

Typography A research of the artistic form and Expressional Function*

Dr. Ahmad Yazeji**

Abstract

This research aims to treat an important issue in the field of Latin Characters design, which concentrates on the role of the typography and its function in Graphic Design. This issue has abstractive conceptual dimensions as well as embodied visual ones because Typography has visual effects that help in understanding and clarifying the design which are as important as the image. Most of the time, Typography replaces the image and its significations as if it emerged from the abstract to the concrete, so the image symbolizes the abstract or signifies it.

In fact, Serif Type appeared first, then was followed by Sans serif type; yet, the big/ small, thick/ thin characters has accompanied the journey of the two typographic until the Swiss has established basics and rules during the 1950s which they called Modernized Typography that dominated for a long while. Later on, reactions against it led to create designs that do not conform to any of the Swiss rules. Thus, new visual theories has emerged which were called by researchers Postmodernism in typographic design. In our research, we are going to discuss the types of characters that were widely spread and became like schools which were the center of argument between designers since the 20th century up to date.

Keywords: Graphic Design, Typographies, Modernism

* For the paper in Arabic see pages (621-641).

** Lecturer, Department of Visual Communication, Faculty of Fine Arts, Damascus University

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- 6- نظرية الجشتالت (Gestalt Theory) ظهرت هذه النظرية في ألمانيا عام 1910 وتعني بالألمانية (علم نفس الشكل) ومن أهم روادها (Max Wertheimer) (koffka) (Kohler) ومن أهم الأسس التي انطلقت منها عملية الإدراك البصرية وهي أحد فروع علم النفس الذي يعالج السلوك والإدراك الحسي بطريقة موحدة وكلية، وليس كحاصل جمع للحوافز والاستجابات المنفرقة.
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