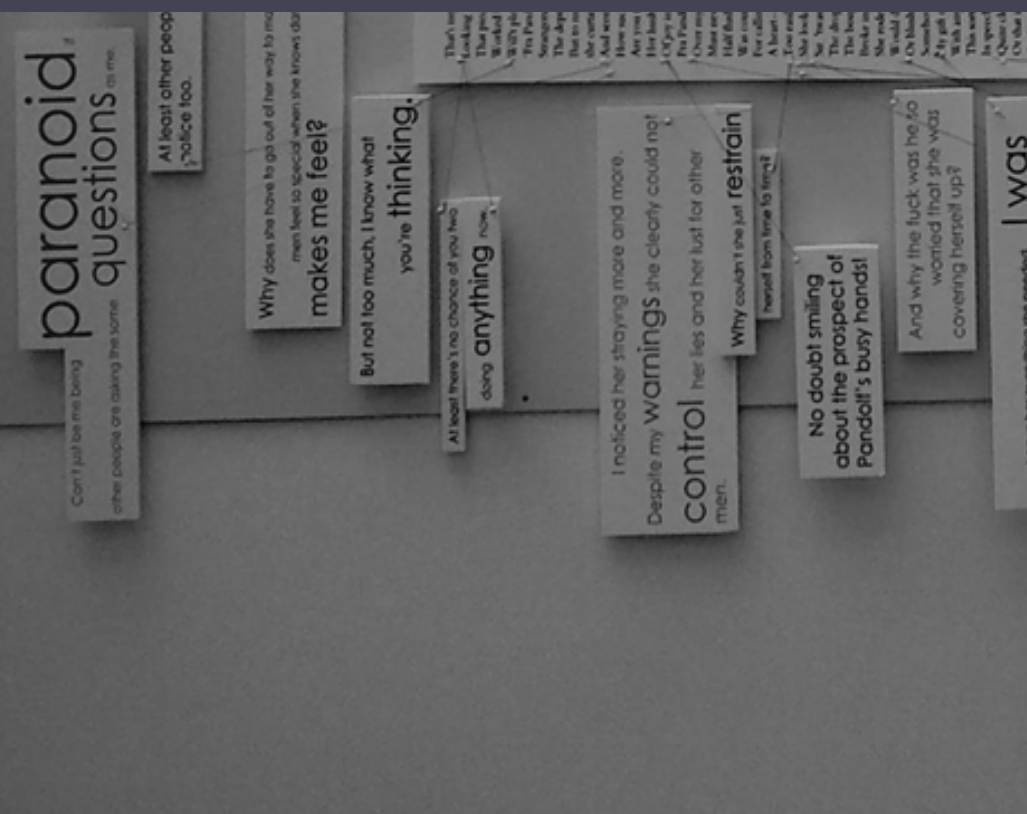


The Role of 2D & 3D Typographic Design in Visual Arts



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This presentation explores issues of typographic design within multimedia contexts, which include interactive, sonic and animated components, and how such components affect the traditional function of the typographic elements as they become part of networked new media typographic work.

review

- In the last years there have been few actions interested in the engagement of the typographic motion and the visual typographic communication in art and design. Practitioners' through the recent years are trying to relate motion and sound to typographic elements.
- Quite few of the screen design practitioners, the theoreticians but also the fine and visual artists have indicated the fact that this correlation has always provided them with unique consequences.
- Johana Drucker (1998) mentions the fact that the convention of visual typographic experimentation started before the digital era, back to the beginning of printing. According to Richard Lanham in *The electronic Word* (1994), the interaction of the typography and image goes back at the Greek poet Simias from the 4th century BC when the interaction of type and objects was very common for the expansion of an artistic piece or environment.

- This presentation will try to identify key elements in designing with 2D and 3D Typo.graphic contents for web and screen based electronic media and visual arts in order to approach and examine environments that could facilitate the design process and expand the communication experience.



