A

Simon Péter Bence

TYPOSPECT (tipográfiai nézőpont)

képrejtvények – szövegmegoldások

TYPOSPECT (typographic viewpoint)

pictorial riddles – textual solutions

témavezető: Vargha Balázs habilitált egyetemi docens

Moholy-Nagy Művészeti Egyetem Doktori Iskola

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THESES

1.

The degree of readability is not a measure of the value of experimental typography, but it is clear that the source of the debate sparked by experimenting with post-modern typography is largely about legibility. And most legibility debates (concerning experimental typography) are based on the validation of free artistic intuition.

2.

A comparison of the main situations of eighteenth- and nineteenth-century typography (in terms of legibility and artistic self-expression) led to the conclusion that, in addition to artistic intuition, the typographer's relationship to text was influenced by other external factors also. Examples include design control over prepress processes, the effect of designers' interpretation of the text on the printed page, and the size or diversity of the target audience.

3.

These external factors shed light on the fact that the notion of postmodern typography that a text with a unique appearance attracts the reader's attention, thereby achieving it's purpose better[2], is valid only in its own circumstances. In other text situations, due to other external circumstances, typographic rules for good readability are required for proper communication.

4.

Depending on the current design situation, the interpretation of external factors influencing typographic intuitions may also suggest broader contexts of the experimental typographic attitude. The results may provide a basis for navigating the extremely diverse typographic medium of the early twenty-first century and for a better understanding of the situation.

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2   David Carson's argument: "don't confuse legibility with communication" in: HUSTWIT, Gary (producer and director) and SIEGEL, Shelby (ed.): Helvetica, 2007, 58:35