

Willi Kunz

Typography:

Macro- +Micro-

Aesthetics

a b c d e f

g h i j k l

m n o p q r

s t u v w x

y z 0 1 2 3

4 5 6 7 8 9

Fundamentals
of typographic
design

Niggli

With the proliferation of computers, typography has become increasingly experimental, and created according to personal visual criteria. But the design of effective typography – that is, typography the reader can comprehend and understand – is based on certain fundamental principles. Without these principles, typography cannot communicate, as language cannot communicate without grammar, vocabulary, and syntax.

The fundamental principles of typography are simple, powerful means to sophisticated ends. These principles were first established with Gutenberg's movable type, and further developed by Modernism's visual revolutions in the early 20th century.

All good typography, whether in newspapers, magazines or books, on posters, packaging or computer screens, is based on these principles. As long as letters, words, and sentences are used to transmit information, these same principles will remain valid – even in the dawning age of electronic media: hypertext, Internet, and whatever new fora the future might bring.

Part one of this book discusses the typographic elements; the microaesthetic qualities of letters, numbers, and punctuation marks, lines, and geometric elements and their diverse applications.

Part two analyzes the design aspects of space, structure, sequence, contrast, form and counterform, and illustrates their function with examples from teaching and praxis.

Part three demonstrates how typographic elements contribute to design on the microaesthetic level.

Part four, based on a series of architectural posters, analyzes the interrelationship between purpose, macrostructure, and microaesthetics.

In demonstrating how theory actually is put into practice, *Typography: Macro- and Microaesthetics* provides artistic and technical instruction for typographic designers, architects, and professionals in allied creative fields. By analyzing the role graphic design plays in today's media-dominated culture, it facilitates a more critical appreciation not only of the mediated foreground, but also of the unscripted background and of the various relationships between one and the other.

Typography:

Macro- and Microaesthetics

Typography: Macro- and Microaesthetics

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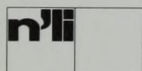
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Preface

Typography is the art of designing letters and composing text so that they may be read easily, efficiently, enjoyably. Certain fundamental principles underlie all good typography – be it in newspapers, magazines or books; on posters, packaging or computer screens. First established with Gutenberg's moveable type, then developed by Modernism's visual revolutions, these same principles will still be valid in the dawning age of electronic media: hypertext, Internet – whatever for the future may bring.

This book sets out the enduring principles of typography, explains how to apply them, and illustrates their power and versatility with examples drawn from my twenty-five years of professional experience. By demonstrating how theory actually is put into practice, Typography: Macro- and Microaesthetics provides artistic and technical instruction for typographic designers, architects, and professionals in allied creative fields. In addition, by analyzing the role graphic design plays in today's media-dominated culture, it facilitates a more critical appreciation not only of the mediated foreground, but also of the unscripted background and of the various relationships between one and the other.

Most books on typography only show the end product; they tell nothing about either the process of designing or the principles of design. Design annuals and glossy magazines are no better: the one is but vanity portfolio; the other but shootings of stars and trends fated to

fade out by the next issue. In circular fashion, students imitate stars, designers follow trends, clients survey markets, and the public drowns in a great graphic "sea" without ever learning how to look for and at good typography. This book provides sextant and compass for charting a new course in today's inundation of information.

The Information Age has arrived. And though with it the death of print media has – yet again – been predicted, paper proliferates. In the 1930s and 1950s it was said, "This will kill that;" but first radio and then television did not kill newspapers, magazines, books. Nor in the 1980s did the wired office create the paperless office. To the contrary, at home, at work, commuting in between, we all are expected to process more and more information printed on paper. Consequently, we not only have less and less time to peruse each item; also, concomitantly, we are less and less willing to labor over material that's poorly presented. Small wonder so much printed matter is discarded – the unread flotsam and jetsam of our civilization.

If printed paper is the problem, then are electronic media the solution? Yes and no. Books and computers each serve different purposes, one better than the other. Computers are the superior medium for searching out small pieces of information in sources which are very large, constantly changing, or highly individual: data bases, market quotes, and "bulletin boards," for example. They also have the added advantage that discards become ether, not landfill. Computers are the inferior medium, however, for reading long, involved text;

rather than studying a screen for hours on end, most people will print out and work on hard copy: they will, in effect, "publish" a page, a chapter, an individually edited book.

Books are a familiar format. They're simple to use and easy to transport; they work without complicated software or costly hardware. Books supplement the literary pleasures of a text with sensual satisfactions – with the visual, tactile and aesthetic qualities of paper, typography, printing and binding. Books, moreover, have an "aura;" on a shelf in a library they impart a sense of intellectual community and historic continuity that CD's in a rack just don't possess; can't finesse.

While books will always be the ultimate exemplars of print typography, electronic media also display words and images whose design must be coherent and convincing to the passive viewer. Interactive media require in addition that design be comprehensible and convenient for the active user. Hypertext is the extreme case in which the design of the original must be so comprehensively structured that it can accommodate any and all deconstructions, reassemblies, and idiosyncrasies of innumerable individual "authors." Ironically, that structure can only come from those fundamental principles of typography first formulated in the Gutenberg Bible of 1455.

Today, it is important to make a distinction between fundamental visual principles and traditional technical standards. Many of the latter arose when design and typesetting were separate professions and coordination between them required exact specification of type face and size, line length, etc. Inevitably, those specifications became not only means of communication but also ends in themselves – impersonal, technical criteria according to which typography could be designed and evaluated.

The facility of computer graphics software has both folded the role of typesetter into that of designer and eliminated the need for traditional technical standards. Typography is now created according to more personal, visual

criteria. Criteria, nevertheless, remain crucial; without them – without fundamental principles – typography could no more communicate visually than could language without grammar and vocabulary communicate verbally. *Typography: Macro- and Microaesthetics* elaborates those principles. Specifically, the book first analyzes space, structure, sequence, contrast, form and counterform; it then demonstrates how these elements can be synthesized to create a body of work in print and electronic media.

My approach to typography is not the only one. But an understanding of the principles underlying it are necessary both to create and appreciate alternative approaches, other styles. Without those principles, one can do nothing of consequence; with them, one can do whatever he/she will. The fundamental principles of typography are simple, powerful means to various, sophisticated ends.

I would like to thank all whose collaboration has been essential in creating the first edition of *Typography: Macro- and Microaesthetics* and the publisher, Verlag Niggli AG, for their commitment to produce again a high-quality book. Also, I am deeply grateful to the designers, educators and students who made this new edition of *Typography: Macro- and Microaesthetics* possible so soon.

Introduction	8
--------------	---

1

Elements of typography	12
------------------------	----

2

Aspects of design	48
-------------------	----

3

Macro- and microaesthetics	96
----------------------------	----

4

Synthesis	132
-----------	-----

Appendix	168
----------	-----

Introduction

Whenever we speak or write, we communicate. Language, whether spoken or written, is part of what makes us unique as humans. Spoken language is ephemeral and intangible, it disappears as soon as it is uttered. When written, language is captured in a visual and spatial form, permanent and concrete. As the art of visual language, typography is inherently communicative.

Like language, typography is both functional and expressive, serving purposes of utility and beauty. The function of typography is to communicate a message so that it effectively conveys both its intellectual meaning and its emotional feeling. This is a cognitive task, making use of letters and words which can be recognized and comprehended by the reader. At the heart of good typographic design is a critical interpretation of the meaning of the message: the more astute the interpretation, the more effective the design.

If function is important to the intellect, then form is important to the emotions. Form is the aesthetic component of design; it is what attracts attention, invites participation, and offers enjoyment. Our day-to-day life is enriched or degraded by the aesthetic qualities of our environment. A neglected building is not only unattractive to look at, but also depressing, thus affecting us psychologically. Likewise, poorly designed visual communication assaults our sensibilities, creating a kind of visual pollution.

Typographic form and message content are inextricably linked. Even the simplest design not only objectively conveys information but also gives subjective cues for the interpretation of this content. Typography seeks to integrate and balance form and function, recognizing the importance of each. Function without form is dull; form without function or purpose lacks substance and meaning.

Perhaps the most difficult task faced by the typographic designer is to master this balance. An interesting visual effect may enhance a message, but it can also overwhelm it. When form dominates content, form in fact becomes the message and the content is weakened, even lost. Such design may initially look exciting, but it lacks depth,

honesty, and conviction. On the other hand, if form were inconsequential, typography would become rote and dull. A message would be communicated on a cognitive level, but the artistic purpose of typography – to inspire and delight – would have vanished.

The argument that visually challenging typography will entice a reader to decipher a message is invalid. Complexity is an obstacle, not an invitation. As more and more information becomes available, less and less time is spent consuming each piece. Attention spans shorten, powers of concentration decrease – and an impenetrable message will be passed over in favor of something more accessible. Typography must not only allow people to read and comprehend information, but make it both easy and pleasurable to do so. Given the amount of information we are confronted with each day, this consideration is vital.

It is less difficult to create an exclusively aesthetic solution than to create a solution that communicates effectively while remaining visually appealing. Designers must be diligent in ensuring that the aesthetics of a design do not overwhelm its content. When in doubt, it is more appropriate to adhere to the basic typographic principles that stress function than to resort to unbridled self-expression. And in the visually chaotic environment in which we find ourselves today, simple solutions often look fresh and unexpected.

A design that pleases the eye is always more effective than one that does not. What pleases, however, is a contentious point. The one certainty is that no two people appreciate – or create – design in exactly the same way. Where one person might intellectually analyze a visual composition, another might intuitively sense the harmony of a design. Sensibilities differ. Such differences produce variety. They also produce disagreement about which designs are good, and why.

Lacking analytical, consensual terms, decisions become based on vague notions, “gut” reactions, and unproven authority, prejudicing discourse among designers and their clients. The inevitable results are not only less than optimal but – wanting constructive, critical tools – beyond repair.

The primary constructive tools for typographic design are a knowledge of communications theory, a good grasp of typographic principles, knowledge of the intended audience, and a clear focus on the goals of the communication, rather than on nebulous aesthetic ambitions. These principles are the general foundation on which specific designs can be built and evaluated; they focus the design process and making it more manageable. Weaknesses in a design can be more productively discussed when measured against specific semantic, syntactic, and pragmatic criteria.

A focus on the objective goals and concerns of the design process is necessary for any design, yet in itself it does not guarantee a good solution. Good typographic design must also create a perceptual, subjective effect: in other words, aesthetic pleasure.

Aesthetics are more difficult to judge than the clarity of a message because aesthetic taste is more personal and culturally specific. Deciding on the visual style or treatment that will best convey the message is more problematic than choosing the words and composing the sentences that communicate the objective and subjective content. There are no visual dictionaries or grammar books to define the subtleties and exactitudes of meaning

of any particular visual representation. Aesthetics must be adapted to the environment in which the communication takes place. Fitting the aesthetics to their context is a complex process and must take into account not only the historical moment and cultural context, but also the graphic medium and the socioeconomic status and level of education of the intended audience.

Many designers make the relationship of visual elements (syntax) their primary concern. In practice, the stress on visual syntax often detracts from meaning (semantics) and each element’s effect and affect on the reader (pragmatics). A design may be exciting to the designer, but fail to resonate with its audience. In the initial stage of a design, visual syntax should not be the main concern, because a message is never communicated on a purely syntactical level. It is more important to find the forms of expression appropriate for the particular audience. In many instances, designers face the choice between satisfying their own aesthetic sensibilities and ambitions and creating a design for an audience with very different tastes and needs. To find and work with an aesthetic that supports communication and stimulates the reader, designers must constantly expand and refine their intellectual capacity and visual sensitivity.

The rapid introduction of new technology into the practice of typographic design has caused confusion about its role in the design process. The computer has replaced the automobile as the latest fetish of our techno-consumer society. Computer power, programs, and capabilities are discussed endlessly, with no less ignorance than reverence. Whatever has been generated digitally is deemed state-of-the-art and good; everything else is obsolete and bad. Rarely do such discussions consider the quality of the actual work produced on – not by – computers. Increasingly, it is forgotten that it is the designer's intelligence, not the software, which makes the difference between mediocre and outstanding design.

The explosion of desktop publishing and the proliferation of computers do not, themselves, weaken the designer's importance. Rather, the triumph of the computer only intensifies the need for intelligent, aesthetically pleasing design. The postindustrial information age, if it means nothing else, means more messages: messages that must be sorted, sifted, and represented in ways that people understand, enjoy, and most importantly, can use. As we become inundated with information, thoughtful, perceptive design will become a more important mark of distinction, a competitive edge.

The information age also presents new challenges to the designer: electronic media, virtual reality, interactive TV, and other modes of expression which have yet to be developed present largely unexplored territory for intelligent design. The skills already possessed by designers – organizing and visually displaying information, managing the interplay between the verbal and the visual – continue to be essential in new media. This is not to say that designers need not learn new skills, it emphasizes that their old skills will not become obsolete. The semantic, syntactic, and pragmatic principles of typographic design provide a firm basis from which to approach old challenges as well as new. The flexibility required to produce vital, creative work can come only from a deep rooting in these principles.

How do principles apply in a world that is drowning in information and reeling with distraction? Do principles inhibit creativity and individual development when typography is about exploring new directions? Principles are important in everything we do, in typography as well as in life. Principles are not ends in themselves, rather they are points of orientation highly open to interpretation; they constitute a road map which may look very clear but does not convey a picture of the final destination. Even when principles are strictly applied, the end result is always surprising.

Typography today is based on the same principles as it was centuries ago. And it must be so, as long as letters, words, and sentences communicate. We understand a message, or we don't. This does not mean that the design of visual communication should do no more than simply transmit information. A design should also enlighten the reader and further the continuity and history of typography. The best typography communicates the conviction that it has resolved a design problem in a way both central to that problem and at the outer limits of its own possibilities.

In typography, developments that last are not revolutionary; what is new and hot does not suddenly, completely replace what is old and cold. Rather, the significant new is evolutionary; it develops out of past traditions, while responding to present circumstances. Its persistence depends on its contribution to the continuum of typographic form and sensibilities.

Today, I sense an anxious anticipation among designers.

Is this millennial fear? Is it professional uncertainty about the state and fate of design? Is it the rapid pace of technological change? Information anxiety?

For millennia, visual communication was a transaction of information within relatively small groups of people. With the invention of letterpress printing in the 15th century, the world entered a second phase of mass-produced and widely distributed information. The power of mass communication, however, was limited to those who had access to the specialist with printing equipment. With the introduction of personal computers, graphics software, and electronic media in the early 1980s, communications entered a third phase in which virtually everyone can send and receive messages. The result is a democratization of information with unpredictable consequences.

Other social pressures have caused uncertainty. Environmental concerns raise serious questions about the future of traditional print media. The nature of reading and attention are changing, too: over the World Wide Web, information can be exchanged instantly around the world. The media increasingly presume that their audience processes information not by active reading and reflection but by passive looking and listening. Electronic media such as television and video promote info-nuggets, palatable and easily digested. Designers can adapt to the complexities and frustrations of working in today's cultural climate – but only if they learn to think flexibly: to abstract essentials from the information available, integrate it with their own methodologies, and create not according to style but principles.

Design is not a paint-by-numbers discipline – there are no prescribed solutions to the unimaginable diversity of communication problems. Instead, typographic designers rely on a process which enables them to assess each situation and respond with an appropriate solution based on their knowledge of typographic principles, visual sensitivity, and personal vision. It is this foundation that gives designers the flexibility and intelligence needed to meet the challenges of a fast-moving world, with its new contexts, media, and modes of communication. It makes typography exciting and pleasurable, an endeavor whose challenge can span a lifetime of work.



Elements of typography

Typography comprises a limited set of basic elements: letters, numbers, and punctuation marks.

Despite continuous changes in aesthetic preference, design theory, and reproduction methods, the basic forms of these elements have remained constant for the past 2000 years.

Alphabets derived from the original Latin are – and are likely always to be – indispensable to life in the western world. To conceive our culture and our environment without them is virtually impossible. No other system of visual communication has proven itself so powerful and versatile, yet so precise and concise in its transcription of facts, thoughts and feelings.

A B C

a b c

D E F G H

d e f g h

I J K L M

i j k l m

N O P Q R

n o p q r

S T U V W

s t u v w

X Y Z

x y z

Letters, numbers, punctuation marks

The basic elements of typography are upper case letters, lower case letters, numbers, and punctuation marks. Letters evolved from prehistoric pictographs and ideographs to become the sophisticated signs of the Latin alphabet – the most widely used system of writing in the world today. Although over the centuries variations have been made in details, the essential structure of letters and numbers has undergone no significant change. Whether carved in stone, written on paper, printed in books, or pixelated on computers, letters have always used the same basic structure the Romans used.

Perhaps the most notable modification in the structure of letters occurred in the fourth century, when minuscules (lower case letters) were distinguished from majuscules (upper case letters). While the structure of twelve

minuscules remained close to their corresponding majuscules, fourteen became sharply differentiated between upper- and lower case.

Another notable innovation was the appearance of a sans serif face in the early nineteenth century. Although little noticed until the late 1800s, today sans serif is widely recognized as embodying a radical sensibility which has had a profound impact on modern typography.

abc

A B C

defgh

D E F G H

ijklm

I J K L M

nopqr

N O P Q R

stuvw

S T U V W

xyz

X Y Z

*Bembo
italics.**Bembo
small caps.*

The diversity of human language, together with the need for typography to express subtle inflections and convey the structure of information, calls for a variety of additional letters and special signs.

Italics, termed oblique in sans serif type, are mainly used to differentiate from roman type. Unobtrusive yet distinct, italics are indispensable for emphasis. A true italic typeface is vital: simulating an italic on the computer by slanting a roman face produces letterforms with strangely distorted proportions.

Small caps, slightly letterspaced for a more refined appearance, are primarily used for subtitles, acronyms, abbreviations and emphasis. They are designed to correspond to the x-height and weight of lower case letters. Genuine small caps are normally available only in expert fonts.

Reducing upper case letters to the height of lower case produces small caps that are visually too light to be compatible with text.

Old-style figures, also called text figures, are designed to match the size of lower case letters. They blend more smoothly with text, and are desirable for typefaces with a small x-height. Old-style figures are common in serif typefaces, but are generally available only in expert fonts.

Acute accent	ÁÊÍÓÚ	áéíóú
Grave accent	ÀÈÌÒÙ	àèìòù
Circumflex	ÂÊÎÔÛ	âêîôû
Umlaut	ÄÖÜ	äöü
Diaeresis	ËÏ	ëï
Tilde	ÃÑÕ	ãñõ
Ring accent	Å	å
Cedilla	Ç	ç
Slashed O	Ø	ø
Ligatures	Æ Æ	æ œ fi fl ß

Bembo
Old-style figures.

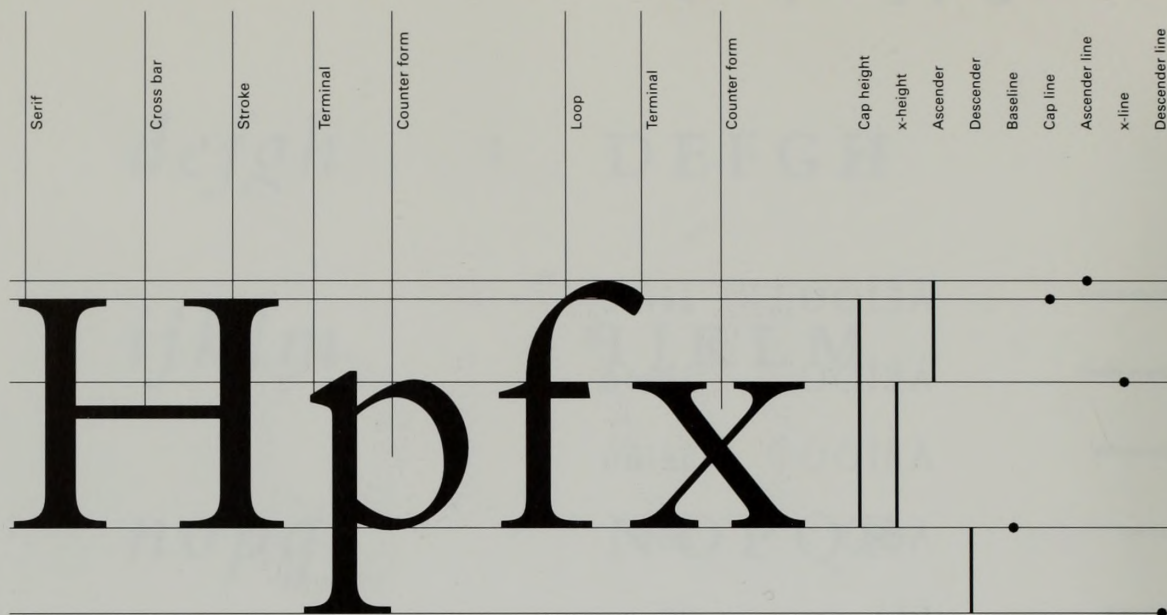
Each type font includes a number of special signs. The series of signs below is available in all fonts.

at	@
Copyright	©
Registered	®
Trademark	™
Degree	°
Space	#
Brace	{ }
Paragraph	¶
Section	§
Dollar	\$
Pound	£
Yen	¥
Euro	€

Accent marks, foreign punctuation marks, and other signs are essential for multilingual typography. On the computer, these symbols are inserted into the text through an often tedious process of single or multiple-step keyboard commands.

Ligatures combine two or three letters into a single character.

They are available only in expert fonts, and are crucial for the refined setting of serif type. The ligatures fi and fl are, because of their frequency, the most important. Letter-spaced text precludes the use of ligatures.



Variation of serifs:
 bracketed serif
 hairline serif
 slab serif.



Variation of curve axis:
 vertical
 oblique.

The parts of letters

The terms used to designate the parts of letters originated in metal typesetting. This terminology was indispensable for collaboration between the typographic designer and the typesetter, when their professions were distinct. Although the computer has combined design and typesetting into a single activity, the terminology remains essential for comparing and evaluating individual typefaces, and for specifying, measuring, and positioning type.



Univers 55 with normal set width.



Bodoni with normal set width.

Bodoni with increased set width.

Character width and set width

In typographic design, it is important to distinguish between the character width and the set width. The character width is the effective visual width of an individual letter. The set width, by contrast, includes the variable space to the left and right of each letter. The set width is crucial because it influences type legibility and text length. Even small changes in set width can cause considerable differences in the final length of the text.

On the computer, the set width is controlled by tracking.

Reducing the space between letters to less than the standard set width is not recommended for any text, because excessively close letters will appear too tight and create a spotty composition.

Renaissance-Antiqua
Bembo

Rafopkz

The uniqueness of each typeface is found in its microaesthetic details. Selection of a typeface is most strongly influenced by these details, which distinguish one typeface from another.

Baroque-Antiqua
Baskerville

Rafopkz

Neoclassical Antiqua
Bodoni

Rafopkz

Variation of style

Our visual environment would be unbearably dull if a single typeface were applied universally. Individual typefaces, with their different styles and particular idiosyncrasies, all contribute to the visual expressiveness of typography. Only very few of the countless "new" typefaces produced and marketed every year serve a real need and promise to stand the test of time. Invariably they look dated after a few uses, and are soon superseded by a new crop.

Designers, in their quest for originality, often become pre-occupied, even obsessed, with typefaces, with the unfortunate result that typefaces are used to mask weak ideas or are degraded into meaningless decoration. Typically, however, a general audience is more interested in content than in the typeface used. If the goal of

typographic design is to communicate information, the audience is best served by a simple, classical typeface.

Technological advances and changes in taste will undoubtedly influence letterform design in the future. However, true developments are more than microaesthetic changes in existing styles. Mere embellishments on basic letterforms do not constitute new design, and actually work against the precepts of typography to communicate information clearly.

Most of the typefaces in use at present were created for printing on paper. On the screen or through electronic transmittal, most typefaces lose their refinements of detail and bear no resemblance to the original. Electronic media require new typefaces developed with their specific technical conditions in mind.

Slab serif
Rockwell

Rafopkz

Sans serif
Gill

Rafopkz

Sans serif
Meta

Rafopkz

Characteristics of typefaces classified by five categories of styles. The date indicates when the typeface was first produced for metal or computer composition.

The subtle details of the original design are often lost when a typeface is re-issued in digital form. In selecting a typeface, it is best to choose the version of the date closest to the original design.

Renaissance-Antiqua

Strong modulation of curves
Bracketed serifs
Oblique ascender terminals
Oblique curve axis

Caslon, 1916
Goudy, 1916
Janson, 1919
Garamond, 1922
Bembo, 1929
Times, 1931
Van Dijk, 1935
Sabon, 1965

Baroque-Antiqua

Moderate modulation of curves
Bracketed serifs
Oblique ascender terminals
Oblique curve axis

Baskerville, 1923
Fournier, 1925
Bell, 1931

Neoclassical Antiqua

Strong modulation of curves
Straight hairline serifs
Horizontal ascender terminals
Vertical curve axis

Century, 1894
Walbaum, 1918
Bodoni, 1921
Centennial, 1986

Slab serif

Subtle modulation of curves
Bold straight or bracketed serifs
Horizontal ascender terminals
Vertical curve axis

Memphis, 1929
Beton, 1930
Rockwell, 1934
Courier, 1945
Serifa, 1969

Sans serif

Subtle modulation of curves
Vertical curve axis

Akzidenz Grotesk, 1896
Franklin Gothic, 1903
Monotype Grotesk, 1926
Gill Sans, 1927
Futura, 1927
Helvetica, 1957
Univers, 1957
Syntax, 1968
Frutiger, 1976
Bell Centennial, 1978
Formata, 1984
Meta, 1991

A case for Univers

In connection with my work, I am often asked why I prefer Univers not only to serif typefaces but also to other sans serifs such as Futura, Gill, or Helvetica.

My own preference for Univers begins – but does not end – with its still-contemporary form and its comprehensive series of fonts. In the early 20th century, the vehement and animated debate between proponents and opponents of the new sans serif type required typographers to take a stand for one side or the other. Today, the issue of serifs versus sans serif is no longer of aesthetic relevance or ideological interest: the decision to use one face or the other is better made on the basis of functionality and appropriateness.

Traditionalists argue that serif type is more readable than sans serif. While this may be so with lengthy text, readability is in most cases less a function of the presence of serifs in the typeface than of other factors: namely type size, weight, and slant; line length and interline space; paper, printing, and reading conditions. In fact, the most important determinant of legibility (clarity and efficiency in reading) and readability (pleasure and interest in reading) is not the particular typeface but the arrangement and structure of information.

Throughout my professional career, I have worked with many sans serif typefaces; among them all I have found Univers uniquely versatile. Univers has neither the rigid forms of Helvetica nor the geometric constructions of Futura; unlike Gill and many other sans serif faces it comprises a series complete in terms of weights as well as widths. Univers, moreover, is quietly refined in its visual details; nothing extraneous detracts from the essential form of individual letters. The upper case letters, which are only slightly heavier than lower “read” distinctly but unobtrusively in lengthy texts.

Univers was created in the early 1950s by Adrian Frutiger, a Swiss type designer with a profound knowledge of the history of type and print technology. The first typeface ever conceived as a complete series, Univers consists of 21 fonts, with Univers 55 serving as the primary font

from which the other 20 were developed. Univers 55 manifests all the characteristics of a good text typeface. Its large x-height with short ascenders and descenders makes the font compact yet readable in small point sizes.

Univers was designed as a matrix with 55 at the center: to the left are expanded fonts, to the right condensed; above light, below bold. Each font is identified by a two-digit number. The first digit indicates weight, the second slant; roman is indicated by odd numbers, italics by even.

Inherent in this matrix of 21 fonts are countless possibilities for visual contrast in typographic design.

Since the introduction of desktop publishing, several Univers fonts were deliberately altered in their conversion to digital form by software manufacturers. In particular, the desktop versions of Univers 47, 57, and 67 are considerably wider than their originals, consequently weakening the contrasts between different widths. Nevertheless, Univers remains, in my opinion, unequalled for its completeness, versatility, and aesthetic distinction. Especially in the late 20th century when novelty is unhesitatingly embraced and typefaces can be created on a whim, it is hard to imagine a typeface so thoroughly conceived and executed as Univers.

Univers, of course, is not the only typeface suitable for use in typographic design. Variety is necessary – and desirable. Choosing a typeface is a process of elimination based on whether the macro- and microaesthetic qualities of the typeface are appropriate to the purpose of the communication and its context of use. Even after carefully considering all of these factors, though, a number of typefaces might be suitable for any given problem. Ultimately, the final choice of typeface is a question of personal preference and taste.

All typefaces serve fundamentally the same purpose: to communicate. The purpose behind the communication – for example, to inform, to entertain, or to persuade – is expressed, in part, by the typeface chosen. As the communication objectives change, so might the typeface.

Depending on its context of use, different criteria must be applied when selecting a typeface. When used in display size on a poster, typefaces are evaluated on purely aesthetic criteria: how the qualities of the letterforms, in that particular size, interact for that particular set of words.

When used for continuous text, both aesthetic and functional criteria come into play. Legibility then becomes the key consideration.

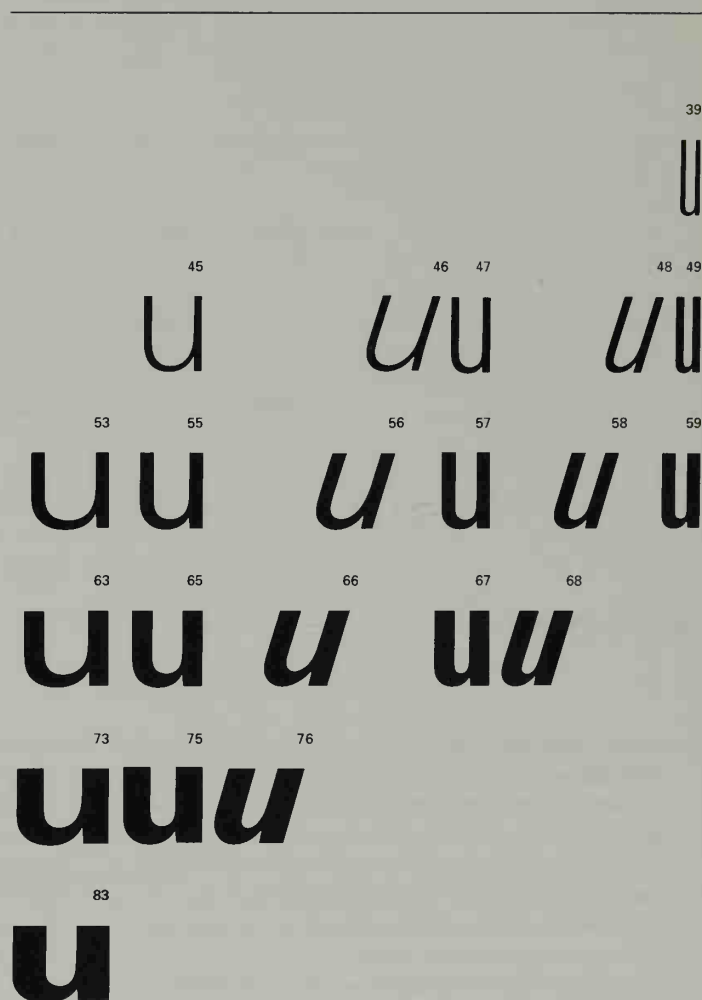
The criteria of legibility require that extra attention be paid to the specific letterforms of the typeface. Reading is a dynamic process in which all letterforms have equal value: each letterform must integrate unobtrusively into the flow of words. Because letterforms with too much individuality and character distract the reader, a typeface with too many idiosyncrasies or unusual letterforms will, most likely, not work for continuous text. Typefaces that appear more legible than others share certain characteristics such as harmony, simplicity, and dignity, qualities that are difficult to determine and quantify.

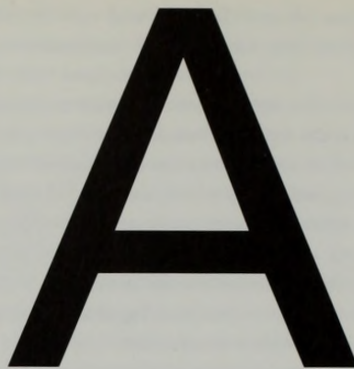
On the macroaesthetic level, a typeface is evaluated on the form and counterform of its letters, their combination in words, and the relative size of its upper and lower case. Microaesthetically, the focus is on the tapering of curves, the connection of strokes, the form of serifs, and the proportions of ascenders and descenders. In financial communications, for instance, the choice of a particular typeface may be determined by the form of the numerals. All of these subtle nuances in the design of letterforms contribute to the reason for preferring one typeface to another.

A typeface should always be evaluated in the size, type of composition, and, if possible, the color it is to be used in. A single-line type specimen is insufficient to determine the suitability of a typeface. For the same reason, it is impossible to judge typographic design based on a sketch which does not show the nuances of letterform details, size, interline space and line breaks. One of the benefits of computer technology is that it allows easy examination of these details while the project is still in the development phase.

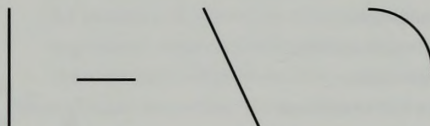
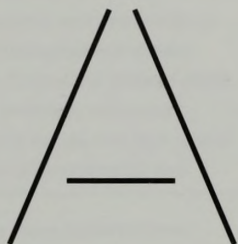
The immense number of available typefaces tempts designers to use type style as a crutch. Typeface itself, they assume, will rescue a weak and flaw-ridden composition; conversely, a bad typeface will be blamed for a poor solution. Good typographic design depends less on the chosen typeface than on arrangement, size, line length, letter, word and interline space. Mediocre typography is caused mainly by confusion and incompetence in working with these variables, not bad typefaces. Using a novelty typeface will not save poor typographic design any more than a classic typeface will. With skill and imagination, an unusual typeface can indeed yield interesting results; still, it is better in the end to use a limited selection of proven typefaces diligently and with intelligence than to rely on novelty faces that inevitably lead to results that soon look dated.

Original Univers font matrix, conceived by Adrian Frutiger, Paris, 1956.





The character of all upper and lower case letters is determined by the letter's structure, a series of vertical, horizontal, slanted, and curvilinear strokes. The capital A, for instance, is made up of two slanted strokes and one horizontal stroke.



The form of letters

Each of the upper and lower case letters is unique because of its distinct structure. The upper case letter A, for example, derives its character from its strong triangular shape consisting of three distinct strokes – not from being light or bold, wide or narrow, roman or italic, sans serif or serif. Typographic communication relies primarily on the structure of letters. Letterforms, therefore, should be clear and concise, unencumbered by details.

Equally important for communication are the relationships between letters, as the intrinsic visual quality of each letter changes when placed in context with other letters. A well-designed typeface allows the weight of strokes and curves, the counterforms, and the spacing between letters to coordinate into a virtually unlimited number of combinations.

The basic forms of letters can be seen as a code that is effective only if known to the reader. Drastic changes in form and structure hamper the reader's ability to differentiate between letters. Changes in form thus can only be microaesthetic changes: subtle intrusions into established norms. The challenge for the typeface designer is to expand on the accepted norm without destroying the identity of the individual letter.

-	EFHILT	fijlt
/	MNKY	k
/	VWX	vwxy
/ -	ZA	z
)	BDGJPRU	abdghmnpqru
) -	COQS	ceos

Each letter is a code that derives its meaning from a specific combination of vertical, horizontal, slanted and curvilinear strokes.

The upper half is more essential to the identity and recognition of a letter than the lower half.

Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh
Ii	Jj	Kk	Ll	Mm	Nn	Oo	Pp
Qq	Rr	Ss	Tt	Uu	Vv	Ww	Xx
Yy	Zz						

visual literacy

visual literacy

A a

A A

*Variations of letterforms
are subordinate to the
basic structure of the letter.*

A A

A A A A

A A A A

Variations of letterform

The alphabet is used in countless different styles, all of them variations of basic letterforms. Most common are variations in case, face, slant, weight, and width.

Case. Each letter is used in two versions: upper case and lower case; of different forms yet identical meaning. Because of their uniform height and similar widths, capital letters are less differentiated than lower case letters, which are distinguished by ascenders, descenders, and more varied forms.

