Bla
Bla

Bla Bla

Bla Bla is a contemporary serif typeface inspired by brutalist forms, featuring large open counters, curved, round forms, creating a modern & elegant glyph set.
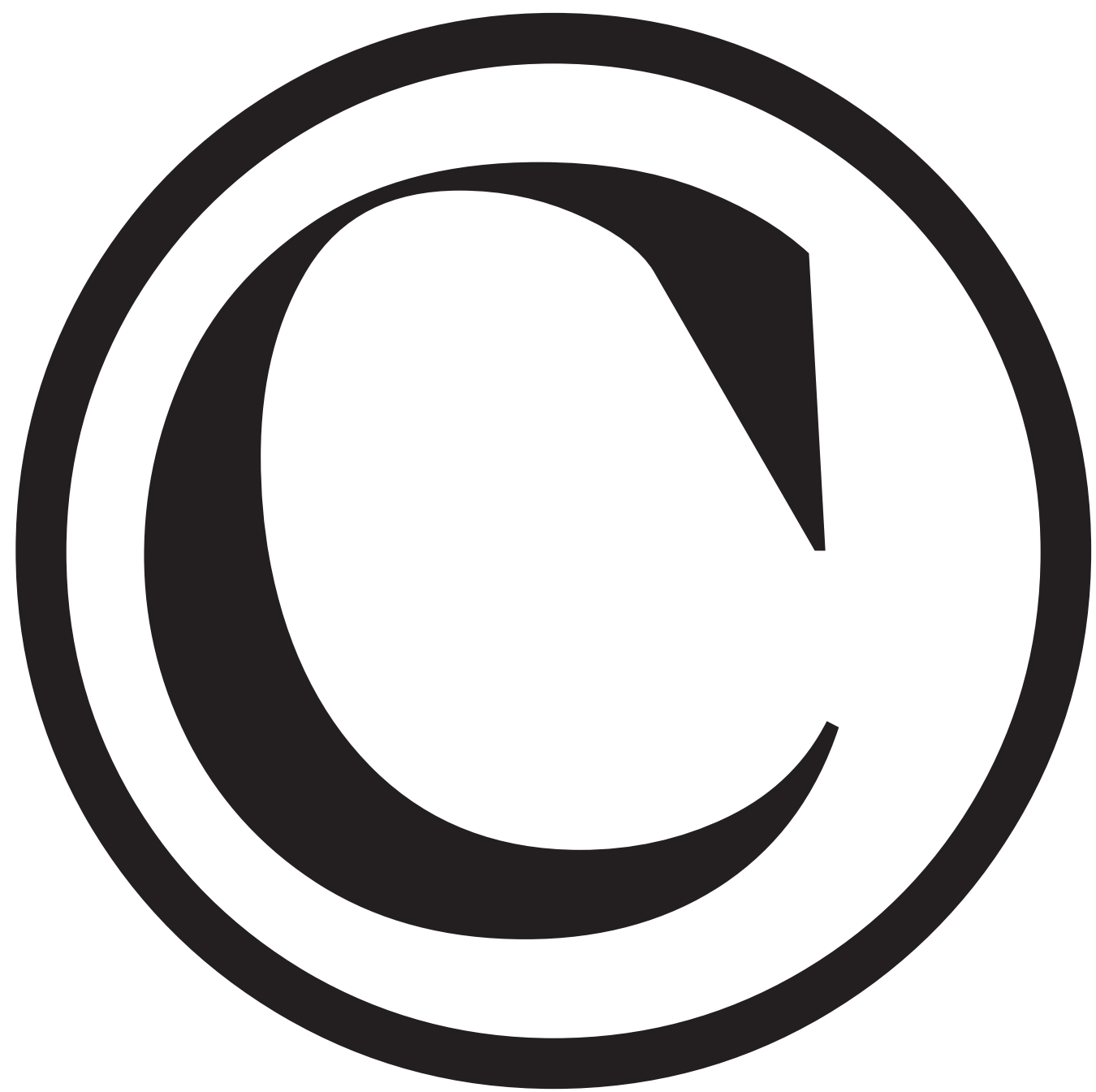
The organic curves with gentle repetitions create powerful and harmonious forms. Designed to be a stylish modern family it is perfect for communication and branding projects.

Light
Regular
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LIGHT
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EAT YOUR OWN SHORTS

Text samples

Thin 10/12pt

Structuralism, in cultural anthropology, the school of thought developed by the French anthropologist Claude Lévi-Strauss, in which cultures, viewed as systems, are analyzed in terms of the structural relations among their elements. According to Lévi-Strauss's theories, universal patterns in cultural systems are products of the invariant structure of the human mind. Structure, for Lévi-Strauss, referred exclusively

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Regular/Bold 12/14pt

The basic framework of Lévi-Strauss's theories was derived from the work of structural linguistics. From N.S. Trubetzkoy, the founder of structural linguistics, Lévi-Strauss developed his focus on unconscious infrastructure as well as an emphasis on the relationship between terms, rather than on terms as entities in themselves. From the work of Roman Jakobson, of the same school of linguistic thought, Lévi-Strauss adopted the so-called distinctive feature method of analysis, which postulates that an unconscious "metastructure" emerges through the human mental process of pairing opposites. In Lévi-Strauss's system the human mind is viewed as a repository of a great variety of natural material, from which it selects pairs of elements that can be combined to form diverse structures. Pairs of oppositions can be separated into singular elements for use in forming new oppositions.

