

# Recap

## **Harmonisation (n.)**

the process of adjusting different scripts to work cohesively together by aligning shared visual features while eliminating each script's distinctive characteristics

## **Homogenisation (n.)**

the process through which distinct visual and structural characteristics of different scripts are standardised toward a uniform typographic appearance

## **Interlocality (n.)**

a conceptual framework that encourages cooperation between different writing systems, prioritising local, cultural, and regional diversity over the homogenisation of scripts under western typographic standards

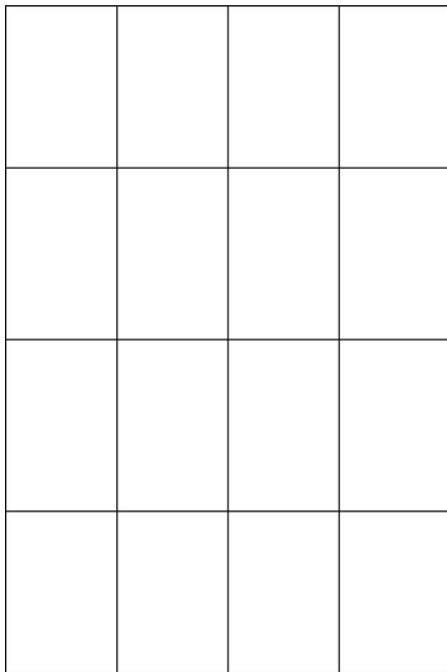
## **Creolisation (n.)**

the process of cultural and linguistic mixing through which different traditions become entangled and transformed, producing new hybrid forms and identities that can no longer be separated into their original "pure" cultural states

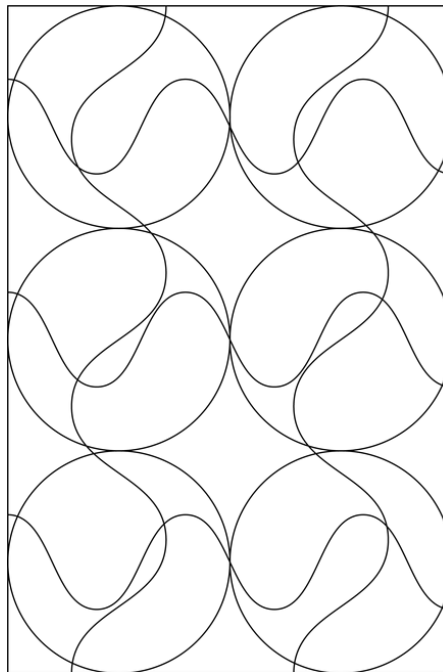
# Recap

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω

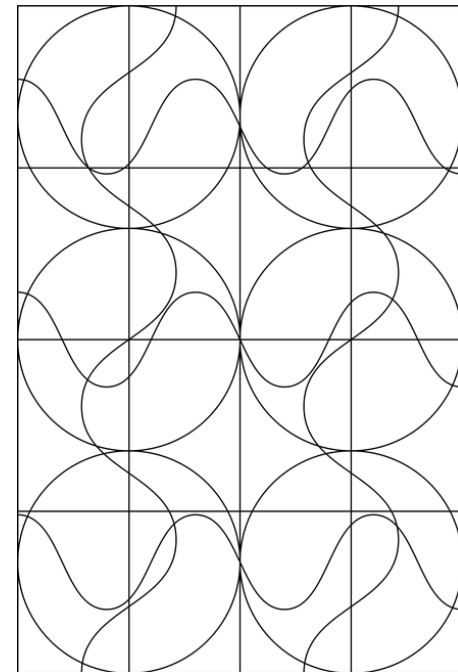
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English (Latin)

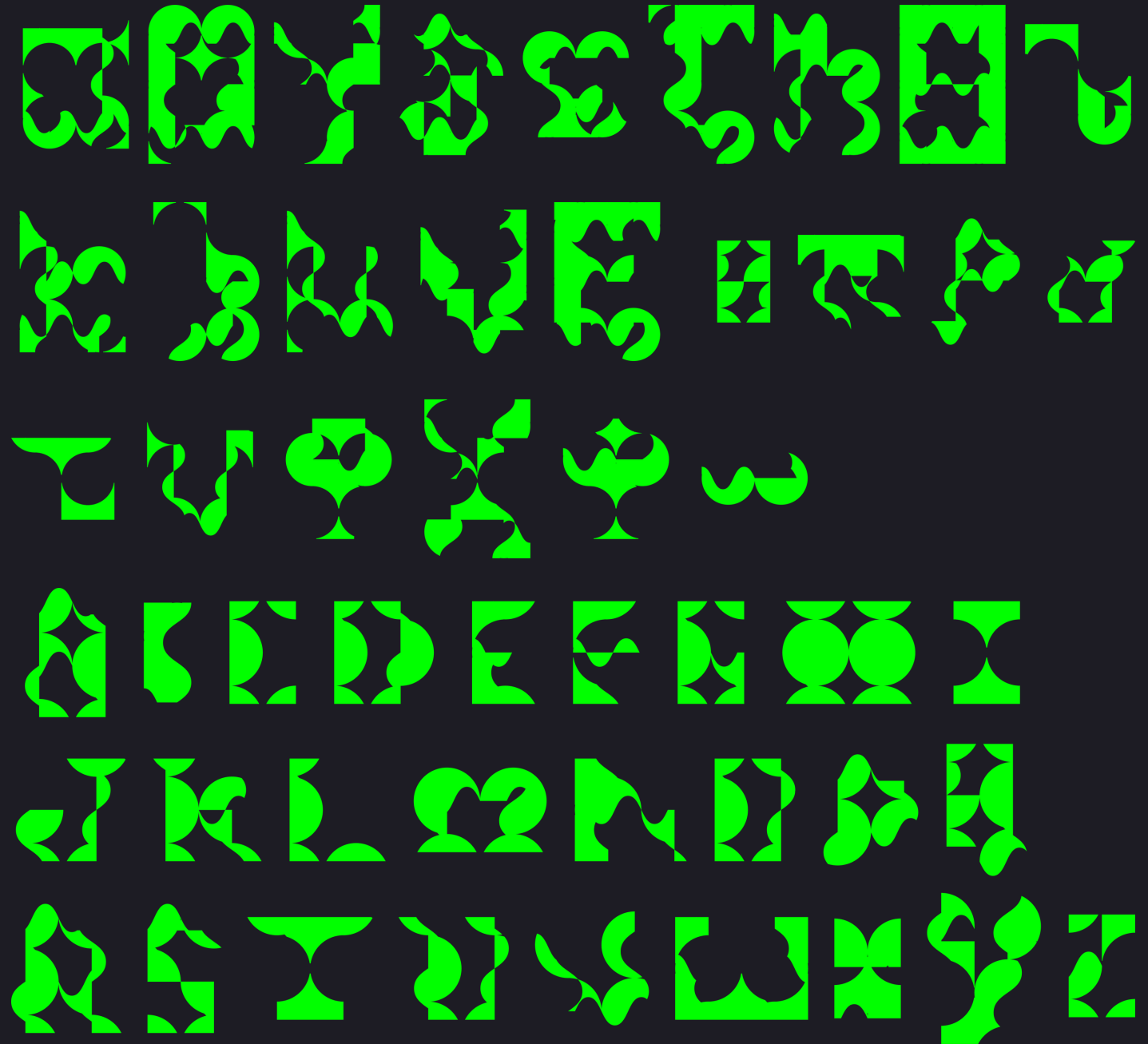


Greek



English+Greek!

