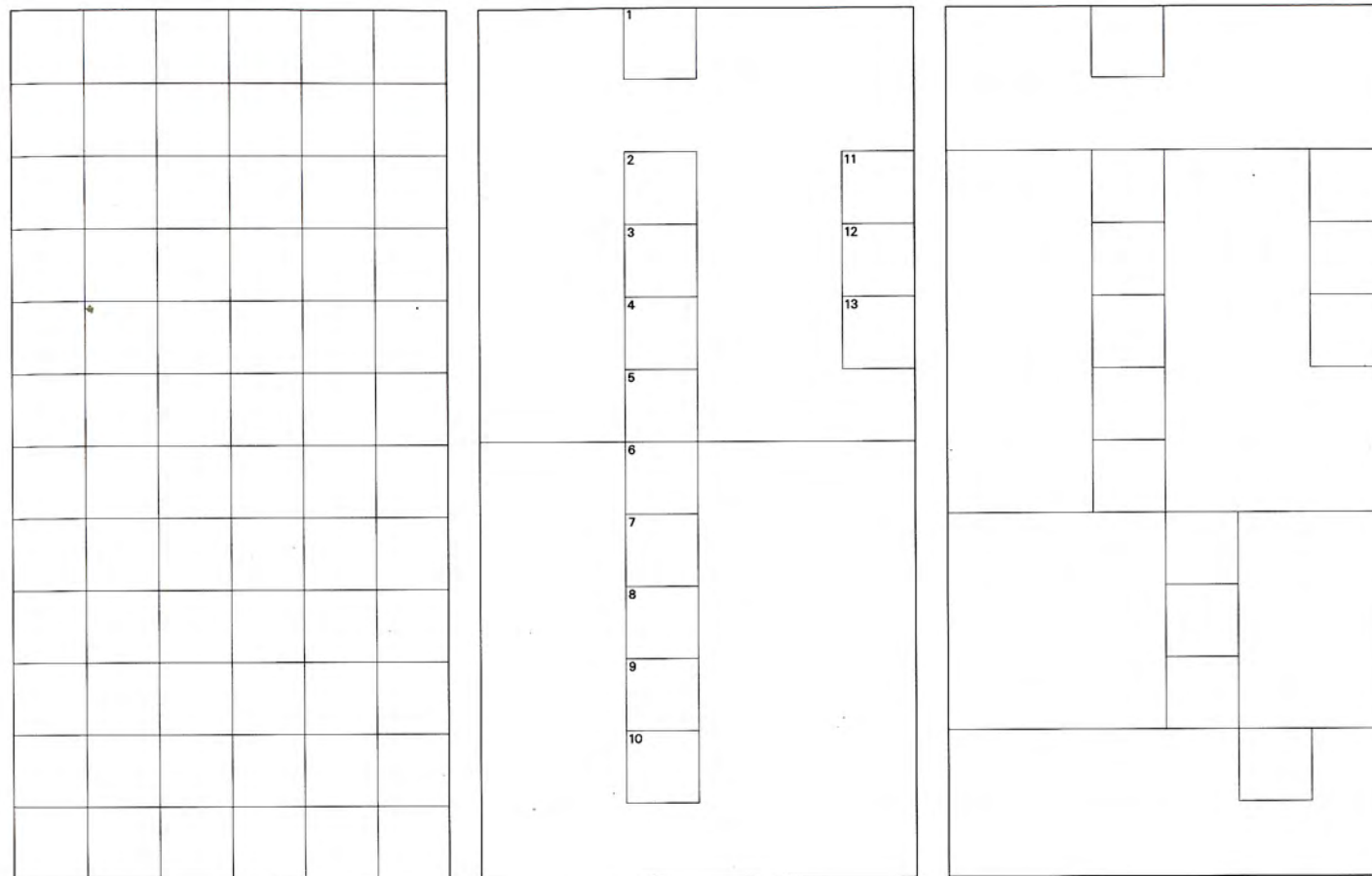
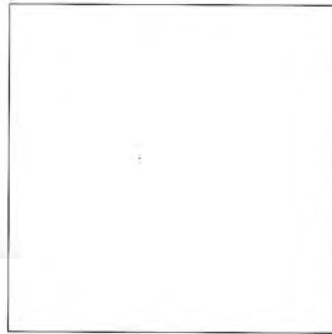


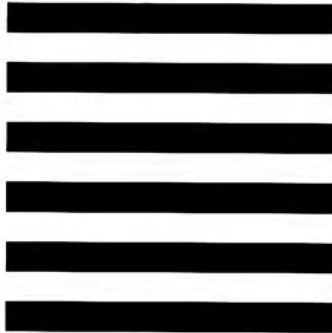
Grids and Experimental Typopgraphy

*Typographic information
 separated into 13 parts:
 the school's name;
 lecture time and location;
 nine lectures; and three
 exhibitions.*





Werner Seligman
Architect, Dean
School of Architecture
Syracuse University
Frank Lloyd Wright:
The Evolution
of the Prairie House



Lectures
and
Exhibitions



Wednesday
Lecture
Series

Wednesday
Lecture
Series

Oct :

6:00 PM
Wood Auditorium
Avery Hall

2 **Walter Salgmeier**
Architect, Dean
School of Architecture
University of Wisconsin
Frank Lloyd Wright:
The Evolution
of the Prairie House

9 **Sam Bass Warner, Jr.**
William Edwards Guggenheim
Professor of History
Boston University
The Awful History and
Fruit Pasture
of Urban Gardens

16 **Jonathan Bennett**
Urban Designer
New York, NY
The Lower City:
Five Centuries of Design,
Ambition and
Misadventure

23 **Michiel Charey**
Architect and Artist
Montreal, Canada
Constructive
and Constructive

30 **John Jenkins**
Professor of Art History
Dartmouth College
The Altered House
of Modern Architecture

Nov :

6 **Max Baer**
Dean, School of Architecture
and Environmental Studies
City College of the
City University of New York
My Most

13 **William Pedersen**
Architect
John Pedersen Inc.
New York, NY
Recent Work

20 **Rafael Moneo**
Architect, Chairman
Graduate School of Design
Harvard University
To be announced

Dec :

4 **Steve Balmori**
Partner
Cesar Pelli & Associates
New Haven, CT
Compact, Rural, Suburban,
Urban, Better for a New
Synthesis