Face. Type is generally divided into two categories: serif and sans serif, though both share the same principles of form. The additional detail of serifs and the weight difference in the strokes and curves of individual letterforms provide visual character and can enhance the readability of continuous text.

Slant. Slant refers to the angle of type relative to the baseline. Roman type is characterized by vertical strokes. Italic type deviates from roman by 12 to 15 degrees.

Weight. Weight refers to the thickness of the strokes relative to their height. In regular weight, the width of the capital letter I is about one seventh its height. Regular weight is closer to light weight than to heavy.

Width. Width refers to a letter's proportion relative to its height. In a wide typeface, the negative white space (counterform) is larger in proportion to the positive form than in a narrow typeface. The compact, narrow negative spaces of condensed letterforms are more elegant than those in wide letters.

LITTLE lift photograph

WAX wavy photograph

GOOD case photograph

photograph

photograph

A word composed of letters with horizontal and vertical strokes appears more rigid than a word consisting of predominantly curvilinear strokes. LITTLE, consisting of horizontal and vertical strokes, WAX, consisting of predominantly slanted strokes, and GOOD, consisting of predominantly round strokes, have entirely different appearances.

Variations in letterform change the semantic and syntactic quality of the word "photograph".

Lower case letters, with their ascenders and descenders, provide more varied word shapes than upper case letters.

WE APPLY CRYPTOGRAPHY TO PROTECT

we apply cryptography to protect proprietary

The word

Every word is comprised of a particular set of letters, whose sequence and form makes each word semantically and syntactically unique. A word consisting of predominantly curvilinear letters differs greatly from one composed of angular letters.

Likewise, a word set in all upper case letters is distinct from the same word set in lower case. When set in all upper case, the word is more uniform in shape and considerably wider. Lower case letters, with their ascenders and descenders, provide more varied word shapes than upper case letters, making them easier to identify and read. Because text set entirely in upper case is strenuous to read, large quantities of continuous text are generally set in lower case with an upper case letter at the beginning of each sentence.

The visual and semantic quality of a word or text may be enhanced by variation in the case, face, slant, weight and width of the letterforms. For instance, the distinct slant of italics provides a word with a certain "flow" that roman type lacks. The subtle microaesthetic details of serifs in the individual letterforms contribute significantly to the visual quality of text.

sonic

sonic

Normal letterspace is related to the counterforms of lower case letters. Typefaces with large counterforms require more letterspace than typefaces with small counterforms.

Architecture of information

Architecture of information

Letterspace must be decisive, either in harmony with or in strong contrast to the counterforms of lower case letters.

Architecture of information

Architecture of information

For text, most typefaces set with the default set width appear too tight. Additional letterspace improves legibility and aesthetic quality.

Architecture of information

Architecture of information

Architecture of information

Architecture of information

Letterspace
(Track) 0

The architecture of information is determined on both the macro- and microaesthetic level

Letterspace
(Track) 2

The architecture of information is determined on both the macro- and microaesthetic level

Letterspace

The space between letters is integral to all typography.

A particular letterspace may enhance or destroy the aesthetic quality of a typeface or the legibility of text. With the computer, choosing the letterspace is entirely at the discretion of the designer. Unprofessional typesetting is generally caused not by the choice of typeface, but by too much, too little, or irregular letterspacing. When letterspacing is too tight, the type appears patchy, disrupted by clusters; when too open, it looks scattered and fragmented. In both instances, the type is irritating and tiresome to read.

The correct letterspacing in a continuous text is a subtle question of balance: what is the optimum space that sufficiently separates the letters without creating a string of disconnected elements that are difficult to grasp?

The answer depends on the typeface and size, and the visual result intended by the typographic designer.

For both serif and sans serif type, the optimum letterspace for text is determined by the counterforms of the lower case letters. Typefaces with small counterforms require less space between letters than those with large counterforms. If the letterspace is visually larger than the median counterform of the lower case letters, the type appears too open.

On the computer, most design applications adopt an average set width intended to work with all type sizes. For most typefaces, however, text composed with this setting appears too tight, requiring the letterspace to be increased for optimum legibility and aesthetic quality.

Assemblage

Letterspace
(Track) 0

Assemblage

Letterspace
(Track) -5

In sizes larger than 24 point, most typefaces set with the average set width value appear too open. Reduced letter-spacing improves their aesthetic quality.

The visual quality of a word set in all capital letters is considerably improved by kerning.

Left: Default spacing, unknerned.

Right: Visually corrected spacing, knerned.

PANTHEON

PANTHEON

In sizes larger than 24 point, most typefaces composed with an average set width appear too open. Display sizes generally require a decrease in letterspacing.

In large type sizes, individual letterforms are visually more distinct, making it important to pay special attention to the letterforms in relation to each other. Visually awkward combinations, such as Ke, LT, ey, vo, are improved by reducing the space between the individual letters.

Adjusting the letterspace between two letters is known as kerning.

Words set in all capital letters also require attention to the space between individual letters. The particular combinations of letterforms determine whether space needs to be added or subtracted to achieve a visually even composition.

The optimum letterspace for a word set in all capital letters is determined by letters with large counterforms, such as C, D, G, O, Q, or with large surrounding space, such as L, T, V, W, Y. If any of these letters stand apart, the space between the other letters needs to be increased. Ultimately, every letter should unobtrusively integrate itself into the visual form of the word.

Word space
too tight

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the abstraction of the visual faculty from the other senses at the moment of the phonetic alphabet – the first and only time this ever happened in the world, i.e., the fifth

Word space
too open

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the abstraction of the visual faculty from the other senses at the moment of the phonetic alphabet – the first and only time this ever happened in the world

Word space should be slightly larger than the counterforms of lower case letters. Too little and too much space equally damage the legibility and aesthetic quality of text.

Normal
word space
for text

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static

i i i i i i i i i i

Word space is uniform only in type composed ragged right. In justified type, the variation in word space from line to line should not be noticeable.

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the

Word space

A carefully composed line of type appears as a continuous, even string of words separated by unobtrusive, visually uniform space. Too much word space creates a fragmented appearance; too little space causes insufficient separation between the words for comfortable reading.

For text, the normal word space is approximately the width of the lower case i. However, the optimum word space depends on the counterforms of the lower case letters. A typeface with small counterforms requires less word space than one with large counterforms. In larger type sizes, the word space should be decreased in accordance with the letterspace.

Uniform word space can only be achieved with ragged right setting. In justified type, extra space must be

distributed between the individual words, resulting in word spaces that vary from line to line.


Because of the noticeable differences in word space, justified type often appears uneven and erratic, especially when set to a narrow column width. Consistent and uniform word space is more important than equal line length. A text with even word spacing is more pleasant to read, not being hampered by the irregularities inherent in justified text. If justified text is required, words should be hyphenated whenever necessary to avoid excessive word space.

To achieve a visually consistent composition, word space should be slightly reduced after commas and periods.

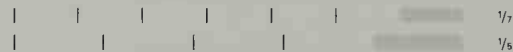
Merely visual space is Euclidean,
that is, namely, continuous,
homogeneous, connected and static.
This was the result of the
abstraction of the visual faculty

Merely visual space is Euclidean, that is, namely, continuous,
homogeneous, connected and static. This was the result of the abstrac-
tion of the visual faculty from the other senses at the moment of
the phonetic alphabet – the first and only time this ever happened in
the world, i.e., the fifth century B.C. In the electric simultaneous

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and
static. This was the result of the abstraction of the visual faculty from the other senses at the moment
of the phonetic alphabet – the first and only time this ever happened in the world, i.e., the fifth
century B.C. In the electric simultaneous time, we are encompassed by the new electric space which
is simultaneous and acoustic, i.e. we hear from all directions at once creating a space which is

Merely visual space is Euclidean, that is,  H
namely, continuous, homogeneous,
connected and static. This was the result
of the abstraction of the visual faculty from
the other senses at the moment of the

Merely visual space is Euclidean, that is,
namely, continuous, homogeneous,
connected and static. This was the result
of the abstraction of the visual faculty from
the other senses at the moment of the



*Composed in the same
type size and with the same
interline space, a narrow
column of text appears
more open than a wide
column. To achieve a gray
value similar to the
narrow column, the inter-
line space of the wide
column would have to be
increased.*

*For text, the interline
space measured from the
baseline to the x-line
should not be less than the
height of the capital H.*

*In a good ragged right
composition, the difference
between the longest and
the shortest line is approxi-
mately one fifth to one
seventh of the total column
width. Paragraphs should
start with a short line,
followed by a long line. To
achieve an even, yet
visually active rag, hyphen-
ations are mandatory.*

Interline space

A carefully composed column of text appears as a series of
lines separated by horizontal bands of white space.

To guide the eye effortlessly across each line, and to facili-
tate the transition from one line to the next, the interline
space must be visually larger than the space between
words. For text to be legible, the interline space, measured
from the baseline to the x-line of the line below, should
never be less than the height of the capital H.

Interline space is inextricably linked to line length and the
x-height of the typeface used. Composed in the same size
and with the same interline space, short lines appear
more open than long lines; similarly, given the same size
and interline space, a typeface with a small x-height
appears to have more interline space than a typeface with
a large x-height. The wider the line and the larger the

x-height, the more space that is needed to separate
the individual lines of type visually.

If space is limited, a smaller type size composed with
a small interline space is preferable to a slightly larger
type size set solid.

M	6 pt
M	7
M	8
M	9
M	10
M	11
M	12

The standard point sizes
for text and display type.

M	14 pt
M	16
M	18
M	20
M	24

M	30 pt
M	36
M	42
M	48
M	60

Type size

The standard type sizes used today originated in metal typesetting. Although any type size can be created on the computer, a limited range of sizes is preferable for effective work. A concise, calibrated range of sizes helps to establish ratios between type size, interline space, and the typographic structure.

Type sizes are generally divided into text sizes and display sizes, specified in points: 12 points = 1 pica; 72 points = 6 picas = 1 inch. The point size is only an indication of the actual visual size of type; at the same point size, a typeface with a large x-height will look bigger than a typeface with a small x-height.

The choice of a particular size is determined by the intended design, the nature of the information, legibility and function, and the dimensions of the available space.

The standard sizes for text type are 6, 7, 8, 9, 10, 11, 12 point; the sizes for display type are 14, 16, 18, 20, 24, 30, 36, 42, 48 and 60 point. Larger sizes are determined as required.

Continuous text is most efficiently read when set in a medium type size of approximately 9 point. At that size, the eye captures groups of 8 to 10 letters simultaneously. At larger sizes, the number of letters captured decreases, slowing down reading. Efficient reading also depends on a comfortable line length of 40 to 60 characters, and adequate interline space and physical conditions such as environment and lighting, and, most importantly, the reader's motivation.

Hp

The visual size of type
is determined by the x-height
of lower case letters.



9/12 pt Univers 55

Hp

The visual size of type
is determined by the x-height
of lower case letters.

9/12 pt Bodoni

*Set in the same point
size, two typefaces may
appear different in
size, depending on their
x-height.*

	.375 pt
	.5
	.75
	1
	1.5
	2
	3
	4
	6

Rule weight

The weight of a rule is measured in points. The most common rule weights are .375, .5, .75, 1, 1.5, 2, 3, 4 and 6 point.

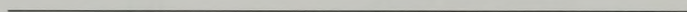
Although on the computer rules can be created in any weight, it is more efficient to work with a standard set that can be easily recalled.

The choice of a particular weight is determined by its intended function and visual effect. The visual appearance of a rule depends, in part, on its length – a short rule appears heavier than a long rule of the same weight.



Dots, placed at decreasing intervals, form a visual line.

A horizontal line is stable. The two ends emphasize its direction.



The strongest contrast to a horizontal line is a vertical line. A vertical line, unlike a horizontal line, is unstable. Its quality seems to be dictated by gravity.



Depending on the angle, a slanted line is more or less unstable.



Line elements

A line, in essence, can be perceived as dot in motion: the static quality of the dot, as it becomes a line, is transformed into dynamic movement. By nature, the length of a line is infinite, its weight undefined, its direction undetermined.

In typographic design, a line assumes different functions:

it may, for example, organize, structure, connect, separate, emphasize, highlight or enclose. In typography, lines stand clearly apart. Their visual qualities are very different from type, and their presence is powerful.

When using lines, questions related to weight, length, direction, and form immediately arise. How long and what weight should the line be? Should it be straight, angled, or curved? When does the line cease to be a line and become a plane?

Highly adaptable, a line invites experimentation, possibly in the form of a loosely sketched letter or a study in rhythm. In any case, it is a dynamic element that is essential in bringing ideas to life.

A

A

A

An imaginary line appears between two elements that are in an uninterrupted, direct relationship to one another. A sense of space and direction is established by their presence. Depending on the proximity and weight of the elements, visual lines assume different degrees of importance.

In typographic design there are two types of line:

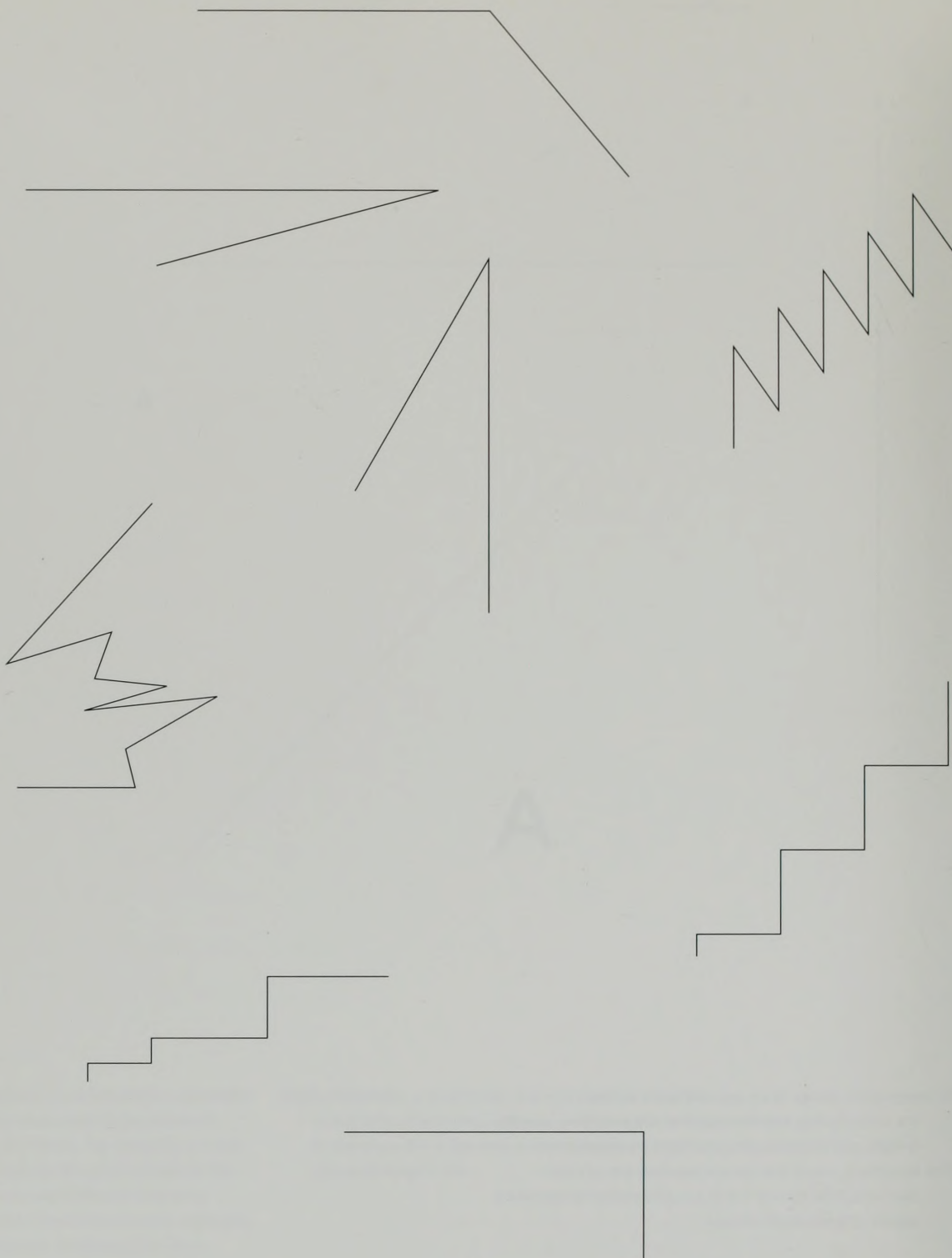
the concrete line and the imaginary (visual) line. Length, weight, and direction characterize the concrete line.

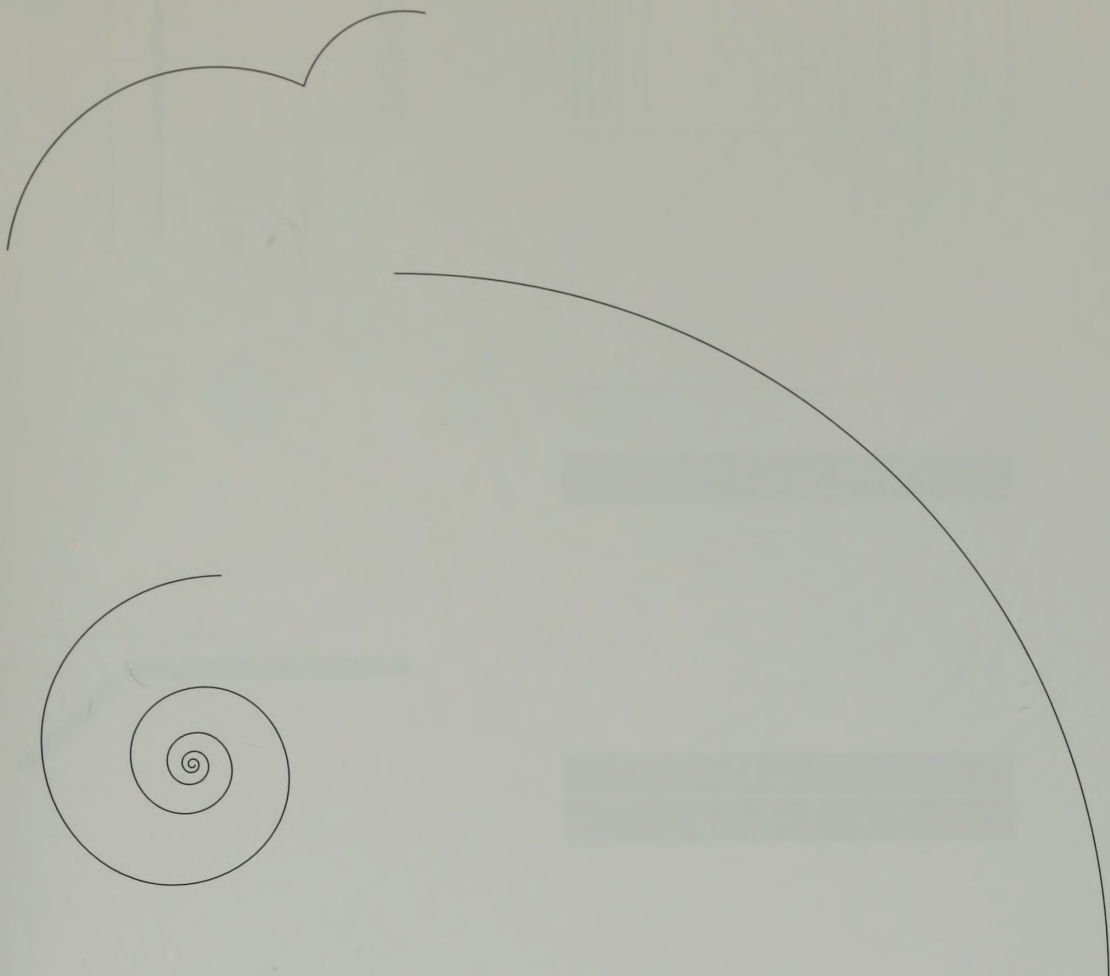
The imaginary, visual line occurs between two or more elements. This type of line is an extraordinarily important aspect of typographic design.

Two lines of different direction, when connected, create an angle, which begins to define a two-dimensional space. Unlike a straight line, which is defined by its two endpoints, the angled line is characterized by three points.

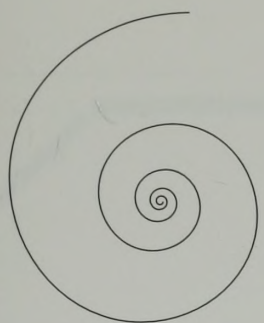
Angled lines contrast strongly with typography, which is predominantly horizontal and vertical.

A stepped line, consisting of horizontals and verticals, echoes the horizontal and vertical characteristics of typography.

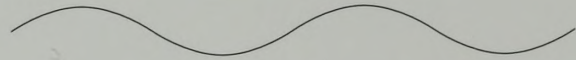




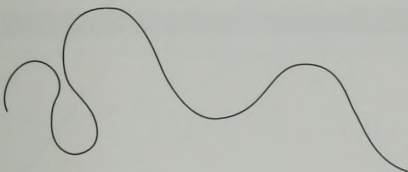
A curved line is expansive. It has a radiant quality that is increased by the points of tension on both ends. A curved line contrasts strongly with the predominant horizontals and verticals of typography.

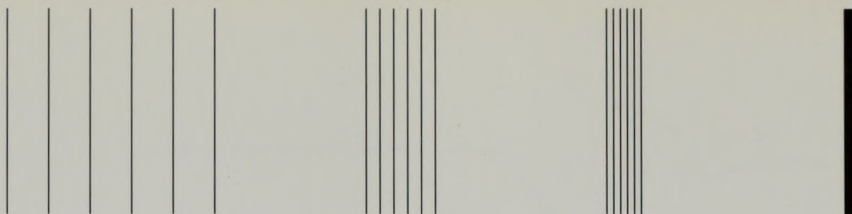


A spiral appears infinite, moving simultaneously in opposite directions, inward and outward.



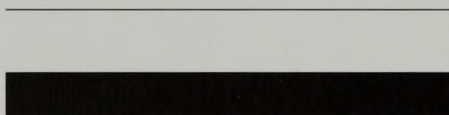
A wavy line is soft and fluid; it appears unreliable and ephemeral.



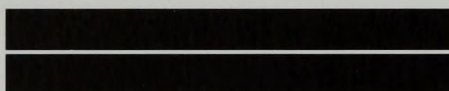


The visual identity of a line is defined by the surrounding space.

Separated by space, lines appear as figures against a background. Reducing the space causes the lines to merge into a grey value, dissolving the character of the individual lines.

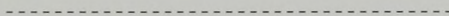
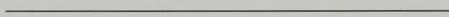
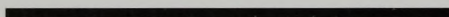


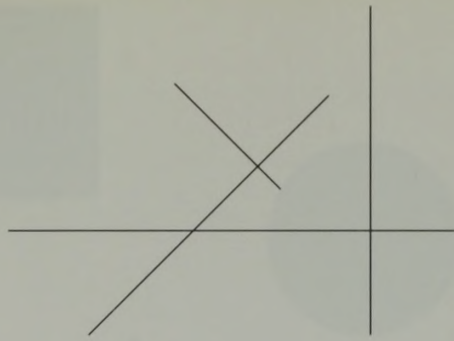
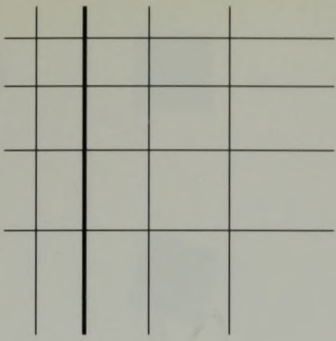
The visual character of a line depends on the proportion of its length to its width. If the width is substantially increased, the line loses its vitality and turns into a static plane. A thin line appears to be moving faster, visually, than a bold line.



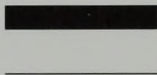
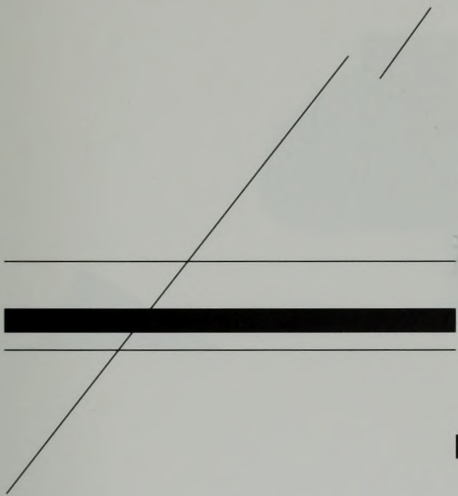
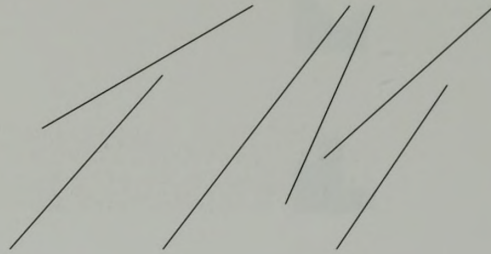
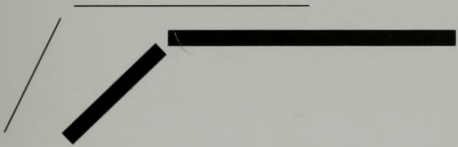
Two parallel bold lines produce a thin negative line. The two bold lines seem to press down upon the negative line.

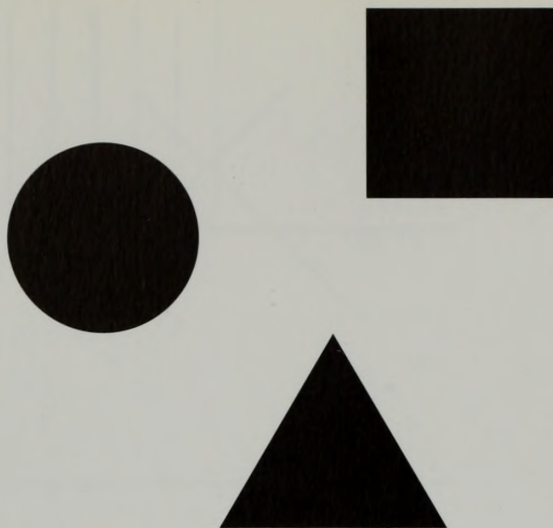
A line consisting of individual dots or dashes has more visual energy than a solid line of the same weight.





Combining different weights, breaking, repeating, crossing, shifting, and slanting change the expression of lines.



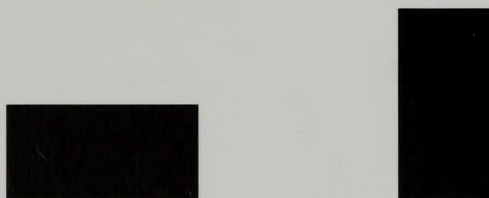


The circle, square, and equilateral triangle are the three basic geometric elements.

The circle is stable, its orientation neutral.

In horizontal or vertical orientation, the square and equilateral triangle are stable; when slightly rotated they are unstable.

Changing one dimension transforms the square into a rectangle. A horizontal rectangle appears heavier than a vertical one of the same size.



Geometric elements

The basic geometric elements are the square, circle, and equilateral triangle. Through combining, cutting and distorting these elements, an unlimited number of new shapes can be created. Each of the basic geometric elements is symmetrical in shape, with a distinct character that can be easily memorized, making them versatile components for visual messages and symbols. The meaning of many traffic and hazard signs worldwide, for example, is linked to these shapes.

A geometric element is perceived relative to the space it is placed in as a plane or as a dot. Depending on its surroundings, it may be perceived as a dot next to large elements; next to small elements as a plane.



The orientation and expression of the circle are fixed. The square and equilateral triangle assume different visual qualities depending on their orientation. The square, with its horizontal base and two vertical sides, is stable. Rotated between 0 and 45 degrees, it appears unstable. The equilateral triangle with a horizontal base is stable. Rotated between 0 and 60 degrees, it appears unstable.

Cutting, removing, shifting and distorting can yield an unlimited number of new shapes, each with its own characteristics.

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Immediate Attention

By

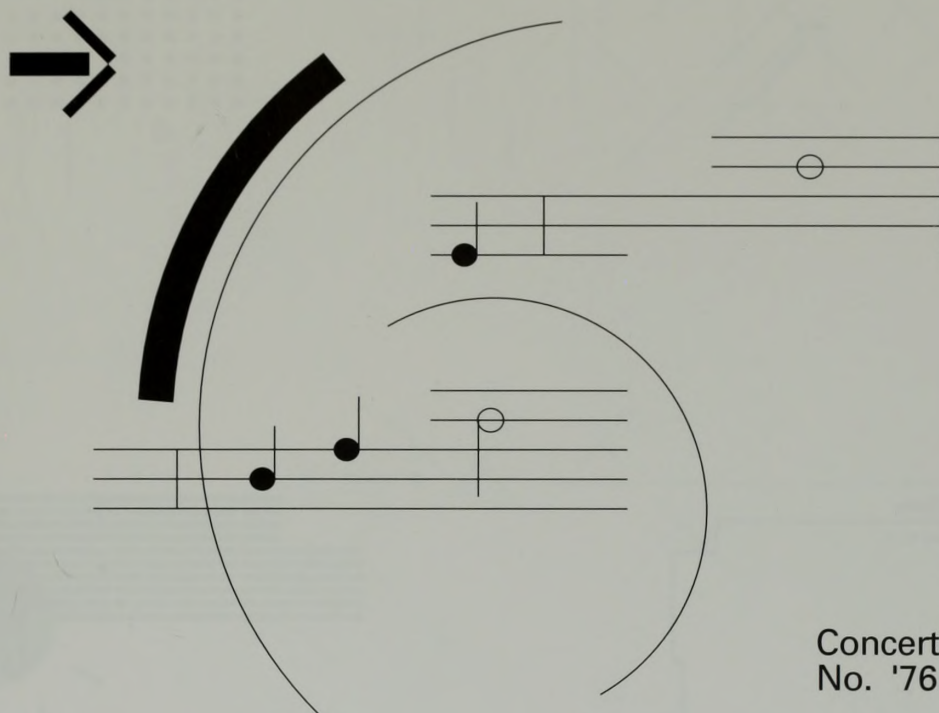
Continental

Acceptance of this order is subject to the terms and conditions on the reverse side.

As structural elements, lines can establish a hierarchy to guide the reader through the information presented. In this case, the lines are purely functional, with no other meaning attached to them.

Lines can act as transitional elements from ideas to representations: abstract concepts can be made visual by lines. A single arrangement can have many meanings, providing a rich source of expression.

When an identifiable object is portrayed, the line is representational, its meaning tied to the object or event and its connotations.

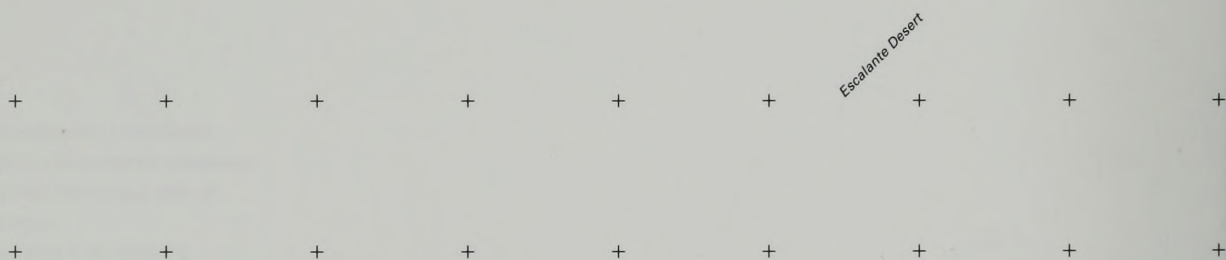
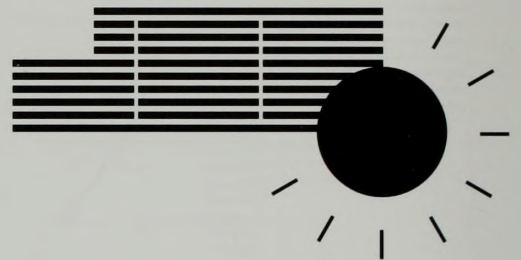
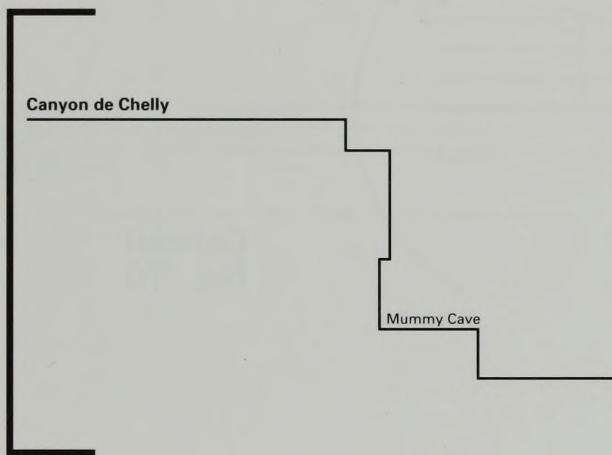
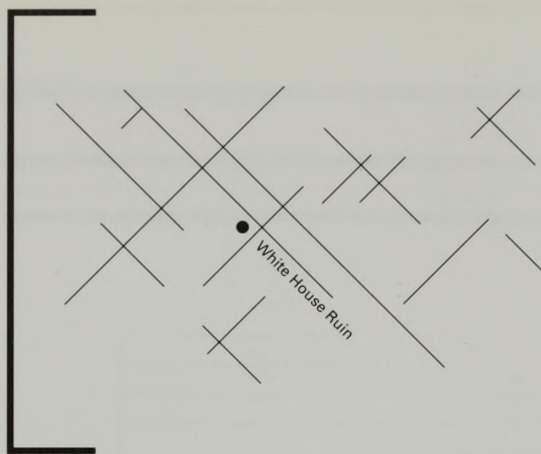


Concert
No. '76

Purchase order form.

