

TYPOGRAPHY AND CULTURE

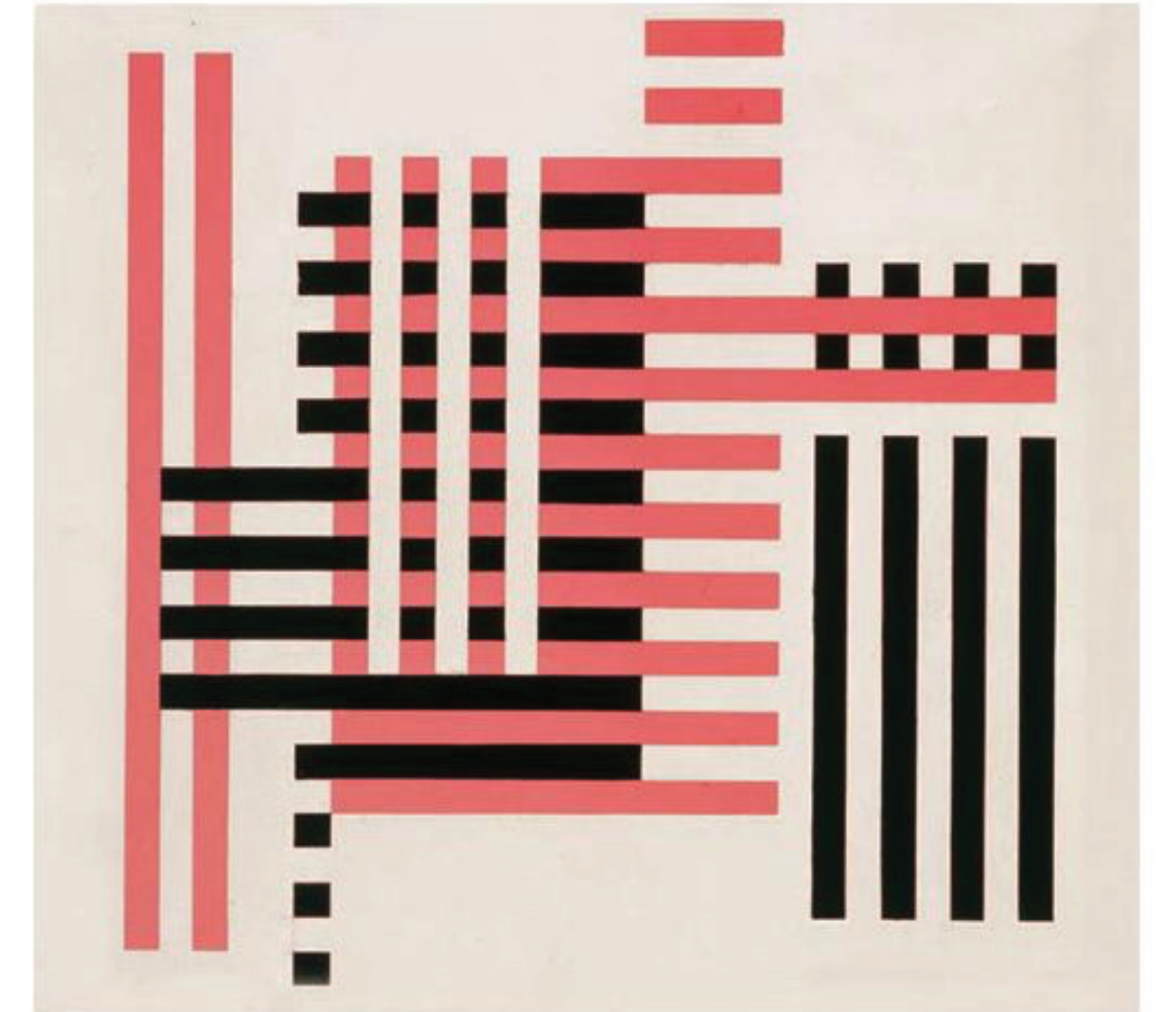
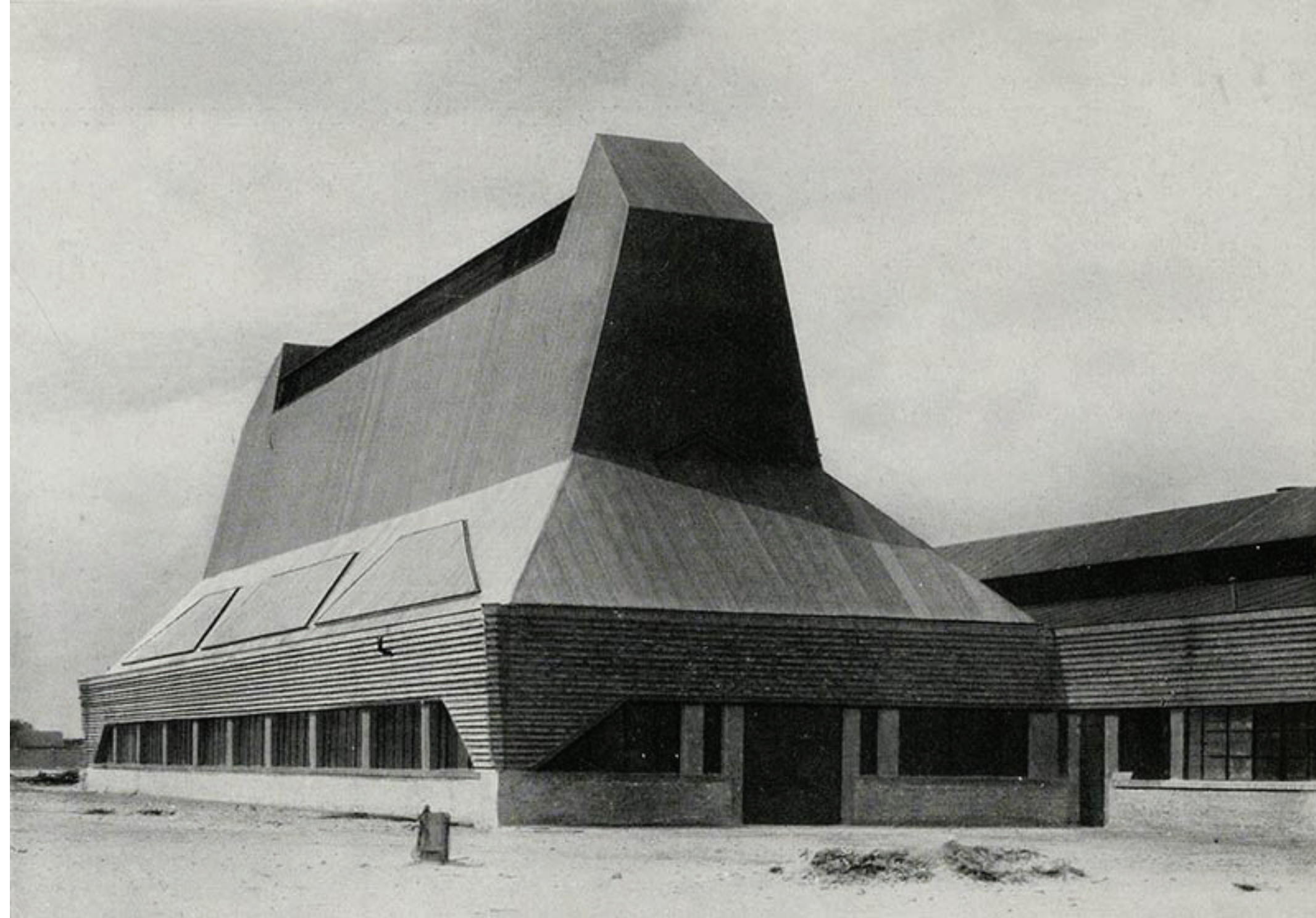
A brief survey of design history

Typography can be
used in different ways
in different cultures.

