Utilitarian.

Here, the typeface is divided into two interchangable halves that are repeated in use throughout. In this way, it becomes utilitarian (making the best use of real-estate given).

In this way, it also makes certain that the idea of language as a system that may differ in form depending on each country, but communicates the same notion of letterform.

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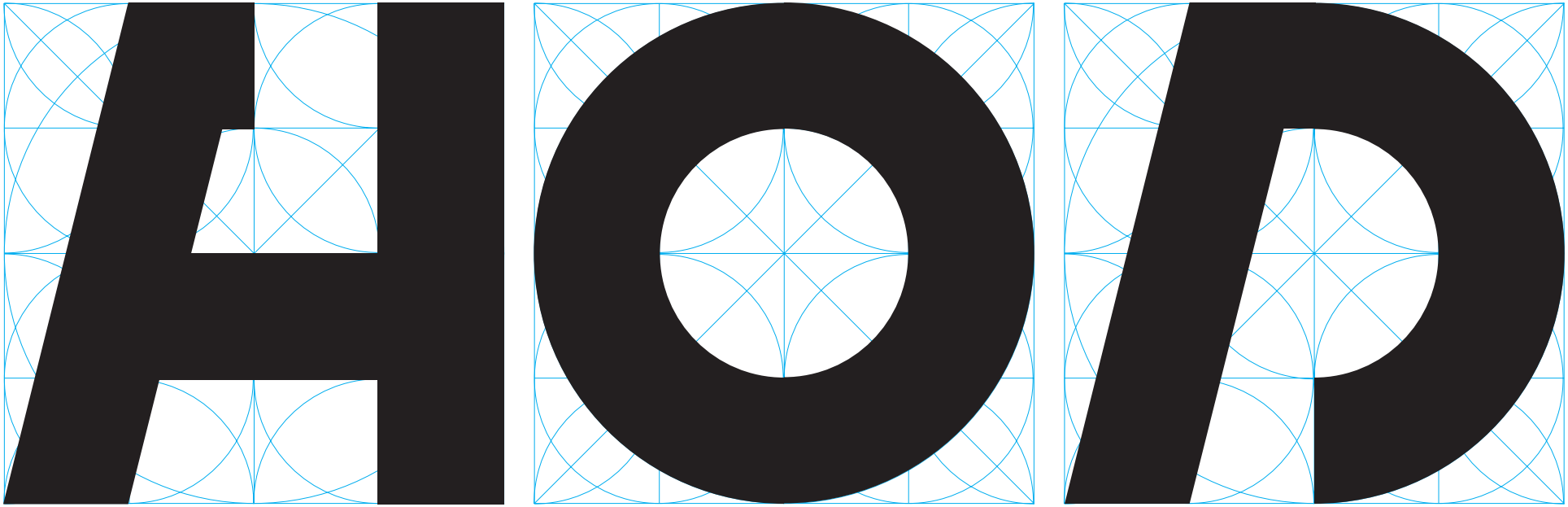

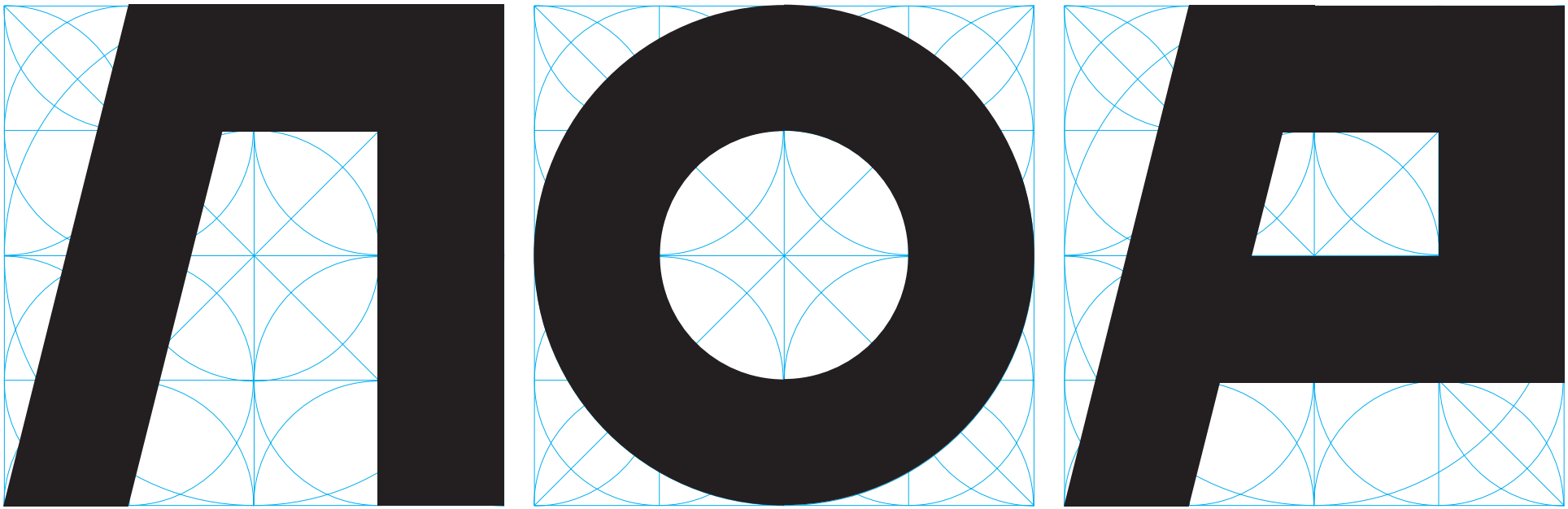

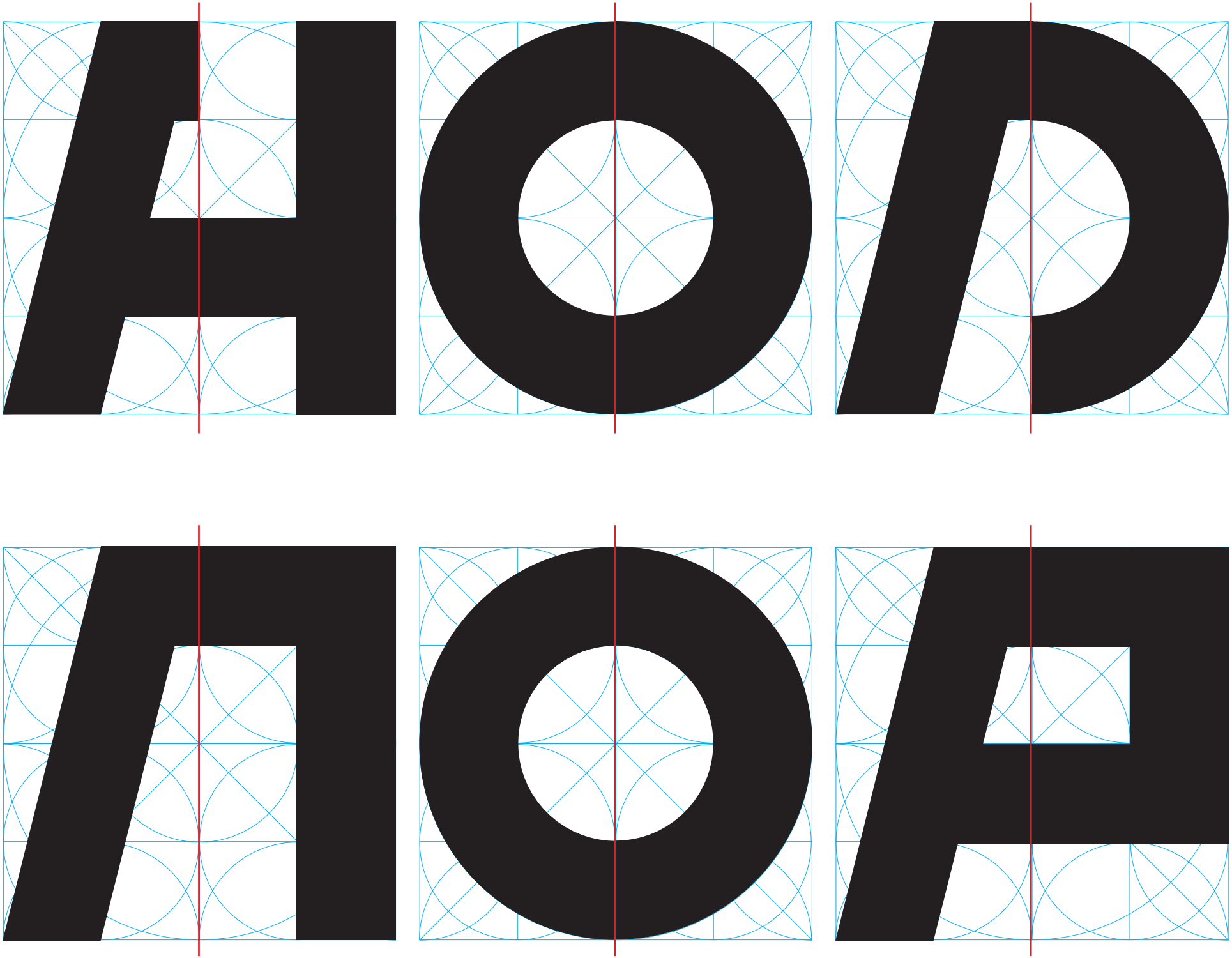

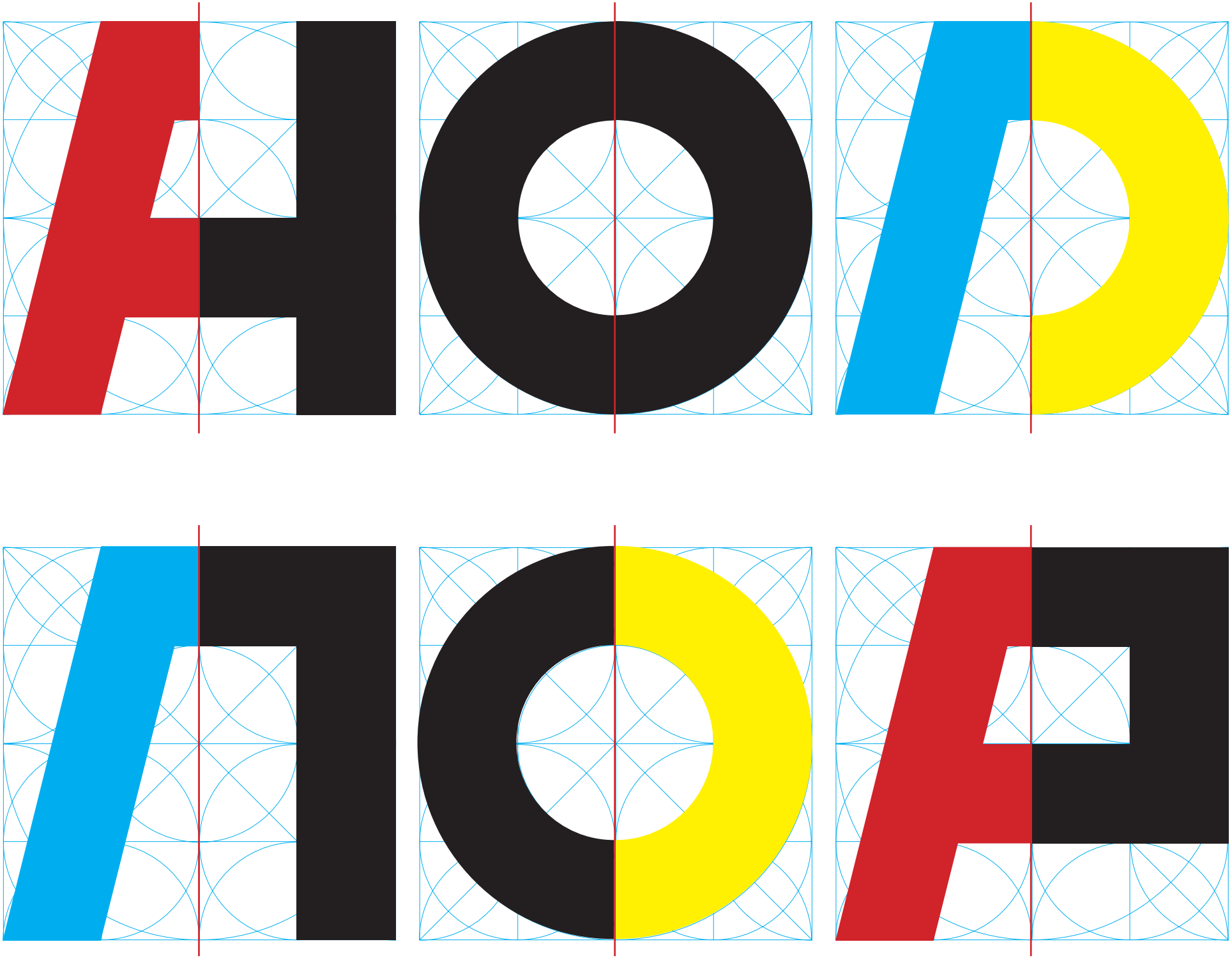

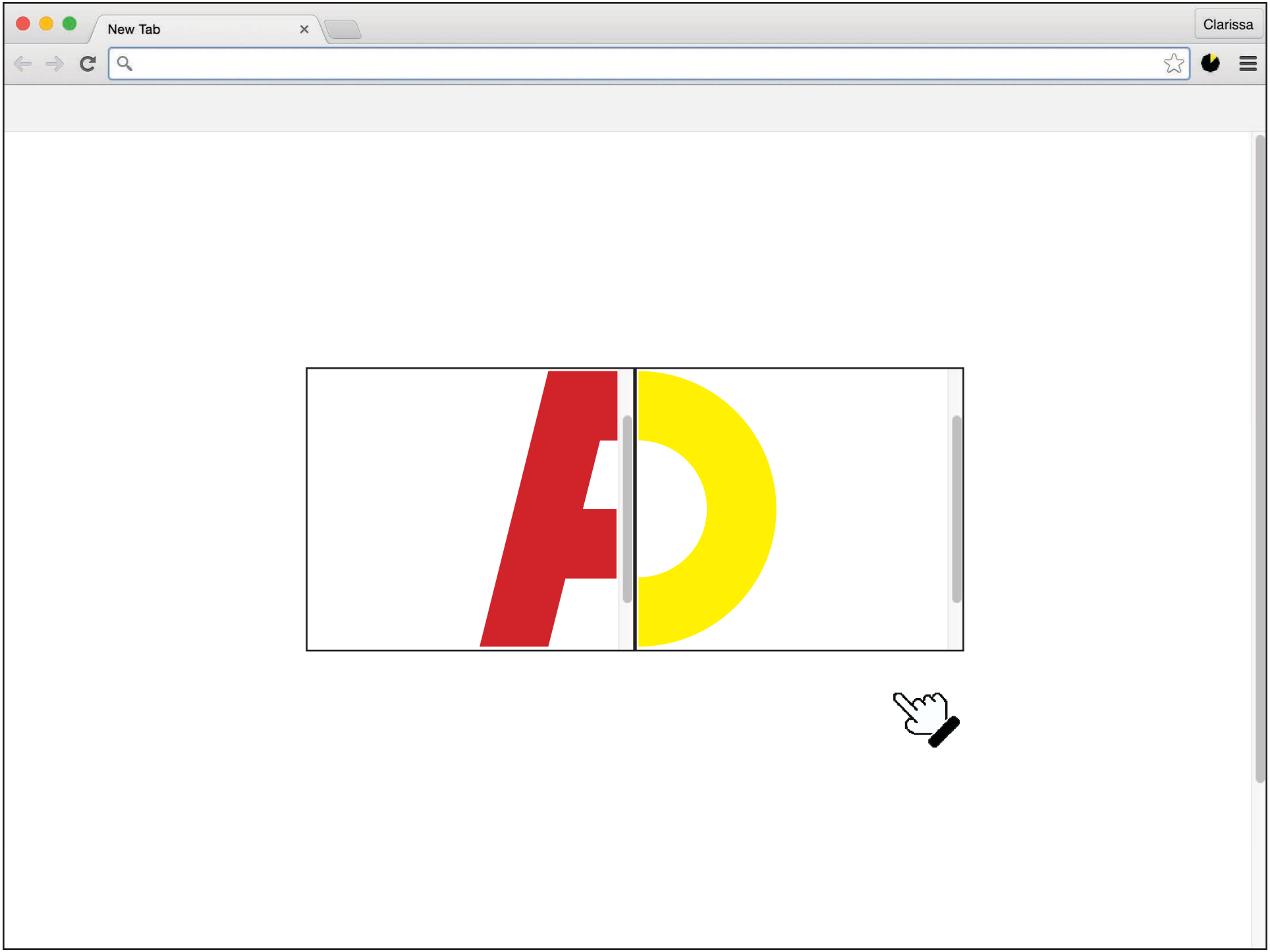