100 Level
Avery Hall

Exhibitions

SEP 23-
OCT 18

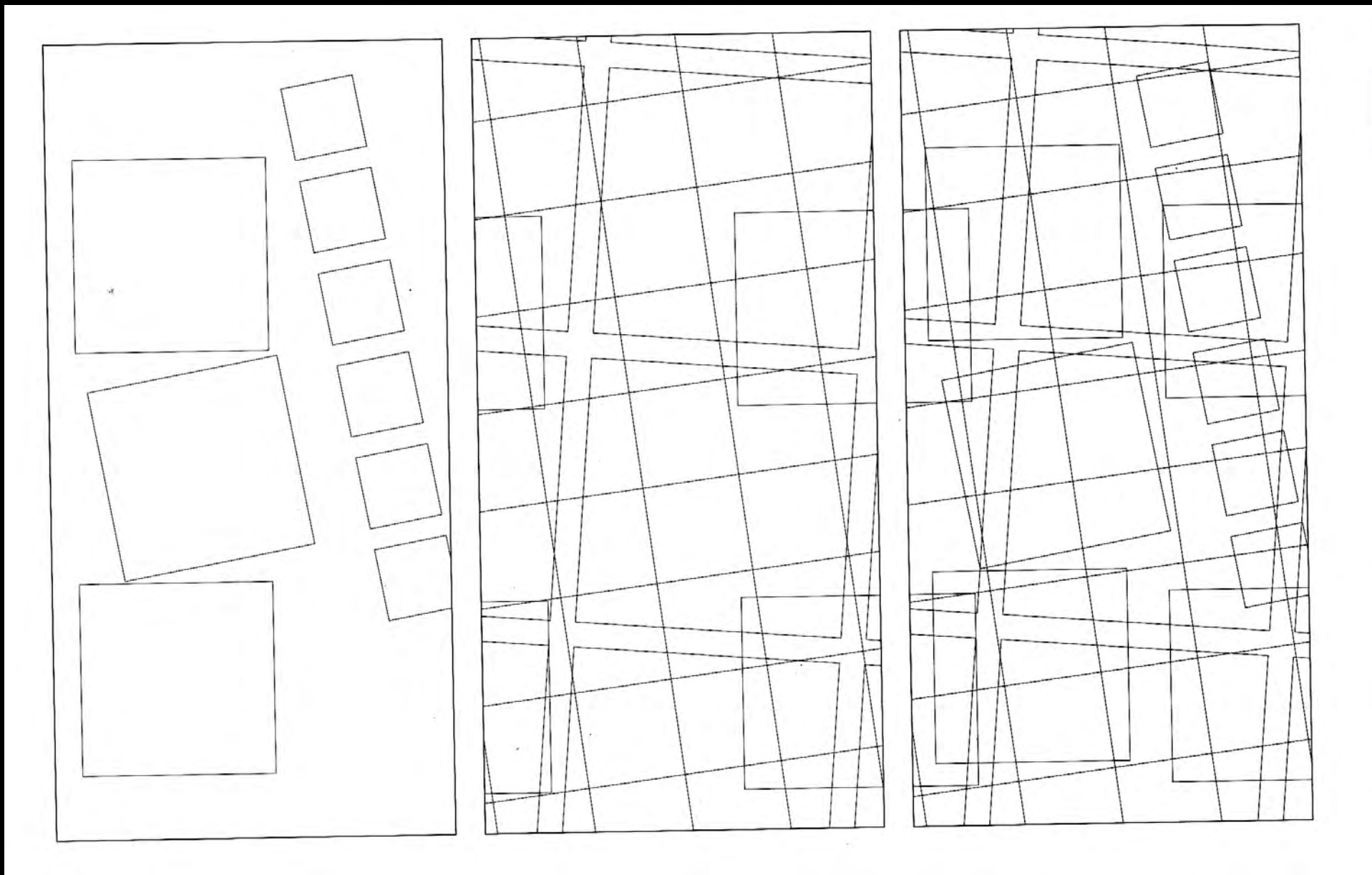
Cornell University
Chow
Student Work

OCT 21-
NOV 15

Three Firms
Steven Hall
Architecture
New York, NY
JAZ
Urban, NY
Giuseppe
Zamboni
New York, NY

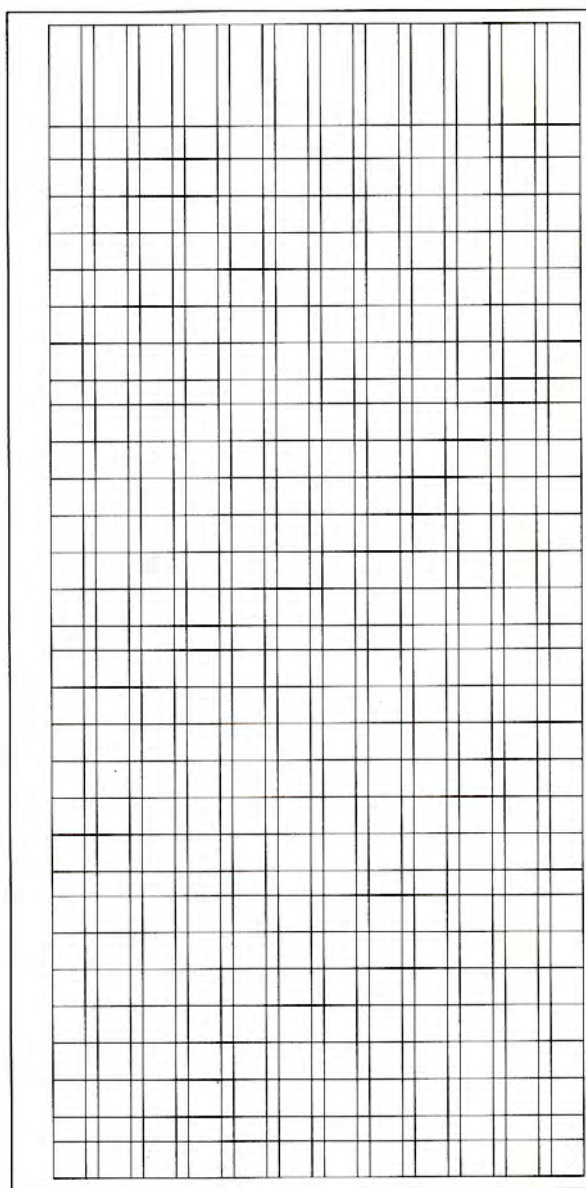
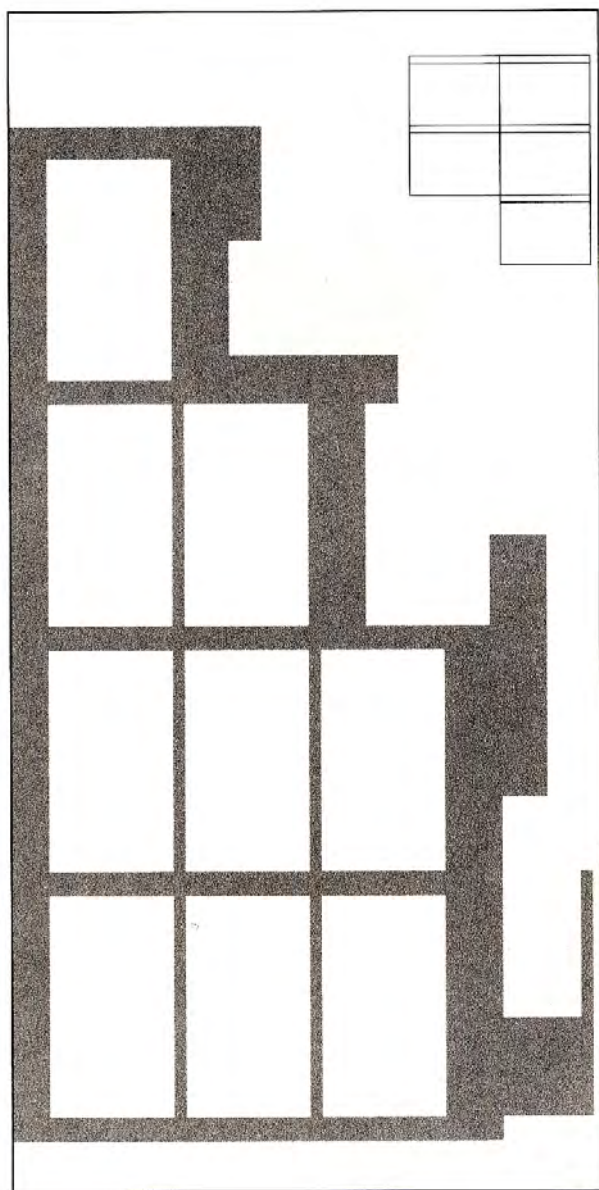
NOV 18-
DEC 6

