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Revue Faire nº46 A calculated approach: Norm's unreasonable reasonableness Author: James Langdon
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Revue Faire 46

■ 0 – propositions normales

0.1

La digitalisation du design graphique a été dégradée. Une nouvelle modernité numérique est attendue. Tabula rasa. Les addictions skeuomorphes qui encombrent les interfaces des applications du design graphique d'entreprise doivent être abandonnées [Skeuomorphe est un néologisme anglo-américain formé à partir de l'anglais issu du grec *skeuos* «l'équipement, l'ornement, le costume». Il désigne des références visuelles rassurantes à des formes techniques passées proposées notamment par les interfaces numériques – telles que le traitement papier ou cuir des fenêtres de logiciels, la simulation d'ombres évoquant une profondeur, ou les dénominations de «bureau» ou de «corbeille».]. Un système de contrôle omnidimensionnel doit être intégré. Il doit être défini par les *pixels* et *si possible* par les millimètres. Plus de pouces, de points, de picas ni de cicéros. De l'*interligne* et pas du *leading* [Le *leading* anglo-saxon désigne les éléments de plomb (en anglais *lead*) posés entre les lignes de caractères pour régler l'interlignage au temps de la composition typographique à froid.]. Plus d'agrandissement par zoom à 6 400 %. Plus de couleur par abonnement [Le contrat liant Pantone et Adobe ayant expiré depuis 2022, l'accès à la gamme Pantone sur la suite Adobe est sujet à un abonnement.]. Plus d'InDesign, d'Illustrator, de Photoshop, Figma, FontLab. Qui dirigera le projet d'un espace de travail digital unique, unifié?

0.2

Norm est un studio de design graphique zurichois. Fondé en 1999 par Dimitri Bruni (1970) et Manuel Krebs (1970), il a été rejoint par Ludovic Varone (1977) en 2005.

0.3

Le canon de l'histoire du design graphique sera réduit. Dans 100 ans il n'y aura plus de Müller-Brockmann, Gerstner ou Hofmann. De prétentieux préhistoriques. Indésirables. Il y aura Norm. Norm est ce à quoi tous ces derniers rêvaient. Ils ne resteront que comme les initiateurs anonymes de Norm. Ils auront travaillé à l'édification de ce ciel glorieux sans vivre assez pour le voir achevé. Nous ne parlerons pas plus longtemps d'eux. Disparus.

0.4

Norm n'a connu que le design graphique numérique. C'est sa langue maternelle. L'ordinateur est son outil et Norm maîtrise l'ordinateur.

0.5

Norm est constitué de designers graphiques raisonnables. Pour prendre des décisions, *ils* ont mis en place un cadre raisonnable. Pour gérer les vicissitudes du contenu, ils ont établi les protocoles d'un design graphique numérique raisonnable.

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■ 0 — normal statements

0.1

The computerisation of graphic design has been compromised. A new computational modernism is needed. Tabula rasa. The skeuomorphic[1] dependencies that clutter the interfaces of corporate graphic design software must be deprecated. A total dimensional control system must be implemented. *Pixels*, and *possibly* millimetres, must define it—not inches, points, picas, nor ciceros. *Interlinear space*, not leading.[2] No more zoom tools that max out at 6400%. No more colour-as-a-subscription service[3]. No more InDesign, Illustrator, Photoshop, Figma, Fontlab. Who shall lead the project for a single, unified, digital workspace for graphic design?

0.2

Norm is a graphic design office in Zurich. Founded in 1999 by Dimitri Bruni (1970) and Manuel Krebs (1970), Ludovic Varone (1977) joined the office in 2005.

0.3

The canon of graphic design history will be compressed. 100 years from now there will be no Müller-Brockmann or Gerstner or Hofmann. Prehistoric pretenders. Not needed. There will be Norm. Norm is what all those others dreamed of. What they strived for but could not attain. *They* will be remembered only as the nameless builders of Norm. They laboured at the construction of its glorious Duomo but did not live to see it completed. We will not speak of them again. Forgotten.

0.4

Norm have only ever known computerised graphic design. It is their native language. The computer is Norm's tool and they have mastered it.

0.5

Norm are reasonable graphic designers. They have created for themselves a reasonable foundation for decision-making. They have established reasonable computerised graphic design protocols with which to handle the vicissitudes of content.

1 — 'Skeuomorph' is an American English neologism derived from the Greek *skeuos*: 'equipment, ornament, costume'. It describes the use of visual references to technical forms of the past, particularly in digital interfaces, such as the stylising of software windows to resemble paper or leather, the simulation of shadows to imply spatial depth, and naming conventions such as 'desktop' and 'trash'.
2 — 'Leading' refers to the lead elements placed between lines of type to regulate line spacing in letterpress typesetting.
3 — Since the contract between Pantone and Adobe expired in 2022, access to the Pantone colour range in Adobe software requires an additional subscription.

Autor:
James Langdon

A calculated approach: Norm's unreasonable reasonableness

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Une approche calculée:
La raison déraisonnée de Norm

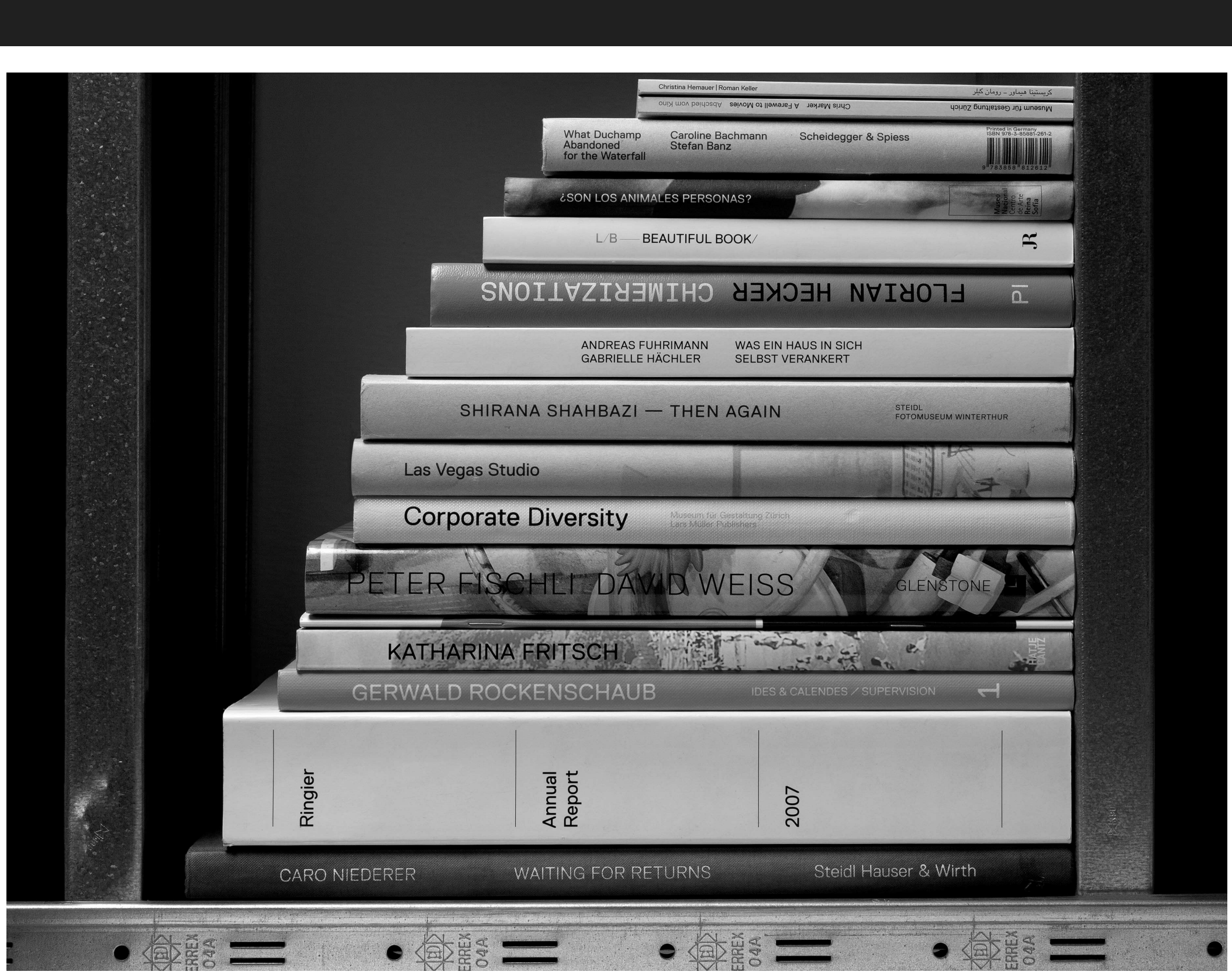
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BOOKS

YEAR	TITLE	AUTHOR	EDITOR	PUBLISHER	W	H	RATIO	T	PAGES	TYPEFACE	LANGUAGES	ISBN	Nº	BOX
1999	Introduction	Norm	Norm	Norm	210	260	F	5	34	Normetica	E	3-952193 4-0-2	99_01	NRM 1
2000	Diplom SVG	Div.	—	Zurich University of the Arts	225	270	5:6	6	120	Block-B / Tetra A	D	—	00_01	1
2002	Enjoy / Survive	Olaf Nicolai	Robert Klanten	Migros Museum für Gegenwartskunst Zürich / Die Gestalten Verlag, Berlin	175	230	F	6	64	Hammer / LL Simple / Tetra	E	3-93112 6-60-9	02_01	1
2002	Galerie der Forschung	Evelyn Bretteneder	Werner Welzig, Österreichische Akademie der Wissenschaften	Evelyn Bretteneder	160	200	F	2	—	Normetica	D	—	02_02	1
2002	Physiologische Architektur / Architettura fisiologica	Gilles Decostard, Philippe Rahm	Urs Staub	Swiss Federal Office of Culture / Birkhäuser, Basel	165	220	3:4	23	376	Didot Elder	D / I	3-7643-6945-0	02_04	1
2002	Physiological Architecture / Architettura fisiologica	Gilles Decostard, Philippe Rahm	Urs Staub	Swiss Federal Office of Culture / Birkhäuser, Basel	165	220	3:4	23	376	Didot Elder	E / F	3-7643-6944-2	02_03	1
2002	Sirana Shahbazi	Norm	Kunstverein, Bonn										02_05	1
2002	The Most Beautiful Swiss Books 01	Div.	—	Swiss Federal Office of Culture	198	231	6:7	9	68/56	LL Simple	D / F / I / E	3-85905-085-0	02_06	1
2002	The Things	Norm	Norm	Norm	210	260	F	12	112/64	LL Simple	E	3-93112 6-75-7	02_07	NRM 2
2003	Bewitched, Bothered & Bewildered	Div.	Heike Munder, Adam Budak	Migros Museum f. Gegenwartsk., Zürich / Laznia Centre for Contemp. Art, Gdansk	160	230	F	24	208	Stempel Garamond	D / E	2-94027 1-29-1	03_01	1
2003	ECAL – Design Industriel	Div.	Lionel Bovier	ECAL University of Art & Design Lausanne / JRP Ringier	160	210	F	22	144	Arial CT	E / F	—	03_02	1
2003	ECAL Milano	Div.	—	ECAL University of Art & Design Lausanne	140	120	F	3	48	?	E	—	03_03	1
2003	The Most Beautiful Swiss Books 02	Div.	—	Swiss Federal Office of Culture	198	231	6:7	12	80/64	LL Simple	D / E / F / I	3-952270 0-0-8	04_01	1
2004	7 Windmill Street W1	Mark Leckey	Heike Munder, Raphael Gygax	Migros Museum für Gegenwartskunst Zürich / JRP Ringier	160	230	F	22	160	Bembo	E	2-94027 1-34-8	04_01	1
2004	ECAL – Design Graphique	Div.	Lionel Bovier	ECAL University of Art & Design Lausanne / JRP Ringier	160	210	F	20	180	Swiss Gothic	E / F	2-94027 1-70-2	04_02	1
2004	ECAL – Photographie	Div.	Lionel Bovier	ECAL University of Art & Design Lausanne / JRP Ringier	160	210	F	19	172	Helvetica Neue Condensed	E / F	2-94027 1-37-2	04_03	1
2004	Les Cahiers	Div.	Philippe Rahm	Editions du Centre Pompidou	190	260	F	10	136	?	F	2-84426-251-1	04_04	1
2004	Risk is our business	Sirana Shahbazi, Jacqueline Burckhardt	Beatrix Ruf	Swiss Re Centre for Global Dialogue / Walter König, Cologne	220	270	F	13	96	Didot Elder	D / E	3-88375-774-8	04_06	1
2004	Productionsein	Div.	Hans Peter Schwarz	Zurich University of the Arts	260	216	F	26	172	Helvetica Neue Condensed	E / F	2-94027 1-72-2	04_13	1
2004	Simple Type Specimen	Norm	Norm	Norm	160	200	F	3	32	LL Simple	E	—	04_07	NRM 1
2004	The Most Beautiful Swiss Books 03	Div.	—	Swiss Federal Office of Culture	198	231	6:7	15	112/72	LL Simple	D / E / F / I	3-952270 0-1-6	04_08	1
2005	Auftrage	Div.	Hans-Peter Schwarz	Zurich University of the Arts	155	220	F	22	240	DTL Documenta	D	3-90647 3-13-2	05_01	2
2005	Bruce Lee	Norm	Norm	Norm	136	196	F	10	—	LL Replica Std	E	—	05_02	NRM 1
2005	Centro Campo	Jörg Boner	Fasergласt, ECAL, NGKZ	ECAL University of Art & Design Lausanne / Zurich University of the Arts	150	200	2:3	4	—	American Typewriter	D / E / F	—	05_03	2
2005	Cuttings	Simon Starling	Andreas Fiedler	Museum für Gegenwartskunst Basel	156	234	2:3	13	32/88/88	LT Univers	D / E	3-7757-1674-2	05_04	2
2005	Das Gebäude / The Building	Mario Sala	Hebmühs Zürich, Palästinadepartement der Stadt Zürich	Verlag für Moderne Kunst Nürnberg	165	220	3:4	26	204	LL Valentine	D / E	3-936 71-56-9	05_06	2
2005	Distortions	Philippe Rahm	—	Editions HYX, Orleans	200	300	2:3	11	124	AS Gold	E / F	2-91038 6-40-X	05_06	2
2005	Gracelend	Sirana Shahbazi	Silk Road Gallery, Tehran	Embassy of Switzerland in Iran	140	200	F	8	96	DTL Documenta	E / ARAB	—	05_07	2
2005	History	Sahrfad	Sirana Shahbazi, Manuel Krebs, Tirdad Zolghadr	JRP Ringier	118	170	F	32	320	DTL Fleischmann	D / E / F	3-90570 1-50-2	05_08	2
2005	Next Flag	Div.	Fernando Alvim, Heike Munder, Ulf Wuggenig	Migros Museum für Gegenwartskunst Zürich / JRP Ringier	160	230	F	20	184	Bellizio	E	2-94027 1-50-X	05_10	2
2005	Next Flag	Div.	Fernando Alvim, Heike Munder, Ulf Wuggenig	Migros Museum für Gegenwartskunst Zürich / JRP Ringier	160	230	F	20	188	Bellizio	D	2-94027 1-50-X	05_09	2
2005	That Would Have Been Wonderful	Andro Wekua	Gianni Jetzer	Scalo / Edition Patrick Frey, Zurich	235	315	F	13	—	LL Purple	D / E	3-90550 9-58-X	05_11	2
2006	Equilibres	Peter Fischli, David Weiss	—	Verlag der Buchhandlung Walther König, Cologne	190	230	F	22	140	Times LT Std	D	978-3-86560-149-0	06_01	3
2006	Equilibres	Peter Fischli, David Weiss	—	Verlag der Buchhandlung Walther König, Cologne	190	230	F	22	140	Times LT Std	E	978-3-86560-150-6	06_02	3
2006	Homes from Homes II	Art & Language	Heike Munder	Migros Museum für Gegenwartskunst, Zurich / JRP Ringier	165	220	3:4	21	272	Unica SB, Helvetica Neue, LT Univers	D	3-90570 1-57-X	06_03	3
2006	Homes from Homes II	Art & Language	Heike Munder	Migros Museum für Gegenwartskunst, Zurich / JRP Ringier	165	220	3:4	21	272	Unica SB, Helvetica Neue, LT Univers	E	3-90570 1-56-1	06_04	3
2006	Is It Now?	Div.	Div.	Zurich University of the Arts	162	216	3:4	29	208	DTL Documenta	D	978-3-90643 7-19-4	06_06	3
2006	Landscape A	Nicolás Fauré	Steidl / cde	Musée de l'Elysée, Lausanne / Steidl	295	236	5:4	14	—	Theinhardt	E	3-86521-212-3	06_06	3
2006	Mir	Silvana Sahebzi	Ines Schuba, Sirana Shahbazi, Fouzi Roussi	Sprengel Museum Hannover	96	147	F	5	64	DTL Documenta	D / E	3-89169-194-7	06_07	3
2006	Passage A	Nicolás Fauré	Steidl / cde	Musée de l'Elysée, Lausanne / Steidl	295	236	5:4	14	—	Theinhardt	F	3-86521-245-X	06_08	3
2006	Wer drei Mal die gleiche Bar betritt	Judith Kuckart, Sirana Shahbazi	Judith Kuckart, Sirana Shahbazi	JRP Ringier	96	147	F	5	64	DTL Documenta	D	3-90577 0-40-7	06_09	3
2007	18 Happenings in 6 Parts	Allan Kaprow	Barry Rosen, Michaela Unterdörfer	Steidl / Hauser & Wirth	140	210	2:3	14	80	Berthold Akzidenz Grotesk	E	978-3-86521-488-1	07_01	4
2007	Autoscraft in den Küsten	Div.	Corina Caduff, Tan Wälchli	Zurich University of the Arts	162	216	3:4	37	272	DTL Documenta	D	978-3-90643 7-22-4	07_02	4
2007	Designing Content	Div.	—	Swiss Cultural Programme Macedonia / press to exit project space	148	210	1:√2	4	48	Replica	E	978-3908690 1609	07_02	4
2007	De nos jours	Maria José Burki	Hebmühs Zürich, Stadt Zürich Kulturr	Hebmühs Zürich / CRAC Languedoc Roussillon / Steidl	165	220	3:4	20	184	Helvetica Neue	F	978-3-86521-540-6	07_04	3
2007	Hexte	Maria José Burki	Hebmühs Zürich, Stadt Zürich Kulturr	Hebmühs Zürich / CRAC Languedoc Roussillon / Steidl	165	220	3:4	20	184	Helvetica Neue	D	978-3-86521-548-2	07_05	3
2007	These Days	Maria José Burki	Hebmühs Zürich, Stadt Zürich Kulturr	Hebmühs Zürich / CRAC Languedoc Roussillon / Steidl	165	220	3:4	20	—	Helvetica Neue	E	978-3-86521-497-9	07_06	3
2007	Drawings	Lee Lozano	Barry Rosen, Jaap van Liere, Gloria Timpanelli	Hauser & Wirth, Zürich / VALE	232	290	4:5	22	—	State This, New Century Schoolbook	E	978-0-300-11962-6	07_08	4
2007	Die Fahrt	Sibylle Berg	—	Kiepenheuer & Witsch, Köln	125	205	F	29	452	DTL Documenta	D	978-3-462-03912-2	07_07	4
2007	Fagen & Blumen	Evelyn Burki	Hebmühs Zürich, Stadt Zürich Kulturr	Kunsthaus Zürich / JRP Ringier	165	220	3:4	29	352	Times LT Std	D	978-3-90570 8-08-7	07_11	4
2007	Flowers & Questions	Peter Fischli, David Weiss	Elke Cungor, Peter Fischli, David Weiss	Tate Publishing, London	165	220	3:4	26	—	Times LT Std	E	978-3-85437-647-3	07_10	4
2007	Fluss & Questions	Peter Fischli, David Weiss	Elke Cungor, Peter Fischli, David Weiss	Steidl Musées	165	220	3:4	26	360	Times LT Std	F	978-2-87900-998-8	07_09	4
2007	Meanwhile	Shirana Shahbazi	Kate Bush, Gianni Jetzer	Barbican Art Gallery, London / JRP Ringier	210	280	3:4	11	64	Futura	E	978-3-90568 2 9-05-1	07_12	4
2007	Replay Marclay	Christian Marclay	Emma Lavigne	Musée de la Musique, Paris / JRP Ringier	165	220	3:4	18	160	LL Tile Narrator	F	978-2-7118-8291-8	07_13	4
2007	Replay Marclay	Christian Marclay	Emma Lavigne	Musée de la Musique, Paris / JRP Ringier	165	220	3:4	18	—	LL Tile Narrator	E	978-3-90577 0-57-5	07_14	4
2007	Scenes from Every Land	Peter Stöthel	Manuelle Dengoget	Edition Fink, Zürich	153	230	F	21	216	LL Replica Std	E / F	978-3-03746-123-5	07_15	4
2007	Superfruit	Erik Steinbrecher	—	Centre de la photographie Genève / JRP Ringier	220	275	4:5	8	64	Helvetica Neue	E	978-3-90577 0-69-8	07_16	4
2007	Zeichnungen – Drawings	Dieter Roth	Eva Presenhuber	Gallery Eva Presenhuber, Zürich / JRP Ringier	220	330	2:3	29	64	Unica SB	D	978-3-90577 0-66-7	07_17	4
2008	A Farewell To Movies, Abschied vom Kino	Chris Marker	—	Museum für Gestaltung Zürich, Andrea Janser	108	162	2:3	6	64	LL Replica Std	D / E	978-3-90726 5-04-8	08_01	6
2008	Beautiful Book	Div.	Sabina Lang, Daniel Baumann, Dimitri Bruni, Manuel Krebs	JRP Ringier	165	220	3:4	16	7	LL Replica Std	E	978-3-90582 9-90-7	08_02	6
2008	Cuttings (Supplement)	Simon Starling	Gregory Burke	The Power Plant, Toronto	156	234	2:3	4	72	LT Univers	D / E	978-3-89422 1-71-8	08_03	5
2008	Las Vegas Studio	Div.	Hilar Stadler, Martino Stierli, Peter Fischli	Schnebegge & Spiess, Zurich	198	264	3:4	22	196	LL Replica Std	D	978-3-85881-717-4	08_04	5
2008	Las Vegas Studio	Div.	Hilar Stadler, Martino Stierli, Peter Fischli	Schnebegge & Spiess, Zurich	198	264	3:4	20	192	LL Replica Std	E	978-3-85881-232-2	08_05	5
2008	Las Vegas Studio (2015)	Div.	Hilar Stadler, Martino Stierli, Peter Fischli	Schnebegge & Spiess, Zurich	198	264	3:4	15	192	LL Replica Std	F	978-3-85881-765-5	08_06	5
2008	Replica Type Specimen	Norm	Norm	Norm	216	288	3:4	3	24	LL Replica Std	E	—	08_07	NRM 1
2008	Ringier Annual Report 07	Peter Fischli, David Weiss	Ringier AG, Group Communication, Zurich	Ringier AG	252	315	4:5	47	?	LL Replica Std	E	—	08_08	6
2008	Ringier Jahresbericht 07	Peter Fischli, David Weiss	Ringier AG, Group Communication, Zurich	Ringier AG	252	315	4:5	47	?	LL Replica Std	D	—	08_09	6
2008	Ringier Rapport Annuel 07	Peter Fischli, David Weiss	Ringier AG, Group Communication, Zurich	Ringier AG	252	315	4:5	47	?	LL Replica Std	F	—	08_10	6
2008	Schmerz in den Küsten	Div.	Corina Caduff, Tan Wälchli	Zurich University of the Arts	162	216	3:4	28	200	DTL Documenta	D	978-3-90643 7-26-2	08_11	5
2008	Sonne Mond und Sterne	Peter Fischli, David Weiss	Beatrix Ruf	JRP Ringier	252	315	4:5	46	?	LL Replica Std	E	978-3-90582 9-41-9	08_12	5
2008	Sun of 1913	Christina Hemauer, Roman Keller	Lee Mackenzie	Swiss Federal Office of Culture	108	162	2:3	5	64	LL Replica Std	E / ARAB	978-3-95231 48-6-9	08_13	6
2008	Waiting For Returns	Caro Niederer	—	Steidl Hauser & Wirth	216	324	2:3	20	?	LL Replica Std	E	978-3-86521 6-28-1	08_14	5
2009	Are Animals People?	Peter Fischli, David Weiss	Museo Nacional Centro de Arte Reina Sofía	Museo Nacional Centro de Arte Reina Sofía	135	205	F	15	116	LL Replica Std	E	978-84-8026-393-1	09_02	7
2009	Essen Los Animales Personas?	Peter Fischli, David Weiss	Museo Nacional Centro de Arte Reina Sofía	Museo Nacional Centro de Arte Reina Sofía	135	205	F	15	120	LL Replica Std	ESP	978-84-8026-392-4	09_02	7
2009	Corporate Diversity	Div.	Andreas Jansel, Barbara Junod	Museum für Gestaltung Zürich / Lars Müller Publishers, Baden	198	264	3:4	18	208	LL Replica Std	E	978-3-03778-169-9	09_03	7
2009	Gerwald Rockenschaub	Michel Gauthier	Armelle Alestia	Supervision / Ides & Calendes, Neuchâtel	216	288	3:4	18	112	LL Replica Std	E / F	978-2-8258-023 0-7	09_04	7
2009	It's Not Me It's You	Div.	Elke Cungor	Tirdad Zolghadr	180	270	2:3	12	—	LL Replica Std, Sign Painter	D	978-98-48-15-161-6	09_05	7
2009	Katharina Fritsch	Div.	Elke Cungor	Kunsthaus Zürich / Hatje Cantz, Ostfildern	216	288	3:4	12	148	LL Replica Std	D	978-3-7757-247 0-8	09_06	7
2009	Promise vs. Reality	Gerwald Rockenschaub	Museum Villa Stuck	Villa Stuck, Munich	216	288	3:4	4	32	LL Replica Std	D	978-3-92324 9-26-3	09_07	7
2009	What Duchamp Abandoned for the Waterfall	Stefan Banz, Caroline Bachmann	Dr.	Scheidegger & Spiess, Zürich	144	192	3:4	20	?	LL Replica Std	D / E / F	978-3-85881 261-2	09_08	7
2010	Car Crash Studies	Raffael Widmer	Christoph Doswald	JRP Ringier	216	288	3:4	11	—	LL Replica Std	D / E	978-3-03764-114-9	10_01	8
2010	Im göttlichen Licht	San Keller	Internationale Lichtstage, Winterthur	Internationale Lichtstage	120	180	2:3	3	32	Helvetica Neue	D	—	10_02	8
2010	Kunst und Kunstberufe Forschung	Div.	Corina Caduff, Fiona Siegenthaler, Tan Wälchli	Zurich University of the Arts / Scheidegger & Spiess, Zürich	162	216	3:4	42	464	DTL Documenta	D / E	978-3-85881-293-3	10_03	8
2010	Monsieur Tichy	Div.	Eli Spindel	International Center of Photography, New York / Steidl	216	324	2:3	39	328	LL Replica Std	E	978-3-86930-102-0	10_04	7
2010	Wim Delvoye	Jean-Pierre Criqui	Ides & Calendes	Supervision / Ides & Calendes, Neuchâtel	225	300	3:4	15	—	LL Replica Std	D / E	978-2-8258-023 6-6	10_05	8
2011	Cyanotypes	Christian Maclay	David Louis Norr	JRP Ringier	216	324	2:3	19	52	LL Replica Std	E	978-3-03764-219-1	11_01	8
2011	Pink Wave Hunter Vol. 1	Andro Wekua	Div.	Kunsthalle Fridericianum, Kassel / Kunsthalle Wien / Castello di Rivoli, Torino	120	180	2:3	14	172	LL Blown	E	978-3-86560-961-8	11_02	8
2011	Pink Wave Hunter Vol. 2	Andro Wekua	Div.	Kunsthalle Fridericianum, Kassel / Kunsthalle Wien / Castello di Rivoli, Torino	120	180	2:3	8	96	LL Blown	E	978-3-86560-961-8	11_03	8
2011	Pink Wave Hunter Vol. 3	Andro Wekua	Div.	Kunsthalle Fridericianum, Kassel / Kunsthalle Wien / Castello di Rivoli, Torino	120	180	2:3	10	120	LL Blown	E	978-3-86560-961-8	11_04	8



[1] A selection of publications typeset in LL Replica.

[2] Norm's book specification spreadsheet.

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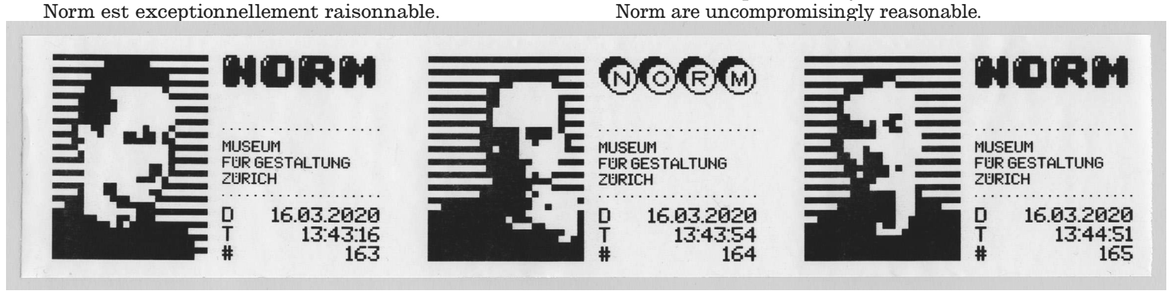
0.6

Norm est si raisonnable.
Norm est très raisonnable.
Norm est ultra raisonnable.
Norm est extra raisonnable.
Norm est super raisonnable.
Norm est le plus raisonnable.
Norm est vraiment raisonnable.
Norm est totalement raisonnable.
Norm est hautement raisonnable.
Norm est absolument raisonnable.
Norm est éhontément raisonnable.
Norm est gravement raisonnable.
Norm est exactement raisonnable.
Norm est franchement raisonnable.
Norm est horriblement raisonnable.
Norm est évidemment raisonnable.
Norm est parfaitement raisonnable.
Norm est absurdement raisonnable.
Norm est extrêmement raisonnable.
Norm est mortellement raisonnable.
Norm est profondément raisonnable.
Norm est complètement raisonnable.
Norm est inflexiblement raisonnable.
Norm est excessivement raisonnable.
Norm est immensément raisonnable.
Norm est extatiquement raisonnable.
Norm est infailliblement raisonnable.
Norm est inlassablement raisonnable.
Norm est incroyablement raisonnable.
Norm est implacablement raisonnable.
Norm est indubitablement raisonnable.
Norm est emphatiquement raisonnable.
Norm est indéfectiblement raisonnable.
Norm est inébranlablement raisonnable.
Norm est inconcevablement raisonnable.
Norm est incontestablement raisonnable.
Norm est fondamentalement raisonnable.
Norm est démonstrativement raisonnable.
Norm est extraordinairement raisonnable.
Norm est exceptionnellement raisonnable.

EN

0.6

Norm are so reasonable.
Norm are very reasonable.
Norm are ultra reasonable.
Norm are most reasonable.
Norm are extra reasonable.
Norm are super reasonable.
Norm are really reasonable.
Norm are deeply reasonable.
Norm are totally reasonable.
Norm are deadly reasonable.
Norm are highly reasonable.
Norm are utterly reasonable.
Norm are frankly reasonable.
Norm are exactly reasonable.
Norm are perfectly reasonable.
Norm are insatiably reasonable.
Norm are extremely reasonable.
Norm are incredibly reasonable.
Norm are absolutely reasonable.
Norm are unerringly reasonable.
Norm are immensely reasonable.
Norm are profoundly reasonable.
Norm are ecstatically reasonable.
Norm are terrifyingly reasonable.
Norm are exceedingly reasonable.
Norm are relentlessly reasonable.
Norm are unthinkably reasonable.
Norm are emphatically reasonable.
Norm are indefatigably reasonable.
Norm are unashamedly reasoable.
Norm are unflinchingly reasonable.
Norm are exceptionally reasonable.
Norm are self-evidently reasonable.
Norm are unwaveringly reasonable.
Norm are demonstrably reasonable.
Norm are fundamentally reasonable.
Norm are preposterously reasonable.
Norm are extraordinarily reasonable.
Norm are unquestionably reasonable.
Norm are uncompromisingly reasonable.



[3]
Tickets for Norm's exhibition It's not complicated.
(Museum für Gestaltung Zurich, 2020).
Printed with a customised Fotomat machine,
each ticket shows a low-resolution portrait of the
visitor. Left to right: Ludovic, Manuel, Dimitri.

FR

EN

IMG



[4]
Introduction,
Norm, 2000, 210 × 260 mm, 34 pp.

IMG

NORM:EINFÜHRUNG/INTRODUCTION

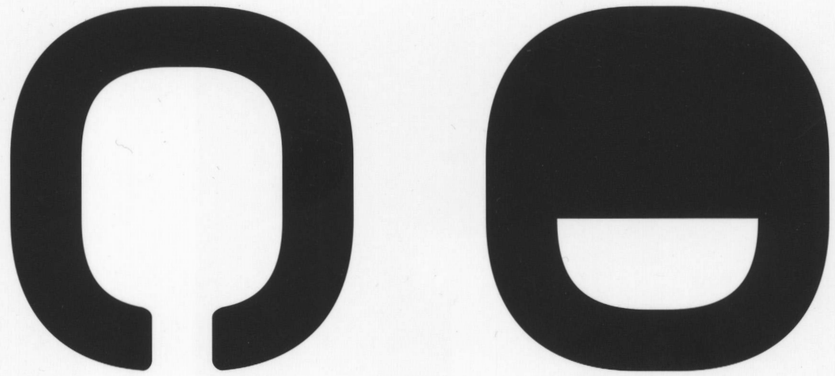


FIG. 41–45

4

NATÜRLICH UND KÜNSTLICH

FIG.41 die dinge sind entweder
- A. natürlich
- B. künstlich.

NATÜRLICHE DINGE

FIG.42 diejenigen dinge, von denen wir denken, dass sie, wenn es die menschen nicht geben würde, auch da wären, bezeichnen wir als natürlich.

FIG.43 alles, was wir darstellen ist künstlich, natürliche dinge lassen sich nur künstlich darstellen.

KÜNSTLICHE DINGE

FIG.44 alles was nicht natürlich ist, ist künstlich.

