

Other Letter

A Fusion of Sinhala and Tamil Letters

අ මේ මෙර

Other-Letter
A Fusion of Sinhala and Tamil Letters

Harmony is not difficult. We will rejoice living in one world when we learn to see our similarities instead of differences.

Our isolation in our own worlds is a construct of our cultures, not a part of who we are. It is not harmony that is difficult, but understanding the true nature of that which divides us.

This is a recognition of a linguistic obstacle that separated us as Sinhala and Tamil people.

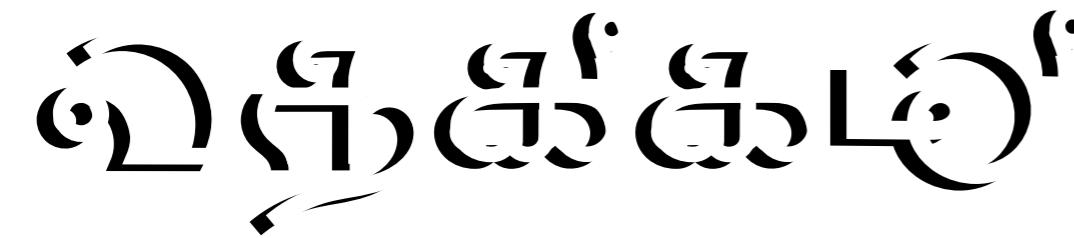
-Pathum Egodawatta

Special thanks to Denzel Rajitha, Rajitha
Madhbhasha, Rajitha Madhbhasha, Ruwan
Egodawatta, Kasun Indie, Ishara Jayathilake,
Lasantha Deepal, N.K. Ashokbharan, Sajaan
Peries, Alain Parizeau,
Aaron Glasson, Sumudu Hemachandra, Amreeya
Mowlana, Diana George, Asele Jayarathne,
Kosala Senevirathne,
Prabhath Sirisena, Natasha Perera,
Arunothayan Ravindran

Dedicated to all the humans that provided
shelter and protection - or LIFE -
for the displaced Tamil community during
the 1983 Black July Riots

This is a project by Pathum Egodawatta as partial
fulfillment of Final and Personel project module of the
Bachelor of Arts Graphic Design degree programme at
Notuhmbria University, UK.

All rights reserved. © Pathum Egodawatta



Contents

List of all hybrid glyphs	10
Introduction	13
Development of glyphs	17
Grid	45
User testing process	46
Useages and sizes	50
Website user generated images	58

ଅ

ଆ

କୁ

ର୍ମ

ଅ + ଅ

ଫ + ଶୁ

ଓ ଇ

ର୍ ଙ

ି

ିଏ

ିଯ

ର୍ମ୍

ଲୀ + ଗ

ଇ

ଇଁ

ପ

ନ୍ତ

ଇ + ଇ

ଇ ଇ

ଠ + ଠ

ନ ନ

ବ

ଜ୍ଞ

ଲ୍ଳ

ଯ

ଗ ଯ

ର୍ମ

ହ

ତ୍ତ

ଲ୍ଲ

ର + ର

କ + କ

ତ + ତ

ଲ୍ଲ

ବ

ଖ୍ରି

ଶ୍ଵେ

ଶ + ଶ

යක්කල Yakkala

Introduction

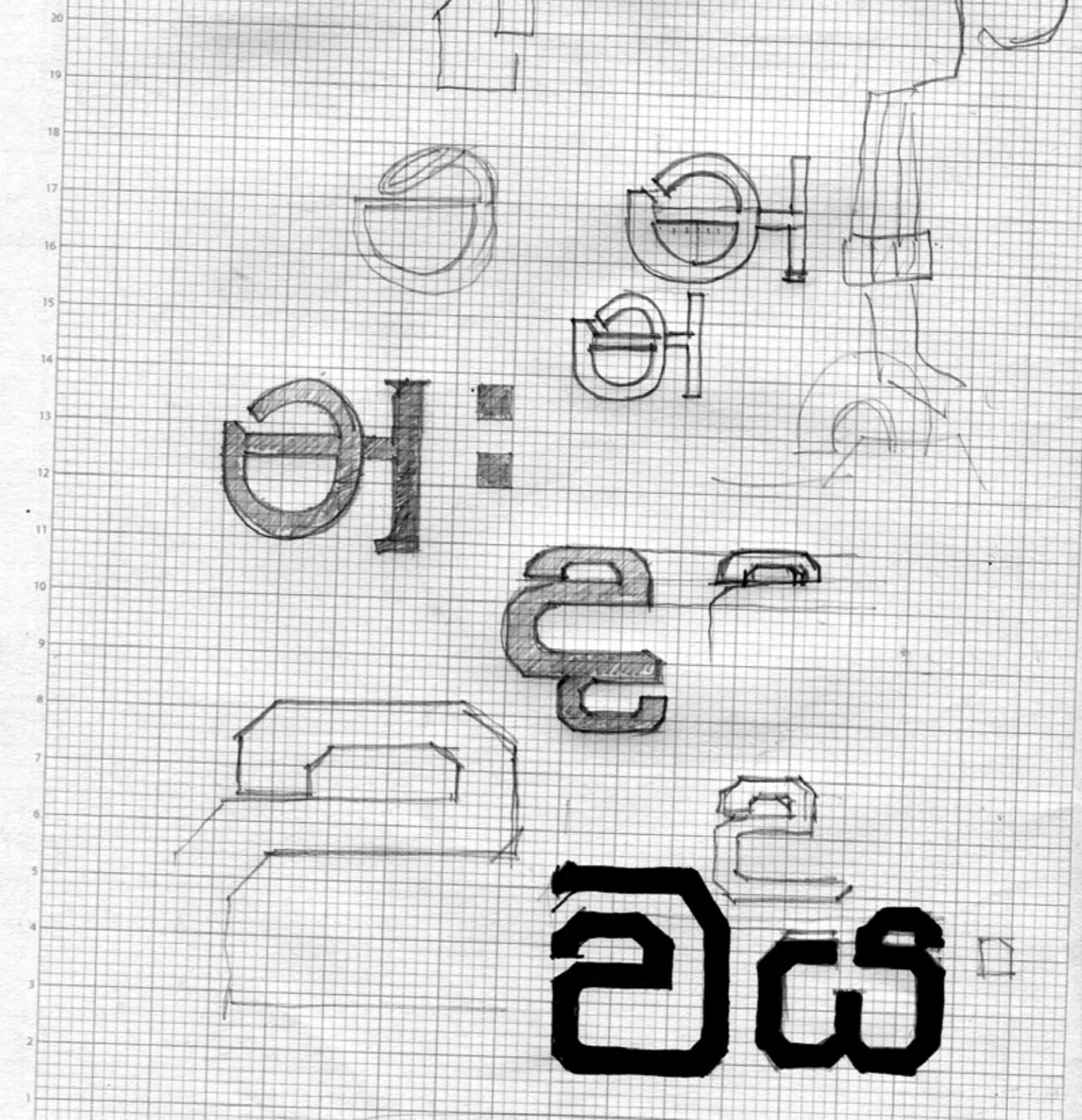
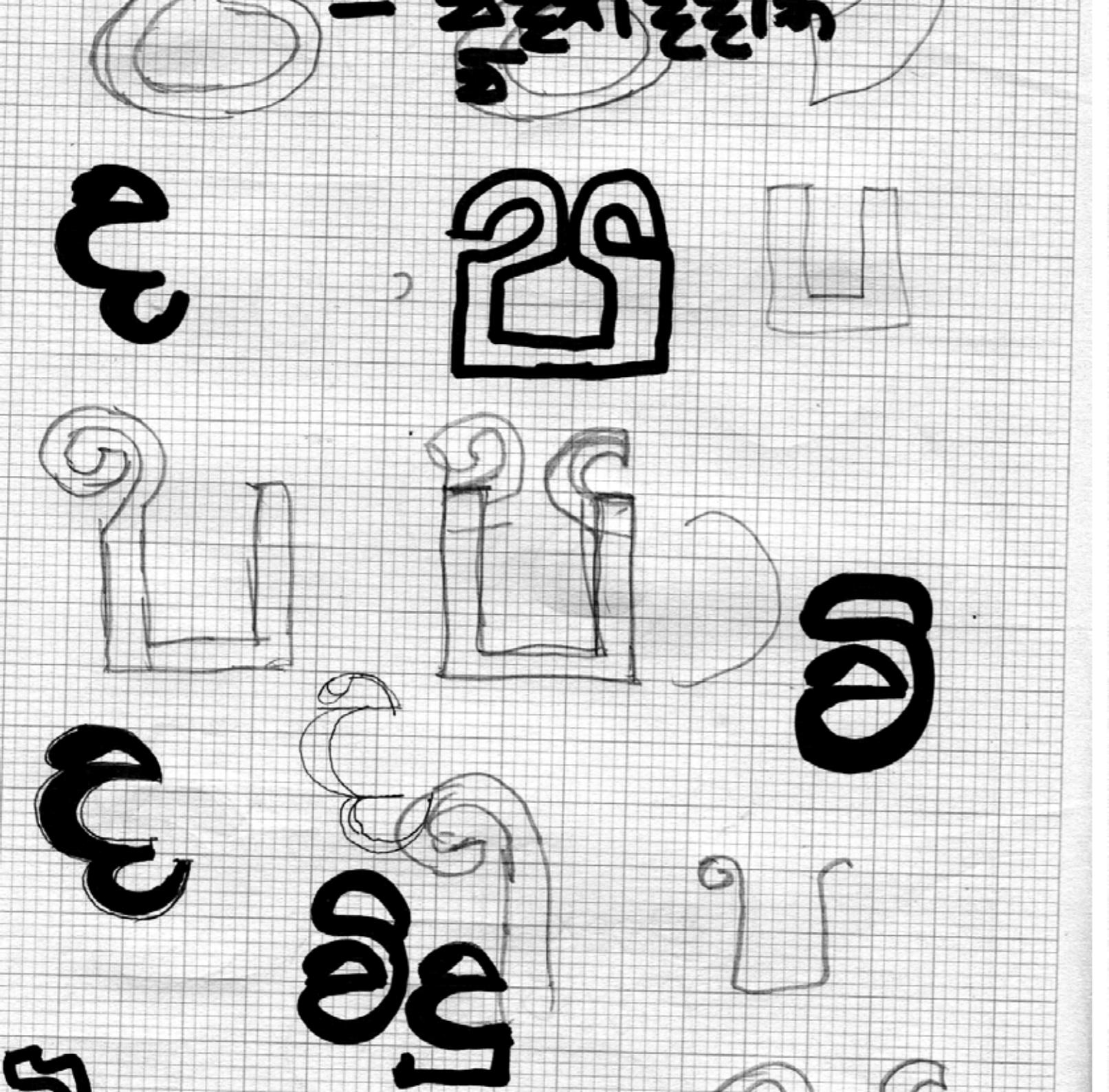
The ethnic conflicts in Sri Lanka surfaced in a new form as a language problem in 1950's and eventually it led to a series of unfortunate events which included much political turmoil and a 30 year long war. It is evident that the damage has already been done and in the light of peace in Sri Lanka, the ethnic tension continues to grow.

