



**GRAPHIC  
DESIGN  
RENDER**

INSTITUTIONS AS A  
WAY OF LIFE

**GRAPHIC  
DESIGN  
READER**

炊きた  
釜から  
す、お  
では、  
いけな  
こし水  
んが熱  
んで、  
びたび  
みます  
水分が  
やたら  
し、にぎ  
まとま



さて、いよいよにぎりをはじめますが、手のひらのどこへごはんを置くか、これが一つのポイントです  
なれない人は、ごはんを手のひらのまん中（X印のあたり）におきたがるものですが、それではうまくにぎれません、指のつけね（O印）においてください、そうすると、だまっています、上手ににぎれるものです

This reader examines Graphic Design as an Institution, exploring different moments and movements that shape the practice of design: ideation, creation, practice, product. This reader is the result of a graphic design process taking place under the conditions of an institution, and a research project's inquiry into institutionality as a surface and style.

How do schools of graphic design — the *Swiss* school, the *slick* school — emerge? How does Graphic Design institute its schools of style and laws of form? How do schools, associations, patriarchs, and communities imprint themselves on the process and practice of graphic design, and the designer? How is the institution of graphic design narrated?

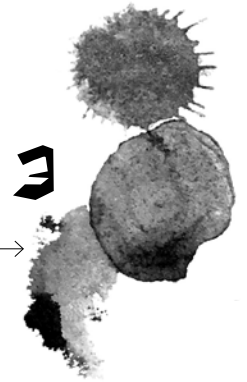
This reader situates the practice of the designer in the interstitial space between four places: the designer, the institution, the space, distance, or proximity between those two, and the thing that the designer is executing. The reader is in itself a manifestation of an ongoing process that challenges the assumption of what graphic designers are supposed to deliver when an institutional process asks for material for its visual representation.

Sonia Malpeso has joined the Institutions as a Way of Life (IWL) research team during the beginnings of the four year, state-funded project. During such beginnings, a research project seeks to acquire a visual language of representation and visibility for assumed audiences and publics interested in the research, but also for the bodies of evaluation and control that govern such projects. IWL is interested in the interstitial space that exists between practices of art, politics and styles of institutionality as a site where new ways of making art and understanding institutions emerge. Therefore it has become clear rather soon that IWL needs to find a way to present itself as expressing difference in its articulation of institutionality, or on the surfaces provided by the institutions that seek to co-opt its articulations. Through extensive experimentation, Sonia Malpeso proposed fluidity and liquefaction as a theme and metaphor: one that, by applying a simple computer graphic effect to visual materials, we find an ongoing and ever-changing articulation against the assumptions that institutions and their representation are predictable, fixed, rectangular structures, that once set into being, will not move nor budge. Beyond this visual metaphor, Sonia Malpeso articulated an identity for the research project that is based on fluid instructions and prescriptions rather than fixed elements and assets. Its indeterminate identity is to be understood as a resistance to assumptions of what institutions are understood to be: IWL ultimately proposes to shift the understanding of the word institution from a noun to a verb, that is, from a preexisting structure to an ongoing practice.

#### Bernhard Garnicig & Sonia Malpeso

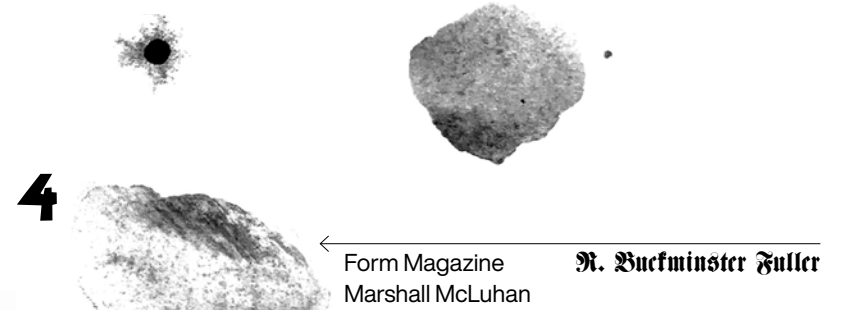
We would like to thank Genevieve Coestello, Aiwen Yin, Luiza Crosman, Mela Dávila Freire, and Lucie Kolb for their input during our public editorial session on October 10, 2019.

The references collected in this reader, together with the visual explorations and annotations accompanying each reference, aim to address how the **Institution** frames thinking and doing, influencing and shaping one's own creative process.



Katharine Wolff  
Looking Closer  
Michael Bierut  
Visible Language  
Wolfgang Weingart  
Michael Renner  
Edward Catich

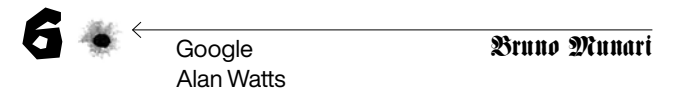
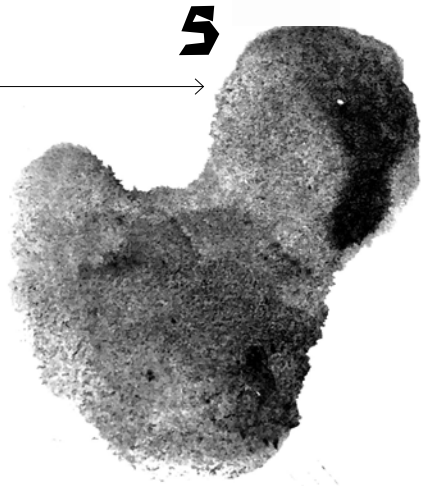
**Basel School of Design**



Form Magazine  
Marshall McLuhan  
**R. Buckminster Fuller**

Donald Appleyard  
Gillo Dorfles  
Paul Jacques Grillo  
Anne Cauquillin  
Joseph Bueys  
Christopher Alexander  
Frank Gilbreth Sr.

**Lucius Burckhardt**



Google  
Alan Watts  
**Bruno Munari**

**1**      **Josef Müller Brockmann**

**Grid Systems in Graphic Design** defines the grid as a controlling principle in design, and a 'solution' to all visual problems. How does a predefined grid shape thinking and doing? And what happens when something doesn't fit inside a grid?

**2**      **Robert Bringhurst**

**The Elements of Typographic Style**, considered a bible for typography, defines the fundamental rules of what makes good typography. How do rules shape the design process? How is the evolution of a tradition legitimized?

**3**      **Basel School of Design**

**The Master in Visual Communication & Iconic Research** teaches design practitioners how to think about design as practice and research. How is design research defined by a school that was established more as a trade school rather than an academic institution? What does school actually teach and how does it shape one's approach to designing? And how does it shape one's values?

**4**      **R. Buckminster Fuller**

**I Seem to be a Verb** is a collection and juxtaposition of slogans and images that explores the individual state of being as a continually changing and evolving experience. How does one define an Institution when the individual components that comprise it are in a constant state of flux and change? What does an/the Institution of change look like?

**5**      **Lucius Burckhardt**

**Invisible Design** explores the invisible components of design that often remain hidden due to how one classifies the environment in terms of objects. Burckhardt proposes the night as an institution, in the sense of a network of patterned behaviors. What invisible aspects shape the graphic design process? How does one's working environment shape the way one navigates through it?

**6**      **Bruno Munari**

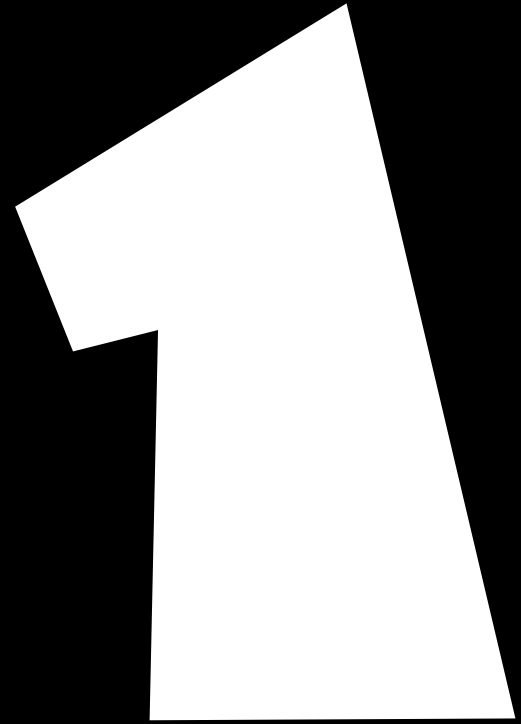
**Character Building** explores how designers arrive at images with individual character by looking at the mutation of shapes and faces. How is an identity defined visually? What would be the appropriate identity for a project desiring to position itself as fluid?

This reader is a collection of visually illustrated questions, which have surfaced through/as a result of the actual experience of working as a graphic designer. The overall aim of this Reader is not to offer answers to the questions posed, but rather to offer the audience a unique and personal perspective of how Institutionalization influences one's graphic design practice.

Trying to define yourself  
is like trying  
to bite your own teeth.

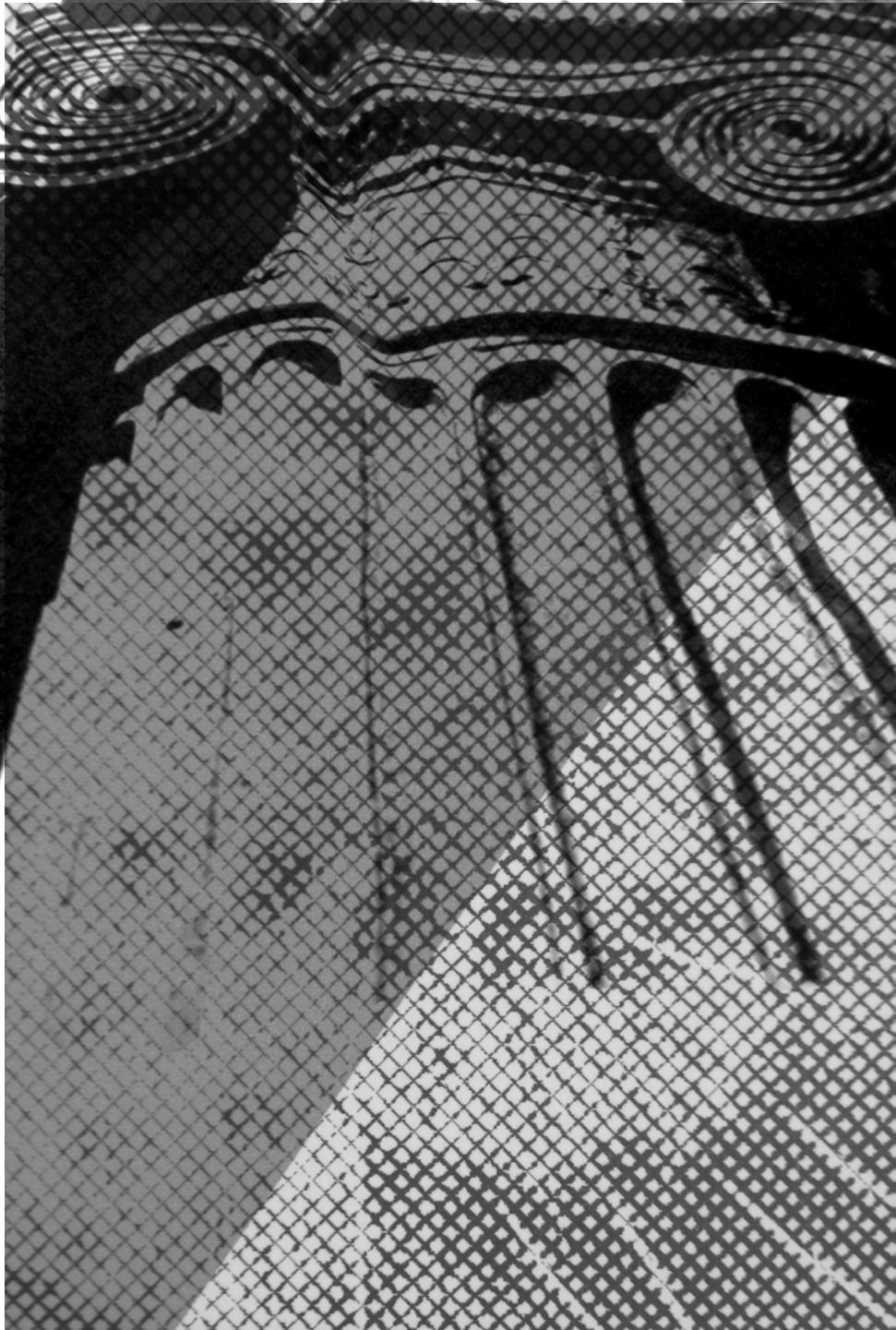
Alan Watts





Josef Mueller Brockmann  
**GRID SYSTEMS IN GRAPHIC DESIGN**





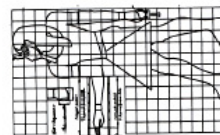
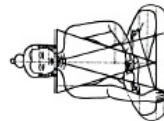
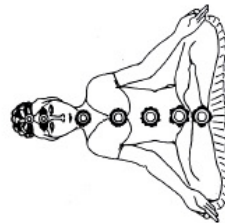
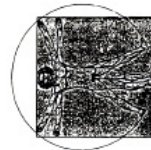
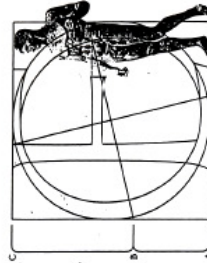
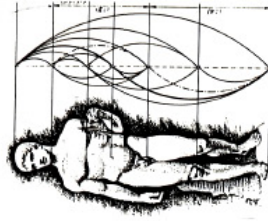
## The book

The present volume on the function and use of the grid system is intended to provide the designer with a practical operating instrument which will enable him to handle working problems and solve them in terms of conception, organization and design with greater speed and confidence.

At the same time it places in the hands of the educator an aid which he can use to good effect in tuition based on the solution of practical problems. It will afford the student an opportunity to familiarize himself with the essentials of the grid and ways of producing it and also to learn how to use it through his own exercises.

The author has sought to identify and explain in detail and step by step the essential points to be observed in the design of a grid. To make rational and functional use of the grid designer must subject all the essential points to be observed. The fact that the great majority of designers are ignorant of such a system for establishing order or that they fail to understand and therefore to use it properly may be taken as a sign that the use of the grid is something that calls for serious study. Anyone willing to take the necessary trouble will find that, with the use of the grid system, he is better fitted to solve design problems which :

## What is the purpose of the grid?



The grid is used by the typographer, graphic designer, photographer and exhibition designer for solving visual problems in two and three dimensions. The graphic designer and typographer use it for designing press advertisements, brochures, catalogues, books, periodicals, etc., and the exhibition designer for conceiving his plan for exhibitions and show-window displays.

By arranging the surface and spaces in the form of a grid the designer is favourably placed to dispose his texts, photographs and diagrams in conformity with objective and functional criteria. The pictorial elements are reduced to a few formats of the same size. The size of the pictures is determined according to their importance for the design.

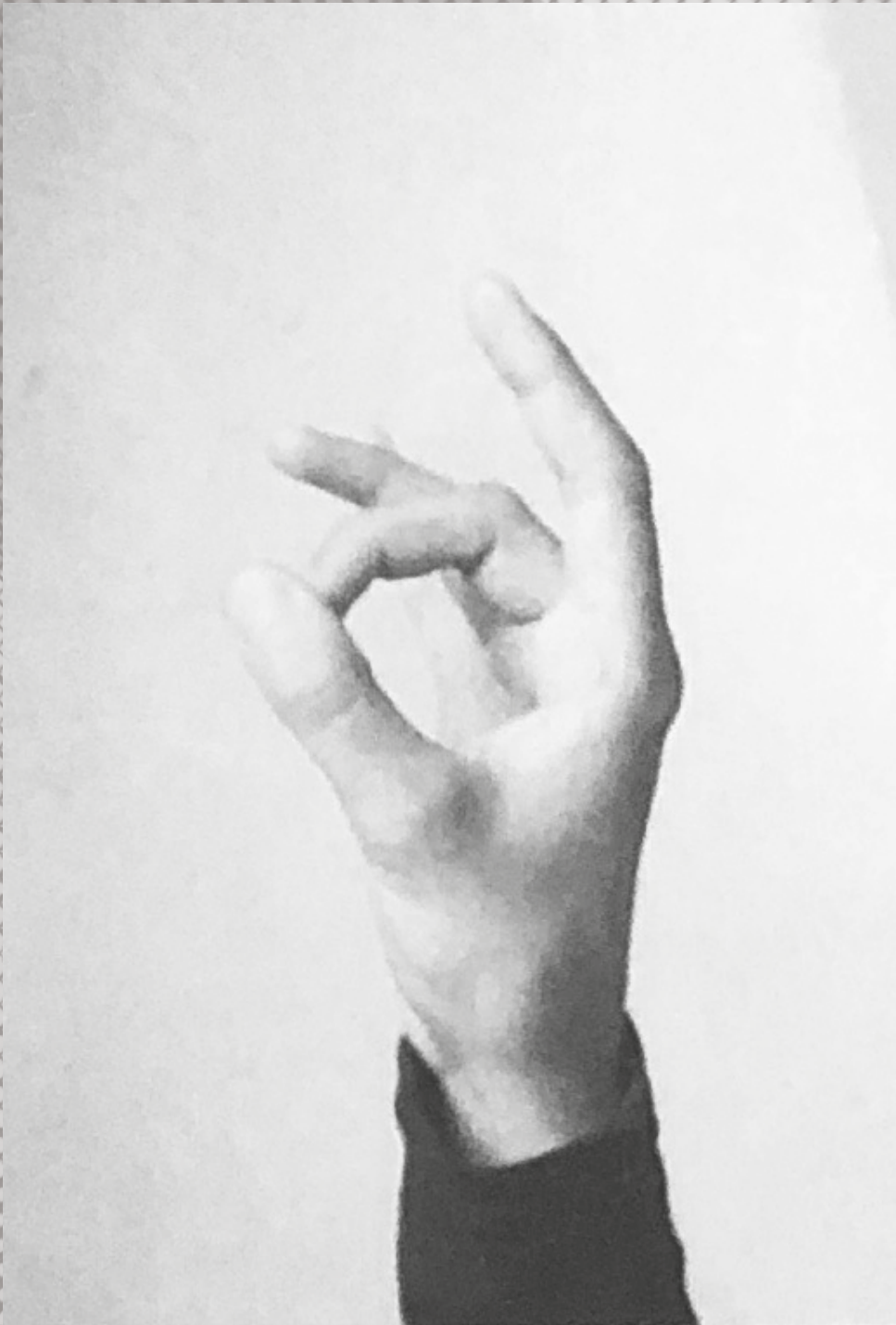
The reduction of the number of visual elements used and their incorporation in a grid system creates a sense of compact planning, intelligibility and clarity, and suggests orderliness of design. This orderliness lends added credibility to the information and induces confidence.

