



Lettera

Text

Family Overview

Styles

Lettera Text Light
Lettera Text Light Italic
Lettera Text Regular
Lettera Text Italic
Lettera Text Medium
Lettera Text Medium Italic
Lettera Text Bold
Lettera Text Bold Italic
Lettera Text Black
Lettera Text Black Italic

Separate PDF

Lettera Mono Light
Lettera Mono Light Italic
Lettera Mono Regular
Lettera Mono Italic
Lettera Mono Medium
Lettera Mono Medium Italic

About the Font

The LL Lettera font family harkens back to an original typeface design by Josef Müller-Brockmann (1914–96), which Olivetti commissioned in 1968 for future use with their newly developed golf ball typewriter.

LL Lettera Text is a full-blown proportional adaptation of the earlier monospaced version LL Lettera (2008). It was debuted and released in 2011.

These first versions were based on a single sheet specimen of one cut, which Kobi Benezri had encountered while working on a Müller-Brockmann monograph. Following 2012, further research at Olivetti's archive in Ivrea, Italy – as well as at Josef Müller-Brockmann's estate in Zurich – led to a better understanding of the font and the production process.

This research made clear that there were two groups of sources.

The Müller-Brockmann sketches, for one, revealed that he was attempting to adapt some version of Akzidenz Grotesk for typewriters. In comparison, the technical drawings from Ivrea allowed us to trace the modifications executed by Olivetti's engineers.

Based on these findings, both the monospace version and the text font were thoroughly overhauled in the course of several years. They were re-issued in 2019.

Encoding

LL Lettera Text:
Latin Extended

File Formats

Opentype CFF, Truetype, WOFF, WOFF2

Design

Kobi Benezri (2011)

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Layout Features

Case Sensitive Forms	[Discret] May–July «Hello»	[DISCRET] MAY–JULY «HELLO»
Standard Ligatures	flat office filled	flat office filled
Tabular Lining Numbers	4.9.1984 1.1.2011	4.9.1984 1.1.2011
Arbitrary Fractions	65 $\frac{2}{5}$ × 9 $\frac{4}{5}$ 4 $\frac{1}{6}$ ÷ 2 $\frac{1}{5}$ 100 $\frac{5}{8}$ × 32 $\frac{3}{4}$	65 $\frac{2}{5}$ × 9 $\frac{4}{5}$ 4 $\frac{1}{6}$ ÷ 2 $\frac{1}{5}$ 100 $\frac{5}{8}$ × 32 $\frac{3}{4}$
Superscript	North1, East2	North ¹ , East ²
Subscript	H2O	H ₂ O
Ordinals	1a	1 ^a
Sharp S	Nebenstrasse	Nebenstraße

58 Points

Aligned
Basic, Clear
Definite
DYNAMIC

47 Points

Elementary
Forms
Grid Systems
Harmony
ICONIC

45 Points

Information
Knowledge
LEGIBLE

35 Points

Minimalistic
Precision
Readability, Rhythm
RULES

27 Points

Sans-Serif
Standardization
Timelessness
Uniformity, Visually
WHITESPACE

LL Lettera Text Light

16 Points

“In themselves, experiments are not art. Infinite amounts of energy are wasted because everybody feels he has to make his own start, his own beginning, instead of getting to know what has already been done. It is doubtful that anyone who doesn’t want to...”
“Perfect typography is certainly the most ELUSIVE OF ALL ARTS. SCULPTURE IN STONE ALONE COMES NEAR IT IN OBSTINACY.” JAN TSCHICHOLD

13 Points

“Far from creating a new formalism, what these can yield is something far transcending surface values since they not only embody form as beauty, but also form in which intuitions or ideas or conjectures have taken visible substance.”
“We call those works of art concrete that came into being on the basis of their inherent resources and rules – without external borrowing from natural phenomena, without transforming those phenomena, in other words: not by abstraction.”
“THUS, THE MORE SUCCINCTLY A TRAIN OF THOUGHT WAS EXPOUNDED, AND THE MORE COMPREHENSIVE THE UNITY OF ITS BASIC IDEA, THE CLOSER IT WOULD APPROXIMATE

9 Points

to the prerequisites of the mathematical way of thinking.” Max Bill
“Many young people were attracted to my professional approach. It allowed for an individual interpretation and development of my ideas without lapsing into a subjective and alienating interpretation of the job. I always focused on the theme, the product, the event, and it was this which gave rise to the design solution. Until Müller-Brockmann & Co was set up, all the work that left my studio was checked, evaluated and possibly amended by me. Thereafter the partners took on projects that they saw through INDEPENDENTLY FROM START TO FINISH.” MÜLLER-BROCKMANN
“HELVETICA IS ESSENTIALLY GOOD AT FUNCTIONAL TASKS LIKE ROAD SIGNS, WAY FINDING SIGNS AROUND BUILDINGS,

7 Points

“From all these experiences the most important thing I have learned is that legibility and beauty stand close together and that type design, in its restraint, should be only felt but not perceived by the reader.”
“I am sure in some years from now you will see new posters with just white space and four lines in Garamond.” Adrian Frutiger
“The experience of holding a valuable book in your hands cannot be replaced by technology, no matter how perfect. To be able to capture an interesting thought in ELEGANT TYPOGRAPHY WILL ALWAYS BE AN INCOMPARABLE DELIGHT. BUT FUTURE GENERATIONS WILL NO DOUBT LEARN TO USE THE OPPORTUNITIES

the data banks provide in a positive way, in a communicative spirit, because communication is basic human need.”
“My library is the expression of my curiosity. I would advise young people to look at everything they encounter in a critical light and try to find a better solution. Then I would urge them at all times to be self-critical.” Josef Müller-Brockmann
“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like STALE BREAD AND MUTTON ON THE PAGE. IN A WELL-MADE BOOK, WHERE DESIGNER, COMPOSITOR AND PRINTER HAVE ALL DONE THEIR JOBS, NO

5 Points

“In my own work, I feel compelled to set an example: to cultivate a corner of unity and to struggle against dismemberment and fragmentation in the field of design.” Armin Hofmann
“The unconscious is part of the support structure: everything that is stored there comes to light in the work process. What I try to achieve in my work is to communicate information about an idea, event or product as clearly as possible. Such a down-to-earth presentation is barely affected by present-day trends. But it is not so much a question of making a statement that WILL BE VALID FOR ALL TIME AS OF BEING ABLE TO COMMUNICATE INFORMATION TO THE RECIPIENT IN A WAY THAT LEAVES HIM OR HER FREE TO FORM A POSITIVE OR NEGATIVE

opinion.” “The design of the music posters is a special case in that they were not sales oriented – their appeal was intended to be artistic. The stylistic difference between the posters with pictorial geometric forms and the purely typographic ones is that the latter contain no pictorial interpretation of the musical programme. Without exception they are free creations that took shape within the underlying grid system. For the most part the effect of these posters is lighter and more poetic.”
“In training young people to be DESIGNERS, THE FIRST THING THAT MUST BE TAUGHT ARE THE LAWS OF DESIGN WHICH ENABLE THEM TO DEVELOP THEIR OWN TALENTS AND TO APPROACH RATIONAL PRO-

jects in a rational way. A predominately artistic foundation may be appropriate for artists, painters and sculptors, but as a teacher of graphic design I have repeatedly impressed upon my students that while it is important to be interested in music, old and new, in theatre and opera, old and new architecture, they must also concern themselves with town planning, environmental issues and politics.”
“I see the task of parents and teachers as being to instil a positive attitude in young people, to explain that each individual can have vital social and CULTURAL FUNCTION AND TO DIRECT THEIR WORK TOWARDS THE INTERESTS OF THE GENERAL PUBLIC.” JOSEF MÜLLER BROCKMANN
“WHEN YOU LOOK BACK ON YOUR