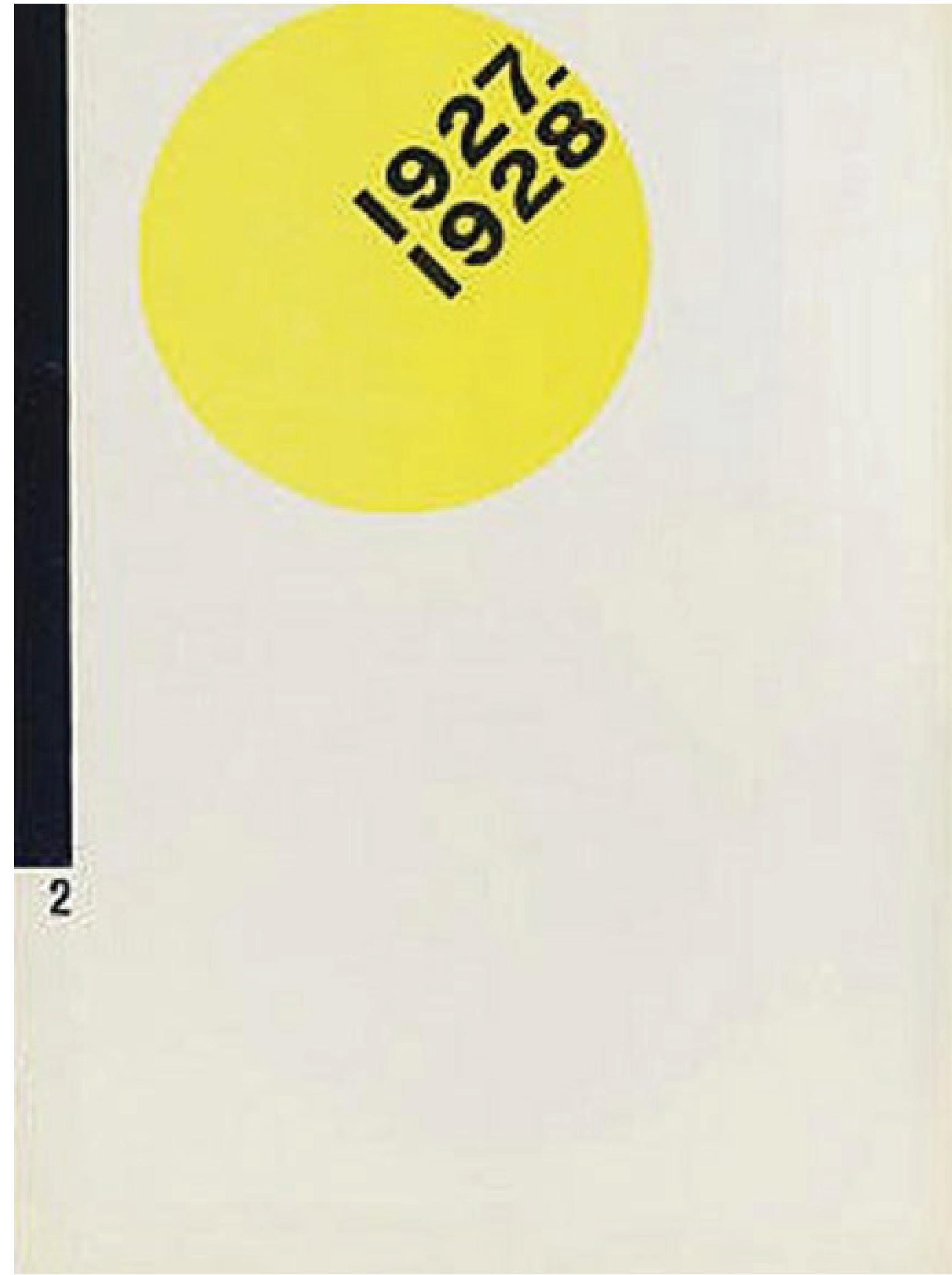
1930s: Bauhaus



1930s: Bauhaus



1930s: Bauhaus



1930s: Bauhaus

primary colors

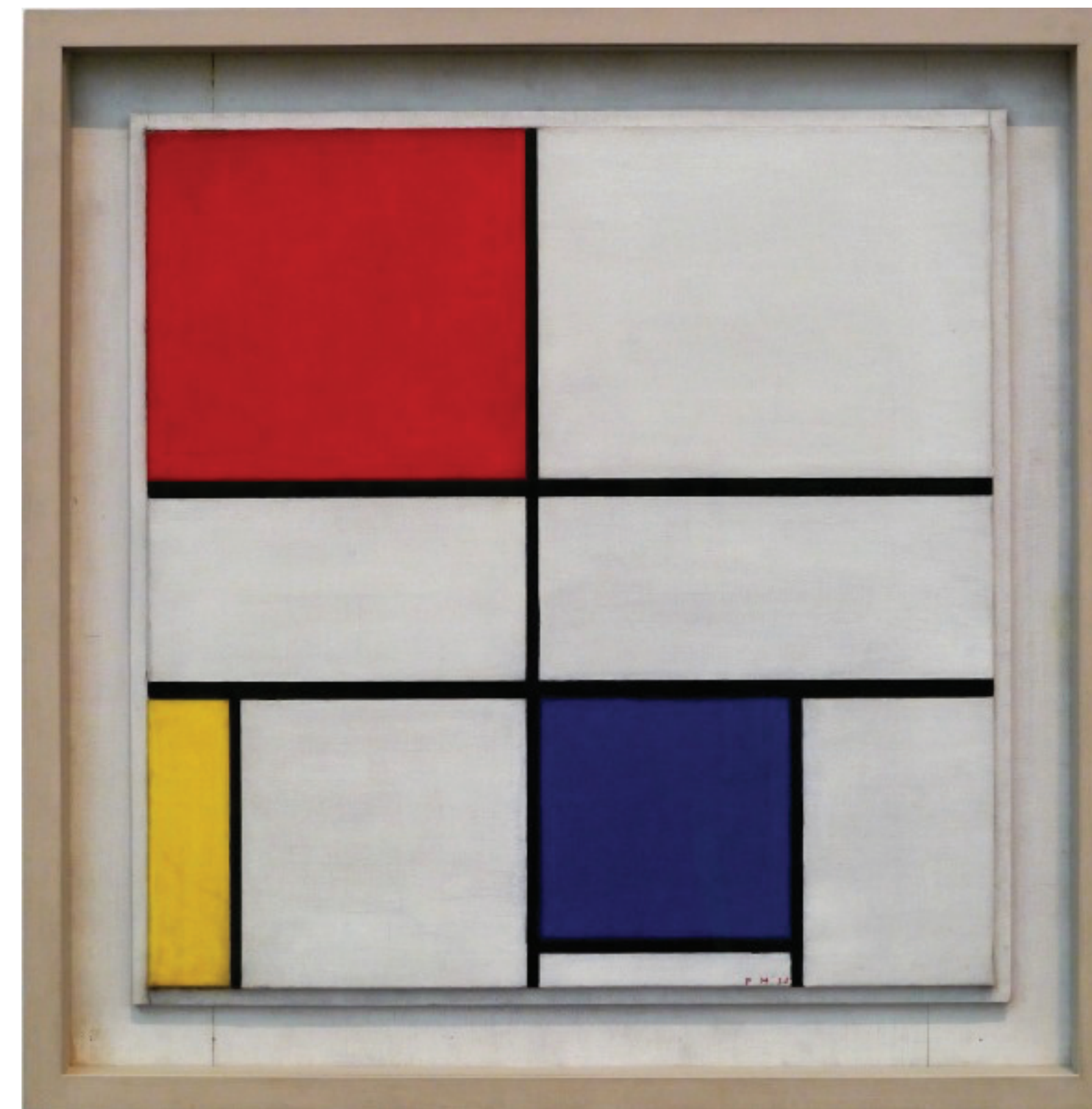
simple shapes

foundation classes

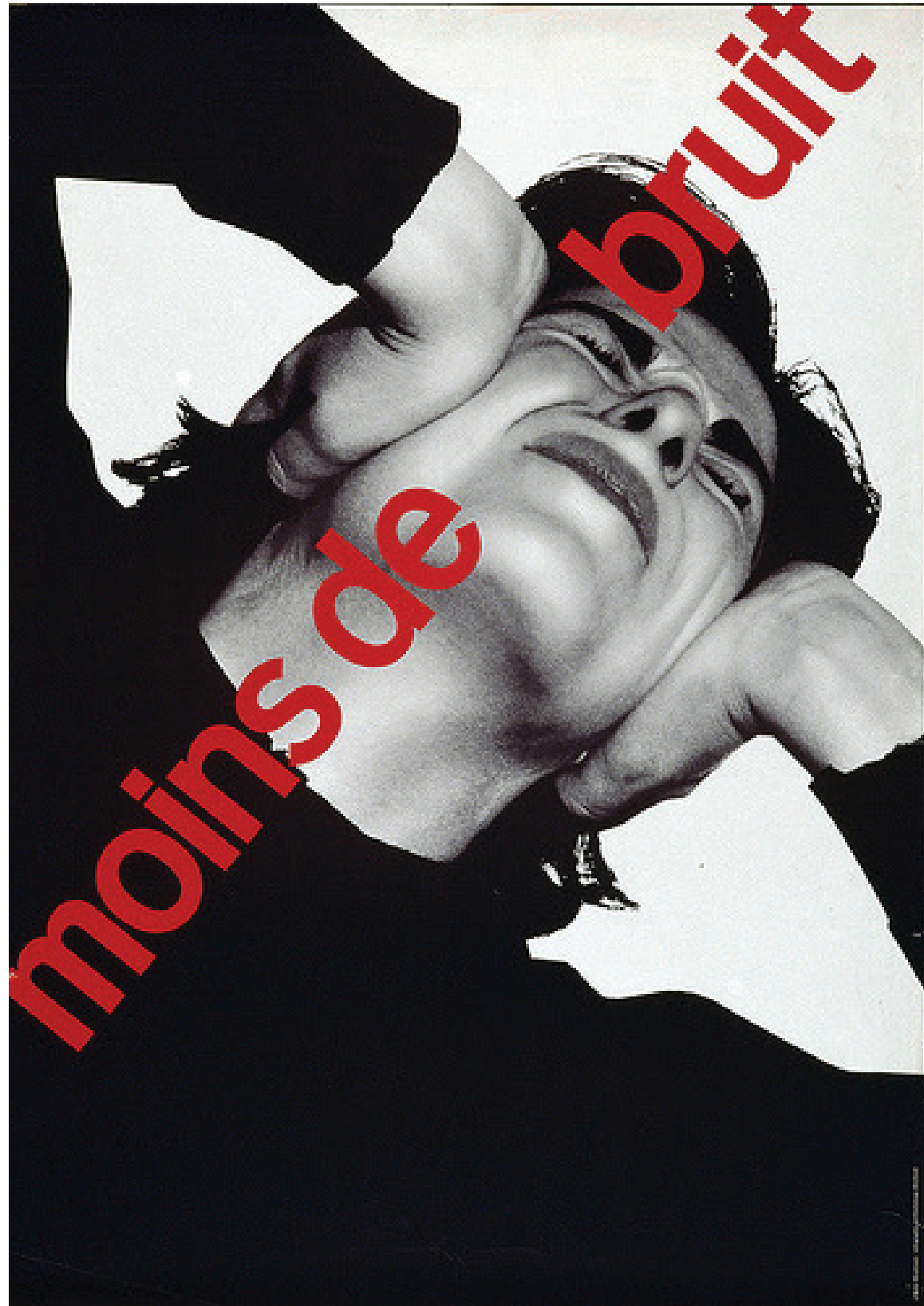
integration of craft + theory

geometric / building

1950s: Modernism



1950s: Modernism



1950s: Modernism

sought neutrality

minimal illustration

grid systems

photography

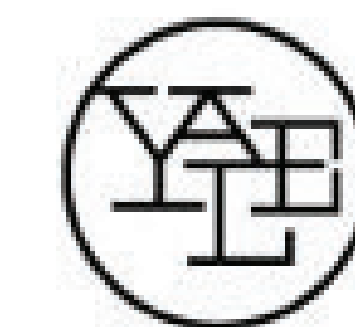
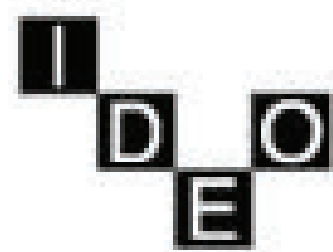
