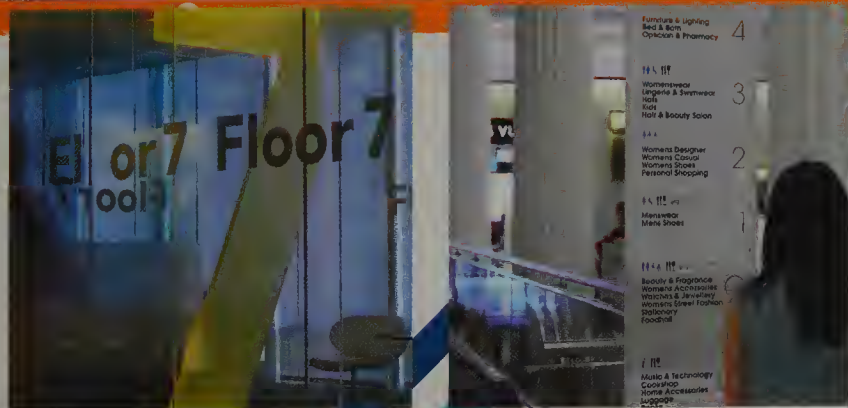
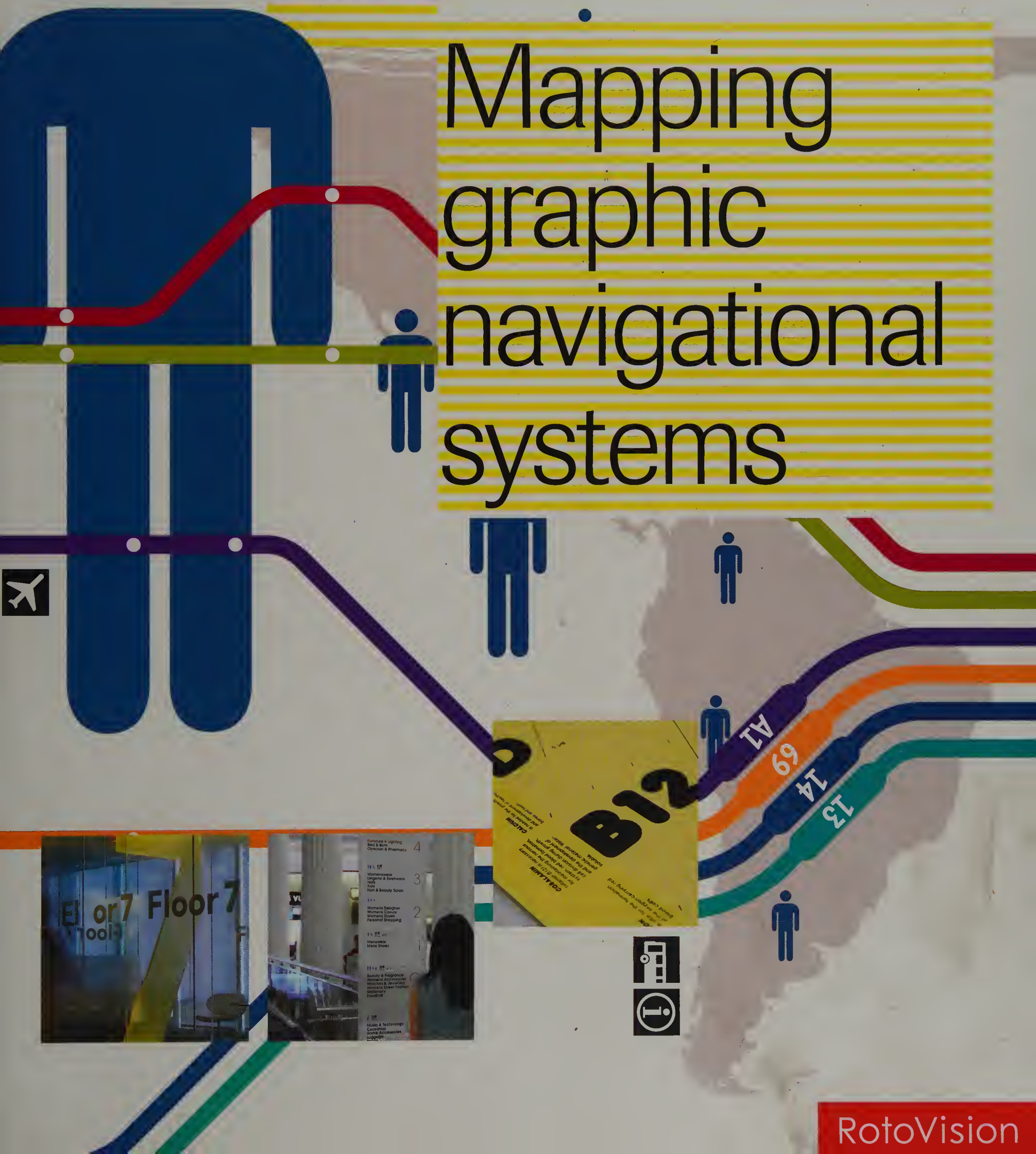


Revised  
edition

Compiled and edited by Roger Fawcett-Tang  
Essays by William Owen

# Mapping graphic navigational systems



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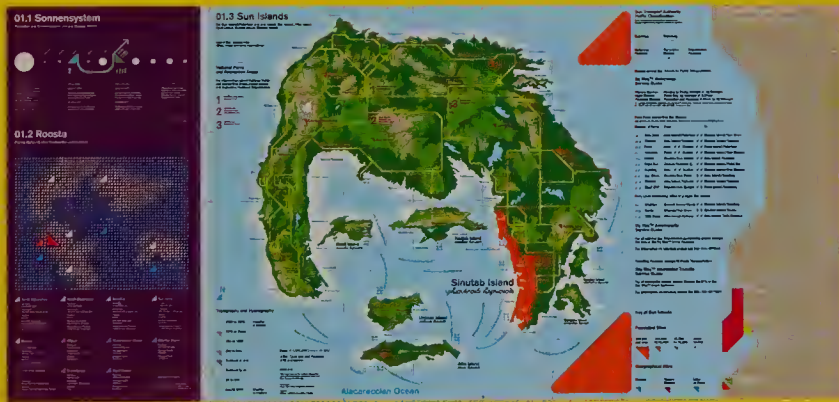
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Mapping Graphic Navigational Systems  
008/009





# Beyond the horizon

Essay by William Owen  
010/011



Sinutype  
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056/057

## What is a map?

Maps inhabit the realm of fact, although not exclusively. They are figurative representations of dimensions, attributes and relations of things in the physical or logical world, reproduced at a scale smaller than life-size (usually, but not exclusively – sometimes their scale is 1:1 or, when mapping the microcosm, larger).

## What can be mapped?

Anything can be mapped, and most things are: places, businesses, galaxies, histories, bodies, philosophies, devices and databases. The subject-matter of a map is measured, named and ordered (captured!) by the mapmaker who, armed with carefully verified data and a language of pictorial description, puts everything in its proper place with its proper name as he or she sees it.

## Why make maps?

Maps give their makers the power to define the territory in their terms and write a singular vision onto the landscape. Princes, popes and governments have used maps to exert their rights, extend their trade, tax their subjects and know their enemies. Oil magnates use maps to locate and claim the earth. Newspapers use maps to tell stories of war and peace. Social scientists use maps to publicise social problems. A city resident sketches a map to bring a friend from the station by the shortest or most interesting route – the mapmaker decides.

Anything can be mapped, and most things are: places, businesses, galaxies, histories, bodies, philosophies, devices and databases.



Joost Grootens  
Metropolitan  
World Atlas  
126/127



Pentagram  
Global Cities  
134/135

### Why use maps?

Maps give their readers the simple and magical ability to see beyond the horizon. The enlightening and revelatory characteristic of a good map derives from its encompassing vision, contained within a single consistent pictorial model. The map provides a view that slides instantaneously between panorama and detail. A map embodies the work, knowledge and intelligence of others. We obtain a vision of a place that we may never have seen, or divine a previously unseen pattern in things we thought we knew intimately. So, we 'consult' a map as we would an adviser in order to locate, identify and decide, or to be enlightened. As a result we suffer, sometimes, a grand illusion of omnipotence by believing that the map contains everything necessary for understanding or controlling a domain. We forget that the mapmaker has an implicit or explicit agenda of his own, not necessarily aligned with ours. Maps are imperfect. They have missing layers and gaps within the layers ("London", said its 'biographer' Peter Ackroyd, "is so large, and so diverse, that a thousand different maps or topographies have been drawn up in order to describe it"). Paradoxically, much information can be gathered from the gaps left in maps, not least about the mapmaker's intentions. This is one of the beauties of maps.

### Are maps true?

Maps are man-made things and so are neither arbitrary nor pure. They purport to be 'natural' and objective visual representations arising out of scientific observation, and yet the observations are selective and they must be translated and communicated through some graphic form: the scientist (or surveyor) relies on the cartographer's art to illustrate his findings.

### What gives maps their power?

Maps are seen by their readers as neutral carriers of information, and thus have the power to persuade without appearing to do so "because the myths they contain are naturalised within a system of 'facts'"<sup>1</sup>

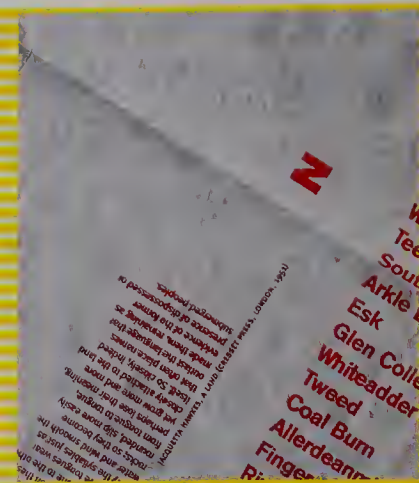
This naturalness inhabits the language and conventions of maps, which comprises a value-laden semiological system. Maps contain clear hierarchies that influence how we see the world. For example, Ptolemy chose to orient north at the top of the map, and mapmakers have followed his precedent ever since. There is no good reason for this other than convention, but the effect is to create a hierarchy of the earth and the idea that a particular view is 'correct'. This is just one of a system of signs and therefore of values that constitute cartography. The language of cartography is so ingrained that it has become invisible. We do not question the connection between the blue line on the map and the idea of a 'river', or that roads should be anything other than two black parallel lines (of a width apart that almost never conforms to the actual scale of the map). We see the signifier and signified as equivalents, one deriving naturally out of the other. It is quite natural to us that north should always be at the top, a round world transformed into a flat plane, a particular thematic selection made, a certain scale chosen. The cartographer, therefore, has a heavy responsibility to be frank about his choices and their effect on the use and value of the map.

The language of cartography is so ingrained that it has become invisible. We do not question the connection between the blue line on the map and the idea of a 'river', or that roads should be anything other than two black parallel lines.

<sup>1</sup> Denis Wood, 'The Power of Maps', The Guilford Press, New York, 1992.

# Beyond the horizon

Essay by William Owen  
012/013



Nick Bell Design  
Lost and  
Found exhibit  
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## How do maps work?

Cartography has an arsenal of iconographic, geometric, linguistic and formal conventions with which to mediate source data into pictorial representation. Maps require geometric translations (of a 3D world onto a 2D plane) or transformations (scaling from 1:1 to 1: n), editorial selections (what is shown, what is ignored), and iconographic representation.

Two systems of signs are used predominantly to define attributes and dimensions: firstly icons, which normally define a general attribute or dimensional range (what order of object is this? a city, of between 50-100,000 inhabitants); and secondly text, to describe specific attributes (what name, who are the owners, how old is it, how big?).

There are four further sign systems – metapatterns that occur repeatedly in maps and which define spatial relations and dimensions: the matrix (also known as the choropleth), which marks boundaries and divisions, where one area becomes another and what lies next to what; the network, which shows systems of flow, such as drainage, communication, navigation; the point, which marks the position of discrete objects within a space, such as settlements, landmarks or buildings; the nested layer, which reveals continuums of equality, as in contour lines marking equal height or isobars marking equal air pressure. Each of these sign systems exists within the context of a fifth, the axes or coordinates of the map, which frame the absolute relations of one point to another and define the limit of the map (and in extremes the edge of the known world).

## How far can we stretch the meaning of ‘map’?

The metapatterns – matrix, network, point and nest – are adaptable to an infinite range of non-geographic narratives. Activities that have a relation to physical space, such as social or commercial systems, usually adopt a geographical metaphor and are clearly accepted as maps by Western convention. Mechanical, electronic or biological systems, such as the human body or electronic circuits, can be represented topologically or topographically. Mapping can be applied to ideas and information, to logical<sup>1</sup> systems of philosophy, religion, science and taxonomy, and even to allegorical or fictional accounts of social and political relations – Jonathan Swift’s map of Gulliver’s Travels is surely no less ‘real’ than Ortelius’ atlas of the world, although one is merely mimicking the scientific language of the other. We tend, in Western culture, to restrict our definition of maps to faithfully scaled reproductions of linear spatial relations. Islamic and South Indian art pushes metapatterns much further, to create intuitive topological representations of human or physical relations independent of spatial dimensions. Such constructs are, potentially, a richly-layered, non-linear, multi-perspective communication model for the networked digital society, and they are no less maps.

<sup>1</sup> Logic in the Hegelian sense, as the fundamental science of thought and its categories including metaphysics or ontology.

Cartography has an arsenal of iconographic, geometric, linguistic and formal conventions with which to mediate source data into pictorial representation.



Lust  
Kern DH map  
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Nina Naegal  
and A. Kanna  
Time/Emotions  
198/199

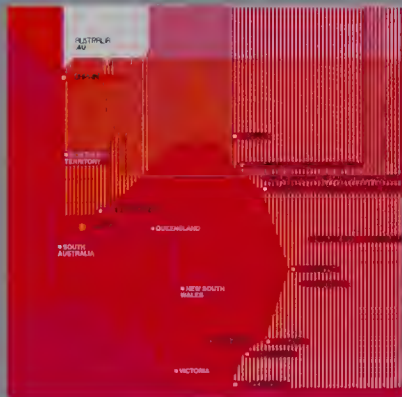
## Where and when are maps?

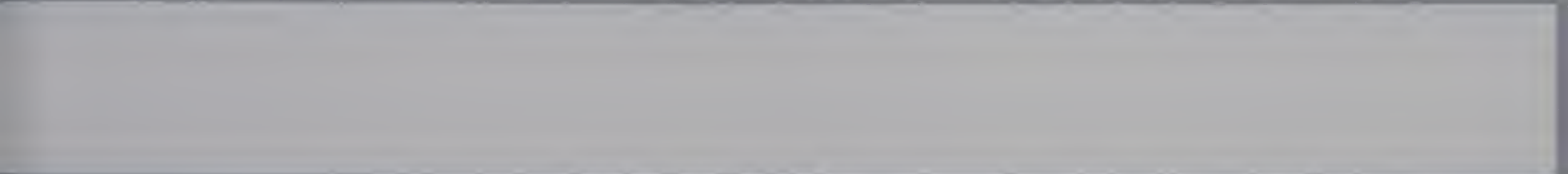
Maps and fragments of maps are everywhere at any time. Maps now have no beginning or end, merging with networked devices within other traditionally discrete objects: the map, the key, the guidebook, the wallet, the phone, the camera – all one thing. In-car navigation systems speak your route. Global positioning systems plot your coordinates and altitude. Head-up displays throw the map onto your personal vision of the landscape. Third generation mobile phones know who you are, where you are, what's near you, who is near you, even what you want. The phone becomes the map. Digital maps have multiple scales for zooming to capture details, with multiple digital layers for different themes. You choose: transport? drainage? buildings? heritage? Geographical Information Systems define millions of objects as discrete data points each with their own logical address, to which any amount of data can be attached, and so the map merges with the database table and the table is interrogated through the map. Changing the database changes the map so that at last the map keeps pace with the landscape, released from the inertia and inefficiencies of print. The future of maps is to vanish into all of these things, and reappear in everything.

Maps now have no beginning or end, merging within networked devices within other traditionally discrete objects: the map, the key, the guidebook, the wallet, the phone, the camera - all one thing.

# 01\_Representation and space

The language of maps  
014/015





# You are here...

Essay by William Owen  
016/017



Imagination  
The Journey Zone  
020/021

Inuit hunters carve three-dimensional charts of the coastlines around Greenland and Eastern Canada out of driftwood (and have done for over 300 years). These maps are highly functional and abstracted. The critical datum line provided by the land-sea boundary is represented by the flat edge of the carved wood – the chart is meant to be fingered on a dark night in a kayak out at sea – but the topography of islands and the features around coastal inlets are clearly represented in three dimensions in the curve and bulk of the wood. These maps fit easily in the hand and they are weatherproof and fumbleproof (if they are dropped overboard, they float). They also have no up or down, so orientation or hierarchy is not an issue, and neither are the problems of transformation from the real three-dimensional world to the flat land of maps<sup>1</sup>. These carved pieces are masterpieces of design.

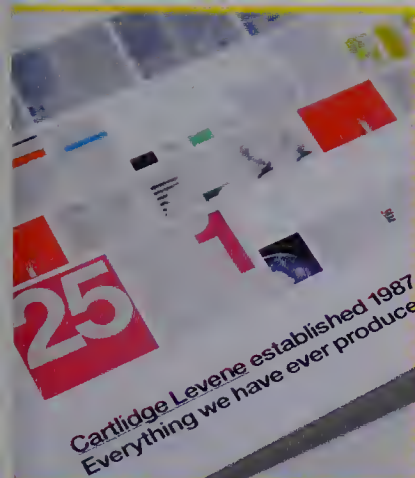
Light-aircraft pilots – not a world away from the Inuit in their navigational preoccupations – use two-dimensional aviation charts that represent a bewilderingly complex three-dimensional land, sea and airspace. The design of these charts is in vivid contrast with the Inuit driftwood objects. Like most Western maps, aviation charts are, of course, printed on paper, with three dimensions flattened into two by projection. Linear thematic layers are stratified one atop another and read (not fingered, smelled or tasted) by the eye and the mind of a rational observer who is familiar with a myriad of signs. The family of signs – symbols, icons and indices – that comprise the language of maps, here signifies the perilous reality of civil aviation routes, airport exclusion zones, military airspace, microwave towers, radio navigation beacons and high ground on the landscape.

The aviation chart is an extreme example of the tortuous transformation from three dimensions to two because, in addition to the ground features that provide

relational information, there are many different kinds of volumes of airspace to be negotiated, each with their own permissions, rules and other characteristics. The pilot flies through these or around them: not just over them, but also above, under and between them. In a busy and feature-laden airspace like that around southern England, the problem of spatial orientation and interpretation is acute; a highly refined sign-reading is critical to survival or the retention of one's flying licence. How a pilot must, sometimes, envy the intuitive instrument available to his kayaking counterpart.

The degree to which this chart is abstracted out of the reality of physical land, air and water is astounding – although in part this is merely because the abstraction is so evident. Many of the features indicated on the aviation chart, for example, have no physical reality. An airport exclusion zone is a man-made abstraction designed to control movement where there are no natural physical points of orientation (no traffic lights or curbstones in the sky!) although its existence is no less real in the pilot's mind. The zone is represented on the map by a combination of icons (signing airport and its position), index (boundary lines and coloured hatching indicating the extent and type of the exclusion zone) and symbols (text showing the name and altitude of the zone). This signification of abstract and physical entities applies to all maps to a greater or lesser degree and we have assimilated the language thoroughly into our consciousness. Having seen the name of a city represented on a map at scale, would we expect to see the same name printed in mile-wide text across the ground of the real world? Of course not, but why not? The language of maps that we have grown up with and that seems so natural and realistic has, nonetheless, a coded grammar and vocabulary that would be quite meaningless to an Inuit kayaker of 300 years ago.

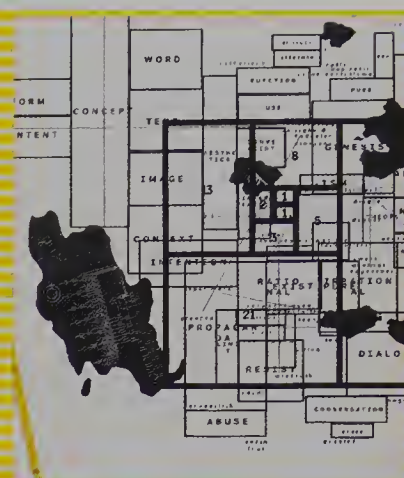
The mediation that takes place during the transformation from the most objective survey data to readable map occurs at numerous levels and its result is an entirely subjective narrative.



Cartlidge Levene  
Everything we  
have ever produced  
using Helvetica  
030/031



Browns  
0°  
062/063



Lust  
Lust Map  
060/061

The mediation that takes place during the transformation from the most objective scientific survey data to readable map occurs at numerous levels and its result is an entirely subjective narrative. The most fundamental of these and the least visible are projection, orientation and scale. Projection gives a point of view, orientation creates a hierarchy, and scale provides an understanding of time and horizon – how far do we need to see and how far are we going. We don't need to be told that a 1:25,000 map is for walkers – anyone travelling faster needs a wider focus and less detail. It is telling that most single sheet maps contain within one view the distance a person can travel in half a day. 1:25,000 is 20-30 km across, being three to four hours walking at 6kph; 1: 50,000 is 40-60 km across, being three hours cycling at 20kph; 1: 300,000 is 150 km across, being three hours motoring at 50kph. A glance at the scale tells us the audience and purpose for the map.

The narrative is told by numerous factors that are extrinsic to the map itself. These are things that are not in the picture plane but inform it and establish context: the legend establishes a rhetorical style ( 'Classical Rome', 'Water: precious resource', 'pathfinder', 'streetwise'); unspoken but implicit themes are revealed by gaps in the mapped layers. (Think of the map of a seaside town that shows beaches but not sewage outfalls – the narrative is one of unsullied leisure without duty of care or acknowledging unpleasant reality.) There is also the utility of the map – why was it made and by whom, which might be revealed by some historical legacy such as the name Ordnance Survey (this map first served a military purpose) or the residue from a bygone age of travelling in the special signs for rural inns and public houses but none for contemporary urban coffee bars.

Other signs are intrinsic to the map itself – its icons and their correspondence to the objects they represent; its language, and how it elaborates on other signs; its tectonic codes and how they shape the space through projection, scale or indices; its temporal codes which are critical to the narrative form (most maps include only those classes of objects which are expected to remain static for a certain period of time – which could be a minute but is more likely to be a decade); its overall presentation, the style and tone of the imagery, which may be soft or loud, high or low contrast, luxurious or functional, whimsical or idealistic.

An example of the use of style and symbolic presentation in the subtle service of rhetoric is the GeoSphere project cited by Denis Wood<sup>2</sup>. Described by its publishers, National Geographic, as a 'global portrait' (i.e. photograph) this was a popular image of the earth created from satellite data by artist Tom Van Sant. The map presents itself as a photograph, a true image of the earth. It is nonetheless a map, comprised of indexical signs and therefore no more 'real' or 'natural' than any other map. In his deconstruction of the image, Wood notes that the 'Portrait' is first of all a flat picture of a round planet, with the world stretched and distorted to fit into a rectangle using the Robinson projection. The image is reproduced at scale, and its resolution is no greater than one pixel per square kilometre. The image caters to our perceptions of 'naturalness', its colours are false; there are no clouds visible whatsoever (the image is captioned 'a clear day' – one miraculously so), and – this is the clincher – there is no night: the entire surface of the globe is bathed in sunlight, and this last point is the least obvious to the casual observer when one asks what exactly is 'wrong' with this image.

<sup>1</sup> Victor Papanek, 'The Green Imperative: natural design for the real world.' Thames and Hudson, 1995 (cited by George H. Brett, www.deadmedia.org)

<sup>2</sup> 'The Power of Maps', ibid

Design  
Project  
Client

Willi Kunz Associates  
Programme information posters  
Columbia University

Columbia University  
Graduate School of Architecture  
Planning and Preservation

Master  
of Science  
in

and

Architecture Urban Design

Program

The Master of Science Degree in Architecture and Urban Design has been formulated beginning in 1992-1993. It is an intensive three semester program for architects interested in post professional speculation.

Emphasis

The curriculum is oriented toward the emerging urbanism in the United States, with a particular emphasis on the situation in New York City. It seeks to define parameters and problems which will carry into the next century. It also embraces a special relationship between the design studio and New York through collaboration with city agencies and other public interest organizations. Comparative study with other world cities is also considered central to the pedagogic structure, focused on seminars and case studies.

Resources

The degree is intended to augment traditional professional training in architecture for those who wish to further investigate the physical aspects of urbanism. "Urban Design" is seen as an activist, social, and more than a singular representation of physical scale, the term defines a commitment to discourse at all scales of design activity. In this sense, the unique situation of Columbia allows New York City to become a laboratory in which the discipline of architecture can be applied to a myriad of problems within our urban environment at all scales of inquiry. At the same time, the more theoretical component of coursework allows for comparative study with other world cities and situations. The design studio is the primary catalyst for the curriculum, centered on a highly individualized atelier approach.

The Columbia University Graduate School of Architecture, Planning and Preservation is a unique academic forum within which to pursue studies in Urban Design. The distinguished, multi-disciplinary faculty nurtures a wide ranging critical perspective on the question of urbanism today. Classroom and studio teaching is reinforced by extensive lecture and publication programs. The Avery Architectural and Fine Arts Library is an invaluable resource as the nation's finest repository for the literature of architecture, planning, and fine arts. In addition, the innumerable cultural resources of New York City, as a whole, are close at hand.

Bernard Tschumi, Dean

Richard Plunz, Director

Further information and application:  
Columbia University  
Office of Architecture Admissions  
400 Avery Hall  
New York, NY 10027  
212 854 3413



Two posters produced for Columbia University. The first poster announces a programme in architecture and urban design at the university. It incorporates a series of black and white images arranged in a stepped formation to suggest the gradual expansion from city to industrial environment. The strong grid lines in the aerial photograph have a close relation to the cityscape photograph in the bottom left corner, helping to form a fluid link through the various images. The staggered layout of images is echoed in the thick irregular frame that contains the poster.

The second poster was designed to announce an undergraduate programme in architecture, urban planning, and historic preservation held in New York and Paris. The poster shows simplified maps of the two cities, placing the map of New York's Manhattan within a square which echoes the nature of the street plan, and placing Paris within a circle, again illustrating the more organic nature of that city's street plan. The overlapping of the two maps helps to create a dynamic tension between the two cities.

**Columbia University  
Graduate School of  
Architecture and Planning**

**A Junior Year  
Introduction to  
Architecture,  
Urban Planning,  
and Historic  
Preservation  
held in New York  
and Paris.**

A rigorous undergraduate curriculum in either architecture or in urban planning and historic preservation introduces these fields to mature, intellectually capable students. A full year's academic credit is offered through a carefully constructed program in history, theory, and studio courses. Students are given the academic preparation to enter high-quality graduate programs in the three disciplines.

New York and Paris are the centers of the program. During the fall, students live and study in New York and enjoy the resources of Columbia University and the Graduate School of Architecture and Planning. As part of Columbia University, the School offers athletic, computer, and other student facilities, public lectures, extra-curricular activities, assistance in locating housing, the Center for the Study of American Architecture, and Avery Library, the world's finest architecture and planning research collection. Students spend the spring in Paris based at Reid Hall, Columbia's handsome 18th century academic complex in the Montpensier district. All classes and studios will be conducted in English.

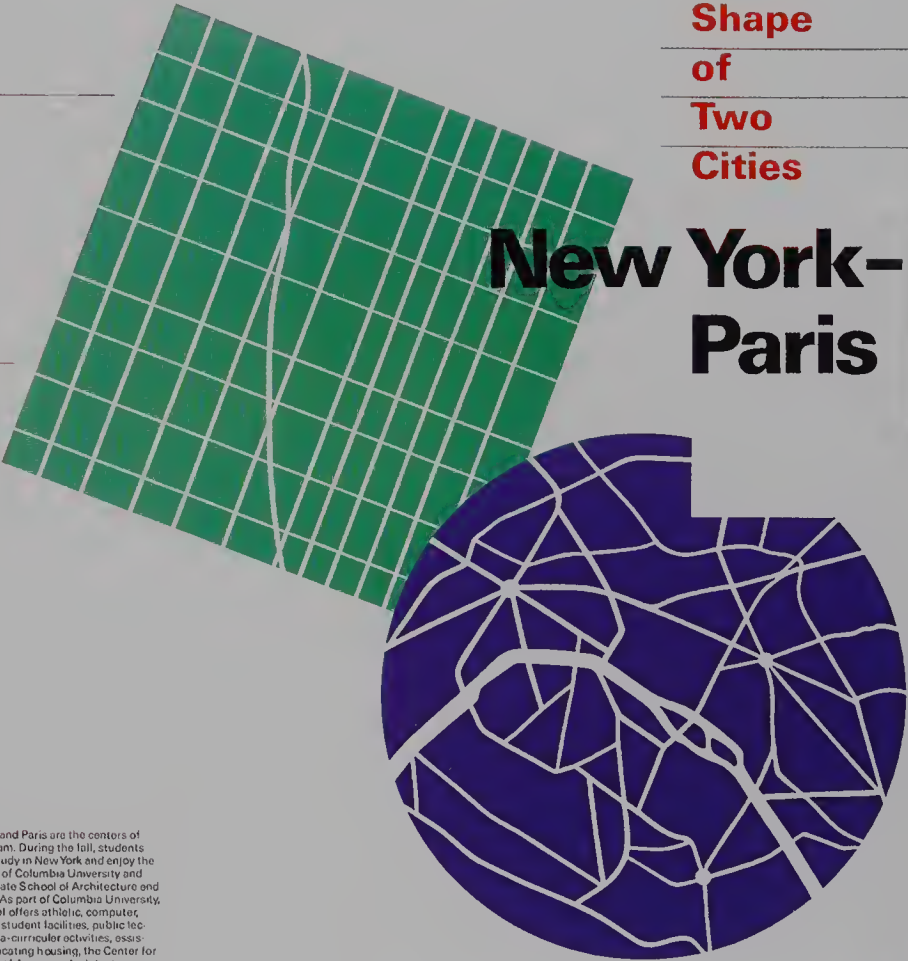
These cities provide magnificent architectural, cultural, and educational resources. Alumni and faculty members of our school are in positions of major responsibility in various organizations in both cities. In New York, these organizations include the newly expanded Museum of Modern Art, Metropolitan Museum, South Street Seaport Museum, Architectural League of New York, Institute of Architecture and Urban Studies, Cooper Hewitt Museum, Municipal Art Society, Landmarks Preservation Commission, and the City Planning Commission. In Paris, the institutions include the Louvre, Centre Georges Pompidou, UNESCO, Fondation Le Corbusier, Centre National des Recherches Scientifiques, Arts et Metiers, Ecole des Beaux Arts, and Institute d'urbanisme.

**Admissions:** Previous study in architecture, planning, or preservation is not required. The program is designed for students who will have completed their sophomore year at an accredited college or university. Admission is selective, and applicants must have the written support of their home institutions. Students are eligible to apply for guaranteed student loans; in addition, a limited number of partial tuition scholarships are available. Application forms and additional information may be obtained from:

Dean of Admissions  
Columbia University  
Graduate School of  
Architecture and Planning  
400 Avery Hall  
New York, New York 10027  
(212) 280 3510

**The  
Shape  
of  
Two  
Cities**

**New York-  
Paris**



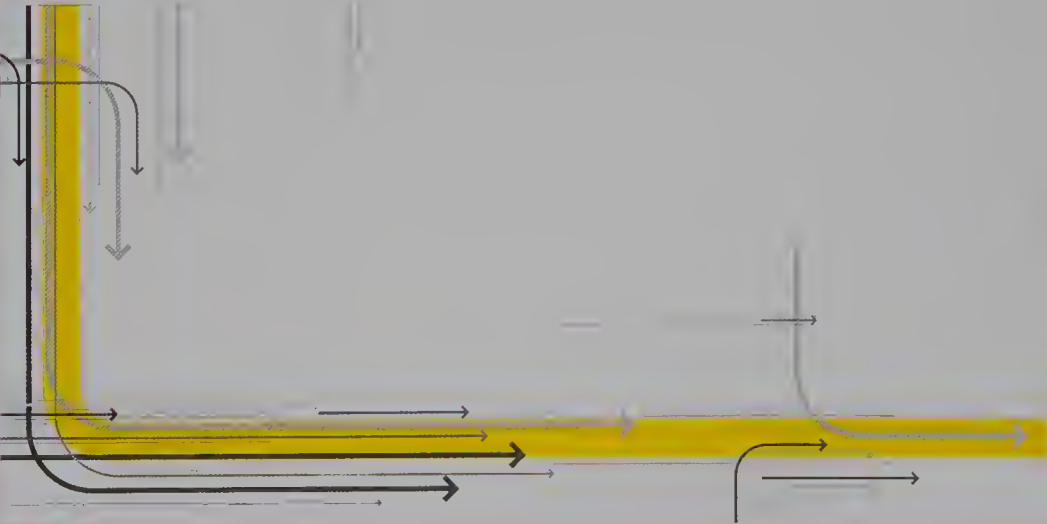
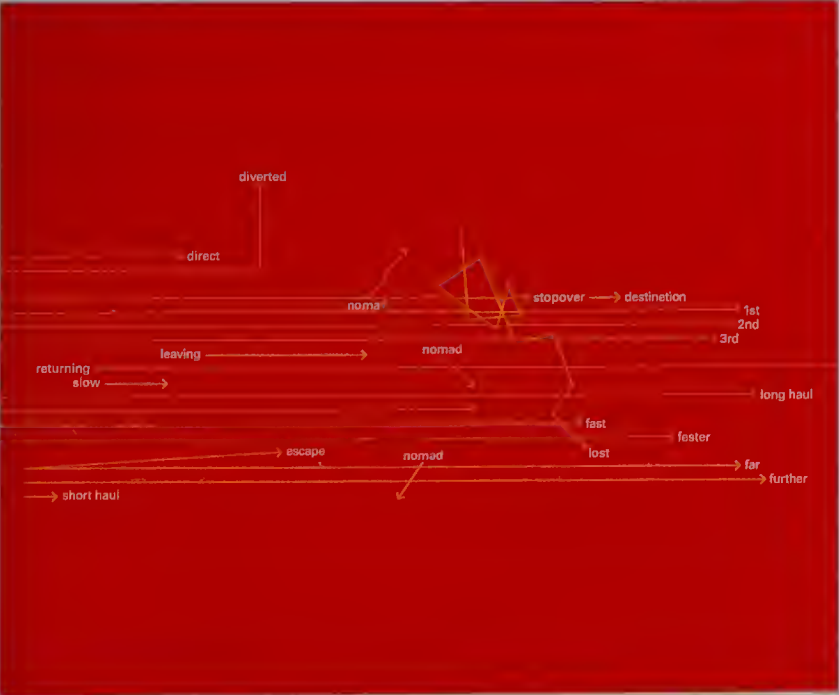
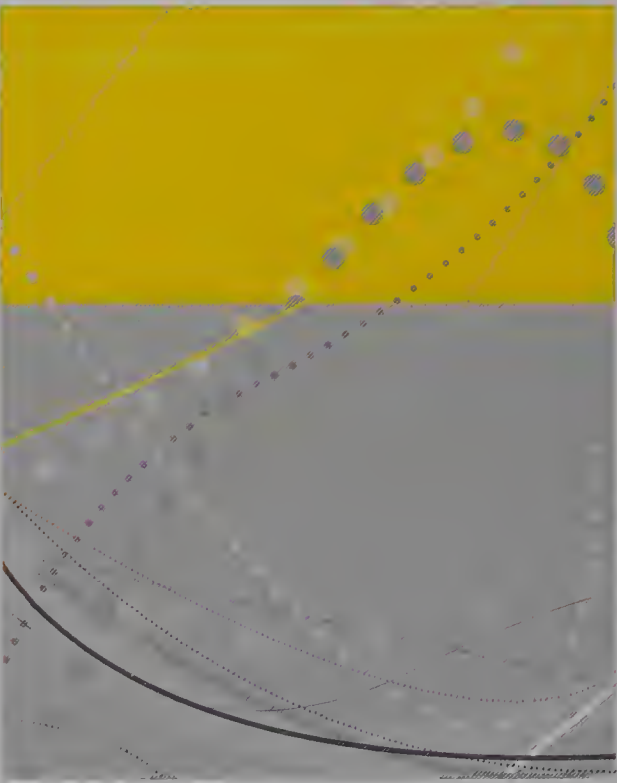
Design Imagination  
Project The journey zone



The Journey zone was the exhibition dealing with the subject of transportation at the UK's Millennium Dome, a network of exhibition pavilions designed to mark the new millennium. As the work of the multi-disciplinary design company Imagination, the building's architecture and the exhibition graphic were considered together, and the graphic design works to lead visitors around the exhibition, to create coherence throughout the building and to describe the nature of transportation and movement.

In the sample shown here, each panel graphically represents a different mode of travel/transport. By using and adapting the existing graphic language for each one, the viewer, with a little vision, can recognise the mode of transport being illustrated: motorways, flight

paths, rail routes, footpaths and bridleways, and so on. Individually these graphic elements do not convey any precise information – they are purely stylistic illustrations derived from the language of mapping which, if nothing else, illustrate to the viewer the myriad ways that movement can be expressed using simple lines and arrows – but together they provide an innovative form of signage leading the visitor around a complex walk-through exhibition.



Design  
Project

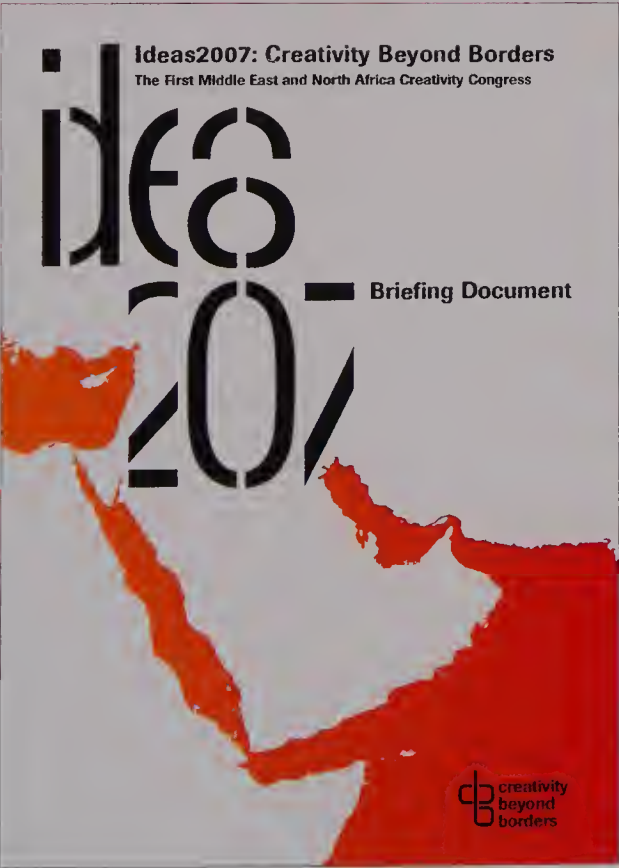
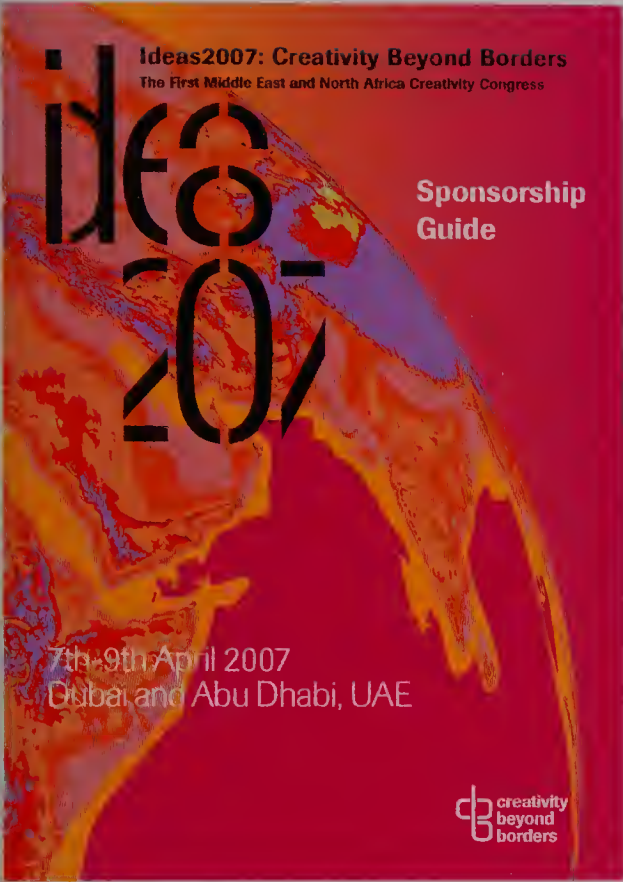
Struktur Design  
Ideas 2007 Conference

# ideas 2007

**Ideas2007: Creativity Beyond Borders**  
The First Middle East and North Africa Creativity Congress  
[www.cbb2007.com](http://www.cbb2007.com)

**cbb** creativity  
beyond  
borders

A series of vector-based physical maps were used for the identity and promotional material for the Ideas 2007 creativity conference held in Dubai and Abu Dhabi, UAE. The maps, which focus on the Middle East, were edited from the conventional colour palette associated with mapping, and became increasingly abstracted with each poster or leaflet. Various layers of the vector-based maps were removed, and certain levels of the relief maps add a further degree of abstraction - from the ocean floor to the highest mountain range.



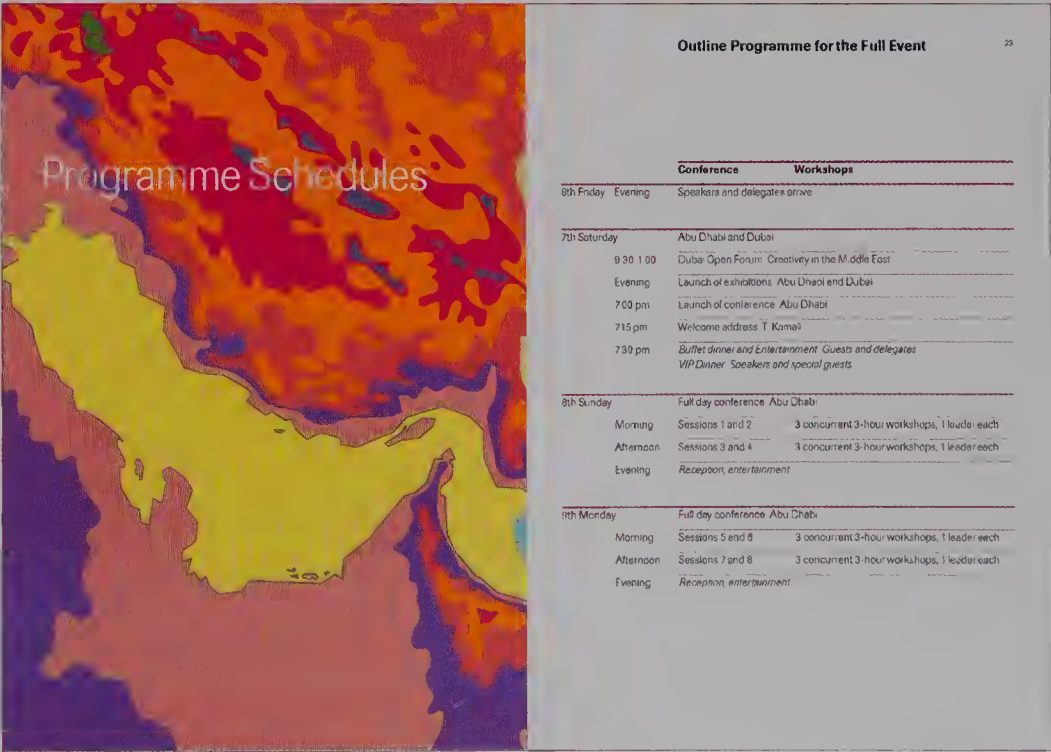
**Conference Rationale**

It is apparent that in the 21st century human creativity is the key factor driving development. New technology and growing global markets are empowering contextual elements, but they do not in themselves lead to wealth. What drives development is people's ability to dream up new wealth-creating ideas, to communicate them and make them real. In the 21st century no gift of natural resources will make up for a lack of creativity. This is the era of the creative economy.

At the leading edge of change are enterprises based on individual creativity itself: the creative or cultural industries. Across the world creative businesses are booming, and are having a dramatic impact on global culture and economy.

A distinctive feature of creative enterprises is that they thrive in each others' company. Whether they are film-makers in Bollywood, advertising agencies in London, fashion designers in Milan or animators in Seoul, creative enterprises gather together in visible hot-spots which, when fully established, become self-sustaining clusters of creative activity. This happens at every level, from the media centre in a small town to global centres like Hollywood.

In this environment, success breeds success, and this poses a serious threat for any place left behind. How can places develop and keep their own creative people when global centres like London and New York are like magnetic beacons drawing in talent and energy from all over the globe?



Outline Programme for the Full Event

Conference		Workshops
8th Friday	Evening	Speakers and delegates arrive
7th Saturday		
	Abu Dhabi and Dubai	
9.30-1.00	Dubai Open Forum	Creativity in the Middle East
Evening	Launch of exhibitions: Abu Dhabi and Dubai	
7.00 pm	Launch of conference: Abu Dhabi	
7.15 pm	Welcome address: T. Khamis	
7.30 pm	Buffet dinner and Entertainment: Guests and delegates	
	VIP Dinner: Speakers and special guests	
8th Sunday		
	Full day conference: Abu Dhabi	
Morning	Sessions 1 and 2	3 concurrent 3-hour workshops, 1 leader each
Afternoon	Sessions 3 and 4	3 concurrent 3-hour workshops, 1 leader each
Evening	Reception, entertainment	
9th Monday		
	Full day conference: Abu Dhabi	
Morning	Sessions 5 and 6	3 concurrent 3-hour workshops, 1 leader each
Afternoon	Sessions 7 and 8	3 concurrent 3-hour workshops, 1 leader each
Evening	Reception, entertainment	

Design  
Project

Cartlidge Levene  
Pattern poster for Blanka's 'Mono' exhibition



28 leading European graphic design studios were invited by Blanka to design a poster for their 'Mono' exhibition. Each designer was asked to produce an A1 (23 7/8 x 33 1/2 in) black and white poster based on a given design related word. Cartlidge Levene's word was 'pattern'. Their inspiration came from working on various urban mapping projects. The poster explores the patterns and textures created by fields, hedges, walls, rivers and woods that, when converted to a negative, appear abstract.



Artist	Simon Patterson
Title	'The Great Bear'
Dimensions	43 x 53in (1092 x 1346mm)
Copyright	Simon Patterson and London Regional Transport
Photography	John Riddy
Image courtesy	The Lisson Gallery, London



J.P.233 in C.S.O. Blue' is a large wall as its reference a global airline route keeping arcs to represent the journeys which are implied by their relative delineation of boundaries. The are replaced with seemingly unrelated Julius Caesar, Elizabeth I, Pope John- to actors William Shatner, Helen boy and Peter Falk.

line stations take on the names of philosophers, for example, while the Northern line becomes a list of film actors. This replacement of names disorients the viewer: at first glance the map looks familiar – until, that is, one tries to find a particular tube stop, then it becomes increasingly difficult, because all the points of reference have been changed.

**Key to lines**

- Engineers
- Louis
- Philosophers
- Explorers
- Planets
- Journalists
- Footballers
- Musicians
- Film Actors
- Saints
- Italian Artists
- Sinologists
- Thirty Comedians

**Key to symbols**

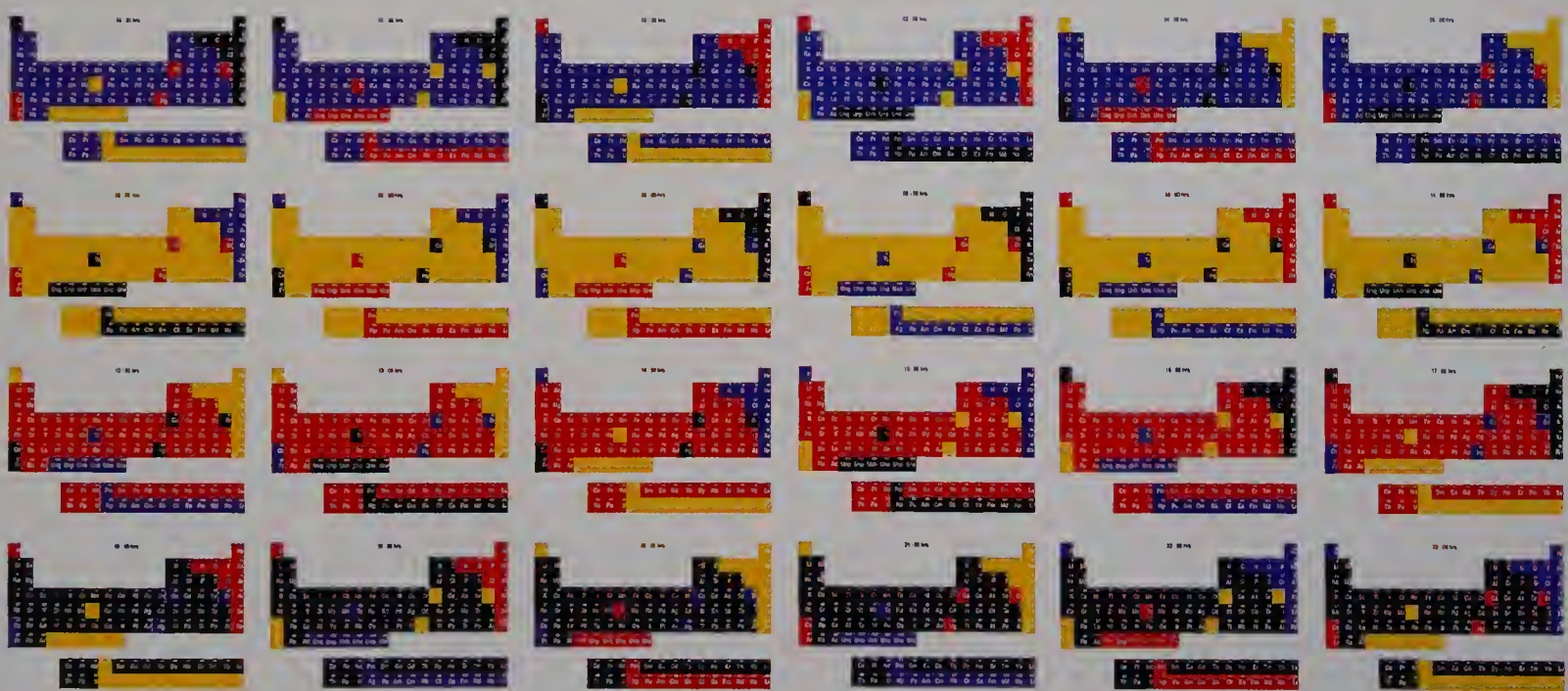
- Interchange stations
- Connections with British Rail
- Connections within walking distance
- Closed Sundays
- Closed Saturdays and Sundays
- Served by Saints line Sundays and early morning and late evening Mondays to Fridays
- Closed for reconstruction. Use Albertus Magnus

**Key to symbols**

- These stations are open at the following times
- St. Paul: Monday to Friday peak hours
- Seneca: Monday to Friday all day
- Phil: Closed weekdays at 19.30. Closed at weekends
- King Faud: Only Mondays to Fridays 06.00 to 10.00 during escalator replacement
- Closed Sundays
- Henri IV: Daily until 20.00
- Sinologues: Replaced by buses at weekends and after 21.30 Mondays to Fridays
- Benny Hill: Mondays to Fridays until 21.00
- Closed Saturdays and Sundays
- Louis VII: Daily until 20.00
- Edmund Hillary: Mondays to Saturdays 07.00 to 20.45. Sundays during exhibitions
- Louis II: Mondays to Saturdays until 22.00
- Louis III: Mondays to Saturdays until 22.00
- Louis IV: Mondays to Saturdays until 22.00
- Louis V: Mondays to Saturdays until 22.00
- Louis VI: Mondays to Saturdays until 22.00
- Louis VII: Mondays to Saturdays until 22.00
- Louis VIII: Mondays to Saturdays until 22.00
- Louis IX: Mondays to Saturdays until 22.00
- Louis X: Mondays to Saturdays until 22.00
- Louis XI: Mondays to Saturdays until 22.00
- Louis XII: Mondays to Saturdays until 22.00
- Louis XIII: Mondays to Saturdays until 22.00
- Louis XIV: Mondays to Saturdays until 22.00
- Louis XV: Mondays to Saturdays until 22.00
- Louis XVI: Mondays to Saturdays until 22.00
- Louis XVII: Mondays to Saturdays until 22.00
- Louis XVIII: Mondays to Saturdays until 22.00
- Louis XIX: Mondays to Saturdays until 22.00
- Louis XX: Mondays to Saturdays until 22.00
- Louis XXI: Mondays to Saturdays until 22.00
- Louis XXII: Mondays to Saturdays until 22.00
- Louis XXIII: Mondays to Saturdays until 22.00
- Louis XXIV: Mondays to Saturdays until 22.00
- Louis XXV: Mondays to Saturdays until 22.00
- Louis XXVI: Mondays to Saturdays until 22.00
- Louis XXVII: Mondays to Saturdays until 22.00
- Louis XXVIII: Mondays to Saturdays until 22.00
- Louis XXIX: Mondays to Saturdays until 22.00
- Louis XXX: Mondays to Saturdays until 22.00

Artist Simon Patterson  
Title 'Untitled: 24 hrs'  
Image courtesy The Lisson Gallery, London

Artist Simon Patterson  
Title 'Rhodes Reason'  
Image courtesy The Lisson Gallery, London



# Rhodes Reason

58 <b>Ce</b> Lan. Chauvy	59 <b>Pr</b> Dita Parlo	60 <b>Nd</b> David Niven	61 <b>Pm</b> Promethium	62 <b>Sm</b> Spencer McFarland	63 <b>Eu</b> Edward Underdown	64 <b>Gd</b> Paulette Goddard	65 <b>Tb</b> Theda Bara	66 <b>Dy</b> Walt Disney	67 <b>Ho</b> John Huston	68 <b>Er</b> Emmanuelle Béart	69 <b>Tm</b> Toshiko Mietha	70 <b>Yb</b> Yul Brynner	71 <b>Lu</b> A & L Lustrine
90 <b>Th</b> Terry-Thomas	91 <b>Pa</b> Peggy Ashcroft	92 <b>U</b> Peter Ustinov	93 <b>Np</b> Neptunium	94 <b>Pu</b> Plutonium	95 <b>Am</b> Americium	96 <b>Cm</b> Curious	97 <b>Bk</b> Berkeley	98 <b>Cf</b> Californium	99 <b>Es</b> Einsteinium	100 <b>Fm</b> Fermium	101 <b>Md</b> Mendeleevium	102 <b>No</b> Nobelium	103 <b>Lr</b> Lawrencium

30/60

## Design Project

Cartlidge Levene  
Everything we have ever produced using Helvetica.

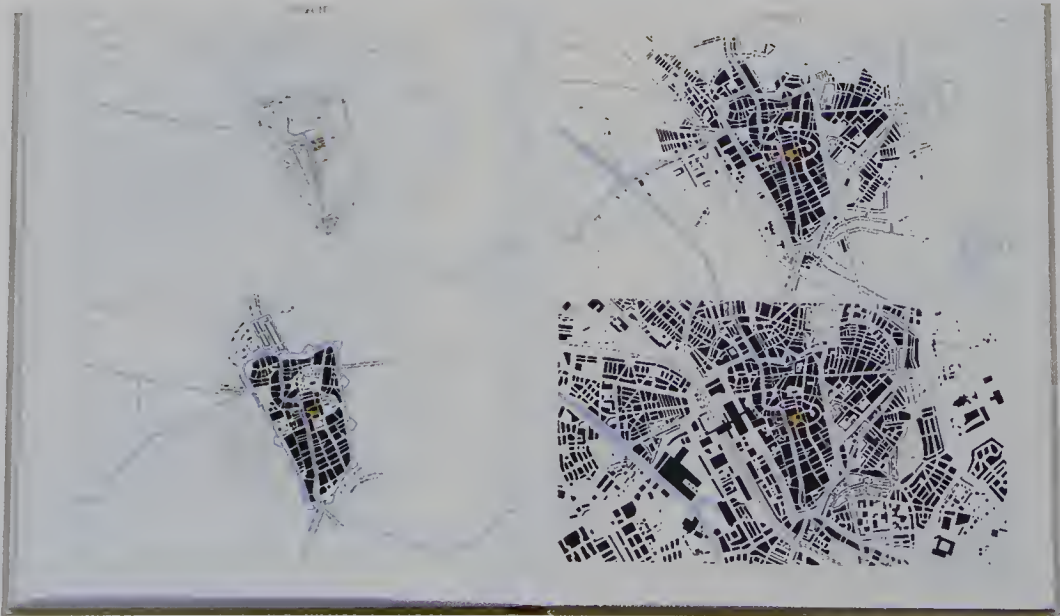
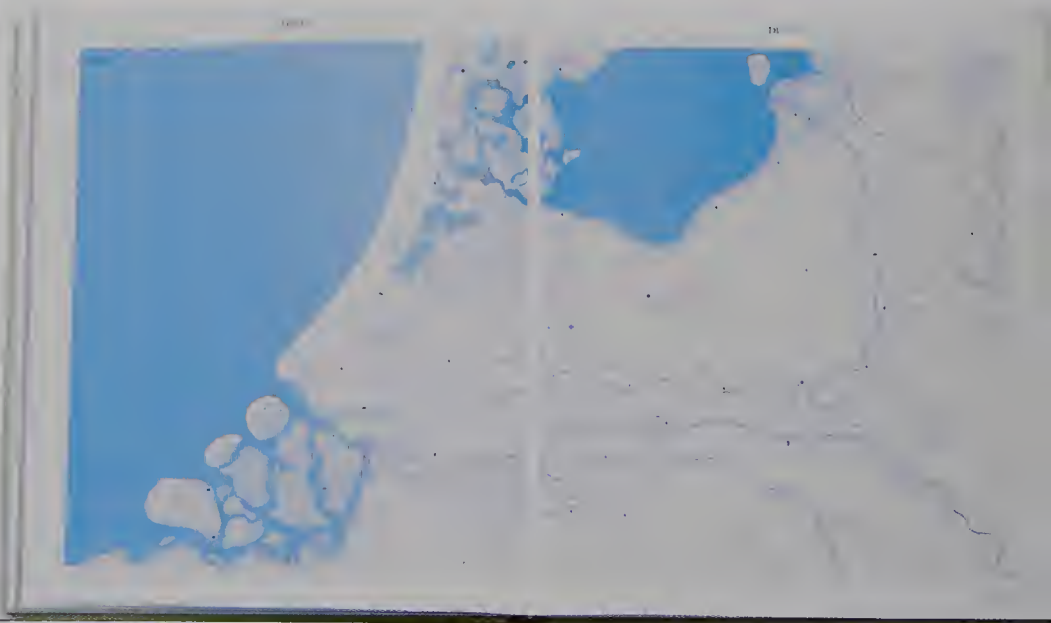
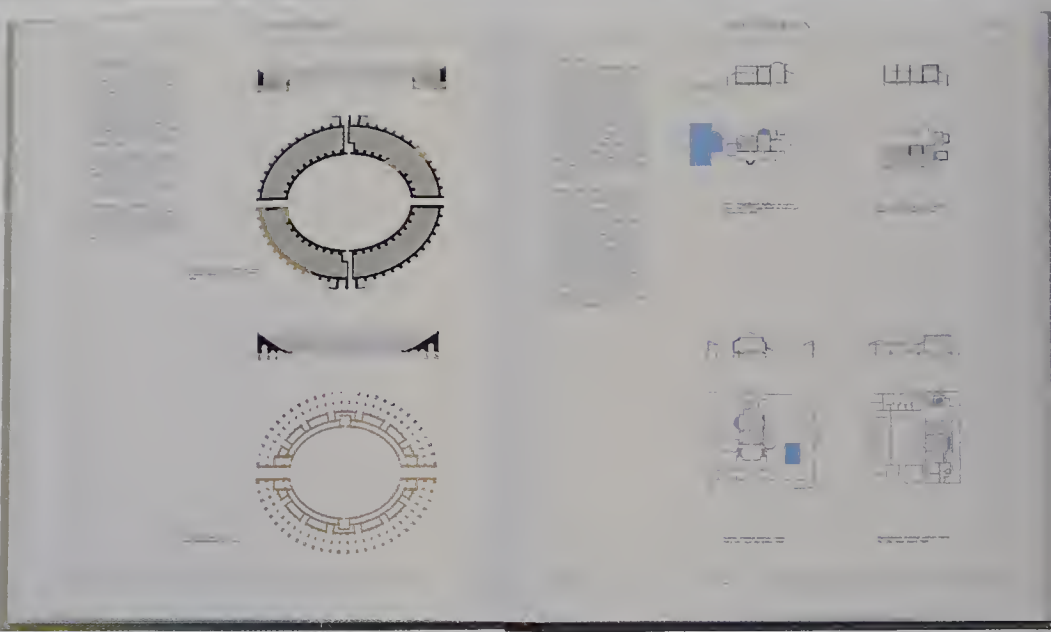
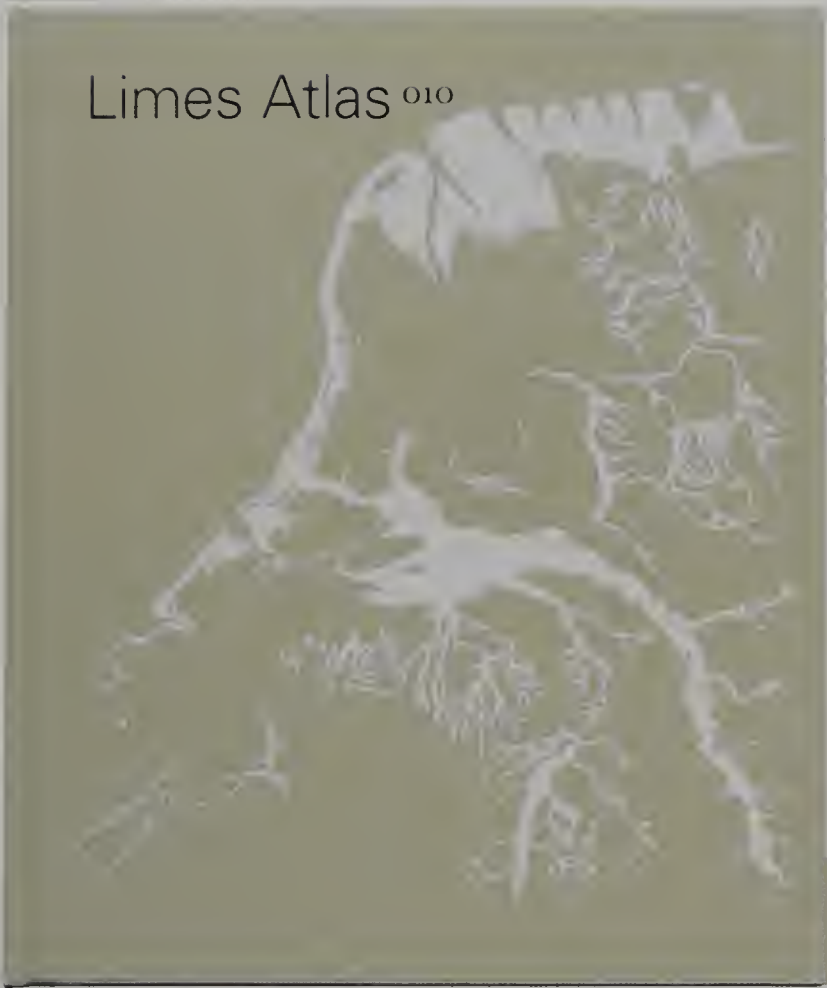


As part of the '50 years of Helvetica' exhibition held at the Design Museum in London, Blanka and Candy Collective asked 50 designers to produce a 19 1/8 in (500mm) square poster. Cartlidge Levene's response was to chronologically map out every piece of their design output since the company was founded in 1987. Each sample is proportionally sized, creating an interesting mix of scale, from the smallest leaflet to the largest poster.



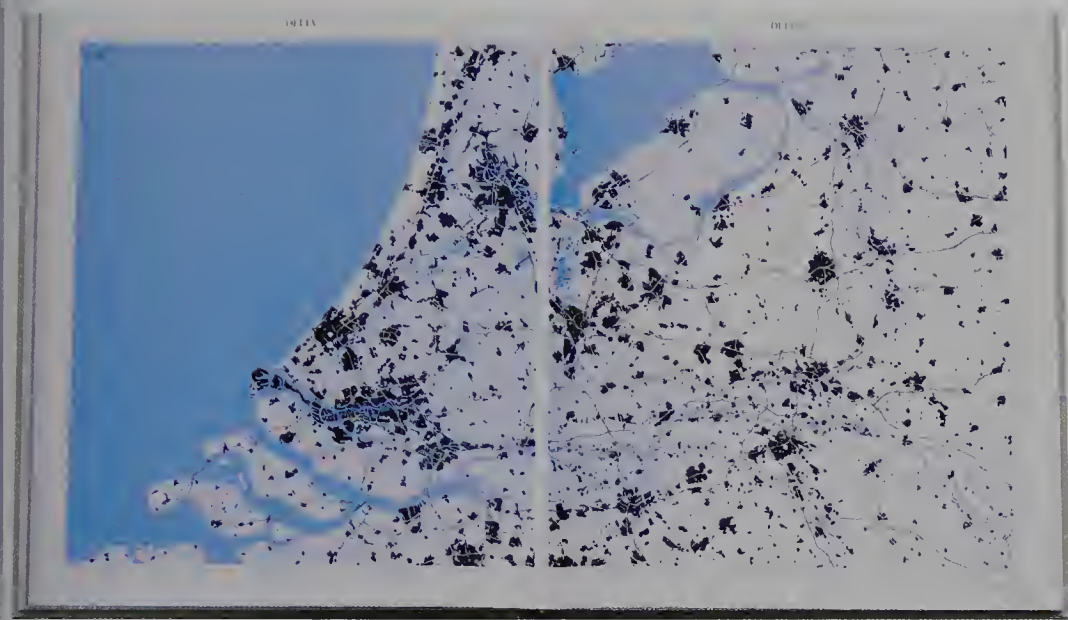
Design  
Project

Joost Grootens  
Limes Atlas



This atlas traces the northern boundary (limes) of the ancient Roman Empire, and follows its path through three Dutch cities: Nijmegen, Utrecht and Leiden. Referencing classical atlases, this book provides an in-depth study of how the Dutch landscape has been shaped since the Roman Empire by providing scale maps of the country and its cities and regions in the years 200, 1200, 1600, 1900 and 2000.

The atlas uses a carefully studied colour palette, including gold for all areas on the maps that represent real findings of the 'limes', as well as old Roman roads and fortresses. Custom patterns were designed for the maps.



