract horizontal lines are overlapped onto one another like those of a faulty digital screen, tv or computer
- Ink Stain

All of this is to create a stimulating synthetic look to compensate for the tiresome content which is full of tiny words.

/70

!Mediengruppe Bitnik / Christian Waldvogel

Helmhaus Zürich

Exhibition Identity



/70



/71

**Tribute to Phife Dawg**

Brick Magazine

Editorial contribution

/72

**Molecules**

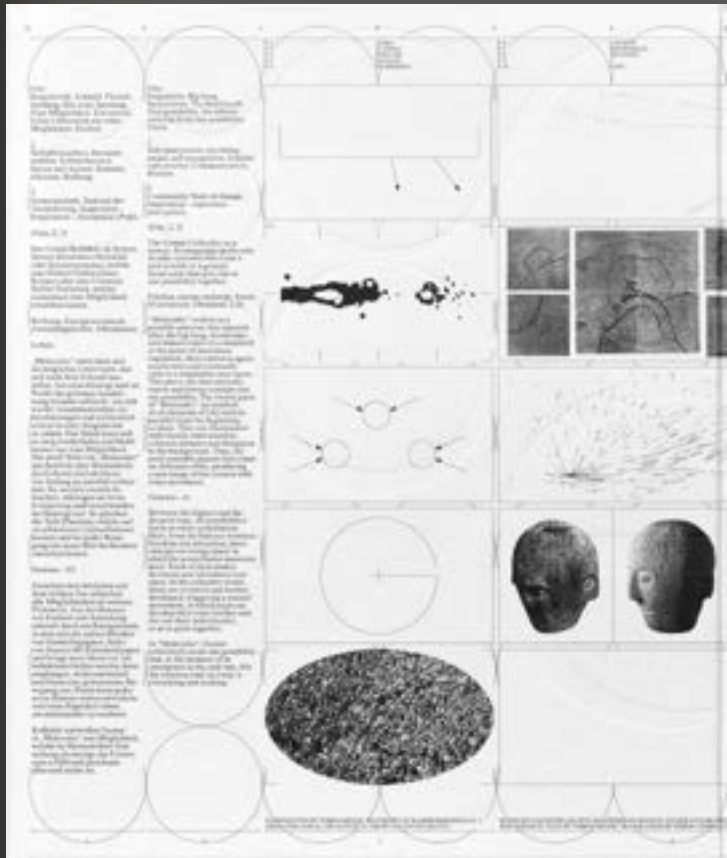
Gamut Kollektiv

Album artwork



/71

/72





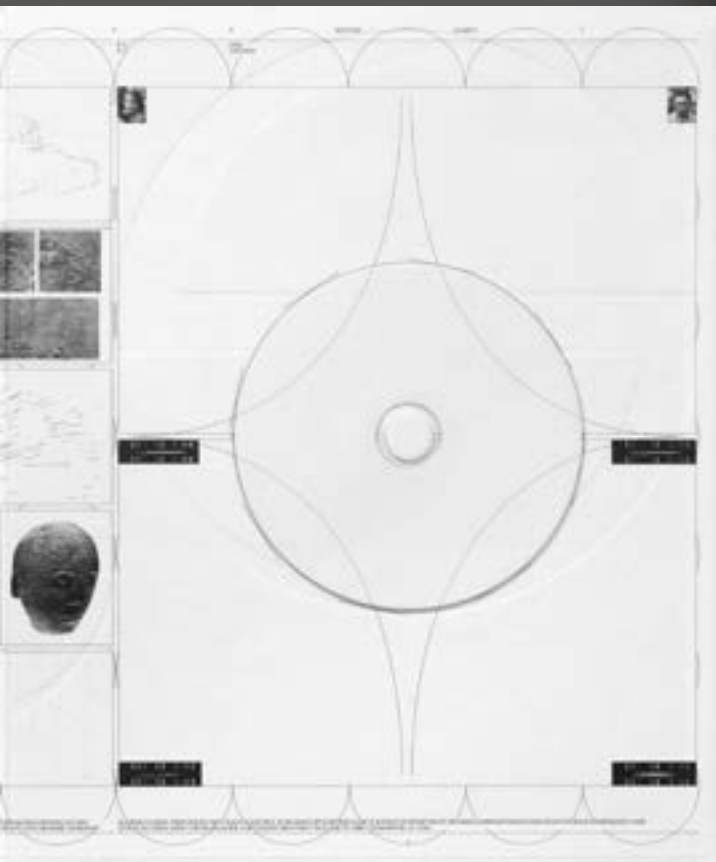
173

*Fredrik Værstev - Tan Lines*

Kunst Halle St.Gallen, Bonner Kunstverein, Fondazione Giuliani Rome  
Artist's book