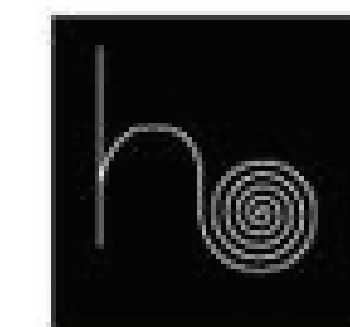
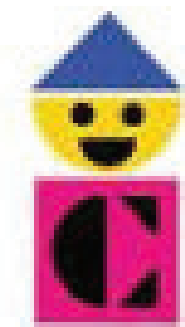
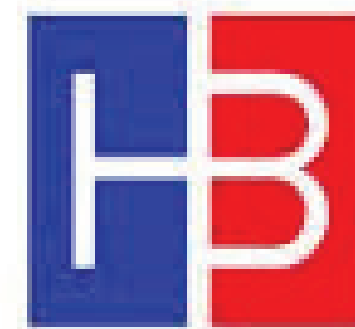
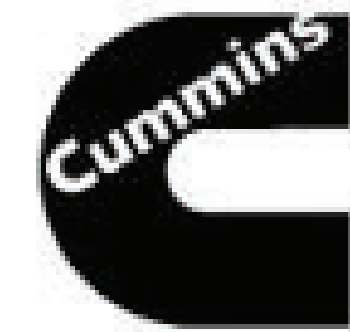
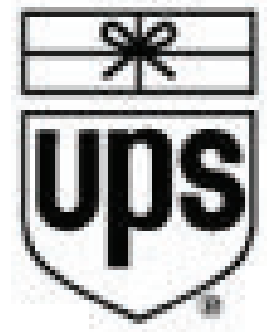
form follows function

“information architecture”

1970s: Corporate Modernism



1970s: Corporate Modernism



1970s: Corporate Modernism

simple icons

primary colors

often abstract

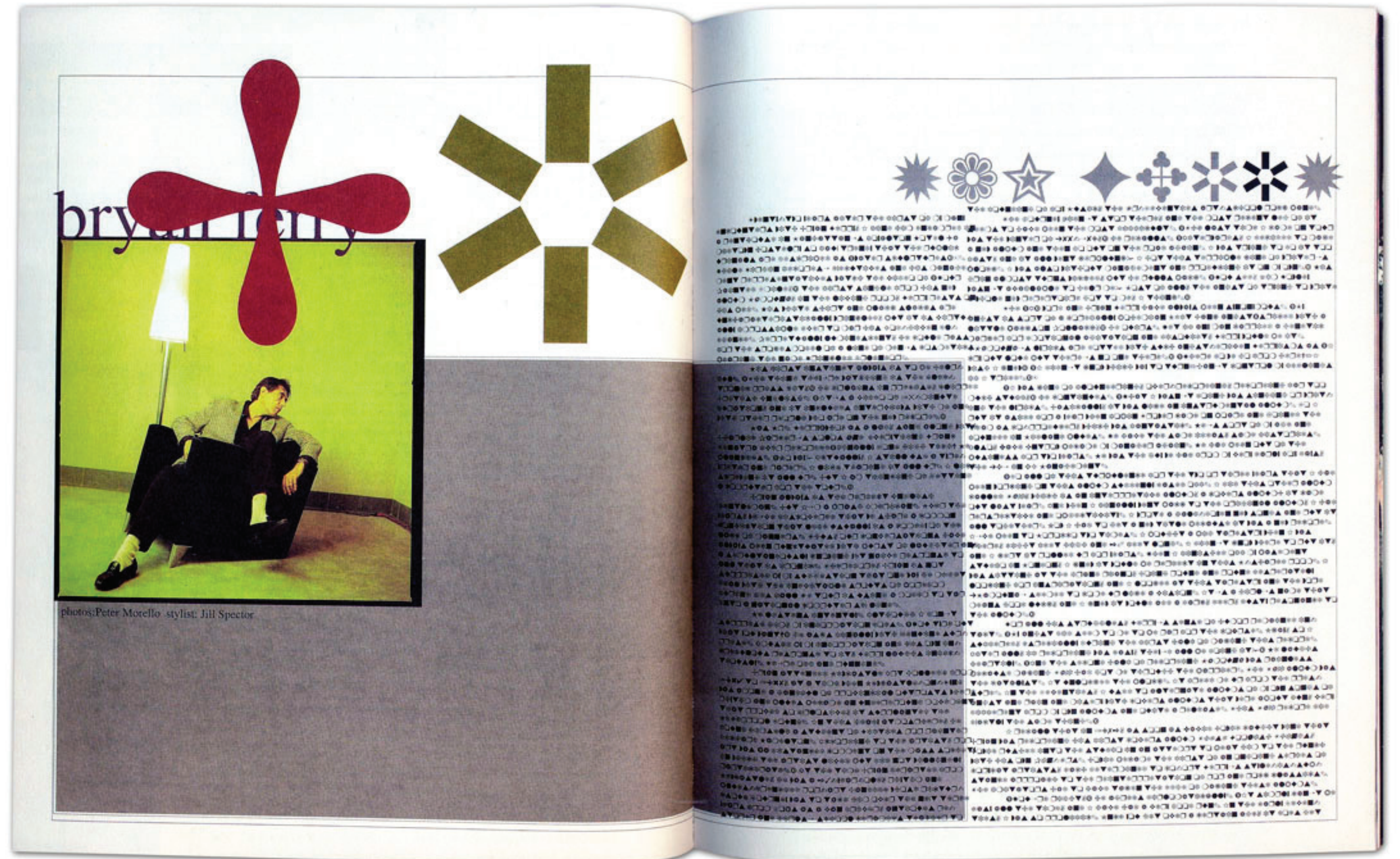
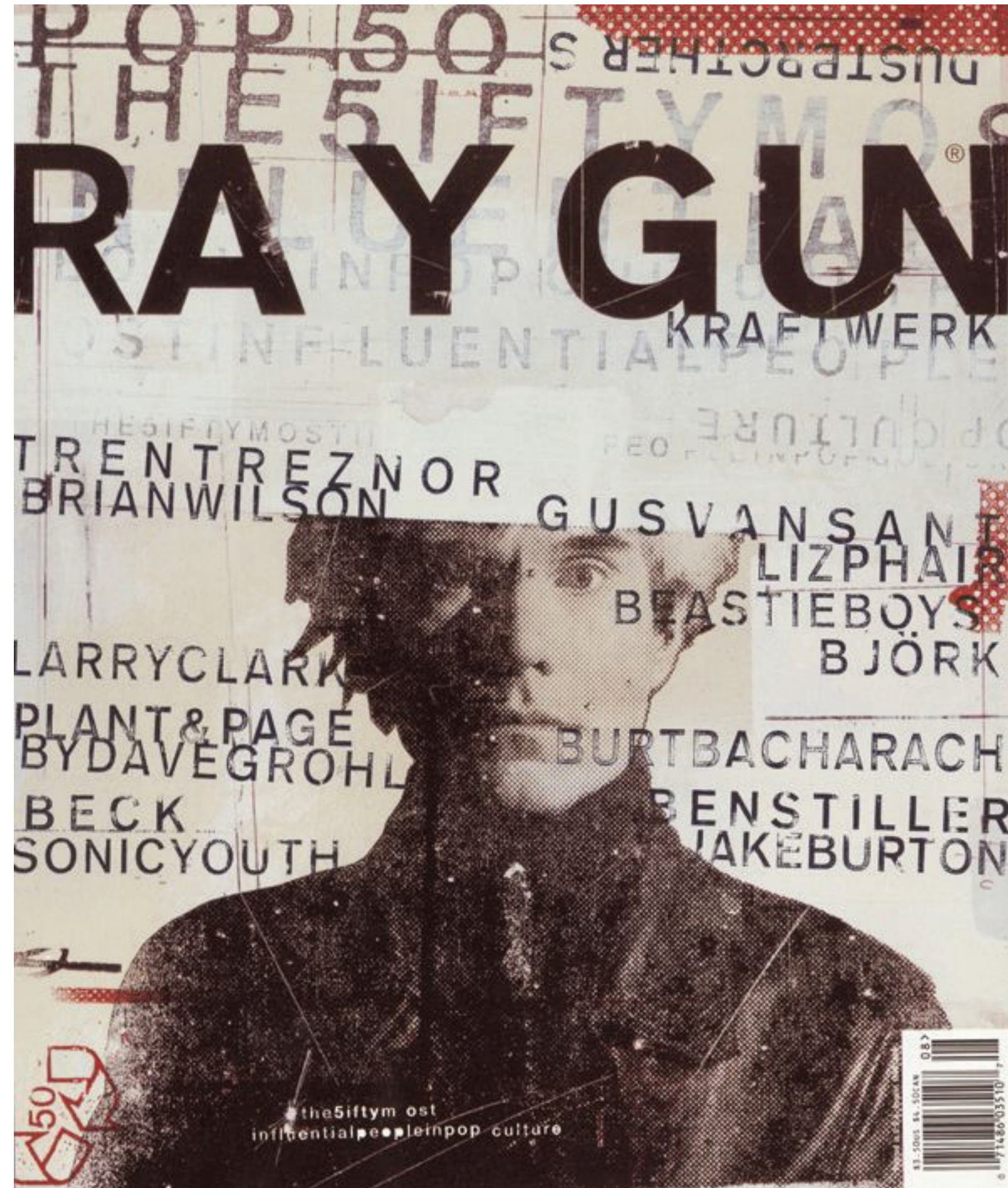
static, unchanging

