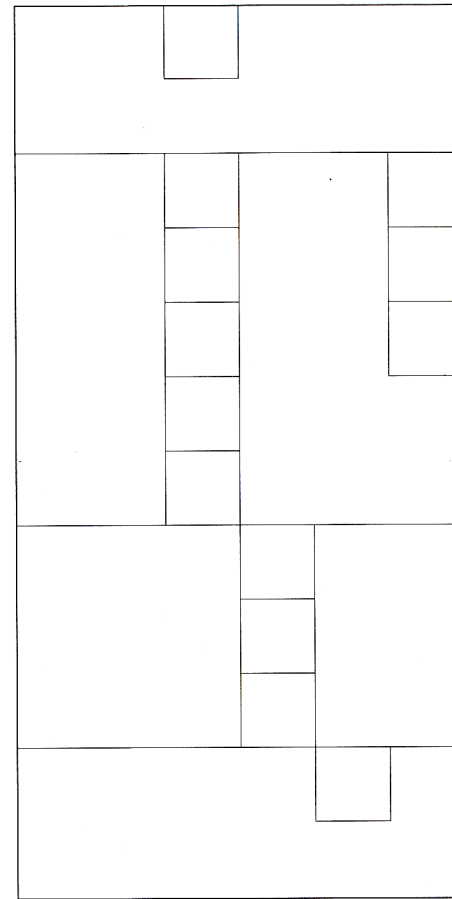
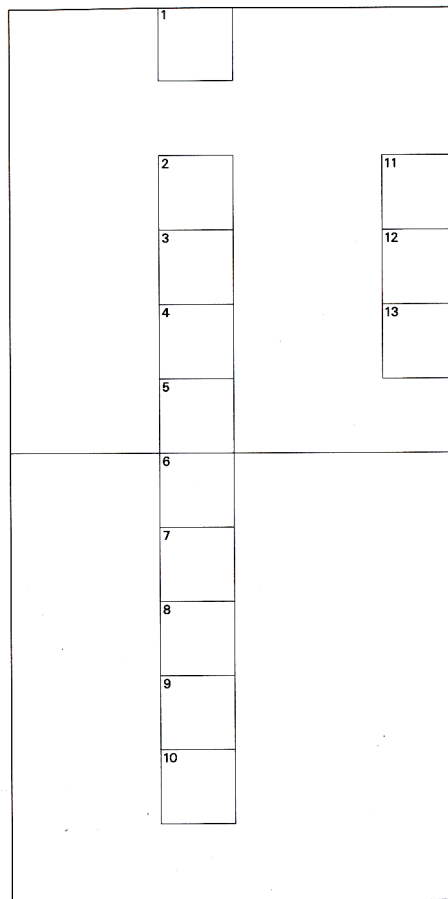
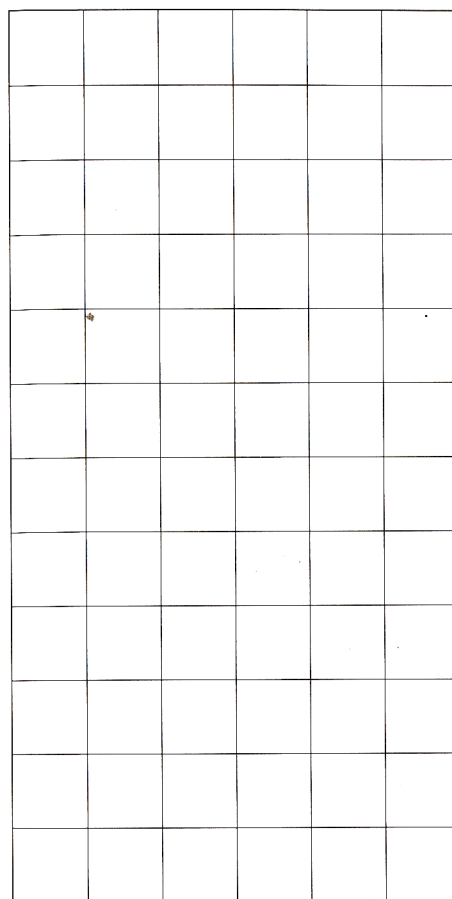
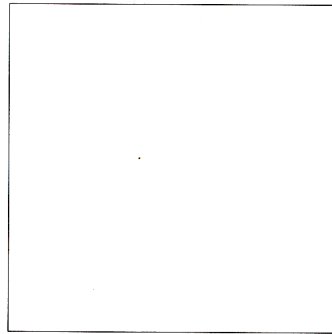


Ellen Lupton:
Experimental Grids

*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 :

8:00 PM
Wood Auditorium
Avery Hall

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

9 **Sam Bass Warner, Jr.**
William Edwards Huntington
Professor of History
Columbia University
The Awful History and
Freak Promise
of Urban Gardens

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

23 **Melvin Charney**
Architect and Artist
Montreal, Canada
Constructs
and Construction

30 **John Jacobus**
Professor of Art History
Dartmouth College
The Mounted House
of Modern Architecture

Nov :

6 **Max Bond**
Dean, School of Architecture
and Environmental Studies
City College of the
City University of New York
NY Work

13 **William Pedersen**
Architect
Fuku Pedersen Fox
New York, NY
Recent Work

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

Dec :

4 **Diana Balmori**
Partner
Cesar Pelli & Associates
New Haven, CT
Campus, Rural, Suburban,
Urban: Notes for a New
Synthesis

100 Level
Avery Hall

Exhibitions

SEP 23-
OCT 18

Temple University
China
Student Work

OCT 21-
NOV 15

Three Firms
Stevens Hall
Architects
New York, NY

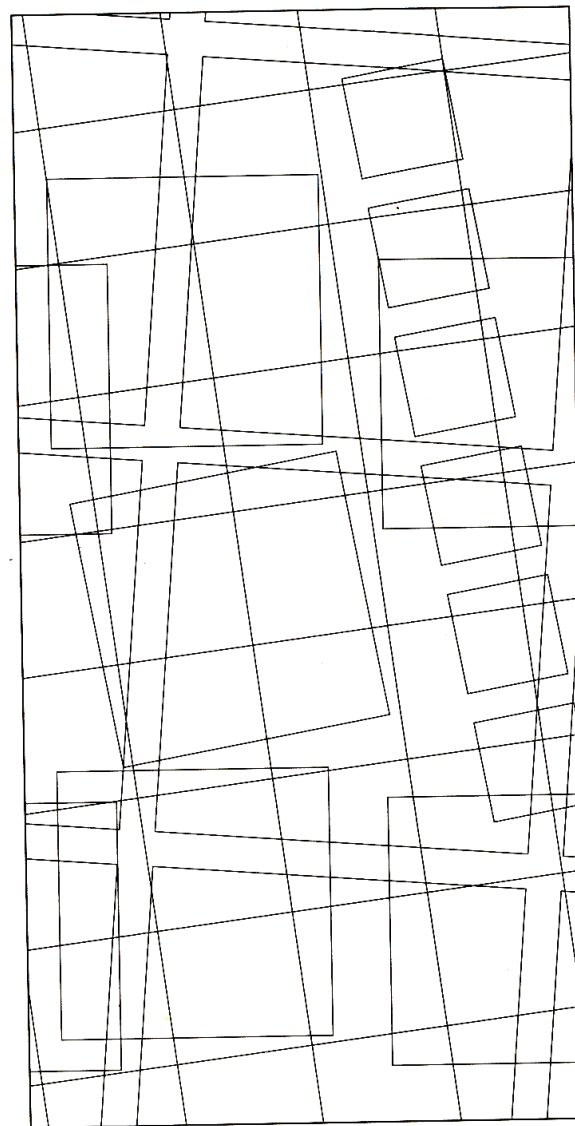
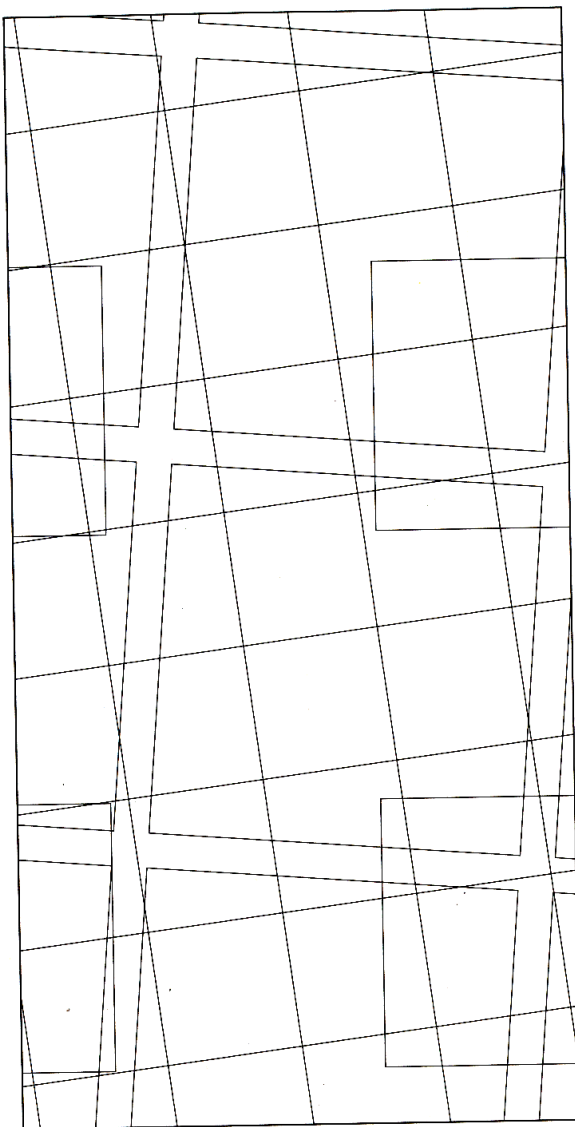
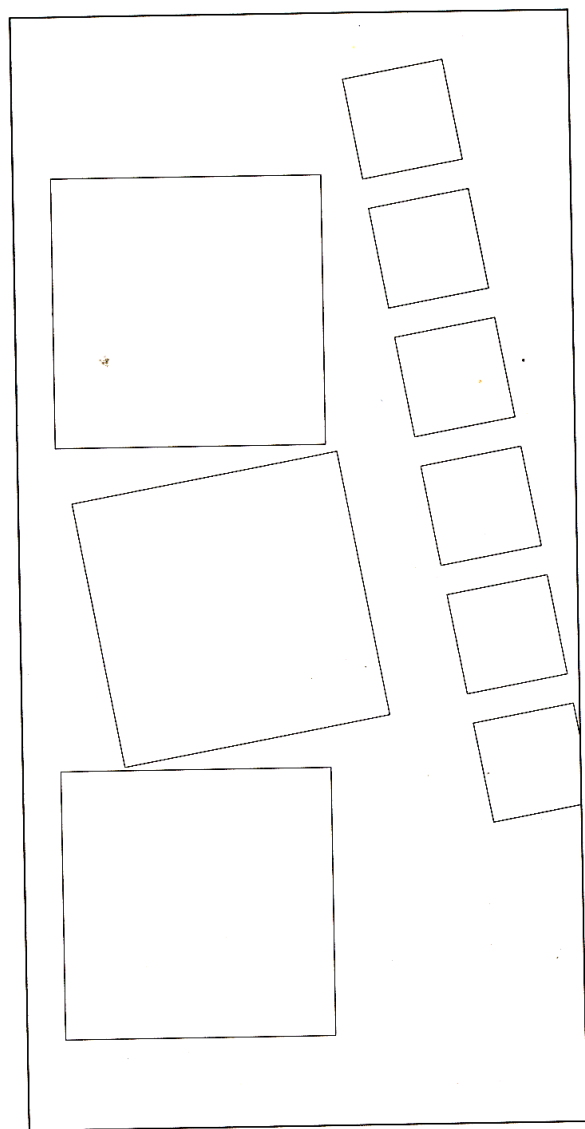
UKZ
Ithaca, NY