FIG.45 alle zweidimensionalen räume sind künstlich.

merke das zweidimensionale modell ist eine erfindung von menschen. wir können uns einen zweidimensionalen raum ohne die existenz von menschen vorstellen, aber ein zweidimensionaler raum wird erst zum zweidimensionalen raum, wenn er als solcher genutzt und verstanden wird, dass heisst durch die anwesenheit von zweidimensionalen dingen.

merke in einem urbanen raum sind wir umzingelt von künstlichen dingen.

merke in einem urwald sind wir umgeben von natürlichen dingen.

merke wenn wir den dreidimensionalen raum auf natürlich und künstlich untersuchen wollen, so müssen wir wissen, dass der standort, den wir einnehmen, entscheidend ist.

NATUREL ET ARTIFICIEL

FIG.41 les choses sont soit
- A. naturelles
- B. artificielles.

LES CHOSES NATURELLES

FIG.42 toutes les choses que nous pourrions imaginer être là, aussi sans l'existence des hommes, nous les désignons comme naturelles.

FIG.43 tout ce que nous représentons est artificiel. les choses naturelles ne peuvent se laisser représenter que de facon artificielle.

LES CHOSES ARTIFICIELLES

FIG.44 tout ce qui n'est pas naturel est artificiel.

FIG.45 tous les espaces à deux dimensions sont artificiels.

retiens le modèle à deux dimensions est une invention de l'homme. nous pouvons imaginer un espace à deux dimensions sans l'existence de l'homme, mais un espace à deux dimensions ne devient un espace à deux dimensions que lorsqu'il est utilisé et employé en tant que tel, c'est-à-dire par la présence de choses à deux dimensions.

retiens dans un espace urbain, nous sommes entourés de choses artificielles.

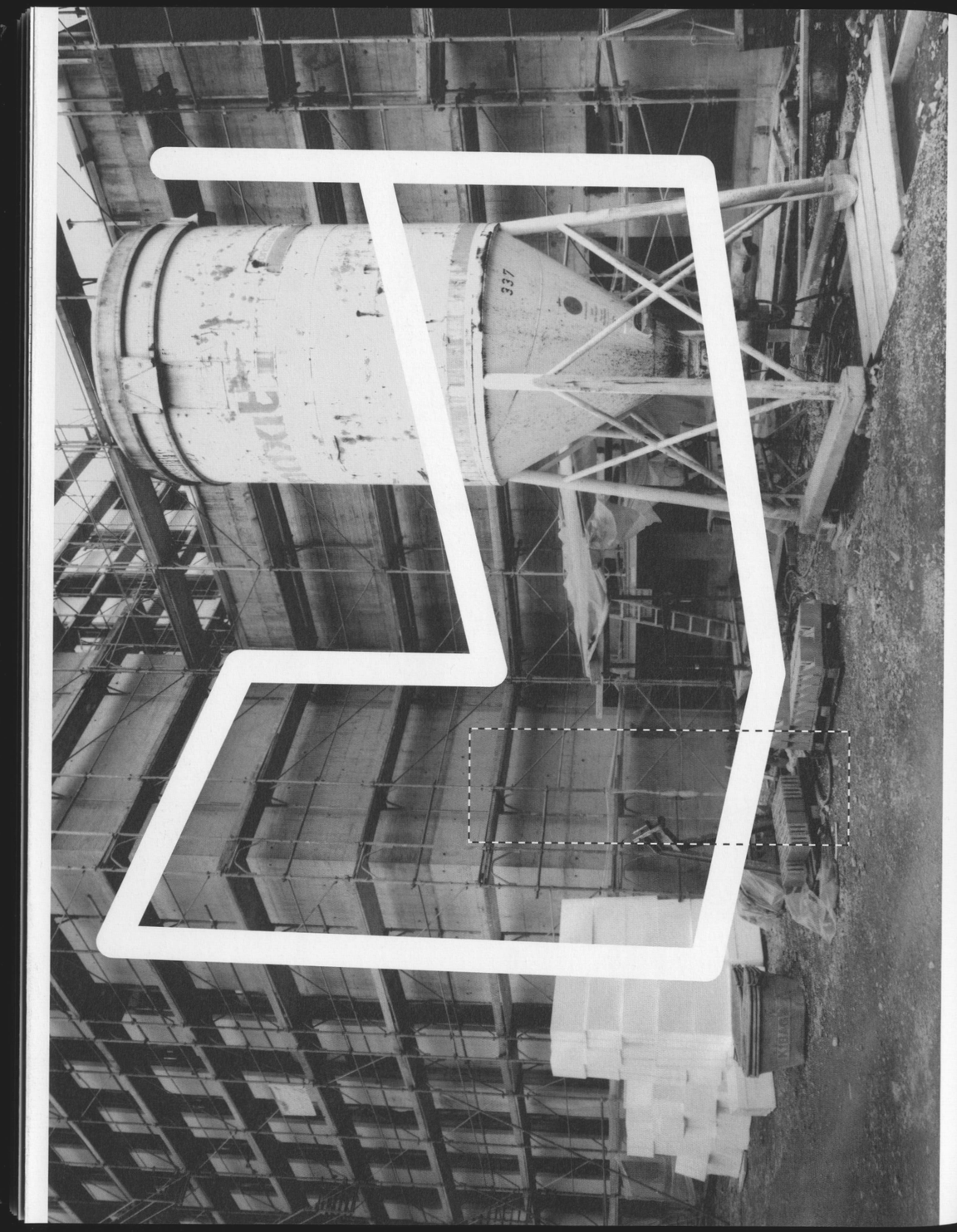
retiens dans la jungle, nous sommes envahis de choses naturelles.

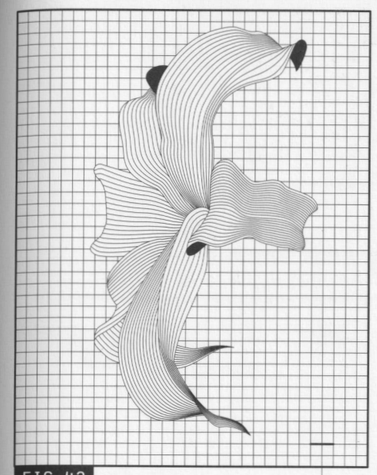
retiens si nous voulons examiner l'espace tridimensionnel d'un point de vue naturel ou artificiel, il faut être conscient que le point d'observation joue un rôle capital.

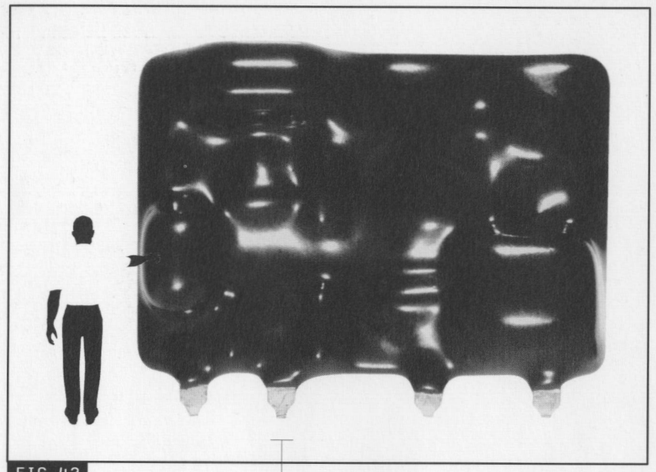
[5]
Introduction,
Norm, 2000, 210 × 260 mm, 34 pp.

[6]
Introduction,
Norm, 2000, 210 × 260 mm, 34 pp.

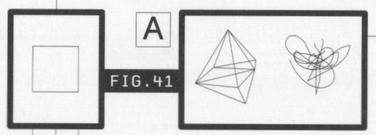
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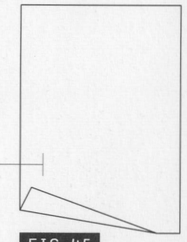


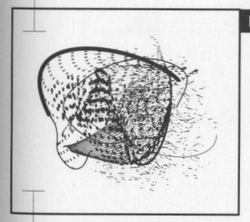

FIG.43


FIG.42

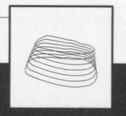
B A


FIG.41


FIG.45


FIG.44







[7]
Introduction,
Norm, 2000, 210 × 260 mm, 34 pp.

[8]
Introduction,
Norm, 2000, 210 × 260 mm, 34 pp.

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IMG IMG

FIG. 33-45

THE SPACE AND THE THINGS

FIG.33 the outer limitation of what we are looking at is called space. we look at what is inside a space. inside the space there are the things.

FIG.34 if we want to look at what is outside a space we have to redefine the space. a space that is inside another space is not a space but a thing. as a consequence we can possibly consider a space a thing and a thing a space.

FIG.35 in a space there can be many things, a thing can be composed of many things.

THREEDIMENSIONAL THINGS AND SPACES IN THE TWODIMENSIONAL SPACE

FIG.36 there are recipes that allow to represent threedimensional things in a twodimensional space. the twodimensional space remains a twodimensional space also if there are three-dimensional things in it.

FIG.37 there's no problem in discussing threedimensional space in twodimensional space.

FIG.38 certain things may be discussed more easily in a twodimensional space.

remember for the time being the threedimensional space only interests us in the twodimensional space.

remember where there's a thing, there's also a space.

remember a thing rarely comes alone.

THE TWODIMENSIONAL THINGS AND SPACES IN THE THREEDIMENSIONAL SPACE

FIG.39 when there are twodimensional things in a threedimensional space, the threedimensional space (the part of it where the things are) will function like a twodimensional space.

FIG.40 if twodimensionalthings appear threedimensional, we will ignore this aspect.

remember if there is a twodimensional thing, the space is two-dimensional too.

NATURAL AND ARTIFICIAL

FIG.41 the things are: A.natural or B.artificial.

THE NATURAL THINGS

FIG.42 all the things of which we think that they would exist without the existance of humans are natural.

FIG.43 every representation is artificial, natural things can only be represented in an artificial way.

THE ARTIFICIAL THINGS

FIG.44 everything that isn't natural is artificial.

FIG.45 all twodimensional spaces are artificial.

remember the twodimensional model is an invention of mankind. we can imagine a twodimensional space without the existence of humans but a twodimensional space is only a twodimensional space if it is used and understood as a twodimensional space, which means through the presence of twodimensional things.

remember in an urban space we are surrounded by artificial things.

remember in the jungle we are encircled by natural things.

remember if we want to question a space we have to know that our position is fundamental.

FIG. 46-58

SIDE B

UNIQUE AND REPRODUCED

FIG.46 twodimensional spaces are either unique or reproduced. to discern unique from reproduced we check how the things come into the space. to get the things into the space we apply different methods.

we distinguish three methods:

METHOD.1

FIG.47 between the matter and the person who brings the matter into the space there's nothing.

METHOD.2

FIG.48 between the matter and the person who brings the matter into the space there's the apparatus.

METHOD.3

FIG.49 between the matter and the person who brings the matter into the space there's the machine.

THE UNIQUE SPACES

FIG.50 the space is unique if method.1 or method.2 are applied.

THE REPRODUCED SPACES

FIG.51 the space is reproduced if method.3 is applied. when we apply method.2 the space may be reproduced.

remember the borders between unique and reproduced are vague.

THE REPRODUCED SPACES

FIG.53 to be visible, the things in the reproduced spaces need a bearer.

we distinguish two kinds of bearers:

THE BEARERS OF DEFINITE THINGS

FIG.54 the bearers that allow to add matter by the help of an apparatus or a machine.

FIG.55 the bearers that allow to take away matter by the help of an apparatus or a machine

FIG.56 the bearers that can be deformed by the help of an apparatus or a machine.

remember the more complex an apparatus is, the closer to a machine it gets.

THE BEARERS OF TEMPORARY THINGS

FIG.57 together with a machine, and with the aid of light, these bearers allow one to make things visible on a projection surface.

THE SMALLEST UNIT

FIG.58 for the bearers of the definite things, just as for the bearers of the temporary things, we find a smallest unit.

NORM:INTRODUCTION.ENGLISH-VERSION

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APRIL.2000
NORM.PFINGSTWEIDSTRASSE.31B.CH-8005.ZURICH
www.norm.to

[9]
Introduction,
Norm, 2000, 210 × 260 mm, 34 pp.

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Las Vegas Studio

Images from the Archives of Robert Venturi and Denise Scott Brown



[10]
Las Vegas Studio,
Hilar Stadler, Martino Stierli, Peter Fischli, 2008, 198 × 264 mm, 196 pp.

IMG IMG

6) Ralph Carlson, personal communication, May 2005.

7) Letter from Robert Venturi to Bruno Alfieri, 18 April 1969, VSB 505, "Out LLV," Architectural Archives, University of Pennsylvania and Pennsylvania Historical and Museum Commission.

8) See Robert Venturi, Denise Scott Brown, and Steven Izenour, "Studio LLV: Research Topics. Phase I, Tooling Up. Phase II, Library Research and Preparation," in Venturi et al., *Studio LLV: Learning from Las Vegas, or Form Analysis as Design Research, Third Year Studio* (New Haven: Yale University, Department of Architecture, 1968).

9) Ibid.

10) See note 7.

11) The films had the titles: *Fremont Electro-orgasmic* (by Peter Schlaifer), *Three Projector Dead Pan*, *Impulse Vision, Selected Vision*, *Sign Cycles*, and *Image* (by Peter Schlaifer), *Time Lapse* and *Three Projector Deadpan II*. See Robert Venturi, Denise Scott Brown, and Steven Izenour: "Final Presentation: Schedule," in Venturi et al. 1968 (see note 8).

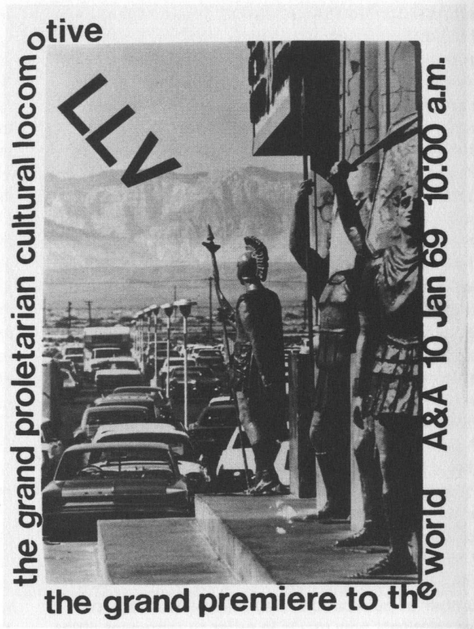
12) Denise Scott Brown has pointed out that the specific use of imagery must also be seen in the context of advocacy planning, which was at its heyday at the time. According to her, this exhibition concept "too came from planning school and the stress on the need to produce graphic communication that could be seen and understood at a public meeting, and especially one attended by low-income people… A major aim of the [Las Vegas] study was to understand and work with the diverse cultural values of those planned for in cities." Denise Scott Brown, personal communication, September 2008.

13) Letter from Robert Venturi to Vincent Scully, 16 January 1969, VSB 284, "Letters Jan–April 69," Architectural Archives, University of Pennsylvania and Pennsylvania Historical and Museum Commission.

14) See [Robert Venturi]: "A Significance for A and P Parking Lots or Learning from Las Vegas," in "Manuscript LV," Box VSB 27, Architectural Archives, University of Pennsylvania and Pennsylvania Historical and Museum Commission.



C)



D)

C) Students of the "Learning from Las Vegas Research Studio" arriving in Las Vegas, 1968

D) "The Grand Proletarian Culture Locomotive": Invitation poster to the final presentation of the "Learning from Las Vegas Research Studio," Yale University, 10 January 1969

and—in view of its unusual topic—also subversive approach to architectural education. At the level of methodology, the students were to be taught to see research as an important foundation for their own design work. At the level of content, they were expected to concern themselves with visual phenomena of the everyday and of American popular culture, which were generally disregarded by the architectural establishment. Following a preparatory period of several weeks, a two-week excursion to Los Angeles and Las Vegas in October 1968 formed the highlight of the research studio. C) While the four days spent in Los Angeles were used for visits to Disneyland and to the studio of the artist Ed Ruscha, [6] the subsequent ten days in Las Vegas were focused on collecting empirical data. The central goal was to document the specific aesthetics and form of the Strip and of suburban sprawl by means of photography and film. In addition to some five thousand color slides and three thousand meters of film, the group compiled a large number of documents with statistical, economic, and planning data. [7] A large number of the photographic documents and all of the films were produced by the students, although with detailed conceptual instructions from Venturi and Scott Brown, who were responsible for the overall project. They were supported by their studio assistant Steven Izenour, who became the head of production and eventually featured as the third author of the book.

In their research studio at Yale University, Venturi and Scott Brown identified a series of thematic emphases that were to be worked on by the students in various groups. The central goal was to obtain an understanding of the automobile-oriented city and to find an adequate image for it. For example, the topic "User behavior" was intended to analyze the behavioral patterns of the (mobilized) users of a "commercial strip" in New Haven. This involved investigating which representational means would be particularly suitable for the purpose, with films being considered in addition to maps and diagrams. In "Las Vegas image," the task was to find out how an appropriate "image" of Las Vegas might be established. Venturi and Scott Brown pointed out that literature and art had already constructed and conveyed a very powerful image of the city. Elsewhere, the students were encouraged to experiment with representational forms, such as "mapping, movies, collages, multi-media, multi-slide projection." Finally, "Graphic and other techniques of representation" explicitly addressed the topic of the image and representation of the city. The module was based on the hypothesis that due to their static quality, traditional representational techniques were an obstacle to understanding the form of the contemporary city and that alternative modes of presentation were therefore needed. [8] The primary goal of the research studio was restated by Venturi and Scott Brown in an interim report after their return from Las Vegas: "Our problem is to find the graphic means to distinguish our hard knowledge from the [t]remendous [*sic*] variety of subjective, but no less meaningful, knowledge we all brought back from Las Vegas." [9] The image material compiled in accordance with the research program developed into some eighty maps, tables, and diagrams, as well as film and slide sequences. [10]

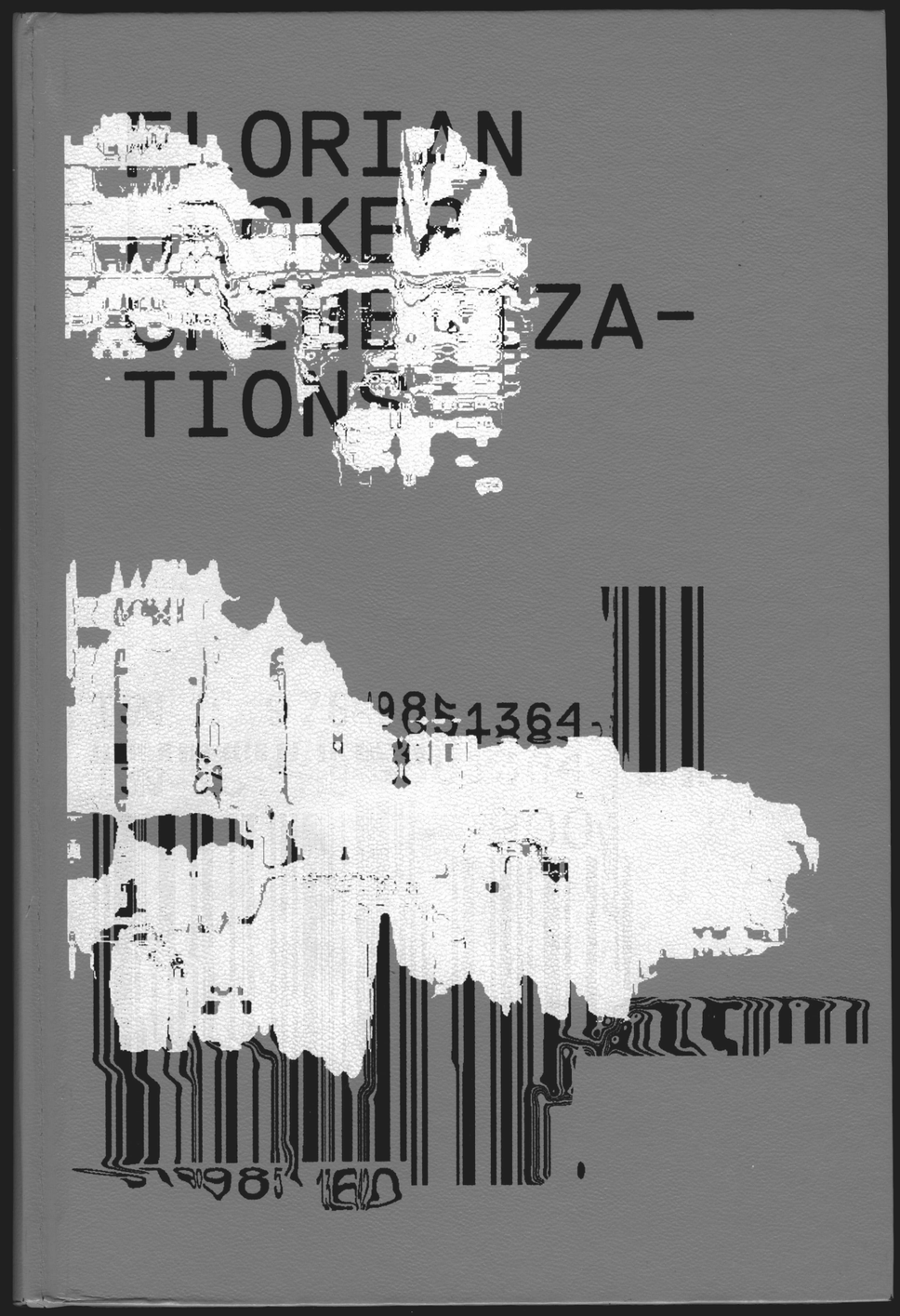
The study was completed with a final presentation of the studio on 10 January 1969 at the Yale School of Art and Architecture. D) This was an opportunity to show the films that the students had made during their visit to Las Vegas. [11] Furthermore, an exhibition showing the various tables, plates, maps, and collages was held. The scale and organization of these media were specifically tailored for exhibition presentation—i.e., in a large format and intended to be considered in an associative rather than in a linear and discursive context. [12] When the book was published, the same illustrative material was re-used, which proved problematic in some cases. The final presentation of the studio also encountered some severe criticism. In a letter of 16 January 1969 in which Venturi thanked several notable visitors for attending—such as the art historian Vincent Scully, the architect Morris Lapidus, and the writer Tom Wolfe—he noted, "We think it went well in general, but I am still a little unbelieving that some people can't understand we just wanted to look at Las Vegas in a dead-pan way which is also a poetic way of long standing." [13]

The sometimes vehement rejection of the project by fellow architects anticipated a debate that was to have a lasting influence on architectural discussions following the publication of *Learning from Las Vegas*. Publication was quickly undertaken after the Yale University studio. An early handwritten manuscript that already served as the basis for the first publication in *Architectural Forum* in 1968 suggests that Venturi was the first author, even though the preoccupation with the everyday American landscape and city as well as its image had first been triggered by Scott Brown. Joint authorship can be assumed during the revision phase at the latest. [14] Certainly, some of the characteristic style of the text would have been familiar to a reader of Venturi's first book, *Complexity and Contradiction in Architecture* from 1966. His witty use of language and evident penchant for alliteration and memorable formulations are found in *Learning from Las Vegas* as well, and are expressed in pairs of

[11]
Las Vegas Studio,
Hilar Stadler, Martino Stierli, Peter Fischli, 2008, 198 x 264 mm, 196 pp.

[12]
Las Vegas Studio,
Hilar Stadler, Martino Stierli, Peter Fischli, 2008, 198 x 264 mm, 196 pp.

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[13]
Chimerizations,
Florian Hecker, 2013, 156 × 234 mm, 304 pp.

NO IMG IMG IMG

Chimeric Sensing by Stefan Helmreich

What is a chimera? *Chimera* has become an increasingly common term in contemporary biology, where it refers to an organism that is made up of cells or tissues from genetically distinct lineages. Chimeric laboratory animals, which may feature biomatter from different species—mice that host human breast cancer genes, for example—are only the most famous instances of such entities. Whether created through the fusion of embryos, through grafting, or via mutation, chimeras mix biological elements that are not usually conjoined in a single creature. In this way, they concretize in a scientifically describable creature, the Chimera, as imagined in ancient Greek mythology—a fire-breathing monster with the head of a lioness, the body of a she-goat (itself sometimes sporting a goaty head), and the tail of a serpent (Roes, 21).

But biological chimeras are not only the result of recent molecular biotechnological enterprise and of cross-species tissue-culture laboratory science. Evolutionary biologist Lynn Margulis, before her death in 2011, had been urging the claim that almost every living thing on Earth has been and is still a chimera. We animals and plants are all of us organisms made out of other organisms. Margulis was seeking here to extend her well-known theory of *symbiogenesis*, the argument that evolutionary biological novelty emerges not just from Darwinian descent with modification, but also through the symbiotic fusion of different sorts of cells and organisms (Margulis, 1991). The mitochondria in our cells were once free-living, oxygen-respiring bacteria. The chloroplasts in plants were once independent cyanobacteria. As Margulis and her colleagues put it in their 2011 book, *Chimeras and Consciousness*, "We merge chromosomes and chemistries within species, bodies, and minds. … Chimeras are real. Life is not shy" (4).

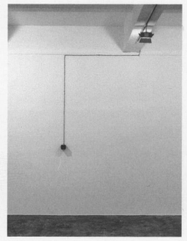
Turning attention to *life*—as a chimeric process, as a gathering and compounding of creatures into new assemblages—can jump-start our thinking about the *auditory chimerism* with which Florian Hecker has lately been experimenting. Hecker's chimeric compositions are attempts to decompose common sense about sound, hearing, and listening. Simply explained, auditory chimeras are sound events realized through a technical practice of sieving one sound through another—pressing the "fine structure" (the second-to-second pitch and texture) of one sound (say, a drum) through the "envelope" (overall attack, sustain, and decay profile) of another (say, a piano). What results is a sonic chimera (in my parenthetical example, of a drum sound that has something of the feel of a piano). This chimera delivers a kind of structured nonsense meant to force listeners to confront their assumptions about how and what they are hearing when they hear. One might make an analogy to the writing trick known as the *ambigram*, in which words are forced into a conformation that permits the reading of two things at once, as with this rendition of "light is a particle"/"light is a wave":

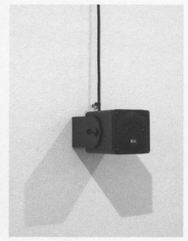


Hofstadter, 30

[14]
Chimerizations,
Florian Hecker, 2013, 156 × 234 mm, 304 pp.

A MAGNITUDE ESTIMATION


A01


A02

A03 68.5 DB A SOUND PRESSURE LEVEL
A04 80.0 DB A SOUND PRESSURE LEVEL
A05 77.7 DB A SOUND PRESSURE LEVEL
A06 77.0 DB A SOUND PRESSURE LEVEL
A07 73.9 DB A SOUND PRESSURE LEVEL
A08 56.7 DB A SOUND PRESSURE LEVEL
A09 58.8 DB A SOUND PRESSURE LEVEL
A10 57.3 DB A SOUND PRESSURE LEVEL
A11 54.6 DB A SOUND PRESSURE LEVEL
A12 51.2 DB A SOUND PRESSURE LEVEL
A13 76.0 DB A SOUND PRESSURE LEVEL
A14 63.8 DB A SOUND PRESSURE LEVEL
A15 70.1 DB A SOUND PRESSURE LEVEL
A16 59.1 DB A SOUND PRESSURE LEVEL
A17 72.4 DB A SOUND PRESSURE LEVEL
A18 86.3 DB A SOUND PRESSURE LEVEL
A19 78.8 DB A SOUND PRESSURE LEVEL
A20 64.4 DB A SOUND PRESSURE LEVEL
A21 65.0 DB A SOUND PRESSURE LEVEL
A22 72.3 DB A SOUND PRESSURE LEVEL
A23 72.7 DB A SOUND PRESSURE LEVEL
A24 81.1 DB A SOUND PRESSURE LEVEL
A25 68.8 DB A SOUND PRESSURE LEVEL
A26 77.4 DB A SOUND PRESSURE LEVEL
A27 77.8 DB A SOUND PRESSURE LEVEL
A28 82.8 DB A SOUND PRESSURE LEVEL
A29 89.3 DB A SOUND PRESSURE LEVEL
A30 84.7 DB A SOUND PRESSURE LEVEL
A31 75.2 DB A SOUND PRESSURE LEVEL
A32 76.5 DB A SOUND PRESSURE LEVEL
A33 81.3 DB A SOUND PRESSURE LEVEL
A34 85.3 DB A SOUND PRESSURE LEVEL
A35 44.7 DB A SOUND PRESSURE LEVEL
A36 47.4 DB A SOUND PRESSURE LEVEL
A37 84.6 DB A SOUND PRESSURE LEVEL
A38 42.2 DB A SOUND PRESSURE LEVEL

[15]
Chimerizations,
Florian Hecker, 2013, 156 × 234 mm, 304 pp.

1 – décisions graphiques raisonnables

Je commencerai par signaler une décision graphique raisonnable. Dans le livre *Las Vegas Studio* [IMG 10], conçu par Norm et publié par Scheidegger & Spiess à Zürich en 2008, une seule typographie est utilisée. Ce caractère est le Replica et c'est une création de Norm. *Replica* est une linéale de proportions plutôt familières, bien que sa construction renonce à ces raffinements formels qui sont conventionnellement gage d'élégance au profit d'une certaine rudesse, d'une certaine qualité mécanique.

Une deuxième décision graphique raisonnable. Dans *Las Vegas Studio*, le Replica apparaît dans seulement trois corps. Un corps de démonstration pour les titres et les rubriques. Un corps de labeur pour une préface, deux essais et un entretien. Puis un petit corps pour les légendes, les notes de bas de page et le paratexte. Le caractère raisonnable de cet arrangement est assuré par sa conformité aux recommandations exprimées par Jan Tschichold, l'arbitre européen historique du design graphique raisonnable, qui plaida de manière répétée, dans *Die neue Typografie* (1928), pour de meilleures pratiques d'une « organisation logique du texte […] au travers de l'usage de différents corps de caractère », « normalement trois […] pas plus de cinq ». Ce principe appelé *hiérarchie typographique*, protocole élémentaire du design graphique transmis, à partir de Tschichold, à des générations de dessinateurs de caractères, de typographes et d'enseignants, survivra à au moins trois profonds bouleversements technologiques, ce qui prouve amplement son caractère raisonnable.

Nous avons jusqu'alors considéré deux décisions graphiques raisonnables, la deuxième capitalisant sur la première en confirmant l'intention raisonnable déployée par Norm dans *Las Vegas Studio*.

Norm tient à jour un tableur [IMG 2] qui documente les caractéristiques de chaque livre conçu par le studio en enregistrant les informations suivantes : année, titre, auteur, éditeur, diffuseur, largeur, hauteur et leur rapport, nombre de pages, caractère, langue, ISBN, numéro (dans le système d'archive de Norm), fichier (dans cette même archive). Consulter ce document permet de vérifier le fait que 37 livres ont été conçus par le studio durant la période allant de 2008 à 2011 (la période durant laquelle le *Replica* fut constamment utilisé), et que 28 de ces livres utilisent le Replica – mis à part un livre, les 28 utilisent le Replica seul, sans l'adjonction d'un quelconque caractère. Alors qu'elles ne confirment pas une intention spécifique de l'usage du **Replica** dans *Las Vegas Studio*, ces statistiques ajoutent un contexte à la dimension raisonnable de l'utilisation de ce caractère en confirmant sa polyvalence, son caractère *généralement* convenable. Dès les dernières étapes de la conception de cet alphabet, Norm a utilisé le ***Replica*** exclusivement – pour tous ses projets – sur une période de plusieurs années. Le caractère a d'abord été employé à l'état inachevé dans de petits travaux. Il s'agissait d'évaluer ses performances sur différents supports imprimés et numériques afin d'apporter les modifications nécessaires à son dessin. Avec cette plage d'application très large allant de petits objets éphémères à des projets éditoriaux complexes, on peut dire que le Replica est une police de caractères raisonnablement utilisable. Utiliser le Replica est une décision de design graphique raisonnable.

Et une autre. Une autre décision graphique raisonnable. Dans *Las Vegas Studio*, les matériaux textuels et iconographiques sont coordonnés spatialement sur les pages du livre qui contiennent les essais illustrés. Le texte courant occupe seulement le recto des pages. Le verso est réservé à un matériel d'appui : des images de référence, des légendes, des notes de bas de page [IMG 11]. Ce dispositif utilise les pages du livre de format codex comme une structure préexistante susceptible de trier l'information en éléments de premier plan et en éléments de soutien.

1 — reasonable graphic design decisions

I will begin by pointing out a reasonable graphic design decision. In the book *Las Vegas Studio* [IMG 10], designed by Norm and published by Scheidegger & Spiess, Zürich, in 2008, a single typeface is used throughout. That typeface is ***Replica***, and it is of Norm's own design. Replica is a sans-serif of generally familiar proportions, although its construction forsakes those formal refinements that are conventionally taken to impart *elegance* in favour of a certain coarse, mechanical quality.

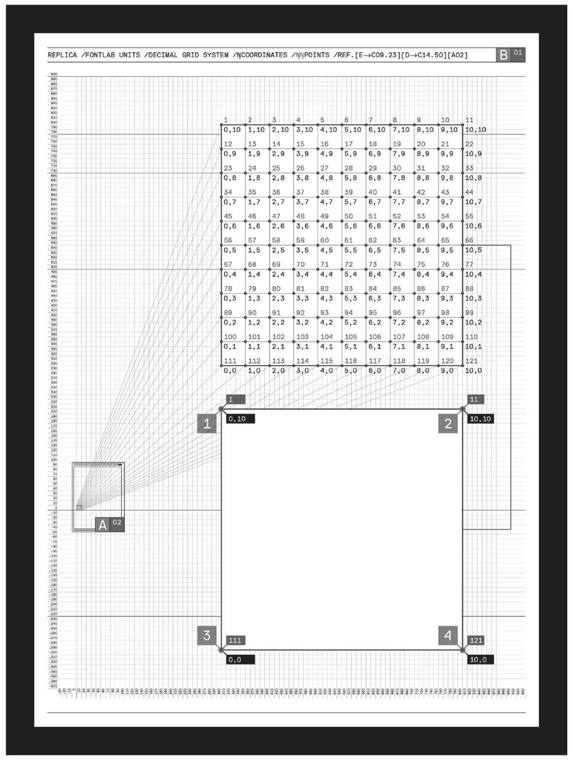
A second reasonable graphic design decision. In *Las Vegas Studio*, ***Replica*** appears in three sizes only. A display size for the title and section headings; a main text size for a foreword, two essays, and an interview; and a small size for footnotes, captions, and back matter. The reasonableness of this arrangement is ensured by its conforming to the stated preferences of Jan Tschichold, European graphic design's historical arbiter of reasonableness, who had, in *Die Neue Typografie* (1928) advocated repeatedly for best practices of the 'logical organisation of text… through the use of different type-sizes…', 'normally three… not more than five'. This principle of so-called *typographic hierarchy* is an elementary typographic design protocol, passed down, at this point, through several generations of type designers, typographers, and educators, and surviving at least three profound technological transitions, all of which is ample evidence of its reasonableness.