# Recap



# References

336

TUGboat, Volume 44 (2023), No. 3

## A short history of Greek type design before the digital era

George D. Matthiopoulos

The art of Typography transformed the book into a mass cultural tool, and it has been recognized as the midwife of modernity. The field of Typography includes punchcutting, matrix making, typesetting, typesetting of a given text and layout-pagination for printing in multiple copies. Gutenberg conceived and realized his idea of reusable metal type sorts by the middle of the 15th c., when the *textura Gothic* hand was the principal choice of the scribes and readers alike (pl. 1). The simplicity of the prevailing dense, vertical strokes produced by the pen informed the conceptualization of his solution and the success of its implementation. In effect, the printed book was born when the rising social demand for multiple copies of any text merged with the uncomplicated, almost mechanical motion of the prevailing writing hand of the era. This is the crux of the issue in terms

Greek, and that its letterforms therefore needed to be cut and reproduced in metal types.

In order to avoid the baffling complexity of the Greek writing, the early type cutters threw out the visual history of the Byzantine scripts and isolated, as best as they could, the 24 minuscule letters for short Greek passages in Latin treatises (pl. 8, 9). This route, which Robert Proctor named as *Greco-Latin*, can be seen in many early editions and it lingered on as late as the first decades of the 16th c., when it was the choice of a new type cut and used in the first *Polyglot Bible*, which was published at the University of Alcalá de Henares in Spain (pl. 10).

However, new experiments and innovations concerning the shape of the Greek types were attempted since the mid-1470s in books entirely in Greek texts, including Byzantine capitals and diacritics for grammars, dictionaries, short classical texts, etc. (pl. 11). In 1486, two Cretan men of the cloth, Laonikos and Alexandros, were the first to attempt and, more significantly, to realize the unthinkable: A full-scale Byzantine hand composed of no less than 1,300 dif-

Simon Fournier (pl. 20, 21), etc., largely followed its fashion.

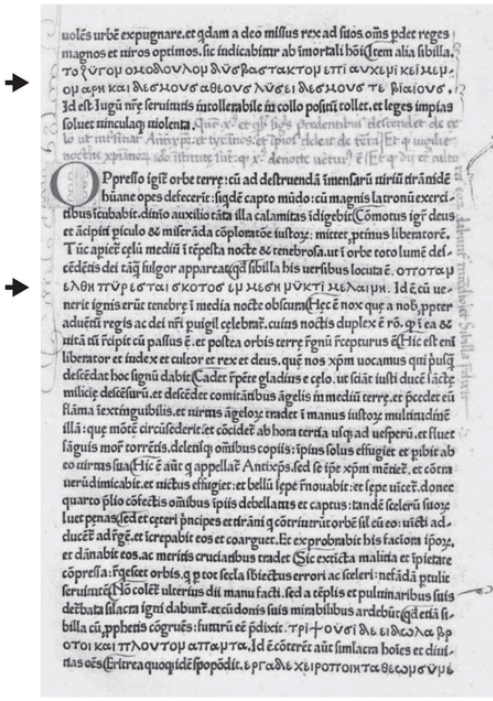
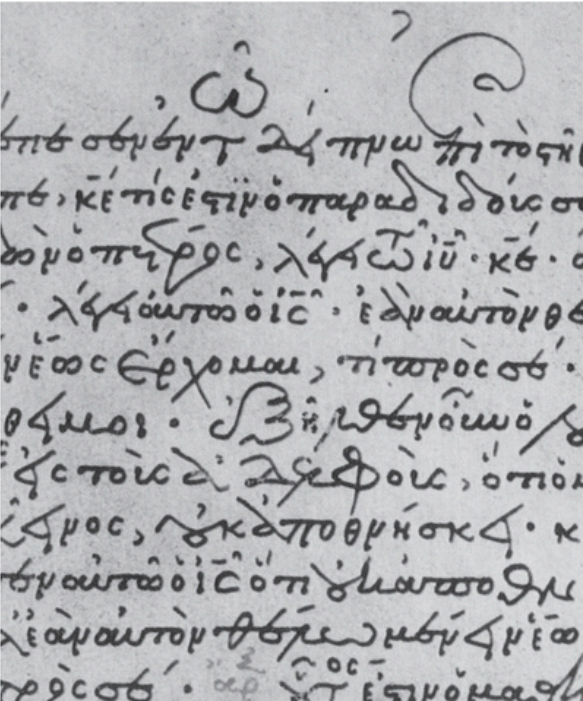
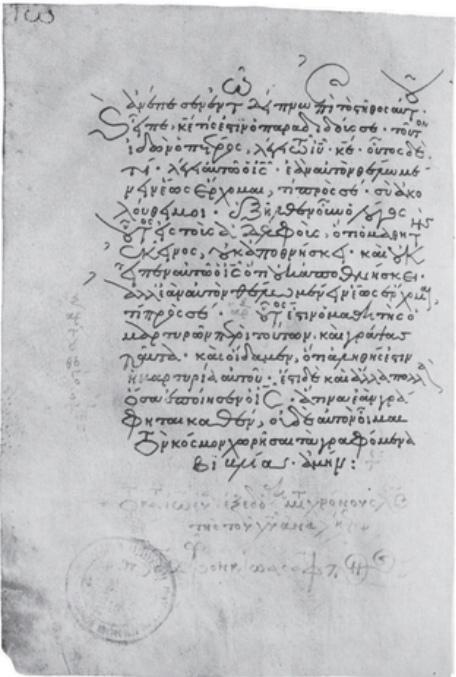
Since the 18th century an increasingly scientific utilitarianism was introduced during the Age of Reason when Dutch and German printers first attempted abandoning the numerous ligatures in Greek classical texts; an iconic typeface of this expanding trend was the *Homer Greek* type (1756), by the Scottish type cutter Alexander Wilson for the Foulis brothers, publishers for Glasgow University (pl. 22).

By the turn of the 19th century the simplification of the Greek type case was, more or less, completed in European publishing and with it the last precarious ties with the Byzantine past were irrevocably severed. The renewed and comprehensive interest in classical studies and archaeological expeditions in Greece led to a significant and sustained increase of Greek texts for the expanding education systems in Europe. At the same period, the “one nation — one state” geopolitics which resulted after the Napoleonic wars also had an effect in the emergence of new, “nation-specific” Greek typefaces in Italy, France, England and Germany: Giambattista Bodoni produced several neo-classical Greek fonts in Parma (pl. 23), Firmin Didot designed a new upright Greek text type in Paris (pl. 24), Richard Austin cut the inclined *Porsonic Greek* (pl. 25) used in most English publications, and Karl Tauchnitz entered

## Reference

George D. Matthiopoulos (2023) A short history of Greek type design before the digital era. TUGboat, 44(3).