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

0.

40

THE ISSUE that concerns how design in America graphic design, and how it has changed what is related to design practice, is one of the most interesting and least discussed topics. Questions of an ethical nature arise when design becomes business designers and used to deferring responsibility to their clients, who are ultimately responsible for what is produced. Designers are for the most part subservient to the client, obedient to authority, and participating in such other. The ethics of design are largely defined by a simplistic "politically correct" morality on one hand and a "bottom line" efficiency on the other, 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 anticipate and satisfy the expectations of the client and audience.

THE ISSUE with this arrangement is that the audience is for the most part a silent, unaffiliated, and unaffiliated party, thus necessitating a somewhat (usually self-appointed) "response" to become the spokesperson for the audience. This complete audience report is usually the client, or worse, a marketing consultant hired by the client. This obscures the possibility of the audience's desires contradicting the client's goals. 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. Neither the client nor with a few marketing experts, nor the designer with the best of intentions, is a credible representative of the audience.

THE ISSUE IS THE ALIENATION of 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; we may call them "users." The term "user" is recognition of the fact that design and designers are supposed to be used up by the users.

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JUST SHOW ME THE MONEY!

1.

2.

ECLECTICISM AND MODERNISM

41

IN THE GREAT 1970s, the commercial artist's aesthetic knowledge was based largely on the demands of the market place - a distance with the heart and one with effective and expedient. That market-driven aesthetic was slightly tempered by the designer's personal experience that varied from print shops, sign painting, newspaper writing, and illustration. The aesthetic knowledge of the commercial artist was a somewhat hodgepodge that had no preference for either high or low cultural style. Good or bad was only a matter of how well something was done. The only thing that was deemed unethical was to do unethical and cheap work for professional wages. Well crafted, or at least

IN 1970s of the general indifference most people have toward design, designers are hardly self-driven toward their work. In fact, they can't get enough of it. We would have guessed that post-industrial capitalism would lead to an end of the market service to others' desires? But the "others," that designers are not so eager to please are not just one others, or two others, or ten or even to please all the others. Because sometimes, it often seems there is no point in responding to one, writing a memo, or publishing a book without the guarantee of a big return, or massive publicity.

NOTWITHSTANDING, IN THE 1970s, this much-planning attitude has subjected design. The response has become more important than what's being expressed. The number of bits per inch gets, the number of fonts you will, the number of design events and magazine articles you can rack up, and how big your clients are, are what designers value most. The bigger is better, particularly in regard to clients and money. Nothing more were more getting younger more. Just like music, film, clothing, and television, designers, and design companies are selling longer for higher returns. It is evident our sense of time that designers are consider clients like Nike, Ferrari, and MTV the most desirable. 1970s design events that were once filled with great books, substance designs, and public signage systems, and took more like sporting goods catalogs for printers.

THE DESIGNER'S job culture is related to education levels, that that some design schools have to follow the money? Some a designer's clients are more for big, and their audience less young. It would be logical to conclude that the really important design work of the 1970s will be done for big fund and money, and the most desirable clients will be better and floundering.

IN DESIGN CONCEPT you often hear designers use the expression "selling out," but what does that mean in a practice in which the selling always precedes the production? But what exactly is being sold out? The designer's (collegiate and students) that are those based on? Is design that doesn't attempt to take money matter better than that which does? There has certainly never been a shortage of really creative fine design. The designer who believes that "selling out" is a market matter than deciding to personally higher production has obviously never really sold out. Selling out is to work work and probably more appreciating that selling by one's own self-fulfilling principles.

WHEN IT COMES to the relationship between design and money, we see for one question of value services. Except aside for the use that status: the bigger the client is, the higher the charge. In fact the client's perspective the bigger just the designer is, the higher the fee. But why would a client spend more money to work with a bigger party? It's like participation: if you don't pay for it, it doesn't work - not even in your. That's not to say every office, and all these employees and design events, it's got to be worth the price. Right?

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Starting From Zero

KEITH ROBERTSON

Towards a new order

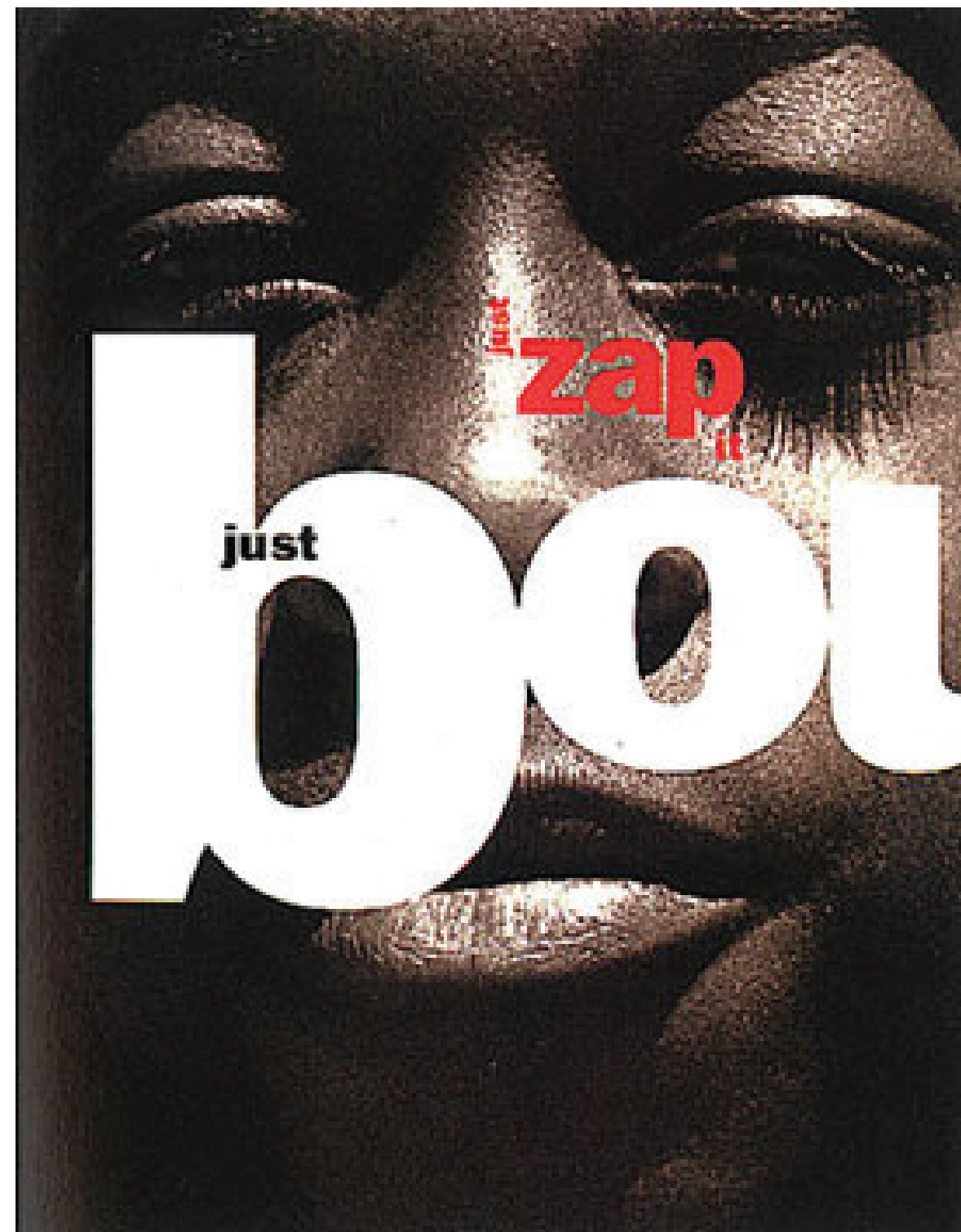
Keith Robertson is the first designer of the International Style, but he was also one of a generation of artists who were not so much interested in the style as in the process of design. He was one of the first to see design as a process, not just a product. He was one of the first to see design as a process, not just a product. He was one of the first to see design as a process, not just a product.

