Form and structure in traditional Japanese architecture as an alternative grid system solution for Western magazine design

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Form and structure in traditional Japanese architecture as an alternative grid system solution for Western magazine design

by

Venina Tandela

A thesis submitted to the graduate faculty in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

Major: Graphic Design

Major Professor: Edward J. Lehner

Iowa State University

Ames, Iowa

2001

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Graduate College
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This is to certify that the Master’s thesis of

Venina Tandela

has met the thesis requirements of Iowa State University

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This study brings together the Eastern aspect of architecture and the Western aspect of graphic design in utilizing the grid system. In addition, this study introduces the synergetic solution of some Japanese architectural principles and applies it to the Western graphic design. Specifically, it addresses the possibility of applying the form and structure in traditional Japanese architecture as an alternative grid system to the Western magazine design.

Because the graphic designer has many elements to work with such as the headlines, the pull-quotes, the images and the captions, the blurbs, and the body text, s/he needs to divide the space into active and inactive spaces. The grid system, as a tool, offers a device for structural continuity for sequential layouts inherent in magazine design, it can allow for a pleasant flow throughout the composition, and allows the designer to clearly communicate throughout the composition and create a balance of information and negative space for the readers to rest their eyes on.

A series of experimentation using the grid system of one historical structure of traditional Japanese architecture was designed to support this study. This study suggests that in the practical world, the structural system of traditional Japanese architecture is conceivable to be used as an alternative solution for both traditional and/or non-traditional grid systems in Western magazine. However, there are certain circumstances that need to be considered beforehand.
CHAPTER 1. INTRODUCTION

The objective of this study is to bring together the Eastern aspect of architecture and the Western aspect of graphic design in utilizing the grid system. Specifically, it focuses on the modular system of the traditional Japanese architecture and the modern Western publication design.

It is quite apparent that Japan has its own unique and fascinating culture that is known all over the world, from the Sushi bar to the Japanese Zen garden, from Honda to Sony electronics, from Geisha to Kabuki theater, from Anime to Manga, and from Kimono dress to the traditional tea ceremony. Along with their extreme development of modern technology, the Japanese retain their traditional culture along with developing the lifestyle of pop-culture. They preserve the traditions as well as introduce the innovations. Thus, for example, a traditional kimono remains steadily alive alongside modern fashions. It is common to see girls and women wearing kimonos in downtown Tokyo blending harmoniously with others who wear modern dress.

Similar to their culture, the traditional Japanese buildings, such as Shinto shrines and Buddha temples blend harmoniously with the skyscrapers. The Japanese preserve all the aspects of their traditional architecture. The traditional Japanese architecture has a strong foundation of the form, structure, material, space, and modular system that has been used from many years ago. The Japanese are very consistent when it comes to the basic structure of their buildings. They have a specific measurement that can be applied to most parts of their residences, from the roof to the wall and the floor. It precisely divides the room in a horizontal plan, and divides the wall and the roof in a vertical plan. Besides those basic components, flexibility is also one of the most essential characteristics of Japanese architecture. As an example, the Shoji screen works as an indoor and outdoor access to the outside.
residences. In addition, it is very essential in traditional and modern Japanese architecture for nature to blend harmoniously as a whole with the human-made structures. “Natural color and texture and the dominant structural module unify these various rhythms, textures, and shapes into a single composition” (Carver 1955, p.80). The Japanese relationship with nature is very intimate and close. They honor nature like no other culture.

In line with architecture, the field of graphic design has a standard grid structure as well. In the beginning, the grid structure started to become popular in Europe, especially in Switzerland after World War II. The grid in graphic design is very important when it comes to publication design, for example newspapers, magazines, and posters; because it is very effective in terms of its function as a standard guideline to arrange the typographic and visual elements systematically and logically in a given layout. The clarity and effectiveness of the grid system as its main foundation in publication design brings the great influences in history of graphic design up to the present. Newspapers and magazines apply the grid system to divide the active areas of type and image and also to simplify the layout.

The grid system has been developing up to the present moment. As Josef Müller-Brockmann says, “The grid as a controlling principle in the form we know it today still remained to be invented” (Müller-Brockmann 1981, p.7). Many designers try to modify, invent, manipulate, and break the traditional grid into the non-traditional grid, known as an alternative grid system.

This study is composed of five chapters: Introduction, Japanese Architecture, Graphic Design, The Project, and Conclusion. As has been stated, the first chapter introduces a brief summary of the elements of Japanese architecture and the graphic design, especially in publication design. The second chapter, which is the first part of the Literature Review of this study, provides the history of Japanese cultures, such as its religions, languages, arts, and ethnic backgrounds. It is followed by the history of traditional Japanese architecture, specifically their modular system. This chapter emphasizes one particular structure, the old ancient
Imperial Palace as an exemplar for a strong modular system in traditional Japanese architecture. The last section of this chapter discusses the influences of Japanese art and/or architecture in Western architecture. The third chapter or the second part of the Literature Review, covers the graphic design part, for example, the history of grid systems, the development of the traditional and non-traditional grid systems with some examples of the work of graphic designers, introduction to magazine design, grid systems in magazines, and the influences of the Japanese cultures on the Western graphic design. Soon afterward, the information based on the Literature Review will be explored in the Project section. As Martin Solomon says, “An exciting part of designing is discovering, through experimentation” (Solomon 1986, p.11). The fourth chapter examines the traditional Japanese grid system applied as an alternative solution to Western magazine design. This chapter also shows several experiments with alternative grid systems in two different magazine layouts – chosen by the author. It is followed by the analysis section, which includes the study of the modular system that brings together the Eastern and Western cultures from two different areas of studies, the Eastern architecture and the Western graphic design. From this study, the result of which alternative grid systems are more suitable, whether it improves the original spread or not at all, will be discuss in the conclusion section. The final chapter summarizes, explains, and concludes all the chapters in this study with some ideas for future study.
CHAPTER 2. JAPANESE ARCHITECTURE

2.1. Japanese Religion, Art, Tradition, and Culture

2.1.1. Japanese Religion

Shinto, *The way of the Gods* in Japanese, was the native religion of Japan before Buddhism spread to Japan from China through Korea in the middle of the sixth century. Even though Buddhism became widely worshipped, Shintoism has been the primary religion of Japan until now. Many Shinto shrines and artifacts can be found everywhere in Japan, especially in Kyoto. Shinto itself means, “a collection of beliefs that manifests itself over the landscape in a profuse but uneven scatter of diverse natural and man-made forms at many scales and with various degrees of definition” (Shelton 1999, p.153). In other word, Shintoism does not believe in a deity or a creator, since it only worships the elements of nature, such as mountains and trees. According to Shintoism, there is a non-hierarchical decentralized and fragmented landscape; and intellectually, there is no framework for organizing it into a conceptual whole.

In Shinto, spirits or *Kami* dwell in almost every living and nonliving aspects of nature: the sun and the moon; rivers and mountains; wind and thunder; fertility and production, trees and rocks, islands and waterfalls, and some animals and even human- beings, for all beings are potentially *Kami.* (Shelton 1999, p.152)

When Buddhism religion spread to Japan, its volunteers began to build Buddhist temples in most of Kyoto’s area. Together Shintoism and Buddhism became part of Japan’s life. Buddhism did not replace Shintoism, but came to coexist with it since both share the same beliefs. Buddhists believe, “everything in this world is only the temporary coexistence of its composing elements and subject, therefore, to decomposition” (Bognar 1985, p.27). In
his book, *Learning from the Japanese City*, Barrie Shelton writes, “*All things arise and pass away.* Life is a constant cycle of birth, death, rebirth, growth or decay. The ‘death’ remains very much alive with his spirit; either feared and destined to reappear in some living material or earthly forms, or banished to another world” (Shelton 1999, p.157).

The other part of Buddhism, Zen (*Ch’an*) Buddhism was brought to Japan from China in the thirteenth century during the Ashikaga period. Zen was the ideal religion for the Samurai since the latter placed high values on loyalty, courage, and self-control. The self-confidence required of Zen’s character also fit well with the Samurai. Zen is the process of meditation that helps Buddhists to be reborn, reach Nirvana, and unite with the world. According to Zen, truth cannot be explained by words. “Enlightenment comes from intuition gained through direct religious ascetic practices, not from any intellectual understanding or knowledge of written Buddhist doctrine…” (Shelton 1999, p.47). Words such as earth, clouds, wind, mountains, and rivers show Zen Buddhism and Buddhism have the same belief. In Zen Buddhism, the meditativeness and tranquility of nature’s beauty play a great part. It can be seen in products of Zen philosophy, such as various landscape paintings, the tea ceremony, the architectural style, and the Zen dry garden that uses rock and sand to depict water. According to Mies Van der Rohe, Zen is known for its orientation towards plain naturalness and concentration on the ideas and perceptions of everyday life. Zen leads to calm, and directly addresses the essence of humanity; it creates a feeling for balance, beauty and dignity. (Blaser 1963, p.108)

These days, Zen philosophy is very popular among Western cultures and is reflected through many aspects of life, such as the interiors and exteriors of residences, fashion, candles, food, gardens, and so on.

### 2.1.2. Ukiyo-e Painting

Among other things, religion also influences Japanese works of art. Both Buddhism and Shinto believe that nature is the main part of the Japanese’s life. Landscape painting and
poetry about nature were the famous kinds of art in Japan and also in China many years ago. Most of the traditional art in Japan is derived from ancient Chinese art. The Japanese traditional painting, for example, primarily consists of linear brush strokes with decorative flatness of images and colors and, therefore, is similar to Chinese pictorial art. There is no depth or any form of shadows. Japanese painters sometimes apply the correct scale proportion, but sometimes not. The pure Japanese art deals with visual facts rather than with abstractions, idealizations, or visionary rendering. The scroll paintings, for instance, capture nature in its unrealistic and flat linear form.

A famous example of the tradition Japanese painting is *Ukiyo-e* painting of the Edo period (1603-1868). The term *ukiyo-e* means “pictures of the floating (passing) world or the world of suffering” (Walker Art Center, p.60), which were introduced and quite famous among the Japanese, particularly in Kyoto. The *Ukiyo-e* can be a colorful drawing, a woodblock print, or a painting. It captures the essence of lusciousness, women’s delicate beauty, and numerous activities in everyday life; for example, kitchen’s maids, geishas, merchants’ wives, drunken concubines, sumo wrestlers, Kabuki actors, and even erotic scenes. Most of the people who bought *ukiyo-e* lived in the modern community. Women usually bought *Ukiyo-e* to follow the most recent fashions and men bought *Ukiyo-e* to see their favorite Kabuki actors, geishas, and concubines. Pictures of beautiful women (*bijin-ga*), usually geisha or women of high social status, were the most popular *ukiyo-e* subjects at that time. Furthermore, landscape pictures with themes such as Mount Fuji (the highest peak), hills, regions, shrines, temples, famous places inside and outside Edo were frequently found in *ukiyo-e* prints as well. Ando Hiroshige is an example of one of the famous *Ukiyo-e* landscape painters of the Edo period (Fig. 1).
Figure 1. Ando Hiroshige. *Tanabata Festival at Shichu Han-ei*. Ukiyo-e painting
2.1.3. Ethnic groups and Languages

The major ethnic groups living in Japan are the Tungus, Mongolian, Malayan, and Ainu. They migrated to Japan centuries ago from different routes and periods. The Tungus and Mongolian ethnics went through a process of contraposition and mixing in the prehistoric Korean peninsula. In addition, there were some immigrants from the neighboring countries of China and Korea. All these ethnic groups came together to form the Japanese race with a rich culture and a diverse ethnic background.

In view of the existence of various ethnic groups in Japan, many language influences and changes happened in Japan. The languages of the immigrants from different ethnic groups influenced the Japanese characters. Chinese characters were introduced to Japan around the 4th-5th century AD by Korean scholars. There are similarities between words and grammatical constructions of ancient Japanese and southern Korean and similarities between phonetics of Polynesian languages and modern Japanese. The major characters in Japanese language consist of Chinese, Japanese, and sometimes Roman characters. Then, the Japanese characters are divided into three groups: Katakana, Hiragana, and Kanji. Katakana (kana means phonetic symbols), is used to translate foreign words that are not originally from Japan (Fig. 2). Hiragana consists of native words and the daily language that needs to be combined with Kanji in order to create words (Fig. 2). On the other hand, Kanji can stand-alone because each character in it carries its own meaning. It is not like a Western character that does not have any meaning when it stands by itself. It is a fact that there are only twenty-six letters in some Latin based alphabets (fifty-two if combine the upper and the lower cases). On the contrary, Kanji that was originally formed from Chinese characters during the seventh century, has over fifty thousand characters and is still expanding and is incomplete. Kanji employs the Chinese character, but it uses Japanese pronunciation. Sometimes the old characters emerge to form a new meaning, and sometimes one character can have more than one
<table>
<thead>
<tr>
<th>Katakana</th>
<th>Hiragana</th>
</tr>
</thead>
<tbody>
<tr>
<td>ア a</td>
<td>あ a</td>
</tr>
<tr>
<td>イ i</td>
<td>い i</td>
</tr>
<tr>
<td>ウ u</td>
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</tbody>
</table>

Figure 2. Japanese characters: some examples of Katakana and Hiragana

meaning. Japanese character, Katakana, grows mostly by incorporating and slightly modifying the two old iconic systems, Kanji and Hiragana.

In spite of the fact that Japanese borrows Chinese characters, does not mean they share the same grammar and meaning. In Design Writing Research, Ellen Lupton and J. Abbott Miller define the differences between Chinese and Japanese characters,
The Japanese and Chinese spoken languages are totally different in their grammar and phonology. While many Chinese characters could be exchanged directly for Japanese words, some features of Japanese are impossible to translate... Japanese is heavily inflected, meaning that the basic form of a noun, verb, or modifier changes in different grammatical settings. Chinese, in contrast, has few inflections... A Chinese character could be used to stand for a Japanese word or syllable unrelated in meaning but similar in sound. (Lupton 1996, p.47)

The composition and placement of the characters in Japanese is the same as Chinese, from right to left and vertically from top to bottom. Nowadays, it is common for modern Japanese newspapers and magazines to display texts in both vertical (traditional) and horizontal (Western) formats on the same page. Furthermore, since the characters are pictographic, the distinction between characters and true pictures is blurred. They can mingle nicely together, unlike Western characters that do not mingle with pictures.

2.2. Space, Forms, and Structure of Japanese Architecture

Japan is located near the great peninsula of Korea and between the Pacific Ocean and the sea of Japanese. It consists of four major islands – Kyushu, Shikoku, Honshu, and Hokkaido– and many small islands (Fig. 3). The climate changes dramatically from subtropical and oceanic with warm rain and high humidity in the summer to semi-frigid continental with cold and snow in the winter. Almost every year, there are many geographic and climatic changes that occur in Japan; for examples, severe earthquakes, dense humidity, typhoons, and many volcanic activities.

Nature plays an important role in Japanese architecture due to the fact that the Japanese cherish nature as the main part of their lives. As was stated previously, they live so close to nature that it serves as an inspiration for their life. The rhythm of nature blends harmoni-
Shinto and Buddhism believe in the connection between nature and timber and in the changeability. Shinto shrines, for example, are always built from timber since the primary purpose of the shrine is to convey the soul back to the God; thus, the construction must be made from nature to imply eternity. There is Torii, a fourfold wooden gate that can be found only in Shinto shrines. Torii is perfectly cut with a simple form and without curves or colors (Fig. 4). It stands in the center and in front of the shrine.

Unlike the Western world, the word ‘architecture’ does not literally exist in the Japanese tradition. The word zōka means the construction of houses, and the word fushin means the collection of funds for the building or rebuilding temples. These are the common terms that have been used for many years. Japanese architecture began when an enclosed area was set up to create an architectural space. The fence, as an enclosure of the infinity, divides the space. Space in Japanese architecture is very significant; for example, in Zen Buddhism, the concept of honored space plays a dominant role in life. As Norman F. Carver, Jr. writes in
Form and Space of Japanese Architecture,

Zen affirmed the reality of immediate experience and yet declared its indivisibility from a present defined as the moving infinity. Space was felt to be the only true essential for only in space was movement possible. Space was the universal medium through which life moved in constant transformation, in which place and time were only relative states. (Carver 1955, p.130)

Architecture according to the Japanese must be shibui, meaning it has to fulfill six characteristics—quiet, beautiful, simple, subdued, original, and stable. Simplicity in Japanese architecture becomes the characteristic of uniqueness. The simple materials that they use, the way they leave the timber surface unpainted to show its natural color, the simplicity of the wall panels, and the fresh woven floor mats are used as references by some of Western designers.
There is an old Japanese verse that artistically describes the simplicity of Japanese residence:

A cottage stood there, a human abode,
Of sticks tied together and covered with straw,
Another morrow, the ties gone and the thatch scattered,
Sees it reduced to wilderness, from which it came! (Anesaki 1933, p.31)

The traditional Japanese residence is all one floor, this means that every activity like eating, sleeping, chatting, and sitting is performed in the same place. Although at first glance, the interior residence seems empty and spacious since it has little furniture and fewer decorations, it looks very highly artistic as a place of serene meditation. In general, the interior of a Japanese residence is very simple in its construction, material, and composition. The room can be used for many purposes because it does not have a specific function and usually contains less furniture because the Japanese do most of their activities on the floor. The low table and cushions are the only main furniture in the house. Futons or bedding are usually rolled up and kept in the closets during the day. From the Western viewpoint, it might seem dull, boring, and uncomfortable since it is very rigid and empty. As a matter of fact, however, it is calm and comfortable for the Japanese since they see it from a different aspect and perspective. Basic or raw materials, simple geometric forms, the skeleton rectangular frame system with translucent screens, and the natural color of the floor mats are the main elements in traditional Japanese residences.

Japanese traditional architecture used wood for its architecture because almost 90% of ancient Japanese islands are covered with forests. Timber is very suitable for humid and summer seasons, especially during the rainy season because it gives sufficient ventilation through its surface. Unlike stones or bricks, timber is not durable, but it is less damagable during earthquakes and other natural disasters. Timber has more strength and flexibility to resist an earthquake than stone or brick buildings. Old buildings are very rare in Japan, except for religious complexes and castles. Old buildings are not common because of the enormous damage suffered during World War II and during natural disturbances. Everything
seems temporary; thus, most of the traditional Japanese buildings were destructible, replace-
able, or even moveable.

Moreover, there are special ways in which timber was used in Japanese traditional
architecture. For the reason that the Japanese value the rich texture of the timber surface –
timber lives and breathes from the skin or surface– it is left unpainted and unpolished to
show its natural appearance. The natural color is the main characteristic of Japanese architec-
ture. The Japanese never sand-papered, polished, or painted the timber surface to retain the
natural gloss of the surface form; thus, outdoor walls sometimes look so pale and washed by
rain, especially as time goes by.

Flexibility is another part of Japanese architecture. Flexibility, as related to buildings,
means being changeable as anything inside and/or outside is removable. It is essential to keep
it flexible because of earthquakes and other disasters that occur in Japan. The mat cover,
screen partitions, and the board ceilings can be quickly packed up and carried away. The
external surface of the residence personifies the flexibility of the residence. Most of the
interior walls are used as moveable folding partitions, which are not permanent. It is easy for
the Japanese to rearrange the room by sliding or removing the screen panel inside the resi-
dence. The screen panel can be used as an enclosure and/or as a frame since the arrangement
of removable sliding-screen partitions gives an indoor-outdoor access, in which case, there is
no boundary between the nature (outside) and building (inside). “The meeting of architecture
and nature was the key to spatial expression” (Carver 1955, p.150). It makes the Japanese
residences blend smoothly into the surrounding natural environment.

Western architecture is familiar with the terms: ‘window’, ‘door’, and ‘wall.’ On the
other hand, those terms seem nonexistent in Japanese traditional architecture because most of
the actual wall does not exist as a wall but as a screen panel. The wall is not so important as
the main structural form in Japanese traditional architecture. On the contrary, the column is
the main important form in Japanese traditional architecture because it supports the house.
Because of that, the Japanese have taken great pride in their craftsmanship in construction. The screen panel is used as a wall; it slides open from one room into the other rooms or to the outside. The sliding panel also creates a smooth, continuous rhythm that enriches the traditional Japanese residence. The basic wall panels consist of skin (screen panel) and skeleton (woven bamboo or a dark cedar). The skeleton forms a structural, rectangular, geometrical shape that continuously repeats all over the residence.

The shōji screen, a translucent screen panel, is made of very thin strips of white translucent pine that covers the frame on one side (Fig. 5). The translucent papers are pasted horizontally from the bottom and continued upwards to prevent dust from accumulating. The silhouette of shōji screen as an outer screen covers most of the windows and sliding door panels. There is no glare, no shadows, and only a soft diffusing shadow from outside. When the shōji screen is closed, it gives a subdued and diffused light that reflects inside the room and it shows an excellent contrast of black and white patterns from the exterior through the interior. The shōji screen is usually used for the outside wall, facing the veranda or corridor, and it serves as a door, window, and space enclosure. The standard measurements of the shōji screen are the width, based on the column distance, and the height, based on the distance between upper and lower tracks. The shōji screen is a kind of a replacement for glass windows in traditional Japanese residence. As a matter of fact, there is an actual window (mado) in Japanese traditional architecture; however, it is rarely used in Japanese residences. If the Japanese apply this window in their house, it will probably in the kitchen and bathroom. Mado is similar to shōji screen, but in smaller in scale and cannot be used as a passage.

The fusuma screen similar to the shōji screen, is covered with heavy opaque paper of a brilliant white color, pasted on both sides. The fusuma is usually used as a room partition and a room door inside the residence without or with few printed patterns or a mural on its panel (Fig. 6). The basic colors of fusuma-gami (fusuma papers) are white, yellow, cream, gray, or light brown. The skeleton structures of both fusuma and shōji screens are extraordi-
narily weightless to reduce disintegration in the lower track when they slide the panels several times. The translucent screen from *fusuma* reflects the texture from the garden outside and sometimes is decorated with an ornate woodblock painting, similar to a Chinese woodblock painting. Landscape can be view from inside the residence as a picture framed in the rectangular immense screen panels. The rectangular screen panel is left unpainted to show the natural color of timber. The Japanese traditional residence has several large rectangular screen windows, partitions, and doors for an indoor-outdoor access. They always combine natural and man-made forms into a unified whole. They generally called it ‘borrowing a space’ since they borrow nature from outside and put it as a picture frame inside the residence.

