

Tipografía



Antero
Ferreira

U. Barcelona
2012

Arquitectura

Asignatura:	TIPOGRAFÍA Y ARQUITECTURA
Profesor:	Antero Ferreira (jferreira@fba.up.pt) Universidade de Porto
Código:	564408
Titulación:	Máster M0906 — Tipografía: disciplina y usos (Universitat de Barcelona)
Tipo:	optativa
Curso:	2012
Período:	16 y 17 mayo
Créditos:	5 ECTS
Horas:	10

Recomendaciones

Asistencia obligatoria.
Actitud participante.
Comprensión de castellano y/o portugués.

Competencias

Comprensión de la relación entre tipografía y arquitectura.
Comprensión de la integración de la tipografía en el espacio arquitectónico.
Comprensión de los conceptos *arquitectura tipográfica* y *tipografía arquitectónica*.
Comprensión de la tipografía en el espacio bidimensional, tridimensional y virtual.

Objetivos de aprendizaje

Entender las distintas aplicaciones de los alfabetos tipográficos en las estructuras arquitectónicas.
Adquirir una visión histórica y sociocultural de la tipografía en la arquitectura.
Conocer la múltiple significación de las aplicaciones tipográficas.

Bloques temáticos

Introducción y referencias.
Aplicaciones monumentales y históricas.
Aplicaciones urbanas y institucionales.
Proyectos efímeros y experimentales.
Proyectos de autor y estudio de casos.

Metodología y organización general

Clases de carácter expositivo con recursos audiovisuales con debate dirigido.

Evaluación acreditativa de los aprendizajes

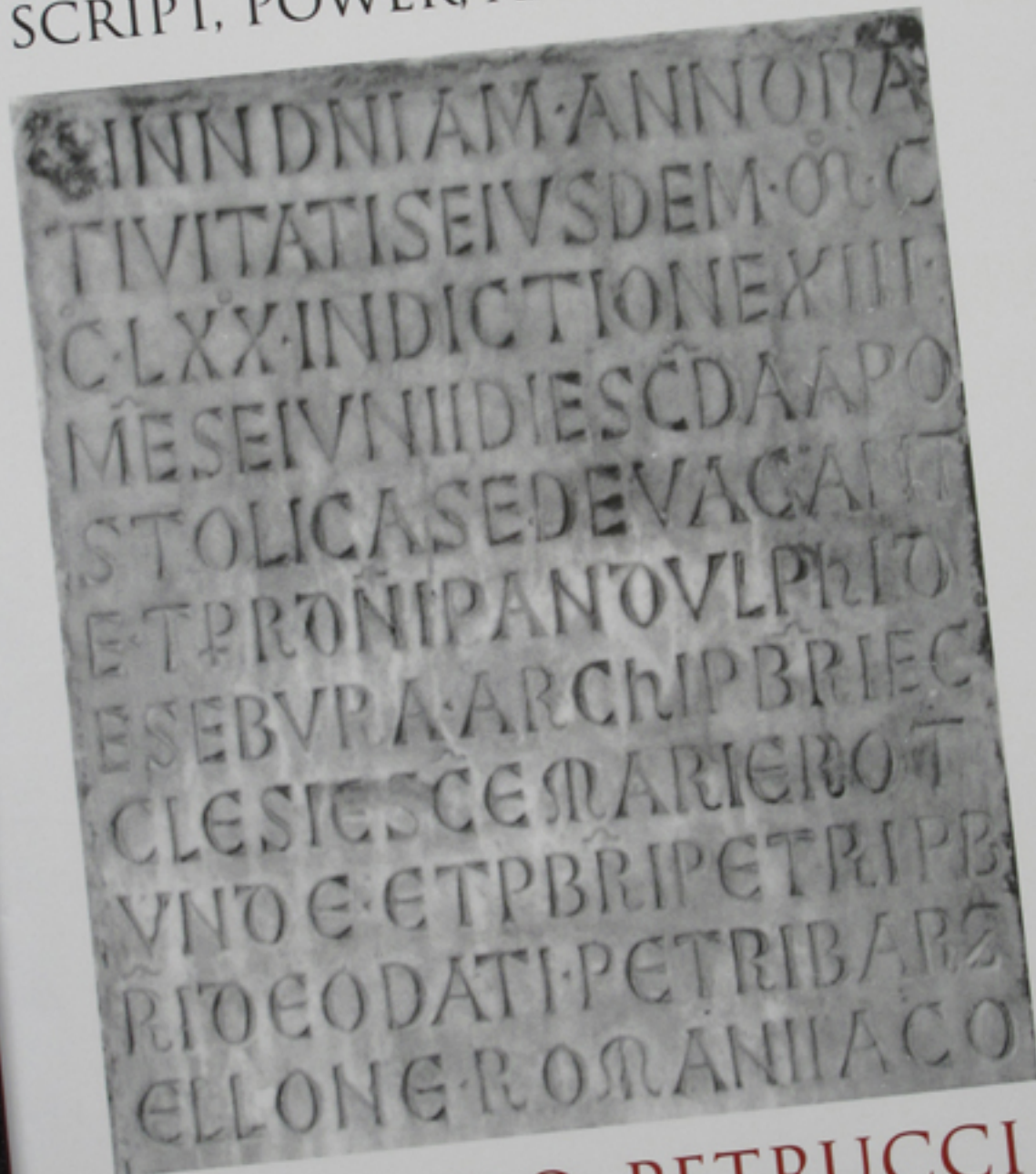
Sistema de evaluación continuada: asistencia y participación en las clases y seguimiento de trabajos.
Criterios de evaluación: corrección formal y conceptual.

