

Weissenhof Grotesk

Name: Weissenhof Grotesk

Classification: Sans Serif

Designers: Stefanie Schwarz &
Dirk Wachowiak

Designed in: 2015

Styles: 4 Romans +
4 Italics

Weissenhof Grotesk is a constructed geometric sans serif from Stefanie Schwarz and Dirk Wachowiak — two designers from Stuttgart, where the Weissenhofsiedlung, or Weissenhof Estate, was built in 1927. Their family ships with four weights, each of which has an italic. The typeface's letterforms are inspired by modern architectural features, such as curves combining with straight segments. The straight-sided “o”, for instance, acts as a pattern for many other letters. Weissenhof Grotesk features monolinear strokes and a good amount of contrast between the stroke thickness of each weight. Its letter proportions tend toward equalisation, without becoming monospaced. The corners of each stroke's endings are rounded-off.

*a constructed geometric
sans serif*

Weissenhof Grotesk

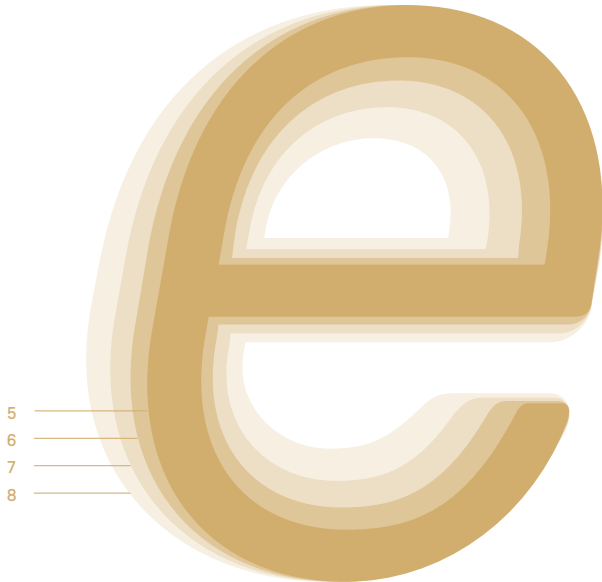
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ROMANS



- 1 Weissenhof Grotesk Light
- 2 Weissenhof Grotesk Regular
- 3 Weissenhof Grotesk Medium
- 4 Weissenhof Grotesk Bold

ITALICS



- 5 *Weissenhof Grotesk Light Italic*
- 6 *Weissenhof Grotesk Italic*
- 7 ***Weissenhof Grotesk Medium Italic***
- 8 ***Weissenhof Grotesk Bold Italic***

LIGHT

Coñstruct

The estate was built for the Deutscher Werkbund exhibition of 1927

REGULAR

Peřmittëd

What they have in common are their simplified facades & flat roofs

MEDIUM

Reșpoñse

¶ Of the original twenty-one buildings—eleven survive as of 2006

BOLD

Inđuśtrial

In fact each of these houses was customized and well furnished*

LIGHT ITALIC

Exh̃ibitiøn

It was an international showcase of what later became well known!

ITALIC

Cõrbûșier

Accordingly, a housing estate is usually built by a single contractor

MEDIUM ITALIC

Advèrtise

Housing estates are the usual form of residential design used in...

BOLD ITALIC

Tečhnical

“Estates are usually designed to minimise through-traffic flows”

—Term relating planning—
Private Sector

UK GOVERNMENT RESTRICTED THE FUNDING

87.09.53

¶ Das Staatliche Bauhaus wurde 1919 von Walter Gropius in Weimar als *Kunstschule* gegründet (...)

Modifikation

[— Relación con el diseño —]

4n/65+89²≠96

Duneweg
ESTABLISHED IN 1976 THE NETHERLANDS

Legjelentősebb

— Commentators define modernism as a way —

NORWAY

Philosophical movement

REALIST

n = 2,4076 (rot, 687 nm) bis 2,4354 (blau, 486 nm)

LIGHT
50 PT

MODERNISM & TRADITION

LIGHT
25 PT

Historians and writers in
different disciplines have
suggested various dates.

LIGHT
90 PT

Nøilaňď

LIGHT
13 PT

W 1914r. Gropius zaprojektował na słynną wystawę
przemysłową w Kolonii znaną wzorcową fabrykę ze
szklanymi elewacjami — Bruno Taut — zaś szklany
pawilon o przepięknych krystalicznych kształtach.