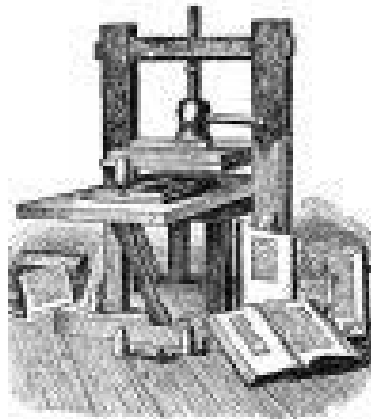
Typographic Applications

Typographic Web Applications

- Type as Text Type used as text.
 - This can come in the form of a headline or paragraphs of text.
- Type as Navigation Type used as hypertext links.
 - This is different from links, which are icon or image-based. Text links may be made up of a system font or represented by an image of a font.
- Type as Expression Type is used as an expressive element in design.
 - This can come in the form of animated type or the creative placement of letterforms to generate an expressive and meaningful message.
- Type as Experimentation
 - Type used as the main or part of an experimental element.

Type in Digital Era

vidunt aque. Propterea vocantur et no-
men loci illius haalphacalim. Et reliq-
uere ibi sculptura sua: quae sunt deus et
viri eius. Et abierunt ad hunc philisti-
im et alacerum: et dixerunt sicut in valle
raphaim. Et dixerunt autem deus dicitur.
Abierunt autem contra philistinos: et man-
sus in manus meas: et in videri. Et
alacerum deus non sed gira post regu-
corum: et videri ad eos quod dicitur puerum.
Et cum dicitur sicut clarum pra-
dixit: et dicitur puerum in videri puerum:
quia tunc dicitur deus: et facit tunc: ut p-



Gutenberg 1455



Gerard Unger 2002

- **Postscript**, the common language of the computer, is a page-description programming language created by **Adobe Systems** that handles text and graphics, placing them on the page with mathematical precision. Postscript has become the industry standard.