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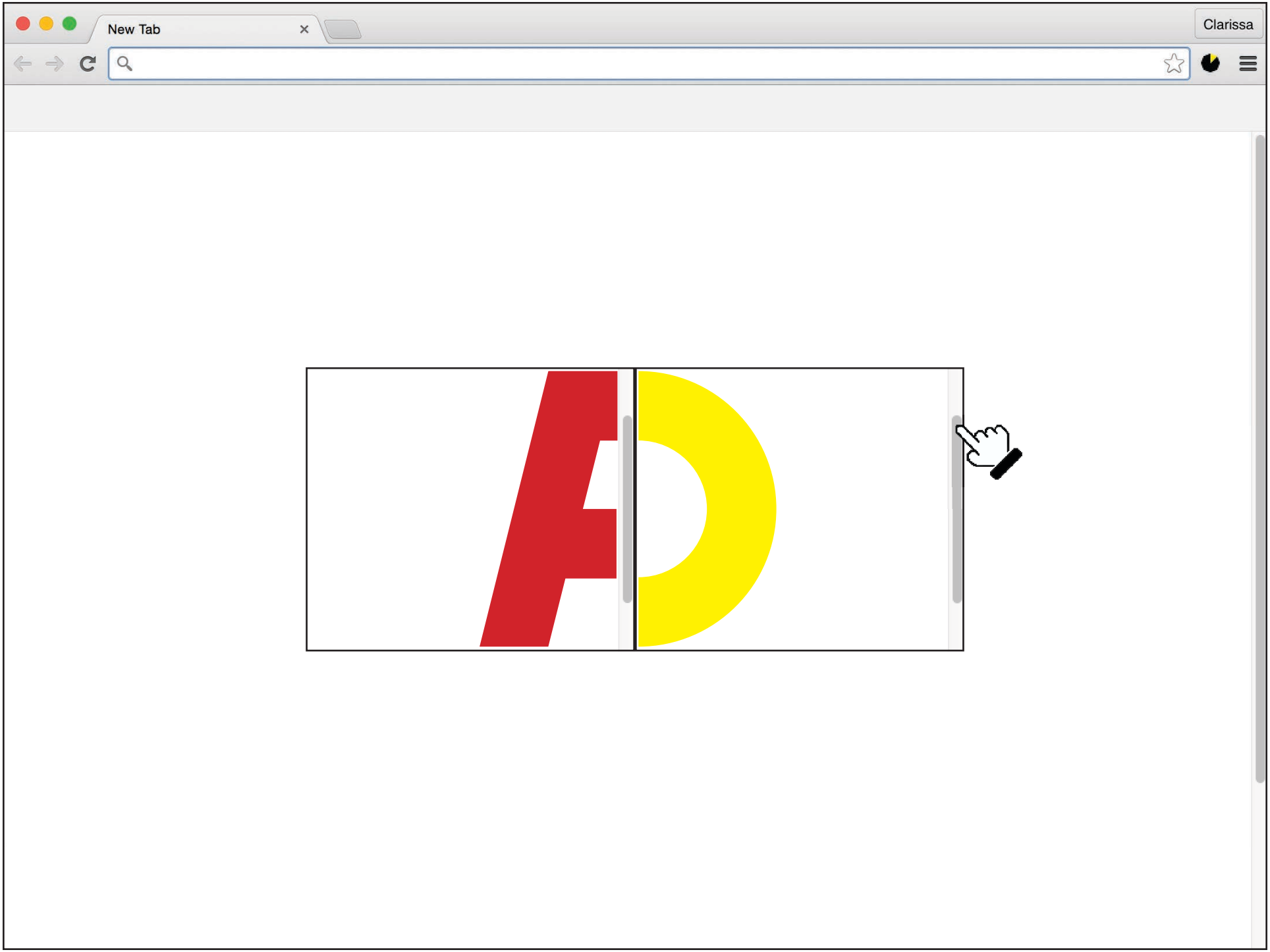
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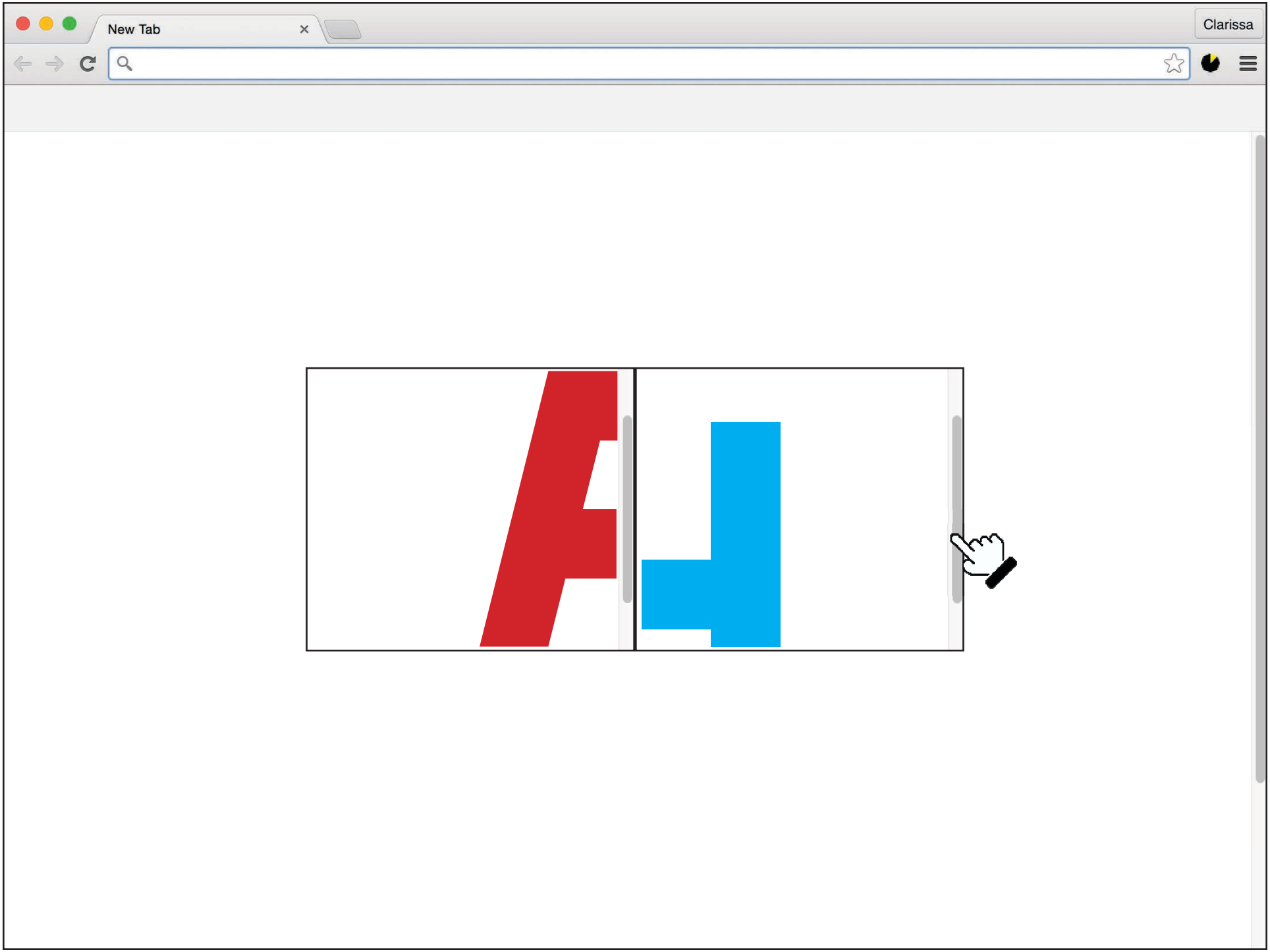
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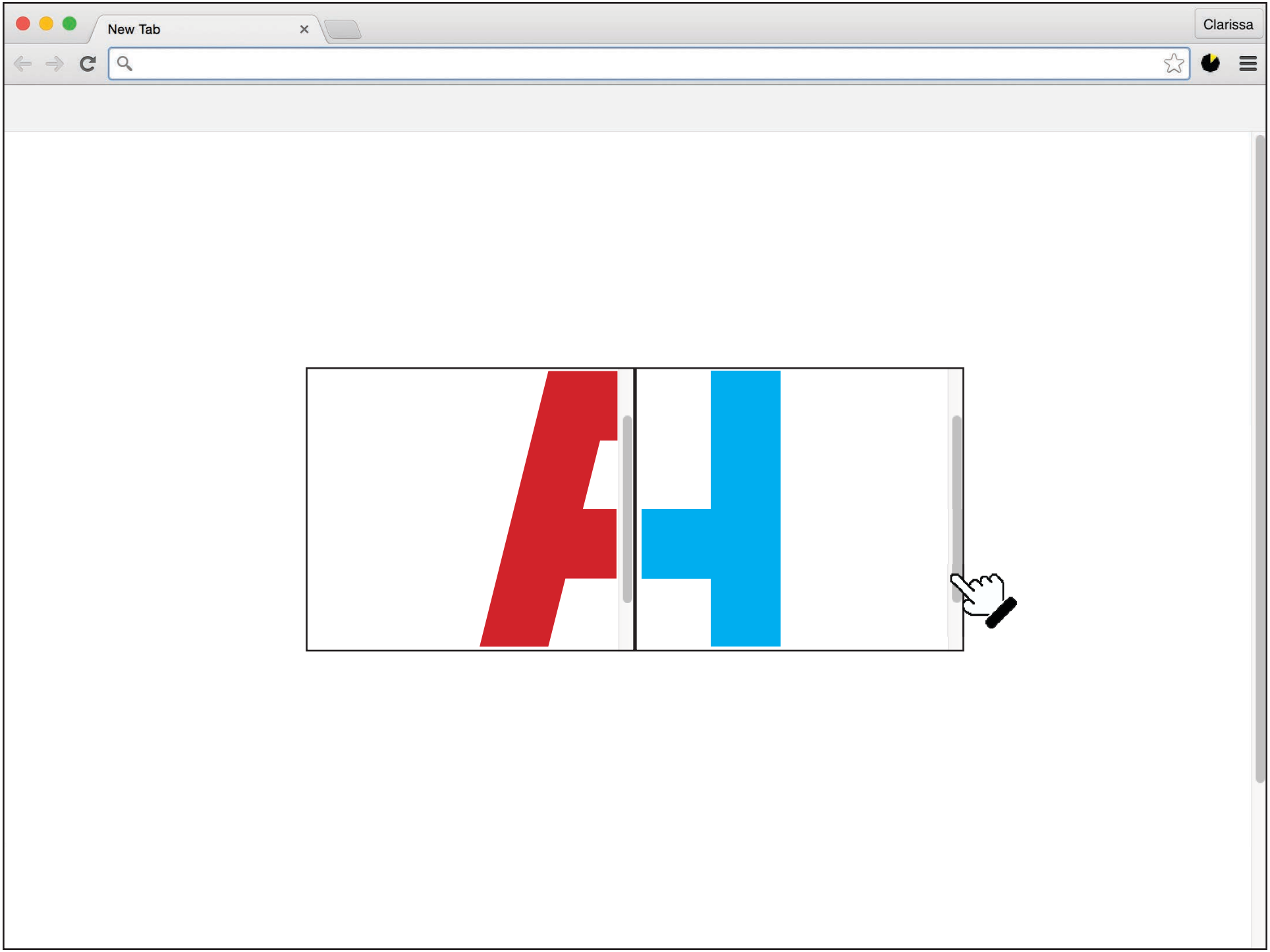
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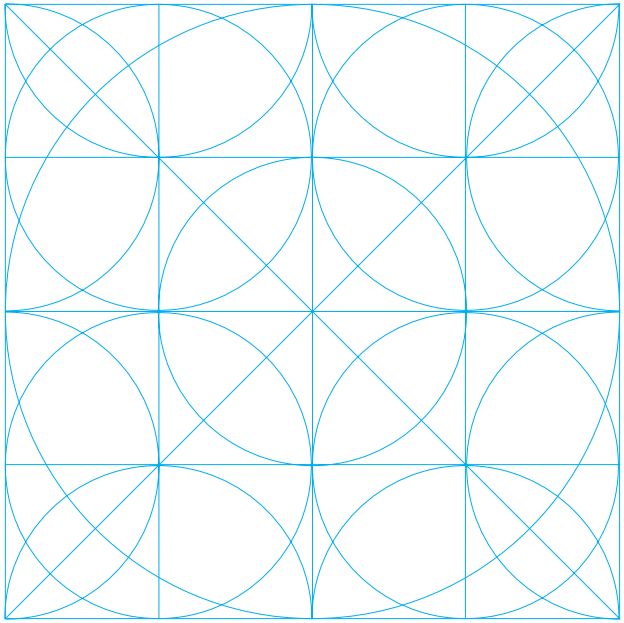
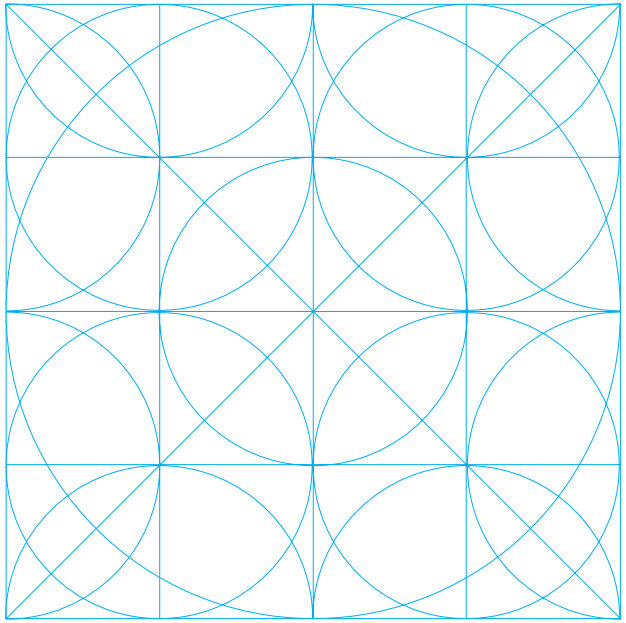
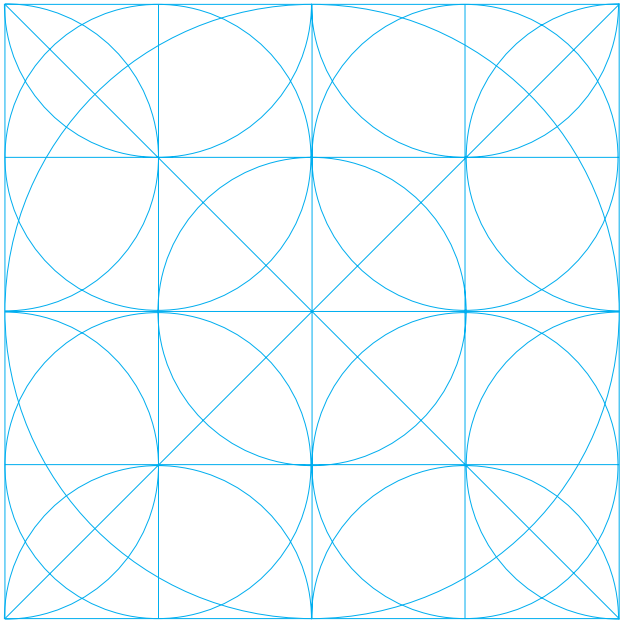
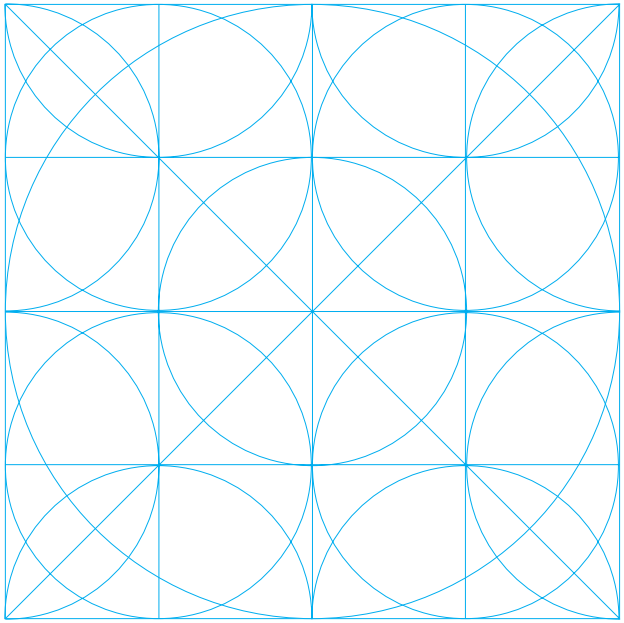
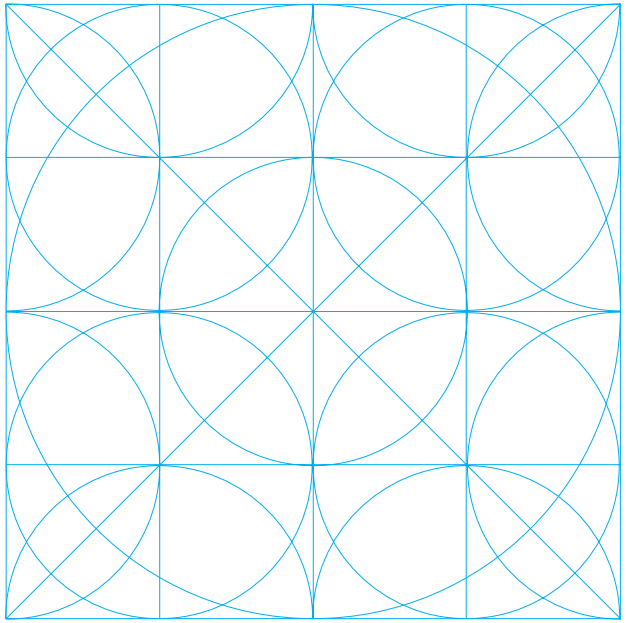
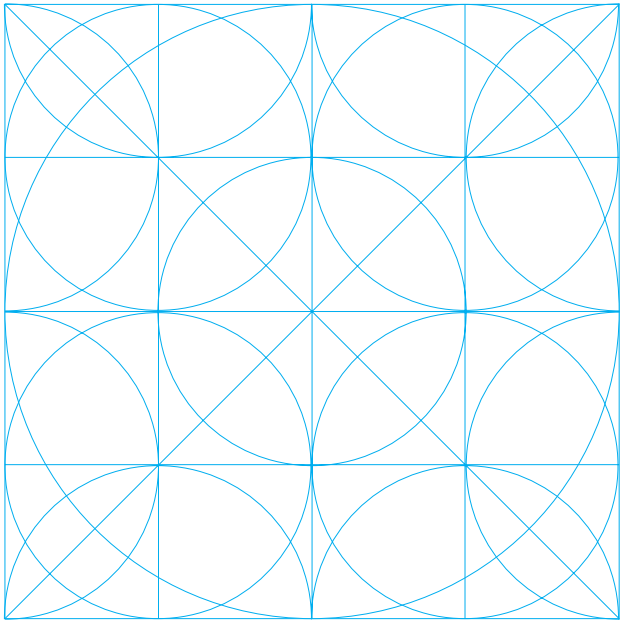
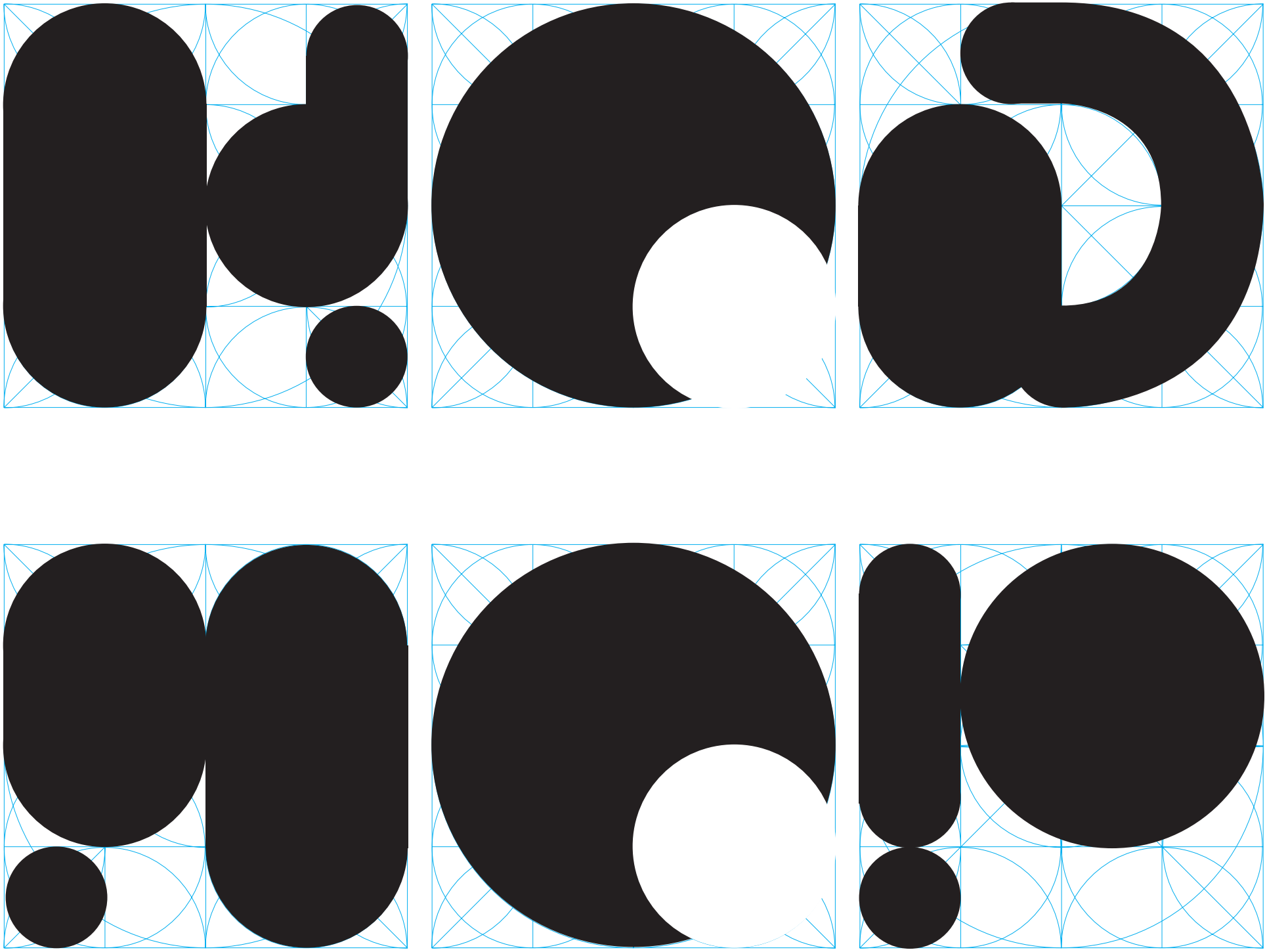
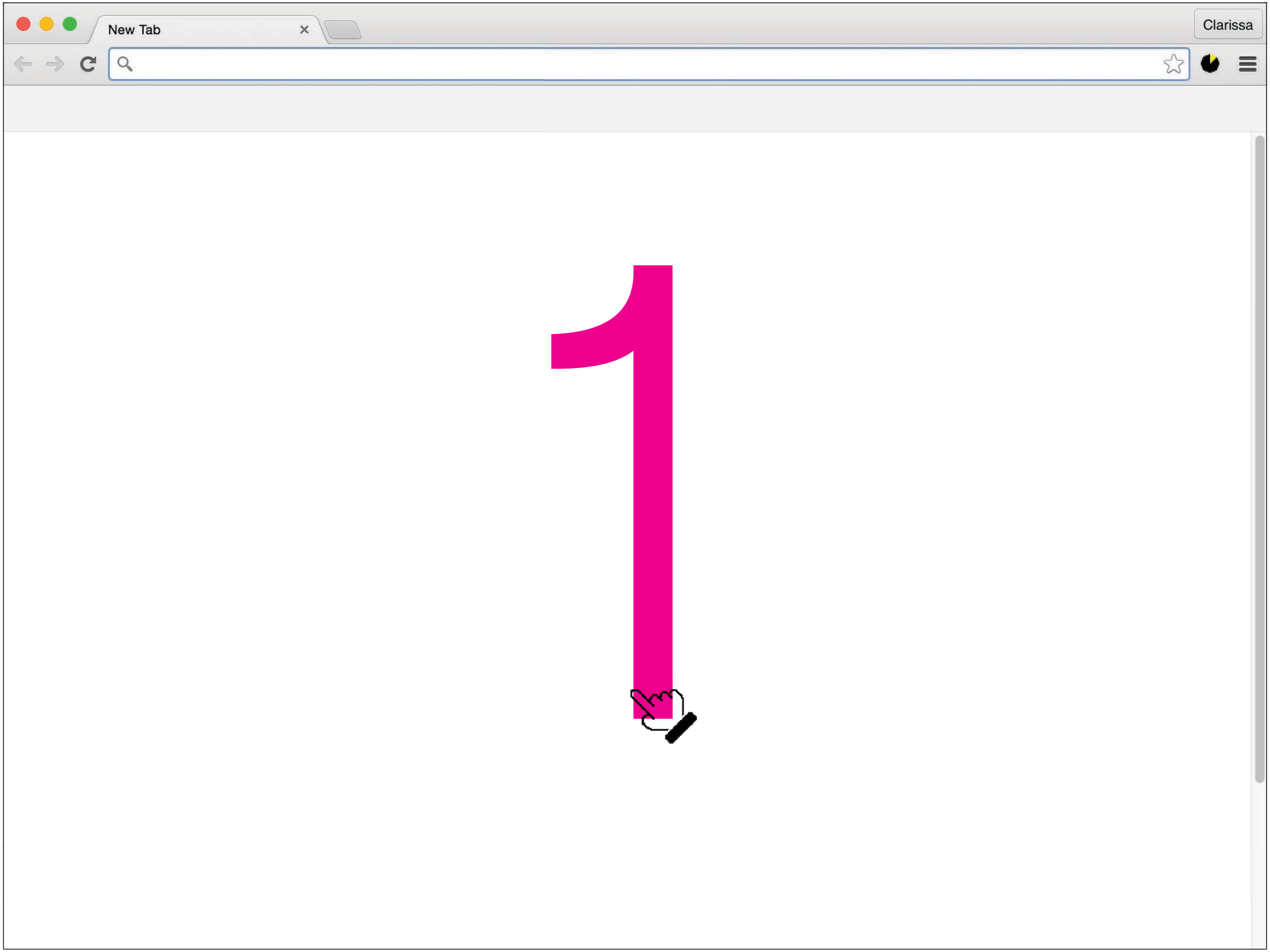
Under Pressure.

