THE VIGNELLI CANON

Massimo Vignelli

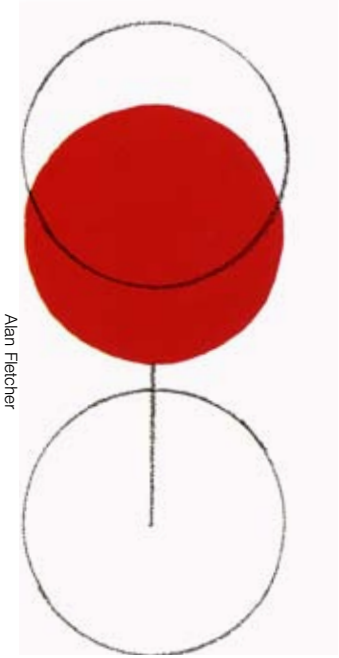
THE VIGNELLI CANON

We thank our friend Sheila Hicks
for her assistance in editing of the text.

Book design:
Massimo Vignelli with Beatriz Cifuentes

This book is affectionately dedicated to Lella,
my wife and professional partner.
Together we shared our intellectual experiences
and growing process from the very beginning
of our professional lives.
Her creative intuition and sharp criticism
have enriched my life and have been
the structural strength of our collaboration,
without which my work would have been
worth much less.

Introduction



Alan Fletcher

At the request of the publisher of this book I started to look in to the meaning of such a publication and recognized that it could become a useful instrument for a better understanding of typography in Graphic Design. This little book reveals our guidelines - those set by ourselves for ourselves.

In several teaching situations I remarked the lack of some basic typographic principles in young designers. I thought that it might be useful to pass some of my professional knowledge around, with the hope of improving their design skills.

Creativity needs the support of knowledge to be able to perform at its best.

It is not the intention of this little book to stifle creativity or to reduce it to a bunch of rules.

It is not the formula that prevents good design from happening but lack of knowledge of the complexity of the Design profession. It's up to the brain to use the proper formula to achieve the desired result.

With great pleasure I look back to all the moments when I learned something new in typography, either from a Master or from fellow practitioners.

To have learned about disciplined design from my Swiss fellows, to have learned about the white space from my American fellows, to have learned about the forceful impact of type from my German fellows, to have learned about wit from my English fellows, and then even more from fellows everywhere.

That beautiful feeling of enrichment that comes from new discoveries, new ways of doing the same thing better than before.

It is my hope that this book may provide that feeling, or in any case confirm and reaffirm those guidelines that we designers love to set for ourselves.



Josheph Müller-Brockmann

Willy Fleckhaus

Gene Federico

Alan Fletcher

Part One
The Intangibles

Semantics
Syntactics
Pragmatics
Discipline
Appropriateness
Ambiguity
Design is One
Visual Power
Intellectual Elegance
Timelessness
Responsibility
Equity

Semantics

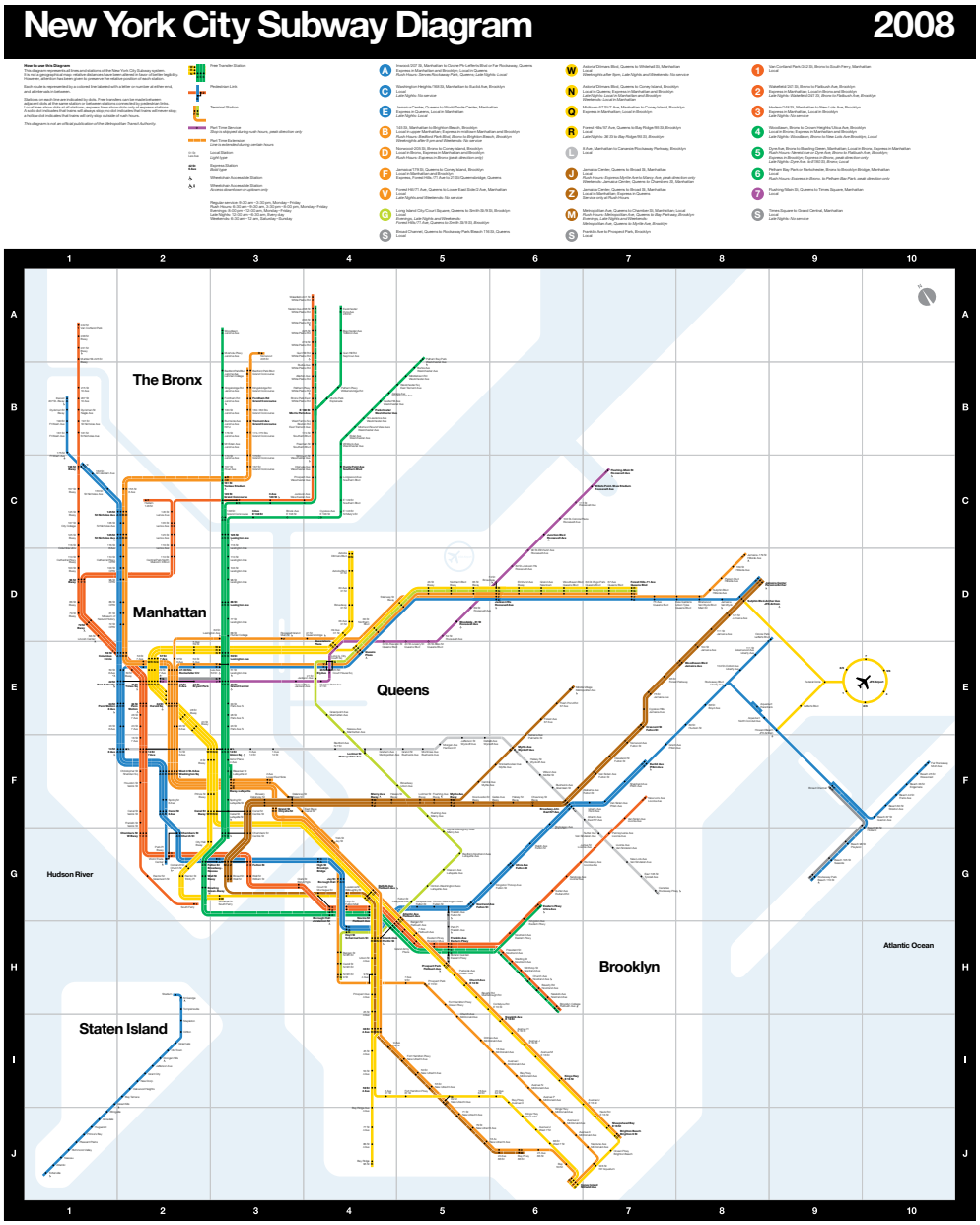
I have always said that there are three aspects in Design that are important to me:
Semantic, Syntactic and Pragmatic.

Let's examine them one at the time.
Semantics, for me, is the search of the meaning of whatever we have to design.
The very first thing that I do whenever I start a new assignment in any form of design, graphic, product, exhibition or interior is to search for the meaning of it. That may start with research on the history of the subject to better understand the nature of the project and to find the most appropriate direction for the development of a new design.
Depending on the subject the search can take many directions. It could be a search for more information about the Company, the Product, the Market Position of the subject, the Competition, its Destination, the final user, or indeed, about the real meaning of the subject and its semantic roots.
It is extremely important for a satisfactory result of any design to spend time on the search of the accurate and essential meanings, investigate their complexities, learn about their ambiguities, understand the context of use to better define the parameters within which we will have to operate.
In addition to that it is useful to follow our intuition and our diagnostic ability to funnel the research and arrive to a rather conscious definition of the problem at hand.
Semantics are what will provide the real bases for a correct inception of projects, regardless of what they may be. Semantics eventually become an essential part of the designer's being, a crucial component of the natural process of design, and the obvious point of departure for designing.
Semantics will also indicate the most appropriate form for that particular subject that we can interpret or transform according to our intentions.
However, it is important to distill the essence of the semantic search through a complex process, most of which is intuitive, to infuse the design with all the required cognitive inputs, effortlessly and in the most natural way possible. It is as in music, when we hear the final sound, without knowing all the processes through which the composer has gone before reaching the final result. Design without semantics is shallow and meaningless but, unfortunately it is also ubiquitous, and that is why it is so important that young designers train themselves to start the design process in the correct way- the only way that can most enrich their design.
Semantics, in design, means to understand the subject in all its aspects; to relate the subject to the sender and the receiver in such a way that it makes sense to both. It means to design something that has a meaning, that is not arbitrary, that has a reason for being, something in which every detail carries the meaning or has a precise purpose aimed at a precise target. How often we see design that has no meaning: stripes and swash of color splashed across pages for no reason whatsoever. Well, they are either meaningless or incredibly vulgar or criminal when done on purpose.
Unfortunately, there are designers and marketing people who intentionally look down on the consumer with the notion that vulgarity has a definite appeal to the masses, and therefore they supply the market with a continuos flow of crude and vulgar design. I consider this action criminal since it is producing visual pollution that is degrading our environment just like all other types of pollution. Not all forms of vernacular communication are necessarily vulgar, although very often that is the case. Vulgarity implies a blatant intention of a form of expression that purposely ignores and bypasses any form of established culture. In our contemporary world it becomes increasingly more difficult to find honest forms of vernacular communication as once existed in the pre-industrial world.

Syntactics

Mies, my great mentor said: “God is in the details.” That is the essence of syntax: the discipline that controls the proper use of grammar in the construction of phrases and the articulation of a language, Design. The syntax of design is provided by many components in the nature of the project. In graphic design, for instance, they are the overall structure, the grid, the typefaces, the text and headlines, the illustrations, etc. The consistency of a design is provided by the appropriate relationship of the various syntactical elements of the project: how type relates to grids and images from page to page throughout the whole project. Or, how type sizes relate to each other. Or, how pictures relate to each other and how the parts relate to the whole. There are ways to achieve all this that are correct, as there are others that are incorrect, and should be avoided.

Syntactic consistency is of paramount importance in graphic design as it is in all human endeavors. Grids are one of the several tools helping designers to achieve syntactical consistency in graphic design.



Pragmatics

Whatever we do, if not understood, fails to communicate and is wasted effort.
We design things which we think are semantically correct and syntactically consistent but if, at the point of fruition, no one understands the result, or the meaning of all that effort, the entire work is useless. Sometimes it may need some explanation but it is better when not necessary. Any artifact should stand by itself in all its clarity. Otherwise, something really important has been missed.
The final look of anything is the by-product of the clarity (or lack of it) during its design phase. It is important to understand the starting point and all assumptions of any project to fully comprehend the final result and measure its efficiency.
Clarity of intent will translate in to clarity of result and that is of paramount importance in Design.
Confused, complicated designs reveal an equally confused and complicated mind.
We love complexities but hate complications!

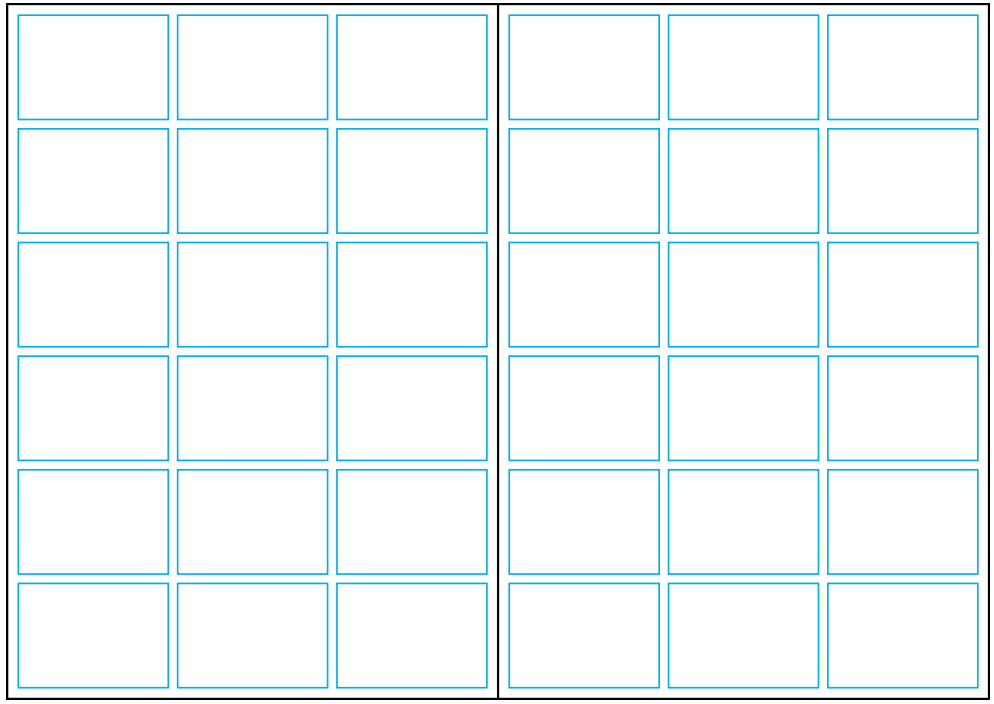
Having said this, I must add that we like Design to be forceful. We do not like limpy design.
We like Design to be intellectually elegant - that means elegance of the mind, not one of manners, elegance that is the opposite of vulgarity.
We like Design to be beyond fashionable modes and temporary fads. We like Design to be as timeless as possible.
We despise the culture of obsolescence. We feel the moral imperative of designing things that will last for a long time.