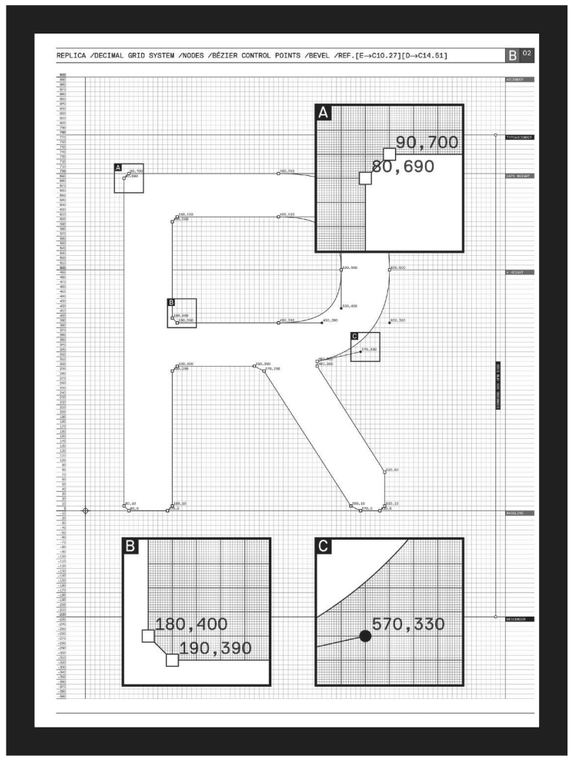
At this point, we have encountered two reasonable graphic design decisions, the second compounding the first and confirming the reasonable design intent that Norm display in *Las Vegas Studio*.

Norm maintain a spreadsheet [IMG 2] which documents the particulars of all books designed by the office, recording the following data: year, title, author, editor, publisher, width, height, ratio, pages, typeface, language, ISBN, number (according to Norm's archival system), and box (in that archive). Consulting this document verifies the fact that 37 books were designed by the office during the period from 2008 to 2011 (the period during which **Replica** was in constant use), and that 28 of these books employed **Replica** in their design. (All but one of these 28 used *Replica* alone: not in combination with any other typeface.) Whilst clearly not reflecting any specific design intent in the choice of Replica for *Las Vegas Studio*, these statistics add contextual depth to the reasonableness of the typeface's use by establishing its versatility, its *general* suitability. Beginning already in the latter stages of the typeface's design, Norm used Replica exclusively—for all of their projects—over a period of several years. The unfinished typeface was first introduced in small jobs, in order to assess its performance in various print and digital media, and to inform amendments to its letterforms in response. As a result of this iterative process, and as a consequence of Norm's experience using it in a breadth of circumstances, from small items of ephemera to complex editorial projects, Replica can be said to be a reasonably useable typeface. To use Replica is a reasonable graphic design decision.

And another. Another reasonable graphic design decision. In *Las Vegas Studio*, text and image materials are coordinated spatially on those pages of the book which contain illustrated essays. The main texts occupy recto pages only, with verso pages reserved for supporting materials: reference images, captions, footnotes [IMG 11]. This design move takes the facing pages of the codex book format as a readymade structure for sorting content into its primary and supporting elements. This structure is reasonably flexible, easily accommodating disparities in the relative amounts of main text and corresponding supporting material on each opening.

At this point, I have pointed out four reasonable decisions in the graphic design of *Las Vegas Studio*, but I





[16]
Replica Type Specimen,
Norm, 2009, 216 × 288 mm, 24 pp.

Cette structure est raisonnablement flexible. Elle s'accommode aisément des disparités quantitatives du texte principal et du matériel d'appui de chaque section.

Jusqu'alors, j'ai relevé quatre décisions raisonnables du design graphique de *Las Vegas Studio*, mais je n'ai fait qu'effleurer le sujet. Notons qu'une décision graphique raisonnable pourrait concerner l'organisation du contenu en vertu de principes de clarté et de communication. Ou qu'elle pourrait techniquement viser à économiser les efforts de conception et d'exécution du document graphique digital.

En 2009, Norm proposa le Replica à la vente sous licence commerciale de la fonderie digitale Lineto. Ce lancement fut accompagné de l'impression d'un spécimen qui contenait la transcription d'une conversation entre Dimitri Bruni et Manuel Krebs au sujet de la conception de cet alphabet. Je tiens de cet échange le fait que la rudesse formelle du Replica est le produit d'une contrainte choisie [IMG 29]. La grille de base du logiciel FontLab ayant été reconfigurée à une résolution inférieure à celle proposée par défaut.

La plus importante de ces décisions fut d'agrandir la grille que le logiciel FontLab propose pour dessiner les caractères. Nous avons multiplié cette grille 10 fois, aboutissant à un pas de 700 alors que le logiciel en propose 70 par défaut. Conséquemment, il y avait beaucoup moins de possibilités pour placer les points d'ancrage et les poignées de contrôle des courbes de Bézier, ce qui limitait extrêmement la liberté du dessin. Sur une surface proposant normalement 121 points (11^2), le choix se réduisait alors à 4^1.
Cette contrainte s'avère explicitement sensible dans les formes du Replica. La terminaison de chaque trait est *biseautée*, ce qui a pour effet d'optiquement arrondir les

1 — Dimitri Bruni, *Norm, specimen Replica*, Lineto, 2009.

have barely scratched the surface. Note that a reasonable graphic design decision might be concerned with content, and the organisation of content according to clear and communicative principles; or it might be technical, concerned with achieving an economy of effort in the conception and execution of the digital design document itself.

In 2009, Norm made Replica available for commercial licensing through the digital type foundry Lineto. Its release was accompanied by a printed type specimen which includes a transcript of a conversation between Dimitri Bruni and Manuel Krebs on the subject of Replica's design [IMG 29]. From this conversation, I learn that the coarseness of Replica's forms is the product of a self-imposed constraint, according to which the underlying grid in the type design application FontLab was reconfigured at a lower resolution than the software, by default, offers the designer:

The most important of these definitions was to enlarge the grid that the FontLab software provides for designing fonts. We multiplied this grid ten times, so that we were working not with a 700 grid, as the software intends, but just a 70 grid. Consequently, we had many fewer possibilities to place nodes and Bézier control points, which extremely limited the freedom of drawing. On a plane that would normally have 121 dots (11^2) available, we only had four from which to choose.[4]

This constraint is made expressly apparent in Replica's forms. The terminals of each stroke are *bevelled*, which has the effect of optically rounding the corners of the letterforms, especially when seen at smaller sizes [IMG 16]. Bruni explains the intent behind this effect like so:

The bevels of Replica serve to make the grid visible, since the cutoff corners are exactly the same width as a unit in our new, larger grid.[5]

4 — Dimitri Bruni in Norm, *Replica Type Specimen*, Lineto, 2009.

IMG

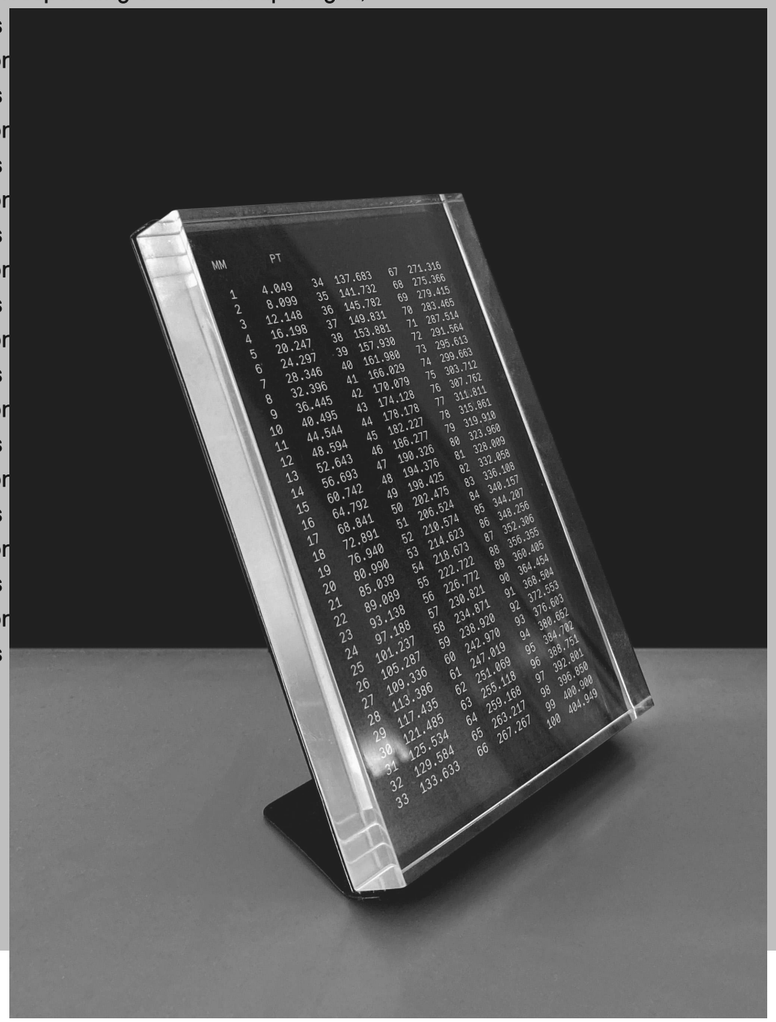
Here, Replica is set at 12.148pt, corresponding to a 3mm cap height, on a 5mm baseline grid. It appears tight and unappealing to a reader.
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IMG

[17]
Two paragraphs showing the non-optimal reading experience resulting from maintaining whole millimetre increments for cap height and interlinear space.

[18]
Norm's chart for converting capital heights in millimetres to traditional point sizes.

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IMG

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angles des lettres, notamment dans les corps les plus faibles [IMG 16]. Bruni explique l'intention ayant présidé à cet effet comme suit :

> Les biseaux du Replica servent à rendre la grille visible. La découpe des coins a exactement la même largeur qu'une unité de notre nouvelle grille agrandie[2].

L'incrémentation d'espace de l'interface d'Adobe InDesign (le standard industriel de logiciel de mise en page utilisé par Norm) peut être configurée en points, picas, pouces, pouces décimaux, millimètres, centimètres, cicéros, agates, ou pixels. En dessinant le Replica avec rigueur, en s'imposant des contraintes choisies, Norm a été capable de coordonner les dimensions du caractère avec celles du document numérique dans lequel il était utilisé. Mais aussi d'accorder un nombre de dimensions typiquement disparates du graphisme digital : choix du caractère, choix du corps (qu'InDesign peut précisément définir jusqu'à la troisième décimale dans toute unité de mesure), choix de l'espacement de la grille de lignes de base (qualifiable de même jusqu'à la troisième décimale). Face à une telle puissance du degré de contrôle des logiciels, Norm définit son propre socle de décision raisonnable.

Étant donné que les industries graphiques et papetières européennes travaillent en système métrique, il est raisonnable pour Norm de travailler sur InDesign en millimètres. Cela crée cependant une incohérence dans la mesure où InDesign calcule les corps en picas et en points, des mesures impériales[3]. En attendant une rationalisation raisonnable de l'interface InDesign, Norm a conçu une simple table de conversion pour établir les tailles exactes des capitales en points et en millimètres [IMG 18]. Une capitale de 2 mm de haut correspond à un corps de 8,099 pt. Une de 5 mm à 20,247 pt. Ces conversions s'appliquent spécifiquement aux alphabets de Norm dessinés avec une hauteur de capitale de 700 em sur une grille de 1000 em [L'em est l'unité de mesure relative de développement Web permettant l'adaptation homothétique de la forme des contenus aux variations de tailles et de formes des écrans.]. Les ems sont, ô grand merci, agnostiques. Ils sont définis en fonction du système global de mesure typographique utilisé dans un contexte particulier.

Les trois corps utilisés dans *Las Vegas Studio* sont : titres 19,2 pt (sur une grille de lignes de base de 7 mm) ; texte 9,6 pt (sur une grille de lignes de base de 4 mm) ; notes et légendes 7,2 pt (sur une grille de lignes de base de 3 mm). InDesign peut gérer la conversion du point au millimètre : une valeur en millimètres peut être saisie directement dans le champ Interlignage du document et être enregistrée dans la valeur correspondante en points. Pourtant les corps utilisés dans *Las Vegas Studio* n'apparaissent pas dans la table de conversion de Norm ! Cela s'explique par le fait que, malheureusement, dans le but de composer des paragraphes conventionnels de textes de labeur, les corps qui correspondent à des hauteurs de capitales de l'ordre du millimètre s'avèrent incompatibles avec une grille de lignes de base en incréments millimétriques. Un paragraphe composé en 3 mm de hauteur de capitales (12,148 pt) sur une grille de lignes de base de 5 mm apparaît *serré* et peu agréable à la lecture. Si la grille de ligne de base est augmentée à 6 mm, le paragraphe se *relâche*. Il est parfaitement lisible mais visuellement inélégant pour un bibliophile [IMG 17]. Pour le bien d'un document numérique simplifié, cette tension doit

2 — *Ibid.*
3 — Bien que la valeur du point puisse être adaptée pour correspondre à la valeur du pixel dans les préférences InDesign, l'unité PostScript proposée par défaut correspond à 72 points/pouce.

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Adobe InDesign (the industry-standard page layout software used by Norm), can be configured to present its interface with increments of space in Points, Picas, Inches, Inches Decimal, Millimetres, Centimetres, Ciceros, Agates, or Pixels. By designing Replica with rigour, according to self-imposed constraints, Norm are able to coordinate its dimensions with the dimensions of the digital design documents in which it will be used, and to reconcile a number of typically disparate aspects of computerised graphic design: choice of typeface, type size (which InDesign can specify precisely, down to three decimal points in any unit of measure), and baseline grid (also precise to three decimal points). Confronted, in software, with such unbound degrees of potential control, Norm define their own basis for reasonable decision-making.

Given that the printing and paper industries in Europe use the metric system, it is reasonable for Norm to work with millimetres in InDesign. This creates an inconsistency, however, as InDesign measures type size in Points and Picas, which are imperial measures.[6] Pending a reasonable rationalisation of the InDesign interface, Norm have devised a simple conversion table to establish the exact point sizes which correspond to cap heights in even, one-millimetre increments [IMG 18]. For a 2 mm cap height, 8.099 point type should be used. For a 5 mm cap height, 20.247 point type. (These conversions apply specifically to Norm's typefaces, designed with a cap height of 700 em on a 1,000 em grid. Ems are, mercifully, agnostic, being defined relative to whichever overall system of typographic measurement is in use in a particular context.)

The three type sizes used in *Las Vegas Studio* are: titles, 19.2 pt (on 7 mm baseline grid); text, 9.6 pt (on 4 mm baseline grid); sidenotes and captions, 7.2 pt (on 3 mm baseline grid). InDesign can handle point-to-millimetre conversions for the designer: a millimetre value can be typed directly into a document's Leading field and it will be registered as its equivalent point value. And yet the type sizes used in *Las Vegas Studio* do not appear on Norm's conversion table! This is because, unfortunately, for the purposes of setting conventional paragraphs of text for extended reading, the type sizes which equate to even one-millimetre cap heights happen to be incompatible with a baseline grid measured in even one-millimetre increments. A paragraph of type set with 3 mm cap height (12.148 point) on a 5 mm baseline grid appears *tight* and unappealing to a reader. If its baseline grid is enlarged to 6 mm, however, the paragraph becomes *loose*, perfectly comfortable to read, but visually inelegant to a bibliophile [IMG 17]. For the sake of simplified digital document management, this tension must invariably be resolved by prioritising the even 1 mm baseline grid, at the expense of type sizes that can be expressed in even millimetre increments. In pursuit of the reasonable, Norm cannot afford to be *tidy-minded*.[7]

The picture that is emerging, of a digital graphic design environment beset by an awkward and anachronistic bricolage of measuring systems, is certainly disconcerting. And, forgive me, I have lost count of the reasonable graphic design decisions taken by Norm to bring order to their work. On the evidence of *Las Vegas Studio* alone, however, I hope I have made it clear that Norm are *very* reasonable graphic designers.

5 — Bruni, *Replica Type Specimen*.
6 — Although point values may be specified to correspond to pixel values in the InDesign Preferences, default point size is PostScript 72 points per inch.
7 — This incompatibility is—doubly unfortunate!—most apparent at the sizes at which text is typically set for extended reading. As type size increases, the effect of millimetre increments in interlinear space become relatively less significant in relation to the cap height of the type. For example, in a book such as *Chimerizations*, designed for the artist Florian Hecker, typographic conditions allow for the simultaneous use of cap height and interlinear space in even millimetre increments.

EN

invariablement être résolue en préférant la grille de lignes de base d'un millimètre à toute autre grille exprimée en variations millimétriques. Raisonnablement, Norm ne peut se permettre que d'être *ordonné*[4].

Le tableau qui se dégage d'un environnement de design graphique digital malmené par un bricolage de systèmes de mesures anachroniques et malcommodes est sans doute déconcertant. Je vous prie de m'excuser, j'ai perdu le décompte des décisions graphiques raisonnables prises par Norm pour mettre de l'ordre dans son travail. J'espère cependant, avec l'exemplarité du simple *Las Vegas Studio*, avoir clairement montré combien Norm est un *très* raisonnable studio de design graphique.

2 – simplement numéroter l'espace graphique

Le titre de l'essai d'Anthony Froshaug de 1967 *Typography is a Grid* [La typographie est une grille] a une dimension rhétorique, avec toute cette emphase portée sur le *is*. Froshaug se moquait alors de la glorification des grilles, dont l'usage avait pendant un certain temps incarné la pratique et les discours du design graphique de l'Europe continentale et de la Suisse en particulier. Froshaug insistait sur le fait que l'invention des caractères mobiles par Johannes Gutenberg, au XV^e^ siècle, constituait *déjà* une grille implicite. Une matrice matérielle de caractères de métal, bien serrée, encrée et imprimée. Présenter la grille comme une forme de soutien, relevant d'une certaine logique abstraite du design graphique, était superflu. Par définition, une page de texte composée en caractères d'impression était structurée par une grille, que cette structuration relève des intentions du designer ou pas.

En effet, plus la typographie s'est éloignée de ses origines matérielles, et plus ses caractéristiques sont devenues discordantes et incompatibles. Les systèmes de mesure incohérents qui continuent à perturber le graphisme numérique sont le fruit de conditions historiques. La division du travail a eu tendance à séparer les uns des autres le dessin, la fonderie, la composition de caractères et l'imprimerie. Alors que l'ensemble de l'industrie de l'imprimé se développait de manière exponentielle, les intérêts entrepreneuriaux ont maintenu ces pratiques sous dépendance administrative.

Dans *Type Spaces: In-House Norms in the Typography of Aldus Manutius* (2003) [Espaces typographiques : normes internes dans la typographie d'Aldus Manutius], Peter Burnhill a soutenu, avec de nombreux éléments à l'appui, que l'imprimerie du XVI^e^ siècle européen avait *déjà* atteint un « système unifié de contrôle dimensionnel » qui intégrait le corps de caractère et l'incrémentation des interlignes :

> Aux premiers temps de l'imprimerie, les corps de texte (les hauteurs des plombs) étaient identifiés à l'interligne du travail pour lequel l'alphabet avait été spécifiquement destiné, car il n'existait pas à l'époque d'interlignage [*leading*] pour augmenter l'espace entre les lignes d'un texte courant […][5].

Pour la santé mentale de la communauté des raisonnables typographes, des tentatives ont été réalisées pour unifier un système – métrique, naturellement – de mesure des espaces typographiques. Nettoyer les scories

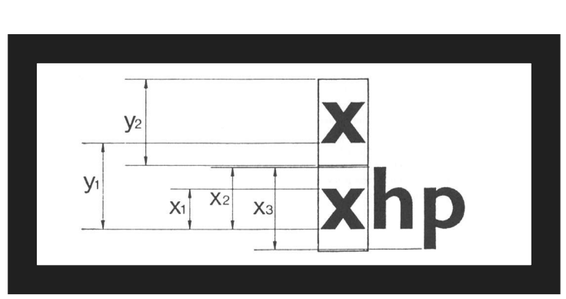
4 — Cette incompatibilité est – double infortune – plus apparente dans les corps de textes traditionnellement dévolus à une lecture approfondie. Quand le corps augmente, les effets de l'incrémentation millimétrique de l'interlignage deviennent relativement moins sensibles par rapport à la hauteur de capitale des alphabets. Par exemple, dans le livre *Chimerizations* dessiné pour l'artiste Florian Hecker, les conditions typographiques sont réunies pour l'utilisation d'une incrémentation millimétrique de l'interlignage et de hauteurs de capitales.

5 — Peter Burnhill, *Type Spaces: In-House Norms in the Typography of Aldus Manutius*, Londres, Hyphen Press, 2003.

2 — simply numbering graphic space

The title of Anthony Froshaug's 1967 essay 'Typography is a Grid' is meant rhetorically, with an emphasis on the *is*. Froshaug was mocking the glorification of grids, whose use had, for some time, epitomised graphic design practice and discourse in mainland Europe, and in particular, Switzerland. Froshaug insisted that Johannes Gutenberg's invention of movable type in the fifteenth century *already* constituted an implicit grid: a hardware matrix of metal type, locked up, inked, and printed. To claim the grid as any kind of overlay, conveying some abstract logic of the graphic designer, was redundant. By definition, a page of text-set letterpress was structured by a grid, whether that structuring suited the designer's intentions or not. Indeed, the further that typography has come from its material origins, the more disparate and incompatible have become its fundamental specifications. The inconsistent systems of measurement that still trouble computerised graphic design are the products of historical specialisation. Divisions of labour have tended to separate type design, type manufacture, typesetting, and printing from one another, and, as the global publishing industry has grown exponentially, corporate interests have maintained these practices as administrative fiefdoms. In *Type spaces: in-house norms in the typography of Aldus Manutius*, Peter Burnhill proposed, with considerable supporting evidence, that sixteenth-century European printing had *already* achieved a 'unified system of dimensional control' which integrated character size and line-increment:

> In the early days of printing, type sizes (mould sizes) were identical with the base-line to base-line (line-increment) of the job for which the type had been specifically made to print, there being no 'leading' at the time for increasing the space between lines of continuous text…[8]

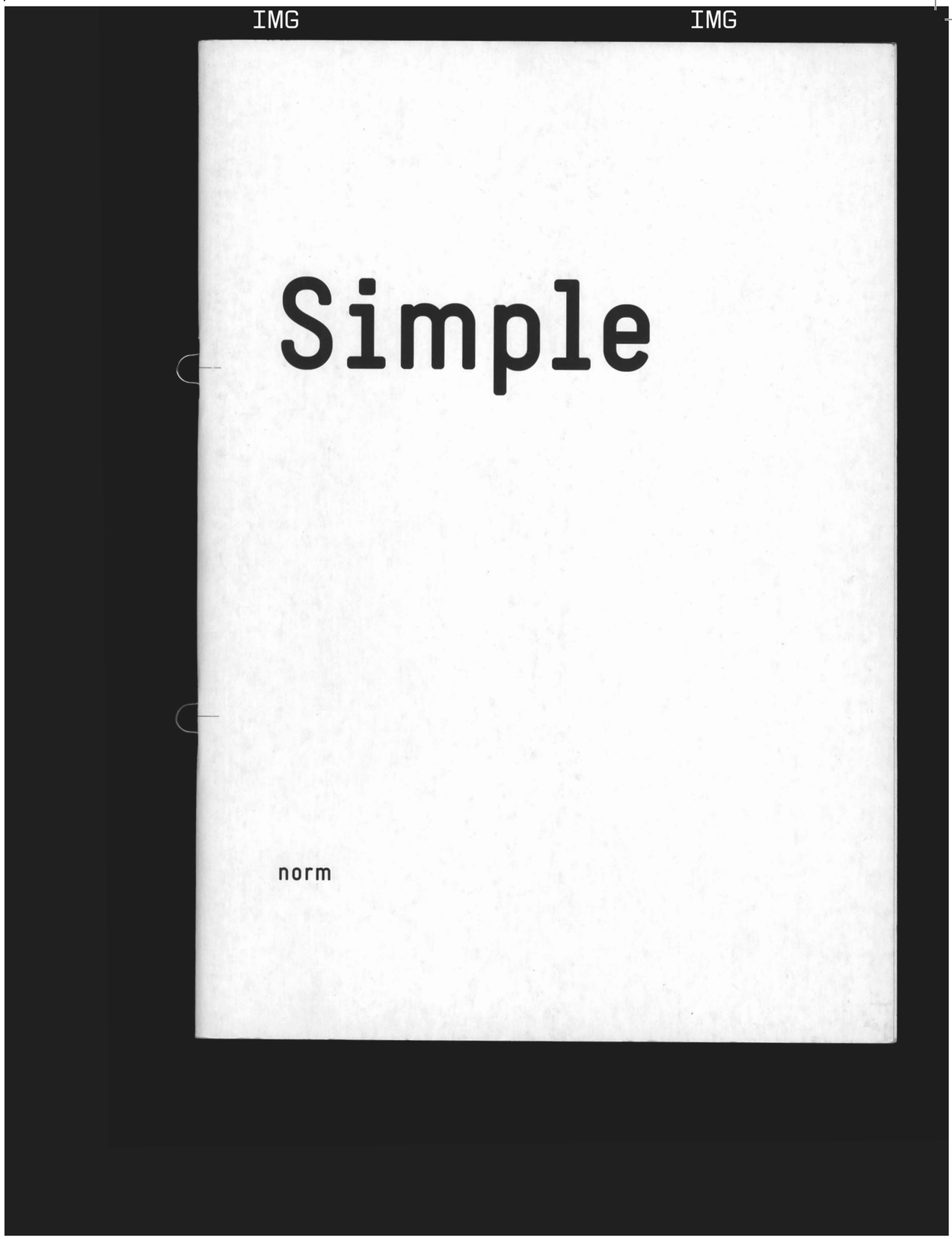


[19]
Diagram from Ernest Hoch and Maurice Goldring's 'Type size: a system of dimensional references', in Typographica, June 1966.

For the collective sanity of all reasonable typographers, attempts have been made to reconstitute a singular system—metric, naturally—for measuring typographic space. Clearing away the cruft of the past in order to manifest a simplified, rational future is, after all, the essence of the modernist project. In the 1960s and 1970s, the Austrian émigré Ernest Hoch, who had settled in England after 1938, led a sustained effort to define such a system and to create a consensus in the graphic design and printing industries for its adoption. Hoch was the author of many articles on the subject, with polite, aspiring titles, such as 'Towards a unified system of typographic measurements', and 'Towards a millimetric typography'. He was also the convenor of numerous committees and working groups between various standards bodies,

8 — Peter Burnhill, *Type spaces: in-house norms in the typography of Aldus Manutius*, Hyphen Press, 2003.

IMG



[20]
Simple Type Specimen,
Norm, 2004, 160 × 230 mm, 32 pp.

IMG

PRIVATE FONT Summer 2001, we began work on a typeface named *Simple*. We needed a typeface that would correspond to the content and design of our publication *The Things*. Since the book was to be, among other things, a critique of the Latin script, each and every letter would have to express our reservations towards the conventional shape of those letters. Furthermore, the typeface had to fit the grid of the book, and to be perfectly legible in small sizes as well as large. *Simple* was also a reaction to *Normetica*, which we'd finished a year before. Both are monospaced and monolineal, and both are constructed typefaces, but if *Normetica* is rather wide-ranging in character, *Simple* is on the condensed side. By then, we had come to consider *Normetica* as a little too noisy. With *Simple*, we wanted to design a more discrete typeface, the particularities of which would be a little less obvious. Many of the characteristic shapes, such as **f i j l m r t w I M W**, led back to the fact that *Simple* is monospaced. To equalize the spaces, stroke extensions were added, sometimes – as in the case of **f i r** – in a rather dramatic manner. Three typefaces which we greatly appreciated, and that clearly influenced us during the course of this project, were Cornel Windlin's *Mono*, Nico Schweizer's *UltraTeens* and François Rappo's *Whiteout* (in that order **r a r** and **r** *Normetica*). Another factor that may well have influenced the development of *Simple* was the hot Naples summer of 2001, which is where the main part of the drawing took place. *Simple* was first published in May 2002. Since June 2002 the *Simple-Family (Simple-Light, -LightOblique, -Regular, -Oblique, -Bold, -BoldOblique)* has been available on www.lineto.com.

CORPORATE TYPEFACE In October 2002, Ruedi Baur of Integral, Paris, asked us whether we could imagine redesigning *Simple*. Integral had won the design competition for the identity and signage of the Cologne-Bonn Airport, and had used *Simple* in their competition project. Ruedi Baur suggested a more legible and 'proportional' typeface. We liked the idea, but were also somewhat surprised, seeing as, for an airport project, we would have designed a completely different typeface. But the suggestion was interesting and challenging nonetheless; a specific corporate typeface was needed that would help separate official airport information from the overall visual noise of the airport. Our aim, on the one hand, was to preserve the distinctive characteristics of *Simple*, and, on the other, to have a legible and accessible typeface. All the letters (with the exception of **o**) were reshaped, and their proportions adjusted. The final setup, mastering and hinting was done in collaboration with Lineto. *SimpleKoelnBonn* was finished in April 2003, containing the following weights: *SimpleKoelnBonn-Regular, -Italic, -Bold, -BoldItalic, -TableFigures and -Experts*. *SimpleKoelnBonn* was designed exclusively for the airport, and is not available for any other client. We would like to thank Stephan Pronto Müller and Cornel Windlin from Lineto for their support, Ruedi Baur Integral, Mr. Garvens, Mr. Rinz and Mr. Stiller from Cologne-Bonn Airport for their trust.

Zurich, April 2004, Dimitri Bruni & Manuel Krebs

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Edited & Published by NORM, Dimitri Bruni & Manuel Krebs
Printing & Binding Odermatt AG, Dallenwil
Photography Axel Steinberger, Zurich
Typeface SimpleKoelnBonn
Kindly supported by Odermatt AG, Dallenwil

Made in Switzerland

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Sample text: http://pegasus.cc.ucf.edu/~surette/hijacking.html

www.norm.to / abc@norm.to

[21]
Simple Type Specimen,
Norm, 2004, 160 × 230 mm, 32 pp.

