TYPOGRAPHY AND CULTURE

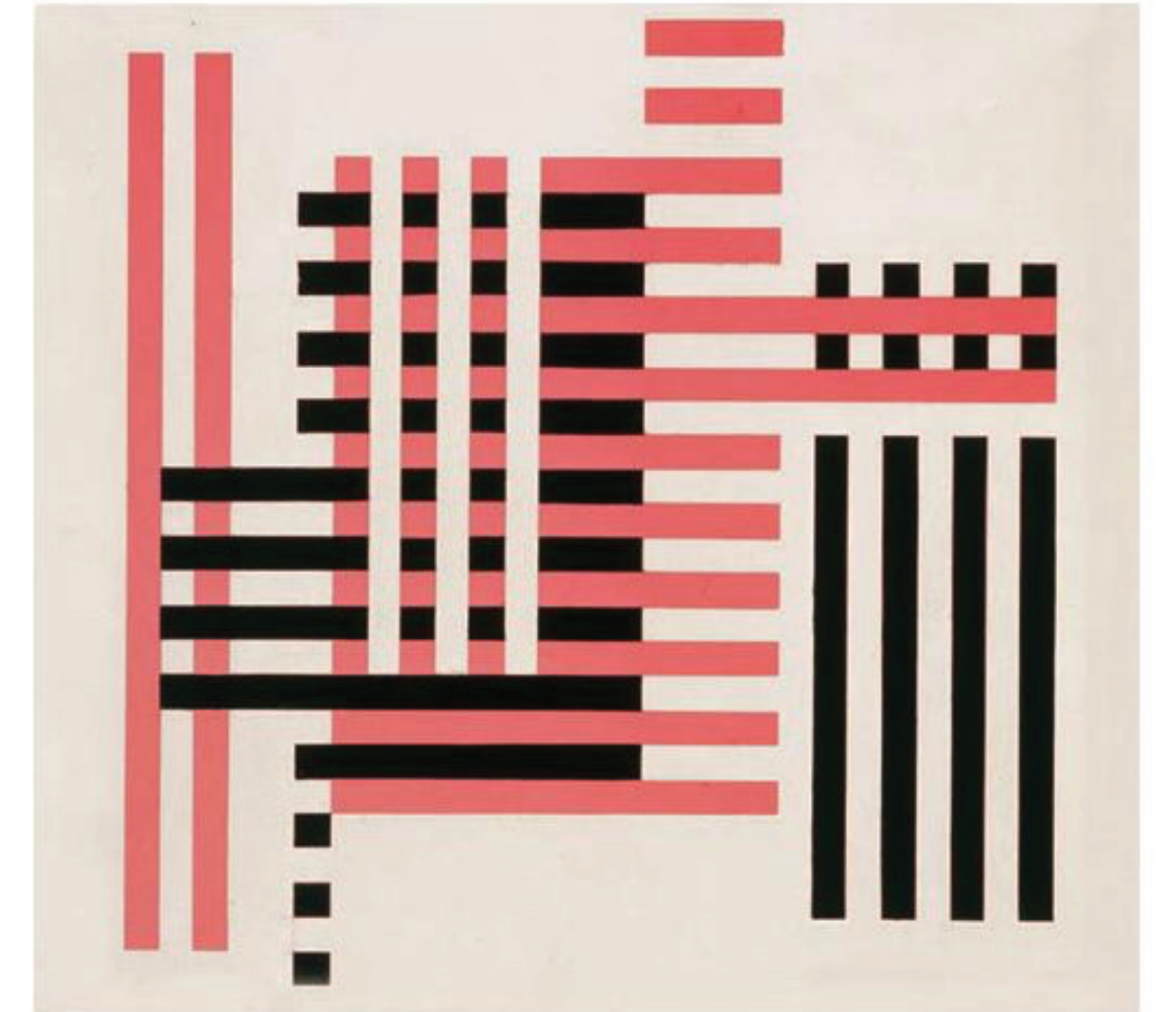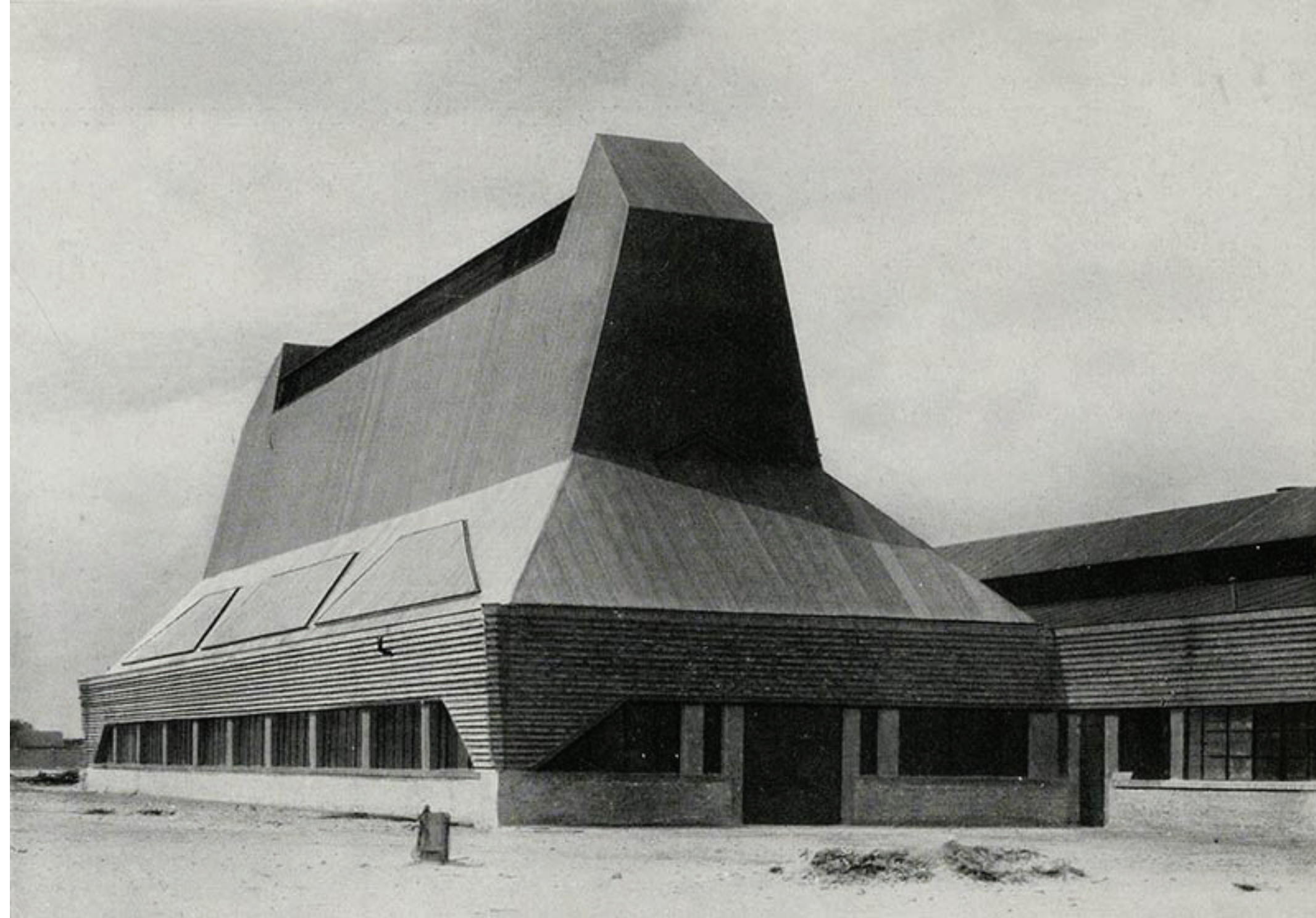*A brief survey of design history*