58 Points

Abstract
Bold, Black
& White
CLARITY

47 Points

Cleanliness
Counter-form
Essential
Functionalism
GEOMETRIC

45 Points

Guideline
Homogeneity
IMPACT

35 Points

Meticulousness
Neat
Objectivity, Order
RATIONAL

27 Points

Rigor, Regularity
Simplicity
Tension, Typography
Universal, Unity
WELL-DEFINED

LL Lettera Text Light Italic

16 Points

“From all these experiences the most important thing I have learned is that legibility and beauty stand close together and that type design, in its restraint, should be only felt but not perceived by the reader.” Adrian Frutiger
“Readers want what is important to be clearly laid out; they will not read WHAT IS TOO TROUBLESOME.” “MY ERRORS WERE MORE FERTILE THAN I EVER IMAGINED.” J. TSCHICHOLD

13 Points

“Illustrations are always understood as an artistic product, a subjective statement. Photography is a credible reflection of reality that enables me to make an objective statement. Emotion in images, as in painted realisations of ideas and visions, can produce genuine works of art, but in advertising I value as much objectivity as possible.”
“Symmetry and the central axis are what characterise fascist architecture. Modernism and democracy reject the axis.” J. Müller-Brockmann
“AT THE END OF THE 1950S JAPAN’S INTEREST IN THE WEST WAS ENORMOUS. THEN CAME THE 1960 WORLD DESIGN CONFERENCE IN TOKYO, TO WHICH I WAS INVITED. I OUTLINED

9 Points

“Today we are inundated with such an immense flood of printed matter that the value of individual work has depreciated, for our harassed contemporaries simply cannot take everything that is printed today. It is the typographer’s task to divide up and organize and interpret this mass of printed matter in such a way that the reader will have a good chance of finding what is of interest to him.” Emil Ruder
“My most creative period was in fact the worst because at that time my work was still illustrative. But this period of discovery and clarification eventually led to the rich productivity of my 40s.” Müller-Brockmann
CONCRETE ART IS BASED ON MEASURABLE PROPORTIONS. IN MY DESIGNS FOR POSTERS, ADVERTISEMENTS, BROCHURES AND EXHIBITIONS, SUBJECTIVITY IS SUPPRESSED IN FAVOUR OF A

7 Points

“To design is to plan, to order, to relate, and to control. In short, it opposes all means of disorder and accident.” Emil Ruder
“Negative things can also provoke positive things. The search for a better quality of life has led to the creation of many institutions concerned with examining eastern and western philosophy in order to find meaning of our lives and how we might live accordingly. In the various areas of design the democratic approach – the awareness that our professional efforts SHOULD BE DIRECTED TO THE GOOD OF THE GENERAL PUBLIC – HAS BECOME STRONGER. THE CONTRIBUTION OF THIS APPROACH TO THE ACHIEVEMENT OF A

more humane future should not be underestimated.”
“The study of art has been one of my basic needs and I have consciously sought an artist as my companion in life: my first wife, who died tragically early in a car crash, was a musician and my second wife, Shizuko Yoshikawa, is a painter. Concrete Art is the kind of art that appeals to me most directly as a graphic artist. Its principles, which are open to analysis, can be transmuted into graphic terms. Of all the art movements of the TWENTIETH CENTURY IT IS THE ONE THAT IS UNIVERSAL AND STILL OPEN TO DEVELOPMENT. YOU MIGHT SAY IT IS THE ART IN WHICH I CAN DISCOVER THE

5 Points

“We cannot alter the essential shape of a single letter without at the same time destroying the familiar printed face of our language, and thereby rendering it useless.” Jan Tschichold
“The greatest works of art impress through their balance, their harmony, their proportions, all of which can be measured. That is one of the reasons why paintings, sculptures and buildings that are thousands of years old – by the Egyptians, Chinese, Assyrians and so on – are still fascinating to us today. Mondrian, on the other hand, did not use measurements and therefore took a long time to do a painting. However, few artists possess as much intelligence, sensibility and intuition as Mondrian” J. MÜLLER-BROCKMANN

“While macrotypography – the typographic layout – is concerned with the format of the printed matter, with the size and position of the columns of type and illustrations, with the organization of the hierarchy of headings, subheadings and captions, detail typography is concerned with the individual components – letters, letter-spacing, words, word-spacing, lines and linespacing, columns of text. These are the components that graphic or typographic designers like to neglect, as they fall outside the area that is normally regarded as ‘creative’. There are MANY MATTERS OF DETAIL TYPOGRAPHY WHICH ONE CAN, IN GOOD CONSCIENCE, RESOLVE DIFFERENTLY. THE AUTHOR WOULD CERTAINLY NOT WANT THIS BOOK TO BE RE-

garded as an infallible catechism: rather, he counts on intelligent designers, who, in the spirit of this book, finds appropriate solutions to the problems that arise in a given context, even though not all potential problems are dealt with in this text” Jost Hochuli
“I have always felt obliged to make a constructive contribution to the future of society. I have never lost the feeling that I have a task to perform. What pleases me is that I have always sought what is better, that I have remained self-critical, and that I am still interested in things outside my own field. MY LIBRARY IS THE EXPRESSION OF MY CURIOSITY. I WOULD ADVISE YOUNG PEOPLE TO LOOK AT EVERYTHING THEY ENCOUNTER IN A CRITICAL LIGHT AND TRY TO FIND A

58 Points

Aicher
Ballmer, Bill
Büchler
CROUWEL

47 Points

Dietschi
Frutiger
Gerstner, Graf
Hofmann
HONEGGER

45 Points

Hochuli
Keller, Kutter
LOHSE

35 Points

Matter
Müller-Brockmann
Neuburg
ODERMATT, RAND

27 Points

Ruder, Rudin
Soland, Tissi, Tschichold
Vignelli
Vivarelli, Wyss
ZIMMERMANN

LL Lettera Text Regular

16 Points

“I believe that one is more likely to develop a better perception of color by looking at the subtle harmonies of black-and-white images than by looking at the multi-and-overcolored illustrations color photography often creates.”
“Another reason for my interest in the use of black-and-white in design lies IN MY INTENSE PREOCCUPATION WITH THE FORMS AND ANALYSIS OF SIGNS AND SYMBOLS.” A. HOFMANN