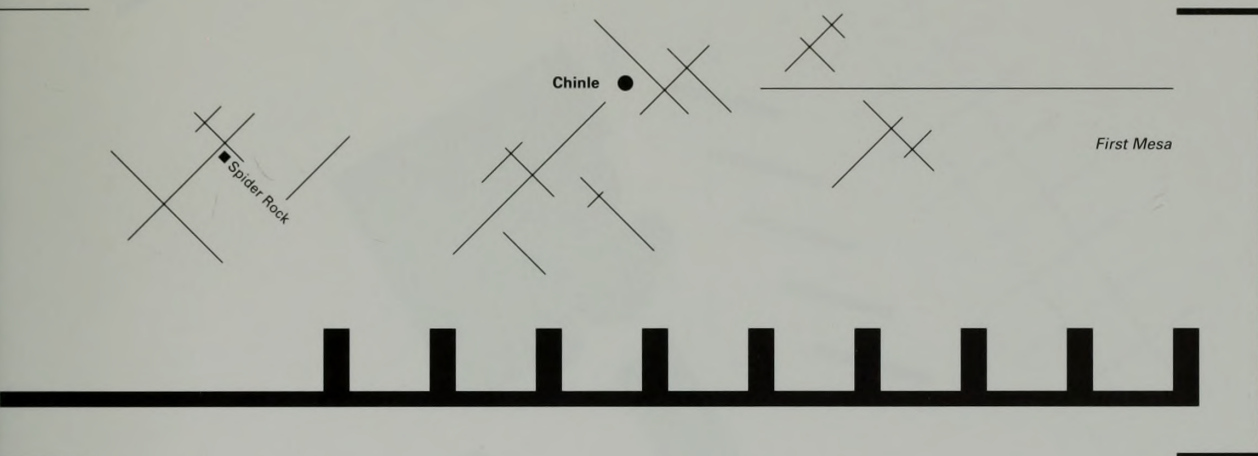
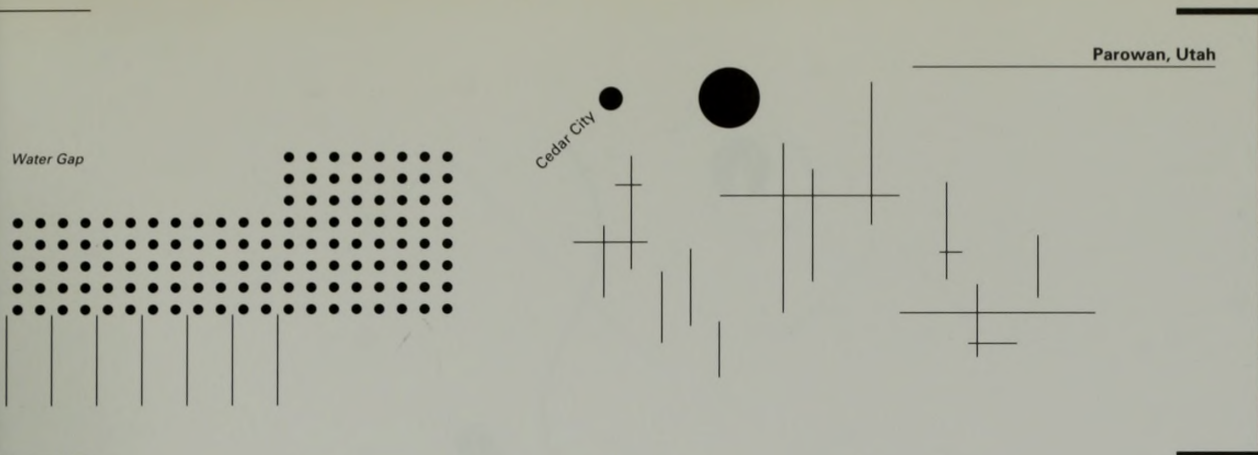
*Cover design for
a brochure on executive
training programs.*

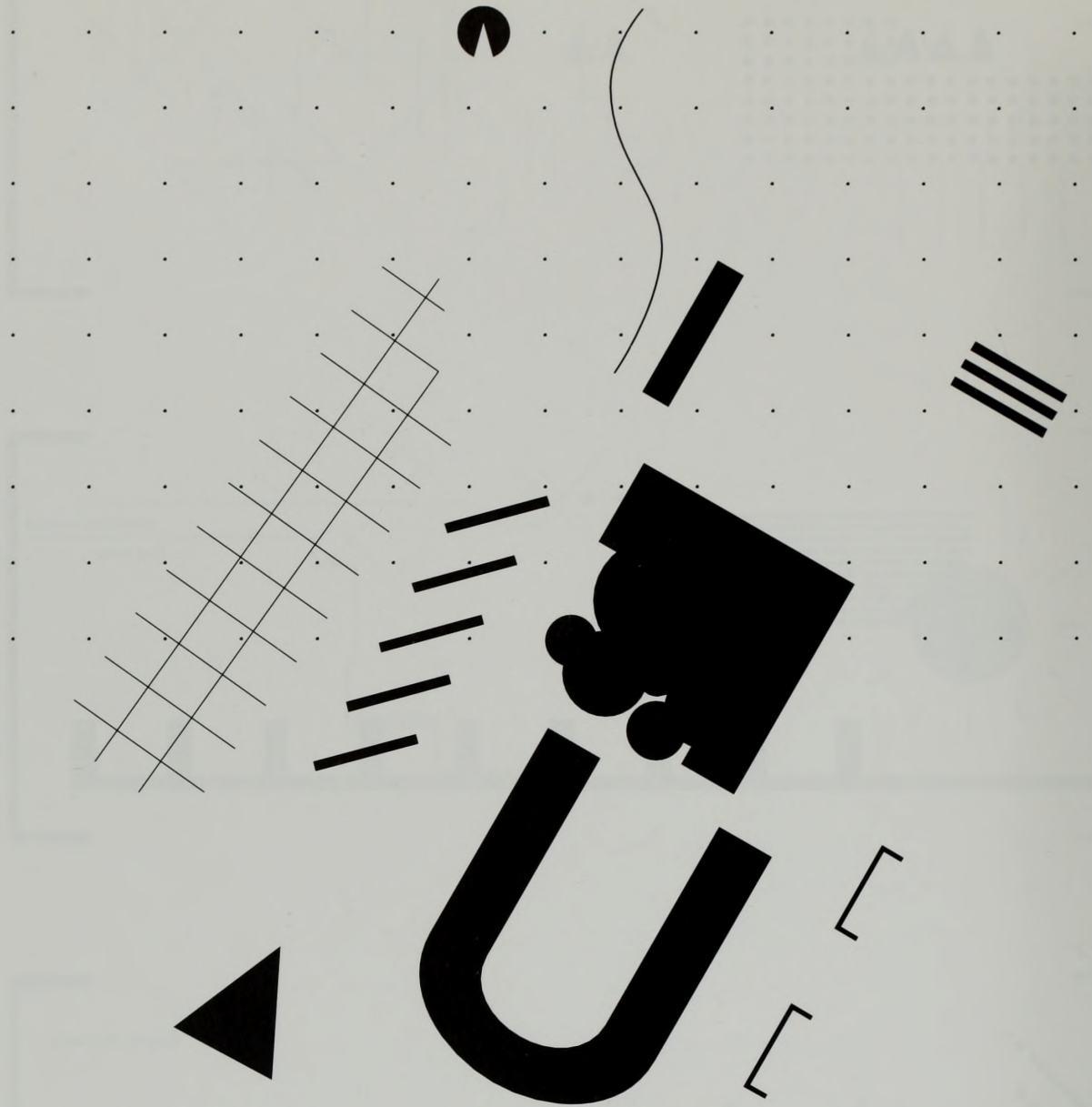
*Season's greeting card.
The year is graphically
represented by line
elements. By their arrange-
ment, geometric forms
and lines express music.*



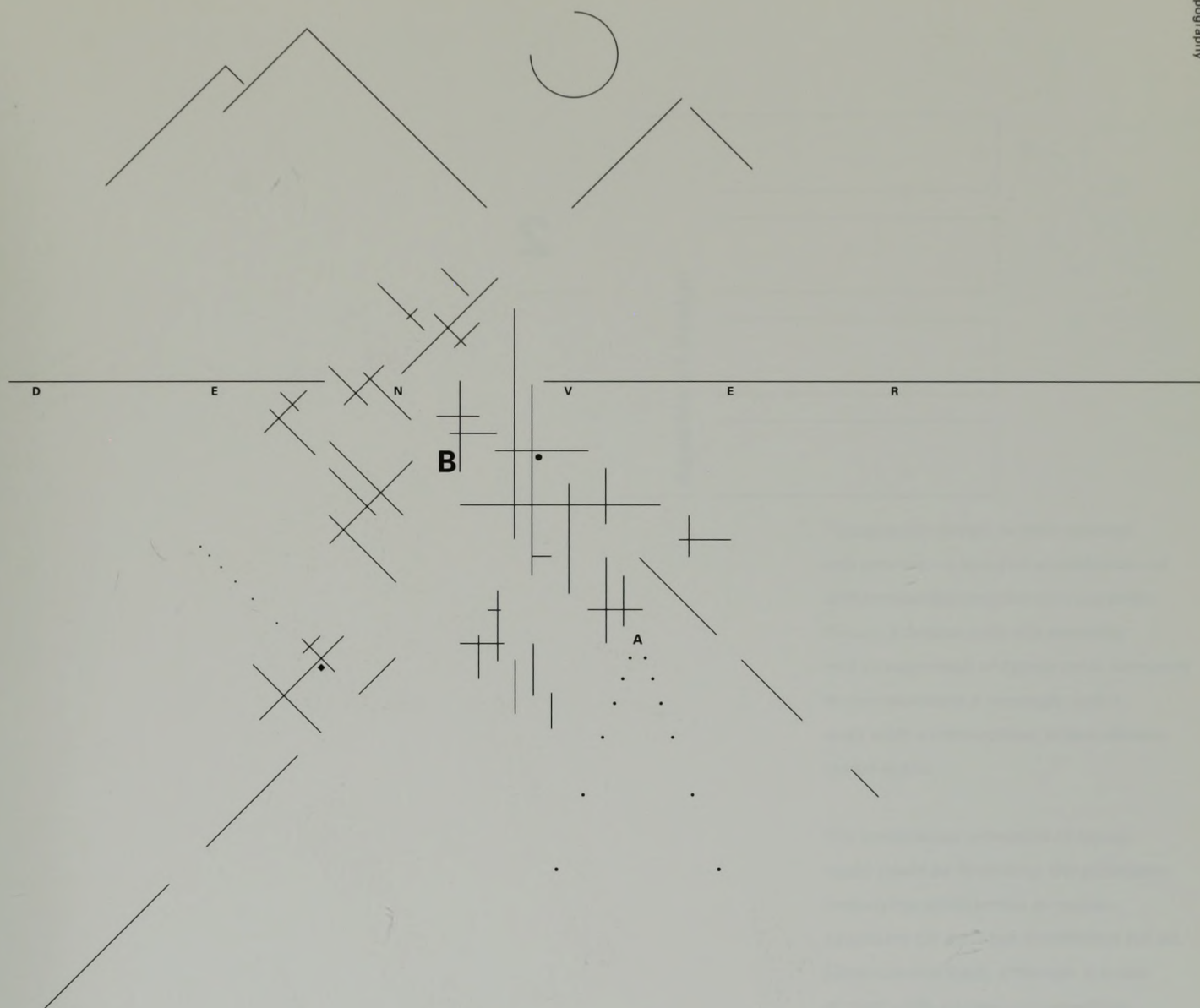
Geometric elements and lines have inherent semantic qualities conducive to illustrating visual ideas.

Connotative maps of Arizona landscapes for an essay about the petroglyphs of North American Indians. Lines, circles, and triangles are used to visualize canyons, mountains, deserts, salt lakes, and other natural landmarks.





Connotative map of Union Square in New York City. A capital U combined with a black square alludes to the shape of the park. Lines and geometric elements suggest the surrounding city.



Are these examples still typography or are they graphic illustrations based on typographic elements? The term typography becomes ambiguous at this point. Does typography ever end and transform into graphic design?

In working with typographic materials, no such distinction can, or should, be made. Every design problem must be approached as a typo-graphic one.

Lines serve as illustrative elements for a connotative map of Denver, Colorado.

2

Aspects of design

Typographic design is both process and product – a creative combination of communication practice and aesthetic theory. It begins with the selection and arrangement of typographic elements to communicate a message, and it ends with a composition in two-dimensional space.

The established principles of typography could be likened to the principles underlying architecture or music – necessary for craft but insufficient for art. Vitruvius and Bach, although masters of their craft, possessed something unquantifiable which made their work special: lifelong commitment, unique talent, inspiration and passion.

The sensitive, accomplished typographic designer must take into account not only the purpose of any given design, but also those technical and economic conditions which simultaneously limit and realize the work.

Space

In typographic design, typographic elements and two-dimensional space interact with one another in a figure/ground relationship. This relationship between typographic form and its background is fundamental to design. Equal consideration must be given to each: the interaction between them is mutual and mutable.

Space is the common ground for all elements; it provides a frame of reference and significantly affects the expressive qualities of the elements placed within it. Depending on their placement within a given space, the same elements will assume different visual aspects of weight and movement. The visual expression of space is determined by both the characteristics and the placement of elements within it.

Space is visually subdivided by the tension that develops between an element and the boundaries of the space. Inherent in every text, typeset or handwritten, is a basic shape that is determined by the size, spacing, and organization of elements. The shape of the negative space always develops from the composition of these elements.

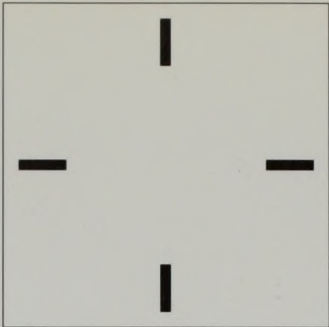
Space has two fundamental characteristics: size and proportion. Rectangular space and square space are delineated by two horizontals and two verticals, which determine its size and proportion. A square, because of its equal horizontal and vertical delineations, is visually neutral. A rectangular space has specific visual forces – horizontal space is passive, vertical space is active.

In most cases, the size and proportion of space are determined at the beginning of a project, and unlike the size, weight, and form of elements, are usually not changed thereafter.

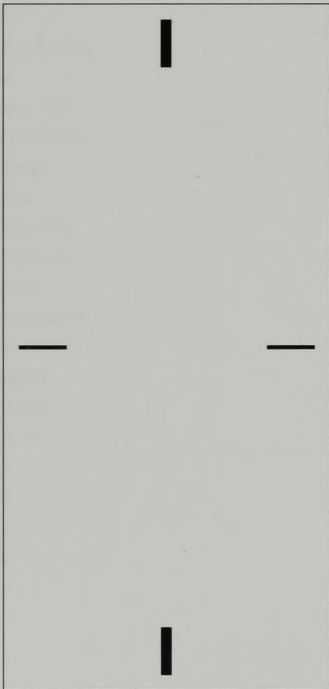
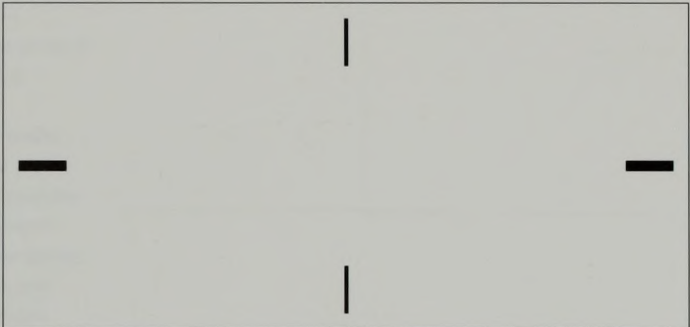
In typographic design, space is defined by two horizontals and two verticals, which may be the edges of a page or a frame. Blank space contains unlimited possibilities of design.

Space is an ambiguous quantity: two or three lines form a weak space. A space loosely defined by two vertical lines appears taller than a space defined by horizontal lines. A fourth line articulates the space precisely.





Square, horizontal, and vertical spaces all have unique visual qualities. These qualities can be used to reinforce the semantic properties of the communication. A square is visually stable; horizontal and vertical space suggest expanse.





M



M

Space can be imagined without elements, but elements cannot exist without space. Space provides the frame of reference for typographic elements. In space, the size of elements becomes relative: two identical elements appear differently depending on the size of the space they are placed in.

The tension between the elements and the boundaries of space visually subdivides space. Depending on its placement in relation to the boundaries, a typographic element assumes different visual qualities. The visual subdivision of space is vital to all typographic design.

V
N
O
A

The character of individual letters is pronounced when they are separated by distinct spaces. The individual character is de-emphasized, once they are combined into a word.

In typography, space is the most common means of visual organization. For example, we recognize a word because of the space that groups a series of letters. Lines of type are more or less pronounced depending on the space between them.

NO A
V

NOVA

Letters placed at random on a background appear as individual forms.

When arranged in a particular sequence to form a word, their individual identity is subsumed.

The spatial relationships between letters is important to legibility. Too little space causes the letters to overlap, creating a cluster of forms. Too much space creates a string of individual elements that are difficult to read.

When words are grouped into sentences, they begin to form a texture,

created by the lines of type and the space between them.

The blank space between letters, words, and lines is vital to all typographic design. Through the slightest increase or decrease of space between the typographic elements, the designer determines the visual quality of a composition.

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the abstraction of the visual faculty from the other senses at the moment of the phonetic alphabet – the first and

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the abstraction of the visual faculty from the other senses at the moment of the pho-

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Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the abstraction of the visual faculty from the other

Letter-, word, and interline space contribute to the legibility and readability of text. Small differences in space can make a text pleasant or difficult to read.

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the abstraction of the visual faculty from the other senses at the moment of the phonetic alphabet – the first and

Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the abstraction of the visual faculty

Column one: regular letter- and word space; increasing interline space. Too little or too much interline space diminishes legibility.

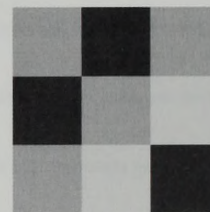
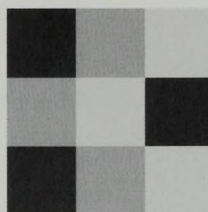
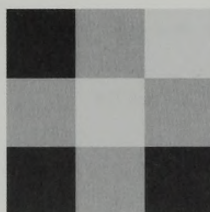
Column two: Increased letter-, word, and interline space; in all four examples the legibility is severely affected.

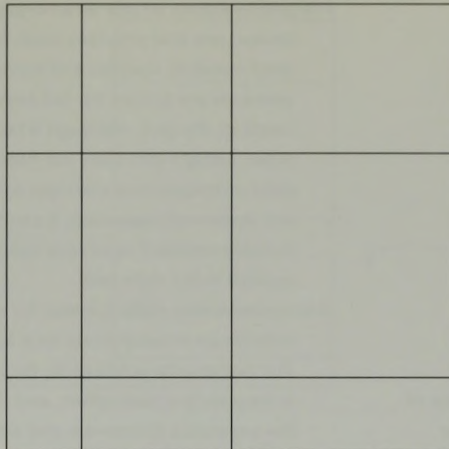
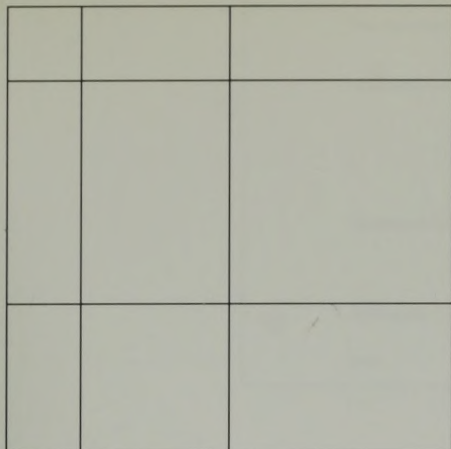
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Merely visual space is Euclidean, that is, namely, continuous, homogeneous, connected and static. This was the result of the

A space becomes visually active when it is subdivided. The number, size and proportion of the subdivisions determine the quality of space. A space subdivided into equal units is monotonous.

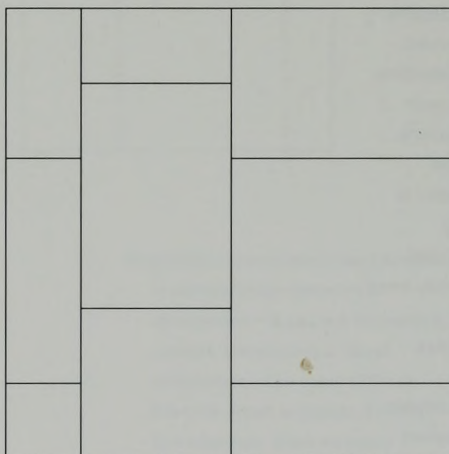
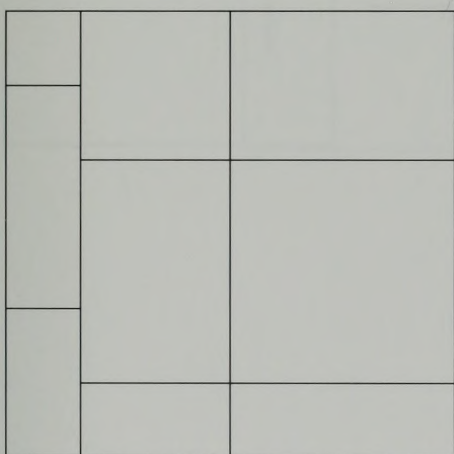
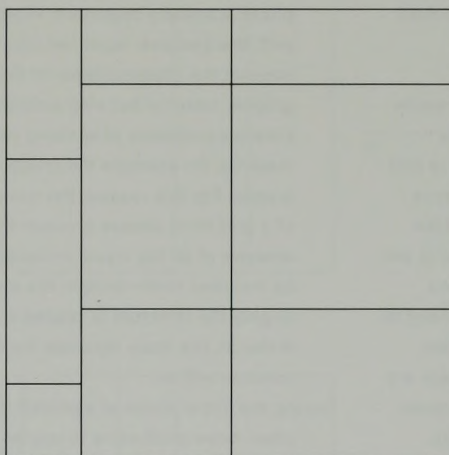
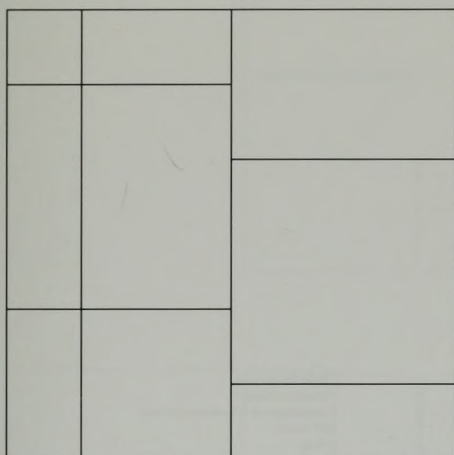
When differing values are added, the spatial qualities change. Each unit appears to be on a separate visual level, advancing or receding in space. The same visual principle applies when the grey values are created by text, photographs and other visual elements.





A space subdivided into units of different size and proportion is visually more exciting and stimulating than a space subdivided into equal units. In space subdivided into different units, the points of alignment are distinct, each unit is in a unique relationship to adjacent units. The contrast of size and proportion between the individual units makes the space more engaging and increases the attention span of the viewer.

The examples shown here are only a few of the multiple possible variations based on nine units of different size and proportion.



Structure

A fundamental structure is inherent in all typography. Even a single word or line of type placed on a blank sheet of paper subdivides the space and creates a simple visual structure. Because a structure is always present to some degree, it serves as a powerful element in design.

Typographic design can proceed from two types of structure: an optically improvised visual structure, or a predetermined structure – the grid system.

An optically improvised visual structure results from arranging typographic elements according to aesthetic criteria. The size and shape of letters, words, and lines of type determine the subdivision of space. Like building blocks, the individual elements are highly dependent on each other: if one element is changed, other elements need to be adjusted, either in placement or size, to balance the composition. Since there are virtually no limitations to the arrangement of a given set of typographic elements, this visual structure is essentially an open system.

Typographic design based on empirical criteria is a personal expression of the designer, and demands creativity, sensitivity, intuition and judgment. To maintain design integrity, the designer must be constantly involved throughout the entire design and production process. This improvised visual approach can yield interesting and unique solutions.

For complex, extensive assignments, a predetermined structure – the grid system – is necessary. In contrast to the optically improvised structure, the grid is a closed system that is implemented consistently once the structure has been developed.

Modular grids consist of a series of modules separated by a consistent space and organized into columns and rows. Modules determine the dimensions and placement of graphic and typographic elements, which may include pictures, headings, text, captions, and page numbers. In this way, the grid serves as a strong organizational device, providing unity between page elements and the pages themselves, while at the same time allowing for a vast number of variations.

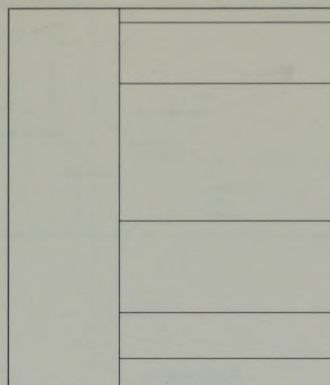
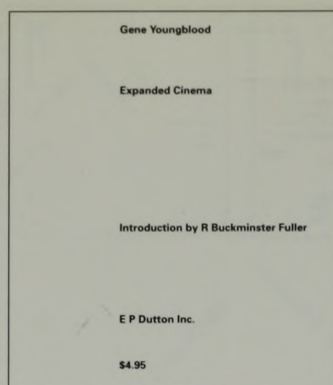
The grid functions strictly as an organizational device, one that provides order but is itself invisible. Graphic and typographic elements are guided by, but never subordinated to, the grid. Although it facilitates order, using a grid does not necessarily yield unimaginative and rigid solutions. Like any systematic approach, it can lead to lively results if used with imagination and applied to the right task.

Grid systems also make it easier for several individuals to collaborate on a large project. The design of a publication, for instance, is frequently a team effort, and benefits from the organized structure a grid system provides.

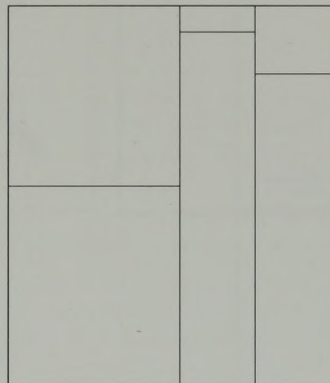
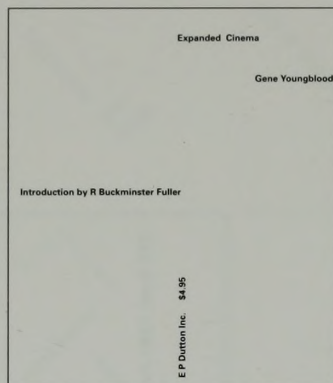
Working with a grid involves two phases: developing a structure that accommodates all the elements, and organizing those elements following that structure. Each phase is equally important. When devising a grid, the designer must not only take into account the idiosyncrasies of the typographic material but also anticipate all the possible problems of working with the material, for example the cropping of photographs. For this reason, the development of a grid must always proceed from an analysis of all the visual material that will be included in the design: the more thoroughly the structure is related to the given material, the more rigorous the visual solution will be.

During the initial phase of a project it is often more productive to rely on intuition and visual judgment. Once the basic design has been established, a calculated, rational structure may be developed that accommodates all elements originally placed visually.

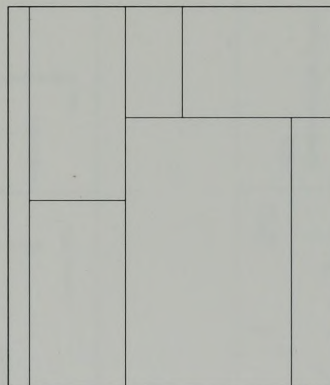
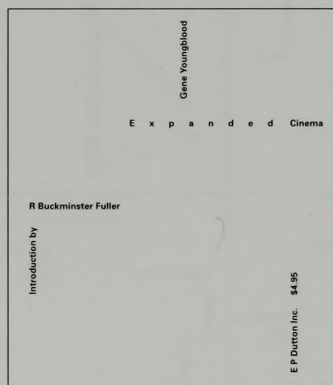
Gene Youngblood
Expanded Cinema
Introduction by R Buckminster Fuller
E P Dutton
\$4.95



2



3



4

1 Elements of information in a passive composition, with minimal differentiation between individual parts.

2 Visual structure; minimal interaction between information and space.

3 Visual structure; subdivided by different elements, space is active.

4 Visual structure with additional subdivisions of space.

An optically improvised visual structure is derived from elements of information – it can not be created a priori. Developing a visual structure is often more difficult than the result suggests. Even a few elements allow so many possibilities of arrangement that it is often difficult to decide on the best solution.

To arrive at a meaningful solution, the designer must simultaneously address the visual and communicative aspects of design. Arranging elements based on purely

visual principles might yield results that are aesthetically pleasing but do not communicate clearly. Structuring information visually is an excellent way to generate ideas in the initial phases of design. This spontaneous working method leads to concepts that may later be converted into a modular structure.

30 East Lane Avenue Susan Kaye Zanin Telephone 294 8777 Columbus Ohio 43201	Julie Jamison 870 Greenridge Road Columbus Ohio 43011 Telephone 286 3726	2064 Indianola Columbus Ohio 43201 Anita Lamb Telephone 291 6894
Ted Bailey Telephone 242 5900 Columbus Ohio 43210 161 Curl Drive		

270 East 12th Avenue Thomas R. Melena Telephone 885 9850 Columbus Ohio 43214	345 E 13th Avenue Columbus Ohio 43210 Arnie Friedlander Telephone 360 6465 116 E 13th Avenue Columbus Ohio 43601 Cindy Kerr High Street North 176 Telephones 4 2 4 Columbus Ohio 43210 5356 Paul Leopold E. Northwood, Apt. F 360 Columbus Ohio 43201 Telephone 286 3726
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Telephone 294 5417 134 East 15th Avenue Columbus Ohio 43201 Lynn Tabacchi	200 East 17th Avenue Columbus Ohio 43601 Telephone 294 5243
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These examples from a course in introductory typography at Ohio State University demonstrate some of the many possible ways a simple set of information can be visually organized. The students were asked to compose their name, address, and telephone number in 14 point Univers 55. A 6x6 inch space was used to structure information based on the following constraints:

- a. horizontal type only.
- b. horizontal and vertical type combined.

c. horizontal, vertical, and diagonal type combined.

d. horizontal, vertical, diagonal, and circular type combined.

Through this study the students gradually became familiar with aspects of structuring space in typography. It also made them aware that even in a basic design problem a large number of plausible solutions can be generated. The study was strictly defined, allowing the students to concentrate on the arrangement of type.

<p>1521 Neil Avenue Joyce McKinney Columbus Ohio 43201 Telephone 421 1721</p>	<p>6934 Silverton Drive Ohio 43227 Pam Edwards Columbus Telephone 451 5688</p>	<p>Edgar David Lammers Jr. 110 West Columbus Ohio 43210 424 1225 Telephone</p>
<p>Paul Leopold 360 E. Northwest Apt. F Columbus Ohio 43201 Telephone 288 3726</p>	<p>Howard E. Lewis Jr. Columbus Ohio 77550 533 N. Burgess Avenue Telephone 294 6819</p>	
<p>221 West 12th Avenue Karen Sass Columbus Ohio 43212 Telephone 424 4776</p>	<p>81 E. Lane Avenue Jim Ross Columbus Ohio 43201 Telephone 291 8891</p>	
<p>Julie Jamison 870 Greenridge Road Columbus Ohio 43011 Telephone 288 3726</p>	<p>78 W. 9th Avenue Chuck Speer Columbus Ohio 43201 Telephone 251 5688</p>	

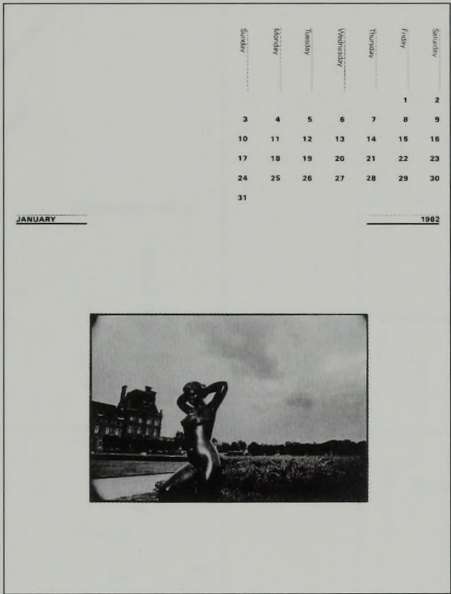
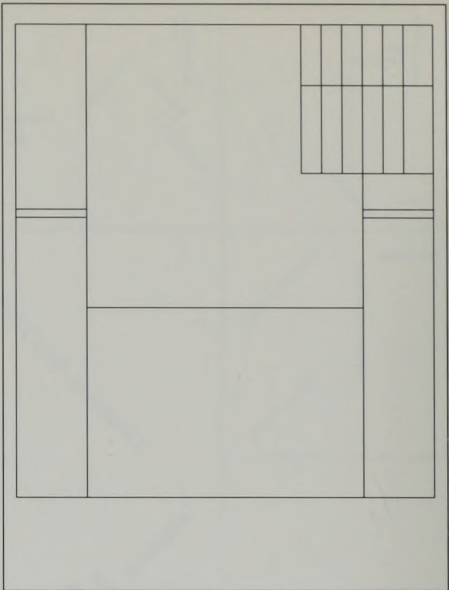
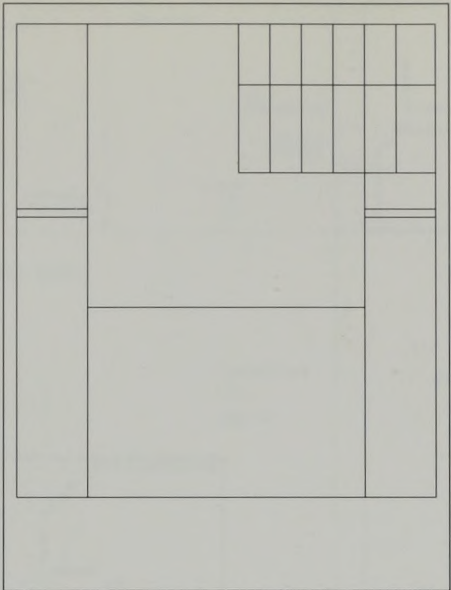
78 W. 9th Avenue
Columbus
Ohio 43201
Chuck Speer
Telephone 451 5688

Julie Jamison
870 Greenridge Road
Columbus Ohio 43011
Telephone 288 3726

Telephone 835 2467
Columbus Ohio 56757
Raub
2338
Neil Avenue

1953 Spruce
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e n e
424 2209
Telephone
Lobourne
Ohio 43211
Bartel

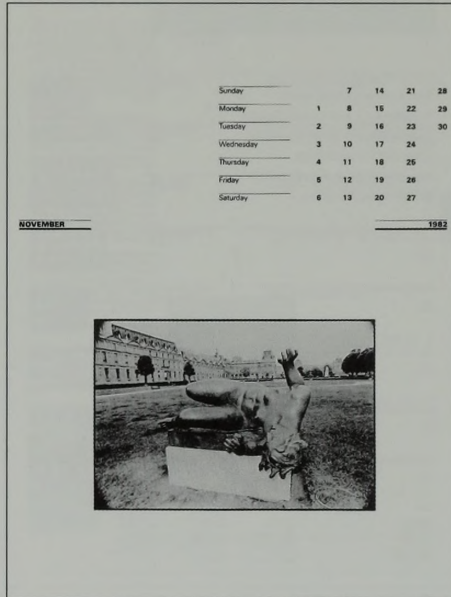
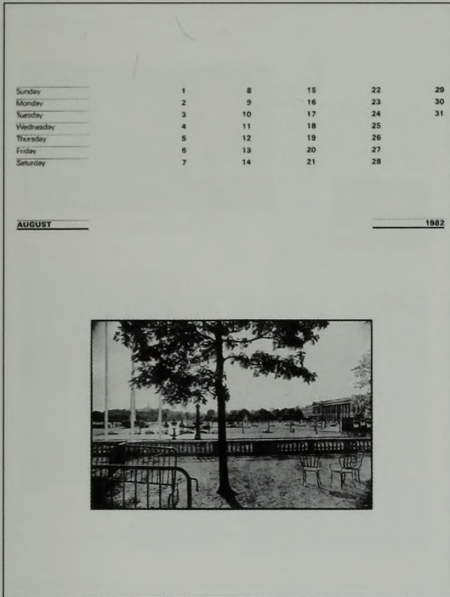
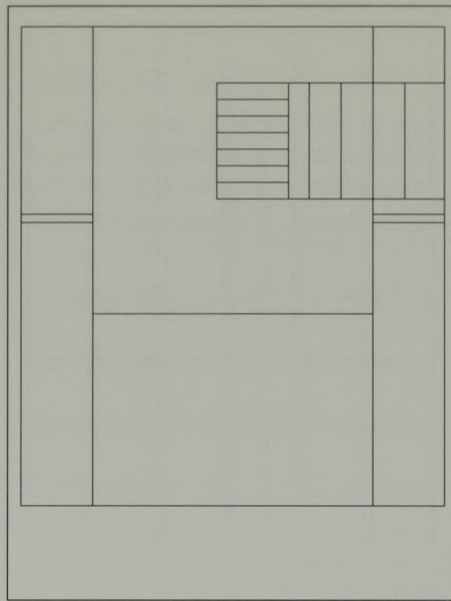
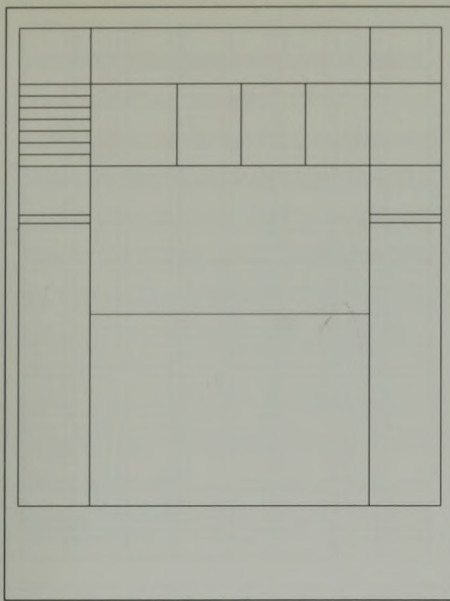
These last examples show that working with fewer constraints does not necessarily yield better solutions.



