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Cover: Local "branding" in Mumbai, India—a hand-painted barbershop sign—speaks directly to passersby. Photo by Kurnal Rawat.

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Editor's Note

From promoting prefabrication and sustainability to minimizing square footage, editor-in-chief Michael Sauter and Arieff focus on fighting the good fight.

dwell

"In an age of mega-super-extra-everything, the best things still come in the smallest boxes." —James Nestor

Dwellings



A Little is Enough
The small house in my city is the perfect size for tight budgets. —James Nestor.

One Room Fits All
Every studio dweller fantasizes about having another room. Architect Joel Sanders made his client's dream a reality. Story by Virginia Gardiner / Photos by Grant Delin

Standout in the Crowd
Edwardian on the left, Victorian on the right, and in between, just enough space for a slice of 21st-century modernism. Story by Amos Klausner / Photos by Todd Hido

The New Suburbanism
In a region where many feel that success is best expressed in square footage, one family bucks the McMansion trend. Story by Deborah Bishop / Photos by Robert Schlatter

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Dwell Home II
Young family buys lot in L.A., wants to build environmentally friendly dream home. No, it's not the premise of a new public broadcasting reality show—it's the Dwell Home II!

Jan/Feb 05 Contents: Small Is the New Big

Cover

Martin Roscheisen's San Francisco home may look small compared to the neighboring Victorians, but architect Cass Calder Smith's delicate design proves that less really can be more. Photo by Todd Hido

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Food styling by Cyd Raftus McDowell

□ LIGHT RECIPE
* LOW-CARB RECIPE

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Analytical psychotherapist Jason Wright introduces this section, and considers obsessive behaviour and the designer's need for control. In the following illustrated case studies, leading designers consider the place of grids in their work.

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Type exists. It is a fundamental part of our lives. These simple facts are essential to understanding how to communicate more effectively.
- 22 Chapter 2: **What is type?**
Between type's past and its future, our present understanding of type is rooted in who we are and how we communicate. Type is a living entity integrated into society's moods and trends.
- 34 Chapter 3: **Looking at type**
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- 54 Chapter 4: **Type with a purpose**
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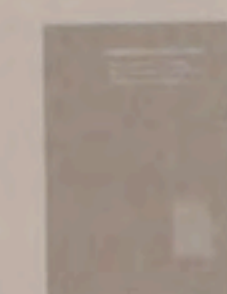
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Actress: Megan Bierman



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Actress: Megan Bierman



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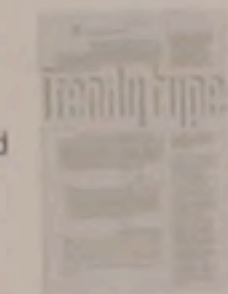
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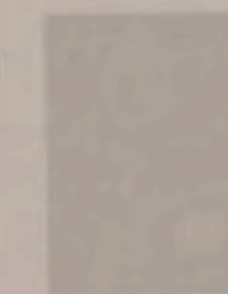
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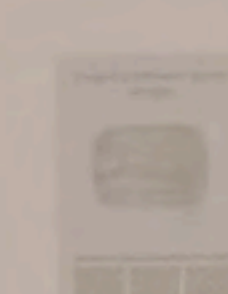
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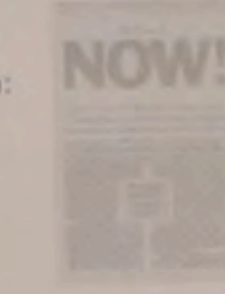
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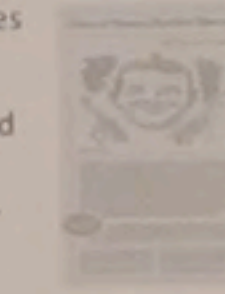
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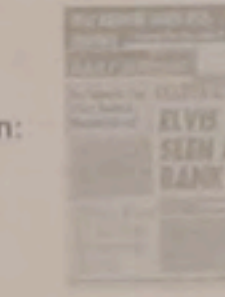
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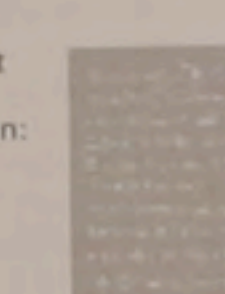
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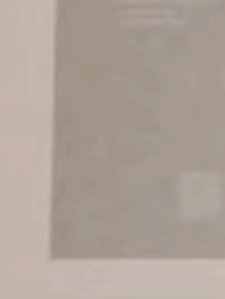
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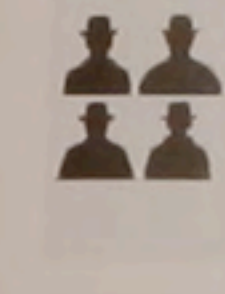
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94 John, Paul, George & Rita
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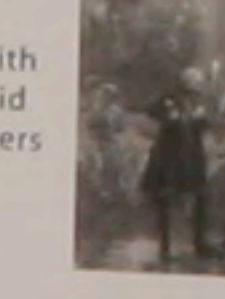
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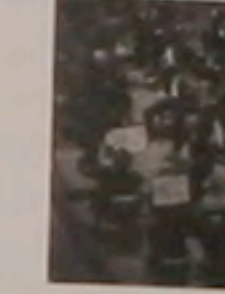
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106 Metronome
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112 Frederic Goudy
Quotation attributed to Mr. Goudy



