



mechanical grid

soletary mechanics

public utility

constructed utility

monumental thin

ernest soletary

industrial mechanics

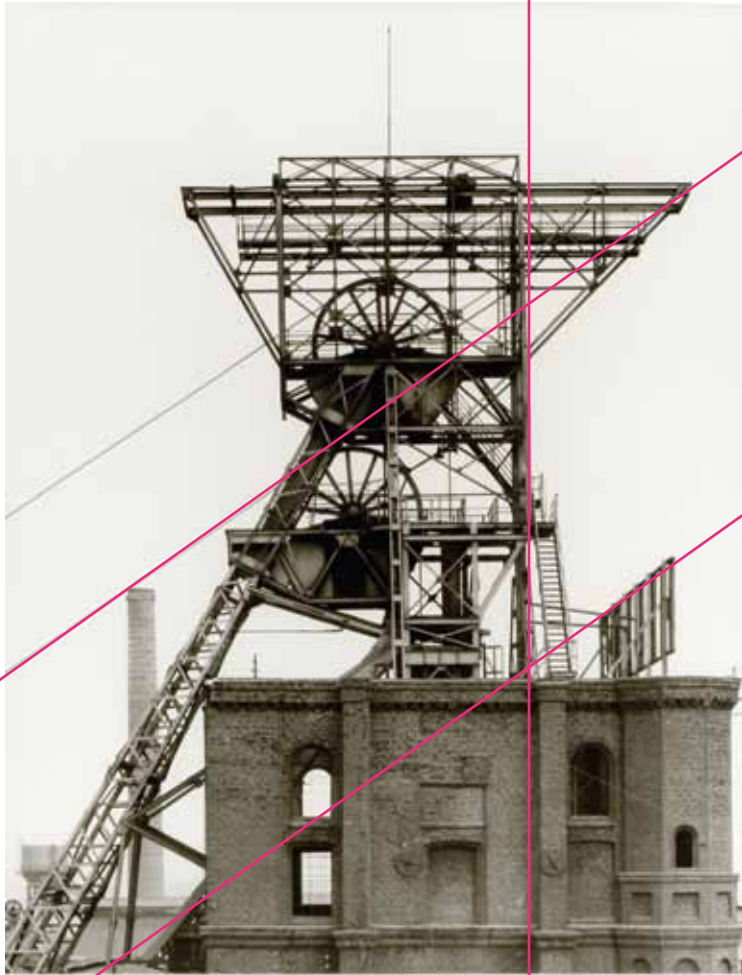
solemn industry

unsocial industry

unsocial mechanics

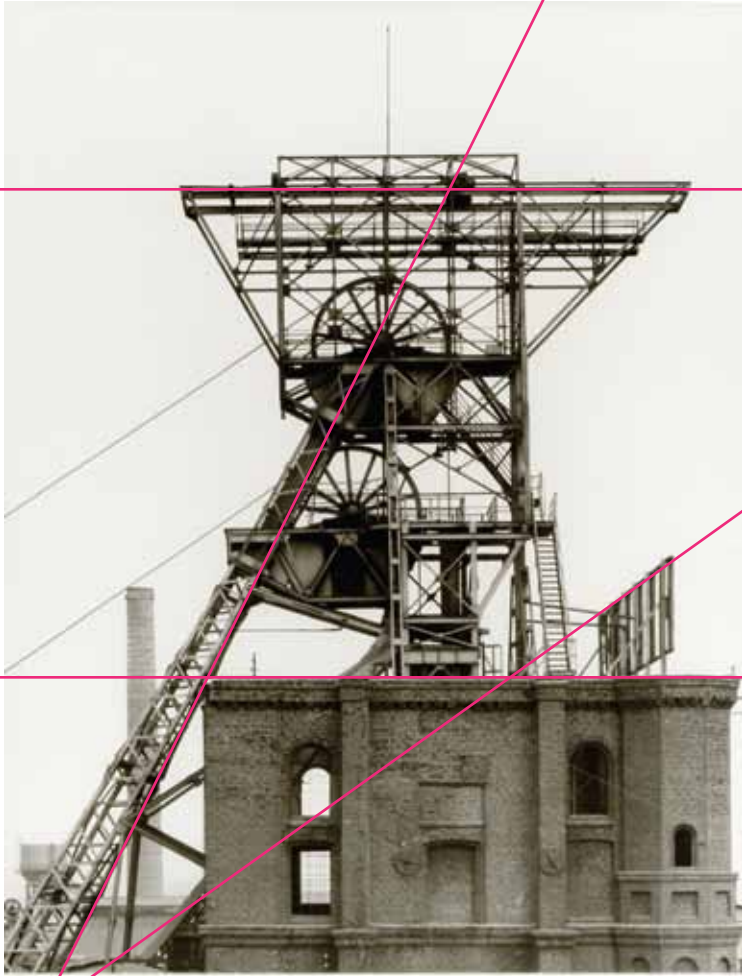
social mechanics

recluse utility



disect your key image

using tracing paper or multiple printouts or on the computer
try 6 different disections
use 2 - 4 lines per disection (no more than 4 lines)





looking at your key image what font or font combination reflects the structure or feeling of the photo?



