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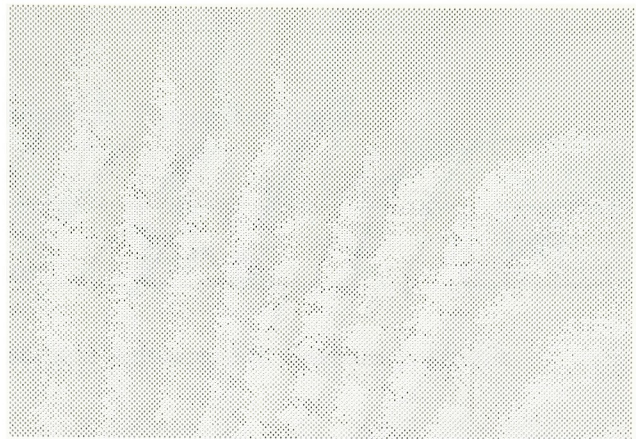
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**Rochester
Institute of
Technology**



**A Thesis Submitted to the Faculty of
The College of Fine and Applied Art in
Candidacy for the Degree of**

MASTER OF FINE ARTS

**Experimental Graphic Design
Lester Beall / SITE**

by GEORGE A. WENZEL

April 29, 1989

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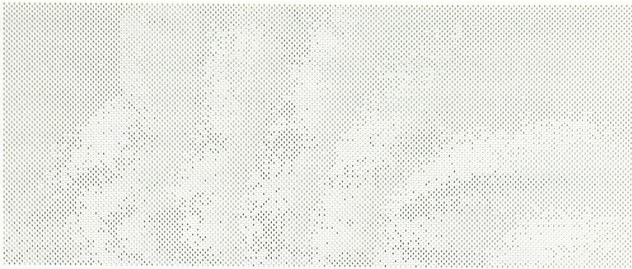
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Proposal and Preliminary Research




In the field of graphic design, there have always been those designers/artists who have gone beyond the mainstream of acceptable commercial imagery. The ideas and concepts developed in their experimental work later filtered down and have been used acceptably in mainstream commercial design. My interest centers on those innovators who stretched the boundaries and lead the way.

My thesis centered around two projects: a poster of American designer Lester Beall's experimental work and a promotional book for the Architectural firm, Site. The purpose of this book is to reflect their philosophy and purpose and to provide a vehicle for my personal design experimentation and exploration.

My research began with a general overview of prominent designers considered to be on the cutting edge of their field. Some of these included the Russian Constructivists, Futurists, and the work of other European designers from the 30's. I studied American designers such as Lester Beall from that time period, as well as innovative work of contemporary designers and corporations.

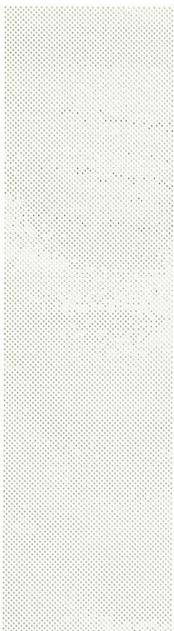
Lester Beall's Experimental Design Work



From this preliminary research, I focused on the work of American designer Lester Beall. There were several reasons for this choice. The first being the availability of extensive primary resource

material from the Lester Beall Collection part of RIT's Graphic Design Archive. Samples of the majority of Beall's work, are contained in this collection. Drawings, sketches, roughs, comprehensives and finished printed pieces are included. Letters, notes, speeches and other writings detail his design philosophy and his creative process. He also wrote and spoke of his theories on design education and sources of inspiration.

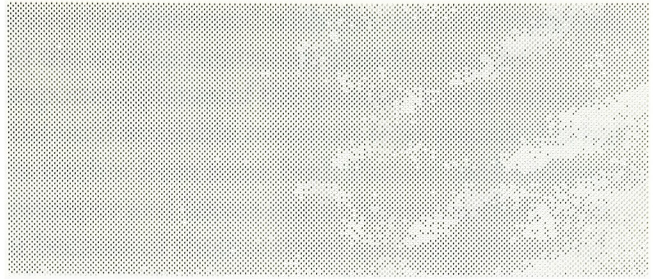
The second and most important reason for the choice of Lester Beall is that he was one of the major catalysts in American design in the 30's and 40's. He was influenced by the work of the European avant garde. In the April 1939 issue of *Gerbrausgrafik*, his work is described as follows:



"the typical representative of those definitely intellectual artists whose creative work is based less upon spontaneity than upon reflection. His work displays an almost mathematical accuracy and architectonic clarity; one feels in looking at it that it has been executed with careful consideration and with a feeling of responsibility. Further it reveals a perfect command of the typographical medium and an unerring feeling for the proper arrangement of surfaces. It also betrays the obvious desire to express with the simplest possible means, easily comprehended impressions of striking forcefulness. Despite these traits however, Lester Beall's work is anything but the cleverly solved results of a lifeless and bald constructivism, simply because his artist's inventive is everywhere sufficiently visible and finds its natural expression in an astonishing use of formal or coloured media in the proper place."

Beall was a successful and distinguished businessman, considered by some to be the businessman's designer. He successfully combined the experimentation of a creative designer with the sensibility of a businessman. His work for *Scope Magazine* is a typical example of this blend of risk taking graphic design with provocative practical work for a pharmaceutical company.

