

# ORBIS PICTVS

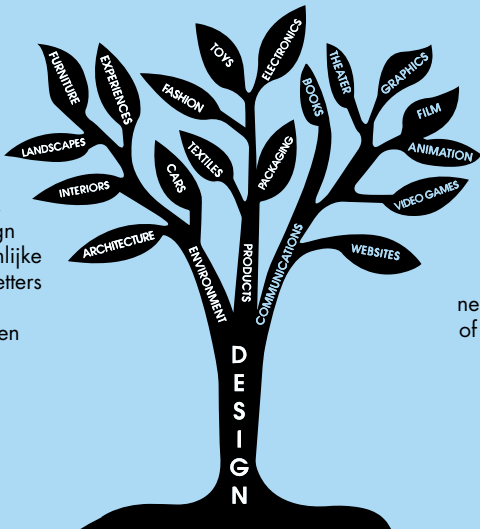


## ABC - STUDIO DESIGN

Samen met het legendarische CBS eye logo van de Amerikaanse grafisch designer Lou Dorfsman werpen we een blik op de laatste tak van onze design-boom: Communications. Goed design communiceert boodschappen via dans, theater, opera, film, games, websites en vooral door grafisch design. Een dubbelpagina in het midden celebreert onder andere werken van grootmeesters zoals Paul Rand, Saul Bass en Milton Glaser via logo's, boek covers, advertising, instructional design en typografie. Maar de mooiste vorm van communiceren blijft toch nog de persoonlijke brief – we hebben vier voorbeelden gekozen uit de fascinerende verzameling van "Letters of Note" van Shaun Usher (ABC-library). Orbis Pictus Junior 2 vind je op de laatste pagina van deze editie en een paar citaten zijn voor het leesplezier verstrooid doorheen het magazine.

"Rules are good, break them" (Tibor Kalman / Graphic designer).

v.u. Gerhard Jäger / ABC 2014 , Grafisch team: Lisa / ABC en Niko / Heartwork



## ABC - STUDIO DESIGN

Tout comme le légendaire logo CBS-eye du graphiste américain Lou Dorfsman, nous jetons un œil à la dernière branche de notre arbre du design : communications. Un bon design communique son message via la danse, le théâtre, l'opéra, le film, les jeux vidéos, les sites web et bien sûr et avant tout le design graphique. Une double page au centre du magazine célèbre notamment les travaux de grands maîtres tels que : Paul Rand, Saul Bass et Milton Glaser via des logos, des couvertures de livre, des publicités, du design de type 'instructional' et de la typographie. Mais la plus belle forme de communication reste encore et toujours la lettre personnelle – nous avons sélectionné quatre exemples au sein de la superbe collection "Letters of Note" de Shaun Usher (bibliothèque ABC). Vous retrouverez Orbis Pictus Junior 2 en dernière page de cette édition. Quelques citations ont également été disséminées tout au long du magazine pour votre plaisir.

"Rules are good, break them" (Tibor Kalman / Graphic designer).

E.R. Gerhard Jäger / ABC 2014, Team graphique : Lisa / ABC et Niko / Heartwork

When your work speaks for itself, don't interrupt.

Henry J. Kaiser

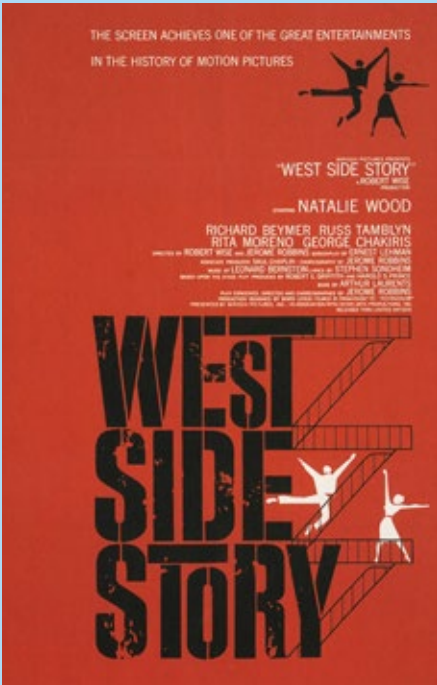
When I am working on a problem, I never think about beauty. I think only how to solve the problem. But when I have finished, if the solution is not beautiful, I know it's wrong.

R. Buckminster Fuller

Most people ignorantly suppose that artists (designers) are the decorators of our human existence, the esthetes to who the cultivated may turn when the real business of the day is gone... Far from being merely decorative, the artist's awareness is one of the few guardians of the inherent sanity and equilibrium of the human spirit that we have.