Framing, inside the garden, also used in ancient Chinese architecture, is a place to pause for a while in preparation for entering another location. It is kind of a sacred journey
Figure 6. *Fusuma*, the opaque paper panel

from one part to another. Framing gives a little hint about what is inside the next place and is also used as an interlude and a hint to visitors before they enter the next location in the garden. ‘Framing’ originally adapted from the Chinese garden, with the identification of a moon-shaped gate (circle-shaped gate) is designed to let only one person at a time pass through (Fig. 7). They built it so low and small, so that people have to pause, take a deep breath, and enjoy the scenery before they continue to other locations. On top of every frame or gate, there is a piece of wood (a plaque) with a title or a prose describing what is inside the next location.

As was mentioned earlier, the column is another major element in Japanese traditional architecture. There are four primary columns that are used as an ornament as well as a struc-
ture to support the roof from the inside. “The bracket complex consists of two basic parts, the bearing block (masu) and the bracket arm (hijiki)” (Nishi, p.36) (Fig. 8c). In Ancient China and in some Buddhist temples in Japan, the brackets seem very complex with a lot of blocks on top of each other, which are more like an ornament rather than a column itself (Fig. 8b). In Japanese style, the column is more basic and is called the ‘boat-shaped bracket arm.’ It consists of the purlin (the long beam that attaches to the inside roof) and a simple single bracket between the purlin and the column (Fig. 8a).

The roof is one of the main important elements in Japanese traditional architecture as well. There are many variations of roof design in Japan, such as the gabled roof, hipped roof,
pyramidal roof, and hipped roof with gables. The Japanese roof has two interesting things that cannot be found in Western architecture, the slope of the roof and the curves of the eaves. The Japanese roof style is quite similar to the Chinese roof style; however, there are some slight differences between the styles. The Chinese roof style is fully decorated with a sharp point and bright colors, and is very exaggerated, whereas the Japanese roof style is very refined, subdued, and merges delicately with nature. The gentle slope of the Japanese roofs form a harmony with the hills and trees that make them appear as though they are part of the landscape instead of a man-made structure.

There are two kinds of ceiling structures in the traditional Japanese residence: the first one is a decorative roof, *keshō yane*, and the second one is a ground roof or *no-yane*. The *keshō yane* structure solved their traditional architecture problem—the heavily decorated brackets that shows inside and outside the residence—by eliminating the deep projecting extension with bracket and supporting the space and structure between beams and brackets. Consequently, the beams and brackets are completely hidden between the roof and ceiling. The *keshō yane* block or *masu-gumi* is a decorative bracket system that creates the look of a real and precise structure. "Masu-gumi is a structural detail for supporting the overhanging eaves," writes Kishida (Masuda 1970, p.22). The consistency between the real structure and
the implied structure, the softening of the interior vertical dimension, allowed a visual expression of precision and delicacy and a gentle human feeling for space (p.125). It then becomes a unique characteristic of the Japanese structural architecture system.

The rhythm in Japanese interior residence is in proportion with rectangular shapes, similar to Piet Mondrian’s arts from the De Stijl movement. The shōji screen, beams, and shelves show Mondrianesque patterns inside the Japanese residences. De Stijl, founded by Theo Van Doesburg was popular in 1917-1931 in Europe. “De Stijl artists were searching for an expression of the mathematical structure of the universe and the universal harmony of nature” (Meggs 1983, p.321). Mondrian’s arts are mathematical, and geometric forms in asymmetrical compositions reflect the De Stijl movement. Mondrian limited his colors to primary colors (red, blue, and yellow), primary values (black, white, and gray), and primary directions (horizontal and vertical). Similar to Japanese screen panels, Mondrian’s paintings are asymmetrical but harmoniously balanced. The horizontal and vertical lines contrast directions creating a strong perfect balance (Fig. 9).

2.3. The Modular System of Japanese Traditional Architecture

Japanese traditional architecture applies some kinds of measurement systems to their floor plans. A measurement system helps for standardize procedures to the point of forming a complete vocabulary and grammar of the whole building. Unlike Chinese architecture that applies curved lines a lot, it is obvious that most of traditional Japanese architectural plans utilize straight lines horizontally and vertically even in the measurements.

Back in the period around the fourteenth century, the ancient Japanese utilized the Kane shaku (the Carpenter’s square) or the Japanese foot as a traditional Japanese unit of
Figure 9. Piet Mondrian. *Composition Blue, Yellow, and Black*
length. The Carpenter’s square is an L-shaped steel scale. The long arm is 1 shaku and 5-6
sun long, the short arm is 7.5-8 sun long. In Western measurement standards, 1 shaku is 11.9
inch. Shaku means *kane kōbai* or an inclination of 45° (Fig. 10).

1 ri = 150 jō = 1500 shaku
1 jō = 10 shaku = 100 sun = 1000 bu = 10000 rin
1 shaku = 10 sun = 100 bu = 11.9 inches = 30.3 cms

![Figure 10. Kane shaku or Carpenter’s Square](image)

Figure 10. *Kane shaku* or Carpenter’s Square

Later on, the Japanese developed another measurement unit, *ken*. *Ken* divides the
interval between two columns of a wooden structure. One *Ken* is equal to 4 sun or 4.76
inches. *Ken* gradually became standard measurement in residences because of its close rela-
tionship to human measurements and its practicality. Subsequently, the *ken* measurement is
divisible into two standards, the *kyō-ma* (1 ken = 6.5 shaku) and the *inaka-ma* (1 ken = 6
shaku). *Ken’s kyō-ma* is more complicated compared to *Ken’s inaka-ma*; thus, *inaka-ma* is
more popular and is replaced the jō unit (10 shaku). Soon afterward, it became commonly
used in residence measurements and became standard unit of Japanese measurement because
it measures the center-to-center distance between columns.
Subsequently, Japanese traditional architecture started to utilize the floor mat, *tatami*, as another measurement system in the sixteenth century, due to the increase of its use in residences. They do not use the size of the mat as a module function, but they count the number of mats contained in each room to determine the organization horizontally and vertically. For example, a room can be a 4.5 mat room or a 6 mat room. *Tatami* provides the proportions for all other elements of the structure, from the plan to the elevation structures, and helps to divide the floor area into a variety of asymmetrical forms in the Japanese residences.

The word *Tatami* was originally *Tatamu*, meaning 'to fold or to pile up' (Engel 1985, p.36). The size of *Tatam* is based on the size of a specific sitting arrangement for two men that can be moved and folded. There was a thickly knit straw mat in the Kamakura period, called *tsuka-nami* that had previously been used as a natural cushion in the upper-class residences. It was moveable, depending on where they wanted to sit. Then, they combined *tsuka-nami* and *Tatamu* into *Tatami*. Later, during the Muromachi period (1338-1573), *Shoin* style (the upper-class traditional Japanese residence style) was introduced by covering the entire floor with *tatami* for the first time.

*Tatami* is a tightly packed, soft, light-colored, stiff *igusa* raw-straw mat that is bound together with stout strings. The size of *Tatami* is fixed to a double-square proportion or a 3 x 6 feet (910 x 1,820mm) rectangular shape, and is two inches thick. The upper surface is covered with a straw-matting or woven rush that shows ornamental and constructional patterns. The edges are trimmed proper and square and the two longer sides are bound on the upper surface and edges with a strip of black linen an inch or more in width.

According to Heinrich Engel, the three main constituent parts of *Tatami* are:

- *toko* (floor), thick straw under part
- *omote* (surface), thin reed cover
- *fuchi* or *heri* (edge), cloth tape binding (Engel 1964, p.41) (Fig. 11).

The *fuchi* or *heri* is usually a strip of black linen or cotton, but in teahouses or other upper-
class residences, they changed it to a strip of silk with patterns. The color of strips vary from black, dark blue, brown or gray.

“The size of Tatami is also consistent with the placement of the columns and other vertical elements within the building to give the floor mat even greater visual authority” (Shelton 1999, p.34). Tatami as a modular co-ordination, helps to determine most measurements of both the plan and the elevation in the residence; for examples, floors, walls, furniture, and roof. It gives the uniformity and harmony of proportions, and creates the style of the residence appearance as well. Tatami has a standard size and may be arranged in varying patterns to produce rooms of different sizes. It is easy for the Japanese to estimate the size of

Figure 11. The detail constructions and standard sizes of Tatami
a room by arranging tatami into specific patterns. The arrangement of tatami fits tightly in the direction of closely wound spiral. It has the effect of keeping the eye within the space and emphasizes the center of the room as the main area. To determine the size of the room, they lay the mat in the following numbers: two, three, four-and-one-half, six, eight, ten, twelve, fourteen, sixteen, and so on (See Fig. 13 for more details). The corners of four mats are not affirmed to join together, usually the corners of two mats have to go against the side of a third with two short ends to form the perpendicular angle (Fig. 12). It visually fractures the floor into strips of areas and creates an asymmetrical division of space.

Figure 12. The detail of the 4.5 mat-room

The advantages of tatami as a traditional modular system lie in the fact that it fixes a standard unit of size, is flexible and moveable. Tatami is a unique platform in traditional Japanese house that usually is used as a bed, seat, table, and walkway. The Japanese never wear shoes inside the residence because tatami is very fragile and very soft-matted; it easily dents and breaks. They usually put their shoes or sandals at the front entrance, before entering the residence. Besides, it is not polite to enter the residence with shoes on because it is a rule that no dirt from outside can come inside.
Figure 13. The various arrangements of Tatami-mat
As was cited previously, Tatami was used in the upper-class residences long time ago. It was also used in some of the teahouses and ancient palaces although its arrangement was more complicated. Most of the traditional Japanese residences now are designed according to the same modular system and esthetic principles applied to teahouse or palaces. One example of an ancient palace that used the pure Japanese traditional architecture is Katsura Imperial Villa or Katsura Detached Palace in Kyoto.

### 2.4. Katsura Imperial Villa

Kyoto, known as Heian-kyō, was the last imperial capital of Japan from 794 until 1869 when the Emperor Meiji moved the capital to Edo (Tokyo, as we call it today). Heian-kyō means the capital of peace and tranquility because the beautiful hills and mists that have surrounded Kyoto throughout the years. Kyoto was designed based on the grid plan of the ancient Chinese tradition, a rectangular grid that is three and a half miles long from the North to the South and three miles wide from the East to the West. Kyoto, as the last imperial capital, is fortunate as most of the shrines, temples, palaces, and some antique buildings survived War World II and are still preserved. Kyoto is also known as the heart of Japan because it bears the Japanese history of arts and culture.

One of the famous palaces in Kyoto is Katsura Imperial Villa (also known as Katsura no Rikyu or Katsura Detached Palace). According to Kenzo Tange, "Since it [Katsura Imperial Villa] was the residence of an imperial prince, it lay claim to the title ‘palace’; and since it was beyond the confines of the imperial court at Kyoto, it was considered ‘detached’" (Tange 1965, p.46). The word ‘katsura’ itself refers to a tree of the Cercidiphyllum genus, but has connotations of a more romantic nature (Naito 1977, p.129).
Katsura Imperial Villa is one of traditional Japanese architectural masterpieces and the largest palace in Southwest Kyoto, near the Katsura river. It shows how the Japanese built the palace by incorporating nature and buildings together. Katsura Imperial Villa was originally designed by Kobori-Enshu in the Momoyama period (1573-1614). In the words of researcher Akira Naito, “The Momoyama period in Japan has been compared with the European Renaissance, because it too was an age characterized by an upsurge of humanism and a revival of classical culture” (Naito 1977, p.133). The land of Katsura Imperial Villa actually belonged to the Hachi jō family before it became the property of the Imperial Prince Toshihito. Katsura Imperial Villa, generally speaking, is a palace that has been used as the imperial family retreat and an imperial guesthouse.

There are three main houses in Katsura Imperial Villa: the Old Shoin, the Middle Shoin, and the New Palace (Fig. 14). These houses were repeatedly reconstructed and were built in three stages at different periods. It took almost fifty years to complete the villa under the direction of three princes from different generation: Imperial Prince Toshihito (1579-1629), his son, Imperial Prince Noritada (1619-1662), and the third prince-Yasuhito (1703-1767).

As was pointed out earlier, Prince Toshihito was the first emperor who owned the Katsura Imperial Villa. He constructed the Old Shoin in 1616. When he died in 1629, nobody took care of Katsura until finally in 1642 his son, Prince Noritada (also known as prince Toshitada), began adding another house when he reached 23 years old. Prince Noritada’s interests in poetry and art reflect in the second house, the Middle Shoin. He added the Middle Shoin in 1641, a year before his marriage. The year of the construction can be proved by the paintings on the wall and door panels by the Kanō brothers who worked for the imperial court and Edo Castle around 1640-1641. Prince Noritada occupied the Middle Shoin for his major personal quarters in the Katsura Imperial Villa. Since he used the Middle Shoin as his personal quarters, he added a kitchen, servants’ rooms, a waiting room, and other small rooms to it. As soon as the construction of the Middle Shoin was finished, he arranged it so
Imperial villa, Katsura
General plan 1:400

A tea-pavilion (gepparo)
B oldest building (ko-shoin)
C middle building (chu-shoin)
D most recent building (shin-shoin)

Figure 14. Katsura Imperial Villa
that the Old Shoin joined with the Middle Shoin. As it is located on the map, the Old Shoin on the East side of the Middle Shoin is the entrance for guests, and the music room on the West side is the private area for Prince’s wife. The music room is a place for Japanese harps, flutes, lutes, and other musical instruments. The veranda located in the southwest end of the music room serves as an entrance to the New Palace.

The New Palace or Shin-Goten, is located on the westernmost wing of the main area. Prince Noritada added this palace because he adopted a son of the ex-emperor Go-Mizunoo, Prince Sachi (later known as Prince Yasuhito). It was the imperial tradition to build a separate house for the adopted son. In this case, Prince Noritada decided to build a place for his adopted son inside the Katsura Imperial Villa in 1654. The New Palace is also known as Miyuki Goten (The Imperial Visit Palace), the largest complex in Katsura Imperial Villa since it was continuously built for ten years, from 1654 to 1663. Some rooms were added, repaired, and changed right after the death of Prince Noritada in 1662. The famous architectural style in the New Palace is the unique shelving style, exactly like the style of the Manshuin Lesser Shoin, a residence built in 1656 by Prince Noritada’s younger brother, the Priestly Imperial Prince Ryōshō in Kyoto. As Akira Naito describes in Katsura, A Princely Retreat:

... besides the window are a cabinet and shelves that turn at the corner of the room and continue along the west wall. This is famous in Japan as ‘Katsura shelving’ or ‘true shelving.’ In contrast to the flowing lines of Kanō Tan’yu’s monochrome ink paintings on five of the cabinet door panels, the arrangement of the cabinets and shelves creates geometrical patterns reminiscent of Mondrian. (Naito 1977, p.146)

The materials of this shelving are foreign expensive woods that symbolize sukiya style (this style will be explained afterwards). In each screen panel, there are four different forms of baskets for flowers. Each basket contains different kind of flowers depending on the four seasons: cherry blossoms and wisteria for the spring; cotton roses for the summer; chrysanthemums for the fall; and plum blossom, camellias, and narcissuses for the winter (Naito 1977, p.125). The geometric pattern is very obvious throughout the palace, especially
in the shelving area. It shows *Mondrianesque* patterns with complicated patterns of asymmetrical geometric shapes.

Katsura Imperial Villa, as was cited previously, has three main houses: the Old Shoin, the Middle Shoin, and New Palace. Each house has its own architectural style: *shinden*, *shoin*, and *sukiya*, respectively. The *shinden* style is the oldest style in Japanese traditional architecture style. "The word (*shinden*) literally means ‘the hall for sleeping’" (Nishi/Kuzumi 1983, p.64). The residence with *shinden* style always faces the South and is usually in front of the courtyard. In the Old Shoin, the front is facing the ponds where the festivities and other events took place. The interior of the *shinden* style contains many curtains, bamboo blinds, a wooden floor, folding screens (byobu), a moveable mat (the early version of tatami-mat), and picture scrolls (Fig. 15). The Old shoin was the first place where the prince met his guests. The *Shizen* residence is typically perceived as a place of entertain the guests.

![Diagram](image)

*Figure 15. The interior example of the Shinden style*
The *shoin* style was developed during the Mumomachi period (1338-1573). As was mentioned earlier, the *shoin* style is usually found in the upper-class traditional Japanese residences. The *shoin* style is the symbol of the beginning of the new modern residential architecture in Japan. “The word *shoin* literally means ‘the writing hall’” (Nishi/Kuzumi 1983, p.74). The Middle Shoin contains some typical elements of the *shoin* style, such as large window panels, a decorative alcove (tokonoma), bookshelves, a built-in desk, *fusuma* with patterns, *shōji* screens, and the modular structure of tatami mat that covers the entire floor (Fig. 16).

![Diagram of Shoin style](image)

Figure 16. The interior example of the *Shoin* style

The last style, *sukiya* style, is similar to the *shoin* style but has fewer decorative patterns. Each *sukiya* room has its own characteristic and always looks different from each other. “The word *sukiya* means “abode of refinement,” and the most successful examples of the *sukiya* style combine the elegance of the formal *shoin* style with the relaxed atmosphere
and artistic idiosyncrasies appropriate to a man of taste” (Nishi/Kuzumi 1983, p.80). Nishi and Kuzumi also mention, “…the sukiya philosophy of restraint, simplicity, and refinement that it embodies” (Nizh/Kuzumi 1983, p.105). The sukiya style is simpler than other styles and more open to the natural surrounding. The sukiya style residence always has open ceilings and gardens around it, which can be seen in the New Palace at Katsura Imperial Villa. Inside the New Palace, there is an ornamental panel with some small details of Japanese art, which is also typical of the sukiya style (Fig. 17).

Figure 17. The interior example of the Sukiya style

In addition to the main houses in the center, there are five exotic teahouses of various styles in the Katsura’s garden. The first teahouse, Geppa-rō or ‘the Moon-Wave Tower,’ was built by Prince Noritada three or four years later after the reconstruction of the Middle Shoin (Fig. 18). Geppa-rō was first recognized as Moon-Plum teahouse because it replaced the Plum tree that was supposed to be there. It was also a reminiscent of his father, Prince
Toshihito, who loved plum trees so much. The ceiling of Geppa-rō is very spacious and high, even though it is a one-level building. The keshō-yane structure exposes the shape, natural color, and texture of the timbers as a decorated ornament inside the teahouse.

The Shōkin-tei or ‘the Pine-Lute Pavilion’ is located across the Geppa-rō and the pond (Fig. 19). Inside the Shōkin-tei teahouse, there is a plaque handwritten by Prince Toshihito’s elder brother, which proves that the Shōkin-tei was built in Prince Toshihito’s period. However, the building does not look like the original teahouse because Prince Noritada added and
Figure 19. The floor plan of Shōkin-tei or ‘The Pine-Lute Pavilion’

renovated some parts afterwards. The Shōkin-tei teahouse expresses a less formal structure and richer natural patterns. The placement of the rocks scattered around the teahouse creates an asymmetrical form.

The next teahouse Shōka-tei or ‘the Flower-Appreciation Pavilion’ is to the South from the Shōkin-tei teahouse. Since it is located on the highest point in the garden, people can see a complete view of the main villa from this teahouse (Fig. 20). It is a simple and small
teahouse that looks like a regular tea shop in an old Japanese downtown and surrounded by some Cherry trees.

The last teahouse is *Shōi-ken* or ‘the Laughing-thoughts Pavilion’ (Fig. 21). This is the only teahouse with an abstract name because the other teahouses have concrete terms for their names. Chinese poet, Li Po (701-762), inspired its name. “Li Po retired to a hermitage and spent his time laughing at the vanity of the ordinary world” (Naito 1977, p.129). As
Figure 21. The floor plan of Shōi-ken or ‘The Laughing-Thoughts Pavilion’
(7) Tokonoma. (8) Toilet. (9) Boat Landing. (10) Lantern

Kenzo Tange writes, “The Shoiken (Laughing-thoughts Pavilion) is named from the ancient saying ‘a single twig, the coming of autumn makes me smile,’ and from a quotation from the Chinese poet Li Po’s book *Questions and Answers in the Mountains*:

> When they ask me what I think
> Of living in the azure mountains,
> I laugh and do not answer
> That my heart here finds rest…” (Tange 1965, p.25)
*Shōi-ken* is unique from its name to its structure, compared to other teahouses in Katsura Imperial Villa. Unlike the other teahouses, *Shōi-ken* has its own bathroom, kitchen, servant’s place, and some rooms that appear as a house by itself. The decoration of this teahouse is highly stylized. For example, the six windows in this teahouse do not look like ordinary rectangular Japanese windows; they are circle-shaped windows, instead.

Actually, there was another teahouse in Katsura Imperial Villa—*Chikurin-tei* or ‘the Hall of the Garden Forest’—but it had disappeared by the time Prince Toshihito took over the palace from the Hachijo family.

Katsura Imperial Villa, with an area of 66,000 square meters contains the three main houses, which are surrounded by fantastic gardens and teahouses. The placement of the three main houses is in a unique shape, a zigzag plan with the main house (the Old Shoin) in front. Therefore, visitors cannot see all the main houses at once but they have to pass each house one by one.

Everything that has been described earlier as the major structures and elements of Japanese traditional architecture can be seen here as Katsura Imperial Villa represents an example of Japanese traditional architecture. The use of Tatami modular system in the Middle Shoin, the New Palace, and some of the teahouses, is apparently visible from the structure of its ceiling, walls, screen panels, and floor. The framing in each palace gives a fabulous view from inside and outside. People can view various scenery when they look at the garden while they are outside, and they will see a specific view of a certain area from the inside (Fig. 22). The Japanese usually choose the best view of the garden to show from inside the house as part of the house decoration.

The Japanese love to combine nature and man-made forms. In Katsura Imperial Villa, nature always blends harmoniously with the buildings, from the tatami mat that looks very refreshing with its smell of fresh and pure straw to the skeleton timber structure of *shōji*-screen panels. The texture of naked timber can be seen in every wall as the Japanese never
paint the surface form. The texture gives an interesting rhythm on the floor, similar to the wall’s surface. Even the fencing that they use is a living bamboo that weaves together into a naturally growing fencing. This particular fencing is also well known as ‘Katsura fencing’ (Fig. 23).

Katsura Imperial Villa is the most important artifact for Japanese traditional architecture. Akira Naito beautifully describes Katsura Palace as, “...one of the most avant-garde creations in the history of Japanese art. Because of its deliberate tenseness, thorough going subjectivity, and emphasis on keen-wittedness, it remains a beautiful world of dreams” (Naito 1977, p.134). Nishi and Kuzumi also write about Katsura as an ‘unimpeded relaxation in the midst of nature’ (Nizhi/Kusumi 1983, p.79).
2.5. Japanese Influences in Western Architecture

“Young architects, forget Rome, go to Japan!” exclaimed Walter Gropius after his return to Cambridge from the Far East in the early 1950s (Lancaster 1983, p.186). Traditional and Modern Japanese architecture become the inspiration for Western architecture. In the beginning, the Westerners discovered syntax and idioms: surfaces, modules, volumes, structures, space, flooring, and the total environment. On the contrary, the Japanese invented the modular structure, natural philosophy, and minimal space, which was followed by the Western research on the essence of the architectural phenomenon at this time.

