

Ellen Lupton: Alignment

ALIGNMENT

Text is an ongoing sequence of words,
distinct from shorter headlines or captions.

The main block is often called

the “body,”

comprising the principal mass of content.

Also known as “running text,”

it can flow from one page, column, or box to another.

Text can be viewed as a thing

—a sound and sturdy object—

or a fluid poured into the containers of page or screen.

Text can be solid or liquid,

body or blood.

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Each basic mode of alignment has distinct characteristics and typical uses.

ALIGNMENT

weigh every day whether he can continue to effectively run the world's largest military.

"Of course he has given consideration to it, and the reason he does is because he's a very responsible public servant," said Victoria Clarke, Mr. Rumsfeld's former spokeswoman, who has talked to him regularly in recent days. "People with less responsibility would be thinking about themselves. He's not thinking about himself. What he thinks about constantly is what is best for the military and what is best for the country."

Mr. Rumsfeld himself said as much in public testimony to Congress last week. "If I felt I could not be effective, I'd resign in a minute,"

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DILLON

TUSCALOOSA, Ala. — After white parents in this racially mixed city complained about school overcrowding, school authorities set out to draw up a sweeping rezoning plan. The results: all but a handful of the hundreds of students required to move this fall were black—and many were sent to virtually all-black, low-performing schools.

Black parents have been battling the rezoning for weeks, calling it resegregation. And in a new twist for an integration fight, they



DAVE MARTIN FOR THE NEW YORK TIMES

Kendra Williams and other black parents argue that the plan violates federal law.

are wielding an unusual weapon: the federal No Child Left Behind law, which gives students in schools deemed failing the right to move to better ones.

"We're talking about moving children from good schools into low-performing ones, and that's illegal," said Kendra Williams, a hospital receptionist, whose two children were rezoned. "And it's all about race. It's as clear as daylight."

Tuscaloosa, where George Wallace once stood defiantly in

the schoolhouse door to keep blacks out of the University of Alabama, also has had a volatile history in its public schools. Three decades of federal desegregation marked by busing and white flight ended in 2000. Though the city is 54 percent white, its school system is 75 percent black.

The schools superintendent and board president, both white, said in an interview that the rezoning, which redrew boundaries of school attendance zones, was a color-blind effort to reorganize the 10,000-student district around community schools and relieve overcrowding. By optimizing use of the city's 19 school buildings, the district saved taxpayers millions, officials said. They also acknowledged another goal: to draw more whites back into Tuscaloosa's schools by making them attractive to parents of 1,500 children attending private academies founded after court-ordered desegregation began.

"I'm sorry not everybody is on board with this," said Joyce Levey, the superintendent. "But the issue in drawing up our plan was not race. It was how to use our buildings in the best possible way." Dr. Levey said that all students forced by the rezoning to move from a high- to a lower-performing school were told of their right under the No Child law to request a transfer.

When the racially polarized, eight-person Board of Education approved the rezoning plan in May, however, its two black

Continued on Page A15



JOHAN SPANNER FOR THE NEW YORK TIMES

The return on carnage is suspicion: Zain Muhammad, whose father was slain by neighbors.

TISZAKESZI JOURNAL

Vatican Tree Penance: Forgive Us Our CO₂

By ELISABETH ROSENTHAL

TISZAKESZI, Hungary — This summer the cardinals at the Vatican accepted an unusual donation from a Hungarian start-up called Klimafa: The company said it would plant trees to restore an ancient forest on a denuded stretch of land by the Tisza River to offset the Vatican's carbon emissions.

The trees, on a 37-acre tract of land that will be renamed the Vatican climate forest, will in theory absorb as much carbon diox-

ide as the Vatican will produce in 2007: driving cars, heating offices, lighting St. Peter's Basilica at night.

In so doing, the Vatican announced, it would become the world's first carbon-neutral state.

"As the Holy Father, Pope Benedict XVI, recently stated, the international community needs to respect and encourage a 'green culture,'" said Cardinal Paul Poupard, leader of the Pontifical Council for Culture, who took part in a ceremony marking the event at the Vatican. "The Book of Genesis tells us of a beginning

in which God placed man as guardian over the earth to make it fruitful."

In many respects, the program seems like a win-win-win proposition. The Vatican, which has recently made an effort to go green on its own by installing solar panels, sought to set an example by offsetting its carbon emissions.

