

TYPOGRAPHY AND CULTURE

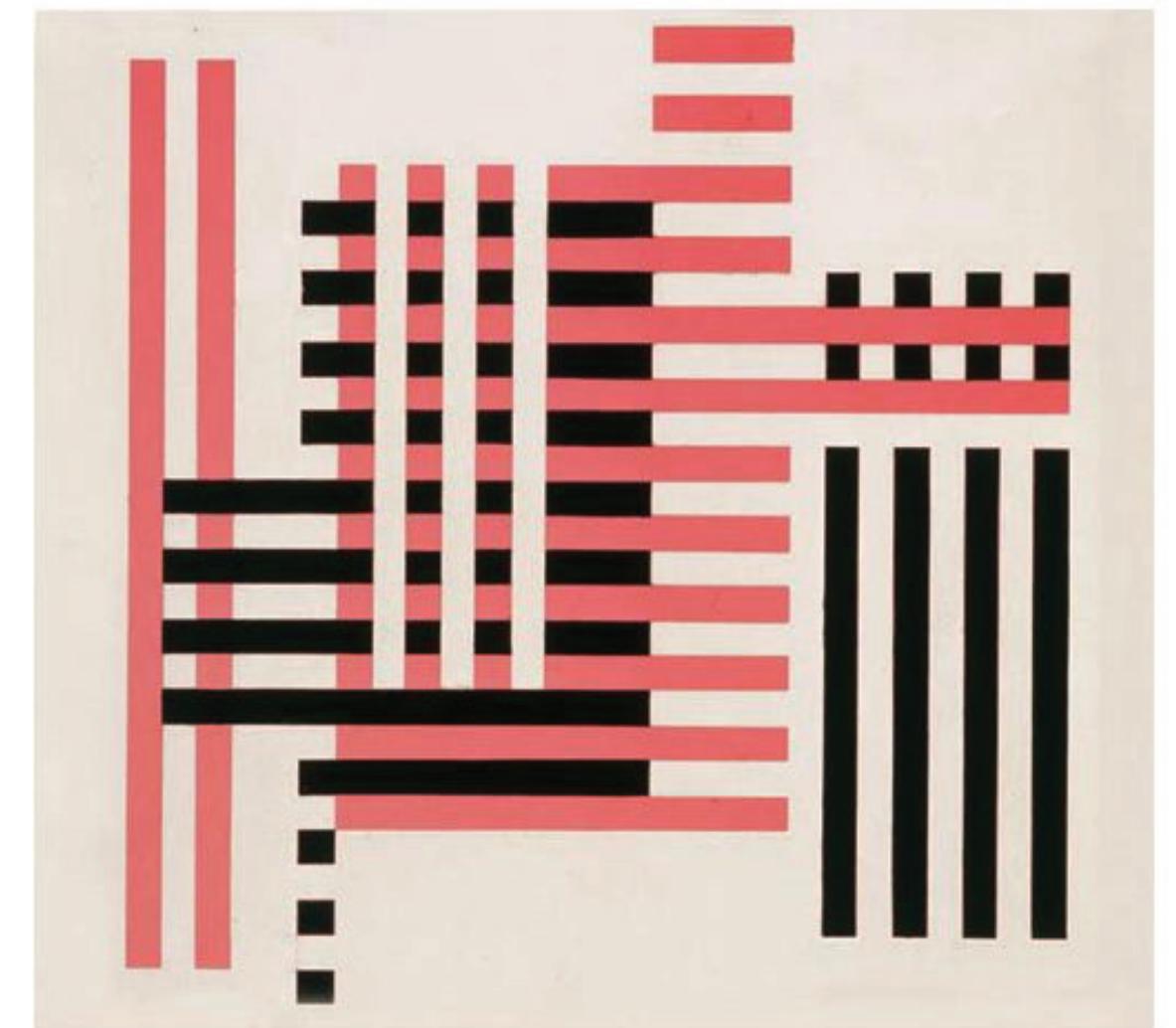
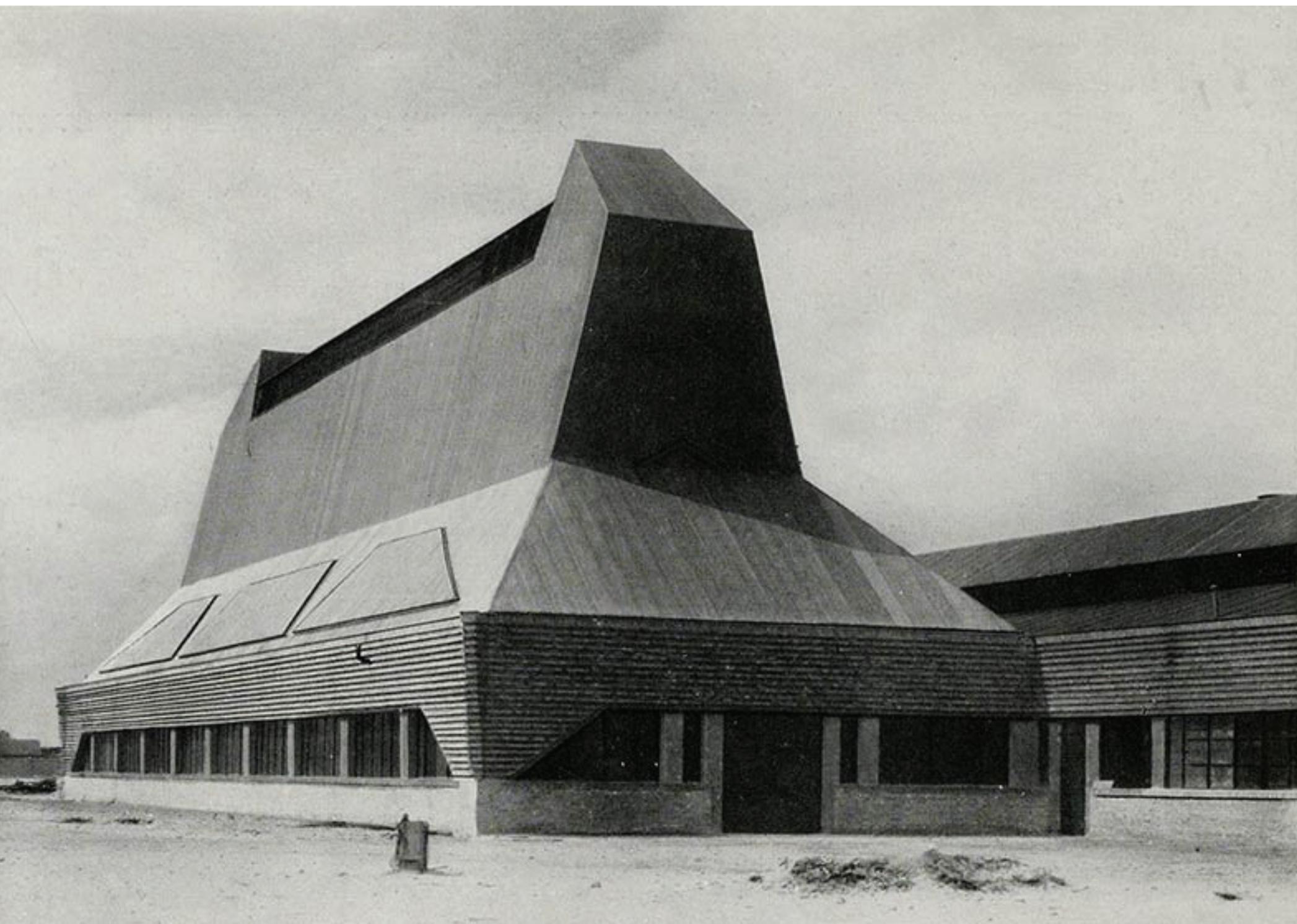
A brief survey of design history

Typography can be
used in different ways
in different cultures.

