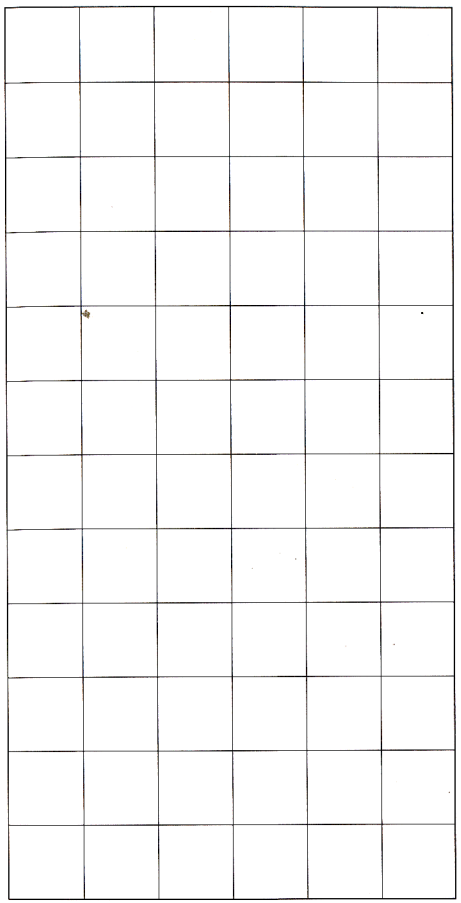
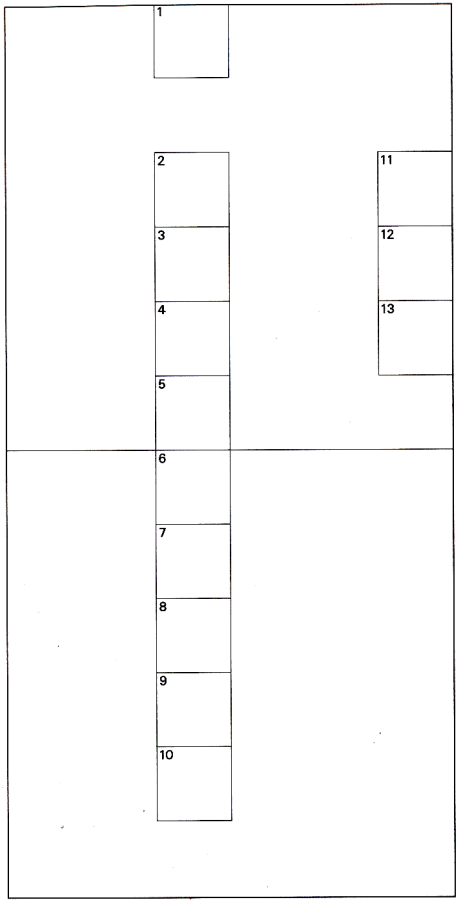
Ellen Lupton: Experimental Grids

