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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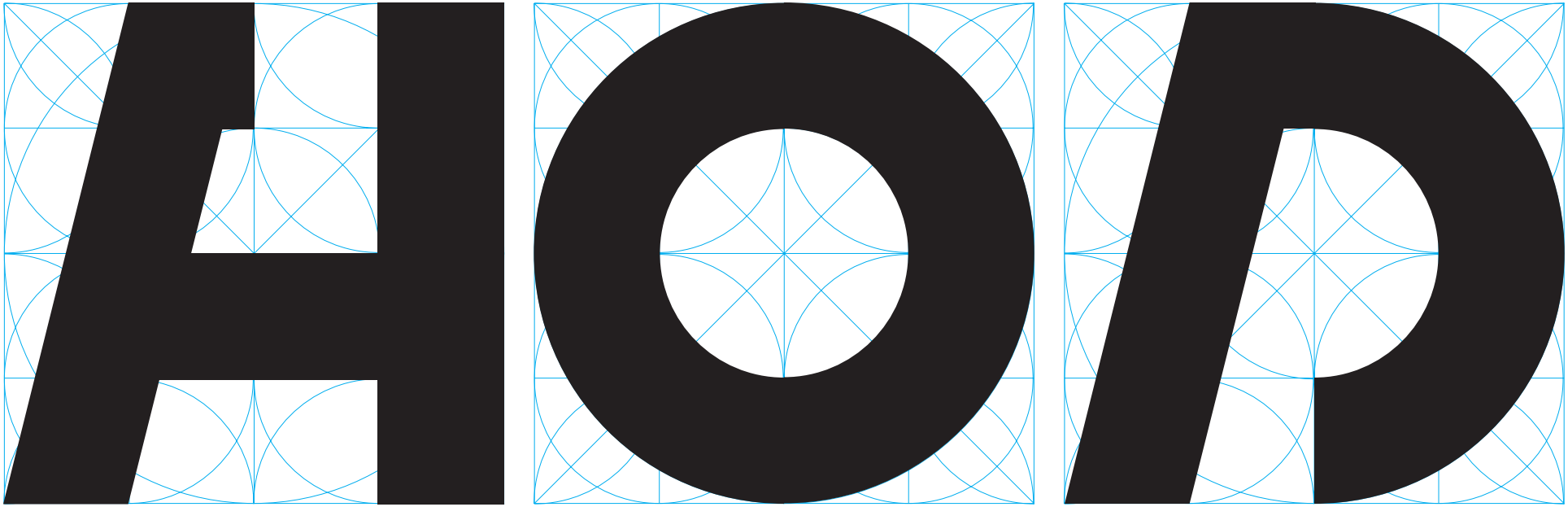
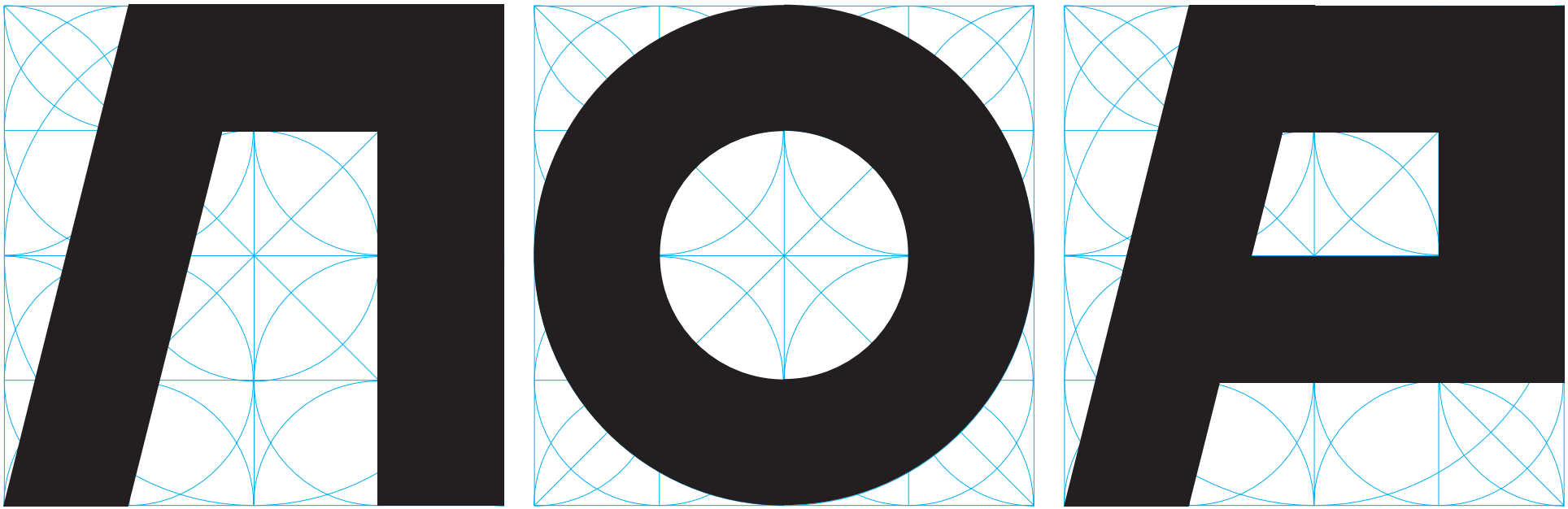
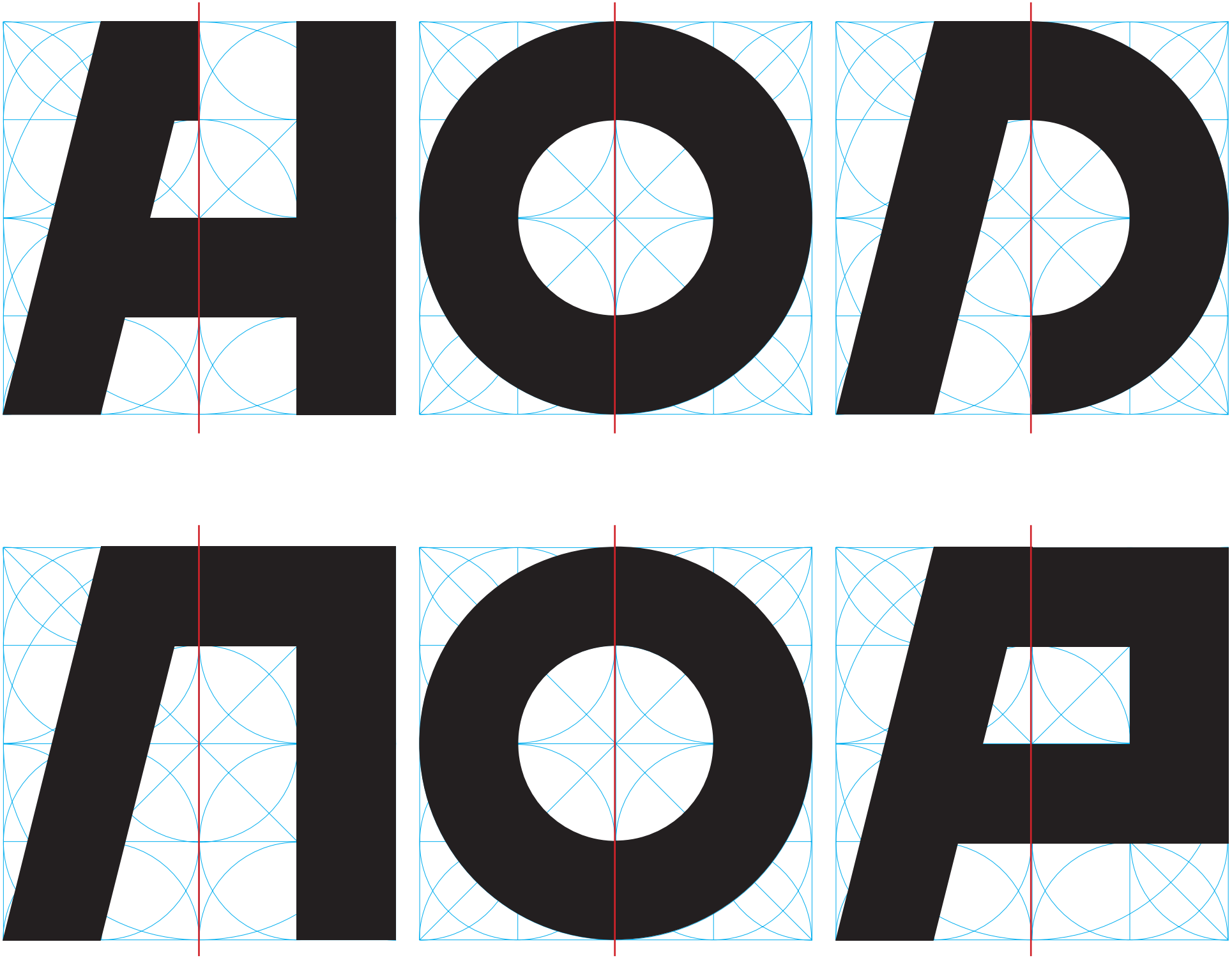
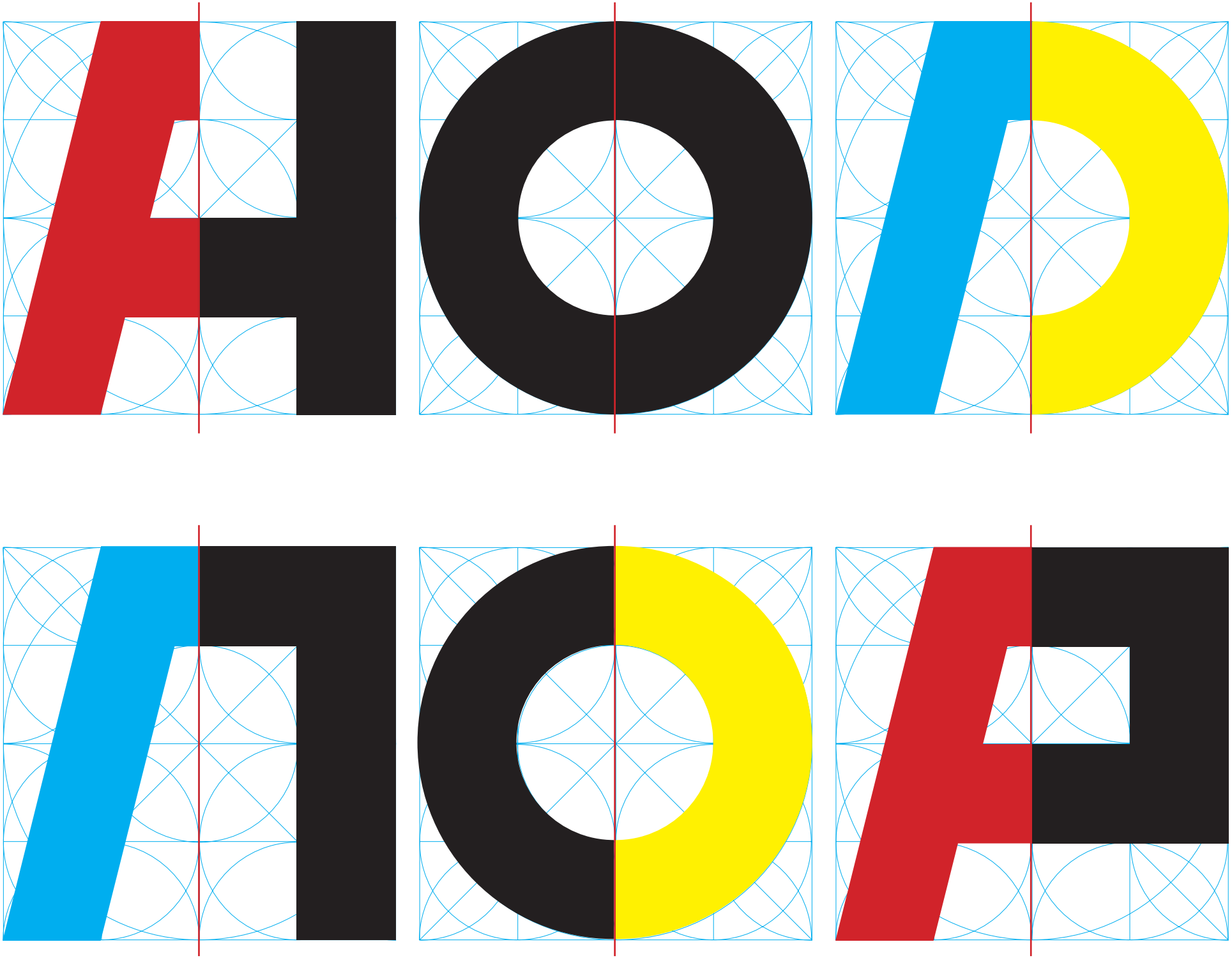