114 Tree farm
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116 Summer tree
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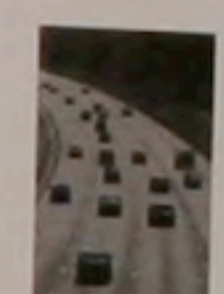
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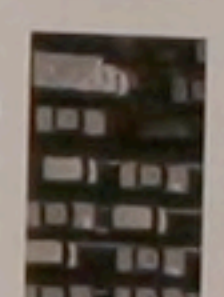
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124 Freeway daytime
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126 City traffic
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for pages 234 to 265

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1965 Sketchbook drawings.	1965 M-cube with a print of the letter glued to each of its six sides. The cube construction enabled the M to be photographed from different angles or to be viewed in steps of rotation.	1965/66 Resulting photo prints of the M-cube, arranged in sequence for selection. M distortions with the darkroom enlarger: stretched, extended, slanted, blurred, sharp, condensed.	1967/1965 M composition and preliminary sketches.
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1965 Sketchbook drawings.	1968 M composition from sketchbook drawings. (Reconstruction)	1965 Sketchbook drawings.	1965 M composition. 1967 M composition.
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1965 Sketchbook drawing.	1965 M composition.	1967 M compositions.	
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1965 M compositions.	1963 Contours of the Syrian desert compared to shapes in the letter M compositions. Photograph taken on a flight from Aleppo to Damascus.	1965 M compositions.	

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zu den Seiten 234 bis 265

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1965 Handzeichnungen. Entwürfe aus meinem Tagebuch.	1965 M Würfel. Er war Ausgangspunkt, auf dessen sechs Flächen jeweils der Buchstabe aufgeklebt wurde. Die unterschiedlichen Stellungen des Würfels bestimmen die	Abläufe während des Photographierens. Die Aufnahmen wurden in der Dunkelkammer auf Photopapier belichtet und zu Zeichen- bildern zusammenge- stellt.	1965/66 In der Dunkel- kammer konnte ich den Buchstaben strecken, beliebig neigen, unscharf und scharf stellen, verengen, verbreitern und verziehen. Die Vergrößerungen wurden zu neuen Bildern zusammengestellt und auf Karton geklebt.
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1965 M Zeichenbilder.	1963 Auf dem Flug von Aleppo nach Damaskus. Luftaufnahme über den Feldern der syrischen Wüste. Flächen und Umrisse erinnerten mich an die M Zeichenbilder.	1965 M Zeichenbilder.	

