Feasibility Study on Citing Ten Consecutive Books on the CSM Library Shelf

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When a book is the basic unit for constructing a catalogue, the word 'feasibility' means that it is possible or reasonable to establish a connection between any two books in the catalogue. Such a catalogue illustrates a relationship between parts, and the whole is built through these parts.

We have already had a method of making associations between parts. From the 19th century, direct painting (or wet-on-wet) began to be used for whole pictures. Different from the Renaissance indirect painting layering and glazing, this method starts with the details. In this method, everything the painter does is a relational extrapolation: how to place one eye based on the other (be it position, shape, or colour), how to connect the neck and install the arms based on the head.

The method used in this catalogue can also be regarded as a textual version of 'direct drawing'. By combining these ten books in pairs, I look for correlations between each pairing and describe them through text. These words build relationships between the books, as the description of each book is based on the other. 'it is nearly impossible to separate two interleaved phonebooks when held by their spines.' Likewise, I lock this relationship, with words.

Non-format: Love Song & Non-format: No. 045 (Design & Designer S.)

The strongest connection between the two books is their differences. As two books introducing the work of Non-format Studio around 2000, the cases they choose are almost identical. But, it is these similarities that point out their differences. For example, in the layout of promotional material designed for an art festival organized by Electra and B3 Media in 2004, the book *Non-format: Love Song* only used one huge image and displayed another example of the same style designed for Creator Studio magazine on the same page. *Non-format: No. 045*, on the other hand, uses 4 partial detail images to illustrate it.

Their relationship can be described as whole and detail. The content, number of pages, and size of the books all hint at this connection: one is like a continuation of the other, and you can get the whole in one and find the details in the other.

Non-format: Love Song & Modern Matter Issue 15

The act of 'Re-' connects them. There is no doubt that *Modern Matter Issue 15* is a book about existing images, and everything designers and artists do in the book is 'remaster' these images to improve their quality. In *Non-format: Love Song*, a considerable part of the design method is about the reuse of images. For example, in the CD cover designed for Lo Recordings, they used a saved fur image and printed a pre-existing image without any additional text.

Non-format: Love Song & The New Handmade Graphics

Both books answer resistance to homogenization by re-

Modern Matter Issue 15 & Monochrome Graphics

The visual result, limited to a particular technicality, connects the two books. In *Modern Matter Issue 15*, this result is the reset of low-quality images caused by the limitations of past technology. In *Monochrome Graphics*, this result is the black-and-white picture brought about by the spontaneous restriction of the colour range.

The New Handmade Graphics & Graphic Design Is (...) Not Innocent

'Homogenisation' is the keyword connecting the two books. *The New Handmade Graphics* points out new possibilities for visual homogenisation of graphic design in the digital age by emphasising handcrafting, while in *Graphic Design Is* (...) *Not Innocent*'s chapter '*We've Never Been Homogenised*' explores heterogeneity and difference in contemporary graphic design.

The New Handmade Graphics & 1, 2, 3 Color Graphics

Both books focus on the possibilities of using different techniques and approaches in design.

In *The New Handmade Graphics*, the author explores the possibilities of using handmade techniques to break the homogeneity of graphic design in the computer age by focusing on using handmade techniques in design.

1, 2, 3 Color Graphics, on the other hand, is a book that experiments with a different kind of visual approach: that of limiting the use of colour in design. It collects examples where visual variety and effect have been achieved through limited colour combinations.

The New Handmade Graphics & Creativity for Graphic Designers

Both books look at 'creative' and 'non-homogeneous' design, exemplifying and complementing each other. *The New Handmade Graphics* emphasises the impact of handmade production on creative design. In contrast, *Creativity for Graphic Designers* deals more broadly with innovative approaches in terms of practical examples, including the use of hand-crafted visuals such as typography and screen printing of graphics.

The New Handmade Graphics & 1x1: Pixel-Based Illustration and Design

Both books respond to the same question from different perspectives: how do you build the essential elements of graphic design in the age of digital media? *The New Handmade Graphics* answer to this question is handmade, while 1x1: *Pixel-Based Illustration and Design* focuses on another fundamental element: the pixel. Both explore different design techniques with a similar purpose.

