

BOOKLET

*POSSIBILITIES OF  
INTERPRETATION*

The narrative text you read between the concrete compositions is not contemporary. It is the work of Eugen Gomringer, a poet and literary critic who wrote these words in the publication of his *From Line to Constellation*.

These considerations date back incredibly to seventy years ago, precisely to 1954. This revival aims to open your eyes to the enlightening suggestions that concrete poets had in the sixties.

Here you will find a sort of glossary that will allow you to better understand the concrete compositions. However, there is no single meaning, everything is open to new interpretations that just ask to be explored.

01

*FRAGMENT.* Inspired by a composition made by Timm Ulrichs. The meaning is represented by the absence of letters. The three columns give the idea of a materially crumbled unity.

02

*HEART.* Our ordinary way to communicate is permeated with short forms of language. What Gomringer predicted has also come true through emoticons. Here, two glyphs are enough to express a feeling.

03

*VOS.* "Vos" translated by the latin means "you". The essence of the composition aims to reflect on the impenetrability of the other. The black dot is like the imaginary veil that exists between us and the other.

04

*MEMORY.* Memories fly away, as often as days on the calendar. The typographic composition represents the speed of this process, sometimes painful and sometimes necessary.

05

*MOVE ME UNTIL IT'S OVER.* Move me, get me emotional, until our relationship is over. The repetition of "move me" represents the passage of time until leaving only the word "me", alone.

06

*OUR FUTURE.* The plasticity of the repeated words forms an arc whose harmonious forms represent the positive perspective of our future.

07

*MIND THE GAP.* The popular phrase intended to warn passengers of the space between the platform and the doors of the train, is here represented materially with the "a" of "gap" falling into the void.

08

*MIGRATION.* The typographic compositional structure allows to visualize the movement of multiple elements, as if they were migratory birds or a group of people moving from one place to another.

09

*WEIGHTS.* Inspired by the studies of Armin Hofmann. Figurative composition made just with the letter "l" used in all weights of the typeface. The result reminds to the organic architecture.

10

*PEOPLE IN LONDON AT 7:30 AM.* The letter "i" is made concrete through personification: letters are arranged along columns to represent workers in the streets of London when they go to their offices.

11

*TO SEE ONE PERSON YOU NEED TWO.* The dependence that we find in typography, where a quotation mark makes no sense when used individually, is compared with the interdependence of gazes.

12

*YO(U).* An ode to essentiality: the purity of the letter "U" represents the loved one. To write a love poem is just needed the subject, everything else is superfluous.

13

*I AM / 1 AM.* The composition reflects on the similarity of our abbreviated forms of language. In this case, "I" can also be seen as the number "1" and the restricted form of "after morning" as the verb "am".

14

*UNITED BY THE SENSE OF TASTE.* Using a Chinese writing character, the common sense of taste present in all cultures is represented here, made concrete by the square as the symbol of equality.

15

*DEN(CITY) OF MEDIA.* The chaotic composition made with letters represents the constant immersion in the forms of language, communication, advertising that we all experience especially in cities.

16

*THE VIEW FROM ABOVE.* Seen from above, the elements of a city are ephemeral. The glyphs represent those elements, making us reflect on the in-depth or superficial look we can give to the elements of communication.

17

*VENICE.* Inspired by a concrete composition by Carlo Belloli. The imaginary line of the water in Venice opens suggestions on the role of the poet in relationship with the role of the designer.

18

*REBELLION.* The composition, ordered in a column made by imaginary bricks is broken by an element of contrast that by going out of the scheme finds his way.

19

*DETACHMENT.* The difficulty of detachment is represented by the distancing and approaching of the letters in an organic form, which specifies the naturalness of the process.

25

*A(MUSE)MENT.* To find inspiration, it is important to love what you do and have fun. The inspiring muse is literally (and typographically) contained within the act of having fun.

20

*A ZERO/ A MIRROR.* This composition uses the double page to portray the reflection, represented by the word "you" in the centre. One wonders, therefore, whether it is a zero or a mirror.

26

*ACCELERATION.* The speed is materially represented through the letters, as if they were the mark left by the trail of the subject in motion.

21

*H.* Reflecting on the most important Gestalt saying, the composition can be perceived and understood both as a whole and in its individual parts, materially and typographically.

27

*COSTELLATION.* This is a tribute to the poem "Avrei voluto sentirmi scabro ed essenziale" by Eugenio Montale. Words are as material as if they were concrete marks left by the circular gesture made with a spatula.

22

*EGO.* Inspired by a concrete poem by Heinz Gappmayr. The composition aims to depict the fragmentation of the self. The characteristics of a personality are indefinable and ever-changing.

28

*LIVING /DEATH.* Time between life and death (represented here in Japanese characters) is marked by points which, with a closer look, inevitably lead in one direction only, that of death.

23

*I.* In relation to the previous composition, here is represented the solid unity of a person that we externally see and in whom we often mistakenly believe.

29

*BALANCE.* Inspired by a work of Stephen Bann. This composition aims to represent the playful side of typography and the balance that the designer must consider to make communication effective.

24

*PLAY & LEARN.* The composition represents the playful side of learning. The structure resembles a spinning top that pushes the letters towards an opening through its motion.

30

*IL PLEUT.* A tribute to "Il Pleut" by Guillaume Apollinaire. It's a typographic representation made concrete and essential just with one type, the slash.