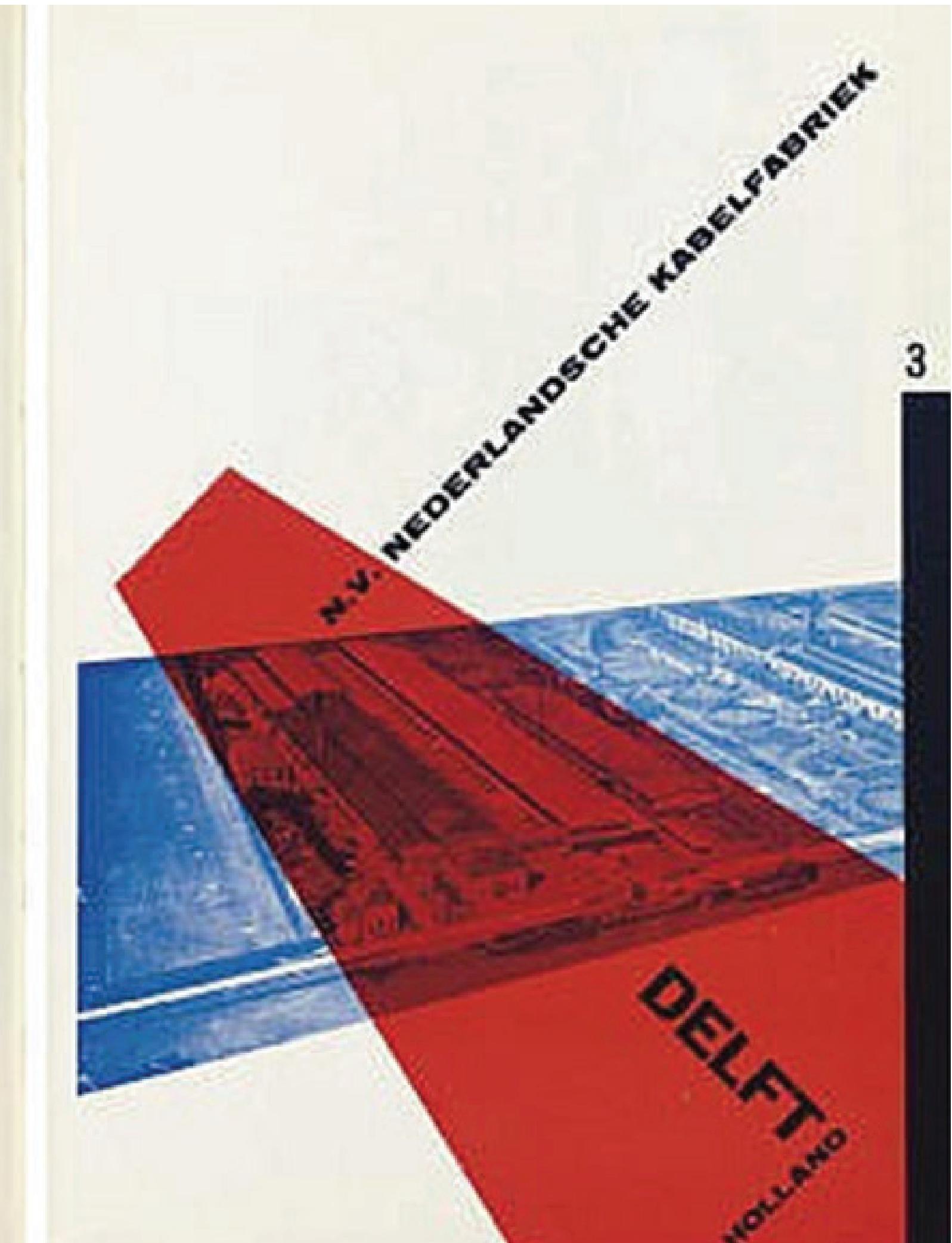
1930s: Bauhaus



1930s: Bauhaus



1930s: Bauhaus



1930s: Bauhaus

primary colors

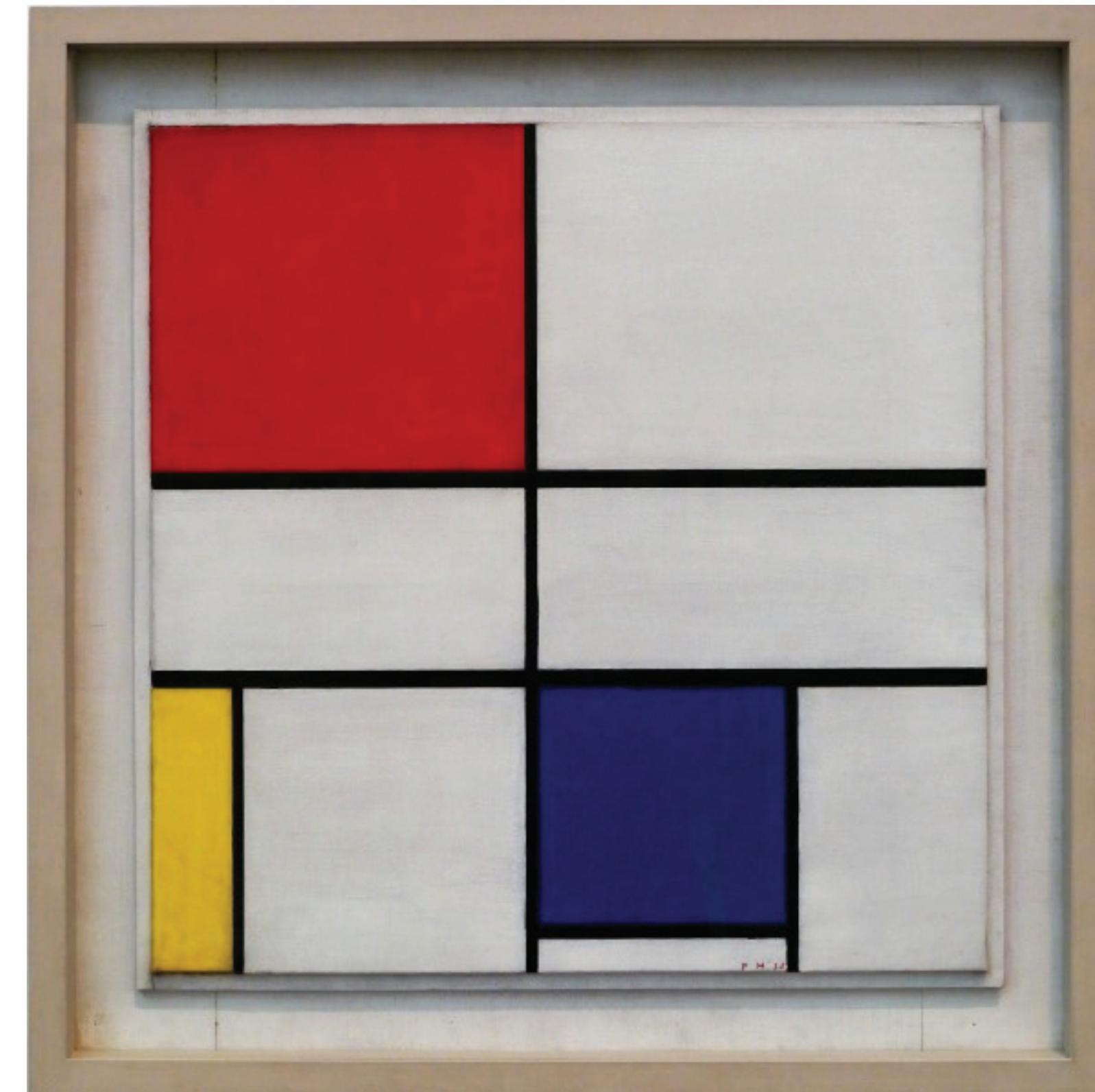
simple shapes

foundation classes

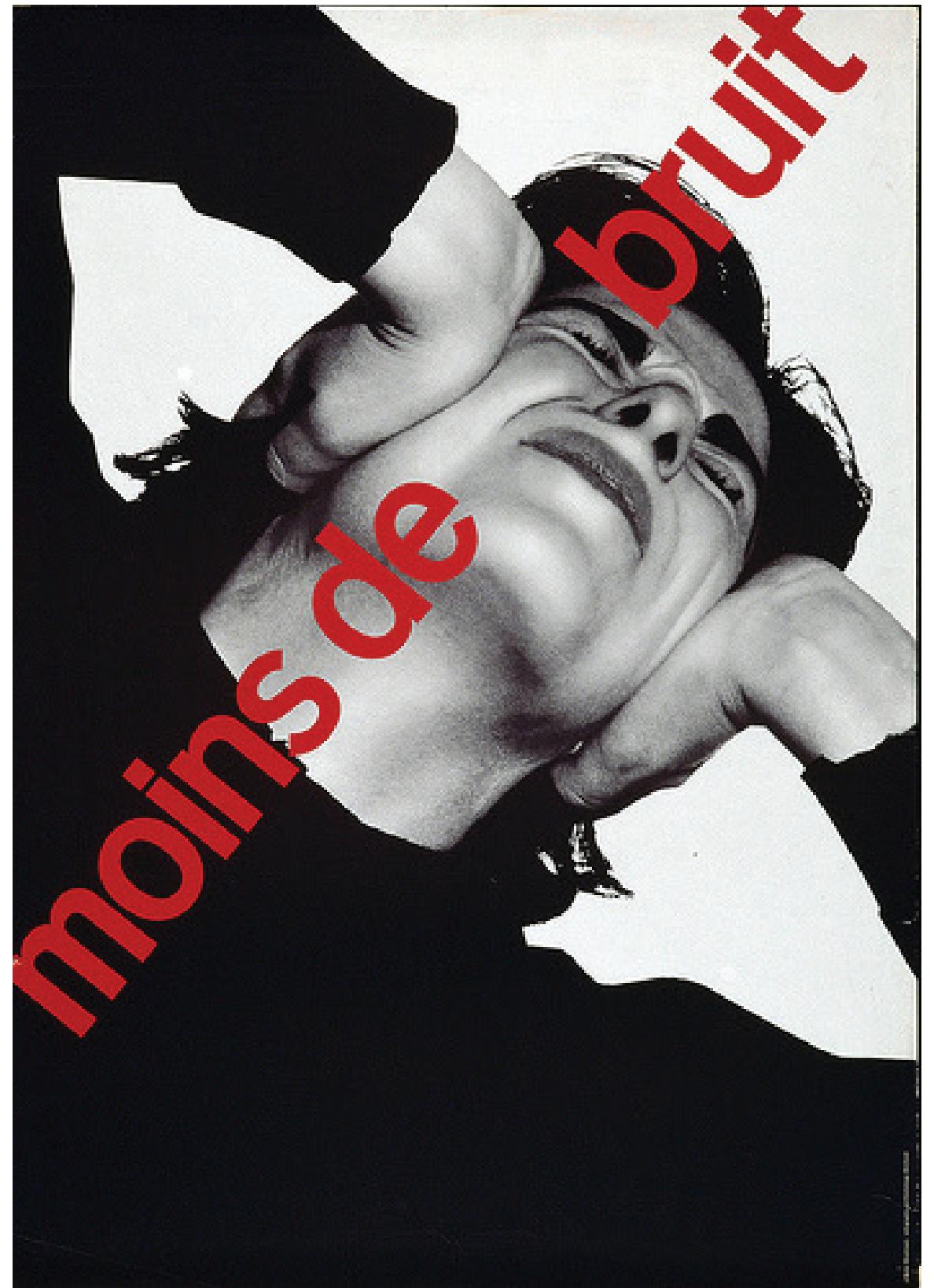
integration of craft + theory

geometric / building

1950s: Modernism



1950s: Modernism



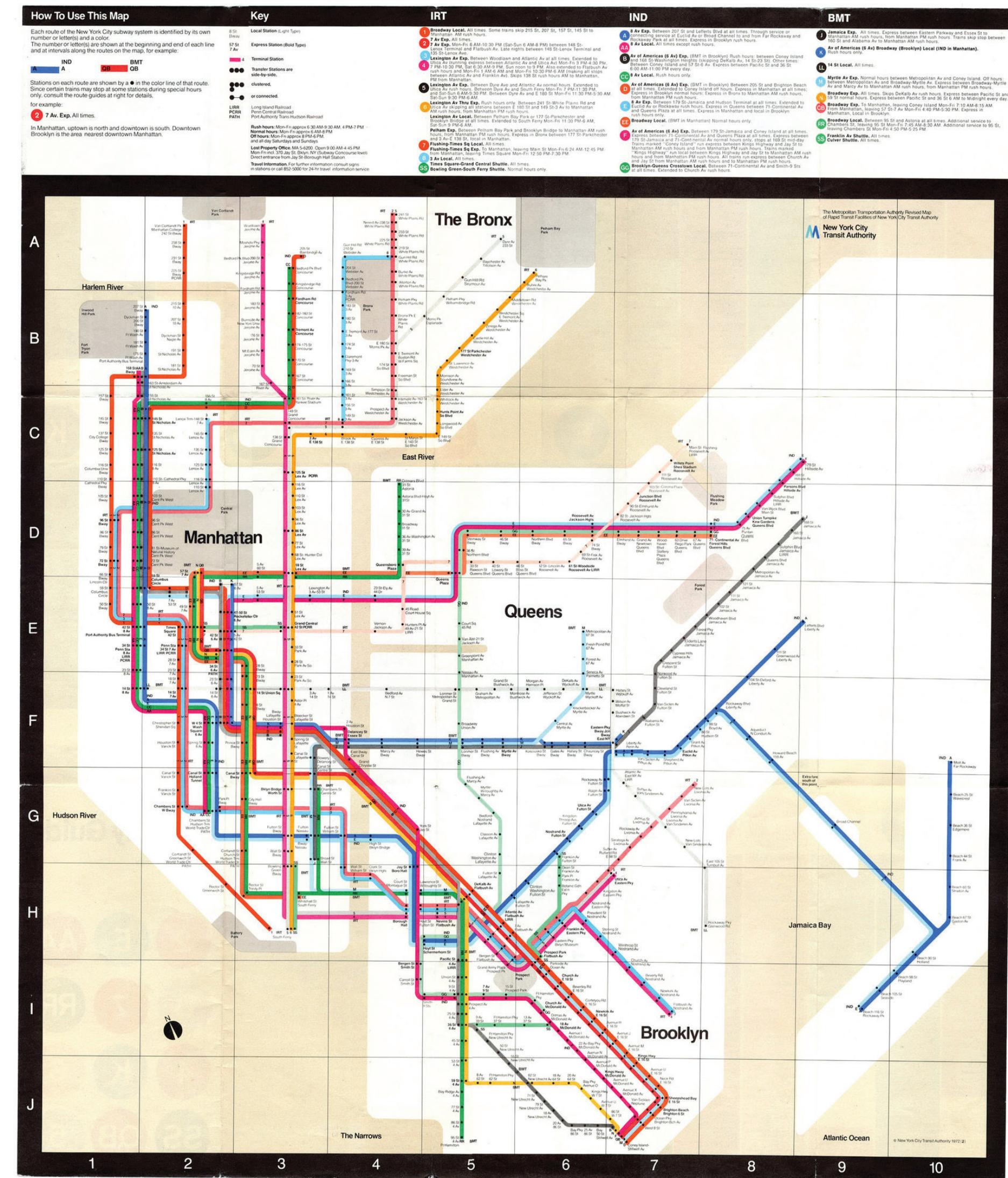
tonhalle grosser saal
dienstag, den 22. februar 1955,
20.15 uhr
4. extrakonzert
der tonhalle-gesellschaft
leitung carl schuricht
solist wolfgang schneiderhan
beethoven ouverture zu <coriolan>, op. 62
violinconcert in d-dur, op. 61
siebente sinfonie in a-dur, op. 92
vorverkauf tonhalle-kasse, hug, jecklin,