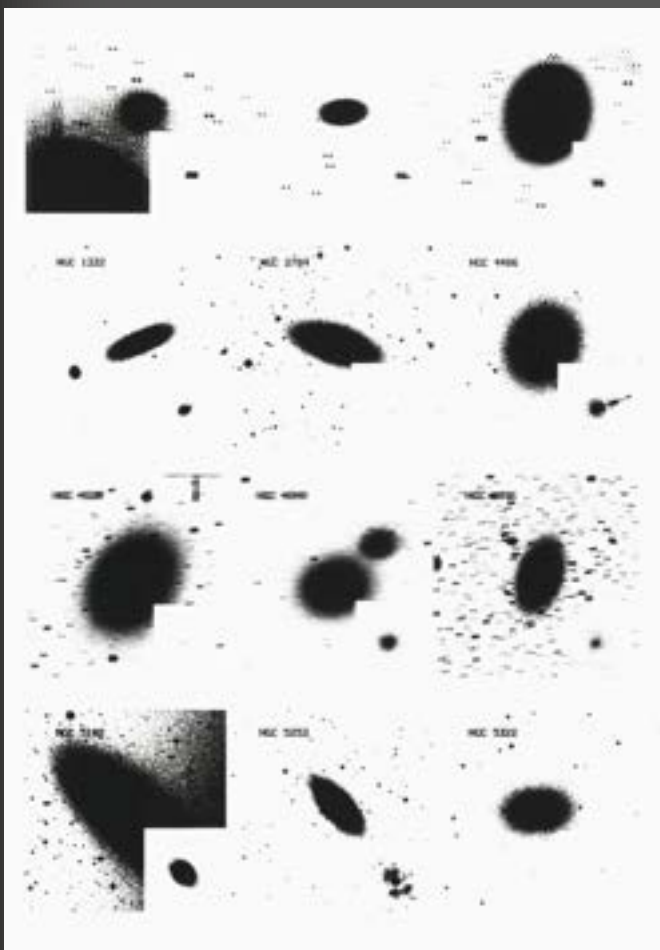
173



/74

**Nachtschicht 19**

Kunstverein St.Gallen  
Invitation card



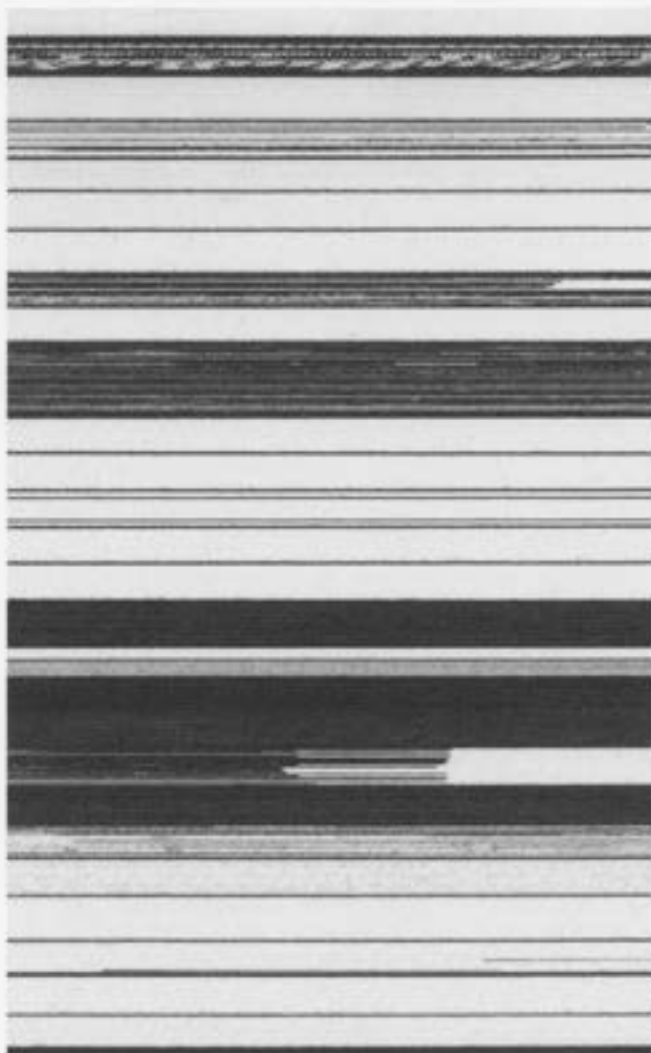
/74

/75

**Nachtschicht 18, Good Life Books**

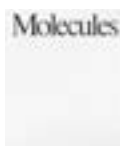
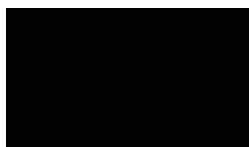
Kunstverein St.Gallen

Invitation card



/75

*Reading flow:* ↓ →*-Kasper  
Florio-*



Apart from screen-based work, to deliver the finished product to the clients, Kasper Florio also has to take into consideration the physical qualities since what matters the most about publication at first sight is the feeling of holding and touching the book by bare hand. In this case, the studio has explored and experimented on a variety of technical approaches as shown below:

**Offset and silkscreen on film**



**Brochure with clear film jacket**



**Silver, black and white on cardboard**



**Acrytal cast, foil embossing**



**Offset, digital print, adhesive tape**

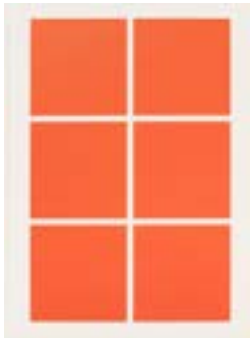
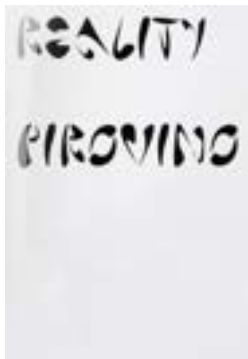


**Silver and black on Chromolux**



**Softcover with dust jacket** ...



*Inside-out hardcover**Hardbound**Offset, blind embossing**Hardcover, wire-stitched**Paperback with flaps**Offset, UV varnish**Flexbook**Offset, blind embossing*



For this part, I will try to include some secondary-data-analysis-method research from some interviews of the studio done by various international art-intensive magazines like Designboom, AIGA Eye on Design, etc

# II/ Interview with Kasper Florio





3M/5520  
FEUTUNG

MORILLON  
BU KUNSTL. LAUTZ  
CLEMENS VON RECHTER

WATTS BRUNCEY

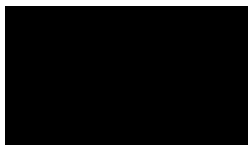
RETAIL ANOALYSE  
OLIVER MOSEY  
BLAKE SYSTEM NOTTEN

COMING WITH  
RESELY LU MYSTICAL

ISSN 2038-4807  
E31/520



ALMANAC OF CONTEMPORARY AESTHETICS

**Speaker:**

Design Boom

Kasper-Florio

Please could you tell us briefly about the evolution of your studio?



We met about twelve years ago while we were doing apprenticeships, rosario as a typographer and larissa as a graphic designer. Then we both started studying graphic design in different places and during that time we started collaborating on projects which helped us develop our working process.



Is kasper-florio just the two of you?



Yes, currently it's the two of us working at our studio but we share a big office space with a couple of friends and fellow designers.



How would you describe your work to someone who hasn't seen it before?