It is with this set of values that we approach Design everyday, regardless of what it may be: two or three dimensional, large or small, rich or poor. Design is One!



Discipline

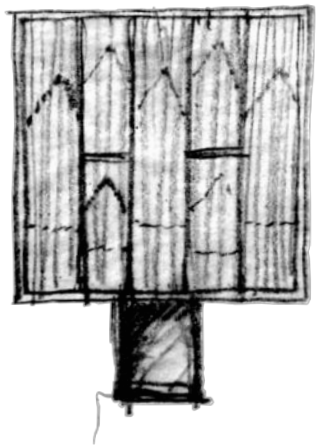
The attention to details requires discipline. There is no room for sloppiness, for carelessness, for procrastination. Every detail is important because the end result is the sum of all the details involved in the creative process no matter what we are doing. There are no hierarchies when it comes to quality. Quality is there or is not there, and if is not there we have lost our time. It is a commitment and a continuously painstaking effort of the creative process to which we should abide. That is Discipline and without it there is no good design, regardless of its style.
Discipline is a set of self imposed rules, parameters within which we operate. It is a bag of tools that allows us to design in a consistent manner from beginning to end. Discipline is also an attitude that provides us with the capacity of controlling our creative work so that it has continuity of intent throughout rather than fragmentation. Design without discipline is anarchy, an exercise of irresponsibility.



Appropriateness

The notion of appropriateness is consequent to what I have expressed. Once we search the roots of whatever we have to design we are also defining the area of possible solutions that are appropriate - specific to that particular problem. Actually, we can say that appropriateness is the search for the specific of any given problem. To define that prevents us from taking wrong directions, or alternative routes that lead to nowhere or even worse, to wrong solutions.

Appropriateness directs us to the right kind of media, the right kind of materials, the right kind of scale, the right kind of expression, color and texture. Appropriateness elicits the enthusiastic approval of the client seeing the solution to his problem. Appropriateness transcends any issue of style - there are many ways of solving a problem, many ways of doing, but the relevant thing is that, no matter what, the solution must be appropriate. I think that we have to listen to what a thing wants to be, rather then contrive it in to an arbitrary confinement. However, sometimes there may be other rules that one must follow to achieve the correct level of continuity.



At least for me, this is a relevant issue which very often determines the look of the project to be designed. This issue is one of the fundamental principles of our Canon.

During the post-modern time, the verb “to be appropriate” assumed the meaning of borrowing something and transforming it by placing it in a different context. We could say that this kind of “appropriation” when appropriate, could be done - just another way of solving a problem or expressing creativity.

Ambiguity

Rather than the negative connotation of ambiguity as a form of vagueness, I have a positive interpretation of ambiguity, intended as a plurality of meanings, or the ability of conferring to an object or a design, the possibility of being read in different ways - each one complementary to the other to enrich the subject and give more depth. We often use this device to enhance the expression of the design and we treasure the end results. However, one has to be cautious in playing with ambiguity because if not well measured it can backfire with unpleasant results. Contradiction can sometimes reinforce ambiguity, but more often it is a sign of discontinuity and lack of control. Ambiguity and contradiction can enrich a project but can equally sink the end results.
Therefore, great caution is recommended in using these spices.



Design Is One

The office of the Castiglioni Architects in Milano was the first place, where at the age of 16, I went to work as a draftsman. They were active in the whole field of Design and Architecture following the Adolph Loos dictum that an Architect should be able to design everything “from the spoon to the city.” They had already designed a very iconic radio, beautiful silver flatware, camping furniture, witty stools, industrial bookshelves, nice houses and an incredible museum. Later they designed restaurants, trade shows, exhibitions, furniture and much more. They became the icons of Italian Design. I strongly recommend to all designers to investigate and study their work. I was tremendously impressed by the diversity of projects and immediately fascinated by the Architect’s possibility of working in so many different areas. I discovered that what is important is to master a design discipline to be able to design anything, because that is what is essential and needed on every project.

Design is one - it is not many different ones. The discipline of Design is one and can be applied to many different subjects, regardless of style. Design discipline is above and beyond any style. All style requires discipline in order to be expressed.
Very often people think that Design is a particular style. Nothing could be more wrong! Design is a discipline, a creative process with its own rules, controlling the consistency of its output toward its objective in the most direct and expressive way.

Throughout my life I have hunted opportunities to diversify my design practice: from glass to metal, from wood to pottery to plastics, from printing to packaging, from furniture to interiors, from clothing to costumes, from exhibitions to stage design and more. Everything was, and still is, a tempting challenge to test the interaction between intuition and knowledge, between passion and curiosity, between desire and success.

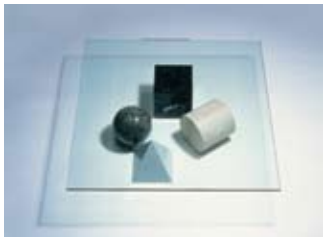



















Visual Power

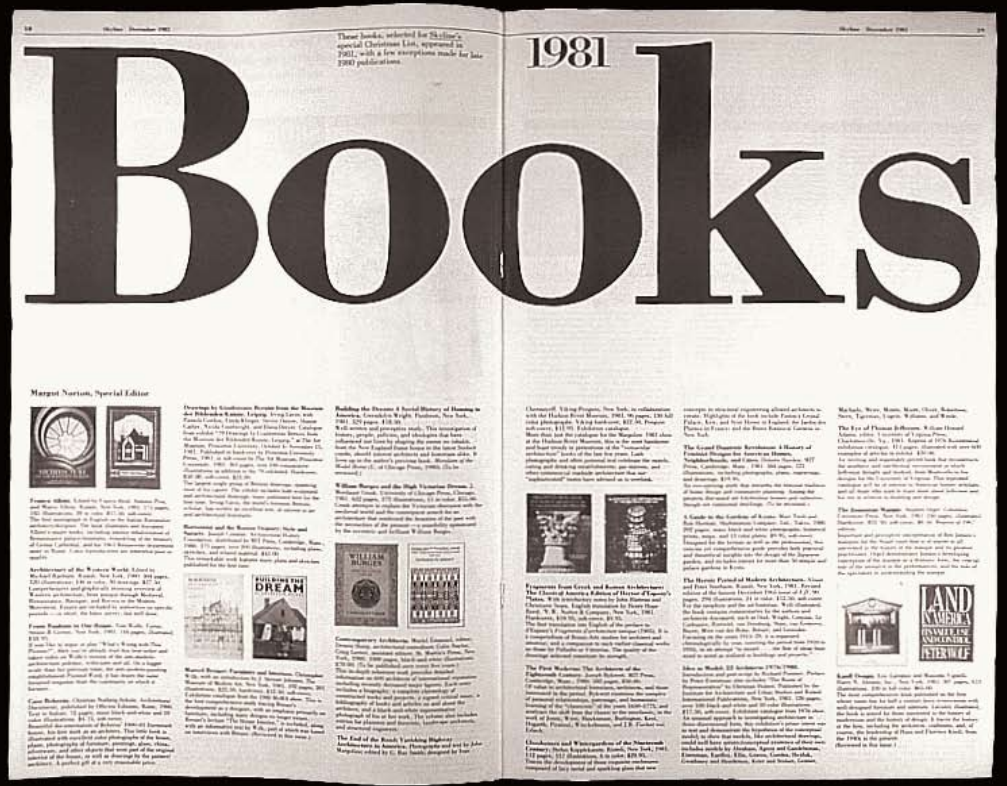
We say all the time that we like Design to be visually powerful. We cannot stand Design that is weak in concept, form, color, texture or any or all of them. We think good Design is always an expression of creative strength bringing forward clear concepts expressed in beautiful form and color, where every element expresses the content in the most forceful way.

There are infinite possibilities to achieve a powerful expression. In graphic design, for instance, difference of scale within the same page can give a very strong impact. Bold type contrasting with light type creates visually dynamic impressions. We have used this approach successfully in our graphic design.

In three dimensional design, manipulating light through different textures and materials gives infinite and effective results. Changing scale and contrasting sizes provide an impressive array of possibilities.

It is essential that a design is imbued with visual strength and unique presence to achieve its purpose. Visual strength can be achieved also by using delicate layouts or materials. Visual strength is an expression of intellectual elegance and should never be confused with just visual impact - which, most of the time, is just an expression of visual vulgarity and obtrusiveness.

Visual power is, in any event, a subject which deserves great attention to achieve effective design.



Intellectual Elegance

We often talk about Intellectual Elegance, not to be confused with the elegance of manners and mores. For me, intellectual elegance is the sublime level of intelligence which has produced all the masterpieces in the history of mankind.
It is the elegance we find in Greek statues, in Renaissance paintings, in the sublime writings of Goethe, and many great creative minds.
It is the elegance of Architecture of any period, the Music of all times, the clarity of Science through the ages. It is the thread that guides us to the best solution of whatever we do. It is the definitive goal of our minds - the one beyond compromises.
It elevates the most humble artifact to a noble stand. Intellectual elegance is also our civic consciousness, our social responsibility, our sense of decency, our way of conceiving Design, our moral imperative. Again, it is not a design style, but the deepest meaning and the essence of Design.





Timelessness

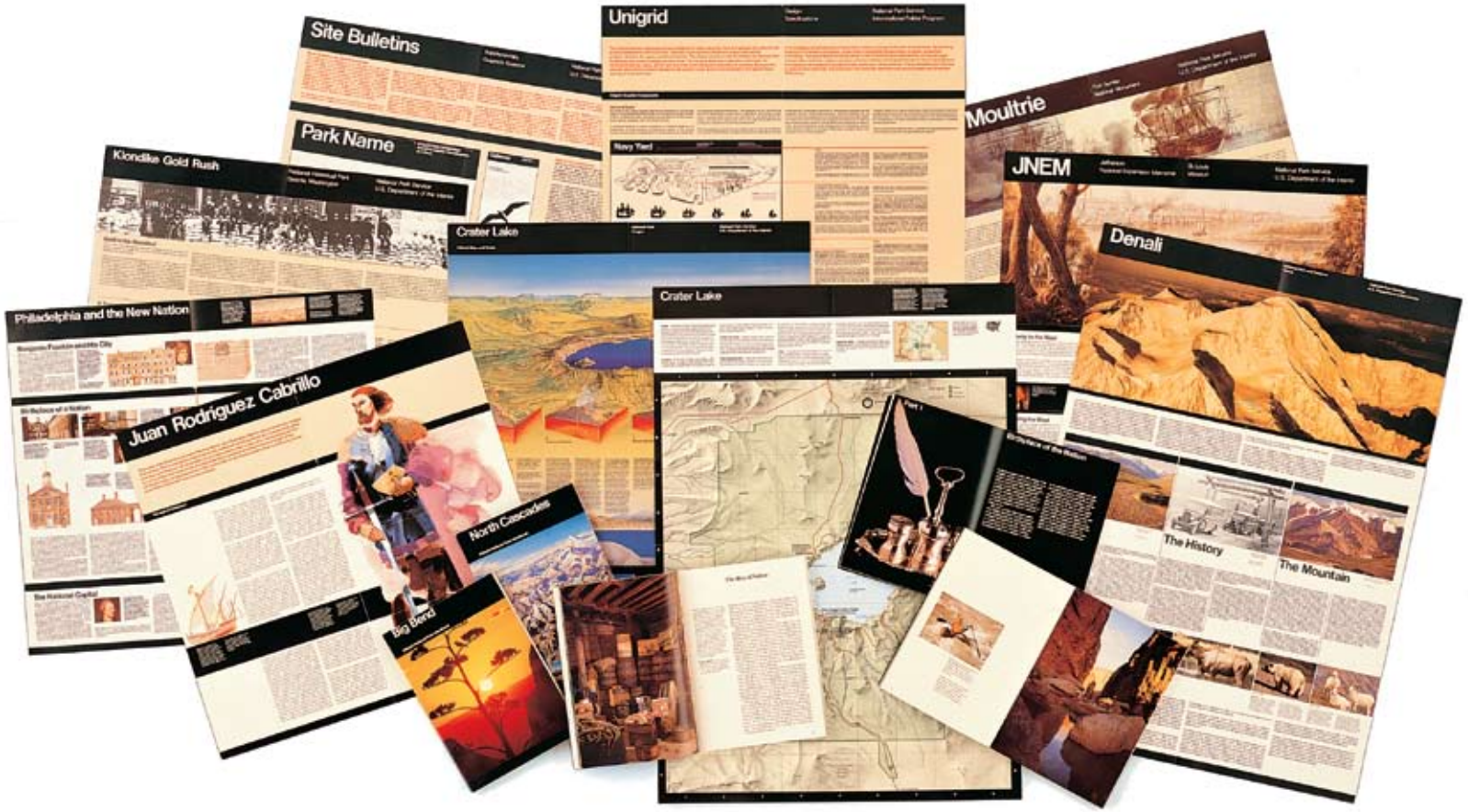
We are definitively against any fashion of design and any design fashion. We despise the culture of obsolescence, the culture of waste, the cult of the ephemeral. We detest the demand of temporary solutions, the waste of energies and capital for the sake of novelty.
We are for a Design that lasts, that responds to people's needs and to people's wants. We are for a Design that is committed to a society that demands long lasting values. A society that earns the benefit of commodities and deserves respect and integrity.
We like the use of primary shapes and primary colors because their formal values are timeless.
We like a typography that transcends subjectivity and searches for objective values, a typography that is beyond times - that doesn't follow trends, that reflects its content in an appropriate manner.
We like economy of design because it avoids wasteful exercises, it respects investment and lasts longer. We strive for a Design that is centered on the message rather than visual titillation. We like Design that is clear, simple and enduring. And that is what timelessness means in Design.



