write a response.

1. Bauhaus In Weimar: 1919–1923, by Tim Benton, N332.G3 B38 1993
2. AND Bauhaus: The Face of the 20th Century, by Frank Whitford and Julia Cave, N332.G33 B488 2007

* You will need to conduct additional academic research on the subject or designers featured in the film you select in order to develop the context to appropriately respond.
* written and visual – in support of the thesis or point of view you present in your response.
* Support and defend your point of view, claims, and arguments with visual exhibits and credible cited sources.

Discuss the way(s) in which the designers or subjects of your film were/are influenced by:

1. Social/political purpose – The designer/design work/subject had a clear intent to impact/alter society, or generate a movement of social or political change; or was influenced by the social and political conditions of their/its era.

* (7:05) 1950’s post world period after the horror and cataclysm of the second world war, there is a real feeling of idealism especially in Europe
* The design is apart of the need to rebuild, more open, run smoothly, be more democratic, real sense of social responsibility
* Early experiments of the high modernist period, rationalized, emergence of swiss style
* (7:18?) Swiss designers drove that along, Helvetica emerges during this period: 1957, where there is a need for rational typefaces which can be applied to sign systems, corporate identity. Show the visual expressions of the modern world to the public in an intelligible , legible way
* Idealism!!
* (12:10)Helvetica was a real step from the 19th century type face, was a little more machines, manual details in it. People were impressed because it was more neutral, shouldn’t have a meaning in itself. The meaning should be in the context

1. Cultural beliefs – The designer/design work reflects, or is reflected in attitudes, approaches, or themes demonstrated in other arts movements (visual fine art, music, theater, dance, etc.) or in cultural belief systems (religion, language, ethnic traditions, folk tales, etc.).
2. Technological developments – The designer/design work is dependent on or takes advantage of new media, technologies of (re)production, methods of manufacture, or distribution.

* (12:10)Helvetica was a real step from the 19th century type face, was a little more machines, manual details in it. People were impressed because it was more neutral, shouldn’t have a meaning in itself. The meaning should be in the content of the text and not in the typeface, that is why it was loved so much

1. Formal/aesthetic considerations – Analyze the designer/design work based on visual style or conditions of representation, or explain the visualization of the designer’s personal voice as a means of interpreting the content.

* Helvetica is a very controversial type face. In the movie, it states that some believe that type should be expressive. Others say that it is the best of the best, so why change it? He says that he could write dog with any type face and it doesn’t have to look like a dog. He jokes around saying that it should bark! (5:30)
* You can write whatever you want in Helvetica and change the boldness and it would still express whatever it spells out (5:55)
* Type face that is generated for better design, readability, modern design, very clear, good for everything(5:55)

*Length*

Minimum 1000 – maximum 2000 words.

*File naming*

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*Format and Composition*

Your paper should be an essay with evidence and exhibits cited to support your thesis, opinions, and arguments. Integrate visual examples to reinforce or illustrate your contentions.

*Sources*

All sources must be cited in MLA style. You must also cite your image sources.

*Due*

Final: Friday, October 12 in both hard copy (in class) and PDF (posted to class Google Drive)

Kindra Smith

Robert Hugel

Media History

October 12, 2018

Helvetica