Beall Text From Poster



The late Herb Lubalin said that, more than anyone else, Lester Beall was responsible for taking American graphic design of the 30's out of its mundane, tasteless form into the beginnings of what we now know as effective visual communication.*1

Beall's work has been exhibited in museums and galleries around the world in places like New York, London, Paris, Melbourne, Tokyo and Stockholm just to mention a few. He has been the subject of numerous articles in periodicals, magazines and publications such as *Industrial Design*, *Print*, *Communication Arts*, *Graphis*, *Gebrausgraphik*, *Domus*, *Idea* and others, as well as winner of numerous awards from the Art Directors' Club, New York and Chicago, The American Institute of Graphic Arts, The Lithographers National Association and more. It is hard to read a design magazine from the 40's, 50's and 60's without finding an article about Beall or seeing one of his design projects.

Up to 1929 his work was rather conventional, but after that there was a drastic change.*2 There were two major catalysts of this change: Beall's personal study of Abstract painting at Chicago Art Institute's Library and further exposure to the work of European avant garde artists and typographers through his association with Fred Hauck, who studied with Hans Hoffman and visited the Bauhaus.

Beall was inspired by the Abstract painters, like Picasso, Braque and Gris whom he considered to be the initiators of the first typographic experiments.

Picasso experimented with the values of materials and the surface treatment, thus freeing the component planes of the picture. The primitive artist used available materials from outside his hut or a feather from some bird. Picasso used wallpaper, newspaper and leaves not to represent their form but because of their textural qualities. He peeled and scratched canvas, mixed glue with pigment, smeared wire ropes with paint and glue.*3 Beall refers to the early Dadaists, embodying dynamic excitement in their typographical experiments. In a talk on June 7, 1939, Beall refers to the experimental photography and photomontage of Moholy-Nagy and the paintings of Klee, Kandinsky and Breuer, as well as giving us insights into his Bauhaus-inspired experimental design process.

Beall placed a great deal of importance on creative expression, emotion and a childlike curiosity of everyday sensory experiences. He was constantly exploring and developing his creativity through his drawings, photography, typography and design.

Beall felt that tradition was the primary handicap of the creative designer, whether it be conservative traditionalism or the sun worship of avant gardism. He compared the problem of traditionalism to the illustration of hitching a horse to a 1940's streamlined automobile and tearing up Fifth Avenue at 4 miles per hour. According to Beall, tradition should be viewed as an historical accomplishment, upon which the designer must grow, but then go on and grow farther and apart from. The avant garde, though it freed the designer from tradition, was primarily concerned with opportunism and being "the first." It lacks sensitivity to the other aspects of the design problem.*4 Each designer creates from a purely personal perspective, and must set individual standards. Beall advocated a new tradition in design, constant examination of the new as well as traditional forms, a tradition of experimentation. These experiments are then applied into new forms


to increase communication of thought and emotion. He compared graphic design to a highly geared visual machine that when perfectly oiled and pitched was able to evoke any degree of emotional response in the viewer. He was critical of designers who though mechanically proficient are mentally barren, interpreting neither the spiritual nor the aesthetic reasons behind the visual result. He portrayed a designer who goes to an exhibit, finds a piece that he likes and says "I'll have to use that idea sometime," then he does, creating a grotesque conglomeration of visual effects out of context with one another, an inharmonious and unhandsome hybrid.

Throughout his career, Beall's experimentation with drawing, photography and typography filtered into his commercial design work. The dividing line between experimental and practical is almost non-existent in the work he did for *Scope* magazine as well as in many other examples.

Beall considered himself an artist first. He was not willing to stand placidly by and watch his individuality be denied. He believed that design could not be based on safe economic strategies, or on a set of rules and formulas found in a book. This leads to sterile design.


One of his favorite subjects for exploration of form was the figure. This was the subject of many of his drawings, paintings and photography. The consistent importance of figure drawing played a key role in his creative process, appearing and reappearing in many applications. The intuitive hand of an artist was always evident through an underlying structure. This structural quality in his work was largely due to his drafting and technical background.

Beall quotes Herbert Read from an article from *Quandrum*, May 1956, in a speech he gave on the Art and Science of Typography, to the Type Directors Club in New York in 1958,



"The artist begins with a background that is mysterious, unformed, and this he may actually prepare automatically by scribbling or doodling with this paintbrush. But then he begins to elaborate, to delineate, never resorting to logical or verbal processes, but never the less proceeding by purposeful steps--one stroke or spot determining the shape and place of the next stroke or spot; until finally he is left with an image whose origins or significance he cannot explain (and does not desire to explain) and yet which constitutes for him something valid, something true, something deeply necessary, a vital presence."

In the previously mentioned speech and in a speech to the Art Directors' Club on May 28, 1964, Beall quotes the writing of three people: Harold Taylor, in a publication by the Museum of Modern Art in 1960; James Johnson Sweeny, in an address on the occasion of the 75th Commencement exercises of the School of the Art Institute of Chicago, on June 1954; and Paul Valery, in his monogram "Degas, Manet and Morisot." His selection of these three quotes give us a further understanding of his philosophy of art and design.

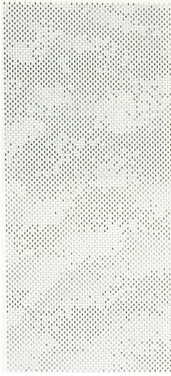


"We are being pushed into group thinking at a time when too many people are willing to strip themselves of their individuality in order to become clusters of approved characteristics held in place by a desire to be liked and to be successful."

