

# Generative Type

Welcome!

Hi! This is Lynne.

I'm a letterform designer.

**SVÍČKOVÁ**  
MØRBRADBØF  
**APPELTAART**  
**GUMBO**  
couscous  
**SUGAR**  
FILMJÖLK  
**HARÐFISKUR**

EINE STRASSE  
ÍþRÓTTIR  
SCHON  
ESFORÇO  
ØLLEBRØD  
PROOST

BEHOLD  
AMPERSANDIST  
& & &  
& & &  
NOTABLE  
& BOLD  
angels  
loved  
RESONANT  
& I ST

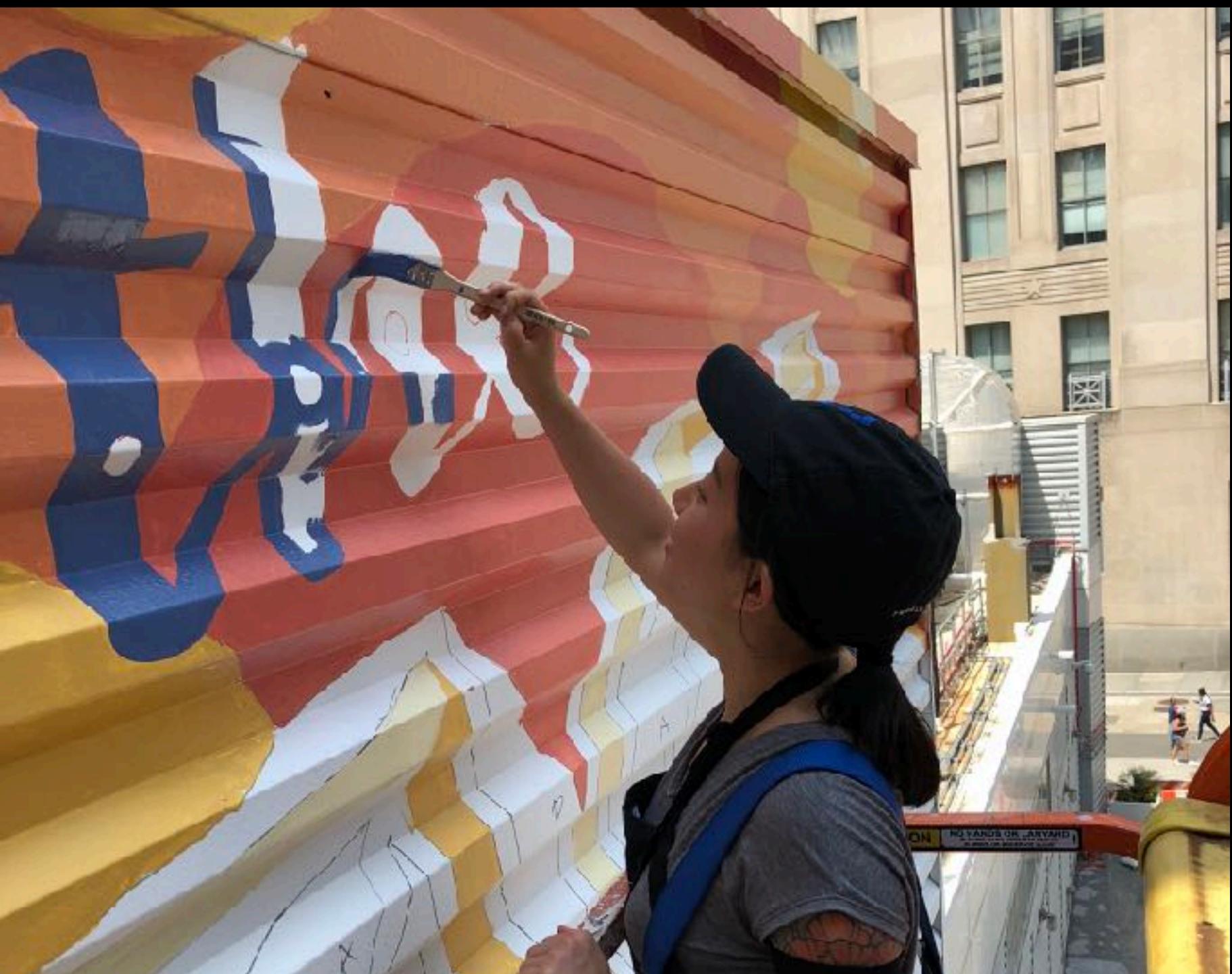
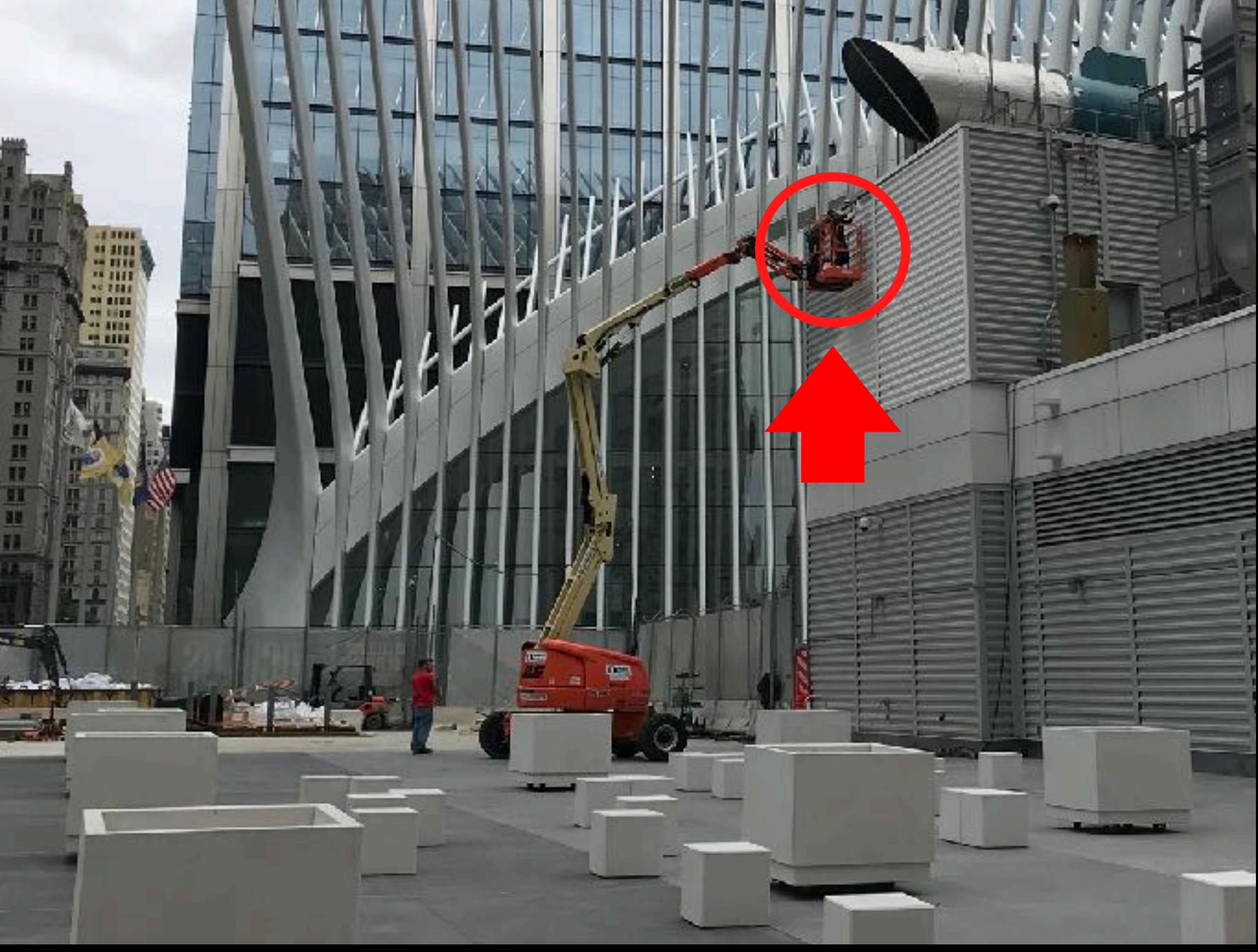




Welcome to the

FUTURE

LYNNE YUN

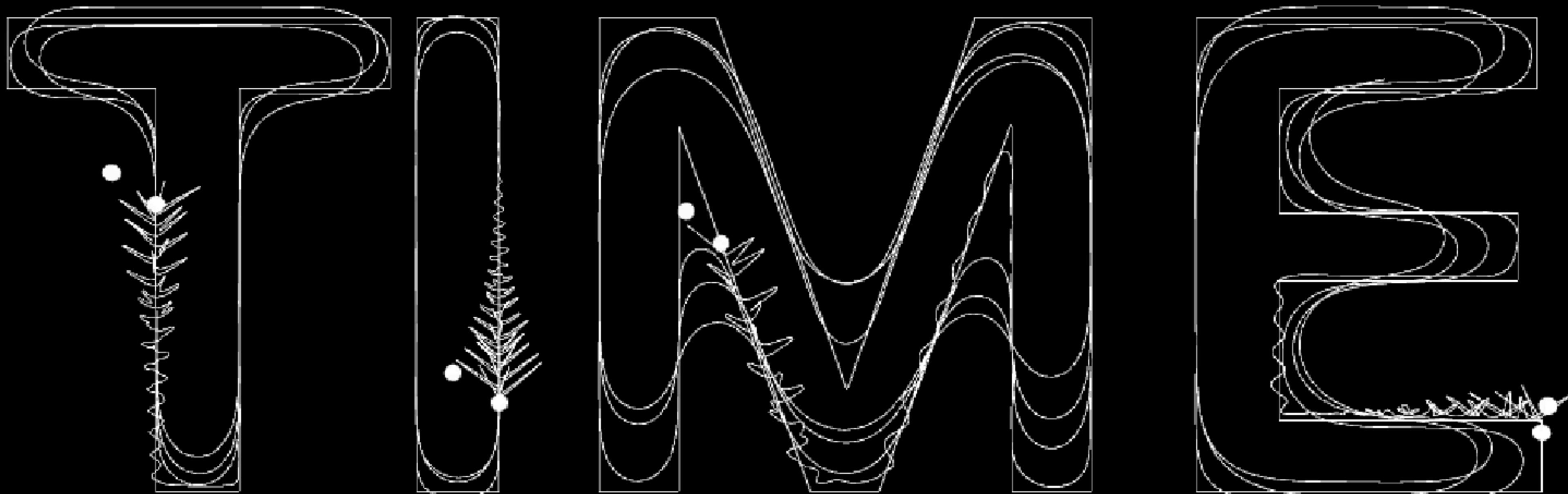




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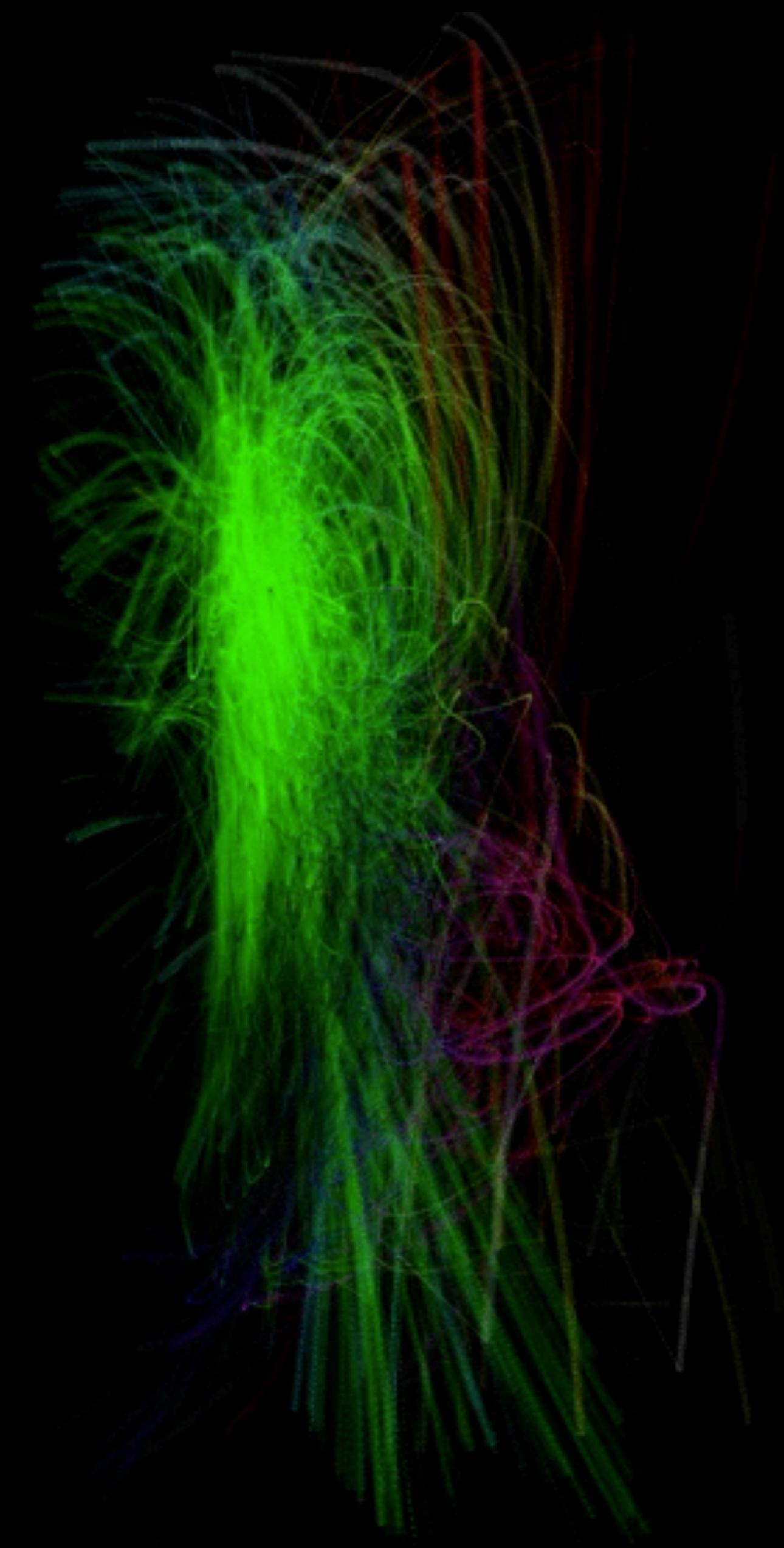
Google!

