



50th Conference
ATypI 2006: Lisbon

Press Kit (ENG)

The 50th Conference
ATypI 2006: Lisbon

This year is important for us because it marks a milestone on the journey since ATypI's birth, nearly fifty years ago. "Journey" is also the theme of this year's conference, held in a place where journeys during the Renaissance permitted the Old World to discover that it wasn't alone on this earth. On the edge of Europe, Lisbon is a charming place, where you should feel this call from the Atlantic, a call for unknown territories, a call to push outward and go beyond boundaries, a call to simply understand ourselves better...

This year's programme schedule benefits from member feedback on recent conferences. We have reduced the number of tracks to two, in order to manage more time for delegates to enjoy five long, full days.

This year we have developed a program with more emphasis on various kinds of activities, rather than just lectures. The intention of the programme committee was to create a platform for more interaction between audience and speakers.

Starting on Wednesday the 27th, the technical forum TypeTech offers two kinds of approaches: a main track, focused on lectures, shared experiences, and discussion of new technologies, and a second track which should give practical tutorials for direct use. For those interested in the activities of ATypI's country delegates, we have planned a Wednesday evening event during which recent developments and tools will be presented.

For the first time, the keynote speech together will be public, on Thursday night at the wonderful São Jorge cinema. During her keynote, Ellen Lupton will launch a debate about the universalism of the past and today's global diversification. She may end her talk with surprising proposals...

The main part of the conference will start the next day, on Friday the 29th, and it will run through Sunday October 1st, during which time you will enjoy the core aspect of what has given the ATypI conference its reputation for many years. This year, among the usual bunch of good lectures on various topics, several forums on specific subjects will be taking place. The "journey" and "newspaper" sessions, the education panel, and the Brazilian session will give us the chance, in the company of eminent specialists, to go even more deeply into dedicated subjects.

The last day will be different from previous years: Sunday 1st October will be full of events, from the annual general meeting (AGM), where all ATypI members should show up to express their views and their wishes for the future of our 50-year-old organization, to design games, or a type walk through Lisbon during the afternoon.

Enjoy the annual conference, put together by our local maestro, Mário Feliciano, together with his team! They have achieved a memorable event this year.

Jean François Porchez
President of ATypI

FBAUL Welcome

It is an honor and a great pleasure to be hosting the 50th ATyPI Conference promoted by the Association Typographique Internationale, and to become partners on the 'typographical journey' that now begins. The Fine Arts Faculty of Lisbon welcomes the ATyPI members, the distinguished speakers, and the attending delegates.

The Fine Arts Faculty has been part of the University of Lisbon since 1992, although its origins date back to 1836, having always been located at the 13th century St. Francisco Convent. Today it has over 1200 students and offers undergraduate and postgraduate courses in areas such as painting, sculpture, communication design, industrial design, multimedia, drawing, art studies, curatorial studies and museum studies. Cooperation agreements with European Art and Design Institutes and international exchange programs for both students and teachers are encouraged and promoted.

Typography, as with any graphic language reaches and underlies all areas and matters covered in the faculty. However, its direct association to design, along with the recognition of the fundamental role it plays in the learning processes of the communication design student body, led recently to the establishment of typography as an autonomous subject, with its own academic status and envisaged as a combination of theory and experimentation practice.

We are thankful to the ATyPI organizing committee for considering us an eligible host for such an important event and for the opportunities that it creates for us: an opportunity for the students to become involved and feel the atmosphere of an international conference such as this, and an opportunity for our teachers to attend the presentations, exhibit work developed in their classrooms, and trade experiences with the typographic and type design community at the highest level.

E. Vilar

Vice-President FBAUL

For the first time, Lisbon is hosting this year the Annual Conference of ATypI (Association Typographique Internationale), the prime international organization dedicated to typography and type design.

From the start, the Lisbon City Council has wanted to lend its support to this highly prestigious international conference that promises to put Lisbon centre-stage in the type design scene, from September 28 until October 1.