Hungary, whose government scientists are consulting on the project, will take over large swaths of environmentally degraded, abandoned land restored

Continued on Page A4

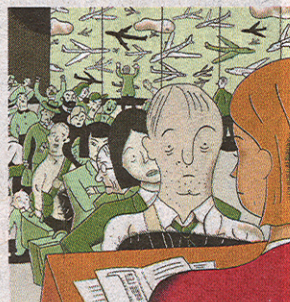
INSIDE

SPECIAL TODAY Business Travel

With summer's airport delays threatening to become a year-round phenomenon, frequent travelers are sizing up their alternatives.

SECTION H

FOR HOME DELIVERY CALL 1-800-NYTIMES



MARC ROSENTHAL

Yale to Return Artifacts

Yale University has agreed to return artifacts to Peru that were excavated at Machu Picchu by a Yale explorer in 1912, and that Peru contends were merely on loan.

THE ARTS, PAGE B3

Two Sides, Common Goals

The head of the United Automobile Workers and the chief of General Motors share a goal in their contract talks: the survival of their institutions.

PAGE C1

O. J. Simpson Arrested

O. J. Simpson was charged with six felonies in connection with a reported armed robbery of sports memorabilia in a Las Vegas hotel room on Thursday night, the police said.

PAGE A14

Emmy for 'Entourage'

At the 59th Primetime Emmy Awards, Jeremy Piven of the HBO series "Entourage" won for outstanding supporting actor in a comedy series.

THE ARTS, PAGE B1



MARK J. TERRILL/ASSOCIATED PRESS

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Veto Risk Seen In Compromise On Child Health

By ROBERT PEAR

WASHINGTON, Sept. 16 — Senate and House negotiators said Sunday that they had agreed on a framework for a compromise bill that would provide health insurance to four million uninsured children while relaxing some of the limits on eligibility imposed by the Bush administration.

The compromise, which resembles a bill passed by the Senate with bipartisan support, sets the stage for a battle with President Bush, who has denounced similar legislation as a step "down the path to government-run health care for every American."

Tony Fratto, a White House spokesman, said Sunday, "The House and the Senate still appear to be far away from legislation that we would find acceptable."

Republicans will come under political pressure to support the compromise. But if the president vetoes it, he will probably have enough votes in the House to sustain his veto, Republicans say.

The compromise would increase tobacco taxes to finance health insurance for more children.

Congressional aides worked through the weekend to meld the

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Tomorrow in The Times: Page D10

ALIGNMENT



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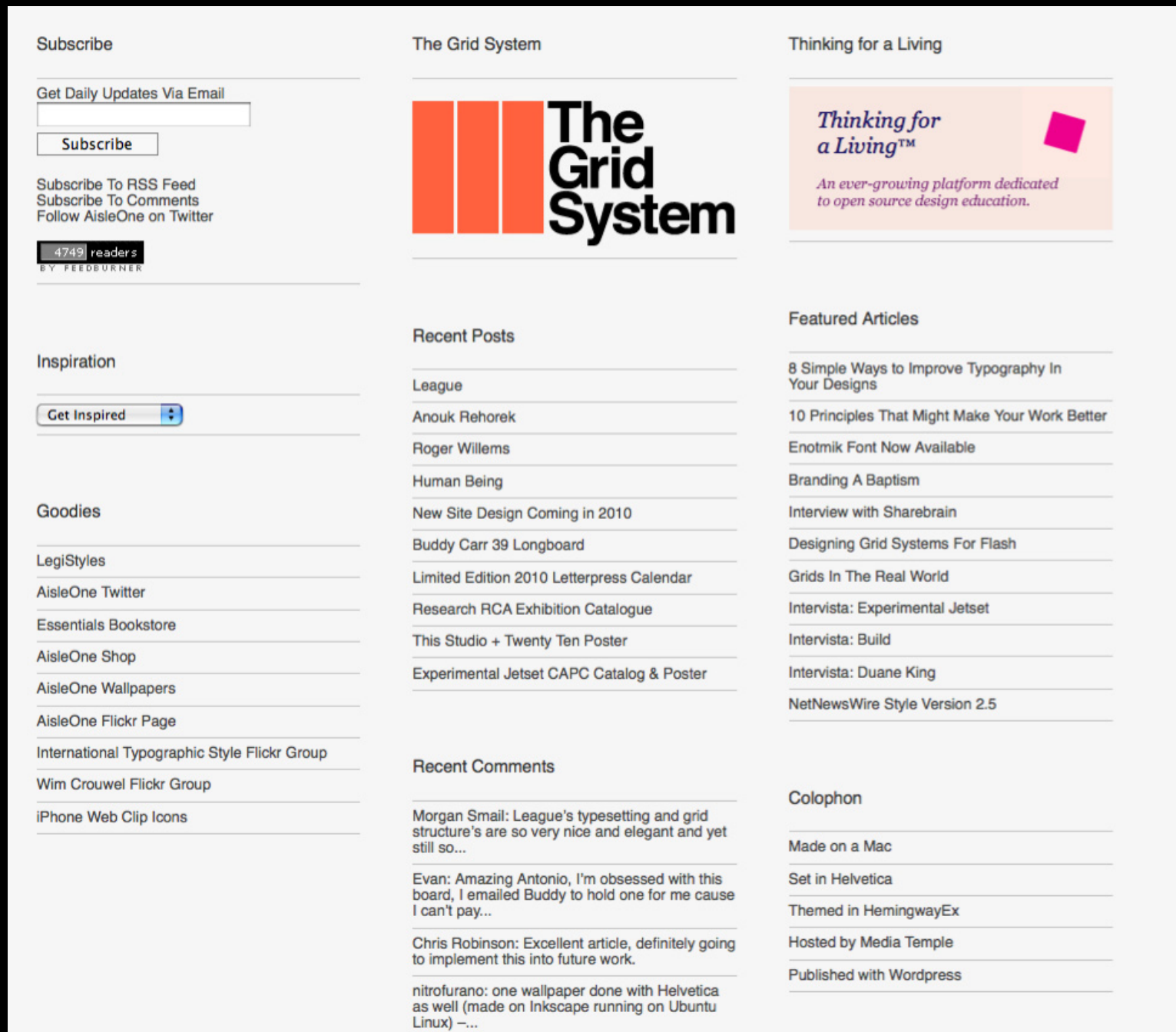
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Justified text usually looks bad on the web.