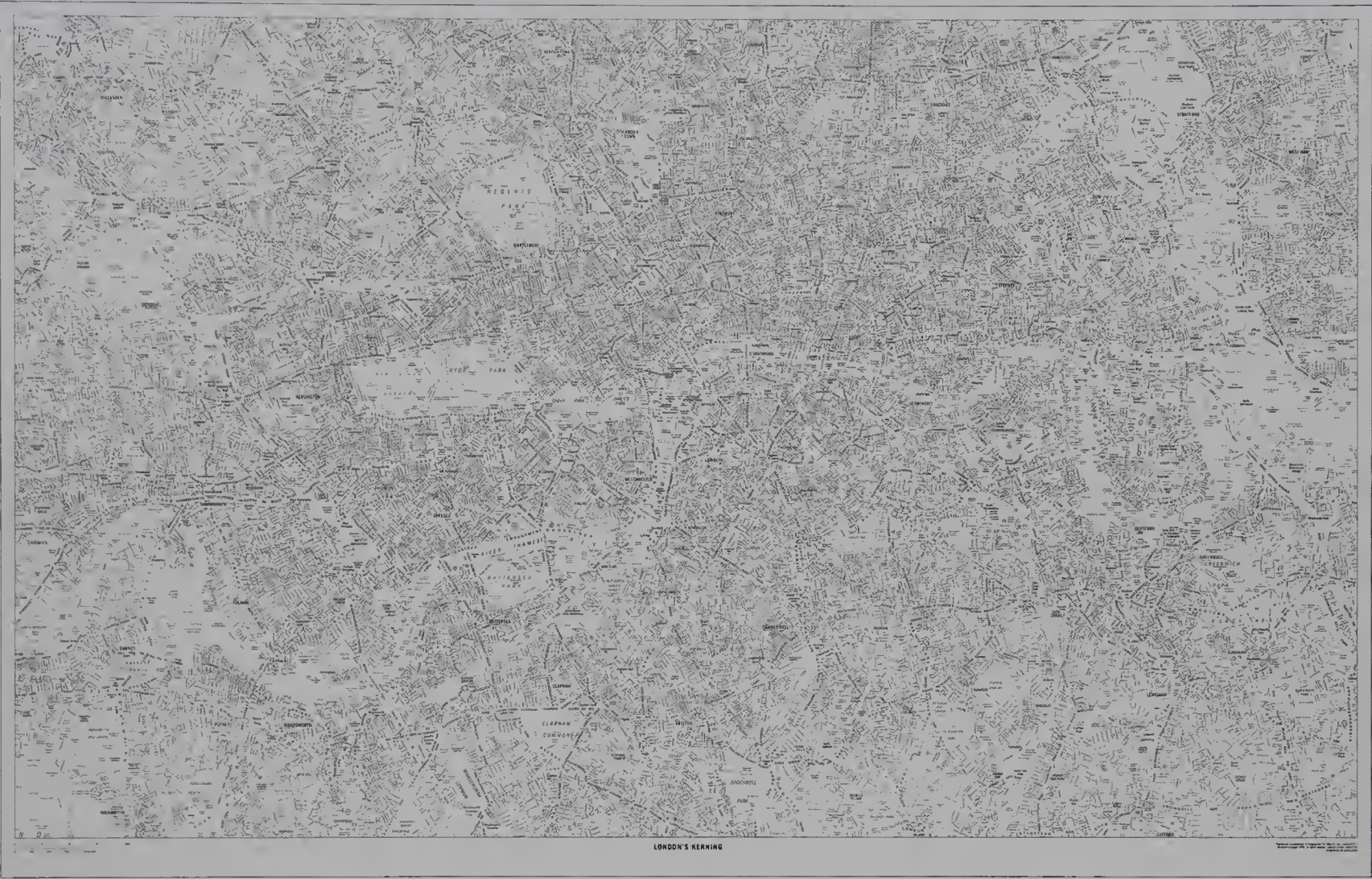
Design  
Project

NB: Studio  
London's Kerning



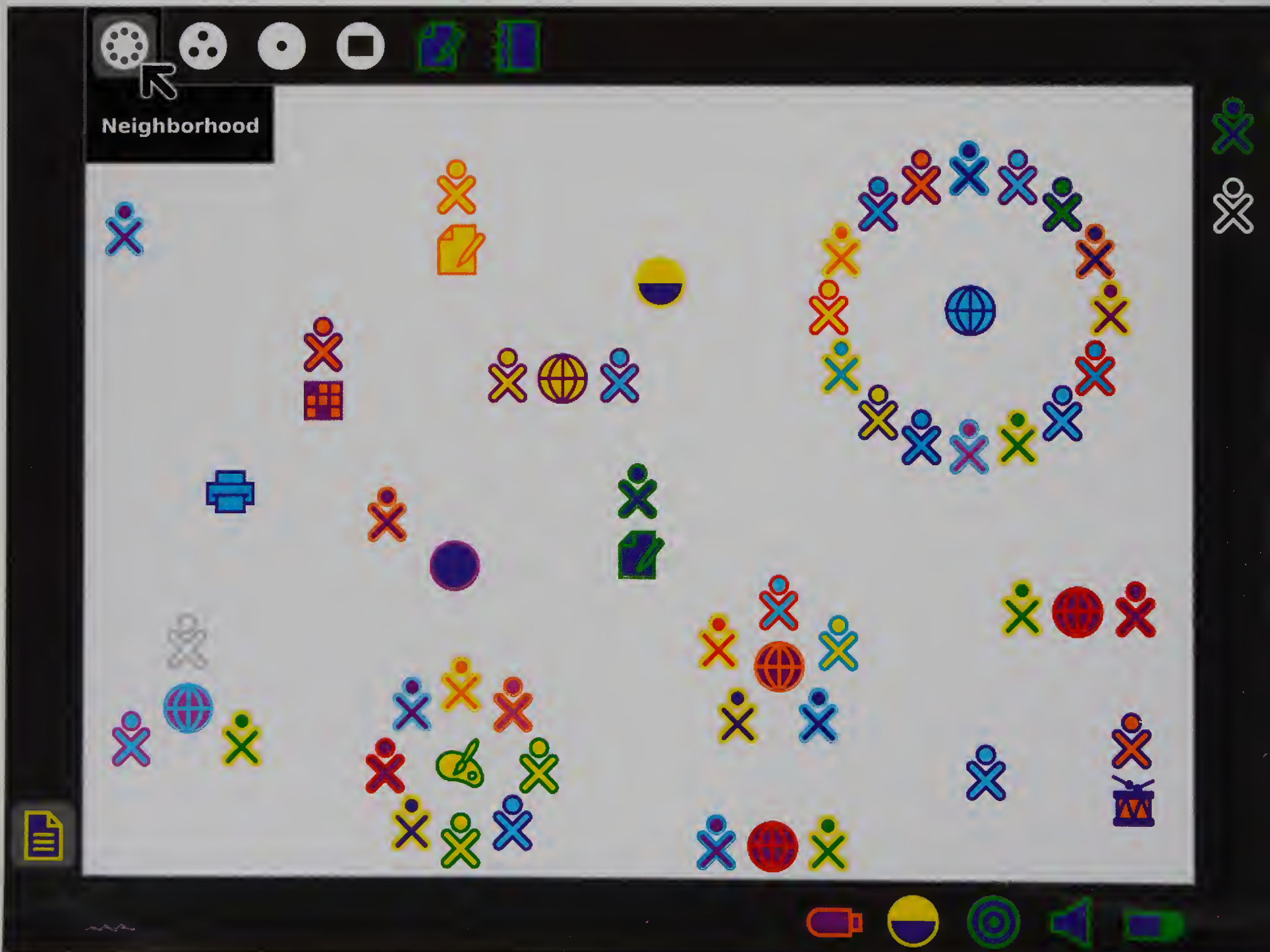
NB: Studio were approached by the International Society of Typographic Designers to create a piece of work for the 'My City, My London' exhibition, as part of the London Design Festival 2006. The exhibition celebrated the place of graphic design in contemporary visual culture, and its intention was to explore typography in the visual world of London. NB: Studio's solution was simple - to create a typographic map.

After removing graphic elements such as roads, rivers and parks from a map, all that remained was typography. The result is a map that, despite its sole use of typography, still clearly defines London's densely packed road system.



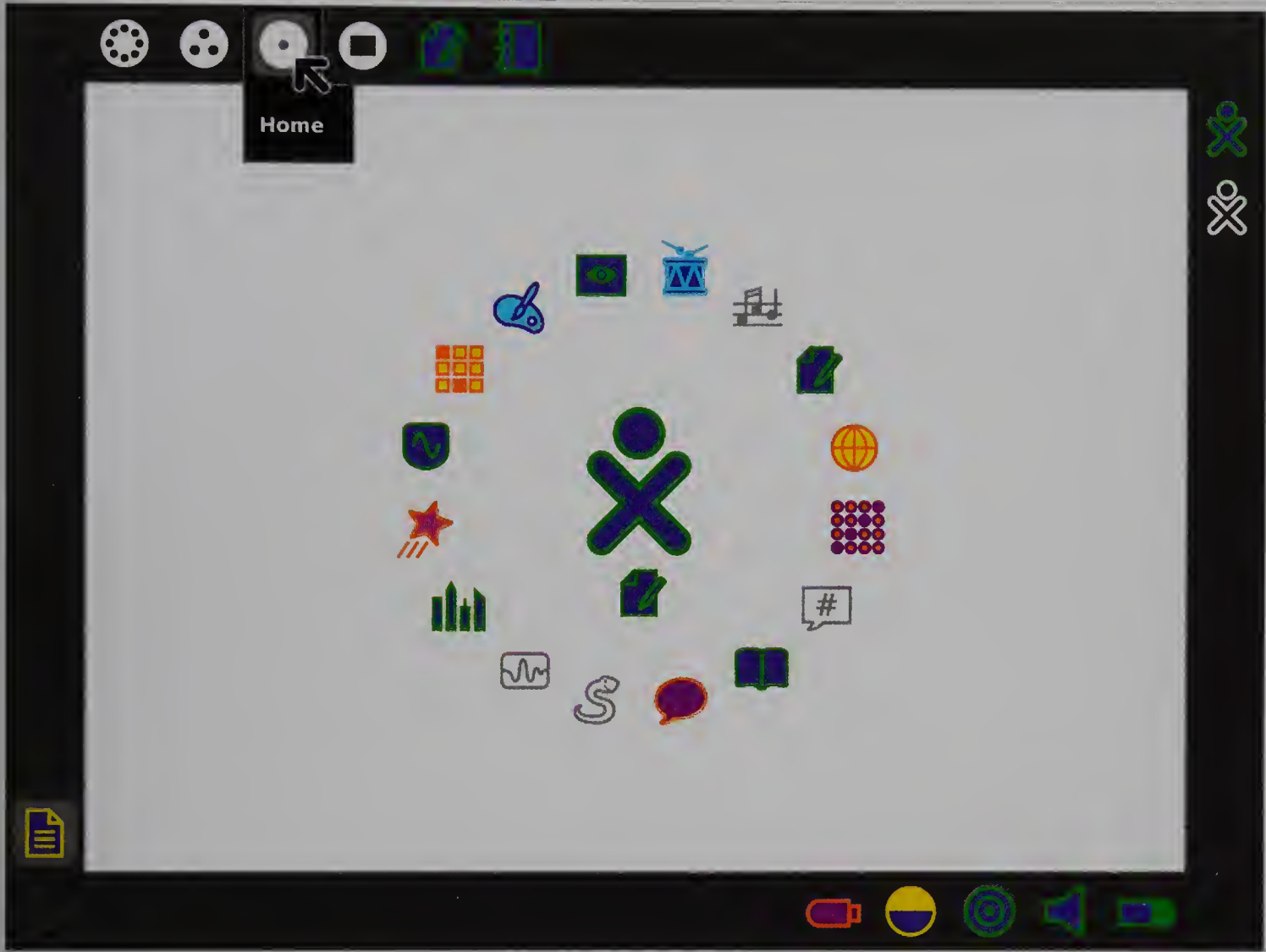
Design  
Project


































Pentagram  
'Sugar' interface for One Laptop Per Child



Pentagram created this laptop interface design for the One Laptop Per Child (OLPC) project, an initiative to provide children around the world with new opportunities to explore, experiment and express themselves. The designers worked in close collaboration with the OLPC development team. Rather than modeling the interface on a traditional computer desktop metaphor, 'Sugar' places the individual user at the centre of the icon-based interface, which has four levels of view: Home, Friends, Neighborhood and Activity. Users move outward from the Home view, where they can set preferences such as colour, to the Friends view, where they can chat with their

friends, to the larger Neighborhood view, where they can locate other users and gather around an activity. The Activity view looks inward: children, alone or together, can focus on a particular project. In each view, a toolbar-like frame is available that organizes navigation, people and activities, and files around the four sides of view.



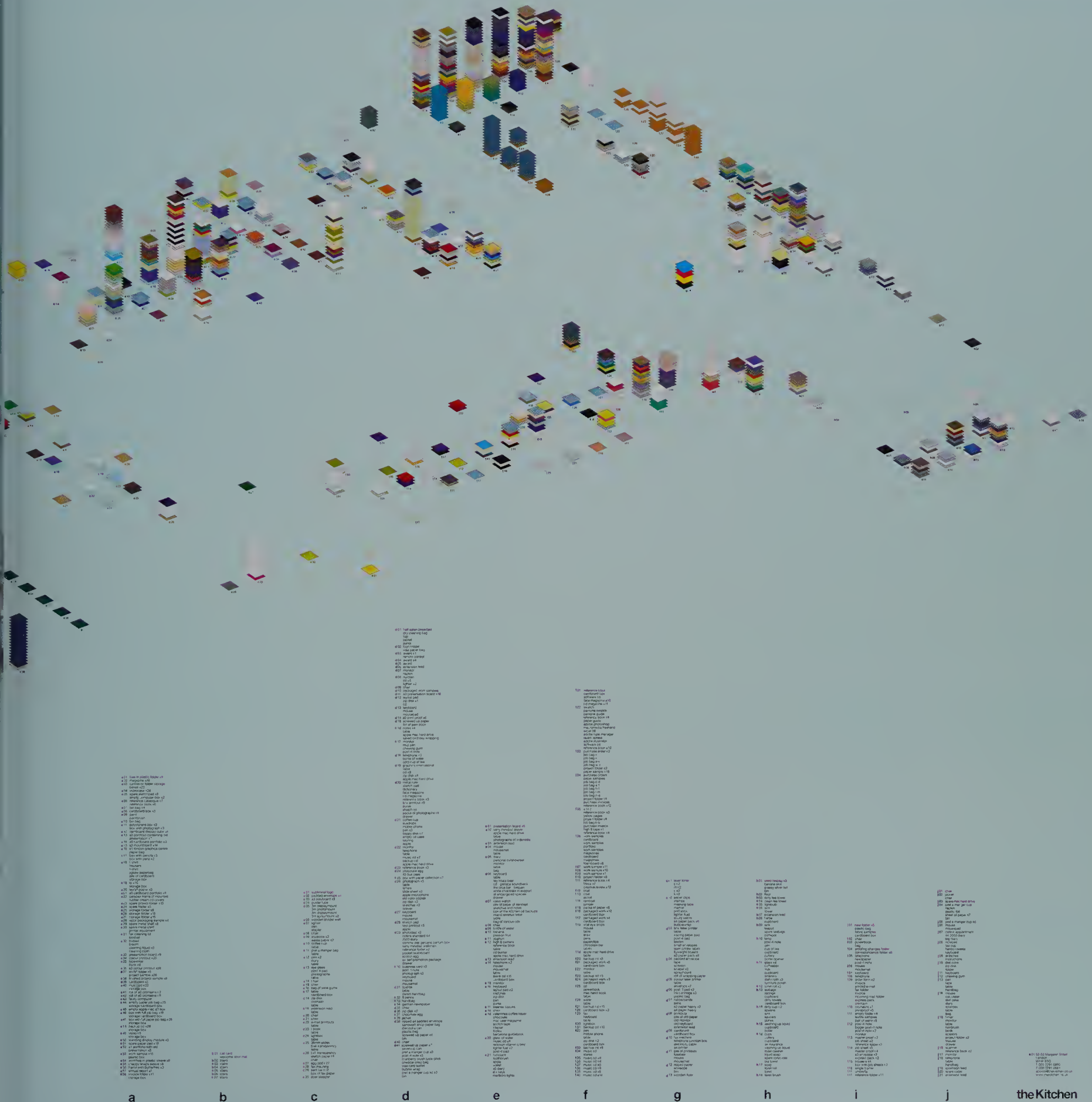
Search my journal					Anything		Anyone	
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★	 The Tortoise and the Hare	 	2 minutes ago					
★	 Russian Tortoise - Wikipedia, ...edia	 	5 minutes ago					
★	 A photo of my cat		yesterday					
★	 This fantastic story about ... wrote	   6	yesterday					
★	 image clipping		yesterday					
★	 Our school	 	2 days ago					
★	 A movie of my family		3 days ago					
★	 Uruguay - Wikipedia, the free...pedia		1 week ago					
★	 History of Uruguay	  	1 week ago					
★	 My homework assignment		1 week ago					

Design  
Project      The Kitchen  
Studio floorplan

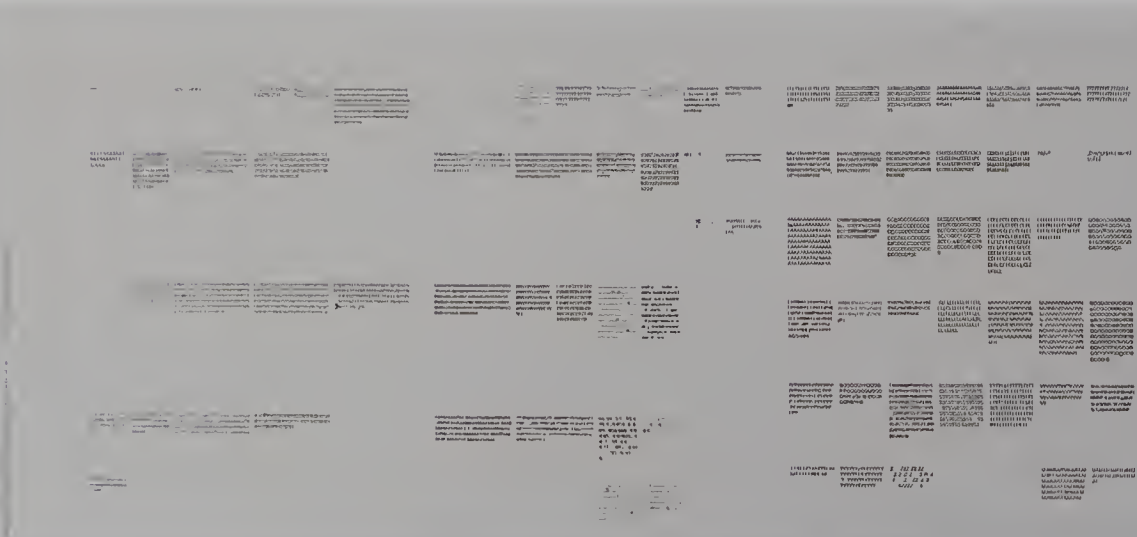


This floorplan of the studio occupied by London-based design consultancy The Kitchen works as a graphic snapshot of the space at one moment in time. Each item within the space has been carefully itemised and catalogued, and the map visually represents their locations within the studio. While the shapes of the objects are abstracted, a complex coding system is used, where each item is assessed and allocated a unique colour which is derived from the colour used most prominently in the object. The positions of the objects are further referenced –

or cross-referenced – through a list of co-ordinates. The map of the studio contains none of the features one might expect to find in an interior plan – no suggestion of walls, windows, doors and so on – but the physical shape, business and working patterns of the studio are revealed by the relative densities and positions of the objects found in different parts of the map.



Design Project  
Jeremy Johnson  
A visual record of the entire contents of a typecase



Produced as a visual record of the entire contents of a typecase at the Royal College of Art, London, over an 18-month period, this set of 12 16<sup>2</sup>/<sub>64</sub> x 39<sup>7</sup>/<sub>64</sub>in (425 x 1000mm) sheets was designed by Jeremy Johnson. The typographic inventories form clear maps showing the location of each character within the case and the quantity of each character. The work also highlights occasional mistakes on the part of those using the typecase, as the odd rogue letter crops up in the wrong location.

The first sheet acts as a 'road map' of the typecase, showing all the streets, avenues and back alleys of the structure. The case is printed in silver, with

each character location denoted by a single black character. The following sheets show a variety of fonts from Helvetica Light 12pt to Grotesque No. 9 in 60pt. One sheet, which is dedicated to 'miscellaneous stock blocks', shows an eclectic mix of logos, illustrations and dingbats. Another page shows all six font sheets overprinted: Helvetica Light, Gill Sans Italic, Baskerville Roman, Fashion Script, Grotesque No. 9 and Joanna Roman are overlaid to create a dense cityscape of the collection. Finally, a set of three pages shows the reverse side of the three forms used on the job, which represent the complex infrastructure of the work.

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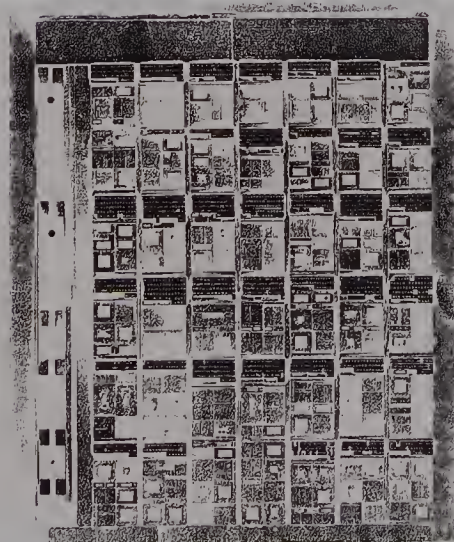
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Design  
Project

Mark El-khatib  
European Atlas

## European Atlas



The brief for this final year degree project was to explore the notion of thresholds. Various levels of information were removed to produce the atlas. The lines that define a country's border have been replaced with colour-coded dots - the colour of each dot relating to the number of countries that border it. The size of each dot also changes depending on the scale of the page.

The typographic vernacular of the source material is kept in tact, with only cities, oceans and seas being labelled. The result blurs the boundaries between countries, resulting in a fresh perspective on European geography.

The 20-page atlas is 11½ x 16½in (292 x 410mm), hand-stitched and laser printed on paper that allows for lots of show-through.



Mark Diaper  
Michael Landy  
Breakdown  
Artangel

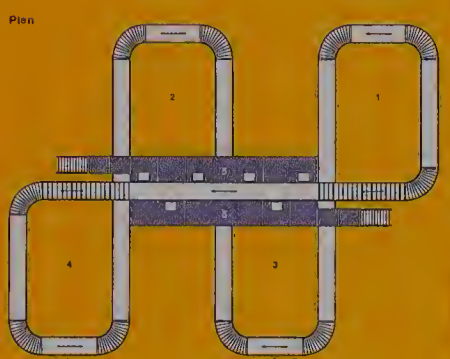
# DOWN

Over the course of two weeks in February 2001, the British artist Michael Landy took up residence in a former C&A clothing store in London's Oxford Street, and systematically destroyed all of his personal possessions, from his car to his passport and credit cards, in an industrial shredder. Prior to the event, the artist had made an inventory of his possessions – in effect, an inventory of his 37-year life. Over 5000 entries catalogued every piece of furniture, every record, every article of clothing, every letter from friends, every gadget, and every work of art – his own work and gifts from fellow artists such as Gary Hume – which were owned by the artist.

This inventory forms the basis of a book, designed by Mark Diaper, produced to document the project by Artangel, the agency which funded it. The possessions are categorised and given a prefix: A = Artworks, C = Clothing, E = Electrical, F = Furniture, K = Kitchen, L = Leisure, MV = Motor Vehicle, P = Perishables, R = Reading Materials, S = Studio Materials. When the destruction of the objects took place, they were loaded onto a complex conveyor belt system which fed four work bays, each dedicated to the dismantling of certain items identified by these prefixes.

WOC

Plan



- 1 Work Bay 1: General Dismantling
- 2 Work Bay 2: Shredding and Granulating
- 3 Work Bay 3: Motor Vehicle Dismantling
- 4 Work Bay 4: Electrical and Reading Material Dismantling
- 5 Sorting Platform

General Guidance Notes

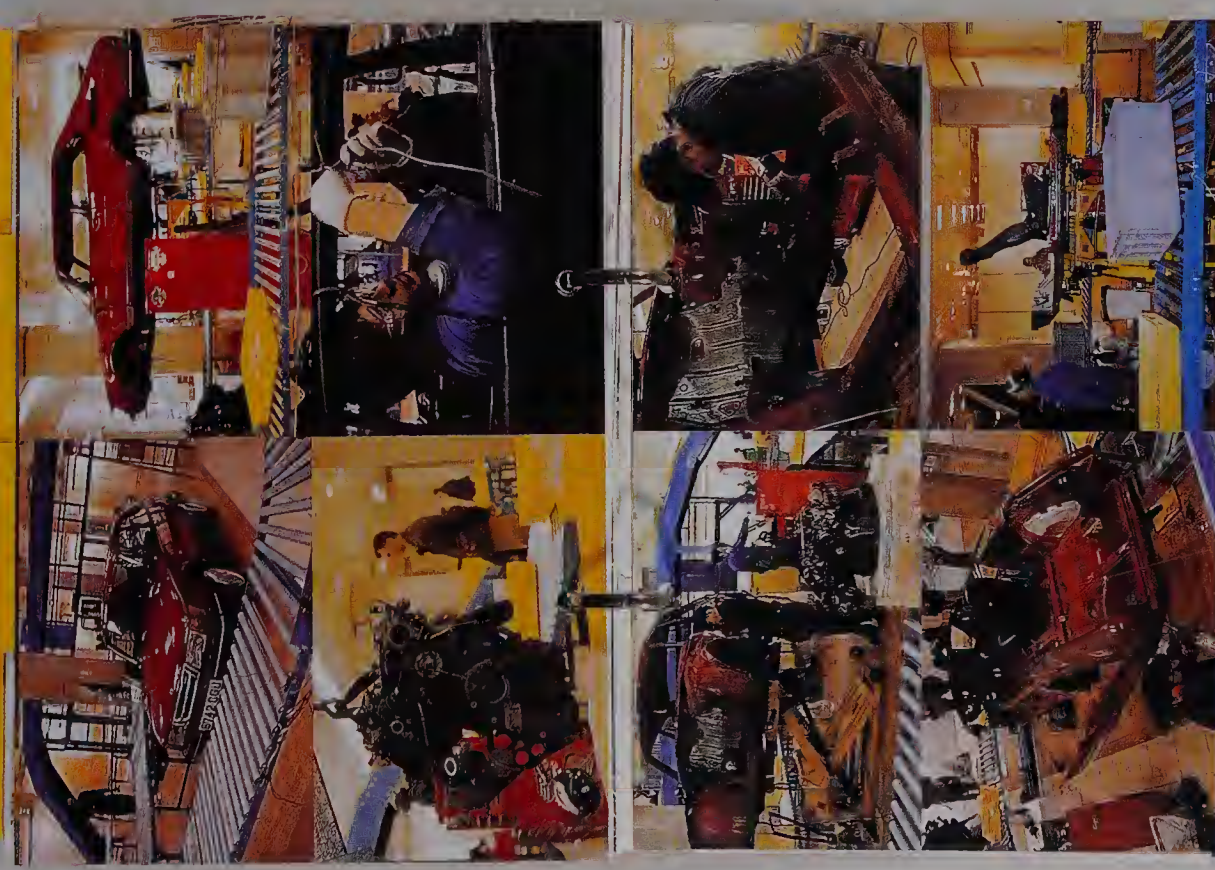
- These procedures provide a general guideline for use by the Operators working on Break Down, which is scheduled to take place over a fourteen day period, from 10 February 2001 to 24 February 2001.
- Most eventualities that may arise during the event are covered within the Procedural Guidance Notes. However, it is anticipated that there will be variations to the format of these procedures both prior to and during the event. The workload schedule cannot be anticipated and a certain amount of flexibility will be required from those participating in the event.
- No changes should be made to these procedures without the prior approval of Michael Landy.
- These procedures are written in a sequential order from storage to granulation. The Motor Vehicle is subject to its own procedures that are not discussed in detail.

General Staff and Organisational Structure

Area	Position	Function
	Michael Landy	Overseeing whole project
Work Bay 1	Senior Operator Data Input Operator Dismantling Operator Dismantling Operator	Dismantling and monitoring schedule Database maintenance Flexible, to assist in other areas Flexible, to assist in other areas
Work Bay 2	Senior Operator Data Input Operator	Shredding and Granulating Database maintenance
Work Bay 3	Mechanic Data Input Operator Dismantling Operator	Dismantling Motor Vehicle Database maintenance
Work Bay 4	Senior Operator Data Input Operator Dismantling Operator Dismantling Operator	Dismantling and monitoring schedule Database maintenance Flexible, to assist in other areas Flexible, to assist in other areas
Sorting Platform	Senior Operator Sorting Operator	Sorting components into materials Sorting components into materials

RESEARCH  
INTERVIEW  
SELECTED POSSESSIONS  
CASE STUDY

WOC



MISCELLANEOUS

Design  
Map design  
Project

Sans+Baum  
Russell Bell  
Facts of Life gallery guide

## Hayward Gallery on the South Bank, London

**Facts of Life**  
Contemporary Japanese art  
Hayward Gallery  
4 October – 9 December 2001

Facts of Life presents painting, photography, video, installation, sculpture, sound pieces and performance work – in the galleries, on the sculpture courts and outside – by 25 artists, all Japanese or working in Japan. It proposes links between established figures of an older generation and younger, emerging artists; all the work has been made in recent years, much of it especially for this exhibition.

The title – Facts of Life – points to a directness, an unmediated approach and a realism which unites all the work on show. The artists shown here, although their approaches differ widely, share an engagement with the real world: both with the minutiae of everyday experience and with the larger realities which govern our lives. This attitude – prevalent internationally – is in marked contrast to the academic and self-conscious postmodernism which characterised Japanese art in the 80s and 90s, and challenges the notion of Japan as a synthetic culture, an amalgam of virtual realities and wonderful fictions.

## FACTS OF LIFE

for extended information on all the artists in Facts of Life log on to the special exhibition site at [www.haywardgallery.org.uk](http://www.haywardgallery.org.uk)

Entrance level

**Yukio Fujimoto b1950**

**Takashi Homma b1962**

**Takehisa Kosugi b1938**

**Tomomi Maekawa b1973**

'As I live near an air base, it is very natural for me to see military aircraft flying in the sky. But no matter how often I paint this subject, I continue to feel it is very distant. My aim when making these works is to isolate a moment of the aircraft's flight and simultaneously to paint something which contains time, space and emotion.'

**Ryuji Miyamoto b1947**

(located at bottom of back stairwell)

'The Pin hole houses were inspired by the shelters which homeless people make for themselves in urban areas. I wanted to turn these shelters into cameras, so that the surrounding urban scenery could be contained within them.'

**Yukio Nakagawa b1918**

'The inspiration for Flower is the Mystic Mountain came from an article I chanced on in a magazine. The article had a photograph which showed hundreds of tulip stems being carried along the surface of a river. The stems had been dumped by a farmer who was keeping the bulbs for the next season. I phoned the farmer and he said "We can give you as many as you want" so I went to pick them up. The work is itself a question and I am still looking for the answer.'

**Go Watanabe b1975**

'Drill Man is about a sort of situation which I hope that everyone will recognize. When people deal with their own small problems without humour, others, seeing them objectively, often find them very funny. I made Clean Up because I used to live in a house which people could see into very clearly from outside. I became interested in the connection between the private and the public and the problems which this can create.'

**Shigenobu Yoshida b1958**

'My aim was to use light and colour to document a journey from London to Penzance. The film is shot from the window of the train and the prism effect is achieved using basic materials and natural elements: sunlight, time, water and mirrors. The image of the passing landscape demonstrates that our experience of the material and phenomenal world is transitory.'

**Genpei Akasegawa b1937**

'Identity Unknown began as "the study of street watching" with my friends in the 1980s. We photographed to document objects we found in familiar and unfamiliar places. The series includes some pictures I made on my first trip to England in 1985. An English audience may see these as familiar things but should understand how they are seen through Japanese eyes. Filler Grass Diary was published for a magazine two years ago. I used a writing format called "Gen-ko-yoshi" (Japanese) which is normally used for story books. My intention was to express ordinary things with a sense of humour as if I was writing my diary. All my works are about "funniness" and the "tiny happiness" of ordinary life.'

**Nobuyoshi Araki b1940**

'Tokyo Nostalgia was created especially for the many people who have stopped reading books. The idea was to write a story with photos. It is both about Tokyo and about the process of making images. The meaning of each individual photo is not important; there is no hierarchy, each photo is the same size and shown at the same pace or tempo. In that sense it is similar to a book, where one word follows another.'

**Takefumi Ichikawa b1971**

'Fuyu '01: "Fu" means floating and "yu" means playing. The work cannot be interpreted in a one-dimensional way. It relates to the "borrowed view" of the Japanese garden, the history of sculpture, to seeing and feeling, to existence and imagination, surface, art and gravity. However, if you try to concentrate on just one meaning you will be far away from the essence of the work, which changes with each confrontation.'

**Masashi Iwasaki b1966, Tadasu Takamine b1968**

'Inertia is a kind of a "moving painting". We made it because we wished we could see this kind of scenery in real life. The work is about being unable to escape from Japan.'

**Takehisa Kosugi b1938**

'The work is an acoustic event based on the concept of a stream and showing an audio-visual unity and a space-time continuum. Electronically modulated AM radio broadcasting sounds are transmitted through a delay system which times the sounds differently so that they flow through the eight loud speakers positioned on the wall.'

**Yayoi Kusama b1929**

**Rika Noguchi b1971**

'I'm always looking for the scene which can be anywhere and anytime, past and future.'

**Navin Rawanchaikul b1971**

A newly commissioned Taxi Comic will be available in the Gallery foyer.

**Yoshihiro Suda b1969**

Produced as a concertina-folded sheet of paper, this gallery guide for the exhibition Facts of Life at the Hayward Gallery in London was designed to help visitors navigate easily around a fairly complex set of exhibits, while providing information about the artists whose works they encountered along the way. The primary intention was to design an accessible guide which made the different gallery levels and spaces immediately clear. A colour-

coding system was introduced to draw attention to the individuality of each exhibitor and their work. The isometric drawings of the two levels of the gallery are annotated by thick rules colour-coded to identify the presence of particular artists' works; while dotted lines are used to indicate a work which occupies a non-standard gallery space such as the basement area or the gallery's foyer, for example.

Public programmes

An extensive programme of events gives adults, students and families a range of opportunities to engage with the issues and ideas behind Facts of Life. Gallery Guides are regularly on hand to offer short, informal tours of the exhibition and to answer your questions. A series of informal gallery talks by artists and curators is open to all, as well as our regular student debates, this time with Goldsmiths' College and Kingston University. Two Hayward Forums, and two seminars with the Institute of Ideas, present visitors with a chance to participate in interdisciplinary discussions around identity, transience, globalisation and the myths of orientalism and universalism.

Families are invited to make pin-hole cameras, comic books and much more over the opening weekend with Takefumi Ichikawa and Ryuji Miyamoto, alongside British artists Sally Barker and Milka Muritu. In addition, artists will be leading workshops over the half-term holiday.

Full listings of Hayward Gallery events are given in the exhibition leaflet available in the foyer, or visit our website at [www.haywardgallery.org.uk](http://www.haywardgallery.org.uk)

Facts of Life catalogue

A fully illustrated catalogue accompanies the exhibition. The book includes texts by Jonathan Watkins and Mami Kataoka. The catalogue is available from the Hayward Shop at a special price during the exhibition, and by mail order from Cornerhouse Publications

telephone

+44 (0)161 200 1503

or

minicom textphone

+44 (0)20 7921 0921

Disability access

For information on disability,

please ask at the Information

Point in the Hayward Gallery

Foyer or

telephone

+44 (0)20 7960 5226

or

minicom textphone

+44 (0)20 7921 0921

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Jonathan Watkins  
co-organised by  
The Hayward Gallery  
The Japan Foundation  
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architectural design  
David Denme Architects  
lighting design  
Lightwaves  
guide design  
sans+baum  
guide diagrams  
Russell Bell  
guide texts  
Artists' statements  
copyright the artists  
2001  
guide print  
Digital Bookcase

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ANA 国際交流基金  
The Japan Foundation

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Nobuyoshi Araki b1940

'I began photographing Flowers in the early 1970s at Jho-kan temple in Minowa where I grew up. Each year, during the weeks of the equinox, flowers were displayed in the temple. I would wait until these flowers started dying, then steal them and photograph them against a white background. For me, shooting fresh flowers is boring. I always wait until the flowers are dying because at that moment their eroticism and vitality is at its height. Flowers have become my abnormal love object.'

Yukio Fujimoto b1950

'The Philosophical Toys are simple objects made into musical boxes and designed to develop hearing ability and our relationship to simple things. Cosmos (Black) is about the balance of order and coincidence. The combination of spin and gravitation on the dice creates what seem like uneven sounds, but listen carefully, and you will realize that the sounds have a certain order. Ears with Chair, Earpipes were made at a time when my interest had changed from making sounds to listening to them.'

Tomoko Isoda b1976

Yayoi Kusama b1929

Narcissus Garden, was first made for the Venice Biennale in 1966. The 1,500 silver plastic spheres were placed in rows on a twenty metre square lawn in front of the Italian Pavilion. Kusama caused a sensation by selling the balls to passers-by for two dollars each, which at the time was seen as a radical gesture against the art market. In 1966 she said of the work: 'Artists should integrate themselves into economic life by making their work inexpensive and accessible enough to be bought like items in a supermarket'. For this showing the silver spheres are not for sale but the artist still maintains her stance: 'I will buy your narcissism for two dollars'.

Makoto Nomura b1968

2-9 November  
Will be performing Shogi compositions in the Gallery.

Shimabuku b1969

'I took a living octopus that I had caught myself, to Tokyo. Then I brought it back, still alive, and returned it to the sea. This was probably the first octopus in history to go to Tsukiji, the big fish market in Tokyo, and come back alive. The octopus returned to the ocean in Akashi in good health. What does the octopus remember about this event? Is he talking to his fellow octopi at the bottom of the ocean about his trip to Tokyo? Or has he got inside an octopus trap with the idea that he might not be able to go to Tokyo again? In a way this was my Apollo project because taking an octopus to Tokyo is like taking humans to the moon.'

Tatsuo Miyajima b1957

'I am currently interested in exploring ideas of time and space through direct communication with the audience. In Floating Time numbers between one and nine appear suspended in space (zero is not included because it means death). The numbers express the rhythm of time and the lives of individual human beings. When people step into the work they transform it. The space ceases to be abstract and becomes real, animated and alive. Without an audience this work can never be complete.'

Ryuji Miyamoto b1947

'I found the series Inside Out, Upside Down because I found it interesting that the images I made using the Pin hole houses appeared as they did. Images are received upside down on the retina of the human eye, which is itself a form of camera. Looking at the photos helps us to recognize that the world we are seeing is always "relative".'

Rogues' Gallery: Yasuhiko Hamachi b1970, Yukihisa Nakase b1971

The environment which we occupy on a daily basis is full of hidden elements, things we are not always conscious of. We are interested in extracting that which is not immediately apparent in our daily lives and converting it into real experience. Residual Noise encourages the audience to rediscover the phenomenon of sound.

Shimabuku b1969

Hiroshi Sugimoto b1948

'Accelerated Buddha began as 48 photographs of the 1,000 Buddha figures at the Hall of Thirty-Three Bays in Kyoto. One after the other, these individual images were photographed on video. The video of the 48 photographs of the 1,000 Buddhas was then looped 100 times so when you watch this video you are meeting 100,000 Buddhas in a mere five minutes. The lithographs on the wall, In Praise of Shadows, were made by photographing with the camera's aperture open for the time it took for a candle to burn. As the evening breeze fluttered the flame, my camera collected the trace of light and time on its film. Maybe it has to do with making the visible invisible.'

Atsuko Tanaka b1932

Yuji Watabe b1974

'I use my drawing to document and express my personal memories. I draw on the wall because it is permanent. I want to transfer the memories on to the wall as fast as possible. It is essential that the girls on the wall are my friends because with these drawings I want to keep the moments which I have shared with these girls. Through the work, I want to the audience to experience the invisible: time.'

Upper level

Design  
Project  
Architects

Cartlidge Levene  
Selfridges Birmingham brochure  
Future Systems



Selfridges department stores and the architectural firm Future Systems requested the help of the London-based design consultancy Cartlidge Levene to design a promotional brochure for a new Selfridges store to be opened in Birmingham. Targeted at fashion brand owners, who might open branded concessions in the store, the aim of the brochure was to generate interest in the as yet unbuilt Birmingham Selfridges. The brochure includes

models by Future Systems showing the proposed new building, whose organic form is covered with circular discs. The motif is used throughout the brochure as a graphic device. The publication includes a map showing the customer catchment area in and around the city of Birmingham, demonstrating the potential of the area to investors, and making a graphic feature of further abstractions of the map in different colours.

**About the Store**

Selfridges will open in Birmingham as the largest of The Bull Ring redevelopment.

The store will consist of four floors of retail space, including food, home, technology and beauty.

Selfridges will be a destination for shopping and entertainment with:

- Restaurants
- Studios
- Including an outdoor bar/club
- Cinema of art and staff bar/club
- Spa and wellbeing area
- Bookshop
- Musical
- Sport and leisure

A very distinctive atrium is created toward the sun to allow daylight to permeate the entire store.

200,000 sq ft of selling space over 5 floors

3,200 car parking spaces provided on-site (including 1,000 disabled access spaces)

A landmark for Birmingham and a magnet in its own right

**About Birmingham**

Birmingham is the UK's second city and is undergoing massive redevelopment and regeneration—there is a huge need for modern and convenient shopping facilities.

It has the largest population in the UK outside London.

It has the third largest shopping district in the UK after London and Manchester.

Over 3 million people live within the core city area.

7.2 million shoppers can walk in 1 hour drive including:

- West Bromwich
- Solihull
- Townshampton
- Leamington Spa
- Stratford-upon-Avon

95 miles  
30 miles  
40 miles  
45 miles  
50 miles

**7,200,000**

**Project team**

Client: Selfridges & Co.

Project Developer: Birmingham Alliance

Architect: Future Systems

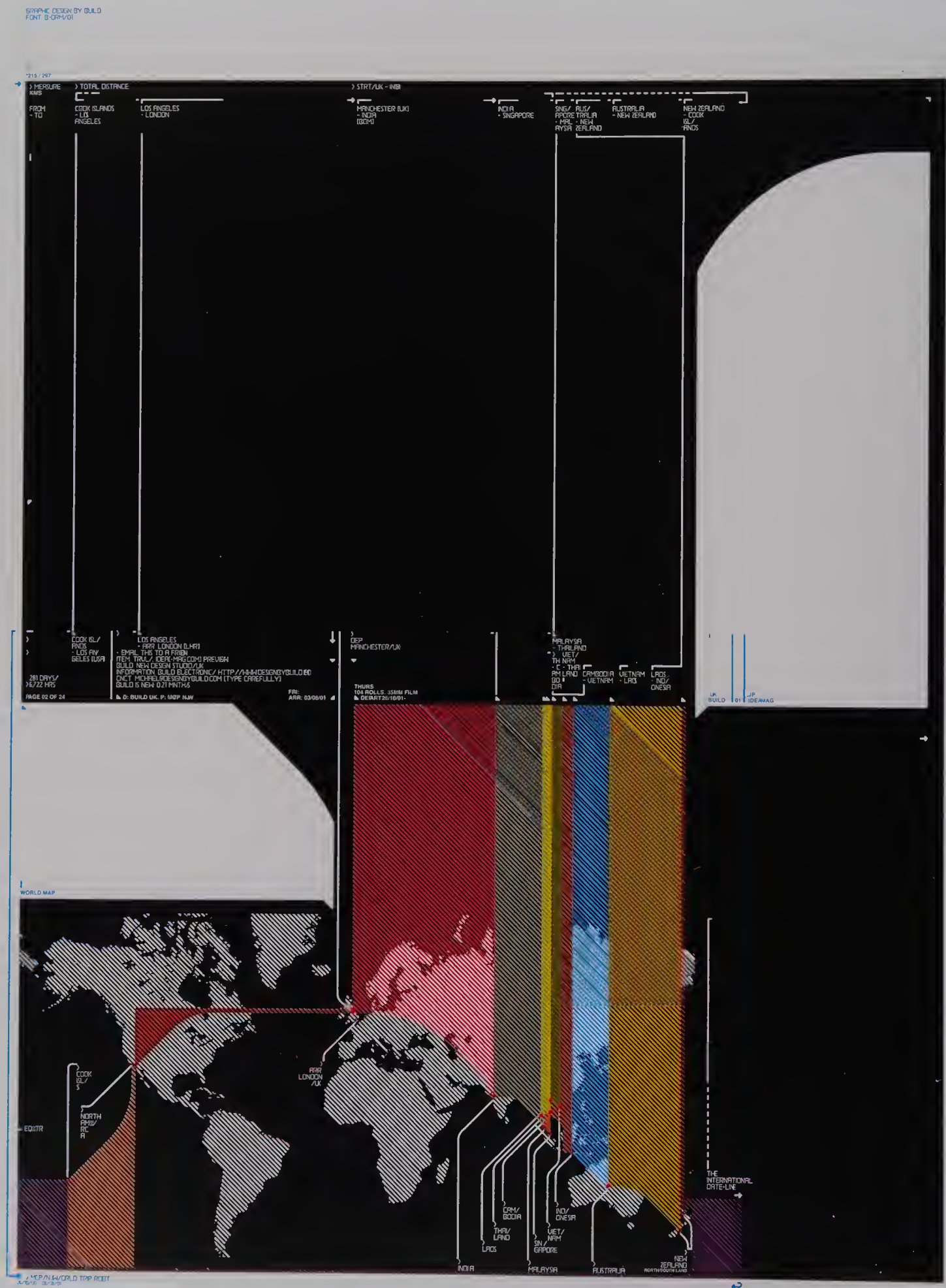
Engineer: Ove Arup & Partners

Project Management: Harasomb

**7,200,000**

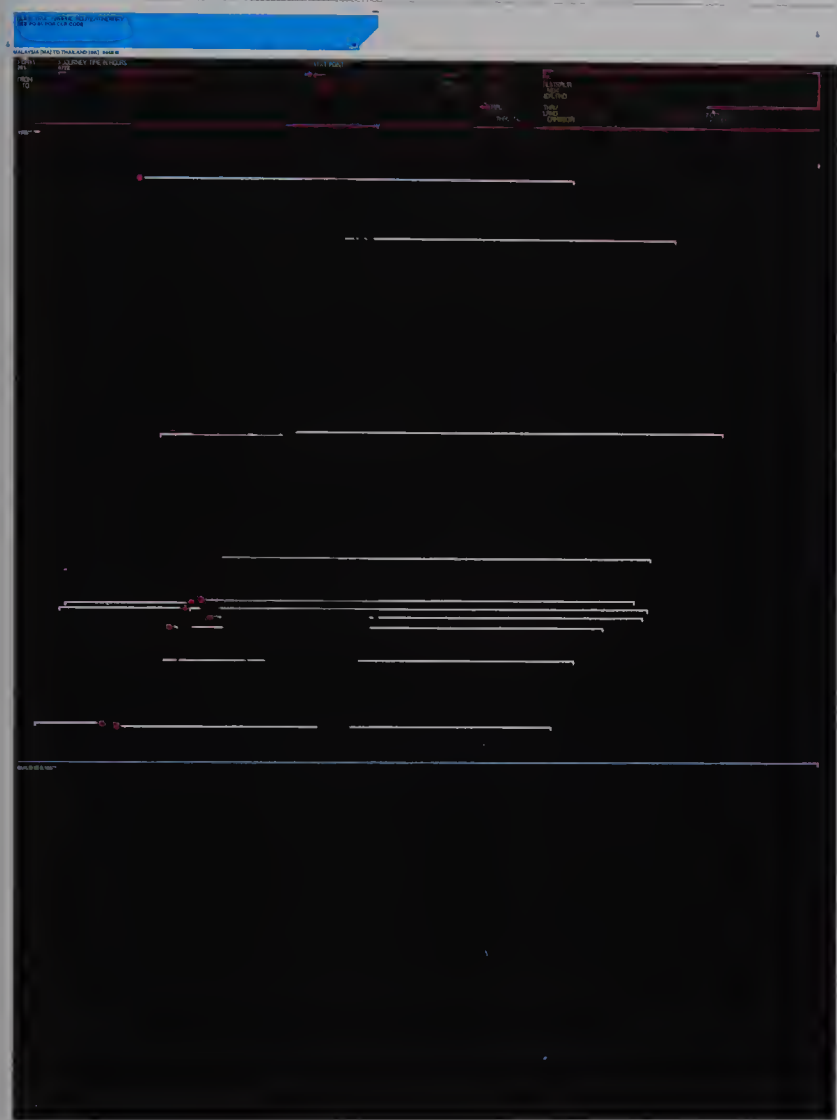
## Design Project

Build  
'TRVL'



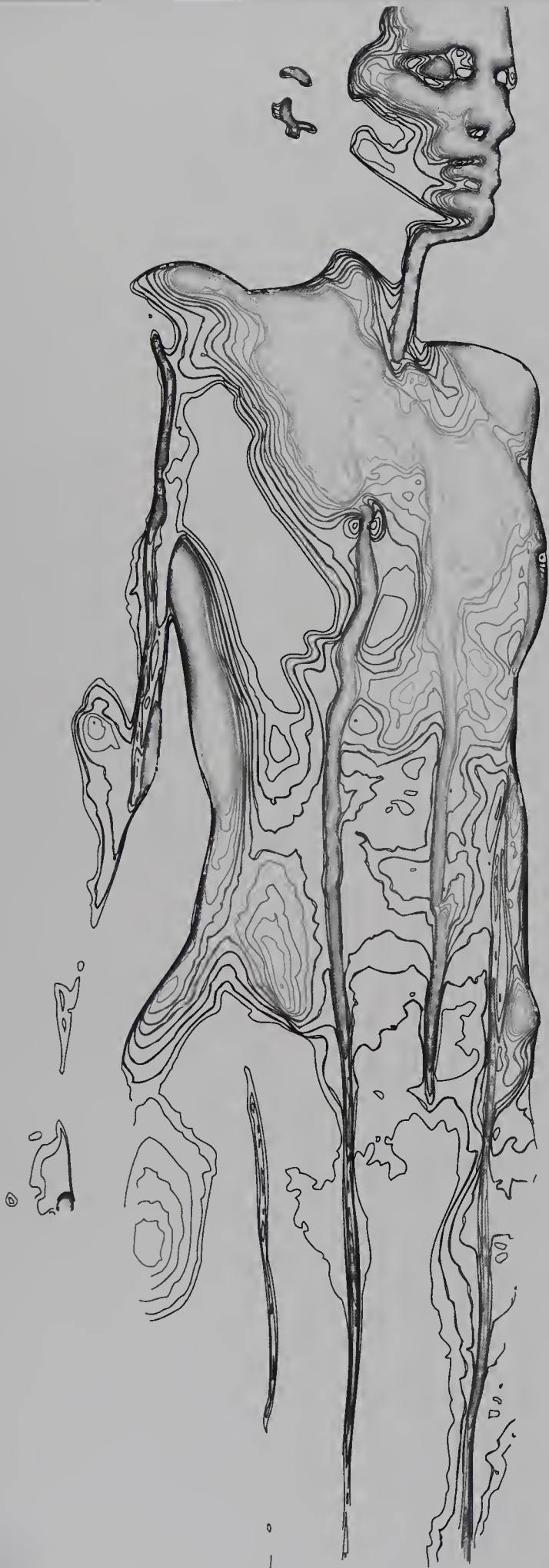
Build is a UK-based design consultancy established by Michael Place, who was previously employed at The Designers Republic. When he was commissioned by the Japanese graphic design journal Idea to produce a piece of work, he chose to base it on the 281-day round-the-world trip he had taken between leaving The Designers Republic and founding Build. The resulting piece is a supplement/book which acts as a travelogue – a graphic depiction of the journey.

'TRVL', as it was titled, is a 24-page French-folded publication featuring photographs taken during the trip, which are supported by and cross-referenced with location/map references and records of times and distances travelled. Each page represents a stage of the journey, identified by arrival and departure times and related data.



Design  
Project

Nick Thornton-Jones/Warren Du Preez  
Human mapping research project

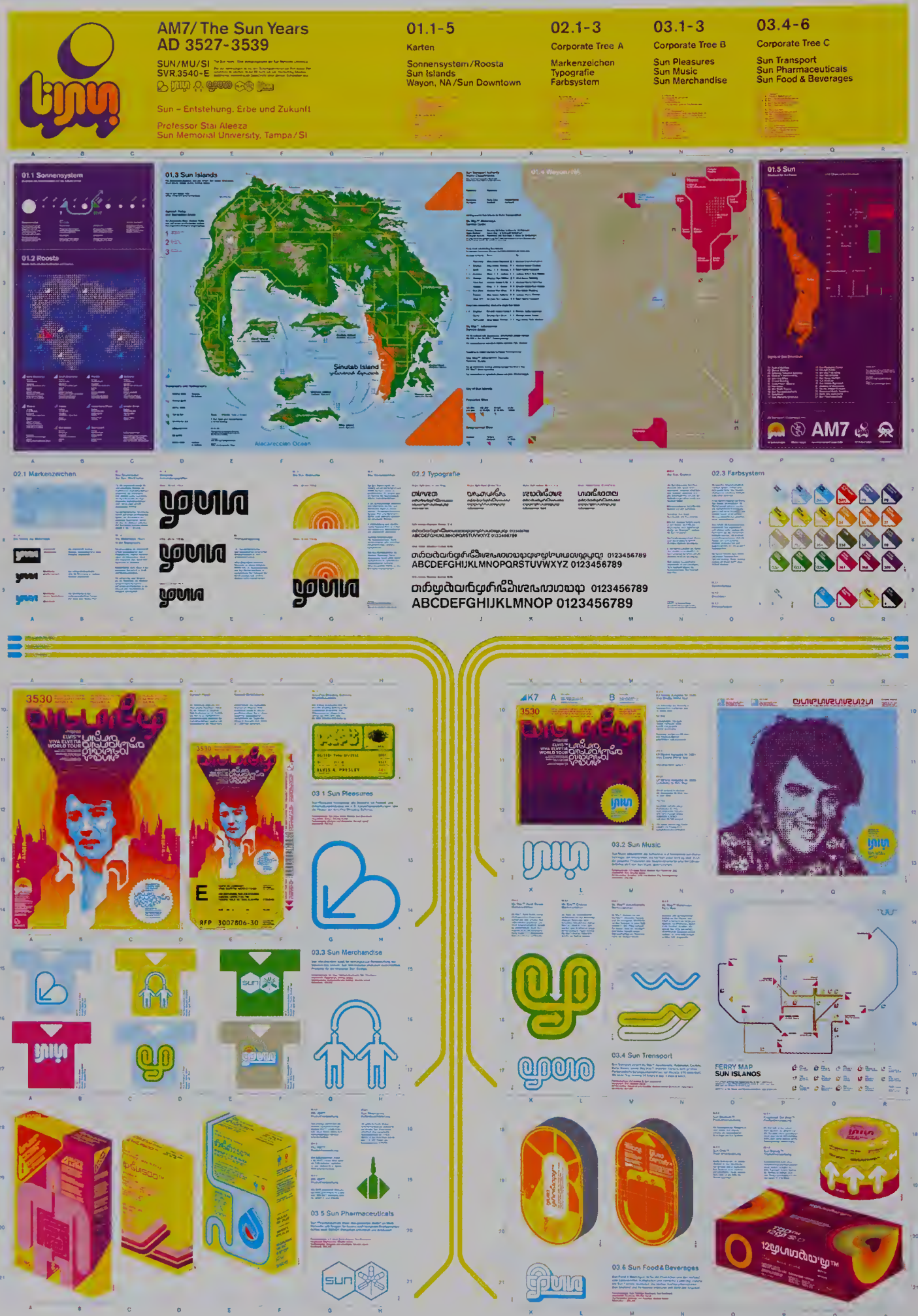


Nick Thornton-Jones and Warren Du Preez work together as image creators. With Du Preez coming from a fashion photography background and Thornton-Jones coming from graphic design and illustration, together they blur the boundaries between photography and digital illustration.

The work shown here is part of an ongoing research project into the abstraction and reduction of the human form into light and contours,

exploring surface, curvature, volume and perspective. They are interested in discovering a point at which a photograph becomes a graphic representation, and how far this representation can be pushed. By reducing images of the body to a series of tonal contour lines, the pair explore a level of information about shape and form that is not normally evident – or at least given prominence – in representations of the human figure.





The 'Akademische Mitteilungen' (Academic Announcements) is a publication of the Academy of Arts and Design in Stuttgart, Germany. The magazine is published once a year by two graphic design students from the academy. The content of the magazine is always based around one main theme. The seventh issue of the magazine, designed by Daniel Fritz and Maik Stapelberg, was titled 'AM7'. The theme running throughout this issue was 'communication'.

The AM7 Sun Poster elaborates on an article written in the magazine called 'Sun Years', which is a fictional story about Elvis being kidnapped after an alien race listened to his music which was on the golden record sent on a Voyager probe in 1977. The poster, which

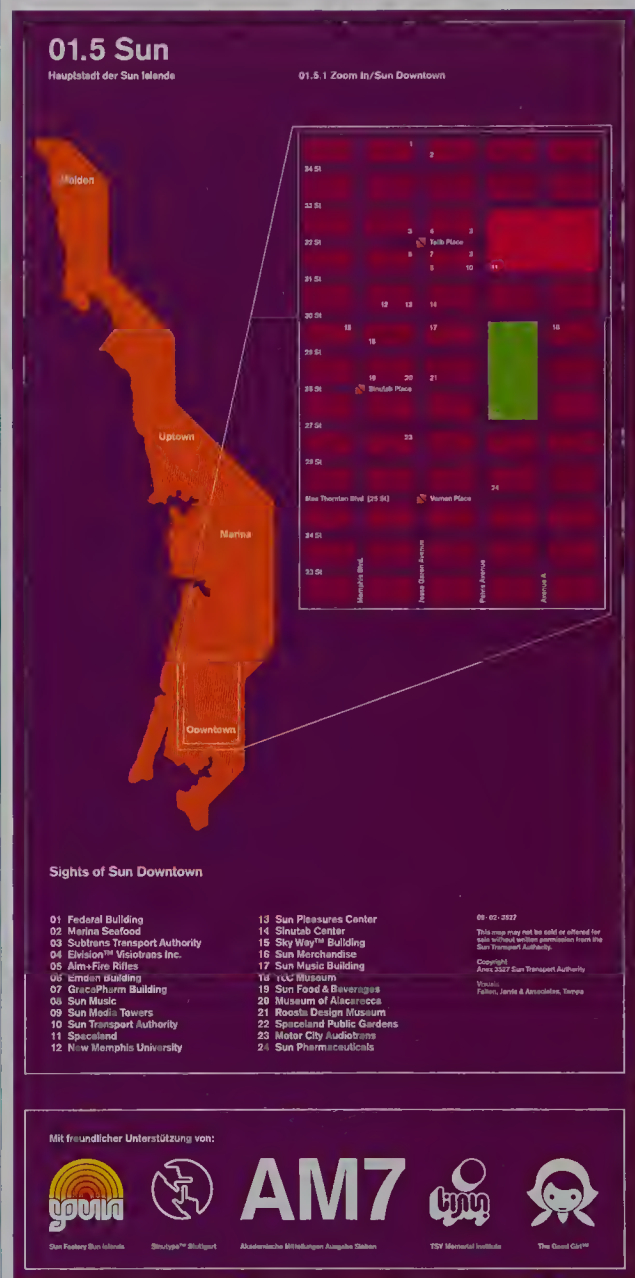
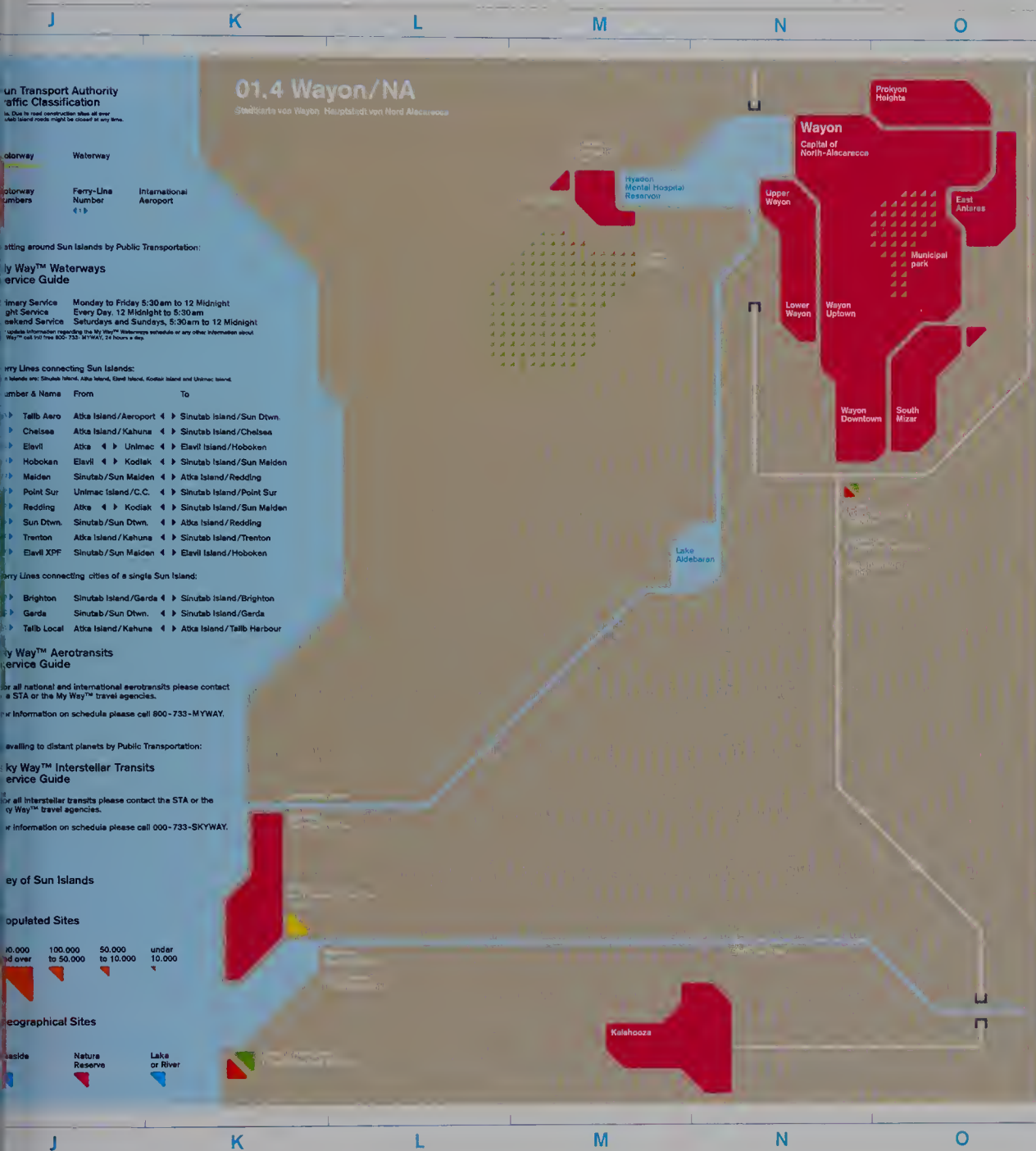
measures 46<sup>21</sup>/<sub>32</sub> x 32<sup>7</sup>/<sub>16</sub>in (1185 x 835mm), shows a series of very elaborate and stylistic maps for the fictional world 'Planet Roosta' whose continents bear a striking resemblance to a portrait of the King himself.

The poster forms a total graphic manual for Planet Roosta, showing everything from corporate colour palette and typeface to pharmaceutical and food packaging, and maps the entire infrastructure of the civilisation. It includes a revised map of the solar system; a world map; a map of Sun Islands focusing on their roads, waterways and cities; a map of Wayon, the capital of North Alacarecca; a map of Sun, the capital of Sun Islands with a zoom-in Sun Downtown (Streetmap); and also a ferry map for Sun Island (shown below).



## Alacareccian Ocean

Shown here in more detail are: a revised map of the solar system; a world map; a map of Sun Islands focusing on its roads, waterways and cities; a map of Wayon, the capital of North Alacarecca; a map of Sun; and the capital of Sun Islands with a zoom-in Sun Downtown (Streetmap).



