7º Encontro de Tipografia

7E

Rhythmus

Lisboa • 25 & 26 Novembro, 2016

PROGRAM

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Fernando Moreira da Silva [FA-UL]
Teresa Olazabal Cabral [FA-UL]

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Collaboration
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Inês Reis
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Faculdade de Arquitectura da Universidade de Lisboa

Rua Sá Nogueira, Pólo Universitário Alto da Ajuda, 1349-063 Lisboa, Portugal

1 Entrance
2 Welcome Desk and Check-in
3 Room: Cubo
4 Room: 4.022
5 Calligraphy Exhibition
6 Lunch

| 09h00 › 09h45 | Welcome Desk & Check-in |

09h45 · OPENING SESSION

10h00 › 11h30

PARALLEL SESSIONS

CUBO · MODERATOR: ELISABETE ROLO

Take your thoughts to the letter: the relationship of children with written language
JOANA SILVA
Faculdade de Arquitectura da Universidade de Lisboa

In the scope of the Master's in Communication Design of FAUL, we present in this communication an editorial project that seeks to complement the particular teaching of writing method used in the 1st year of elementary in the school *A Torre*.

Introduction to typographic form – a pedagogical experience of introduction to the design and shape of letters
JORGE BRANDÃO PEREIRA
Escola Superior de Design · Instituto Politécnico do Cávado e do Ave

This paper presents the pedagogical experience of introducing to the drawing and shape of letters, particularly in the strategy of development, implementation and analysis of an exercise to develop visual experiences, systematization and creativity, focused on the study of the graphic shape of the letter.

The experience in teaching typography in a private higher education institution in Porto
DANIEL BRANDÃO
JOÃO TIAGO SANTOS
Escola Superior Artística do Porto

We will share and analyse the methodologies, results and difficulties from teaching typography in a private higher education institution in Porto, seeking for criticism, recommendations and new ideas to explore in future paths.

Teach (and learn) typography using the social media
LUÍS MOREIRA
Instituto Politécnico de Tomar Portugal

To share in a social network what you've taught and what you've learned in the classroom perpetuates the knowledge, ignites the critical sense and the desire to know more and more.

ROOM 4.022 · MODERATOR: MARCO NEVES

The sway of cultural identities in urban space – Scriptural dispositifs as agents in inter/national restaurant letterings
IRMI WACHENDORFF
University of Duisburg-Essen / Folkwang University of the Arts · Germany

Typographical voices in multiple languages and script systems create the visual backbeat of today's global urban environments. My research analyses the contribution of multilingual and multi-scriptural typography in public spaces to acts of identity creation, social belonging and social recognition.

Preliminary notes on the design of the Superman title logo and its influence on the graphic design of Superheroes
BRUNO PORTO
SELMA REGINA OLIVEIRA
Universidade de Brasília – UnB · Brazil

An exploratory study on the Superman title logotype from the comic strips and comic books, widely used to establish a visual identity of the character across different media, its pulp fiction origins and how it influences other superheroes' logos development.

Brand identity beyond shape. Ideals and elements of brand identity on tv opening credits.
JOÃO BRANDÃO
RICARDO PESTANA
DANIEL RAPOSO
CIAUD

Visual Identity is essential to the success of companies and products. This notion is especially clear in the vast market of TV series. Due to its audiovisual medium characteristics, animation is a viable resource. Its use provides a System that can explain and (re)present a Visual Identity in diverse narratives, creating a more fascinating and effective corporate communication.

Ultra aesthetic: Extreme lettering and typography in contemporary poster design
PAUL HARDMAN
Universidade de Coimbra

A survey of the radical edge of poster design, in which a global community of designers are competing to stand out in an over saturated field."

| 11h30 › 12h00 | COFFEE BREAK |

12h00 › 13h30

CUBO · MODERATOR: JOÃO BRANDÃO

ROOM 4.022 · MODERATOR: LEONOR FERRÃO

PARALLEL SESSIONS

The Teaching of Lettering and Calligraphy for Architects in the First Half of the 20th Century in São Paulo
JOSÉ ROBERTO D'ELBOUX
FAUUSP · Brazil

An analysis of the teaching process of lettering and calligraphy through class syllabi, class notes, students' works, books and other learning material found in the archives of the leading courses for architects and draftsmen.