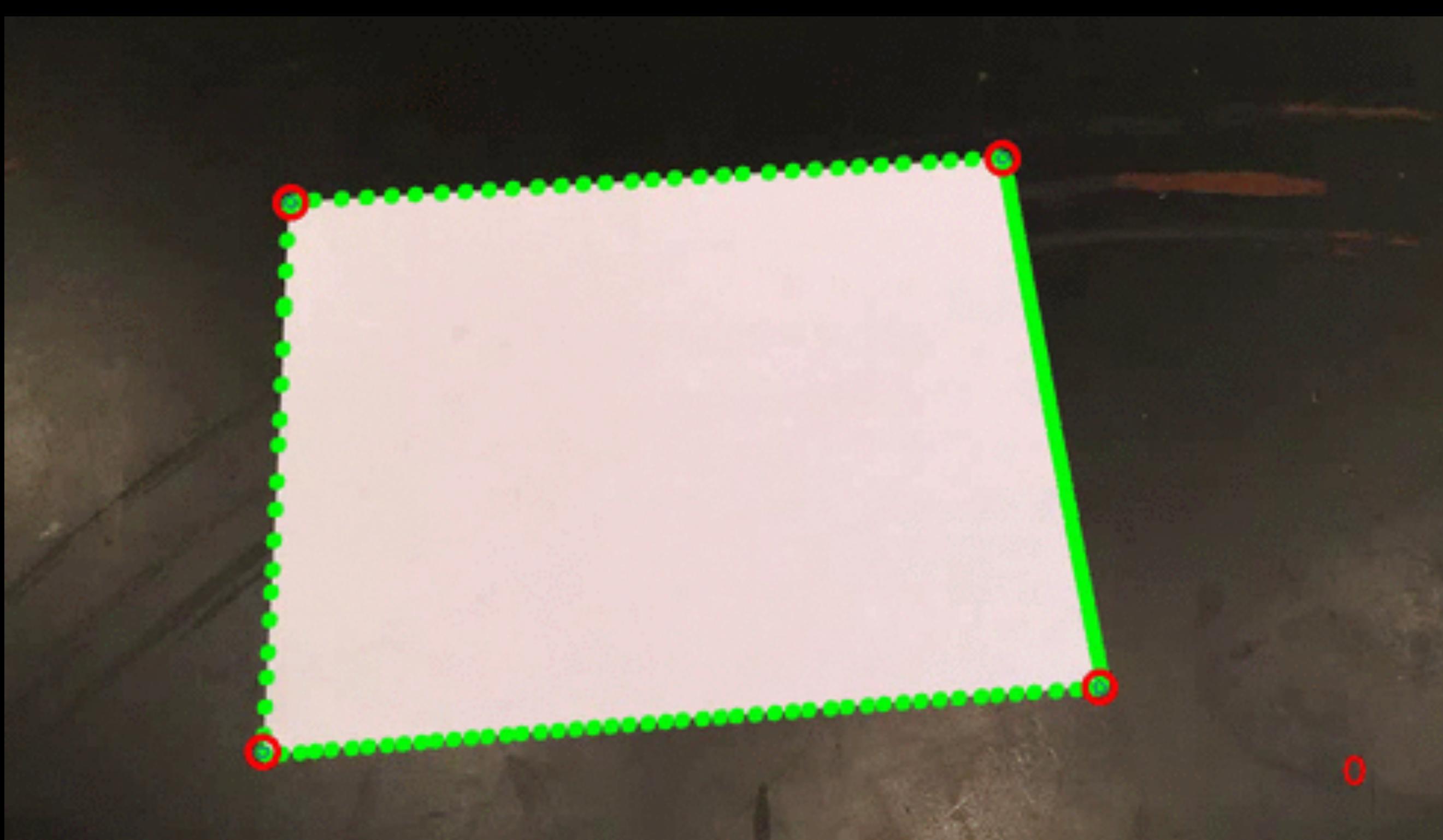
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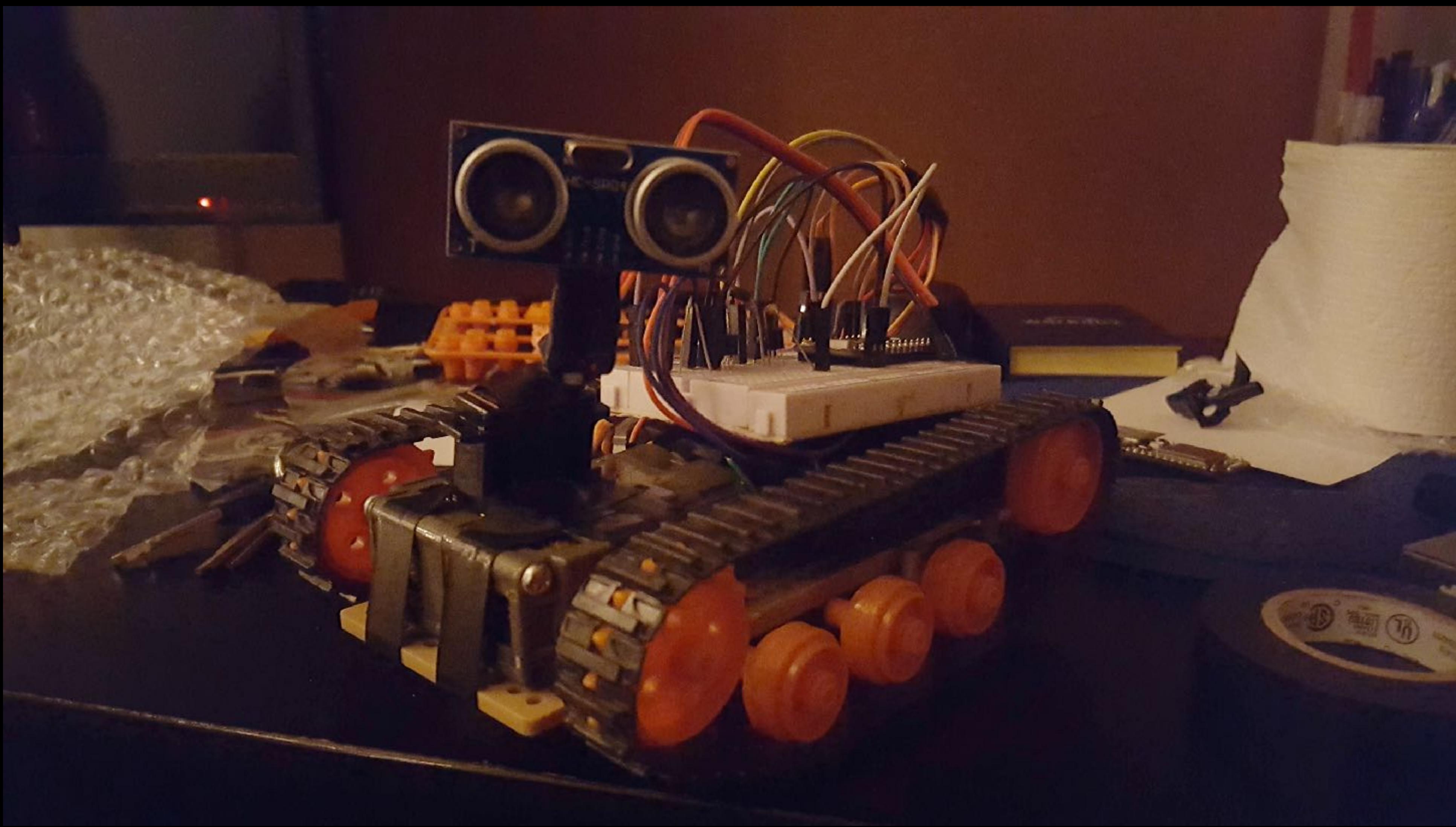
Hi! This is Kevin.

I'm a software developer (:











K



 Let's do roundtable intros!

# Semester Overview

What will we be doing over the next 10 weeks?

👉 [github.com/SpaceTypeContinuum/generative-typography](https://github.com/SpaceTypeContinuum/generative-typography)

A screenshot of a GitHub repository page titled "SpaceTypeContinuum/generative-typography". The page displays the contents of the "README.md" file. The title "Generative Typography" is followed by a large, bold, green rectangular graphic containing the words "TYPOGRAPHY" in blue and "GENERATIVE" in white. Below the graphic, a bulleted list provides course details: "Type@Cooper Public Workshop Summer 2020", "6:30–9:30pm on Tuesdays, June 2nd to Aug 4th", "Instructors: [Lynne Yun](#), [Kevin Yeh](#)", and "Course Discussion: Slack". A section titled "Course Description" includes a paragraph about the evolution of typography and its recent digital manipulation. The bottom left corner of the page features the text "©Lynn".

SpaceTypeContinuum/generative-typography

github.com/SpaceTypeContinuum/generative-typography

Apps Monies NYULib Proxy link

README.md

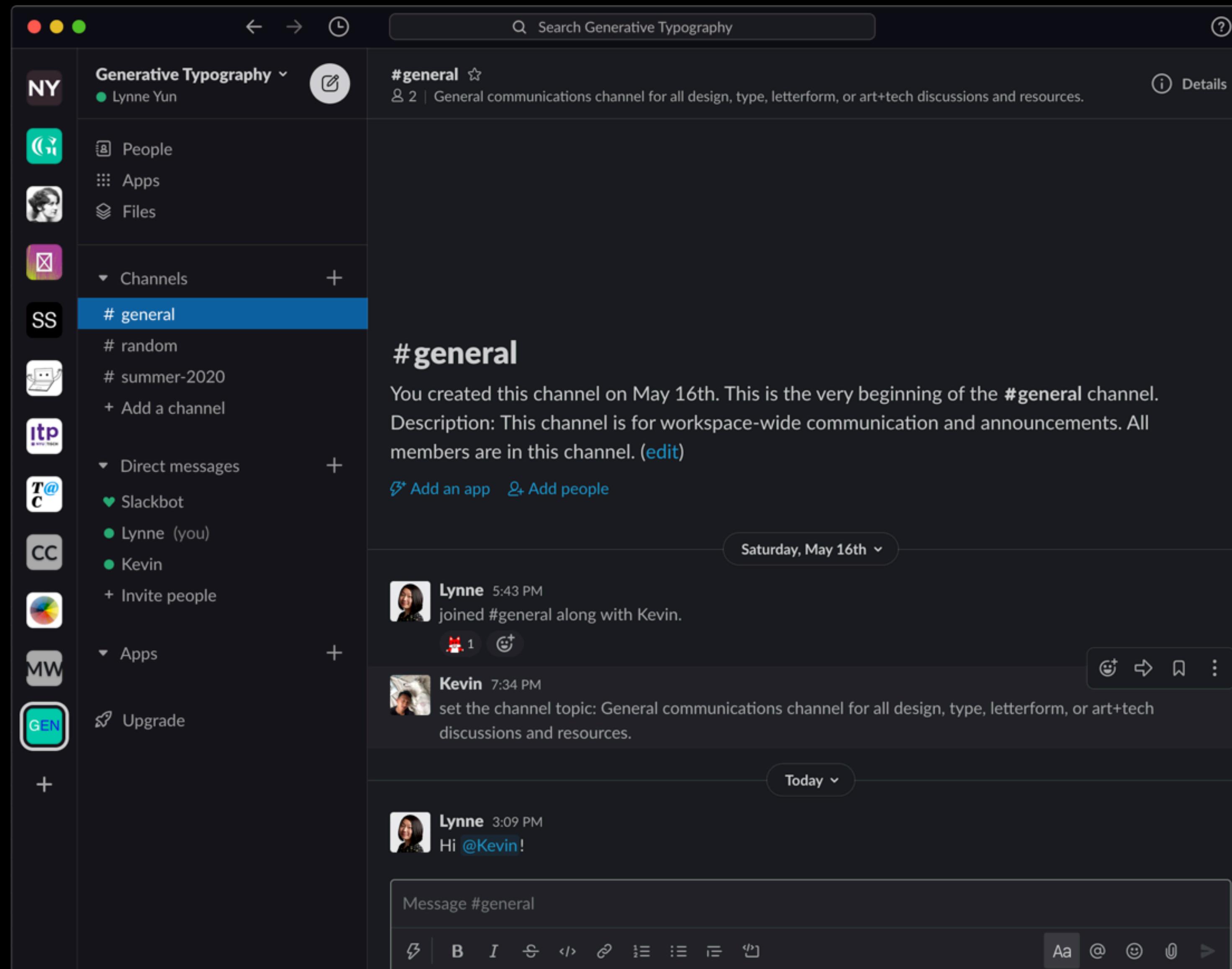
# Generative Typography

- Type@Cooper Public Workshop Summer 2020
- 6:30–9:30pm on Tuesdays, June 2nd to Aug 4th
- Instructors: [Lynne Yun](#), [Kevin Yeh](#)
- Course Discussion: Slack

## Course Description

Since the invention of written language, typography as a practice has existed and adapted to the many forms of human expression — from being cast in metal to being manipulated within photographic mediums. Recently, the ability to engage in visual coding through the browser has become easier than ever, opening the doors for creatives to generate and digitally manipulate font structures and layouts to create new and exciting compositions.

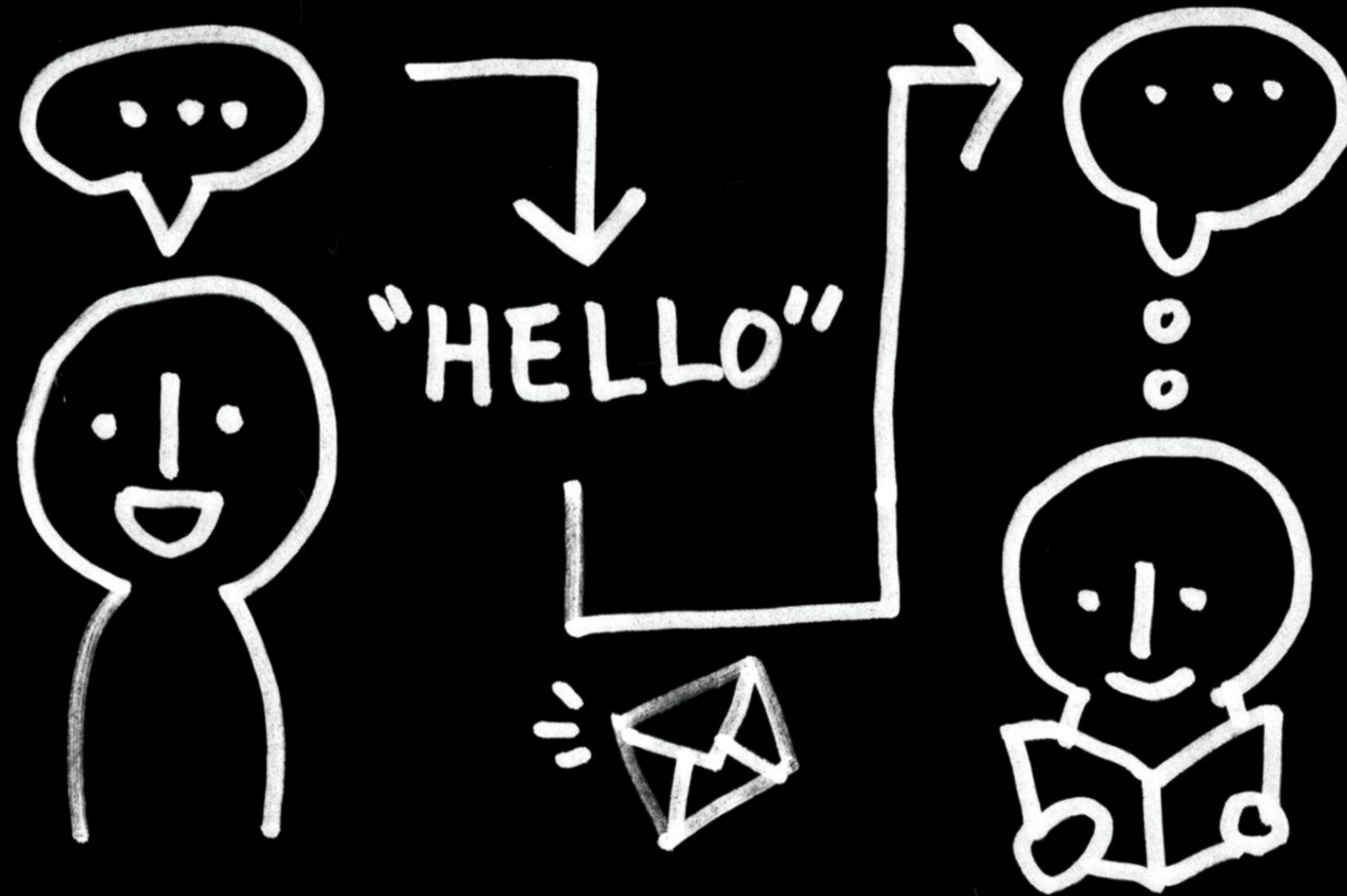
# 👉 Share, ask, comment, hang out on Slack!



# Languages as Code Systems



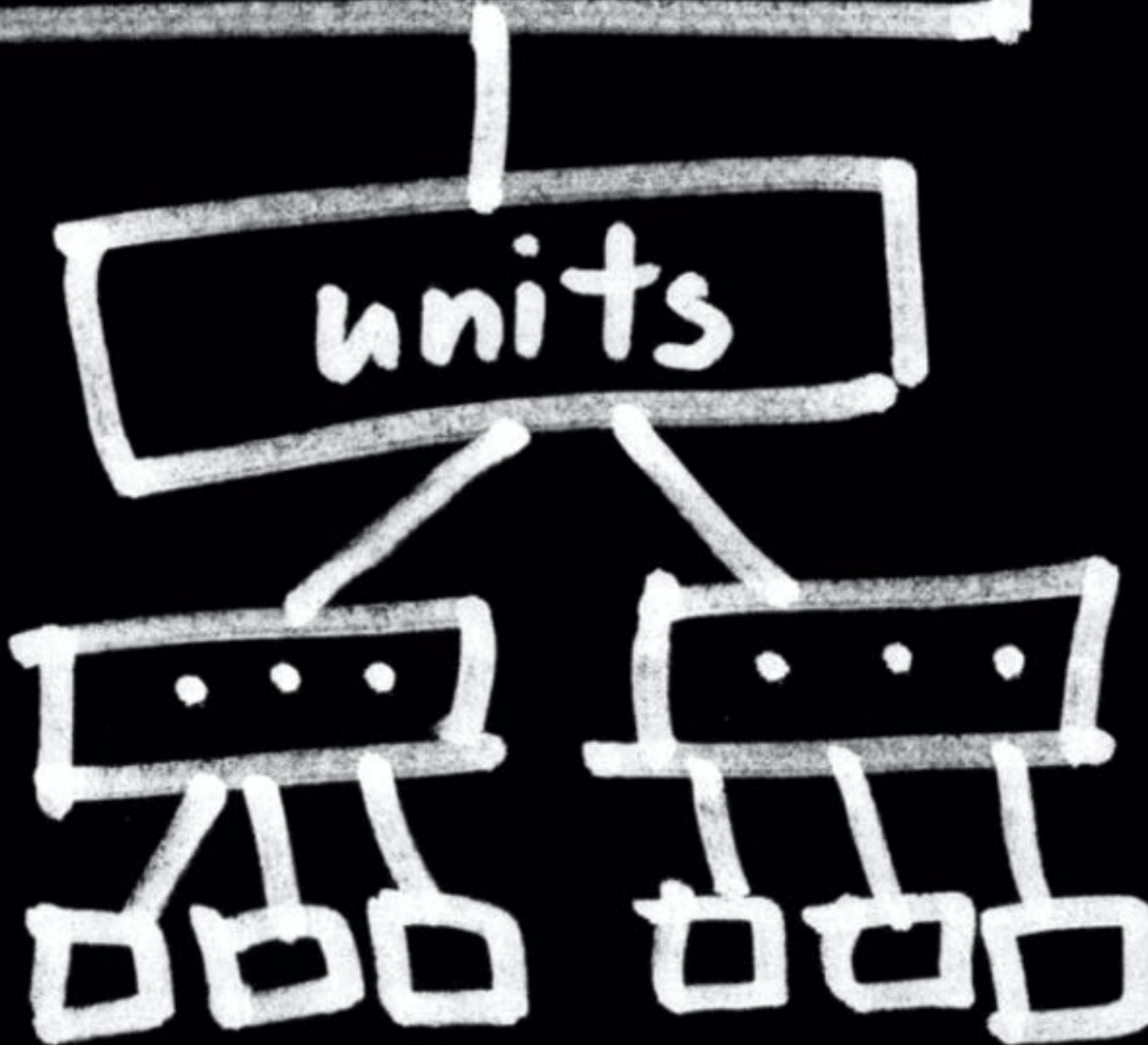
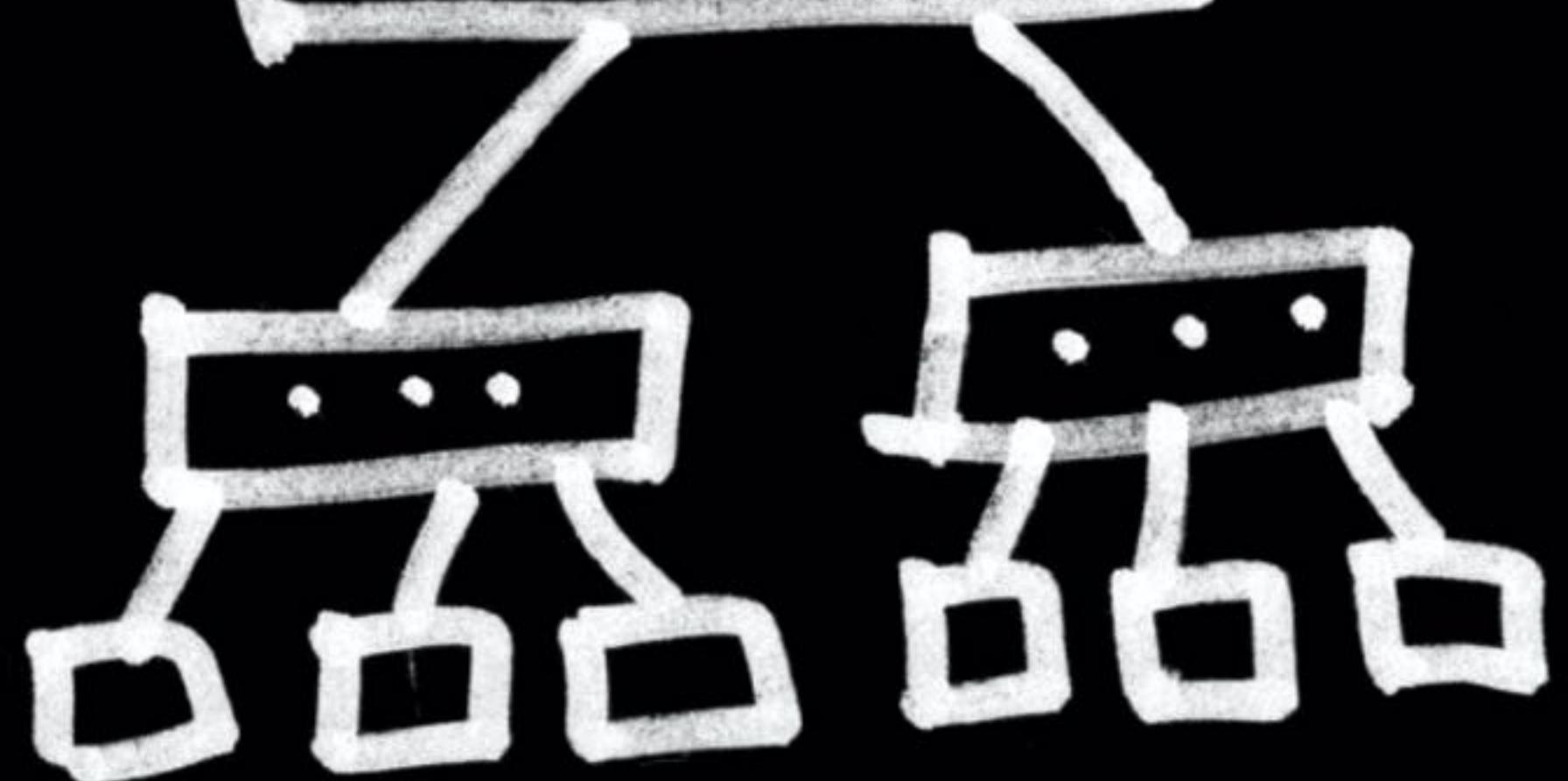
technology → "science of craft"

