

***'In Praise of IMPERFECTION'***

*To design a... (what is the format?)*

typography work

*About..... (what is the topic?)*

the value for imperfect beauty

*That... (who is the audience?)*

People raised in a pressurised society that demands strict and pre-structured thinking/ expectations.

*Can use to... (what will they know/  
think/feel/do as a result?)*

Review the term 'imperfection' and accept that not being perfect is not a bad thing, but a positive aspect of individuality

*In... (what context?)*

the context of finding positive value for imperfection.

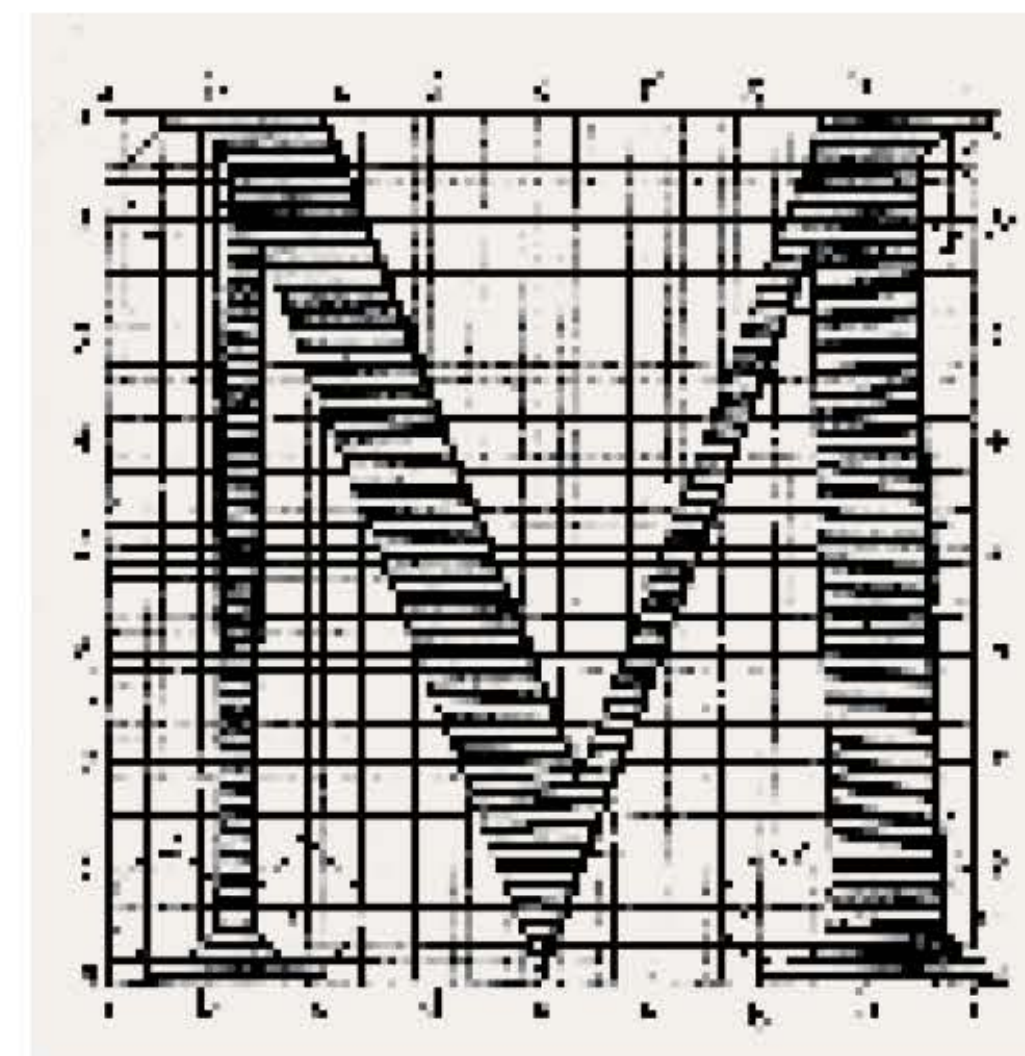
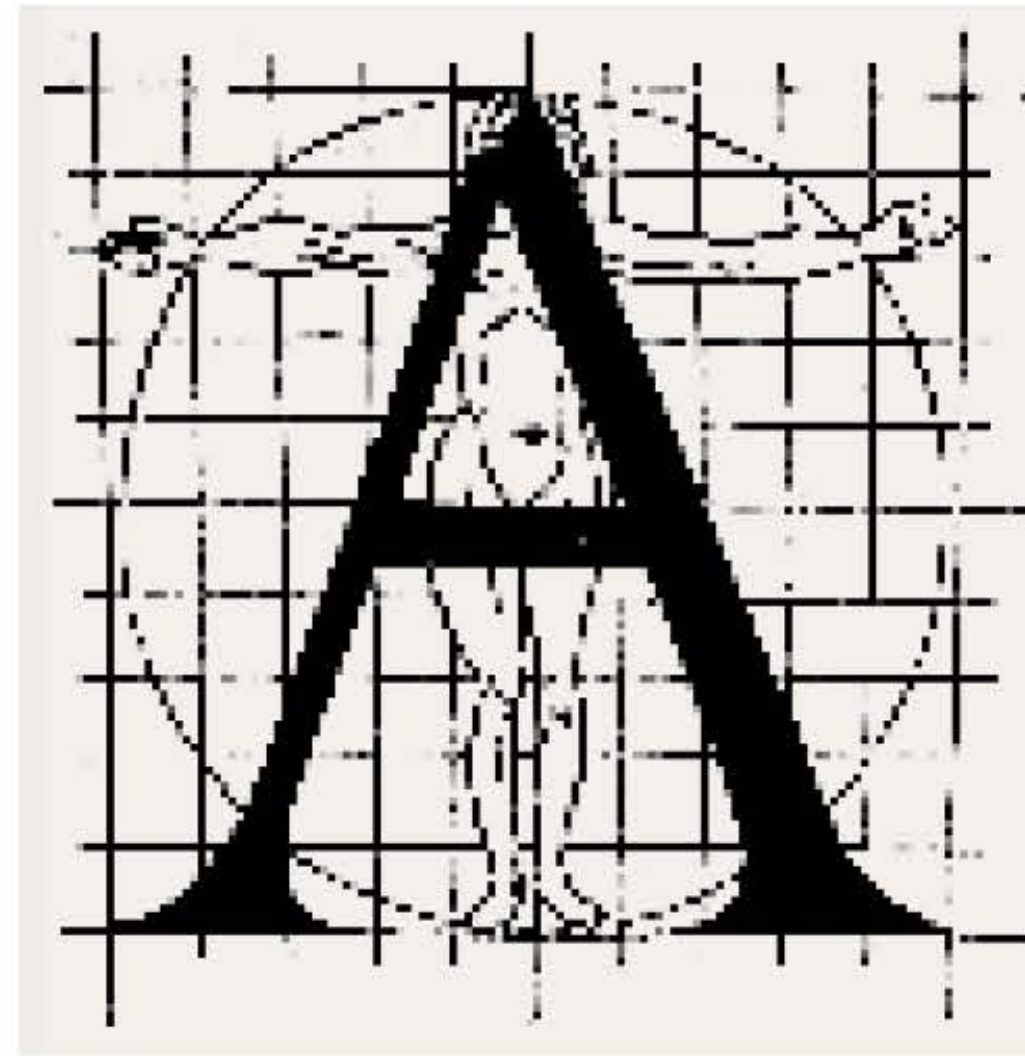
# **Line of enquiry:**

