

## 6

## Referências Bibliográficas

- AICHER, Otl. **El mundo como proyecto**. 2.ed. Barcelona: Gustavo Gili, 1997.
- ALVES-MAZZOTTI, Alda Judith; GEWANDSZNAJDER, Fernando. **O método nas ciências naturais e sociais: pesquisa quantitativa e qualitativa**. São Paulo: Pioneira, 1998.
- ARGAN, Giulio Carlo. **Arte moderna** [1988]. São Paulo: Companhia das Letras, 1992.
- BANHAM, Reyner. **Teoria e projeto na primeira era da máquina** [1960]. São Paulo: Perspectiva, 1975.
- BARNBROOK, Jonathan. Jonathan Barnbrook on experimentation. In: HELLER, Steven; PETTIT, Elinor. **Design dialogues**. New York: Allworth Press, 1998. p. 21-26.
- BENSE, Max. **Pequena estética** [1968]. São Paulo: Perspectiva, 1971.
- BENTON, Tim. The myth of function. In: GREENHALGH, Paul (Ed.). **Modernism in design**. London: Reaction Books, 1990. p. 41-52.
- BILL, Max. On typography [Apr. 1946]. In: BURKE, Christopher; KINROSS, Robin (Ed.). The dispute between Max Bill and Jan Tschichold of 1946, with a later contribution by Paul Renner. **Typography Papers**. Reading: The University of Reading, n. 4, 2000. p. 57-70.
- \_\_\_\_\_. Concrete art [1936/1949]. In: HÜTTINGER, Eduard. **Max Bill**. Zurich: ABC Edition, 1978. p. 61.
- \_\_\_\_\_. Statement 1974-77. In: HÜTTINGER, Eduard. **Max Bill**. Zurich: ABC Edition, 1978. p. 212.
- BIERUT, Michael; DRENTTEL, William; HELLER, Steven; HOLLAND, D.K. (Ed.). **Looking closer: critical writings on graphic design**. New York: Allworth Press, 1994.
- BIERUT, Michael; HELFAND, Jessica; HELLER, Steven; POYNOR, Rick (Ed.). **Looking closer 3: classic writings on graphic design**. New York: Allworth Press, 1999.
- BLACKWELL, Lewis. **Tipografia del siglo XX: remix**. Barcelona: Gustavo Gili, 1998.
- BONSIEPE, Gui. **Diseño industrial, artefacto y proyecto**. Madrid: Alberto Corazón Editor, 1975.
- BRINGHURST, Robert. **Elementos do estilo tipográfico**. Tradução André Stolarski. São Paulo: Cosac Naify, 2005.
- BUCHANAN, Richard. Declaration by design: rethoric, argument and demonstration in design practice. In: MARGOLIN, Victor (Ed.). **Design discourse: history, theory, criticism**. Chicago: The University of Chicago Press, 1989. p. 91-109.
- BURDEK, Bernhard. **Design: teoria y praxis**. Barcelona: Gustavo Gili, 1994.
- BURKE, Christopher; KINROSS, Robin (Ed.). The dispute between Max Bill and Jan Tschichold of 1946, with a later contribution by Paul Renner. **Typography Papers**. Reading: The University of Reading, n. 4, 2000. p. 57-90.

BURKHARDT, François. Tendencies of German design theories in the past fifteen years. In: MARGOLIN, Victor (Ed.). **Design discourse: history, theory, criticism**. Chicago: The University of Chicago Press, 1989. p. 49-54.

CHERMAYEFF, Ivan; GLASER, Milton; HARAK, Rudolf de. Some thoughts on modernism: past, present, future. In: BIERUT, Michael et al. (Ed.). **Looking closer: critical writings on graphic design**. New York: Allworth Press, 1994. p. 43-49.

\_\_\_\_. Ivan Chermayeff on modernism, past and present. In: HELLER, Steven; PETTIT, Elinor. **Design dialogues**. New York: Allworth Press, 1998. p. 145-147.

DE MASI, Domenico; MENICONI, Massimo. A genialidade politécnica da Wiener Werkstätte [1989]. In: DE MASI, Domenico (Org.). **A emoção e a regra: os grupos criativos na Europa de 1850 a 1950**. Rio de Janeiro: José Olympio, 1999. p. 171-201.