The New Handmade Graphics & 37 Assignments

The act of 'DIY' connects the two books. *The New Hand-made Graphics* emphasises the importance of using mediums other than the computer for graphic design, and in *37 Assignments*, several tasks emphasise the importance of hands-on observation and doing; for example, in the project *Printed Matter*, students are required to observe and copy a book physically; in the project *Publish and be damned; Now!* students are asked to self-publish.

sponding to a specific style of the past. For the cover and feature pages designed for The Yellow Window in 2007, Non-format combined symbols representing the Baroque style with the Moseley typeface, creating an excellent combination of classical and geometric feelings. Patterns such as plants and lines often appear in their works. This difference from the delicate, smooth feature of modern graphic design has become one of their characteristics. In *The New Handmade Graphics*, many cases using techniques such as photography, etching, Letraset, photography, etching, Letraset, stencilling, screenprinting, drawing and colouring are listed as the opposite of modern graphic design characteristics.

Non-format: Love Song & Graphic Design Is (...) Not Innocent

When we place the work of graphic designers in a social context, what should be updated? What cannot be compromised? These are the common questions that both books pose to contemporary graphic designers and try to answer. When it comes to the designs for The Wire, they repeatedly highlight the things that were denied and always insisted upon by the editors, and by rejecting the colourful fonts and long descriptive text that the editors asked to be added, the elegant aesthetics of the page were preserved. In the chapter *To Change and Not to Change* in *Graphic Design Is (...) Not Innocent*, Degeng Li explores the changing and unchanging social roles graphic workers play through 'graphic design' or 'visual communication'.

Non-format: Love Song & 1, 2, 3 Color Graphics

Both follow a similar logic in the amount of colours used. In those works that are mainly graphic, the colours selected by Non-format are usually at most three. In *1, 2, 3 Color Graphics*, the author chosen many poster works using one to three limited colors.

Non-format: Love Song & Creativity for Graphic Designers

Both describe the process of creating work. One of the features of *Non-format: Love Song*, compared to other commercially available portfolios, is that interviews with the designers are conducted throughout the book, and we can see what they were thinking about when they made these design solutions while flipping through works. In *Creativity for Graphic Designers*, creativity is understood to exist in every thought and communication, in the work of the specific designer.

Non-format: Love Song & 1x1: Pixel-Based Illustration and Design

Non-format's 2001 work Pixel Pong stylistically links these two books. In this spontaneous image study, they use squares to pixelate portraits. When this work is related to 1x1: *Pixel-Based Illustration and Design*, it makes us think: What is the difference in processing images using squares as the basic unit versus using pixels? Are squares just enlarged or reduced pixels?

Non-format: Love Song & 37 Assignments

The most striking relationship between the two books lies in the similarities and differences in thinking between the work produced in the informal learning process and actual design projects. *Non-format: Love Song* showcases the studio's design work, while *37 Assignments* collects graphic design assignments from the Gerrit Rietveld Academy in Amsterdam. Both demonstrate the similarities and differences between practical projects from the design studio and learning projects in educational institutions, and how they influence design thinking and practice.

Non-format: Love Song & Monochrome Graphics

What they all have in common is the use of monochromatic design styles in the book's artwork. Non-format's 2005 book cover for Penguin US is an excellent example of this style: using only black and white, the flower motifs and text intertwine with each other in positive and negative shapes on different pages, while emphasising

The New Handmade Graphics & Monochrome Graphics

Both books reflect a particular stage of hand-crafting in design. In *The New Handmade Graphics*, this hand-crafted effect is used at all locations and design forms. In contrast, in *Monochrome Graphics*, the monochrome design style's association with hand-craftedness is seen more in the process of designers producing projects: we use pencils or neutral pens to draw black and white drafts or on a monitor to manually adjust the screen to black and white to view luminance contrast or positive and negative space.

