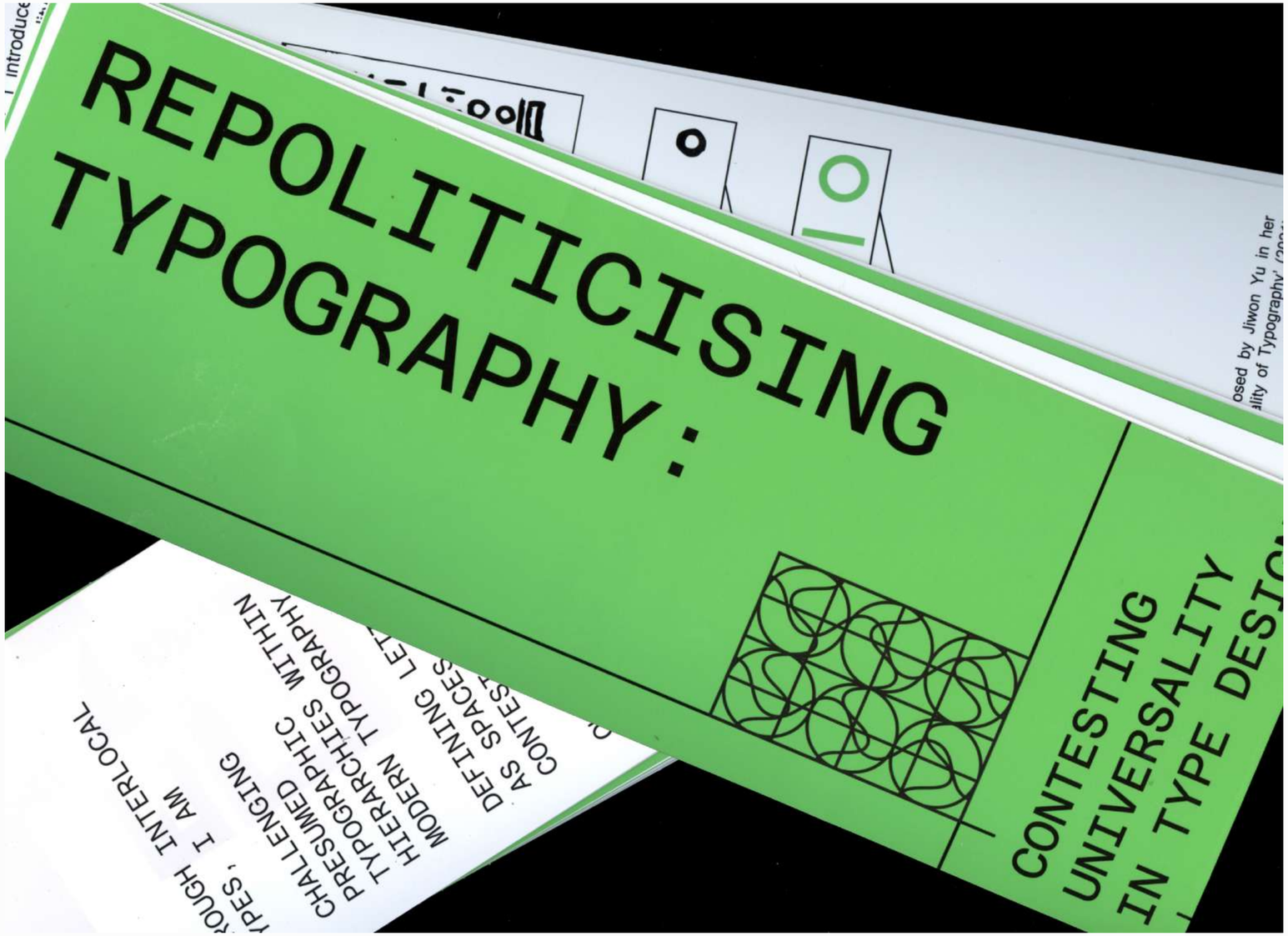
Positions Through

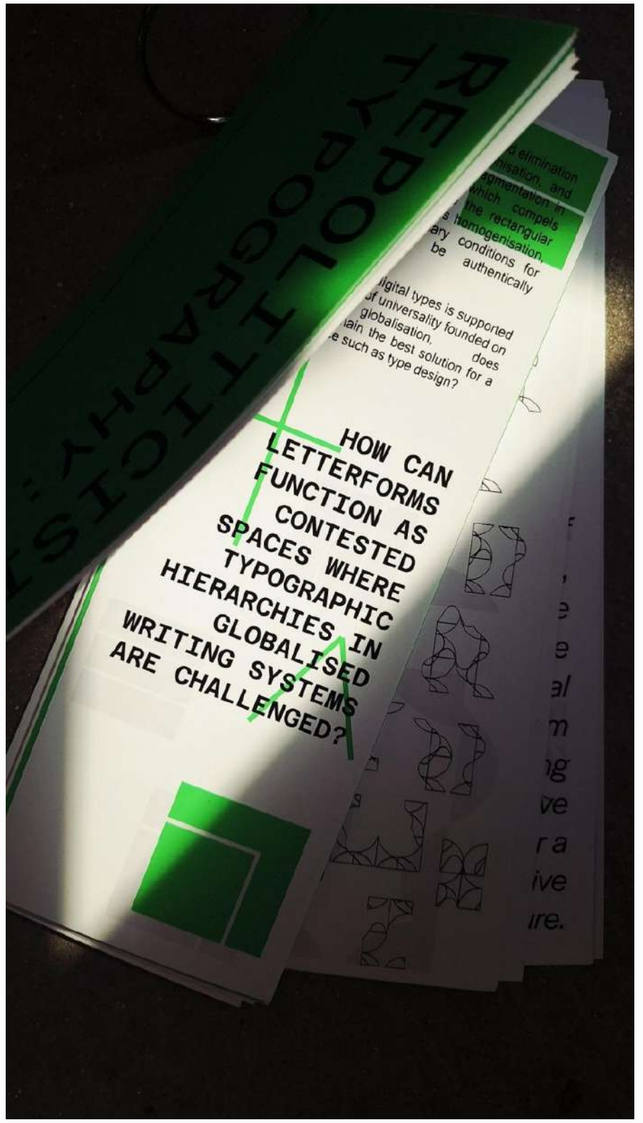
Triangulating

△1 STUDIO

MAGCD Unit 2
Gwen Phoo

Unit 2 Positions: Developments So Far





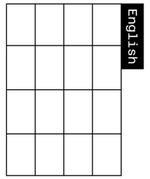
Positions through triangulating

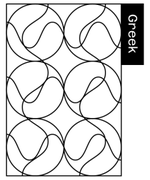
Gwen Phoo

Unit 2 Positions: Developments So Far

INTERLOCAL GRIDS FOR ENGLISH + GREEK
(LATIN) (NON-LATIN)

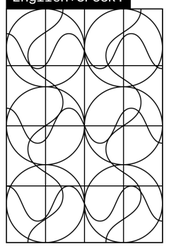
Interlocal types see letterforms as sites of creolisation. Creolisation refers to the entanglement of cultures within a constrained space, resulting in linguistic forms known as creoles, which embody elements drawn from all originating cultures that are irrecoverable to their original forms. As scripts of diverse origins are forced into cohabitation, they gradually transform away from their historical selves, producing typographic creoles that retain linguistic meanings but are no longer visually identical to their local cultures.





An interlocal type embraces this process of transculturation as a method for non-Latin scripts to reclaim domination in this vernacular space marked by the fusion of cultures and languages.

English+Greek!



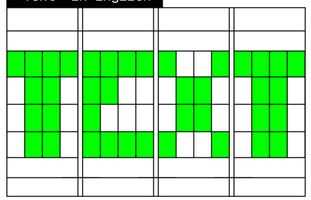
An interlocal grid system deconstructs the structural principles of originating writing systems into three configurations: composition, frame, and pattern.