Tim Thompson
University
of Waterloo
Waterloo, Ontario
Canada
Rural Renewal
of Space
in Kalamazoo
and Okinawa



Willi Kunz, 1991

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*Schematic composition
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elements.*

*Finely detailed grid
derived from the design
requirements of the
information.*

*Composition of the
lecture information with
superimposed grid
structure.*

Spring 2001

Order 1000 from Interstate New York

The ENGLISH

form of the English letter, the norm to which the vernacular form gravitates unless there is a good reason for it to resist, has a rich full shape, a vertical stem and a fairly sharp gradation from thick to thin strokes; although it is less abrupt than in the characteristic French form. The difference of weight between strokes thick and thin is often quite marked; the latter are virtually hairlines. Rich bracketed serifs terminate sharply, if not always actually to a point. The tails of the

Q Apart from the work of some of the later West Country tombstone carvers, the vernacular tradition

&

R usually have great verve, the tail of the latter being bowed, not straight. Proportions tend to be squarer and more regular than those of Roman forms. A, (p.9)

The break Amongst

The ENGLISH letter came into vogue in 1754 when the writing master and joiner John Baskerville began producing his designs; although there can be no doubt that his designs were based on styles which had been developed by tombstone carvers twenty or thirty years previously. The English letter emerged from the dense smoke of the Industrial Revolution about 1800. But long before the first definitive form of the letter had been established, many characteristics which now we associate with the English letter could be found in the designs of early tombstone carvers, builders' marks and dates on houses, and even in Caslon's types, derived though they were from Dutch models.

Whether Baskerville was acquainted with the 'romain du roi' it is impossible to say, but it is nearly impossible that he was not acquainted with Shelley's book: it is inconceivable that any professional writing-master in the time of Baskerville was teaching writing without having known of the book. And again, the letter has been little influenced by type designs. Indeed, the influence has often been very much the other way round. A, p.7

(The 'romain du roi' was cut by Grandjean for the exclusive use of the Royal Printing House in France, it was first used to print *Medailles sur les Principaux Evénements du Règne de Louis le Grand* in 1702. The type certainly is a

made its official appearance in 1754 when the printer, lettercutter, and panner John Baskerville began producing his innovative letterforms. There is no doubt that his designs were based on styles which had been developed by tombstone carvers twenty or thirty years previously. The English letter emerged from the dense smoke of the Industrial Revolution about 1800. But long before the first definitive form of the letter had been established, many characteristics which now we associate with the English letter could be found in the designs of early tombstone carvers, builders' marks and dates on houses, and even in Caslon's types, derived though they were from Dutch models.

A, p.10 Much - I think too much - has been made of the writing masters' influence upon the tombstone carvers. Probably the first relevant master was Cocker, whose specimens were published around 1670; and from 1680 to 1741 hardly a year passed without other masters issuing specimens. A, p.32

ave endeavoured to produce a *Sett of Types* according to what I conceived to be their true proportion. D

The general brilliance Baskerville's was influenced th
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es. With generous curves, strongly differentiated thicks and thins, long untapered but bracketted serifs, his types were followed in 1769 by what is known today as *Fry's Baskerville*, (...). A, p. 11

If he had merely imitated Caslon, even if he had improved on him, there would have been little to say, or to s

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 tradition,
 and with Grandjean, Fournier
 and other type-cutters, began a new
 tradition which, in the eighteenth
 century

rise to the literary world. It was the first fine book printed in England. (...) Every part of the volume was in harmony with every other part. There was no disproportion. The book has been well said to be a landmark in the history of typography. In looking at it today we wonder how it was done when it was done. It seems as though the Birmingham artist had come before his time. E, p.39

enth century revolutionised the appearance of the printed page. (...) The revolution which Grandjean and Baskerville brought about was as in the relationship between the thick and thin parts of a letter, in the position of the thickest parts of the letter, and in the treatment of the serifs. All these are minutiae; but type design is a matter of minutiae. Baskerville thickened the thick parts of his roman letter and made the thin parts thinner, giving them a sharper, superior appearance. (...) He pulled the thickest part of a curved letter away from the position of being 45° to the horizontal and raised it higher up the curve. (...) He made more of the serifs of the letters, making them more noticeable by giving them a sharper, spiky quality. (...) These minute changes of detail would probably have gone unnoticed (...) if it had not been for his superb typography. He had a constant succession of hot plates of copper ready, between which, as soon as printed sheets were inserted. The wet was thus expelled, the ink set, and a glossy surface put on all simultaneously. E, p.65 superior ink, and smooth paper. Baskerville made other innovations in design. The type of the late seventeenth century was, on the whole, rather compressed—whether for reasons of aesthetic appeal or economy it is difficult to say—but Baskerville gave his letters a rounded, open appearance. They take up a lot of room. B, p.161 The type was cut for him by John Handy (d. 1792) who, by the time of Baskerville's death, had worked for

form of the serifed, varied-weight (stressed) letter, it is the norm to which the vernacular form gravitates unless there is a good reason for it. To resist, has a rich full shape, a vertical stem and a fairly sharp graduation from thick to thin strokes; although it is less abrupt than in the characteristic French form. The difference of weight between strokes thick and thin is often quite marked; the latter are virtually hairlines. Rich bracketed serifs terminate sharply, if not always equally to a point. The tail of the

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ROADSIDE

CULTURE/visual

& how they were established



Over the past one hundred years a new American landscape has been built to suit the needs of the automobile. As this environment developed so, too, did businesses need to find new ways to communicate with passersby. With increasing automotive speed, the duration of time allowed each message was continually reduced, and some modes of perception were completely eliminated. At over 30 mph very few could appreciate the goods on display, hear the jukebox, or smell the coffee, let alone see a tiny four-by-eight-foot on-premise sign. Something more substantial was called for to meet the communication needs of free enterprise in the evolving car culture. Some began scientific studies of perception at high velocity to solve the problem. Others, following a less rigorous course, reasoned that if it was big and

1891 Iron "Dixie (Landscape)" erected in New York City. 1897 Sign is a display of typography but read "American Road Signs by George Lottus"

1900 Greenwaldt Edison Bros. subsidiary, Federal Electric Company New York City in process of development and marketing of electric signs.