DE VINNE, Theodore L. Printing in the nineteenth century [1901]. In: McLEAN, Ruari. **Typographers on type**. London: W.W. Norton, 1995. p. 7-10.

DEXEL, Walter. What is new typography? [1927] In: BIERUT, Michael et al. (Ed.). **Looking closer 3: classic writings on graphic design**. New York: Allworth Press, 1999. p. 32-34.

DORFLES, Gillo. **Introdução ao desenho industrial** [1972]. Lisboa: Edições 70, 1990.

DROSTE, Magdalena. **Bauhaus**. Berlin: Taschen, 1994.

DRUCKER, Johanna. **The visible word: experimental typography and modern art, 1909-1923**. Chicago: The University of Chicago Press, 1994.

DWIGGINS, William A. New kind of print calls for new design [1922] In: BIERUT, Michael et al. **Looking closer 3: classic writings on graphic design**. New York: Allworth Press, 1999. p. 14-18.

Emil Ruder: Lehrer und Typograf = professeur et typographe = teacher and typographer. **TM Typographische Monatsblätter**, n. 3, März/Mars, 1971.

FEATHERSTONE, Mike. **Cultura de consumo e pós-modernismo**. São Paulo: Studio Nobel, 1995.

FINDELI, Alain. Rethinking design education for the 21<sup>st</sup> century: theoretical, methodological, and ethical discussion. **Design Issues**, v. 17, n.1, Winter 2001. p. 5-17.

FERREIRA, Aurélio B. de Hollanda. **Novo Aurélio século XXI: o dicionário da língua portuguesa**. 3. ed. Rio de Janeiro: Nova Fronteira, 1999.

FOSTER, Hal. **Design and crime (and other diatribes)**. New York: Verso, 2002.

FRASCARA, Jorge. Graphic design: fine art or social science? In: MARGOLIN, Victor; BUCHANAN, Richard (Ed.). **The Idea of design**. 3. ed. Cambridge: The MIT Press, 1998. p. 44-55.

FRIEDL, Friedrich; OTT, Nicholas; STEIN, Bernard. **Typography when, who, how: an encyclopedic survey of type design and techniques throughout history**. Köln: Könemann, 1998.

GERSTNER, Karl. Tipografia integral [1959]. In: GERSTNER, Karl. **Diseñar programas**. Barcelona: Gustavo Gili, 1979. p. 55-74.

\_\_\_\_. Typographisches memorandum = Typographical memorandum = Mémoire typographique. **TM Typographische Monatsblätter**. Sondernummer, Feb. 1972.

GILL, Eric. An essay on typography [1936, 2. ed.]. In: McLEAN, Ruari (Ed.). **Typographers on type**. London: W.W. Norton, 1995. p. 91-94.

GOTTSCHALL, Edward M. **Typographic communications today**. Cambridge: The MIT Press, 1989.

GREENHALGH, Paul (Ed.). **Modernism in design**. London: Reaction Books, 1990.

GRUSZYNSKY, Ana Cláudia. **Design gráfico, do invisível ao ilegível**. Rio de Janeiro: 2AB, 2000.

HABERMAS, Jürgen. Modernity: an incomplete project [1981]. In: FOSTER, Hal (Ed.). **The anti aesthetic: essays on postmodern culture**. Washington: Bay Press, 1983. p. 3-15.

HARVEY, David. **Condição pós-moderna**. São Paulo: Edições Loyola, 1993.

