**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.
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.
Weissenhof Grotesk Regular
Weissenhof Grotesk Italic
Weissenhof Grotesk Light
Weissenhof Grotesk Light Italic
Weissenhof Grotesk Medium
Weissenhof Grotesk Medium Italic
Weissenhof Grotesk Bold
Weissenhof Grotesk Bold Italic
The estate was built for the Deutscher Werkbund exhibition of 1927. It was an international showcase of what later became well known!

What they have in common are their simplified facades & flat roofs accordingly, a housing estate is usually built by a single contractor.

Of the original twenty-one buildings—eleven survive as of 2006. Housing estates are the usual form of residential design used in...

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

— Commentators define modernism as a way —

Duneweg

ESTABLISHED IN 1976 THE NETHERLANDS

Legjelentősebb

Norway

Philosophical movement

Realist

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

Historians and writers in different disciplines have suggested various dates.

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

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.

Historians and writers in different disciplines have suggested various dates.

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.
Historians and writers in different disciplines have suggested various dates.

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

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

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

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

Historians and writers in different disciplines have suggested various dates.

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.*

MODERNISM & TRADITION

Historians and writers in different disciplines have suggested various dates.

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.*

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.

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.*

Mănșar

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

Lõgicał

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
Historians and writers in different disciplines have suggested various dates.

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

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

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
VERTICAL PROPORTIONS OF WEISSENHOF GROTESK

DEFAULT FIGURES ARE PROPORTIONAL LINING

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

VERY LOW STROKE CONTRAST

ROUNDED STROKE AND TERMINAL ENDS

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

Łąnguąģęş Buppőrt dæęg?

$:53 £25 ¥675 €28.97 £41

Confirmed → Confirmed

Enflamed! → Enflamed!
The design of typefaces has developed alongside the development of typesetting systems. Although typography has evolved significantly from its origins, it is a largely 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 reference to this relationship. In the nascent stages of European printing, the typeface (blackletter, or Gothic) was designed in [imitation of #25 the popular] hand-lettering styles of the scribes. Initially*, this typeface was difficult to read, 11854 because each letter was set in place individually and made to fit tightly into the allocated space. The art of manuscript
The development of Roman typeface may be 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 latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By the 20th century, computers turned type design into a rather simplified process. This has allowed the number of typefaces & styles 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.
Brug Theater Festival Alkmaar
4de Editie

#1
— DE PILAREN
[15minutenHAMLET]
STOOP & CO

Belief 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, Maaike Mathat, 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 Hautkooper
dramaturgie: Fabian Pikula

#3
— SOEPP
[Hofdames]
Ons Ding


spel: Norine Haps, Myrthe Schuuring, Anke Wisselink, Lieke Timmerman
regie: Willem Smit
script: Corien van der Zwaag

#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

[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.

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.

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’œil. These physical characteristics are combined with conceptual characteristics of meaning.
Paradise Café
01—31 November
MONTH OF MUSIC

Under The Birch
01—10
THE THEORIES
YOUNG BAD BAND
ANNÉ DE LUX
BRBARIANS
DJ VOUX
LULU BENITTO
LIGHT VADER
THE MAMA’S BOYZ

Café Bar O’Kelly
12—18
PURE MADNESS
DIGITAL PLAY
DOG OF MY WIFE
THE HUS-BANDS
BIKER X8
LIZA HAS A GUN
DJ ALWAYS

12—18
PURE MADNESS
DIGITAL PLAY
DOG OF MY WIFE
THE HUS-BANDS
BIKER X8
LIZA HAS A GUN
DJ ALWAYS

24—31
LAST SUNDAY
WHITE HORSES
JOHN DE BIT
WALKERS
YOU & THE BAND
ONLY WORSE

24—31
LAST SUNDAY
WHITE HORSES
JOHN DE BIT
WALKERS
YOU & THE BAND
ONLY WORSE

HELLO LAURA!
HOW ARE YOUR PLANTS DOING TODAY?

FAMOUS BUNNY EAR
HEIGHT: 23.8 cm
AGE: 11 moths, 4 days, 7 hours
SUN: full sun exposure

CACTUSOS TYPICUS
HEIGHT: 16.9 cm
AGE: 5 moths, 29 days, 1 hour
SUN: half shadow / full sun

SANSIVEIRA CYLINDRICUSA
HEIGHT: 14.7 cm
AGE: 26 moths, 2 days, 23 hours
SUN: indirect sunlight

---

ALMOST 50 TOTALLY GIFTED BANDS

---

LOGGED IN AS LAURA

NOW IN

MENU | INFO

---