The design of this calendar, with photographs of Paris by Fredrich Cantor, is based on the combination of a predetermined and a visual structure.

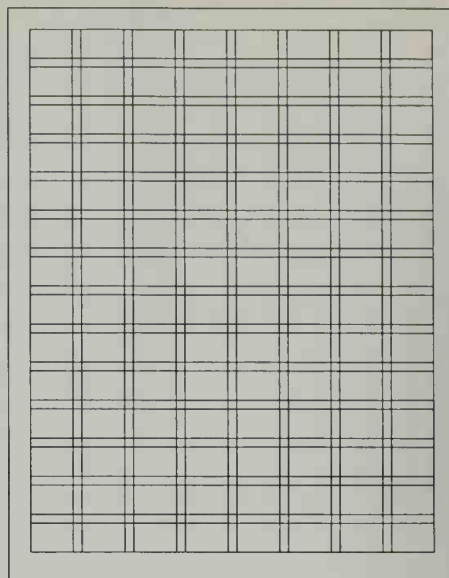
The arrangement of the photograph, month name, and year on each page is part of the predetermined structure, while the arrangement of the weeks and days is decided by a variable structure of visual improvisation.

9x12 in



Schematic drawings show the predetermined structure and the varying structure combined.

Modular grid for exhibition reviews.
8.5x11 in



Plus others have
put their by
Lectures Karaman
was presented at the
efforts have failures
if success demonstrated
of his study visit
results of a four subject
the globe. And a
millionaire and 800-
page paper, "Cred-
it: Factors Affecting
and Lending
Motivations" present
investigating the
efforts, despite a di-

[illegible]

The modular grid is not just an organizational device for typographic elements. It is the key to a working method that increases efficiency in every phase of design, from selecting type size and interline space to composing the type, even to setting up templates and style sheets on the computer.

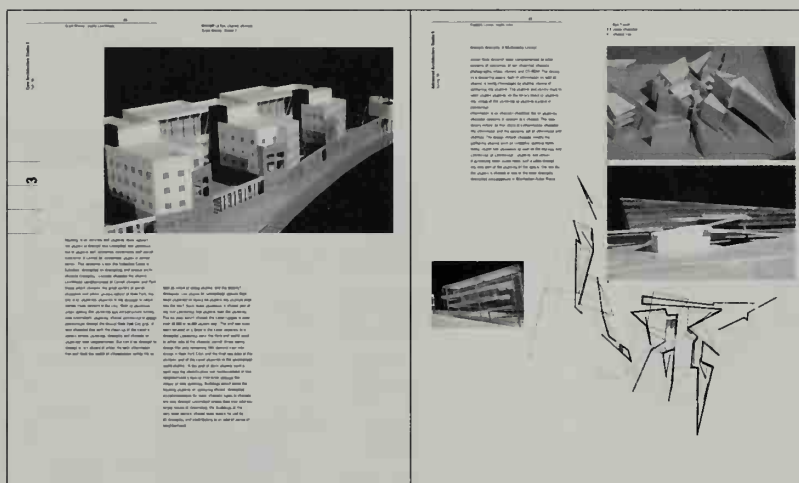
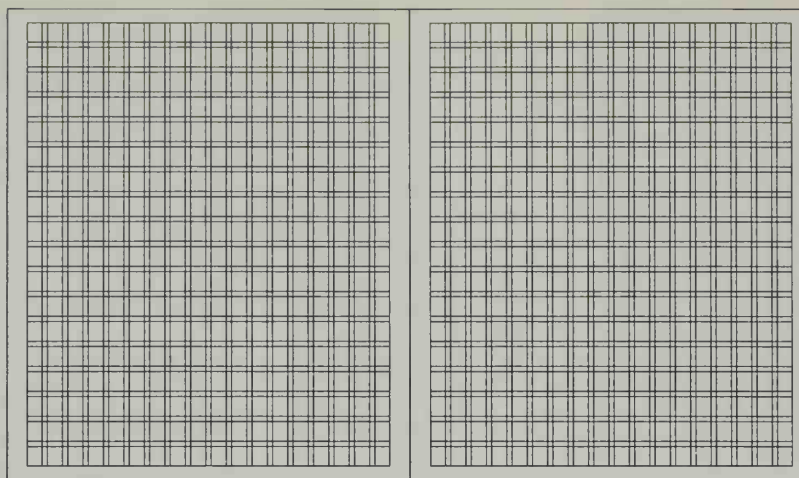
The modular grid is often blamed for stuffy, homogeneous design. In many instances, however, it is the designer who is ultimately at fault for a dull solution. The grid lends itself to use in many different

ways, from strict adherence to playfully free interpretation. For sequential, highly structured information, a hierarchical grid is often more appropriate than a modular grid. With a hierarchical grid, certain structural decisions are predetermined, making it easier to accommodate the various levels of verbal and visual information.

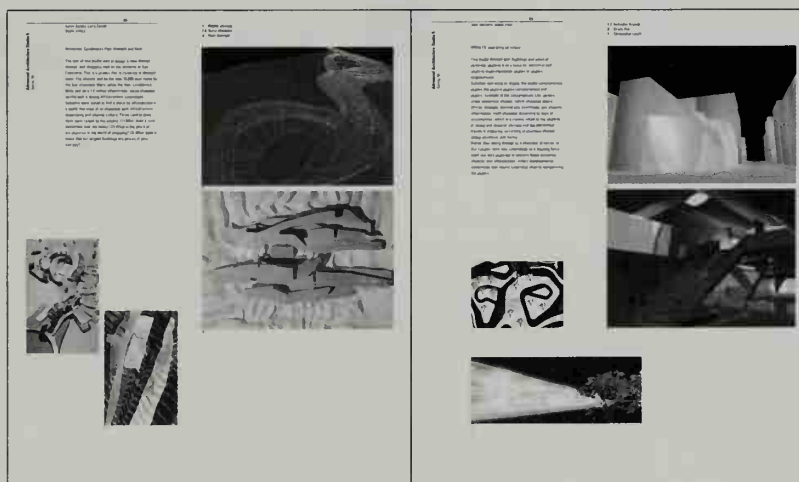
Design of Abstract, a yearly publication of studio projects and research by students of the Columbia University Graduate School of Architecture, Planning, and Preservation, New York. The information, such as course title, project description, and names of students and studio critics, remains essentially the same each year.

The unusually finely-detailed grid, consisting of 18x18 units, allows for many variations of information structure.

8.5x10 in
160 pages
Black/white and four-color process



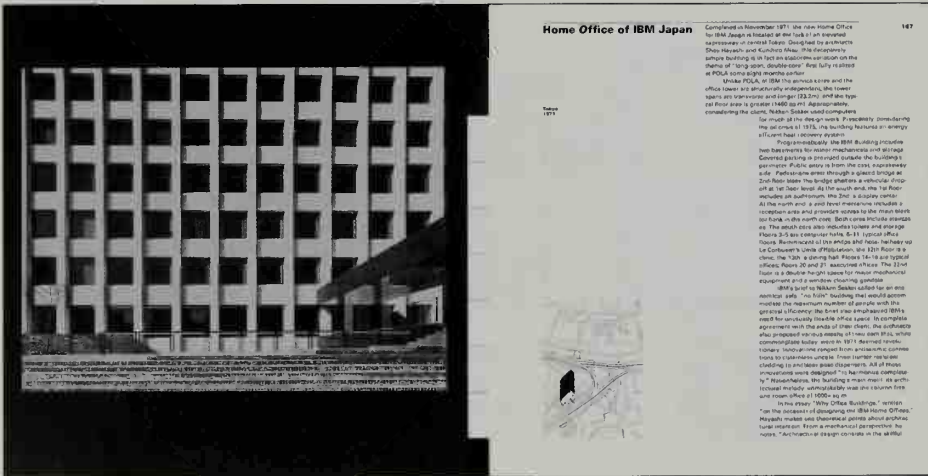
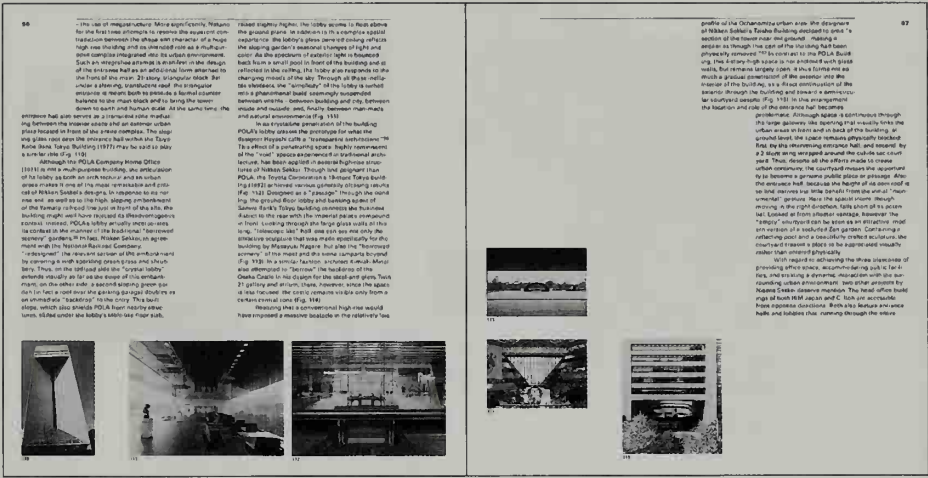
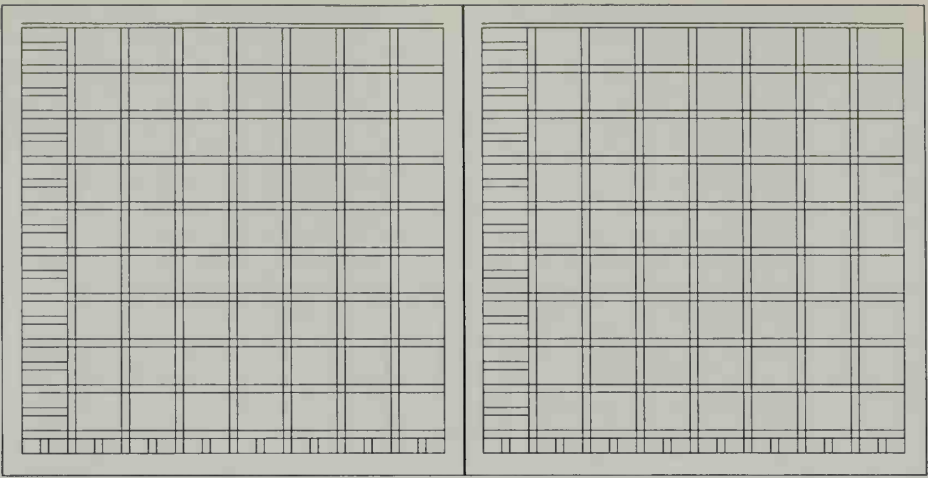
Double pages
from Abstract 98-99.



Design of a monograph for Nikken Sekkei, planners, architects, and engineers, Tokyo. The book consists of three parts, each with different typographic requirements: an illustrated history of contemporary Japanese architecture; an analysis of 24 selected projects; and an extensive catalog of work by Nikken Sekkei.

The 16x19 unit grid was developed after a time-consuming analysis of the diverse visual material. Text is set on six grid units, captions on two. On text pages, the top four units of the outside column are shifted inward two units, creating a distinct space for the page numbers. On introductory pages, which are always on the right, this single shift creates three distinct spaces for the project title, schematic drawing, and page numbers.

10x10 in
288 pages
Four-color process



238

2. The building
is a large, multi-
storey structure
with a central
core and wings
extending outwards.
The building is
designed to be
flexible and
adaptable to
changing needs.
The building is
designed to be
flexible and
adaptable to
changing needs.
The building is
designed to be
flexible and
adaptable to
changing needs.



236

Japanese Government Pavilion
Expo '70
Osaka, Japan 1970



Osaka Museum of Contemporary Art
Osaka, Japan 1970



Tokyo Museum of Contemporary Art
Tokyo, Japan 1970



Osaka Museum of Contemporary Art
Osaka, Japan 1970



237

Osaka Museum of Contemporary Art
Osaka, Japan 1970



Osaka Museum of Contemporary Art
Osaka, Japan 1970



Osaka Museum of Contemporary Art
Osaka, Japan 1970



Osaka Museum of Contemporary Art
Osaka, Japan 1970



Osaka Museum of Contemporary Art
Osaka, Japan 1970



Osaka Museum of Contemporary Art
Osaka, Japan 1970



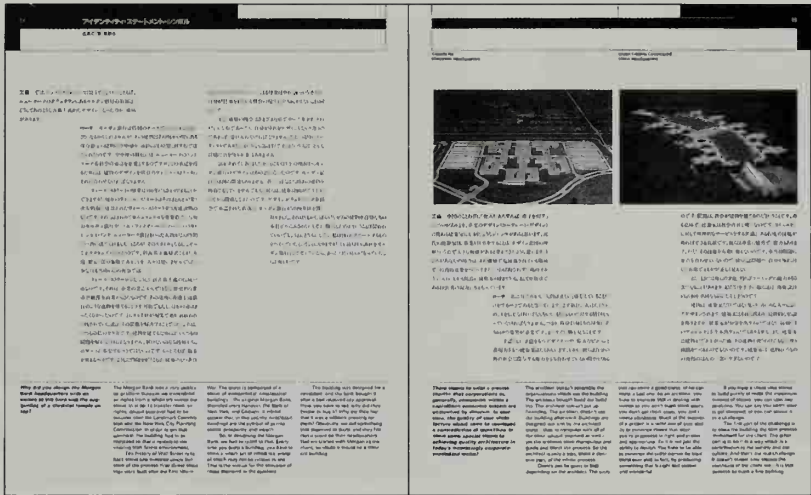
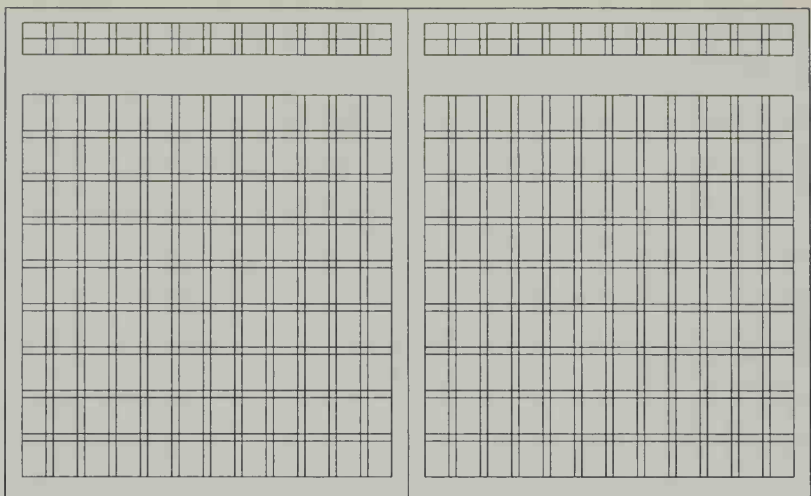
Osaka Museum of Contemporary Art
Osaka, Japan 1970



Design of Kevin Roche:
Seven Headquarters,
a book published by Office
Age for ITOKI, Tokyo.
The publication consists
of seven chapters, each
featuring a major corporate
headquarters designed by
the architect Kevin Roche.
Each chapter has four
sections: a general
description of the project;
the design process;
portfolio presentation;
and client interview.

The 12x9 unit grid was
developed after a thorough
analysis of all visual
materials, which included
more than 700 four-color
photographs and
English/Japanese text.
The typography takes
advantage of the many
structural possibilities
inherent in this unusually
finely-detailed grid.

9.375 x 11.375 in
216 pages
Four-color process



128

Kevin Reiche, design projects

World Headquarters
Union Carbide Corporation

ARTICLE NO.
76-0492-1

In the middle of last century moving and positioning gear took hours. Today, thanks to the Union Carbide Synchro Ring, it takes only minutes.

With the Synchro Ring, a 100-ton load can be moved in less than 10 minutes. The Synchro Ring is the only device available.

Because it was designed for industrial applications, the Synchro Ring can be used in any direction, horizontally, vertically, and in any position. It's designed for quick and easy installation. It's also designed for quick and easy removal. It's the only device available that can be used in any direction.

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ARTICLE NO. 76-0492-1

WORLD HEADQUARTERS

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[illegible]

In many instances an elaborate structure is superfluous. An excess of possibilities, likewise, can be counterproductive in the layout process. A good typographic solution may require only a series of vertical alignments and horizontal flow lines to provide visual continuity from page to page.

[illegible]

		<p>ways get paid Plus 20 percent, which is built in. We don't charge 17.65 percent we charge 20 percent. We charge it on everything we can, because it's very difficult to make a profit on your time. There are very, very low margins in the design business.</p>	
Shays	What is your system for computing billing rates?		
Norman		<p>There are between 1,300 and 1,600 working hours in a year. In other words from 365 days, subtract weekends, holidays and vacations and all the hours and pieces. If you have 500 hours a day, you're up with 500 hours. That's the way you do it. Then you take your salary. Say you're going to pay yourself \$60,000 a year. You divide the \$60,000 by the 1,300 hours or whatever your hours are and you have your hourly hourly rate. You then multiply that by three. That is a rough number. Fortnight is 3.2, and it could be 2.8. You must recover your overhead. Now, you have to make a profit on a profit that's why we make 22 percent on our time. It's almost impossible to do it, because you don't work every hour of the year. So some years we're at as low as 5 percent, no percent, minus. The best we have done is 15 percent. What it comes down to is that you've got to try and make money every possible way you can. Charge for all support, phone calls, fax, service, and keep records of it. It really makes a difference. If you can get the typesetting and not the printing, then get the typesetting. If you can get the prework and not the printing, then get the prework. If you can get the printing, you can make a lot of money.</p>	
Shays	What happens if you run over budget?		
Norman		<p>When you say to your client that you're going to go over budget, you call the client and say, "I see from my job control that we're running out of budget on the phase of the job. I am going to send you a change order that will confirm we're going to cost them another \$500 to do this extra work for you."</p>	
Shays	What if they say, "It's not extra work? You guys were just slow?"	Bradford	I was sloppy.
Norman		Shays	How often can you do it?
Norman	We can argue that. No one has ever given me a hard time on it. You have to be reasonable. We can't just arbitrarily call it up.	Bradford	All the time.
Shays	Someone who is just starting in business might feel he or she can't really exert that leverage.	Shays	Do you work really fast?
Norman		Bradford	I work very slowly. I slowly define what an hour is. There are very few jobs that have taken more than an hour to execute the concept. In most cases I generate the idea in 15 or 20 minutes. I work very much more than that since when I'm not doing that, I am in a small design office that has to take care of all the other administrative matters. Looking over people's shoulders and making over the next project. And I don't think of these activities as the same thing. The ideal design stage, for me, if any project is very high and happens very quickly. As far as I know from other designers, it's very similar for them. When you do a number of things where you have to persuade a client to take that idea into the same category. You have to be subtle or intricately clever. Figure out how the client will receive our ideas. Most of the projects we work on are not complete design projects. They're usually a very communication strategy projects, like how to make an encyclopedia work better. So they're a lot like a little different in the nature.
Shays	Peter Bradford, what's been a principal of both big and small design firms that you've chosen the latter. What are the advantages to you of having a small firm?	Shays	What I least to think your firm is worth? You said a few minutes ago you would take a small agency program for a full-time effort of work going to be something new for the client.
Bradford		Bradford	Are you asking what is the lowest rate I would charge?
Shays		Bradford	I guess I must answer, you'd make a \$2,000 job and be willing to not make money on it?
Bradford		Bradford	Absolutely. Some of the best projects I've ever done didn't pay much at all. So what do I do for a \$2,000 project? Some guys want a lot of things to hang off a building. He has 13 Reggies. He doesn't know what to do with them. They're bare and empty. He would like to make them look like they have a pair of pants. So he comes to me with a pair of legs do

[illegible]

E I L N

Sequence

Typographic communication depends on the sequence of letters, words, and sentences. Many words consist of the same letters, but it is the sequence of letters that determines the meaning of a word. Words arranged in a particular sequence form a sentence; a sequence of numerals creates a numeric value.

In typography, the basic sequence of elements is determined by the syntactic structure of language and grammar. Latin languages are generally read left to right, top to bottom, which influences the sequence of elements and creates a particular textual pattern.

Words and sentences can, however, be more than a series of elements horizontally aligned one after another. By increasing the space between letters and words, or by shifting the baseline of type, the visual expressiveness of typography can be significantly influenced. The space between elements becomes the vehicle for manipulating and reinforcing typographic syntax. It is vital, however, that words and lines remain individual units that can be easily recognized.

EILN	ILNE	LEIN	NEIL
EINL	ILEN	LENI	NELI
ELNI	INEL	LINE	NILE
ELIN	INLE	LIEN	NIEL
ENIL	IELN	LNEI	NLEI
ENLI	IENL	LNIE	NLIE

NEIL

LINE
LIEN

LINE

NILE

Every word consists of a series of letters arranged in a particular sequence.

Of the 24 possible combinations of the letters EILN, only four have a specific meaning in English.

The sequence of letters also determines the visual qualities of a word. Form and counterform of adjacent letters merge, creating a visual rhythm.

1

TOKYO

KYOTO

2

Texas

Taxes

3

EARTH

EARTH

EARTH

4

NIKKEN

SEKKEI

N	I	K	K	E	N
S	E	K	K	E	I

1 2 Different words,
created by changing the
sequence of letters.

3 A sequence of letters
may be common to differ-
ent words.

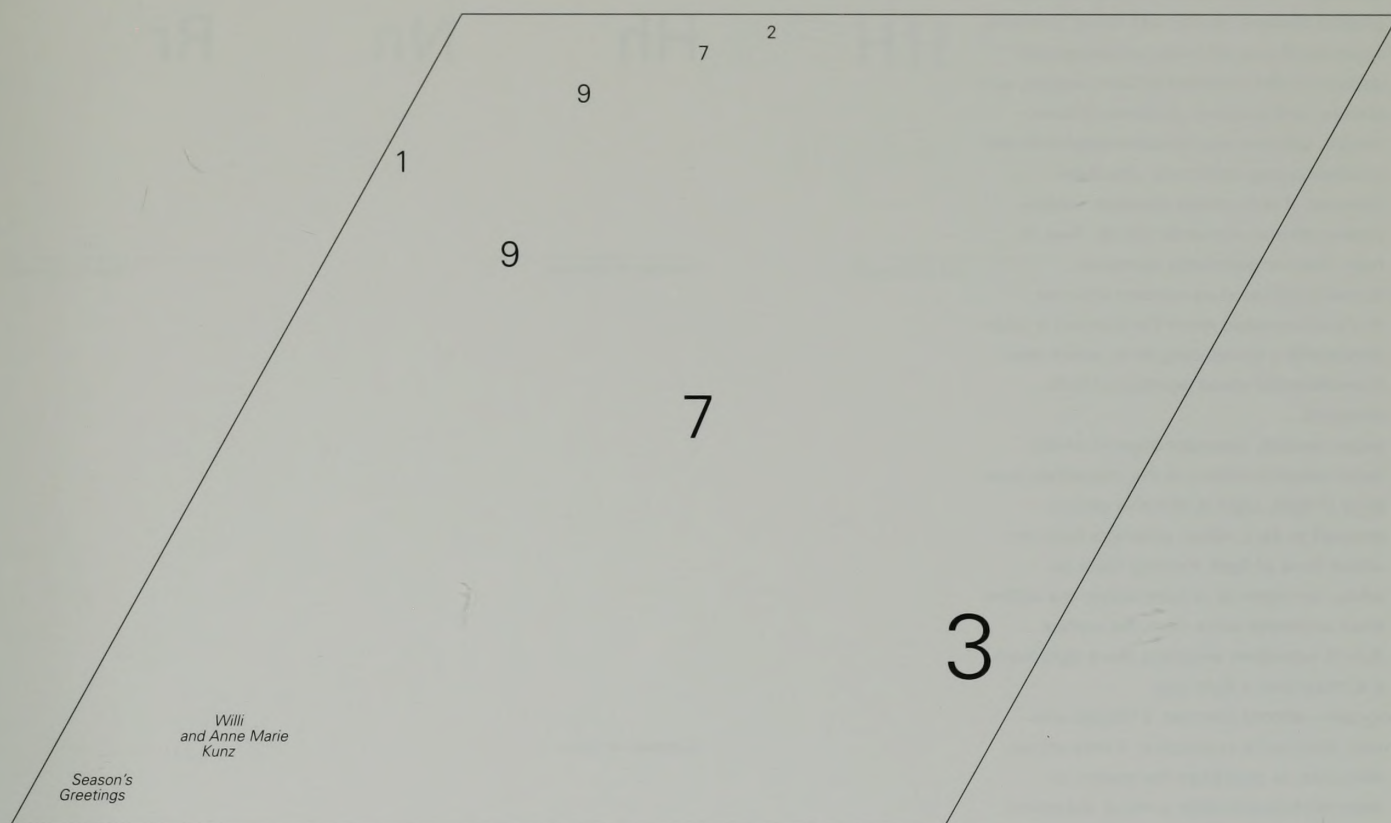
4 Every word has special
idiosyncrasies. The logo-
type for Nikken Sekkei
takes advantage of the two
K's as the third and fourth
letter in each word.

Arranged side by side, the
two words seem to have
little in common.

Stacked one upon the
other, they form a unique
relationship because
of the sequence of letters.

9136 9163 9316 9361 9613 9631
 6139 6193 6319 6391 6913 6931
 3169 3196 3619 3691 3916 3961
 1369 1396 1639 1693 1936 1963

herzliche glückwünsche
 zum neuen jahr
 willi kunz
 eisenwerkstrasse 31
 frauenfeld



*Season's greetings card
 based on the 24 possible
 sequences of four numbers.
 8.25 x 4.125 in*

*Season's greetings card
 with numbers arranged in
 two different sequences,
 reading in two directions.
 The size of the numbers
 and the intervals between
 them connote time and
 space. The visual concept –
 1972 moving out, 1973
 moving in – is enhanced by
 the card's rhombic format.
 5 x 5 in*

Contrast

Typographic design depends on the contrast between elements. The most elementary contrast is that between the type and the background.

Every letterform is a composition of contrasting vertical, horizontal, diagonal, and curvilinear strokes. Its counterform is defined by the contrast with surrounding space. The typographic designer works with these contrasts.

The most significant contrasts in typographic design are the contrasts of form, weight, size, texture, and direction. Contrast of form, weight, and size can be established with the smallest typographic unit – the letter. Contrast of texture and direction encompasses several elements: words, lines of type, lines, or geometric elements.

The formal qualities of an element become more pronounced when the element is juxtaposed with a contrasting form, which then intensifies the visual qualities of both elements.

In a larger context, contrasts depend on the basic visual condition of the immediate presence of light. Light is effective only in contrast to dark, which subtracts from the visual force of light. Printing black on white, for instance, is subtractive: the added black subtracts white from the surface. A bold letterform subtracts more light from a surface than a light one.

Typography without contrast is lifeless and dull. Contrast is expressive: it may attract, stimulate, or challenge the reader, or intensify and articulate a visual statement. Contrasting elements are like reference points: they help establish a visual hierarchy and clarify communication. To be effective, contrasts must always be clear and decisive; they depend on omitting the extraneous that distracts from the essential.

LA

ON

SV

ax

ez

wb

lo

ye

si

Aa

Ee

Gg

Hh

Nn

Rr

Contrast of structure

Contrast of form

Letterforms vary in structure, width, slant, and face. All of these variations provide contrasts that are essential to typographic design.

Structure. Every word consists of a series of letters, each with a different structure. The contrasts of structure makes each word unique. For instance, the contrasts between the structure of letters in *film* are weak, in *keys* strong.

The difference of contrasts in upper and lower case letters is important for the legibility of text. The contrast of ascenders and descenders makes text composed in lower case letters visually more active than one in upper case. Contrast between upper case and lower case also provides important syntactic clues, such as signaling the beginning of a new sentence.

HH

HH

HH

HH

HH

HH

Contrast of slant

HH

HH

Contrast of width

Contrast of face

Width. The limitation in width makes effective contrast difficult to achieve. Univers, with its several distinct widths, is one of the few typefaces which allow effective contrast of width.

Slant. The difference between the vertical strokes in a roman face and the angled strokes in an italic face provides an effective contrast. This contrast is often used to achieve semantic differences in a text or to provide emphasis.

Face. The characteristics of a typeface are highlighted when juxtaposed with a contrasting face. When two typefaces are used for contrast, their forms must be clearly different. Because of the visual similarity of Univers and Helvetica, combining these typefaces would be senseless.

*Contrast of weight
between Univers 45, 55,
65, 75.*

AA

AA

AA

AA

AA

AA

Contrast of weight

Effective typography depends on the contrast of visual values, ranging from light to dark, created by the weight of type against a background. The visual texture of the page is formed by this contrast between different values.

When used for emphasis, weight differences must be distinct: values of weight which are too similar are ambiguous and ineffective.

Contrast of weight is not limited to type; it also comes into play between rules, photographs, and

other visual elements. In establishing contrast between two elements, the intervening space becomes an important factor: when separated by excessive space, comparison is hampered, the contrast weak.

exploration
in communication

Size ratio 1:1.5 (6:9 pt)

exploration
in communication

Size ratio 1:2 (6:12 pt)

exploration
in communication

Size ratio 1:3 (6:18 pt)

exploration
in communication

Size ratio 3:4 (6:8 pt)

exploration
in communication

Size ratio 3:5 (6:10 pt)

exploration
in communication

Size ratio 3:7 (6:14 pt)

*Contrasts of size
with 6, 8, 9, 10, 12, 14 and
18 point Univers 55.*

Contrast of size

Inherent in the range of standard type sizes (page 32) are many rational contrasts. Within a small number of type sizes, for instance 6, 8, 9, 10, 12, 14 and 18 point are ratios of 1:1.5, 1:2, 1:3, 3:4, 3:5, and 3:7, all of which are aesthetically pleasing. Consideration of the complete range of type sizes leads to many other possibilities.

Establishing contrasts based on mathematical ratios is only efficient when working with the standard size range. Arbitrary sizes,

measured in fractions of points, are difficult to relate to one another. Contrast of size then becomes a purely visual decision.

To determine contrast of size, mathematical ratios provide guidance, but do not replace sensitivity and visual judgment.

Contrast of texture
between capital letters,
medium grey text,
dark grey captions and
line pattern.

Contrast of texture
between headline, title,
text, square pattern,
and captions.

C

T

J

B

I

Once again IBJTC's Trust Department had a record-setting year. In 1983 new trusteeships and fiscal agencies reached a volume in excess of \$1.25 billion. The wide variety and complexity of the financings on which we were appointed as trustee and paying agent mirrored the innovations demanded by the marketplace. Euro-Bonds, Industrial Revenue Bonds, Pollution Control Bonds, and leveraged lease financings, appeared with such embellishments as floating rates, put options and stand-by letters of credit. Once again, our clients included such stellar names as Nissan, Hitachi and Japan Air Lines.

Expeditious processing of this new business and the day-to-day administration of an ever-growing portfolio of accounts has kept our staff among the best informed people in the field of corporate trust services. Anticipating a natural expansion of our customers' needs into other areas of Trust, we have been re-examining and expanding our capabilities in trusteeship, custody, escrow, and related functions to assure our ability to provide the widest range of services during 1984 and beyond. We face 1984 fully equipped to meet the needs of prospective debt issuers with top quality, timely and economical services.

IBJTC made significant progress in sophisticated lease arrangements during 1983, such as leveraged leasing for a wide range of industries.

An International Viewpoint

Intergold publishes *Aurum*, a quarterly international magazine which covers a range of topics including market research, manufacturing technology, workshop techniques, comprehensive information on international exhibitions and events, retailing and marketing methods. In contrast to most jewelry magazines which concentrate on noteworthy international stories, *Aurum* takes an international overview of the world of gold jewelry. The magazine is always illustrated with a multitude of color photographs and is published in Geneva on the finest stock. *Aurum* is the communication vehicle for the Gold Fashion Trends Project, an essential source of gold information and necessary reading for anyone working with jewelry.

Aurum

is essential

reading

for anyone

working

with jewelry

Information about
subscriptions to *Aurum*
can be obtained
by contacting
the New York office:

International Gold
Corporation Limited
905 Third Avenue
New York, NY 10022
212 688 0005

Contrast of texture

Every typographic composition can be viewed as a texture, a pattern created by the repetition of elements. Form, size, and weight contribute to the character of texture, while the space between elements determines the visual density. Textures encompass an infinitely fine gradation of visual values, from light grey to nearly black. Each texture has a specific aesthetic dimension and depth.

A light grey texture appears more integrated with the background compared to a dark texture,

which seems to separate from the background.

Every typeface has its own texture, grey value or "color." Futura Black has a very dense texture, Bodoni Regular a relatively transparent one. Through letter and interline space, the texture of a typeface can be changed. In contrast to text, single words set in a large point size display a coarse texture determined by the letterforms.

JICA Hokkaido International Centre

Building a Center for International Understanding

Location:	Obihiro City, Hokkaido
Site area:	4,391 m ²
Building area:	2,132 m ²
Total floor area:	4,488 m ²
Building purpose:	Training facility
Number of floors:	4-5, 11
Structure:	RC
Completed:	1976

Residence wing and lecture room viewed from the courtyard.

Building a Centre for International Understanding

Hokkaido is the second largest and most northern of the four main islands of Japan. Climatically and geographically, it's an area of contradictions. Local weather patterns are influenced by the marine triangle of the Seas of Okhotsk, Japan and the Pacific, creating many months of harsh winter offset by cool, comfortable summers. The region is home to several rare bio-environments and unique wilderness sites, from the Jozankei Gorge to the Kushiro Swamps. Daisetsu National Park and its mountains comprise the backbone of the island. Sun and rich soils make the area a prominent dairy and crop-farming center, with farms run on an extensive scale.

Located at a latitude of 43 degrees north, the city of Obihiro is renowned for the beauty of its scenery. During winter, cold air masses move down from Siberia and the temperatures drop to minus 20 degrees centigrade below zero while summer temperatures can reach over 30 degrees centigrade. Obihiro is the location of the Japan International Cooperation Agency (JICA) that implements the programs of the Official Development Assistance office (ODA). JICA/Hokkaido International Centre is the 11th such ODA center and is founded on "human development, national development and unity among people." The Centre's major focus is technology and knowledge.

*Contrast of direction
between horizontal text
and vertical title.*

*Contrast of direction
between vertical
alignment of type and
angled title.*

Bernard Tschumi
Dean
Columbia University
Graduate School of Architecture,
Planning, and Preservation
requests the pleasure
of your company for the

**End-of-Year
Exhibition**
at Columbia University Architecture Galleries

Buell Hall and
Avery Hall 100, 400, 500
May 15-29

Saturday, May 15
6:00-8:00pm
reception and viewing

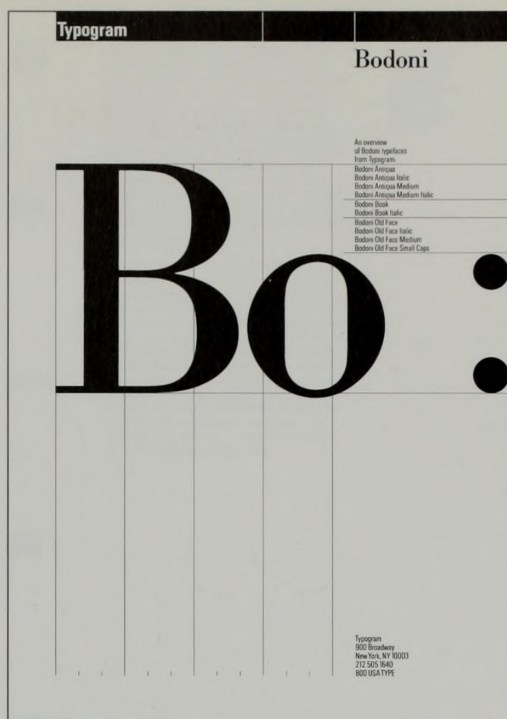
Contrast of direction

Contrast of direction is the most explicit of contrasts. It encompasses the entire composition of elements, including their surrounding space, and can dramatically change the visual expression of a word or a line of type.

