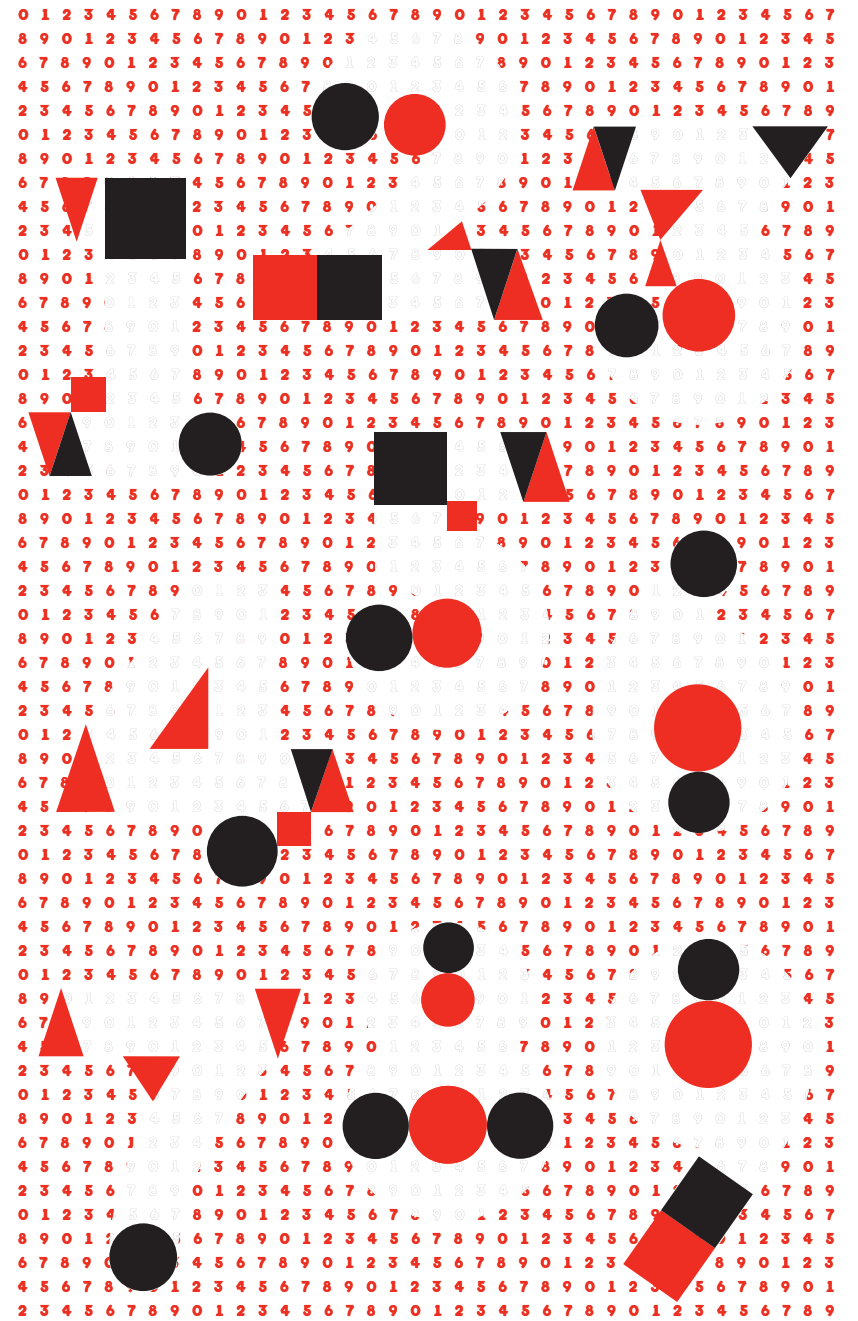
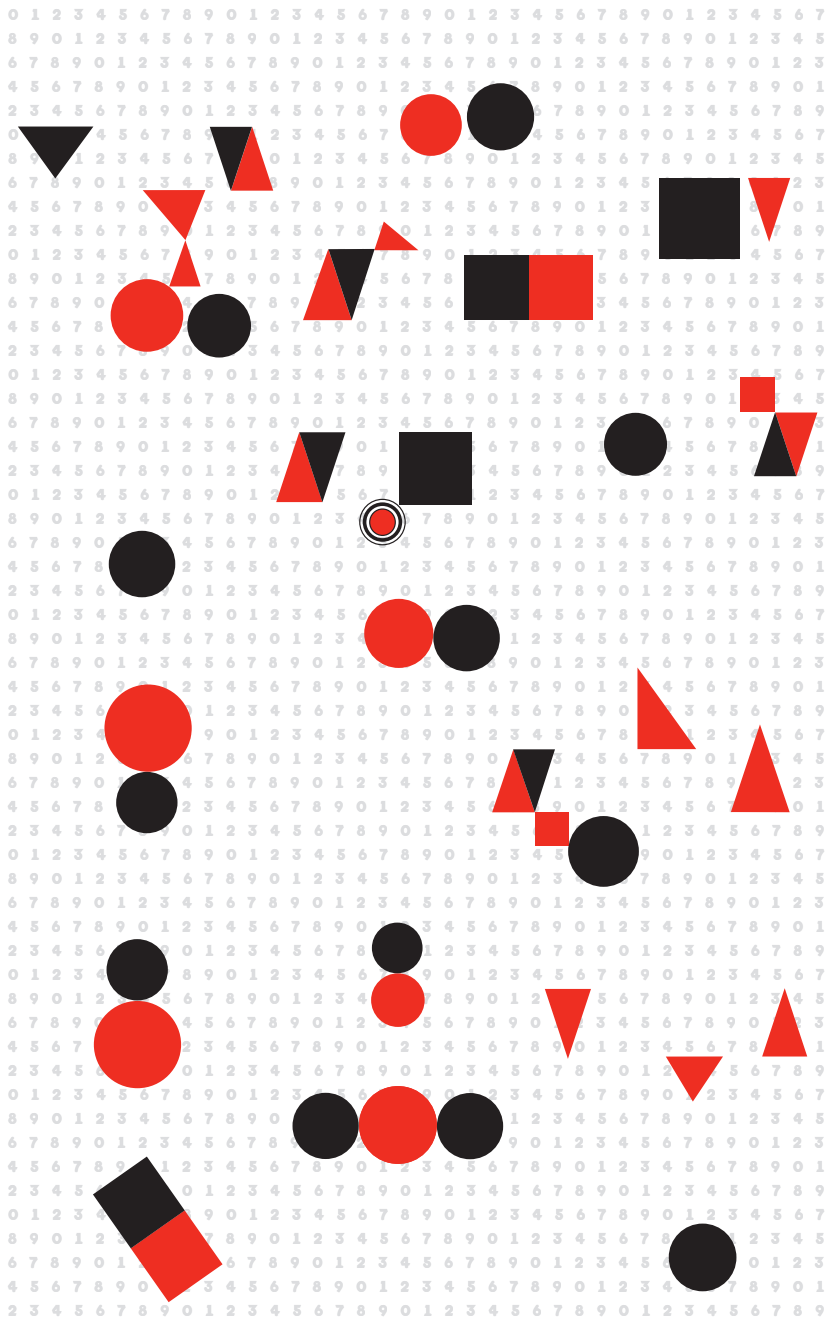