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Produced on the initiative of the
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Josef Müller-Brockmann

From the Dawn of Barter in Visualized Conception of To 168 pages with 280 illustrations. Word and image form the link between the world of other people and the world of other people. Resources of expression have become more sophisticated. However, the impact of the printed word has remained indispensable. With the advent of printing, limited in availability, grew in its impact on thought; communication for the masses. Oral transmission was replaced by visual communication and civilization were in. As printing was improved and visual information multiplied through sign, television, exhibition and have become generally established. And already work is in progress as computer writing, stereo and mile newspapers, etc. As the scope of the graphic "visual communication" will be his activities than "graphic communication" means the creation of these include printed matter, spectacles, catalogues, book emblems, trademarks, posters, film graphics, audiovisual presentations, indicators on giving abstract entities a visual form. The history of visual communication of art, civilization and trade has an aim in common with all other sciences. This makes it as young and closely bound to the present. This book contains illustrations of visual communication but not only. In the examples he has author has deliberately concentrated interest to him; factual information influence our thinking, an stylistic trend.

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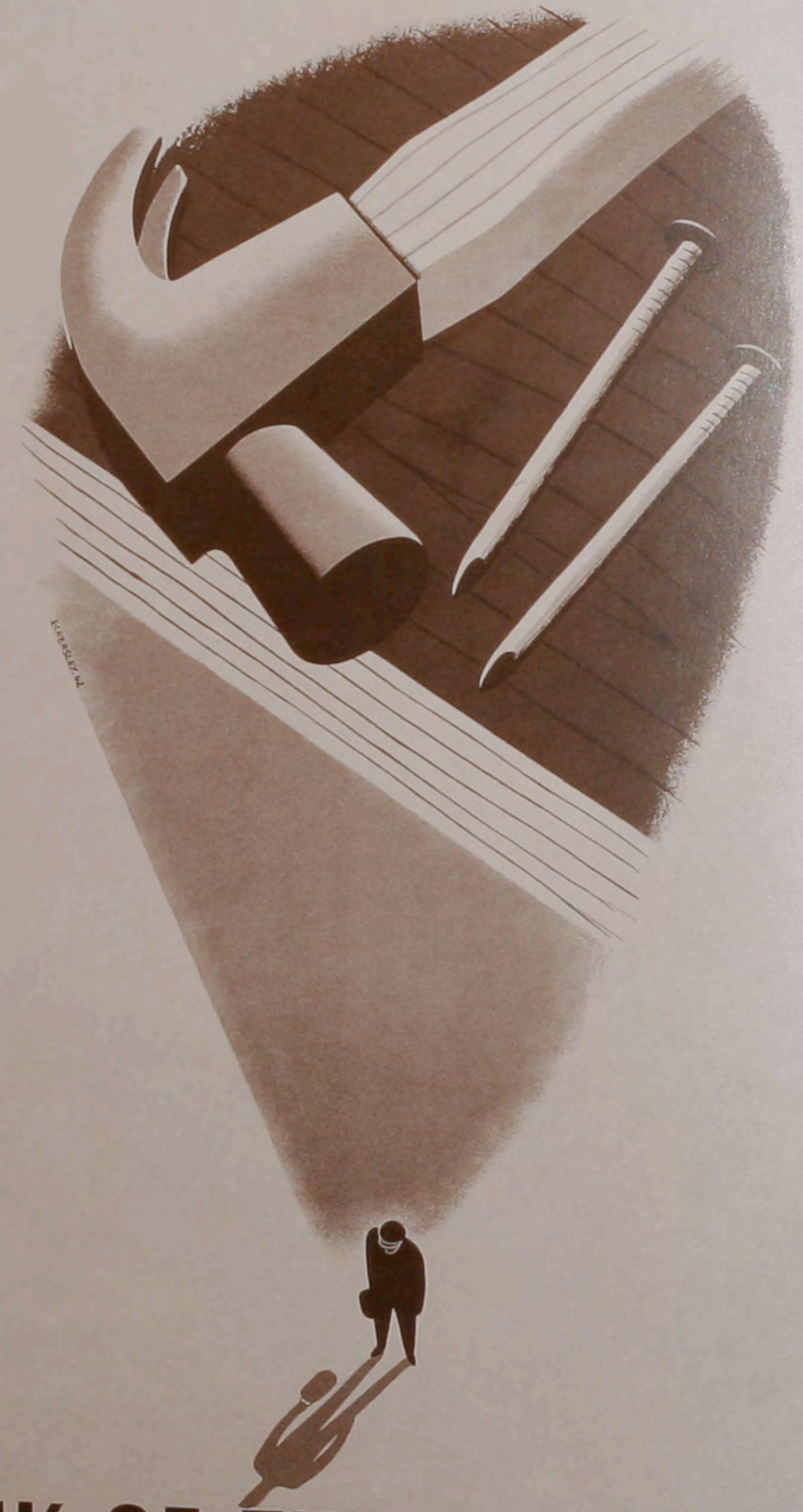
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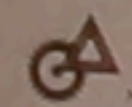
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STOW TOOLS SAFELY