Composition refers to the directional logic through which a character or letter is formed. For example, English and Greek letters are organised linearly along a single axis to form a text, whereas Korean and Mandarin writing traditionally employ the concept of 天圓地方 (Tiān yuán dìfāng / Cheonwon-Jibang), utilising both x- and y-axes to form a character.

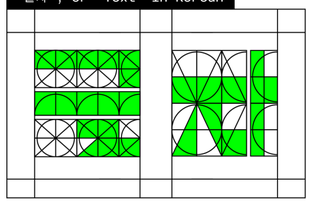
Frame refers to the spatial boundary required for a character or letter to take form. English and Greek letters typically occupy rectangular spaces, whilst Korean and Mandarin characters traditionally exist within square frames.

Pattern refers to the internal structures that facilitate the formation of a character or letter, contained within the frame. As previously discussed, these structures are informed by the traditional typographic structures of the scripts for which the grid is designed.

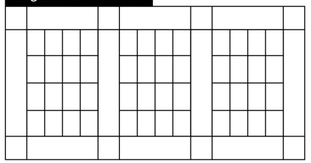
"Text" in English



"글자", or "Text" in Korean

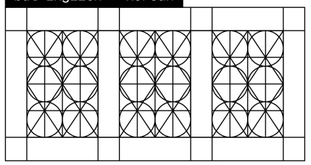


English > Korean



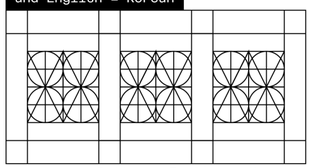
Pattern: English
Composition: English
Frame: English

English + Korean,
but English > Korean



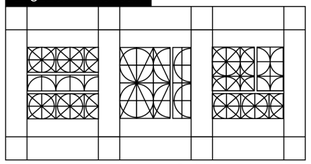
Pattern: English + Korean
Composition: English
Frame: English

English + Korean,
and English = Korean



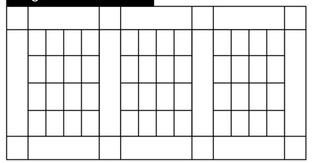
Pattern: English + Korean
Composition: English
Frame: Korean