kuoni
karten zu fr. 3.50 bis 9.50



natan altman
otto baumberger
heribert beyer
max burohardt
el lissitzky
leopold moholy-nagy
molnár f. farkas
johannes molzahn
kurt schwitters
mari elam
ivan tschichold

zeitschrift des bildungsvorstandes der deutschen buchdrucker leipzig • oktoberheft 1955

1950s: Modernism



1950s: Modernism

sought neutrality

minimal illustration

grid systems

photography

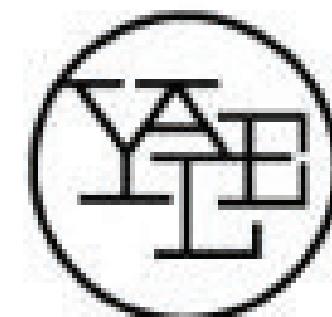
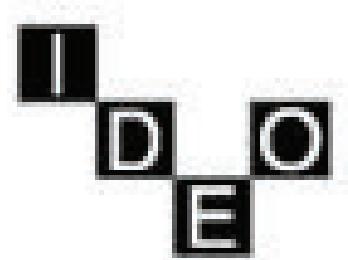
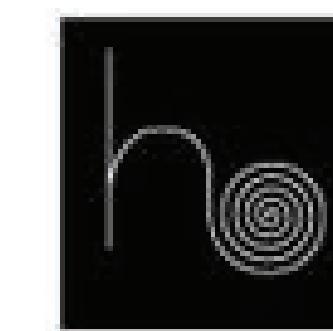
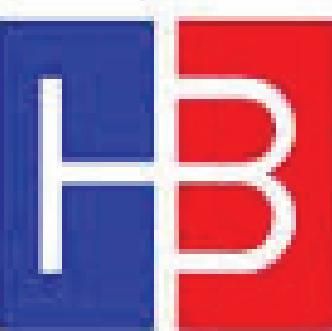
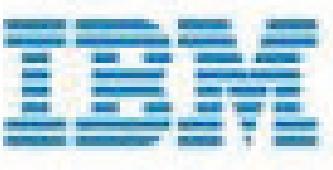
form follows function

“information architecture”