Typography can be used in different ways in different cultures.
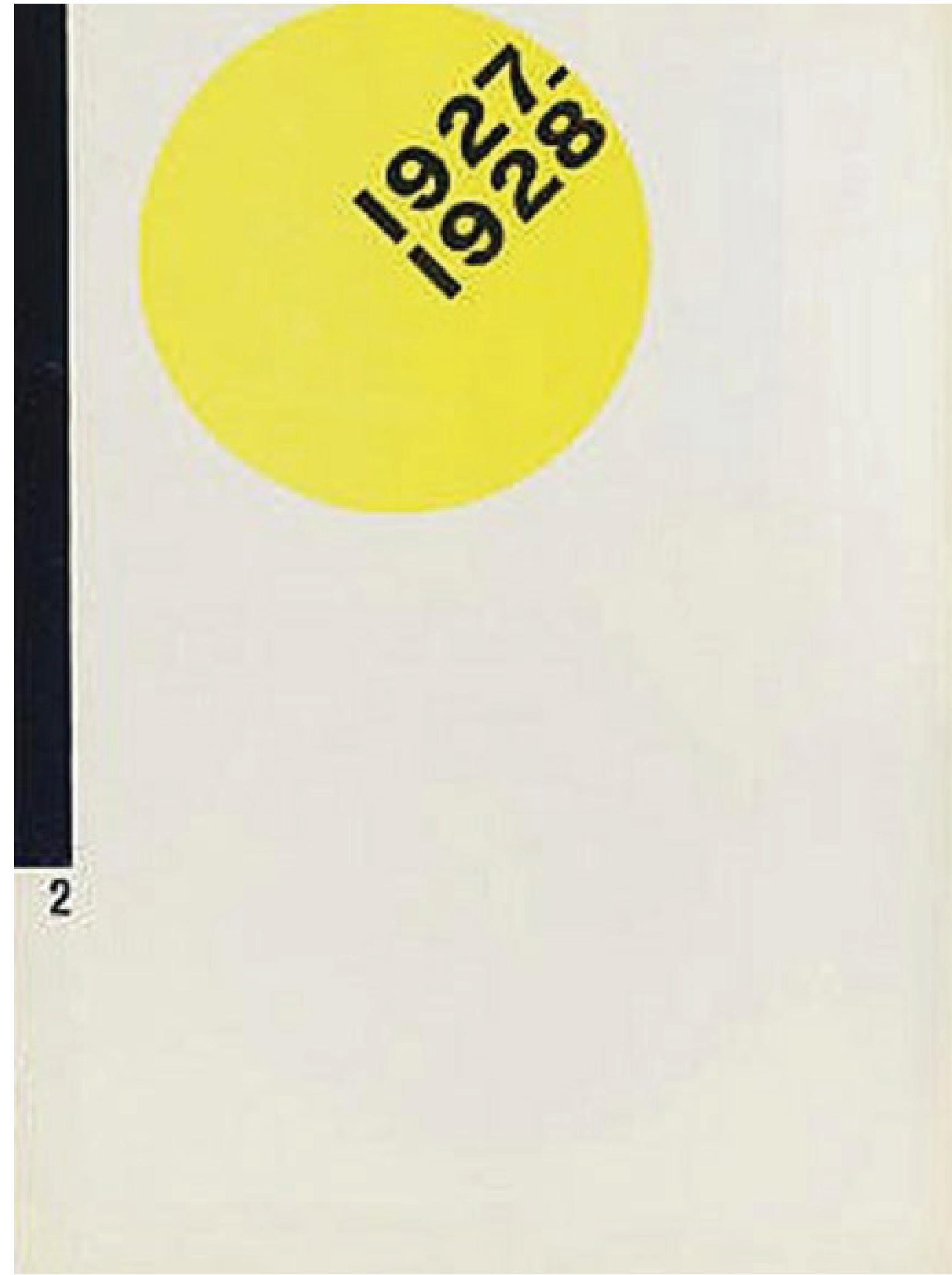
1930s: Bauhaus