Harold Taylor

"An artist's prime responsibility to his profession is to be an explorer, to cultivate some fresh corner of the field of expression through the medium of his art; in this way, in a sense, to push out its boundaries, to widen its frontiers. The sense of tradition on which the artist might lean was never apparent in the best work, but the dynamism that characterized the greater part seemed to be fed by this pioneering excitement, this feeling that at any moment the artist was to discover a new world."

James Johnson Sweeny



"Perhaps conditions are changing, and instead of this spectacle of an eccentric individual using whatever comes his way, there will instead be a picture making laboratory, with its specialist officially clad in white rubber gloves, keeping to a precise schedule, armed with strictly appropriate apparatus and instruments, each with its appointed place and exact function... So far , chance has not been eliminated from practice, or mystery from method, or inspiration from regular hours: but I do not vouch for the future. "

Paul Valery

Quotes

The following quotes were taken from manuscripts in the Lester Beall collection located at RIT.

"One factor that has increased the role of the designer is that he has effectively sold his attitude of constant and intuitive experimentation as opposed to allowing himself to be 'researched' into and out of all the so-called answers. The fact that he is, in effect, often a pioneer in his approach to serious graphic problems does not mean he is a gambler. Indeed his concepts are created against a background of experience in bringing to forceful use an intuitive approach to his work plus cold logic so that his efforts successfully reach out to the people."

from: Modern Trends in Graphic Art by Lester Beall

" At the Bauhaus, the students among other things gathered together various materials and assembled them in tactile tables. Some tables were for pressure and vibration. They ranged from smooth to rough, and from hard to soft, fluted and so on. At the same time the student experimented with the surface treatment of materials, tacks were scattered on glue, various brush treatments of paper and canvas, hammering and punching of wood, mixing cotton and rubber cement, etc. I mention this as a suggested experiment for the acquisition of a more complete visual knowledge of the importance of textures. Try a few simple experiments of this type. At first forget about analyzing the problem and have some fun. There is another thing to be learned from this sort of playing too--if you like to call it that, that is the handling of graphic elements as physical elements. What I mean is the next time you have a design problem, cut all your elements out of paper your color areas, your illustrations, your body type, your headlines etc. Spread them on a white sheet and put the whole business on the floor. Then move your elements

around until you get the result that works the best. This is not only good practice in general, but sometimes it is the only one. This sort of practice is only the first stage in becoming definitely an experimenter, searching for new forms and elements, not for freak effects, but for better workability of the design involved...of course even all these new tools are lifeless in the hands of someone who does not feel. Try to bring about an emotional reaction to your particular problem. In other words, get into a 'fever heat' about the job at hand and stay that way until the job is finished... The point is though that you have got to have some emotional response to your problem."

from: Foundations of Design for a speech on June 7, 1939, sponsored by The Government Printing Office given at the National Archives Building.

"All of this research embeds into the consciousness of the experimenter a quicker comprehension of material textures and their functions. Objects are rediscovered for their structural and functional individuality. The mind begins to reach out in search of new applications for old as well as new materials and textures. Adventurous minds happily search about for entirely new materials, arriving at a new means of feeling through vision"

from: Foundations of Design speech by Lester Beall July 7, 1954

"The human form itself contains countless potentialities for abstract expression, the curve of the breast, the shape of the hand, the texture of the hair, the movement of a coiffure, etc. But to see these possibilities one must almost literally exchange one's eyes for a new set. Visually geared to see objects in both detail and in their abstract form."

from: Modern Trends in Graphic Art by Lester Beall

"I am constantly drawing with particular emphasis on the figure, which I find fascinating though difficult in

terms of evolving something that is not completely abstract but certainly not literal or realistic."

"The overriding, one single tendency that is fast becoming a fact, is the drift to automation in thought processes and the diminishing importance of individual responsibility. This digitizing of human factors should be of immediate concern to our profession as well as everyday society--for growth, human understanding and true creativity can only come from the human spirit and not from a machine."

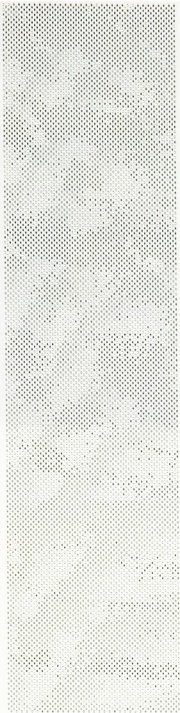
from: A Plea for the Individual and Individuality
speech by Lester Beall, May 28, 1964

"A qualified designer is a wandering sensory apparatus, detecting experiences, absorbing some, deflecting others, but building up a wealth of human phenomena. His experiences may excite, repel and/or motivate creation. The sources are infinite and they vary according to the sensibility of the designer and his accumulated past experiences. For in order to effectively design an advertisement, a package or a product, the designer must be sensitive to the psychological effects of all the elements of design, and to the complex psychologies of its audiences: their receptivity levels, environments, sensory characteristics, tastes and intelligence."

from: A Plea for the Individual and Individuality
speech by Lester Beall, May 28, 1964

"Typography and typographical design, besides being a science as well as an art, is to me an emotional experience. Regardless of the explicitness of the requirements of any problem there is a fascinating experience at hand in exploring and developing the direction of the creative effort. The image that is a result of this effort, it seems to me, should not be a predetermined one nor a mechanical manifestation: if we do not wish to, even unknowingly, weaken its potential function."