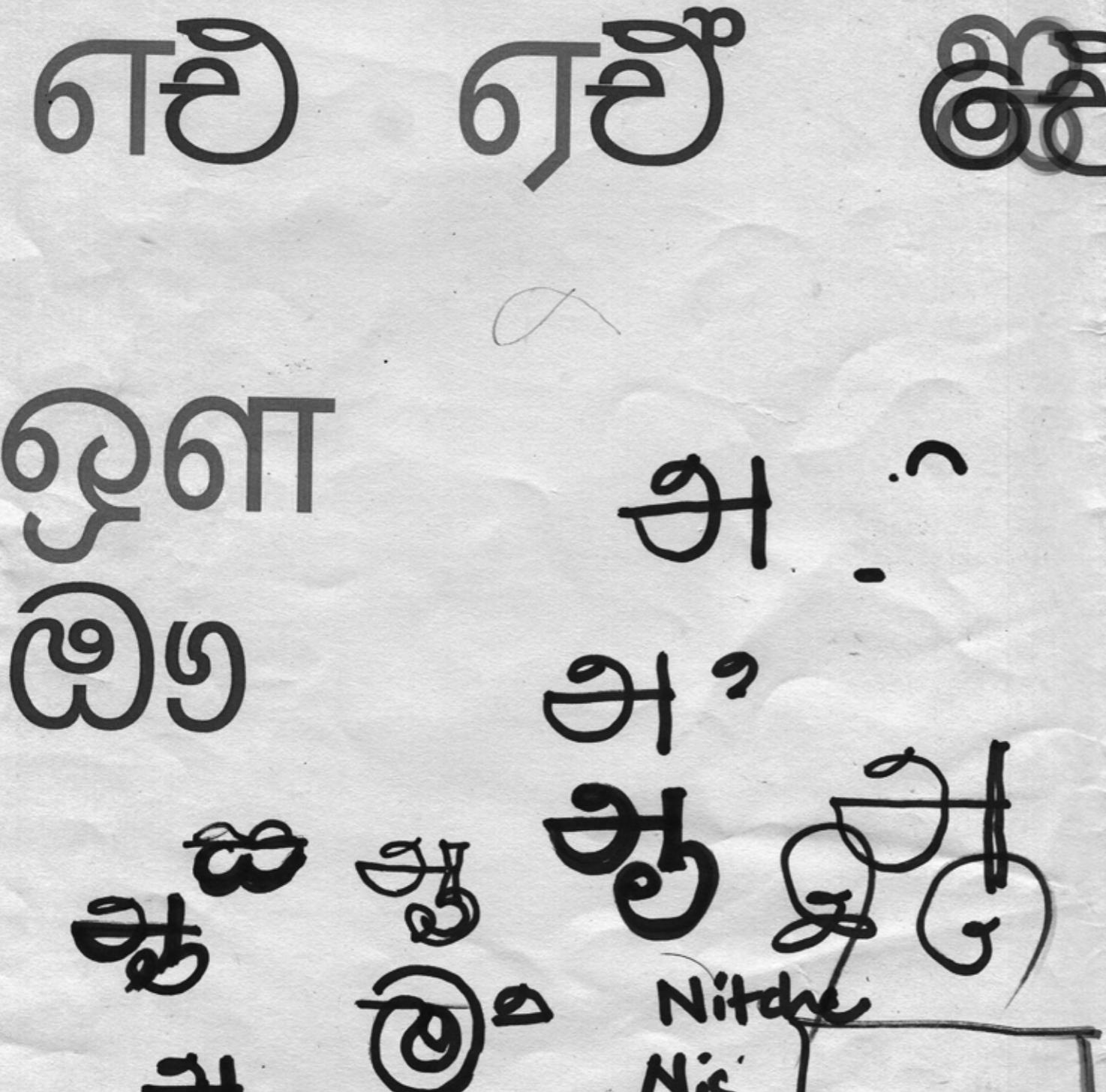
This project is not about solving the political problems in the country, but to explore the different graphical aspects of cultural boundaries between ethnicities in Sri Lanka and an attempt to dissolve these boundaries in a selected context.

The main boundary between cultures is the language and it happens that both sinhala and tamil languages come from the same branch of indic languages. The two ethnicities share many similar pronunciation of words as well. A deeper look into the visual properties of the two alphabets, and their development prompts

that there is a possibility of building a one set of letters to be used for both languages essentially blurring out the language barrier on a different level.

Both the Sinhala and Tamil alphabets and writing systems were simplified and changed to accommodate the idea of hybrid letters. Basically this is a new writing system based on sinhala and tamil that could be easily learnt by the both ethnicities.





Development of the glyphs

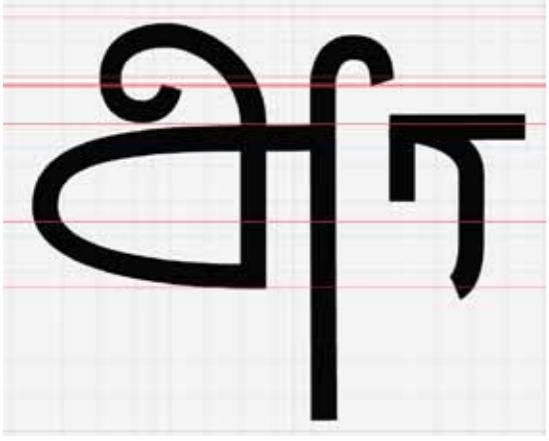
Guidelines and limitations followed in developing the letters.

1. Writing systems should be simplified. Follow a standard whenever possible and unify the system. Create a balance between unification, simplification and preservation of original qualities.
2. Characters should be easy to recognize and this should be evaluated along with the following different aspects.
 - i. The readability
 - ii. Preserving the original visual aesthetic qualities of the both languages.
 - iii. Characters that work together visually as one typeface.
 - iv. Always test for readability and legibility (with different demographic segments)

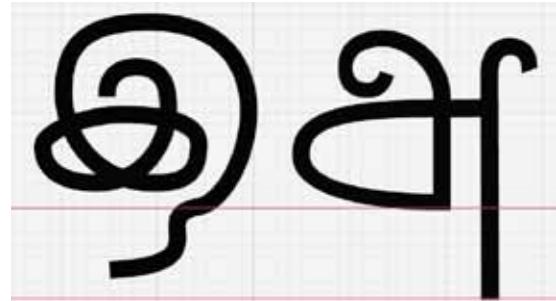
3. Consider the project as one community seeking for a better writing system. Sinhala and Tamil are some languages they know, they will learn, teach and use the new language.