English < Korean



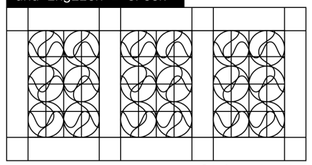
Pattern: Korean
Composition: Korean
Frame: Korean

English > Greek



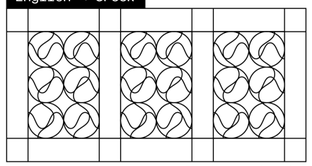
Pattern: English
Composition: English = Greek
Frame: English = Greek

English + Greek,
and English = Greek

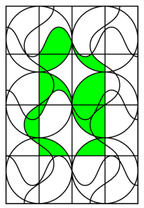


Pattern: English + Greek
Composition: English = Greek
Frame: English = Greek

English < Greek



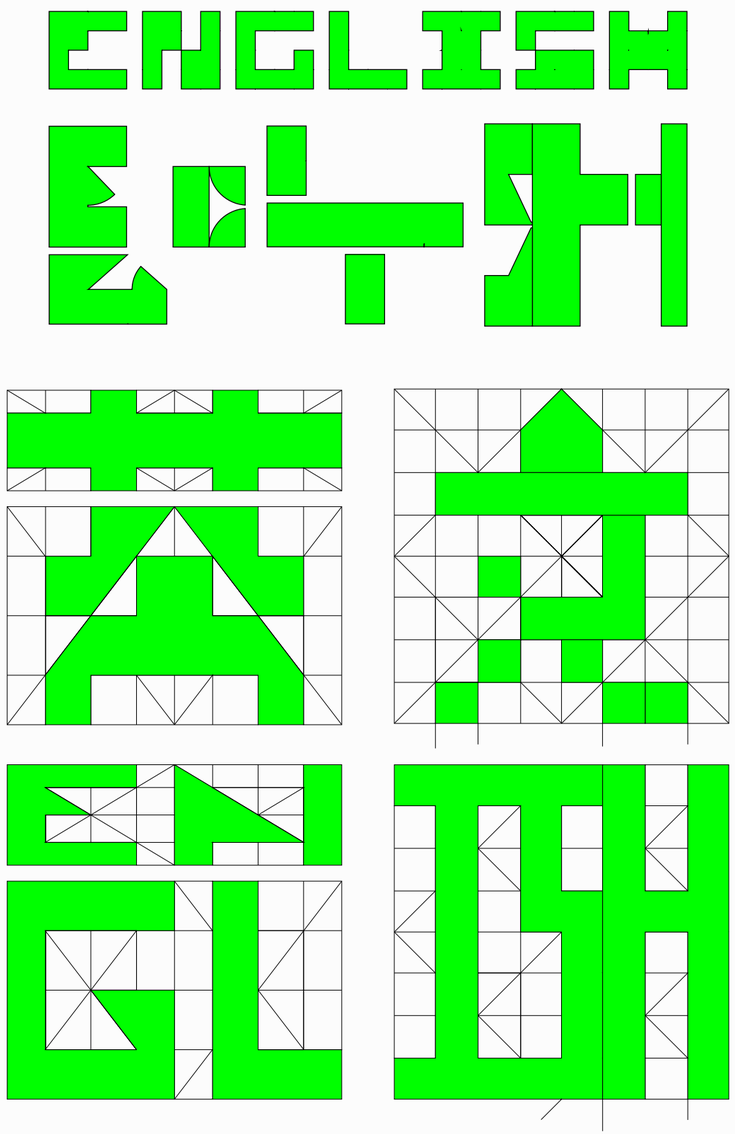
Pattern: Greek
Composition: English = Greek
Frame: English = Greek