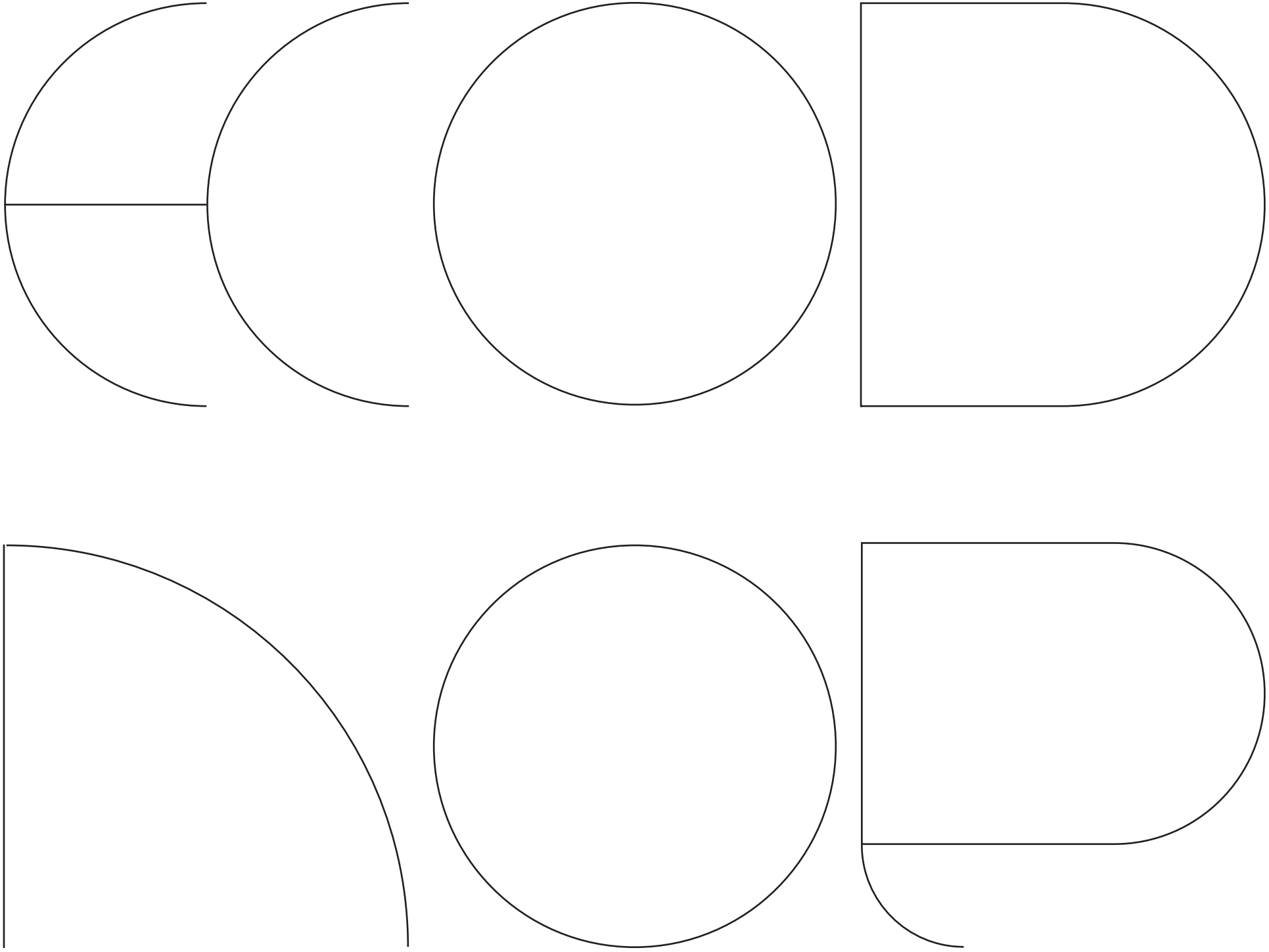


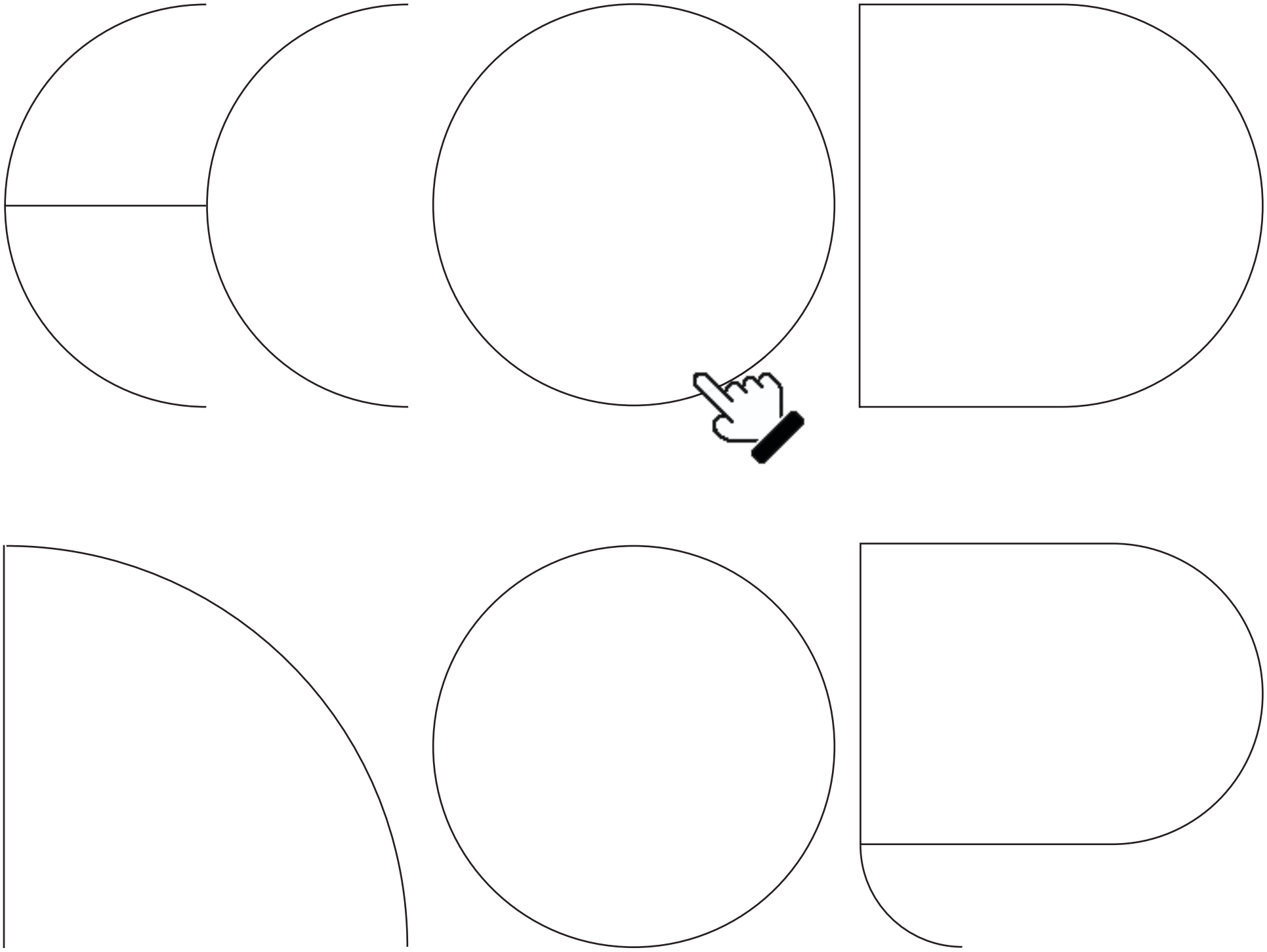


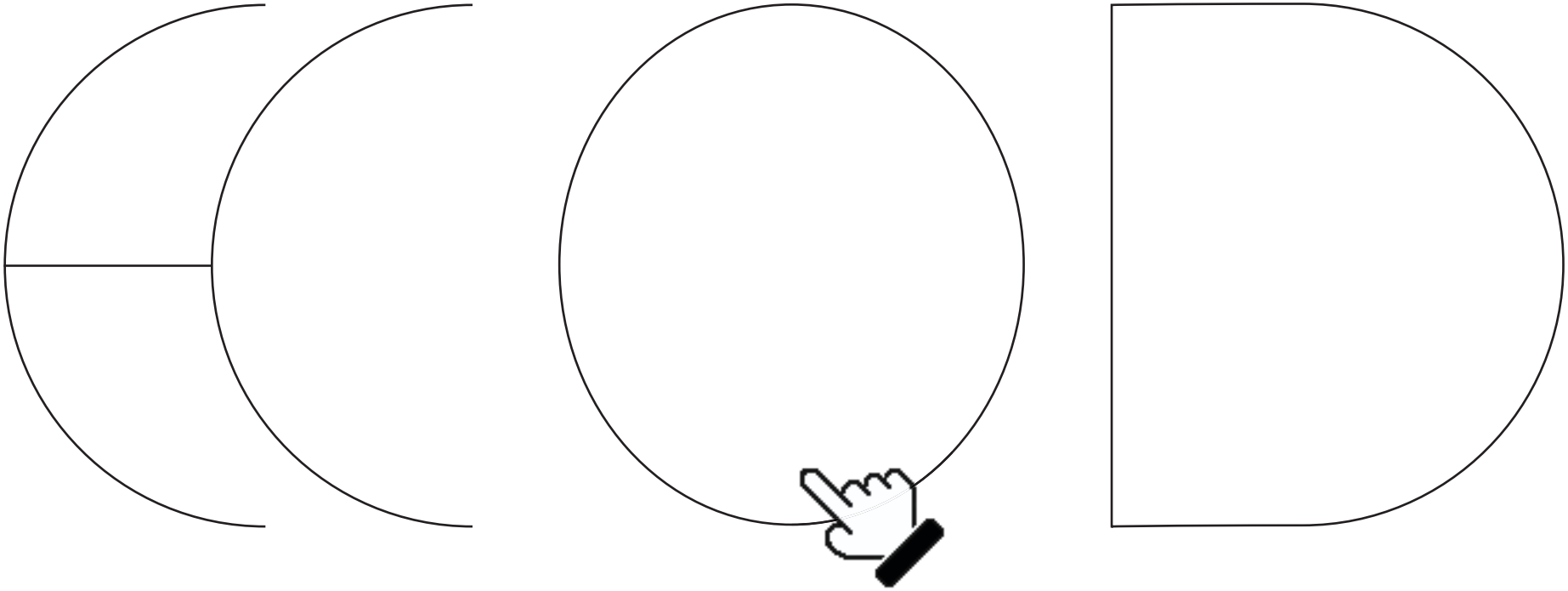
Airhead.

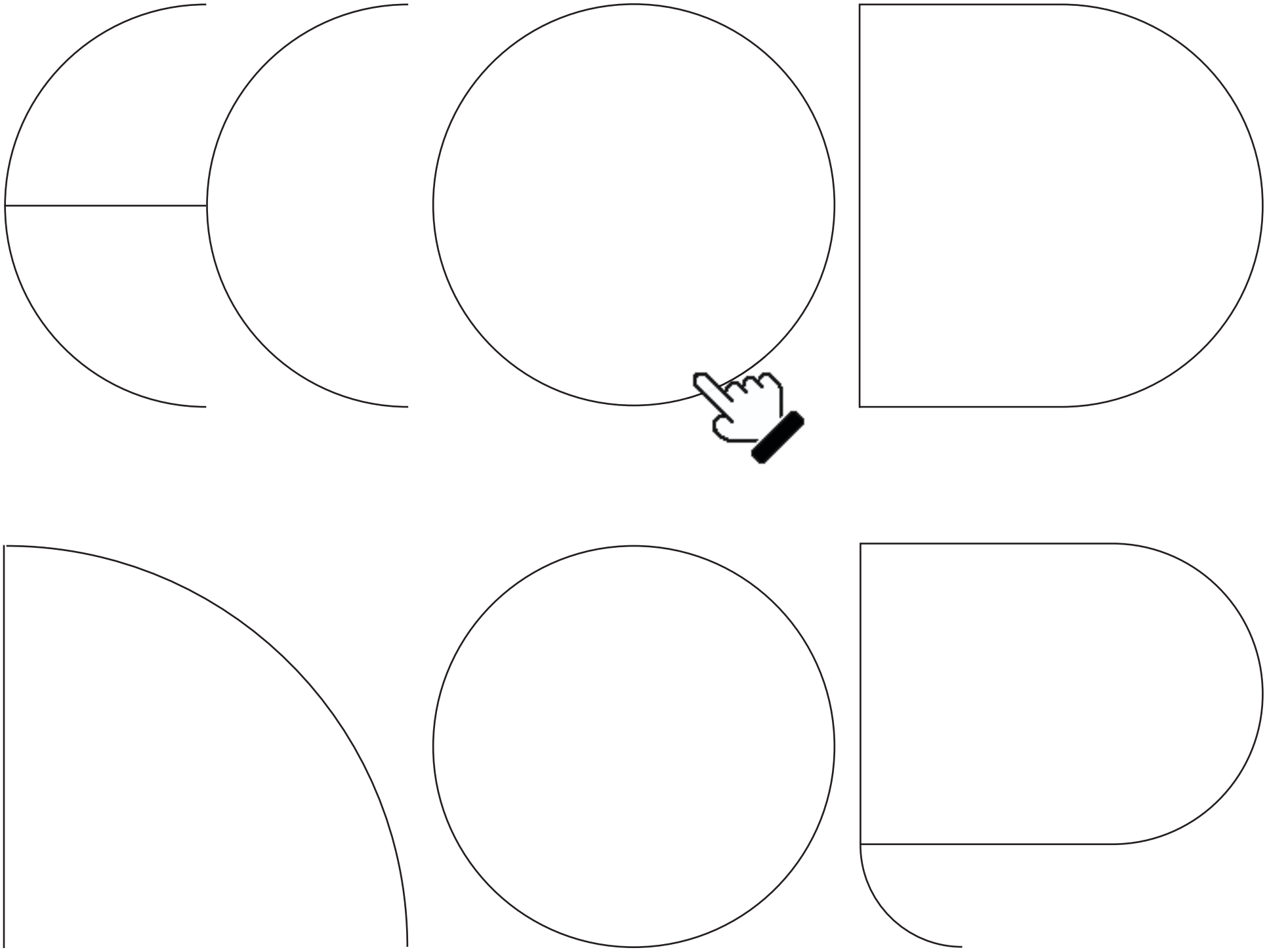
A typeface that was given an identity of an ‘airy’ nature. It can be interacted with by the user through hovering which changes its size, or shifts its border.