4. Malayalam and Kannada alphabets were referenced for the development of the glyphs, as these two languages has strong historical ties with Sinhala and Tamil languages.

initial digital draft



ଅ

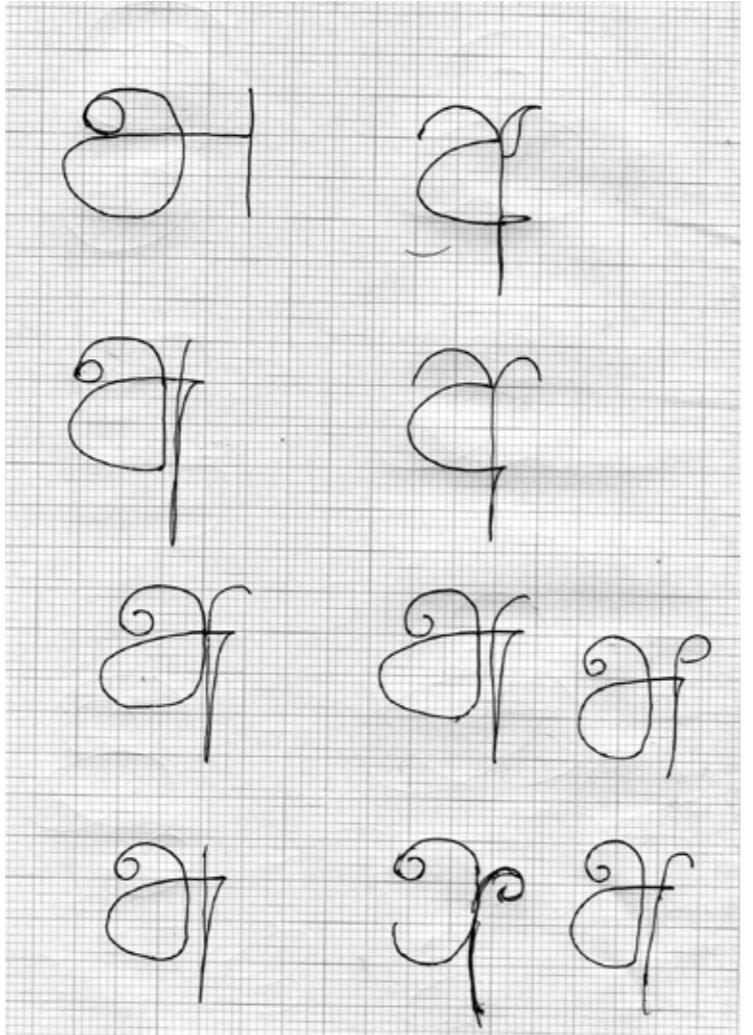


କ୍ରିବୀ



ଖ ଖା ଖି

sketches



different typefaces



ଅ ଅ ଅ ଅ ଅ ଅ

ଅ /ଆ/ ଔ



ଅ + ଔ

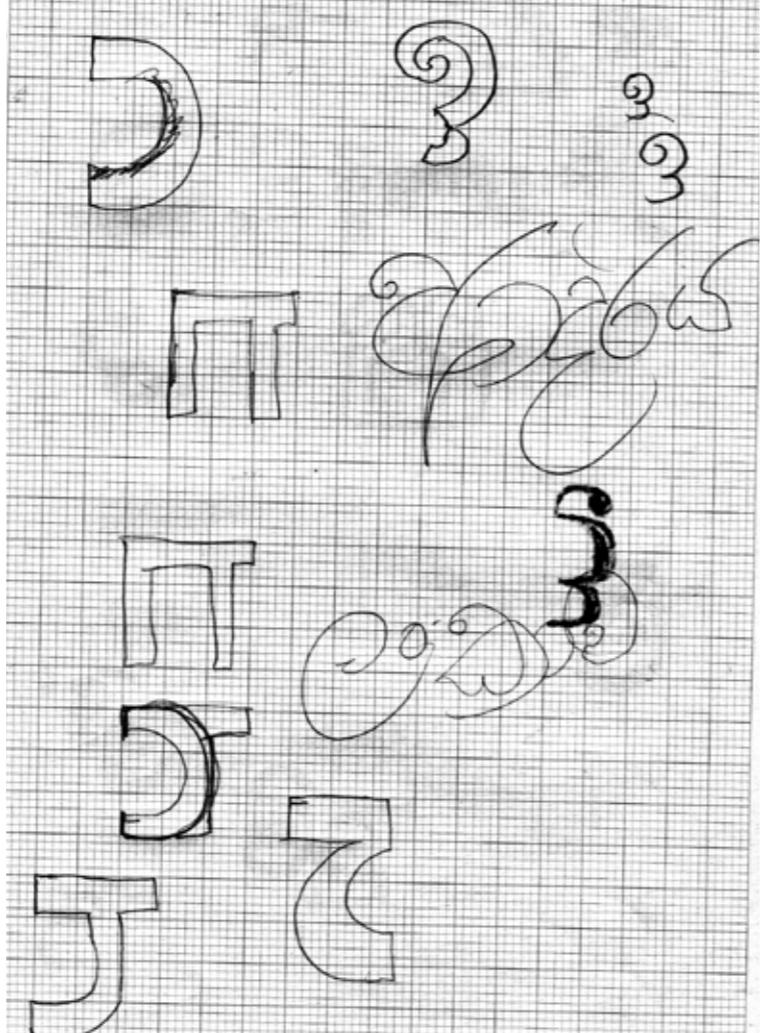
initial digital draft

କାନ୍ଦିତ

କାନ୍ଦିତ

କାନ୍ଦିତ

sketches



different typefaces

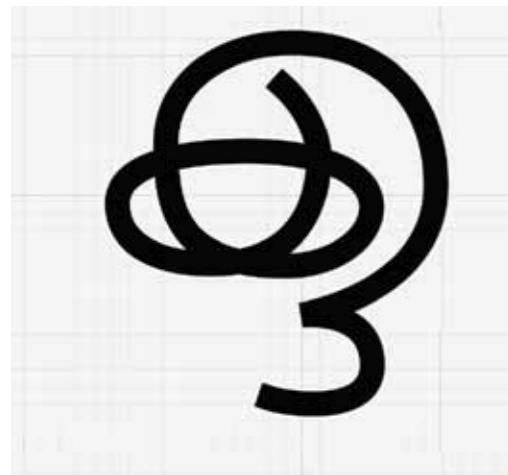
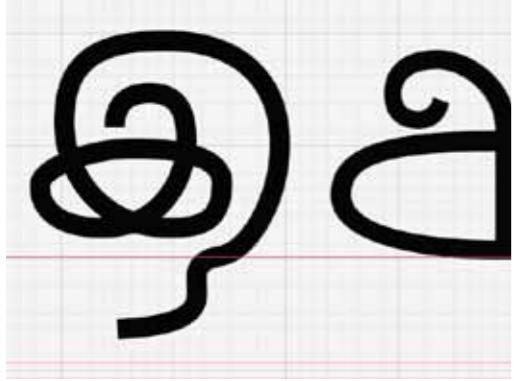
କାନ୍ଦିତ

