

DOSSIER

A B C

In the following, I have divided my work into three chapters:
A = Practice, B = Teaching, C = Research

A

Practice

**GRAPHIC DESIGN
IN A POST
DIGITAL AGE**

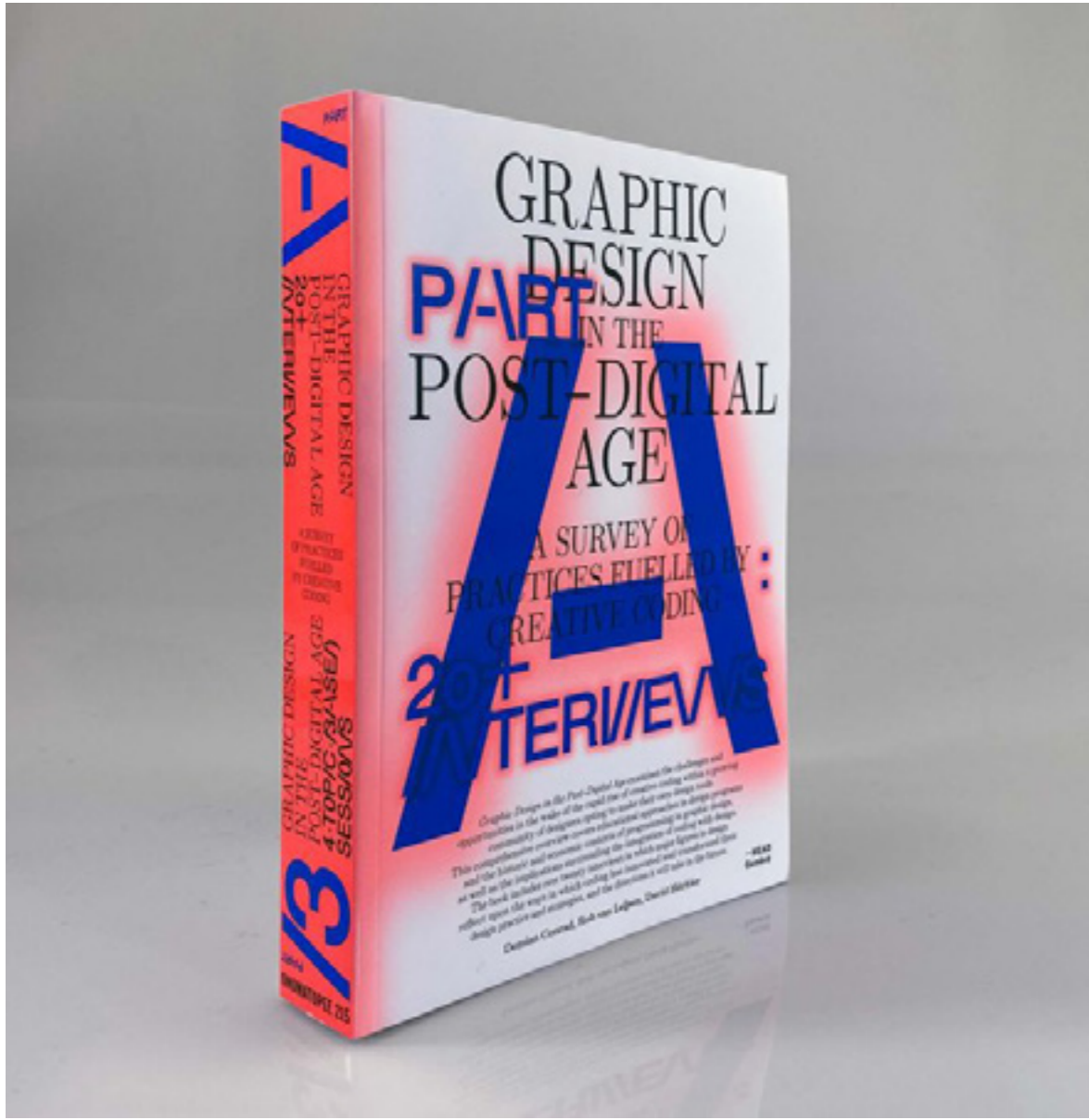
Concept and design for the publication of HEAD-Genève, in collaboration with Johnson/Kingston (Geneva, CH)

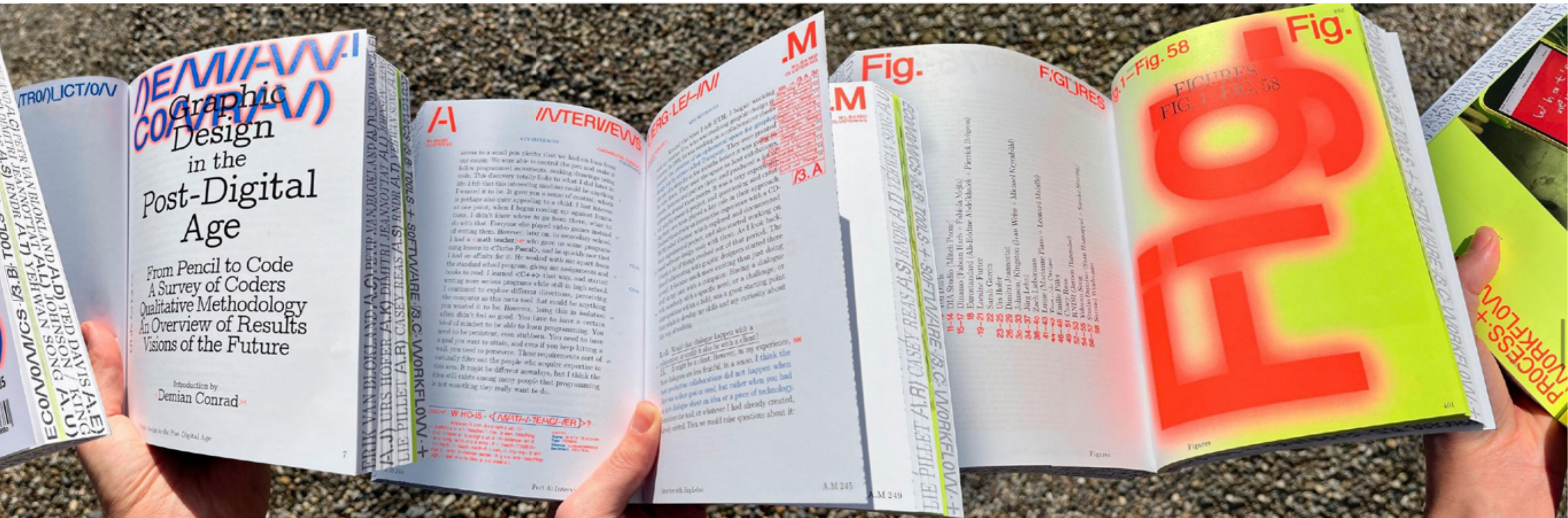


Graphic Design in the Post-Digital Age is a project I had the opportunity to work on with [Ivan Weiss](#) and [Michael Kryenbühl](#). It explores the challenges and opportunities arising from the rapid rise of creative coding within a growing community of designers who choose to create their own design tools. This comprehensive overview addresses educational approaches in design programs and the historical and economic contexts of [programming in graphic design](#), as well as the impact of [integrating coding and design](#).

The project includes more than twenty interviews with key figures in the design industry reflecting on how programming has renewed and changed their design practice and strategies, as well as the directions it will take in the future.

The book and www.postdigitalgraphicdesign.com are the result of the Post-Digital Graphic Design research project (2019-2021), led by [Demian Conrad](#) at HEAD-Genève and generously supported by the HEAD-Genève Strategy Fund.





POST-DIGITAL SPEAK

Approach: The book explores the challenges and opportunities arising from the rapid rise of creative coding within a growing community of designers who choose to develop their own design tools. Therefore, it was obvious for us to be guided by the desire to find an appropriate technological approach in designing this book. By exploring the potential of machine learning in design as value-adding rather than purely decorative, we made this technology the curatorial backbone of our design.

GRAPHIC DESIGN PART IN THE POST-DIGITAL AGE

A SURVEY OF
PRACTICES FUELLED BY
CREATIVE CODING

20+ INTERVIEWS

Graphic Design in the Post-Digital Age examines the challenges and opportunities in the wake of the rapid rise of creative coding within a growing community of designers opting to make their own design tools.

This comprehensive overview covers educational approaches in design programs and the historic and economic contexts of programming in graphic design, as well as the implications surrounding the integration of coding with design.

The book includes over twenty interviews in which major figures in design reflect upon the ways in which coding has innovated and transformed their design practice and strategies, and the directions it will take in the future.

Demian Conrad, Rob van Leijzen, David Héritier

—HEAD
Genève

ERIK VAN BLOKLAND (A.C.) PETR VAN BLOKLAND (A.D.) TED DAVIS (A.E.)
(A.J.) URS HOFER (A.K.) DIMITRI JEANNOTAT (A.L.) JOHNSON / KING
LIE PILLET (A.R.) CASEY REAS (A.S.) RNDR (A.T.) YEHWAN SONG (A.U.)

ECONOMICS / B. TOOLS + SOFTWARE / B.C. WORKFLOW +

GRAPHIC DESIGN IN THE POST-DIGITAL AGE
20+ INTERVIEWS

GRAPHIC DESIGN IN THE POST-DIGITAL AGE
20+ TOPICS / 3-ASESSIONS

ONOMATOPEE 215

GRAPHIC DESIGN IN THE POST-DIGITAL AGE
A SURVEY OF PRACTICES FUELLED BY CREATIVE CODING
4-MILE-DEEP
INTERVIEW
TOPICS / 3-ASESSIONS

Demian Conrad, Rob van Leijzen, David Héritier

ONOMATOPEE

A N W 3

A B C /) E F G / - // / K / M / V / 0 P Q R S T I _ I V V V X Y Z
a k < > l e f g h i j k m n < > p q r - s t u v v v > x y z

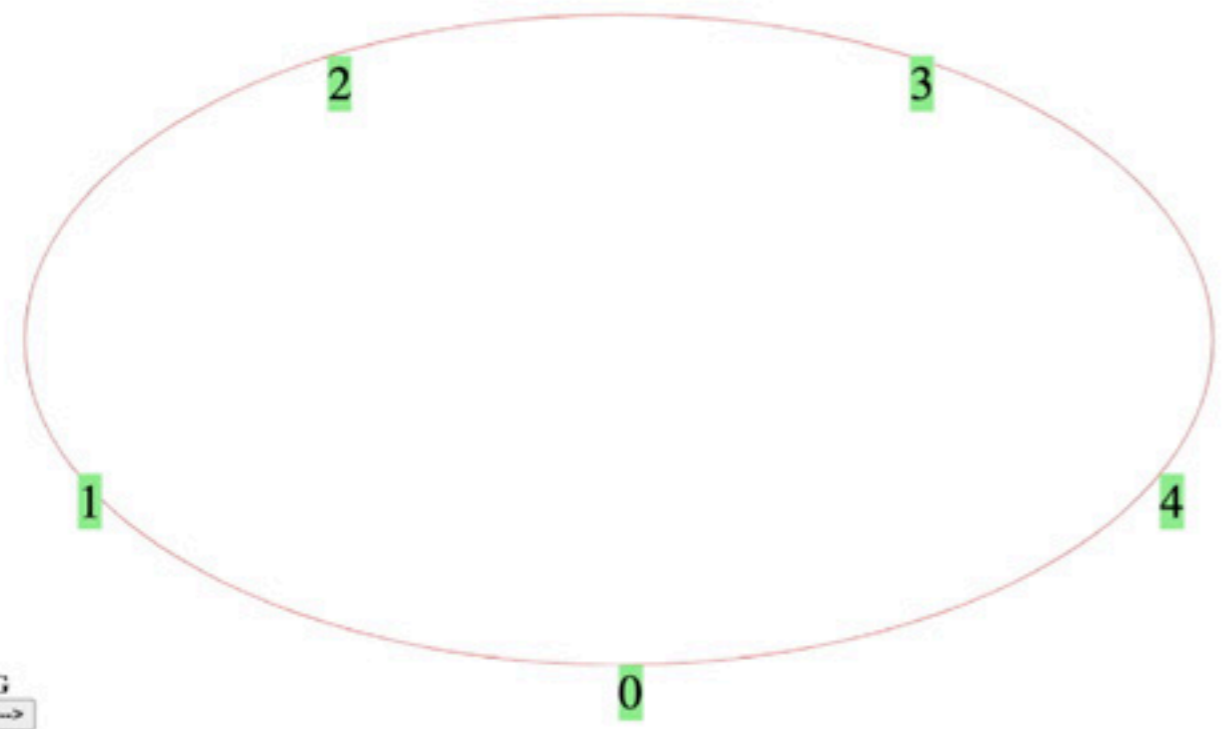
TYPE O'CLOCK



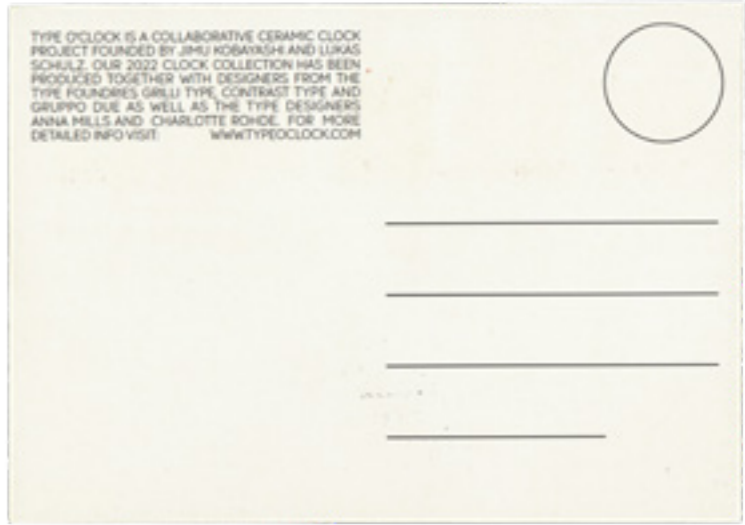
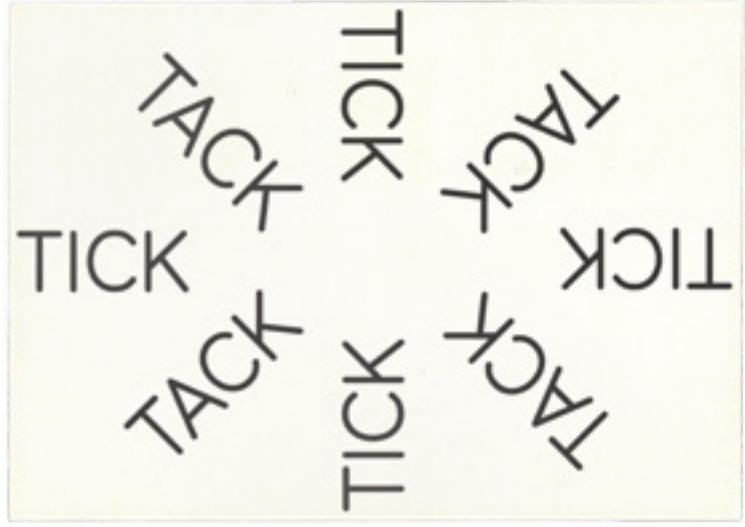
In 2022, I designed the visual identity for the Düsseldorf label **TYPO O'CLOCK**. The TYPO O'CLOCK label was founded by designers **Jimu Kobayashi** and **Lukas Schulz**. With their focus on product design, ceramics, and contemporary culture, they have developed a wall clock that combines type design and craftsmanship. In close collaboration with international type designers, the collections are reinterpreted in unconventional ways and handmade by Jimu and Lukas in small editions. The visual identity is minimalist and takes on the role of a **virtual white cube**, coded by **Jonas Grünwald**.

TYPE O'CLOCK





DEBUG
 Index: 5
 Real Index: 0
 Path Length: 3396.03322265625
 Item Interval: 679.21064453125



CAPITULO IV.



In 2022, I designed the lookbook and led the art direction for the Madrid and London-based fashion label **Tíscar Espadas**.

The Tíscar Espadas label is a brand that creates clothing as a connecting axis of a much broader and more diverse aesthetic language, combining **collaboration with alternative media, artists, disciplines, and artisans** into a complete universe. Raw Spanish authenticity, the craftsman's eye for detail, and the freedom of wear run through every look and characterize Tíscar Espadas' designs. The garments are made from a combination of exploration and technical construction. They include the finesse of details, the care of materials, and what is found accidentally on the path of production. Each garment is **unique** and **handcrafted** by local manufacturers, highlighting the signs of the complex process and craftsmanship.

CAPÍTULO IV

TRANSIT

TÍSCAR

NEXUS

DREAM WORLD

TÍSCAR ESPADAS

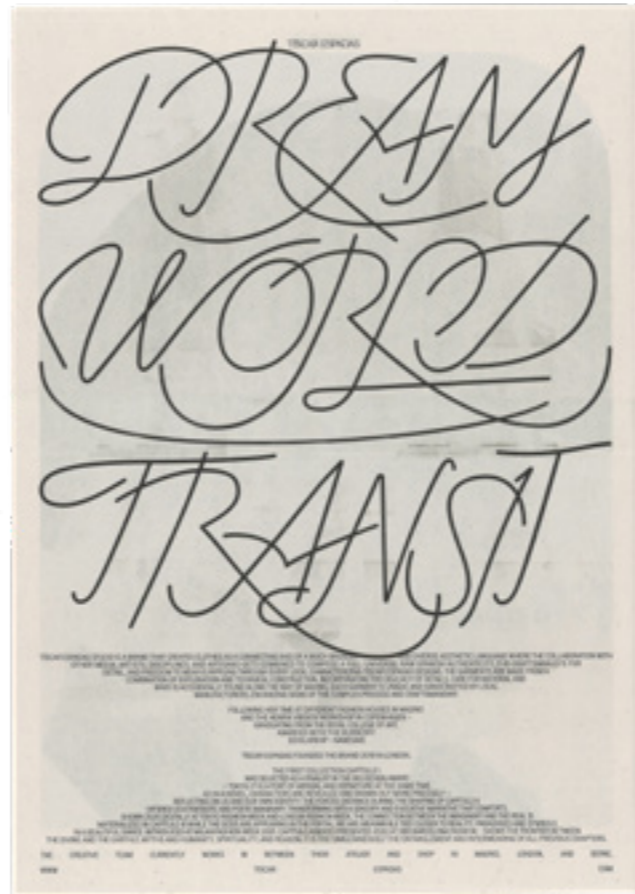
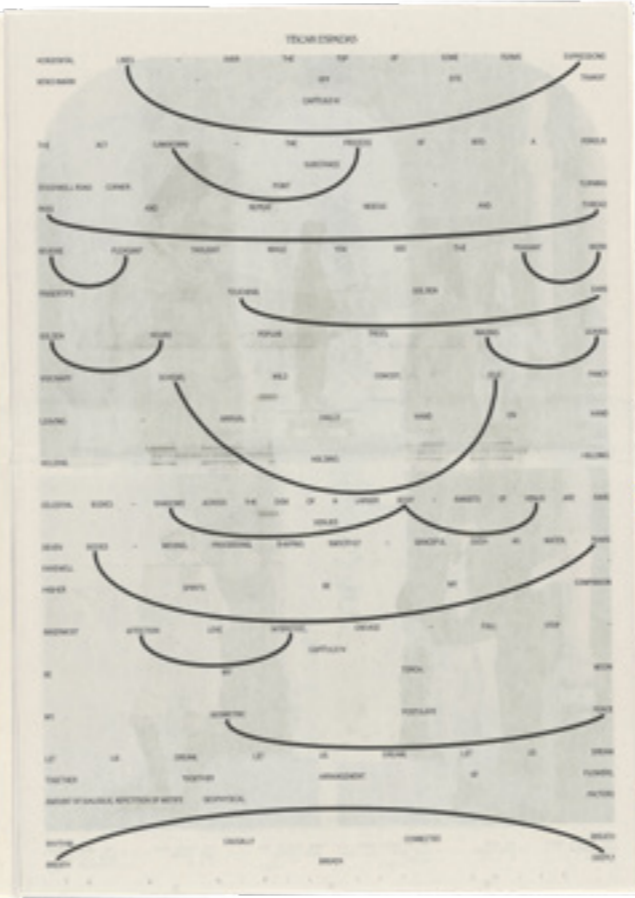
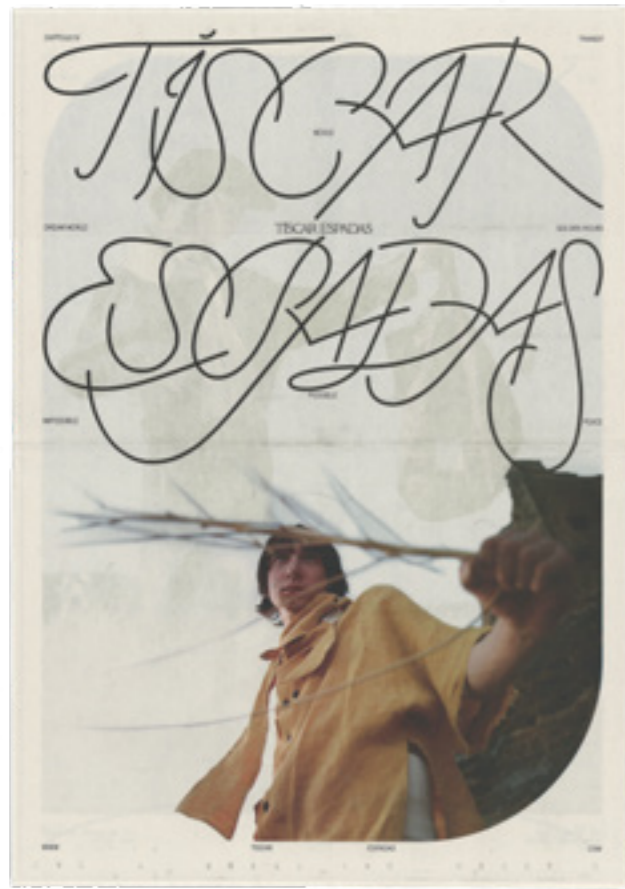
GOLDEN HOURS

ESPADAS

POSSIBLE

IMPOSSIBLE

PEACE

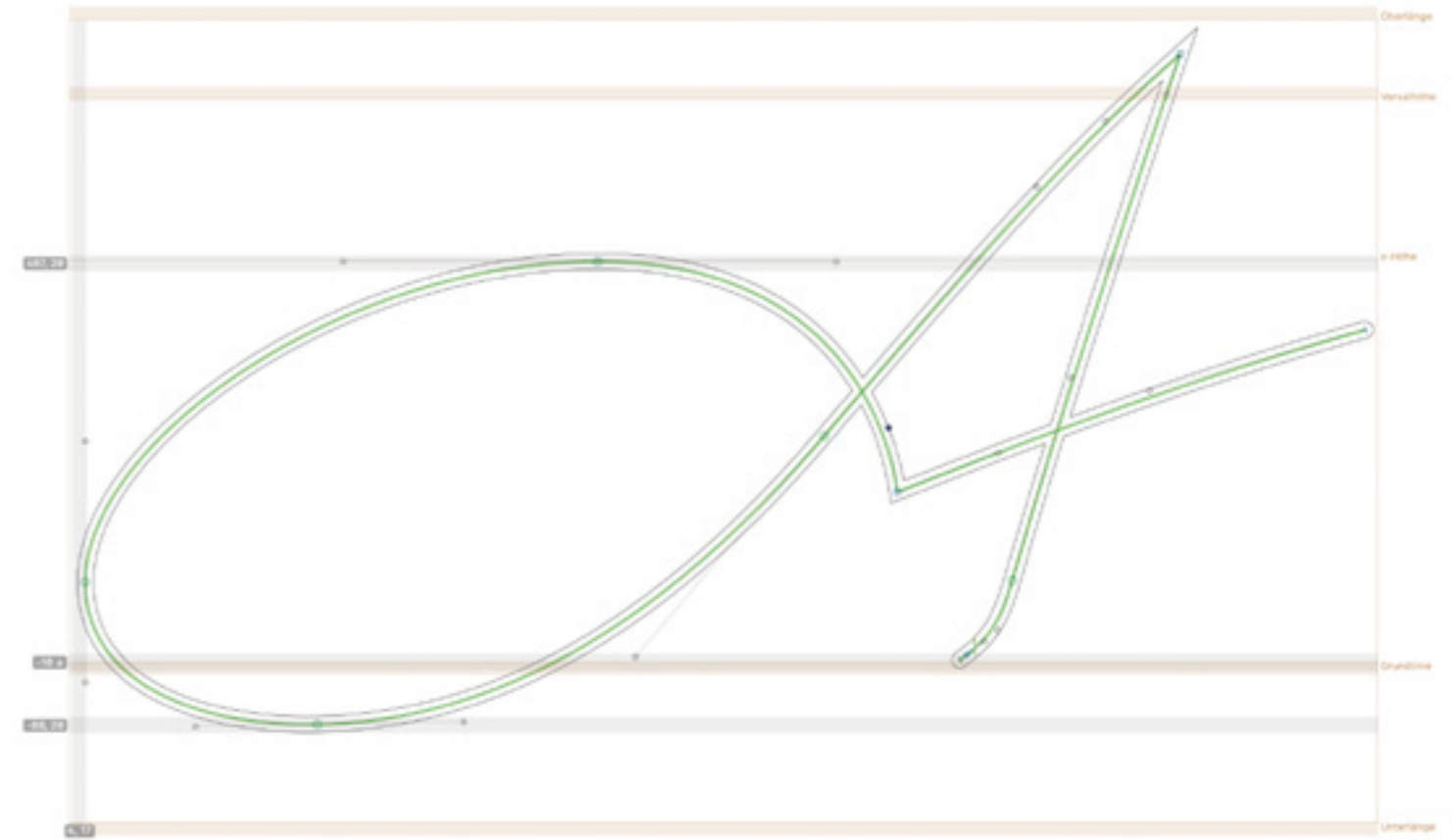


Lookbook in newspaper format for Tiscar Espadas.

TIGAR

SPAIN

WORLD



A A A A A A

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

Customised typeface for the headlines.

BEYOND CITIES

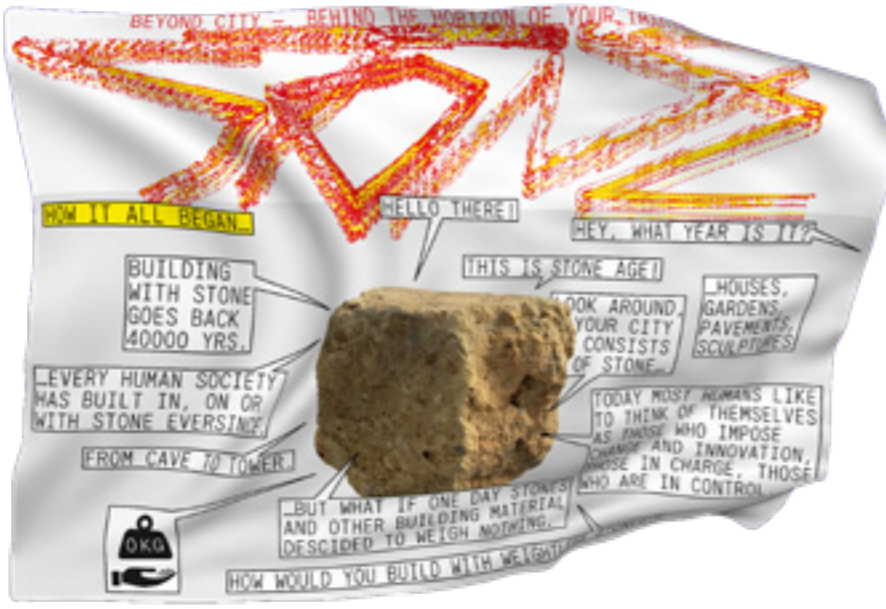
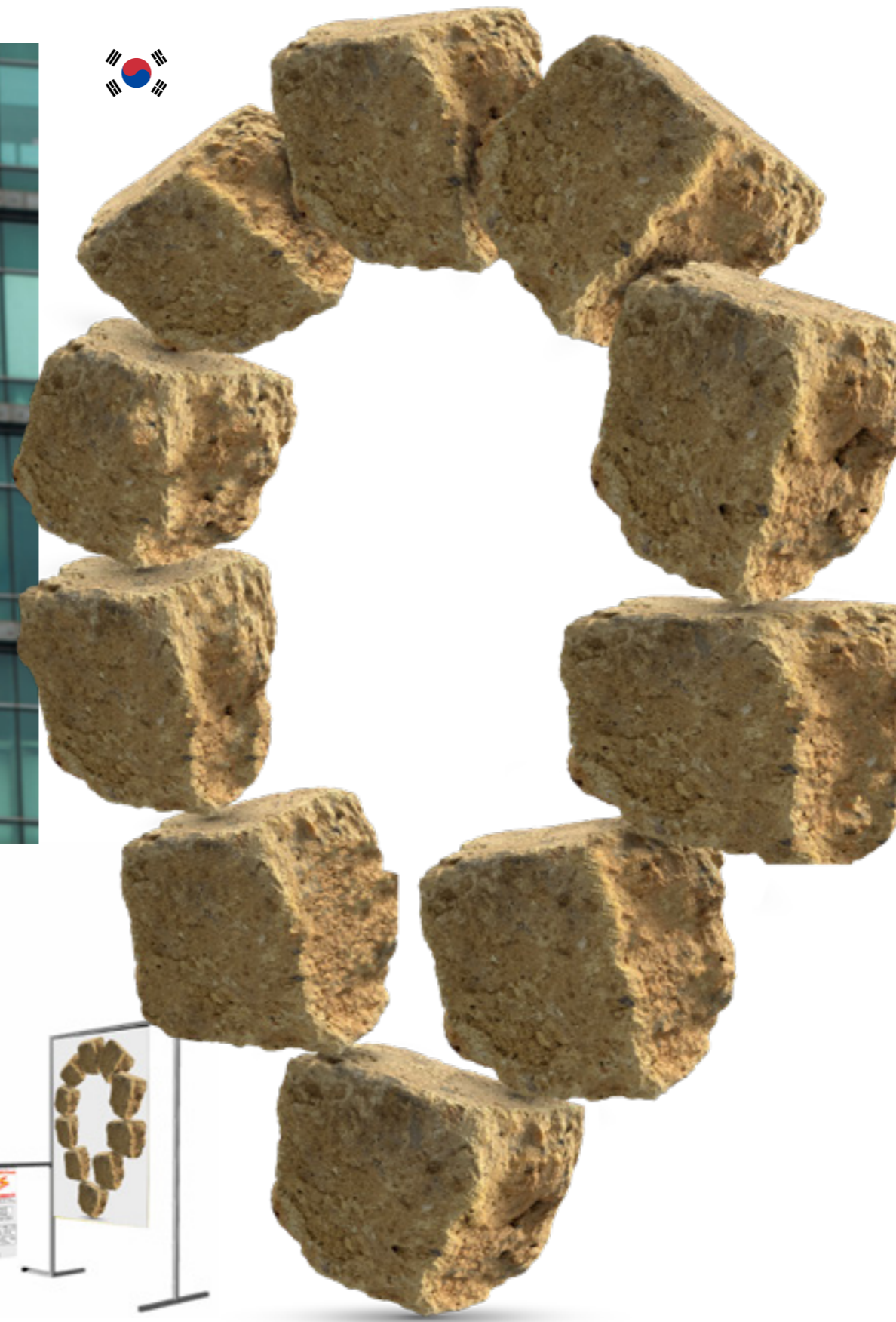
Exhibits for the Beyond Cities exhibition (Seoul, KOR)



In 2021, I was invited by South Korean curator [Daeki Shim](#) to participate in [Beyond City](#) at the Seoul Design Foundation. The exhibition deals with the issues of modern urban planning and the consequences of so-called grey emissions.