Information presented with clear and logically set out titles, subtitles, texts, illustrations and captions will not only be read more quickly and easily but the information will also be better understood and retained in the memory. This is a scientifically proved fact and the

13 designer should bear it constantly in mind.

The grid can be successfully used for the corporate identities of firms. This includes all visual media of in-

## The typographic grid



*The grid divides a two-dimensional plane into smaller fields or a three-dimensional space into smaller compartments. The fields or compartments may be the same or different in size. The fields correspond in depth to a specific number of lines of text and the width of the fields is identical with the width of the columns. The depths and the widths are indicated in typographic measures, in points and ciceros.*

*The fields are separated by an intermediate space so that on the one hand pictures do not touch each other and legibility is thus preserved and on the other that captions can be placed below the illustrations.*

*The vertical distance between the fields is 1, 2 or more lines of text, the horizontal space depending on the size of the type character and of the illustrations. By means of this division into grid fields the elements of design, viz. typography, photography, illustration and colour, can be disposed in a better way.*

*These elements are adjusted to the size of the grid fields and fitted precisely into the size of the fields. The smallest illustration corresponds to the smallest grid field.*

*The grid for a  $\frac{1}{4}$  page comprises a smaller or larger number of such grid fields. All illustrations, photographs,*

and legibility is thus preserved and on the other that captions can be placed below the illustration. The vertical distance between the fields is 1, 2 or more lines of text, the horizontal space depending on the size of the type character and of the illustration. By means of this division into grid fields the elements of design, viz. typography, photography, illustration and colour, can be disposed in a better way. These elements are adjusted to the size of the grid fields and fitted precisely into the size of the fields. The smallest illustration corresponds to the smallest grid field. The grid for a 1/4 page comprises a smaller or larger number of such grid fields. All illustrations, photographs, statistics, etc. have the size of 1, 2 or 4 grid fields. In this way a certain uniformity is attained in the presentation of visual information.

The grid determines the constant relationships of space. There is virtually no limit to the number of grid divisions. It may be said in general that every piece of work should be studied very carefully so as to arrive at a specific grid network corresponding to its requirements.

The rule: The fewer the differences in the size of the illustrations, the quieter the impression created by the design. As a controlling system the grid makes it easier to give the surface or space a rational organization.

Such a system of arrangement compels the designer to be honest in his use of design resources. It requires him to come to terms with the problem in hand and to analyse it. It fosters a methodical and logical way of

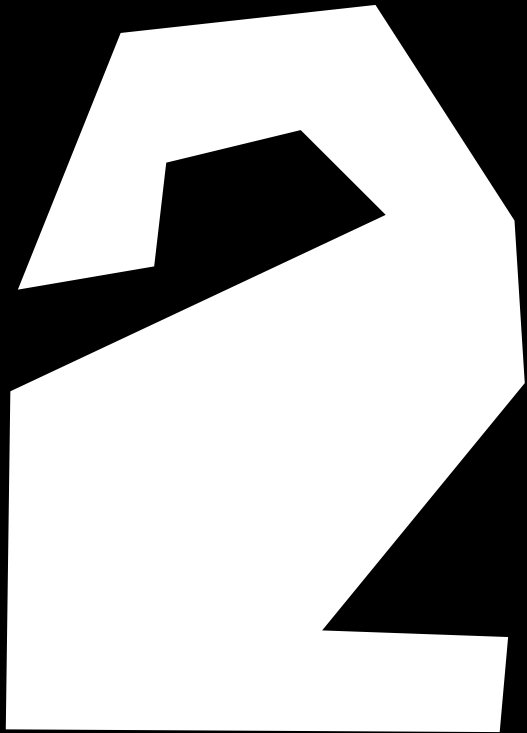
**clear**  
*objective*  
**serious**  
*organized*  
**rational**  
*established*  
**functional**  
*strict*  
**controlled**  
*logical*  
**confident**

fields or a three-dimensional space into smaller compartments. The fields or compartments may be the same or different in size. The fields correspond to a specific number of lines of text and the depth of the fields is identical with the width of the columns. The depths and the widths are indicated in typographic measures, in points and ciceros.

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Robert Bringhurst  
**THE ELEMENTS OF TYPOGRAPHIC STYLE**





field guide to the living wonders that are found there, and in part a meditation on the ecological principles, survival techniques and ethics that apply. The principles of ~~typography~~ <sup>Institutions</sup> as I understand them are not a set of dead conventions but the tribal customs of the magic forest, where ancient voices speak from all directions and new ones move to unremembered forms.

One question, nevertheless, has been often in my mind. When all right-thinking human beings are struggling to remember that other men and women are free to be different, and free to become more different still, how can one honestly write a rulebook? What reason and authority exist for these commandments, suggestions and instructions? Surely typographers, like others, ought to be at liberty to follow or to blaze the trails they choose.

Typography thrives as a shared concern – and there are no paths at all where there are no shared desires and directions. A typographer determined to forge ~~new routes~~ must move, like other solitary travelers, through uninhabited country and against the grain of the land, crossing common thoroughfares in the silence before dawn. The subject of this book is not typographic solitude, but the old, well-traveled roads at the core of the tradition: paths that each of us is free to follow or not, and to enter and leave when we choose – if only we know the paths are there

INSTRUCTION:  
SHARED CONCERN / DESIRE / DIRECTION



Tables and Lists

Above: aligning columns of nonaligning figures, etc.  
 Below: columns in mixed alignment.

Aster	2:3	24 × 36	0.667	$a = 2b$
Valerian	271:20	813 × 60	13.550	$6a = c$

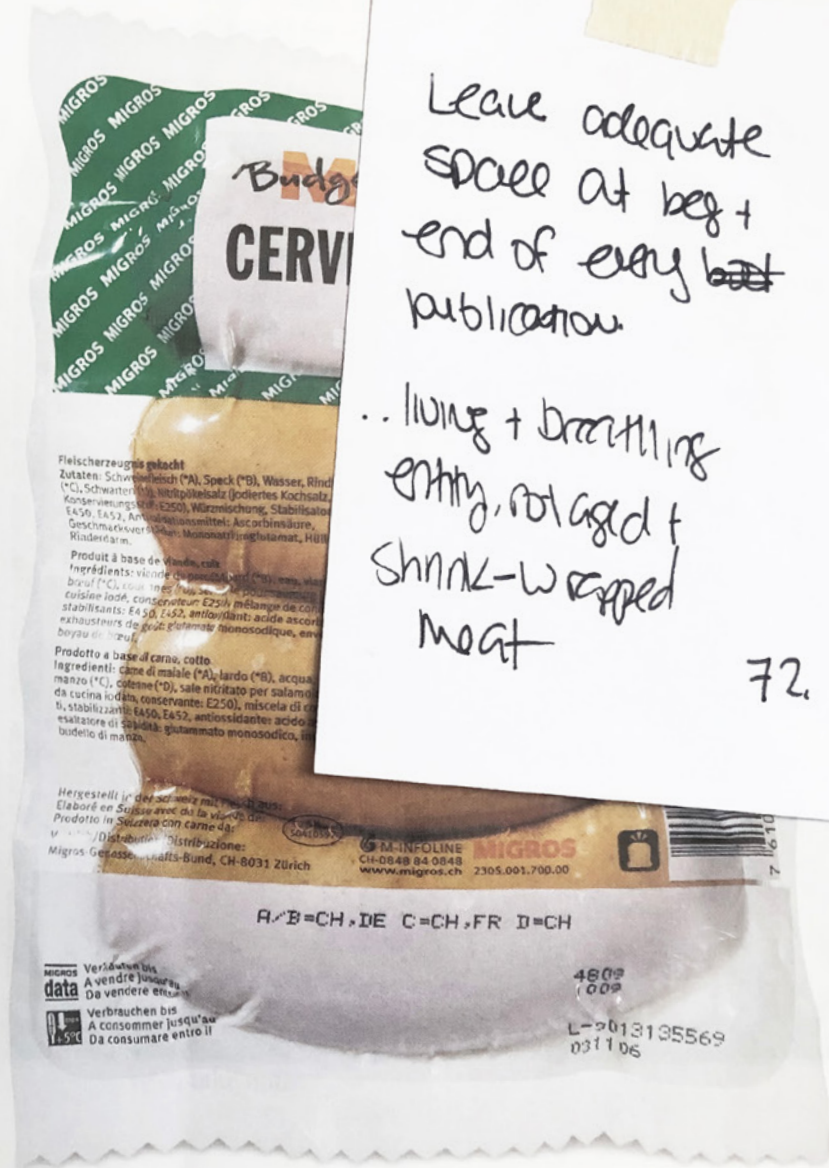
4.4.4 For text and numerals alike, choose harmonious and legible tabular alignments.

Simple tables and lists of paired items, like the sample tables of contents on page 36, are often best aligned against each other, the left column flush right and the right column flush left. Financial statements and other numerical tables usually follow the opposite pattern: a column of words, on the left, aligns flush left, while the subsequent columns of numbers all align flush right or on the decimal. Any repeating character – a dimension sign or equal sign, for instance – is potentially of use in tabular alignment. But many columns with many different alignments can generate overall visual chaos. Occasionally it is better, in such cases, to set all columns or most columns either flush right or flush left, for the sake of general clarity.

4.5 FRONT & BACK MATTER

4.5.1 Leave adequate space at the beginning and end of every publication.

A brief research paper may look its best with no more space at beginning and end than is provided by the standard page margins. The same is rarely true of a book, whose text should generally be, and should seem to be, a living and breathing entity, not aged and shrink-wrapped meat. A chapbook or saddle-stitched booklet can begin directly with the title page. Otherwise, a half-title is customary, preceding the title page. It is equally customary to leave a blank leaf, or at least a blank page, at the end of a book. These blanks provide a place for inscriptions and notes and allow the text to relax in its binding.



Leave adequate space at beg + end of every ~~book~~ publication.

.. living + breathing entity, not aged + shrink-wrapped meat

72.

Fleischzerlegung gebackt  
 Zutaten: Schweinefleisch (A), Speck (B), Wasser, Rindfleisch (C), Schwarzwedel, Weizengalmsalz (gekochtes Kochsalz), Konservierungsstoffe: E250, Weizemischung, Stabilisatoren: E450, E452, Antioxidationsmittel: Ascorbinsäure, Geschmacksverstärker: Mononatriumglutamat, Hüllstoff: Rindfleisch.  
 Produit à base de viande, cuit  
 Ingrédients: viande de porc (A), eau, viande de bœuf (C), sel, miel, farine de blé, poivre moulu, cuisine iodée, conservateur: E250, mélange de colorants: E450, E452, antioxydants: acide ascorbique, exhausteurs de goût: glutamate monosodique, enveloppe: viande.  
 Prodotto a base di carne, cotto  
 Ingredienti: carne di maiale (A), lardo (B), acqua, manzo (C), cotone (D), sale nitrato per salamoia da cucina iodata, conservante: E250, miscela di coloranti, stabilizzanti: E450, E452, antiossidante: acido ascorbico, esaltatore di sapidità: glutammato monosodico, involucro di manzo.

Hergestellt in der Schweiz mit Fleisch aus der Schweiz  
 Elaboré en Suisse avec de la viande de la Suisse  
 Prodotto in Svizzera con carne di Svizzera  
 Migros-Gesellschaft, Handels-Bund, CH-8031 Zürich  
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A=B=CH, DE C=CH, FR D=CH  
 Migros data  
 Verbrauchen bis  
 A vendre jusqu'au  
 Da vendere entro il  
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 009  
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 031106

mincho typeface  
above, designed  
by Takaichi Hori.  
The same kanji  
and kana are  
shown below in  
an unserifed face  
designed by  
Yasubumi Miyake  
Mincho katsuji  
or 'Ming Dynas  
script' is, rough  
the Japa  
counterpa  
serifed r  
- but i  
structure  
cursive

typography,  
mark is most incidental  
citizen, also a

§ & & ; ' ! ?  
3 4 8 + £ · z

ville, which is an eighteenth-century Neoclassical type-  
res a Neoclassical asterisk: one with an even number of  
symmetrical teardrop form. But a twentieth-century  
like Palatino requires an asterisk with more cal-  
er - sharper, slightly asymmetrical lobes, more  
x in number, showing the trace of the broadnib  
e fonts are distinguished by similar differences  
n and exclamation marks, quotation marks and  
even simple periods are freely interchangeable.  
optical, diamond-shaped or square, and found  
t and fitting varies as well. The visible invisibility  
of punctuation, which is essential to their function,  
n these details. So, therefore, does the visible invisibil-  
typeface as a whole. In the republic of typography, the  
most incidental mark is also a citizen.

different pen





# WIDOWS

Stub-ends left when #s end  
on 1st line of a page

44

They have a past but not  
a future.

FORESHORTENED  
FORLORN

need not trouble the typographer. The stub-ends left when  
graphs end on the first line of a page are called widows. They  
a past but not a future, and they look foreshortened and  
It is the custom - in most, if not in all, the world's typographic  
cultures - to give them one additional line for company. This  
is applied in close conjunction with the next.

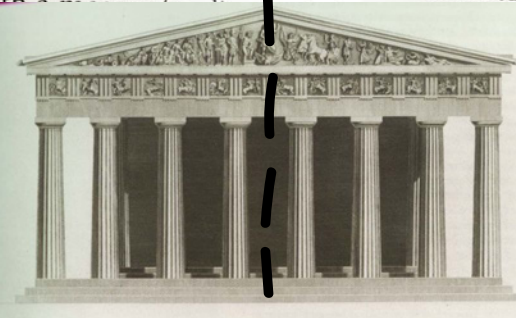
## 9 Balance facing pages by moving single lines.

Pages with more than two columns often look best with the  
umns set to varying depths. This is the vertical equivalent of  
ragged-right composition. Where there are only one or two  
text columns per page, paired columns and facing pages (except  
cept at the end of a chapter or section) are usually set to a  
form depth.

Balance facing pages not by adding extra lead or puffing  
the word space, but by exporting or importing single lines  
from the preceding or following spreads. The same technique  
is used to avoid widows, and to extend or shorten any chapter  
that would otherwise end with a single line short of the  
end of the page. This balancing should be done at the end of  
each spread, no spread of columns should end with a single  
line short of the end of the page.

### Avoid hyphenated

Books sometimes  
must occur on the  
page must never end with a hyphen. But turning  
not, in itself, an interruption of the reading process.  
It is important to avoid breaking words in those places  
where the reader is likely to be distracted by other information.  
Whenever a map, a chart, a photograph, a pull-out  
or other interruption intervenes.



HARMON

3.1 SIZE

3.1.1 Don't co

The simplest  
draws more a  
inflection. Th  
single font - t  
drawn or spe  
of chapters. T  
and variety o  
very much gr  
often than no  
as a single siz  
In the six

6 7 8 9 10

This is th  
modern equi  
sizes, all the  
Twenty-poin  
able for the a  
tone-row for  
These ne

on any and all rules of hyphenation and



Individual & Institution

must live together in peace.

we denken...  
geven en kunnen doen voor...  
Zeg niet te vlug:  
„Je houdt niet van me!”  
Zolang je zelf niet alles gegeven hebt.



a A a  
a a a  
a a a  
a a A  
a a a  
a a  
a a

This is the beginning, middle and end of the practice of typography: choose and use the type with sensitivity and intelligence. Aspects of this principle are explored throughout this book and considered in detail in chapters 6, 7 and 11.

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and a typeface are chosen, two streams of thought, two rhythmical systems, two sets of habits, or if you like, two personalities, intersect. They need not live together contentedly forever, but they must not as a rule collide.

The root metaphor of typesetting is that the alphabet (or in Chinese, the entire lexicon) is a system of interchangeable parts. The word *form* can be surgically revised, instead of rewritten, to become the word *farm* or *firm* or *fort* or *fork* or *from*, or with a little more trouble, to become the word *pineapple*. The old compositor's typeset is a partitioned wooden tray holding hundreds of such interchangeable bits of information. These subsemantic particles, these bits - called *sorts* by letterpress printers - are letters cast on standardized bodies of metal, waiting to be assembled into meaningful combinations, then dispersed and reassembled in a

### LETTERFORMS

TEXT + TYPEFACE



TWO streams of thought  
rhythmical systems  
sets of habits  
personalities.

intersect

THEY NEED NOT LIVE TOGETHER  
CONTENTEDLY ~~FOR~~ FOREVER, BUT  
THEY MUST NOT AS A  
RULE COLLIDE.

Where is this point?





task is little changed. It is still to give the illusion of superhuman speed and stamina – and of superhuman patience and precision – to the writing hand.

Typography is just that: idealized writing. Writers themselves now rarely have the calligraphic skill of earlier scribes, but they evoke countless versions of ideal script by their varying voices and literary styles. To these blind and often invisible visions, the typographer must respond in visible terms.

In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages they must occupy, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.

Simple as it may sound, the task of creative non-interference with letters is a rewarding and difficult calling. In ideal conditions, it is all that typographers are really asked to do – and it is enough.