Giuseppe
Zambonini
New York, NY

NOV 18-
DEC 6

Yves Thompson
University
of Waterloo
Waterloo, Ontario
Canada

Ritual Renewal
of Space
in Kikunodate
and Shiraiwa



Willi Kunz, 1991

Columbia Architecture Planning Preservation

Fall 1991

September

Date to be
announced

**Architecture and Theory
conference**
Organized by the College
Introduction by John Rauchman
By invitation, call 854 2612

27

Friday
Jacques Derrida
Professor of Philosophy,
Ecole des Hautes Etudes
en Sciences Sociales, Paris
Moderator: Mark Wigley,
Professor, Architectural
Theory, Princeton University
Invitation to a Discussion

30

Monday
Reinhold Abraham
Professor of Architecture,
Casper Union,
Architect, New York, Vienna
Architects without Architecture

Lecture
6:00pm
West Auditorium
Avery Hall

Doors open to
the general public
at 5:30pm

Afterwords

Witnesses
Jennifer Bosner
Andrew Benjamin
Giovanni Borrison
Peter Eisenman
Gema Vellano

Technologies
Sanford Kwinter
Yeha-Alon Ben
Thierry de Coox
Ram Kachhaas
Anthony Vidler

Events
Catherine Ingraham
Sylviane Agacinski
Geoffrey Benjamin
Dennis Heller
Bernard Tschumi

Derrida

Abraham

October

9

Wednesday
Wolf Arets
Wolf Arets Architects
and Associates,
The Netherlands
Recent Projects

23

Wednesday
Kazuo Shinohara
Kazuo Shinohara Atelier,
Tokyo, Japan
Expanded Horizons in Architecture

30

Wednesday
Luisa Predock
Architect, New Mexico
Recent Work

Arets

Shinohara

Predock

November

8

Friday
Jennifer Bloomer
Architect and Professor,
Iowa State University
Fabrics of Bloomer

12

Tuesday
Enrique Norton
Principal, Taller de Enrique Norton
y Asociados S.C., Mexico
Recent Work

22

Wednesday
Taduo Ando
Taduo Ando Architects
and Associates, Osaka
New Horizons in Architecture

Bloomer

Norton

Ando

**Kazuo Shinohara
Architect**

The New Location:
Akiyoshi, Osaka
October 23 November 23
Arthur Ross Architecture Gallery,
Buell Hall

**Lois Weizenbacher
Architect**

September 11 October 11
Avery Hall/Buell Hall
Arthur Ross Architecture Gallery

Lecture
September 11, 12:00pm, 113 Avery Hall
Lois Weizenbacher Critical Modernism
August Sauer
Academy of Fine Arts, Vienna

**Autoclithonuous
Architecture of Tyrol**

October 16 November 16
100 Level Gallery, Avery Hall

**Masters Seminar:
John M. Johansen, FAIA**

The Project of Technology
Moderated by Michael Sackin
October 16
Ways Lounge
11:00am-2:00pm

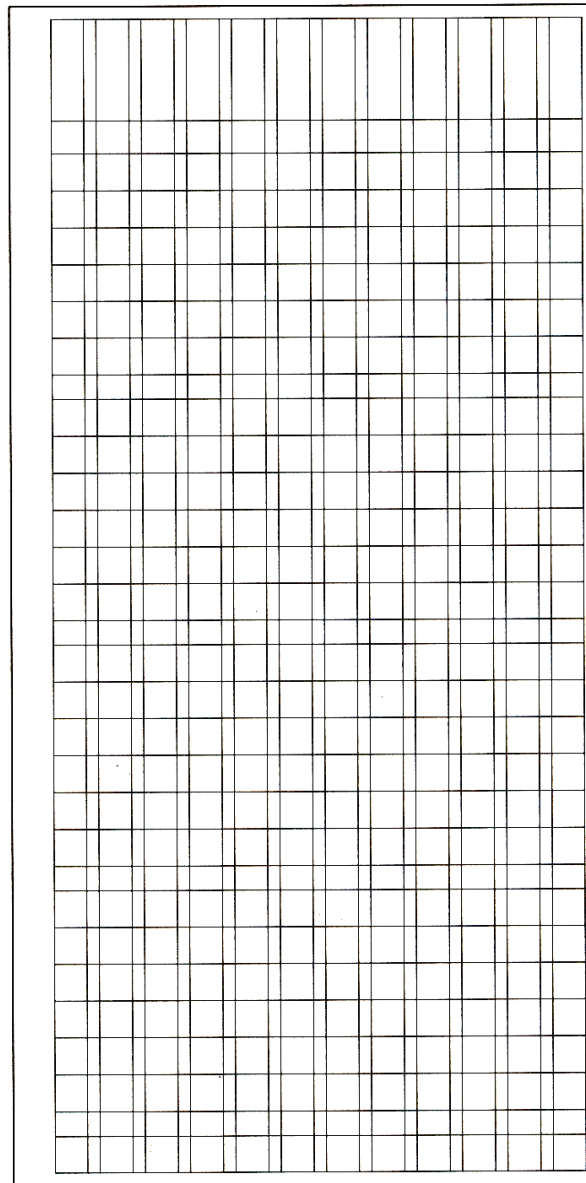
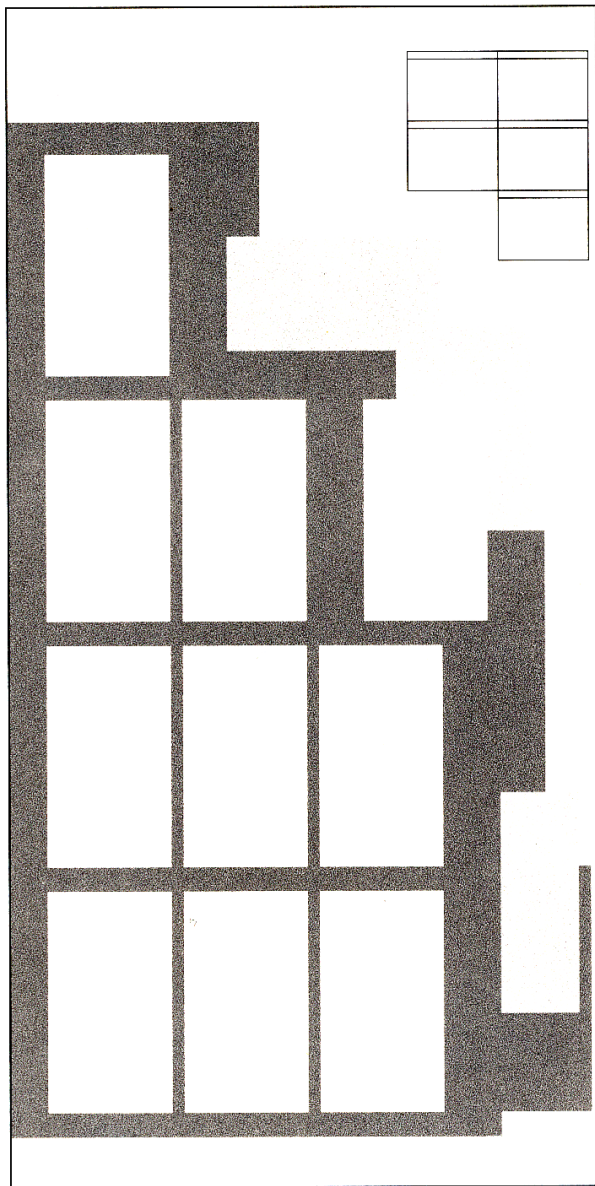
**Antonin Raymond
Architect**