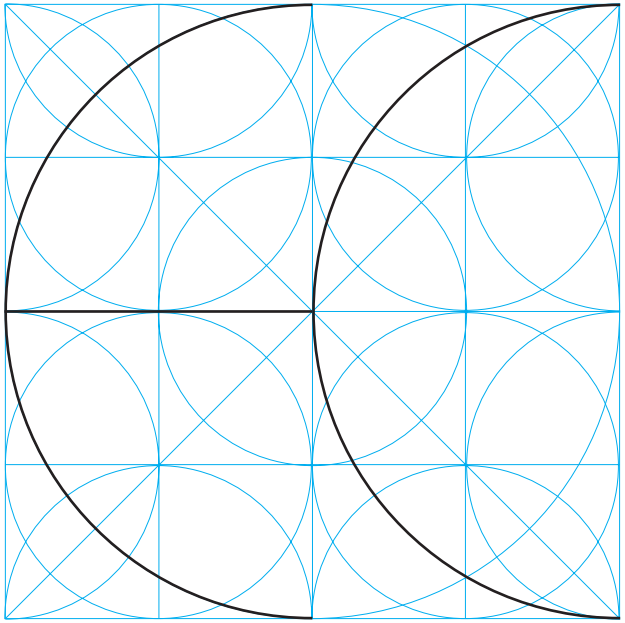
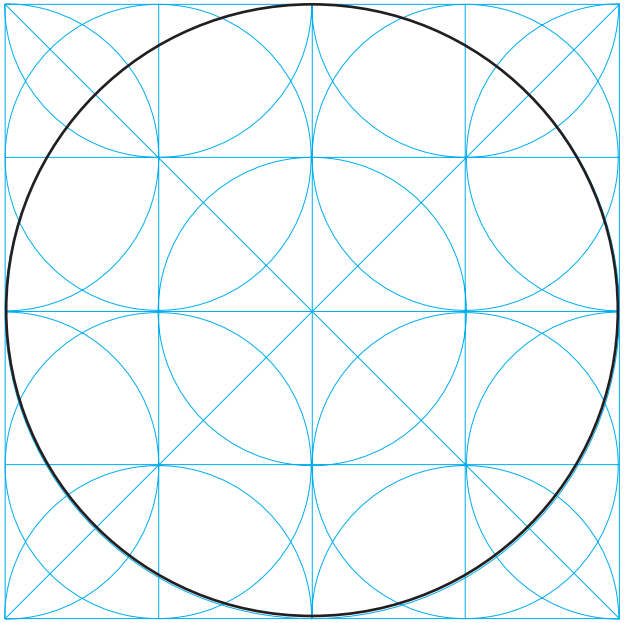
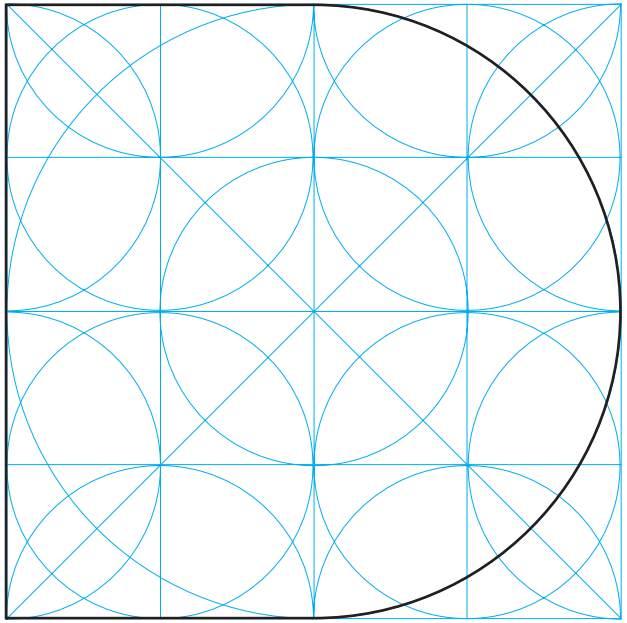
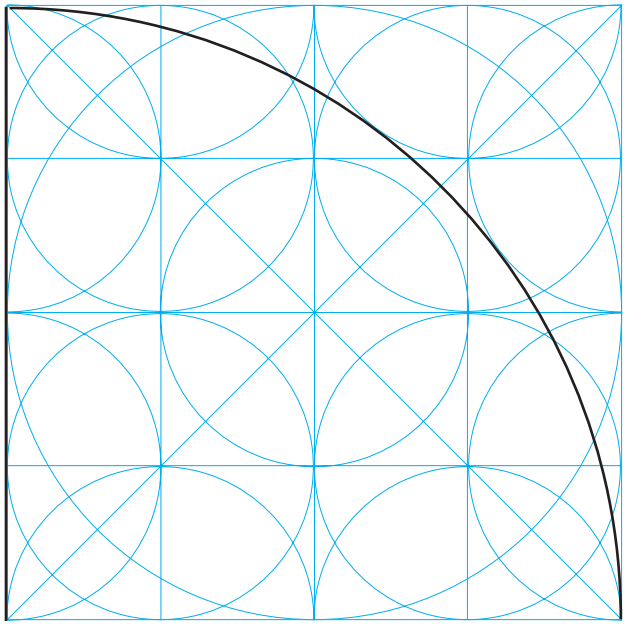
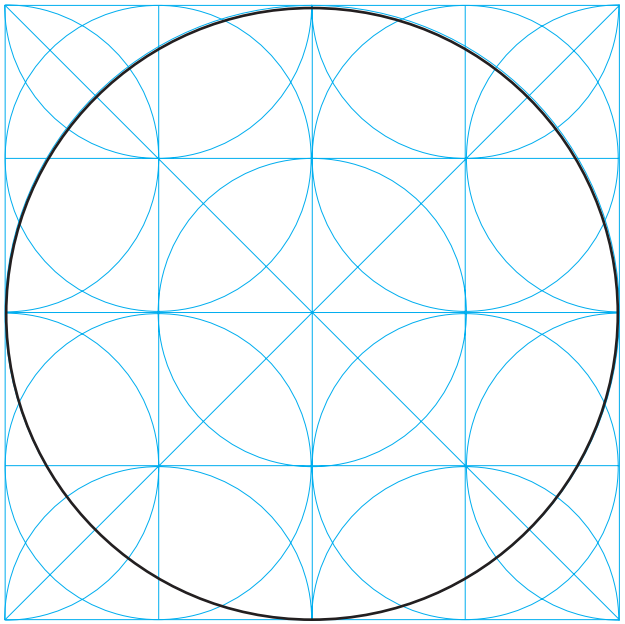
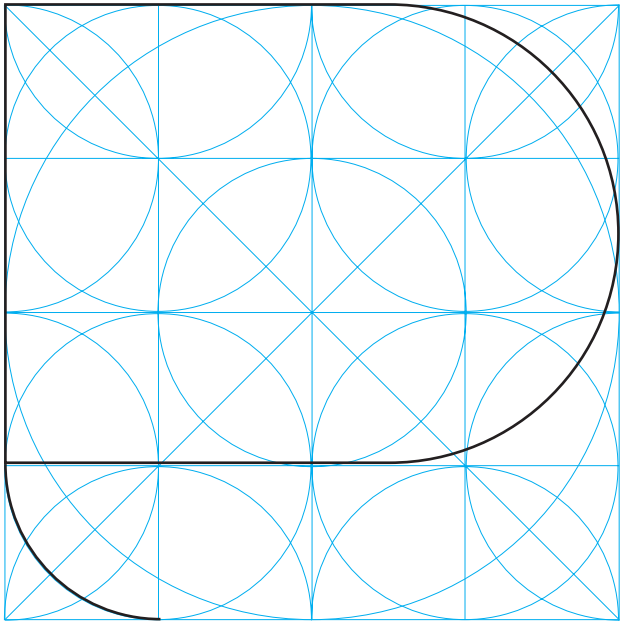
In this way, the typeface is attributed with a certain type of personality that is not imposing, but still invites some form of engagement.









