

CONTENT
内容
多种语言
文字设计

KAI JAUSLIN : ZHDK 2007 : INTERDISCIPLINARY DESIGN EXPERIENCE "DIE ZEICHEN IM ZEITALTER IHRER GLOBALEN KOEXISTENZ"

INTRODUCTION – PAUL AUSTER: MOON PALACE

“They were magic letters, and they hung there in the darkness like a message from the sky itself. MOON PALACE. I immediately thought of Uncle Victor and his band, and in that first, irrational moment, my fears lost their hold on me. I had never experienced anything so sudden and absolute. A bare and grubby room had been transformed into a site of inwardness, an intersection point of strange omens and mysterious, arbitrary events. I went on staring at the Moon Palace sign, and little by little I understood that I had come to the right place, that this small apartment was indeed where I was meant to live.”

(...) I was looking down at Broadway, the smallest, most abbreviated portion of Broadway, and the remarkable thing was that the entire area of what I could see was filled up by a neon sign, a vivid torch ink and blue letters that spelled out the words MOON PALACE”. I recognized it as the sign from the Chinese restaurant down the block, but the force with which those words (...)

from letters to words to signs to meaning

<p>tinged through- even brightest did not more paltry ra- felt some first, small of fear about living on my own, but I made a singular discovery that to warm up to the place and set- second quite by standing posi- to the my eyes and sud- slit of air in back. I the small- portion</p> <p>was est, of Broad- thing was what I by a neon sign, ink and blue that spelled words PALACE". nized it as from the restaurant block, but with which words as- me drowned practical ref- and associa- They were mag- and they hung the dark-</p>	<p>"The air was dim inside, gray out, and on the days it exude than a diance. I pangs at thumps then helped tle in. It night I found the two at an ob- the left. in that was able the two down at abbre- and the entire see was a vivid letters out the MOON I recog- the sign Chinese down the the force those saulted out every erence tion. ic letters, there in ness like a mes- sage from the sky</p> <p>me was my there and myself windows, lique angle I shifted direction, to see a buildings Broadway, viated remarkable area of filled up torch</p>	<p>it- self. MOON PALACE. I imme- his band, my</p> <p>sudden and absolute. A bare and grubby room transformed into a site of inwardness, an inter- strange omens and mysterious, arbitrary events.</p> <p>I under- come that this was meant</p> <p>sign, stood to the small indeed to all the ideal-</p> <p>man who had thought too much and read too many that the thing I should do was nothing: my action would</p> <p>to the level of an aesthetic proposition. my life into a work of art, sacrificing exquisite paradoxes that every breath teach doom. to a grope read- dark- me in, simplic- noth- neither could continue for the time being as it the better. I would be patient, I would was simply that I knew what was in me, and pened it hap-</p> <p>me how The total as I ing, the ness seduced ity of its ing to would I being as it whether today, or pened</p>	<p>diately thought of Uncle Victor and and in that first, irrational moment, fears lost their hold on me. I had never experienced anything so had section I went staring Moon and little that I right apart- where live." (...) fervor ism of a books, I consist militant to take action This nihilism I would myself I took to savor signs eclipse, did for image gradu- me design. thwart rush out always hold store for it hap- whether tomor- row, it would neverthe-</p> <p>been point of on at the Palace by little had place, ment I was "With and young decided of a refusal any at all. was raised turn to such would my own pointed and another of that ally lured with the I would do the inevitable, but to meet it. If life had, so much fast. It</p>
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form : content = 外部 : inside?

FORMAL IDENTITY RESEARCH





上海小笼汤包 (4 只) *
Shanghai Teigtaschen (4)

水饺 (10 只) *
Gekochte chinesische Knödel

锅贴 (5 只) *
Gebratene chinesische Knödel

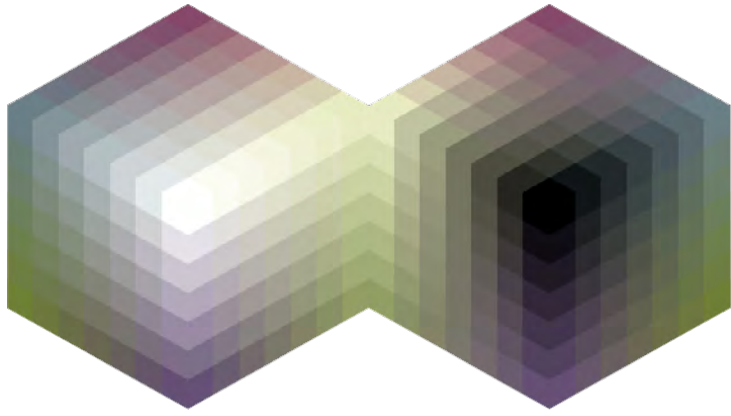
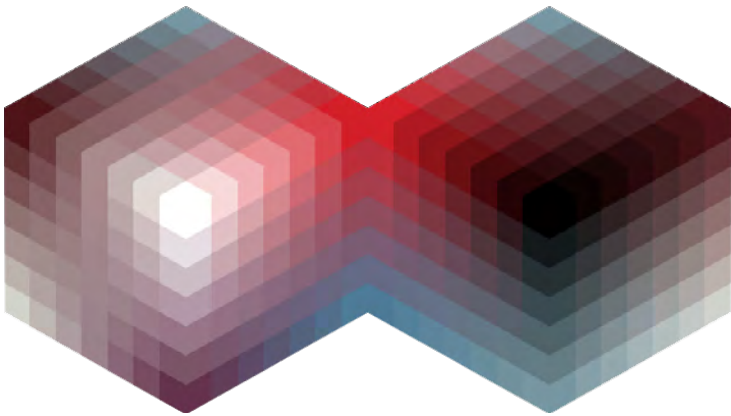
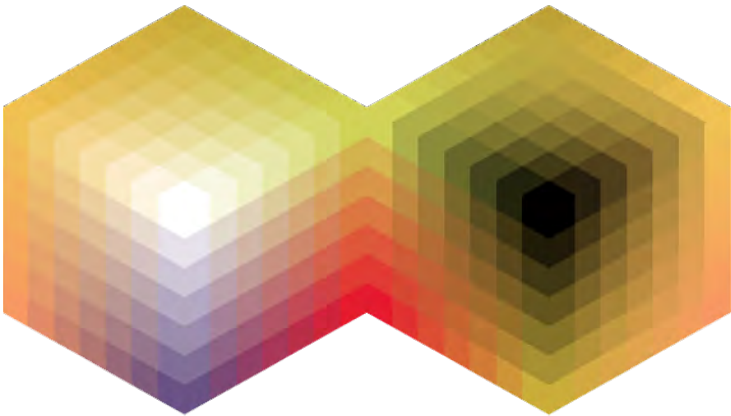
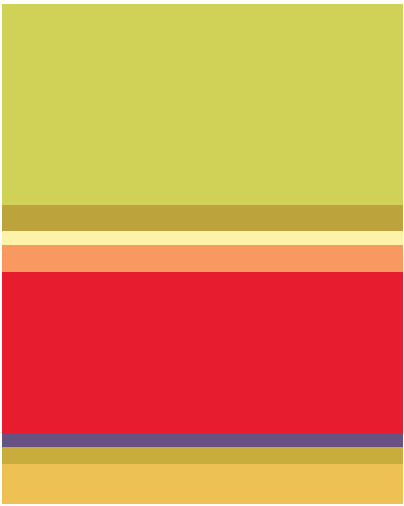
蔥油餅 (5 只) *