1902 French electric signs erected for lighting over gas in street and gas.

1904 15,000 illuminated signs in use in the United States. Most consist of hand-painted, porcelain enamel signs, designed by the artist.

1907 Henry Ford replaces the Ford's, which bring "mobility" to the motorist, with the Ford's, which bring "mobility" to the motorist.

shiny and lit up at night those speeding by would be able to make sense of it. In time a vernacular language was developed to communicate to the automotive public, with individual sign artists creating the norms of this visual language based on evolving technology, aesthetics, legislation, and commercial need.

The residue of this birth and growth of a language is the landscape in which we move today, a national roadside culture

time

1908 American Road Signs by George Lottus - the 83 George Lottus signs were designed in 1908 and are still in use.

1910 First municipal and state owned - 15% highway signs projecting from buildings.

1912 First national of state signs and in use.

1914 World War I begins.

1917 First new sign erected from Paris by a few people on the "Rue de la Paix" in Paris, and it cost approximately \$1,000.

1918 New York, from more emergency signs signs are made over the message of the signs.

Signs signs had a many as 20,000 signs with printing systems which printed American flags.

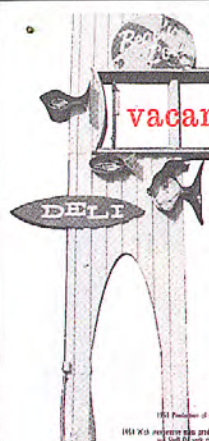
1924 French electric signs, from in use and illuminated signs.

A total of 19,000 illuminated signs, at an average cost of four hundred dollars each, are in use in the United States.

From record of United States sign industry, 1924.

The majority of downtowns, however, display mainly the residue of abandoned signage as retailers have followed the automobiles further into suburbia, leaving buildings vacant or converted to offices and the odd artists' loft. The retail businesses

vacation



In its new isolation, the strip became the Madagascar of signage evolution. Despite the economic decline, some of the businesses remained, while other old plants disappeared or moved to warmer economic zones. Gaps in the economic food chain were filled by businesses more suited to local tastes. After long vacancies, gas stations turned into pizza joints by the thousands. Vacuum cleaner repair shops, liquor stores, and other economic bottom feeders filled in the remaining empty shells. Strange new hybrid forms of signage began to emerge. As signage regulation became more common in the 1970s, many of these areas were considered too poor or too far gone to clean up. The signage dinosaurs

remained intact as originally constructed, some now supporting bizarre new retrofits.

1914 Production of new signs (not supported by actively designed standard, direct plastic signs). Generally, 100% of signs are made with plastic.

1914 KCB (Kaiser Aluminum) production techniques, colored surface plastic signs began more common. Between the 1910s and 1920s, as well as with the rise of the car, the signs began to appear in more and more places.

1917 10% of total transportation funds invested in highways. This trend was begun in 1912 and continued into the 1920s. In contrast, only 1% of total transportation funds were spent on road work.

1918 With increased suburbanization, shopping strip malls and rural road developments, the highway strip became highly profitable, selling in the growing list of chain stores.

1918 The Highway Act authorized federal guidelines for design of surface advertising signs on highways.

1927 Corporate identity is adopted in Commerce Department. Mobile signs, because of signs, creating a base for graphic designers and large sign manufacturers.

or standing as fossilized superstructures. At the same time, hand-painted signs by lettering artists and muralists of wildly varying skill and craft began to compete with new plastic fascias, vinyl letters, mobile signs, and backlit lettered awnings, vying for the attention of motorists in this Grand Canyon of visual historic sediment.

Closely related to these isolated strips, but more highly evolved, are the new or never isolated strips leading to or from the highways and shopping malls. The signage on these strips tends to be much more homogeneous due to their development after sign regulation and their continued economic vitality. Franchise operations, large national or regional retailers in shopping centers, and car dealerships form the core of businesses along this strip. The attendant signage consists almost entirely of lower cost,



internally illuminated, vacuum-formed colored plastic signs. Modular sign systems and architectural facades are constantly updated to keep the corporate identity current with the zeitgeist of shifting visual mass appeal.



1928 Young Electric and AC Inc. Co. created in America having its signs with increasingly different "signatures."

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This constant change tends to erase any historic reference more than twenty years old.

Barbara Glauber,
1993

WRITE
PRINCIPAL

RADICAL COMMODITIES

By John J. Langdon

The other day, I was reading an article about the Bauhaus by Director Winkler. In it, Winkler suggests that the Bauhaus legend is largely based upon myth that has obscured many truths about the Bauhaus. For instance, many of the Bauhaus ideologues, he says, belonged to other schools or movements, such as the Constructivism, Futurism, and the Dada. He also points out the enormous gap that existed between the Bauhaus ideology and the public, resulting in the design of products equally remote from the public's needs and wants. Summing it all up, Winkler writes that "What Hermann Mieser registered decades ago, as a director of the school, his critical assessment was that its regressive, out-of-step, monolithic idea, quality of the work produced, its alienation from the popular, and its excessive, even excessive, affect."

I don't know whether this is a correct assessment or not, but what struck me about this article was how much Winkler's observations regarding the Bauhaus myth (could, to an extent, be said of Emigre as well. First of all, no more than one occasion, Emigre has received credit for Mieser) for what were essentially the ideas of others whose work was published in our magazine. Secondly, like the Bauhaus, we are also literature producers.

Emigre no. 33

Putch Tu

In the early 1980s, I moved to San Francisco, a place I'd been dreaming of since I was eight. This was after working for a short time in beautiful, poststructural downtown Detroit, and after a year in Dallas, which was, at the time, the murder capital of the US. When my friend Wild Bill (falsely named because he isn't) and I landed, it was very late at night, so we stopped at the only place open at three in the morning, a Vietnamese noodle bar on Broadway. It was a time when the Haight was becoming yuppiefied, when the Silicon Valley was burgeoning, when I picked up one of the first issues of Emigre. Back then, Emigre had an interesting mix of literature (an excerpt of JG Ballard's Crash, I think), poetry, art, and was not yet a tool of the design cognoscenti. There were five Michaels who seemed to rule the chess, and provincial design world, and the saying went, if you shook any tree, four designers would fall out.