The horizontal movement of individual words or lines of type contrasts with their vertical alignment. When type is set in narrow columns, the vertical alignment becomes stronger than the horizontal movement of the individual lines.

In many instances, a word or line element set vertically becomes a structural element that subdivides space.

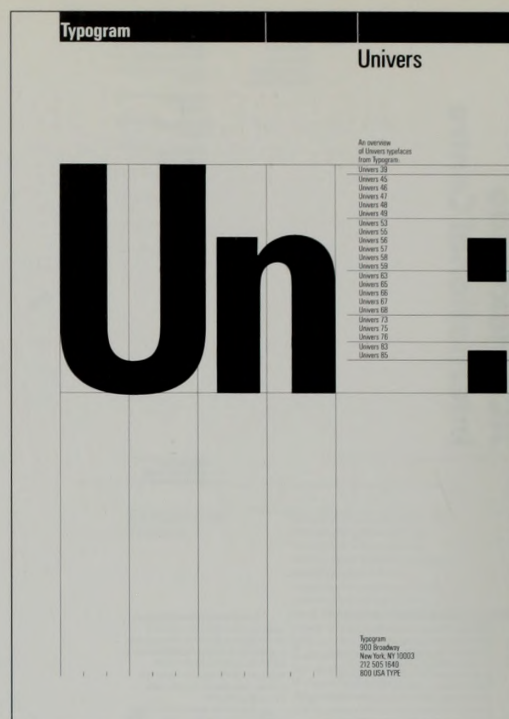
Typography, being dictated by reading conventions, is predominately horizontal/vertical, a schema reinforced by the parallel boundaries of the format. Introduced into this frame of reference, a diagonal element creates strong visual tension.



Covers from a series of type specimen books for Typogram, New York. The design is based on the contrast of three type sizes: the two initial letters of the typeface featured in each book are set large; the full name of the typeface is set medium; and a listing of all typefaces in each book is set small. The underlying line structure is derived from the content's structure and suggests the precision of typesetting.

Desktop computers give the designer access to all typefaces in any size, any width of composition and any interline space. However, comparing the type size and interline space on the computer is not as accurate and convenient as it is with a good type specimen book. This page from the Typogram Univers type specimen book demonstrates how size, weight, and interline space contribute to the textural quality and grey value of type.

8.75 x 12 in



ABCDEFGHIJKLMNOPQRSTUVWXYZ123456
7890\$&()!?,.-;:*'""

abcdefghijklmnopqrstuvwxyz
mnopqrstuvwxyz
wxyz

5 point

The space shuttle Challenger succeeded today in replacing defective electronics units on the crippled Solar Max satellite for the first ex

8 point

Before dawn the next morning we pulled away from Pakokku into the deserted gunmetal river and made for the anci

8.5 point

When you consider the question of money, you will find that it was handled differently in each case accordin

7 point

Kangaroos still loil in the shade of the gum trees at the Noosa golf club, as they did when we were la

7.5 point

Here is another example of how human emotions can influence the course of events. Consider

8 point

Part of the problem of getting people to take cognitive mapping seriously is that it seems

8.5 point

A great deal can be learned about a company by looking at their personnel and the p

8 point

The start of any innovative process must be the willingness to take risks at the e

9.5 point

How each man handles fear varies with his personality. I take to my bunk and

10 point

Just before the curtain falls, the Corry, our sister ship, is rocked by a hug

10.5 point

Anyone looking back is likely to recall the brief, euphoric afterglow o

11 point

Young Henri displayed a talent for sketching, and an acquaintance

11.5 point

For young Americans of the day, study abroad was essential. Pa

12 point

After we reached that conclusion we started doing things righ

14 point

Even when clear objectives exist they are often not m

16 point

She was remarkably beautiful, celebrated for h

18 point

Nothing is more exhilarating than shared

20 point

Palms decorate a desert oasis in Sout

24 point

We were standing on the edge o

30 point

Interestingly, this accumu

36 point

Even more significant

mm

10

20

30

40

50

60

70

80

90

100

110

7 point

This paragraph is an example of type set solid. The term solid refers to any typographic composition set without space added between two or more lines of type. In visual terms, solid text provides a uniform grey value that is esthetically pleasing but that becomes tiring to the eyes during sustained reading. However, the visual quality intended or mor

7

This paragraph is an example of type set with one point of leading. The term leading refers to the amount of space added between two or more lines of type. The choice of leading depends not only on the designer's intention but also on the type size, line length, characteristics of the typeface used, and the quantity of text, among other things. The i

7

This paragraph is an example of type set with two points of leading. By increasing the leading, even in one point increments, the lines of type, especially in smaller sizes, start to separate into individual bands. This may inhibit the flow of reading with easy transition from one line to the next. Ultimately, the visual quality intended by the designer and th

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8

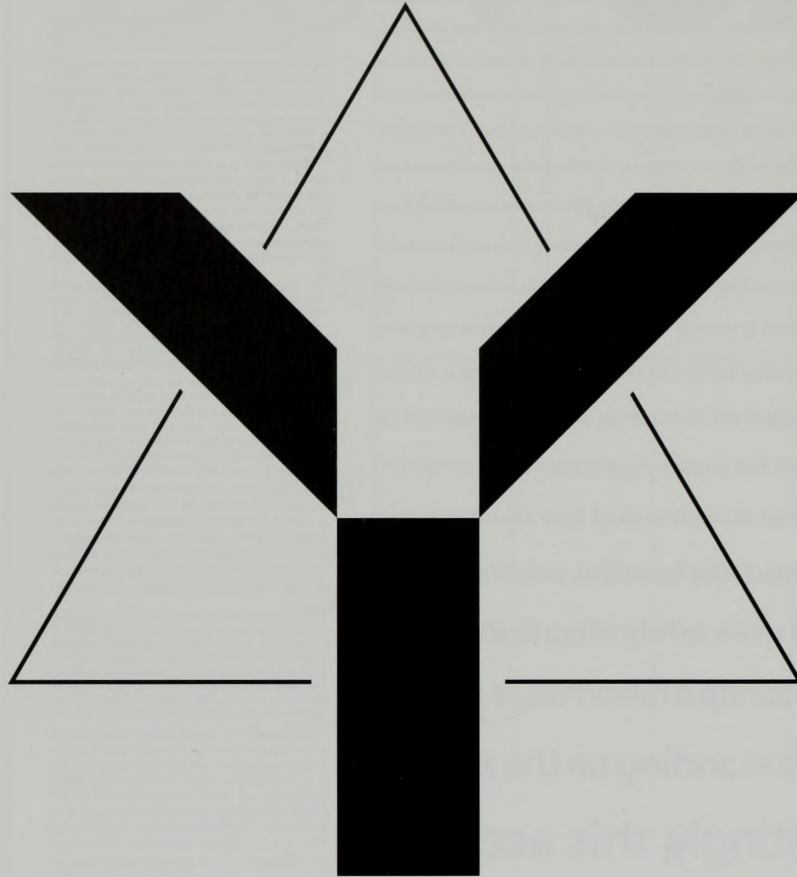
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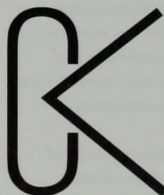
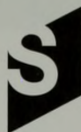
Y
 △
i

This logotype for an architectural firm is based on the contrast between bold and light. A linear, light triangle behind the bold Y implies a capital A, the negative white square in the center alludes to the letter i (for Inc.).



Contrast is vital to the design of symbols and logotypes. A good symbol is characterized by strong contrasts both within itself and with its surrounding elements. A symbol must make a clear visual statement that can be instantly recalled: its design must be strong, memorable, and enduring.

Letterforms and geometric elements are ideal basic components for the design of logotypes and symbols. They are sophisticated, ready-made elements which often need only minimal refinement.



In this logotype for a gasoline distributor, the capital M is modified to resemble a traffic sign.

This logotype for a publishing firm is based on the contrast between an angular and a curvilinear form. The rhomboid with the white letter S evokes a third dimension.

This logotype for an international industrial conglomerate is based on the contrast between the oval inner counterform and the angular outer form. The counterform of the letter G becomes the focal point.

This logotype for a group of furniture designers is based on the contrast of a two and a three dimensional letter D. The juxtaposition suggests a lounge chair.

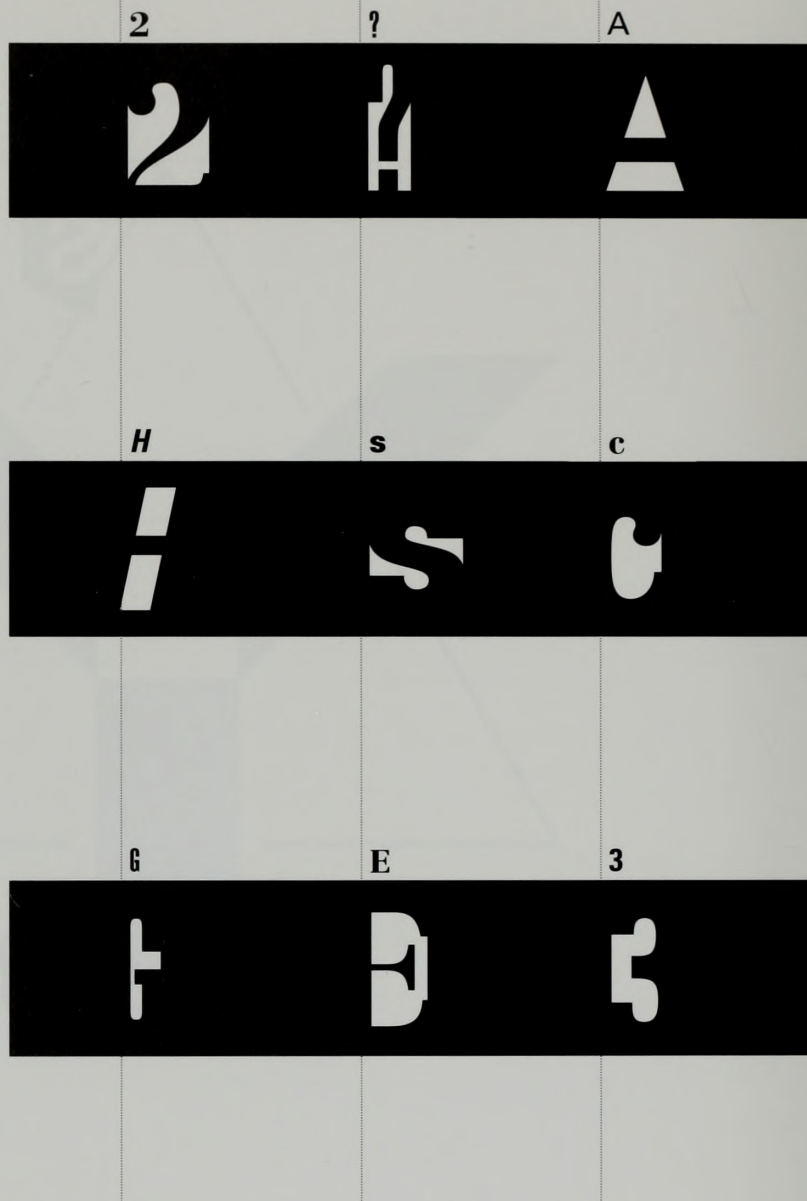
This logotype for an office park is based on the contrast between a curvilinear and an angular form. The angle of the letter K pointing into the oval C evokes the enclosure of the built space.

Form and counterform

The most fundamental aspect of typographic design is the interplay between letterform and background. Against its background, every letterform defines a particular counterform. Form and counterform are interdependent, reciprocal values, each integral to a letter's design. The counterform is not simply the reversal of form: it is a new entity, the part of the background that emerges through interaction with the form.

When combined, letterforms create new counterforms between them. Tight spacing intensifies the counterforms between letters, while open spacing emphasizes those in the individual letter. The counterforms created by varying line lengths, make ragged right composition visually lighter and more playful than justified type.

Typographic design depends on the synergy of form and counterform. Elements must be arranged so that counterforms are clearly defined. The qualities of the background – its size and shape – are vital for the expression of any design. In judging design, evaluations must consider not only form but also counterform.



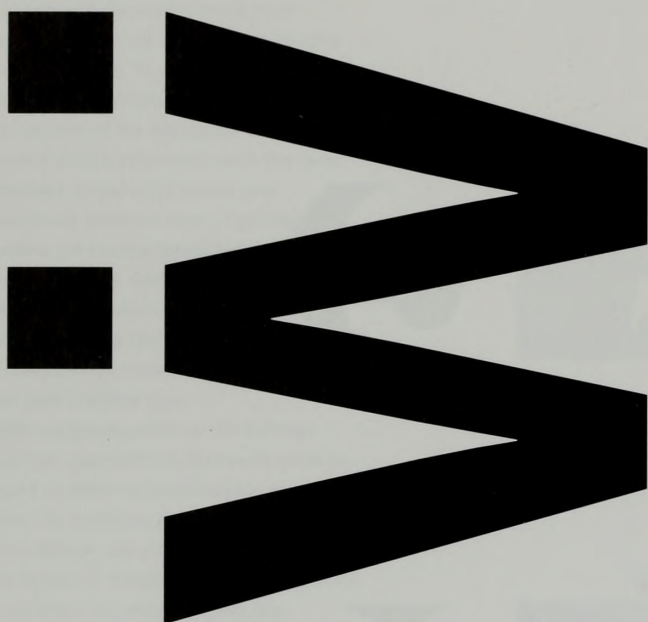
Against its background, every letterform defines a particular counterform. This counterform is a distinct and important part of the composition.

In the counterforms of letters there exists a fascinating new world of forms. Some counterforms are clear and simple, immediately revealing the character of a particular letter, while others are ambiguous or mysterious.



When letterforms are combined, new counterforms emerge between them. The background now becomes the form, as the letter's original form submerges. The counterforms between letters are a rich vocabulary of new visual signs that are ultimately determined by the structure of language and grammar.

Interesting graphic solutions for logotypes can often be discovered through experimentation with form and counterform.



Letterform combinations from a class in introductory typography at Ohio State University. Through free experimentation with upper case letters, numerals, and punctuation marks composed in 72 point Helvetica Medium, the students gradually became familiar with the idiosyncrasies of typographic elements – their forms, counterforms, and micro-aesthetic details – and furthered their awareness of how to combine common typographic elements to create new signs.

C

S

H

V

Z

7

F

P

R

G

L

L

THE
new
TIME SENSE OF
T Y P O G R A P H I C

man

is

cinematic

sequential

pictorial

1

Contents

Introduction by the Dean3

History of the Graduate School4

Faculty6

Core Architectural Studios8

Studio I9

Studio II10

Studio III23

Advanced Architectural Studios30

Studio IV31

Studio V38

Studio VI48

Summer Studios58

Paperless Studios64

Computer-Aided Design72

Technology and Structures76

MS Architecture and Urban Design86

History/Theory94

Architectural Drawing96

Urban Planning98

Historic Preservation104

Real Estate Development108

Shape of Two Cities/ NY-Paris110

Columbia/Barnard Undergraduate114

Buell Center120

Columbia University Research Centers122

Foreign Travel Programs123

Publications124

Avery Library126

Awards and Fellowships127

Architecture Galleries128

Lectures and Exhibitions130

Year-End Exhibition136

Final Design Studio Juries138

Administration144

In designing the examples on this page, equal importance was given to form and counterform.

2

1 The form of this quote by Marshall McLuhan was developed to suggest motion and space. The form evokes an equally interesting counterform. 11.75x12.5 in

2 Two black rectangles create an intense, vertical counterform that highlights the page numbers in this table of contents. 8.5x10 in

Columbia Books of Architecture
Catalogue 5

Essay by
Robert A.M. Stern and Thomas Mellins

Photography by Cervin Robinson

cba

New York, the World's Premier Public Theater

Creating and Managing Public Space in the Post-industrial Metropolis

The forms and counter-forms of the letters NY provide the structure for the arrangement of text on this title page of an exhibition catalog. The position of the lines of type is determined by the forms and counter-forms of the letters NY. The edges of the letter-forms subdivide lines of type between individual words.

9x9 in

3

Macro- and microaesthetics

In addition to sending objective messages (effect), typographic design inevitably expresses subjective emotions (affect). Effect communicates what is cognized, affect how it is perceived.

Typographic design is realized on two aesthetic scales: macro (explicit and obvious) and micro (subtle, sophisticated, perhaps only subconsciously perceptible). While both effect and affect occur at either scale, the former predominates in macroaesthetics, the latter in microaesthetics. Macroaesthetics comprise the most basic aspects of typographic design: overall format, dominant type, basic structure, color. Macroaesthetics are obvious, a single glance suffices to take them in.

Microaesthetics, however, demand a second look, or even deeper study, to be fully appreciated, to bring to conscious awareness the variety of details and compositional complexities. Not only do microaesthetics solve a specific communication problem: equally, they reveal the aesthetic sensibilities and creative intelligence of the designer.

Typographic design can only be creatively and meaningfully practiced once we recognize that design communicates on two interrelated levels: macroaesthetic and microaesthetic.

At the macroaesthetic level, the primary visual components of a design are recognized first: size and proportion of space; form, composition, and color of key elements; the structure as a whole; and contrast between the primary components and the space around them. Macroaesthetics capture the readers' initial attention and lead them to the more complex microaesthetic level.

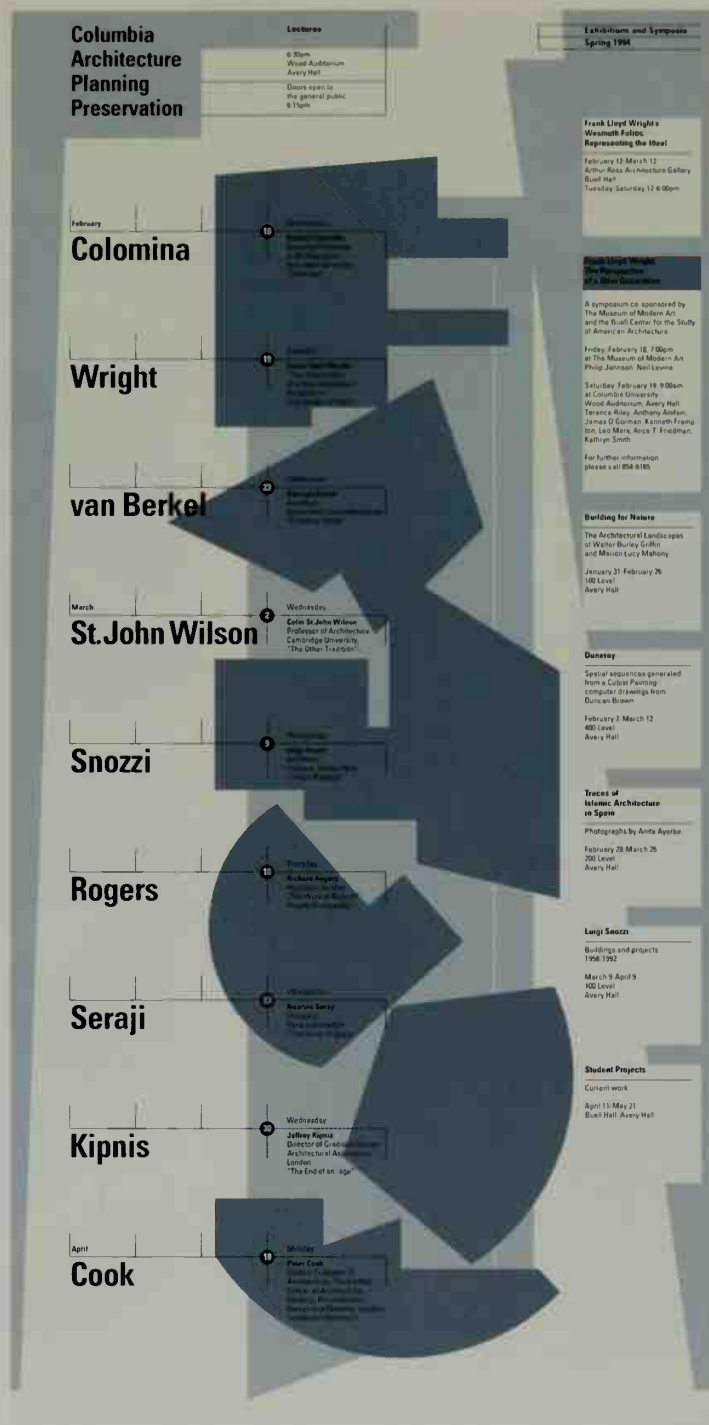
Microaesthetics encompass the form, size, weight, and relationship of secondary elements: typeface characteristics; letterforms and counterforms; and spacing between letters, words, lines, and other graphic elements. Although macroaesthetics may initially seem more important, microaesthetics play the most significant role in the quality and expression of a visual composition. A design which does not work on the microaesthetic level will often fail as an effective means of communication.

A design, whether simple or complex, must be viewed as a combination of unique, interrelated microaesthetic compositions. Though these compositions may to some extent be determined by the grammatical structure and sequence of language, it is ultimately the designer who selects and controls the arrangement of the elements.

The macro- and microaesthetic levels balance each other in a design. A simple message may be enhanced by a visually challenging macroarrangement of elements, while a highly structured and complex set of information may benefit from a microaesthetically simple solution.

Through the conscious and objective use of the macro- and microaesthetic dimensions, it is possible to devise a visual vocabulary and design methodology, a set of principles, which can be used in solving any design problem.

To the designer with a keen interest in typography, microaesthetics offer a rich and largely untapped source of creative and intelligent solutions. In developing new design directions, designers are challenged to build and expand on the basic microaesthetic qualities inherent in typography.



12x24 in

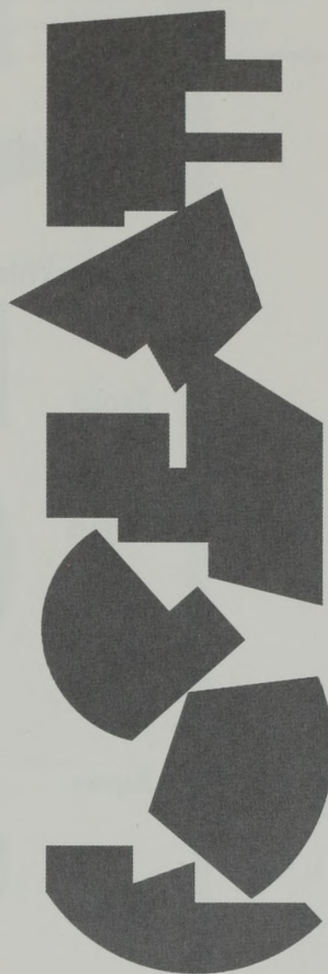
All typographic design can be viewed as an assemblage of different layers of visual information. Each layer contributes to the macro- or the microaesthetic communication and is integral to the overall design. The layers of visual information are interdependent; they must be developed simultaneously. Various visual layers may be introduced for aesthetic or

functional purposes such as attracting attention or establishing a hierarchy of information. Interesting visual layering may result from the spatial proximity of typographic elements.

Through minimal changes in type size and weight, visual layers can be created. Some elements protrude to the foreground while others recede into the back-

ground, establishing a visual hierarchy that is essential to all typographic communication.

Poster for a series of lectures and exhibitions at Columbia University Graduate School of Architecture, Planning, and Preservation, New York.



The three layers of visual information from the poster on page 99. Each layer also functions as a single visual entity.

Foreground. The composition of six geometric shapes to attract attention. The shapes allude to the architectural theme of the lectures and exhibitions, and are arranged to create the illusion of motion and depth. The image communicates at the macroaesthetic level and contributes significantly to the character of the poster.

Columbia
Architecture
Planning
Preservation

Lectures

8:30pm
Wood Auditorium
Avery Hall

Doors open to
the general public
8:15pm

February

Colomina

Wednesday

10

Enric Miralles
Associate Professor
of Architecture,
Princeton University
"Mass Hut"

February

Wright

Saturday

10

Frank Lloyd Wright
"The Perspective
of a New Generation"
Symposium
(see details on right)

February

van Berkel

Wednesday

10

Bau van Berkel
Architect
Amsterdam, The Netherlands
"Crossing Points"

March

St. John Wilson

Wednesday

1

Celia St. John Wilson
Professor of Architecture,
Cambridge University
"The Other Tradition"

February

Snozzi

Wednesday

1

Luigi Snozzi
Architect
Locarno, Switzerland
"Urban Projects"

February

Rogers

Thursday

10

Richard Rogers
Architect, London
"The Work of Richard
Rogers Partnership"

February

Seraji

Wednesday

10

Naoum Seraji
Architect
Paris and London
"The Event of Space"

February

Kipnis

Wednesday

10

Jeffrey Kipnis
Director of Graduate Design
Architectural Association
London
"The End of an age"

April

Cook

Monday

10

Peter Cook
Barlett Professor of
Architecture, The Bartlett
School of Architecture,
Building, Environmental
Design and Planning, London
"Village of Generosity"

Exhibitions and Symposia
Spring 1984

Frank Lloyd Wright's
Wasmuth Folio:
Representing the Ideal

February 12-March 12
Arthur Ross Architecture Gallery
Rust Hall
Tuesday-Saturday 12-6:30pm

Frank Lloyd Wright
The Perspective
of a New Generation

A symposium co-sponsored by
The Museum of Modern Art
and the Rust Center for the Study
of American Architecture

Friday, February 10, 7:00pm
at The Museum of Modern Art
Philip Johnson, Neil Levine

Saturday, February 10, 8:00am
at Columbia University
Wood Auditorium, Avery Hall
Thomas Black, Arthur Burks,
James O. Gifford, Kenneth Frampton,
Leo Marx, Alice T. Friedman,
Lynette Smith

For further information
please call 854-8185

Building for Nature

The Architectural Landscapes
of Walter Burley Griffin
and Marcel L'Herminier

January 21-February 26
202 Level
Avery Hall

Dinner

Special responses generated
from a Cuban Evening
computer drawing from
Duncan Brown

February 7-March 12
401 Level
Avery Hall

Towers of
Islamic Architecture
in Spain

Photographs by Anita Aparicio

February 28-March 28
202 Level
Avery Hall

Luigi Snozzi

Buildings and projects
1950-1982

March 9-April 9
201 Level
Avery Hall

Student Projects

Current work

April 11-May 21
Buck Hall, Avery Hall

Middleground. The typographic information to announce the nine lectures and exhibitions. Its tight structure is in strong contrast to the free visual arrangement of geometric shapes. This layer of information is based on a square grid that has its own microaesthetic qualities.

Background. The geometric planes to support the typographic information and to connect the foreground and the middle-ground. During the design process, the configuration of these background shapes was repeatedly modified to accommodate changes in typographic information.

Poster announcing an exhibition of photographs. The juxtaposition of photographs is based on syntactic and semantic considerations – large, small; famous man (Marcello Mastroianni), anonymous woman. Designed in 1978, the poster has been labeled by design critics “a quintessential example of New Wave design.”



20x16 in

Dot pattern alludes to the lights in the large photograph.

Block of large, horizontal type contrasts with small type in the vertical white band.

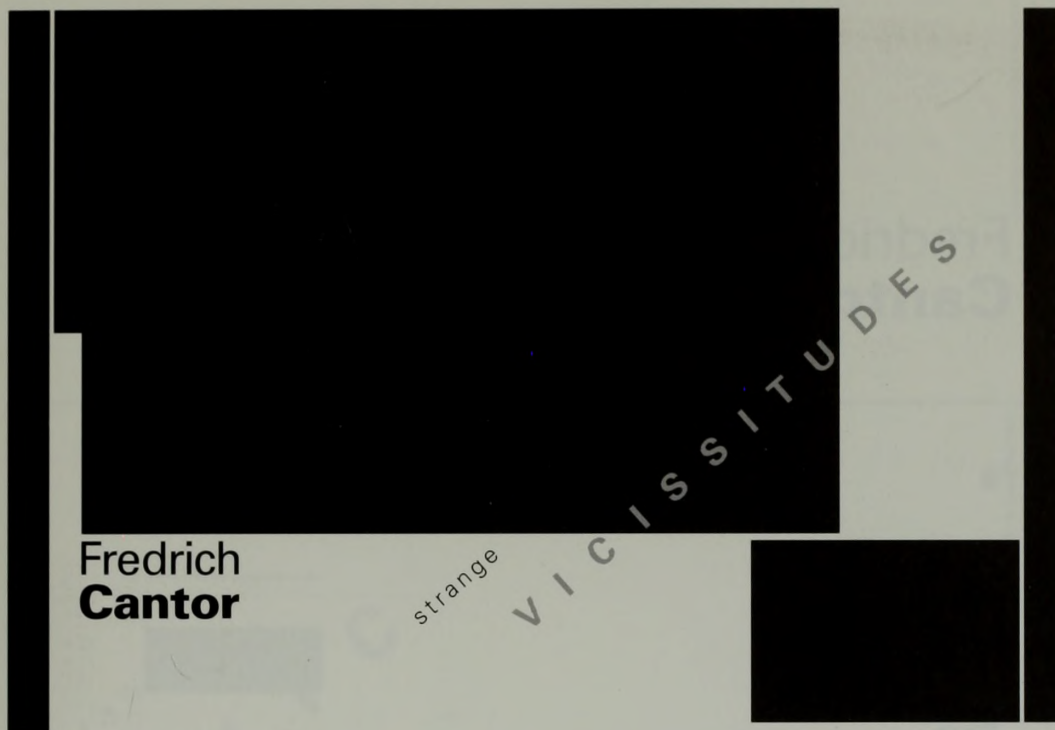
Block composition of date anchors type to the edge of the poster.

Diagonal title contrasts with the counter-diagonal arrangement of the two photographs.

The computer is an excellent tool for exploring and refining the macro- and microaesthetics of typographic design. A document can be set up so that each layer can be viewed separately.

The technical possibility of creating so many visual layers, though, sometimes obscures the question

of how many layers are appropriate. In an optimum solution, each visual layer should be effective on its own.



1



1 The macroaesthetic components.

2 The microaesthetic components.

In many instances, the design elements cannot be separated clearly. Some elements can arguably belong to either the macro- or the microaesthetic level.

2

June 17
July 8
78

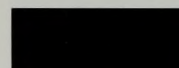
FOTO
492 Broome Street
New York, NY 10013

Fredrich
Cantor

June 17
July 8
78

Saul of Tarsus on the Road to Damascus

F



F
C

8
78

Details from the poster
on page 102. Contrast and
identity of elements at
the microaesthetic level.

Contrasts

horizontal:vertical
large:small
regular:bold

large:small
angular:linear

angular:round
regular:bold

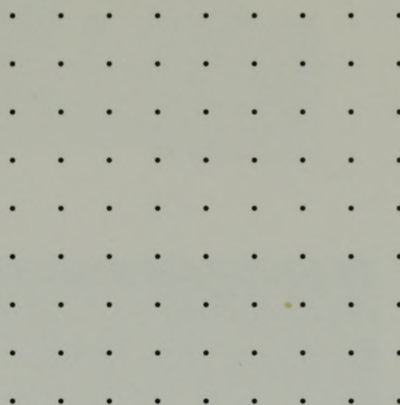
Contrasts

flush left:flush right

light:bold

positive:negative
regular:bold

strange
VICISSITUDES



strange
VIC



V



Contrasts

small:large
short:long

light:bold
close:open

direction of strokes

Identities

dot texture

dot composition

dot

The Industrial Bank of Japan Trust Company

20

Years

Annual Report 1994

8.25 x 11.75 in

Cover design for the Industrial Bank of Japan Trust Company 20th anniversary annual report.

In the orthogonal design the large italic numerals suggest dynamic motion and progress.

20

Years

Annual Report 1994

2

Years

0

1	2
3	4
5	

1 The large dynamic numerals in the foreground contrast with the static rectangular field in the background.

2 The typography corresponds with the vertical white space in the grey field.

3 The curvilinear numeral contrasts with the vertical lines.

4 The large zero draws attention to Years.

5 The short bold lines contrast with the long fine lines. The two columns refer to the columns in the financial statements.

UNITY

Anspach
Grossman
Portugal
Inc

6 x 6 in

1972

Season's greetings card for Anspach Grossman Portugal Inc.

Circular microaesthetic details, extracted from the word UNITY, are printed on two squares of clear acetate. The remaining parts of the letters and the company name are printed on white Kromekote.

The three pieces were inserted in random order into the envelope before mailing. By assembling the pieces in the proper sequence the recipient was able to create UNITY.



Anspach
Grossman
Portugal
Inc.

1972



Anspach
Grossman
Portugal
Inc.

1972



1



Anspach
Grossman
Portugal
Inc.

1972



1



Anspach
Grossman
Portugal
Inc.

1972

1	2
3	4
5	6

Circular shapes highlight the microaesthetic details of form and counterform for the five letters in UNITY.

*1 Fragments of UNITY are printed on Kromekote.
3 5 Circular shapes are printed on clear acetate.
2 4 6 The three layers are assembled to form various permutations of the card.*

The geometric shape at the top, cut diagonally into two contrasting forms, alludes to the architectural themes of the lectures and serves as the regulating structure for the typography below. Lecture and exhibition dates are highlighted on the calendar.

Graduate School of Architecture and Planning

Lectures
and Exhibitions
Fall 1984

9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30

OCTOBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

NOVEMBER

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Wednesday Lecture Series

6.00 PM
Wood Auditorium
Avery Hall

September

26 Robert R. Kiley
Chairman, MTA
"The Subway: New York's
Greatest Public Work"

Kiley

October

3 David Hicks
Researcher in Architecture
"High Atlas:
Life and Architecture"

Hicks

10 Cesar Pelli
Architect
"Buildings and Thoughts"

Pelli

17 Robert Kliment
Architect
"Recent Work"

Kliment

24 Stanton Eckstut
Architect
"Learning from Manhattan"

Eckstut

Lecture
September 24
6.00 PM

Kenneth T. Jackson
Camilo J. Vergara

Lecture
October 29
6.00 PM

Luciano Semerari

Lecture
November 19
6.00 PM

Peter Gluck
Stephen Leiser
Tod Williams

1	2
3	4
5	

1 Horizontal lines,
penetrating the diagonally
cut surface, create an
illusion of depth.

2 Three type weights
differentiate individual
months, and suggest a
progression of time.

3 The regulating structure
for the typography is
provided by the stepped
form in the square.

4 The line structure
coordinates the lecture
date, title, and lecturer's
name.

5 Horizontal light and
dark bands allude to
exhibition spaces located
below ground level.

Columbia University
Graduate School
of Architecture, Planning
and Preservation

Lectures
and
Exhibitions
Fall 1985

Wednesday
Lecture
Series

Oct : 2 6:00 PM
West Auditorium
Henry Hall

9 Sam Remy Werner, Jr.
William Edwards Huntington
Professor of History
Boston University
The Andalusian and
Fresh Promising
of Urban Growth

16 Jonathan Barnett
Urban Designer
New York, NY
The Future City
Five Centuries of Design,
Evolution and
Misadventure

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

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

Nov : 6 Max Bond
Dean, School of Architecture
and Environmental Studies
City College of the
City University of New York
My Block

13 William Pedersen
Architect
Kohn Pedersen Fox
New York, NY
Recent Work

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

Dec : 4 Sherrill Bellman
Partner
Urban Team & Associates
New Haven, CT
Cortana, North Schuylkill,
Urban, Notes for a New
Syntaxis

Exhibitions

SEP 23
OCT 18

Three Forms
Crown Hall
Architects
New York, NY
OCT 21
NOV 15

Three Forms
Crown Hall
Architects
New York, NY
OCT 21
NOV 15

NOV 18
DEC 6

Three Forms
Crown Hall
Architects
New York, NY
OCT 21
NOV 15

12 x 24 in

Poster announcing a series of nine lectures and three exhibitions held over a three-month period at the Columbia University Graduate School of Architecture, Planning and Preservation.

