

Nadine Chahine
talking at Typo
Berlin 2016. ©
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Monotype.
Top: Catherine
Dixon at Typo Berlin
2016. © Sebastian
Weiß / Monotype.



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John L. Walters, editor of Eye, London

Armin Lindauer stellte sehr ruhig eine atemberaubende Sequenz visueller Experimente vor. Seine systematischen und mathematischen Prozesse (dokumentiert in Experimentelle Gestaltung – Visuelle Methode und systematisches Spiel, mit Betina Müller) haben eine Integrität, die Designer von gedankenloser Pinselei abhalten können. Er warnte das Publikum vor Büchern die Begriffe wie „Kreativität“ verwenden, eines der Giftworte, die man besser vermeidet. – Diese Bücher gehören in den Keller, zu den anderen wie „kreatives Häkeln“.

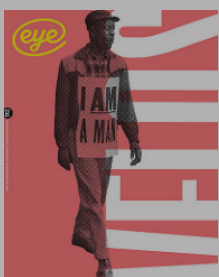
Armin Lindauer quietly presented a stunning sequence of visual experiments. His systematic and mathematical processes (documented in *Experimental Design: Visual Methods and Systematic Play*, with Betina Müller) have an integrity that might steer designers away from thoughtless mark-making. He alerted the audience to the dangers of reading books that used phrases such as ‘visual creativity’: ‘These are toxic words ... books you should never touch! Put them in the cellar with the books on crocheting.’ Mark van Wageningen’s colourful and provocative Typewood presentation was another geeky highlight.

The Typo Labs type design workshops, which began early on 9 May, climaxed with TypeCooker, an entertaining crit in which Erik van Blokland and Paul van der Laan went through workshop assignments with the aid of an overhead projector. Typical comments: ‘This “R” gets the John Travolta award’; ‘Not every letter has to be exciting or unique’; and Van Blokland’s exasperated rejection of a wonky ‘y’: ‘Not just because I say so but because [pause] history.’

Ferdinand Ulrich’s closing tribute to Gudrun Zapf-von Hesse – a little too frail to attend on her 98th birthday – was a moving and revealing lesson in type design’s history. Ultimately, and literally, the not-so-‘beyond’ presenters had the last word.

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