Flag design for the Beyond City exhibiton.



Output: The installation titled „The Place Behind the Horizon of our Imagination“ was created for the „Beyond City“ exhibition at the Dongdaemun Design Plaza in Seoul, highlighting **hewn stone as cultural heritage**. A stone reflects its existence while observing others playing with the possibilities of unfamiliar weightlessness, forming a statically challenging monument.



Customised lettering for the headlines.

HFMDK



Try

rip

G2 HfMDK is a commissioned typeface I developed for the [University of Music and Performing Arts Frankfurt am Main](#) as part of the redesign of its visual identity. G2 HfMDK is based on a low-contrast grotesque that combines a geometric base with technical details. The display cut is also characterized by a special stylistic set, which, when typing, can randomly remove certain parts of letters, thus creating a rhythmic association in the word or sentence. In collaboration with the Berlin-based studio [S-T-A-T-E](#), the typeface became the core element of the new visual identity.

Hochschule für Musik und Darstellende
Kunst Frankfurt am Main

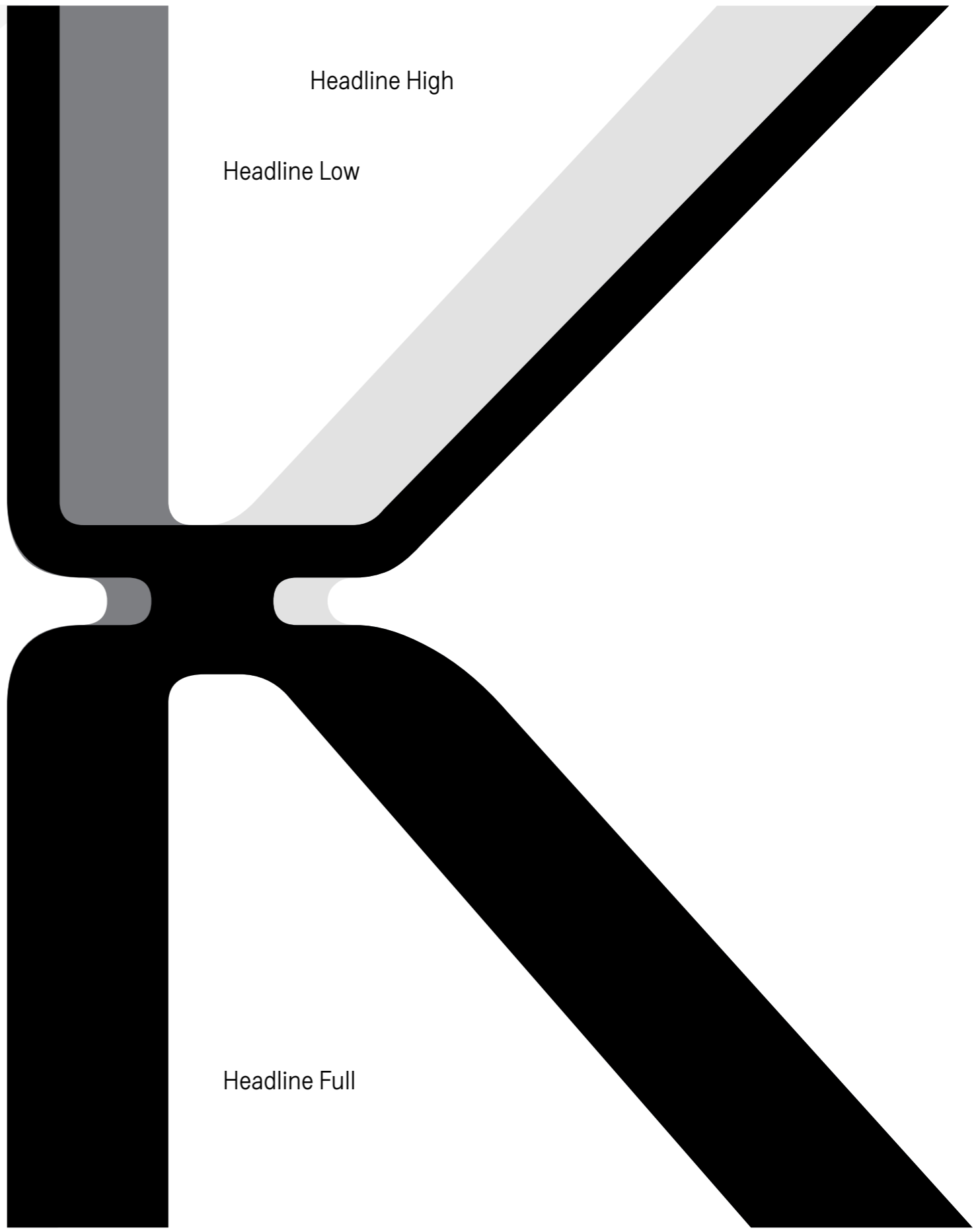
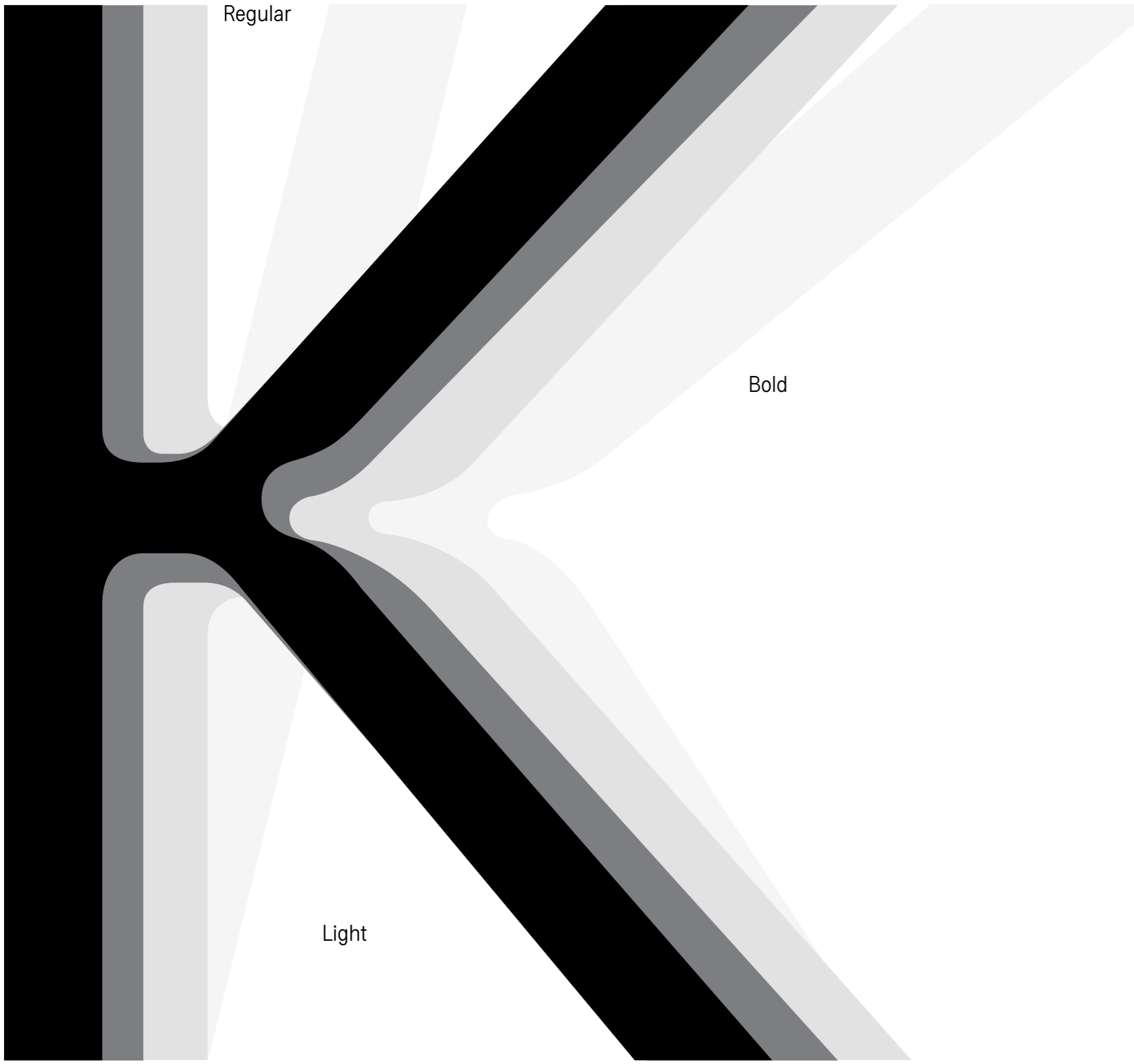
HfMDK

Gründung	1938 ^[1]
Trägerschaft	staatlich
Ort	Frankfurt am Main
Bundesland	 Hessen
Land	 Deutschland
Präsident	Elmar Fulda ^[2]
Studierende	903 WS 2018/19 ^[3]
Mitarbeiter	ca. 385
Professoren	ca. 65
	www.hfmdk-frankfurt.de

HfMDK

HfMDK HfMDK HfMDK HfMDK

The extravagant HfMDK headline has **three variations** for each letter, offering plenty of design possibilities.



ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789

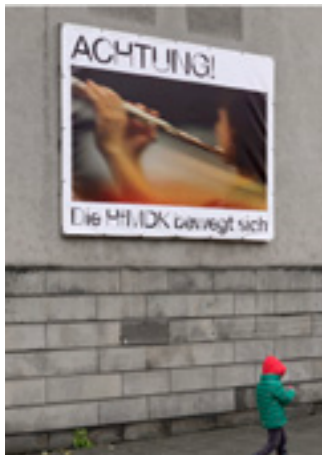
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn

opqrstuvwxyz
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ABCDEFGHIJKLMN
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abcdefghijklmn
opqrstuvwxyz
0123456789

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789

Including the three HfMDK headline cuts, the redesign features seven fully developed styles.



H h f M M D D K K



Try
! ! 0 =

HfMDK
HfMDK
HfMDK

HfMDK
HfMDK
HfMDK
HfMDK



BLITZ

Blitz
abc

In collaboration with the Swiss type label [Out of the Dark](#), I released [Blitz Script](#) in 2016. Blitz is one of the few script fonts that retains its smoothness while having disconnected capitals.

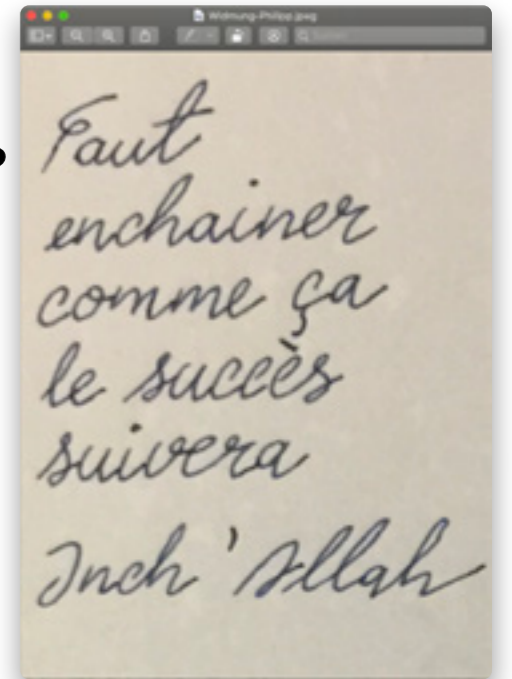
The font is suitable for display sizes as well as small point sizes and features contextual alternates for a more balanced rhythm and better readability.

Blitz Script is an [elegant, non-kitschy](#) interpretation of American monoline fonts. The conceptual approach is inspired by Roger Excoffon's brilliant font „Mistral“. Mistral is one of the few connected fonts where uppercase letters are not connected to lowercase letters without losing coherence and smoothness. This allows for setting text in uppercase letters. Obviously, the design excels in display sizes. But with an eye on small text sizes, Blitz was carefully designed and optimized for sizes up to 6pt. The layout feature „Contextual Alternates“ ensures smooth connections between otherwise unconnected glyphs when needed. Certain lowercase letter combinations are intentionally designed as disconnected pairs for a more beautiful rhythm and better readability.

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

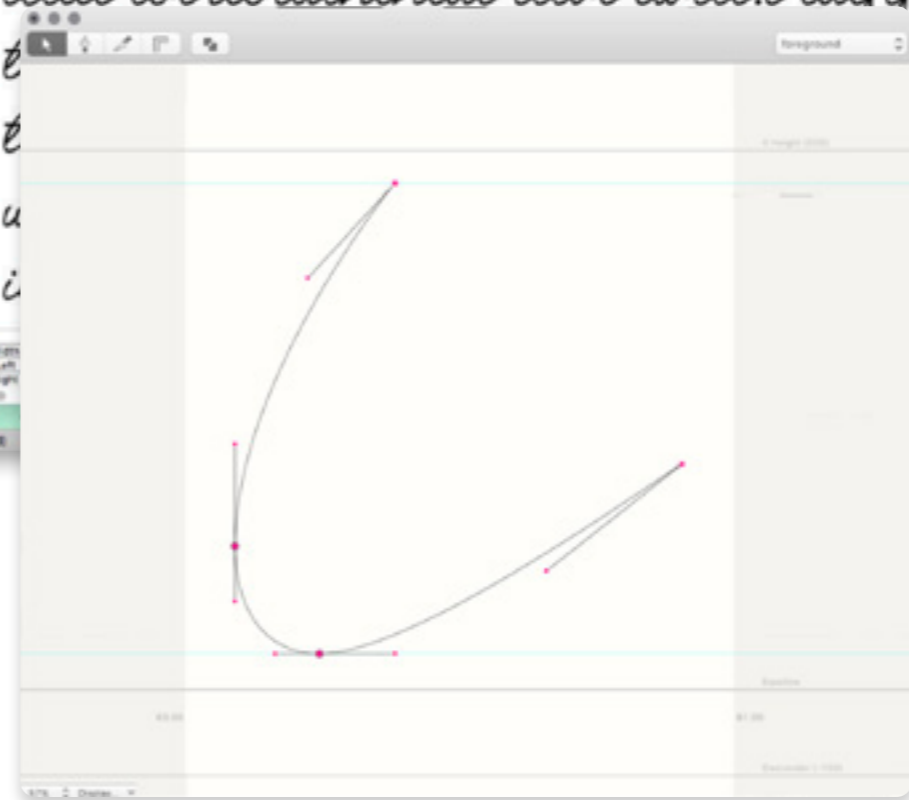
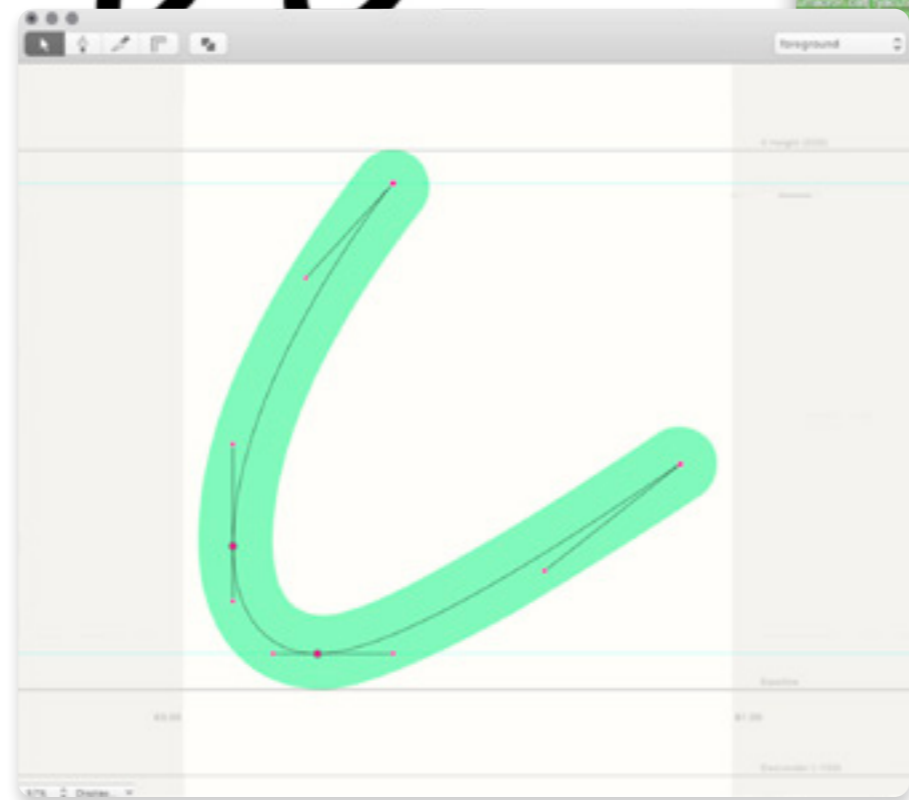
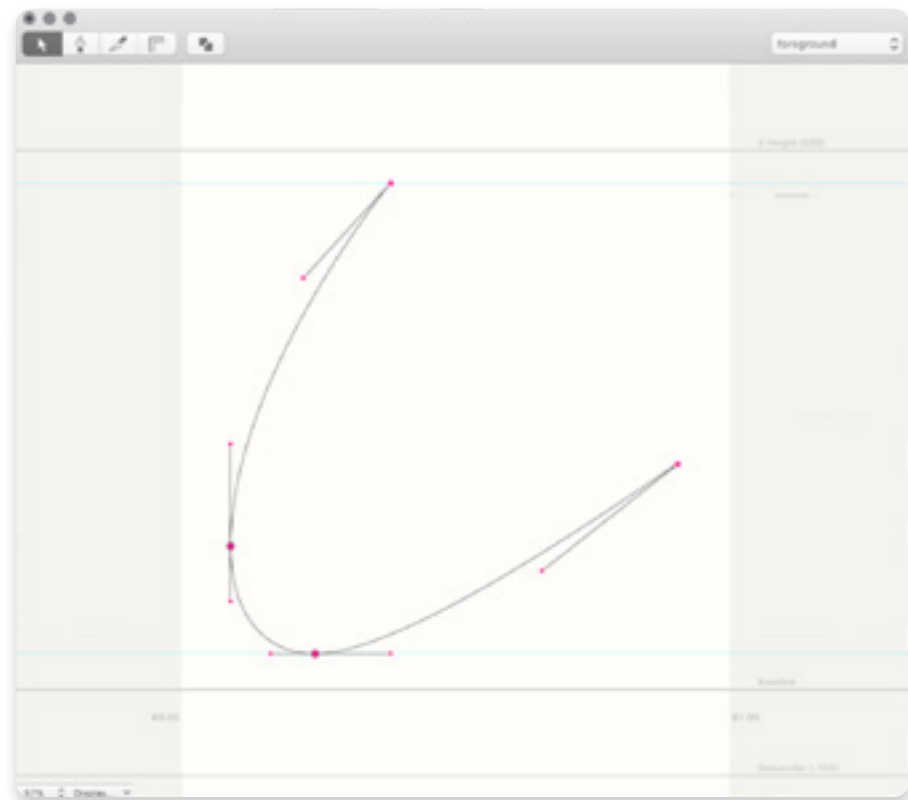
a b c d e f g h i j k l m n
o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9



Two large cursive 'a' characters at the top, one with red arrows showing the stroke direction and one with green arrows. Below them is a long cursive string of lowercase letters: 'abcdeedfggh'.

The screenshot shows a software interface with a keyboard layout on the left and a text editor on the right. The keyboard layout is a QWERTY-style layout with various keys highlighted in green. The text editor displays a document with cursive text, including the words 'lynx tuft frogs, dolphins abduct by proxy the ever awkward klutz, dud, dummkopf, jinx snubnose flingoes, orphan sgt. xenfruw grudgsk reyfus, md. s'. The interface also includes a menu bar at the top with options like 'File', 'Edit', 'Format', and 'Window'.





Published
with Out Of The Dark

white

Buy Out of the Dark

Typefaces: Blitz

- *Preview* • *Source*
- *Glyphset*



white

Buy Out of the Dark

Typefaces: Blitz

- *Preview* • *Source*
- *Glyphset*

1/14

*the quick brown fox
jumps over a lazy dog.*

white

Buy Out of the Dark

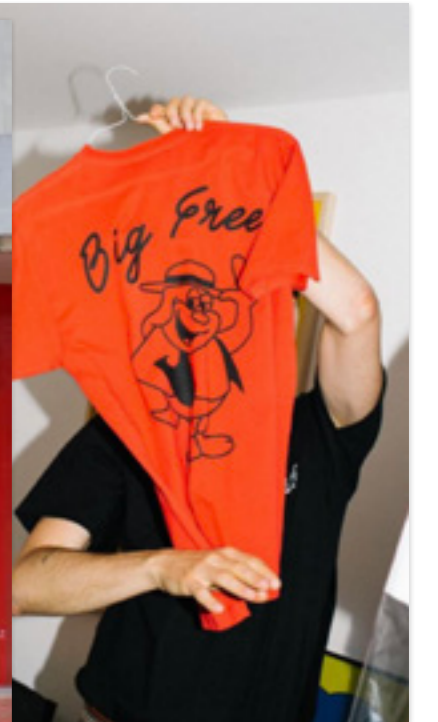
Typefaces: Blitz

- *Preview* • *Source*
- *Glyphset*


Western European Languages

*£ () * + , - . / 0 1 2 3 4 5 6 7 8 9 :*
; ! ? @ 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 [] _ 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 { | } ~ € £ / ¤ § ¨ « < > »
- † ‡ • ¶ • „ ” ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’
° „ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’ ’
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï
Ĵ Ķ Ľ Ŀ Ł Ń Ņ Ñ Ò Ó Ô Õ Ö Ø
Œ Þ Ñ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ

Blitz Script was released on the new
[Out of the Dark](https://outofthedark.xyz) website in 2016.



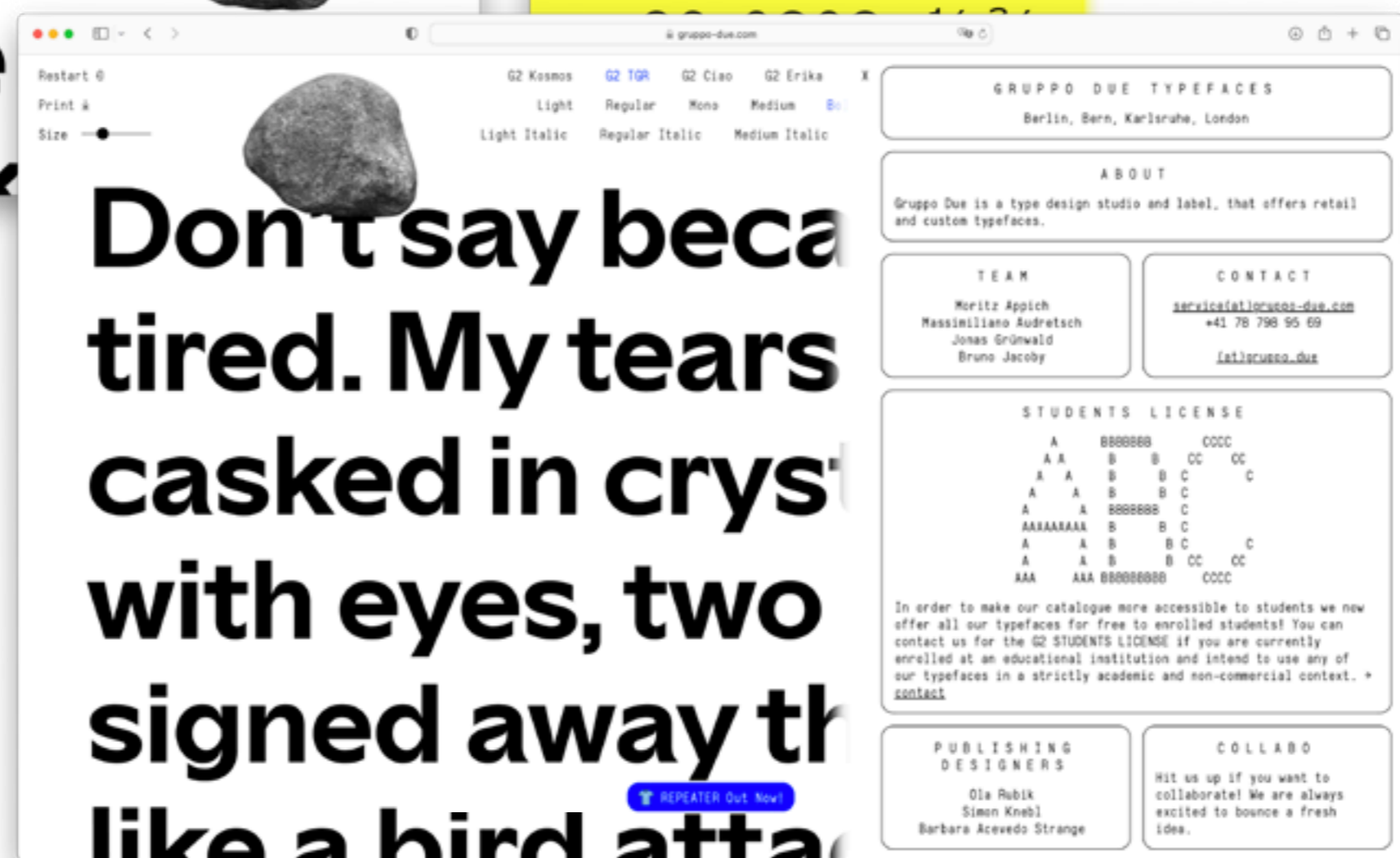
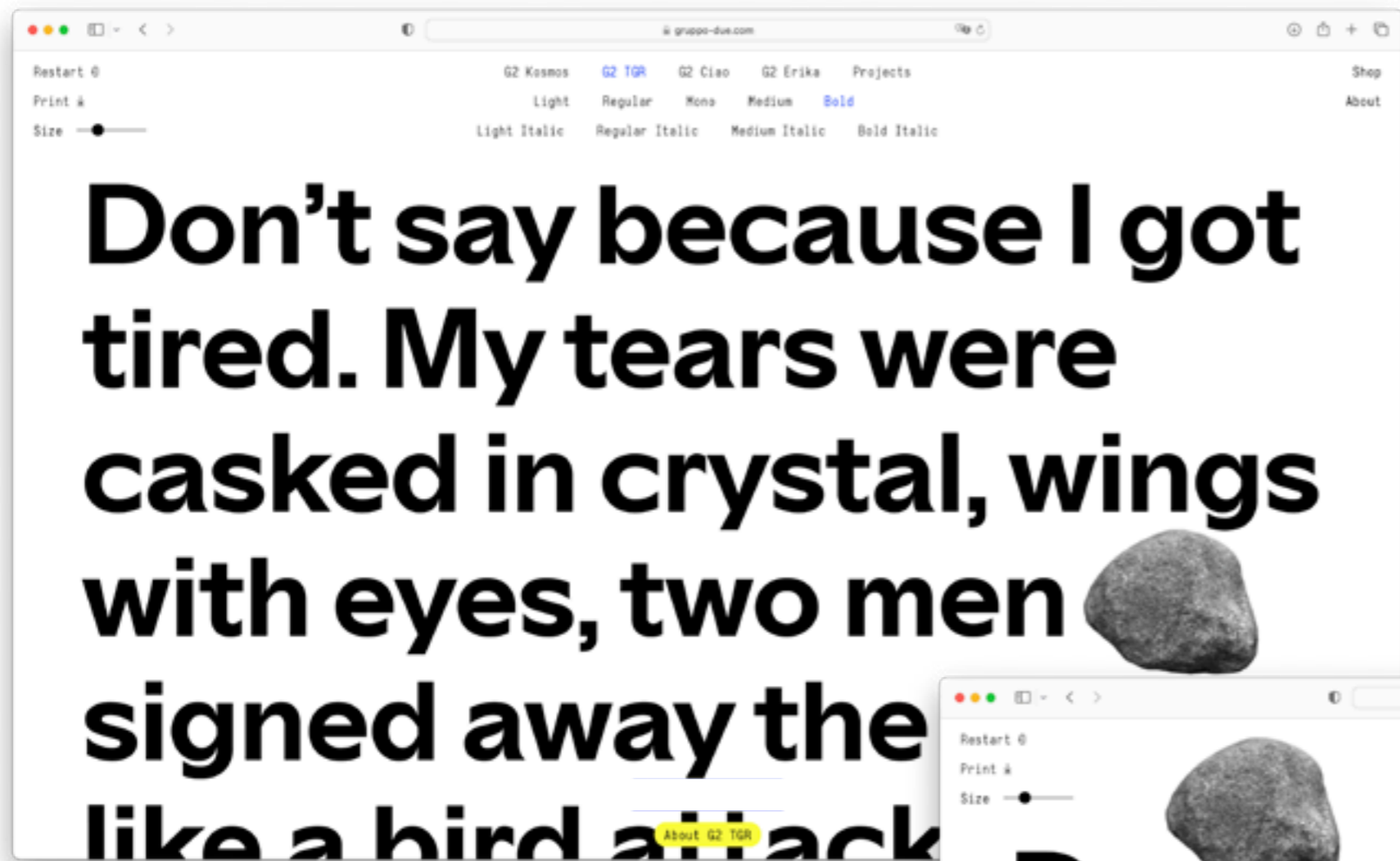
GRUPPO DUE



The type foundry with the talking stone!