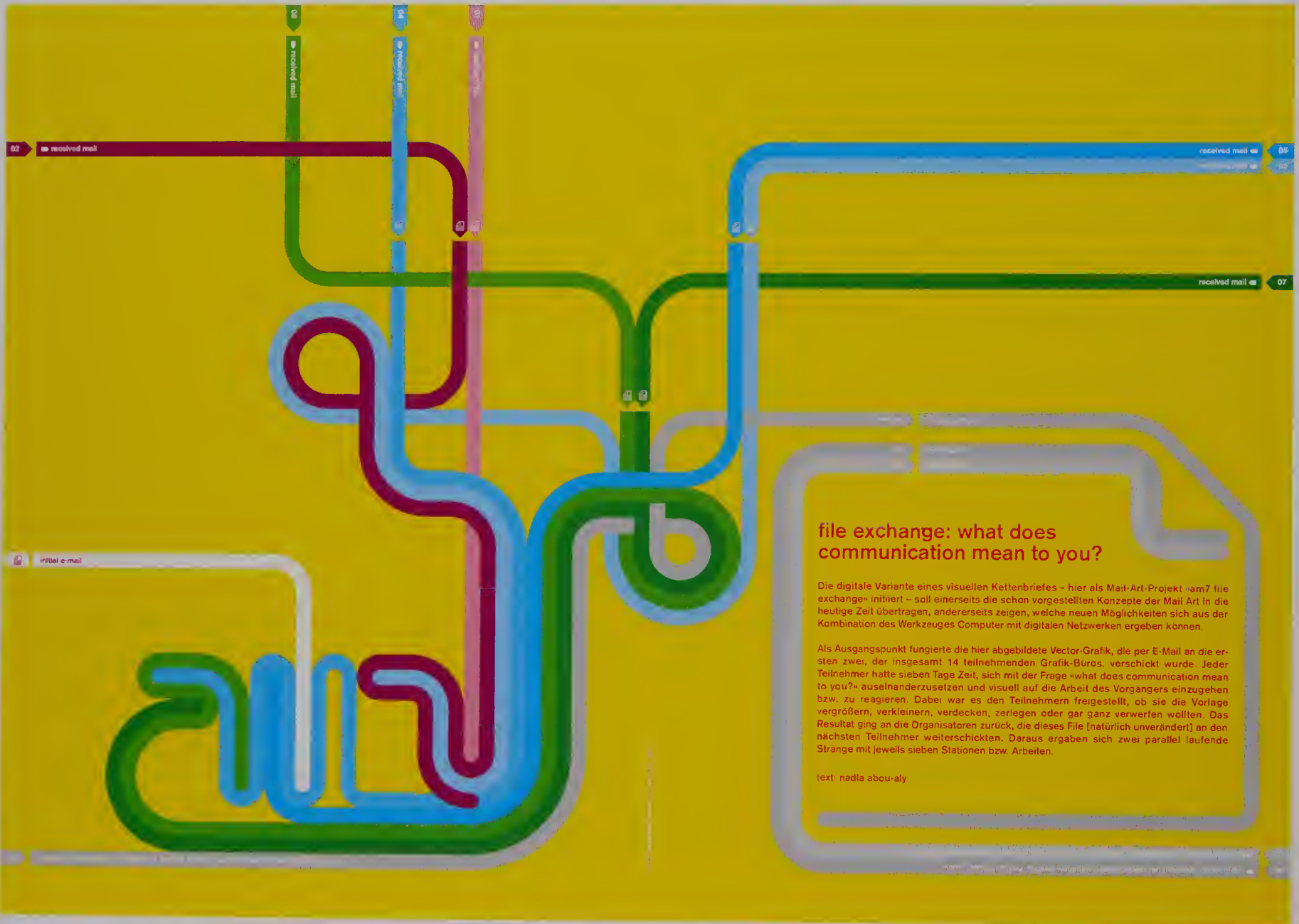
Studio  
Design  
Project

Sinutype  
Maik Stapelberg and Daniel Fritz  
AM7/File Exchange

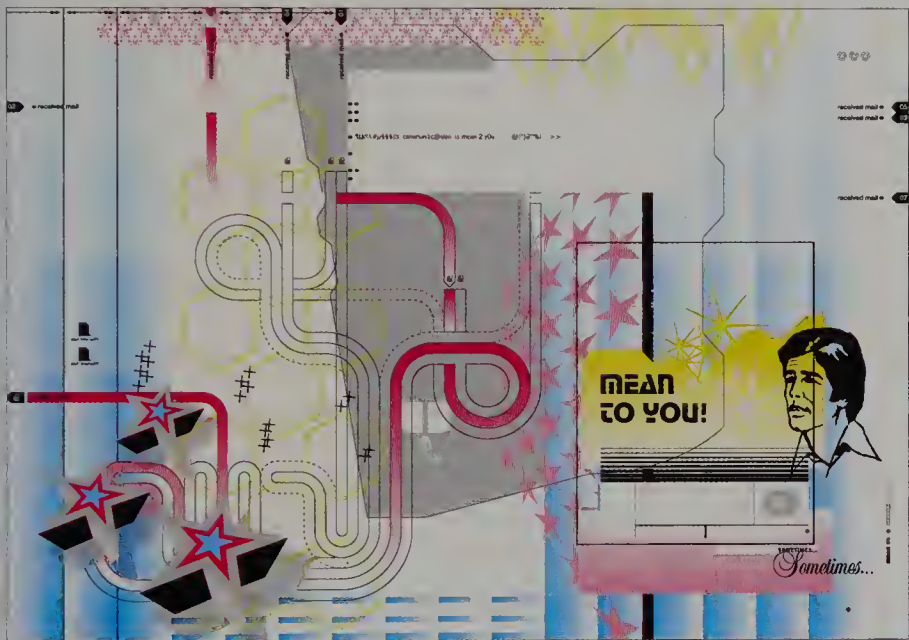
joergbauerdesign, eboy, designklinikk, vectorama,  
extra design, augenbluten, sweden graphics

norm, lahm, linientreu, michael waterfield,  
jasper goodall, phunkstudio, laurent fétis

## file exchange

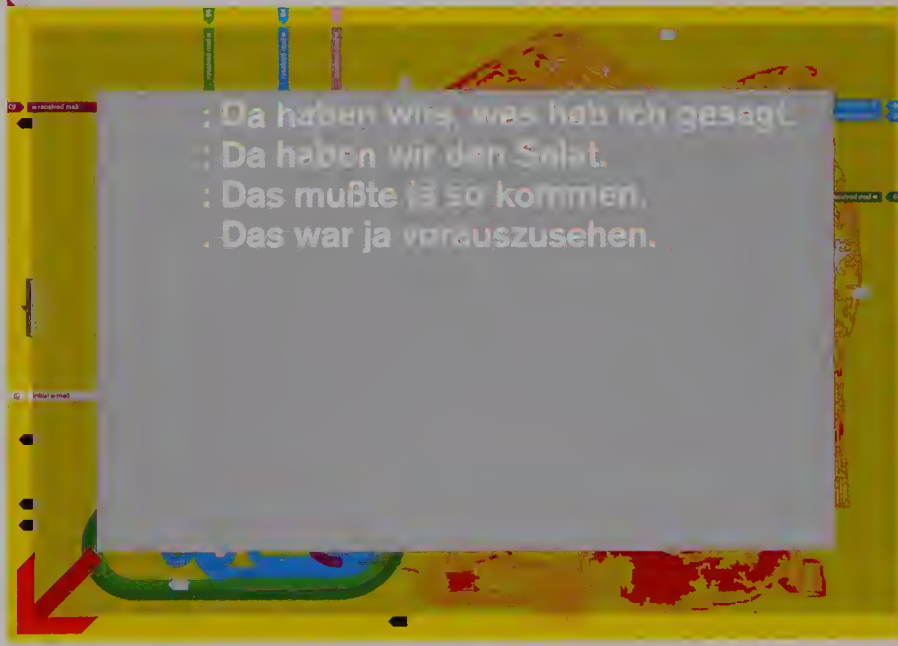
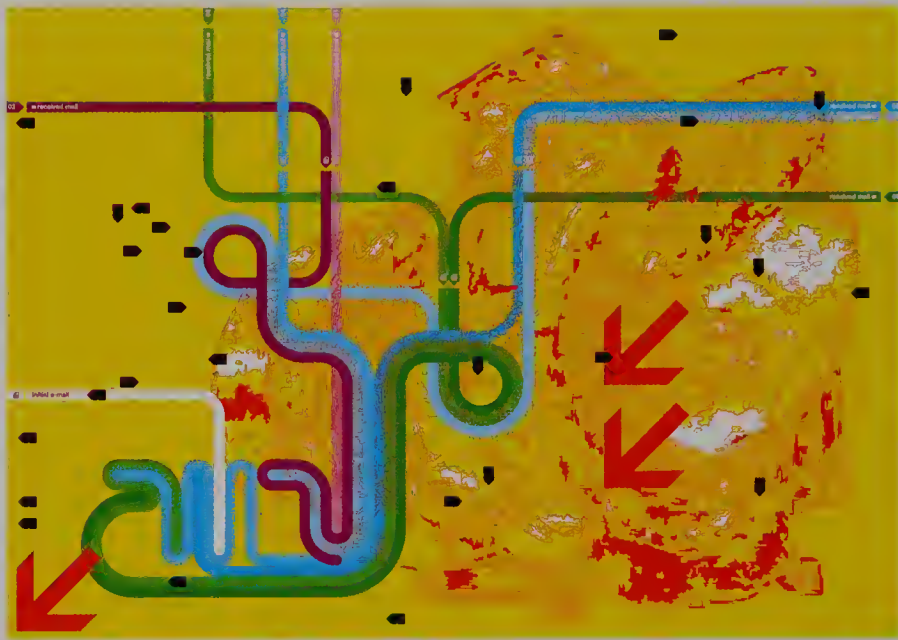


With the File Exchange, another project for AM7, Fritz and Stapelberg wanted to create a spontaneous, communicative event paying tribute to the concepts of mail-art. They built a network of 14 graphic design groups from different countries and cities using mass media (Internet), to interact/collaborate on a given subject (what does communication mean to you?), thereby creating a collective-visual work in a unpredictable way which – in the final viewing – is as surprising to the participants as it is to the viewer. Contributors to the File Exchange project included Norm, Lahm, joergbauerdesign and Peter Stemmler (eboy).



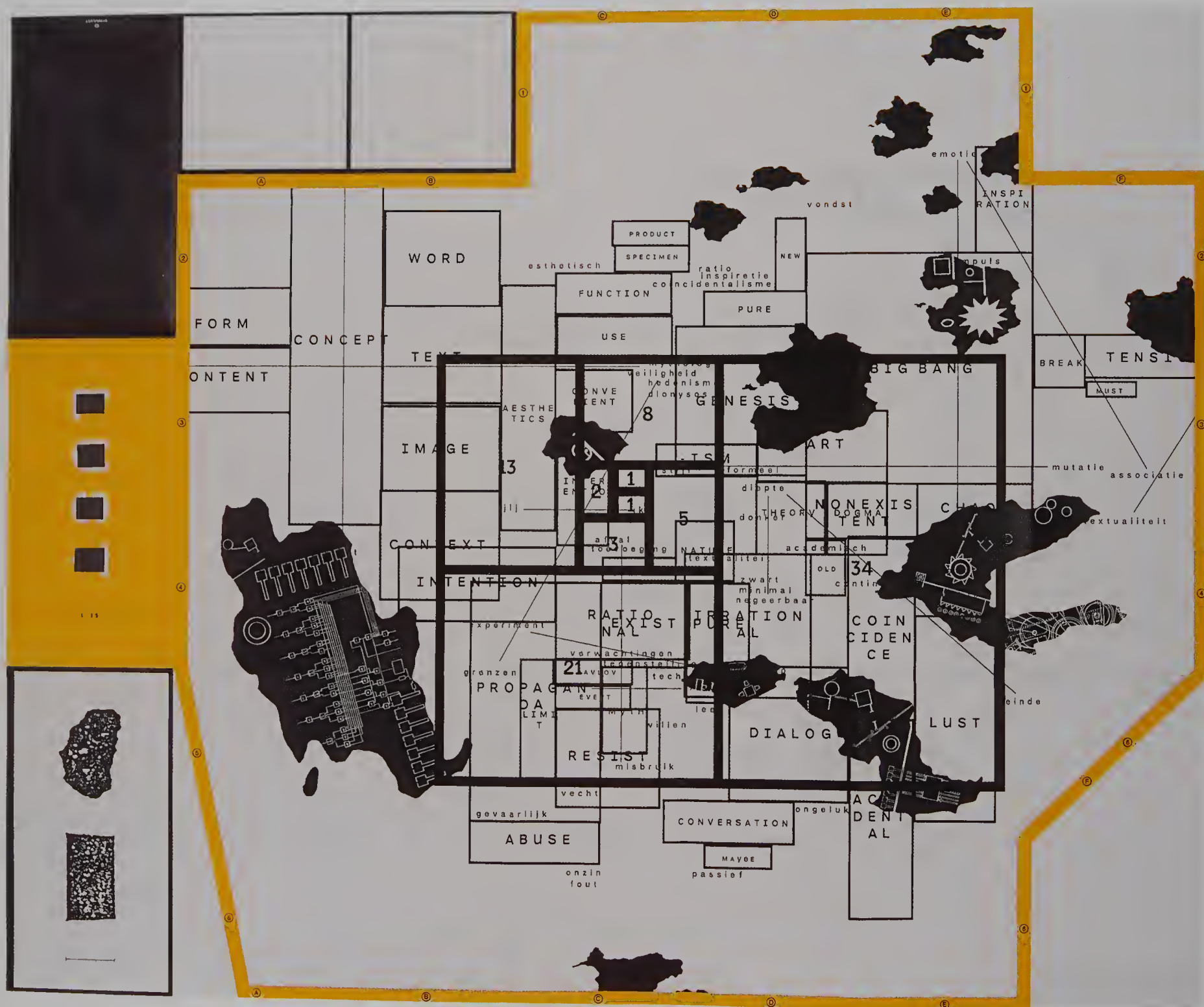
01.1  
joergbauerdesign: jan maier  
stuttgart, germany

01.2  
eboy: peter stemmler  
new york, usa



02.1  
norm: dimitri bruni, manuel krebs  
zurich, switzerland

02.2  
lahm: lutz eberle, andreas jung, marcus wichmann  
stuttgart, germany



This map functions as a conceptual guide to the inner workings of the studio that designed it, Lust. It was created as a map to accompany two separate design projects, one being a study of the role of coincidence and association in graphic design, and the other being the implementation of these concepts in relation to architecture and urban structures. According to the designers, the key elements of the map which directly relate to the Lust design philosophy and methodology include an associative

collection of words, a ratio of magnification, a virtual legend, a relative scale, an index of self-defined words and images, coincidental spaces, architectural and urban structures, the Golden Section, Fibonacci numbers, an intentionally broken piece of glass, a black square, and a pin-up girl.

REG BANG

RUNE

CHARACTER

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Design Browns  
Project "0"  
Photography John Wildgoose

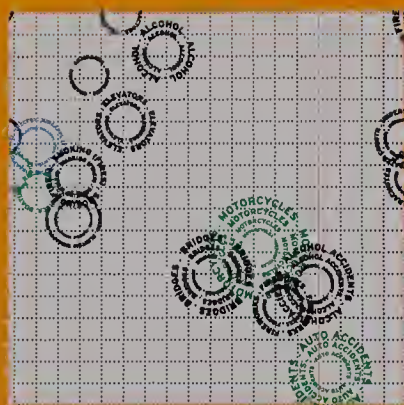


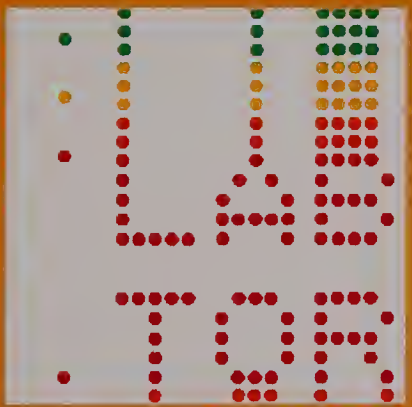
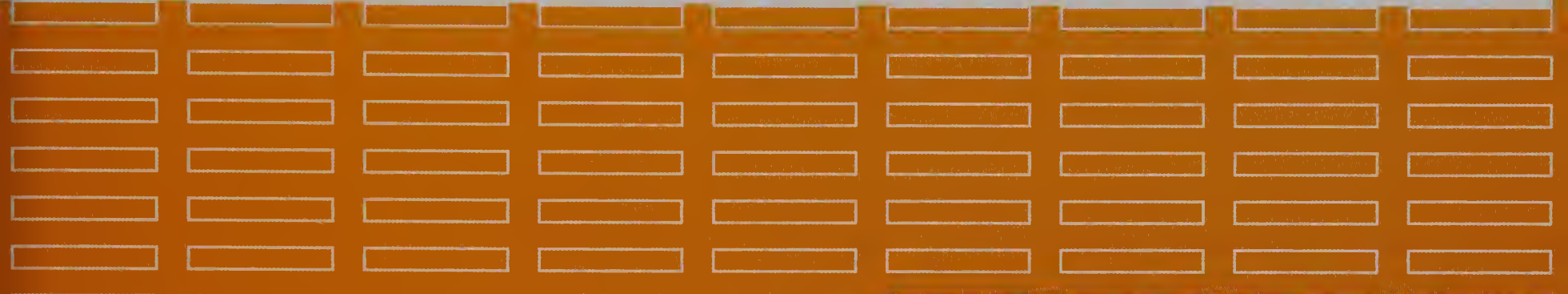
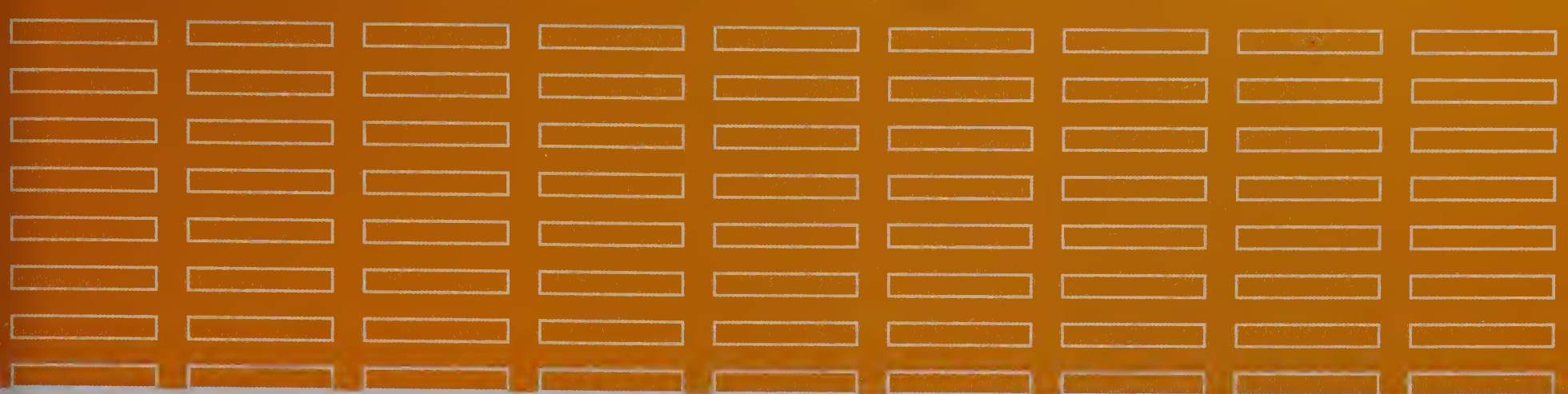
Produced in time for the Millennium celebrations at the end of 1999, '0°' is a beautifully produced book showing the work of the photographer John Wildgoose. The book follows the Greenwich Meridian as it passes through England, from Peacehaven in the south to Tunstall in the north. The line, which represents the Prime Meridian of the world  $\pm 0^\circ$  longitude  $\pm$  dictates that every place on earth is measured in terms of its distance east or west of it. From rolling chalk hills to flatlands, the images are held together by that invisible man-made thread which circles the world. Images were taken directly north or south along the  $0^\circ$  line. Nothing was chosen for its particular beauty or ugliness, and nothing was shot for political reasons. The only arbiter was the line.



## 02\_Inhabitable space

Mapping in three dimensions  
064/065





# The inhabitable map

Essay by William Owen + Fenella Collingridge  
066/067

The dividing line between the map, the landscape and the narratives scored onto it by man can be very slim. Subject and object have a tendency to intersect and fuse, each influencing the other. Before humans made maps they incised them on the landscape – both small signs and megamaps marking out territory or homestead, naming places and objects and providing orientation. The handheld map, whether made of stone, papyrus or paper, comes much later.

Man-made marks on the landscape have large ambitions: they tell narratives of life and death and attempt to control and moderate nature. There are numerous examples of these megamappings at huge scale still in existence. The Egyptian necropolis plots the path to the underworld; the giant neolithic chalk figures in southern England proclaim fertility and virility; the intaglio geoglyphs (incised pictures) in Blythe, California, are barely visible from the ground but vast when seen from the air. Another example would be the extraordinary Nazca lines in Peru which are believed to be a model at a huge scale of the drainage from the Andes mountains into the Nazca desert, with ceremonial walkways travelled by the map's makers to encourage the water down.

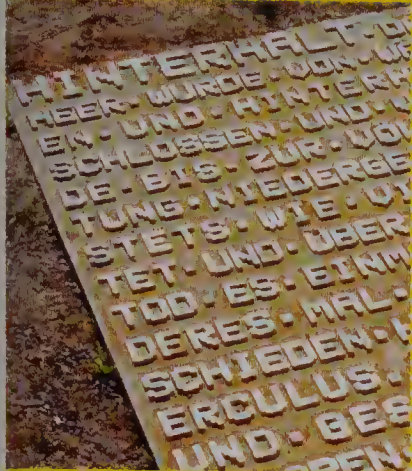
We have our modern equivalents in art, architecture and engineering of people's attempts to feel as large as the landscape they inhabit. The artist Christo wrapped in fabric (and remade) whole coastlines and photographed them from the air. In the United States the National Survey and Land Acts have recreated the literal appearance of a map on the surface of the western states, marked out in the chequerboard landscape of 1-mile squares created by fields and roads that religiously follow the survey lines. This repetitious, hyper-rationalist grid deviates only to pass insurmountable natural obstacles such as rivers, canyons or mountain ranges. Here is a case of the mapmakers not merely recording the landscape, but subjugating it, however imperfectly.

The modern city, too, is subtly and not so subtly marked in many hundreds of ways by objects, signs and symbols that exist only to map it and help us read the way. We insert small clues throughout the built environment to enable identification and orientation in cultural and geographical matters. Church spires and skyscrapers over-reach sight lines and provide orientation and locus; textured curbstones mark the boundary between road and walkway; signs identify buildings and their purpose or ownership; brass studs set into the pavement delineate property boundaries; viewpoints along major routes relate goal to starting point; and different districts are identified by their unique building types. These visual and textural cues are like a trail left by a pathfinder, clues to help us in our quest of navigation and exploration. We only register their importance where a city or suburb is visually homogenous, perhaps because – like Tokyo, for example – there are only one or two discernible historical layers, or because we are unfamiliar with the cultural signs of difference. The result is disorientation.

Every city and every district contains key modes of outlet or entry, often subway stations or rail termini, portals at which orientation is a critical issue and which establish the city's rhythm. Rational signage systems are built around these points, providing the text and directional markers that complete the inhabitable map.

Signage is a complex subset of information design that combines architectural, graphic and industrial design skills with a cartographer's understanding of theme. One signage system cannot serve every user. Some users may be visitors, with little knowledge of the city; others may be residents, familiar with the overall pattern but not the detail of certain districts. Some users will want to stay; others only want to leave. Some users may be travelling rapidly by car or bicycle, others by foot. Some users will be interested only in tourist sites, others in utilities like hospitals or transport. There are, clearly, only a limited number of themes, modes of passage and user goals that can be served by a single signage system before it overloads and collapses under its own weight.

Knowledge of a navigator's identity, location and intention is the holy grail of signage designers but something that in reality they can make only crude assumptions about.



Intégral Ruedi Baur  
et Associés  
Parc et Musée  
Archéologique de  
Kalkriese  
092/093



Peter Anderson  
Poles of Influence  
096/097



Lust  
Open Ateliers  
2000  
084/085

Knowledge of a navigator's identity, location and intention is the holy grail of signage designers but something that in reality they can make only crude assumptions about. If we were to make the ideal sign or map, we would know these things. And likewise, we would reintegrate the inhabitable three-dimensional landscape with the two-dimensional map so that they became one thing.

Digital technology brings us much nearer to the reintegration of sign, map and landscape, in the form of the mobile phone. Third generation mobile technology is not only capable of downloading video and cartographic data, but it is also location-sensitive, knows the identity of the user, and may through customisation or personalisation know or infer specific intentions at any one point in time.

Geographic Information Systems offer the potential to enable mobile phone users to interrogate objects, buildings – even people – or any selected thematic layer within the landscape (each will carry attribute data located at a specific logical address in the digital space that parallels its real address in the physical landscape), to push or pull information about events, services, times or offers at the user as well, of course, as acting as a traditional pictorial map.

Digital production, reproduction and distribution has exciting (and dreadful) implications for the way we make and use maps, and for the effect on the landscape maps survey.

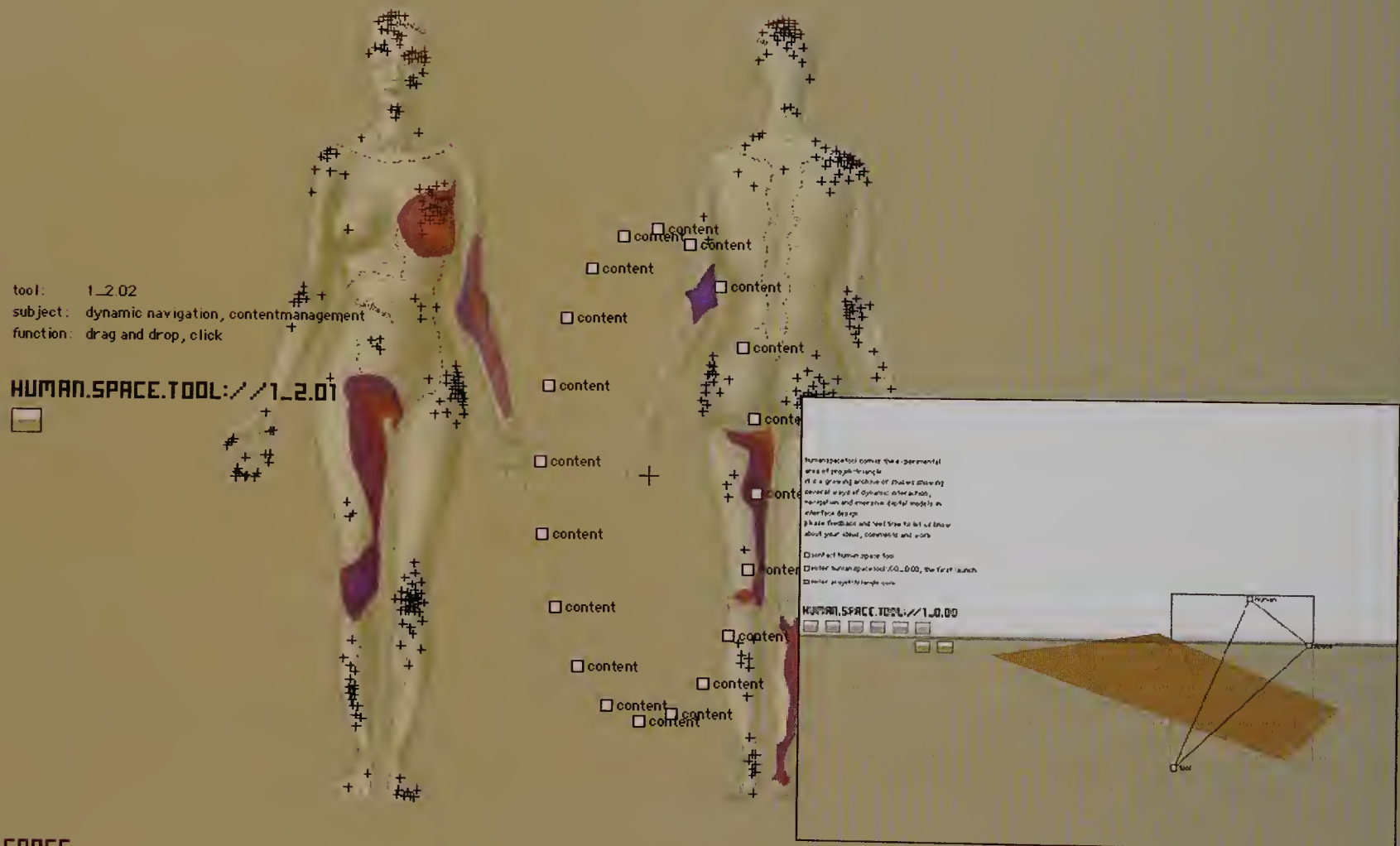
First of all, we may no longer be using shared maps – as are the thousands of identical multiple-run printed maps – but ones that are unique to ourselves, with levels of access to information and control over the space of the city that varies according to all sorts of factors such as our personal selection, our credit card status, our phone company or our technical ability. Individuals may develop radically different viewpoints on the same location.

Secondly, the digital map may also map its user (the map knows its own location) and so there is the obvious possibility that a map of map-readers can be created, shifting constantly in real time as the readers move about. Feedback effects can result, as the world that is mapped changes according to the action of individuals responding to the map. This happens in printed maps too, but more slowly (the guide book recommends a restaurant, which as a result becomes overcrowded and therefore undesirable).

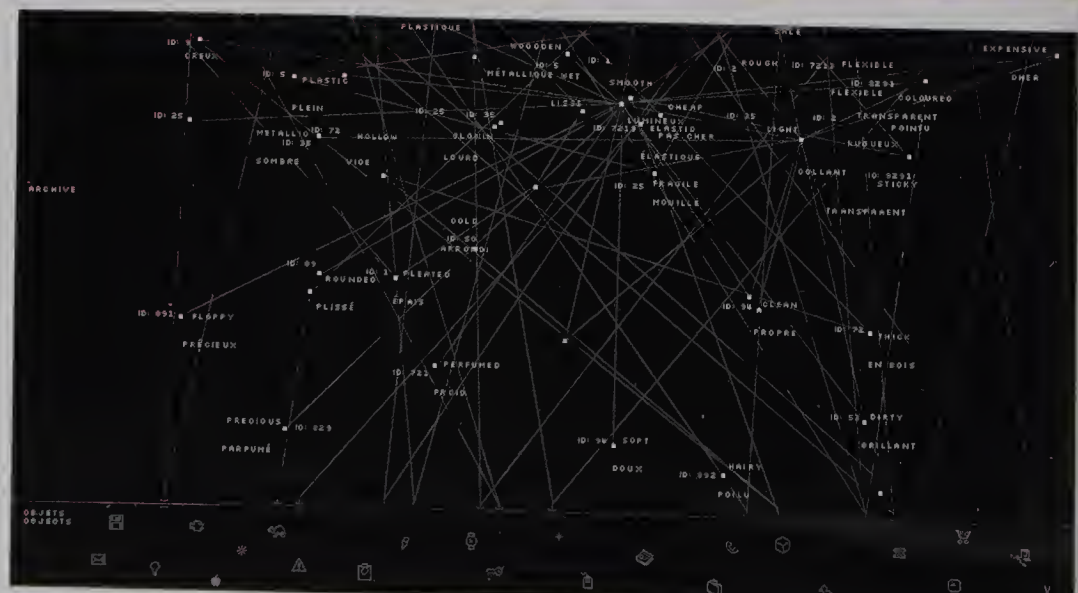
These feedback effects might create interesting and bizarre situations in a world in which we can survey, reproduce and distribute maps of the landscape instantaneously (mapping in real time). The flocking effect of in-car navigation systems, whereby the more cars that use the system and take similar congestion avoidance action, the more quickly alternative centres of congestion are created, is a prototypical example.

Real time mapping (using the appropriate sensors) enables us to map many new classes of object including those (like map readers) that are impermanent and highly localised: goods for sale, in storage or transit, for example; vehicles on the road; events; discarded items; pollution; weather. Knowledge of these things will affect their properties and relationships with each other and us. One can envisage that the overall effect could be a massive acceleration of change and a huge concentration of power and therefore value in the map. It is worth remembering, then, that in the Renaissance a map cost the equivalent of many thousands of times what it does today. The real time, location-aware, identity-aware, intention-aware maps of tomorrow may be equally valuable to their users.

Man-made marks on the landscape have large ambitions: they attempt to control and moderate nature.



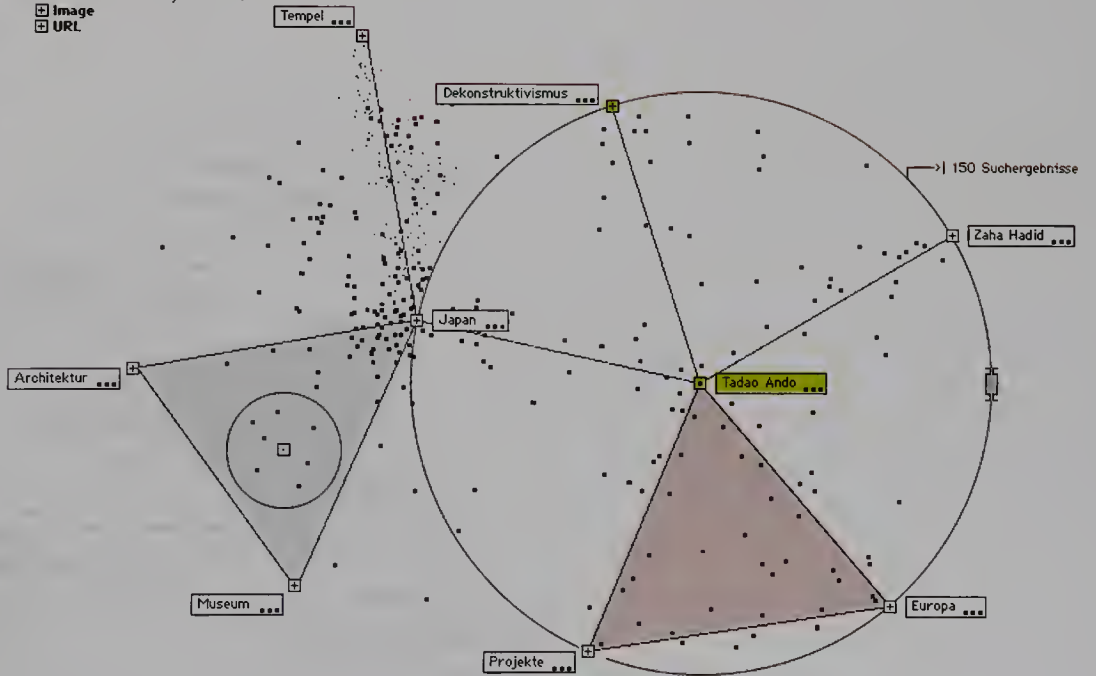
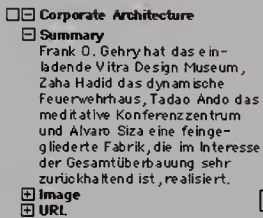
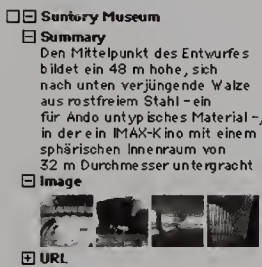
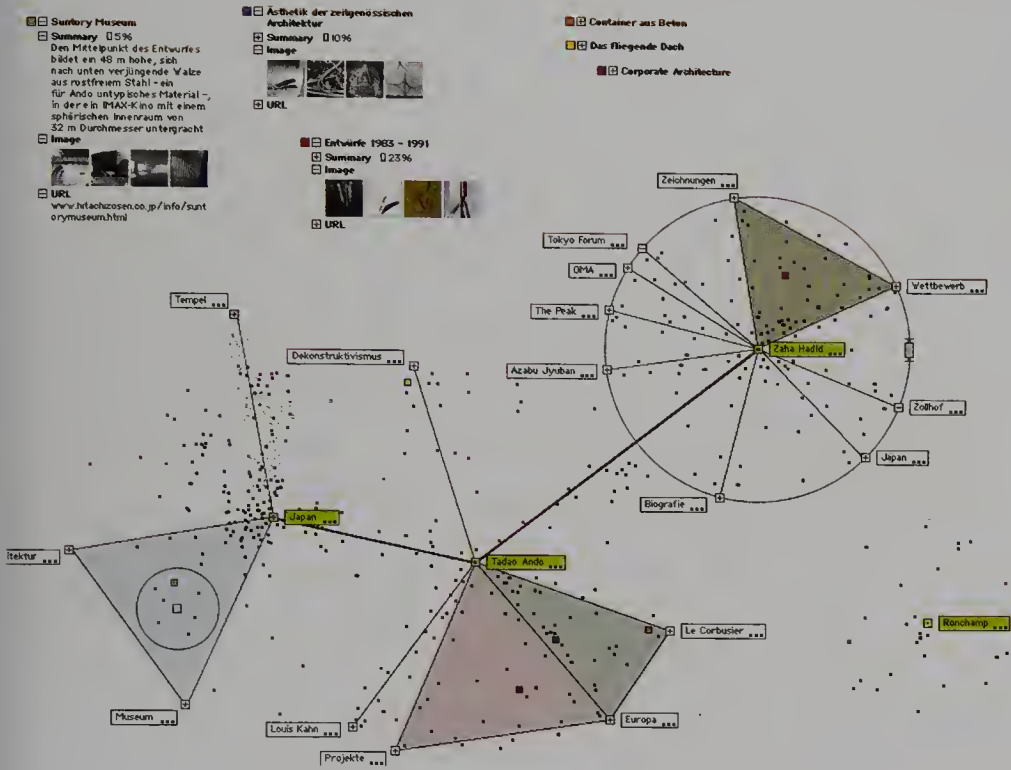
SPACE



The mapping system Krypsthästhese was developed from German design company Projekttriangle's researches into a new and more effective way of finding and presenting information concealed in the multiplicity of data. "Our study is years ahead of the technology needed to implement it," says Martin Grothmaak of Projekttriangle. "We don't wait with our designs for the engineering to be available to put them into practice. What interests us is not the media themselves but intermedia relationships, in particular the inter-relationships between man and medium. Human beings are always at the centre of our interface design."

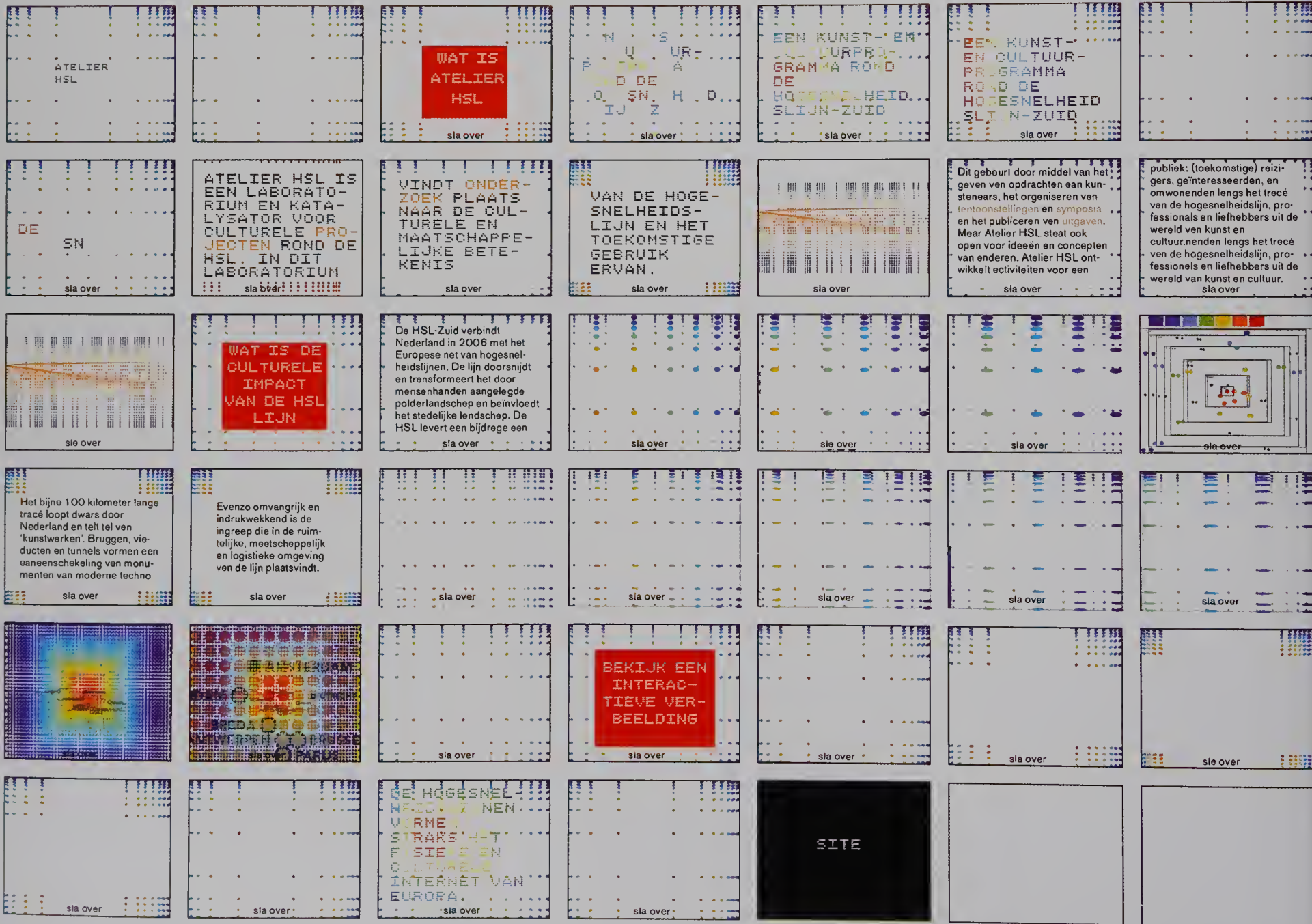
This research tool looks for information in big databases or on the Internet, evaluates it and displays it geometrically. The dynamic model illustrates both the content-based relationships between search criteria and the generation of search results. The results appear not as a list but as data clouds in the form of points in a circle around the central search word. If you search for information about 'Japan', for example, all the available information on that country appears as points distributed in a circle. A dynamic data map is created on the surface which permits a geographical orientation. The points closest to the search

word contain a lot of information about Japan and the more distant ones less. If a second word = 'museums' - is entered at the edge of the circle the points rearrange themselves dynamically. They move towards the word to which they are most closely related. The user can now look at a point in more detail that is close to the word 'museums' but relatively far from 'Japan'. The information revealed when one clicks on the point turns out to be a museum of ethnology with Japanese exhibits.

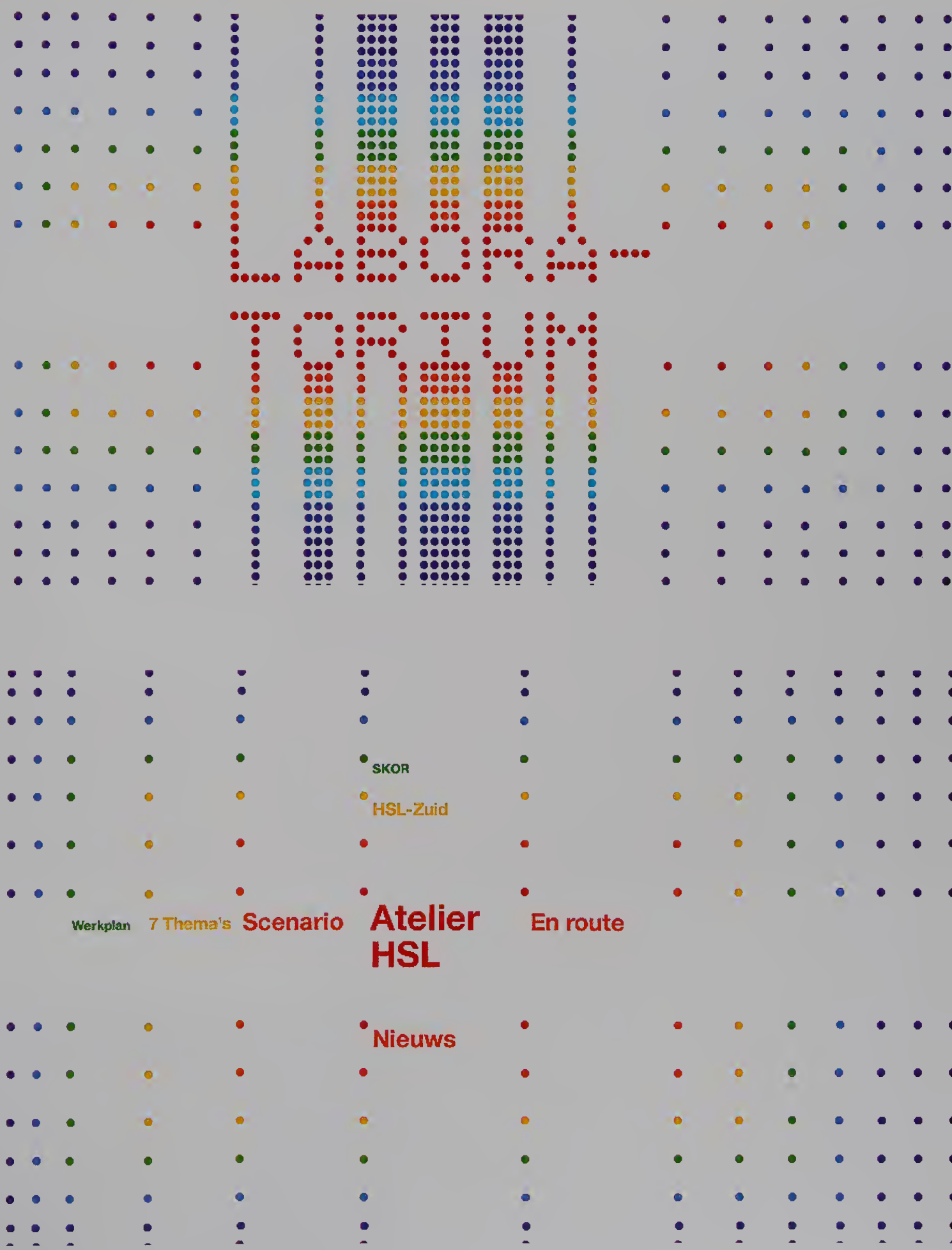


Design  
Project

Lust  
Atelier HSL web site

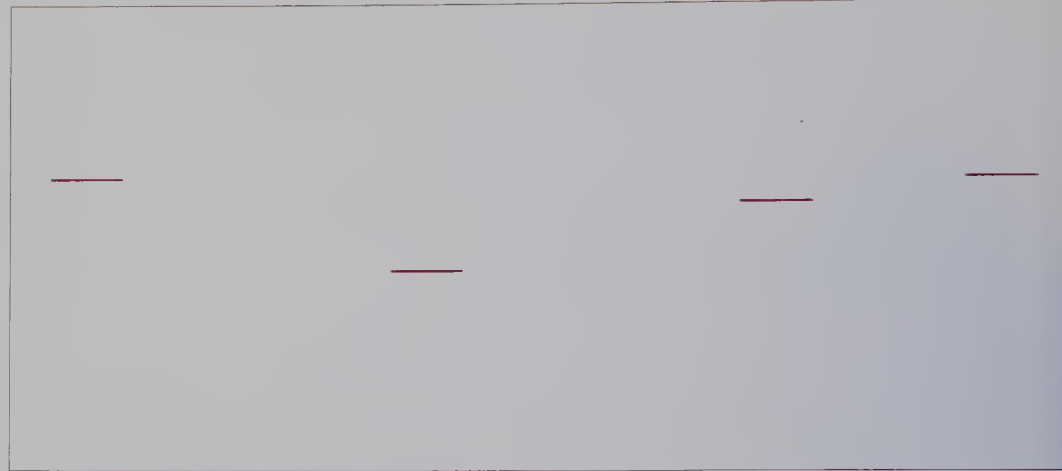


Atelier HSL is an arts and cultural programme based around the Dutch High Speed Rail Line. Its web site functions as a medium where activities surrounding HSL are presented on-line. The concept for the interface is a matrix of points that symbolises points on a map and the distance between them. Since the arrival of the HSL, time and distance have become relative because of speed. Cities are drawn closer together: to a traveller, Amsterdam will be 'nearer' to Paris than to a southern Dutch city such as Maastricht. By the expansion and contraction of the points of the matrix, areas are created for the content of the site. This expansion and contraction relates back to the idea of the relativity of time and distance.

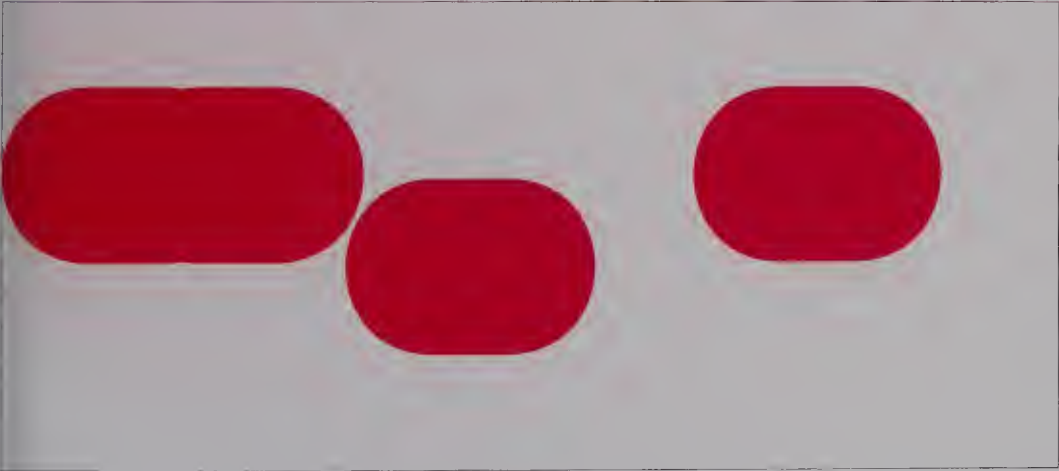


Design  
Project

Carlidge Levene  
Process type movie



With no brief, apart from that the design company wished to be represented by an on-screen piece of work in an exhibition organised by the International Society of Typographic Designers held in London, Carlidge Levene created the design shown here. The content of the seven-minute on-screen loop was created directly from dialogue around the subject of what the piece may become – a representation of conversation, over time, using typography and sound. The animated typography highlights structures and links though the repetition of words. Letters are repeated, removed and distorted during the loop.



— one thing I ~~be~~  
to ~~be~~, so it's not  
just ~~be~~, but,

be bad  
— I can just imagine. things?

Design Project  
Tomato Interactive  
Sony Vaio interface

"With its majestic view, Grand Canyon is one of the American landmarks. The site carries you to the virtual trip."

GRAND CANYON EXPLORER



WORLD HERITAGE

Taj Mahal/Agra Fort (India)

Taj Mahal/Agra Fort (India)



WORLD HERITAGE

Academic description re: Emperor Qin Shihuang and his terracotta-made horses with pictures

The Terracotta Army of Emperor Qin Shihuang



WORLD HERITAGE

General

General



WORLD HERITAGE

Developed as an interface for the Sony Vaio system, Tomato Interactive produced this on-screen navigational world, in which the viewer can click on a morphic blob and be transferred to another location and culture. Despite containing a huge wealth of information, the system is straightforward and simple to interact with.

"A monk visited eight sacred places for Buddhist, and writes up about the travel. Included here are topics about Buddha, Gandhi, and Taj Mahal."

Road to Buddha

WORLD HERITAGE

Taj Mahal/Agra Fort (India)

Taj Mahal/Agra Fort (India)

WORLD HERITAGE

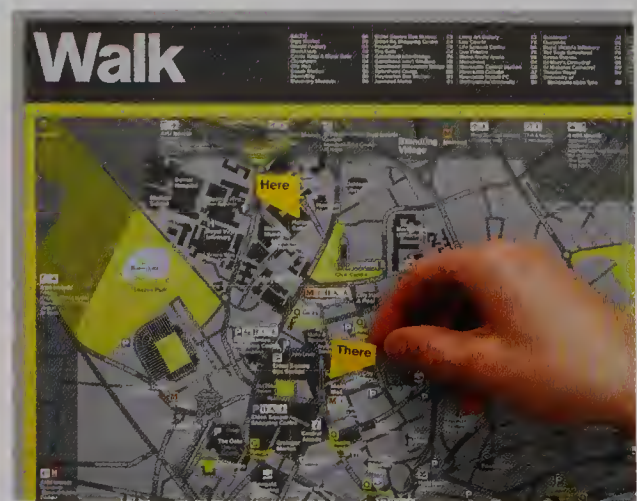
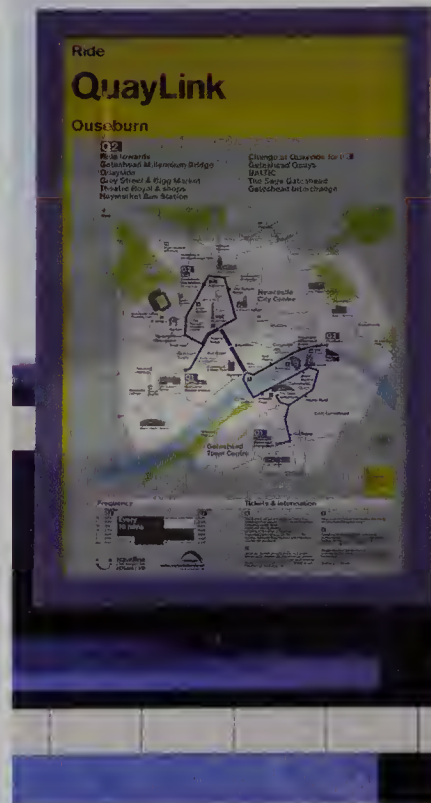
Chronological explanation about the events in ancient China enables you to grasp rather easily

Chronicles Ancient Chronicles

WORLD HERITAGE

Design  
Project

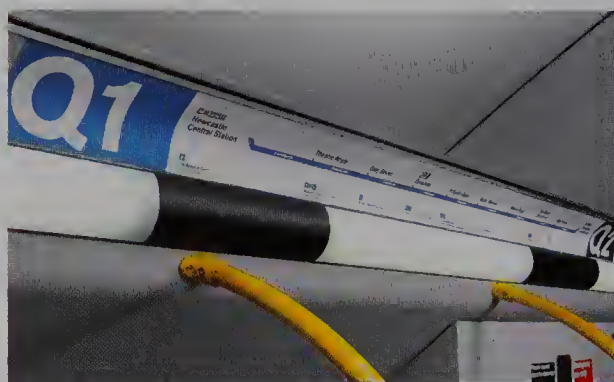
City ID and Cartlidge Levene  
NewcastleGateshead QuayLink electric transit service  
and WalkRide information system



The system integrates the QuayLink transit system with pedestrian wayfinding and other information services to promote walking and public transport. City ID and Cartlidge Levene aimed to create a visual identity that captured the spirit of the city and provide a robust and unique set of elements to build upon throughout the design process.

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The mapping information is designed to reflect the direction of travel. The design team worked closely with illustrator Russell Bell to create a simplified map base that illustrates how the QuayLink system connects key areas, destinations and transport interchanges in the city, allowing for people to plan their whole journey whether walking or riding.



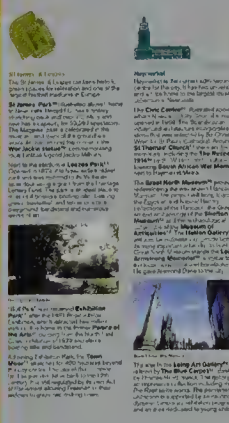
**Bus guide and timetable from October 2005**



The map illustrates the urban layout of Newcastle and Gateshead. Newcastle City Centre is the central hub, featuring the Haymarket Bus Station and the Newcastle Central Station. The Gateshead Town Centre is located to the east, connected by the Gateshead Millennium Bridge. The map shows a network of roads, including the A166, A167, and A168, and a system of public transport routes. Key landmarks and parks are also marked, providing a comprehensive overview of the area.

# Discover

Welcome to the heritage of Newcastle and Gateshead Quays. Whether you want to explore the Quayside, take in the fine architecture on G. Street or discover Newcastle's industrial past, a guide will help you make the most of your visit.



**Agk**

**JK** (Jung) J. K. Rowling's *Harry Potter* series. The first book, *Harry Potter and the Sorcerer's Stone*, was published in 1997. The series has since become a global phenomenon, with the eighth book, *Harry Potter and the Deathly Hallows*, published in 2007. The series has inspired a franchise including films, stage plays, and a theme park.

[illegible][illegible][illegible]

Vertical orientation	Horizontal orientation
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[illegible][illegible][illegible]

Design	City ID: Dalton Maag, Wood & Wood Signs and Endpoint
Project	Southampton Legible City



Southampton City Council had a vision to create a unique and dynamic voice to communicate clearly to visitors, businesses and residents, and promote walking and cycling as part of an active lifestyle.

City ID were commissioned to develop the Legible City concept, starting with a unique visual identity that included the design of a bespoke family of typefaces and pictogram set, developed with Dalton Maag.

A printed map was designed to illustrate both the key areas of the city and, in more detail, the central shopping area. A pilot wayfinding system, developed with Endpoint and manufactured by Wood & Wood, followed to include area maps and a city centre diagram designed to help orientate and reveal hotspots in the city. Illustrated by Russell Bell, the maps are simplified to promote walking routes, and include containers that provide information on where to eat, drink, shop or relax in the city - including how long it takes to walk there and how many calories will be burnt. The system is now being further extended across the rest of the city.



**Welcome to Central Southampton.**  
Whether you are here for business or pleasure, this map is designed to help you get around, find your destination and enjoy the culture, shops and nightlife of the city centre. We hope you enjoy your visit.

**Find out more:**  
The Tourist Information Centre is located opposite the Civic Centre (C3) and provides a wide range of visitor information including advice and details on attractions, events, maps, guides and transport services throughout Southampton and the wider area. An accommodation booking service is also available.

Visit the Centre at 9 Civic Centre Road, opening hours are Monday to Saturday 9.30am to 5pm, Sundays and Bank Holidays 10am to 3.30pm.

You can call the Tourist Information Centre on 023 8083 3333 or visit their website [www.visit-southampton.co.uk](http://www.visit-southampton.co.uk)

For links to other Southampton websites and information about the city visit [www.discover-southampton.co.uk](http://www.discover-southampton.co.uk)

**Useful contacts:**

Blue Funnel Cruises	023 8022 3276
Central Library	023 8083 2664
City Clipper bus	023 8068 2355
City Loop bus	023 8033 3442
City-link bus	023 8059 5974
First Travel Shop	023 8022 4854
Hydra Ferry	023 8084 0722
National Express	08705 80 80 80
National Rail	08457 48 49 50
Police	08450 45 45 45
Red Funnel Ferries	023 8033 4010
Shopmobility	023 8063 1263
City	023 8033 6828
Solent Blue Line	023 8061 6293
Southampton Airport	0870 040 0009
Southampton City Council	023 8022 3855
Tourist Information	023 8083 3333
Traveline	0871 200 22 33
Walking Tours	023 8063 1263
West Quay	023 8063 1263

**About this map:**  
This map is printed on Elemental Chlorine Free pulp obtained from sustainable forests. Please reuse, recycle or pass it on to a friend.

If you would like more copies of the map, please contact Walking Distance on 023 8023 7634.

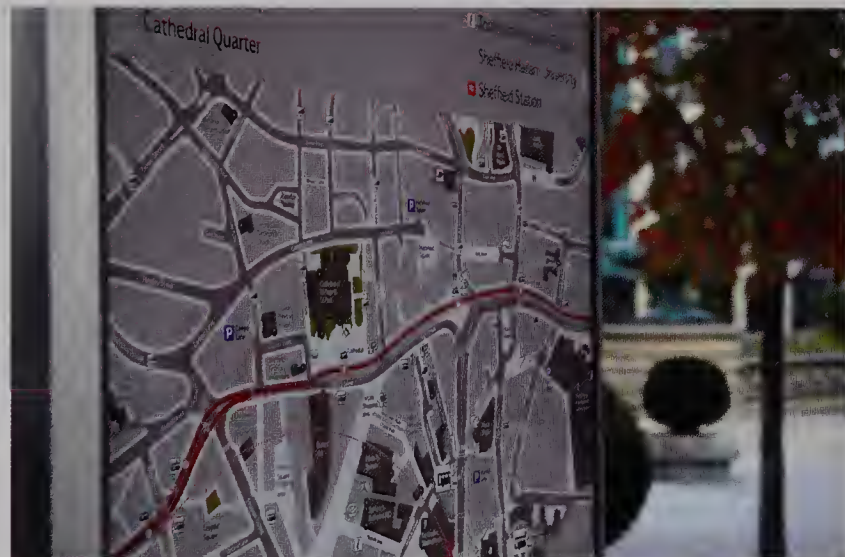
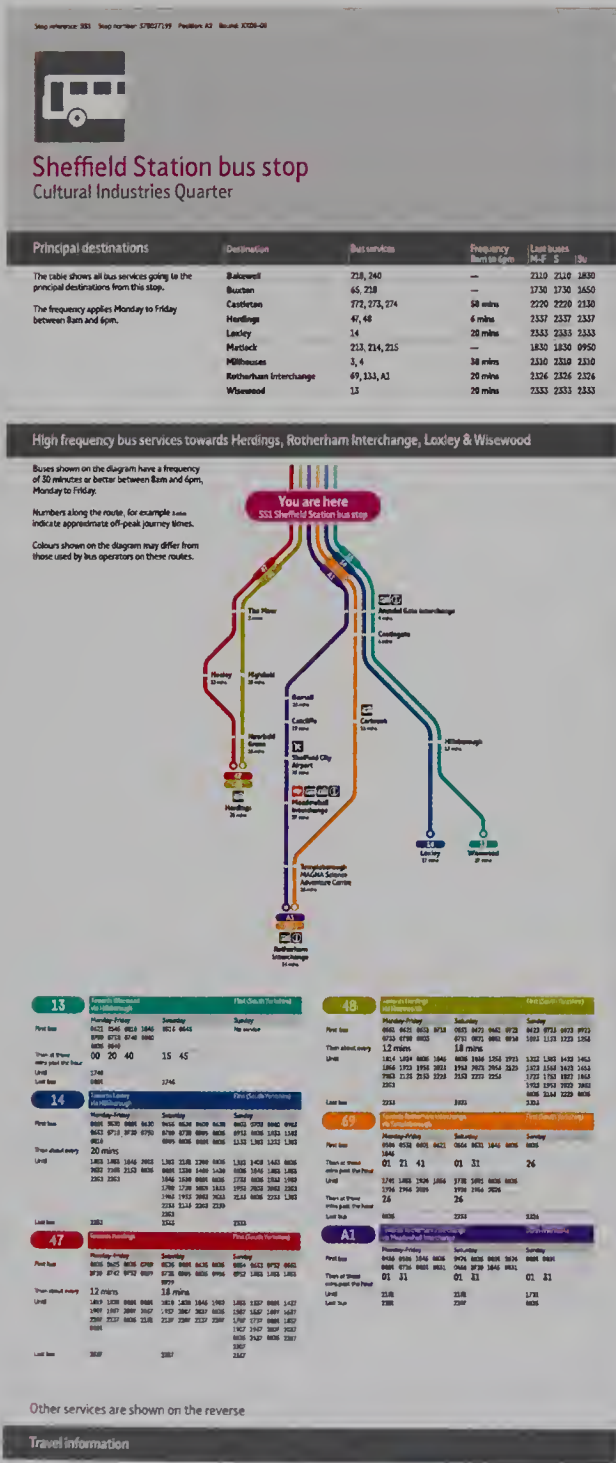
Produced with the support of the European Regional Development Fund through Inhering III B North West Europe Programme, Southampton City Council, Southampton City Centre Management, Southampton Partnership and South East England Development Agency. Designed by City ID, this map forms part of the Southampton Legible City wayfinding system.

© Southampton City Council, 2007



**travelling around**  
The City Link and City Loop bus services are free - principal stops are shown on the map above and on the reverse. The City Clipper connects you to central areas and destinations. For timetables and information on all public transport call Traveline.

**travelling**  
0871 200 22 33



Sheffield City Council and its partners asked City ID to develop a concept and strategy for a range of products and services to help connect and reveal the City of Sheffield.

The Connect Sheffield concept puts the user at the centre of the design process ensuring that information is carefully planned to be relevant at each location. City ID developed the wayfinding strategy and worked closely with Atelier Works on the information and graphic identity for the pedestrian system, developing a set of identity elements that were inspired by the history of the city, including a unique typeface designed by Jeremy Tankard. The mapping system, produced with Endpoint, is simplified to promote pedestrian friendly routes and

spaces, and is combined with Phil Sayer's monotone photography to help orientate and direct people, as well as provide the means to reveal information about the historic sites and areas of Sheffield.

A bespoke range of products was designed by Pearson Lloyd, who intended for the information to be key, and for the physical product to be as simple and understated as possible. The team also developed the concept and visual identity for an extensive system of public transport shelters and information displays that integrate transport and walking information at bus and tram stops across the city. The system is now being extended across the region.

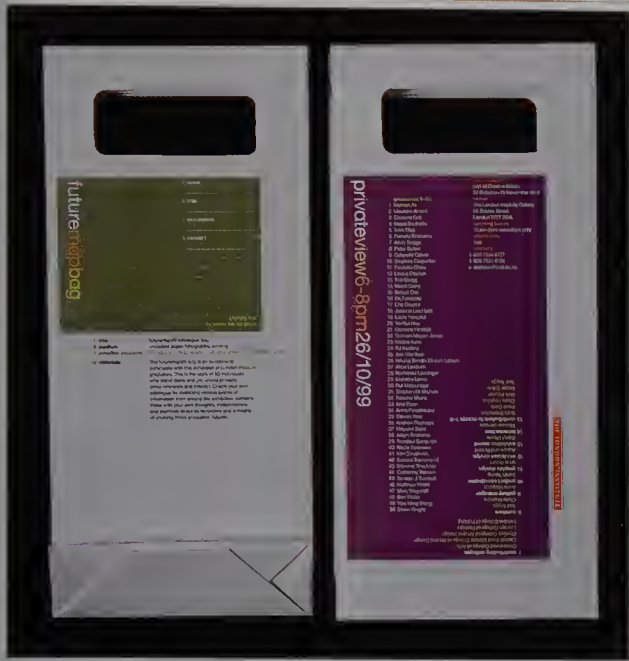


Design Sans+Baum  
Project Future Map exhibition graphics



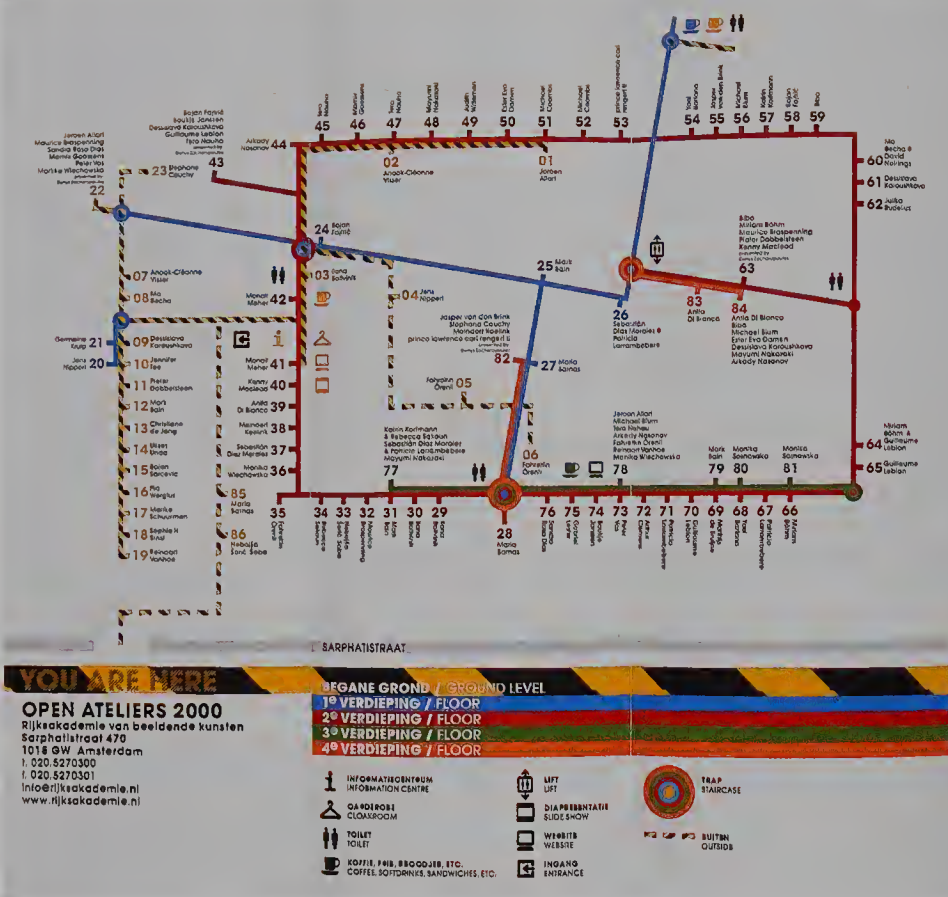
Future Map celebrates the best work of graduates from the London Institute, the umbrella body containing many of London's best-known art and design schools, and is held each year in the London Institute's gallery space near Bond Street. To emphasise the individual nature of the work, each student's contact details were printed on a series of 'jotter pads' throughout the exhibition. Sheets could be torn off and collected into a bag which was provided to visitors as they arrived. These bags were also sent out, shrink-wrapped, as private view invitations.

A series of essays on larger pads were also available for collection. There was no need for any graphics on the walls or a catalogue. The jotter pad dimensions acted as a module on which all of the exhibition design was based so that graphics and build became totally integrated.