from: The Art and Science of Typography speech
by Lester Beall, April 29, 1958



"Over refinement and over simplification in many fields of typographic design are, in my opinion, the forces that tend to dull the designer's awareness. And I believe there is much evidence in today's work of over refinement. Over refinement can lead to sterility... Therefore we can not categorize to the point of defining the simple approach as the most effective approach. Simplicity of design requires great discipline, as does all creative design, but over emphasis on discipline which, I believe, is inherently a factor in the simple approach, inevitably tightens the ring around the designer's creative circle; and through his fear of making a 'mistake' a 'mistake' outlawed by his disciplined concept, makes it increasingly difficult to free his creativity into untried areas. The designer becomes in effect, afraid to explore."

from: The Art and Science of Typography, speech by Lester Beall, April 29, 1958

Design of Lester Beall Book/ Poster



My main goal in designing this part of my thesis was to give examples of Beall's experimental photography, drawings and paintings along with examples of his commercial work, and to show the comparisons. I had first thought of the idea of a time line sequencing of these images, but most of the work centered around the 30's and 40's and there wasn't such a clear distinction in the transitions.

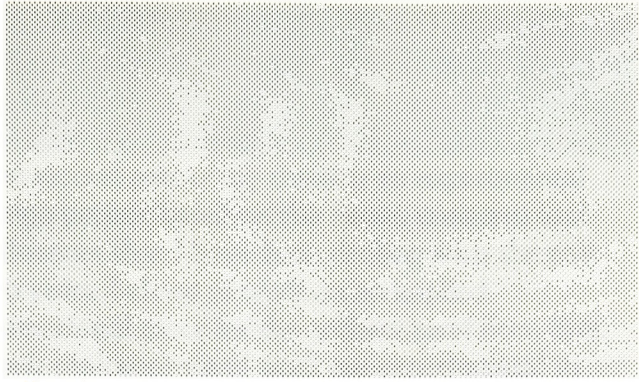
The next problem was to incorporate photographs of Beall and my writing about him, with photographs of his work along with his quotes. I chose the format of an accordion folded book so that it could be viewed as a whole or viewed as a book a spread at a time. The overall design theme was to go from an active angular composition to a strictly vertical and horizontal one. The reason for this format was to be able to relate the dynamic experimental design to Beall's experimental work but to also be able to show in a grid-like informational format the connections in his work.

I used primary colors and black because these were the colors that Beall used predominantly in his work. Some of the more experimental concerns of this piece are the placement of the title or "first" page at the center of the book. This is also used as a device to separate the two main sections. The very large letters B E A L L serve as a focal point in the composition and run vertically and almost upside down. The picture of Beall jumping is also

placed at a severe angle to relate to the name, and give a feeling of activity, and experimentation. There are subtle angles used in the placement of the columns of type on the left hand side of the piece to add interest to the otherwise long columns of information. On the right side, however, the type is placed on the extreme right of all the spreads to give them a consistency among some otherwise very active images.

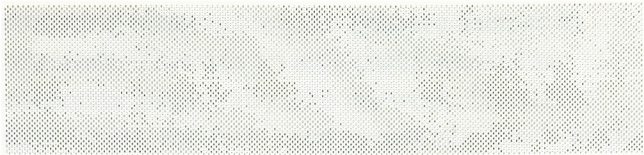
The geometric shapes of primary colors are used as a transition from one side to another and highlight and emphasize Beall's work. Another transition device that is used are several small photos of Beall jumping and running. I feel that the overall effect works well visually and serves the purpose in both formats.

Application of Research to Applied Part of Thesis



Beall's philosophy of experimentation and individuality is a trend seen among today's designers. The idea of individualism and the designer as a personality, instead of the designer as a technician has been cropping up in many cities. A handful of designers such as Neville Brody in London, David Sterling and Tibor Kalman in New York, Rick Valicenti in Chicago and Lucille Tenazas and Tom Bonauro in California are not designing by the same rules. A sense of honesty about what they can contribute is emerging. Their clients are now starting to include such companies as I.B.M. and Nynex. Rick Valicenti in the March 89 issue of *Communication Arts* predicts that in the future we're going to find designers' portfolios being preferred much like Ralph Lauren's clothes. They each will make an individual statement. This brings an excitement to the work that is being done, because each individual approaches the problem with a different personality, background and a different design viewpoint. They each deal with a different set of personal issues, while solving a client's problem. The solutions have a human quality lacking in some of the sterile graphics created by the technicians of modernism. The ideas of risk taking and experimentation seem to be the common thread in this work.

Site Project



The second part of my thesis is an experimental design project based on the issues, concerns and influences that I have been dealing with the past two years. I chose to work on an applied promotional piece for the architectural firm, Site. Their philosophy and work are experimental in nature and lend themselves to an experimental graphic design project. At the same time, there are the restrictions of a functional piece.

I find myself addressing in my own work the issues with which Site deals in its work. The multi-level layering of images, references and their mental connections give their work a provocative depth and richness. These are the same concerns that I have been developing in my work, the expression of a message with as many levels of meaning as possible. The imagery, typography, color, form, juxtaposition of elements and the overall sequence and rhythm in the pages communicate on several levels--emotional, physical and psychological--and create a richness, depth with greater impact in the final visual result. The pitfall for a designer can be confusion and misinterpretation if careful attention is not given to the delicate and sensitive balancing of the elements. The correlation between Site's work and my work was interesting for me to explore.