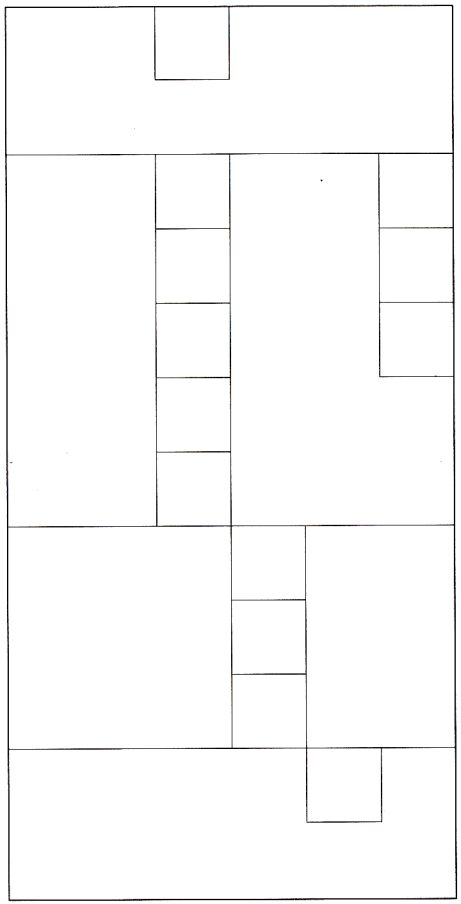
Marcel Duchamp, 1953

19 22
sotheby's
15 east 57
new york
april 15
to may 9
1953

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







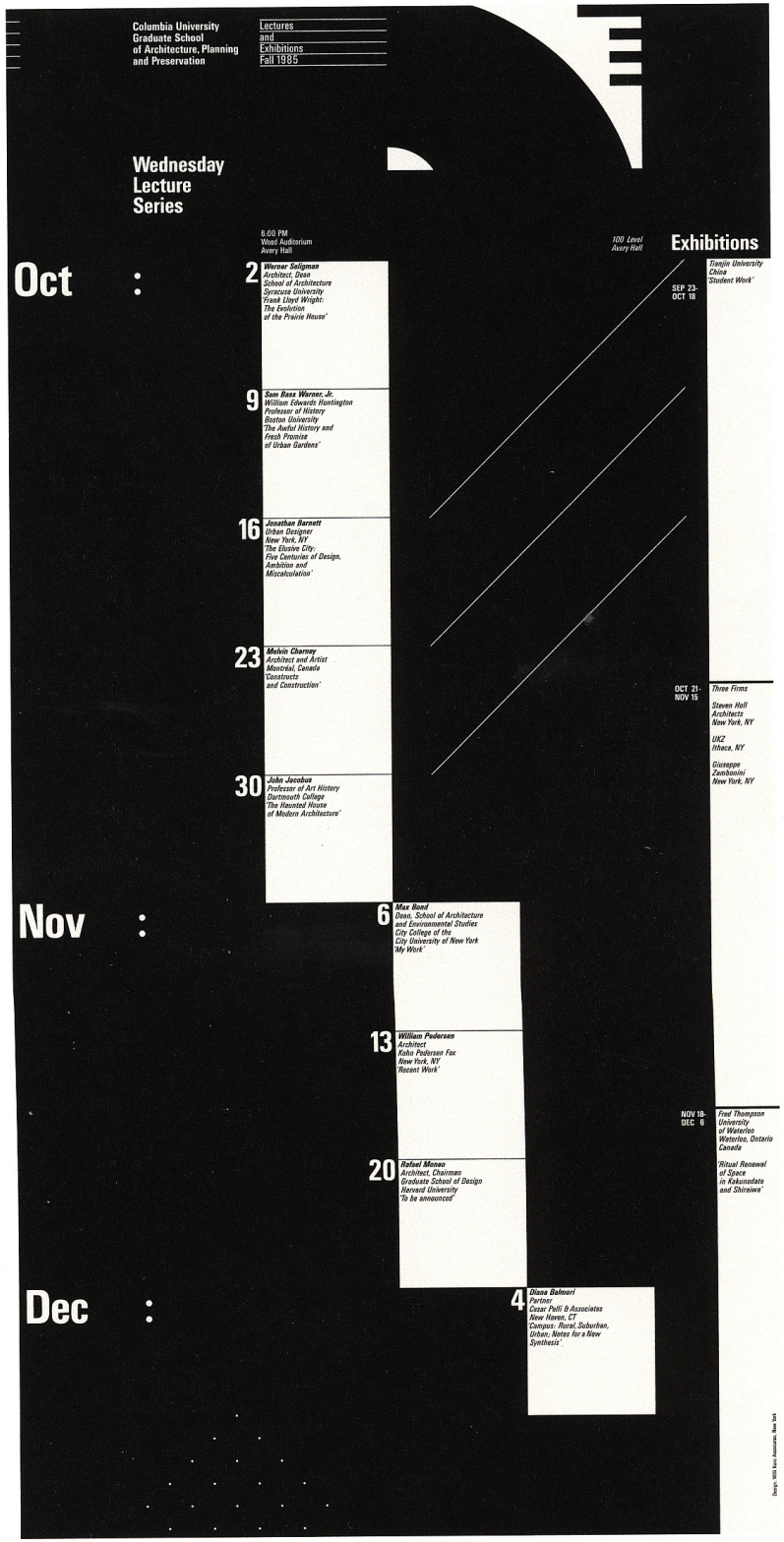
Willi Kunz, 1985

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

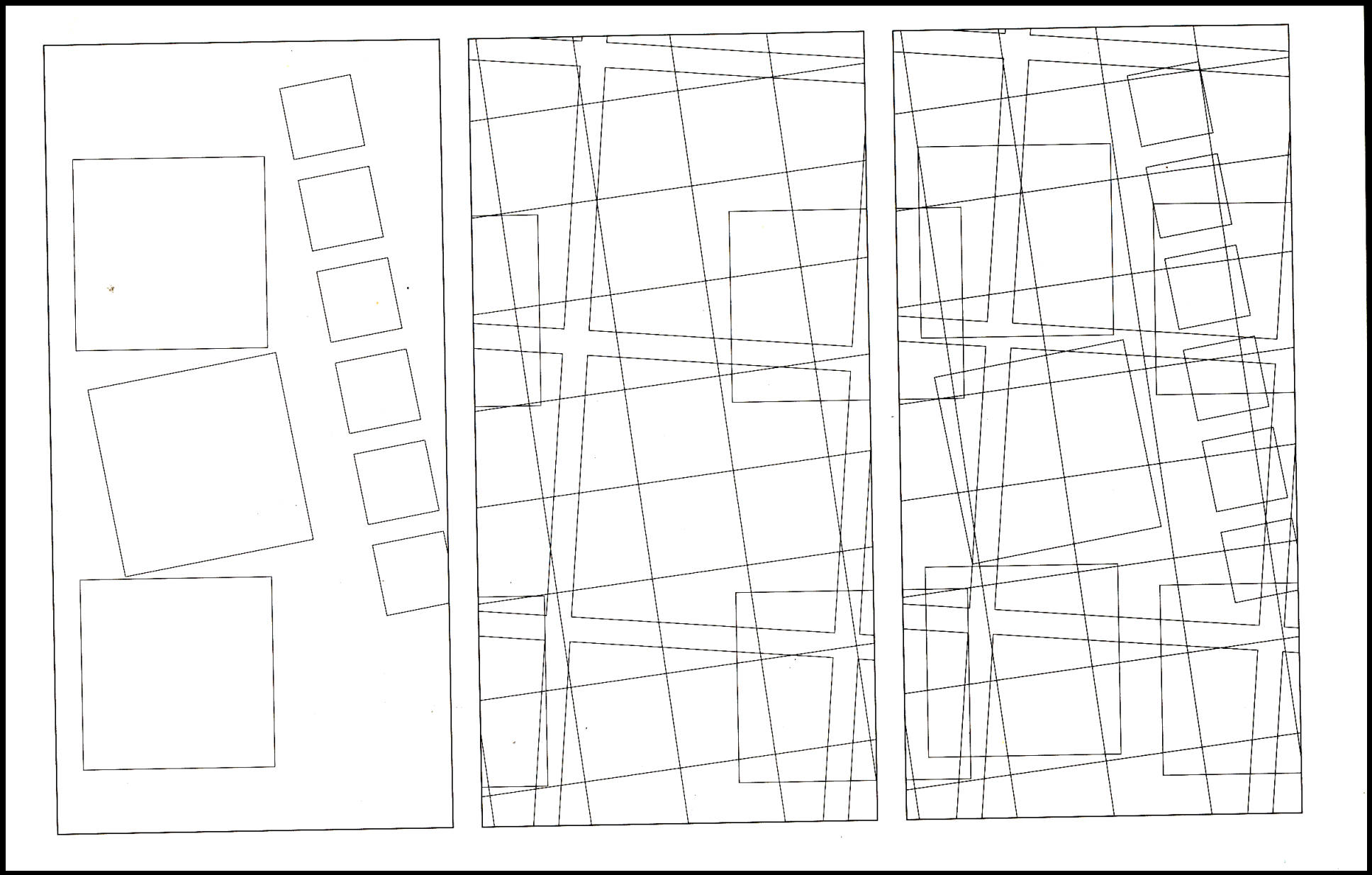
Lectures
and
Exhibitions

Wednesday
Lecture
Series

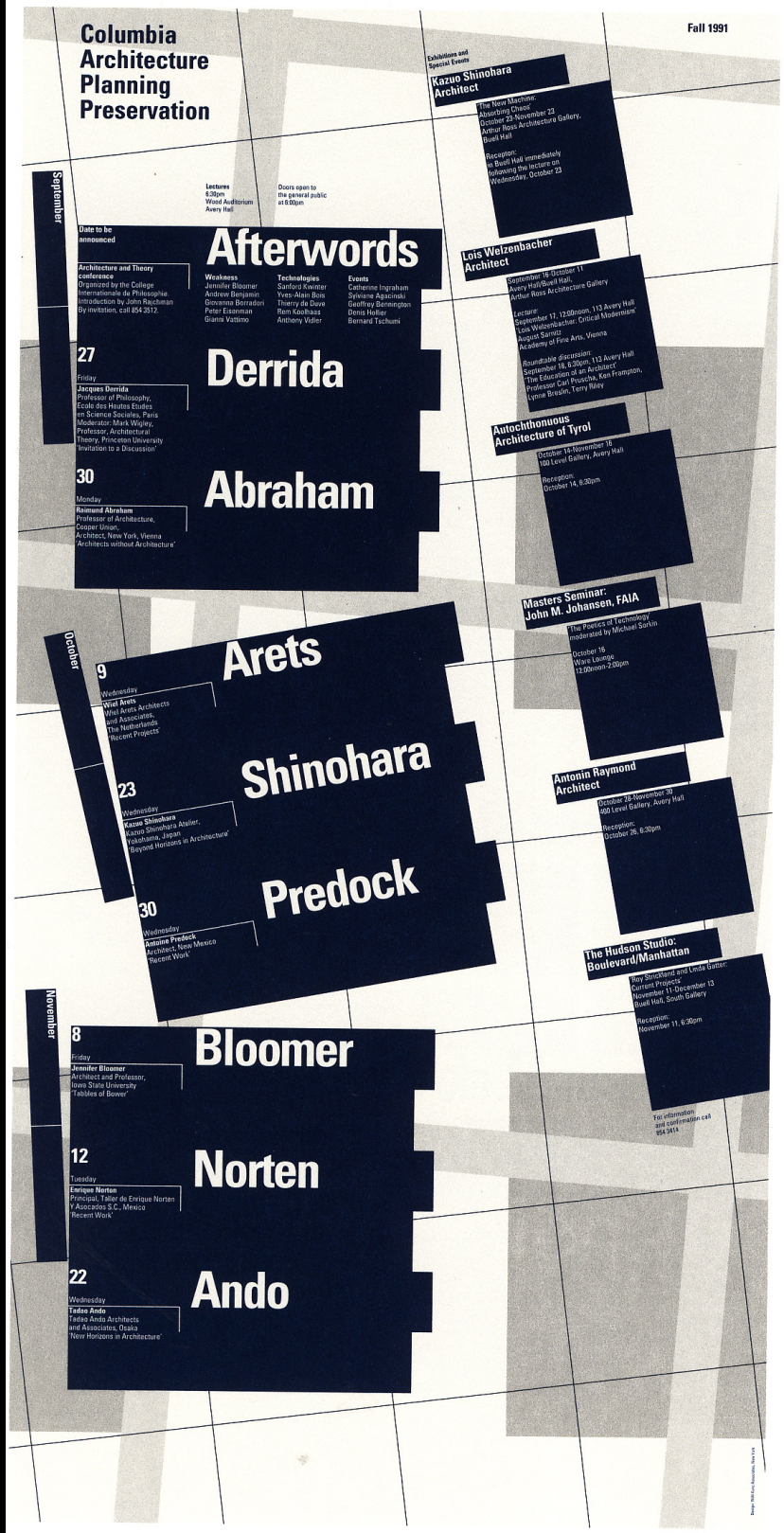
Willi Kunz, 1985



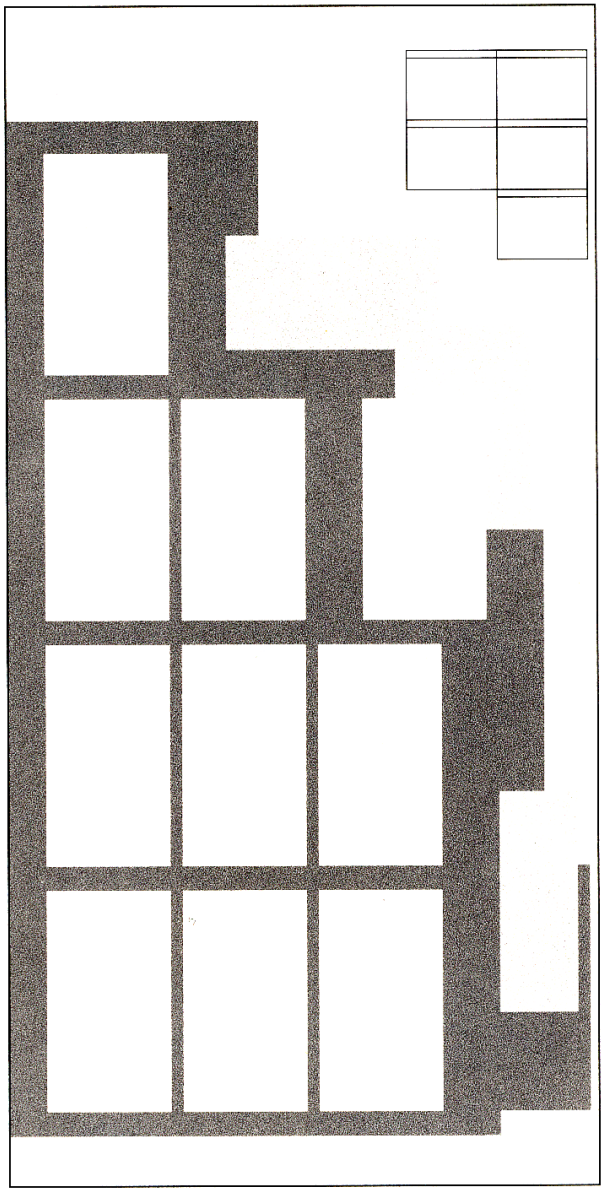
Willi Kunz, 1985

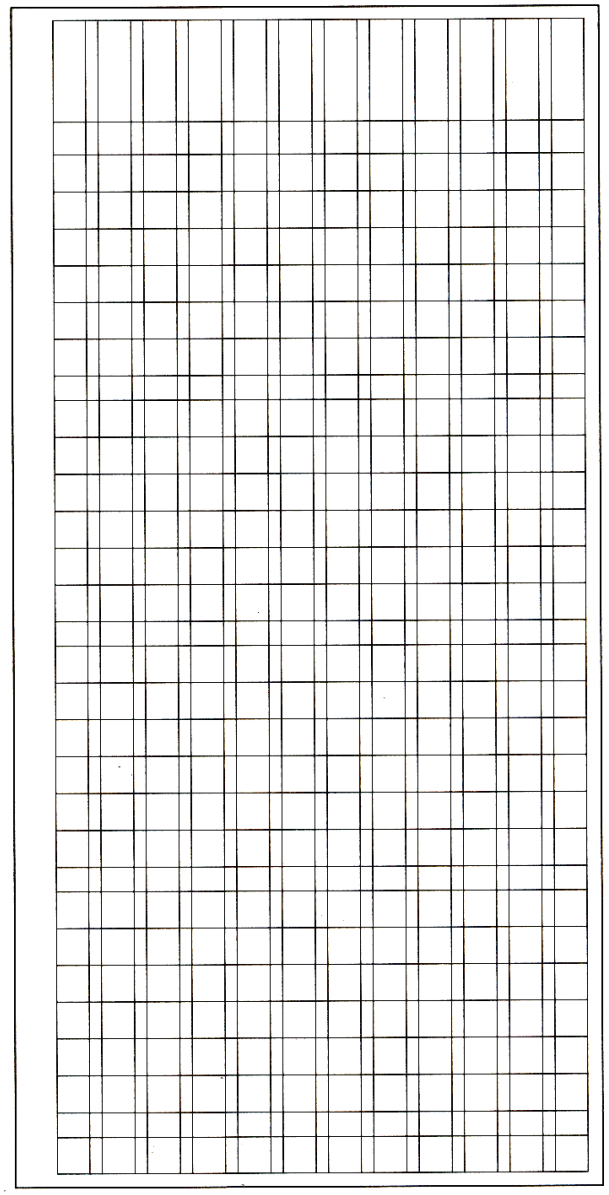


Willi Kunz, 1991



Willi Kunz, 1991



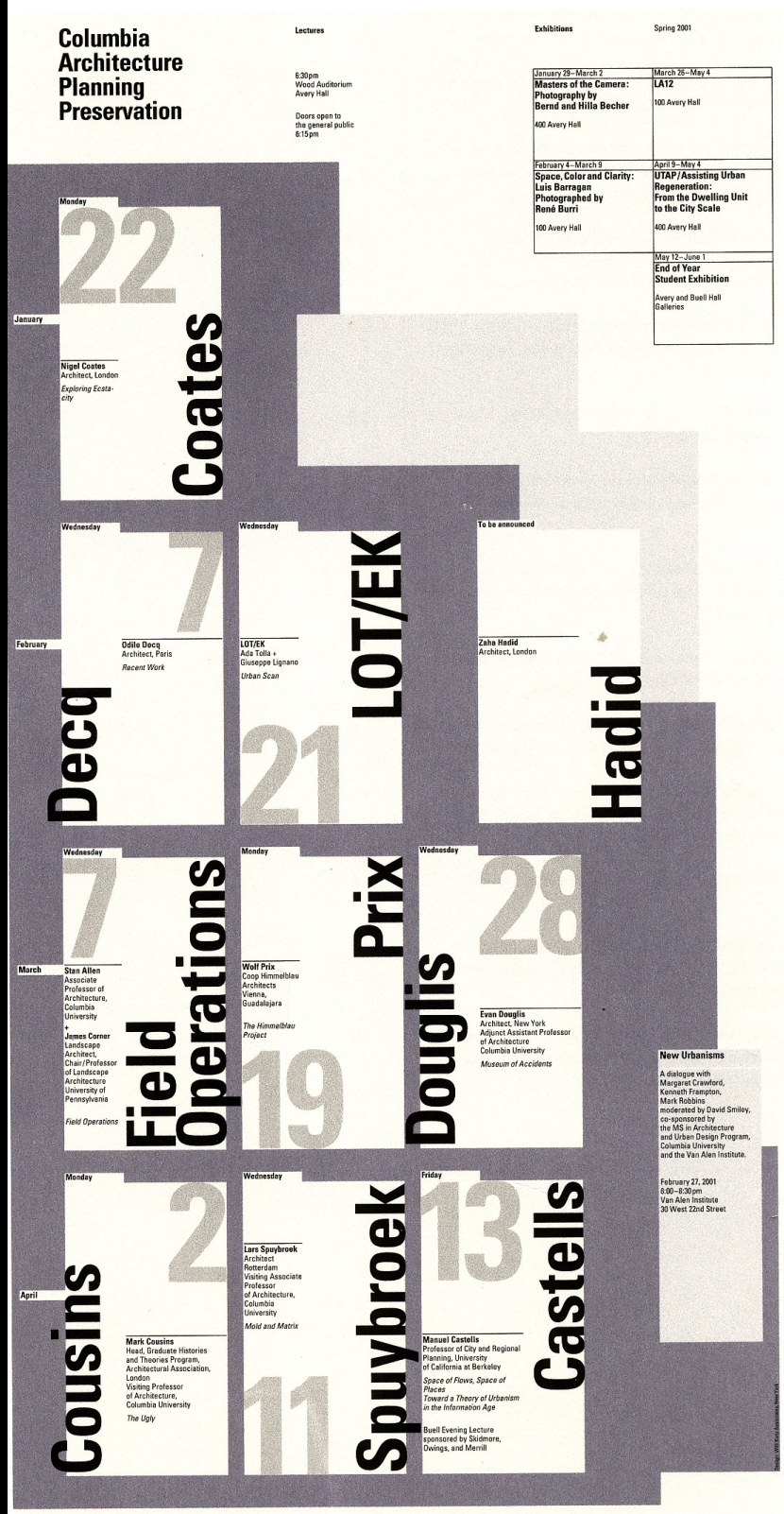


Schematic composition of primary information elements.

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

Composition of the lecture information with superimposed grid structure.

Willi Kunz, 2001



Willi Kunz, 2001

The ENGLISH

form o

ress, a

n is

f seriffed, varied-weight (stressed) letter, t he norm to which the vernacular form gr avitates unless there is a good reason for it to resist, has a rich full shape, a vertical st nd a fairly sharp gradation from thick to thi n strokes; although it is less abrupt than in the characteristic French form. The differe nce of weight between strokes thick and thi often quite marked; the latter are virtually hairlines. R ich bracketted serifs terminate sharply, if not always a ctually to a point. The tails of the

Q

R

Apart from the work o f some of t he later W est Countr y tombston e carvers, t he vernacu lar traditio

n

&

usually have great ver ve, the tail of the latt er being bowed, not st raight. Proportions te nd to be squarer and more regular than tho se of Roman forms. A, (p.9

The

The ENGLISH letter rance in 1754 when th writing master and ja *e* began producing his : although there can b signs were based on st eveloped by tombston irty years previously. T ans and **grotesques dense smoke of th tion round about 1** he first definitive form racteristics which now lish could be found in ms of early tombstone dates on houses, and e derived though they w ls.

Whether Bask erville was a cquainted w ith the 'rom ain du roi' it is imposs ible to say, but it is ne arly impossible that h e was not acquainted with Shelley's book: it is inconceivable that a ny professional writin g-master in the time Baskerville was teachi ng writing would not have known of the bo ok. And again, the let

ters

n has been

little influe

nced by ty

pe designs.

Indeed, th

e influence

has often b

een very m

uch the ot

her way ro

und. A, p.7