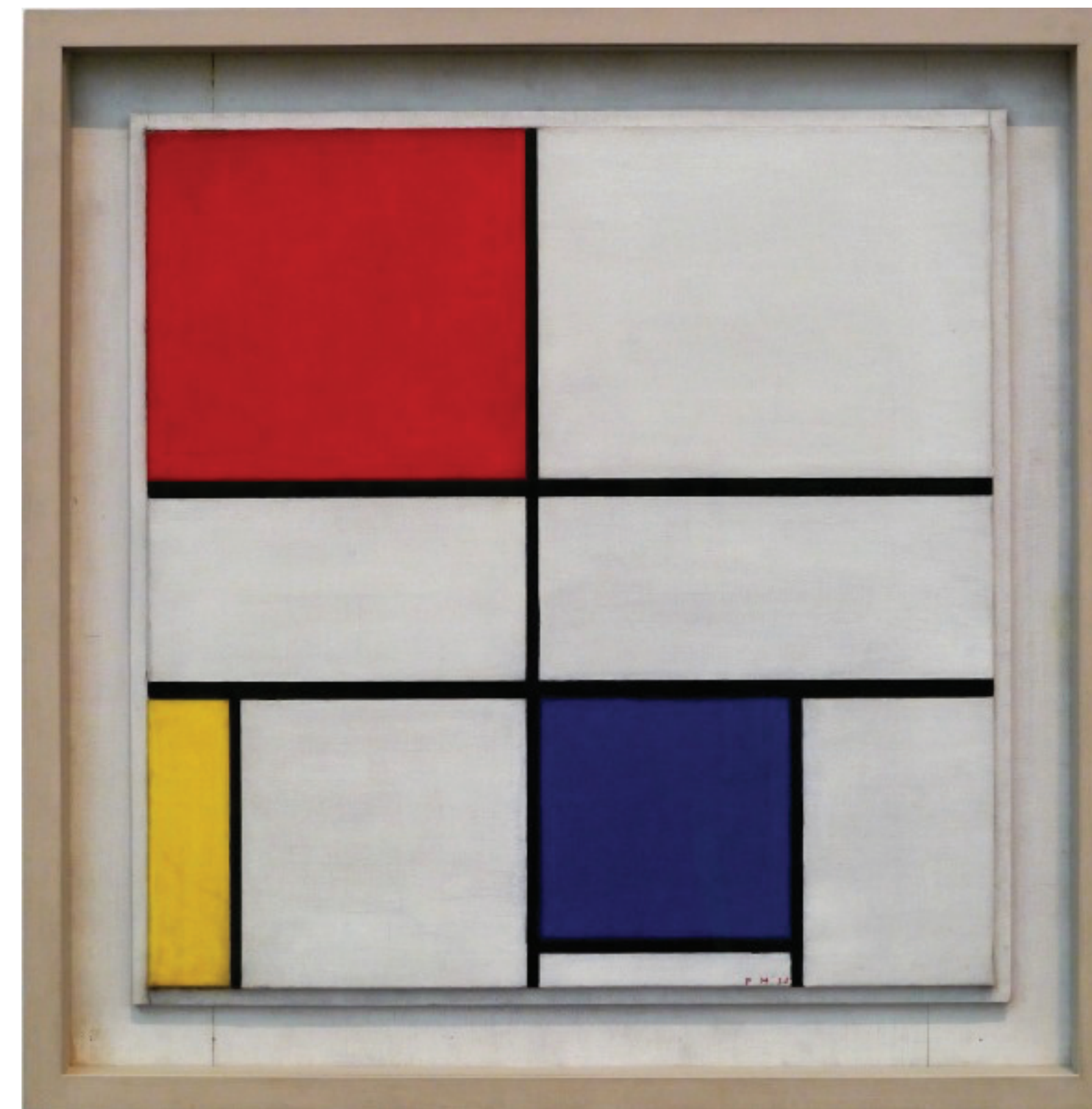# 1930s: Bauhaus

1930s: Bauhaus

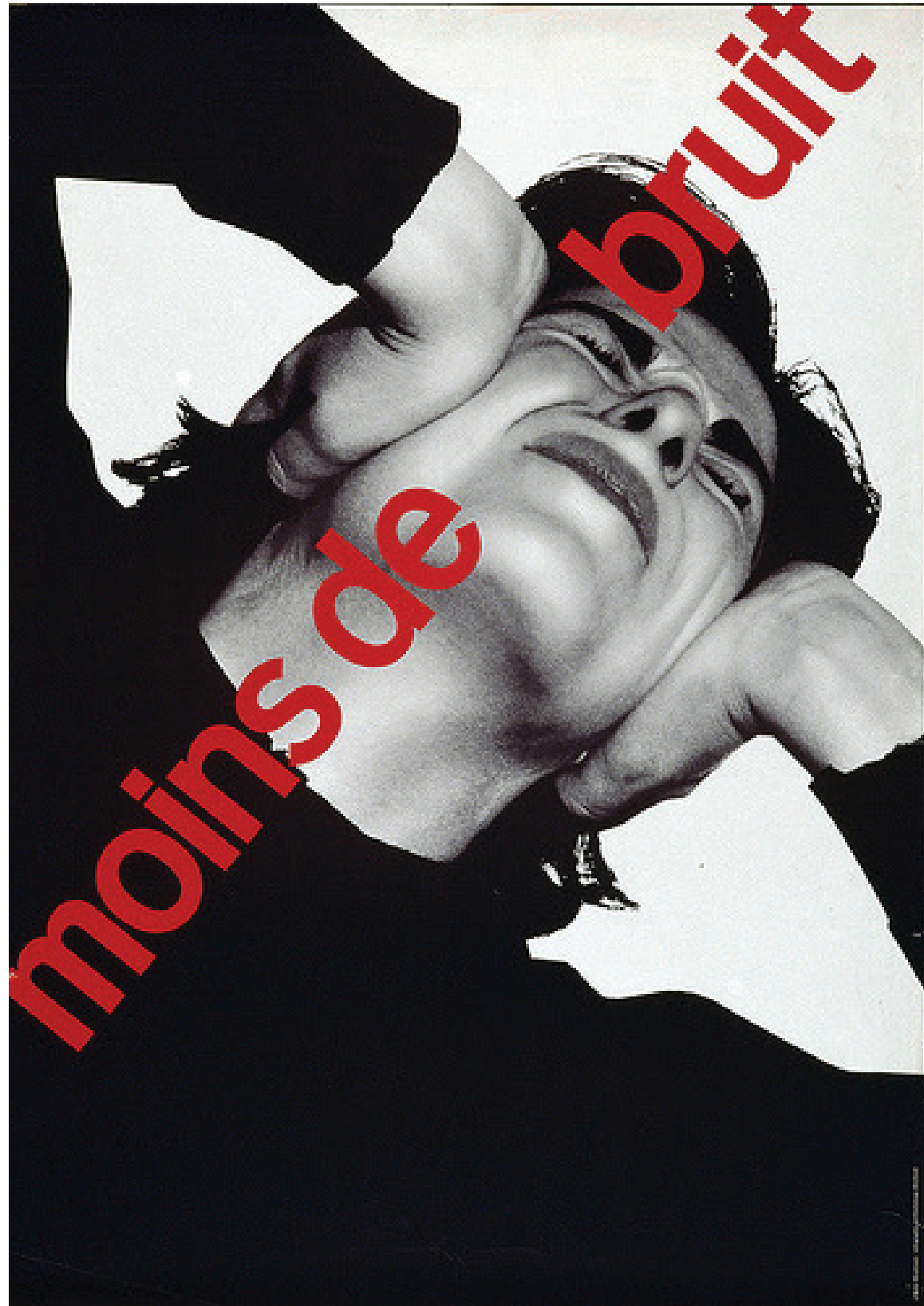# 1930s: Bauhaus

primary colors
simple shapes
foundation classes
integration of craft + theory
geometric / building

1950s: Modernism

1950s: Modernism

beethoven

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
violinkonzert 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

zeitschrift des bildungsverbandes der deutschen buchdrucker leipzig ● oktoberheft 1925

typographische mitteilungen

sonderheft
elementare
typographie

natan altman
otto baumberger
herbert bayer
max burchartz
el lissitzky
ladislaus moholy-nagy
molnár f. farkas
johannes molzahn
kurt schwitters
mart stam
ivan tschichold