Simplicity is an important approach of our work. The abstraction and simplicity of elements, forms and language evoke different associations for every viewer, which we find particularly interesting. We like this very direct yet open way of communication. We put a lot of dedication and diligence in the execution of the typographical layout, which for us should reflect in the quality of a work.





:Speaker

Design Boom

Kasper-Florio

Is there a particular project you've worked on that you enjoyed more than others?

Most of all the redesign and art direction of the monthly published cultural magazine 'saiten', in collaboration with our studio mate samuel bänziger (bänziger hug).

What would be your ideal client or project be?

We like to push our boundaries and develop ourselves and our skills. To do commissioned work with these goals you need an open-minded client with the same ideas and ambitions. Any client with those attributes could be the ideal one.

How do you think the popularity of online design resources has influenced design being produced today?

It has a big influence on contemporary design and its exchange. Both in a good and bad way. For young studios like us, located in a really small city, it can provide a good opportunity to reach a lot of people worldwide and in the best way being seen by potential clients. One of our biggest commissions happened through the publication of our work in an online journal. It can encourage you and make you aware of the wide and versatile development of design history, but it can also narrow your search for new and original solutions.

Speaker:

Design Boom

Kasper-Florio

How did you end up working on the type of projects you work on now?



Being firmly anchored in the cultural activities in and around st. Gallen brought us into contact with interesting people and projects over the past years. As our portfolio and exposure has grown new opportunities have followed such as commissions in Austria, Germany, Italy, England and France.



How do you share your workload between each other?



We usually work together right from the beginning of a new project. The starting ritual is set by a big discussion about the problem we have to solve, which hopefully results in finding the right questions and the right solution. It's always a back and forth between thoughts that join together and lead us to a result.



What is the attraction of designing identities for you?



Building systems that need to work across a variety of applications. A system with a simple but clever set of elements and that can produce interesting compositions. Like Karl Gerstner said: 'the highest amount of constants with the greatest possible variability.'



What is the best piece of advice you have ever been given?



| You should do it in black and white.

What is the worst piece of advice you have ever been given?



| Did you try it in that friendly tone of pink yet?



:Speaker

ALGA

Design Boon

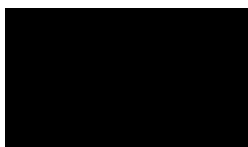
Do you prefer print to screen-based work?

It's always a question of finding the right way and medium to communicate what you need. We're very intrigued by the physical qualities of the printed matter but at the same time we don't want to miss the knowledge and possibilities of the digital world and its new ways of communication. Screen-based work is part of almost all our projects but mostly as an addition to the printed communication.

Do you think it's important for a graphic designer to be able to draw?

Definitely. While drawing you learn to look really carefully at the things surrounding you and all their details. Whether it's the strange shape of your teachers eyebrows, the coloured pattern of your cat's fur or the number of petals on a flower. This kind of intense and frequent observation is very important in our work and it increases our curiosity. It may be more about the practice than how good or talented you actually are at drawing. Our work is strongly typographic but the ability to draw something to explain yourself is very needful in our collaboration, even if our drawing skills are not amazing.





Even the most cursory glance through Kasper-Florio's mainly monochrome portfolio would indicate that this is graphic design of a particular heritage. The crisp letterforms and pared-back approach to layout scream "Swiss" before you even learn where they're based (St. Gallen) or their recent appearances (Swiss Style Now, at the The Cooper Union in New York). But as with their peers in the exhibition, the infuriatingly talented and attractive duo's work doesn't merely peddle the traditions of yore, but moves them into a distinctly contemporary field.

AIGA

Kasper-Florio

**Speaker:**

How would you describe your style?

Our work is often described as "Swiss," "monochrome," and "abstract." Reduction and abstraction are clearly among our main interests while searching for visual expression. In all our projects typography comes in right at the beginning and language itself can already be seen as an abstraction of images. The use of a reduced color palette and the highest possible contrast with black and white are for us another form of abstraction and a method of filtering and concentrating information

Kasper-Florio was founded by Larissa Kasper and Rosario Florio in 2013, and its main work comes from clients in the fields of culture, art, fashion, and music. The duo has so far been featured in weighty graphics tomes including Unit Editions' Type Only and Type Plus, Los Logos 6, and This Is Paper.