Furthermore, it is with great satisfaction that we acknowledge Experimenta as the co-producer for this edition of the conference. This participation, brought about by designer Mário Feliciano, ATypI's local delegate for Portugal and the event's organizer, is also evidence of the efficiency and capability of the team led by Guta Moura Guedes to take part in this event.

This year, and for the first time in the history of ATypI, sparked by Experimenta's challenge, the opening conference will be open to the general public, with free admission. This novelty will allow a large number of people to attend the lecture of foremost designer Ellen Lupton, a leading figure of established merits in the field of graphic and communication design.

This challenge will no doubt be a success. One need only think of the growing recognition of typography as a crucial element in communication design, as well as in the construction and establishment of a business, a national and even an emotional identity.

This factor turns the international conference into an increasingly relevant and note-worthy gathering, not only for a specialized audience but also for all those interested in the processes, contexts and practitioners in this key area of project culture that has an often underestimated impact on the world around us.

We therefore think Lisbon gathers all the conditions to distinguish itself in the role it was given. On our part, we give the utmost importance to this area of design. The Casa Fernando Pessoa (Fernando Pessoa's museum) is currently considering the launch of a competition for a new typeface bearing the name of the world-famous Portuguese poet.

Furthermore, it is our belief that the capital will contribute, through its cosmopolitanism, openness, tolerance and intense cultural life to make design gradually more and more appreciated, understood and enjoyed by a larger number of Lisbon-dwellers.

José Amaral Lopes
Councillor for Culture
Lisbon City Council

Experimenta is especially proud to be associated with the 50th ATypI Conference, and would like to give a warm welcome to Lisbon to all its delegates, speakers and members.

Experimenta is a cultural nonprofit organization in charge of ExperimentaDesign – Lisbon Biennale. Through the development of a wide range of activities and driven by the idea of promoting design, architecture and project culture, Experimenta has, since 1998, become one of the most important cultural organisations operating in Portugal and, acting within an international framework, ExperimentaDesign is now one of the most acknowledged design events in the world.

It is also no stranger to type design; we are particularly aware of its relevance in our history, our everyday lives and our identity. So much so that ExperimentaDesign's own identity has been developed over its past four editions relying solely on two typeface families, which have been worked with by dozens of designers in Portugal and abroad, and have resulted in myriad formats of typographic expression. These typefaces, both of them creations of ATypI's local delegate and conference organizer, Mário Feliciano (Proto Sans in 1999 and Morgan, in all its multiplying variations, since 2001), are proof that if Experimenta's prime raw material is creativity in all its forms, we can always trust good typography not only to be a vehicle for that creativity – both in its written/read and in its visual manifestations – but also a refreshingly creative discipline in its own right.

With that in mind, being part of the world's most important typography and type design gathering in Lisbon, and particularly on such a celebratory occasion, is for us a natural extension of our work in the city, in Portugal, and across the global spectrum of design and other creative fields.

In a similar way, being associated with ATypI - who, like us, is an independent association that strives for the promotion and recognition of design and its practitioners - also represents, taking our own identity into account, an exciting and we hope long-lasting tie grounded on our common goals.

We would also like to salute the Fine Arts Faculty of the University of Lisbon as well as the prompt response of the Lisbon City Council to our challenge of joining this event, which has allowed the Opening Conference to be open to the general public.

Experimenta

Wednesday 27 September

TypeTech

Thursday 28 September

TypeTech

End of TypeTech: delegates to main conference assemble for keynote and reception

ATyPl conference opening keynote

Ellen Lupton
Univers strikes back

Cinema São Jorge, Av. Liberdade 175 – Lecture open to the public.