Henk Elenga

Creativity at its deepest, is a return to a primary process rather than a response to external stimuli. The choice of using Helvetica in the article points to only for Helvetica and why.



Neville Brody



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1990s: Desktop Publishing

Layers

“grunge”

challenged legibility

postmodern: against modernist methodology

2010s: Global Style

blends modern/postmodern

simple designs

intentional 'ugliness'

2010s: Global Style

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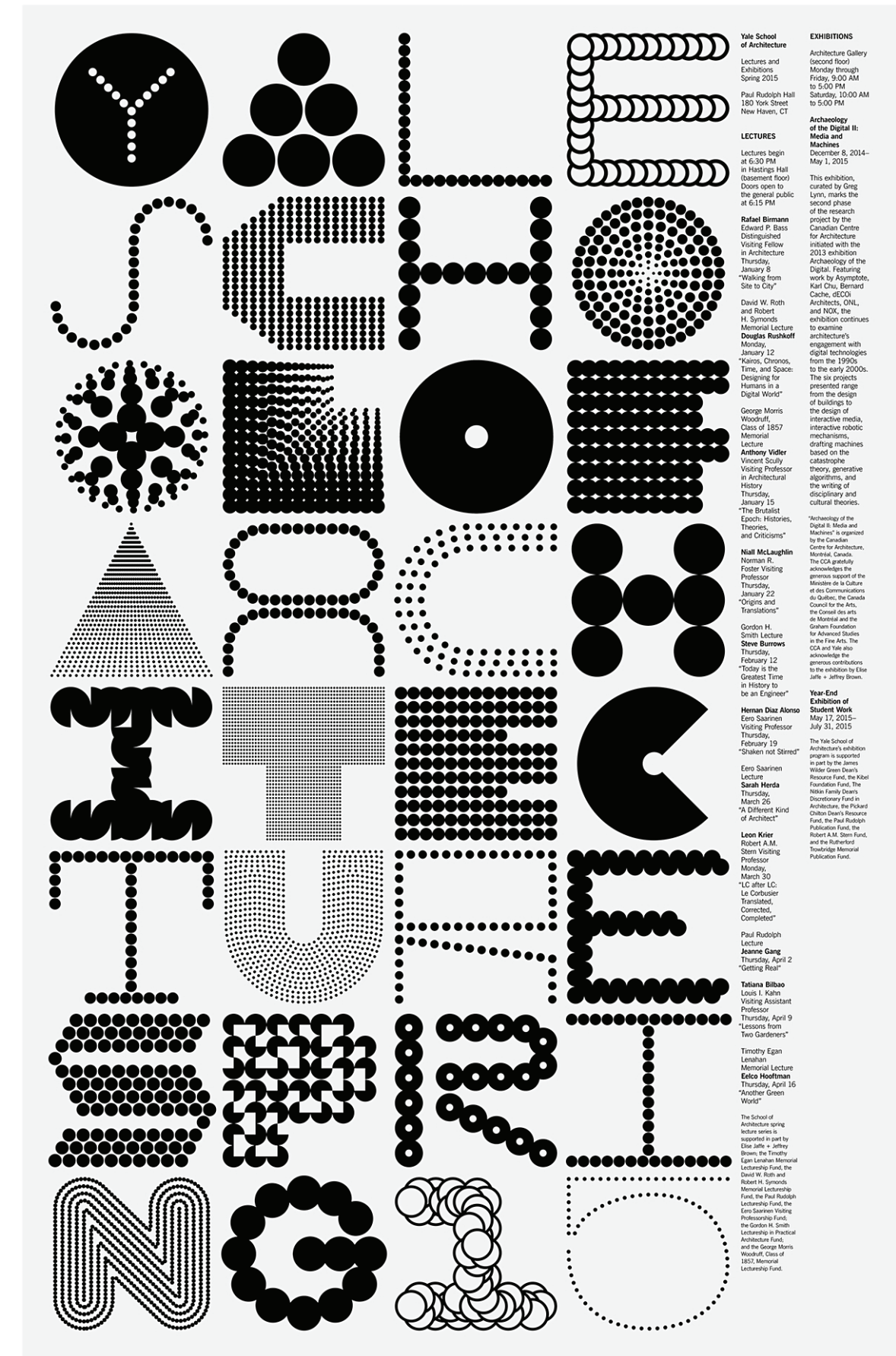
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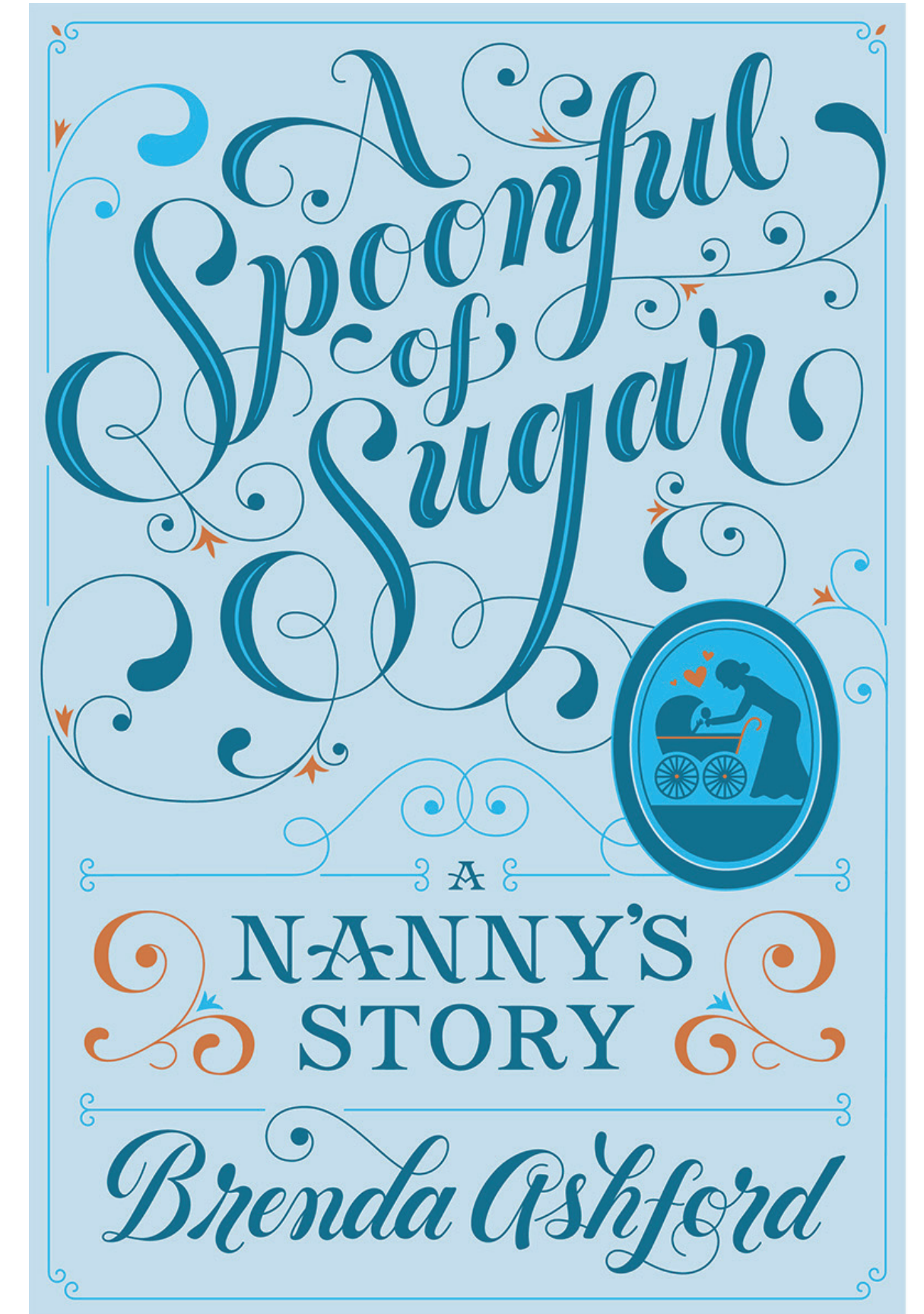
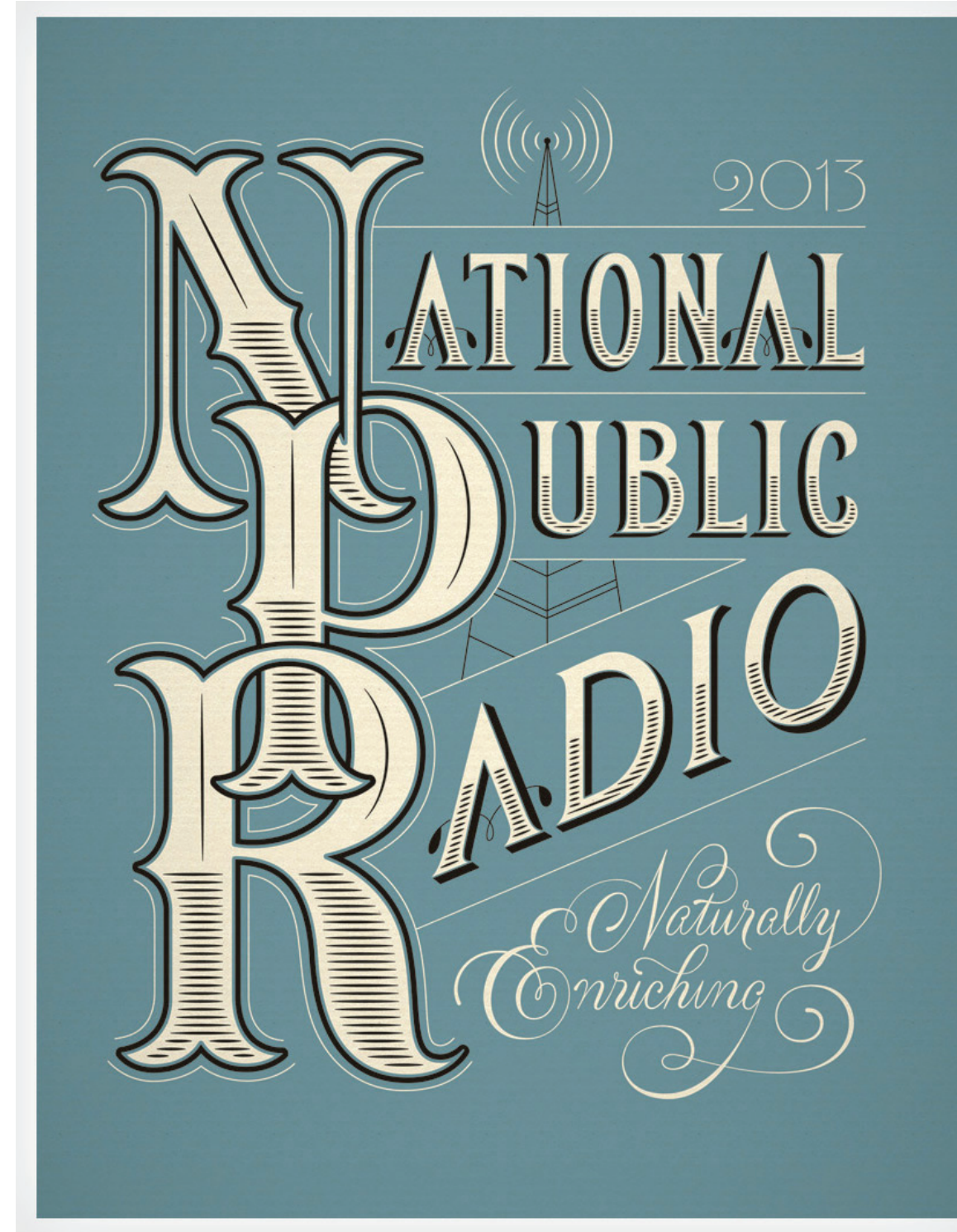
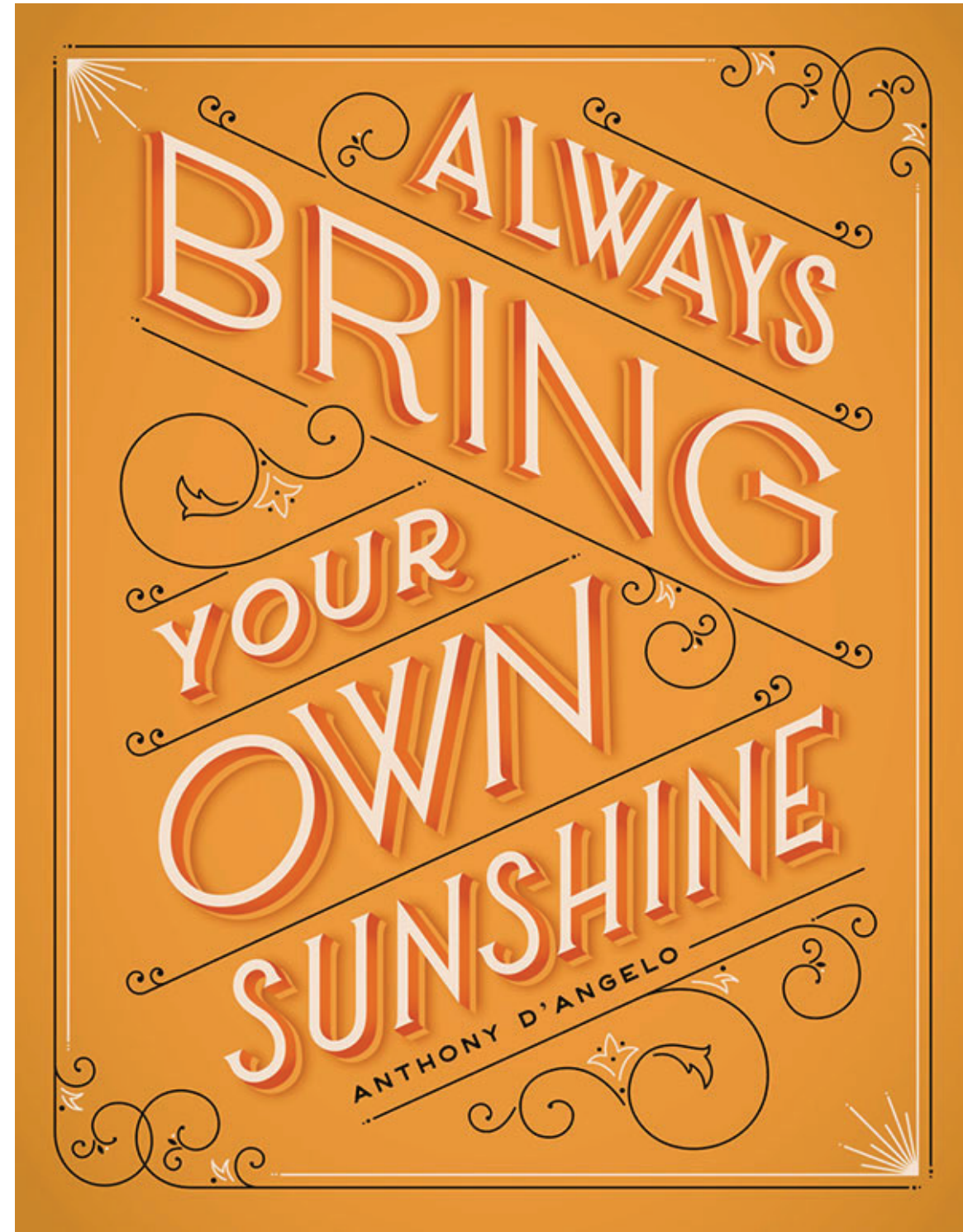
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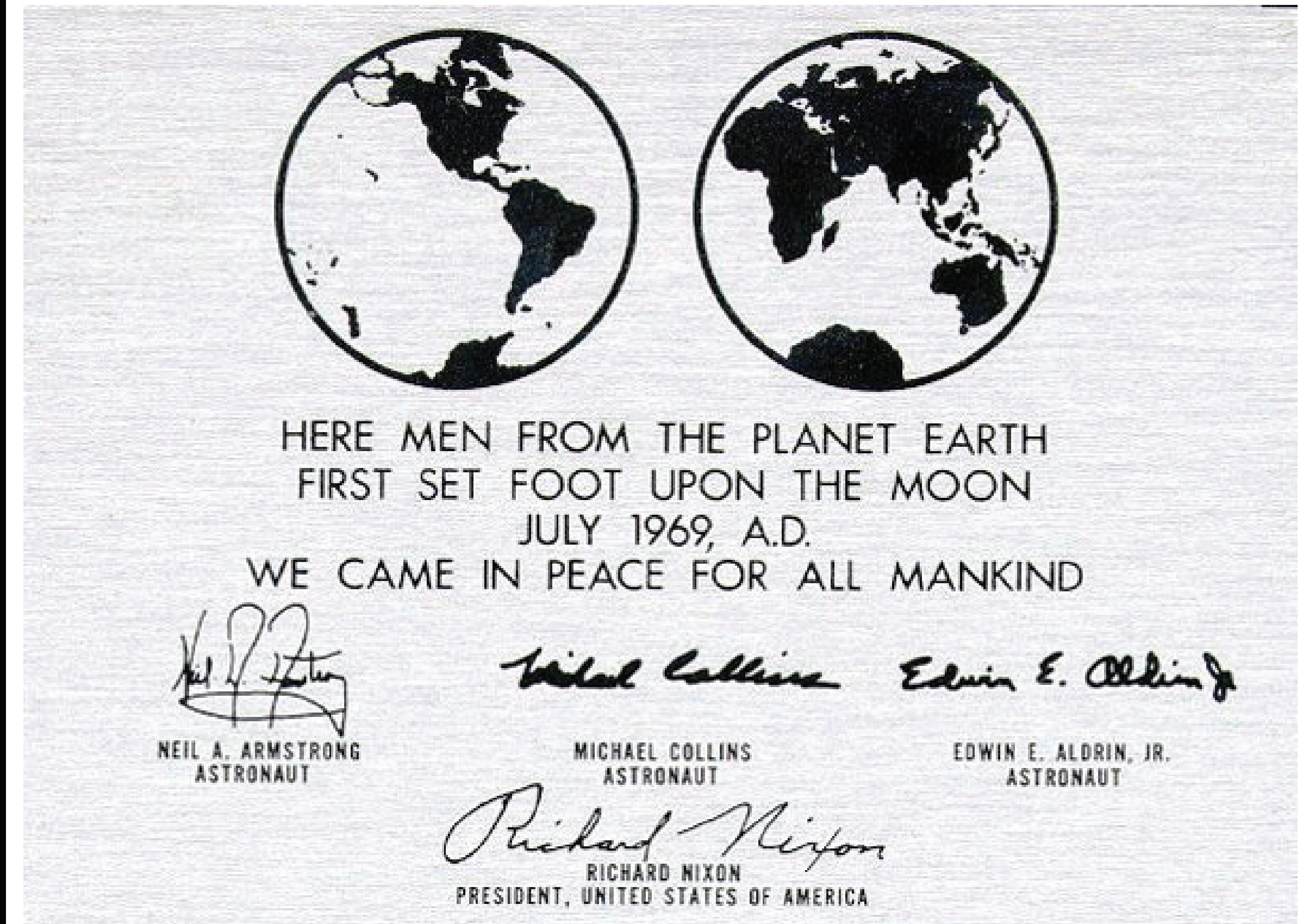