Robert Motherwell / Painter

C O M M U N I C A T I O N      D E S I G N      T H E A T R E      D A N C E      O P E R A      M U S I C A L      S C E N O G R A P H Y

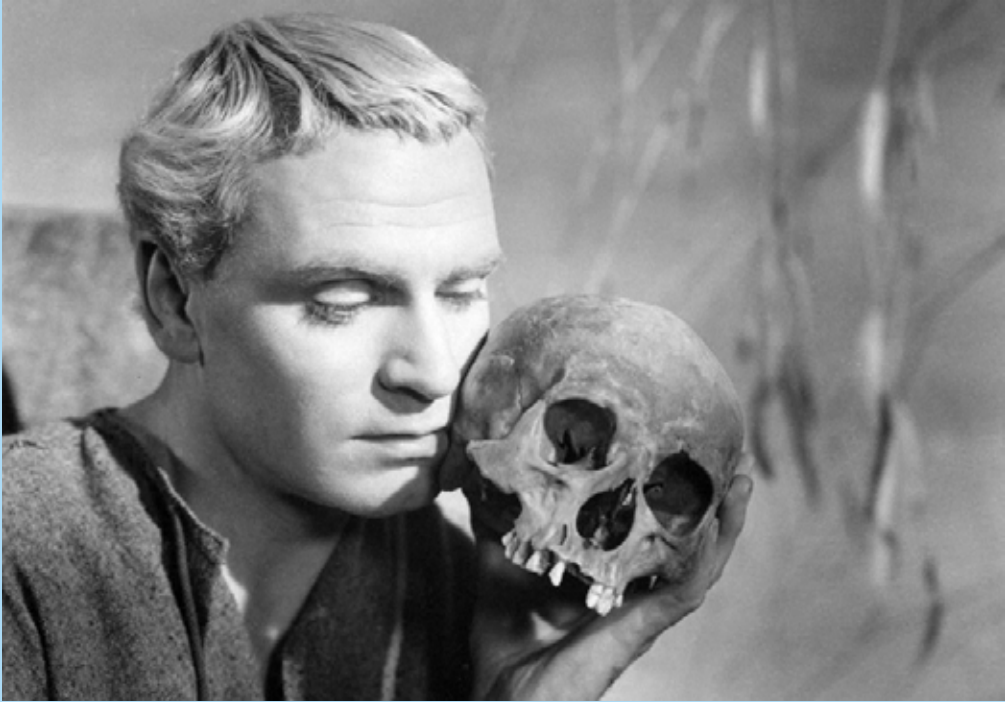


The Tragedie of  
HAMLET, Prince of Denmarke.

*Actus Secundus. Scena Secunda.*

TO BE, or not to be, that is the Q<sup>ue</sup>stion :  
Whether 'tis Nobler in the minde to suffer  
The Slings and arrowes of outrageous Fortune;  
Or to take Armes againſt a Sea of troubles,  
And by oppoſing end them : to dye,to sleepe  
No more ; and by a sleepe to ſay we end  
The Heart-ake, and the thouſand Naturall ſhockes  
That Fleſh is hey're to? 'Tis a conſummation  
Deuoutly to be wiſh'd. To dye to sleepe,  
To sleepe : perchance to Dreame ; I , there's the rub,  
For in that sleepe of death, what dreames may come,  
When we haue ſhuffel'd off this mortall coile.

The text is in Crazy Diamond 17<sup>th</sup> Century Record Print, almost exactly as it appears in *The First Folio*, including the spelling of *shuffled* and the use of *I* instead of *ay*. The modern version can be found in Act III Scene 1, line 56ff.



Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.

Samuel Beckett (1906-1989) / Irish playwright, poet and writer

Content precedes design. Design in the absence of content is not design, it's decoration.

Jeffrey Zeldman (1955) / American author on web design

The most common misperception, is the word 'design'. People think of primarily pretty pictures or forms. They don't understand the depth to which design goes – not only in products, but in every aspect of our life. Whether it is the design of a program, a product or some form of communication, we are living in a world that's totally designed. Someone made a decision about everything. And it was a design decision.

Sam Farber



If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to do an awful lot of work. All the best ideas come out of the process; they come out of the work itself. Things occur to you. If you're sitting around trying to dream up a great idea, you can sit there long time before anything happens. But if you just get to work, something will occur to you and something else will occur to you and something else that you reject will push you in another direction.

Chuck Close

Design is a field of concern, response and enquiry as often as decision and consequence... it is convenient to group (design) into three simple categories, though the distinctions are in no way absolute, nor are they always so described: product design (things), environment design (places) and communication design (messages).

Norman Potter

Designing is not a profession but an attitude. Design has many connotations. It is the organization of materials and processes in the most productive way, in a harmonious balance of all elements necessary for a certain function. It is the integration of technological, social, and economical requirements, biological necessities, and the psychological effects of materials, shape, color, volume and space. Thinking in relationships."

Laszlo Moholy-Nagy / Photographer, Graphic designer, Co-founder Bauhaus

FILM      ANIMATION      TELEVISION      VIDEOGAMES      WEBSITES      COMMUNICATION      DESIGN



The purpose of art is to raise people to a higher level of awareness than they would otherwise attain on their own.

George Brassai / Photographer, Sculptor, Filmmaker

Work is life, you know, and without it, there's nothing but fear and insecurity.

John Lennon / Musician and Singersongwriter

Over the years, whenever I've shared a new idea or introduced a new activity to the classroom, I've often resorted to the phrase, "...this is the very best thing I do" not so much to blow my own horn, but to hopefully inspire people who work with children to re-connect with the unabashed passion and curiosity of their own childhoods and to bring it back to their teaching. After all, isn't that what all children deserve from us?