Graphic Design Is (...) Not Innocent & 1, 2, 3 Color Graphics

These two books respectively discuss seemingly 'difficult' and 'simple' issues in graphic design, and this subconscious feeling of 'seemingly complex or simple' when facing the problems discussed in the books connects them. When we place graphic design in a broader social context and discuss it with more designers, will it be more difficult to solve its problems? Would it be easier to design with only three colours?

Graphic Design Is (...) Not Innocent & Creativity for Graphic Designers

Together, these two books explore the role that creative work plays in the broader design field. *Graphic Design Is (...) Not Innocent* focuses on the social and political implications of design work, with several designers asking questions and exploring the consequences of these issues throughout the book. *Creativity for Graphic Designers* provides practical guidance and examples by collecting and displaying the results of the work of several designers.

Graphic Design Is (...) Not Innocent & 1x1: Pixel-Based Illustration and Design

These two books discuss the issues of 'maximum' and 'minimum' in graphic design, respectively, with the opposing properties of the hierarchy of problems linking them. For *Graphic Design Is (...) Not Innocent*, the problem is on a social and political level; for 1x1: *Pixel-Based Illustration and Design*, the problem is small, so small that a mere pixel point is enough to show it.

Graphic Design Is (...) Not Innocent & 37 Assignments

The two intersect in exploring the link between design and the social and task setting. The jobs set out in the *Act* chapter of *37 Assignments* are intended to generate new thinking about social campaigning: how can you change the traditional model of campaigning and advertising? Who is your audience? This is in line with *Graphic Design Is* (...) *Not Innocent*, which explores how design can play a role in the social and political arena.

Graphic Design Is (...) Not Innocent & Monochrome Graphics

Both books explore potential influences in design, whether environmental or methodological. *Graphic Design Is* (...) Not Innocent focuses more on the potential impact of design on society and politics, while *Monochrome Graphics* focuses on limiting the use of colour in thinking and performance.

1, 2, 3 Color Graphics & Creativity for Graphic Designers

What happens when creative work unfolds within limited design conditions? The combination of these two books presents us with such an exciting possibility. Like the examples collected in the *1, 2, 3 Color Graphics* book, what would happen to how we think about creativity if we could only apply a limited number of colours in our creative work? Would it still be like the *Creativity for Graphic Designers* book says it is? How are these two work contexts the same, and how are they different? What new things would be brought to the table?

the spatial significance of black and white. *Monochrome Graphics*, on the other hand, also includes a large number of designs based on black, white and grey. They both consider 'black-and-white thinking' to be fundamental and important.

Non-format: No. 045 (Design & Designer S.) & Modern Matter Issue 15

These are not two "new" books; they are new presentations of older works. *Non-format: No. 045*, this is not the first book about Non-format works. Unlike other books on the same subject, this one focuses on details and a unique narrative logic: works from different periods are interspersed, creating an exciting reading experience. *Modern Matter Issue 15*, on the other hand, uses new digital media techniques to recreate images from various fashion brands.

Non-format: No. 045 (Design & Designer S.) & The New Handmade Graphics

On the topic of manual practice in the digital age, the two books complement each other's methods and practices. *The New Handmade Graphics* emphasizes the importance of returning to traditional handmade production, and the various cases presented in *Non-format: No. 045* support the former's claim that handmade production can bring unique visual effects in the digital age by demonstrating Non-format the result of mixing handmade textures and digital technology in design practice: sans serif fonts, baroque style, hand-drawn materials and mechanisms, modern colour blocks and smooth curves.

Non-format: No. 045 (Design & Designer S.) & Graphic Design Is (...) Not Innocent

The parts of *Non-format: No. 045* that could be described as publications link it to the latter. For example, they design CD covers and magazine covers. The publication attribute makes these designs circulate in society: they are seen by more audiences and purchased. *Graphic Design Is (...) Not Innocent* explores the social and political impact of design. Communication and the scope of communication bring the two together.