1950s: Modernism

1950s: Modernism

sought neutrality
minimal illustration
grid systems
photography
form follows function
"information architecture"

1970s: Corporate Modernism

1970s: Corporate Modernism
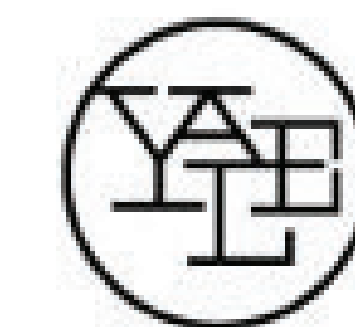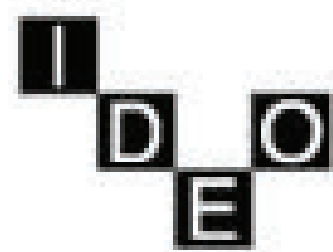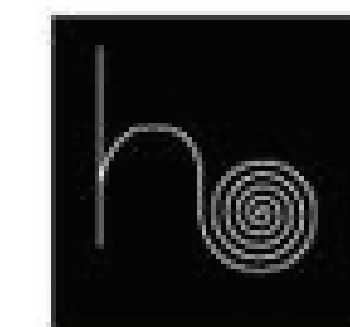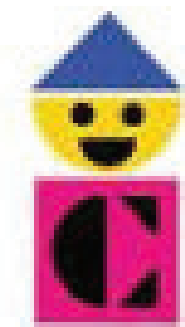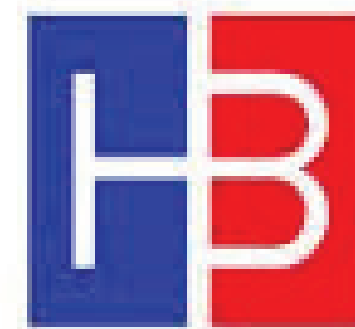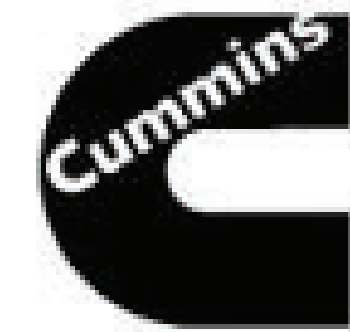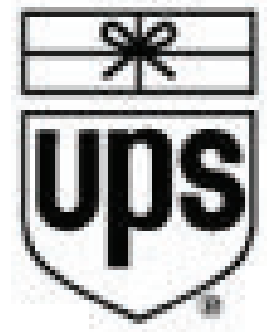
1970s: Corporate Modernism