October 28 November 28
100 Level Gallery, Avery Hall

**The Hudson Studio:
Boulevard/Manhattan**

Two Seminars and Linda Lerner:
Current Projects
November 11 December 13
Buell Hall, South Gallery

For information
and confirmation call
854 2612



***Schematic composition
of primary information
elements.***

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

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

Columbia Architecture Planning Preservation

Lectures

6:30pm
Wood Auditorium
Avery Hall

Doors open to
the general public
6:15pm

Exhibitions

Spring 2001

<p>Monday 22</p> <p>Coates</p> <p>Nigel Coates Architect, London <i>Exploring Ecstasy</i></p>	<p>Wednesday 7</p> <p>Decq</p> <p>Otilia Decq Architect, Paris <i>Recent Work</i></p>	<p>January 28 - March 2 Masters of the Camera: Photography by Bernd and Hilla Becher 400 Avery Hall</p> <p>February 4 - March 3 Space, Color and Clarity: Luis Barragan Photographed by René Burri 100 Avery Hall</p> <p>March 28 - May 4 LA12 100 Avery Hall</p> <p>April 9 - May 4 UTAP/Assisting Urban Regeneration: From the Dwelling Unit to the City Scale 400 Avery Hall</p> <p>May 13 - June 1 End of Year Student Exhibition Avery and Buell Hall Galleries</p>
<p>February Decq</p> <p>Otilia Decq Architect, Paris <i>Recent Work</i></p>	<p>Wednesday 21</p> <p>LOT/EK</p> <p>LOT/EK Ada Yalla + Giuseppe Liguano <i>Urban Scan</i></p>	<p>To be announced</p> <p>Zaha Hadid Architect, London</p> <p>Hadid</p>
<p>Wednesday 7</p> <p>Field Operations</p> <p>Stan Allen Associate Professor of Architecture, Columbia University + James Corner Landscape Architect, Chair/Professor of Landscape Architecture University of Pennsylvania <i>Field Operations</i></p>	<p>Monday 19</p> <p>Prix</p> <p>Wolf Prix Coop Himmelblau Architects Vienna, Guadalajara <i>The Himmelblau Project</i></p>	<p>Wednesday 28</p> <p>Douglas</p> <p>Evan Douglas Architect, New York Adjunct Assistant Professor of Architecture Columbia University <i>Museum of Accidents</i></p>
<p>Monday 2</p> <p>Cousins</p> <p>Mark Cousins Head, Graduate Histories and Theories Program, Architectural Association, London Visiting Professor of Architecture, Columbia University <i>The Ugly</i></p>	<p>Wednesday 11</p> <p>Spuybroek</p> <p>Lars Spuybroek Architect Rotterdam Visiting Associate Professor of Architecture, Columbia University <i>Mold and Matrix</i></p>	<p>Friday 13</p> <p>Castells</p> <p>Manuel Castells Professor of City and Regional Planning, University of California at Berkeley <i>Space of Flows, Space of Places Toward a Theory of Urbanism in the Information Age</i> Buell Evening Lecture sponsored by Sidmore, Owings, and Merrill</p>

New Urbanisms

A dialogue with
Margaret Crawford,
Kenneth Frampton,
Mark Robbins
moderated by David Smiley,
co-sponsored by
the MS in Architecture
and Urban Design Program,
Columbia University
and the Van Alen Institute.

February 27, 2001
6:00-8:30pm
Van Alen Institute
30 West 22nd Street

Willi Kunz, 2001

The ENGLISH

form of the press, and is
 f seriffed, varied-weight (stressed) 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 stand 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)

n The ters 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 signs were based on styles developed by tombstoners some thirty years previously. The English and grotesque dense smoke of the tradition round about 1800. The first definitive form of the letter was not found in the English until the 18th century, but it was derived from the French and the Dutch.

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 would not have 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 Garamond 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, which had been developed by the carvers twenty or thirty years previously, emerged from the English Industrial Revolution. But long before they appeared, many changes seem particularly English: the primitive letterforms, builders' marks and even in Caslon's types, 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
e desi
gns: w
as mas

of
types
by
copybook
he himself
a writing

Their
however
far more
to those

ter. actual
forms r
elate cl
osely fo
und on tombston

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 speculate

Finally, after many delays caused by the desire of Baskerville to have the book perfect, the *Virgil* went to press in 1757, after seven years of careful, patient, persistent work upon it. It was a surprise

speculate about; but
 he
 abandoned
 a] the
 Caslon
 tradition,
 and with Grandjean, Fournier
 and other type-cutters, began a new
 tradition which, in the eighteenth

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

eighteenth 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,

er 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

between which, as soon as printed (...) the 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

He had a constant succession of hot plates of copper ready, b

He type was cut for him by John Handy (d. 1792) who, by the time of Baskerville's death, had worked for

The ENGLISH

form of the serifed, varied-weight (stressed) 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 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 actually to a point. The tails of the

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

&

The

The ENGLISH letter ranges in 1754 when the writing master and joiner began producing his designs, although there can be no doubt that his designs were based on at developed by tombstoners previously. The use of grotesques and a dense smoke of thick round about the line definitive form characteristics which now link could be found in the use of early tombstone dates on houses, and derived though they were.

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 a professional writer in the time of Baskerville was teaching writing would not have 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 *Mémoires de la vie de Louis XIV* in 1702. The type certainly is a

made its official appearance in 1754 when the printer, lettercutter, and joiner *John Baskerville* began producing his designs, although there can be no doubt that his designs were based on at developed by tombstoners previously. The use of grotesques and a dense smoke of thick round about the line definitive form characteristics which now link could be found in the use of early tombstone dates on houses, and derived though they were.

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 a professional writer in the time of Baskerville was teaching writing would not have known of the book. And again, the letter

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 by the design was as

of types by copybook he himself a writing

Their however far more to those

ter. forms elate osely und on tombstones.

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

actual r cl fo Caslon tradition, Fournier a new eighteenth

peculate

rise

peculate about; but he abandoned the printed page. (...) Caslon tradition, Fournier a new eighteenth 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, a

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. (...) Caslon tradition, Fournier a new eighteenth 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, a

er 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 serif 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 this. (...) The type was cut for him by John Hardy (d. 1795) who, by the time of Baskerville's death, had worked

even which, a son as printed. (...) He chose as an inserted. The set was in the work. (...) 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 serif 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 this. (...) The type was cut for him by John Hardy (d. 1795) who, by the time of Baskerville's death, had worked

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 "Electric System" erected in New York City. 1,437 signs in a display of thirty-eight feet tall "Electric System" by Sigmund.

1900 General Electric Edison System installed. Federal Electric Company gave Federal Sign to promote the development and marketing of electric signs.

1902 French scientist, Georges Claude, discovers method for lighting neon gas in vacuum tube.

1904 15,000 illuminated signs in use in the United States. Most consist of hand-painted, porcelain enamel signs. Designed by J. H. P. Co. and J. H. P. Co. and J. H. P. Co.

1909 Henry Ford replaces the Model-T, which brings "automobility" to the middle class. First mass-produced electric signs are trademarked "Electric Signs" of the Ford Motor Company.

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

made up of a series of zones, each containing on-premise commercial signage shaped as much by specific socioeconomic factors as by signmakers themselves. These general visual zones can be considered singularly or in various combinations to create a basis for understanding complex signage environments.

The first and oldest commercial signage zone is the "old downtown." There are the areas built before the decentralizing influence of the automobile created "strip" cities. In old downtowns the scale and visual impact of architecture greatly outweigh that of signage, much of which is aimed at pedestrians as well as automotive traffic. This is true even in the subset of cities and towns where shopping districts have been unaffected by suburban and shopping mall flight. In these still-viable centers the commercial signage tends to be a true mix of old and new aesthetics and technology.



1911 First municipal ordinance passed in U.S. banning signs protruding from buildings.

1912 First commercial neon signs used in Paris.

1913 World War I begins.

1922 First neon sign installed in Paris by a San Francisco car dealer. The sign read "Parker" in background was painted white, and it cost approximately \$1,250.

