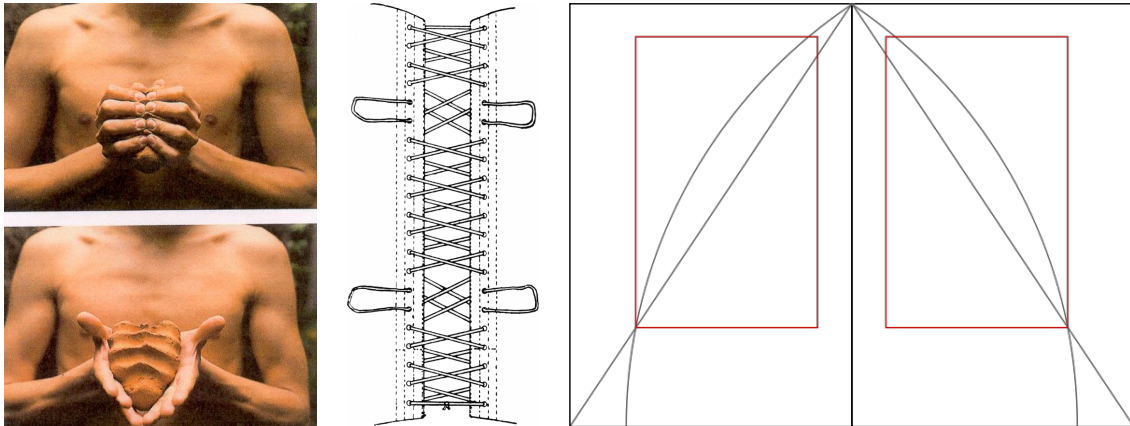


Corset, Skeleton, Skin



Jan Tschichold was of the opinion that in order to create aesthetic surfaces and efficient workflows, he needed the objective canon of a historical grid. He also pointed out repeatedly that it was his privilege, or even responsibility, to intervene¹.

Images:
Mis manos son mi corazon (Gabriel Orozco, 1991),
Instruction for lacing a corset,
Jan Tschichold's canon of medieval manuscript layout.

Working with constraints is as old as design itself. But Print-On-Demand, dynamic websites and style macros put under strain the reassuring thought that there will be always room for a 'final touch'. What does it mean to think of design as a conditional process? How to interact with the many technical protocols (standards, software, hardware, code) that co-define the things we make? Which gestures do we develop in dialogue with automated systems? What type of visual patterns and typographic forms can we emerge?

For *Corset, Skeleton, Skin* I would like to use disparate practices such as tracing, skinning, tight lacing and forensic reconstruction as mental images that help interrogate the shifting location of design. They will form a point of departure for experiments with templates in all their facets, mixing short exercises, screenings and readings with idea development. We will work on prototypes that can be fictional, performative and/or typographic.

¹ “‘A line has eight to twelve words, more is wrong’. This is a rule. Rules want to be observed because they can be broken: I can make longer lines”. *Consistent Correlation Between Book Page and Type Area*, Jan Tschichold, *The Form of the Book, Essays On the Morality of Good Design*, Lund Humphries, 1991