Welcome reception for delegates

Friday 29 September

09:45 Jean François Porchez — **Introduction and welcome**

Track 1_roomA

Track 2_roomB

10:00 François Chastanet
Pixação letterforms

Henrique Nardi
Tipocracia

10:45 Dino dos Santos
Calligraphia portuguesa

L. Kähler, G. Will
Global Type – an attempt

11:30 Break

12:00 Andreu Balius Planelles
What's up in the neighborhood?

Jose Scaglione
From laser printer to offset press

12:45 Raquel Pelta
Spain, avant-garde and typography

Thomas Maier
Technical translation of letterforms

13:30 Lunch

14:45 Julia Lila
A journey into the future

Klaus-Peter Staudinger
Letters from Old Europe

15:30 Massimo Vignelli
Signs and type

Albert Corbeto
Type design in Spain in the XVIIIth century

16:15 Erik Spiekermann
Type with a purpose

The typography of the journey
Maxim Zhukov, chair

José Maria Ribagorda
Gerónimo Gil, the Royal Printing Office of Spain, and Joaquín Ibarra

17:00 Break

17:30 Marina Chacur
Brazilian typography now

Anthony Inciong
Locating resonance

18:15 Thomas Phinney
Character-set voyages

19:30 Auction — FBAUL in front of the auditorium

Saturday 30 September

Track 1_roomA		Track 2_roomB	
10:00	Verena Gerlach Going over and underground in Berlin	D. Shaikh, B. Chaparro Font personality	The business of type Carima El-Beahry, Moderator
10:45	Erik Brandt Typographic viruses	Mathias Zimmer-Goertz Fonts & intellectual property protection	
11:30 Break			
12:00	R. K. Joshi 200 years long	P. Weitz, C. El-Beahry, T. Wardle, V. Elsner The business of type: 1	
12:45	Petr van Blokland Design design parameters	P. Weitz, C. El-Beahry, T. Wardle, V. Elsner The business of type: 2	
13:30 Lunch			
14:45	Roger Black Newspaper design in the Americas	Andrew Barker The black art of book design	Newspapers and type Mark Barratt, chair
15:30	Mark Porter Redesigning the Guardian	Richard B. Doubleday Jan Tschichold, Designer – The Penguin Years	
16:15	P. A. Barnes, C. Schwartz Does type design matter in newspapers?	John D. Berry Big text	
17:00	Break		
17:30	Gerard Unger New newsfaces, new newspapers	Jo De Baerdemaeker Tibetan typeforms	
18:15	P. A. Barnes, M. Barratt, R. Black, J. Errea, M. Porter, C. Schwartz, G. Unger Newspaper design panel	L. Perondi, A. Perri Towards a non-linear typography	
20:30 Gala Dinner – Casa do Alentejo. Rua Portas de Santo Antão 58.			

Sunday 1 October

10:00 Jean François Porchez — **ATyPI Annual General Meeting**

Track 1_roomA

Track 2_roomB

11:00	P. Bartl, A. Beckhöfer-Fialho Decommissioned communications	Mark Jamra — Multiple exposures
11:45	Vitor Quelhas Dynamic typography	David Cabianca — Practicing theory
		Peter Bain — Digital lettering

12:30 Break

13:45	E. Kindel, F. Smeijers The stencilled text	Jay Rutherford — The Digital Design Image Archive (DDIA)
14:30	P. Baines, C. Dixon Nicolette Gray's Lisbon	Filip Blažek — Diacritics project
		M. Barratt, G. Leonidas — The new education forum

Education in type
Gerry Leonidas, Moderator

15:15 Break

15:30 P. Baines, C. Dixon — **Lisbon walk**

Petr van Blokland — **The design game**

Biographies (selection)

Ellen Lupton (keynote speaker)

Writer, designer, curator Cooper-Hewitt Museum | USA

Ellen Lupton is a writer, curator, and graphic designer. She is director of the MFA program in graphic design at Maryland Institute College of Art (MICA) in Baltimore. She is the author of *Thinking with Type* (2004) and editor of *D.I.Y.: Design It Yourself* (2006). She also is curator of contemporary design at Cooper-Hewitt National Design Museum in New York City, where she has organized numerous exhibitions, each accompanied by a major publication, including the National Design Triennial series (2000 and 2003), *Skin: Surface, Substance + Design* (2002), *Graphic Design in the Mechanical Age* (1999), *Mixing Messages* (1996), and *Mechanical Brides: Women and Machines from Home to Office*. She is working on a new basic guide to graphic design directed at students worldwide, called *Graphic Design: Structure and Experiment*.