BEFORE
期前最佳:
方法: 謹防潮濕
ORAGE: KEEP DRY
料: 豌豆、綠豆、水
NGREDIENTS: PEAS
WATER
水份: $\leq 15\%$ MOIS
中國製造/PRODUCT
烟臺銀斯達龍口粉
YANTAI YINSIDA
MICELLI
535



COLOR ANALYSIS



ASSIGNMENT TO CHINA (DRAFTS)

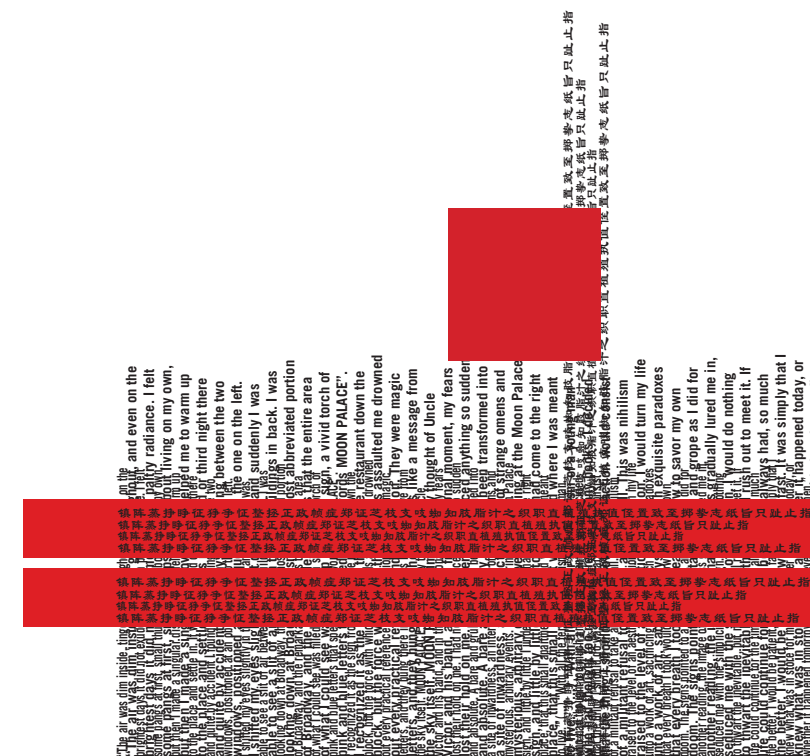
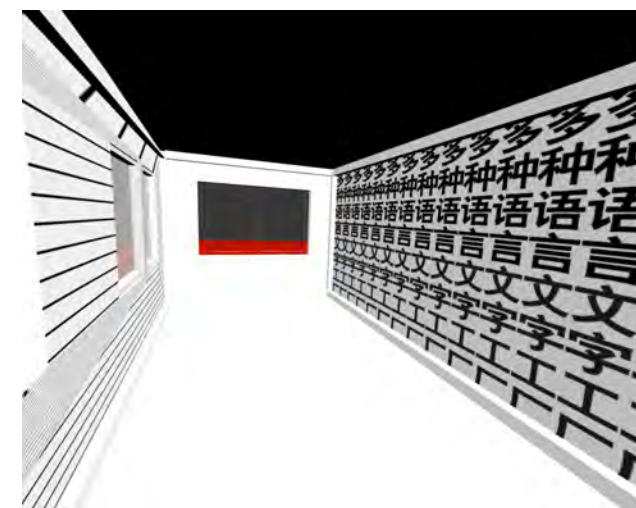
the infinite Improbability Drive is a wonderful new method of crossing vast interstellar distances in a mere nothingtime, without all that tedious mucking about in hyperspace. It was discovered by a lucky chance, and then developed into a governable form of propulsion by the Galactic government's research team on Damogran. This, briefly, is the story of its discovery. The principle of generating small amounts of finite improbability by simply tinkering with the logic circuits of a Bambleweeny 57 Sub-Meson Brain (or an atomic vector matter suspended in a strong liquid) was well understood – and such generators were often used to break the ice at parties by making all the molecules in the hostess's undergarments leap simultaneously one foot to the left, in accordance with the Theory of Infinite Improbability. And for this – partly because it was a debasement of science, but mostly because they didn't get invited to those sort of parties. Another thing they couldn't stand was the perpetual failure they encountered in attempting to construct a machine which could generate the infinite improbability field needed for a spaceship to jump across the mind-paralysing distances between the furthest stars, and in the end they grumpily conceded that such a machine was virtually impossible. Then, one day, a student who had been sweeping up the laboratory after a particularly unsuccessful party found himself reasoning that, although logically, such a machine is a virtual impossibility, it must logically be a finite improbability. So all I have to do in order to make it work is to feed that figure into the finite improbability generator, give it a fresh cup of really hot tea ... and turn it on! He did this, and was rather startled to discover that he had man-

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IDENTITY DRAFTS

[illegible]