Beverly Bos



Design is thinking made visual.  
Saul Bass

Design is relationships. Design is a relationship between form and content.  
Paul Rand / American graphic designer

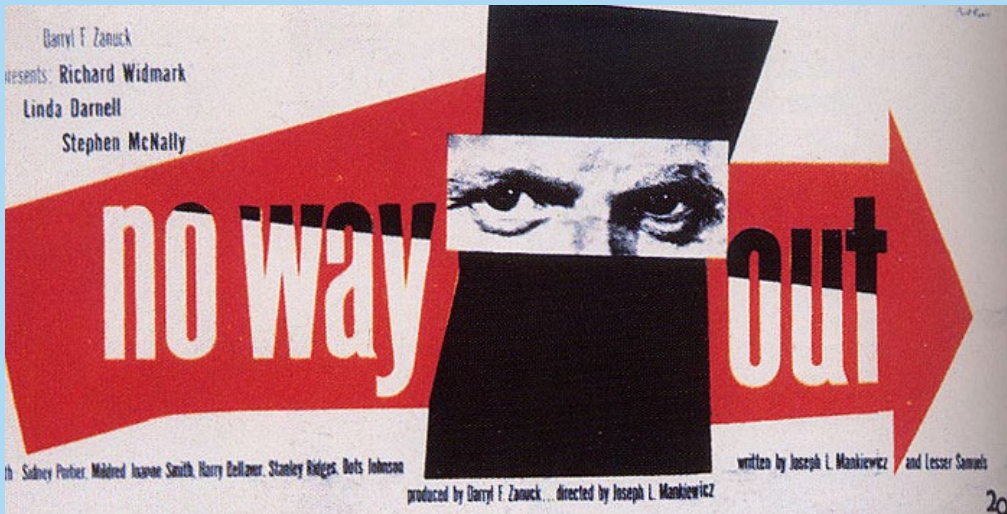
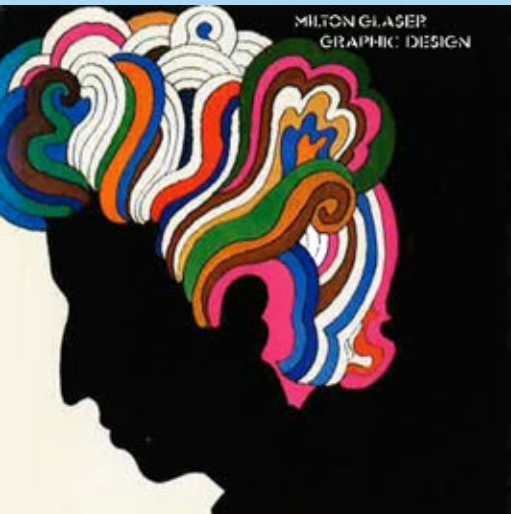
A designer should only use these 5 typefaces:  
Bodoni, Helvetica, Times Roman, Century, Futura.

Massimo Vignelli (1931) / Italian designer

Use two typeface families maximum.Ok, maybe three.  
Timothy Samara / American designer and educator

You don't want the type to catch the attention of the reader's eye more than the message.  
Dennis Ortiz-Lopez / American typograph designer

COMMUNICATION DESIGN GRAPHIC DESIGN LOGOS BRANDING LAYOUT DESIGN



You can say, 'I love you,' in Helvetica.  
And you can say it with Helvetica Extra Light if you want to be really fancy.  
Or you can say it with the Extra Bold if it's really intensive and passionate, you know, it might work.

Massimo Vignelli (1931) / Italian designer

I love you  
I love you  
**i love you**

EX LIBRIS ABC :





A single type family with a variety of weights and italics should be enough all by itself; adding a second is nice for texture, but don't overdo it. Too many typefaces are distracting and self-conscious and might confuse or tire the reader.

Timothy Samara / Amercian designer and educator

When a logo is designed is irrelevant; quality, not vintage nor vanity, is the determining factor.

If, in the business of communication, "image is king", the essence of this image, the logo, is a jewel in its crown.

Paul Rand / American designer

There are no formulas in creative work. I do many variations, which is a question of curiosity. I arrive at many different configurations – some just slight variations, others more radical – of an original idea. It's a game of evolution. Design can help inform, delight, and even persuade – assuming that the designer is an artist and not just someone focused on the nonsense of "self-expression" or on the fads of the moment.

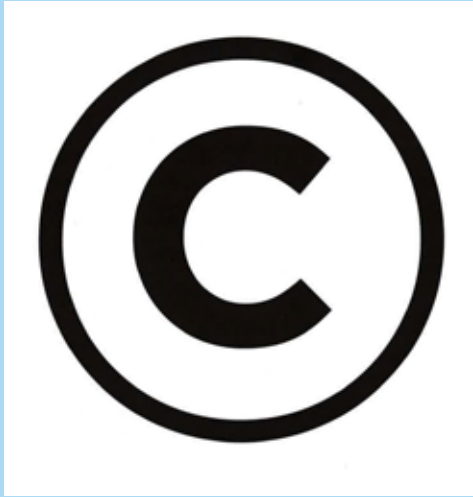
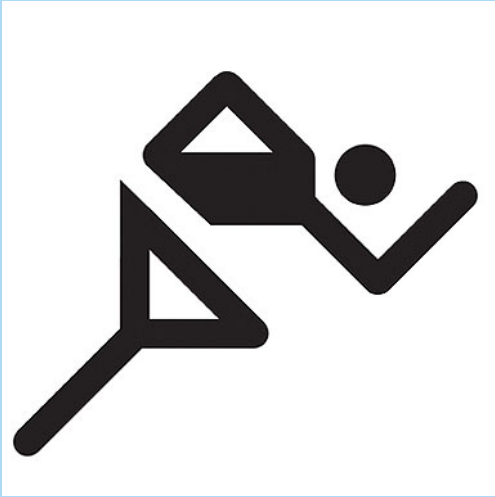
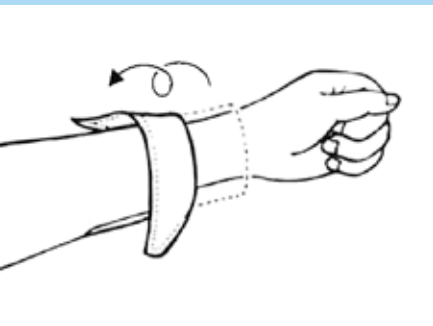
Paul Rand / American designer