Japanese traditional architecture has its own strong philosophy, of being so close to nature. The simplicity of the interior and exterior, modular structures, and unique characteris-
tics cannot be found elsewhere, except in Japanese buildings. Jiro Harada describes the characteristic of Japanese architecture in *The Lesson of Japanese Architecture*, Japanese buildings are built of wood, and they are dominated by the roof, which has deep eaves; branched brackets occur on religious edifices, and the members, usually, are left unpainted. The Japanese love of nature demands the use of natural materials. (Lancaster 1983, p.166)

The use of natural materials, organic forms, and the involvement of nature with the man-made structures became popular among the Western architects. Frank Lloyd Wright writes, “...I found that Japanese art and architecture really did have organic character. Their art was nearer to the earth and a more indigenous product of native conditions of life and work...” (Wright 1938, p.173). The influence of Japanese art and architecture affects most of the Post-modernist Western architects. Some of them are Mies Van der Rohe, Richard Neutra, Charles and Henry Greene, and Frank Lloyd Wright.

2.5.1. **Ludwig Mies van der Rohe (1886-1969)**

Mies van der Rohe became interested in Chinese architecture and Chinese philosophy because of LaoTze. Mies actually applied Far Eastern philosophy ‘to project such experiences into the relationship of Man to space, building and living –into constructions and structures’ (Blaser1, p.34). Traditional Chinese architecture and Japanese traditional architecture share the same architectural principles, even though Japanese traditional architecture is simpler in terms of the structure and the interior. The interplay of (outside and inside) spaces, which is the Far Eastern philosophy, is part of Mies’ design structure as well. He tried to create an interaction between the inside and the outside of a building. “*Inside is outside is inside*, the concept of an intermingling of exterior world and interior space” (Blaser1, p.56).

Even though Mies van der Rohe never went to Japan, Japanese, as well as Chinese architecture influenced Mies’ works.
He regarded Japanese architecture as the perfect expression of a method based on an absolute distinction between the envelope and the framework, to such an extent that it could be reduced, as in his own American works, to an ideal equation: architecture = rational architecture (Masuda 1970, p.3).

Mies van der Rohe was a good acquaintance of Frank Lloyd Wright and Peter Behrens. He also became acquainted with Teitaro Suzuki, the great Zen-master, and started to apply Zen philosophy of naturalness to his work. He introduced his famous principle of less is more, which is similar to the Japanese philosophy of simplicity, order, space, and minimalism. “By introducing the principle of relationship to space, Mies van der Rohe created a complete design solution. Space without relationship is total isolation, completely unconnected to its surroundings” (Solomon 1986, p.13). Wester Blaser describes the similarities of Mies’ works and Japanese traditional architecture in West meets East: Mies van der Rohe:

1. the progression away from inner space and the smallest but nevertheless essential unit, the “Tatami” floor mat;
2. the raising of the building above the floor;
3. the visible differentiation of skin and skeleton;
4. the open plan without fixed walls, and the void within the space;
5. the inclusion of the environment so that the garden becomes part of the house – and from out of all these preconditions, the clear and formal subdivision of the building in a generous aesthetic equilibrium (Blaser 1996, p.109).

One example of Mies van der Rohe’s work that represents the influence of Japanese traditional architecture is the Farnsworth House (1945-1950) (Fig. 24). Here, he applied the principle of skin and skeleton from the traditional Japanese architectural structure, but he replaced the skin or the shoji-screen with clear glass and the skeleton/ the timber with concrete or steel. The amount of natural light comes from outside and the huge white wall inside the house with the open space, creates a spacious minimalism and simplicity of a Japanese house.
2.5.2. Charles and Henry Greene (1868-1957 and 1870-1954)

"In America, the Japanese influence spoke most fluently in three-dimensional terms, in architecture," writes Karen Current, "[T]he new American architectural trend absorbed and used many of the Japanese elements... The simplicity and honesty of the Japanese structures touched a sympathetic nerve in American feeling..." (Current 1977, p.3).

The influence of Japanese architecture also affected the work of the Greene brothers. Charles and Henry Greene, Los Angeles architects, certainly admitted that they loved Japanese art and architecture. They applied some Japanese motifs and architectural style, such as the irimoya roof form (the beams extended beyond the wall and supported by the brackets) and the oriental timber structure in their work. They contemplated nature and blended the man-made structures with their natural surrounding. Charles R. Ashbee writes about the influence of Japanese art and architecture on the works of Charles Greene,
I think C. Sumner Greene's works [are] beautiful; among the best there is in this country. Like [Frank] Lloyd Wright the spell of Japan is on him, he feels the beauty and makes magic out of the horizontal line, but there is in his work more tenderness, more subtlety, more self effacement than in Wright's work. It is more refined and has more repose. (Makinson 1979, p.150)

One example of the Greenes' work is The Irwin House, a California bungalow in Pasadena (Fig. 25). The traditional wood structure is combined with the natural beauty of mountains, hills, valley, trees and flowers situated around the Irwin House. The wood that the Greenes used remains in its natural wood tones. This is similar to Japanese traditional architecture for the Japanese believe wood is a sacred material. The Greenes were always concerned about the use of color in their work. For example, a warm color is used for the inside room when the sunlight appears and the changing color of the exterior, which effects from the sunlight, is based on the position of the house. According to the Greenes, "...home should be of natural textures and colors; the exterior should disappear into the landscape rather than impose itself upon it" (Current 1977, p.12).

Figure 25. Charles and Henry Greene. *Irwin House*, Pasadena, California
2.5.3. Frank Lloyd Wright (1867-1959)

Frank Lloyd Wright, for some reasons, always denied that neither Japanese art nor its architecture affected his work at all. He admitted only that he collected some of Japanese woodblock prints for as a side interest. "The Ukiyo-e and the Momoyama, Japanese architecture and gardening, confirmed my own feeling for my work and delighted me, as did Japanese civilization which seemed so freshly and completely of the soil, organic" (Wright2, p.206). As a matter of fact, however, according to Charles R. Ashbee, a personal friend of Wright,

The Japanese influence is very clear. He (Wright) is obviously trying to adapt Japanese forms to the United States, even though the artist denies it and the influence must be unconscious. It is particularly evident in the way he brings out the picturesque element in his buildings. (Nute 1993, p.3)

In addition, Peter Blake writes, "...he [Wright] was much more strongly influenced by Katsura Palace... and only his increasing arrogance could obscure the fact to his own eyes" (Blake 1976, p.306). One of Wright’s fellow architects, Thomas Tallmadge, believes the Japanese home influences Wright’s works, “From the Japanese... he [Wright] learned to make doors and windows an integral part of the design, not floating on its surfaces” (Satler 1999, p.148).

Even though Wright denied the Japanese influences in his works, there are many similarities between his works and Japanese traditional architecture. For examples, the mutual integration of natural surroundings, the use of timber as natural material, and the horizontal emphasis employed by Wright had been used in Japanese traditional architecture as standard devices. “Several of his [Wright] organic ideals were embodied in traditional Japanese art and architecture, and Japanese architectural forms were digested in his process of design” (Nute 1993, p.5). Furthermore, Wright simplified his architectural style into certain geometric forms and applied a similar module of the Tatami (3x6 ft) grid structure (Fig. 26).
He tried to dissolve the distance between the outside and the inside as an open space by using a window screen, similar to the shōji-screen in Japan. “My sense of wall was not a side of a box. It was an enclosure to afford protection against storm or heat when this was needed. But it was also increasingly to bring the outside world into the house, and let the inside of the house go outside” (Wright 1938, p.139).

One example of Wright’s work that represents the look of an American modern house in the Japanese tradition is Fallingwater (1935), the retreat of Edgar J. Kaufmann (Fig. 27). It is located in the Allegheny mountains of southwestern Pennsylvania. It is called Fallingwater because the house actually sits over a stream near a waterfall with the structure of flat roofs, and concrete walls with an outdoor/indoor access. The form of the house is so closed to nature that seems like it grows from the site and belongs to the ground. “The shape that make up the Kaufmann house are simple yet complex, sturdy yet light as air, studied yet casual, well defined yet intangible and functional though somewhat elusive and unreal” (Lancaster 1983, p.160).
The taste and influence of Japanese style is reflected in this house, as there are some similarities between Wright's Fallingwater and Ando Hiroshige's woodblock print. As Kevin Nute points out in *Frank Lloyd Wright and Japan*, “... the print *Agematsu*, depicting a Shinto shrine overhanging the famous Ono waterfall in Nagano Prefecture, might perhaps have influenced the similarly precarious sitting of Fallingwater” (Nute 1993, p.114) (See Fig. 28 for comparison).
Figure 28. Ando Hiroshige. *Agematsu*, Japanese woodblock painting (top) and Frank Lloyd Wright. *Fallingwater* (bottom)
2.5.4. Richard Neutra (1892-1970)

Richard Neutra, who was born in Vienna, was a great friend of Frank Lloyd Wright. He came to New York in 1923, moved to Chicago for a while, and later settled in California. Neutra became interested in Japanese architecture after traveling to Japan in 1930s for a lecture tour. He unified the Eastern and Western cultures in his buildings by bringing natural environment and geometrical structural forms all in one. Most of his buildings have flat roof and floor planes, unpainted fresh timber, horizontal beams, and huge clear glass panels that join nature and the building together.

Neutra was perhaps the first Westerner to call attention to the pleasant sounds and smells that can come from architecture. This is especially true for the Japanese house, in which faint aromas emanate from natural substances left unpainted, and these same materials muffle rather than reverberate sounds at full intensity. (Lancaster 1983, p.188)

There are many contemporary buildings in California whose structures are similar to traditional Japanese architectural style. As Clarence W. W. Mayhew writes in the article *The Japanese Influence*,

The problems of topography and the climate conditions of both California and Japan are very much the same, thus it seems quite logical that there shall be similar architectural conclusions and a borrowing of ideas of design and materials. (Lancaster 1983, p.185)

Richard Neutra brought a new idea to Western architecture by introducing some of Japanese traditional architecture style in his works. For example, he constructed a house for Edgar J. Kaufmann (the same client of Wright’s Fallingwater) in Palm Springs, California (Fig. 29). The house illustrates how “the flat-topped roof… spreads out close to the ground amidst huge jagged rocks and scanty desert vegetation, the landscape resembling a Japanese *hira-niwa* or flat garden of raked gravel” (Lancaster, p.186). The overall view of this house appears slightly Japanese in its lightness of construction. The flat roof planes, the clean-cut geometrical lines contrast with nature, and the light beams are typical of Japanese architec-
ture. Rupert Spade describes the Kaufmann House as “a ‘desert house’ where ‘horizontal roofs hover over transparent glass walls and dry-jointed stone extends in an almost Miesian manner along the cruciform plan of the house...the house looks out on to a treeless landscape’” (Spade 1971, p.126).

Figure 29. Richard Neutra. *Kaufmann House*, Palm Springs, California
CHAPTER 3. GRAPHIC DESIGN

3.1. Grid Systems in Graphic Design

3.1.1. The Art of Typography

Typography, according to Willi Kunz, is “the art of designing letters and composing text so that they may be read easily, efficiently, enjoyably” (Kunz 1998, p.5). Typography as a substance of visual communication deciphers the meaning of language and conveys the information behind it. Consequently, what is the actual meaning of typography according to another graphic designer? Anthony Froshaug states,

The word typography means to write/ print using standard elements; to use standard elements implies some modular relationship between such elements; since such relationship is two-dimensional, it implies the determination of dimensions which are both horizontal and vertical. (Bierut 1999, p.177)

Each element in typefaces has its own unique two-dimensional shape. To create a structural and proportional character, the typographer draws horizontal and vertical lines and optically conceives a proper space relationship between characters. If there is no space between letters and sentences, it will reduce the readability because it is difficult for the reader to distinguish the words.

Similarly, space is also very important in a structural building because it creates a smooth transition from room to room and from the building to nature. Typographic design is in line with designing a building; once the architect miscounts the certain measurement, the building can easily fall down. The general principle of architecture is similar to typography in graphic design because both are dealing with form and structure. As Steven Heller states in his article, *New Life in Print*, “… the form of a house may be determined by its practical
purpose, but in the case of typography the aesthetic side in the question of design makes itself clearly manifest... Both typography and graphics art are always concerned with surface (plane) design” (Bierut 1999, p.46).

Architectural principles affect the area of graphic design, as Allen Hurlburt writes in his book, *Layout,*

...the development of modern graphic design derived many of its ideas and principles from the discipline of architecture. Frank Lloyd Wright, Le Corbusier, Walter Gropius and Mies van der Rohe all made major contributions to twentieth century form and, in the process, influenced the shape of graphic design. (Hurlburt 1977, p.8)

Architecture and typography learned to use a precise and specific measurement to create a balance design many years ago. As a matter of fact, in China, they used mathematical measurement in their town planning since 1500 BC. The builders of pyramid of Egypt used a precise mathematical thinking in order to form a symmetrical structure. In ancient Greek architecture, the main measurement of the Panthenon was introduced as the golden section (Fig. 30).

![Figure 30. The golden section](image-url)
3.1.2. Symmetrical and Asymmetrical Balances

Symmetrical balance in both architecture and graphic design shows a classical style and very structural forms. For example, the Parthenon, with its structural column and central axis in Roman architecture, and the old Roman book layouts, with the position of visual elements and text in the center and/or justified alignment, give us a sense of classical and the traditional quality, as everything fixes in the center and proportionately balances on both sides. Symmetrical design is simple to create since the main point is always stressed in the center and divides the sides in equal balance.

Asymmetrical balance became popular in the twentieth century. Unlike symmetrical balance that was influenced by Roman architecture, asymmetrical balance was inspired by traditional Japanese architecture. In traditional Japanese architecture, the arrangement of the shelving and Tatami mat in a certain format creates an asymmetrical design (see Fig. 13), which is also similar to Piet Mondrian’s works in the De Stijl movement (see Fig. 9). Mondrian had already applied Japanese asymmetrical design and simplicity forms in the two-dimensional surface of his paintings long before the graphic designers used asymmetrical balance in their designs. His works, in turn, inspired a new generation of graphic designers who started to apply asymmetrical balance in their designs.

Asymmetrical design is called dynamic symmetry because it gives a dynamic look of the overall composition. Unlike the symmetrical design, the asymmetrical design is difficult to create since it is off-center and the designer needs more skills to balance its sides. When designing an asymmetrical composition, the designer ought to use the grid system as a distinct solution to balance and organize the elements in the design layout.
3.1.3. The Grid

3.1.3.1. Background

What do we mean by a grid? The dictionary defines the word ‘grid’ as “a network of uniformly placed horizontal and vertical lines for locating points by means of coordinates” (Hurlburt 1978, p.9). Alan Swann, an editor, writes, “A grid is the geometric division of space into precisely measured columns, spaces, and margins” (Swann 1989, p.6). The grid system has been used since Johann Gutenberg laid his letters and formed a sentence, then a paragraph. “An elemental grid is based upon a “Cartesian” coordinate system of intersecting and perpendicular axes” (Carter 1983, p.68). It is also based on ‘the repetitive rhythm of carefully placed units’ (Lewis 1978, p.86). It has horizontal and vertical partitions that divide the space into certain proportional areas. In Western culture, the horizontal partition is more important than the vertical partition because the Western reader scans the page horizontally.

3.1.3.2. Function and Purpose

The grid system serves as an imaginary guideline and/or framework that divides two-dimensional active and inactive space layouts for the typographic and visual elements in a properly balanced relationship (Fig. 31). At the same time, the grid system allows the designer to place the elements in a powerful and effective way and to create a dynamic negative and positive composition in a given space. The grid system solves various design problems, for example, the placement of the body text and illustrations on magazine, newspaper, newsletter, catalogues, brochures, poster, annual report, and so on.

Lines of text ranging from simple to complex, depending on the design concept and the content of the layout can be divided by the grid. The more complex the grid is, the more flexibly the designer can interacted with the composition layout. In order to achieve a great grid system and to determine the best proportion of his/her grid, the designer needs to build...
Paul Rand, America's foremost graphic designer, explains that, "[a grid] may seem very simple on the surface but working with a grid is not simple. So much depends on the material the designer is called on to incorporate into his designs and the virtually endless surprises he encounters" (Hurlburt 1978, p.18). Using the grid system allows the designer to create many different compositions. In other words, the grid offers unlimited variation of layouts and helps the placement of the text, images, captions, margins, and columns, once one solves and decides the kind of grid he/she wants to work on. "[The] grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice," clarifies Josef Müller-Brockmann, a Swiss graphic designer (Hurlburt 1978, p.26). Further, the grid system produces and conveys a clear visual communication in the typographic composition.
3.2. Traditional Grid System

Tracing back from its original root, the grid system has been around for quite a while. The Romans utilized modular systems in their architecture and they even applied the grid to divide the column and margin in their books. The traditional grid system, according to Allen Hurlburt, is divided into vertical and horizontal lines, “The vertical lines of the grid will control the inner and outer margins, define the type columns, and determine the space separating them. The horizontal lines of the grid will determine the head and foot margins, the depth of the type columns, and the location of the headlines and visual material” (Hurlburt 1978, p.24).

The oldest traditional grid system is the orthodox design grid that was developed in Switzerland, Ulm, Basel, and Zurich in particular. It is based on “a uniformly spaced combination of horizontal and vertical lines that produce a pattern of squares similar to those on a graph sheet. This grid calls for the not-always-easy-to-attain standardization of the horizontal and vertical measurements based on the line-space (type height plus the space between the lines) of the dominant text face” (Hurlburt 1978, p.22).

The geometric composition was introduced by Bauhaus and Swiss Design, also known as International Typography Style, and contributed the grid as a fundamental of compositional system. Swiss Design, as a movement, is seen as an aesthetic style rather than an attitude. For example, Swiss Design often appears cold, rigid, very constructed, and suggests hostility to pleasing. Other than vertical and horizontal grid systems, many Swiss designers like Josef Müller-Brockmann, apply it diagonally to create a great dynamic effect.

Swiss Design is strongly characterized by its strict composition on the basis of the grid system. Many Western graphic designers begin to apply the principle of the Swiss grid system in their designs, which can be seen in the development of graphic design history throughout the centuries. The following sections provide information on some Western
graphic designers — their background history, influences, philosophy, and their contribution to graphic design — who utilized a strong typographic style and the traditional grid system in their designs.

3.2.1. Josef Muller-Brockmann

_The designer’s work should have the clearly intelligible, objective, functional and aesthetic quality of mathematical thinking._

— Josef Müller-Brockmann (Müller-Brockmann 1981, p.10)

Josef Mario Müller was born on the 9th of May 1914 in Rapperswill, Canton St. Gall, Switzerland. He took courses at the Zurich School of Arts and Crafts. He then continued studying architecture, history of art, and graphic design at University of Zurich and at the Federal Institute of Technology. He was the head of the Graphic Design department of the School of Art and Crafts in Zurich from 1957 to 1960.

Ernst Keller, his mentor at the Zurich School of Arts and Crafts, influenced Müller-Brockmann in his teaching methods and views on design. When Müller-Brockmann taught at the School of Arts and Crafts in Zurich, he focused on functional and objective graphic design in his program, similar to what Keller taught. Alfred Willimann, another mentor from the Zurich School, introduced Müller-Brockmann to typography and the Bauhaus style in a photography class.

Muller-Brockmann was a co-founder of _New Graphic Design_ magazine along with Richard Paul Lohse, Hans Neuburg, and Carlo Vivarelli in 1958. These three people were editors and publishers. _New Graphic Design_ informed the aims and the achievements of the Swiss school, presented modern graphic design and also the artistic background of modern graphic design. Eighteen issues appeared until 1965 when the magazine was shut down due to the financial problems. In 1968, Müller-Brockmann founded The Müller-Brockmann & Co.
advertising agency with three partners: Peter Andermatt, Ruedi Ruegg, and Max Baltis. It was an advertising and design company for industrial, commercial, and cultural clients that lasted until 1984.

When Müller-Brockmann was almost 40 years old, he made an impassioned and sudden appearance on the stage of constructive graphic design through his poster designs. Poster design fascinated him since Müller-Brockmann believed that the medium was ideal to express all of his approaching design principles. Most of his poster designs are very constructive (using the grid system) – whether it is image/form or typography (Fig. 32).

Figure 32. Josef Müller-Brockmann. Zurich Tonhalle. ‘Beethoven’ concert poster, 1955
From looking at his works, he was greatly influenced by constructive design. He focused on concrete and rhythmical composition with strictly constructive planar design in his poster designs. He reduced his design resources to typography alone, and achieved his theme expression. The reduction of type sizes and the functional organization of the information in asymmetrical arrangements are the design principles behind his works. In an interview with Eye Magazine, he says, “In my work, however, I have always aspired to a distinct arrangement of typographic and pictorial elements, the clear identification of priorities. The formal organization of the surface by means of the grid, a knowledge of the rules that govern legibility (line length, word, and letter spacing and so on)” (Schwemer-Scheddin 1995, p.10). His posters are symbols of his beliefs, his courage, his integrity, his respect for quality, and his appeal to the dignity of his audiences. His attitude was based on integrity, on a sense of social and cultural responsibility, and on the designer’s uncompromising professional ethics. His principles were influencing the concepts and attitudes of designers, so they could help to solve visual communication problems by using a mathematical structure as their foundation of layouts.

As a graphic designer, educator, author, and consultant, Müller-Brockmann published several books about Constructivism and Concrete Design to express his principles and idea- tion. His books are The Graphic Artist and his Design Problems (1960), A History of Visual Communication (1971), History of The Poster (co-writer with his second wife, Shizuko Yoshikawa, a Japanese artist) (1971), Grid Systems in Graphic Design (1982), and Photographic Posters-From their Origins to the Present Day. He produced The Book of Principles behind IBM's Graphic Design while he was working as design consultant in IBM Europe in 1988. He died in Switzerland on August 1995.

“[Müller-Brockmann’s] strong interest in typography and photography worked synergistically to give birth to an abstract Brockmann style, which is also called [the] Swiss style” (IDEA 1984, p.28). In his article published in the American magazine Industrial De-
sign, Müller-Brockmann presented the ideas of modernism in Swiss architecture, art, and graphic design. He was the first person who advertised the *Swiss Graphic Design* and was known as a strong pioneer of the Swiss Design. The public preferred to remember the term *Swiss Graphic Design* by identifying it with some specific designers; Müller-Brockmann was one of them.