1923 Ben Sch. from movie advertising signs signs for movie show the message of Ben Sch.

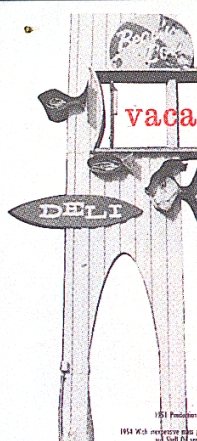
Signs display had as many as 20,000 lights with signaling systems which produced American effects.

1924 Famous National Cities built in Paris and Washington signs.

A total of 100,000 illuminated signs, at an average cost of four hundred dollars each, are in use in the United States. Cost amount of United States sign industry sign \$10,000.

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 now isolation, the strip became the Madagascar of signage evolution. Despite the economic decline, some of the businesses remained, while other old giants died off 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.

1951 Production of neon signs cost surpassed by internally illuminated, translucent, formed plastic signs. Eventually, 90% of signs are made with plastic.

1954 RCA engineers make production techniques, national corporate plastic signs began more common. Entrepreneurs like Ben Sch. (John, Packer), and Ben Sch. with the rise sign of the electric, more expensive, more expensive of Ben Sch. and Ben Sch.

1955 75% of federal transportation funds invested in highways. This trend was begun in 1947 and continues into the 1990s. In contrast, only 1% of federal transportation funds were spent on mass transit.

1956 World's second subterranean, shopping mall, outdoor retail mall, pedestrian. The signmarket began largely profitable, adding to the growing list of chain industries. Federal Air Highway Act authorized national guidelines for design of outdoor advertising signs on highways.

1957 Corporate identity is symbolized in Corporate Graphics. Identity systems became de rigueur, creating a basis for graphic designers and large signs 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 signage. Modular signage systems and architectural facades are constantly updated to keep the corporate identity current with the zeitgeist of shifting visual mass appeal.



1959 Young Electric and 62 Art, Inc. combine in American Lighting Co. begin with internally illuminated "signetronics."

1957 RCA engineers make production techniques, national corporate plastic signs began more common. Entrepreneurs like Ben Sch. (John, Packer), and Ben Sch. with the rise sign of the electric, more expensive, more expensive of Ben Sch. and Ben Sch.

1961 Legislation and many other regulations begin reducing the illuminated sign. Federal is all the signs in corporate America.

1964 Peter Blau's book 'Signs' describes the "signet" and American Lighting, and serves as a major historical source.

1965 Highway Beautification Act becomes federal mandate which directs states with help of federal financial aid to regulate commercial signage.

1966 Shopping malls across their evolution from strip malls to enclosed environments. Some retail signage begins a shift back to pedestrian scale.

1971 First signs are sold in London. Culture by Japanese manufacturers begin after first in General Electric.

1971 American Electric and American Electric signs, always manufacturing a model reference by the regulation of commercial signage.

Lower elements of the sign strip begin to change. Signs are described, and estimates of widely varying degrees of signification are given in many communities.

1972 David Scott Brown and Robert Venturi's Learning from Las Vegas extends the spectrum of acceptable commercial signage and architecture.

1973 Sign control begins to ease. Signs are described, and estimates of widely varying degrees of signification are given in many communities.

1974 Highway Beautification Act begins to ease. Signs are described, and estimates of widely varying degrees of signification are given in many communities.

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

Barbara Glauber,
1993

WRITE
PRINCIPAL

The other day, I was reading an article about the Bauhaus by Dörner Winkler. In Winkler suggests that the Bauhaus legacy is largely based upon myth that has obscured many truths about the Bauhaus. For instance, many of the Bauhaus ideologies, he says, originated at other schools or movements, such as the Constructivists, Futurists and De Stijl. He also points out the enormous gap that existed between the Bauhaus ideologies and the actual, resulting in the design of products equally remote from the public's needs and use. Summing it all up, Winkler writes that "Where Honnors were replaced by Origins as a determinant of the school, his critical assessment of them, that its reputation, as it were, was stripped, and the school's actual work produced, the attributed ideas were left behind." (1)

It's a little bit like the old saying, "The picture is not the thing, the picture is only a picture." I don't know whether that is a correct assessment or not, but what struck me about Winkler's article was how much Winkler's observations regarding the Bauhaus myth tended, to me, to be, he said, of *enough* as well. First of all, no more than one occasion, Honnors has received credit for (I mean) for what were essentially the ideas of others whose work was published in our magazine. Secondly, like the Bauhaus, we are also *for* conscious promoters

friend Wild Bill (rhusly 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 yupified, 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 elitist and provincial design world, and the saying went, if you shook any tree, four designers would fall out.

[94]

941

of our work. Whether it overbushes the quality of the work we produce is arguable, but what I do know is that without a focused public relations effort, Engine would simply not exist. And perhaps the toughest thing we've had to do is to promote our work, making our work public, in any way we can. It's simply an inevitable necessity when publishing a magazine and selling t-shirts for a living.

I've always been intrigued by the commercial aspects of publishing. I remember one year ago when we started Engine magazine, the one publication I was looking at a lot was *R&B* magazine. Although I was drawn to the work of Gary Panter, Charles Burns, Sue Coe, Jon Wenzel, and the other artists I was most moved by, the overwhelming interest of the work was more current to find out how *R&B* was made possible. I once visited Art Spiegelman and Françoise Mouly, the publishers, in their studio in New York. I remember looking at all this various

That's when I began my multiple lives: a well-groomed, hopefully fashionable, wealth and status seeking designer during the day, hangin' at the Zeitgeist for relief at night, going to the Santa Cruz mountains to play with the intelligentsia from Berkeley and UCSB during the weekends. Most of the latter were fascists, vegetarian-practicing, pagans 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.

The Zeitgeist was a punk C&W (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

back watershed and jeopardized the field as an *enclave*. It is the question, then, as to what extent, if at all, the communal trends for new visual languages through technology have degenerated into a self-applied formal context. In both the academy and the workplace, the question is whether or not that has replaced elements of concept and interest. For young designers weaned on Photoshop and Illustrator, the machines, pushing the boundaries of text and image in an expected format, have become a self-contained graphic form, an inviolable conceptual value and substance.

central value and substantive content, can only exist for as long as the laurels of technology. In this world of staggering visual information, the role of the designers look to bridge the gap between the conceptual and the visual. The challenge is to create a new design language. STEVE SHAW, DESIGNER, *ILLUSTRATION*. Rick Poynter remarks that David Carson's speed of corporate advertising has been replaced by a slow and steady approach to the communication of his own design projects. "This revolution is the direct consequence of the way we have

Back Paymaster,
 FROM 1802, SEEN THE
 QUINN H. LAMBERT
 Fridge, no. 18,
 Sept.-Oct. 1884, p. 5

Ch, Ch, Ch, Changes

count for the fact that so many of its readers feel quite unshackled to write in and request to everything from the sitting to the use of the typefaces.

Ray Gun once and for all showed that the use of non-traditional typefaces and extreme typographic variations are possible within mainstream magazine publishing. Under the very gutsy art direction of David Carson, who invited various Galsbeners and Cranbourn graduates (including Felton) to contribute to Ray Gun, anti-design had finally gone mainstream. And although there are many people who like to hate Ray Gun and quickly dismiss it as just another stylistic flak, I think it has greatly helped to expand the notion of free thinking 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 Jarrett who could pull it all together.

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

always plagued 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. Combined with our tendency to discuss design in formalistic terms, we too easily separate form from content and from larger social, political, and economic issues, in turn isolating ourselves from the rich discourses surrounding other disciplines.

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

provided into tense with the conceptual power of visual language.

End

Mark Owens: Mark.Owens@aol.com
Crashbrook Academy of Art, Design Department
crashbrookonline.com

[76]

Emigre no. 34, "Rebirth of Design"

This clearly represents the existing changes that have taken place within typeface design and manufacture in the past few years. The Monotype company has completely democratized the design and manufacture of typefaces. Before, this was the province of a few elite designers, and now it is open to all. The Monotype company has also made it possible to turn a typeface design into a working product. In addition, with the recent possibility of setting typefaces electronically by means, the Monotype can now also provide the means of distribution, and so of the most difficult barriers to clear when you sell your typeface.

The appearance of negative typeface fonts by both the design establishment and mass consumer audiences, coupled to the ease with which one can technically produce fonts, have spawned a tremendous activity in typeface production, and graphic designers and manufacturers alike have recognized that designing and selling fonts can be a viable means of income.

