



OBSERVER

A versatile family that personifies modernity in the digital era.

Designed by Shiva Nallaperumal
Guided by Tal Leming

Observer was designed to try to capture the voice of today in typographic form. Obsessed with the idea of creating something contemporary I looked at typefaces that have achieved that before for different eras. It was originally designed for my own corporate identity but evolved into something much more versatile and unique. It

fits well for robust use in headlines and display settings as well as text and caption sizes. All the captions in the book are typeset in it too. Observer was meant to be contemporary and futuristic, without the cliches of a "tech font" instead using similar visual cues to create something original and contemporary.



IF ONLY YOU HAD SEEN THE THINGS I'VE SEEN WITH YOUR EYES **There are no passengers**

Since the surfacing of the term "deconstruction" in design journalism in the mid-1980s, the word has served to label architecture, graphic design, products, and fashion featuring chopped up, layered, and fragmented forms imbued with ambiguous futuristic overtones. This essay looks at the reception and use of deconstruction in the recent history of graphic design, where it has become the tag for yet another period style. We then consider the place of graphics within the theory of deconstruction, initiated in the work of philosopher **Jacques Derrida**. We argue that deconstruction is not a style or "attitude" but rather a mode of questioning

through and about the technologies, formal devices, social institutions, and founding metaphors of representation. Deconstruction belongs to both history and theory. It is embedded in recent visual and academic culture, but it describes a strategy of critical form-making which is performed across a range of artifacts and practices, both historical and contemporary. Jacques Derrida introduced the concept of "deconstruction" in his book **Of Grammatology**, published in France in 1967 and translated into English. Since the surfacing of the term "deconstruction" in design journalism in the mid-1980s, the word has

CORPORATION

DER SPIEGEL **POLITIK** **NS-Verbrechen: Deutsche Politiker wollen Griechenland entschädigen**



The Rolling Stones Gimme Shelter
WEILAND YUTANI
Peuterchine

Berlin-ouest, hiver 1978/79: les terroristes de la RAF de la troisième génération sont un petit groupe de jeunes désœuvrés. Ils viennent des milieux les plus divers: Rudolf est vendeur dans un magasin de disques, Petra est l'épouse d'un directeur de banque. Le compositeur auto déclaré Edgar vit de la rente de fonctionnaire de son père. À cela s'ajoute une prof d'histoire, une secrétaire d'un puissant groupe informatique américain, un terroriste formé en Afrique ainsi que deux ex-soldats de la Bundeswehr.

KRZYSZTOF KIEŚLowski

Footnotes: Texts from "Deconstruction and Graphic Design" by Ellen Lupton and Abbott Miller, Wikipedia entries on Blade Runner and The Third Generation by Rainer Werner Fassbinder and Der Spiegel (Logotype in the upcoming Observer Slab.

Sharp angular elements give Observer it's character
STRAIGHT JACKETS

Blade Runner (v české verzi též jako Ostré komando) je kultovní **SHOW SHOWTIMES**
dystopický sci-fi film režiséra Ridleyho Scotta z roku 1982, nat In Baltimore, Maryland, June 16 at 12:00 am PST