All typefaces (and design in general) is born out of specific cultures. Every design carries with it meaning that can change throughout history.

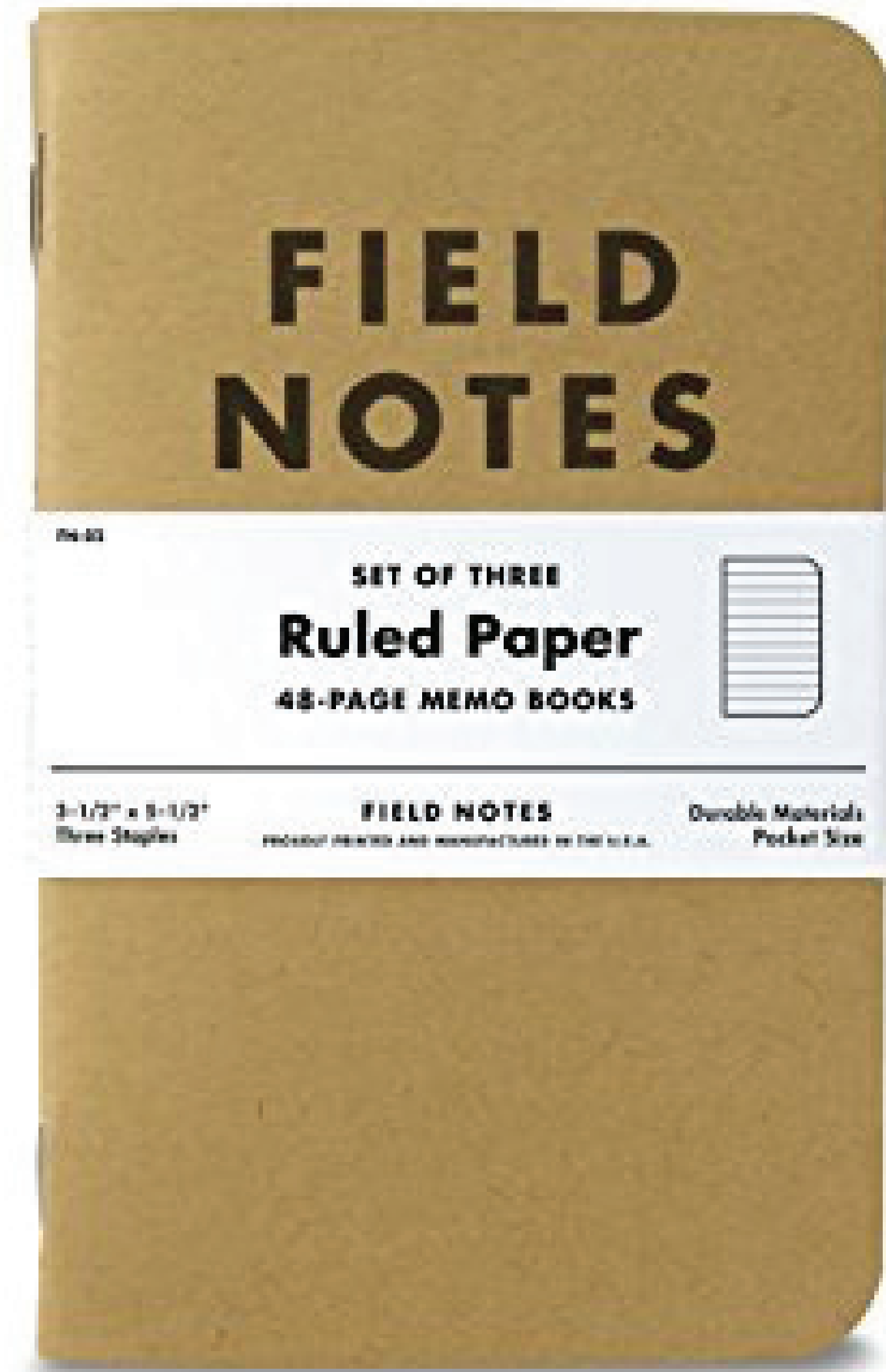
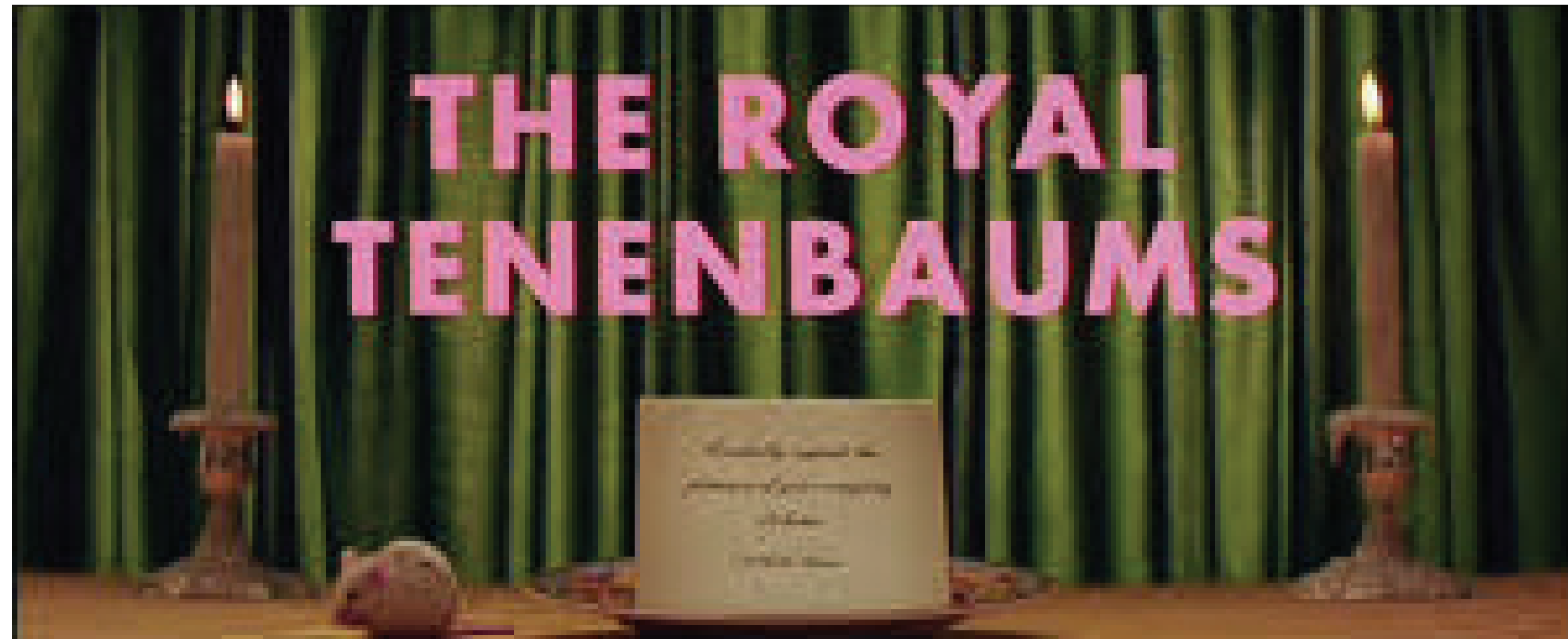
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Futura