1970s: Corporate Modernism



1970s: Corporate Modernism



1970s: Corporate Modernism

simple icons

primary colors

often abstract

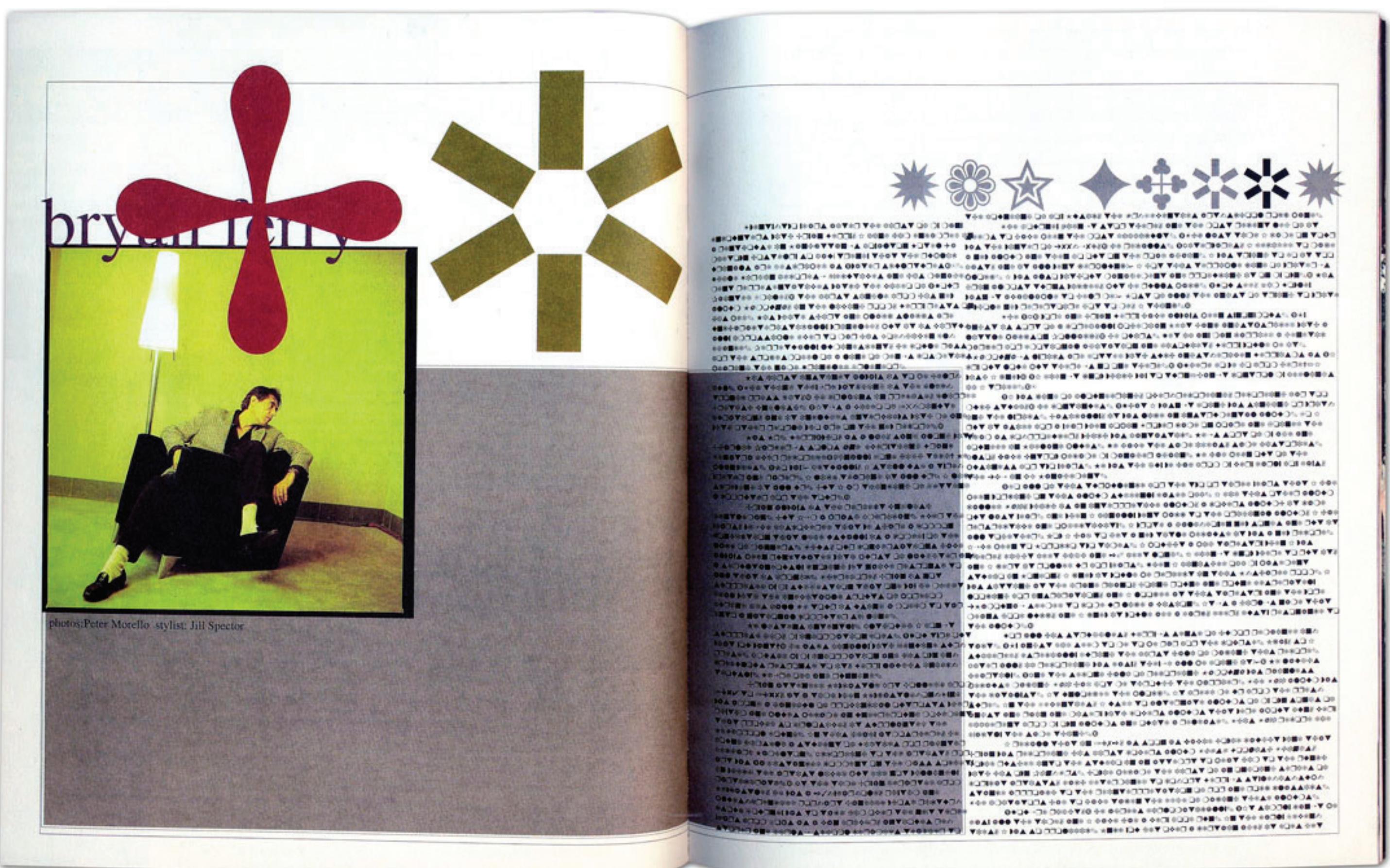
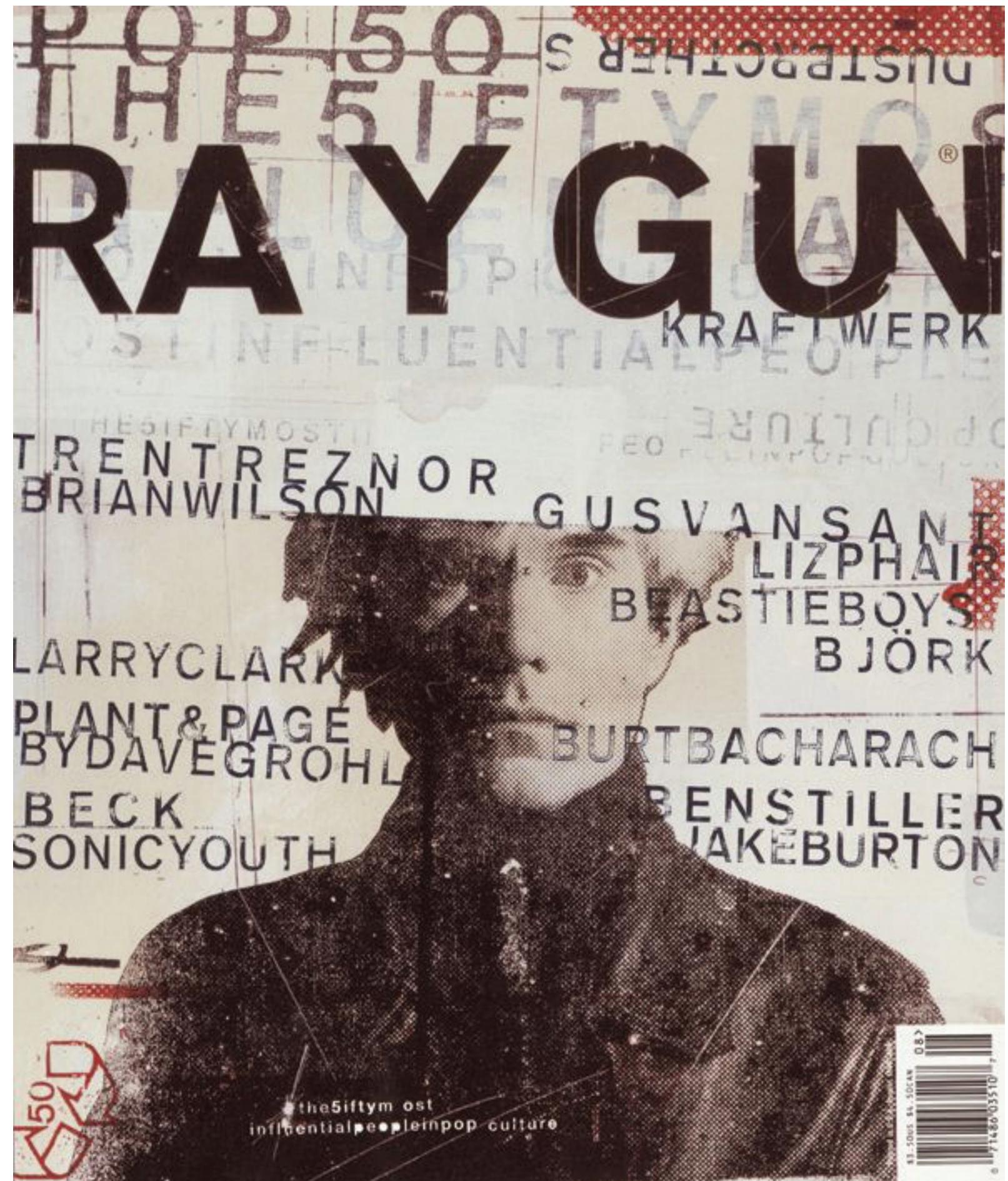
static, unchanging

brand guidelines

1990s: Desktop Publishing

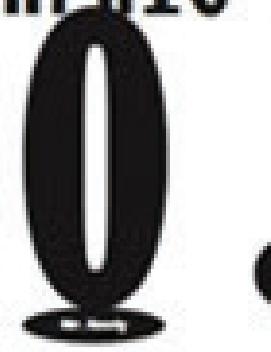


David Carson



Emigre Magazine

**GREASING THE WHEELS
OF CAPITALISM
WITH STYLE AND TASTE
OR
THE “PROFESSIONALIZATION”
OF AMERICAN
GRAPHIC DESIGN**



40

The next generation has arrived in American graphic design, and has in its determination that it reduce the design profession, as one of the most interesting and most discussed topics, questions of an efficient service rather than one of design decisions because designers are used to defining responsibility to their clients, who are ultimately responsible for what is produced.

Designers are for the most part subordinate to the client, obedient to authority, and pertaining to each other, the offices of design are largely informed by a simplistic “politically correct” mentality as one based on a “service line” efficiency as the others, asking for an easy value system for practice. It's a value system in which design is implicitly understood as a design service, in which it is the designer's responsibility to acknowledge and satisfy the expectations of the client and audience.

But consider with this assumption is that the audience is for the most part a client, indifferent, and uninterested entity, thus necessitating a strategy (most self-appointed “agents”) to become the spokesperson for the audience. This example audience is important to consider the client, or more, a marketing consultant based on the client. Thus whatever the possibilities of the audience's desires, understanding the client's profile. On the other hand, the graphic designer as representative of the audience is just as likely to act with a fair dose of self-interest. Another the client need with a dose of marketing experts, not the designer with the best of intentions, is a sensible representation of the audience.

But what is the audience? The designer's and client's confidence that “we know what's best for you” is based on the fact that they do know and care a lot more about design than the audience does. The fact that the audience is often unwilling to concede this point is proof of the ignorance and contempt they have for any specialized knowledge and expertise in design. Perhaps that's why designers don't see the word “audience” very much anymore; nor they will than “users.” The term “user” is an exception of the fact that design and designers are supposed to be used up by the users.