simple icons
primary colors
often abstract
static, unchanging
brand guidelines

1990s: Desktop Publishing

David Carson

Emigre Magazine

Neville Brody

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
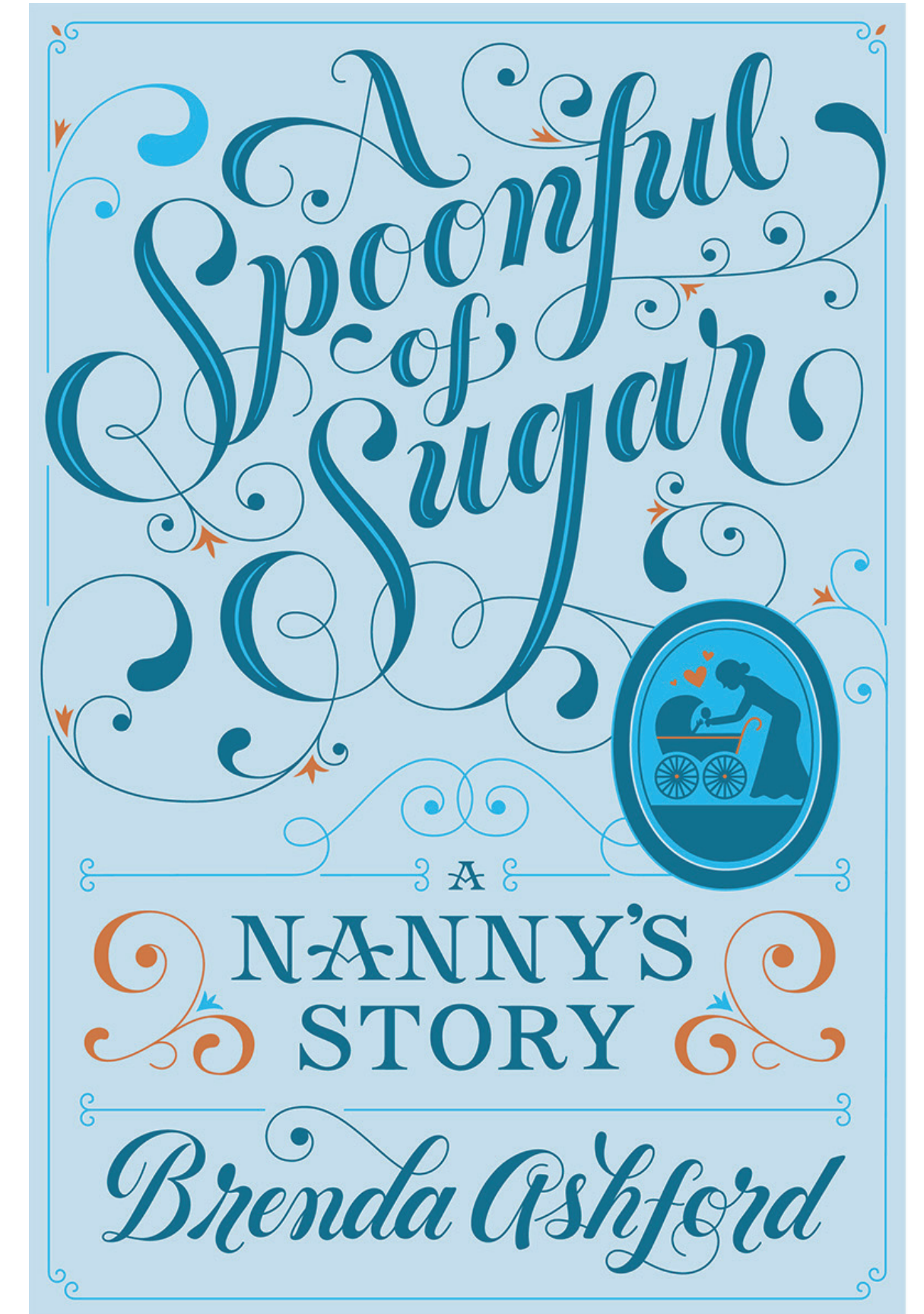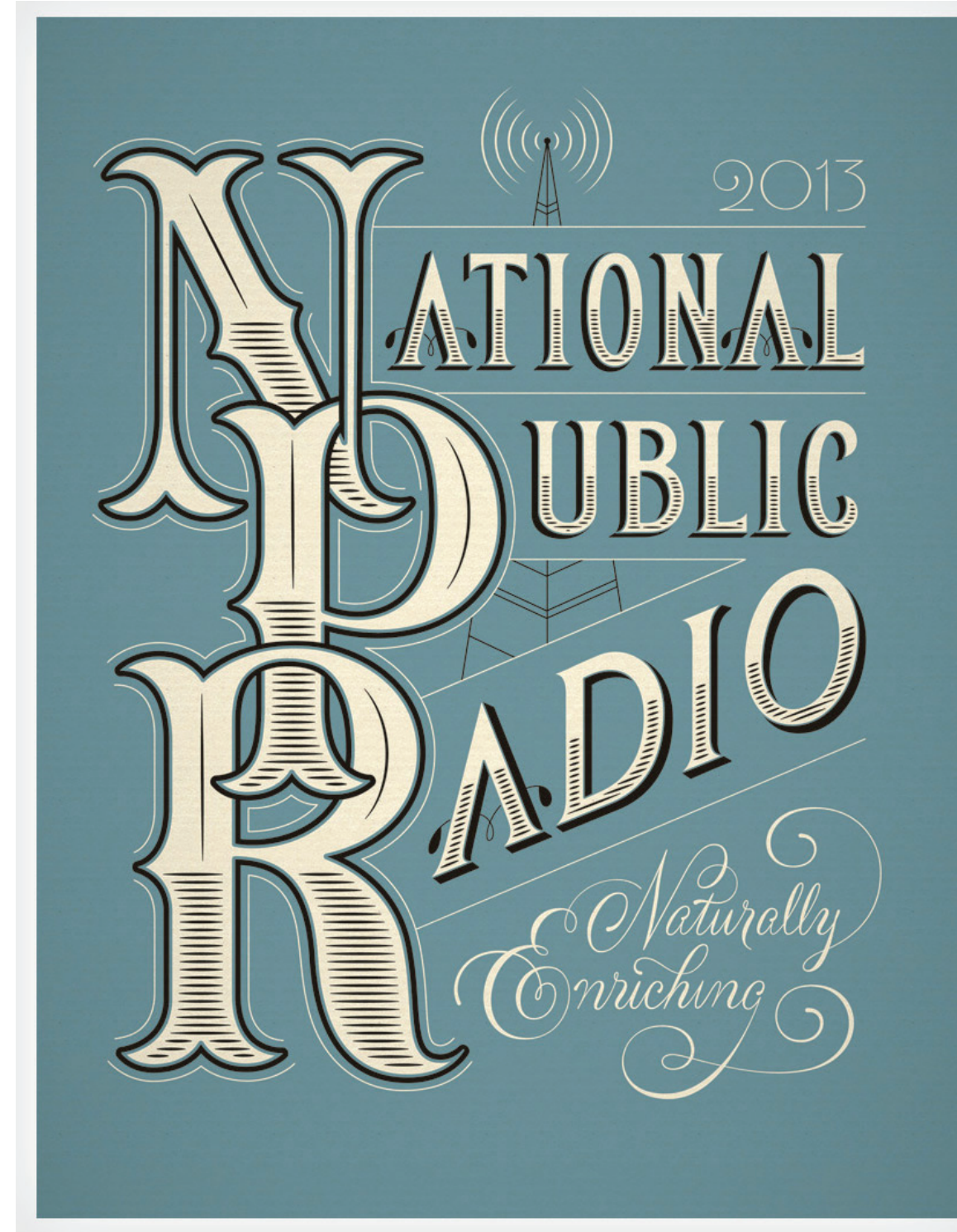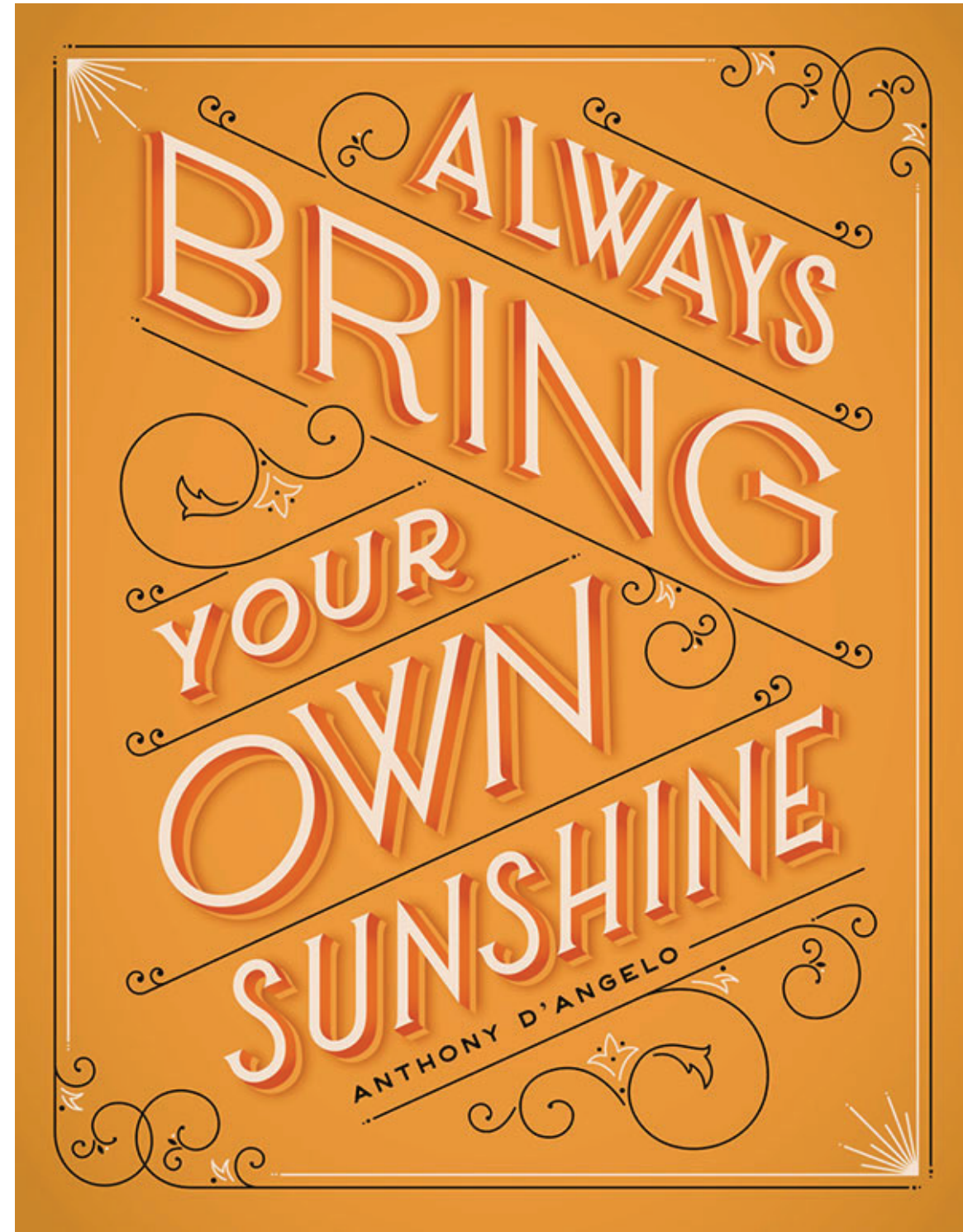
David Rudnick