Müller-Brockmann was fascinated by the 20s typography and advertising design. He studied the works and theories of Lissitzky, Moholy-Nagy, Tschichold, Burchartz, and the Rasch brothers. He concentrated on the objective of the 30s Swiss Graphic Design. Furthermore, he studied Zen Buddhist culture more deeply when he was in Japan, which reinforced his belief in focusing on fundamentals. He was a man who identified with grid. Subsequently, he began to use *Tatami* – the traditional rice straw mat in Japan – as his main grid. He successfully brought Eastern influences to Swiss graphic design.

According to Müller-Brockmann, “The grid makes it possible to bring together all of the elements of design – typography, photography, and drawings – into harmony with each other. The grid process is a means of bringing order into design” (Hurlburt 1977, p.83). When interpreting Josef Müller-Brockmann’s works, Yvonne Schwemer-Scheddin writes in *Eye Magazine*,

> The grid allows endless individual variations... Its applications are as varied as the designers themselves. For the naïve designer it is no more than an aid... The grid is an organizational system that enables you to achieve an orderly result at a minimum cost. The task is solved more easily, faster and better. It brings the arbitrary organization of text into a logical system in keeping with the content (Schwemer-Scheddin 1995, p.14-15).

Müller-Brockmann shared his strong knowledge about the grid system in *Grid Systems in Graphic Design*. This book precisely describes the constructive grid as an instrument for typography and pictorial conception and, moreover, it is about the purpose of grid, its philosophy, and the methods of how to use grid. Examples, systematic analysis, and diagrams are included in this book as well (Fig. 33). Müller-Brockmann explains: “The use of the grid
system implies:
• The will to systematize, to clarify
• The will to penetrate to the essentials, to concentrate
• The will to cultivate objectivity instead of subjectivity
• The will to rationalize the creative and technical production processes
• The will to integrate elements of colours, form, and material
• The will to achieve architectural dominion over surface and space
• The will to adopt a positive, forward-looking attitude
• The recognition of the importance of education and the effect of work devised in a constructive and creative spirit” (Müller-Brockmann 1981, p.10).
3.2.2. Jan Tschichold

*Simplicity of form is never poverty; it is a great virtue.*
– Jan Tschichold (Lewis 1978, p.89)

Jan Tschichold was born on April 2, 1902 in Leipzig, Germany. He became familiar with typography at an early age because of his father’s profession as a sign painter and lettering artist. Young Jan wanted to become an artist; however, his parents did not think it was the best profession and sent him to the Teacher Training College at Grimma, near Leipzig. He continuously kept studying type design in his leisure time. His ability as a calligrapher in his early age was remarkable. After he spent three years at Teacher Training College, he decided to pursue his desire in type design at the Academy for the Graphic Arts and Book Production Trade in Leipzig in 1919.

In August 1923, Tschichold went to see the first exhibition of the Bauhaus movement at Weimar, which impressed him and opened his eyes to modern typography and the Bauhaus style. According to Ruari McLean, “… the Bauhaus artists tended to use type as a component of abstract art rather than for communication. Their typography was wild, sensational, eye-catching, but in terms of legibility, impractical” (McLean1, p.8). Man Ray, Laszlo Moholy-Nagy, and El Lissitzky especially inspired Tschichold.

Tschichold was a well-known pioneer among other modern typographers because he was the first person who offered the rules of the new typography, not just for bookcovers, but also magazines, newspapers, and others. He was a modernist designer who had a lettering and calligraphy background in his early years and combined those backgrounds into a new system in his modern typography. By 1925, he published ‘Principles of Typography’, which ran as follows:

- The new typography is purposeful.
- The purpose of all typography is communication. Communication must be made in the shortest, simplest, and most definite way.
• For typography to perform its social function, there must be organization of its component parts, both internal (i.e. content) and external (consistent use of printing methods and materials).
• Internal organization is restricted to the basic elements of typography: letters, figures, signs, lines of type set by hand and by machine. (McLean 1975, p.29-30).

Tschichold, then, set those principles in his first influential typography manual book, Die Neue Typographie (The New Typography) three years later in Berlin. On page 68 (English translation), he writes, “Asymmetry is the rhythmic expression of functional design... The liveliness of asymmetry is also an expression of our own movement and that of modern life” (McLean 1975, p.9). “Asymmetry permitted subtle rhythms and tensions, which complemented those being explored by modern abstract painters and sculptors like Mondrian, El Lissitzky, Kandinsky, and Malevich” (p.39).

Furthermore, Tschichold was one of the designers who arranged a traditional grid system in an asymmetrical layout with sans-serif typography. He chose a sans-serif typeface simply because it is quite easy to read and symbolized modernism. The form of sans-serif typefaces is very simple compare to serif typefaces. “His predilection for sans-serif over serif typefaces was based on what he and other modernists believe were objective truths” (Heller 1997, p.106). According to Wolfgang Weingart, a Swiss graphic designer, “Sans-serif typography and objective photography –photographs that do not seduce or make exaggerated claims– were positioned on an underlying mathematical grid verticals and horizontals in a harmonic relationship derived from objective and functional criteria” (Heller 1997, p.144). Herbert Bayer, a Bauhaus graphic design, applied sans-serif typefaces without capital letters in his works. To him, “Capital letters, like punctuation marks, are functional since they signal the beginning of sentences, proper names, different meanings of words, and so on” (McLean 1997, p.8).

Ruari McLean explains the meaning of Tschichold’s asymmetric layout and his choice of typeface in his work,
...symmetric involved putting words and sentences into shapes, which were decorative and artificial, and had nothing to do with their meaning, and were therefore false. Asymmetric, also, was ‘dynamic’ and not ‘static’; it was therefore in harmony with the age. Its typeface was san-serif, because in sans the forms of letters were shorn of inessentials and stripped down to their basic, elemental shapes (McLean 1975, p.13).

Tschichold moved to Basel in 1933 and then he was chosen as a designer to re-design the Penguin Book series in England in 1947. He totally put himself into Penguin Books by contributing his principles and his expertise in typographic details. He introduced many refinements into Penguin Book covers. Further, he even set a standard grid of the Penguin Book cover (Fig. 34). After working for three years at Penguin Books, he went back to Switzerland and became head of the Munich Academy of Graphic Arts in Switzerland and a consultant in the F Hoffman-La Roche, the pharmaceutical firm in Basel. He won several awards; including some from AIGA (American Institute of Graphic Arts) and the Gutenberg prize of Leipzig. He died of cancer in Switzerland on August 11, 1974.

"Tschichold was always concerned about the importance of the typographic details. The detail in his own work only appeared in his centrist style" (IDEA 1984, p.104). It is amazing to see most of his later works whether it was a book jacket, a film poster, or the inside layouts, changed into the classical style: symmetrical, typographic detail, and center axis layouts; which is the opposite of his theory of Modern typography that he writes in his book, *Asymmetric Typography*, “Center typography always lacks individual character, so that one advertisement tends to look like another” (Tschichold 1967, p.21). In *Pioneers of Modern Typography*, Herbert Spencer also mentions about Tschichold’s return to a classical style, shortly before the beginning of the second world war, Tschichold began gradually to turn away from ‘the new typography’ – which he then equated with Fascism – and to return to that strictly classical and symmetrical style of typography which he had so fervently, and convincingly, criticized during the preceding decade (Spencer 1983, p.152).

One thing that never changed from his designs is the simplicity and the cleanness with a strong structure, shown in this example of one of his cover designs (Fig. 35).
Figure 34. The standard grid system for Penguin Book cover

Tschichold’s sixth book *Typographic Design*, was published in 1935 and translated into the English version in 1967. This is the first time his book shows his new fresh design and ideas. It has serif and sans-serif typefaces arranged on the same page as well as the mix of symmetrical and asymmetrical layouts.

Tschichold designed many typefaces and one of his last serif typefaces, *Sabon*, is the combination of three different techniques: handsetting-type, Monotype, and Linotype. It was manufactured in Frankfurt in 1966. Sebastian Carter, in *Twentieth Century Type Designers*, writes, “*Sabon* is an admirable face, strong yet restrained... The Roman capitals in particular are so handsome that one regrets that no titling font was produced...” (McLean 1997, p.14).
Figure 35. The cover of *Typographische Mitteilungen*
3.2.3. Paul Rand

*Design is so simple, that's why it is so complicated.*

– Paul Rand (Heller2, p.225)

Peretz Rosenbaum, known as Paul Rand, was born on August 15, 1914 in Brooklyn, New York. Born in a Jewish family, Paul had a difficult time in the beginning of pursuing his interest in art, although, he finally studied Art at Pratt Institute. He then took a course in Art Student League of New York with George Grosz, a member of the Berlin Dada group, and he also studied at Parsons School of Design in New York.

Graphic designer El Lissitzky, architect Le Corbusier, and other artists, such as Paul Klee, Picasso, Miro, Duchamp, and Dubuffet influenced Rand the most. He was also inspired by Jan Tschichold’s modern typography principle after reading an article about Tschichold’s book, *Die Neue Typographie.*

When Rand was 22, he worked as a freelancer for Apparel Art, a famous male fashion magazine. He did an excellent job there and in the following year, he was promoted to Art Director for Apparel Art and Esquire magazines. He introduced juxtaposed layouts of cut and paste photographs for magazine covers because at that time, magazine designers used only illustrations or fine art paintings as covers. By 1938, he got an offer to design some magazine covers for Direction, a cultural magazine. He used a splendid metaphor to convey the message in each cover. For example, in the Christmas 1940 issue, he used barbed wires criss-crossing with some blood around it (Fig. 36). It contains two meanings: firstly, it symbolizes a wrapped Christmas present, with the barbed wire representing the ribbon and drops of blood representing Christmas ornaments, and secondly, it references the situation of World War II at that time. Rand applied the grid system in most of his designs. It can be seen in this cover, which shows a good example of the grid system in asymmetrical layout. He balanced the masthead on the top left-hand corner to the red dots on the opposite side. He carefully
divided the layout into four spaces: two column grids vertically and horizontally. In addition, he created a proportional balanced between the positive and negative spaces on the layout.

Rand was a technical consultant and designer for International Business Machines Corporation (IBM) and Westinghouse Electric Corporation. His notable trademark designs such as IBM, UPS, ABC, and Westinghouse, are based on a pure and simple form that lasts for a long time.

In his book, *A Designer's Art*, he writes,

A trademark, which is subject to an infinite number of uses, abuses, and variations, whether for competitive purposes or for reasons of ‘self-expression,’ cannot survive unless it is designed with utmost simplicity and restraint—keeping in mind that sel-
dom is a trademark favored with more than a glance. Simplicity implies not only an aesthetic ideal, but a meaningful idea, either for content or form, that can be easily recalled. (Rand 1985, p.34)

His most famous trademark with stripes is the IBM logo. “For the typographer, stripes are rules; for the architect they are a means of creating optical illusions” (Rand 1985, p.39). The stripes in IBM logo mean efficiency and speed of technology, and also tie together as a unit. The IBM logo with those blue stripes looks very bold, simple, structural, contemporary, and full of energy, which portray the ideology of IBM Company (Fig. 37).

![IBM Logo](image)

Figure 37. IBM logo

He used a trademark or visual pun in his ads; therefore, people immediately recognized his ads among the others. His influences in advertising, book, and magazine design affected modern graphic design up to this present. In the biography of Paul Rand, Steven Heller writes, “His magazine and advertising layouts wedded functional simplicity to abstract complexity... they were conceptually sharp and visually smart. Every detail was strategically planned to attract the eye and convey a message” (Heller 1995, p.13).
Rand’s design is more like an art: it is very playful and witty. For him, graphic design is a media of conveying messages intelligently and interestingly. In *A Designer’s Art*, Rand writes, “Readership surveys demonstrate the significance of humor in the field of visual communication… Radio and television commercials have made tremendous strides in the use of humor as a potent sales device” (Rand 1985, p.101).

The pure simple form, hierarchy, fresh color, negative space, and abstract metaphor always appear in Rand’s work. “[Paul Rand’s] art is not abstract and not concrete, because he has the rare ability to recognize the right place for every means of expression and, … he finds for each work the right relationship and the right proportion of the work as a whole,” states Giovanni Pintori (Kamekura 1959, p.13). Rand’s book and magazine covers, magazine layouts, and poster designs illustrate very simple-form pictures like child’s scribble and drawing, collage, and montage with bright colors, proportional contrast, and strong positive and negative spaces. His simple and minimalist form conveys a powerful message and is full of content. It looks simple and easy to create, but it is complicated.

Paul Rand is a master in manipulating space because of his understanding of the value of space. He often applies a minimum pictorial element as a visual pun or a metaphor, and combines it with a powerful typographic layout that conveys a significant message to the audience. He did that intentionally in order to get the audience’s attentions. In his book *A Designer’s Art*, he writes, “To believe that a good layout is produced merely by making a pleasing arrangement of some visual miscellany (photos, type, illustrations) is an erroneous conception of the graphic designer’s function” (Rand 1985, p.4). He also describes the two major designer problems, “To anticipate the spectator’s reactions and to meet his own aesthetic needs. He must therefore discover a means of communication between himself and the spectator” (p.7).

As a writer, Paul Rand wrote many books about design theories and used only his own works as illustrations; for example, *Thoughts on Design* (1947), *The Trademarks of Paul Rand* (1960), *A Designer’s Art* (1985), *Design Form and Chaos* (1993), and *From Lascaux to*
Brooklyn (1996). He died on November 26, 1996, the same year he published his last book, From Lascaux to Brooklyn. His first book, Thoughts on Design was “a well written, precisely structured collection of concise commentaries, which combined Bauhaus analysis, Jungian psychology and homespun candour” (Heller2, p.77). In Thought on Design, he writes “… the designer does not, as a rule, begin with a preconceived idea. His idea is the result of subjective and objective thought, and the design a product of the idea… Briefly, the designer experiences, perceive, analyzes, organizes, symbolizes, synthesizes” (Rand 1947, p.3-4).

Rand also did some illustrations for children books together with his former wife, Ann Rand; for instances: I know a Lot of Things (1956), Sparkle and Spin (1957), Little 1 (1962), and Listen! Listen! (1970). He designed the illustrations as if it is not only for children, but also for adult audiences because he applied a lot of design principles in it. He played with size contrast, primary, secondary, and tertiary colors, lines (visible lines, vertical and horizontal lines, circular lines, and contour lines), shapes (organic and geometric shapes), and space (negative and positive space, and flat and deep space). Today, those books are difficult to find and have become collectible items.

As American’s greatest modern graphic designer, Paul Rand received many awards, including the Hall of Fame of New York Art Directors Club, Royal Designer for industry in London, American Institute of Graphic Arts Gold Medal, Type Directors of New York, Club Medal, Professor Emeritus of Yale University, Honorary lecturer of Philadelphia College of Art, and Honorary Degrees from Tama University Tokyo, Pratt Institute, Parsons School of Design, Yale University, University of Hartford, and Philadelphia College of Art.
3.3. Non-traditional Grid System

If there is a traditional grid system, there must be an opposite of it since people tend to create something opposite from a thing that already exists. Thus the rules of the non-traditional grid system are opposite to the ones of the traditional grid system, indeed. Many modern designers nowadays tend to create something new, flexible, and outrageous. A Deconstructive type, for example, as a radical way of looking at type as images is being used by contemporary designers, such as Neville Brody, April Greiman, and David Carson. Brody and Carson break through the fundamental rules of typography and create a whole new look of type based on textures, colors, images, and shapes. There are many things in typography design that need to be improved and explored. In line with typography design, the non-traditional grid system also becomes popular and its use has grown among modern publication designers.

3.3.1. Neville Brody

_I wanted to communicate to as many people as possible, but also to make a popular form of art that was more personal and less manipulative._

—Neville Brody (Wozencroft 1996, p.8)

Neville Brody was born and grew up in Southgate, a suburb of North London in 1957. He studied art in school and continued studying Fine Art at Hornsey College of Art. The more he learned about fine art, the more he realized that the world of fine art had become elitist and fascinated only with a specific gallery market. “Why can’t you take a painterly approach within the printed medium? I wanted to make people more aware rather than less aware, and with the design that I had started to do, I follow the idea of design to
reveal, not to conceal," says Brody (Meggs 1983, p.466). He then made a decision to pursued graphic design instead of fine art. He took graphic design courses at the London College of Printing (LCP) in 1976. LCP was the most competitive graphic design college in Europe at that time. He tried to bring a different understanding of communication to design works during his course of study at London College of Printing.

The first person who influenced Brody during his study at LCP was Ian Wright, who had attended LCP a year before him. Brody admired Wright’s works because he created a very fantastic illustrative type.

In 1977, punk rock became the major influence in London life. It affected Brody’s way of life as well. Punk rock gave him confidence he needed and its energy motivated him. “You should pursue an idea, do it, stop, then go on to the next one” as quoted from Wire’s Pink Flag, Brody’s favorite group music in London (Wozencroft 1988, p.5).

Futurism, particularly Boccioni’s and Marinetti’s works, also influenced Brody’s work, more so its typographic experimentation than its philosophies and attitudes. For instance, Pop-art or popular art that is part of futurism, very influential on Punk, inspired him as well. Pop-art was a celebration of the commercialism that developed out of the fifties. Like Pop Art, Brody chose to apply an expressive graphic sensibility to a commercial subject.

The other areas that influenced Brody’s work can be seen through the artworks of Man Ray and Laszlo Moholy-Nagy. Man Ray’s poetic photography forms and wrap objects in their surrealist language. “Laszlo Moholy-Nagy, a participant in the Bauhaus of the 1920s, in Germany, believed in the ‘unconscious education of man,’ not from a pedagogic standpoint, but from an awareness that even if his chosen medium of the Photogram might to some be simply ‘pleasing,’ then its deeper impression would in time, be recognized” (Wozencroft 1985, p.8). Both of the men defined many of the limits of photographic form that have to be transcended. They described themselves as painters instead of photographers.

Furthermore, the geometric forms of the Russian Constructivist artists, especially
Alexander Rodchenko, have influenced Brody. Rodchenko destroyed the motion of the artist by experimenting with a wide range of artistic areas. In order to question the boundaries between those areas, Rodchenko directly applied the language of everyday life in his work on posters, photographs and book jackets. “For Rodchenko, design was a means of the artist coming between his work and the needs of his public: ‘a design to interact’” (Wozencroft 1985, p.8).

According to Jon Wozencroft in his book, The Graphic Language of Neville Brody, Brody was known as the best British Graphic Designer in his generation in 1988. Most of the work Brody did were record album covers for rock music and magazines. Brody never thought about working for magazine in the beginning, that is, not until he showed his portfolio to Nick Logan, an editor of Smash Hits, a British pop magazine. Logan then set up The Face magazine with a small budget for Brody. Subsequently, after 18 months, Logan invited Brody as to be art director for The Face, a magazine that focused on music, film, pop-culture, art, and dance. He designed spreads for several magazines and also an art directed Arena magazine from 1987 to 1990.

Brody always works with images, not type. He once confessed,
I’d always dealt with images. I found myself out of necessity having to get the same emotive impetus from the way I used type. I hated type. It was out of frustration, because I was falling into the trap of treating type in the same way as everybody else. I thought typography was boring, overladen with traditions that would repel change. (Wozencroft2, p.9)

He was scared of using type. He felt totally incompetent with typography due to the fact that he missed the traditional training early on and this made him feel that he was not a real typographer. On the other hand, it was an advantage for him because he had not been tied down to it. He had no respect for the typography of the Dadaism and Russian Constructivism (especially Alexander Rodchenko) at all.

Tradition in typography was not entertainment for him; communication, he felt, should be entertaining. People should not feel limited to the range of typefaces made available to them by typesetters, especially in the computer-age era. Hand-drawn type was a
reaction against the growing use of computerized setting, where one did not need to know anything about type to create something interesting from it. From time to time, Brody uses hand-drawn type for his designs. He treats typefaces more like images. He began designing a series of geometric San-serif typefaces for The Face. He used Letraset on The Face because he wanted to control each individual letter.

Brody brought a unique graphic image to The Face and Arena magazines (Fig. 38). He wanted to show a new look of magazine layout to the reader by putting some dynamic letterforms as images into The Face and Arena that seemed more or less the same as David

Figure 38. The cover and inside spreads of Arena magazine
Carson’s *RayGun* magazine today (Refer to David Carson section). “I wanted people to challenge *The Face*. The argument was this – how can design bring a greater dynamism to the content, now that we live in a predominantly visual age?” says Brody (Wozencroft 1996, p.9).

The magazine, for him, is a dimensional object that exists in time and space, and has a continuation in graphic elements. Brody fabricated the elements of the layout into an expressive graphic statement. Type and image become objects composed against each other to achieve a dynamic layout.

Brody then developed some kind of guidelines using the grid system in designing a magazine. Magazine needs to show the reader where to start, where the feature begins, where another feature is, and so on. On the cover, the masthead is the focal point on the entire magazine, followed by the blurb. The table of contents page and the blurb act as a key element in the magazine. The blurb tells what and where each feature is by numbering each page. The consideration of the size of page numbers, position on the page, and typeface is important as well as the use of symbol, form, a white space or a different typeface that can lead the reader’s eye to start reading the feature. A headline instantly grabs the reader’s attention and attracts the reader to read the feature.

Brody introduced a sense of rhythm - creating breathing spaces, space to consider and think. An editorial exists on many levels - it does not contain only words. Any design colors the way one reads the content. The typeface, its size, the spaces between it, the position - all affect the way the reader reads a piece.

In 1990, The *Fuse* project was set-up in Brody’s studio as a non-profit, non-commercial endeavor. *Fuse*, a magazine that acts as an experimental forum for digital technology, is a medium to highlight the possibility of digital typography (Fig. 39). *Fuse* promotes a dialogue on the state of digital typography and its effect on language by contrasting print and digital media. *Fuse* waives the copyright law that encouraged purchasers to manipulate and abuse the given typefaces. *Fuse* is also a project that was devised as a collective approach to culti-
vating ideas and creating a new graphic language. Digital type is now common in everyday life - not as something newly-fashioned.

Fuse magazine, the magazine of the future, brings a sense of life and danger to the current chaos of communication, breaks the boundary of traditional rules, and induces an expressive response. Most of the active audiences are teenagers and students.

Brody is fascinated by the technology of computer, whereas he sees computer keyboards as a musical instrument for composing a masterpiece. The computer allows designers to reach the range of any form of composition; blurred, overlapped, and pixelated types seem possible now. Shape and outline become increasingly more important than the fine detail of a serif. Brody likes to combine the unrelated fonts, arrange the words in peculiar configurations, or manipulate them on the photocopier into illegible shapes and proportions.