[1] In this illustration, the blank screen represents the 'skin' and the objects that appear represent worry in the form of 'sweat.' At first, the user's screen is blank. However, as soon as the user interacts with the space by clicking + holding, the user is 'building up pressure' and sweat droplets start to appear. These droplets get larger and larger until they become decipherable letters. As the user continues to hover, they start to dissolve again into droplet-like forms. When the user releases the mouse, he/she is automatically directed to the next sequence of letters.

[2] A typeface that only formally looks like a typeface during a brief period of time.
In the nature of deceit, this typeface first looks uniform and rigid, but upon engagement (hovering) starts to morph into what seems to be a letter. The final state of transformation is an undefinable 'blob'-like shape that could or could not be a letter. In essence, this series of letters plays with the idea of uncertainty and engages the user in the effort of discernment.

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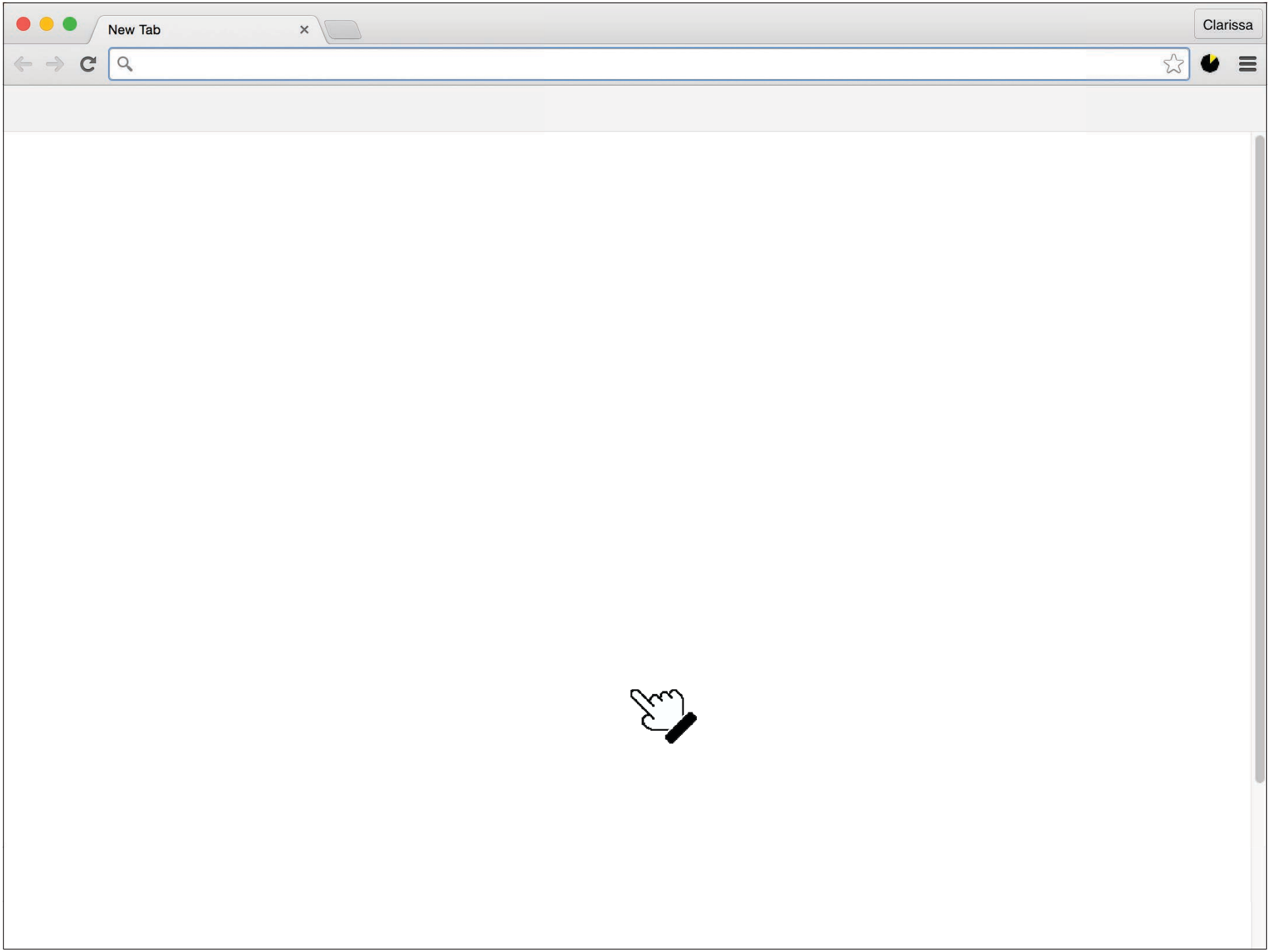
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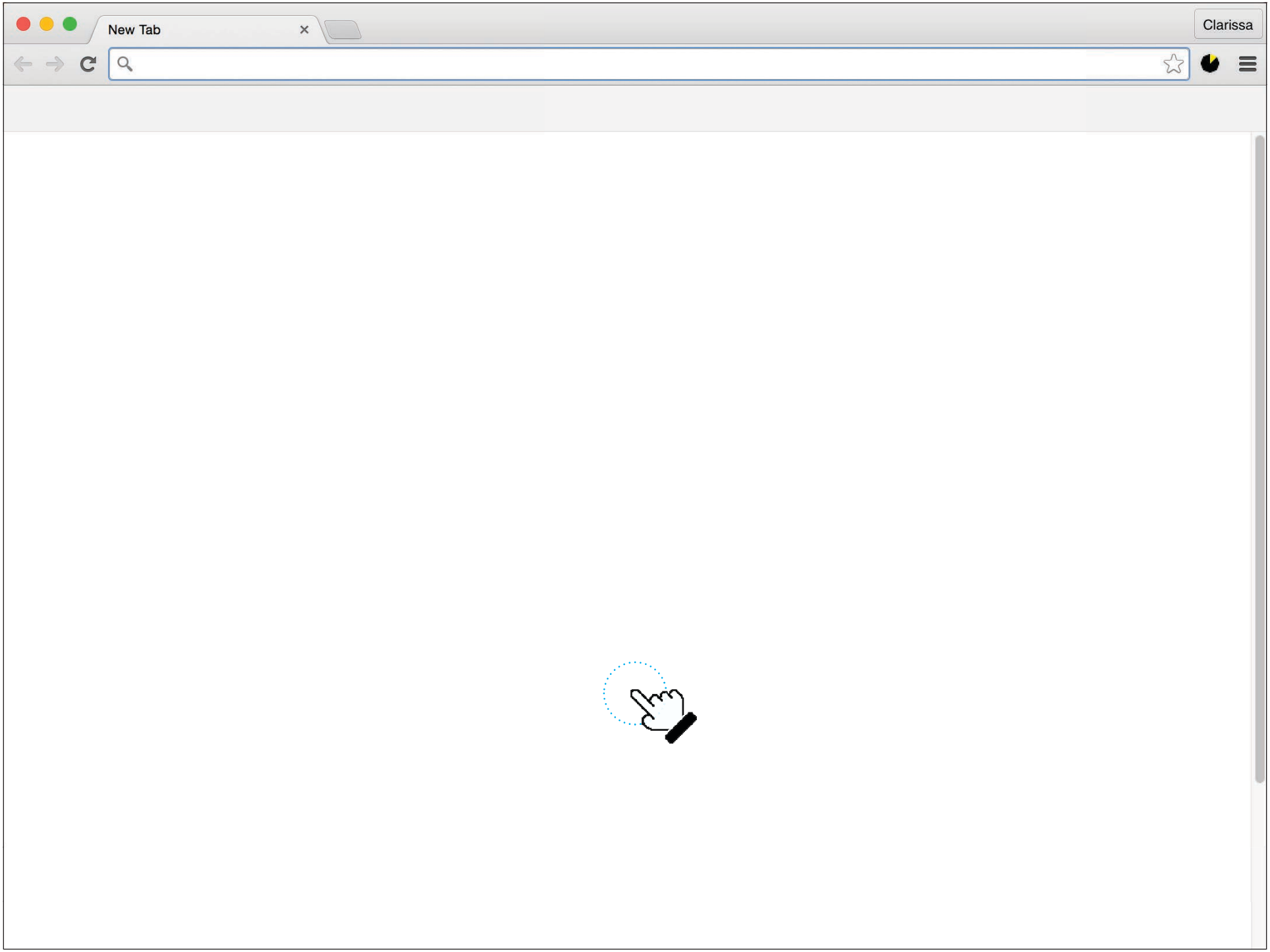
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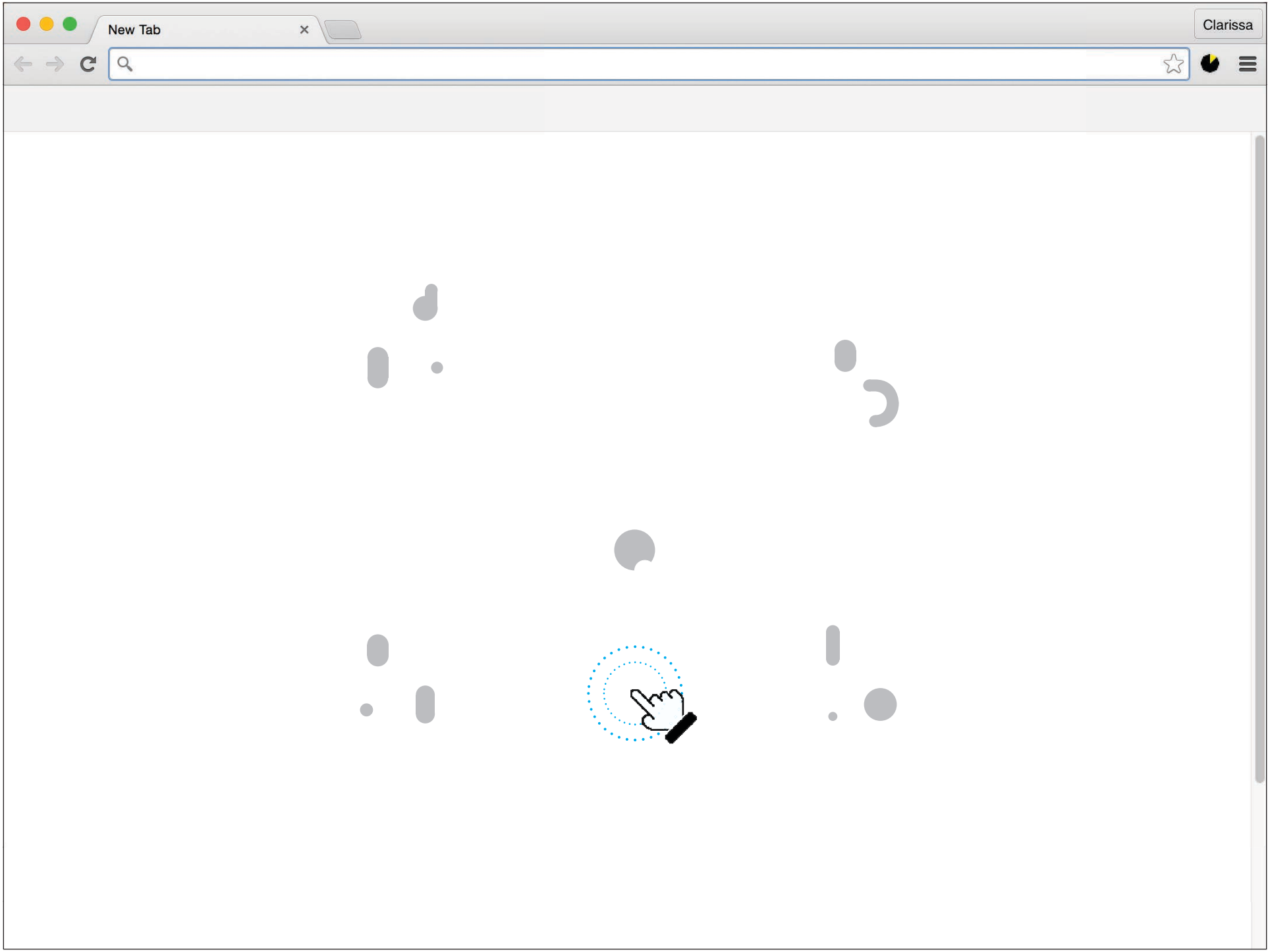
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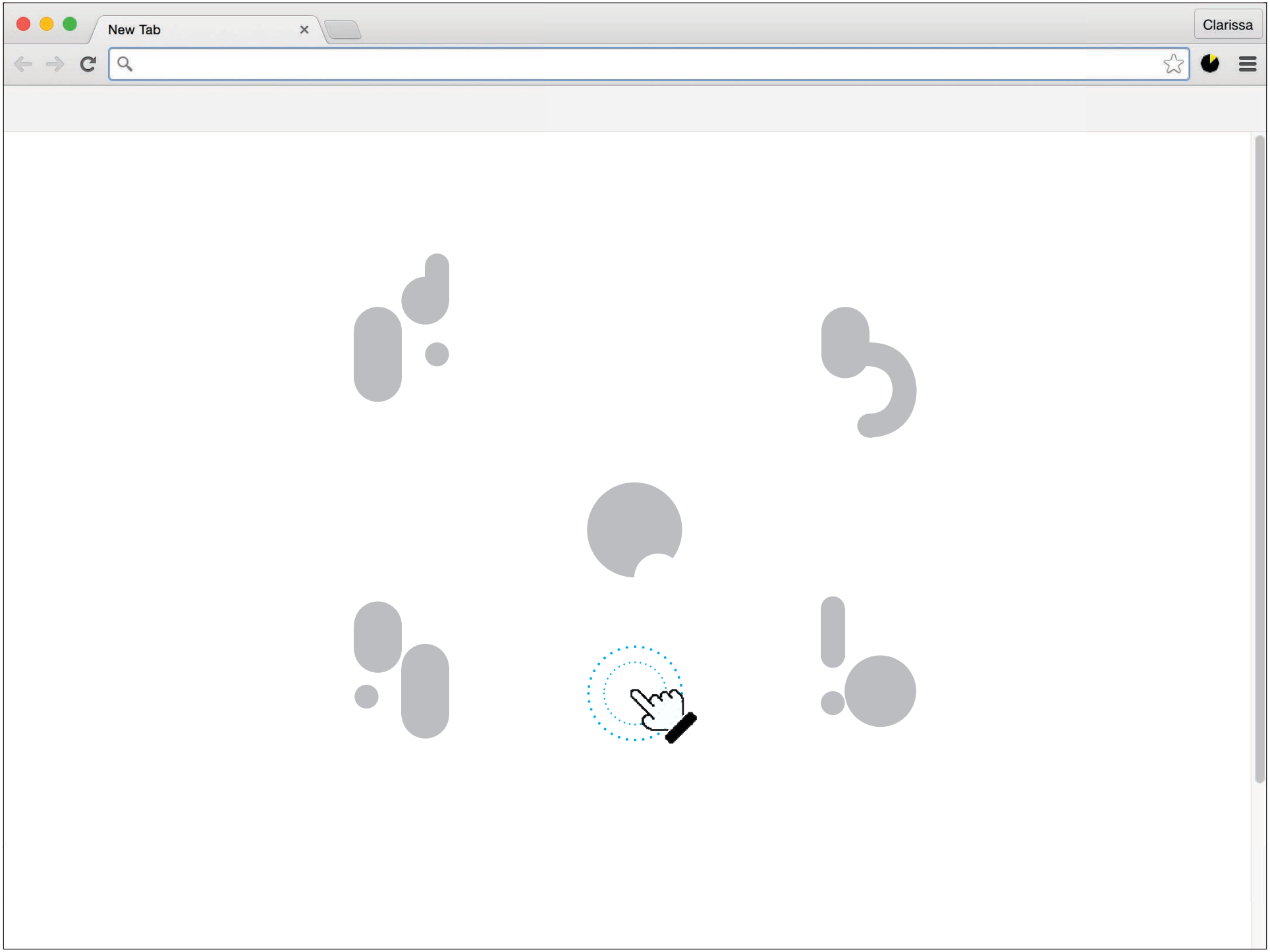
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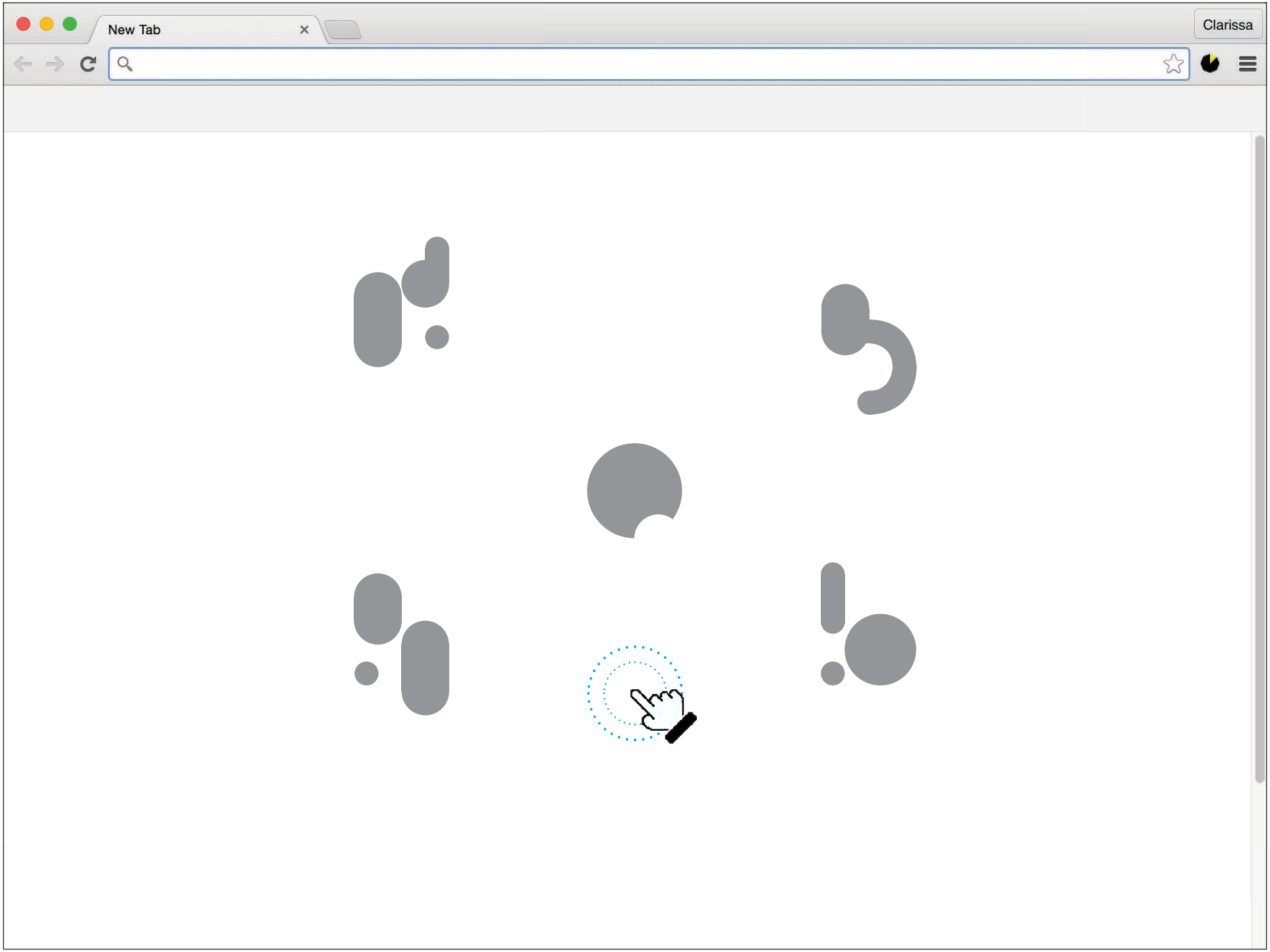
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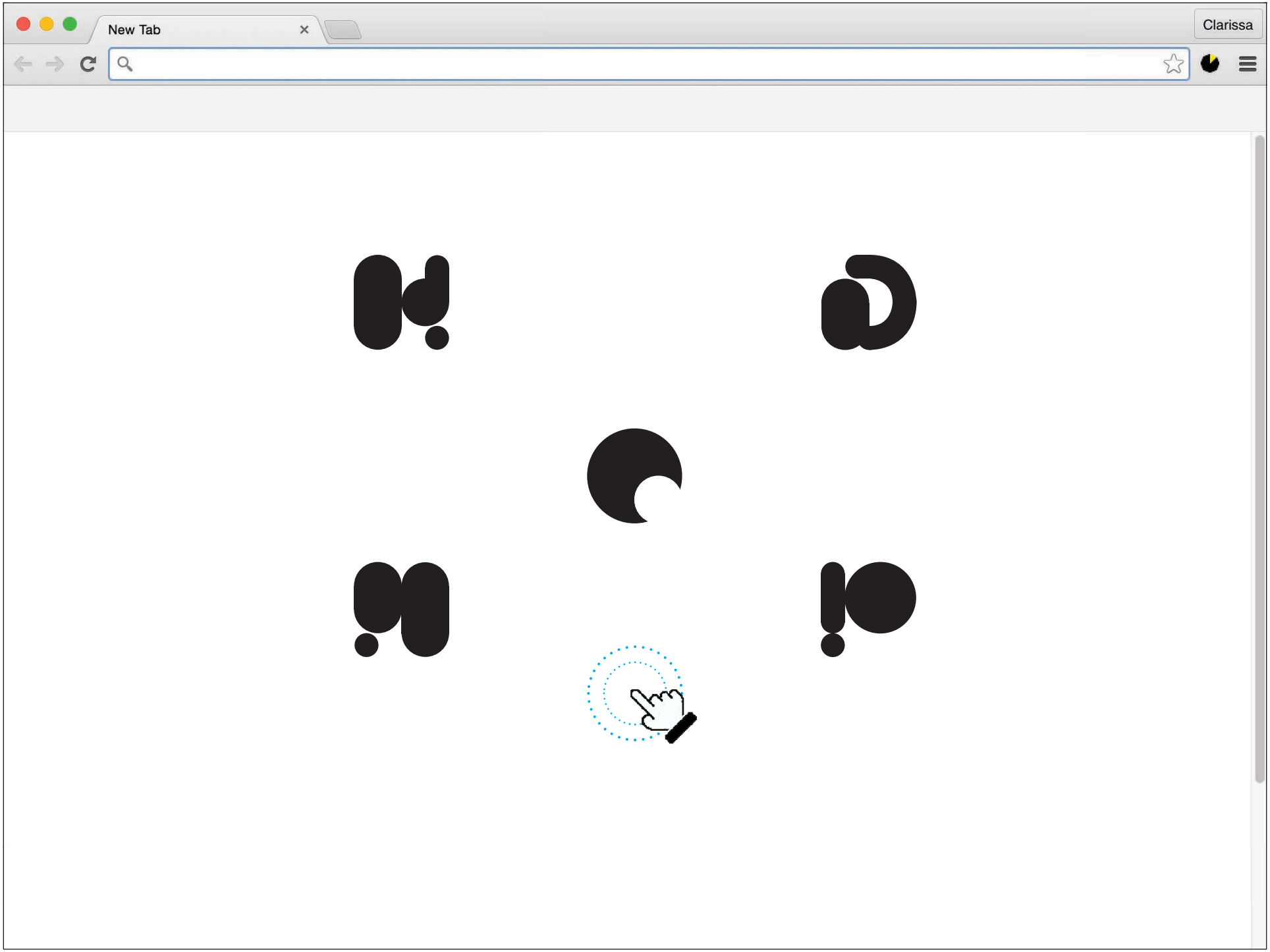