The resulting availability of thousands of typefaces, with dozens added each month, is far more than a completely democratized field and shows us that graphic designers have more freedom than ever to play the type font. Although it would be true to say that a good deal of the fonts with the creative "twist" lie in the area of the grotesque, there are graphic designers who depend upon the use of one of the traditional typeface designers who produce fonts primarily for use on text. Today, graphic designers have access to nearly all

4444

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 new directions of thinking and action, not because they necessarily are the best at it. They are not the best at it because they are not the best at design, not because they are not the best at design with shiny new attributes. When designers create such a complex, being equivalent to a theoretical concept, both theory and its application to design suffers. Rather, each influences the other through indirect relationships. Postmodern design, for example, cannot be merely illustrated with layered or

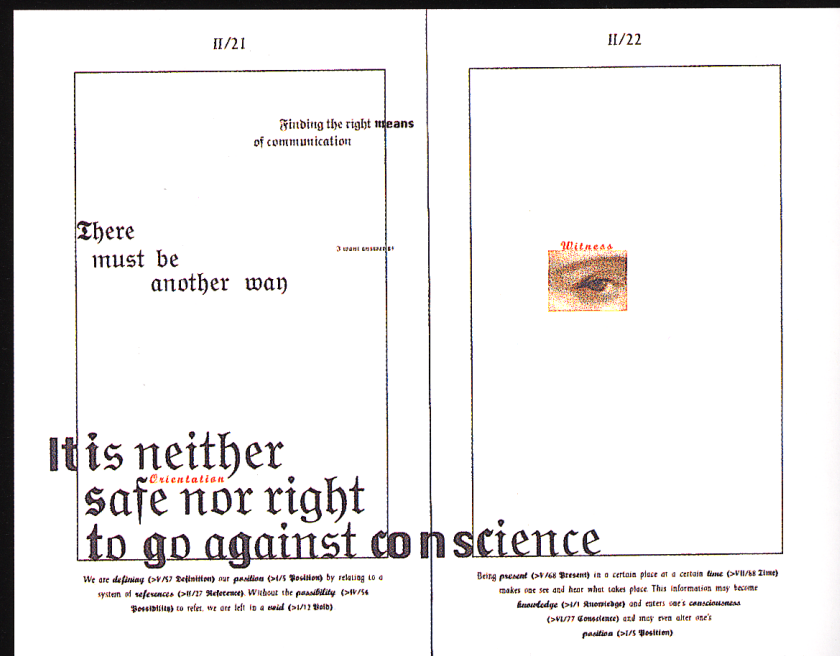
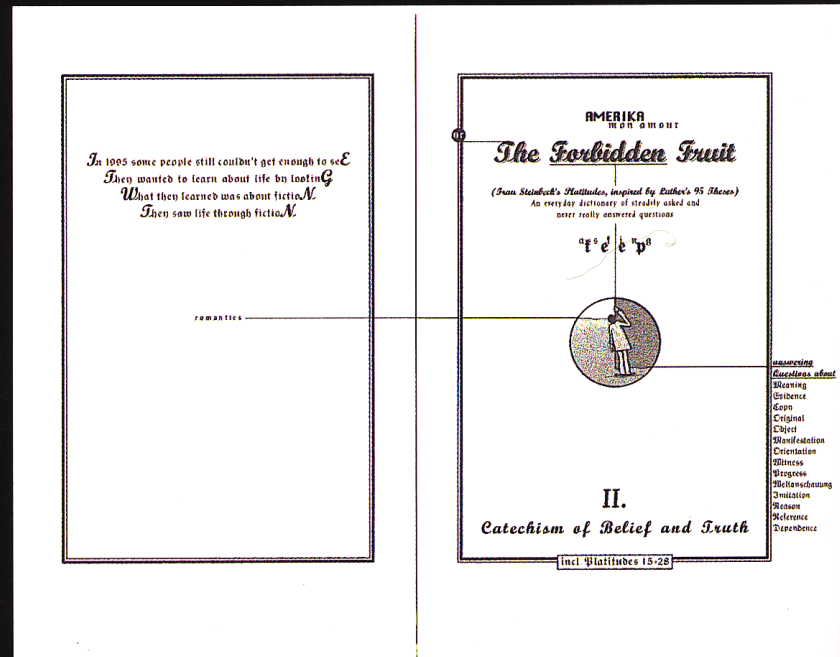
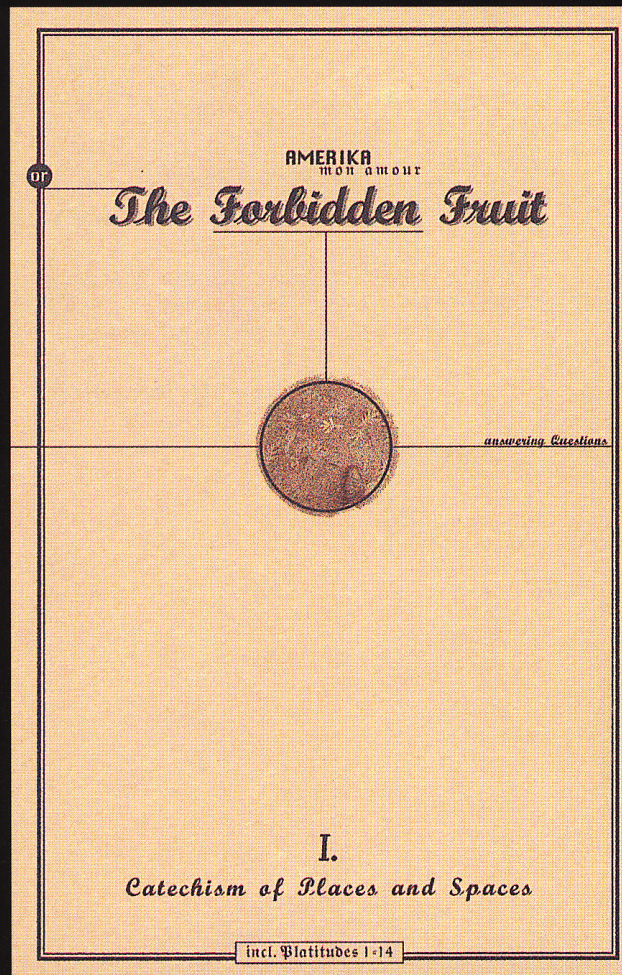
Zombie Modernism

Mr. Keedy

It Lives! But you don't have to be afraid to read it. This is a very scary essay. It's about death and denial. At least that is what those naive postmodernists and deconstructivists want you to believe because it's just language, and meaning is arbitrary. At least that is what those naive 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 predate modernism is to be a commercial artist, printer or scribe, not a designer, because the designer was born out of modernism. To postdate modernism is equally incomprehensible for most designers, because...

Int

Rudy Vanderlans, 1995



Ein Zeichen sind wir, bedeutungslos
A sign we are, without meaning
Schmerzlos sind wir und haben fast
without pain we are and have nearly lost
Die Sprache in der Fremde verloren
our language in foreign lands



What is structural to a being (>III/35 Being) which is able to reinvent its nature?
The artificial becomes our second nature which distances (>III/44 Distance)
us from our nature as a sign of human progress
(>III/21 Progress)

Confusion

3
Can't
Science
1
3
Stu
Ken

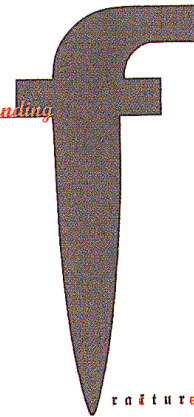
Being replaced by the signs of our world (>III/73 Reality) is no reason (>III/36 Reason) to become worried, since it won't take too long until we either
understand (>III/73 Understanding) their messages
(>III/4 Message), or accept them as new
culture (>III/31 Culture)

In the middle of the 15th century
printed words will not be able to ex-
press their inside through their appearance

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 Staln,
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

Farm

Understanding



How something appears defines (>III/37 Definition) its nature (>III/35 Nature), its
essence (>III/31 Essence) which is expressed through its shape and structure
These characteristics are mediators (>III/32 Mediation) between the inside
and the outside to understand (>III/73 Understanding) the
inside we are dependent on its outside appearance

Through comprehension, a state of individual (>III/29 Individuality) judgement, we
grasp the nature (>III/35 Nature) and significance of something. We rely on our
knowledge (>III/31 Knowledge) and experience (>III/31 Experience) through
which we define (>III/37 Definition) our truth (>III/47 Truth)

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

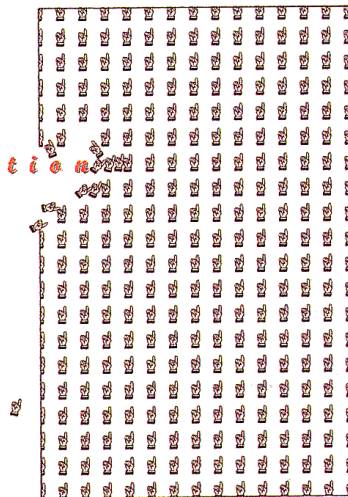
Conscience

31 times when every
body will be able to jus-
tify their individual ac-
tions by purchasing mass
produced indulgences, which
contribute to the goals
of the leading ideology,
voices will arise remem-
bering values of the past.
Martin Luther will strug-
gle with the righteousness
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 judgement evaluates the new knowledge (>III/31 Knowledge) and forms (>III/73 Form) opinions and truths (>III/47 Truth). To act accordingly to one's conduct is a sense which
can be suppressed, but will result in advancement
(>III/34 Advancement) of one's self.