Together with Stuart Jensen, Brody opened FontShop International, which is part of Fuse project. It aims to assimilate the new digital language into society by the means of promoting and marketing new typefaces through commercial type foundaries. Brody is currently working in his own studio in London.
3.3.2. April Greiman

Color, texture, materials, shape, word, and image, scale and space, myth and symbol—all are brought into play because the end result is, in effect, a three-dimensional object that communicates a message, whatever the scale or medium.
- April Greiman (Farrelly 1998, p.9)

April Greiman was born in 1948, on Long Island, New York. She earned her Bachelor of Fine Arts degree, majoring in graphic design and minoring in ceramics from the Kansas City Art Institute. In the early 1970s, she studied with famous graphic designers, Wolfgang Weingart and Armin Hoffmann at the Basel School of Design in Switzerland. She developed what she learned from Swiss graphic design into a new concept in graphic design. “April Greiman took the ideas developed at Basel in a new direction, particularly in her use of color and photography” (Meggs 1983, p.451).

Greiman was inspired by the color of the Native American Culture, Buddha’s philosophy of life, and Jung’s philosophy as described in his book, Memories, Dreams and Reflections. In 1976, she moved and opened her own studio, April Greiman Inc., in Los Angeles. In the same year, she was introduced to Edith Sullwold who studied at the Jung Institute in Zurich. Sullwold helped Greiman in discovering more about sign, color, myth, and symbol.

Greiman often experiments with color. According to her, “…color, myth, and symbol add meaning and content to visual communication” (Farrelly 1998, p.12). The color choices of her designs evolve from time to time. She discovers color from different aspects of life. In her early works, she used pastel colors that she adopted from the Native American culture (Fig. 40). Later on, she shifted to the scientific colors in her motion design (Fig. 41). She sees color from the eye of science and technology, not from the artist’s eye.

Greiman’s first experiment with Apple Macintosh computers was in 1984 and she became attached to this machine thereafter. She was fascinated by how this tool can do many
Figure 40. April Greiman. *The CalArts Viewbook*

Figure 41. April Greiman. *Cal State Student Union*, Façade banner, 1997
interesting things that cannot be done by hand. She believes that “art and science are simply two sides of the same coin” (Farrelly 1998, p.14). Being interested in new technology and design softwares, in 1996, she decided to change her company name, April Greiman Inc. into Greimanski Labs to make it sound more high technological.

Greiman was the Director of the Visual Communications faculty at CalArts (California Institute of the Arts in Valencia) in 1982. She published her first book, *Hybrid Imagery: The Fusion of Technology and Graphic Design* in 1990, which showed her design works. She received many awards, such as the National Endowment for the Arts, Hallmark Fellowship, Grand-prize winner at Macworld’s first Macintosh Masters Art Contest, AIA (American Institute of Architects) Award, and AIGA (American Institute of Graphic Arts) Medal for Innovation.

As a pioneer of computer generated graphic design, Greiman brings the art of visual communication to the next level. She takes the advantage of the new technology and experiments with it. She explores, mixes, and matches many design media, such as photomontages, collages, paints, copy machine, die-cuts, silk-screen, and manipulation in digital images.

The sense of grid system seems to gradually evaporate in her layout because of the way she creates a sense of depth and volume, which can be seen in her designs nowadays (refer to Fig. 41). She sometimes does not use the grid system at all and randomly places the images on the layout. The floating forms of images and types with shadows, overlapping elements, diagonal lines and types, and perspective forms create depth and bring the layout into a dynamic hybrid space. Accompanied by the art of technology, she merges the motion graphics into a two-dimensional design or vice versa. The following example shows her computer-aided design for LUX, a motion picture company (Fig. 42).

Greiman still works in her Greimanski Labs and joined Pentagram’s Los Angeles office in 2000.
Figure 42. April Greiman. LUX PICTURES, push animation, 1997
3.3.3. David Carson

Designers of posters, magazines and even web sites inhale change from the air around them and exhale it onto the page, freezing it in two dimensions.
- David Carson (Blackwell 1997, p.18)

David Carson, a native Californian, was born in 1945. He studied sociology at the University of Arizona to become a sociology teacher, but abruptly decided to change his career and transferred to San Diego State to study commercial art. He planned to transfer to Oregon College of Commercial Art before he got an internship offer at Surfer Publications in Los Angeles. He attended a three-week workshop at Rapperswil, Switzerland where he studied about typography and design with Hans-Rudolf Lutz, who influenced him the most. Hans-Rudolf Lutz showed him “how vernacular forms had communicative power, as well as how type could be made expressive through a process of abstraction” (Heller4, p.59). Carson also admires American abstract expressionism artists, such as Mark Rothko and Franz Kline. Both artists’ works are very abstract.

Carson’s first job was as art director for Transworld Skateboarding magazine from 1983 to 1987. It was a heavy task for him because the magazine contains 200 full-color pages each month. He decided to move to Massachusetts and worked for Musician magazine. after designing 17 issues, he stopped working there and applied for various jobs on the East Coast. He got an offer from Surfer Publications in Los Angeles earlier where he had completed his internship. It was the beginning of his career as art director for Beach Culture, a surfing magazine.

Carson successfully transformed Beach Culture magazine into a radical and experimental design piece (Fig. 43). He does not design a traditional layout with a rigid grid structure but creates playful spreads and allows the reader to participate. The overlapped, letterspaced, scattered, overprinted type, non-grid layouts, and some abstract visual puns are
Figure 43. The cover and inside spread of *Beach Culture* magazine
what make his designs of the articles difficult to read. “My goal is to have the reader turn to a page and get a feeling—some kind of internal reaction—that hits his soul, that makes him want to read” (Heller 1992, p. 63). Carson seemed to create a new revolution in magazine layout. Beach Culture magazine definitely surpassed the other magazines. He wanted his magazine not only as a medium to convey the news, but also to express and communicate the information in different ways. Unfortunately, his freedom in designing Beach Culture magazine ended when the magazine was suspend publication in 1991.

After Beach Culture magazine folded, Carson got an offer from the same company to re-design Surfer, a conservative magazine. He appeared to know the subject matter well because he is a professional surfer. Unlike Beach Culture, Surfer is an image dominant magazine with less type. This did not mean, however, that Carson could not design the same way he used to for Beach Culture. He still ignored certain rules by eliminating the folio, and overlapping and scattering the headline and body text.

In 1992, Marvin Jarrett, former publisher of Creem, recruited Carson’s Beach Culture team to work on a new music magazine, called Ray Gun. Carson’s contribution to Ray Gun was a big success. He did amazing jobs that expand the distribution internationally and increase the circulation of Ray Gun magazine up to 120,000. He turned the magazine into a hip rock and roll magazine and a place where the readers could contribute their works, such as sketches, photographs, and paintings. Carson seems to have a lot of fun in directing Ray Gun. His experimentation in radical design always appear in every issue. Each issue has its own unique elements that cannot be found in other magazines. For example, in issue 25, he designed the cover as a continuation of the inside article, which was for the first time of the history of magazine design (Fig. 44). Each issue of Ray Gun magazine has different styles of masthead (Fig. 45).

Carson designed some posters, advertisements for magazines, newspapers, and broadcast ads for television; for clients, such as Nike, Pepsi, MTV, and Sony. He also worked with
Figure 44. Ray Gun magazine, issue 25

Figure 45. Ray Gun covers with different kind of mastheads

Carson is a master of controversial typography. Legibility is not part of his design theory. He has changed the world of graphic design by breaking the boundary of the traditional grid system showing a new look of visual communication. His layout compositions are very dynamic and innovative for the 90s. He successfully manipulates typefaces, so that it does not look like typeface anymore – which is similar to what Neville Brody did in his magazine design in the 80s.

It is difficult to see if there is a guideline or a framework in his magazine layout. For instance, there is no spacing between letters and words, the text bleeds-off the page, the column width is never consistent, and the placement of page number is off (Fig. 46). He breaks all the standard guidelines of publication design. Carson mentions in *The End of Print*, “The fact that the layouts of *Beach Culture* and *Ray Gun* have no discernible grid, doesn’t
mean that they would always reject the grid. They might be freeform, but that doesn’t make it a rule” (Blackwell 1995, p.25). Similar to April Greiman, Carson also does not follow the grid and randomly places all the elements in the spread, as if it is a canvas for an abstract painting. According to David Bryne, “David’s work communicates. But on a level beyond words” (Blackwell 1995, p.6). Carson’s works for magazine layout is more like an art composition because it is difficult for the readers to read, but easy for them to see and enjoy.

Carson is surely an influential graphic designer for many modern young designers of the 1990s. He currently works and lives in New York City.

3.4. Magazine Design

3.4.1. Introduction

In the history of publication design, particularly in magazine layout, graphic design has always been part of its process. In general, graphic design plays a substantial role as a medium or a channel of communication. In order to convey a message to the audiences, the designer ought to translate the ‘abstract’ message by using visual and verbal aesthetic forms that catch the audiences’ attention instantaneously.

“Magazin is the French word for store and a magazine is a store-house of information” (Heller3, p.95). Magazine had been around for quite a while. The development of magazine design began when people strive to decorate it as a work of art and be more specific in categorizing it. Until this moment, there have been several magazines based on hobbies and special interests, such as cooking, fashion, sport, business, computer, wine, art, skateboard, surfing, music, interior, craft, and so on. In addition, many furniture, fashion, and electronic brand-name stores have launched their own magazine lines to promote their stores;

According to Paul Rand, “Graphic design is essentially about visual relationships – providing meaning to a mass of unrelated needs, ideas, words, and pictures. It is designers’ job to select and fit this material together – and make it interesting” (Rand 1985, p.xiii). “Specifically, a graphic designer is one who creates ideas that are expressed in words and/or pictures, and generally solves problems of visual communication” (p.xi). The role of graphic designer in magazine design is as much important as the advertisers who pay to advertise in the magazine. The designer carefully chooses the legible typefaces and arranges the cover image, the blurb, the headline, the illustrations, the table of contents, and body text, thus he/she can visually convey, present, and communicate the information clearly. Hence, before designing a magazine, the designer has to know where it will distributed, the purpose, the target audience, the contents, and the estimated price of the magazine.

### 3.4.2. Function and Purpose

At bookstores or newsstands, people will notice various magazines with attractive covers divided into certain categories on the racks. Nowadays, most magazines become popular because of their information, visual appeal, and services. So, what exactly is the aim of the magazine, in addition to being an information and entertainment source?

In designing a magazine layout, the designer must first develop the concept and consider the style that would represent the image, the budget, the specialty, and the target audience of the magazine, such as whether it is for children, teenagers, adults, or higher, middle, and lower classes. The content itself has to meet the consumers’ expectations and reflect the quality of the magazine.
Further, the content and the arrangement of the same magazine in each country are not the same. Generally speaking, it is very obvious that language is the major issue between Western and Eastern cultures. As an example, the arrangement of type in Western magazines is different from Eastern magazines. The Japanese and Chinese read vertically from top to bottom, right to left and people in Arab countries read horizontally from right to left, on the contrary, the readers in Western read horizontally from left to right. Also, the readers in Western open the magazine from right to left because the binding is on the left side. The Japanese and Chinese, however, open the magazine from left to right due to its right-side binding.

Different kinds of magazines are currently available. Unlike the magazines in 1960s that contained much information, the current magazines have their own specifications and specializations. There are magazines for architecture and interior design only, women magazines, sports magazines, business magazines, outdoor magazines, and so on. Each has its own style and character, which is based on its purpose and designed to target a specific audience. Every magazine line tries to entertain the readers by displaying a variety of information and creativity in its layout. As an example, music magazines for young audiences have a different look and feeling from economic magazines for businessmen.

Magazines can be categorized into middle and upper scale, which is primarily based on the reader or the general population who buy them, the quality of paper of the magazine, the advertisements, the quality of the article, the cost, and how many times in a year they publish it.

Advertisements help and support the life of the magazine. We shall not forget that advertisements are also part of the magazine and are not placed randomly in every magazine spread. For instance, the interior design magazine always has furniture and house utility ads. The placement and size of each ad depends on how much the advertisers are willing to pay and where they want it to appears in the magazine. The size of an ad varies depending on
whether it is quarter-size, half-size, full-size, double size, or near the front page or at the end, or near the back cover. Each advertisement is placed based on its purpose and its sale-product.

In the 1920s, magazines started to develop gradually and graphic designers became seriously involved in their production. Graphic designers researched the consumers’ behavior and reactions towards the contents and messages of magazines. As a result, the designer has to determine whether certain information is important to read first or whether it is simply enough to scan it in order to assist the readers in comprehending the message. The designer’s tasks are to read, understand, and typeset the copy before starting to design, especially when it comes to designing a publication layout; therefore, one must know the content of each article.

Moreover, the designer’s goal is to help consumers visualize the message by designing or choosing a suitable and legible typeface. As Ruari McLean, points out, “Typography is the means by which written words are conveyed in the most direct, economic and unbiased way to recipients, making the best use of contemporary printing techniques” (McLean 1975, p.15). It is essential to have an understanding of typography, because choosing a clear and legible typeface immediately catches the reader’s attention. The designer fails in delivering the message when the typography is ambiguous and ineffective. If it is crystal-clear, one accomplishes in visualizing a strong and effective communication.

In order to provide an effective communication, the designer is obligated to show a clear hierarchy in the layout. Complexity, especially in publication design, creates an unclear hierarchy and difficulty for the readers. Simplicity, on the other hand, provides various alternatives in the placement. The designer has to remember that there are already many other components inside a magazine layout; for example, headline, blurb, subtitle, image, caption, text, pull-quotes, initial cap, and page number. Consequently, one does not have to add another problem by creating a complex layout. As Martin Solomon says, “The success of a composition is determined by the selection and juxtaposition of the other elements within a designated space” (Solomon 1986, p.12).
The term ‘Less is more’ by Mies Van der Rohe reflects the idea of simplicity and minimalist in architecture. For example, people in Japan believe in nature and simplicity. Most of the Japanese architecture buildings are very minimalist and open spaces. However, ‘Less is more’ not only for architecture, but also for graphic design. As Steven Heller points out, “Swiss designers believed that introducing subjective content distracted from clear communication” (Heller 1999, p.14). As a matter of fact, by reducing the complexity in the layout, the viewer can be more focused on an important visual message. Steven Heller and Anne Fink write in their book, Less in More, “... in a field of complexity, magazine designs based on less have better chance of attracting attention” (Heller 1999, p.95).

Generally speaking, simplicity in magazine design enhances legibility, builds hierarchy, increases the effectiveness in communication, brings white spaces as a main part of the layout, directs the reader to focus on certain areas, and provides a comfortable space for eye-resting as well. Although it looks minimal and plain, to create a simple magazine layout is quite complex. The designer needs a precise and clear grid system as a framework in order to determine exactly the placement of each element in given space.

3.5. The Grid System in Magazine Layouts

3.5.1. Introduction

The essence of designing a magazine is the same as the essence of constructing a building in architecture. It requires a structural system as its foundation to accomplish a legible and entertaining layout. Once the designer sets the parameter, it is easy for him/her to follow the format or the template. In line with the exterior buildings, an interesting magazine
cover instantly promotes the contents of the magazine and draws the viewer’s attention.

The grid system in magazine layout as an invisible framework offers order and continuity to multipage, sequential design, and it also determines the active and inactive spaces of the layout since the designer has many elements to work with, such as the headline, the pull-quote, the image and caption, the blurb, and the body text (Fig. 45). The grid system, as a tool, offers a device for structural continuity for sequential layouts inherent in magazine design, gives a pleasant flow throughout the composition, allows the designer to clearly communicate throughout the composition, and creates a balance of information and negative space for the readers to rest their eyes on. Josef Müller-Brockmann, in *Grid System in Graphic Design*, writes, “The use of the grid as an ordering system is the expression of a certain mental attitude in as much as it shows that the designer conceives his work in terms that are constructive and oriented to the future” (Müller-Brockmann2, p.10).

3.5.2. Magazine with Traditional and Non-Traditional Grid System

Magazines that apply traditional a grid system in their layouts are usually traditional magazines, such as *National Geographic, Fortune, Times, Life, Better Homes and Gardens, Readers Digest*, etc. Magazines with non-traditional grid system are generally contemporary magazines magazines, such as *Mountain Bike, Beach Culture* (no longer available), *Ray Gun, RollingStone, Spy, Madison, Wallpaper, Metropolitan Home, Real Simple, Cyan, Simplicity, Hot dot, Nylon*, and among others.

Magazines with a traditional grid system clearly divide the spreads into two, three, or four columns throughout the magazine. Everything is placed in the right order and follows the publication’s rules. For examples, the masthead is at the top and on the front cover, the Table of Contents is always at the beginning, and there is a distinct separation from one paragraph to another with space for margins and the folio.
As mentioned earlier, grid systems in magazine layouts help the placement of body text, photos, and illustrations. When it comes to the magazine with non-traditional grid system, however, it does not mean there is no grid system at all, yet it is not as formal as a traditional grid system. The columns can be varied in every article inside one magazine. For example, it is possible to have two, three, four or six columns in every article in one magazine. The grid can be diagonal, circles, and randomly place; thus, the designer has more flexibility in arranging the elements. An alternative grid system can be made from route maps, architectural blueprints, stair-case, wire fences, leaves, world map, charts and diagrams, and so on.

### 3.6. Japanese Influences in Western Design

The Japanese culture has been inspiring the rest of the world for many years now. Its influences, especially in paintings and prints, started to grow in European during the Art Nouveau period of the eighteenth century.

The word *Japonisme* was coined in 1872 by the French art critic Philippe Burty (1830-1890), who used it to describe the enthusiasm for Japanese artifacts which developed in Paris during the 1860s. Burty subsequently described the meaning of *Japanism* as ‘a new word coined to designate a new field of study, artistic, historic and ethnographic.’ (Nute 1993, p.28)

According to Clay Lancaster, “The French and English developed the art of *Japaning*, using resin lac (shellac) in place of varnish from the true lacquer tree (*Rhus vernicifera*). Designs of figures and landscape objects were usually raised in gessoed relief. Backgrounds were black, red, green, and tortoise shell” (Lancaster 1983, p.13). The art of *Japanism* is like a *Ukiyo-e*, the Japanese woodblock painting (refer to Chapter 1). *Ukiyo-e* and *Japanism* capture nature in its unrealistic and flat linear form.
The influences of Japanese art started long time ago, with the Japonisme style in Paris around 1800s and the construction of Japanese tea gardens in England. Piet Mondrian, a Western artist, for instance, was inspired by the Japanese architecture. His juxtaposition of his paintings, asymmetrical balance, and geometrical depicted the shelves and tatami floor-mats in traditional Japanese architecture structure. The flat color and linear two-dimensional image are in line with Japanese woodblock painting. In addition, the use of minimal color represents the principle of Japanese minimalism.

In the area of graphic design, there are some graphic designers who have also been influenced and inspired by Japanese art and/or architecture. The following examples provide some background information about graphic designers who were influenced by Japanese art and/or architecture.

3.6.1. Josef Müller-Brockmann

As a pioneer of Swiss graphic design, Josef Müller-Brockmann strictly used a structural grid system in his work. As cited earlier, he was influenced by the Tatami grid, traditional Japanese architectural grid system and applied it in his poster designs. He brought the Eastern influence to Swiss graphic design. He admitted how he admired and inspired by Japanese culture.

The following is his conversation with Yvonne Schwemer-Scheddin from Eye magazine, about Japanese influences:

(Yvonne) What influence did Japan have on you when you taught there?

(Müller-Brockmann) In Japan I saw Noh theatre for the first time and was instantly captivated. Every movement of the Noh actor is measured and bursting with tension. Nothing is left to chance, yet it is full of life and poetry. Japanese temples also had a profound effect on me. I discovered the secrets of Zen landscape architecture only a couple years ago when I spent two days out of four in Kyoto studying Zen gardens.
(Yvonne) Why was Japan interested in the Swiss school?

Müller-Brockmann) At the end of the 1950s Japan’s interest in the West was enormous. Then came the 1960 World Design Conference in Tokyo, to which I was invited. I outlined my teaching method. The next day two school presidents invited me to come and teach in Tokyo and Osaka. I think at first the best-known Japanese designers and architects came to my Sunday classes out of curiosity. I told them to study their own history, which contains everything they need for good design: the Noh theatre, the temples, the gardens. Their Japanese teachers at the time spoke only of Europe. (Schwemer-Scheddin 1995, p.16)

3.6.2. Jan Tschichold

Jan Tschichold was interested in Japanese and even more so in Chinese calligraphy. He collected several woodblock paintings. In addition, he published three Chinese and Japanese printing books; Early Chinese Colour Printing, Chinese Blocks: the origin of book printing, and Chinese Colour Prints from the Ten Bamboo Studio. His calligraphy, similar to Japanese calligraphy in employing some abstract symbols, taught him to create beautiful and flowing type as an image. Calligraphy, whether it is Chinese, Japanese or Western, applies the same concept. It is spontaneous, flowing like nature (organic), and pictographic.

Tschichold’s design is in line with Japanese art because his design is flat, solid, and clean, which is minimalistic for a graphic design style.

3.6.3. Paul Rand

According to Bernard Rudofsky, “Paul Rand is most akin to the Japanese in his singular economy of means. Throughout the best of his work he succeeds in presenting an idea, a message, with a minimum of pictorial elements and, characteristically, without loss of charm” (Kamekura, p.11). Simple and minimalist designs always appear in Rand’s works, for
instance, the book jacket that he designed for *ARP*. He used minimal typography and minimal color (one color only). Steven Heller comments on Rand’s *ARP* book jacket, “Rand’s title pages were always minimalist” (Heller 1995, p.92). Rand’s illustration is flat, witty, simple, and bold in color, which is similar to Japanese woodblock painting. Japanese painting is very subtle, tranquil, and delightful. “His simple forms and fresh colors reveal a purity possessed only by very great art; it is this purity which forms a link between his work and the essence of Japanese art tradition” (Kamekura 1959, p.9). Further, Rand’s childish scribble is like Japanese comic strip (*Manga*). For instance, Rand’s children books show flat, bold colors, linear, simple image forms, like a cut and paste paper or an outline drawing.

Yusaku Kamekura, a Japanese graphic designer, writes about the influences of Japanese philosophy in Paul Rand’s works,

[Rand] was especially enamored of Eastern philosophy, and on occasion I detect very Japanese feelings in his works. I’m not referring to mere exoticism with a Japanese bent. What I see is something much deeper and more spiritual. Indeed, his forms are often more “Japanese” than those of most Japanese artists… When we Japanese look at Paul Rand’s works and ponder the futility of our struggle to absorb Western culture, we are stunned to recognize traditional Japanese style –styles which we Japanese have long forgotten– running beautifully and refreshingly through them. (Meggs 1997, p.187-188)
CHAPTER 4. PROJECT DEFINITION

Experimentation requires ideology, research, application, and perception, all of which stimulate your imagination and increase the scope of your design.