Responsibility

In graphic design the issue of responsibility assumes particular importance as a form of economic awareness toward the most appropriate solution to a given problem.
Too often we see printed works produced in a lavish manner just to satisfy the ego of designers or clients. It is important that an economically appropriate solution is used and is one that takes in proper consideration all the facets of the problem.
As much as this may seem obvious it is one of the most overlooked issues by both designers and clients. Responsibility is another form of discipline.
As designers, we have three levels of responsibility:

One - to ourselves, the integrity of the project and all its components.
Two - to the Client, to solve the problem in a way that is economically sound and efficient.
Three - to the public at large, the consumer, the user of the final design.
On each one of these levels we should be ready to commit ourselves to reach the most appropriate solution, the one that solves the problem without compromises for the benefit of everyone.
In the end, a design should stand by itself, without excuses, explanations, apologies.
It should represent the fulfillment of a successful process in all its beauty.
A responsible solution.







Many times we have been asked to design a logo or a symbol for a Company - often at the request of the marketing department to refresh the Company's position in the marketplace.
Although this may be a legitimate request, very often, it is motivated by the desire of change merely for the sake of change, and that is a very wrong motivation.
A real Corporate Identity is based on an overall system approach, not just a logo.
A logo gradually becomes part of our collective culture; in its modest way it becomes part of all of us. Think of Coca Cola, think of Shell, or, why not, AmericanAirlines. When a logo has been in the public domain for more than fifty years it becomes a classic, a landmark, a respectable entity and there is no reason to throw it away and substitute it with a new concoction, regardless of how well it has been designed.
Perhaps, because I grew up in a country where history and vernacular architecture were part of culture of the territory and was protected,
I considered established logos something to be equally protected.
The notion of a logo equity has been with us from the very beginning of time. When we were asked to design a new logo for the FORD Motor Company, we proposed a light retouch of the old one which could be adjusted for contemporary applications. We did the same for CIGA HOTELS, CINZANO, LANCIA Cars and others. There was no reason to dispose of logos that had seventy years of exposure, and were rooted in people's consciousness with a set of respectable connotations.
What is new is NOT a graphic form but a way of thinking, a way of showing respect for history in a context that usually has zero understanding for these values.





Part Two
The Tangibles

Paper Sizes
Grids, Margins, Columns and Modules
A Company Letterhead
Grids for Books
Typefaces, The Basic Ones
Flush left, centered, justified
Type Size Relationships
Rulers
Contrasting Type Sizes
Scale
Texture
Color
Layouts
Sequence
Binding
Indentity and Diversity
White Space
A collection of experiences
Conclusion

Paper Sizes

The choice of paper size is one of the first of any given work to be printed. There are two basic paper size systems in the world: the international A sizes, and the American sizes.
The international Standard paper sizes, called the A series, is based on a golden rectangle, the divine proportion. It is extremely handsome and practical as well. It is adopted by many countries around the world and is based on the German DIN metric Standards. The United States uses a basic letter size (8 1/2 x 11") of ugly proportions, and results in complete chaos with an endless amount of paper sizes. It is a by-product of the culture of free enterprise, competition and waste. Just another example of the misinterpretations of freedom.

These are the basic DIN sizes in mm. for :
A0, 841x1189 - A1, 594x841 - A2, 420x594 - A3, 297x420 - A4, 210x297 - A5, 148x210 - A6, 105 x148 - A7, 74x 105 - A8, 52x74 - A9, 37x52 - A10, 26x37.

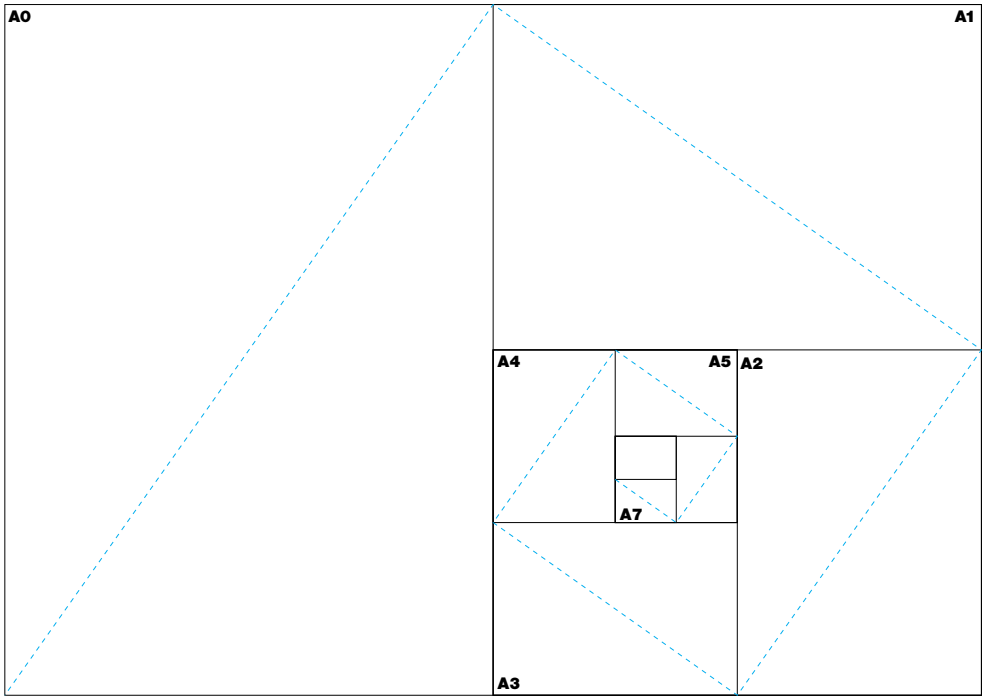
The A4 is the basic size for stationary. Two thirds of it is a square, a nice economical happenstance resulting from the golden rectangle.
It is one of the reasons we tend to use as much as possible the DIN sizes: proportions are always leading to other nice proportions.
This does not happen with the American basic size which leads to nothing. I counted 28 different standard sizes in USA!. The only reason we use it is because everybody in USA uses it, all stationary in USA is that size, so are manilla folders, files and office equipment!
The repercussion of ugliness is endless.

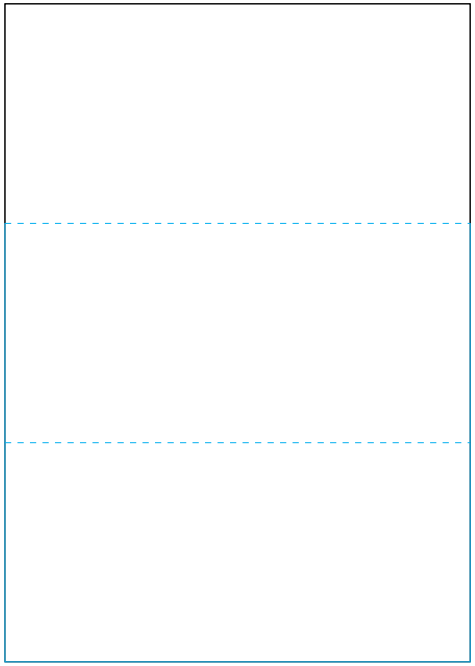
The choice of paper in the market place is enormous. However, we tend to use a limited selection of papers, choosing the most appropriate for the job, rich or poor. We are quite conscious about the use of paper and tend to use those which are more ecologically sound, without compromising the end result.
For stationary we like to use a heavy paper (100% cotton - sub 28) for executive level, and a regular bond for business level. Same paper for the envelopes, usually with a square flap. Size may vary according to countries.

For books, it depends very much on the kind of book. For text books, we use a book paper; for illustrated books we will use a coated, dull or glossy according to the subject, although we tend to prefer dull papers. The quality of reproduction continues to improve, better papers, better inks, better printing presses, better technologies.
The field is in continuos motion and we have to keep up with the times. Every technology implies different production costs and we should be aware and work with the suppliers to optimize costs and quality. Not all the countries share the same level of printing quality and we have to try to obtain the best in every situation.
Not all papers are available around the world and that sometime poses some quality problems.
Whenever possible, we like to use both sides of a sheet of paper, even when we do posters, offering the possibility of increasing and pacing the information on a large piece of paper, rather than wasting one side.
The most common poster sizes in Europe are: 50x70, 70x100, 100x140 centimeters.
More poster sizes are available in the USA.

In designing a book, a brochure, or any other kind of printed matter, the choice of the paper size involves quite a complexity of issues. Sometimes it has to conform to previous related publications, sometimes it has to break a new ground, sometimes the size itself becomes the carrier of a message even before anything is printed on it.
The choice of a size is a very important decision. It involves costs and is part of the overall economy of the production process. It is important that

a designer is fully aware of the printing process and the papers required for the most efficient and economic production of the printed work.
The market offerings are wide but indiscriminate, governed more by the rules of competition than by standards.
Standardizing paper sizes, and consequently publication sizes, is a conscious contribution to the environment, ultimately saving trees, reducing pollution and waste. The choice of a publication size should be made with an awareness of its consequences, understanding that ethics and aesthetics have a common semantic root that should be respected.
It is our professional imperative to see that these issues are respected.
We should never forget that our task as designers is to bring dignity to our profession more than luster, and that opportunity is in every detail.