Fuentes de información básicas

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- ACIMAN, André; ROTHFELD, Steven. *Entrez: signs of France*. New York: Artisan/Workman Publishing, 2001.
- BAINES, Phil; DIXON, Catherine. *Signs: lettering in the environment*. London: Laurence King Publishing, 2003.
- BERRY, John D. 'Legible in publicspace' in *Eye: the international review of graphic design*, vol. 17, n.º 67. London: Haymarket Brand Media, 2008, pp. 18–25.
- BROOK, Tony; SHAUGHNESSY, Adrian. *Supergraphics. Transforming Space: Graphic Design for Walls, Buildings & Spaces. Unit 02*. London: Unit Editions, 2010.
- ELFFERS, Joost; LEEMAN, Fred; SCHUYT, Michael. *Anamorphosen* [1975]. Koln: DuMont Buchverlag, 1981.
- FERNANDES, José Manuel. *Arquitectura Modernista em Portugal [1890–1940]*. Lisboa: Gradiva Publicações, 1993.
- GRAY, Nicolette. *A history of lettering*. London: Phaidon Press, 1986.
- HORCADES, Carlos; MARTINS, Nelson; TABORDA, Felipe. *A tipografia na arquitetura do Rio de Janeiro*. Rio de Janeiro: Editora Index Promoções Culturais, 1986.
- KINNEIR, Jock. *El diseño gráfico en la Arquitectura* (London, 1980). Barcelona: Editorial Gustavo Gili, 1982.
- PAULA, Manuel. *Porto Gráfico*. Lisboa: Gradiva Publicações, 2004.
- —. *Lisboa Gráfica*. Lisboa: Gradiva Publicações, 2003.
- PETRUCCI, Armando. *Public lettering: script, power and culture* (Torino, 1980). Chicago; London: The University of Chicago, 1993.
- REYES, Fabiola. *Typo: the beautiful world of fonts/fuentes de inspiración*. Barcelona: Instituto Monsa de Ediciones, 2007.
- SANCHEZ, America. *Barcelona Gráfica*. Barcelona: Editorial Gustavo Gili, 2001.
- SANTUÉ, Enric. *El paisaje comercial de la ciudad: letras, formas y colores en la rotulación de comercios de Barcelona*. Barcelona: Ediciones Paidós Ibérica, 2001.
- SCHWARTZMAN, Arnold. *London Art Deco*. London: Aurum Press, 2007.
- —. *Designage: the art of decorative sign*. San Francisco: Chronicle Books, 1998.
- SPENCER, Herbert. *Typographica* (16 issues x 2 series). London: Lund Humphries, 1949–67.
- TYPE ADDICT-ED: *the new trend of A to Z typo-graphics*. Barcelona: Index Book, 2007.