(The 'romain du roi' was cut by Gra ndjean for the exclusive use of th e Royal Printing Hou se in France, it was fir st used to print *Medail les sur les Principaux Ev enements du Regne-de-Lo uis le Grand* in 1702. The type certainly is a

break

made its official appea e printer, lettercutter, panner *John Baskervill* innovative letterforms e no doubt that his de yles which had been d e carvers twenty or th he clarendons, egypti **emerged from the e Industrial Revolu 800.** But long before t s appeared, many cha seem particularly Eng the primitive letterfor s, builders' marks and ven in Caslon's types, ere from Dutch mode A, p.10

Much - *I* think too much - h as been mad e of the writ ing masters' influence upon the tombstone c arvers. Probably the fi rst relevant master w as Cocker, whose spec imens were published around 1670; and fro m 1680 to 1741 hardl y a year passed witho ut other masters issui ng specimens. A, p.32

Amongst

Phil Baines, 1992

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 the design: was

of types by copybook he himself a writing

Their however far more to those

ter. actual forms relate closely found on tombstones.

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

Phil Baines, 1992

peculate about; but he bandoned a] the Caslon tradition, and with Grandjean, Fourn ier a nd other type-cutters, began a new tradition which, in the eighte enth

rise to the literary wo rld. It was the first fi ne book printed in En gland. (...) Every part of the volume was in harmony with every o ther part. There was n o dissproportion. The book has been well sa id to be a landmark in the history of typogra phy. In looking at it t oday we wonder how it was done when it w as done. It seems as th ough the Birmingham artist had come befor e his time. E,p.39

enth c e mart s

ntury revo lutionised the appear ance of the printed pa ge. (...)

The revolution which Grandjean and Basker ville brought about w as in the relationship between the thick an d thin parts of a letter , in the position of th e thickest parts of the letter, and in the trea tment of the serifs. Al l these are minutiae; b ut type design is a ma tter of minutiae. Bask erville thickened the t hick parts of his roma n letter and made the thin parts thinner, giv ing them a sharper, s er appearance. (...)

He pulled the thickest part of a curved letter away from the positio n of being 45° to the h orizontal and raised i t higher up the curve. (...)

He made more of the serifs of the letters, m aking them more noti ceable by giving them a sharper, spiky quali ty. (...)