From Technology to Community:
Where do we fit in this world?
Living designers
and the extraordinary state of
graphic design

at
Matt Owens

Emigre no. 33

RADICAL COMMODITIES

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That's when I began my multiple lives: a well-groomed, hopefully fashionable, wealthy and status seeking designer during the day, bangin' at the Zeitgeist for relief at night, going to the Santa Cruz mountains to play with the intelligentsia from Berkeley and USC during the weekends. Most of the latter were fascist, vegetarian-practicing, pagan who were a little too in touch with their inner children for my comfort, but then, the lunatic fringe came as a welcomed relief from the daily burden of makin' pretty pictures for the Man.

Spirit of the Times: Hangin' at the Zeitgeist

The Zeitgeist was a punk (SW (country and western) biker bar tucked under an on-ramp of a freeway, somewhere near lower Hayes Valley and Market. It was as real a postmodern hybrid as it was dangerous: black

Both science and technology are a force within graphic design and have a profound effect on the way we communicate. The whole history and development of typography has been determined by the tools we have used. The whole history and development of typography has been determined by the tools we have used. The whole history and development of typography has been determined by the tools we have used.

Capital Commodities



Emigre no. 33

of our work. Whether it acknowledges the quality of the work or produces it in a vulgar, but what I know is that without a focused public relations effort, Emigre would simply not exist. And perhaps the Bauhaus might not have existed either. Preparing our work, making our work public, in any way we can, is simply an inevitable necessity when publishing a magazine and selling typewriters for a living.

I've always been intrigued by the commercial aspects of publishing. I remember one year ago when we started Emigre magazine, the one publication I was looking at a lot was R&B Magazine. Johnpaul I was drawn to the work of Gary Penner, Charles Burns, Ben Goe, Janet Turner and a host of others, and was moved by the subversive content of the work. I was even more curious to find out how R&B was made possible. I once visited Art Spiegelman and Francesco Vinti, the publishers, in their studio in New York, and I remember looking at all this stuff

Emigre no. 33

Capital Commodities

event for the fact that so many of us readers had spent unthinkingly so much time and so much money on everything from the writing to the use of the typewriter. Ray Gun once and for all showed that the use of non-traditional typewriters and various typographic variations are possible within mainstream magazine publishing. Under the very same art direction of David Carson, who moved various Editors and Craftsmen producers including Futura to construct a Ray Gun, anti-design had finally gone Ray Gun. And although there are many people who like to have this kind of quickly changing in so just another machine had, I think it has greatly helped to expand the notion of legibility and magazine layout. All it took for some of the experiments to become accepted was the appropriate time, the right audience and an entrepreneur like Jeremy who could pull it all together.

Ch, Ch, Ch, Changes

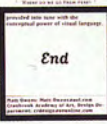
Punk and hip-hop were initially not accepted as credible musical forms, as distribution systems were created from the ground up. By doing so, these innovative musical styles have changed the music industry in every aspect. They challenged not only how music was created but also how it was created, produced and performed, and they also significantly changed how music was distributed and sold, creating many alternative economic avenues.

Emigre no. 33

always played the discourses of design. First is the easy slide from defining modernism in broad terms to its embodiment in design as a style. The notion of style is one of our more illusory concepts, and tends to be one of our more obvious stumbling blocks. Confused with our tendency to discuss design in formalistic terms, we too easily separate form content and from larger social, political, and economic issues, in turn isolating ourselves from the rich discourses surrounding other disciplines.

Emigre no. 33

What seems to be problematic among designers is the relationship of theory to the practice and creation of artifacts. We seem to confuse theoretical considerations as a way to understand design with an application of them as methodologies for creation - the old theory/practice bifurcation. Someone did not sit in philosophical isolation to devise the idea of modernism that would be later applied to diverse disciplines. Rather, it was a



Emigre no. 33

Capital Commodities

This clearly resembles the working changes that have taken place within typographic design and manufacture in the past few to ten years. The Macintosh computer has completely democratized the design and manufacture of books. Before, this had been the province of only a handful of large type foundries who owned the proprietary systems used to set a typeset design into a working product. In addition, with the recent popularity of selling typewriters electronically by mail, the Macintosh can now also provide the means of distribution, one of the most difficult hurdles to clear when one self-publishes.

The acceptance of magazines like Ray Gun by both the design establishment and mainstream audiences, coupled to the ease with which one can technically produce them, has sparked a tremendous activity in typographic production, and graphic designers and magicians alike have recognized that designing and selling books can be a viable means of income.

The resulting availability of thousands of typewriters, with dozens added each month, is proof of a completely democratized field and shows us that typographic designers have not far more than the wind and the rain. Although it would be easy to find a good deal to brag with the results, I would like to focus on the positives. The larger our graphic designers depend upon the work of an elite of traditional typographic designers who have been primarily for use in text. Today, graphic designers have access to nearly all

Emigre no. 33

process and phenomenon that was already occurring in Western societies, the result of society's attempt to come to terms with secularism, industrialization, the move from agrarian to urban organizations, and a reconfiguration of power and economic relations that began to emerge in the nineteenth century. It signalled an epochal shift in consciousness in response to momentous social, political, and economic orders. Philosophers and theoreticians named and characterized what already existed, took that, and pointed toward new directions of thinking and action, as did workers, artists, and the ruling class. We look to theoreticians because they can clarify very complex phenomena and perhaps point toward recommended directions of action, not because they necessarily have a mystic recipe that will endow design with shiny new attributes. When designers confuse style as somehow being equivalent to a theoretical concept, both theory and its embodiment in design suffers. Rather, each influences the other through indirect relationships. Postmodern theory, for example, cannot be merely illustrated with layered or

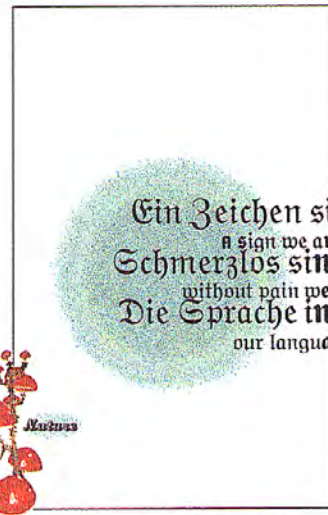
Zombie Modernism

This is a very scary story. It's about death and death. But you don't have to be afraid to read it. Because it's just language, and language is literature. At least that's what some postmodernists and deconstructivists want you to believe. But we know better. There is a right way and a wrong way to do everything. A good way and a bad way, a rational way and a crazy way, a clear way and a chaotic way, the modern way and the modern way. In graphic design, there is no alternative to modernism. To produce modernism is to be a commercial artist, printer or writer, not a designer, because the designer was born out of modernism. To produce modernism is equally incompatible for most designers, however...