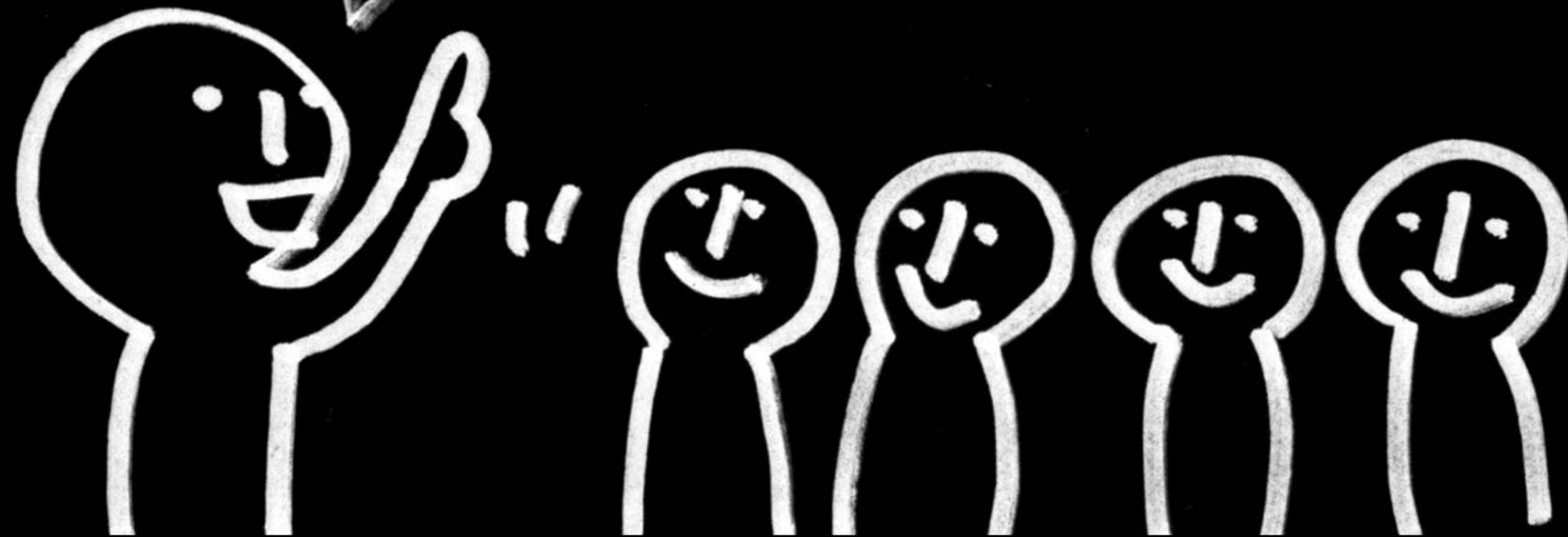


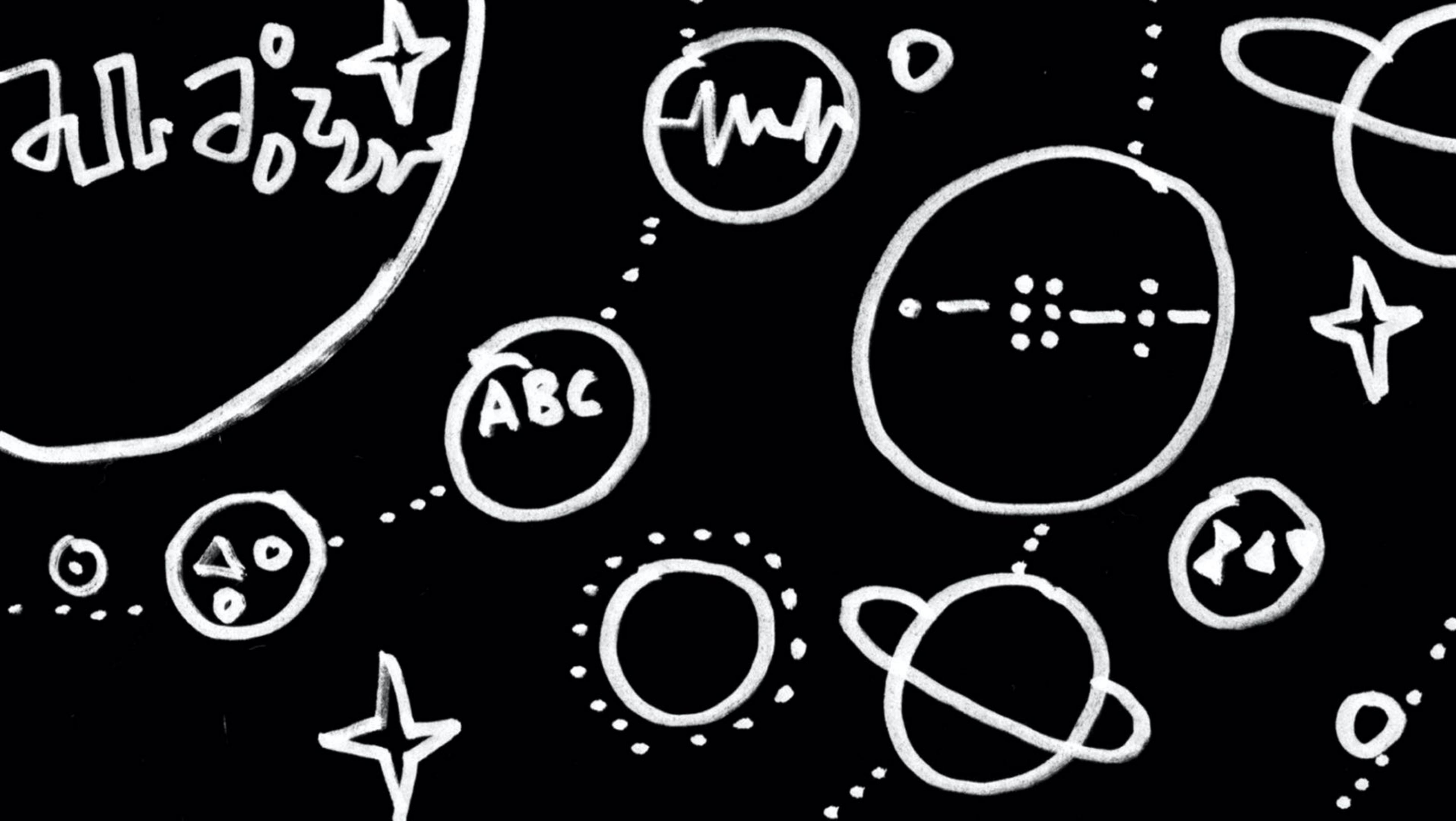
Spoken language

units

units







A • —  
B — • • •  
C — • — •  
D — • •  
E •  
F • • — •  
G — — •  
H • • • •  
I • •  
J • — — —  
K — • —  
L • — • •  
M — —  
N — •  
O — — —  
P • — — •  
Q — — — • —  
R • — •  
S • • •  
T —

U • • —  
V • • • —  
W • — — —  
X — • • —  
Y — • — —  
Z — — • •

1 • — — — —  
2 • • — — —  
3 • • • — —  
4 • • • • —  
5 • • • • •  
6 — • • • •  
7 — — • • •  
8 — — — • •  
9 — — — — •  
0 — — — — —

— — — — — • — • • • •

M O R S E

— • — — — — • • •

C O D E

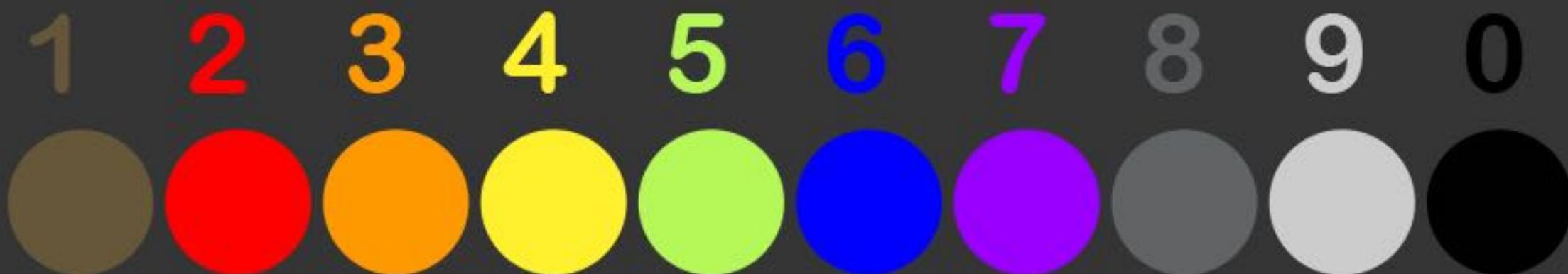


A	B	C	D	E	F	G	H	I	J
• -	- • -	- - •	- - -	- - -	- - -	- - -	- - -	- - -	- - -
K	L	M	N	O	P	Q	R	S	T
•   -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -
U	V	X	Y	Z	and	for	of	the	with
•   -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -
ch	gh	sh	th	wh	ed	er	ou	ow	w
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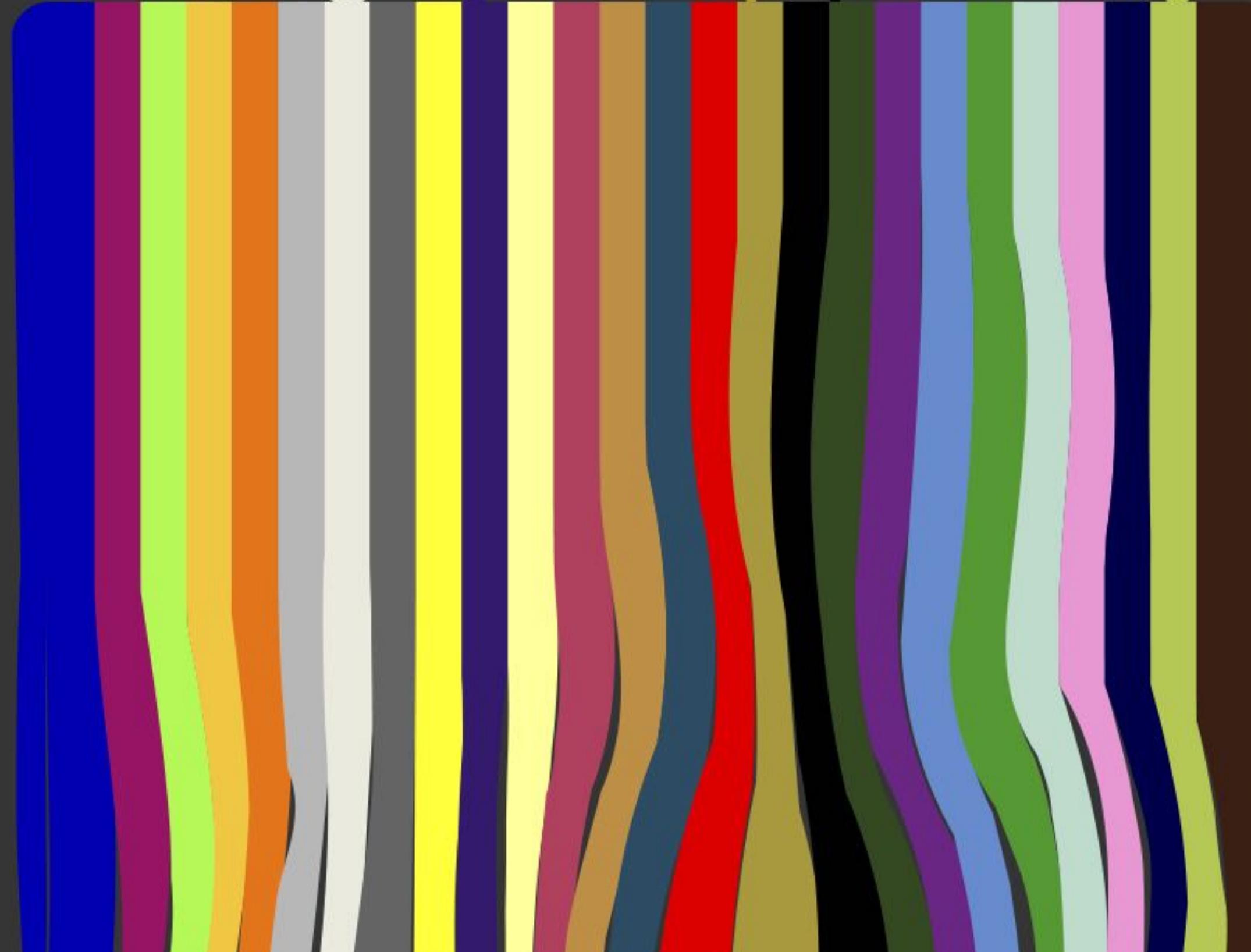
Braille Alphabet. The black dots represent the raised points of the sign in their position in relation to the group of six.

ab - o - & s p r o n e y . L e b e s  
e. h a n c e - & C o f f s t h l o d t .  
h i p - v e l P o d k l i e .

Fest gemauert in der Erden steht die Form, aus Lehm gebrannt.  
Heute muß die Glocke werden! Frisch, Gesellen, seid zur Hand!  
Von der Stirne heiß rinnen muß der Schweiß, soll das Werk den  
Meister loben; doch der Segen kommt von oben.