ALIGNMENT



On this web page, rules create clean columns on the page without requiring justified text.

ALIGNMENT: EXPERIMENTAL

"Grandma! Grandma! Look at me! I did it!"
Oval yelled from the water, her youth taut
as a syllogism.

"I saw you darling!" Mother waved. Then she sat
back and smiled, nature on her side after all.

"Well sure," Square began—
He heard the suck of Circle's chest cavity, speech
lobes echoing the startle of her brain's emotive
region to vibrate vocal chords so that the up-rush
of breath through her body would come out as,

"What?!"

She pushed her sunglasses up onto her head
to reveal that her eyes had widened to the size
of an animal's before it pounces. And in response,
an electro-chemical jolt contracted his muscles
to quickly voice "But it's more complicated than
that" (*accelerando*) as he tried to recover.

Tried and failed, he saw, realizing that Mother
would take his words as confirmation of Circle's
phobia of conceiving. Circle's eyes remained
trained on him. "Sometimes more kids just
aren't in the cards," he tried.

"What he means," Circle said, emotion beginning to
raise veins, "is that we've decided to limit our family."

"Limit your?—"

"It's not like when you and dad were raising
a family. Kids cost a lot. The public schools are
worthless so you can't even think about sending
them there. And anyway, who's going to watch a
baby while I'm at work? Square doesn't have time.
He can't even figure out the ending to his dumb..."
Dumb?

"...story, watching Oval after school like he does
and I don't have time to be around them.
Not like you were with us."

a common story

"Well, things have certainly changed," Mother
sighed in that exhausted victim tone she adopted
whenever she was about to play her "tired blood"
card. "In my day, children just came or they
didn't. We were just the organ they did it through."

of a common man

"Geez, that's what you want me to go back to?"
Circle laughed, her smile an incipient "fear
grin" primates often exhibited just before
tension broke into fight or flight. "A crap
shoot?" This last was meant for him. He decided
to let pass the crack about his "dumb" story.

Homo being common to all men

"I only meant—" and women (obviously)

"Mother, I can't not know what I know!" Her
exasperated tone left a pregnant silence at the table.
"Excuse me," she said, "I need a refill on my ice."
She stood up and there was the shock of her body:
a flat athletic torso, muscular shoulders and arms
in a cheetah-print swimsuit (a legacy of African,
i.e. savage sexuality) that made him want her.
"Anybody else want anything?"

