

JUHL

a font family by The Northern Block

## ABOUT

Juhl is a geometric sans serif typeface. The square horizontal structure is evenly balanced with smooth curves and arcs producing a clean, legible font ideal for both print and on screen uses.

**Aa**

**Bb**

**Cc**

**Dd**

**Ee**

**Ff**

**Gg**

**Hh**

**Ii**

**Jj**

**Kk**

**Ll**

**Mm**

**Nn**

**Oo**

**Pp**

**Qq**

**Rr**

**Ss**

**Tt**

**Uu**

**Vv**

**Ww**

**Xx**

**Yy**

**Zz**



# *Functional* *of Moderni*

“  
*A thing is defined by its essence. In order to design it so that it functions well – a receptacle, a chair, a house – its essence must first be explored; it should serve its purpose perfectly, that is, fulfil its function practically and be durable, inexpensive and ‘beautiful’.*”

(Walter Gropius, 1925)

*a a*

*Heavy Italic – 50pt*  
*Light Italic – 50pt*  
*Medium Italic – 20pt*

2.625\*

*Old Style Figures*

2 5/8 \*

*Fractions*

47

*Numerators/Denominators*

*5 Number Variations*

3:1

*Thin*

Good design is long-lasting.

*Light*

Good design is long-lasting.

*Regular*

Good design is long-lasting.

*Medium*

Good design is long-lasting.

*Bold*

Good design is long-lasting.

*ExtraBold*

Good design is long-lasting.

*Heavy*

Good design is long-lasting.

*Black*

Good design is long-lasting.

A thin red line that starts from the left edge, curves upwards and to the right, then curves downwards and to the right, ending near the right edge.

**Programme**

*Stylistic Alternates*

A thin red line that starts from the left edge, curves downwards and to the right, then curves upwards and to the right, ending near the right edge.

**Programme**



# WAR 5 9 WAR

It was a time of rapid technological change when manufacturers were harnessing the engineering advances made in the defence industry during World War II to develop new electronic products for consumers. It was also a time of changing taste... [T]he new generation of post-war consumers had lost their parents' taboos about technology, which they saw as an exciting symbol of progress.

*Medium – 18pt*

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*Regular – 14pt*

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*Light – 12pt*

# aesthetic duality?

ABSENCE OF DECORATION

# 602-674

*"form follows function"*

# DISCIPLINE

NV45 (1945), B0101 (1953), & FD136 (1958)

*12 June 2014 @17:00*

# **BROADCAST**

*innovative/unobtrusive/honest/useful*

**(human vs. machine)**

gestalten

**a functionalism based on objects**

# CYRILLIC

кириллица

*Cyrillic Uppercase*

АБВГДЕЁЖЗИЙК  
ЛМНОПРСТУФХЧ  
ЦШЩЯЬЪЫЭЮ

*Cyrillic Lowercase*


абвгдеёжзийклм  
нопрстуфхчцшщя  
ьъыэю

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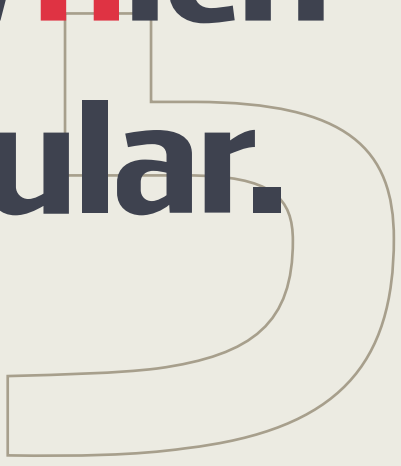
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RIBÉRY

7



The Maracanã  
Stadium was the  
biggest stadium  
in the world and  
today it is still  
famous for its  
imposing elliptical  
framework which  
is almost circular.



# out is it work of art?

*Black - 80pt*

Functional considerations and an absence of decoration characterises the style of functionalism. At the heart of functionalism is the idea that designers should be guided by the purpose of the item being designed. Excessive ornamentation is to be avoided. With the rise of functionalism a new mode of expression became evident in products and buildings.

The Utopia here concerned an intention to have machine age technology and science permeate every aspect of life, creating a basis for social change and improvement.

The objective of the international school of functionalism, given form by Bauhaus, the French modernists and architect Le Corbusier, amongst others, was to embody the industrial age through architecture.

*Thin - 16pt*



DIETER  
RAMS'

10

***Principles***

*23rd June – 31st August 2011*

A retrospective exhibition dedicated to Dieter Rams, one of the 20th century's most influential industrial designers. As head of design at Braun, the German consumer electronics manufacturer, Rams defined an elegant and rigorous visual language for its products.

Ten principles define his approach to "good" design. Over hundreds of products during forty years, he was unerringly elegant and versatile. Units were designed in sizes to be stacked