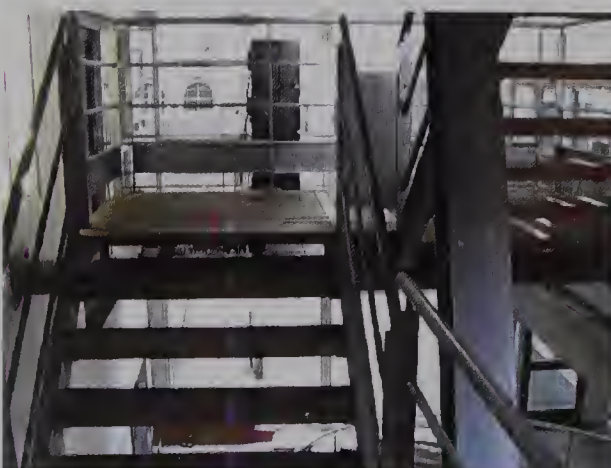
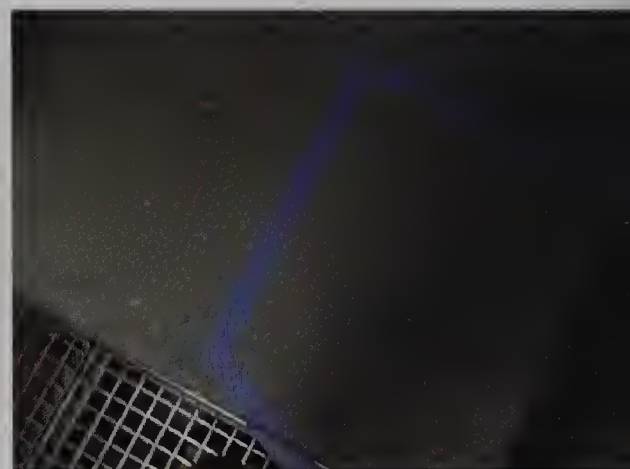
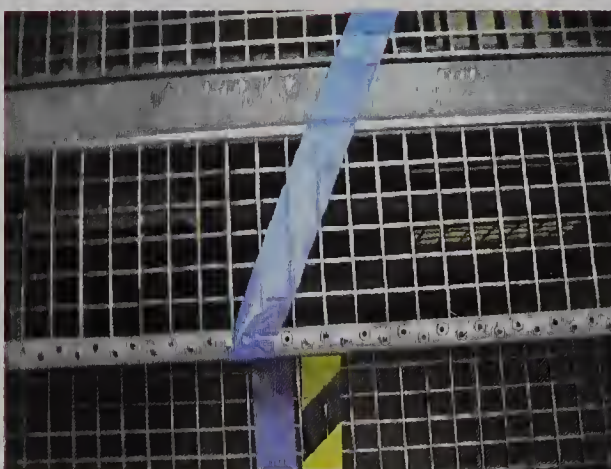


Design  
Project

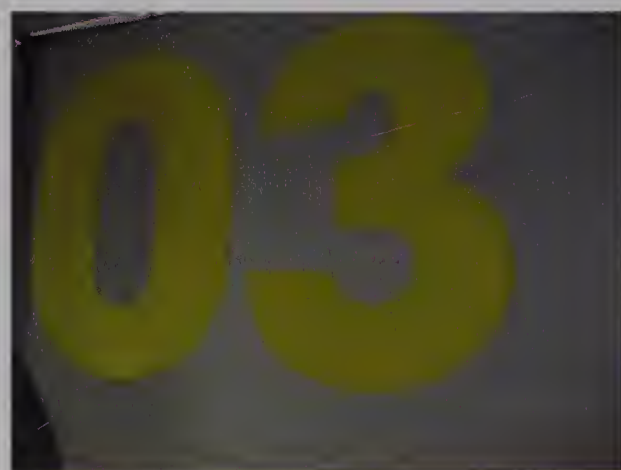
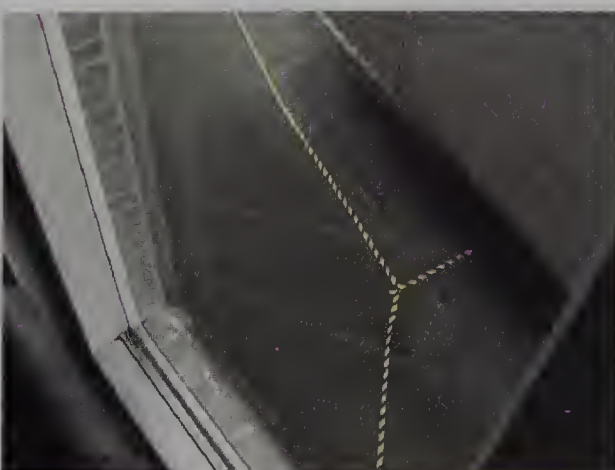
Lust  
Open Ateliers 2000



- 01 22 78 / Jeroen Altorf
- 12 25 31 79 / Mark Bein
- 27 28 85 / Mario Borna
- 54 68 / Yoel Barlano
- no presentation / Sopo Bozgodze
- 08 60 / Ma Becha
- 39 83 84 / Anila Di Bionco
- 59 63 84 / Biba
- 56 78 84 / Michael Blum
- 63 64 66 / Miriam Böhm
- 03 29 30 / Ilona Boltvink
- 22 32 63 / Maurice Braspenning
- 55 82 / Jasper van den Brink
- 69 / Matthijs de Bruijne
- 23 82 / Stephane Couchy
- 72 / Arthur Clemons
- 51 52 / Michael Coombs
- 50 84 / Esther Eva Damen
- 26 37 77 / Sebastián Díaz Morales
- 11 63 / Pieter Dobbelaars
- 18 / Sergio K. Bink
- 24 43 58 / Rayon Felice
- 22 46 / Marina Goossens
- 43 74 / Boukje Janssen
- 13 / Christiane de Jong
- 09 43 61 84 / Dessislava Koroukhova
- 38 82 / Katrin Korfmann
- 57 77 / Dermotine Krup
- 21 / Patricia Larrambeere
- 43 64 65 70 / Guillaume Leblon
- 75 / Gabriel Lester
- 40 63 / Kenny Macleod
- 41 42 / Manoli Meher
- 48 77 84 / Mayumi Nokozi
- 44 78 84 / Arakady Nasonov
- 43 45 47 78 / Tere Ntsho
- 60 / David Nelings
- 04 20 / Jens Nippert
- 05 06 35 78 / Fehrelin Oranli
- 53 82 / prince lawrence cori rengert II
- 22 76 / Sandra Rosa Dias
- 62 / Julius Rudelius
- 34 77 / Rebecca Sakaun
- 15 / Rajan Saravia
- 17 / Hannes Schuurman
- 33 86 / Nabila Seric Sobo
- 80 81 / Monika Sosnowska
- 10 / Jennifer Tee
- 14 / Ulises Unda
- 19 78 / Reinaari Vanhoe
- 02 07 / Anouk-Clémence Visser
- 22 73 / Pia Vos
- 16 / Plo Wergius
- 22 36 78 / Monika Wlechowksa
- 49 / Judith Witteman



The Rijksakademie, Amsterdam, holds an event called Open Ateliers when the public can visit the studios of the artists attending the school. Because of the complex nature of the building, a major complaint in previous years was that no-one could find their way to all of the studios. The decision to use a metro-like map with floor markings, as used in institutions such as hospitals, led to the main graphic element of the print work = floor-tape. A map was therefore designed which led the public around the building directly to the studio of choice: no-one got lost.



Design  
Project

Frost Design  
Give & Take exhibition graphics

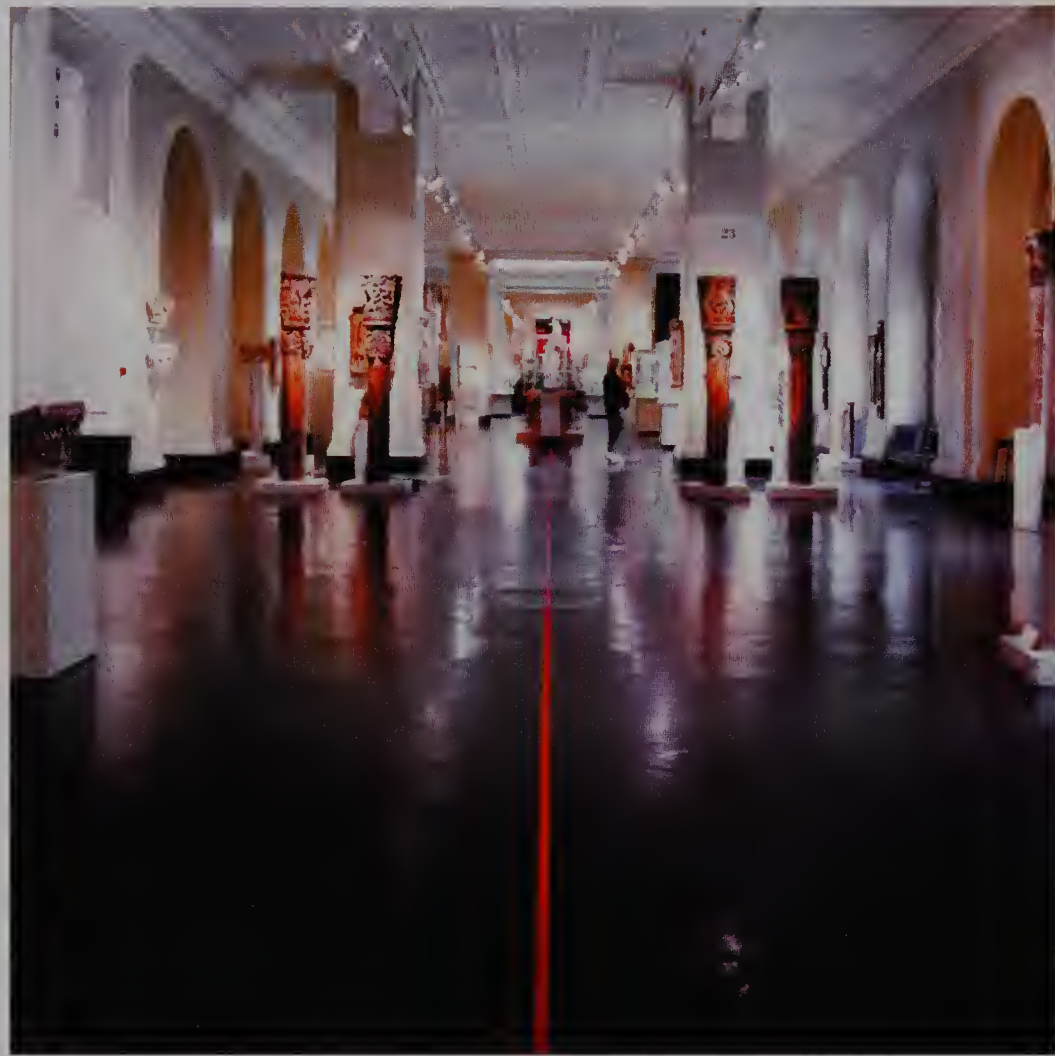


Faced with the task of producing graphics for an exhibition at the Victoria & Albert Museum (V&A) in London, Frost Design created a concept that embodied both a logo and a navigational system that ran through the entire space.

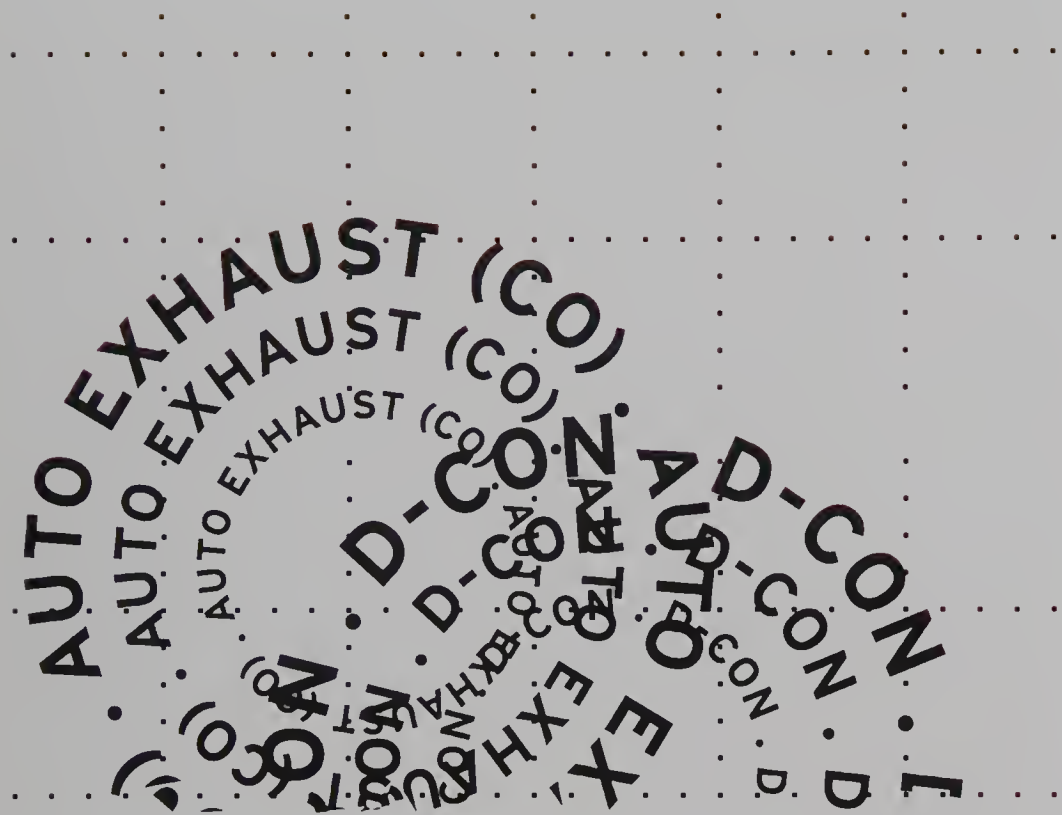
The exhibition juxtaposed permanent display artefacts with contemporary art, and the works were not confined to just one or two rooms, but ran throughout the entire museum. A strong navigational

system to help guide the viewer through the labyrinth of exhibition rooms and corridors was therefore crucial.

The designers' solution was to run a red stripe along the floors (a system frequently used in hospitals to guide patients to the appropriate ward). The red line also becomes a recurring motif, appearing in the exhibition logo and graphics, the 'V' of 'give' and the 'A' of 'take' becoming arrowheads.



Design Lust  
Project Risk Perception carpet for InfoArcadia



[illegible]

1. The first step in the process of the scientific method is to make an observation or ask a question. For example, a scientist might observe that a plant grows better in one type of soil than another.

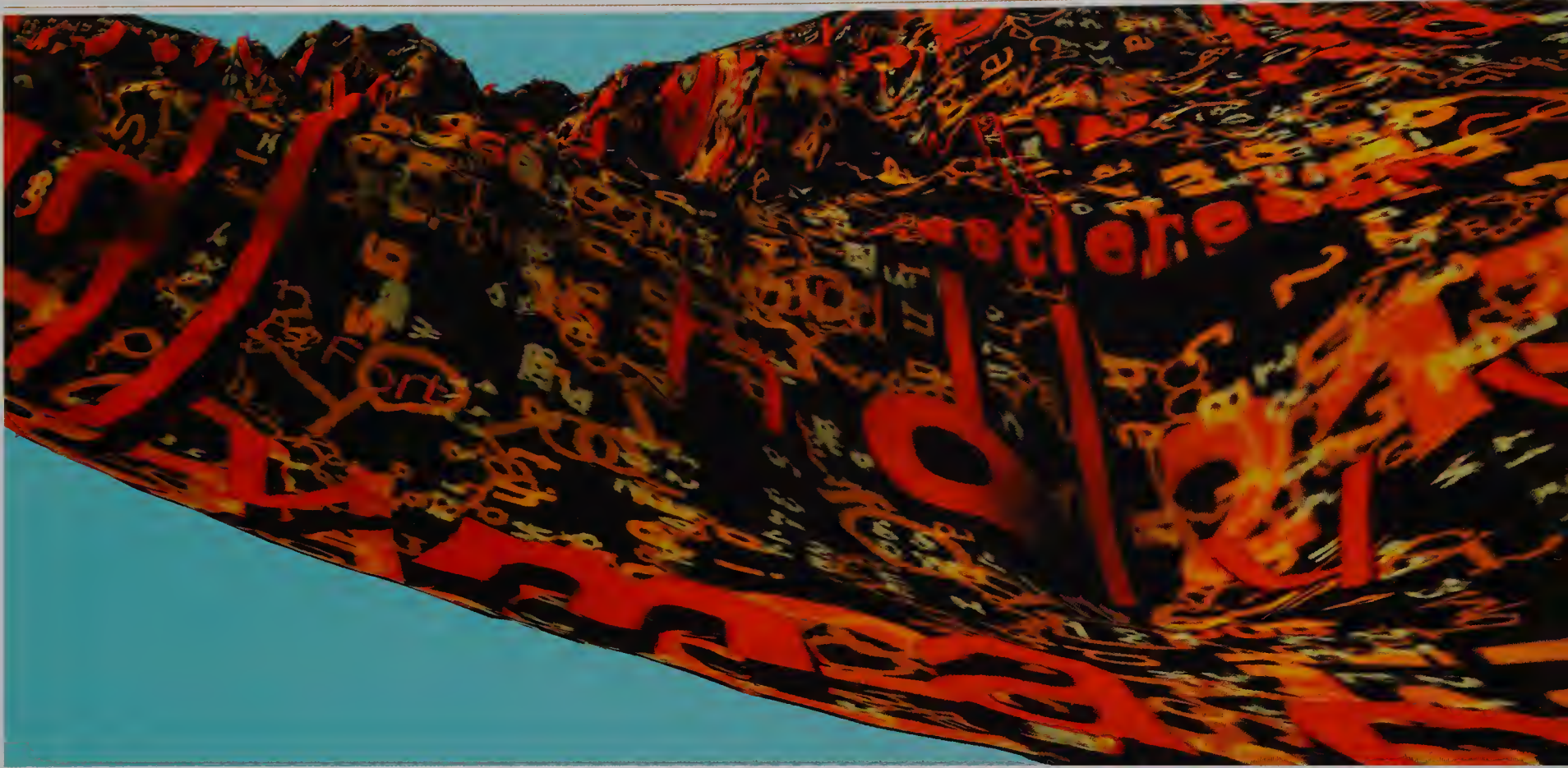
2. The second step is to form a hypothesis, which is a testable prediction. In the example, the hypothesis might be: "If a plant is grown in rich soil, then it will grow taller than if it is grown in poor soil."

3. The third step is to conduct an experiment to test the hypothesis. This involves setting up two groups of plants: one in rich soil and one in poor soil, and measuring their growth over time.

4. The fourth step is to analyze the data and draw a conclusion. If the plants in rich soil grew significantly taller, the hypothesis is supported. If not, the hypothesis is rejected.

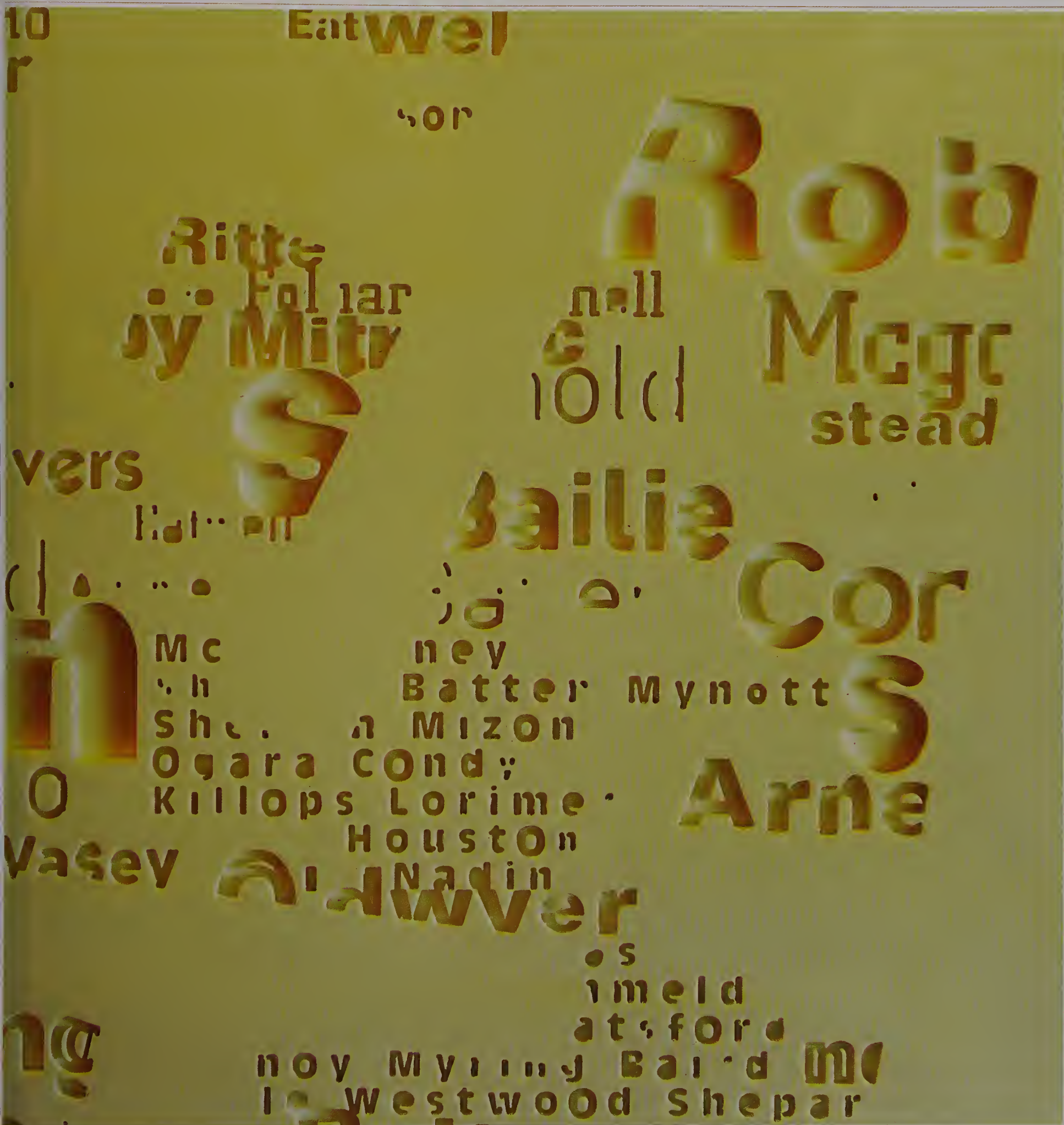
5. The final step is to communicate the results of the experiment to the scientific community through a publication or presentation.

Design Peter Anderson  
Project Cayenne Interior



When Peter Anderson was commissioned to produce graphics for a stylish restaurant in Belfast, Northern Ireland called Cayenne, the resulting material became more art installation than just menu cover design. For a piece recessed into one wall of the restaurant (below), Anderson took as a starting point every surname in the Belfast telephone directory, then began to work this mass of typographic data into an abstraction of the Belfast street map. This random placement of names created some interesting instances of wordplay, and in a divided city where one can often tell the area where someone lives by their surname, the appearance of some names next

to others created a talking point – or thinking point – for some more observant diners. Other elements of Anderson's design included a lenticular wall piece, mounted above the bar, called 'Mountain People' (left). Made up of map reference points for high points in the mountains around Belfast as well as grid references for cities around the world, the piece asks the question 'are mountain people curious? Do they always want to see what is on the other side?'



Design           Intégral Ruedi Baur et Associés  
Project           Parc et Musée Archéologique de Kalkriese  
Photography    Eva Kubinyi



...SPRENGEN. DANN ALLE, DIE IN DIE QUERE KOMMEN, AUF EINANDER UND ZERTRETEN DIE BODEN-LIEGENDEN. (CORNELIUS TACITUS. RÖMISCHER GESCHICHTSSCHREIBER. GEBOREN UM 56 NACHCHR.)



This archeological museum is located at a site where the 'Germans' beat the Romans. It tries to retrace the battle using large iron plates installed in the ground on which inscriptions in Latin and German explain the course of events. Three pavilions, constructed from corrugated iron, connect this event to the contemporary world through the expression of sensations such as seeing, hearing and understanding. The large iron slabs work

as both a pathway and a directional signage system, leading the visitor through the different parts of the museum. The typography on the slabs is raised and set in a bitmapped font, all in upper case, working as a counterbalance to the history of the museum. As the iron is untreated, the surface is gradually eroded by the elements, allowing the panels to work in harmony with the surrounding nature.



Design      Intégral Ruedi Baur et Associés  
Project     Centre Pompidou, Paris  
Photography   Blaise Adilon

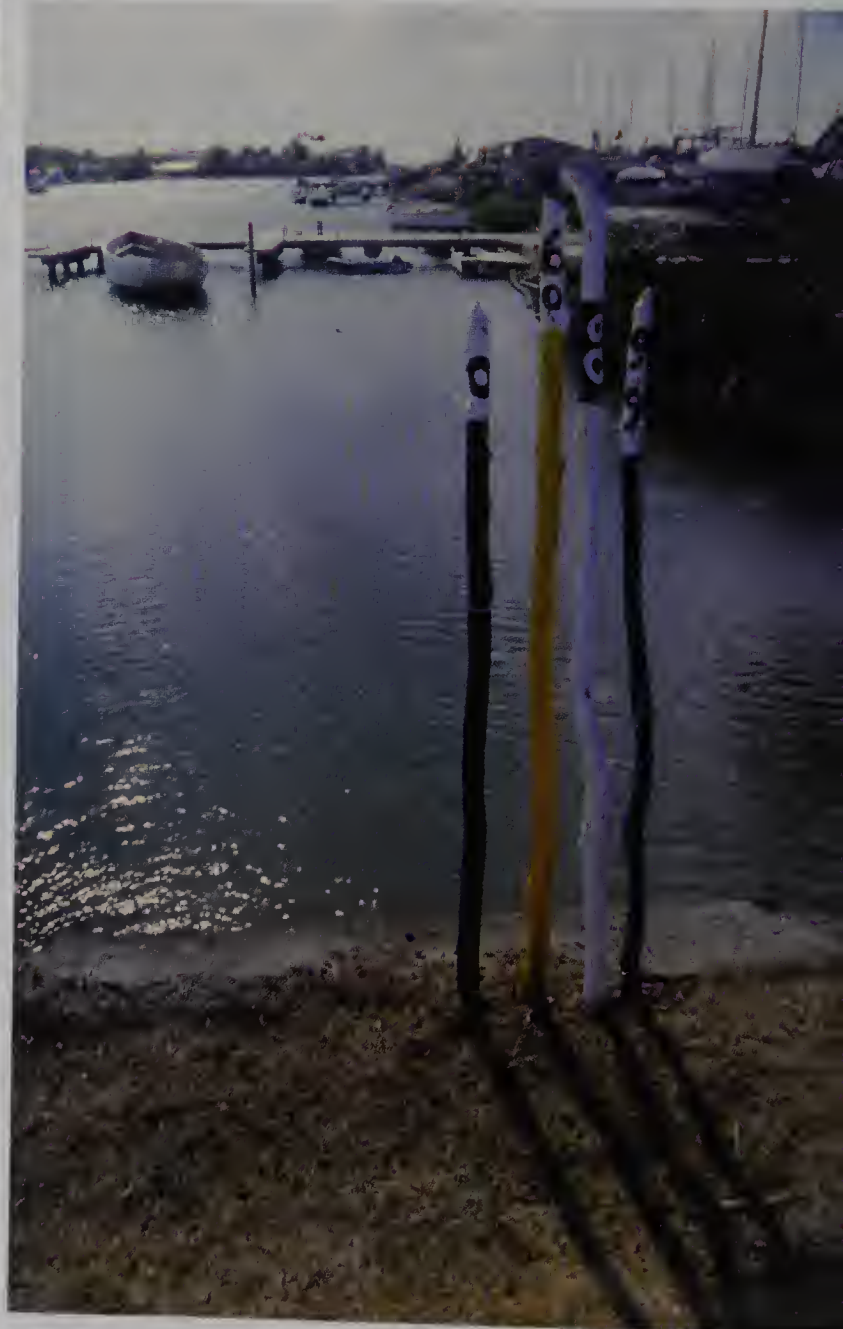


The signage system developed by Ruedi Bauer for the Centre Georges Pompidou, Paris, is based on the idea of 'spatial explosion' of information usually contained in a single signage panel. Signage, in this case, equals scenography. Concentrations of words appearing in different languages express the interdisciplinarity and multi-culturalism present at the Centre Pompidou.

The signage system works on various surfaces and non-surfaces, including freely suspended neon typographic elements, and large format banners overprinted in numerous colours with the same word in various languages. The overall effect of the system is one of energy and immediacy. The interaction between surfaces and the open spaces all helps to build on the graphic intensity.



Design Peter Anderson  
Project Poles of Influence

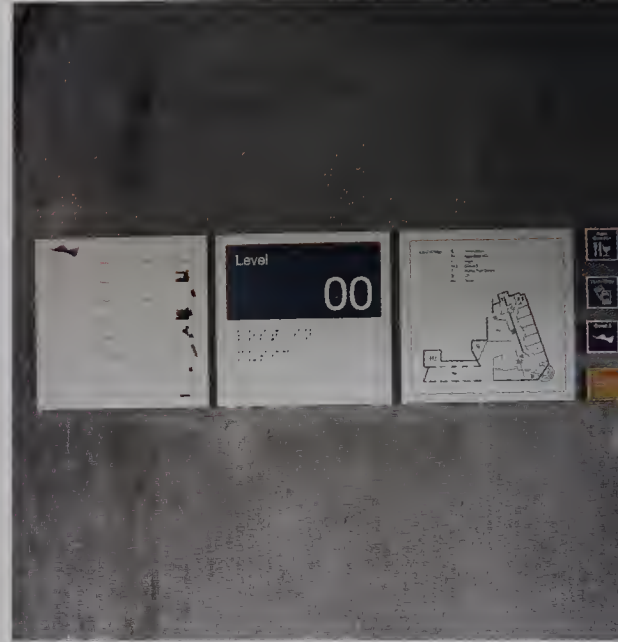


London-based graphic designer and artist Peter Anderson was commissioned to produce a work of art for the opening exhibition of the St. Lucia Museum of Contemporary Art, but on arriving on the Caribbean island, he discovered that the museum was not yet finished. This gave him some time to familiarise himself with the island and its culture. He discovered that tall, thin wooden poles were everywhere, their uses ranging from acting as props for banana trees and washing lines to building houses. As he was keen to produce a work of art that responded

to its environment, he decided to use these wooden poles as an art installation which would extend across the entire island. He painted the sticks using a colour coding system and gave each stick a specific number, which ranged from his car registration number to an ex-girlfriend's phone number. These poles were then planted across the island in groups following a specific matrix, thereby creating a new set of co-ordinates for the island, and allowing islanders and tourists to weave their own stories around these strange interventions in the landscape.



Design The Kitchen  
Project Ocean club signage system



How do you create a navigation system for people who cannot see? That was the question facing graphic design consultancy The Kitchen when it was commissioned to create a signage system as part of its identity for Ocean. Ocean is one of the largest music venues in London with a capacity of 3000, and boasting three auditoriums over four levels.

The Kitchen attempted to devise a system that was as restrained as possible, working all the signs into a square format produced in enamelled metal panels. White backgrounds were applied to all the signs with a second colour chosen for each of the auditoriums.

All panels are split in half along a horizontal axis, with the text and icons shown in white out of the area colour at the top, braille text also reads across the foot of each panel. A further element of braille was applied to the sign, but this information was printed, not embossed, thereby becoming purely a surface effect, and adding a little humour to the otherwise austere signs (the text contains the titles of famous songs which are relevant to the area or information the sign depicts; the toilet sign reads 'Boys and Girls' by Blur, a sign showing the way upstairs reads 'Stairway to Heaven' by Led Zeppelin, and so on). This aspect of the signage has

proved to be successful among the partially sighted, who are able to read printed text as well as braille.

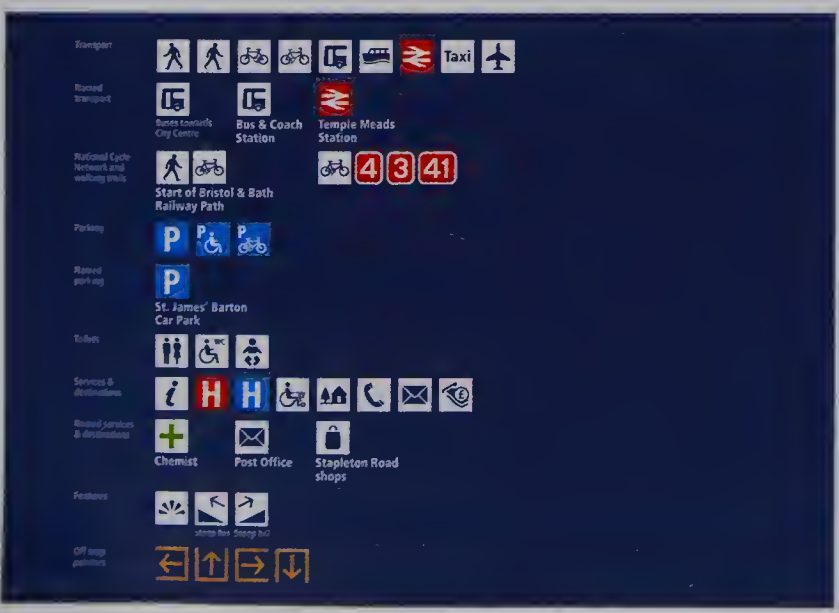
The system has proved to be highly successful, with a number of the panels being 'liberated' in the weeks after the new venue opened.



Design City ID, MetaDesign London and PSD, Fitch  
Project Bristol Legible City

Welcome to Bristol

① Bristol	H6 Camera Obscura	A3 Council House	H5 Maritime Heritage Centre	F2 St. Nicholas Markets	M4 Anchor Road	H6 Deanery Road	G5 Park Street	M4 Rupert Street	A43 The Hospital	N2
Architecture Centre	K6 Central Library	H5 CREATE Centre	B7 Police Station	M1 Temple Meads Station	R6 Bathurst Street	X5 High Street	M4 Penn Street	P3 St. Augustine's Parade	K5 The Mall	C4
Armsfield	K6 Christmas Steps	K4 Crown Court	K4 Red Lodge	H4 Tourist Information Centre	H6 Batley Place	F4 King Street	M5 Prince Street	K6 St. James' Barton	N2 Trenchard Street	M6
Bristol Cathedral	H5 City Museum & Art Gallery	G3 Explore @ Bristol	H6 Register Office	P3 University of Bristol	Road Street	P3 Levens Head	K4 Queen Charlotte Street	K6 St. Paul's Road	N2 Upper Maugham Street	M3
Bristol Hippodrome	K5 City of Bristol College	G4 Galleries Shopping Centre	H3 AWA Art Gallery	F3 Students' Union	Broadmead	N3 Marlborough Street	M2 Queen's Road	F3 Temple Gate	N2 Upper Maugham Street	M3
Bristol Industrial Museum	K7 Clifton Suspension Bridge	A4 Georgian House	G5 Shopability	N4 Victoria Rooms	F3 Broad Street	M6 Millennium Square	H6 Queen Square	N6 Temple Quay	N6 Victoria Street	N5
Bristol Old Vic	M5 Clifton Hall	K4 IMAX Theatre @ Bristol	K6 St. George's Bristol	N3 St. George's Bristol	G4 Clifton Down Road	C3 Clifton Triangle	K6 Redcliffe Way	N6 Temple Way	N5 White Backs	M6
Bristol Zoo Gardens	B1 Commonwealth Museum	P6 John Wesley's Chapel	N3 St. George's Bristol	N3 St. George's Bristol	G4 Clifton Triangle	F3 Nelson Street	M3 Regent Street	D5 The Centre Promenade	K5 Whiteladies Road	F2
Bus & Coach Station	M2 Corn Exchange	M4 Magistrates' Court	K3 St. Mary Redcliffe	N7 Widewall @ Bristol	H6 Corn Street	M4 Park Row	N4 Royal York Crescent	B5 The Grove	M6 Wine Street	M4



Bristol Legible City is a unique, award-winning project that aims to improve people's understanding and experience of the city through the implementation of identity, public realm, arts, information and transportation projects.

Bristol-based city legibility specialists City ID were commissioned by Bristol City Council to take the lead role in the concept, strategy development and design of the project, and have since been involved in the delivery of more than 40 projects working with a range of specialists that include information designers MetaDesign/ATG London, product designers PSD/Fitch/Lacock Gullam, cartographer and illustrator Russell Bell and manufacturers Wood & Wood.

Bristol Legible City includes a comprehensive city centre wayfinding system that connects points of arrival, key destinations, services and major city spaces. The system is designed to be intuitive and engaging. Following user testing, maps were used in a 'heads up' format to match the view of the user. They include a level of detail at a scale of 1:1000, including three-dimensional illustrations of buildings that help locate key attractions and services, as well as road crossings, steps and traffic-free zones to help users plan their route. Underpinning the planning was the idea that information should be well structured,

consistent and relevant. A print map was also designed to work as a companion to the system, which has now been extended into neighbourhood areas of the city.



Design Cartlidge Levene  
Project Selfridges Oxford Street (London) signage and wayfinding  
Photography Marcus Ginns



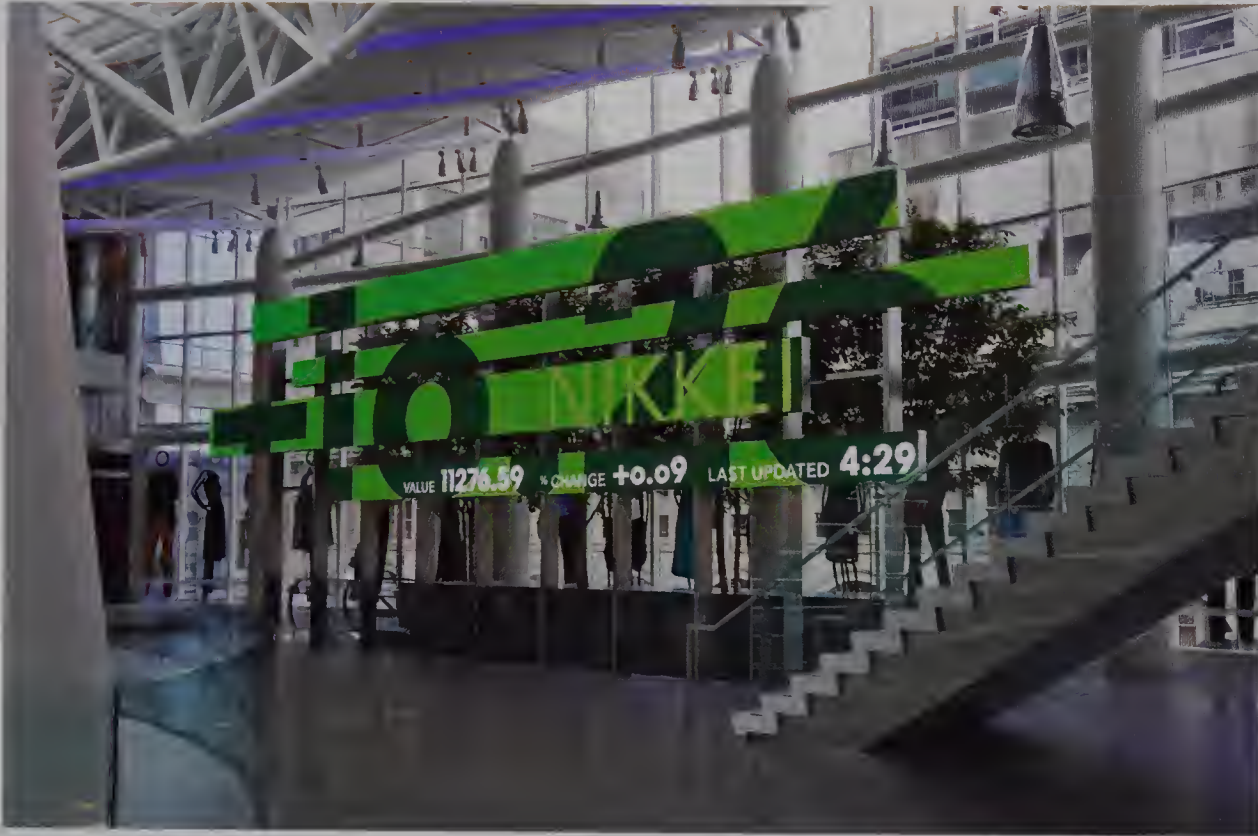
Department stores generate very noisy visual environments to work in, with numerous in-store concessions using a multitude of different graphic styles and tactics to shout for attention. London-based graphic design consultancy Cartlidge Levene was asked to devise a new navigational signage system for Selfridges on Oxford Street in London, one of the oldest and largest independent department stores in the city. The key aspect of the brief was to develop a flexible system that could be easily updated, allowing the store to regularly introduce new concessions and departments.

Cartlidge Levene worked with the product designer Julian Brown to develop a system of acrylic totems that encase the digitally-printed signage information. Newly updated information sheets can be easily installed within the acrylic frames by the in-store team. The large scale totems (up to 11<sup>3</sup>/<sub>8</sub>ft/3.5 metres high) are located at the escalators on each floor, forming a central information hub for the store.

The information totems are complemented by a series of hanging signage banners formed by two clear acrylic rods, which hold a digitally-printed information wrap. Again, this wrap can be easily updated as needed.



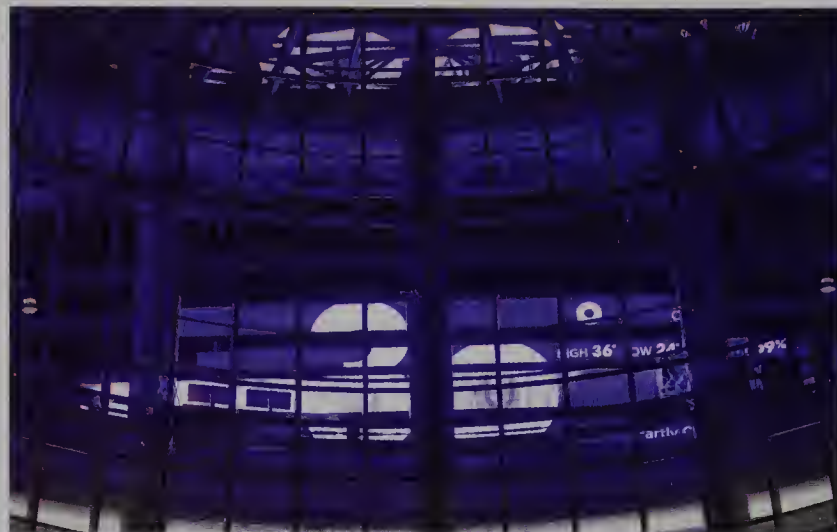
Design  
Project Pentagram  
Bloomberg headquarters



Pentagram created signage, environmental graphics and media installations for the new corporate headquarters of Bloomberg, the financial news, data and analytics provider. The company occupies nine floors of a new 55-storey tower on Manhattan's East Side.

Wayfinding in the building is co-ordinated by number. Different floors are marked with translucent colour-coded resin numbers encased in glass, and a zipcode-like scheme is used for identifying different areas of each floor.

The sixth floor includes an area known as the 'Link', a three-storey glass bridge/winter garden that includes the main entrance to offices and communal terminals for staff and guests. Here, the designers created oversized news zippers that scroll on three sides of the space, including a media wall broken into four parallel bands that capture data from the Bloomberg live feeds. The flow of information complements the movement of people in the space, and the changing colours of the media wall transform the space throughout the day.



Design Cartlidge Levene and Studio Myerscough  
Project Barbican Centre signage and wayfinding  
Photography Richard Learoyd and Tim Soar

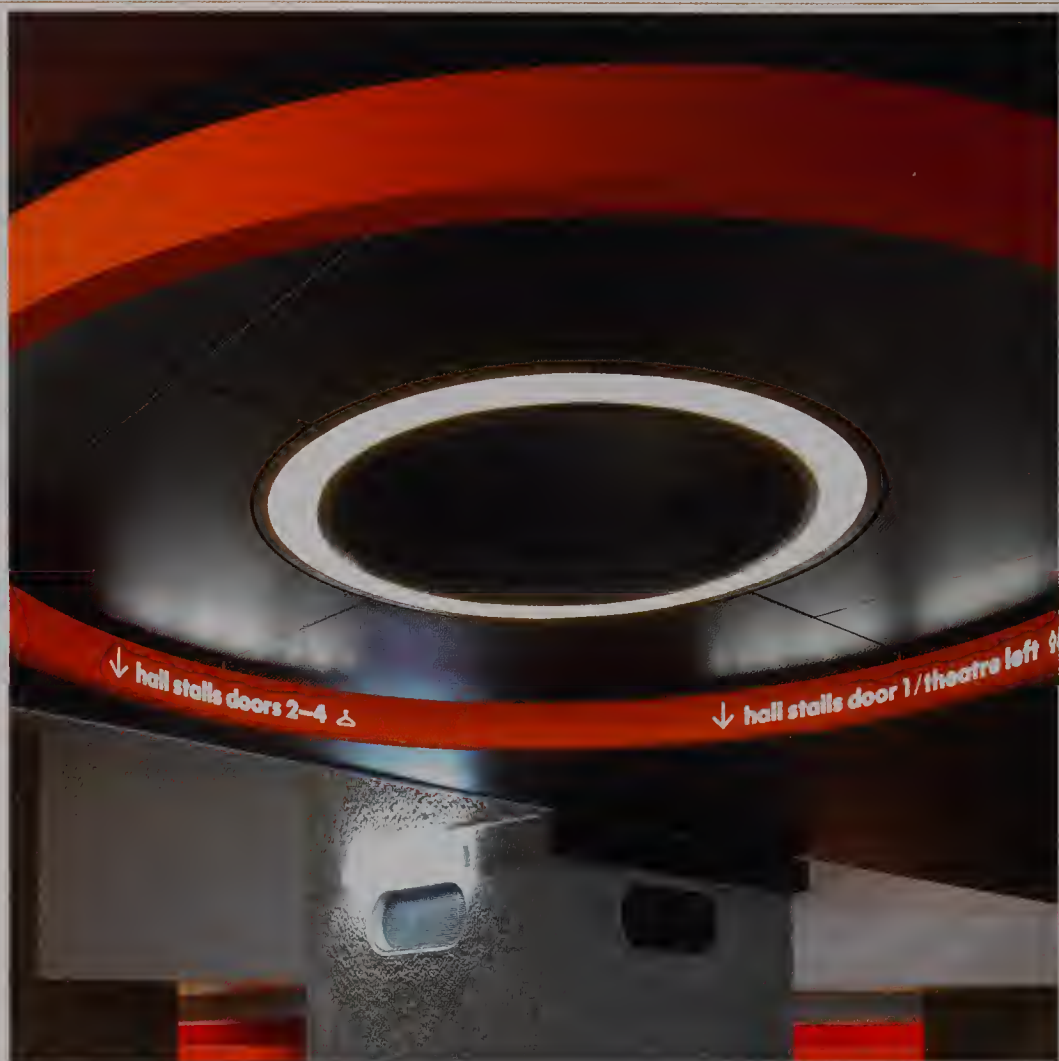
Design Cartlidge Levene  
Map illustration Russell Bell  
Project Barbican Centre printed map  
Photography Sue O'Brien



Located in the heart of London, The Barbican Arts Centre has always proved to be a challenge to navigate. This signage and navigation system works in perfect harmony with the original 1960s concrete architecture. The system utilises a strong orange colour throughout, combined with a Futura Bold font set in lower case.

A key feature of the system is the use of super-scale numerals positioned by the side of the lifts. These floor-to-ceiling numbers are cut out from the orange facia to reveal the original rough concrete walls.

In addition to the signage system, a simple concertina folded map was produced to help new visitors navigate the centre. The map also uses the large-scale numbers on the back of the leaflet, which can be read through the paper onto the map side of the sheet. Again, the simple palette of orange and black/grey is used to good effect.



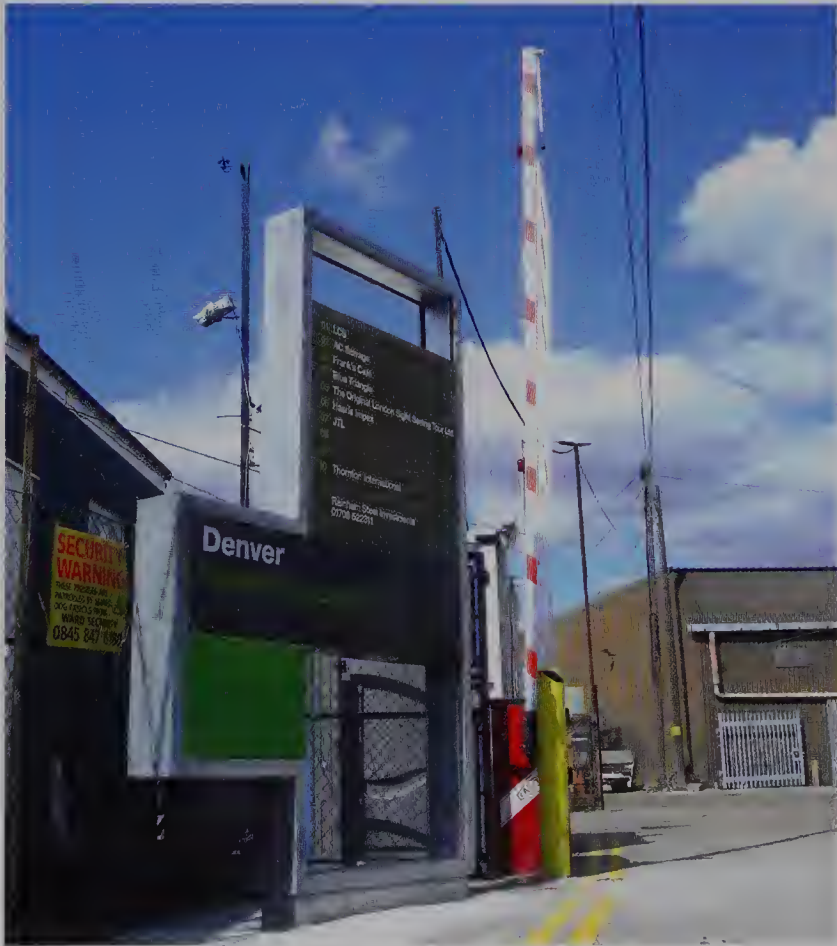
Design	Sans+Baum
Information design	Gail Mellows
Architects	DSDHA
Project	London Riverside's Employment Areas



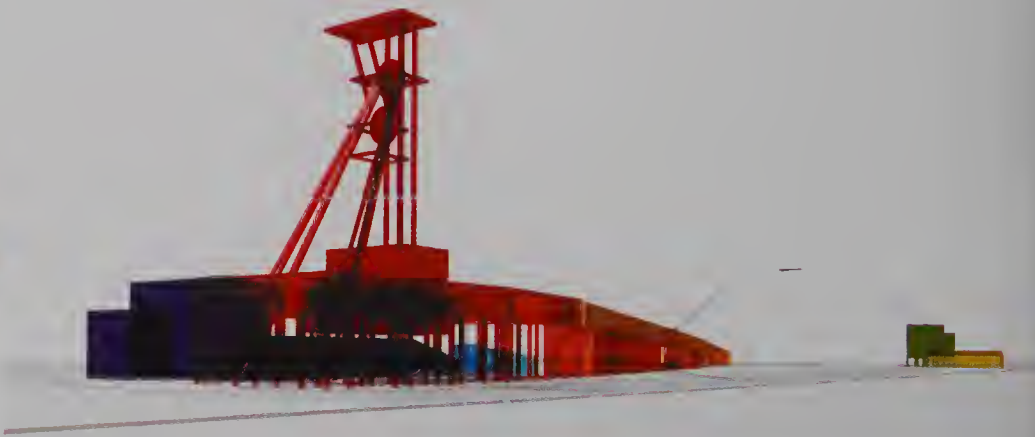
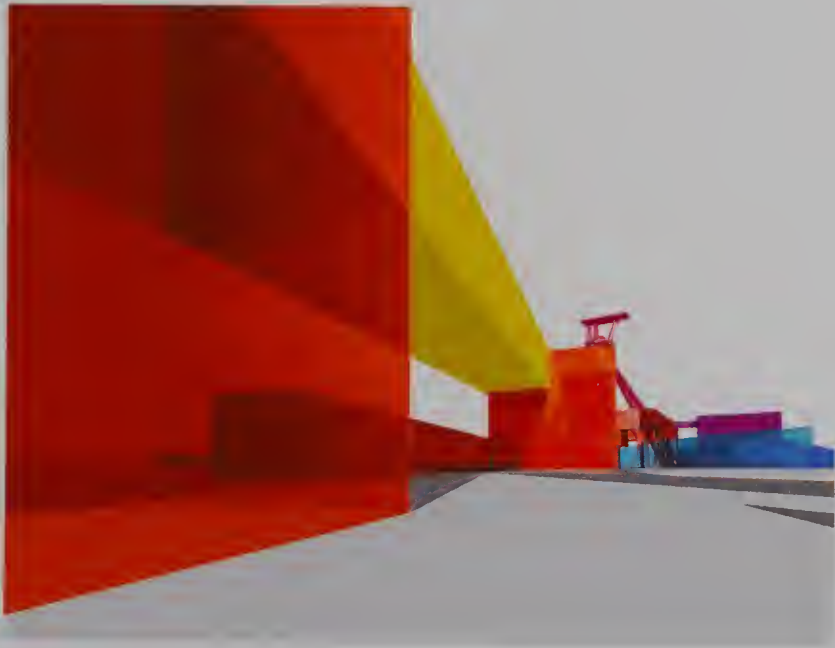
The design consultants Sans+Baum, in collaboration with wayfinder/information designer Gail Mellows and the architects DSDHA, created a road signage wayfinding system for London Riverside's Employment Areas, East London. The new system has helped to create and define unity in this large industrial area.

The signage system comprises a family of sign types: gateway signs, located on the roadside at entry points to the industrial areas; estate directories and single occupier signs, located at the entrance to an estate; and estate entrance signs, easily visible when approaching the entrance to an estate.

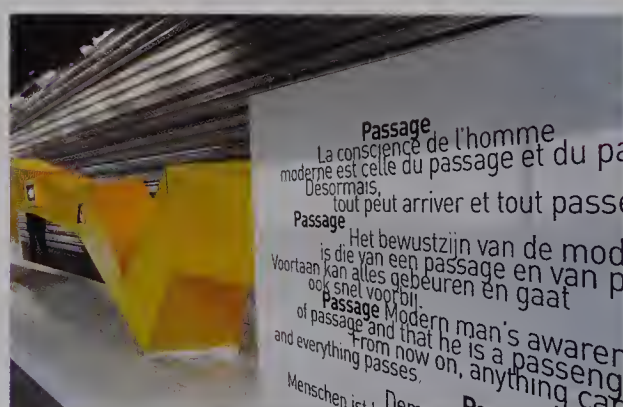
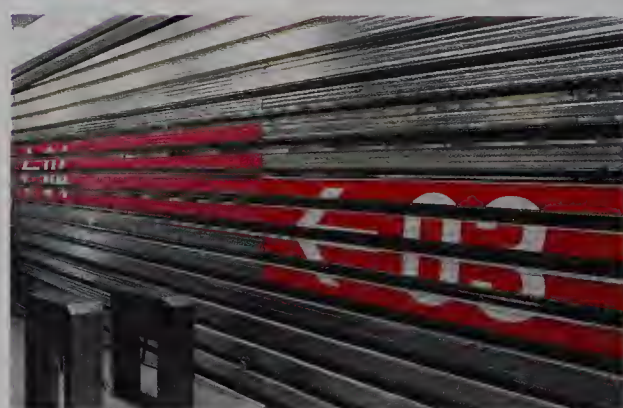
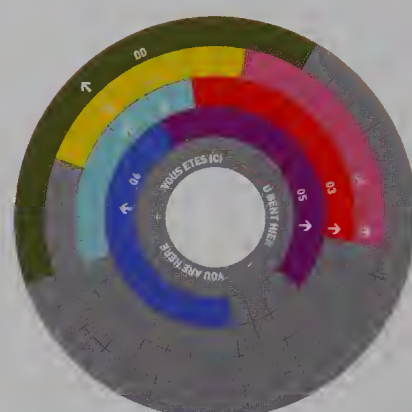
The system uses a palette of three shades of green, adding a natural colour scheme to an otherwise industrial landscape of concrete and metal.



Design Base  
Project PASS - Scientific Adventure Park  
Location Belgium



The graphic identity for this Scientific Adventure Park in Belgium was designed by Base, which was involved in every aspect of the graphic project from web site to building graphics. The interiors have the quality of a raw industrial plant, space station or bunker, and untreated structural materials such as concrete and steel are visible through the building. The signage and navigational system works directly with these raw materials: large panels are painted in bright colours, which relate to an on-screen virtual navigation map of the park. Large typography which is applied directly to the surface indicates zones or levels, while huge icons are applied to walls and floors marking lift shafts and ticket halls.



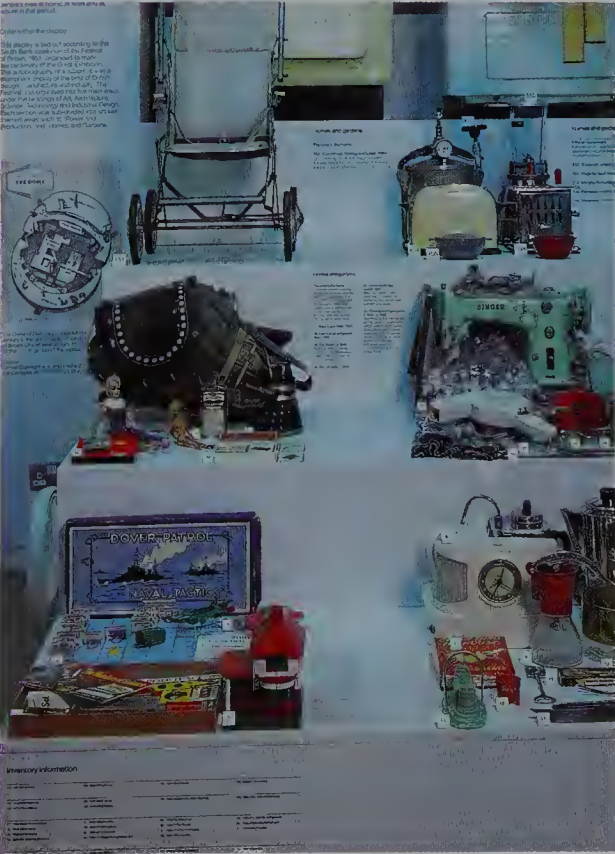
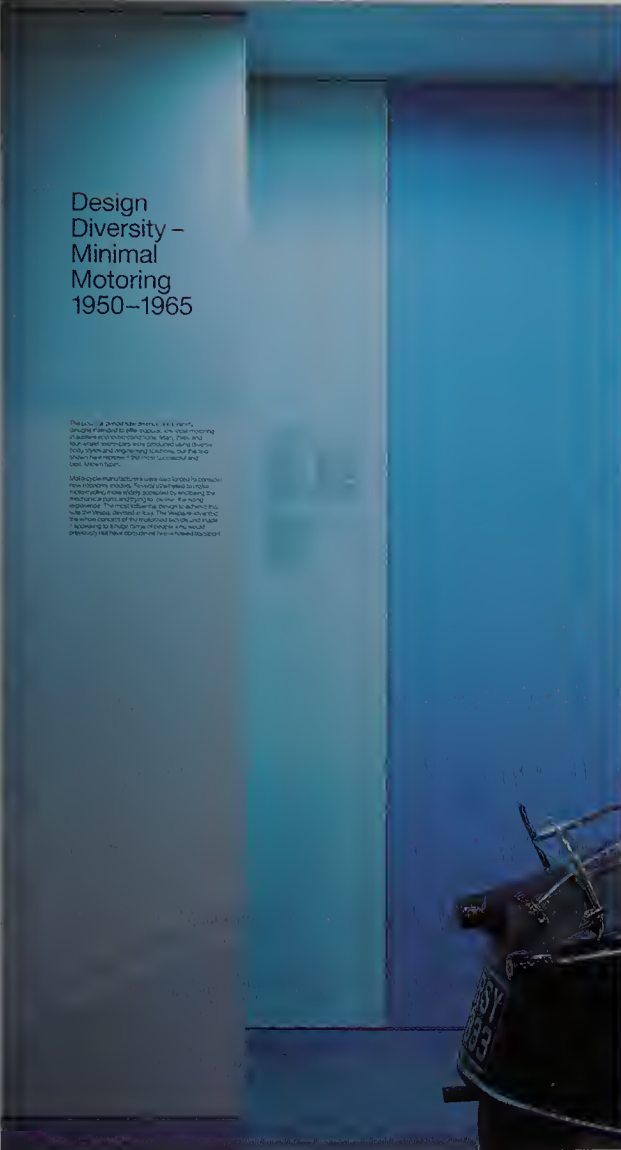
Passage  
La conscience de l'homme  
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Desormais,  
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From now on, anything can  
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Menschen ist h  
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Design Farrow Design  
Project Making the Modern World



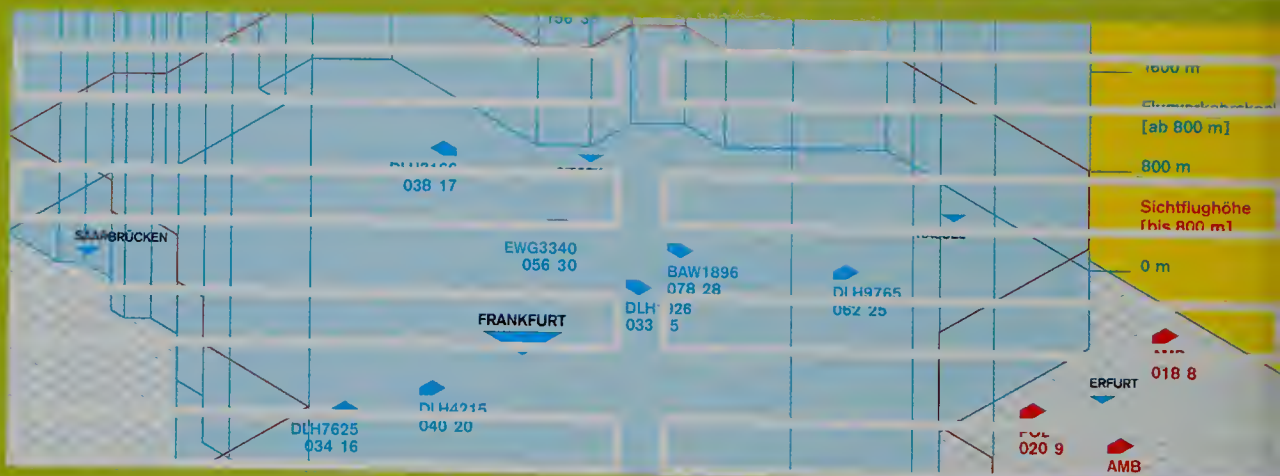
Farrow Design was asked to design the permanent exhibition 'Making the Modern World' at the Science Museum in London.

At the entrance to the gallery is a large black stone obelisk which contains a lightbox with orientation graphics of the gallery. One of the most striking features of the gallery is 'Carhenge', a stack of six cars which extends right up to the roof. The plinth at the base of this tower contains a flush-mounted graphic panel housing information on each car. Smaller items are housed in floor-standing boxes with back-lit panels on the top plane showing information about the object and an LCD monitor which shows footage of the object in action.

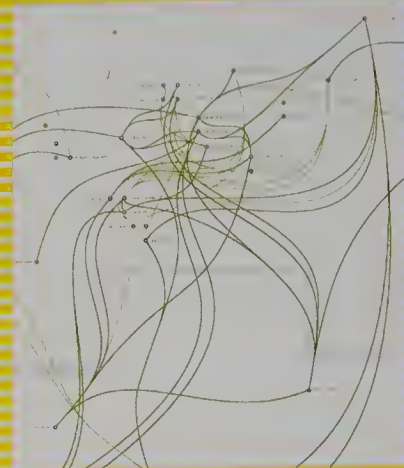


## 03 \_ Information and space

Mapping information and ideas  
114/115







By teaching the simple facts of the shape, size and position of a country relative to all the others, the political map of the world has become intrinsic to our sense of national identity. When I was growing up, in Britain in the mid-1960s, our school maps portrayed the British Isles (we just called it 'England') sitting comfortably and naturally at the exact longitudinal centre of a flat world, north at the top and south at the bottom, the country subtly and significantly exaggerated in size by the Mercator projection and coloured prettily in pink. We learnt from the beginning that this was the natural way of things.

A lot of the rest of the world was pink, too: these were the twilight years of the British Empire. The map was probably 20 years old by then and its representation of demi-global dominion in superabundant pinkness had already been made obsolete by national liberation movements across Africa, the Mediterranean, Arabia, India, East Asia and the Caribbean. But it wasn't easy for a school geography department to keep up with the winds of change and so we clung to the fiction of empire.

The real use of this map, like most maps, was "to possess and to claim, to legitimate and to name"<sup>1</sup>, in this case the assertion by the British state of sovereignty over itself and a large portion of the world, and the expression of the singular point of view that England lay at the centre of everything.

In the 35 years since I was at junior school ideas about possession and sovereignty have altered, possibly faster than maps have. The political map of the world has been redrawn, of course, with the creation within the former Soviet and Yugoslav Republics of nineteen new nation states and the destruction of one (the GDR). These are the kinds of absolute changes that conventional maps excel at: the transformation of political boundaries – lines on the ground – or of names, or of regimes. Rights were being reasserted in eastern Europe and Russia, but elsewhere national boundaries were becoming confused. The more interesting and subtle changes – for society and for cartography – have been those arising out of the integration of world trade, communications, politics, culture and population, and the diminishing importance of national political boundaries.

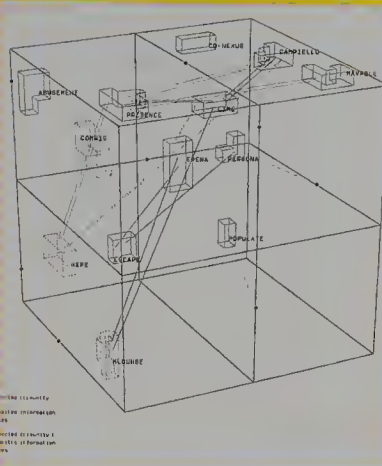
The inexorable progress of globalisation is a challenge to mapmakers. How do we define, in cartographic terms, contemporary political relations, or ideas about nearness and remoteness, relative size and wealth in a world where political alignment is multi-layered and distance is measured in air miles and bits per second. Harder still, how do we represent within a figurative geographical construct what it is to be British, Japanese, Nigerian or Turkish and how each nation fits within the world, when we each live, either in a literal or metaphorical sense, everywhere?

The inadequacy of the one-dimensional identity and the singular point of view described by a national boundary (and national colour, flag, anthem, bird...) should be self-evident, although like a school geography department we cling to old truths. Western topographical conventions are fixated on physical space, not just for the needs of navigation but also because they are rooted in asserting property relations – rights of ownership – and therefore the accurate description and allocation of territories (private or state) is paramount. Space, however, is increasingly distorted by the wealth or continuity of communications or by cultural influence and integration (who needs to be in California when Starbucks is round every corner?). Also, the assertion of absolute rights of ownership has relatively less meaning than access to goods and services (or to certain rights and privileges that in the modern world supersede citizenship: those accruing from educational qualifications, wealth or trading block membership). The possession of physical space and the representation of 'real' physical distance (and even navigation across it) has relatively less meaning than newer, more complex equations of proximity or privilege.

How do we define, in cartographic terms, ideas about nearness and remoteness, relative size and wealth in a world where distance is measured in air miles and bits per second?



Lust  
Fietstocht door  
Vinex-locaties  
Den Haag  
120/121



Lust  
3 map  
128/129



Damian Jaques  
The MetaMap  
136/137

Take Britain as an example of a vague, ambiguous and unresolved political state. There is a ghostly fragment of Empire in the Commonwealth and in dominion over Northern Ireland and diminutive offshore redoubts like the Turks and Caicos islands. There is a degree of internal fragmentation expressed in its one 'parliament' – British – and three 'assemblies' – Scottish, Welsh and Northern Irish. Britain's principal legal and economic policies are subject to those of the European Union, of which it is a leading member. However Britain remains outside the common currency Eurozone, and is semi-detached from the Schengen Agreement that defines border controls and police cooperation within the EU, dictating the all-important policy of who to let in and who to shut out. Other aspects of national sovereignty are influenced by membership of bodies such as Nato (defence policy) and the World Trade Organisation, (which defines tight parameters within which the economic and trade policies of its member states can flex).