P · U · B · L · I · C
LETTERING

SCRIPT, POWER, AND CULTURE



ARMANDO PETRUCCI

TRANSLATED BY LINDA LAPPIN

did

Anamorphosen

Ein Spiel
mit der Wahrnehmung,
dem Schein
und der Wirklichkeit



Mit
Spiel-Folie

dumont
taschenbücher

Jack Kinneir

El diseño gráfico en la **Arquitectura**

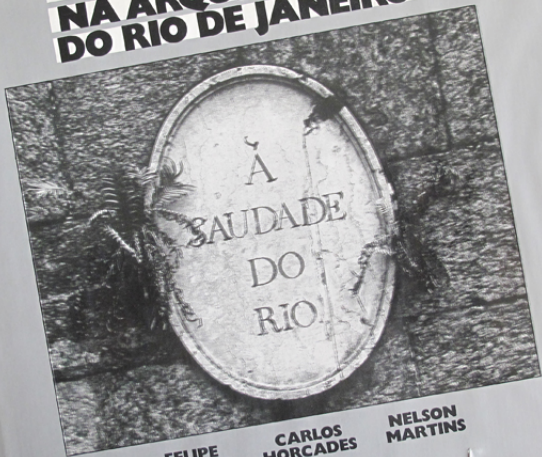


A HISTORY OF LETTERING

Nicolette Gray



**A TIPOGRAFIA
NA ARQUITETURA
DO RIO DE JANEIRO**



**FELIPE
TABORDA**

**CARLOS
HORCADES**

**NELSON
MARTINS**

INTRODUÇÃO
ANTÔNIO HOUAISS

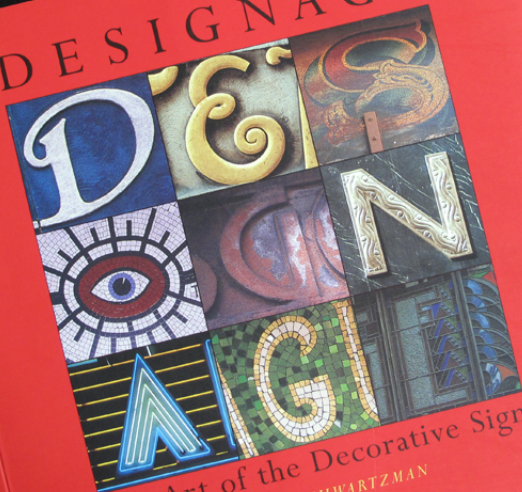
**SERVENCO
EDITORA INDEX**

JOSE MANUEL FERNANDES

ARQUITECTURA MODERNISTA EM PORTUGAL

gradiva

DESIGNAGE



The Art of the Decorative Sign

ARNOLD SCHWARTZMAN



ENTREZ

SIGNS OF FRANCE

PHOTOGRAPHS BY STEVEN ROTHFELD
TEXT BY ANDRÉ ACIMAN

America Sanchez

GG

Barcelona Gráfica



LONDON ART DECO



ARNOLD
SCHWARTZMAN

Signs

↑
sou

NEW
OTLAIN
YARD



Milton I
Sou
Bedford
A 421

VENDEE
← Gc 107
ST. MAIXENT
← 2
ST. GILLES s. VIE
← 13

YIELD





Lisboa Grafica

Manuel Paula



gradiva

Porto Gráfico

Manuel Paula
Ilustrações de Manuel Pacheco



gradiva



TI CLAVG
PONTIFIC
COSVIN
SENATVS
REGESBR
VLLA CT
GENTESOV
PRIMVSINDIC



PECCATA MVNDI MISERERE NOBIS QVI TOLLIS PECCA

ARBEAL

COLLEG ET SEMIN ASCON
LIBERA
N° 10

EDISS

PCLODIVSAETPCLODIAE LEBRONIVS EBORANVS
CVRIATIAAMMIA CONCVBINAMEI AMANTISSIA
HILARIO PET CVRIATIAE DELICIAE
PCLODIVSPETCVRIATIAE L
RVFIO
PCLODI P LHERACLIDAE
PCLODIVSPETCVRIATIAE
ANTEROS
SVAVIS CVRIATIAE L