A / A.S. LUFTTRANSPORT LS / ABACUS COMPUTER SYST 1R / AB AIRLINES / ACES AIRLINES VX / ACTION AIRLINES XQ / ADA AIR ZY ALBANIE / ADASTRA AVIATION LTD 6A / ADRIA AIRWAYS JP / AER AADAN / AER GUINEA-BISSAU / AER LINGUS EI / AERO CONDOR – PERU / AERO LINEAS ARGENTINAS AR / AERO ASIA INTL E4 PAKISTAN / AERO CALIFORNIA JR MEXIQUE / AERO CONTINENTE N6 / AERO COSTA RICA ML / AERO ECUATORIAN 2A / AERO INTERNACIONALES N2 / AERO LLOYD YP / AERO PERU PL / AERO REPUBLICA – COLOMBIE / AERO TRANSP/ITALIANI BM / AERO VIRGIN ISLANDS QY / AERO ZAMBIA Z9 / AEROCARIBE QA / AEROEJECUTIVO SX / AEROFLOT-RUSSIAN SU – RUSSIE / AEROLEASING SA FP / AEROLITORAL / AEROMAR AIRLINES VW / AEROMEXICO AM / AEROMONTERREY 7M / AEROPELICAN AIR SVC PO / AEROPERLAS WL / AEROPOSTAL LV VENEZUELA / AEROREPUBLICA P5 / AEROSUR LC – BOLIVIE / AEROSWEET AIRLINES / AFRICAN WEST AIR 3F / AIR 2000 DP – ROYAUME UNI / AIR AFRIQUE 8K / AIR ALGERIE AH / AIR ALLIANCE 3J / AIR ALMA INC 4L / AIR ALPHA CQ / AIR AQUITAINE YB / AIR ARANN RE / AIR ARUBA FQ / AIR ATLANTA ICELANDIC ISLANDE / AIR ATLANTIC LTD 9A / AIR ATLANTIQUE KI / AIR AUSTRAL UU / AIR B C LMTD ZX / AIR BAFFIN LTD YH / AIR BELFAST 7L / AIR BELGIUM AJ / AIR BOTNIA KF / AIR BOURBON – RÉUNION / AIR BULGARIE / AIR BURKINA VH / AIR BURUNDI PB / AIR CALEDONIE TY / AIR CALEDONIE INTL 5B / AIR CALIN – NOUVELLE CALÉDONIE / AIR CANADA AC / AIR CARAIBES / AIR CARIBBEAN LTD C2 / AIR CHATHAMS CV / AIR CHINA INTL CA / AIR COMORES OP / AIR COMPANY ELF-AIR E6 / AIR CREEBEC YN / AIR DOLOMITI EN / AIR ENGIADINA 8Q / AIR EUROPA UX / AIR EXEL BELGIQUE DN / AIR EXEL NL 4Y / AIR EXPRESS XV / AIR FACILITIES FZ / AIR FIJI PC / AIR FRANCE AF / AIR GABON GN / AIR GEORGIA DA / AIR GREAT WALL GB / AIR GREECE / AIR GUADELOUPE 0G / AIR GUADELOUPE 94 TX / AIR GUINEE GI / AIR HUDIK OX / AIR ICELAND CC / AIR INDIA LTD AI / AIR INUIT 3H / AIR IVOIRE VU / AIR JAMAICA JM / AIR JET / AIR KILROE LIMITED 9R / AIR KORYO JS / AIR L.A UE / AIR LANKA LIMITED UL / AIR LAURENTIAN 9V / AIRLIB / AIRLINAIR – FRANCE / AIR LITHUANIA TT / AIR LITTORAL FU / AIR LUXOR – PORTUGAL / AIR MACAU / AIR MADAGASCAR MD / AIR MALAWI LIMITED QM / AIR MALDIVES LIMITED L6 / AIR MALI S.A L9 / AIR MALTA KM / AIR MANDALAY 6T / AIR MARODCHY QO / AIR MARTINIQUE PN / AIR MAURITANIE MR / AIR MAURITIUS MK / AIR MAURITIUS / AIR METRO NORTH DZ / AIR MIDWEST FH / AIR MIDWEST ZV / AIR MOLDOVA 9U / AIR MOLOKAI 7D / AIR MOOREA QE / AIR NAMIBIA / AIR NAURU ON / AIR NEVADA LW / AIR NEW ZEALAND NZ / AIR NIPPON CO EL / AIR NIUGINI PX / AIR NORDIC SWEDEN OJ / AIR NORMANDIE ID / AIR NORTH 4N / AIR NORTH REGIONAL HS / AIR NORTH WEST PTY PE / AIR NOSTRUM YW / AIR NOVA INC QK / AIR OF TASMANIA IP / AIR ONE / AIR ONTARIO / AIR PACIFIC LTD F3 / AIR PARGTONGA GZ / AIR RWANDA RY / AIR SAINT MARTIN S6 / AIR SARAVI SLOVAK ZP / AIR SASK AVIATION 7W / AIR SENEGAL DS / AIR SEYCHELLES HM / AIR SINAI 4O / AIR SOUTH WV / AIR SOUTH WEST 8H / AIR ST BARTHELEMY OJ / AIR ST. MARTIN M6 / AIR ST. PIERRE (ST PIERRE & MIQUELON) PJ / AIR ST. THOMAS ZP / AIR STRAUBING IU / AIR SUNSHINE YI / AIR SWIFT LIMITED SJ / AIR TAHITI VT / AIR TAHITI NUI / AIR TANZANIA TC / AIR TCHAD HT / AIR TÉRANGA 3G / AIR TODAY 3T / AIR TOGO / AIR TRANS IRELAND T7 / AIR TUNGARU VK / AIR UK UK / AIR UKRAINE 6U / AIR VALLEE DO – ITALIE / AIR VANUATU NF / AIR VEGAS 8V / AIR VITKOVICE 8K / AIR WISCONSIN ZW / AIR YAKUTAVIATRANS K7 / AIR ZAIRE DC / AIR ZIMBABWE UM / AIR-CITY 4F / AIR-LIFT ASSOCIATES 3L / AIRBORNE SWEDEN ZF / AIRES 4C / AIRING TEST AIRLINE YY / AIRKENYA QP / AIRLINE OF MARSHALL CW / AIRLINES OF CARRIACO C4 / AIRLINK 5T / AIRLINK PTY LTD ND / AIRMIDLANDS 4Z / AIRNORTH TL / AIRSPEED AVIATION 5S / AIRTRAN AIRWAYS FL / AIRTRANSIT PTY LTD UV / AIRUMBRIA / AIRWAY EXPRESS 2X / AIRWAYS INTL HO / AKLAK AIR LTD 6L / ALASKA AIRLINES AS / ALASKA CENTRAL EXP 9Y / ALASKA ISLAND AIR 6D / ALBANIAN AIRLINES 7Y / ALBATROSS AIRLINES / ALBERTA EXPRESS F7 / ALGOMA AIRWAYS J9 / ALIADRIATICA AP / ALISARDA IG / ALITALIA AZ / ALKAN AIR LTD TO / ALI NIPPON AIRWAYS NH / ALLIANCE AIRLINES 3A / ALM ANTILLEAN LM / ALOHA AIRLINES AQ / ALOHA ISLANDAIR WP / ALPHA AIR 7V / ALPINE AVIATION 5A / ALSAIR AL / ALYEMDA-YEMEN AIR DY / AMADEUS COMPUTER SYS 1A / AMBER AIRWAYS 5G / AMERICA WEST HP / AMERICAN AIRLINES AA / AMERICAN EAGLE / AMERICAN TRANS AIR TZ / AMERICANA DE AVCN 8A / AMERIJET INTL 1Z / AMERTRANZ / ANSETT AIRLINES AN / ANSETT NEW ZEALAND ZQ / ANTIGUA PARADISE AIR HU / APA INTL AIR 7P / ARCHANA AIRWAYS F5 / ARCUS AIR ZE / ARIANA AFGHAN FG / ARIZONA AIRWAYS OZ / ARKIA ISRAELI IZ / ARMENIAN AIRLINES R3 / ARROW AIR 3W / ARTIC AIR / ASERCA 07 / ASIAN SPIRIT / ASIANA AIRLINES OZ / ATLANT-SOYUZ L4 / ATLANTA AIRLINES 2M / ATLANTIC AIRWAYS RC / ATLANTIC COAST AIRLINES / ATLANTIC ISLAND AWYS UZ / ATLANTIC SOUTHEAST EV / ATLAS AIR 5Y / ATS VULCAN 3R / AUGUSTA AIRWAYS PTY 8H / AURIGNY AIR SVCS GR / AUS AIR NO / AUSTRAL LINEAS AU – ARGENTINE / AUSTRALIA AIR INTL XF / AUSTRALIAN AIRLINES TN / AUSTRIAN AIR SERVICE 5O / AUSTRIAN AIRLINES OS / AVATLANTIC G6 / AVENSA VE / AVIA AIRLINES GW / AVIA TURKMENISTAN T5 / AVIACO AO / AVIAEXPRESS AIRLINES RX / AVIANCA AV / AVIANOVA RD / AVIAPRIMA-SOCHI AIR 35 / AVIATECA GU / AVIOR – VENEZUELA / AWOOD AIR 8D / AZERBAIJAN HAVA YOLLARI J2 / AZTECA – MEXIQUE / B/ B. AIRWAYS LTD ZB / B.A.S.E. BUSINESS WZ / BAHAMASAIR UP / BAIKAL AIRLINES X3 / BAKOM AVIATION BB / BALKAN-BULGARIAN LZ / BALTIC AIRLINES 0P / BALTIC INTERNATIONAL TI / BANGKOK AIRWAYS PG / BASE REGIONAL 5E / BCM / BEARSKIN LAKE AIR JV / BELAVIA B2 / BELIZE AIR INTL 1N / BELL-AIR LL / BELLAIR 5B / BEMIDJI AIRLINES CH / BERING AIR-INC 8E / BERJAYA AIR J8 / BERLINER SPEZIALFLUG FC / BEST AIRLINES 1W / BHOJA AIRLINES B4 / BIG SKY AIRLINES 6Q / BIMAN BANGLADESH BG / BINTER CANARIAS NT / BINTER MEDITERRANEO AX / BLACKHAWK AIRWAYS EP / BLADE HELICOPTERS H9 / BLUE SKY CARRIER YM / BORINQUEN AIR 3B / BOTSWANA LTD 8O / BOURAQ AIRLINES BO / BRAATHENS SO AM.SU / BRANSON AIRLINES E5 / BRASIL CENTRAL J3 / BRIT AIR DB / BRITANNIA AIRWAYS BY / BRITISH AIRWAYS BA / BRITISH INTL HELICOP UR / BRITISH MEDITERRANEN KJ / BRITISH MIDLAND BD / BRITISH REGIONAL AIRLINES / BRITISH WORLD VF / BRITRAIL A4 / BRYMON AVIATION BC / BUSINESS AIR II / BUSINESS EXPRESS HQ / BUZZ / BWIA INT'L BW/ C / CABO VERDE AIRLINES – CAP VERT / C.A.C. MEDITERRANEE XK / CALM AIR INTL LTD MO CANADA / CAMAI AIR 3C / CAMBODIA INTL AIR XE / CAMEROON AIRLINES UY / CANADA 3000 / CANADIAN AIRLINES CP / CANADIAN NORTH – CANADA / CANADIAN REGIONAL / CAPE AIR 9K / CAPE SMYTHE AIR SVC 6C / CAPITAL AIRLINES 8Z / CARDINAL AIRLINES NN / CARE AIRLINES CE / CARIB EXPRESS 2M / CARIBAIR B9 / CARIBBEAN AIRLINES B8 / CARNIVAL AIRLINES KW / CASINO EXPRESS XP / CATHAY PACIFIC CX / CAVE CT / CAYMAN AIRWAYS KX / CAYUGA AIRLINES 1K / CC AIR INC ED / CCM / CENTRAL MOUNTAIN AIR 9M / CHALKS INTL BK / CHALKS INTL AIR OP / CHALLENG'AIR PW / CHANG-AN AIRLINES 2Z / CHANNEL EXPRESS K1 / CHICAGO EXPRESS C8 / CHIEFTAIN AIRLINES TF / CHINA AIRLINES CI / CHINA AVTN RESVN SYS 1E / CHINA EASTERN AIR MU / CHINA NORTHERN ARLNS CJ / CHINA NORTHWEST AIR WH / CHINA SOUTHERN ARLNS CZ / CHINA SOUTHWEST SZ / CHINA UNITED AIRLINES HO / CHINA XINHUA AIRLINE CO / CHINA YUNNAN CE. AERO. EUROPEENE C9 / CIMBER AIR C – DANEMARK / CITY AIR BUS LTD ES / CITY WINGS REGIONAL 6Q / CITYFLYER FD / CITYJET WX / CLUB AIRWAYS – SUISSE / CO. MICRONESIA CS / COAST AIR BX / COCESNA YG / COHLMIA AVIATION LQ / COLGAN AIR 9E / COLGAN AIR 9L / COLOGNE AIR TRANS YD / COLUMBIA PACIFIC 7C / COMAIR INC OH / COMMERCIAL AIRWAYS MN / COMMUNITY EXPRESS 5V / CONDOR / CONNECTAIR CHARTERS 5N / CONQUEST AIRLINES 5C / CONTI-FLUG DD / CONTINENTAL AIRLINES CO / CONTINENTAL MICRONESIA 2O / COOK ISLANDS INTL KC / CORAL SEA AIRLINES CM – CAMBODGE / CORP AIRLNS CANBERRA FX / CORSAIR / COSTAL AIR TRANSPORT DU / COUNTRY CONNECTION XL / COVIA COMPUTER SOLUTIONS 4V / CRAIG AIR FE / CRONUS AIRLINES – GRÈCE / CROSSAIR A.G LX / CSA / CUBANA AIRLINES CU / CYPRUS AIRWAYS LTD CY / CYPRUS TURKISH AIRWAYS YK / CZECHOSLOVAK OK/ D / DAALLO AIRLINES D3 / DALLAS EXPRESS EX / DAMANIA AIRWAYS D2 / DANAIR DX / DEBONAIR AIRWAYS 2G / DELTA AIR CHARTER 9D / DELTA AIR LINES DL / DELTA EXPRESS / DEUTSCHE BA 0I / DIAMOND SAKHA AIRLNS D8 / DINAR LINEAS AEREAS D7 / DIRECT AVIATION PTY MT / DOLPHIN EXPRESS 8U / DOMINAIR YU / DOMINICANA DO / DOMODEDOVO AIRLINES E3 / DONAVIA D9 / DORNIER KA / DRUK AIR K8/ E.T.E EUROPE AIRLNS E7 / EAGLE AIR LTD IS / EAST WEST AIRLINES GS / EASTERN AIR / EASTERN AIRLINES EA / EASTERN AUSTRALIA / EASTERN PACIFIC D6 / EASTLAND AIR DK / EASTWEST AIRLINES 5D / EASTWEST AIRLINES EW / EASTWIND W9 / EASY JET / ECUATO GUINEANA 8Y / ECUATORIANA EU / EGYPTAIR MS / EL AL LY / EMIRATES AIR SERVICE RF / EMIRATES AIRLINES EK / EMPIRE AIRLINES EM / ENSOR AIR LTD E9 / EQUATOR AIRLINES 3P / ERA HELICOPTERS INC 7H / ESTONIAN AIR OV / ESTONIAN AVIATION 5B / ETHIOPIAN ET / EURALAIR RN / EURO AIR HELI YQ / EURO CITY LINE LP / EURO DIRECT AIRLINES HH / EUROAIR TH / EUROBELGIAN AIRLINES BQ / EUROBERLIN EF / EUROFLIGHT SWEDEN AB HZ / EUROPEAN AIRWAYS 4V / EVA AIRWAYS BR – TAIWAN / EVERGREEN AIR E7 / EVERGREEN ALASKA OT / EXECUTIVE AIRLINES NA / EXPRESS AIRLINES II E7 / EXPRESS ONE INTL E0/ F / F.S. AIR SERVIC FN / FAIR-LINES B.V 4X / FALCON AIRLINES AB / FALCON AVIATION AB 1H / FAMILY AIRLINES F2 / FAR EASTERN AIR TSP EE / FEDERAL EXPRESS / FINNAIR AY / FINNAVIATION FA / FIRST AIR 7F – CANADA / FLAMENCO AIRWAYS FK / FLANDRE AIR 1X / FLEX AIR VV / FLIGHT LINE EC / FLIGHT WEST AIRLINES YC / FLITESTAR 6M / FLORIDA GULF AIRLINES / FLUGFELAG AUSTURLANDS XZ / FLYING TIGER LINE FT / FREEDOM AIR ZU / FRISENFLUG GMBH 5I / FRONTIER AIRLINES F9 / FRONTIER FLYING SVCS 2F / FUNJET EXPRESS / FUTURA/ G / GALENA AIR SERVICE AK / GALILEO CANADA 1C / GALILEO COMPUTER SYS 1G / GAMAIR LTD BS / GAMBIA AIR SHUTTLE GO / GAMBIA AIRWAYS LTD CK / GAMBIERS AIRLINES UQ / GARUDA GA / GAWNE AVIATION 4T / GB AIRWAYS GT / GCS AIR SERVICE INC 7R / GENAVIA S.R.L 6X / GENESIS AIRWAYS LTD IV / GETS 1X / GHANA AIRWAYS 9H / GILL AVIATION LTD 9C / GO / GO ONE AIRWAYS 6K / GOL – BRÉSIL / GOLDEN AIR FLYG DC / GOLDFIELDS AIR SVCS LK / GONINI AIR SVC 5Z / GOODJET – SUÈDE / GP EXPRESS AIRLINES 8G / GRAND AIRWAYS QD / GRANT AVIATION G9 / GRAY LINE AIR WS / GREAT AMERICAN WV / GREAT EXPRESS AIRLINES IF / GREAT LAKES AVIATION ZK / GREENLANDAIR INC GL / GUINEE AIRLINES G7 / GUIZHOU AIRLINES G4 / GUJARAT AIRWAYS / GULF AIR CO GF / GULFSTREAM AIRLINES 7G / GULFSTREAM INTL 3M / GUYANA AIRWAYS GY/ H / HAINAN AIRLINES H4 / HAINES AIRWAYS INC 7A / HAITI TRANS AIR TV / HAMBURG INTERNATIONAL HHI / HANAIR 8F / HANG KHONG VIETNAM VN / HANNAS AIR SWEDISH 4H / HARBOR AIRLINES HG / HARBOUR AIR LTD H3 / HAVASU AIRLINE HW / HAWAIIAN AIRLINES HA / HAZELTON AIRLINES ZL / HELENAIR 2Y / HELI AIR MONACO YO / HELI INTER RIVIERA HZ / HELICOPTER SHUTTLE DH / HELIFRANCE MY / HELIJET AIRWAYS 3H / HEMUS AIR DU / HEXAIR UD / HISPANIOLA AIRWAYS 2S / HOLMSTROEM AIR H3 / HORIZON AIR QX / HORIZON AIRWAYS HR / HYERODY AERO SERVICES DR/ I / IBERIA IB / ICELANDAIR FI / ILIAMNA AIR TAXI LS / IMPULSE AIRLINES VQ / INDIAN AIRLINES IC / INTER AIR D6 / INTER QUEBEC QB / INTERCONTINENTAL AVI RS / INTERIMPEX-AVIOIMPEX M4 / INTERLINE AVIATION 5W / INTEROT AIRWAYS IQ / INTERSTATE AIRLINES 8C / INTL AIR SVC CO 2J / INTL FLYING SVCS F4 / INTOURTRANS 9B / IRANIAN AIRLINES IR / IRAQI AIRWAYS IA / ISLAND AIR 4M / ISLAND AIR CHARTERS 6N / ISLAND AIR LTD G5 / ISLAND EXPRESS 2S / ISLANDS AVIATION CN / ISLENA AIRLINES WC / ISLES OF SCILLY FW/ J / JAMAHIRIYA LIBYAN LN / JANES TEXAS AIR R1 / JAPAN AIR COMMUTER 3X / JAPAN AIR SYSTEM JD / JAPAN AIRLINES JL / JAPAN ASIA AIRWAYS EG / JAPAN TRANSOCEAN NU / JAT/YUGOSLAV AIRLINE JU / JERSEY EUROPEAN AIR JY / JES AIR JX / JET AIRWAYS 9W / JET AIRWAYS QJ / JET WORLD AVIATION DH / JETALL 8J/ K / K.L.M. AIRLINES KL / KARAIR OY K8 / KAZAKHSTAN AIRLINES K4 / KENDALL AIRLINES KD / KENMORE AIR HARBOR 5K / KENN BOREK AIR 4K / KENYA AIRWAYS KQ / KETCHIKAN AIR SVC 6S / KHALIFA AIRWAYS ALGERIE / KING ISLAND AIRLINES KG / KITTY HAWK AIRLINES 2K / KIWI INTL AIR LI / KLM CITYHOPPER KL / KNIGHT AIR 9K / KOREAN AIR KE / KORSAR 6K / KRASNOYARSK AIRLINES 7B / KUWAIT AIRWAYS KU / KYRGHYZSTAN AIRLINES K2 / KYRNAIR KH/ L / L.I.G.W. AIRLINES HE / LAB FLYING SERVICES JF / LABRADOR AIRWAYS WJ / LACSA LR / LAKER AIRWAYS 7Z / LAKESIDE NORTHWEST TD / LAM LINHAS AEREAS TM / LAN CHILE LA / LAN PERU / LAO AVIATION QV / LAPA M3 / LAPSA PZ / LARRYS FLYING SVC 7K / LAS VEGAS AIRLINES 6G / LATVIAN AIRLINES PV / LAUDA AIR NG / LEBANESE HELICOPTER 2H / LEISURE AIR L8 / LESOTHO AIRWAYS QL / LIAT LI / LIBERTY AIRLINES L7 / LINA-CONGO GC / LINCOLN AIRLINES RT / LINEAS AEREAS ESTADO LD / LINK AIRWAYS XU / LITHUANIAN AIRLINES TE / LLOYD AERO BOLIVIANO LB / LOGANAIR LTD LC / LONE STAR AIRLINES AO / LONG ISLAND AIRLINES YL / LOT POLISH LO / LOVE AIR L2 / LTE / LTU INTNL AIRWAYS LT / LUCAS AIGLE AZUR Z1 / LUFTHANSA LH / LUFTHANSA CITYLINE CL / LUXAIR LG/ M / MACAIR RP / MAERSK AIR DM / MAERSK AIR LTD VB / MAGADAN AIRLINES H5 / MAHALO AIR 8M / MAJESTIC AIRWAYS 9F / MAKUNG AIRLINES B7 / MALAYSIA AIRLINES MH / MALDIVIAN AIR TAXI / MALEV HUNGARIAN MA / MALITAS HB / MALMO AVIATION 6E / MALTA AIR CHARTER R5 / MANDARIN AIRLINES AE / MANU AIR TRANSPORT 3K / MANX AIRLINES JE / MARKAIR BF / MARKAIR EXPRESS 2E / MARTINAIR HOLLAND MP / MAT-MACEDONIAN IN / MAYA AIRWAYS MW / MERIDIANA / MERPATI NUSANTARA MZ / MESA AIRLINES YV / MESABA AIRLINES XJ / METAVIA AIRLINES OW / METRO AIRLINES FY / MEXICANA DE AVIACION MX / MGM GRAND AIR, INC MG / MIAT MONGOLIAN OM / MIDDLE EAST AIR ME / MIDWAY AIRLINES JI / MIDWEST EXPRESS YX / MILITARY AIRLIFT CMD MC / MILNE BAY AIR CG / MODILUFT M9 / MOLDAVIAN AIRLINES 2M / MONARCH AIR OB / MONARCH AIRLINES ZB / MORRIS AIR KN / MOSCOW AIRWAYS M8 / MOUNTAIN WEST / MOUNT COOK AIRLINES NM / MUK AIR ZR / MUSTIQUE AIRWAYS Q / MYANMAR AIRWAYS INTL UB / MYFLUG ISLANDE/ N / NAMIB AIR SW / NANJING AIRLINES 3W / NANTUCKET AIRLINES OV / NASHVILLE EAGLE INC 8N / NASKE AIR HC / NATIONAL AIRLINES 5J / NATIONAL AIRLINES USA / NATIONS AIR EXPRESS N5 / NATL AIRLINES CHILE N4 / NECON AIR / NEPAL AIRWAYS 7E / NEPC AIRLINES D5 / NEW A.C.S OF / NEW ENGLAND AIRLINES EJ / NEW YORK AIR NY / NEW YORK HELICOPTER HO / NEWAIR W8 / NICA 8Y / NIGERIA AIRWAYS WT / NORDESTE LINHAS JH / NORDIC EAST AIRWAYS N7 / NORDIC EUROPEAN AIRLINES / NORLANDAIR UJ / NORONTAIR NR / NORTH AMERICAN AL Q2 / NORTH COAST AVIATION N9 / NORTH STATE AIR SERVICE / NORTH VANCOUVER AIR VL / NORTHERN COMMUTER RU / NORTHERN STAR ARLNS UO / NORTHLAND AIR 1J / NORTHLAND AIR MANTBA 7N / NORTHSOUTH AVIATION NX / NORTHWEST AIRLINES NW / NORTHWEST TERRITORIA NV / NORTHWESTERN AIR LEA 3E / NORWAY AIRLINES CHTR JA / NWT AIR – CANADA/ O / OASIS / ODINAIR 5H / OLSON AIR SERVICE 4B / OLT OSTFRIESISCHE L OL / OLYMPIC OA / OLYMPIC AVIATION 7U / OMAN AIR WY / ONTARIO EXPRESS 9X / ORBI GEORGIAN ARWYS NQ/ P / P.I. MANDALA AIR RI / PAC AIR 3N / PACIFIC AIRLINES PP / PACIFIC AIRLINES CO BL / PACIFIC COAST ARLNS PQ / PACIFIC ISLAND AVTN 8J / PACIFICAIR VY / PAKISTAN INTERNATION PK / PALAIR MACEDONIAN 3D / PANAFRICAN AIRWAYS – CÔTE D'IVOIRE / PANAGRA / PAN AM EXPRESS RZ / PAN AMERICAN PA / PANAMA AIR INTL P2 / PANTANAL LINHAS P8 / PAPILLON AIRWAYS INC HI / PARADISE AIRWAYS OI / PEEL VALLEY AIR QG / PEGASYS 2L / PELANGI AIR 9P / PEMAIR LTD PD / PENAIR KS / PENINSULA AIRLINES ZN / PERIMETER AIRLINES UW / PHILIPPINE AIRLINES PR / PHOENIX AIRWAYS 2Q / PICCOLO AIRLINES NP / POINT AFRIQUE / POLYNESIAN PH / PORTUGALIA NI / PRIME AIR INC DE / PRIMERAS LINEAS PLUNA PU / PRO AIR / PROMAIR AUSTRALIA FB / PROMECH P3 / PROPAIR INC 6P / PROPRIETER AVIATION QS / PROSPAIR BJ / PROTEUS YS / PTARMIGAN AIRWAYS 5P/ Q / QANTAS AIRWAYS QF / QATAR AIRWAYS Q7 / QUEBEC AVIATION QR / QWESTAIR QH/ R / REEVE ALEUTIAN AIR RV / REGAL BAHAMAS INTL JT / REGION AIR PTE LTD 7S / REGIONAL AIRLINES VM / RENO AIR QQ / RHEINLAND AIR SVC RW / RHEINTAFLUG SEEWALD WE / RICH INTL AIRWAYS JN / RICHARDS AVIATION 6R / RIGA AIRLINES 6V / RIO SUL – BRÉSIL / ROADAIR LINES 1K / ROCKY MOUNTAIN AIR JC / ROSS AVIATION ZD / ROTTNEST AIRLINES WI / ROVER AIRWAYS INTL 5R / ROYAL AIR / ROYAL AIR COMBODGE VJ / ROYAL AIR FORCE TRAN RR / ROYAL AIR MAROC AT / ROYAL AIRLINES QN / ROYAL BRUNEI BI / ROYAL JORDANIAN RJ / ROYAL NEPAL AIRLINES RA / ROYAL SWAZI NATIONAL ZC / ROYAL TONGAN AIRLINE WR / ROYAL WINGS / RUSSIAN CIVIL R4 / RYANAIR X / RYAN AIR DUBLIN FR/ S / S.A.N WB / S.A.R. AVIONS TAXIS QT / S.E. EUROPEAN ARLNS 6J / S.N.C.F. FRENCH RAIL 2C / SABAIR AIRLINES PTY ZG / SABENA BELGIAN SN / SABOURIN LAKE AIRWAY 9S / SABRE COMPUTER SYSTE 1W / SAETA-SOCIEDAD EH / SAF/SERV AER FRANCAI WO / SAHSA SH / SAL LUFTVERKEHRS RH / SAM/ SAMOA AVIATION INC TS/ SANDAUN AIR SVCS Q3 / SAO TOME E PRINCIPE 6J / SARO UF / SATA 9P / SATENA 2T / SAUDI ARABIAN AIRLIN SV / SAVE – BOLIVIE / SCANDINAVIAN SAS SK / SCENIC AIRLINES YR / SCIBE-AIRLIFT ZM / SEAVIEW AIR CO / SEMPATI AIR S6 / SERVICIOS ESPECIALES XM / SERVIVENSA VC / SHABAIR SS / SHAHEEN AIR INTL NL / SHANDONG AIRLINES SC / SHANGHAI AIRLINES SF – CHINE / SHASTA AIR LU / SHENZHEN AIRLINES 4G / SHOROUK AIR 7Q / SHU SWAP FLT SVC LTD 3S / SHUTTLE AMERICA S5 / SIBERIA AIRLINES S7 / SICHUAN AIRLINES / SIERRA NATIONAL AIR L3 / SILKAIR MI – SINGAPOUR / SIMMONS AIRLINES MQ / SINGAPORE SQ / SKAGWAY AIR SERVICE 5U / SKARGARDSFLYG AB 5D / SKY SERVICE S3 / SKYNET AIRWAYS KO / SKYWARD AVIATION K9 / SKYWAY AIRLINES K8 / SKYWAYS AB JZ / SKYWEST AIRLINES OO / SKYWEST AIRLINES YT / SKYWINGS AB 3G / SOCIEDAD AERONAUTICA MM / SOLOMON ISLAND AIR IE / SOUTH AFRICAN SA – AFRIQUE DU SUD / SOUTH AFRICAN EXPRESS – AFRIQUE DU SUD / SOUTHEAST AIRLINES 2D / SOUTHERN AIR LIMITED WK / SOUTHERN AUSTRALIA / SOUTHERN WINDS – ARGENTINE / SOUTHFLIGHT AVIATION ZO / SOUTHWEST AIR W2 / SOUTHWEST AIRLINES WN / SPANAIR JK – ESPAGNE / SPIRIT AIRLINES NK / SPURWING AIR 4R / STAR UP – PERU / STATE ORENBURG AVTN R2 / STERLING AIRWAYS NB / SUCKLING AIRWAYS CB / SUDAN AIRWAYS SD / SUN AIR BV / SUN AIR OF SCANDINAV EZ / SUN COUNTRY AIR SY / SUNAIRE EXPRESS OY / SUNBIRD FS / SUNFLOWER AIRLINES PI / SUNSHINE AVIATION OC / SUNSTATE AIRLINES QF / SURINAM AIRWAYS PY / SVCIO AERO LEO LOPEZ 8L / SWAN AIRLINES HK / SWEDEN AIRWAYS AB BT / SWIFTAIR S.A W3 / SWISS WORLD AIRWAYS / SWISS LX – SUISSE / SYRIAN ARAB AIRLINES RB – SYRIE / SYSTEM ONE CORP 1S/ T / T.A.M KK – BRÉSIL / TAAG ANGOLA AIRLINES DT / TABA T2 / TACA INT'L TA – COSTA RICA / TACV-CARBO VERDE VR / TAESA GD / TAINO AIRWAYS SM / TAIWAN AIRLINES WG / TAJIKAIR 7J / TAM – MADAGASCAR / TAM – BRÉSIL / TAMAIR GG / TAME C.A EQ / TAMPA AIRWAYS 11 / TANANA AIR 4E / TANS – PEROU / TAP AIR PORTUGAL TP / TAQUAN AIR SERVICE 9Q / TAROM-ROMANIAN AIR RO – ROUMANIE / TAS AIRWAYS S.P.A TJ / TAT EUROPEAN IJ / TAT-EXPORT IO / TEDDY AIR ZJ / TESSIDE AVIATION 4P / TEXAS NATIONAL 6B / THAI INT'L TG – THAILANDE / THUNDERBIRD 4A / TOPAIR P9 / TOWER AIR INC FF / TPI INTERNATIONAL 1F / TRANS AIR CAMBODIA 6H / TRANS BRASIL TR – BRÉSIL / TRANS COTE INC 7T / TRANS NORTH AVIATION 4Q / TRANS STATE AIR 9N / TRANSAERO AIRLINES 4J – RUSSIE / TRANSASIA AIRWAYS GE / TRANSAVIA AIRLINES HY / TRANSEAST AIRLINES T4 / TRANSJAMAICAN AIR JQ / TRANSKEI AIRWAYS KY / TRANSPORT AIR CENTRE UH / TRANSPORTES NEUQUEN T8 – ARGENTINE / TRANSWEDE TQ / TRAVELAIR 8T / TRINITY AIR BAHAMAS T6 / TRITON AIRLINES T9 / TRONDERFLY AIR SVC 0Z / TROPIC AIR PM / TROPICAL SEA AIR BN / TRUMP SHUTTLE, INC TB / TUNIS AIR TU / TUNITER UL / TURK HAVA TASIMAC ZH / TURKISH AIRLINES TK / TURKS/CAICOS AIRWAYS QW / TURTLE AIRWAYS KT / TWA TRANS WORLD AIR TW / TWENTE AIRLINES JO / TYROLEAN AIRWAYS VO/ U / UATP XD / UGANDA AIRLINES CORP QU / UKRAINE IN

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Typeface 'Simple': http://www.lineto.com/index.html?dir_id=59&des=7

ABC

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^†‡ ºª £¥€$ @®©™ %‰ ÁÀÄÃÅÆÉÈËÍÌÏÎÓÒÖÕÚÙÜÛÇÑŸØ áàäãåæéèëíìïîóòöõúùüûçñÿ¢ø
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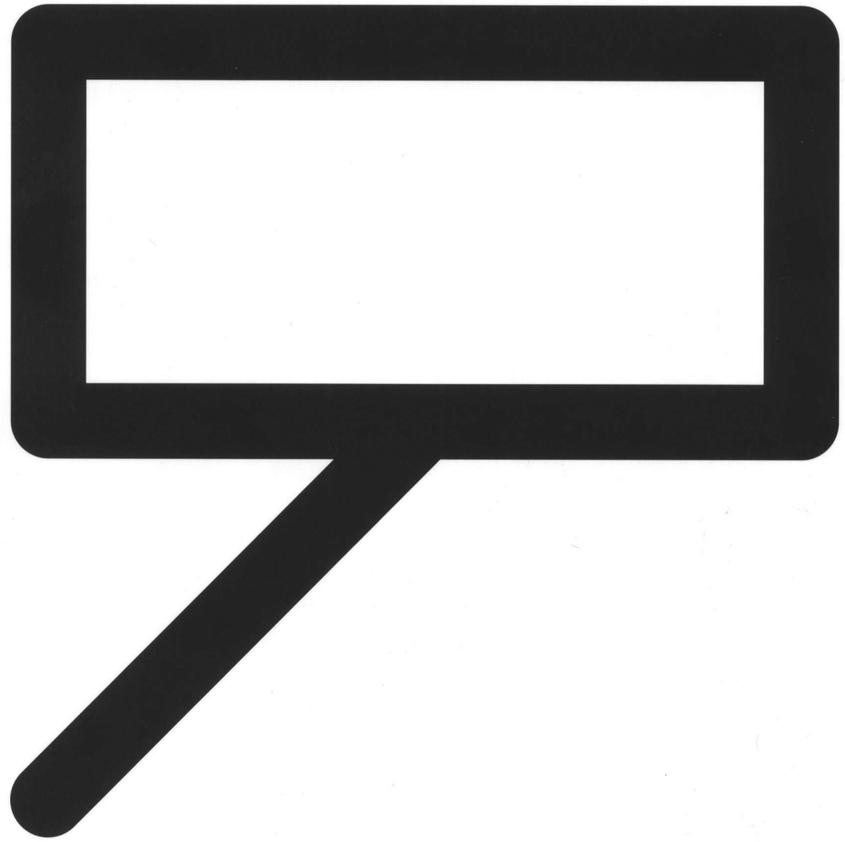
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^†‡ ºª £¥€$ @®©™ %‰ ÁÀÄÃÅÆÉÈËÍÌÏÎÓÒÖÕÚÙÜÛÇÑŸØ áàäãåæéèëíìïîóòöõúùüûçñÿ¢ø
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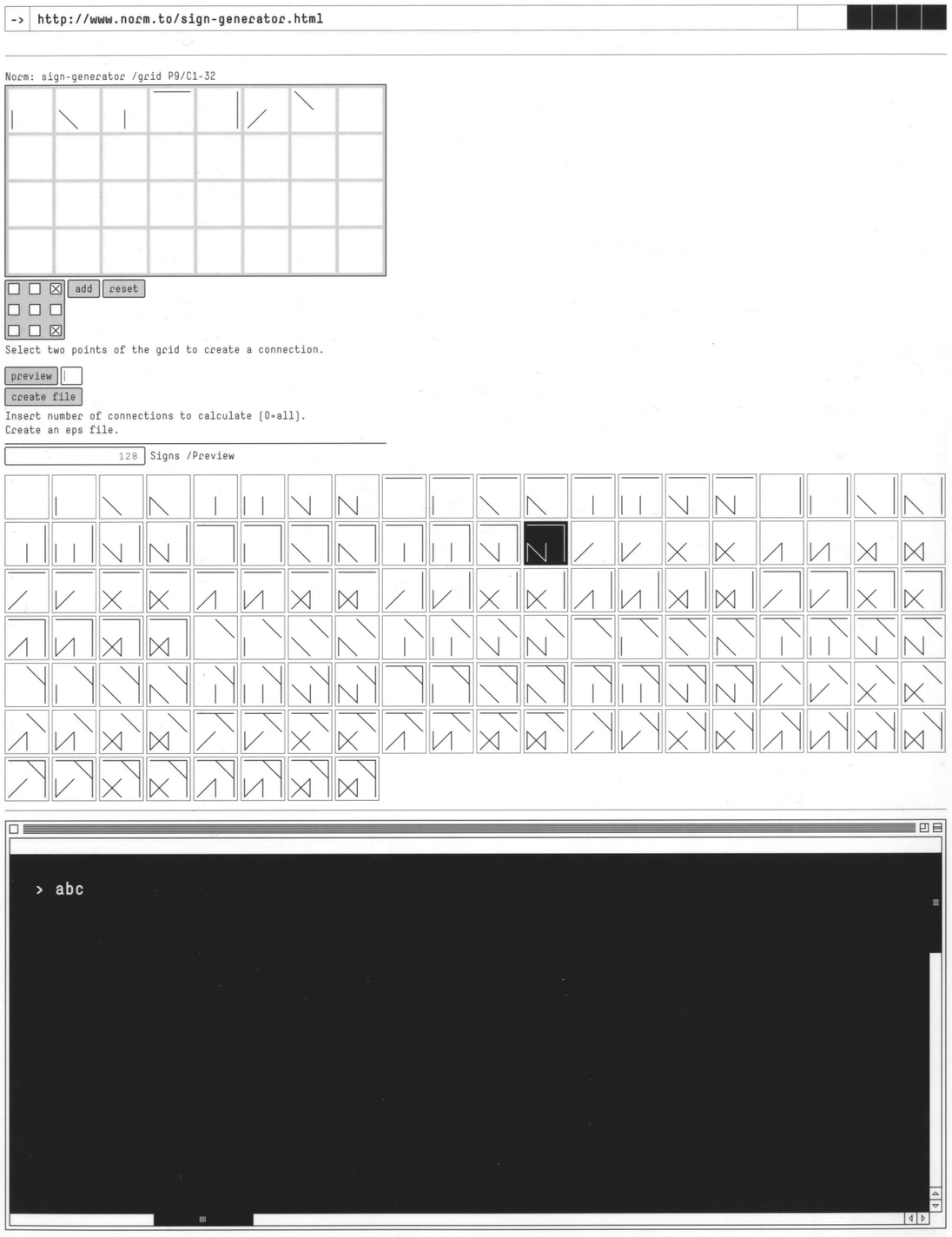
[23]
The Things,
Norm, 2002, 210 × 260 mm, 176 pp.