Regular/Bold 16/18pt

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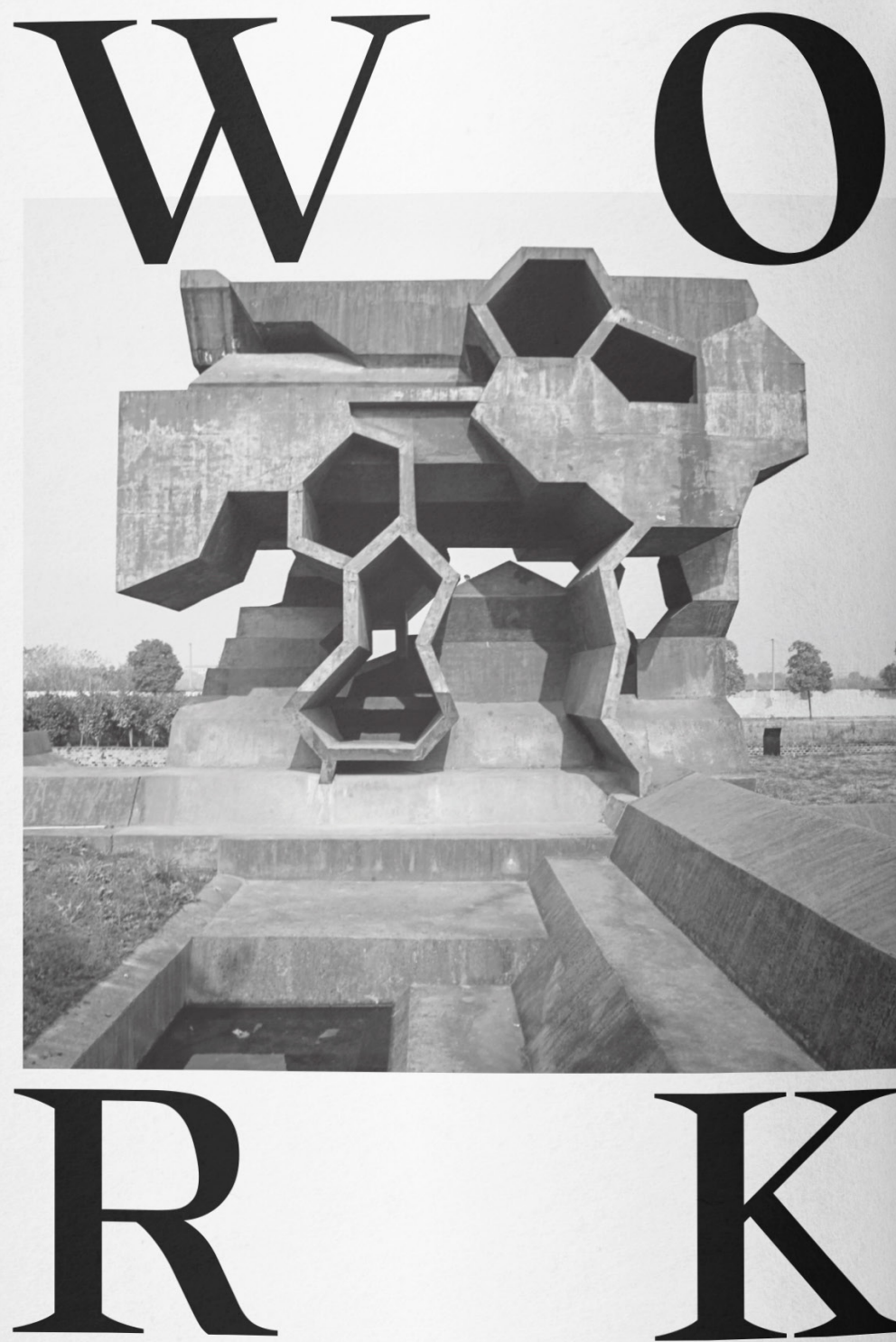LABLE.
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W O R K

Drawing on psychological studies of creativity from the 1940s, such as Max Wertheimer's "Productive Thinking" (1945), new creativity techniques in the 1950s and design methods in the 1960s led to the idea of design thinking as a particular approach to creatively solving problems. Among the first authors to write about design thinking were John E. Arnold in "Creative Engineering" (1959) and L. Bruce Archer in "Systematic Method for Designers" (1965).

In his book "Creative Engineering" (1959) Arnold distinguishes four areas of design thinking:[51] (1) novel functionality, i.e. solutions that satisfy a novel need or solutions that satisfy an old need in an entirely new way, higher performance levels of a solution, lower production costs or increased salability.[Arnold recommended a balanced approach - product developers should seek opportunities in all four areas of design thinking: "It is rather interesting to look over the developmental history of any product or family of products and try to classify the changes into one of the four areas ... Your group, too, might have gotten into a rut and is inadvertently doing all of your design thinking in one area and is missing good bets in other areas.

Although L. Bruce Archer's "Systematic Method for Designers" (1965) was concerned primarily with a systematic process of designing, it also expressed a need to broaden the scope of conventional design: "Ways have had to be found to incorporate knowledge of ergonomics, cybernetics, marketing and management science into design thinking". Archer was also developing the relationship of design thinking with management: "The time is rapidly approaching when design decision making and management decision making techniques will have so much in common that the one will become no more than the extension of the other".

Arnold initiated a long history of design thinking at Stanford University, extending through many others such as Robert McKim and Rolfe Faste, who taught "design thinking as a method of creative action", and continuing with the shift from creative engineering to innovation management in the 2000s. Design thinking was adapted for business purposes by Faste's Stanford colleague David M. Kelley, who founded the design consultancy IDEO in 1991.[

Bryan Lawson's 1980 book How Designers Think, primarily addressing design in architecture, began a process of generalising the concept of design thinking. A 1982 article by Nigel Cross, "Designerly Ways of Knowing", established some of the intrinsic qualities and abilities of design thinking that also made it relevant in general education and thus for wider audiences.

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