



Proceedings

Lorem Ipsum Dolor. The Text/Image Relationship in the Process of Producing Analogue and Digital Graphics [†]

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Abstract: This essay takes a practical viewpoint—that of a graphic designer, a creator of visual messages that assembles text and images in a single product—and examines case studies in which the type becomes an image using different methods depending on the context in which it is employed. The historical considerations are an opportunity to highlight how every graphic designer is required to develop their own personal approach to the text/image relationship, which is necessarily influenced by the period and the technologies used but also defined by their own personal creativity and graphical style, by their specific skills and expertise, as well as by the goals of the message.

Keywords: typography; graphic design; design history; futurism; typography as image; text/image relationship; analogue and digital graphic; mass communication; visual culture

1. Introduction

The relationship between text and images has been widely examined. From an artistic perspective, many works over the centuries have closely tested the boundary between the image and the text for highly different purposes (For a good overview: Parmiggiani, C. (ed.) *Alfabeto in sogno. Dal carne figurato alla poesia concreta*. Mazzotta: Milan, Italy, 2002). More recently, this has occurred as part of studies into semiotics, and more specifically in the work of academics and designers that propose and work according to a definition of inclusive writing that not only considers the form of the sign but also the relationships between the different signs in the space (Two Italian reference works are: Lussu, G. *La lettera uccide: storie di grafica*, Stampa Alternativa & Graffiti: Viterbo, Italy, 1999. and Perondi L. *Sinsemie. Scritture nello spazio*. Stampa Alternativa & Graffiti: Viterbo, Italy, 2012). With this in mind, this essay takes a practical viewpoint—that of a graphic designer, a creator of visual messages that assembles text and images in a single product—and examines case studies in which the type becomes an image using different methods depending on the context in which it is employed. The historical considerations are an opportunity to highlight how every graphic designer is required to develop their own personal approach to the text/image relationship, which is necessarily influenced by the period and the technologies used but also defined by their own personal creativity and graphical style, by their specific skills and expertise, as well as by the goals of the message.

2. Synesthetic Typography

Through the poetry of Stéphane Mallarmé and, later, the visual poetry of Guillaume Apollinaire, between the late 1800s and the early 1900s writing became an important tool of