**Can we challenge society's values of perfection by highlighting imperfect beauty through conceptual typography?**

**What is PERFECT?**

## BANISHING THE BODY FROM TYPOGRAPHY

GEOFROY TORY argued that letters should reflect the ideal human body. Regarding the letter A, he wrote: “the cross-stroke covers the man’s organ of generation, to signify that Modesty and Chastity are required, before all else, in those who seek acquaintance with well-shaped letters.”

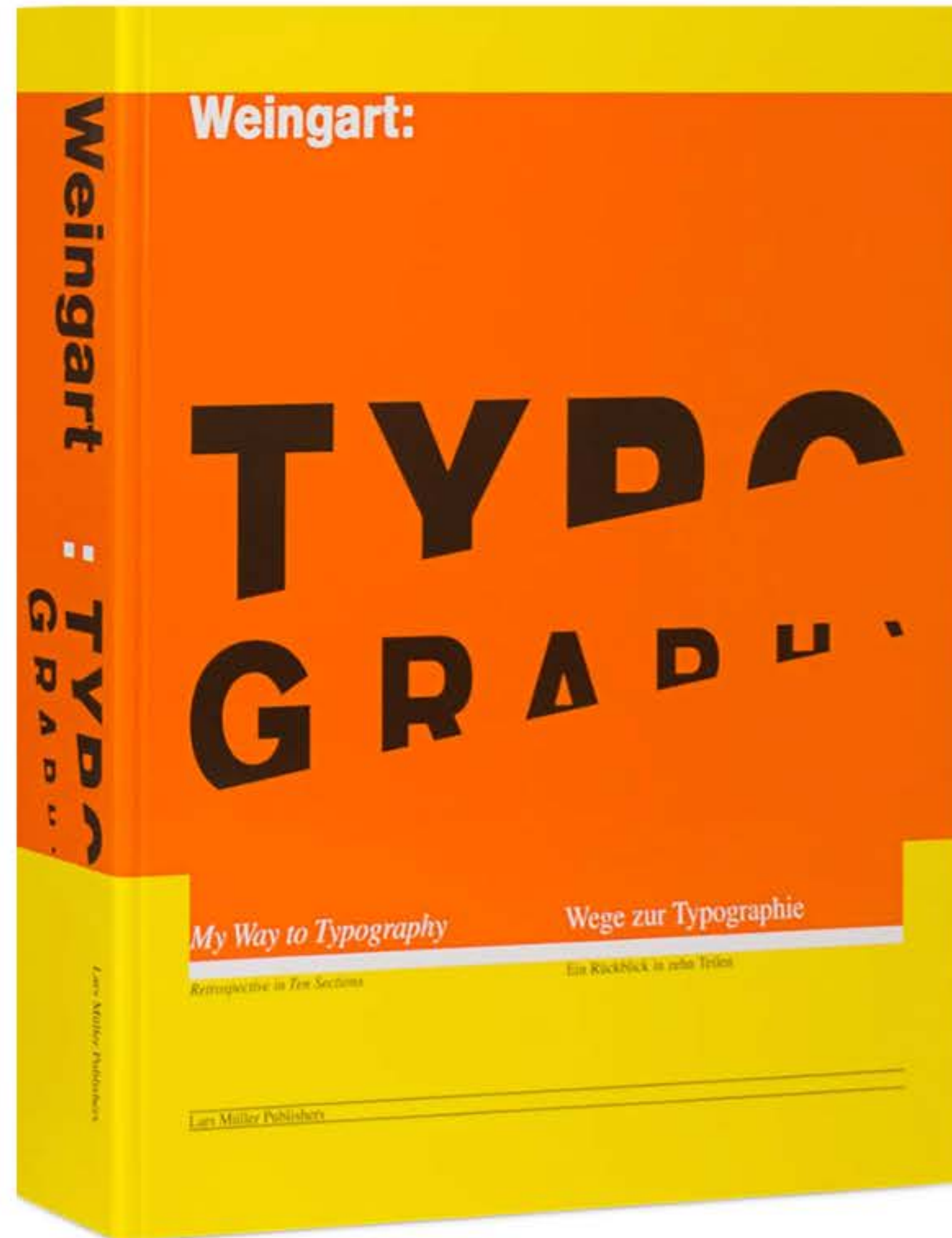


LOUIS SIMONNEAU designed model letterforms for the printing press of Louis XIV. Instructed by a royal committee, Simonneau designed his letters on a finely meshed grid. A royal typeface (romain du roi) was then created by Philippe Grandjean, based on Simonneau’s engravings.