These minute changes of detail would proba bly have gone unnotic ed(...) if it had not bee n for his

sup erb p r e

He had a const ant succession o f hot plates of copper ready, b etween which, a s soon as printed (...) the sheets w ere inserted. The wet was th us expelle d, the ink s et, and a g lossy surface p ut on all simu ltaneously.

E,p.65

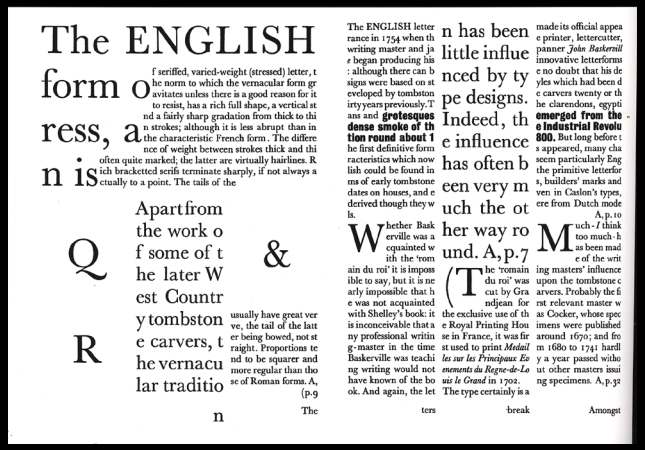
superior ink, and s mooth paper.

Baskerville made o ther innovations in design. The type of th e late seventeenth cen tury was, on the whol e, rather compressed —whether for reasons of aesthetic appeal or economy it is difficult to say—but Baskervill e gave his letters a ro unded, open appeara nce. They take up a l ot of room. B,p.161

The type was cu t for him by Jo hn Handy (d.1 792) who, by t he time of Baskerville 's death, had worked for

s W o r k s

Phil Baines, 1992



The ENGLISH

form o

ress, a

n is

Q

R

&

f seriffed, varied-weight (stressed) letter, t
he norm to which the vernacular form gr
avitates unless there is a good reason for it
to resist, has a rich full shape, a vertical st
nd a fairly sharp gradation from thick to thi
n strokes; although it is less abrupt than in
the characteristic French form . The differe
nce of weight between strokes thick and thi
often quite marked; the latter are virtually hairlines. R
ich bracketted serifs terminate sharply, if not always a
ctually to a point. The tails of the

Apart from
the work o
f some of t
he later W
est Countr
y tombston
e carvers, t
he vernacu
lar traditio
n

usually have great ver
ve, the tail of the latt
er being bowed, not st
raight. Proportions te
nd to be squarer and
more regular than tho
se of Roman forms. A,
(p.9

The

The ENGLISH letter
rance in 1754 when th
writing master and ja
e began producing his
: although there can b
signs were based on st
eveloped by tombston
irty years previously. T
ans and **grotesques**
dense smoke of th
tion round about 1
he first definitive form
racteristics which now
lish could be found in
ms of early tombstone
dates on houses, and e
derived though they w
ls.

Whether Bask
erville was a
cquainted w
ith the 'rom
ain du roi' it is impos
ible to say, but it is ne
arly impossible that h
e was not acquainted
with Shelley's book: it
is inconceivable that a
ny professional writin
g-master in the time
Baskerville was teachi
ng writing would not
have known of the bo
ok. And again, the let

ters

n has been
little influe
nced by ty
pe designs.
Indeed, th
e influence
has often b
een very m
uch the ot
her way ro
und. A,p.7

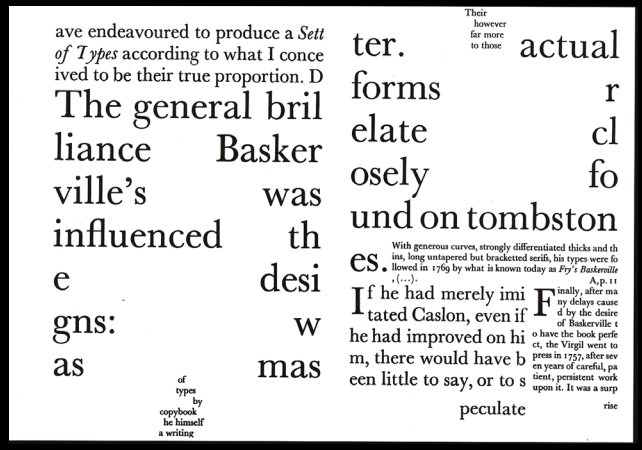
(T
he 'romain
du roi' was
cut by Gra
ndjean for
the exclusive use of th
e Royal Printing Hou
se in France, it was fir
st used to print *Medail*
les sur les Principaux Ev
enements du Regne-de-Lo
uis le Grand in 1702.
The type certainly is a

break

made its official appea
e printer, lettercutter,
panner *John Baskervil*
innovative letterforms
e no doubt that his de
yles which had been d
e carvers twenty or th
he clarendons, egypti
emerged from the
e Industrial Revolu
800. But long before t
s appeared, many cha
seem particularly Eng
the primitive letterfor
s, builders' marks and
ven in Caslon's types,
ere from Dutch mode
A,p.10

Much - I think
too much - h
as been mad
e of the writ
ing masters' influence
upon the tombstone c
arvers. Probably the fi
rst relevant master w
as Cocker, whose spec
imens were published
around 1670; and fro
m 1680 to 1741 hardl
y a year passed witho
ut other masters issui
ng specimens. A,p.32

Amongst



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

The general bril
liance Basker
ville'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.

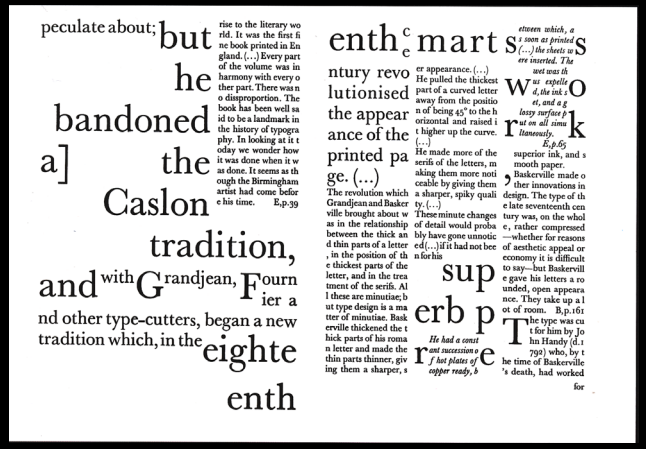
With generous curves, strongly differentiated thicks and th
ins, long untapered but bracketted serifs, his types were fo
llowed in 1769 by what is known today as *Fry's Baskerville*
, (...). A,p.11

If he had merely imi
tated Caslon, even if
he had improved on hi
m, there would have b
een little to say, or to s

peculate

Finally, after ma
ny delays cause
d by the desire
of Baskerville t
o have the book perfe
ct, the Virgil went to
press in 1757, after sev
en years of careful, pa
tient, persistent work
upon it. It was a surp

rise



peculate about; but
he
bandoned
a] the
Caslon
tradition,
and with Grandjean, Fourn
ier a
nd other type-cutters, began a new
tradition which, in the eighte
enth

rise to the literary wo
rld. It was the first fi
ne book printed in En
gland. (...) Every part
of the volume was in
harmony with every o
ther part. There was n
o disproportion. The
book has been well sa
id to be a landmark in
the history of typogra
phy. In looking at it t
oday we wonder how
it was done when it w
as done. It seems as th
ough the Birmingham
artist had come befor
e his time. E,p.39

enth c
e mart
ntury revo
lutionised
the appear
ance of the
printed pa
ge. (...)

The revolution which
Grandjean and Basker
ville brought about w
as in the relationship
between the thick an
d thin parts of a letter
, in the position of th
e thickest parts of the
letter, and in the trea
tment of the serifs. Al
l these are minutiae; b
ut type design is a ma
tter of minutiae. Bask
erville thickened the t
hick parts of his roma
n letter and made the
thin parts thinner, giv
ing them a sharper, s

er appearance. (...)
He pulled the thickest
part of a curved letter
away from the positio
n of being 45° to the h
orizontal and raised i
t higher up the curve.
(...)
He made more of the
serifs of the letters, m
aking them more noti
ceable by giving them
a sharper, spiky quali
ty. (...)
These minute changes
of detail would proba
bly have gone unnotic
ed(...)if it had not bee
n for his

sup
erb p
r e

He had a const
ant succession o
f hot plates of
copper ready, b

etween which, a
s soon as printed
(...) the sheets w
ere inserted. The
uest was th

S
O
W
r k

as expelle
d, the ink s
et, and a g
lassy surface p
ut on all simu
ltaneously.
E,p.65

superior ink, and s
mooth paper.
Baskerville made o
ther innovations in
design. The type of th
e late seventeenth cen
tury was, on the whol
e, rather compressed
—whether for reasons
of aesthetic appeal or
economy it is difficult
to say—but Baskervil
le gave his letters a ro
unded, open appeara
nce. They take up a l
ot of room. B,p.161

The type was ca
t for him by Jo
hn Handy (d.1
792) who, by t
he time of Baskerville
's death, had worked

for

Phil Baines, 1992

ROADSIDE CULTure/ visual {NORMS} & how they were established

by George LaHue

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 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 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." These 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 pedestrian 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.

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

1897 First "Electric Spectacular" created in New York City. 7,453 lamps in a display of thirty-eighty feet read "Manhattan Beach Swept by Ocean Breezes."