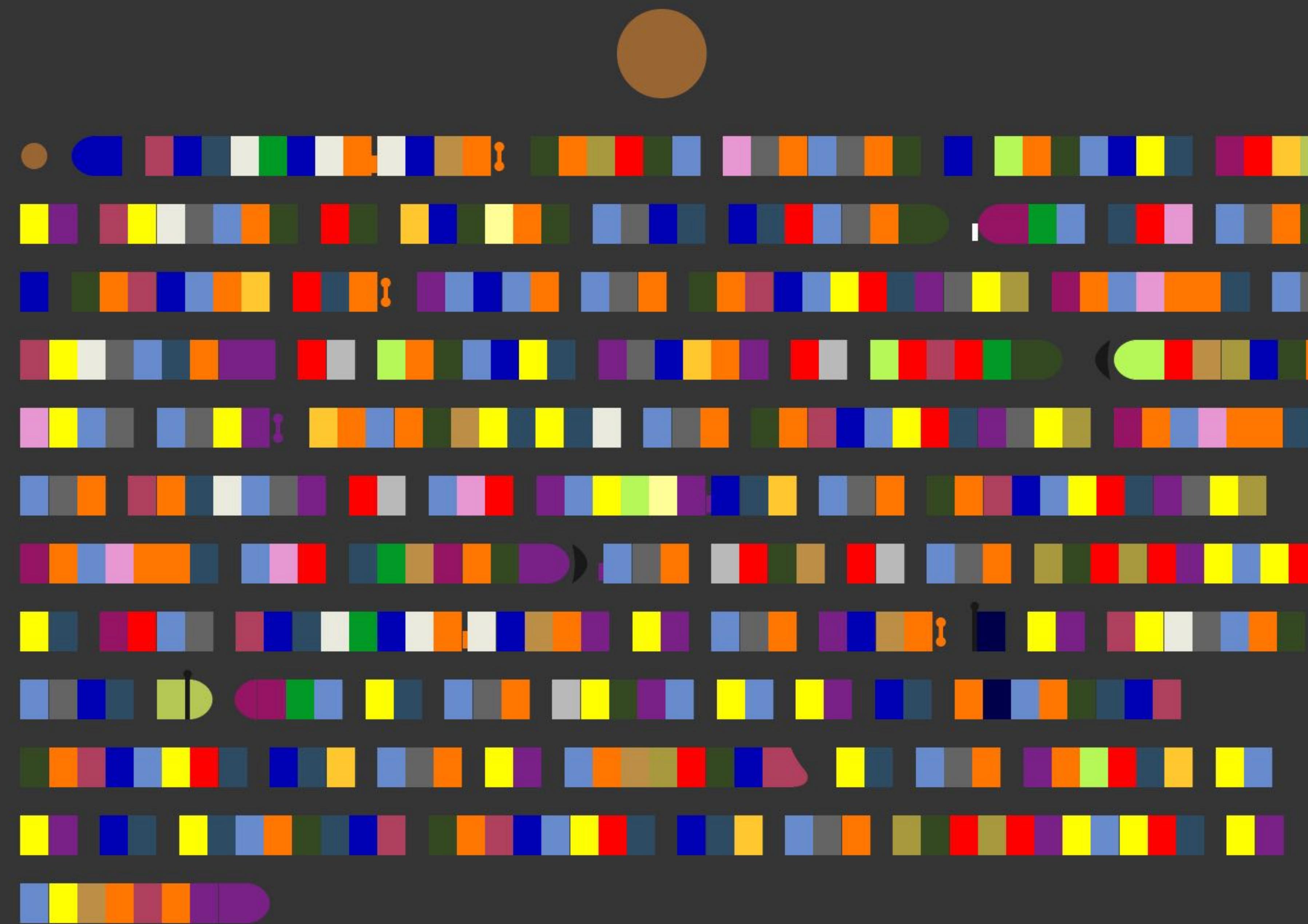


a b c d e f g h i j k l m n o p q r s t u v w x y z



Color glyphs by Christian Faur | Ludwig Wittgenstein, *Remarks on Colour*

1 a language-game: report whether a certain body is lighter or darker than another. - but now there's a related one: state the relationship between the lightness of certain shades of colour. ( compare with this: determining the relationship between the lengths of two sticks-and the relationship between two numbers.)-the form of the propositions in both language-games is the same: "x is lighter than y". but in the first it is an external relation and the is temporal, in the second it is an internal relation and the





a b c d e f g h i j k l m n o



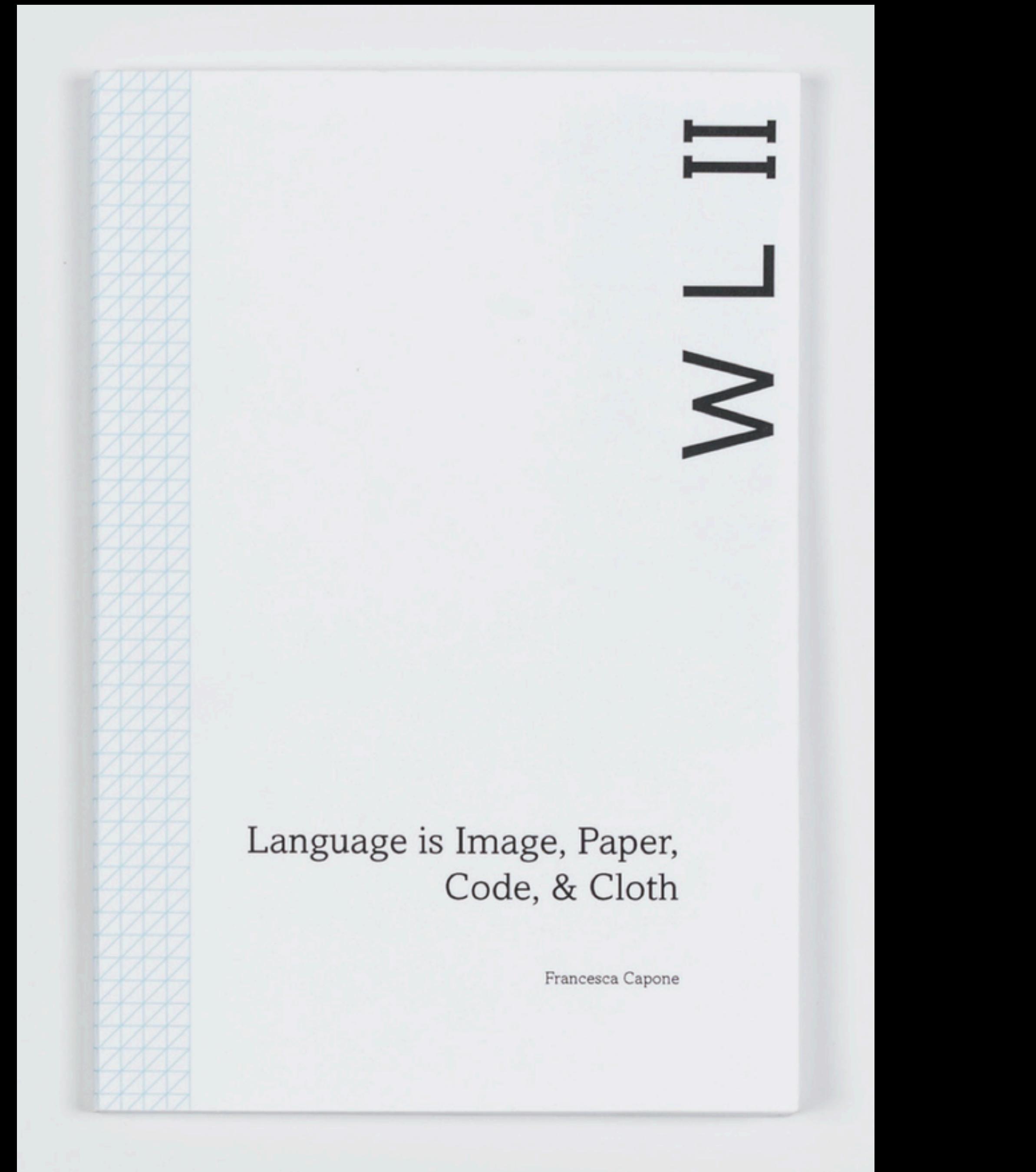
p q r s t u v w x y z

H T H E R E !

C N Y O U R C D T H S ?

It's a new font, not yet, but it's coming. It's a font, not yet, but it's coming.  
It's a font, not yet, but it's coming. It's a font, not yet, but it's coming.  
It's a font, not yet, but it's coming. It's a font, not yet, but it's coming.  
It's a font, not yet, but it's coming. It's a font, not yet, but it's coming.  
It's a font, not yet, but it's coming. It's a font, not yet, but it's coming.  
It's a font, not yet, but it's coming. It's a font, not yet, but it's coming.

It is significantly more horizontally condensed than normal fonts, letting about twice as much fall within the area of your field of vision that perceives fine detail. As to overall space efficiency in practice, the jury is still out. That won't be apparent until many people have spent time acclimating to it. (Think how you began with large letters when you learned to read, but then preferred smaller typefaces after some time.) It is hoped it will eventually be legible by people when taking up half as much space. Imagine your phone having twice the screen space! Here's this paragraph repeated in dotsies for comparison:



## INTERPRETING A WRITTEN SPACE AND A NON-WRITTEN SPACE INTO WEAVE STRUCTURE

### KEY

#### WRITING

Selections from Gertrude Stein, *Tender Buttons*. Coded into woven form through an invented system that combines erasure, computing logic, and woven drafting.

#### GRIDDED WRITING

Writing is capitalized and spaced out onto a grid form.

#### ERASURE POEM

Writing is erased/obliterated into units of horizontal linear forms, white or black, 0's and 1's.

#### WOVEN DRAFT

Horizontal linear forms are combined with vertical lines to create woven interlacings. The raised warp represents each letter of every word, the raised weft represents each space between words.

■ = warp

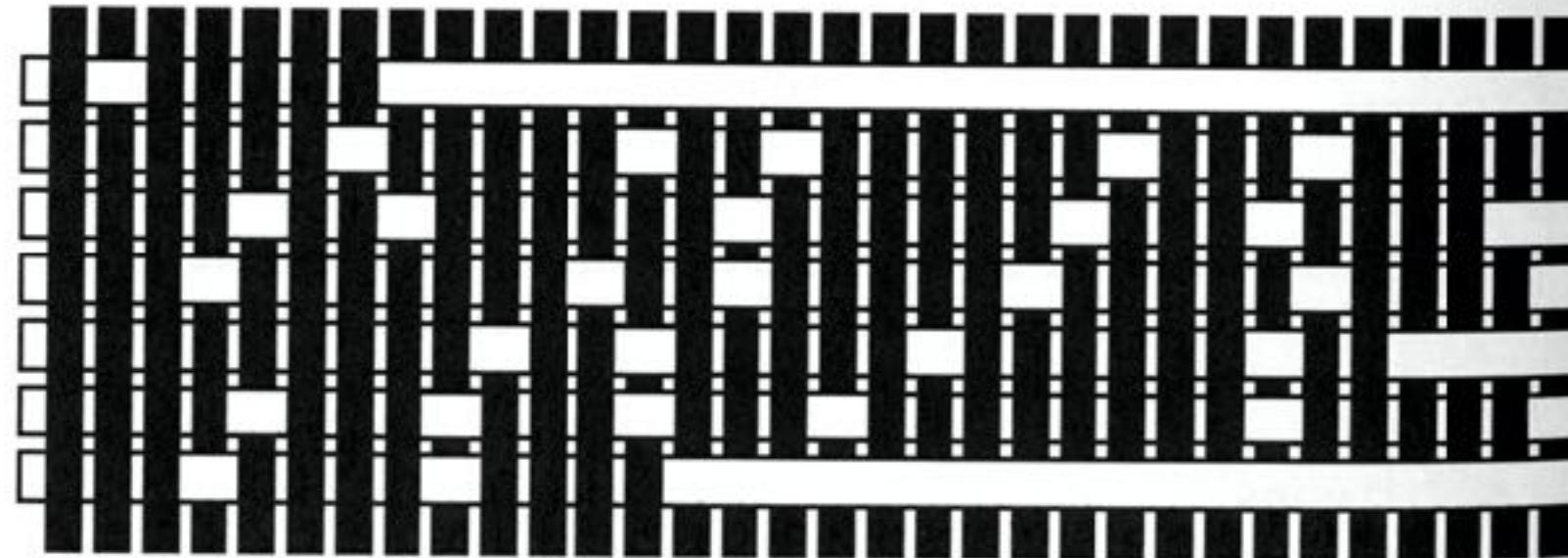
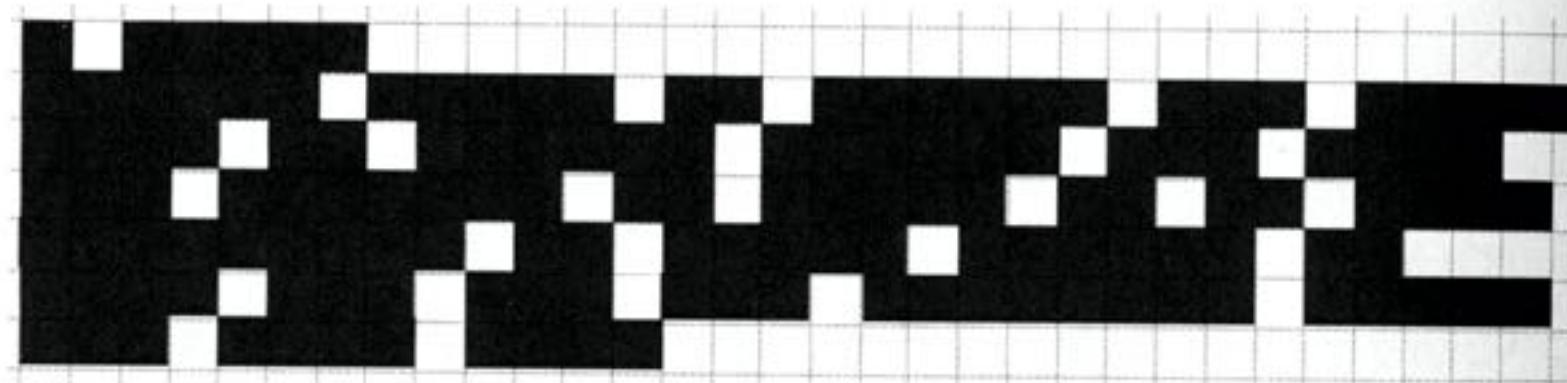
□ = weft

A CLOTH

Enough cloth is plenty and more, more is almost enough for that and besides if there is no more spreading is there plenty of room for it. Any occasion shows the best way.

A CLOTH

ENOUGH CLOTH IS PLENTY AND MORE,  
MORE IS ALMOST ENOUGH FOR THAT  
AND BESIDES IF THERE IS NO MORE  
SPREADING IS THERE PLENTY OF  
ROOM FOR IT. ANY OCCASION SHOWS  
THE BEST WAY.

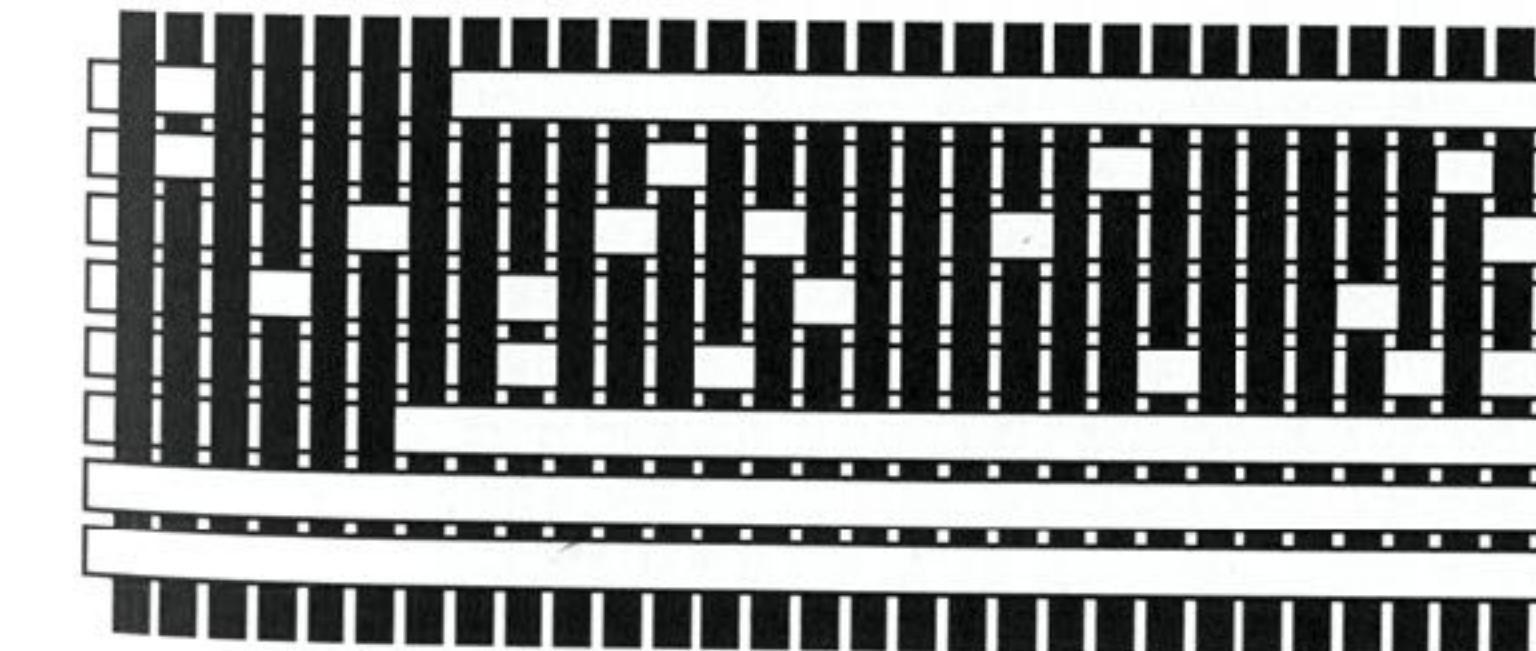
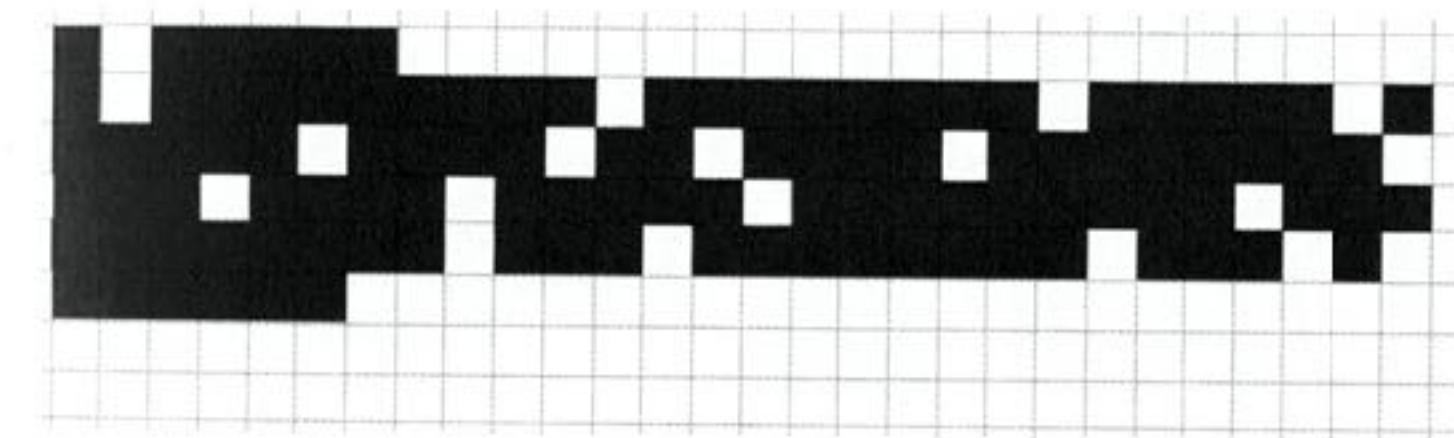


A PAPER

A courteous occasion makes a paper show no such occasion and this makes readiness and eyesight and likeness and a stool.

A PAPER

A COURTEOUS OCCASION MAKES A  
PAPER SHOW NO SUCH OCCASION  
AND THIS MAKES READINESS AND  
EYESIGHT AND LIKENESS AND A  
STOOL .