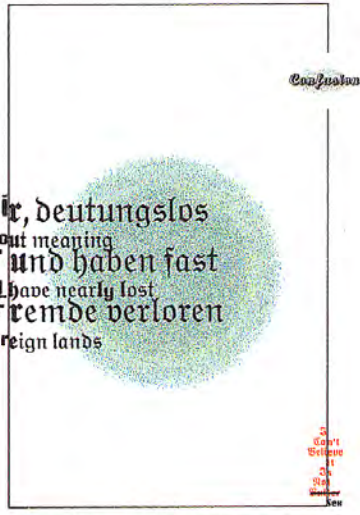
Emigre no. 33

Mr. Keedy

Emigre no. 34, "Rebirth of Design"



What is essential to a being (VI/76) which is able to return to nature?
The artificial becomes our secret nature which distances (VI/74) (Timm)
as from our nature as a sign of human progress
(VI/73) (Timm)

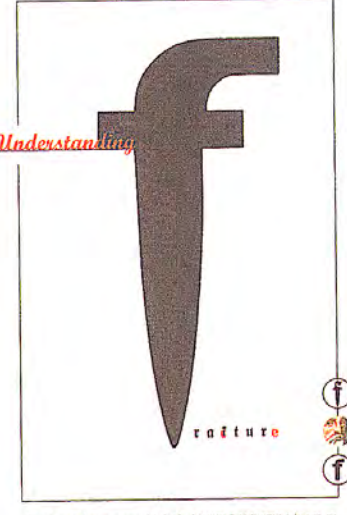


Being replaced by the signs of our world (VI/77) (Timm) is no reason (VI/75)
reasons to become excited, since it won't take too long until we either
understand (VI/77) (Timm) their messages
(VI/74) (Timm), or accept them as our
surface (VI/73) (Timm)

Gutenberg's first type
face will be cut for the
mechanized process of
printing with moveable
type. He will design this
face from German hand
written letter forms. It
The digital will become the most
typeface important typeface for
Chicago the beginnings of the mas
was the produced, printed word.
"moveable Italian Renaissance will
type" of the occupy this mechanized
Macintosh printing process and re
computer require different typefaces,
interface since the Gothic letter
forms will be consider
ed to be objectionable and
hard to read. In Italy,
mostly German printers
which will flee their coun
try due to political unrest,
caused by the Reforma
tion, will cut typefaces in
an more Humanistic style,
which will serve the ideas of the Renaissance

Form

Understanding



How something appears defines (VI/72) (Timm) its nature (VI/75) (Timm), its
essence (VI/76) (Timm) which is expressed through its shape and structure
These characteristics are multitudes (VI/74) (Timm) between the visible
and the invisible to understand (VI/77) (Timm) the
which we are dependent on its outside appearance

Through comprehension a state of individual (VI/79) (Timm) judgment, we
grasp the nature (VI/75) (Timm) and significance of something via way as our
knowledge (VI/71) (Timm) and experience (VI/73) (Timm) through
which we define (VI/77) (Timm) our truth (VI/74) (Timm)

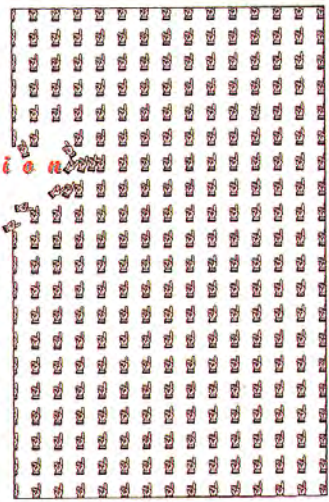
At the end of the second millennium women
and men looked back at a rich past. They saw
the mistakes of their ancestors and thought that all
problems came
from forgotten
solutions for the
right truth.
They came up
with the idea
that there is no
truth, and
created the
ideology of "no
truth, no god",
"nothingness",
and "place for
everything".
But they did not
have place for
disagreement
with their new
truth. Their new
left them in an
undefined state,
where no one
was wrong and
no one was
right, nothing
was bad or
good, nothing
was or wasn't
yet anyone
then they
started to re-
form, re-create
and re-construct
but truthfully.
The only attack
would they could
have expected
to was the
partial secret
looking carefully
decide

Conscience

Action

In times when every
body will be able to jus
tify their individual ac
tions by purchasing mass
produced indulgences, wh
ich contribute to the goals
of the leading ideology,
voices will arise remem
bering values of the past.
Martin Luther will strug
gle with the rightness of
his belief, and never come
to a satisfying conclusion.
But he will not be content
with the practice of the Ro
man church and will post
95 theses at the castle
church door in Witten

When ignorance ends, personal judgment evaluates the new knowledge (VI/71)
knowledge and forms (VI/77) (Timm) opinions and truths (VI/74)
Truth is not according to one's created is a state which
can be suppressed, but will result in self-annihilation
(VI/73) (Timm) of one's self.



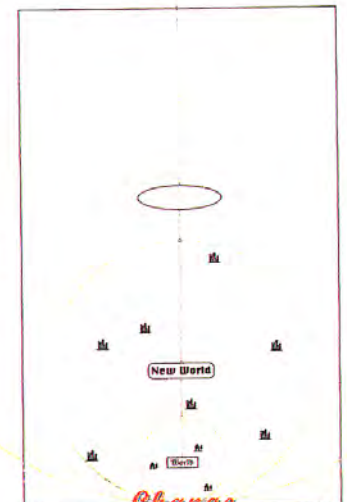
Acting by applying force (VI/78) (Timm) triggers change (VI/79) (Timm) of a
condition. Action implies responsibility to one's understanding (VI/77)
understanding of truth (VI/74) (Timm). Even if not apparent,
each action influences reality (VI/73) (Timm)

They have said that it
is insanity and suicidal
that because my propo
on their part to risk
their lives following the
madness of a foreigner.
I am told by a few trusted
men (and these are few in
number) that if I persist in going
onward, the best course of action will
be to throw me into the sea some
night. Since I am a foreigner, little or
no account will be asked of the matter,
but rather, there will be a great
many who will swear that God has
given me no just deserts on
account of my rashness

I am
having
serious
trouble
with the
crew

Our imagination (VI/79) (Timm) produces signs that which require using
faith (VI/74) (Timm) to the possibility (VI/74) (Timm) that they can
become reality (VI/77) (Timm). In such a process (VI/74)
process of making these ideas come true (VI/77)
Truths are might find (VI/74) (Timm)
lovely (VI/73) (Timm)

With faith, hope, and love



When our position (VI/78) (Timm) has become untenable we have to open
our eyes (VI/79) (Timm) to move into a new phase of existence
(VI/74) (Timm) which each step or line is rearranged
our truths (VI/77) (Timm) within the shared
order (VI/73) (Timm)

Change

Wundern der Welt

Die Welt ist voller Wunder. Von den Wundern der Natur bis zu den Wundern der Menschheit. In diesem Heft werden wir uns mit den Wundern der Welt beschäftigen. Wir werden sehen, wie die Natur uns so viele Wunder schenkt. Wir werden sehen, wie die Menschheit so viele Wunder erschaffen hat. Wir werden sehen, wie die Welt so viele Wunder in sich birgt. Wir werden sehen, wie die Welt so viele Wunder zu sein verdient. Wir werden sehen, wie die Welt so viele Wunder zu sein verdient. Wir werden sehen, wie die Welt so viele Wunder zu sein verdient.