### 1.1.3 *There is a style beyond style.*

Literary style, says Walter Benjamin, “is the power to move freely in the length and breadth of linguistic thinking without slipping into banality.” Typographic style, in this large and intelligent sense of the word, does not mean any particular style – my style or your style, or Neoclassical or Baroque style – but the power to move freely through the whole domain of typography, and to function at every step in a way that is graceful and vital instead of banal. It means typography that can walk familiar ground without sliding

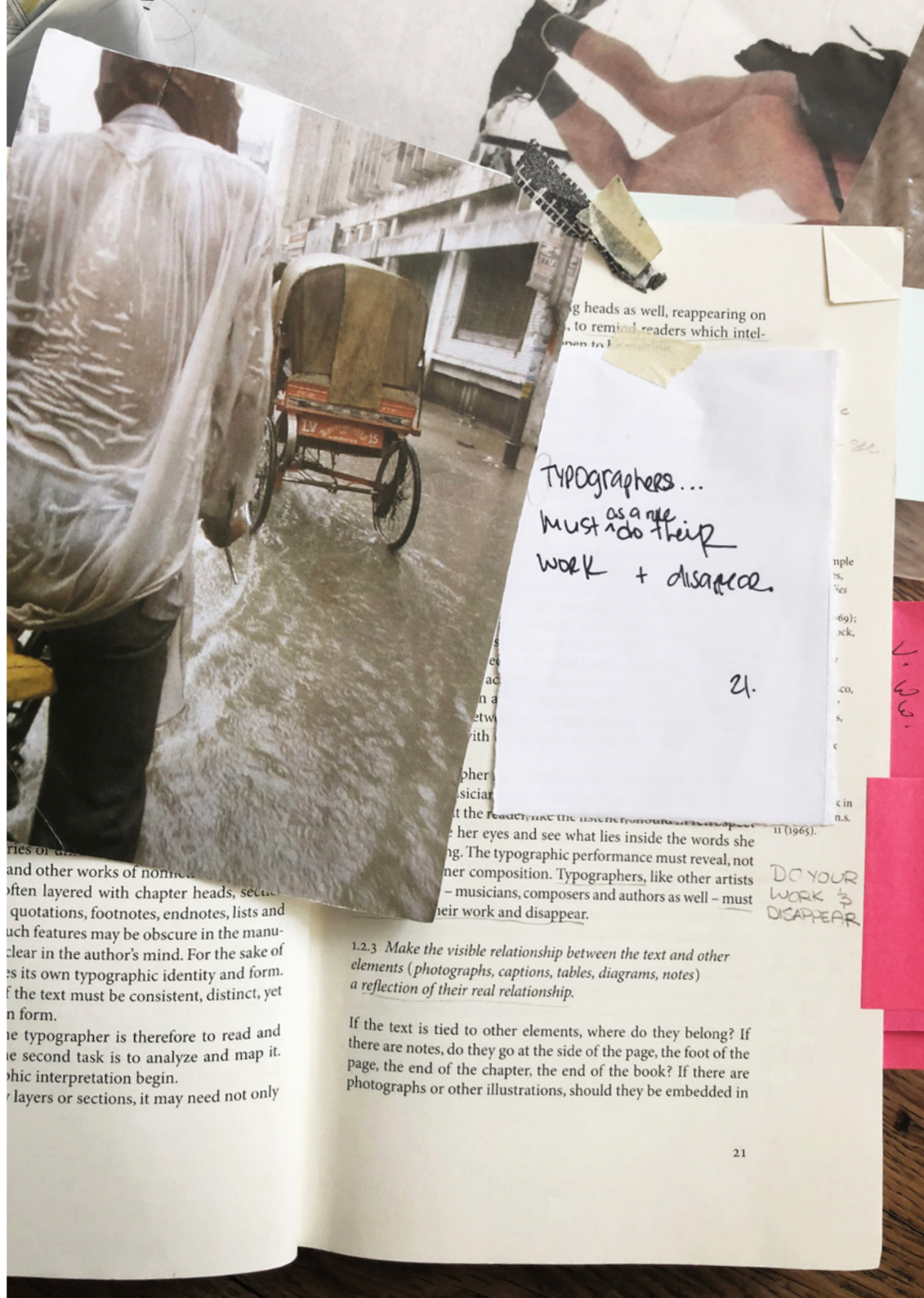
typos

The  
Grand  
Design

From part 2 of Benjamin's essay on Karl Kraus, in *Illuminationen* (Frankfurt, 1955). There is an English translation in Walter Benjamin, *Reflections*, ed. Peter Demetz (New York, 1978).



DO YOUR  
WORK +  
DISAPPEAR



TYPOGRAPHERS...  
Must <sup>as a rule</sup> do their  
work + disappear.

21.

ries of...  
and other works of nonfiction...  
often layered with chapter heads, sections,  
quotations, footnotes, endnotes, lists and  
such features may be obscure in the manu-  
script but clear in the author's mind. For the sake of  
the text's own typographic identity and form,  
the text must be consistent, distinct, yet  
in form.  
The typographer is therefore to read and  
the second task is to analyze and map it.  
The typographic interpretation begins.  
If there are many layers or sections, it may need not only

1.2.3 Make the visible relationship between the text and other elements (photographs, captions, tables, diagrams, notes) a reflection of their real relationship.

If the text is tied to other elements, where do they belong? If there are notes, do they go at the side of the page, the foot of the page, the end of the chapter, the end of the book? If there are photographs or other illustrations, should they be embedded in



**The typographic page  
is a map of the mind; it is frequently  
also a map of the  
social order from which it comes.  
And for better or for worse,  
minds and social orders change.**

Robert Bringhurst  
The Elements of Typographic Style

**commandments** commandments  
**authority** authority  
**reason** reason  
**conventions** conventions  
**tribal customs** tribal customs  
**magic forest** magic forest

"רענען" never "

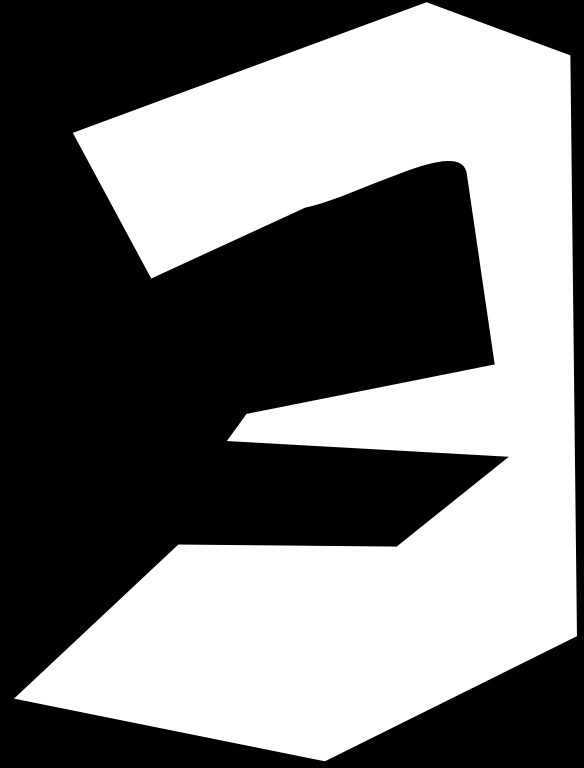
"רענען" "never"

רענען never

"רענען" never "

★רענען★★★never★

++רענען++ never ++



Basel School of Design  
**MASTER IN VISUAL COMMUNICATION**  
& **ICONIC RESEARCH**

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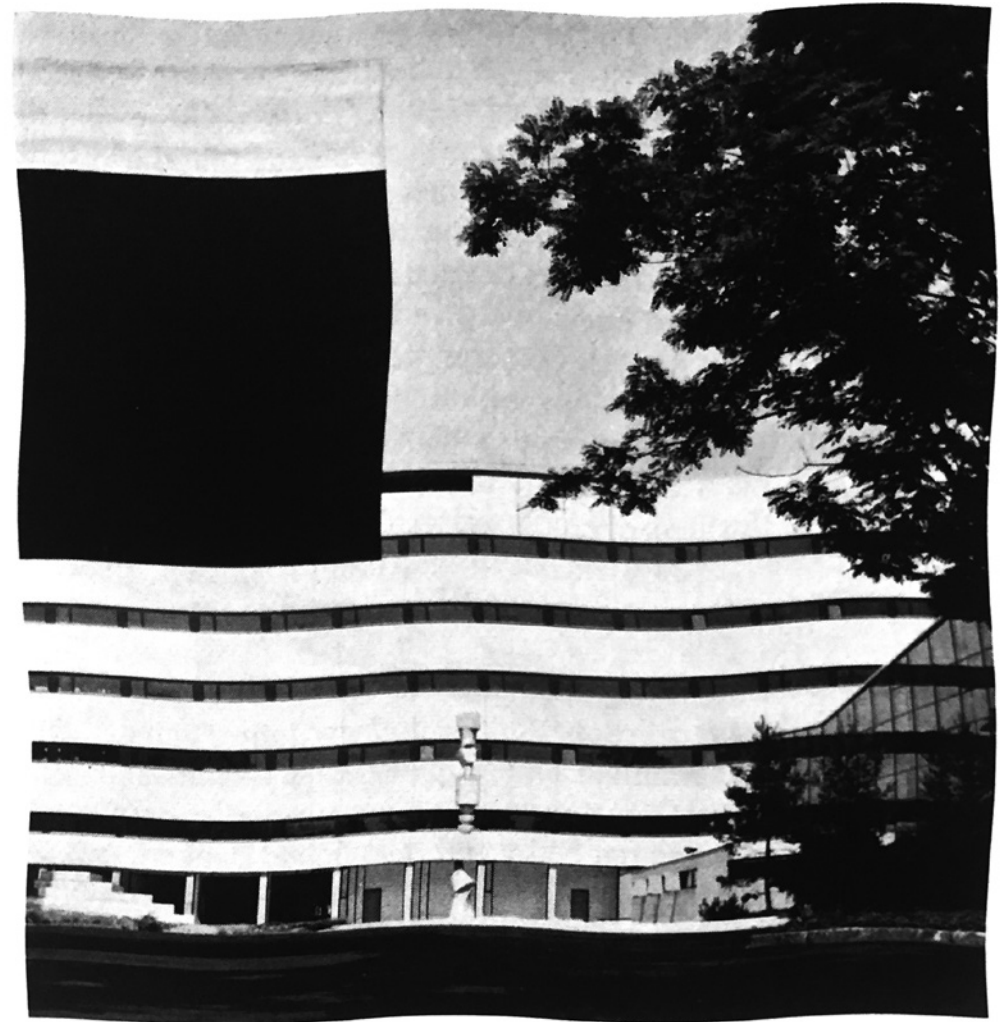
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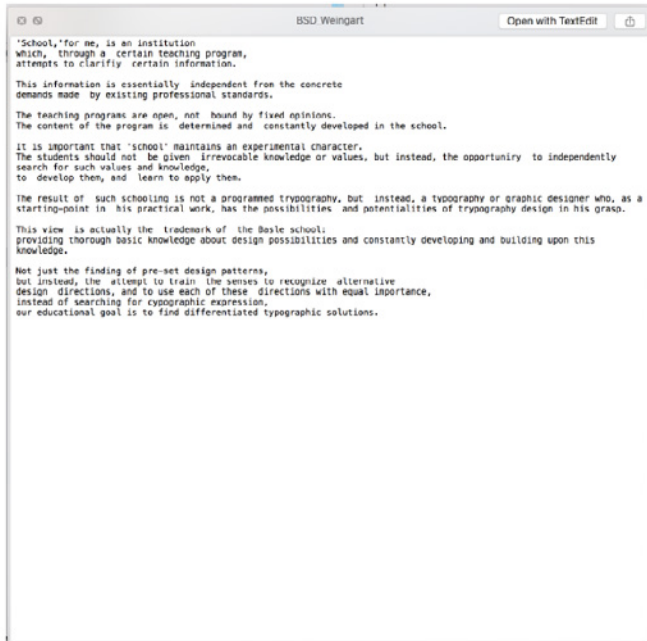
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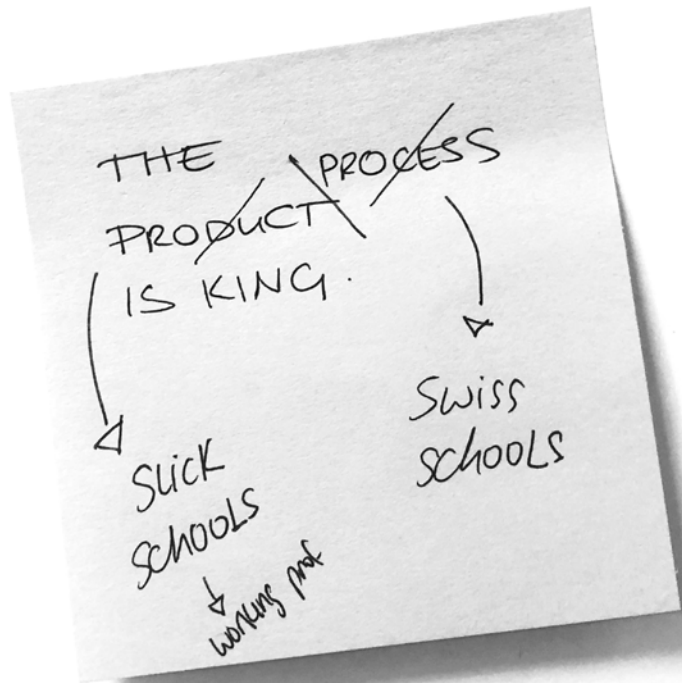
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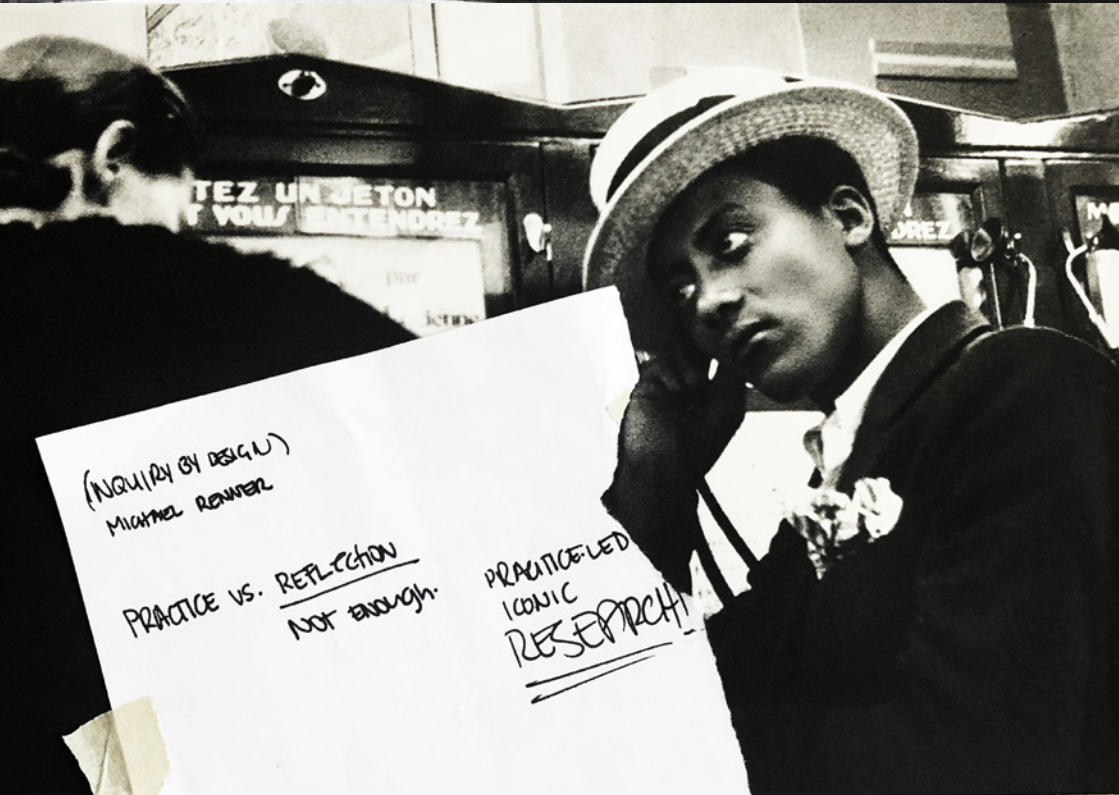
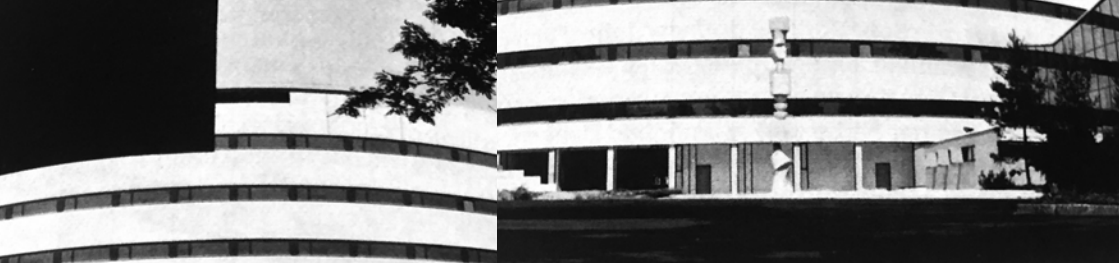






**FORMAL RESEARCH**  
**INFORMAL RESEARCH?**





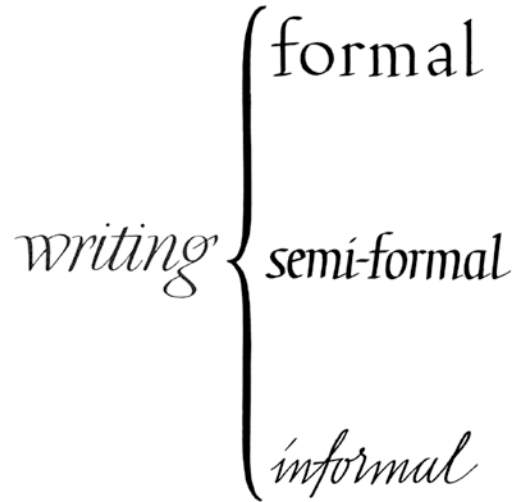
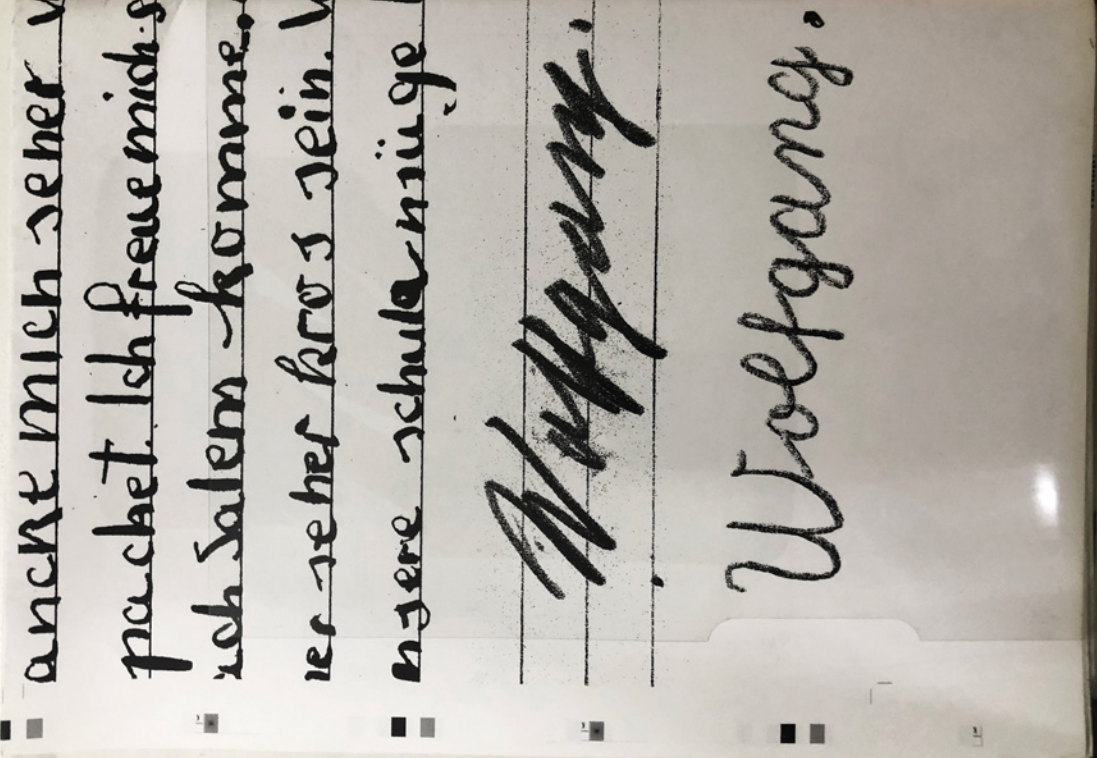
(INQUIRY BY DESIGN)  
MICHAEL REINER

PRACTICE VS. REFLECTION  
NOT ENOUGH.