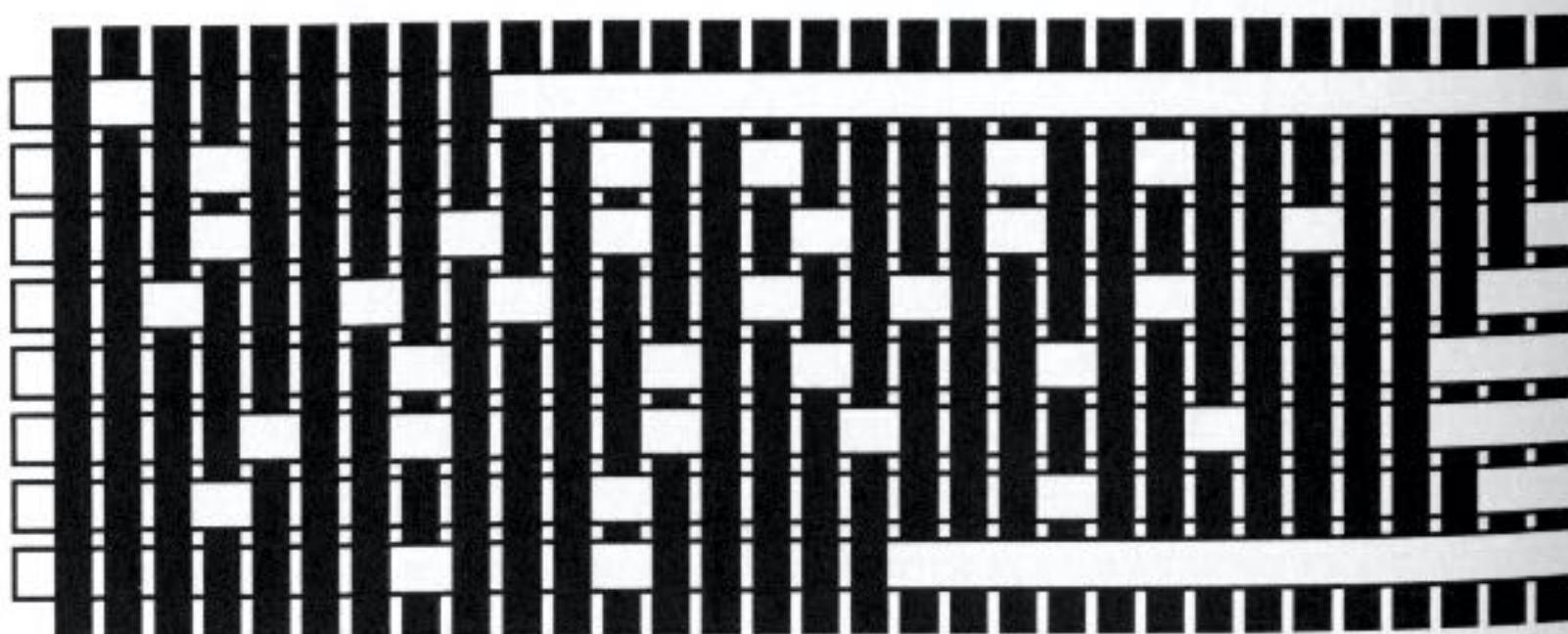
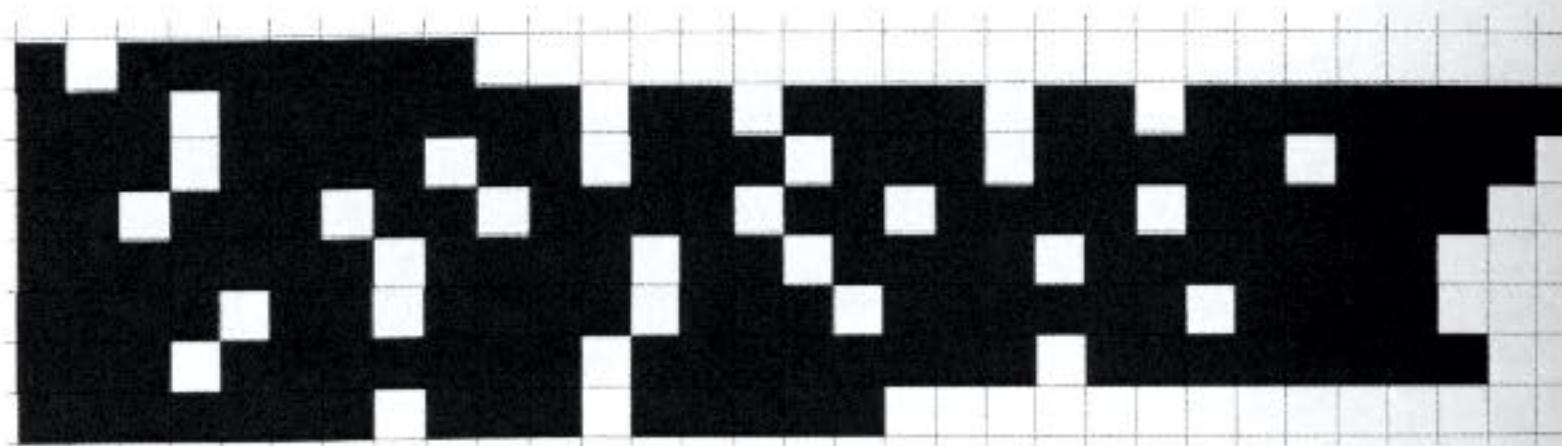


# BRAILLE ALPHABET USA

## A DRAWING

The meaning of this is entirely and best to say the mark, best to say it best to show sudden places, best to make bitter, best to make the length tall and nothing broader, anything between the half.

A DRAWING  
THE MEANING OF THIS IS ENTIRELY  
AND BEST TO SAY THE MARK, BEST  
TO SAY IT BEST TO SHOW SUDDEN  
PLACES, BEST TO MAKE BITTER,  
BEST TO MAKE THE LENGTH TALL  
AND NOTHING BROADER, ANYTHING  
BETWEEN THE HALF .



An alphabet that is read by touch & texture, using a raised numeric code based on a 2x3 grid.

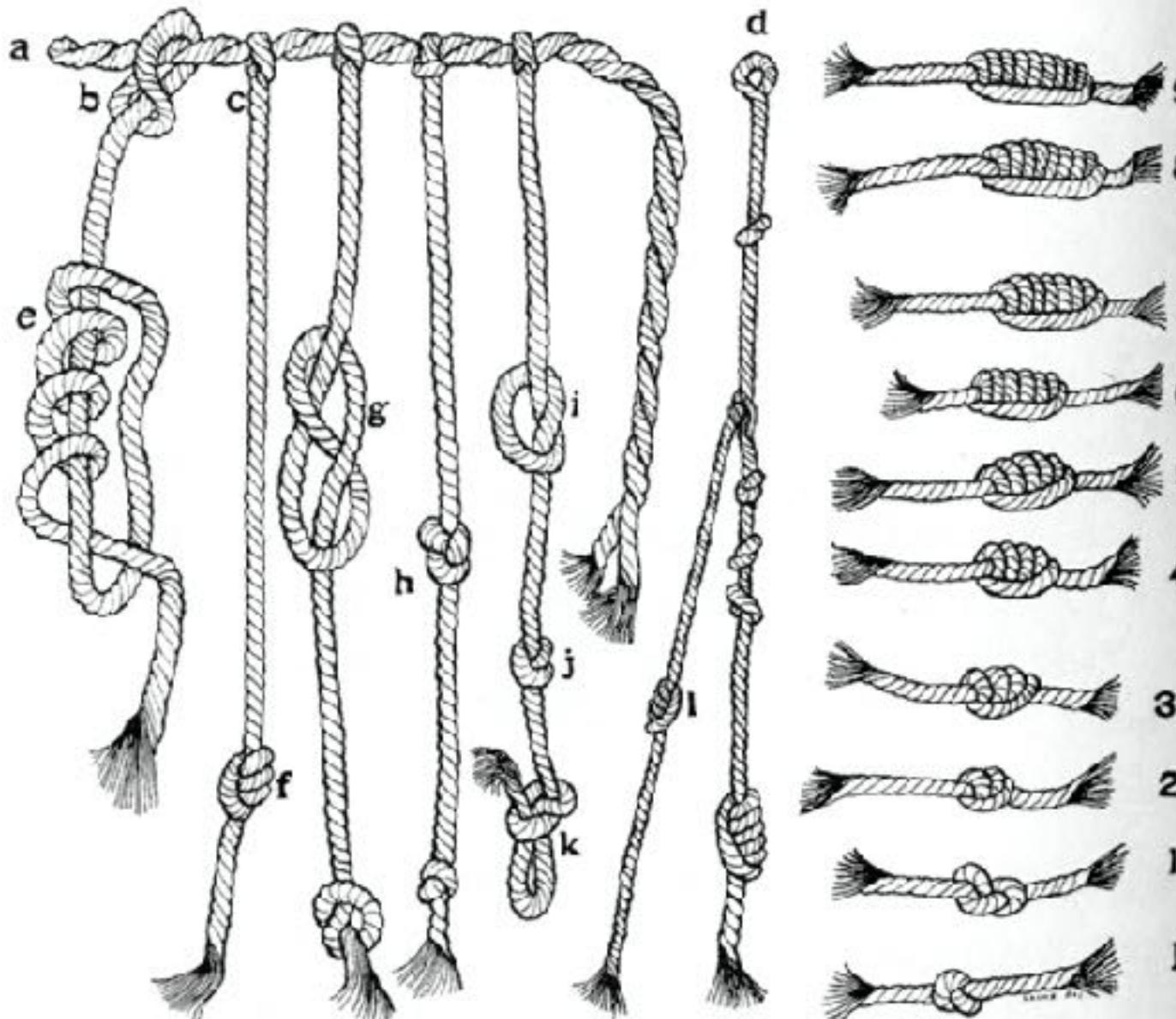
a	b	c	d	e	f	g	h	i
j	k	l	m	n	o	p	q	r
s	t	u	v	w	x	y	z	

2 x 3 Grid Letter Coding System

## QUIPU

*Andean South America*

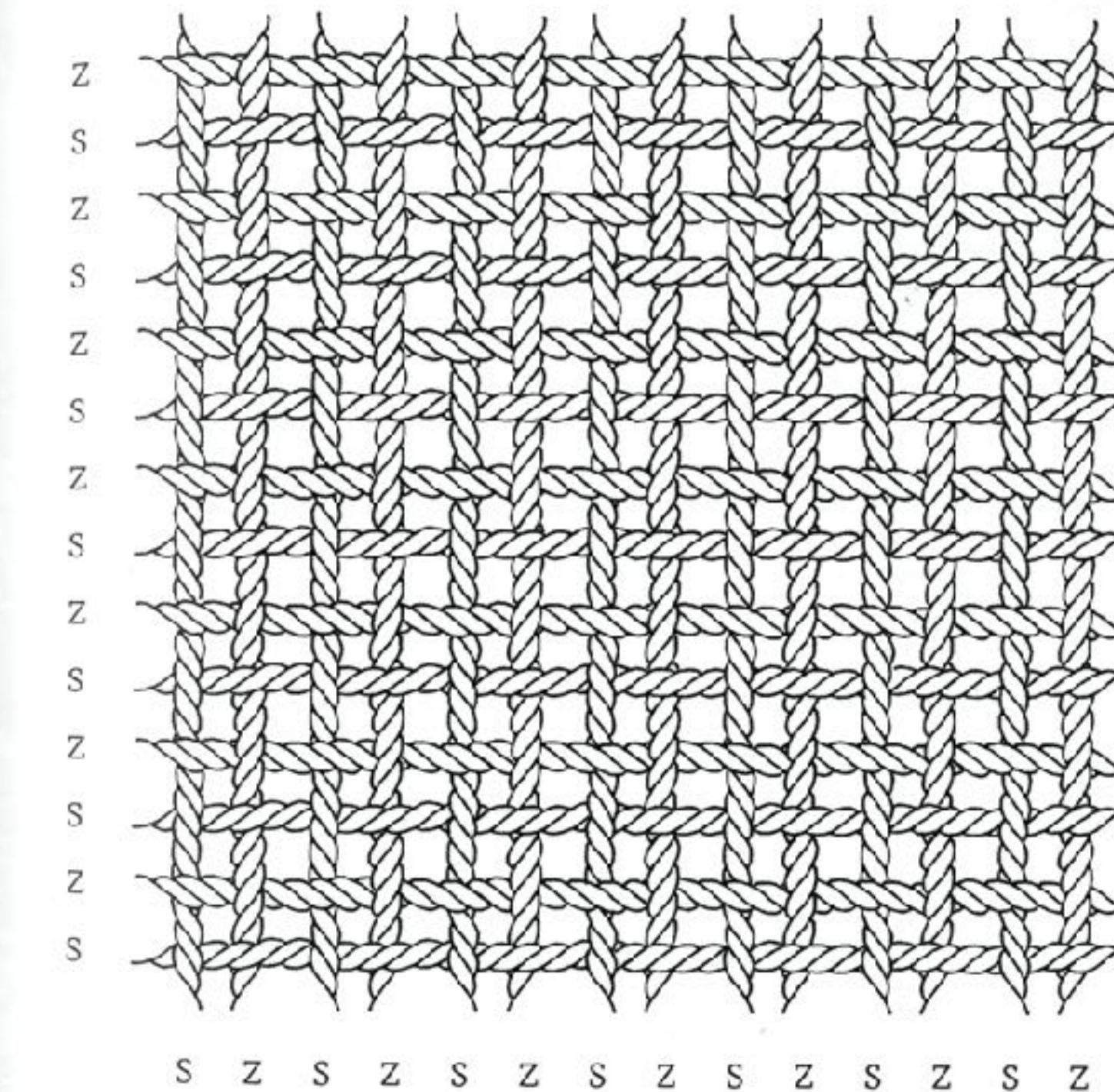
General characteristics of the Khipu knotted textile language, including numeric system. Used for keeping official records, they also used quipu as an *aide memoire* to recount stories, myths and poems from the Inca tradition.



*Method Of Tying Knots*

## ALTERNATING S TWIST & Z TWIST WEAVING

The weaving of alternating S and Z twisted yarns results in a historically sturdy cloth composition.



KEY



*S Twisted Yarn*



*Z Twisted Yarn*

## INTERPRETING A POETIC RHYME SCHEME INTO A WOVEN PATTERN

## SHAKESPEAREAN SONNET

### KEY

#### POETIC RHYME SCHEME

Numeric coded script for the rhyme scheme of a poem.

A  
B  
A  
B  
C  
D  
C  
D  
E  
F  
E  
F  
G  
G

#### COLOR CODED RHYME SCHEME

Each position in the rhyme scheme is assigned a color, creating a drawn interpretation of the poetic structure. A draft for a woven cloth.

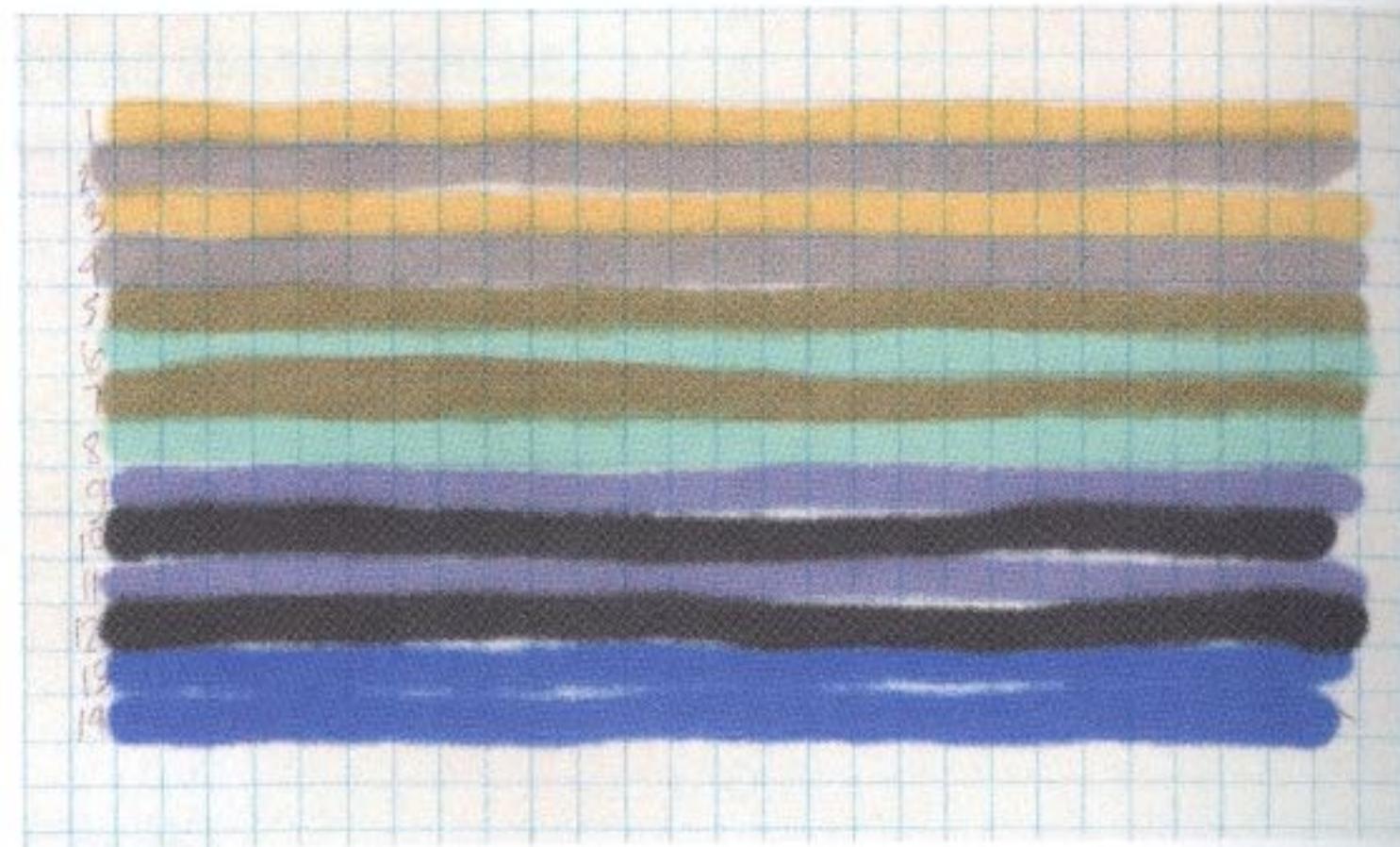
#### WEAVING

A plain-woven white cloth with colorful striped inlay in the same pattern as the color coded poetic rhyme scheme. In essence, a woven translation of the poem.