Since 2019, I have been collaborating with graphic designers [Moritz Appich](#) and [Bruno Jacoby](#), as well as media artist [Jonas Grünwald](#). Together, we founded the Typefoundry Gruppo Due in 2020.

As a type label, we produce and sell digital font licenses to a wide range of international clients, including artists and design studios, as well as cultural institutions and globally operating companies such as the US-based social media platform [Snapchat](#), the [Kunsthalle in Mannheim](#), the [University of Music and Performing Arts Frankfurt am Main](#), or the [Case à Chocs in Neuchâtel](#). To make our font catalog more accessible to students, we offer all our fonts for enrolled students for free.



GRUPPO DUE TYPEFACES
Berlin, Bern, Karlsruhe, London

ABOUT
Gruppo Due is a type design studio and label, that offers retail and custom typefaces.

TEAM
Meritz Appich
Massimiliano Audretsch
Jonas Grünwald
Bruno Jacoby

CONTACT
servizioclienti@gruppo-due.com
+41 78 798 95 69
allrusso.due

STUDENTS LICENSE

A	BBBBBB	CCCC
A A	B B	CC CC
A A	B B	C C
A A	B B	C C
A A	B B	C C
AAAAAAA	B B	C C
A A	B B	C C
A A	B B	CC CC
AAA	AAA	BBBBBBBB
		CCCC

In order to make our catalogue more accessible to students we now offer all our typefaces for free to enrolled students! You can contact us for the G2 STUDENTS LICENSE if you are currently enrolled at an educational institution and intend to use any of our typefaces in a strictly academic and non-commercial context. + [CONTACT](#)

PUBLISHING DESIGNERS
Ola Rubik
Simon Knebl
Barbara Acevedo Strange

COLLABO
Hit us up if you want to collaborate! We are always excited to bounce a fresh idea.

Since 2020, all retail fonts have been presented on the Gruppo Due website www.gruppo-due.com using generated texts.

G2 Ciao

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

G2 Ciao Extension

**ABCDEFGHI
JKLMNOPQR
STUVWXYZ
abcdefghijklmn
opqrstuvwxyz**

G2 Erika

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

G2 Lomann

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

S.S.C.H.T.



G2 TGR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789**

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

*abcdefghijklmn
opqrstuvwxyz
0123456789*

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

*abcdefghijklmn
opqrstuvwxyz
0123456789*

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ**

***abcdefghijklmn
opqrstuvwxyz
0123456789***

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ**

***abcdefghijklmn
opqrstuvwxyz
0123456789***

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789**

G2 Kosmos

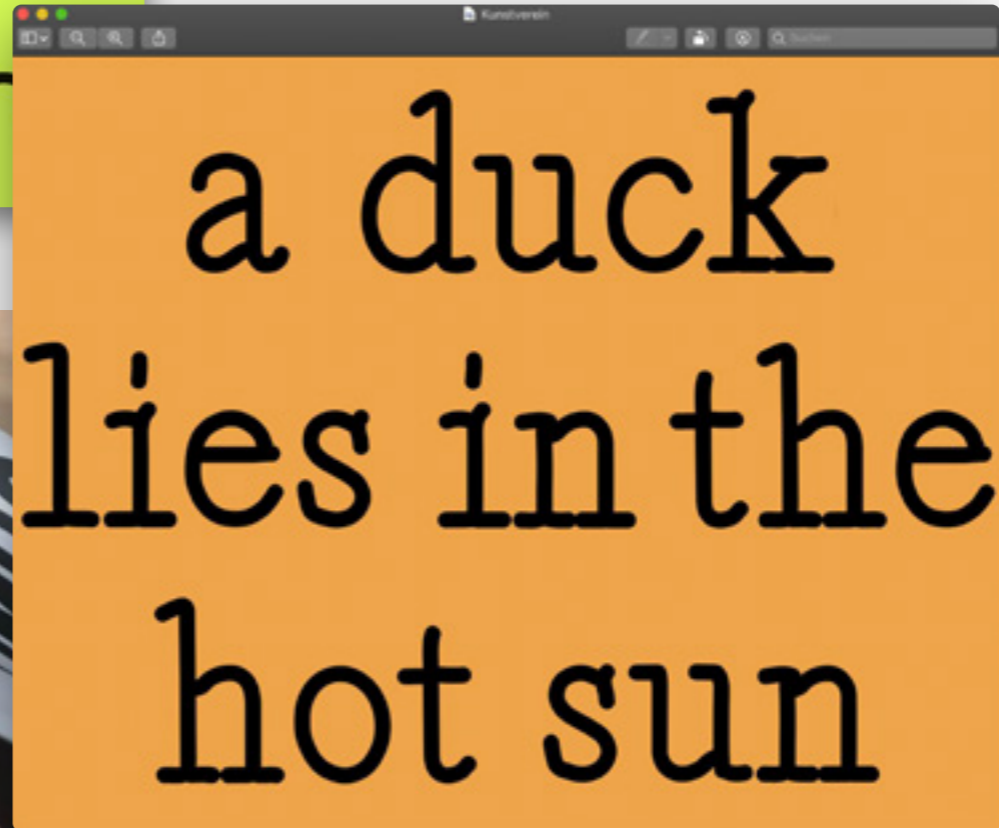
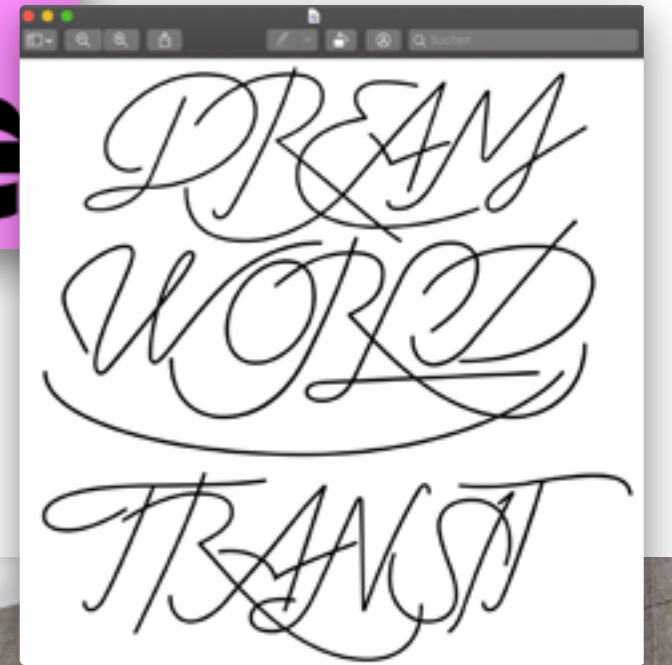
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

G2 Airdancer*

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789**

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789**



Frankfurt am Main



Neuchâtel



Mannheim



TGR

G2 TGR is one of the three retail typefaces I will focus on more closely. It was released in 2020 and comprises 8 proportional and one monospaced cut.

G2 TGR G2 TGR
G2 TGR G2 TGR
G2 TGR G2 TGR
G2 TGR G2 TGR
G2 TGR
G2 TGR

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

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

0 1 2 3 4 5 6 7 8 9

\$ £ ¢ ₣ ₧ € ¥ ₪ ₹

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

TGGGGGR
0123456789

Tyger Tyger burning bright, In the forests of the night: What immortal hand or eye, dare frame thy fearful symmetry?" {William Blake, 1974}

„Die Färbung bietet dem Tiger völligen Schutz. Wenn er sich in der Taiga zwischen den Büschen und dem dürren Laub bewegt, so fließen die schwarzen, gelben und weißen Farben ganz ineinander und das Tier nimmt eine eintönige braungraue Farbe an.“

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[Ǫ] «Ǫ» [ǫ] «ǫ»

8€ 0000 1/2 3/4
+15€ 0000 ①②③
-20€ 0000 1834
= 3€ 0000 0 1 2 3

“Tyger Tyger burning bright, In the forests of the night: What immortal hand or eye, dare frame thy fearful symmetry?” ↷ W.Blake

TGR ITALIC

ABCDEFGHIJ KLMNOPQ RSTUVWXYZ abcdefghij klmnopq rstuvwxyz 0123456789
ABCDEFGHIJ KLMNOPQ RSTUVWXYZ abcdefghij klmnopq rstuvwxyz 0123456789
ABCDEFGHIJ KLMNOPQ RSTUVWXYZ abcdefghij klmnopq rstuvwxyz 0123456789
ABCDEFGHIJ KLMNOPQ RSTUVWXYZ abcdefghij klmnopq rstuvwxyz 0123456789

Ciao

G2 Ciao originated from the eponymous state-funded research project (see more in [C](#)). It was last expanded in 2023 to 18 cuts.

If I see today, designers they use all typefaces ... one day one typeface, the other day the other typeface. All in favour of a certain atmosphere. I don't like that. ... I made these post stamps on De Stijl movement.

A
 B C
 DE FG
 HIJK LMN
 OPQR STUV
 WX YZ
 abcd gfhij
 klmn
 opq
 rstu
 vwxyz
 0123456789

ABCDEFGHIJK
 LMNOPQR
 STUVW
 XYZ
 abc
 de
 fg
 hijk
 lmno
 pqrst
 uvwxyz
 0123456789

A
 BC
 DEF
 GHIJ
 KLMN
 OPQRST
 UVWXYZ
 abcdefgh
 ijklmnopqrs
 tuvw
 xyz
 0123456789

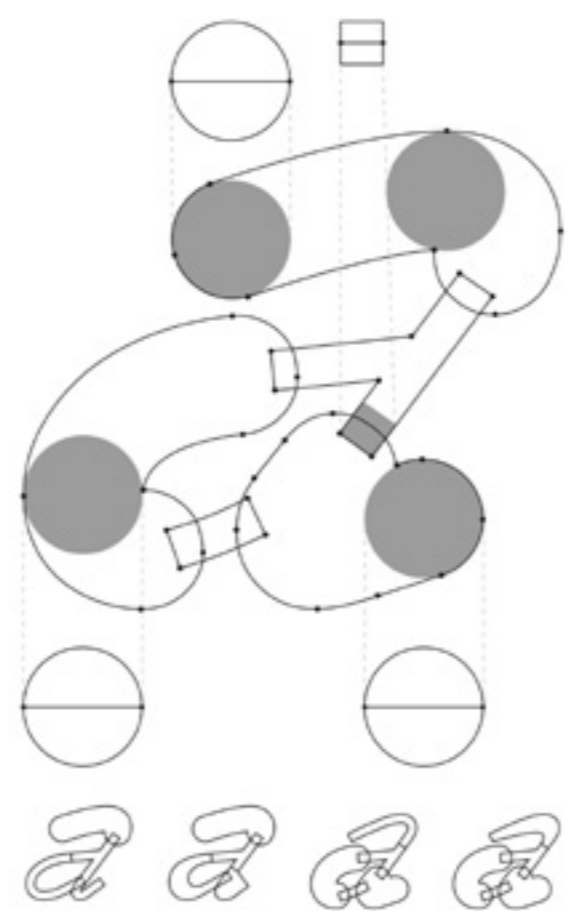
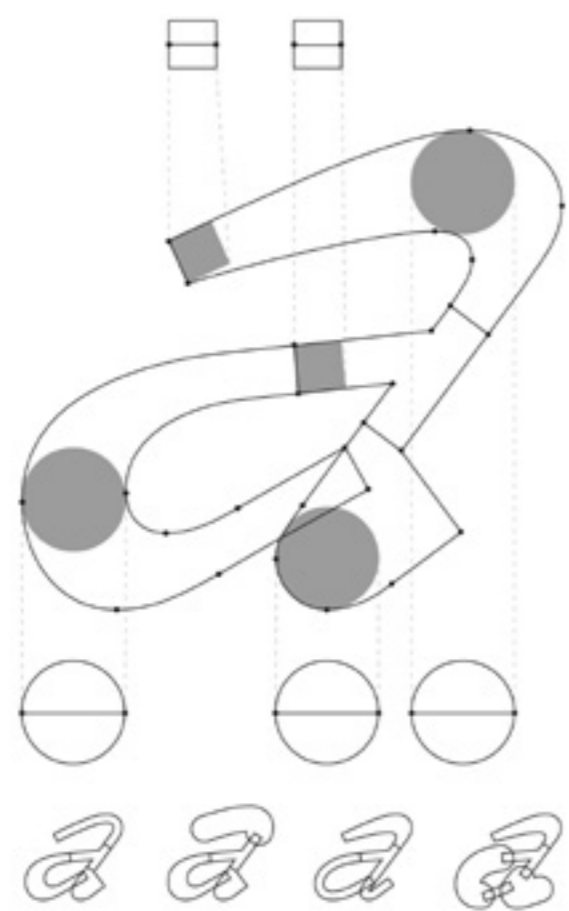
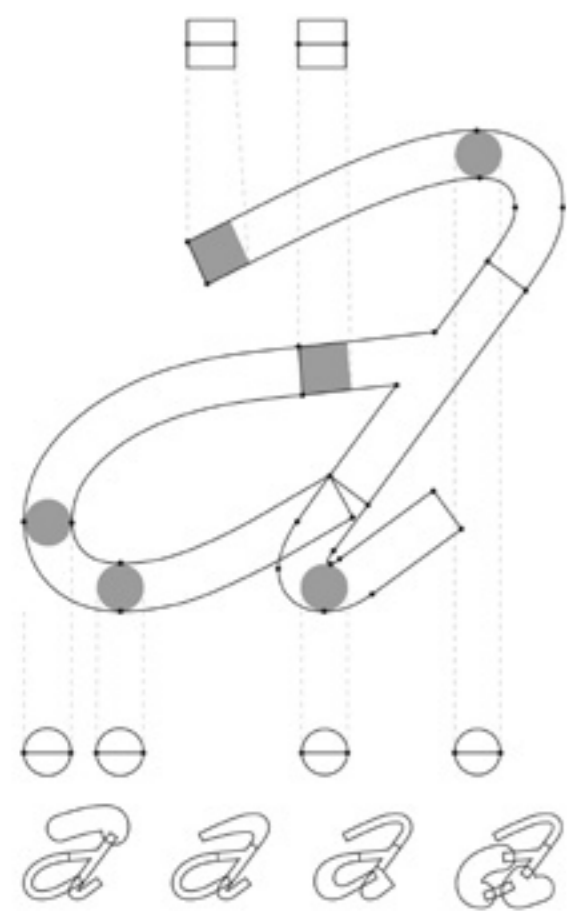
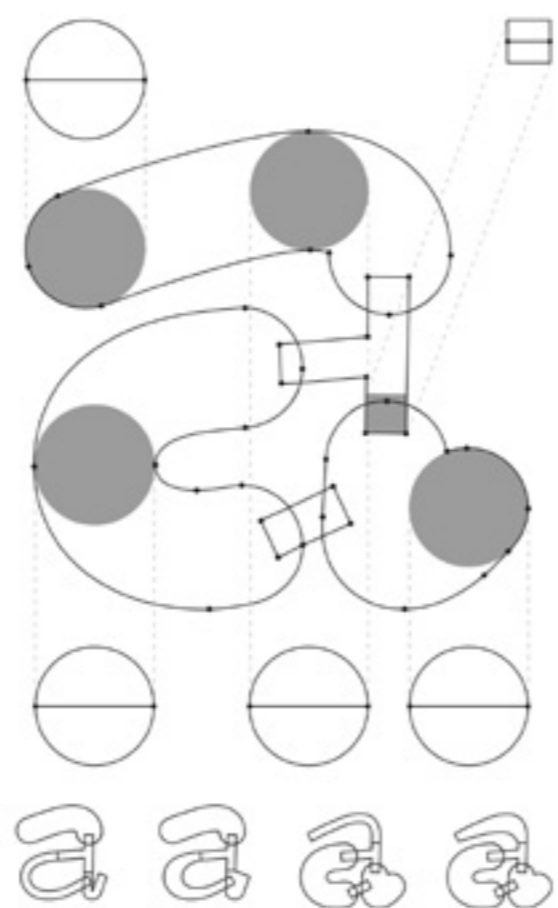
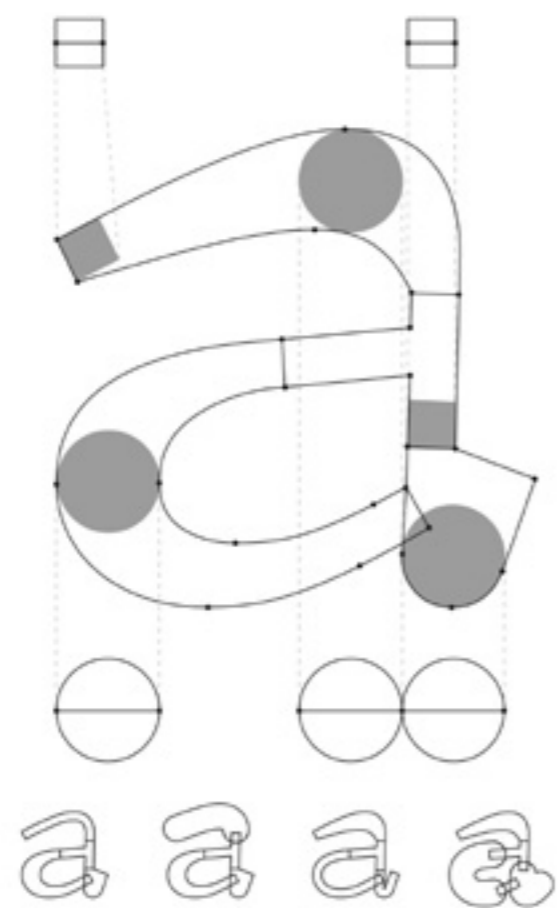
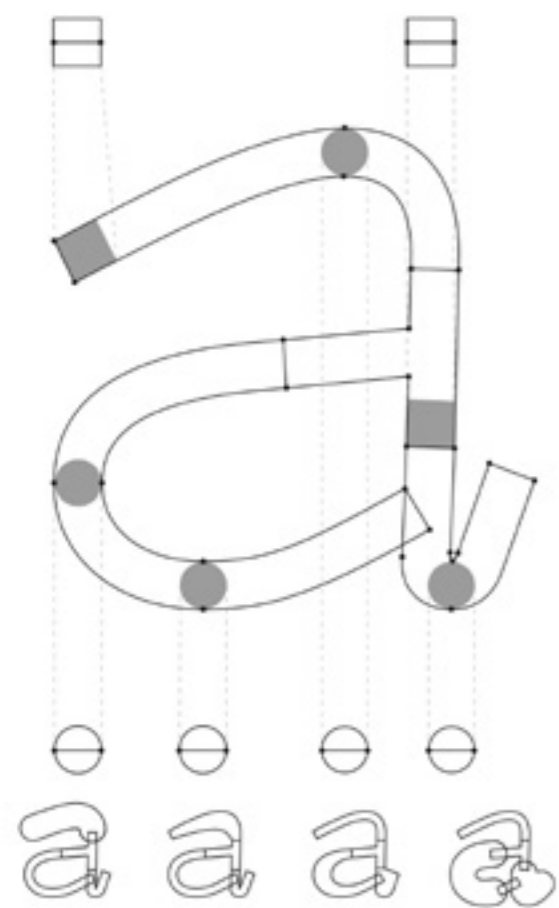
Words as they are seen on paper, both motionless and open to detailed inspection are readily perceived as objects with a meaning and existence apart from their sound.

Words as they are seen on paper, both motionless and open to detailed inspection are readily perceived as objects with a meaning and existence apart from their sound.

Words as they are seen on paper, both motionless and open to detailed inspection are readily perceived as objects with a meaning and existence apart from their sound.

14
 13
 12
 11
 10
 9
 8
 7
 6
 5
 4
 3
 2
 1
 18
 17
 16
 15

If writing speaks, then to read is to listen.
 To hear with the eyes.



Airdancer

G2 Airdancer is the latest project by Gruppo Due and will be released in March 2024 with 24 cuts on www.gruppo-due.com.

Airdancer

Airdancer

Airdancer **A**

Airdancer **A**

Airdancer **A**

Airdancer **A**

Airdancer **A**

Airdancer **A**

A

A

A

A

A

A

A

A

A

A

Airdancer

Airdancer

A **Airdancer**

A **Airdancer**

A **Airdancer**

A **Airdancer**

A **Airdancer**

A **Airdancer**

A

A

**DSpace@MIT, Hot Topic, MIT,
Forward, World Wide Web,
S-curve, CleanTech, Lab-
grown, RDR-84K, FinTech,
Metaverse, Smellovision, Tria-
bility, The Line, Tomorrow**

30 Pt.
If you really want to know,
then I guess I'll tell you
about that damn airdancer.
You know, the one stand-
ing by the main road in that
small, forgotten town. It
was a peculiar thing, wav-
ing its arms about like a de-
mented puppet, dancing

30 Pt.
day and night. It be-
longed to the old shop-
keeper, Mr. Thompson,
who seemed to believe
that thing was the
key to attracting cus-
tomers. I passed that
airdancer every day
on my way to school,

30 Pt.
and then later on
my aimless walks
when I should've
been studying or
something. It was
a stupid sight, I'll
tell you that. A tall,
wobbly tube of
plastic, painted in

- 30 Pt.
1. 630 × 510
 2. +140m²
 3. set_04
 4. 70,33
 5. Fill with O₂
 6. 216 × 288 mm
 7. ~5km/h

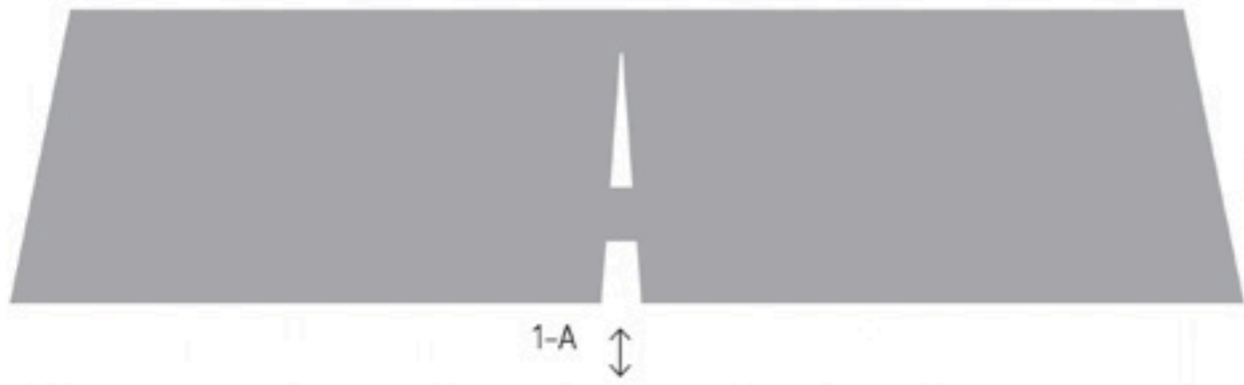
**1€ 2\$ 3£ 4¥ 5฿
6€ 7¢ 8₹ 9₱**

30 Pt.
§ 117 OWiG

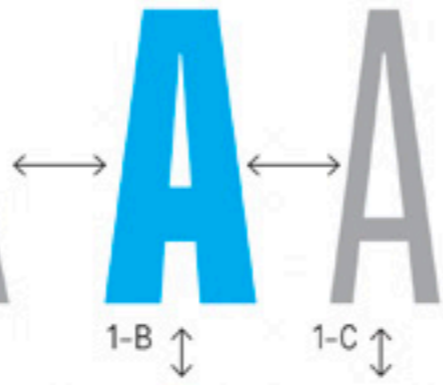
30 Pt.
@2023

30 Pt. **G2™** 30 Pt. **#1**

**Lufttänzer, Ballerino D'Aria,
Aerial Dancer, Danseur Aérien,
Luftdanser, Luchtdanseres,
Tancerz W Powietrzu**

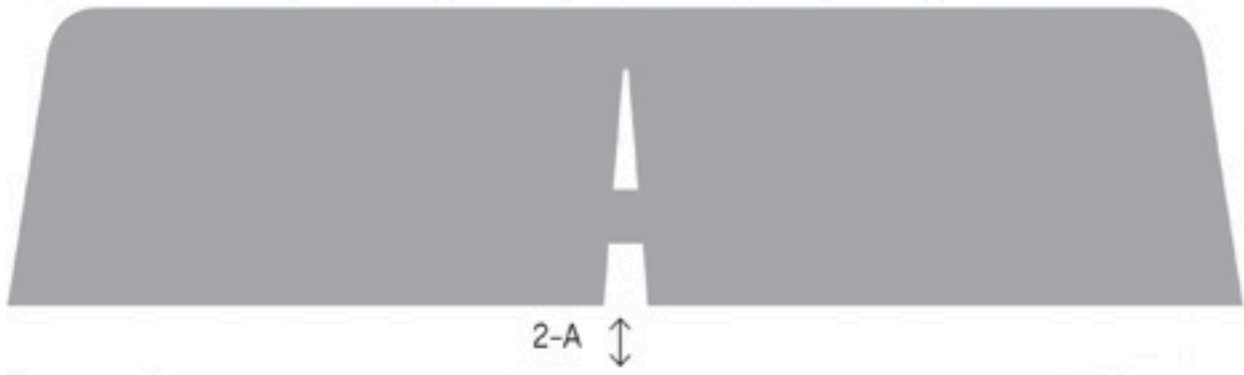


1-A

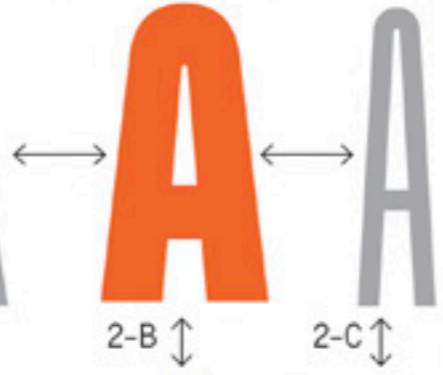


1-B

1-C



2-A

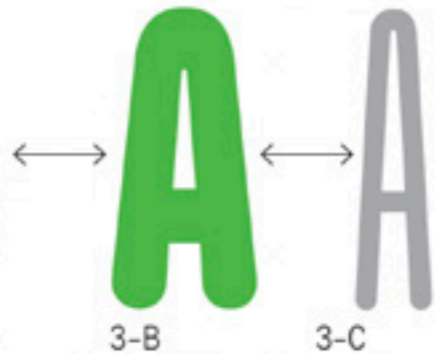


2-B

2-C

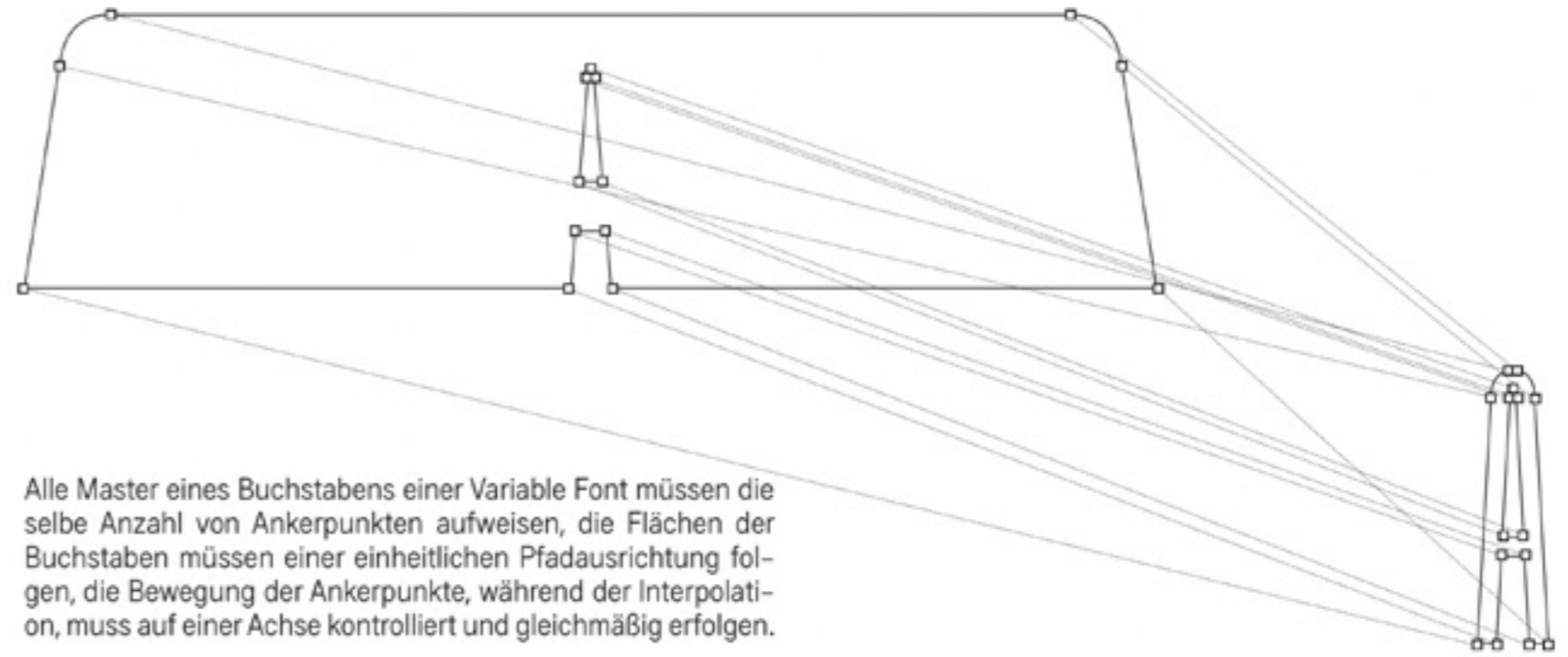


3-A



3-B

3-C



Alle Master eines Buchstabens einer Variable Font müssen die selbe Anzahl von Ankerpunkten aufweisen, die Flächen der Buchstaben müssen einer einheitlichen Pfadausrichtung folgen, die Bewegung der Ankerpunkte, während der Interpolation, muss auf einer Achse kontrolliert und gleichmäßig erfolgen.