Lupton, E. (2010) *Thinking with Type*. 2nd edn. New York, NY, USA: Princeton Architectural Press.

**Helvetica**

# Position



Wolfgang Weingart

**Typography (signed copy)** ✕

My Way to Typography / Mein Weg zur  
Typographie

Since the 1970s Wolfgang Weingart has exerted a decisive influence on the international development of typography. In the late 1960s he instilled creativity and a desire for experimentation into the ossified Swiss typographical industry and reflected this renewal in his own work. Countless designers have been inspired by his teaching at the Basle School of Design and by his lectures.

Typography is the first comprehensive survey of Weingart's works, his early life and development as a designer.

Limited edition (250 copies worldwide) numbered and signed by Wolfgang Weingart.

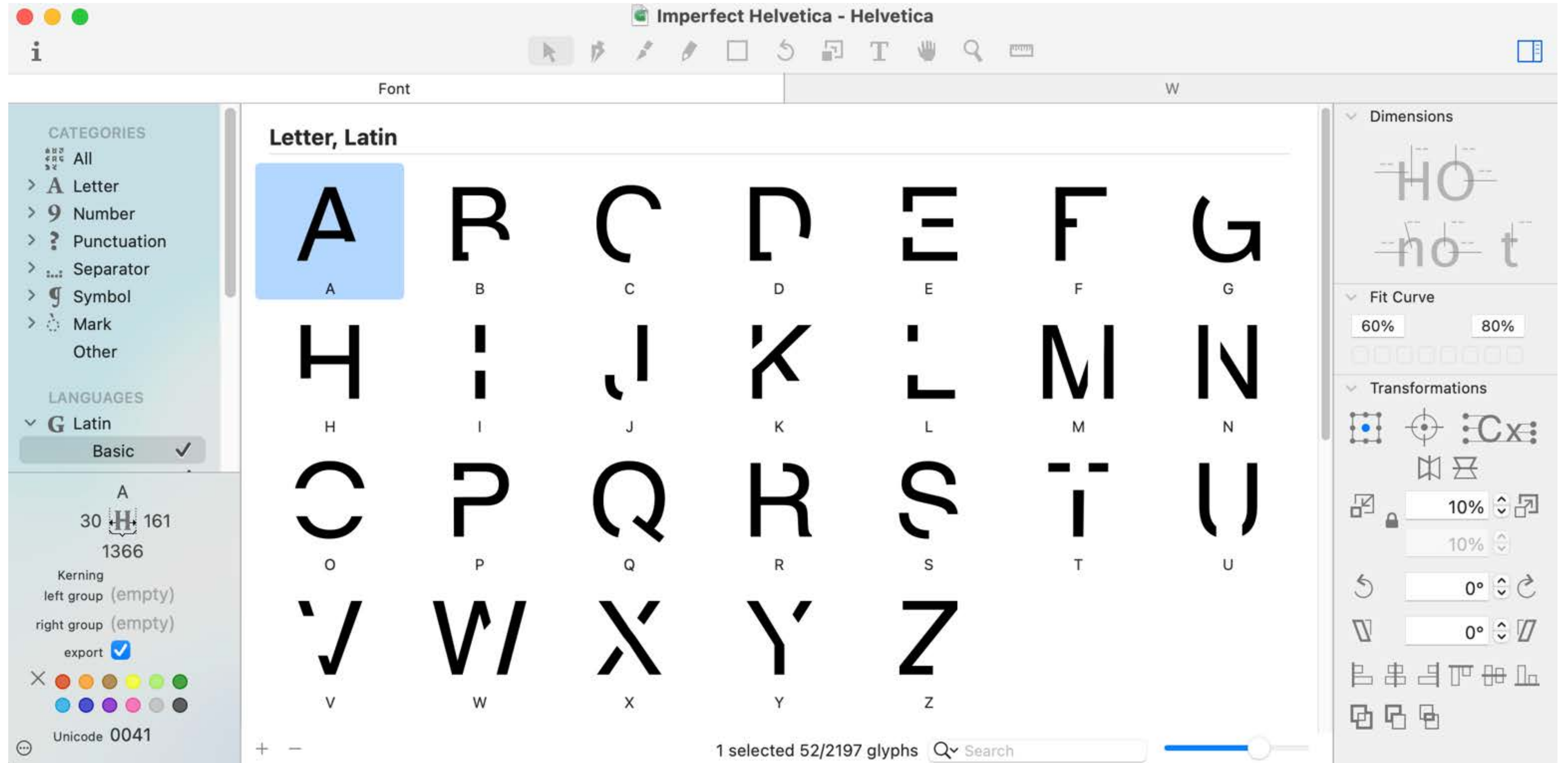
[Get the paperback edition](#)

**‘we attribute something to them which involves negation, like a limit, an end, lack of power, and so on, we call them imperfect’**

(Spinoza Opera, edited by Carl Gebhardt (Heidelberg, 1925), II 207-208/CWS 545.)