Now take into account Britain's eclectic ethnic, cultural or linguistic traditions, or its central position within the global networked sub-economy in which a substantial minority of its citizens participate, in highly mobile supranational industries such as finance, media, software, oil and professional consulting. In the light of these multiple layers (and multiple maps?) what constitutes 'Britain' and 'Britishness' evidently still matters but has lost its old crispness.

Remapping a world in which global and national space/time co-exist requires a radical new approach, that allows topographical and topological representations to co-exist. Showing the 'true' proximity of one place to another in a jet-turbined, video-conferenced and Internet-enabled world requires a similarly multi-dimensional understanding of space and time, logical and physical. For example, if we measured distance by the duration, availability and price of air travel between two locations, rather than miles or kilometres, London would be very much 'nearer' to New York than to, say, Athens; or we could measure connectivity not by roads, railways or shipping lanes – as my mid-1960s atlas did – but by the number of Internet users and ISPs, or the price of voice telephony, the number of mobile users per population, the connection speed and miles of optical fibre, the number of television stations.

Such a map of proximity and connectivity would reveal a chain of massively connected global cities girdling the earth: in Europe – London, Paris and Frankfurt; in the Middle East – Dubai; in the Far East – Kuala Lumpur, Singapore, Hong Kong, Shanghai, Tokyo, Sydney; in the Americas – Sao Paulo, San Francisco, New York. Huge swathes of the world – predominantly but not exclusively in Africa and Asia – would be seen to be almost entirely disconnected from this hyper-concentration of activities and resources.

"The new networked sub-economy of the global city occupies a strategic geography that is partly deterritorialised, cuts across borders, and connects a variety of points on the globe. It occupies only a fraction of its local setting, its boundaries are not those of the city where it is partly located, nor those of the 'neighbourhood'."<sup>2</sup>

Where are the boundaries located, in a world in which the power of a non-government organisation (say Greenpeace), a media network (CNN) and a global corporation (Shell) are as significant in shaping environmental policy as a national government?

The boundaries lie in multiple dimensions, and not merely along national borders. They cross the routes of cross-border migration and encircle linguistic concentrations; they plot the activities of global corporations and their influence on our food, entertainment and health; they pinpoint the hotspots of international crime; they lie around trade zones and regions (or philosophies) of political alignment; they follow the contour lines of equal wealth, education, skills or connectivity; they are intersected and overlaid by specialised human activities (such as finance or media) or key nodal points of physical or digital exchange (Heathrow Airport, Wall Street, Dubai Internet City, the golf course at Palm Springs).

Our sense of place and position, and our understanding of the relations between things, their dimensions and attributes (true or false), is forged and reinforced by their representation on the map. By making these new facts visible, and revealing the coincidence of logical and physical objects or the rapid oscillation and contradiction between global and local points of view, then we should have a better map.

<sup>1</sup> Denis Wood, *ibid*.

<sup>2</sup> 'Obbis Terrarum, Ways of Worldmaking, cartography and Contemporary Art', ed. King and Brayer, Ludion Press, Ghent/ Amsterdam 2000

[illegible]

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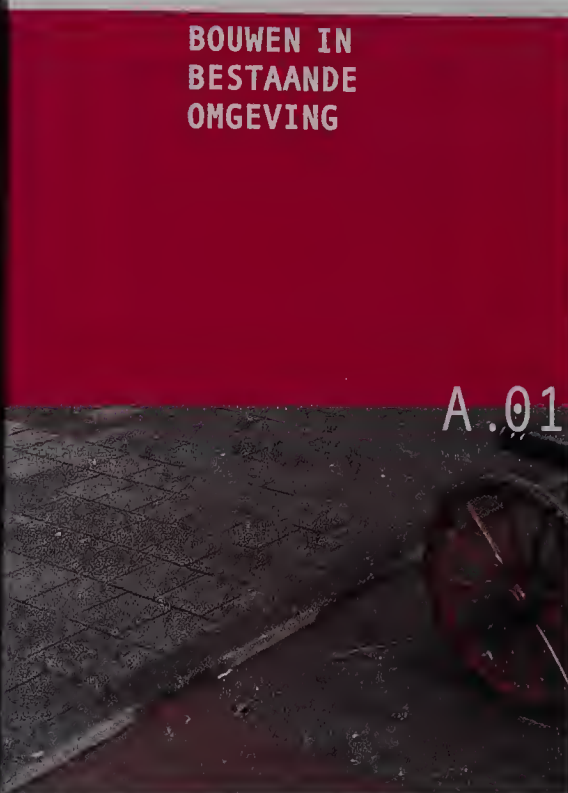
This book, documenting the architectural projects found in The Hague, was designed by Dutch design consultancy Lust. The photography, by Guus Rijken, is careful to show not only the facades and spaces of the buildings, but also the architecture in context – peopled by those who live and work in the buildings.

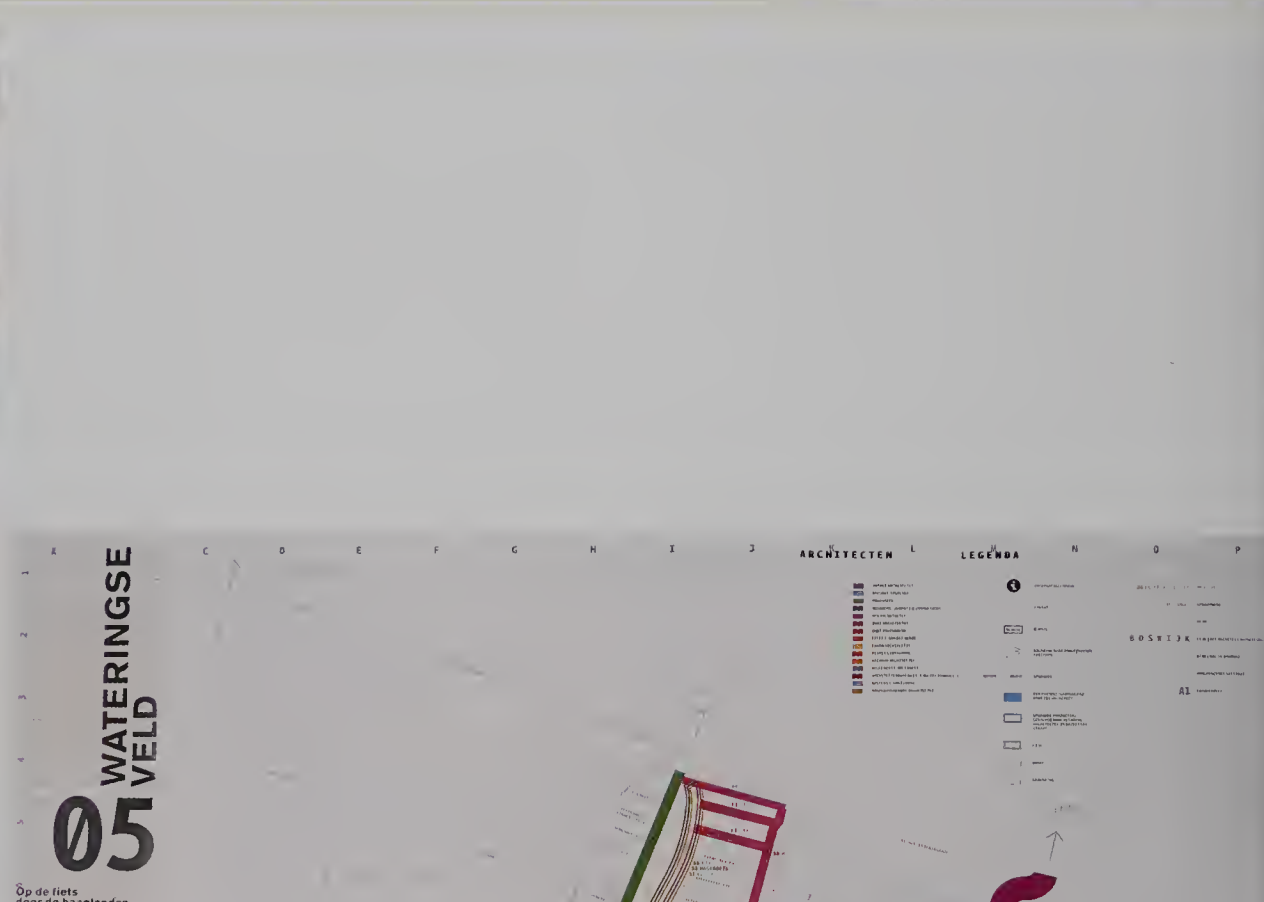
The design of the book is based on a classification system which helps to guide the reader through several layers of information throughout the book. The ten chapters, each covering a different genre of architectural planning, are represented by specific

colours. These colours are combined with an alphabetic 'numbering' system, which runs from A to J. Therefore, each building is given a distinctive 'serial number' comprised of the section letter and colour. On the inside of the dust jacket, several maps of The Hague are presented, showing only the areas mentioned in the text. Thus a cluster of green numbers on the map reveals, in an intuitive way, that that part of the city is mainly residential.



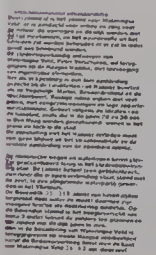
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6.17.1	1960	601.000
6.17.2	1980	440.000
6.18.1	2000	442.150
6.18.2	=====	
G.	WOONINGEN	
	1981	1998
6.19.1	1981	186.772
6.19.2	1982	187.812
6.20.1	1983	189.516
6.20.2	1984	190.347
6.21.1	1985	191.944
6.21.2	1986	193.628
6.22.1	1987	194.703
6.22.2	1988	195.811
6.23.1	1989	196.408
6.23.2	1990	198.997
6.24.1	1991	199.815
6.24.2	1992	199.998
6.25.1	1993	202.006
6.25.2	1994	202.544
6.26.1	1995	204.315
6.26.2	1996	205.121
6.27.1	1997	208.049
6.27.2	1998	208.593
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6.28.1	< 50 M²	44.219
6.28.2	50 t/m 59 M²	45.411
6.29.1	60 t/m 69 M²	40.831
6.29.2	70 t/m 79 M²	24.580
6.30.1	80 t/m 89 M²	11.320
6.30.2	90 t/m 99 M²	10.090
6.31.1	100 t/m 139 M²	13.813
6.31.2	140 t/m 179 M²	5.531
6.32.1	> 179 M²	1.367
SOORTEN WOONINGEN 1998		
6.33.1	eengezinswoning	27.894
6.33.2	meergz. met trappen	78.614
6.34.1	meergz. met Naags P.	37.736
6.34.2	meergz. met eigen toeg.	19.148
6.35.1	meergz. met galerij	15.204
6.35.2	andere soort woning	13.343





WILS&CO FIETSTOCHTEN  
N°05 WATERINGSE VELD  
N°06 YPENBURG  
N°07 LEIDSCHENVEEN

Op de fiets  
door de haaglandse  
VINEX-locaties

[illegible]

Op 1 april 2004 was 23 jaar 260 dagen oud. De Zwervende reis-6000 was een succesvolle reis, met vele hoogtepunten. Het was een reis van ontdekking, van ontmoetingen, van groei en van verandering. Het was een reis die ons heeft geleerd dat we allemaal samen zijn, dat we allemaal verantwoordelijk zijn voor elkaar, en dat we allemaal de kracht hebben om het verschil te maken. Het was een reis die ons heeft geleerd dat we allemaal de kracht hebben om het verschil te maken.

**Bewertering 1** 3 5 (Bewertering 2004) 2004  
De Zwervende reis-6000 was een succesvolle reis, met vele hoogtepunten. Het was een reis van ontdekking, van ontmoetingen, van groei en van verandering. Het was een reis die ons heeft geleerd dat we allemaal samen zijn, dat we allemaal verantwoordelijk zijn voor elkaar, en dat we allemaal de kracht hebben om het verschil te maken. Het was een reis die ons heeft geleerd dat we allemaal de kracht hebben om het verschil te maken.

**Hoge Veld** (2004) 2004  
De Zwervende reis-6000 was een succesvolle reis, met vele hoogtepunten. Het was een reis van ontdekking, van ontmoetingen, van groei en van verandering. Het was een reis die ons heeft geleerd dat we allemaal samen zijn, dat we allemaal verantwoordelijk zijn voor elkaar, en dat we allemaal de kracht hebben om het verschil te maken. Het was een reis die ons heeft geleerd dat we allemaal de kracht hebben om het verschil te maken.

**De 1000ste Reis** (2004) 2004  
De Zwervende reis-6000 was een succesvolle reis, met vele hoogtepunten. Het was een reis van ontdekking, van ontmoetingen, van groei en van verandering. Het was een reis die ons heeft geleerd dat we allemaal samen zijn, dat we allemaal verantwoordelijk zijn voor elkaar, en dat we allemaal de kracht hebben om het verschil te maken. Het was een reis die ons heeft geleerd dat we allemaal de kracht hebben om het verschil te maken.

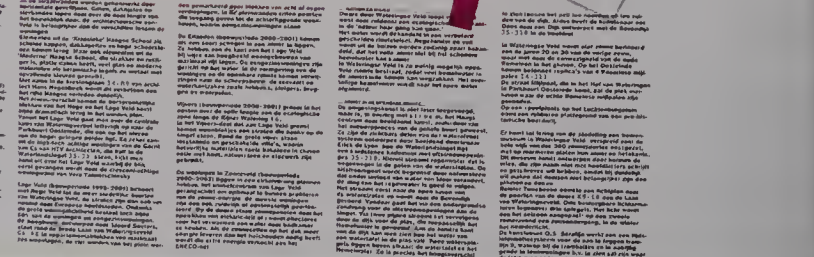
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[illegible]

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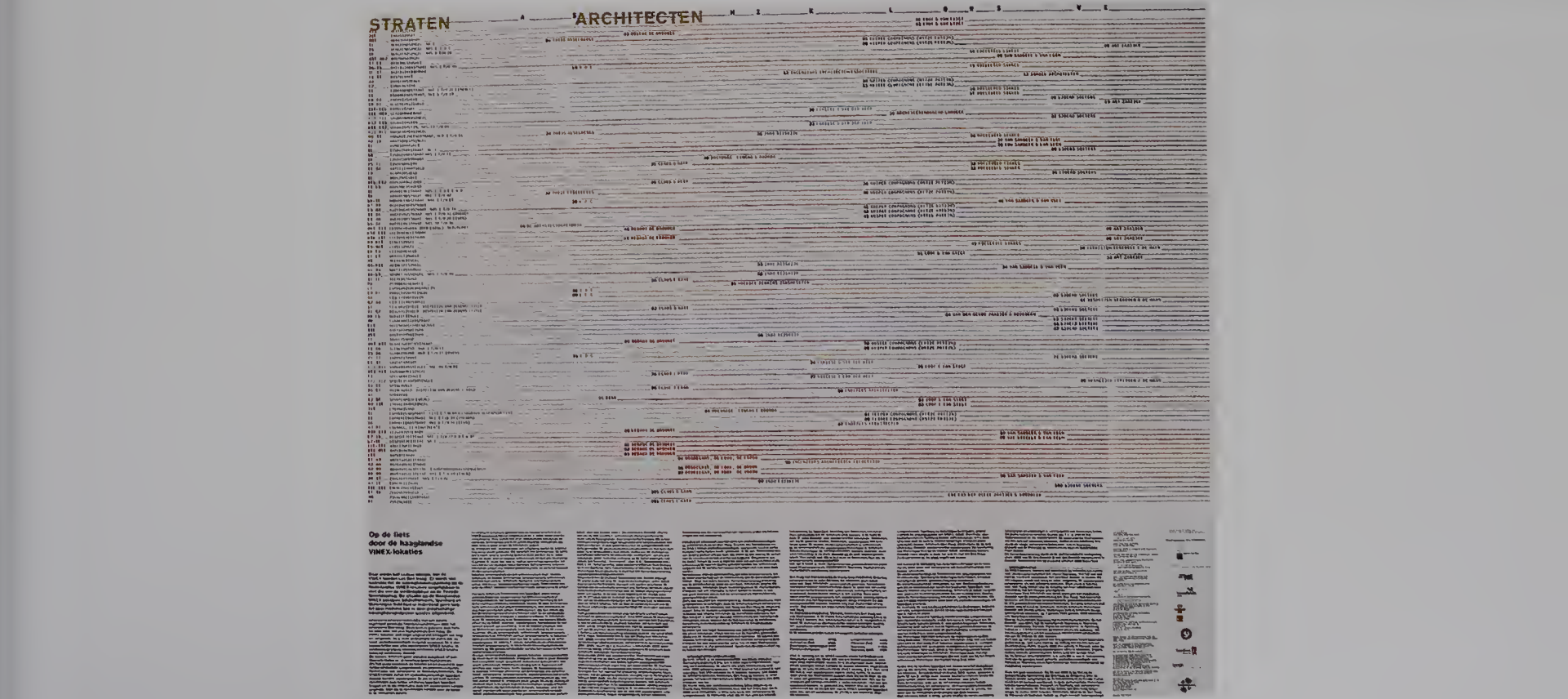
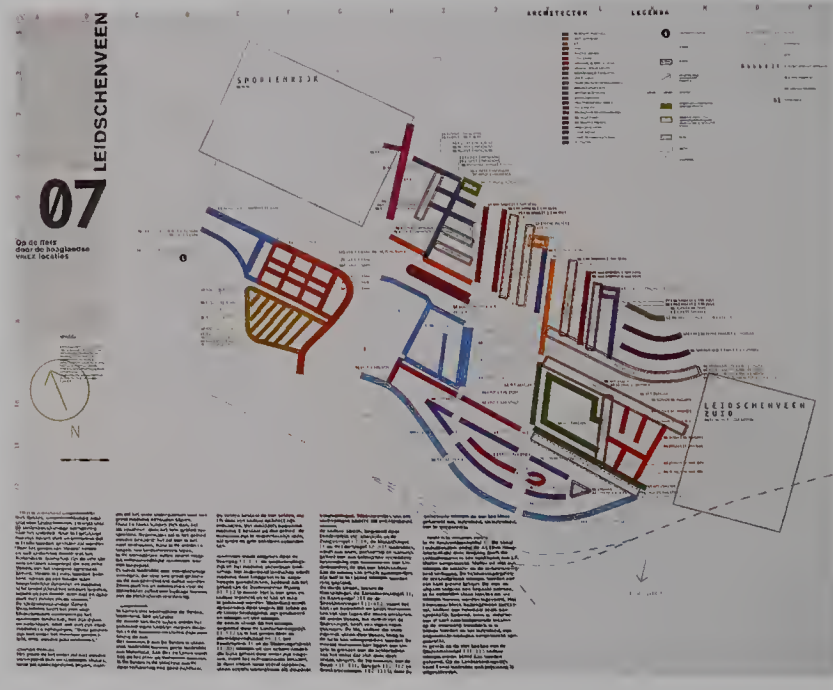
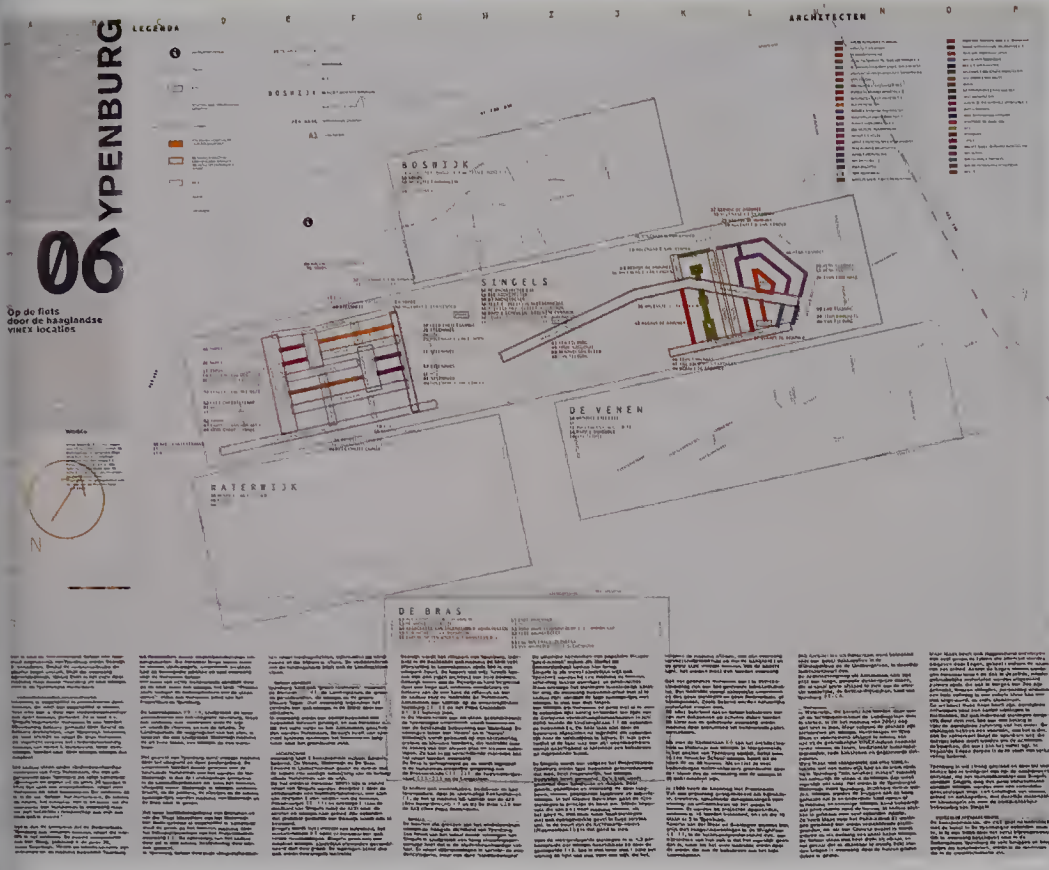
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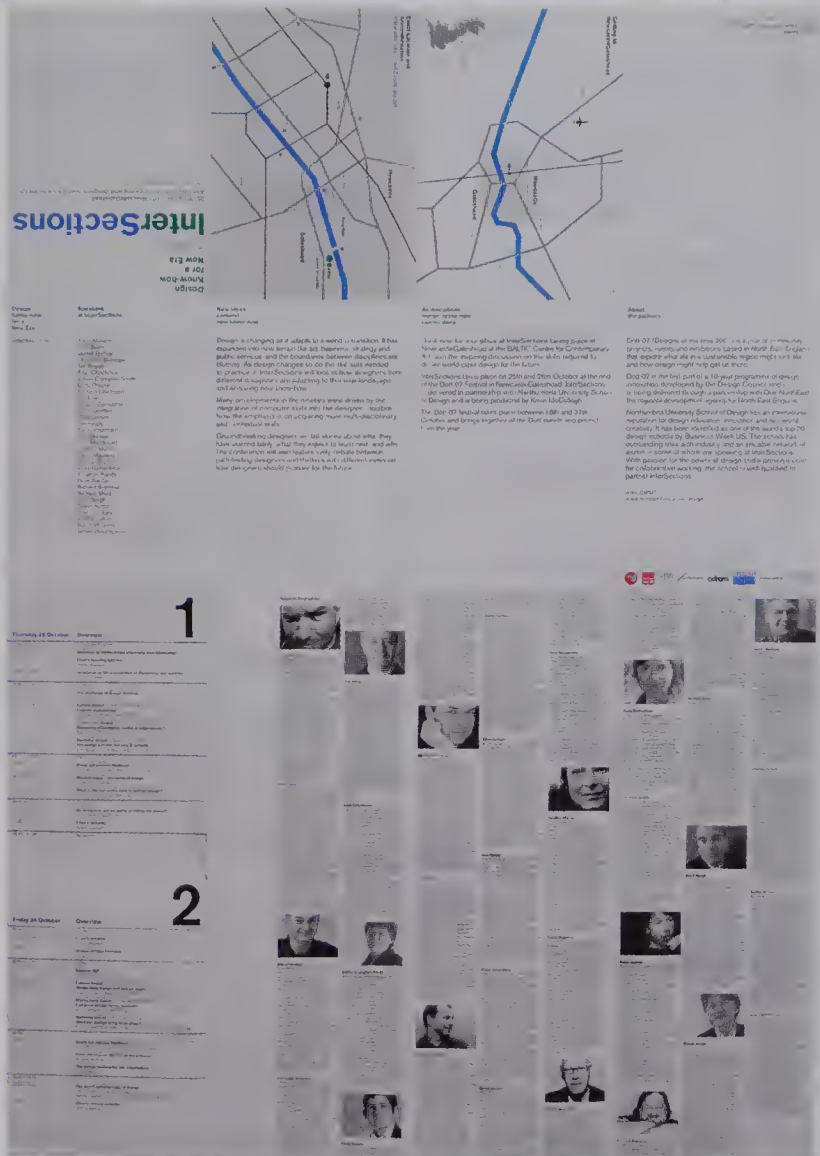
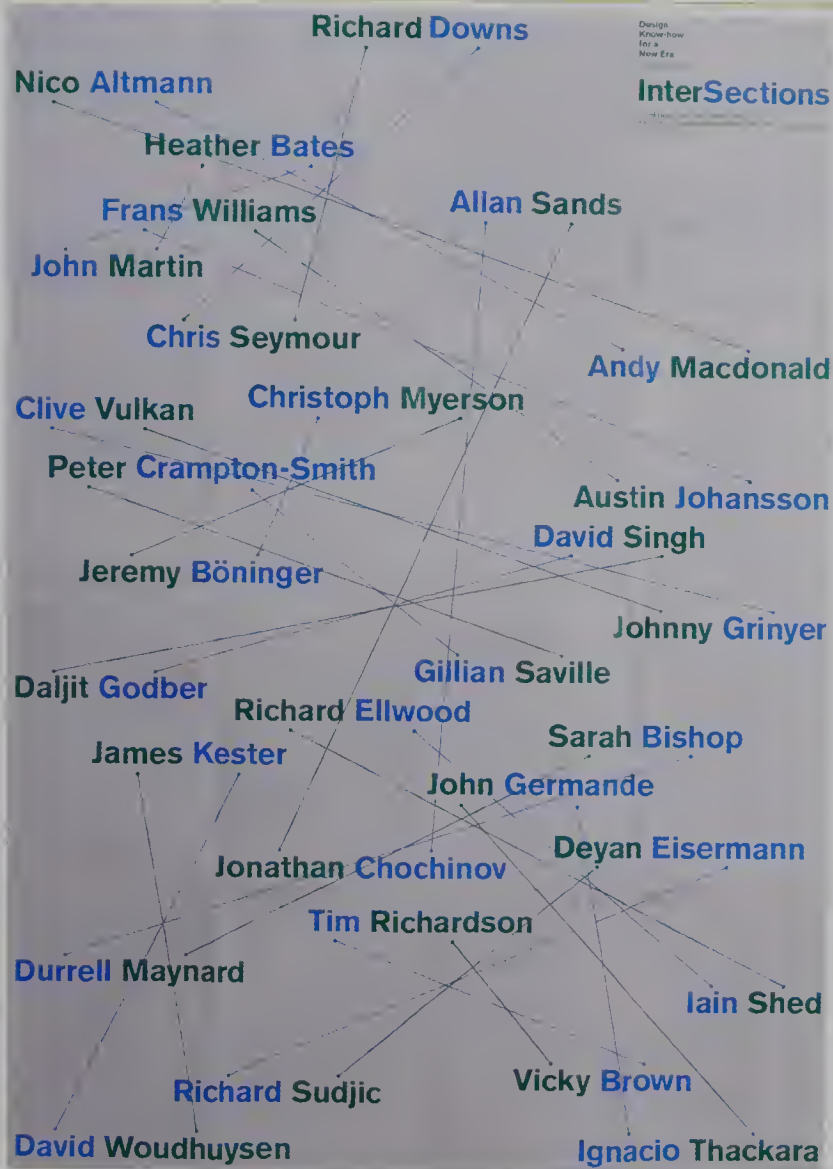
In celebration of Architecture Day in Holland, a set of maps were published to describe cycling tours of the special architectural projects built in the 'vinex' communities of The Hague (public lands set aside by the government of the Netherlands for suburban growth). A matrix was designed as an index to help users quickly find either the streets where projects are located, or the architects who built them. The street names form the y-axis and the architects' names form the x-axis. Each architect is given a colour, thereby making it simple to spot an architect and their projects on the map. The colour scheme of the matrix is defined by the alphabetical order of the street names,

which gives the matrix of each map a unique 'colour fingerprint'. The 'fingerprint' of each matrix is then used as the cover panel for its respective map. All three fingerprints stacked on top of each other then form the cover for the whole piece.



Design  
Project

Bibliothèque  
InterSections



The theme of the 2007 InterSection conference was to explore what designers need to know for the future. The conference featured over 30 speakers from the worlds of product design, graphics, new media, industrial design, education and the media, and the conference was keen to promote lively debate between these key speakers.

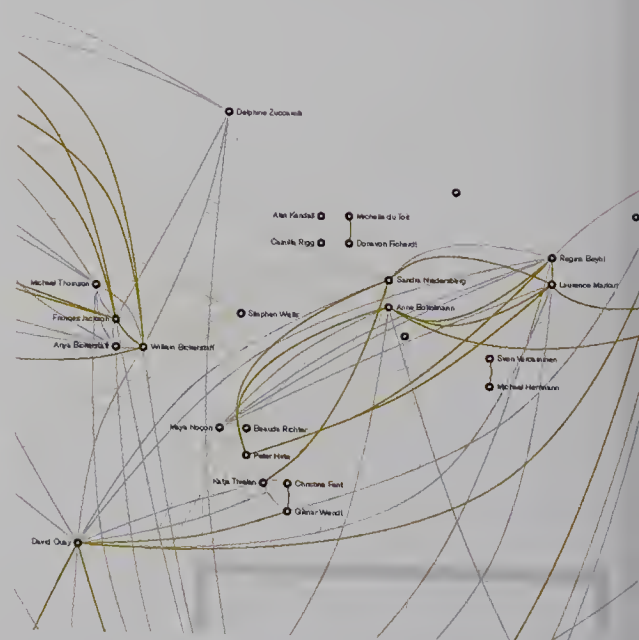
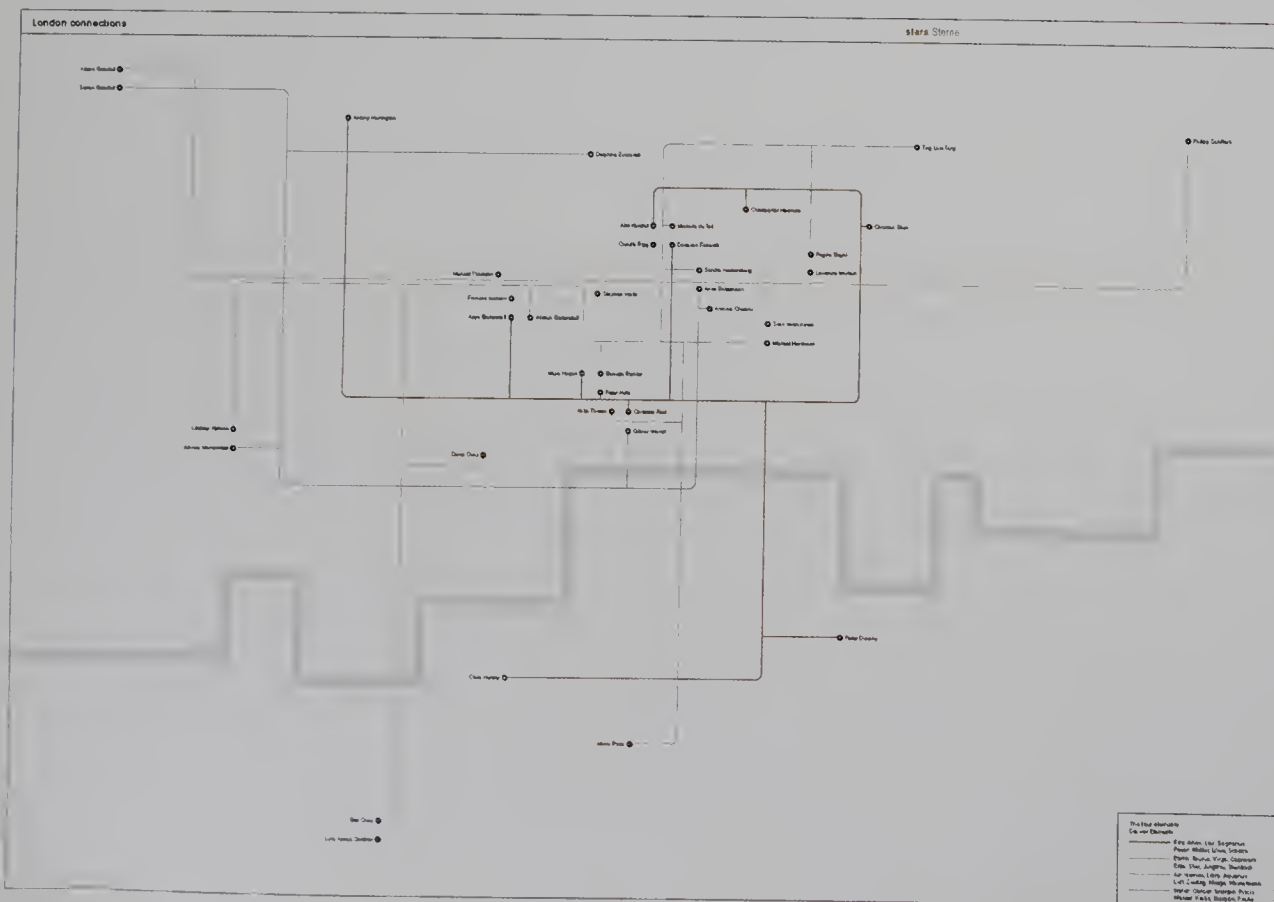
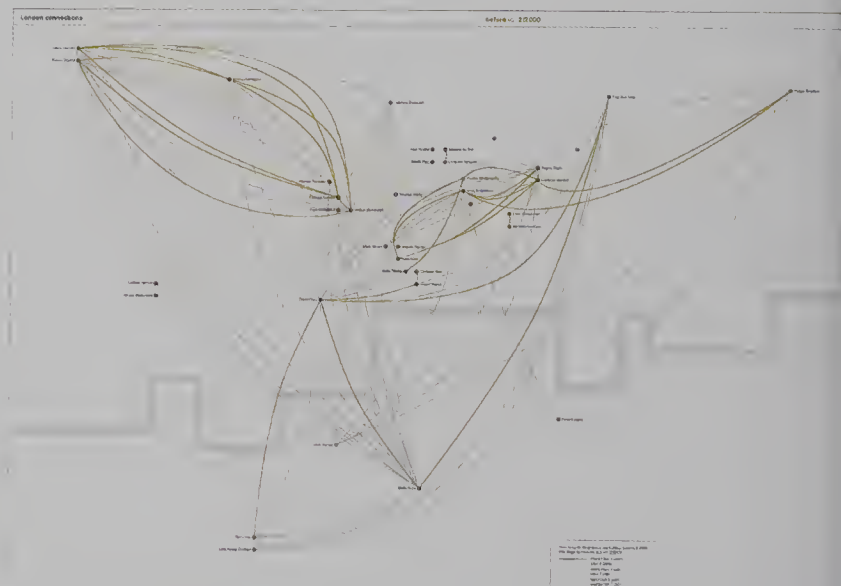
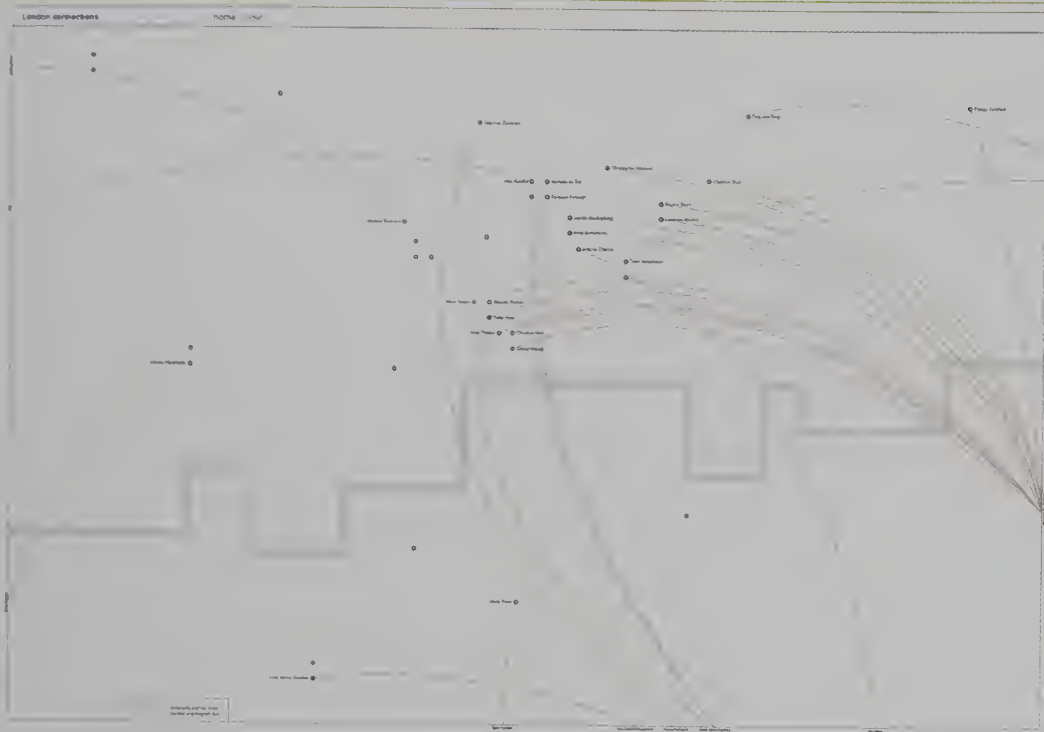
The accompanying A5 (5½ x 8¾in) leaflet, which unfolds to a large A1 (23½ x 33½in) poster printed in green, blue and black on thin Bible paper, clearly conveys the 'interaction' message of the conference. On the poster side, the first and last names of the key speakers

in the conference are mixed up - Peter Saville and Gillian Crampton-Smith become Peter Crampton-Smith and Gillian Saville. To highlight this, the mixed-up names are displayed in green and blue with a network of connecting lines, allowing the reader to navigate back to the correct first and last name. The poster acts as a map, showing potential routes of interaction that may take place during the event between different individuals.



Design  
Project

Sandra Niedersberg  
London Connections –  
Who got to know whom where when and how?

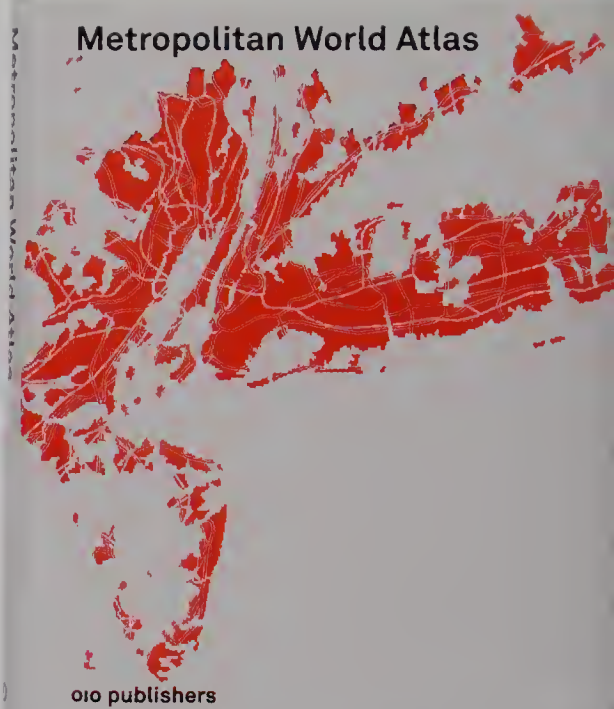


maps printed onto translucent paper allowing the different levels to be over-laid to show further associations.

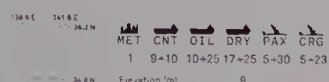
Each map uses the geography of London as its framework, reduced to a symbolic representation of the river Thames. Each person is represented by a dot and their name, the position of which corresponds to where they live. All the co-ordinate dots appear on every map, but a person's name only appears if they have a connection on that particular map. Each map shows different statistics for different situations, such as living, home, work, institutions, school, meeting points and so on, with colour coding used to reveal further levels of information.

Design  
Project

Joost Grootens  
Metropolitan World Atlas



## Tokyo-Yokohama Japan



Population  
Inhabitants 2000 33,190,000

### Metropolitan development

Year	1965	2000
Total metropolitan inhabitants	21,017,000	33,190,000
Inhabitants in metropolitan core	8,893,000	8,130,000
Core share	42.3%	24.5%
Inhabitants in metropolitan periphery	12,124,000	25,060,000
Periphery share	57.7%	75.5%

### Employment

	Metr Area	CRD
Area /km²	5,258	222.4
Area share	100%	4.2%
Employment	23,200,000	7,975,000
Employment share	100%	34.5%
Employment density (employment/km²)	4,393	35,859

### Economy

Average income per capita (€)	30,129
Gross regional product per capita (€)	35,052
Unemployment rate	4.6%

### Health

Hospital beds per 100,000 inhabitants	12
Average life expectancy at birth	77

### Crime

Crimes per 100,000 inhabitants	2,240
--------------------------------	-------

### Metropolitan density

Inhabitants	33,190,000
Built-up area /km²	5,258
Population density (inhabitants/km²)	6,312

### Residential density

Year	1985
Inhabitants	25,434,000
Residential area /km²	2,619
Residential density (inhabitants/km²)	9,022

### Change in density (1970-1990)

Change in inhabitants	10,326,000
Change in area /km²	2,684
Change in density (inhabitants/km²)	3,876

### Traffic and transport

Public transport market share	49.0%
Private vehicle market share	51.0%
Average commuting time (minutes)	56

### Road use

Average road speed (km/hour)	24.5
Vehicle density (vehicle/km/km²)	73,795

### Railway use

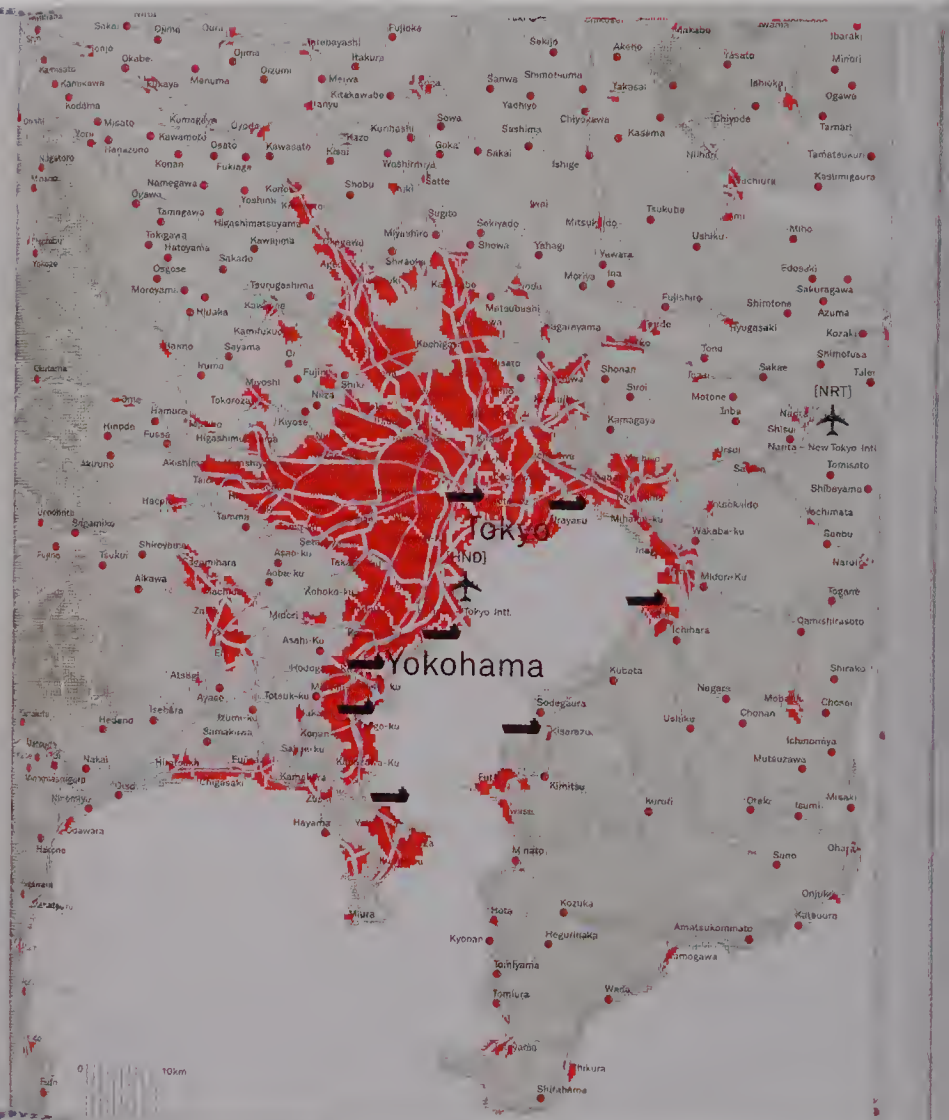
Passenger density (passenger/km/km²)	143,292
Rail vehicle density (vehicle/km/km²)	1,021,163

### Climate

Average January temperature (°C)	1.7
Average July temperature (°C)	27.8

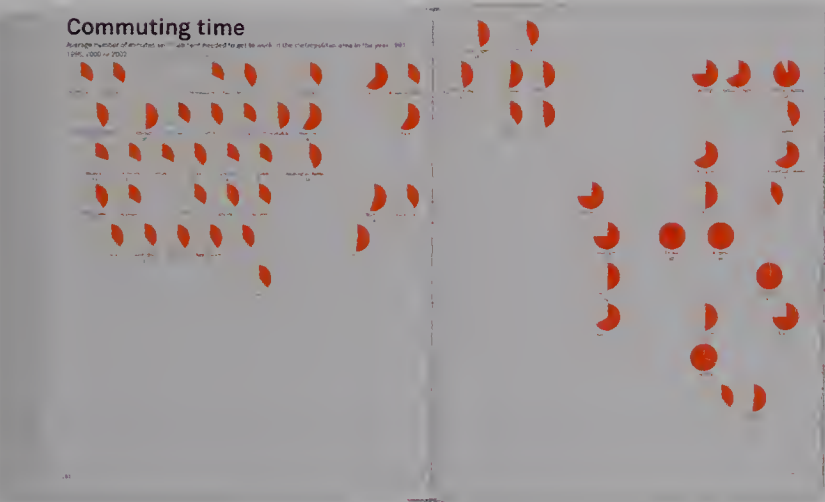
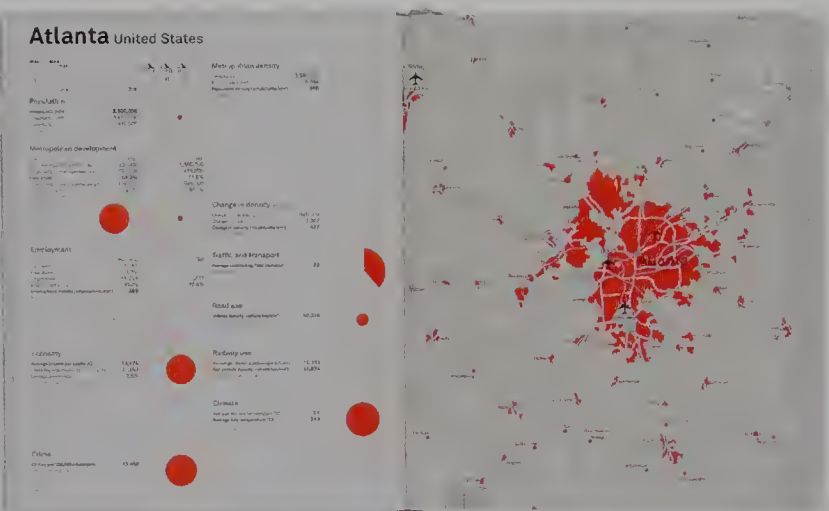
### Pollution

NOx (tonnes/km²)	45.9
CO (tonnes/km²)	149.4
VOC (tonnes/km²)	20.8
Total pollution (tonnes/km²)	216.2



The Metropolitan World Atlas documents a total of 101 metropolises and analyses them through a combination of same-scale ground plans and statistics, with categories ranging from population density and data traffic to air pollution.

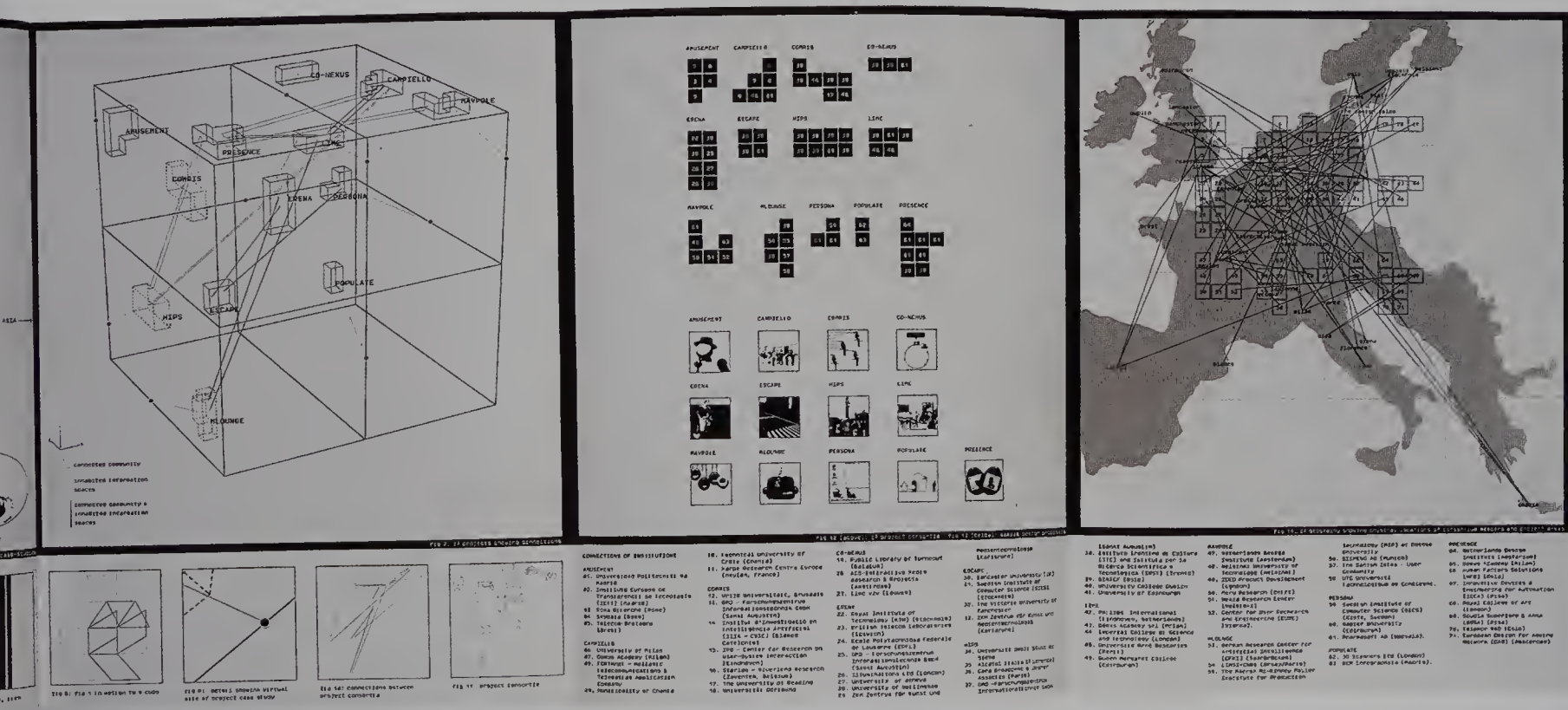
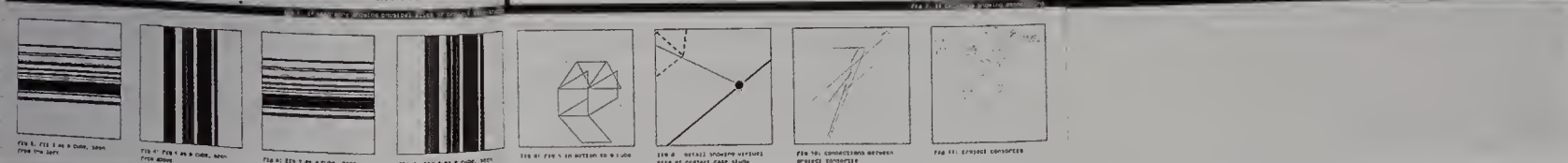
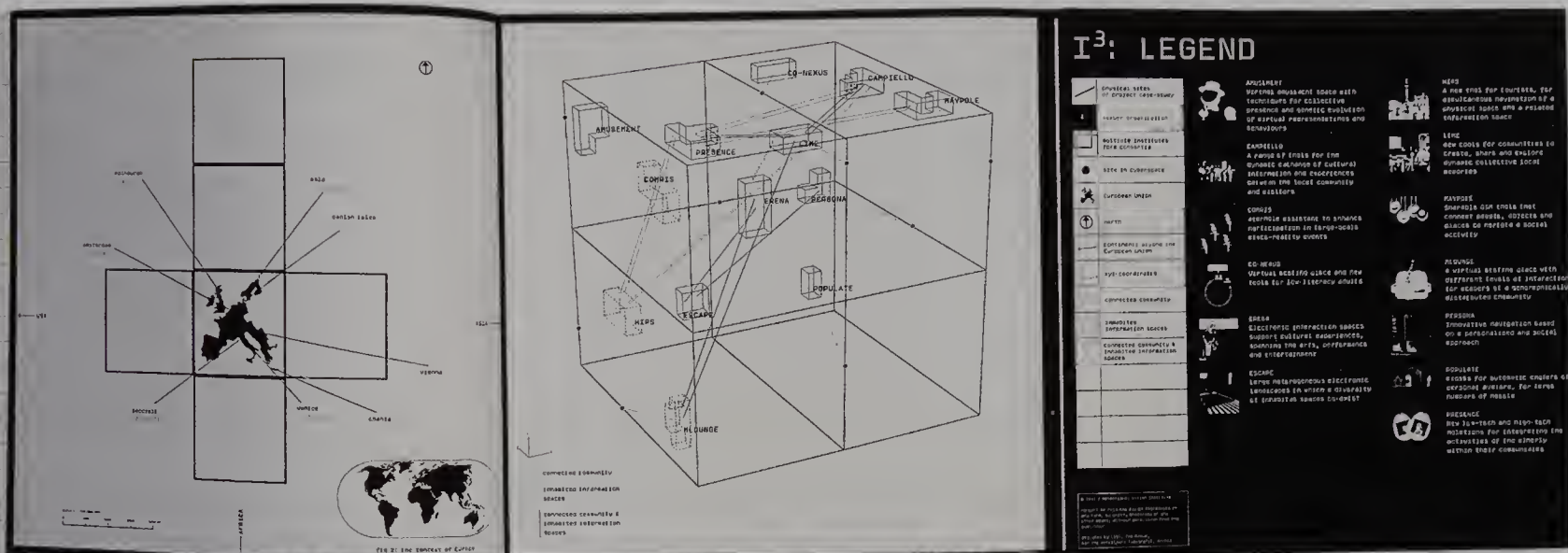
In order for readers to understand the information intuitively, a system of orange dots was introduced, varying in size to represent visually how a given city compares to others in any category. World data maps of these statistics offer additional visual comparisons. The book is printed in five colours, including metallic blue and Day-Glo orange, with a tinted varnish.





I3 is a design programme of the European Union involved in research into intelligent information interfaces. As a contribution to the design publication IF/THEN, design company Lust designed a map which showed the relationships between the projects of the 71 institutions involved with I3. It was important to show which project was associated with which other project, whether geographically or conceptually. To map the spatial relationships between the institutions, a cube representing the world was used which was then deconstructed to reveal the existing and virtual

connections of the corresponding projects. The map, although certainly informative in nature, also reveals the 'virtual' or 'experimental' aspect of each project. As well as hinting at the name of the programme, the choice of the cube was also a conceptual necessity since it afforded multiple geometries in which to visualise the connections. This map was designed by Lust for the Werkplaats Typografie, Arnhem, Holland.



Design  
Project

Nick Bell Design  
'Lost and Found' exhibit

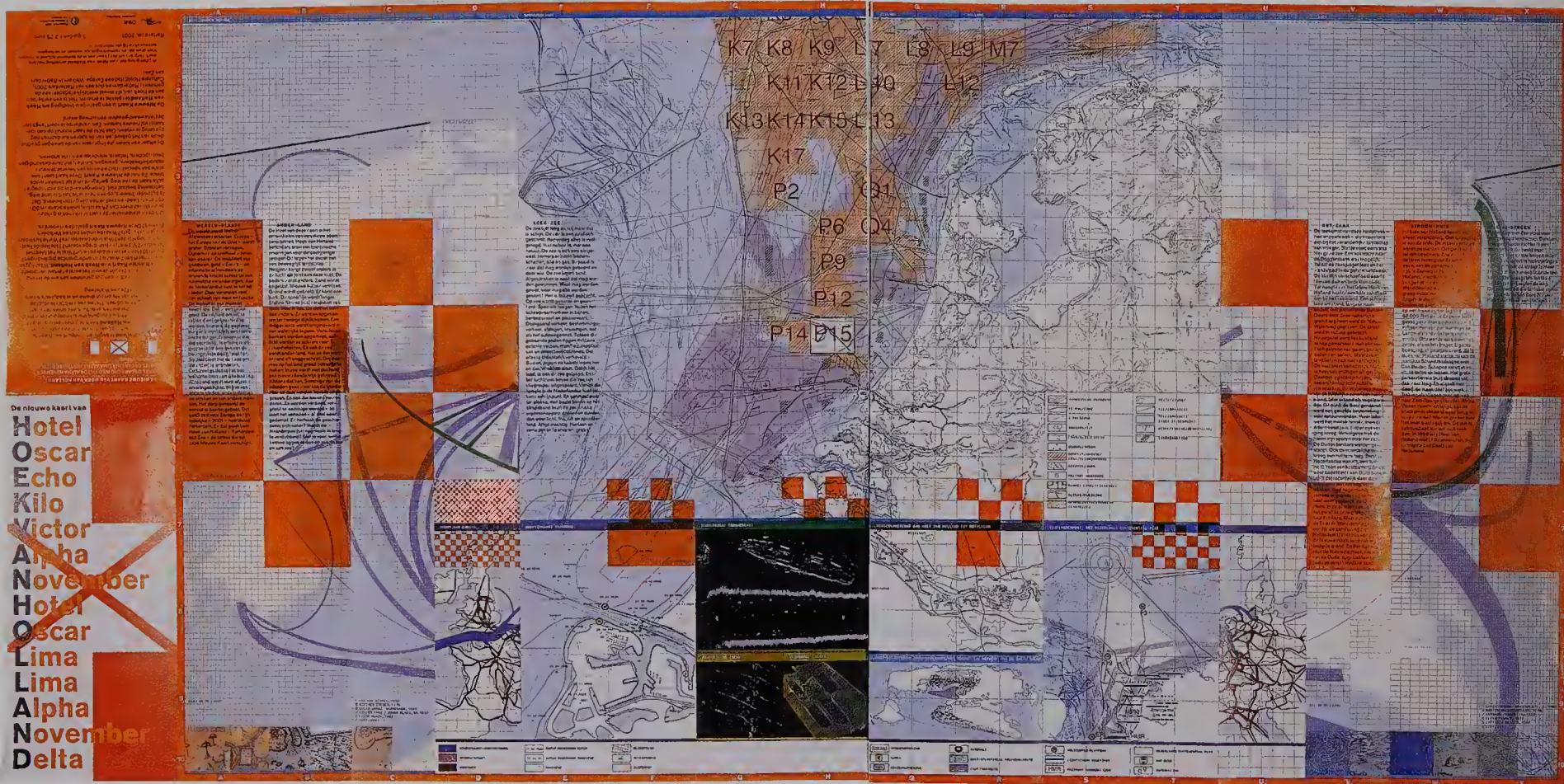


Roman, Flemish and Dutch river names all found in England and Wales are testament to a rich and varied history. The map, the designer suggests, makes the point that, "despite being an island race, with an occasionally isolationist stance, the history of the country seems always to have been multi-cultural."



Design  
Project

Lust  
Hotel/OskarEchoKiloVictorAlphaNovemberHotel/OscarLimaLimaAlphaNovemberDelta



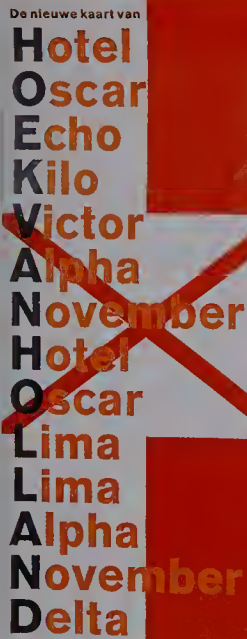
Hotel  
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Hotel  
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November  
Delta

This is a historical map of the Arctic region, likely from a Dutch colonial document. The map shows the coast of Hokkaido (Hokkaido) and the surrounding waters. The map includes a compass rose, a scale bar, and a legend. The map is titled "HOKKAI DO" and "HOKKAI DO".

The map is oriented with North at the top. The coastline of Hokkaido is shown on the left, with the word "HOKKAI DO" written vertically along it. The surrounding waters are labeled "HOKKAI DO" and "HOKKAI DO". The map includes a compass rose in the upper right corner, showing the cardinal directions. A scale bar is located in the lower left corner, indicating distances in miles and kilometers. A legend is located in the lower right corner, listing various geographical features and their corresponding symbols.

The map is titled "HOKKAI DO" and "HOKKAI DO". The map shows the coast of Hokkaido (Hokkaido) and the surrounding waters. The map includes a compass rose, a scale bar, and a legend. The map is oriented with North at the top. The coastline of Hokkaido is shown on the left, with the word "HOKKAI DO" written vertically along it. The surrounding waters are labeled "HOKKAI DO" and "HOKKAI DO". The map includes a compass rose in the upper right corner, showing the cardinal directions. A scale bar is located in the lower left corner, indicating distances in miles and kilometers. A legend is located in the lower right corner, listing various geographical features and their corresponding symbols.

The artwork is a large-scale, multi-layered composition. It features a map of China as a central element, with a grid of orange and white squares overlaid on it. The grid is composed of squares of varying sizes, some of which are filled with orange paint, while others are white. The map itself is rendered in a light, sketchy style, with various geographical features and labels. At the bottom of the artwork, there is a horizontal timeline with the years 1955, 1970, and 2001 marked. The overall style is a blend of traditional Chinese cartography and modern graphic design. The artwork is presented in a large, rectangular frame, and the colors are primarily white, orange, and grey. The text and labels on the map are in Chinese characters. The timeline at the bottom is a simple horizontal line with dots indicating specific years. The orange squares are arranged in a somewhat regular pattern, but with some variations in size and placement. The map of China is centered and occupies most of the upper and middle portions of the artwork. The overall effect is one of a complex, multi-layered visual narrative.



Design  
Project      Pentagram  
Global Cities

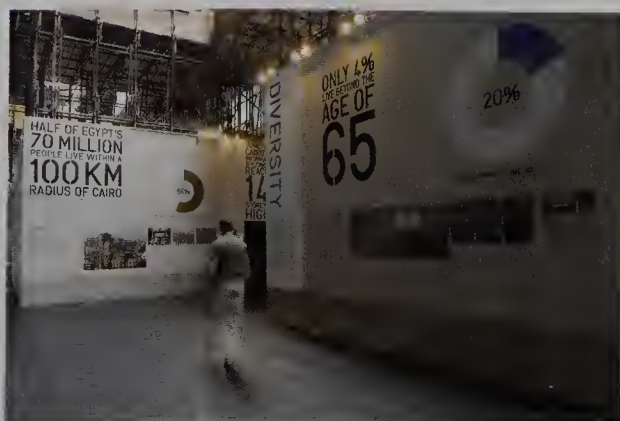
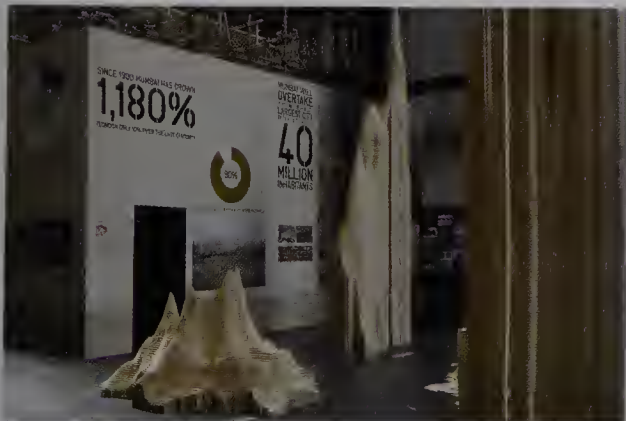


This exhibition was developed from a show at the Venice Architecture Biennale in 2006 by the Tate curatorial team, in association with Professor Richard Burdett and his team at the London School of Economics (LSE), and with Pentagram providing art direction throughout.

Global Cities looks at five major issues – size, speed, form, density and diversity – and their effects on 10 major urban centres: Cairo, Istanbul, Johannesburg, London, Los Angeles, Mexico City, Mumbai, Sao Paulo, Shanghai and Tokyo. The exhibition places comparative socio-economic and geographic data alongside video and photography by 20 artists and architects and specially

commissioned London-inspired work by Nigel Coates, Zaha Hadid and Patrick Schumacher, Fritz Haeg, Rem Koolhaas, Nils Norman and Richard Wentworth.

Pentagram collaborated with academics from the LSE to produce the information graphics, which form the core of the ground floor of the exhibition, establishing an interchange between the LSE's city data and the work of artists and architects. Bold typographic statements complement clear information graphics and restrained graphic language communicates key facts that add context to the artwork.





Publishers, Independent Media and Open Infrastructures. Each zone has a numbered list of locations with URLs for relevant web sites and brief descriptions of each site. The number and colour of each entry is also reproduced on the map to show the global position. The map also contains information about radar listening stations and satellites.

## ART PROJECTS

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- THE BRISTOL & LONDON, UK**

- ## EDUCATION

- 

- When the map is done, the original map is used by hand-drawing. In other words, the final map should be approximately 100% of the original map. The final map should be approximately 100% of the original map.



## PRIVACY AND FREE SPEECH CAMPAIGNING

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- A map of the Iberian Peninsula and the surrounding Atlantic Ocean. The Canary Islands are highlighted in yellow and labeled. Major cities like Madrid, Barcelona, and Lisbon are marked. The map includes latitude and longitude lines and labels for various regions and islands.

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- People's Republic of China to grant a government guarantee on loans to protect investments in the country. The government has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China. The government has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China.
- 15 UK**  
The UK has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China. The government has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China.
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The Hong Kong government has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China. The government has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China.
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The Australian government has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China. The government has been unable to attract foreign funds, which are negative, particularly in the case of the Republic of China.

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Lust  
Kern DH Map



This map, designed to commemorate the 'Week of Architecture 2000', shows a number of 'year rings' that represent the periods of important growth and development of the city of The Hague. It features a giant satellite photograph of the downtown area. The map includes an extended index, showing the growth in 'structure' and 'mass' of every period, and covers in text and images the most interesting architectural projects and urban development. A colour scheme was designed which assisted in the mapping of these architectural projects in terms of location, the period of their development, and their relationship to the growth in structure and mass.