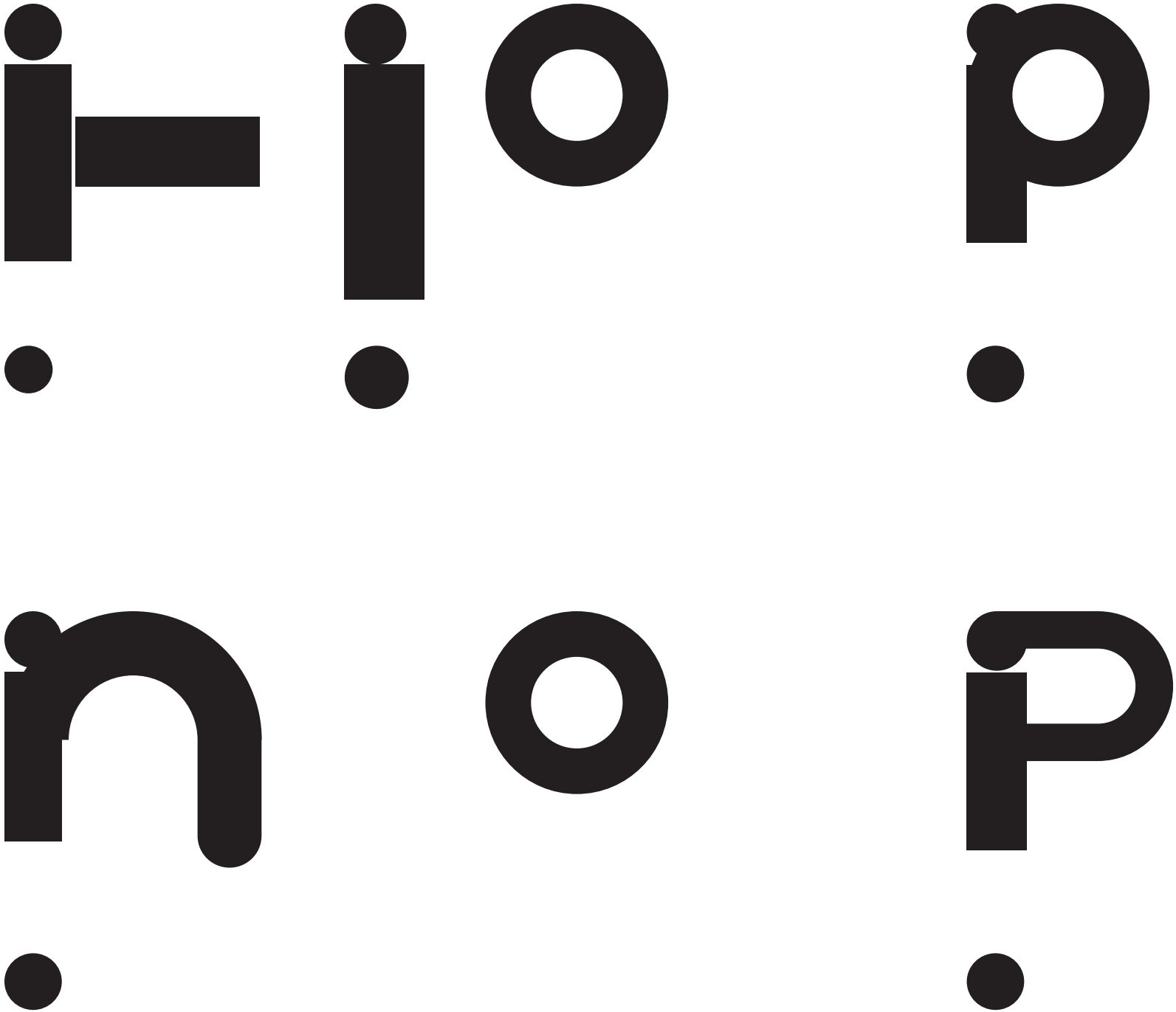







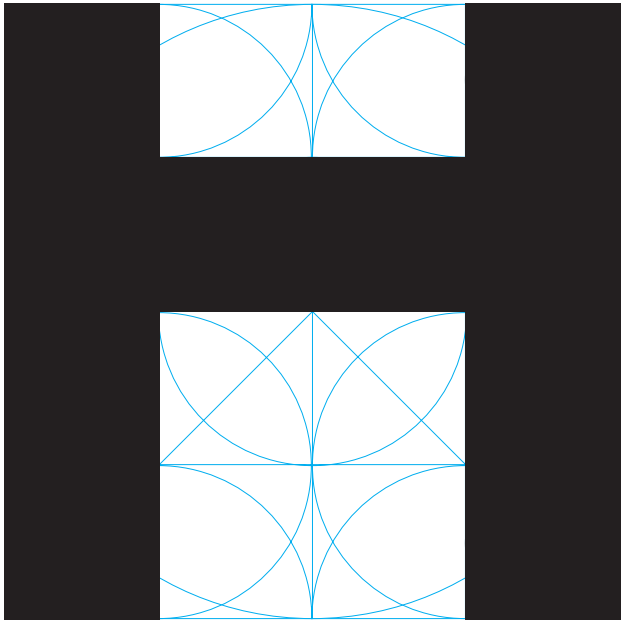
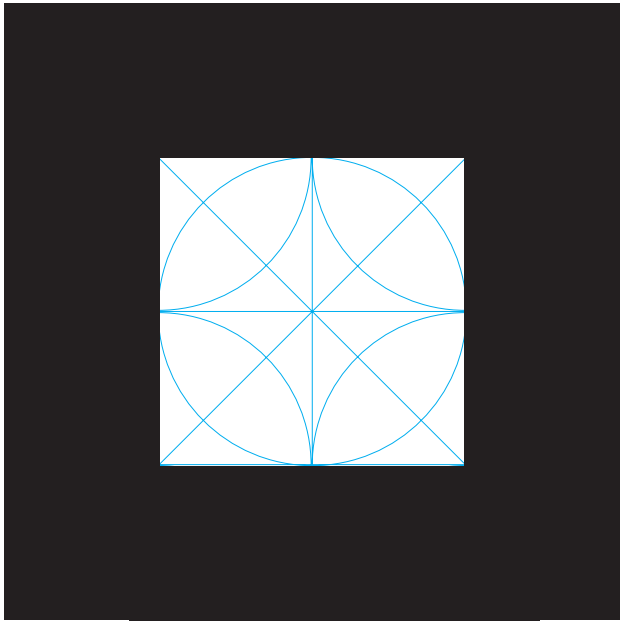
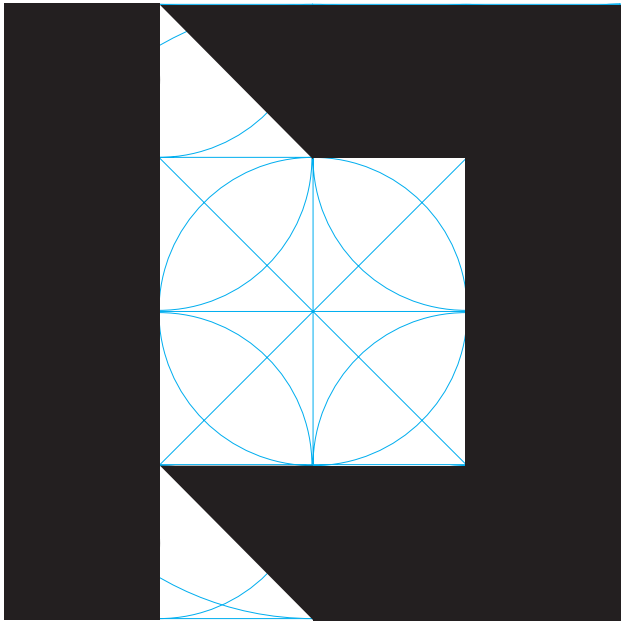
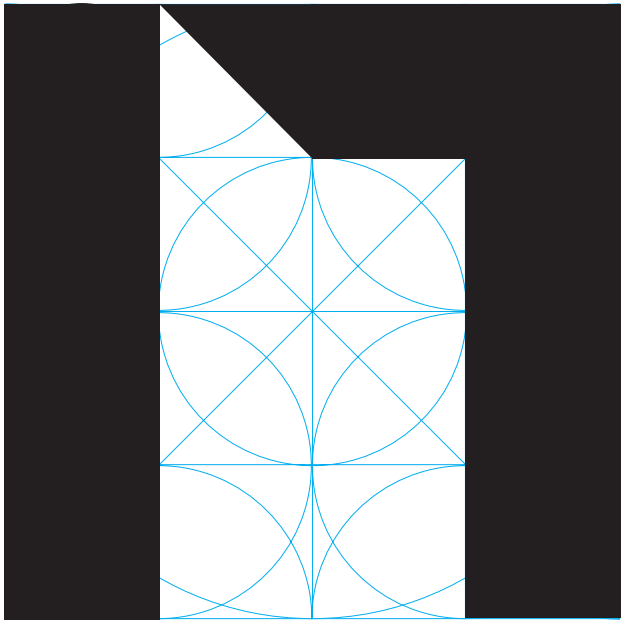
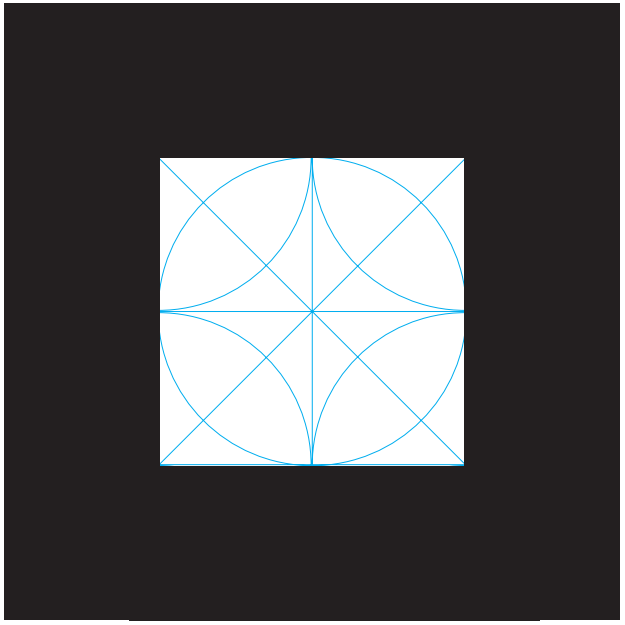
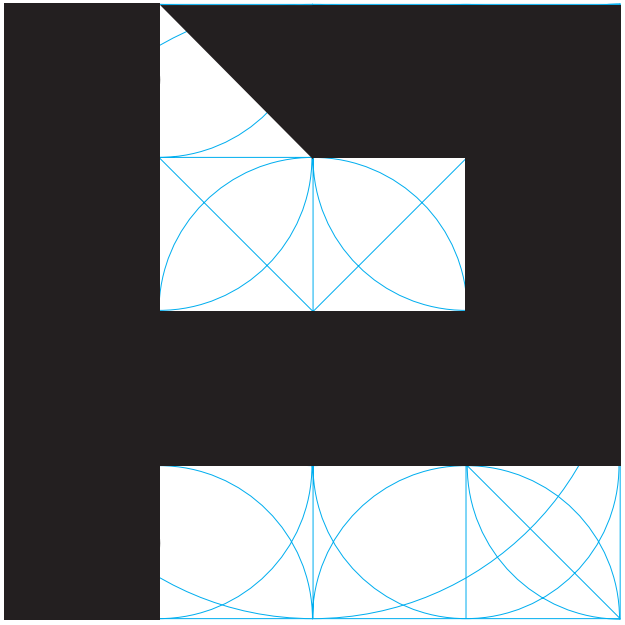
Flattery.