- Martin Solomon (Solomon, p.56)

4.1. The Purpose of The Study

This study explores some architectural principles of one of the Eastern cultures, Japanese culture, and applies them to the Western graphic design. Furthermore, it shows the structural system employed in traditional Japanese architecture that presumably can be used as an alternative grid system solution for magazine designs. By doing so, the study provides the opportunity for designers to play with, explore, and recreate the magazine layout, to give it the contemporary look, to offer more flexibility, and to add another vocabulary in the history of magazine design.

4.2. The Process and Analysis

The medium of this study is the Metropolitan Home (MetHome) magazine which is a bimonthly modern contemporary interior design and architectural magazine. The author chose this magazine by reason of this is the first experimentation utilizing the grid system from eastern architecture and this magazine has potential design elements that can be developed by applying this alternative grid system and by adding the eastern aspects in it. For this study, the November and December 2000 issue, volume XXXII, number 6 was randomly chosen. The original layouts of Table of Contents and one of the short articles will be shown
with some descriptions prior to the experimentation. The author did the exploration using the following editorials: Table of Contents and the (MetView) short article. The author analyzed and transformed those layouts into several new layouts using the same editorial but applying the new approach of the Tatami mat as a grid system, in this case the three major compounds of Katsura Imperial Villa or Katsura Detached Palace. The author chose this palace because it has some strong examples of the modular system in traditional Japanese architecture. Katsura Imperial Villa was built not at the same time, but sequentially built in different periods; therefore, there are many mixed cultures behind each compound that makes them extraordinary and more interesting.

The author selected three different compounds of the Palace as the alternative grid system because as it was mentioned earlier, each compound was built from different periods and it has unique structures and patterns so that can be developed as an alternative grid system for magazine design. This study is divided into three major parts. The first part will apply an alternative grid of some sections of the Middle Shoin compound to Table of Contents and the (MetView) article. This new grid system solution will be used as a traditional grid system only (refer to Chapter 3, section 3.2. Traditional Grid System). The author showed some thumbnails and enlarged one of the layouts as a good example. The second part will be similar to the first part, but it will use the grid of a section of the Old Shoin compound instead. This grid will be used as an example of the transition between traditional and non-traditional grid systems. Ultimately, the third part will apply an alternative grid of the middle area of the Middle Shoin and the Old Shoin compounds. In this part, the author explored the grid as a non-traditional grid system (refer to Chapter 3, section 3.3. Non-traditional Grid System) and captured the essence of the Japanese tradition and their garden.

The following sections (4.2.1 and 4.2.2) describe the existing layouts of the original magazine completed with the format size.
4.2.1. Table of Contents

The Table of Contents layout is divided into a four-column grid with left and right margins of 6p9 picas, top margins of 10p0.6-13p6 picas, and bottom margins of 6 picas (Fig. 47). The format size is 9x10.75 inches, which is slightly bigger than the standard of 8.5x11 inches. Table of Contents consists of two pages that are separated by three pages advertisements. This arrangement seems confusing at the beginning, but the Metropolitan Home designer utilizes a small sign (continued to page #) on the first page of Table of Contents to indicate a continuation to a certain page number.

Figure 47. Metropolitan Home, vol.32, no.6. Table of Contents
4.2.2. The MetView Article

In line with Table of Contents, the two-page MetView article is not on the consecutive pages (Fig. 48). The first page starts on page 124 and its second page is on page 128. However, there are still some connections and identifications that indicate those pages belong together. For example, the designer uses the same column, grid system, and illustration style on both pages. This article has a traditional three-column grid with left and right margins, a justified alignment, and a centered title. San-serif typeface is used for the title and the pull-quote. The size of serif text typeface is 10 points, which is a standard range for body text (the standard size is 10-12 points). The size of the first illustration is almost half size of the page, but the second illustration becomes smaller and has more text on the following page. It is common to have less text and more negative space on the first introductory page and more text on the following pages.

Figure 48. Metropolitan Home, the MetView Article
4.3. The Study

4.3.1. Study 1

The first alternative grid system is represented by one section of the Middle Shoin compound (Fig. 49). The author chose this section because it has an unusual symmetrical and structural elements that are suitable for the first study since it will be used as a traditional grid system. This symmetrical grid consists of 12 Tatami mats (refer to pg. 25-26) and divides into four vertical columns and three horizontal columns. However, this grid is not a full 4x3 column grid because there are two horizontal columns instead of one vertical column in the upper-middle part and the combination of two Tatami mats in the upper right corner (see Fig. 50 for more details). The margin proportions for this study is not like an ordinary/standard margin since the author used the alternative grid system based on Tatami mat, thus she also used the margin proportions based on the edges of the Tatami mats that bound with a strip of black linen an inch or more in width (refer to pg. 24). Each study has a proportional margin size, which is not too narrow nor too wide. In agreement with what Josef Müller-Brockmann says, “It is a good idea not to make the margins too narrow so that inaccurate trimming does not spoil the look of the page” (Müller-Brockmann2 ,p.39).

The following experimentation is using this new alternative grid system solution for Table of Contents and the MetView article (Fig. 51). The author designed four thumbnails for each article. Each thumbnail shows the layout with the visible grid system, which clearly indicates the placement of the elements on the layout. In addition, she provided the thumbnails without the grid next to the one with the visible grid. At the end of the experimentation, she analyzed the layouts with the new grid system.
Katsura Imperial Palace

Figure 49. The first alternative grid system using some parts of the Middle Shoin compound
4.3.1.1. The Analysis of Table of Contents

The first experiment is using the new alternative grid system for Table of Contents. Here, the grid system does not work well because the author applied the same two-column layout without using the horizontal column. Thus, the layout of the experiment looks similar to the original layout (see Fig. 51 experiment 1: Table of Contents). The drawback of this layout is the vertical column (double mats) in the upper-right corner which seems malfunctional because the author did not take into the account while arranging the design elements.

In the second experiment (see Fig. 51 experiment 2: Table of Contents), the author combined all three vertical columns into one column for the body text and arranged all the
images vertically on the right column that appears similar to the traditional grid system. The grid starts to work well in this layout because all the elements are placed inside the structure.

During the third experiment (see Fig. 51 experiment 3: Table of Contents), the author divided the body text into three columns, placed all the images on top, enlarged the page number for each article, put all the information on the first, second, and third columns, and changed the placement of the masthead vertically on the right column. The author also moved all additional information, such as The Editor’s Page, Mailbag, Ask David, Doctor Swatch, Recipes, and Resources, to the middle instead of the bottom of the page.

During the fourth experiment (see Fig. 51 experiment 4: Table of Contents), the alternative grid system begins to work well. It is different from the previous experiments because it seems like the grid leads the author in placing all the elements in the right place. Instead of putting all the images on the same spot (previous experiments), the author arranged and balanced all the images on every vertical column. The author did not isolate the fourth column just for the masthead, but added to it by placing one image and the cover information as well. This fourth experiment is derived from the third experiment with a slight change on the placement of the images. The look of the structural and Swiss traditional grid system is visible in this layout; however, there are more flexibilities for the placement because of the interesting shape of the Tatami grid.
Figure 51. Table of Contents experiment #1 (top) and experiment #2 (bottom) using the first alternative grid system
Figure 51 (continued). Table of Contents experiment #3 (top) and experiment #4 (bottom) using the first alternative grid system.
Take Note by Athene Hindle

Our keen shopping eye picks out fashion finery for note and stainless steel flatware from Tiffany.

The Word

The busy buzz on what's new and what to do.

Mete: Travel

An insider's travel guide to the best places to eat, stay, shop and visit—from the Berkshires to Berlin.

City Report: San Francisco by Dana Dominique Sauer

The City by the Bay is booming—heating up America's favorite urban destination.

Color Ways: Orange Aid by Sarah Lynch

It's name means "fruit of gold"—and it's a bright idea "tis time has come.

My House: Village Voice by Nuala O'Faolain

An Irish writer who lives in a cottage by the sea heads to Greenwich Village to inspiration.

Met Kids: Color Forms by Susan Morgan

Design superstar David Rockwell couldn't raise his first-born in a boring, ugly or off-the-rack room, could he?

Editors' Choice: Seats for the Petite produced by Doretta Sperduto

Not for adults only: These chairs for children are as high style as the grown-up classics that inspired them.

Weekend Kitchen: Hot Gobbler by Donna Paul

Boston's chef de cuisine Jasper White turns his leftover turkey into something hot, hearty and delicious.

Editors' Choice: Seats for the Petite produced by Doretta Sperduto

Not for adults only: These chairs for children are as high style as the grown-up classics that inspired them.

Met Views: Home: Seasons Readings by Sarah Lynch

A treasure trove of big books for holiday holidays.

Good Buys: Digital Decisions by David Elrich

Three great digital cameras for budgets that range from cyberset cheap to photographic wonder.

Editors' Choice: Seats for the Petite produced by Doretta Sperduto

Not for adults only: These chairs for children are as high style as the grown-up classics that inspired them.

Collecting: Bullish on Modernism by Cara Greenberg

The millennium has finally turned, and so have prices—upward—on rare pieces from the 20th century.

Trend Watch: Beyond the Fringe by Tara McCartney

It's not just for frayed edges anymore: Fringe goes maximal.

ON THE COVER

The living area of 650 square foot South Beach studio condominium is a season in small-space innovation. Produced by Nina O'Keeffe. Photograph by Quentin Bacon. See page 200.
4.3.1.2. The Analysis of The (MetView) Article

The (MetView) article was originally placed on consecutive pages, however, the Metropolitan Home designer separated it by inserting several pages of ads in between. The author believe, the idea to combine those two pages into one spread is more practical because of the common elements that unite the two pages of the article.

In contrast to the original, the author designed the layout of this article so that the pages could be placed either side by side or separated. For example, in the first experiment (see Fig. 53 experiment 1: The MetView Article), the author arranged all the images on top of the first column and spread them all horizontally. The author combined those three columns into one column in order to place the body text on the first page and then changed it to two-column layout on the second page. The drawback of this experiment is that the author began the first paragraph of the article in the middle of the grid, therefore, it seems lost there. When the readers see the article without the grid, they will not know that the author is actually using the alternative grid from the traditional Japanese architecture—not the regular grid system because it looks no different than an ordinary four-column layout.

During the second experiment (see Fig. 53 experiment 2: The MetView Article), the author placed the body text in the lower vertical column and created some negative spaces in the middle. She left the 2/3 of far right vertical column empty and started the first paragraph by placing a small icon or illustration to indicate where to start. The images, whether they are on the first or second page, are in the same position.

During the third experiment (see Fig. 53 experiment 3: The MetView Article), the author took the advantages of the whole far right vertical column and placed the body text there. Here, the illustrations take almost half of the space of the first page. The author arranged the placement of the title in the middle.
The fourth experiment is slightly different from the previous ones (see Fig. 53 experiment 4: The MetView Article). The author took all those four columns and combined them into one column for the placement of the body text on the first page. The title of the article is placed vertically on the double vertical column and is used as a bridge between the illustrations and the body text. On the second page, the text is placed within the two middle columns, combined into one. The illustrations are placed near the center of the body text. The relation between the two pages is clear because the way the author arranged the illustrations is alike and the vertical shape of the body text on the second page looks similar to the vertical title on the first page.

Figure 53. The MetView Article experiment #1 showing with the grid
**when “good design” goes bad**

Now that iOS has evolved from a simple file manager to a much more complex and powerful operating system, the modern iPhone user must navigate a vast array of applications and interfaces. This complexity can sometimes lead to confusion and frustration, especially for users who are not familiar with the latest design trends and conventions. In this article, we will explore some common pitfalls of modern design and discuss how they can impact user experience.

By Aaron Berkley

The age of the smartphone has not only revolutionized the way we communicate, but has also brought about a new kind of visual language. This new language has evolved alongside the rapid pace of technological change, and it is often referred to as the Age of Material Design. Material Design is a set of principles and guidelines that aim to create beautiful, intuitive, and user-friendly interfaces.

However, the pursuit of “good design” can sometimes lead to overemphasis on certain aspects, such as aesthetics and visual appeal, at the expense of usability and accessibility. This can result in designs that are visually pleasing but difficult to use, or even worse, inaccessible to users with disabilities.

**Figure 53 (continued).** The MetView Article experiment #1 showing without the grid.
Figure 53 (continued). The MetView Article experiment #2 showing with the grid (top) and without the grid (bottom)
When good design goes bad

Now that less is more, form-follows-function modernism is everywhere. From 'good design' will soon be tasteless?

Figure 53 (continued). The MetView Article experiment #3 showing with the grid (top) and without the grid (bottom)
Figure 53 (continued). The MetView Article experiment #4 showing with the grid (top) and without the grid (bottom)
Now that less is more, form follows function modernism is available from Target, will it soon be tasteless to have good taste?

By Aaron Bataly.

Walk into any W hotel and you will be surrounded by “good design.” And it won’t be the spotted palms and wood grain sheets that were once almost universal in hotel lobbies. Instead, you will find concrete surfaces and furniture made of glass and steel. Go to your room and you may feel as if you are in the studio-equivalent of an Army干货 store with a T-shirt maiden, casual but minimal surfaces instead of clothes, final patterns and color. Yet this is not a boutique hotel marketed to a small, select audience of the design-savvy elite. It’s a nationwide chain.

The way of making things that critics have been calling Good Design since the last World War by which they mean pared down, muted and slightly monochromed has gone so mainstream that it’s available at Target, and that design is meant to convey cachet, using the newly battle-worn Benjamin Moore or owning Samsonite streamlined luggage means that you are in thoroughly modern man or woman who came about style of the here and now. Something from back then to computer screens has become a design statement that expresses this worldview. Baby licenses brought up in the work of Charles and Ray Eames and the innovations of this space age have whitewashed so recorded the beginnings of modernism as monolithic Good Design.

The idea of Good Design was first promulgated by European architects and designers in the 1920s. But for a long time, modernism was seen as appealing only to an avant-garde elite. Only in recent years has the fashion industry made it fashionable and affordable, something to which we should all aspire. From Givenchy models and Pepe uniforms, it has spread to housewares, streets and furniture (and presumably our own). Good design is high style and low manner that you can’t escape even if you want to.

But if Good Design is everywhere, where does that leave those avant-garde elitists – people who have declared need to challenge the status quo? Savers, all those of you who replaced your Gary American with Japanese budasoms: The pendulum of style may be starting to fall. The notion of minimalist design may not be passé but it is certainly in play,” says David Kelley, founder and CEO of IDEO, a prestigious product-design firm that specializes in objects of Good Design (they gave us such sleek goods as the Palm V on a “Yes Palm”):

With today’s computers, he explains, “designers can make all kinds of forms that weren’t possible before”—the most obvious example being Frank Gehry’s masterpiece, the new Pearl Guggenheim Museum in Bilbao, “Seaside,” Kelley says. “Its fashion is wearing something different, and some people are going for election.”

Kelley also thinks that the increasingly large and diverse consumer culture demands more choice. “Good Design is not about the perfect thing anymore,” he says. “It is also about a lot of different people building their own personal identities.”

Fun, vital and alluring do seem to be making a comeback. Philippe Starck, the master of bold form, now presents plastic garden gnomes and floral chandeliers with a distinct liss. Restoration Hardware challenges the logic of the do-it-yourself minimization of the Home Depot with dumpy but tender, and somewhat romantic, tools. The baroque excesses of Milan are as popular for fashion photo shoots as the abstract modernist forms of Paris Springs.

What one might think of as either deliberately bad taste or a novelty for more complicated, rather than with simple, times is becoming the new definition of Good Design. At Moskau, Amsterdam’s small temple of minimal objects, pride of place during New York Contemporary Furniture Fair was given to 18th-century rococo Hamburg pommeled figures. Munich Muse staged the Hamburg show because, he says, I felt there was something missing from my deck. I don’t see it as being sensational or cute, I mean myself. Why do we value things that are indestructible, mass produced and functional? In other words, modern? Why do dull patterns and flabby objects, things
4.3.2. Study 2

The second alternative grid system is the one used by some sections of the Old Shoin compound, which consists of 6 Tatami mats (refer to pg. 25-26) with one of the mats on the bottom is divided into half-size. The author chose this particular section because it has a notable asymmetrical grid that is suitable for this second study since it will be used as a transition from traditional to non-traditional grid system (refer to Chapter 3, section 3.2 and 3.3) (Fig. 55). This asymmetrical grid is divided into three vertical and two horizontal columns. The unique shape of this grid is contributed to the the left side by dividing it into two vertical columns, and the half size of the upper right and middle columns joined into one horizontal column (Fig. 56). Again, as it was cited earlier in Study 1, the margin proportions are based on the edges of the Tatami mats that bound with a strip of black linen an inch or more in width (refer to pg. 24).

4.3.2.1. The Analysis of Table of Contents

In the first experiment (see Fig. 57 experiment 1: Table of Contents), the author arranged all the body text and images on the right side of the layout and used the half-size Tatami on the bottom to place the images. The advantages of this experiment are the negative spaces around the elements, especially in the left vertical column and all the information can be found easily. The layout looks clean, nice and very traditional. But still, the overall layout does not achieve the target because it does not look like the transition between the traditional and non-traditional grid system.

During the second experiment (see Fig. 57 experiment 2: Table of Contents), the author moved the body text to the right and switched the position of the masthead and the illustrations. She also placed all additional information vertically on the right. In this experimentation, the author introduced the visual punctuation (the hairline), which can be seen in
Figure 55. The second alternative grid system using some parts of the Old Shoin compound
Figure 56. The spread using the second alternative grid system

the upper part of the masthead. Subsequently, the illustrations look slightly heavy on the top; therefore, the author moved them back to the bottom when she did the third experiment. This experiment shows the transition quite nicely.

During the third experiment (see Fig. 57 experiment 3: Table of Contents), the author maintained the placement of the body text and added another illustration to balance the body text. The masthead was rotated 90° and placed on the first vertical and horizontal columns. The layout looks similar to the previous experiment but the author moved the illustration to the bottom of the page.

For the final experiment (see Fig. 57 experiment 3: Table of Contents), the placement of the text is not only horizontal, but also vertical. The author designed the juxtaposition of the body text and illustrations in the layout and created a different way of reading and viewing
the magazine. She rotated the second body text by 90° and placed it in the (top) second vertical column. The masthead is moved to the second horizontal column. Basically, the first vertical column is used only for the masthead and the description on the cover. At this moment, the layout looks traditional, but yet non-traditional at the same time because of the readers need to rotate the magazine 90° in order to read the other part of body text. The grid is quite interesting since it provides the horizontal Tatami mat in the upper right side corner.

Figure 57. Table of Contents experiment #1 using the second alternative grid system
Figure 57 (continued). Table of Contents experiment #2 (top) and experiment #3 (bottom) using the second alternative grid system.
Figure 57 (continued). Table of Contents experiment #4 using the second alternative grid system
Take Note by Arlene Hirt
Our keen shopping eye picks out fashion fabrics for sofas and stainless steel finishes from Tiffany.

The Word
The busy buzz on what's new and what to do.

Metro: Travel
An insider's travel guide to the best places to eat, stay, shop and visit--from the Berkshires to Berlin.

City Report: San Francisco
by Diane Dorrans Saek
The City by the Bay is booming-healing up America's favorite urban destination.

Color Ways: Orange Aid
by Sarah Lynch
It's name means "fruit of gold"--and it's a bright idea whose time has come.

My House: Village Voice
by Nuala O'Faolain
An Irish writer who lives in a cottage by the sea heads to Greenwich Village for inspiration.

Matt kids: Colorforms
by Susan Morgas
Design superstar David Rockwell couldn't raise his first-born in a boring, ugly or off-the-rack room, no, could he?

Editors' Choice: Seats for the Petite
produced by Doretta Sperduto
Not for adults only: These chairs for children are as stylish as the grown-up classics that inspired them.

Figure 58. The layout for Table of Contents using the second alternative grid system from the Old Shoin compound
4.3.2.2. The Analysis of The (MetView) Article

During the first experiment (see Fig. 59 experiment 1: The MetView Article), the author attempted to apply the same idea of rotating the magazine used in study 4.3.2.2 to the experiments with the Table of Contents. The final product looks interesting when it comes to reading, but it is inconvenient when it comes to function, since the readers have to rotate the magazine in several directions in order to read the whole article.

For the second experiment (see Fig. 59 experiment 2: The MetView Article), a visual punctuation from the illustrations was added. The author shrank the illustrations and put them on the left and right margins. The drawback of this layout lies in the use of the horizontal columns. The author did not take the advantage of the horizontal columns as much as the vertical columns. For example, the first paragraph and the bar lines start in the middle of nowhere. There is no certain horizontal columns to indicate the placement of design elements. However, when one sees the layout without the grid, it looks nice and sharp with an open space balancing text and with a small accent of the bar lines. The elements properly balance and flow from the first to the second page. The hierarchy of the first page is very distinct since the author emphasized the title and place it in the first vertical column.

The bars and the color background are added during the third experiment (see Fig. 59 experiment 3: The MetView Article). The juxtaposition of the bars fills the open space and dances rhythmically with the body text and illustrations. The author began to take the advantages of the odd space of the grid and created an asymmetrical and geometrical layout which still looks symmetrical. The transition from traditional to non-traditional grid system works successfully in this layout. The placement of the title in the colorful bars adds a dynamic accent to it. She also used a single bar as a link from the first to the second page. The natural earth tone colors of the background perfectly blend with the illustrations and the body text.

The fourth experiment is totally different from the previous experimentations (see
Fig. 59 experiment 4: The MetView Article). The author filled only one-third of the first page and left the rest with the open space. In addition, the two columns were combined into one for the body text. The repetition of the illustrations across the page gives the sense of continuation. The word "when" from the title stretches out horizontally and overlaps the illustration. The juxtaposition of the illustrations on the second page creates a playful and interesting layout. The grid system in this experimentation does not really show the transition between traditional and non-traditional grid system because of the negative spaces which leave the grid system under utilized.
Figure 59 (continued) The MetView Article experiment #1 showing without the grid
Figure 59 (continued). The MetView Article experiment #2 showing with the grid (top) and without the grid (bottom)
Figure 59 (continued). The MetView Article experiment #3 showing with the grid (top) and without the grid (bottom)
Figure 59 (continued). The MetView Article experiment #4 showing with the grid (top) and without the grid (bottom)
With today's consumer, he explains, "designers can make as many types of items as they want.

To put it the other way around, when it comes to design, there's a sense of more is less.

"Less is more. Form follows function. Modernism is available from Target."

Soon it will tasteless to have good taste?

With today's consumer, he explains, "designers can make as many types of items as they want.

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"Less is more. Form follows function. Modernism is available from Target."