Five lectures were given in October, three in November, and one in December. This 5:3:1 ratio determined the macro-aesthetic structure, consisting of nine squares stepping from top left to bottom right.

2	Harvey Karpman Professor of Architecture Columbia University "Hard Light Weight" The Evolution of the Plastic House	SEP 21 OCT 18	Tanjin University China "Student Work"
9	Joel Ross Mowbray, Jr. Professor of Architecture University of Illinois "The Architecture of The American House and The American House"		
16	Donald Bernard Professor of Design New York City The University of Design Architecture and Urbanization		
23	Richard Thompson Professor of Architecture University of Illinois "The Architecture of The American House and The American House"	OCT 21 NOV 15	Tanjin University China "Student Work"
30	Robert Johnson Professor of Architecture University of Illinois "The Architecture of The American House and The American House"		



Nov :	6	Don Ross Professor of Architecture University of Illinois "The Architecture of The American House and The American House"	
	13	Richard Thompson Professor of Architecture University of Illinois "The Architecture of The American House and The American House"	
	20	Robert Johnson Professor of Architecture University of Illinois "The Architecture of The American House and The American House"	
	4	Robert Johnson Professor of Architecture University of Illinois "The Architecture of The American House and The American House"	



Columbia University Graduate School of Architecture, Planning and Preservation	Lectures and Exhibitions Fall 1985
Wednesday Lecture Series	6:00 PM Wood Auditorium Avery Hall

1	2
3	4
5	

1 Diagonal lines connect lectures with concurrent exhibitions.

2 An abstract design element alludes to the architectural theme of the lectures.

3 The arrangement of squares in steps from left to right suggests the progression of time.

4 The dot pattern echoes the graphic theme of squares.

5 The structure of the typography is determined by the macrostructure of the poster.

Columbia Architecture Planning Preservation

Lectures

6:30pm
Wood Auditorium
Avery Hall
Doors open to
the general public
6:15pm

Light Construction/Riley

A symposium
in conjunction with the
current exhibition at
The Museum of Modern Art

Main Speaker:

Terence Riley
Chief Curator, Department of
Architecture and Design,
The Museum of Modern Art

Participants include
Isaki Amadio & Juan Herreras
Hugh Dutton
Kenneth Frampton
Michael Waze
Jacques Herzog
Terry Rugeley
Guy Nordenson
Jean Nouvel
Juan Ockman
Eero Saarinen
Mark Taylor
and others

Decq

Odlia Decq
Architect, Paris

"Hyper-Tension"

Abraham

Reinhold Abraham
Professor of Architecture
The Cooper Union
Architect, New York, Vienna

"The Terror of Gravity"

Foster

Hal Foster
Professor of Art History
and Comparative Literature
Cornell University

"Death in America"

Diller Scofidio

Elizabeth Diller
Ricardo Scofidio

"Indignation"

Price

Cedric Price
Architect, London

"Anticipatory Architecture:
Designing for Doubt and Delight"

Eisenman

Peter Eisenman
Architect, New York
Professor of Architecture,
The Cooper Union

"Critical Architecture
in a Geopolitical World"

Deutsche

Ruediger Deutsche
Art Critic and Historian,
New York

Buell Lecture
"Agraphable"

September

22

Friday

4:00-6:00pm
Wood
Auditorium

27

Wednesday

October

2

Monday

11

Wednesday

25

Wednesday

November

1

Wednesday

8

Wednesday

29

Wednesday

Exhibitions
Fall 1995

The Weissenhof Estate
Exhibition
October 11-October 29
100 and 102 Level
Avery Hall

Reiser-Usamato
Exhibition
October 9-October 11
South Gallery
Avery Hall

Exhibition of Student Work
October 27- November 11
Arthur Ross Architecture Gallery
Avery Hall

Places in the Sun
Photographs
by Keith Goldstein
November 4-December 16
100 Level
Avery Hall

Czech Functionalism:
Expositions of Civic and
Domestic Architecture
November 4-December 16
100 Level
Avery Hall

Architecture Through
Photography: Perceptions
of Modernism
November 27-February 19
Arthur Ross Architecture Gallery
Avery Hall

12x24 in

Poster announcing a series of eight lectures and six exhibitions held over a three-month period at the Columbia University Graduate School of Architecture, Planning and Preservation.

Eight sharp geometric shapes, protruding into the format from the left, point to the lecture dates. Three free-form geometric shapes, one for each month, subdivide the format vertically into two areas: lectures on the left, exhibitions on the right.

cq

"Hyper-Tension"

25

Wednesday

8

Wednesday

Reiser+
Exhibit

1	2
3	4
5	

1 A sharp triangular cut in the band directs the eye to the lecture title.

2 3 4 Irregular edges create different configurations between the geometric shapes and the arrows.

5 The vertical placement of the exhibition listings contrasts with the horizontal placement of the lectures. Each of the six exhibition titles is

anchored to a large circle which contrasts with the small dots of the background pattern.

4.125 x 6.75 in

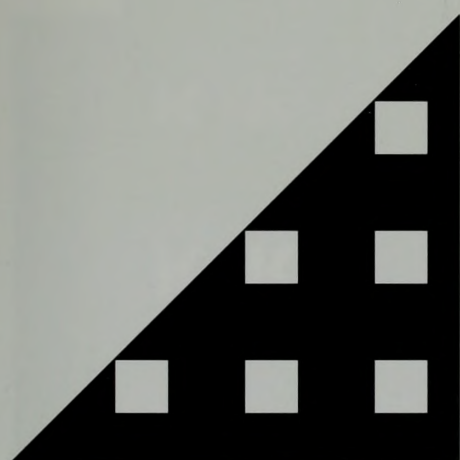
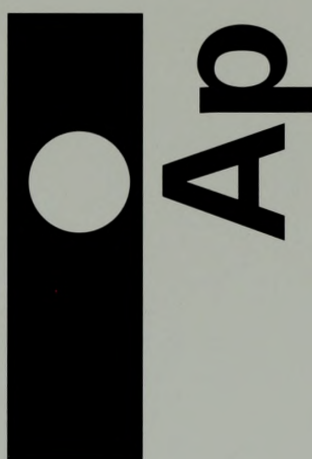
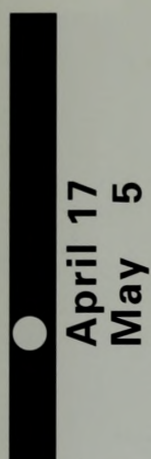
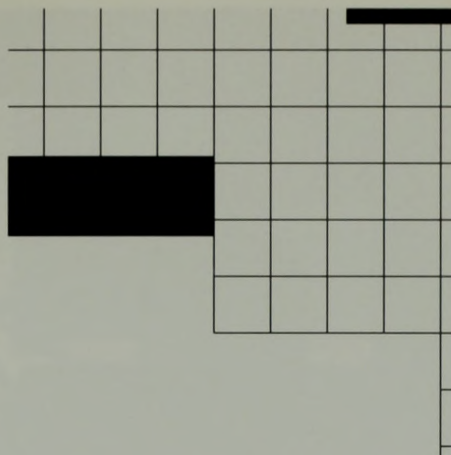
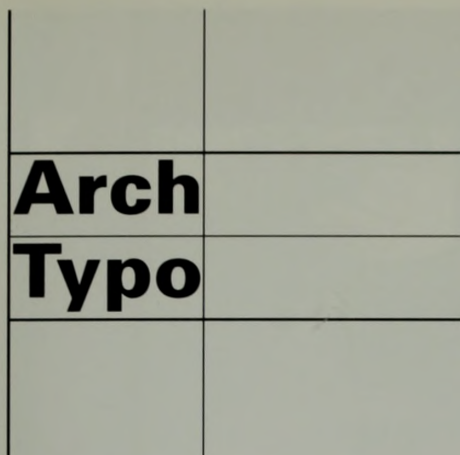
400 Level Gallery, Avery Hall
Columbia University
Graduate School of Architecture
Planning and Preservation

April 17
May 5

Willi Kunz

Architectural Typography II

Announcement for a
poster exhibition.
The design is based
on typographic elements
from work exhibited.



1	2
3	4
5	

1 Vertical and horizontal lines highlight the first part of each word, combining them visually into the new expression ArchTypo.

2 A square grid determines the size and composition of typographic elements.

3 Forced block composition of exhibition dates conforms to orthogonal design of the card.

4 The white circle contrasts with the black triangular form of the letter A.

5 A dynamic diagonal contrasts with the composition of static squares.

Planners Architects Engineers

N	I	K	K	E	N
S	E	K	K	E	I

Its Ninety Years and the
Modernization of Japan

1900-1989

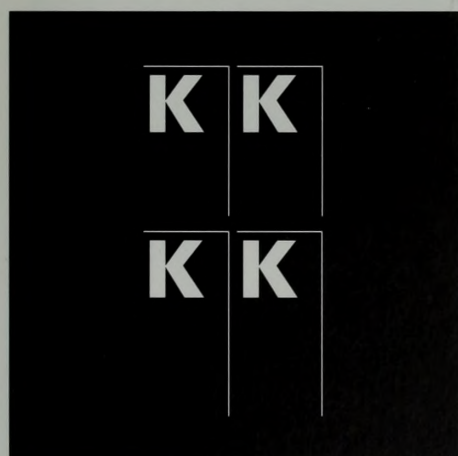
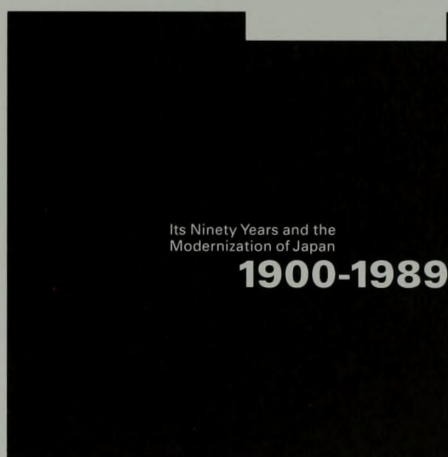
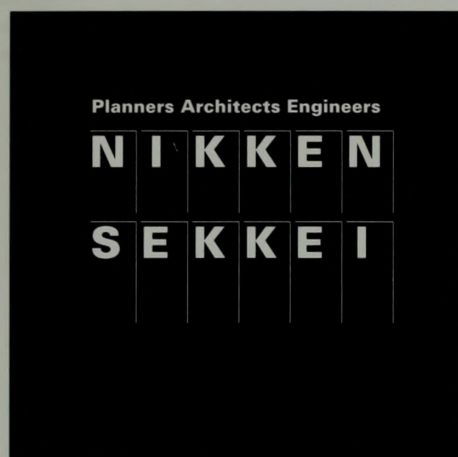
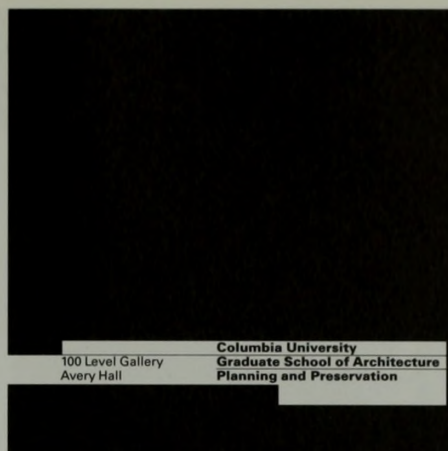
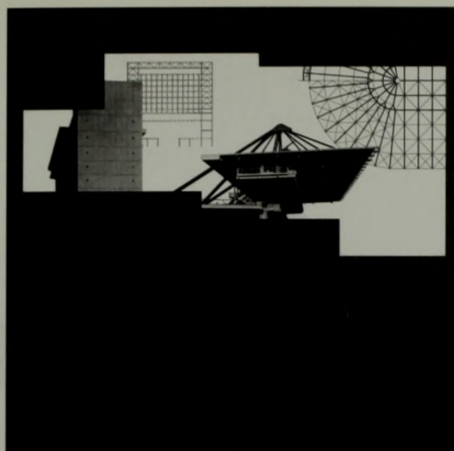
September 11
October 13

100 Level Gallery
Avery Hall

Columbia University
Graduate School of Architecture
Planning and Preservation

Poster for a traveling exhibition of work by Nikken Sekkei, Japan's largest planning, architecture and engineering firm.

The photographs and drawings in the stepped window were chosen for their contrasting visual qualities. The window concept relates to the firm's 90th anniversary, and metaphorically expresses a simultaneous glance into the past and the future.



1	2
3	4
5	

1 The stepped window coordinates the four dissimilar visual images.

2 The composition of gallery information makes visual reference to the large window.

3 5 The repeated sequence of letterforms in the two words determines the typographic composition.

4 The static blocks of type are shifted horizontally to emphasize the anniversary dates.

18x24 in

The Shape of Two Cities

New York

Paris

Columbia University
Graduate School of Architecture
Planning and Preservation

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

Eighteen students will be selected to participate in a one-year undergraduate study program in architecture, urban planning, and historic preservation in New York and Paris. The program is designed to provide students with a broad and deep understanding of the built environment in two of the world's most important cities. Students will study the history, theory, and practice of architecture, urban planning, and historic preservation in both cities. The program is held in conjunction with the Graduate School of Architecture, Planning and Preservation at Columbia University in New York and the Sorbonne University in Paris.

Why study abroad?

Eighteen students will be selected to participate in a one-year undergraduate study program in architecture, urban planning, and historic preservation in New York and Paris. The program is designed to provide students with a broad and deep understanding of the built environment in two of the world's most important cities. Students will study the history, theory, and practice of architecture, urban planning, and historic preservation in both cities. The program is held in conjunction with the Graduate School of Architecture, Planning and Preservation at Columbia University in New York and the Sorbonne University in Paris.

Activities

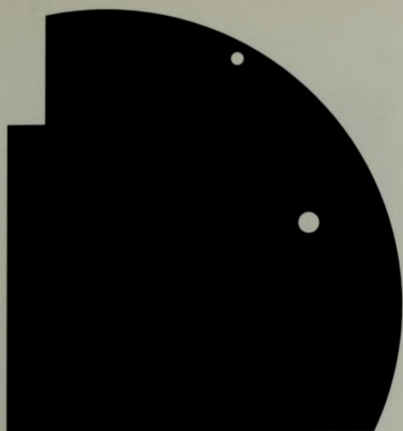
Students will participate in a variety of activities during their study abroad experience. These include lectures, seminars, field trips, and studio work. Students will also have the opportunity to work on projects with local architects, planners, and preservationists. The program is designed to provide students with a broad and deep understanding of the built environment in two of the world's most important cities. Students will study the history, theory, and practice of architecture, urban planning, and historic preservation in both cities. The program is held in conjunction with the Graduate School of Architecture, Planning and Preservation at Columbia University in New York and the Sorbonne University in Paris.

How to apply

Students interested in applying for the program should contact the Graduate School of Architecture, Planning and Preservation at Columbia University. The application process includes a review of transcripts, a letter of recommendation, and an interview. The program is designed to provide students with a broad and deep understanding of the built environment in two of the world's most important cities. Students will study the history, theory, and practice of architecture, urban planning, and historic preservation in both cities. The program is held in conjunction with the Graduate School of Architecture, Planning and Preservation at Columbia University in New York and the Sorbonne University in Paris.

Recruitment poster for Columbia University's one-year undergraduate study program in architecture, urban planning, and historic preservation held in New York and Paris.

The primary visual elements are a circle representing the world, and six photographs of urban landscapes typical of New York and Paris. The vertical and horizontal shapes of the photographs reflect the predominant building forms of each of the two cities.



N

i



1	2
3	4
5	

1 At the macroaesthetic level, a large circle with two dots represents Paris and New York as positioned on the globe.
 2 The dots for "New York" and "Paris" visually establish a connection between the two cities.
 3 The picture shape makes reference to the shape of the N.

4 The gradations in size of the photographs convey distance.
 5 "New York" is anchored to the frame by the negative space corresponding to the letter K.

Bernard Tschumi
Dean

Columbia University
Graduate School of Architecture,
Planning, and Preservation

requests the pleasure
of your company for the
opening of

END-OF-YEAR EXHIBITION

at
Columbia
University
Architecture
Galleries

May 11–31

Saturday,
May 11
6:00–8:00pm
reception
and viewing

Buell Hall and
Avery Hall
100
400
500

4.25 x 6 in

*Invitation for an exhibition
of student projects in
architecture, urban planning
and historic preservation
at Columbia University.*

*The central composition
of divergent yet carefully
structured elements
suggests the experimental
character of the work
exhibited. The exhibition
title seems to float
behind the three transpar-
ent slanted rectangles.*



EXHIBIT



M



N^R



H



- OF -
ITI

1	2
3	4
5	6

1 "Exhibit" is highlighted through placement against two solid rectangles.

2 The active, rectangular letter M in the foreground contrasts with the passive circle in the background.

3 The diminished type size of the upper line is determined by the relationship of the R to the vertical stroke of the N.

4 The line elements overlapping the slanted letter H at a contrasting angle evoke the impression of space.

5 Through coordinated letter spacing the hyphens become dots for the I's in the lower line.

6 The size of the round dot corresponds to the space between the line elements.

13.75x16.5 in



**DESIGN
594 B**

Advanced Typography

An experimental workshop
with typographic materials
and their use in relation to
color, illustration, photography and structure.
Emphasizes individual exploration of areas of
particular interest.

Knowledge in Basic Typography is a prerequisite for this course

For further information and permission to register call 422 8102
Department of Industrial Design, OSU, 374 Hopkins Hall, 128 North Oval Drive

Poster announcing an
experimental workshop in
advanced typography
at Ohio State University.
The graphic composition
with the letter T was
cut in linoleum and printed
together with the rest
of the type in letterpress.



T

**DESIGN
594 B**

**DESIGN
594 B**

T

Knowledge in Basic Typography is a prerequisite for this course

**DESIGN
594 B**

Advanced Typography

An experimental workshop
with typographic materials
and their use in relation to
color, illustration, photography and structure.
Emphasizes individual exploration of areas of
particular interest.

1	2
3	4
5	

*1 The initial design
elements: three capital T's
of different sizes.*

*2 Changes of letterform
scale, rotation, and
combination with two
negative T's determined
the composition.*

*3 The justified composition
of the course number
refers the horizontal stroke
of the T.*

*4 The long line of type
contrasts with the justified
composition of the course
number.*

*5 The visual structure
of the typography is based
on the angular composition
of the letterform T.*

11.75 x 12.5 in

PR IN T

a l t e r e d

not
only
the

s p e l l i n g

and
GRAMMAR

but
the

a c c e n t u a t i o n

and i n f l e c t i o n

OF LANGUAGES AND

made
bad grammar
possible ●

Typographic interpretation
of a quote by Marshall
McLuhan from a series of
studies in visual syntax and
semantics.

Through deliberate use
of type style, size, and
spacing, sections of the
sentence are stressed, and
the semantics of individual
words underscored.
A strongly demarcated
visual structure unifies the
composition of divergent
typographic elements.

PR i N T

s p e l l i n g
and
GRAMMAR

made
bad grammar
possible ●

i

ll

T

g

i n f l e c t i o n
O F L A N G U A G E S

AND

made
bad grammar
possible ●

1	2
3	4
5	

1 The angular line connects two key components of the sentence, creating a new sentence.

2 Extreme letter spacing reinforces the semantics of "spelling" – atomistic and individual; the extremely condensed typeface of "grammar" shows it semantically as rigid and unchangeable.

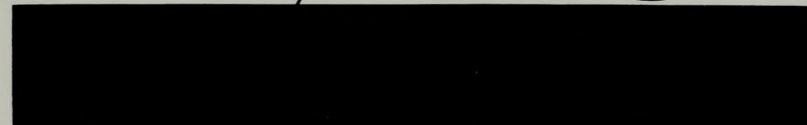
3 The typographic elements are structured for contrast between one heavy and two light verticals.

4 The bold angular T and the light oval g are placed for contrast. The angular line echoes the T.

5 Contrast in form and structure between two justified compositions.

o n l y a

F R A C -



T I O N

OF THE HISTORY
OF LITERACY

has been
typographic

11.75 x 12.5 in

Typographic interpretation of a quote by Marshall McLuhan from a series of studies in visual syntax and semantics.

"Fraction" is broken apart by the horizontal band and extreme irregular letter-spacing, and is thus given a semantic interpretation. Line elements are structured to intersect and divide words. Through variation in type size, weight, and composition, the sentence is subdivided into fragments of communicative statements.

N

typographichas been
typographic

—

C—

F R AC—
TI O N

1	2
3	4
5	

1 A diagonal line splits the word "typographic," reinforcing the semantics of the sentence. The line angle determines the letterspacing.

2 The negative space in the first line corresponds to the width of the letter N.

3 The line composition fractures the space of the sentence.

4 The combination of the letter C and the hyphen forms an arrow pointing to the left.

5 By dividing the word, the horizontal band makes clear the semantics of "fraction".



9x11.625 in

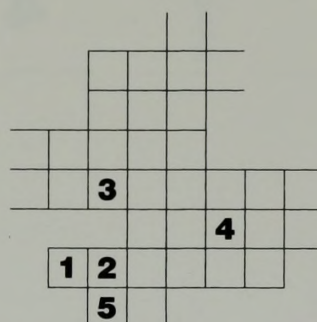
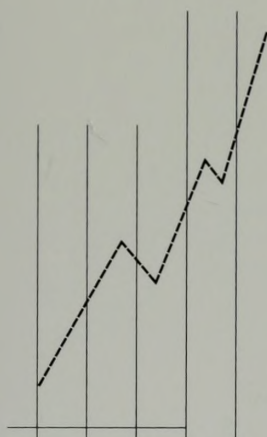
Cover design for a special issue of *Typografische Monatsblätter*, featuring the graphic design program of Sadlier educational publishers, New York.

The selection and composition of typographic elements refer to the four divisions of the company: religion, mathematics, economics, and social science.

A B C



1 2 3 4 5



1	2
3	4
5	

1 The letters ABC, diminishing in size and retreating in space, refer to different reading levels and school grades.

2 The sign of the Cross, merging with a triangular A, refers to the religious material published.

3 Economic growth is represented by bold, diagonal dashes intersecting a series of fine vertical rules.

4 Bold numerals within a grid suggest a mathematical problem. The irregular outer edge of the grid facilitates its integration with the surrounding elements.

5 Repetitions of line groupings, juxtaposed with a static composition of squares, evoke movement and space.

4

Synthesis

In typography, the first and most elusive step involves just one person – the designer – and the creation of a concept.

Highly influenced by the designer's visual sensibilities, this first step is taken on the macroaesthetic level. Later, smaller steps are taken on the microaesthetic level. Depending on the scope and scale of the project, later steps may take place at different times and places, and may involve other specialists with a variety of skills – photography, pre-press, printing, for instance.

Although designers need not be a master of all these skills, they must be aware of the requirements and limitations each specialist imposes on the project, as well as how, collectively, they contribute to the synergy required to develop and realize the original, conceptual idea. The process of typographic design is thus one of creating, refining, looping back, and synthesizing myriad demands and details; the product a synthesis of creative, administrative, and technical processes.

For every project, the purpose of the communication must be first established, and a conceptual framework created. With these in place, typographic principles and the nature of the information provide the basis from which to explore different visual approaches.

The difficulty is not only creating the concept but also in realizing it. This objective becomes increasingly elusive as the number of persons involved increases, each bringing his or her own objectives and biases to the problem. In evaluating designs, reasoning and judgment often become intertwined with emotion, making it difficult to reach consensus. A concept with an intellectual premise can make the process easier by offering a rationale that can be understood by everyone involved, including the intended audience. The argument for any design should be based on communication goals rather than aesthetics – which of course does not mean that aesthetics are unimportant.

Typographic principles lay the groundwork for any good design. All processes depend on a set of principles, rules, or guidelines in order to function. Traffic without laws is chaos; games cannot be played without rules. Typographic communication, as well, requires that certain basic grammatical and visual standards be followed, and that all parties share the same visual and verbal vocabulary.

Guidelines do not have to be stifling, however. Children playing games follow the rules with serious attention, but at the same time interpret them creatively. To work on a tightly defined problem is more challenging, and more exciting, than working on a problem without constraints. What initially appear to be constraints can also lead to unexpected solutions. For instance, a poster may be required to contain an unwieldy amount of disparate information, but this disparity might create an interesting visual structure.

When problems are too open-ended, the dazzling array of possibilities often leads to confused or chaotic results. A program, such as a grid system, a series of carefully selected type sizes and weights, or self-imposed

technical or economic limitations helps channel the design process into a more productive and interesting course. The challenge is how to determine the best program for the particular situation: how much freedom, creativity, and intuition to allow. In many cases, this is determined by considerations of practicality, budget, and audience; the designer's level of experience; and whether the designer is working alone or as part of a team.

Useful as a program is, however, it alone cannot guarantee a successful outcome. Intelligence, talent, inspiration, and hard work are also necessary, as is a thorough understanding of the information to be represented. To allow for a coherent structure, the information must be carefully analyzed. The resulting hierarchy remains fixed, but lends itself to a variety of visual representations.

To realize the concept and meet the project's objectives, different visual approaches may be explored. This exploration gives shape to the macroaesthetics of the design, turning raw information into visual communication. Once a particular approach is chosen, further refinements take place at the microaesthetic level.

The final stages of the design process hone the aesthetic aspects. The microaesthetic level of a design can be continually refined and affords the greatest opportunity for improving the quality and expressiveness of a visual composition. The microaesthetic level also gives the designer a certain degree of freedom to go beyond resolving only the task at hand, to express his or her own sensibilities. Ideally, the combination of macro- and microaesthetic components forms a synthesis – a convincing design solution for a specific problem.

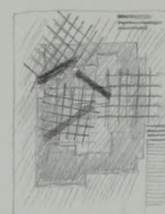
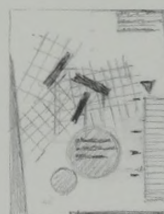
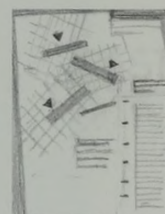
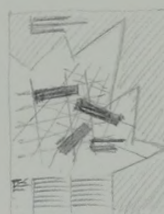
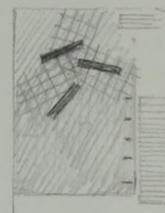
Every project is an interplay of a myriad of ideas, opinions, requirements, and economic and technical constraints. While it is often impossible to precisely identify all the factors that shape a solution, one thing is certain: a good concept is always vital.

After many years of working with the computer, I still find pencil sketches the most efficient means of developing conceptual studies. Rather than transcribing an idea through the keyboard, computer, and printer, it seems to me much more natural and direct to capture my thoughts on a sheet of paper with a pencil. At the start of a project it is extremely important to spend some quality time focusing on objectives instead of getting distracted by what the computer can or must do.

The computer, however, is invaluable once the project is past the basic conceptual stage. Many design variations can be developed and edited without the waste of materials. Unintentional commands may lead to unexpected new directions. In realizing the original idea, the macro- and microaesthetics can be infinitely refined as the visual expression evolves to meet the objectives. Whatever tools are used, a successful solution must ultimately communicate its message and evoke the desired emotional response.



*Selected sketches
for the poster on page 136.*



A One-Day Conference
presented by the PhD Program
of Urban Planning

CyberSpace

Public Space

Metro

HyperGhetto

**New
Conceptions
of
Urban
Space**

Friday, October 14
Columbia University
Amory Hall
Wood Auditorium
116th Street @ Broadway

Columbia University
Graduate School of Architecture
Planning and Preservation

Master
of Science
in

and

Architecture Urban Design

Program

Emphasis

Resources

A Master of Science in Design in Architecture and Urban Design is a three-year program of study leading to a Master of Science in Architecture and Urban Design. It is an intensive three-year program of study leading to a Master of Science in Architecture and Urban Design.

The program is a three-year program of study leading to a Master of Science in Architecture and Urban Design. It is an intensive three-year program of study leading to a Master of Science in Architecture and Urban Design.

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Department of Architecture

Department of Urban Design

1100 M. 1000 A. 1000 B. 1000 C.
Columbia University
Office of Architecture Admissions
400 Broadway
New York, NY 10027
(212) 850-4000

Poster announcing a program in architecture and urban design.

Purpose

To compare the fabric and density of city, suburb and industrial area.

Macrostructure

The stepped arrangement and increasing size of photographs suggest gradual expansion from city to industrial environment. The bold, irregular frame defines the format and anchors the text.

Microaesthetics

The line structure at the top emphasizes the two aspects of the program and connects the program title with the school name. The line structure on the left organizes the program information.

Publications: To disseminate the critical and pedagogical orientations of its programs and studies, the School has instituted *Abstract*, an annual journal that is a public space for the School's studies work.

To encourage communication between the School and the larger design community another new publication, *Newsline*, is a monthly journal of comment and news from the School to acquaint the residents of New York City to the School's programs. *Newsline* includes a complete listing of the city's exhibitions, lectures,

Praxis the publication serves as general, and edited by the School's students, and also produces the book *Architecture and Body* to be published by *Rizzoli*.

Faculty Post and future faculty in the Building Design and Urban Design Programs include:

Antonio Letam
 Alessandra Letow
 William MacDonald
 Peter Marcuse
 Sandro Margulies
 Mary McLeod
 Michael Menn
 Eric Owen Moss
 Richard Pines
 James Stewart Polshe

The Graduate School of Architecture, Planning and Preservation stands at a historic moment in its development. New programs, facilities, publications and activities will provide the School a stimulus with a unique opportunity to pursue design excellence.

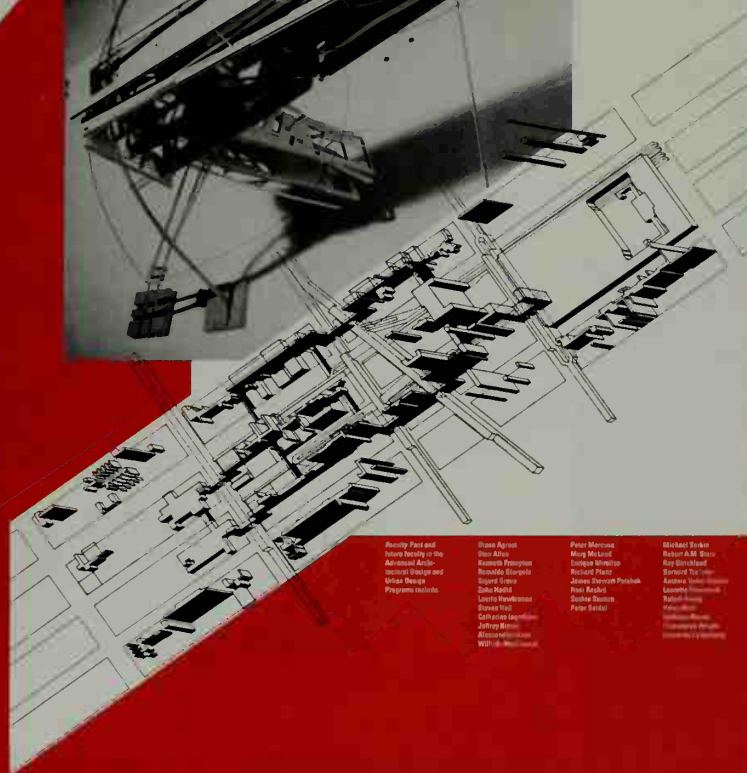
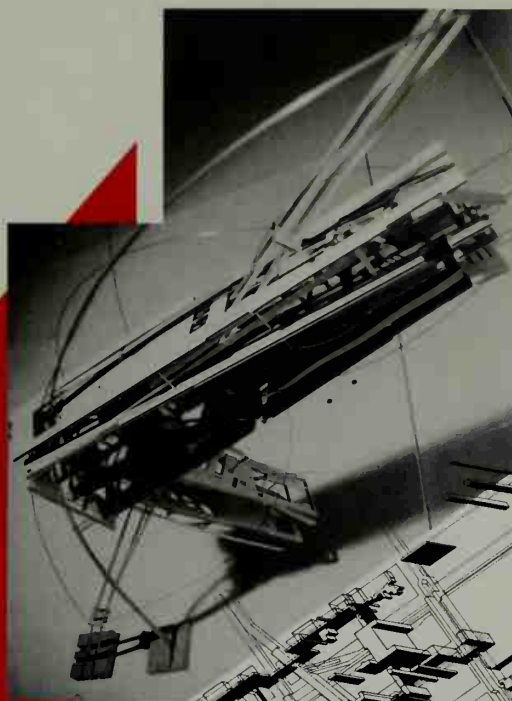
Master of Science in Architecture and Urban Design

Microaesthetics
The typography at the top is based on a fourteen-column grid. The steps in the frame at the top differentiate the text elements. Negative text in the upper left-hand corner changes to positive text, providing a transition between the frame and the visual field. The architectural drawing in the background increases visual depth.

Columbia University
Graduate School of Architecture
Planning and Preservation

Master of Science
in Advanced
Architectural Design

Master of Science
in Architecture
and Urban Design



Reynold Fick and
James Hickey in the
Advanced Archi-
tectural Design and
Urban Design
Programs include:

Russell Agnew
David Allen
Kathleen Freeman
Bernardo Gonzalez
Edward Green
John Heide
Linda Woodhouse
Robert Todd
Colin Grant
Jeffrey Morris
Alexander
Walter H. Woodhouse

Peter Marcucci
Mary McLeod
Eugene Mitchell
Richard Pate
James Stewart Patrick
Neil Rabin
Suzanne Sorensen
Peter Sordal

Michael Sorkin
Robert A.M. Suter
Ray Szwed
Steven Teller
Andrea Teller
Laurie Teller
Robert Teller
Teller Teller
Teller Teller
Teller Teller

The Graduate School of Architecture
Planning and Preservation is a leading
center for research and education
in the field of architecture, planning,
and preservation.

New design of the poster
on page 138.

Purpose
To illustrate program
content through examples
of students' work.

Macrostructure
The photograph of an archi-
tectural model forms the
core of the visual compo-
sition. The diagonally cut
frame anchors the text and
defines the background.
The axonometric drawing
creates visual depth.

Microaesthetics
The rectangular cut in the
photograph emphasizes the
placement of the program
titles. The line structure at
the top coordinates the
program titles and school
name. The change from
positive to negative type at
the top right facilitates the
transition between frame
and background.

A Summer Studio in New York

Microaesthetics
The grey trapezoidal plane unifies the visual elements. The trapezoidal skewed grid, referring to the plan of Manhattan, adds visual dimension. The soft-focus edge of the photograph fuses the image to the background. The yellow color of the circle and the border suggest summer.

many, and often in the form of a new
and, when appropriate, adaptation of
the speaker's message. Such responses
include a full response, a free choice
response, a partial response, and a
non-response.

For information and applications write or call:
Office of Admissions
Introduction to
Architecture Program
Columbia University
Graduate School
of Architecture, Planning
and Preservation
400 Avery Hall
New York, NY 10027
(212) 854-3814



Columbia University
Graduate School of Architecture
Planning and Preservation

Master of Science in Architecture and

Urban Design

Program

The curriculum is oriented toward the emerging profession 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 seeks to establish 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 program's structure. Required in seminars and lab studies.

Emphasis

The program is designed to augment traditional professional training in architecture for those who wish to further explore the physical aspects of urbanism. Urban Design is seen as an active, social art, more than a singular representation of physical reality. The term defines a commitment to discourse at all scales of design activity. The design studio is the primary catalyst for the curriculum, situated on a highly self-sufficient, studio approach. 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 an urban environment at all scales of activity. At the same time, the more theoretical components of coursework allows for comparative study with other world cities and regions. The final thesis affords an opportunity for comparative study between New York and another world city.

Resources

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 faculty, first-class facilities, and 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 repository for the history of architecture, planning, and design. In addition, the innumerable cultural resources of New York City as a whole, are close at hand.