LIGHT
9 PT
—
7 PT

Postmodern architecture began as an
international style the first examples
of which are generally cited as being
from the 1950s, but did not become
a movement until the late 1970s and
continues to influence present-day.*

The functional and formalized shapes
and spaces of the modernist style are
replaced by diverse aesthetics: styles
collide, form is adopted for its own
sake, and new ways of viewing familiar
styles and space abound. Postmodern
architecture has also been described

LIGHT ITALIC
50 PT

MODERNISM & TRADITION

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LIGHT ITALIC
90 PT

Dĩvërşę

LIGHT ITALIC
13 PT

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REGULAR
50 PT

MODERNISM & TRADITION

REGULAR
25 PT

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REGULAR
90 PT

Brighty

REGULAR
13 PT

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ITALIC
50 PT

MODERNISM & TRADITION

ITALIC
25 PT

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ITALIC
90 PT

Shëlter,

ITALIC
13 PT

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MEDIUM
50 PT

MODERNISM & TRADITION

MEDIUM
25 PT

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MEDIUM
90 PT

Mãñşar

MEDIUM
13 PT

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MEDIUM
ITALIC
50 PT

MODERNISM & TRADITION

MEDIUM
ITALIC
25 PT

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MEDIUM
ITALIC
90 PT

Lögicał

MEDIUM
ITALIC
13 PT

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MEDIUM
ITALIC
9 PT
—
7 PT

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BOLD
50 PT

MODERNISM & TRADITION

BOLD
25 PT

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BOLD
90 PT

Sąmuel

BOLD
13 PT

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BOLD
9 PT
—
7 PT

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BOLD ITALIC
50 PT

MODERNISM & TRADITION

BOLD ITALIC
25 PT

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BOLD ITALIC
90 PT

Ląwřeń

BOLD ITALIC
13 PT

W 1914r. Gropius projektował na słynną wystawę przemysłową w Kolonii znaną wzorcową fabrykę zeszklanymi elewacjami — Bruno Taut zaś szklany pawilon o pięknych krystalicznych kształtach.

BOLD ITALIC
9 PT
—
7 PT

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VERTICAL PROPORTIONS OF WEISSENHOF GROTESK

Typographical

DEFAULT FIGURES ARE PROPORTIONAL LINING

£0123456789

CAP HEIGHT
SLIGHTLY TALLER
THAN NUMERALS

RATHER NARROW
BODY WIDTH

OUTSTANDING
DOUBLE-STORY
“G” WITH A
STRAIGHT EAR

STRAIGHT
STROKE ENDINGS

LARGE
DIACRITICS

ASCENDERS
ALIGN WITH
CAPS

1B a g s i e d !

VERY LOW
STROKE
CONTRAST

ROUNDED STROKE
AND TERMINAL
ENDINGS

CLOSED
APERTURES

GENEROUS
SPACING

CHARACTERISTIC
GROTESQUE-LIKE
SHAPES

FLATTENED CURVES
RESULTING IN SQUARISH
CHARACTER OF ROUNDS

SUPPORTS MOST EUROPEAN LANGUAGES WRITTEN IN THE LATIN SCRIPT / VARIOUS CURRENCY SYMBOLS

Łânğuâgeş ßuppórt ðæg?
\$53 ¢25 ¥675 €28.97 £41

LIGATURES ARE AVAILABLE FOR SELECTED COMBINATIONS

Confirmed ▶ *Con*fl*irmed*
Enflamed! ▶ *En*fl*amed!*

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z

FIGURES

0 1 2 3 4 5 6 7 8 9

LIGATURES

fi fl

CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ¤ ₣ ⱥ ⱦ Ⱨ ⱨ Ⱪ ⱪ Ⱬ ⱬ Ɑ Ɱ Ɐ Ɒ ⱱ Ⱳ ⱳ ⱴ Ⱶ ⱶ ⱷ ⱸ ⱹ ⱺ ⱻ ⱼ ⱽ Ȿ Ɀ Ⓢ Ⓣ Ⓐ Ⓑ Ⓒ Ⓓ Ⓔ Ⓕ Ⓖ Ⓗ Ⓘ Ⓜ Ⓟ Ⓠ Ⓡ Ⓢ Ⓣ Ⓤ Ⓥ Ⓦ Ⓧ Ⓨ Ⓩ ⓐ ⓑ ⓔ ⓖ ⓗ ⓘ ⓙ ⓚ ⓛ ⓞ ⓟ ⓠ ⓡ ⓢ ⓣ ⓤ ⓥ ⓦ ⓧ ⓨ ⓩ ⓪ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴ ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓾ ⓿ Ⓚ Ⓛ Ⓝ Ⓞ Ⓟ Ⓠ Ⓡ Ⓢ Ⓣ Ⓤ Ⓥ Ⓦ Ⓧ Ⓨ Ⓩ ⓐ ⓑ ⓔ ⓖ ⓗ ⓘ ⓙ ⓚ ⓛ ⓞ ⓟ ⓠ ⓡ ⓢ ⓣ ⓤ ⓥ ⓦ ⓧ ⓨ ⓩ ⓪ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴ ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓾ ⓿