- HELLER, Steven; PETTIT, Elinor. **Design dialogues**. New York: Allworth Press, 1998.
- HOLLIS, Richard. **Design gráfico: uma história concisa** [1994]. São Paulo: Martins Fontes, 2001.
- \_\_\_\_\_. **Swiss graphic design: the origins and growth of an international style, 1920-1965**. New Haven: Yale University Press, 2006.
- HÜTTINGER, Eduard. **Max Bill**. Zurich: ABC Edition, 1978.
- JOBLING, Paul; CROWLEY, David. **Graphic design: reproduction and representation since 1800**. Manchester: Manchester University Press, 1996.
- KALMAN, Tibor; MILLER, J. Abbott; JACOBS, Karrie. Good history, bad history. In: BIERUT, Michael et al. (Ed.) **Looking closer: critical writings on graphic design**. New York: Allworth Press, 1994. p. 25-33.
- KINROSS, Robin. The rhetoric of neutrality. In: MARGOLIN, Victor (Ed.). **Design discourse: history, theory, criticism**. Chicago: The University of Chicago Press, 1989. p. 131-143.
- \_\_\_\_\_. Jan Tschichold. In: KINROSS, Robin. **Unjustified texts: perspectives on typography**. London: Hyphen Press, 2002. p. 174-176.
- \_\_\_\_\_. Universal faces, ideal characters. In: KINROSS, Robin. **Unjustified texts: perspectives on typography**. London: Hyphen Press, 2002. p. 233-245.
- \_\_\_\_\_. The Bauhaus again: in the constellation of typographic modernism. In: KINROSS, Robin. **Unjustified texts: perspectives on typography**. London: Hyphen Press, 2002. p. 246-263.
- \_\_\_\_\_. New typography in Britain after 1945. In: KINROSS, Robin. **Unjustified texts: perspectives on typography**. London: Hyphen Press, 2002. p. 264-285.
- \_\_\_\_\_. **Unjustified texts: perspectives on typography**. London: Hyphen Press, 2002.
- \_\_\_\_\_. **Modern typography: an essay on critical history**. 2. rev. ed. London: Hyphen Press, 2004.
- LAVIN, Maud. **Clean new world: culture, politics and graphic design**. Massachusetts: MIT, 2001.
- LAWSON, Alexander. **Printing types: an introduction**. Boston: Beacon Press, 1971.
- LESSA, Washington Dias. Design e estilo. **Gávea**. Rio de Janeiro: Pontifícia Universidade Católica, n. 4, jan. 1987. p. 18-31.
- \_\_\_\_\_. Os conceitos de necessidade, utilidade e funcionalidade para o design gráfico. **Arcos**, v. II, nº único. Rio de Janeiro: ESDI/UERJ, 1999. p. 104-114.
- \_\_\_\_\_. Projeto, produto e autoria em design gráfico. In: FRAGOSO, Maria Luiza (Org.). **Maior ou igual a 4D – arte computacional no Brasil**. Brasília: Programa de Pós-graduação do Instituto de Artes da UnB, 2005. p. 147-151.
- LINDINGER, Herbert (Ed.). **Ulm design: the morality of objects**. Cambridge: The MIT Press, 1991.
- LISSITZKY, El. Topography of typography [1923]. In: BIERUT, Michael et al. (Ed.). **Looking closer 3: classic writings on graphic design**. New York: Allworth Press, 1999. p. 23.
- \_\_\_\_\_. Our Book [1926]. In: BIERUT, Michael et al. (Ed.). **Looking closer 3: classic writings on graphic design**. New York: Allworth Press, 1999. p. 27-34.
- LOHSE, Richard. On the sociological position of the graphic designer. **Neue Grafik**, n. 3, oct. 1959. p. 59.
- LUPTON, Ellen; MILLER, J. Abbott. A natural history of typography. In: BIERUT, Michael et al. (Ed.). **Looking closer: critical writings on graphic design**. New York: Allworth Press, 1994. p. 19-25.
- \_\_\_\_\_. **Design writing research: writing on graphic design**. London: Phaidon, 1999.
- LUPTON, Ellen. Design and production in the mechanical age. In: LUPTON, E. **Graphic design in the mechanical age: selections from the Merrill C. Berman Collection**. New Haven and London: Yale University Press, 1988a. p. 50-81. Disponível em: <<http://www.designwritingresearch.org>>. Acesso em 14 fev. 2005.

\_\_\_\_. Writing lessons: modern design theory. Unpublished: written for graduate seminar taught by Rosemary Bletter, City University of New York Graduate Center, 1988b. Disponível em: <<http://www.designwritingresearch.org>>. Acesso em 17 fev. 2005.

\_\_\_\_. Ellen Lupton on curating design. In: HELLER, Steven; PETTIT, Elinor. **Design dialogues**. New York: Allworth Press, 1998. p. 117-131.

\_\_\_\_. Disciplines of design: writing with Foucault. In: LUPTON, E.; MILLER, J. Abbott. **Design writing research: writing on graphic design**. London: Phaidon Press, 1999. p. 66-70.