Mário Feliciano (local organizer)

Born in 1969, in Caldas da Rainha, Portugal, since the early 1990s Mário Feliciano has been a graphic designer by profession and a typographer at heart. In 1994 and after a year as graphic designer for *Surf Portugal* magazine, he opened his first graphic design studio, *Secretonix*, in Lisbon. In 2001 he founded *Feliciano Type Foundry* and has been heavily engaged in typeface design ever since, as well as lecturing extensively in universities, in Portugal as well as abroad. Extremely versatile, Feliciano's typefaces range from contemporary display and text fonts to classic interpretations of early Spanish types. His typefaces are used prominently in many Portuguese and international publications (*BlackBook*, *D-Bug*, *Diário de Notícias*, *DanceClub*, just to name a few) and have won him two TDC awards. Mário Feliciano recently designed a corporate font for Banco Espírito Santo and the fonts for the new Portuguese Electronic Passport. Feliciano's typefaces will feature in the new format and image of *Expresso* newspaper, one Portugal's leading weekly publications, launched on September 9, 2006. He is the Portuguese country delegate for ATyPl, currently organizing the 50th ATyPl conference taking place in Lisbon, and agent for The Enschedé Font Foundry in Portugal and Spain.

Jean François Porchez (President of ATyPl)

Type Designer Porchez Typofonderie | France

Jean François Porchez was trained as a graphic designer and while working as a type director, created typefaces for *Le Monde* and the Paris métro. He designs typefaces for clients, such as *The Baltimore Sun*, *Beyoncé*, *Croisieres Costa*, *France Telecom*, *Peugeot*, *Renault*, and distributes his retail fonts through www.typofonderie.com. He is currently President of ATyPl (2004-07), teaches type design at Reading University, and conducts type workshops around the world. Awarded the *Prix Charles Peignot* in 1998, many of his typefaces have received honorable recognition.

Phil Baines

Professor of Typography: UAL: Central Saint Martins | Designer & writer Phil Baines studio | UK
Phil Baines is a freelance designer, writer, and Professor of Typography at University of the Arts London, Central Saint Martins. Phil has worked as a freelance graphic designer for a variety of arts organizations and publishers since leaving the RCA in 1987. He has worked together with Catherine Dixon on book designs for Phaidon Press; Laurence King; and for the award-winning Penguin Books Great Ideas series. They are frequent contributors to Eye; other writing includes the website publiclettering.org.uk and the book *Signs: lettering in the environment* (Laurence King 2003). He has written two other books: *Type & typography* (with Andrew Haslam, 2nd edition, Laurence King 2005); and *Penguin by design: a cover story 1935–2005* (Penguin 2005).

John D. Berry

Typographer, Writer, Editor John D. Berry Design | USA
John D. Berry is an editor and typographer who works both sides of the design/content divide. He is the former editor and publisher of U&lc (Upper and lower case) and of U&lc Online. He edited the book *Language Culture Type: international type design in the age of Unicode* (ATypI/Graphis, 2002), and he both edited and designed *Contemporary Newspaper Design: Shaping the news in the digital age: typography & image on modern newsprint* (Mark Batty Publisher, 2004). John has a deep and eclectic background in both writing/editing and typography; he has made a career for more than twenty-five years in Seattle, New York, and San Francisco as an editor and book designer. He writes and consults extensively on typography, and he has won numerous awards for his book designs. He lives in Seattle with the writer Eileen Gunn.