Width: 
Edge: 



Width: 
Edge: 



Width: 
Edge: 



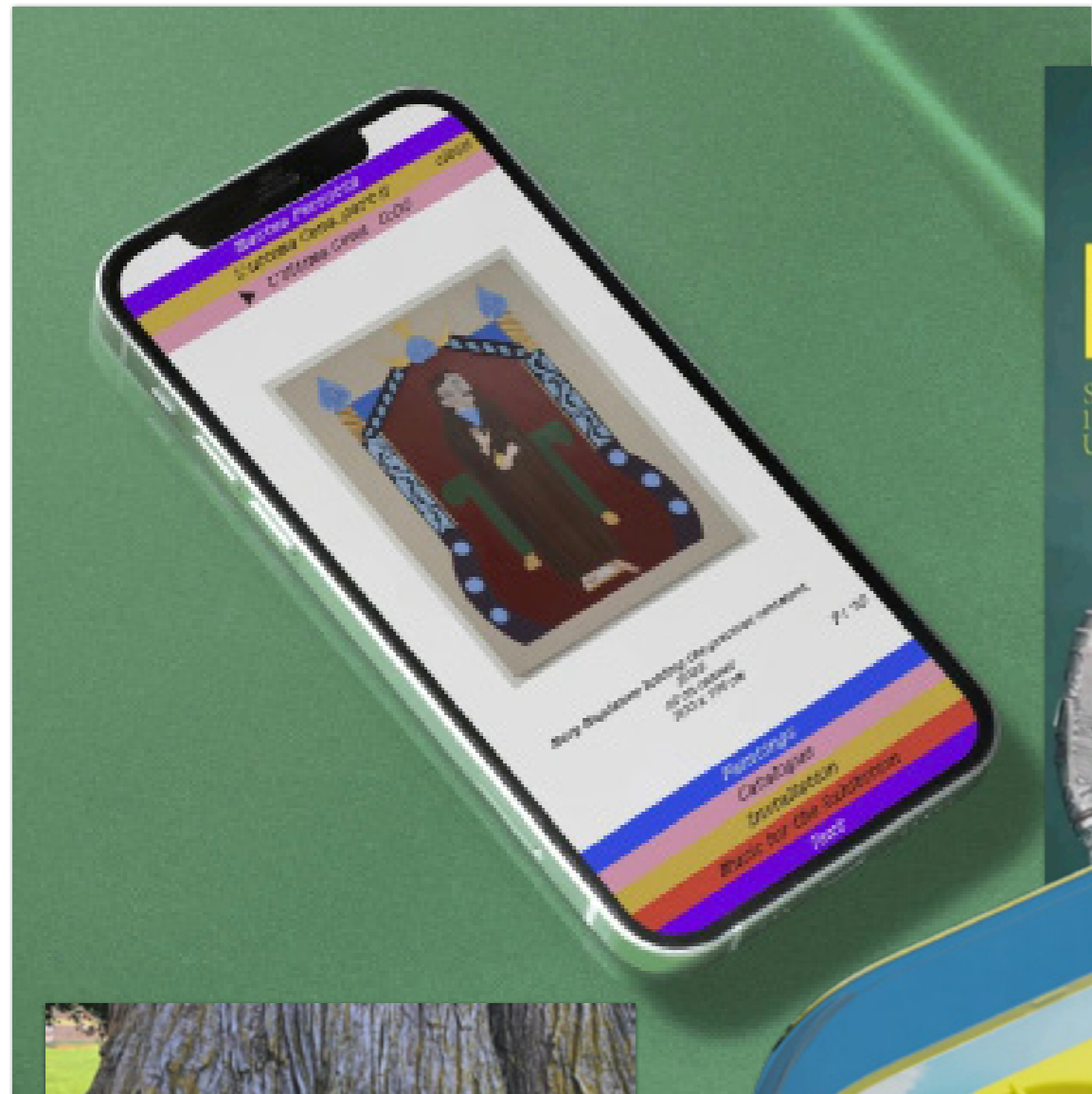
Pebb
bbble
Brabb
bbble
Club

I 
ERIKA

**Back
to the
stone
age!**

Choose
rock!

*ROCK
always
wins.*



Font in use

B

**FREE
FONTS
FOR YOU!**

In the shadowed recesses of typographic artistry there materialized a modular typeface christened Spiritus each letter meticulously etched by a designer whose heart beat in cadence with the enigmatic hues of Tiffany blue With quill and ink this font became a spectral embodiment of the designers spectral obsession its letters haunted by the ghostly visage of that beguiling azure mistress

Spiritus is a typeface designed by Lindon Himaj

STARBILION
TERRIBLES



In the autumn semester 2023/24, I had the privilege of teaching the seminar „Free Fonts For You“ at the [Bern University of the Arts](#) in the Department of Visual Communication. During this seminar, students were taught fundamental knowledge in typeface design using a modular method.

The basis of this [modular method](#) lies in the idea of creating complex systems by assembling independent, interactive components. These components are designed to be easily interchangeable, updated, or extended without compromising the overall system. Although this method enables rapid results, there is a risk of reproducing existing patterns due to the simple nature of some component sets. Therefore, the main objective of the course was to create typefaces that were previously unique by using [unusual concepts, new technologies, or innovative applications](#) of established techniques.

In this seminar, students not only dealt with the design of typefaces but also engaged intensively with the means and conditions of typeface publication, resulting in the founding of the Foundry FF4U. The fonts created during this intensive three-week program can now be explored on the website www.fr33fontzzz4u.xyz. All fonts are available for free, but are subject to the FF4U End User License Agreement, and their use must comply with the FF4U [Code of Conduct](#).

FF4U was founded on October 16, 2023, by a dedicated group of students: Anissa Ammann, Blerta Bajrami, Anna Barras Tapia, Olivia Boers, Arno Bovet, Michelle Chicherio, Enya Fux, Jules Gass, Lindon Himaj, Elia Keller, Leslie Klaffke, Lia Lanz, Jonas Luyten, Luca Maiani, Naira Samillán, Lil Steiner, Angel Zahner.

LOOK CLOSELY AT YOUR
SHAPE.

3 MIN

WRITE DOWN ANYTHING
THAT COMES INTO YOUR
MIND ABOUT YOUR SYMBOL.

3 MIN

DESIGN THE GLYPH M WITH
AS MANY OF YOUR SHAPES
AS YOU WANT!

3 MIN

DESIGN THE GLYPH Q WITH
AS MANY OF YOUR SHAPES
AS YOU WANT!

30 SEC

DESIGN THE GLYPH D WITH
AS MANY OF YOUR SHAPES
AS YOU WANT!

1 MIN

DESIGN THE GLYPH U WITH
EXACTLY 6 SHAPES!

45 SEC

DESIGN THE GLYPH L WITH
EXACTLY 8 SHAPES!

1 MIN

DESIGN THE GLYPH A WITH
EXACTLY 10 SHAPES!

2 MIN

DESIGN THE GLYPH R, BUT IT
MUST BE SIGNIFICANTLY
WIDER THAN TALL!

3 MIN

LOOK CLOSELY AT EACH OF
YOUR LETTERS.

3 MIN

WRITE DOWN A WORKING
TITLE FOR YOUR FONT.
PLACE NOTE ON GROUND.

30 SEC

DESIGN A FACE SYMBOL
USING YOUR SHAPES!

2 MIN

COME UP WITH AN OPINION
AND SOME FEEDBACK. TAKE
NOTES IF NECESSARY.

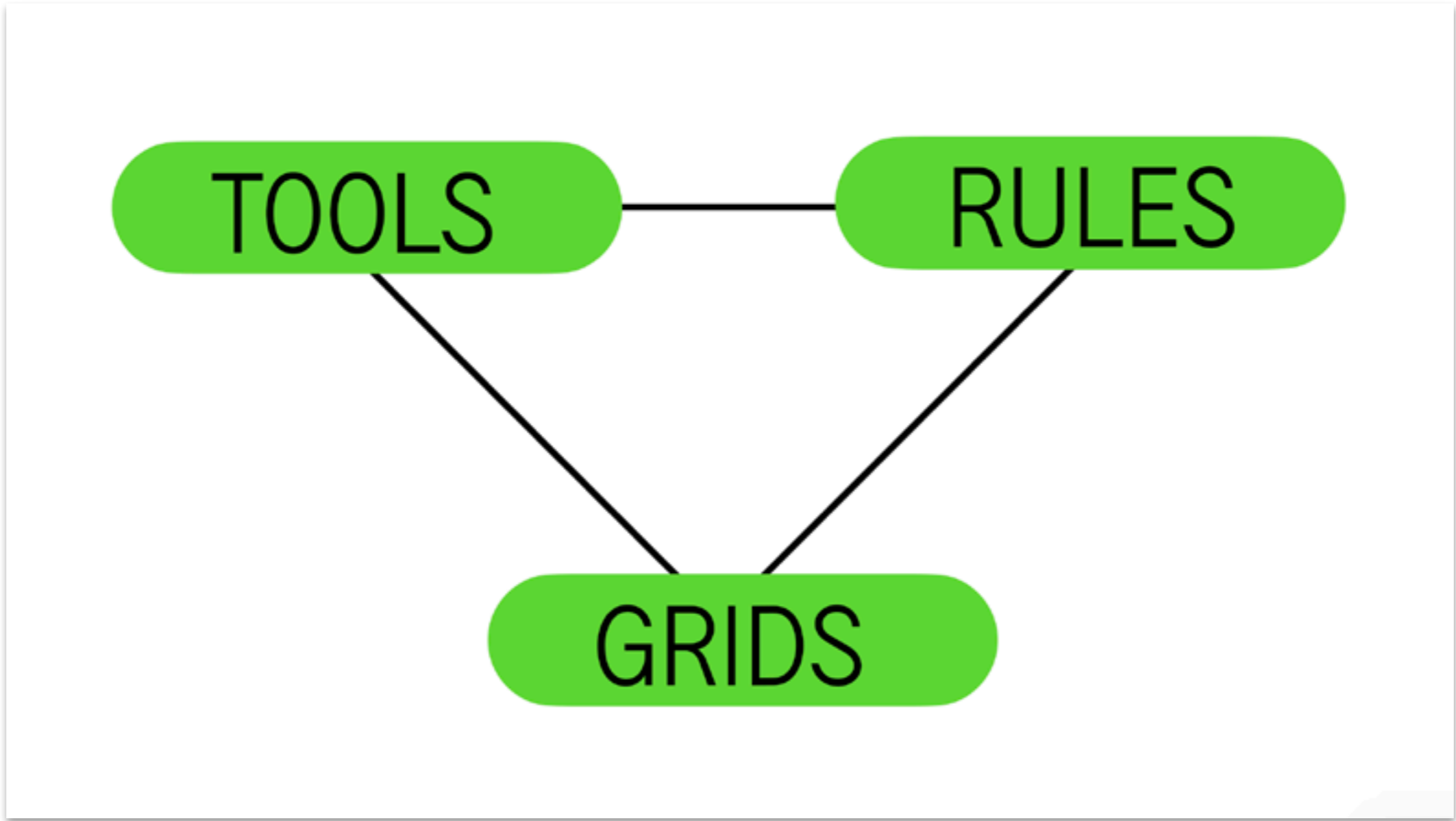
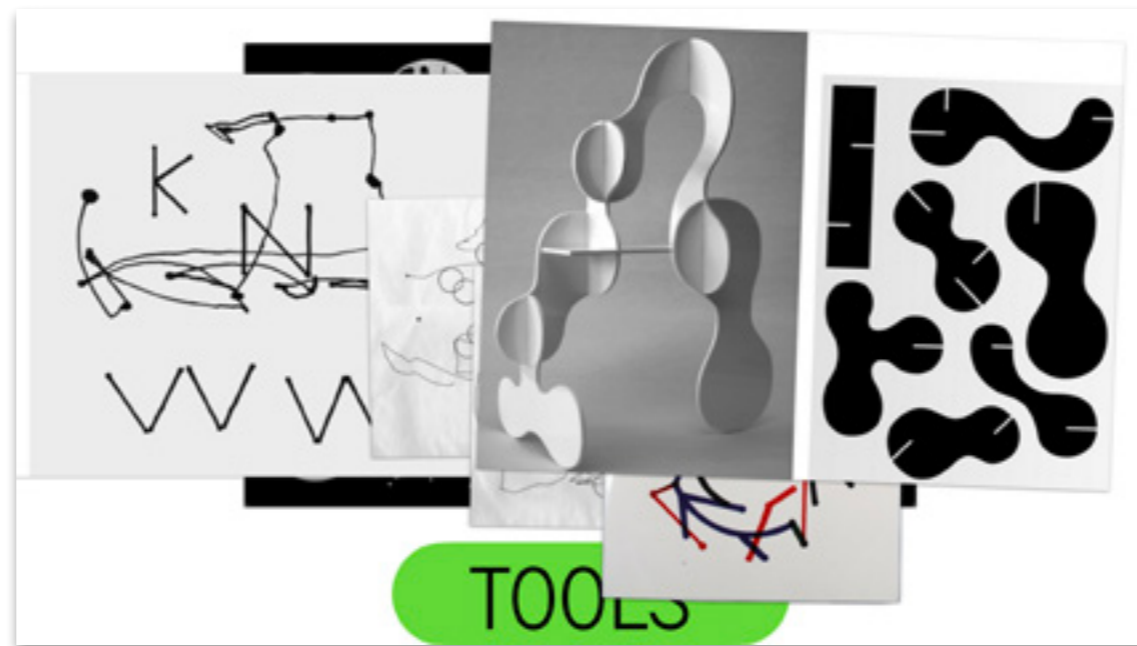
5 MIN

TOUR! NOW WE WALK
AROUND AND LOOK AT
EVERYONES OUTPUT!
PRESENT + COMMENT!

NO LIMIT

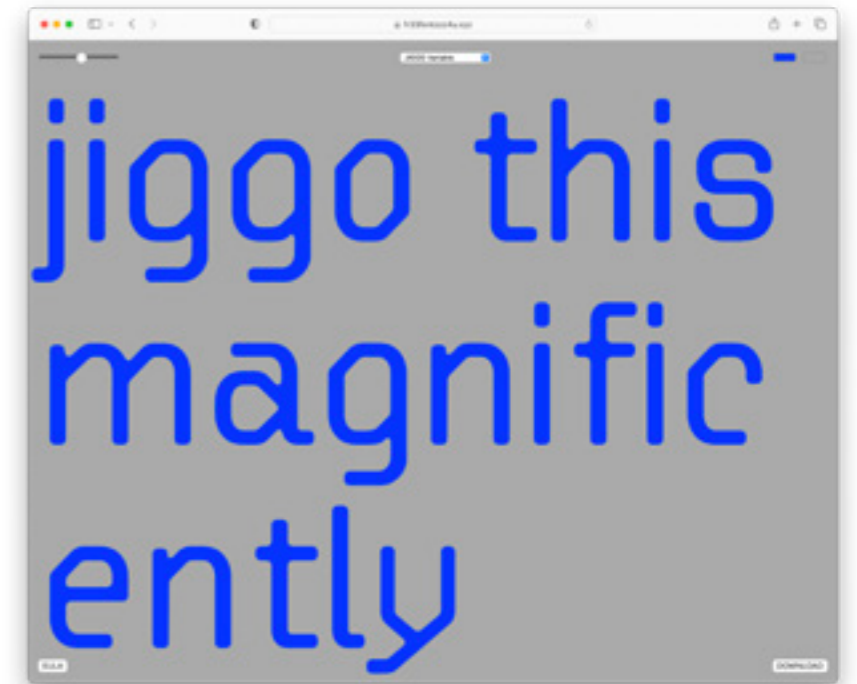
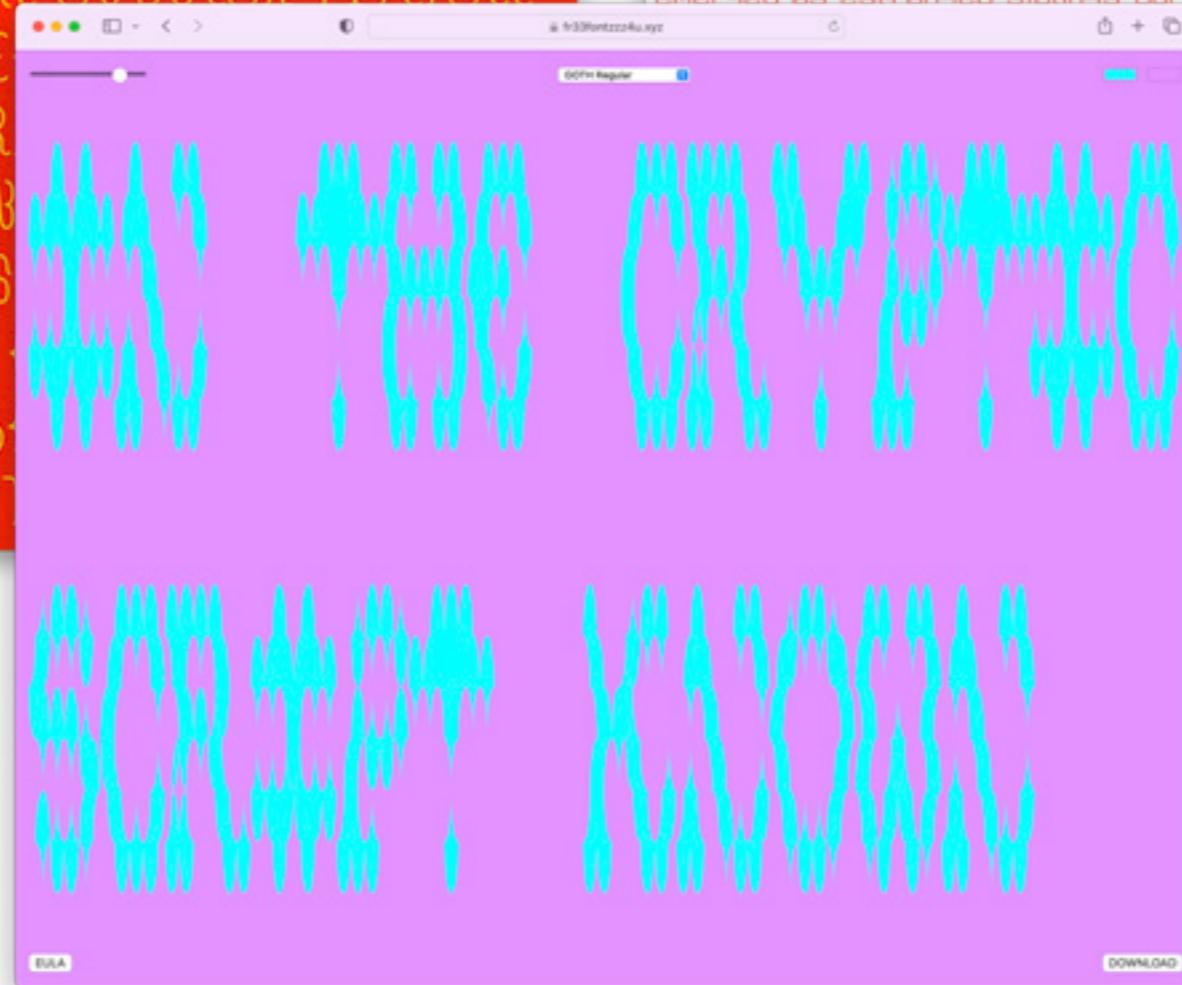
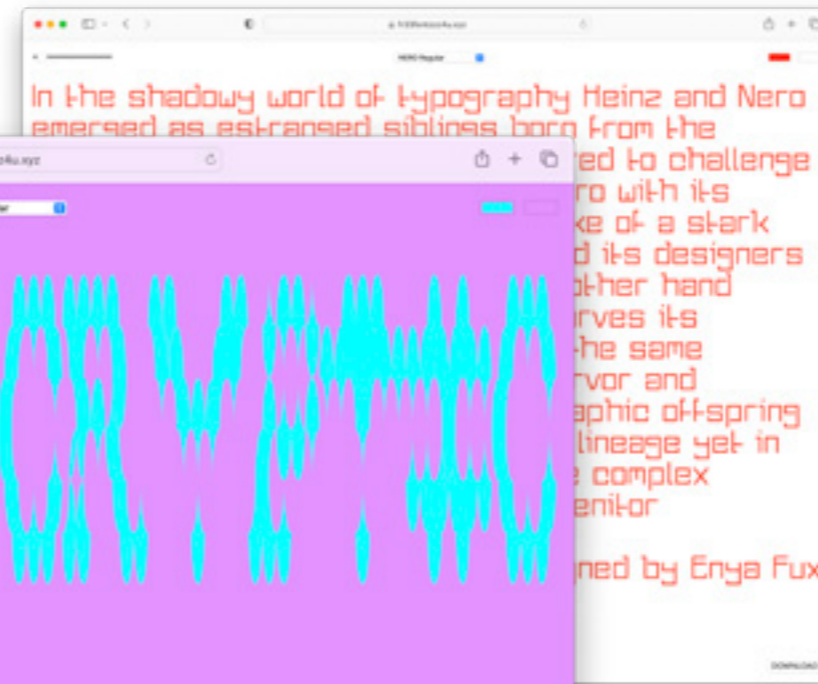
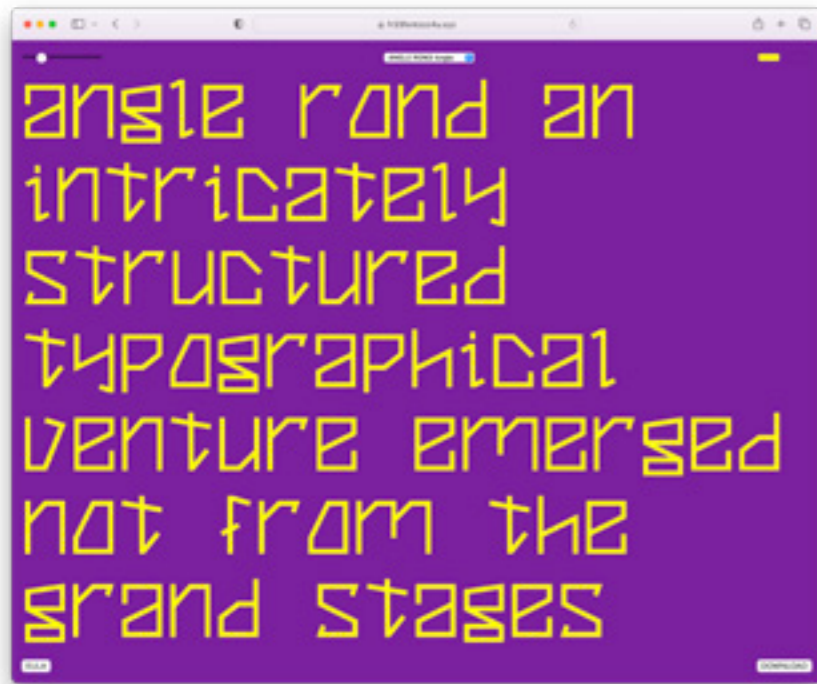
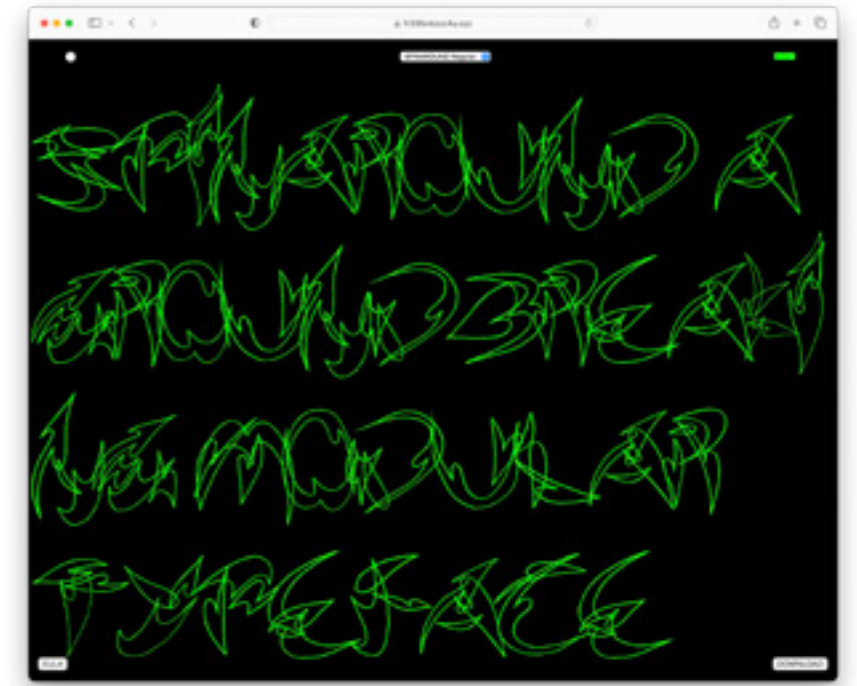
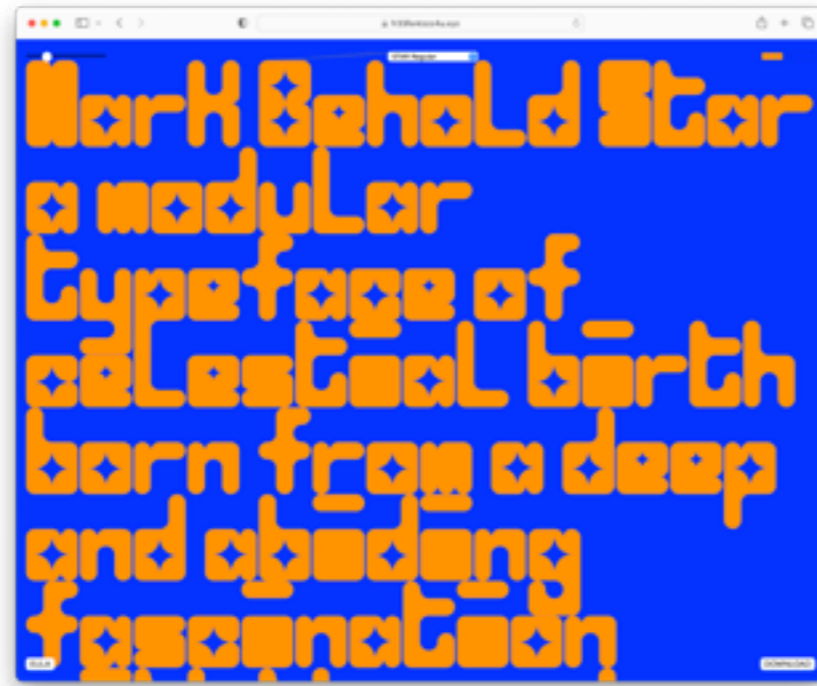


Warm-Up: The course began with a warm-up session. Short, quickly executed tasks were designed to loosen the internal barriers to typographic thinking.



Input + Teaching Approach: For historical contextualization, I presented examples of modular typefaces that rely on tools, rules, and/or grids. These examples also provided an entry point into design methodology. Students approached the design of a typeface by using their own tools and grids.





Output: Over the course of 10 seminar days, students developed one or more typeface designs each. These can be viewed and downloaded on the website www.fr33fontzzz4u.xyz, which was created in connection with the seminar.

Est. October 16th 2023 by Anissa Ammann, Blerta Bajrami, Anna Barras Tapia, Olivia Boers, Arno Bovet, Michelle Chicherio, Enya Fux, Jules Gass, Lindon Himaj, Elia Keller, Leslie Klaffke, Lia Lanz, Jonas Luyten, Luca Maiani, Naira Samillán, Lil Steiner, Angel Zahner; whitwessed by Massimiliano Audretsch.

By downloading and/or installing the font software, you confirm to have read and understood the following terms and conditions of this agreement and to expressly agree with them without reservation.