Here
I am standing
I cannot do
otherwise

Action



Acting by applying force (>III/36 Force) triggers change (>III/40 Change) of a
condition. Action implies responsibility to one's understanding (>III/73 Understanding) of truth (>III/47 Truth). Even if not apparent,
each action influences reality (>III/73 Reality)

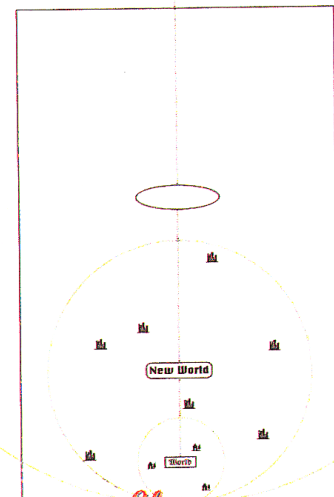
They have said that it is
insanity and suicidal
on their part to risk
their lives following the
madness of a foreigner.
I am told by a few trusted
men (and these are few in
number) that if I persist in going
onward, the best course of action will
be to throw me into the sea some
night. Since I am a foreigner,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

I am
having
serious
trouble
with the
crew

Our imagination (>III/34 Imagination) produces eager ideas which require strong
faith (>III/46 Faith) in the possibility (>III/34 Possibility) that they can
become reality (>III/73 Reality). In such a process (>III/42 Process) of making these ideas come true (>III/47 Truth), one might feel (>III/41 Feeling)
(easily (>III/40 Easily))

What God's help I shall receive

Change



When our position (>III/35 Position) has become unbearable we have to exert
energy (>III/35 Energy) to move into a new state of existence
(>III/45 Existence). With each step we have to reorganize
our truths (>III/47 Truth) within the altered
order (>III/36 Order)

[illegible]

The collage consists of three distinct images. The top image is a stylized face with a grid pattern, possibly a mask or a piece of art. The middle image is a circular object with a face, possibly a clock or a piece of art. The bottom image is a landscape with a bridge, possibly a painting or a photograph.

•

•

•

A vertical strip of four images. The top image shows a large, ornate temple tower (Gopuram) with multiple tiers and intricate carvings. The second image shows a group of people, possibly a religious procession, with some individuals wearing traditional headgear. The third image shows a large crowd of people, possibly at a festival or public gathering. The bottom image is a close-up of several faces, likely of people in a crowd, looking towards the camera.

1. 1980
 2. 1981
 3. 1982
 4. 1983
 5. 1984
 6. 1985
 7. 1986
 8. 1987
 9. 1988
 10. 1989
 11. 1990
 12. 1991
 13. 1992
 14. 1993
 15. 1994
 16. 1995
 17. 1996
 18. 1997
 19. 1998
 20. 1999
 21. 2000
 22. 2001
 23. 2002
 24. 2003
 25. 2004
 26. 2005
 27. 2006
 28. 2007
 29. 2008
 30. 2009
 31. 2010
 32. 2011
 33. 2012
 34. 2013
 35. 2014
 36. 2015
 37. 2016
 38. 2017
 39. 2018
 40. 2019
 41. 2020
 42. 2021
 43. 2022
 44. 2023
 45. 2024
 46. 2025
 47. 2026
 48. 2027
 49. 2028
 50. 2029
 51. 2030
 52. 2031
 53. 2032
 54. 2033
 55. 2034
 56. 2035
 57. 2036
 58. 2037
 59. 2038
 60. 2039
 61. 2040
 62. 2041
 63. 2042
 64. 2043
 65. 2044
 66. 2045
 67. 2046
 68. 2047
 69. 2048
 70. 2049
 71. 2050
 72. 2051
 73. 2052
 74. 2053
 75. 2054
 76. 2055
 77. 2056
 78. 2057
 79. 2058
 80. 2059
 81. 2060
 82. 2061
 83. 2062
 84. 2063
 85. 2064
 86. 2065
 87. 2066
 88. 2067
 89. 2068
 90. 2069
 91. 2070
 92. 2071
 93. 2072
 94. 2073
 95. 2074
 96. 2075
 97. 2076
 98. 2077
 99. 2078
 100. 2079
 101. 2080
 102. 2081
 103. 2082
 104. 2083
 105. 2084
 106. 2085
 107. 2086
 108. 2087
 109. 2088
 110. 2089
 111. 2090
 112. 2091
 113. 2092
 114. 2093
 115. 2094
 116. 2095
 117. 2096
 118. 2097
 119. 2098
 120. 2099
 121. 2100
 122. 2101
 123. 2102
 124. 2103
 125. 2104
 126. 2105
 127. 2106
 128. 2107
 129. 2108
 130. 2109
 131. 2110
 132. 2111
 133. 2112
 134. 2113
 135. 2114
 136. 2115
 137. 2116
 138. 2117
 139. 2118
 140. 2119
 141. 2120
 142. 2121
 143. 2122
 144. 2123
 145. 2124
 146. 2125
 147. 2126
 148. 2127
 149. 2128
 150. 2129
 151. 2130
 152. 2131
 153. 2132
 154. 2133
 155. 2134
 156. 2135
 157. 2136
 158. 2137
 159. 2138
 160. 2139
 161. 2140
 162. 2141
 163. 2142
 164. 2143
 165. 2144
 166. 2145
 167. 2146
 168. 2147
 169. 2148
 170. 2149
 171. 2150
 172. 2151
 173. 2152
 174. 2153
 175. 2154
 176. 2155
 177. 2156
 178. 2157
 179. 2158
 180. 2159
 181. 2160
 182. 2161
 183. 2162
 184. 2163
 185. 2164
 186. 2165
 187. 2166
 188. 2167
 189. 2168
 190. 2169
 191. 2170
 192. 2171
 193. 2172
 194. 2173
 195. 2174
 196. 2175
 197. 2176
 198. 2177
 199. 2178
 200. 2179
 201. 2180
 202. 2181
 203. 2182
 204. 2183
 205. 2184
 206. 2185
 207. 2186
 208. 2187
 209. 2188
 210. 2189
 211. 2190
 212. 2191
 213. 2192
 214. 2193
 215. 2194
 216. 2195
 217. 2196
 218. 2197
 219. 2198
 220. 2199
 221. 2200
 222. 2201
 223. 2202
 224. 2203
 225. 2204
 226. 2205
 227. 2206
 228. 2207
 229. 2208
 230. 2209
 231. 2210
 232. 2211
 233. 2212
 234. 2213
 235. 2214
 236. 2215
 237. 2216
 238. 2217
 239. 2218
 240. 2219
 241. 2220
 242. 2221
 243. 2222
 244. 2223
 245. 2224
 246. 2225
 247. 2226
 248. 2227
 249. 2228
 250. 2229
 251. 2230
 252. 2231
 253. 2232
 254. 2233
 255. 2234
 256. 2235
 257. 2236
 258. 2237
 259. 2238
 260. 2239
 261. 2240
 262. 2241
 263. 2242
 264. 2243
 265. 2244
 266. 2245
 267. 2246
 268. 2247
 269. 2248
 270. 2249
 271. 2250
 272. 2251
 273. 2252
 274. 2253
 275. 2254
 276. 2255
 277. 2256
 278. 2257
 279. 2258
 280. 2259
 281. 2260
 282. 2261
 283. 2262
 284. 2263
 285. 2264
 286. 2265
 287. 2266
 288. 2267
 289. 2268
 290. 2269
 291. 2270
 292. 2271
 293. 2272
 294. 2273
 295. 2274
 296. 2275
 297. 2276
 298. 2277
 299. 2278
 300. 2279

[illegible][illegible][illegible]

1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

2. Once the problem is identified, the next step is to define the objectives and goals of the project. This helps to clarify what needs to be achieved and provides a clear direction for the work.

3. The third step is to develop a plan or strategy to address the problem. This involves breaking down the problem into smaller, manageable tasks and determining the resources and timeline needed to complete them.

4. The fourth step is to implement the plan. This involves putting the strategy into action and monitoring progress to ensure that the project is on track.

5. The final step is to evaluate the results of the project. This involves assessing the outcomes against the objectives and goals and identifying any lessons learned for future projects.

Neorige
breite Töpfe

[illegible][illegible][illegible]

