

CON
TENT
MULTILINGUAL
TYPE
DESIGN
RESEARCH

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

tinged through-even brightest did not more paltry raft 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

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-

"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

me was my there and myself windows, lique angle I shifted direction, to see a buildings Broadway, viated remarkable area of filled up torch

it-self. MOON PALACE. I imme-his band, my

sudden and absolute. A bare and grubby room transformed into a site of inwardness, an inter-strange omens and mysterious, arbitrary events.

I under-come that this was meant

sign, stood to the small indeed to all the ideal-

man who had thought too much and read too many that the thing I should do was nothing: my action would

to the level of an aesthetic proposition. my life into a work of art, sacrificing exquisite paradoxes that every breath teach to a grope read-dark-me in, simplic-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-

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." (...)

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

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 tomorrow, it would neverthe-

form : content = 外部 : inside?



上海小籠湯包 (4 只) *
Shanghai Teigtaschen (4)

水餃 (10 只) *
Gekochte chinesische Knödel

鍋貼 (5 只) *
Gebratene chinesische Knödel

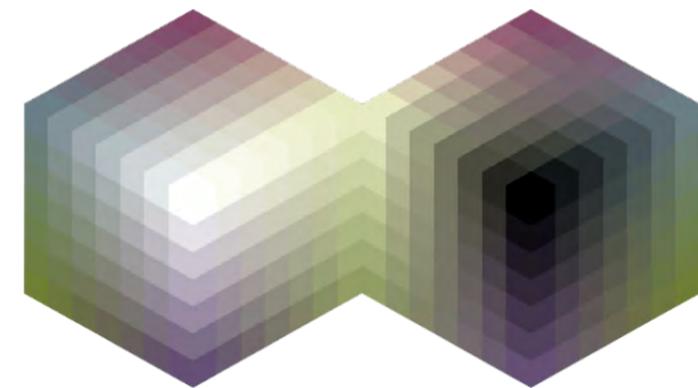
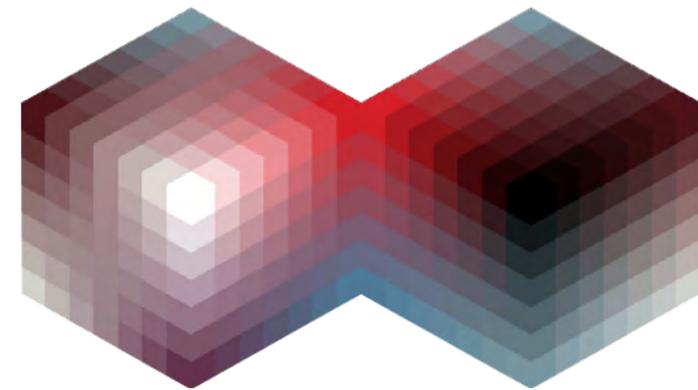
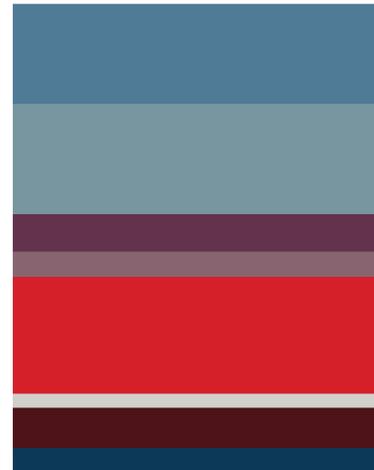
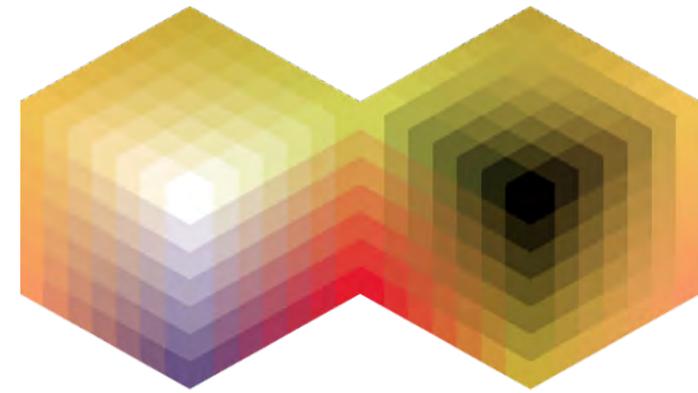
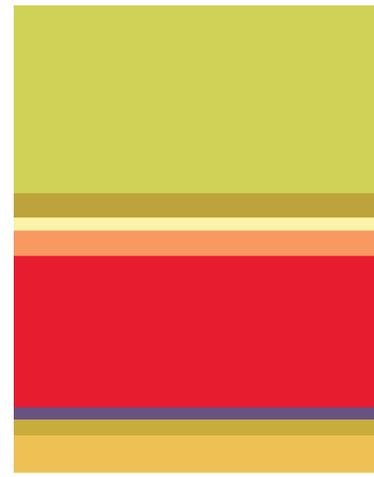
蔥油餅 (2 只) *