Site views architecture as art rather than as design. In this piece, my premise will be that the designer is an artist and not just a visual communication technician. I chose not to contact or involve the architects at Site in the development process. Later, though, I did meet with Alison Sky one of the principles and founders to discuss my results. I wanted this piece to be my personal interpretation of their work.

A sense of surprise, of humor and of juxtaposing

contrasting elements are the primary themes in Site's work. This was an area that I wanted to incorporate graphically into my work. Narrative Architecture, the term used to describe Site's work, refers to the idea of a narrative theme running throughout a building. The designer obtains inspiration from sources such as novels, plays, events in history rather than from architectural history itself. My concern with narrative content involves the weaving of several stories or narratives throughout the book so that communication takes place on several different levels.

I was concerned with the form of the book enhancing and clarifying the content rather than just using a prescribed format. This idea seemed appropriate because architecture is three dimensional. By looking at a book as a three dimensional form its architectural content can be enhanced. Site pokes fun at architecture, and deals with the contradiction of architectural values, standards and concerns of structure. I wanted to duplicate this theme and re-examine graphic design's, especially book design's, values and traditions.

My first idea was a very angular book that was architectural in feeling and used many vanishing points in the photographic imagery to create a dynamic space. The folds were at different angles and there was considerable overlapping. I felt that this first attempt did not really address the issues of Site, because the form was overpowering the content. Site tends to use conventional building forms as a base to work from and is not as concerned with manipulating the design of the building.

My second and more successful attempt was the one that I finally chose. I used a more standard book format. I chose a horizontal format because the name Site, implies the idea of location. It is a homonym for "sight" which implies vision and the idea of a visionary looking over the horizon and

looking into the future. Site has certainly been a visionary force in the field of modern architecture.

The cover is violated, torn down the center exposing a series of die-cut horizontal bands on the inside flap. A semi transparent page is revealed through which the first page can be seen. This gives a sense of architectural structure similar to the tearing down of a plaster wall, exposing the studs and framework underneath. Once underneath clues may be found to the life that existed in this place or of the history of the building. This multiple layering leads into the layered imagery on the first page and gives a clue about what the rest of the book will be dealing with. The contrast between shiny and dull, positive and negative space, torn and smooth edges and black and white also support the predisposition of Site to use contrasting and opposing elements. A translucent full bleed image of a pile of iron ore on the inside cover page begins a narrative on steel production to be further explored in the book. Steel is of vital importance in the construction and structure of modern architecture so it seems appropriate to have this narrative as a structure throughout the book. A contrast also exists between the translucency and lightness of the page and the weight and solidity of iron ore itself. The image, as a pile of rocks, alludes also to the idea of decay and destruction, a prevalent theme in Site's work.

The images on the first page center around the Best warehouse building, perhaps one of Site's most well known works. The top of the building appears decayed with a pile of bricks that appears to have tumbled down on the facade. This image is juxtaposed with a photograph of the natural decaying process of a ruins. Natural decay is contrasted with contrived decay. Along with this there is a repeat of the cover. Torn photographs violate the images, revealing a set of horizontal bars underneath, echoing the theme of underlying structure. The typography awkwardly appears

through the bars, hiding the face of a contemplative young man. The idea of youth and growth is contrasted with the idea of death and decay. Mussolini's statues introduce yet another narrative theme, leading to the next page. The text on this page deals with Site's work being difficult to understand, the idea of deceit, confusion and the controversy associated with the work. The sacredness of the book is again violated by the torn page.

The next spread deals with the building that was proposed for the Museum of Modern Art in Frankfurt, Germany. Although this building was never erected it was proposed to exist on a site where a number of bombed buildings remained after World War II. The building was to replicate these buildings and then be intersected with a glass wedge, playing with the idea of internal and external spaces. The crumbled side of the building referenced the history of the place. I juxtaposed this image with a ruin, this time one that was created by a natural disaster, the eruption of a volcano. The opposition of a natural disaster and a man made disaster are superimposed with images of World War II bomber planes. Youth and life contrast death and destruction with the repeat photo of the boy from the previous page.

At the far right of the page, there is an image of a passageway. Above this passage is a woman entering a room, emphasizing the play between inside and outside, but also alluding to the idea of a transition or a passageway of life or of time. The phallic shape of the doorway suggests another type of transition, perhaps from youth, or the idea of procreation.

The following three spreads deal with the conflict between man and nature. Abandoned cars suggest another type of decay brought on by planned obsolescence. The waste of modern society is juxtaposed against a rich foliated background. Site's work for the Canadian Expo is shown on this

spread. This exhibit is in the form of a modern relic or excavation site. Several types of vehicles are all traveling on a super highway that comes out of the ocean and breaks off and goes up into the sky. The idea of an evolution, of a journey and of the waste of mass production are all present in this exhibit.

The typography on this page relates to Site's peeling building. The type appears to have been peeled off leaving the reversed image behind. Two images of modern industrialization are juxtaposed against a translucent forest of trees. A picture of an aqueduct indicates the harmony between man and nature.

Another narrative begins with the image of the two fencers, contributing to the idea of a conflict. The concentrated typography from the previous page contrasts with the typography on this page which spreads out and runs off the edge of the paper.

The idea of steel production is dealt with further in the next spread. The image of the steel melting pots adds to the concept of industrialization and its conflict with nature. The fencers are continued, along with a graphic decomposition or of a transformation of geometric shapes into random free form shapes. The typography on this page also undergoes a similar transformation, and the die-cut shape of the page reveals something of what is to continue.