\_\_\_\_. Language of vision. In: LUPTON, E.; MILLER, J. Abbott. **Design writing research: writing on graphic design**. London: Phaidon Press, 1999. p. 62-65.

\_\_\_\_. **Pensar com tipos**. Tradução André Stolarski. São Paulo: Cosac Naify, 2006.

McLEAN, Ruari. **Jan Tschichold: typographer** [1975]. Boston: David R. Godine Publisher, 1990.

\_\_\_\_. **Typographers on type**. London: W.W. Norton, 1995.

\_\_\_\_. **Jan Tschichold: a life in typography**. New York: Princeton Architectural Press, 1997.

\_\_\_\_. **The Thames & Hudson manual of typography** [1980]. London: Thames & Hudson, 2000.

McCOY, Katherine. Rethinking modernism, revising functionalism. In: BIERUT, Michael et al. (Ed.). **Looking closer: critical writings on graphic design**. New York: Allworth Press, 1994. p. 49-51.

MALDONADO, Tomás. **El diseño industrial reconsiderado**. Barcelona: Gustavo Gili, 1977.

\_\_\_\_. **Design industrial** [1991]. Lisboa: Edições 70, 1999.

MARGOLIN, Victor (Ed.). **Design discourse: history, theory, criticism**. Chicago: The University of Chicago Press, 1989.

MARGOLIN, Victor; BUCHANAN, Richard (Ed.). **The idea of design**. Cambridge: The MIT Press, 1998.

MEGGS, Philip B. **A history of graphic design**. 2. ed. New York: Van Nostrand Reinhold, 1992.

MOHOLY-NAGY, László. The new typography [1923]. In: KOSTELANETZ, Richard. **Moholy-Nagy: an anthology**. New York: Da Capo Press, 1970. p. 75-76.

\_\_\_\_. Contemporary typography [1925]. In: KOSTELANETZ, Richard. **Moholy-Nagy: an anthology**. New York: Da Capo Press, 1970. p. 77-78.

\_\_\_\_. **Painting, photography, film** [1925]. (Originalmente publicado como Malerei, Fotografie, Film. Vol.8 da série Bauhausbücher). Cambridge: The MIT Press, 1987.

MORISON, Stanley. First principles of typography [1930]. In: McLEAN, Ruari (Ed.). **Typographers on type**. London: W. W. Norton, 1995. p. 61-67.

MORRIS, William. Aims in founding the Kelmscott Press. [1895]. In: McLEAN, Ruari (Ed.). **Typographers on type**. London: W. W. Norton, 1995. p. 3-6.

MÜLLER-BROCKMANN, Josef. **Gestaltungsprobleme des Grafikers = The graphic artist and his design problems** [1961]. 3. ed. Teufen: Arthur Nigli, 1968.

\_\_\_\_. **Rastersysteme für die visuelle Gestaltung = Grid systems in graphic design**. 2. rev. ed. New York: Hastings, 1985.

POYNOR, Rick. Rick Poynor on design journalism. In: HELLER, Steven; PETTIT, Elinor. **Design dialogues**. New York: Allworth Press, 1998. p. 109-114.

RAND, Paul. Jan Tschichold versus Max Bill. In: RAND, Paul. **From Lascaux to Brooklyn**. London: Yale University Press, 1996. p. 155-166.

\_\_\_\_. Paul Rand on the play instinct [1990]. In: HELLER, Steven; PETTIT, Elinor. **Design dialogues**. New York: Allworth Press, 1998. p.9 -13.

RENNER, Paul. On modern typography [Mar. 1948]. In: BURKE, Christopher; KINROSS, Robin (Ed.). The dispute between Max Bill and Jan Tschichold of 1946, with a later contribution by Paul Renner. **Typography Papers**. Reading: The University of Reading, n. 4, 2000. p. 87-90.