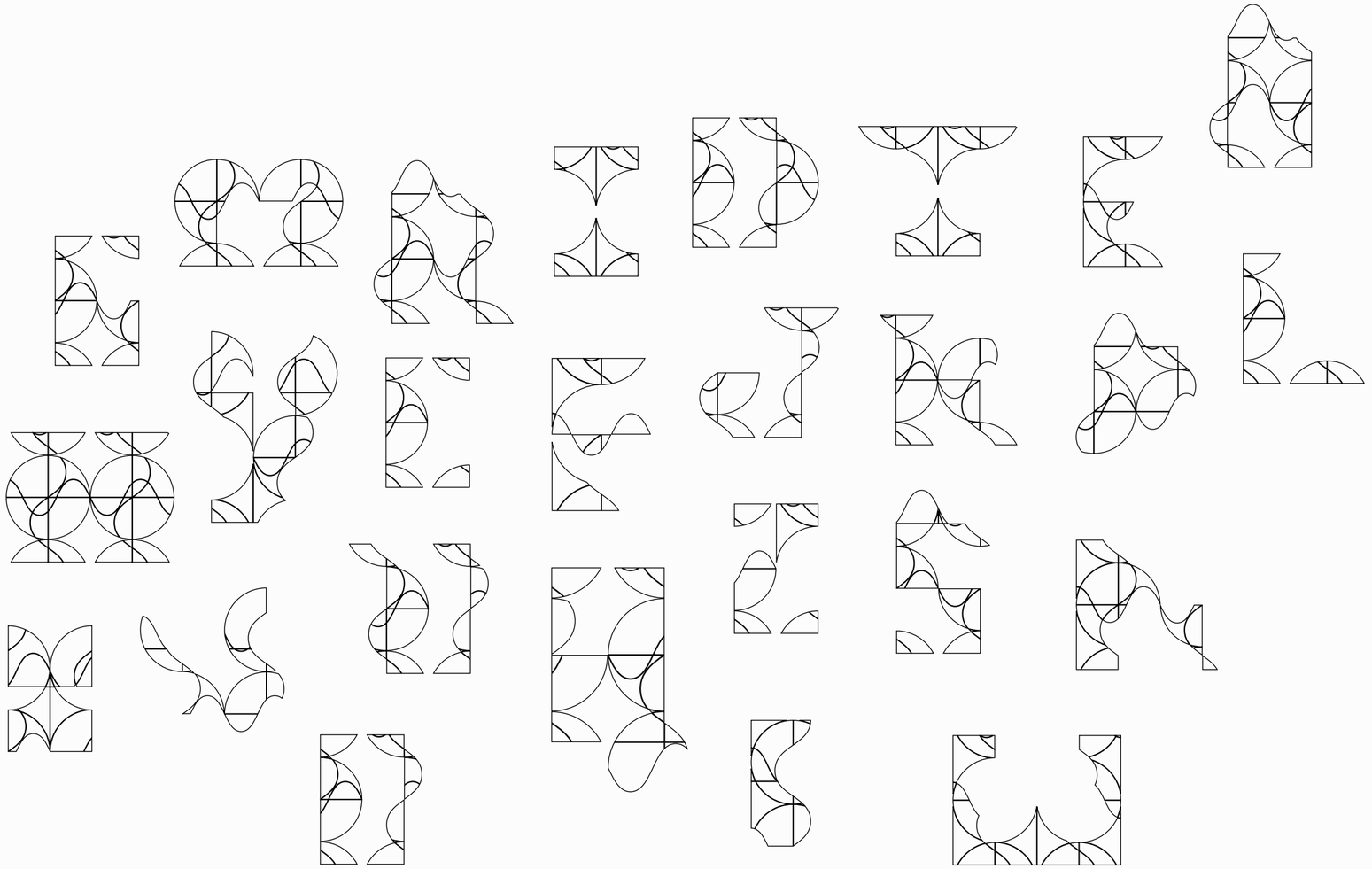


Positions through triangulating

Gwen Phoo

Unit 2 Positions: Developments So Far

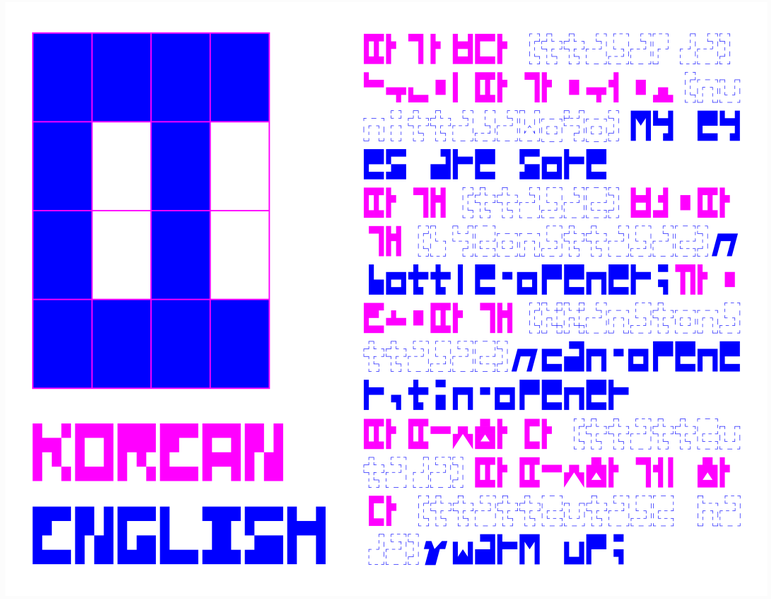


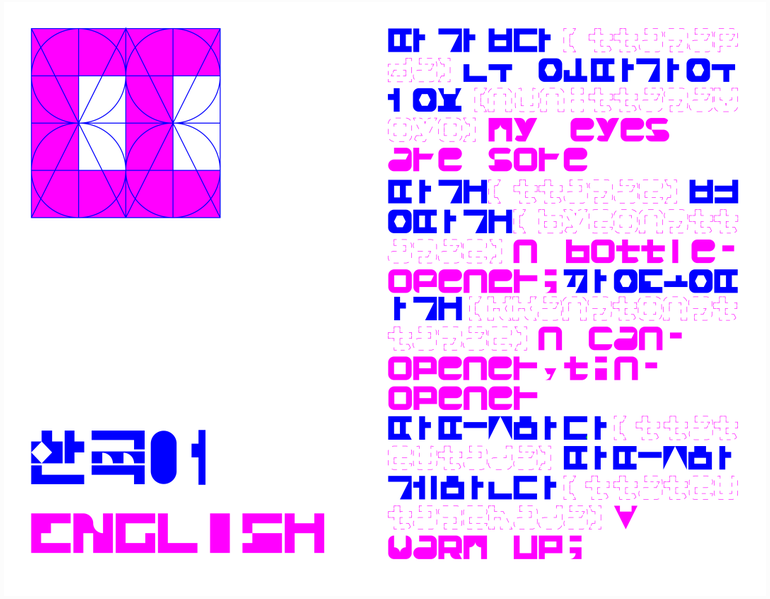


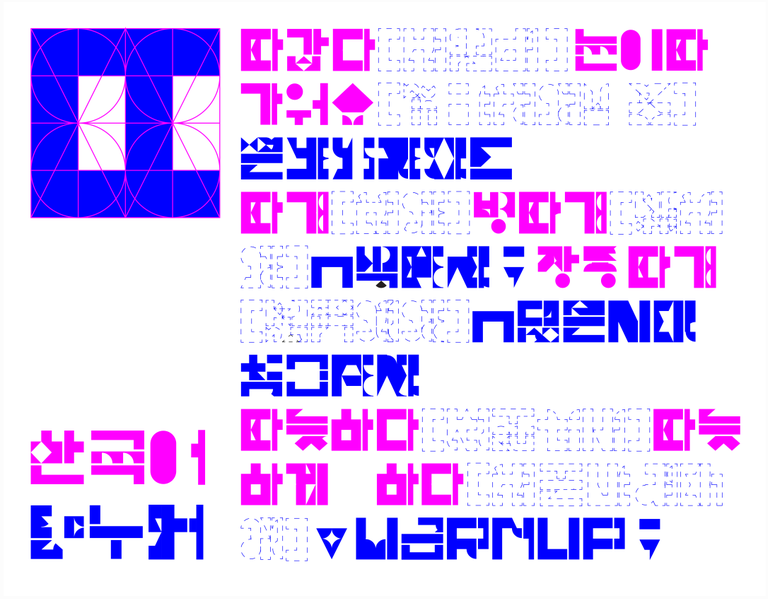
Positions through triangulating

Gwen Phoo

Unit 2 Positions: Developments So Far



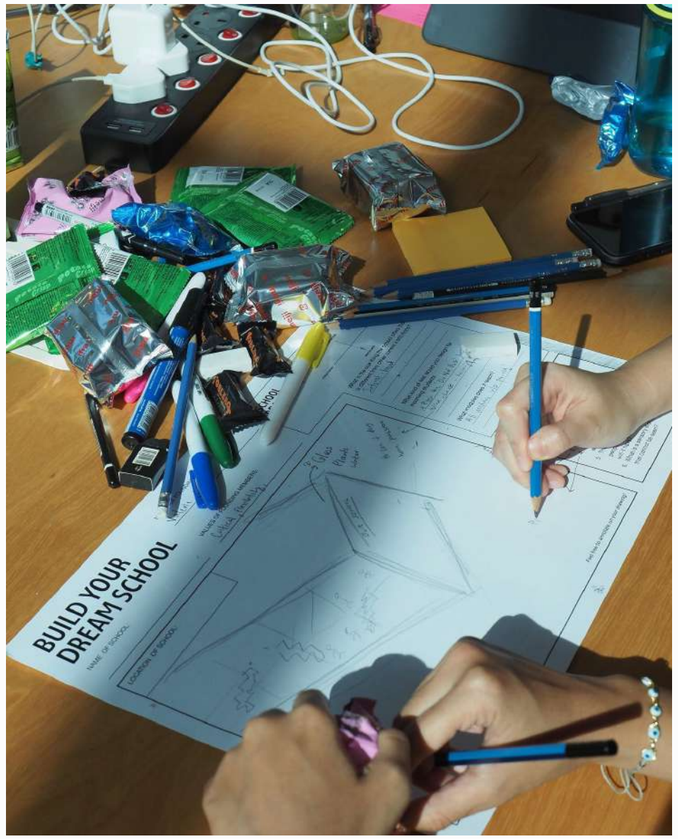




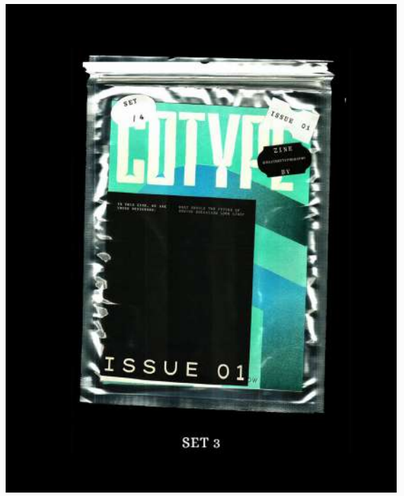
Positions through triangulating

Gwen Phoo

Positions Through Dialogue















Death of Typography

A young Singaporean type collective that practices, researches and explores the functions of type through creative inquiry and collaboration.

Positions through triangulating

Gwen Phoo

Positions Through Dialogue

Q1: Given Singapore's postcolonial condition and multicultural landscape, when a typeface rooted in Singaporean culture enters an international design discourse that has historically been shaped by Euro- and Latin-centred traditions, how do you determine what makes a type distinctly "Singaporean"?