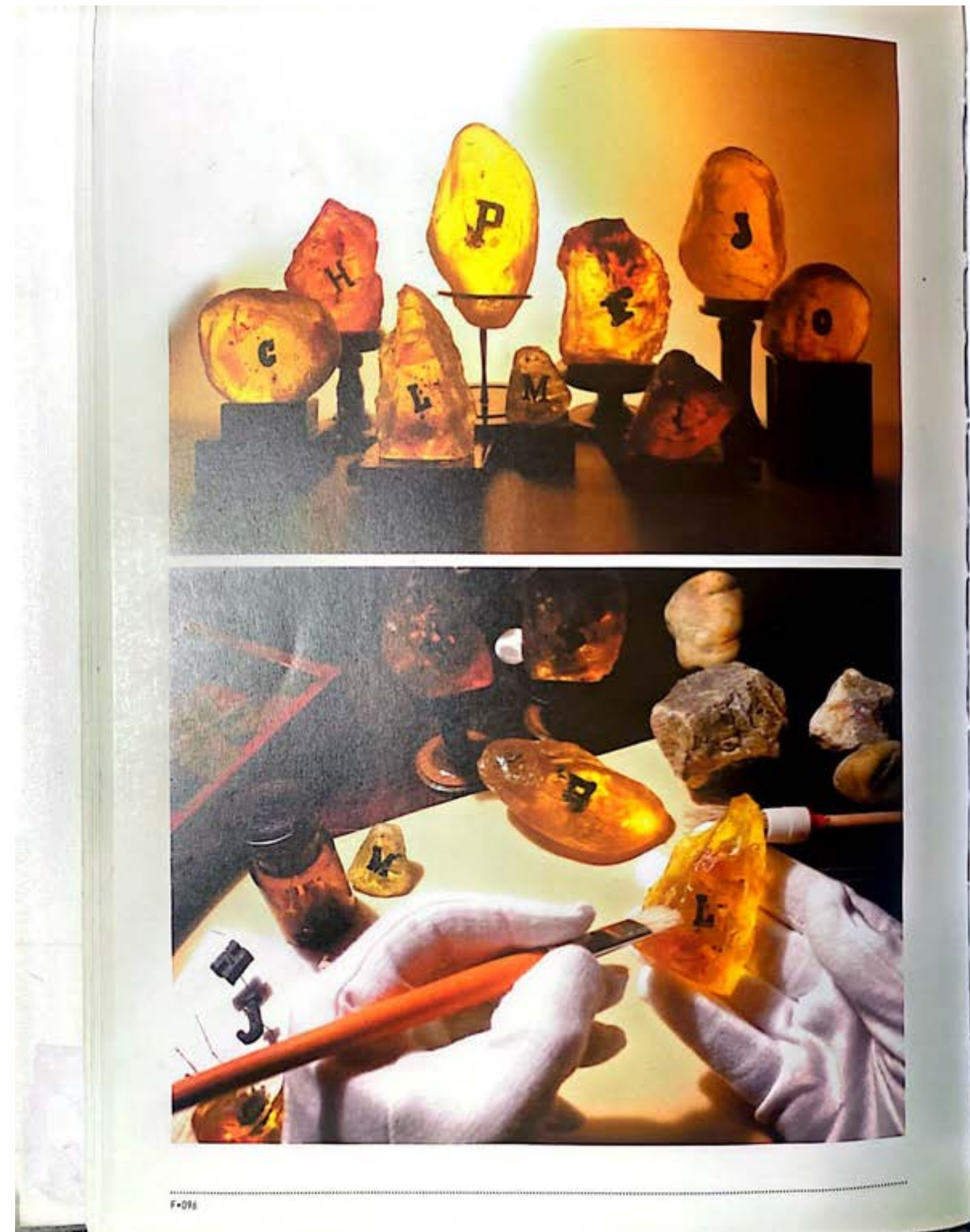
# Visual Experiment



# IMPERFECTION?

# My value

#Typeface  
#Materiality  
#Critical



F+016



E for  
**Evolution of Type,**  
**Exhibit 16**