Mr. Keedy





The more easily a decorated object can be 'placed,' the more quickly it goes out of fashion. The pattern, often original and good when first conceived, is all the more liable to be copied and spread if it finds favour. Once it has been repeated it is no longer a novelty. it goes out of fashion, 'dates.' To prevent it dating so quickly, the decoration is omitted: an easy solution for all concerned, since to invent beautiful ornament and apply it in the right place calls for more qualities of every kind than to invent nothing. ¶ In these days when many enrol themselves in the decorative arts, it is a simpler matter to succeed by employing super-simple rather than complex formulas, and this too contributes to

“the universal cult of
nothing”
But... but...
“**nothing**”

is a fashion itself, and like all fashions the fashion for 'nothing' will pass. What will the 'something' be which succeeds it? Let us hope that there will not be an excess of 'something' by way of reaction.

Maurice Dufrene, 1931, A Survey of Modern Tendencies in Decorative Art, The Studio Yearbook of Decorative Art.

it seem only yesterday

that a group of foreign typographers presented to the printing world a new method of composition in the distribution of type which in the beginning was despised, "could not last and would never develop". It has by careful pruning and numerous transplantings, passed through many stages, and has at last bloomed forth with firm roots in productive soil.

IT, OR WHEN
Post Modernism
appears to take the place of the
Modern Typography,
it cannot fail to incorporate
the salient features of what we **now** know as
modern

From The New Typography & Modern Layouts, Frederic Ehrlich, 1934, Frederick A. Stokes Company, New York.

The alliance of culture and industry was taken out of service for a time because it was so embarrassing. Today it is back with a vengeance. The lackey is called **design**. And both art historians and cultural sociologists, all trained at state colleges, give the whole thing the blessing of objectivity.

We must understand our civilization as a self designed new world. Where we do not give into conformity. We must see modern life as design. We have to ask about meaning and purpose, function and use in an all embracing sense, not one that is related to individual products.

It is no longer abstract, conceptual truth that is our problem, but correctness, the manufactured correct facts of the matter, living space that has been built.

We must move over from thinking to making and learn to think again by making.