A ghost image of the deconstruction of the shapes entwines with the typography, splitting and overlapping with a counterchange of black and white. The highrise of homes is the next of Site's work to be featured, a series of single family suburban dwellings stacked on top of one another in an urban setting.

The book continues with similar juxtaposing of images and the interplay of type. The contrast and comparison between the complexity of nature and

the complexity of an urban landscape follow. The idea of loneliness and isolation in a populated environment is expressed along with the theme of being trapped and caged which opposes the idea of simplicity, freedom and solitude.

The last image is of two Amish boys walking down a country road. I felt that in some way this image compared with Site's ideology but in another way it contradicted it. The honest, simple and direct way that some of the issues in their work are dealt with seem to compare with these boys' honest simple, innocent and direct lifestyle. But I don't think that the work of Site is innocent in a naive way. The primary reason I chose this image was because of the Amish culture's way of trying to make everything last and to try to preserve and keep up their possessions. They try to counteract the natural process of decay, whereas Site capitalizes on this process and works with it rather than against it.

The ending is an ambiguous surprise. A beginning for the ending. A door slightly decayed, waits to be opened.

Production Method of Site Book



The method of production of the book is vital to its concept and to the work of Site. The last paragraph of the book states, the use of the hand is important to the architects at Site. This book was printed using a turn of the century hand printing press, a Goes offset proof press. All of the production processes involved the use of hand work; the mechanicals were done by hand, the negatives were shot by hand and stripped together by hand. In addition, the plates were burned by

hand and hand processed. Finally each plate was inked by hand and each sheet was printed one at a time by hand. In contrast to this hand process, I used computerized typography on the Macintosh and I used some of the best quality machine made commercial printing paper, Frostbrite coated dull and Reflections, both by the Consolidated Paper Company. There was careful consideration in each step of this process and room for individual interpretation and adjustment plus the room for error. The cover and binding were also hand made.

Meeting with Alison Sky and Feedback

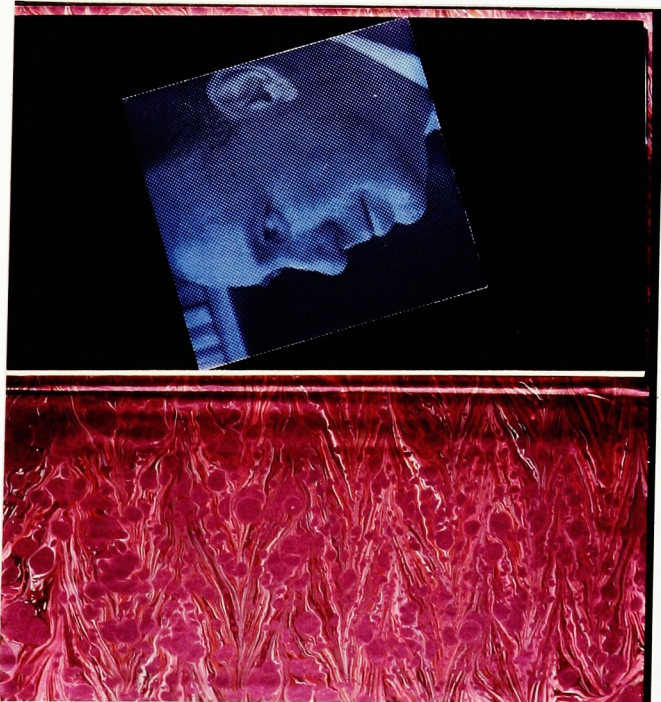


I met with Alison Sky, one of the principals and founders of Site, on March 6, 1989, to show her the book and get her opinion. She was very impressed with the complexity and the richness of the imagery and was able to understand right away several of their connections in the imagery to their work. Because of her closeness to her work, she was able to draw several connections in the imagery that were somewhat different than I had expected, yet still in line with the overall theme. She explained several of the buildings to me and talked especially about why the Frankfurt building proposal was rejected. Specifically it was because of the World War II imagery that was associated with it. She stated that the main theme of the building was an interplay of the internal and external spaces, a museum that was accessible to the outside world and to the people. The World War II reference was secondary in her thinking, but unfortunately even a slight reference to such a devastating world event far overpowered any other themes and intentions. She also stated that many graphic pieces had been done on them, but that

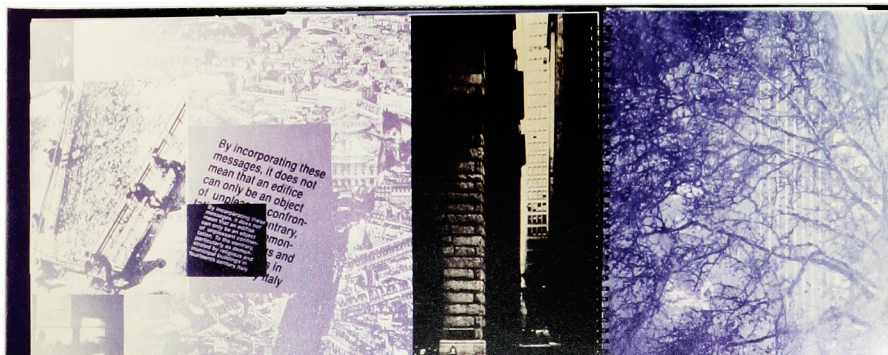
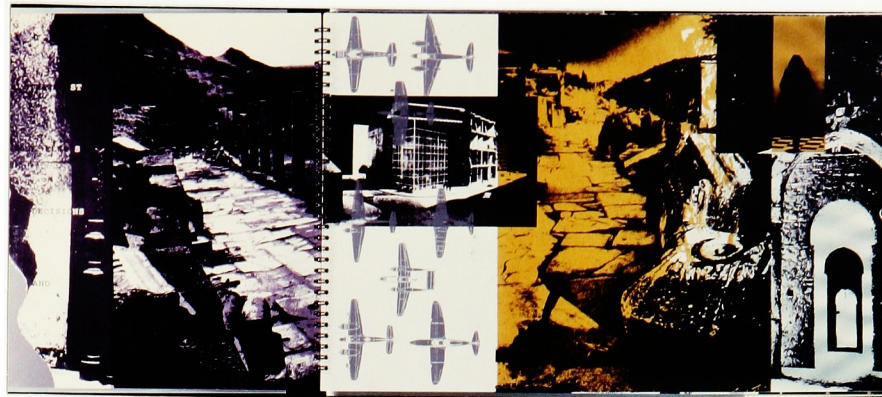
most of them were conventional in format and even their own publications were in a standard format and rather conservative.