TYPOGRAPHY      INSTRUCTIONAL      DESIGN      BOOK      DESIGN      ICONS

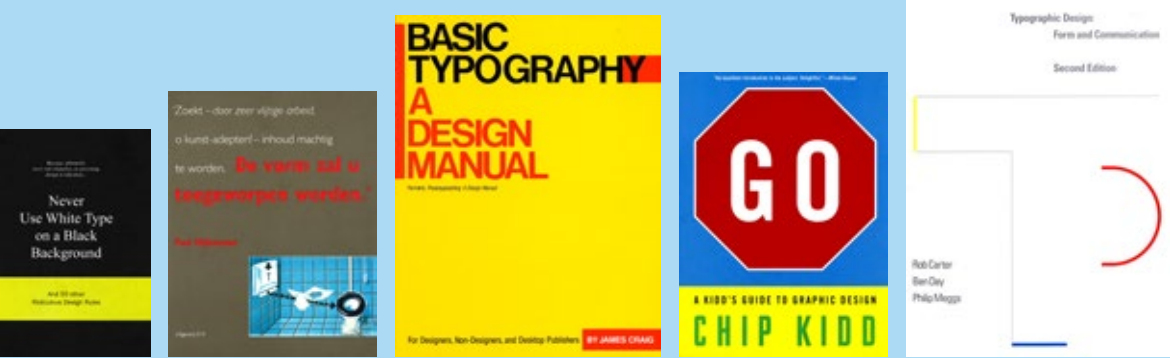


Baskerville  
Bodoni  
Caslon  
Caledonia  
Helvetica  
Futura  
News Gothic  
Times Roman

The names of eight popular typefaces, each set in its own typeface.



: EX LIBRIS ABC



“ A quote can be dramatized by setting the quotation marks larger than the quote. ”



## HOW COULD YOU GO AHEAD OF ME?

A WIDOW to EUNG-TAE LEE

June 1st, 1586

In 1998, shortly after excavating an ancient tomb in Andong City, South Korea, archaeologists were stunned to find the coffin of Eung-Tae Lee – a 16th-century male, now mummified, who, until his death at the age of 30, had been a member of Korea's ancient Goseong Yi clan. Resting on his chest was this incredibly moving letter, written by his pregnant widow and addressed to the father of their unborn child; also found in the tomb, placed beside his head, were some sandals, woven from hemp bark and his distraught wife's own hair.

The letter and tomb's discovery generated enormous interest in Korea and the story has since been retold in novels, films and even operas. A statue of Eung-Tae Lee's pregnant wife now stands near his grave.

To Won's Father

June 1, 1586

You always said, "Dear, let's live together until our hair turns gray and die on the same day." How could you pass away without me? Who should I and our little boy listen to and how should we live? How could you go ahead of me?