1. TERMINOLOGY
The following list is intended to introduce and clarify specific terms used throughout this EULA.

FONT(S) = Digital files containing typeface software. They are organised in weights, widths, and styles that in combination constitute a type.

TYPEFACE = Collection of FONT(S), that are formally related to one another.

LICENSE = The permission to use a FONT(S) on any medium.

LICENCE OWNER/LICENSEE = The legal entity that payed for the licence and commissions the design work in which the Font is used. (Hereafter LICENCE OWNER)

2. CODE OF CONDUCT
FF4U FOUNDRY FONTS may only be used for environments, messages, artworks and designs that provide or ensure:

- RESPECT
- CARE
- EQUALITY
- EQUITY
- SOLIDARITY
- SAFETY
- OPENNESS
- MAKING AND GIVING SPACE
- DIALOGUE
- DEEP LISTING

If a FONT is used against the will/believes of the author, FF4U FOUNDRY holds the right to prohibit its use by the LICENSEE.

IS THIS MODULAR TYPE DESIGN, PIGLET?

NO, BUT IT'S PRETTY...



3. LICENCING
All FONT(S) provided by FF4U FOUNDRY are free of charge for:

- FONT(S) has to stay in a academic or non-commercial realm
- FONT(S) may only be installed on the work station of the person, who downloaded the license
- FONT(S) can only be used for analogue and digital publications if agreed upon with founding members of FF4U FOUNDRY.
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4. POLITICAL OR RELIGIOUS USE
- Any use of the FONT(S) in a political or religious context requires a written consent by a FF4U FOUNDRY founding member.

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- The information and materials made available through the website are and shall remain the property of FF4U FOUNDRY, its subsidiaries, affiliates and licensors and are protected by copyright, trademark, patent, and/or rights and laws.
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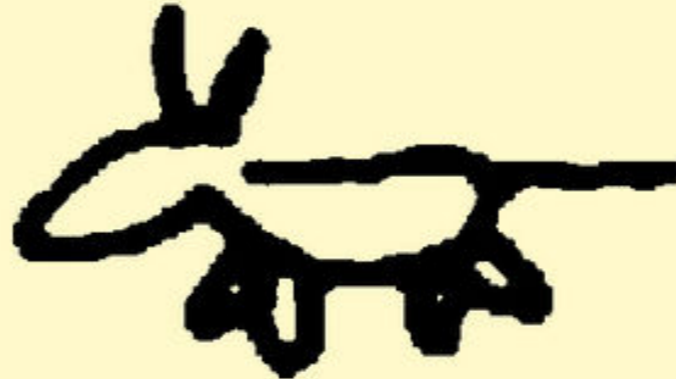
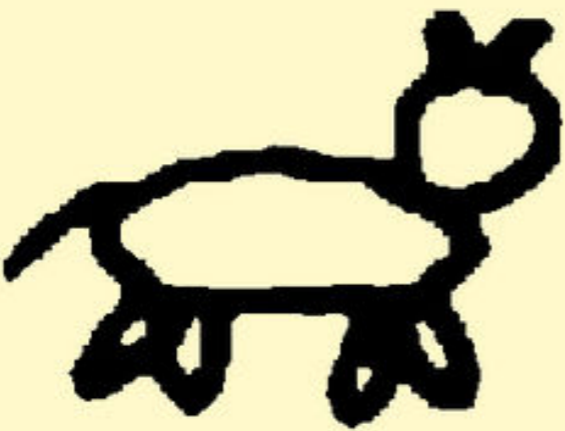
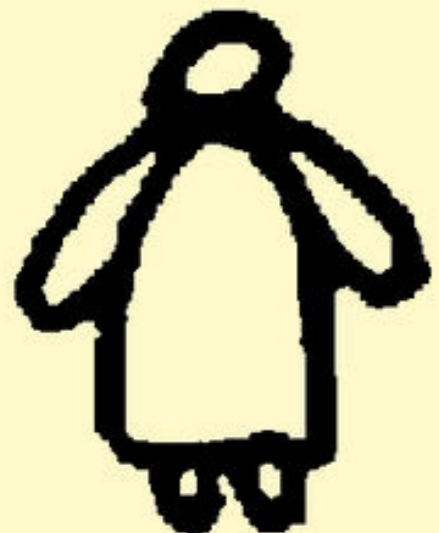
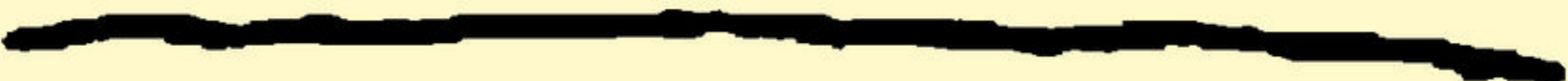
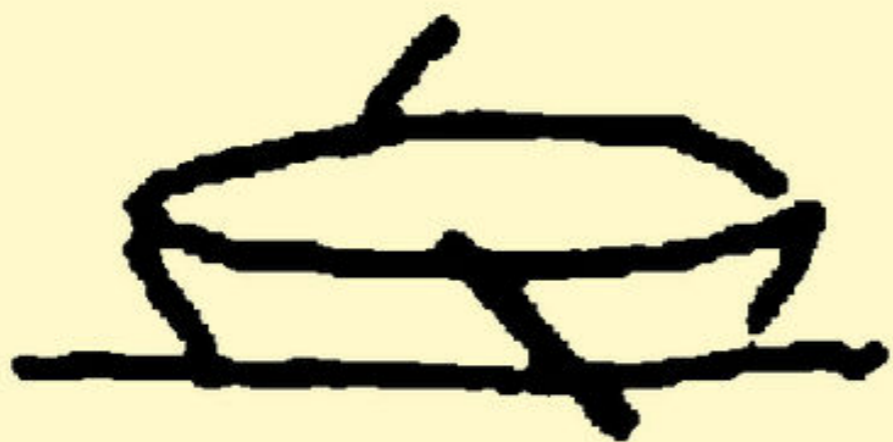
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NO, BUT IT'S PRETTY...



Side-Effect: With the release of the typeface designs and their publication on www.fr33fontzzz4u.xyz, students created their own EULA (End User License Agreement), establishing legally binding conditions under which their fonts can be used.

A CABBAGE,
A SHEEP,
A WOLF



At the beginning of the autumn semester 2023/24, I was invited, together with Moritz Appich and Bruno Jacoby, to teach the seminar „A CABBAGE, A WOLF AND A SHEEP“ at the [University of Art and Design Offenbach](#) in the Department of Visual Communication. The invitation was extended by Prof. Catrin Altenbrandt, Prof. Adrian Niebler, Prof. Eike König, and Prof. Johanna Siebein.

The focus of the seminar was on [visual narrations, apart from written words](#). We explored how one could imagine a story without letters. What creative ways could be used to create a narrative? Students were encouraged to consider whether they would choose images or symbols, whether they should draw by hand or use vector paths, and whether a single symbol is sufficient or a series of images is needed. The syntax of visual narratives, often based on tokens as abstractions of realities and concepts, was also explored.

The workshop „A CABBAGE, A WOLF AND A SHEEP“ introduced participants to the methods of typographic ligatures to create visual narratives beyond letters. The aim was to create a collective world by combining different personal symbols and their ligatures. The result should be a collective sign system in which symbols and images can interact, creating something greater than the sum of its parts.

The workshop was accompanied by a panel discussion with lectures by Barbàra Acevedo Strange and Sun Young Oh. The course concluded with a ligature-based stage performance, serving as a precursor to a publication.

Briefing: Prior to the workshop, we compiled a reading list so that participants could prepare themselves thematically for the topic of symbolism and sign systems.

A CABBAGE, A WOLF AND A SHEEP
Workshop Reader, Herbst 2023

Johanna Drucker
The Alphabetic Labyrinth: The Letters in History and Imagination (1995)
This book examines the many imaginative, often idiosyncratic ways in which the letters of the alphabet have been assigned value in political, spiritual, or religious belief systems over two millennia.

George Nelson
How to steal Visual Adventures in a World God Never Made (1977)
Originally published in 1977, Herman Miller and George Nelson's critically acclaimed manifesto on how to recognize, evaluate, and understand the objects and landscape of the man-made world.

Wolfgang Iser
Lebervzeichen (1972-79)
"contingent nearly everything humanly possible: what one is has can: sensible, insensable, profound, senseless, supersensible, witless etc. transmittet, now and then, here and there. Such and such, why? because"

Daniel Carter
The American boy's book of signs, signals and symbols (1918)
Eine Sammlung von amerikanischen Pfadfinderzeichen und Geheimsprache

Hans Rudolf Lutz
Die Hieroglyphen von heute (1975)
Eine Sammlung von Symbolen aus dem Alltäglichen Gebrauch: I spent fifteen years rummaging around in piles of garbage all over the world and ended up with some 15.000 bits of this precious matter. 5000 are reproduced in this book. (...) The book concludes with the depiction of people, animals, plants, and all the artifacts with which the inhabitants of the twentieth century have surrounded themselves. Should they be forgotten, future generations can look them up here: they are today's hieroglyphs.

Rilke'se Acervo'se Stränge
World Forming Knots: The Inka Khipu (2000)
The Inka Khipu, an ancient recording system developed by the Inka (around 1400 C.E.), remains a key enigma to the study of Andean cultures. As three-dimensional textile artifacts they were used to record a variety of information by means of knotted strings.

Robert Massin
Buchstabenbilder und Bildalphabete (1982)
Umfangreiche Sammlung zahlreicher Buchstabenbilder und Bildalphabete. Von den Anfängen des Schreibens bis hin zu heutigen Werbeanzeigen und Schildern.

George Douros
Linear A (ongoing website)
Die Linearaschrift A ist neben der ägyptischen Hieroglyphenschrift eines der beiden Schriftsysteme der minoischen Kultur Kretas. Sie wurde etwa von 18. bis ins 15. Jahrhundert v. Chr. verwendet und konnte bisher nur ansatzweise entziffert werden. Die Website decodiert und sammelt Samples von Archäologischen Funden.

Donna Haraway
Situating Knowledge: The Science Question in Feminism and the Privilege of Partial Perspectives; Feminist Studies, Vol. 14, No. 3 (1988)
The term was born of a specific situation: "in scientific and technological, late-industrial, militarized, racist, and male-dominant societies, in the belly of the monster, in the United States in the late 1980s" (Haraway, 1988, p. 581) but continues to have far-reaching theoretical consequences that render it a useful and vibrant notion for thinking-with in many recent feminist debates.

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Konstruktion einer Sprache für die interstellare Kommunikation basierend auf den Grundprinzipien der Logik.

Jose Eiffers
Tangram
Historische Sammlung von über 8000 Tangram Legeteuren und Rätseln

Experimental Jenseit
Two or Three Things I Know About Provo (1967-onwards)
Online archive on the subject of the Provo movement (1965-1967) and post-Provo activity

Alan Ridley
Typewriter Art (1975)
The typewriter's role as an artistic instrument is less familiar. In choosing these 119 works by 65 practitioners from 18 countries, the book pays tribute to the machine itself, and its particular qualities and the range of effects.

Unknown
Das Gelbe Assen A
Ein A, aus einfachen Brechern zusammen gerageltes und geb lackiertes, wird zum Protestzeichen gegen das Atomkraftlager ASSE bei Schönbogenstedt. Die Publikation dokumentiert in fast 4000 Bildern die vielen Varianten des leicht zu improvisierenden Zeichens.

HGW Berlin
The New Alphabet: DNA #1 (2021)
Sprache und ihre schriftliche Notation entfalten sich in gegenläufigen Bewegungen zwischen ordentlichem Kosmos und lebendigem Chaos. Ausgehend vom Digitalen als sichtbar unentzifferbarem Substrat der Schrift verfolgt der erste Band der Reihe Das Neue Alphabet die Spuren dieses Wechselspiels anhand exemplarischer Fälle.

Arthur J. Evans
Scripta Mirra (1909)
The aim of the present publication is to give in the first place a Corpus as complete as possible of the existing records of the script of Minoan Crete by means of photographic facsimiles and copies of the documents.

Suh Young Oh
Reflex (2019)
Idiosynkratische visuelle Sprache und Schriftsystem, das auf der Grundlage gemeinsamer Buchstabenkombinationen Erzählungen erschafft.

Mario Pazzioli
Symbolic Messages - An Introduction to a Study of 'Alien' writing (1991)
Eine Sammlung von übernatürlichen Schriftsystemen sowie eine grundlegende Einführung in das ästhetische Schreiben

Anette Kitzinger
METACOM (ongoing)
METACOM ist ein speziell für Universitäre Kommunikation gestaltetes Symbolsystem. Aktuell umfasst das System ca. 17000 Symbole.

Tim Ingold
Lixos: A Brief History (2007)
What do walking, weaving, observing, storytelling, singing, drawing and writing have in common? The answer is that they all proceed along lines. The book leads through the myths of Ancient Greece and contemporary Japan, Siberian labyrinths and Roman roads, Chinese calligraphy and the printed alphabet, weaving a path between antiquity and the present.

THESE A QUA LION A QUA SACC A

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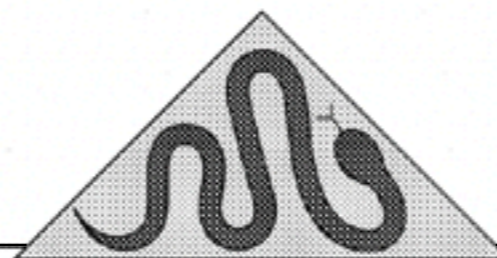
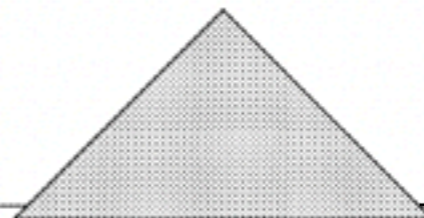
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Scripta Mirra (1909)
The aim of the present publication is to give in the first place a Corpus as complete as possible of the existing records of the script of Minoan Crete by means of photographic facsimiles and copies of the documents.

Suh Young Oh
Reflex (2019)
Idiosynkratische visuelle Sprache und Schriftsystem, das auf der Grundlage gemeinsamer Buchstabenkombinationen Erzählungen erschafft.

Mario Pazzioli
Symbolic Messages - An Introduction to a Study of 'Alien' writing (1991)
Eine Sammlung von übernatürlichen Schriftsystemen sowie eine grundlegende Einführung in das ästhetische Schreiben

Anette Kitzinger
METACOM (ongoing)
METACOM ist ein speziell für Universitäre Kommunikation gestaltetes Symbolsystem. Aktuell umfasst das System ca. 17000 Symbole.

Tim Ingold
Lixos: A Brief History (2007)
What do walking, weaving, observing, storytelling, singing, drawing and writing have in common? The answer is that they all proceed along lines. The book leads through the myths of Ancient Greece and contemporary Japan, Siberian labyrinths and Roman roads, Chinese calligraphy and the printed alphabet, weaving a path between antiquity and the present.



[Homework:](#) With the reading list, we asked the participants to find a symbol, image, or sign in which they saw high combinatorial potential. As an example, depicted here is the snake, which can form a variety of ligatures when combined with the triangle.

Symbolic Workout



Zeichne dein Zeichen in 5 Minuten.

Zeichne dein Zeichen in 50 Sekunden.

Zeichne dein Zeichen in 5 Sekunden.

Schaue dein Zeichen 3 Minuten genau an.
Zeichne dein Zeichen in 1 Minute.

Schaue dein Zeichen 3 Minuten genau an.
Zeichne dein Zeichen in 1 Minute.

Beschreibe dein Zeichen so genau, dass man
es zeichnen kann ohne es vor sich zu haben.

Beschreibe dein Zeichen mit 3 Wörtern.

Beschreibe dein Zeichen mit 3 Wörtern.

Beschreibe dein Zeichen mit 3 Wörtern.

Zeichne dein Zeichen in 2 Minuten
mit geschlossenen Augen.

Beschreibe dein Zeichen in 3 Minuten
so exakt wie möglich.

Zeichne dein Zeichen in 2 Minuten
von so nah wie möglich.

Zeichne dein Zeichen in 2 Minuten
von so weit weg wie möglich.

Schreibe in 5 Minuten alles auf, was du über
die Herkunft deines Zeichens weißt.

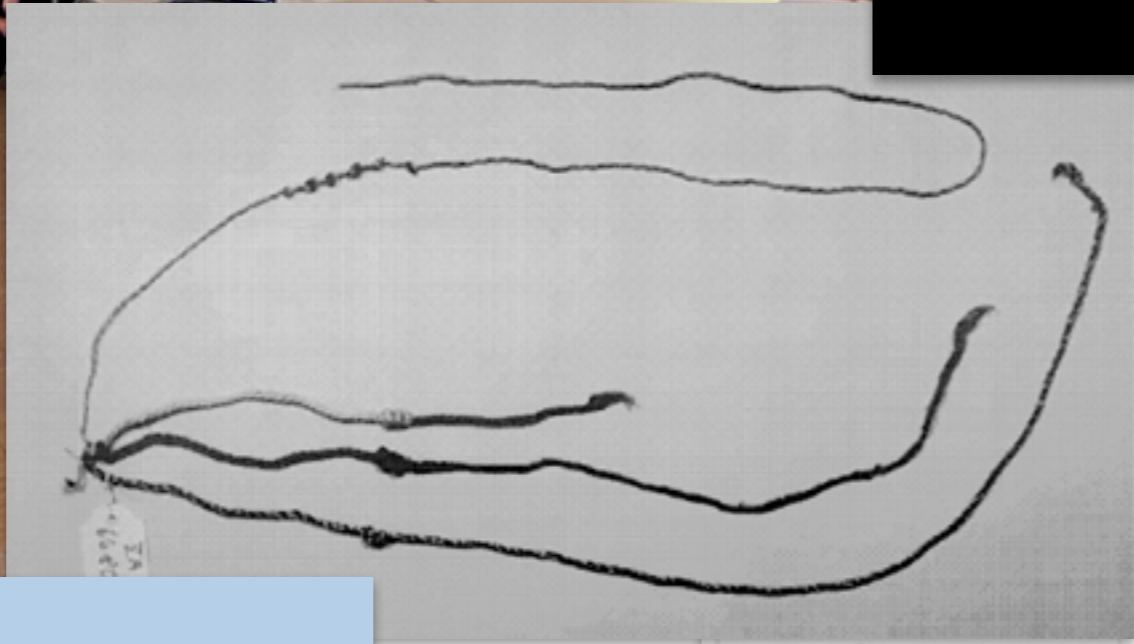
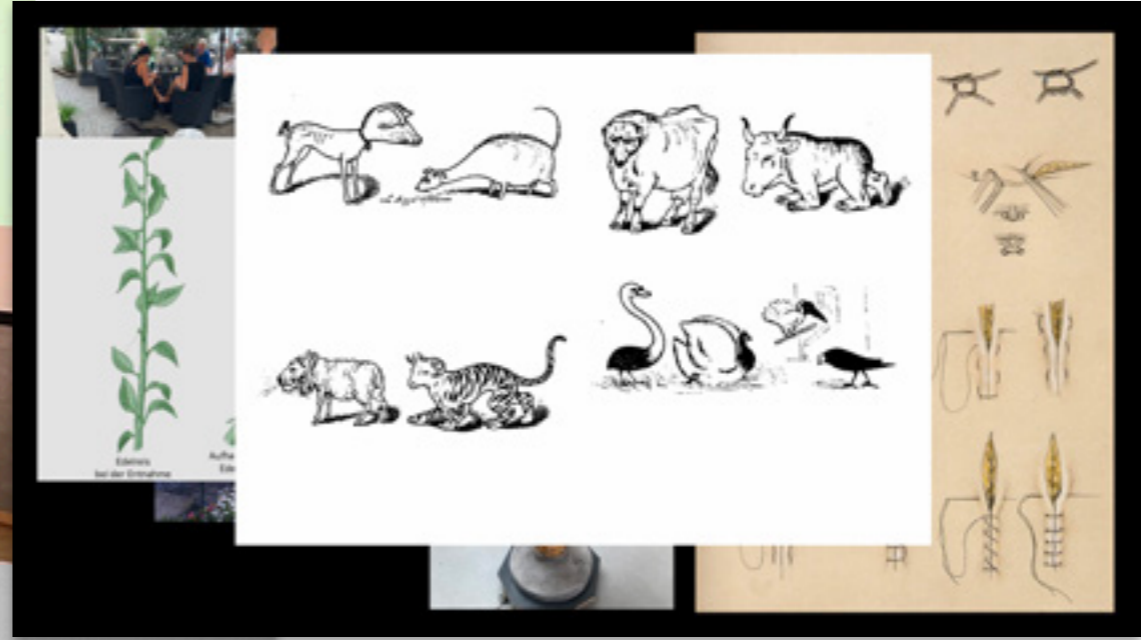
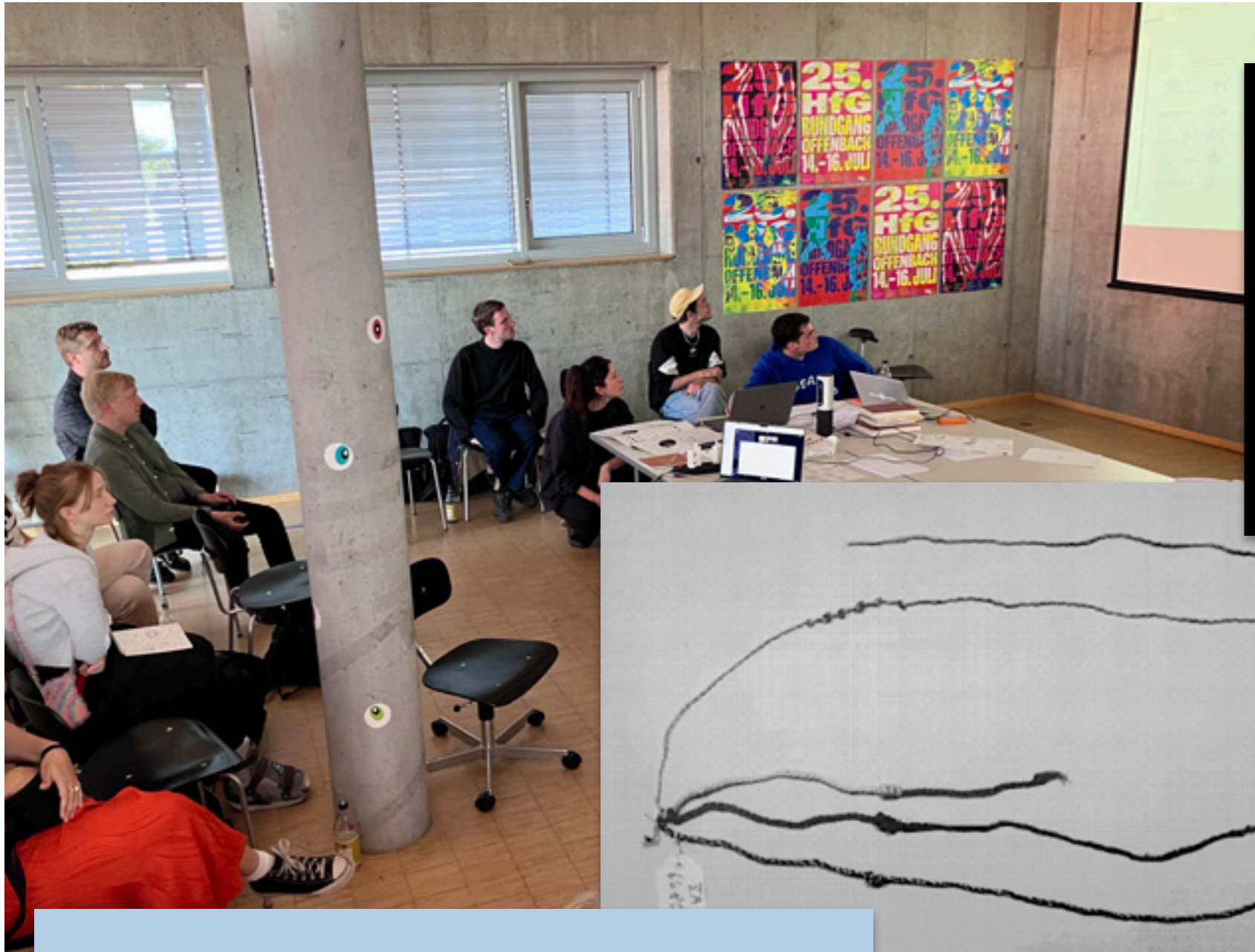
Schreibe in 5 Minuten alles auf, was du über
die Herkunft deines Zeichens weißt.

Zeichne in 3 Minuten das Zeichen einer anderen
Person, nach deren genauer Beschreibung.