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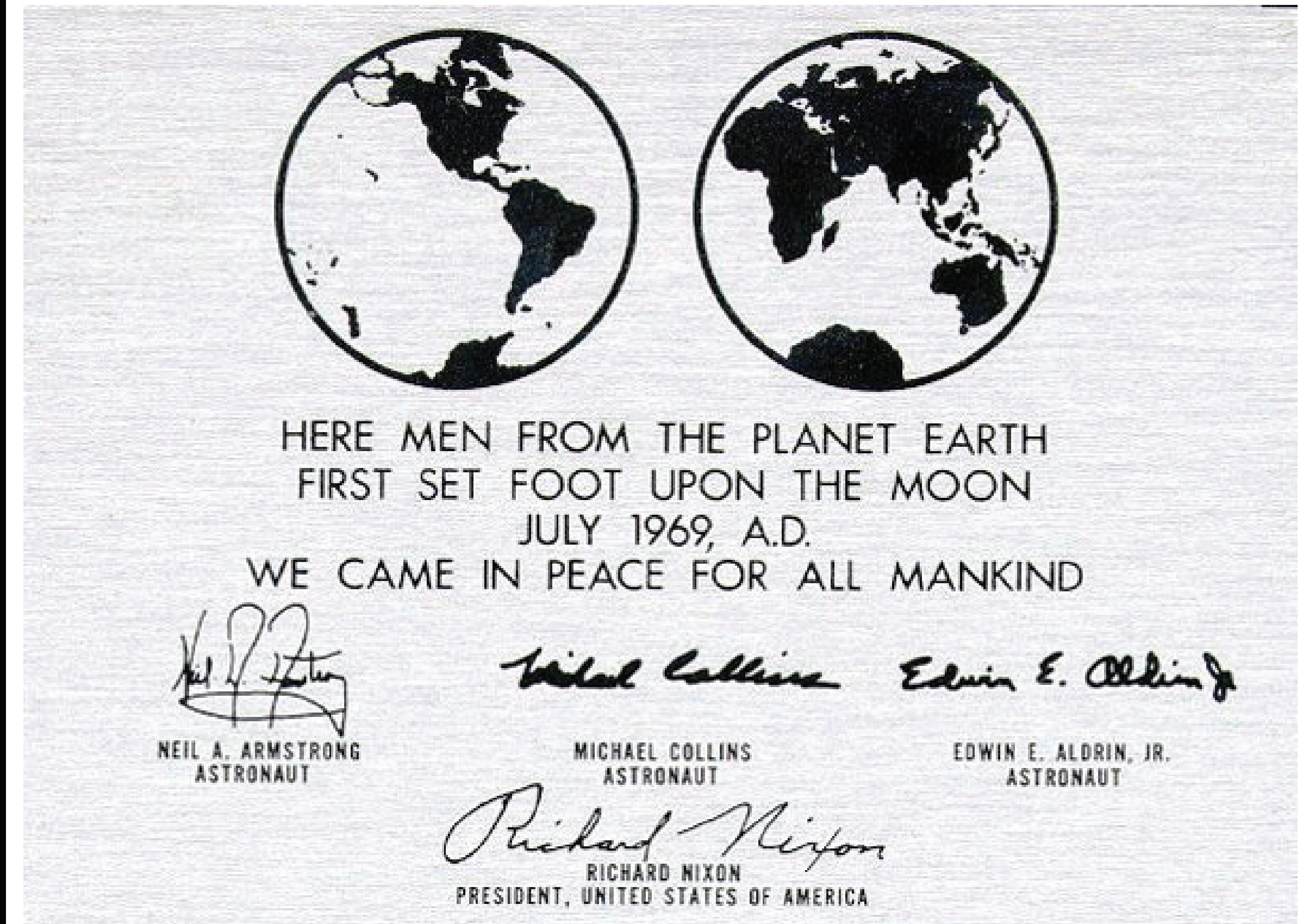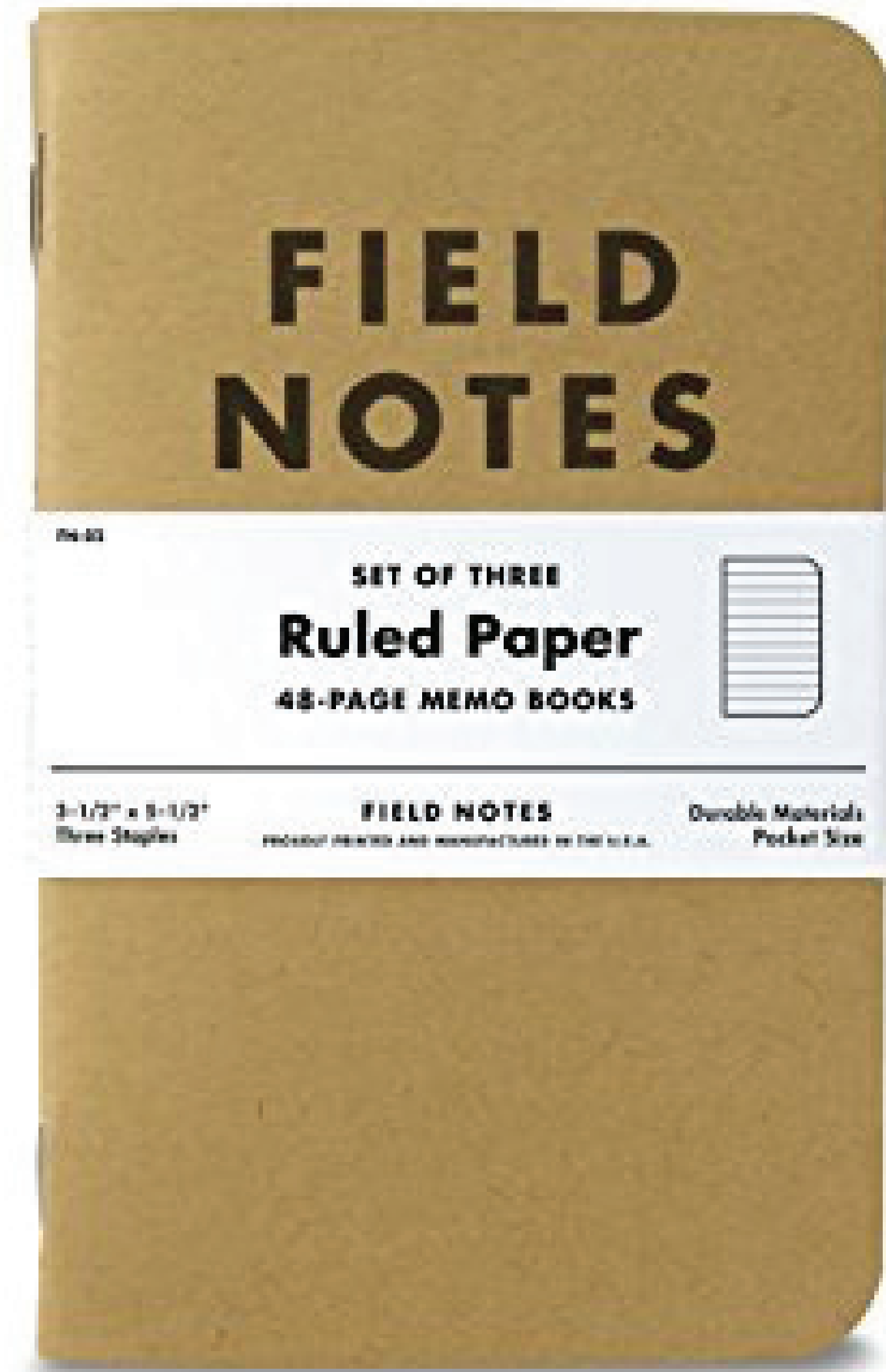