Edward T. Hines, Dean
Richard P. Hines, Director



ARCHITECTURE

AND

URBAN DESIGN

Poster announcing a program in architecture and urban design.

Purpose

To convey stages of change from the urban environment to the rural landscape.

Macrostructure

The stepped arrangement and increasing size of the five photographs suggest change. The title at the top right completes the stepped composition of the photographs. The active, irregular frame defines the format and anchors the text.

Microaesthetics

The three ovals symbolize the various degrees of urban development, and the three angles allude to possibilities of direction. The small vertical type increases visual depth.

Poster announcing a symposium about the present and the future of American cities.

Purpose

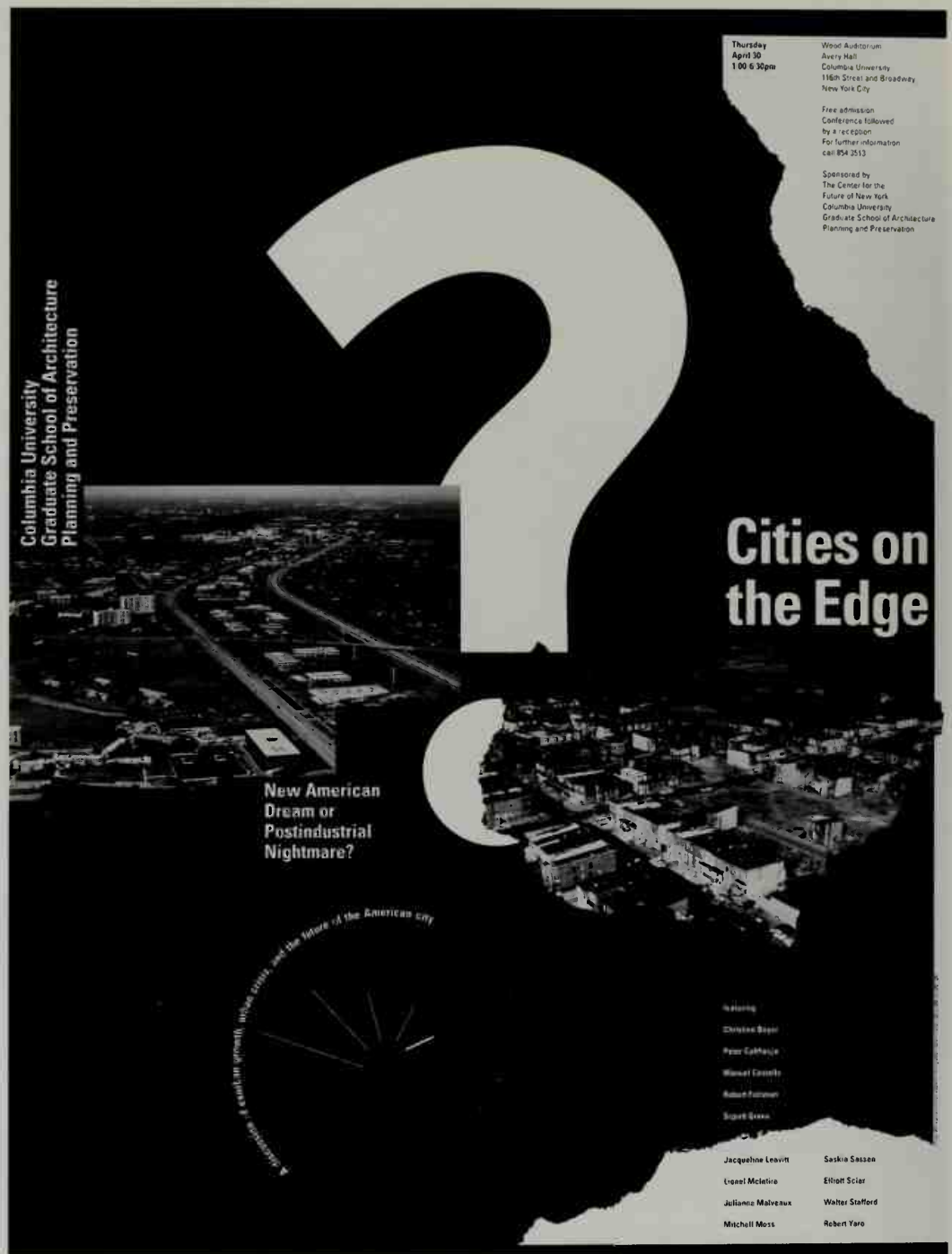
To express some of the issues, present and future, confronting today's urban environment.

Macrostructure

The question mark, connecting a growing satellite city and a decaying suburb, implies the uncertain future of cities. The torn edges of the visual field allude to the erosion of the urban fabric. The symposium title placed at the right hand edge semantically reinforces the topic.

Microaesthetics

The photographs' edges are stepped to represent progress or torn to convey decay. The circular composition of the subtitle echoes the curves of the question mark. The radiating lines signify the passing of time.



The Temple Hoyne Buell Center
for the Study of American Architecture

Columbia University
Graduate School of Architecture
Planning, and Preservation

presents

The 1993 Buell Lectures

Prof. Neil Harris

Preston and Sterling Morton
Professor of History
University of Chicago



Building Rites and Passages

Meeting the World	Tuesday, March 30	1
Signs of Life	Wednesday, March 31	2
Saying Good-bye	Thursday, April 1	3

Professor Harris is renowned throughout the United States and Europe for his provocative and innovative lectures and writings on American history, culture, and the arts. His 1993 Buell Lectures will explore central elements of American architecture by focusing upon the intersection of form and cultural life.

He will scrutinize the public and private rituals which attend the creation, use, preservation and destruction of American buildings. His lectures will cast the creation of architecture and production of buildings in the context of broad patterns of American cultural life.

"For Harris, iconography is not merely the customary companion of form but a key to understanding the creation of the modern condition between 1890 and World War I. The erosion of privacy and the consolidation of power... Cultural Excursions marks the beginning of an intellectual journey to destinations that are sure to be surprising, provocative, and not yet trampled by hordes of academic tourists." *—New York Times*

All lectures begin at 6:30pm
Wood Auditorium
Avery Hall

Poster announcing a lecture series about the public and private rituals associated with buildings and construction in America.

Purpose

To express the mystery and ambiguity of ritual ceremony, and to underscore the lectures' role of illumination.

Macrostructure

The central black field reflects the mystery embodied in ritual and unifies the other visual elements. The cloudlike shape alludes to popular iconography and illuminative purpose of the lectures. The acute triangle, piercing the black field, draws attention to the information about the speaker. The photograph establishes a connection between the central concept and the lecture building.

Microaesthetics

The title's two type sizes increase visual depth. The small white circle acts as a transitional element between the cloudlike shapes and the acute triangle.

Poster announcing an undergraduate program in architecture, urban planning, and historic preservation.

Purpose

To convey the contrast between the urban fabric of New York and Paris, and to allude to the distance of travel between the two cities.

Macrostructure

The blue triangular field with a wavy edge symbolizes the ocean. The two tapering arcs evoke travel and distance. The juxtaposition of the two schematic maps convey the contrast between New York and Paris.

Microaesthetics

The change from negative to positive invites comparison of the cities through the relations of their names. The negative triangle containing the subtitle connects the school name to the central elements. The text is based on a five-column grid, which also provides the regulating structure for the title and subtitle.

Columbia University
Graduate School of Architecture
Planning and Preservation

The
Shape
of Two
Cities

New York

Paris

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

A unique undergraduate curriculum in either a school or in urban planning/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 as well as graduate programs in the Humanities and social sciences.

New York and Paris are the centers of this two semester program. During the first semester students live and study in New York and enjoy the resources of Columbia University and the Graduate School of Architecture, Planning and Preservation. As part of Columbia University the School offers lecture, computer, and other student facilities; public lectures; some-curriculum activities; the Center for Preservation Research; the Peabody Center for the Study of American Architecture and Design Library; the nation's finest architecture and planning research collection. Students spend the second semester in Paris based at the program's studio in the historic 17th century Marais district. Students have the choice of either a full-year or summer-term. All classes and studios are conducted in English.

These cities provide magnificent architectural, cultural, and educational resources. In New York these include the Museum of Modern Art, South Street Seaport Museum, Cooper Hewitt Museum, Municipal Art Society, Landmarks Preservation Commission, and the City Planning Commission. In Paris there are the Louvre, Centre Georges Pompidou, Institut Français d'Architecture, Fondation Le Corbusier, Centre National des Recherches Scientifiques, Arts et Métiers, Ecole des Beaux-Arts, and Musée Carnavalet. Tours of the cities and lectures by visiting architects, planners, and preservationists are prominent parts of both semesters.

Who should apply? Students interested in architecture, planning, and historic preservation should apply. Because the program is designed to complement the humanities and social sciences curricula of participating colleges, students who plan to pursue graduate level research work in such areas as urban, art, and architecture history, sociology, and economics are also encouraged to apply, especially to the urban planning/historic preservation option.

Admissions: Previous study in architecture, planning, or preservation is not required. The program is designed for students who have completed their sophomore year at an accredited college or university. Admission is selective and enrollment is limited to thirty-five students. 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
Planning and Preservation
400 Avery Hall
New York, NY 10027
212 854 3510

Columbia University
Graduate School of Architecture
Planning and Preservation

The Shape of Two Cities

New York Paris

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

A unique undergraduate curriculum in either architecture or in urban planning/historic preservation introduces these fields to mature, intellectually capable students. A full year of 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 as well as graduate programs in the humanities and social sciences.

New York and Paris are the centers of this two-semester program. During the first semester, students live and study in New York and enjoy the resources of Columbia University and the Graduate School of Architecture, Planning, and Preservation. As part of Columbia University, the School offers athletic, computer and other student facilities, public lectures, extra-curricular activities, the Center for Preservation Research, the Bard Center for the Study of American Architecture, and Avery Library, the nation's finest architectural and planning research collection. Students spend the second semester in Paris based at the program's studio in the historic 17th century Marais district. Students have the choice of either a full spring term or a summer/fall term. All classes and studios are conducted in English.

These cities provide magnificent architectural, cultural, and educational resources. In New York, these include the Museum of Modern Art, South Street Seaport Museum, Cooper-Hewitt Museum, Museum of Art and History, Landmarks Preservation Commission, and the City Planning Commission. In Paris, there are the Louvre, Centre Georges Pompidou, Atelier Perrotin of Urbanisme, Institut Français d'Architecture, Fondation Le Corbusier, Centre National des Recherches Scientifiques, Arts et Métiers, Ecole des Beaux Arts, and Musée Carnavalet. Tours of the cities and lectures by visiting architects, planners, and preservationists are prominent parts of both semesters.

Who should apply
Students interested in architecture, planning, and historic preservation should apply. Because the program is designed to complement the humanities and social sciences curricula of participating colleges, students who plan to pursue graduate level research work in such areas as urban, art, and architectural history, sociology, and economics are also encouraged to apply, especially to the urban planning/historic preservation option.

Admission
Previous study in architecture, planning, or preservation is not required. The program is designed for students who have completed their sophomore year at an accredited college or university. Admission is selective and enrollment is limited to thirty-five students. 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 school awards are available. Application forms and additional information may be obtained from:

Dean of Admissions
Columbia University
Graduate School of Architecture,
Planning, and Preservation
432 Avery Hall
New York, NY 10027
(212) 248-3518

Poster announcing an undergraduate program in architecture, urban planning, and historic preservation.

Purpose

To create with some of the elements from the poster on page 144 and four photographs a new solution.

Macrostructure

The grey field unifies all visual components and creates depth. The three different type sizes and the stepped composition of the program title convey distance. The diagonally placed schematic maps and the trapezoidal photographs of New York and Paris invite comparison.

Microaesthetics

The angled subtitle connects the program title and the text. The indent in the title corresponds with the width of the text column. Elements extending outside the grey field and diverging longitudinal and latitudinal lines contribute to the impression of space.

Poster announcing an undergraduate program in architecture, urban planning, and historic preservation.

Purpose

To convey the contrast between New York and Paris and to allude to the physical distance between the two cities.

Macrostructure

The different reading direction of New York and Paris alludes to the two parts of the program and the sequence of the course. The six photographs connect the names of the two cities.

Microaesthetics

The horizontal bars at the top and at the bottom edge reinforce the vertical subdivision of the background space. The width and arrangement of the text and subtitle are based on a six-column grid, which also regulates the macrostructure.

Columbia University
Graduate School of Architecture
Planning and Preservation

The Shape of Two Cities



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



A unique undergraduate curriculum in urban architecture and historic preservation introduces these fields to students. Intellectually capable students of full year academic credit are 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 as well as graduate programs in the humanities and social sciences.

New York and Paris are the centers of this two semester program. During the fall, students live and study in New York and enjoy the resources of Columbia University and the Graduate School of Architecture, Planning, and Preservation. As part of Columbia University, the School offers athletic, computer and other student facilities, public libraries, extra-curricular activities, the Center for Preservation Research, the Board Center for the Study of American Architecture, and Art & Architecture Library, the nation's finest architecture and planning research collection. Students spend the spring semester in Paris based at the program's studio in the historic 17th century Marais district. All classes and studios are conducted in English.

These cities provide magnificent architectural, cultural, and educational resources. In New York, these include the newly expanded Museum of Modern Art, South Street Seaport Museum, Cooper-Hewitt Museum, Municipal Art Society, Landmarks Preservation Commission, and the City Planning Commission. In Paris, there are the Louvre, Centre Georges Pompidou, Ecole Polytechnique, Institut Français d'Architecture, Fondation Le Corbusier, Centre National des Recherches Scientifiques, Arts et Métiers, Ecole des Beaux-Arts, and Musée d'Orsay. In both cities and lectures by visiting architects, planners, and preservationists are prominent parts of both semesters.

Who should apply

Students interested in architecture, planning, and historic preservation should apply. Because the program is designed to complement the humanities and social sciences curricula of participating colleges, students who plan to pursue graduate level research work in such areas as urban art and architecture, history, sociology, and economics are also encouraged to apply, especially to the urban planning/historic preservation option.

Admissions

Previous study in architecture, planning, or preservation is not required. The program is designed for students who have completed their sophomore year at an accredited college or university. Admission is selective and enrollment is limited to thirty-five students. Applicants must have the written support of their home institutions. Students are eligible to apply for guaranteed student loans, as well as a limited number of partial tuition scholarships are available. Application forms and additional reference form may be obtained from:

*Office of Admissions
Columbia University
Graduate School of Architecture,
Planning, and Preservation
600 Avery Hall
New York, NY 10027
(212) 850-3510*

Columbia University
Graduate School of
Architecture and Planning

The
Shape
of
Two
Cities

New York-
Paris

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 Rod Hall, Columbia's handsome 18th century academic complex in the Montmartre 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 La Courbois, Centre National des Recherches Scientifiques, Arts et Metiers, Ecole des Beaux Arts, and Institut 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

Poster announcing an undergraduate program in architecture, urban planning, and historic preservation.

Purpose

To convey the basic contrast between the urban fabrics of New York and Paris.

Macrostructure

The square with the grid of Manhattan and the overlapping circle with the map of Paris invite the cities to be compared.

Microaesthetics

The rectangular cutout links "Paris" to the circle.

The triangular cutout anchors the square to the horizontal band.

Horizontal lines connected to a series of steps on the lower left suggest a multilayer of surfaces.

The line structure at the top coordinates the typographic elements.

Columbia University
Graduate School of Architecture
Planning and Preservation

Presented by
Students in the PhD Program
in Urban Planning

TRANSMIGRATION AND SPACE

Conceptualizing the Flows of Globalization

Invited Speakers:

Linda Basch

David Harvey

Terry Plater

Saskia Sassen

Robert Smith

Immanuel Wallerstein

Friday, November 3, 1995
10:00-5:30pm

Columbia University
Avery Hall, Wood Auditorium
116th Street/Broadway
212 854 6280
e-mail: BF45@columbia.edu

Free Admission

Poster announcing
a symposium about the
global shifts of world
population.

Purpose

To express direction
and movement.

Macrostructure

The black field, suggest-
ing a monitor screen,
contains the subtitle and
list of speakers, and
underlines the symposium
title. The rhythmic com-
position of oval shapes in
different sizes implies
movement and depth.

Microaesthetics

The change from negative
to positive of rules and
type facilitates the tran-
sition between black field
and white background.
The width of the black field
corresponds with the
two A's left and right in the
title. The typography is
based on a six-column grid
related to the black field.

The Origins of the Avant-garde in America

The Philip Johnson Colloquium February 1, 2, 3
New York City

Thursday, February 1		Session I Venue: Wood Auditorium, Avery Hall Columbia University
5:30pm-5:50pm	Phyllis Lambert	Introductory Remarks
5:50pm-7:30pm		Philip Johnson in conversation with Jeffrey Kipnis
Friday, February 2		Session II Venue: Wood Auditorium, Avery Hall Columbia University
9:00am-9:15am	Bernard Tschumi	Introductory Remarks
9:15am-9:30am	Robert Somol	Architecture After the Avant-garde
9:30am-12:15pm		Avant-garde Procedures: Form and Pragmatics
	Francesca Dal Co	Victory and Victory: Interpreting Lewis Mumford in the Brown Decades
	Daniel Mertins	Framing the Constitution: Siegfried Giedion, Ernst Kufmann and the Lines of Architectural Modernity
	Joan Dickman	The Road Not Taken: Alexander Dörner's Way Beyond Art
	Mark Linder	An Endless Avant-garde: Frederick Kiesler's Display of Modernism, 1926-1942
		Discussion
Friday, February 2		Session III Venue: Wood Auditorium, Avery Hall Columbia University
2:00pm-4:45pm		Avant-garde Genealogies: Intimate and Collective Influences
	Michael Hays	Mies van der Rohe and the Production of Abstraction
	Pauline Singley	The Importance of Not Being Earnest
	Michael Schwarzer	The CIAM and the City of Mechanical God
	Sanford Kwinter	The Doctrine of Magical Concrete and the American Avant-garde
		Discussion
5:30pm-6:30pm		Neotopics and the Avant-garde by Colin Rowe
Saturday, February 3		Session IV Venue: The Roy and Nuala Titus Theater 1 The Museum of Modern Art
9:00am-9:30am	Terence Riley	Introductory Remarks
9:30am-12:30pm		Avant-garde Ideologies
	Shira Levin	Repressed Memories: Richard Neutra and the Birth Trauma of Modern Architecture
	Beatriz Colomina	1949
	Rem Koolhaas	Le Corbusier, Harrison and the United States
	Peter Eisenman	The Necessity of an American Avant-garde
		Discussion

Admission for all sessions is free on a first-come, first-served basis. Tickets (three per person) only for the session at The Museum of Modern Art and are available at the lobby information desk beginning January 16.

For information please call:
212 694-2614 (Columbia University) or
212 709-9500 (The Museum of Modern Art)

This colloquium has been undertaken with the generous support of Peter B. Lewis, The American Friends of the Canadian Centre for Architecture, Lily Architecture, Mr. and Mrs. Gerardo Carrasco, Agnes Gund and Daniel Shapiro, Mr. and Mrs. Harold S. Loeb, Marshall S. Coplan, a grant from the Leo and Julia Forchheimer Foundation, and Joseph E. Seagram and Sons Ltd.

Organized by
the Canadian Centre
for Architecture
in conjunction with
The Museum of
Modern Art, New York
and the
Columbia University
Graduate School of
Architecture, Planning
and Preservation

Colomina
Dal Co
Eisenman
Hays
Johnson
Kwinter
Kipnis
Koolhaas
Lavin
Linder
Mertins
Ockman
Rowe
Schwarzer
Singley
Somol

Poster for a colloquium
on the origins of the
avant-garde in America
1923-1949.

Sponsored by the Canadian
Center for Architecture,
The Museum of Modern Art,
and Columbia University.

Purpose

To emphasize the promi-
nence of the speakers
and the time frame of the
symposium topic.

Macrostructure

The vertical band and
the protruding capital letters
emphasize the speakers'
names. The light grey dates
provide a visual transition
from the black type in
the foreground to the white
background.

Microaesthetics

Three vertical white bands
along the right-hand
edge demarcate the three
days of the colloquium.
The two vertical rules act as
transitional elements
between the vertical band
and the field containing
the program information.
The frame around each
session connects the
speakers to parts of the
program.

Programs in Architecture

Columbia University Graduate School of Architecture and Planning

Two posters announcing graduate programs in architecture and historic preservation.

Purpose

To convey the direction of each program through a photograph from the field of study, and to develop the typographic design for each poster following the particular image.

Macrostructure

The square photograph, the large triangular field at the top reflecting details from the photograph, and the vertical name of the school.

Microaesthetics

The stepped text columns make reference to the stairs in the photograph. The black bar at the bottom left extends the composition of the text columns. The triangle at the bottom right – contrasting with the triangle at the top left – increases the spatial impression.



Master of Architecture
The three-year Master of Architecture program, a first professional degree, develops the skills and provides a basis of judgment necessary for professional work. Studies are centered around the Design Studio, with courses in History, Theory and Technology. In addition, students are encouraged to choose electives which will diversify their curriculum.

The school and its prominent faculty have an excellent international reputation. They are committed to an architecture that addresses immediate problems and confronts continuing issues of aesthetic, technical and social importance. To achieve the debate on these issues, many highly regarded professionals are invited each year to lead a studio or participate in seminars, reviews and lectures.

A one-year Master of Science in Architecture and Building Design and a one-year Master of Science in Architecture and Urban Design are offered as second professional degrees to prospective students who have received a first professional degree in architecture.

Master of Science in Architecture and Building Design
The Master of Science in Architecture and Building Design offers an opportunity to explore specific theories of design, as well as appropriate responses to complex architectural issues.

Master of Science in Architecture and Urban Design
The focus of the Master of Science in Architecture and Urban Design program is architecture oriented in response to an existing urban context. Its emphasis is on the design of public places.

As part of the Graduate School of Architecture and Planning, these programs are able to draw upon the resources of the master's programs in Historic Preservation, Real Estate Development and Urban Planning, the Center for Preservation Research, the Bart Center for the Study of American Architecture and Avery Library, the nation's leading architecture and planning research collection. In addition, there are the resources of the other professional schools of the University and the countless public and private organizations in New York City.

Faculty members and experienced professional architects and urban designers associated with the school work with the students and assist them in finding employment after they graduate. Scholarships, teaching assistantships, and work-study positions are available. The William Kissam Vanderbilt Memorial Traveling Fellowships provide an opportunity for foreign travel.

Enrollment and application forms may be obtained from:
Dean of Admissions
Graduate School of Architecture and Planning
608 Avery Hall
Columbia University
New York, New York 10027
(212) 850 3580

Columbia University Graduate School of Architecture and Planning



Master of Science in Historic Preservation

The nation's oldest historic preservation program provides specialized training for those who wish to be professionally active in preservation as architects, conservators, historians, and planners. The two-year program combines a semester for advocacy with a core of required courses and four concentrations: conservation, design, history, and planning. There is also a four-year joint degree program offering qualified students the opportunity to work simultaneously toward master's degrees in architecture and in historic preservation. Any student who has already received a master's degree in architecture may apply for up to twenty-four points of advanced standing toward a master's degree in historic preservation with a design concentration.

As part of the Graduate School of Architecture and Planning, the historic preservation program is able to draw upon the resources of the master's programs in architecture, real estate development, and urban planning, the Center for Preservation Research, the historic preservation program's technical research facility, the Beall Center for the Study of American Architecture, and Avery Library, the nation's leading architecture and planning research collection. In addition, there are the resources of the other professional schools of the University, the Metropolitan Museum of Art, and countless public and private organizations in New York City.

Faculty members and experienced professional preservationists associated with the School work closely with students and assist them in finding pre- and post-graduate employment in public and private agencies in New York City and elsewhere in the nation. Scholarships, teaching assistantships, and work study positions are available. The William Kean Folger Memorial Traveling Fellowships provide an opportunity for foreign travel.

Bulletin and application forms may be obtained from:
Dean of Admissions
Graduate School of Architecture
and Planning
480 Avery Hall
Columbia University
New York, New York 10027
(212) 850-3510

Macrostructure

The square photograph, the graphic field reflecting details from the photograph, and the vertical name of the school.

Microaesthetics

The undulating edge, the three negative lines, and the two circles echo similar elements in the photograph. The horizontal alignment of the text columns contrasts with the undulating edge of the graphic field. The black horizontal bars at the top and bottom reinforce the vertical space for the type. The three negative lines in the bar at the top reference the baselines of the vertical type.

Columbia Architecture Planning Preservation

Lectures

6:30pm
Wood Auditorium
Avery HallDoors open to
the general public
6:15pm

Fall 1987

Exhibitions

A series of posters announcing lectures and exhibitions at the Columbia University Graduate School of Architecture, Planning, and Preservation.

Purpose

To announce the Fall and Spring semester events, and to explore the wide range of design possibilities with typographic materials. Common throughout the series are the type of information, format, typeface, and vocabulary of typographic elements. The design of the Fall and Spring semester posters of each academic year is based on a similar visual theme.

Macrostructure

The three geometric shapes, referring to the three months of the lecture series, subdivide the list of names. The three sharp triangles point to the exhibition titles protruding from the right.

Microaesthetics

The line structure on the left coordinates the lecture information, day, date, and lecturer's name. The grey vertical band and the parallel line structure stabilize the composition. The intervals between the circles anchoring the seven exhibition titles are determined by an additional structure.

Prix Buck-Morss
The Synthetic landscape & the Textualized landscape: Projects by Smith-Miller & Hawkinson Architects
September 8 - October 10, 100 and 200 levels Avery Hall

Hecker Novak Assemblage
Roundtable with exhibition participants and exhibition opening to follow lecture
October 14 - November 7, 100 and 200 levels Avery Hall

Spuybroek Piano
The Architecture of Otto Wagner and Adolf Loos: Photography by Walter Zednick
September 8 - November 9, 600 Avery Hall

Kolatan/MacDonald

Girard/Cache
The Oblique Function: A Collaboration between Claude Parent and Paul Virilio
November 12 - December 12, 600 Avery Hall and Arthur Ross Architecture Gallery Avery Hall

Virilio/Parent

Miguayrou

September
Wednesday 10
Wall D. Pire
Grip Normabau Architects
Vienne
The impossible Reality

October
Wednesday 8
Zei Hecker
Architect, Berlin/Tel Aviv
The House of the Book

November
Wednesday 12
Christian Girard
Architect, Paris
Current Research

December
Wednesday 19
Claude Parent
Architect, Paris

Lecture
6:30pm
Wood Auditorium
Avery Hall
Doors open to
the general public
6:15pm

Exhibitions

Transarchitectures 02, curated by Odile Fillion
October 14 - November 7, 100 and 200 levels Avery Hall

Moreno'side Heights: Studio Projects for the Centennial
October 14 - November 13, 600 Avery Hall and Arthur Ross Architecture Gallery Avery Hall

Conciliatory Figures: Three Buildings by Giuseppe Vaccaro from the 1930s, curated by Michael Stanton
November 10 - December 12, 100 and 200 levels Avery Hall

The Charles T. Mathews Lecture: Robert Branner and The Gothic
Lecture co-sponsored by the International Center for Medieval Art

Marcelo Novak
Transarchitect, Visiting
Associate Professor of
Architecture, UCLA
Transarchitectures

**Roundtable with exhibition
participants and exhibition
opening to follow lecture**

**10:00am - 6:00pm
Assemblage**
Second
assemblage symposium
Recent work
Architecture and the Politics
of Advocacy and Identity

Stan Allen
Samuel Broomer
Beatriz Colomina
Mona Goldberger
K. Michael Hays
Catherine Ingraham
Erica Kennedy
Lauren Kopp
Laurier Ravey
Robert McAnulty
Mark Rakutinsky
Jorge Silvetti
Sarah Whiting
Mark Wigley

Lars Spuybroek
Architect, Rotterdam
Infrastructure work

Renzo Piano
Architect, Genoa
Current work

Salim Kolatan
William MacDonald
Architects, New York
Atlantic City
Columbia University
Chicago and Co-Options

Paul Virilio
Director, Ecole Supérieure
d'Architecture, Paris

Claude Parent
Architect, Paris

Frederic Miguayrou
Author, Paris
The Future and the Recent Past

Siza Tschumi SOM Berman Richter Wilson Koolhaas Lavin Teyssot Holl

February	19	Albert Siza Architect, Porto Thoughts on Topology
Wednesday		
February	26	Bernard Tschumi Architect, New York Dean, Columbia University Dynamics, the narrative and the in-between studies in space
Wednesday		
March	5	David Childs Monika Taylor Roger Duffy Sustainable Design & Merrill Collective Architecture
Wednesday		
Friday	7	Marshall Berman Author, Professor, CUNY Signs of the Times Buell Evening Lecture sponsored by Skidmore Orange & Merrill
Wednesday	12	Dagmar Richter Architect, Los Angeles and Berlin Associate Professor, UCLA Recent Works
Monday	24	Peter Wilson Architect, Münster, London Mass in the Age of Media Some recent buildings by the Architects Gutierrez-Wilson
Wednesday	26	Ren Koolhaas OMA, Rotterdam New Urbanism the Pearl River Delta, China
Wednesday		
April	2	Sylvia Lavin Chair and Associate Professor, UCLA Open the 10-point line Richard Neutra and the American Psychological Modernity
Wednesday		
Wednesday	16	Georges Teyssot Professor, Princeton University A Science of Thresholds Spaces of Domesticity
Wednesday		
Wednesday	23	Steven Holl Architect, New York Associate Professor, Columbia University On the Ground

Exhibitions

January 15 March 15 100 West Assembly Hall	Architecture in the East by Bernard Tschumi
February 15 March 15 Arthur Ross Architectural Galleries	Albert Siza: Apartments Furniture and Interiors
March 20 May 1 100 West Assembly Hall	Buildings in the City Work of Enrique Miran
March 20 May 1 400 West Assembly Hall	The Frank House A Collaborative Photography by Eric Sjöberg
April 1 May 2 Arthur Ross Architectural Gallery Buell Hall	Frank's Office Teaching Children through Design
May 10 May 20 Arthur and Buell Hall Galleries	End of Year Student Exhibition

Macrostructure

The lecturers' names are grouped according to month. The vertically split core connects the date, day, and lecture information. The vertical band bleeding towards the right carries information about the six exhibitions.

Microaesthetics

The three line structures define the space for information about the lectures. The white wedge shape, cutting into the core from the top left, intensifies the illusion of space. The thin vertical rule on the left emphasizes the speakers' initials.

Columbia Architecture Planning Preservation

Lectures

8:30pm
Wood Auditorium
Avery Hall
Doors open to
the general public
6:00pm

January

Grosz
23
Monday

David Grosz
Professor, Institute of Urban
and Cultural Studies,
University of Sydney, Australia
Architectural Research Institute
of Chicago and Princeton

February

Hadid
10
Friday

Zaha Hadid
Architect, London
"Recent Works"

Denari
22
Wednesday

Paul Denari
Associate Professor, School
of Architecture, University of
California, Los Angeles
"Architectural Research
Institute of Chicago and Princeton"

March

Alsop
1
Wednesday

William Alsop
AIA Distinguished Lecturer
"The Architecture of
the 1950s: A Case Study"

Boigon
8
Wednesday

Boigon Boigon
Professor, School of
Architecture, University of
California, Los Angeles
"The Architecture of
the 1950s: A Case Study"

Grumbach
29
Wednesday

Anna Grumbach
Professor, University of
California, Los Angeles
"The Architecture of
the 1950s: A Case Study"

April

Libeskind
12
Wednesday

Daniel Libeskind
Architect, New York, Los Angeles
Professor of Architecture,
University of California, Los Angeles
"Against the Current"

Davis
17
Monday

Mike Davis
Professor of Urban Theory
Department of Urban Planning
University of California, Los Angeles

Hubert
19
Wednesday

Christian Hubert
Associate Professor,
University of California, Los Angeles
"The Architecture of
the 1950s: A Case Study"

Architecture and Photography

**In the Night-City:
Photographs
by Lynn Saville**

February 6-25
Avery Hall

**Two Photographic
Promenades:
The Villa La Roche-
Jeanneret and
The Villa Savoye:
Photographs
by Elizabeth Donoff**

February 13-March 11
100 Level
Avery Hall

**Architecture
Through Photography:
Perceptions of
Modernism**

March 27-May 7
Arthur Ross Architecture Gallery
Burk Hall

**Architecture
as Subject:
Photographs
by Cervin Robinson**

March 27-May 1
Avery Hall

**A Recent View
of Architecture:
Photographs
by Paul Warchol**

April 3-May 7
100 Level
Avery Hall

**End of Year
Student Exhibition**

May 15-28
Avery and Burk Halls

Macrostructure

The four bands with lecture information for each month are freely arranged for visual effect. The circle on the top right and the parallel vertical bands stabilize the angled column of exhibition information.

Microaesthetics

The vertical line pattern, punctuated by ten sharp triangular shapes and a circle, unifies the typographic elements and helps ease the eye's transition to the background.

Columbia Architecture Planning Preservation

Lectures

6:30pm
Wood Auditorium
Avery Hall

September

October

Lynn
28
Wednesday

Greg Lynn
Architect, New York
Adjunct Associate
Professor of Architecture
Columbia University
"Fusion and Multiplicity as a
Source of Architectural Unity"

Branzi
5
Wednesday

Andrea Branzi
Architect, Milan
"L'oggetto"

de Solà-Morales Rubió
12
Wednesday

Ignacio de Solà-Morales Rubió
Architect, Barcelona
Professor, Escuela Técnica
Superior de Arquitectura
"Representations
From the City Capital to
the Metropolis"

Gubler
19
Wednesday

Jacques Gubler
Professor,
École Polytechnique Fédérale
de Lausanne
"The Architect's House
A Self Portrait"

Lautner
24
Monday

John Lautner
Architect, Los Angeles
"Basic Architecture"

Ockman
26
Wednesday

Jose Ockman
Adjunct Associate
Professor of Architecture,
Columbia University
"The Edge of
Postmodernism"

November

Hejduk
2
Wednesday

John Hejduk
Architect, New York
Dean, The Town School
School of Architecture
of The Cooper Union
"Architectures in Love"

Gwathmey
16
Wednesday

Charles Gwathmey
Architect, New York
"Recent Work"

Ranalli
30
Wednesday

George Ranalli
Architect, New York
"From Program to Detail
A Practical Theory"

**John Lautner,
California Architect:
Selected Projects
1937-1991**

September 18-October 23
100 Level
Avery Hall

**Invisible City:
Photographs by
Stanley Greenberg**

September 26-October 26
400 Level
Avery Hall

**Morris Lapidus:
Mid-Century
Modernist**

October 3-November 12
Architectural Association Gallery, East Hall
Opening reception: October 3, 3:00 p.m.

**Karel Teige:
1900-1951**

November 6-December 18
400 Level
Avery Hall

**Construction
Intention Detail**

November 14-December 15
100 Level
Avery Hall

Macrostructure

The vertical geometric shape separates the lecture series on the left from the exhibitions on the right. Two circles of different size, suggesting depth, draw attention to the exhibitions.

Microaesthetics

The line structure on the left unifies the lecture information, otherwise separated into three months. The subtle pattern of vertical lines facilitates the transition from the core element to the background. Three diagonal lines connect the lectures and exhibition events.

