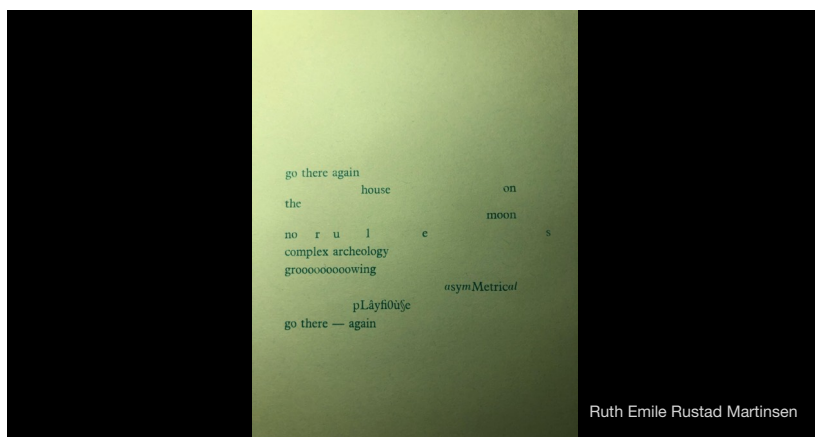


This flyer is about bread-and-marmalade *typography*. You are about to finish an essay limited to 1000 words. And therefore it might be worthwhile thinking about this topic. For instance, when you discover that the function of type is not merely to convey a narrative, but to hold a *good tension*.

Something calling on *attention*. This aspect of type that has to do with *non-narrative*—or, experimental—aspects of what you want to convey. The GI are specialists in this. But there are also *broader* considerations to take into account. As the relation of non-narrative tension to *body* and *space*.

So, typography can be a very elementary aspect of the experimental dimension of how ideas are type-set: not only to be spoken, but also to *prompt* bodies in space. Like you would to in an *exhibit*. The next page (verso) shares some considerations about this topic, for you to think about.



This flyer is devoted to something that may appear a bit nerdy, to some of you: bread-and-marmalade aspects of type-setting. That is, not the specialist scope of the subject matter that GI holds, but simply some points on relating to type in *visual* terms. As I when I do my 4-line paragraphs.

So, I will just share *some* cares with you. For contents that are worked up to the point of sharing—and good readability—but *not* closed, and linked to a *process* where there will still be *further*/unknown developments, I prefer a *left-aligned* text. Like here: the text defines a line to the left only.

To the right the text is left rough and free. Like threads showing from the weft in a *textile*. Or, material roughness showed here and there on a piece of *furniture* when you don't want to overdesign, and that is clear that what we have in front of us is a *prototype*. The type is in good order, not fashionable.

If it is justified—that is, with straight line defining both the left and right text margin—then you will get *irregularities* in between the words, that create empty spaces (or, “rivers”) cross-cross the text page: you have a long and tedious job of cleaning up (expanding/contracting and word division).

And the result looks like a book page. But if your contents are not a book page—but, for instance, an *exhibit*—then you do not want to close the text contents too much on themselves, because it they are part of something else. Their purpose is not the book-shelf but to generate ENFS in people.

That is, Experiments, Narratives, Format perceptions and Scenario in *visitors*. They have a job: which is to look for and see your work. A typographic style that one often sees in fashion is the *centred* text. If you do that, please have a good reason: to some people (like me) it feels a little bit *too* much.

Like: OK, we know that its about the body, but do we have to have this explained to us by having the text look like a body too? Wouldn't it be just swell if furniture people had their text shaped as chairs? I am not dismissive but please beware of *clichés*. It doesn't help to get people on your side.

What you all may want to think about is whether text can be seen as a *mirror*. That is, it doesn't have to *look like* the topic to reflect it. Remember a mirror is silver-steam on glass. It doesn't really look like anything else. But it is really a powerful tool to bring up, create and work with *resemblances*.

So, also with text. It might be a reason for all known written systems to have moved from *ideograms*—like hieroglyphs—to *abstract* symbols in time. Like a mirror, it is kind of empty and deserted in itself, yet it reflects everything else. And in this aspect, with some training, it is a visualisation tool.

It takes place in the reader's system (mind/body). So, at this level, s/he really does not need/want to be too much disturbed. When finishing my doctoral thesis, and doing the graphic design under [Anders Hofgaard's](#) guidance, I worked to have each paragraph finish with 2-3 words. Calm.

Stendhal, Munari,

Question—