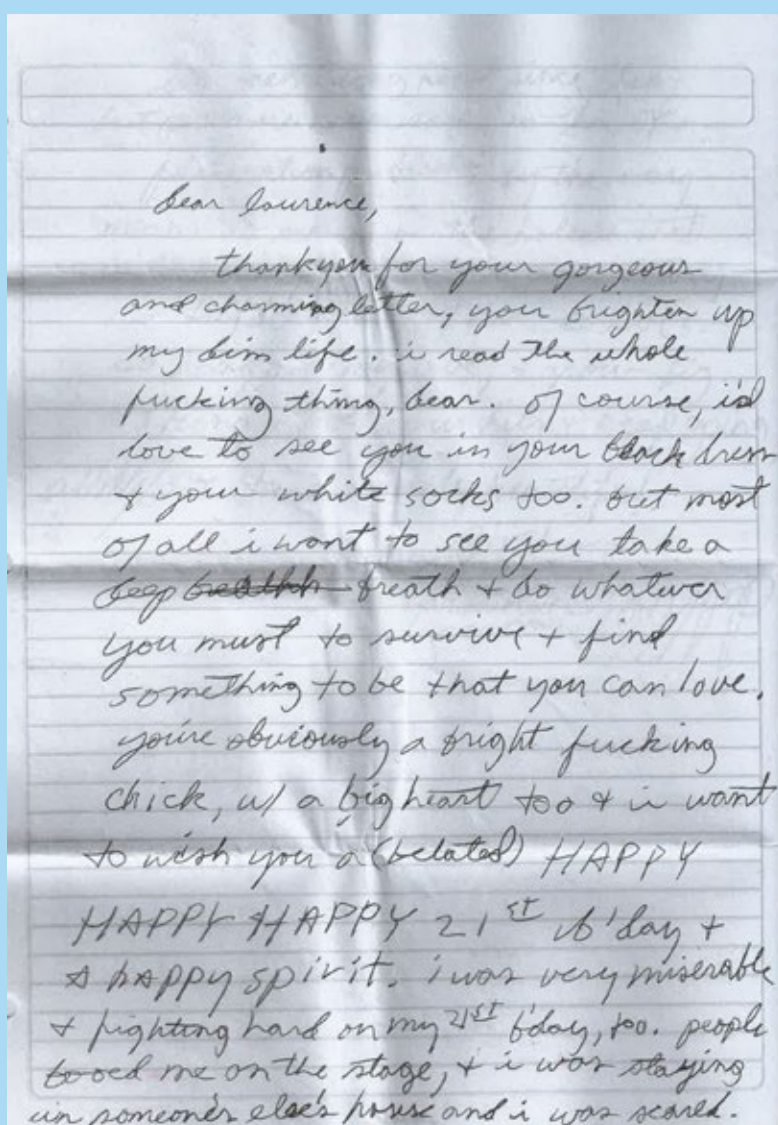
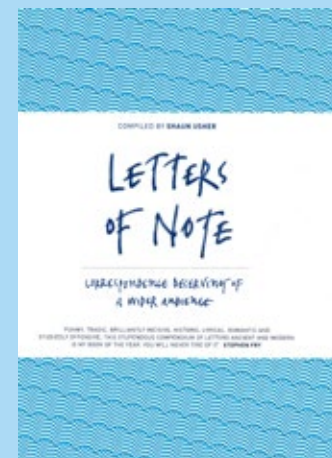
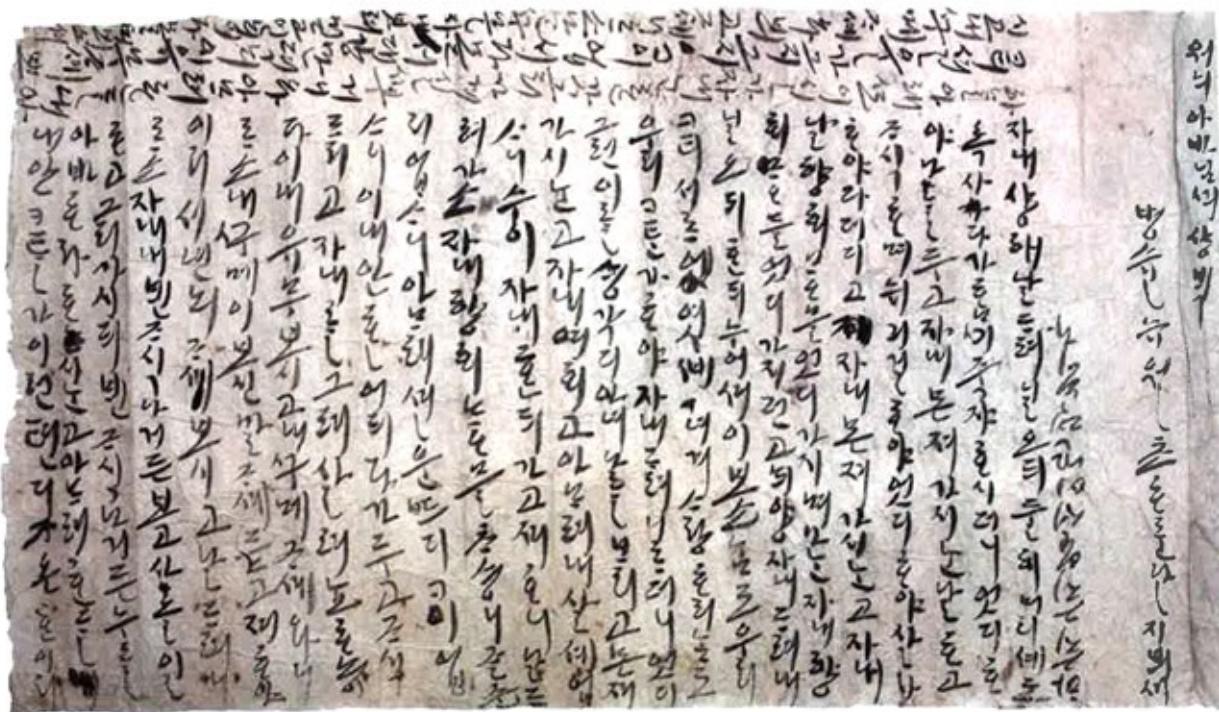
How did you bring your heart to me and how did I bring my heart to you? Whenever we lay down together you always told me, "Dear, do other people cherish and love each other like we do? Are they really like us?" How could you leave all that behind and go ahead of me?

I just cannot live without you. I just want to go to you. Please take me to where you are. My feelings toward you I cannot forget in this world and my sorrow knows no limit. Where would I put my heart in now and how can I live with the child missing you?

Please look at this letter and tell me in detail in my dreams. Because I want to listen to your saying in detail in my dreams I write this letter and put it in. Look closely and talk to me.

When I give birth to the child in me, who should it call father? Can anyone fathom how I feel? There is no tragedy like this under the sky.

You are just in another place, and not in such a deep grief as I am. There is no limit and end to my sorrows that I write roughly. Please look closely at this letter and come to me in my dreams and show yourself in detail and tell me. I believe I can see you in my dreams. Come to me secretly and show yourself. There is no limit to what I want to say and I stop here.