କାନ୍ଦିତ

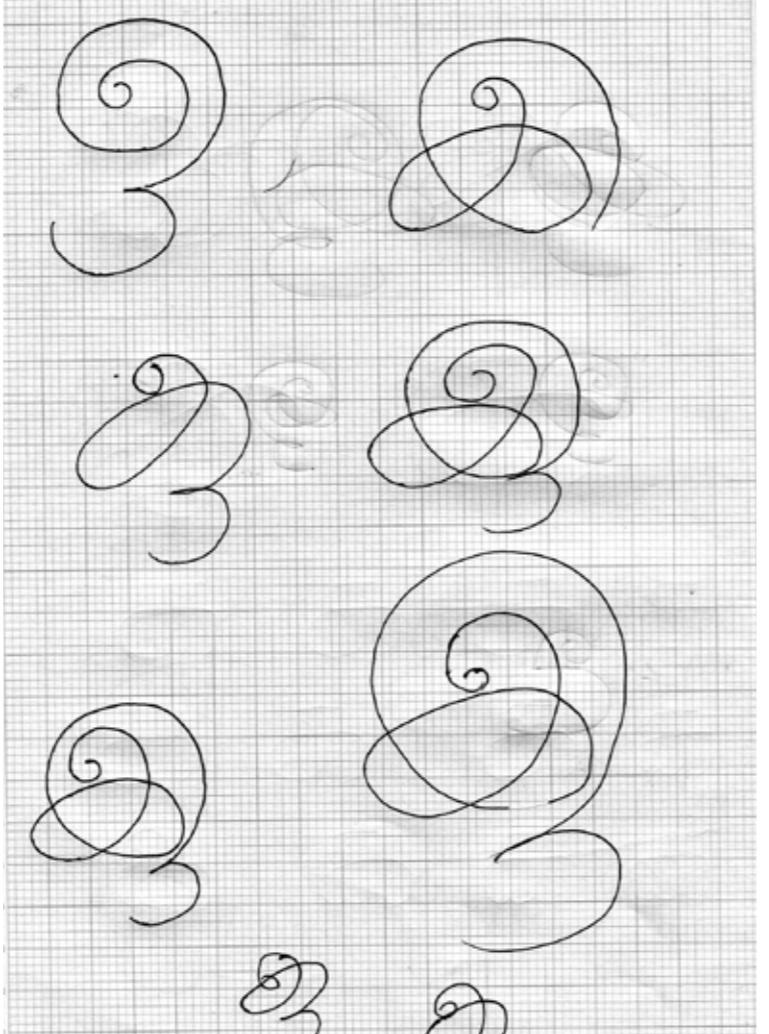
କାନ୍ଦିତ

କାନ୍ଦିତ

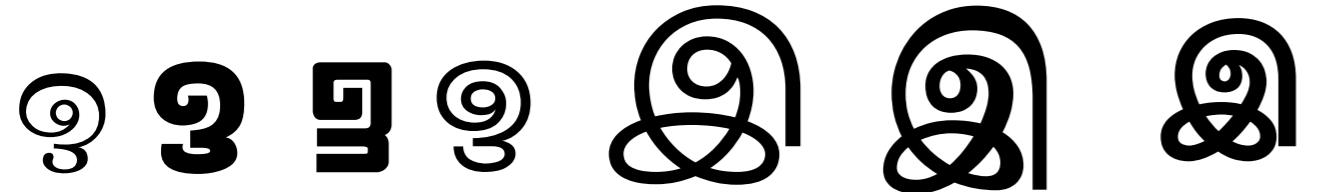
initial digital draft



sketches



different typefaces



ତ / ତ୍ରୀ / /ତ୍ରୀ/

ତ + ତ୍ରୀ

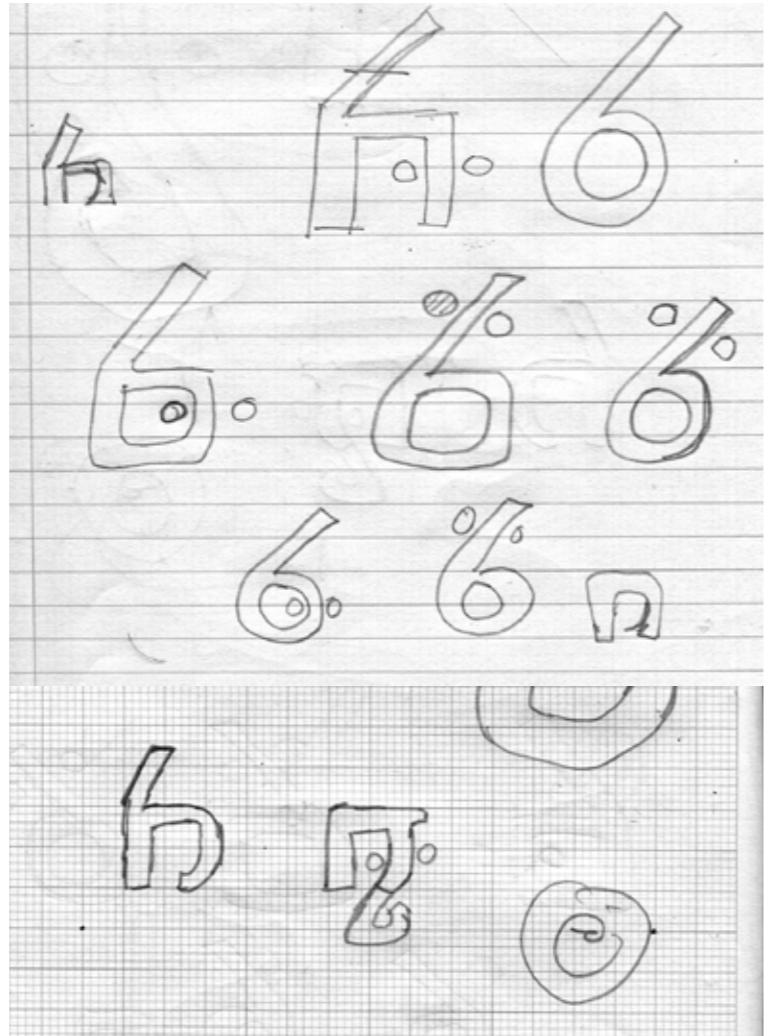
initial digital draft

ଶ୍ରୀ ମୁଖ୍ୟ

ମୁଖ୍ୟ

ମୁଖ୍ୟ ମୁଖ୍ୟ ମୁଖ୍ୟ

sketches



different typefaces

ଓ ଡ ୟ ୪ ୩ ନ୍ତ ନ୍ତ ନ୍ତ

ଓ / ନ୍ତ / /ି:/

ଓ + ନ୍ତ

ଓନ୍ତ

initial digital draft

ଠ୍ୟ

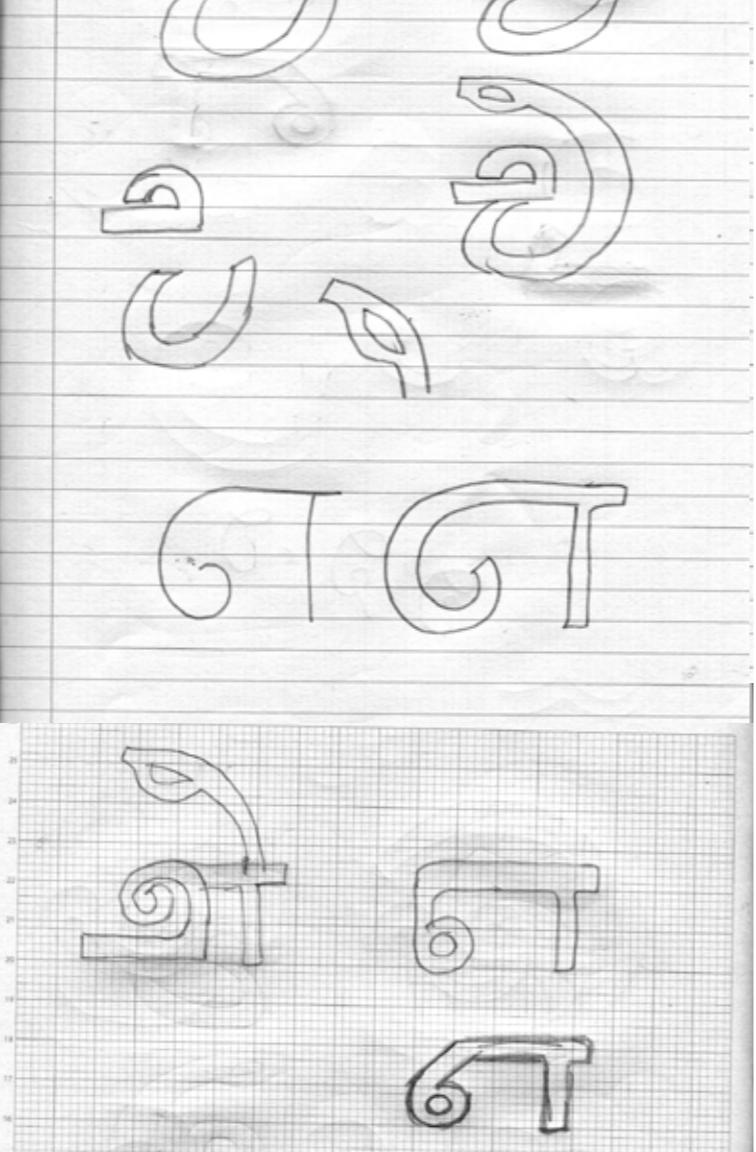
ର୍ୟ

ଲ୍ୟାଲ୍ୟାଲ୍ୟାଲ୍ୟ

different typefaces

ଠ ର ଲ ଶ ହ ଏ ଗ ଙ

sketches

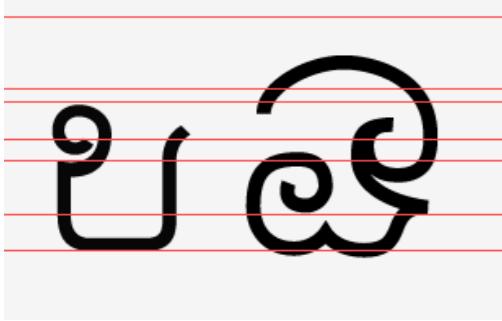
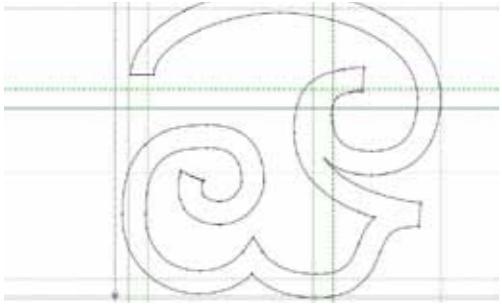