1900 Commonwealth Edison forms subsidiary, Federal Electric Company (now Federal Sign) to promote the development and marketing of electric signage.

1902 French scientist, Georges Claude, discloses method for impacting neon gas to create a red glow.

1906 25,000 illuminated signs in use in the United States. Most consist of hand-painted, porcelain coated panels illuminated by a bevvy of incandescent bulbs.

1909 Henry Ford introduces the Model-T, which brings "automobility" to the middle classes. First mass-produced electric signs are bracketed, illuminated circuits of four flashing lamps.

1910 Approximately 85,500 automobiles registered in the U.S. Georges Claude perfects neon discharge tubes in red and blue hues.

1911 First municipal ordinances passed in U.S. banning signs projecting from buildings.

1912 First commercial neon sign used in Paris.

1914 World War I begins.

1922 First neon sign imported from Paris by a Los Angeles car dealer. The sign read "Packard," its background was painted-on-tin, and it cost approximately $1,250.

1923 New York Times states twenty-one million people per month view the messages of Times Square.

Single displays had as many as 20,000 lights with switching systems which produced American effects.

1924 Pressure sensitive neons bloom in neon and incandescent signage.

A total of 150,000 illuminated signs, at an average cost of four hundred dollars each, are in use in the United States.

Gross annual of United States sign industry says $50,000.

1929 Stock Market crashes.

In its new 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 traffic. 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 or standing as fossilized superstructures. At the same time, hand-painted signs by lettering artists and muralists of widely 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.

1951 Production of neon signs soon surpassed by internally illuminated, translucent, formed plastic signs. Eventually, 95% of signs are made with plastics.

1954 With inexpensive sign production techniques, national corporate plastic signage systems become more common. Forerunners like Howard Johnson, MacDonald's, and Gulf Oil seek the more equal of the earlier, more expensive neon systems of Texaco and Holiday Inn.

1955 75% of federal transportation funds invested in highways. This trend was begun in 1947 and continues into the 1970s. In contrast, only 1% of federal transportation funds were spent on mass transit.

1956 With continued suburbanization, shopping strip malls continue their wild proliferation. The supermarket concept becomes hugely profitable, adding to the growing list of chain industries. Federal Aid Highway Act authorizes national guidelines for design of outdoor advertising signs on interstates.

1957 Corporate identity is explored as Container Corporation. Identity systems become de rigeur, creating a boon for graphic designers and large sign manufacturers.

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 sign systems and architectural facades are constantly updated to keep the corporate identity current with the zeitgeist of shifting visual mass appeal.

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

1958 Young Electric and 65 Art, Inc. continue to illuminate booming Las Vegas with increasingly elaborate "spectacular."

1959 With inexpensive material's creating continually larger signs, an increasing number of municipalities begin to regulate commercial signage.

1963 Container and many other corporations begin embracing the international style. Helvetica is all the rage in corporate America.

1964 Peter Blake's book God's Own Junkyard assails the "highway" new American landscape, and pleads for more planned times.

1966 Highway Beautification Act becomes federal mandate which threatens states with loss of funds if commercial blight is not regulated on highways.

1968 Shopping malls continue their evolution from strip malls to enclosed environments. Some retail signage begins a shift back to pedestrian scale.

1971 More cars are sold in Southern California by Japanese manufacturers than either Ford or General Motors.

1971 Anderson Ewald and Kandelman publish Street Graphics, allowing municipalities a model ordinance for the regulation of commercial signage.

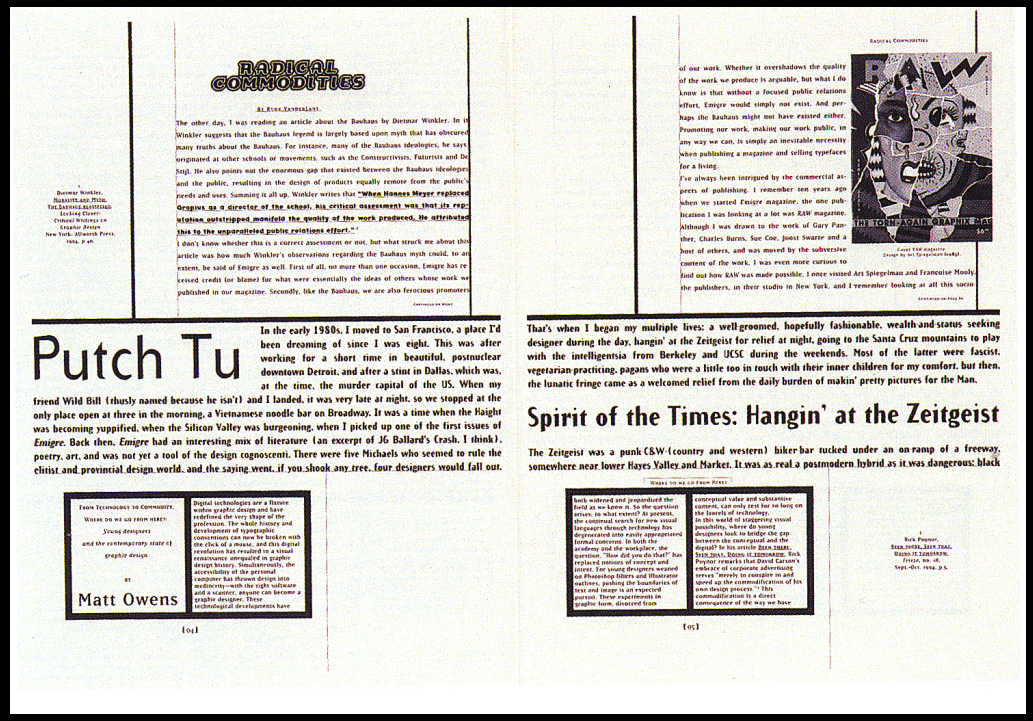
Later editions of the book encounter legal challenges to this ordinance, new chapter outstanding is titled "The First Speech Problem."

1972 Denise Scott Brown and Robert Venturi's Learning from Las Vegas defends the aesthetics of vernacular commercial signage and architecture.

1973 Sign control becomes the norm. Zones are determined, and ordinances of widely varying degrees of restrictiveness are passed in many communities.

1974 Signage aesthetics begin to change in favor of a more made appeal. Carved wooden signs begin a rebirth. Many attempt a return to "simpler" times.

Barbara Glauber, 1993



RADICAL COMMODITIES

By Rudy Vanderlans

The other day, I was reading an article about the Bauhaus by Dietmar 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 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 public, resulting in the design of products equally remote from the public's needs and uses. Summing it all up, Winkler writes that **"When Hannes Meyer replaced Gropius as a director of the school, his critical assessment was that its regulation outstripped manifold the quality of the work produced. He attributed this to the unparalleled public relations effort."**[1]

Dietmar Winkler, Bauhaus and Bizn, The Bauhaus Illustrated: Looking Closer: Critical Writings on Graphic Design New York: Allworth Press, 1994, p.96.

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, not more than one occasion, Emigre has received credit (or blame) for what were essentially the ideas of others whose work we published in our magazine. Secondly, like the Bauhaus, we are also ferocious promoters

Continued on page 4

Radical Commodities

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

I've always been intrigued by the commercial aspects of publishing. I remember ten years ago when we started *Emigre* magazine, the one publication I was looking at a lot was RAW magazine. Although I was drawn to the work of Gary Panther, Charles Burns, Sue Coe, Joost Swarte and a host of others, and was moved by the subversive content of the work, I was even more curious to find out how RAW was made possible. I once visited Art Spiegelman and Françoise Mouly, the publishers, in their studio in New York, and I remember looking at all this socio

Continued on page 24

Cover RAW magazine
Design by Art Spiegelman (Raw).

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, postnuclear downtown Detroit, and after a stint in Dallas, which was, at the time, the murder capital of the US. When my friend Wild Bill (thusly 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 yuppified, 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.

From Technology to Commodity:
Where do we go from here?
Young designers
and the contemporary state of
graphic design

By
Matt Owens

Digital technologies are a fixture within graphic design and have redefined the very shape of the profession. The whole history and development of typographic conventions can now be broken with the click of a mouse, and this digital revolution has resulted in a visual renaissance unequaled in graphic design history. Simultaneously, the accessibility of the personal computer has thrown design into disarray, as anyone, with software and a scanner, argues he can become a graphic designer. These technological developments have

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 UCSC during the weekends. Most of the latter were fascist, 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.