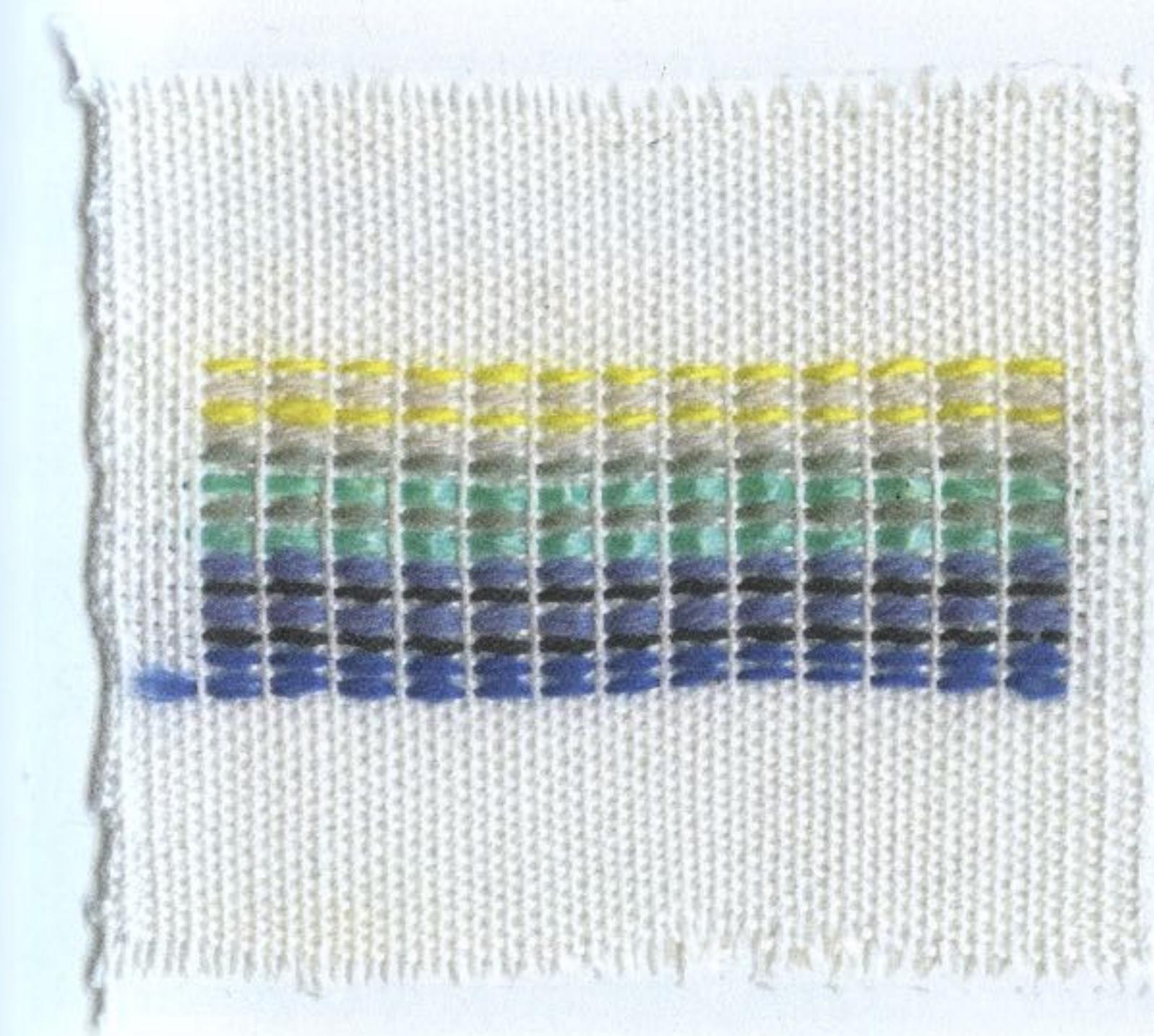
#### POEM

A poem written under the rules of a particular rhyme scheme.

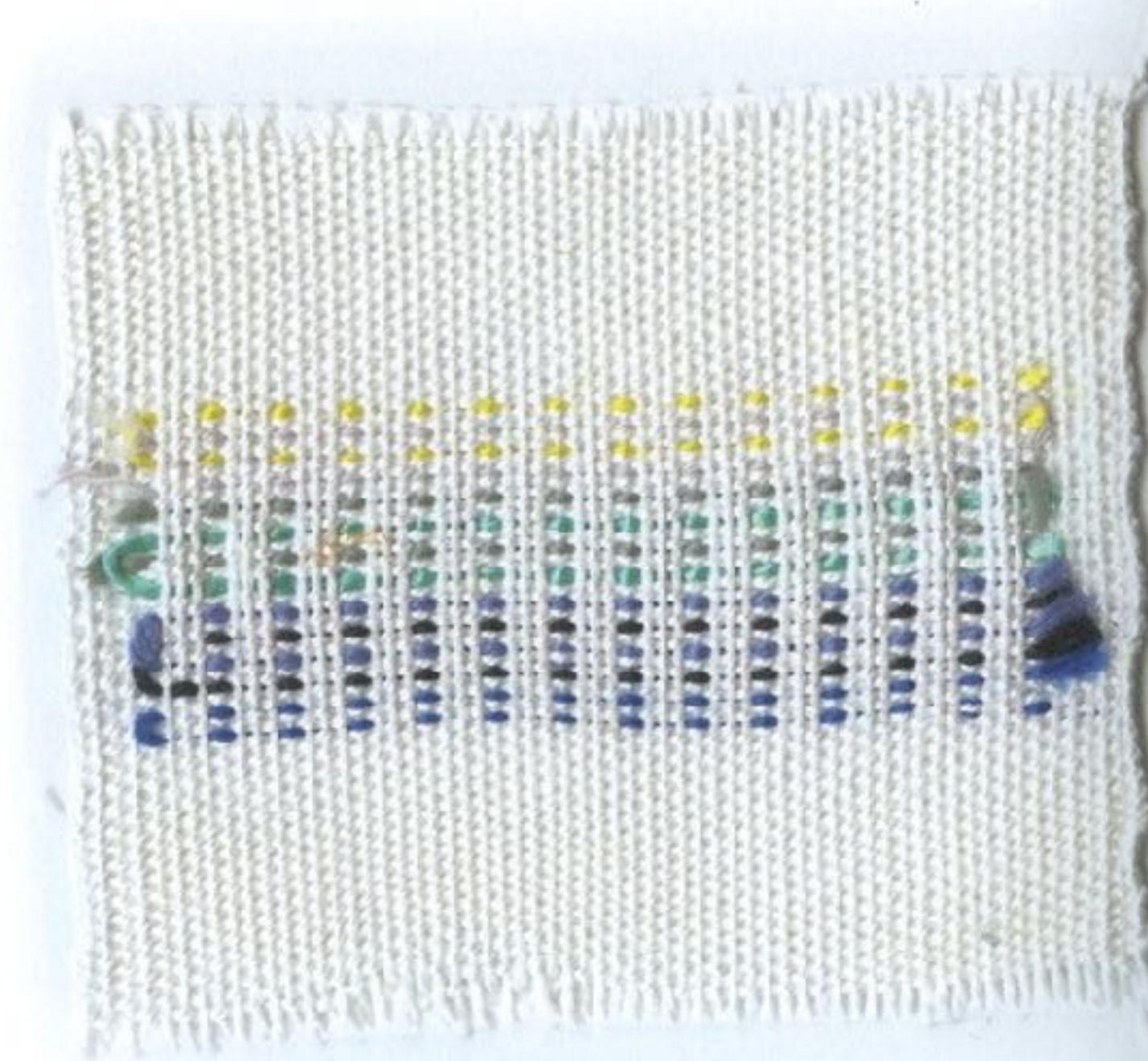
SHAKESPEAREAN SONNET DRAWING



SHAKESPEAREAN SONNET WEAVING



SHAKESPEAREAN SONNET WEAVING

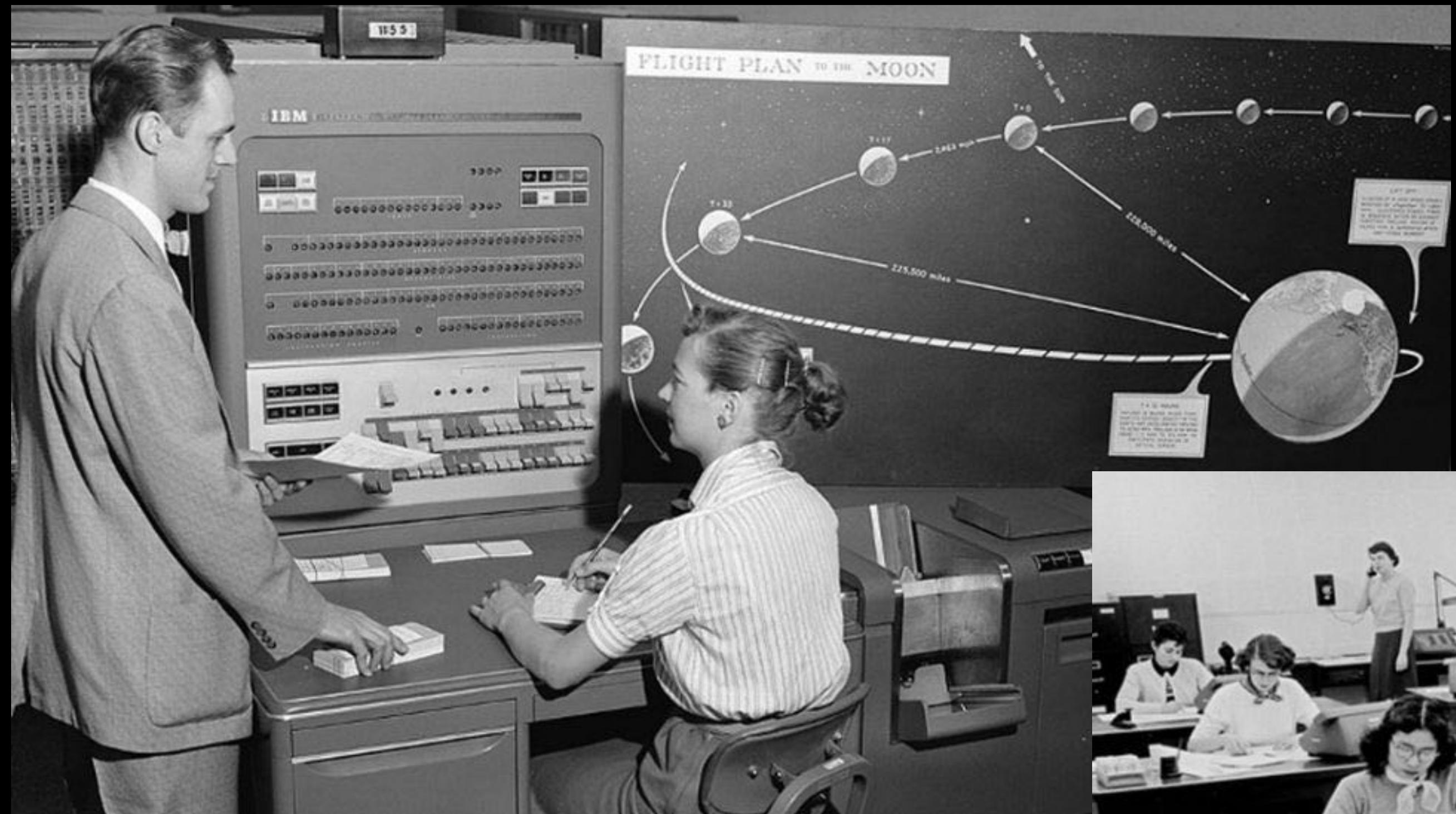


Shall I compare thee to a summer's day?  
(Sonnet 18)

*William Shakespeare*

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate.  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date.  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimmed;  
And every fair from fair sometime declines,  
By chance, or nature's changing course, untrimmed;  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st,  
Nor shall death brag thou wand'rest in his shade,  
When in eternal lines to Time thou grow'st.  
So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.



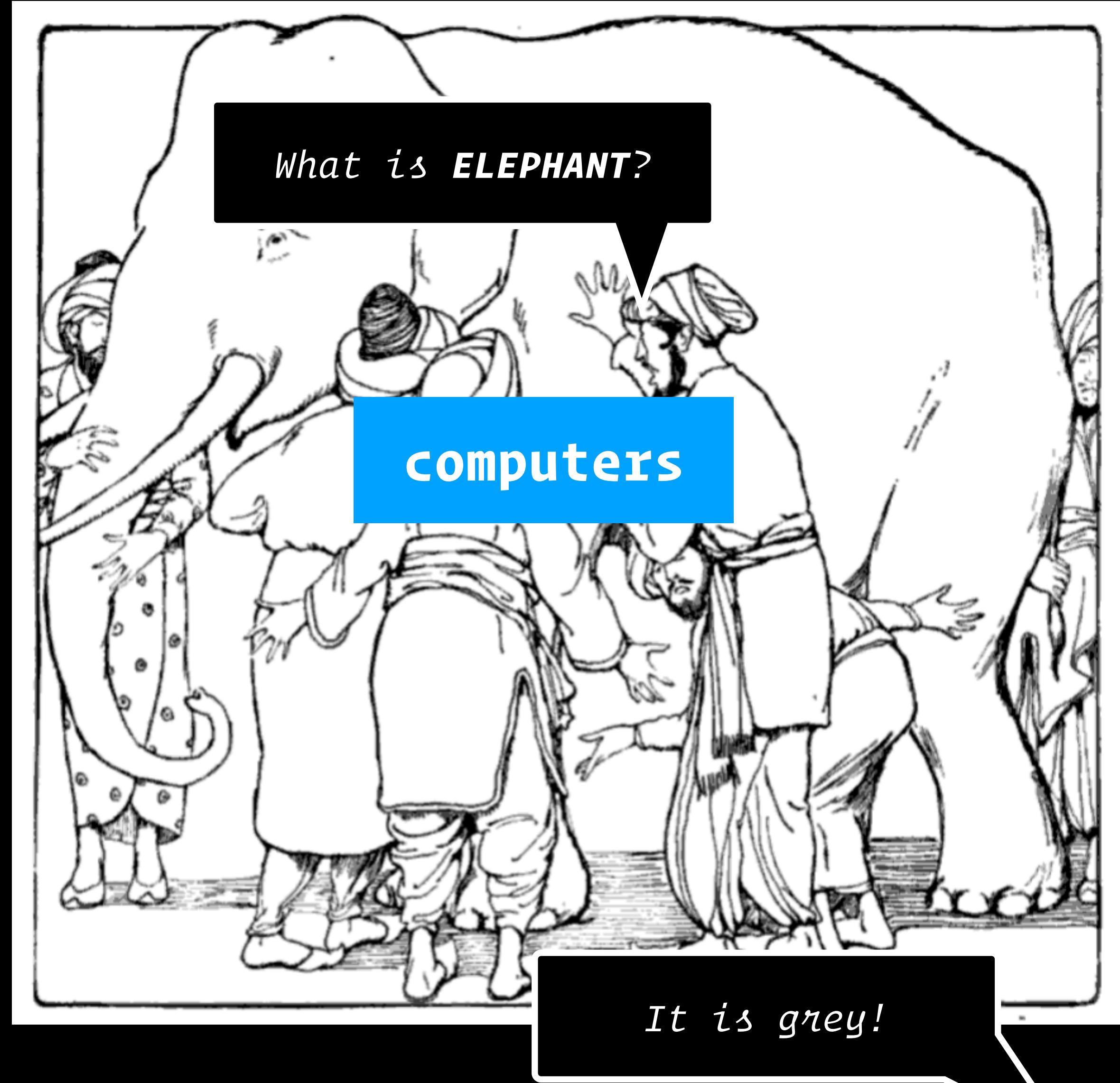




## Blind Men and an Elephant

... The first person, whose hand landed on the trunk, said, "This being is like a thick snake". For another one whose hand reached its ear, it seemed like a kind of fan. As for another person, whose hand was upon its leg, said, the elephant is a pillar like a tree-trunk. The blind man who placed his hand upon its side said the elephant, "is a wall". Another who felt its tail, described it as a rope. The last felt its tusk, stating the elephant is that which is hard, smooth and like a spear.