Becher



Becher



Becher



SOCIAL **mechanics**



social
mechanics



S

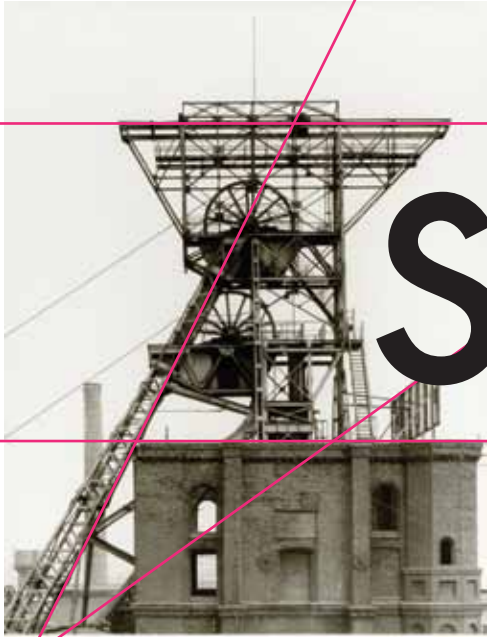
social
mechanics



**looking at your compound word and your dissection
how can you make a typographic expression of the photo.**

you can use found objects, scan, trace, rescan, cut, manipulate/pull.
the only thing you can't do is horizontally or vertically scale your type.

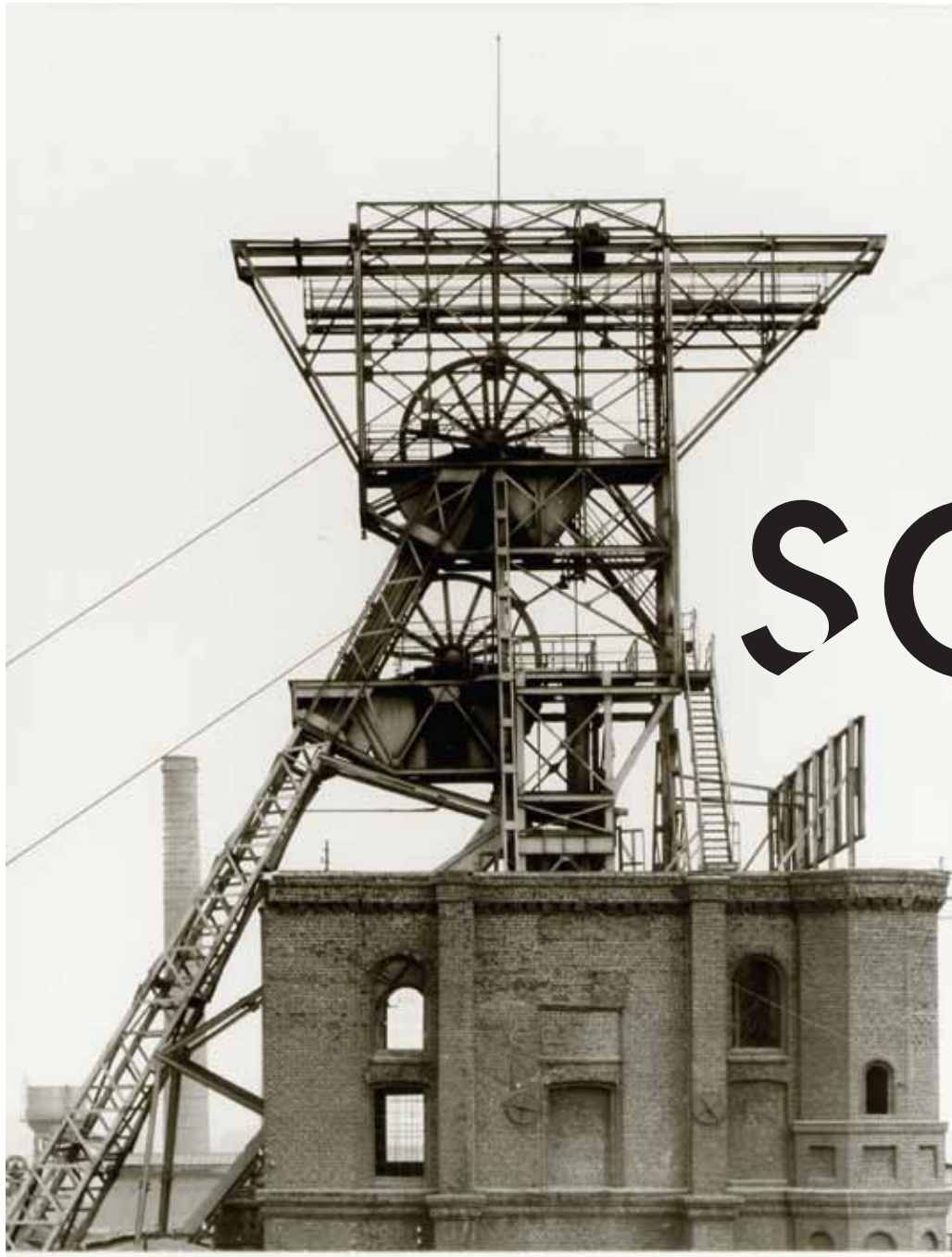
create outlines (ungroup)
pull points
manipulate forms
pathfinder