13 Points

“The works of ‘abstract’ art are subtle creations of order out of simple contrasting elements.”
“The book designer strives for perfection; yet every perfect thing lives somewhere in the neighborhood of dullness and is frequently mistaken for it by the insensitive.” Jan Tschichold
“The whole point with type is for you not to be aware it is there. If you remember the shape of a spoon with which you just ate some soup, then the spoon had a poor shape.” Adrian Frutiger
“GEOMETRY IS NEVER WRONG.” PAUL RAND
“THEY WORK NOW WITH COMPUTERS FOR BUILDING BUILDINGS AND BOOKS, BUT NOT EVER WITH NEW IDEAS.” EMIL RUDER

9 Points

“For after all, a poster does more than simply supply information on the goods it advertises; it also reveals a society’s state of mind”
“The creation of all those symbols and logotypes which are an ever more striking feature of the world in which we live calls for a new and fresh approach to lettering in the part of the designer. In these logotypes the combination of letters can be more or less obvious; but only deliberately contrived encounters of elements and confrontations of values can lead beyond the letters to new forms of expression.”
“There should be no separation between spontaneous work with an EMOTIONAL TONE AND WORK DIRECTED BY THE INTELLECT. DISCIPLINE AND FREEDOM ARE THUS TO BE SEEN AS ELEMENTS OF EQUAL WEIGHT, PARTAKING OF THE OTHER.” ARMIN HOFMANN

7 Points

“The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice” J. Muller-Brockmann
“A printed work, which cannot be read, becomes a product without purpose.”
“Typography has one plain duty before it and that is to convey information in writing. No argument or consideration can absolve typography from this duty.” Emil Ruder
“PROVIDING, MEANING TO A MASS OF UNRELATED NEEDS, IDEAS, WORDS AND PICTURES - IT IS THE DESIGNER’S JOB TO SELECT AND FIT THIS MATERIAL together and make it interesting.”
“Graphic design, which evokes the symmetry of Vitruvius, the dynamic symmetry of Hambidge, the asymmetry of Mondrian; which is a good gestalt, generated by intuition or by computer, by invention or by a system of coordinates, is not good design if it does not communicate.”
“I never did calligraphy... But handwriting is an entirely different kind of thing. It’s part of the syndrome of modernism... It’s part of that asceticism.” Paul Rand
“I AM NOT A MAN OF WORDS. IT WOULD TAKE ME A LOT OF TIME TO WRITE A CRITIQUE OF SOMETHING. I WOULD RATHER IGNORE IT. THEREFORE, IT

5 Points

“My layout is not a Bauhaus layout. Nor was I ever in favor of the so-called ‘Swiss typography’, which at the time practically only used 8 pt. sans serif type for everything. That was wrong. Typography has to serve a specific purpose; it has to be legible. Therefore my layout obeyed specific necessities: to show the work as much and as elegantly as possible.” Walter Herdeg
“I haven’t changed my mind about modernism from the first day I ever did it... It means integrity; it means honesty; it means the absence of sentimentality and the absence of nostalgia; IT MEANS SIMPLICITY; IT MEANS CLARITY. THAT’S WHAT MODERNISM MEANS TO ME.” “DESIGN IS THE METHOD OF PUTTING FORM AND CONTENT TOGETHER. DESIGN, JUST as art, has multiple definitions; there is no single definition. Design can be art. Design can be aesthetics. Design is so simple, that’s why it is so complicated.”
“There’s a certain kind of research you have to listen to – the factual stuff, not opinion. Facts are facts. Sugar is sweet – it’s not a matter of opinion. It just is.” “Design is a way of life, a point of view. It involves the whole complex of visual communications: talent, creative ability, manual skill, and technical knowledge. Aesthetics and economics, technology and psychology are intrinsically related to the process.”
“ARTISTIC TRICKS DIVERT FROM THE EFFECT THAT AN ARTIST ENDEAVORS TO PRODUCE, AND EVEN EXCELLENT ELEMENTS SUCH AS BULLETS, ARROWS, BRACKETS, ORNATE initials, are at best superficial ornamentation unless logically employed.”
“The principal role of a logo is to identify, and simplicity is its means. Its effectiveness depends on distinctiveness, visibility, adaptability, memorability, universality, and timelessness.”
“Any system that sees aesthetics as irrelevant, that separates the artist from his product, that fragments the work of the individual, or creates by committee, or makes mincemeat of the creative process will, in the long run, diminish not only the product but the maker as well.” Paul Rand
“MY DESIRE WAS TO DEFINE WHAT IS BEAUTIFUL IN THE WORLD AND WHO MAKES IT BEAUTIFUL. IF I DID AN ISSUE ON PICTOGRAMS, I WANTED TO SHOW HOW MUCH PICTOGRAMS

58 Points

Albers
Bayer, Both
Brandt
BREUER

47 Points

Dell
Dicker-Brandeis
Feininger
Hilberseimer
GERMAIN

45 Points

Itten
Kallai, Kessler
LEPPIEN

35 Points

Marcks
Moholy-Nagy, Muche
Oelze
PETERHANS

27 Points

Reich, Ronget
Schlemmer, Schmidt
Schreyer
Soupault, Stölzl, Umbehrr
WAGENFELD

LL Lettera Text Italic

16 Points

“If you remember the shape of your spoon at lunch, it has to be the wrong shape. The spoon and the letter are tools; one take food from the bowl, the other take information off the page. When it is a good design, the reader has to feel comfortable because the letter is both banal and beautiful.” A. Frutiger
“I EXPLOIT WHAT BRILLIANT PEOPLE HAVE CREATED IN THE WAY OF KNOWLEDGE, IMAGINATION AND PSY

13 Points

“An object represented photographically in black and white demands symbolic interpretation; any abstract traits, however, disappear completely when color is introduced”. Armin Hofmann
“The material of typography is the black, and it is the designer’s task with the help of this black to capture space, to create harmonious whites inside the letters as well as between them.”
“Helvetica is the jeans, and Univers the dinner jacket. Helvetica is here to stay.” Adrian Frutiger
“I HAVE NEVER MAINTAINED THAT OBJECTIVE-INFORMATIVE ADVERTISING IS UPLIFTING. IT CLEARLY ISN’T LIKE THAT, BUT IT DOES REFLECT AN HONEST ATTEMPT TO PRESENT

9 Points

“Through the removal of color, objects become neutralized and as interchangeable as letters of the alphabet. Above all, I am interested in the way an object changes in meaning when its context changes”.
“When reduced to black and white, the processes of contrast and confrontation become clearer, more understandable, and easier to learn—as much for the designer as for the audience.” Armin Hofmann
“When I put my pen to a blank sheet, black isn’t added but rather the white sheet is deprived of light. [...] Thus I also grasped that the empty spaces are the most important aspect of a typeface” A. Frutiger
“I POSSESS ALL FOURTEEN OF THE BAUHAUS BOOKS AND THEIR UNDERLYING SENSIBILITY, THE INTELLECTUAL BREADTH AND IMAGINATIVE RANGE OF KLEE AND SCHLEMMER, ITTEN AND