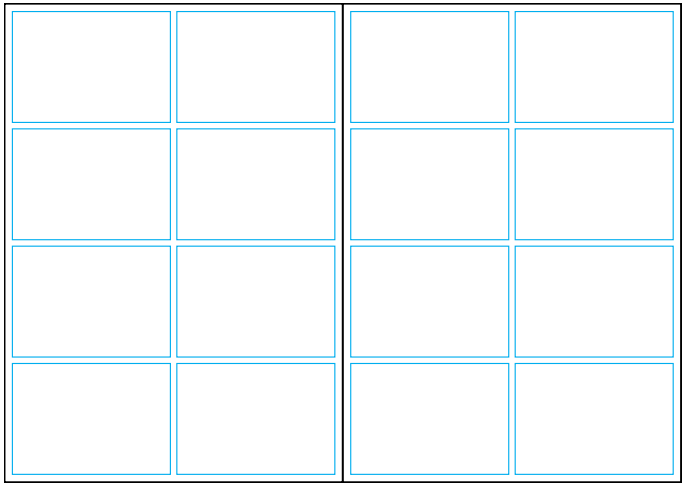




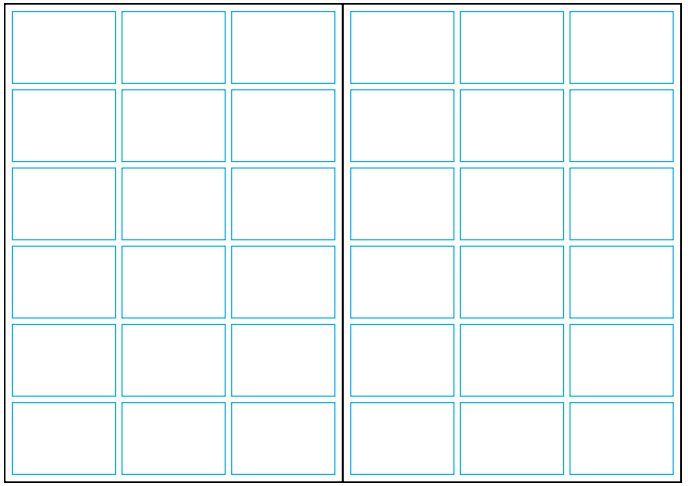
Grids, Margins, Columns and Modules

For us Graphic Design is “organization of information.” There are other types of graphic design more concerned with illustration or of a narrative nature.
Nothing could be more useful to reach our intention than the Grid. The grid represents the basic structure of our graphic design, it helps to organize the content, it provides consistency, it gives an orderly look and it projects a level of intellectual elegance that we like to express.
There are infinite kinds of grids, but just one - the most appropriate - for any problem. Therefore, it becomes important to know which kind of grid is the most appropriate. The basic understanding is that the smaller the module of the grid the least helpful it could be. We could say that an empty page is a page with an infinitesimal small grid. Therefore, it is equivalent to not being there. Conversely a page with a coarse grid is a very restricting grid offering too few alternatives. The secret is to find the proper kind of grid for the job at hand. Sometimes, in designing a grid we want to have the outside margins small enough to provide a certain tension between the edges of the page and the content. After that we divide the page in a certain number of columns according to the content, three, two, four, five, six, etc. Columns provide only one kind of consistency, but we also need to have an horizontal frame of reference to assure certain levels of continuity throughout the publication. Therefore, we will divide the page from top to bottom in a certain number of Modules, four, six, eight, or more, according to size and need. Once we have structured the page, we will begin to structure the information and place it in the grid in such a way that the clarity of the message will be enhanced by the placement of the text on the grid. There are infinite ways of doing this and that is why the grid is a useful tool, rather than a constricting device. However, one should learn to use it so as to retrieve the most advantageous results.

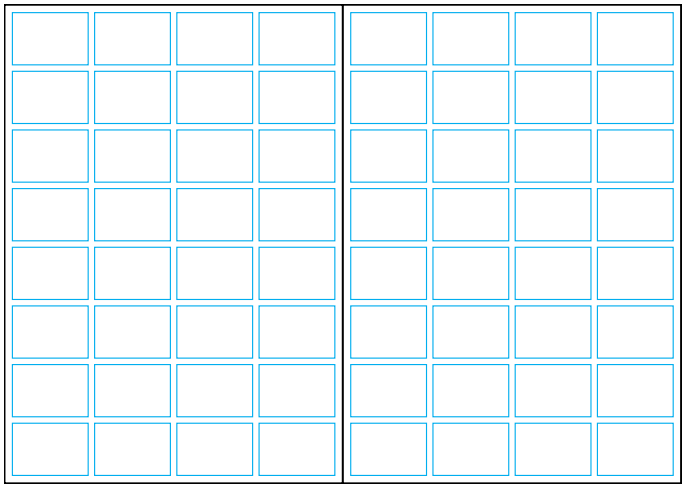
2x4 Grid



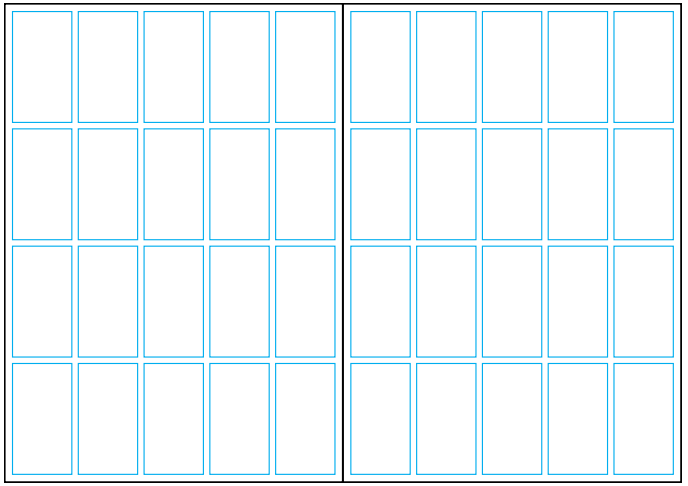
3x6 Grid



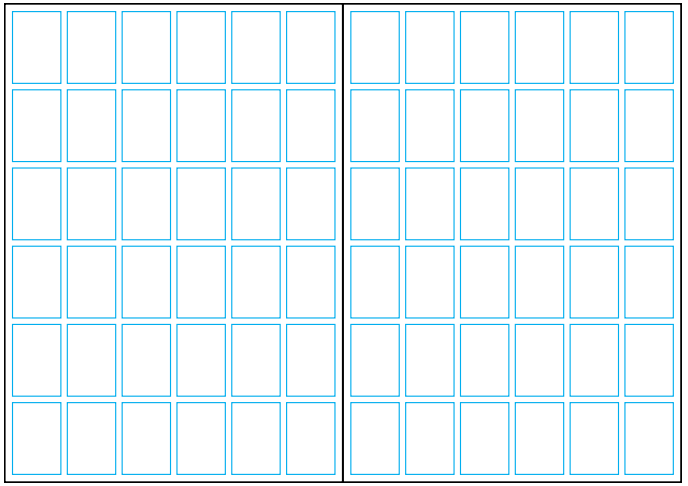
4x8 Grid



5x4 Grid



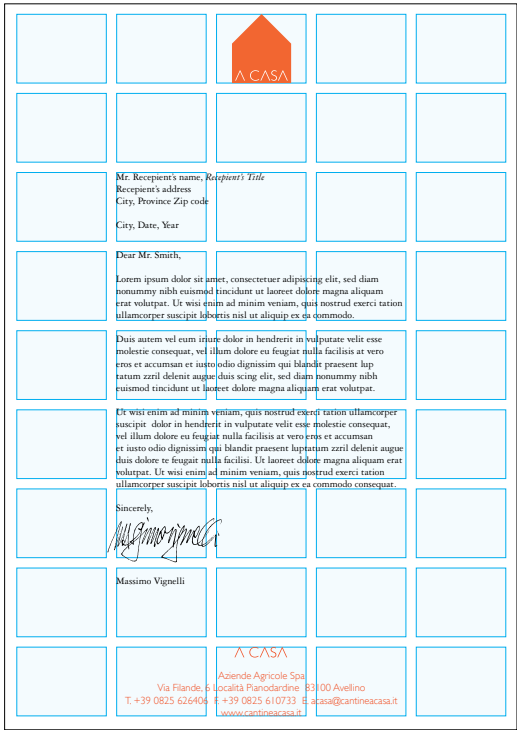
6x6 Grid



A Company Letterhead

After setting the outside margins at 10mm. from the edges of the paper, we will divide the space in three columns, leaving the left one blank for the use of a logo, or names, or just empty space.
The remaining two columns will be for the text.
The overall asymmetrical layout conveys a feeling of modernity.
At the top we will put the name of the Company starting and containing it in the second column, in a way that it will look centered on the page.
If we have established a horizontal grid of six modules, we will position the address of the receiver on the second module, second column.
The first fold of the letter will be in conjunction with the third module and just below that, the letter will start, typing the text flush left from the second column toward the right margin.
Sometimes we will position the logo (or the symbol) on the first column, right below the first fold.
Usually, we will place the sender's address at the bottom of the page splitting the information between the second and the third columns.
The over all look of the letterhead is accomplished when the letter is typed with the message, and in this example, every component has its proper place, with the proper hierarchy and clarity.
The proper choice of a typeface will give the appropriate final look to the stationary. Naturally, this is only one of the many possible combinations for a letterhead, according to our canon.
The intention of this example is only to demonstrate the use of a grid in a letterhead.
Another typical example of a letterhead is the one with a central axis.
For this kind of letterhead we will design a grid of five columns, of which, one is for the left margin, three are for the text and one is for the right margin. We will place the logo at the very top of the letter positioned in the center column.
The addressee will be positioned on the second module from the top and flush left with the second

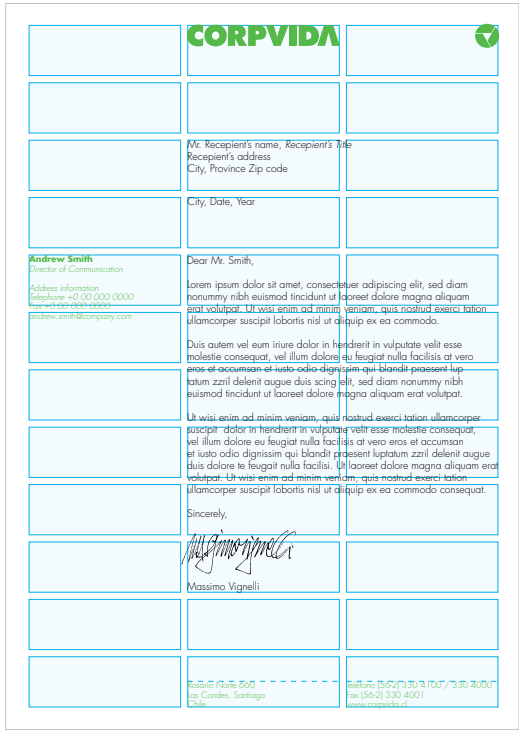


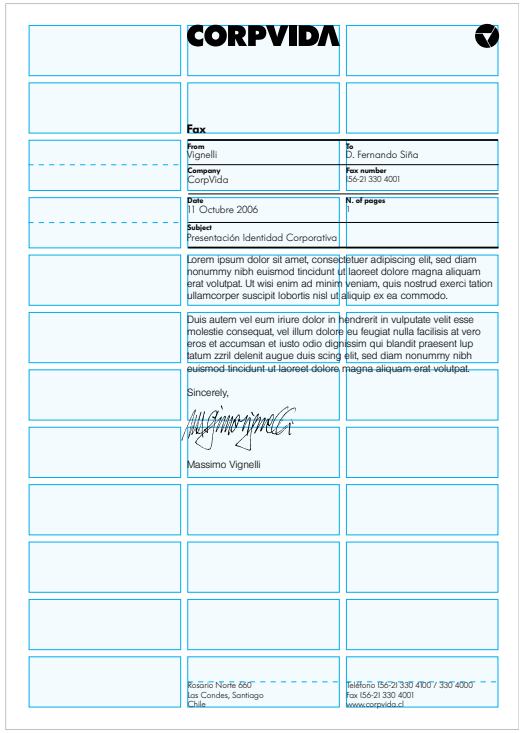


column. The letter will then start from the first fold down. At the bottom of the page, the name of the Company and its addresses all set centered. The final look is quite appropriate for more conservative situations.
For the envelopes we will place the logo on the front of the envelope centered all the way to the left, and the return address on the square flap of the back of the envelope.
Naturally the same approach will be used to design a fax form, or an invoice, or any other piece of stationary. The concept is basically the same.
A page is structured by the grid and the information falls in the proper place, which is always somehow connected to the grid.
The purpose of the grid is to help to prevent arbitrary, meaningless placements of the information on the printed page. Obviously, there are many ways of doing even that - some more inspired than others.

The illustrations provide several examples for stationary layouts.

It is just like in music, where five lines and seven notes allow one to make infinite compositions. That is the magic of the grid.