social



social me chan ics



social mechanics



revealing any nerdy or, worse still, despotic tendencies so we jump nervously from foot to foot, simultaneously belittling and venerating the grid. We've got to appear to be casual about it—but not so much so that our peers think we're grid lightweights.

social mechanics

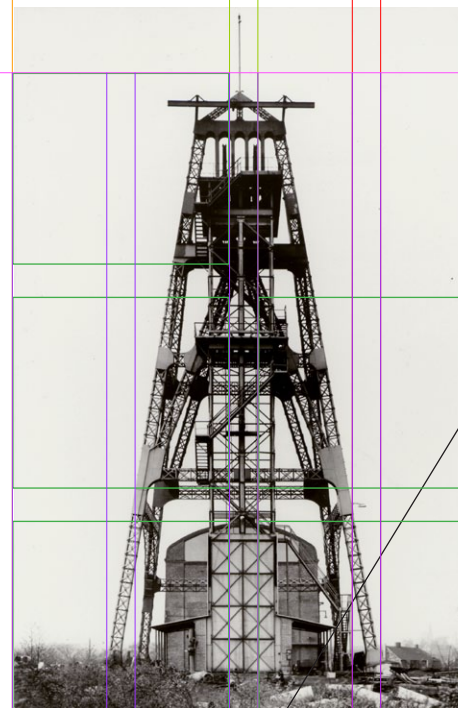
This is a caption it is very small

Bernd and Hilla Becher first began systematically photographing industrial structures – gas tanks, water towers, blast furnaces, mine heads, grain elevators and the like – in the late 1950s.

‘incorporate the past into the present and weld that present to a future.’

The seemingly objective and scientific character of their project was in part a polemical return to the ‘straight’ aesthetics and social themes of the 1920s and 1930s in response to the gooey and sentimental subjectivist photographic aesthetics that arose in the early post-war period. This latter position was epitomised in Germany by the entrepreneurial, beauty-in-the-eye-of-the-beholder humanism of Otto Steinert’s subjektive fotografie – “Subjective photography”, wrote Steinert in his founding manifesto, ‘means humanised, individualised photography’ – and globally by the one-world humanism of The Family of Man. 2 While many photographers followed Robert Frank’s critical rejoinder and depicted the seamier, chauvinistic underbelly of the syrupy universalisms advocated for by Steichen and Steinert, the Bechers simply rejected it and returned to an older, pre-war paradigm (fig.1) constructs, the brain that computes, and the perspicacious eye that exploits these invisible structures.

That they were responding critically does not mean, however, that the Bechers were not working at the same crossroads between man and machine that had differently concerned Steichen, Steinert, Frank and many others at the time. ‘The idea,’ they said once, ‘is to make families of objects,’ or, on another occasion, ‘to create families of motifs’ – objects or motifs, that is, they continued, ‘that become humanised and destroy one another, as in Nature where the older is devoured by the3 newer.’ Their brute oedipal definition of the family form aside, this is not so different from the relations established between Steichen’s motifs – lovers, childbirth, mothers and children, children playing, disturbed children, fathers and sons, etc., etc. – nor, for that matter, is it all that different from the narrative relations established by Frank shooting from the hip as he did fleeing



This is also a caption about the photo. date.

from one roadside encounter to another, from one flag or jukebox or political rally or civic parade to another and another and another.