STANDARD PUNCTUATION

_ - - — () [] { } ‘ ’ “ ” , , , < > < > * . , : ;
 ... ! j ? ¿ / \ | | @ & · · © ® ™

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā Ḃ Ḅ ç ć ĉ č d' đ
è é ê ë ē ě è ę ħ ĝ ğ ġ ģ ĥ ħ ì í î ï
ı ĵ ĩ ĵ ĵ k l' ł ŋ ñ ñ ò ó ô õ ö ø
ő ő ø œ ř r ř s š š ş ş ß t t t u ú û ü
ũ ū ŭ Ů Ű ų Ŵ Ŷ ŷ Ź ź Ż ż ž ž ž þ

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ć Ĉ Ċ
 Ď Đ È É Ê Ë Ē Ė Ę Ě Ĝ Ğ Ġ Ģ
 Ĥ Ħ Ì Í Î Ï Ĺ Ľ Ļ Ĵ Ĳ Ĳ Ĵ Ĵ Ĵ
 Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ
 Ŕ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ Ŗ
 Ũ Ū Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
 Ž Ž Ž Ɔ

REGULAR 8/13 PT

¶ The design of #typefaces has developed alongside the development of typesetting systems. Although typography has evolved significantly from its origins, it is a largely \$37 conservative art that tends to cleave closely to tradition. This happens because legibility is 97% paramount, and so the typefaces that are most readable usually are retained. In addition, the long evolution of typography is inextricably intertwined with lettering by hand & 124.000 related artistic forms, especially formal_styles, which thrived for centuries preceding @typography — and so the evolution of typography must be discussed with Σe25 reference to this relationship (blackletter, or Gothic). In the preliminary stages of 854.084 European printing, the typeface was designed in [imitation of #25 the popular] hand-lettering styles of the scribes. Initially*, this typeface was difficult to read, †1854 because each letter was set in place individually and made to fit tightly into the allocated space. The art of manuscript

WEISSENHOF GROTESK REGULAR 23/26 PT

LIGHT

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MEDIUM

BOLD

ITALIC 8/13 PT

I The #development of Roman typeface is traced back to Greek lapidary letters. Greek lapidary letters were carved ≈6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into the monumental capitals, which laid the foundation for Western design, especially serif typefaces. There are 2 styles of Roman typefaces: the old style & the modern style. The former is characterized by its similarly-weighted lines, while the Σ15e⁴ latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By 20th century, computers turned #type_design into a rather simplified process. This has allowed the number of @typefaces 940.000 to proliferate exponentially, as there now are thousands available. Unfortunately, confusion between typeface and font*, the various styles of a typeface, occurred in 1984 when Steve Jobs mislabeled typefaces as ‘fonts’ for Apple computers and his error has been perpetuated throughout

LIGHT ITALIC

MEDIUM ITALIC

BOLD ITALIC

WEISSENHOF GROTESK ITALIC 23/26 PT

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MARCH — 01.18 ICED SPACE

ROYAL
GALLERY

[FANTASTIC REPORTAGE]

LEONI
DE BRITT
/
ADAM
MCCOLD

[BREATHTAKING]

BIG ROOM
#DDO-9

Brug Theater Festival Alkmaar 4de Editie

/Zommer

#1

— DE PILAREN
[15minutenHAMLET]
STOOP & CO

Beleef het beroemdste stuk van Shakespeare in een kwartier! De grote vragen des levens worden speciaal voor u terug-gebracht tot caféformaat.

concept: Anne Stoop
spel: Ellik Bargai, Maaïke Mathot, Anne Stoop
Muziek: Hans Jansen

#2

— BUITEN OP DE BRUG
[Ma Bella]
MOOF

Twee ramen, tegenover elkaar, vormen het decor voor twee dansers, een man en een vrouw, die elkaar niet kunnen bereiken. Op de brug ontstaat opschudding.

spel: Rob Karsten, Cecile van den Idsert, Liesbeth Brinkman, Joke Houtkooper
dramaturgie: Fabian Pikula

#3

— SOEPP
[Hofdames]
Ons Ding

Vier dames wonen al jaren in een hofje. Het zijn burens. Geen vrienden. Dat hoeft ook niet. De boom in het hofje vormt hun gemeenschappelijke factor. Maar ook het verschil tussen zon en schaduw. Ruimte en privacy. Tussen openheid en zuurstof. Aan welke kant zou jij staan?

spel: Norine Haps, Myrthe Schuur, Anke Wisselink, Lieke Timmerman
regie: Willem Smit
script: Corien van der Zwaag
overige werkzaamheden:
Mirjam Pels, Bruce Burger,
Carly Timmerman

#4

— ALKIE DÖNER
[Fight or Flight]
Hessels & Bosch

Een voorstelling over de bange Nederlandse mens. "In de gymzaal hier op de hoek, daar komen ze te zitten. Dan wordt alles anders."

spel: Linda Bosch, Veli Diktas & Marijke Hessels

#5

— KOWALSKI
[Vrij Zijn Maskers]
Vrij Zijn!