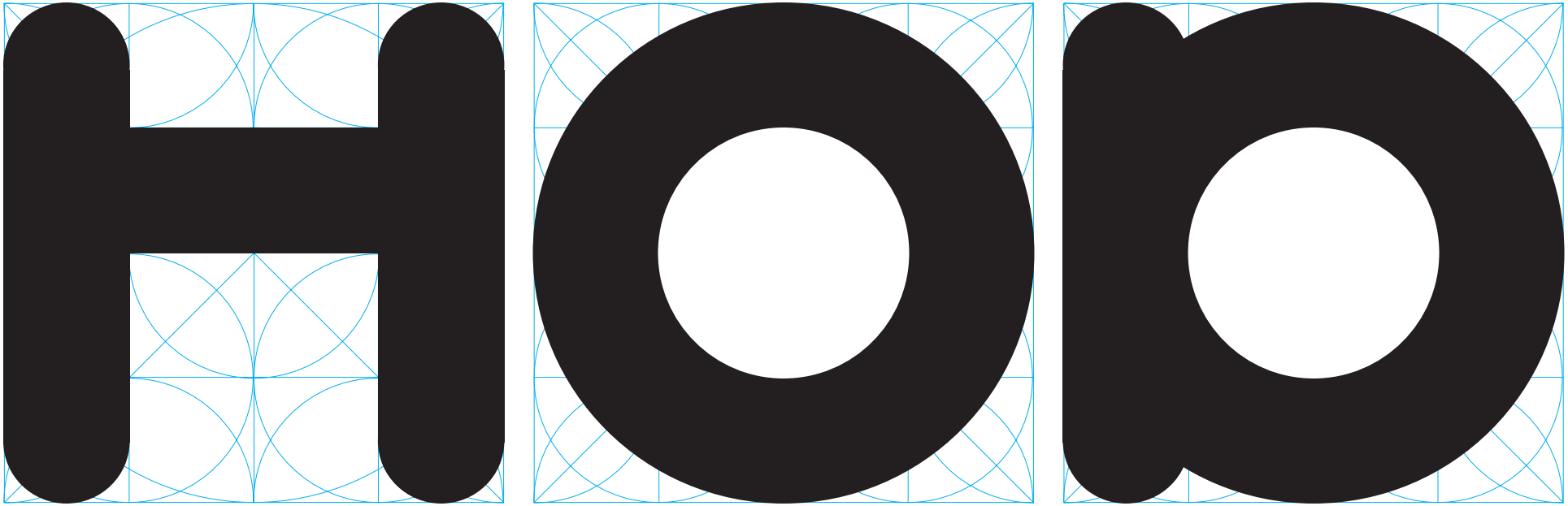
This series mimics the nature of flattery through displaying a typeface in transformation. First, the typeface is rigid, angular, and stiff, but upon engagement (hovering or 'instigating in flattery') the typeface becomes soft and round. If the user continues to hover, it gets smaller and smaller until it dissolves into nothing. When the user unhovers, it reverses this process.

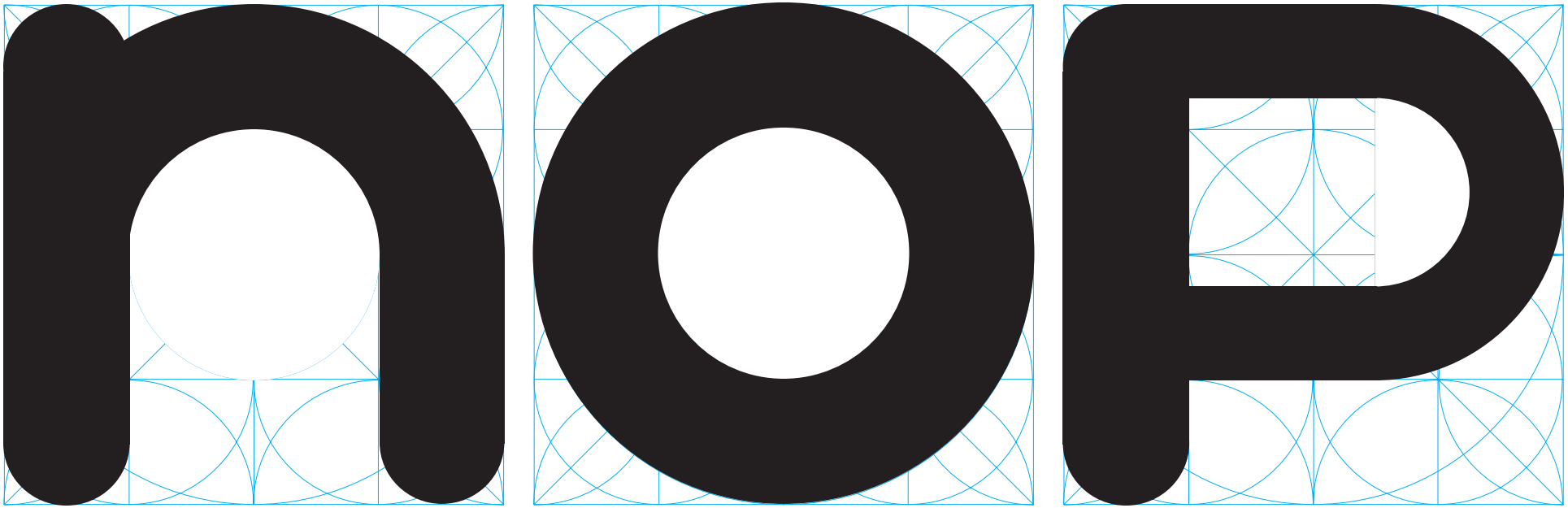
In this way, the typeface becomes an illustration of an emotion that is understood by many and may be interesting to see in progression.