SIXTUS V. PONT. MAX. PICENVS
AQVAM EX AGRO COLUMNAE
VIA PRAENEST SINISTORSVM
MVLTA COLLECTIONE VENARVM
DVCTV SINVOSO A RECEPTACVLO
MIL. XX A CAPITE XXII ADDVXIT
FELICEMQ. DE NOMINE ANTE PONT DIXIT

PI. ANTONIO NOBILI MDCXXX

The photograph captures the Fontana del Gallo, a Renaissance fountain designed by Giovanni Battista Piranesi. The structure is a two-story classical building. The upper story features a large rectangular panel with a Latin inscription in capital letters. Above this panel is a triangular pediment containing a sculptural group of three figures. The lower story is defined by three large, rounded arches, each housing a statue. The central statue is the most prominent, showing a figure in a long, flowing robe. The side arches contain more complex, multi-figured sculptures. The entire fountain is set against a backdrop of a city street with multi-story buildings. A cross is visible on a tall, thin structure behind the fountain. The sky is overcast, and the overall tone is historical and documentary.



MAGNA ERIT GLORIA
DOMUS ISTIUS NOVISSIME
PLUSQUAM PRIMÆ
1828. CAP. 2. V. C. 10.
M. D. CCL

The image shows a detailed stone relief sculpture above a doorway. The sculpture features a central cartouche with Latin inscriptions, flanked by large, symmetrical scrolls and topped with a decorative crest. The entire piece is set within a larger architectural frame of stone blocks and moldings.



ONE MILE
XXXX FEET
FROM

ONE MILE
CCCL FEET
FROM

LONDON BRIDGE FLEET STREET



THE RIGHT HONOURABLE
BRASS CROSBY ESQUIRE
LORD MAYOR

NLS NATION

D THE GIE

MDCCCXXX.





RAMOS PINTO

BURMESTER

BARROS BARROS
WARRE'S









PALAZZO DI POETI DI ARTISTI DI EROI
DI SANTI DI PENSATORI DI SCIENZIATI
DI NAVIGATORI DI TRASMIGRATORI



DOMINUS DEDIT
DOMINUS ABSTULIT



PRU
DEM
TIA

+ IN SECURITATE
REGENS AC DUCENS
++ PRUDENTIA



IUS
TI
TIA





CAFE · RESTAURANT

CAFE DE UNIE CAFE

DE UNIE

1. QUE ES LA VERITAT?

OLDENHOVE

52

OLDENHOVE

HERS
TECT

FARMACIA



SOCIEDADE
AMOR DA PÁTRIA



ESCUELA INDUSTRIAL

DE

ANTONIO ARROJO

ARTE APPLICADA













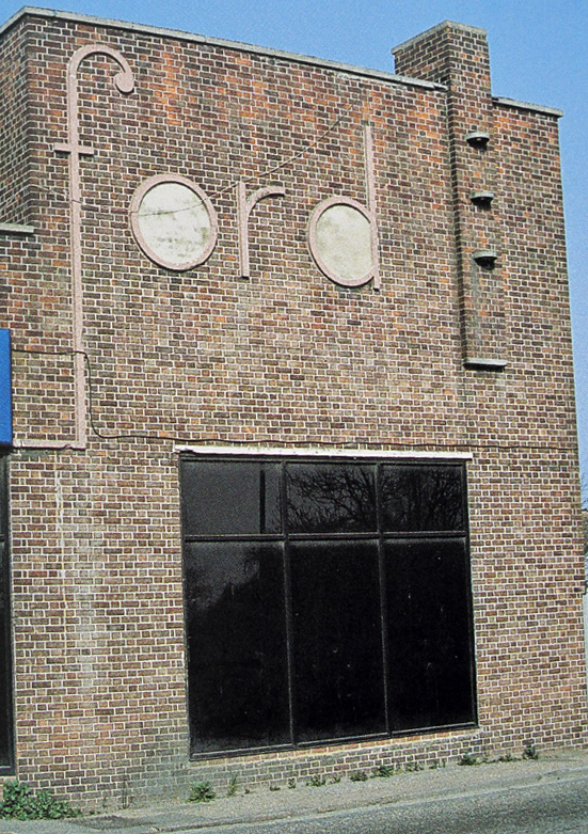
DER · ZEIT · IHRE · KVNST ·
DER · KVNST · IHRE · FREIHEIT ·