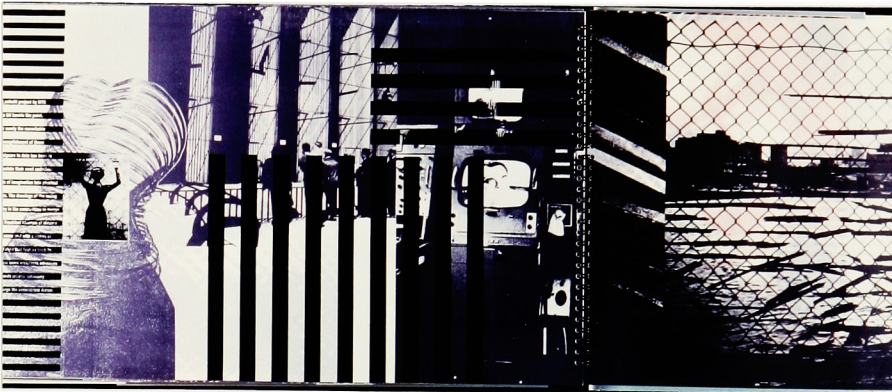
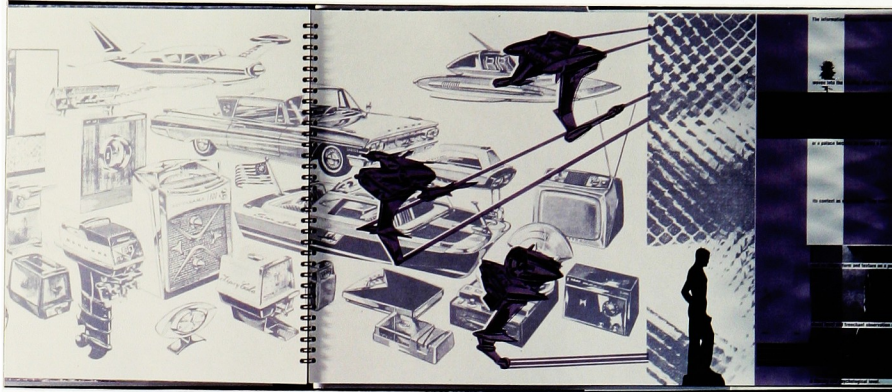
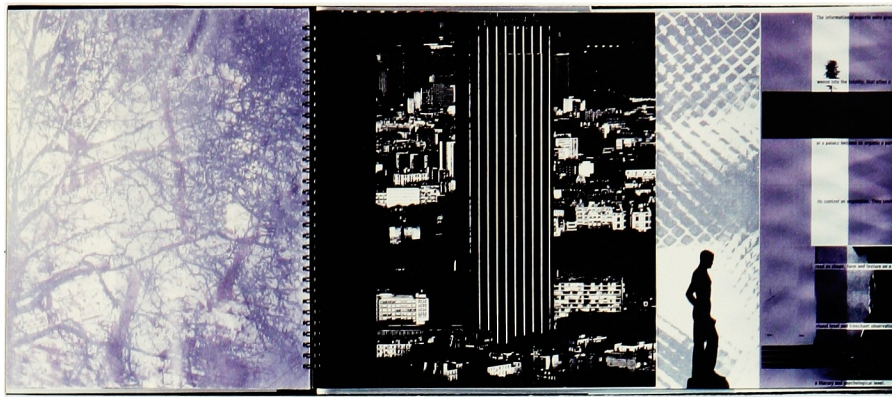
Conclusion

I felt that this work was a successful one and that I accomplished my goals in doing it. The orchestrating or "taming" of several concepts and ideas was an enormous task that required a great deal of sensitivity. I was able to take complexity and contradiction and bring it together into a unified and coherent whole. The production was also a difficult feat to accomplish. I feel that I have gained a heightened ability to deal with a complex project and unify it on a number of different levels.














An unbuilt project by SITE

is a bit beside the point.

For surely the remarkable

accomplishment of these

designers to date has been to

translate their most audacious

acts of imagination into physical

form. The drawings of the losing

entry in the competition to design

the Frankfurt Museum of Modern

Art come tied with a ribbon of

nostalgia that tugs us back to

a time when architects advanced

towards artistic autonomy

through the unbuildable dream.