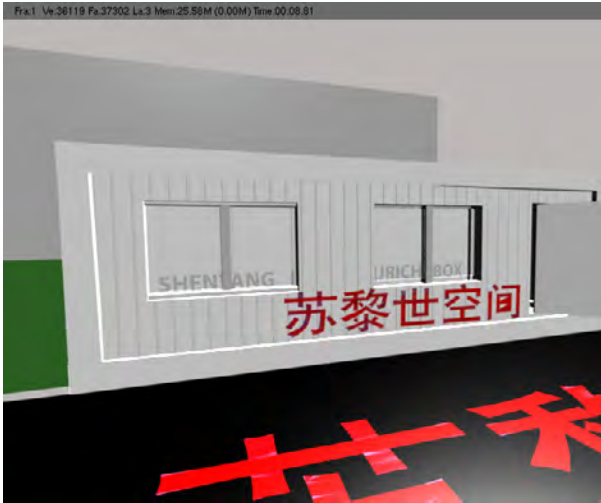
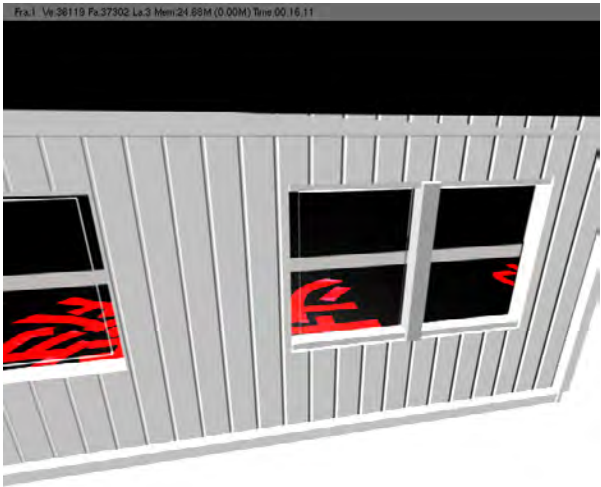
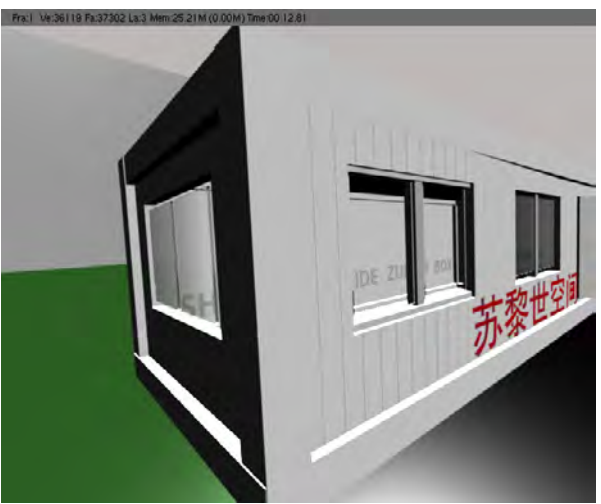
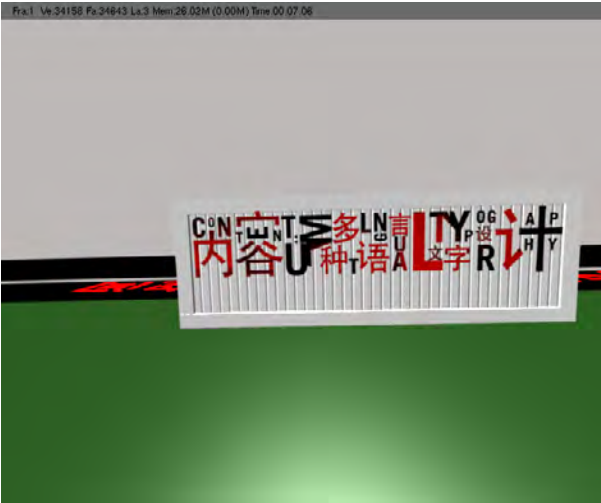
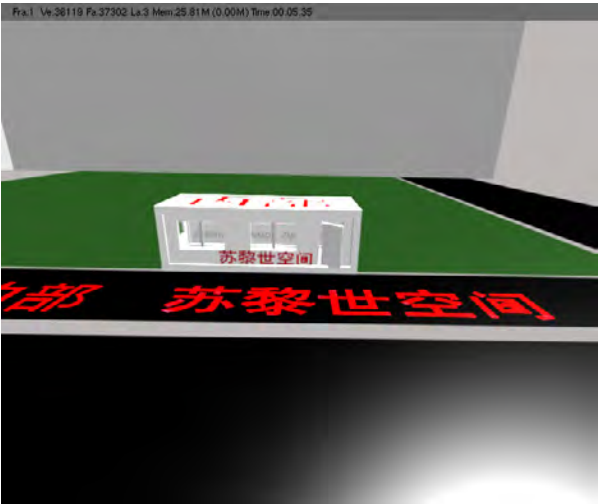
BASE IDENTITY PRINCIPLE