Non-format: No. 045 (Design & Designer S.) & 1, 2, 3 Color Graphics

They are related like intersections in mathematics, with the common denominator being the use of monochromatic design styles in the design work of the book. *Non-format: No. 045* introduces the use of colour in non-format through many works, including examples of using only three or fewer colours. *1, 2, 3 Color Graphics*, on the other hand, provides examples of creative design with limited colours, including different colour theories and design concepts. They are like intersections.

Non-format: No. 045 (Design & Designer S.) & Creativity for Graphic Designers

Both demonstrate how creativity can be used in the design process. *Non-format: No. 045* focuses on showing how they apply these creative methods through design works, while *Creativity for Graphic Designers* theoretically provides creative designers' ideas in the innovation process based on cases.

Non-format: No. 045 (Design & Designer S.) & 1x1: Pixel-Based Illustration and Design

The two are comparisons of the digital design effects of different basic units. *Non-format: No. 045* presents many design works based on digital technology, while 1x1: *Pix-el-Based Illustration and Design* explores the basis of this digital imagery through pixel illustrations: the pixel.

Non-format: No. 045 (Design & Designer S.) & 37 Assignments

The most notable relationship between the two books lies in the similarities and differences in thinking between the work of the informal learning process and actual design projects. *Non-format: Love Song* showcases studio design work, while *37 Assignments* collects graphic design assignments from the Gerrit Rietveld Academy in Amsterdam.

1, 2, 3 Color Graphics & 1x1: Pixel-Based Illustration and Design

Together, these two books emphasize the critical role of fundamental elements in design. 1, 2, 3 Color Graphics attempts to convey the diversity and charm of design with very few colours, while 1x1: Pixel-Based Illustration and Design emphasizes the unique visual effects of pixels as the basic unit of digital design. Both demonstrate the charm and importance of essential elements in graphic design.

1, 2, 3 Color Graphics & 37 Assignments

Both emphasize considering the role of colour in design tasks and explore how design uses colour to give meaning to content. This is reflected in *1, 2, 3 Color Graphics* as a limitation on the number of colours: How to use less than three colours to achieve the desired content? In the project *Colour Systems* in *37 Assignments*, colour is treated as a visual system that expresses logic. By marking, classifying or coding colours, we give a specific meaning to the content:

What colours does it consist of? How does it work? What is the order/hierarchy? How does it 'behave'? What are its characteristics?

1, 2, 3 Color Graphics & Monochrome Graphics

The limit on the number of colours is the most significant commonality between the two. The number for this limit is 3 in *1, 2, 3 Color Graphics* and 2 in *Monochrome Graphics*.

Creativity for Graphic Designers & 1x1: Pixel-Based Illustration and Design

What is the basis of creativity? What kind of creative work would we do if we could only use pixels for image design? These two books reveal to us such an exciting combination. As stated in *Creativity for Graphic Designers*, the basis of creativity lies in innovative problem-solving, imagination and a unique interpretation of the design task. If, then, we limit graphic design to the use of pixels, this will push designers to be creative under highly restrictive conditions. How designers face creative constraints and how they combine technology and creativity to create unique pixel works will be the likely result of this limited creation: deeper creative thinking and new perspectives on the use of technology.

Creativity for Graphic Designers & 37 Assignments

The discussion of visibility and invisibility relates to them. Like the title of the assignment, *The Magic Trick Explaining the Invisible* in *37 Assignments*, documenting and explaining an idea so that the visual result is visible is at the heart of visual creative work, which is precisely what Creativity for Graphic Designers describes for creative work in this is exactly how *Creativity for Graphic Designers* describes creative work.

Creativity for Graphic Designers & Monochrome Graphics

What kind of design work is creative? Are they those that use advanced techniques and are rich in colour? These two books agree on both questions: the idea of the work is the most essential, central quality that sets them apart from other works.

As Monochrome Graphics says in Prologue: 'What we are trying to establish is the fact that black and white and grey can be displayed in the selfsame variety, the selfsame complexity as all of them. the selfsame complexity as all colours within the light spectrum.' In creative work, a fundamental essence is never to be shy to use simple materials to respond to complex problems and never bow to complex work because of the limited materials that can be used (whether they are budget, number of colours, or new or old technology).