7 Points

“Perfect typography is certainly the most elusive of all arts. Sculpture in stone alone comes near it in obstinacy.” J. Tschichold
“When Picasso invented a new way of painting he didn’t say, ‘I experimented.’ He had worked it through. When you look at typefaces like these, they seem feeble, and what is feeble is never good. Everything in history that has been good has had power and expression. If there is only a hint of greatness, then it cannot be built upon. But when young people LACK KNOWLEDGE AND VISION, WHEN THEY ARE FASCINATED BY SOMETHING THEY THINK IS GREAT BECAUSE THEY LACK TERMS OF REFERENCE, THEN IN their ignorance they find such experiments acceptable. It’s nice to try something out – that is positive – but it doesn’t mean I should ignore the negative aspects.”
“Creativity is innate in everyone. It is open to new techniques, instruments and social arrangements. You can only glimpse which new creative forms will be good enough to survive the passage of time, but what we have up to now are hopeless attempts.” Josef Müller-Brockmann
“A classical Roman, for instance, is equally GOOD FOR MANY PURPOSES AND IS THUS OBJECTIVELY USEFUL. IT IS NOT SEEN PRIMARILY AS AN INDIVIDUAL TYPE BUT AS LEGIBLE AND ANONYMOUS

5 Points

“Typography must be as beautiful as a forest, not like the concrete jungle of the tenements It gives distance between the trees, the room to breathe and allow for life.” Adrian Frutiger
“The orbit of human vision has widened and art has annexed fresh territories that were formerly denied to it.”
“I am of the opinion that it is possible to develop an art largely on the basis of mathematical thinking” Max Bill
“Order was always wishful thinking for me. For 60 years I have produced disorder in files, correspondence and books. In my work, however, I have ALWAYS ASPIRED TO A DISTINCT ARRANGEMENT OF TYPOGRAPHIC AND PICTORIAL ELEMENTS, THE CLEAR IDENTIFICATION OF PRIORITIES. THE FORMAL ORGANISATION of” the surface by means of the grid, a knowledge of the rules that govern legibility (line length, word and letter spacing and so on) and the meaningful use of colour are among the tools a designer must master in order to complete his or her task in a rational and economic matter.” J. Müller-Brockmann
“Not every school in Switzerland was as good as Basel, Zurich perhaps, but nobody spoke about Bern and Lucerne, they were totally unknown. But all that university level is nonsense, it is only talking, speaking, and problems. It does nothing. I think it is a bad IDEA. BUT IT IS THE PRIMARY WAY FOR HAVING AN ACADEMIC RESULT IN YOUR EDUCATION.” “RUDER WAS A VERY STRICT TYPOGRAPHER. HE DIDN’T LIKE THAT A TYPOGRAPHER made graphic design. He was very stubborn. Hofmann didn’t care, but Ruder was not really happy with a typographer making graphic design. Ruder made pure typography and passed that on to his students. It had nothing to do with graphic design, that is clear. This was also the time when Univers came onto the market and opened a lot of possibilities. It was the big time of Ruder. There was Ruder-type experimentation, which for me is wallpaper typography. Repetition typography, for me, is not typography. In the beginning maybe repetition typography looked new, looked STRANGE, BUT IF YOU SEE IT TOO MUCH, IT IS BORING.” W. WEINGART
“I AM THE GHOST THAT HAUNTS THE BAUHAUS...” XANTI SCHAWINSKY

58 Points

Aalto
Barragán
Candilis
CORBUSIER

47 Points

Costa
De Marien
Fillod, Goldberg
Gropius
JOHNSON

45 Points

Kahn, Koenig
Laurens
LUBETKIN

35 Points

Markelius
Mies van der Rohe
Ming Pei
NIEMEYER

27 Points

Neutra, Oud
Poillerat, Rudolph
Sartoris, Sołtan, Stone
Tange, Villanueva
WRIGHT, YAMASAKI

16 Points

“Nothing is as dangerous in architecture as dealing with separated problems. If we split life into separated problems we split the possibilities to make good building art.” “Building art is a synthesis of life in materialised form. We should try to bring in under the same hat not a splintered way of thinking, but all in HARMONY TOGETHER.” “FORM MUST HAVE A CONTENT, AND THAT CONTENT MUST BE LINKED WITH NATURE.”

13 Points

“Marina City was not a deliberate protest against the Bauhaus Box. It was designed rather as a further industrialization of architecture. I found in Detroit rather than in the Bauhaus that our technology for the first time in history permits us to build whatever we think... More importantly, in the Marina City forms. I made it possible for people to participate in community formation. Both in the use of space and in the form of space I discovered that behavior can be INFLUENCED BY THE SHAPE OF SPACE. THE FACELESS ANONYMITY OF THE CORPORATE BOX WHICH WE HAD USED FOR THE BUILDINGS FOR OUR GOVERNMENT, OUR HEALTH

9 Points

“Greek architecture taught me that the column is where the light is not, and the space between is where the light is. It is a matter of no-light, light, no-light, light. A column and a column brings light between them. To make a column which grows out of the wall and which makes its own rhythm of no-light, light, no-light, light: that is the marvel of the artist.” “A city is the place of availabilities. It is the place where a small boy, as he walks through it, may see something that will tell him what he wants to do his whole life.” “All material in nature, the mountains and the streams and the air and we, are MADE OF LIGHT WHICH HAS BEEN SPENT, AND THIS CRUMPLED MASS CALLED MATERIAL CASTS A SHADOW, AND THE SHADOW BELONGS TO LIGHT.” “EVEN A BRICK WANTS TO BE SOMETHING”

7 Points

“A chair is a very difficult object. A skyscraper is almost easier. That is why Chippendale is famous.” “Nature, too, shall live its own life. We must beware not to disrupt it with the color of our houses and interior fittings. Yet we should not attempt to bring nature, houses, and human beings together into a higher unity.” “When one looks at Nature through the glass walls of the Farnsworth House, it takes on a deeper significance than when one stands OUTSIDE. MORE OF NATURE IS THUS EXPRESSED – IT BECOMES PART OF A GREATER WHOLE.” “GOD IS IN THE DETAILS.” “WHAT FINALLY IS BEAUTY?”

Certainly nothing that can be calculated or measured. It is always something imponderable, something that lies between things.” “Education must lead us from the irresponsible opinion to true responsible judgment. It must lead us from chance and arbitrariness to rational clarity and intellectual order. Therefore, let us guide our students over the road of discipline from materials, through function, to creative work.” “Architecture begins when you place two bricks carefully together.” “ARCHITECTURE STARTS WHEN YOU CAREFULLY PUT TWO BRICKS TOGETHER. THERE IT BEGINS.” “LESS IS MORE.” “IT IS NOT

5 Points

“To be modern is not a fashion, it is a state. It is necessary to understand history, and he who understands history knows how to find continuity between that which was, that which is, and that which will be.” “Space and light and order. Those are the things that men need just as much as they need bread or a place to sleep.” “Architecture is the learned game, correct and magnificent, of forms assembled in the light.” “You employ stone, wood and concrete, and with these materials you build houses and palaces. That is construction. INGENUITY IS AT WORK. BUT SUDDENLY YOU TOUCH MY HEART, YOU DO ME GOOD, I AM HAPPY AND I SAY: THIS IS BEAUTIFUL. THAT IS ARCHITECTURE. ART ENTERS IN.”