Q2: Do you see typography contributing to the strengthening, or even cultivation, of a shared identity? Or, have you found that the process of collectively researching, designing, and producing "Singaporean" typefaces has led you to rethink what it means to be Singaporean?

Q3: Do you think typography could function as a common space where different cultural and linguistic identities meet and exchange? How does this idea resonate with your practice at DOT?

Q4: When your practice emerges from a particular local context, how do you navigate the ways your work may be framed as reflecting or representing Singaporean culture when it reaches international audiences?

Q5: Before founding DOT, who did you imagine as the primary audience for your work? Has this understanding of your audience changed since then, and if so, who do you find yourself speaking to today?

Q6: Looking ahead, what would you suggest to designers working within culturally specific contexts? Are there aspects of current design systems and principles that you think need to be reconsidered in order to move towards a more culturally diverse and inclusive design future?

New Questions Arising from the Dialogue

How can letterforms function as contested spaces where typographic hierarchies in globalised writing system are challenged?



How can we identify what is non-Western within a Western-centric practice?



How can typography function as a cultural practice that reflects, establishes or deconstruct a collective identity?

Key Concepts

Creolisation (n.)

“Creolization in this context refers to the processes of ‘cultural and linguistic mixing’ which arise from the entanglement of different cultures in the same indigenous space or location, primarily in the context of slavery, colonization and the plantation societies…

This process of cultural ‘transculturation’ occurs in such a way as to produce, as it were, a ‘third space’ – a ‘native’ or indigenous vernacular space, marked by the fusion of cultural elements drawn from all originating cultures, but resulting in a configuration in which these elements, though never equal, can no longer be disaggregated or restored to their originary forms, since they no longer exist in a ‘pure’ state but have been permanently ‘translated’.”

—Gutiérrez Rodríguez, E. and Tate, S.A. (eds.) (2015) Creolizing Europe: Legacies and Transformations

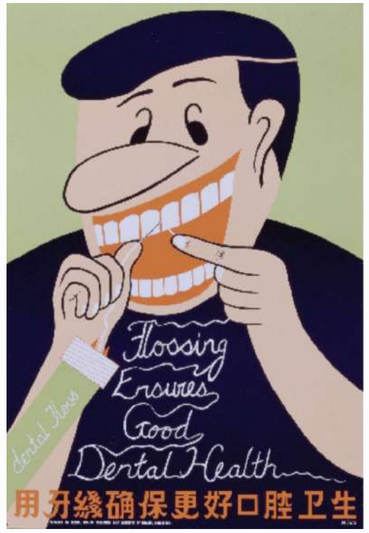
Interlocality (n.)

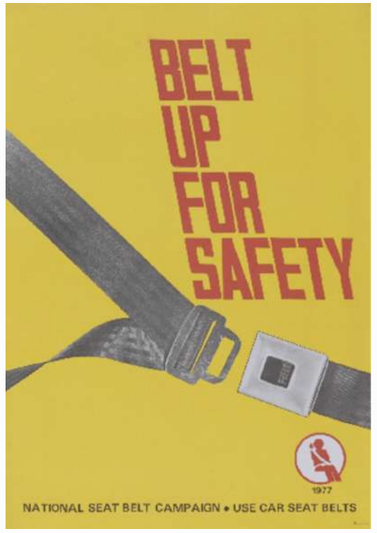
a conceptual framework that encourages cooperation between different writing systems, prioritising local, cultural, and regional diversity over the homogenisation of scripts under western typographic standards

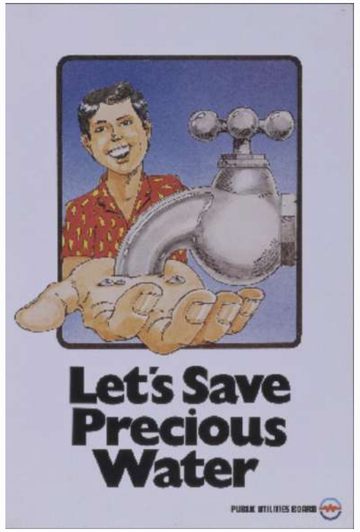
“If globalism was based on a late 20th century imperialist ideology in which the non-Western world followed the Western influence while excluding their own local identity, then an inter-local perspective acknowledges that the Western method is not the only way to solve problems.”

——Jung, R.S.D. (2021) ‘The Interlocality of Typography’, Futuress.