Futura

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therefore
I am



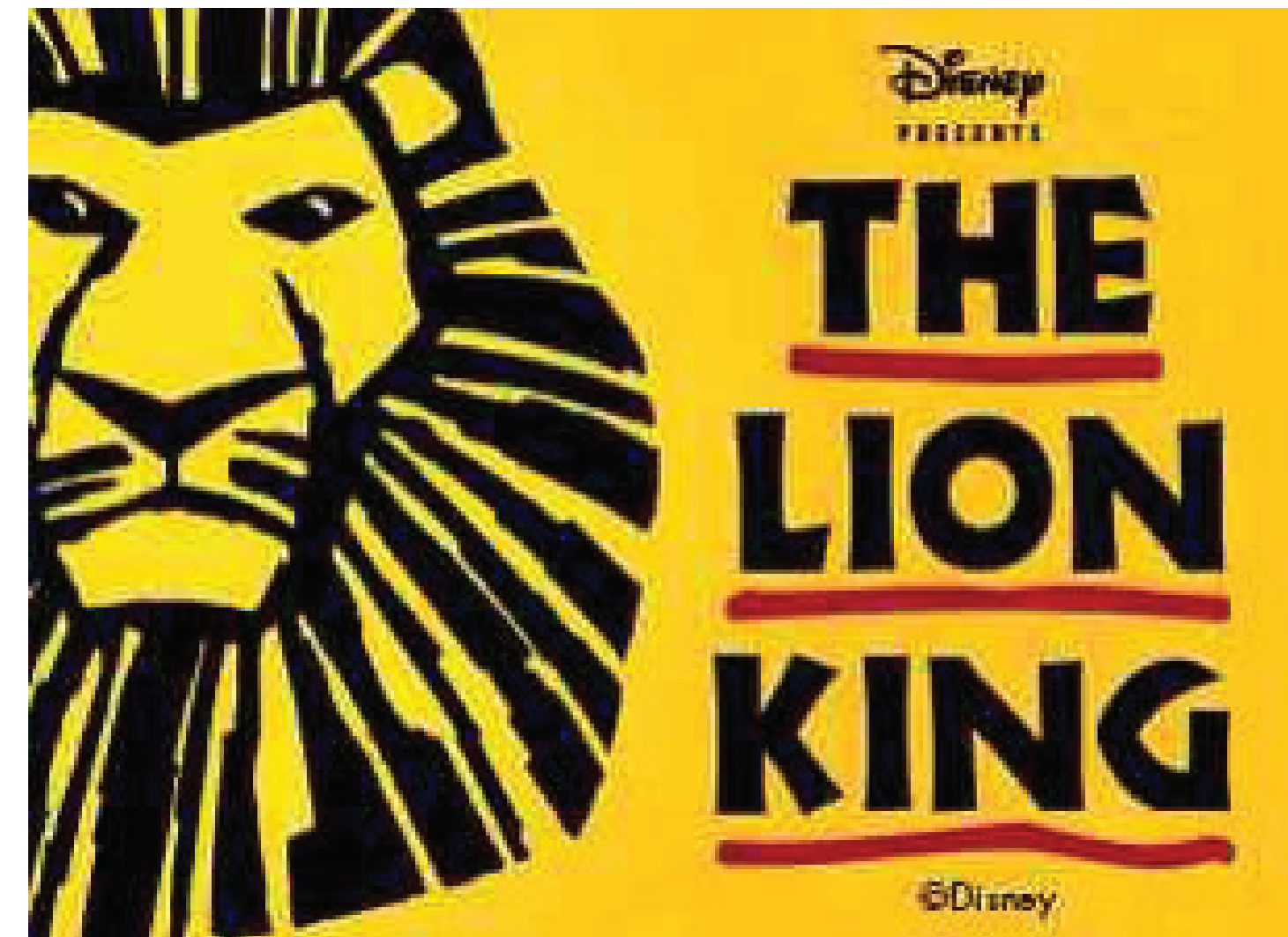
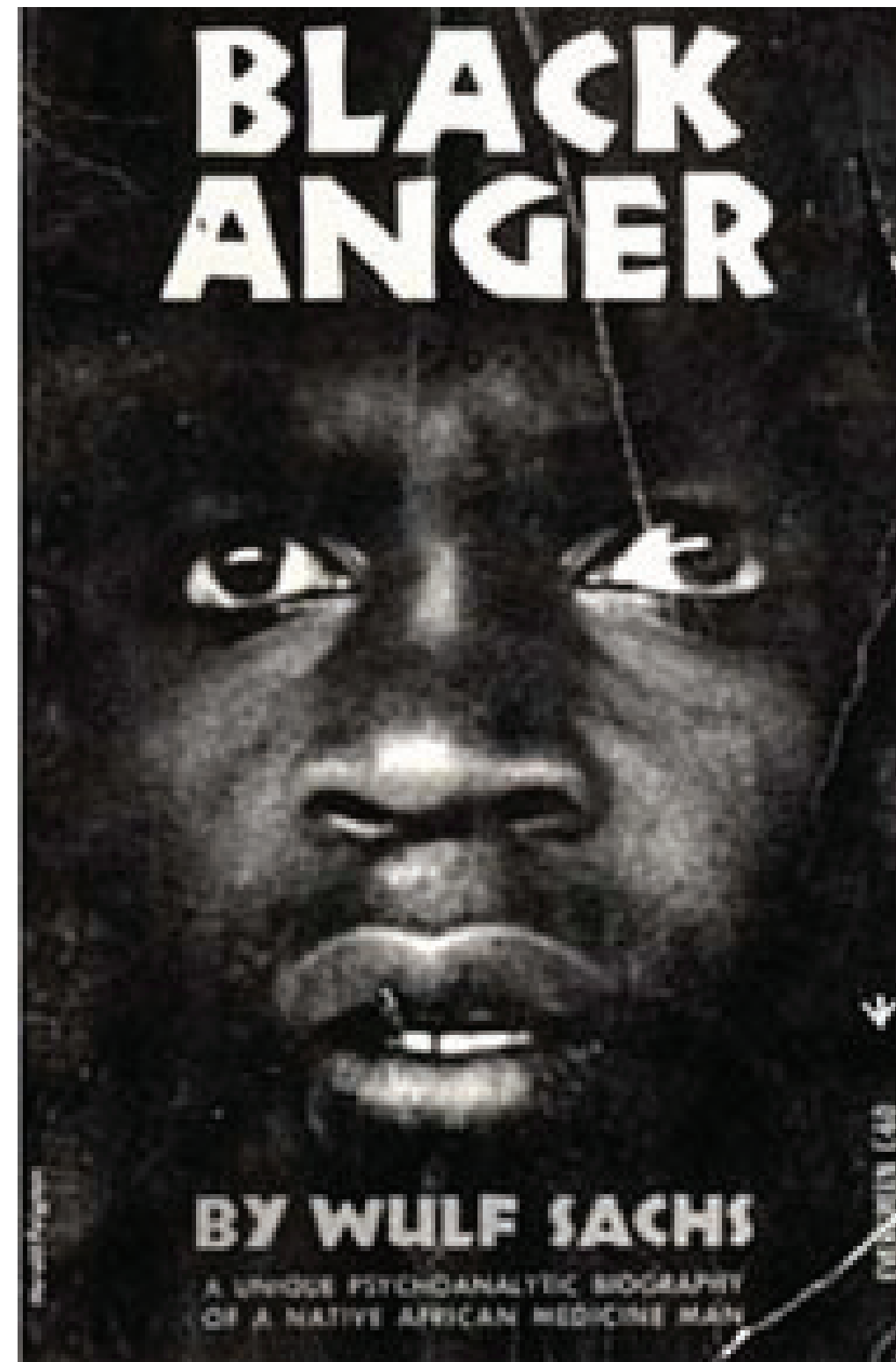
Helvetica



Helvetica



Neuland (can typography be racist?)



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