:Speaker

ALGA

Kasper-Florio

Do you see your work as typically Swiss?

We're surely influenced by our daily environment, the Swiss culture in general and its heritage and tradition in graphic design. Many of the timeless and functional solutions of the pioneers of the International Style are still to be experienced every day—like when you run to the station to catch a train and Josef Müller-Brockmann's SBB departure panel is clattering wildly switching the times to tell that you missed it.

What other designers and studios do you admire?

There are many designers and studios we appreciate a lot. Most of them not only because of their work, but also because of their attitude, their consistent quality, their courage, and their original methodology. Not only the great masters like Armin Hofmann or Wolfgang Weingart, we also love to observe that every year young students come out with powerful, unexpected work.



**Speaker:**

AI&A

Kasper-Florio

What was it like being featured in the Swiss Style Now show?

We feel honored to be part of such a carefully conceived exhibition, and to see our work right next to the work of people we look up to—our teachers and friends. It was very special. Friends sent us pictures from the opening, but also people we never met before. Having our work presented to such a big audience felt very flattering. To actually walk through the hall during a trip in NYC was curious after having seen everything virtually. But this is what we find particularly striking about the exhibition—that you can put your hands on all the works, flick through the publications, feel their weight, paper, and printing.

:Speaker

ALGA

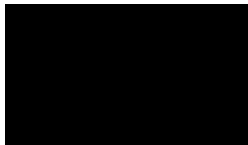
Kasper-Florio

What are you working on at the moment?

Our biggest ongoing project is our publishing house, Jungle Books, which we founded together with studio Bänziger Hug one year ago. We all became interested in the direct discourse with artists and the origination of ideas emerging from joint conversations and observations. Over time we started to approach artists whose work we found fascinating and exciting, to find a possible translation into the medium of the book. To create a material space for a personal and almost intimate fascination was our motivation to become publishers. Currently we are planning the launch of two new publications with Swiss artists Jiajia Zhang and Valentina Stieger.



# 03 Ligature Kasper Florio Interview.



**Speaker:**

Ligature

Kasper-Florio

Hello Larissa and Rosario, how are you?

I Hi. We feel good today. Thanks.

Can you introduce yourselves?



We are Larissa Kasper and Rosari Florio from St.Gallen, Switzerland. Together we form the studio Kasper-Florio, working in the fields of graphic design, typography and art direction.



How do you work together?



We usually work together right from the beginning of a new project. The start is set by a big discussion about the problem we have to solve, which hopefully results in finding the right questions and the right solution. It's always a back and forth between thoughts, ideas and aesthetics that join together and lead us to a result.



Where does your interest in graphic design come from?



We both liked drawing and writing when we were kids and knew very early that we want to have a profession which was challenging in a creative and artistic way.





:Speaker

Ligature

Kasper-Florio

Typography is a core tool of your work. Are you thinking of creating your own typeface?

Definitely. It is both interesting and challenging to create a typeface while having an imagination of how you could use it in your own design. At the same time we imagine it very nice seeing your own typeface used in a surprising way by some colleagues. We did our first steps in type design while working on a lettering for an identity. As the process got more and more evolving we completed the main character set resulting in a simple display cut. At the same time we did some experiments with tweaking (or mutilating) existing typefaces, like a variation of Futura, which has been used for WAX magazine. We were eager to explore this field more and started drawing from scratch. Our first typeface "Monument Grotesk" is based on a little research on old English grotesques with a high vertical contrast. During the last year we've regularly worked on the main characters but there is still a long route to go. The aim is to finally expand it to a little family with an italic and bold cut at a later stage.

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**Speaker:**

Ligature

Kasper-Florio

Helmut Schmid said that "typography is black and white since black and white represents truth". Is your philosophy of aesthetic the same?