## HANG ON, MY LOVE, AND GROW BIG AND STRONG

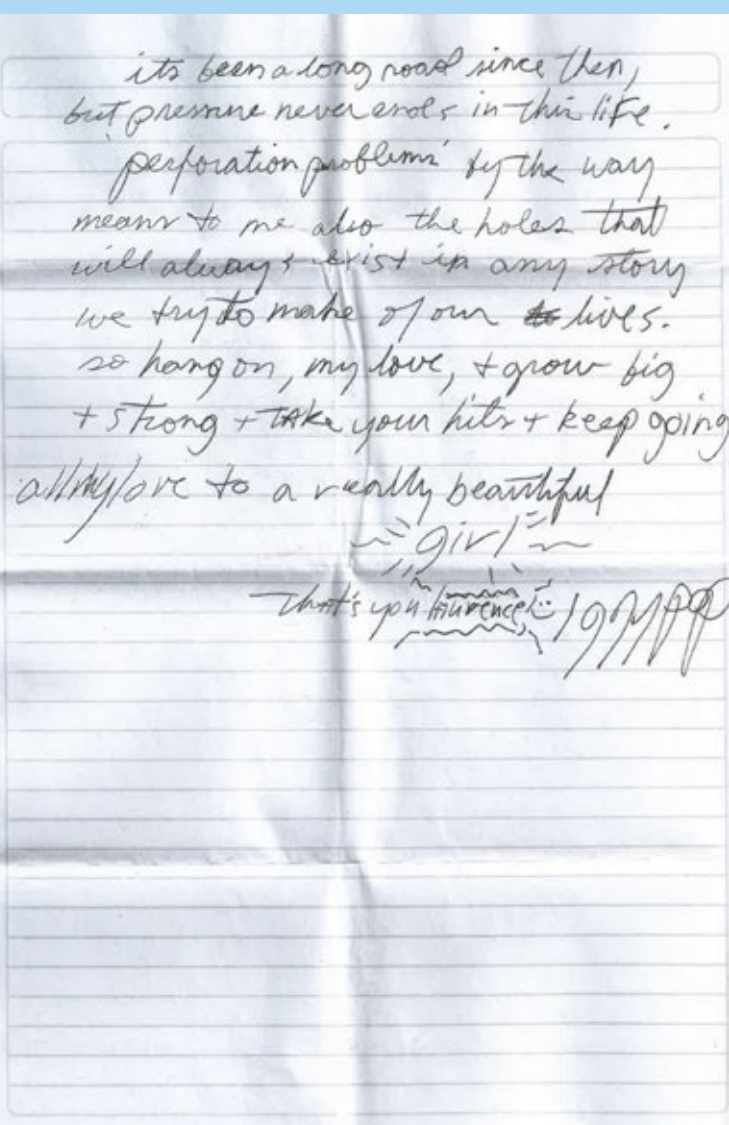
IGGY POP to LAURENCE

February, 1995

Although brief, Iggy's empathetic, handwritten response addressed Laurence's problems with both grace and eloquence, and really can't be praised enough.

It took nine months for Iggy Pop to reply to 21-year-old Laurence's fan letter, but really the timing couldn't have been more perfect, as on the morning his thoughtful note did arrive at her home in Paris, Laurence's family were being evicted by bailiffs. Laurence recalls that moment back in 1995:

"By the time I finished I was in tears. Not only had Iggy Pop received the letter I had sent him nine months before – which I could have missed if he'd sent it a day later – but he had read the whole 'fucking' 20 pages, including the bit about my Adidas dress (a semi-innocent allusion on my part), and all the rest; my description of being the child of an acrimonious divorce with the string of social workers, lawyers, greedy estate agents and bailiffs at the door, the fear, the anger, the frustration, the love."



Dear Laurence,

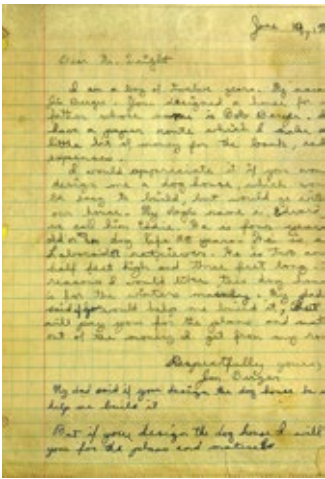
thank you for your gorgeous and charming letter, you brighten up my dim life. i read the whole fucking thing, dear. of course, i'd love to see you in your black dress and your white sock too. but most of all i want to see you take a deep breath and do whatever you must to survive and find something to be that you can love. you're obviously a bright fucking chick, w / a big heart too and i want to wish you a (belated) HAPPY HAPPY HAPPY 21st b'day and happy spirit. i was very miserable and fighting hard on my 21st b' day, too. people booed me on the stage, and i was staying in someone else's house and i was scared. it's been a long road since then, but pressure never ends in this life. 'perforation problems' by the way means to me also the holes that will always exist in any story we try to make of our lives. so hang on, my love, and grow big and strong and take your hits and keep going.

all my love to a really beautiful girl.

that's you laurence.

iggy pop





After his death in 1959, following an illustrious 70-year career during which he designed upwards of 1,000 structures and completed over 500 buildings, Frank Lloyd Wright was recognised by the American Institute of Architects as the “greatest American architect of all time”. He was, by all accounts, a true master of his craft. His smallest and perhaps most unusual project came in 1956 and began with a letter from Jim Berger, the 12-year-old son of a previous client of Wright’s. The young boy’s request was simple: he wanted to commission the design of a house for his dog, Eddie; one which would complement the family home. Incredibly, Wright agreed and supplied a full set of drawings for “Eddie’s House” the next year. Construction on this tiny piece of architectural history was eventually completed by Jim’s father in 1963.