PRACTICE-LED  
ICONIC  
RESERPECH!

Schuh: Parlez-m

Brassä: Bal Musette an der Rue de Lappe.



FORMAL writing is slowly and carefully made, without connectives or ligatures, upright, restrained, and intended for permanent use. The letters are separate from each other, and in general the shapes are designed in deference to the reading eye rather than to the writing hand.

Pentio lúoh ndigle batem ayenl  
kelo. Feefi Roleasco hvigreo Pfiu

SEMI-FORMAL writing is written carefully but more quickly than formal writing, and there is a tendency to slant the verticals, to compress the letters laterally, to extend strokes above and below horizontal writing lines, and to show exuberance and freedom. Like formal writing it is used by professional calligraphers and advanced amateurs. Semi-formal writing gives about equal consideration to the needs of the reading eye and to those of the writing hand.

Aarempilon, Inoramtigrs

INFORMAL writing is the everyday casual script of unprofessional writers. The letters are not necessarily connected by ligatures. It is not intended for permanent use and the demands of the hand are satisfied rather than those of the eye. The usual tool for informal writing is the pen, pencil, ball point, chalk, etc.

THIS IS INFORMAL



studies



When I started to teach Typography in 1968 at the Basel School of Design Basel/Switzerland to replace the position of Emil Ruder – because of an incurable illness – these students, most of them Americans were older than me, at the end of the twenties with a graphic design background and experiences in practical design experiences. I was in a way afraid to start, also in the fact there hope of these students to get the wonderful chance to be taught by a wellknown respected teacher as Emil Ruder.

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3 Kategorien alahat talented people do:  
1. Ready to examine artistic feelings, analysis the "serious" basic components of design composition, slow PROCESS  
2. Show-offs von "Können" Entwiddden nicht Dauert nicht lang - Platoua interesst  
3. Make money Nachman Imitators, like (Joseph-Flueler Brockmann)

h them professional was the most many schools, ns. en students a e field of ellious in this

ents coming pinion in the s with a lot

ates iportant : to teach pography. . . artistic way to Typography

e of the main : student has to iscinate him so work over ween my , which ended

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step coming to the result. The design was not only a readable fact, the technical side too, an understabil (nachvollziebar) fact. To bring this idea of teaching typography together to three ideas: First, find in Basel an other way, than before, secondly bring Typography into an other, artistic world and combine these together into a human, lifly package, and work with the students ith a kind of fun.



**AIGA Chicago**  
Regional Education Conference  
University of Illinois at Chicago  
School of Art and Design  
October 11 to 12, 2002.

**Conference Theme:  
Future History**

1. What Was
2. What Is
3. What will be its Future?

**Human Habits  
Control.**

1972/1998

**Statement 3.2**

1. An Open System with a strong two-way International Dialogue from within the School to the Outside.
2. As regards the Newest Electronic Possibilities of Communication, there should be Direct Dialogue Worldwide:

**The Online-School...**

**Statement**

Together we l...  
Center for De...  
responsible To...  
another, New...  
System.

**Statement**

To keep our l...  
Assets releva...  
and Educator...  
Institutions w...  
Faulty Inform...  
Electronic Da...

**Statement**

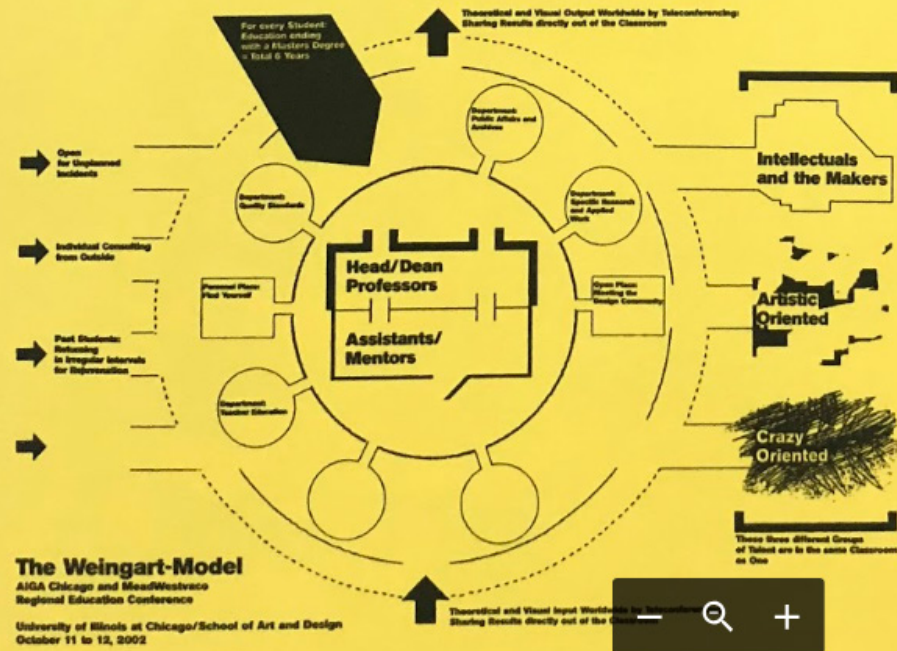
Divide the Te...  
Designers int...  
and bring bac...  
manship Sta...  
the Past.

**Statement**

The Designer...  
know the Tec...  
available by...  
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themselves.

**Statement**

Today's Elec...  
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ordinary and...  
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Tailored Sof...  
ation with a...



The course of training for graphic designers at the Basle School of Arts and Crafts lasts five years, the first year being a preliminary course followed by four years of professional training.

The preliminary courses afford a basic artistic training with particular emphasis on three special creative fields: drawing, handling colours, and spatial thinking. This tuition is intended to provide the fundamental knowledge needed in those professions in which surfaces, solids and space are given shape and design. The student familiarizes himself with the rudiments: instruments such as pencils, pens and brushes which make marks; dimensions such as length, breadth and depth which create size; the rules of divi-

HERMANN ZAPP

D-61 Darmstadt Seifersweg 35 Telefon (06151) 7 68 25

March 15th, 1975

Note to the Editor of "Visible Language" Is this visible typography?

Dear Merald:

I'm very unhappy about the cover of the last issue of "Visible Language". They are looking much more like a cheap underground publication of an obscure organization or like a self-made school information. A pretentious scientific publication which want to be taken seriously should not use such gimmick covers. There is no connection with the typography inside the publication. I want not to publish anything in this "Journal for Research on the Visual Media of Language Expression", and it must not be printed any longer on the list of the Advisory Board, if the next issue shows no change back to a normal and correct cover design. There are many young designers in the United States and in other countries to do an adequate job for a scientific publication.

Hermann Zapp  
Darmstadt (Germany)

P.S. Please print this statement in the next issue of "Visible Language".

I would like to know the response of other readers of the Journal.

Cordially yours,  
Hermann

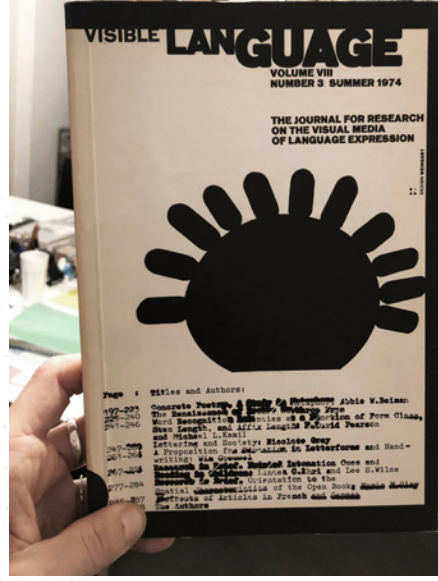


shame.

Merald E. Wrolstad, Esq.

c/o Cleveland Museum of Art

Cleveland / Ohio / USA 44106



# WHY DESIGNERS CAN'T THINK

by  
Michael Bierut

Graphic designers are lucky. As structures of the world's communications, we get to vicariously partake of as many fields of interest as we have clients. In a single day, a designer can talk about real estate with one client, cancer cures with another, and forklift trucks with a third. Imagine how tedious it must be for a fireman who has nothing to do all day but worry about fires.

The men and women who invented graphic design in America were largely self-taught; they didn't have the opportunity to go to fully-developed specialized design schools, because none existed. Yet somehow these people managed to prosper without four years of Typography, Visual Problem Solving and Advanced Aesthetics. What they lacked in formal training they made up for with insatiable curiosity not only about art and design, but culture, science, politics, and history.

Today, most professionals will admit to alarm about the huge and ever-growing number of programs in graphic design. Each year, more and more high school seniors decide that they have a bright future in "graphics," often without much of an idea what graphics is. This swelling tide of eighteen-year-old, would-be designers is swallowed up thirstily by more and more programs in graphic design at art schools, community colleges, and universities. Five years later, out they come, ready to take their places as professional designers, working for what everybody cheerfully hopes will be an infinitely expanding pool of clients.

There are many ways to teach graphic design, and almost any curriculum will defy neat cubbyholing. Nevertheless, American programs seem to fall into two broad categories: process schools and portfolio schools. Or, if you prefer, "Swiss" schools and "click" schools.

Process schools favor a form-driven problem solving approach. The first assignments are simple exercises: drawing letterforms, "translating" three dimensional objects into idealized high-contrast images, and basic still-life photography. In the intermediate stages, the formal exercises are combined in different ways: relate the drawing of a flute to the hand-drawn letter N, combine the letter N with a photograph of a ballet slipper. In the final stage, these combinations are turned into "real" graphic design: Letter N plus flute drawing plus ballet slipper photo plus 42 pt. Univers equals, voilà, a poster for Rudolph Nureyev. Of course, if the advanced student gets an assignment to design a poster for, say, an exhibition on Thomas Edison, he or she is tempted to (literally) revert to form: combine the letter E, drawing of a movie camera, photo of a light bulb, etc. One way or another, the process schools trace their lineage back to the advanced program of the *Kunstgewerbeschule*

But five or ten years down the road, how can a designer plan an annual report without some knowledge of economics? Write a book without an interest in the subject? Design a logo for a company without some understanding of its culture? Design a logo for a company without some understanding of its culture?

Obviously, they can and do. Some designers fill in their educational gaps as they go along; some just fake it. But most of the mediocre design today comes from designers who are faithfully doing as they were taught in school: they worship at the altar of the visual.

The pioneering design work of the forties and fifties continues to interest and excite us while work from the intervening years looks more and more dated and irrelevant. Without the benefit of intensive specialized programs, the pioneers of our profession, by necessity, became well-rounded intellectually. Their work draws its power from deep in the culture of their times.

Modern design education, on the other hand, is essentially value-free: every problem has a purely visual solution that exists outside any cultural context. Some of the most tragic victims of this attitude hail not from the world of high culture, but low. Witness the case of a soft-drink manufacturer that pays a respected design firm a lot of money to "update" a classic logo. The product of American design education responds: "Clean up an old logo? You bet," and goes right to it. In a vacuum that excludes popular as well as high culture, the meaning of the mark in its culture is disregarded. Why not just say no? The option isn't considered.

Our clients usually are not other designers; they sell real estate, cure cancer, move forklift trucks. Nor are there many design solutions that reach the audiences our work eventually serves. To find the language for that, one must look beyond Manfred Maier's *Principles of Design* or the last *Communication Arts Design Annual*.

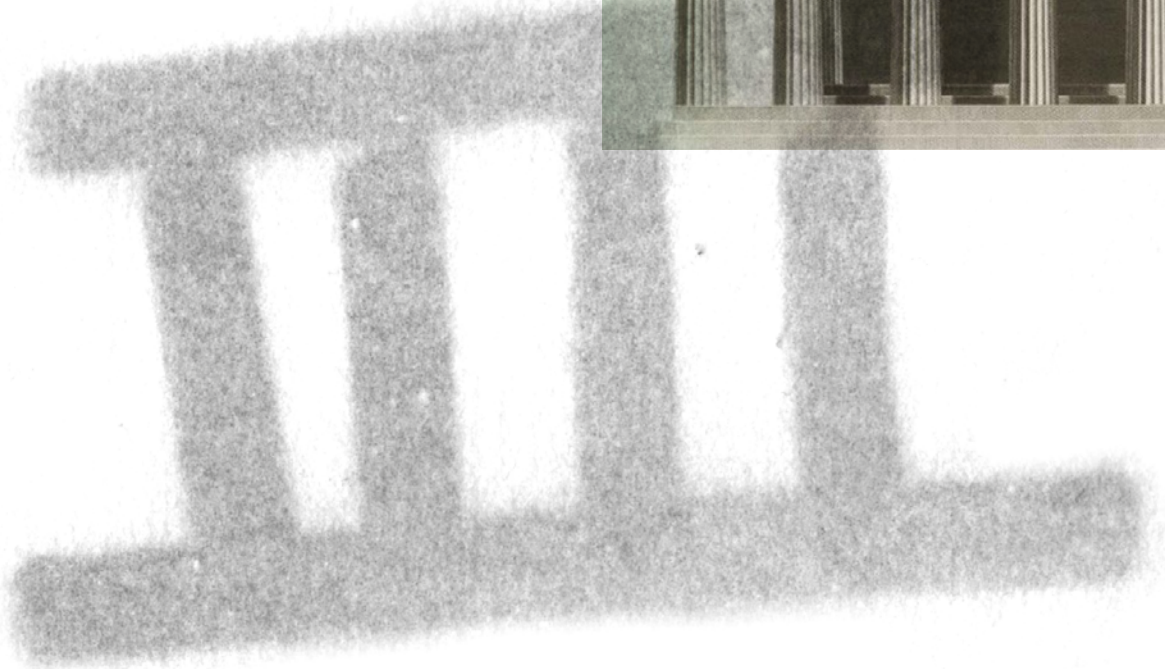
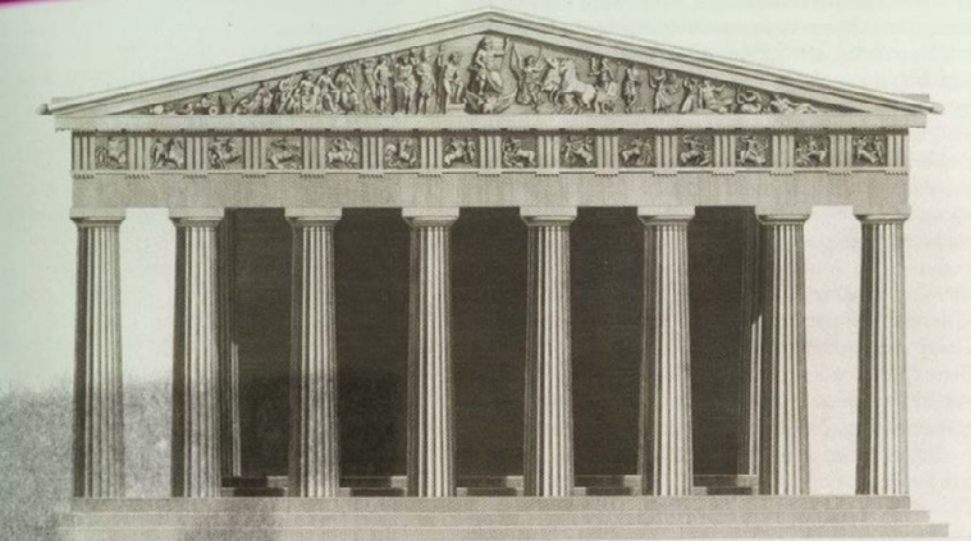
Nowadays, the passion of design educators seems to be technology; they fear that computer illiteracy will handicap their graduates. But it's the broader kind of illiteracy that's more profoundly troubling. Until educators find a way to expose their students to a meaningful range of culture, graduates will continue to speak in languages that only their classmates understand. And designers, more and more, will end up talking to themselves.

Originally published in ADC Statements (American Center for Design Journal), vol. 3, issue 1, Spring 1988.

Speaking a language  
that only the  
club understands

ILLITERACY.  
EXPOSURE.

Designers  
talking to  
themselves.