A. 1250

HOF & OUDE

B. 1616

ORGANISCHE GROEI & AANLEIDING ACHTERSTELSEL

C. 1666

UITBREIDING BINNEN GRACHTEN

D. 1725

18e EEUWSE GRANDIOZIE

E. 1850

RECONSTRUCTIE VAN BINNENHOFKOMPLEXEN

F. 1870

EERSTE UITBREIDINGEN BUITEN BINDELS

G. 1890

UITBREIDING VAN DE STAD OP RIJSTRAATPATROON

H. 1910

OORLOGS- EN NACHTWARMBUITENBREIDING

I. 1960

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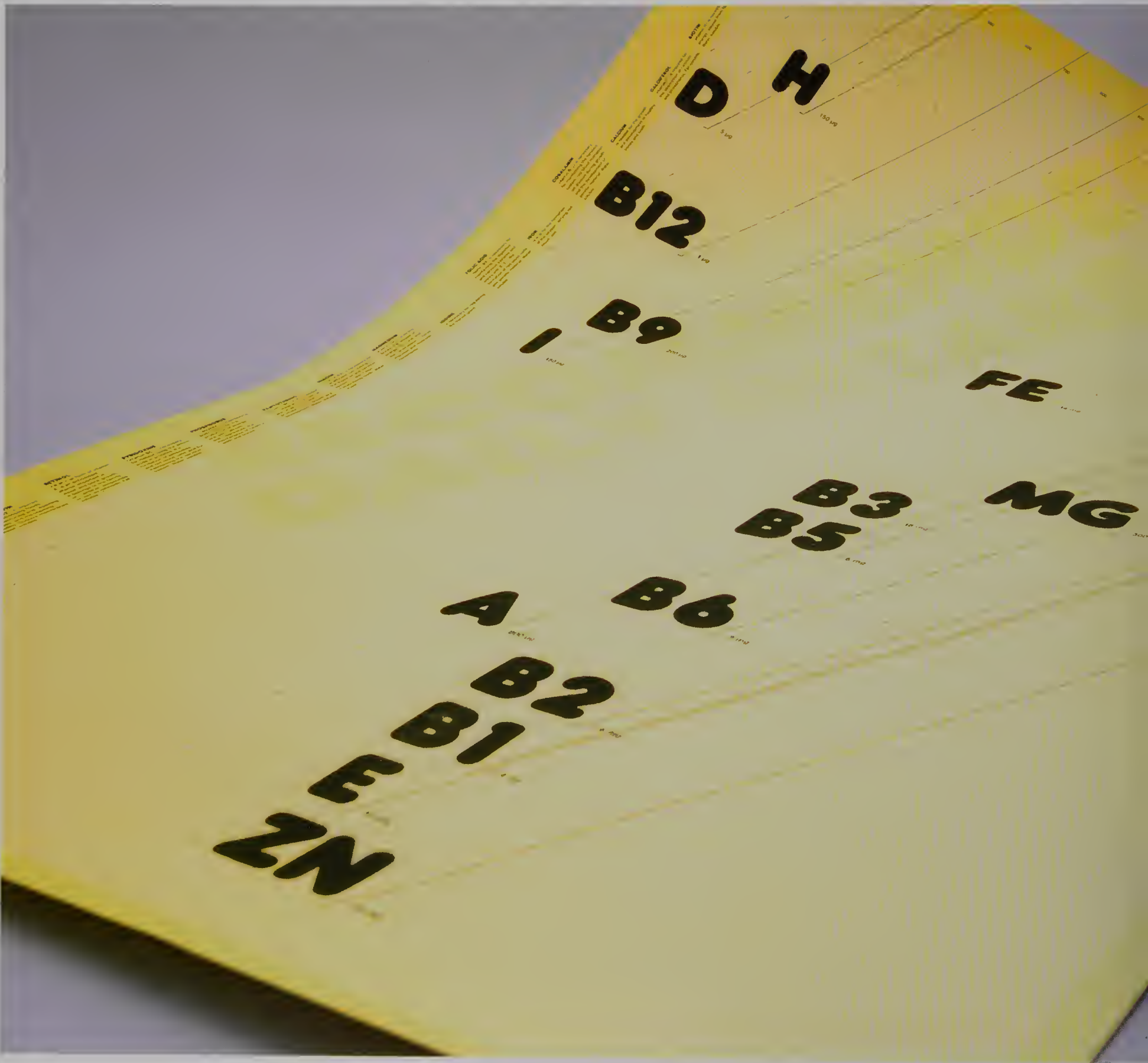
HY. 2000

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HZ. 2000

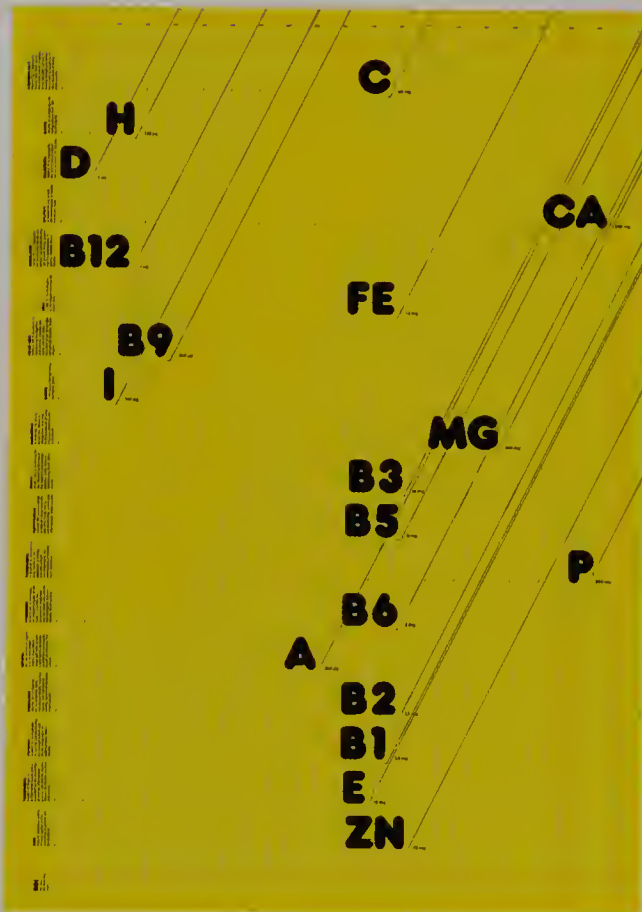
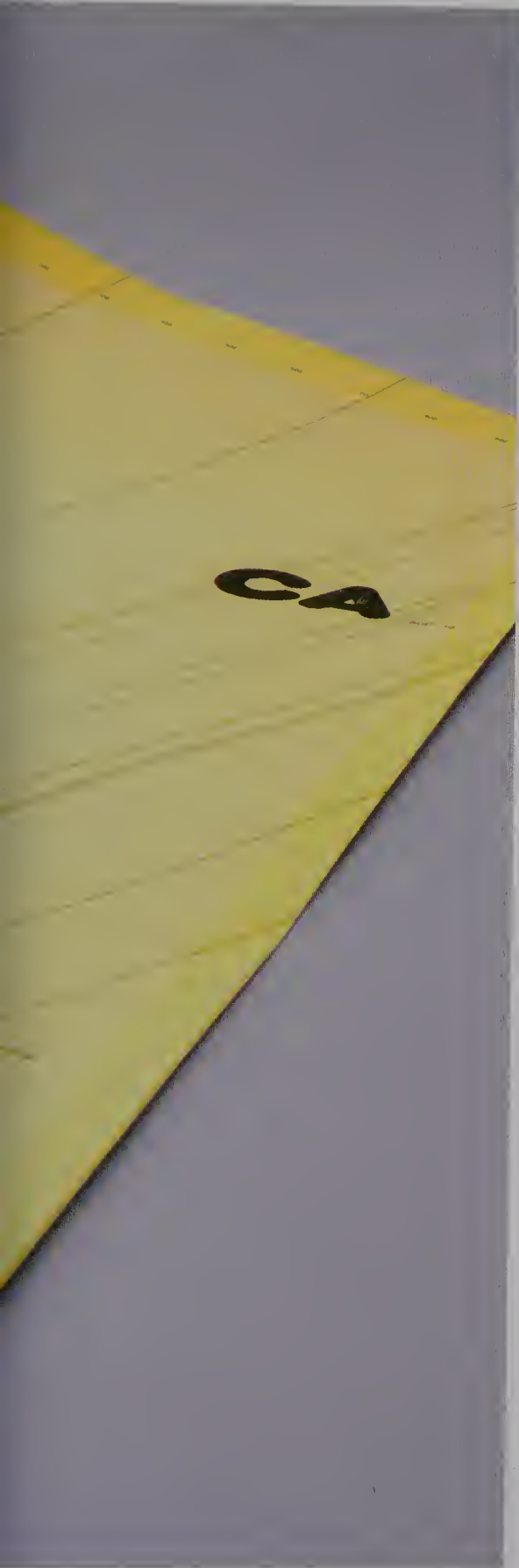
Design  
Project

Spin  
Recommended Daily Intake poster



20 designers and image makers were asked to design a poster based on the theme of 'Design makes me sick, design makes me well, design makes me complete', organised by Print-run.org for the Roy Castle Lung Cancer Foundation.

Spin's poster analyses the 'recommended daily intake' of various vitamins and minerals, and charts the recommended number of milligrams required. Printed in yellow and black, the poster graphically pulls out information from each of the food supplements in the manner of a periodic table, to create a visually striking poster.



Studio  
Design  
Project

Sinotype  
Maik Stapelberg and Daniel Fritz  
AM7/Die Deutsche Flugsicherung Frankfurt/Langen

Seite 08 1/6

Deutsche Flugsicherung Frankfurt/Langen

am7

CWP 04  
Control and Monitoring Display

Control and Monitoring Display  
2D-Image of Air Traffic Situation

# Die Deutsche Flugsicherung Frankfurt/Langen

## 2D

Darstellung der Arbeitsoberfläche des Radar-  
schirmes am Arbeitsplatz eines Fluglotsen  
der Area Control.

Dies ist kein Videospiel, sondern reales Gedränge am Himmel.  
Fluglotsen müssen abstrakte Daten in konkrete Anweisungen für Piloten übersetzen.  
Sehr oft unter Druck. Und Fehler können katastrophale Folgen nach sich ziehen.

This image should not be used for any  
navigational purposes.

Text  
Dieter Vogt

Fotografie  
Olaf Becker, am7

Illustrationen  
am7



The 'Akademische Mitteilungen' (Academic Announcements) is a publication of the Academy of Arts and Design Stuttgart, Germany. Issue seven, edited by Daniel Fritz and Maik Stapelberg, two students from the academy, was based around the theme of communication.

This article is about the German air traffic control network, based in Frankfurt/Langen, Germany. The diagram on the left shows the given information from the radar monitor of an air traffic

controller which appears only as two-dimensional data. The diagram on the right shows a three-dimensional version of the same data. This view, of course, is left to the imagination of the air traffic controller. The three-dimensional version is instantly more approachable, visually representing as it does the altitudes of the various aircraft.

# 3D



**(8) Horizontaler Sicherheitsabstand**

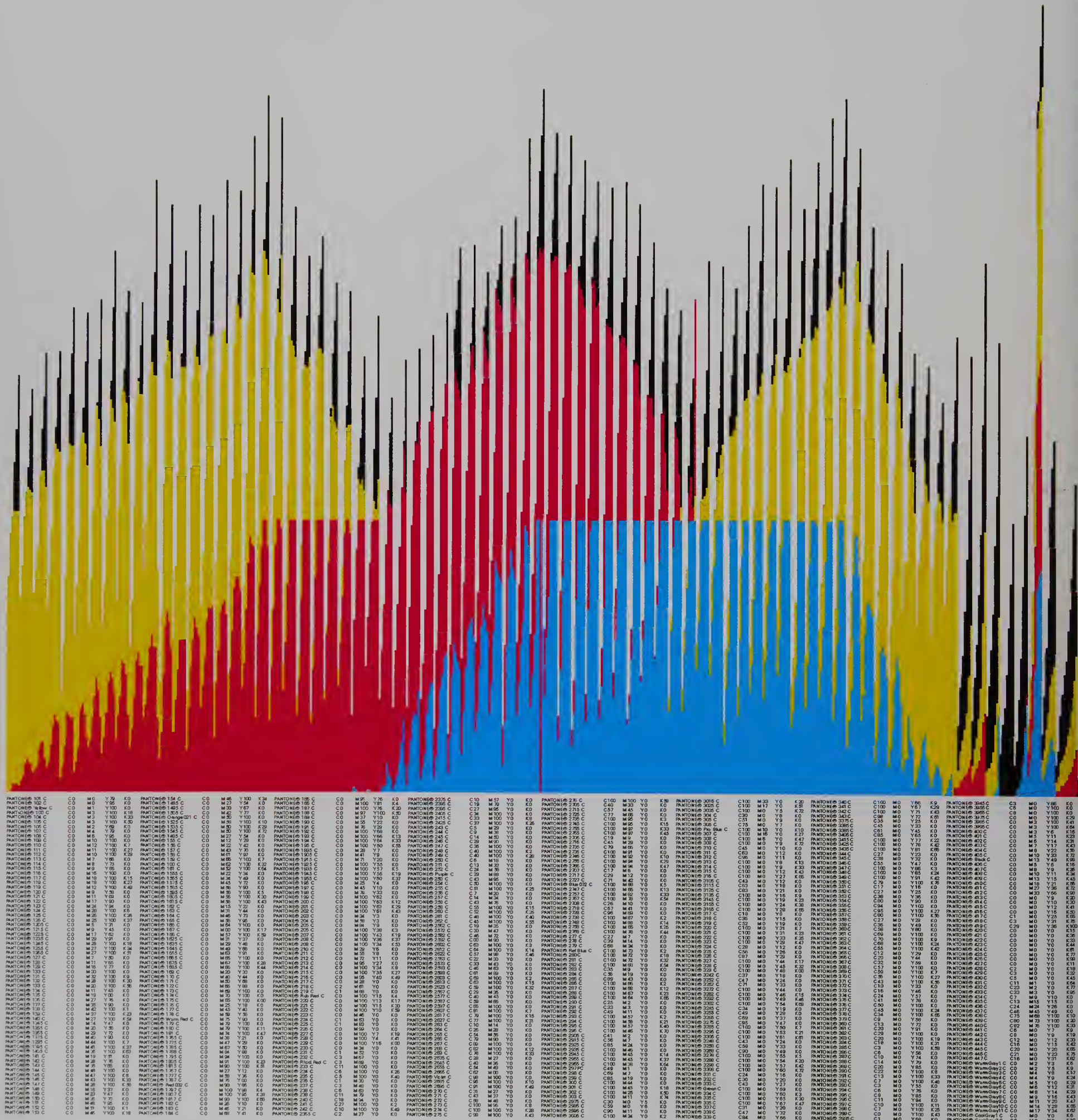
**[8]** Der horizontale Abstand zweier Flugzeuge auf gleicher Höhe muss mindestens fünf Seemeilen, also rund neun Kilometer, betragen.

(b) Für den »Oberen Luftraum« stehen vier Kontrollzentralen zur Verfügung. Der norddeutsche Raum wird von der EUROCONTROL-Zentrale Maastricht, Süddeutschland von München bzw. Karlsruhe, und die östlichen Bundesländer werden von Berlin aus kontrolliert.

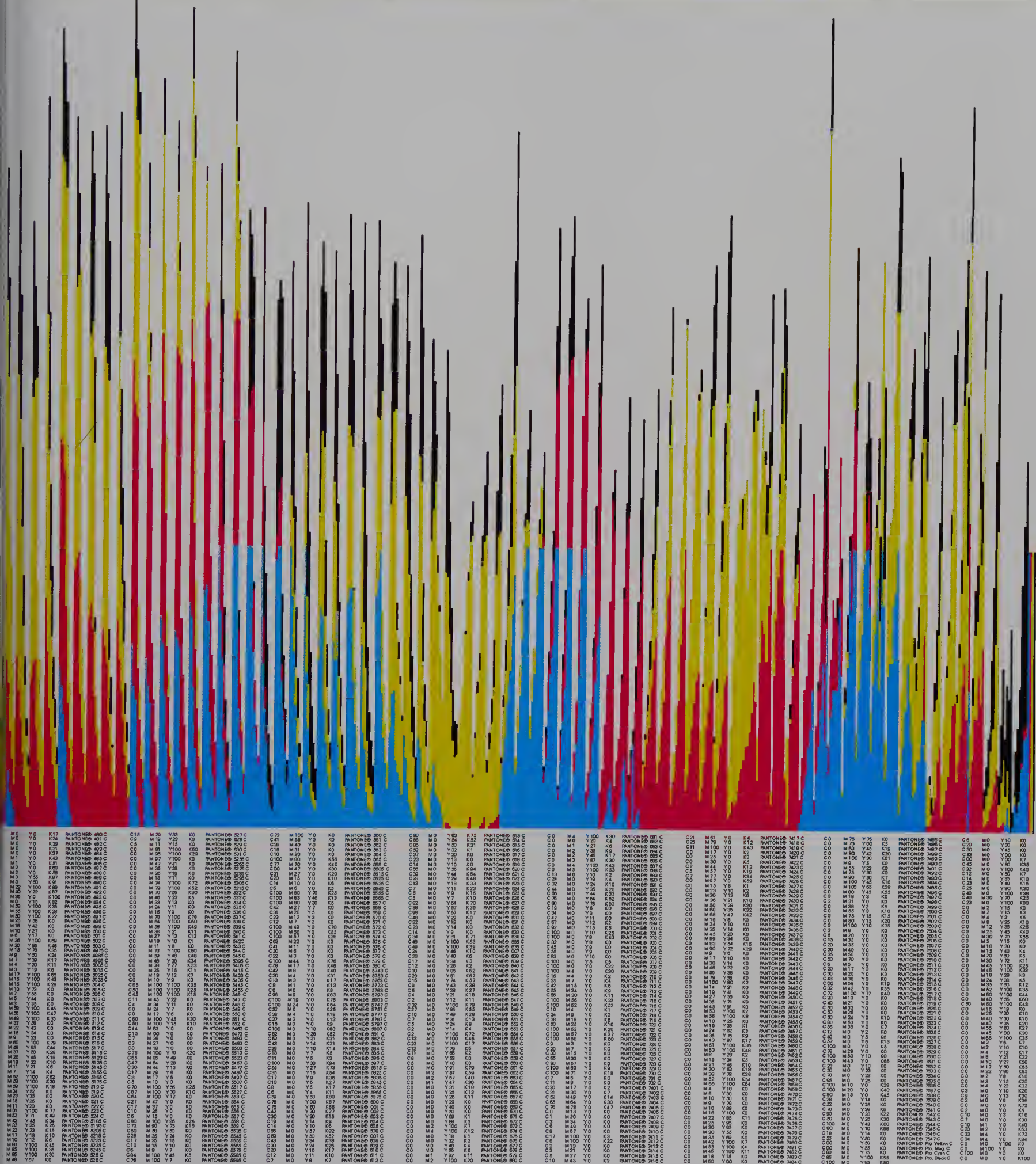
(U) Die Streckenkontrolle für den »Unteren Luftraum« bis etwa 3.000 m Flughöhe erfolgt an den Kontrollzentralen Bremen, Düsseldorf, Frankfurt/Langen, Berlin und München.

Design  
Project

Jeremy Johnson  
Colours

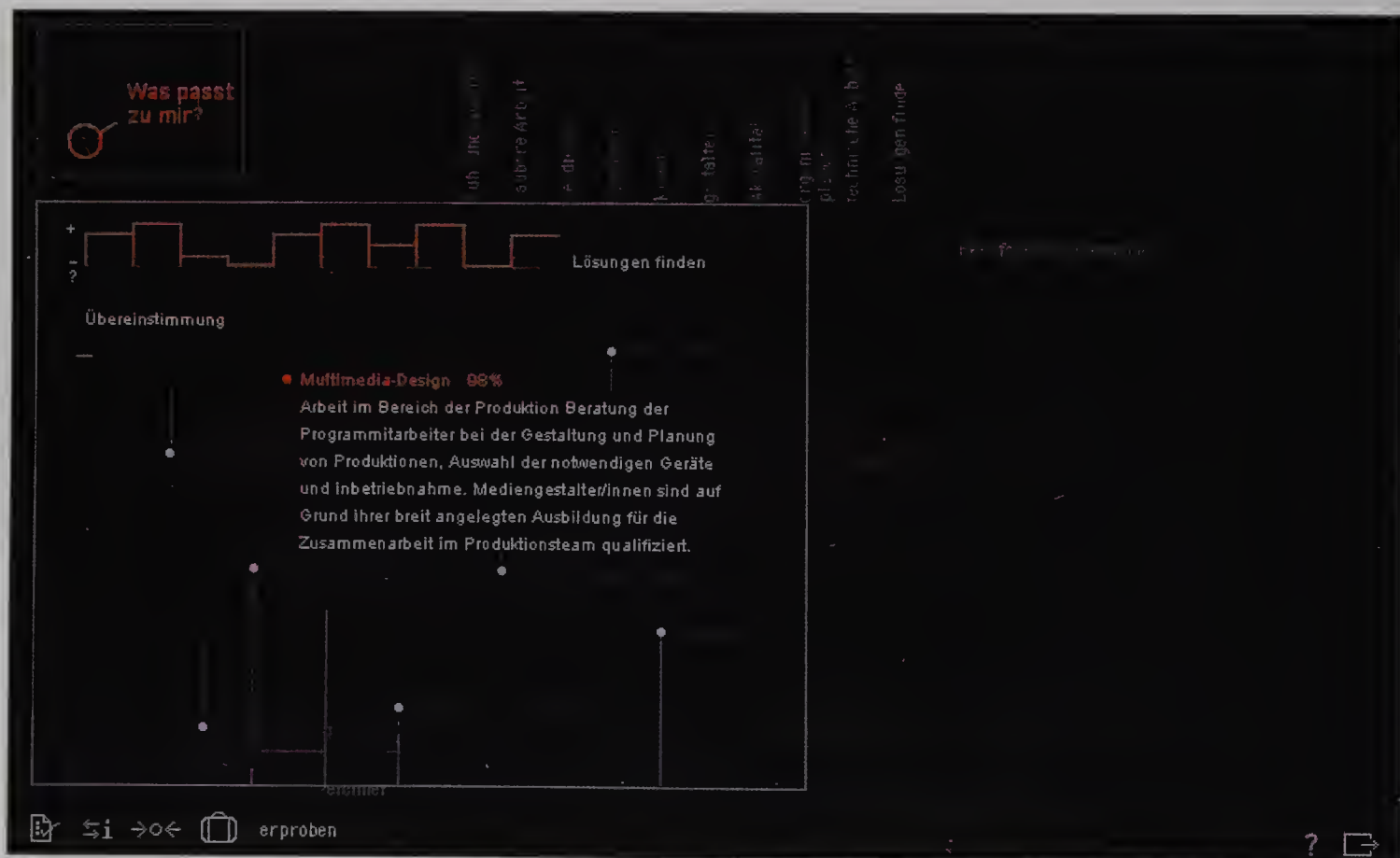
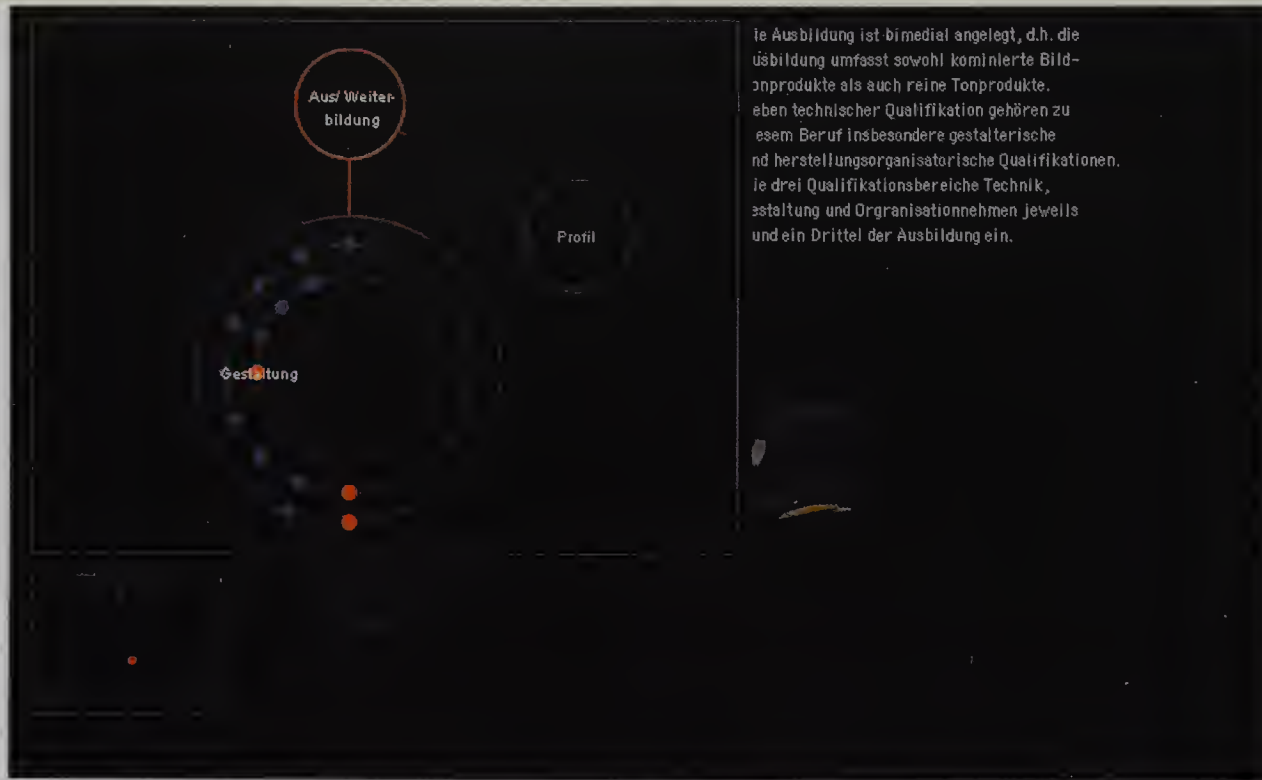


Produced as a self-initiated project, this B1 (27% x 39%in) poster contains the CMYK breakdown for every Pantone colour, with a graphic representation of each colour shown purely as a set of four lines (cyan, magenta, yellow and black). The length of each line is determined by the volume of colour used in each Pantone equivalent. The mapping of this information helps the viewer to understand the quantities and frequencies of process colours used within special Pantone inks.

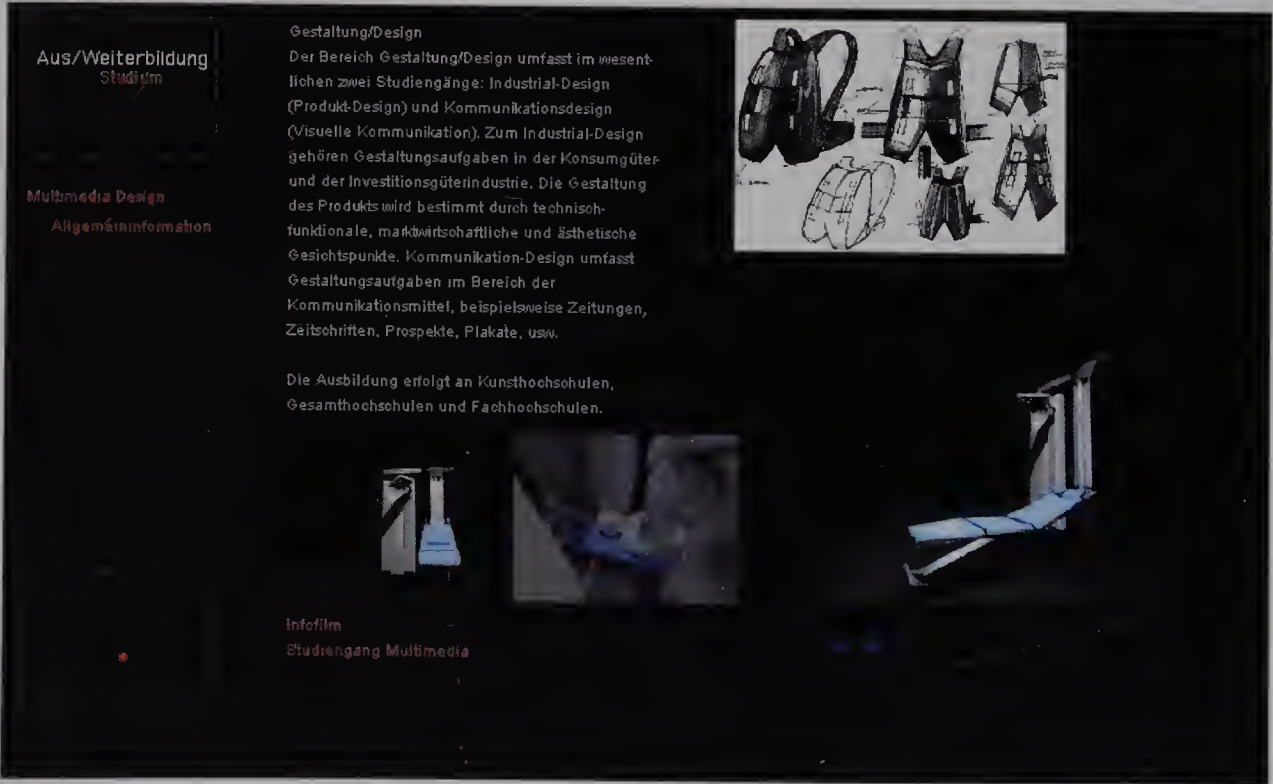
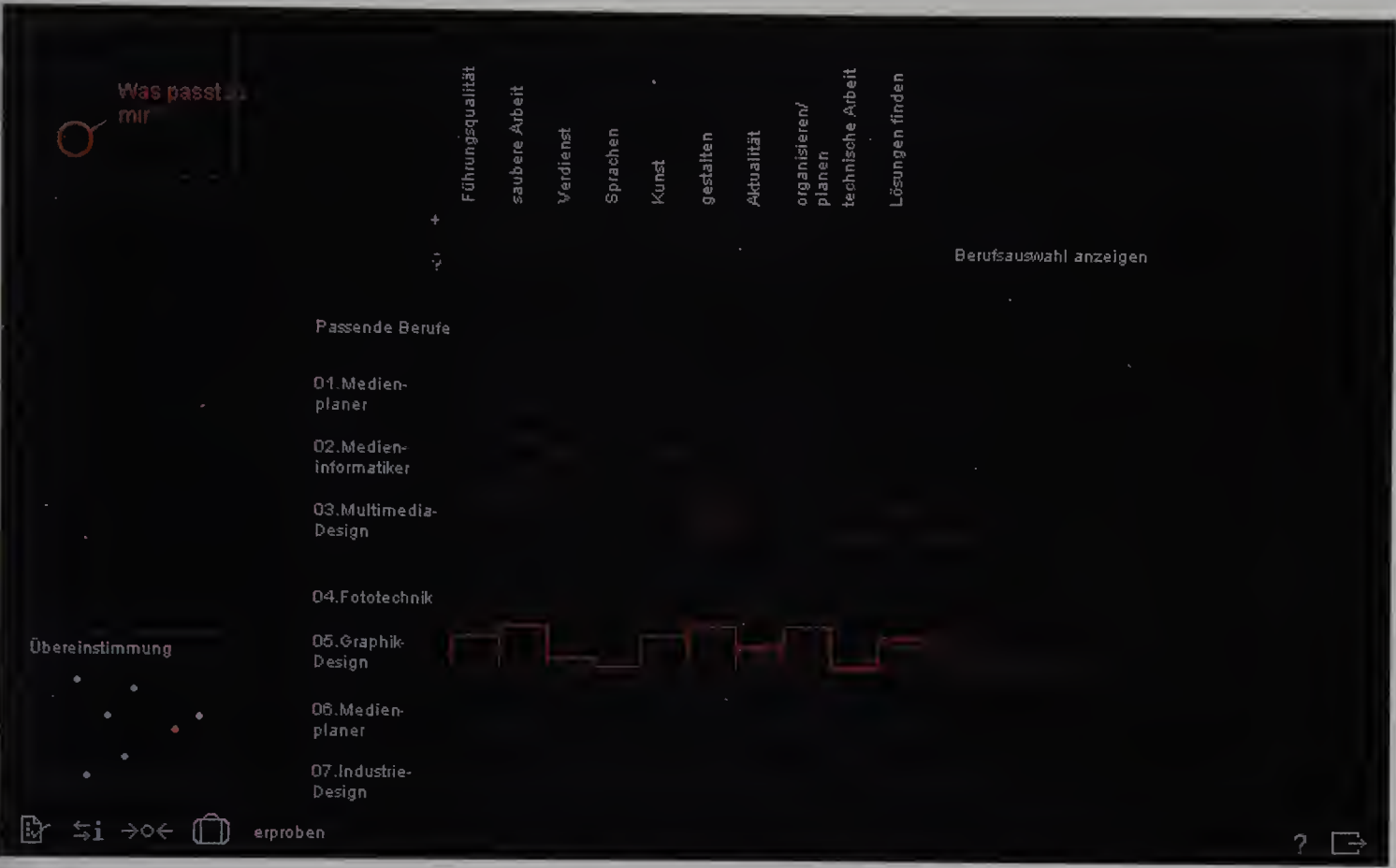


Design  
Project

Hochschule für Gestaltung Schwäbisch Gmünd  
Student project  
'Arbeitssuche im netz'



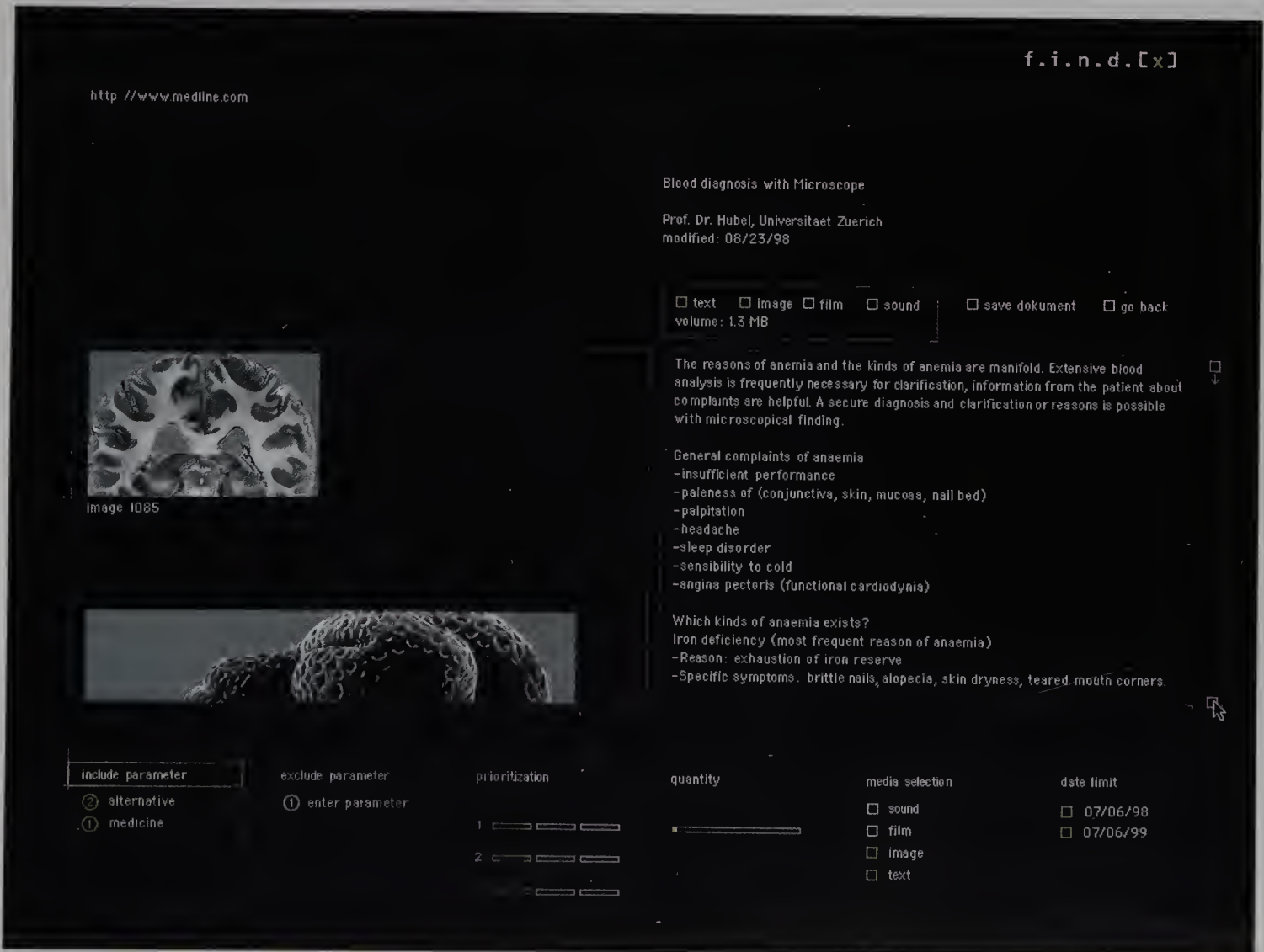
Produced as a project by students at the Hochschule für Gestaltung Schwäbisch Gmünd in Germany, 'Arbeitssuche im netz' is a system to aid job-hunting on-line. The site is aimed at people whose knowledge and skills do not fit in with the traditional criteria set out on many such sites. The site visually illustrates skills-matching and uses a complex indexing system to direct the prospective candidate to the correct area.



Design Hochschule für Gestaltung Schwäbisch Gmünd  
Project Student project  
'f.i.n.d.x'

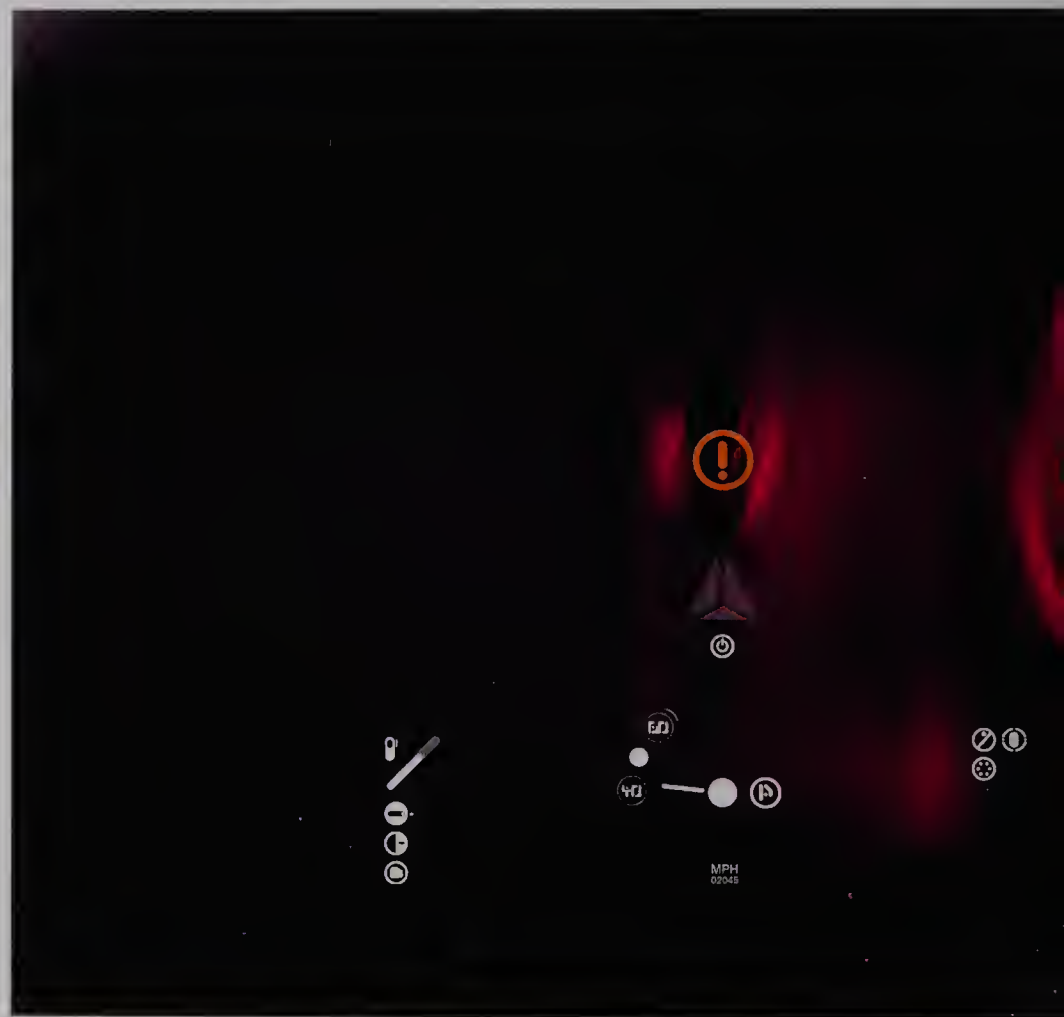


Produced as a project by students at the Hochschule für Gestaltung Schwäbisch Gmünd in Germany, 'f.i.n.d.x' is a visually-aided investigation instrument for the medical industry. The web site uses as its starting point the chaos of fragmented information that is the Internet, illustrated using hundreds of small green floating squares which form an organic galaxy of information. The user can select areas and zoom in to focus on specific areas of research and information.



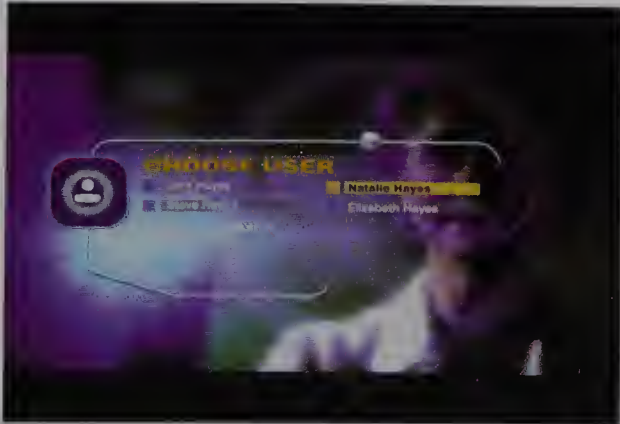
Design  
Project

The Attik  
Ford 24/7



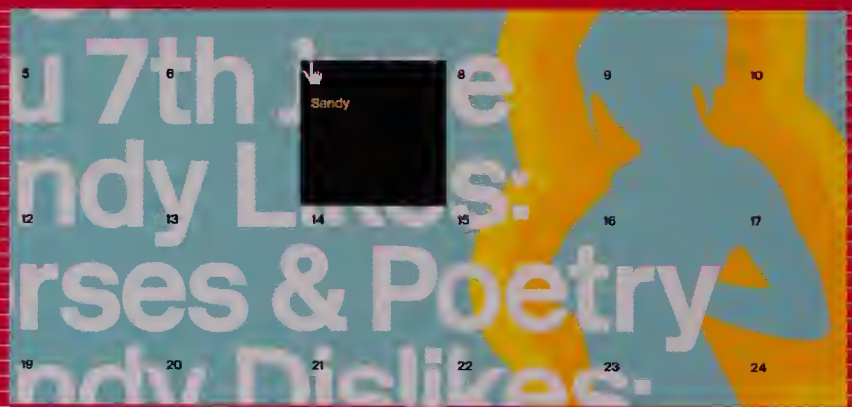
The Ford 24/7 car was one of the highest profile concept cars of recent years. The car was designed by the internationally renowned designer Marc Newson, who conceived the idea of a multi-purpose vehicle that could change its form for different uses. The Attik was commissioned to create an information system that would also revolutionise the traditional car dashboard. The designers' solution was to strip back and remove every knob, button and switch and replace them with a clean curved panel that occupies the full width of the

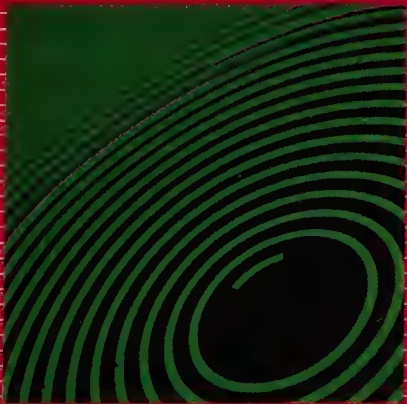
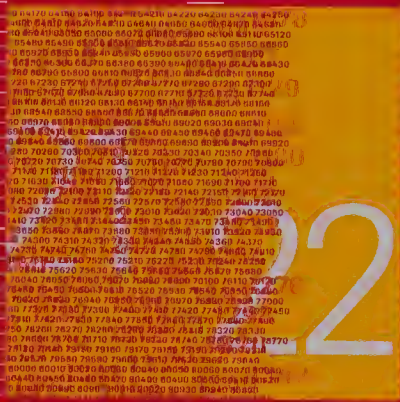
dashboard area. This touch-sensitive panel contains everything necessary for the car's on-board computer system. The information is viewed as a more filmic experience than a conventional touch screen interface, with morphing colours and information which changes according to the operator's requirements, in much the same as the car itself can be customised.



## 04\_Time and space

Mapping Change  
152/153





# I saw a man he wasn't there

Essay by William Owen  
154/155

There is a class of maps that plot the things that are not there, that cannot be touched or won't be captured in a single instance. These are maps of information, ideas and organisations; of logical systems of thought, science, business or design; and of change – the mapping of events or actions unfolding over time.

The attraction of mapping intangibles (as opposed to using words or tables to represent them) is that the map can make the relationships of things to one another real and create an intuitive understanding of their dimensions and properties – whether these are concrete, abstract or metaphorical. The graphic language of maps lends itself to representation of the whole of a thing and its parts in a single view, within which we can oscillate rapidly between different levels of detail. Maps allow patterns to emerge and become real, by showing what lies between the visible incidents, artefacts or moments we can otherwise see.

(Information maps are not diagrams. Diagrams are graphic explanations: a map is a graphic representation, although it might explain by inference.)

The importance of mapping intangibles has increased in proportion to the speed of technological and social change. The dematerialisation of products and services and an onrush of excess of choice, facts and demands for our attention results in a disordered and unfamiliar world. In many areas of life the speed of change has created a problem of understanding at the most basic level of what things are, what their value is, who they are for and how to use them. What is lacking is any kind of consensual systemic image of novel objects, organisations or networks. Customers are having difficulty understanding services or product offerings; businesses are changing so rapidly they cannot retain a complete picture of themselves, their operations or of their customers; citizens lack the consistent philosophies or world views that form a foundation for understanding, or the information needed to come to a decision. All of us have difficulty understanding the rate and extent of change itself.

As an aside, it is interesting to note that the last period in which map-making became a popular medium for reorganising thought was in the 16th and 17th centuries. This was the highpoint of the Renaissance and the birth of the modern world, when scientists, alchemists and Rosicrucians attempted to resolve in maps and arcane tables the contradictions between the old world of faith and a new world of rational thought. Their cabalistic maps sought to explain an alternative relationship between man and the universe. Our information maps are more prosaic but are just as much an attempt to extract order from the noise of everyday life.

CNN	+ PERFORMER	Spin
GWYNETH C	+ THIRSTY WOF	Twenty-four Hours
NEW YORK TIMES	+ GRABBING TU	188/189
MARK HENDE	+ BUZZ ALDRIN	
FBI	+ THE NUMBER	
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	+ JESUS, REAL	

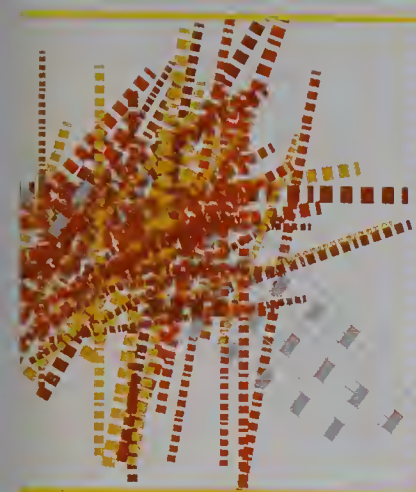
In commerce, it is difficult to move forward with confidence unless you know where you are today. The mapping of businesses as a precursor to strategic change has become a valuable activity in itself, practised by design companies, IT suppliers and management consultants. The map becomes 'a moment in the process of decision making', a means of possession and control over the enterprise, and a tool for persuasion – part of a business case.

The need to map business has arisen from the rapidly changing boundaries of commerce and the speed of thinking and action required to shift a business back into a competitive position. The rate of change has been driven by a combination of technical development that has automated (or augmented) human activities, and the breakdown of traditional boundaries of business organisations, with looser arrangements of networks of partnerships and short term contractual arrangements replacing strong vertical integration and permanent employee/employer relationships. This looks like a comparatively messy situation, so we map it to find the pattern.

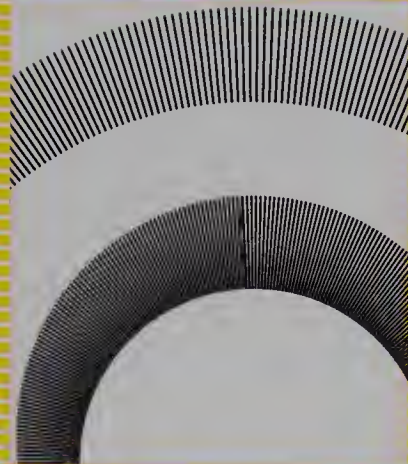
Digital systems promise better business by placing a layer of technology over, or instead of, traditional business practices. Technology has spawned a blizzard of two- and three-letter acronyms – SCM (supply chain management), CM (channel management), KM (knowledge management), DSS (digital self service) CED (customer experience design) and CRM (customer relationship management) – each of which requires an understanding of the relationships, processes and dimensions that are affected. A sensible response is to map the existing and desired situation, and then to identify the gaps.

Businesses are not landscapes, but they do have their own geographies. These are comprised of a host of customer, supplier, regulator, partner and internal relationships; of processes with inputs and outputs, nodal points and directions of flow as well as a beginning and end; of numerous domains of competence of different sizes and characteristics, and diverse dimensions by which the nature and state of the business are monitored.

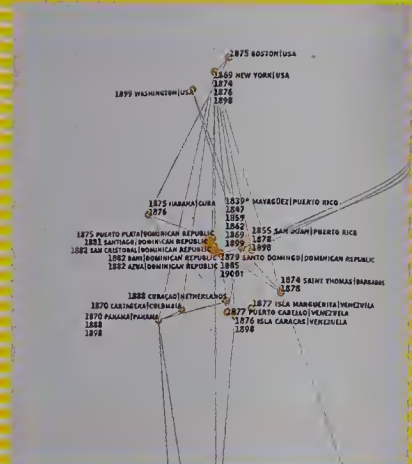
There is a class of maps that plot things that are not there – logical systems of thought, science, business or design; and change – the mapping of events or actions unfolding over time.



Nina Naegal  
and A. Kanna  
Time/Emotions  
198/199



Accept and Proceed  
Light and Dark 2008  
184/185



UNA (Amsterdam)  
designers  
2002 Diary  
160/161

The signs and metasigns devised to map physical geography apply themselves well enough to logical systems. Network diagrams illustrate flow and dependencies, matrices show boundaries and absolute size, distribution maps show positions of entities relative to one other – such as competitive position referenced against selected axes or dimensions, and nested signs can represent hierarchies. Maps are particularly useful in revealing how complex activities such as customer interactions work. Businesses touch their customers in many different ways: different parts of a business may be involved in a particular relationship or transaction which may be mediated over multiple channels – shop, phone, SMS, letter, advertisement, etc. It may be critical to a business to understand what is known about a customer at each touchpoint, what value is being exchanged, who the customer is and how they can be characterised usefully and accurately, what is the cost to serve the customer and what is the customer's value over the lifetime of their relationship with the business. The problem is one to which mapping can be applied in order to understand complex patterns of communication and exchange – and to identify contradictory, unwelcome, inefficient or overpriced transactions of whatever kind.

The importance of taxonomy in mapping logical systems, such as this, or when mapping knowledge, cannot be overstated. It is essential to arrive at useful and coherent classifications of things before they can be ordered into their proper place. Inconsistent taxonomy produces a useless map. This is the point, then, at which cartography merges with librarianship and design strategy, and where we arrive at alternatives to standard tabular classifications of books and look instead at pictorial representations of families of information to enable the extraction, viewing and contextual understanding of any kind of symbolic record.

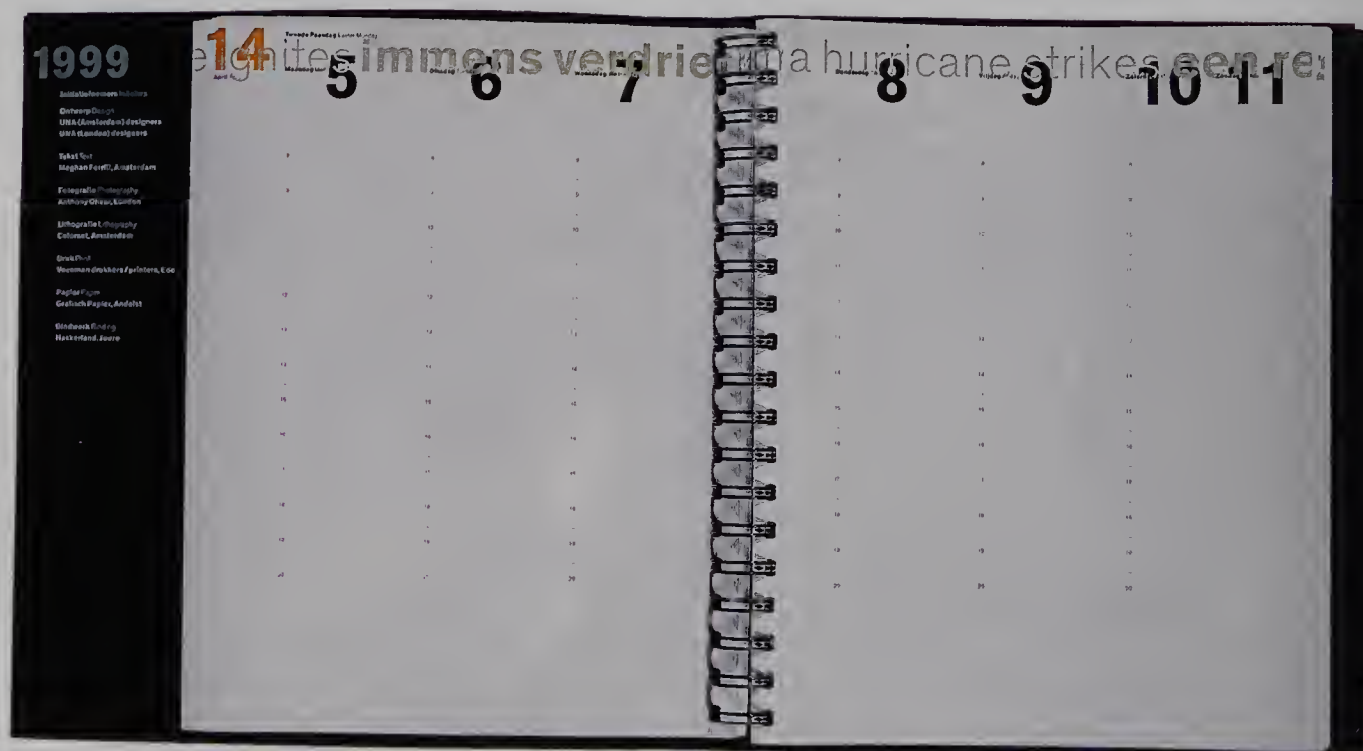
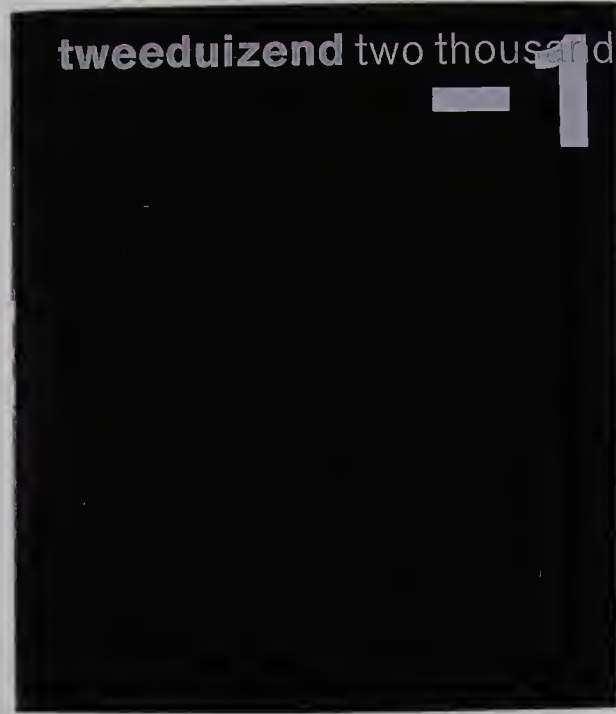
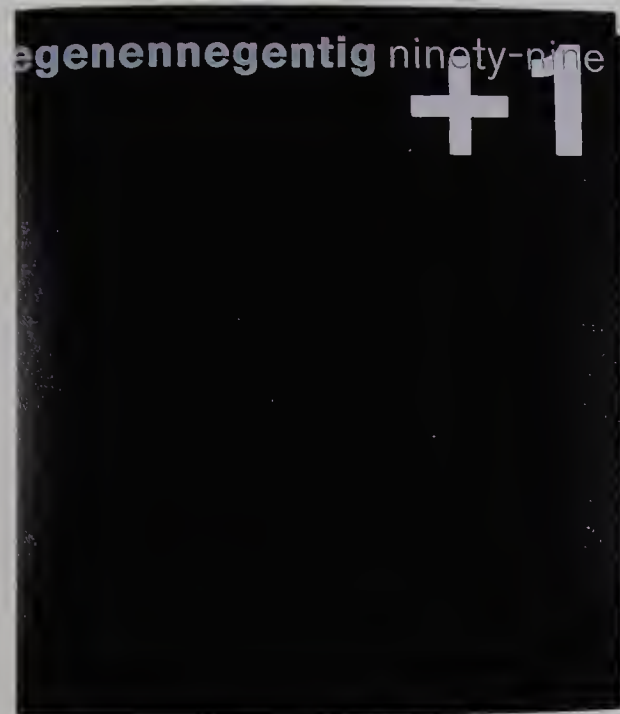
The Internet has created a new class of problem in mapping information. Digitally stored information resolves into a much finer grain than analogue information, reducing down from the book, magazine or journal to the chapter, the article, the image, even the phrase or word. Likewise it no longer has any physical host to provide any kind of 'natural' ordering. This has been highly beneficial, in so far as we can extract information much more quickly in a more convenient form, and we can make connections more quickly wherever a link has been inserted. What we lack, however, is a representation of the entire body of information or a means to rummage around it – with two important exceptions: the catalogue (e.g. Yahoo) and the search engine (e.g. Google). These are of course purely linguistic tools, strictly finite in their nature, smothering serendipity, and sometimes limited to the point of stupidity in understanding what it is we are really looking for.

The alternative to linguistic search is a graphical interface that may allow for less exact but ultimately more successful investigations. A highly successful example is Smartmoney's 'Map of the Market' (a chloropleth map of the market capitalisation of Fortune 500 companies that changes dynamically with the stock price). This is a graphical representation that gives a genuinely useful overview of states and trends combined with detailed information, interrogated by a graphic interface.

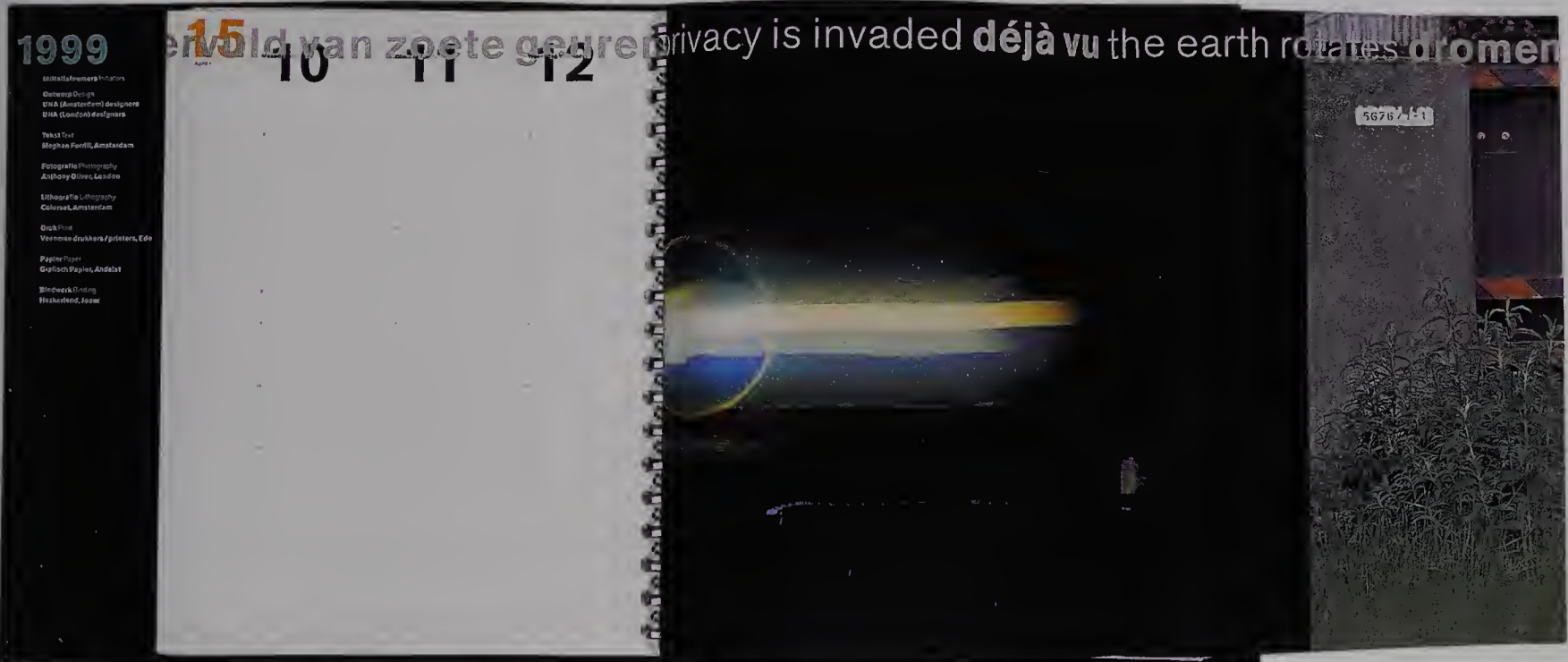
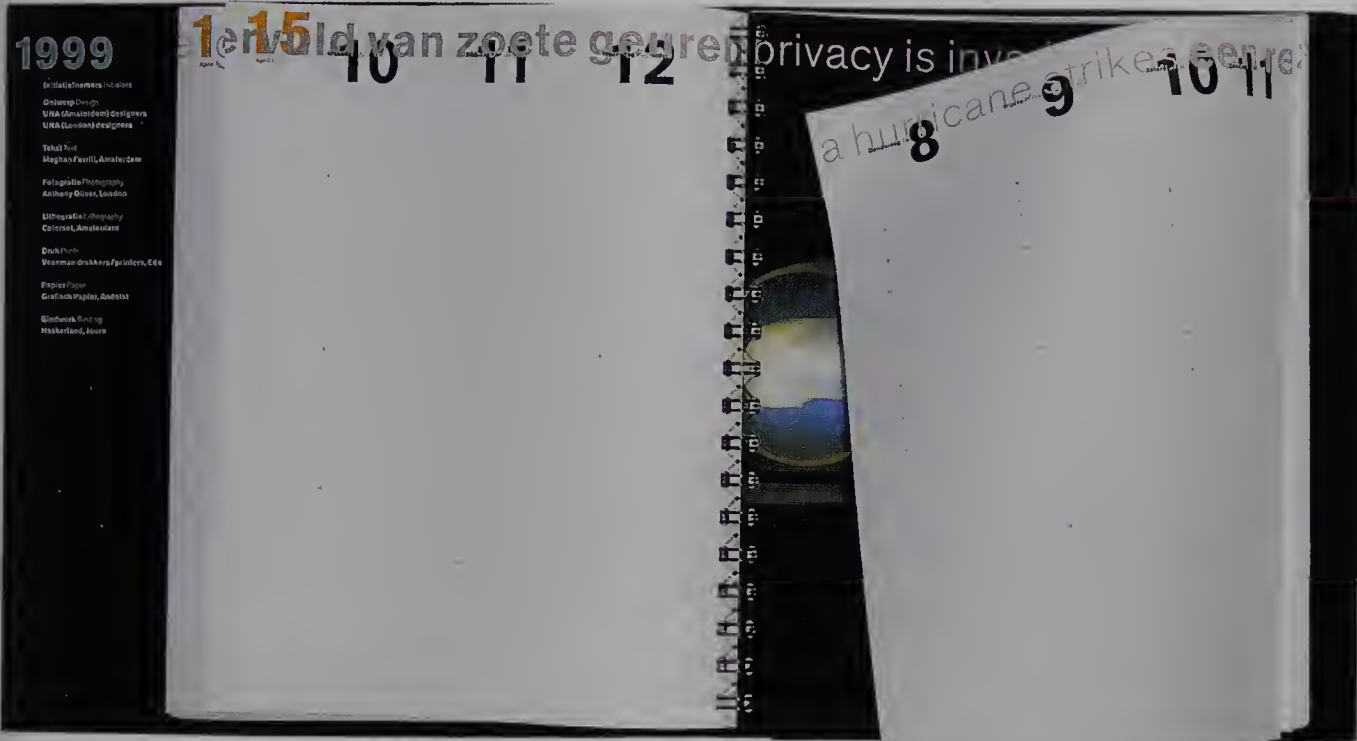
The Map of the Market succeeds because it layers information in two dimensions and uses a consistent taxonomy to divide the layers and a design strategy that reveals the dynamic quality of the activity it represents. Everything necessary to obtain an overview is visible simultaneously and in the correct proportion and state.

This essay, however, ends with an acknowledgement of failure. Most designers who have attempted to represent Internet-based information have produced maps that show nothing but network flows or nested texts. These maps have failed to replicate, in even the most rudimentary way, the sensory representation (and the massive boost to the memory and the imagination) one receives on entering a library and seeing, smelling and feeling the books on the shelf. One of the reasons for this failure has been an obsession with 3D perspective within the computer-oriented section of the design community. The idea that a perspectival simulation of the physical world will help us understand digital information is a fallacy, because perspective limits viewpoint and imposes distance where none exists. For proof, visit [Cyberatlas.com](http://Cyberatlas.com), where there are numerous representations of the Internet in three dimensions that tell us nothing at all about what is there.

Design UNA (Amsterdam) designers / UNA (London) designers  
Project Diary  
Photography Anthony Oliver



Dutch design consultancy UNA produced a double-year edition diary for 1999 and 2000, as a way of connecting the two centuries. An elaborate folding system was employed enabling the correct year to be visible. The diary has two covers, the first cover titled 'two thousand -1' and the second cover entitled 'nineteen ninety nine +1'. For 1999 the pages work quite conventionally, however at the turn of the century, the pages of the diary have to be turned back on themselves to reveal the new dates, and a fresh selection of photographs.