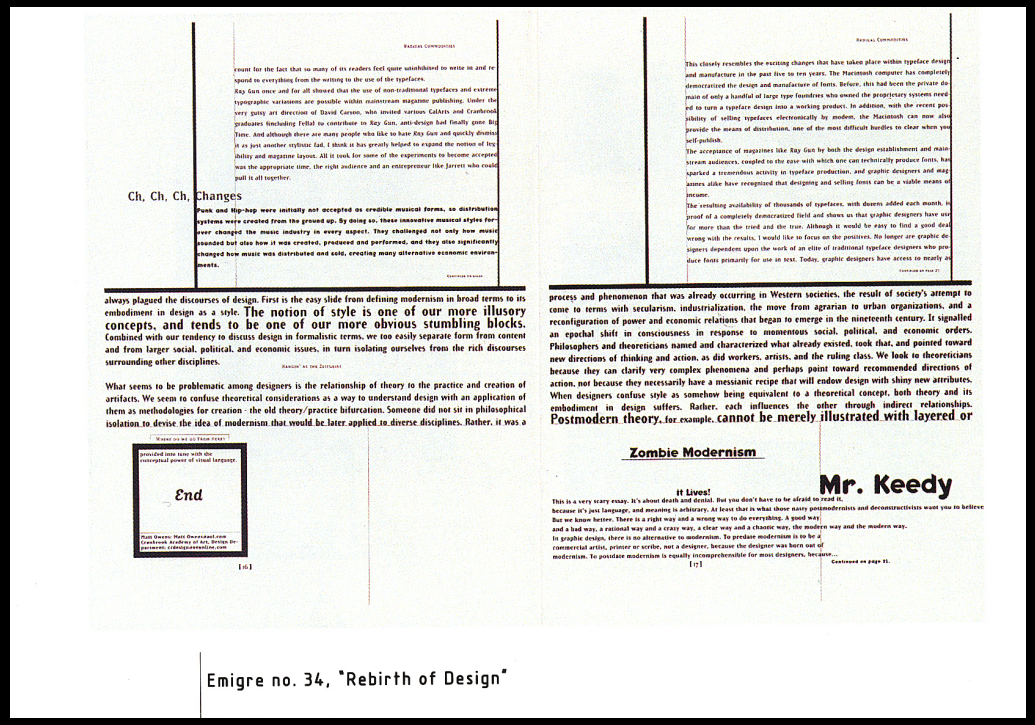
Spirit of the Times: Hangin' at the Zeitgeist

The Zeitgeist was a punk (&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

Where do we go from here?

back widened and jeopardized the field as we know it. So the question arises: to what extent? At present, the continual search for new visual languages through technology has degenerated into easily appropriated formal concerns. In both the academy and the workplace, the question, "How did you do that?" has replaced notions of concept and intent. For young designers weaned on Photoshop filters and illustrator machines, pushing the boundaries of text and image is an expected pursuit. These experiments in graphic form, divorced from conceptual value and substantive content, can only rest for so long on the laurels of technology. In this world of staggering visual possibilities, where do young designers look to bridge the gap between the conceptual and the digital? In his article Bizn There, Stein Here, Bizn It Tomorrow, Rick Poynor remarks that David Carson's embrace of corporate advertising serves "merely to conspire in and speed up the commodification of his own design process."[1] This commodification is a direct consequence of the way we have

1. Rick Poynor, Bizn Here, Bizn Then, Bizn It Tomorrow, *Eye*, no. 16, Sept.-Oct. 1994, p.5.



Radical Commodities

ount for the fact that so many of its readers feel quite uninhibited to write in and respond to everything from the writing 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 CalArts and Cranbrook graduates (including Fella) to contribute to Ray Gun, anti-design had finally gone Big Time. And although there are many people who like to hate Ray Gun and quickly dismiss it as just another stylistic fad, 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 Jarrett who could pull it all together.

Ch, Ch, Ch, Changes

Punk 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 sounded 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.

Continued on page 6

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.

Hangin' at the Zeitgeist

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

Where do we go from here?

provided into tune with the conceptual power of visual language.

End

Matt Owens: Matt Owens@aol.com
Cranbrook Academy of Art, Design Department, crdesign@cranbrook.edu

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 messianic 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

Mr. Keedy

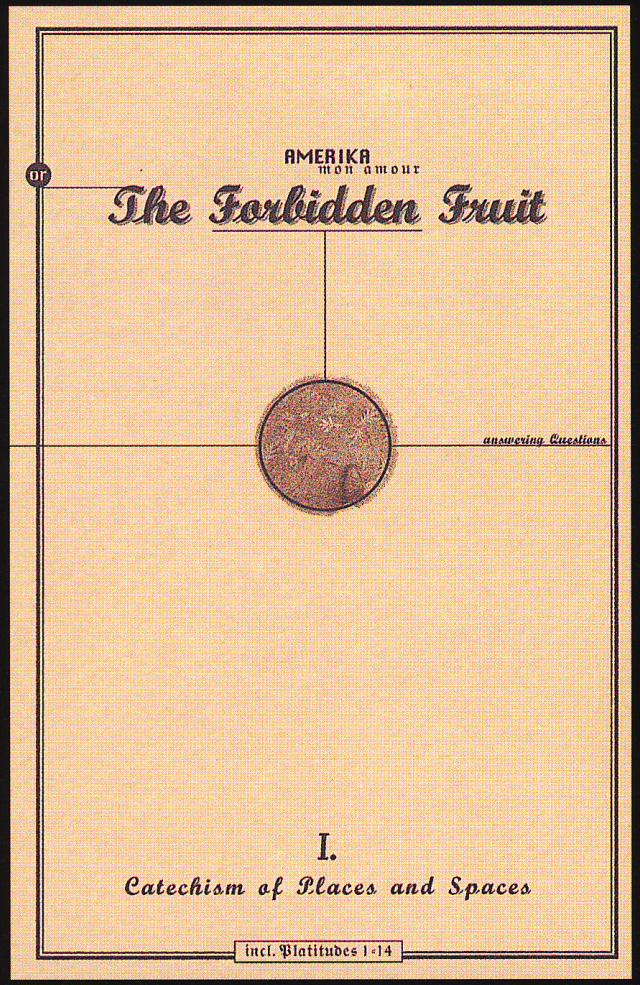
It Lives!

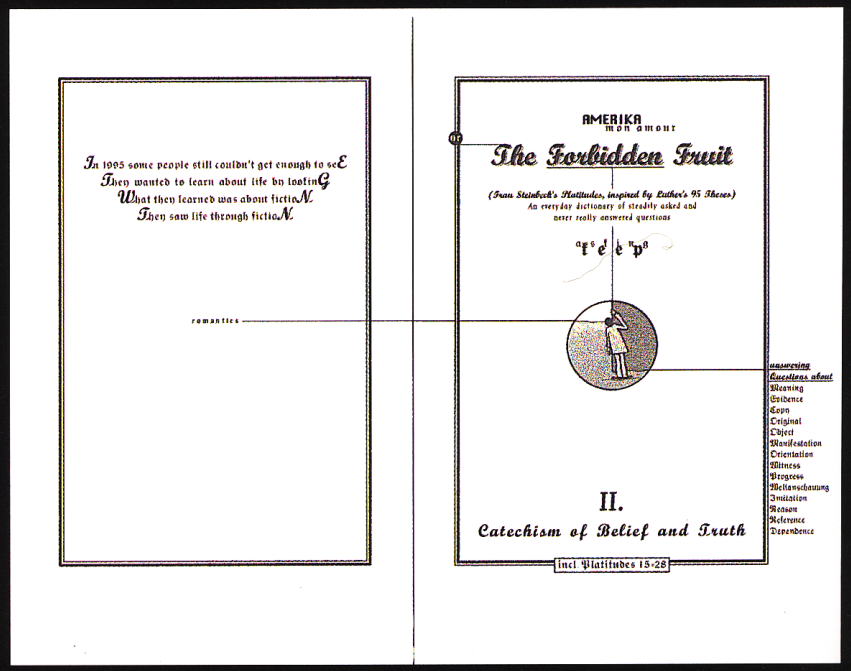
This is a very scary essay. It's about death and denial. But you don't have to be afraid to read it, because it's just language, and meaning is arbitrary. At least that is what those nasty postmodernists and deconstructivists want you to believe. But we know better. There is a right way and a wrong way 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...

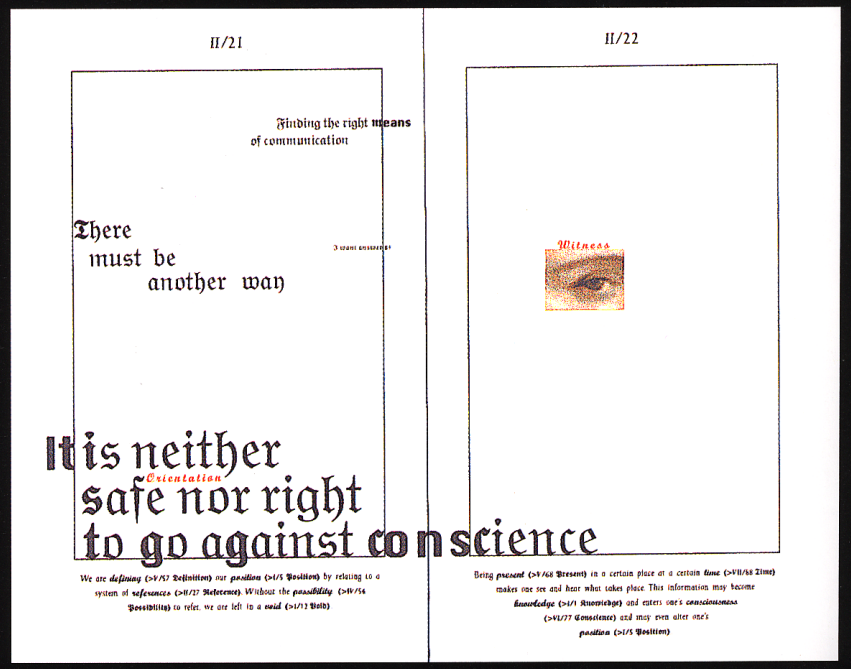
Continued on page 31.