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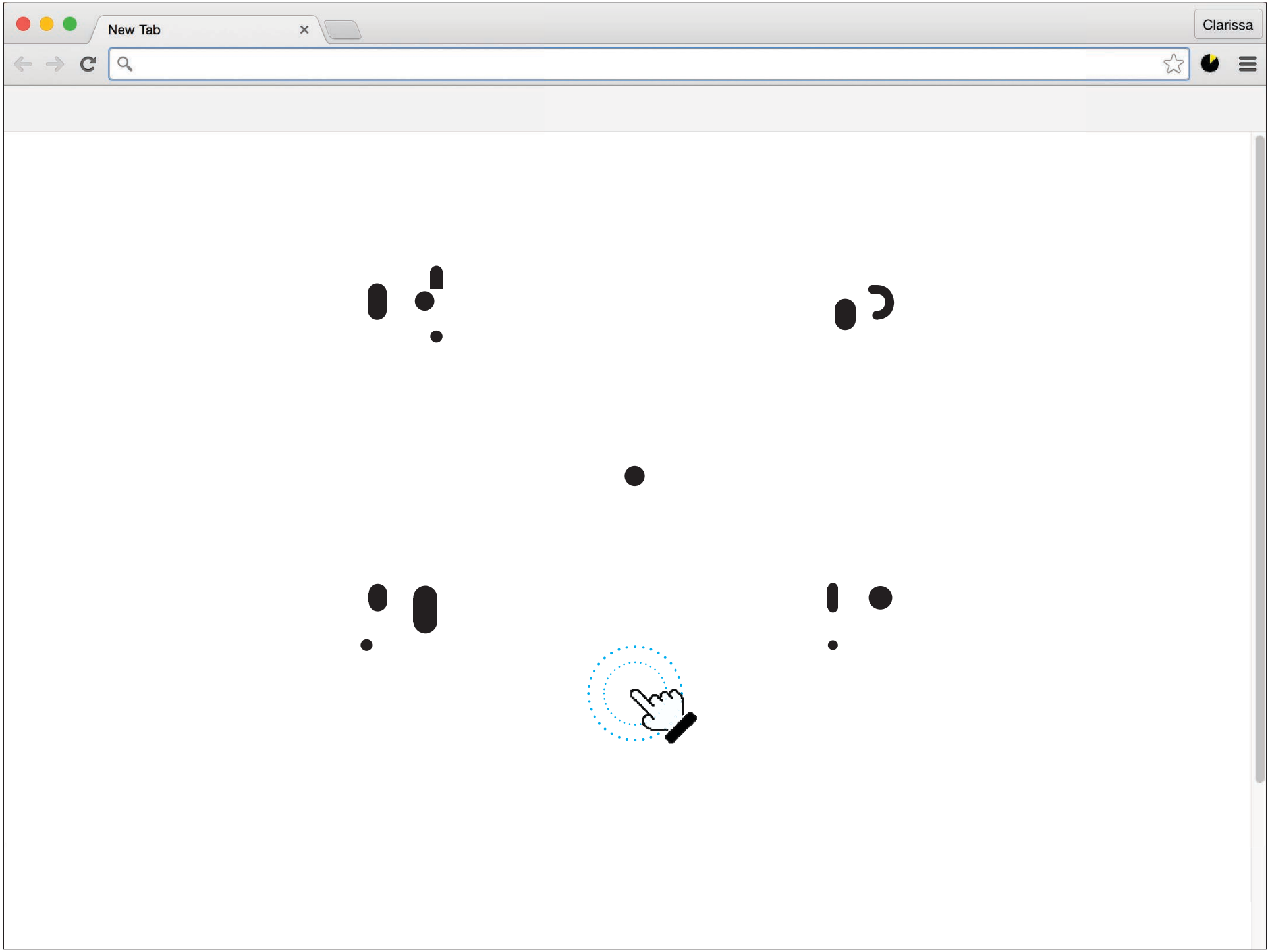
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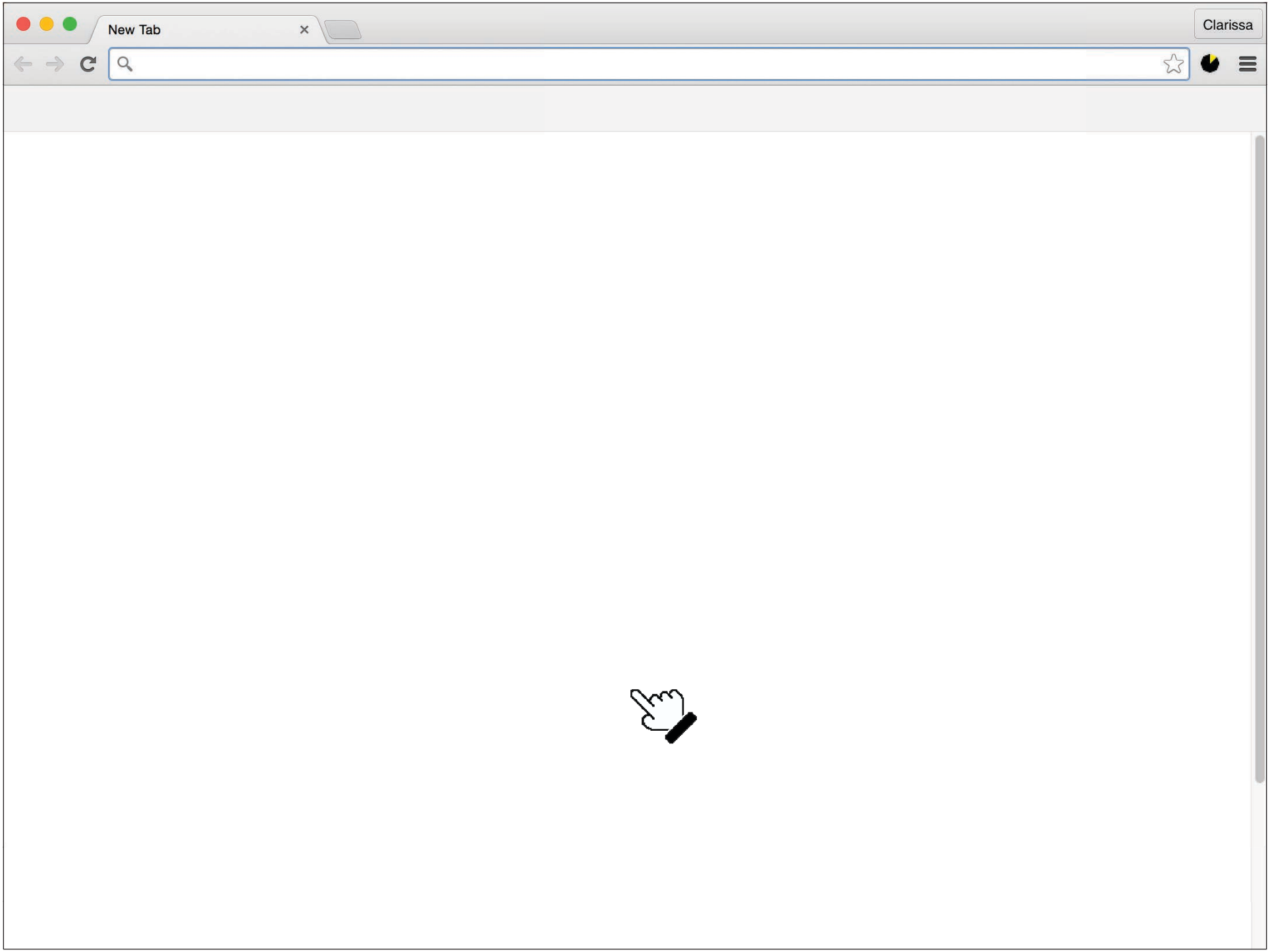
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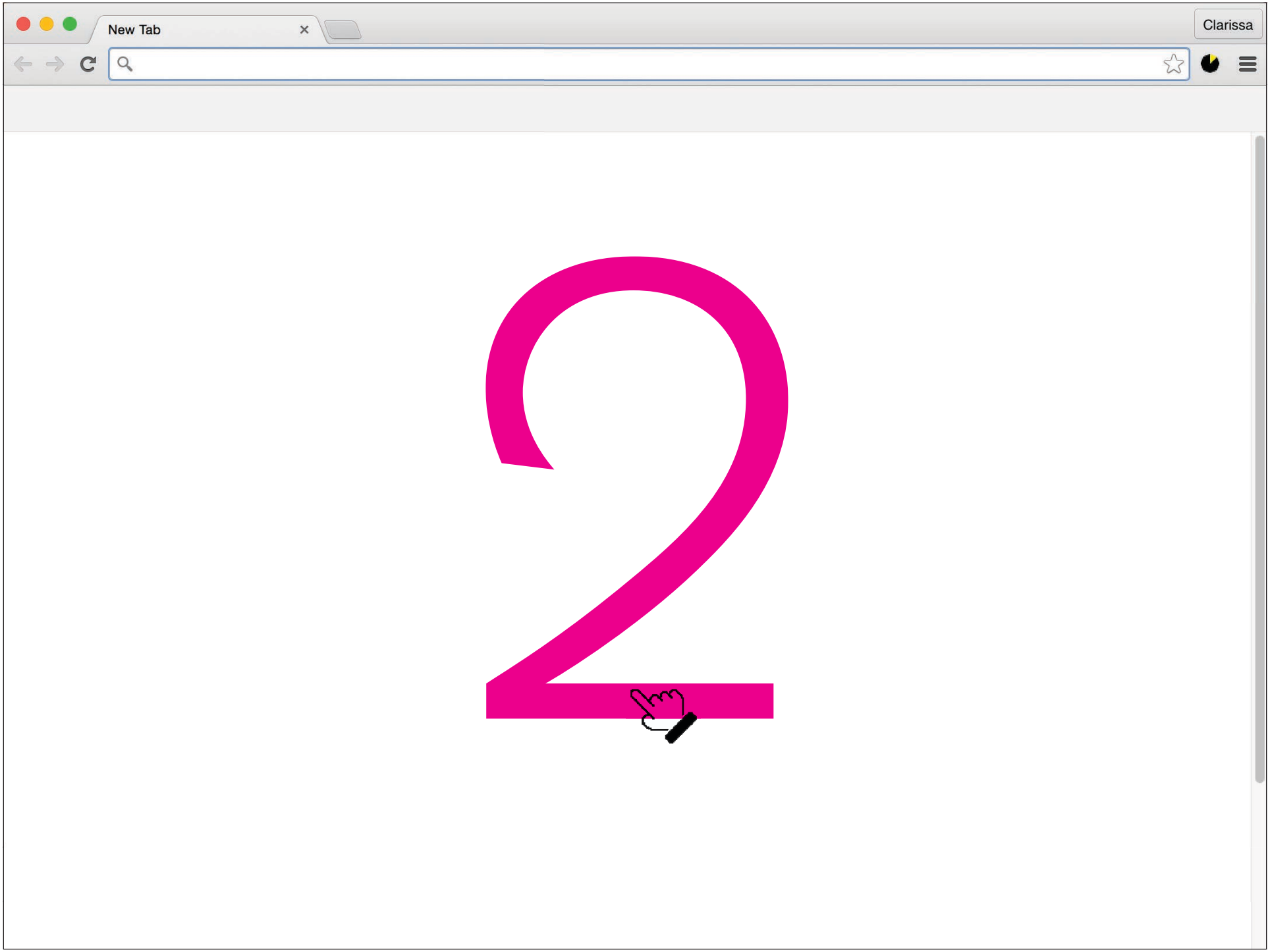
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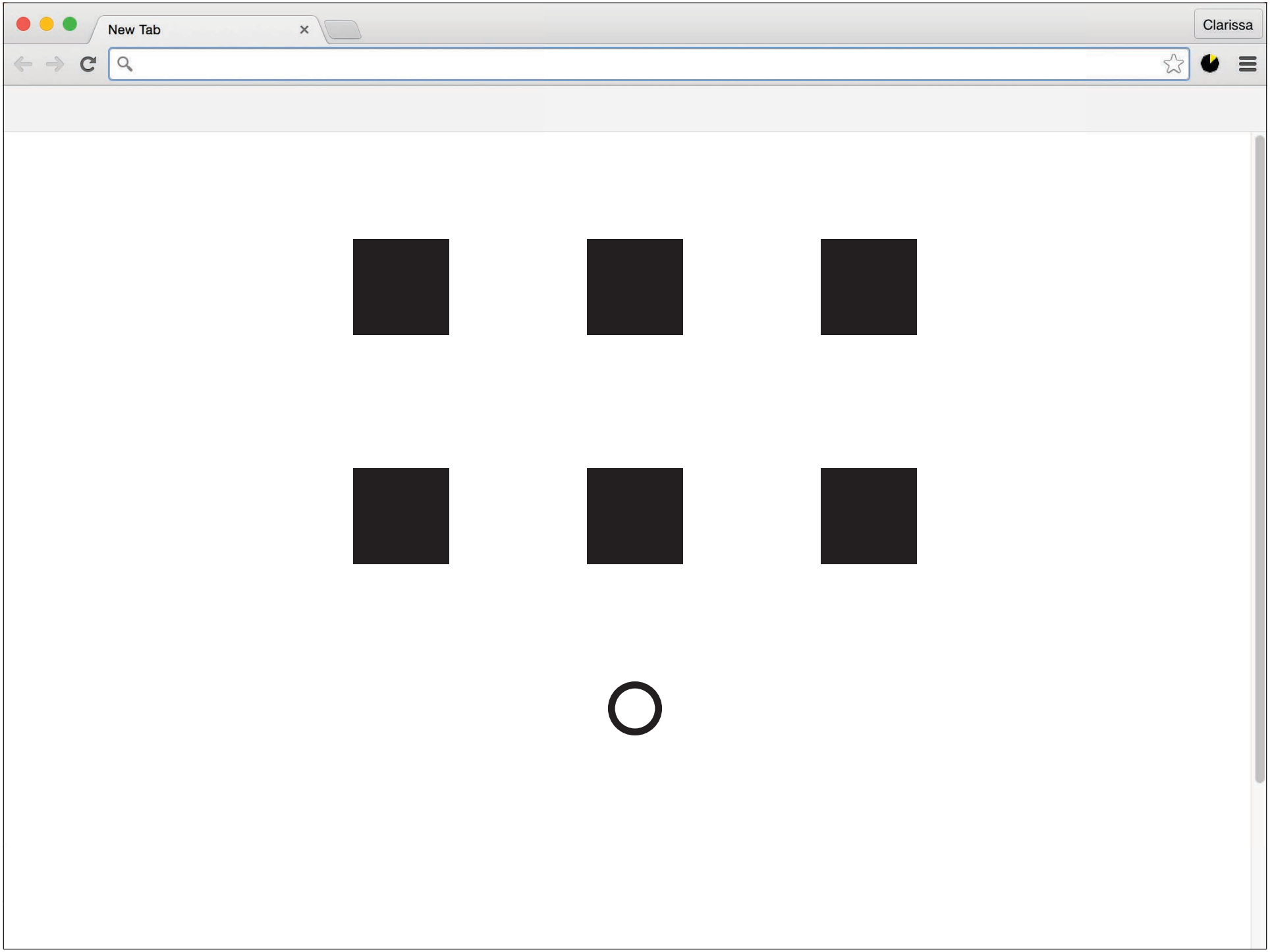
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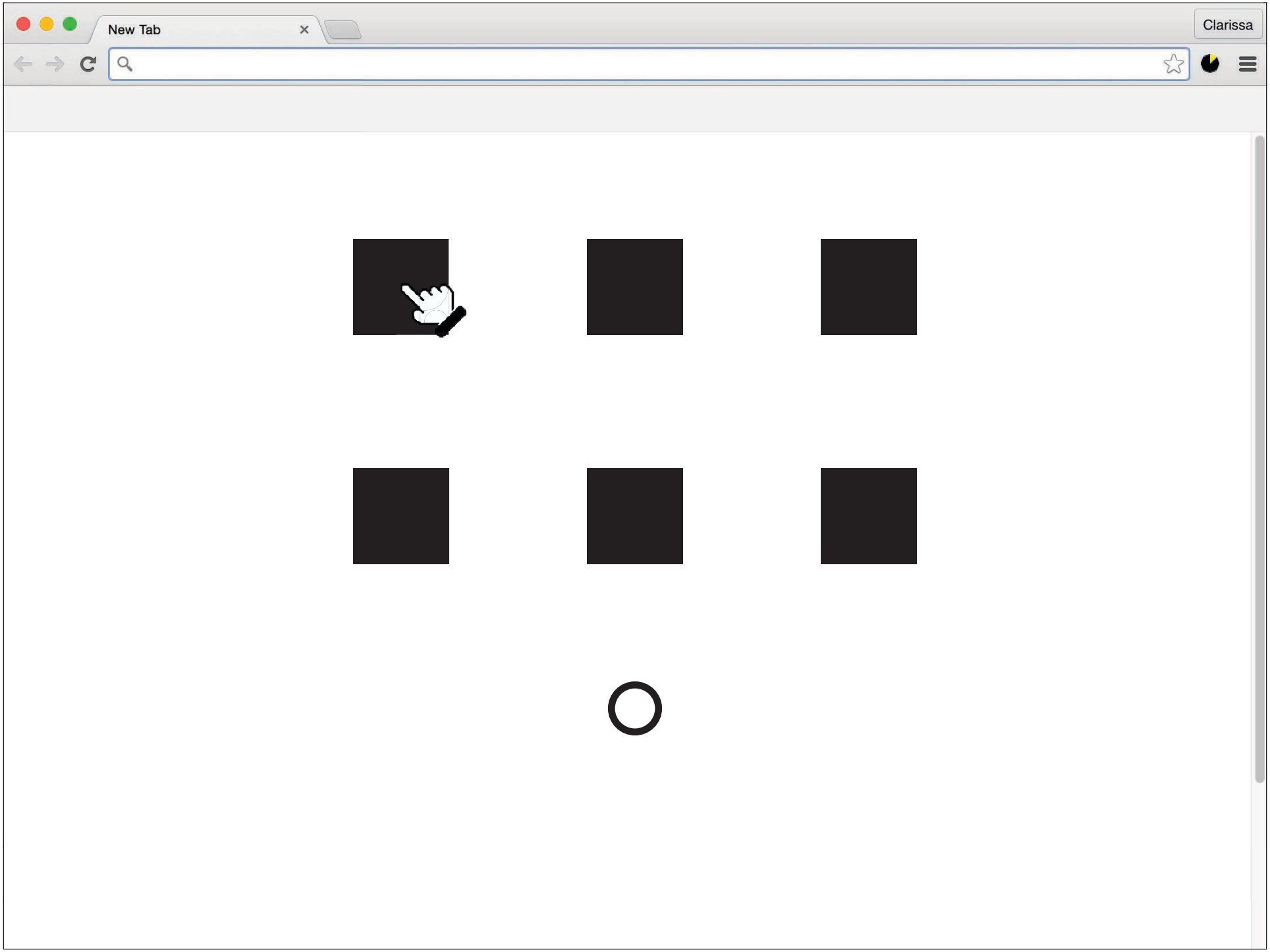
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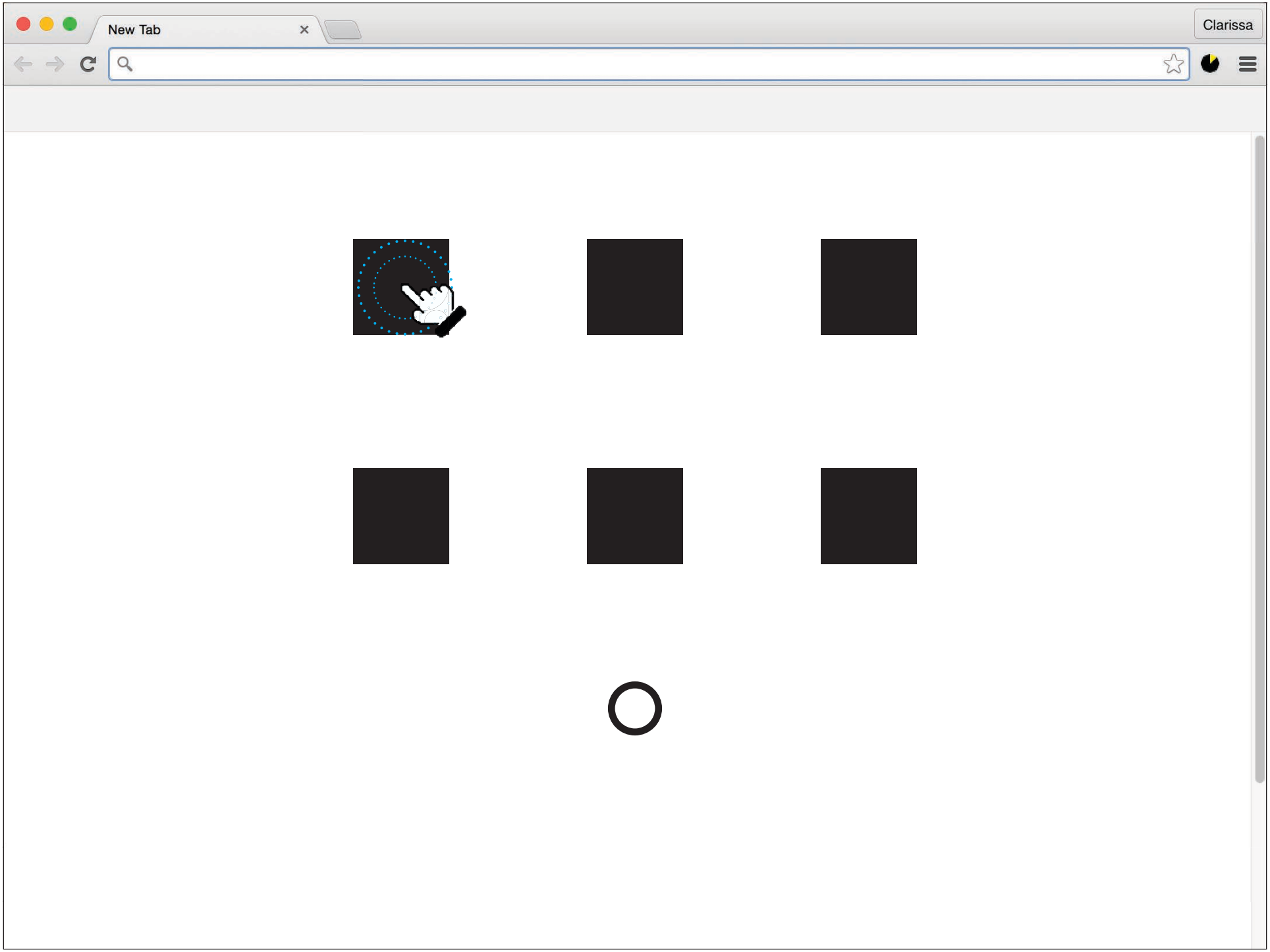
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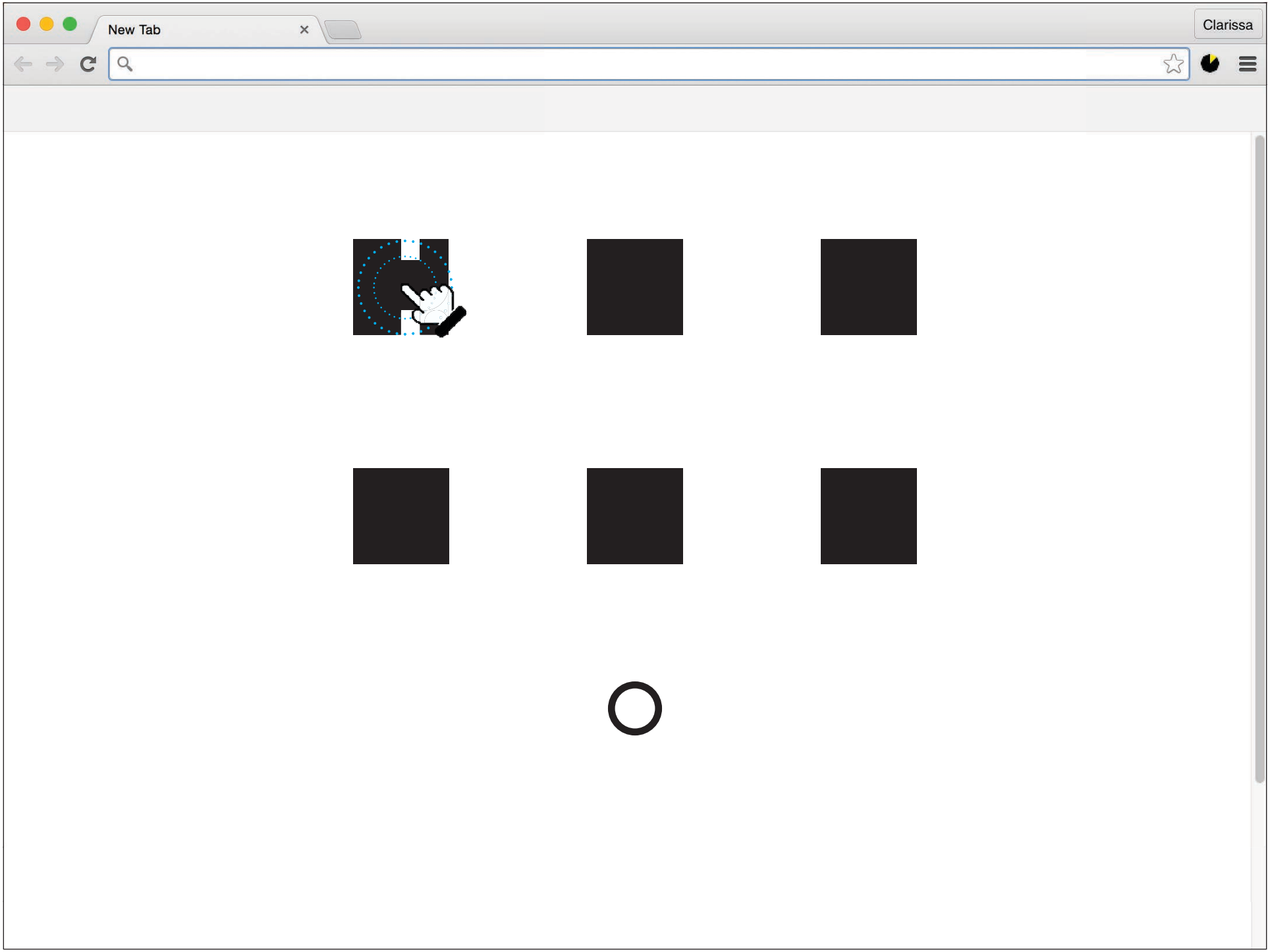
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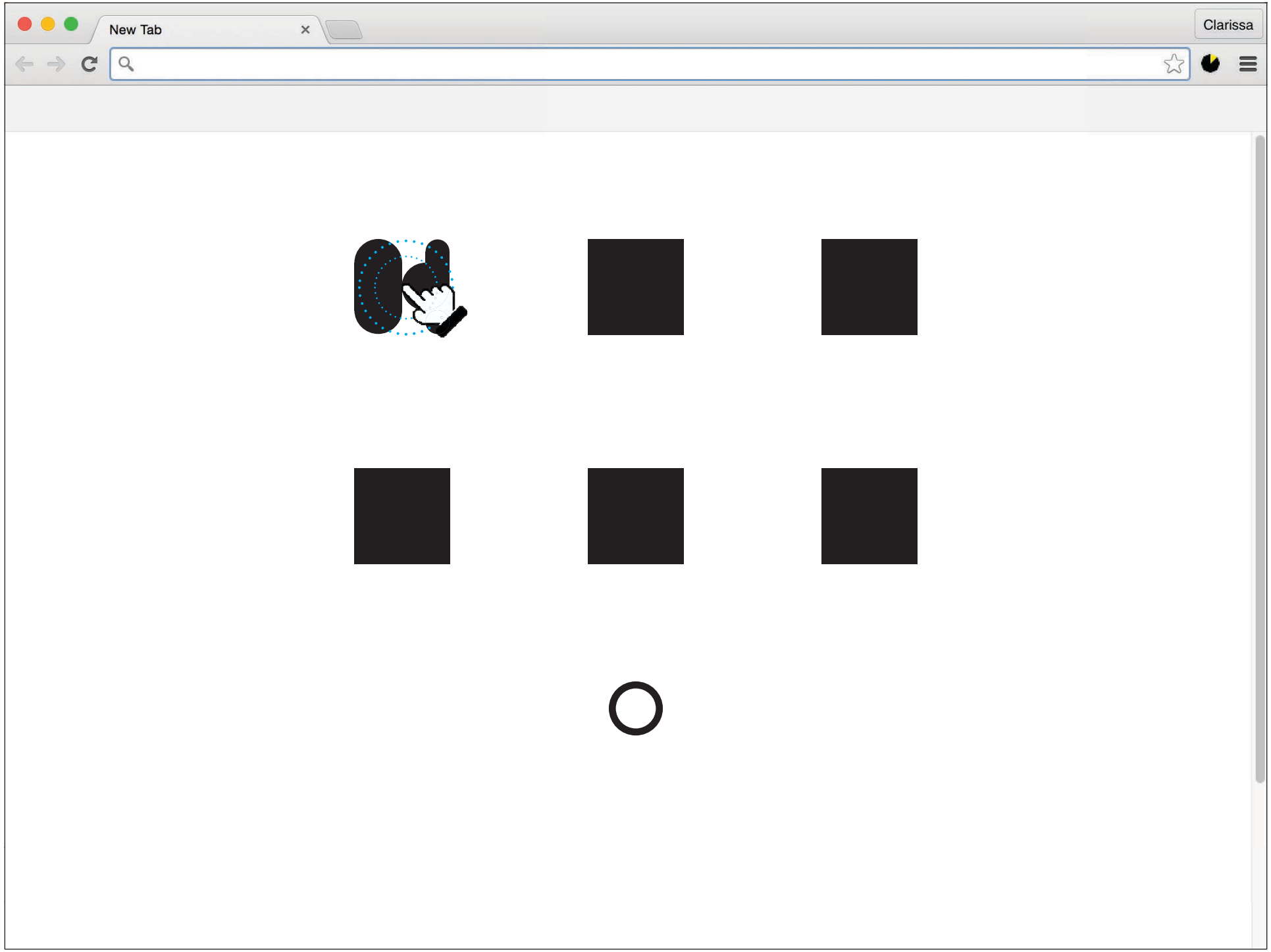
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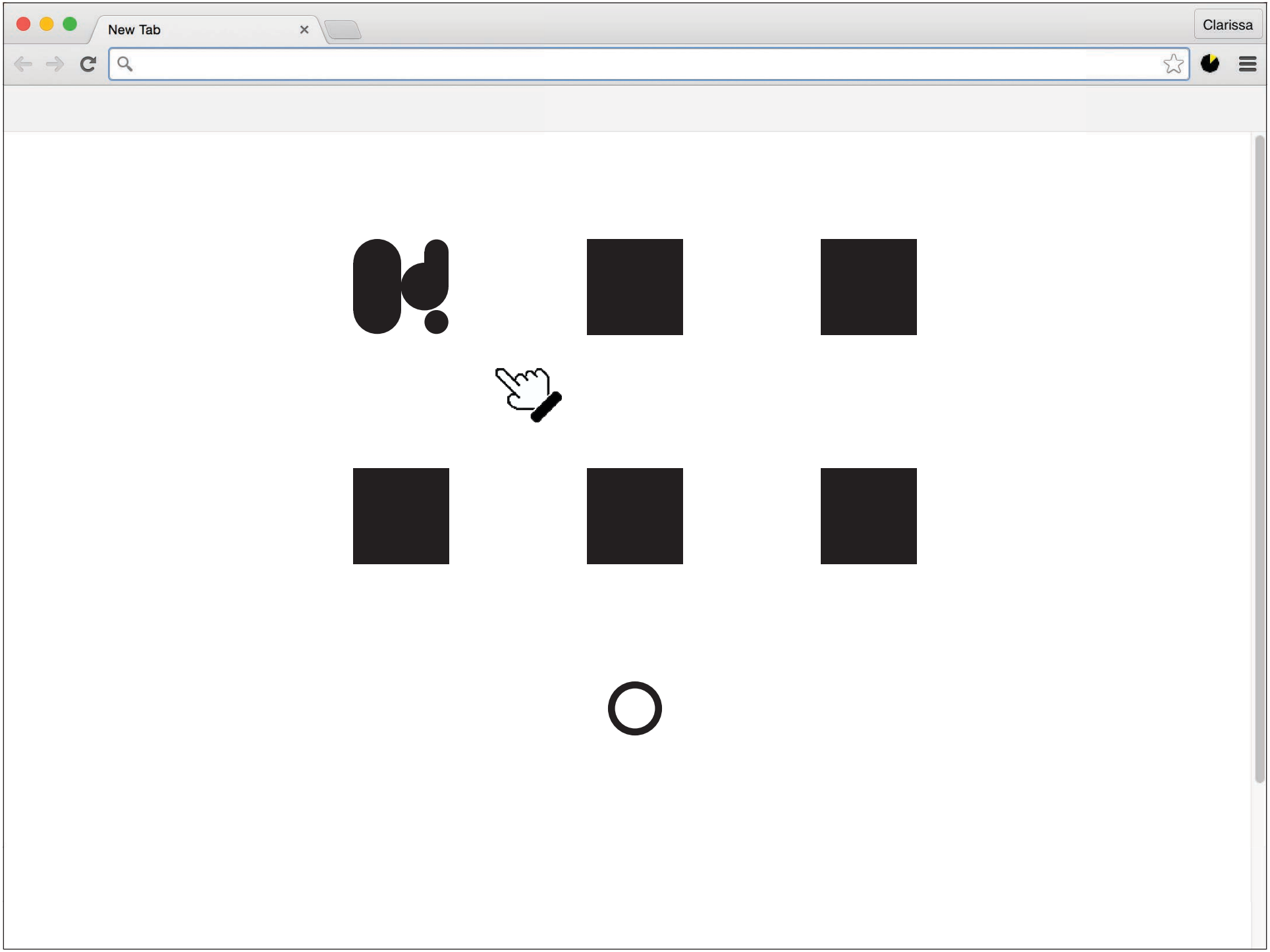