Design  
Project

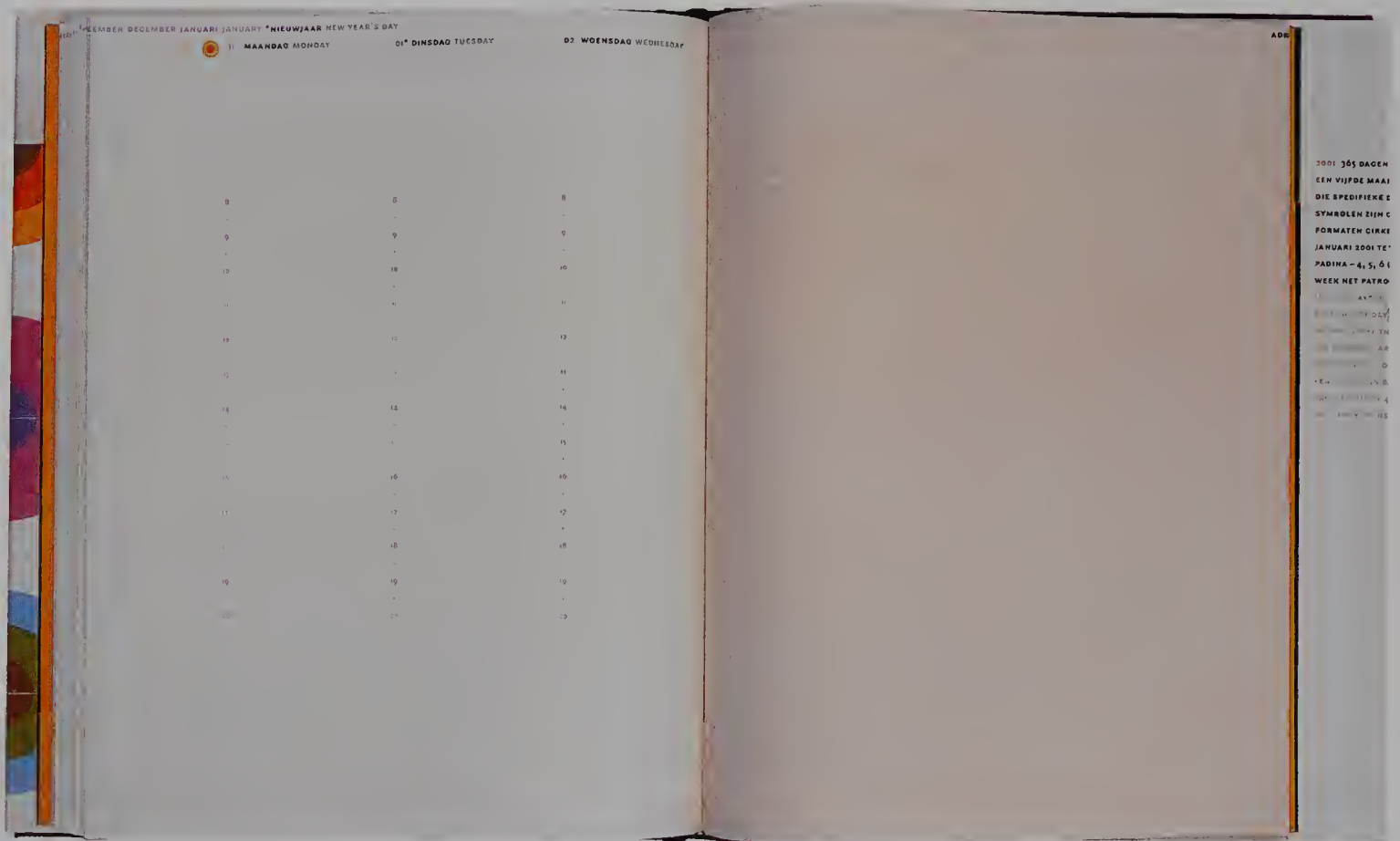
UNA (Amsterdam) designers  
Diary



Many recipients of UNA's 2001 diary found it almost too beautiful to use. The quality and attention to detail present in this book is outstanding, as is the complexity of the idea and system behind the design. As stated on the back of the dust jacket: "The 365 days of the year are divided into 12 months, each month naturally has a first, a second, a third, a fourth and sometimes a fifth Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday."

In this diary these particular days are coded by a unique symbol, which means that there is a total of 35 different symbols. The symbols are constructed

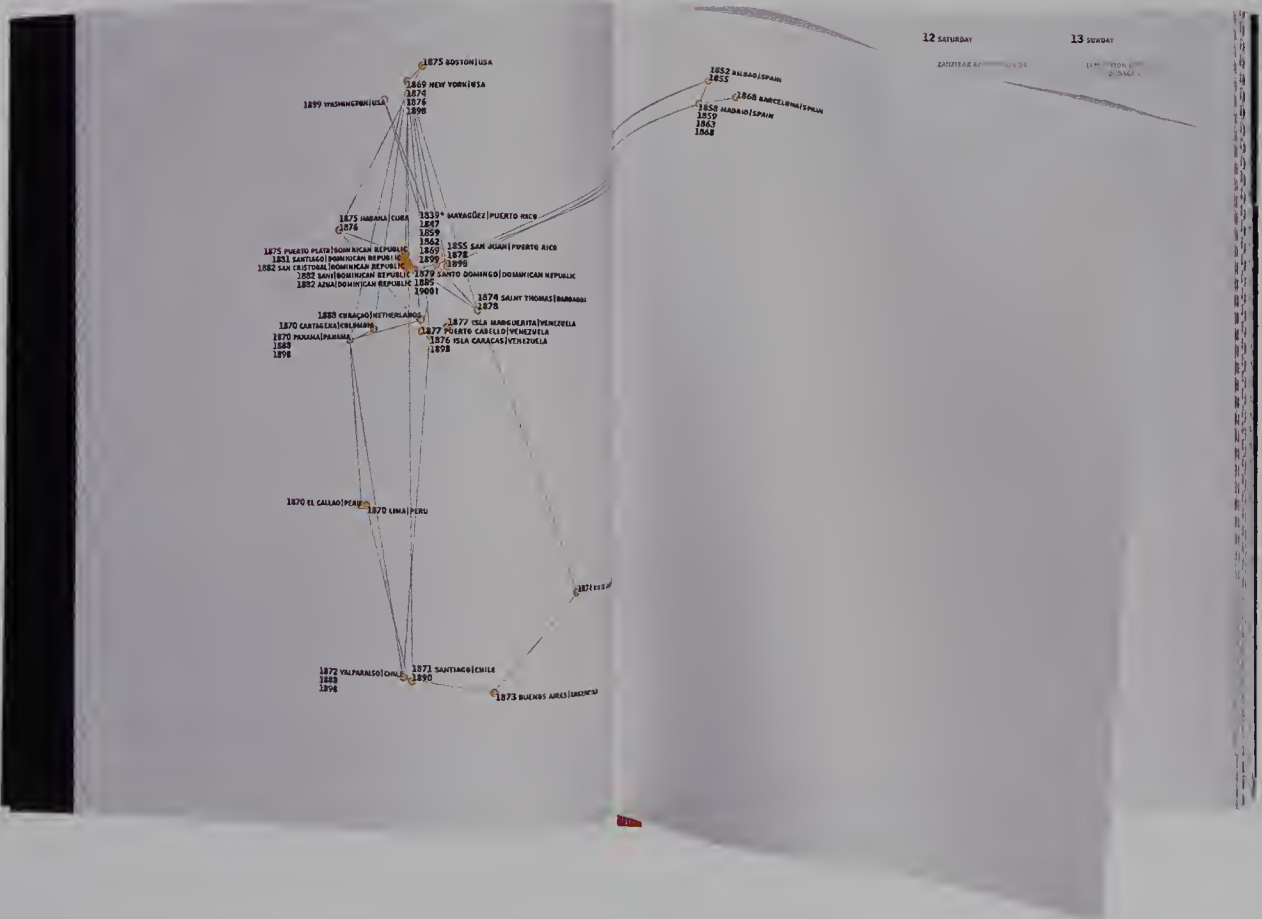
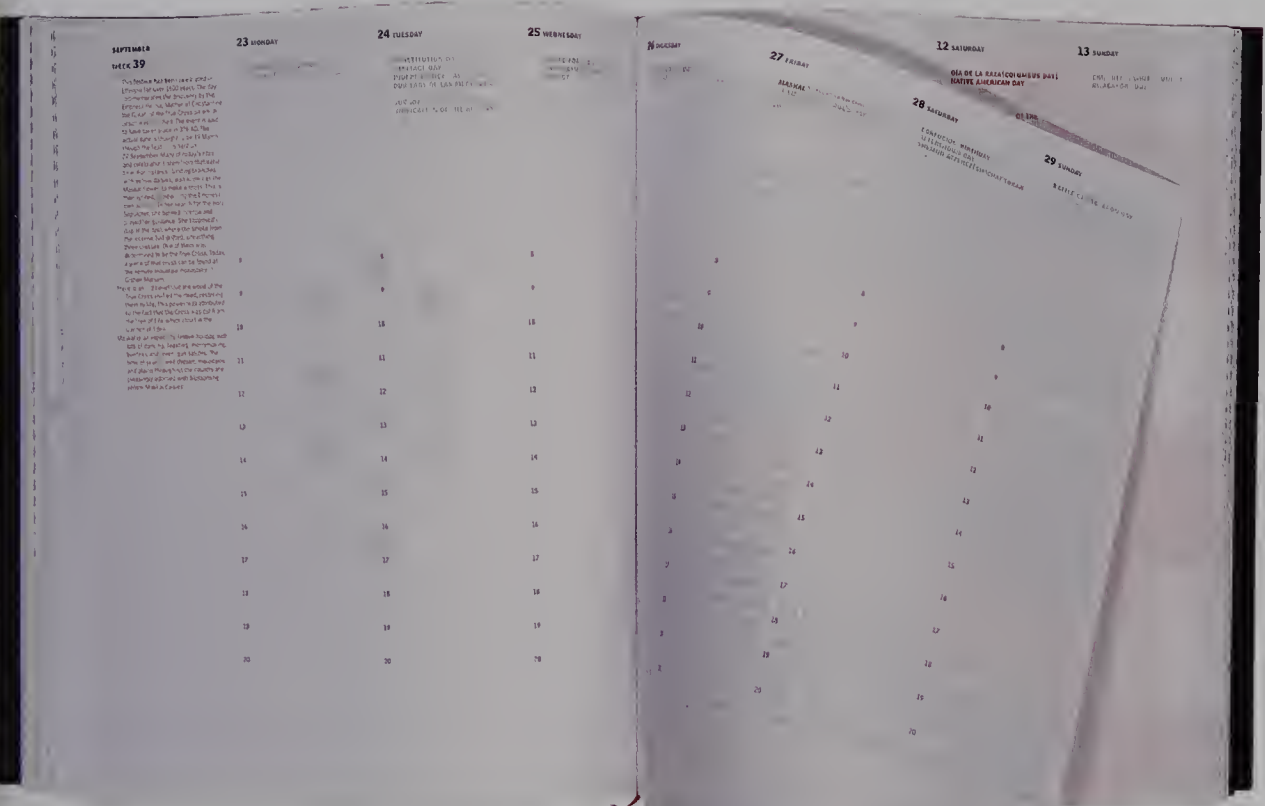
by overprinting up to three varying sized concentric circles, in a combination of one of three different colours. On the page where January 1, 2 and 3 appear, the complete pattern of circles representing the 365 days of the year 2001 can be seen. The pattern is in fact mirror printed on the reverse side of the Japanese-folded sheet. On the following page, January 4, 5, 6 and 7, the symbols have moved three positions forward. This twice weekly rhythm continues throughout the diary. Consequently the empty space grows from the bottom right of the page and the year 2001 gradually disappears.



UNA (Amsterdam) designers  
Diary

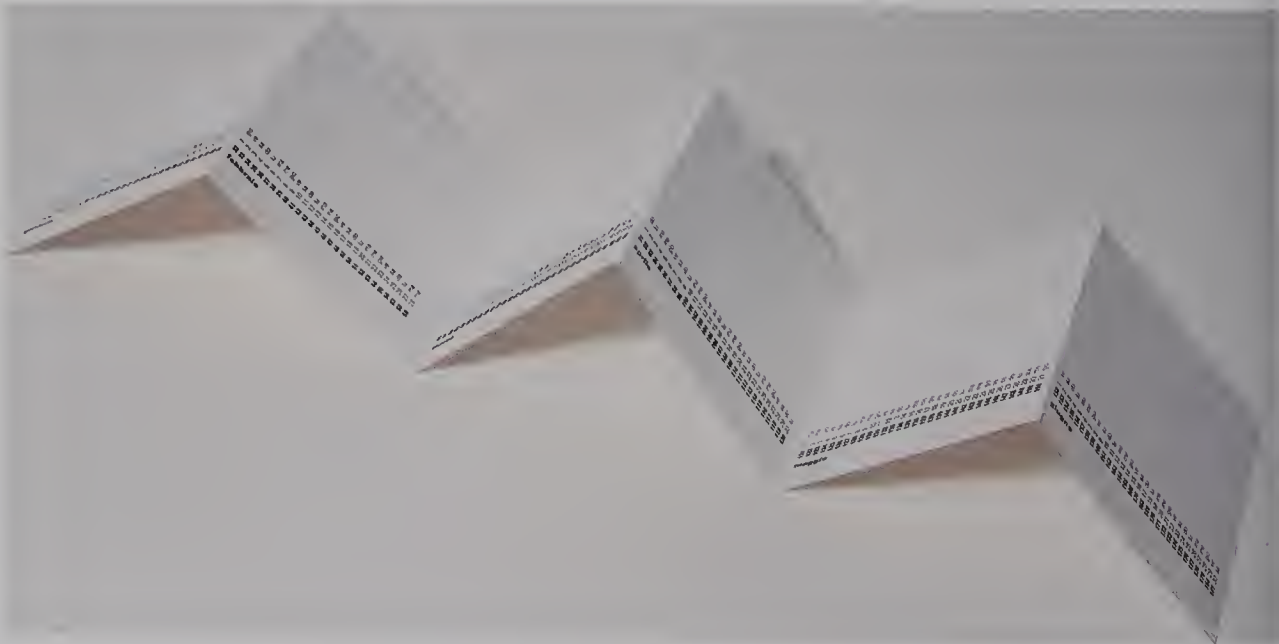
198 • STEADFAST DAY • UNIVERSAL FRATERNITY DAY • ARCTIC  
 DAY • CHILDREN'S DAY • PATHE' L'AO DAY • TUPHARY •  
 199 • ANNIVERSARY OF THE REPUBLIC DAY • ARIZONA REVOLUTION  
 200 • FRIENDS • IRON BURNING DAY • MARTIN LUTHER KING, JR.  
 201 • BLITZ DAY • DANIEL'S BIRTHDAY • BIRTHDAY • REM  
 202 • OWN PRINCE WILLIAM ALEXANDER TO HIS BIRTHDAY  
 203 • ACHAMATROU DAY • THE BATTLE FROM THE CATHAR  
 204 • DAY OF CONCEPTION • SOLAR • CHURCH • RIM • YAR  
 205 • FLAG DAY • BIRTHDAY • DAY • HAREID DAY • TO  
 206 • DAY • MEMORIAL AND BIRTHDAY VICTIMS • 1914  
 207 • DAY • THESSALONIAN DAY • CONGOLESE WOMEN'S DAY  
 208 • TO HIS DAY • REMOVAL DAY • DECORATION DAY  
 209 • DAY • HUMAN RIGHT DAY • NO TO AT RIFT  
 210 • DAY • FISHER VACHA • DAY • BIRTHDAY • BIRTHDAY  
 211 • LANCE • MAIVIRAS DAY • STUDENT BIRTHDAY • BIRTHDAY  
 212 • MONAULT'S DAY • OUR PIRAT • CHARTER • UNLAW  
 213 • THE KING'S BIRTHDAY • PATRIOT'S DAY • BOLD  
 214 • THE DASHAM • GURU GOBIND SINGH'S BIRTHDAY • SAKA  
 215 • BIRTHDAY • LOSS OF THE MOST EMERGENCY • BIRTHDAY  
 216 • DAY • LABOUR DAY • WORKERS' DAY • KANAKA  
 217 • BIRTHDAY • CORONATION DAY • EASTER • INDIAN  
 218 • BIRTHDAY • MAIVIRAS DAY • PROCLAMATION OF THE  
 219 • AND • PORTS DAY • KALAIKSYMOS • WHITE SUNDAY  
 220 • AND ST. M. BODHUS DAY • THE BATTLE OF AFRICA  
 221 • DAY • BIRTHDAY • BIRTHDAY • BIRTHDAY  
 222 • DAY • ABOLITION OF SLAVERY • CANOE'S MEMORIAL DAY  
 223 • OF PYA DAY • ANTIFASCIST STRUGGLE DAY • COINTEGRATION  
 224 • DAY • ANNIVERSARY OF THE AMN • SUCCESSION  
 225 • DAY • BIRTHDAY AND CORONATION OF HIM KING  
 226 • DAY • DAY OF STAFFHOOD • JAN BUS DAY • SABA  
 227 • DAY • AFRICAN COMMUNITY DAY • BASTILLE DAY • THE

Dutch design consultancy UNA's 2002 diary sets out on a mission to find a significant event globally for each day of the year. The diary, as with previous UNA diaries, represents a significant typographic achievement and, through its printing, exudes quality. As in previous examples, the designers have used folded sheets – French-folded in this case – to allow subtle images to appear. The dates, together with information about special events, occasions and festivals, are printed on the face of the sheet, while icons and images pertinent to the particular event are printed inside the French-fold. The pages are perforated along the French-fold edge, allowing the user to easily tear open the sleeve to better access the additional information.



Design  
Project

A.G. Fronzoni  
365 diary

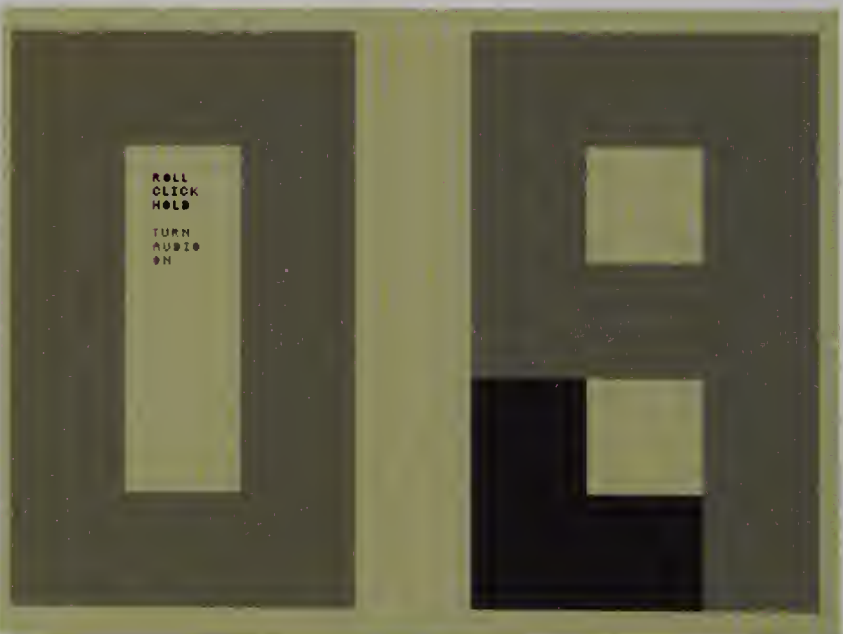


This pocket-sized diary by the Italian designer A.G. Fronzoni only measures  $3\frac{3}{4} \times 3\frac{3}{4}$ in (95 x 80mm), but with over 600 pages is  $1\frac{1}{2}$ in (38mm) thick. Unusually, the diary can be used in any year as the only information it contains is the day of the year running from 1 (1st of January) to 365 (31st of December). Every page works the digits into a different form and as the pages are printed onto thin paper the preceding and following page numbers are just visible, which makes the diary even richer. The book is accompanied by a small 12-page concertina-folded leaflet with a month on each page, in which again, the 365 days of the year are listed in one continuous line, with the day and date information running adjacent to it.



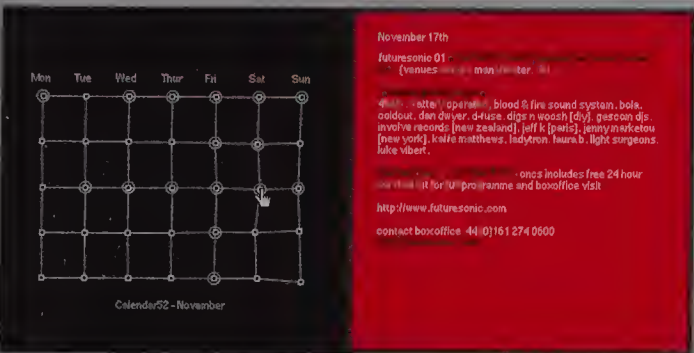
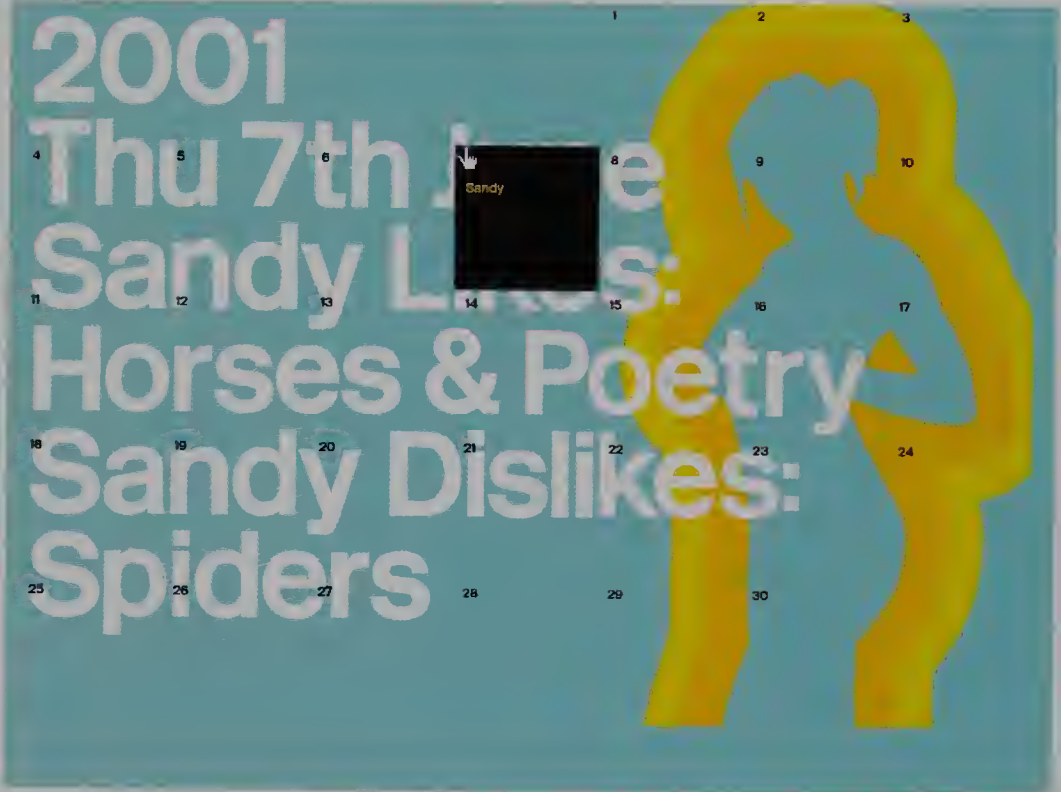
Design  
Project

Tonne  
Calendar52



Calendar52 is an on-line visual exploration where the designers have challenged the conventions of visualising calendar dates with the use of experimental typographic systems. Each edition uniquely illustrates the corresponding calendar month, by referencing specific events you can jot down in your personal diary. Initially the project ran from June 2001 to May 2002; thereafter the 12 monthly editions will be archived and published in book format as a limited edition.

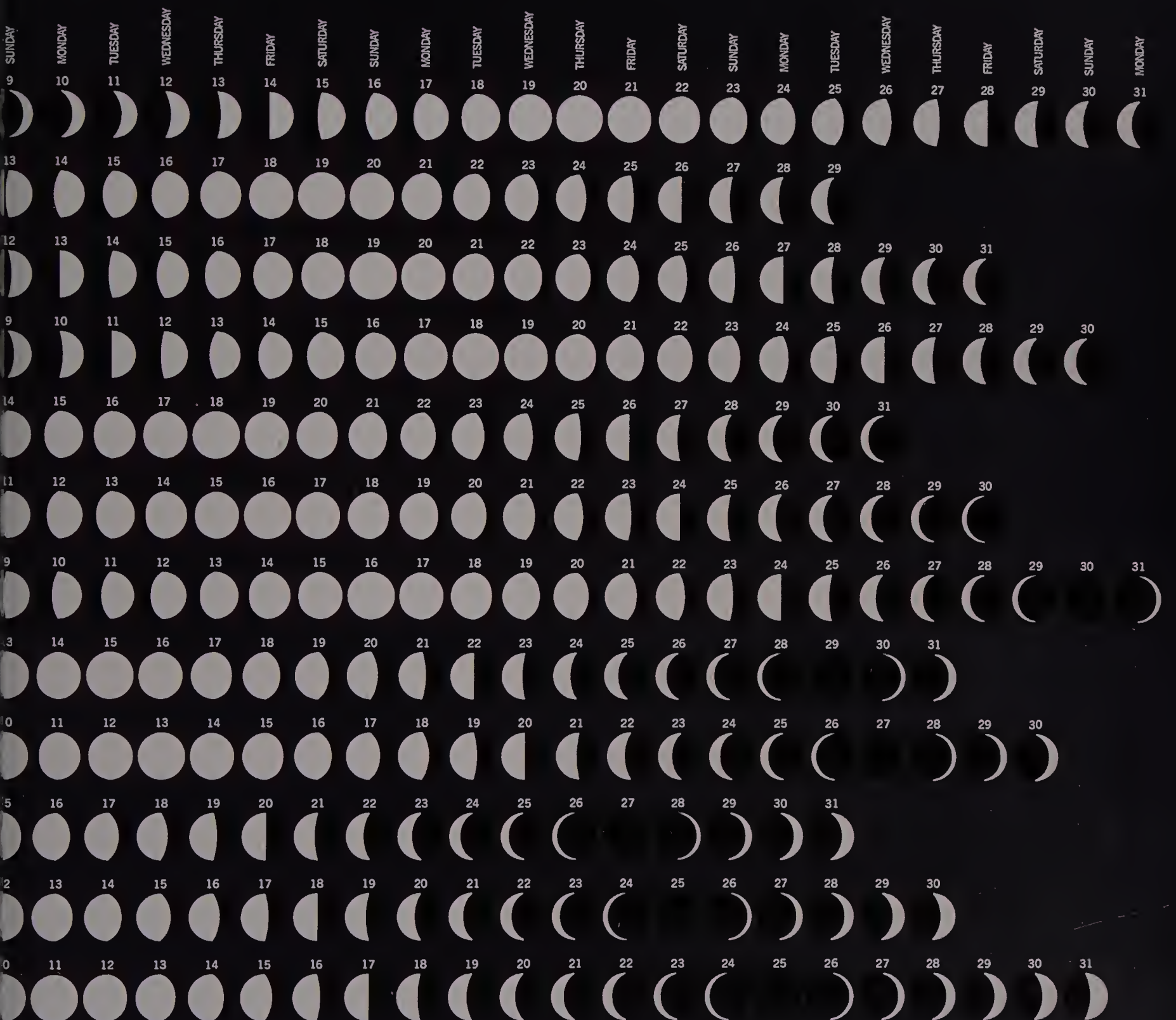
Although each monthly interface works differently from the last, the principle remains that by interacting with the site via the mouse, specific diary information is revealed as a date is hit. Interaction plays a large part in the workings of the site as Calendar52 is seen as a collective interactive environment where anyone can up-load diary information onto the site, thereby making the months dense with a variety of information about specific events and personal data.



# PHASES OF THE MOON 2000

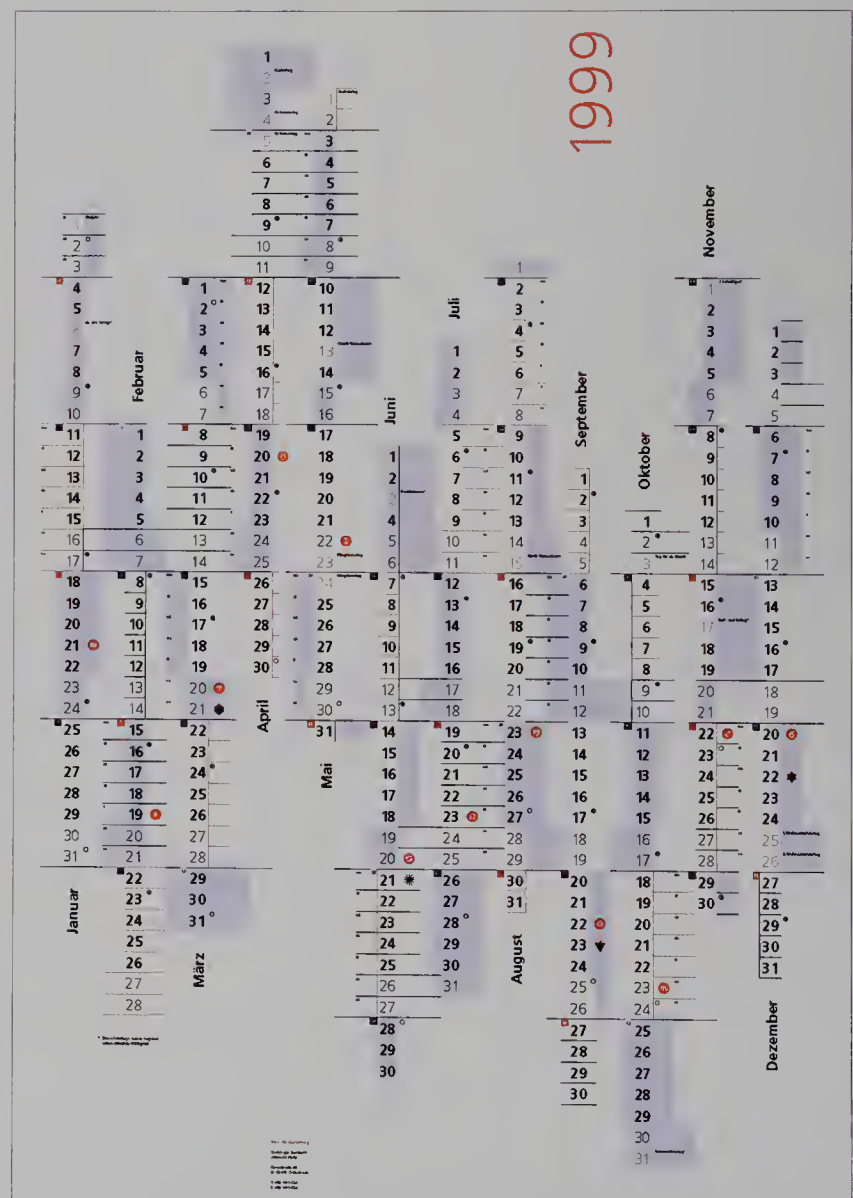
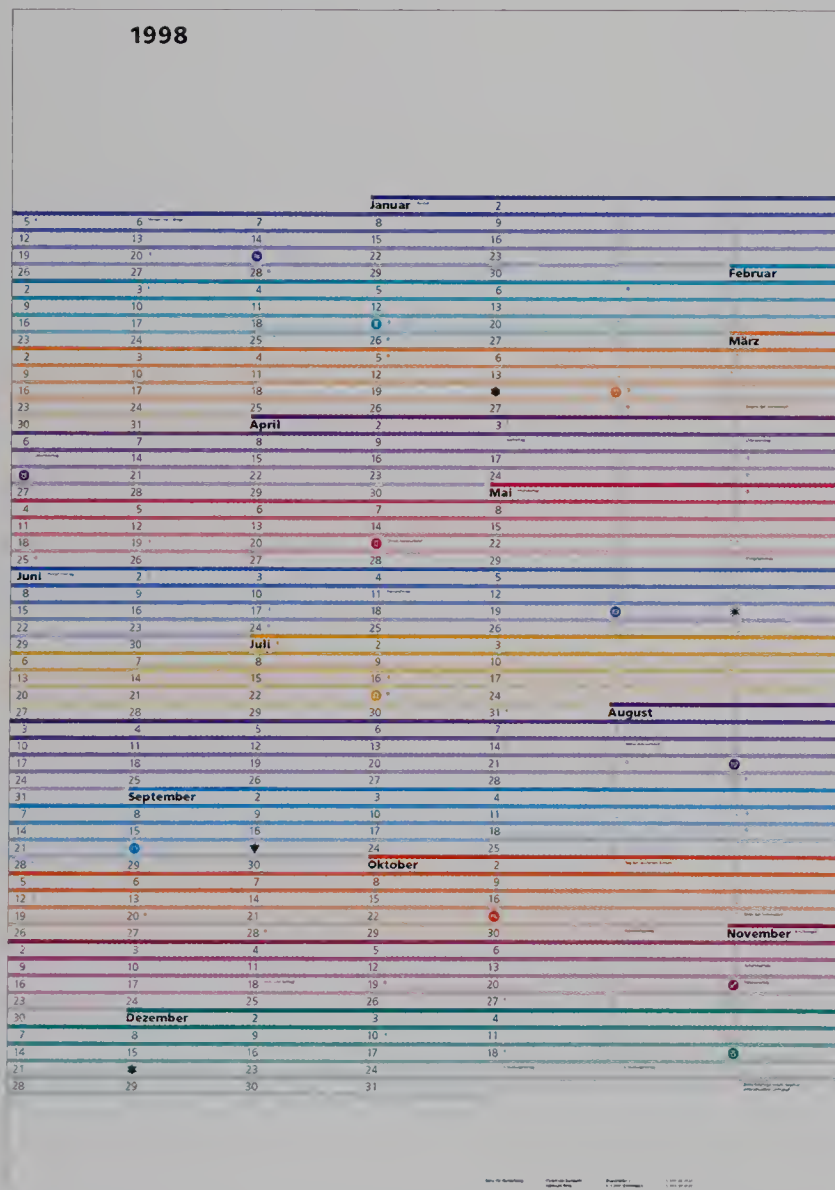
	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
JANUARY							1	2	3	4	5	6	7
FEBRUARY		1	2	3	4	5	6	7	8	9	10	11	12
MARCH			1	2	3	4	5	6	7	8	9	10	11
APRIL							1	2	3	4	5	6	7
MAY		1	2	3	4	5	6	7	8	9	10	11	12
JUNE				1	2	3	4	5	6	7	8	9	10
JULY							1	2	3	4	5	6	7
AUGUST			1	2	3	4	5	6	7	8	9	10	11
SEPTEMBER					1	2	3	4	5	6	7	8	9
OCTOBER	1	2	3	4	5	6	7	8	9	10	11	12	13
NOVEMBER			1	2	3	4	5	6	7	8	9	10	11
DECEMBER					1	2	3	4	5	6	7	8	9

Although not the first or only example of a lunar-related calendar, this example from the Museum of Modern Art in New York is simple, beautiful, effective, and clearly works as a conventional calendar with each progressive crescent of the moon shown for each day of the month. The calendar is finely printed with each moon crafted with a full circle in a spot UV varnish and the crescent printed white out.

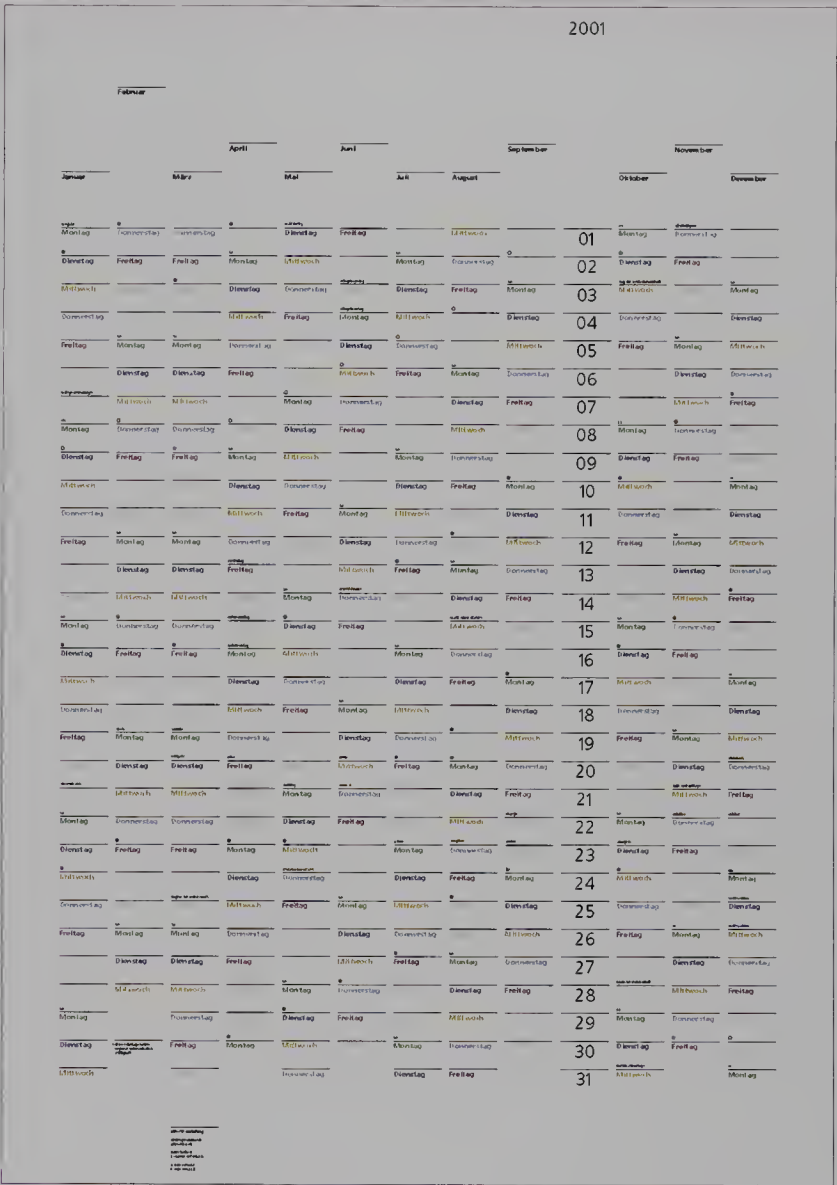
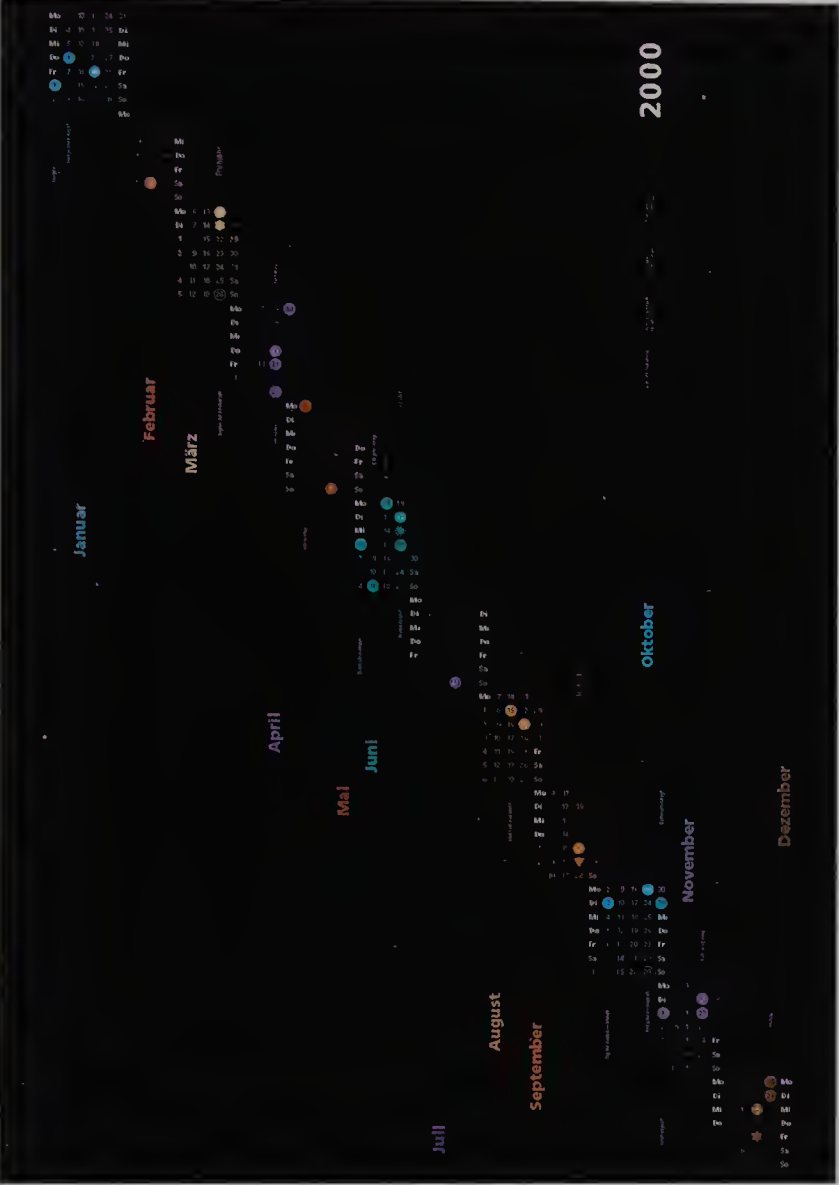


Design  
Project

Büro für Gestaltung  
Calendars 1998-2001

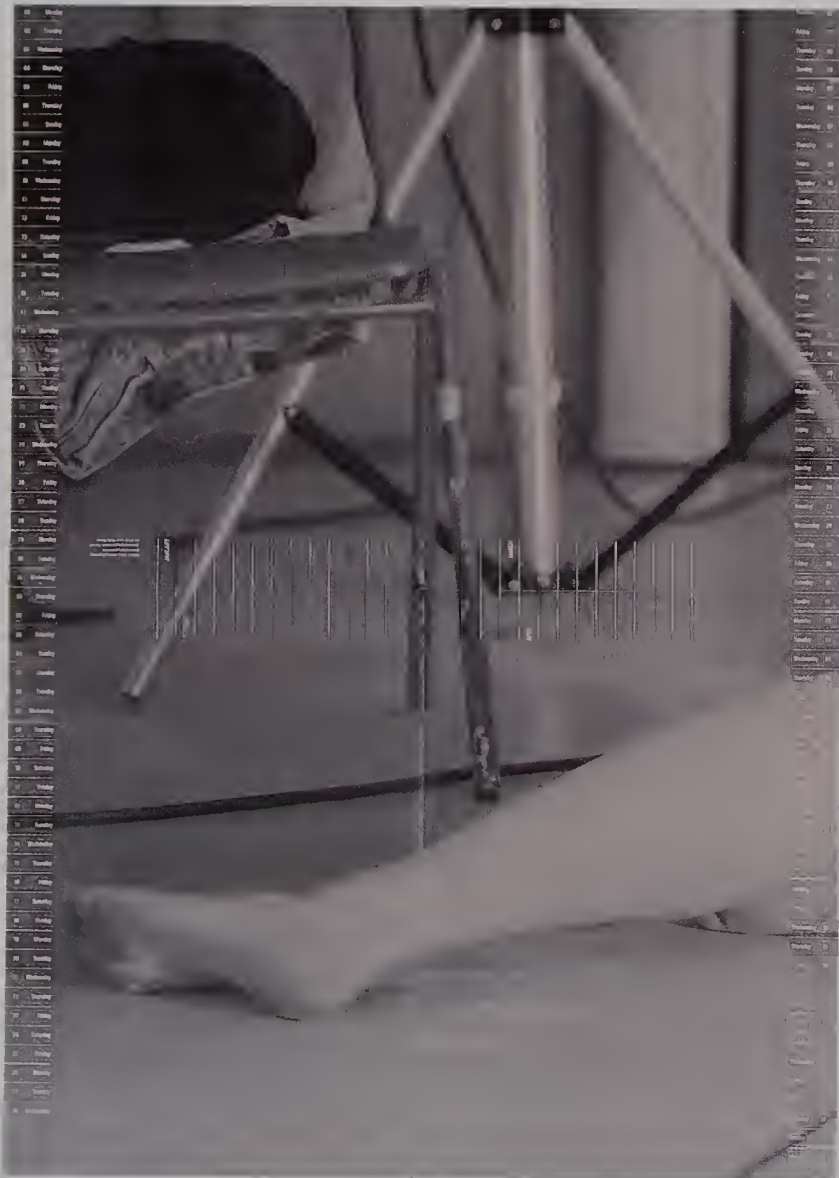


Produced as an ongoing self-initiated project to research the structure that lies behind the 365 days, 52 weeks and 12 months of the year, the aim is to find a different solution each year. The designers were less interested in the final visual appearance of the poster, and were mainly concerned with the process. Each poster measures 33<sup>5</sup>/<sub>64</sub> x 23<sup>5</sup>/<sub>64</sub>in (840 x 600mm) and is reproduced in full colour. The calendars are always typographic, working purely with the given numerical data of the calendar.



Design  
Project

Secondary Modern  
'Rokeby Venus'



Produced as a set of three A2 (16½ x 23½in) posters folded down to A4 (8½ x 11½in) and enclosed in a clear plastic sleeve, the designers of this piece are exploring a theme introduced by themselves in 1998, and continued each year since (the calendar shown is for 2001). The typography changes from year to year, as does the content. The 1998 calendar utilised colour photographs of skyscrapers shot through the window of an aeroplane. Their 1999 version reduced the work to pure typography, set in a similar manner to the calendar shown. The 2000 calendar used a large, detailed line drawing of an urban landscape.

This calendar works as a triptych in the classic sense. Entitled 'Rokeby Venus', the nude study is a self-portrait by Jemima Stehli set-up as a transcription of the famous painting by Velazquez, c1647. The only difference is that the cupid in the original has been replaced with photographic studio equipment. The calendar data works as follows: every two months run down a single column on each long edge of the posters. A series of 13 vertical rules runs horizontally across half of each poster; within these rules is positioned the relevant month.



Design Project NB:Studio  
Knoll calendar – Twenty-First Century Classics

## April



**03** Warren Platner  
Lounge chair



**04** Warren Platner  
Lounge chair



**05** Mies van der Rohe  
MR armless chair



**06** Mies van der Rohe  
MR armless chair



**07** Florence Knoll  
Credenza



**08** Florence Knoll  
Credenza

**09** Florence Knoll  
Credenza



**10** Jonathan Crinion  
Arm chair



**11** Jonathan Crinion  
Arm chair



**12** Eero Saarinen  
Executive chair



**13** Eero Saarinen  
Executive chair



**14** Florence Knoll  
Oval table



**15** Florence Knoll  
Oval table

**16** Florence Knoll  
Oval table



**17** Joseph & Linda Riccio  
Arm chair with wood seat



**18** Joseph & Linda Riccio  
Arm chair with wood seat



**19** Ettore Sottsass  
Eastside arm chair



**20** Ettore Sottsass  
Eastside arm chair



**21** Charles Pfister  
Three-seat sofa



**22** Charles Pfister  
Three-seat sofa

**23** Charles Pfister  
Three-seat sofa



**24** Vignelli Design  
Handkerchief rattan arm chair



**25** Vignelli Design  
Handkerchief rattan arm chair



**26** Harry Bertola  
High-back arm chair



**27** Harry Bertola  
High-back arm chair



**28** Ettore Sottsass  
Eastside three-seat sofa



**29** Ettore Sottsass  
Eastside three-seat sofa

**30** Ettore Sottsass  
Eastside three-seat sofa

When the UK-based graphic design consultancy NB: Studio was commissioned by the furniture company Knoll International to produce a promotional calendar, the designers' response was this elegant poster. The months are set out in a conventional manner as are the dates within each month. The names of days, however, are replaced with the names of furniture designers and the names of famous pieces of Knoll furniture. Above this information is a keyline drawing of each classic piece of furniture. For weekends, a single sofa extends over the two-day period.

# Knoll

## Twenty-First Century Classics

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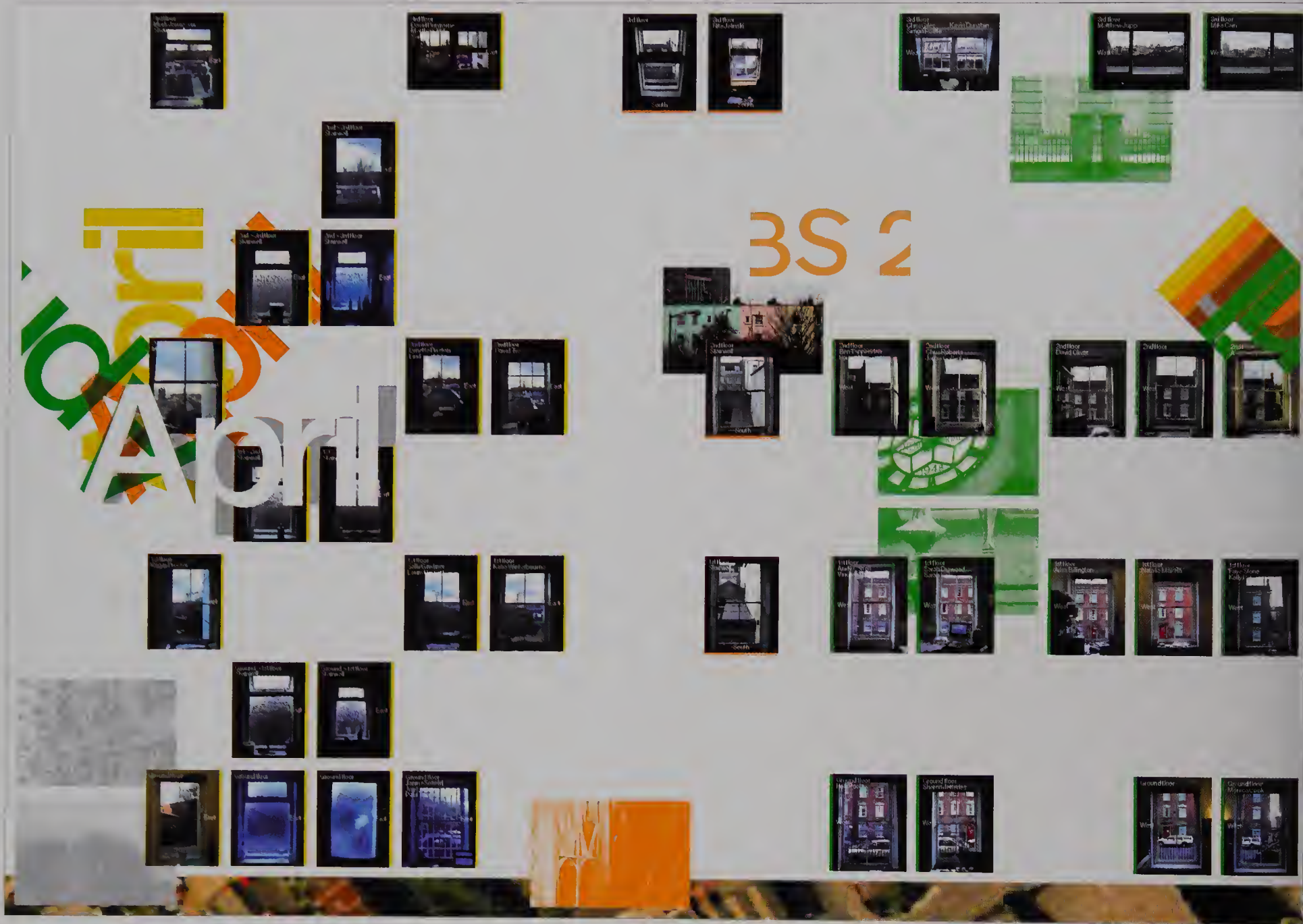
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31

Design  
Project

Proctor and Stevenson  
Calendar



The Bristol, UK-based design company Proctor and Stevenson produced this A3 (11 1/10 x 16 1/2 in) calendar. Each month, which was made up of two A3 pages, was given to a different designer within the company, which created a variety of responses within a single design piece.

April (shown here) was designed by Ben Tappenden. The first page maps out the design company's offices by showing the view out of every window in the building. Each image is credited with the name of the designer who sits by the window it represents. These photographs are positioned in rows according to the positions of the windows within the building - the top

row is the third floor, the bottom row is the ground floor. A thin colour bar runs along one edge of each image to denote the orientation of the window - east is represented by a yellow strip on the right edge, south by an orange strip on the bottom edge, west by a green strip on the left edge.

The second page of April contains the dates for the month with an aerial satellite photograph of the area the company's building is located within, together with a series of detailed images showing fragments of the surrounding environment.



Design  
Project

Struktur Design  
1998 Kalender

Design  
Project

Struktur Design  
Seven Days 1999

1998

01	Thursday	Sunday	Sunday	Wednesday	Friday	Monday	Wednesday	Saturday	Tuesday	Thursday	Friday
02	Friday	Monday	Monday	Thursday	Saturday	Tuesday	Thursday	Friday	Sunday	Monday	Wednesday
03		Tuesday	Friday	Friday		Wednesday	Friday	Monday	Thursday	Friday	Thursday
04	Sunday	Wednesday	Wednesday	Saturday	Monday	Thursday	Friday	Tuesday	Friday	Wednesday	Friday
05	Monday	Thursday	Thursday	Sunday	Tuesday	Friday	Sunday	Wednesday	Saturday	Monday	Thursday
06	Tuesday	Friday	Friday	Monday	Wednesday	Sunday	Monday	Thursday		Tuesday	Friday
07	Wednesday	Sunday	Sunday	Tuesday	Thursday	Sunday	Tuesday	Friday	Monday	Wednesday	Monday
08	Thursday			Wednesday	Friday	Monday	Wednesday	Friday	Tuesday	Thursday	Friday
09	Friday	Monday	Monday	Thursday		Tuesday	Thursday	Sunday	Wednesday	Friday	Monday
10	Saturday	Tuesday	Tuesday	Friday	Sunday	Wednesday	Friday	Monday	Thursday	Sunday	Thursday
11	Sunday	Wednesday	Wednesday	Saturday	Monday	Thursday	Friday	Sunday	Tuesday	Friday	Monday
12	Monday	Thursday	Thursday	Sunday	Tuesday	Friday	Sunday	Wednesday	Saturday	Monday	Thursday
13	Tuesday	Friday	Friday	Monday	Wednesday	Sunday	Monday	Thursday	Friday	Sunday	Friday
14	Wednesday	Sunday	Sunday	Tuesday	Thursday	Sunday	Tuesday	Friday	Monday	Wednesday	Saturday
15	Thursday	Monday	Monday	Thursday		Tuesday	Thursday	Sunday	Wednesday	Friday	Monday
16	Friday	Tuesday	Tuesday	Friday	Sunday	Wednesday	Friday	Monday	Thursday	Sunday	Thursday
17	Saturday	Wednesday	Wednesday	Saturday	Monday	Thursday	Friday	Sunday	Tuesday	Friday	Monday
18	Sunday	Thursday	Thursday	Sunday	Tuesday	Friday	Sunday	Wednesday	Saturday	Monday	Thursday
19	Monday	Friday	Friday	Monday	Wednesday	Sunday	Monday	Thursday	Friday	Sunday	Friday
20	Tuesday	Saturday	Saturday	Tuesday	Thursday	Sunday	Tuesday	Friday	Monday	Wednesday	Saturday
21	Wednesday	Sunday	Sunday	Wednesday	Friday	Monday	Wednesday	Friday	Tuesday	Thursday	Friday
22	Thursday	Monday	Monday	Thursday		Tuesday	Thursday	Sunday	Wednesday	Friday	Monday
23	Friday	Tuesday	Tuesday	Friday	Sunday	Wednesday	Friday	Monday	Thursday	Sunday	Thursday
24	Saturday	Wednesday	Wednesday	Saturday	Monday	Thursday	Friday	Sunday	Tuesday	Friday	Monday
25	Sunday	Thursday	Thursday	Sunday	Tuesday	Friday	Sunday	Wednesday	Saturday	Monday	Thursday
26	Monday	Friday	Friday	Monday	Wednesday	Sunday	Monday	Thursday	Friday	Sunday	Friday
27	Tuesday	Saturday	Saturday	Tuesday	Thursday	Sunday	Tuesday	Friday	Monday	Wednesday	Saturday
28	Wednesday	Sunday	Sunday	Wednesday	Friday	Monday	Wednesday	Friday	Tuesday	Thursday	Friday
29	Thursday	Monday	Monday	Thursday		Tuesday	Thursday	Sunday	Wednesday	Friday	Monday
30	Friday	Tuesday	Tuesday	Friday	Sunday	Wednesday	Friday	Monday	Thursday	Sunday	Thursday
31	Saturday	Wednesday	Wednesday	Saturday	Monday	Thursday	Friday	Sunday	Tuesday	Friday	Monday

Working with a given set of information – the days and dates of the year – Struktur tried to re-organise the data in an unconventional manner. For the 1998 calendar, an A2 (16½ x 23½in) poster showing the entire year was chosen as the platform. Working with the principle that there are a maximum of 31 days in any given month, the hierarchy of the calender shifted from the prominence usually given to the months to the days of the month, from 1 through to 31. The individual days of the year are listed in columns, with weekends printed white out of the background colour.

The 1999 calendar took the form of a desk diary, and in a development from the previous year, the information was re-structured grouping all the Mondays on one page, followed by all the Tuesdays, and so on, thus creating a daily calendar. At the back of the calendar is a page featuring public holidays, a vacation page, which contains all the days of the year, so the user can highlight personal holiday times, and finally a page called 'lunch', adding a time based element to the day. The grid system present on each page is a graphic chart of each day of the year: the first column is January, the second column is February. On each page, the given day is represented with a white box, so on Monday,

the chart shows white boxes for every Monday throughout the year. The colour palette uses the basic process colours – cyan, magenta, yellow and black – with each day using a combination of the two colours, working like a printer's tint book, starting with the first of January in 3 per cent of each colour, going through to the 31st of December printed in 100 per cent of each colour. The white keyline grid that separates each of the boxes becomes increasingly thick as one journeys through the week until by Sunday, the white lines become thicker than the boxes, visually referring to the end of the week.



# seven days

Struktur Design's 1999 kalender



# monday

jan	feb	mar	apr	may	jun	jul	aug	sep	oct	nov	dec
04	01	01	05	03	07	05	02	06	04	01	06
11	08	08	12	10	14	12	09	13	11	08	13
18	15	15	19	17	21	19	16	20	18	15	20
25	22	22	26	24	28	26	23	27	25	22	27
		29		31		30				29	



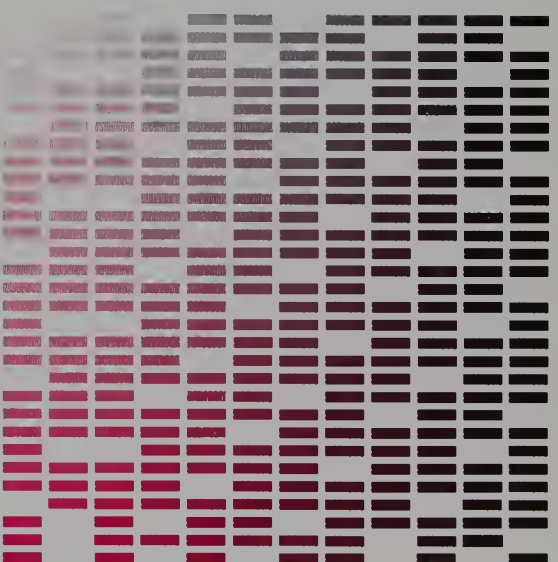
# tuesday

jan	feb	mar	apr	may	jun	jul	aug	sep	oct	nov	dec
05	02	02	06	04	01	06	03	07	05	02	07
12	09	09	13	11	08	13	10	14	12	09	14
19	16	16	20	18	15	20	17	21	19	16	21
26	23	23	27	25	22	27	24	28	26	23	28
		30			29	31				30	



# wednesday

jan	feb	mar	apr	may	jun	jul	aug	sep	oct	nov	dec
06	03	03	07	05	02	07	04	01	06	03	01
13	10	10	14	12	09	14	11	08	13	10	08
20	17	17	21	19	18	21	18	15	20	17	15
27	24	24	28	26	23	28	25	22	27	24	22
		31			30		29			29	



# thursday

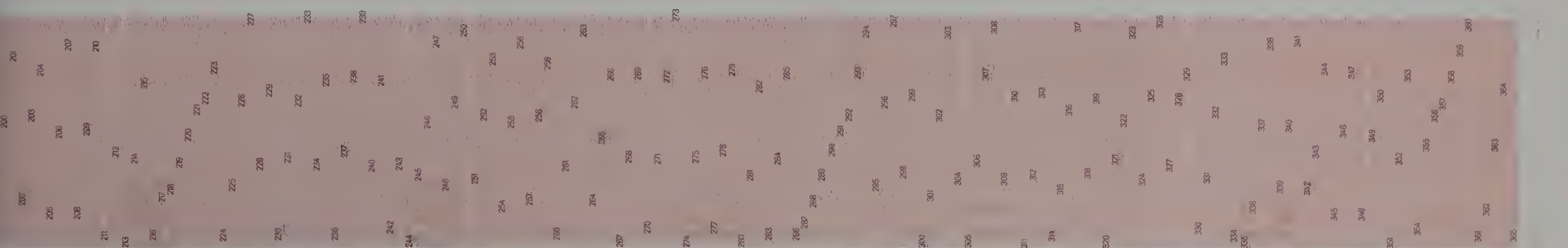
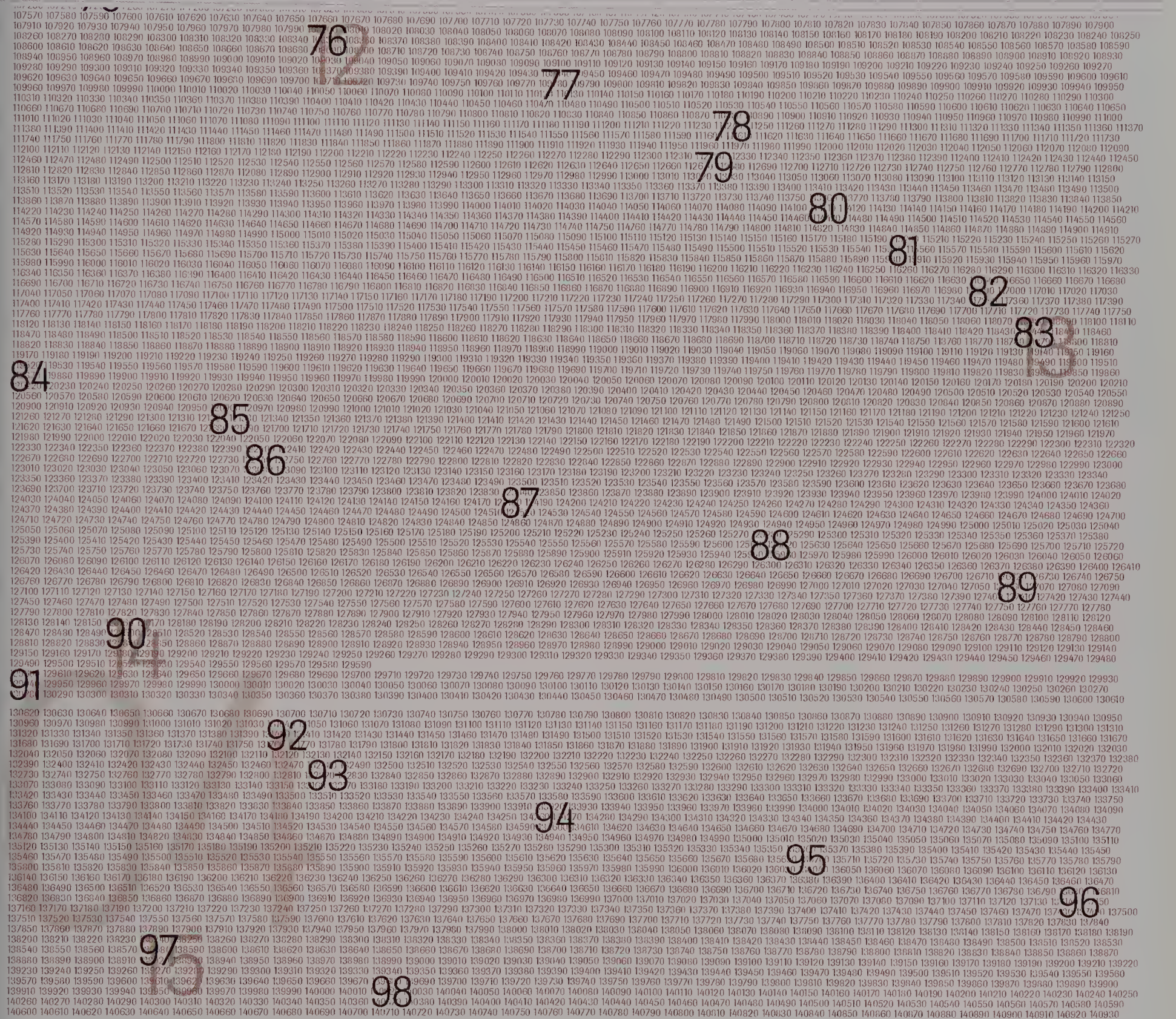
jan	feb	mar	apr	may	jun	jul	aug	sep	oct	nov	dec
07	04	04	01	06	03	01	05	02	07	04	02
14	11	11	08	13	10	08	12	09	14	11	09
21	18	18	15	20	17	15	19	16	21	18	16
28	25	25	22	27	24	22	26	23	28	25	23
			29		29		30			30	

Design  
Project

Struktur Design  
Minutes diary



The concertina-folded pages of this diary extend to almost 19½ft (6 metres) in length. The year is broken down into its constituent minutes, all 525,600 of them set at 10-minute intervals, which are printed in fluorescent pink continuously over the pages. A line return is the only indication of change within this sea of numbers. This small-scale data is overprinted with the days of the year, 1–365 in black. The weeks are highlighted in a warm grey, and finally the months are indicated much larger in a pale tint of grey. The rhythmic nature of the numerical sequence plays a key part in the appearance of the work.