Emigre no. 34, "Rebirth of Design"

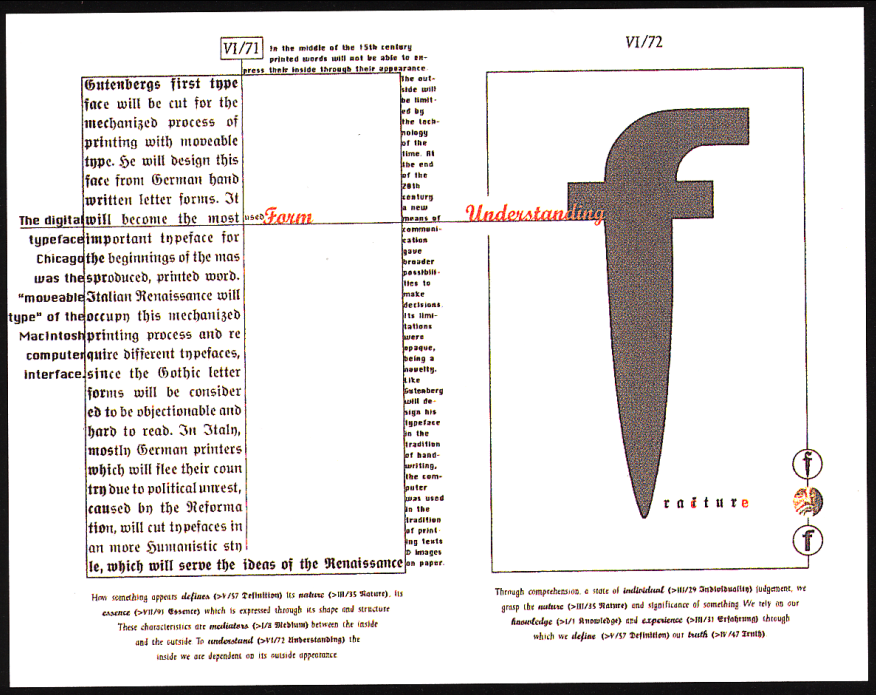
Rudy Vanderlans, 1995

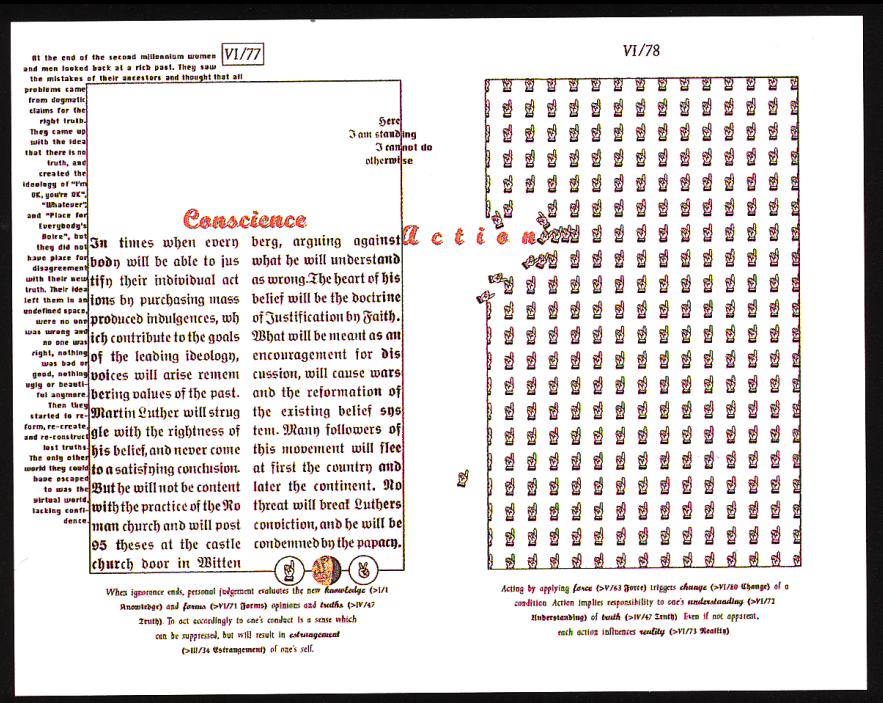


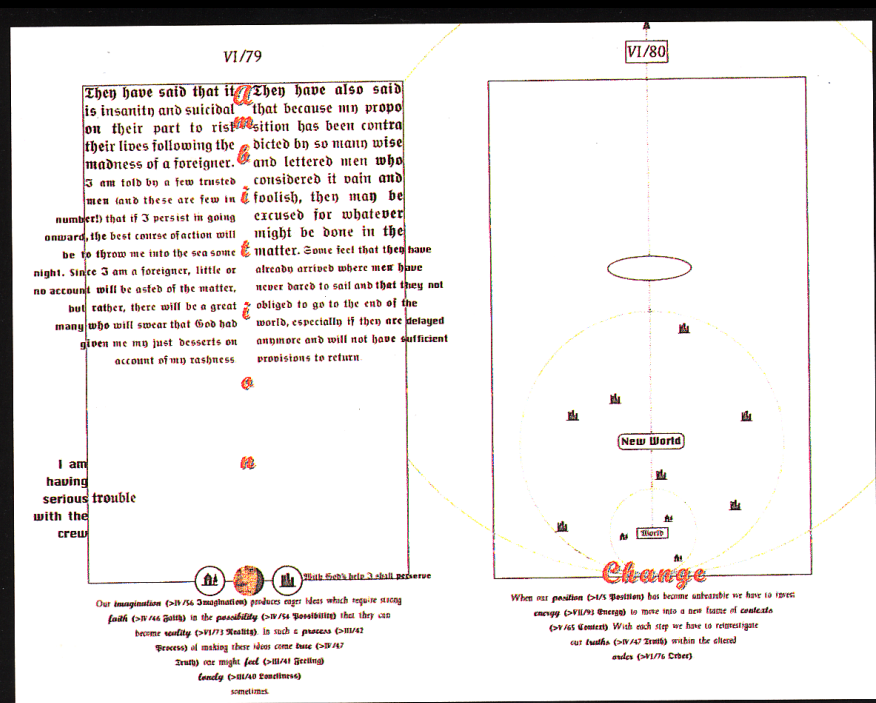




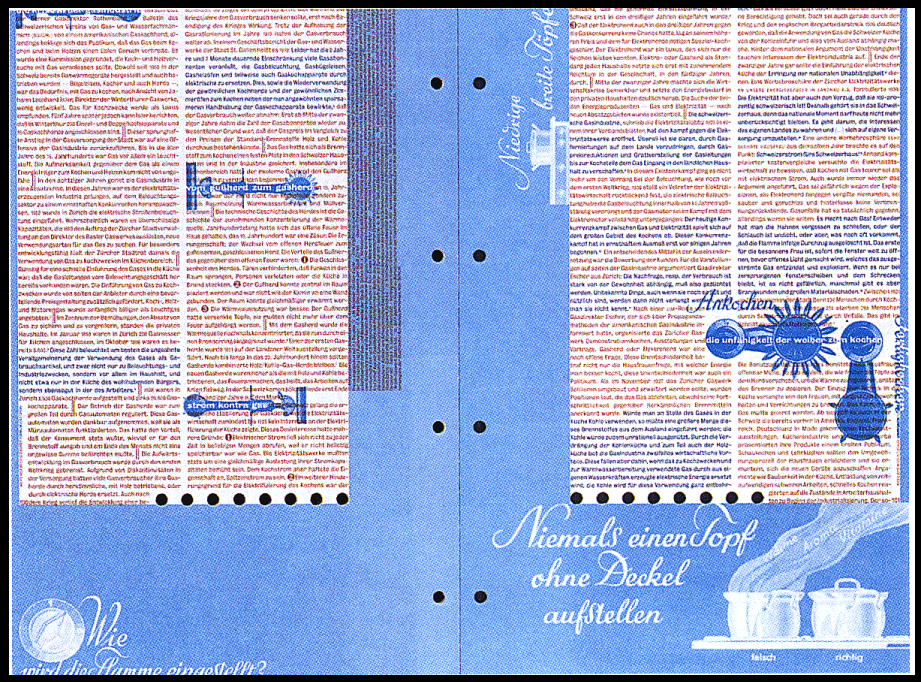
Carolyn Steinbeck, 1995

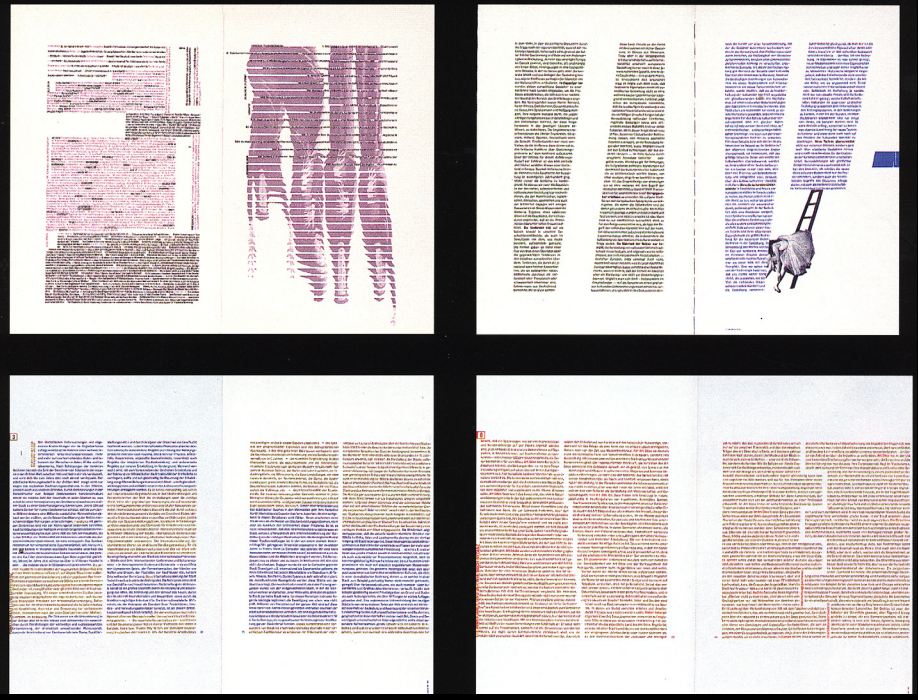






Carolyn Steinbeck, 1995





CYAN, Form + Zweck, 1995

LINE SPACING

interminável do embarque, decido respirar um pouco e procurar o sr. Creso 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 baias, 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 composta 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 lencinho 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

O LIVRO AMERELO DO TERMINAL Book spread, 2008. Designer: Vanessa Barbara with Elaine Ramos and Maria Carolina Sampaio. Publisher: COSAC NAIFY.