During the working process we're usually first focused on content and composition. Every color transmits certain emotions, which in turn have an effect on the message. To us simplicity and abstraction help transmitting this message in a very direct yet open way, while color is something very subjective. Everyone has different associations seeing for example a green square. One is reminded of the coat of his grandma, the other of the peas he was forced to eat as a kid. It can be easy or very hard to work with colors. We're more interested in observing and finding out how the different content can be stripped down to its most important information through a specific composition of letters, forms, shapes and contrasts. How far can we go in abstraction? Using black and white or a greyscale can help you making very precise decisions in those contrasts.



:Speaker

Ligature

Kasper-Florio

A-Typical Plan, the book you designed with Samuel Bänziger was selected as one of The Most Beautiful Swiss Books of the year 2013. Can you tell us more about the project?



About one and a half years ago Bänziger Hug got commissioned with this project and asked us to collaborate. The result is a 202 pages softcover book in the size of 190x285mm. It shows projects and essays on the architecture of open-plan offices, edited by Jeannette Kuo and her studio at the École Polytechnique Fédérale de Lausanne (EPFL). The title image of the publication is a photograph of the Gallery of Palaeontology and Comparative Anatomy in the Natural History Museum in Paris. It represents the reference of Jeannette Kuo's studies to precise the structures of the internal. This exposure of the structures was also the basis of our editorial concept. The clear structure in four parts becomes already visible on the jacket by the table of contents on the back cover. We reinforce these contextual structures visually using the atypical font size ratios for the individual types of text such as the introduction, project descriptions, essays and the colophon. The chapter pages and tables of content on the inside reference the back cover regarding position and form. The design grid on



**Speaker:**

Ligature

Kasper-Florio

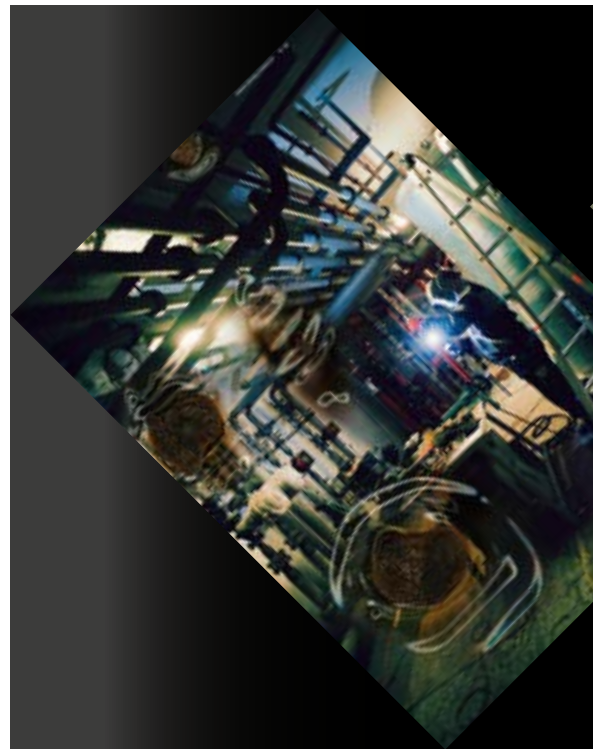
which the entire book is based, offers a lot of leeway for structuring these different types of text.

Is there any designer you appreciate a lot?

There are many we appreciate. Most of them not only because of their work, but also because of their attitude, their consistent quality, their courage, their personal aesthetic and their original methodology.

Which books are on your bedside tables?

- "Jenseits der Schönheit" by Georg Simmel.
- "Matisse begegnet Bergson" by Lorenz Dittmann.
- "Die Kunst des Bücherliebens" by Umberto Eco.