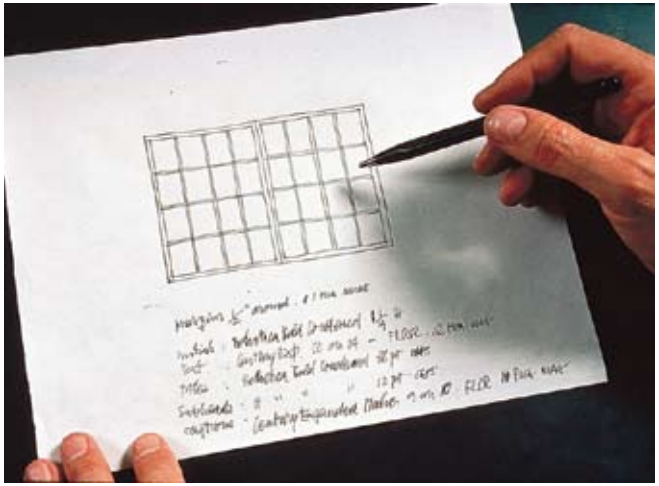


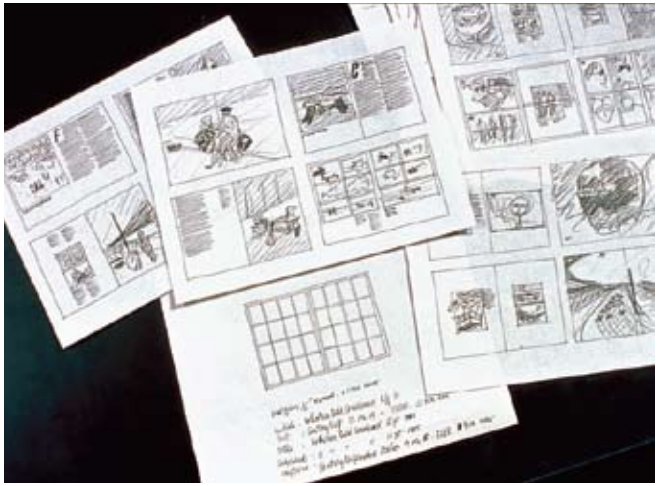


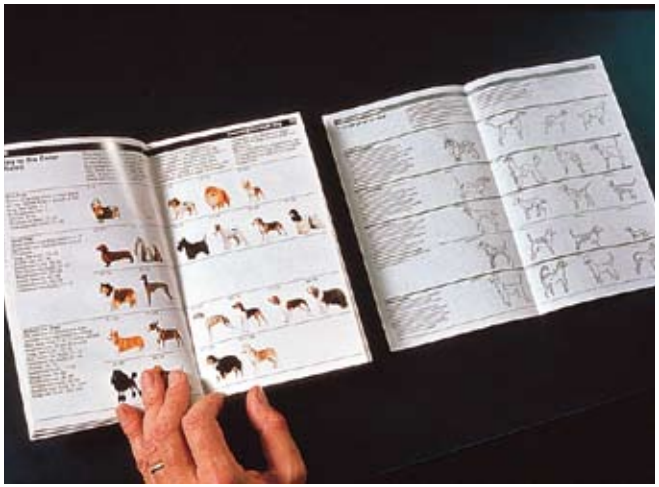
Grids for Books

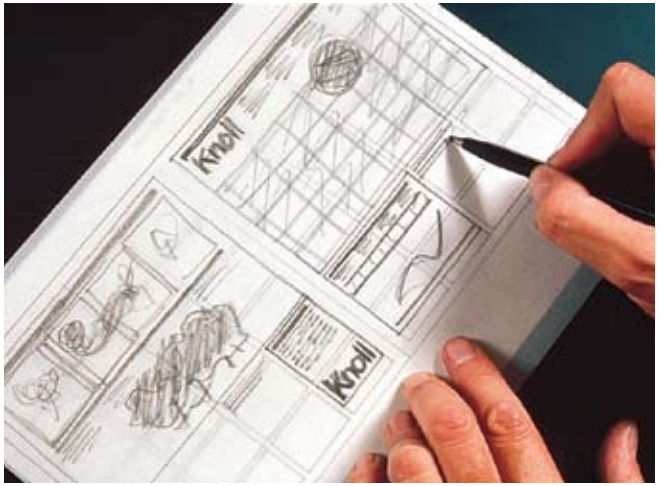
For the design of a book the grid provides again structure and continuity from cover to cover.
In a picture book, according to the content, the grid could have a number of columns and sub-columns to organize the information accordingly.
In agreement with the content the size of the book will be the first thing to be determined. A book with square pictures will be square, a book with rectangular pictures will be rectangular or oblong, in accord with the most appropriate way to exhibit the material. The content determines the container - a basic truth also in book design.
It is a good practice to relate the grid to the proportion of the majority of pictures, so that there will be the least need for cropping their images.
Today photographers are more careful about the composition of their images, so the grid should be devised to take that in proper consideration.
By structuring the grid accordingly the book will have a higher level of integrity than otherwise.

The illustrations provide several examples of grids for several kinds of books.



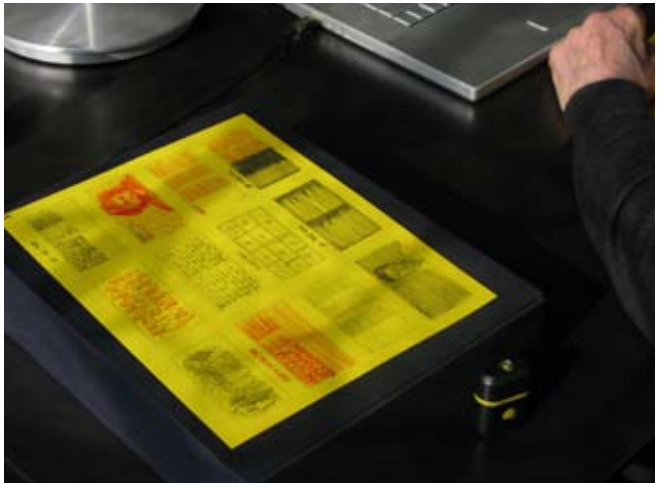




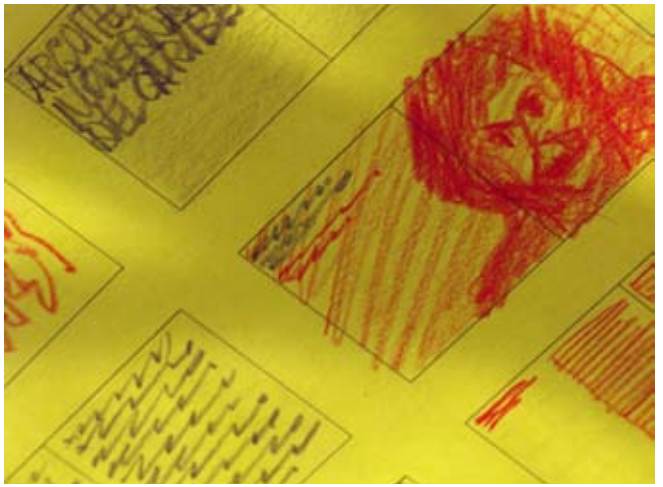

Knoll
Knoll



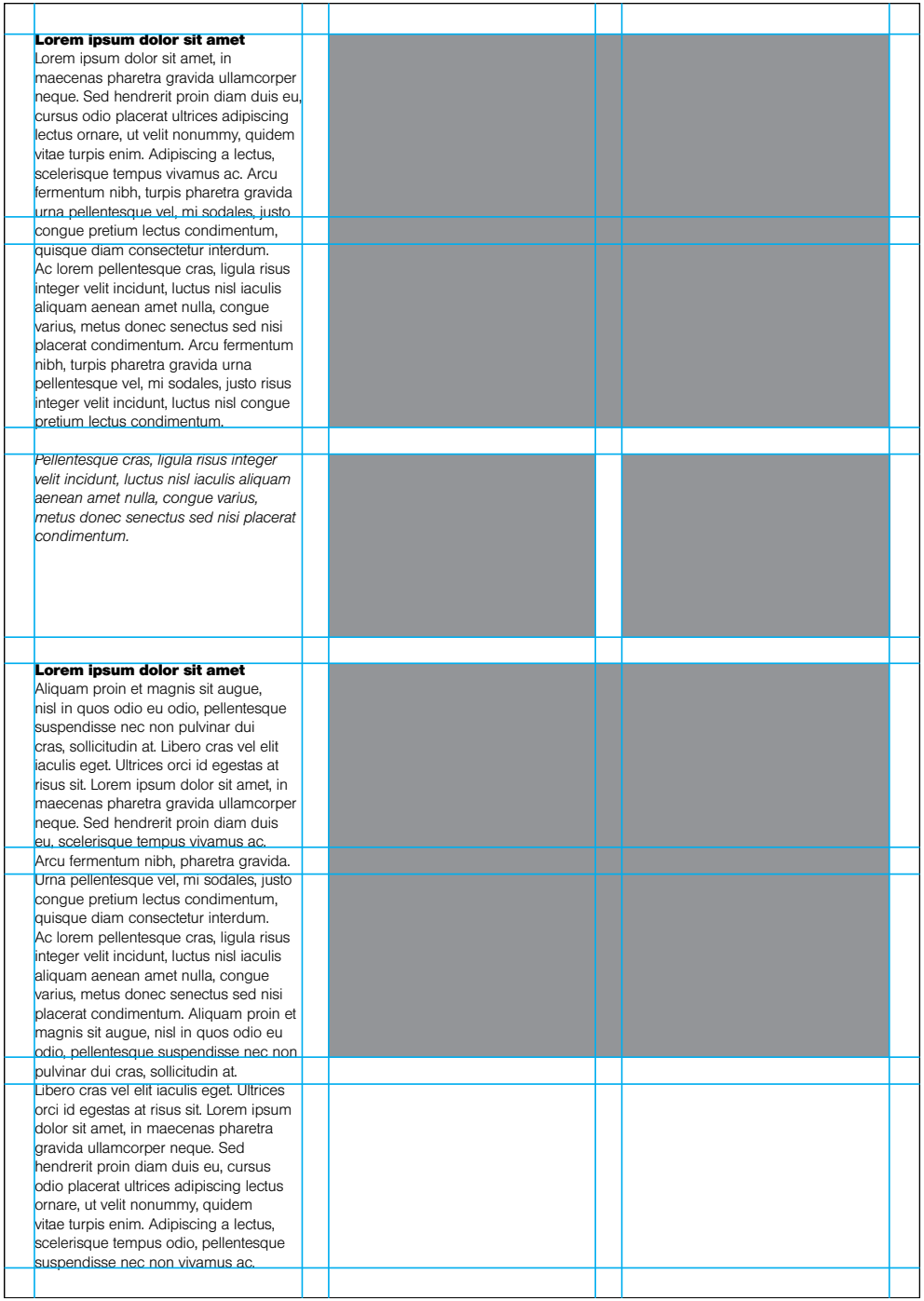

Knoll
Knoll







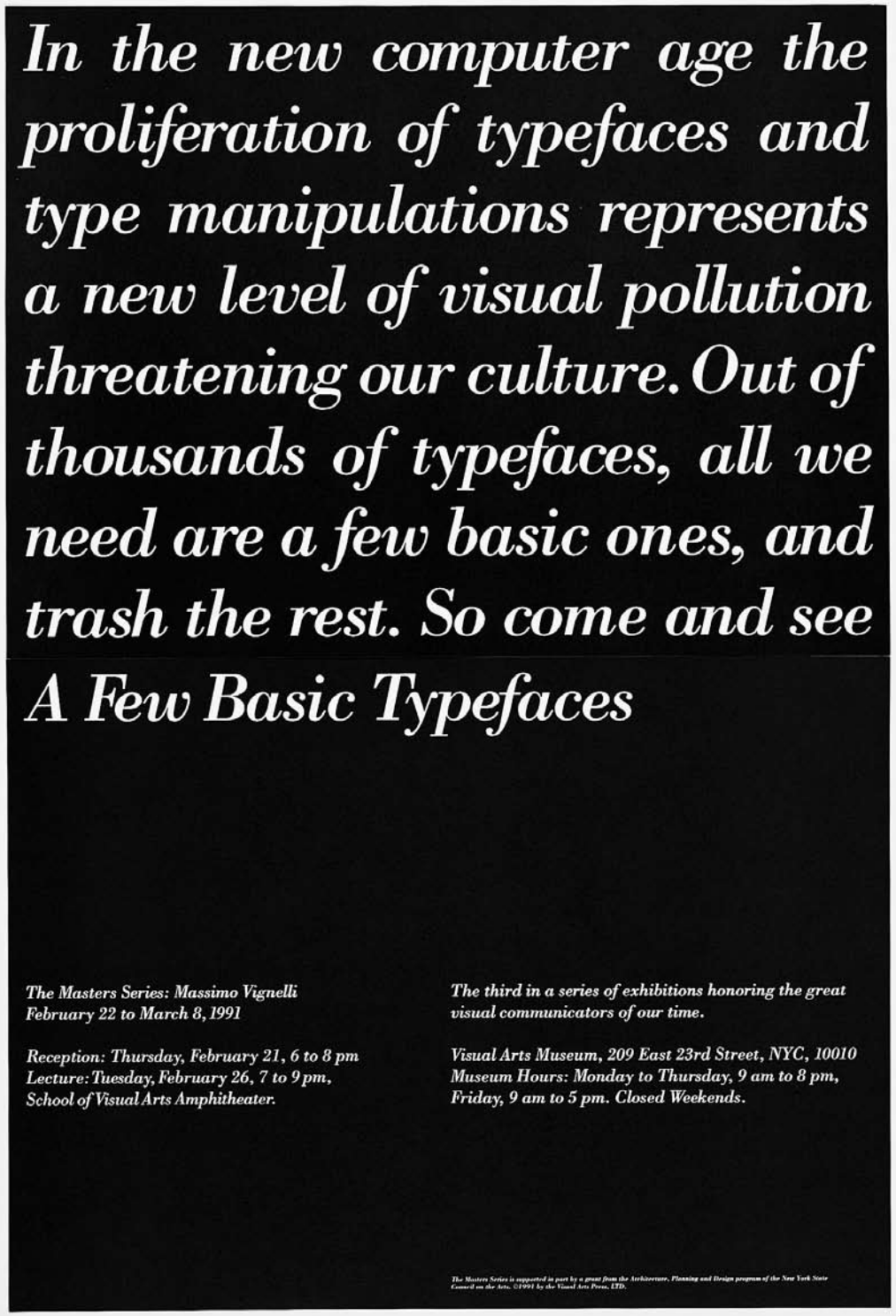
We have designed grids for books, magazines, newspapers, and posters - each one with its own level of specificity - but all following the same basic concept of organizing information.
One element of refinement is to plan a grid in such a way that type and illustrations follow the same exact grid. To do that a specific leading should be determined for the type area of each module with the illustration modules coinciding. This gives great elegance of detail to the printed page.
It is considered to be “good typography” as done by the Masters.
Depending on the size of the book we like to keep the space between the columns and the modules rather tight - ideally the size of a line of type - which helps to achieve what I said above.
One of the great advantages of the computer is in the definition of the grid which can be achieved in a very precise way and much better than before.
One can draw a grid based on the leading size, the picture proportions, as well as having overlapping grid for different parts of the content.
Naturally, the more complex the grid is, the more complicated the layout becomes, and one has to be very careful about that.