*It's very big!*

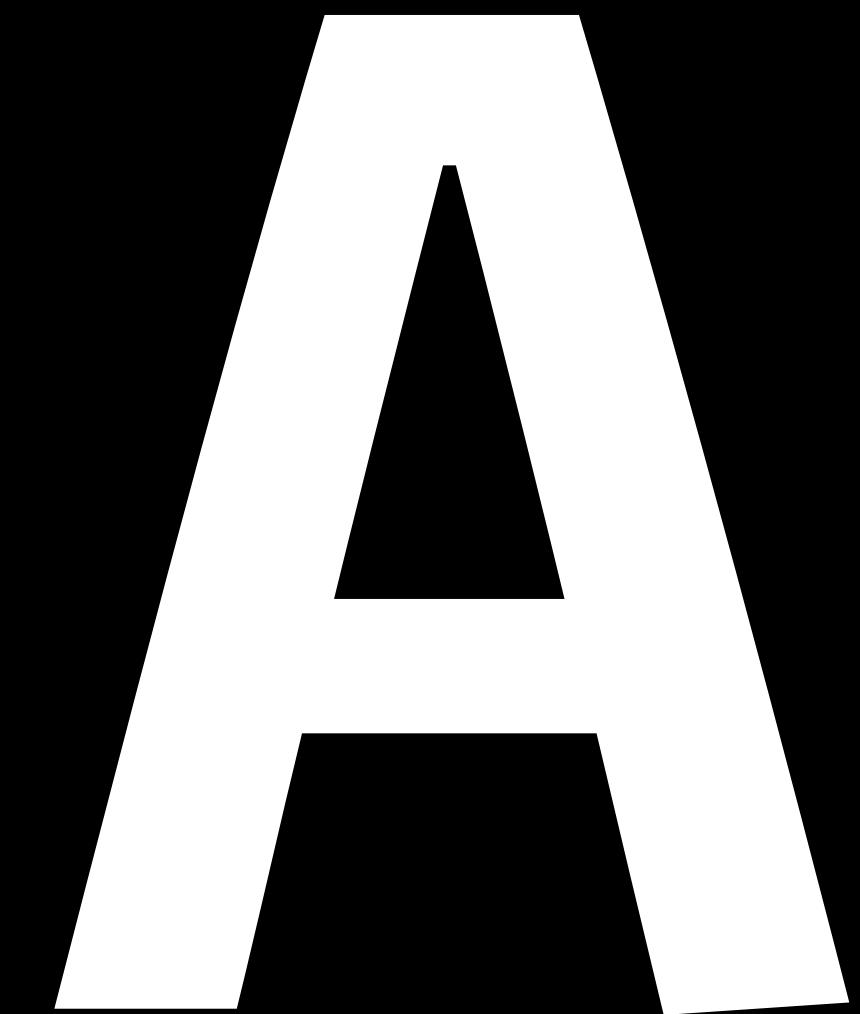


*It is 65!*

*This is a string,  
one of the characters  
in the code index.*

*It is a raster  
image!*

*This is a drawing that  
is represented by a dot  
matrix data structure.*

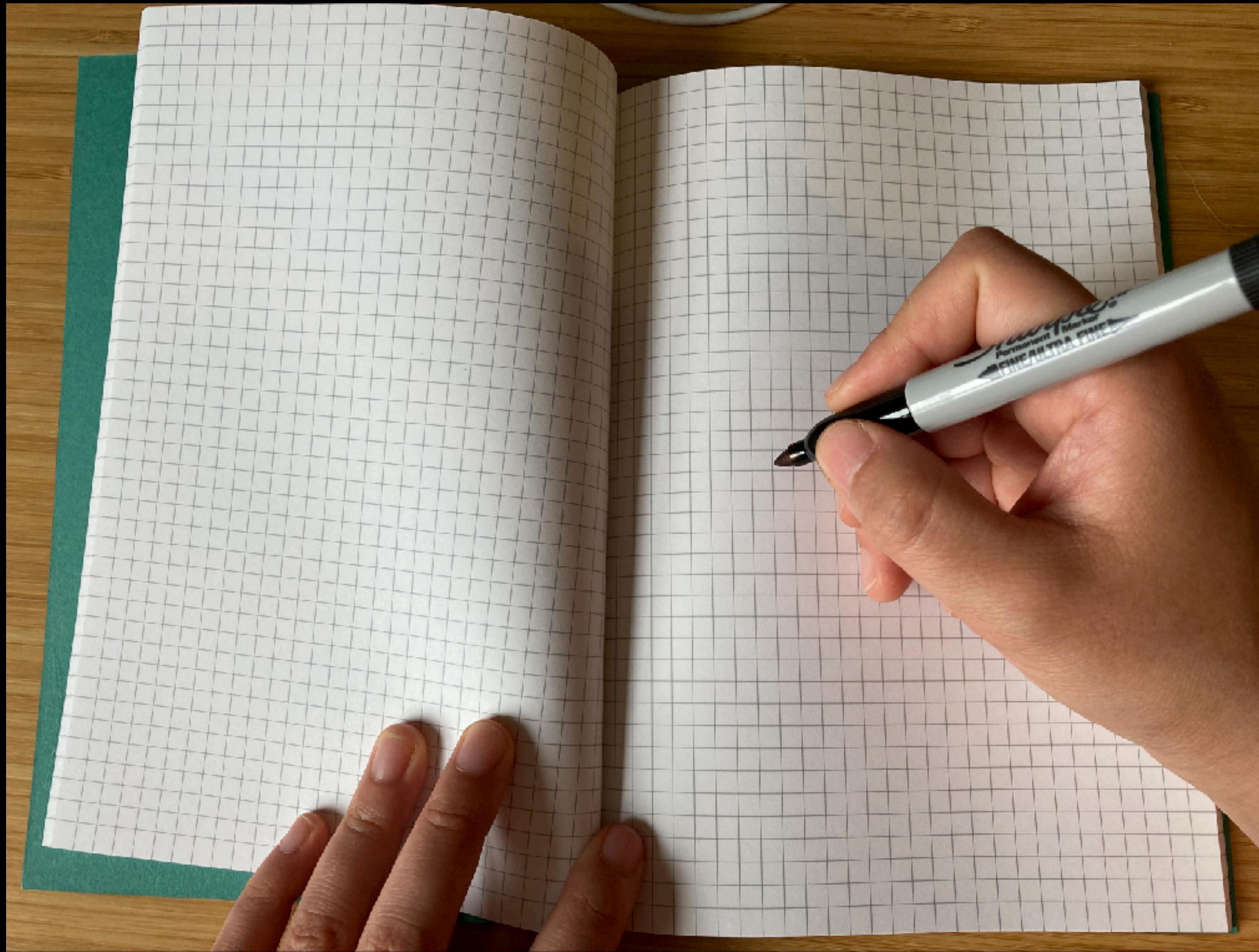


*It is a series of  
coordinates!*

*This is a drawing that is  
defined in terms of points  
on a Cartesian plane.*



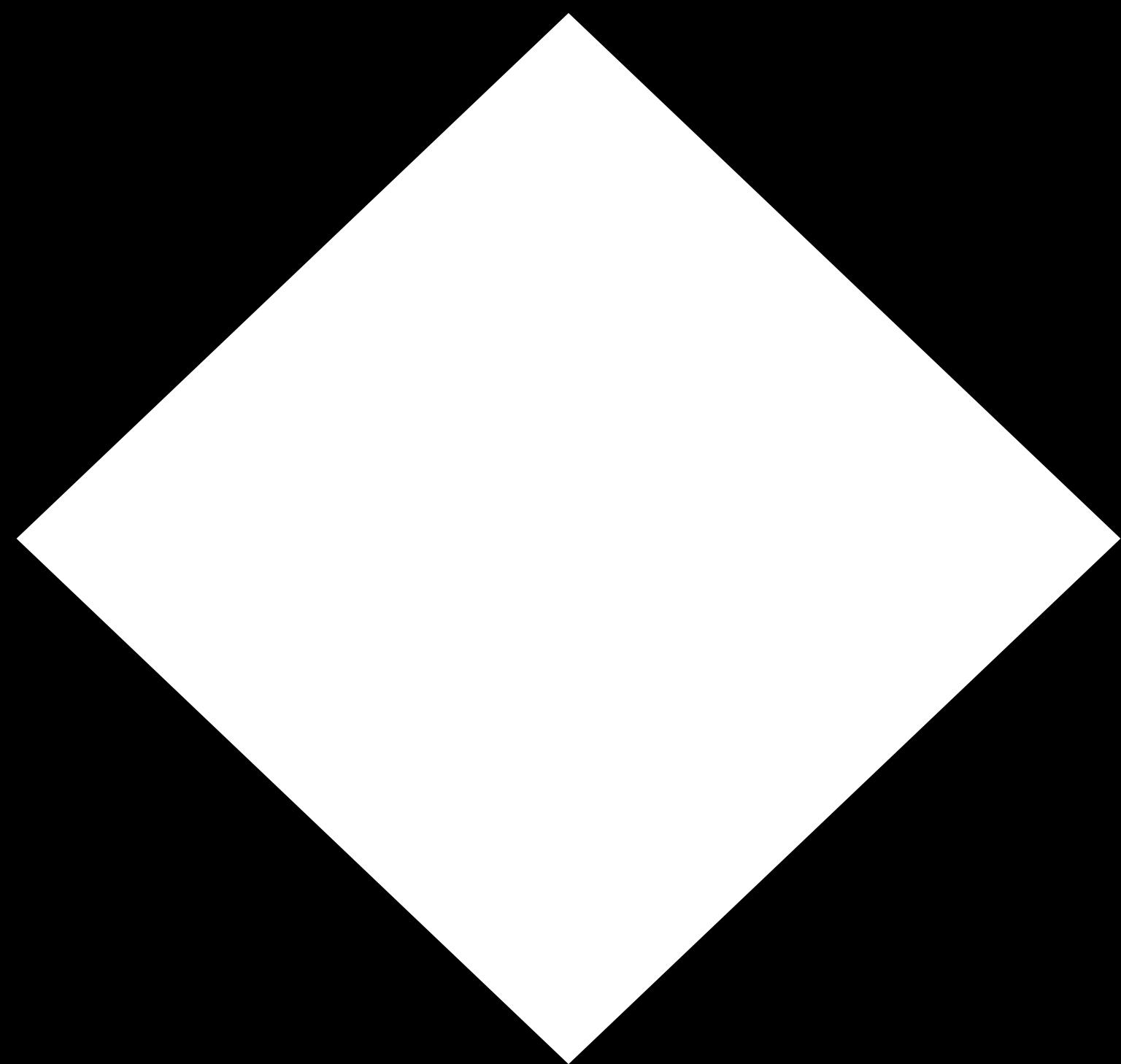
<https://vimeo.com/251055277>



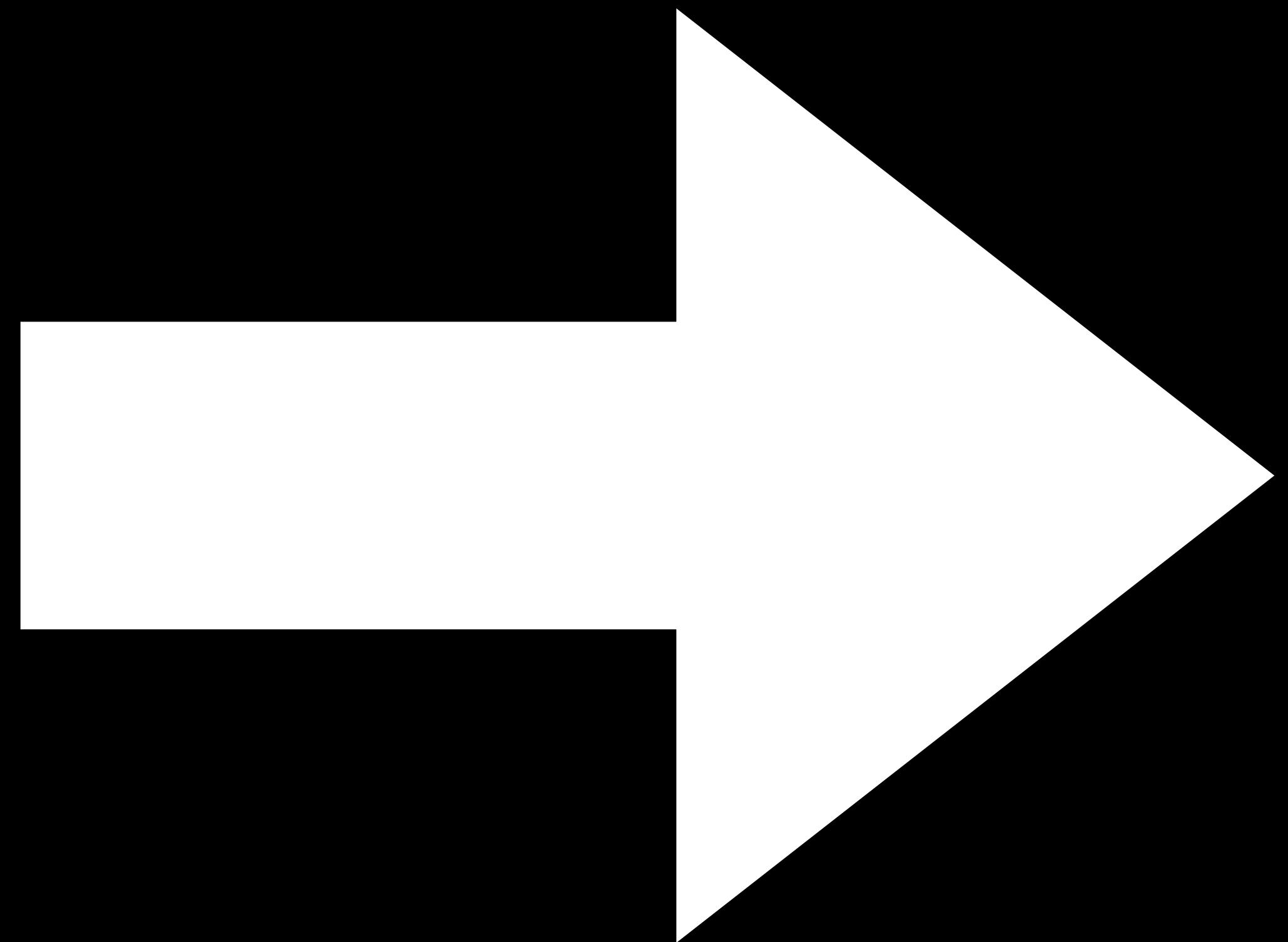
**Imagine that you are a human fax machine and you are sending a drawing to your friend!**

- You can only communicate with numbers(0123456789), and nothing else.
- You can give your friend a note to help decode your transmission!
- They can assume they will have a grid notebook
- If you don't have pen and paper <https://excalidraw.com/> is great