C⁰N_TW_NT:Σ多L_G言LTY^{OG}设计A^P
内容U_L种T语A_U文字R_HY

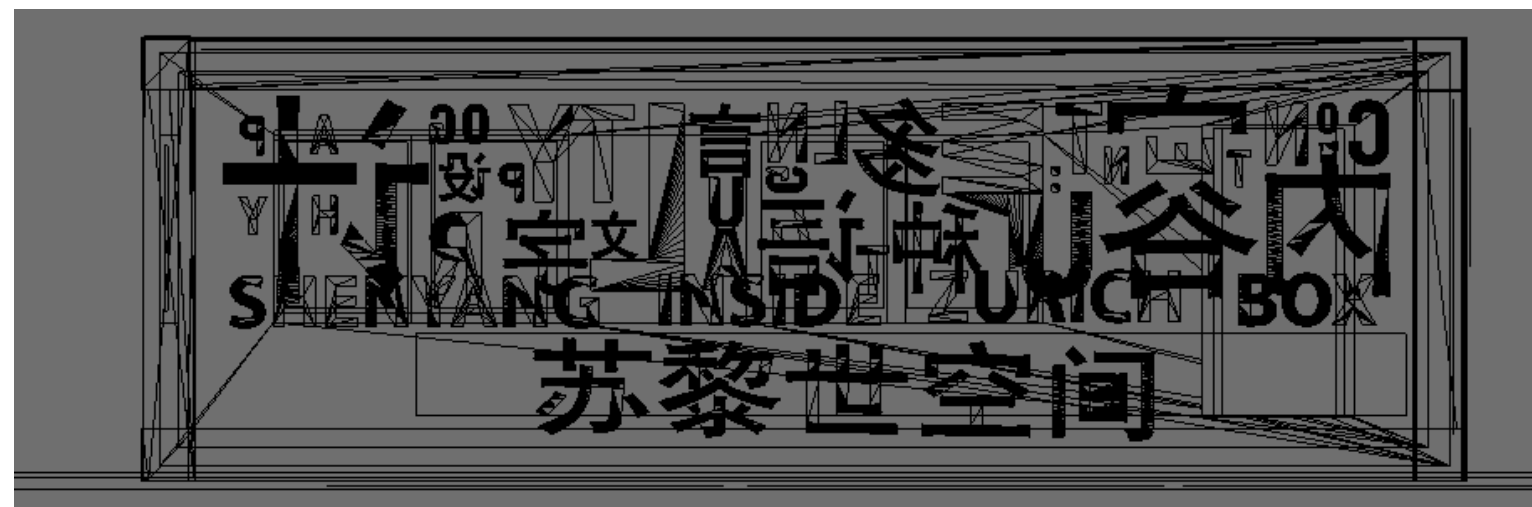
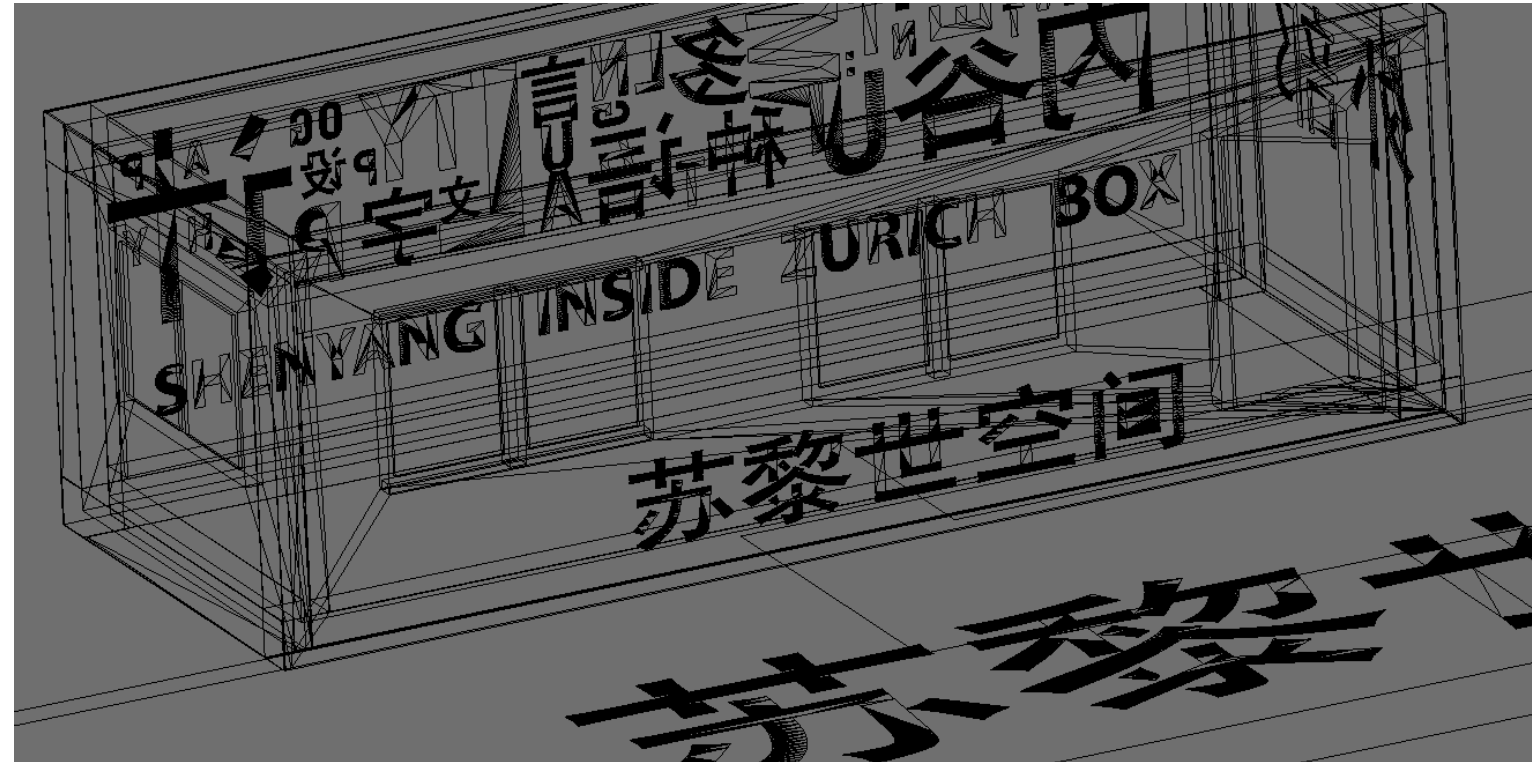
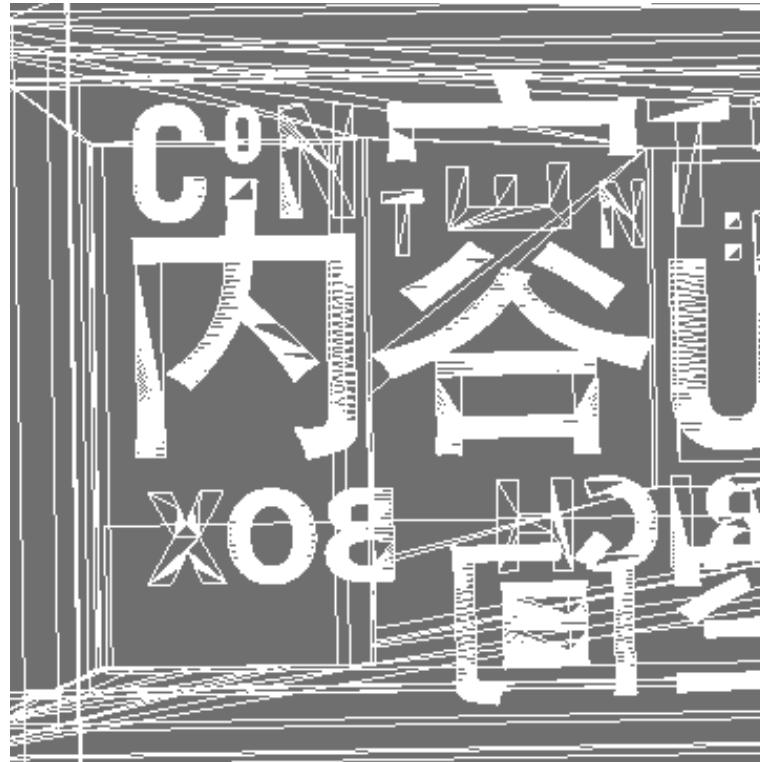
C⁰N_TW_NT:Σ多L_G言LTY^{OG}设计A^P
内容U_L种T语A_U文字R_HY