Non-format: No. 045 (Design & Designer S.) & Monochrome Graphics

What they have in common is an exploration of monochromatic design. *Non-format: No. 045* displays many non-format monochrome design works, while *Monochrome Graphics* explores the attractiveness and presentation of using monochromatic design and thus potentially offers insights into how monochromatic design can be used in digital format.

Modern Matter Issue 15 & The New Handmade Graphics

Opposed attitudes to digital media technology link the two books. *Modern Matter Issue 15* explores the impact of digital media technologies on contemporary art and design, demonstrating new applications of digital technology in image manipulation by emphasising how digital technology can give a new form to traditional art. In contrast, *The New Handmade Graphics* argues for a return to conventional handmade and craft skills, emphasising the importance of handmade in design and the unique value of non-digital handmade skills and techniques in contemporary design.

Modern Matter Issue 15 & Graphic Design Is (...) Not Innocent

These two books explore the impact of new technologies in the design field on society in different directions. *Modern Matter Issue 15* focuses on the positive impact that digital media technologies can have on existing images, while *Graphic Design Is (...)* Not Innocent discusses broadly how technological innovations in graphic design affect society. Both explore the role of design in social contexts with different focuses and perspectives.

Modern Matter Issue 15 & 1, 2, 3 Color Graphics

Common to both is the core concept of 'uniqueness'. For *Modern Matter Issue 15*, this core concept uses the verb 'remaster' to renovate an image; for *1, 2, 3 Color Graphics*, it is the 'limitation' of the number of colours.

Modern Matter Issue 15 & Creativity for Graphic Designers

They both encourage creative exploration of images. *Modern Matter Issue 15* reconstructs images in a 'remaster' way, emphasising the outcome of this creative exploration, whereas *Creativity for Graphic Designers* is more concerned with the creative process and the application of the method itself.

Modern Matter Issue 15 & 1x1: Pixel-Based Illustration and Design

Both books discuss an essential question: What impact will image-making technologies in the digital age have on images?

In *Modern Matter Issue 15*, artists and designers reproduce existing images through new imaging technologies and present them through publication. *1x1: Pixel-Based Illustration and Design* responds to this problem by returning to the basic unit of digital photos - pixels.

Modern Matter Issue 15 & 37 Assignments

Modern Matter Issue 15 re-presented a series of fashion photographs, while in 37 Assignments, the assignment 'Le Dernier Cri' asked students to combine the fields of graphic design with those of fashion by reconstructing labels and components within the fashion system.

1x1: Pixel-Based Illustration and Design & 37 Assignments

What these two books have in common is 'getting back to the basics of design'. In most digital display devices, a pixel is the smallest element that can be manipulated by software and is generally considered the most minor individual component of a digital image.

In *37 Assignments*, various graphic design assignments are split into colour systems, behaviours, images, Etc.., from the essential elements of graphic design to the social context of graphic design. As mentioned in the Note for the reader section, these elements are progressive and can be combined: *'indicate the variety between relatively short and simple to more variety between relatively short and simple to more complex or commissioned projects.*' These two retrospectives on 'foundations' show us the possibilities and the importance of foundational training on a practical and pedagogical level, respectively.

1x1: Pixel-Based Illustration and Design & Monochrome Graphics

What they have in common is the use of 'basic units' in graphic design. Both focus on the basic design unit; one is the pixel, and the other is a single colour. In most digital display devices, a pixel is the smallest element that can be manipulated by software and is generally considered the most minor individual component of a digital image. Monochrome design is often our starting point when designing graphics: LOGO manuscripts, renderings, Etc. The two books present distinct yet connected communications by adapting and manipulating essential design elements.

37 Assignments & Monochrome Graphics

What are the results of working within pre-established constraints? This is the most vital connection between these two books—the limits they set on their work. *37 Assignments* have many restrictive homework requirements, such as those in the assignment *Type it like it's hot*:

Don't question your spontaneous choice of track Use type only

Make printed matter

No animations

Work analogue

For *Monochrome Graphics*, this limitation is about the number of colours.