1022
1023
1024
1025
1026
1027
1028
1029
1030
1031
1032
1033
1034
1035
1036
1037
1038
1039
1040
1041
1042
1043
1044
1045
1046
1047
1048
1049
1050
1051
1052
1053
1054
1055
1056
1057
1058
1059
1060
1061
1062
1063
1064
1065
1066
1067
1068
1069
1070
1071
1072
1073
1074
1075
1076
1077
1078
1079
1080
1081
1082
1083
1084
1085
1086
1087
1088
1089
1090
1091
1092
1093
1094
1095
1096
1097
1098
1099
1100
1101
1102
1103
1104
1105
1106
1107
1108
1109
1110
1111
1112
1113
1114
1115
1116
1117
1118
1119
1120
1121
1122
1123
1124
1125
1126
1127
1128
1129
1130
1131
1132
1133
1134
1135
1136
1137
1138
1139
1140
1141
1142
1143
1144
1145
1146
1147
1148
1149
1150
1151
1152
1153
1154
1155
1156
1157
1158
1159
1160
1161
1162
1163
1164
1165
1166
1167
1168
1169
1170
1171
1172
1173
1174
1175
1176
1177
1178
1179
1180
1181
1182
1183
1184
1185
1186
1187
1188
1189
1190
1191
1192
1193
1194
1195
1196
1197
1198
1199
1200
1201
1202
1203
1204
1205
1206
1207
1208
1209
1210
1211
1212
1213
1214
1215
1216
1217
1218
1219
1220
1221
1222
1223
1224
1225
1226
1227
1228
1229
1230
1231
1232
1233
1234
1235
1236
1237
1238
1239
1240
1241
1242
1243
1244
1245
1246
1247
1248
1249
1250
1251
1252
1253
1254
1255
1256
1257
1258
1259
1260
1261
1262
1263
1264
1265
1266
1267
1268
1269
1270
1271
1272
1273
1274
1275
1276
1277
1278
1279
1280
1281
1282
1283
1284
1285
1286
1287
1288
1289
1290
1291
1292
1293
1294
1295
1296
1297
1298
1299
1300
1301
1302
1303
1304
1305
1306
1307
1308
1309
1310
1311
1312
1313
1314
1315
1316
1317
1318
1319
1320
1321
1322
1323
1324
1325
1326
1327
1328
1329
1330
1331
1332
1333
1334
1335
1336
1337
1338
1339
1340
1341
1342
1343
1344
1345
1346
1347
1348
1349
1350
1351
1352
1353
1354
1355
1356
1357
1358
1359
1360
1361
1362
1363
1364
1365
1366
1367
1368
1369
1370
1371
1372
1373
1374
1375
1376
1377
1378
1379
1380
1381
1382
1383
1384
1385
1386
1387
1388
1389
1390
1391
1392
1393
1394
1395
1396
1397
1398
1399
1400
1401
1402
1403
1404
1405
1406
1407
1408
1409
1410
1411
1412
1413
1414
1415
1416
1417
1418
1419
1420
1421
1422
1423
1424
1425
1426
1427
1428
1429
1430
1431
1432
1433
1434
1435
1436
1437
1438
1439
1440
1441
1442
1443
1444
1445
1446
1447
1448
1449
1450
1451
1452
1453
1454
1455
1456
1457
1458
1459
1460
1461
1462
1463
1464
1465
1466
1467
1468
1469
1470
1471
1472
1473
1474
1475
1476
1477
1478
1479
1480
1481
1482
1483
1484
1485
1486
1487
1488
1489
1490
1491
1492
1493
1494
1495
1496
1497
1498
1499
1500
1501
1502
1503
1504
1505
1506
1507
1508
1509
1510
1511
1512
1513
1514
1515
1516
1517
1518
1519
1520
1521
1522
1523
1524
1525
1526
1527
1528
1529
1530
1531
1532
1533
1534
1535
1536
1537
1538
1539
1540
1541
1542
1543
1544
1545
1546
1547
1548
1549
1550
1551
1552
1553
1554
1555
1556
1557
1558
1559
1560
1561
1562
1563
1564
1565
1566
1567
1568
1569
1570
1571
1572
1573
1574
1575
1576
1577
1578
1579
1580
1581
1582
1583
1584
1585
1586
1587
1588
1589
1590
1591
1592
1593
1594
1595
1596
1597
1598
1599
1600
1601
1602
1603
1604
1605
1606
1607
1608
1609
1610
1611
1612
1613
1614
1615
1616
1617
1618
1619
1620
1621
1622
1623
1624
1625
1626
1627
1628
1629
1630
1631
1632
1633
1634
1635
1636
1637
1638
1639
1640
1641
1642
1643
1644
1645
1646
1647
1648
1649
1650
1651
1652
1653
1654
1655
1656
1657
1658
1659
1660
1661
1662
1663
1664
1665
1666
1667
1668
1669
1670
1671
1672
1673
1674
1675
1676
1677
1678
1679
1680
1681
1682
1683
1684
1685
1686
1687
1688
1689
1690
1691
1692
1693
1694
1695
1696
1697
1698
1699
1700
1701
1702
1703
17

[illegible][illegible][illegible][illegible][illegible][illegible]

The image shows a book's endpaper with a detailed, colorful illustration. The illustration depicts a landscape with a large, ornate building, possibly a castle or palace, and a large, ornate clock or sundial in the foreground. The illustration is framed by a decorative border. The book's binding is visible on the left side.



A detailed anatomical illustration of the human spine, showing the cervical, thoracic, lumbar, and sacral regions. The vertebrae are labeled with letters from A to Z, and the intervertebral discs are labeled with numbers from 1 to 24. The illustration is a side view, showing the curvature of the spine.

[illegible][illegible]

1980, the *Journal of the American Academy of Child and Adolescent Psychiatry* published a study by Dr. David Reiss and his colleagues. The study was a longitudinal investigation of the lives of 2,232 children born in 1977 in the United Kingdom. The children were followed up at ages 5, 10, 15, and 20. The study found that children who were born to parents who were both depressed had a higher risk of developing mental health problems in adulthood than children born to non-depressed parents. This finding was one of the first to suggest that parental depression could have a long-term impact on a child's mental health.

In the years following the Reiss study, other researchers have conducted similar studies, and the results have generally confirmed the findings of the Reiss study. For example, a study published in 2001 by Dr. Andrew Meltzer and his colleagues found that children of depressed mothers were more likely to experience emotional and behavioral problems than children of non-depressed mothers. Another study published in 2003 by Dr. David Reiss and his colleagues found that children of depressed fathers were also at a higher risk of developing mental health problems in adulthood.

More recent studies have also found that parental depression can have a significant impact on a child's mental health. For example, a study published in 2010 by Dr. David Reiss and his colleagues found that children of depressed parents were more likely to experience emotional and behavioral problems than children of non-depressed parents. Another study published in 2012 by Dr. David Reiss and his colleagues found that children of depressed parents were more likely to experience emotional and behavioral problems than children of non-depressed parents.

The findings of these studies suggest that parental depression can have a significant impact on a child's mental health. This is because children of depressed parents are more likely to experience emotional and behavioral problems than children of non-depressed parents. This is likely due to the fact that children of depressed parents are more likely to be exposed to negative emotions and behaviors, which can lead to the development of mental health problems.

It is important to note that not all children of depressed parents develop mental health problems. However, the findings of these studies suggest that the risk is higher for children of depressed parents than for children of non-depressed parents. Therefore, it is important for parents who are experiencing depression to seek treatment and support to reduce the risk of their children developing mental health problems.

In conclusion, the evidence suggests that parental depression can have a significant impact on a child's mental health. Children of depressed parents are more likely to experience emotional and behavioral problems than children of non-depressed parents. This is likely due to the fact that children of depressed parents are more likely to be exposed to negative emotions and behaviors, which can lead to the development of mental health problems. Therefore, it is important for parents who are experiencing depression to seek treatment and support to reduce the risk of their children developing mental health problems.

1980, the *Journal of the American Academy of Child and Adolescent Psychiatry* published a study by Dr. David Reiss and his colleagues. The study was a longitudinal investigation of the lives of 2,232 children born in 1977 in the United Kingdom. The children were followed up at ages 5, 10, 15, and 20. The study found that children who were born to parents who were both depressed had a higher risk of developing mental health problems in adulthood than children born to non-depressed parents. This finding was one of the first to suggest that parental depression could have a long-term impact on a child's mental health.

In the years following the Reiss study, other researchers have conducted similar studies, and the results have generally confirmed the findings of the Reiss study. For example, a study published in 2001 by Dr. Andrew Meltzer and his colleagues found that children of depressed mothers were more likely to experience emotional and behavioral problems than children of non-depressed mothers. Another study published in 2003 by Dr. David Reiss and his colleagues found that children of depressed fathers were also at a higher risk of developing mental health problems in adulthood.

More recent studies have also found that parental depression can have a significant impact on a child's mental health. For example, a study published in 2010 by Dr. David Reiss and his colleagues found that children of depressed parents were more likely to experience emotional and behavioral problems than children of non-depressed parents. Another study published in 2012 by Dr. David Reiss and his colleagues found that children of depressed parents were more likely to experience emotional and behavioral problems than children of non-depressed parents.