Dino dos Santos, born 1971, graduated in Graphic Design at ESAD, Matosinhos. He received a Masters degree in Multimedia Arts at FBAUP, Porto. Founded DSType in late 1994 and since then designed several typefaces for corporations, magazines and cultural projects. In 2006 he won the Creative Review Type Design Competition in the Revival/Extension Family.

R. K. Joshi

B-9 Bakul, M.Phule Society | India

R.K. Joshi (1936): calligrapher, designer, poet, researcher and teacher. ATypI country delegate for India. After a meritorious 30 year career in the mass communication industry, Prof. Joshi taught PG design courses for 15 years at IDC/IIT, Mumbai. Presently he works as a visiting design specialist at C-DAC Mumbai (formerly NCST) in the area of language technology and design interface. He has collaborated to develop font design software, Indian language word processing packages and has designed series of O/S fonts in Indian languages on Windows 2000 for Microsoft and also on Linux platform. He has written concrete poems, staged multilingual happenings, planned multilingual communication campaigns and undertaken the first ever calligraphic research in Indian manuscripts and epigraphic writings. He has designed and organised exhibitions, workshops and seminars on various aspects of Indian letterforms and has demonstrated his calligraphic works at educational Institutes and public places.

Many awards to his credit (Hall of Fame 1992 CAG, Distinguished Achievement Award 2004 Ad Club), Prof. Joshi has delivered many lectures on Indian Design, Calligraphy, Type Design, Compugraphy at national and international forums such as ATypI (1983, 86, 90, 97, 2002), TDC,

Japan (1997), ICOGRADA, Nagoya (2003), iCEER, Taiwan (2005), Meta Design, Seoul (2005).

Thomas Phinney

Program Manager Adobe Systems | USA

Thomas Phinney is involved in the technical, design, historical and business aspects of type, as well as working closely with other font developers and customers. His typeface 'Hypatia Sans' is an upcoming Adobe Originals release. Thomas has worked with Adobe's type group for nine years, currently as program manager for fonts and SING technologies, based in Seattle. He has a Master's degree in typography and design from RIT, and an MBA from UC Berkeley.

Fred Smeijers

Partner Ourtype | Belgium

Fred Smeijers is a first generation digital type designer, though his interests and practice are rooted in the years before digital technologies became crucially important. He has now amassed some twenty years involvement with letterforms in general, and with the design and use of type and its history in particular. Smeijers is known internationally as a writer and lecturer, but above all as a type designer. His work encompasses custom-made types for clients including Philips and Canon, as well as commercially available types such as FF Quadraat, TEFF Renard, and OurType Arnhem, Fresco and Sansa. Smeijers is a visiting Professor on the postgraduate Type & Media course at the Royal Academy of Arts, The Hague, and Professor of Digital Typography at the Hochschule für Grafik und Buchkunst, Leipzig. He is the author of Counterpunch and Type now (both Hyphen Press, London), winner of the Gerrit Noordzij Award (2000), and co-founder of OurType. Current research involves the history and technologies of text stencilling, with Eric Kindel, and typecasting, conducted under the auspices of the Plantin Moretus Museum, Antwerp.

Erik Spiekermann

Information architect | Germany

Erik Spiekermann is information architect, type designer (FF Meta, ITC Officina, FF Info, FF Unit, LoType, Berliner Grotesk et al.) and author. He was founder (1979) of MetaDesign, Germany's largest design firm with offices in Berlin, London and San Francisco. In 1988 he started FontShop. He holds an honorary professorship at the Academy of Arts in Bremen, is board member of ATypI and the German Design Council, and president of the istd International Society of Typographic Designers. In July 2000, Erik left MetaDesign Berlin. He now lives and works in Berlin, London and San Francisco, designing publications, complex design systems and more typefaces.

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Typographic Journeys
September 2006

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