

[E-motion]



00:08:08,000-->00:08:21,000  
Pulp Fiction, 1994,  
Quentin Tarantino



01:17:32,000-->01:18:00,000  
Titanic, 1997,  
James Cameron



00:47:00,000-->00:47:49,000  
Psycho, 1960,  
Alfred Alfred Hitchcock



00:59:27,000-->00:59:31,000  
Willy Wonka e la fabbrica di  
cioccolato, 1971, Mel Stuart



01:52:00,000-->01:53:33,000  
Le notti di Cabiria, 1957,  
Federico Fellini



00:58:30,000-->00:59:10,000  
Colazione da Tiffany , 1961,  
Blake Edwards



01:10:25,000-->01:10:44,000  
Star Trek - Khan Noonien  
Singh, 1982, Gene L. Coon



00:25:00,000-->00:25:03,000  
American Gods 2x1, 2019,  
Bryan Fuller e Michael Green

[E-motion] è un carattere tipografico ideato per il testo dei sottotitoli presenti nei film e nei video cinematografici.

[E-motion] è stato concepito al fine di tradurre non solamente i dialoghi pronunciati dai narratori, ma ricostruisce in modo tipografico un ambiente emotivo e l'aspetto sonoro.

Il carattere presenta otto varianti emotive ed un peso neutrale. La scelta di una suddivisione in nove pesi differenti deriva dalle ricerche sulle emozioni realizzate da Robert Plutchik e Paul Ekman, i quali hanno definito le otto emozioni primarie. Queste sensazioni, secondo i rispettivi studi sono percettibili sull'espressione facciale.

SALTA INTRO

Love (Joy+Trust)

Submission (Trust+Fear)

Alarm (Fear+Surprise)

Disappointment (Surprise+Sadness)

Remorse (Sadness+Disgust)

Contempt (Disgust+Anger)

Aggression (Anger+Anticipation)

Optimist (Anticipation+Joy)



with cheees.

lau

לעוי עירוני

- Plastic, rustproof, fireproof.  
Proof-proof!
- [phone ringing]
- ♪[band plays Latin jazz beat]♪
- [door open]
- [screams]



I trusNO!

[Emotion] Trust 34 pt.



# \scre



e is terrible.

“Once you overcom  
barrier of subtitles, yo  
so many more an

(Bong Joon-ho, Go



live anymore!

[sob]



ious.

[E-motion] type

Emozioni (neutral)

fear/fear surprise

[E-motion] disgust ☿

Varibile ☺ Close Caption

Cinema trailer/trailer

tempo/suono .srt

Titoli (2D) Azione! (

Regia CIACK! 3/

[FACS] Opentype gross

Intertitoli AAAAN!



[mute]

ause]



[Emotion] Disgust 34 pt.

it's ... dis



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THIS IS A SUBTITLE  
ABOUT EMOTIONS

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ABC Dinamo è un'agenzia di design svizzero creata da Johannes Breyer e Fabian Harb. È presente con una sede a Basilea una a Berlino. Offre caratteri tipografici e software di progettazione. (ABC Dinamo 2020)  
Alle domande poste ha risposto Fabian Harb.

- CC What is your approach and design process when you start a new typeface?  
FH We are not too dogmatic about how and what we work on. But we always try to find something we find personally exciting to explore, learn, extend, etc in a project. And we always love ideas and solutions that feel surprising and a bit more left and right of what we've known and seen already.
- CC Where do you get inspiration from and what are the main influences in your works?  
FH When we still did a lot of graphic design, many ideas came out of how and where we'd use the typefaces directly: FAVORIT Underline came out of needing an italic but not having the time to draw it; our custom typeface for Kunsthalle Zurich which has no descenders was an idea we had in close correspondence with their graphic designer Dan Solbach because there was so much text for there magazine ads that had to be fit, so just pushed up the descenders to be able to typeset with less line height and fit more content ... that kind of realisations and solutions we always love. Today and with less influence or control how and where our typefaces are used, inspiration maybe more comes out of type design technology, opentype programming or variable font technology, etc.
- CC Do you first consider the purpose for which your typefaces will be used?  
FH With custom typeface designs, most of the times there is no way around this and it's actually exciting to see how you can tweak the brief and make its restrictions work in your advantage to create something interesting to yourself as well. With independent projects of course we also keep in mind that other people have to use them and that what we create has to make sense and perform for them. But since letter shapes are somewhat restricted in how weird they can look until nobody can read them any-

more, we feel quite free in also proposing our own ideas and not only fulfilling predefined ones.