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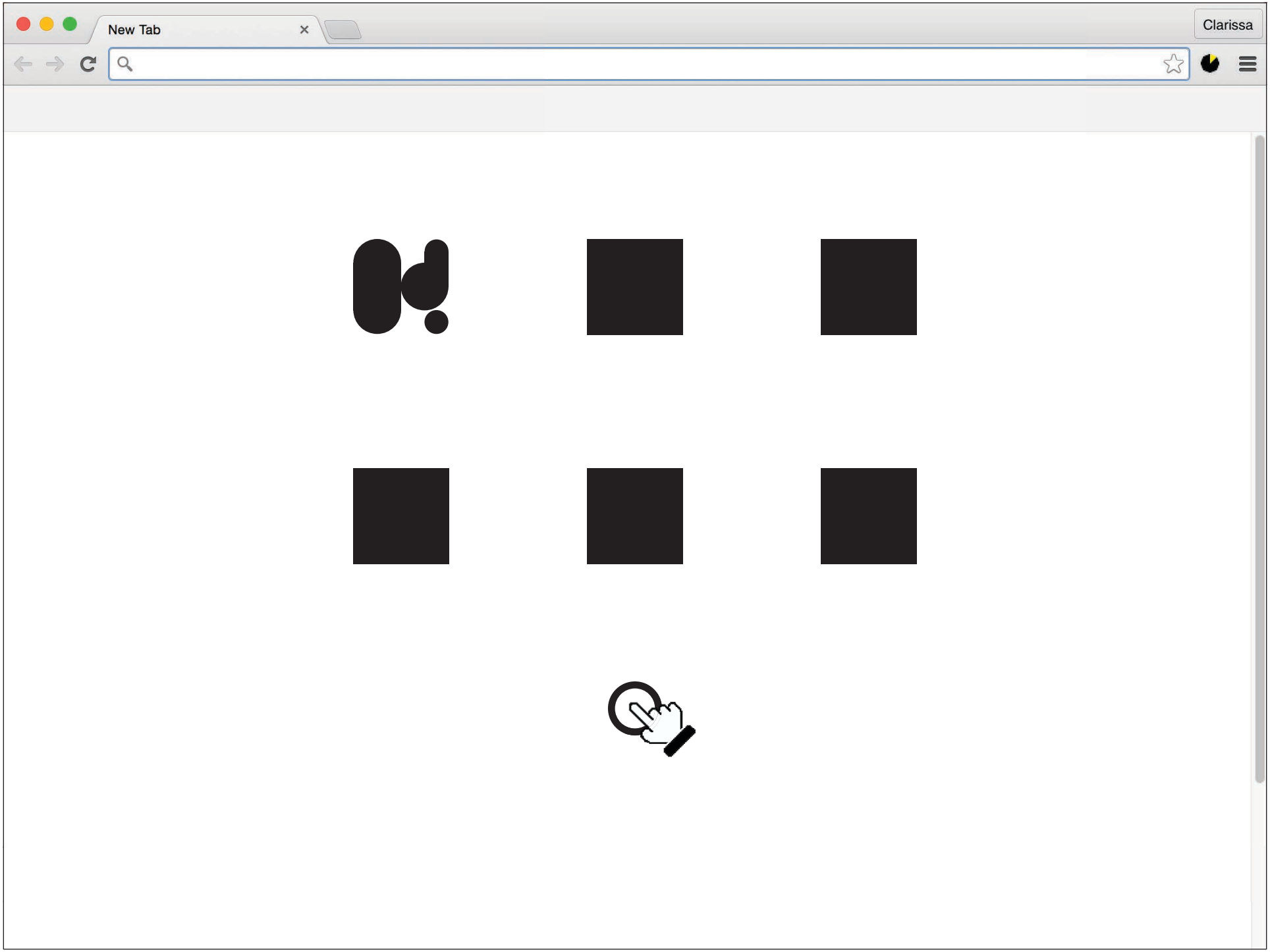
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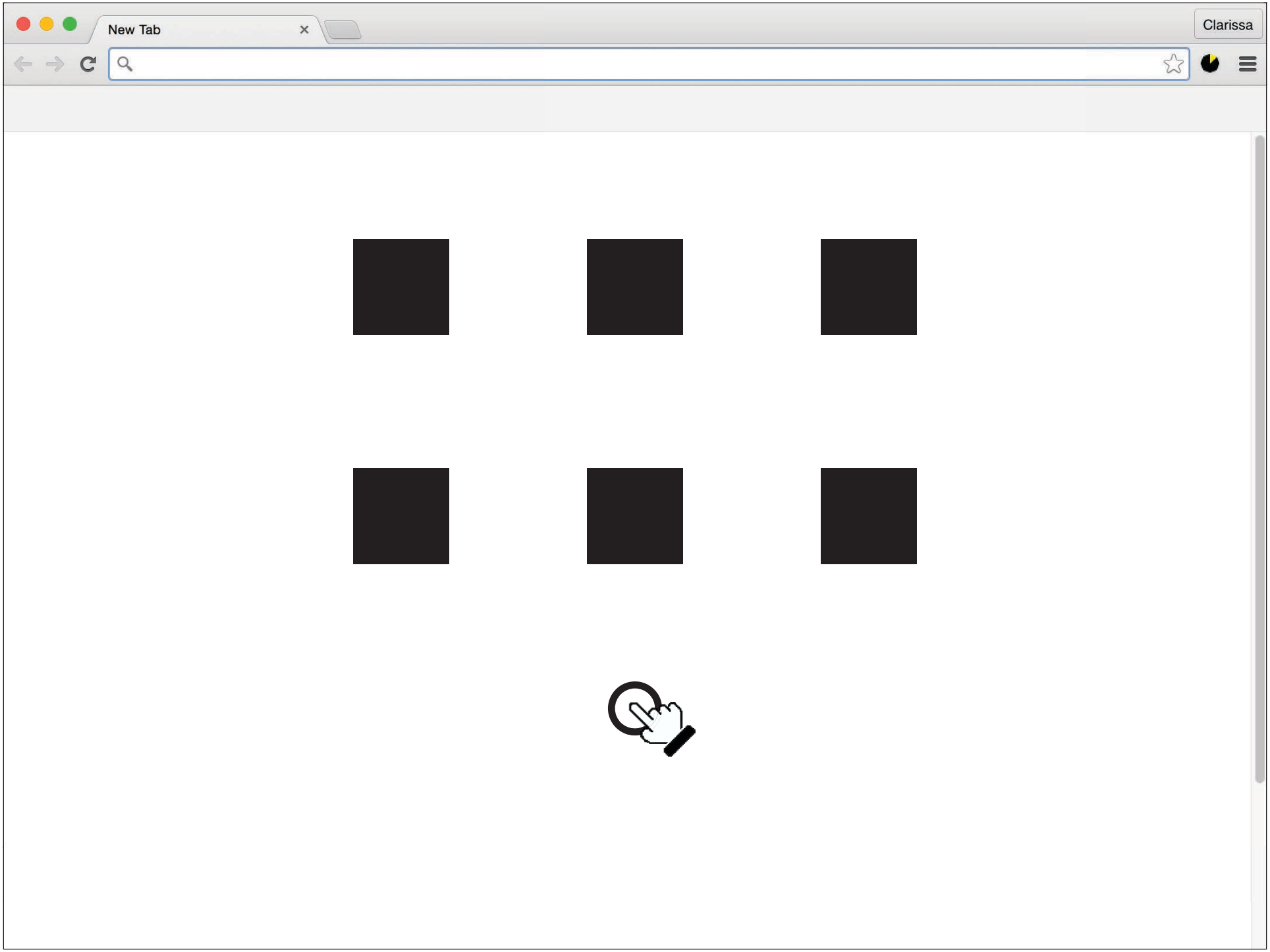
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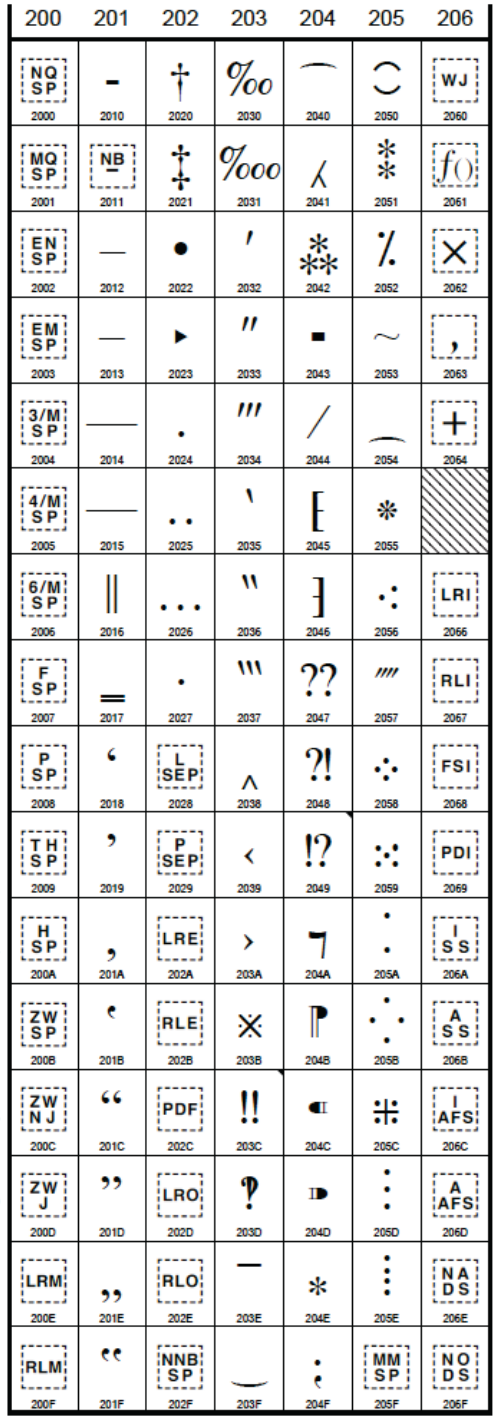
Slang.

A typeface that is indicative of the way language can inhibit regional / local dialects. This series is made out of customized intonations which move in the way in which they are said in real speech. When the user hovers on them, they stop moving and a letter may be discerned from this process.

Nevertheless, the idea is to make the typeface represent a ‘stone soup’ nature that the broad umbrella of ‘language’ exhibits.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9 TH SP 2009 ’ 2019 P SEP 2029 ‹ 2039 ⁉ 2049 ⁙ 2059 PDI 2069