HOP



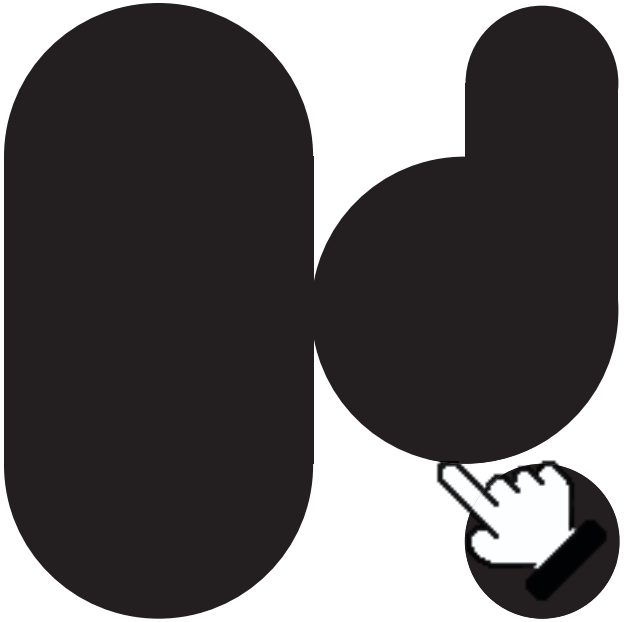


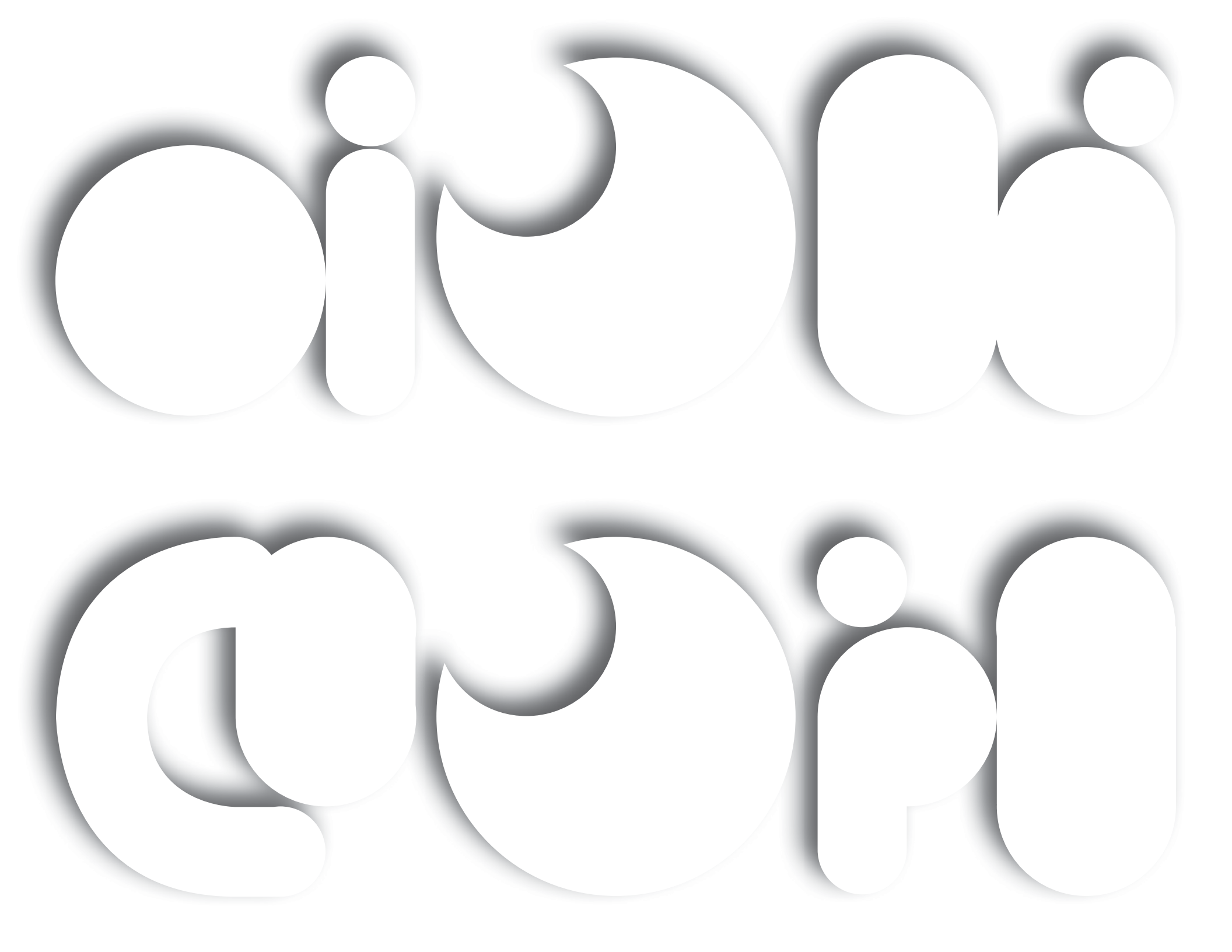


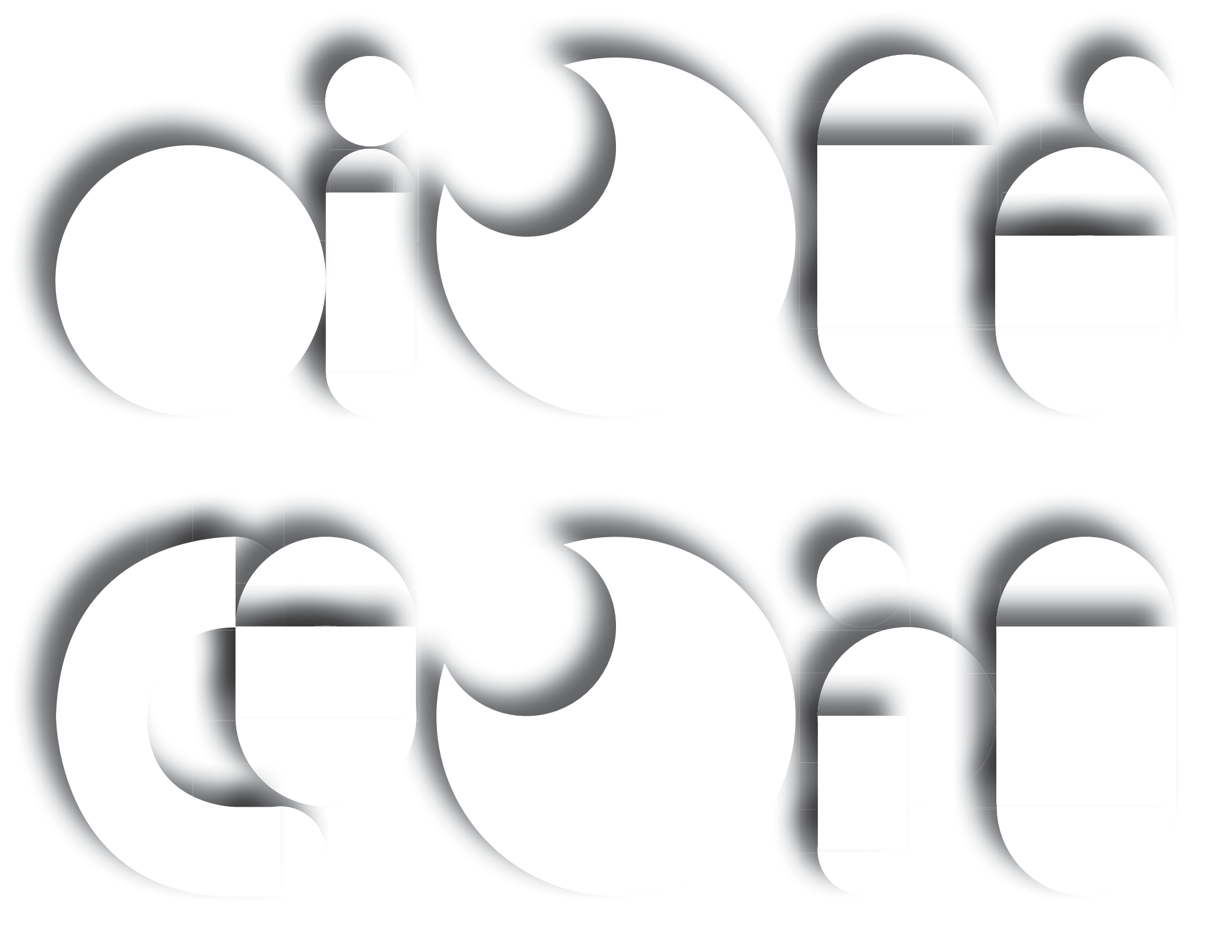
A Liar.