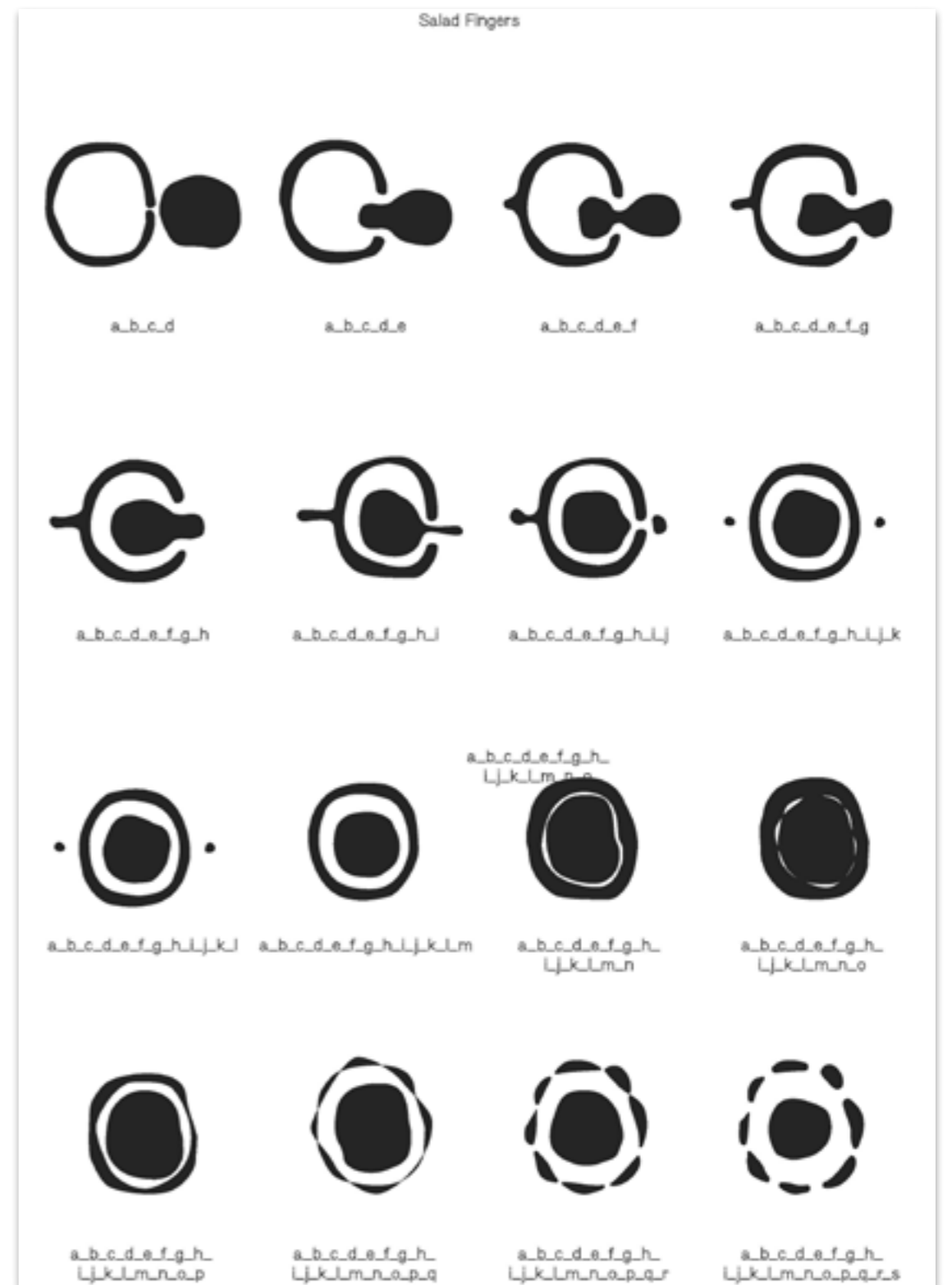
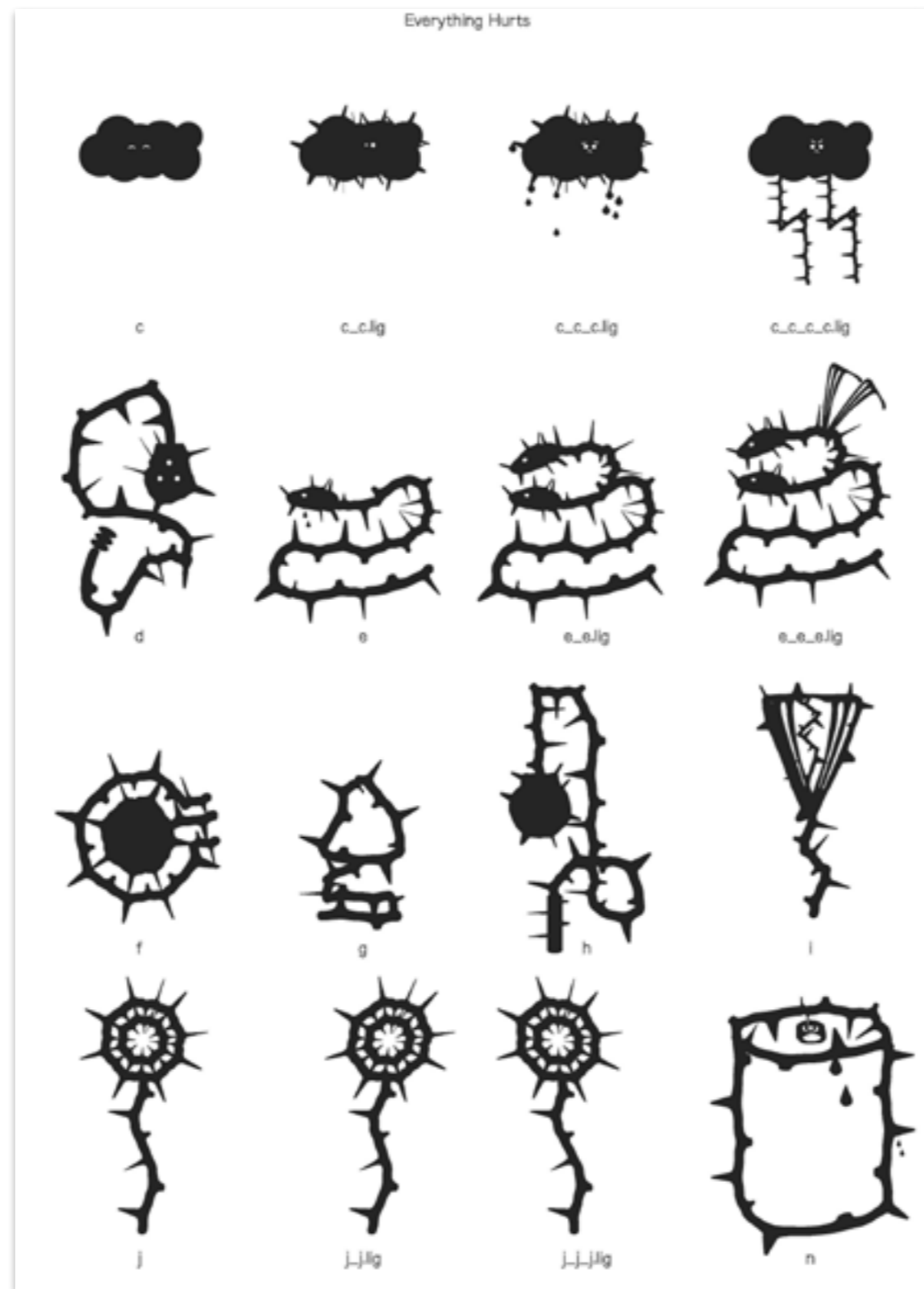
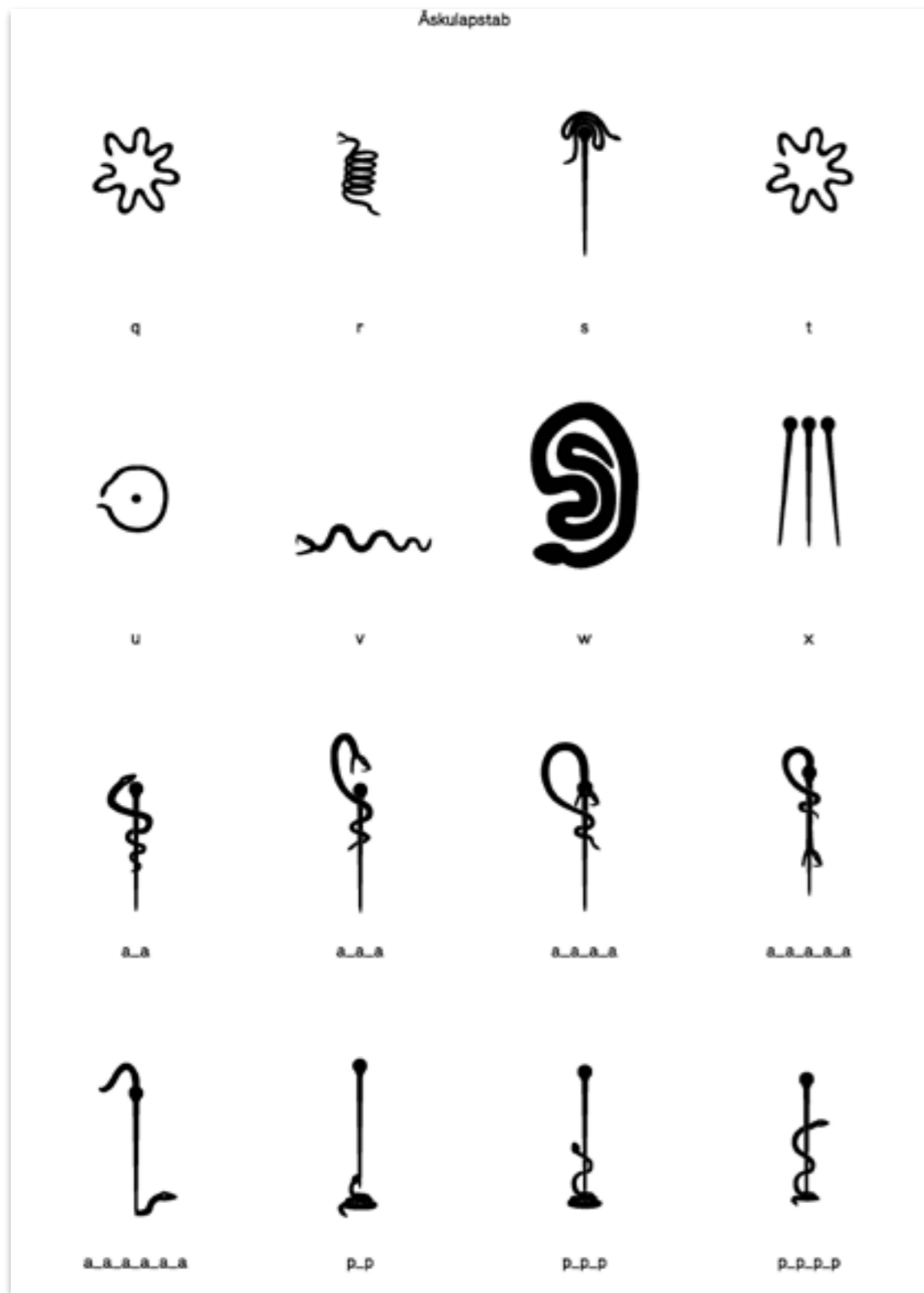
Zeichne dein Zeichen in 3 Minuten, als wäre es
die erste Nachricht von außerirdischem Leben.



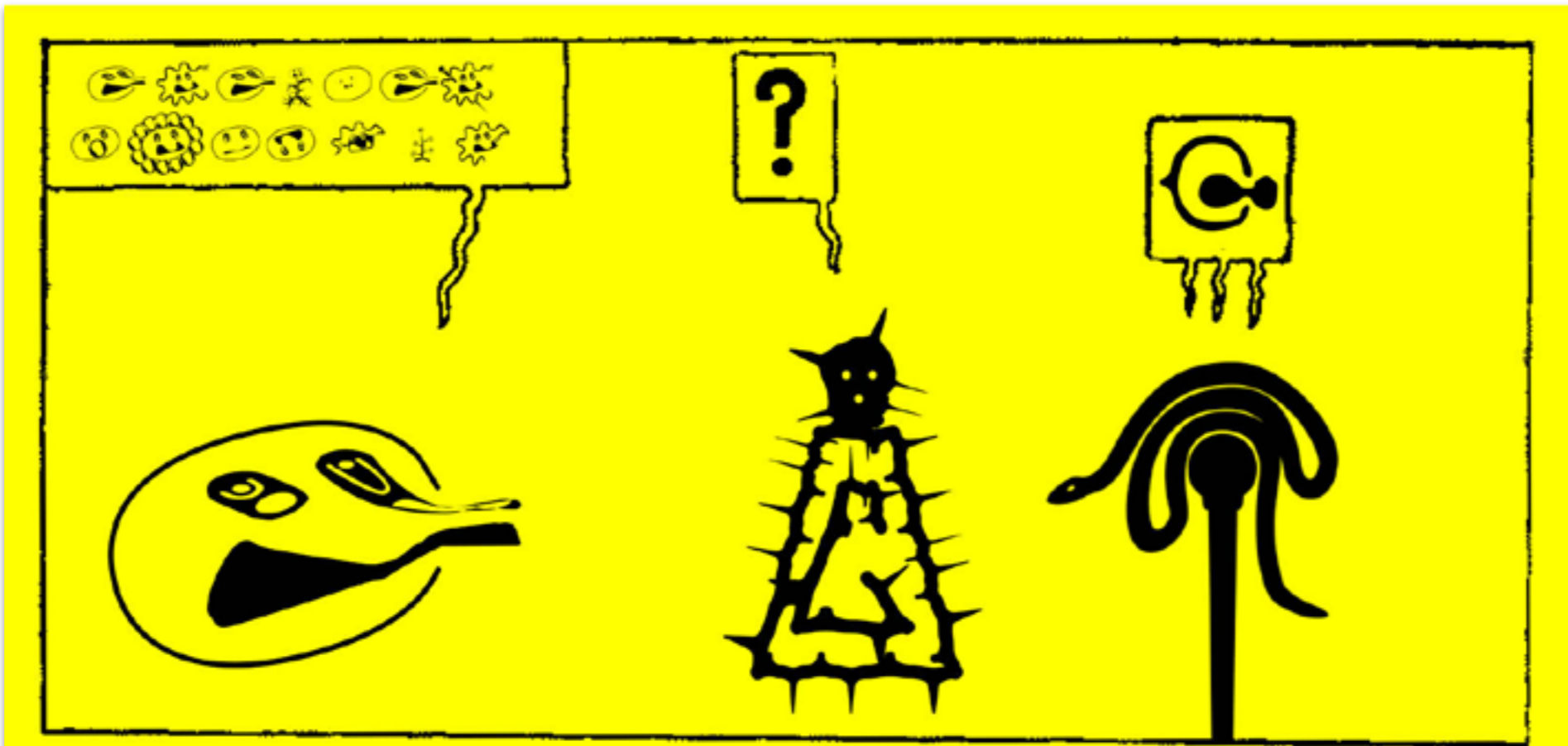
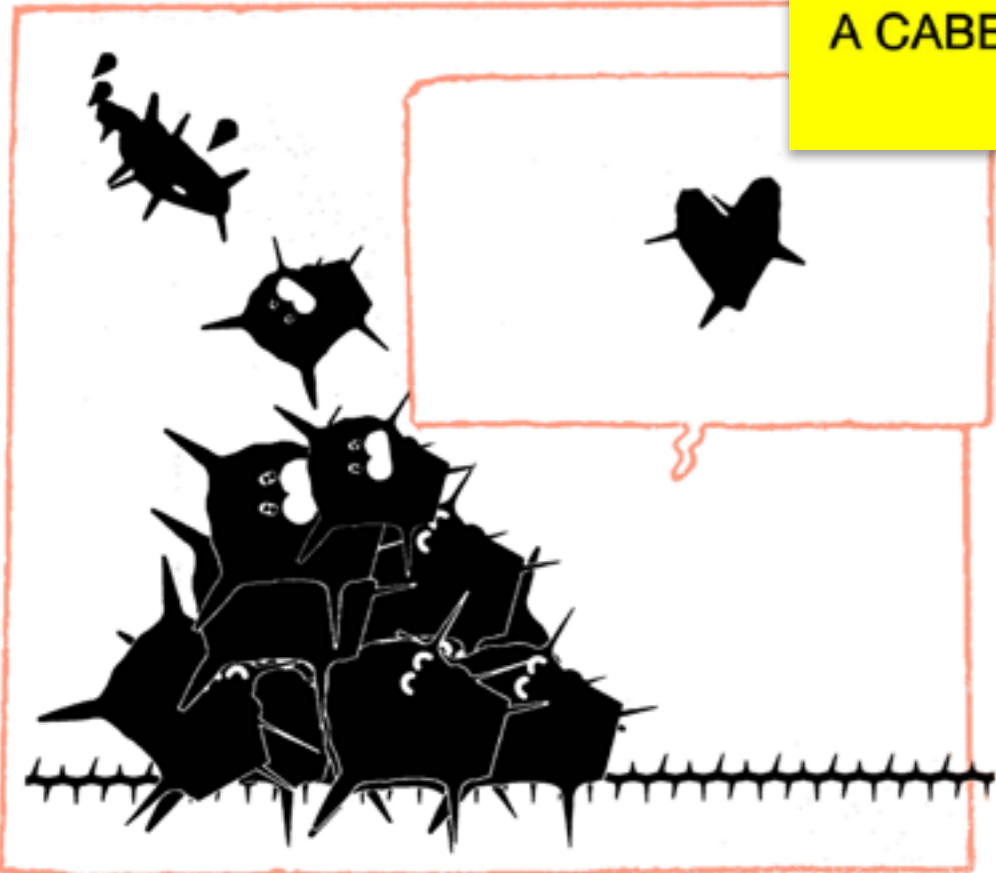
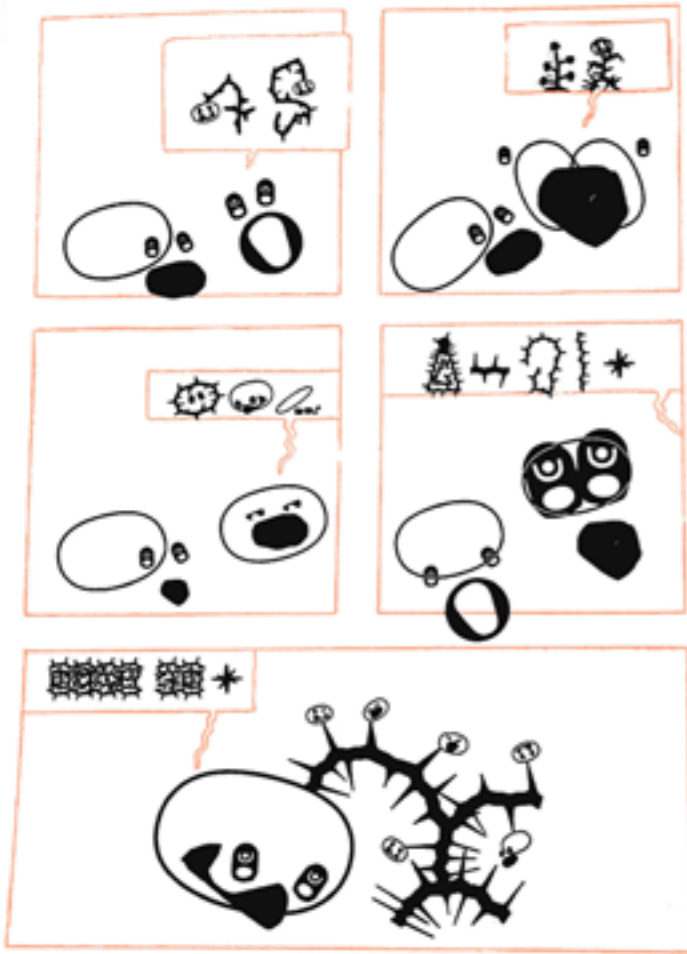
Warm-Up: The course began with a warm-up session. Short, quickly executed tasks were designed to give participants the opportunity to see their sign anew.



Input: The workshop was accompanied by a panel discussion, which preceded the lectures on the topic of screenwriting and alternative sign systems by Barbarà Acevedo Strange, Sun Young Oh, Bruno Jacoby with Moritz Appich and myself.



Output: After the first four workshop days, students had developed a complex sign system.



Workshop Präsentation
A CABBAGE, A WOLF AND A SHEEP

Donnerstag 28.09. um 17:30 Uhr
Glaskubus vor der Linken Kapelle
Free Drinks (so lange der Vorrat reicht)

Presentation: On the final workshop day, we developed a joint printed presentation format, which was exhibited at the HfG Chapel and presented to other students.

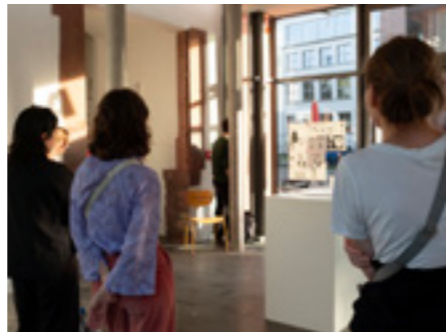
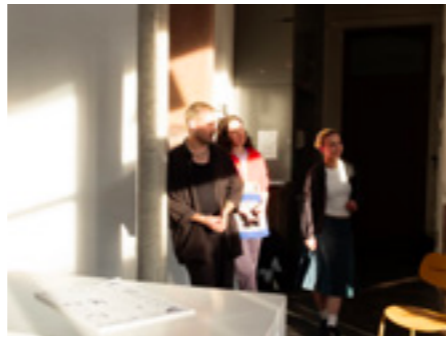


TABLE STORIES

Beluga caviar or porridge?
Ethical fast food or exclusively slow food?
Fancy natural wine instead of Chateau Bordeaux!
Hyperlocal diet against the global food chain.
An Apple a Day... or rather some frozen pizza?

The workshop "Table Stories" takes an ethno-biological approach to our social attitude towards processing, use and waste, sustainability and transportation, origin, cultivation and contamination of our daily ingredients. "Table Stories" focuses on the ingredient as the origin of a story that can be manifested as an image, gesture, ritual, text, table talk, recipe or object.

To make the most efficient use of each of the five workshop days, students from both universities will be divided into 15 groups in advance. Each group will be assigned an ingredient to work with during the workshop. Participants will be asked to provide input on their ingredient in the form of a 10-minute research lecture before the workshop begins and to present it on Tuesday.

- Research Lecture Questionnaire:
- Where did the ingredient originate?
 - How long have we been eating or cooking with this ingredient?
 - What do we culturally associate with this ingredient?
 - Do other cultures handle this ingredient differently?
 - How is it grown, processed?
 - What health properties are attributed to it?
 - Is the ingredient used outside the kitchen?
 - If so, for what?

Ingredients:

Buckwheat
Beef*
Potatoes
Lamb's lettuce
Thyme
Chard
Oats
Carrots
Chicken eggs*
Onions
Garlic
Beetroot
Rhubarb

Team 01
Team 02
Team 03
Team 04
Team 05
Team 06
Team 07
Team 08
Team 09
Team 10
Team 11
Team 12
Team 13

*Ingredients do not have to be eaten.

HfG x HKB
Leonie Felber
Isabel Seiffert
Juliane Hohlbaum
Massimiliano Audretsch

In the summer semester of 2023, I, together with Isabel Seiffert and Juliane Hohlbaum from the [HfG Karlsruhe](#) and Leonie Felber from the [HKB in Bern](#), organized a collaborative block week. Students from both universities were to meet in Switzerland and participate in a seminar together in mixed groups.

The block week „[Table Stories](#)“ dealt with an [ethno-biological](#) examination of our societal attitude towards processing, use and waste, sustainability and transport, origin, cultivation, and contamination of our omnipresent ingredients today.

„[Table Stories](#)“ focused on the ingredient as the origin of a story, which can manifest itself as an image, gesture, ritual, text, table speech, recipe, or object.

To make the most of each of the five workshop days, students from both universities were divided into 15 groups beforehand. Each group was assigned an ingredient (e.g., buckwheat, potato...) with which they were to engage during the workshop. Participants were asked to prepare a 10-minute research lecture on their ingredient before the workshop began and to present it on the second day of the course.

Let's talk

Salt

Salt the stone.
Salt the eternal.
Salt the currency.
Salt the white gold.
Salt the abiding spice.
Salt the taste of our tears.
Salt the symbol of all luxury.
Salt the emblem of hospitality.
Salt the reason for global trade.
Salt the mother of all ingredients.
Salt the crystal from our ocean.
Salt the ubiquitous commodity.
Salt the agent of preservation.
Salt the first thing we taste.
Salt the addictive additive.
Salt the daily routine.
Salt the cardiac risk.
Salt the industry.
Salt the dry.

...long live the salt.

Some Salty Thoughts

Salt comes from dead, dried-up seas or living ones. It can bubble to the surface as brine or crop out in the form of salt licks and shallow caverns. Below the skin of the earth it lies in white veins, some of them thousands of feet deep. It can be evaporated from salt pans, boiled down from brine, or mined, as it often is today, from shafts extending half a mile down. Our salty Jura dates back to the Primordial sea, that evaporated 200 million years ago and left us with a 50 meters thick layers of salt.

Salt burns in your wounds. It eats into the cut and burns like hell. It is a powerful antiseptic, which is why the Roman word for these salubrious crystals is a first cousin to Salus, the goddess of health. Ill people have been bathing in brine baths since ancient times. While inhaling the salty breezes, one moves more easily, our bodies float, the skin stretches and becomes more elastic, the muscles relax.

Salt is necessary for life, yet it can end it. It can dry us out, slowing down decay and preserving what remains, when life is long gone. Salt does not spoil, it has no end of its own, yet it can share a glimpse of its eternity. The salty crust on our skin after bathing in the sea feels like summer as salty pickles are a sign for winters arriving, echoing the taste of harvest.

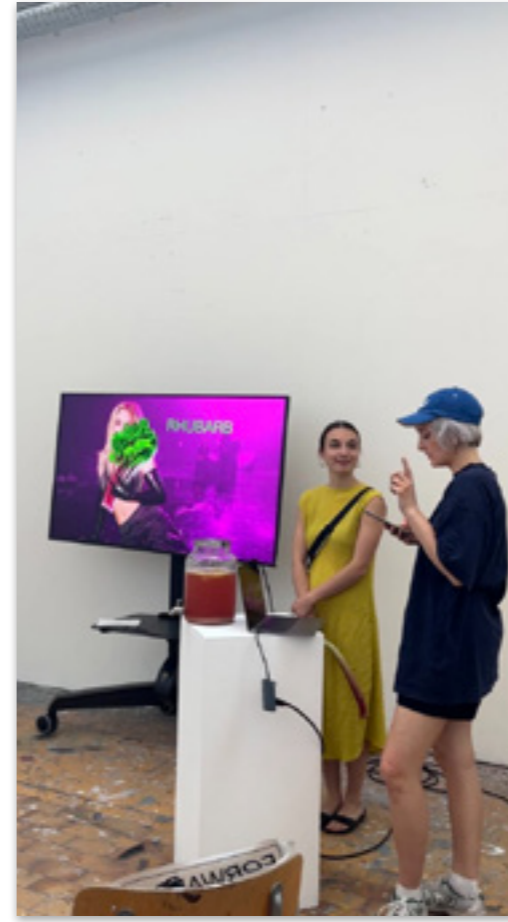
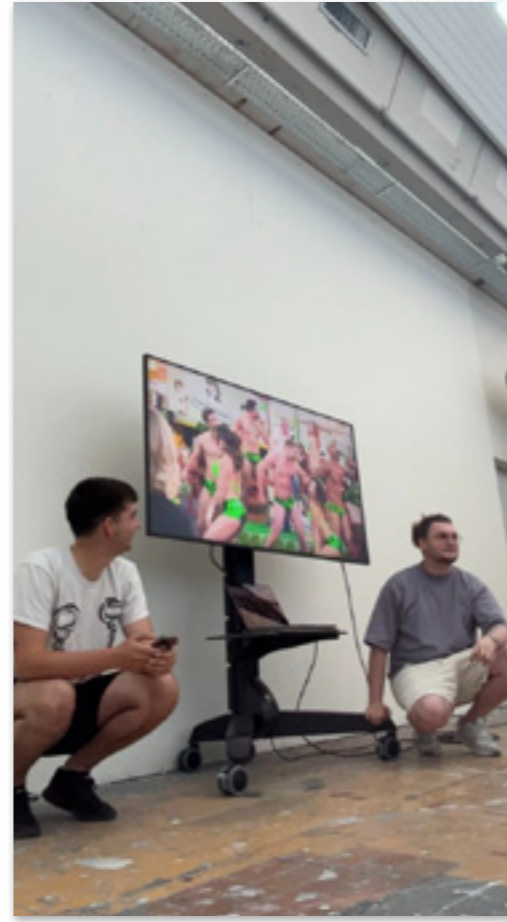
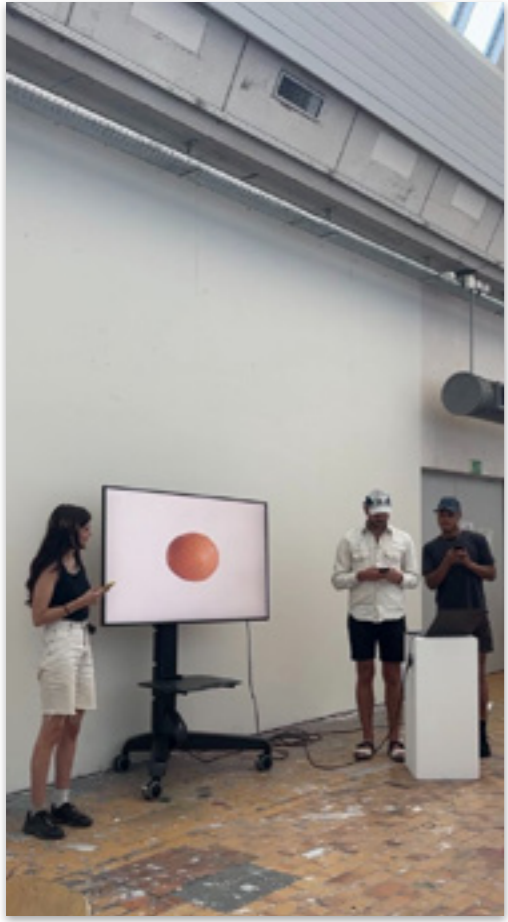
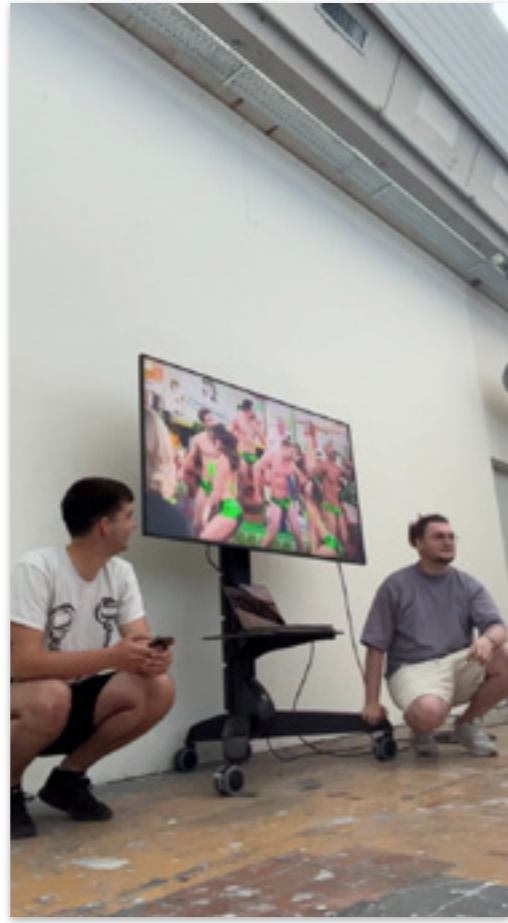
Salt has no smell, yet if you forget to salt your food it tastes pale and fades on your tongue. Imagine sprinkling some grains of salt on a freshly cut cucumber. That's a whole new kind of taste... You know what we mean. Yet if you oversalt it, even falling in love doesn't help and every trace of freshness is eliminated from your mouth... each bite becomes unbearable.

Salt is a crystal, yet it dissolves in water. Just like the salt taxes, that helped to dissolve the power of monarchy. For centuries the French people were forced to buy all their salt from royal depots. The gabelle, or salt tax, was so high during the reign of Louis XVI that it became a major grievance and eventually ignited the French Revolution.

...long live the salt.

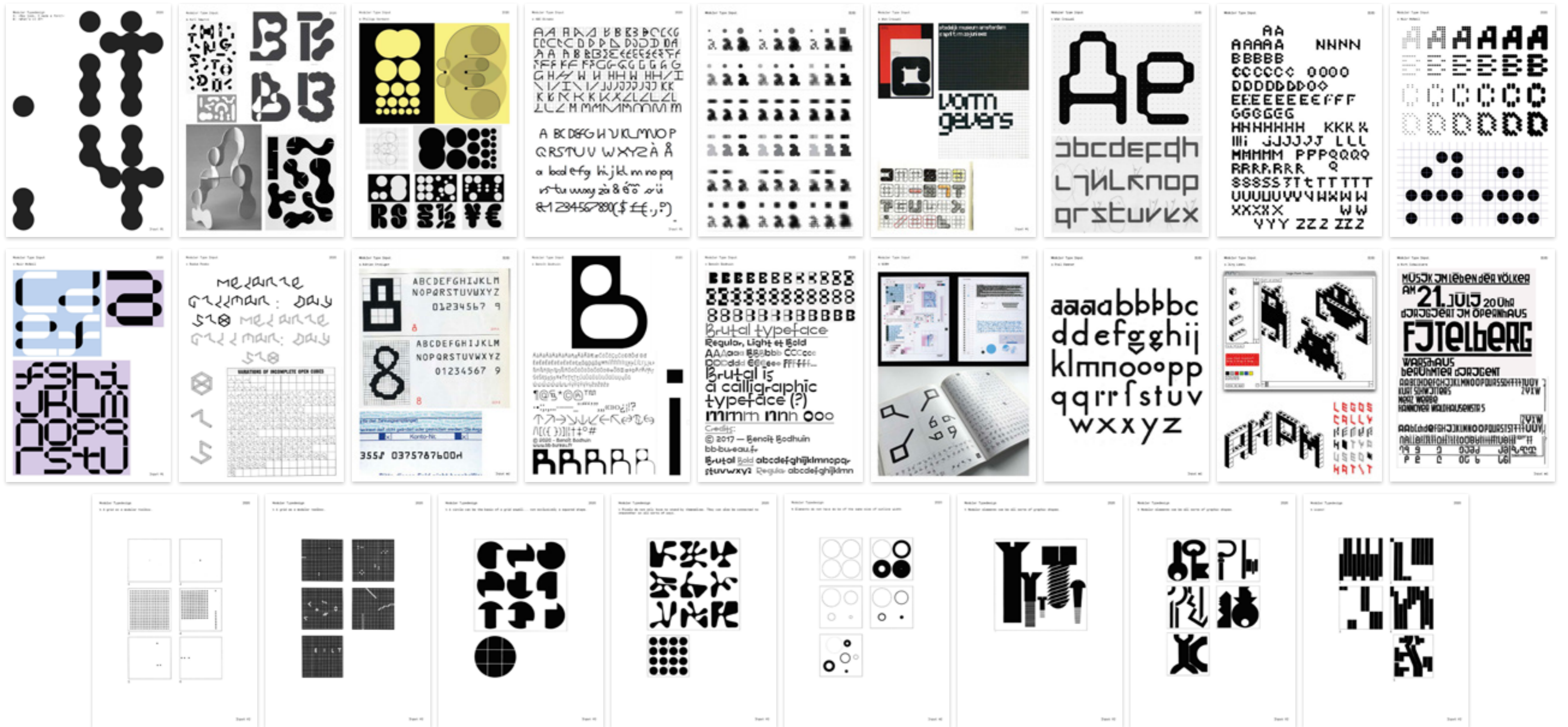


Input: Throughout the week, we organised various activities, such as a tour of the Art Basel circuit, a visit to the Swiss Design Awards, and a guided tour of the Botanical Garden in Bern.