ERVM











the Galleria

LEONARD PRICE & BROS.



VON





HAY'S WHARF



école d'architecture
de
lyon



HOLLAND



DE
D
A
G
E
R
A
A
D







FÀBRICA



SÓ EM FAVOR



O MENSAGEIRO DOS DEUSES, "QUE DE NOSSOS PASSOS ANDA" MERCÚRIO, O DEUS DO COMÉRCIO, ABRIU-NOS OS PORTOS AO LONGO DAS ESTRADAS MARÍTIMAS QUE CRUZAMOS E FEZ DE LISBOA O SEU EMPÓRIO NA COSTA OCIDENTAL DO ATLÂNTICO. AO SABOR DOS INTERESSES PORTUGUESES DIMINUIU OS ALHEIOS E PERMITIU, FINALMENTE, QUE SE TORNASSE REALIDADE O VASTO PLANO ECONÓMICO QUE O INFANTE DOM HENRIQUE CONCEBERA.



MINERVA, DEUSA DAS ARTES E DA SABEDORIA, ENSINOU AOS PORTUGUESES "O SEU VALOROSO OFÍCIO": AOS HOMENS DE CIÊNCIA, QUE NO CONHECIMENTO DOS MARES E DOS ASTROS EXCEDERAM TODOS OS OUTROS DO SEU TEMPO; AOS LETRADOS E ORADORES CUJO VERBO TEVE FAMA NOS CONCÍLIOS E LUTAS DIPLOMÁTICAS; AOS ARTISTAS QUE VIRAM FRUTIFICAR A INSPIRAÇÃO EUROPEIA NOS PAÍSES DISTANTES AONDE A LEVARAM.