ଠ୍ୟ

ଠ / ର / /ୟ/

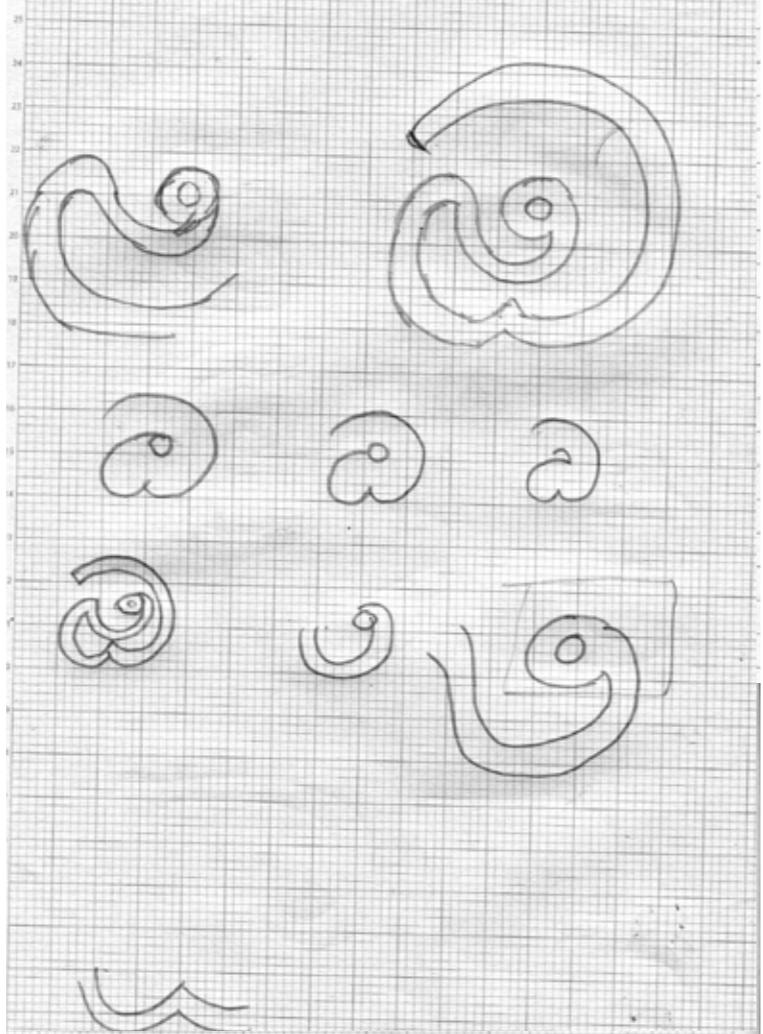
ର୍ୟ + ଗ

initial digital draft



ඒ එ

sketches



ඒ

different typefaces

ඒ එ එ එ එ එ එ

ඒ / එ / එ

ඒ + එ

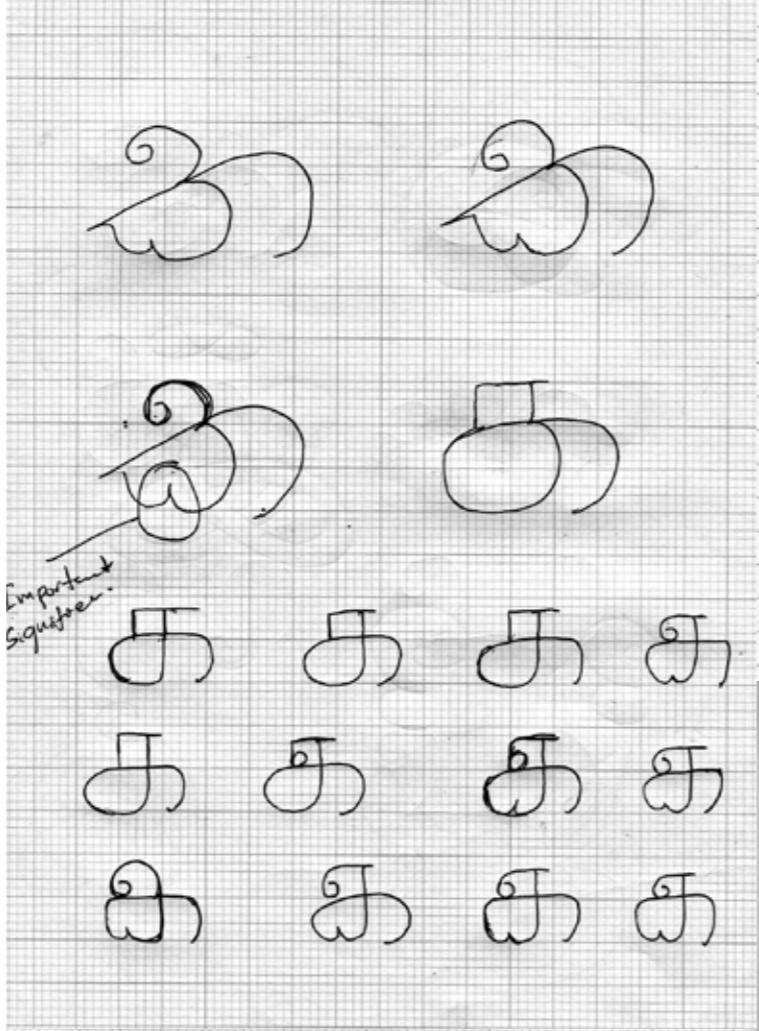
initial digital draft

කුප

තු

සැකසා

sketches



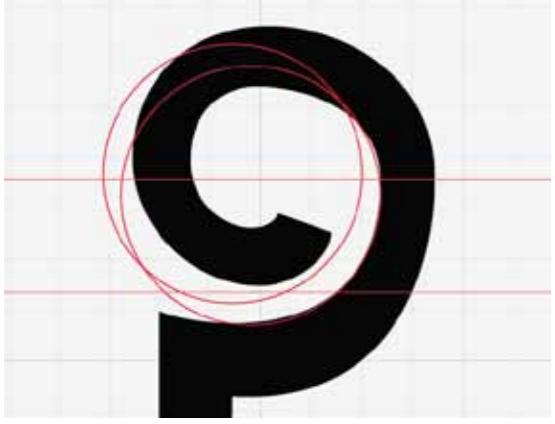
different typefaces

ක ක ක ක ක ක

න / න් / /n/

ක + ක

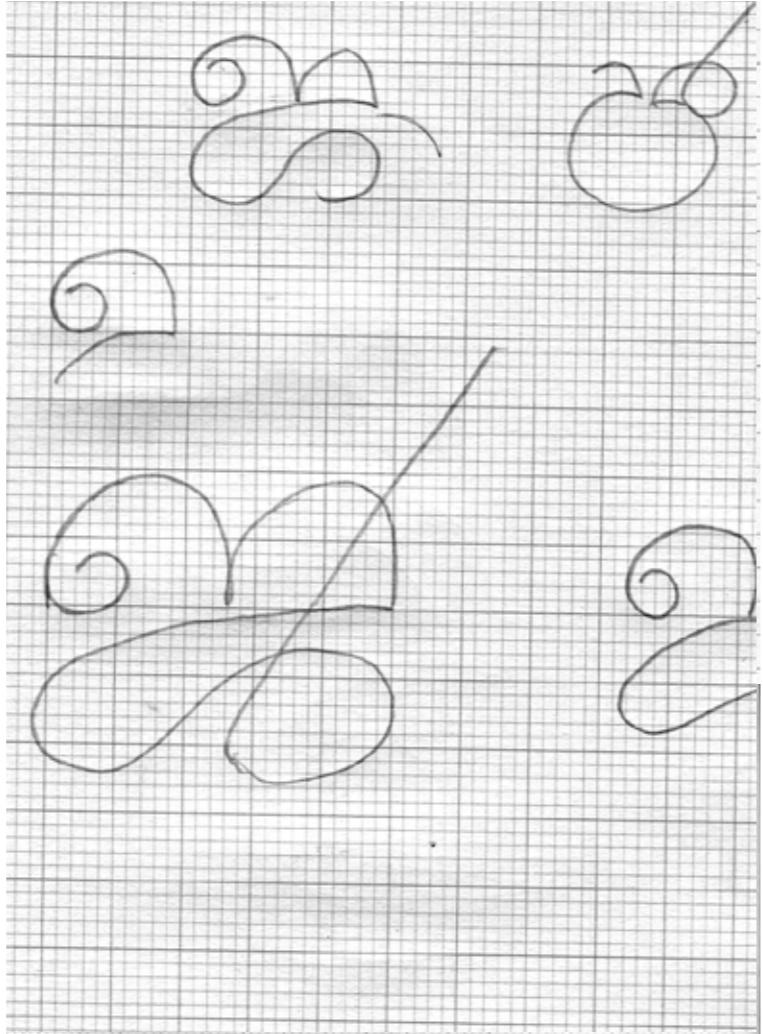
initial digital draft



ଅଜ୍ଞ

ଜ୍ଞ ଜ୍ଞ ଜ୍ଞ ଜ୍ଞ

sketches



ଅଜ୍ଞ

different typefaces

ଅ ଅ ଅ ଅ ଜ୍ଞ ଜ୍ଞ ଜ୍ଞ

ଘ / ଜ୍ଞ / /dʒ/

ଘ + ଜ୍ଞ

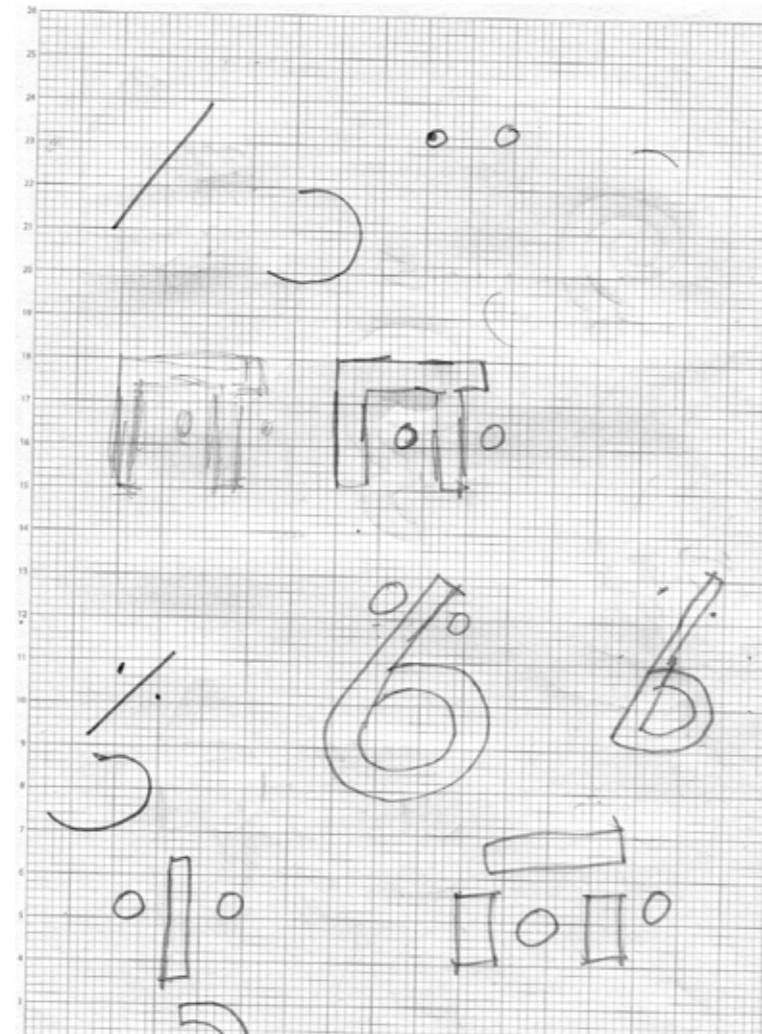
initial digital draft

துர்

காலை

நாள்

sketches



different typefaces

த ர க ர ர ர ர

ந

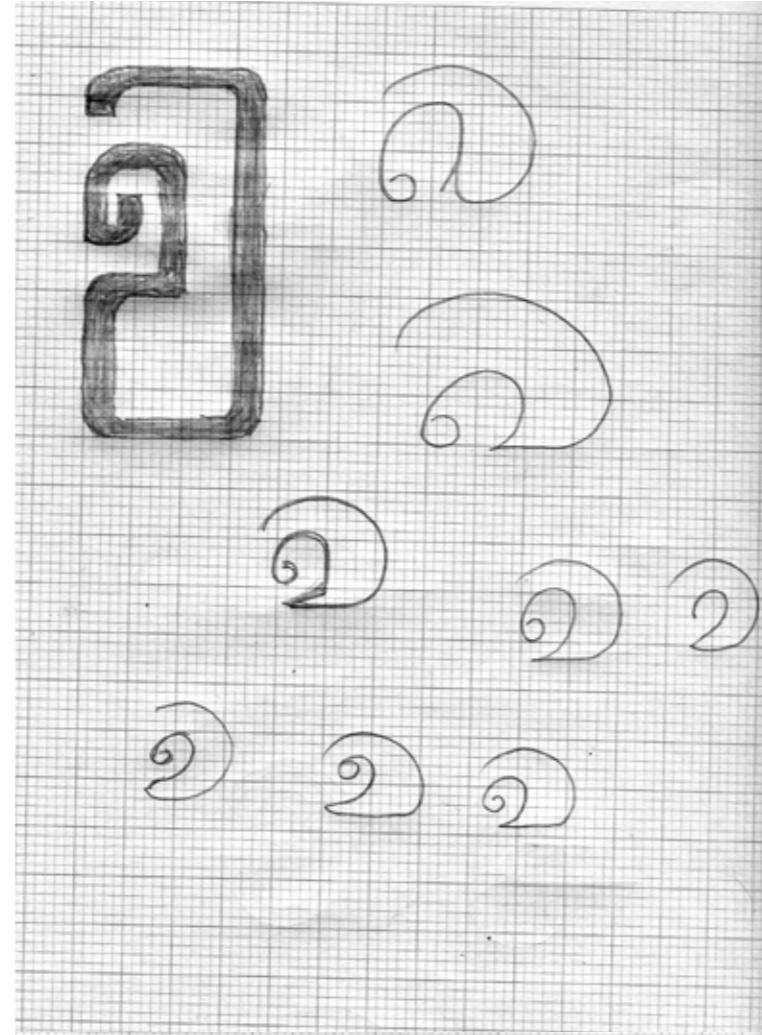
ஓ + ர

ஓ / ர / /r/

initial digital draft

ଙ୍ଗ ବ
ନ
ବ ବ ବ

sketches



ଙ୍ଗ

different typefaces

ଙ୍ଗ ବ ନ ବ ବ ବ

ଓ / ବ / /ନ/

ଓ + ବ

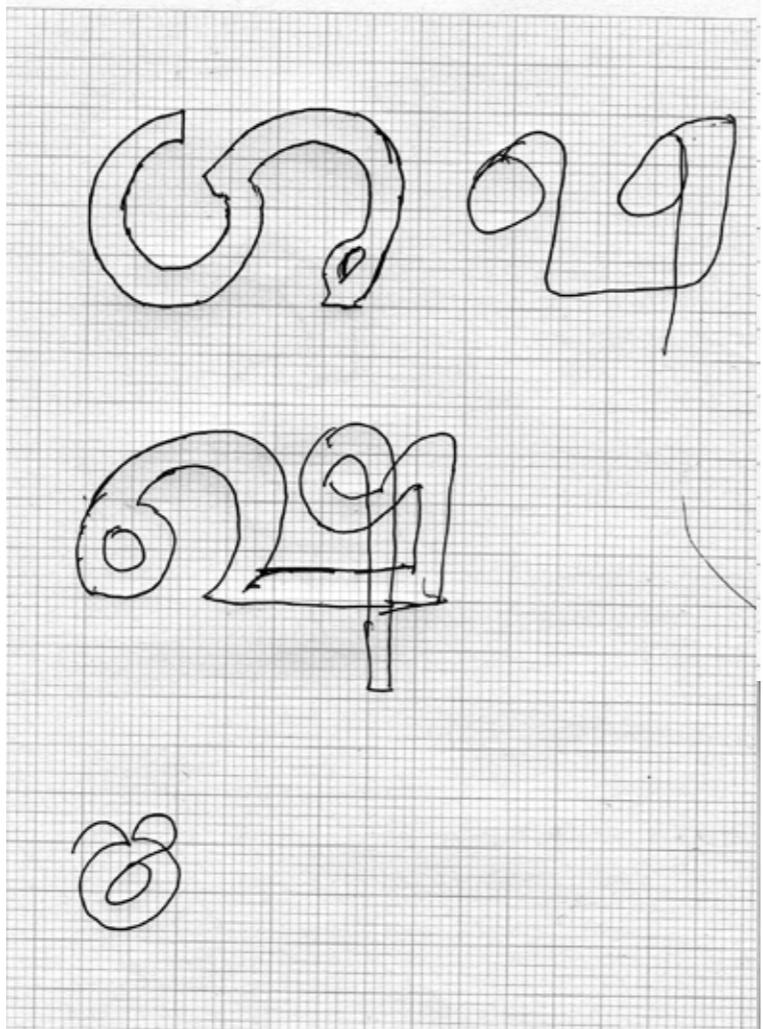
initial digital draft

ଭୁ

ଭୁ

ଭୁଭୁଭୁ

sketches



ଭୁ

different typefaces