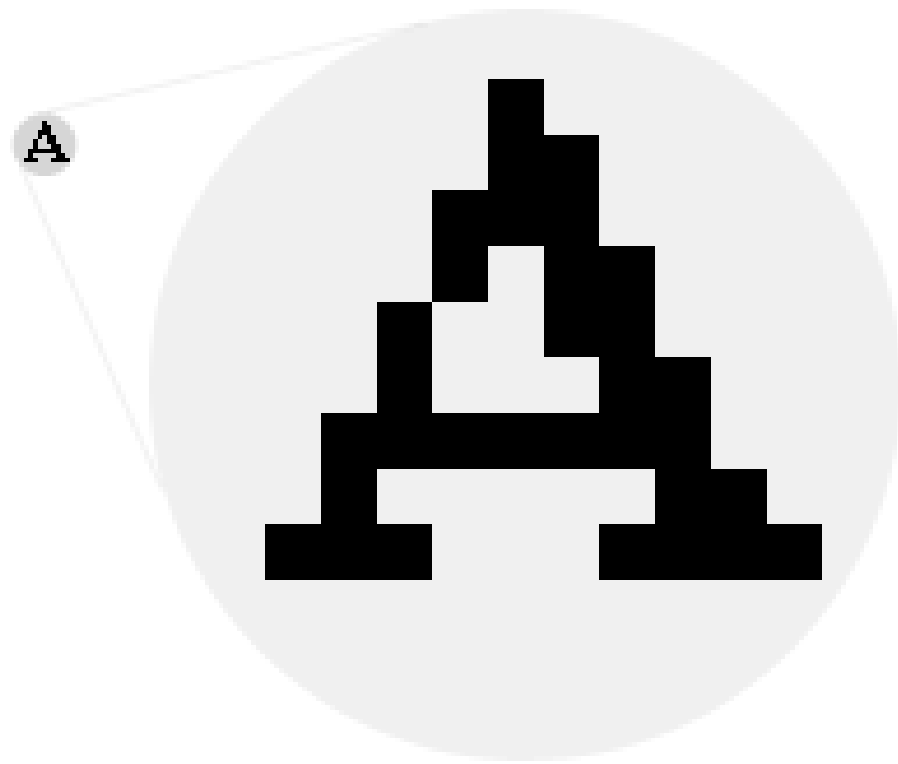
CHARACTER MAP

ISO88591 Latin 1
with DEC escape sequence mnemonics

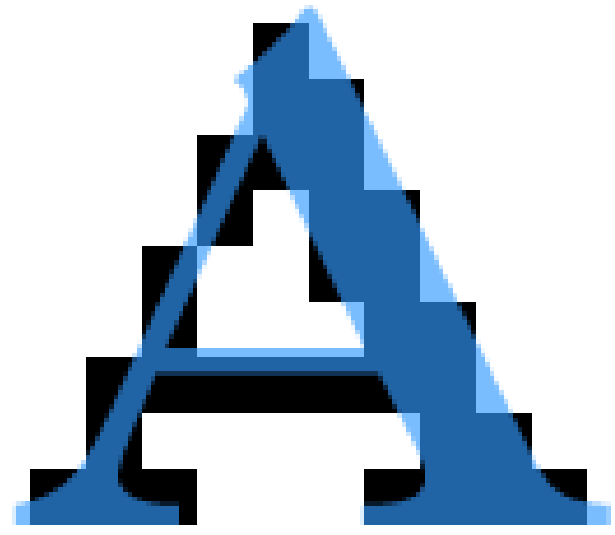
VMS rocks

	0000	0001	0010	0011	0100	0101	0110	0111
0000	NUL	DLE	0	@	P	‘	p	
0001	SOH	DC1	!	1	A	Q	a	q
0010	STX	DC2	"	2	B	R	b	r
0011	ETX	DC3	#	3	C	S	c	s
0100	EOT	DC4	\$	4	D	T	d	t
0101	ENQ	NAK	%	5	E	U	e	u
0110	ACK	SYN	&	6	F	V	f	v
0111	BEL	ETB	'	7	G	W	g	w
1000	BS	CAN	(	8	H	X	h	x
1001	HT	EM	)	9	I	Y	i	y
1010	LF	SUB	*	10	J	Z	j	z
1011	VT	ESC	+	11	K	[	k	{
1100	FF	FS	<	12	L	\	l	|
1101	CR	GS	=	13	M	]	m	}
1110	SO	RS	>	14	N	^	n	~
1111	SI	US	? /	15	O	_	o	DEL

	1000	1001	1010	1011	1100	1101	1110	1111
0000	DCS	o	À	—	à	ä	å	
0001	PU1	i	±	Á	Ñ	á	ñ	
0010	PU2	ç	≤	Â	Ò	â	ò	
0011	STS	£	≥	Ã	Ó	ã	ó	
0100	IND	€	•	Ä	Ô	ä	ô	
0101	NEL	mw	µ	Å	Õ	å	õ	
0110	SSA	SPA	¶	Æ	Ö	æ	ö	
0111	ESA	EPA	§	Ç	Ï	ç	ï	
1000	HTS	HT	•	È	Û	è	ü	
1001	HTJ	HTJ	©	π	Ü	ü		
1010	VTS	VA	•	É	Ú	é	ú	
1011	PLD	CSI	«	Ê	Û	ê	û	
1100	PLU	ST	•	Ë	Ü	ë	ü	
1101	RI	OSC	•	Ì	Ý	ì	ý	
1110	SS2	PM	®	•	Ï	ï		
1111	SS3	APC	•	•	•	•		



● The crude pixels of current screens do a great injustice to the subtle curves of a typeset letter.





