

# How can Typography be Represented in an Alter-modernity Context?

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## 1. INTRODUCTION

We live in a 'global village' (McLuhan 1962) and in a world of alter modernity (Bourriaud 2009). The world where the global media shifts, mixing of the 'old' and 'traditional' with the 'new' and 'modern', the translation and transcoding of information from one format to another become more and more widespread. We are creating new pathways between multiple formats of expression and communication.

## 2. DEFINING THE GAP

But do we really reach 'the next' level of applications of technology and, more importantly, have we already developed a new, different way of thinking and understanding of how to use and apply it to answer a change in medium to meet today's societal needs?

Nowadays, more and more studies appear and try to show a dissonance between existing systems and the world's transformation. A change of systems is required. It should involve a change of our understanding of receiving and processing information on different levels. And as a result, it must involve rethinking the role, visual and conceptual, of future arts and crafts and their digital contexts, as well as the applications of technologies to reflect such changes.

## 3. ANSWERING THE QUESTION

As a result of my analytical and experimental research in this area, I answer those questions by designing a symbolic triptych of fonts, using the Latin, English and Chinese languages and fonts themselves as a medium. Research outcomes

involve the application of contemporary technology and aesthetics to visualise different languages, alphabets, and their history, role and place today.

I define the main criteria of the work as an analysis of the research question from multiple perspectives to uncover deeper meaning in the data—placing the project in an interdisciplinary framework within art, design, history, typography, languages and technologies, with a reflection of contemporary context.

I expect that my answer will improve the knowledge in the area and enhance public interest in a subject. I believe it can be potentially applied to contemporary society's specific needs. It can also demonstrate the possibilities of new technologies for art and design and expand traditional vision of type and typography for professionals.

## 4. REFERENCES

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