- CC For the construction of your types do you take count of optical sizes and when do you start incorporate them?  
FH With the variable font format we're able to offer flexible settings and users can adjust the design towards their own preferences. Optical sizes could be one of them, but to be honest, we did not explore this specifically so far.
- CC What is your opinion on the OpenType Variable font format? What are the pros and cons the introduction of this format brought in your job?  
FH We feel that the variable font format is offering a lot of possibilities and opportunities in type design - out of the sudden it's not just static and absolute designs anymore but actually whole ranges and there transitions, movement, animation, etc. The idea of the font format is going back quite a bit already, but in their new form and usability in web context, still a lot of clients and also designers and programmers are still hesitant, be it because of browser compatibility or simply users not knowing and understanding immediately ... so, it's still a lot of mediation and support needed for the variable fonts to arrive and spread out. But ultimately, they are promising on all levels from design possibilities to performance and loading speed, so we're convinced it's only a matter of time until it's a standard.
- CC In the last couple of years you also shifted into programming, do you think that knowing these skills are fundamental for a designer nowadays?  
FH What does this imply in your work as a type designer? How would you describe your correlation with the code? We definitely believe that it's rewarding to follow tech developments and grow an understanding of it - but in no way we feel that a designer needs to be a programmer as well and able to code everything herself. What is important is having ideas, seeing possibilities, developing concepts - because if those are strong, we're convinced that you can always find a great partner completing skills you don't have yourselves.
- CC Speaking of your font Whyte and Whyte Inktrap. What are the main inspirations which have brought to the construction of this typeface?  
FH Whyte is based on a metal type sample we found in an old architectural magazine and which turned out to be one of the first sans serif families with a bold

face. The source had those amazing ink traps because of the letterpress origin with its ink clogging transitions, with which we developed the love-and-hate relationship and never really were sure about publishing or taking out. So, when the variable font technology came back, we immediately knew this was the solution: each user decides for herself whether and how much ink traps are right.

- CC Was the role of the inktraps in your typeface designed as a readability and printing problem correction or was also an aesthetic choice?  
FH We definitely appreciate the optical correction in small sizes, but to be honest we see and feel it's seen as a visual quality most of the times as displays and printers are pretty precise today and the kind of correction that was done in metal type is definitely not needed anymore the same way today?
- CC What role does the inktrap have nowadays in type and graphic design?  
FH 99% of the times it's used as a style element, probably?
- CC Do you believe that inktraps, besides helping with readability, can also be an interesting graphic element? If so why?  
FH Of course it's at risk of being anachronistic and nostalgic, but maybe the ink traps in their rough and mechanical nature suggest a certain functionality and honesty - and alternative to an overly slick and pseudo friendly social media startup world?
- CC Do you think it could be interesting to have a variation forms of inktraps in a font?  
FH Certainly! There is not much technical reason for ink traps anymore. So their shape shouldn't be anything sacred at all we feel?
- CC What is your opinion and your motivation for creating new fonts?  
FH As long as there is something exciting to be done and people interested in it, we feel it's worth to do it. But there is certainly a lot of other interesting things in the world ... so the results really have to be worth our time.
- CC How do you imagine the future of typography?  
FH Written language is probably still present as is, but we could totally imagine the future font file to contain voices as well.