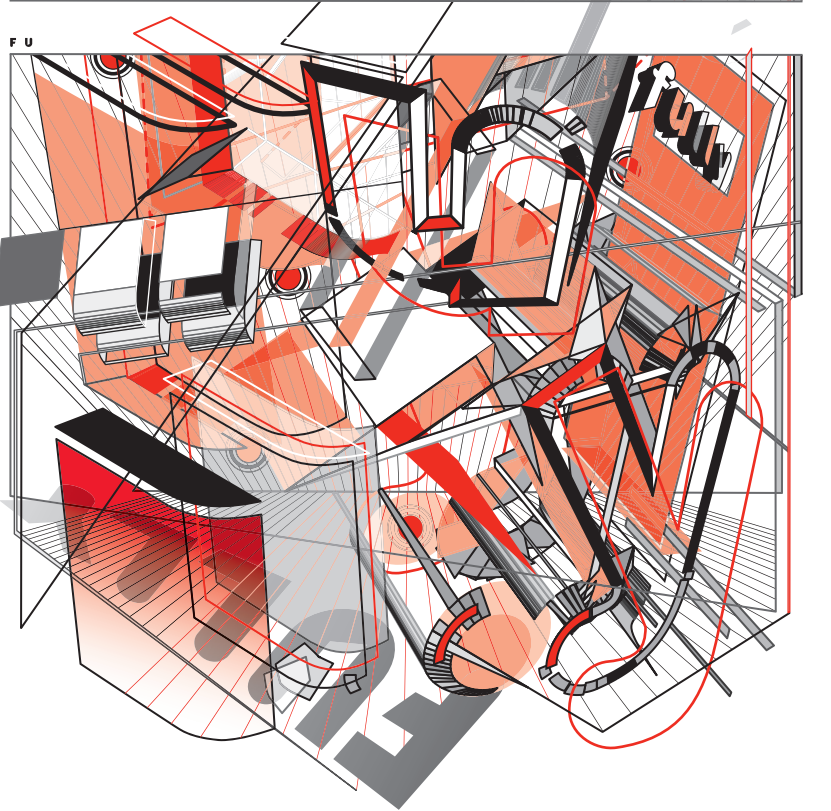
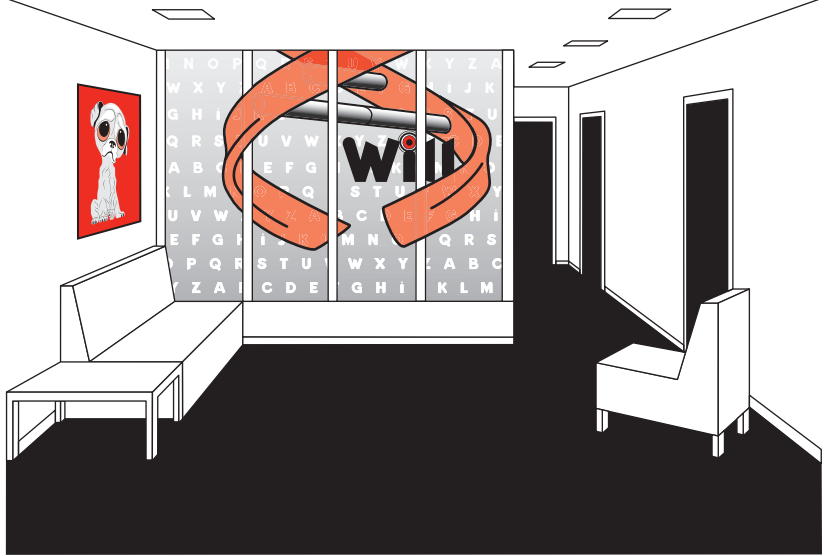
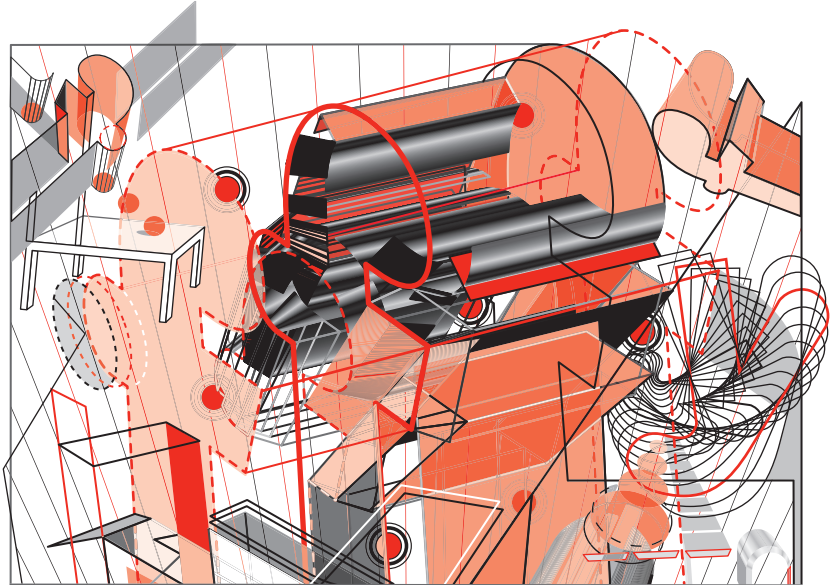
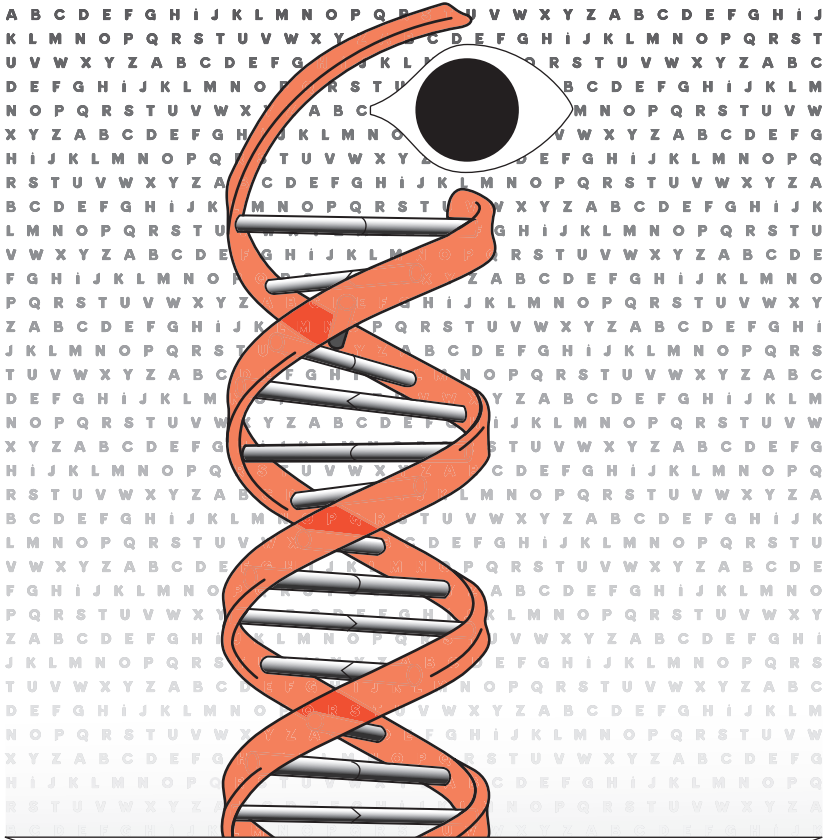
Official or officious culture was always wide of the mark. Culture develops by addressing the world, not money. Despite all this, design has remained a cultural activity, and its space for reflection is filled with fundamental questions of human existence under the conditions not only of industrial reproduction but of industrial production, in other words of life in a new, largely artificial world. Design and Philosophy, Otl Aicher, 1991, Analogous and Digital, Ernst & Sohn.