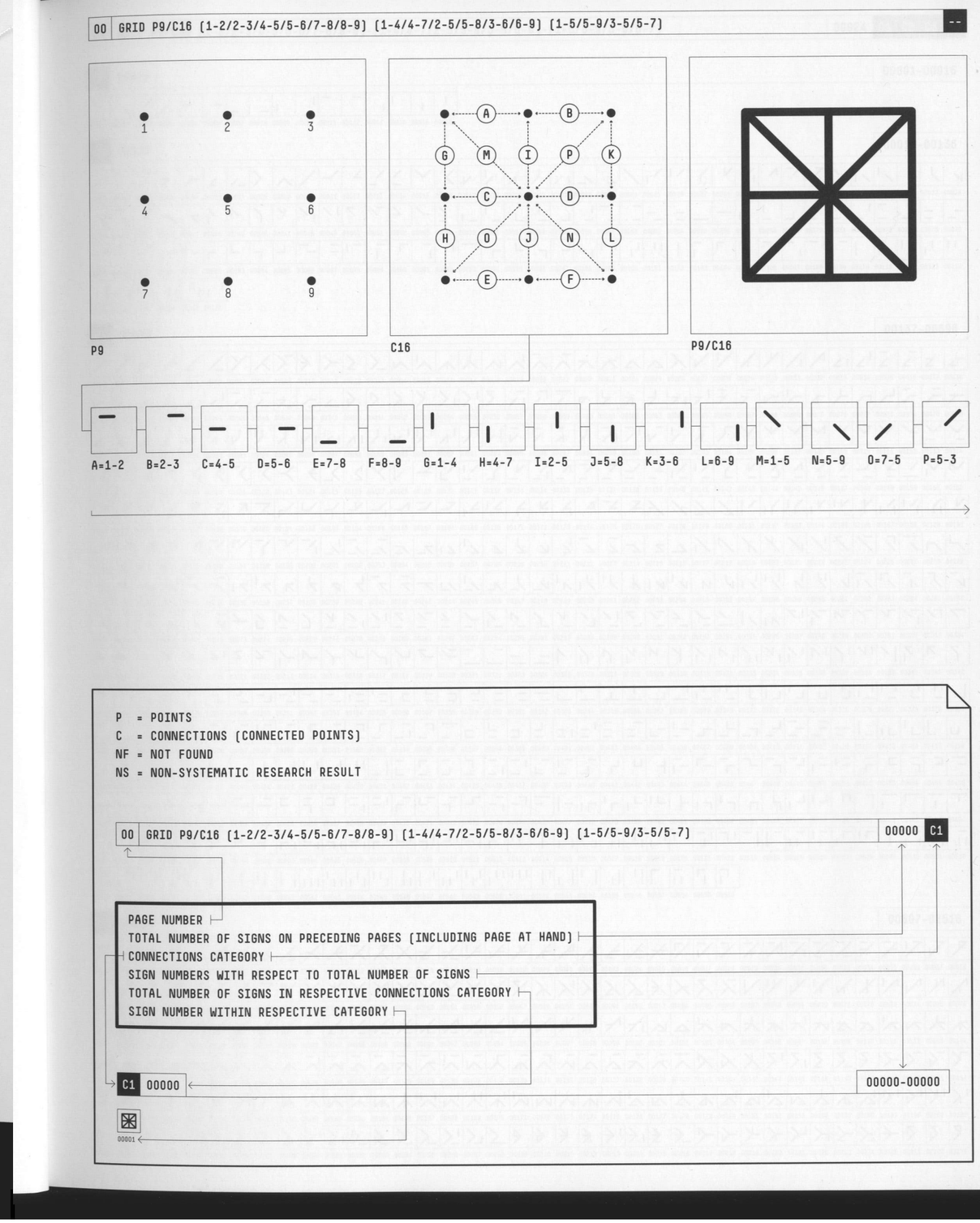


[24]
The Things,
Norm, 2002, 210 × 260 mm, 176 pp.

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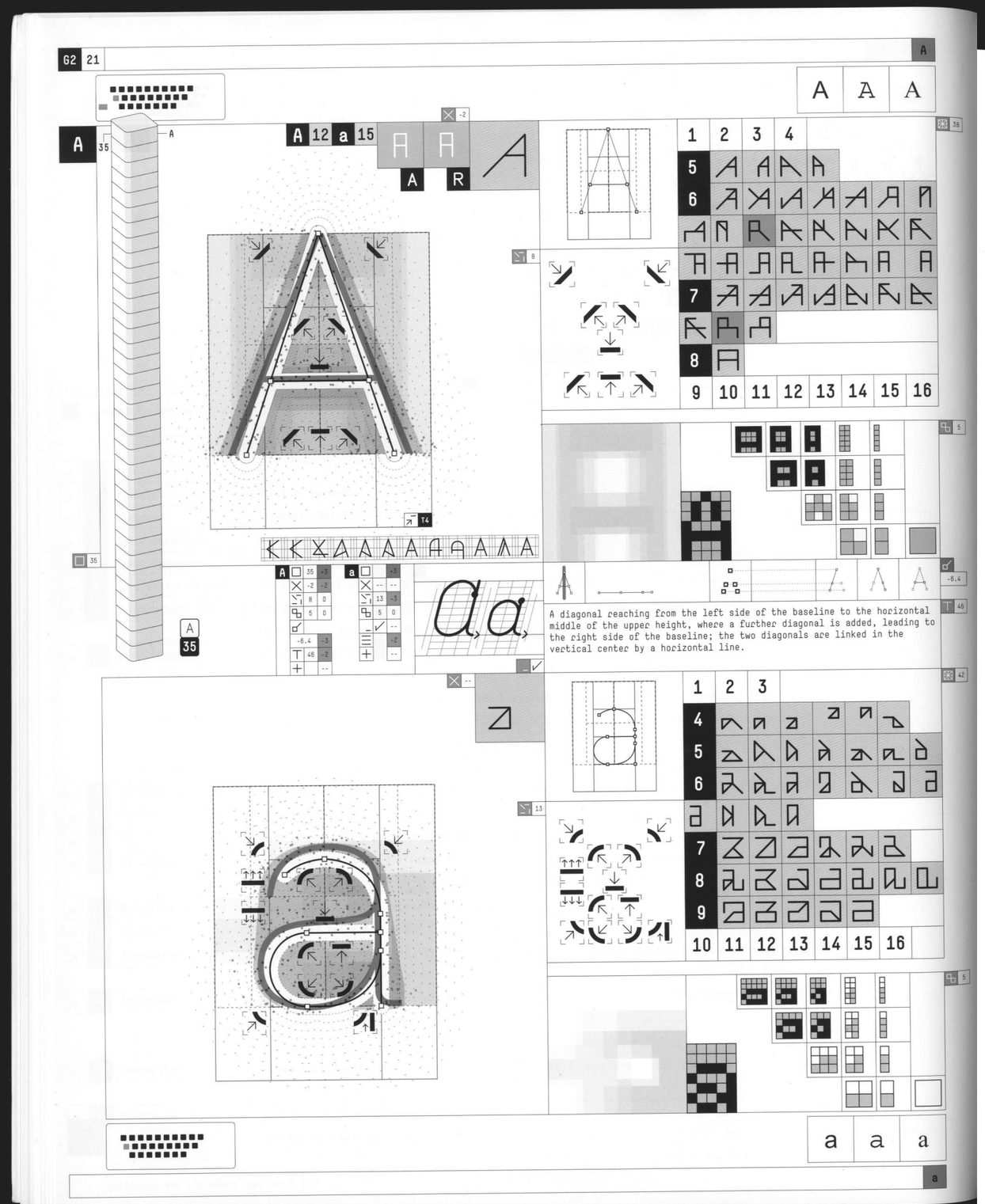


[25]
The Things,
Norm, 2002, 210 × 260 mm, 176 pp.

[26]
The Things,
Norm, 2002, 210 × 260 mm, 176 pp.

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[27]
The Things,
Norm, 2002, 210 × 260 mm, 176 pp.



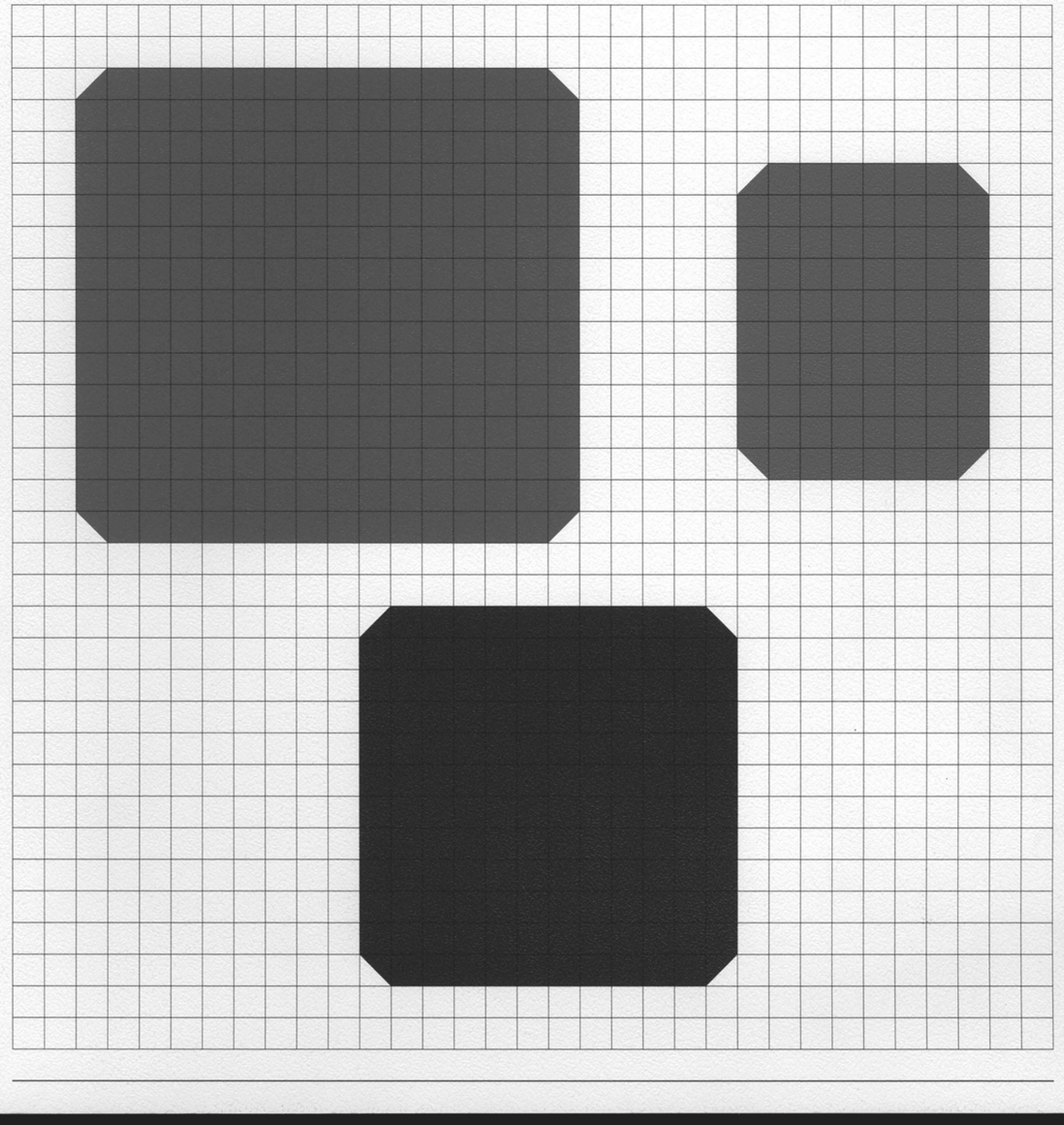
[28]
The Things,
Norm, 2002, 210 × 260 mm, 176 pp.

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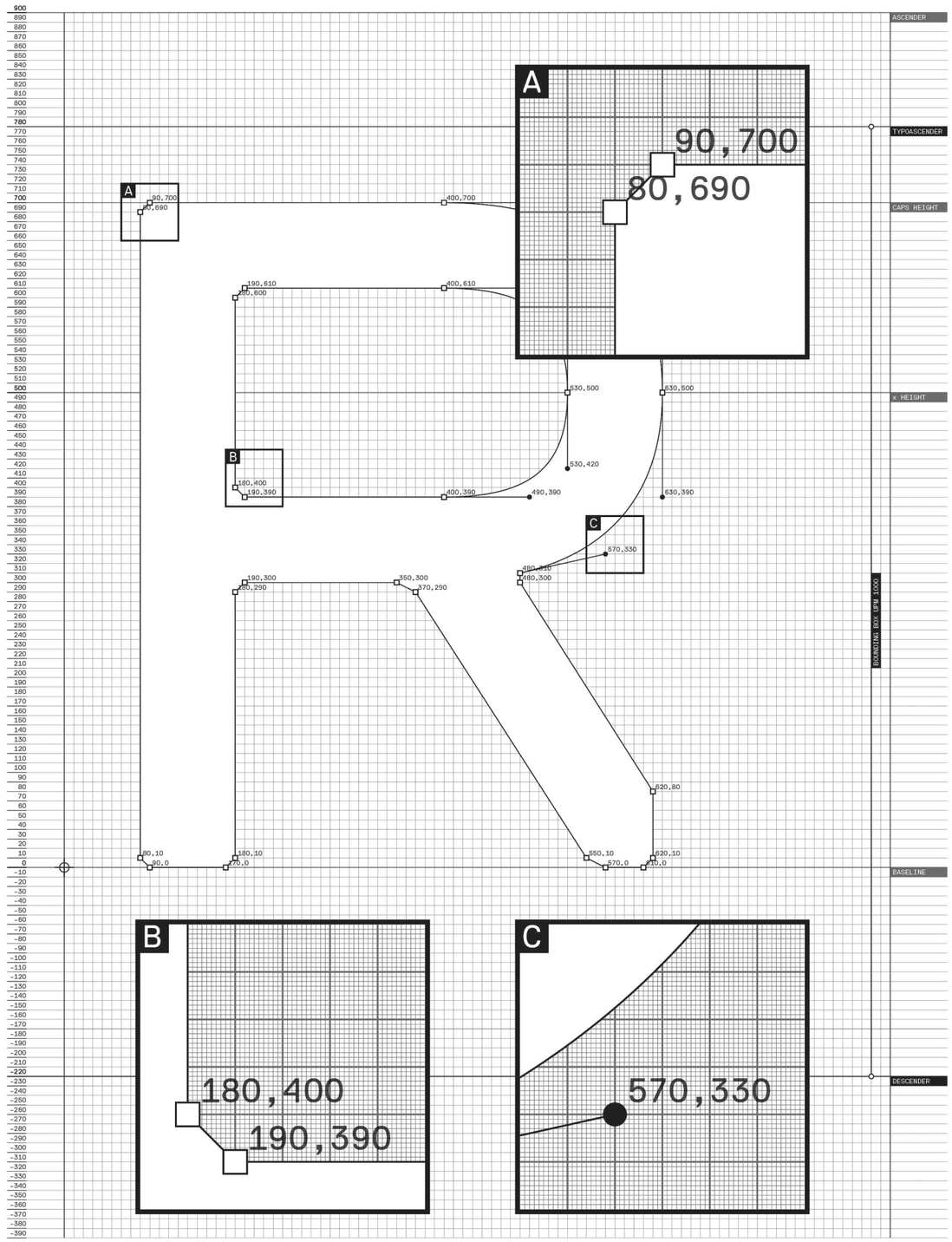
NORM A 01

REPLICA

L *LI* MR
R *I*
B *BI*



REPLICA /DECIMAL GRID SYSTEM /NODES /BÉZIER CONTROL POINTS /BEVEL /REF.[E→C10.27][D→C14.51] B 02



[29]
Replica Type Specimen,
Norm, 2009, 216 × 288 mm, 24 pp.

[30]
Replica Type Specimen,
Norm, 2009, 216 × 288 mm, 24 pp.

passées en vue de proposer un futur simplifié, rationnel est, après tout, l'essence du projet moderniste. Dans les années 1960 et 1970, l'émigré autrichien Ernest Hoch, qui s'était installé en Angleterre après 1938, consentit un effort substantif pour mettre au point un tel système et le faire adopter par les industries du design graphique et de l'imprimerie. Hoch fut l'auteur de beaucoup d'articles à ce sujet, avec des titres polis et ambitieux tels que « Towards a Unified System of Typographic Measurements » [Vers un système unifié des mesures typographiques] ou « Towards a Millimetric Typography » [Vers une typographie millimétrique]. Il fut aussi l'initiateur de nombreux comités et autres groupes de travail au sein de différents organismes de normalisation, comme l'Organisation internationale de normalisation (ISO), l'Association typographique internationale (ATypI), et l'International Council of Graphic Design Associations (Icograda). Les efforts de Hoch se sont immédiatement heurtés à l'hostilité et, en fin de compte, à l'inertie. En particulier de la part des grandes fabriques internationales de caractères qui n'étaient tout simplement pas prêtes à reprendre l'équipement ou les références de leurs produits. En 1967, Hoch résume ainsi sa situation difficile :

> L'histoire des efforts de standardisation des systèmes de mesure typographique partage de multiples aspects du développement de la normalisation industrielle d'autres domaines. Dans les premiers temps, une semblable utilisation délibérée de tailles arbitraires a procédé d'une stratégie concurrentielle. Il y a, de manière générale, au-delà des questions techniques, une inertie et une résistance naturelles au changement. Il y a aussi les problèmes de mise en place et d'usage adapté de cadres administratifs susceptibles d'élaborer et de développer de nouveaux standards. De plus, certains traits spécifiques de l'industrie de la presse paraissent résister à une transition sans réserve de la mentalité artisanale à une pensée ingénieriale[6].

De même que l'introduction en Europe de la presse typographique n'a que peu perturbé la mise en page des scribes du Moyen Âge, l'effort continu de la mécanisation capitaliste du travail au plomb, de la photocomposition, et plus tard du numérique, n'a eu essentiellement que des développements *skeuomorphes*. Il s'agissait massivement plus d'*automatiser* les esthétiques des productions et les standards des pratiques en place plutôt que de les *réévaluer*. Depuis le début des années 1980 et l'abandon du projet de standardisation métrique de Hoch, le design graphique a été transformé par le numérique. Les puissances industrielles se sont déplacées des manufactures d'équipement [*hardware*], comme Monotype et Linotype, à des éditeurs de logiciels d'application [*software*], au premier rang desquels Adobe, dont la Creative Suite domine le marché depuis le début des années 2000. La technologie PostScript Adobe, mise au point en 1982, avait *déjà* rendu le projet de Hoch éminemment réalisable, pourtant, en 1999 – l'année de la fondation de Norm –, le manuel d'utilisation de la version 1.0 d'InDesign lancée par Adobe devait nécessairement comporter une table de conversion des standards pris en charge : entre autres pouces, picas, points, cicéros, accompagnée de l'absurde clause de non-responsabilité suivante [IMG 31] :

> Comme d'autres applications d'arts graphiques d'Adobe et d'autres compagnies, InDesign utilise des points PostScript qui ne correspondent pas exactement aux points traditionnels des imprimeurs. On compte 72,27 pt traditionnels d'imprimerie par pouce, contre 72 pt PostScript[7].

6 — Ernest Hoch, « International Unification of Typographic Measurements », *The Penrose Annual*, n° 60, 1967.
7 — *Adobe InDesign User Guide*, San Jose, Adobe, 1999.

including the International Organisation for Standardisation (ISO), the Association Typographique Internationale (ATypI), and the International Council of Graphic Design Associations (ICOGRADA). Hoch's work was met, immediately, with hostility and ultimately with inertia, especially from the major international type manufacturers, who were simply not incentivised to retool or relabel their products. In 1967, Hoch summarised his predicament thus:

> The history of efforts to standardise systems of typographic mensuration shares many features with the development of standardisation in other industrial fields. In the early stages there was the same deliberate adherence to arbitrary sizes as a competitive weapon; there is, in general, a natural inertia and resistance to change, alongside genuine technical problems; and there are the problems of creating and properly using an administrative framework for developing and implementing new standards. In addition certain features specific to the printing industry appear to militate against a wholehearted transition from a craft-orientated to an engineering mode of thinking.[9]

Just as the introduction of the printing press in Europe initially did little to disrupt the *mise-en-page* of the medieval scribes, so the continued capitalistic mechanisation of typographic labour, with phototypesetting, and later with computerisation, have been essentially *skeuomorphic* developments: overwhelmingly concerned with *automating* the aesthetic products of existing standard practices, rather than *reappraising* those practices. Since Hoch's metric standardisation project was abandoned in the early 1980s, graphic design has been transformed by computerisation, and industrial power has shifted away from hardware manufacturers such as Linotype and Monotype toward software companies, primarily Adobe, whose Creative Suite (now Creative Cloud) products have been dominant in the market since the early 2000s. Adobe's PostScript technology, released in 1982, had *already* made Hoch's project eminently achievable, and yet, in 1999 (the year of Norm's founding), when Adobe launched version 1.0 of InDesign, its product manual necessarily included a conversion table relating a list of supported increments: Inches, Picas, Points, Ciceros, and so on, annotated with the following absurd disclaimer [IMG 31]:

> Like other graphic-arts software from Adobe and other companies, InDesign uses PostScript points, which don't correspond exactly to traditional printer points. There are 72.27 traditional printer points in an inch, as opposed to 72 PostScript points.[10]

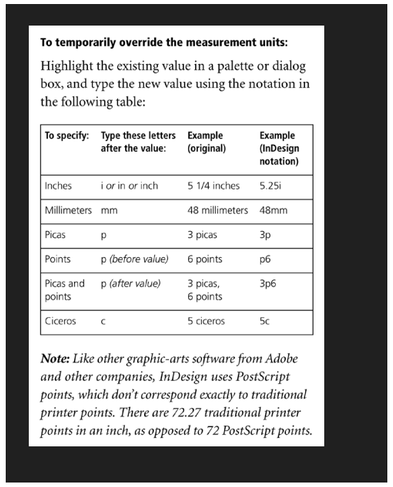
The failure of rationalists, such as Hoch, to bring about the essential modernisation of Manutius's *unified system of dimensional control* means that digital typography, despite its virtually *unlimited* mechanisms of control, is built atop a disunified, anachronistic foundation.

3 — normal graphic design

Occupying a counterfactual reality, free from the treachery of measurement systems, Norm's trilogy of self-initiated books, *Introduction* (2000), *The Things* (2002), and *Dimension of Two* (2020) comprise a thoroughly unified and reasonable attempt to exhibit and quantify the total scope of graphic design's two-dimensional realm, and its

9 — Ernest Hoch, 'International Unification of Typographic Measure-ments', *The Penrose Annual*, no. 60, 1967.
10 — *Adobe InDesign User Guide*, 1999.

L'échec de rationalistes comme Hoch à poursuivre la modernisation essentielle du *système unifié de contrôle dimensionnel* de Manutius signifie que la typographie digitale, malgré la virtuelle illimitation de ses mécanismes de contrôle, est bâtie sur des fondations anachroniques désaccordées.



To temporarily override the measurement units:

Highlight the existing value in a palette or dialog box, and type the new value using the notation in the following table:

To specify:	Type these letters after the value:	Example (original)	Example (InDesign notation)
Inches	i or in or inch	5 1/4 inches	5.25i
Millimeters	mm	48 millimeters	48mm
Picas	p	3 picas	3p
Points	p *(before value)*	6 points	p6
Picas and points	p *(after value)*	3 picas, 6 points	3p6
Ciceros	c	5 ciceros	5c

Note: *Like other graphic-arts software from Adobe and other companies, InDesign uses PostScript points, which don't correspond exactly to traditional printer points. There are 72.27 traditional printer points in an inch, as opposed to 72 PostScript points.*

[31]
Adobe InDesign User Guide, 1999.

3 – design graphique normal

Occupant une réalité contrefactuelle, affranchie des perfidies des systèmes de mesure, la trilogie des livres auto-initiés de Norm *Introduction* (2000), *The Things* (2002) et *Dimension of Two* (2020) constitue une minutieuse tentative d'unifier et de raisonner la monstration et la quantification de la totalité du champ de la réalité du graphisme bidimensionnel dans ses relations à la réalité tridimensionnelle. Cela signifie, en premier lieu, d'exposer tous les *caractères* [le terme caractère a, dans ce texte, un sens particulier : celui de signe « abstrait » constitué, possiblement signifiant, mais sans signification assignée] possibles (comme les lettres, les constituants des mots et, conséquemment, des *textes*) et, dans un deuxième temps, de donner à voir toutes les *images* possibles (comme les différents arrangements de pixels sur la trame d'une grille donnée)[8]. Bien qu'ils ne soient pas exactement conformes au genre du manuel de design (dans tous les cas, un format trop obnubilé par les détails de mise en œuvre les plus triviaux), ces trois livres assurent soutien et rassurance au designer intimidé, voire paralysé, face aux possibilités sans fin permises par le design graphique numérique. La trilogie met à l'épreuve certaines hypothèses concernant le design graphique à partir de principes premiers. *Aucun skeuomorphe n'y est autorisé*. Ce travail établit, de manière plutôt catégorique, qu'on peut *faire l'état* des variations graphiques.

Ces trois volumes sont des essais. Ils constituent les tentatives successives d'une même recherche conduite avec de plus en plus d'ampleur et de rigueur. *Introduction* [IMG 5], la publication fondatrice de Norm, amorce leur propos : les termes élémentaires de la catégorisation des espaces et des objets y sont énoncés et illustrés, mais ne sont pas encore visualisés de manière exhaustive.

« Grille P9/C16 », la pièce maîtresse de *The Thing's* [IMG 24], aborde le champ des caractères potentiels avec une économie apaisante. Les contraintes mises en place permettent de tout exposer en seulement 60 pages. Les pages

8 — Cette assertion se fonde sur les propriétés des images digitales, stockées dans la mémoire d'un ordinateur et consultées au travers de l'interface d'une application d'édition d'images.

relations to three-dimensional reality. That means, firstly, to display all possible *characters* (as in letters, the constituents of words, and therefore, ultimately of *texts*) and then, secondly, to display all possible *images* (as in the various arrangements of pixels on a given raster grid).[11] While not exactly conforming to the genre of the *design manual* (in any case, a format overly concerned with trivial details of implementation), these three books provide grounding and reassurance to the designer who might feel intimidated, even paralysed, when faced with the endless possibilities made available by computerised graphic design. The trilogy tests assumptions about graphic design from first principles. *No skeuomorphs are permitted.* These works establish, quite categorically, that the permutations of graphic design are *knowable*.

The three volumes are essayistic. They are successive attempts at covering the same ground with increasing breadth and rigour. *Introduction* [IMG 5], the founding publication of Norm, establishes their intent: the basic terms for categorising spaces and things are stated and illustrated, but not yet exhaustively visualised.

'Grid P9/C16', the centre-piece of *The Things* [IMG 24], deals with the field of possible characters with comforting economy. No more than 60 pages are needed to set everything out, according to its constraints. These pages are dense, but no excessive graphic labour is implied in their creation. On the contrary, Norm mean to communicate the effortlessness of this systematic presentation. These characters are neither invented nor decoded; they are the elementary outputs of the Norm Sign Generator [IMG 60], a simple computer programme whose sole purpose is to arrange lines connecting the points on a 3×3 grid. (In 'Grid P9/C16', *P* denotes the number of points on the square grid, and *C* denotes connecting strokes, adjoining two or more of those points.[12]) Naturally, the archetypical letterforms of the Latin alphabet all appear within this scheme, but they are given no privileged placement. Norm evidently regard the Latin alphabet as a practically arbitrary subset of characters which, as a matter of historical contingency, have come to comprise a minimal system of *letters*, sufficiently distinguishable from one another for humans to be able to reliably identify them in a range of reading conditions. The Latin alphabet, Norm contend, is an accident of history. A set of signs that underwent continual processes of revision and appendage—not a linear, evolutionary path toward *fitness*, but a circumstantial passage, compelled by different cultures and writing customs becoming geographically mixed over thousands of years—right up until these processes were abruptly halted by the advent of *hardware*. During the European Renaissance, machines for the mechanical reproduction of letters fixed the Latin script in *typefaces*, a new class of modular design object founded in inert metal alloy, and in doing so institutionalised the previously malleable characters of written language, solidifying them into hard capital.

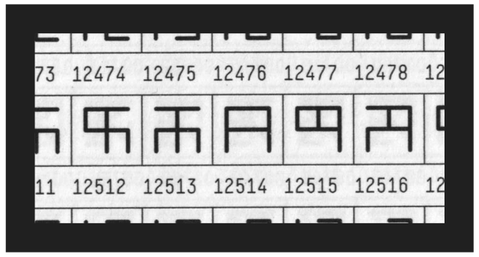
> All devices and machines invented for writing subordinated themselves to the script as it was. Everything was arranged with respect to the existing system.[13]

11 — This discussion assumes the properties of *digital* images, stored in computer memory and inspected through the interface of an image editing application.
12 — The Norm Sign Generator can be configured to generate all possible connections on the grid, of which there are 36, and all their combinatory permutations, of which there are 68,719,476,736 total characters. 'Grid P9/C16', as its name denotes, takes 16 connections (a reasonable constraint in terms of the space required to present them in print), these are: all vertical and horizontal short connections (12), and all diagonal connections originating from the center point (4), producing the 65,535 characters printed in *The Things*. (Or 65,536, accounting for a glyph with no connections: the *space*.)
13 — Norm, *The Things*, Gestalten, 2002.

sont denses mais leur création n'a pas demandé un travail graphique excessif. Au contraire, Norm y revendique l'économie d'effort d'une systématique de la présentation. Les caractères ne sont ni inventés, ni déchiffrés. Ce sont les simples produits [*outputs*] du Norm Sign Generator [IMG 60], un programme informatique élémentaire dont le seul objet est de construire des lignes en connectant des points sur une grille de 3×3. Dans la « Grille P9/C16 », *P* dénote le nombre de points sur la grille carrée, et *C* le nombre de traits de connexion joignant deux points ou plus[9]. Naturellement, les lettres archétypales de l'alphabet latin apparaissent dans ce schéma, mais sans place privilégiée. Norm considère manifestement l'alphabet latin comme un sous-groupe de caractères pratiquement arbitraire. Une matière contingente de l'histoire qui a fini par constituer un système minimal de *lettres*, suffisamment distinctes les unes des autres pour qu'un humain puisse les identifier de manière fiable dans toute une variété de conditions de lecture. Selon Norm, l'alphabet latin est un accident historique. Un ensemble de signes ayant subi un processus continuel de révision et d'ajout plus qu'une évolution linéaire guidée par un souci d'*efficacité formelle* [*fitness*]. Un passage circonstancié, façonné par différentes cultures et des habitudes d'écriture qui se sont mêlées géographiquement sur des milliers d'années jusqu'à être brutalement interrompues par l'advenue de la *machine* [*hardware*]. Pendant la Renaissance européenne, les équipements de la reproduction mécanique des lettres fixèrent les écritures latines en *caractères typographiques* [*typefaces*]. Un nouveau genre d'objets de conception modulaire fondus dans un alliage de métal inerte qui institutionnalisèrent les formes malléables du langage écrit, les solidifiant en capital durable.

Toutes les machines et les dispositifs inventés pour écrire se subordonnent à l'écriture telle qu'elle est. Tout est construit à partir du système existant[10].

En étudiant le déploiement des caractères sur la « Grille P9/C16 », nos yeux pourraient se poser sur un prototype de A capital, localisé en position C8/12514 [IMG 32]. Sa forme pourrait certainement être décrite comme une forme élémentaire à l'image d'une multitude d'autres caractères à huit connexions. La logique de Norm est claire : le caractère voisin de position C8/12515 – lui aussi de forme parfaitement distincte – aurait tout aussi bien pu devenir la *première capitale*, la matriarche d'un des systèmes d'écriture prééminents de l'humanité. Norm assure que, sur les 65 535 caractères de la « Grille P9/C16 », moins de 20 suffiraient à noter [*support*] un langage complexe[11]. Le reste ? Il pourrait servir à des singes pour taper à la machine dans des univers parallèles.



[32]
The Things (détail),
Norm, 2002, 210 × 260 mm, 176 pages.

9 — Le Norm Sign Generator peut être configuré pour générer toute connexion possible sur la grille, au nombre de 36, et toutes leurs permutations combinatoires, pour un total de 68 719 476 736 caractères. La « Grille P9/C16 », comme son nom l'indique, comporte 16 connexions (une contrainte spatiale raisonnable pour une présentation imprimée), soit toutes les petites connexions verticales et horizontales (au nombre de 12) et toutes les connexions diagonales à partir du centre (4), ce qui produit les 65 535 caractères imprimés dans *The Things* (ou 65 536, en tenant compte d'un glyphe sans connexion : l'*espace*).
10 — Norm, *The Things*, Berlin, Gestalten, 2002.
11 — Sans oublier le 65 536e caractère, celui qui ne réalise aucune connexion : l'espace typographique.