Like these predecessors, the Bechers have been concerned from the beginning more with what Kevin Lynch called ‘a pattern of sequential experiences,’ that is with a process that connects one image or one encounter or one object to the next and the next and the next (‘as in Nature,’ they say), rather than using photography to exercise the analytical powers of isolation, definition and classification or even detailed description and understanding. 4 As much as we might want them to be, the photographs ‘are not illustrations,’ notes one observer flatly, but instead render their subject ‘by means of the network of photographs,’ when the images are viewed together they provide, he continued, ‘an anatomy lesson,’ that is an account of the relations between constituent parts. Or, putting this idea of network or system or series or sequence in more historical terms, a more critical observer wrote of their project: **‘The Bechers are interested in the character implicit in a façade, just the way Sander was in the character implicit in a face,’** but then adds, indicating the crossroads we have already begun to consider here, ‘I cannot help regarding these pictures as macabre monuments to human self-distortion in the name of social reason – all-too-human structures that are ridiculously social.’ 6 It is only in viewing these structures in the serial form given by the Bechers that both the ‘all-too-human’ character, or the particularity of each, and the ‘ridiculously social’ conformity to their archival



revealing any nerdy or, worse still, despotic tendencies so we jump nervously from foot to foot, simultaneously belittling and venerating the grid. We've got to appear to be casual about it—but not so much so that our peers think we're grid lightweights.

social mechanics

This is a caption it is very small

Bernd and Hilla Becher first began systematically photographing industrial structures – gas tanks, water towers, blast furnaces, mine heads, grain elevators and the like – in the late 1950s.

‘incorporate the past into the present and weld that present to a future.’

The seemingly objective and scientific character of their project was in part a polemical return to the ‘straight’ aesthetics and social themes of the 1920s and 1930s in response to the gooey and sentimental subjectivist photographic aesthetics that arose in the early post-war period. This latter position was epitomised in Germany by the entrepreneurial, beauty-in-the-eye-of-the-beholder humanism of Otto Steinert’s subjektive fotografie – “Subjective photography”, wrote Steinert in his founding manifesto, ‘means humanised, individualised photography’ – and globally by the one-world humanism of The Family of Man. 2 While many photographers followed Robert Frank’s critical rejoinder and depicted the seamier, chauvinistic underbelly of the syrupy universalisms advocated for by Steichen and Steinert, the Bechers simply rejected it and returned to an older, pre-war paradigm (fig.1). constructs, the brain that computes, and the perspicacious eye that exploits these invisible structures.

That they were responding critically does not mean, however, that the Bechers were not working at the same crossroads between man and machine that had differently concerned Steichen, Steinert, Frank and many others at the time. ‘The idea,’ they said once, ‘is to make families of objects,’ or, on another occasion, ‘to create families of motifs’ – objects or motifs, that is, they continued, ‘that become humanised and destroy one another, as in Nature where the older is devoured by the3 newer.’ Their brute oedipal definition of the family form aside, this is not so different from the relations established between Steichen’s motifs – lovers, childbirth, mothers and children, children playing, disturbed children, fathers and sons, etc., etc. – nor, for that matter, is it all that different from the narrative relations established by Frank shooting from the hip as he did fleeing



This is also a caption about the photo. date.

from one roadside encounter to another, from one flag or jukebox or political rally or civic parade to another and another and another.

Like these predecessors, the Bechers have been concerned from the beginning more with what Kevin Lynch called ‘a pattern of sequential experiences,’ that is with a process that connects one image or one encounter or one object to the next and the next and the next (‘as in Nature,’ they say), rather than using photography to exercise the analytical powers of isolation, definition and classification or even detailed description and understanding. 4 As much as we might want them to be, the photographs ‘are not illustrations,’ notes one observer flatly, but instead render their subject ‘by means of the network of photographs,’ when the images are viewed together they provide, he continued, ‘an anatomy lesson,’ that is an account of the relations between constituent parts. Or, putting this idea of network or system or series or sequence in more historical terms, a more critical observer wrote of their project: **‘The Bechers are interested in the character implicit in a façade, just the way Sander was in the character implicit in a face,’** but then adds, indicating the crossroads we have already begun to consider here, ‘I cannot help regarding these pictures as macabre monuments to human self-distortion in the name of social reason – all-too-human structures that are ridiculously social.’ 6 It is only in viewing these structures in the serial form given by the Bechers that both the ‘all-too-human’ character, or the particularity of each, and the ‘ridiculously social’ conformity to their archival