**JUST SHOW ME
THE MONEY
1!**

**2
ECLECTICISM AND
MODERNISM**

41

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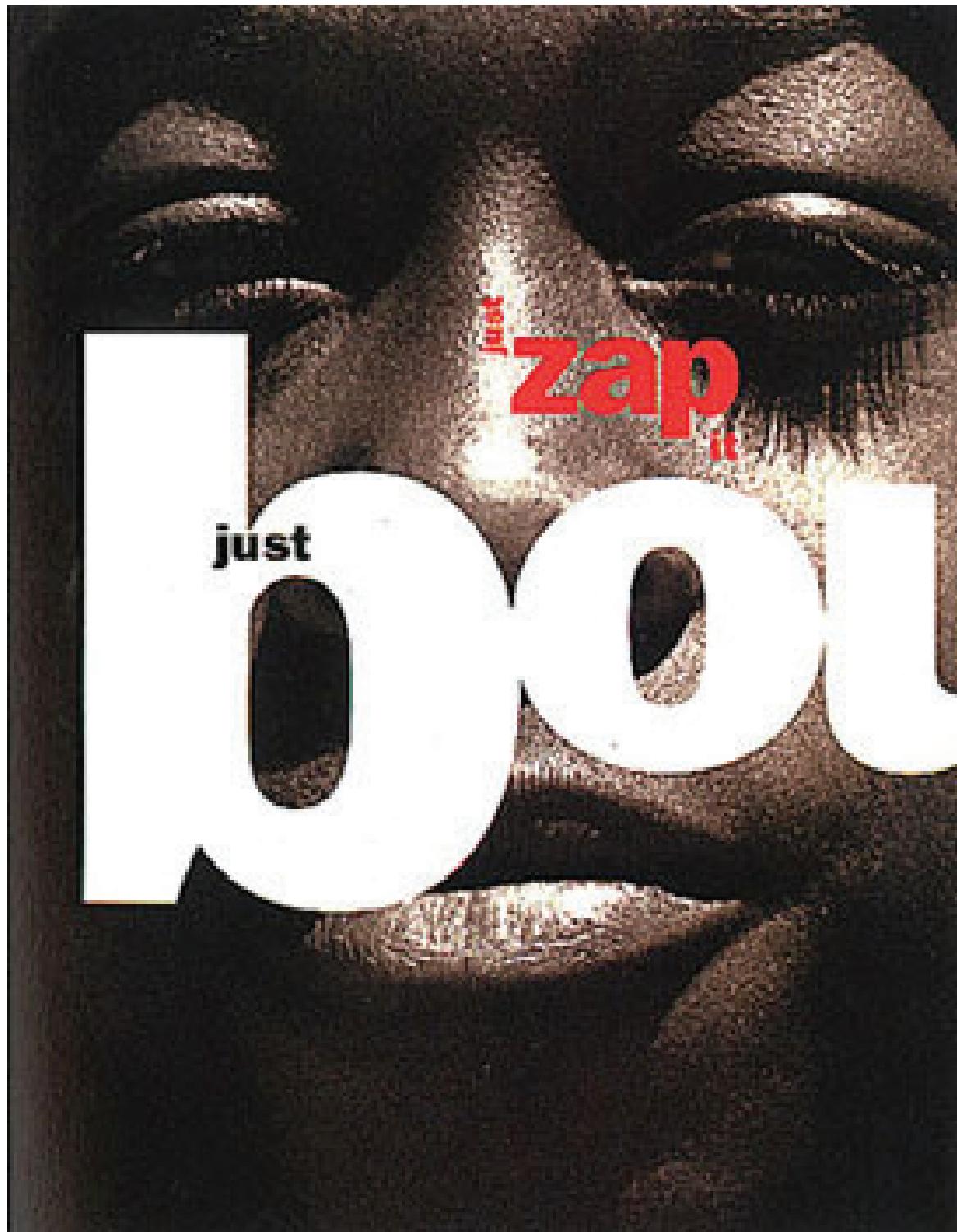
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Neville Brody



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ENTERING THIRD GREAT YEAR

THE FACE 3

1990s: Desktop Publishing

Layers

“grunge”

challenged legibility

postmodern: against moderist methodology

2010s: Global Style

blends modern/postmodern
simple designs
intentional ‘ugliness’

2010s: Global Style

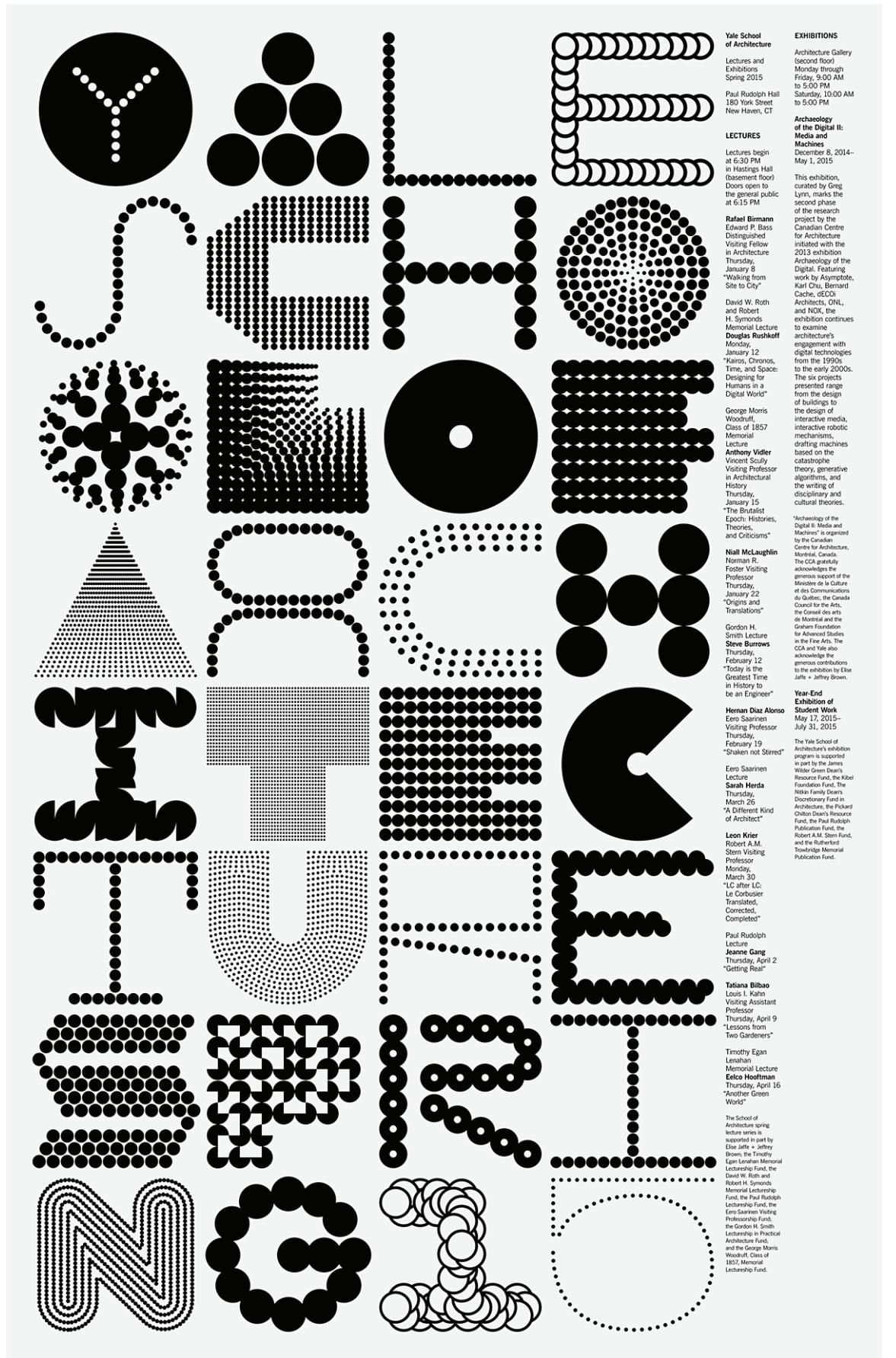


Misc.