# Transmission #1

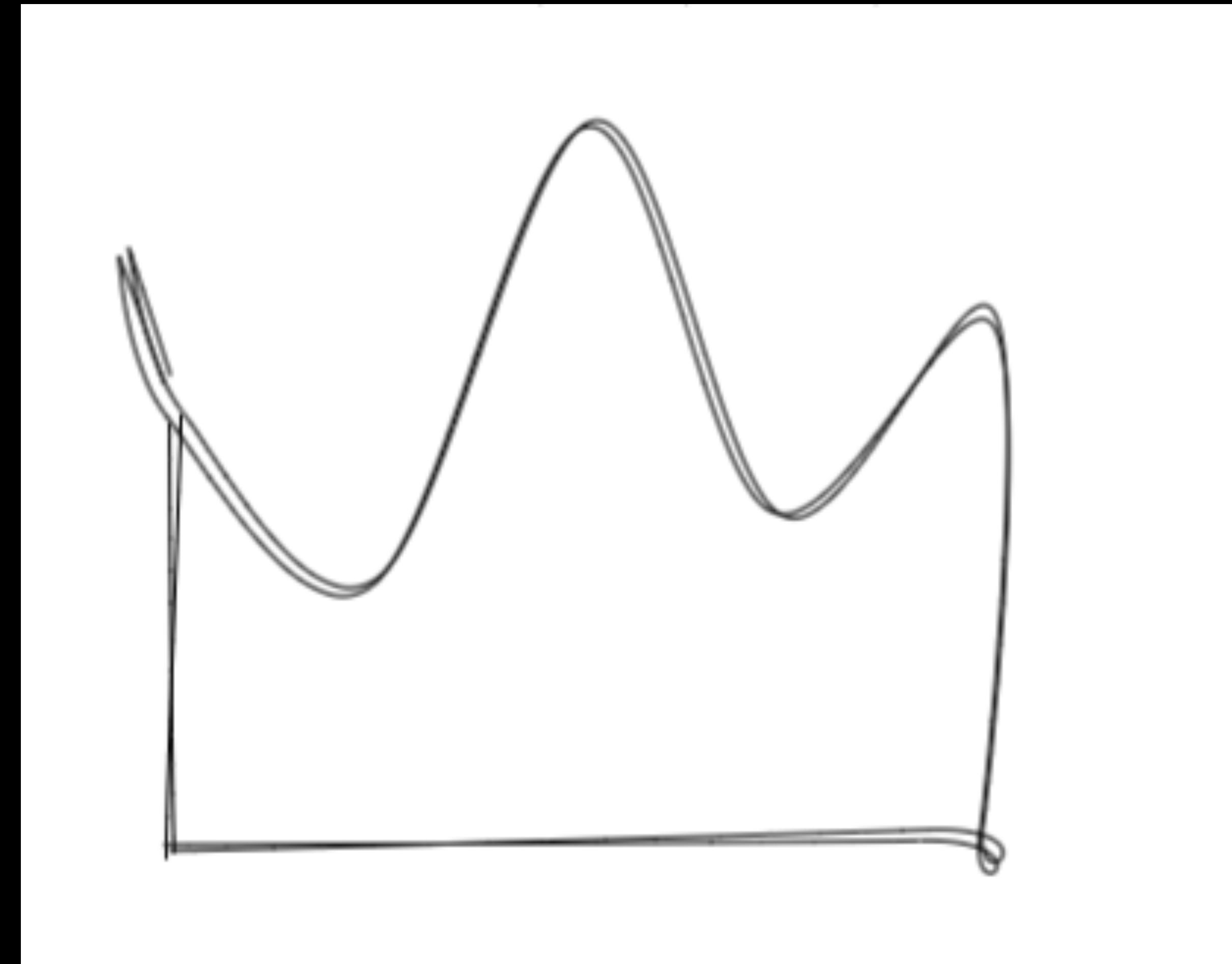


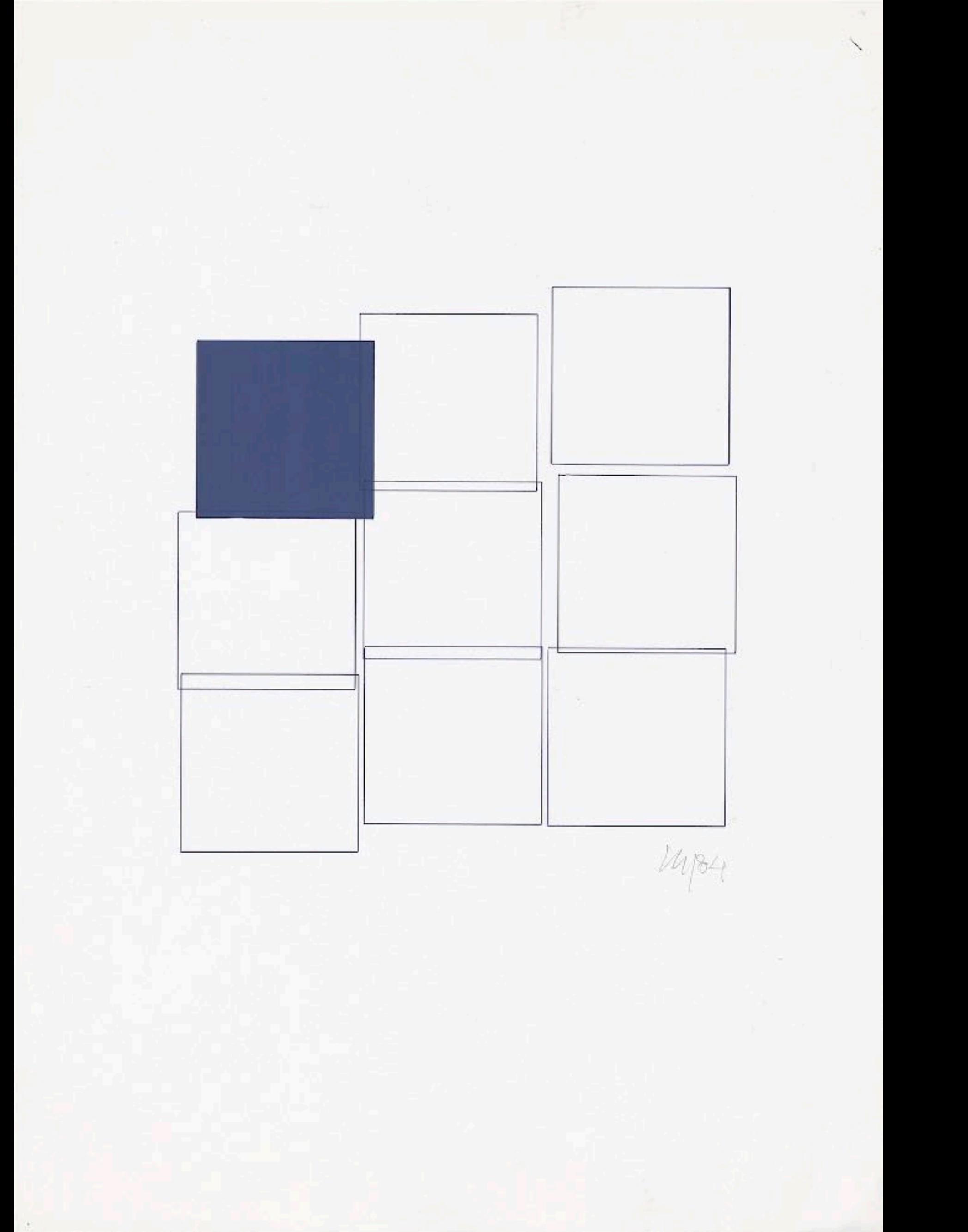
# Transmission #2



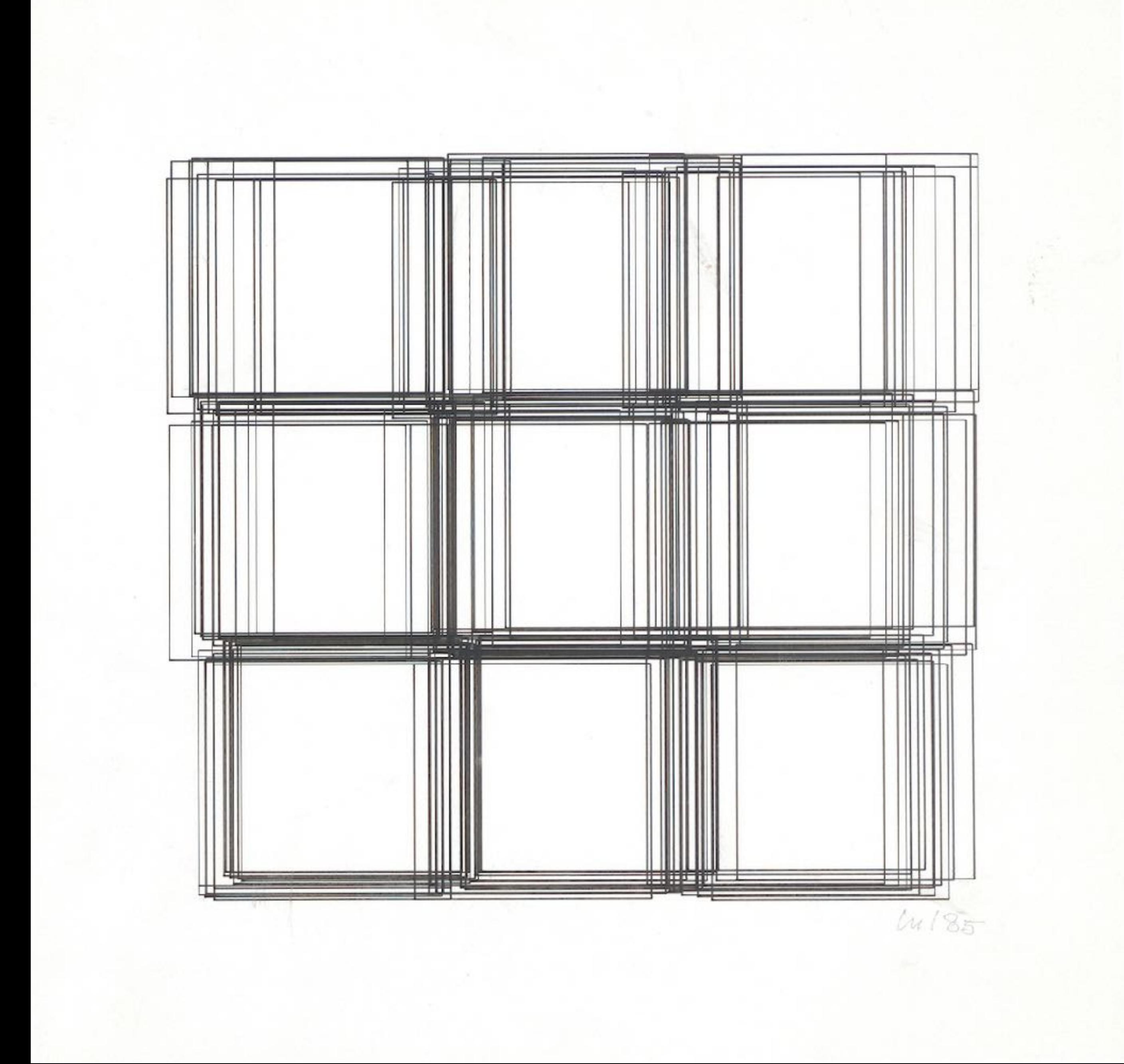
# Transmission #3



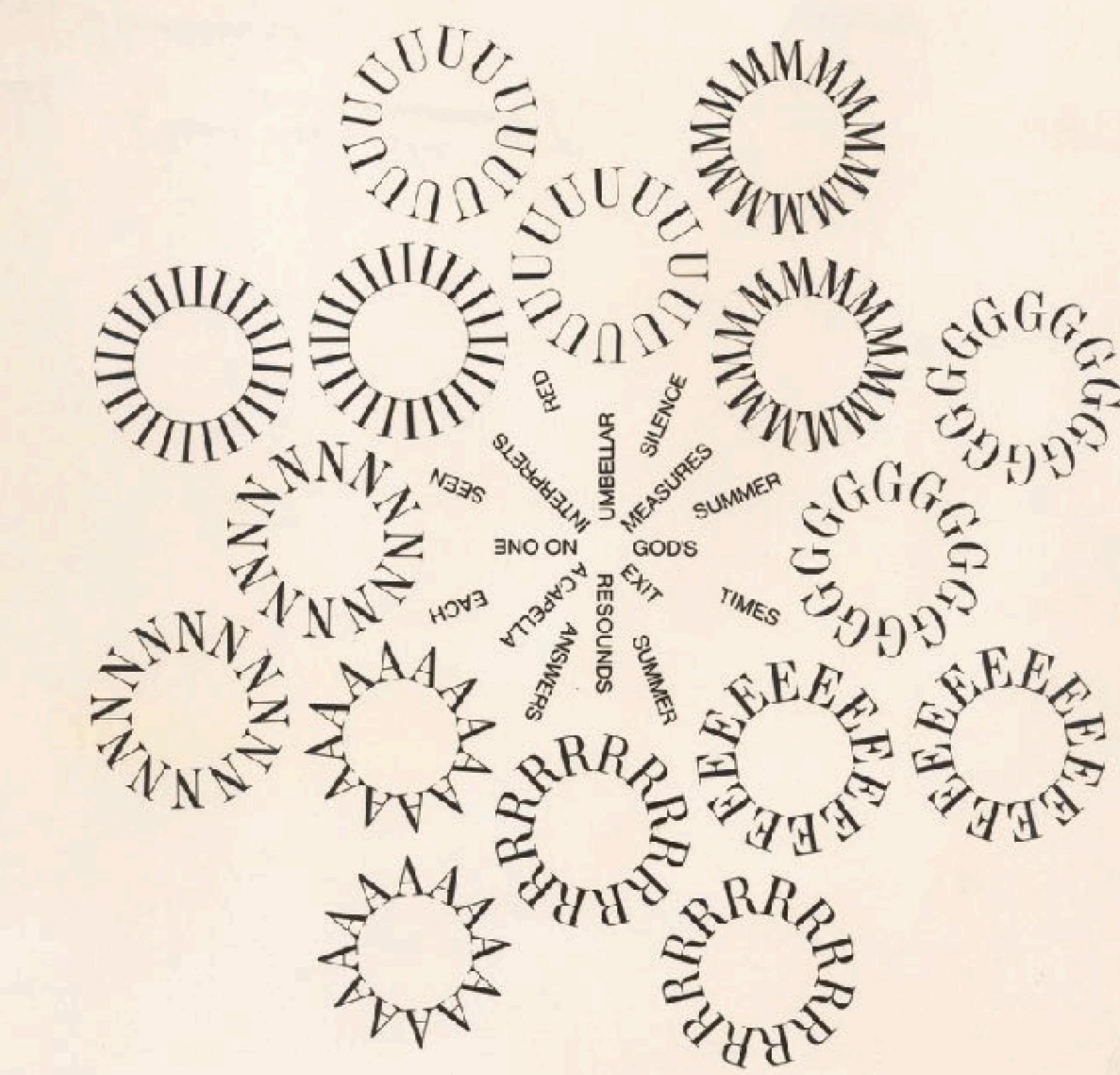




Vera Molnar, Untitled, plotter drawing, 1984

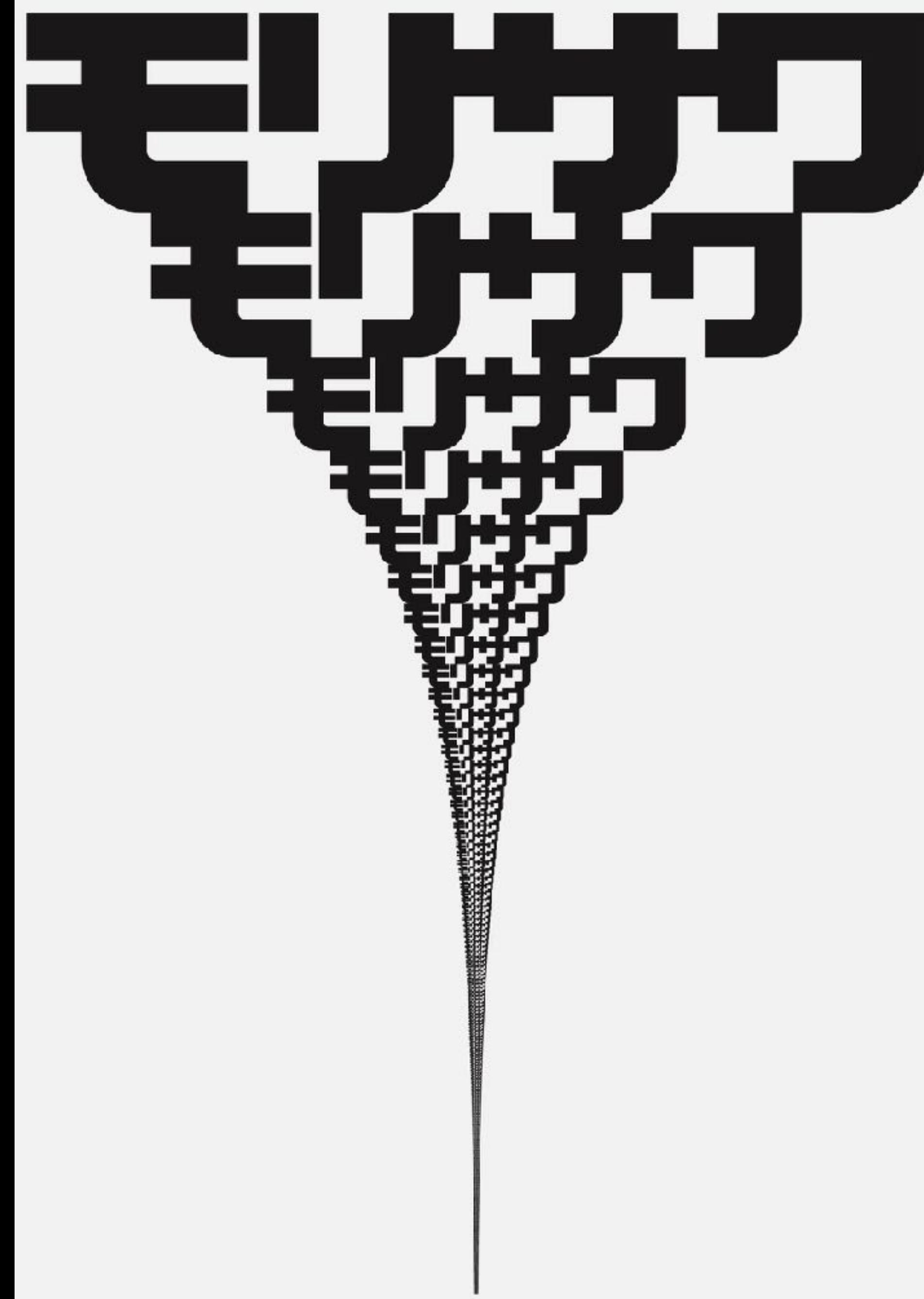
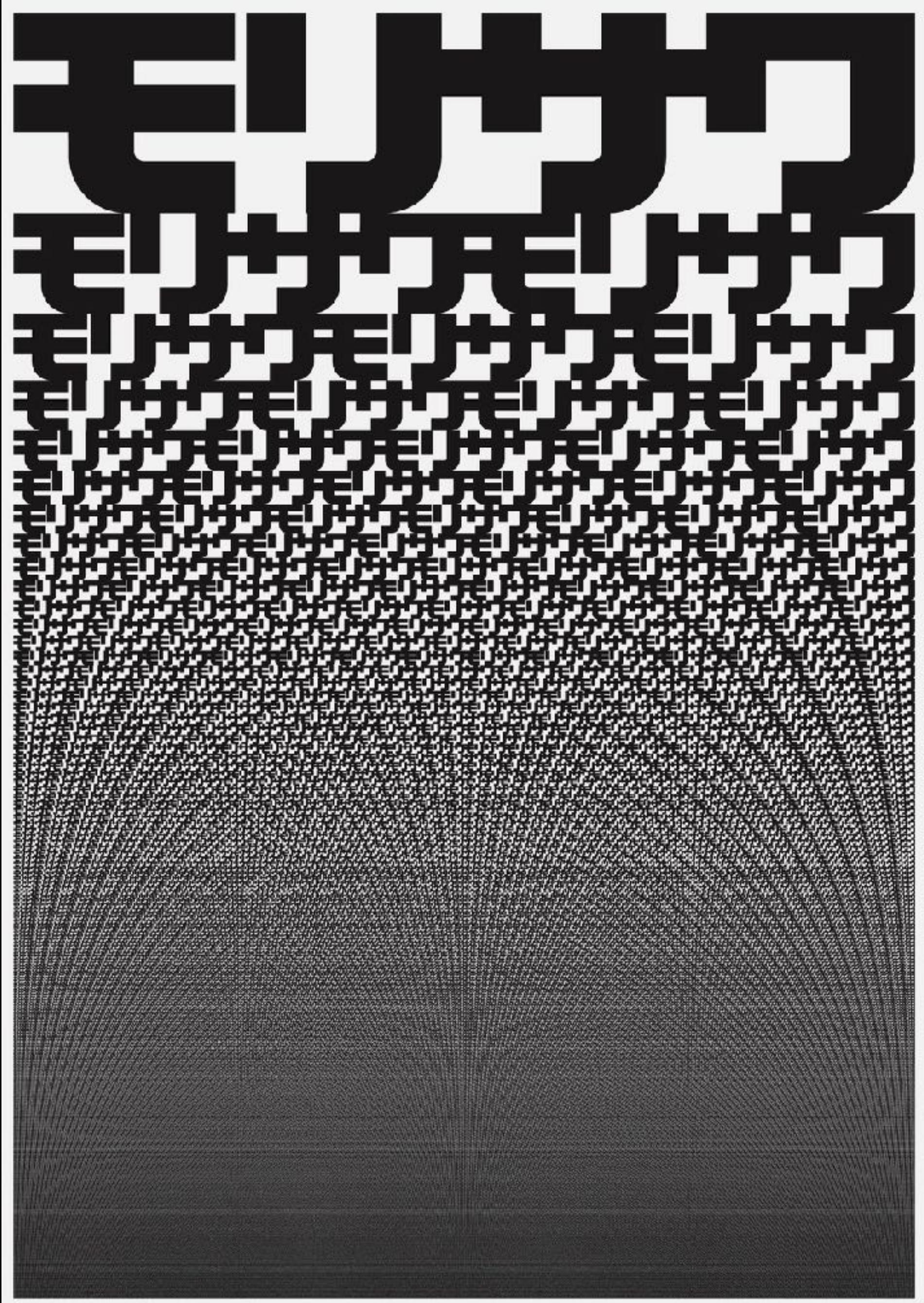


Vera Molnar, Repentier, plotter drawing, 1985



# Mary Ellen Solt, Zigzag, 197

Mary Ellen Solt, Geranium, 1963



John Maeda, Morisawa 10, 1996

👉 <https://spacetypegenerator.com/>