# References

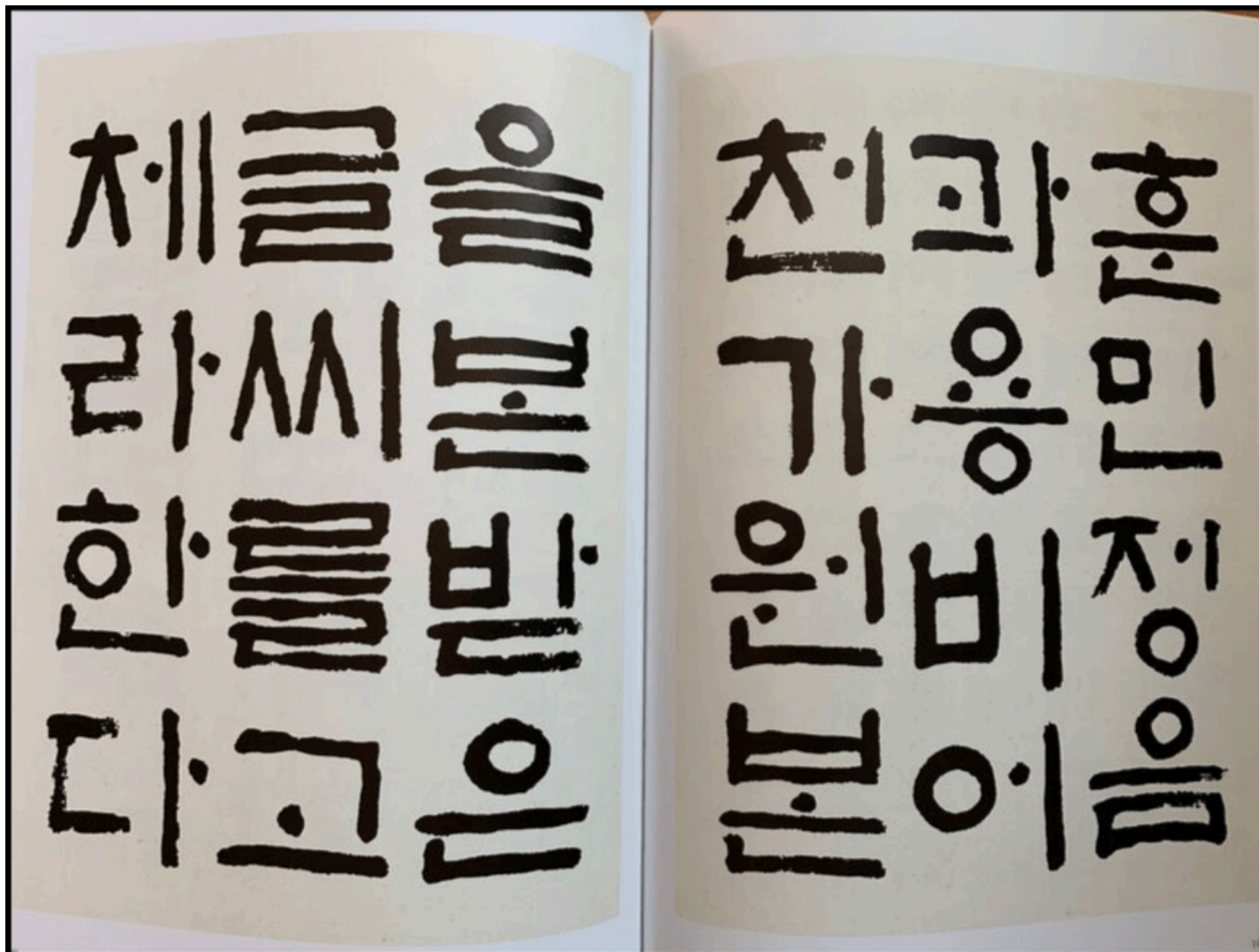


α	β	γ	δ
ε	ϛ	η	θ
ι	κ	λ	μ
ν	ξ	ο	π
ρ	σ	τ	υ
φ	χ	ψ	ω

## Reference

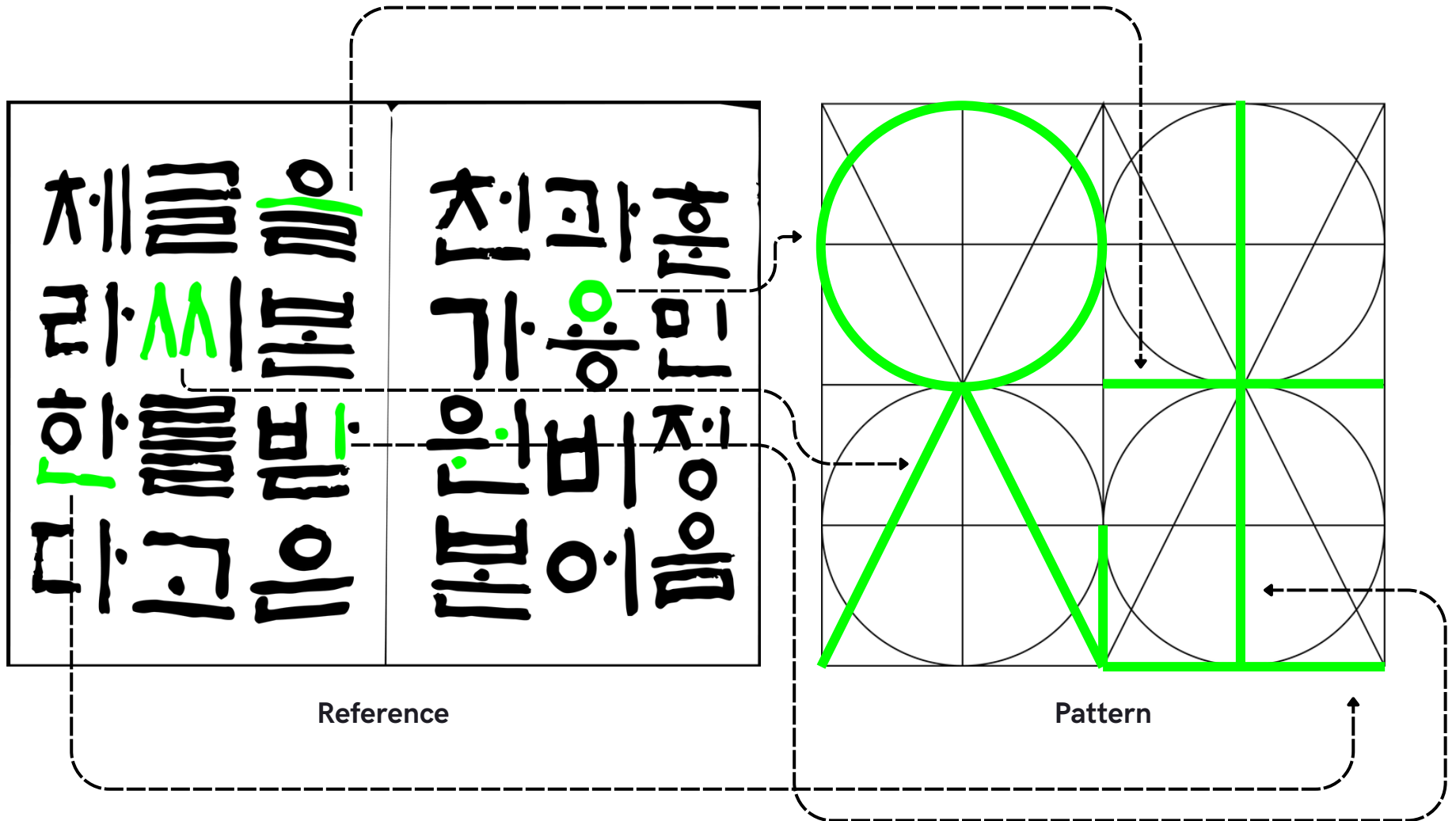
George D. Matthiopoulos (2023) A short history of Greek type design before the digital era. TUGboat, 44(3).