abcdefghijklmnopqrstuvwxyz

Gaussian Blur

OK

Cancel

Preview



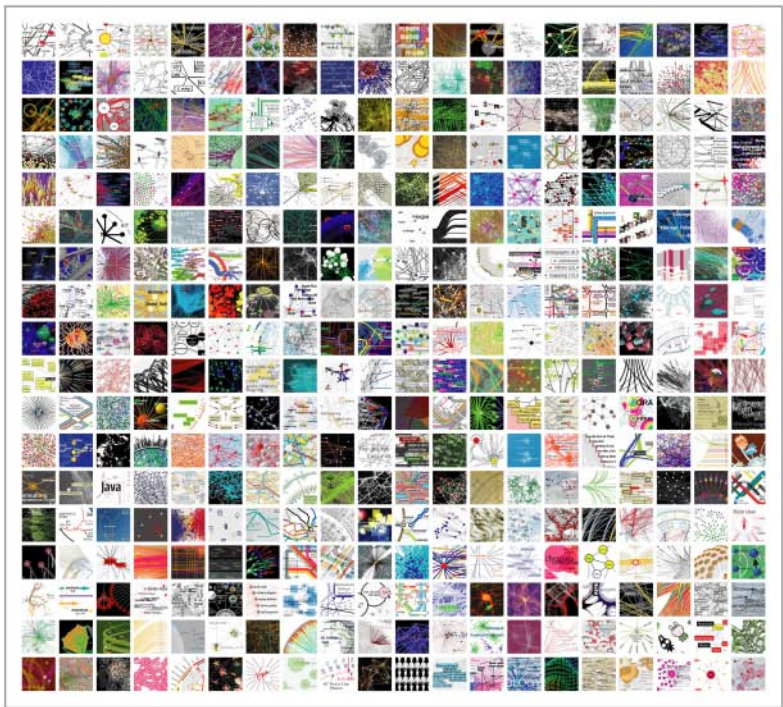
[-] 100% [+]

Radius: pixels





- While pixellation characterised the glance of these early electronic typographic experiments, antialiasing and blurring, characterised the later look of digital typography. "Aliasing" is a technical term used to describe the stair-step appearance of curved edges of forms composed of pixels. In letterforms, aliasing is especially problematic because this stair-stepping interferes with the smoothness of curvature required to define so many individual characters.
- At the beginning of the 1990's the creative group "Tomato" and David Carson started to move forwards the typographic boundaries by researching and revising again the values and principles of typography.



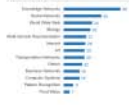
VisualComplexity.com

VisualComplexity.com intends to be a public resource space for anyone interested in the visualization of complex networks. The project's main goal is to promote a clear understanding of a novel visualization method, across a wide range of domains, be it Game or Biology, Social Networks or the World Wide Web.

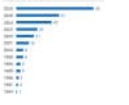
For further information, or to add your own visualization, please visit our website: www.visualcomplexity.com. We will be happy to help you with any questions you may have. Thank you for your interest in this project!

360 Projects
683,218 Unique Visitors
2,181,948 Page Loads
37,287 Referring Visitors
1 Year - 365 Days
31 October 2005 - 31 October 2006

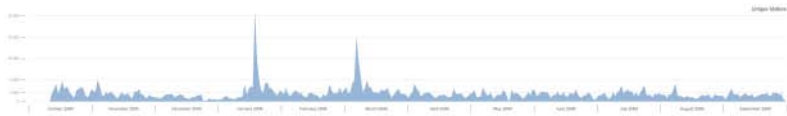
Top Projects by Referral



All Projects by Size



All Top Authors



Projects Related to VC

Project Name	Author	Referring Site
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World Wide Web	Andrius Gintautas	World Wide Web
Game Networks	Andrius Gintautas	Game Networks
Social Networks	Andrius Gintautas	Social Networks
Biology Networks	Andrius Gintautas	Biology Networks
...



David carson

- The end of print **1**
- The end of print **2**

Typography and Computation Art Technology

- The World Wide Web allows artists/designers to experiment more with type on screen, either as part of visual art or as part of the communication process.
- The “Typeface” project can be seen as tentative because it is trying to showcase different potentials of the letterforms. The term of tentative method refers to the ways that the typeforms can be used in order to discuss and analyze a series of different 2D /3D approaches. As a process it must also be specified that this approach of the practice based research will use these “experimentations” to outline an additional usable of type when employing those forms.

There is no an existing methodology for screen based typography but an effective synthesis of different approaches, which characterise various perceptions of digital media, typography and the spectator. The

We are now very much in an era of type in motion. The technologies of the web and the ease of digital video production allow designers to apply effects and treatments to type that were never before available when type was solely print-based.

Designers now allowed, through the use of technology, to establish new principles for typographic design in these new digital media exploring not only the two Dimensions of the letter but also other dimensions that will unfold unique design experiences in the future.