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: ≤15% MOIS
中國製造/PRODUCT
烟臺銀斯達龍口粉
YANTAI YINSIDA
MICELLI
535



COLOR ANALYSIS



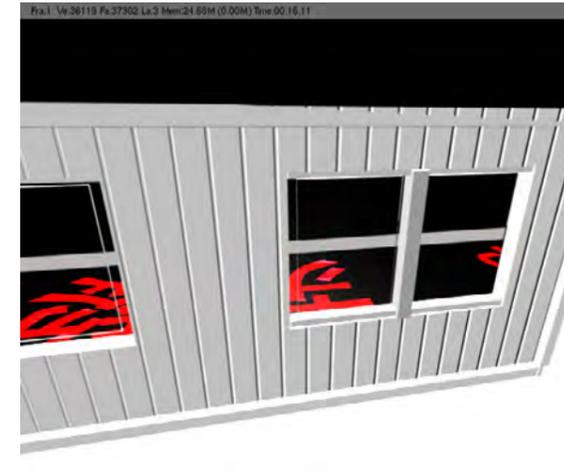
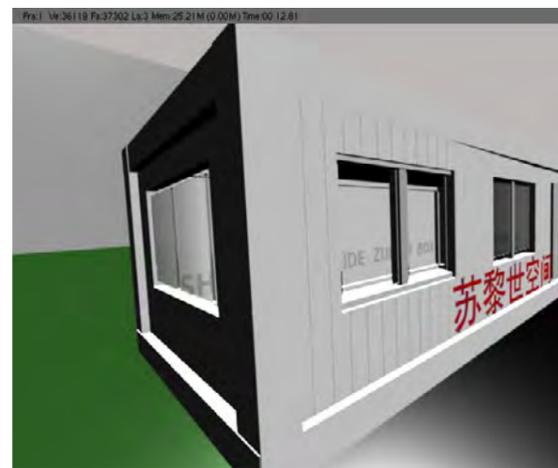
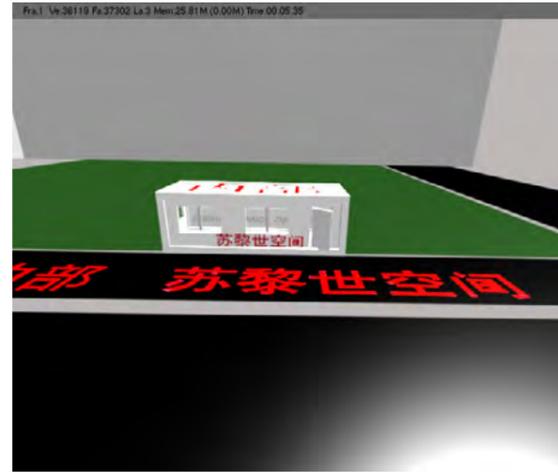
BASE IDENTITY PRINCIPLE