Surveying the expanse of characters on 'Grid P9/C16', one's eyes might pause on a prototypical capital A, located at grid position C8/12514 [IMG 32]. Its form could certainly be described as elemental, but, surrounded as it is by multitudes of other characters with eight connections, Norm's inference is clear: the character at neighbouring grid position C8/12515—itself a perfectly distinguishable form—might equally have become the *first capital*, the progenitor of one of humanity's preeminent systems of writing. Norm claim that, of the 65,535 characters in 'Grid P9/C16', as few as 20 would be sufficient to support a complex written language.[14] The rest? Those are for monkeys at typewriters in parallel universes.

The Things, despite its implicit critique of the Latin alphabet, is something of a lament, a gesture of resignation. Norm admit that 'the possibility of successfully marketing a new system of writing no longer exists, and that it is not likely to reappear in the near future'.[15] 18 years passed between the publication of *The Things* and the appearance of the final part of the trilogy, *Dimension of Two* [IMG 41], in 2020. While these were productive years for the office, commercially speaking, one would be forgiven for thinking that Norm spent them in a philosophical wilderness to which *The Things* had confined them. When it did finally arrive, however, *Dimension of Two* would thoroughly dispel that notion.

With text and its constituent characters dealt with in *The Things*, the centrepiece of *Dimension of Two* is a comprehensive explication of the image.[16] This 125-page section is concerned with systematically exploring the technical contents of images (or *pictures*, as is Norm's preferred term). These are: picture elements (pixels), their number, their size, and their colour. The interaction of these three attributes of pixels alone creates a vast array of parameters for Norm to hypothesise. Pixels are organised on rectangular grids, perfectly aligned in rows and columns. A picture containing a relatively large number of relatively small pixels—such as a 6000×4000 pixel picture (referred to, in the parlance of digital photography, as a 24 megapixel picture), displayed at 508×338,667 mm—can be said to have a high *resolution* (expressed, in this example as 300 ppi, or pixels per inch, the standard measure). A high-resolution picture exhibits a high capacity to *resolve*, optically, into a picture that a human will find *believable*, a picture which is able to accurately convey the contents of a photograph, for instance, with some considerable nuance. Colour adds another order of possibilities. All reproduction technologies define colour gamuts: ranges of colours that they can consistently display. In print, the CMYK colour gamut is the result of historical processes of optimisation in techniques for mixing inks, in order to convey the broadest range of colours from the minimum number of base inks.

On page 219 of *Dimension of Two*, Norm summarise their undertaking in just five impossibly economical sentences:

The archive is complete.
All pictures are included.
The pictures are black and white.
A picture consists of thirty-two by twenty-four squares.
The archive contains two to the power of seven hundred sixty-eight images.

Before this pictorial equivalent of 'Grid P9/C16' is unveiled, a few pages are required to account for its exact parameters. As was the case with the characters of 'Grid P9/C16', for reasons of economy and brevity,

14 — Not to forget the 65,536th character, that with no connections: the typographic space.
15 — Norm, *The Things*.
16 — *Dimension of Two* contains sections on 'Letter' and 'Alphabet' which expand the analysis from *The Things*, but in more condensed form. These are not discussed here.

En dépit de sa critique implicite de l'alphabet latin, *The Things* a quelque chose d'une plainte, d'un geste de résignation. Norm y admet que « la possibilité de commercialiser un nouveau système d'écriture n'existe pas et n'existera pas dans un futur proche[12] ». Dix-huit ans sont passés entre la publication de *The Things* et l'apparition, en 2020, de la troisième partie de la trilogie *Dimension of Two* [IMG 41]. Bien que ce furent là des années productives pour le studio sur le plan commercial, on peut penser que Norm traversa alors le désert philosophique dans lequel les avait confinés *The Things*. Mais quand arriva enfin *Dimension of Two*, tout fut dissipé.

Le texte et ses constituants de caractères ayant été traités dans *The Things*, la pièce maîtresse de *Dimension of Two* allait consister en une explication exhaustive de l'image[13]. Cent vingt-cinq de ses pages sont dédiées à une exploration du contenu des images (ou visuels [*pictures*], comme Norm préfère les nommer). De leurs éléments fondamentaux (les pixels), du nombre de ces pixels, de leur couleur. L'interaction de ces trois attributs des pixels propose un vaste réseau de paramètres aux hypothèses de Norm. Les pixels sont organisés sur des grilles rectangulaires parfaitement réglées en lignes et en colonnes. Une image contenant un nombre relativement grand de relativement petits pixels – comme une image de 6 000 × 4 000 pixels (en termes de photographie digitale, une image de 24 mégapixels) présentée en 508 × 338,667 mm – peut être qualifiée de haute *résolution* (exprimée dans cet exemple en 300 ppi, ou pixels par pouces [*pixels per inch*], soit l'unité de mesure standard). Une image de haute résolution présente une haute capacité à *résoudre*, optiquement, le visuel qu'un humain pourra juger *vraisemblable*. Cette image sera capable de transmettre avec précision le contenu d'une photographie, par exemple avec de considérables nuances. Les couleurs ajoutent un nouvel ordre de possibles. Toutes les technologies de reproduction définissent des spectres chromatiques, c'est-à-dire des plages de couleur qu'elles peuvent afficher de manière cohérente. En impression, la gamme CMJN est le résultat d'un processus historique d'optimisation technique du mélange des encres susceptible de restituer le maximum de couleurs avec le minimum de teintes de base.

À la page 219 de *Dimension of Two*, Norm résume sa démarche en seulement cinq assertions incroyablement économiques :

L'archivage est achevé.
Toutes les images sont intégrées.
Les images sont en noir et blanc.
Une image consiste en carrés de trente-deux par vingt-quatre.
L'archive contient deux à la puissance sept cent soixante-huit images.

Avant que cet équivalent visuel de la « Grille P9/C16 » ne soit dévoilé, un certain nombre de pages sont nécessaires pour rendre compte de ses paramètres exacts. Comme c'était le cas pour les caractères de la « Grille P9/C16 », pour des raisons d'économie et de brièveté, toutes les images ne sont pas montrées. Nous avançons au travers des préalables et des processus de raisonnements par lesquels Norm parvient à caractériser l'exercice de manière optimale. Comme nous l'avons vu, les deux mesures critiques sont ici la taille des images (TI = le nombre total de pixels au sein de l'image) et la gamme de couleurs (GC = le nombre total de potentielles couleurs qu'un pixel peut afficher). Aux pages 232 et 233, trois exemples d'images de 16 × 12 pixels sont proposés (TI 16 × 12 = 192 pixels de surface totale) avec trois gammes de couleurs en comparaison : GC 2 (seulement des pixels noirs et blancs),

12 — Norm, *The Things*, *op. cit.*
13 — *Dimension of Two* contient des sections sur la « Lettre » et l'« Alphabet » qui déploient l'analyse développée dans *The Things*, mais dans une forme plus condensée. Ces sections ne sont pas abordées ici.

not all pictures will be shown. We are taken through the preliminaries, the processes of reasoning by which Norm arrived at the optimal specifications for the exercise. As we have seen, the two critical metrics here are picture size (PS = total number of pixels in the picture) and colour range (CR = total number of potential colours that a pixel can display). On pages 232 and 233, three sample pictures, comprised of 16×12 pixel grids are shown (PS 16×12 = 192 total pixel area), with three comparative colour ranges: CR 2 (only black and white pixels), CR 101 (black, white, and an array of grey pixels on a scale of tonal values from 1 to 99%), and CR 16,777,216 (representing a typical RGB colour range, in which each pixel displays a combination of 256 potential red values, 256 potential green values, and 256 blue values, 256×256×256 = 16,777,216).[17] [IMG 48] Alongside these three sample pictures are calculations determining the total number of unique possible pictures (PP) that each specification would generate.

As we proceed through these technical explanations, I trust that the stakes are becoming clear. While 'Grid P9/C16', in *The Things*, showed us mere abstract characters —the raw materials, the *bit-parts* of typographic language— what we are about to witness are fully-formed pictures, direct manifestations of previously unseen visualities. We are about to behold *PP*. *PP is upon us*. PP, as in all *Possible Pictures* will shortly be revealed. By freeing themselves from graphic design's historical distractions, its preoccupations with units of measurement and particulars of hardware, Norm have unlocked untold potential. Think about it: *all possible pictures*. We are to be spectators on a total tour of visuality. Of all possible levels of abstraction. Of all the counterfactual consequences, of all the minutiae, of all the possible parallel universes. Of all possible pasts and all possible futures. Of Jesus as a lizard, of Jesus as a banker, of Jesus as a Darwinian, of Jesus with a moustache like Hitler's, of Jesus as the monolith in *2001: A Space Odyssey*, of Jesus as a state of mind, of Jesus as an equation determining the final form of the universe, of every final form of every imaginable universe forever. We shall be privy to every cat picture, to every preview of how one might look wearing these glasses with that hair style, to every fantastic image that Large Language Models[18] and Diffusion models[19] could possibly conjure, to every decisive moment, and, yes, to the moment of each of our deaths, pictured from all possible angles.

Admittedly—returning now to technical explanation—these revelations will require some *squinting* to be fully appreciated. The PP specification on which Norm settled for this exercise is PS 32×24, CR 2. (That's a 768 total pixel area, black and white pixels only.) Demonstration pictures on pages 253 to 262 are provided in order to set expectations [IMG 33]. These pictures of cows, cars, school yearbook portraits, stills from a Bruce Lee movie scene, and snow-covered mountain tops are printed both in the chosen PS 32×24, CR 2 specification, and in conventional *high resolution*, for comparison. Of course, PS 32×24, CR 2's loss of detail is considerable, but the comparison does definitely serve to establish PS 32×24, CR 2 as a reasonable threshold. By covering the comparative high-resolution pictures with one's hand, and squinting, one can at least identify *cow* (if not breed), *car* (if not model), *face* (if not features), and, well, it's not ideal, but remember, *squint*, and trust that you'll know the never-before-seen when you see it.

17 — RGB is a standard colour gamut for screens which consist of Red, Green, and Blue pixels.
18 — Large Language Models are algorithms capable of generating novel arrangements of text. LLMs are 'trained' on vast databases of human-generated text, which they then selectively recombine according to human 'prompts'.
19 — Diffusion models are algorithms capable of generating novel images according to human text and image 'prompts'.

GC 101 (noir, blanc et une échelle de valeurs de gris allant de 1 à 99 %), et GC 16 777 216 (représentant une gamme colorée RVB typique dans laquelle chaque pixel peut afficher une combinaison de 256 valeurs potentielles de rouge, 256 valeurs potentielles de vert et 256 valeurs potentielles de bleu, plus une valeur nulle par primaire, soit : 256 × 256 × 256 = 16 777 216)[14] [IMG 48]. Ces trois exemples sont accompagnés des calculs déterminant le nombre d'images potentielles (IP) que le système pourrait générer.

Alors que nous progressons dans ces explications techniques, je crois que les enjeux se clarifient. Quand, dans *The Thing*s, la « Grille P9/C16 » ne nous montrait que de simples caractères abstraits – la matière première, les *pièces détachées* du matériel typographique –, nous faisons maintenant face à des images totalement formées, aux manifestations tangibles des précédentes visualités inédites. Nous en sommes à considérer *l'Image Potentielle*. *L'IP est à nous*. L'IP, comme toute Image Potentielle, va bientôt se révéler. En nous libérant des distractions historiques du design graphique, en prenant en compte les unités de mesure et les spécificités du matériel informatique, Norm a libéré un potentiel immense. Réalisez : *toutes les images possibles*. Nous devons être les spectateurs d'un panorama total de la visualité. De tous les degrés possibles d'abstraction. De toutes les conséquences contre-factuelles, de tous les menus détails, de tous les univers parallèles possibles. De tous les passés éventuels et de tous les possibles futurs. De Jésus comme un lézard, de Jésus comme un banquier, de Jésus comme un darwiniste, de Jésus avec une moustache à la Hitler, de Jésus comme le monolithe de *2001, l'Odyssée de l'espace*, de Jésus comme un état d'esprit, de Jésus comme l'équation de la forme définitive de l'univers, de toutes les formes possibles de tous les univers à jamais. Nous serons au courant de toutes les photos de chat, de toutes les photos de tendance avec telles lunettes et tel style de coiffure, de toutes les images fantastiques que les Grands Modèles de Langage [Les Grands Modèles de Langage sont des algorithmes capables de générer de nouvelles compositions de textes. Les GML sont produits à partir de vastes bases de données de textes humains, en fonction d'instructions rédigées par l'homme [*prompts*].] et les Modèles de Diffusion [Les Modèles de Diffusion sont des algorithmes capables de générer de nouvelles images à partir de descriptions ou d'images humaines [*prompts*].] peuvent possiblement produire, de tout moment décisif, et, oui, de toutes nos possibles disparitions, vues de tous les angles possibles.

J'admets – en retournant maintenant à des explications techniques – que ces révélations demanderont de *plisser les yeux* pour être pleinement appréciées. Les paramètres d'IP sur lesquels Norm a organisé cet exercice sont : TI 32 × 24, GC 2. Il s'agit d'une surface de 768 pixels uniquement noirs et blancs. Les images de démonstration des pages 253 à 262 sont fournies afin de donner des perspectives. Ces images de vache, de voitures, de photos de classe, ces photogrammes de films de Bruce Lee et ces sommets enneigés sont imprimés comparativement à la fois dans la TI choisie 32 × 24 avec une GC de spécification 2, et en conventionnelle *haute résolution*. Bien sûr la perte de détail de TI 32 × 24, GC 2 est considérable, mais la confrontation permet d'établir sans conteste qu'il s'agit d'un seuil raisonnable. En cachant de sa main les images à haute résolution et en plissant les yeux, on peut identifier une *vache* (sinon sa race), une *voiture* (sinon son modèle), un *visage* (sinon ses traits). Bien sûr, ce n'est pas idéal, mais rappelez-vous, *plissez les yeux*, et soyez sûr que vous reconnaîtrez l'inédit quand vous le rencontrerez.

Une attention ayant été portée aux préliminaires, il est temps pour Norm de présenter les IP. Je suis pleinement conscient qu'une fois qu'une IP vous aura plongé dans une de ses incroyables réalités, votre attention sera complètement accaparée. Vous serez devenu un de ces « inquisiteurs » de *La Bibliothèque de Babel* de Borges, parcourant sans fin des galeries hexagonales à la recherche d'un cryptogramme. Vous pourrez difficilement occuper votre attention à la reprise de ce texte, même si j'ai encore quelque chose à vous dire. Quelque chose qui vous aidera certainement dans votre recherche.

4 — a perfect page

Walter Isaacson's 2011 biography of Steve Jobs, the co-founder of Apple Inc., includes the following anecdotal insight into Jobs's notoriously hard-to-please disposition:

> From his father Jobs had learned that a hallmark of passionate craftsmanship is making sure that even the aspects that will remain hidden are done beautifully. One of the most extreme—and telling—implementations of that philosophy came when he scrutinized the printed circuit board that would hold the chips and other components deep inside the Macintosh. No consumer would ever see it, but Jobs began critiquing it on aesthetic grounds. 'That part's really pretty,' he said. 'But look at the memory chips. That's ugly. The lines are too close together.' One of the engineers interrupted and asked why it mattered. 'The only thing that's important is how well it works. Nobody is going to see the PC board.' Jobs reacted typically.... 'When you're a carpenter making a beautiful chest of drawers, you're not going to use a piece of plywood on the back, even though it faces the wall and nobody will ever see it. You'll know it's there, so you're going to use a beautiful piece of wood on the back. For you to sleep well at night, the aesthetic, the quality, has to be carried all the way through.'[20]

Jobs's comparison betrays a rather manic, fractal, interpretation of equivalance. It might be more reasonable to compare the back of the chest of drawers to the underside of the computer's external case. Or, the other way around, to compare the layout of the circuit board to the finishing of a piece of joinery inside the chest that would require its disassembly to be seen. Now that this proverbial Pandora's chest has been opened, where ought a designer stop in pursuit of a good night's sleep? Jobs's point is clear, though: some design decisions are made without an explicitly communicative intent. They are primarily matters for the designer's own satisfaction and peace of mind. Matters of *faith*, we might call them.

4 – page parfaite

Dans la biographie de 2011 de Steve Jobs par Walter Isaacson, on peut lire l'anecdote suivante relative au caractère notoirement insatisfait du cofondateur d'Apple :

> De son père, Jobs avait appris qu'une des marques de fabrique de la passion artisanale est de s'assurer que même les détails qui resteront dissimulés seront réalisés avec une même attention à la beauté. Une des plus extrêmes – et des plus parlantes – applications de cette philosophie se réalisa alors qu'il inspectait les circuits imprimés de puces et autres composants, tout à l'intérieur du Macintosh. Aucun consommateur n'y jetterait jamais un œil, pourtant Jobs l'envisagea sur un plan esthétique. « Cette partie est vraiment belle », dit-il, « mais regardez-moi ces puces mémoires. Vraiment affreuses. Leurs lignes sont bien trop rapprochées ». Un ingénieur l'interrompit alors en lui demandant de quoi il retournait. « La seule chose importante est que cela fonctionne bien. Personne ne regardera la carte du PC. » Jobs réagit de façon caractéristique… « Si vous êtes un ébéniste fabriquant une belle commode, vous n'utiliserez pas une plaque de contreplaqué pour le dos. Même si ce dos fait face au mur et ne se verra jamais. Vous savez qu'il est là et vous utiliserez pour lui une belle pièce de bois. Si vous voulez bien dormir la nuit, la qualité, l'esthétique, doivent être tenues tout au long du processus. »[15]

Les propos de Jobs trahissent un comparatisme plutôt maniaque, fractal. Il eut été plus raisonnable de comparer le dos de la commode avec le dessous de la coque d'un ordinateur. Ou de comparer le dessin d'un circuit imprimé à la finition d'une pièce interne visible seulement lors du démontage de la commode. Maintenant que la proverbiale boîte de Pandore a été ouverte, où le designer doit-il s'arrêter pour trouver une bonne nuit de sommeil? Jobs est clair à ce sujet : certaines décisions de conception sont réalisées sans intention explicite de communication. Ce sont d'abord, pour le designer, matières à satisfaction et à paix de l'esprit, voire matières de la *foi*.

With the preliminaries taken care of, it is time for Norm to present PP. I am fully aware that, once PP takes you into its awesome realm, your attention will be completely consumed. You will become one of the 'inquisitors' in Borges's 'The Library of Babel', ceaselessly scouring the hexagonal galleries in search of a cipher. You will hardly be able to spare the attention to return to this text, but I do still have something to tell you. Something that will certainly assist in your search.

Follow me in a thought exercise. You are a digital graphic designer, disposed, as was Jobs, toward the production of reasonably well-made artifacts. Imagine a page in a digital design document. Put out of your thoughts any future remediation of the page, dispel any notion of a substrate that the page is to reside upon, forget any technical condition of any device that might ultimately distribute or display it. This page need make no concessions to such externalities. This page is perfectly, immaculately virtual.

On the page is normal graphical content: texts (in a single typeface) and pictures (each of equal size, resolution, and colour range). In the abstract, this content immediately looks *right*. Orderly, organised. Know that every graphic object on the page exists in implicit, systematic proportion to every other. There is no visible evidence of these systems, you simply *know* that they are present. You may zoom your mental view of the page in and out freely and infinitely. At every degree of magnification, the systematic relations between the page and its graphic content continue to obtain. These zoom states have no degree and cannot be specified. They are not factors of any whole nor are they constrained by any technicality. Size is a purely relative concept on your virtual page.

The fundamental graphic element on the page is common to text and picture. Visualised as a square it would correspond exactly to one cell on a grid on which the typeface was evidently drawn, and one pixel on a grid that structures the pictures. If you were to overlay such a grid onto your page, at every degree of magnification every node and every Bézier control point in every character, and every edge of every pixel in every picture would perfectly align with it. This unit would equate to no physical systems of measurement, but as a conceptual aid, you could define every dimension of this fundamental element as 'one'.

At this point you begin to let go of the concept of the *page*. You free yourself from its rectangular limits. You let its edges dissolve. Forget all questions of *proportion*. Square, portrait, landscape, golden ratio, 1:√2 and other esoteric aspect ratios which are reproduced when folded, these all are redundant. There is no format. There shall be no folding. The space that now confronts you might seem endless, but it does not *feel* overwhelming. The absolute unity of its graphical content, at all macro and micro levels of perception, completely convinces you. You commit yourself. You feel centred by the perfectly ordered arrangement of graphical content.

There is one more visual threshold through which you must pass, my apprentice, before only the invisible—a gloriously pure cerebral state—remains. You are now ready to go beyond the atomic framework of pixels and grids. They too are skeuomorphs! Technological artifacts that have unconsciously conditioned your thinking. Only arcane reproductive media break reality down into tiny dots in order to convey it. Yes, even the surfaces of your eyes might, indeed, be covered with rows of light-receptive cells, but remember, we are not concerned with eyes here. The perfect page exists in your mind. Restrictions of resolution no longer apply. Now, as you zoom in and out of the page, graphical content is always flawless.

The page and the pixel are gone. Left behind. You are uninhibited by their trite synecdoche.[21] Finally, you have arrived. You have broken out of the ultimate, hidden, construct of the graphic imaginary that confined you. As we exorcise it, let us name it. It was the idea of *reasonableness*. That was it, all along, do you see it now? Reasonableness was a value system that you habitually submitted yourself to. It was reasonable to have 26 characters with which to compose words, you told yourself. It was reasonable to define arrays of 300 pixels per inch as *high-resolution* pictures.

14 — RVB est un standard de gamme colorée, utilisée pour les écrans, composée de pixels Rouges, Verts et Bleus.

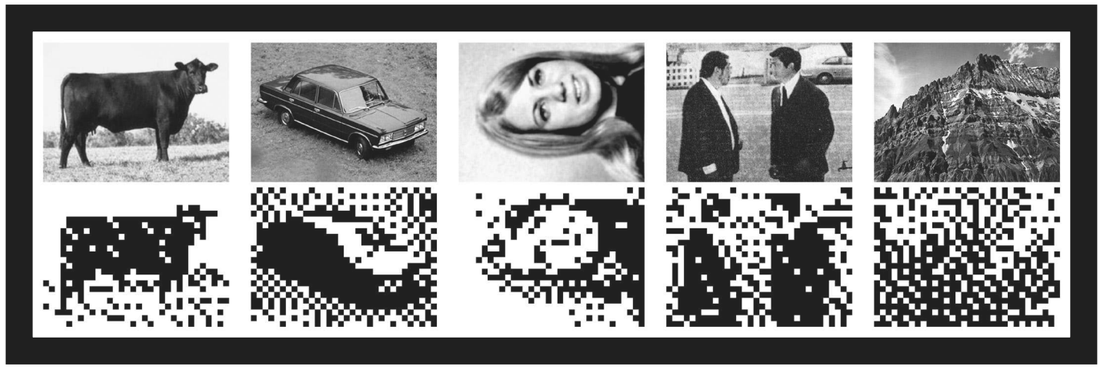
20 — Walter Isaacson, *Steve Jobs*, New York, Simon & Schuster, 2011.

15 — Walter Isaacson, *Steve Jobs*, New York, Simon & Schuster, 2011.

21 — Synecdoche is a figure of speech in which an object is referred to by naming one of its parts, or one of its parts is referred to by naming the whole object.

[33]

Dimension of Two (detail), Norm, 2020, 156 × 234 mm, 512 pp.



Suivez-moi dans cet exercice de pensée. Vous êtes un designer graphique sensible, comme Jobs, à la production de raisonnables artefacts bien réalisés. Imaginez maintenant la page d'un document numérique. Éloignez vos pensées de toute possible habilitation de cette page. Dissipez toute notion de support. Oubliez toute condition technique, tout dispositif de distribution ou d'affichage. Cette page n'a rien à concéder à de telles extériorités. Cette page est parfaite, d'une immaculée virtualité.

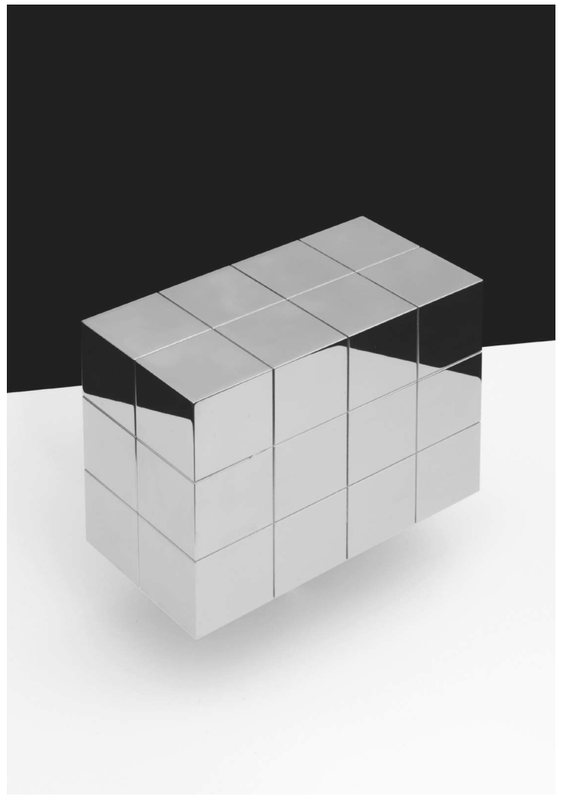
Sur cette page il y a du contenu graphique normal : des textes (dans une seule typographie) et des images (d'égale taille, résolution et gamme colorée). En théorie, ce contenu semble immédiatement *correct*. Ordonné, organisé. Vous savez que chaque objet graphique existe sur la page dans une implicite et systématique relation à tous les autres. Il n'y a pas d'évidence visible de ce système. Vous *savez* simplement qu'il existe. Vous pouvez librement et infiniment vous approcher et vous éloigner mentalement du contenu de cette page. À chaque distance, le système de relations de la page et de son contenu graphique continue à fonctionner. Ces états de zoom ne peuvent être spécifiés en termes de degré. Ils ne sont les facteurs d'aucun tout et ne sont contraints par aucune technicité. Dans votre page virtuelle, la taille est un concept purement relatif.

L'élément graphique fondamental de cette page est commun au texte et à l'image. Affiché comme un carré, il pourrait correspondre exactement à la cellule d'une grille sur laquelle la typographie serait évidemment dessinée et au pixel qui structure l'image. Si vous superposiez une telle grille à votre page, chaque degré d'agrandissement, chaque point d'ancrage et chaque poignée de contrôle de courbe de Bézier d'un caractère, chaque bord de chaque pixel de chaque image s'alignerait avec elle. Cette unité ne correspondrait à aucun système de mesure physique, mais à titre d'aide conceptuelle, vous pourriez définir chaque dimension de cet élément fondamental comme « une ».
À ce stade, vous commencez à abandonner le concept de *page*. Vous vous libérez de ses limites rectangulaires. Vous laissez ses bords s'évanouir. Vous oubliez toute question de *proportion*. Carré, format portrait, paysage, nombre d'or, 1:√2 et tous ces rapports ésotériques qui se reproduisent par pliage, tout cela devient superflu. Il n'y a plus de format. Il n'y a plus de cahier. L'espace auquel vous vous confrontez maintenant paraît illimité. Vous ne vous y *sentez* plus écrasé. À tous les degrés macro et micro de perception, vous êtes absolument convaincu par l'unité absolue de son contenu graphique. Vous vous abandonnez. Vous vous sentez recentrés par la perfection de l'ordre de disposition du contenu graphique.

Il y a encore un nouveau seuil visuel par lequel il va vous falloir passer, mon apprenti, avant qu'advienne l'invisible – l'état glorieux de pure cérébralité. Vous êtes désormais prêt à aller plus loin que le stade atomique des pixels et des grilles. Ils sont si skeuomorphes ! Des artefacts technologiques qui ont inconsciemment façonné votre pensée. Seuls les arcanes des médias de la reproduction réduisent la réalité en petits points pour parvenir à la transmettre. Oui, même la surface de vos yeux pourrait se couvrir de rangées de récepteurs lumineux. Mais nous ne sommes plus ici concernés par la question des yeux. La page parfaite existe dans votre esprit. Les restrictions de résolution ne s'appliquent plus. Désormais, que vous zoomiez en avant ou en arrière sur la page, le contenu graphique est toujours impeccable.

La page et le pixel ont disparu. Laissés en arrière. Vous êtes désinhibés de leur synecdoque banale [La synecdoque est une figure rhétorique d'extension ou de réduction par association d'un objet à sa partie.]. Finalement, vous y êtes arrivés. Vous avez brisé les ultimes constructions dissimulées de l'imaginaire graphique qui vous confinaient. Maintenant que nous l'avons exorcisée, nommons-la. Il s'agissait de l'idée du *raisonnable*.
Le comprenez-vous maintenant ? Il s'agissait de cela depuis le début. Le raisonnable constituait un système de valeurs

You accepted that, did you not? Did you ever truly ask what computerised graphic design could be? I don't think you did. Reasonableness was a temporary shelter that you became accustomed to. Reasonableness was a compromise. Without reasonableness, everything is simple.



[34]
Norm,
It's not complicated, Chapter 7 (Picture),
Model U.768 (The Archive)

auquel vous étiez soumis. Il était raisonnable de disposer de 26 caractères pour composer les mots, vous disiez-vous. Il était raisonnable de choisir une trame de 300 pixels par pouce pour qualifier une image à *haute résolution*. Vous acceptiez cela n'est-ce pas ? Vous êtes-vous jamais vraiment demandé ce que pouvait être le design graphique numérique ? Je n'en suis pas sûr. Le raisonnable était un petit abri éphémère auquel vous vous étiez habitué. Le raisonnable était une compromission. Débarrassé de lui, tout se simplifie.

5 – cela commence à devenir déraisonnable

Distance de la Terre à la Lune : une feuille de papier à cigarettes si fine qu'il en faudrait 1 000 pour obtenir un millimètre, pliée en deux 49 fois de suite ;
Distance de la Terre au Soleil : la même, pliée en deux 58 fois de suite ;
Distance de Pluton au Soleil : toujours la même : en la pliant 4 fois de plus, on est un peu juste, mais en la pliant 5 fois de plus, on dépasse d'un peu plus de 3 000 000 000 de kilomètres ;
Distance de la Terre à Alpha du Centaure : 15 pliures de plus[16].

La double page 264-265 de *Dimension of Two* ouvre sur la présentation des IP [IMG 46]. Sur cette page et les suivantes, qui contiennent chacune 16 lignes et 8 colonnes d'images, le système de Norm s'efface étonnamment. Ces premières images primordiales sont à peine des images. Leurs champs bruyants de pixels noirs deviennent plus denses à chaque page. Ce sont des propositions expérimentales. Norm donne des « coups de pieds dans les pneus » [En vue de vérifier leur gonflage.] de TI 32 × 24, GC 2, le considérant comme un espace graphique soumis à leur contrôle aiguisé.

Aux pages 272-273, Norm interrompt – assez prématurément – la grille qu'ils viennent de mettre en place pour ce qui semble être une digression sur la façon dont les images pourraient être idéalement stockées dans l'imprimé. Soyons indulgents avec eux, il n'y a aucune raison de douter du fait de voir apparaître les IP quelques pages plus loin. Au fil des ouvertures, on nous expose, *à nouveau*, la structure sous-jacente de chaque image (oui, 32 × 24 pixels, avec une gamme de couleurs de 2 [noir et blanc], produisent une image), en rapport à la page (oui, 16 lignes et 8 colonnes d'images produisent une page), maintenant en relation à un format de livre type (oui, des pages de même taille que *Dimension of Two*), en relation, assez absurde, à une étagère de bibliothèque (sur laquelle sont rangés 32 livres types dans un alignement parfaitement ordonné), en relation à un ensemble d'étagères de bibliothèque (composé de 8 étagères de 32 livres types), en relation à une allée de 16 étagères de bibliothèque, en relation à un plan de masse de 64 allées, en relation à 32 immeubles à étages contenant 8 380 608 livres. Allez Norm, soyez raisonnables ! Vous gagnez du temps en pensant qu'on ne peut pas gérer les IP ? Revenons aux IP maintenant, s'il vous plaît.

Mais la digression se poursuit. Une zone rectangulaire à l'intérieur de laquelle se développent des quartiers de bâtiments pleins de livres se superpose au plan de Central Park à New York ! Une fantastique superstructure contenant 17 179 869 184 bâtiments et 18 889 465 931 478 580 854 784 images plane sur la France. Comme une vision moderniste de Le Corbusier [IMG 35] ! À chaque nouvel ordre de grandeur, la véritable entreprise des Images Potentielles se retire plus loin de la focale. Jusqu'à ce que la nature de ce qui se passe vraiment

16 — Georges Perec, *Espèces d'espaces*, Paris, Galilée, 1992 [1974], p. 114.

5 — this is actually becoming unreasonable

Distance from the Earth to the Moon: a sheet of cigarette paper so fine it would take a thousand of them to make a millimetre, folded in two 49 times in a row;
Distance from the Earth to the Sun: ditto, folded in two 58 times in a row;
Distance from Pluto to the Sun: the same again; by folding it four more times you're just about there, but fold it five more times and you pass Pluto by some 3,000,000,000 kilometres;
Distance from Earth to Alpha Centauri: fifteen more foldings.[16]

The double-page spread, pages 264–265 of *Dimension of Two*, is the opening vista of PP [IMG 46]. On this, and the following few pages, each one containing 16 rows and 8 columns of pictures, Norm's system fades tantalisingly into view. These first primordial pictures are hardly pictures at all. Their even, noisy fields of black pixels become progressively denser on each page. They are test pieces. Norm are kicking the tyres of PS 32×24, CR 2, introducing it as a graphic space under their precise control.

On pages 272–273, Norm—rather prematurely—disrupt the grid that they have just established for what appears to be a digression on the subject of how the complete archive of pictures would ideally be stored, in print. Let us indulge them, for there is no reason to doubt that PP is any more than a few page-turns away. Over a number of openings we are shown, *again*, the underlying structure of each picture (yes, 32×24 pixels, with a colour range of 2 (black and white) make a picture), in relation to the page (yes, 16 rows and 8 columns of pictures make a page), now in relation to a prototypical book format (yes, pages the same size as *Dimension of Two*), in relation, quite absurdly, to a shelf (on which 32 prototypical books are placed in a perfectly-fitting line), in relation to a set of bookshelves (which consists of 8 shelves of 32 prototypical books), in relation to an aisle of 16 bookshelves, in relation to a floor plan containing 64 aisles, in relation to a 32 storey building containing 8,388,608 books. Come on Norm, let's be reasonable. Are you stalling because you think we can't handle PP? Back to PP now please.