"How indeed could I aim my argument at some singular destination, at one or another among you whose proper name I might for example know? And then, is knowing a proper name tantamount to knowing someone?" (MC, 2). Derrida demonstrates for his part that the most general structure of the mark participates in a speech destined in advance to addressees (*destinataires*) who are not easily determinable or who, as far as any possible calculation is concerned, in any case command a great reserve of indetermination. This involves a language operating as a system of marks: "Language, however, is only one among those systems of marks that claim this curious tendency as their property: they *simultaneously* incline towards increasing the reserves of random indetermination as well as the capacity for coding and over-coding or, in other words, for control and self-regulation" (MC, 2). We begin to discern how the simultaneity of determining, coding, and even supercoding forms a deep cooperation with the inclination in language toward anticoding, or what Derrida sees as the inflated reserves of random indeterminateness. This double-edged coding, we must remember, regards, as it were, nonschizophrenic language, if such a thing there be. "Such competition between randomness and code disrupts the very systematicity of the system while it also, however, regulates the restless, unstable interplay of the system. Whatever its singularity in this respect, the linguistic system of these traces or marks would merely be, it seems to me, just a particular example of the law of destabilization" (MC, 2). It may be useful to note that Derrida understands language in terms primarily of traces and marks, where Laing concerns signs in the first place, and in particular the broken rapport of that which is signifying to what ostensibly lies hidden behind it, or the disconnection between signs and signs or signs and referents. Laing is led to assume the latency of a single, unique, localizable but timid presence—rather than trace or residual mark—from where it could be securely determined who speaks, and to whom. This all too brief excursion into "My Chances," which may unwittingly reproduce the effect and trauma of a chance encounter, means to engage a dialogue between the question of address raised by Laing and the ones raised in turn by Derrida. For it now appears that Laing places his bets on the sustained systematicity of the system which Derrida shows always already to fall under a law of destabilization.⁸⁹ Moreover, Derrida does not suggest lan-

guage to be some emanation of the fully formed subject, as Laing seems to want to do. Pursuing the lines of trajectories and the *translation* of signs addressed by those contained within the twilight of an audiovisual community, Derrida describes what he has been saying as something that "comes at you, to encounter and make contact with you" (MC, 3). This admits an action no less abstract or terrorizing than a telephone vowing to reach out and touch. In fact Derrida characterizes his utterances as "the 'things' that I throw, eject, project, or cast (*lance*) in your direction to come across to you" (MC, 3). The schizo-candidates of both Jung and Laing had things, of which they and "their" language were a part, that, thrown or ejected, behaved like missiles or missives whose destination was difficult to determine. This was especially the case with their projections. Often their retreat into resolute muteness was related to a dread of murdering, indeed, as if language were armed to the teeth—an uncontrolled thing whose release-controls they manned. The partial system inverts but structurally maintains the long-distance relay of the *fort/da* apparatus. The Other in its being-as-not-there is never found to be fully retrievable or recuperable. The thing of language is that if it is there to be given, it is to be given away. Perhaps language management begins with someone at the other end, more or less dead or alive, traversing you by a dimly perceptible long distance—the *fort* slashing into the *da*. The essential not-there-ness of the subject as self or Other makes the telephone possible but also leads the telephone to raise the question of which system is speaking when the telephone speaks, simultaneously translating while emitting sound waves: "she" would *perceive* the operation of a partial system as though it was not of 'her' but belonged outside. She would be hallucinated" (DS, 198). Near the end of the tolled bell: "Anything she wanted, she had and she had not, immediately, at one time. Reality did not cast its shadow or its light over any wish or fear. Every wish met with instantaneous phantom fulfillment and every dread likewise instantaneously came to pass in a phantom way. Thus she could be anyone, anywhere, anytime" (DS, 203). He reads her hauntingly like a telephone's metadirectory. The case history never makes clear which phantom walks in the weed garden. Is the ghost this "phantom"—a phantom instantaneity of omnipresence whose space ingathers modalities of

THE TELEPHONE BOOK: TECHNOLOGY, SCHIZOPHRENIA, ELECTRIC SPEECH Book, 1989. Designer: Richard Eckersley. Author: Avital Ronell. Compositor: Michael Jensen. Publisher: University of Nebraska Press. Photograph: Dan Meyers.

The designer has deliberately created typographic rivers in order to create cracks or fissures in the text.



THE BEGINNING

I looked into the form without really knowing it at first; I saw walls flying across space. The tilting planes climbed and cut into each other, violent, shattering any notion of building in the conventional sense.

And the dialogue began between Daniel Libeskind and myself, how could such a form be built?