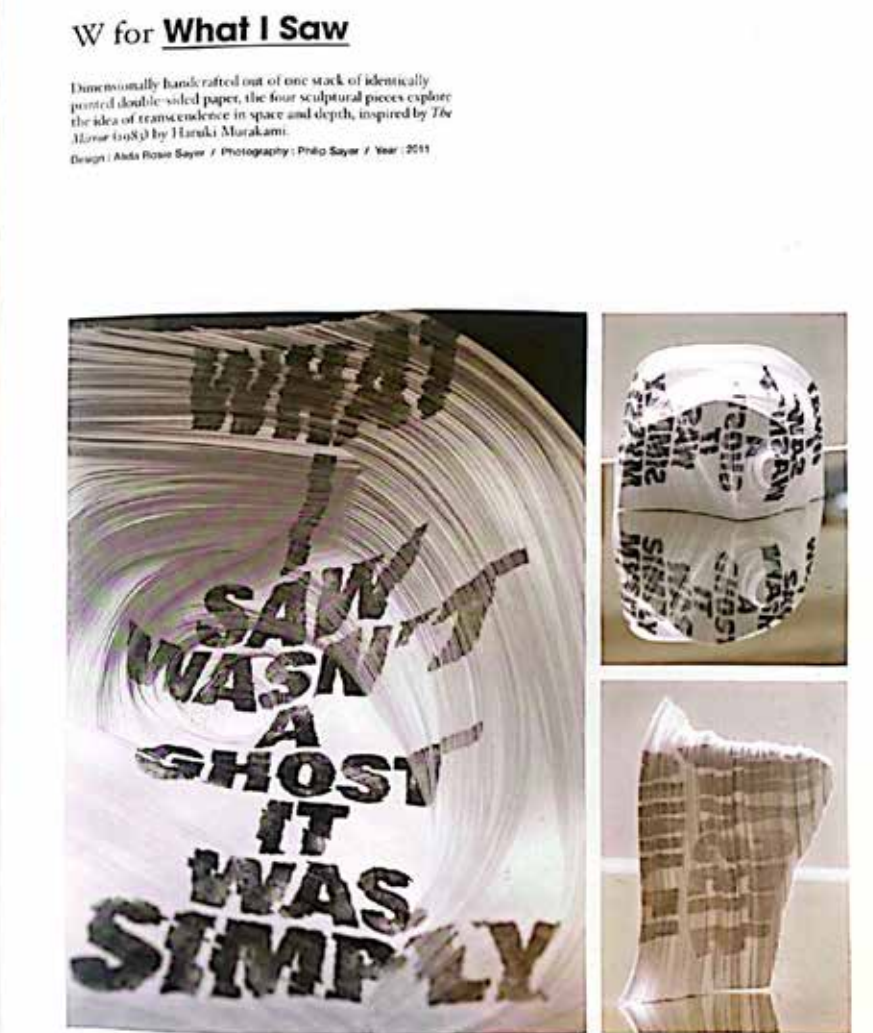
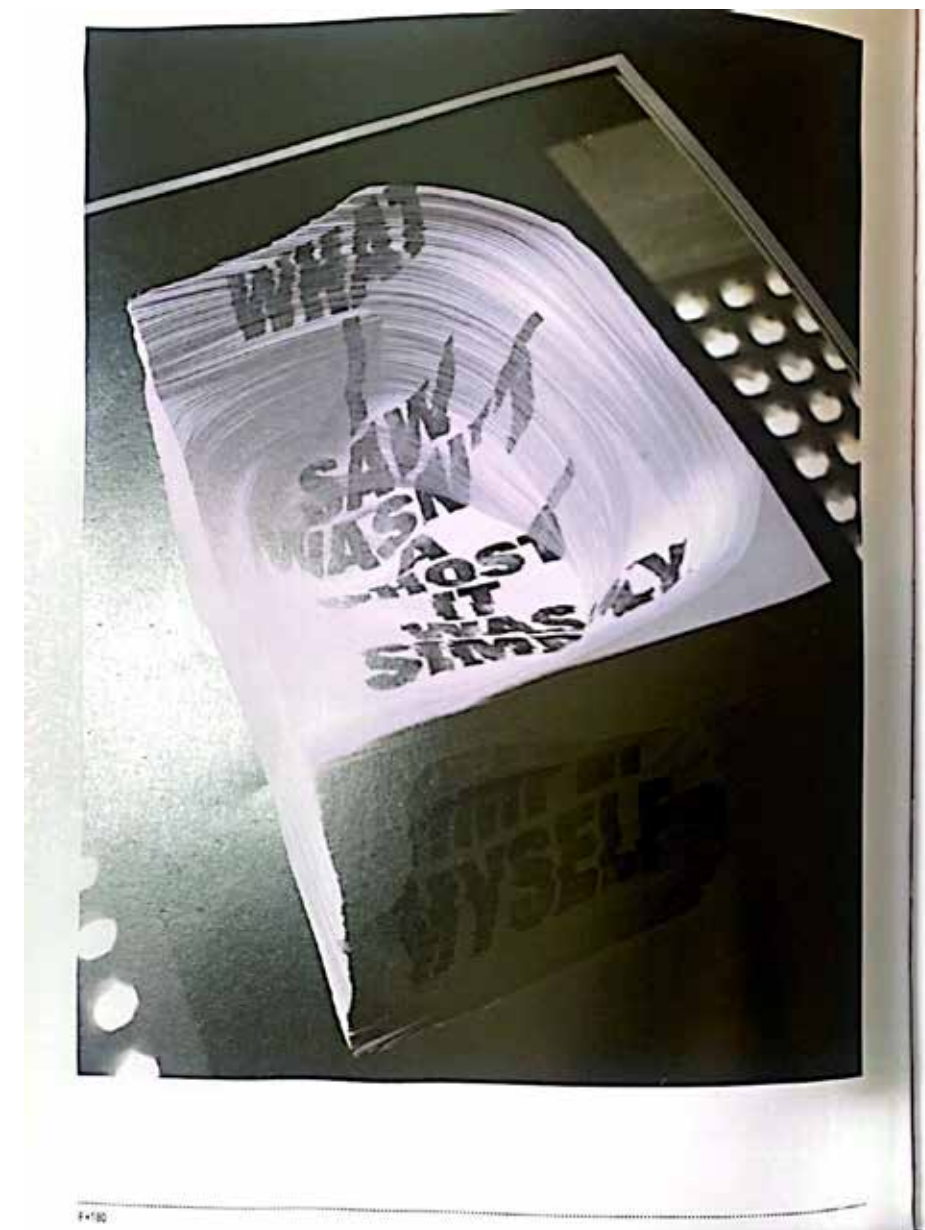
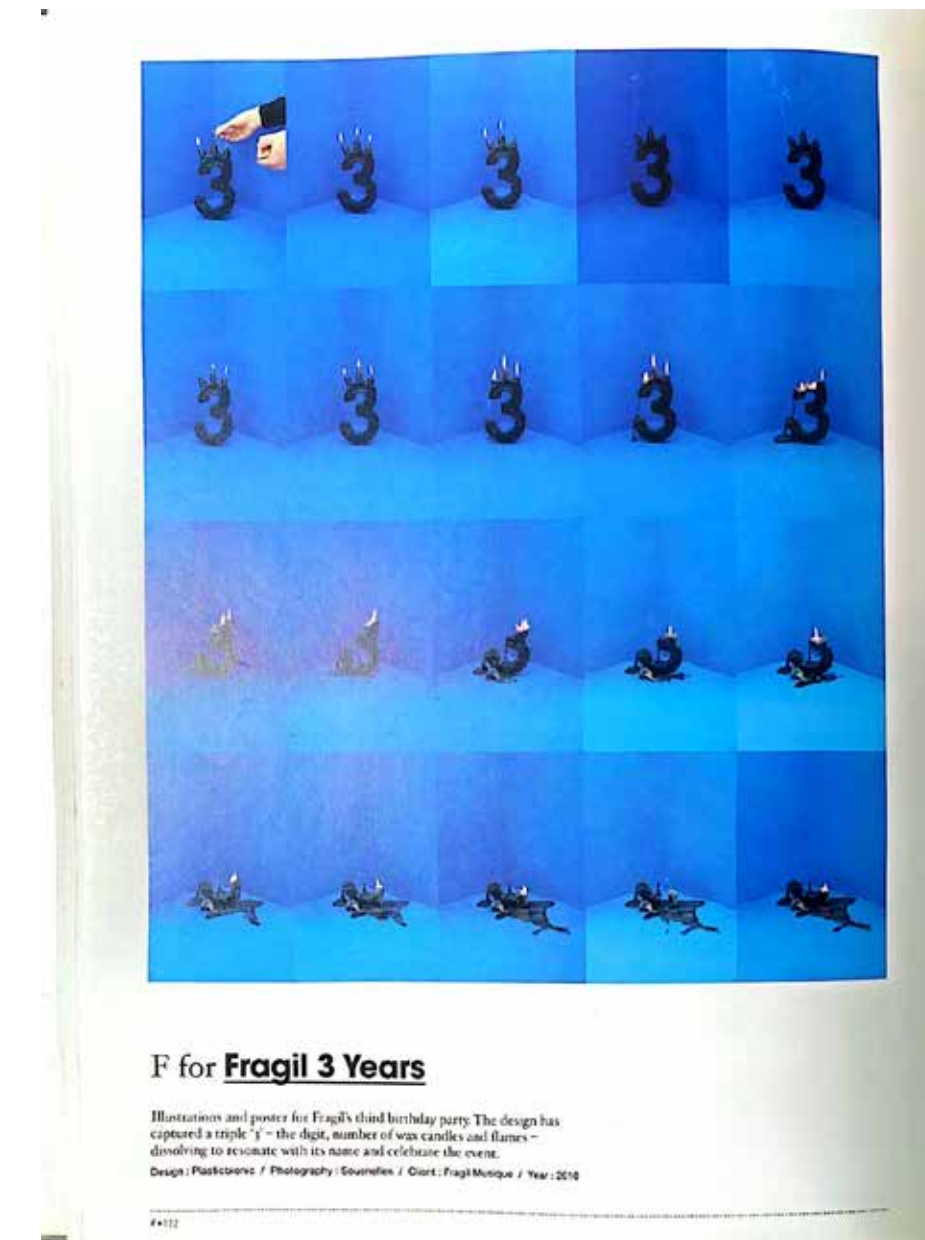
As a matter of fact, metal types and letterpress prints are fading away from modern day life, and this is perhaps how they would turn up one day. All letters in this collection are cut balsa wood cast in polyester glass casting resin.  
 Design : Andreas Scheiger / Year : 2011