“Architecture is the masterly, correct, and magnificent play of masses brought together in light. Our eyes are made to see forms in light: light and shade reveal these forms.” “Light creates ambience and feel of a place, as well as the expression of a structure.” “The materials of city planning are: sky, space, trees, steel and cement; in that order and that hierarchy.” “The purpose of construction is TO MAKE THINGS HOLD TOGETHER; of architecture TO MOVE US.” “Architecture is the masterly, correct and magnificent play of masses brought together in light. OUR EYES ARE MADE TO SEE FORMS IN LIGHT; LIGHT AND SHADE REVEAL THESE FORMS; CUBES, CONES, SPHERES, CYLINDERS OR PYRAMIDS ARE THE

great primary forms which light reveals to advantage; the image of these is distinct and tangible within us without ambiguity. It is for this reason that these are beautiful forms, the most beautiful forms. Everybody is agreed to that, the child, the savage and the metaphysician.” “I prefer drawing to talking. Drawing is faster, and leaves less room for lies.” “You don't start a revolution by fighting the state but by presenting the solutions.” “Modern life demands, and is waiting for, a new kind of plan, both for the house and the city. “Chairs are architecture, SOFAS ARE BOURGEOIS.” “LIFE NEVER STOPS. THE TORMENT OF MEN WILL BE ETERNAL, UNLESS THE FUNCTION OF CREATING AND ACTING AND CHANGING, LIVING

58 Points

**Bauhaus
School
Busaras
CAVROIT**

47 Points

**Double
House, E-1027
Elm Place
Fagus Factory
GLASPALLEIS**

45 Points

**Inland Steel
John Hancock
CENTER**

35 Points

**Kunstverein
Lovell House
McGraw-Hill building
OLD CITY HALL**

27 Points

**Rothenberg Siedlung
Toronto-Dominion Bank
Villa Savoye
Willis Tower, Zonnestraal
SANATORIUM**

LL Lettera Text Medium Italic

16 Points

The Fagus Factory, a shoe last factory in Alfeld on the Leine, Lower Saxony, Germany, is an important example of early modern architecture. Commissioned by owner Carl Benscheidt who wanted a radical structure to express the company's break from the past, the factory was designed by Walter GROPIUS AND ADOLF MEYER. IT WAS CONSTRUCTED BETWEEN 1911 AND 1913, WITH ADDITIONS AND INTERI-

13 Points

Le 875 North Michigan Avenue anciennement appelé John Hancock Center est un gratte-ciel situé au 875 North Michigan Avenue dans le quartier de Streeterville à Chicago, dans l'État de l'Illinois aux États-Unis. Il atteint 344 mètres de hauteur (100 étages) et fut dessiné par Bruce Graham. La flèche de l'antenne culmine à 456,9 mètres de hauteur. Il est familièrement appelé « Big John » par les Chicagoans. Sa construction a été achevée en 1969 : il était ALORS LE PLUS HAUT IMMEUBLE DU MONDE EN DEHORS DE NEW YORK. AUJOURD'HUI, IL EST LE QUATRIÈME GRATTE-CIEL LE PLUS ÉLEVÉ DE CHICAGO, APRÈS LA WILLIS TOWER

9 Points

La villa Savoye est une villa construite de 1928 à 1931 par l'architecte Le Corbusier, sur la commune française de Poissy, dans les Yvelines. Située sur un terrain de sept hectares, cette construction, baptisée « les Heures claires » par ses propriétaires et qualifiée de « machine à habiter » par son architecte, achevait la période dite des villas blanches de l'architecte. Elle est constituée d'un parallélépipède blanc soutenu par de fins pilotis et couverte de fenêtres en bandeau et surmonté de toits-terrasses. Elle mesure 9,40 m de haut, 21,50 m de long et 19 m de large. Le site est inscrit, avec 16 autres œuvres ARCHITECTURALES DE LE CORBUSIER, SUR LA LISTE DU PATRIMOINE MONDIAL DE L'UNESCO EN 2016. VILLA DE WEEK-END POUR LA FAMILLE SAVOYE (PIERRE, COFONDATEUR À LILLE EN

7 Points

In 1969, Sears, Roebuck & Co. was the largest retailer in the world, with about 350,000 employees. Sears executives decided to consolidate the thousands of employees in offices distributed throughout the Chicago area into one building on the western edge of Chicago's Loop. Sears asked its outside counsel, Arnstein, Gluck, Weitzenfeld & Minow (now known as Arnstein & Lehr, LLP) to suggest a location. The firm consulted with local and federal authorities AND THE APPLICABLE LAW, THEN OFFERED SEARS TWO OPTIONS: THE GOOSE ISLAND AREA NORTHWEST OF DOWNTOWN, AND A TWO-BLOCK

area bounded by Franklin Street on the east, Jackson Boulevard on the south, Wacker Drive on the west and Adams Street on the north, with Quincy Street running through the middle from east to west. This latter site was decided upon, and preliminary inquiries determined that the necessary permits could be obtained and Quincy Street vacated. The next step was to acquire the property; a team of attorneys from the Arnstein law firm, headed by Andrew ADSIT, BEGAN BUYING THE PROPERTY PARCEL BY PARCEL. SEARS PURCHASED 15 OLD BUILDINGS FROM 100 OWNERS AND PAID \$2.7 MILLION TO

5 Points

Zonnestraal was built as a tuberculosis sanatorium in the 1920s and 1930s. The building features the classic design of the sanatorium, which focuses on as much open space and fresh air as possible. However, it still embodies the definition of the modern architecture by the immense amount of repetition and the avoidance of superfluous decoration. The building is mostly made of transparent materials to allow as much light as possible to enter the patients' rooms. With this transparency, the building runs a large risk of overheating. However, the architects UNDERSTOOD THESE RISKS AND INCORPORATED A COOLING SYSTEM IN THE BUILDING; SOMETHING THAT WAS NOT COMMON AT THIS POINT IN TIME. THE SURFACES THAT

are not transparent are very sterile and smooth in appearance making very hygienic surroundings. The buildings are arranged in a loose "pin-wheel" design that created separation between patients' rooms, giving each of them the adequate amount of sunlight needed for therapy. The distribution of space in this manner created the ability for every patient to have a sunbathing balcony that was unobstructed by any other patient's room or building. The design of this architecture can be referred to as Heliotherapeutic Architecture (Light therapy) AND WAS ACTUALLY A SHORT LIVED STYLE IN ITS PURPOSE FOR THERAPY BECAUSE OF THE DISCOVERY OF THE CURE FOR TUBERCULOSIS. HOWEVER, THIS STYLE FOCUSES ON

the engineering required to satisfy the patient's needs. In fact, the architects preferred to refer to themselves as building engineers. After abandonment in the 1980s the building was submitted to UNESCO's list of World Heritage Sites. However, with this submittal, the building's structural deterioration could not be solved by demolition and rebuilding. Instead new techniques of concrete repair had to be used. The presence of tuberculosis and the sanatorium played a large role in modern architecture. Though it was not the first building to FEATURE A NEARLY ALL GLASS ARCHITECTURE, AFTER THE SANATORIUM PERIOD, THE STYLE OF ALL GLASS BUILDINGS STAYED A CONSTANT IN MODERN ARCHITECTURE.