Wie ein Topf

Ein Topf ist ein Gefäß, das zum Kochen oder Braten von Speisen verwendet wird. Er besteht aus einem Boden und Wänden, die aus einem festen Material wie Ton, Metall oder Glas gefertigt sind. Ein Topf hat oft einen Deckel, um das Garen zu beschleunigen und das Aroma zu halten. Es gibt viele verschiedene Arten von Töpfen, die für verschiedene Zwecke geeignet sind. Ein Topf ist ein unverzichtbares Küchengerät, das in jeder Küche zu finden ist.

Antikchen

Antikchen sind kleine, oft handgezeichnete Figuren oder Gegenstände, die in der Antike hergestellt wurden. Sie sind oft aus Ton, Metall oder Glas gefertigt und haben eine sehr charakteristische Form. Antikchen sind oft als Spielzeug oder als kleine Figuren verwendet worden. Sie sind heute oft als Sammlerstücke oder als Dekorationen in Museen zu sehen. Antikchen sind ein wichtiger Teil der Antikenwelt und haben eine lange Geschichte.

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Niemals einen Topf ohne Deckel aufstellen

Ein Topf ohne Deckel aufzustellen ist ein Fehler, der zu einem schlechten Ergebnis führen kann. Der Deckel eines Topfes hat eine wichtige Funktion: Er hält das Aroma und die Feuchtigkeit im Inneren des Topfes. Ohne den Deckel wird das Garen zu langsam und das Aroma wird verloren. Es ist daher immer wichtig, den Deckel eines Topfes aufzusetzen, wenn man kocht. Ein Topf ohne Deckel aufzustellen ist ein Fehler, den man vermeiden sollte.

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interminável do embarque, decido respirar um pouco e procurar o sr. Cresco com mais calma, outra hora.

PISO OCIDENTAL – EMBARQUE

A área de embarque é chamada de “aquário”: um longo corredor com paredes e portas de vidro que separam o pré-embarque das plataformas. O ônibus estaciona nas baías, lá fora, e um funcionário abre as tais portas de vidro, chamando os passageiros. Só então eles passam à região do embarque. Protegem-se, assim, os demais usuários da fumaça emitida pelos veículos, em parte absorvida por um enorme tubo exaustor pintado de amarelo.

Em pé, na plataforma 1, enxerga-se o corredor inteiro, até o fim. Em primeiro plano, um relógio de ponteiros e uma larga escada em caracol que leva ao piso superior. No vão embaixo da escada, algumas lanchonetes e lojas de miudezas encaixam-se com perfeição. De ambos os lados, indicados ao longo do corredor, sucedem-se os números das plataformas 1 a 50, pintados de branco dentro de quadrados verdes, sobrepondo-se ligeiramente uns aos outros como em uma agenda telefônica.

Há poucas crianças vagando pela área. Em compensação, são muitos os seguranças, funcionários de limpeza e vendedores de bebidas caminhando com seus carrinhos. A maioria dos passageiros é compos-

ta de adultos que esperam em pé, pois não há lugar para sentar (apenas quatro cadeiras de plástico laranja diante de cada plataforma). Consegue-se escutar remotamente o som dos alto-falantes que tocam “Ovelha negra” em versão acústica e diversas músicas instrumentais, para dar a impressão de que o terminal é calmo. “Mas só pra dar a impressão, mesmo”, brinca um dos fiscais da Socicam.

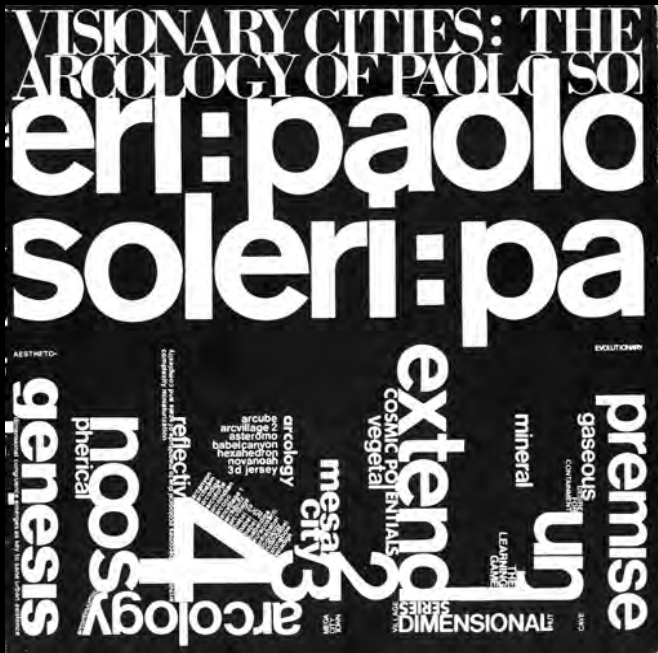
Antes da primeira plataforma par, ergue-se uma sala VIP, como a dos aeroportos. É um espaço envidraçado voltado exclusivamente para o bem-estar dos passageiros das empresas Cometa, 1001 e Catarinense, em viagens a Santa Catarina, Paraná, Rio de Janeiro e Minas Gerais. A abertura das portas é automática e o usuário é recebido por duas moças de saia azul, salto alto e lençinho amarelo, que conferem os bilhetes e aconselham os passageiros a se sentir em casa. Nas paredes, pôsteres de capitais: Curitiba, Florianópolis, São Paulo e Belo Horizonte. No teto, a pintura de um céu azul-escuro com estrelas e o cometa Halley, símbolo da Viação Cometa. Há longas fileiras que somam ao todo 160 cadeiras estofadas em dois tons: marrom-terra e azul-marinho, sob o piso limpíssimo e brilhante. Há duas TVs sintonizadas no canal Globo News, duas máquinas de café e chocolate, uma máquina de refrigerante, quatro aparelhos de ar-condicionado e um galão de água gelada ou natural, “vestido” com um pano branco onde

LINE SPACING



of parts one to another, s
uitability and distribution
.michelangelo.the chinese
scorn this way.their greate
st reach of imagination is
employed in contriving fi
gures where the beauty sh
all be great, and strike the
eye, but without any orde
r, or disposition of the par
ts that shall be commonly
or easily observed:and th

VISIONARY CITIES: THE ARCOLOGY OF
PAOLO SOLERI. Book, 1970. Design: Paolo
Soleri. This classic work of postmodern
design uses ultra-tight line spacing to create
dramatic density on the page. Produced
long before the era of digital page layout,
this book exploited the possibilities of
phototypesetting and dry transfer lettering.