Soon it will tasteless to have good taste?

With today's consumer, he explains, "designers can make as many types of items as they want.

To put it the other way around, when it comes to design, there's a sense of more is less.

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Soon it will tasteless to have good taste?
4.3.3. Study 3

The third alternative grid system is the one used in the middle section of the Middle Shoin and the Old Shoin compounds. The whole idea of Katsura Imperial Villa is basically a huge garden with some small teahouses and traditional compounds, therefore, there are many plants, hills, gates, paths, and ponds. Nature and structures blend together nicely. The section that the author chose is the Japanese dry garden that connects Middle and Old Shoins, thus, there is no specific Tatami-mat for this area; instead, there is only a huge unique asymmetrical space that is suitable for the non-traditional grid system experiment.

If this grid system can be used as an alternative solution for traditional grid system, it might work for non-traditional grid system as well. And since the first study is focused on the traditional grid system and the second study is focused on the transition between non-traditional and traditional grid system, then the third study will focus on the non-traditional grid system. The author designed some non-traditional grid layouts with diagonal text and color background and introduced some alternative typefaces. This alternative grid system brings the flexibility of the traditional Japanese garden to the structural publication layout. Similar to the second alternative grid system from study 2, this study also brings the new horizon of designing and viewing the magazine.

4.3.3.1. The Analysis of Table of Contents

As it was mentioned above, the third alternative grid system conveys not only the structure of traditional Japanese architecture, but also the influence of Japanese culture. The author brought the Japanese garden and expressed it in this experiment; for examples the juxtaposition, up and down hills, the partition from one garden to another (see Fig. 7), the flowing elements, minimalism and simplicity, and the spontaneous of the Japanese to place
Figure 61. The third alternative grid system using some parts of the Middle Shoin and the Old Shoin compounds
Figure 62. The spread using the third alternative grid system

the rocks as a walking path that creates nice zigzag patterns and shapes.

For the first experiment (see Fig. 63 experiment 1: Table of Contents), the layout seems unsuccessful in terms of using the grid to create a totally different look of the magazine layout because of the rigidness of the vertical and horizontal format that looks very structured and “Swiss design-like.” The author arranged all the text in the center and equalized it with the placement of the images on the left top and on the left bottom. The outline of the grid system was introduced onto the layout, which starts to bring the new essence of walking paths on the layout. In addition, she placed the brief description for certain articles next to the related images, therefore, when the readers see the image in Table of Contents, they can read the description instantly without having to scan it. The text flows nicely and traces the outline of the grid. All the elements have the balanced hierarchy and an easy-to-follow structure.
During the second experiment (see Fig. 63 experiment 2: Table of Contents), the author skewed and tilted all the elements to create a playful and a new look of the magazine layout, which references to David Carson’s style. Everything seems falling out of the place. All the elements are not exactly on the grid, but off the grid. The author played with the magazine masthead and slanted half of it at the bottom. The top of the words supposedly lined up with the two lines on the bottom, but since the author slanted the words, it becomes off the grid. She enlarged the first letter and cropped it. On the other hand, the sense of Japanese influences can be seen through the minimal use of elements and spaces. The use of black and white also shows the modern Japanese influences. There is a sense of continuation, serene, and flow. The author was successful combining and conveying the idea of Japanese culture in this experiment.

The diagonal text is introduced during the third experiment and becomes the center of attention (see Fig. 63 experiment 3: Table of Contents). The right-ragged of the text shows long and short sentences that creates a flowing walking-paths of Japanese garden and fits well with the whole composition. The juxtaposition of the illustrations on the top enhances the layout. The small indication is placed diagonally in the right corner as a repetition of the diagonal body text. The mixture of vertical, horizontal, and diagonal text formats enriches the whole layout. Again, the author successfully applied the simplicity on this layout.

On the fourth experiment (see Fig. 63 experiment 4: Table of Contents), the author applied the greyish color to represent the Japanese stones from the Zen Dry garden. The word “M” as an icon for the starting point is in the background. The author broke the boundary by skewing the whole grid system instead of the design elements only in order to create a new diagonal layout that looks dynamic and modern. The layout seems very cold and rigid, however, the author balanced it by adding an anomaly to the layout—the colorful illustrations from one of the featured articles that stands out and brightens the whole layout.
4.3.3.2. Table of Contents Experimentation

Figure 63. Table of Contents experiment #1 (top) and experiment #2 (bottom) using the third alternative grid system
Figure 63 (continued). Table of Contents experiment #3 (top) and experiment #4 (bottom) using the third alternative grid system
Figure 64. The layout for Table of Contents using the third alternative grid system from the Old Shoin and the Middle Shoin compounds
4.3.3.2. The Analysis of The (MetView) Article

For the first experiment (see Fig. 65 experiment 1: The MetView Article), the grid system is repeated several times and becomes a background pattern. The overlap texts in the far left vertical column in the first page and far right vertical columns in the second page are referenced to David Carson’s style (refer to Chapter 3, section 3.3.3.). The drawback of this experiment is that the design reduces the readability and legibility because of the overlap text and the background pattern. The body text traces and skews the outline of the grid. Similar to the previous experiment of Table of Contents in study 3, the author brought a different look of the magazine layout. The title has a different letter size and textures in it. In the second page, the columns are randomly placed in the grid. The Japanese influences are hardly seen in this layout.

During the second experiment (see Fig. 65 experiment 2: The MetView Article), the author was more focused on the Japanese minimalism. The body text is irregularly skewed in the lower part of both pages and leave a huge amount of white space that is dominantly covered the whole spread. A single small image is placed near the blurb in the first page and two small images are placed above the body text in the second page. The title of the article is quite small size but the author added a bold accent into it. The word “bad” creates an anomaly for the title because of its red color and the rest of the words are black. The Japanese influences of negative space and simplicity of the design show in this layout and bring the sense of serenity as well. There is no sign of grid system in this experiment which indicates one of the characteristic of non-traditional grid system.

The third experiment has a unique feature because the author began to use a very rigid and structural shape that crosses the margin (see Fig. 65 experiment 3: The MetView Article). She eliminated the margin and arranged the images and text in it. The illustrations are placed vertically on the upper-left corner in the first page and she balanced them with the
blurb that crosses the gather on the bottom. Some images are repeated in the second page to create a balance page. The third column in the second page was placed very close to the corner. It is very risky to do this because sometimes the publisher trims the edges after binding the magazine. However, it brings a new look of the magazine design.

For the fourth experiment (see Fig. 65 experiment 4: The MetView Article), the body text traces the contour of the grid system and each paragraph has different earthy-tone color coordination. All the illustrations has the same size and put randomly in every grid to represent the stone path in Japanese garden. The title rotates vertically, locates in the corner of the page, and repeats twice in both pages to balance the spread. The blurb lays horizontally in the middle of the body text and continues to the second page with a serif italic typefaces that makes it different from the body text. This experiment shows the non-traditional grid system quite well and the earth tone colors in the body text create a path that leads the eyes from one page to the next page. It is different from the previous experiments in this study because the first page has more text compare to the second page, which is very unusual for the magazine design. The first page usually has less text and images and it becomes more text in the next pages. Nonetheless, the rules do not apply in this layout and it creates a whole new idea of applying non-traditional grid system in magazine design.

The overall drawback of study 3 is the lack of legibility and readability, which is the main concern for a magazine since its primary function is as a medium of communication. On the contrary, the advantage of the magazine using this non-traditional grid system is creating an artistic masterpiece from the regular magazine spread as it is a canvas and brings the new look of magazine design. Perhaps it could be possible to use this non-traditional grid system as long as the type is legible (see Fig. 65 experiment 2: The MetView Article) or the designer provides certain spaces to put the type that can be readable somewhere else; therefore, the readers can enjoy the excitement of the layout and still can read the story.
Figure 65. The MetView Article experiment #1 showing with grid (top) and without the grid (bottom)
Figure 65 (continued). The MetView Article experiment #2 showing with the grid (top) and without the grid (bottom).
Figure 65 (continued). The MetView Article experiment #3 showing with the grid (top) and without the grid (bottom)
Figure 65 (continued). The MetView Article experiment #4 showing with the grid (top) and without the grid (bottom)
WHEN GOOD DESIGN GOES BAD

Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

Walk into any W Hotel and you will be surrounded by "Good Design." And it won't be the potted palms and wood-grain desks that were once almost universal in hotel lobbies. Instead, you will find concrete surfaces and furniture made of glass and steel. Go to your room and you may feel as if you are in the spatial equivalent of an Armani suit worn with a T-shirt...counsel. Yet this is not a boutique hotel marketed to a small, select audience of the design-conscious. It is a nationwide chain. The way of making things that critics have been calling Good Design since the last World War has gone mainstream, available at large, mass

With today's computers, he explains, "designers can make all kinds of forms that weren't possible before"—the most obvious example being Frank Gehry's Broadmoor, the Veuve Clicquot Museum in Bilbao; the Louvre, "fuddy-duddy," he says, "to warrant something different, and some people are making the argument that we should try to do something new. But not everyone is so keen on this. Consumer culture demands more choice. "Good Design is not about the perfect thing anymore," he notes, "but also about a lot of different people build their own personal identities." Fun, wit and whimsy do seem to be making a comeback. Philippe Starck, the master of fluid forms, now presents plastic garden gnomes and crystal chandeliers with a straight face. Restoration Hardware challenges the logic of the do-it-yourself movement, focusing on the increasingly large and diverse consumer culture demands more choice. "Good Design is not about the perfect thing anymore," he notes, "but also about a lot of different people build their own personal identities." Fun, wit and whimsy do seem to be making a comeback. Philippe Starck, the master of fluid forms, now presents plastic garden gnomes and crystal chandeliers with a straight face. Restoration Hardware challenges the logic of the do-it-yourself movement, focusing on the increasingly large and diverse consumer culture demands more choice. "Good Design is not about the perfect thing anymore," he notes, "but also about a lot of different people build their own personal identities." Fun, wit and whimsy do seem to be making a comeback. Philippe Starck, the master of fluid forms, now presents plastic garden gnomes and crystal chandeliers with a straight face. Restoration Hardware challenges the logic of the do-it-yourself movement, focusing on the increasingly large and diverse consumer culture demands more choice.

By Aaron Betsky

Figure 66. The spread for the Met View article using the third alternative grid system from the Old Shoin and the Middle Shoin compounds
CHAPTER 5. CONCLUSION

This study discerns the significance of Eastern and Western cultures by introducing select Japanese architectural principles and applying them to the Western graphic design. It addresses the possibility of applying specific forms and structures of traditional Japanese architecture as alternative grid systems for Western magazine design.

Grid systems in Eastern architecture and Western graphic design can have universal grounds. It is possible to apply grid systems from one area of study to another, as well as to different cultures. This study examines how the foundation of modular systems found in traditional Japanese architecture may be applied to Western graphic design. Josef Muller-Brockmann, a Swiss graphic designer was influenced by Eastern culture and brought Eastern concepts to Swiss graphic design (refer to Chapter 3, section 3.2.1). The author specifically chose traditional Japanese architecture as her alternative grid system for this study since the Japanese apply Tatami mats proportion as the fundamental grid that have 1:2 ratios.

To effectively compare a Western magazine that uses a Japanese Tatami grid with one that uses a traditional text-based Western layout content must be same. With this in mind, the Tatami layout seems to offer more possibilities for dynamic composition due to the fact that the Japanese arranges the Tatami mat in the unique direction of a closely wound spiral (see Fig. 13). The Tatami mat is fundamentally arranged for dynamic changes in direction and orientation. Studies 1-3 increasingly reflect this dynamic with study 3 reflecting the most flexible approach to Tatami grid use.

The proportion of a magazine layout using a Japanese Tatami grid is different from ones using Western grids because Tatami mats have 1:2 ratios. Margins in Tatami mat based grids are the same all the way around (refer to pg. 24). Margins in Western
grids are based on the Golden Section, which specifies that the top and the left sides are to be proportionately the same, the right side is to be smaller than the left side, and the bottom side is to be larger than the top and left sides.

The first study using the Tatami grid as an alternative grid system reflects Western design principles. In chapter 4, during study 1, the author applied the alternative grid as a traditional grid system with strictly horizontal and vertical columns. The experiment shows parallels between Swiss graphic design and an alternative grid system from traditional Japanese architecture. Both use grid systems with specific sizes and ratios. In study 2, the author takes a more flexible approach by applying an alternative grid as a transition between traditional and non-traditional grid systems. As a result, effective visual communication is maintained in combination with distinctive magazine design. Study 3 is even more flexible than study 2. The author took an alternative grid and "pushed" it to create a new deconstructed state, adopting a sense of Japanese nature and tradition. She then utilized elements to create a contemporary magazine layout.

Theoretically, many Eastern grid systems may work for this purpose. In application, however, traditional Eastern grids for Western magazine layouts work only sometimes. For example, the grid used in study 1 as a grid-based solution organizing page elements works in theory and also in practice because most of the principles of traditional grid systems can be applied to the layout. The layout in study 1 looks dynamic and there are a variety of compositions that may be made because of its unique Tatami mats arrangement. In study 2, the grid is used as a transition from a traditional to a non-traditional grid system. Similar to study 1, study 2’s alternative grid works in theory. In one of the application, however, the reader is required to rotate the magazine to read it. The approach is interesting, but problematic because although study 2 works for pages and spreads, it does not work for the whole magazine. Study 3 appears unworkable because the body text suffers from poor legibility due to overlapping words. Production
costs would increase because of more negative space in the layout resulting in more pages. The author, therefore, lists several circumstances that need to be considered before application of alternative grid systems:

- First, will this alternative grid system solution serve as a traditional or non-traditional grid systems?
- Does an increased use of negative space and therefore increased production costs meet or exceed the publisher’s budget?
- Will there be Western audience acceptance of Eastern layouts and reading changes?
- Is the alternative approach suitable for the target audience and magazine concept?
- Can the alternative grid be applied to the entire magazine layout?

Above are merely some parameters for designers to consider before applying alternative grid systems to Western magazine design. Following application of historical Japanese architectural grid structures to various magazine layouts, the author found many opportunities to develop and expand the Tatami grid. A grid system using a Tatami mat basis offers dynamic possibilities. Designers may use the structure of the Tatami grid with the freedom of an alternative approach to traditional layout.

This study offers a method of looking at other cultures and using those resources for inspiration and/or alternative grid system solutions. There are many kind of alternative grid structures that can be used for design works. In general, this study enriches the vocabulary of graphic design, inspires the designers as to possibilities that are available, and connects the Eastern and Western culture. For this study, the author chose traditional Japanese architecture as her alternative grid system solution because Japan has a fascinating cultural background. For example nature plays an important role in Japanese culture, the Shinto philosophy of Kami (refer to Chap. 2 section 2.1.1), the simplicity
and minimalism, and the modular system from Tatami mat that impact the way the author introduced and applied the alternative grid for the Western magazine layout. The grid was adapted from Katsura Imperial Villa, one of the examples of the ancient traditional Japanese architecture. Other designers may apply different kinds of structures, but the main idea is the same; looking at different sources aids in the construction of dynamic visual communication.

The issue of whether the traditional Japanese architecture influenced the Western magazine design in grid structure or not, depends on perception. If a designer is curious about new approaches to composition for magazine design, grid structures of traditional Japanese architecture offer a different conceptual approach. If, on the other hand a designer wishes not to become involved with the cultural and philosophical background of an alternative grid system, a formal appreciation may be gained.

Currently, Western magazine seems transformed by contemporary lifestyle magazine design with the influences of Fine Arts, Zen philosophy, Deconstructivism, and Post-minimalism. Western magazines began to change progressively in appearance when art director Alexey Brodovitch (1898-1971) brought his sense of art, photography, and graphic design to Harper’s Bazaar, a fashion magazine. Although many magazines create elegant, modern looks on their layouts these days, there are others that create funky and outrageous looks to target young and trendy audiences. Today some magazines provide sources of information and entertainment as well as introduce fine art concepts through their layouts.

If provided additional opportunities to investigate and extend this study, the author would consider:

- Applying the form and structure of the traditional Japanese dry garden as an alternative grid system.
• Applying the grid structure of the traditional Japanese architecture to interactive kinds of media, such as website design, animation, and television.

• Applying the grid structure of the traditional Japanese architecture to Modern Japanese magazines instead of Western magazines.

• Applying the grid structure from other forms, such as wire fences, stairs, electronic circuit boards, the window shape of the skyscrapers, texture of leaf, and so on.
APPENDIX A. THE LAYOUTS FROM STUDY 1

ON THE COVER
The long area of 850 square-foot South Beach studio penthouse is a lesson in small-space renovation. Produced by Linda O'Keefe. Photograph by Quentin Baro. See page 206.

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45. Take Note by Arlene Hirst
   Our keen shopping eye picks out fashion fabrics for sofas and stainless steel flatware from Tiffany.

46. The Word
   The busy buzz on what's new and what to do.

50. Metro: Travel
   An insider's travel guide to the best places to eat, stay, shop and visit—from the Berkshires to Berlin.

56. City Report: San Francisco by Dane Dornes Seeks
   The City by the Bay is booming—heating up America's favorite urban destination.

62. Color Ways: Orange Aisle by Sarah Lynch
   It's name means "fruit of gold"—and it's a bright idea whose time has come.

74. My House: Village Voice by Nuala O'Faolain
   An Irish writer who lives in a cottage by the sea heads to Greenwich Village for inspiration.

87. Met Kids: Colorforms by Susan Morgan
   Design superstars Stephen Kennett could he his first-born in a boring, ugly or off-the-rack room, no, could he?

98. Editors' Choice: Seats for the Petite
   produced by Doretta Speduto
   Not for adults only. These chairs for children are as high style as the grown-up classics that inspired them.

102. The Big Idea: Simply Grate by Michael Lassell
   A shower floor that's safe, comfortable and chic.

104. Met Tomes: Seasonal Readings by Sarah Lynch
   A treasure trove of big books for happier holidays.

106. Good Boys: Digital Decisions by David Breen
   Three great digital cameras for budgets that range from cybercash to photographic wonder.

112. Tech Notes: Click Picks by Bonnie Schwartz
   Let your aching feel stay home in a lovely soak while your fingers find gifts for yourself and others on-line.

116. Weekend Kitchen: Hot Gobbler by Donna Paul
   Boston's chowder master Jasper White turns his leftover turkey into something hot, hearty and delicious.

132. Collecting: Bullish on Modernism by Cara Greenberg
   The millennium has finally turned, and so have prices upward on rare pieces from the 20th century.

252. Trend Watch: Beyond the Fringe by Tara McLellan
   It's not just for frayed edges anymore. Fringe goes maximal.

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Photograph by Gueneth Bacon
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Now that pared-down design is available at Target, can a pendulum swing to the ornamental be far behind?

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The millennium has finally turned, and so have price-upward-on rare pieces from the 20th century.

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when "good design" goes bad

Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

By Aaron Betsky

Walk into any W Hotel and you will be surrounded by "Good Design." And it won't be the dotted paths and wood-grain details that were once almost universal in hotel lobbies. Instead, you will find concrete surfaces and furniture made of glass and steel. Go to your room and you may feel as if you are in the space equivalent of an Art Deco suit worn in a "Toblerone" commercial, but with minimal surfaces instead of chic, floral patterns and color, yet this is not a boutique hotel marketed to a small, select audience of the design-savvy elite. It's a nationwide chain.

The way of making things that critics have been calling Good Design since the last World War II (by which they mean pared-down, indeed and slightly maximize) has gone so mainstream that it is available at Target. And that design is meant to convey nakedness. Using the newly translated Delightful Slapstick or carrying Sam Francis's standard luggage means that you are a thoroughly modern man or woman who cares about the styles of the here and now. Everything from hotel interiors to computer screens has become a design statement that expresses that worldview. Ella's business brought up on the work of Charles and Ray Eames and the innovations of the space age who have wholly embraced the hoppings of modernism with no nostalgia for Good Design.

The idea of Good Design was first popularized by European architects and designers in the 1950s. But for a long time, modernism was seen as appealing only to an even-garde elite. Only in recent years has the fashion industry made art-deeug elements and all those minimalistic things to which we are all aspire. From Calvin Klein models and Prada uniforms, it has spread to housewares, shoes and furniture (Klein produces his own). Good Design is both high style and so minimal that you can't escape it even if you want to.

But if Good Design is everywhere, where does that leave those softbom even-garde elitist-people who have dreams need to challenge the status quo? Severo, all of those who you replaced your Eero Saarinen with a Habitat-style one cannot get away with just because you are a star designer and that your design is about you and your personal identity.

Fun, wild and witty do seem to be making a comeback. Philippe Starck, the master of fluid form, now presents plastic garden gnomes and crystal chandeliers with a straight face. Restoration Hardware challenges the logic of the do-it-yourself embedded in the Home Depot with truly familiar, and somewhat romantic, tools. The curators of Max's are as popular for fashion photo analyzable as the abstract modernist forms of Palm Springs.

What one might think of as other deliberately bad taste or a nostalgie for more complicated, rather than artificially simplified, times is invading the very business of Good Design. At MoMA, Michael's restless taste of primitive objects, prized of place during New York's Contemporary Furniture Fair was given to 17th-century Chinese Nymphenburg porcelain figurines. Munno Moe, the great-nympheburg show because, he says, "It there was something missing from my view. I didn't want to be sensational or cute, I tried myself. Why do I reject things that are immediately, my eye instead, and functional? In other words, instead? Why do I change patterns and motifs, things whose function isn't relevant?" And yet I was in the figurines as objects, and I suddenly realized that we give value to things for different reasons. And all these things I have rejected, I suddenly realized.

How do designers justify such seemingly old behavior as cutting 19th-century figurines in a store like Max's? The latest buzzword in the profession is "narrative," meaning that design must tell a good tale. Every object has a story," says Knoll's assistant. The lighting designer Ingo Maurer: "Design has become so shallow, just about the redux of a comet, but there is so much more. You have to say something.

Designers like Maurer want to tell us such stories: "Where Are You, Edmond?" lamp, for instance, is a homage of a light that disappears when you turn off the light. Both there and not there. It is a little parler of the literature of light, and it works because the designer has captured its story in one image and title. Constance Sprout, a New York designer famous for his Buildings of Disaster models of such structures as the Oklahoma Federal Building and the Union Station's cabin, agrees. "We believe that the most important thing is to tell a story with an object," he says.

What may we soon be seeing, then, is a new class of products. Good Design isn't going to go away but with keeping objects that are simple, affordable and useful, even if they also try to get us to use our imaginations. They will tell us stories. They will tell things that are one-of-a-kind. All the technology that seems to pervade our world, from cell phones to those luscious new plastics, disappears as we focus on that one beautiful thing that is strangely impartant, if we were made by hand or faced recycled materials or was purposefully "imperfect.