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B ZW SP 200B ‚ 201B RLE 202B ※ 203B ⁋ 204B ⁞ 205B A SS 206B
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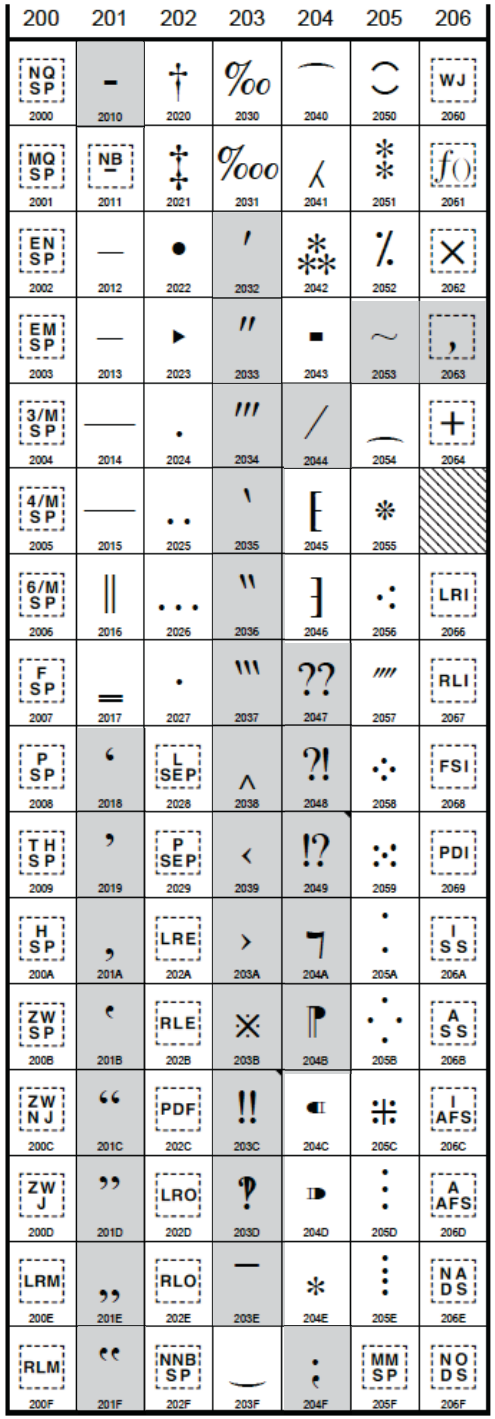
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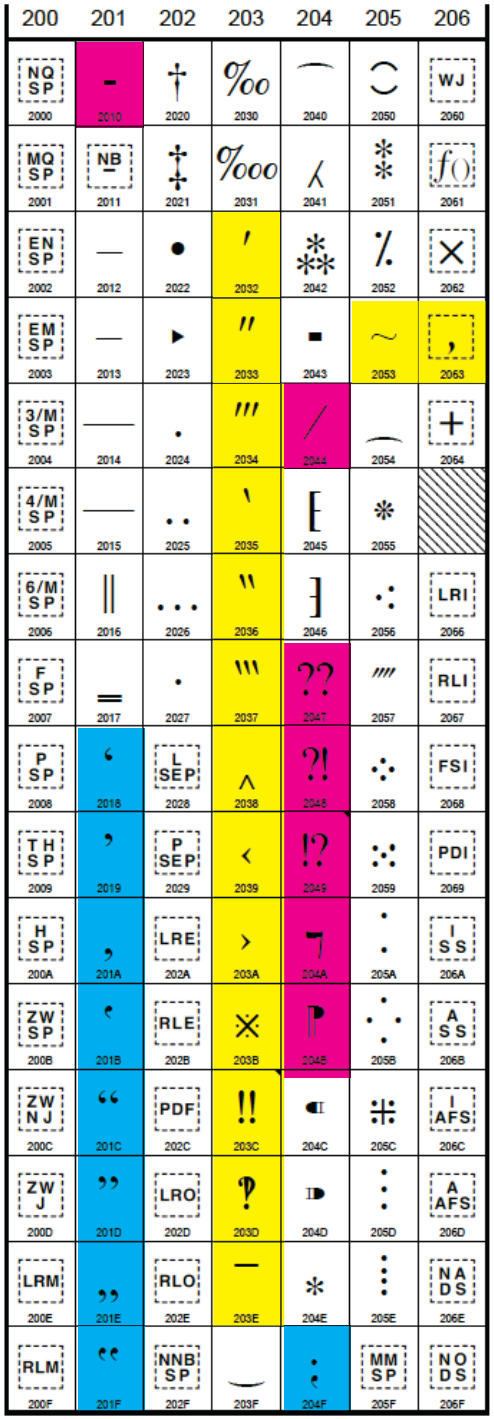

ABCDEF

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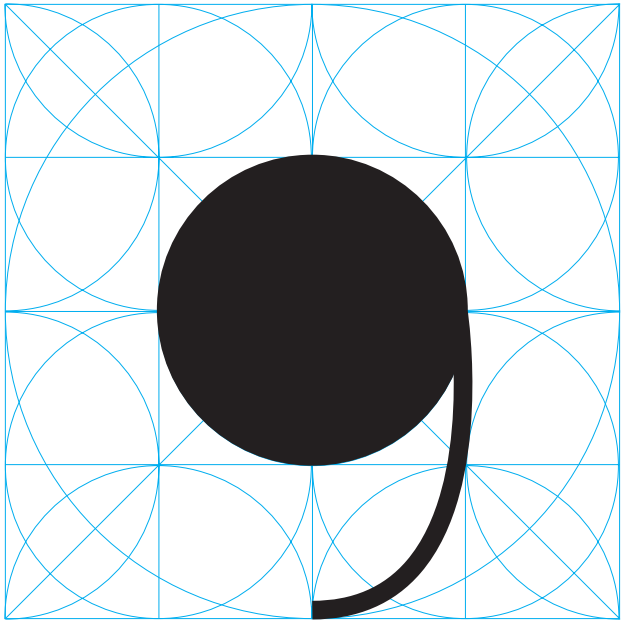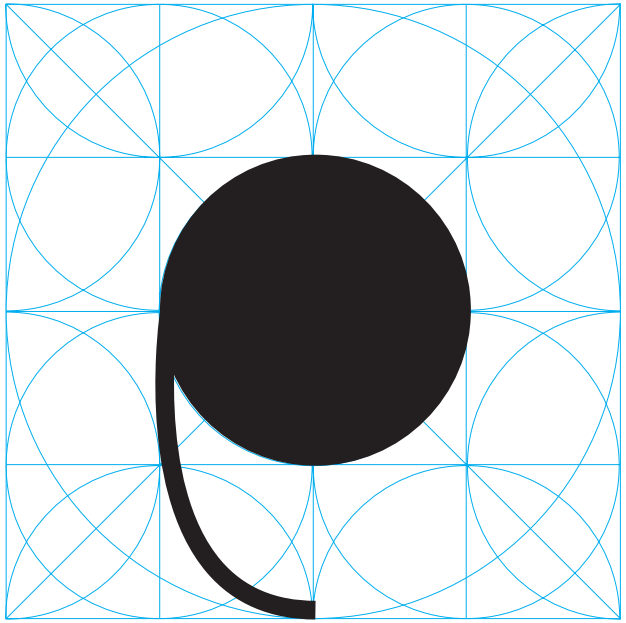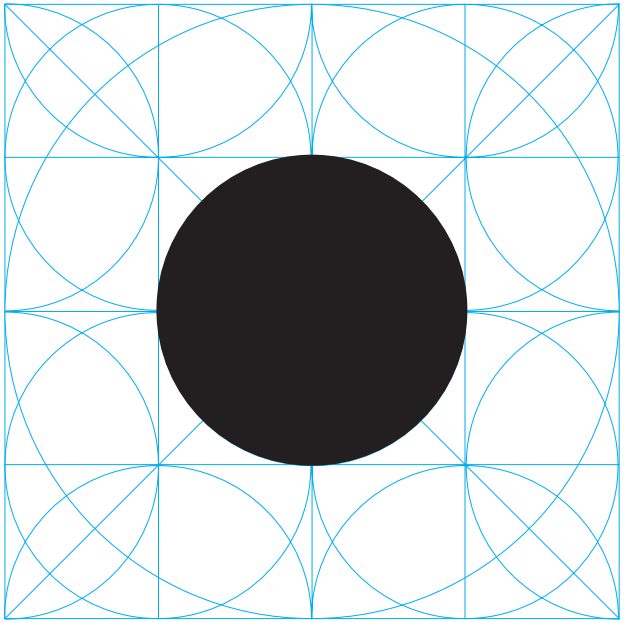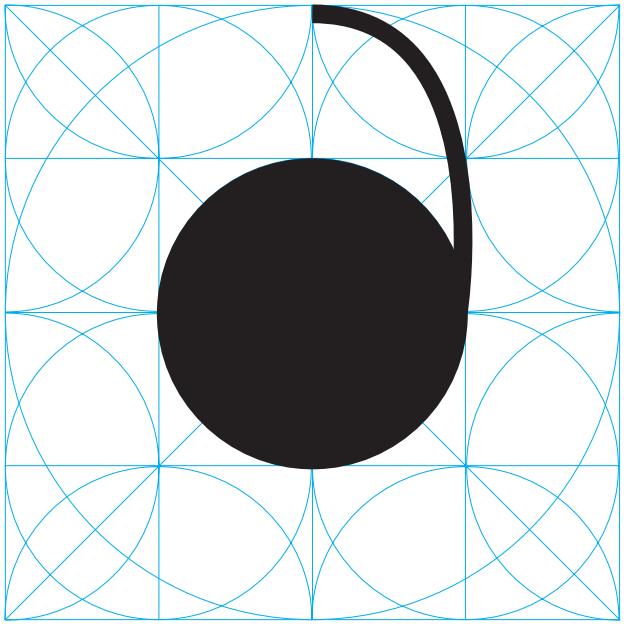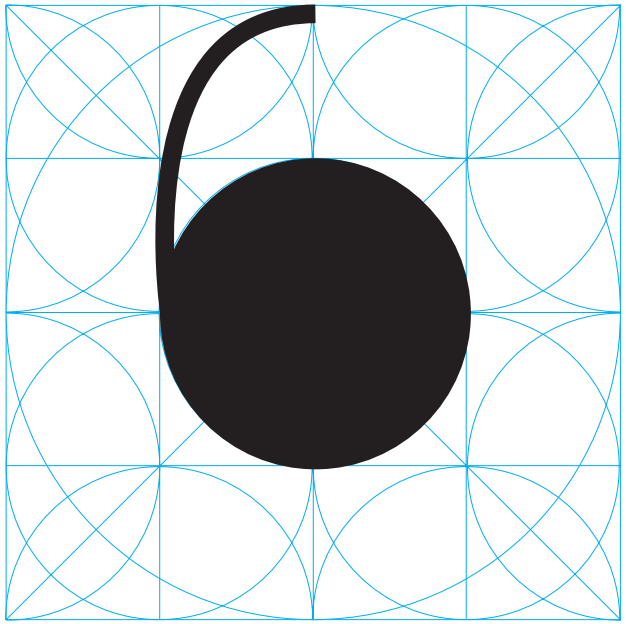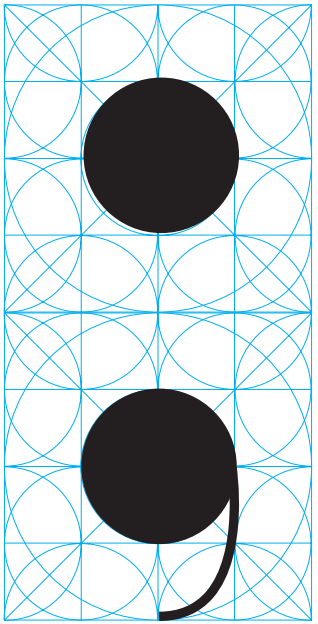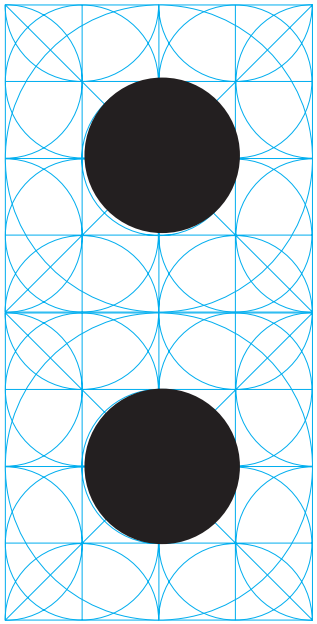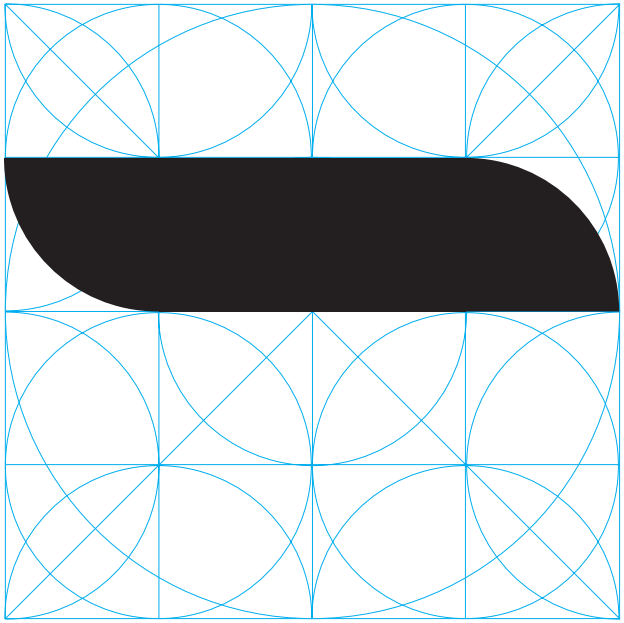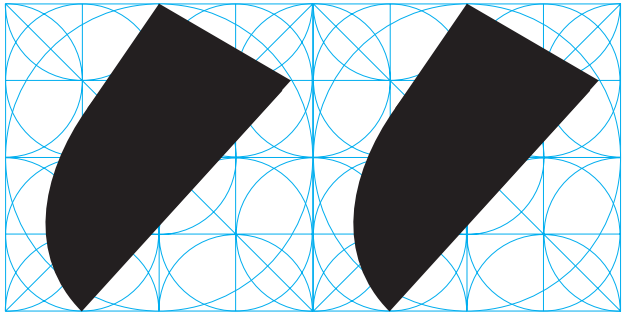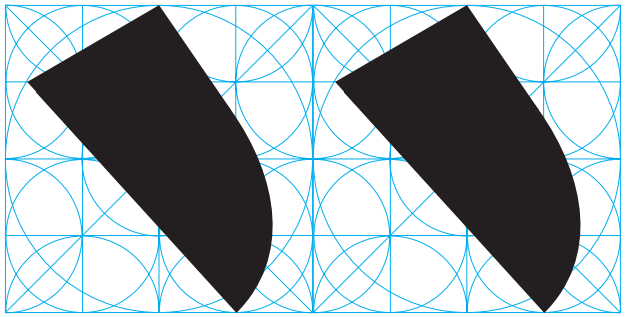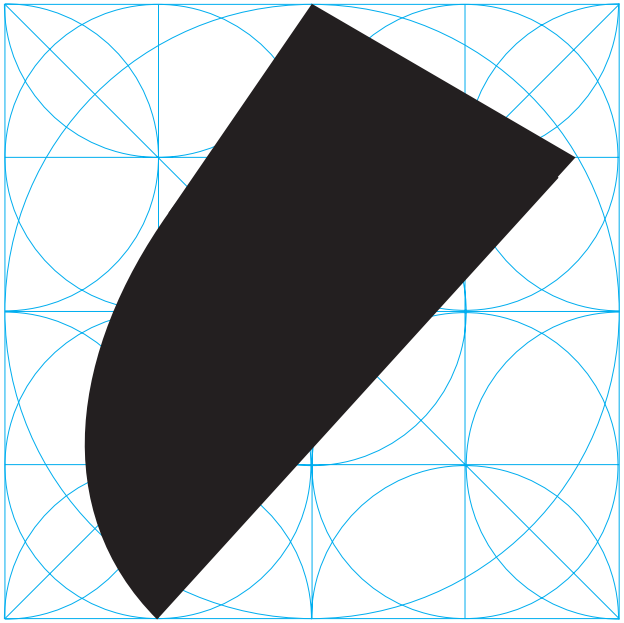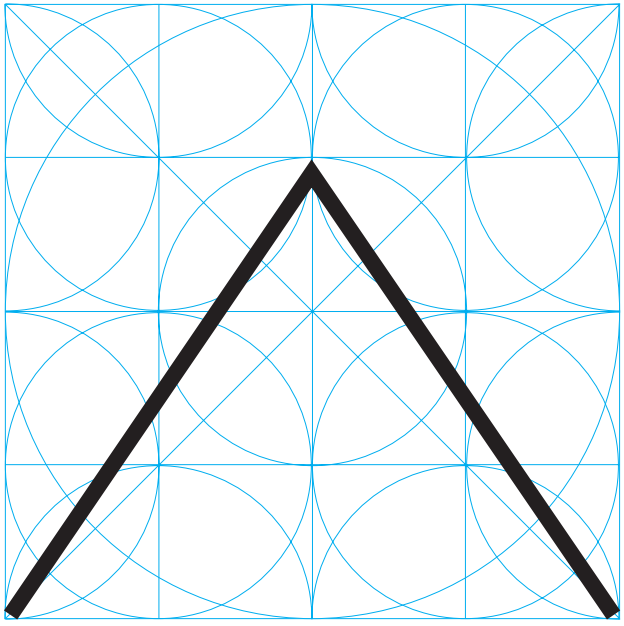