♪[pop]♪

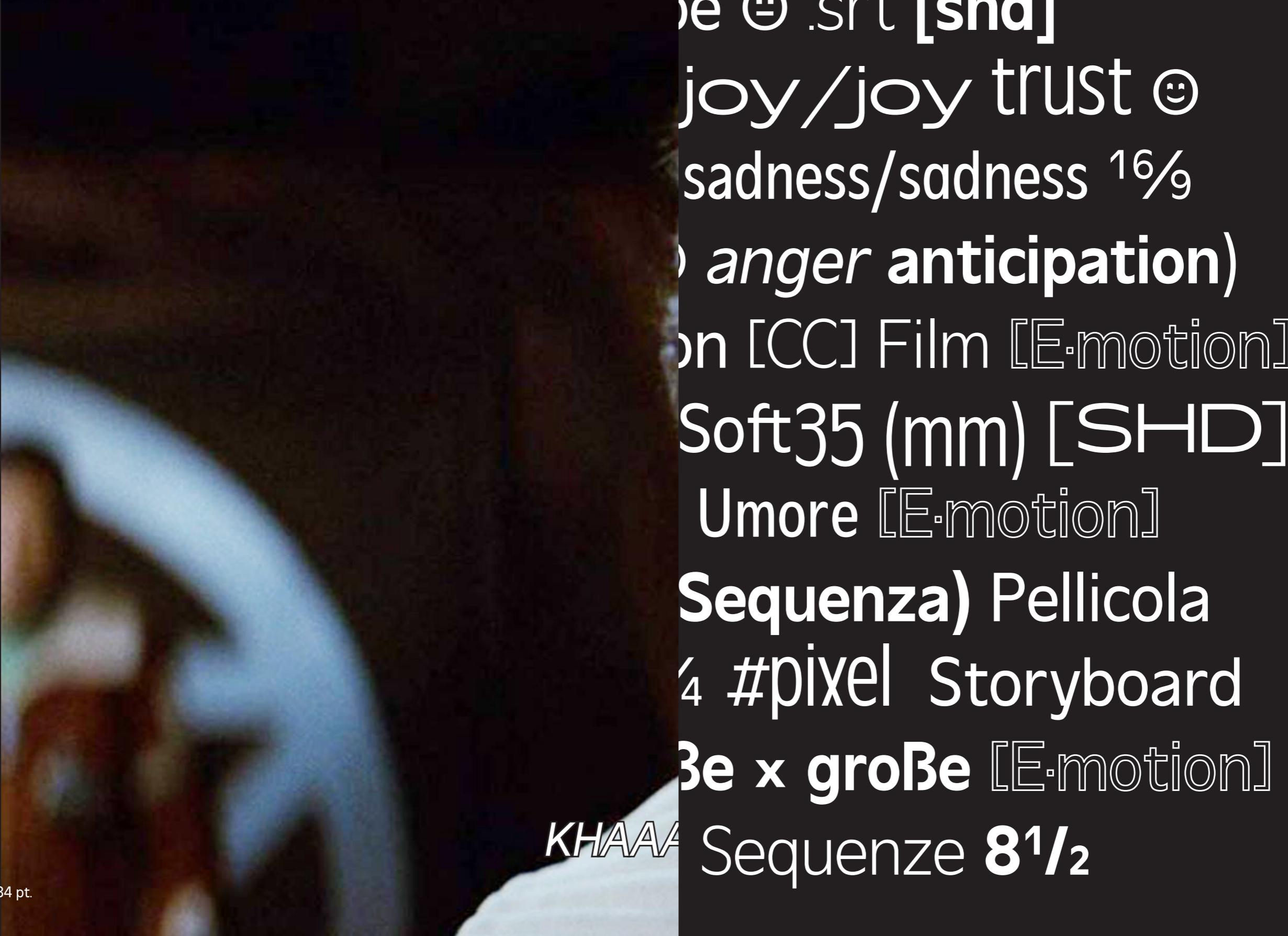
[Emotion] Neutral 80 pt. – Trust 400 pt.

gusting.



lapo

[silent]



joy/joy trust ☺  
sadness/sadness 16%

anger anticipation)

on [CC] Film [E-motion]  
Soft35 (mm) [SHD]  
Umore [E-motion]