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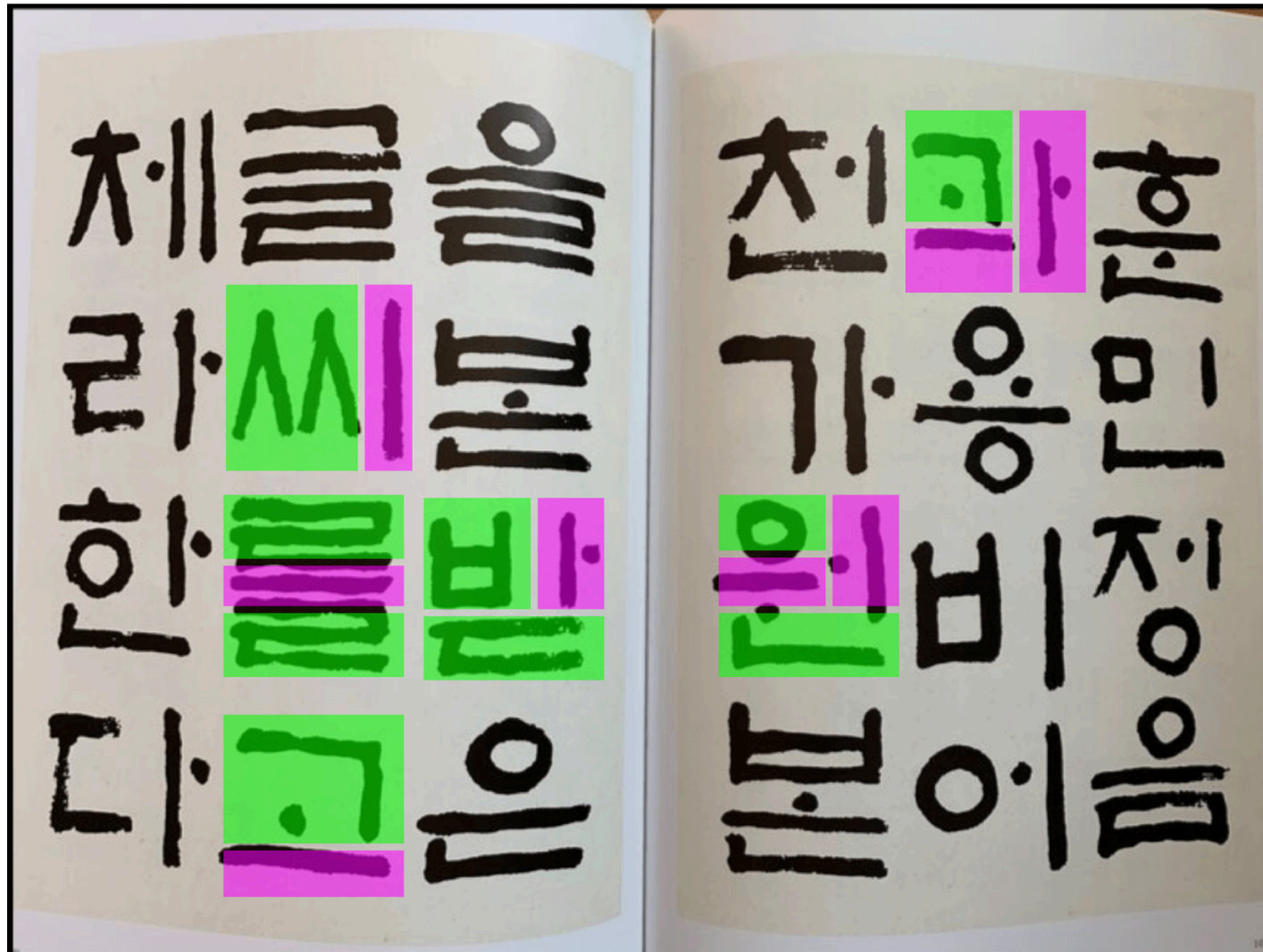