C^ON_TENT: Σ 多 LING_G 言 U_A L_TY_P OG 设 计 A_H P_Y
内容 语种 文字 设计

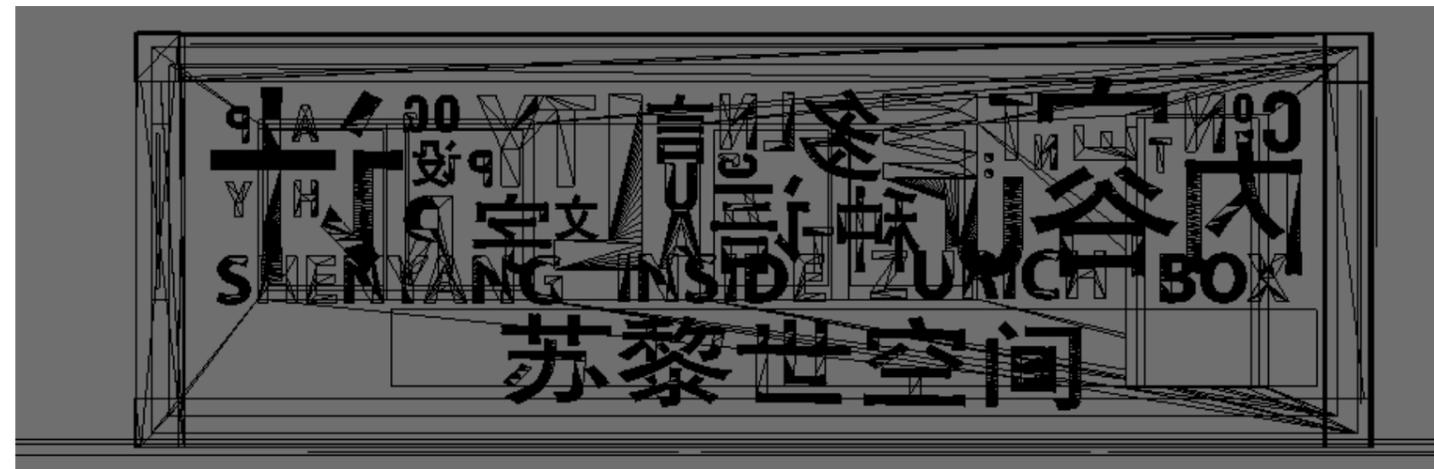