Notations: editorial cadences.
MÁRIO JOEL MAIA NOGUEIRA

From the Editorial Design perspective to a brief comparative study between the literary and musical notation systems: a context of convergence with particular emphasis on the issues regarding the questions about *Tempo* and rhythm.

The typefaces of the modernist posters of the Pilgrimage of Senhora da Agonia
MARLENE AZEVEDO
ANA FILOMENA CURRALO
PEDRO FARIA
Instituto Politécnico de Viana do Castelo

This article explores the concept of typography applied to the posters of the pilgrimage Senhora da Agonia from the 30th, 40th and 50th decades of the 20th century, demonstrating that these posters are indeed, supports that represent numerous styles of typography.

Page as a studio, fonts as microphones: recording with type
ALEKSI SALOKANNEL
Finlandia

Typography is textual and visual – and auditory. Exploring the parallels between typography and music, the rhythms and the spaces where these are captured and how; fonts as recording equipment, layouts and their acoustics.

The drawn letter, rhythmic due to the sound of the text. The importance of the plasticity of handwriting in the interpretation of the textual content of a modern edition.
CRISTIANA RODRIGUES SEREJO
FBAUL

Identify and present practical examples where the letter manually drawn can, through rhythm and plasticity, reinforce intentionally, the formal relationship of the letter with the meaning of the text.

Revival of Letterpress: the Portuguese scenario
PEDRO AMADO
Universidade de Aveiro
VÍTOR QUELHAS
Instituto Politécnico do Porto
CATARINA SILVA
IPCA

This paper presents a detailed characterization of currently operating Portuguese letterpress authors, their work and their workshops, organized into two categories, demonstrating that traditional printers and graphic designers are working together to revive, explore and develop this practice.

***Toponímia*: a ceramic typeface**
ANA SOFIA FÉLIX
By Com

Toponímia is a typeface developed for ceramic street signs. The aim of its creation is to promote national ceramics production and to preserve the existing Portuguese ceramic signs.

Brazilian Letterpress Today: a brief review
RAFAEL NEDER
Universidade FUMEC e Centro Universitário SENAC/SP
GISELA BELLUZO DE CAMPOS
Universidade Anhembi Morumbi, Brazil

In his presentation, the author focuses to show some achievements of the research "The Contemporary Practice of Letterpress Printing in Brazilian Graphic Design" and make some considerations about the uniqueness of letterpress printed matter.

13h30 › 15h00   L U N C H   B R E A K

15h00 › 16h00	**CUBO** · MODERATOR: FERNANDO MOREIRA DA SILVA		**ROOM 4.022** · MODERATOR: JOÃO PAULO MARTINS	
PARALLEL SESSIONS	**Los ritmos cruzados de Jaugeon: la *courante moyenne*** ORIOL MORET *Universitat de Barcelona · Spain*	A revision of the *courante moyenne*, the original "italic" for the *Romain du Roi* project, as told by Jacques Jaugeon in his 1704 manuscript.	**Tai-Ahom and its typographic implementation** SERGIO TRUJILLO *Enigma Design*	Typographic analysis of the Tai-Ahom script –its historical and cultural background, behavior and appearance, and its most relevant typographic renditions– accompanied by a type design proposal.
	Tipografía contracorriente: la reacción francesa a las lineales neogrotescas MANUEL SESMA *Universidad Complutense de Madrid Spain*	The traditionalist French typography after the Second World War felt the threat of phototypesetting and sans-serif types of Germanic origin. Faced with this situation, they fall back on classical models of their own history and the definition of a specifically Latin model as incised.	**Tipografia e catalogação ortográfica das línguas indígenas brasileiras** RAFAEL DIETZSCH *Universidade de Brasília · Brazil*	The main goal of this ongoing research consists in an up-to-date data collection and cataloging of the orthographies of Brazilian languages, as well as their typographic characteristics.
	A brief overview of early printing in Brazil EMERSON ELLER *Faculdade de Belas Artes da Universidade de Lisboa, FBAUL*	The aim of this communication is to present an overview of the emergence of the Brazilian press, raising issues relating to the history of printing and typography in Brazil.	**Metodologias para a criação de um tipo de letra Tamil e Malayalam** JOANA CORREIA *&DISCOVER*	This paper discusses the design methodology to achieve quality standards in Non-Latin type design through a case study of a Tamil, Malayalam and Latin typeface.
	Pedro Cerqueira, "Gordo Letters" – O primeiro [tató]grafo português? SUSANA AZEVEDO CARDAL *CIAUD · FAUL*	The "abstract calligraphy" of Gordo Letters it's made through the traditional handlettering mixture with the new style calligraphy, reproducing in the skin the manual mode and the gesture that confers on paper.	**Kinetic typography – the dynamic nature of type** SARA ANTUNES *Faculdade de Arquitectura da Universidade de Lisboa*	Typography, just by itself, has already the power of drawing reader's attention, because of our natural curiosity in understanding the meaning of what is written; with the association of motion, its capacity of conveying our emotions can be brought to level that static text would hardly reach.
16h00 › 16h30	COFFEE BREAK			