4

I Seem to be a Verb  
R. RUCKMINSTER FULLER

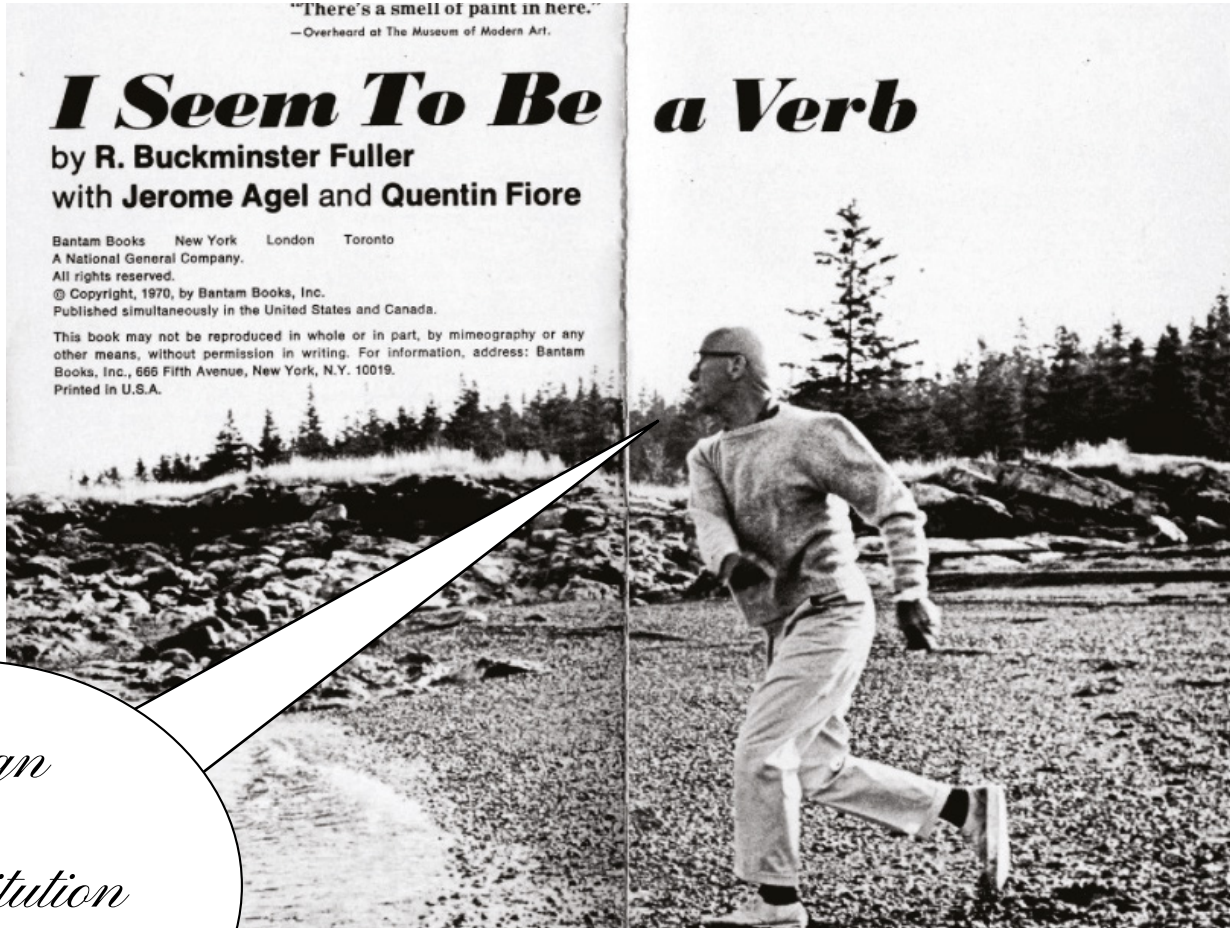
"There's a smell of paint in here."  
—Overheard at The Museum of Modern Art.

# ***I Seem To Be a Verb***

by **R. Buckminster Fuller**  
with **Jerome Agel** and **Quentin Fiore**

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*Design  
is  
an Institution  
is  
designed.*

only extensions of its limbs and senses.

—R. W. Emerson, 1870.

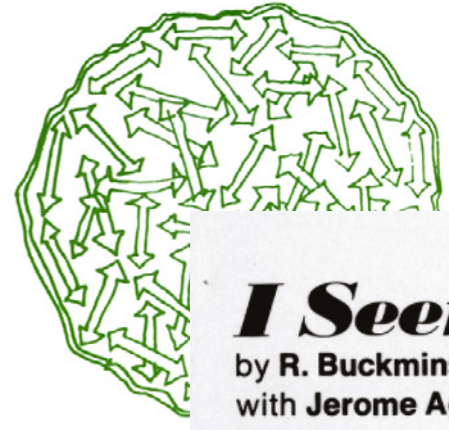
*Design is change.  
Institution is change.*

“...how  
often I saw  
where  
I should  
be going  
only by setting out for  
somewhere else...



# INSTITUTE-ING

WHAT DO WE  
WHAT DO WE



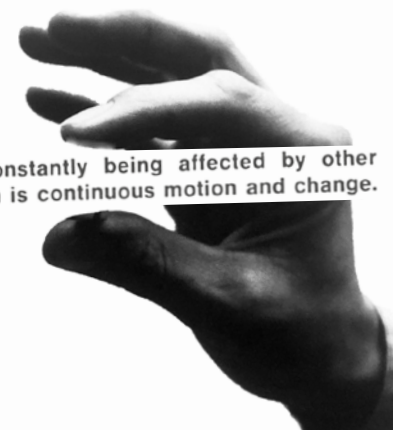
“There’s a smell of paint in here.”  
—Overheard at The Museum of Modern Art.

## I Seem To Be a Verb

by R. Buckminster Fuller  
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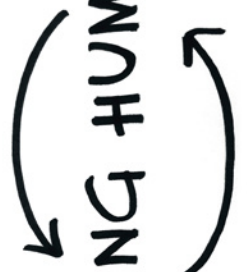


EINSTEIN: All bodies are constantly being affected by other bodies. Their normal condition is continuous motion and change.

# WØNDERING A

Will you turn the page, dear?”

# BEING HUMAN



I always start with the universe: An organization of regenerative principles frequently manifest as energy systems of which all our experiences, and possible experiences, are only local instances.

IN INSTITUTE<sup>N</sup> (-t)  
INSTITUTING<sup>V</sup>  
INSTITUTION<sup>N</sup>  
INSTITUTIONALIZE<sup>V</sup>  
INSTITUTIONALIZATION<sup>N</sup>

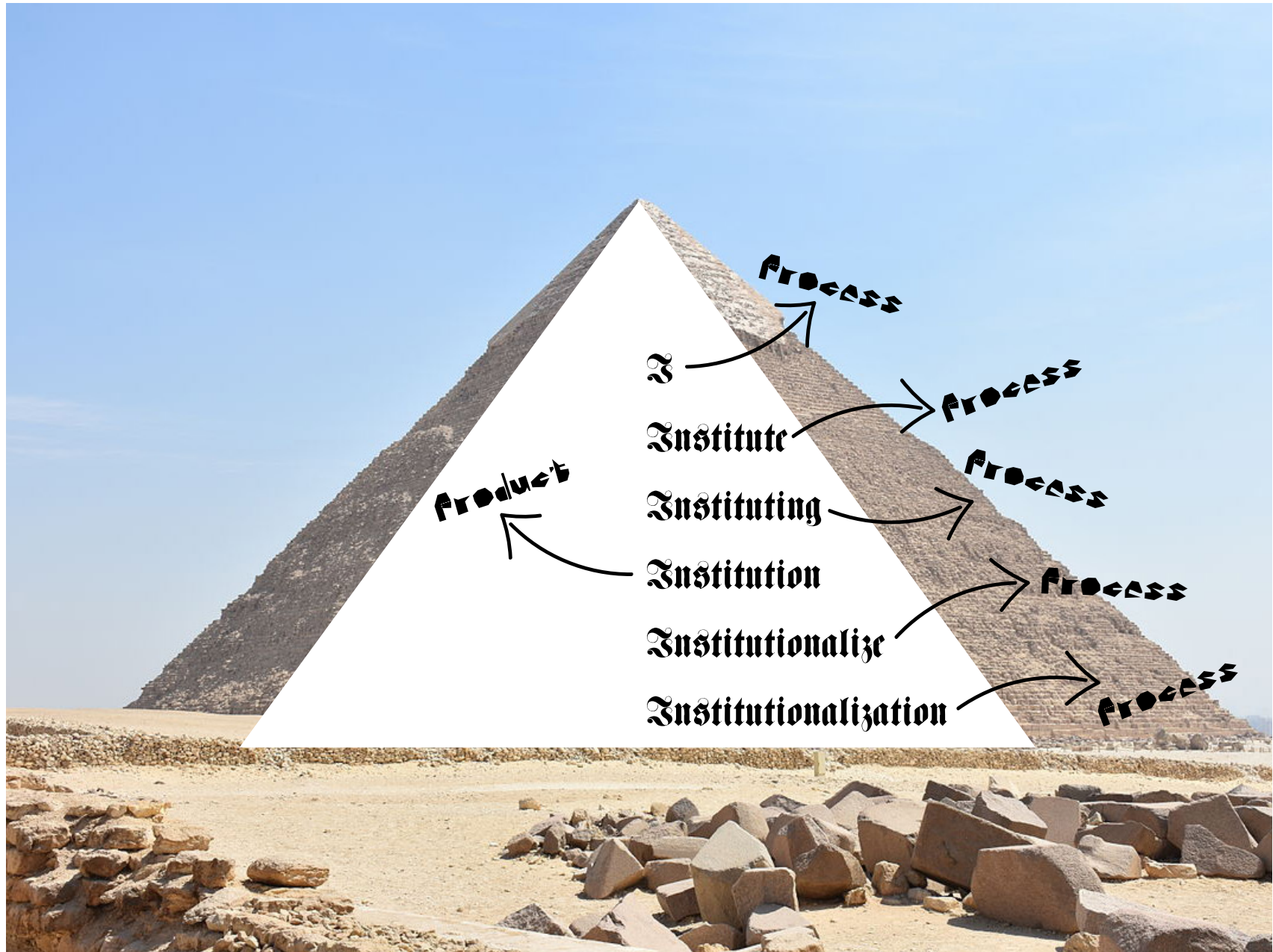
*Institutions are alive.  
Fluid. Changing.*

192 A

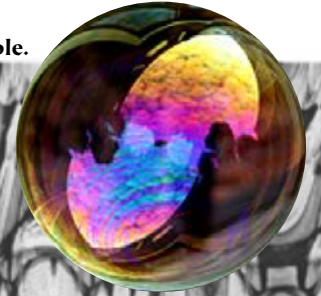
“The human body is the magazine of inventions, the patent-office, where are the models from which every hint was taken. All the tools and engines on earth are only extensions of its limbs and senses.”

—R.W. Emerson, 1870.

Don’t fight forces, use them.



The opposite of nature is impossible.

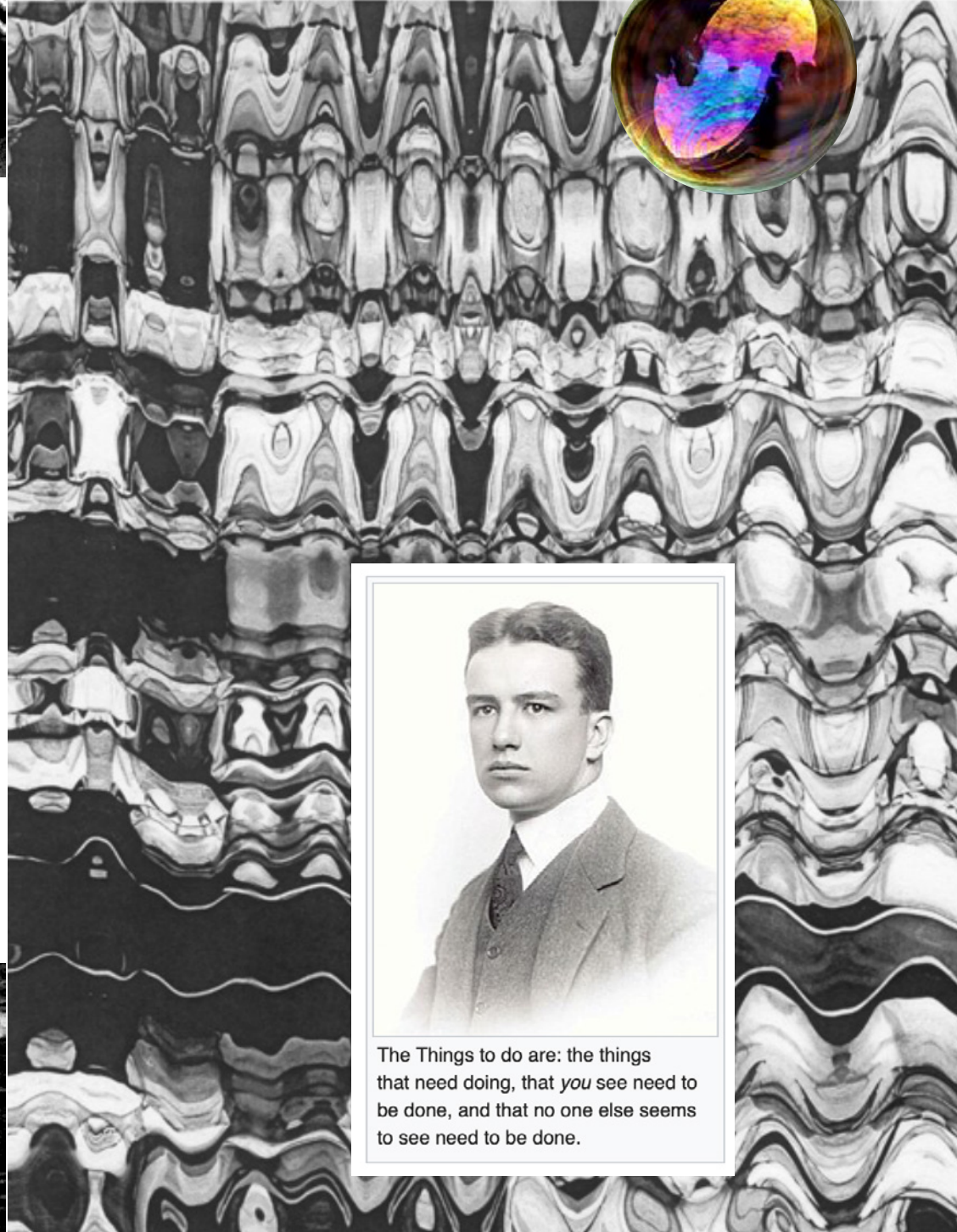


11

Facing page: Shell of a one-called marlin animal magnified 420 times. Look familiar?



"I live on Earth and I don't think that I am not a thing — a thing — an evolutionary integral function. The most important thing in Spaceship Earth didn't come from me."



The Things to do are: the things that need doing, that you see need to be done, and that no one else seems to see need to be done.

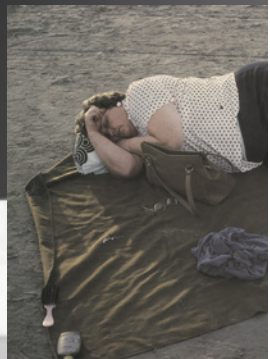


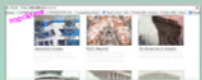
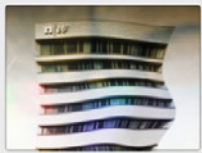
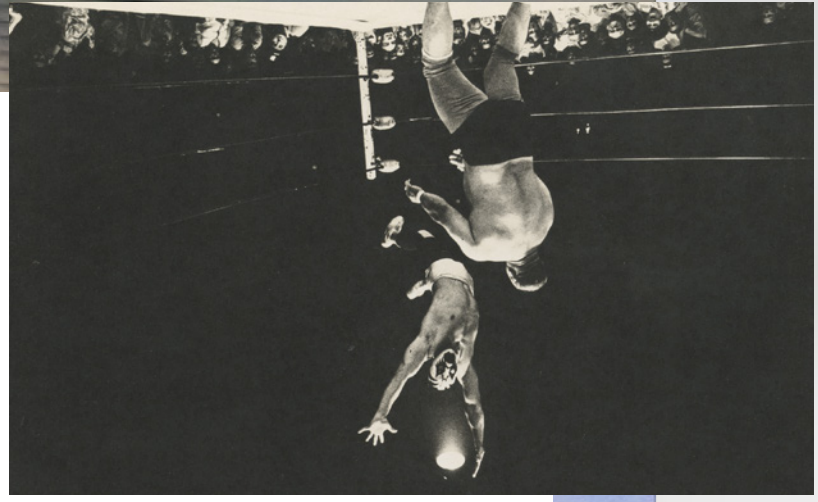






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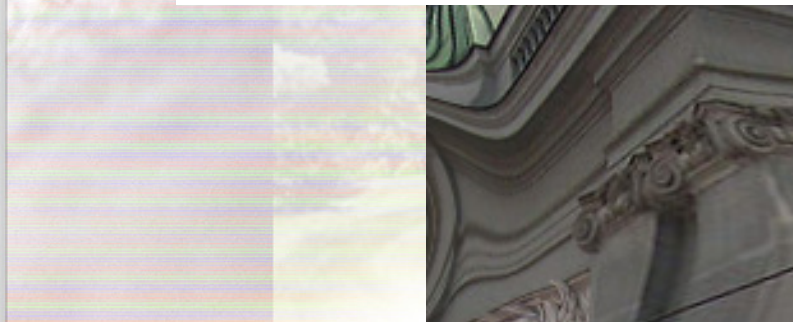
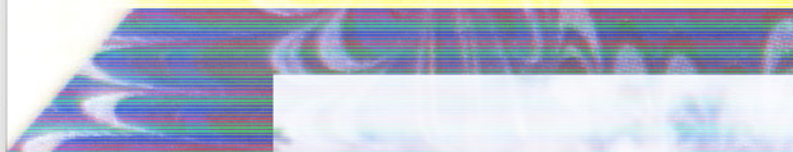