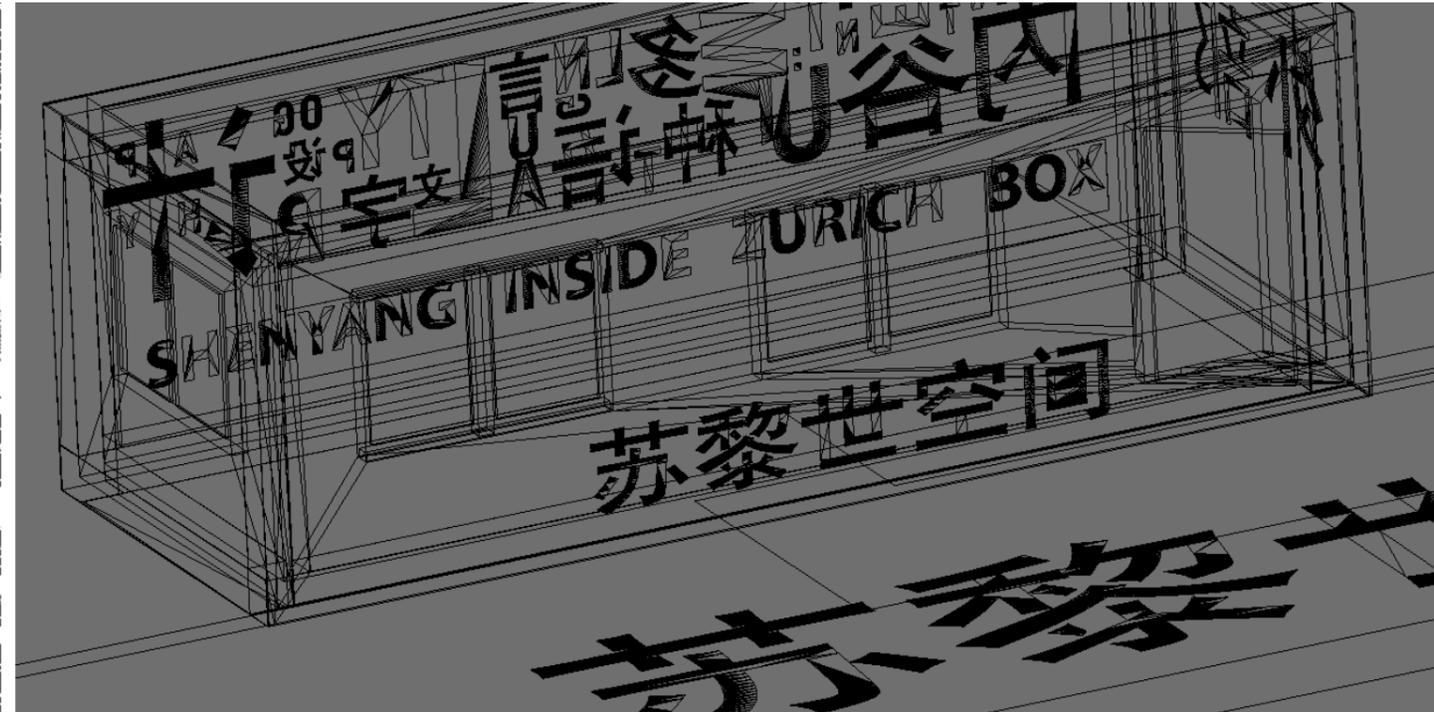
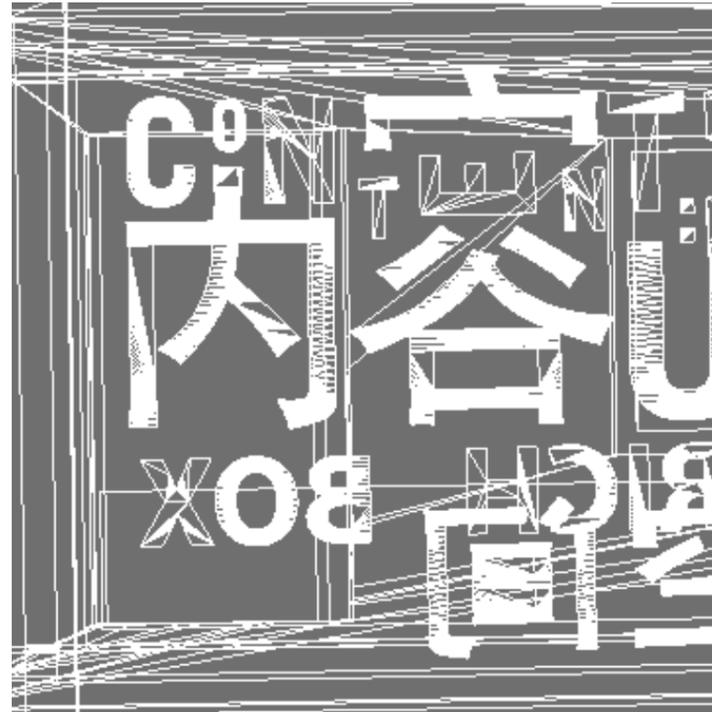
C^ON_TENT: Σ 多 LING_G 言 U_A L_TY_P OG 设 计 A_H P_Y
内容 语种 文字 设计