Libeskind took me back to ancient times, to the Pyramids. We talked of stone and how to build a form like this from masonry – but the oblique planes and large spans would have needed huge ‘strapping’ with prestress or numerous tie devices. Attractive as the idea was in its primitive urges, I advocated concrete or steel to maintain the daring alignments.

There were two ways to consider the question:

implant a certain massiveness and celebrate a high redundancy in the configuration;

or trap the tilting planes in a modern rationale of discrete ‘framing’.

The former would give concrete as a material of tradition, used in an extreme definition; the latter would reduce the great planes to a framing buttressed by internal stiffeners and cross bracing. One method provides density, opacity, and three-dimensional surface as structure, the other lightness and openness that is then clad and windowed. The first answer leads to a labyrinth, the second to transparency.

We exchanged metaphors.

If the form were closed, it could be a mineral deposit, or if an open transparent steel framed building, it could be a lantern or a beacon. If it were heavy, could it be hacked out of granite, or was it buildable out of special masonry? The images helped loosen the thinking and inspired us to look for the radical.



Louise But designers do the same thing, don't they? They often sell themselves with impressive statements that don't really fit the facts of what they make.

and present generations have treated the subject. The cynical commentary adheres both to the resulting image and to the means used to make it. The Belgian artist Wim Delvoye differs in this respect. He too uses craft techniques but without a hint of cynicism. Delvoye covered industrial gas cylinders with patterns taken from Blue Delftware, commissioned a gigantic truck carved in wood by Indonesian craftsmen, and had professional tattoo artists tattoo pigs. His meticulous treatment of the surface recalls richly decorated furniture and old-fashioned coffee tables with lace doilies—anything but the hardest, noisy world of industry. Delvoye confronts contradictory worlds. He combines subjects from high and low culture and mixes intellectual statements with a primal, visceral energy.

BEYOND NOSTALGIA

at most, ironic in its tone. In his work, Delvoye's use of craft techniques is similar to both these artists and thereby to Hella Jongerius. In attaching a plate onto a tablecloth and thereby robbing both of their everyday practical function, she not only challenges the distinction between art and design but also the boundaries of craft. Embroidery, woodcarving, and minutely detailed ceramic glazes are not techniques we usually associate with contemporary art and design. These age-old methods nonetheless play a prominent part in the work of several current artists and designers, including Berend Strik, Wim Delvoye, and Hella Jongerius. Berend Strik's work resembles an amalgam of modern vulgar culture, old crafts, and new subject matter. For one of his best-known pieces (*Untitled*, 1993), Strik pasted gaping female mouths in a row, cut away a similar number of phalluses, and accentuated the lip outlines with elegant lines of cross-stitching and other ornamental embroidery. The modification tempts the spectator away from the obvious pornographic interpretation so that, suddenly, the strains of a heavenly choir seem to emerge from those unmistakably lubricious lips. The publication of French philosopher Georges Bataille's book *Les larmes d'Eros* (1986) has made us aware of just how far religious ecstasy is intertwined with sexuality, death, and violence. Strik's subject is the same. His quaint embroidery technique challenges the hypocrisy with which past

VERTICAL ALIGNMENT

v	<i>v</i>	V	V
e	<i>e</i>	E	E
r	<i>r</i>	R	R
t	<i>t</i>	T	T
i	<i>i</i>	I	I
g	<i>g</i>	G	G
o	<i>o</i>	O	O