Typefaces
The Basic Ones

The advent of the computer generated the phenomena called desktop publishing. This enabled anyone who could type the freedom of using any available typeface and do any kind of distortion. It was a disaster of mega proportions. A cultural pollution of incomparable dimension. As I said, at the time, if all people doing desktop publishing were doctors we would all be dead! Typefaces experienced an incredible explosion. The computer allowed anybody to design new typefaces and that became one of the biggest visual pollution of all times.
In order to draw attention to that issue I made an exhibition showing work that we had done over many years by using only four typefaces: Garamond, Bodoni, Century Expanded, and Helvetica. The aim of the exhibition was to show that a large variety of printed matter could be done with an economy of type with great results. In other words, is not the type but what you do with it that counts. The accent was on structure rather than type.
I still believe that most typefaces are designed for commercial reasons, just to make money or for identity purposes. In reality the number of good typefaces is rather limited and most of the new ones are elaborations on pre-existing faces. Personally, I can get along well with a half a dozen, to which I can add another half a dozen, but probably no more.
Besides those already mentioned, I can add Optima, Futura, Univers (the most advanced design of the century since it comes in 59 variations of the same face), Caslon, Baskerville, and a few other modern cuts. As you can see my list is pretty basic but the great advantage is that it can assure better results. It is also true that in recent years the work of some talented type designers has produced some remarkable results to offset the lack of purpose and quality of most of the other typefaces.
One of the most important elements in typography is scale and size relationship. Naturally there are many ways of understanding and expressing typography. I am not interested in describing all the different possibilities as much I am in expressing my point of view and my approach.
I see typography as a discipline to organize information in the most objective way possible.
I do not like typography intended as an expression of the self, as a pretext for pictorial exercises.
I am aware that there is room for that too, but it is not my language and I am not interested in it.
I don't believe that when you write *dog* the type should bark!
I prefer a more objective approach: I try to make as clear as possible the different parts of a message by using space, weight, and typographic alignments, such as *flush left, centered or justified*.

There are times when a specific type design may be appropriate, mostly for a logo or a short promotional text, particularly in very ephemeral or promotional contexts.
These are not our typical areas of involvement but whenever a brilliant solution is found I appreciate both the intent and the results.
I strongly believe that design should never be boring, but I don't think it should be a form of entertainment.
Good design is never boring, only bad design is.



Garamond, 1532
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Bodoni, 1788
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Expanded, 1900
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Futura, 1930
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Times Roman, 1931
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Helvetica, 1957
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890


MFA
Glassell Art School
Membership
MFA Films March/April 1998
Mrs. Dalloway
MFA Today
The Body of Christ in the Art of Europe and New Spain, 1150–1800
MFA Museum Collectors
A Grand Past, A Brilliant Future
The Intelligencer
Baryon Bend Collection and Gardens
Spring 1998
MFA Members Preview
Helen Frankenthaler
Tales of Genji
August 25–October 25, 1998


Se state cercando di far crescere il giro dei vostri affari,
di allargare la gamma dei prodotti, di proporre al
pubblico sempre il meglio, state progettando di visitare
il Salone del Mobile di Milano. O, più semplicemente,
come lo chiamano gli operatori del settore di tutto
il mondo: il Salone. Il Salone è infatti il motore
dell'esportazione del mobile e del design italiani, al
primo posto nel mondo. E' il Salone dei primati:
120.000 metri quadri di superficie
visitatori, tutti primari operatori p
50.000 provenienti da 180 paesi,
Cosmit
design
April 11-17 '94
Salone
Salone del complemento
250 ESPOSITORI
Euroluce
425 EXHIBITORS
Euroluce, Sal
Biennal du Lu
1976, au mom
commence à
support indisp
du produit, e
valoriser les q
fonctionnelles
Les propositio
de design, les
traditionnelles
plus de 400 e
de 150.000 visiteurs sur 23.000m²
d'exposition. Euroluce est devenu
ainsi au cours des ans le lieu de
rencontre le plus important pour
les professionnels du secteur :
le point de rencontre international
de l'eclairage de qualité.
Milano

the HERALD

35c

CIA in Cambodia: the real story

Answers to year-old questions, page 3

Harry Van Arsdale: Ebbing of power

Cabbies drive away from branding father, page 2

Drugs: legal and illegal

The ethical drug industry faces new regulations, section 2, page 7

Larry Rivers designs a dress

...and THE HERALD designs a world to fit, section 2, page 11

The peace movement: a week before Washington

THE HERALD reports on the movement as it is today, page 7

Creativity and making music

Denis Smith tells what goes on inside a recording studio, page 9

April 18, 1971

In two pages that Bella Abzug isn't as timid in Washington, THE HERALD went tree talking and walking with, and listening to, the firebrand Congresswoman from Manhattan's West Side.

Bella Abzug: power to Congress

The least complacent of a tough Superlocutors



Diamonds in Vietnam

How deals of the returning PK vanish

Spying on Congress

It's a sleepy house Senator, but influence leads to fear

Changing faces in Moscow

The 24th Communist Party Congress changes staff and office space

BRUSSELES	U.K.	EUROPE/US	GERMANY	FRANCE	CEE
Is NATO obsolete?	Sterling pound gains against dollar	Eurocommunism does not exist: Longo/Kissinger	Is the Baader terror linked to the Italian one?	A mysterious wave of antisemitism	Elections when?

New terror in Rome. Postal employee shot in the legs



Otto Grunder, 43, a career diplomat is Bonn's spy from East



North Sea oil spill won't endanger quality of water



THE EUROPEAN JOURNAL

The only European daily in America — La Stampa / Die Welt / Le Monde / The Times with The Observer — *...outlet for publishing new contributions by contemporary Austrian theorists. With the renaissance, the future offers* — *...great opportunities for*

European Politics, *page 2*
Millard D. Horter Jr. advertises that his office can be found 'next to Burger King,' while Leonard A. Rose says in his ads that he makes "repairs while you wait. Mark B. Silber, according to his advertisements, "is prepared to offer certain routine services

Europe/USA, *page 3*
Three advertisements, which have appeared in newspapers in the metropolitan area, do not seem

The World Beat the Capitals, *page 4*
The Supreme Court ruling, on June 27, found unconstitutional a ban on advertising by lawyers.

Editorials & Letters, *page 5*
They were given a guideline last Aug. 15 when the American Bar Association adopted a 58-page code stating that advertisements

Arts & Design, *page 6*
The New York State courts are responsible for adopting the

Sports, *page 7*
Professionals who have begun advertising in New York say that it has caused a jump in their practices, in many cases at the

Travel, *page 8*
"Since I began advertising, my practice has increased by at least

Economy & Finance, *page 9*
Most of my colleagues object to advertising for lot, Dr. Horter said, but if someone has the right to provide a service, he certainly

Stock Markets, *page 10, 11*
Some dentists object strongly to their colleagues advertising cut-

The last page
On his first day as pastor, Mr. Campbell received previous a visit from the neighborhood funeral director who had sold

Austrian works now out-of-print, and will provide a valuable outlet for publishing new contributions

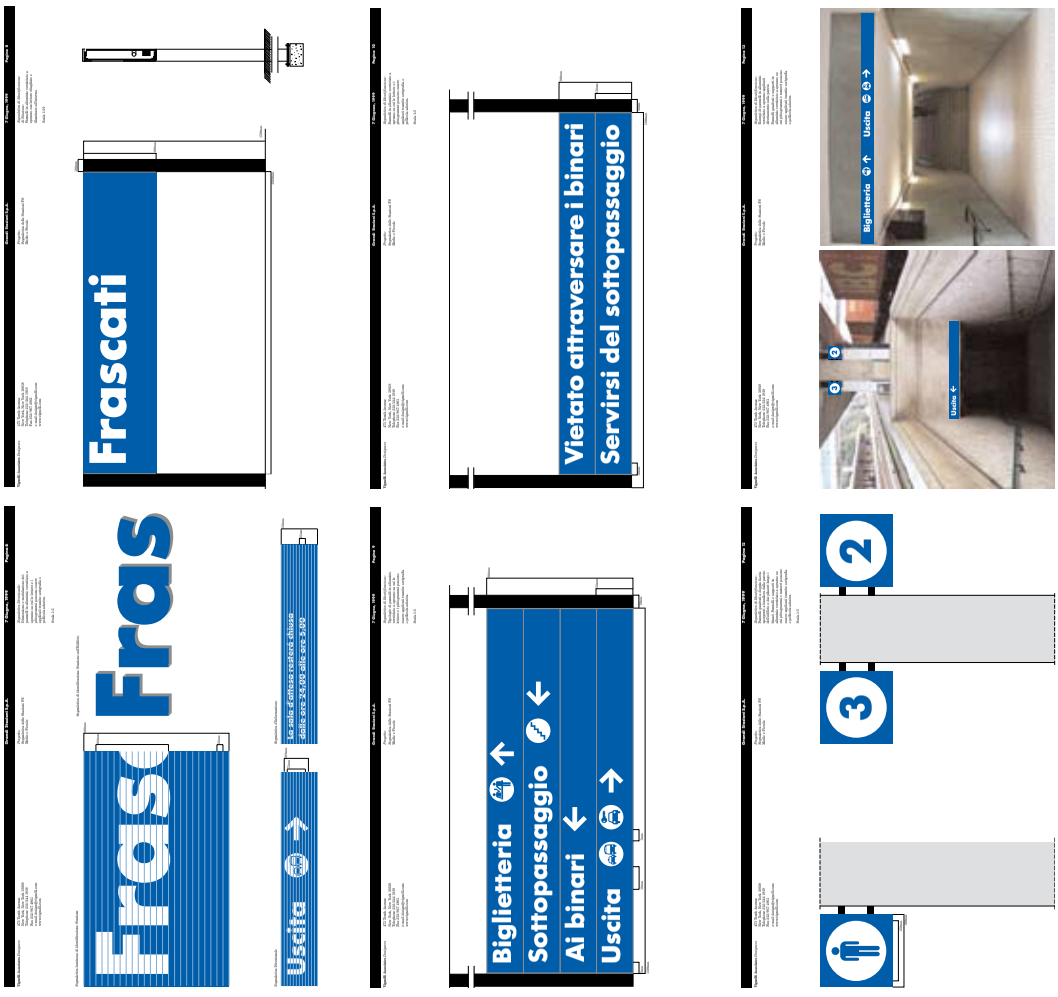
The jobless in Germany will be more than 2 million

Mitterand tells of his meeting with Carter: They never spoke about PCF



How Callaghan has won the fight with the firefighter


Henri Pirenne
Storia d'Europa
dalle invasioni al XVI secolo
Biblioteca Sansoni
É. Dolléans
Storia
del movimento
operaio
1/1830-1871
Biblioteca Sansoni
G. Volpe
Il Medio Evo
Biblioteca Sansoni
Uomo e mito
nelle società
primitive
a cura di C.Leslie
Biblioteca Sansoni
Quanti e realtà
a cura di Stephen Toulmin
Biblioteca Sansoni
D. Tschižewskij
Storia dello
spirito russo
Biblioteca Sansoni


Frascati
Vietato attraversare i binari
Servirsi del sottopassaggio
Biglietteria
Uscita
Biglietteria
Sottopassaggio
Ai binari
Uscita
Uscita
2
3

Flush Left, Centered, Justified

Most of the time we use *flush left*. This type of alignment derives from metal composition, particularly in Linotype. Formerly it was faster to keep the alignment on the left side rather then having to kern the slug for every line. It also makes more sense since in our culture we read from left to right and it is better for the eye to go to the next line than having to cope with hyphens all the time. However, it is important to control the shape of the rugged side by shifting sometimes the text from line to line to obtain a better profile. This may be time consuming but aesthetically rewarding.