THINK OF THE MAN BELOW



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Sirio Arancia 140g/m². Supplied by Fedrigoni

Editorial

'Social vision' (pages 34-43), Paul Rennie's account of wartime industrial safety posters, many taken from his own collection, delivers an interesting variation on the mantra that 'good design is good business'. These dramatic posters, by talented designers such as Tom Eckersley, Pat Keely, Manfred Reiss and H. A. Rothholz, are examples of everyday designs that unapologetically put first things first. There's a unity of purpose in the objective, brief, conception and completion of each poster.

The difficulty of achieving such objectives in the present day is underlined by the multiplicity of work shown in Sean O'Toole's article about AIDS/HIV campaigns in South Africa (pages 44-51). Here we see design and communication initiatives that include glossy branding, agitprop, funky info-toons, kitsch fundraising, street billboards, photography and fine art. Meanwhile, cold hard statistics continue to show the enormity of the challenge. Whatever the power of design, there are some briefs that can't be set until the political and scientific issues have been tackled head-on.

Many designers now shy away from design with a didactic purpose – projects that are meant to change behaviour. It can seem uncool, or attract accusations of 'nannying'. Yet if we have accepted design's role in commerce, where a poster, package or advertisement can have a powerful effect on the way we consume, perhaps there's a greater challenge in making design that can add to the quality of life – whether that's by improving literacy, stemming obesity, preventing accidents or defeating AIDS/HIV.

The Ladybird series of children's books had a 'social vision' of its own: the contents, lettering, structure and illustrations of each title were essentially focused on the task of teaching children to read. Adrian Shaughnessy's 'Mystery and clarity' (pages 28-33) considers the way certain illustrations by John Berry and Martin Aitchison also depicted a country on the cusp of cultural change – as the world became 'modern'.

Eric Kindel's carefully researched essay (pp.18-27) deals with the phenomenon of moiré in printing, in aspects both technical and aesthetic. This is the latest in an occasional series of essays from Eric: earlier examples have included stencil-making in Germany and the us (*Eye* no. 40 vol. 10); the eccentric Hoofdletters (*Eye* no. 47 vol. 12); and an overview of overprinting (*Eye* no. 43 vol. 11). Continuing with the theme of design 'process', Steve Rigley, in his article about India (pp.56-64) shows how quickly the tools of digital production are changing the everyday physical reality of Indian cities such as Mumbai. The Typocity project of Kurnal Rawat and Vishal Rawley is an original and creative response to the visual turmoil. Rigley quotes Marshall Berman's observation that 'To be modern is to live a life of paradox and contradiction.'

Kevin Larson's Monitor article about legibility (pp.74-77) presents yet another role for the scientist-technician in design: research into the way people read has benefited from radical improvements in fast eye trackers and computers. Kevin's talk at last year's *typi* conference excited a great deal of interest among designers and typographers, and we are thrilled to publish his research for the first time. *PLW*



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[See advertisement, page 72, for availability and prices.]