TYPE CRIME

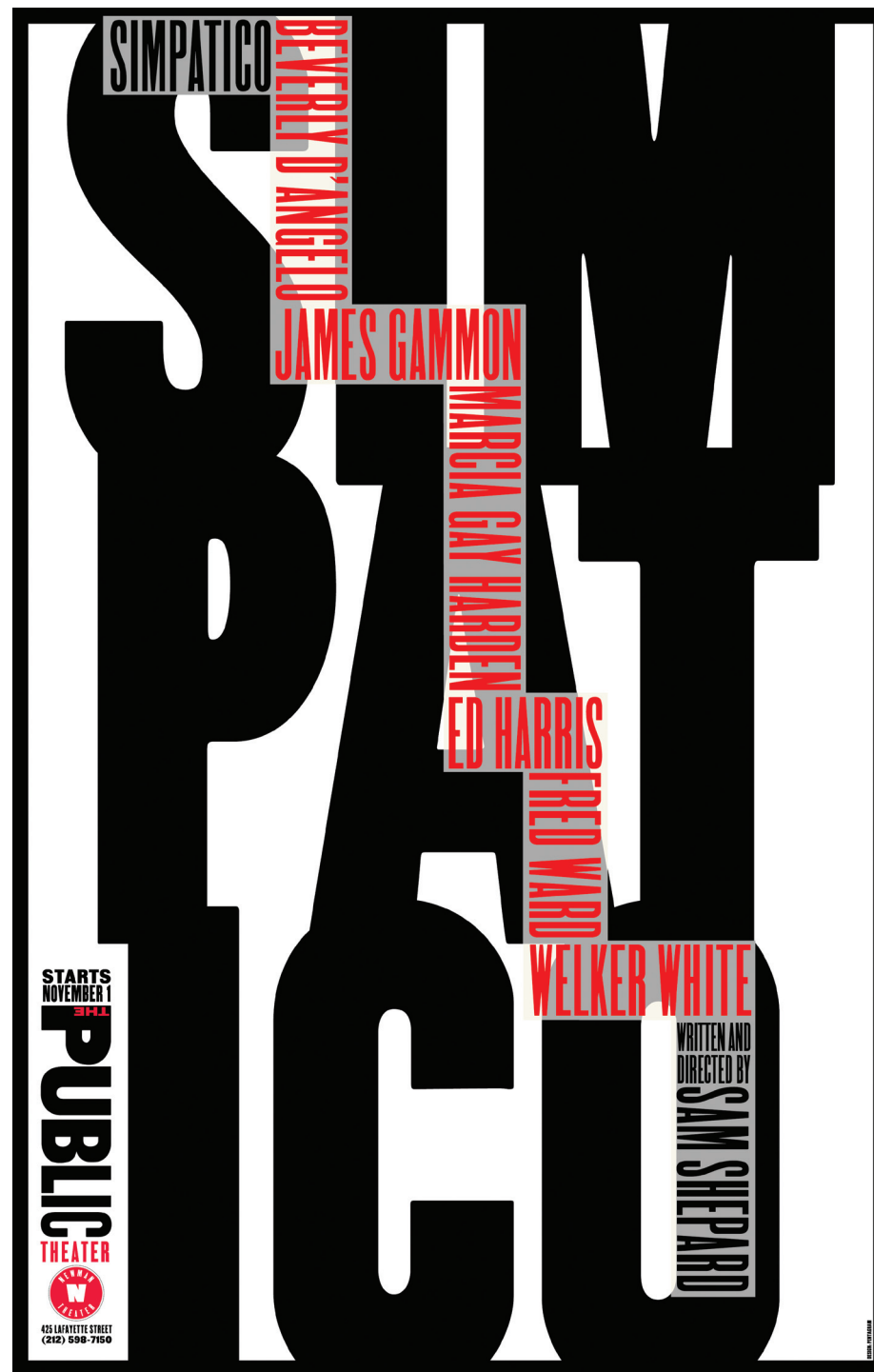
STACKED LOWERCASE

SMALL CAPS, STACKED

Capitals stack more comfortably than lowercase letters.



MEXICAN STREET SIGNS Photographs by Andrea Marks. Sign painters in Mexico create letters that stack well, such as squared-off Os andGs.



SIMPATICO Poster for the Public Theater, 1994.
 Designer: Paula Scher/Pentagram. Type set on a
 vertical baseline creates movement across the poster.
 The theater's logo, which also employs a vertical
 baseline, can be easily placed on street banners.

Instead of stacking letters, designers often change the orientation of the baseline to make vertical lines.

PARALLELEN IM SCHNITTPUNKT

(CROSSING PARALLELS) Poster, 1997. Designer:
Gerwin Schmidt. Publisher: Art-Club Karlsruhe.

*The axes of type and landscape intersect to create
posters that are simple, powerful, and direct. The text
is mirrored in German and French.*



Parallelen im Schnittpunkt

Aspekte zeitgenössischer
Kunst aus dem Elsass
Teil 1: 17.05. bis 06.07.97

In Zusammenarbeit mit:
en collaboration avec:
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Ministère de la Culture,
Direction Régionale des affaires
culturelles, Strasbourg,
Centre Européen d'Art Contemporain,
Association Française d'Art Contemporain,
Centre Culturel Français, Karlsruhe.

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Tages 10 - 19 Uhr, Dimanche 10 - 18 Uhr,
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Weidenstrasse 3, 76133 Karlsruhe,
Tel. 0640 (0)721 33226
Fax 0640 (0)721 33273

Aspects de l'art
contemporain d'Alsace
Section 1: 17.05. bis 06.07.97

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