Columbia Architecture Planning Preservation

Lectures
6:30pm
Wood Auditorium
Avery Hall
Doors open to
the general public
6:15pm

FALL
1996

Exhibitions

October

2
Wednesday

23
Wednesday

30
Wednesday

November

13
Wednesday

20
Wednesday

21
Thursday

Viñoly

Richard Viñoly
Architect, New York
City
Pratt Institute
School of Architecture
Pratt Institute

Pesce

Stanley Pesce
Architect, New York
City
Pratt Institute
School of Architecture
Pratt Institute

Pinós

Enrique Pinós
Architect, New York
City
Pratt Institute
School of Architecture
Pratt Institute

Hanrahan

Thomas Hanrahan
Architect, New York
City
Pratt Institute
School of Architecture
Pratt Institute
Disappearance and
Endless Dream

Webster

Anthony Webster
Associate Professor
of Architecture,
Cornell University
Automotive and
Architecture in Architecture

Williams/Tsien

Yoshi Williams & Bill Tsien
Stonewall

Vidler

Anthony Vidler
Professor of Architecture
and History,
Pratt Institute
Pratt Institute
School of Architecture
Pratt Institute

The Tokyo International Forum:
Work by Rafael Viñoly Architects

September 12
October 21
November 11
Avery Hall

Paul Virilio and the Oblique:
Work by Enrique Limón

October 21
November 22
December 13
Avery Hall

Fading Polarity: Architecture Views
Work by Peter Aaron

October 28
November 13
December 13
Avery Hall

Industrial Landscapes:
Work by Shail Sade

November 4
December 13
January 14
Avery Hall

Macrostructure

The seven rectangular shapes carry the lecture information. The two geometric shapes in the background designate the months. The two layered vertical bands on the right contain information about the four exhibitions.

Microaesthetics

The grid structure connects the lecture information with the dates. The four white circles at the top and the three white circles at the bottom refer to the seven lectures and mark the beginning and end of the lecture series.

Columbia Architecture Planning Preservation

Lectures
6:30pm
Wood Auditorium
Avery Hall

Doors open to
the general public
6:15pm

Exhibitions and Symposia

September Architecture Culture

Wednesday
Jean Ockman
Jean Louis Cohen
Alan Colquhoun
Jacques Gobbi
Edo Weeneper

Taylor

Wednesday
Mark Taylor
P. John S. Farnham
Third Century
Professor of Religion
Williams College
"Seeing"

October Bekaert

Wednesday
Geert Bekaert
Architecture of Cities
Editor, *Aljara*
Communitarian and Poetry
in Architecture

Hawkinson

Wednesday
Laura Hawkinson
Architect Assistant
Professor of Architecture
Columbia University
"Political Economy"

Hays

Wednesday
Michael Hays
Associate Professor of
Architecture, Harvard
University
Editor, *Architecture*
"Planes, Meters and the
Production of Effects"

November Herzog

Monday
Jacques Herzog
Architect
Basel, Switzerland
"Herzog & de Meuron
Recent Work"

Coop Himmelblau

Wednesday
Wolf Prix
Architect, Vienna and
Los Angeles
"Where the Space Ends,
Architecture Will Start"

Nouvel

Thursday
Jean Nouvel
Architect, Paris
To be introduced

Autumn "Eaton"

September 27-October 23
400 Level
Avery Hall

Readings by Mark Freeman

October 1-October 30
400 Level
Avery Hall

Legacy of Italian Fascist Architecture: Anzani

October 11-November 13
200 Level
Avery Hall

Hugo P. Nordenskiöld, Photographer 1900-1903

October 18-December 18
Arthur Ross
Architecture Gallery
Swell Hall

Cities of Childhood: Italian Colonies of the 1930s

October 29-December 18
400 Level
Avery Hall

Vincent Architecture: the State of the Art

November 7-December 18
100 Level
Avery Hall

Columbia University Urban Planning Conference

"Urban Misfortunes: The City and Socioeconomic Policy in the 1990s"

October 14-6:30pm
October 15, 10:00am
Wood Auditorium, Avery Hall

Keynote Speaker:
Manning Nash

Participants:
Ananya Bhattacharya, Elaine Bernard,
Richard Coward, Harry DeRenzis,
Troy Duzier, Kathy Fraser,
Michael Gendler,
Maria Patricia Fernandez Kelly,
Peter Marcuse, Louis McIntyre,
Frances Fox Piver, Adolph Reed,
Valencia Rivers, Ron Sullivan,
Michael Peter Smith, Rudrick Wallace

For more information
please call 854-3513

The Public Dimension of Architecture and Architectural History

The Temple Hoyne Buell Center
Evening Lectures, Fall 1992
6:30pm
Wood Auditorium, Avery Hall

Regional Planning

Thursday, October 7
William Jorj
TVA: Lessons for the Present and the Future

Wednesday, October 13
Guenther Jones, Ronald Thomas
A Bio-Regional Ethic:
Creating the New Curves of Sustainability

Thursday, October 21
Herbert Simmons
The New Jersey Plan for Development and
Redevelopment

Transportation and Infrastructure

Monday, November 15
Joseph P. Sweeney
In the Beginning: Boulevards and Parkways

Monday, November 22
Jeffrey Cohen
Regional Red: A Mobility Prescription for the
Tri-State Region

Monday, November 29
Guy Northrup
Unauthorized Infrastructure

For more information
please call 854-8165

Macrostructure

The eight merging geo-
metric shapes refer to the
eight lectures and form
a strong, irregular column
that serves as a core
for structuring typographic
information.

Microaesthetics

Three distinct visual
textures differentiate
lectures, exhibitions, and
symposia. The grey
geometric shape in the
background links the
three disparate compo-
sitions.

**Columbia
Architecture
Planning
Preservation**

Lectures
6:30pm
Wood Auditorium
Avery Hall
Doors open to
the general public
6:15pm

**Exhibitions
and Symposia**

January

Rashid

3

Hani Rashid
Architect,
Adjunct Assistant
Professor of Architecture,
Columbia University
"Ceci n'est pas un building"

March

Von Moos

24

Stanislaus Von Moos
Art Historian,
Professor of Art History,
University of Zurich
"Le Gebauer: The Monu-
ment and the Metropolis"

McLeod

10

Mary McLeod
Associate Professor
of Architecture,
Columbia University
"Everyday
and other spaces"

Stern

24

Robert Stern
Architect,
Professor of Architecture,
Columbia University
"My Way"

Harris

30 31 1

Neil Harris
Preston and Sterling Morton
Professor of History,
University of Chicago
Buell Lectures
"Building Rites and Passages"

Holl

7

Steven Holl
Architect,
Associate Professor
of Architecture,
Columbia University
"Pre-Theoretical Ground"

Mayne

14

Thom Mayne
Architect
"This and that"

Spring 1993

**Modernism
without Dogma**

Arthur Ross
Architecture Gallery
Buell Hall
February 4-March 6

Symposium:
February 26, 5:00pm
Wood Auditorium
Avery Hall

Machine Parts

Illustrations by
Robert C. Brown, Jr.
400 Level Gallery
Avery Hall
February 16-March 12

**Albert Frey:
Modern Architect**

Arthur Ross
Architecture Gallery
Buell Hall
March 23-May 1

Symposium:
April 19, 5:00pm
Wood Auditorium
Avery Hall

**Midwest
Modernism**

100 Level Gallery
Avery Hall
March 30-May 1

**End of Year
Student Exhibition**

Avery and Buell Halls
Opens Saturday, May 15
through May 29

Macrostructure

A central frame links the
lecture information on
the left and the exhibition
listings on the right.

Microaesthetics

The contrast between
solid/outline, positive/
negative, vertical/slant
creates visual depth.
The three elements on
the left hand edge
echo the negative shape
between the lecture
information and the exhi-
bition listings.

Columbia Architecture Planning Preservation

Lectures

6. Room
Wood Auditorium
Every Hall

1-3
Thursday
January

Origins/Johnson

FEB

14
Wednesday

Benjamin

21
Wednesday

Venturi

26
Monday

Frampton

28
Wednesday

Sorkin

MAR

6
Wednesday

Polshek

20
Wednesday

Huyssen

25
Monday

Upton

27
Wednesday

Sejima

APR

10
Wednesday

Marcuse

The Origins of the Assistants in America 1823-49

Beatrix Coleman
Francesca Dal Co
Peter Eisenman
Michael Hays
Philip Johnson
Sanford Kessler
Jeffrey Kohn
Rory Kohn
Sylvia Kohn
Mark Linder
Daniel Mennin
John Ochler
Curt Riss
Michael Schreiber
Pasquella Singletary
Robert Smith

Organized by the
Canadian Centre
for Architecture
in conjunction with
The Museum of
Modern Art,
New York, and the
Columbia University
Graduate School
of Architecture,
Planning,
and Preservation

André Benjamin
Director, Center for
Research in Philosophy
and Literature
University of Warwick,
England
Guiding Philosophy
Towards a Theory of
Architecture

Robert Venturi
Architect
Venturi, Scott Brown
and Associates
Iconography in
Architecture

**Studies in
Techno Culture**
A critical discussion
of this recently
published study by
Kenneth Frampton,
Worcester Professor
of Architecture,
Columbia University

Michael Sorkin
Principal
Michael Sorkin Studio
Professor of Urbanism,
Academy of Fine Arts,
Vienna
City Stories

Jones Stewart Polshek
Principal
James Stewart Polshek
& Partners, Professor
of Architecture,
Columbia University
First Class/Second
Class: Getting from here
to there and back

Andreas Huyssen
Villard Professor of
German Literature,
Columbia University
Monuments
and Monumentality

Dell Upton
Professor of
Architectural History,
University of California,
Berkeley
Built Lecture
Public Space and
People's Choice

Kazuyo Sejima
Architect, Tokyo
People, Movement
and Program

Federico Marcuse
Professor of
Urban Planning,
Columbia University
The New Spatial
Order of Cities
in South Africa

Exhibitions

Spring 1998

Hans Scharoun: An Exhibition of the Berlin Philharmonic Hall

January 10-February 23
100 Avery Hall

Masterpiece: Louis Sullivan's National Farmer's Bank in Owatonna, Minn.

January 22-February 23
100 Avery Hall

Kolatan & MacDonald Exhibition

February 1-March 6
100 Avery Hall

Skidmore, Owings & Merrill: An Exhibition of Current Work

March 1-14-March 19
100 Avery Hall

New York, the World's Premier Public Theater

Creating and Managing Public Space
on the First International Macys Plaza
March 16-April 16
100 Avery Hall
Arthur Ross Architecture Gallery

An Architecture for the Senses: The Work of Eileen Gray

March 23-April 16
100 Avery Hall
Arthur Ross Architecture Gallery

End of Year Student Exhibition

March 16-31
100 Avery Hall
Arthur Ross Architecture Gallery

Macrostructure

The geometric shape, punctuated by circles and bold horizontal rules, coordinates the ten lecturers' names with the lecture information. The vertical band, tapered from top to bottom and punctuated with white dots, coordinates the exhibit information.

Microaesthetics

Thin horizontal lines connect the lecture information and the dates. The three sharp triangular shapes, piercing the geometric shape from the right, designate each month. The negative grid of fine lines structures the large geometric shape.

Columbia Architecture Planning Preservation

Lectures
6:30pm
Wood Auditorium
Avery Hall

Lectures open to
the general public
6:15pm

Fall 1992

Exhibitions and Symposia

September	Wednesday	30	Sassen	Saskia Sassen "Analogies: Boundaries, Continuities and Subject in the Global City" Professor of Urban Planning, Columbia University	What's new: new and other exhibitions Exhibitions by Laura Viscardi 1987/1992 Arthur Ross Architecture Gallery Wood Hall September 9-October 3
October	Tuesday	13	Piranesi	The Neoplastic and Real Landscapes of Piranesi Arthur Ross Architecture Gallery Wood Hall October 13-October 18	Exhibition "The City: Design- Competition" Winners and Honorable Mentions New York State Association of Architects and New York Power Authority Co-sponsors 400 Level Gallery, Avery Hall September 10-September 25
	Wednesday	14	Allen	James Allen "The Landscape Architecture of the American West" Professor of Urban Planning, Columbia University	
	Monday	19	Koolhaas	Rem Koolhaas "The Office Building as a Social System" Professor of Urban Planning, Columbia University	New American Cities 100 Level Gallery, Avery Hall September 9-December 12 Symposium Saturday, October 10 10:00-5:00pm Wood Auditorium Participants: Marshall Berman, Lisa Glasco, David Szustka, Eden Muir, Richard Plunz, Spoko Simkita, Camilo Vergara
November	Wednesday	11	Somol	Robert E. Somol "The Office Building as a Social System" Professor of Urban Planning, Columbia University	The Neoplastic and Real Landscapes of Piranesi Arthur Ross Architecture Gallery Wood Hall October 13-December 8 Symposium: Critical Writings on Piranesi in America Friday, December 4, 5:30pm East Gallery, Wood Hall Participants: Diana I. Agrest, Stanley Allen, Jennifer Bloomer
	Wednesday	18	Tschumi	Jean Nouvel "The Office Building as a Social System" Professor of Urban Planning, Columbia University	Urban Form Urban Architecture for a New Urban Frontier Monday, October 19 6:00pm Wood Auditorium Avery Hall Participants: Pierre Mosso, mayor of Lille Rem Koolhaas, architect Christian de Portzamparc, architect Claude Vascon, architect
	Monday	23	de Portzamparc	Christian de Portzamparc "The Office Building as a Social System" Professor of Urban Planning, Columbia University	Urban Form Urban Architecture for a New Urban Frontier Monday, October 19 6:00pm Wood Auditorium Avery Hall Participants: Pierre Mosso, mayor of Lille Rem Koolhaas, architect Christian de Portzamparc, architect Claude Vascon, architect
December	Wednesday	2	Frampton	Norman Frampton "The Office Building as a Social System" Professor of Urban Planning, Columbia University	Urban Form Urban Architecture for a New Urban Frontier Monday, October 19 6:00pm Wood Auditorium Avery Hall Participants: Pierre Mosso, mayor of Lille Rem Koolhaas, architect Christian de Portzamparc, architect Claude Vascon, architect
				Gender Architecture Modernity Series Works in Progress Thursday evenings in October and November For information call 854 3414	

Macrostructure

The vertical core of
a geometric shape links
lecture information
on the left with the
exhibition and symposia
listings on the right.

Microaesthetics

The uniform composition
of the lecture information
on the left contrasts
with the varying size of the
text boxes containing
exhibition and symposia
information on the right.

12x24 in

Columbia Architecture Planning Preservation

Exhibitions

1932: A Retrospective The International Style: Exhibition 15 and MoMA

Arthur Ross Architecture Gallery
Bush Hall
Opens Monday, March 3
through May 2

Klaus Henning: Formal Structure in Islamic Architecture

Avery 100
Opens Friday, February 7
8:30am through March 18

The Work of Eric Eisler

Avery 400
Opens Monday, February 28
8:30am through March 27

Kisho Kurokawa: From Modernism to Symbolism

Avery 100
Opens Wednesday, March 25
through April 18

International Architecture in Tyrol

Avery 400
Opens Monday, March 30
8:30am through May 2

Work from Columbia College and Barnard

Avery 100
Opens Monday, April 20
through April 25

End of Year Student Exhibition

Avery and Bush Halls
Opens Wednesday, May 6
through May 30

February

21 Fri
Mark Wigley
Assistant Professor,
Architecture,
Princeton University
"Wendover House: The
Violence of the Domestic"

Wigley

26 Wed
Wee Jones
RAI, Washin,
Phu & Jones Architects,
Columbia University
"Words, Buildings,
Machines IV"

Jones

March

4 Wed
Anthony Ames
Principal, Anthony Ames
Architects & Associates,
Atlanta, Georgia
"The Song Remains
the Same"

Ames

9 Mon
The International Style
Exhibition 15 and The
Museum of Modern Art
Arthur Ross
Architecture Gallery
Bush Hall
March 9 - May 2

1932: MoMA

25 Wed
Kisho Kurokawa
Architect, Kisho Kurokawa
Architect & Associates,
Tokyo, Japan
"The end Work"

Kurokawa

April

3 Fri
Josef Kleihues
Professor, University of
Dortmund, and
Cooper Union School of
Architecture
Architect, Berlin, Germany
"Poesia Que Regula"

Kleihues

6 Mon
Jean Baudrillard
Writer, Critic,
Paris, France
"To be announced"

Baudrillard

22 Wed
Zaha Hadid
Architect,
London, England
"Recent Work"

Hadid

Macrostructure

The vertical rectangle, containing the lecturers' names and symposium title, separates the lecture information on the left from the exhibition and tech talks information on the right. The horizontal bars containing the exhibition titles on the right contrast with the vertical rectangle.

Microaesthetics

The three vertical bands with different textures differentiate the tech talks. The line structures at the top and at the bottom increase the illusion of space. The four horizontal bands, shifted from the vertical rectangle, mark the three months.

**Columbia
Architecture
Planning
Preservation**

Fall 1989

**Frank Gehry
Catherine Ingraham**

**Bernard Tschumi
Barbara Kruger
Thomas Beeby**

**Denis Hollier
Peter Rice
Peter Rose
Rem Koolhaas
Daniel Libeskind**

Lectures
S. Stern
Wood Auditorium
Avery Hall

Exhibitions

September

15 Friday
Frank Gehry
Frank Gehry Architects,
Santa Monica
Recent Work

20 Wednesday
Catherine Ingraham
Fellow at the Chicago
Institute for Architecture
and Urbanism,
Assistant Professor,
University of Chicago
"Self-Insulating
Architecture -
Hollow Chambers and
War Machines"

October

4 Wednesday
Bernard Tschumi
Dean, Graduate School
of Architecture
Columbia University
Bernard Tschumi
Architects, New York
"Transprogramming
Disprogramming"

18 Wednesday
Barbara Kruger
Artist, New York
"Pictures and Words"

25 Wednesday
Thomas Beeby
Dean,
School of Architecture
Yale University
Hammond, Beeby, Babia
Architects, Chicago
Public Building

November

1 Wednesday
Denis Hollier
Professor, Yale University
Department
of French Studies
"Against Architecture"

8 Wednesday
Peter Rice
Director, Ove Arup
and Partners, Engineers,
London
"Unstable Structures?"

15 Wednesday
Peter Rose
Peter Rose Architects,
Montreal,
Visiting Professor,
Graduate School
of Design
Harvard University
"Remnants, Project,
Transformations"

20 Monday
Rem Koolhaas
Office for Metropolitan
Architecture, Rotterdam
"Architecture
for Urbanism"

29 Wednesday
Daniel Libeskind
Architect, Milan, Berlin,
Los Angeles
"Recent Work"

September 11-October 12

Nikken Sekkei:
**Its Ninety Years and the
Modernization of Japan
1900-1989**
100 Level Gallery
Avery Hall

Guest lecture,
panel discussion, and
opening reception
September 11, 6:30pm
Wood Auditorium

October 16-November 22

**Massow Institute of
Architecture**
Student Work
100 Level Gallery
Avery Hall

Symposium:
October 18, 6:30pm
Wood Auditorium

October 20-December 8

Housing the Airship
400 Level Gallery
Avery Hall

Macrostructure

The triangular field connects the lecturers' names on the left and the lecture information and exhibition listings on the right. The 2:3:5 grouping of lecturers' names is determined by the three months.

Microaesthetics

The fine texture of the lecture information contrasts with the heavy vertical band of the exhibit information.

Columbia University
Graduate School of Architecture
Planning and Preservation

Wednesday
Lecture Series
6:30pm
Wood Auditorium
Avery Hall

Lectures

Exhibitions

February

4

Trent Schroyer

Professor of Sociology,
Ramapo College, New Jersey

'Political Ecology
of Sustainable Communities'

11

Allan Temko

Architecture Critic,
San Francisco Chronicle

'Post-Modern Planning
in San Francisco:
A Critical View'

18

Malcolm Quantrill

Architect, Historian,
Critic, Distinguished
Professor of Architecture,
Texas A&M University

'Lateral-Mindedness
versus Literal-Mindedness in
Aalto's Design Thinking'

25

Lin Utzon

Artist

'Works within the Context
of Architecture and
Manufacturing Capacities'

March

4

José Oubrerie

Architect, Associate
Professor of Architecture,
Columbia University

'About Architecture'

25

Rainer Crone

Associate Professor
of Art History, Columbia
University, Director,
International Associates
for Contemporary Art

'Kasimir Malevitch and
the Critique of "Objectivity":
"Let wedges cut into
the bosom of space"'

April

1

Jean-Louis Cohen

Professor, Département
de la Recherche,
Ecole d'Architecture,
Paris-Villemin

The Temple Hoyne Buell Lecture

'The American Sources of
Architecture and Urban Form
in Stalinist Russia'

8

Zaha Hadid

Architect, Visiting
Associate Professor
of Architecture,
Columbia University

'Recent Work'

15

Herman Hertzberger

Architect

'Recent Projects:
An Attempt to Make Archi-
tecture as Clothes,
Not Just for the Emperor'

22

Hiromi Fujii

Architect, Professor
of Architecture, Shibaura
Institute of Technology

'Works'

January 26-February 20

**Formal Structure in
Islamic Architecture of
Iran and Turkistan**

Introductory Talk:
Klaus Herding
January 28, 6:30pm
Gallery



February 23-March 27

**The Architecture of
Alvaro Siza**

Introductory Talk:
Kenneth Frampton
February 23, 6:30pm
Wood Auditorium

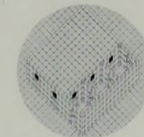


March 30-April 24

**The Architecture of
Hiromi Fujii**

Introductory Talk:
John Whitehead
March 30, 6:30pm
Wood Auditorium

Lecture:
Hiromi Fujii
April 22, 6:30pm
Wood Auditorium



Macrostructure

The vertical band coordinates the lecture dates with the lecturers' names. The four horizontal bars on the right structure the exhibition information. The circular illustrations contrast with the orthogonal overall design.

Microaesthetics

The vertical lines along the bottom edge mark the horizontal subdivision of space. The grid structure coordinates the different parts of the lecture information. The vertical type at the top left contrasts with the horizontally set names in the lecture calendar.

Columbia University
Graduate School of Architecture
and Planning

SPRING

1966

Lectures and Exhibitions

Jan

Wednesdays
6:00 PM
Wood Auditorium
Avery Hall

29 Robert Campbell
Architect and
Architectural Critic
for the Western Globe
Shanghai

Feb

5 Yusef Fakhoury
Architect
Paris, France
Some New Tasks
for Architects

12 Elizabeth Plater-Zyberk
Architect and Professor
Andrea Deyou and
Elizabeth Plater-Zyberk Architects
Cleveland Grove, Florida
New York

19 Yoshitomo Aoki
Architect
Tokyo, Japan
My Works and Playfulness
in Japan

26 Mary McLeod
Associate Professor
of Architecture
Columbia University
To be announced

Exhibitions
100 Level, Avery Hall

17 Transformed Houses
Lectures by
David Hule
Kazuo K. Nakano
Camille J. Vigoreux

Mar

5 Carroll William Westfall
Professor of Architectural History
Chairman, Division of Architectural
History, University of Virginia
The Essential Palace Type
as Urban Building Block

Thursdays
6:00 PM
Wood Auditorium
Avery Hall

'The Aesthetics of Technology'
Marie G. Saldaña
Professor, University of Architecture
Columbia University

19 Lynda Simmons
President, Pappas Houses
New York
City Survival

26 Geo Asplund
Architect
Milan, Italy
To be announced

20 Art and Technology
in the Evolution of Culture

27 The Interdependence
of Art and Technology

10 Three Forces
Anthony Ames, Architect
Ralph Larson, Architect
Meyers & Schill
Associates

Apr

2 Danley Schwartz
Architect and
Professor of Architecture
University of California,
Berkeley
"Ecological Architecture"

9 Francesco Dal Co
Architectural Historian
Istituto Universitario
di Architettura di Venezia
The Temple House Brief Lecture
Da Mies van der Rohe

3 High versus
Popular Culture

10 The Structural Message
of Architecture

Macrostructure

The bold horizontal rules subdivide the format into four bands containing the information about lectures and exhibitions.

Microaesthetics

The three vertical bands differentiate the information about the two lecture series and the exhibitions. The four negative bands at the top left refer to the four months lecture cycle. The fine horizontal rules subdivide each month into four weeks.

ROME



Poster for an exhibition of photographs based on the city of Rome.

Purpose

To reinforce photographic content with typography. The photograph of Roman ruins in Ostia Antica near Rome was chosen for its structure and diversity of architectural elements.

Macrostructure

The centrally placed photograph determines the selection, size and placement of the typographic elements, which echo the columns, recesses, and curve of the amphitheater.

Microaesthetics

The title ROME continues the diagonal movement of the typographic elements starting at the bottom left. The asymmetric typography contrasts with the visual composition of graphic elements. The bold initials FC draw attention to the photographer's name. The square composition of the exhibition date relates to the square forms of the visual elements.

Photographs by
Fredrich Cantor

July 10
August 5
1979

Sheldon Memorial Art Gallery
University of Nebraska
Lincoln, Nebraska



PARIS

Photographs by Fredrich Cantor

Poster for an exhibition
of photographs based on
the city of Paris.

Purpose

To reinforce photographic
content with typography.
The photograph of the
Jardin de Luxembourg was
chosen for its rich forms and
interesting composition.

Macrostructure

The centrally placed photo-
graph determines the
selection and placement of
the typographic elements.
The italic title PARIS relates
to the slant of the tree. The
wavy shape at the bottom
left leads from the title to the
exhibition information.

Microaesthetics

The four vertical lines
continue the rhythm of the
fence posts. The detached
i-dot echoes the sitting
figure and its relationship to
the tree's shadow. The
texture of the wavy shape
on the bottom left alludes
to the sand in the photo-
graph. The angled line
adds further visual depth
to the photograph.

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Index

- A**
- a priori 59
 - Abstract 66 67
 - accent marks 17
 - aesthetics 28 49 84 97
 - affect 97
 - alignment 72 73 85 150
 - allusion 100 110 111 113 141-144
 - alphabet 14 15 26
 - ambiguity 51 82 90 143
 - ambitions 9
 - analysis 58 68
 - anchor, visual 137-139 141 147
 - Anspach Grossman Portugal 108
 - approach 58 134
 - arc 144
 - architecture 49 68 138 139
 - arrangement 23 77 98
 - ascender 18 22 23 27 80
 - ascender line 18
 - assemblage 99
 - atomistic 127
 - attention span 57
 - audience 9 134
 - avant-garde 149
- B**
- Bach 49
 - background 54 80 90 99 101 123 138
140 146 149 154 156
 - band 149 152-154 159 162-165
 - Baroque-Antiqua 21
 - bars 146 159 164
 - baseline 18 31 76
 - bias 134
 - books 5 6 14
 - border 140
 - boundary 50 53
 - budget 134
- C**
- Canadian Center for Architecture 149
 - Cantor, Fredrich 62
 - cap height 18
 - cap line 18
 - case 26
 - challenge 11 64
 - chaos 8 134
 - character width 19
 - circle 40 117 121 140 143 147 150 152
154-156 159 164
 - code 24 25
 - cognitive 8
 - color 23 84
 - Columbia University 66 99 110 112
114 116 120 122 136-165
 - column 30 31 58 68 85 150 151
157 161
 - commands 135
 - communication 8 9 11 15 24 49 76 134
 - comparison 82 145 147
 - competitive 10
 - complexity 8
 - comprehension 8
 - computer 5 10 11 14 15 23 32 86 102 135
 - concept 133-135
 - connotative 44-47 79
 - constraints 61 134
 - context 24
 - contrast 22 80-86 88 89 104 105 107
127 158
 - core 153 157 160
 - counterform 18 28-30 89 90
 - creative intelligence 97
 - creativity 134
 - criteria 6 9 23 58
 - cross bar 18
 - cultural climate 11
 - culture 5
 - curve axis 18 21
 - cutout 147
 - cyberspace 136
- D**
- default spacing 28
 - delineation 50
 - Denver 47
 - descender 18 22 23 27 80
 - descender line 18
 - design
 - integrity 58
 - possibilities 152
 - practice 10
 - desktop publishing 22
 - detail 14 20 21 23 24
 - digital 22
 - dissimilar 119
 - diversity 16
 - dot 34 40 105 159
 - dot pattern 102 113 115
- E**
- echo, visual 156 162
 - edge 115 131 140 142 144 149 164
 - effect 9 97
 - efficiency 64
 - embellishment 20
 - emotion 8 97 135
 - emphasis 16 81
 - environment 8 20
 - erosion, visual 142
 - evolutionary 11
 - expanse 52
 - experimentation 34 91
 - expert fonts 16
 - exploration 152
 - expression 8 58 77 85
- F**
- face 26
 - field 138 142-145 148 150 151
 - figure/ground 50
 - flowline 72 73
 - foreground 99-101 123 149
 - form/counter form 23 90-92 94 95
 - format 152
 - foundation 9
 - frame 137-139 141
 - frame of reference 53 85 158
 - freedom 134
 - Frutiger, Adrian 22
 - function 8 22 32
- G**
- geometric elements 40 41 44 46
 - goal 9
 - grammar 76 98 134
 - grey value 56 86
 - grid 58 64-66 68 70 74 101 117 131
138 140 144 146 148 156 159 161 164
 - Griffo, Francesco 15
 - Gutenberg 5 6
- H**
- hard copy 6
 - hardware 6
 - hierarchy 42 80 99 134
 - hyperghettos 136
 - hypertext 6
 - hyphenation 30
- I**
- iconography 143
 - identity 105
 - ideographs 14
 - idiosyncrasies 23 58 78 92
 - illumination 143
 - illusion 100 111
 - Industrial Bank of Japan 106
 - inflection 16
 - information age 10
 - integral 99
 - integration 131
 - intellect 8 9 134
 - intelligence 10
 - interaction 50 90
 - interdependence 99
 - interline space 22 23 31 55 74
 - interplay 90 134
 - intrinsic quality 24
 - intrusion 24
 - intuition 9 58 134
 - italics 16
 - Itoki 70
- J**
- Jardin de Luxembourg 167
 - juxtaposition 81 102 131 144
- K**
- kerning 29
 - keyboard 17 135
- L**
- language 8 76
 - layer 99 101 102 136
 - legibility 19 22 23 28 31 32 54 55 77 80
 - letters 14-21 24-27
 - letter recognition 25
 - letterform 20 22-24 26 80 84 125
 - letterpress 11 124
 - letterspace 19 28-30 55 123 128
 - lifetime 11
 - ligatures 17
 - line elements 34-39 131 142 145
150 154 155 160
 - line length 22 23 31 32 90
 - line structure 86 111 137 139 147
152 153 155 162
 - linoleum cut 124
 - logotype 88 89
 - loop 18

- M**
- macroaesthetics 27 97-100 102 103 121 133 134 135
 - macrostructure 113 136-167
 - majuscule 14
 - Manhattan 140 147
 - map 10 44-47 144 145
 - margin 74
 - Mastroianni, Marcello 102
 - matrix 22
 - McLuhan, Marshall 94 126 128
 - meaning 76
 - media 5 6 10 11
 - message 10 97
 - metal typesetting 18 21 32
 - metaphor 118
 - microaesthetics 20 27 97-99 101-104 133-167
 - middleground 101
 - minuscule 14
 - Modernism 5
 - modulation 21
 - module 58
 - monitor screen 148
 - monotonous 56
 - movement 85 148 166
 - multilayer 136 147
 - Museum of Modern Art 149
 - music 43 49
 - mystery, visual 90 143
- N**
- Neoclassical Antiqua 21
 - New Wave design 102
 - New York 120 140 144-147
 - Nikken Sekkei 68 118
 - North American Indian 44
 - numbers 14
 - numeric value 76
- O**
- objective 134
 - Office Age* 70
 - office 5
 - Ohio State University 60 92 124
 - old-style figures 16 17
 - organizational device 58
 - orthogonal 106 160
- P**
- paper 20 22
 - paragraph 31
 - Paris 120 144-147 167
 - pencil sketches 135
 - permutations 109
 - persuade 22
 - petroglyphs 44
 - photography 133 137-143 145 146 150 151 166 167
 - pictographs 14
 - plane 40 101 136
 - point size 32 33
 - pollution, visual 8
 - possibilities 72
 - practicality 134
 - pragmatic 9 10
 - pre-press 133
 - precept 20
 - preference 13
 - principles 5 9 10 49 134
 - print 6
 - printer 135
 - printing 20 22 108 133
 - process of elimination 22
 - production 58
 - program 134
 - progression of time 111 113
 - proportion 50
 - proximity 35 99
 - punctuation marks 14 15 17
 - purpose 8 22 49 134 136-150 152 166 167
- Q**
- quality
 - aesthetic 8 28
 - textural 86
 - visual 24
 - question mark 142
- R**
- rag 31
 - random order 108
 - ratio 112
 - rationale 134
 - readability 22 55
 - reading 79 85 146
 - ready-made 88
 - reciprocal value 90
 - rectangle 123 161 162
 - reference point 80
 - Renaissance-Antiqua 21
 - reproduction method 13
 - requirement 68
 - rhomboid 79 89
 - ritual 143
 - Roche, Kevin 70
 - roman type 24 26 81
 - Rome 166
 - row 58
 - rules 33 149 153 165
- S**
- Sadlier 130
 - sans serif 14 21 22
 - semantic 9 10 27 44 52 81 102 126-129 142
 - sensibility 97 133 134
 - sensitivity 9 83
 - sentence 127
 - sequence 27 54 76-79
 - serifs 18 21-24 26
 - set width 19 29
 - shape 100 101 109 114 115 148 152-160
 - shift 68
 - sketch 23 135
 - slab serif 21
 - small caps 16
 - software 6
 - solution 98 102 134 135
 - space 50-57 82
 - illusion of 153 162
 - impression of 123 145
 - subdivision of 56 58 64 146
 - specialists 133
 - square 40 112 147 161
 - standards 134
 - steps 137 138 141 145 151
 - stroke 18 24-25
 - structure 58-75 80 110 111 125 126 134 144
 - style sheet 64
 - subtractive 80
 - symbols 40 88
 - synergy 90
 - syntactic 9 10 27 76 80 102
 - syntax 9 76 126 128
 - system of writing 14
- T**
- taste 9
 - team 58 134
 - technical conditions 20
 - template 64
 - tension 50 53 85
 - terminal 18 21
 - text figures 16
 - text length 19
 - texture 54 84 86 163
 - theme 100 152
 - tracking 19
 - transition 138 139 148 149 151 154
 - trapezoid 145
 - triangle 40 138 143 144 151 163
 - TV, interactive 10
 - type
 - composition 19 21 125
 - face 26
 - font 17
 - size 22 32 33
 - slant 22 26 27
 - style 15 26
 - weight 22 26
 - width 26
 - typefaces 20-22 152
 - Akzidenz-Grotesk 1
 - Baskerville 21
 - Bell 21
 - Bell Centennial 21
 - Bembo 21
 - Beton 21
 - Bodoni 21 84
 - Caslon 21
 - Centennial 21
 - Century 21
 - Courier 21
 - Formata 21
 - Fournier 21
 - Franklin Gothic 21
 - Frutiger 21
 - Futura 21 22 84
 - Garamond 21
 - Gill Sans 21 22
 - Goudy 21
 - Helvetica 21 22 81
 - Janson 21
 - Memphis 21
 - Meta 21

Monotype-Grotesk 21
 Rockwell 21
 Sabon 21
 Serifa 21
 Syntax 21
 Times 21
 Univers 21 22 81
 Van Dijck 21
 Walbaum 21
 typesetting 18 32
 typespecimen 23 86
 Typogram 86
 typographic interpretation 126 128
 typographic materials 152
Typografische Monatsblätter 130
 typography
 asymmetric 166
 modern 14
 multilingual 17

U

Union Square 46
 units 57 80
 unquantifiable 49
 urban fabric/landscape 120 147

V

variation of style 20
 virtual reality 10
 visual
 composition 134 139
 density 84
 depth 136 138-141 143 148 161 167
 theme 152
 Vitruvius 49

W

window 118 119
 word 27 54 80
 word space 23 30 55
 world wide web 11

X

x-height 16 18 22 31 32 33
 x-line 18 31

Recommended reading

- | | | | | | | |
|----------|------------------------------------------------------------------------------------------------------------------------------|----------|----------------------------------------------------------------------------------------------------------------|--|----------------|---------------------------------------------------------------------------------------------------------------------------|
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Winner of more than two hundred national and international awards; exhibitions and publications in the United States, Japan, and Europe. Works included in the collection of the Museum of Modern Art, New York; the Cooper-Hewitt National Design Museum, New York; the Getty Museum, Los Angeles; Museum für Gestaltung, Zürich, Switzerland; Kunstsammlungen Cottbus, Germany, and important private collections in the United States. Member of Alliance Graphique Internationale (AGI).

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