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Tadao Ando's hands photographed by Anthony Oliver

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Letters

SUSPECT ROUND-UP

From Steven Heller

Teal Triggs' essay ("The endless library at the end of print", Eye no. 27 vol. 7) is a broad-brush sweep – indeed swipe – at many genres without the glue of historical and critical intelligence to bond it together. It is a round-up. Take away the intellectual verbiage and what is left is a list of books in two columns – "I like and I don't like." But I think Teal bit off much more than she could chew. The promise of an interesting survey was there in her early comparisons between Ferebee and Craig. But the rest of the essay was a selective litany of genres that didn't really explore the nature of the individual books. Frankly, I would rather have read reviews of all the books and authors mentioned in that list on the opener. In fact, the list promised more than it delivered, and I think ultimately diminished the individuals involved. Then, of course, there are the major omissions. Where are the Roger Remington books? The Documents of American Design series – Brodovitch and Goudy? It's too easy to ignore them as being male-oriented, canonical great masters. And to compare Rand's books (if only A Designer's Art) to Carson! Give me a break. Carson's first book was a bloody portfolio, it said nothing about design process or philosophy other than "it's the end of print". And the second...

For that matter, where is Emigre's book, doesn't that offer some historical documentation? And, since I'm on my high horse, what the hell, she ignores my own Graphic Style, still widely used as an introduction to style, as well as Borrowed Design and Graphic Wit which are, if I do say so, important exegeses on significant issues of design.

She ignores design issue-oriented publishing, which is hard to sell in this marketplace, and the realities of publishing. A review or survey of contemporary publishing must address the way books are bought by publishers and sold. Without a clear understanding of these vicissitudes any discussion of

OMISSION

During the preparation of Eye no. 27 vol. 7, the following credits and acknowledgements for "This is not a book" (pages 48-55) by Jonathan Ward were inadvertently mislaid. The editors offer their heartfelt apologies to all concerned. The photographs of books by Sjoerd Hofstra and Salvador Menjibar (nos. 25-28) were used with the kind permission of the Museum of the Book / Museum Meermanno-Westreenianum, The Hague, The Netherlands. Further thanks were due to Jan van der Wateren, Keeper and Chief Librarian, Alex Chanter, Marc Ward and Eva White of The National Art Library at the Victoria & Albert Museum, London; Tanja de Boer, curator, and Marieke Klapwijk, mediathèque, at the Museum of the Book and Lynn Trickett, Brian Webb and Nick Austin for their help in researching the article.

what is published is meaningless. While Teal tosses the design writing anthologies aside, the fact is that these things could not have been published ten years ago. First, there wasn't anything to publish; second, no publisher would gamble in this market – believe me I tried five years ago. So to toss off anthologies as retreats, as she does, without giving more than a list of titles is arrogant at best.

Most people do not read the worthy books. They want pictures and plenty of them. Nothing wrong with that. But there are many of us who want to give more than pictures (or as Teal says "MTV" titles). But those of us who are in the business of making books also know that it is important to balance history, criticism, theory and ephemera. I'm not sure what kind of book would make Teal really happy, but I don't think she realises how broad the market is, and how small the openings are. New York

SMALL IS BEAUTIFUL

From Michele Jannuzzi

Your informed contributions and increasing interest in new media subjects is particularly welcome in a scene dominated by "techies" and where communication issues are often disregarded. Though the main website of Central Saint Martins has been well received by the press, it seems that many have missed the main point of interest in this site (one of many shown in "The diaphanous machine", Eye no. 26 vol. 7). This large, "all-graphics" homepage is produced with one HTML file (21K), one black pixel and one white pixel (totalling 0.16K) which are enlarged and configured at the "client" end of the Web browser to create instantly the large lettering and eleven animations and captions (totalling 28K) which are subsequently downloaded to direct the visitor to the website's content. All this produces a page that, despite its dimensions, adds up to less than 50K.

The website interface makes use of Mies, a font we created (with the Web in mind) to make interesting letterforms with the minimum number of pixels. We use Mies as "colour background tables" or as enlarged GIFs to produce graphics, titles and navigation elements. It provides the site with a strong graphic impact, unity and economy of bandwidth.