Output: On the second day of the course, students presented their insights and research prepared in advance of the block week.

**NEW MODULAR
TYPEFACES**



Briefing: Prior to the seminar, I compiled a reading list to familiarise students with the topic of modular type design.

Modular Typesign
A: Ann
2020
07.11.2020

FEEDBACK: I am a big fan of your concept! In playful and the resulting letters are really beautiful - I like the idea of creating something modular out of an object. I believe it has huge potential regarding the question of presenting the font. Each letter seems like a new design for a horse.

I would like you to draw more letters from your horse components! Please note, that they are more suggestions and you do not have to apply. They if you do not like them!

DEMO: The following is a list of inspiration, that might help you.



There is quite a long tradition in making letters from objects or parts of objects.


Maybe you could define your letters.

(A) horse, (B) tongue, (C) legs, (D) tail, (E) legs, (F) horse

ANCOEF

Input #3

Modular Typesign
A: Charlene
2020
07.11.2020



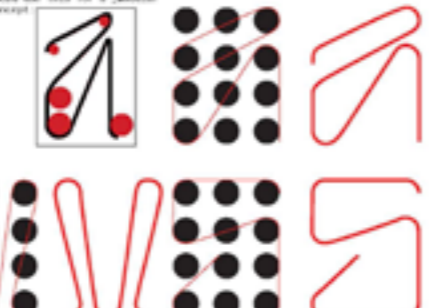
FEEDBACK: I am a big fan of your approach and out of the box thinking about modular shapes.

I to continue with the design you personally like most. I believe it is very modular in itself and it is only a matter of variation.

Also design something! Try to make a quick sketch for a poster. Ask yourself if the font works well in large or in small sizes. And why?

DEMO: The following are ideas how you could develop your typeface. Please note, that they are more suggestions and you do not have to apply. They if you do not like them!

I find the letters of your sketch look like a string that has been wrapped around round points, so could use this for a "modular" concept.




Input #3

Modular Typesign
A: Charlene
2020
24.11.2020

FEEDBACK: I am happy about your output so far. I would like to see a full alphabet now. Do not worry however about making "the one perfect" letter. Continue sketching freely and allow yourselves to keep the different variations.

I mean for example these 3 „A“ forms all look good. They differ in details but since they are made using the same method they actually fit quite neatly next to one another:



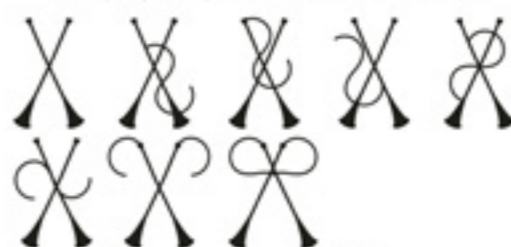
A A.ss01 A.ss02

Input #3

Modular Typesign
A: Victoria
2020
24.11.2020

FEEDBACK: I am very happy about your design. It might be interesting to see a full alphabet ABC, also with some interunctuation. Do not worry however about making "the one perfect" letter. Continue sketching freely and allow yourselves to keep the different variations.

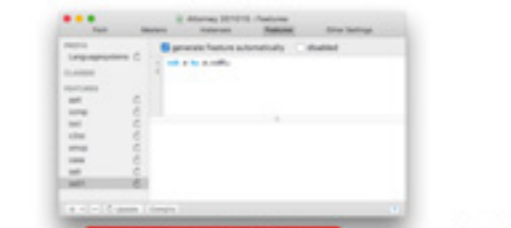
I mean for example the different versions for „A“ you came up with. In detail they differ slightly but since they are made using the same method they actually fit quite neatly next to one another!



To go!

I heard you will use glyphs at a later point in the course. This brings up the possibility to make use of the stylistic alternatives sets in glyphs.


You will find a very detailed and easy instruction into making stylistic alternatives in glyphs on their website:



Input #3

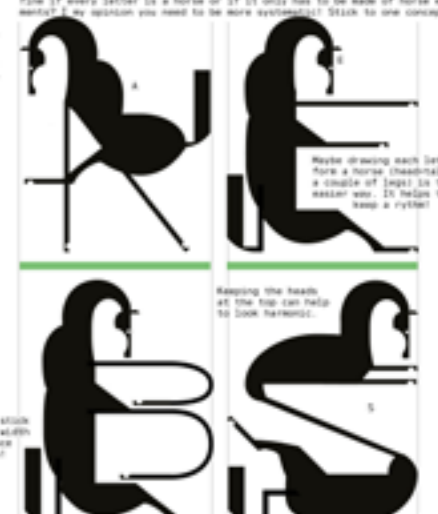
Modular Typesign
A: Ann
2020
1.12.2020

FEEDBACK: Hey Ann, the horse you chose seems to be quite exciting to be decomposed and used as a modular set.



I now would suggest that you draw an alphabet from it. You should only use one of every letter as a horse or if it only has to be made of horse elements? For question you need to be more systematic! Stick to one concept.

DEMO: (Each Letter is one Horse)



Input #3

Modular Typesign
A: Ann
2020
07.11.2020



FEEDBACK: I must admit I really like the shapes you have come up with! I just would like to see more letters. Maybe try to get to a couple of words or a long word like „HILFSTU“, it would be great to see this developing! I am a big fan.

The following are ideas how you could develop your typeface. Please note, that they are more suggestions and you do not have to apply. They if you do not like them!

DEMO: The following is a list of inspiration, that might help you.



Similar to Karl Neubert or William A. Duggins you could build yourself a set of elements from shapes you like and then start combining them to draw letters.

Input #3

Modular Typesign
A: Victoria
2020
07.11.2020



FEEDBACK: I am a big fan of your concept! In playful and the resulting letters are really beautiful - I like the idea of creating something modular out of an object. I believe it has huge potential regarding the question of presenting the font. Each letter seems like a new design for a chandelier.

I have marked a few letters that seem odd or not very readable to me. Also I would like you to think of a way this typeface could become a variable font. The axes of the chandelier change direction? Or the type of chandelier changes, become more modern or even more baroque? Please note, that they are more suggestions and you do not have to apply. They if you do not like them!

Also design something! Try to make a quick sketch for a poster or sign. Ask yourself if the font works well in large or in small sizes. And why?

I also might be such a fan of your typeface because it reminds me of one of my all time favorites called LENINGRAD.

BROWN FOX

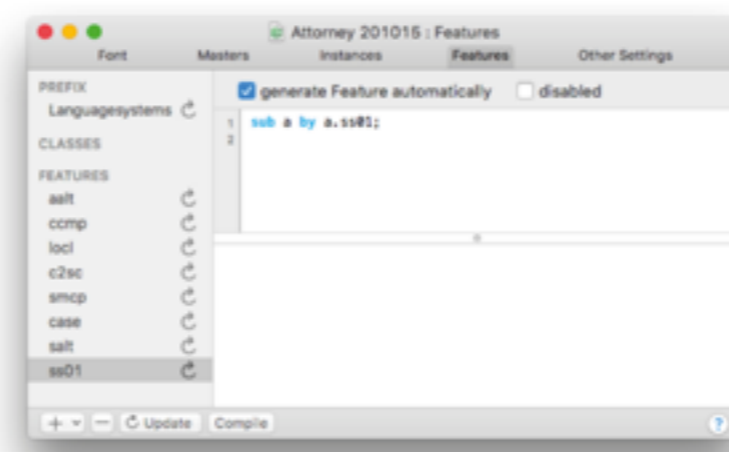
...of course your design is much more vibrant! LENINGRAD is quite rough.

Input #3

I heard you will use glyphs at a later point in the course. This brings up the possibility to make use of the stylistic alternatives sets in glyphs.

You will find a very detailed and easy instruction into making stylistic alternatives in glyphs on their website.

<https://glyphsapp.com/learn/stylistic-sets>



Input #5

Modular Typesign
A: Felice
2020
24.11.2020




FEEDBACK: Great work so far! I really like the what you came up with so far. Only a couple of letters seem a bit off.

Maybe you can think about numbers... In the numbersystem we have good for this kind of type or do you need another solution. What about interunctuation. How would it look in this typeface? Do you need it?

Input #3

Modular Typesign
A: Felice
2020
1.12.2020

FEEDBACK: Clean Felice! Again great progress. I think I like your ideas for the variable developments of your typeface. As promised I checked it out and it works perfectly!



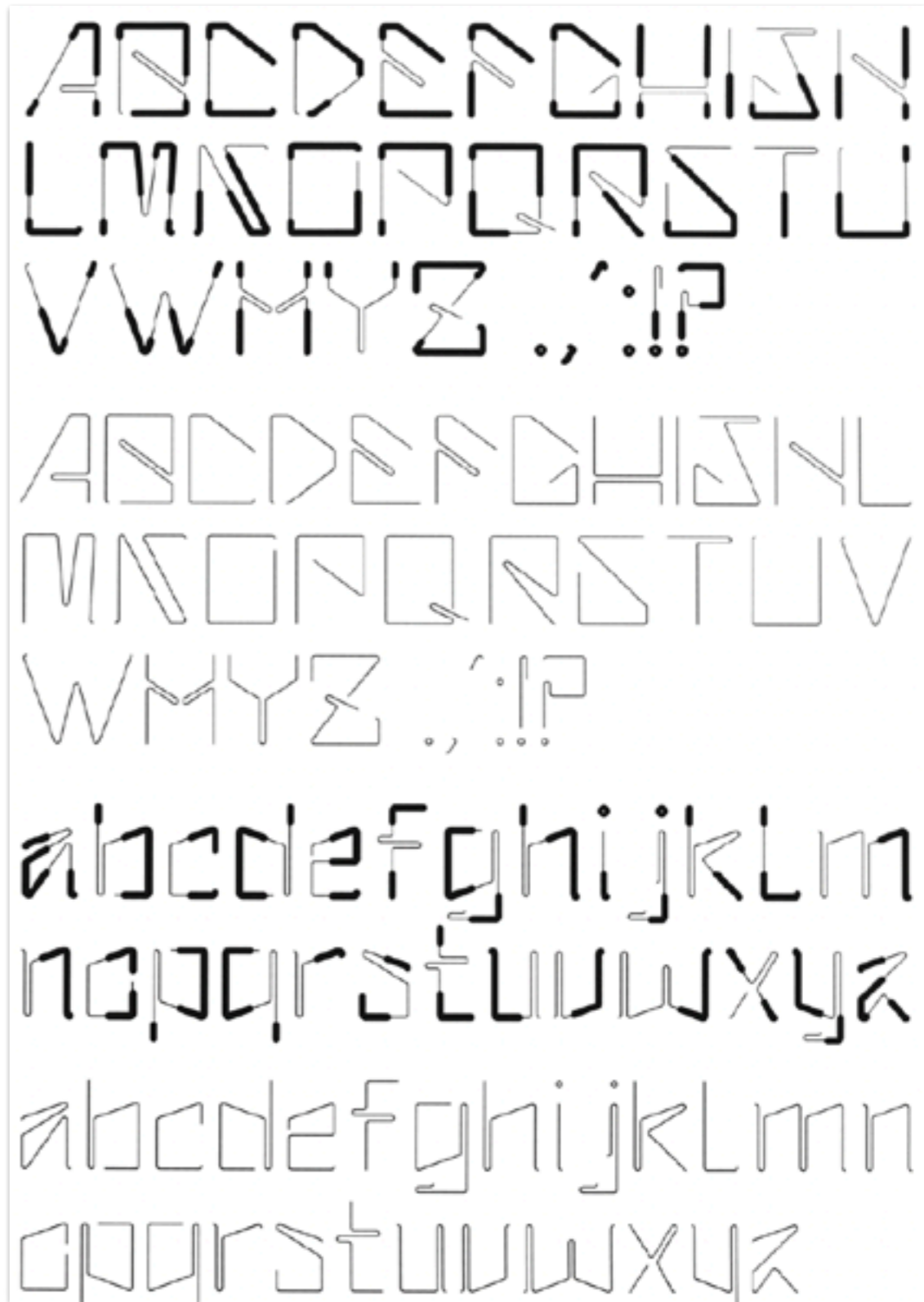
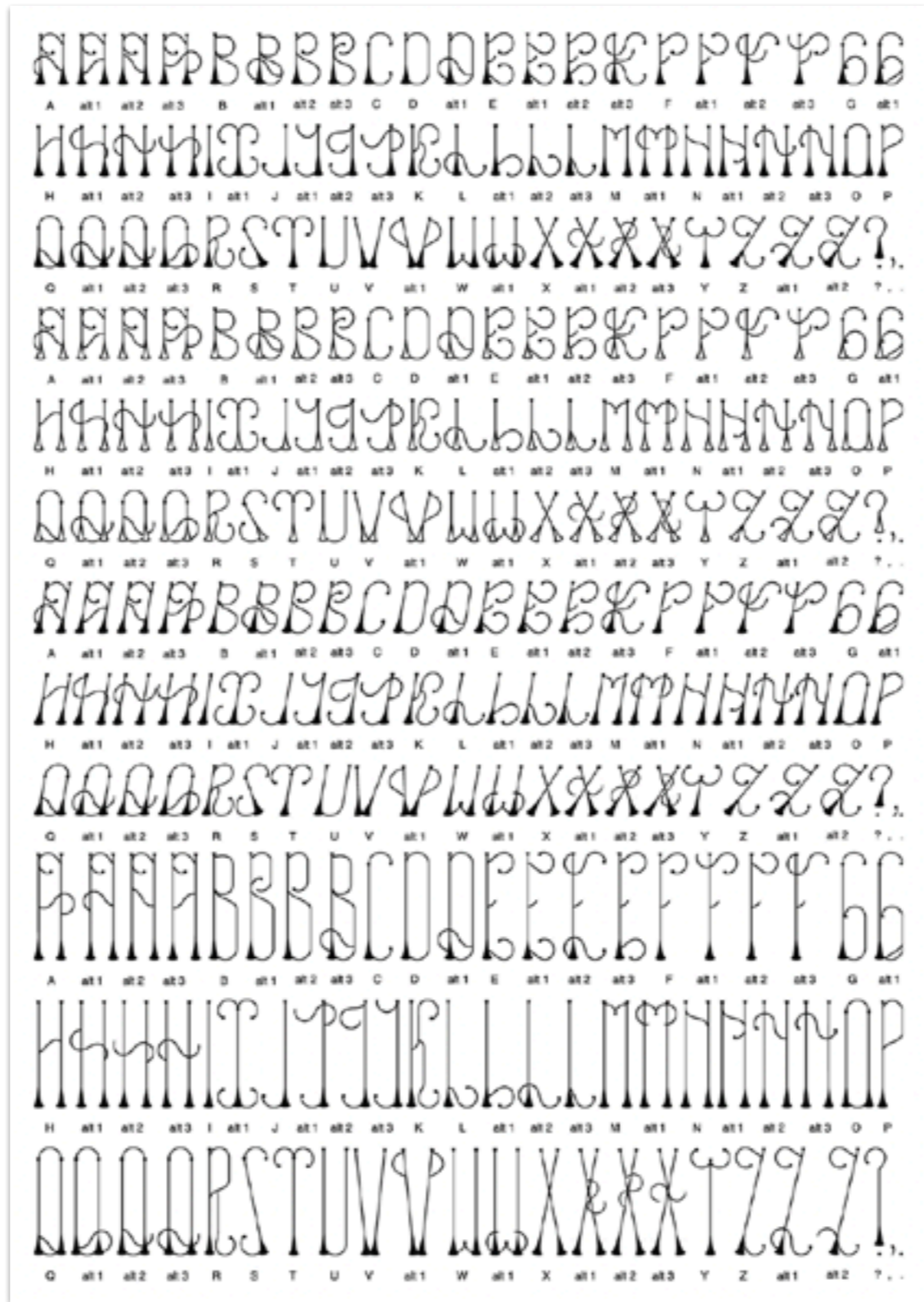
DEMO: I quickly sketched a shape that resembles your letters and defined 3 numbers. 1-single, 2-double, 3-triple. For the double effect I simply copied the letter elements and placed them exactly on top of the original. (1) ... For the double (2) I shifted one to the right and then single element in (3). Since I simply copied the letter, all elements have the same amount anchor points, and the same direction of the path, which made the result a piece of cake!

NOTE: To keep the lines/paths consistent in glyphs I decided to draw the letter in two steps.

1. I draw two paths... one is „normal“ the other one is „clanted“.
2. I use the „make stroke“ FILTER to flatten the lines and hence get a nice and smooth machine.

Input #3

Feedback: Since a large portion of the seminar had to take place on-line, I provided individual written feedback for each of the 18 students, which we discussed in one-on-one meetings.

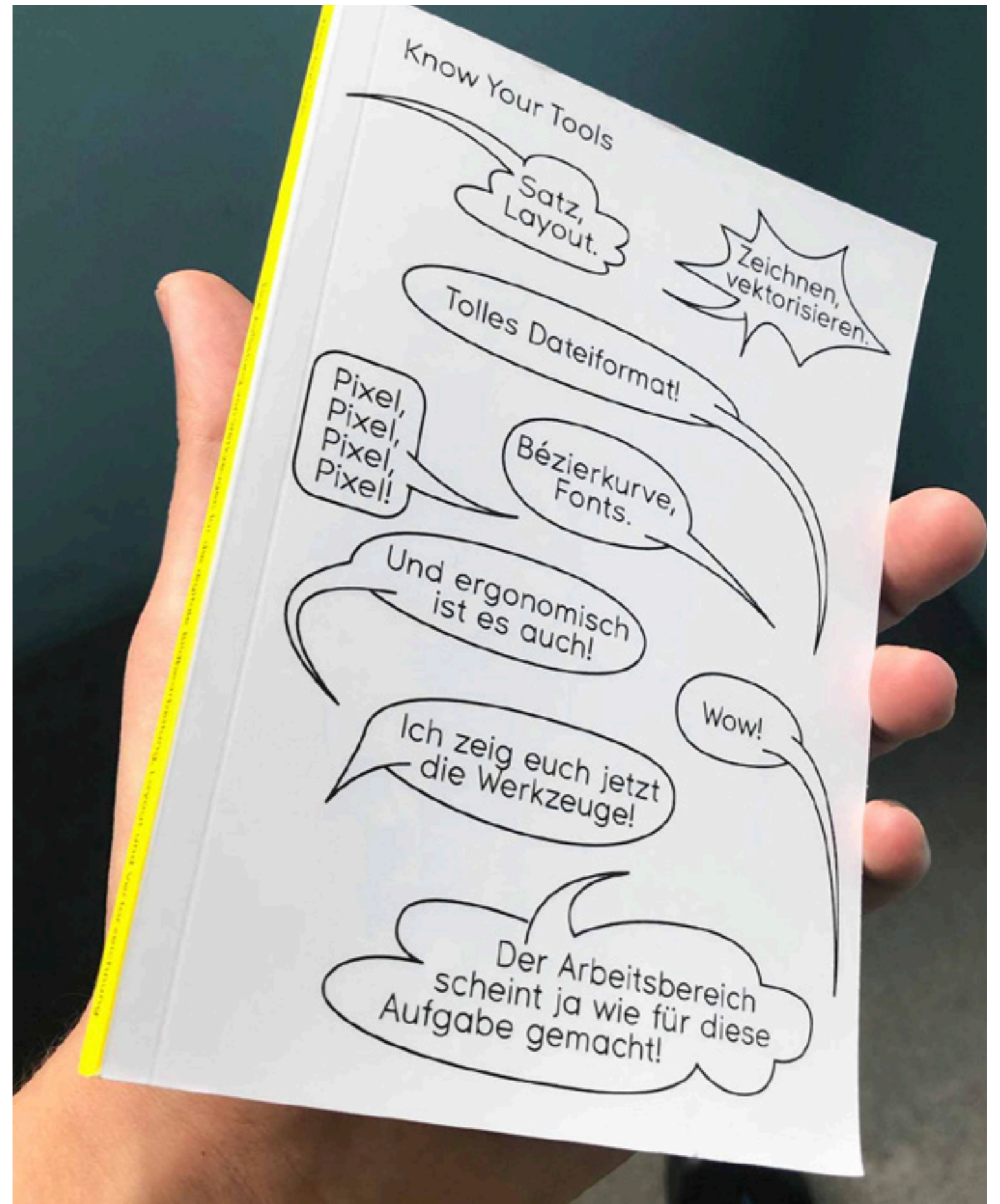
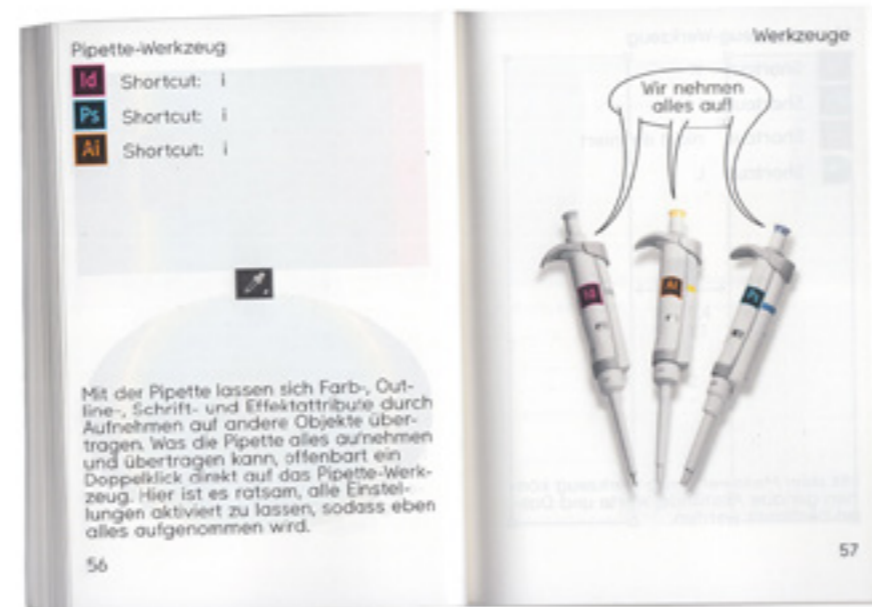
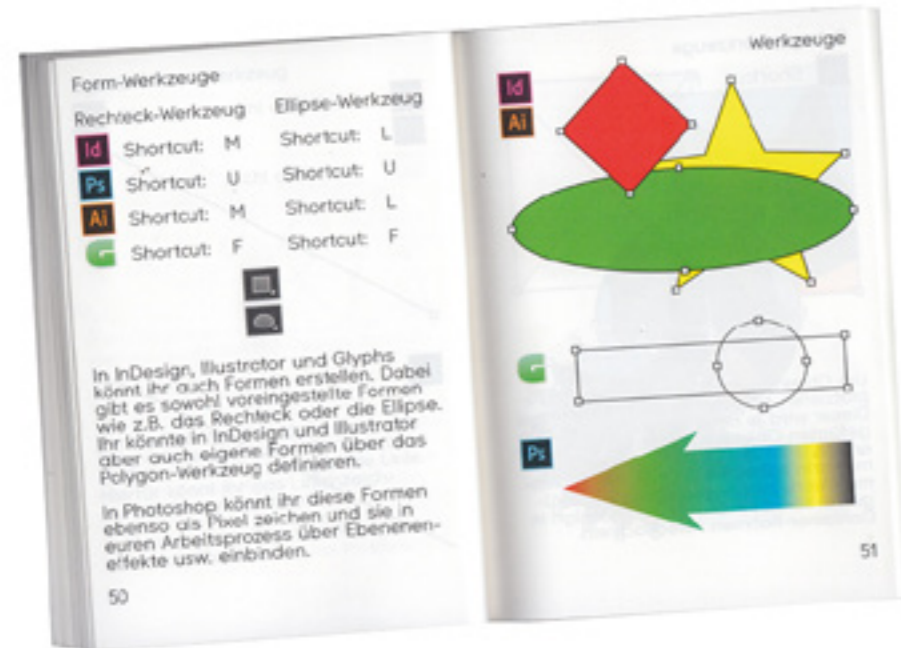
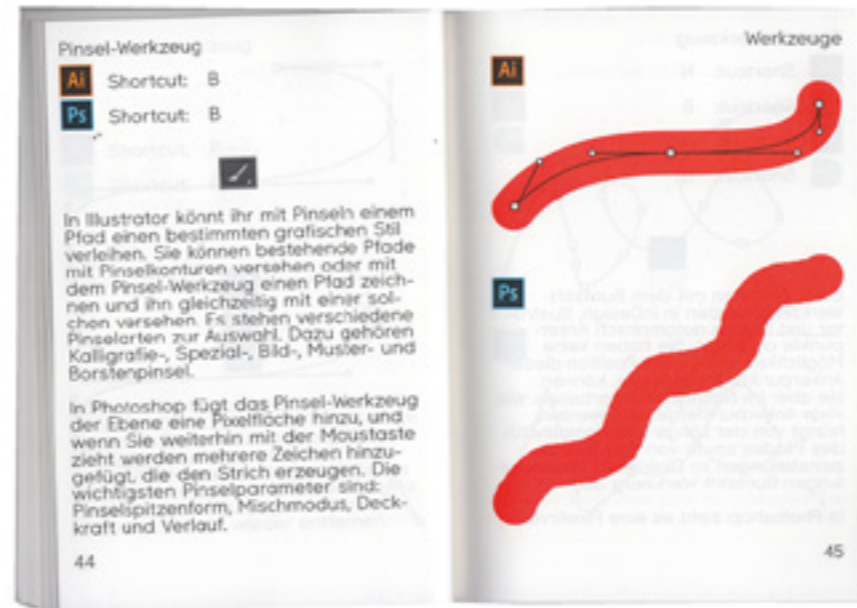
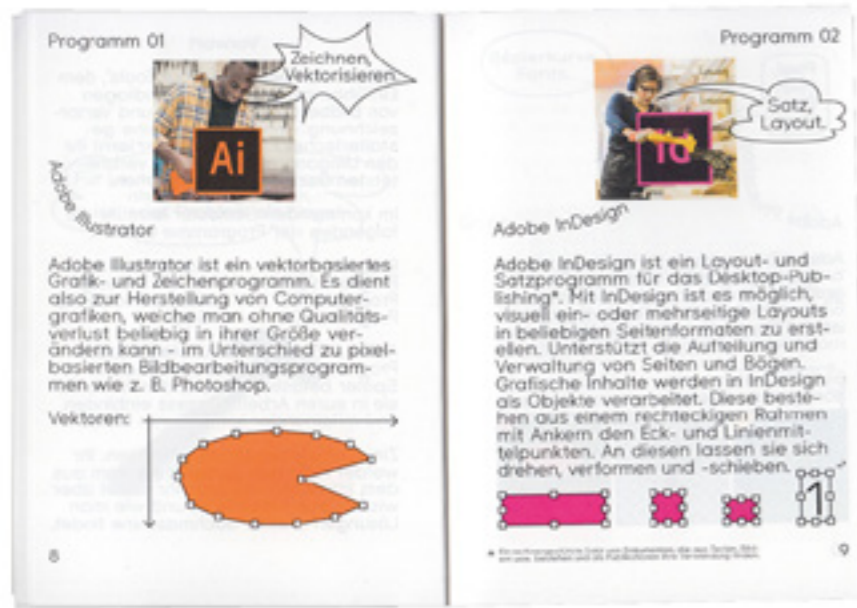


KNOW YOUR TOOLS

Für Leute, die nur einen Hammer
als Werkzeug haben,
ist jedes Problem ein Nagel.