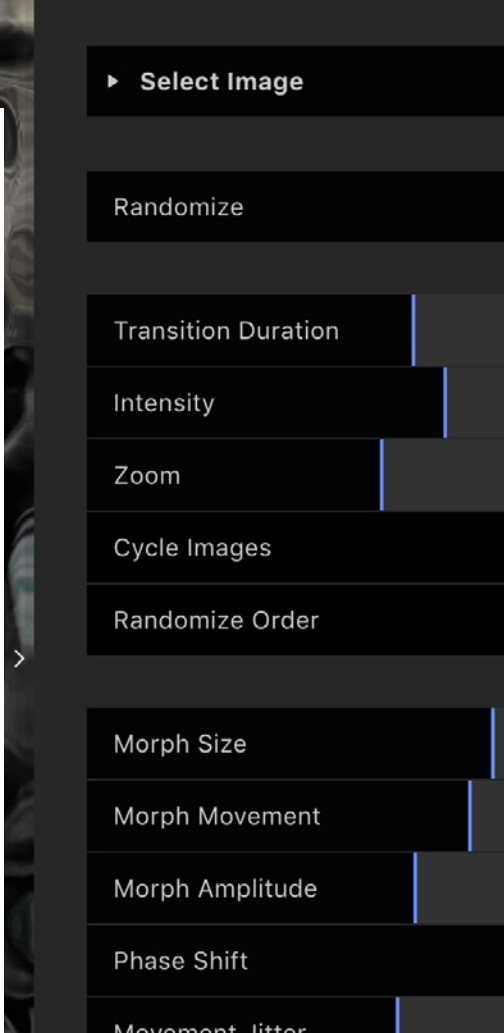
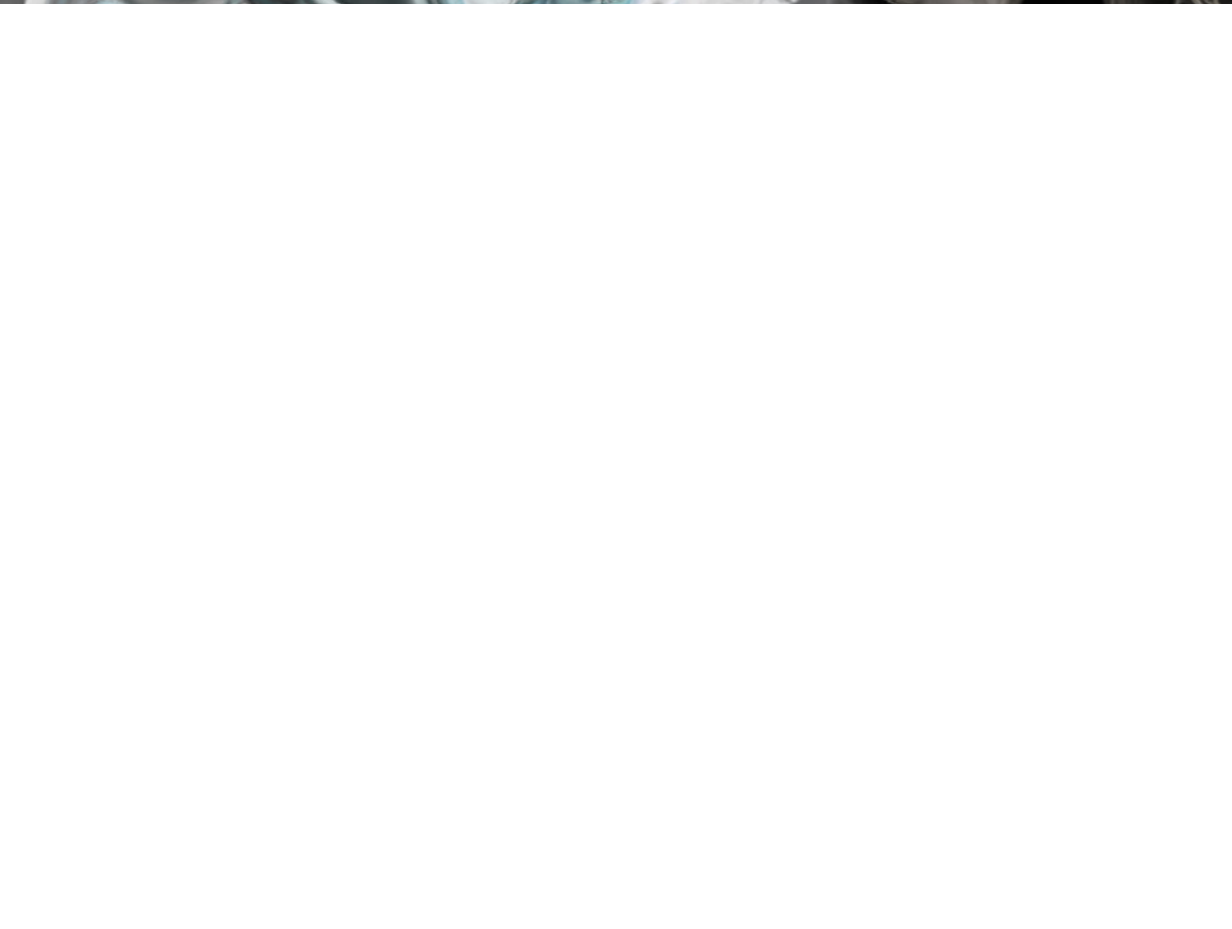
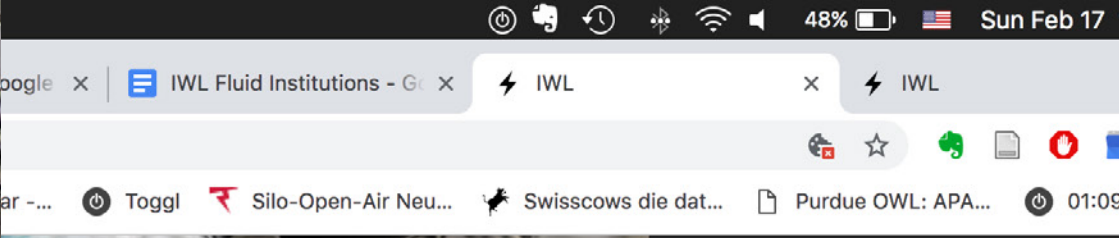


...em of being too greek might be solve  
...ce in places that look like this...

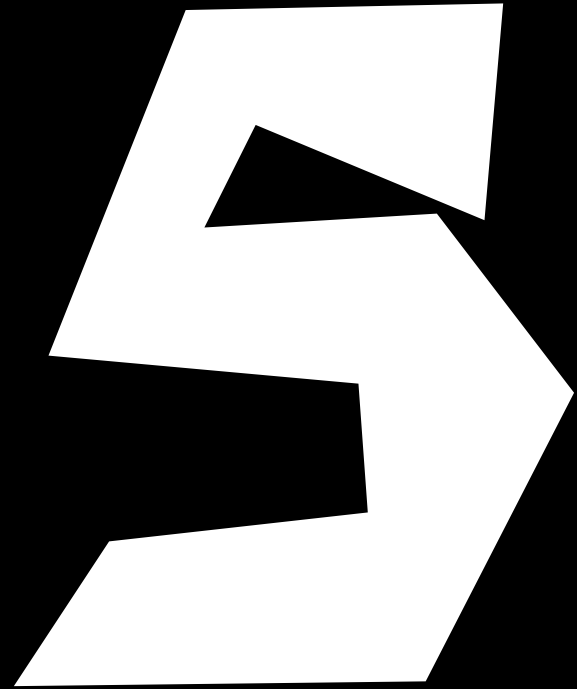


Institutions  
as a Way  
of Life





Design  
is  
an Institution  
is  
designed.



Lucius Burckhardt  
**INVISIBLE DESIGN**

PAUL JACQUES GRILLO

# WHAT IS DESIGN?

Design Is Invisible (1980)

Design objects? Of course we can see them: the whole gamut of designs and devices, from a building to a can opener. The designer gives them a logical, ready-to-use form, premised on certain external parameters: in the case of the can opener, on the structure of a can. The designer of cans, for his part, considers how a can opener functions. That is his external parameter.

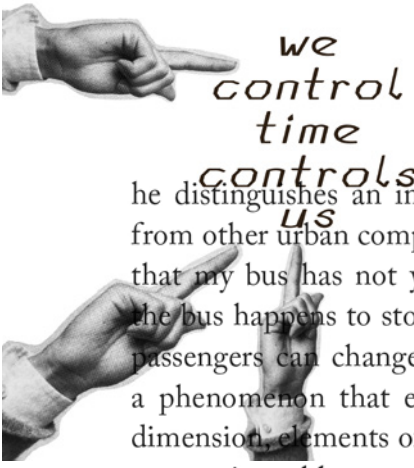
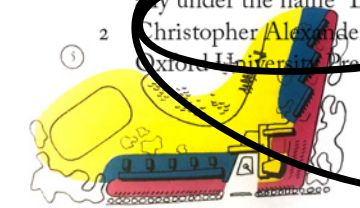
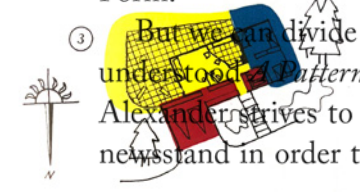
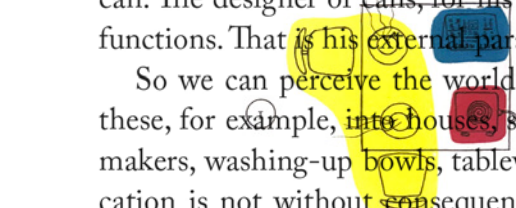
So we can perceive the world as a realm of objects and divide these, for example, into houses, streets, traffic lights, kiosks, coffee makers, washing-up bowls, tableware or table linen. Such classification is not without consequences: it leads to the concept of design which isolates a certain device—a coffee maker, let's say—and acknowledges its external parameters, and sets itself the goal of making a better, or more attractive one; that is, of producing the distribution of space into the areas of: public relation, privacy, service...

...the consequences of classifications? type of thing likely to have been described in the 1950s as "Good Form."<sup>1</sup>

But we can divide the world up in other ways too—and, if I have understood *A Pattern Language*<sup>2</sup> correctly, that is what Christopher Alexander strives to do. He does not isolate a house, a street or a newsstand in order to perfect its design and construction; instead,

Max Bill's book *Die Gute Form* (1957) decisively shaped the criteria propounded at the time for functional yet aesthetically pleasing "timeless" design. The German Ministry of Economics and Technology awarded the "Federal Prize for Good Form" for the first time in 1969. Since 2006, it has been presented annually under the name "Design Award of the Federal Republic of Germany."

<sup>2</sup> Christopher Alexander, *A Pattern Language. Towns, Buildings, Construction*, Oxford University Press, New York 1977.



A NETWORK OF MUTUALLY ATTUNED BEHAVIOR PATTERNS

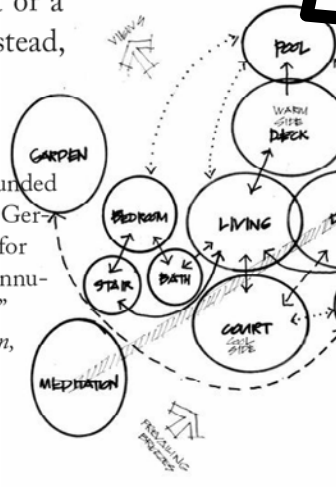
he distinguishes an integral composite such as the street corner from other urban composites; for the newsstand... on the fact that my bus has not yet arrived, and so I buy a newspaper; and the bus happens to stop here because this is an intersection where passengers can change to other lines. "Street corner" simply tags a phenomenon that encompasses, above and beyond the visible dimension, elements of an organizational system comprised of bus routes, timetables, magazine sales, traffic light sequences and so on.

This way of dividing up our environment also triggers a design impulse—yet one that takes account of the system's invisible components. What we need, perhaps, so that I won't miss my bus while scrabbling for change, or because the newsagent is serving another customer, is a simplified method of paying for a newspaper. Some

people instantly dream up a new invention—an automatic magazine dispenser with an electric hum—while we imagine intervening somehow in the system: selling magazines for a round sum, or introducing a subscription card that we can use to get the newsagent—in any case, some kind of...

UNDERSTOOD IN A SOCIOLOGICAL RATHER THAN CONCRETE SENSE

What are institutions? Let us focus on the newspaper in favor of a clearly identifiable institution. What is a hospital? Well, a building with polished floors, glossy white furniture and tables laden with tableware for mealtimes.



This view of the hospital takes us back to the traditional design brief: the architect and the designer are called upon to plan hospitals with shorter corridors, more convivial atmospheres and more practical trolleys. As everybody knows however hospitals are now bigger, their corridors longer, the catering service more anonymous and patient care less caring. That is because neither the architect nor the designer were allowed to intervene in the institution per se,

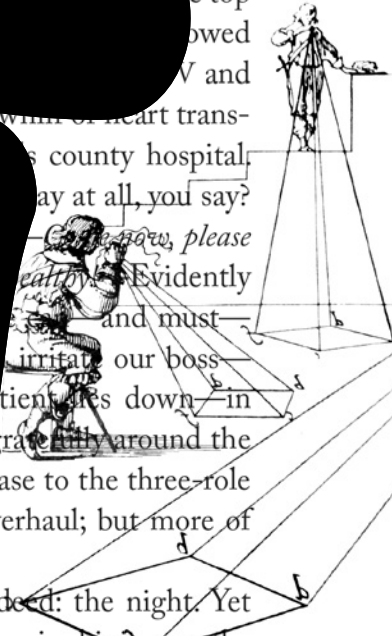
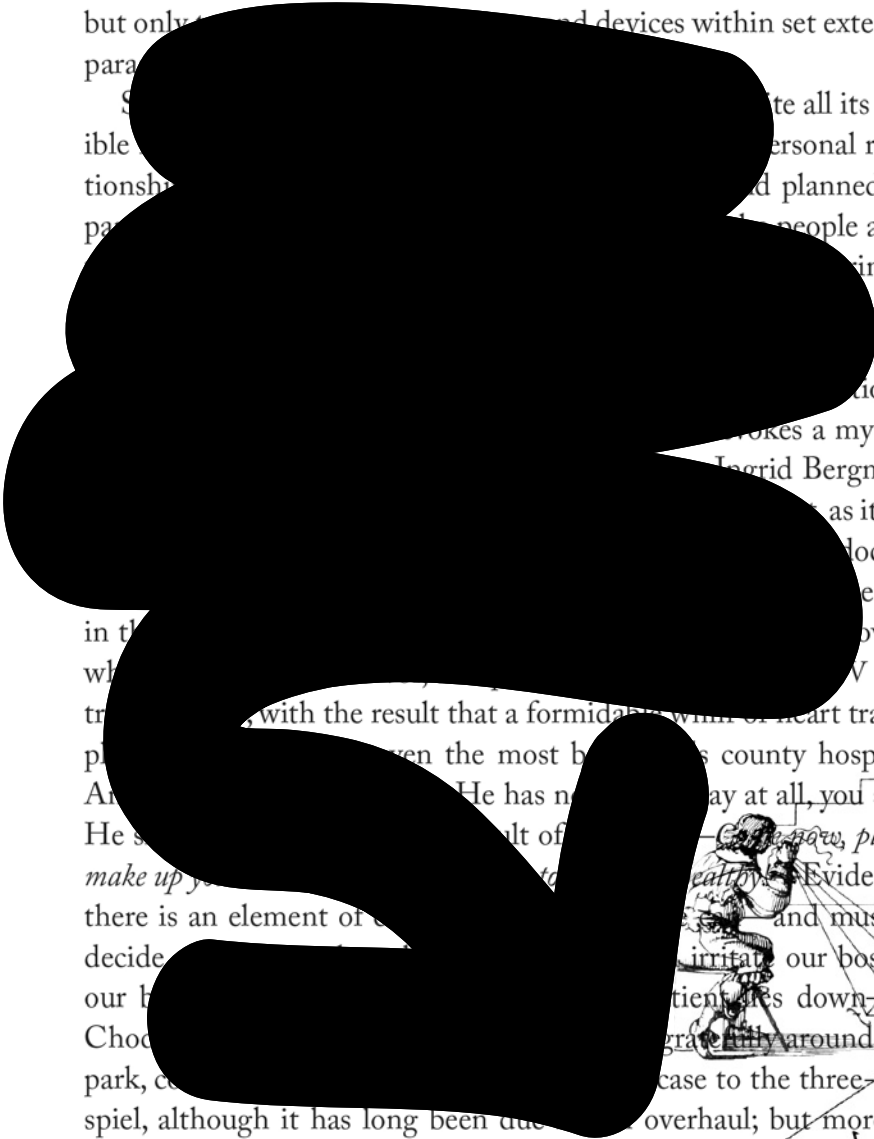
These tools allow anyone, and any group of people, to create beautiful, functional, meaningful places. You can create a living world.

BUBBLE DIAGRAM GROUND FLOOR





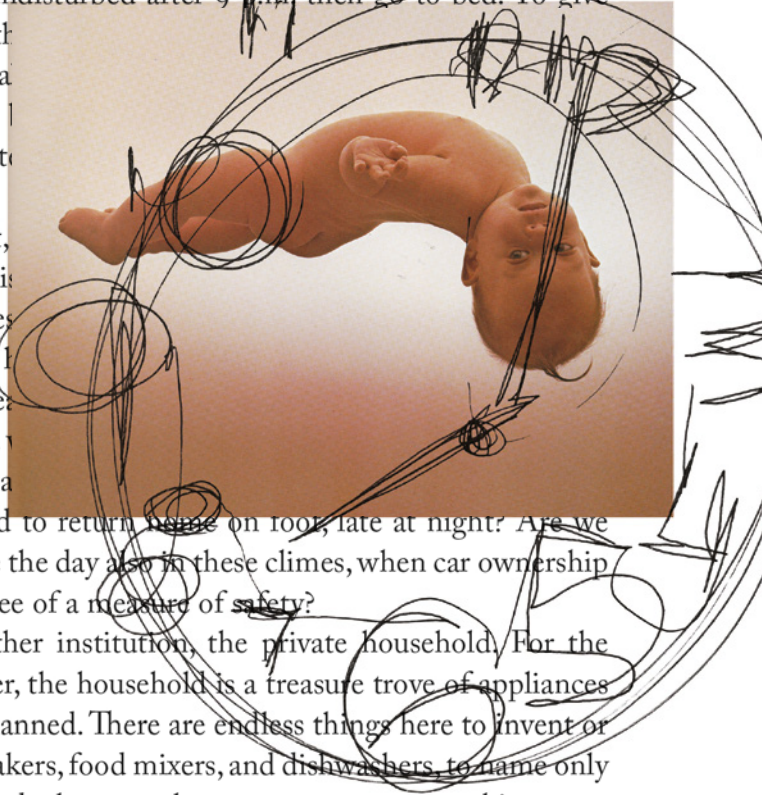
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... *healthy*... Evidently  
... and must  
... irritat... our boss  
... our b... patient lies down in  
... Choc... grave... around the  
... case to the three-role  
... spiel, although it has long been due... overhaul; but more of  
... that later.



Antipodes and so it is dark in our neck of the woods? Anne Cau-  
quelin was the first to posit that **the night is artificial**. And there  
is no disputing that human behavior shapes the night one way or  
another, in line with various man-made institutions. In Switzer-  
land I can work undisturbed after 9 p.m., then go to bed. To give  
someone a call at the  
telephone is quiet a  
cheap-rate period  
lines are immediat  
get a connection.

Thus the night,  
do with the dark, is  
hours, closing times  
The night, like the  
public transport ce  
their last glass in a  
wheel? Might not a  
for women obliged to return home on foot, late at night? Are we  
going to live to see the day also in these climes, when car ownership  
is the sole guarantee of a measure of safety?

Let's take another institution, the private household. For the  
traditional designer, the household is a treasure trove of appliances  
clamoring to be planned. There are endless things here to invent or  
improve: coffee makers, food mixers, and dishwashers, to name only  
a few. The planner deploys novel means to ensure everything stays  
the same. Moves to reform the household were made around 1900:  
early mechanization fostered collectivization as well as untold ex-  
periments with canteens, public laundries and built-in, centralized  
vacuum cleaners. Thanks to the invention of small motors these  
amenities were reinstated later in the private household. Kitchen  
appliances save housewives' time, you say? Don't make me laugh!