- RUDER, Emil. Zur Typographie der Gegenwart. **TM Typographische Monatsblätter**, vol.78, n. 6/7, Juni/Juli 1959a. p. 363-371.
- \_\_\_\_. The typography of order. **Graphis**, n. 15:85, Sep./Oct. 1959b. p. 406-407.
- \_\_\_\_. **Typographie: ein Gestaltungslehrbuch = Typography: a manual of design = Typographie: un manuel de création**. Switzerland: Arthur Nigli, 1967.
- \_\_\_\_. **Manual de diseño tipográfico** [1967]. Barcelona: Gustavo Gili, 1983.
- SANTAELLA, Lucia. **Comunicação e pesquisa: projetos para mestrado e doutorado**. São Paulo: Hacker Editores, 2001.
- SATUÉ, Enric. **Aldo Manuzio: editor, tipógrafo, livreiro**. São Paulo: Ateliê Editorial, 2004.
- SCHWITTERS, Kurt. Designed typography [1928a]. **Design Issues**, v. 9, n. 2, 1993. p. 66-68.
- \_\_\_\_. Modern advertising [1928b]. **Design Issues**, v. 9, n. 2, 1993. p. 69-71.
- SOUZA, Pedro Luiz Pereira. **Notas para uma história do design**. Rio de Janeiro: 2AB, 1998.
- SPENCER, Herbert. **Pioneers of modern typography** [1969]. 2. rev. ed. London: Lund Humphries, 1982.
- STOCK, Wolfgang J. Introducción. In: AICHER, Otl. **El mundo como proyecto**. 2. ed. Barcelona: Gustavo Gili, 1997. p. 9-13
- TSCHICHOLD, Jan. Elementare typographie [1925]. Apud: KINROSS, Robin. **Modern typography: an essay on critical history**. London: Hyphen Press, 2004. p. 107-108.
- \_\_\_\_. **The new typography: a handbook for modern designers** [Berlin, 1928]. Translated by Ruari McLean, with an introduction of Robin Kinross. Berkeley: University of California Press, 1998.
- \_\_\_\_. New life in print [1930]. In: BIERUT, Michael et al. (Ed.). **Looking closer 3: classic writings on graphic design**. New York: Allworth Press, 1999. p. 45-49.
- \_\_\_\_. The design of centred typography [1935] In: McLEAN, Ruari: **Jan Tschichold: typographer**. Boston: Godine, 1990. p. 126-31.
- \_\_\_\_. Letter written by Jan Tschichold to Rudolf Hostettler, St Gallen [31 Jan. 1946]. In: McLEAN, Ruari: **Jan Tschichold: typographer**. Boston: Godine, 1990. p. 153-155.
- \_\_\_\_. Quosque Tandem.... [1959]. In: McLEAN, Ruari: **Jan Tschichold: typographer**. Boston: Godine, 1990. p. 155-158.
- \_\_\_\_. Belief and reality [Jun. 1946]. In: BURKE, Christopher; KINROSS, Robin (Ed.). The dispute between Max Bill and Jan Tschichold of 1946, with a later contribution by Paul Renner. **Typography Papers**. Reading: The University of Reading, n. 4, 2000. p. 71-86.
- Typography today. **IDEA**. Special Issue. Kioto: Seibundo Shinkosha, 1980.
- VANDERLANS, Rudy. Graphic design and the next big thing. **Emigre**, Califórnia, n. 39, 1996. p. 6-13.
- VIGNELLI, Massimo. Massimo Vignelli on rational design. In: HELLER, Steven; PETTIT, Elinor. **Design dialogues**. New York: Allworth Press, 1998. p. 3 -7.
- VILLAS-BOAS, André. **Utopia e disciplina**. Rio de Janeiro: Editora 2AB, 1998.
- VIRILIO, Paul. **O espaço crítico**. Rio de Janeiro: Ed. 34, 1993.
- WARDE, Beatrice. The crystal globet or Printing should de invisible [1932]. In: BIERUT, Michael et al. (Ed.). **Looking closer 3: classic writings on graphic design**. New York: Allworth Press, 1999. p. 56-59.
- WEINGART, Wolfgang. **Como se pode fazer tipografia suíça? = How can one make Swiss typography?** [1972]. São Paulo: Rosari, 2004.
- WEST, Shearer (Ed.). **The Bulfinch guide to art history**. London: Bulfinch Press, 1996.
- WILD, Lorraine. On overcoming modernism. In: BIERUT, Michael et al. (Ed.). **Looking closer: critical writings on graphic design**. New York: Allworth Press, 1994. p. 55-61.