We use *centered* for lapidary text, invitations, or any rhetorical composition where it may be more appropriate, or for the address at the bottom of a letterhead, and for business cards.

Justified is used more for text books, but it is not one of our favorites because it is fundamentally contrived.

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Type Size Relationship

We have some basic rules for typesetting. Choose the proper size of type in relation to the width of the column:
8 on 9, 9 on 10, 10 on 11 pt for columns up to 70 mm.
12 on 13, 14 on 16 for columns up to 140 mm.
16 on 18, 18 on 20, for larger columns.
Naturally every situation may require a different ratio. For display reasons we like to set the type much larger or increase the leading to achieve a particular effect.
Basically we stick to no more then two type sizes on a printed page, but there are exceptions.
We like to play off small type with larger type - usually twice as big (for instance, 10 pt text and 20 pt headings). I prefer to keep the same size for heads and subheads in a text, and just make them in bold, with a line space above and none below, or two line spaces above and one below according to the context.
We love type size consistency in a book, which is also more economical since you can set a style page and stick to it.

We try to achieve a typographic composition that expresses intellectual elegance as opposed to blatant vulgarity by using typographic devices: a proper amount of leading for the context, a proper use of roman or italic type, a regular spacing, a tight kerning, using rulers when appropriate (to separate different parts of the message), and a logical use of bold, regular and light type weights. We do not like the use of type as a decorative element, and we are horrified by any type deformation. There are situations, however, as in packaging design where a more flexible attitude could provide better results. But even there, when used, should be with great moderation.

Title

Lorem ipsum dolor sit amet, in maecenas pharetra gravida ullamcorper neque. Sed hendrerit proin diam duis eu, cursus odio placerat ultrices adipiscing lectus ornare, ut velit nonummy, quidem vitae turpis enim. Adipiscing a lectus, scelerisque tempus vivamus ac. Arcu fermentum nibh, turpis pharetra gravida urna pellentesque vel, mi sodales, justo congue pretium lectus condimentum, quisque diam consectetur interdum. Aliquam proin et magnis sit augue, nisl in quos odio eu odio, pellentesque suspendisse nec non pulvinar dui cras, sollicitudin at.

Title

Lorem ipsum dolor sit amet, in maecenas pharetra gravida ullamcorper neque. Sed hendrerit proin diam duis eu, cursus odio placerat ultrices adipiscing lectus ornare, ut velit nonummy, quidem vitae turpis enim. Adipiscing a lectus, scelerisque tempus vivamus ac. Arcu fermentum nibh, turpis pharetra gravida urna pellentesque vel, mi sodales, justo congue pretium lectus condimentum, quisque diam consectetur interdum. Aliquam proin et magnis sit augue, nisl in quos odio eu odio, pellentesque suspendisse nec non pulvinar dui cras, sollicitudin at.

Title

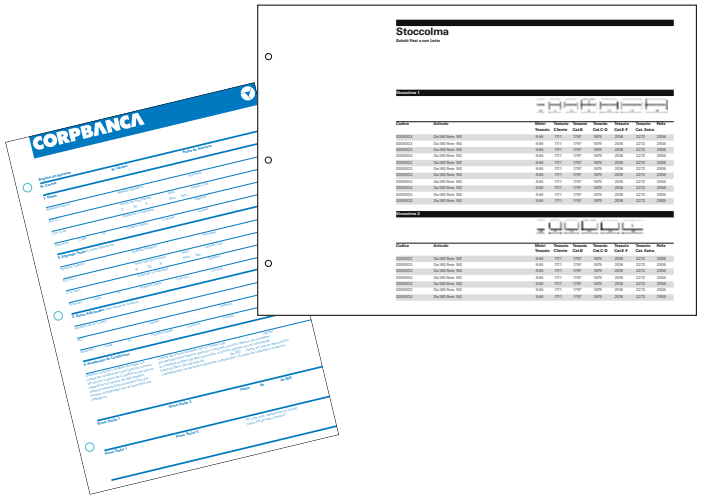
Lorem ipsum dolor sit amet, in maecenas pharetra gravida ullamcorper neque. Sed hendrerit proin diam duis eu, cursus odio placerat ultrices adipiscing lectus ornare, ut velit nonummy, quidem vitae turpis enim. Adipiscing a lectus, scelerisque tempus vivamus ac.

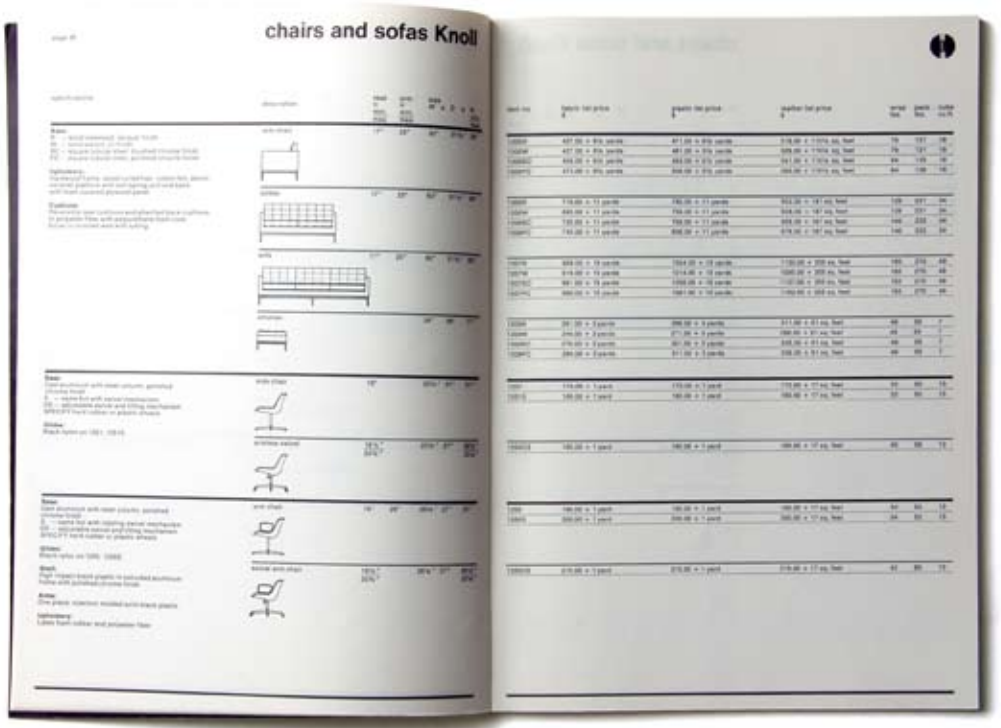
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Rulers

When using rulers I set a hierarchy of weights to clarify the different parts of the text. In a form, for instance, bolder rulers (2 pt) will separate major parts of the text, light rulers (1/2 pt or 1 pt) will separate items within each part of the form.
In that situation the type between the rulers will be 8 pt, always set closer to the ruler above.
Type should always hang from the ruler, regardless of the size. This is another little but important detail of my Canon.

I have a great love and respect for typography and I tried to learn as much as possible from all the great Masters. Most of the things that I have said have been practiced by the Masters of the XX Century. The basic rules of typography have been set long ago but as beautiful scores they have been played in different ways by many talented artists, all making a mark and opening a new way with their interpretations.







Contrasting Type Sizes

One of the most exciting elements of typography for me is the contrast of scale on a printed page. I love the play between a very large type size for headlines versus a much smaller type size for the body text, with proper white space in between. White space for me is a very important element in graphic composition. It is really the white that makes the black sing. White, in typography, is what space is in Architecture. It is the articulation of space that gives Architecture the perfect pitch.

Another element is the relationship among type sizes in the same printed page. Our first rule is to stick to one or two type sizes at the most.
If necessary, there are other devices such as bold, light, roman and italic to differentiate different parts of a text, but even there, stick to the minimum. Type weights can be used to great advantage when dedicated to a specific function, rather than be used for color purposes or even worse as a phonetic analogy.
Some people who talk loud and tend to scream trying to persuade you, love to increase the size and weight of type to make the message louder. That is exactly what I consider intellectual vulgarity - something we try to stay away from. In a world where everybody screams, silence is noticeable. White space provides the silence. That is the essence of our typography.



Scale



The notion of scale is an essential element of the design vocabulary. In the previous paragraph I have given some examples of the meaning of scale in graphic design. Scale is the most appropriate size of an object in its natural context. However, it can be manipulated to achieve particular expression in a particular context - actually by being purposely out of scale. To master the notion of scale is a lifelong search that involves interpretation of functions, both tangible and intangible, physical, and psychological. Scale applies to everything. It can be right or it can be wrong; it can be appropriate or inappropriate; too big or too small for the task at hand. In design the issue of scale is continuously present and we have to master it regardless of the subject because it doesn't allow mistakes.

The choice of the proper material, its thickness, its texture, its color, its weight, its sound, its temperature - every detail assails our senses and provokes a response. Therefore, we must be in control of it because by choosing the most appropriate one to convey our message we succeed in our intent. Design means to be in control of every detail and scale is one of the most relevant ones. And so is its opposite, when it is deliberately chosen. An example which comes to mind is the sculptures by Claus Oldenburg where the transformation of scale in a particular context gives power and life to the object.

Manipulation of scale implies knowledge and full awareness of the meaning of scale.



Texture

Light is the master of form and texture. It is by mastering light that we can achieve the expression of any artifact. The basic qualities of reflection or absorption of light are the elements to play with in designing any kind of object. A glass will reveal its color when light passes through it, or will be trapped inside of it if the surface has been etched, engraved, or treated with some texture.
A silver object, when polished, reflects light and when engraved, will trap the light. Any shiny surface reflects light, any dull surface absorbs light, and this is true for any material including paper. A polished material has completely different and sometimes opposite connotations from a matte surface, a wide spectrum ranging from rich to poor, from opulent to restrained. Texture has an infinite range of tactile or visual experiences and it is essential for designers to sharpen their perception in order to articulate and master the media. It is through the choice of materials and their finishes that we articulate the shape of an object to express its content, to celebrate its appropriateness, to reveal its soul.
Texture and color in a mutually supporting dialogue define any creative artifact - anything waiting for us to decode its inner secrets and thereby enrich our perception and transfer it to whatever we choose.



Color

Most of the time we use color as a Signifier, or as an Identifier. Generally speaking we do not use color in a pictorial manner. Therefore, we tend to prefer a primary palette of Red, Blue, and Yellow. This may seem restrictive. This doesn't mean that we do not like colors or that we are not sensitive to them.
It merely means that most of the time we like to use color to convey a specific message, therefore, we tend to use it more as symbol or as an identifier. This is particularly true in Corporate Identity Programs where Chromotype becomes the Identifier along with the Logotype or other devices (morphotypes, phonotypes etc.)
We have used the entire spectrum of colors to express moods, feelings, passions, connotations and more. Color is a very important element in the formulation of our projects, but, as we do with typefaces, we have limited and articulated our palette to express the message in the clearest and most understandable way. There are times for strong primary colors and times for subtle pastel colors; there are times for just black and white; and times where rich browns and hearty colors work more appropriately to the task at hand. Appropriateness is one of the rules we use in choosing colors knowing how effective it can be to use the right color at the right time.





Layouts

Any kind of publication has different layout requirements. However, it is inevitable that the layouts reflect the interpretation of the designer. Most publications are composed of text, images and captions and the task of the designer is to sift through the images to select those which best portray the essence of the content and possess the quality of becoming an icon.
An icon is an image that expresses its content in the most memorable way.