KATHERINE **McCoy**
MICHAEL
McCoy

A t t e n t i o n

Nothing pulls you into the territory between art and science quite so quickly as design. It is the borderline where contradictions and tensions exist between the quantifiable and the poetic. It is the field between desire and necessity. Designers thrive in those conditions, moving between land and water. A typical critique at Cranbrook can easily move in a matter of minutes between a discussion of the object as a validation of being to the precise mechanical proposal for actuating the object. The discussion moves from Heidegger to the "strange material of the week" or from Lyotard to printing technologies without missing a beat. The free flow of ideas, and the leaps from the technical to the mythical, stem from the attempt to maintain a studio platform that supports each student's search to find his or her own voice as a designer. The studio is a hothouse that enables students

and faculty to encounter their own visions of the world and act on them — a process that is at times chaotic, conflicting, and occasionally inspiring.

Watching the process of students absorbing new ideas and influences, and the incredible range of interpretations of those ideas into design, is an annual experience that is always amazing. In recent years, for example, the department has had the experience of watching wood craftsmen metamorphose into high technologists, and graphic designers into software humanists. Yet it all seems consistent. They are bringing a very personal vision to an area that desperately needs it. The messiness of human experience is warming up the cold precision of technology to make it livable, and lived in.

Unlike the Bauhaus, Cranbrook never embraced a singular teaching method or philosophy, other than Saarinen's exhortation to each student to find his or her own way, in the company of other artists and designers who were engaged in the same search. The energy at Cranbrook seems to come from the fact of the mutual search, although not the mutual conclusion. If design is about life, why shouldn't it have all the complexity, variety, contradiction, and sublimity of life?

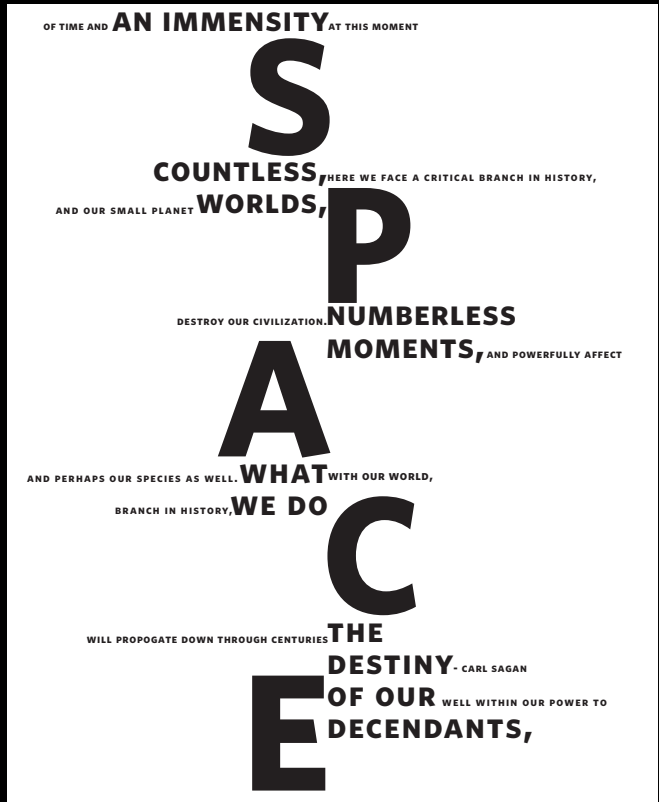
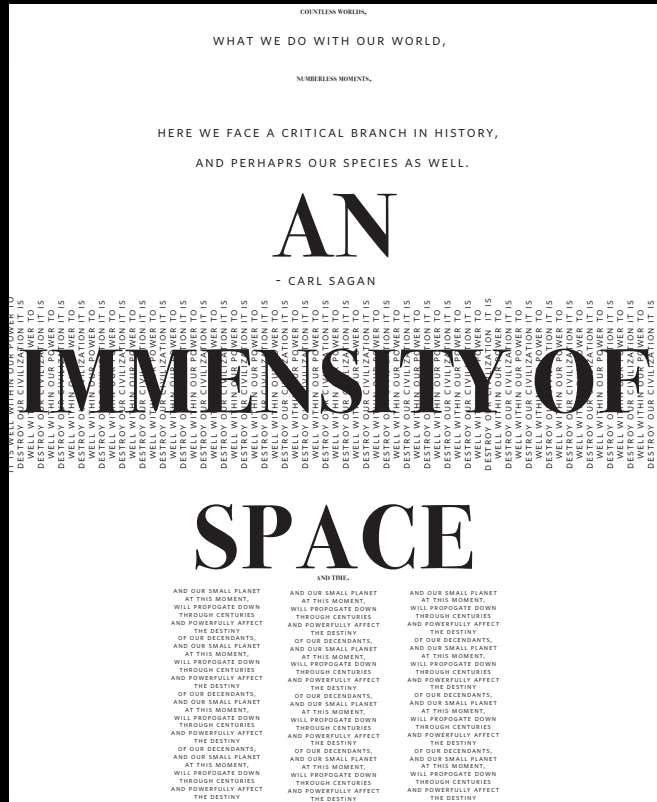
Much of the work done at Cranbrook has been dedicated to changing the status quo. It is polemical, calculated to ruffle designers' feathers. And

D A N G E R O U S r i g o r o u s

Ferndale Street
1981

Kenneth Williams
Cranbrook Studio

A block of a street
cial main street
tographically
collage form in
graphic essay



SPRINTING Christina Beard, GD MFA Studio, MICA, 2009

Britney Spears' "I'm a Slave 4 U"
Available in August (A)
 After her first two albums, Spears' third, *Britney*, is a more mature and sensual effort. It's a collection of songs that are both sexy and fun. Spears' new single, "I'm a Slave 4 U," is a perfect example of her new sound. It's a sexy, sultry song that's sure to be a hit. Spears' new album is available in August. It's a collection of songs that are both sexy and fun. Spears' new single, "I'm a Slave 4 U," is a perfect example of her new sound. It's a sexy, sultry song that's sure to be a hit. Spears' new album is available in August. It's a collection of songs that are both sexy and fun. Spears' new single, "I'm a Slave 4 U," is a perfect example of her new sound. It's a sexy, sultry song that's sure to be a hit.

[illegible][illegible][illegible]



Exploring the everyday. Working with type every day encourages sampling a variety of different styles and media. A blog was started to invent an audience, in hopes that it might give the designs more weight. Eventually, the fictional audience became a real one. Phrases scribbled in notebooks or saved on cell phones were fleshed out into full typographic works.
Design: Christopher Clark.

Values Change



today i am not
a bird whatever
it's rainy
i could not stop
sleeping
i saw a man
hold
ing his dog in
his hands as
he walked
across the
street



ⁱWant
to have
a garden