Good Design might be everywhere, but there's still room for the mundane beautiful and the utterly useless. "Good Design is not about dyes, but about comparing with the right materials for the right function in a conceptually interesting way," says Paola Navone, a curator of design at New York's Museum of Modern Art. For her name of modernism, "Good Design makes you think." And thought has no style.
Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

When “good design” goes bad

Walk into any Target store and you will be surrounded by “good design.” It won’t be the polished metal and wood joinery that were once almost universal in hotel lobbies and offices. Instead, you will find concrete surfaces and furniture made of glass and steel. Go to your room and you may find all the white surfaces of an American Hotel room with a “fifties style,” casual but refined surfaces instead of crisp, clean patterns and color. Yet this is not a Target hotel reinterpreted as a small, select audience of the design-conscious elite. It’s a mass-market chain.

The way of making things that others have been calling Good Design since the sixties has been reappropriated by furniture and home goods manufacturers that are available in Target. And the design in question can be easily purchased. Using the newly manufactured Semi-glass objects or casting Semiglass, contemporary designers in semi-modernist, semi-breathless manner that you see in a thoroughly modern man or woman who cares about the style of the home and now. Everything from mass-produced objects to computer monitors has become a design statement that expresses that worldview. Betsky, the editor of Dwell, brought up one of the best of the current generation of designers, Young, is an example of this new breed of modernist design.

The idea of Good Design was first promulgated by European architects and designers in the 1920s. But to a long time, Modernism was seen as appealing only to an event-garden elite. Only in recent years has the idea of a Modernist ideal developed into a new form of elegance and sleek minimalism, something to which we are all attracted. From Cassina chairs to MassIMO, it is clear that the style, as it appears in the world today, is based on the idea that modern objects, ‘80s modern, are as popular for fashion photo shoots as the abstract modernist forms of Pola Springs.

What one might think of as other deliberately bad taste is a matter for more complicated, rather than additively simplistic, theory in the very bullion of Good Design.

At MoMA, the most recent exhibition of modern design, a few years ago, the idea that the designer has a story to tell was challenged. The most recent exhibition of modern design, a few years ago, the idea that the designer has a story to tell was challenged. The idea that the designer has a story to tell was challenged.

Good Design is everywhere, from the products of Umbra, which gives those who seem to want a bit of elegance and a bit of the right materials for the right function a bit of complexity and a bit of the right function a bit of complexity.

As the exhibition’s catalog says, “Every designer has a story.” There are those who would say that, in the era of the designer, one must tell the right materials for the right function a bit of complexity and a bit of the right function a bit of complexity.

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Good Design is everywhere, from the products of Umbra, which gives those who seem to want a bit of elegance and a bit of the right materials for the right function a bit of complexity and a bit of the right function a bit of complexity.
By Aaron Betsky.

When good design goes bad

Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

We walk into any W Hotel and will be surrounded by "Good Design." And it won't be the pristine white and wood gear that once graced universe in hotel lobbies. Instead, you will find concrete surfaces and furniture made of glass and steel. Go to your room and you may feel as if you are in the space-like equivalent of an Anna Karina film set with a Turkish style, casual but minimal sensibility instead of ethnic, folk patterns and color. Yes this is not a boutique hotel mandated to a serial, award-winning audience of the design savvy elite. It's a national chain.

The way of making things that critics have been calling Good Design since the last world war is the kind of thing that wasn't avoidable before the most obvious example being Frank Gehry's masterwork, the free-form Guggenheim Museum in Bilbao, "I believe," Kelley says, "that this is going to require some thinking different, and some people are thinking for different." Kelley also thinks that the increase in large and diverse consumer culture demands more choices.

"Good Design is not about the perfect thing anymore," he muses, "but also having a lot of different objects," he says. What we may want to be seeing, then, is a new class of products. Good Design isn't going to go away. Designers will keep making objects that are simple, effective, useful, but will also try to get us to use our imagination. They will tell us stories. They will sell things that are one of a kind. The art logic that seems to pervade our world, from cell phones to those dubious new plastics, disappears as we focus on that one beautiful thing that is uniquely important (cause it was made by hand or from regular materials or was purposefully "premature").

Good Design might be everywhere, but there's still room for the perfectly beautiful and the truly useless. "Good Design is not about style, but about comparing with the right materials for the right function in a conceptually interesting way," says Paola Antonelli, a curator of design at New York Museum of Modern Art. "The Point is that Good Design makes you think." And thought has to stick.
Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

By Aaron Betsky.

Walk into any H & M store and you will be surrounded by "Good Design." And it won't be the pitched palms and wool grain decks that were once almost universal in hotel lobbies. Instead, you will find concrete surfaces and furniture made of glass and steel. So do your room and you may feel as if you are in the esoteric equivalent of an Armani suit worn with a T-shirt, casual but minimal surfaces instead of chrome, bold patterns and color. Yet this is not a boutique h Josef Albers gets carried away. All it means is that the idea of what is available at Target. And that design is meant to convey comfort. Using the newly redundant Swagline steel or carrying Samsonite's streamlined luggage means that you are a thoroughly modern man or woman who cares about the sake of the times and now. Everything from real Harlem to computer keyboards has become a design statement that expresses that worldview. Baby boomers brought up on the work of Charles and Ray Eames and the innovations of the space age have unreasonably embraced the appearance of modernism as respectable Good Design.

The idea of Good Design was first promulgated by European architects and designers in the 1950s. But for a long time, modernism was seen appealing only to an avant-garde elite. Only in recent years has the fashion industry made its elegance and high-quality minimalism something to which we should all aspire. From Calvin Klein models and Armani uniforms, it has spread to housewares, sheets and furniture (Klein produces his own). Good design is both high style and so mass-market that you can't escape it even if you want to.

But if Good Design is everywhere, where does that leave those softies avant-garde elitists—people who have visions need to challenge the status quo? Beware, all those of you who replaced your Early American with Japanese budusakai. The pendulum of style may be starting to swing back. "The notion of minimal design may not be deader yet, but it is certainly in place," says David Kelley, founder and CEO of IDEO, the premier product-design firm that specializes in products of Good Design (it has given us such sleek goods as the Parm-Vu line, the "Parm-Riot").

With today's computers, he explains, "Designers can make all kinds of forms that wasn't possible before," the most obvious example being Frank Gehry's masterwork, the free form Guggenheim Museum in Bilbao. "Besides," Kelley says, "we're looking to do something different, and some people are looking for direction.

Kelley also thinks that the increasingly large and diverse consumer culture demands more choice. "Good Design is not about the perfect thing anymore," he says. "It is about being a little bit different as people build their own personal identities."

Fun, wit and whimsy do seem to be making a comeback. Philippe Starck, the master of functional furniture, now presents plastic garden grates and crystal chandeliers with a starting line. Industrial Hardware challenges the logic of the do-it-yourself minimalism of the Home Depot with anodyne but familiar, and sometimes romantic, style. The tameness of fifties is as popular for haircut photo shoots as the abstract nodding forms of Parm-Vu.

What one might think of as either deliberate bad taste or a nostalgic for more complicated, rather than essentially simplified, times is the very backbone of Good Design. At Mosse, Werkbunds retail temple of minimal objects and style of place during New York Contemporary Furniture Fair was given in 1980's roccoco Hopfenberg porcelain figurines. Murry Moss staged the Hopfenberg show because, he says, "I felt there was something missing from my style. I didn't do it to be sensational or cute. I did it so I feel there was something missing from my style. I didn't do it to be sensational or cute. I did it so
APPENDIX B. THE LAYOUTS FROM STUDY 2
ON THE COVER
The long axes of 60-square-foot South Beach studio condominiums are a lesson in small-space innovation.
Photographed by Linda Park. Photographed by Jordan Blum. See page 332.

102 The Big Ideas: Simply Great
by Michael Lassell
A shower floor that's safe, comfortable and chic.

104 Met Tomes: Seasonal Readings
by Sarah Lynch
A treasure trove of big books for happier holidays.

108 Good Buys: Digital Decisions
by David Elch
These great digital cameras for budgets that range from cyberски cheap to photographer's wonder.

112 Tech Notes: Click Pocks
by Bonnie Schwartz
Let your aching feet stay home in a lovely soak while your fingers find gifts for yourself and others on-line.

116 Weekend Kitchen: Hot Gobbler
by Donna Paul
Boston's traditional master Jasper White turns his leftover turkey into something hot, hearty & delicious.

124 Met Views: When "Good Design" Goes Bad
by Aaron Betsky
Now that pared-down design is available at Target, can a pendulum swing to the ornamental be far behind?

132 Collecting: Bullish on Modernism
by Cara Greenberg
The millennium has finally turned, and so have the showrooms on new pieces from the 20th century.

252 Trend Watch: Beyond the Fringe
by Tara McLellan
It's not just for braided edges anymore. Fringe gone maximal.
Take Note by Arlene Hirai

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picks
out fashOn labncs
for sofas and stainless steel natwa.ra from Trffany

TheWord
The busy buzz on what's flf1N and what to do

Metro: Travel
A travel guide to the best places to eat, stay, shop and visit from the Berkshires to Berlin

City Report: San Francisco
by Diane Dorrans Saeks
The City by the Bay is booming—heating up America's favorite urban destination.

Color Ways: Orange Aid
by Sarah Lynch
It's name means 'fruit of gold'—and it's a bright idea whose time has come.

My House: Village Voice
by Nuala O'Faolain
An Irish writer who lives in a cottage by the sea finds inspiration in a Vermont village.

Met Icicles: Colorforms
by Susan Morgan
Design superstar David Rockwell couldn't rate his bar in a boring, ugly or off-the-rack room, no, could he?

Editors' Choice: Seats for the Petite
produced by Danielle Spero
Not just for adults any. These chairs for children are as high style as the grown-up classics that inspired them.

ON THE COVER
The long area of 92 square foot South Beach studio pantries is a search in small space remediation
Produced by Linda O'Neal. Photograph by Garrett Golon. See page 206.

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by Michael Lassett
A showet floor that's safe, comfortable and chic.

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Three great digital cameras for budget not range from cybercafes cheap to photographic wonder.

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How that pared-down design is available at Target, can a pendulum swing to the ornamental too far behind?

132 Collecting: Bullish on Modernism
by Carl Greenberg
The market has finally found, and so have prices-upward on rare pieces from the 20th century

252 Trend Watch: Beyond the Fringe
by Tara McCuller
It's not just for frayed edges anymore: fringes gone maximal.
when "good design" goes bad

Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

Walk into any W Hotel and you will beauthorityed by "Good Design." And it won't be the pulled pants and wooden-deck chairs that once almost universal in hotel lobbies. Instead, you will find concrete surfaces and furniture made of glass and steel. Go to your room and you may feel as if you are in the spatial equivalent of an Armani suit worn with a T-shirt, casual but minimal surfaces instead of floral, food patterns and steel. Yet this is not a boutique hotel marketed to a small, select audience of the design savvy elite. It's a nationwide chain.

The way of making things that look like they have been called Good Design since the tail end of the modern movement in which they mean pared down, muted and slightly institutional has gone mainstream and is now available at Target. And that design is meant to convey comfort. Using the newly manufactured Swingline stapler or carrying Samsonite's streamlined luggage means that you are a thoroughly modern man or woman who cares about the style of the here and now. Something then hotel lobbies to computer desks. Has become a design statement that expresses that worldview. (Bobby Berkovitch's work at the center of Paris and New Design and the divisions of the universe have simultaneously embraced the implications of moderation are unadulterated Good Design.)

At Moss, Manhattan's temple of minimal objects, red of place during New York Contemporary Furniture Fair was given to 19th-century cassiopeia Nephrisberg jukebox figures. Murray Moss stage the Nephrisberg show because, he says, "I feel there was something missing from my diet. I don't do it to be sensational or cute. I assess myself. Why do I relate things that are indestructible, made and put to functions (in other words, modern?) Why do I dislike pattern and fragile objects, things where function isn't relevant? And yet I saw the jukebox as literal, and I suddenly realized that we give value to things for different reasons. And all those things I had rejected, I suddenly liked."

How do designers justify such seemingly odd behavior as placing 19th-century jukebox figures in a hotel lobby? The Stated Buzzword in the profession is "comfort," meaning that design tell a good tale. "Every object has a story," said Lavish-received the lighting designer Iggy Mauve. "It gives the relation to make, and about the nature of a corner but there is so much more. You have to say something else."

Designers like Mauve was tell us such stories: You're Staying, its How Are You? Lamps, for instance, is a rephotograph of a lightbulb that disappeared at the end of the seventies. Turn off the light, both there and not there, it is a..."
Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

By Aaron Betsky

Walk into any Wal-mart and you will be surrounded by “good design.” And it won’t be the potluck variety that’s gaudy and glitzily mass-produced, but rather the cost-effective, practical pieces you need to complete your home. Consider the new line of Swivel chairs available at Target. In fact, the styling is so similar to those of the 1960s and 1970s that some people are starting to see them as a throwback to a bygone era. The lines are clean and the materials are durable, making them perfect for the modern home.

What one might think of as other deliberately bad seats or a mass-market example of good design is now being replicated by Target. The store is not just selling furniture, but also offering a wide range of products that can be used to create a modern home. From lamps and mirrors to rugs and cushions, Target has it all. Even the packaging of these products is designed to be eco-friendly, with minimal plastic and cardboard used.

What are these products worth? The truth is, they’re not. The manufacturing processes behind these items are often low quality, and the materials used are not durable. But they are affordable and accessible, which makes them popular with budget-conscious consumers. The problem is, these products are not good design. They’re not designed to last or to be enjoyed, but rather to be discarded once they’re no longer fashionable.

By Aaron Betsky

The way of making things that critics have been calling “good design” since the late 1960s—which they associate with mass production, mass-marketed, and slightly mass-produced—has given way to mainstream that it’s available at Target. And the design is meant to be affordable, functional, and aesthetically pleasing. But it’s not just about affordability. It’s about making things that are good design. Designers like the late Phillip Starck and the late Dieter Rams have created products that are both functional and beautiful, and that’s what we’re seeing at Target. It’s a sign of the times that even mainstream retailers are now offering products that are designed to last and to be enjoyed. But it’s also a sign of the times that we’re seeing a shift away from the mass-marketed products that were once considered good design.
Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

With today's consumers, he explains, "Designers can make all kinds of forms that weren't possible before," the most obvious example being Frank Gehry's masterworks, the new-form Ougger museum in Bilbao. "That's the form." Kelley says. "It means to want something different, and more people are doing it for fun.

Kelley also notes that the increasing large and diverse consumer culture demands more choice. "Good Design is not about the perfect thing anymore," he muses, "but about giving a lot of different people something that works for them."

Walk into any W hotel and you will be surrounded by "Good Design." And it isn't just the pottery patina and wood-veneered furniture that were once glassy apheres in hotel lobbies, instead, you will find concrete surfaces and finish work made of glass and steel. Go to your room and you may feel as if you are in the most elegant of an Art Deco lounge with a Fortuny lamp, a casual but minimal surface instead of chintz, and pattern and color. Yet it is not a boutique hotel marketed to a small, select audience of the design-savvy elite. It's a national chain.

The way of making things in created objects have been called Good Design since the 20th World War by which time they were pastiche, mixed and slightly manufactured. Now we have mainstreamed that it's made at least, and the design is meant to convey a sense of the newly famous Dadaist aesthetic or saying Gammages's statement that you are a thoroughly modern woman or a man who cares about the styles of the time and now. Everything from hotel lobbies to computer systems has become a design statement that expresses that worldview. What happens when we look at the world of coffee tables and Ray Bans and the invention of the space age have wholeheartedly embraced the meanings of modernism as nostalgic Kate Good Design.

What if one might think of such disordered text as a metaphor for mass communication, rather than artful simplification, times is invading the very bedrocks of Good Design.

Walk into any W hotel and you will be surrounded by "Good Design." And it isn't just the pottery patina and wood-veneered furniture that were once glassy apheres in hotel lobbies, instead, you will find concrete surfaces and finish work made of glass and steel. Go to your room and you may feel as if you are in the most elegant of an Art Deco lounge with a Fortuny lamp, a casual but minimal surface instead of chintz, and pattern and color. Yet it is not a boutique hotel marketed to a small, select audience of the design-savvy elite. It's a national chain.

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A Max, Manhattan's temple of minimal objects, Art Deco of the 19th-century modernism has gone to 19th-century modernism and its influence on the Harlem style with dúb/. but tender and swinging conic, love. The purpose of the Miller's tree is so popular for brash photo effects on the abstract modernist forms of Palm Springs.

The latke buzzword is "dualism," and its influence in the 19th-century modernism has gone to 19th-century modernism and its influence on the Harlem style with dúb/. but tender and swinging conic, love. The purpose of the Miller's tree is so popular for brash photo effects on the abstract modernist forms of Palm Springs.

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GOOD DESIGN GOES BAD

Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

Walk into any W hotel and you will be surrounded by "Good Design." It's not like the hotel before the wood garden boxes were once akin to average or ho-hum public. Instead, you will find concrete surfaces and function made of glass and steel. So is your room and you may feel as you are in the sparsely furnished, unadorned environment of an Asian suit with a T-shirt and jeans but minimal surfaces instead of ornate face patterns and color. All the symbols classic modernism is a small, subtle aesthetic of the design with its minimalist touch and natural order.

The way of making things that critics have been calling "Good Design" since the 1950s has been under attack. A decade ago, the 1950s were a decade of modernism that is available at Target. And yet, design is not immune to change. Even the most austere, simplistic modernism has been under attack. The idea of Good Design was just as popular as European artists and designers in the 1960s. But for a long time, modernism was seen as appealing.

With today's consumers, it's excusable. "Designers can make all kinds of forms that aren't possible because the most obvious example being Frank Gehry's masterpiece, the Roseum Guggenheim Museum in Bilbao. "Besides, it says, "No fashion is right anything."

And then, there are the modernists who believe that the most beautiful thing is a simple, affordable and useful, but they also like it's got to be to see the imagination. They will see things that are one of a kind. All the technology that's not to be put in place or to be put in place. They will sell things that are one of a kind. All the technology that's not to be put in place or to be put in place. They will sell things that are one of a kind. All the technology that's not to be put in place or to be put in place. They will sell things that are one of a kind. All the technology that's not to be put in place or to be put in place. They will sell things that are one of a kind. All the technology that's not to be put in place or to be put in place. They will sell things that are one of a kind. All the technology that's not to be put in place or to be put in place. They will sell things that are one of a kind.

Designers are not only about design but also about creating with the right materials and techniques in a constantly changing world." says Tex Moses, a curator of design at the New York Museum of Modern Art. He has also been a critic of modernism. "Good Design is not about design but about creating with the right materials and techniques in a constantly changing world."
APPENDIX C. THE LAYOUTS FROM STUDY 3
ON THE COVER: The living area of 650-square-foot South Beach studio penthouse is a lesson in small-space renovation. Produced by Linda O'Keeffe. Photograph by Quentin Bacon. See page 206.

Editor’s Page 32  Mailbag 36  Ask David 42  Dr. Swatch 122  Recipes 230  Resources 234
The way of thinking that critics have been calling Good Design since the 1960s: the idea that this movement is anathema to modern design has gone to extremes that it is not to be feared. But, the idea is meant to convey a sense of the new, the movement. Thereby design in its own right. Once the unknown and mysterious aspects of modern design have become a design statement that represents the break with the past. Redesigners have brought up on the work of Charles and Ray Eames and the iterations of the space age have much to do with the stepping stones of modernism as not just a different Good Design.

Core Values of Product Design:

- Function
- Aesthetics
- Usability
- Sustainability
- Ethics

What matters is not just the end product but also the process. Design is not just about making something beautiful, but also about making it functional. Design is not just about making something that looks good, but also about making something that works well. Design is not just about making something that is easy to use, but also about making something that is sustainable.

For example, designers can make all kinds of objects that appear impossible: chairs that can be folded, tables that can be unfolded, the Teakwood Fuggerstil Furniture System for a small, select audience of the design world who are a nationwide chain.

And just as the story is told, the tale is not just about making something beautiful, but also about making something functional. The tale is not just about making something that looks good, but also about making something that works well. The tale is not just about making something that is easy to use, but also about making something that is sustainable.
WHEN GOOD DESIGN GOES BAD

Now that less-is-more, form-follows-function modernism is available from Target, will it soon be tasteless to have good taste?

By Aaron Feasley

Walk into any W hotel and you will be surrounded by "Good Design." And it won't be the chintz, floral patterns and color. Yet this is not a boutique hotel marketed to a small, select audience of the design-savvy elite. It's mainstream, mass-market, and available from Target. And that's the problem...
WHEN GOOD DESIGN GOES BAD

By Aaror, Belsky.

Baby boomers brought up on the work of Charles and Ray Eames, and Good Design. The ideal of Good Design was first promulgated by European architects and designers in the 20s and 30s. They advocated for casual but minimal surfaces instead of chintz, floral patterns, and ruffled curtains. Instead, they promoted streamlined luggage made of fiberglass, and streamlined restaurant interiors filled with lightbulbs. Today, we find ourselves surrounded by Good Design. And so we wonder: What is Good Design? How does it work? How can we recognize it when we see it? And how can we create it ourselves?

Walk into any W Hotel and you will be surrounded by Good Design. And it won’t be the sleek, shiny, and high-tech look that we have come to associate with Good Design. Instead, you will find simple, functional, and beautiful objects that are simple, affordable, and perfect for the way we live today. These objects are not just about form, but also about function. They are designed to work for us, not against us.

Good Design is not just about making objects that are simple, affordable, and perfect. It is also about creating objects that are meaningful. The objects that we choose to surround ourselves with can tell a story about our lives, our values, and our beliefs. Good Design is not just about making objects that are simple, affordable, and perfect. It is also about creating objects that are meaningful. The objects that we choose to surround ourselves with can tell a story about our lives, our values, and our beliefs.

Now that less is more, form follows function modernism is available from Target, will it soon be tasteless to have good taste? I don’t know yet. But one thing is clear: Good Design is not just about form, but also about function. The objects that we choose to surround ourselves with can tell a story about our lives, our values, and our beliefs.
Now that less-is-more, form-follows-function moderntsm is available from Target, will it soon be tasteless to have good taste?

but if Good Design is everywhere, where does that leave those who want good taste? people who have vacated their own tastes to care about the status of "taste." instead of you who expect your form to be "modern" with "taste.

The new Le Corbusier chair, for example, is one of the most iconic images of modernism. But it is also a symbol of our current times when the image of a designer is more important than the design itself. It is a way to say that "good taste"

The new Le Corbusier chair, for example, is one of the most iconic images of modernism. But it is also a symbol of our current times when the image of a designer is more important than the design itself. It is a way to say that "good taste"
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