Letter No. 089

EDDIE’S HOUSE

JIM BERGER to FRANK LLOYD WRIGHT  
June 19th, 1956

June 19, 1956

Dear Mr. Wright

I am a boy of twelve years. My name is Jim Berger. You designed a house for my father whose name is Bob Berger. I have a paper route which I make a little bit of money for the bank, and for expenses.

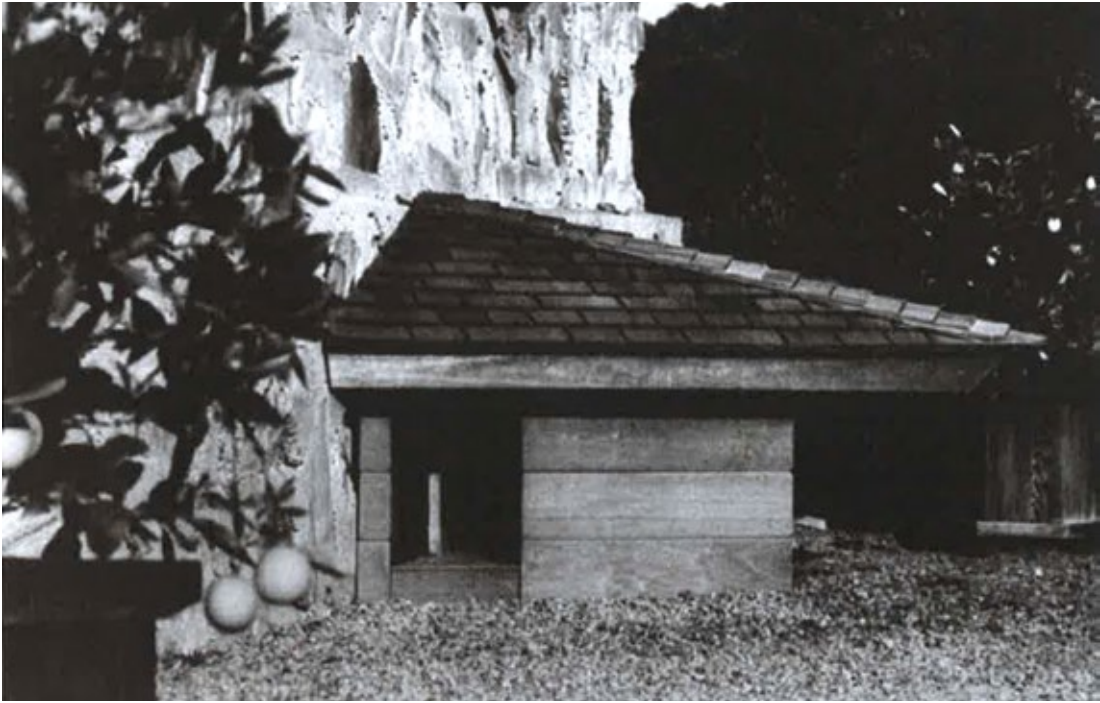
I would appreciate it if you would design me a dog house, which would be easy to build, but would go with our house. My dog’s name is Edward, but we call him Eddie. He is four years old or in dog life 28 years. He is a Labrador retriever. He is two and a half feet high and three feet long. The reasons I would like this dog house is for the winters mainly. My dad said if you design the dog house he will help me build it. But if you design the dog house I will pay you for the plans and materials out of the money I get from my route.

Dear Mr Wright

I wrote you June 19, 1956 about designing my dog Eddie a dog house to go with the house you designed for my dad. You told me to write you again in November so I ask you again, could you design me a dog house.

Respectfully yours,

Jim Berger



Dear Jim:

A house for Eddie is an opportunity. Someday I shall design one but just now I am too busy to concentrate on it. You write me next November to Phoenix, Arizona and I may have something then.

Truly yours,

Frank Lloyd Wright

June 28th, 1956



Dear Masanori and Kiyoko,

Even though you can’t see me, I’ll always be watching you. When you grow up, follow the path you like and become a fine Japanese man and woman. Do not envy the fathers of others. Your father will become a god and watch you two closely. Both of you, study hard and help out your mother with work. I can’t be your horse to ride, but you two be good friends. I am a cheerful person who flew a large bomber and finished off all the enemy. Please be an unbeatable person like your father and avenge my death.

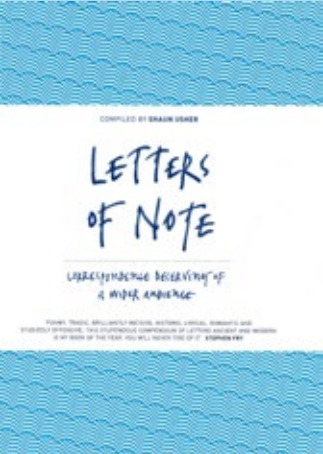
From Father

On the evening of May 23rd 1945, in the Japanese town of Chiran, Masanobu Kuno sat down and hand-wrote this farewell letter to his five-year-old son, Masanori, and two-year-old daughter, Kiyoko; the next day he proudly boarded his explosive-laden aircraft, took to the skies, and deliberately flew his plane into an Allied warship as part of the Battle of Okinawa. Captain Kuno’s suicidal tactics weren’t unique in the 1940s – he was just one of approximately 4,000 “kamikaze” pilots who chose to sacrifice their lives in such a way during World War II on behalf of the Japanese population, and it certainly was an effective form of attack: kamikazes were responsible for the deaths of thousands of Allied troops during the war and the destruction of dozens of warships.