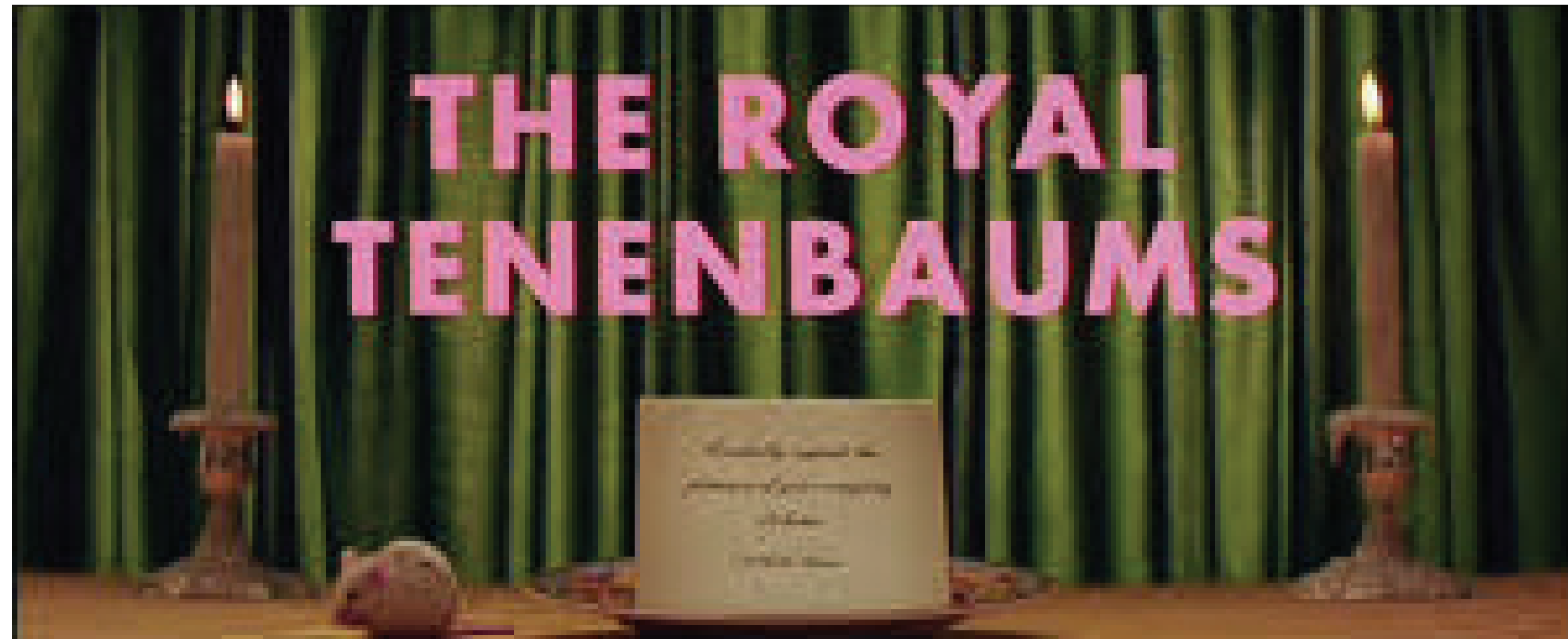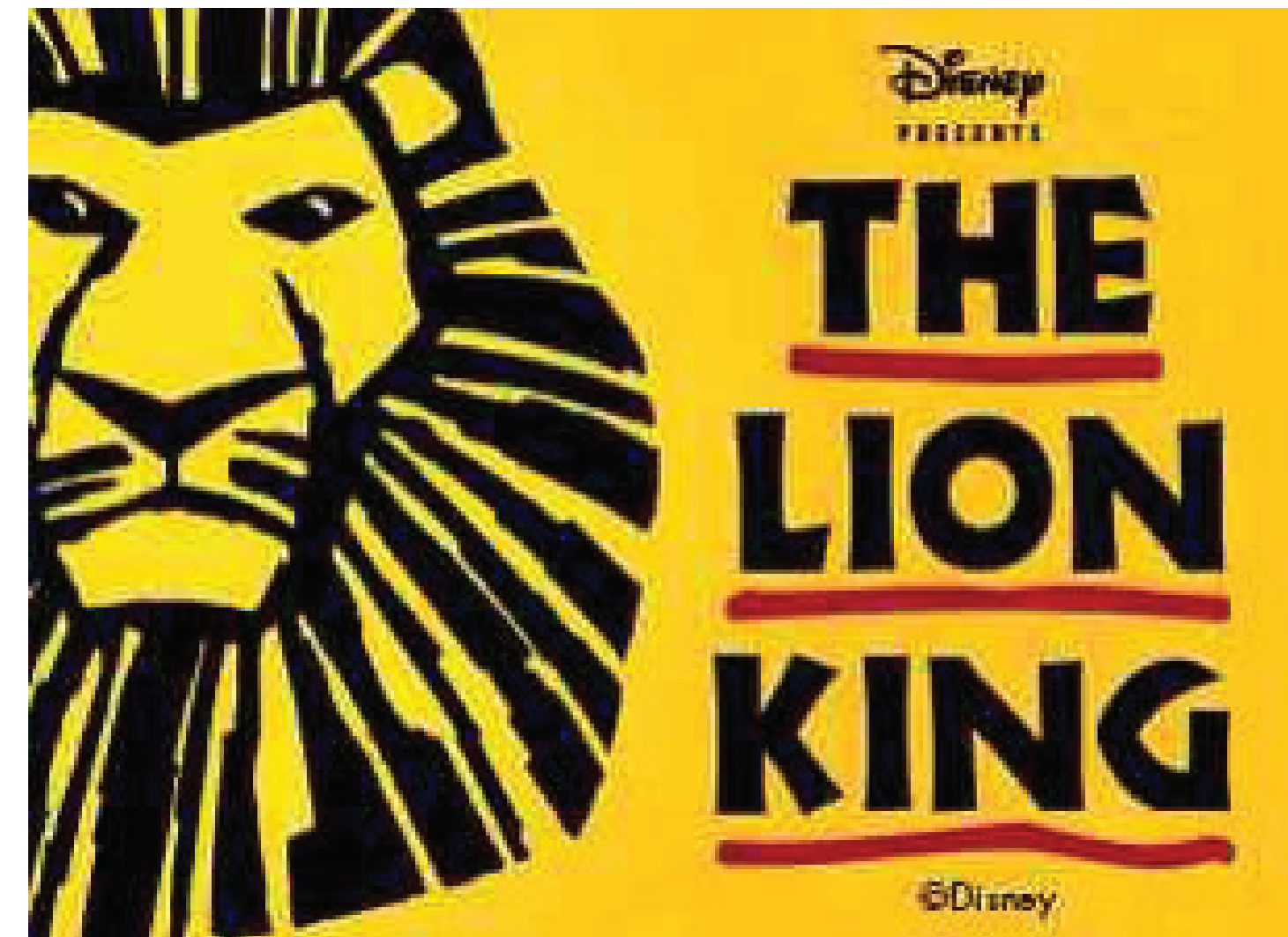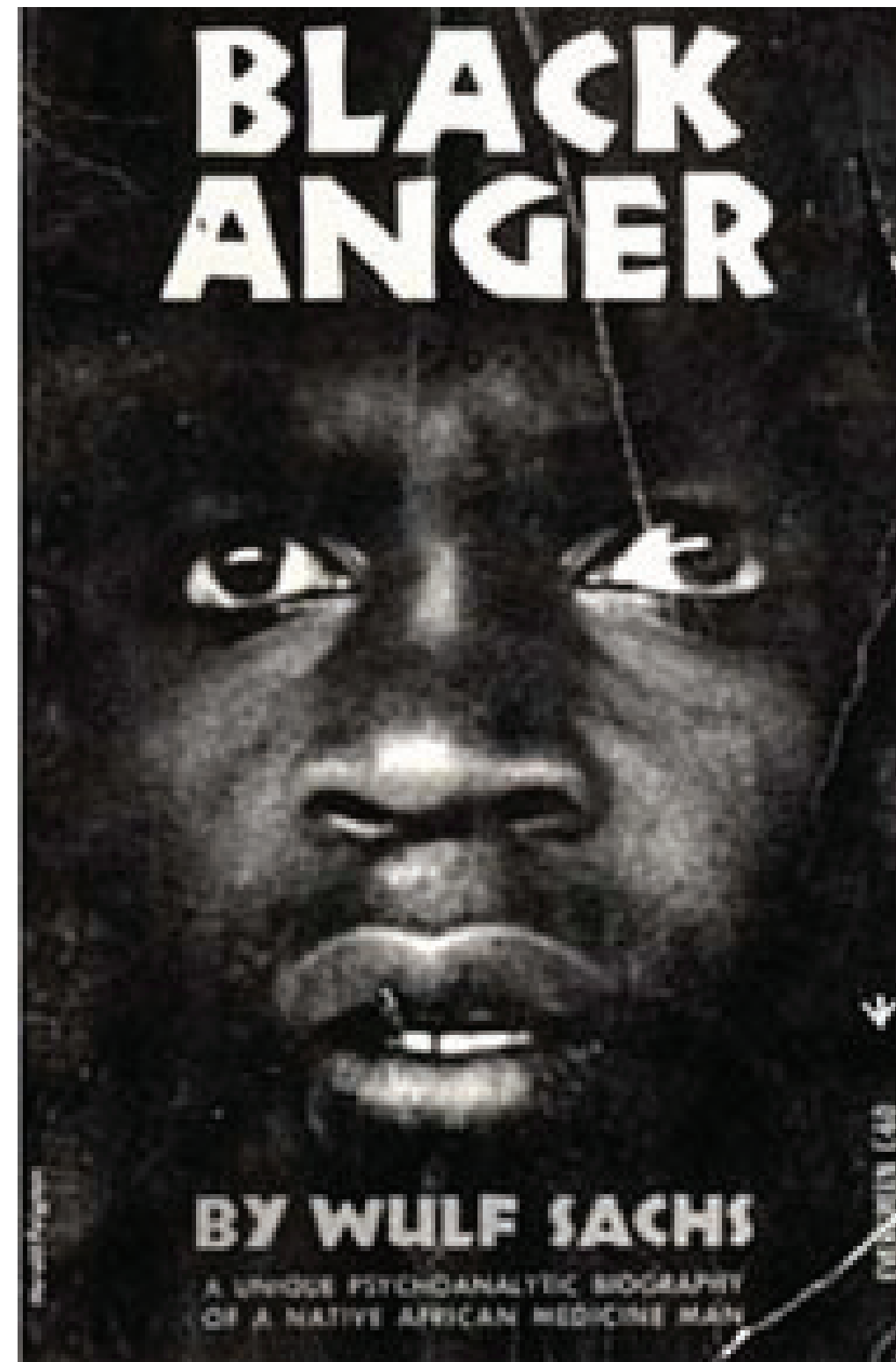
Gotham

Futura

Futura

Futura

Helvetica

Helvetica

Neuland (can typography be racist?)

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