MARTE, O DEUS DA GUERRA, AJUDARAM" DE FORROS ROSALDO DE HISTÓRIAS DAS COSAS MEIO POD







LE PROVENCAL



OMEGA

OMEGA

FERRA
NANO



REIS FILHOS

REIS FILHOS

EXCEP
ZON
PE



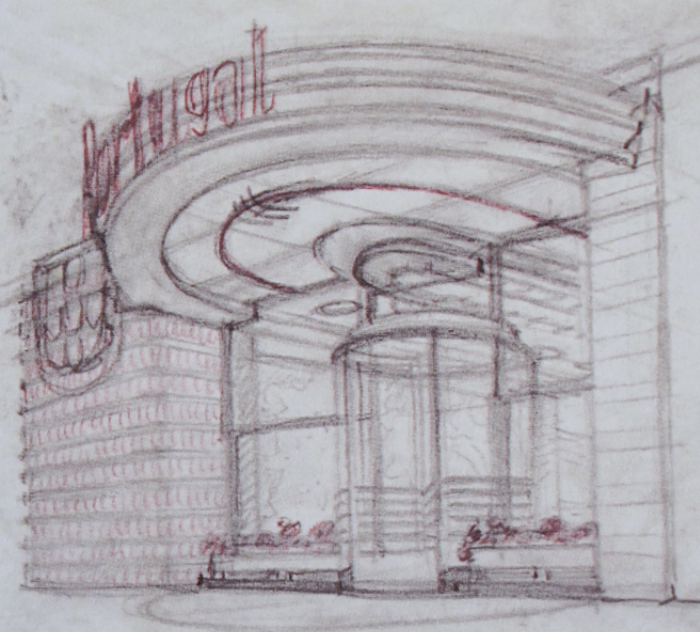
A MAIOR TIRAGEM E EXPANSÃO DE TODOS OS JORNAIS PORTUGUESES



MIMO

Casa

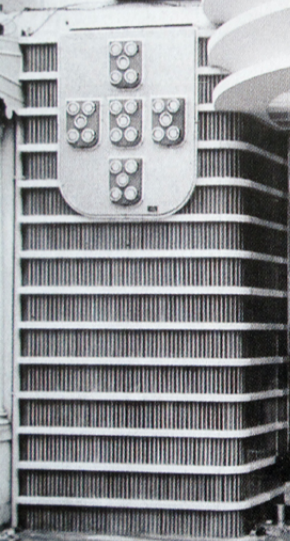




...eira da Costa

LA MARIO OLIVEIRA
FOTODUPLICAÇÃO E GRAFICA

PORTUGAL







BIOSCOOP
VREEBURG
ORANJE HEIN

BIOSCOOP VREEBURG
ORANJE HEIN



ADRIANO

DEPOSITO
DE
SOLA E CABEDAES
VIEIRA DA SILVA

45

LIMA & C.

CHA

A PÉROLA DO BOLHAO

CAFÉ

279

64

O DELICIA
Apenas 2,00



TELEPHONE
Nº 264

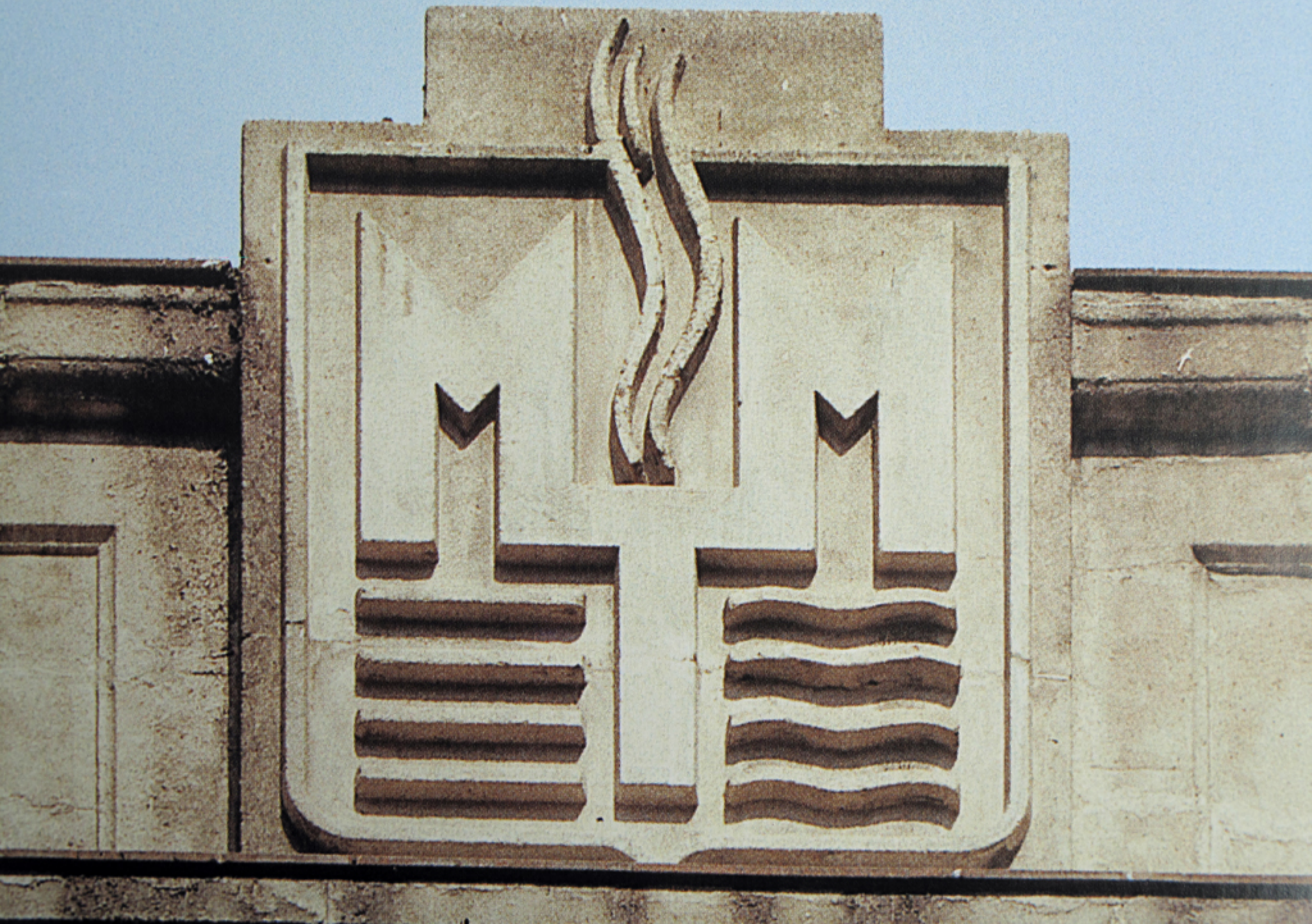
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18