Letter No. 041

AVENGE MY DEATH

MASANOBU KUNO to HIS CHILDREN  
May 23rd, 1945





# ORBITAL PICTVS JUNIOR<sup>2</sup>

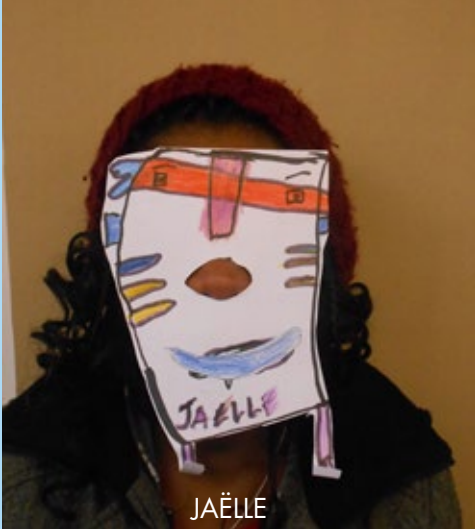


Deze beelden zijn het resultaat van het werk met een groep kinderen uit de wijk rond het ABC-huis. Tijdens een wekelijks atelier op woensdagnamiddag maakten de kinderen kennis met het universum van het masker en verkenden ze lichaamstaal, beweging en schaduwspel. Een rijke ervaring die toont dat elk masker, elke beweging, een beeld geeft van de persoonlijkheid van het kind dat het creëerde.

Friederike Kaiser & Cosima Jentzsch met Boubacar, Elisa, Fatou, Jaëlle, Madicke, Mehdi, Ralph, Rebecca, Samira, Sohib, Wahil & Yasmina

Ces images sont le fruit d'un travail réalisé avec un groupe d'enfants du quartier, que ABC accueille tous les mercredis après-midi. Le temps d'atelier a servi à découvrir l'univers des masques et d'explorer d'autant les gestes corporels par le biais des ombres. Une expérience riche qui montre que chaque masque, chaque geste peut être une image révélatrice de la personnalité de l'enfant qui l'a créé.

Friederike Kaiser & Cosima Jentzsch avec Boubacar, Elisa, Fatou, Jaëlle, Madicke, Mehdi, Ralph, Rebecca, Samira, Sohib, Wahil & Yasmina



JAËLLE



REBECCA



ELISA



YASMINA



RALPH



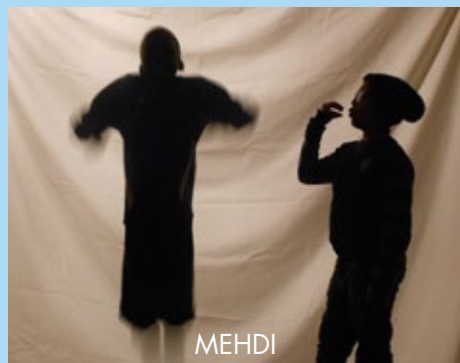
BOUBACAR



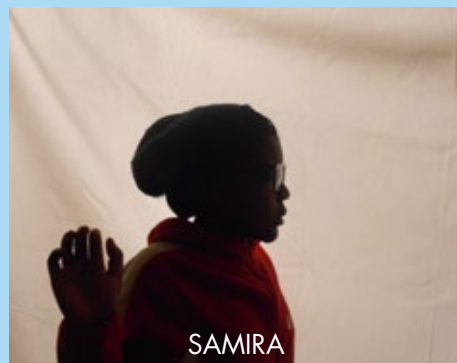
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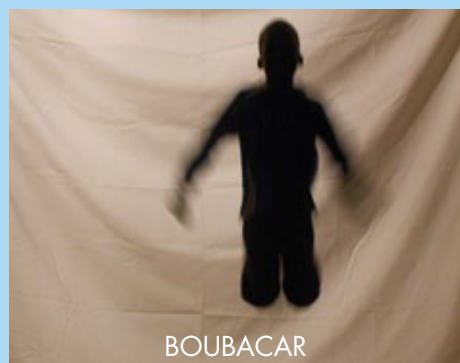
MADICKE



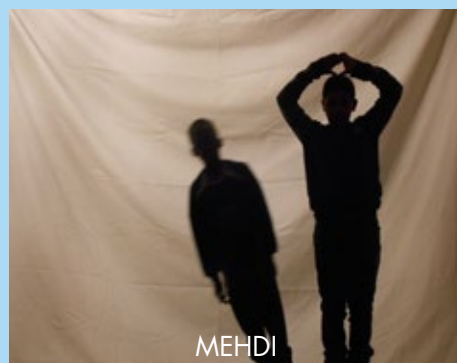
MEHDI



SAMIRA



BOUBACAR



MEHDI



JAËLLE - SAMIRA



JAËLLE



WAHIL