Hangeul in Goche Script

# Studio Practice

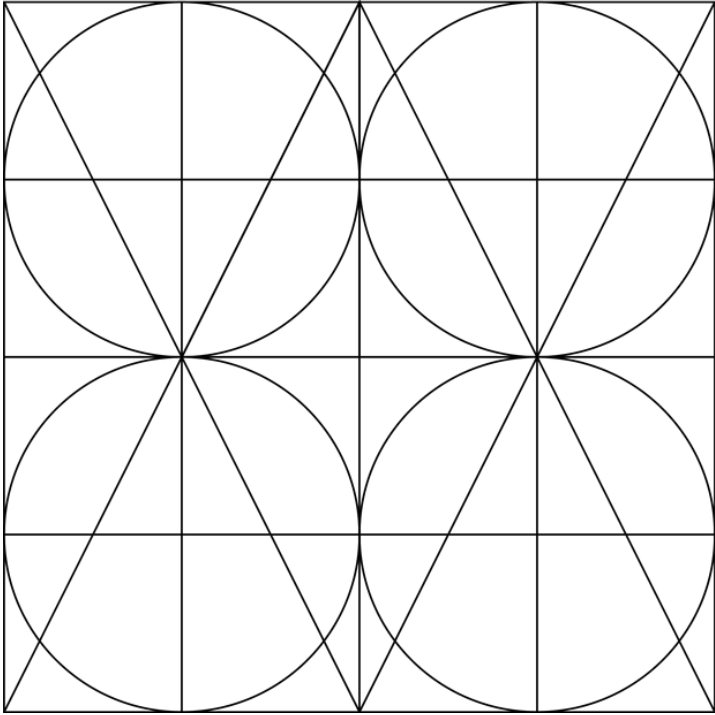


# Studio Practice

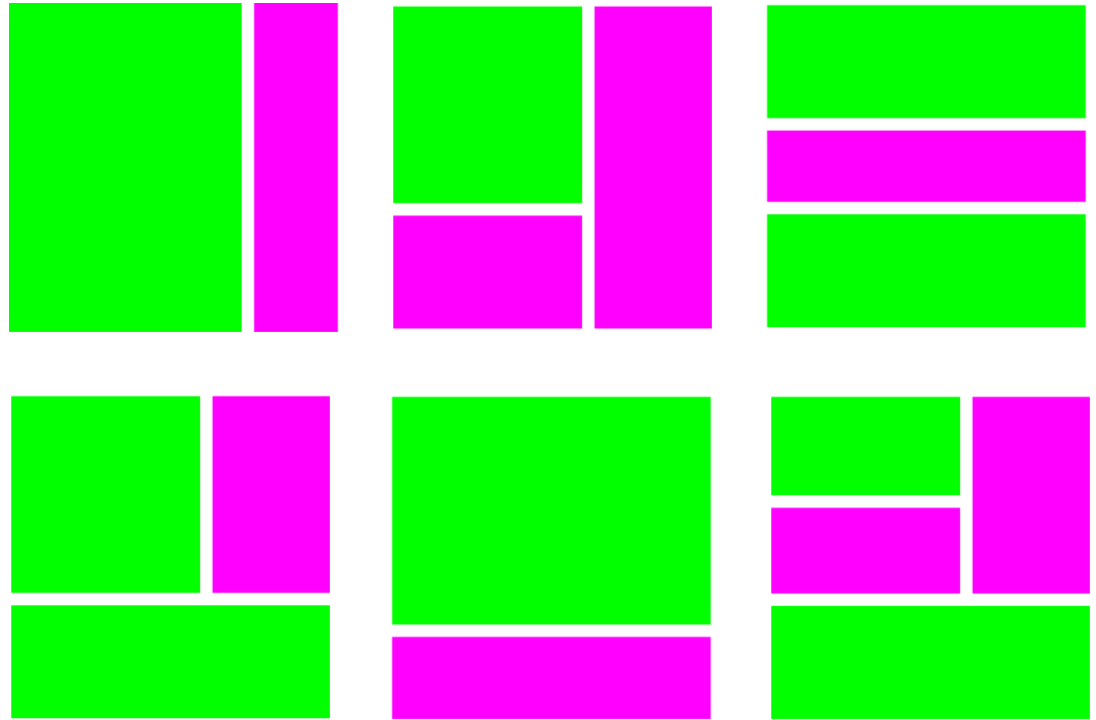


Identifying Compositions

# Studio Practice

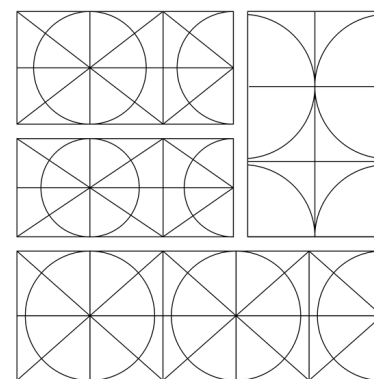
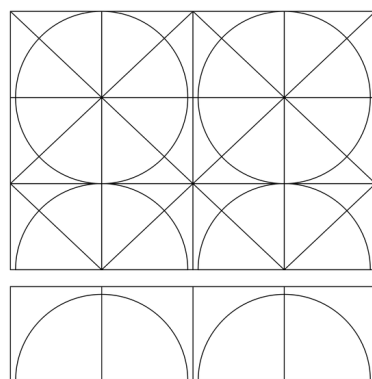
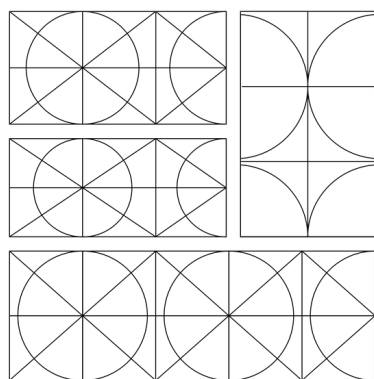
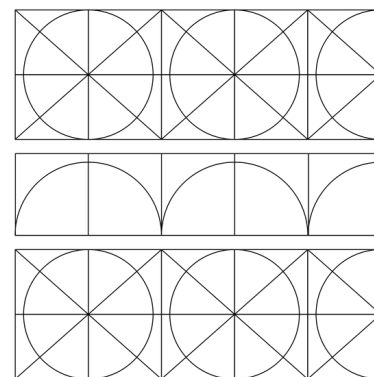
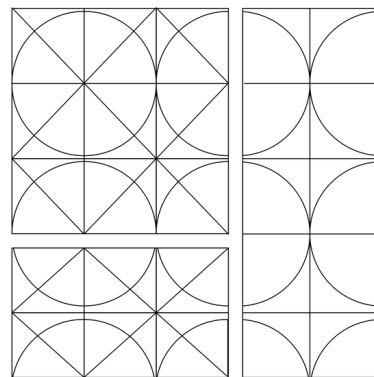
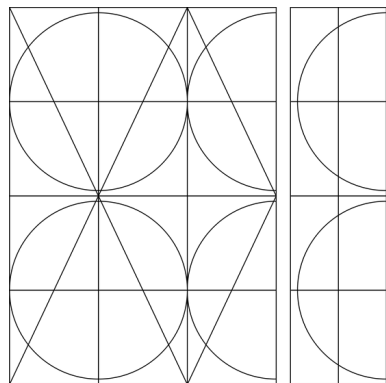