Ben jij altijd jezelf? Theaterproductie Vrij Zijn kijkt met een glimlach achter de maskers van de maatschappij en geeft de waarheid niet altijd even liefdevol bloot!

regie: Anderson Farah
spel: Brenda Goedhart, Gina Arthur, Ina Broomans en Ruut Verhoeven

belen: 012-340 5678

mail: theater@fest.nl

www: btf-4-alkmaar.nl

fb: theater.fest

@: theaterfest

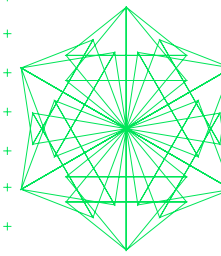
Recomposing tradition_s

[00 — AIMS AND CHARACTERISTICS]

Postmodern architecture began as an international style the first examples of which are generally cited as being from the 1950s, but did not become a movement until the late 1970s and continues to influence present-day architecture. Postmodernity in architecture is said to be heralded by the return of wit, ornament and reference to architecture in response to the formalism of the International Style of modernism.

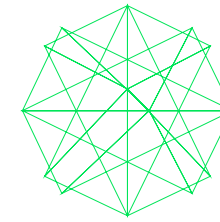
Architects can bemoan or try to ignore them, referring to the ornamental and decorative elements in buildings, or even try to abolish them, but they will not go away.

CRITICS OF THE REDUCTIONISM OF MODERNISM VERY OFTEN NOTED THE ABANDONMENT OF THE TEACHING OF ARCHITECTURAL HISTORY AS A CAUSAL FACTOR.



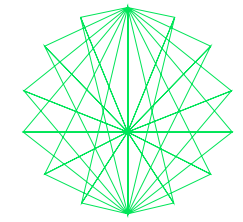
[01]

Modernist architects may regard postmodern buildings as vulgar, associated with a populist ethic, and sharing the design elements of shopping malls, cluttered with gew-gaws. Postmodern architects may regard many modern buildings as soulless and bland, overly simplistic and abstract.



[02]

This contrast was exemplified in the juxtaposition of the *whites* against the *grays*, in which the *whites* were seeking to continue (or revive) the modernist tradition of purism and clarity, while the *grays* were embracing a more multifaceted cultural vision, seen in Robert Venturi's statement.



[03]

The divergence in opinions comes down to a difference in goals: modernism is rooted in minimal and true use of material as well as absence of ornament, while postmodernism is a rejection of rules set by the early modernists and seeks meaning and expression in the use of building.

8.1

THE CHARACTERISTICS
OF POSTMODERNISM
WERE RATHER UNIFIED
GIVEN THEIR DIVERSE
APPEARANCES.

The aims of Postmodernism, which include solving the problems of Modernism, communicating meanings with ambiguity, and sensitivity for the *building's context*, are surprisingly unified for a period of buildings designed by architects who largely never collaborated with each other. **These aims do**, however, leave room for diverse implementations as can be illustrated by the variety of buildings created during the movement. **The characteristics of postmodernism** allow its aim to be expressed in diverse ways. **These characteristics** include the use of sculptural forms, ornaments, anthropomorphism and materials which *perform trompe l'oeil*. **These physical** characteristics are combined with conceptual characteristics of meaning.



01—31 November

MONTH OF MUSIC

Paradise Café

01—10

THE THEORIES
YOUNG BAD BAND
ANNÉ DE LUX
BRBARIANS
DJ VOUX
LULU BENITTO
LIGHT VADER
THE MAMA'S BOYZ

Under The Birch

12—18

PURE MADNESS
DIGITAL PLAY
DOG OF MY WIFE
THE HUS-BANDS
BIKER X8
LIZA HAS A GUN
DJ ALWAYS

UNFORGETTABLE
MUSIC EXPERIENCE
& UNIQUE FUN

Café Bar O'Kelly

24—31

LAST SUNDAY
WHITE HORSES
JOHN DE BIT
WALKERS
YOU & THE BAND
ONLY WORSE

ALMOST 50
TOTALLY GIFTED
BANDS