**Sequenza) Pellicola**  
1/4 #pixel Storyboard  
3e x große [E-motion]

Sequenze **8½**



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Grac



I don't wanna

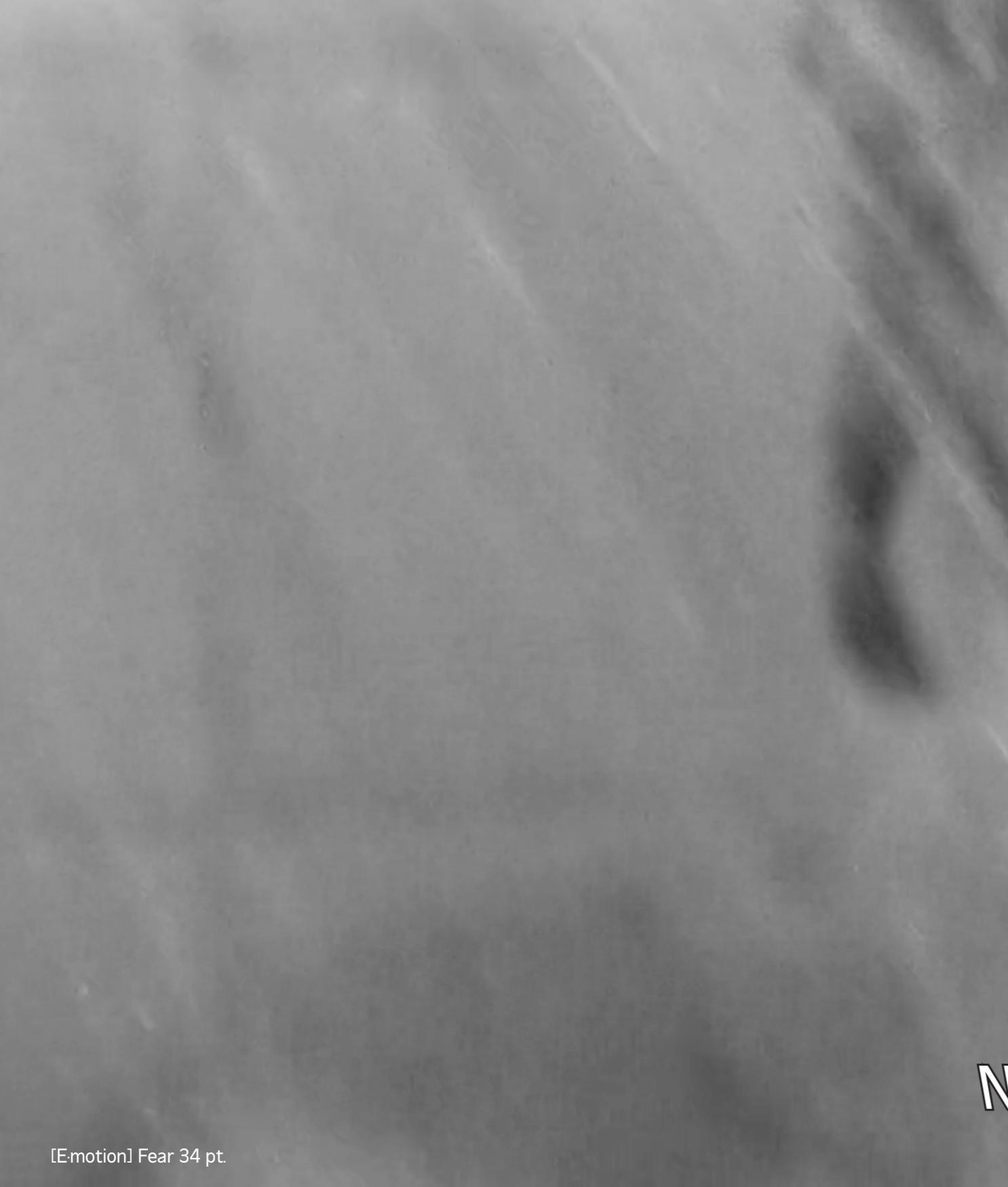
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nazing films”

(Iden Globes 2020)



The suspense

amining



NO! t you.

- WOMAN: [gasps] Alistair!
- MAN: What is it now, Pamela?
  - [sentimental music]
  - [mysterious music]
- > I hear it still, I always will.
  - [harmonic music]

ghir.



A Royale v

Guilt (Joy+Fear)

Curiosity (Trust+Surprise)

Despair (Fear+Sadness)

? (Surprise+disgust)

EnvY (Sadness+Anger)

Cinism (Disgust+Anticipation)

Pride (Anger+joy)

Fatalism (Anticipation+Trust)

## Specifiche tecniche

Stampa    Tipo Offset Chiassese SA, Balerna  
Carta    Munken Polar smooth highwhite 120/gm<sup>2</sup>

Font    [E:motion]  
Formato    Variabile (ttf/otf)

Stili    [E:motion] Neutral  
          [E:motion] Joy  
          [E:motion] Trust  
          [E:motion] Fear  
          [E:motion] Surprise  
          [E:motion] Sadness  
          [E:motion] Disgust  
          [E:motion] Anger  
          [E:motion] Anticipation

Glifi    3492 (388 per ogni peso)

Crediti

Grafica	Chiara Crivelli
Type designer	Chiara Crivelli
Animazione	Chiara Crivelli
Programmazione	Chiara Crivelli
Relatore	Sylvain Esposito
Anno accademico	2019/2020