Pattern



Compositions

# Studio Practice



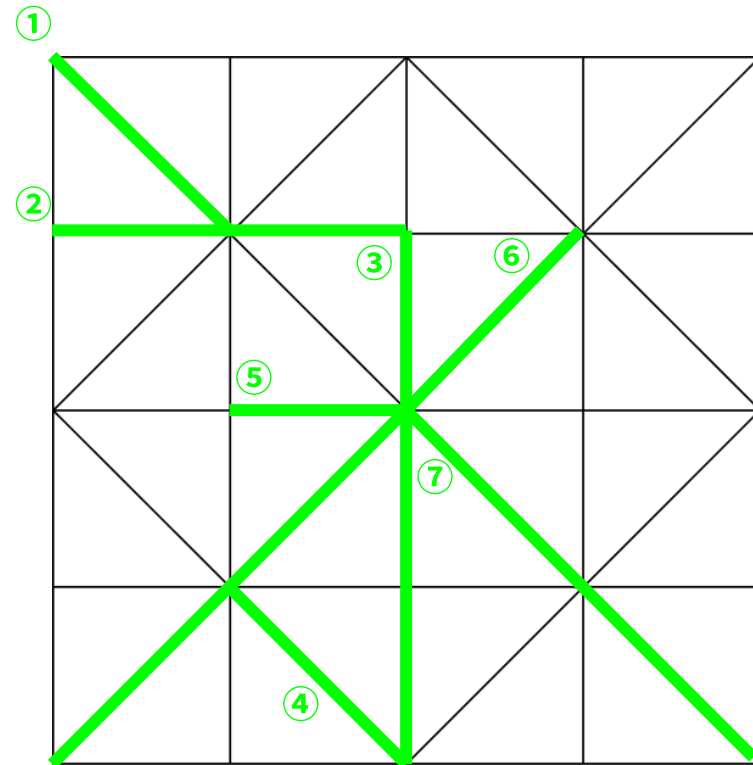
**Grids for Hangeul**

# Studio Practice



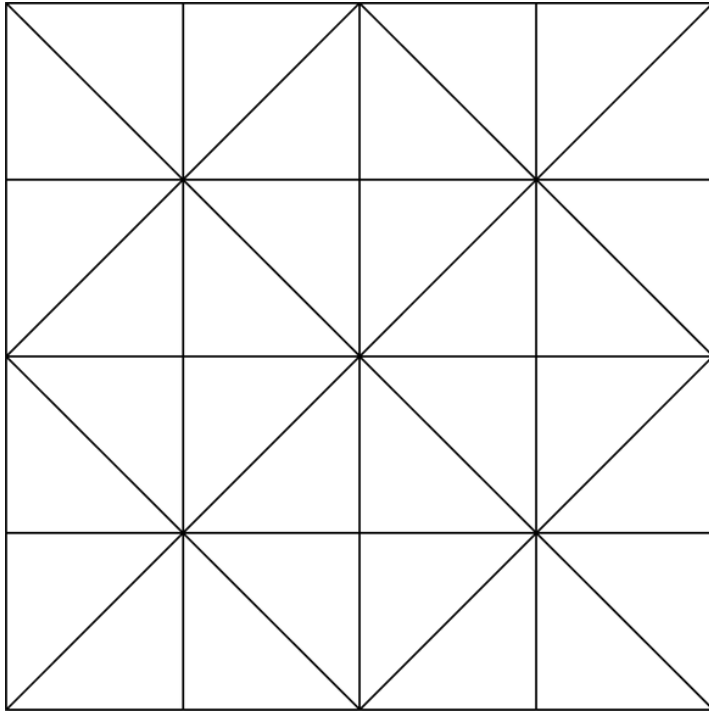
Reference

Traditional Mandarin in Standard Script



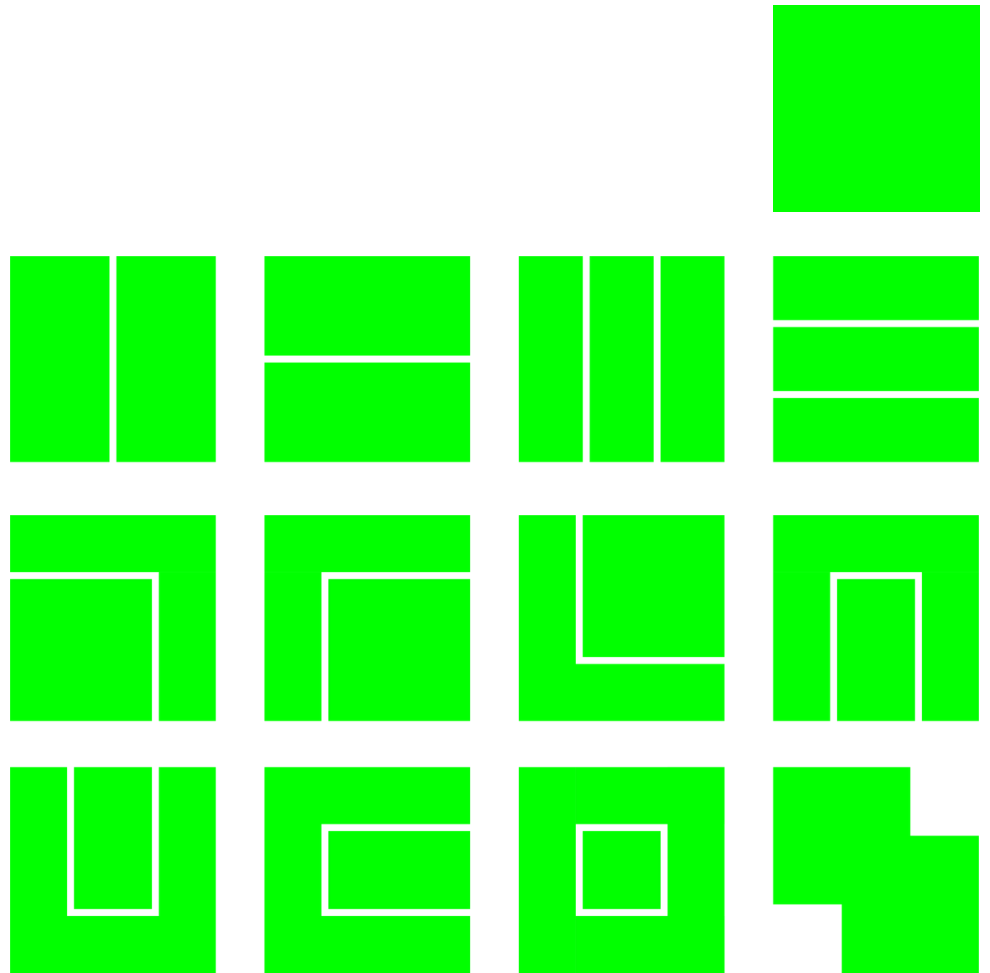
Pattern

# Studio Practice



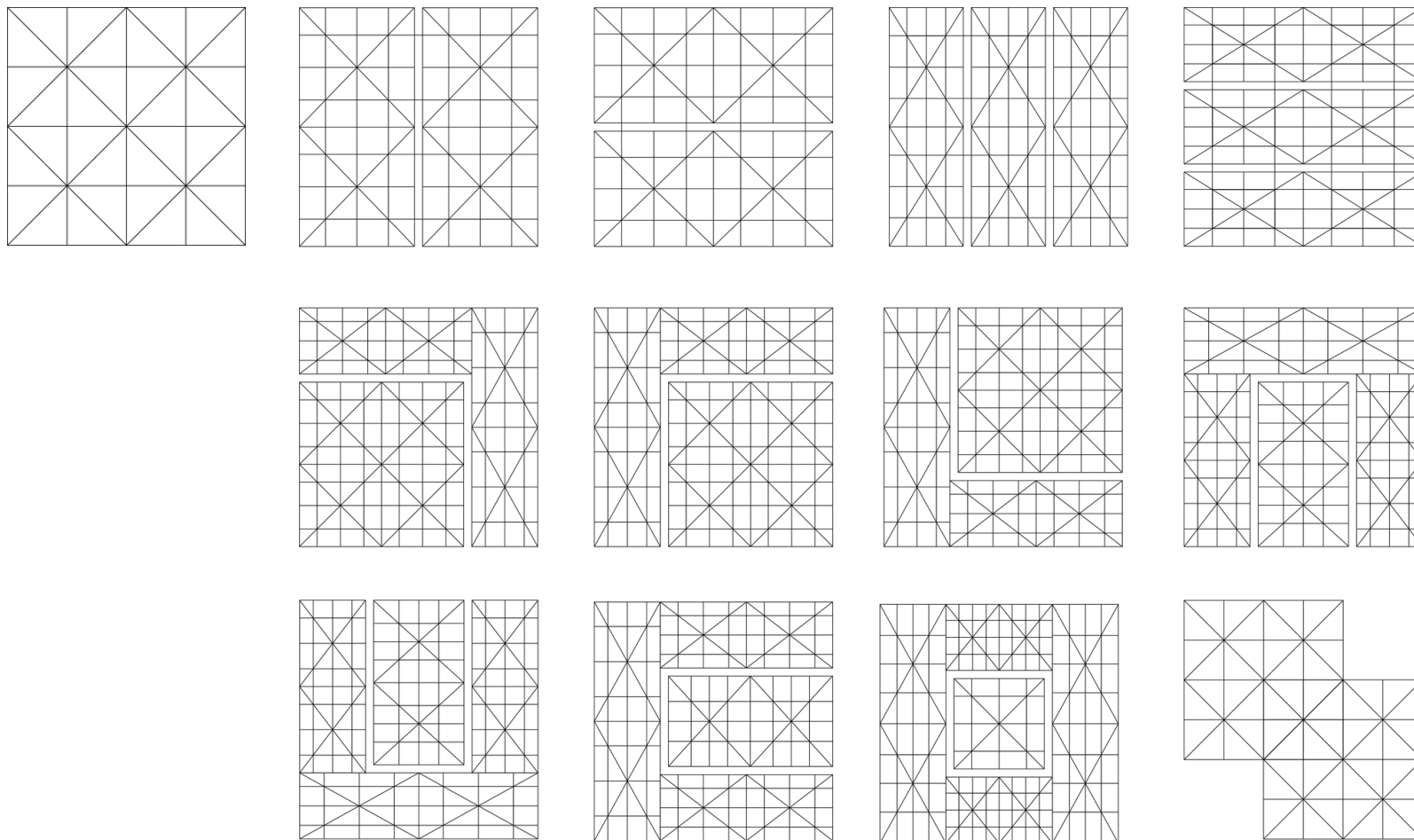
Pattern

+



Compositions

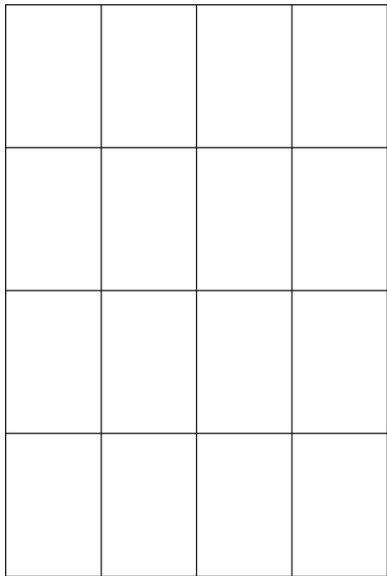
# Studio Practice



**Grids for Traditional Chinese**

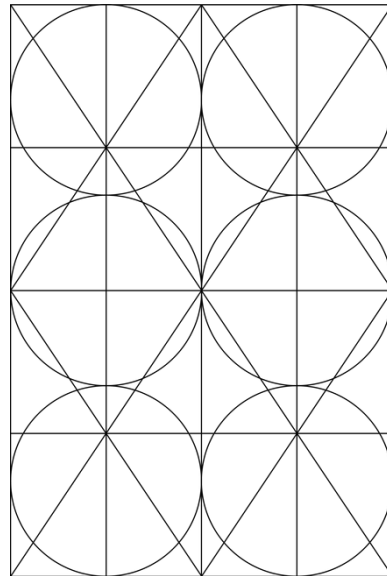
# Studio Practice

(1)



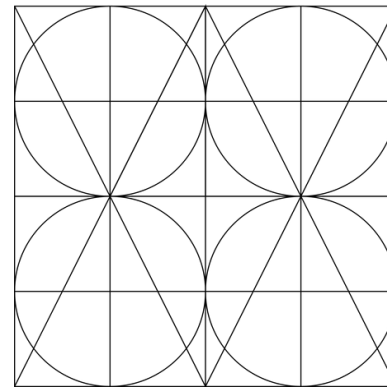
English Composition  
English Frame  
English Pattern

(2)



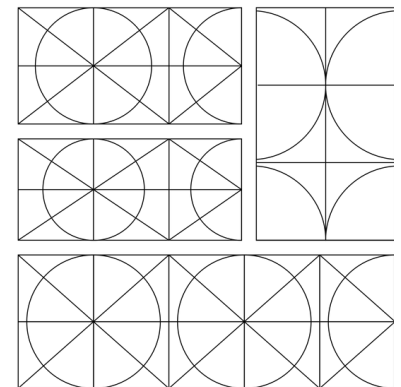
English Composition  
English Frame  
English+Korean Patterns

(3)



English Composition  
Korean Frame  
English+Korean Patterns

(4)



Korean Composition  
Korean Frame  
Korean Pattern

English

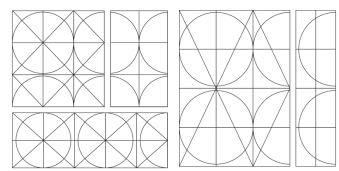
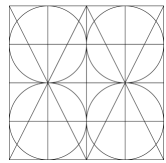
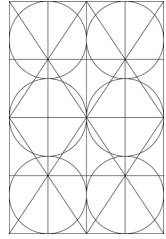
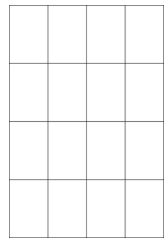