But the digression continues. A rectangular zone, within which identical districts of buildings full of books would stand, is imposed on a plan of New York's Central Park! A fantastical superstructure, containing 17,179,869,184 buildings and 18,889,465,931,478,580,854,784 pictures hovers over France, like a Corbusian modernist vision [IMG 35]! With each successive order of magnitude, the real business of possible pictures recedes further from view. Until the nature of what is going on, finally, becomes apparent. There is no PP. PP is not for humans. There will be no eyes surveying the surfaces of PP. No teasers, no spoilers, no highlights. PP, so Norm report, is not a reasonable objective.

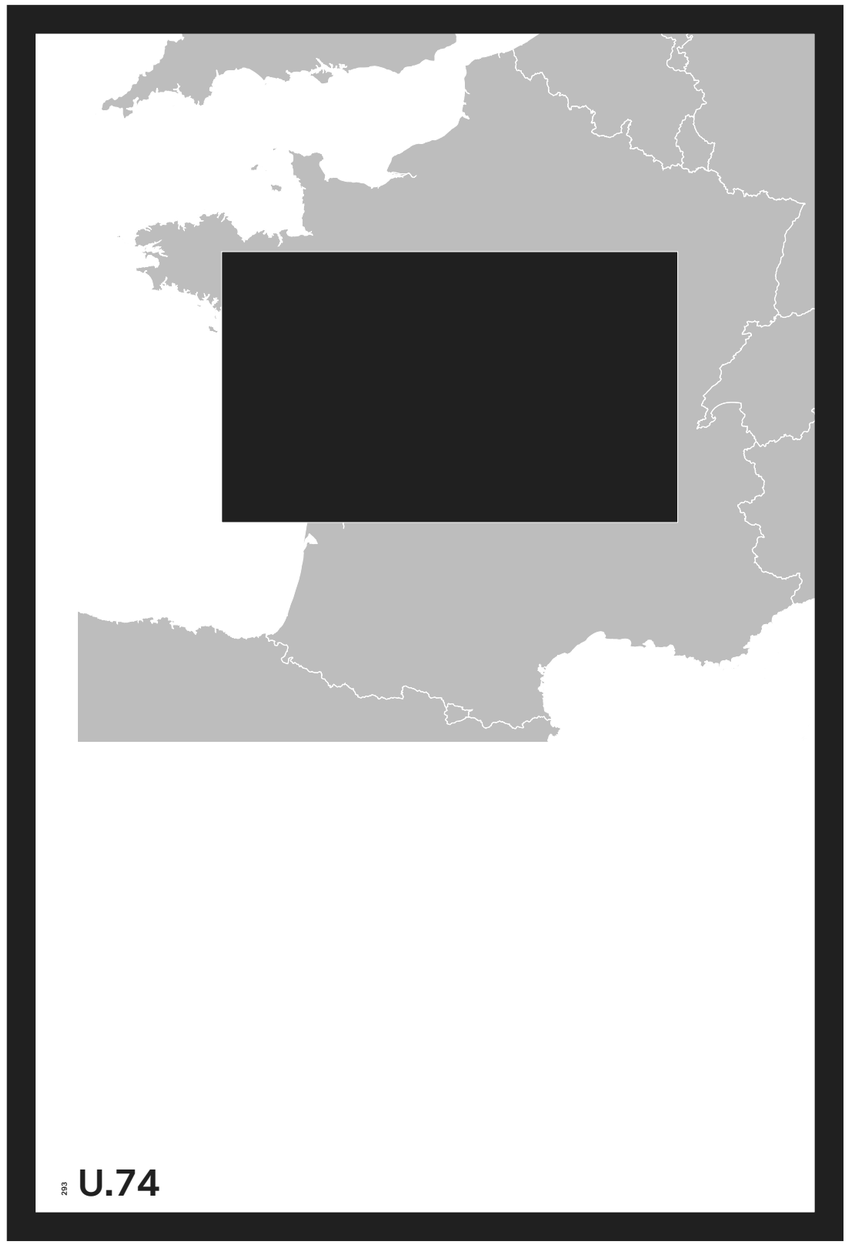
Past the reasonable itself, past the denial of the existence of reasonableness, past the angry-reasonable, past bargaining with reasonableness, past the depressingly reasonable, an infra-thin boundary is crossed. Norm have led us, step by reasonable step, to a decidedly unreasonable place. But they don't seem disconcerted. *Dimension of Two* goes on, never once losing its editorial composure. It documents mathematical contact with the interplanetary, with the entirety of the known universe, with quinvigintillions of megaparsecs of calculable space required to store PP's books of pictures.

16 — Georges Perec, trans. John Sturrock, *Species of Spaces and Other Pieces*, London, Penguin, 1997, pp. 84–85.

devienne finalement apparente. Il n'y a pas d'IP. Les IP ne concernent pas l'humanité. Il n'y aura jamais d'yeux capables de scruter la surface des IP. Pas de teaser, pas de spoiler, pas de point crucial. Les IP, soit l'idéal de Norm, ne constituent pas un objectif raisonnable.

Au-delà du raisonnable lui-même, au-delà du déni de la possibilité du raisonnable, au-delà du raisonnable haineux, au-delà des arrangements avec le raisonnable, au-delà du découragement raisonnable, une frontière infra-mince est franchie. Norm nous a guidés, pas à raisonnable pas, jusqu'à une position résolument déraisonnable. Mais cela ne semble les troubler nullement. *Dimension of Two* procède, sans jamais perdre de son flegme éditorial. Il documente le contact mathématique avec le système inter-planétaire, avec l'entièreté de l'univers connu, avec les quinvigintillions [soit 10^{150}] de mégaparsecs [1 million × 3,26 années-lumière] d'espace calculable requis pour stocker le livre des IP.

[35]
Dimension of Two (detail),
Norm, 2020, 156 × 234 mm, 512 pp.



Si on admet TI 32 × 24, GC 2, il y a, en fait, un octotrigintilliard [10^{230}], cinq cent cinquante-deux octotrigintillions [10^{227}], cinq cent dix-huit septtrigintilliards [10^{224}], quatre-vingt-douze septtrigintillions [10^{221}], trois cents sextrigintilliards [10^{219}], sept cent huit sextrigintillions [10^{216}], neuf cent trente-cinq quintrigintilliards [10^{213}], cent quarante-huit quintrigintillions [10^{210}], neuf cent soixante-dix-neuf quattuortrigintilliards [10^{207}], quatre cent quatre-vingt-huit quattuortrigintillions [10^{204}], quatre cent soixante-deux tretrigintilliards [10^{201}], cinq cent deux tretrigintillions [10^{198}], cinq cent cinquante-cinq duotrigintilliards [10^{195}], deux cent cinquante-six duotrigintillions [10^{192}], huit cent quatre-vingt-six untrigintilliards [10^{189}], dix-sept untrigintillions [10^{186}], cent seize trigintilliards [10^{183}], six cent quatre-vingt-seize trigintillions [10^{180}], six cent onze novemvigintilliards [10^{177}], cent trente-neuf novemvigintillions [10^{174}], cinquante-deux octovigintilliards [10^{171}], trente-huit octovigintillions [10^{168}], vingt-six septenvigintilliards [10^{165}], cinquante septenvigintillions [10^{162}], neuf cent cinquante-deux sexvigintilliards [10^{159}], six cent quatre-vingt-six sexvigintillions [10^{156}], trois cent soixante-seize quinvigintilliards [10^{153}], huit cent quatre-vingt-six quinvigintillions [10^{150}], trois cent trente quattuorvigintilliards [10^{147}], huit cent soixante-dix-huit quattuorvigintillions [10^{144}], quatre cent huit trevigintilliards [10^{141}], huit cent vingt-huit trevigintillions [10^{138}], six cent quarante-six duovigintilliards [10^{135}], quatre cent soixante-dix-sept duovigintillions [10^{132}], neuf cent cinquante unvigintilliards [10^{129}], quatre cent quatre-vingt-sept unvigintillions [10^{126}], sept cent trente vigintilliards [10^{123}], six cent quatre-vingt-dix-sept vigintillions [10^{120}], cent trente et un novemdecilliards [10^{117}], soixante-treize novemdecillions [10^{114}], deux cent six octodecilliards [10^{111}], cent soixante et onze octodecillions [10^{108}], cinq cent quatre-vingts septendecilliards [10^{105}], quarante-quatre septendecillions [10^{102}], cent quatorze sexdecilliards [10^{99}], huit cent quatorze sexdecillions [10^{96}], trois cent quatre-vingt-onze quindecilliards [10^{93}], quatre cent quarante-quatre quindecillions [10^{90}], deux cent quatre-vingt-sept quattuordecilliards [10^{87}], deux cent soixante-quinze quattuordecillions [10^{84}], quarante et un tredecilliards [10^{81}], cent quatre-vingt-un tredecillions [10^{78}], cent trente-neuf duodecilliards [10^{75}], deux cent quatre duodecillions [10^{72}], quatre cent cinquante-quatre undecilliards [10^{69}], neuf cent soixante-seize undecillions [10^{66}], vingt decilliards [10^{63}], huit cent quarante-neuf decillions [10^{60}], neuf cent cinq nonilliards [10^{57}], cinq cent cinquante nonillions [10^{54}], deux cent soixante-cinq octilliards [10^{51}], deux cent quatre-vingt-cinq octillions [10^{48}], six cent trente et un septilliards [10^{45}], cinq cent quatre-vingt-dix-huit septillions [10^{42}], quatre cent quarante-quatre sextilliards [10^{39}], huit cent vingt-cinq sextillions [10^{36}], deux cent soixante-deux quintilliards [10^{33}], neuf cent quatre-vingt-dix-neuf quintillions [10^{30}], cent quatre-vingt-treize quadrilliards [10^{27}], sept cent seize quadrillions [10^{24}], quatre cent soixante-huit trilliards [10^{21}], sept cent cinquante trillions [10^{18}], huit cent quatre-vingt-douze billiards [10^{15}], huit cent quarante-six billions [10^{12}], huit cent cinquante-trois milliards [10^{9}], huit cent seize millions [10^{6}], cinquante-sept mille huit cent cinquante-six images possibles.

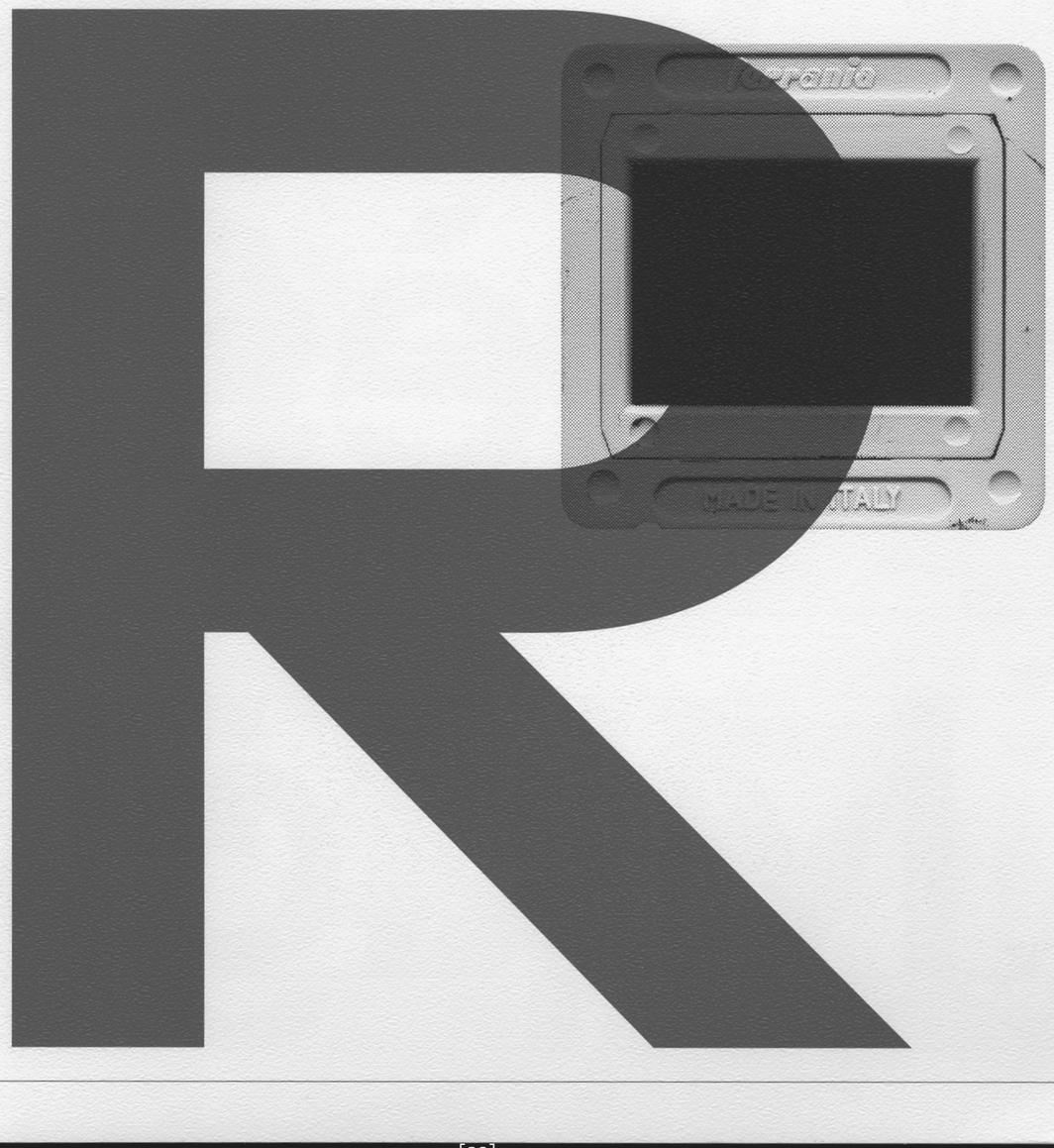
Ne soyez pas dépité vis-à-vis des IP. Gardez confiance dans le fait de pouvoir les atteindre. Norm a tout fait pour s'en approcher et y a finalement réussi.

Assuming PS 32×24, CR 2, there are, in fact, one octotrigintilliard, five hundred fifty-two octotrigintillion, five hundred eighteen septtrigintilliard, ninety-two septtrigintillion, three hundred sextrigintilliard, seven hundred eight sextrigintillion, nine hundred thirty-five quintrigintilliard, one hundred forty-eight quintrigintillion, nine hundred seventy-nine quattuortrigintilliard, four hundred eighty-eight quattuortrigintillion, four hundred sixty-two tretrigintilliard, five hundred two tretrigintillion, five hundred fifty-five duotrigintilliard, two hundred fifty-six duotrigintillion, eight hundred eighty-six untrigintilliard, seventeen untrigintillion, one hundred sixteen trigintilliard, six hundred ninety-six trigintillion, six hundred eleven novemvigintilliard, one hundred thirty-nine novemvigintillion, fifty-two octovigintilliard, thirty-eight octovigintillion, twenty-six septenvigintilliard, fifty septenvigintillion, nine hundred fifty-two sexvigintilliard, six hundred eighty-six sexvigintillion, three hundred seventy-six quinvigintilliard, eight hundred eighty-six quinvigintillion, three hundred thirty quattuorvigintilliard, eight hundred seventy-eight quattuorvigintillion, four hundred eight trevigintilliard, eight hundred twenty-eight trevigintillion, six hundred forty-six duovigintilliard, four hundred seventy-seven duovigintillion, nine hundred fifty unvigintilliard, four hundred eighty-seven unvigintillion, seven hundred thirty vigintilliard, six hundred ninety-seven vigintillion, one hundred thirty-one novemdecilliard, seventy-three novemdecillion, two hundred six octodecilliard, one hundred seventy-one octodecillion, five hundred eighty septendecilliard, forty-four septendecillion, one hundred fourteen sexdecilliard, eight hundred fourteen sexdecillion, three hundred ninety-one quindecilliard, four hundred forty-four quindecillion, two hundred eighty-seven quattuordecilliard, two hundred seventy-five quattuordecillion, forty-one tredecilliard, one hundred eighty-one tredecillion, one hundred thirty-nine duodecilliard, two hundred four duodecillion, four hundred fifty-four undecilliard, nine hundred seventy-six undecillion, twenty decilliard, eight hundred forty-nine decillion, nine hundred five nonilliard, five hundred fifty nonillion, two hundred sixty-five octilliard, two hundred eighty-five octillion, six hundred thirty-one septilliard, five hundred ninety-eight septillion, four hundred forty-four sextilliard, eight hundred twenty-five sextillion, two hundred sixty-two quintilliard, nine hundred ninety-nine quintillion, one hundred ninety-three quadrilliard, seven hundred sixteen quadrillion, four hundred sixty-eight trilliard, seven hundred fifty trillion, eight hundred ninety-two billiard, eight hundred forty-six billion, eight hundred fifty-three milliard, eight hundred sixteen million, fifty-seven thousand, eight hundred and fifty-six possible pictures.

Don't be disappointed about PP. Take comfort in the fact that PP is knowable. Norm set out to know it, and they succeeded.

IMG IMG

RIFORMA



[36]
Riforma Type Specimen
Norm, 2018, 216 × 288 mm, 40 pp.

IMG IMG

IMG IMG

III Assumptions

Corporation

We found no historical references to any company named *Italcore*. The company certainly never existed as a legal entity, as there are no records to be found in the Italian Commercial Register (however, there is one entry under the name *Italcore S.r.l.*, registered on November 3, 2016, but research shows that it has no relation to the documented project). The documents reveal a couple of business locations, one being Milan (Letter [p.13]), the other Metanopoli, an industry zone outside Milan (Letterhead [p.18]). Mostly, placeholder text is used for written information on the boards, such as addresses, company registration numbers, phone numbers etc., which was probably standard procedure at the time. Given the material presented on the colour slides (a seven-storey headquarter building [pp.22/23], a representative lobby [p.24], state-of-the-art transport vehicles [p.21], detailed signage [p.20], company publications [pp.25–27], etc.), we can deduct that *Italcore* was projected as a national, if not international enterprise. It is unknown if the branding of *Italcore* was created for a newly-founded corporation or intended for the merger of two or more existing companies. The exact business domain of *Italcore* also remains obscure, but we can assume that the company maintained considerable transport logistics, and there are hints of involvement in various industrial activities. The visuals shown on slide 13 [p.27] may indicate activities in the chemical, pharmaceutical, energy-producing, mining or construction industries. The entire corporate identity project must have been created before *Italcore* officially existed. We can only speculate about the reasons for this situation, which remains shrouded in mystery. The note indicates: *'…the plan to reform the group is in progress'*. The 'group' must be a reference to the financial consortium behind *Italcore* which, for reasons unknown, was going through some kind of transformation. Financial or legal problems may be plausible explanations for the delay, with the developing oil crisis of the early 1970s possibly having a direct effect. The project, which was quite advanced from a design point of view, had been delayed or post-poned, and finally was cancelled, as there are no further traces and no other visual records of *Italcore* to be found.

Designer

There is no indication to identify a branding agency and/or an actual designer as authors of the presented material. Our only clue is *Raniero*'s letter to *Giancarlo*. Even though Raniero (the contact person on the client side) talks about *'…your work…'*, there is no certainty that Giancarlo was the actual designer. He might well have been a studio manager or an intermediary between client and designer. We did identify one prominent graphic designer of the era named Giancarlo, whose work is aesthetically in tune with the *Italcore* presentation and who could have been one of the authors of the project—Giancarlo Iliprandi. However, there was no reference to *Italcore* in any of the numerous publications dedicated to Iliprandi's work, and our attempts to verify his involvement produced no result. It is clear that the proposal was thoroughly developed and meticulously presented (the original presentation most probably having been produced with offset printing, a costly and unusually elaborate procedure at the time), leading us to conclude that the presentation was hardly created by one single individual, but more likely was the product of a large professional organisation. The design aesthetic itself seems typical of the period, related to or even inspired by other corporate identities and branding manuals of the era. Less common, however, is the fact that a proprietiary typeface had been developed as part of the branding project [p.16]. Judging from Raniero's note, Giancarlo must have requested the return of the presentation boards, while also enquiring about the state of progress of the project. Raniero's note—we understand from the familiar tone that the two men were on amicable

[37]
Riforma Type Specimen
Norm, 2018, 216 × 288 mm, 40 pp.

IMG IMG IMG IMG

REGULAR / 247 PT

CGS

REGULAR / 109 PT

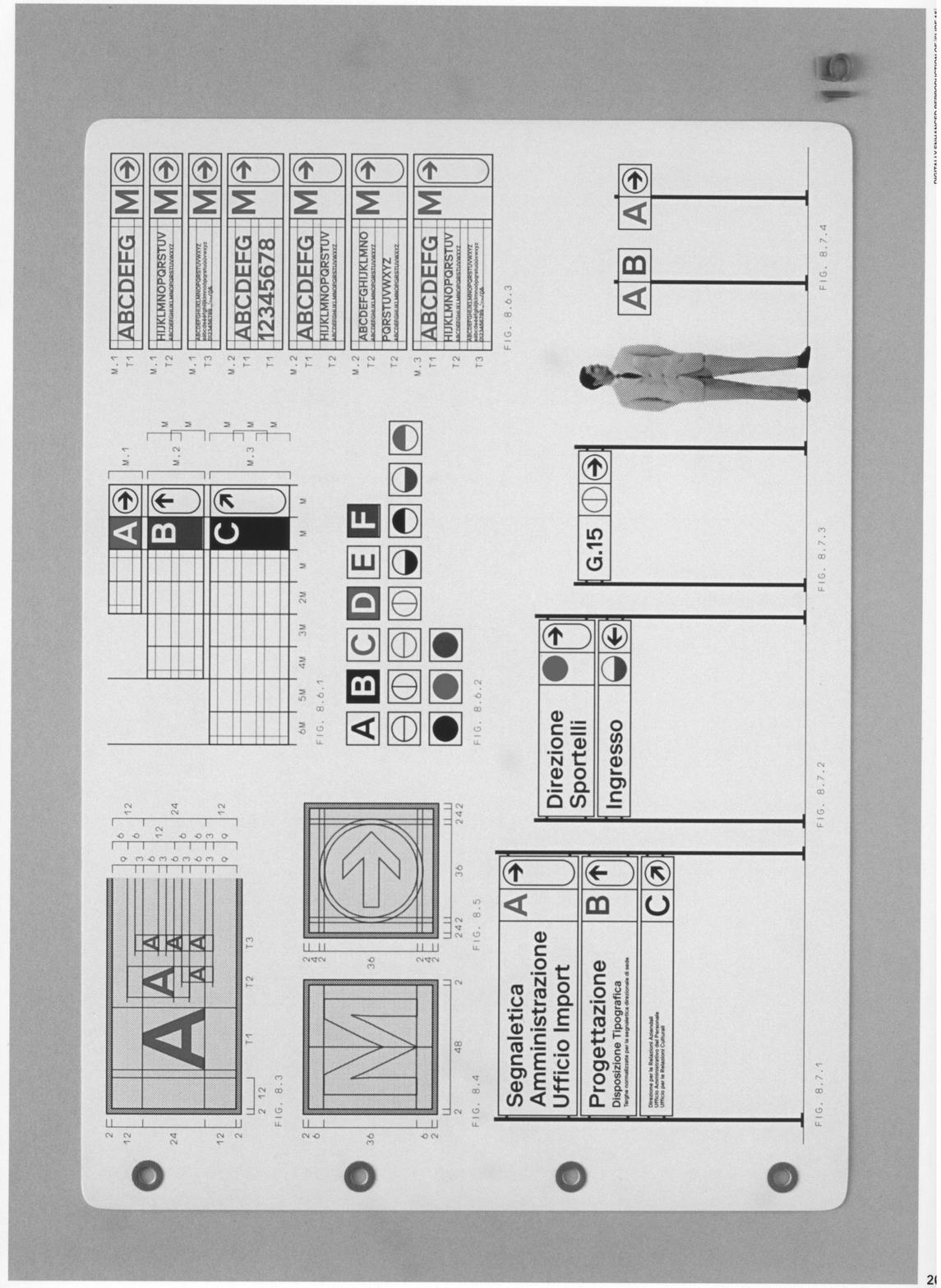
BOLOGNA NAPOLI

REGULAR / 16.2 PT

EMILIA-ROMAGNA – Bologna, Parma, Modena, Reggio Emilia, Forlì, Ravenna, Rimini, Ferrara, Piacenza, Castelfranco Emilia, Cesena, Carpi, Imola, Cento, Riccione, Casalecchio di Reno, Cervia, Valsamoggia, Formigine, Lugo, Faenza, Sassuolo, San Giovanni in Persiceto, Fidenza, Borgo Val di Taro, Polinago, Correggio, Gropparello, Russi, Albareto, Berceto, Medicina, Ponte dell'Olio, Montegridolfo, Forlimpopoli, Zocca, Montese, Savignano sul Panaro, Sarmato, Corniglio, Vignola, Felino, Bagnacavallo, Casina, Serramazzoni, Vigolzone, Premilcuore, Cattolica, Polesine Zibello, Ottone, Ro, Tornolo, Brisighella, Ventasso, Farini, Fabbrico, Cadelbosco di Sopra, Traversetolo, Goro, Bobbio, Fiscaglia

REGULAR / 10.5 PT

FRIULI-VENEZIA GIULIA – Trieste, Udine, Pordenone, Gorizia, Sacile, Monfalcone, Codroipo, Cordenons, Porcia, Azzano Decimo, San Vito al Tagliamento, Tavagnacco, Cervignano del Friuli, Latisana, Muggia, Spilimbergo, Maniago, Fontanafredda, Ronchi dei Legionari, Brugnera, Moraro, Grado Tolmezzo, Cividale del Friuli, Carlino, Fiume Veneto, Pasian di Prato, Villesse, Turriaco, Mossa, Amaro, Staranzano, Povoletto, Frisanco, Zoppola, Tricesimo, Prepotto, Moimacco, Treppo Grande, Erto e Casso, Claut, Lignano Sabbiadoro, Pontebba, Grimacco, Attimis, Valvasone Arzene, Chions, Medea, Gradisca d'Isonzo, Casarsa, Paluzza, Ampezzo, Buja, Forni di Sotto, Osoppo, Basiliano, Sutrio, Socchieve, Pravisdomini, Mereto di Tomba, Raveo, Enemonzo, Bicinicco, Chiusaforte, Taipana, Doberdò del Lago, Torviscosa, Lauco, Terzo d'Aquileia, Sesto al Reghena, Ovaro, Pagnacco, Ruda, Clauzetto, Campoformido, San Giorgio della Richinvelda, San Quirino, Ravascletto, Flaibano, Sappada, Pulfero, Visco, Lestizza, Venzone, Cassacco, Fanna, Dolegna del Collio, Cormons, Rive, San Dorligo della Valle-Dolina, d'Arcano, Monrupino - Repentabor, Reana del Rojale, Villa Santina, Resia, Ragogna, Treppo Ligosullo, Fagagna, Ronchis, Lusevera, Coseano, Budoia, Resiutta, Cercivento, Varmo, Premariacco, Fiumicello Villa Vicentina



A consciously made thing, created for the purpose of communicating anything whatsoever, is an intention.
An intention is made by a human being and is meant to be ‘read’ (in the broadest sense). Intentions include letters, pictures, and their in-between.

An intention is a two-dimensional thing.

Intentions have distinct shapes.
A shape can be retraced with lines and curves or by connecting specific points.

pp. 180–197 Points, lines, curves

Out of context it may not be a straightforward matter to determine whether something is picture or letter. Letters and pictures are closely connected, the boundaries between the two are ambiguous.

e.g.



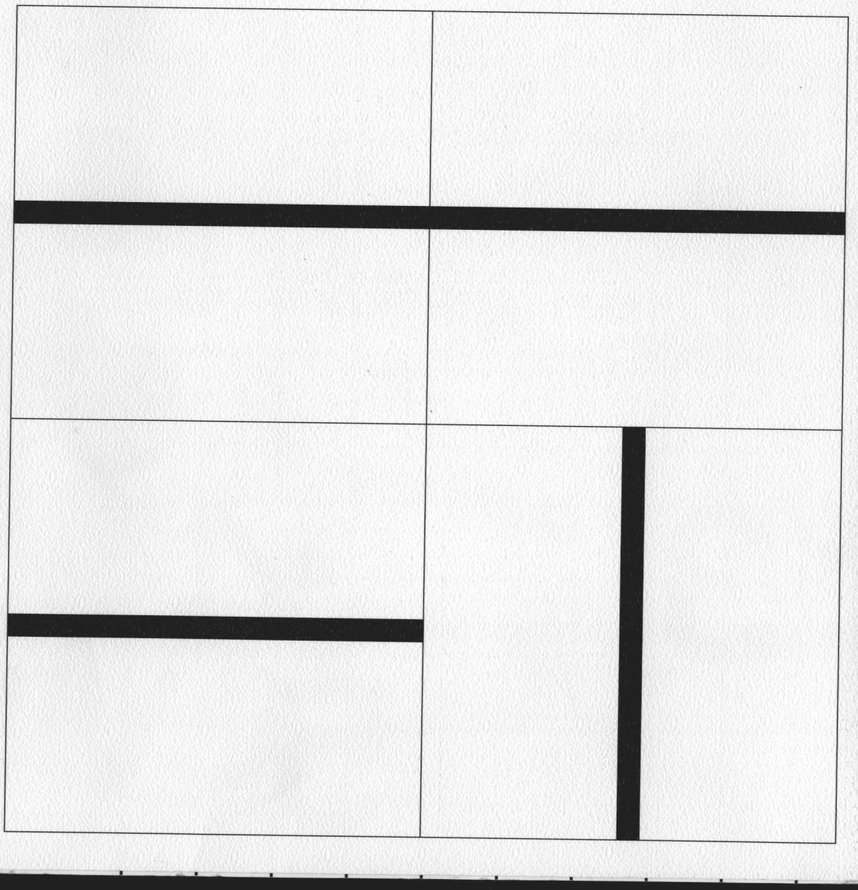
picture letter anything

The way in which an intentional thing is perceived depends upon its nature, its appearance, and its surroundings.[1]

pp. 198–205 Shapes in various arrangements
pp. 206–217 Two-dimensional things with increasingly unequivocal shapes

1 Basically depending on all circumstances.

Norm Dimension of Two



[40]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

IMG IMG

[41]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

IMG IMG

IMG IMG IMG IMG

7 Picture

A picture represents a reality by being analogical to that reality.

A picture is rectangular.
A picture is built up of pixels.[1]
A given unit may comprise either a smaller number of large pixels or a larger number of small pixels.

The size of a picture [PS] is calculated by multiplying width in pixels [W] by height in pixels [H].

W × H = PS

The pixels that make up a picture can be of various colors.
The number of available colors per pixel is expressed by the color range [CR].
The color range comprises a determinate number of colors.

Possible pictures
With a given color range and a given image size, the number of all possible pictures [PP] is determined by multiplying the color range [CR] by the picture size [PS].

$CR^{PS} = PP$

Since it is possible to calculate all possible images, it is also possible to generate them (bearing in mind the reality of time and space).

If all possible combinations in a given constellation are generated consequently, the result will be complete, containing every picture that ever was, is, or will be.

1 Assuming that every picture is digital.

218

Archive

The archive is comple
All pictures are includ

The pictures are blacl
A picture consists of
The archive contains

Eight images make or
One thousand and tw
Thirty-two books are
Sixteen shelves form
Sixty-four bookshelve
The bookshelves are
Each level is a space v
A ladder connects eve
Thirty-two levels mak

Sixteen houses make
Sixteen blocks piled o
Sixteen districts in a r
Eight cities placed on

16 states multiplied by
32 countries multiplie
of the earth.

U.92 × 16 × 32 × 16 re
from the earth to the
U.104 × 128 × 16 × 64
U.121 × 1024 × 1024 ×
from our solar system

U.150 × 1024³ (1024 ×
U.180 × (215)³ (32764
U.225 × (215)³ = U.255
U.255 × (211)³ = U.288

U.288 × (27)³ = U.312
U.375 × (27)³ = U.396
U.459 × (27)³ = U.480
U.543 × (27)³ = U.564
U.627 × (27)³ = U.648
U.711 × (27)³ = U.753
U.753 × 26 × 24 × 25 =

U.768 is the archive."
In it there is no picture

219

Prototype

218

Archive

The archive is complete.
All pictures are included.

The pictures are black and white.
A picture consists of thirty-two by twenty-four squares.
The archive contains two to the power of seven hundred sixty-eight images.

Eight images make one line; sixteen lines make one page.
One thousand and twenty-four pages are bound together to make a book." U.17
Thirty-two books are on a shelf; eight shelves are placed one above the other make up a set of shelves.
Sixteen shelves form a bookshelf." U.25
Sixty-four bookshelves are located on one level of a building." U.35
The bookshelves are arranged parallel to each other, always two back-to-back.
Each level is a space without any further subdivision, furnished with a line of windows on one side.
A ladder connects every level through a hole cut in the respective ceiling and floor of each level.
Thirty-two levels make up a house." U. 40

Sixteen houses make up one street; sixteen streets form a block.U.49
Sixteen blocks piled on top of one another produce a district.U.53
Sixteen districts in a row make up a borough, sixteen boroughs in a row are a city.U.61
Eight cities placed one above the other are a state.U.64

16 states multiplied by 64 are the size of a country.U.74
32 countries multiplied by 16 multiplied by 512 results in the unit [U.] U.92—it exceeds the size of the earth.

U.92 × 16 × 32 × 16 results in the unit U.104, its length is longer than the distance from the earth to the moon."
U.104 × 128 × 16 × 64 results in the unit U.121, its volume exceeds the sun's volume multiple times.
U.121 × 1024 × 1024 × 516 results in the unit U.150, forming a cube whose edge length protrudes from our solar system.

U.150 × 1024³ (1024 × 1024 × 1024) = U.180 edge length = 0.71 light years
U.180 × (215)³ (32764 × 32764 × 32764) = U.225 edge length ~ ¼ extent of Milky Way
U.225 × (215)³ = U.255 edge length ~ 4 × Local Group
U.255 × (211)³ = U.288 edge length ~ Universe

U.288 × (27)³ = U.312 U.312 × (27)³ = U.333 U.333 × (27)³ = U.354 U.354 × (27)³ = U.375
U.375 × (27)³ = U.396 U.396 × (27)³ = U.417 U.417 × (27)³ = U.438 U.438 × (27)³ = U.459
U.459 × (27)³ = U.480 U.480 × (27)³ = U.501 U.501 × (27)³ = U.522 U.522 × (27)³ = U.543
U.543 × (27)³ = U.564 U.564 × (27)³ = U.585 U.585 × (27)³ = U.606 U.606 × (27)³ = U.627
U.627 × (27)³ = U.648 U.648 × (27)³ = U.669 U.669 × (27)³ = U.690 U.690 × (27)³ = U.711
U.711 × (27)³ = U.753
U.753 × 26 × 24 × 25 = U.768

U.768 is the archive."
In it there is no picture that does not exist.