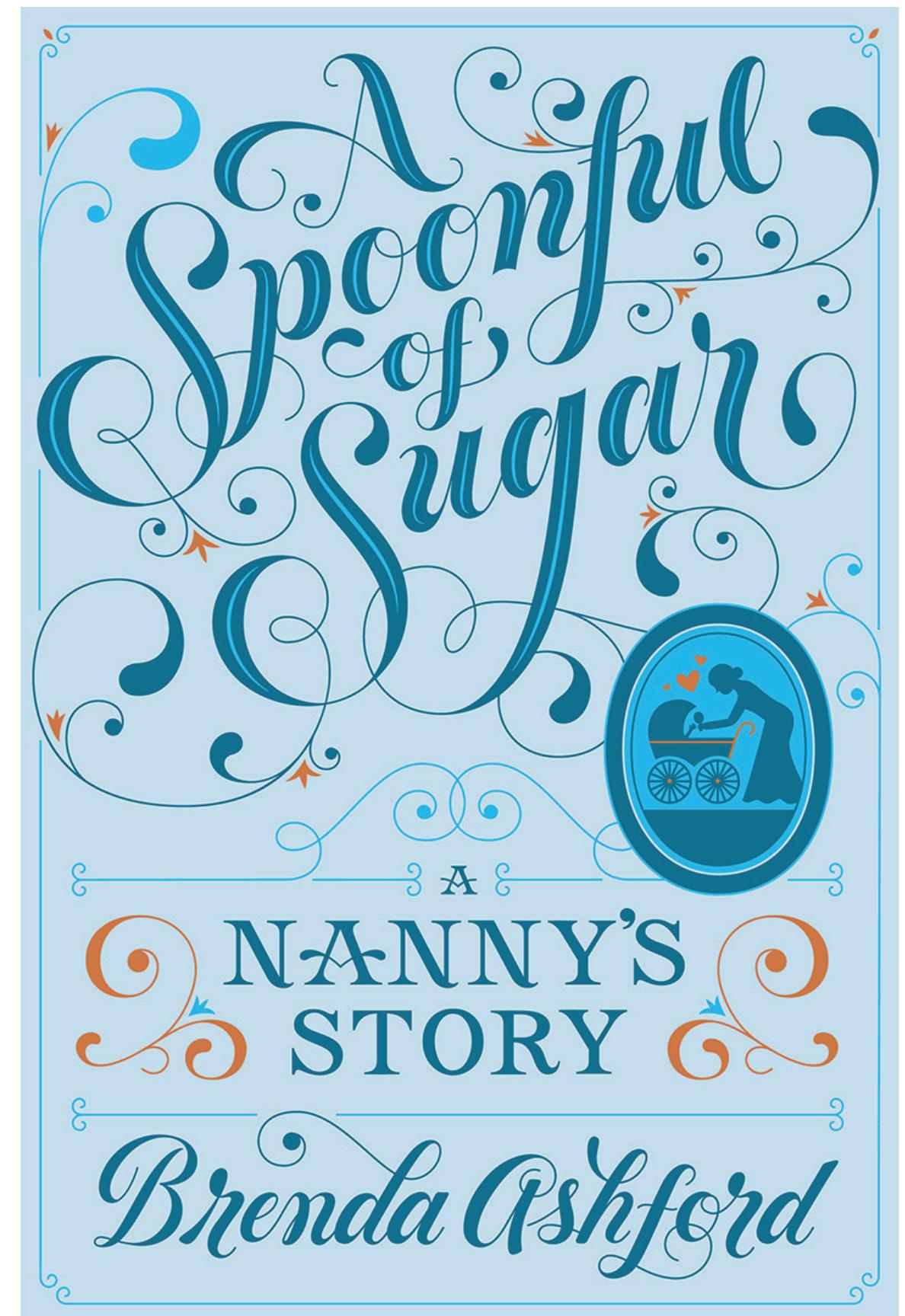
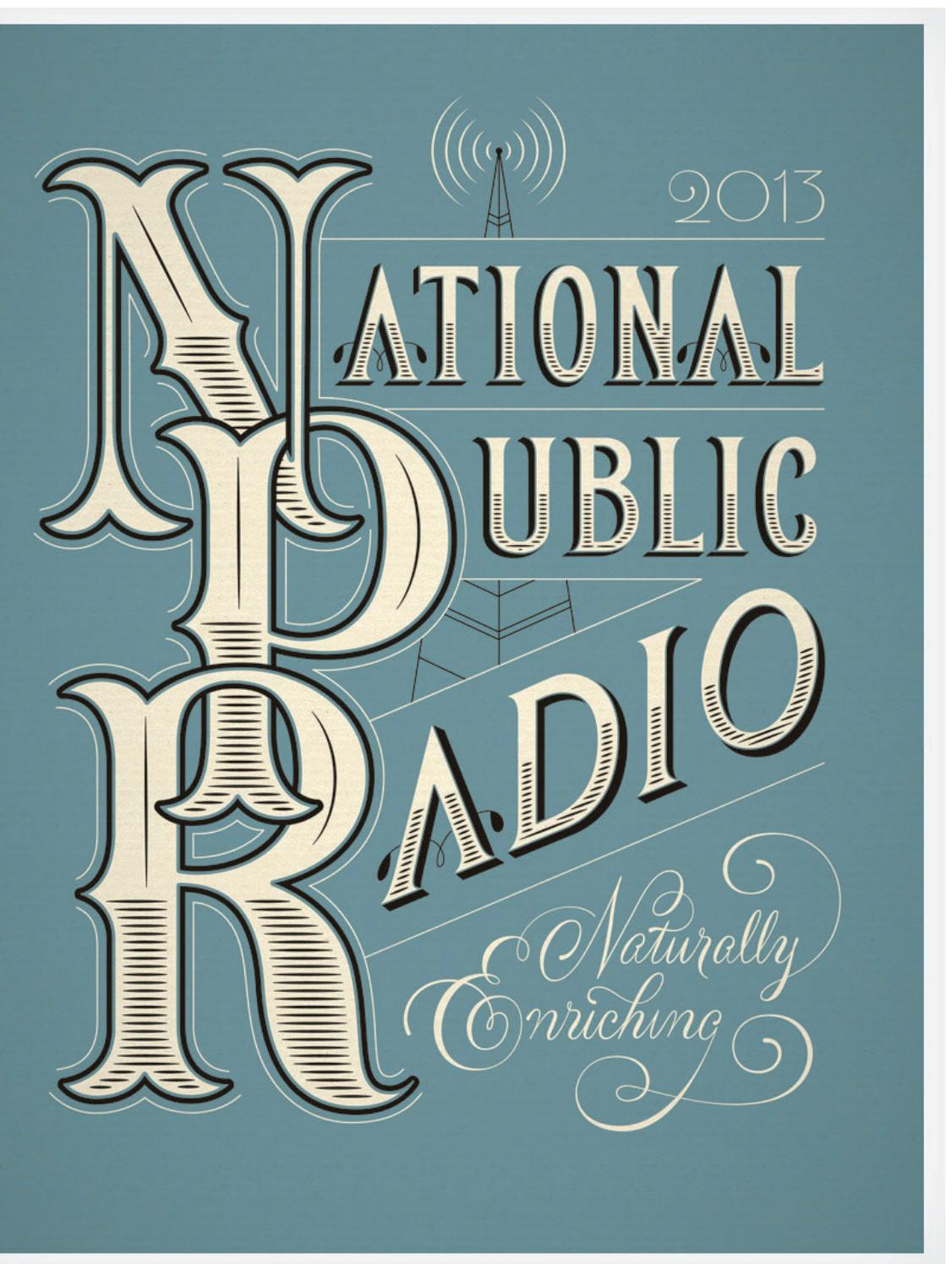
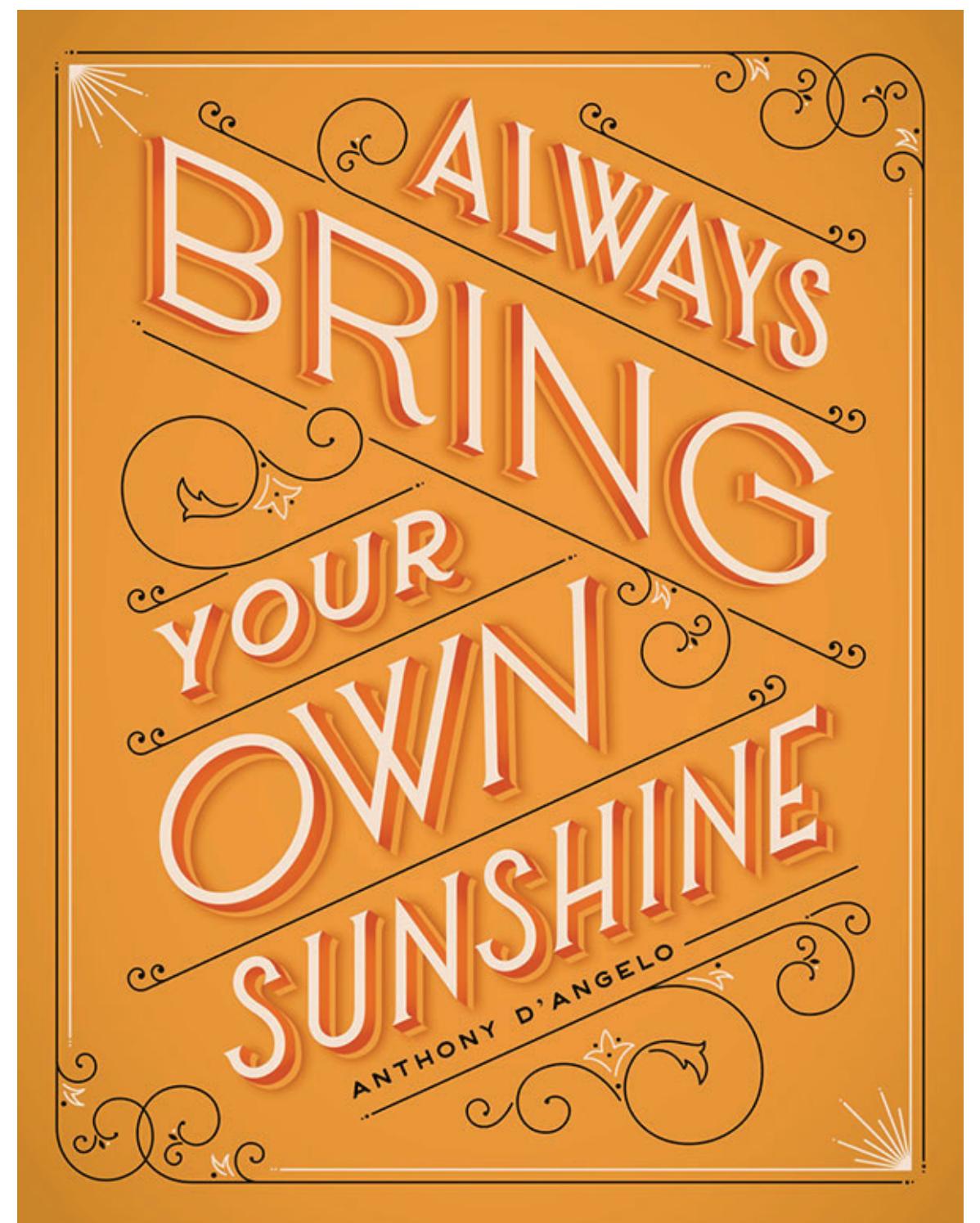
Paula Scher



