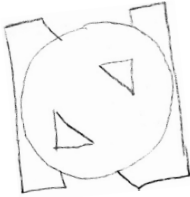


# Visual Essay: No

## Ávaro Sotillo



In 1974 during the demolition of an old building used for cultural purposes, I discovered a ripped and broken up sign with the name of the institution. In the same rubble I found two pieces of metal with the letters N and O, which form the syllable “No.” From that discovery have arisen distinct graphic variations of the word “No,” which have now reached 3,000. With a selection of this material, I am now preparing a book.

The powerful and significant charge of a word so brief—hardly a syllable—has always held a great fascination for me. At the same time, the formal weight is no less suggestive and polyvalent, in presenting this word a synthesis of the two universal forces expressed in the straight and the round, the angular and the curve, etc. It is perfectly understandable, therefore, that for a designer interested in typography, this minimal linguistic unity with waves or resonance in all their aspects, gives rise to a succession of re-creations that is almost infinite.

In this manner, the task imposed on me daily since 1979 has become an excellent excuse to discover the infinite interpretations of the same image. And that is for me, perhaps one of the best lessons: The great variety of solutions that always exists for the same problem.