signs : from parts to whole

CONTAINER IDENTITY DRAFTS



CO/EXISTENCE BY OVERLAY



多 種 高 粱 育 種 實 驗 報 告
第 一 卷 第 一 號
內 容 目 錄

1908

1908



ZURICH BOX CONTENT

空 BAUKASTEN 间

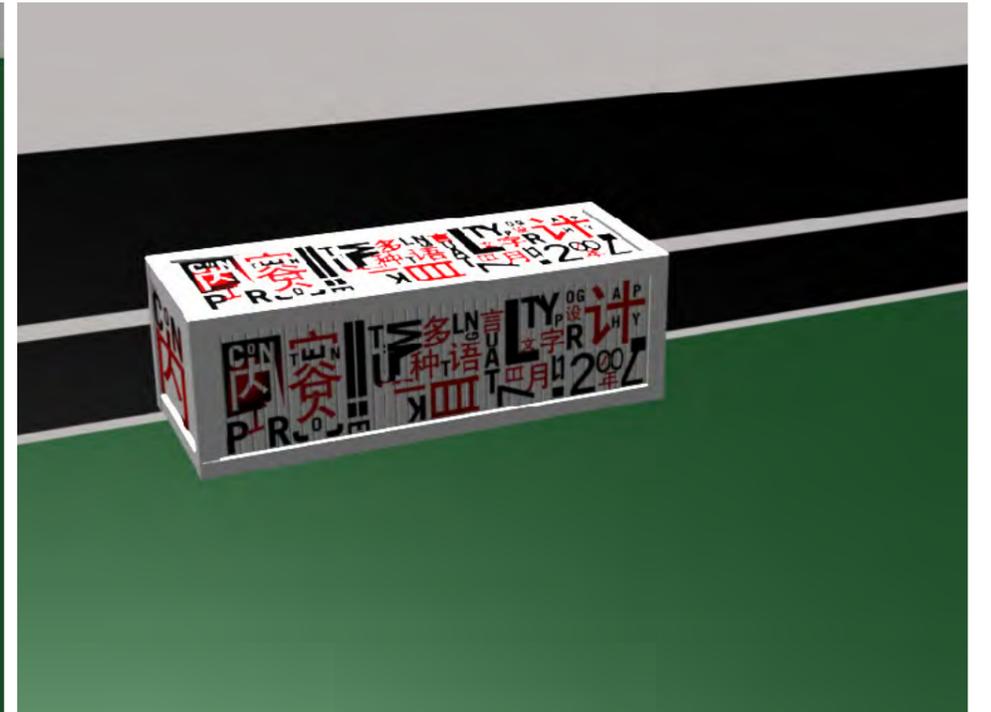


INTERACTIVE MAGNETIC SYMBOLS

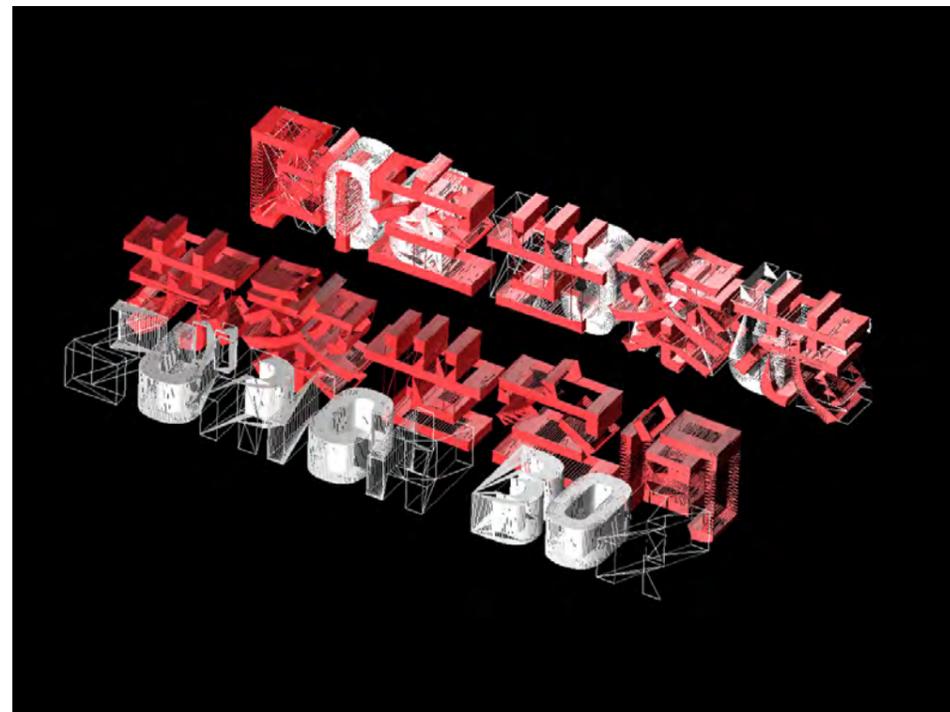
CONTAINER / INNER WALL



ZURICH BOX #REVISED*



CO/EXISTENCE BY MERGER



FROM PARTS TO WHOLE (YET AGAIN)



VIRTUAL CO/EXISTENCE IN SPACE AND TIME

