

# **The Indifferent Reader.**

## **The influence of style on typography for publication**

### **Study focus:**

Currently, one of the most stimulating characteristics of Typography is the wide variety of its iconic components, reflected in the infinite number of particularized versions and interpretations of its morphology.

Although this expressive facet is inherent in its historical evolution, primarily developed within the framework of copywriting for publication, at present, following the digitisation of typographic processes and material, and as a result of being fully incorporated into the mass media and visual broadcasting sector, it has acquired special significance by becoming, together with colour and image, one of the essential resources of designers when creating their graphic products.

Nonetheless, a certain conceptual uncertainty still exists in both professional and educational circles as to its real implications on the communication processes involved, both in what is considered to be its natural environment par excellence, typographic composition for publication, and in those where it is on a par with the true elements of iconic expression.

### **Aims:**

To objectively formulate a theoretical framework for this issue that enables us to determine the real implications of the morphological elements of text characters for each specific activity, something which might be eminently practical when it comes to making design decisions.

### **Methodology:**

The chosen approach consists of a differentiated analysis of the morphological component of typographic characters in each situation: when reading and thus taking part in the semiotics of language; and when being the object of a process of appreciation of its iconic component and therefore contributing to the attribution of meaning of what is being transmitted at a visual level.

### **Outcomes:**

According to all the evidence-based information collected, the approximation to the morphological component of the dissociate characters at a cognitive level when reading or appreciating their morphological characteristics, fully determines their impact on the processes involved, contributing, at best in the first case, to optimize the transmissive attributes of the basic unit of reading, namely the word, or taking part in the transmissive attributes of its iconic component, involving a high degree of decontextualisation from its true purpose as a reading character or symbol, in the second.