Jessica Svendsen



Jessica Hische



David Rudnick



All typefaces (and design in general) is born out of specific cultures. Every design carries with it meaning that can change throughout history.

Gotham



Futura



An epic drama
of adventure
and exploration

MGM PRESENTS A STANLEY KUBRICK PRODUCTION

2001 a space odyssey.

STARRING
KEIR DULLEA - GARY LOCKWOOD

SCREENPLAY BY
STANLEY KUBRICK AND ARTHUR C. CLARKE

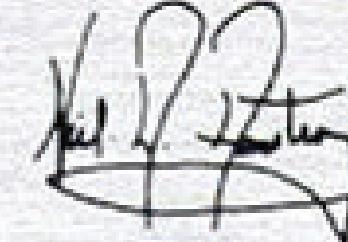
PRODUCED AND DIRECTED BY
STANLEY KUBRICK

SUPERVISION
IN METACOLOR



HERE MEN FROM THE PLANET EARTH
FIRST SET FOOT UPON THE MOON
JULY 1969, A.D.

WE CAME IN PEACE FOR ALL MANKIND



NEIL A. ARMSTRONG
ASTRONAUT

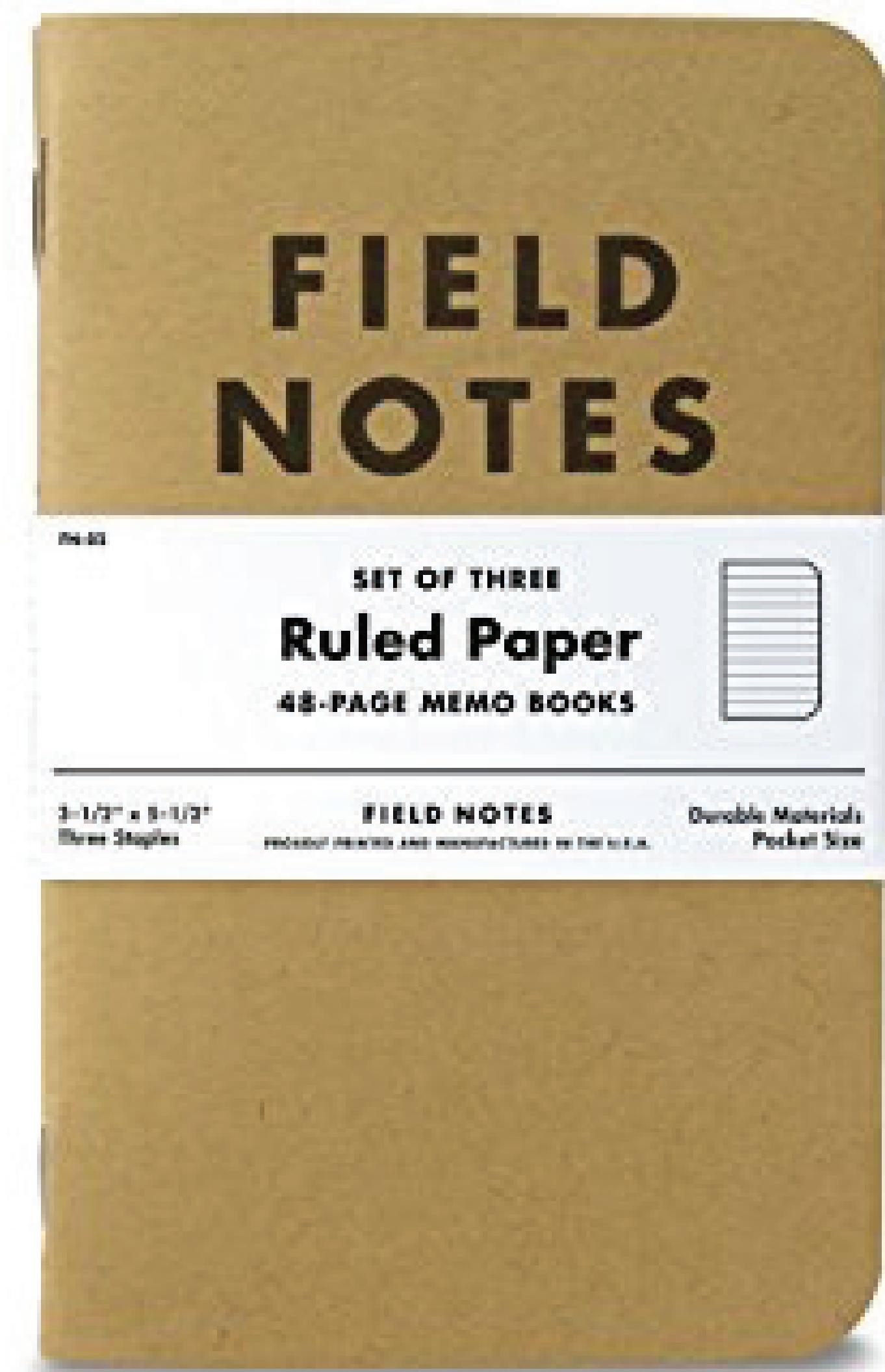
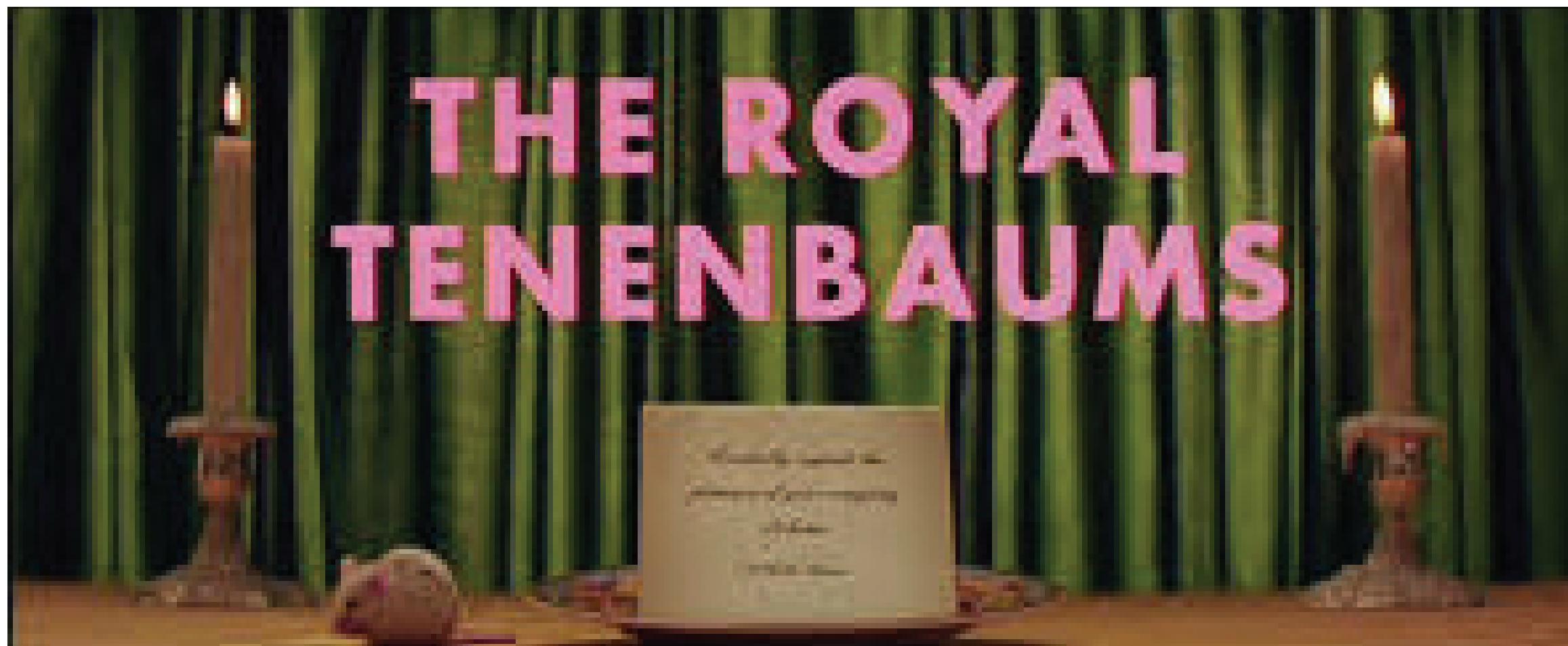
Michael Collins *Edwin E. Aldrin Jr.*