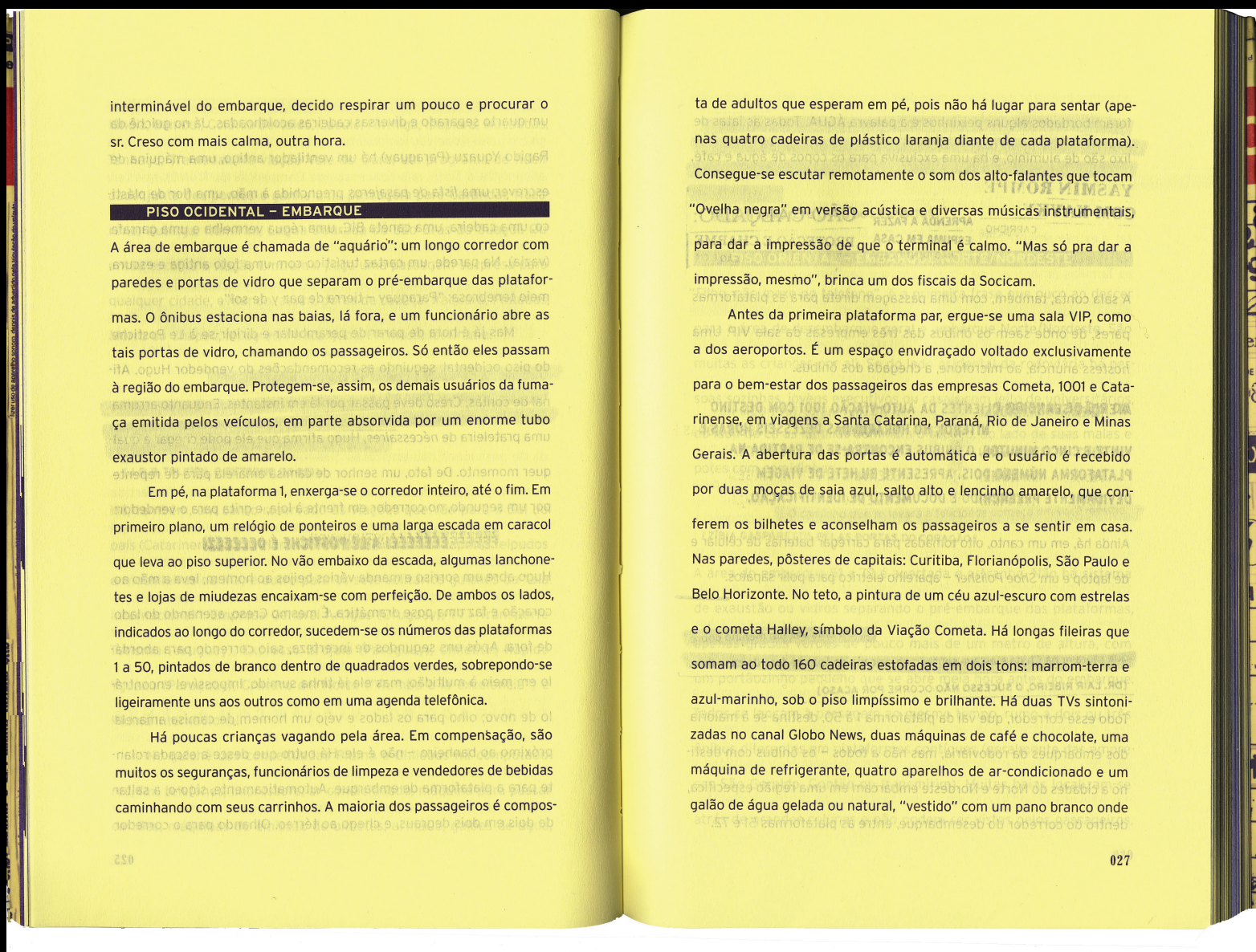
The findings of these studies suggest that parental depression can have a significant impact on a child's mental health. This is because children of depressed parents are more likely to experience emotional and behavioral problems than children of non-depressed parents. This is likely due to the fact that children of depressed parents are more likely to be exposed to negative emotions and behaviors, which can lead to the development of mental health problems.

It is important to note that not all children of depressed parents develop mental health problems. However, the findings of these studies suggest that the risk is higher for children of depressed parents than for children of non-depressed parents. Therefore, it is important for parents who are experiencing depression to seek treatment and support to reduce the risk of their children developing mental health problems.

In conclusion, the evidence suggests that parental depression can have a significant impact on a child's mental health. Children of depressed parents are more likely to experience emotional and behavioral problems than children of non-depressed parents. This is likely due to the fact that children of depressed parents are more likely to be exposed to negative emotions and behaviors, which can lead to the development of mental health problems. Therefore, it is important for parents who are experiencing depression to seek treatment and support to reduce the risk of their children developing mental health problems.

[illegible][illegible]

AN, Form + Zweck, 1995



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 nas 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,

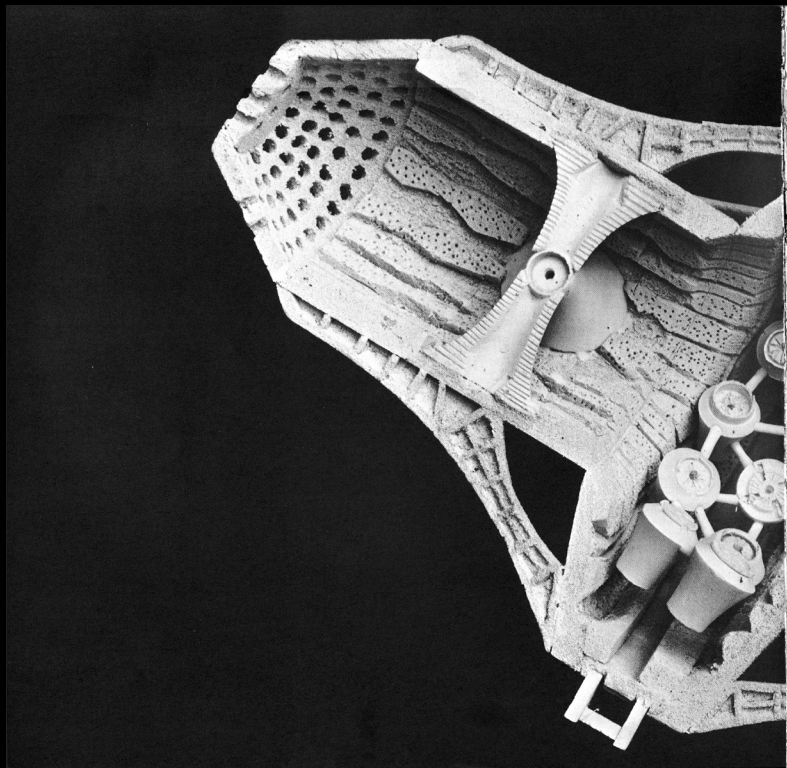
para dar a impressão de que o terminal é calmo. "Mas só pra dar a impressão, mesmo", brinca um dos fiscais da Socicam.

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 con-

ferem 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

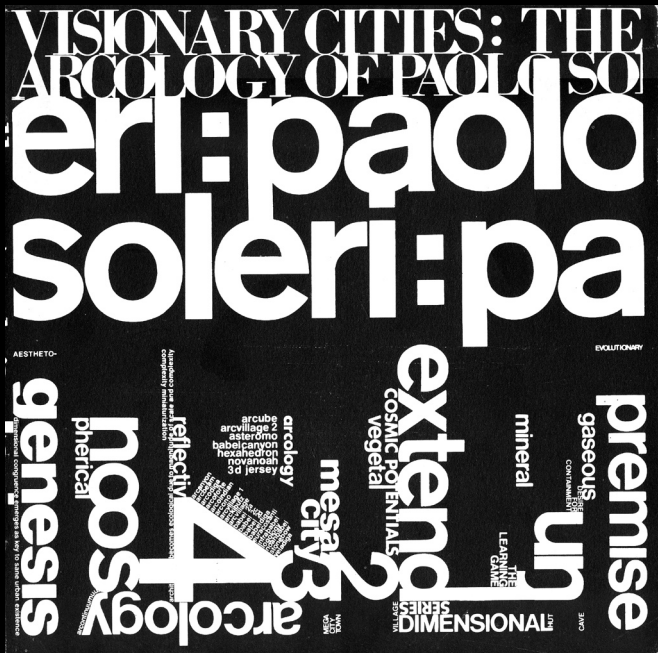
somam ao todo 160 cadeiras estofadas em dois tons: marrom-terra e azul-marinho, sob o piso limpíssimo e brilhante. Há duas TVs sintonizadas no canal Globo News, duas máquinas de café e chocolate, uma máquina de refrigerante, quatro aparelhos de ar-condicionado e um galão de água gelada ou natural, "vestido" com um pano branco onde

LINE SPACING



of parts one to another, s
uitability and distribution
.michelangelo.the chinese
scorn this way.their great
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.



LINE SPACING

KATHERINE **McCoy**
MICHAEL **McCoy**

ARTSCIENCE

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 **MATHEMATICAL POETIC** 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 **DESIGN NECESSITY** studio is a hothouse that enables students

the new 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 **PURIST PLURALIST** 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 **INDIVIDUAL COMMUNAL** 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

DANGEROUS RIGOROUS

Ferndale Street
1981

Kenneth Williams
Cranbrook Studio

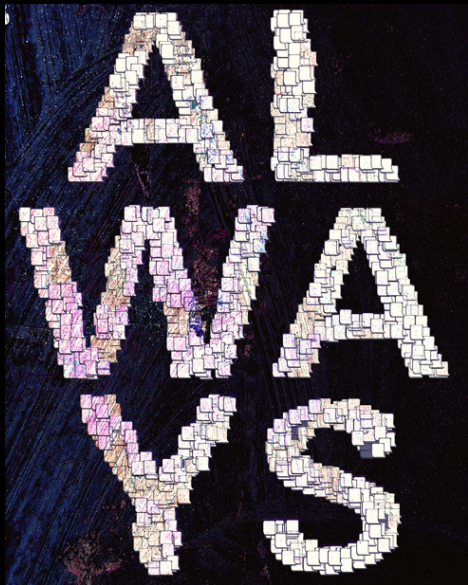
A block of a school
cial main street
tographically
collage form in
graphic essay

AND OUR SMALL PLANET
AT THIS MOMENT,
WILL PROPAGATE DOWN
THROUGH CENTURIES
AND POWERFULLY AFFECT
THE DESTINY
OF OUR DESCENDANTS,
AND OUR SMALL PLANET
AT THIS MOMENT,
WILL PROPAGATE DOWN
THROUGH CENTURIES
AND POWERFULLY AFFECT
THE DESTINY
OF OUR DESCENDANTS,
AND OUR SMALL PLANET
AT THIS MOMENT,
WILL PROPAGATE DOWN
THROUGH CENTURIES
AND POWERFULLY AFFECT
THE DESTINY

DECENDANTS,

[illegible]

[illegible][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.