SITE

is an architecture and
environmental arts

organization chartered in
1970 for the purpose

of exploring new concepts
for urban and suburban

buildings and spaces.
SITE's philosophical

position is based on a
commitment to the

sociological and
psychological content of
architecture, or described
another way, architecture

as art, rather than
architecture as design.

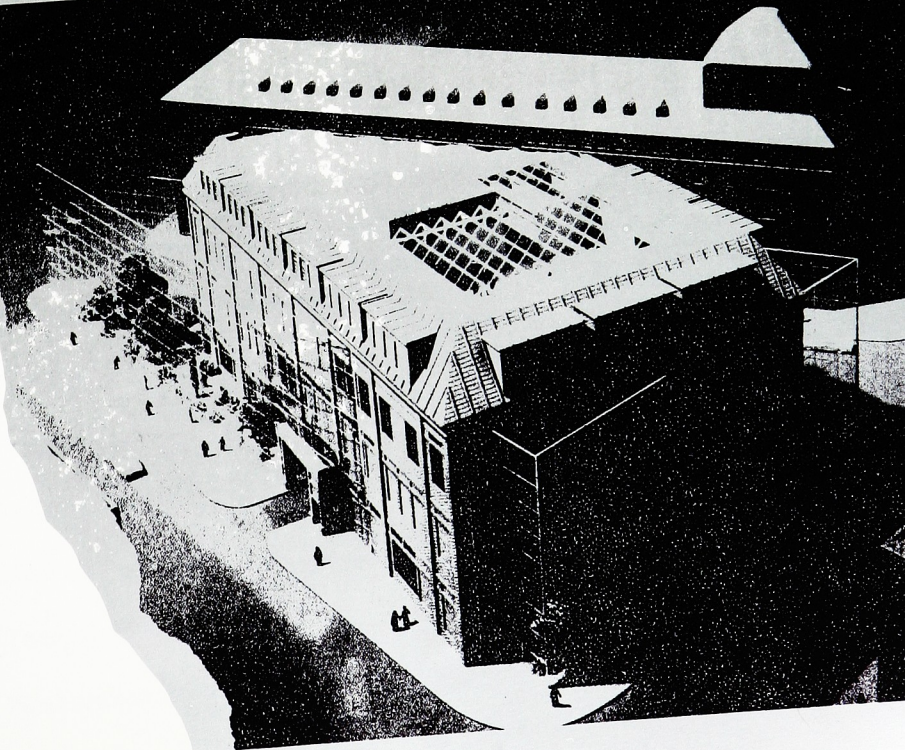
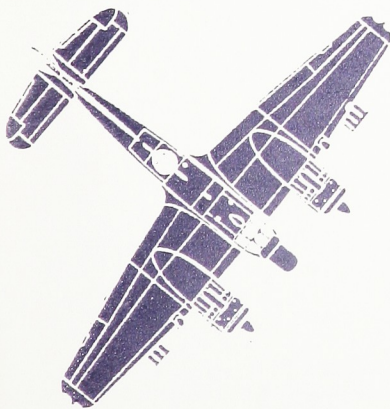
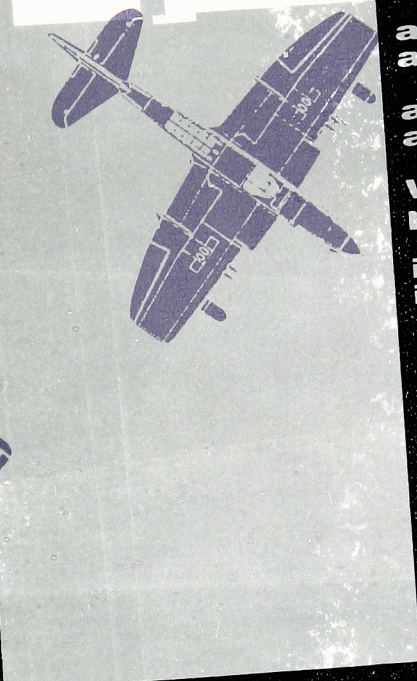
Without forfeiting the
practical needs of shelter,

it is SITE's objective to
increase the

communicative level of
buildings and public spaces

by drawing on sources
outside of architecture's

formal, functional and
symbolic conventions.



Start / Initial planning and meeting 11/29/88

Preliminary Research

Roughs of Lester Beall layout

Roughs of Site book

Research in Lester Beall Archive

Written part of Lester Beall poster

Meeting with Barbara

Refinements on written part of Lester Beall

Meeting with Barbara

Final draft of Lester Beall paper

Meeting with Barbara

Research on Site

Preliminary comps of Lester Beall

Preliminary comps of Site

Meeting with Heinz

Mechanicals of Site book

Negatives of Site book

Plates of Site book

Printing of Site book

Meeting with Heinz

Meeting with Barbara

Final production and binding of Site book

Mechanicals of Beall poster

Photos shot for Beall poster

Final stats made for Beall poster and final presentation

Refinements on thesis report

Final corrections

Thesis show

Final committee meeting

Footnotes

*1 R. Roger Remington and Barbara Hodik, "Lester Beall: A Look Back," Communication Arts (Sept/Oct 1985) p. 88.

*2 ibid., p. 88.

*3 Lester Beall, Foundations of Design: a talk June 7, 1939 given at the National Archives Bldg., Washington, D.C., p. 3, Lester Beall Collection / RIT Graphic Design Archive.

*4 Lester Beall, Inspired Typography 59: speech given on April 18, 1959 for the Type Director's Club Symposium, p. 3, Lester Beall Collection / RIT Graphic Design Archive.

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