58 Points

**Axe
Monumental
Chuey
DOM-INO**

47 Points

**Edifício
Copan, Energy
Plaza, Flora
lamson hewlett
LIBRARY**

45 Points

**Gropius
House
Haus am Horn**

35 Points

**Maison Riehl
330 North Wabash
O'Hara House
PERLHOUSE**

27 Points

**Rohm and Haas
Temple Oheb Shalom
Urbig House
Villa Sarabhai, Wirin
House**

16 Points

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5 Points

L'intuition agit par éclairs inattendus. Voici en la conception pure et totale de tout un système de construire, envisageant tous les problèmes qui vont naître à la suite de la guerre et que le moment présent a mis à l'actualité. C'est quinze ans après seulement, et à l'occasion de la Loi Loucheur que Le Corbusier et Jeanneret peuvent appliquer intégralement les principes de la maison « Dom-ino ». Il a fallu quinze années d'expérimentation, de mise au point localisée sur les divers détails du système, pour permettre d'atteindre à la réalisation. Le problème posé ÉTAIT LE SUIVANT LES PREMIÈRES DÉVASTATIONS DE LA GRANDE GUERRE DANS LES FLANDRES EN SEPTEMBRE 1914. « LA GUERRE DEVAIT DURER TROIS MOIS SEULE-

ment! » « On devait reconstruire les villages détruits en quelques mois aussi! » Le cauchemar serait ainsi vite oublié. On a donc conçu un système de structure - ossature - complément indépendant des fonctions du plan de la maison: cette ossature porte simplement les planchers et l'escalier. Elle est fabriquée en éléments standard, combinables les uns avec les autres, ce qui permet une grande diversité dans le groupement des maisons. Ce béton armé-là est fait sans coffrage: à vrai dire, il s'agit d'un matériel de chantier spécial qui permet de COULER LES PLANCHERS DÉFINITIVEMENT LISSES DESSUS ET DESSOUS AU MOYEN D'UN TRÈS SIMPLE ÉCHAFAUDAGE DE POUTRELLES DOUBLE TACCROCHÉES TEMPORAI-

rement à des colliers qui sont fixés au sommet de chaque poteau; les poteaux de béton sont coulés à pied d'œuvre et dressés avec le système de coffrage ci-dessus. Une société technique livre en tous endroits du pays, des ossatures orientées et groupées à la demande de l'architecte urbaniste ou, plus simplement du client. Il reste ensuite à installer une habitation à l'intérieur de ces ossatures. Le format de l'ossature « Dom-ino », la situation toute particulière des poteaux, permettent d'innombrables combinaisons de dispositions intérieures et toutes PRISES DE LUMIÈRE IMAGINABLES EN FAÇADE. ON AVAIT CONÇU L'IDÉE D'UNE SOCIÉTÉ, SŒUR DE LA PREMIÈRE QUI VENDRAIT, ELLE, TOUS LES ÉLÉMENTS DE L'ÉQUIPEMENT

58 Points

Austere
Asymmetrical
Primary
COLORS

47 Points

Constraints
Disciplined
Flat roof
form follows
FUNCTION

45 Points

Honest
International
Industrial

35 Points

Large panes of
glass, Limitations
Modernist
NO ORNAMENT

27 Points

Ribbon windows
Steel and Concrete
Truth to Materials
Undecorated
VISIBLE STEEL FRAME

16 Points

International Style, architectural style that developed in Europe and the United States in the 1920s and '30s and became the dominant tendency in Western architecture during the middle decades of the 20th century. The most common characteristics of International Style buildings are RECTILINEAR FORMS; LIGHT, TAUT PLANE SURFACES THAT HAVE BEEN COMPLETELY STRIPPED OF APPLIED

13 Points

The International Style grew out of three phenomena that confronted architects in the late 19th century: architects' increasing dissatisfaction with the continued use in stylistically eclectic buildings of a mix of decorative elements from different architectural periods and styles that bore little or no relation to the building's functions, the economical creation of large numbers of office buildings and other commercial, residential, and civic structures that served A RAPIDLY INDUSTRIALIZING SOCIETY, AND THE DEVELOPMENT OF NEW BUILDING TECHNOLOGIES CENTRING ON THE USE OF IRON AND STEEL, REINFORCED CONCRETE,

9 Points

Gropius and Mies were best known for their structures of glass curtain walls spanning steel girders that form the skeleton of the building. Important examples of Gropius's work are the Fagus Works (Alfeld-an-der-Leine, Germany; 1911), the Bauhaus (Dessau, Germany; 1925–26), and the Graduate Center at Harvard University (Cambridge, Massachusetts; 1949–50)—all of which show his concern for uncluttered interior spaces. Mies van der Rohe and his followers in the United States, who did much to spread the International Style, are most clearly identified with glass-and-steel SKYSCRAPERS SUCH AS THE LAKE SHORE DRIVE APARTMENTS (CHICAGO; 1949–51) AND THE SEAGRAM BUILDING, DONE JOINTLY WITH JOHNSON (NEW YORK CITY; 1958). OUD HELPED

7 Points

In the 1930s and '40s the International Style spread from its base in Germany and France to North and South America, Scandinavia, Britain, and Japan. The clean, efficient, geometric qualities of the style came to form the basis of the architectural vocabulary of the skyscraper in the United States in the 1950s and '60s. The International Style provided an aesthetic rationale for the stripped-down, clean-surfaced skyscrapers that became the status symbols of American corporate power and progressive-

itations inherent in the International Style. The bare and denuded quality of the steel-and-glass "boxes" that embodied the style by then appeared stultifying and formulaic. The result was a reaction against modernist architecture and a renewed exploration of the possibilities of innovative design and decoration. Architects began creating freer, more imaginative structures that used modern building materials and decorative ELEMENTS TO CREATE A VARIETY OF NOVEL EFFECTS. THIS MOVEMENT BECAME PROMINENT IN THE LATE 1970S AND EARLY '80S AND BECAME KNOWN AS POSTMODERNISM. GLASS AND

5 Points

Les premières réalisations emblématiques du style international aux États-Unis sont les réalisations de Ludwig Mies van der Rohe à Chicago, le Centre technique de General Motors de Eero Saarinen à Detroit, le Seagram Building de Ludwig Mies van der Rohe et le Lever House de Skidmore, Owings and Merrill à New York. Le building de la Philadelphia Saving Fund Society présente un plan original en forme de T majuscule et joue sur les effets de dissymétrie. Ses concepteurs, George Howe et William Lescaze, sont parvenus à rendre un effet propre au style INTERNATIONAL, UN EFFET DE PEAU TENDUE SUR UN SQUELETTE MÉTALLIQUE. LA FAÇADE HORIZONTALE ET LES GRANDS PANNEAUX DE VERRE DU MOMA DE NEW YORK PAR-

ticipient également de cette tendance. Le siège de l'ONU à New York est l'illustration la plus remarquable du style international après 1945. Il fut construit le long de l'East River sur un terrain acquis grâce à une donation de John Davison Rockefeller Junior. Il a été inauguré le 9 janvier 1951 et devient le symbole de l'internationalisme et du progrès. Il applique la conception de bâtiments séparés selon leur fonction. Le gratte-ciel abritant le Secrétariat des Nations unies culmine à 164 mètres et se présente sur deux faces comme un mur-rideau de verre et aluminium, alors que les autres côtés sont couverts de plaques de marbre. Enfin, la période de l'après-guerre est marquée par les œuvres du finlandais Eero