We will continue developing such projects with the intention of producing exciting, challenging work – sometimes succeeding, perhaps sometimes not. But as you conclude in your article "at least we can try". We will continue to look forward to Eye's contribution to better design for our monitors. Jannuzzi, Smith, London

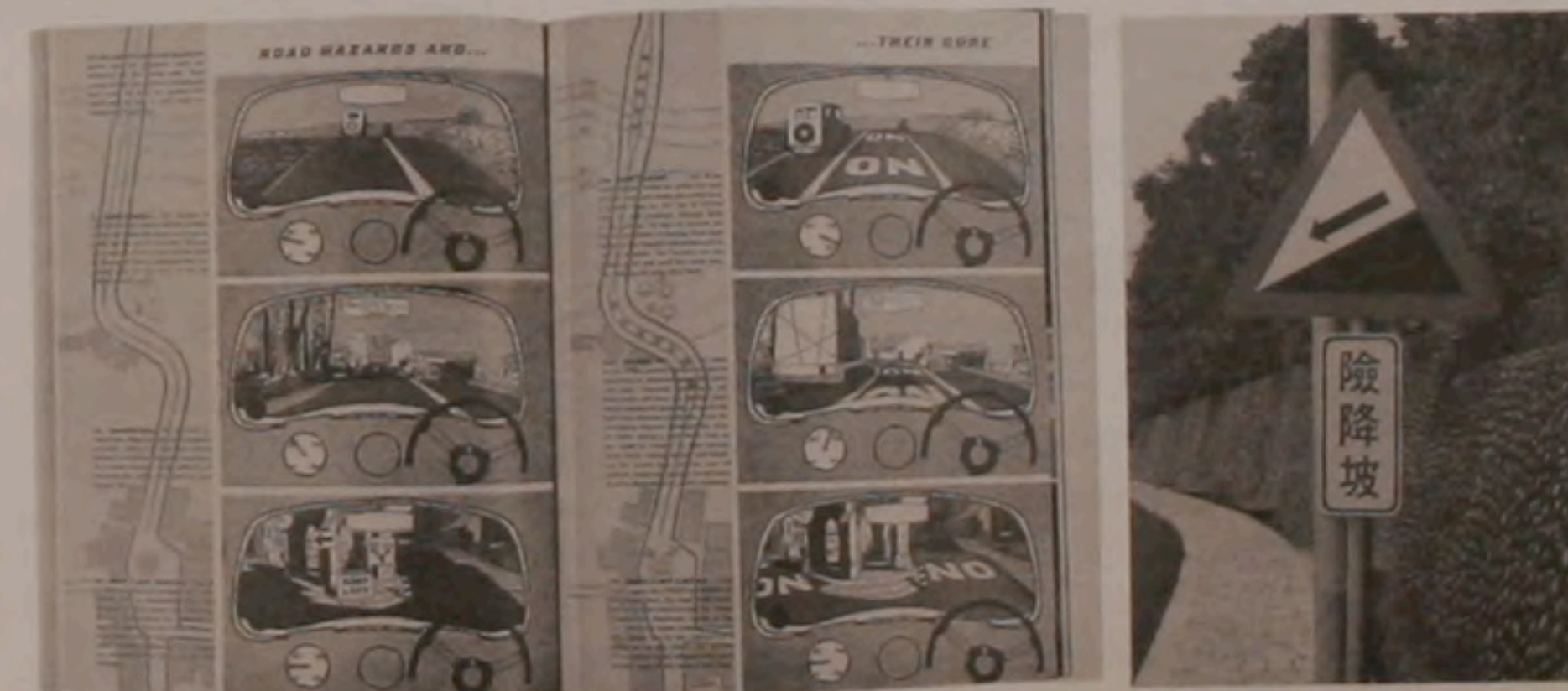
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"This month's cover took an extra amount of time and energy, because three options presented themselves," says *Metropolis* art director Criswell Lappin. "Initially we focused on the Bouroullec brothers and the Next Generation Winner. But after our publisher asked us to reconsider another story as a cover candidate, we decided on the Edgewood House. It's located on an awkward site next to a freeway but that wasn't apparent in the most compelling image we had. In the end we worked it into the cover line, which mimics a real estate listing."

more on this story
at metropolismag.com



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uptown/
downtown/
out of town!

be at home
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