Hangeul

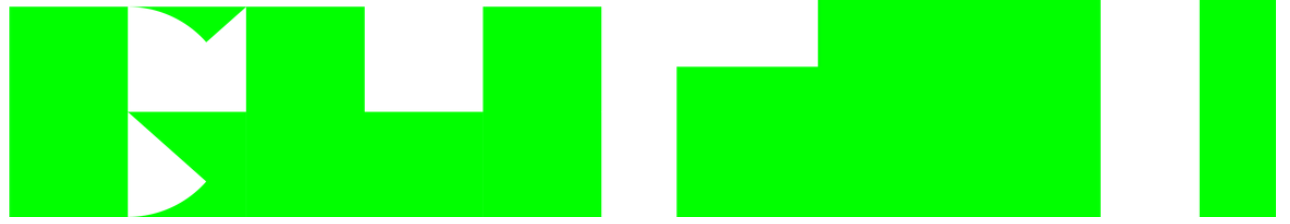
# Studio Practice



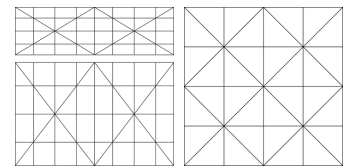
# Studio Practice



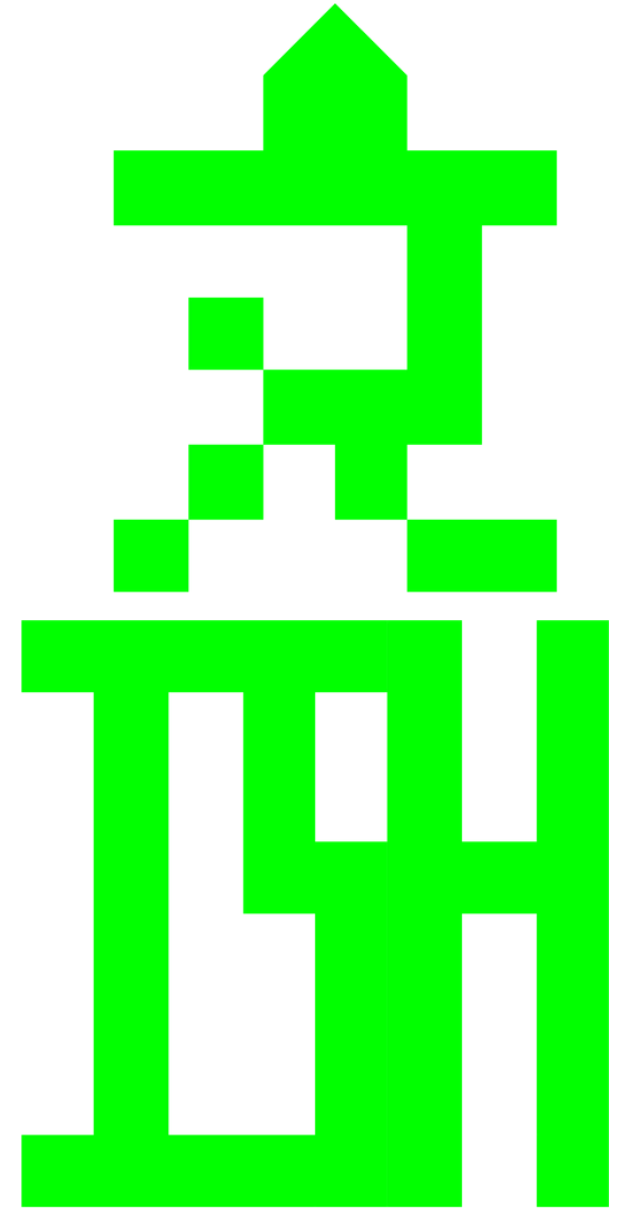
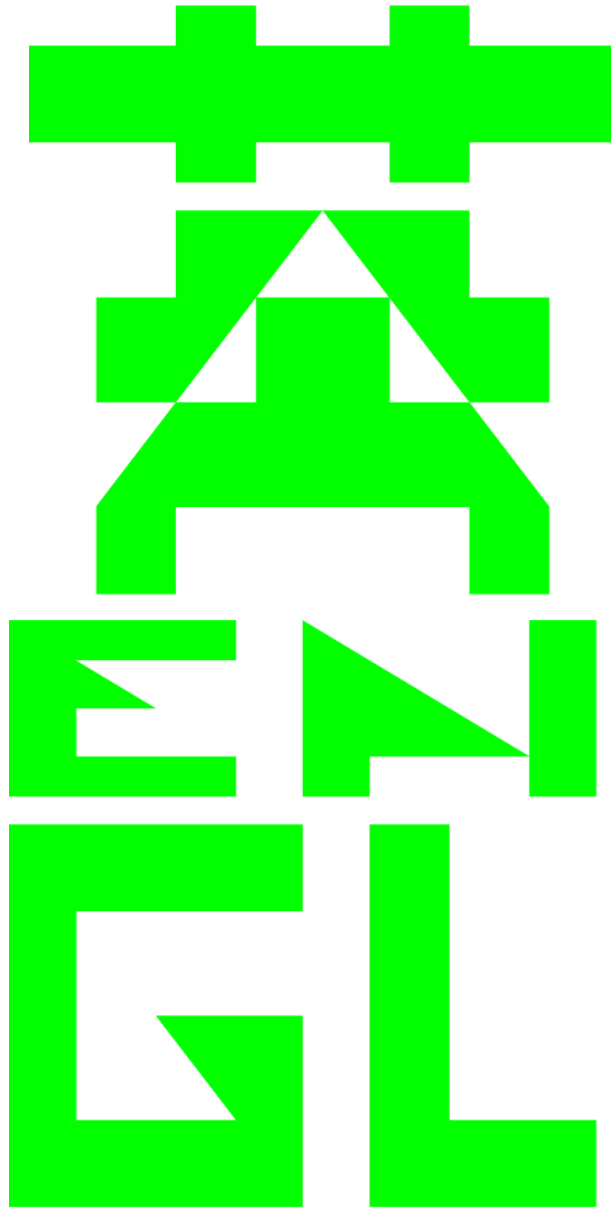
영어  
(English  
in Korean)



# Studio Practice



英文  
(English in  
Traditional Chinese)



# Studio Practice



# References

“For the purpose of this discussion, one can distinguish two broad categories of multilingual texts in which two or more different scripts are likely to appear together.

In the first category, the bulk of the text is written in one script and the other script(s) only appears in a complementary role, as in the archetypal case of the bilingual dictionary.”

—*Nemeth, T. (2016) 'Harmonised type design' revisited.*  
*In: Dyson, M.C. and Suen, C.Y. (eds.) Digital Fonts and Reading.*

# Studio Practice

disc jockey, DJ; 콤팩트디스크 [kompakteusideusikeu] n compact disc, CD; 플로피 디스크 [peulloppi diseukeu] n floppydisk; 하드 디스크 [hadeu diseukeu] n hard disk

디옥시리보핵산 [dioksinbohaksan] n DNA

디자인 [dijin] n design; 디자이너 [dijaineo] n designer; 디자인하다 [dijainhada] v design

디저트 [dijoteu] n dessert; 디저트스푼 [dijoteuteusun] n dessert spoon

디젤 [dijel] 디젤기관 [dijelgigwan] n diesel; 디젤...어차요 [dijel...eochiyo]... worth of diesel, please

디지털 [dijiteul] 디지털 라디오 [dijiteul radio] n digital radio; 디지털 방송의 [dijiteul bangsigul] adj digital; 디지털 카메라 [dijiteul kamera] n digital camera; 디지털 시계 [dijiteul sigye] n digital watch; 디지털 텔레비전 [dijiteul telebijeon] n digital television

디지털 카메라 [dijiteul kamera] 이 디지털 카메라에 사용하는 메모리 카드 주석 [i dijiteul kamerae sayonghaneun memori kadeu juseyo] A memory card for this digital camera, please

딥 [dip] n dip (food/sauce)



43 | [ㅌ] ㅌ

땀 [ttam] n perspiration, sweat; 땀을 흘린다 [tameul heullida] v sweat; 땀투성이다 [ttamtuseongida] adj sweaty

땅 [ttang] n ground, land

땅콩 [ttangkong] n peanut; 땅콩 버터 [ttangkong beoteo] n peanut butter; 땅콩 알레르기 [ttangkong allereugi] n peanut allergy; 땅콩 알레르기가 있어요 [ttangkong allereugiga isseoyo] I'm allergic to peanuts; 땅콩이 들어 있나요? [ttangkongi deureo imayo?] Does that contain peanuts?