Saarinen dont l'éclectisme se manifeste dans l'auditorium Kresge du Massachusetts Institute of Technology (1956), l'arche de Saint Louis (1967) ou encore dans son travail sur les terminaux des aéroports de New York et Washington DC. L'Allemand Walter Gropius, fondateur du Bauhaus, enseigne l'architecture à Harvard et construit avec Pietro Belluschi l'immeuble controversé de la Pan Am à New York (1963). Il forme les grands architectes de la génération suivante. Ludwig Mies van der Rohe arrive aux États-Unis en 1937 et applique ses conceptions du classicisme moderniste à New York (Seagram Building, 1958), Chicago (Université à South Side). Il est l'architecte le plus fécond de

58 Points

**Azkona
Corporate HQ
CBS
BUILDING**

47 Points

**EDF Tower
Flaine
Green Building
hill college
HOUSE**

45 Points

**Ingalls Rink
Kleinhans mu-
sic HALL**

35 Points

**JK Buildings
Maison Feldmann
Oare Pavilion
RICE HOUSE**

27 Points

**Sunning Plaza, TWA
Flight Center
Usine Claude-et-Duval
Vivian Beaumont Theater
Waterfront Tower**

LL Lettera Text Black

16 Points

“Color has driven photography entirely from the domain of reading and banished it to the realm of viewing”.
“Lithographed posters fulfilled, and in principle continue to fulfill, the most important demands imposed by the large format: visibility, simplicity of message, originality of form, SINGULARITY OF COLOR SCHEME, AND INTELLECTUAL CLARITY.”
“THE SUPER-REALISTIC LIKENESSES

13 Points

“that appear in television and in advertising fail to create the contrary or counterimages necessary to engage the viewer’s participation. Such literal translations hinder constructive thinking, absorption in the subject matter, and poignancy of recollection; they are ultimately counterproductive, producing no afterimages that continue to exist in memory.” A. Hofmann
“The subject matter suggested the need for imaginative design.” J. Müller-Brockmann
“EVERY MOVEMENT OF THE NOH ACTOR IS MEASURED AND BURSTING WITH TENSION. NOTHING IS LEFT TO CHANCE, YET IT IS FULL OF LIFE AND POETRY. JAPANESE TEMPLES

9 Points

“Even in modern art, artists have used methods based on calculation, inasmuch as these elements, alongside those of a more personal and emotional nature, give balance and harmony to any work of art.”
“I made the first Moebius strip without knowing what it was.” M. Bill
“I feel a deep obligation to tradition in so far as it is the conduit of timeless values. My efforts to educate myself, to understand the interconnections in Constructivism for instance, explain perhaps my openness to other disciplines such as art and architecture. These supplied the spiritual and aesthetic soil for the growth of a CORRESPONDING PERSONAL FORMAL IDIOM, AN ARCHITECTONIC TYPOGRAPHY THAT CONFINED ITSELF TO ESSENTIALS AND FOUND A CONTEMPORARY EXPRESSION FOR UNIVERSAL VALUES.”

7 Points

“I became a graphic designer by accident. At school I was loath to write much for compositions so I put in illustrations instead. My teacher enjoyed them and thought I had talent. He suggested that I should pursue an artistic career: gravure etching or retouching, for instance. So I was apprenticed as a retoucher in a printing works. I lasted one day because I said that this wasn’t artistic work. After that I was apprenticed to two elderly architects. With them I lasted four WEEKS. THEN I WENT TO SEE ALL THE GRAPHIC DESIGNERS I FOUND LISTED IN THE TELEPHONE DIRECTORY BECAUSE I WANTED TO FIND OUT WHAT THEY DID.

Afterwards I enrolled to study graphic design at the Zurich Gewerbeschule.”
“Bill, Lohse, Neuberger and Vivarelli were my mentors. The first two through their artistic works, publications and their activity in the Swiss Werkbund, and Neuberger as a critic and designer, had a lasting positive influence on all areas of design. I, too, in my work – and thanks to good collaborators – was able to make a positive contribution in the 1950s and 1960s. My students in Zurich BETWEEN 1957 AND 1960 ATTRACTED ATTENTION LATER WHEN THEIR WORKS WERE PUBLISHED IN NEUE GRAFIK.” JOSEF MÜLLER-BROCKMANN

5 Points

“No great work is created without material rules, without knowing about stress ratios or the laws of perception. Sometimes I would set my students to an introductory exercise of depicting a dam burst typographically to bring out the difference between expressive and informative design. We always got interesting, and occasionally hilarious, results. Tomorrow or in ten or twenty years’ time aesthetic tastes will have changed, but laws last and are independent of time. The golden section, for instance, IS A SIMPLE, ELEGANT RATIO OF PROPORTIONS THAT IS UNDERSTOOD BY ALL CULTURES AND IS PRESENT IN BOTH MAN AND NATURE. IN TEACHING I TRY TO

establish rational-objective foundations that are accepted by all and which can be developed individually.”
“The grid allows endless individual variations. The Italian Roberto Lanterio found rich, wide-ranging solutions using the grid, the Germans use it soberly, the Swedes fill it with imagination. Its applications are as varied as the designers themselves. For the naïve designer it is no more than an aid. The grid has existed in town planning, in China for instance, since at least 1500 BC. Rectilinear streets are the most economical SOLUTION. WHAT I DID WAS APPLY THE GRID SYSTEM TO GRAPHIC DESIGN. THE IMPULSE TO DO THIS DID NOT COME ONLY FROM ARCHITECTURE – TYPOGRAPHY SINCE

Gutenberg has striven for order. The grid is an organisational system that enables you to achieve an orderly result at a minimum cost. The task is solved more easily, faster and better. It brings the arbitrary organisation of text into a logical system in keeping with the content. It can demonstrate uniformity that reaches beyond national boundaries, a boon to advertising from which IBM, for instance, has profited. Objective-rational design means legible design, objective information that is communicated WITHOUT SUPERLATIVES OR EMOTIONAL SUBJECTIVITY.”
JOSEF MÜLLER-BROCKMANN
“I WANTED TO EXPLORE THE LIMITS OF MY ARTISTIC ABILITY. I HAD

58 Points

**American
Airlines
de Bijenkorf
BRAUN**

47 Points

**CBS, CFF
CWS, Enron
Erco
Ford, Geigy
KNOLL**

45 Points

**Kweitel
IBM, Lufthansa
NASA**

35 Points

**Morningstar
New Haven
RailRoad, Next
PIRELLI**

27 Points

**Rabobank, Scrib
Shell, SLM
Swissair, Turmac, UPS
Westinghouse
YALE UNIVERSITY PRESS**

16 Points

“Asymmetry is the rhythmic expression of functional design. In addition to being more logical, asymmetry has the advantage that its complete appearance is far more optically effective than symmetry.” J. Tschichold
“They should make new ways to better design buildings and books. THE COMPUTER WAS THE END OF SWISS TYPOGRAPHY!” EMIL RUDER
“TEXT IS COMMUNICATION OF CON-