Design  
Project

Accept & Proceed  
Light and Dark 2007



Hours of light 2007

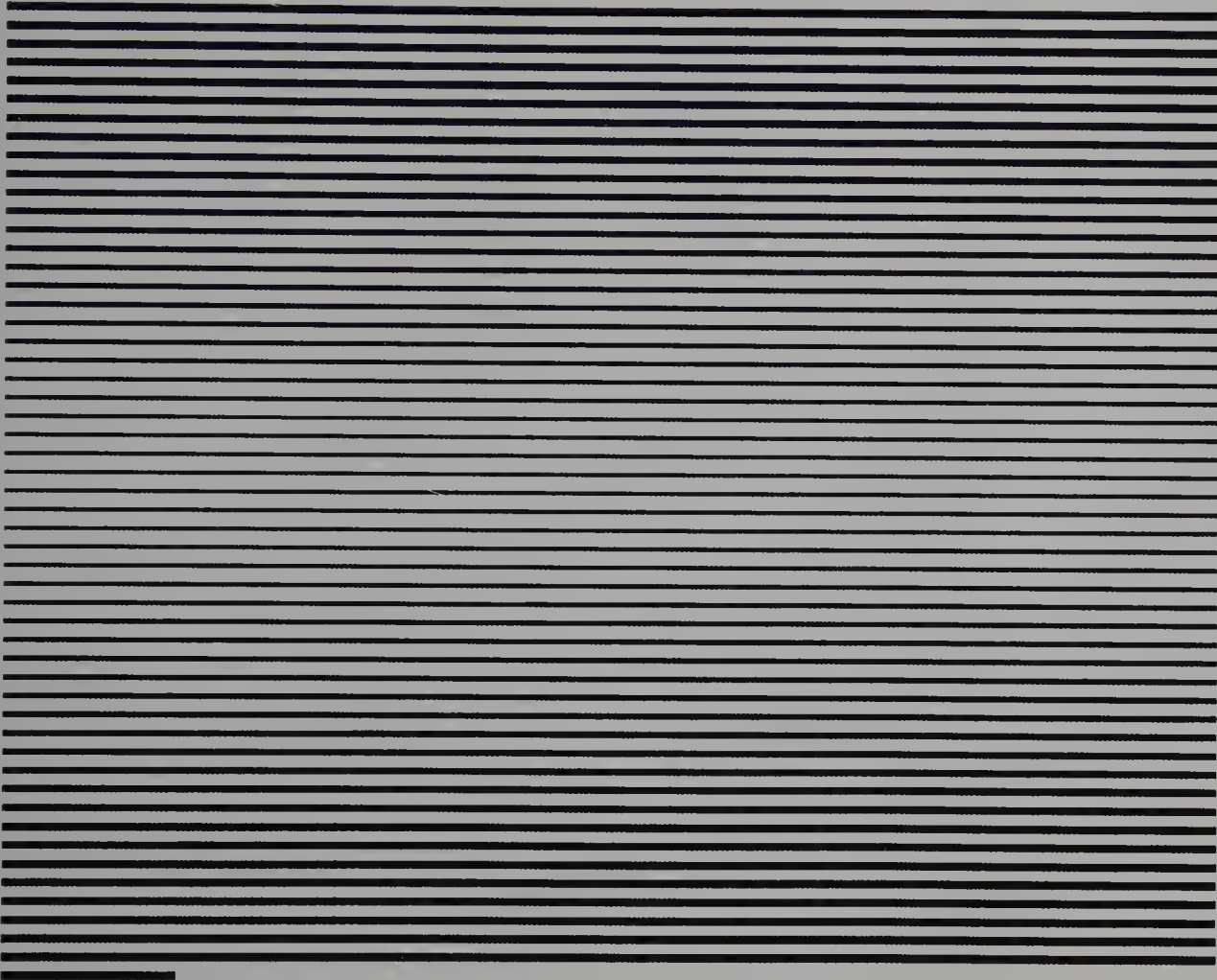
light 2007

This set of two limited-edition, silkscreen-printed A1 (23 7/8 x 33 1/2 in) posters charts the number of hours of daylight and darkness in the United Kingdom in 2007. The black background poster charts the number of hours of daylight, while the white poster charts the periods of darkness. Each poster is over-printed with a glow in the dark luminous ink, allowing the posters to work in both light and dark conditions.

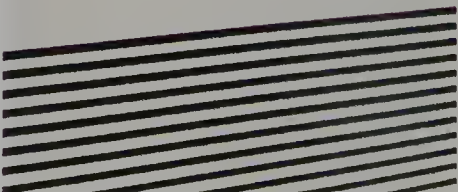
The daylight poster illustrates the year as a series of concentric circles, with each circle representing one week, and the seven markers around the circumference indicating each day of the week.

The hours of darkness poster treats the information as a series of horizontal lines. Again, each line represents a one-week period, which is divided into the seven days of the week. Both posters also feature the same information at the bottom of the poster, indicating the number of hours of light and dark for each day of the week.

Hours of dark 2007



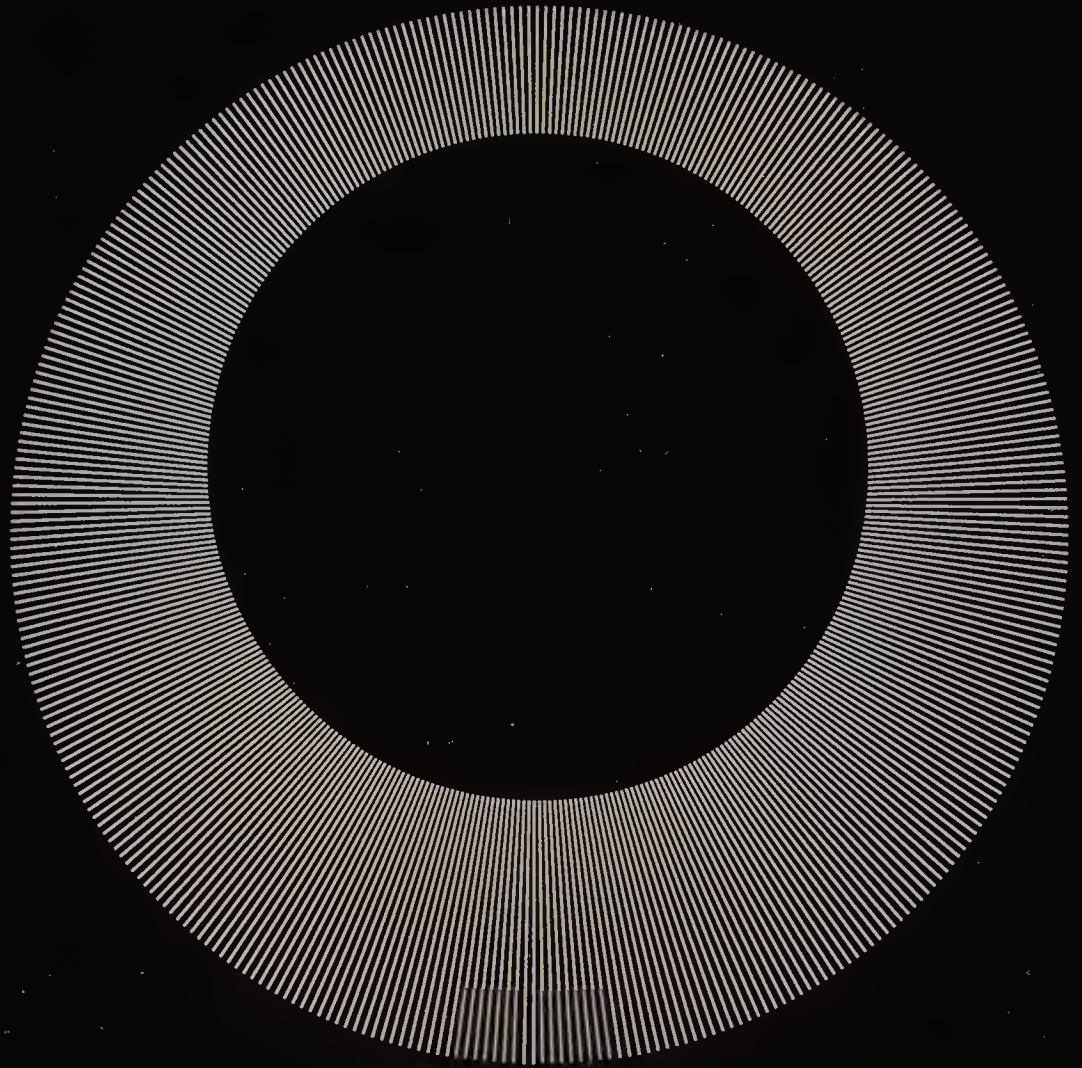
Hours of dark 2007



Design  
Project

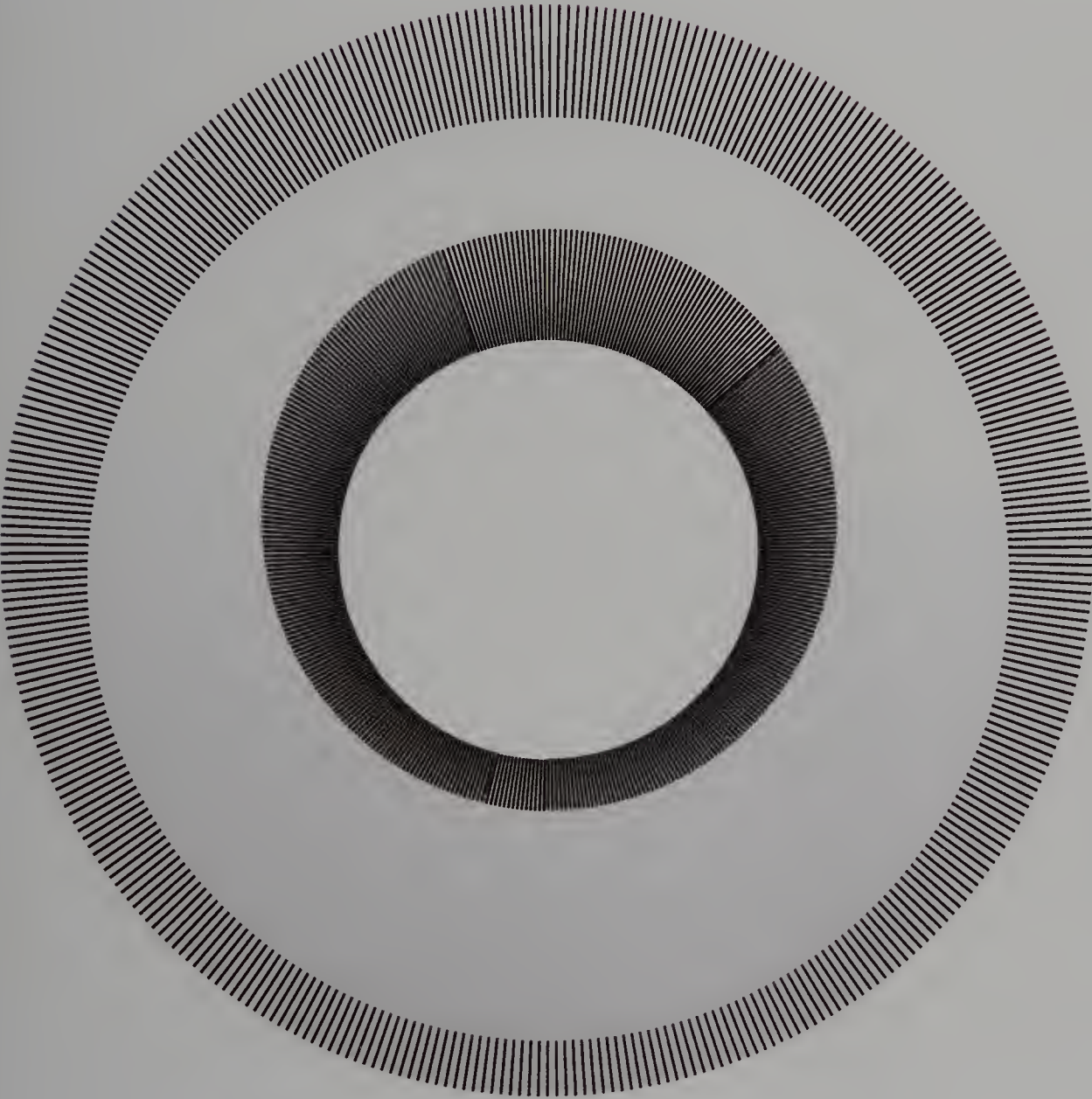
Accept & Proceed  
Light and Dark 2008

Hours of light 2008



This set of two limited-edition, silkscreen-printed A1 (23<sup>2</sup>/<sub>5</sub> x 33<sup>7</sup>/<sub>10</sub>in) posters charts the number of hours of daylight and darkness in the United Kingdom for 2008. The black background poster charts the number of hours of daylight, while the white poster charts the periods of darkness. Each poster is over-printed with a glow in the dark luminous ink, allowing the posters to work in light and dark conditions.

Hours of dark 2008



Design Project  
The Attik  
'NoiseFour' screen saver

ATTIK  
NoiseFour  
NoiseLab  
CultureLife  
RealityArchive  
=

NoiseFour.  
+  
NoiseLab.  
CultureLife  
RealityArchive.  
=

Locations:

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ATTIKSan Francisco.  
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Late2001.

NoiseFour. is coming. Order your advance copy.

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+  
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CultureLife  
RealityArchive.  
=

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ATTIKSydney.  
+61 02 92511800

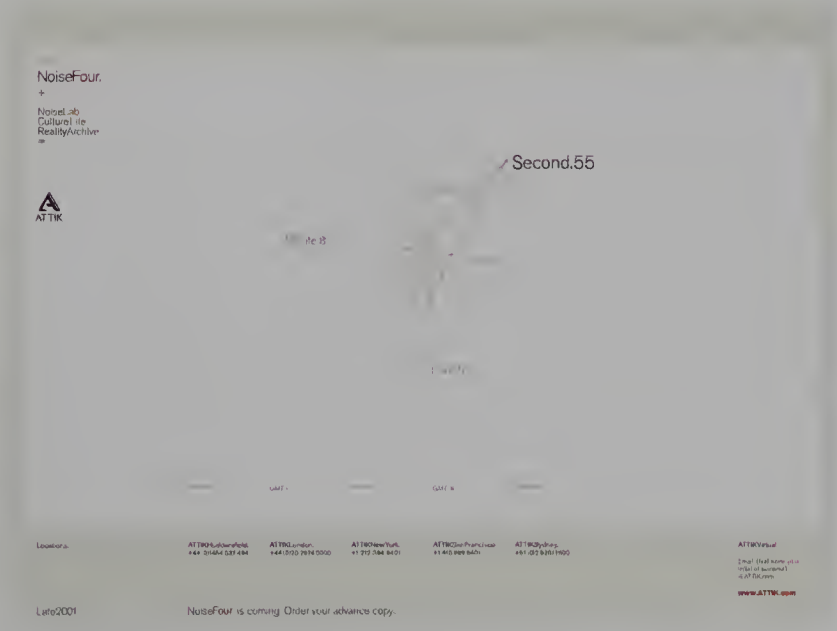
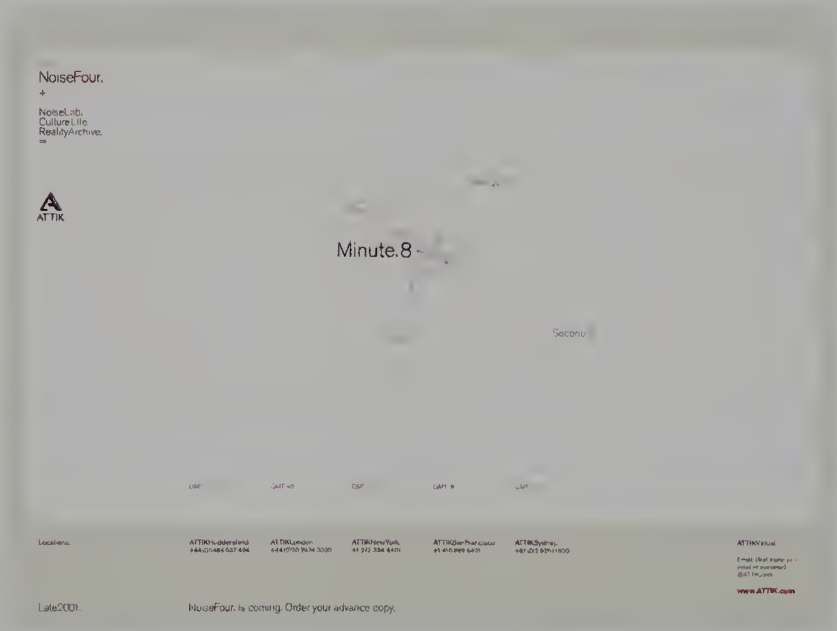
ATTIKVirtual.  
Email: (first name plus  
initial of surname)  
@ATTIK.com  
[www.ATTIK.com](http://www.ATTIK.com)

Late2001.

NoiseFour. is coming. Order your advance copy.

Sent out as an e-mail attachment to interested parties as a teaser for graphic design company The Attik's self-promotional book, 'NoiseFour', this screensaver, once loaded onto a computer, works as a three-dimensional clock showing seconds, minutes, hours, months, year and day of the week. The user can 'spin' the co-ordinates around by interacting with the clock using the mouse, causing the different time units to come to the fore. The appearance of the clock can also be manipulated

further by dragging the time units forward which increases the size of the type on screen. This allows the user to have great control over which units of time they wish to see most prominently displayed.



Design  
Project

Spin  
"Twenty-four Hours"

twenty four hours

TIME ID CHANNEL ◀▶ SOURCE ◀▶ CONTENT ◀▶

- channel four link established - - - -  
- channel three link established - - - -  
- channel two link established - - - -  
- channel one link established - - - -  
- channel five initiated - - - -  
- channel four initiated - - - -  
- channel three initiated - - - -  
- channel two initiated - - - -  
- channel one initiated - - - -

channel amplification

1 : JOURNALISM 100 | 2 : SOCIETY/OSSIP 0 | 3 : COMMERCE/TAROE 0 | 4 : LOCATIONS 0 | 5 : SCIENCE/CULTURE 0 |

twenty four hours

1510212002

TIME ID CHANNEL ◀▶ SOURCE ◀▶ CONTENT ◀▶

- 15:08:50 + PUTTING SPIN ON IT

- 15:08:53 - - + THE MEMORABILIA OF MUSIC +

- - - - + + +

- 15:08:50 + SEXCHART DEGREES OF SEPARATION

- 15:08:50 + SOUTHERN CALIFORNIANS BUY INTO THE LIFESTYLE

- - - - +

- 15:08:50 - JOURNALISM + ARTS ROLE ASSURED +

channel amplification

1 : JOURNALISM 100 | 2 : SOCIETY/OSSIP 0 | 3 : COMMERCE/TAROE 0 | 4 : LOCATIONS 0 | 5 : SCIENCE/CULTURE 0 |

## 1510212002

## channel amplification

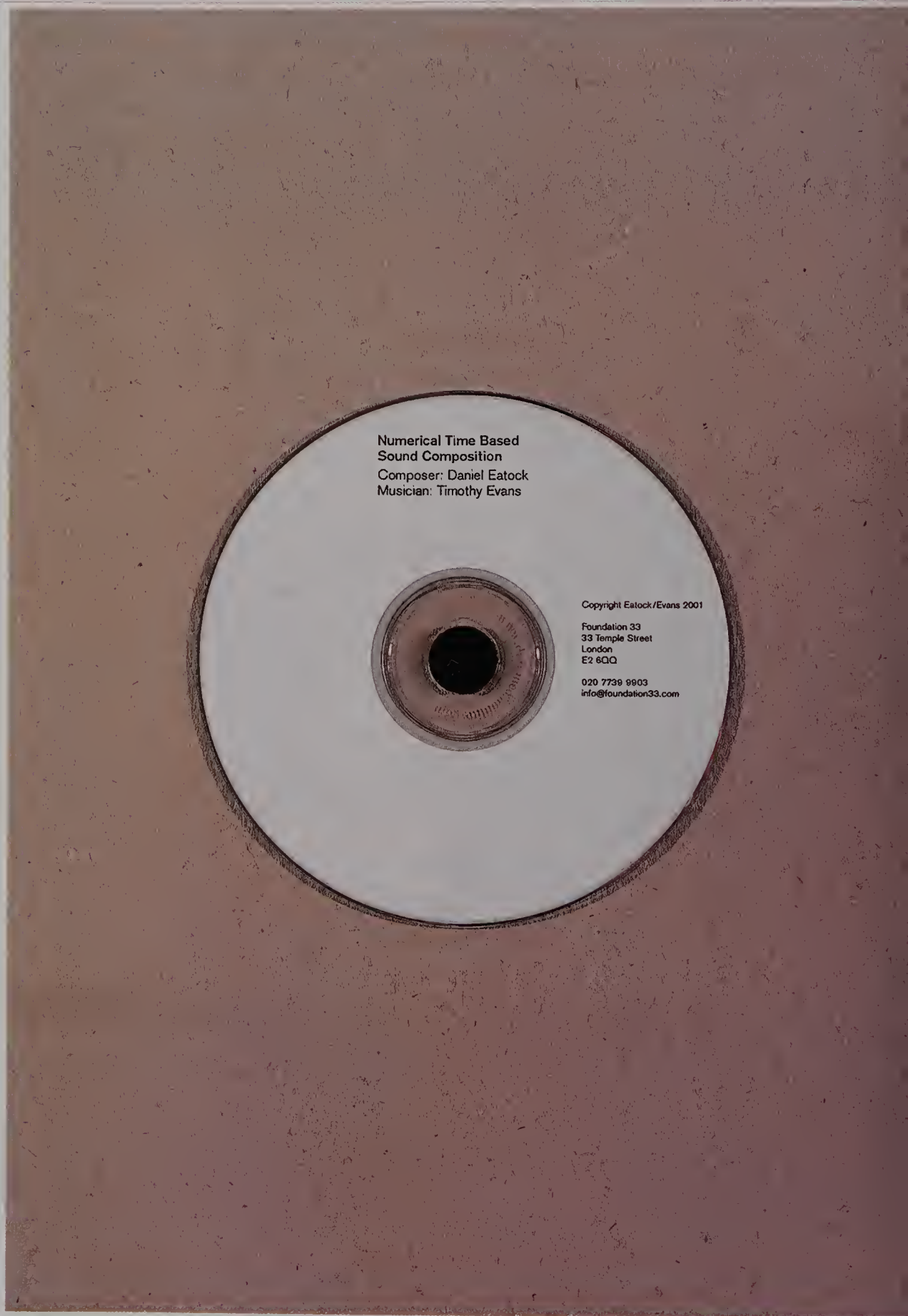


1510212002

**channel amplification**

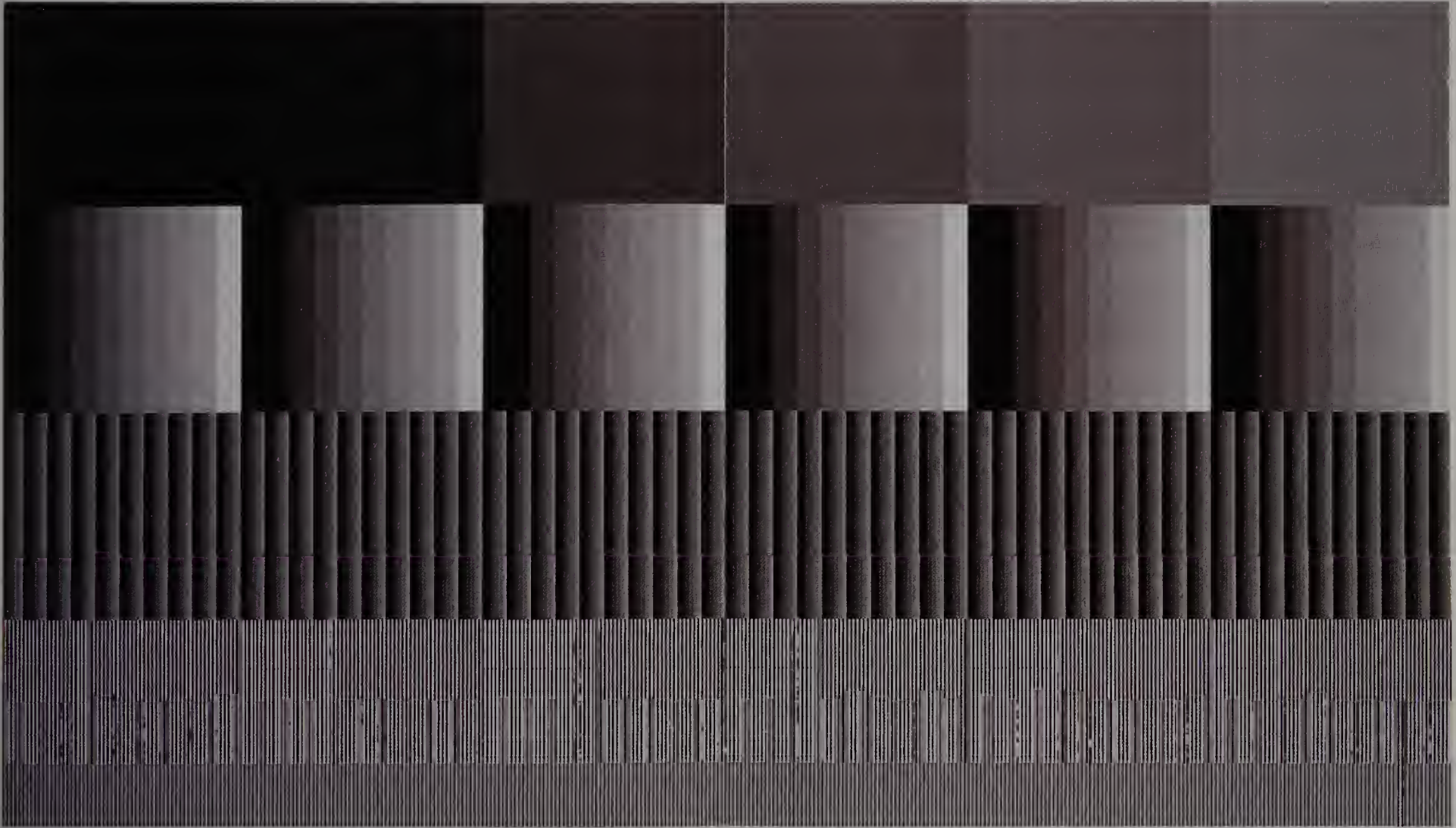


Design	Foundation 33
Project	Numerical Time Based Sound Composition
Composer	Daniel Eatock
Musician	Timothy Evans



This is a personal project by Foundation 33, exploring the point at which an audio experiment/composition becomes visual, or the point at which a visual composition becomes audible. The project moves into the realms of the concrete, where the visual is inseparable from the audio, one is not complete without the other. The piece is sent as an A3 (11<sup>7</sup>/<sub>16</sub> x 16<sup>1</sup>/<sub>2</sub>in) sheet of paper with the tonal bands printed on it, together with the audio CD mounted on a sheet of pulp board.

The explanatory text reads as follows:  
'A digital time display counts to one hour using four units: seconds, tens of seconds, minutes, tens of minutes.  
A numerical sound composition has been constructed using the ten sequential digits: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9.  
Each digit has been assigned a tone. The tones are mathematically selected from a range of 20Hz to 20,000Hz - the two extremes audible to the human ear. The tones are logarithmically divided between the ten digits providing tonal increments that produce a musical scale. Every second a different combination of four tones is defined by the time counter.'



**Numerical Time Based Sound Composition**

Composer: Daniel Eatock / Musician: Timothy Evans

A digital time display counts to one hour using four units: seconds; tens of seconds; minutes; tens of minutes.

A numerical sound composition has been constructed using the ten sequential digits: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Each digit has been assigned a tone. The tones are mathematically selected from the range of 20Hz to 20,000Hz; the two extremes audible to the human ear.

The tones are logarithmically divided between the ten digits providing tonal increments that produce a musical scale.

Every second a different combination of four tones is defined by the time counter.

Above is a diagram that represents the hour long composition.

Copyright Eatock / Evans 2001

Foundation 33  
33 Temple Street  
London  
E2 6QQ

020 7739 9903  
info@foundation33.com

Accept no minimal existence

07  
seventeen minutes walk

**Schools**

18 Central General Cozt.  
04 Old Bailey, London, ECA  
38 Lloyds Building, Lime  
Street, EC3  
73 St Paul's Cathedral, St Paul's  
Churchyard, EC2

**Sport**

Holloway Place, 97 Aldersgate  
Street, EC1  
Sports Centres  
Hendon Leisure Centre, 10  
Hendon Road, Uxbridge,  
Middlesex UB8 3PH  
Metropolitan County, Hareway  
Road, N7

**Theatre**

Alexandra Theatre, Almeida  
Street, N1  
Lyric Theatre, 115 Upper  
Street, N1  
The Little Angel Theatre, Daymer  
Terrace, N1  
Passage, N1  
Camdelf  
Circus Square, Canon-  
Street, N1

**Public Transport**

11 Angel Tube Station,  
Fleet Street, EC1  
Charing Cross Railway Sta-  
tion, Strand, EC4  
Aldersgate Road, EC1  
Old Street Tube Station, Old  
Street, EC1

**Pubs and Bars**

11 Bricklayers Arms, 63 Chubbale  
Road, EC2  
Narrow Lane, 2 Cannon Walk  
Northampton, EC2  
Canalside, 35-42 Charlotte  
Road, EC2  
Cranley, 132 St John Street, EC1  
The Eagle, 2 Shoreditch  
Road, EC2  
Walk, 100, 106 Leonard  
Street, EC2  
Island Garden, 87 Noel Road, N1  
The Medicine Bar, 181 Upper  
Street, N1  
The Narrow Road, 119 St Peter's  
Street, N1  
29 Transatlantic Restaurant,  
Savoy Hotel, 390 Holles-  
Street, N1  
The Three Kings, 7 Clerkenwell  
Close, EC1

**Hotels**

London, EC-4, N1  
Hemington Hospital, Hemerton  
Row, EG  
Palace Station  
4-6 Shepherdess Walk, N1

**Dining Areas**

35 Camden  
Buckler  
Smith and Son, Matthews Road,  
N16  
Dorset  
121 Upper Street,  
The Guesthouse  
21 Station, Piazza, N1  
Vauxhall, 1 To Summer's  
Street, EC1

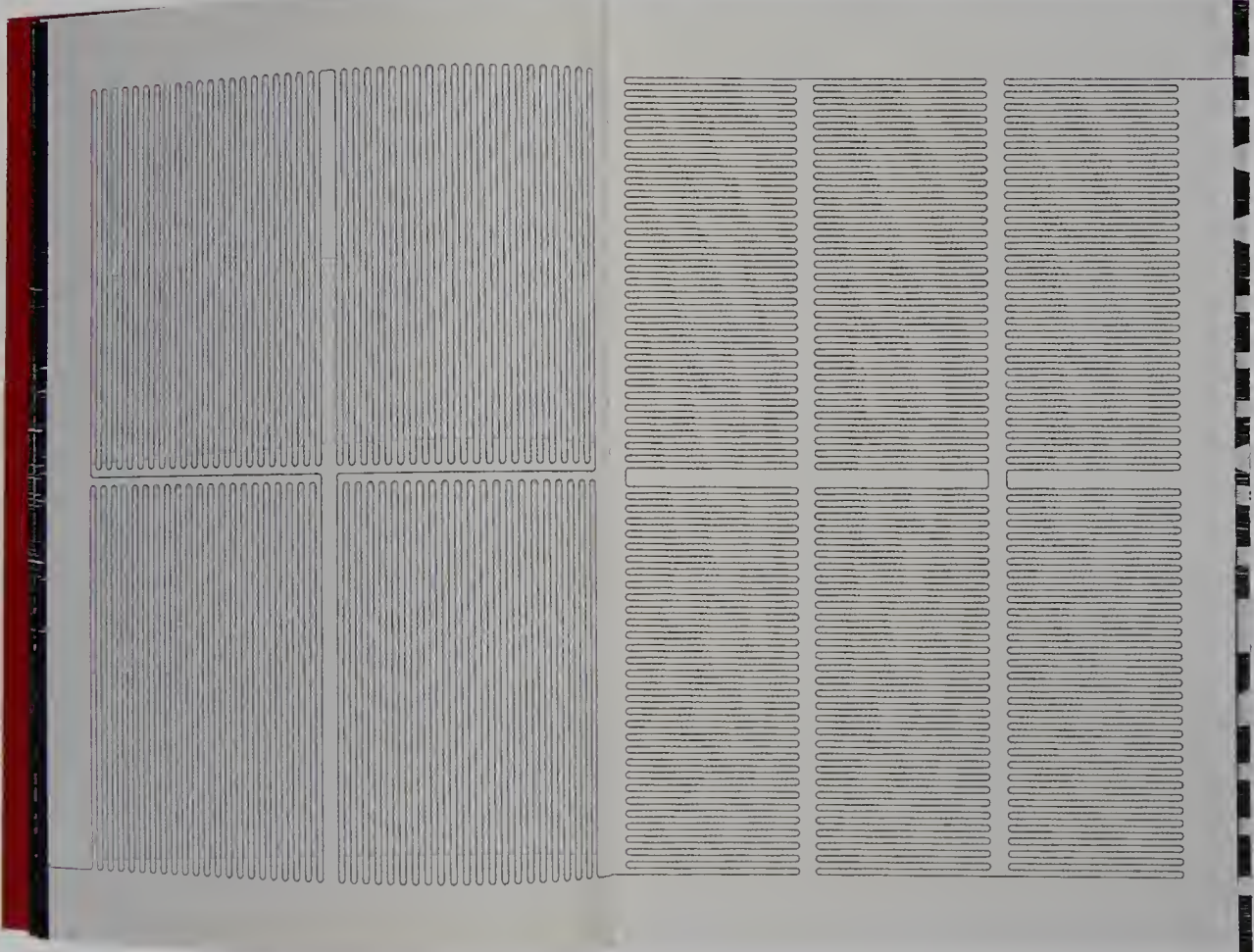
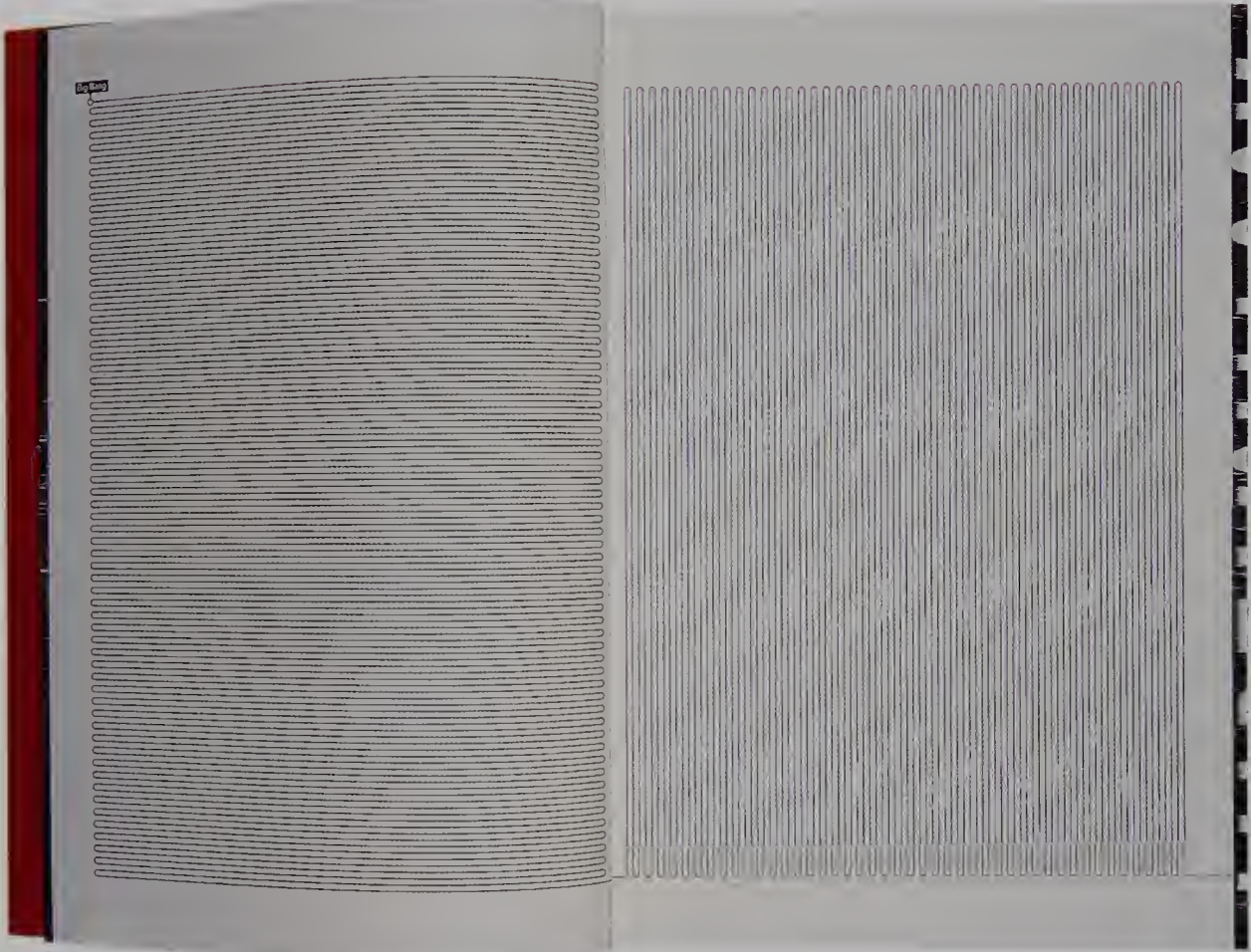
Towards the back of the brochure are two further maps, one a conventional line drawing of the area, and the other an aerial photograph showing a larger area of London. This image is overlaid with a grid system on a scale which equates to a three-minute walk for each square on the grid. A series of numbers is also printed on the image which relates to the page number of the photographic mapping system, allowing the two views to be cross-referenced.



- [illegible]

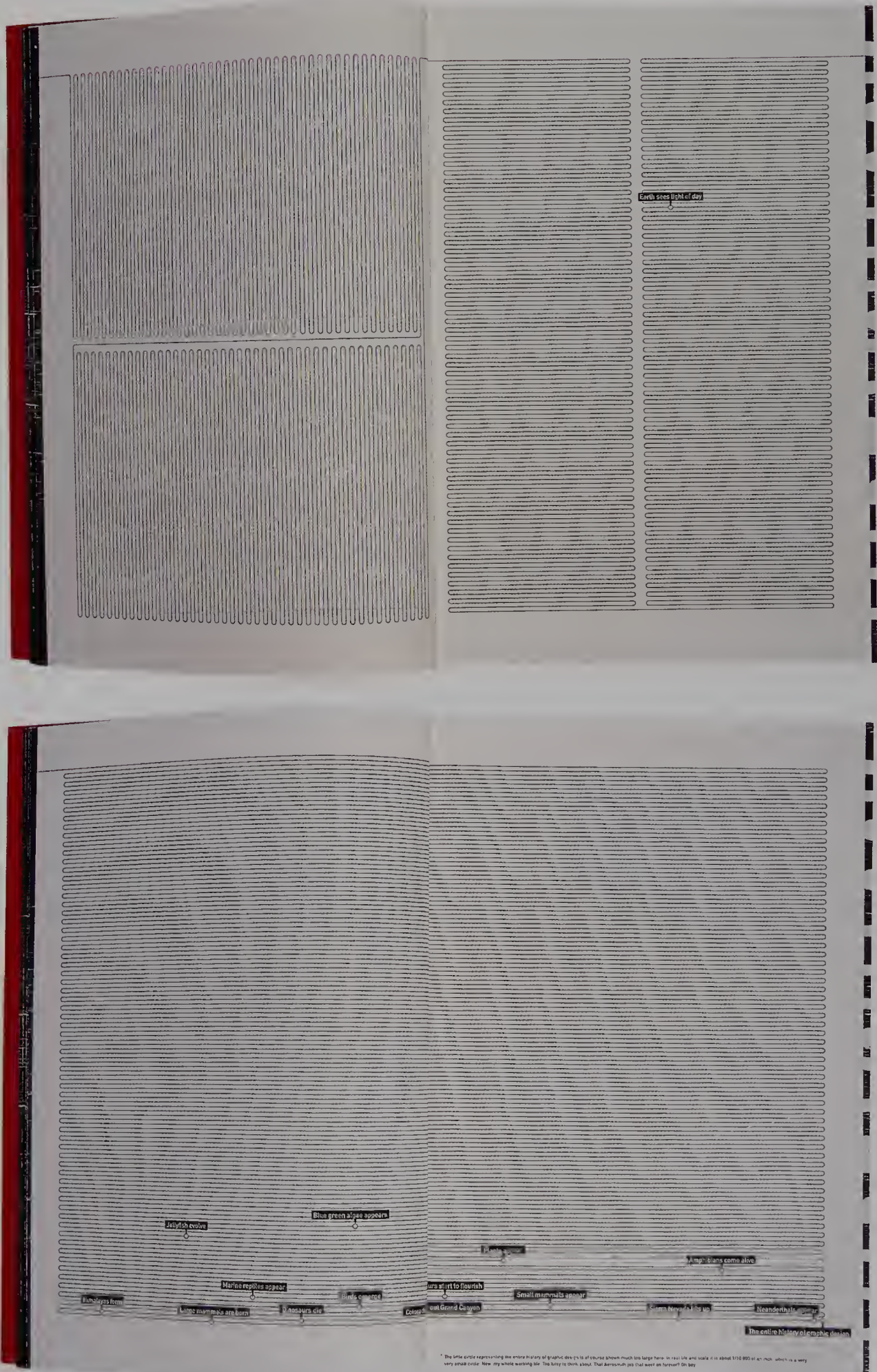
Design  
Project

Sagmeister Inc.  
'Made You Look' timeline



'Made You Look' is a collection of the work of New York-based graphic designer Stefan Sagmeister. At the beginning of the book is a timeline, which extends over the course of eight pages. The timeline is just that, a line that weaves its way back and forth across and up and down the page in a clean and pure fashion. At the top of the first page a small circle is annotated with the words 'Big Bang'. Nothing further happens until the sixth page, where another annotated circle is flagged 'Earth sees light of day'. The final two pages see a quickening of pace, towards the bottom of the pages 'Green blue algae appear,

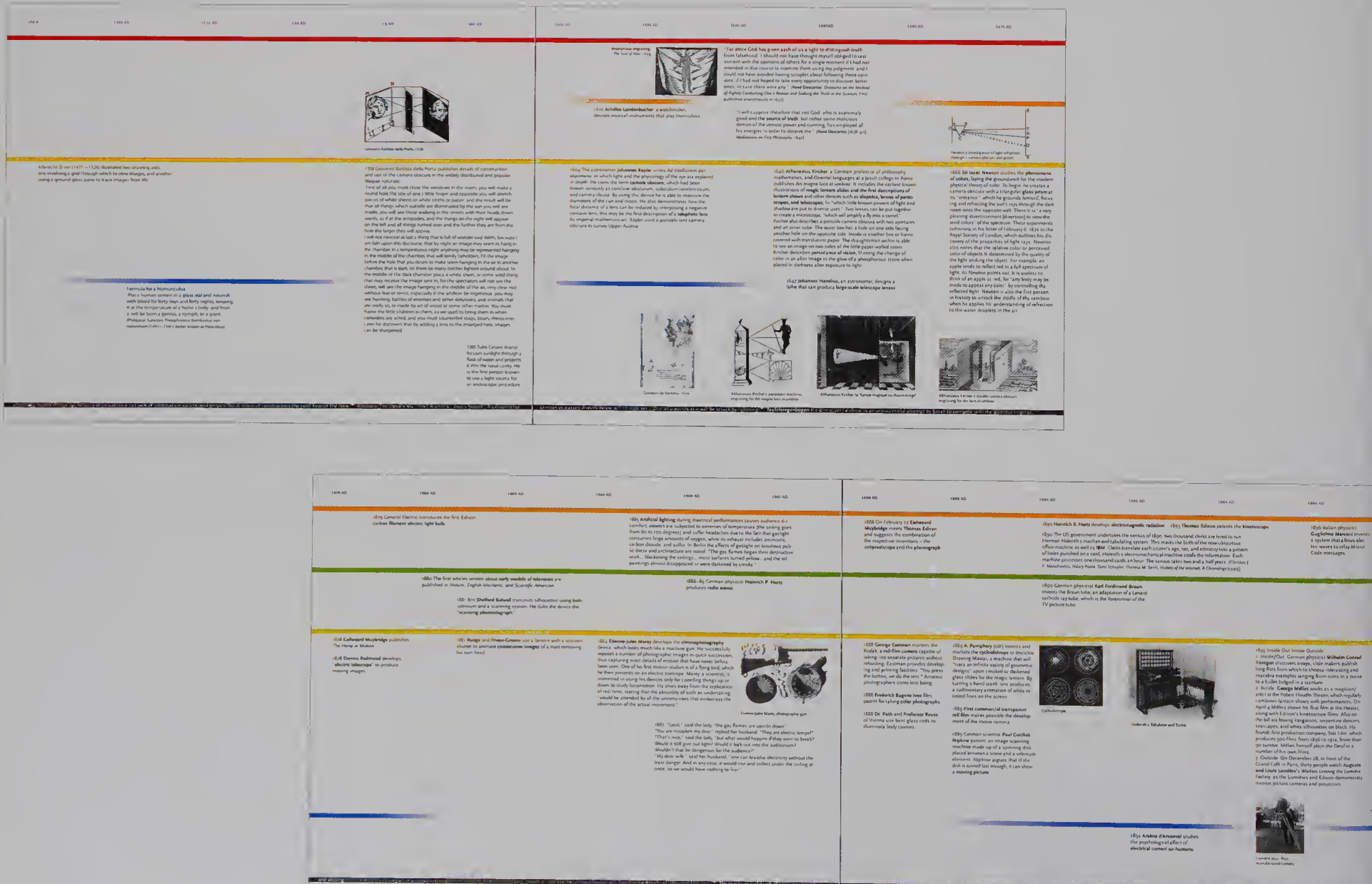
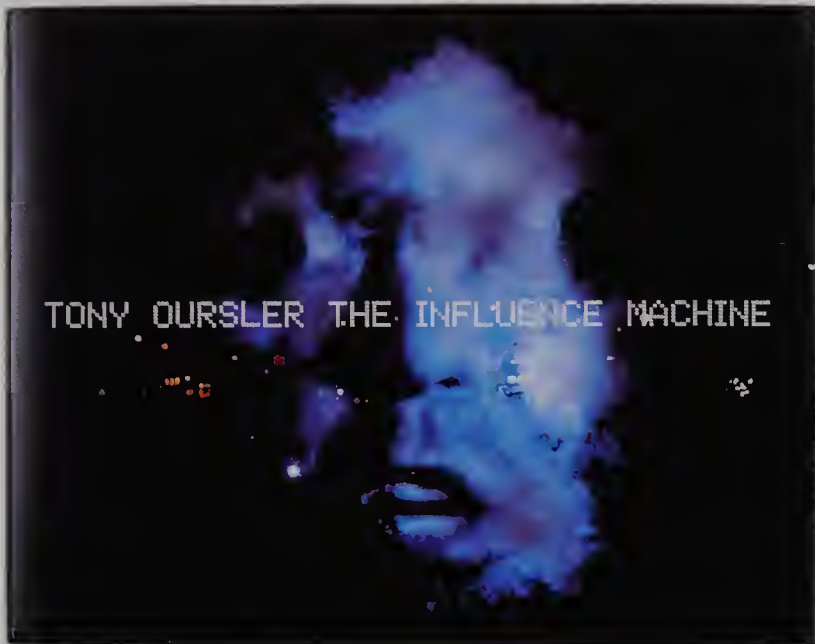
Jellyfish evolve, Plants appear, Amphibians come alive, Marine reptiles appear, Dinosaurs start to flourish, Birds emerge', and so on, until just before the end of the line, 'Neanderthals appear' and finally 'The entire history of graphic design'.  
A footnote reads as follows: 'The little circle representing the entire history of graphic design is of course shown much too large here: In real life and scale it is about 1/100 000 of an inch, which is a very, very small circle. Now, my whole working life: Too bitsy to think about. That Aerosmith job that went on forever? Oh boy.'



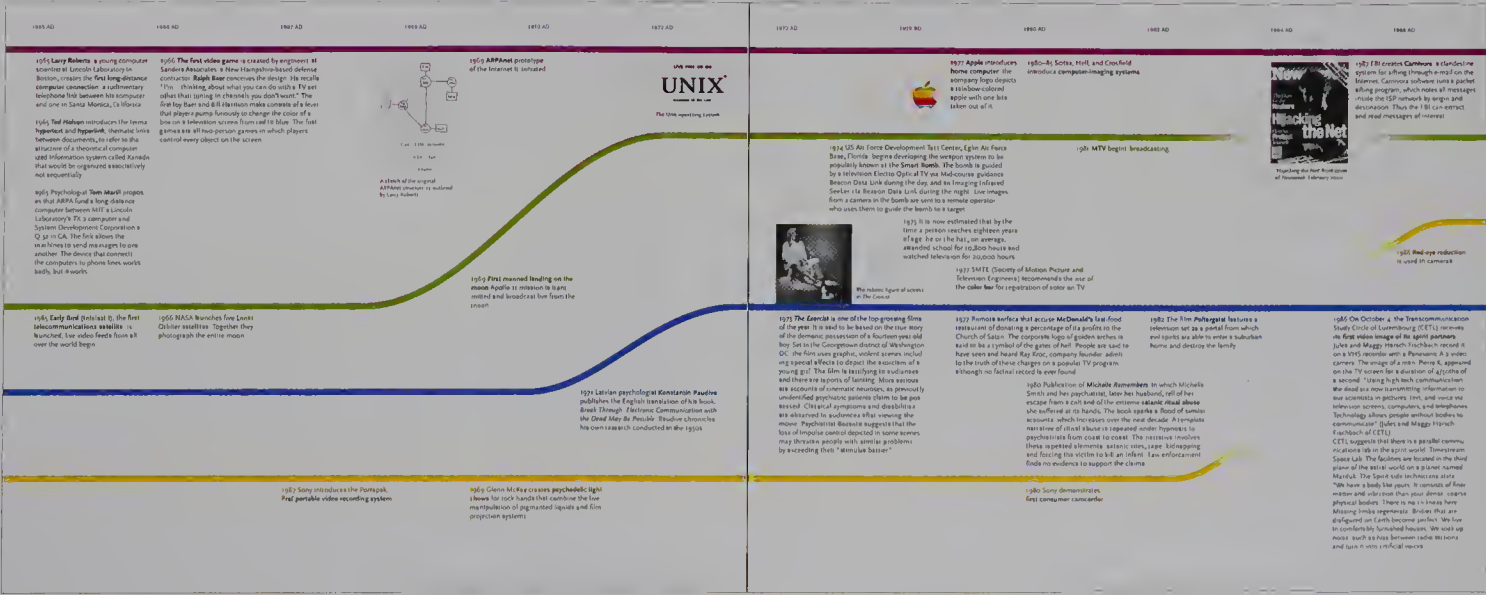
\* The little circle representing the entire history of graphic design is of course shown much too large here: In real life and scale it is about 1/100 000 of an inch, which is a very very small circle. Now, my whole working life: Too bitsy to think about. That Aerosmith job that went on forever? Oh boy.

Design  
Artist  
Project

Mark Diaper  
Tony Oursler  
'The Influence Machine'

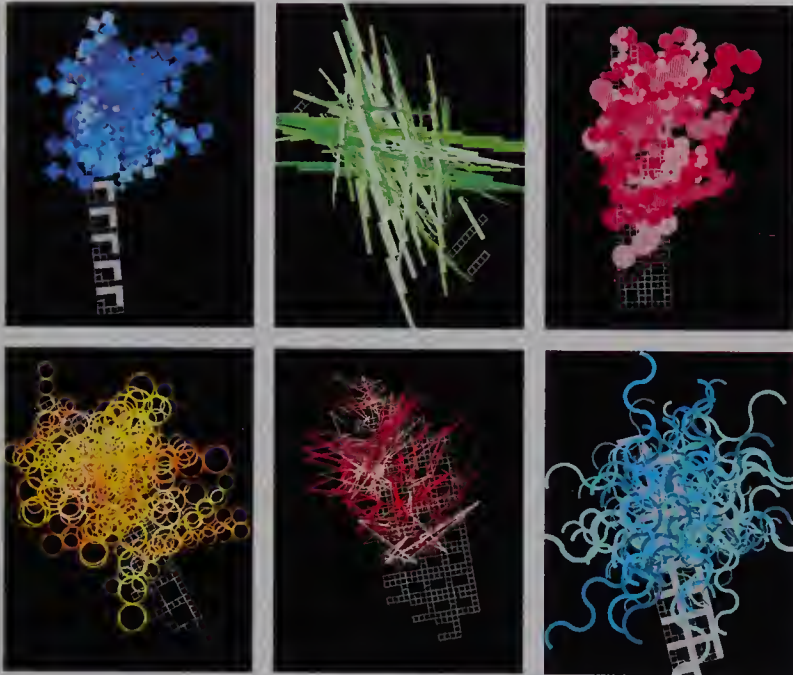


The colour bars for each strand of information faded in and out and swerved up and down to make space for the various entries. Interestingly the red bar used to represent religion/mythology/philosophy faded out around 1705 AD as the orange of physics/mechanics/electronics becomes prominent.



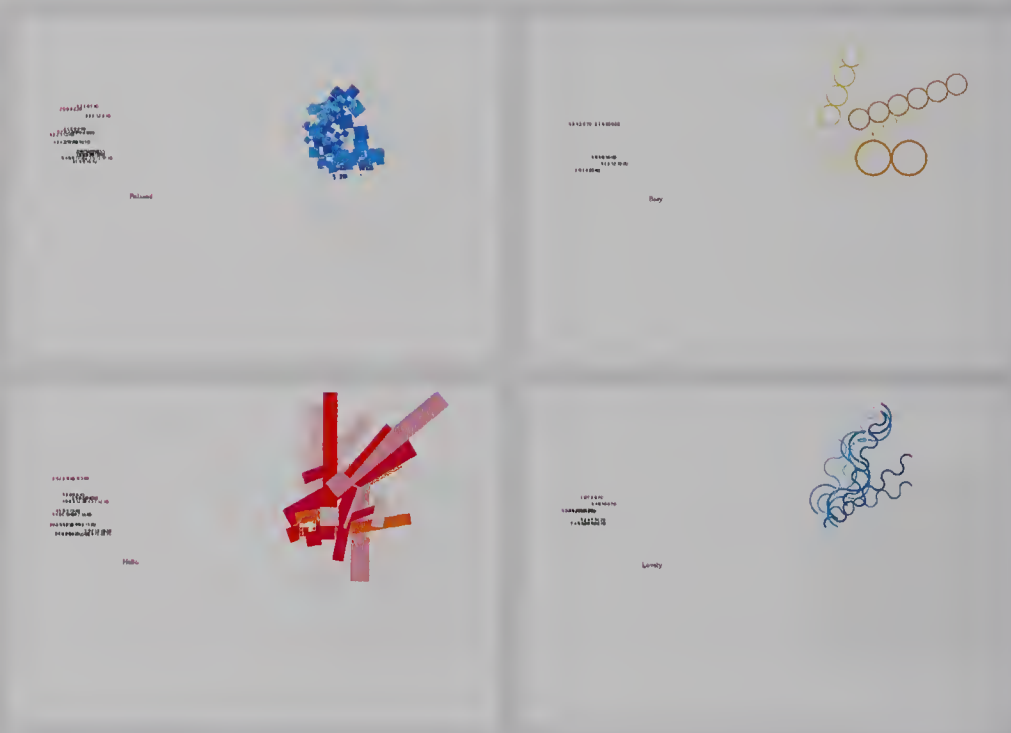
Design  
Project

Nina Naegaf and A. Kanna  
Time/Emotions



24 HOURS - TIME/EMOTIONS (in collaboration with A. Kanna)

'Time /Emotions' is a new system to read the time. It's visualised by two combined patterns. The first pattern symbolises the actual time and there fore it's created by a rule which uses the figures of that time as a guide. The second pattern which shows the emotions is made out of many different shapes which were put down by a rule, determining the shape, size, colour, rotation of the shape and placement of the shapes on the grid. As the grid to put down the second pattern we used the first pattern as the emotions hinge on that moment of time. The final pattern visualises the new system 'Time/Emotions'.



24 HOURS (24 books in slip case)

The system 'Time/Emotions' runs through 24 hours. Every hour has been analysed according to our emotions and has then been put through the two rules to visualise the system of reading the time. shown above> spreads of magazine accompanying exhibition

'Time/Emotions' was developed by Nina Naegal and A. Kanna as a new method for reading time. The image is generated by the overlaying of two different patterns, the first is a grid system formed by a time sequence, this gives a uniform base grid. The emotional pattern is then placed over the time grid. The emotional patterns are made out of many different shapes which are placed by a rule, determining the contours, size, colour and rotation of the shape as well as the position of the shapes on the time grid.

Shown here are pages from a 24-part book which shows the various stages of emotion. Also shown is an A1 (23½ x 33½in) poster related to the project.



Artist  
Project

Jem.Finer  
Long Player



Commissioned by Artangel, Longplayer was developed by Jem Finer and managed by Candida Blaker with a think-tank comprising artist and musician Brian Eno, British Council Director of Music John Kieffer, landscape architect Georgina Livingston, Artangel co-director Michael Morris, digital sound artist Joel Ryan, architect and writer Paul Shephard and writer and composer David Toop. Longplayer was conceived as a 1000-year musical composition, which began playing on 1st of January 2000 and will play continuously and without repetition until 31st of December 2999.

Longplayer can be heard at listening posts in the United Kingdom, with plans to establish other listening posts at diverse sites around the world. The first site was established in a disused lighthouse at Trinity Buoy Wharf in London Docklands. Longplayer is also planned to stream in real time on the Internet.

The music is generated by a computer playing six loops taken from a pre-recorded 20-minute, 20-second composition, each of which is of a different pitch and advances at a different speed. The constant shifting of these layers creates ever-changing textures and harmonies. The instrumentation in the source music is primarily Tibetan singing bowls of various sizes.

Technology is embraced as a means to share an experience not only of music but also of a dream of time. There is no wish to send an ideological monument out into the future landscape, only the ambition to engender connections through time and space. Though it starts its life as a computer program, Longplayer works in such a way that its production is not restricted to just one form of technology. The resilience of Longplayer will be evidenced by its ability to adapt rather than to endure in its original form.



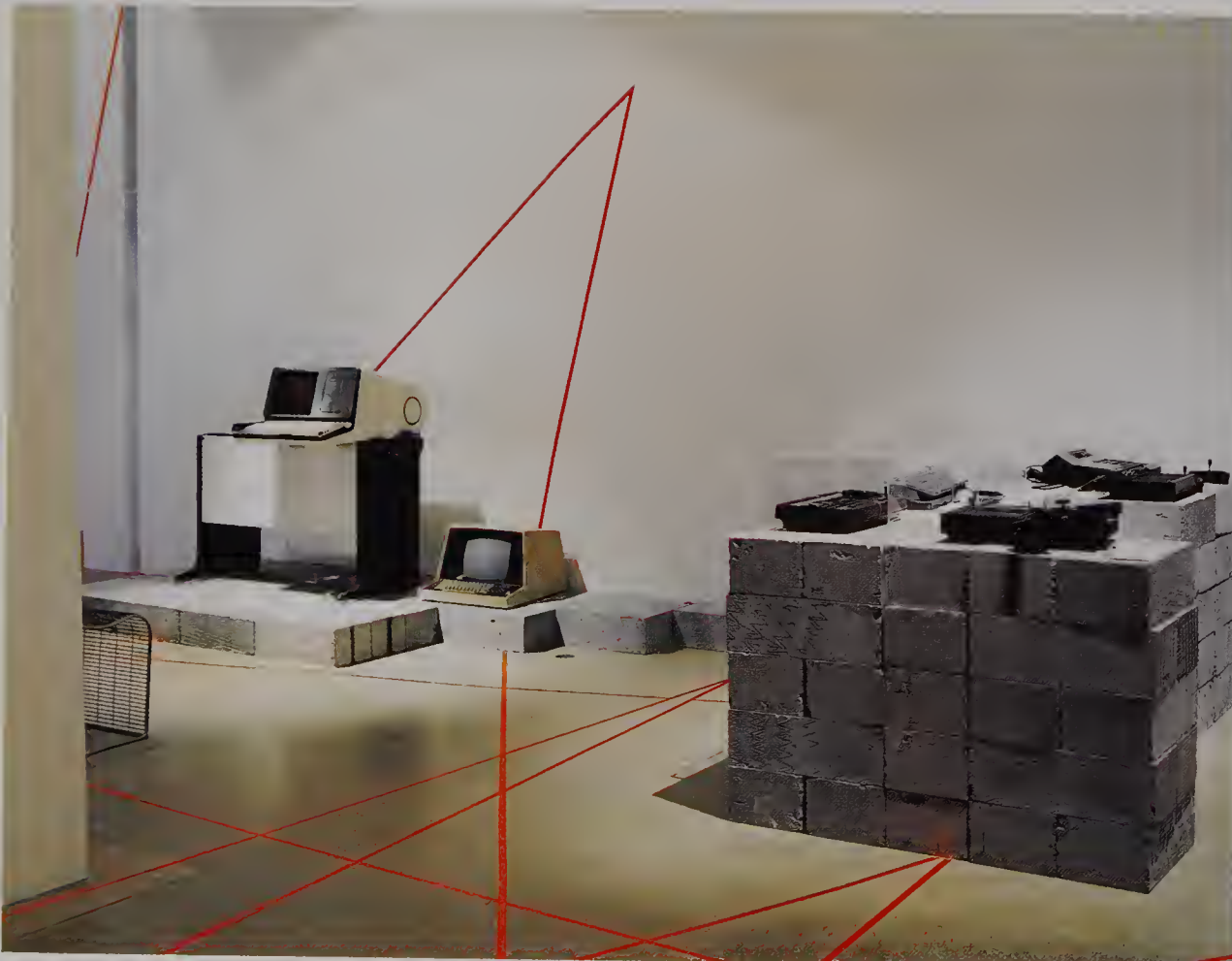


To celebrate the 25th anniversary of the specialist furniture supplier Coexistence, graphic design consultancy Studio Myerscough designed both a commemorative book and an exhibition held at the RIBA architecture gallery in London.

The exhibition was set out as a three-dimensional timeline showing classic pieces of furniture design which have been produced over the last 25 years. Each item was positioned under a white lozenge-shaped lampshade with the year printed on which was suspended from the ceiling. The captions explaining each exhibit were printed next to the item on the floor.

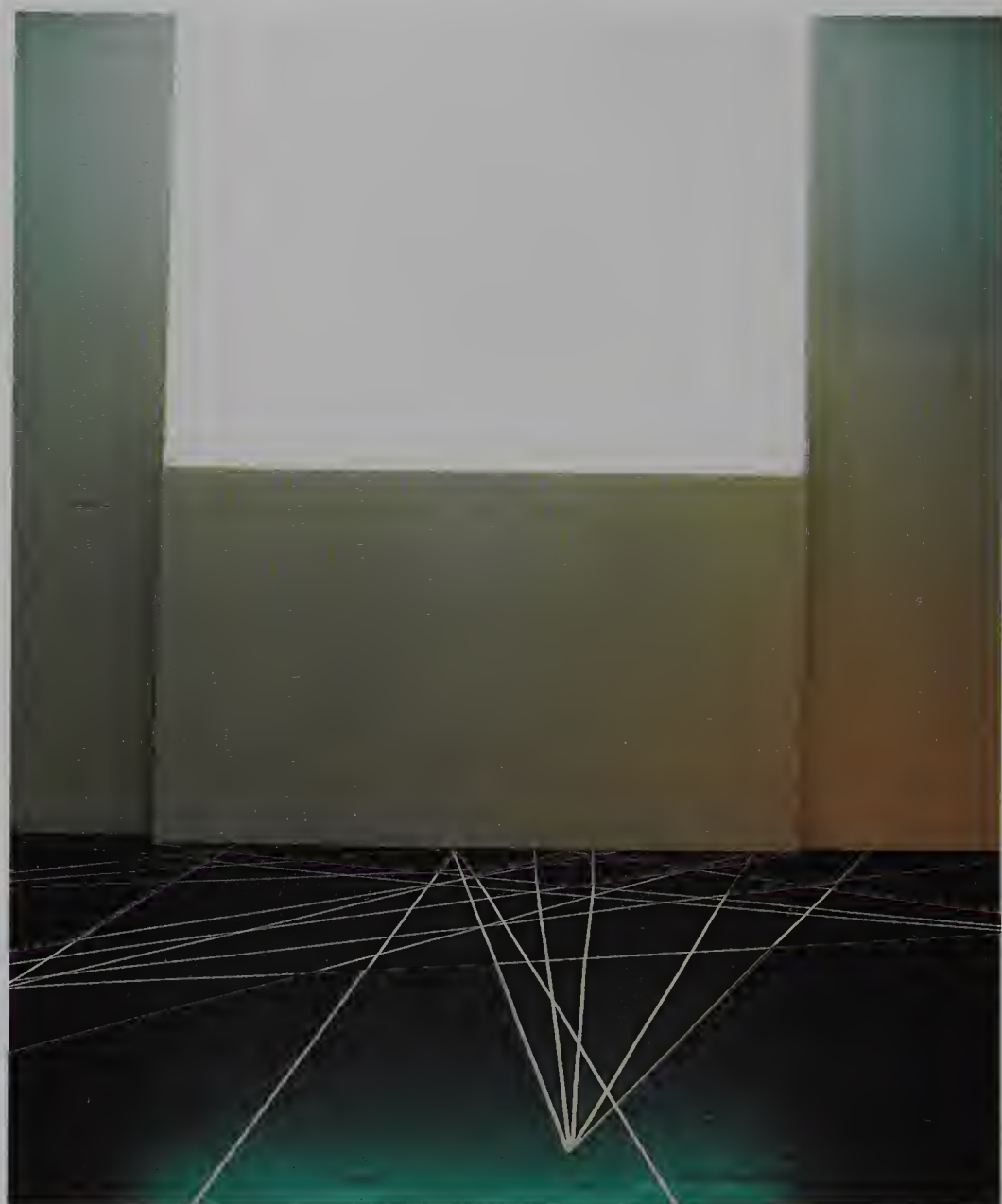


**1987 Ghost**  
Designed by Cini Boeri  
and Tomu Katayanagi  
Manufactured by Fiam Italia, Italy

80 90

'Webwizards' was an exhibition held at the Design Museum in London, presenting some of the most innovative contemporary on-line art and design work. The exhibition, designed by Studio Myerscough, included a large scale timeline charting the history of computers and the Internet from the 1960s to the present day, which was printed along an entire wall.

Exhibits were connected with each other via lines printed across floors and walls, which made the entire event interrelated, with objects treated like coordinates within a virtual computer world.



# Acknowledgments

206/207



I would like to extend my deep thanks to all those who have helped in creating this book, whether by kindly submitting work or for help and advice.

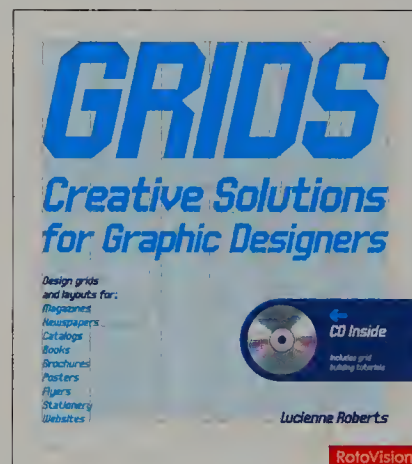
A special thank you should be extended to William Owen for his insight; Ben Tappenden for his great enthusiasm; Sanne, Tristan, Minnie and Monty for their constant support and understanding; Chris Foges, Laura Owen and all at RotoVision for their faith and patience.

rf-t

Roger Fawcett-Tang is founder and creative director of Struktur Design which has developed a reputation for clean understated typography, attention to detail and logical organisation of information and imagery. It has won various design awards, and has been featured in numerous design books and international magazines. Roger's other books include *Experimental Formats* (RotoVision, 2001), *New Book Design* (Laurence King Publishing, 2004), *Experimental Formats 2* (RotoVision, 2005), *Print and Production Finishes for Brochures and Catalogs* (RotoVision, 2006), and *New Typographic Design* (Laurence King Publishing, 2007).

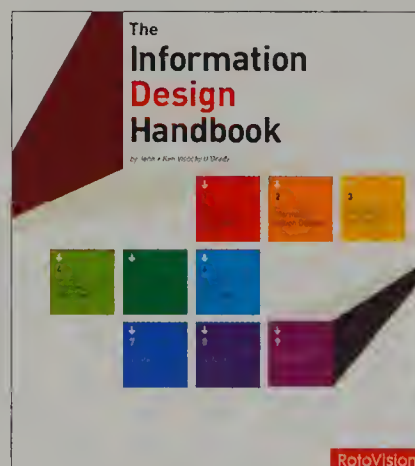
William Owen is a writer and consultant in digital services and brand development for international corporations and institutions. He is the author of *Magazine Design* (Laurence King/Rizzoli, 1990), *Unsteady States* (in *Digital Prints*, ed. Adam Lowe, Permaprint, 1997) and of numerous articles and essays on design, culture and business for the European and American design press. He is a consulting editor to the international review of graphic design *eye* and a visiting tutor at the Royal College of Art.

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