Allowing the imagination control of 'the whole soul and its faculties' produces new works of art rich in multiple levels of meaning. This multivalence, or organizational depth, is a direct result of the multiple ways a work has been encoded: through all the senses, with all the faculties, with all the discourses the artist can master.

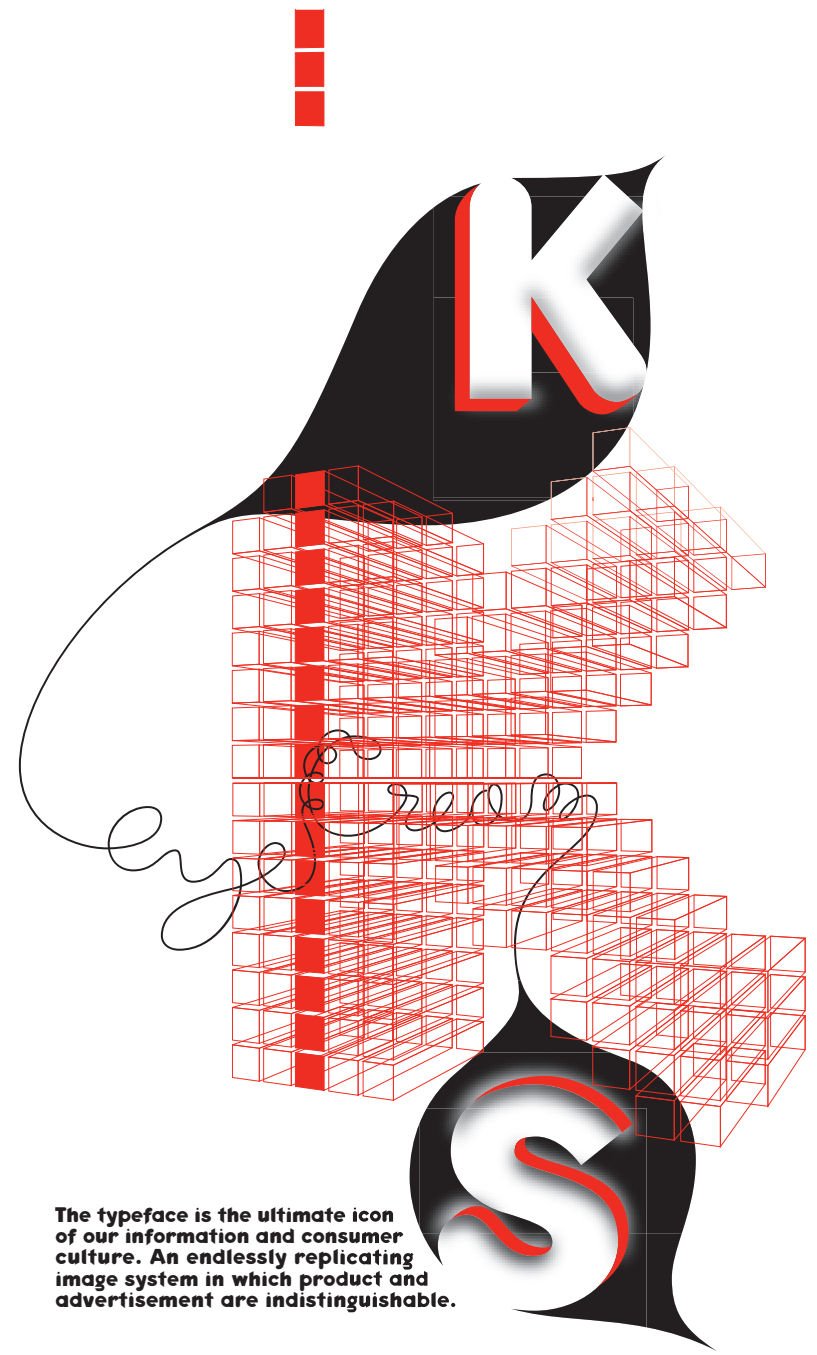