Do other similar institutions exist? Yes, indeed: the night. Yet  
night is a natural phenomenon, you say? The sun is shining on the

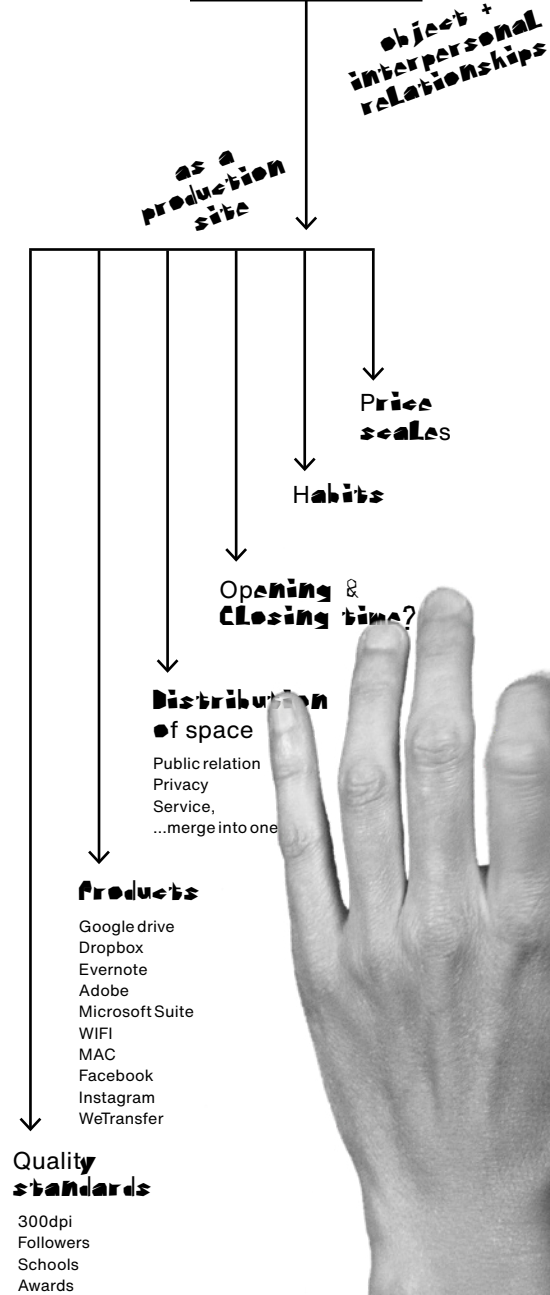
The war on dirt is a subsystem within the institution, private household. What is dirt? Why do we fight it? And where does it go after we emerge supposedly victorious? We all know the answer. We just don't like to admit it. The dirt we fight along with the detergents we use to do so is simply environmental pollution by another name. But dirt is unhygienic, you say, and one cannot avoid a spot of cleaning? Strange! Because people used to clean, even before they knew about hygiene. And besides, the filters used in vacuum cleaners are not fine enough to contain bacteria effectively. Which means that vacuum cleaners merely keep bacteria in circulation. What a shame for the vacuum cleaner, the designers' favorite brainchild!

Then how do people clean in hospitals, where hygiene is truly vital? Hygiene in hospitals rests as far as I can see on three pillars. The first pillar is purely symbolic—for sparkling white surfaces and the shine on polished (which is to say, wax-smearing) floors are considered the epitome of cleanliness. The second is antiseptics—toxins, in other words: an endless flow of new disinfectants designed to kill bacteria. Any success in these stakes is unfortunately short-lived however, for resistant strains never cease to develop, and are engendered selectively in fact, by these very toxins. And the third pillar is vacuum cleaning. In contrast to the domestic vacuum cleaner that releases dust back into the same room it was captured, hospitals' centralized air conditioning and vacuum-cleaning systems spread dangerous spores all over the place. Is there a remedy for such unpropitious circumstances? Of course—but it falls neither in the designer's brief nor within his external parameters. The key to the problem is to reorganize the health care system above all by promoting decentralization.

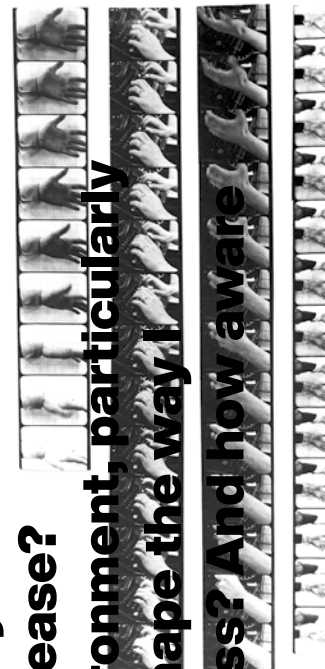
Let's name one last institution: the production site. How could be said on this topic but let us stick to one point only: workplaces—by which we mean jobs—are also man-made design objects. We're

*The individual molds its shape to fit the ground plan, crystallization of behavior patterns.*

# Graphic Design as an Institution?

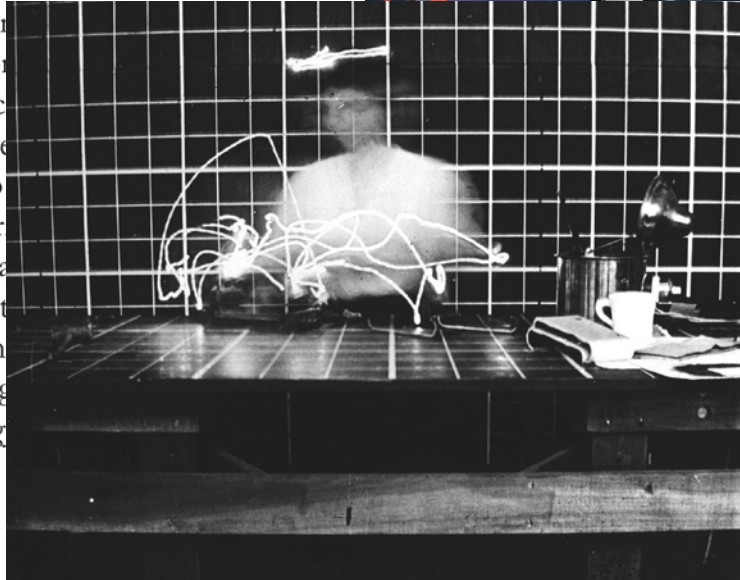
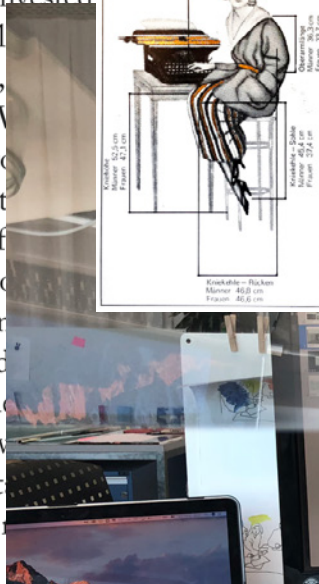


**How and how often am I physically working?  
 How much influence has the influence of my working environment  
 and tools shaped on my process or restricted my freedom to  
 navigate through my process as I please?  
 How exactly does the working environment, particularly  
 the way I interact with my tools, shape the way I  
 physically moves through my process? And how aware  
 am I of this influence?**



not talking here about making chairs at work more comfortable, or about cheering the place up a little, with fresh wallpaper and a few potted plants. The object of design in this context is that particular part of the production process assigned to each individual and the degree of energy, knowledge and skill, respectively, boredom or mindlessness that must be invested in that particular point in the production process. This applies to production sites in the narrower sense of the word, but also to administrative and clerical work. Workplaces are designed ostensibly for productivity; yet productivity is akin to counter-productivity. Automation, as it replaces jobs that have hitherto been a source of satisfaction and pride in the manual sector, which could and should be rationalized, remain unchanged. Here we can only talk about the problem, without offering concrete evidence. Yet the main point is this: jobs are also designed in the traditional sense of design but in terms of the way the production process is broken down into various types of tasks that demand or render redundant the laborers' skills and thus hinder cooperation.

The previous context is an invisible component of the dimension over which the design process yet which, given the complexity of objects, tends to be broken down into object categories only marginally as a result. Furthermore, institutions and the wealth of technology are also a form of design, as seen in the case of nurses in radiology.





In his essay, *The Role of Motion in Our Visual Habits and Artistic Creation*, Gillo Dorfles identifies most of human behaviours as habit, custom, tradition and routine, and reflects upon how such changes in our way of living can often go unnoticed: "we are often not immediately aware of certain profound transformations in our [lives] and scarcely conscious of the development of certain events which set up important transformations in [our] sensory, perceptive and proprioceptive activities, causing a reaction throughout entire areas of [our] productive and communicative activity."

4 Vance Packard's book *The Hidden Persuaders* (David McKay Co., New York 1957) was a pioneering and prescient work that revealed how advertisers use

independence, and increase his understanding of the city by clear orientation and meaningful exposure. To achieve this, contrast and

Appleyard's text invites one to contemplate the different movements in the design practice: ideation, creation, practice, product, from the perspective of a navigator, defined by the process of searching, finding, and executing actions. His description of an urban-dweller navigating his environment makes for a fitting analogy to a graphic designer moving through her working process.

A good sequence, like any work of art, must be a created synthesis that should enhance the traveller's awareness of and pleasure in his own motion and that of the environment. It should encourage his sense of mastery and that self-cleans through pyrolysis, etc. This type of troubleshooting is rooted in the designer's position within policymaking bodies: his job is to deliver ideas—but he bears zero liability.

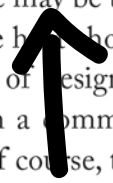
In the late 1950s, the Ulm School of Design was the first professional institution to recognize that industrial design is counter-productive—yet the solutions it proposed were technocratic. They were based on a radical analysis of the desired outcome but failed to consider that outcome in its broader context. Students in Ulm were hence likely to submit papers that began something like this: "The exercise consists in raising ten to twenty gram portions of semi-solid substances from a dish circa thirty centimeters in diameter then transferring them horizontally to an open mouth, where a movement of the upper lip relieves the supporting structure of its load..." The result is not Charlie Chaplin's eating machine but a fork with a Modernist profile.

In the meantime, of course, it has been recognized that objects that have great symbolic value yet require only minimal inventiveness—cutlery, for example—do not fall into the design field. Conversely, those things yet to be invented, or at least their technical aspects, are too complex for designers. So design must broaden its scope and embrace socio-design: a way of thinking about resolving problems that results from coordinated changes made both to roles and to objects. One example may be to design a kitchen so inviting, it inspires guests to help the host chop onions...

Before leaving the field of design to consider aspects of consumption, I want to slip in a comment or two on shopping and its "hidden persuaders."<sup>4</sup> Of course, the marketing and advertising surprise must be developed within a pattern of continuity, progression, and fulfillment, structured at several

4 Vance Packard's book *The Hidden Persuaders* (David McKay Co., New York 1957) was a pioneering and prescient work that revealed how advertisers use

Appleyard, Motion, Sequence, and the City



LAURENCE

professionals who use depth psychology to sell either soap powder or instant cake mix designed to make a mother feel she is breast-feeding the whole family, have not yet thrown in the towel. But the hype in the design field has pretty much died down: I now buy a new refrigerator when the old one breaks down, not simply because I want one with rounded contours. Rearguard action continues on the car market, where revivals are a flourishing trade, and the avant-garde has already discovered the flea market for other retail sectors. The flea market will be the place dwindling numbers of throwaway consumers meet the swelling ranks of post-industrial society.

This is not to say that progress—in its positive as well as its counter-productive guise—has come to a standstill. But the sector in which progress is still being made is straightforward. Progress holds sway in production for the white (official) market, but in market trading, moonlighting, self-sufficiency, water systems and informal mutual aid are on the rise too. The economy is still scoring points also in these areas. Detergent products have slipped onto the shelves, and the detergent battalions of these might fill the gaps phenomena on the way to greater self-sufficiency. Whether we should welcome all this wholeheartedly remains uncertain: it panders to lower middle-class aspirations, and harbors a threat of social isolation; but perhaps a retrograde step or two is the price society must pay for a springboard to new realms of experience.

With regard to usage and consumption, we wanted to point out that objects are not neutral. Is there such a thing as *evil* objects? Goods are harmful when they foster our dependence on systems

that ultimately pillage our resources, or desert us. Without doubt we are all attached to such systems, and this makes us liable to blackmail. However we can still influence the extent of our dependency. We should avoid those objects that compel us to buy more accessories. We should distrust media that provide a one-way flow of information, even though we can no longer do without them. We should exercise restraint in buying and using any goods that isolate us. The car is a major case in point, especially as it tends also to foster inconsiderate behavior in its user.

The car has destroyed not only our cities but also our society. One can commission as much research as one likes as to why juvenile delinquency is on the rise, why more children are attacked, why cities are becoming desolate by day, or no-go areas by night. As long as the defense against motorized crime is a motorized police force, just as the pedestrian is advised to use his car, the solution can be named without any need for further research: motorization based on private car ownership has abandoned the non-motorized populace to greater insecurity, and to an increasingly uncompetitive mass transit system.

This leads to our last remark: on counter-productivity. We already mentioned the example of monitoring heating costs. That is only a minor aspect of the outrageous counter-productivity of the central heating system, every failure of which has been countered by a new remedy that subsequently proved to be a failure, to the point where we now use our electronically controlled, overheated and, in terms of air hygiene, unhealthy central heating system in devastatingly wasteful fashion, as a boiler; and the central heating system is being superseded now by an even greater evil, air conditioning. Counter-productivity, as we have said, arises when inventions are used in such a way as to cause a break in the overall system, a break that is patched up in turn by a further isolated invention. The sum

psychological methods to tap into unconscious desires in order to “persuade” the consumer to buy promoted products.

**There's a smell of paint in here. Overheard at the Museum of Modern Art**

of these successor-inventions equals the counter-productivity of the overall system.

To return to the car: since the average inner-city speed for cars has been lowered to match that of cyclists, or pedestrians even, automobile manufacturers are pursuing research into the automobile's successor. And what are they developing? A car fitted with an additional gadget that allows the car to be steered to its destination by an electronic short-wave remote control system, whenever it enters the city limits. Or to return to the vacuum cleaner: since the public has grown aware that vacuum cleaners are all the more damaging the more efficient they are, i.e. the more powerfully they can whizz bacteria through the cleaner with a built-in bactericide—**Invisible design.** Today, oblivious to its social impact tomorrow—design that could be the overall system comprised of

The image shows a screenshot of a Wikipedia article titled "7000 Oaks" by Joseph Beuys. The article text is partially obscured by a network diagram consisting of several circular nodes connected by lines. The nodes are labeled with terms: "expectations", "hierarchy", "patterns of behavior", "legal principles", and "network of social relations". The article text visible includes the title "7000 Oaks", the artist's name "Joseph Beuys", and a description of the artwork as a "City Forestation Instead of City Administration". The article mentions that the work was first publicly presented in 1982 at the documenta 7. It also discusses the project's goals, which included an ongoing scheme of tree planting, a global mission to effect environmental and social change, and an ongoing process whereby the society would be activated by means of human creative will social sculpture. The article further notes that the project was of enormous scope, met with some controversy, and was established for the first anniversary of his father's death in 1987 by his son, Werner. The project is still maintained by the city.



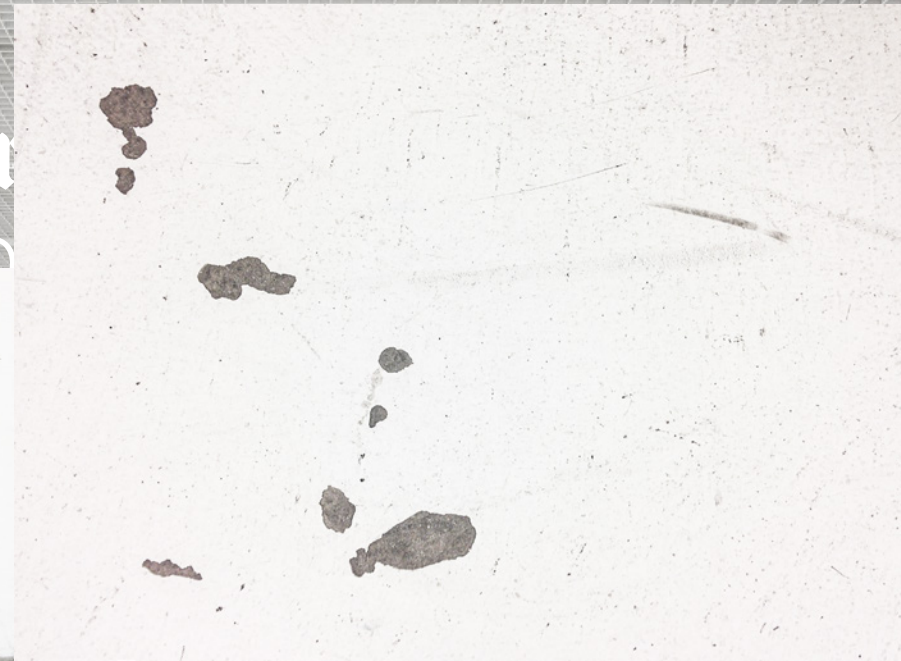
There are  
invisible components of design,  
over which the designer  
always exercises a certain influence  
yet which, given the  
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in terms of objects, tends to  
remain hidden.