signs : from parts to whole

CONTAINER IDENTITY DRAFTS



CO/EXISTENCE BY OVERLAY

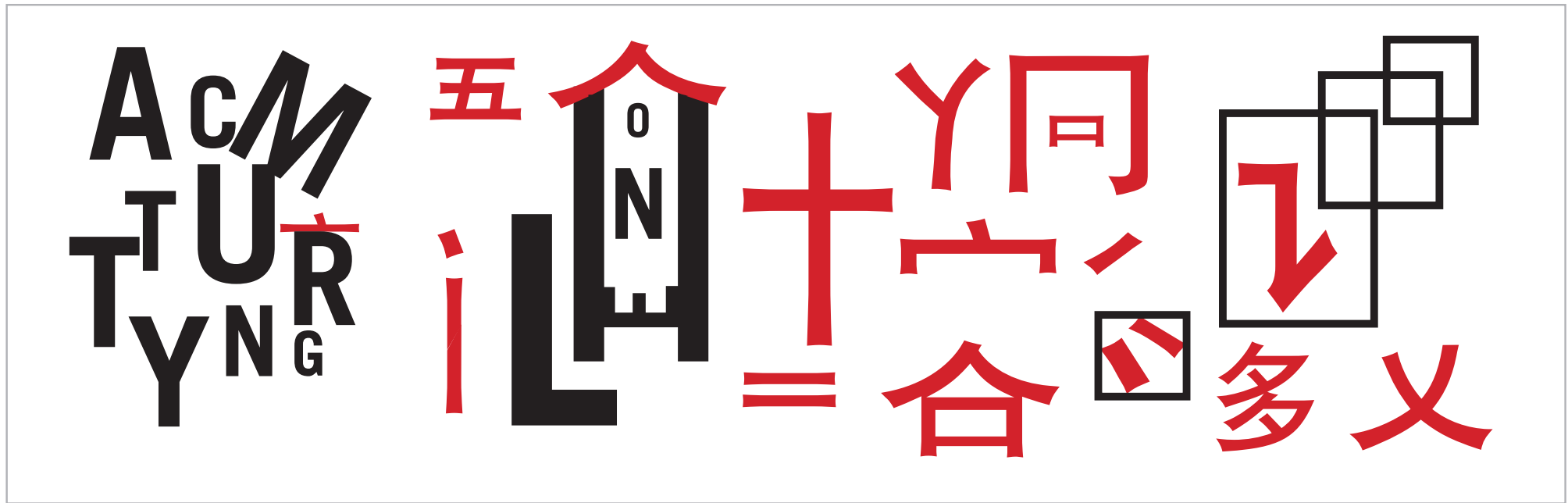


内容多语种
国际农业生态

2008

ZURICH BOX CONTENT

空 BAUKASTEN 间

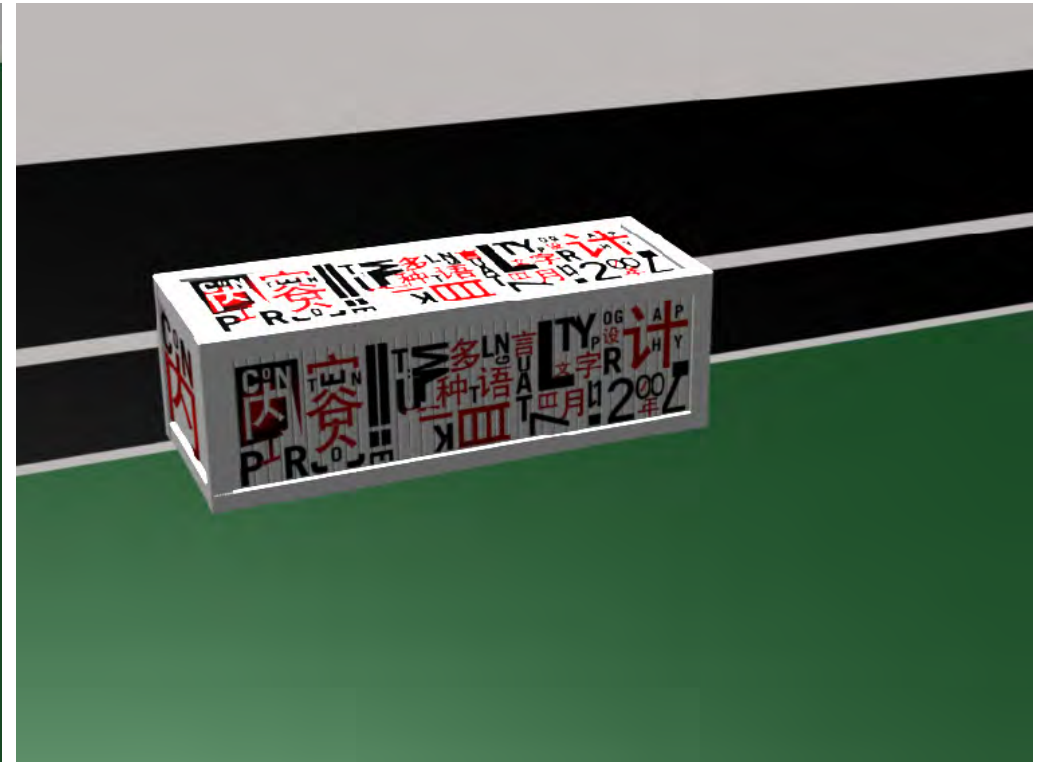
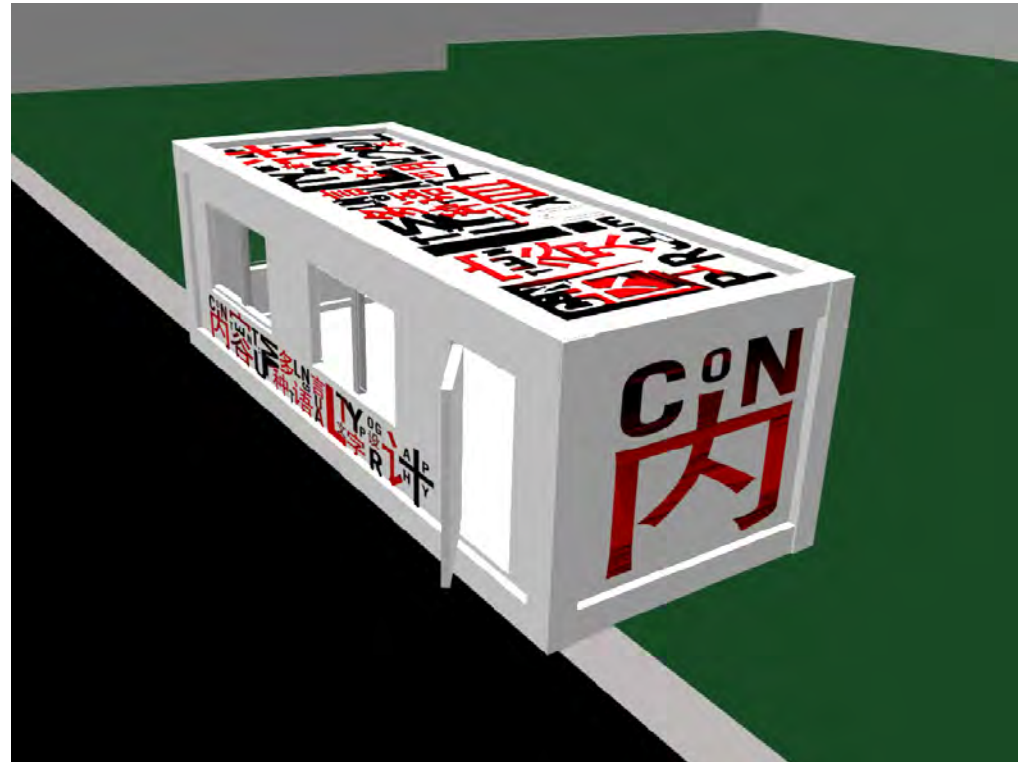