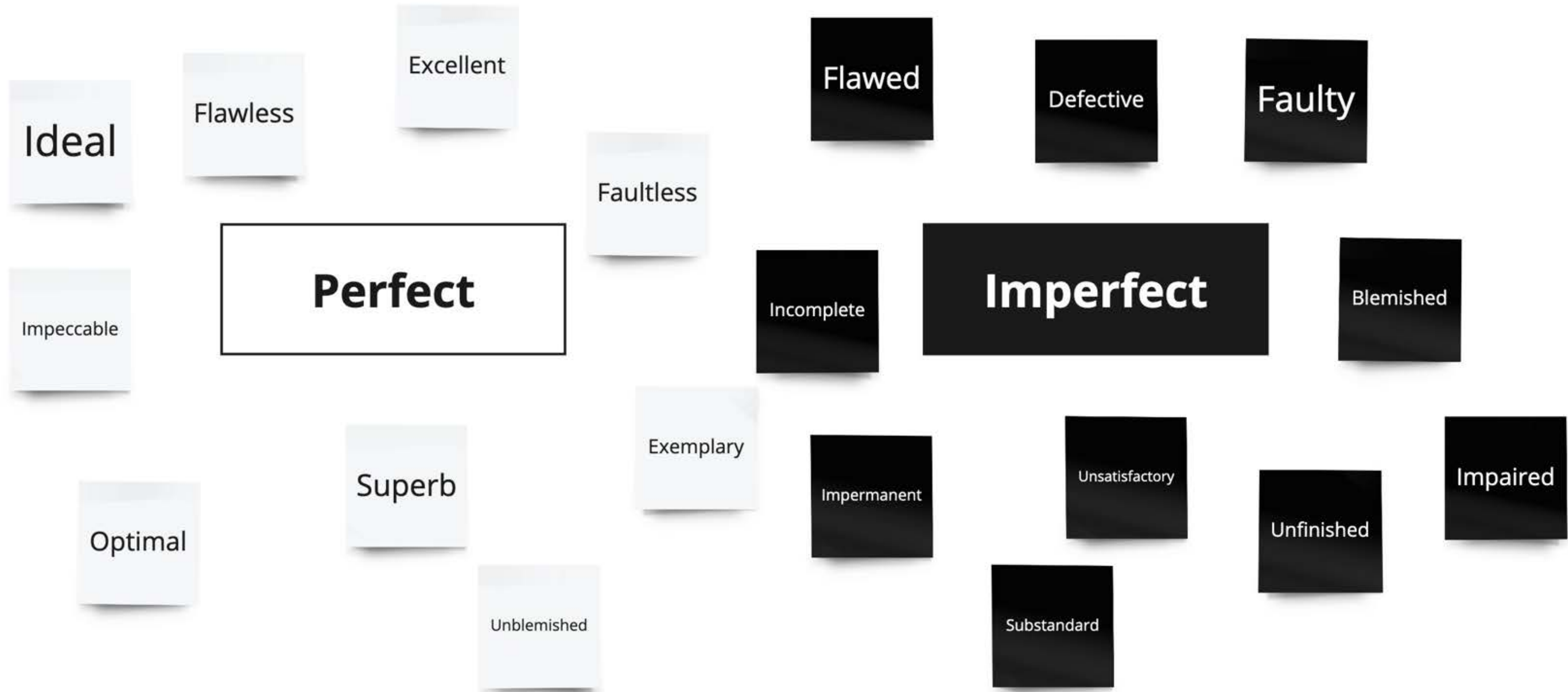
F+017

# Conceptual alphabets

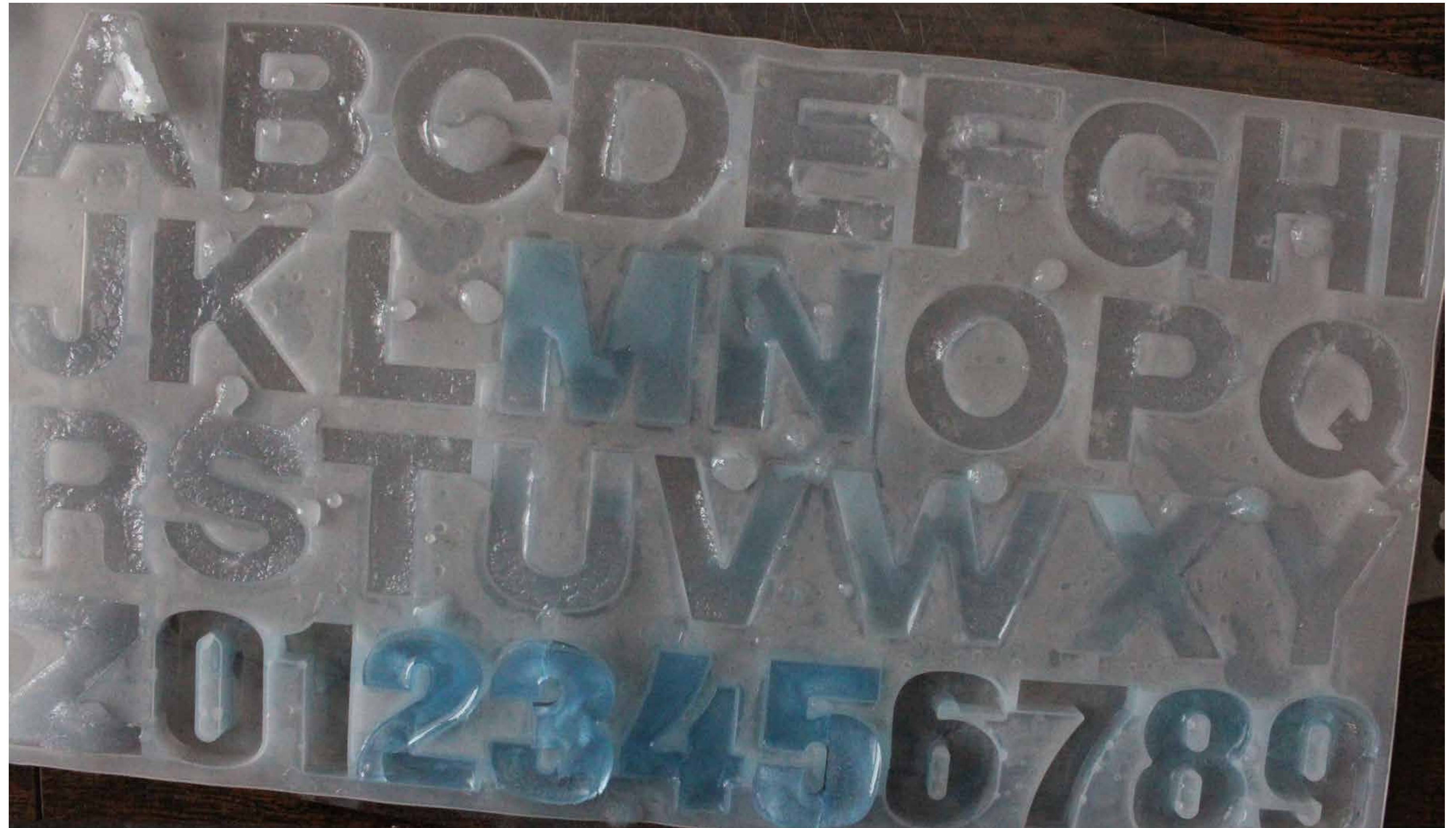
‘conceptual alphabets illustrate or embody ideas, sets of constraints, and editorial perspectives, illustrating their concepts through letterforms rather than strictly pictorial means.

Willen, B. and Strals, N. (2003) Lettering & Type: Creating letters & designing typefaces. p. 22, New York, NY, USA: Princeton Architectural Press.