ଭ ଭ ଭ ଭ ଭୁ ଭୁ ଭୁ

ଭ ର / ଭୁ / /ʃ/

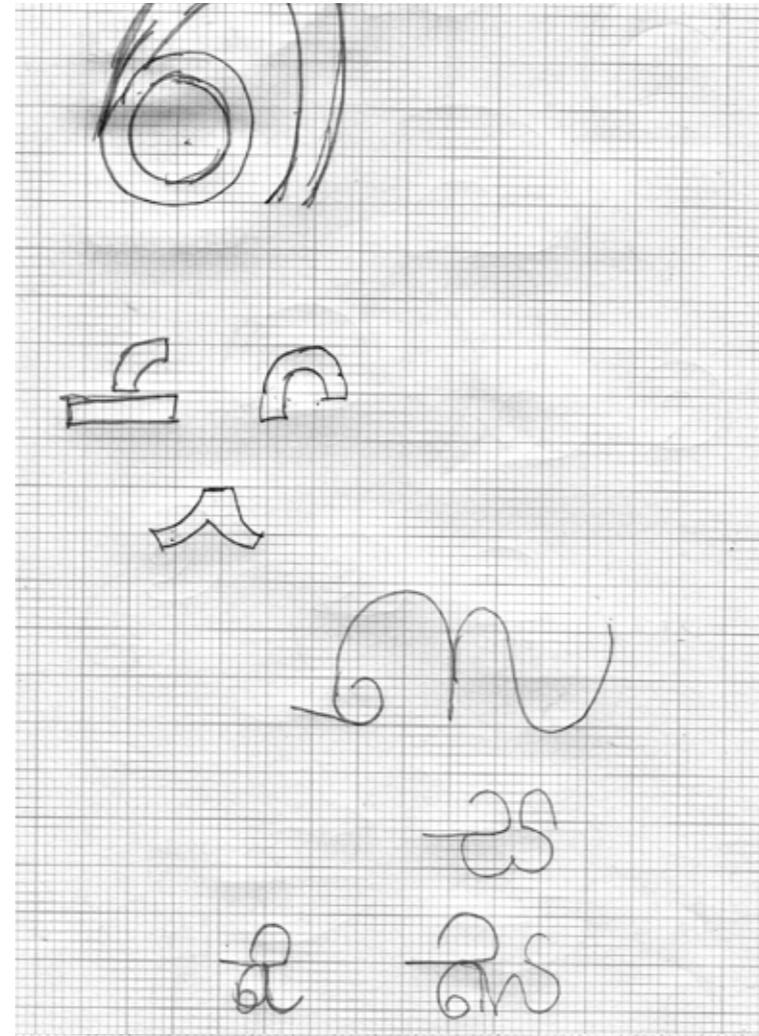
ଭ + ଭୁ

initial digital draft

දු පෙ

පෙ එ පෙ

sketches



දු
පෙ

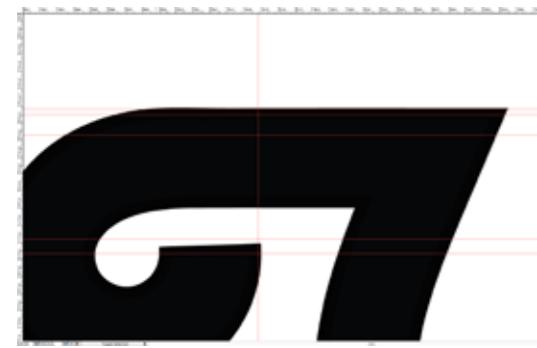
different typefaces

ද එ ප එ ප එ ප එ

ද / එ / /s/

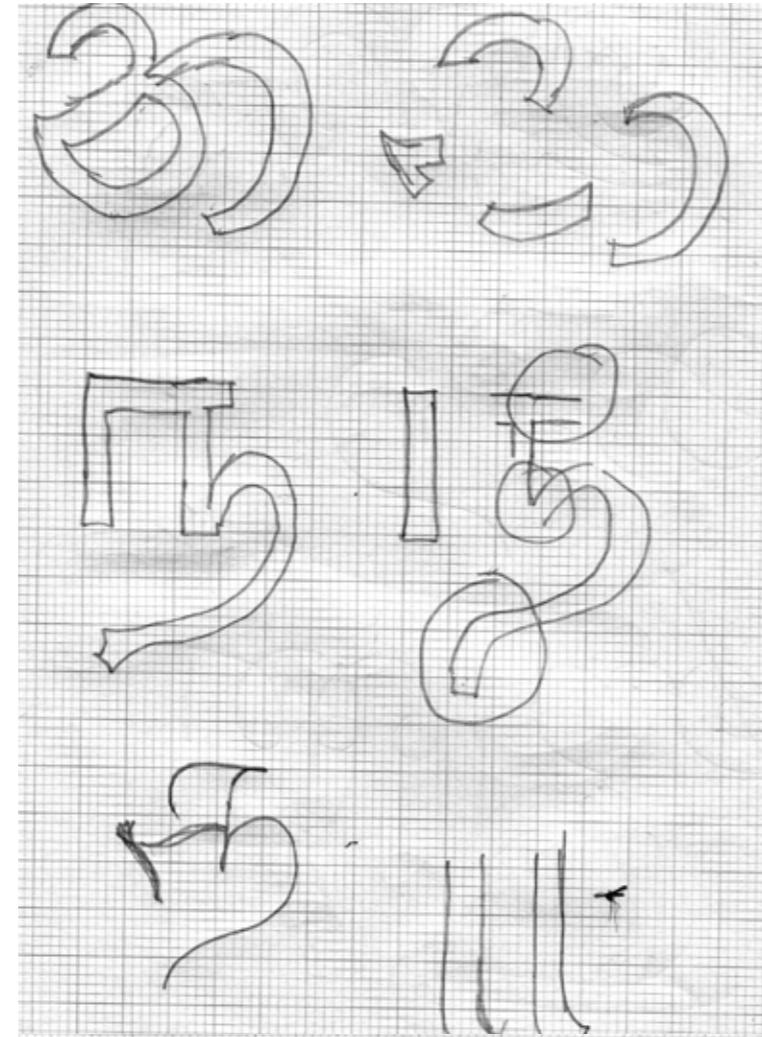
ද + එ

initial digital draft



எங் எஞ் எங்கள்

sketches



ங / ஞ / ங்

எ க க எ வ வ வ

ங + ஞ

Typeface Grid

Due to the hybrid nature of the typeface, the baseline, ascender height and the descender height had to developed into two different heights,bench marked from ‘Font Master Malithi’ font family and ‘Kohinoor Tamil’ font family.

காலை

A horizontal row of four large, bold black Tamil characters: க, ா, ல, and ஈ. They are positioned within a red dashed rectangular grid that spans the width of the characters. The grid consists of three horizontal lines: a top solid line, a middle dashed line, and a bottom solid line. The characters are centered within this grid area.