16

14





The image shows the entrance to the Royal Academy of Dramatic Art. A large, rectangular stone plaque with the academy's name is mounted on a wall. Above the plaque is a window with a wooden frame divided into six panes. A concrete flower box with some green plants sits below the window. On either side of the plaque are large, stylized stone statues of female figures. The statue on the left is nude and holds a large, dark, sculpted head in front of her face. The statue on the right is draped in a long, flowing garment and also holds a similar dark head in front of her face. The entire scene is set against a light-colored stone wall.

ROYAL ACADEMY
OF
DRAMATIC ART

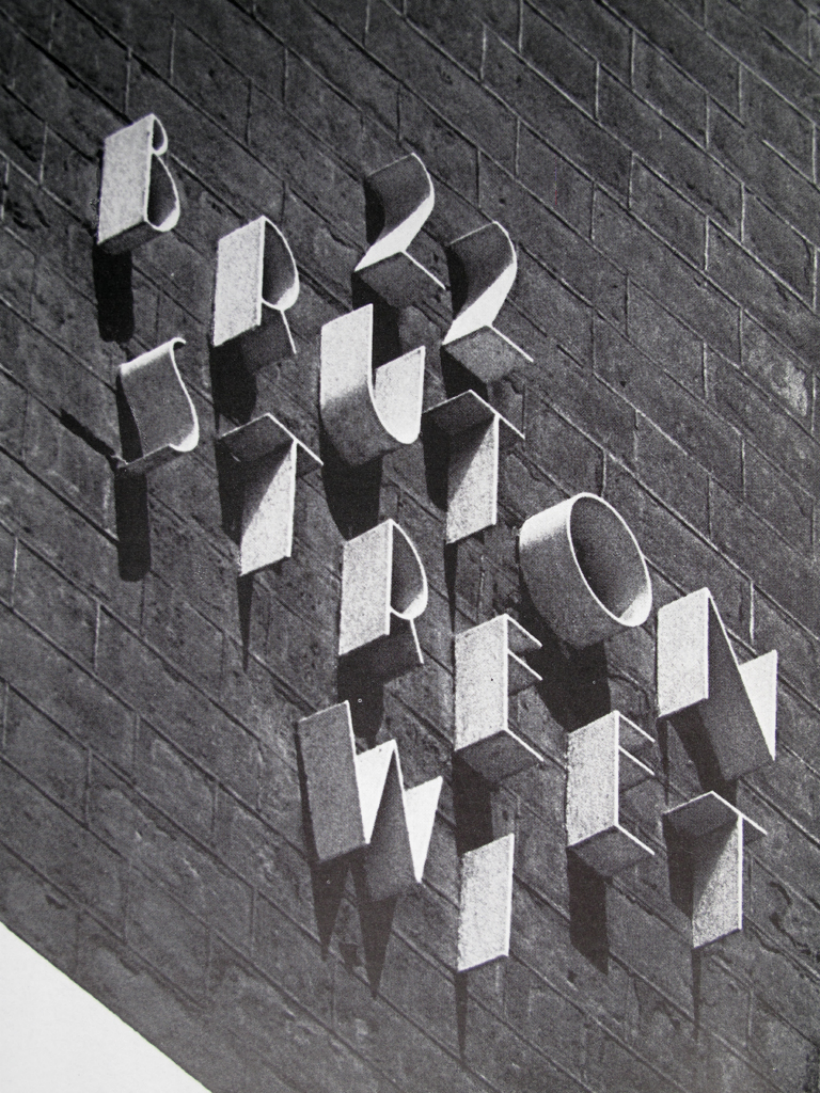






PRINCES STREET

CHAPEL ROW







OLIVETT





HURON ST
700 N

BLUE ERDS

676 N L

YOU ARE BEAUTIFUL



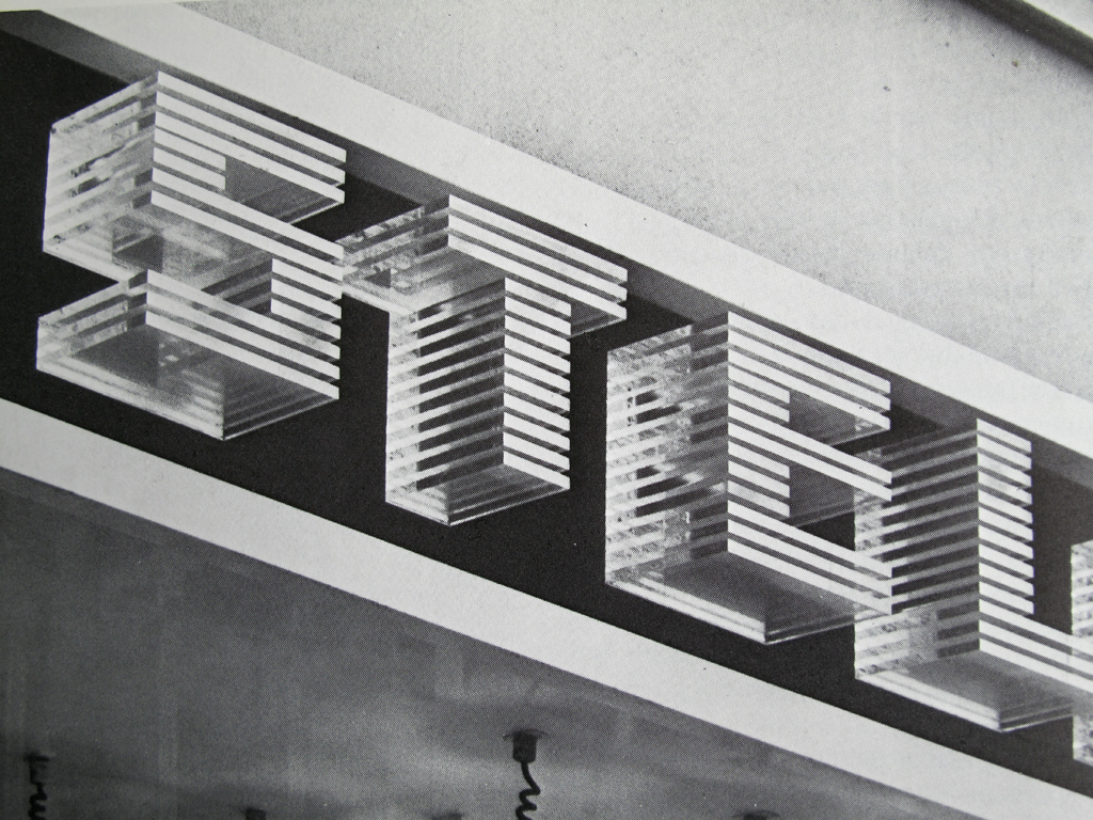




OUTREACH

LIVRARIA
BERTOLDI

schneider



Museum
Museum

The Poetics Project
Mike Kelley /
Tony Oursler

Le regard égoïste

Expos

ouverture le 13 janvier

Le Temps

Accueil groupes

Waterberg



BORD EL