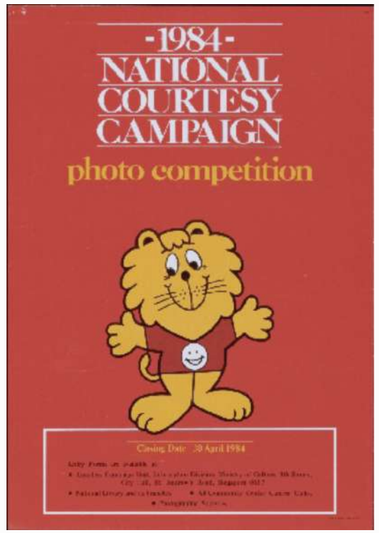
Government Campaign Posters





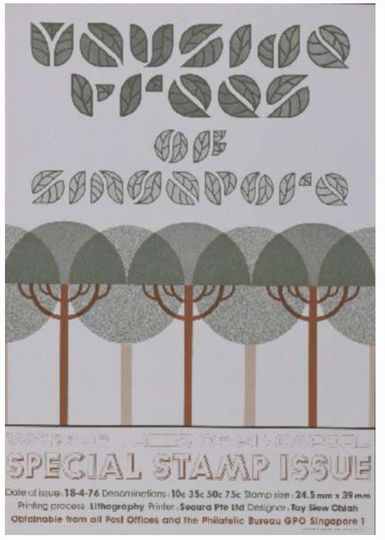












Positions through triangulating

Gwen Phoo

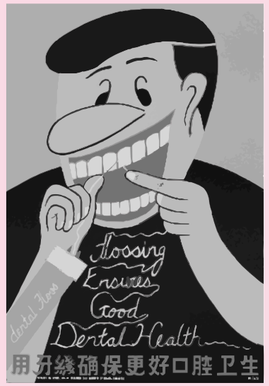
National Registration Identity Card (NRIC)

Inter Font Family

a free and open-source neo-grotesque sans-serif typeface designed by Swedish designer Rasmus Andersson

REPUBLIC OF SINGAPORE

IDENTITTY CARD NO. S0000001A





Title

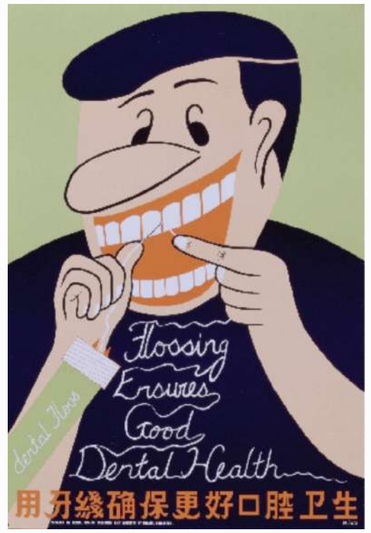
FLOSSING ENSURES GOOD DENTAL HEALTH

Visual Heritage
ENGLISH / CHINESE

Date Created	Medium
1970S - 1980S	PRINT

Place of Origin
MINISTRY OF HEALTH

S0000001A



Positions through triangulating

Gwen Phoo

Initial Sketches #1

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000001A**



Title

FLOSSING ENSURES GOOD DENTAL HEALTH

Visual Heritage
ENGLISH / CHINESE
Date Created — Medium
1970S - 1980S — PRINT
Place of Origin
MINISTRY OF HEALTH

S0000001A

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000002A**



Title

BELT UP FOR SAFETY

Visual Heritage
ENGLISH
Date Created — Medium
1977 — PRINT
Place of Origin
SINGAPORE POLICE FORCE

S0000002A

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000003A**



Title

LET'S SAVE PRECIOUS WATER

Visual Heritage
ENGLISH
Date Created — Medium
1985 — PRINT
Place of Origin
PUBLIC UTILITIES BOARD

S0000003A

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000004A**



Title

CITIZENS OF SINGAPORE. WE ALL MUST VOTE. THE VOTE IS SECRET.

Visual Heritage
ENGLISH
Date Created — Medium
1959 — PRINT
Place of Origin
DEPARTMENT OF INFORMATION SERVICES

S0000004A

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000005A**



Title

1984 NATIONAL COURTESY CAMPAIGN: PHOTO COMPETITION

Visual Heritage
ENGLISH
Date Created — Medium
1984 — PRINT
Place of Origin
MINISTRY OF CULTURE

S0000005A

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000006A**



Title

GIRL OR BOY, TWO IS ENOUGH

Visual Heritage
ENGLISH
Date Created — Medium
1978 — PRINT
Place of Origin
SINGAPORE FAMILY PLANNING AND POPULATION BOARD

S0000006A

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000007A**



Title

BEWARE OF STRANGERS

Visual Heritage
ENGLISH
Date Created — Medium
1981 — PRINT
Place of Origin
SINGAPORE POLICE FORCE