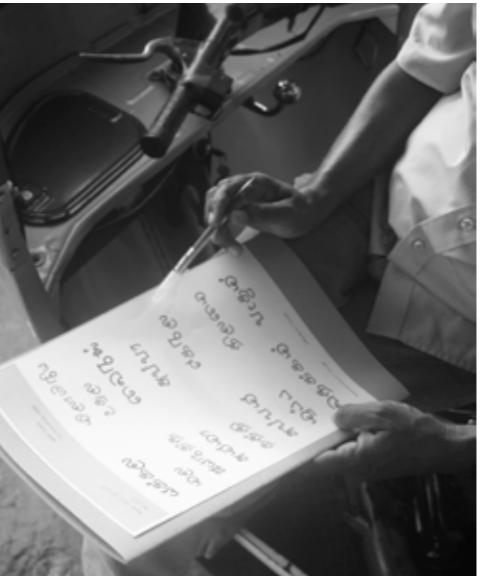
காலே

A horizontal row of three large, bold black Tamil characters: க, ா, and ல. They are positioned within a red dashed rectangular grid that spans the width of the characters. The grid consists of three horizontal lines: a top solid line, a middle dashed line, and a bottom solid line. The characters are centered within this grid area.

User Testing

Other-Letter is designed to be used as a title typeface and regardless of the hybrid nature, the typeface could be manipulated into different forms.





Sizes and usages

Other-Letter is designed to be used as a title typeface and regardless of the hybrid nature, the typeface could be manipulated into different forms.

Presented here are set of imagined usages of the typeface. From signage to the one of the most popular cereals in Sri Lanka, Thripasha pakaging, is redone using the Other-Letter to show how can this typeface could be used.