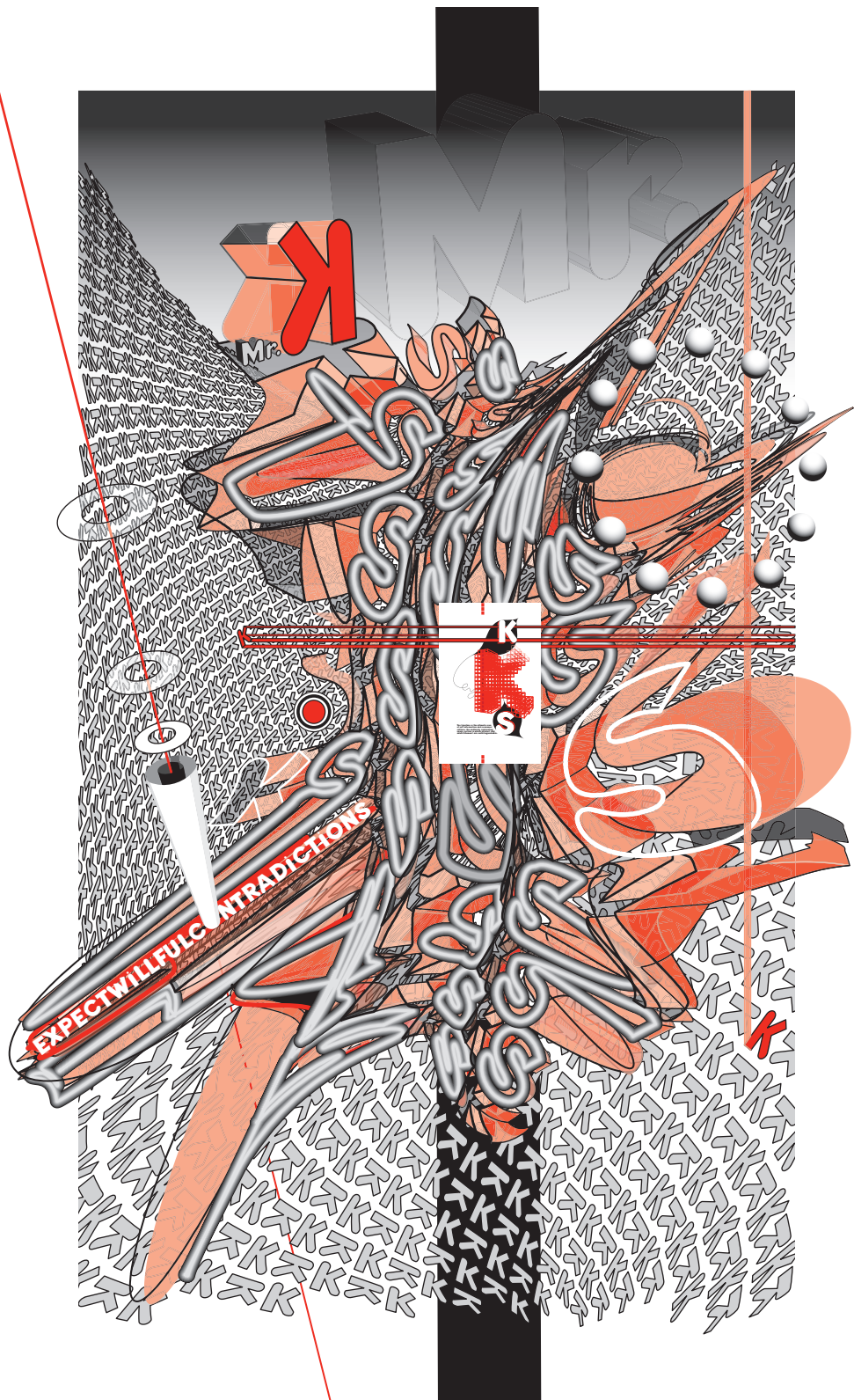
Put simply, the 'whole soul' produces complexity.

Simple art, by contrast, and much Minimal or Complicated Art, is produced by one or a few faculties—intelligence, wit, passion, acting separately.

Simplicity and Complexity, Charles Jencks, 1995, The Architecture of the Jumping Universe, Academy Editions.







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