16h30 › 17h30	**CUBO** · MODERATOR: TERESA OLAZABAL CABRAL	**ROOM 4.022** · MODERATOR: GONÇALO FALCÃO

PARALLEL SESSIONS

The current pace of type design distribution on the web: changing the rhythmus of contemporary typeface specimen publication
PEDRO AMADO
Universidade de Aveiro
CATARINA SILVA
IPCA

This paper presents an ongoing research on the main features, functions and distribution strategy of typeface specimens. We analyzed a sample have concluded that print is amplified and should be articulated with the digital medium.

The evolution of the book and typography with the evolving printing press
ANA MARTA FERREIRA

The book is an object of incomparable cultural importance. This status was only possible thanks to the invention of the printing press in c.1440. This project explores the book's and typography's evolution in this period of great change.

Graphic Design out of the door: projecting a typographic intervention for collective spaces
MATEUS RUSSOLO
FERNANDA HENRIQUES
TOMAS QUEIROZ FERREIRA BARATA
Universidade Estadual Paulista "Júlio de Mesquita Filho" – UNESP

The project entitled "Graphic Design out of the door: projecting a typographic intervention for collective spaces" presents the results of an interdisciplinary, urban intervention by Brazilian university students from UNESP.

Pelotas architectural typography: an exploratory study about a brasilian interior city – Pelotas – typographic landscape
DANIELA BRISOLARA
Brasil

The present work, based on the contextualisation of the research "Pelotenses typographic landscapes: exploratory study on typography in urban space", presents samples of the category "Architectural Typography" as well as the adaptation of data collection and cataloging forms. The study has been carried out in certain urban areas of Pelotas, a city in the south of Brazil.

Bonde: From lettering heritage to a multi-width type family
ALVARO FRANCA
ESDI · Brazil

A brief overview of the existing historical research on the signage used in the cable-cars that ran in Rio de Janeiro during the 19th and 20th centuries, followed by a detailed presentation on the design process of a multi-width digital type family based on the hand painted lettering used in these vehicles, including details about collecting reference material, the iterative design process used and a workflow based in custom made programming tools written in Python specifically for this project.

Eastern Rhythms / Western Structures: Rise of Iranian Graphic Design
POUYA JAHANSHAHI
USA

Survey of the evolutionary path of Iranian graphic design with focusing affects of Iran's tumultuous relationship with the West, from advent of letterpress, Islamic revolution (1977) through the digital era.

18h00   **CALLIGRAPHY EXHIBITION INAUGURATION**
With All the Types and Lyrics

marina
chaccur

laura
meseguer

mário
feliciano

jorge
silva

manuel
sesma

09h00 › 09h30	Welcome Desk & Check-in
09h30 › 10h30	**MARINA CHACCUR** *Type life*
10h30 › 11h30	**LAURA MESEGUER** *Let Type Talk: The emotional side of type*
11h30 › 12h00	C O F F E E B R E A K
12h00 › 13h00	**MÁRIO FELICIANO** *Pessoal e transmissível*
13h00 › 13h30	**Round Table with the three speakers of the morning** MODERATORS: VÍTOR QUELHAS | CATARINA SILVA | PEDRO AMADO
13h30 › 15h00	L U N C H B R E A K
15h00 › 16h00	**JORGE SILVA** *HandyType*
16h00 › 16h30	C O F F E E B R E A K
16h30 › 17h30	**MANUEL SESMA** *Type as forced identity*
17h30 › 18h00	**Round Table with the two speakers of the afternoon** MODERATORS: LUÍS MOREIRA | LEONOR FERRÃO
18h00 › 18h30	**CLOSING SESSION**

7º Encontro de Tipografia

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24 › 28 NOV
https://fontstand.com/7et