INTERACTIVE MAGNETIC SYMBOLS

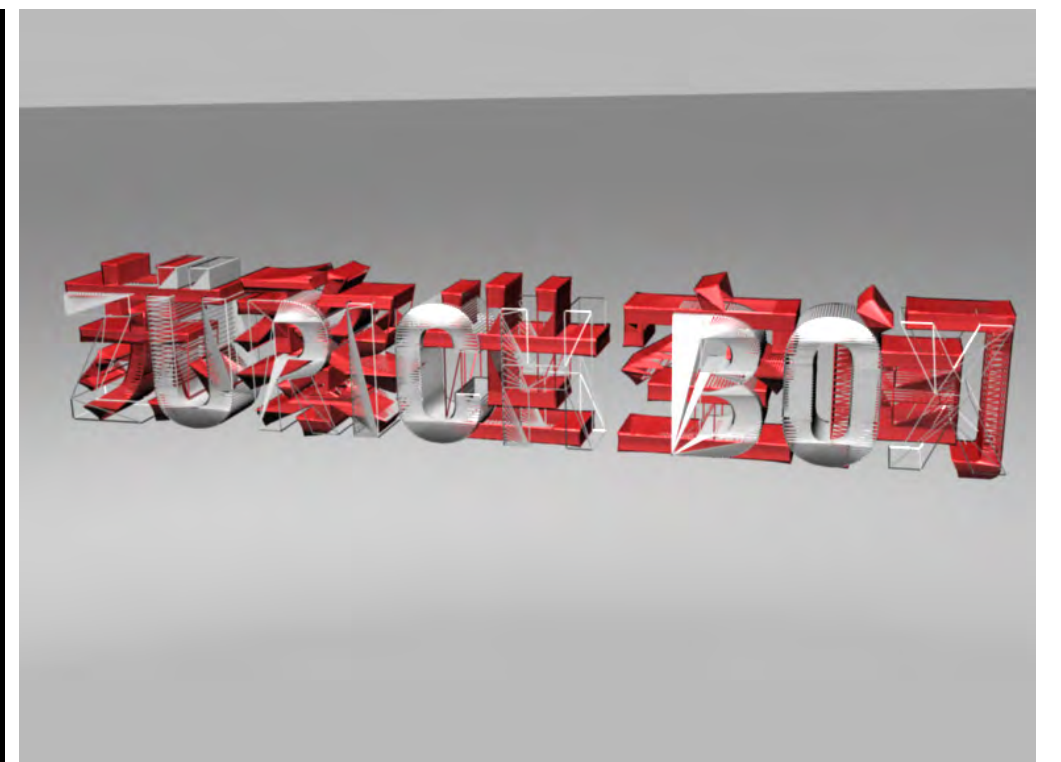
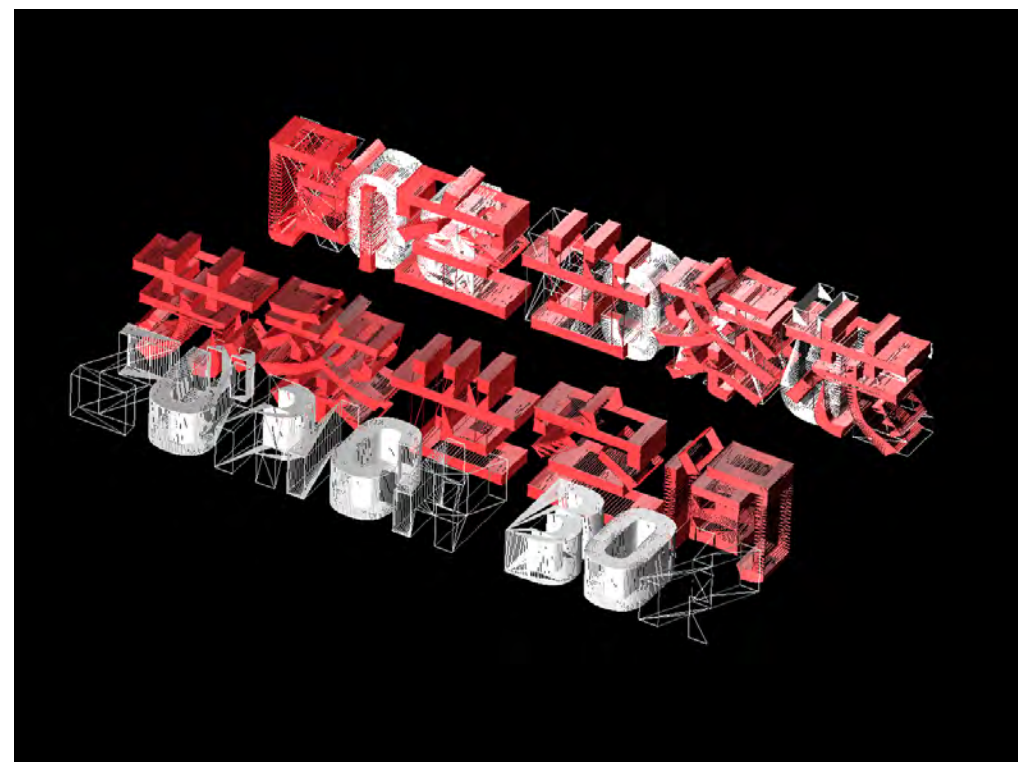
CONTAINER / INNER WALL



