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PREFACE

CHARTING NEW DIRECTIONS IN A TRANSFORMATIVE ERA

We are excited to present the proceedings of the 14th Typography Congress, hosted by the School of Arts at the University of Évora, Portugal. This Congress occurs during a transformative time in history, marked by rapid changes in media and digital platforms. This period has changed how we communicate and led us to rethink the role of typography. It calls for new solutions and strategies for research and education. The articles in this volume display the diverse and insightful methods that scholars and practitioners are using to tackle these issues.

Typography, the art and technique of arranging type to make written language clear, readable, and visually appealing, is being reimagined for an era of screens, dynamic layouts, and interactive interfaces. This shift does not mean abandoning tradition; it is an evolution that encourages new exploration. As the papers in this book show, compelling research today often connects our field's historical foundations with the technological frontiers we are exploring. They remind us that to move forward, we must first understand the past.

A key focus of this Congress is historical preservation and oral history. The paper titled “Words of a Typefounder: A Piece of Oral History on Fundición Tipográfica Neufville” serves as a strong example of this approach. It underscores the need to document the crafts and experiences of the 20th century before these memories fade. By blending archival documents with semi-structured interviews, the authors provide a richer, more human view of the routines and specializations of a craft that laid the groundwork for modern typography. The preliminary notes from the interview with Arturo Castaño are especially valuable, offering guidance for future work and showing how personal memories and professional craft knowledge can offer important insights into historical contexts. These efforts anchor our understanding in the lived experiences of those who shaped the typographic world we now inherit.

In addition to preserving historical contexts, this volume sparks lively discussions about methodologies in our field. The Congress has created a platform for scholars to explore innovative research approaches, moving beyond traditional analysis to take a more interdisciplinary view. The papers in this collection offer deep insights into historical

archives and incorporate qualitative research methods, especially in their focus on oral history. This methodological rigor is vital for a discipline that seeks relevance in an increasingly complex world. Together, these contributions illustrate how blending humanistic approaches with disciplinary analysis can deepen our understanding of typography's evolving role at local, national, and international levels.

Moreover, the contributions look at typography education in the digital era. The rise of new media calls for a fundamental rethinking of our teaching methods. It is no longer enough to teach kerning, leading, and hierarchy on a static page; today's learners must also understand responsive design, kinetic typography, and how type interacts with user experience. The various articles in this volume reference important works like Ellen Lupton's "Thinking with Type," reinforcing this educational need. They discuss ways to encourage students to think critically about the tools and platforms available to them, preparing them to apply timeless typographic principles in innovative and effective digital solutions. The research and case studies presented here are valuable resources for educators, offering guidance for curriculum development and inspiring a new generation of designers.

The research presented here goes beyond technical and educational concerns; it explores how typography serves as a medium for meaning and narrative. Many articles highlight the interdisciplinary nature of our field, showing connections between typography, literature, anthropology, and semiotics to create intricate and engaging forms of communication. A particularly revealing paper on "the function of inter-medial and inter-cultural relations and their typographic representation in selected fairy tales by Hans Christian Andersen" exemplifies this. By examining how typographic choices impact the narrative and cultural context of these classic stories, the author shows that type acts as more than just a vehicle for text; it actively participates in storytelling. This work emphasizes that typography's influence goes beyond legibility, serving as a powerful tool that shapes a reader's emotional and intellectual experience and fosters a dialogue between text and visuals.

Research on the relationship between typography and other visual art forms enhances our understanding of its expressive potential. Ideas from collage and montage, highlighted in the works of artists like Romain Laurent and theorists like H. Möbius, are directly relevant to modern typographic design. In the digital realm, where information often gets fragmented and reassembled from various sources, typography becomes the unifying element that connects these diverse components. The articles collectively emphasize that a deep understanding of visual composition and assembly

is crucial for designers working in platforms that function as a form of digital collage. The typographic choices we make regarding arrangement, scaling, and animation are key to delivering a clear and impactful message from a chaotic array of information.

The varied work presented at this Congress, ranging from preserving typefounding history to analyzing fairy tale typography, paints a broad picture of a field rooted in tradition while actively engaging with the future. The papers collectively call for a holistic approach to typography, recognizing its ties to technology, history, culture, and art. They illustrate that the innovative strategies we pursue for research and teaching do not come from isolated efforts but from connections among these different areas. The contributions included here are not just records of individual projects; they are threads that contribute to a larger tapestry of scholarly inquiry, enhancing our shared understanding of typography's enduring and evolving importance.

The Congress has truly sparked new ideas. The papers in this volume present a compelling vision for the future of typographic research and education. They show a commitment to honoring our past while looking ahead, preserving the legacy of craft while developing new strategies for digital expression.

This work illustrates that typography goes beyond being a technical discipline; it embodies a rich, human-centered field that reflects and shapes the world around us. This collection of proceedings will be a valuable resource for students, academics, and practitioners, serving not only as a record of our discussions but also as a catalyst for future research and collaboration. It stands as evidence of the vibrant community that gathered in Évora, united by a shared passion for the power and potential of typography.

On behalf of the organizing committee, we extend our heartfelt thanks to all the authors for their valuable contributions. We also thank the University of Évora for providing such a welcoming and intellectually stimulating environment and all the participants who made this Congress a success. We hope that the ideas exchanged and the connections made here will continue to grow, inspiring ongoing research and ensuring that typography remains a vital and dynamic force in our changing world.

**ET 14 Chairs**

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