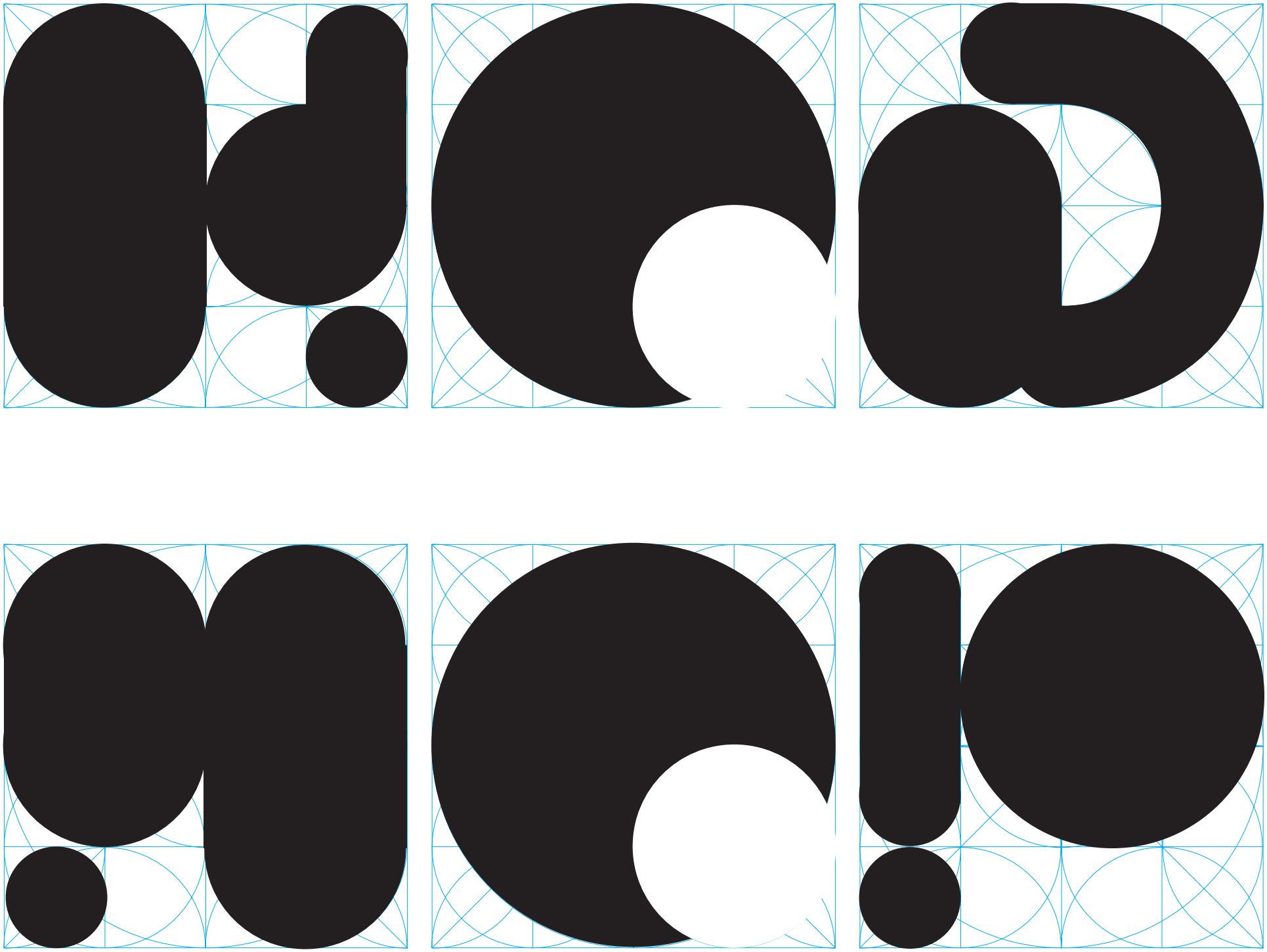
A typeface that only formally looks like a typeface during a brief period of time.
In the nature of deceit, this typeface first looks uniform and rigid, but upon engagement (hovering) starts to morph into what seems to be a letter. The final state of transformation is an undefinable ‘blob’-like shape 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.









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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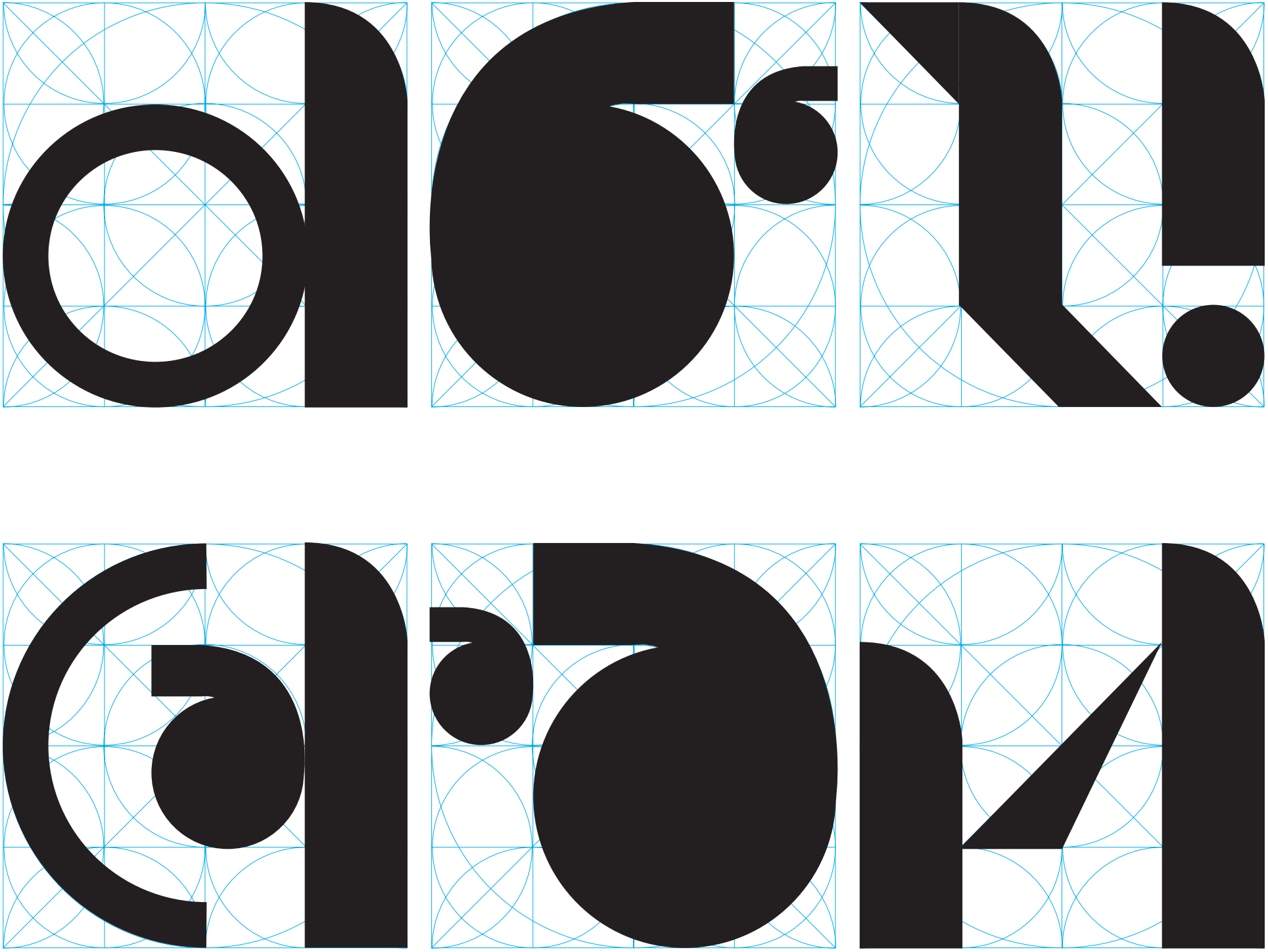
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