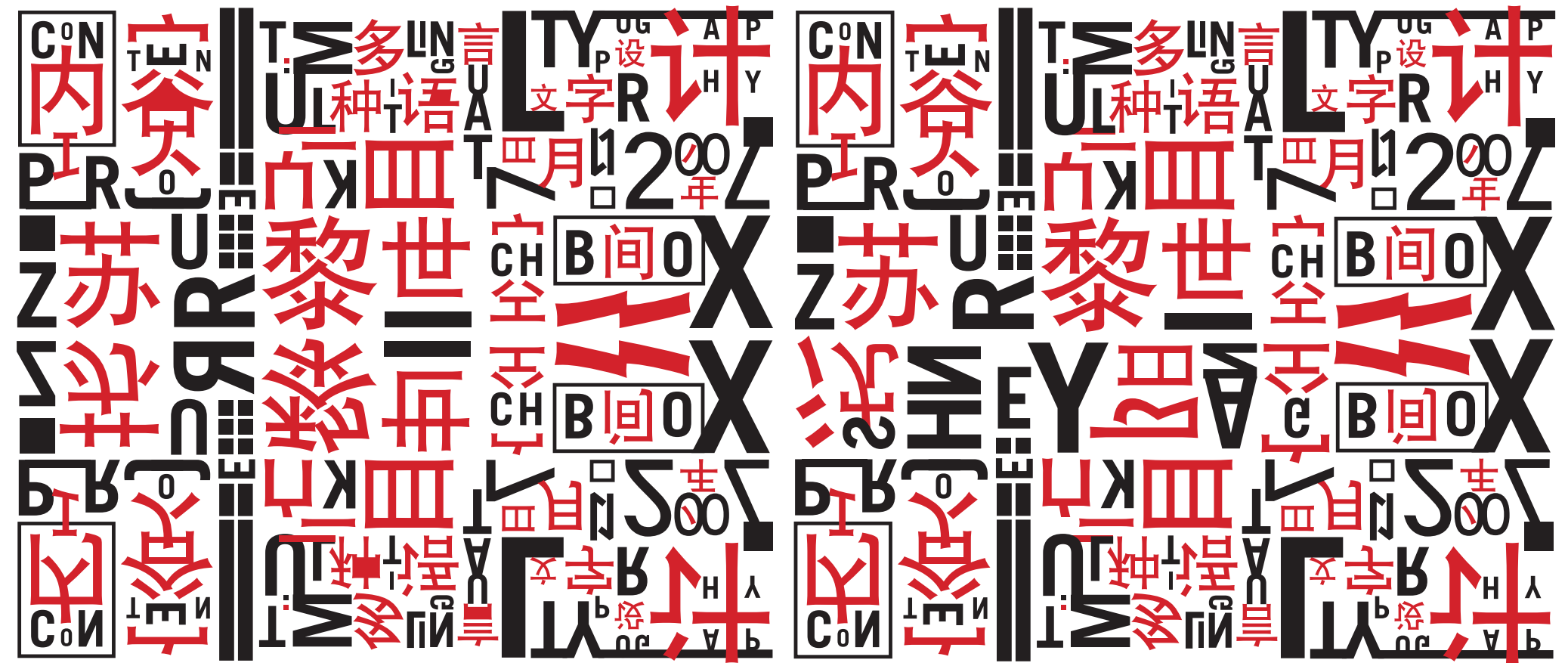
ZURICH BOX #REVISED*



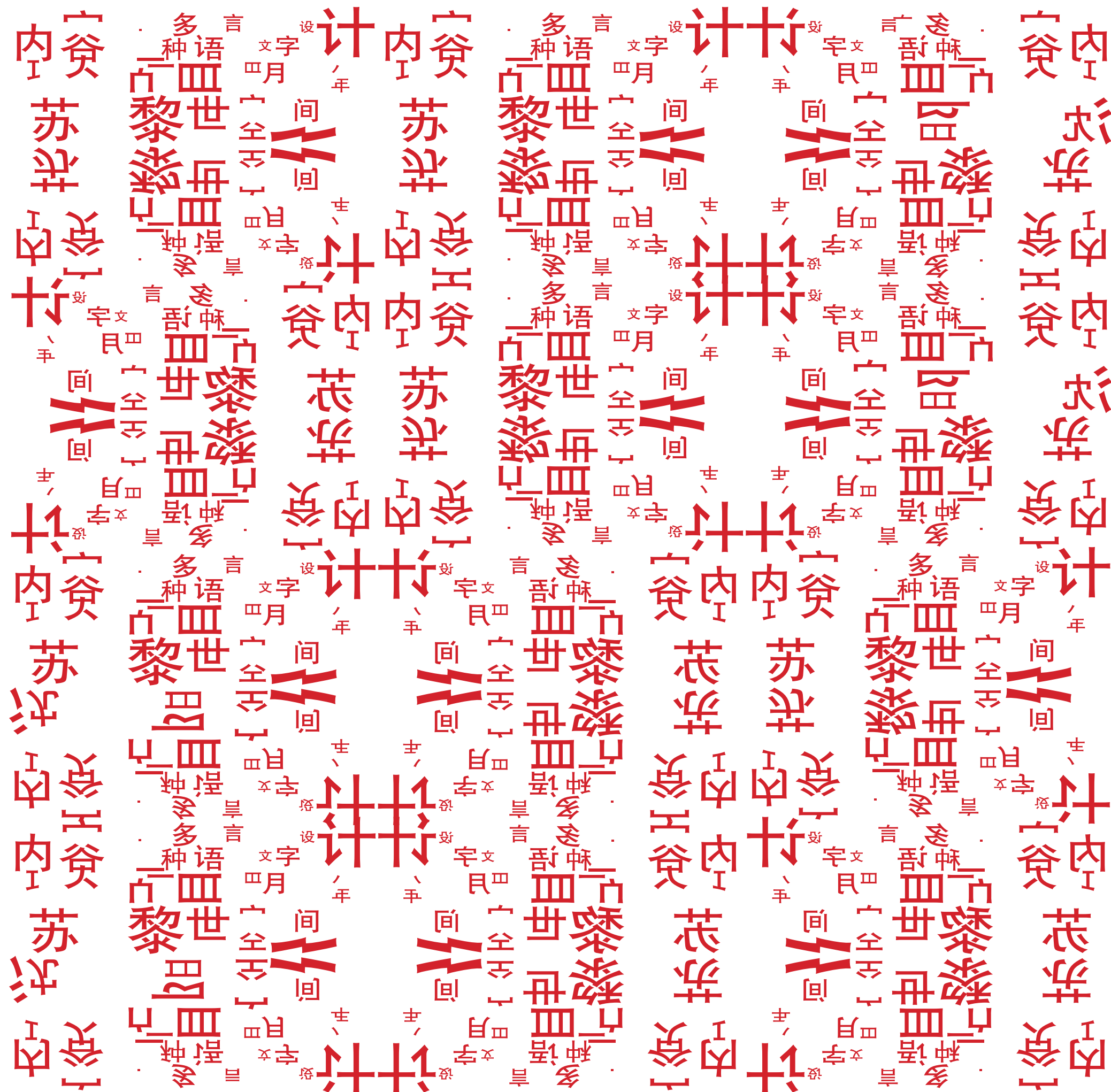
CO/EXISTENCE BY MERGER

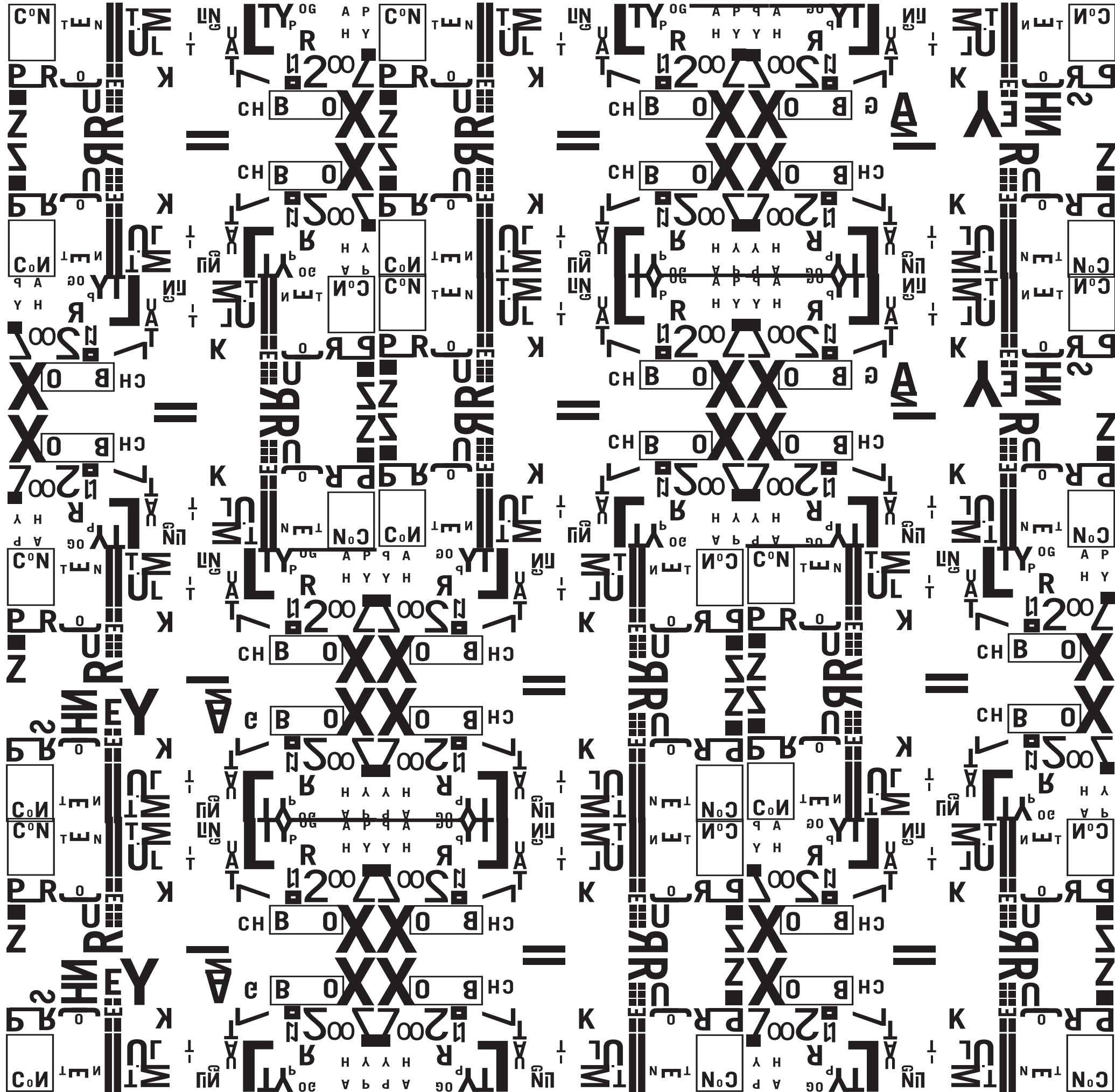