Lucius Burckhardt  
Invisible Design



There  
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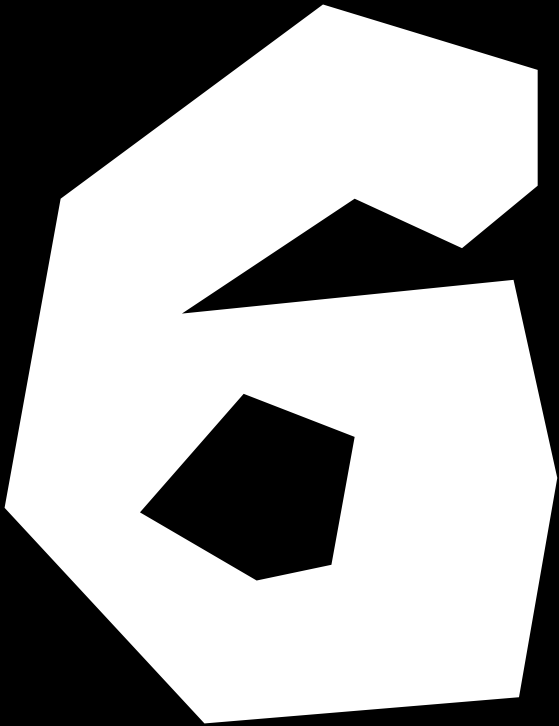
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Lucius Burckhardt  
Invisible Design





Bruno Munari  
**CHARACTER BUILDING**

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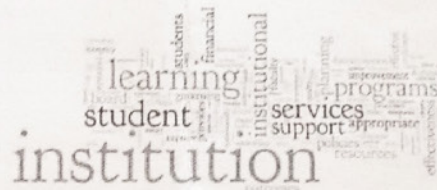
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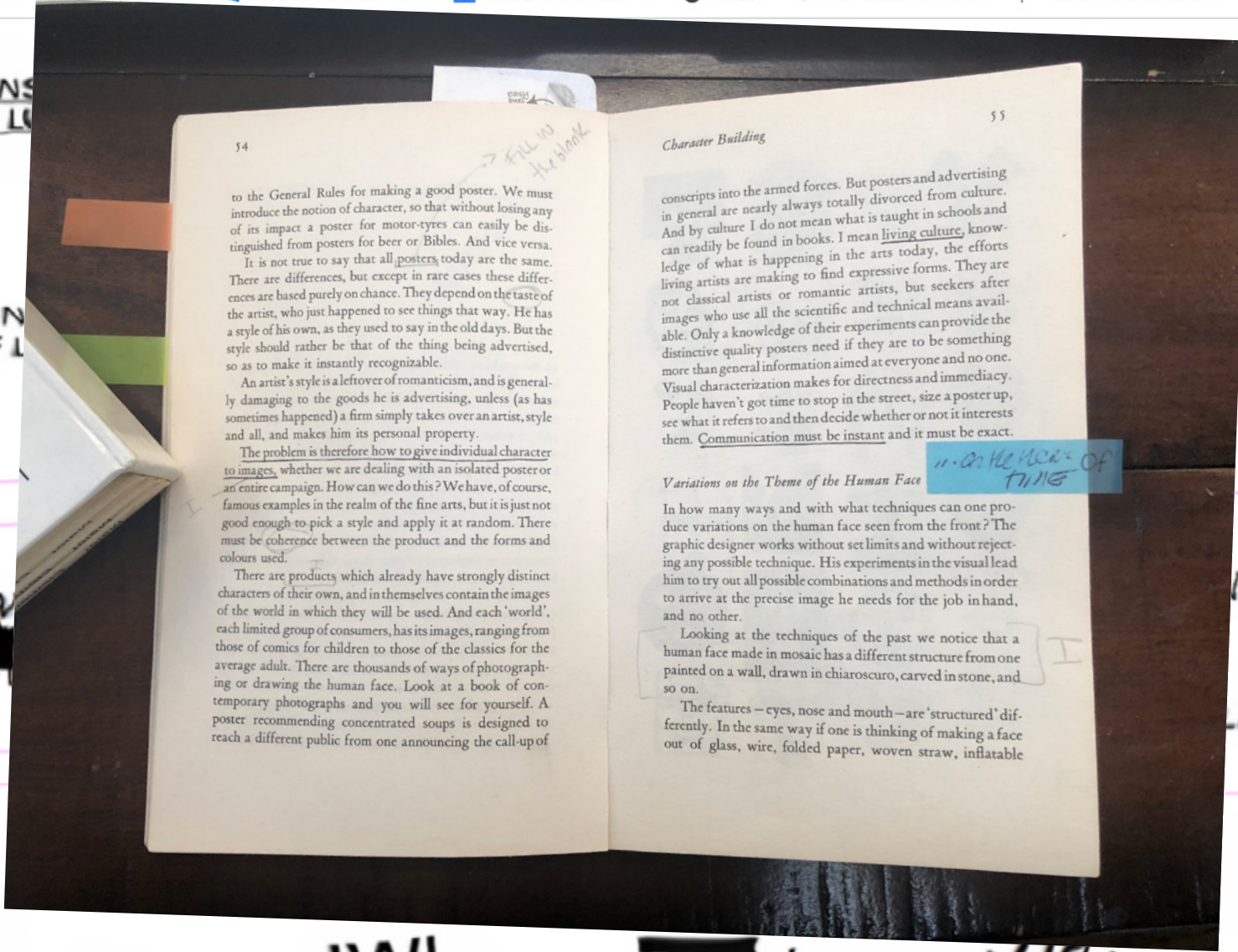
society

democratic

gendered







54

to the General Rules for making a good poster. We must introduce the notion of character, so that without losing any of its impact a poster for motor-tyres can easily be distinguished from posters for beer or Bibles. And vice versa.

It is not true to say that all posters today are the same. There are differences, but except in rare cases these differences are based purely on chance. They depend on the taste of the artist, who just happened to see things that way. He has a style of his own, as they used to say in the old days. But the style should rather be that of the thing being advertised, so as to make it instantly recognizable.

An artist's style is a leftover of romanticism, and is generally damaging to the goods he is advertising, unless (as has sometimes happened) a firm simply takes over an artist, style and all, and makes him its personal property.

The problem is therefore how to give individual character to images, whether we are dealing with an isolated poster or an entire campaign. How can we do this? We have, of course, famous examples in the realm of the fine arts, but it is just not good enough to pick a style and apply it at random. There must be coherence between the product and the forms and colours used.

There are products which already have strongly distinct characters of their own, and in themselves contain the images of the world in which they will be used. And each 'world', each limited group of consumers, has its images, ranging from those of comics for children to those of the classics for the average adult. There are thousands of ways of photographing or drawing the human face. Look at a book of contemporary photographs and you will see for yourself. A poster recommending concentrated soups is designed to reach a different public from one announcing the call-up of

Fill in the blank

Character Building

55

conscripts into the armed forces. But posters and advertising in general are nearly always totally divorced from culture. And by culture I do not mean what is taught in schools and can readily be found in books. I mean living culture, knowledge of what is happening in the arts today, the efforts living artists are making to find expressive forms. They are not classical artists or romantic artists, but seekers after images who use all the scientific and technical means available. Only a knowledge of their experiments can provide the distinctive quality posters need if they are to be something more than general information aimed at everyone and no one. Visual characterization makes for directness and immediacy. People haven't got time to stop in the street, size a poster up, see what it refers to and then decide whether or not it interests them. Communication must be instant and it must be exact.

Variations on the Theme of the Human Face

As the MCA of TIME

In how many ways and with what techniques can one produce variations on the human face seen from the front? The graphic designer works without set limits and without rejecting any possible technique. His experiments in the visual lead him to try out all possible combinations and methods in order to arrive at the precise image he needs for the job in hand, and no other.

Looking at the techniques of the past we notice that a human face made in mosaic has a different structure from one painted on a wall, drawn in chiaroscuro, carved in stone, and so on.

The features - eyes, nose and mouth - are 'structured' differently. In the same way if one is thinking of making a face out of glass, wire, folded paper, woven straw, inflatable

INSTITUTIONS AS A WAY OF LIFE

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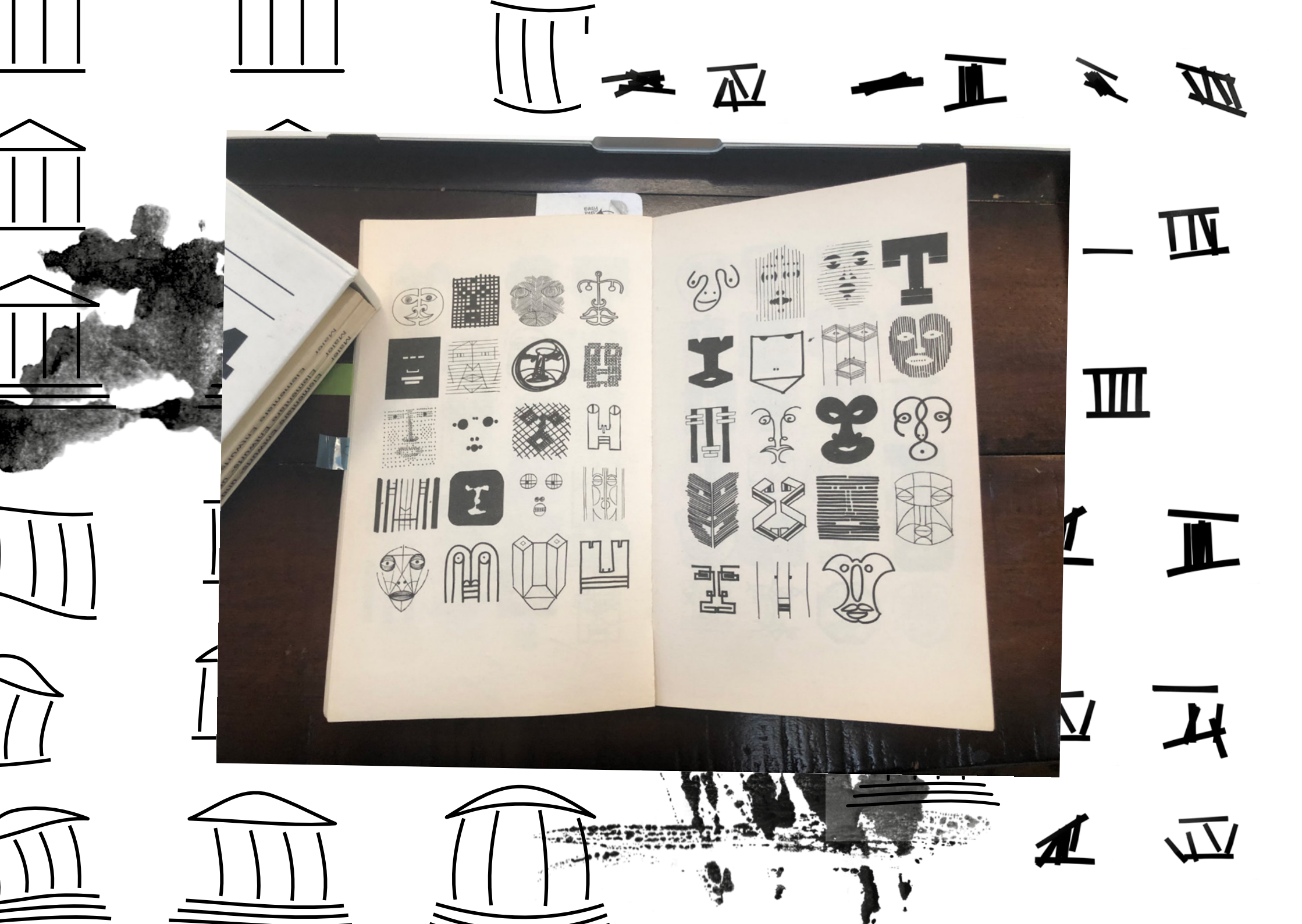
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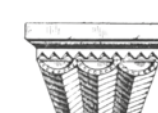
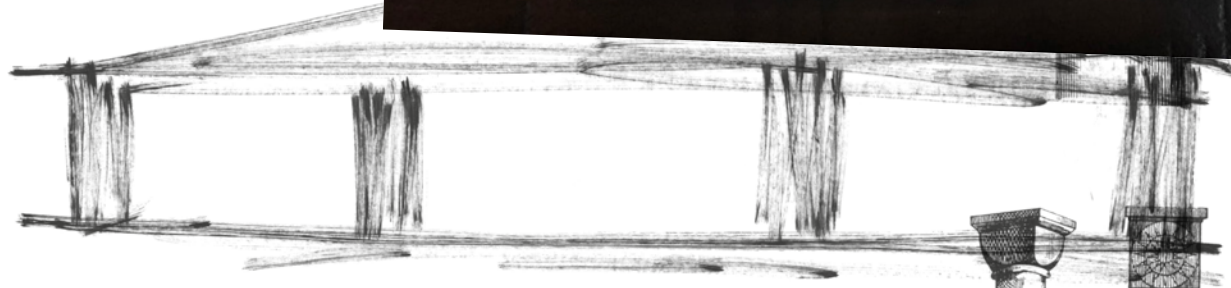
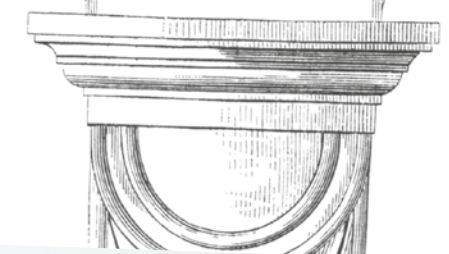
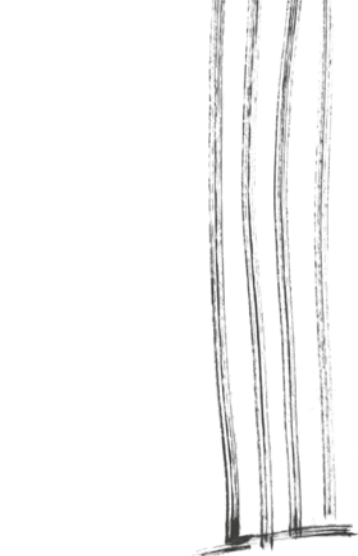
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Character Building

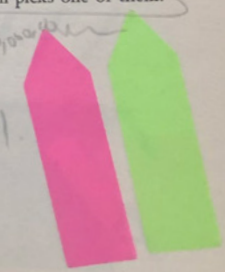
rubber, strips of wood, plastic, fibreglass or wire netting, etc., the relationship between the features will have to be adapted to each material.

Or if we imagine seeing this face through a pane of glass with lettering on it, through a blockmaker's screen, through the slats of a Venetian blind or a bottle full of water, it is clear that we will have a lot of transformations, deformations and alterations of the face. We may also look for all possible linear connections between the features, and we may try to do this with straight lines, curves, dotted lines, parallels, with one unbroken line or with a fragmented one.

For the sake of this exercise we must keep to full-face, for obviously a host of other possibilities arises the moment we go into profiles and all the intermediate stages, or if we use three-dimensional effects or perspective.

Such an exercise as this helps a graphic designer to find the image best adapted to a given theme, and each image and technique has precise qualities of its own and transmits a certain message. A graphic symbol for a cosmetic cannot be the same as one for coal. The graphic designer usually makes hundreds of small drawings and then picks one of them.

Not all institutions are =  
1,000,000  
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C WEBSITE ANNOUNCEMENT TEXT

PEOPLE / GROUPS / INSTITUTES TO CONTACT  
SNE EXCHANGE GRANT PROPOSAL MATERIALS

0. Cover 2/10c

reading@hku.hk - change / remove

3. Organisational aspects

4. Partnership aspects

OTHER NOTES

INSTITUTIONS

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n Jamie)

Who is coming (1 paragraph)

Describe the research background (2 paragraphs)

Describe central questions posed at the Workshop (1 paragraph)

Summary of the methods/approach



Bernhard

9:48 AM Jan

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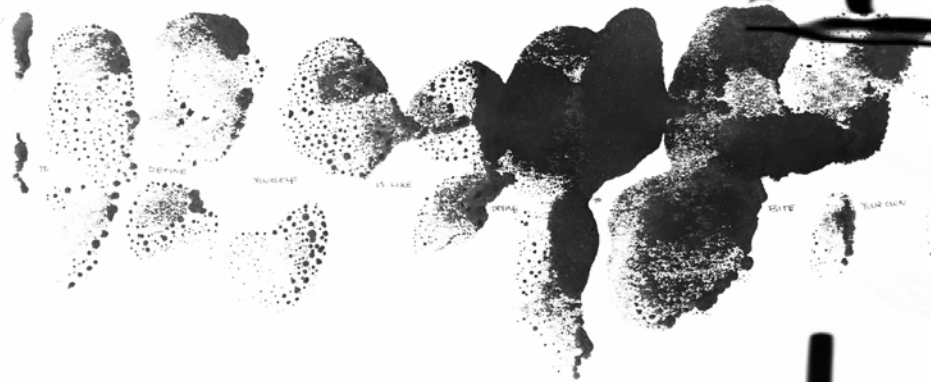
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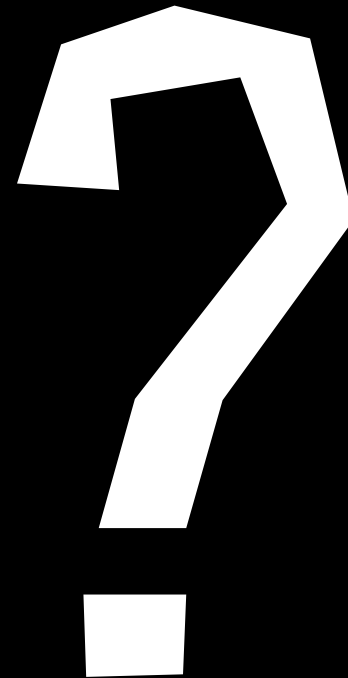
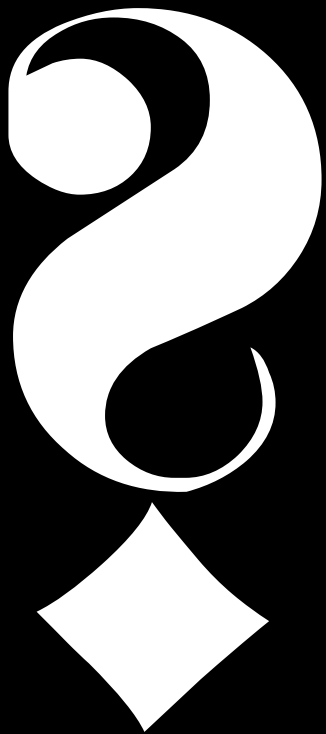
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**Reader**  
Graphic Design

**Editors**  
Sonia Malpeso & Bernhard Garnicig

"Annotating" is a series of open access readers seeking to elaborate and explore perspectives on institutional practices. Each "Annotation" is developed by a commissioned collaborator, a select author-compiler, who's inspired and inspiring work is to bring into momentary focus, and relation, institutional-practices from a given perspective. Recomposing the inevitable canonizing power of all institutional practice, and in particular this thing we call 'research', Annotations seeks to envelop the outlier and undo the archive of movements known as 'institutional critique', 'new institutionalism' and 'instituent practice', concentrating on what is to be done, by whom, with whom and how.

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**Series**  
Other issues of this series are available at  
<http://annotating.institutions.life>

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Anna Mettbach  
Pinyon Script



おむすびの  
いぎり方

おむすびのごはんは炊きた  
て、あつあつを、お釜から  
すぐにぎりはじめます、お  
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いというほどです  
にぎるとき、手にすこし水  
をつけますが、ごはんが熱  
いと、その湯気のおふんで、  
水気は十分、そうたびたび  
水をつけなくてもすみます  
さめると、それだけ水分が  
なくなるから、手にやたら  
にごはん粒がつくし、にぎ  
っても、ほろほろとまとま  
りにくいものです



夕方の監視にまわつてゐます  
なつてきて、じつと、こきり  
の中、はつふと不眠の汗  
すまらざる、は茶はふ  
ひよひよひよ二、三回返  
る二面手をふはこはれて、  
ちつと、ちつと、写真のよ  
益はら、このは茶はふのよ  
一の用意してくはさい、は  
ちつと、このは茶はふのよ  
すのつちと熱い、ちつとひ  
じつと、は手はらは手へ群



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Each publication is the result of a workshop and discussion among the contributors, with the aim to elaborate and explore perspectives on institutional practices.

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