13 Points

“The sanserif only seems to be the simpler script. It is a form that was violently reduced for little children. For adults it is more difficult to read than serified roman type, whose serifs were never meant to be ornamental.” Jan Tschichold
“I feel a deep obligation to tradition in so far as it is the conduit of timeless values. My efforts to educate myself, to understand the interconnections in Constructivism for instance, explain perhaps my openness to other disciplines such AS ART AND ARCHITECTURE. THESE SUPPLIED THE SPIRITUAL AND AESTHETIC SOIL FOR THE GROWTH OF A CORRESPONDING PERSONAL FORMAL IDIOM, AN ARCHITECTONIC TYPOG-

9 Points

“As a young man I was intrigued not only by psychology but also by graphology. When I met people who interested me I would read their handwriting and was rarely wrong in my judgements. But this gift began to disturb me, especially in my dealings with clients, where it would unnecessarily prejudice discussion. So I abandoned it overnight. Later I paid the price for giving up these analyses when I took on partners and employees whose handwriting would have given me an early warning of trouble ahead.” Müller-Brockmann
“Type production has gone mad, with its senseless outpouring OF NEW TYPES... ONLY IN DEGENERATE TIMES CAN PERSONALITY (OPPOSED TO THE NAMELESS MASSES) BECOME THE AIM OF HUMAN DEVELOPMENT” JAN TSCHICHOLD “THE WHITE RE-

7 Points

“White space is to be regarded as an active element, not a passive background.”
“The aim of every typographic work – the delivery of a message in the shortest, most efficient manner.” Jan Tschichold
“I have always regarded a book as a design opportunity, nothing more. It was more like enjoying myself in my free time. I was motivated to write something on the history of visual communication by the insight that from the beginning man has used images as a defence against HIS INNER AND OUTER WORLD, HIS FEARS OF A THREATENING ENVIRONMENT. AT THE TIME I KNEW OF NO BOOK THAT DEALT WITH THIS SUBJECT.

Similarly I hadn't found anything interesting written about the history of the poster.”
“All design work has a political character. It can be socially oriented, or humanist, or conservative. Italian Futurism was bellicose, but that has nothing to do with Modern typography. El Lissitzky's poster 'Beat the Whites with the Red Wedge' was not Modern typography but design with geometric forms. Jan Tschichold's New Typography, by contrast, was poetic, transparent and OPEN, NOT AT ALL DESPOTIC OR TYRANNICAL. I HAVE NEVER UNDERSTOOD WHY TSCHICHOLD REVERTED TO CENTRED TYPE, UNLESS IT WAS OLD

5 Points

“The designing of whole alphabets and the study of historical letter forms remain indispensable to the teaching of the form. At the same time, however, new paths must be explored so that a sense of the finest distinctions can be cultivated, so that the basic elements of our letters can appear in a new form, and so that those special abilities for combining are developed which lettering will demand in the future. The creation of all those symbols and logotypes which are an ever and more striking feature of the world in which we live calls for A NEW AND FRESH APPROACH TO LETTERING ON THE PART OF THE DESIGNER. IN THESE LOGOTYPES THE COMBINATION OF LETTERS CAN BE MORE OR LESS OBVIOUS; BUT

only deliberately contrived encounters of elements and confrontations of values can lead beyond the letters to new forms of expression.”
“I have always known that my illustrations, drawings and paintings are entertainment. They were quite good, but harmless. I was also successful in using a mix of surrealist illustration and factual information in exhibition designs in the 1940s and 1950s, but the lack of objectivity disturbed me. So for the 'Landi 1964' [the Swiss regional exhibition], I eschewed all playfulness and subjectivity and arrived at an objective typographic-pictorial solution. I HAD TO TEACH MYSELF HOW TO LOOK CRITICALLY AT MY WORK AND MAKE DISTINCTIONS

between what is creative, imitative or merely intellectually calculating. After four worthless years of war I wanted to have a positive, constructive role in society. I couldn't improve textual-pictorial communication through my artistic work but I could do so through rational-objective typography and functional, unmanipulative photography. No one can exceed his or her limitations. Any time I tried I failed. My limitations are closely circumscribed – I have not come far – but I have kept my sense of humour because I have accepted THEM. SWITZERLAND IS A COUNTRY OF THE NORM. GENIUS FLEES THIS LANDSCAPE, THIS ZÜRICH GEMÜTLICHKEIT, THE CULTURE OF THE FARMER AND THE BURGHER. IT IS NO

Technical Information

Latin	Afrikaans	Songhai	Spanish
	Albanian	Kölsch	Swahili
	Asturian	Langi	(macrolanguage)
	Asu (Tanzania)	Latvian	Swedish
	Basque	Lithuanian	Swiss German
	Bemba (Zambia)	Lower Sorbian	Tachelhit
	Bena (Tanzania)	Luo (Kenya and Tanzania)	Taita
	Breton	Luxembourgish	Tasawaq
	Catalan	Luyia	Teso
	Chiga	Machame	Turkish
	Cornish	Makhuwa-Meetto	Upper Sorbian
	Croatian	Makonde	Uzbek
	Czech	Malagasy	Volapük
	Danish	Maltese	Vunjo
	Dutch	Manx	Walser
	Embu	Meru	Welsh
	English	Morisyen	Western Frisian
	Esperanto	North Ndebele	Yoruba
	Estonian	Northern Sami	Zarma
	Faroese	Norwegian Bokmål	Zulu
	Filipino	Norwegian Nynorsk	
	Finnish	Nyankole	
	French	Oromo	
	Friulian	Polish	
	Galician	Portuguese	
	Ganda	Prussian	
	German	Quechua	
	Gusii	Romanian	
	Hungarian	Romansh	
	Icelandic	Rombo	
	Igbo	Rundi	
	Inari Sami	Rwa	
	Indonesian	Samburu	
	Irish	Sango	
	Italian	Sangu (Tanzania)	
	Jola-Fonyi	Scottish Gaelic	
	Kabuverdianu	Sena	
	Kabyle	Serbian	
	Kalaallisut	Shambala	
	Kalenjin	Shona	
Kamba (Kenya)	Slovak		
Kikuyu	Slovenian		
Kinyarwanda	Soga		
Koyra Chiini Songhay	Somali		
Koyraboro Senni			

Open Type Features	aalt	Access All Alternates	salt	Stylistic Alternates
	case	Case-Sensitive Forms	sinf	Scientific Inferiors
	ccmp	Glyph Composition / Decomposition	ss01	Stylistic Set 01
	dnom	Denominators	ss02	Stylistic Set 02
	frac	Fractions	ss03	Stylistic Set 03
	hist	Historical Forms	ss04	Stylistic Set 04
	liga	Standard Ligatures	ss05	Stylistic Set 05
	numr	Numerators	subs	Subscript
	onum	Oldstyle Figures	sup	Superscript
	ordn	Ordinals	tnum	Tabular Figures
		zero	Slashed Zero	

Codepage Please refer to the Technical Document

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