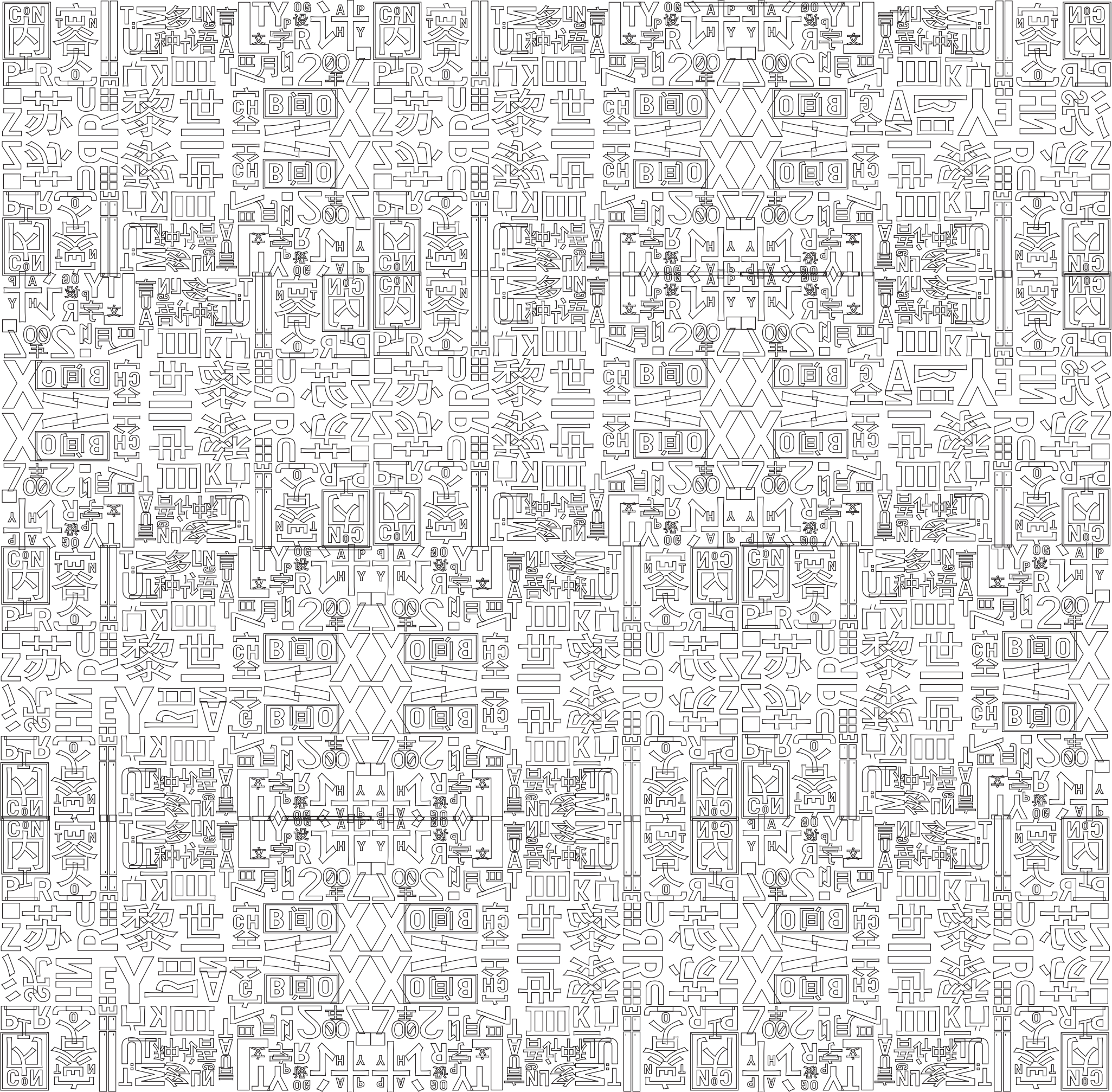
CO/EXISTENCE FROM PARTS TO WHOLE (AGAIN)



zurich-box and shenyang-box







FROM PARTS TO WHOLE (YET AGAIN)



VIRTUAL CO/EXISTENCE IN SPACE AND TIME