말다 [tata] 말은 것 [ttaheun geot] n plait

때 [ttae]...인 때 [...in ttae] conj when; 그 때에 [geu ttaee] adv then

때때로 [ttaettaero] adv occasionally, sometimes

때리다 [ttaerida] v beat (strike) > vt hit; 때려놓다 [ttaeryeonghada] v knock down; 세게 때리다 [sege ttaerida] v smack; 찰박 때리다 [chalsak ttaerida] v slap, spank, swat

때문 [taemun]... 때문에 [...ttaemune] prep owing to...; 때문에 [ttaemune] conj because

떠나다 [tteonada] v get out, go away, leave; 저는 내일 떠나요 [jeoneun naeil tteonayo] I'm leaving tomorrow

떠올라 [tteodolda] vi drift

떨다 [tteolda] v shudder, tremble; 떨떨 떨다 [deoldeol tteolda] v shiver

떨리다 [tteollida] 떨리는 [tteollineun] adj shaky

떨어지다 [tteoreojida] vi fall; 멀리 떨어진 [meolli tteoreojin] adj remote; 뒤떨어지다 [dwitteoreojida] v lag behind; 떨어져 [tteoreojeyo] adv away, off

筏목 [taetmok] n raft

또는 [toneun] conj or

또한 [tohan] adv also...도 또한 [...do tohan] adv too

통명 [tukkeong] n lid

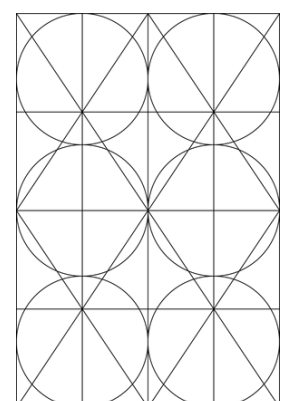
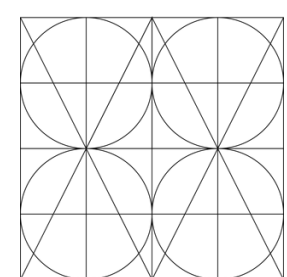
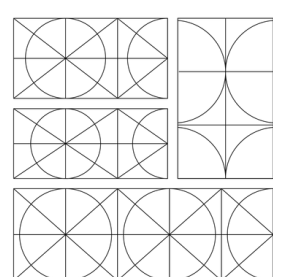
통통하다 [ttungttunghada] 통통한 [ttungttunghan] adj obese

튀다 [tweida] v leap, jump; 튀어튀기

(1)

(2)

(3)

English Composition

English Frame

English+Korean Patterns

English Composition

Korean Frame

English+Korean Patterns

Korean Composition

Korean Frame

Korean Pattern

English → Hangeul

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## Method

U2 Positions through Contextualising



# Revisiting Line of Enquiry

**Can a letter function as a two-dimensional public space  
that facilitates and reproduces social connections?**



**How do letterforms function as contested public spaces where typographic  
hierarchies in globalised writing systems are challenged?**

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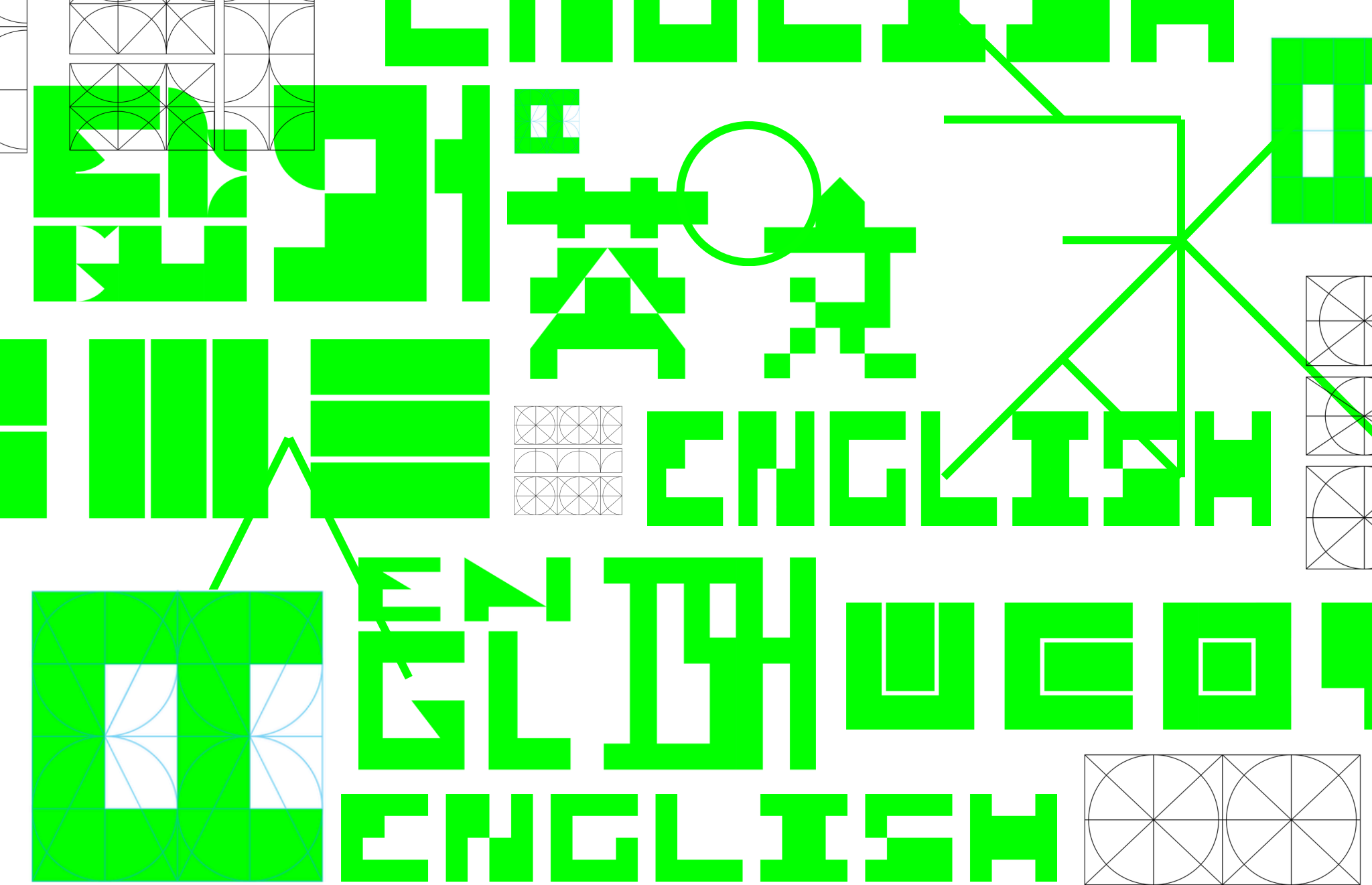
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Thank you :)