යක්කල

නිලගේ

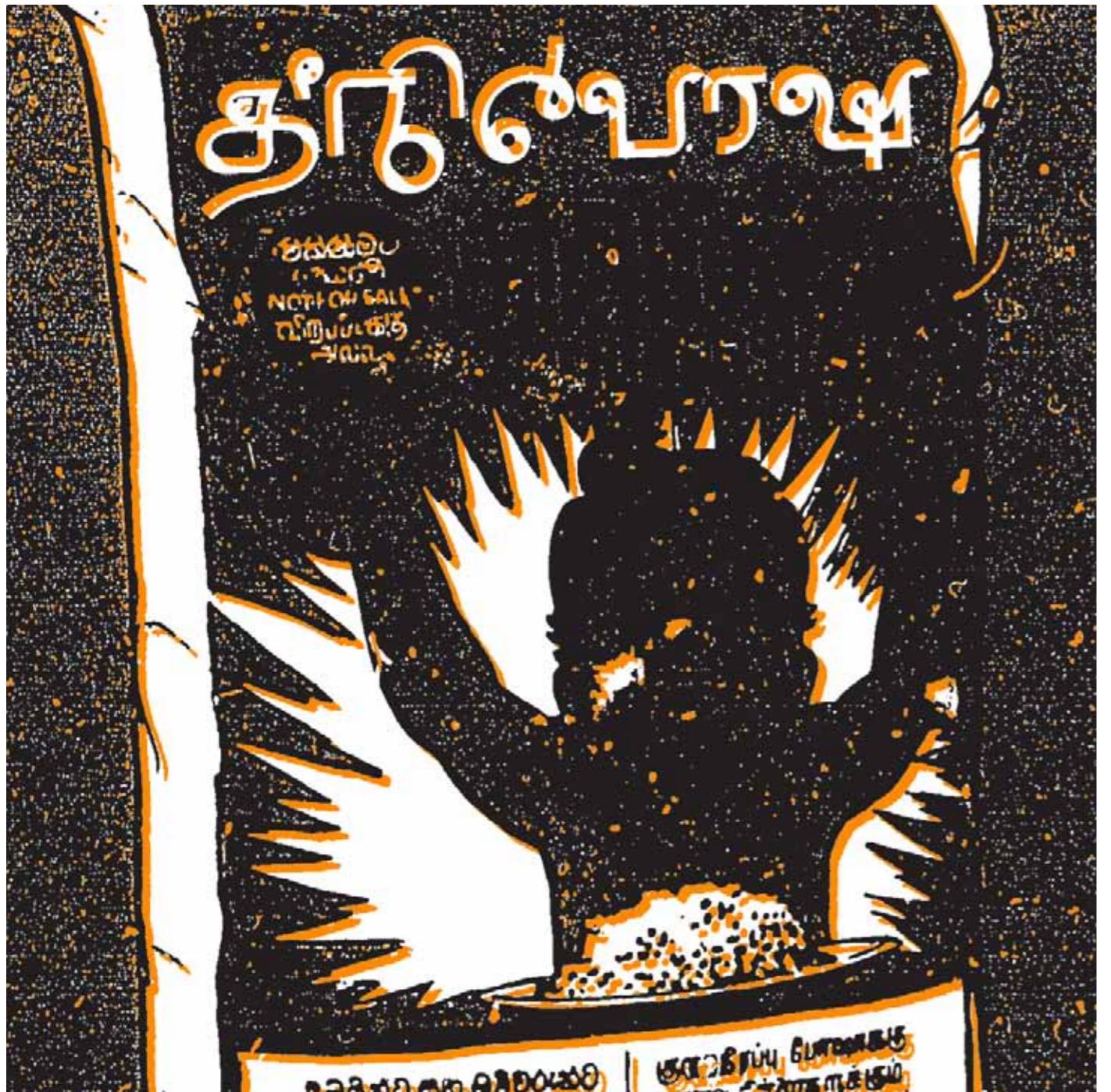
අව්‍යාජා

වත්ක්කම්

අල්ලර







കളവന്മാർ

ରୁତିହାସଯବ ରୁଣ୍ଡିଜିଯେନ୍ କିମନ୍ଦନେ ହିଙ୍ଗରୀ ଶେଷ ହିଙ୍ଗ-
ଜ୍ଵଳାରୀ ବିଦିହତ୍ତ ଖଦେଦ ଅନ୍ତର କବି ଗନ୍ଧ ପ୍ରତିବନ୍ଧି ଶେ
କିମନ୍ଦନେ ଭିତ୍ରରେ କଥାବୀ ଶେଷ ତମଦି ଅତି ରୁତିହାସଯ
ବିଦିହତ କିମନ୍ଦନେନ୍ ଶେଷ ବଲ୍ୟ ମୁଲିକ ପିରିତ କଥାବୀ ଅତି
ହୋଇଗନ୍ତିନ ଚିନ ହର୍ଷ-ଜ୍ଵଳାରୀ ଆଗେ କଥାବୀ ତରିକିଯ
ମୁଲିକ ଗୁହରୁ କଥାବୀ ୩୦ ହିନ୍ଦନ୍ତନେ ଶେଷ ତମଦି ହୃଦୀ ତନ-
ତନ୍ତରାତେ କଥାବୀ ଶେଷ ତମଦି ପାତିଯକ ଆଜେତ ଲର୍ଯ୍ୟମ୍ୟ
ଲେନ୍ଦନ୍ତି ଗଲ୍ଲକରୁଥିନ୍ ବୈଲି ଧାରେବି ଲନ୍ ନେମେଦି ମେ
ଗେନ ହିନ ହିନ ରୁଦ୍ଧିରୁଦ୍ଧି ହଦିଙ୍ଗିଯ ମୈତୀକ ଜନ୍ମଜାଗର
ମୁଣଗଭ୍ରନ୍ତି

එයා ගේනවා ලිවින් හෙරිටෝ කියල අදහසකි ඒක ඇත්තටම ව්‍යාපෘතියකි අපේ වරයාමය උරුමයන් හා ප්‍රෝතේස්තන්ත වෙන්න කිලින් අපේ ඇත්ත විව්චාස

ଭାଷାତି

ஆண்டுகளுக்குப் பிறகு கண்ணாடிகள் மூலம்
கூறியவனியை தரிசிக்கும் ருஜாகான்மக்கள்
போனியின் நண்பர், ஹெலிகாப்டர் ‘ாட்டை கற்றுக்
கொடுத்தவர் மரணம்
புதுவையில் இன்று முதல் காலவரையற்ற லாரி
ஸ்டிரைக்
நெட்டோட நெட்டா காசை குறைச்சுட்டாங்கப்பா!
இத்தாலி பாசிஸ்டுகள்... ட்விட்டர் கருத்தால்
சர்ச்சையில் சிக்கிய சசி தரூர்!
பெல்டா பகுதிகளில் மீத்தேன் எடுக்க தடை: அழ்வு
குழு அமைப்பு... ஜெயலலிதா
மெட்ரோ ரயில்: பாரம்பரிய கட்டங்கள் தவிர பிற
கட்டிடங்களை இடித்து தள்ளலாம்
உங்க கதைக்கு இவர்தான் ஹெரோ- கோலிவுட்

ବାନ୍ଦୁଦେଶ

මිත්‍යා පද්ධති ගොයාගෙන යන එක් මට හිතෙන්හේ උරුමය ගැන සංකල්පයක් සහ්යසාගර් කතා කරනවා විතරක් නෙමෙයි එයා එක ජීවිත ප්‍රභූණුවක් විදිහට ගන්නවා එකට හේතුවත් මැණික්ම විස්තර කරනවා නායුයිකා විෂයික දැනුම් සංදර්භයන් බටහිර දැනුම් කළාපයට අයිති අර්ථ ගැන්වීම් ඒ වෙනුවට පෙරදිග තිබුනෙ අවබෝධයට භාවිතාව සහ ඇවතුම් පැවතුම්

අද ලංකාවේ අපි ගත කරන ජ්‍යෙෂ්ඨ ගැන එයාගේ විස්තරය හරි ආලුත් අපි එන්නේ කොහොන්ද කියල



ஹிரோக்களை நறநறுக்க வைக்கும் சந்தானம்
 ‘ாஜிதாவாகி ஜகுபர் சாதிக்கை மணந்த சத்யபிரியா:
 பாதுகாப்பு கோரி மதுரை ஹெகோர்ட்டில் மனு
 நாய்க்குட்டி கமெண்ட்: மோடி மீது வழக்கு!
 நடிகை லீனாவின் காதலன் சுகாக்கு நாட்கள் போ-
 லீஸ் காவல்!
 மீண்டும் ஒரு மொழிப் போருக்கு தமிழ் இனம் தய-
 ராக வேண்டும்: சீமான்
 பீகார்: மதிய உணவு சாப்பிட்ட குழந்தைகள் பலி -
 பேருக்கு தீவிர
 நைட்டோட நைட்டா காசை குறைச்சுட்டாங்கப்பா!
 இத்தாலி பாசிஸ்டுகள்... ட்விட்டர் கருத்தால்

Website

A live website was developed where users can type anything they want using the typeface, and download it as a image, or share it on facebook. And the user generated images are displayed in a single web page as a gallery.

Additionally the website contains a readability test, a discussion forum and a blog with the process of the development. This will lead a discussion on the project and it will bring it from the academic project level to a public accessible toolkit of type.

The site is live at following URL
<http://la-ulu.com/afewotherkinds/>

This project is based mainly on a concept in order to prove that the intended purpose can be fulfilled. It is a design assignment that can however, work as a very much usable typeface for industry use as well.

<http://la-ulu.com/afewotherkinds/>