MICHAEL COLLINS
ASTRONAUT

EDWIN E. ALDRIN, JR.
ASTRONAUT

Richard Nixon
RICHARD NIXON
PRESIDENT, UNITED STATES OF AMERICA

Futura



Futura



Helvetica



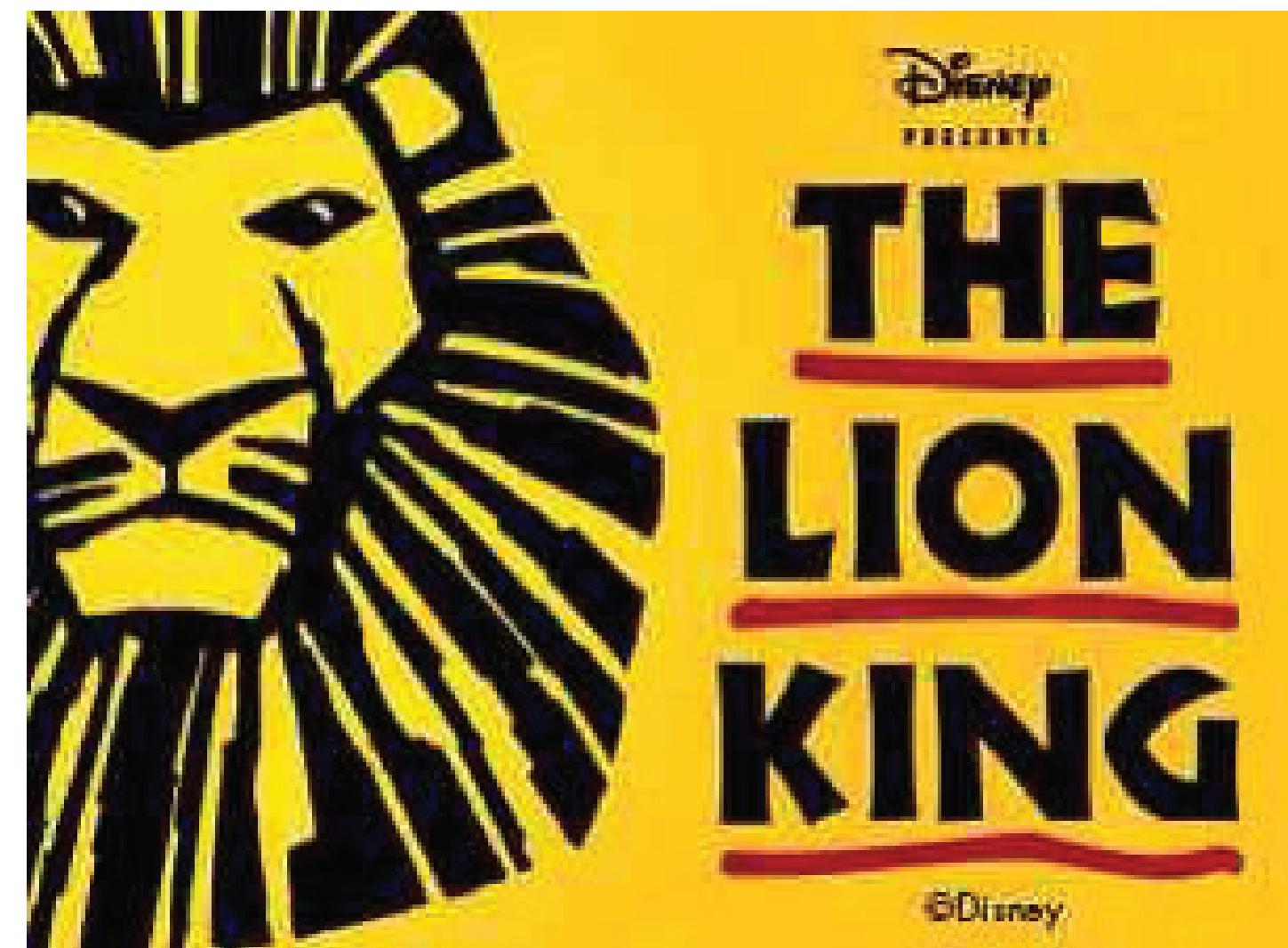
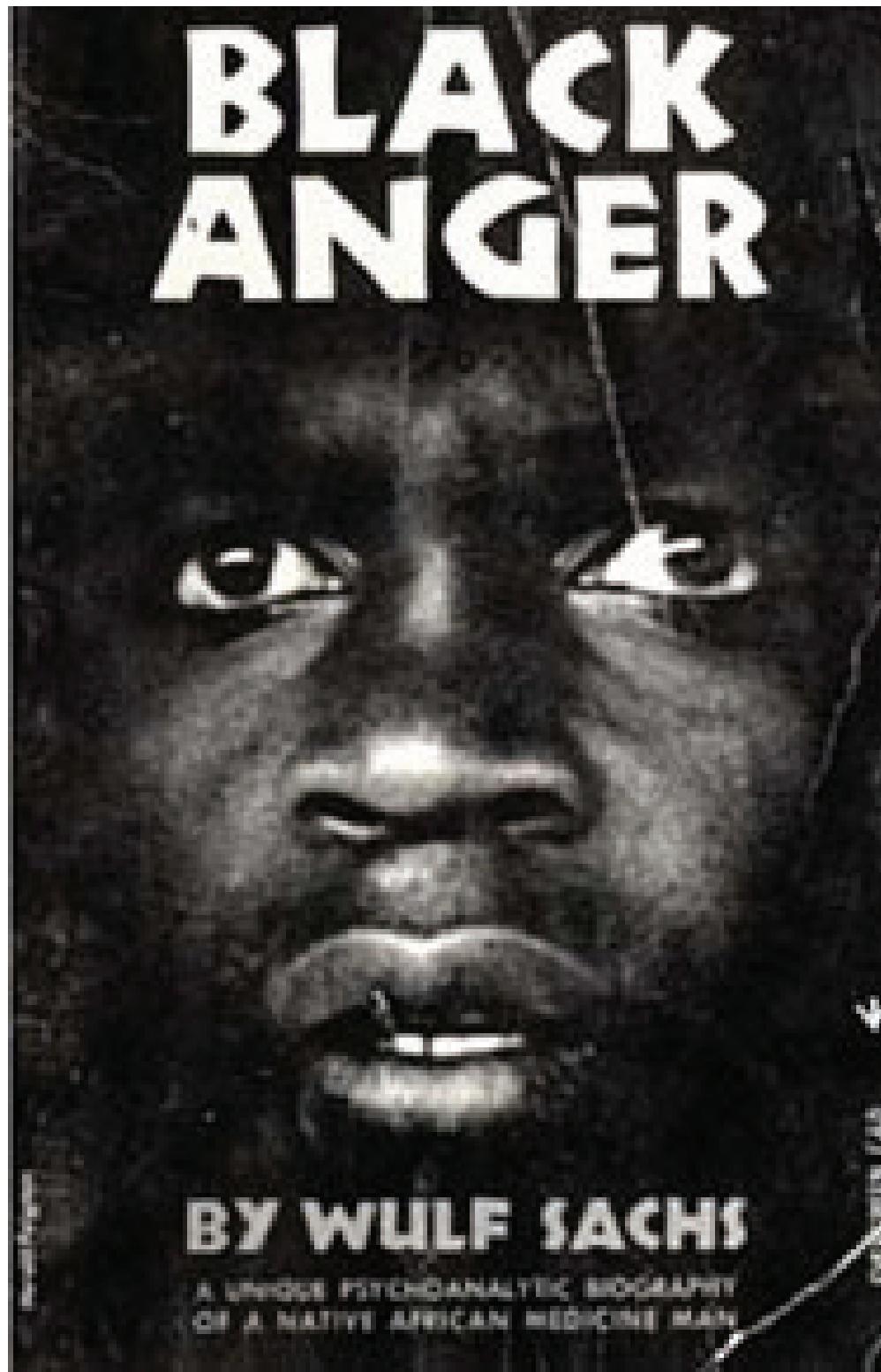
Jeep®

FedEx

Helvetica



Neuland (can typography be racist?)



<http://www.counterspace.us/typography/timeline/>