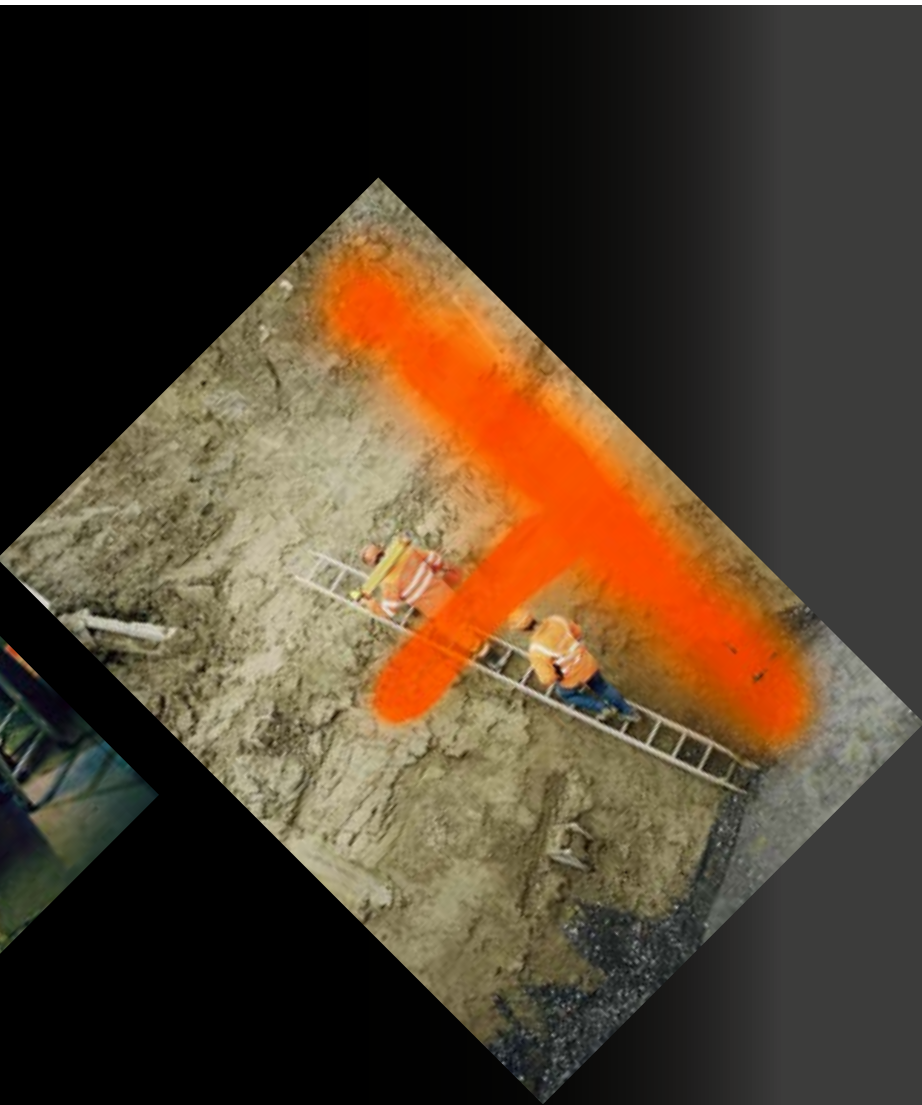
:Speaker

Ligature

Kasper-Florio

The last word ...

Danke. I



# Credits.&.Ref.

kasper-florio.c

Grotesk (Typeface)  
Author: Max Miedinger & Eduard Hoffmann Nim

M (Typeface)  
Author: URW TF Georgia (Typeface)  
Matthew Carter J

Century (Typeface)  
Author: Morris Fuller Benton Viva1

Grotesk (Typeface)  
Author: Dinamo TF + Kasper Florio Dark

XanhMono (Typeface)  
Author: Lam Bao + Duy Dao Desi

AGA EyeonDesign

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\*TF = Type Foundry

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*h/* (Information & Images)  
Kasper-Florio

*busRomanMono*

*anson* (Typeface)  
Miklós Tótfalusi Kis & Chauncey H. Griffith

*di* (Typeface)  
Author: Fritz Peters

*erGrotesque* (Typeface)  
Author: Gabriel Lam + Vietanh N.

*gnBoom* (Interview Text)  
Author: Andy Butler

*Ligature* (Interview Text)  
Author: Emily Gosling (Interview Text)  
Author: Dennis Moya & Tiffany Baehler

*ructor* (Consultation)  
Michael Chen

Reading flow: ↓ →

| -Kasper  
Florio-