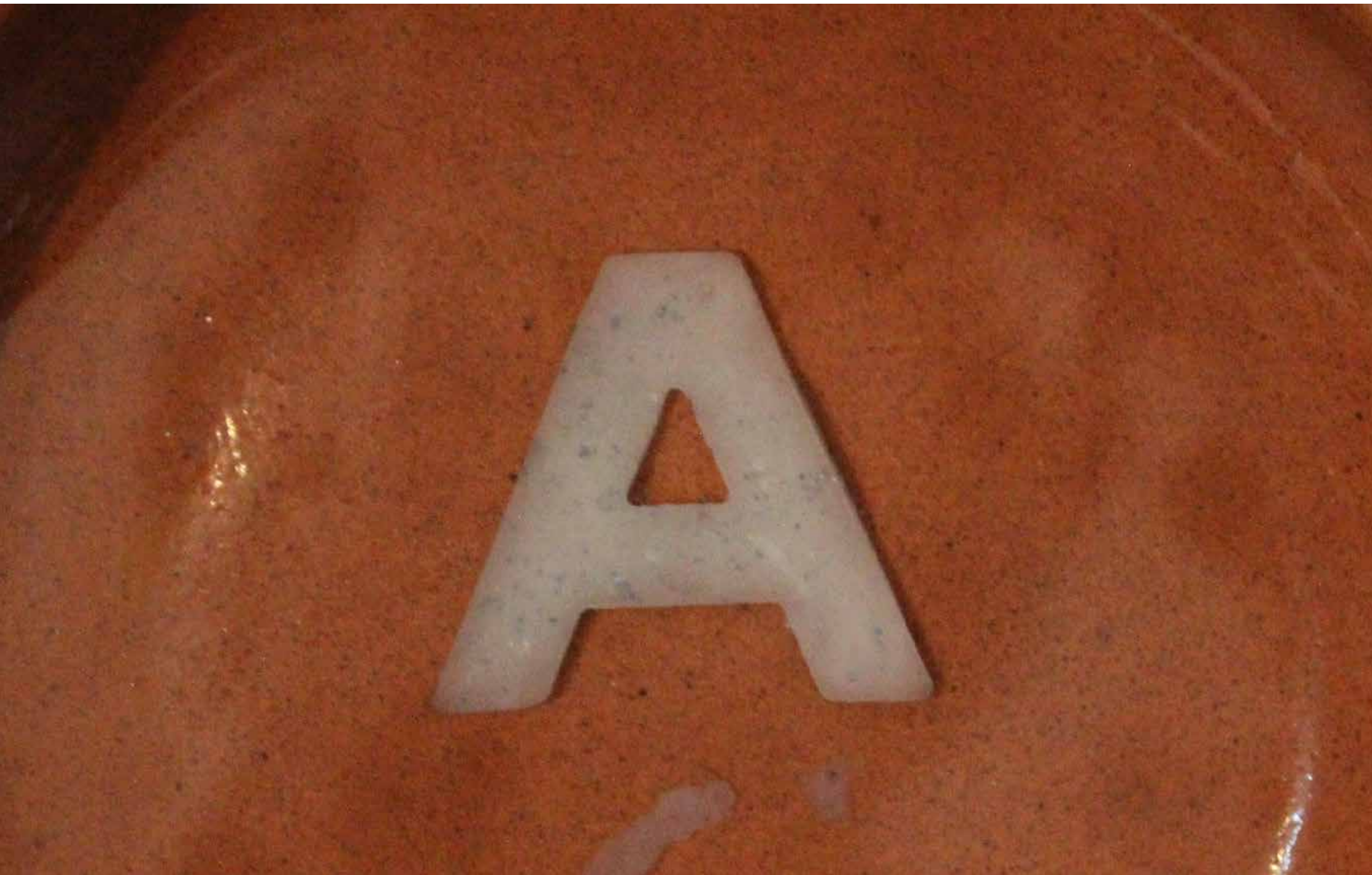




# Visual experiments



# A: absorb



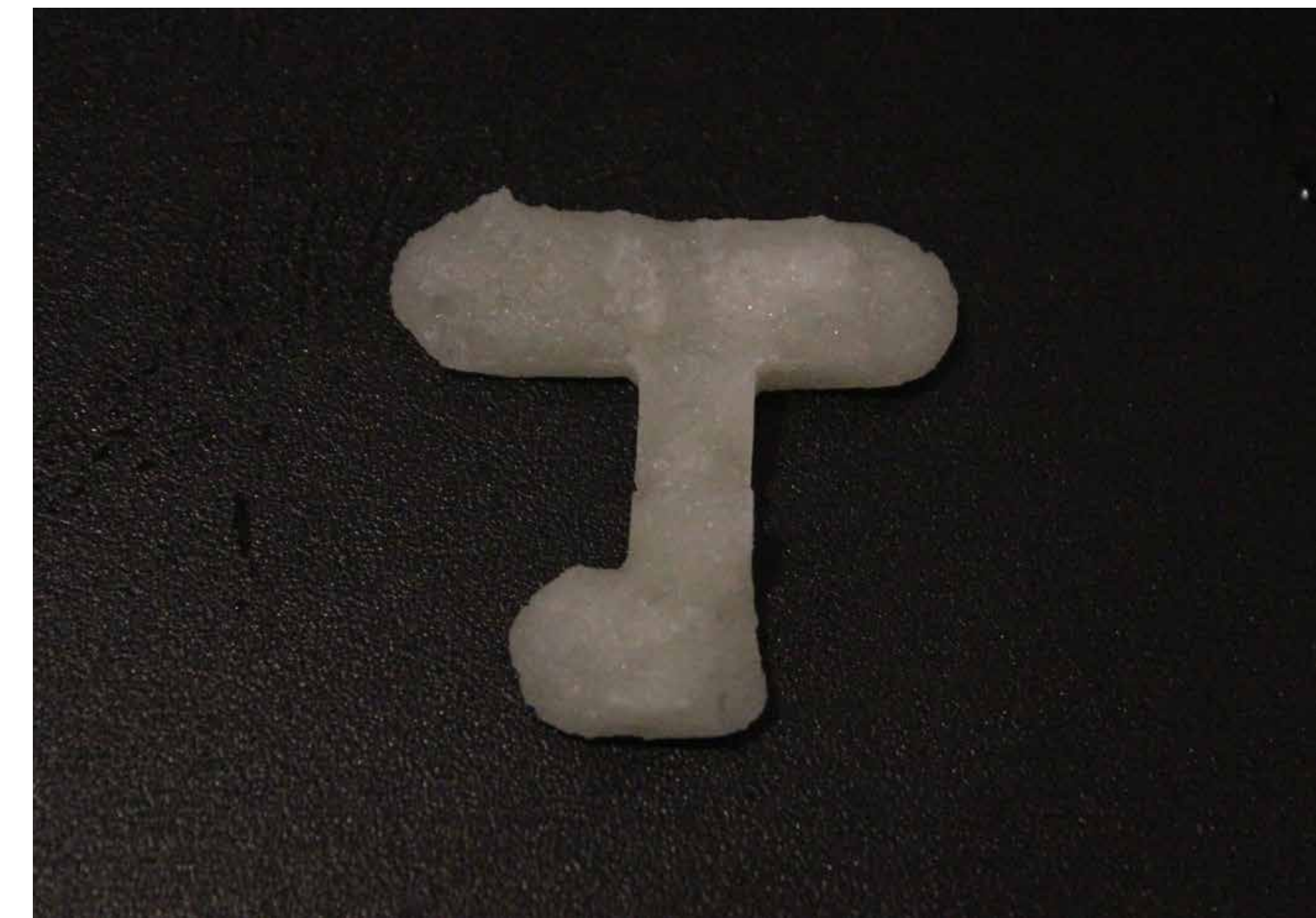
# B: burn



# C: crash



**Perfect = 1**  
**Imperfect =  $\infty$**



# **My definition for 'imperfection'**

# Visual experiments



INTERNATIONAL  
FECTION

# Andreas Scheiger



# Critical aspect

NO MORE WAR. NO MORE ANOTHER WAR. NO MORE FEAR.

WAR TIME,  
WAR CRIME, WAR GAME,  
GANG WAR, CIVIL WAR,  
HOLY WAR, CLASS WAR,  
BIDDING WAR, TRADE WAR,  
COLD WAR, RACE WAR, WORLD WAR,  
WAR FOR PEACE, WAR WITHOUT END,  
WAR FOR A WORLD WITHOUT WOMEN,  
WAR FOR ME TO BECOME YOU.

YOUR BODY  
IS  
A  
BATTLEGROUND