Once again, in designing any kind of publication the most helpful device is the grid.
Once the outside margins are established (I tend to like narrow margins to increase the tension) the basic grid should be devised according to the nature of the publication: 2, 3 or 4 columns for a book or a brochure, 6 or more, for a newspaper.
Once the number of vertical divisions are decided the next step is horizontal divisions which will provide the number of modules per page.
Again 2, 3, 4, 5, 6, 8 or more, according to the variety need of the publication. In defining the grid, one has to keep in mind what kind of visual material will comprise the layout.
For square pictures a square grid may be better than a rectangular one, well suited for rectangular images. Or, if the publication has a consistent variety of the two formats, one could design a double grid accommodating both situations.
Or, otherwise, when appropriate, crop the picture to follow the grid.
It is important to remember that many devices are available to make layouts exciting. The purpose of the grid is to provide consistency to the layouts, but not necessarily excitement - which will be provided by the sum of all the elements in the design. Outlined images, line drawings, and bold initials, can add sparks to the page as a variety of other devices. Great designs can be achieved without the use of the grid, but the grid is a very useful tool to guarantee results.

Ultimately the most important device is the management of the white space in the layouts.
It is the white space that makes the layout sing.
Bad layouts have no space left for breathing - every little space covered by a cacophony of type-sizes, images, and screaming titles.

For literary books the margins follow a different set of considerations, ranging from the position of the thumbs - when holding the book - to an overall shape of the text column, or to the need of providing space for side notations (either by the author or by the reader). Some considerations are practical others are aesthetic. We have designed all kind of books covering a variety of needs and situations. It is important that proper attention is given even to small details, such as to design the most appropriate margins for that publication. Every detail is important to achieve the final look of a publication.

I have applied these basic rules to an endless list of publications, from brochures to annual reports, from books to encyclopedias, from magazines to newspapers, from programs to posters and I still do it with pretty good results.


Anyone
Anyone


12345
Knoll

Sequence

If sifting the images is the first task in the process of publication, the sequence of layouts is definitively the next one.
A publication, whether a magazine, a book, a brochure, or even a tabloid is a cinematic object where turning of the pages is an integral part of the reading experience. A publication is simultaneously the static experience of a spread and the cinematic experience of a sequence of pages. Therefore, we attribute great importance to this detail of the layout process. We like the layouts to be forceful. We do not like limpy layouts with little pictures spreaded around the pages - some bleeding here, some bleeding there in a casual way. We tend to like a form of layout that almost disappears to the eyes of the reader.
We would say that if you see the layout, it is probably a bad layout!
The book layout we tend to favor is a very simple format of a page of text beside a picture on a full bleed page, followed by a full bleed picture spread, followed by a page with a full bleed picture facing a white page with a picture - either on the center or upper right corner.
A simple format gives rewarding results when the basic sequence is articulated in a way that is not repetitive. Actually the nature of the publication will help to overcome the monotony of this approach. We would rather see this sort of neutral approach than the obtrusive assault of many layouts, but, then again, there should be room for everyone in the creative process.




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Binding

One cannot talk about books without discussing the binding. The binding of a book or a brochure adds the final touch of quality to the product. There are several components in a binding and several choices to make:

Cover If the cover is going to be laminated with paper you must recommend a calendered cardboard so that the surface will be smooth. If the cover is going to be laminated with cloth or leather a regular chipboard could be sufficient.

Spine The spine could be round or square. We prefer the square because it gives the book a sharper look.

Headband This is the finish between the spine and the book. It exist in many variations and we like the plain white most.

Endpapers This is the part that connects the book to its binding and it is usually made with a stronger paper than the one of the book. It could be printed in a solid color or have a pattern or an illustration. In the past very fancy endpapers were used for this function.

Sandwich Early in my career I developed a type of book binding that I called “sandwich”. It consists of a panel of chipboard, or any other material, on the front and one at the end of the book glued to the endpapers. The spine is made of cloth, generally white, with the title hot-stamped on it. The final look is that of two gray boards holding a stack of white pages. Hence, the name sandwich binding. Since then it has become common, and sometimes the cover is printed, laminated, and wrapped around the cardboard. The main reason for this binding is to enable the book to open flat - which is particularly convenient in picture books when you have one image across the spread.







Identity and Diversity

The notion of identity and diversity is a recurrent theme in both two and three dimensional design. In a Corporate Identity Program enough diversity must be provided to avoid sameness and to increase attention.
Too much diversity creates fragmentation - a very common disease of badly designed communication. Too much identity generates perceptive redundancy and lack of retention. Therefore, it is necessary to achieve the proper balance between those components, or to offer enough flexibility in any given design solution to overcome those pitfalls. We like to play with those elements. We like to design a strong identity program in which there is enough room to play appropriateness without loosing identity.
A typical example would be a book series where the basic identifiers are constant and the specific illustration changes from cover to cover.
Also, in the design of furniture, we like to involve the user to define the final look of the object.
In some of the tables we have designed, changing the relative position of the elements provides diversity without compromising the identity of the design.
Identity and diversity - an essential contraposition to bring life to design.





White Space

I often say that in typography the white space is more important than the black of the type.
The white space on the printed page is the correspondent of space in architecture. In both situations space is what qualifies the context.
Naturally, the organization of information needs a structure to hold together, but one should not underestimate the importance of white space to better define the hierarchy of every component.
White space, non only separates the different parts of the message but helps to position the message in the context of the page. Tight margins establish a tension between text, images and the edges of the page. Wider margins deflate the tension and bring about a certain level of serenity to the page.
Tight type setting transforms words into lines just as loose type settings transform words in to dots.
Decreasing or increasing the letter spacing (kearning) confers very distinctive character and expression to the words. All this is space manipulation and it is this device that is used in layouts to achieve a desired expression.
The relationship between the size of type and the space around it is one of the most delicate and precious elements of a composition. I must say that the masterful handling of white space on a printed page is perhaps the most peculiar attribute of American graphic design. Just like space is the protagonist in Frank Lloyd Wright's architecture. Somehow, it relates to the epic grandeur of the American landscapes.
For many artists white space is the essential element of the composition. It is the fundamental qualifier and protagonist of the image. Almost all the great American graphic designers have used white space as the significant silence to better hear their message loud and clear.
Such is indeed the power of the white space.



A collection of experiences

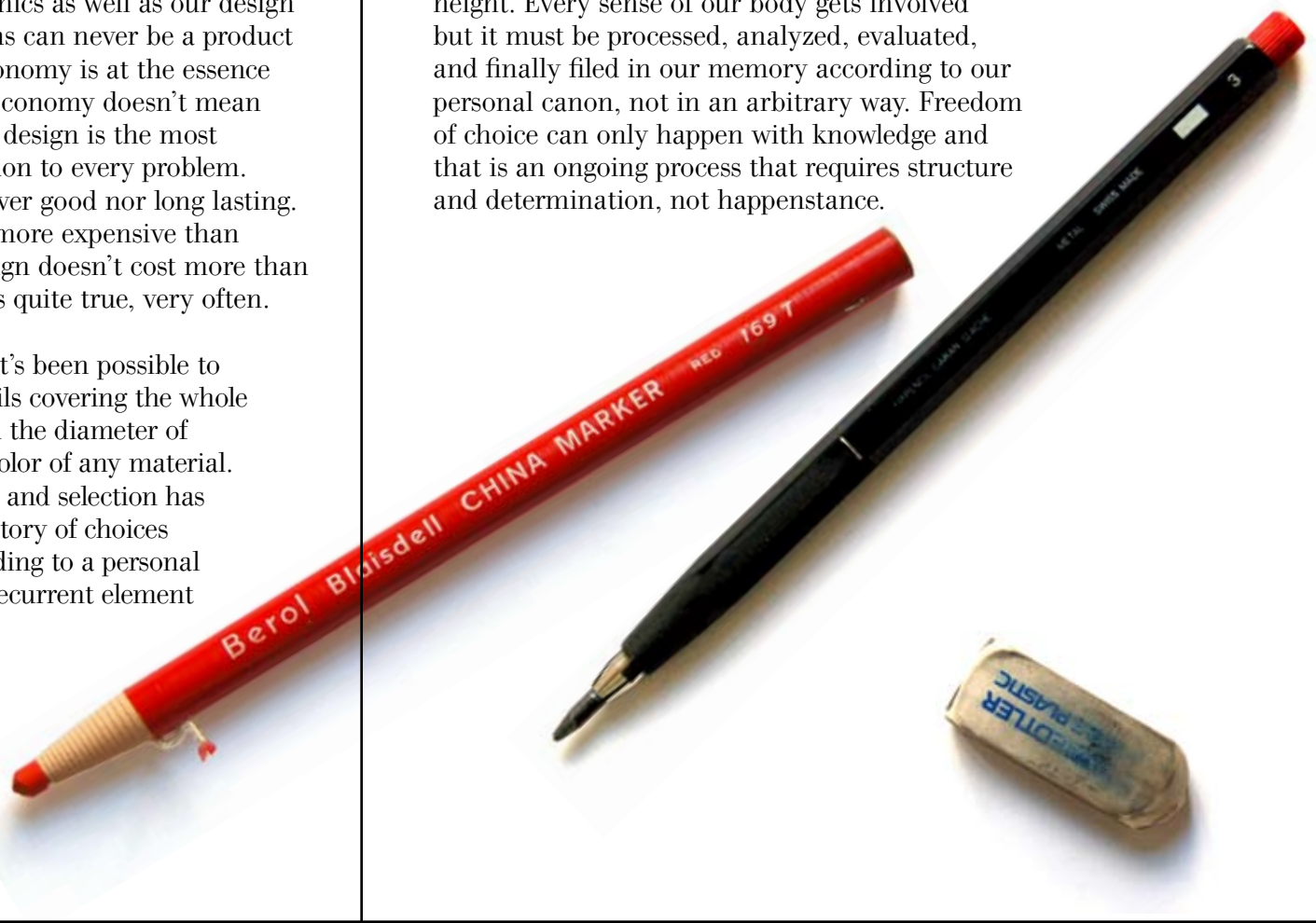


Very early on we discovered that modular and standard dimensions offer benefits that are economical from both cost and meaning points of view. The use of standard and modular sizes of paper in the printing industry can achieve considerable savings. The standardization of paper sizes in the project we did for the National Park Service economized million of dollars - something we are proud of.
Standardization related to the size of construction materials can bring significant savings in any three dimensional project. Odd sizes imply more labor costs and waste of materials.
It is imperative that a designer becomes familiar with all these aspects of design and the realization process. It is part of our ethics as well as our design vocabulary. Costly solutions can never be a product of good design because economy is at the essence of the design expression. Economy doesn't mean cheap design. Economy in design is the most appropriate and lean solution to every problem. Contrived solutions are never good nor long lasting. Quality is not necessarily more expensive than cheap solutions. Good design doesn't cost more than bad design. The opposite is quite true, very often.

In the course of a lifetime it's been possible to continuously evaluate details covering the whole spectrum of materials from the diameter of a pipe, to the texture and color of any material. This process of observation and selection has gradually built up an inventory of choices and feelings eventually leading to a personal canon - which becomes a recurrent element of our creative vocabulary.

I think that this is quite an important aspect of a modus operandi. There are some basic elements, such as size relationship between parts of a given object, that are governed very often by a modular relationship ranging, for example, from single to double, from one to three, or four or more, but not an odd size in between. Also, a disc within a disc will have a diameter half the size of the larger or a third of it but not an odd, casual size. And that is because there is some universal harmony that demands those choices.

This process of sifting and selecting extends to everything around us - colors, textures, materials. It involves every detail, thickness, width, and height. Every sense of our body gets involved but it must be processed, analyzed, evaluated, and finally filed in our memory according to our personal canon, not in an arbitrary way. Freedom of choice can only happen with knowledge and that is an ongoing process that requires structure and determination, not happenstance.



Conclusion

Throughout our creative lives we have sifted through everything to select what we thought best. We sifted through materials to find those for which we have the closest affinity. We sifted through colors, textures, typefaces, images, and gradually we built a vocabulary of materials and experiences that enable us to express our solutions to given problems - our interpretations of reality.
It is imperative to develop your own vocabulary of your own language - a language that attempts to be as objective as possible, knowing very well that even objectivity is subjective.
I love systems and despise happenstance.
I love ambiguity because, for me, ambiguity means plurality of meanings. I love contradiction because it keeps things moving, preventing them from assuming a frozen meaning, or becoming a monument to immobility.
As much as I love things in flux, I love them within a frame of reference - a consistent reassurance that at least and at last I am the one responsible for every detail.

And that is why I love Design.