LINE SPACING

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

ART science

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 MATHEMATIC poetic 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 DESIRE necessity 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.

the new discourse

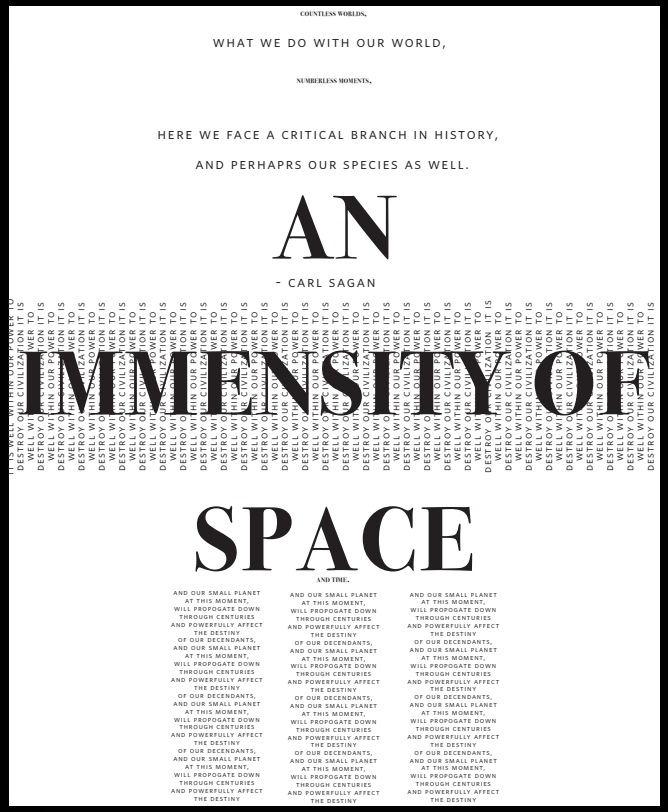
Watching the process of students absorbing new ideas and influences, and the incredible range of interpretations of those ideas into design, is MYTHOLOGY technology an annual experience that is always amazing. In recent years, for example, the department has had the experience of watching wood craftsmen 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 experi- Purist pluralist ence 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 Individual communal 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?

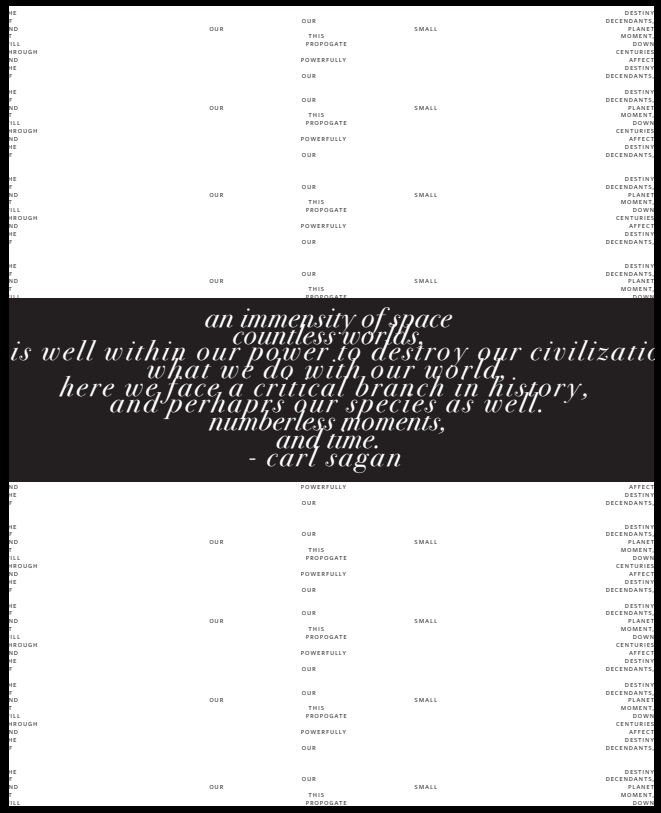
Much of the work done at Cranbrook has been dedicated to changing the status quo. It is polemical, calculated to ruffle designers' feathers. And DANGEROUS rigorous

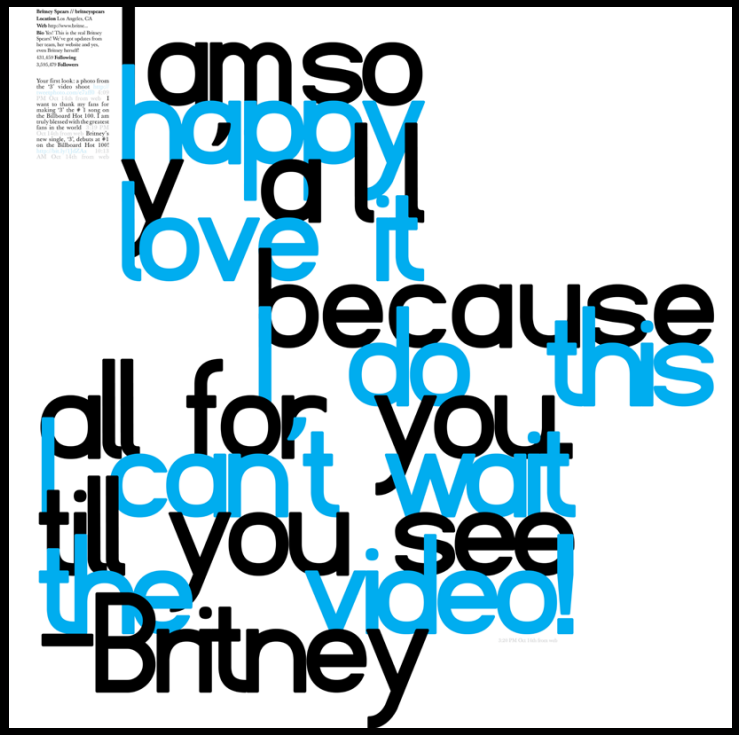
Ferndale Str
1981
Kenneth Wi
Cranbrook St
A block of a s
cial main stre
tographically
collage form i
graphic essay

CRANBROOK DESIGN: THE NEW DISCOURSE Book, 1990. Designers: Katherine McCoy, P. Scott Makela, and Mary Lou Kroh.

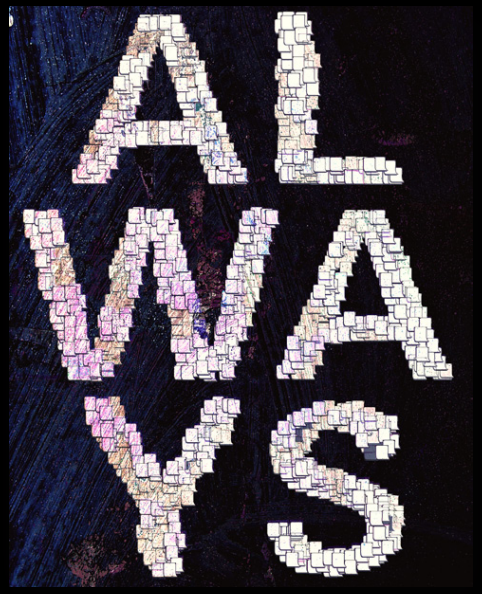

COUNTLESS WORLDS,
WHAT WE DO WITH OUR WORLD,
NUMBERLESS MOMENTS,
HERE WE FACE A CRITICAL BRANCH IN HISTORY,
AND PERHAPRS OUR SPECIES AS WELL.
AN
- CARL SAGAN
IMMENSITY OF
SPACE
AND TIME.
AND OUR SMALL PLANET AT THIS MOMENT, WILL PROPOGATE DOWN THROUGH CENTURIES AND POWERFULLY AFFECT THE DESTINY OF OUR DECENDANTS,


OF TIME AND AN IMMENSITY AT THIS MOMENT
S
COUNTLESS, HERE WE FACE A CRITICAL BRANCH IN HISTORY,
AND OUR SMALL PLANET WORLDS,
P
DESTROY OUR CIVILIZATION. NUMBERLESS MOMENTS, AND POWERFULLY AFFECT
A
AND PERHAPS OUR SPECIES AS WELL. WHAT WITH OUR WORLD,
BRANCH IN HISTORY, WE DO
C
WILL PROPOGATE DOWN THROUGH CENTURIES THE DESTINY - CARL SAGAN
OF OUR WELL WITHIN OUR POWER TO
E
DECENDANTS,


an immensity of space
countless worlds,
is well within our power to destroy our civilizatio
what we do with our world,
here we face a critical branch in history,
and perhaprs our species as well.
numberless moments,
and time.
- carl sagan



SPRINTING Krissi Xenakis, GD MFA Studio, MICA, 2009



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.