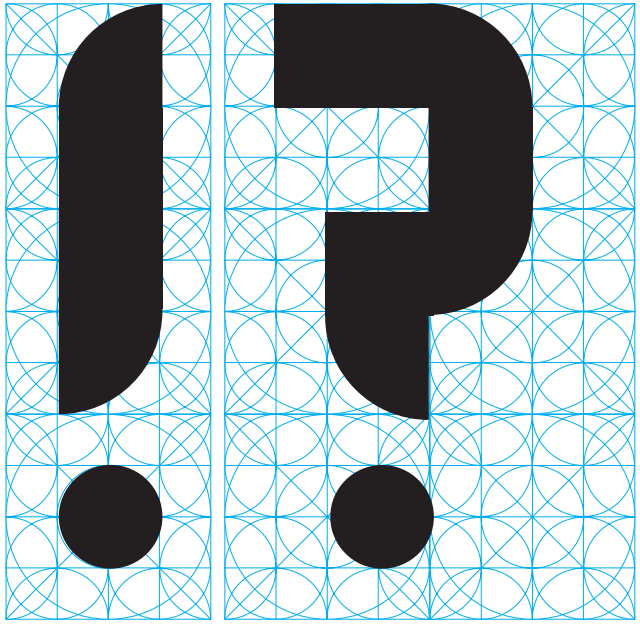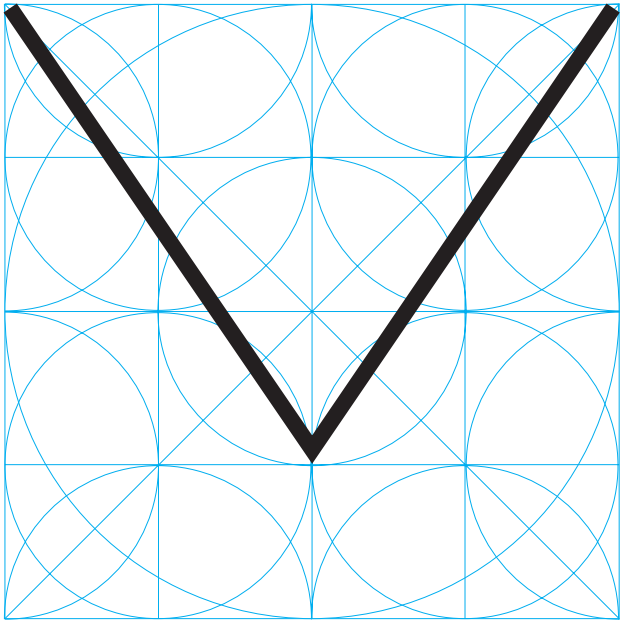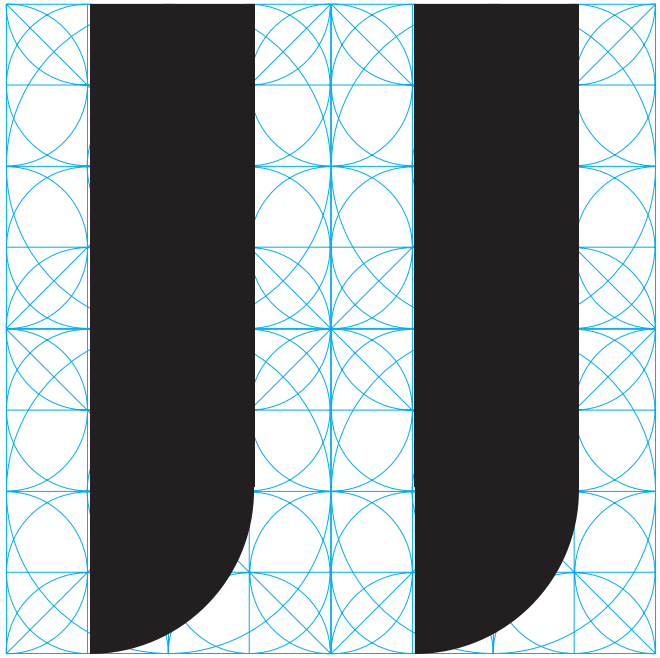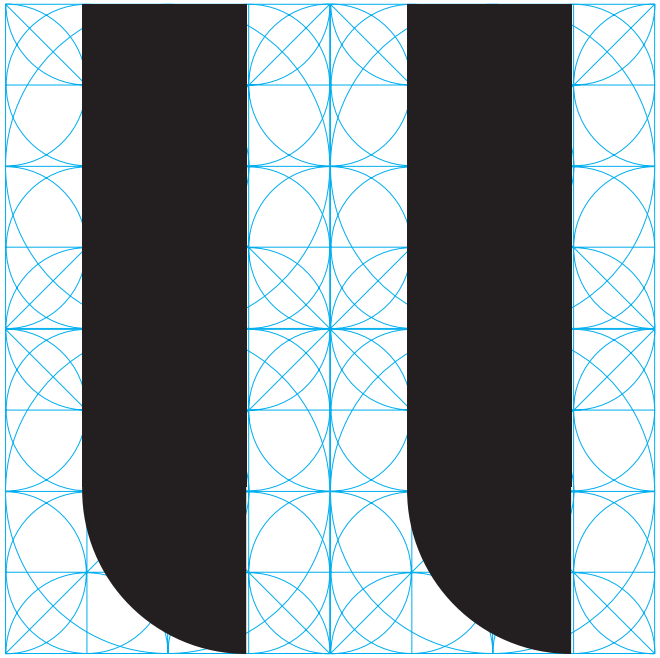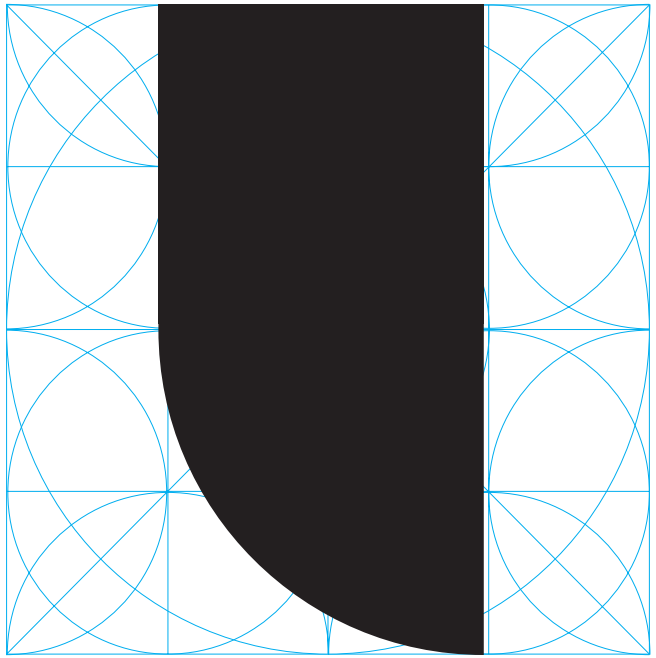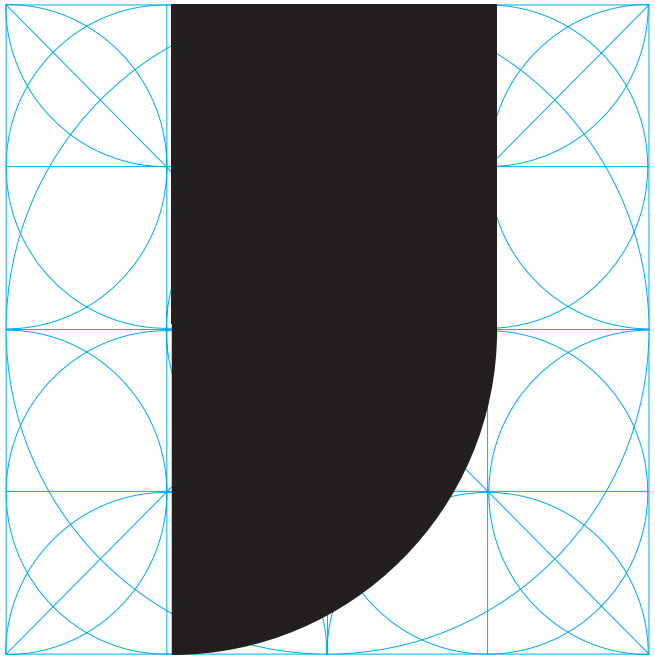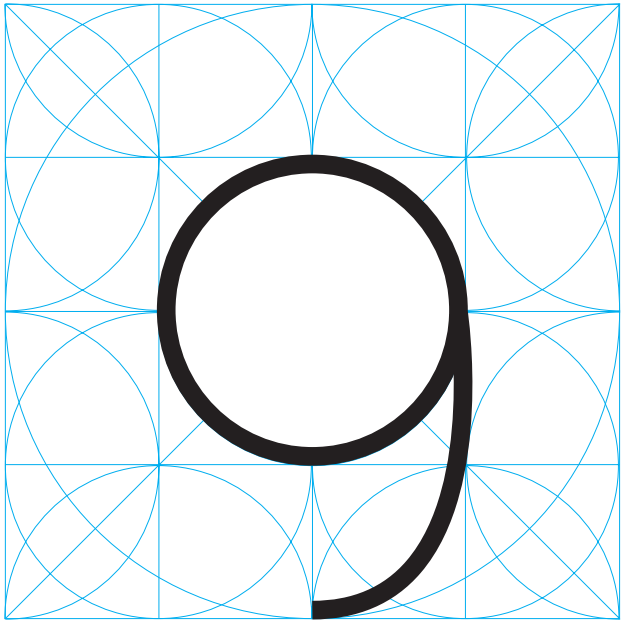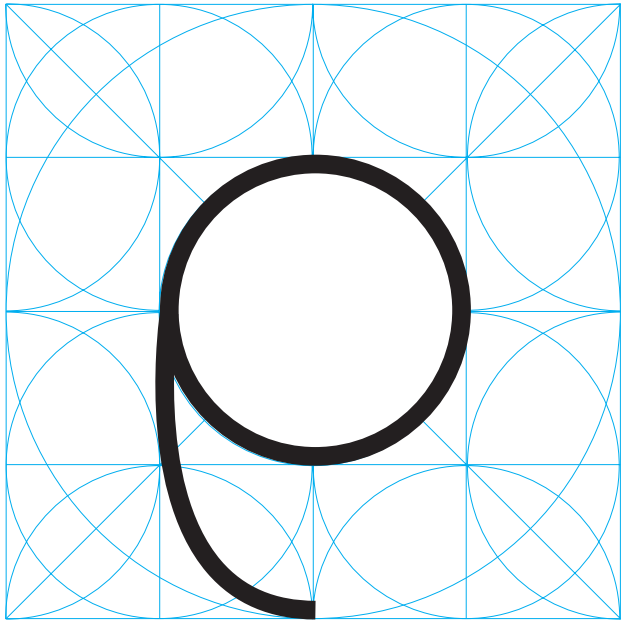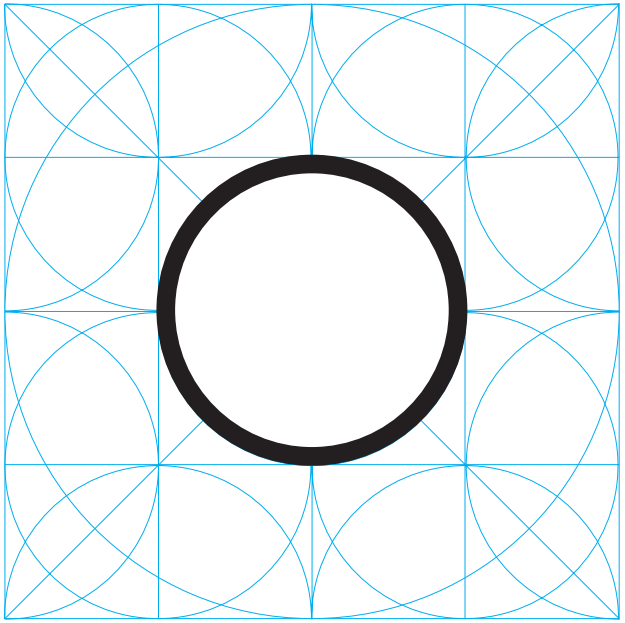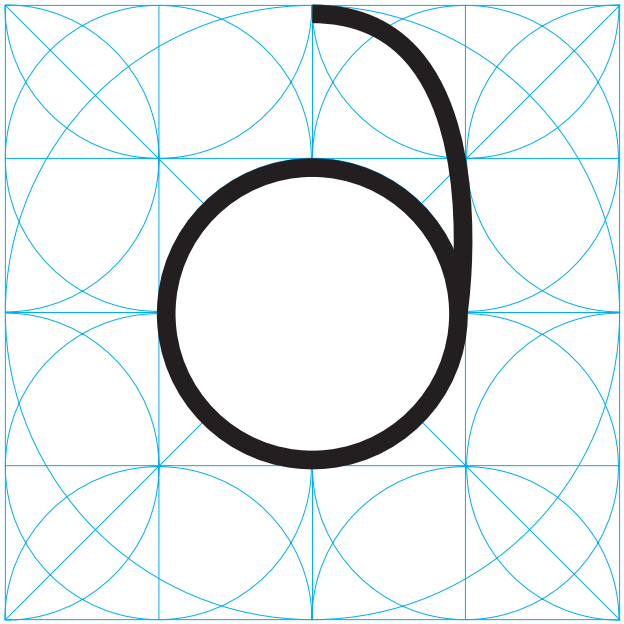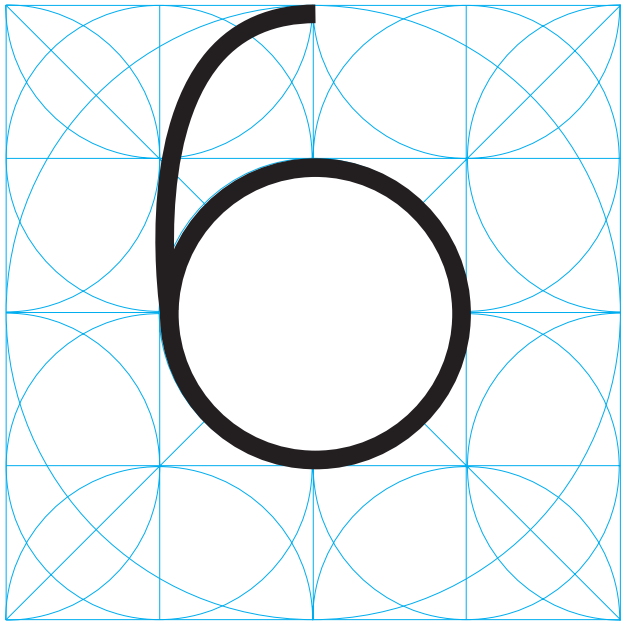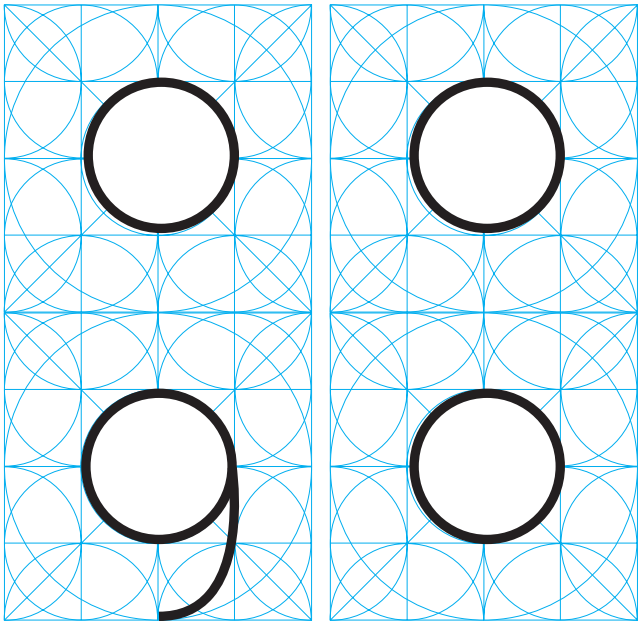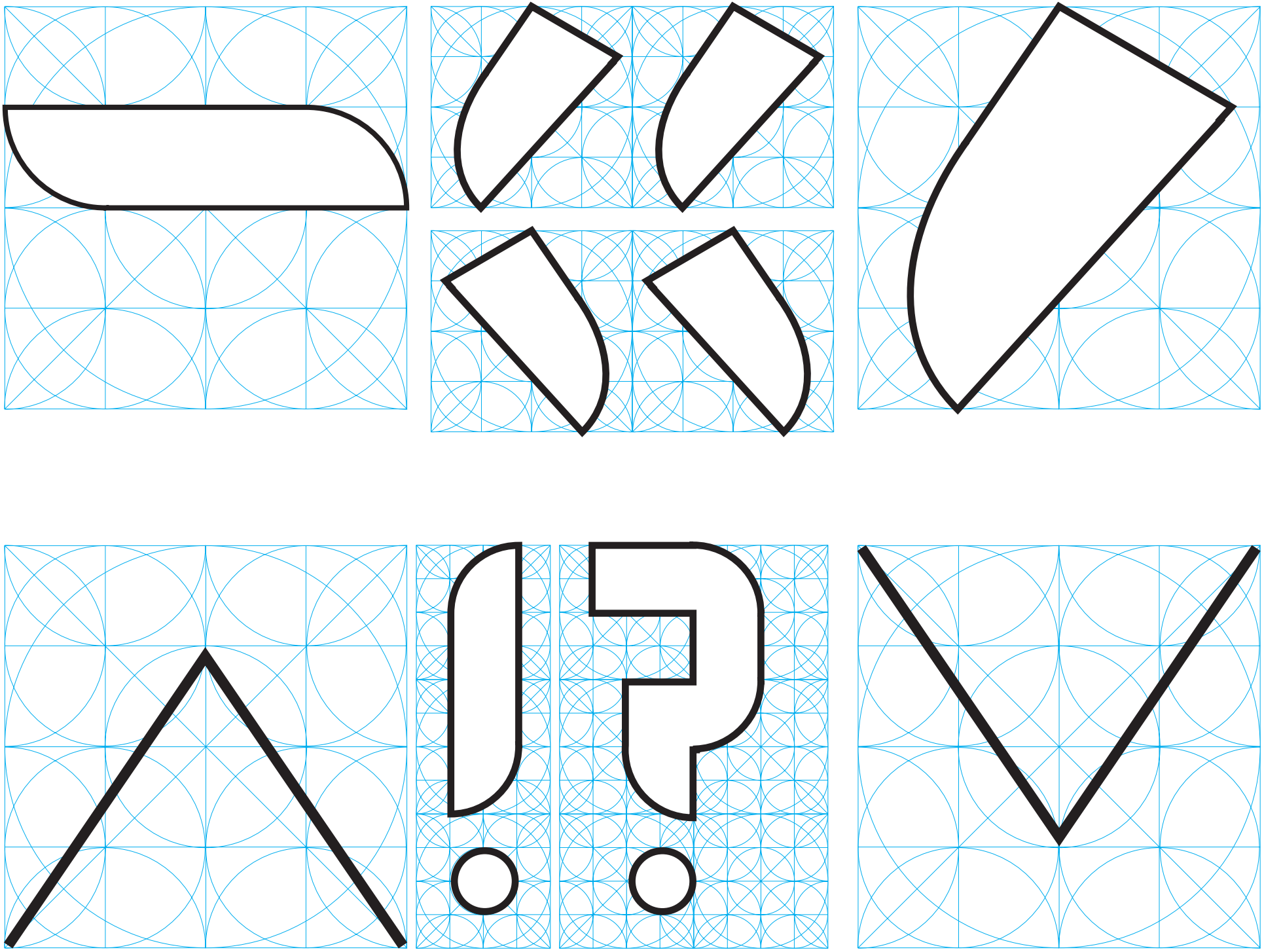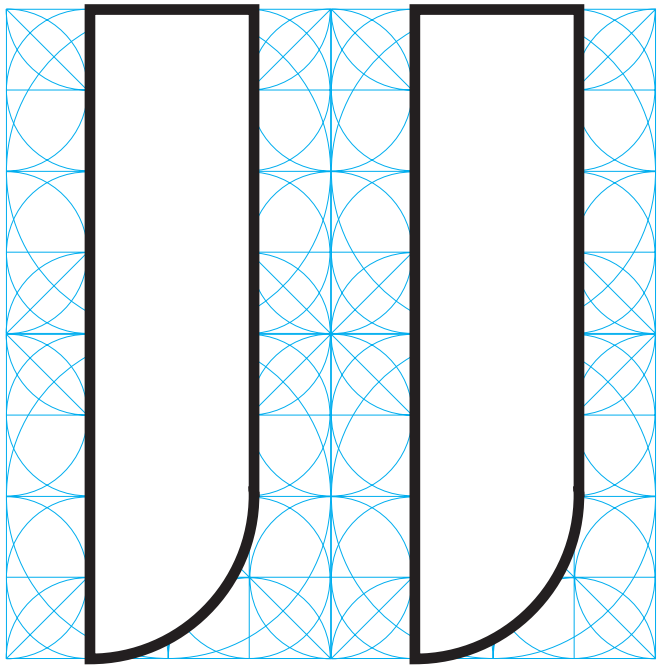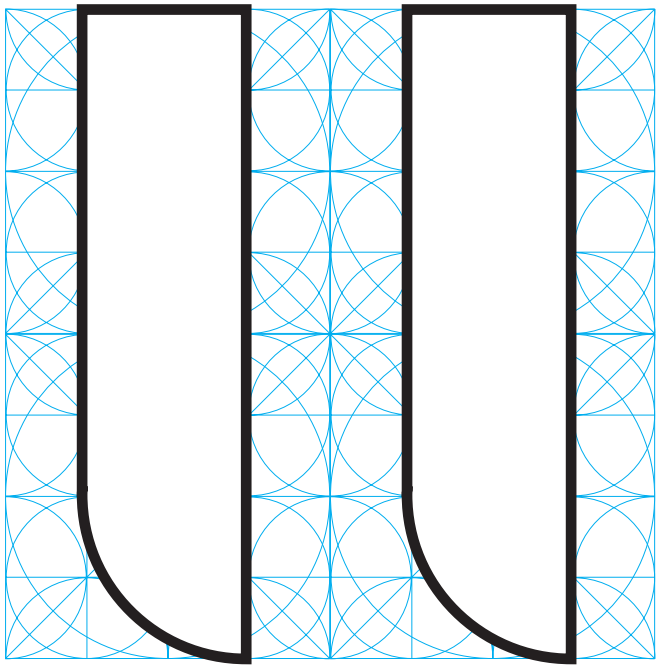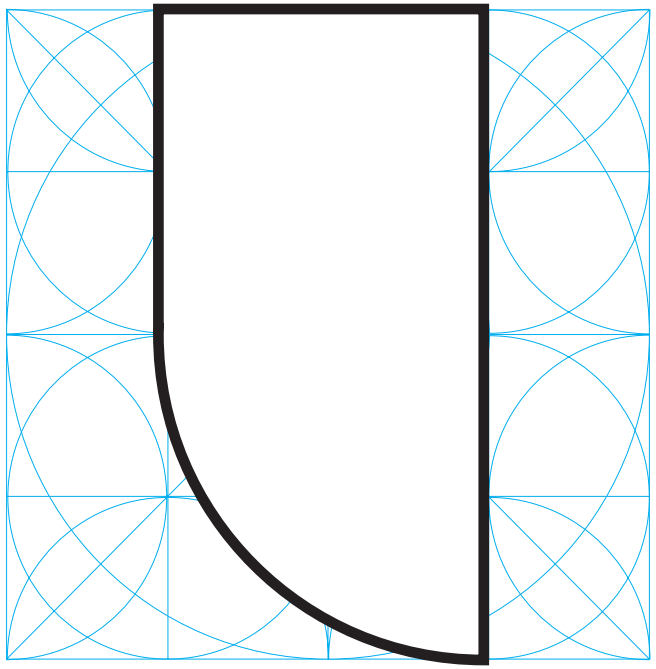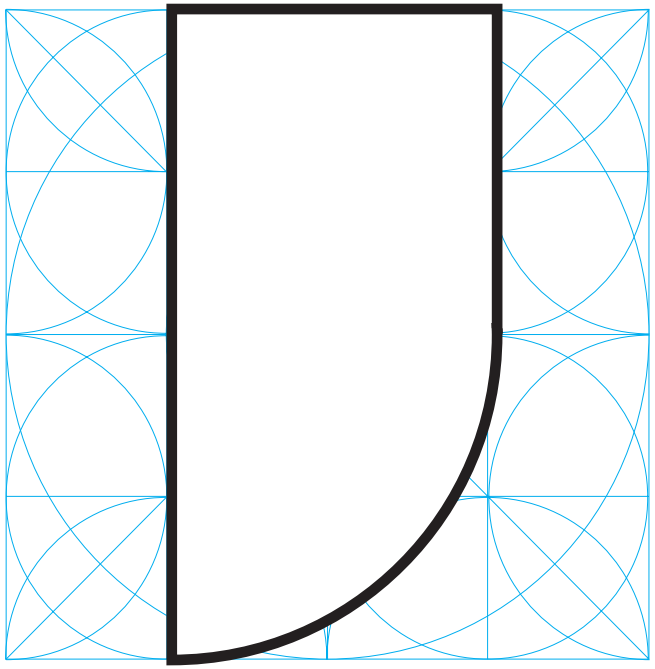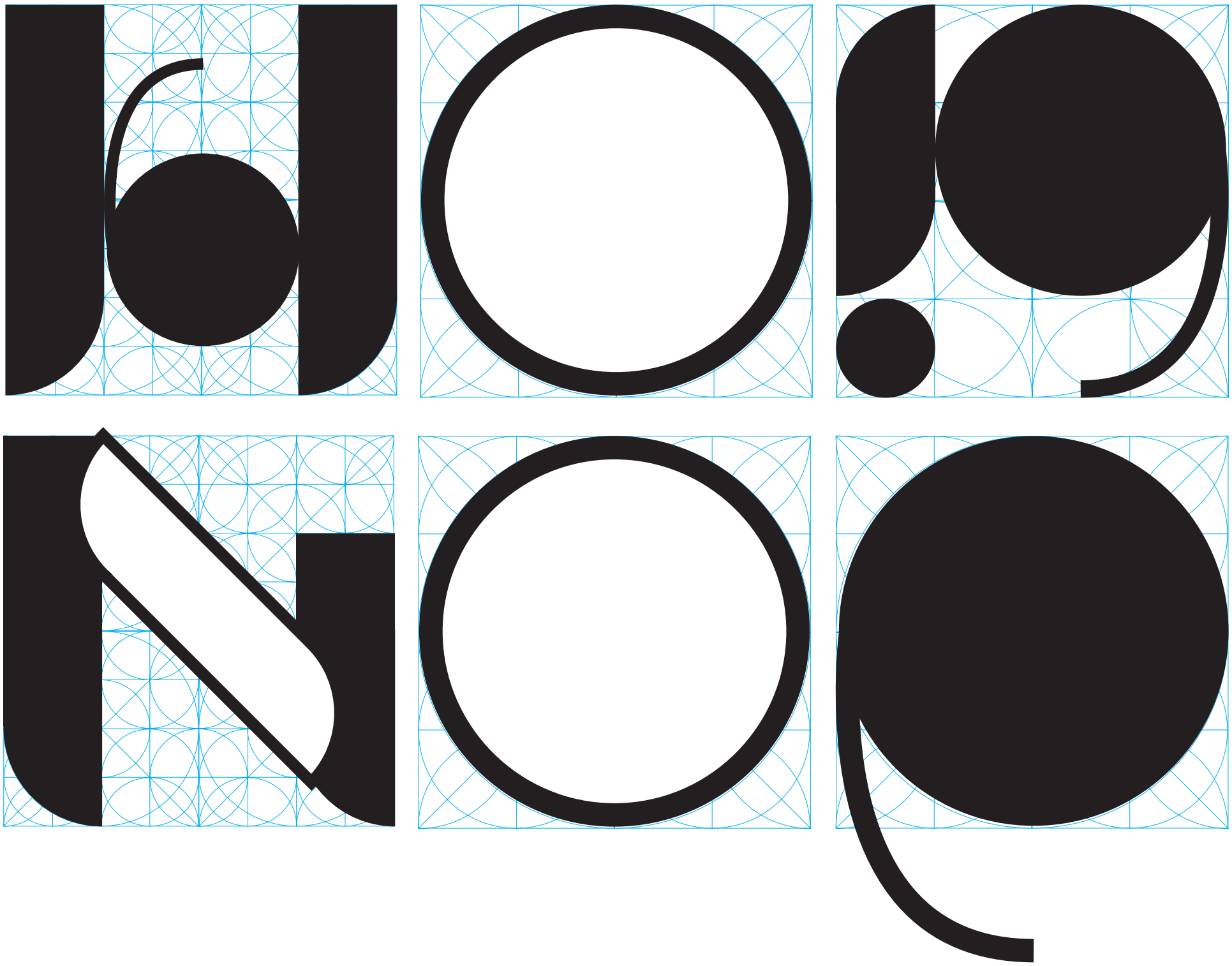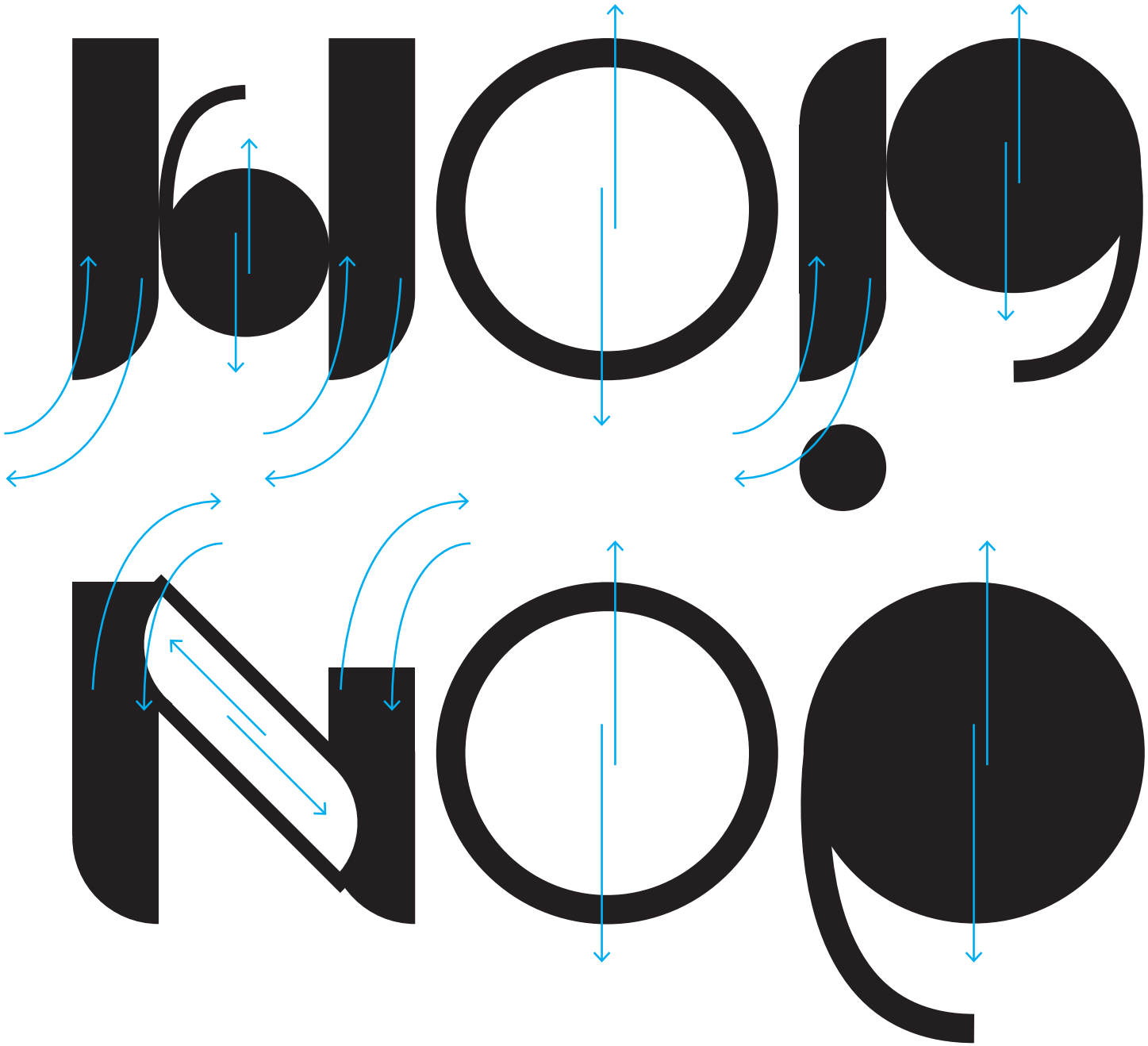
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