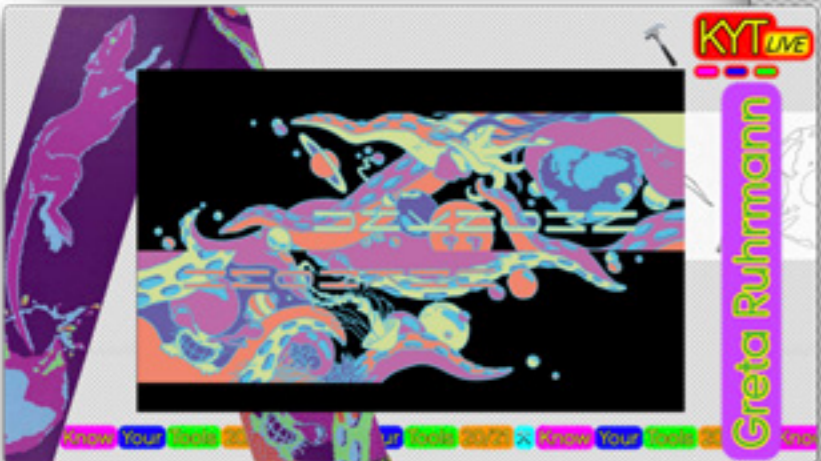
For over three years, I held a teaching position at my alma mater, the [Karlsruhe University of Arts and Design](#). The school commissioned me to replace the former Adobe software course with a new format: [Know Your Tools](#). Rather than focusing solely on the operation of the same programs, Know Your Tools provided insights into various digital workflows and methods of visual design, from conception to production.



Input: As part of the course materials, I developed a booklet given to students at the beginning of the course. It provides an overview of various tools and technical knowledge fundamental to our work as designers.



Know Your Tools



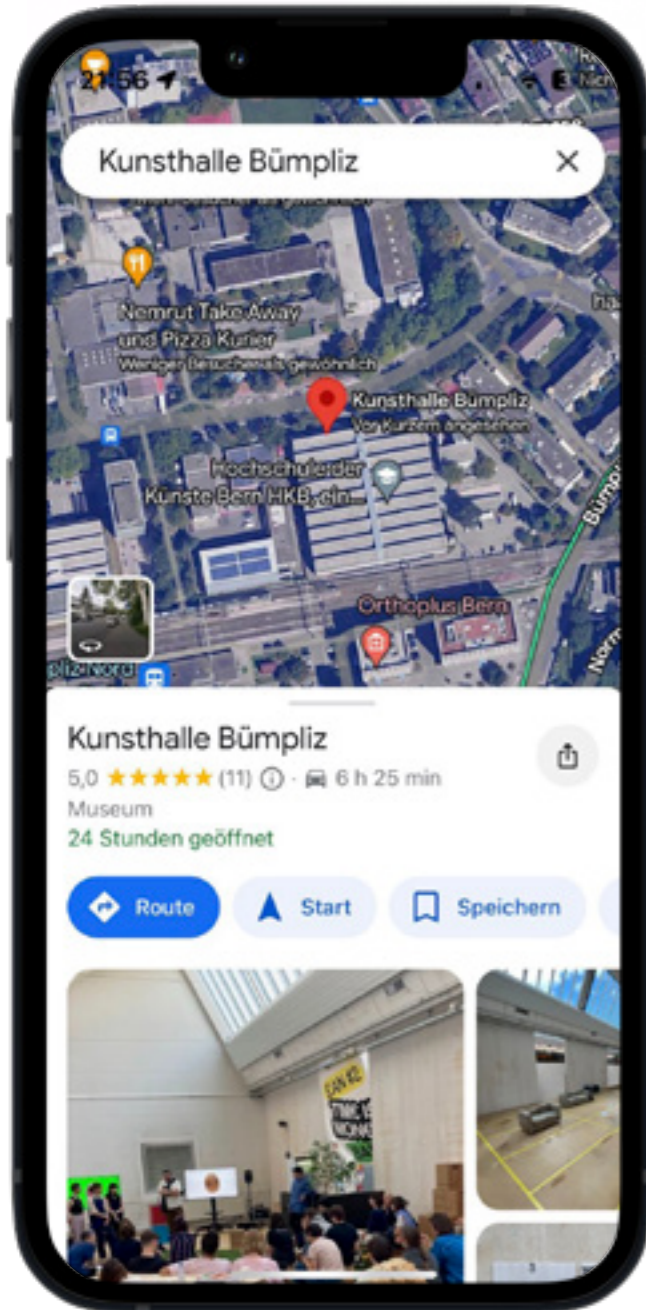
Output: Diverse outputs ranged from digitally knitted scarves to magazines, LP covers, and animations.

KUNSTHALLE BÜMPLIZ



The [Bern University of the Arts](#) granted me significant autonomy in my work. I had the opportunity to create a new space for design discourse, to be shared with students: the [Kunsthalle Bümpliz](#) project. A section of the department's premises was reimagined as an open space, intensively used since its opening in the spring of last year. This open space hosts conferences, student-led workshops, concerts, and exhibitions. Talks with international guests from various fields of contemporary design are held here several times a semester.

BÜMPLIZ



Before



After



Program



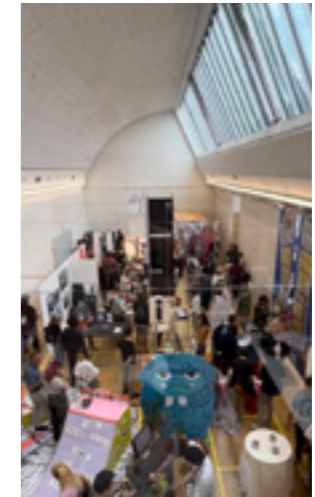
Conference



Discourse



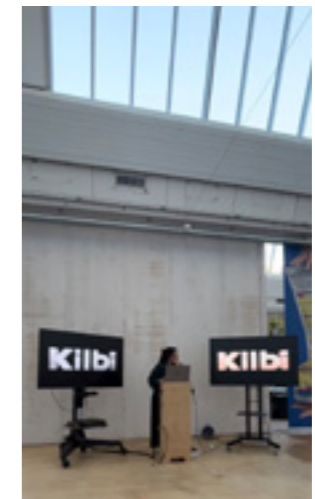
Concerte



Exhibitions



Workshops



Talks

KUNSTHALLE ALLE

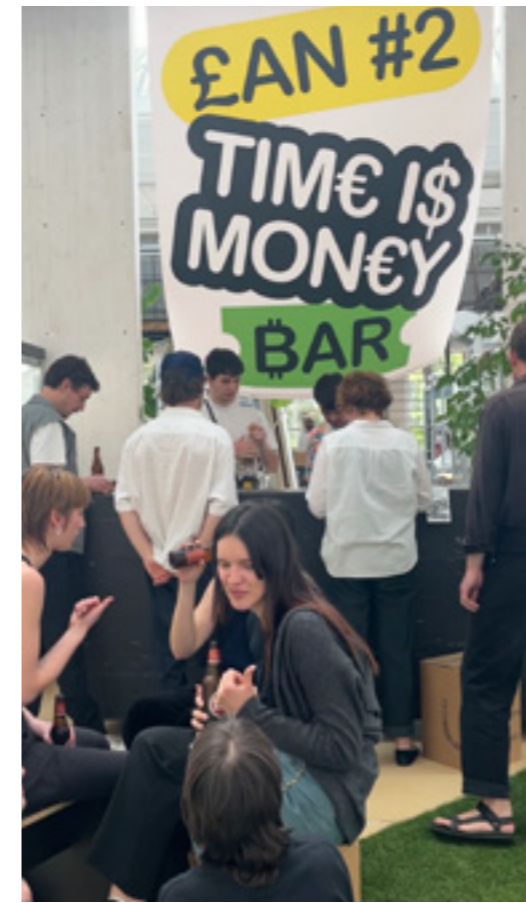




Kunsthalle Bümpliz shortly before a lecture by Aude Lehmann, 15th November 2023

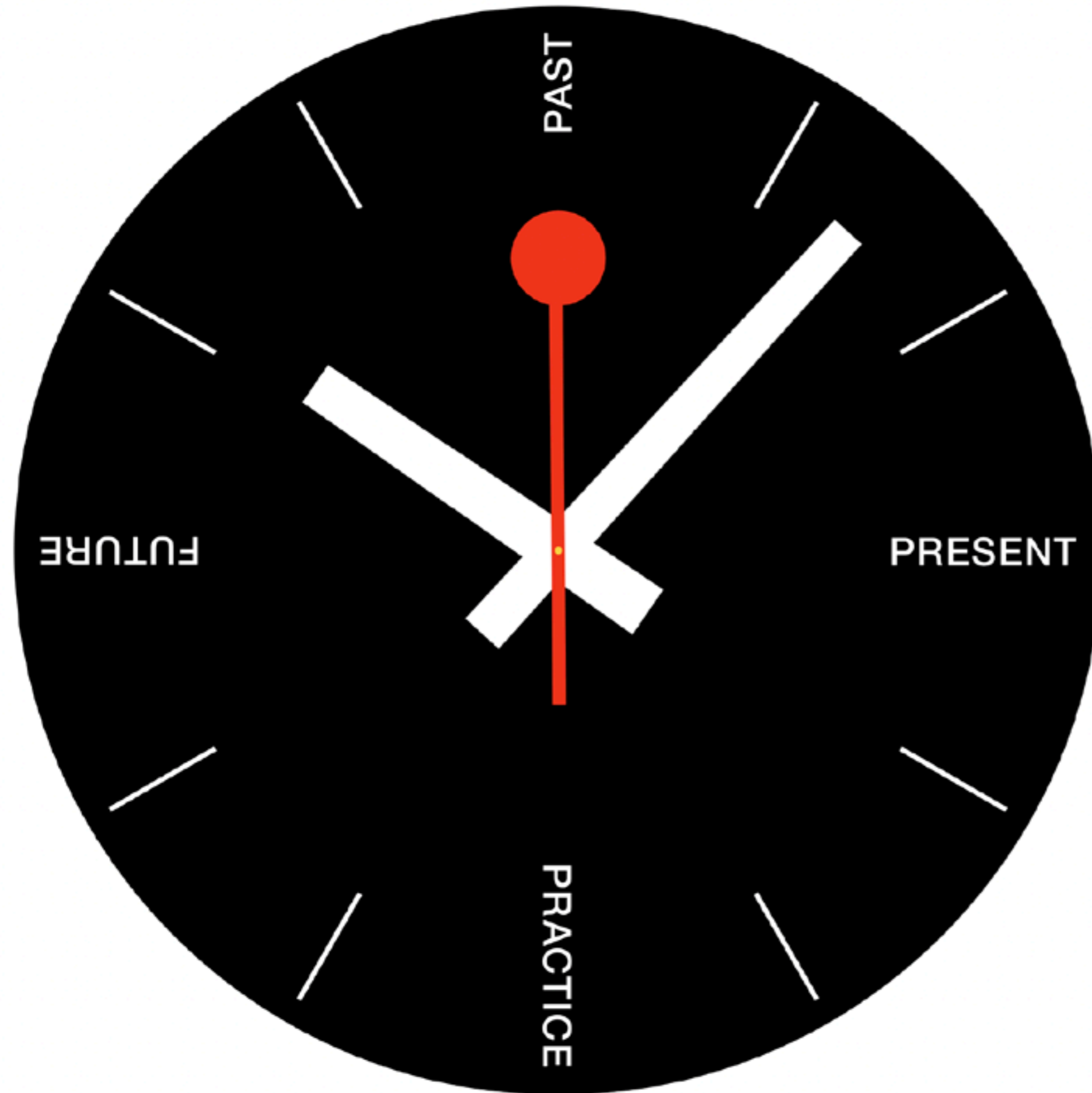


Conference: In April 2022, I organised the first Local Area Network Conference. Under the theme „Berner Platte,“ HKB invited representatives from the Bernese design scene to discuss their work and the importance of networking.



Konferenz: In May 2022, I organised the second Local Area Network Conference. With the theme „Time is Money,“ the symposium shed light on the circumstances under which graphic design is created. Graphic design is often discussed in terms of its visual appearance, yet it encompasses a complex array of legal, financial, and social aspects.

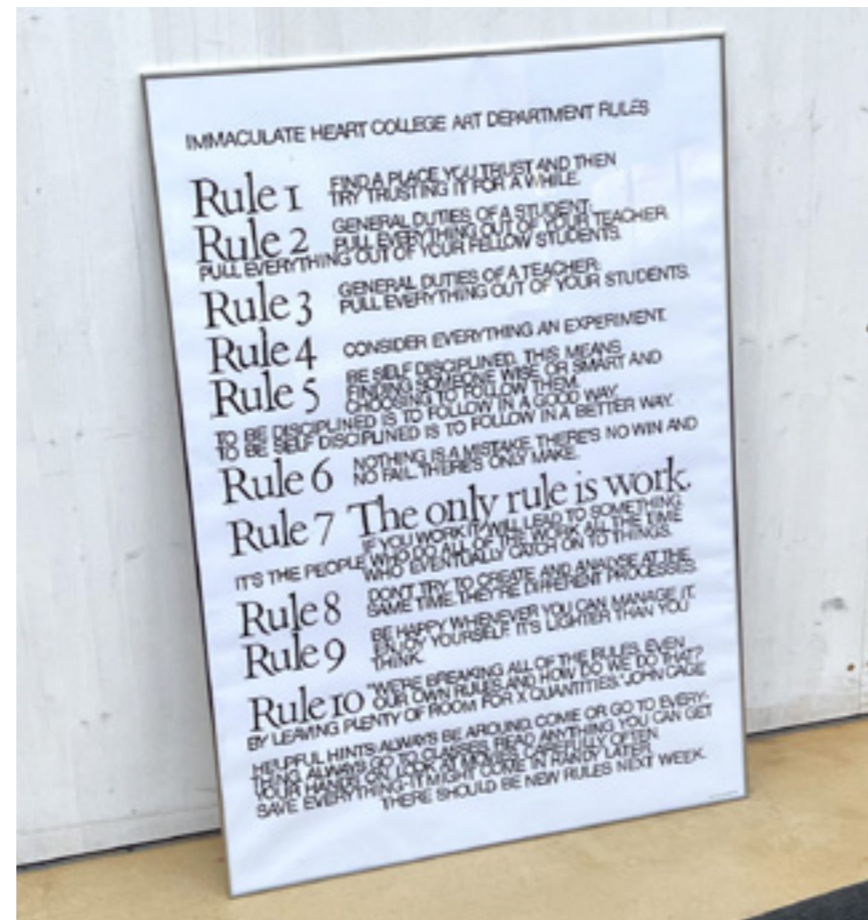
CURRICULUMS ENTWICKLUNG BAVISKOM



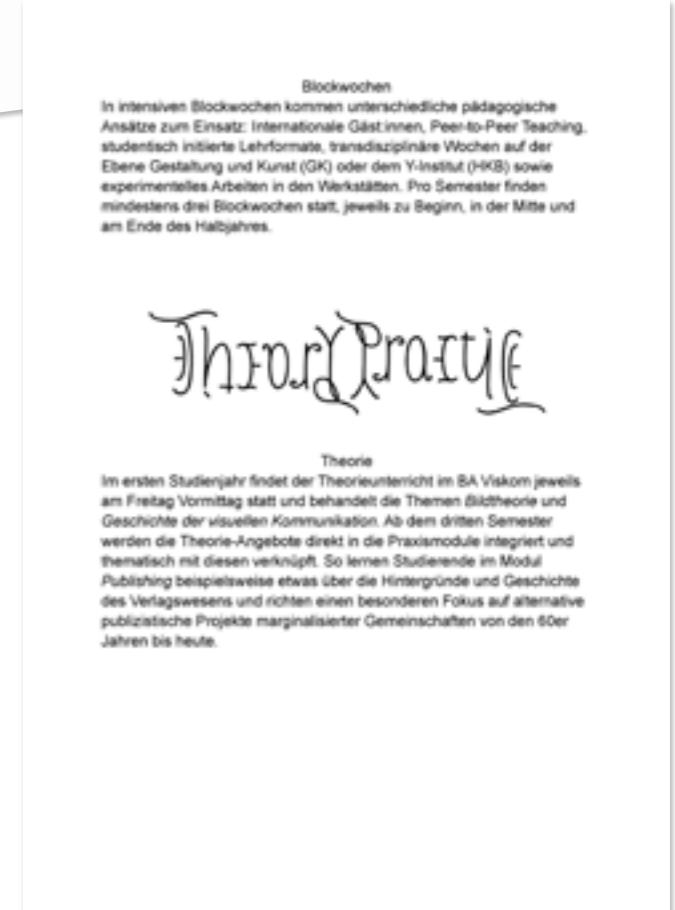
From 2022, I had the opportunity to support the programme director of the Bachelor's in Visual Communication, [Urs Lehni](#), along with my colleague [Leonie Felber](#), in developing the new curriculum.

The new curriculum consists of four precisely coordinated study years, optimally preparing our students for the constantly changing work reality in the field of visual communication. These include: a solid foundational year, a customisable second year, a third year outside the [HKB](#), and a final year focusing almost exclusively on the thesis. Our focus is on a curriculum that prioritises the individual interests and strengths of our students. [BA Viskom](#) students find an open, respectful, and diverse learning environment, emphasising experimental and process-oriented work without neglecting the outcome. We critically examine the role of designers as mere service providers and question how designers can constructively contribute to change in socio-political areas today.

Input: On the basis of numerous workshops BA Viskom developed a guide for the development of the programme structure.



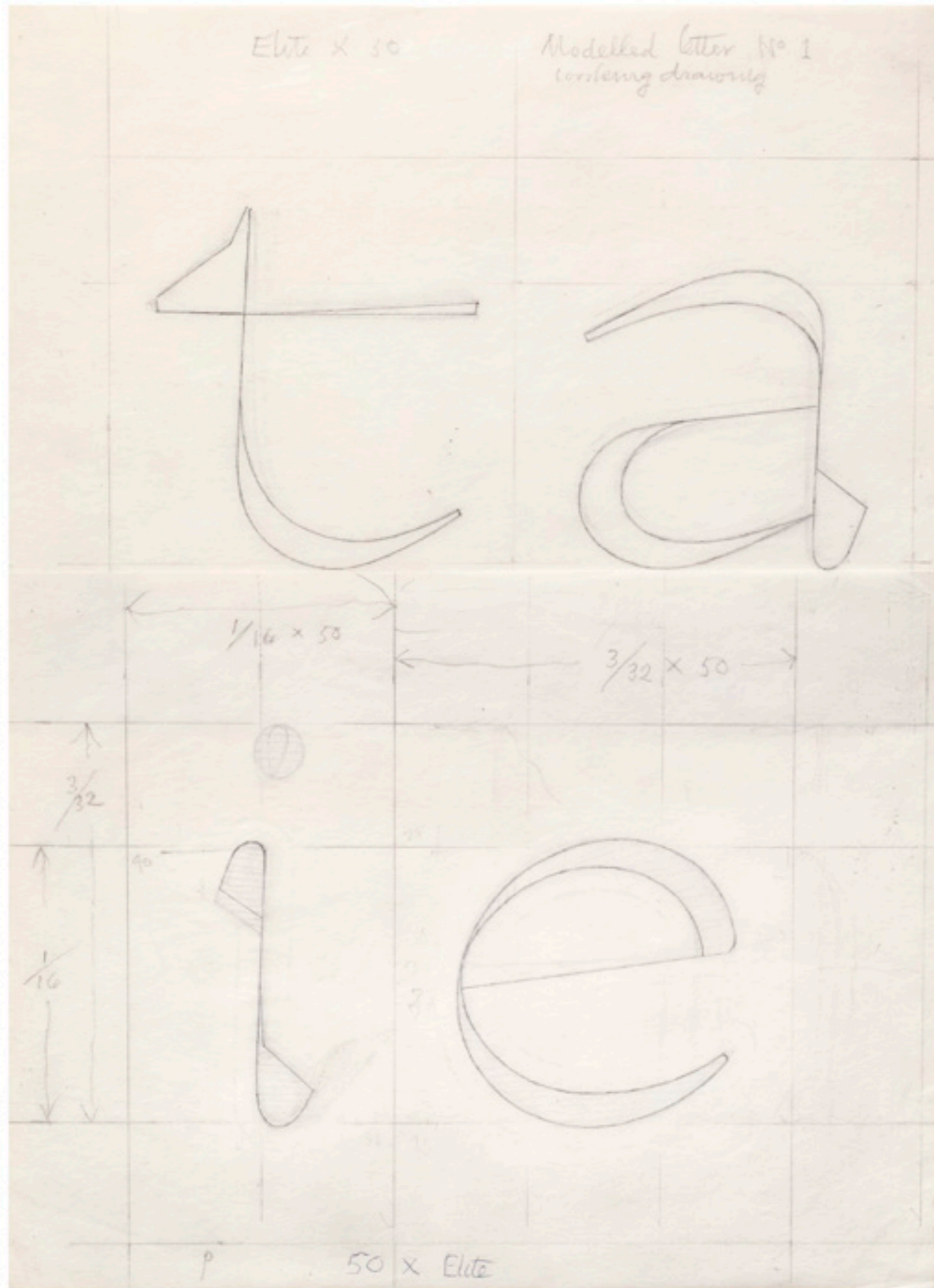
Output: Since the autumn term of 2023, the new curriculum has been in effect and is now being adjusted and organically developed through ongoing quality evaluations.



C

Research

CIAO
DO YOU
DO?



Ciao is a [state-funded research project](#) on which I have been working for several years. It began with an undated sketch of four unusually designed letters by American graphic designer [William Addison Dwiggins](#) (1880–1956).

Ciao addresses both the history of typography and the design of connections between the form of the typeface and the sound of the words. Ciao opens up the visual-communicative discourse in this canon and asks [how voice can be integrated into specific design spaces](#), such as book pages or theatre scripts, or spaces with undefined boundaries and scope. This liminal space naturally allows for the fundamental questioning of norms, traditional typefaces, legibility, and clarity. So, when we speak of visualising the voice in liminal spaces, the voice has a chance to be represented; norms or characteristics of the voice can be highlighted or interpreted.

Formally, the Ciao typeface owes certain features of its form to American graphic designer William Addison Dwiggins. Conceptually, it evolves through its application. Since 2019, the project has taken various forms, evolving from typographic research into a multimedia exhibition, resulting in an 18-cut typeface family, a video lecture, and, in 2024, the publication „Ciao do you do.“ The latter is a collaborative project featuring contributions from various authors in the extended field of vocal practices. It includes text contributions from artist [Hanne Lippard](#), author [Olga Hohmann](#), design theorist [James Langdon](#), anthropologist [Tim Ingold](#), and historian and Dwiggins' estate manager [Bruce Kennett](#), who, at my invitation, engage with the concept of the sound of letters.

ciao



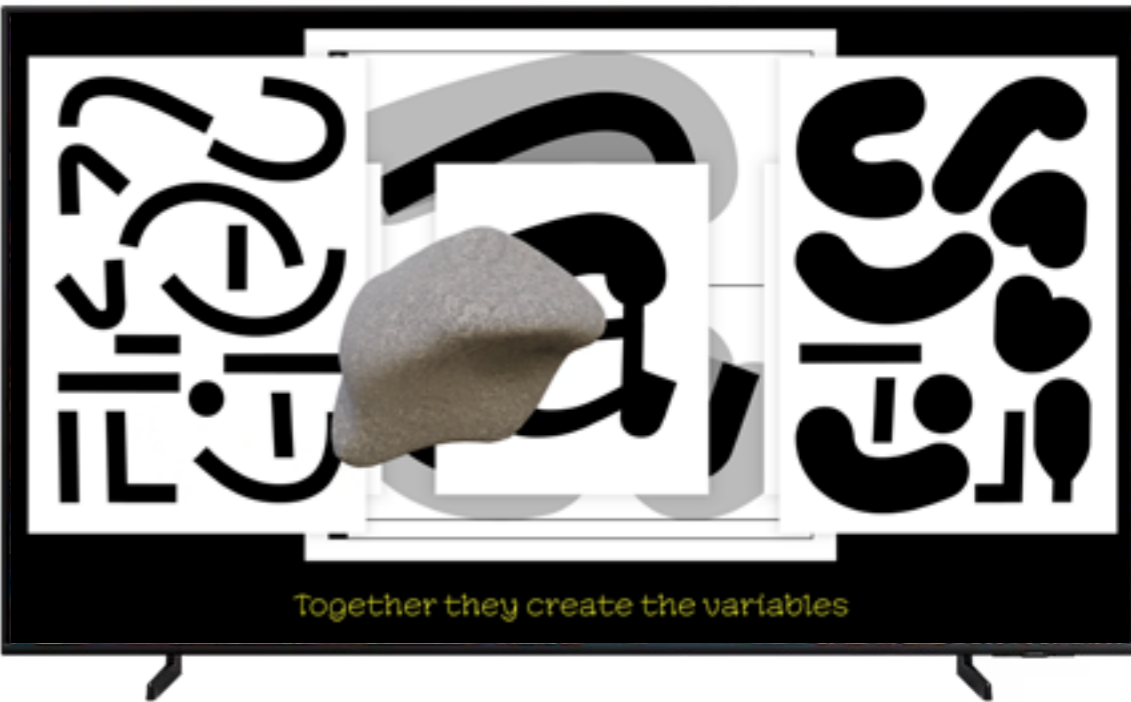
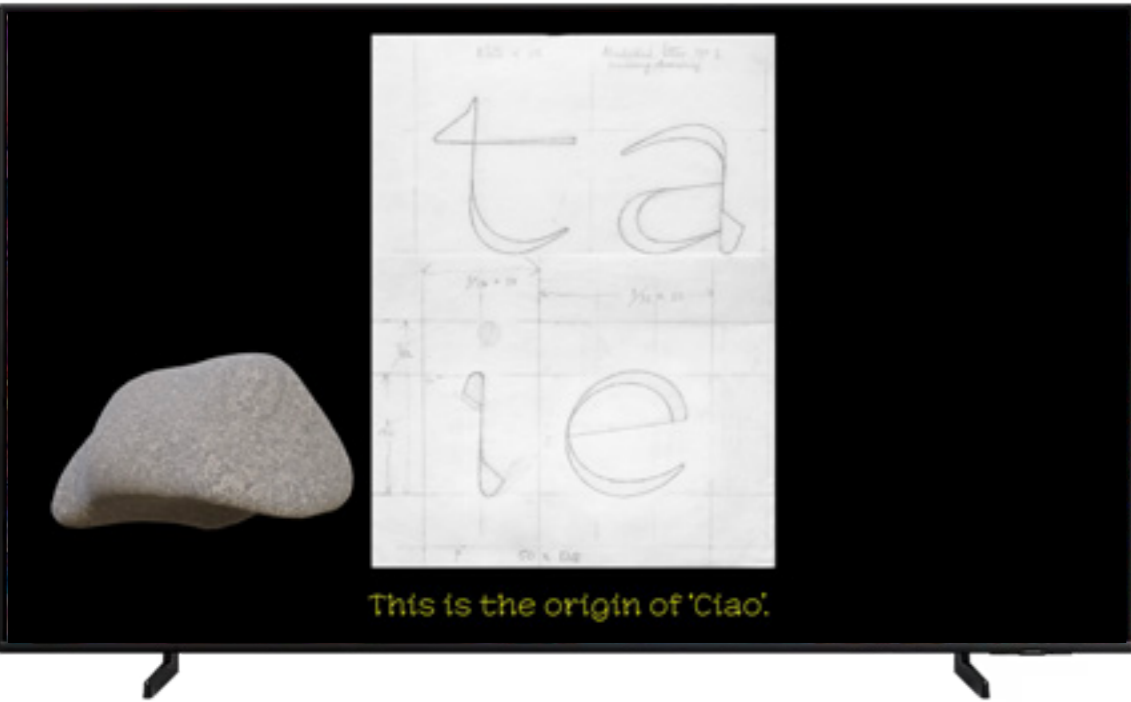
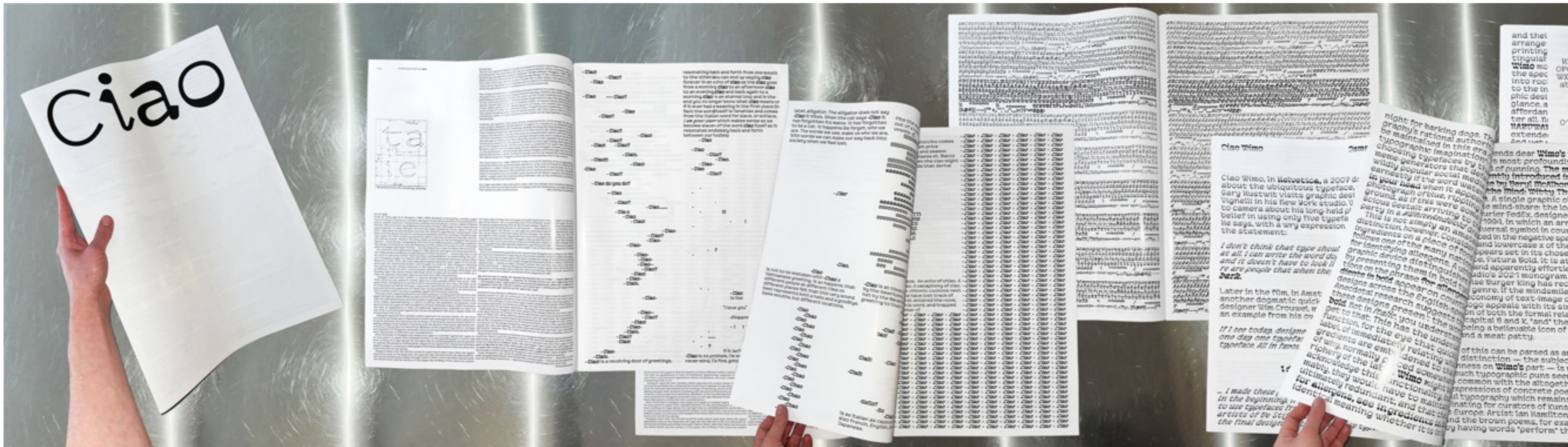
ciao

ciao

Ciao as an interactive installation (2018)



Ciao as an interactive installation with sound (2018)



Further insights into the current state of research.



Watch the videolecture!

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