219

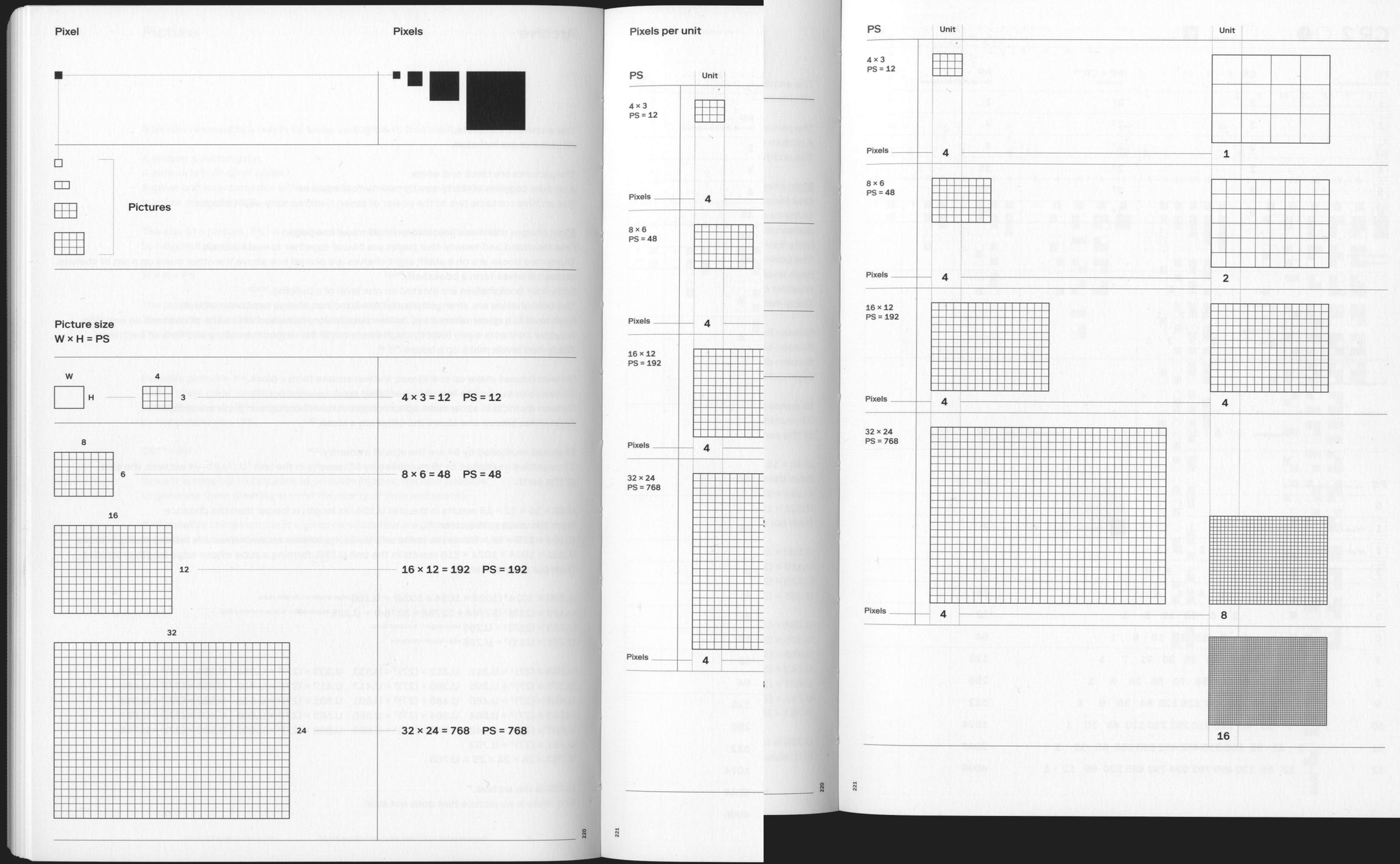
Prototypes for U.17 / U.25 / U.35 / U.40/ U.104 / U.768, pp. 333–341.

[42]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

[43]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

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IMG IMG IMG IMG



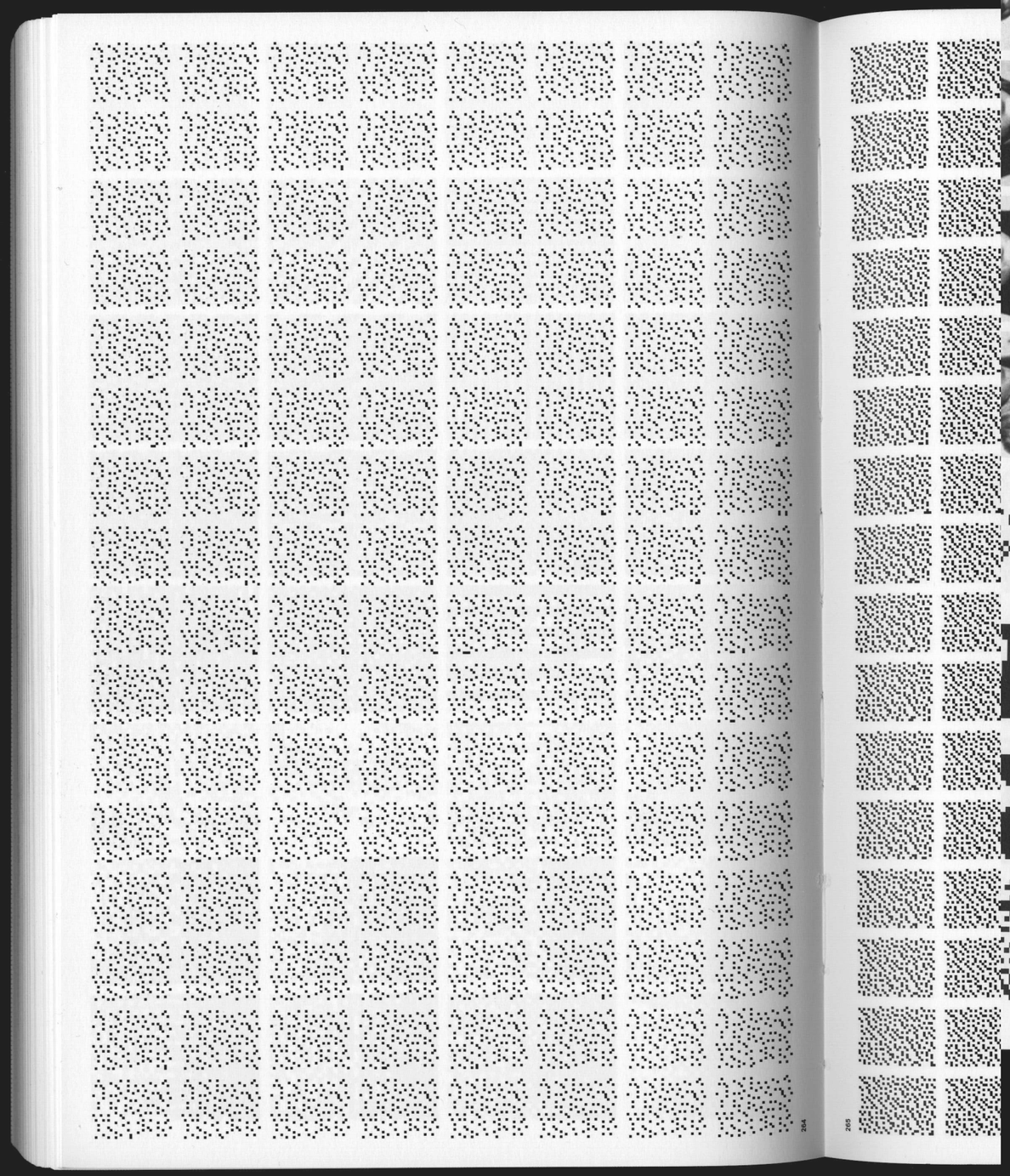
[44]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

[45]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

IMG IMG IMG IMG

IMG

IMG



IMG

IMG



[46]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

[47]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

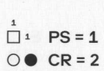
IMG

IMG

IMG

IMG

CR 2 ○●



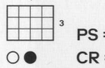
PS = 1
CR = 2
$CR^{PS} = 2^1$

PP = 2



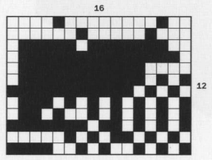
PS = 2
CR = 2
$CR^{PS} = 2^2$

PP = 4



PS = 12
CR = 2
$CR^{PS} = 2^{12}$

PP = 4096



PS = 192
CR = 2
$CR^{PS} = 2^{192}$

PP = 627710173538668076383578942320766641610235544446403451289 6

CR 101 ○●●



PS = 1
CR = 101
$CR^{PS} = 101^1$

PP = 101



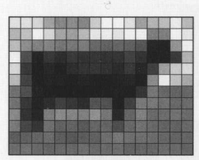
PS = 1
CR = 101
$CR^{PS} = 101^2$

PP = 10201



PS = 12
CR = 101
$CR^{PS} = 101^{12}$

PP = 1126825030131969720661201



PS = 192
CR = 101
$CR^{PS} = 101^{192}$

PP = 675621974154603704743406398873869686497798750497181535851393346986528579350554611648366835253681838505475809823614829556803543181022276250360955284173210305819742170152547602703694434229676819589666251295097462759686674050396424402742726373889512484379911090571947290237075129851446851323159708494007308916751972219735759590159213507942957772848615916911888693996723838408468946337920 1

PS = Image Size in pixels
CR = Color range
CR^{PS} = PP Number of possible pictures

CR 16777216 ○●●●●●



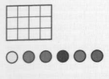
PS = 1
CR = 16777216
$CR^{PS} = 16777216^1$

PP = 16777216



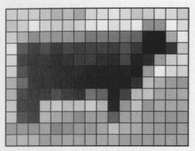
PS = 2
CR = 16777216
$CR^{PS} = 16777216^2$

PP = 281474976710656



PS = 12
CR = 16777216
$CR^{PS} = 16777216^{12}$

PP = 4973232364097866421553822481468208401004561507973477174404639768931594970125333755330 56



PS = 192
CR = 16777216
$CR^{PS} = 16777216^{192}$

PP = 1400296552615514483455530545268521437286608288891121481941009856316636439343033970495431684676088241742060400458880517270966895047944373180110254252874011303651029944406154774753939105252359462967896298743138509195102434468762411695850483135378845685818766224964136432176734860760650298307759688625947255989250934045347959170166934169061001019975268185996964272527739446128472437718710711725317714249347463994636449422625300601522227305785999689395408711238891163807934074030795340 0 7

[48]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

[49]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

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IMG



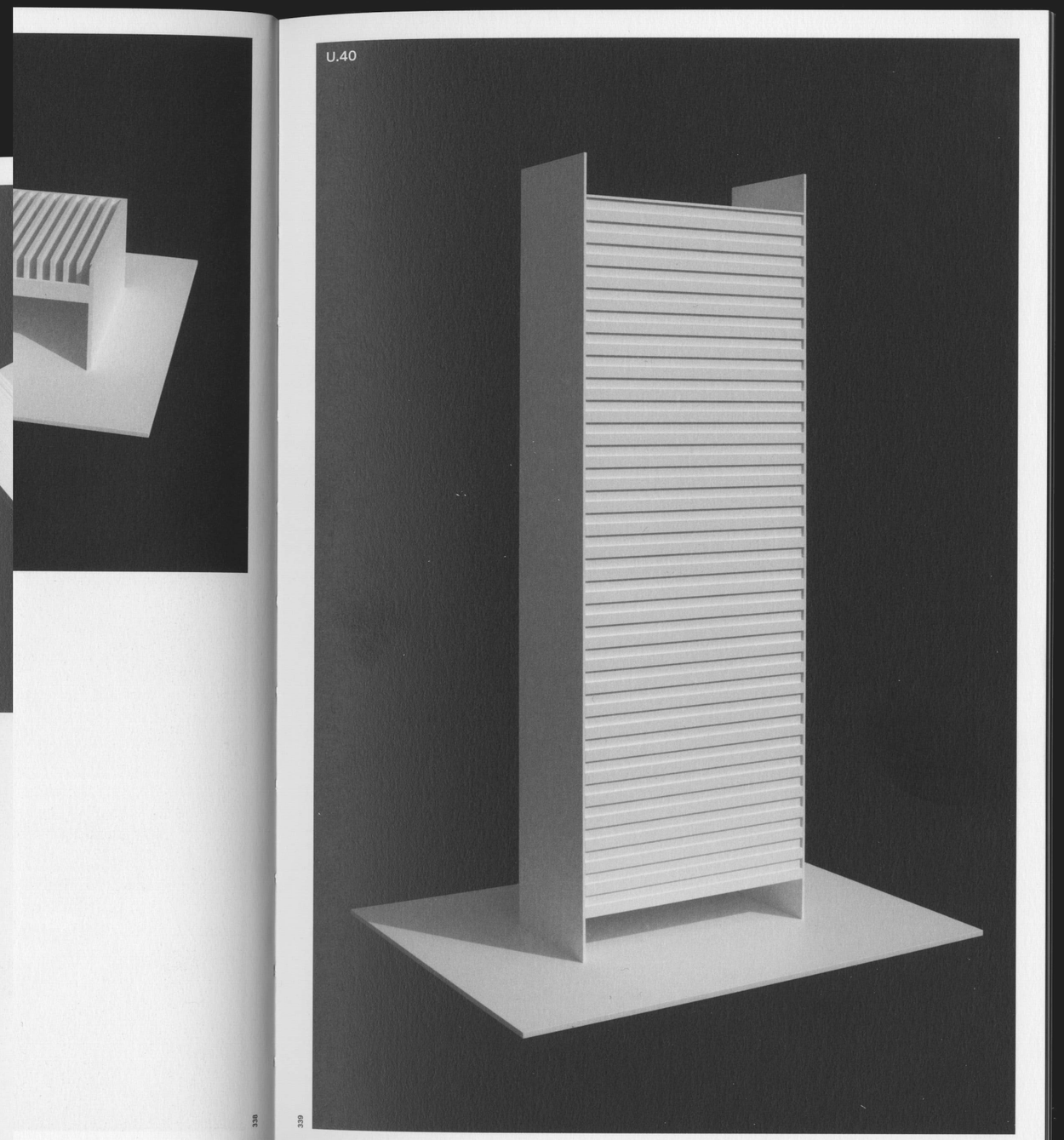
[50]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

IMG

IMG

IMG

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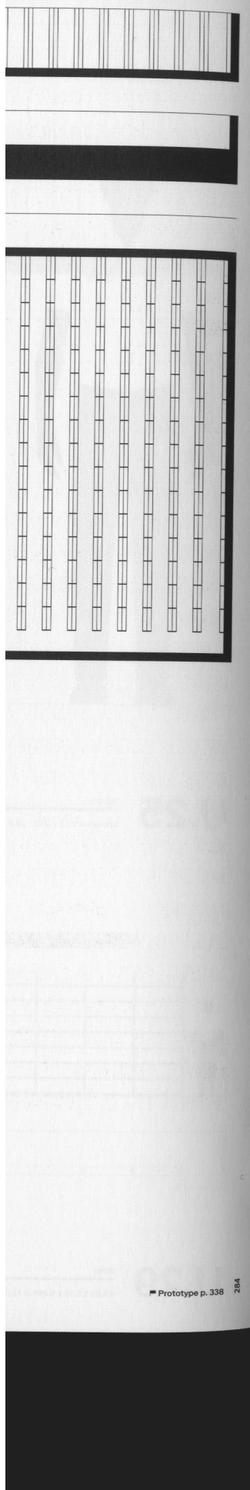


[51]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

IMG

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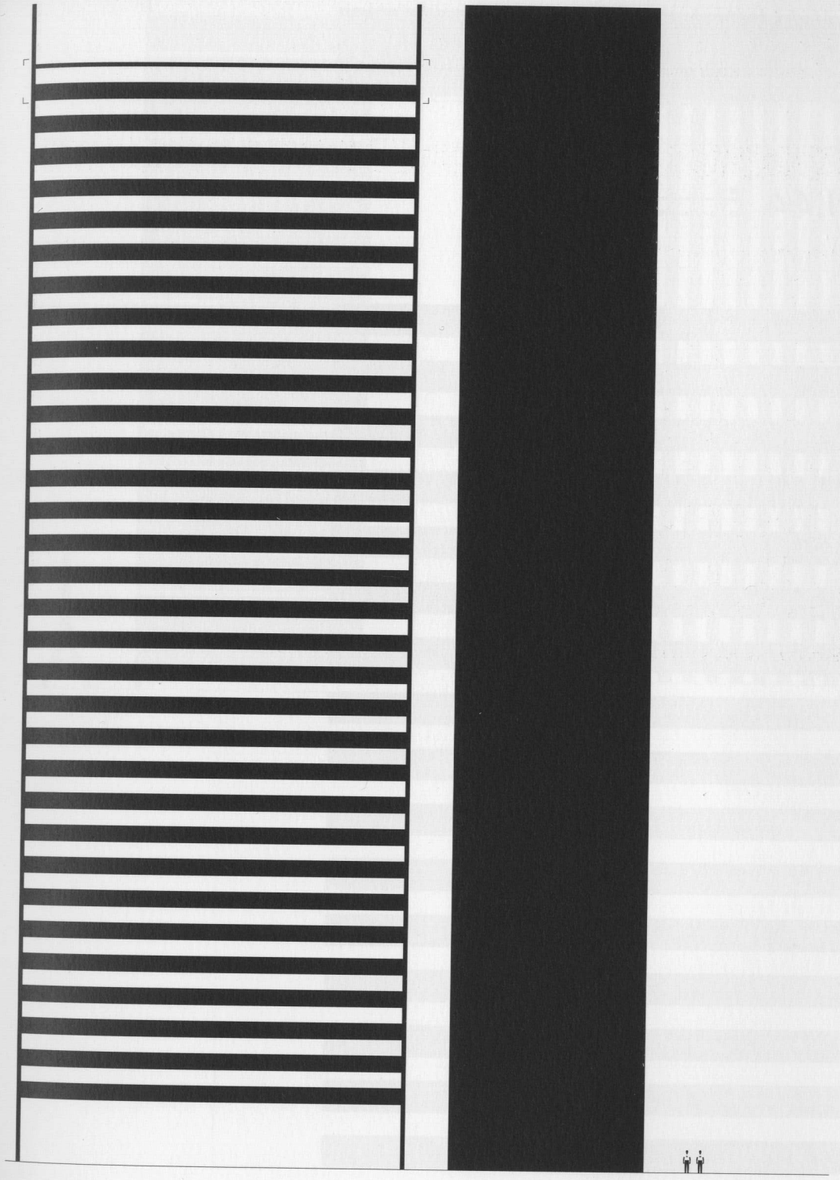
IMG



Prototype p. 338

284

IMG



285

U.40

10 m

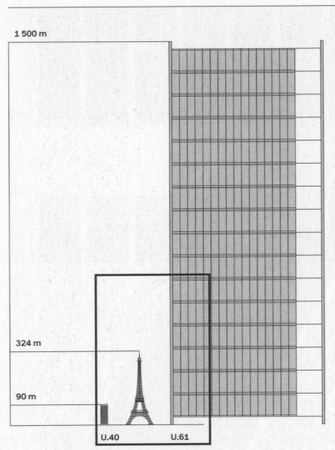
House 30 × 15 × 90 m [U.35 × 32 (2²)]

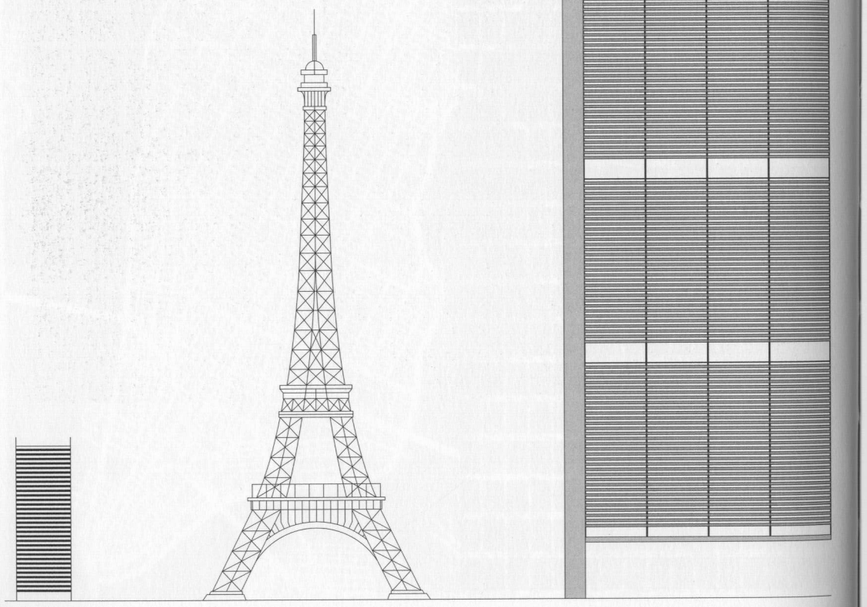
Prototype p. 339

[52]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.

IMG

IMG



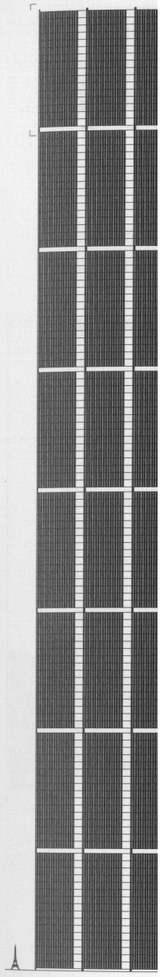


290

U.40

U.61

IMG



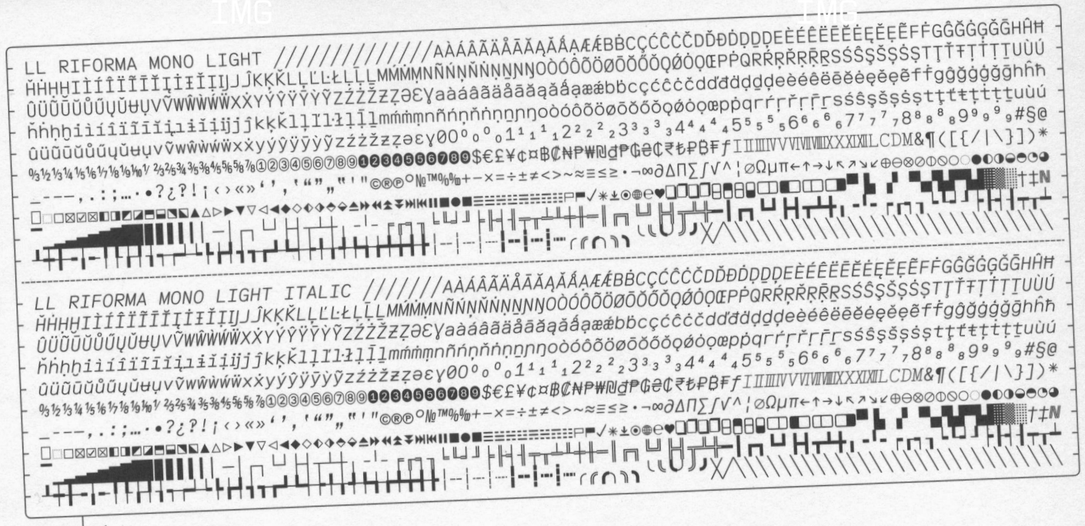
291

U.64

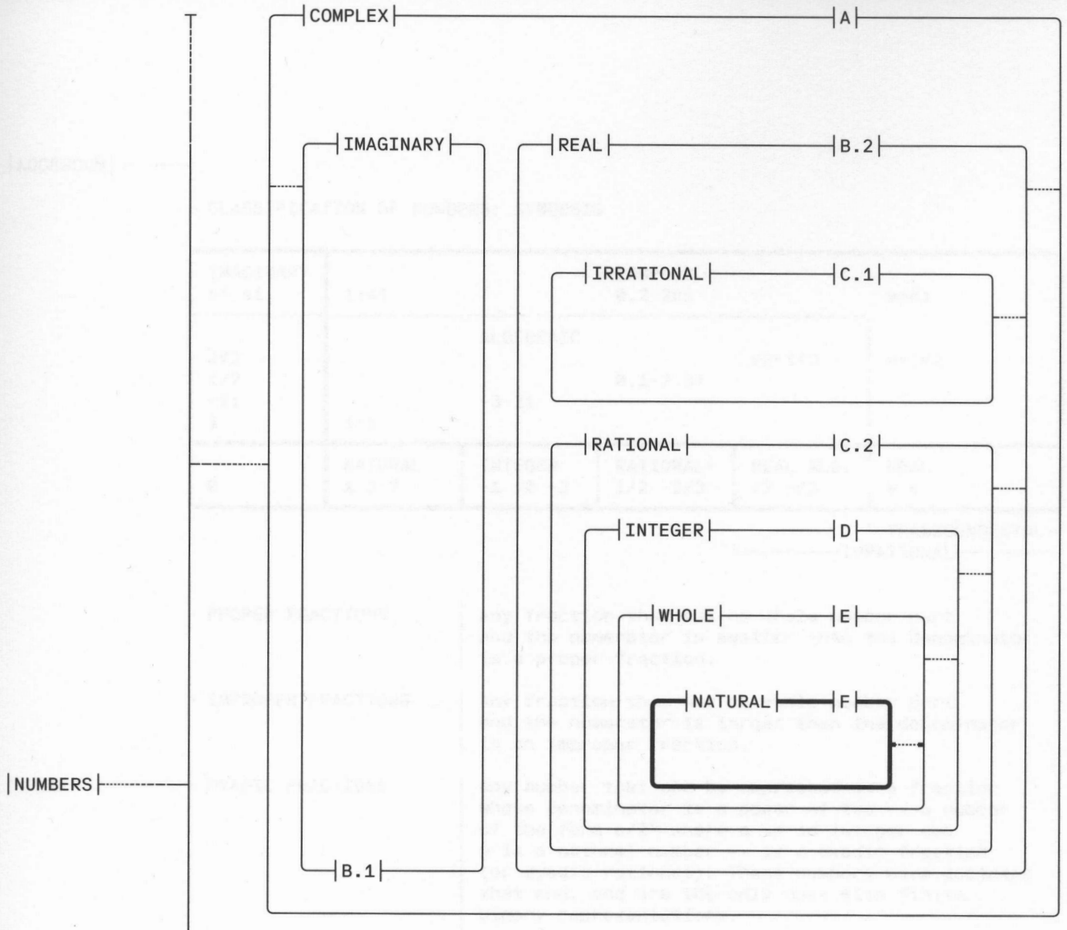
1 km

10 × 16 × 1

[53]
Dimension of Two,
Norm, 2020, 156 × 234 mm, 512 pp.



NUMBERS -- A CLASSIFICATION TYPESET AS PLAIN TEXT
AND ENCODED IN RIFORMA MONO

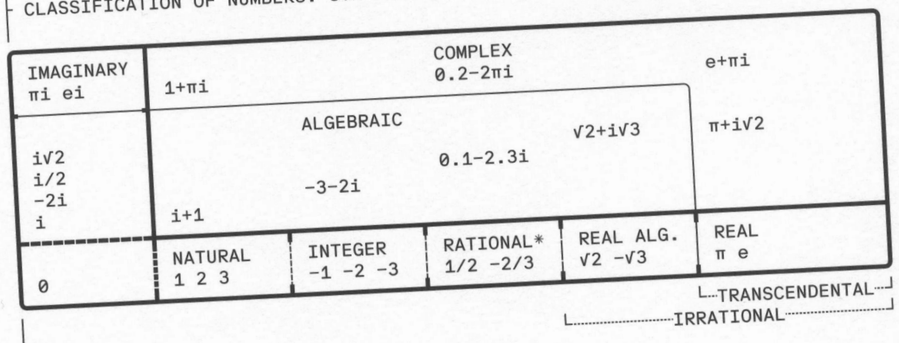


F Natural numbers are the set of positive integers, from 1 to infinity. They are also known as counting numbers.

```
{ 1   2   3   4   5   6   7   8   9   10  11  12  13  14  15
  16  17  18  19  20  21  22  23  24  25  26  27  28  29  30
  31  32  33  34  35  36  37  38  39  40  41  42  43  44  45
  46  47  48  49  50  51  52  53  54  55  56  57  58  59  60
  61  62  63  64  65  66  67  68  69  70  71  72  73  74  75
  76  77  78  79  80  81  82  83  84  85  86  87  88  89  90
  91  92  93  94  95  06  97  98  99  100 101 102 103 104 105
  106 107 108 109 110 111 112 113 114 115 116 117 118 119 120
  121 122 123 ... }
```


ADDENDUM

CLASSIFICATION OF NUMBERS: SYNOPSIS



PROPER FRACTIONS

Any fraction that has no whole number part and the numerator is smaller than the denominator is a proper fraction.

IMPROPER FRACTIONS

Any fraction that has no whole number part and the numerator is larger than the denominator is an improper fraction.

DYADIC FRACTIONS

Any number that can be expressed as a fraction whose denominator is a power of two -- a number of the form $a/2^b$ where a is an integer and b is a natural number -- is a dyadic fraction (or dyadic rational). These numbers have decimals that end, and are the only ones with finite binary representations.

```
1/4       = 0.25
9/16      = 0.5625
11/128    = 0.0859375
133/1024  = 0.1298828125
777/8192  = 0.0948486328125
...
```

ALGEBRAIC AND TRANSCENDENTAL NUMBERS

All integers and rational numbers are algebraic, as are all roots of integers. Real and complex numbers that are not algebraic, such as π and e, are called transcendental numbers.

All transcendental real numbers are irrational numbers, since all rational numbers are algebraic.

Not all irrational numbers are transcendental.

```
Typeface        Riforma Mono Regular
UPM             1000 (units per em)
Width           640

                A computer point (pt) is the smallest unit of measurement
                in typography. The contemporary desktop publishing
                point (also called the PostScript point) was defined as
                72 points to the inch (1 pt = 1/72 in = 25.4/72 mm).

1 in            = 25.4 mm
1 pt            = 0.352777777777777777777777777777... mm
1 mm            = 1/(25.4/72) pt
          (A)   = 2.834645669291338582677165354330708661417322834645669291338582677-
                  913385826771653543307086614173228346456692913385826771-
                  71653543307086614173228346456692913385826771-
                  7165354330708661417322834645669291338582677-
                  71653543307086614173228346456692913385826771... pt
1000/640        =
25/16     (B)   = 1.5625

Typesize        = (A)×(B)×2
                = 8.858267716535433070866141732283464566929133858267716535-
                  354330708661417322834645669291338582677165354330708661-
                  614173228346456692913385826771... pt
Width           = 2 mm


N               20221223
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[58]
Riforma Mono Type Specimen
Norm, 2024, 20 pp. + 1 special print.

Revue Faire, nº46 – Octobre 2024
Texte : James Langdon

Direction de publication :
Sacha Léopold et François Havegeer
Conception graphique :
Syndicat www.s-y-n-d-i-c-a-t.eu
Traduction française : Thierry Chancogne
Correction anglaise : Henry Clarke
Correction française : Judith Bargues

Impression : Standart Impressa
Vilnius, Lituanie

© Éditions Empire

9 passage Duhesme 75018 Paris
www.e-m-p-i-r-e.eu

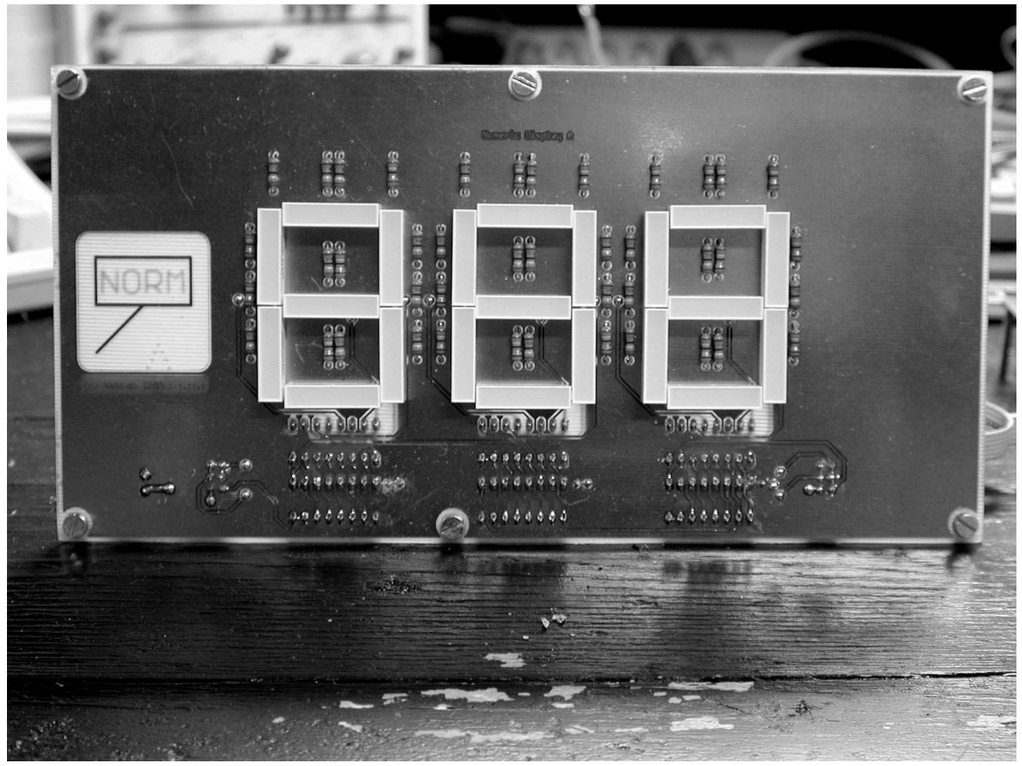
14€ ISBN : 979-10-95991-43-4
ISSN : 2558-2062

IMG IMG

IMG IMG



[59]
Norm,
Exhibition view of Chapter 7 (Picture),
It's not complicated, Museum für Gestaltung Zurich, 2020.



[60]
Norm, Sign Generator, 2000,
motherboard of the left display (connections).

IMG IMG