S0000007A

REPUBLIC OF SINGAPORE
IDENTITTY CARD NO. **S0000008A**



Title

WAYSIDE TREES OF SINGAPORE SPECIAL STAMP ISSUE

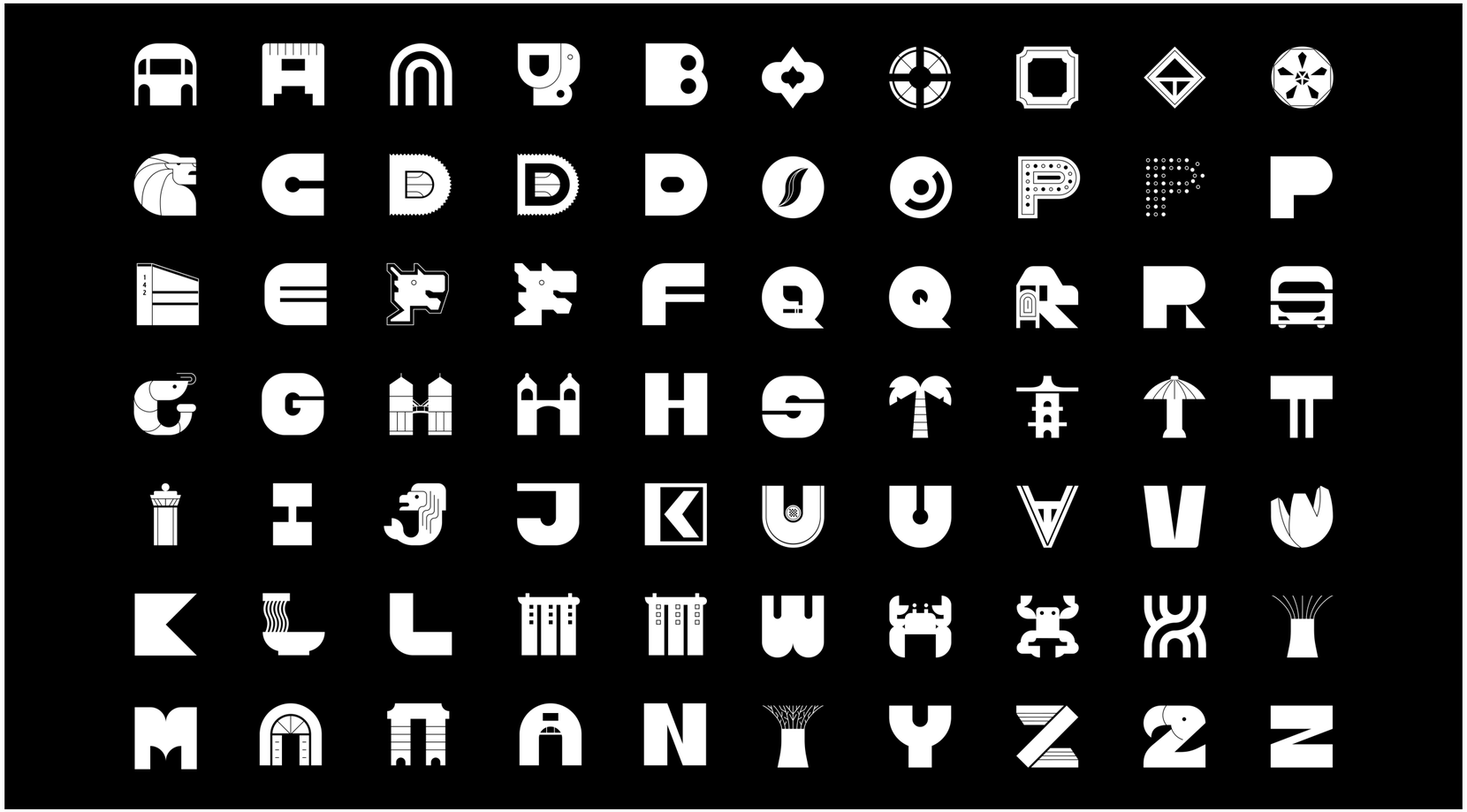
Visual Heritage
ENGLISH
Date Created — Medium
1976 — PRINT
Place of Origin
POSTAL SERVICES DEPARTMENT

S0000008A

Positions through triangulating

Gwen Phoo

Contemporary Type Design in Singapore, by Singaporeans



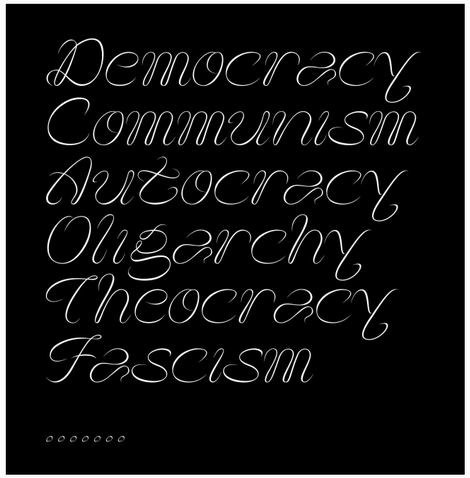
Singdings by Jiahui Tan and Eugenia Chin

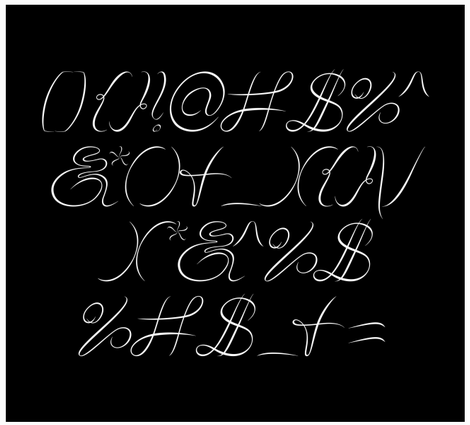
A dingbat-based display typeface inspired by the objects, subjects, and architecture of Singapore.

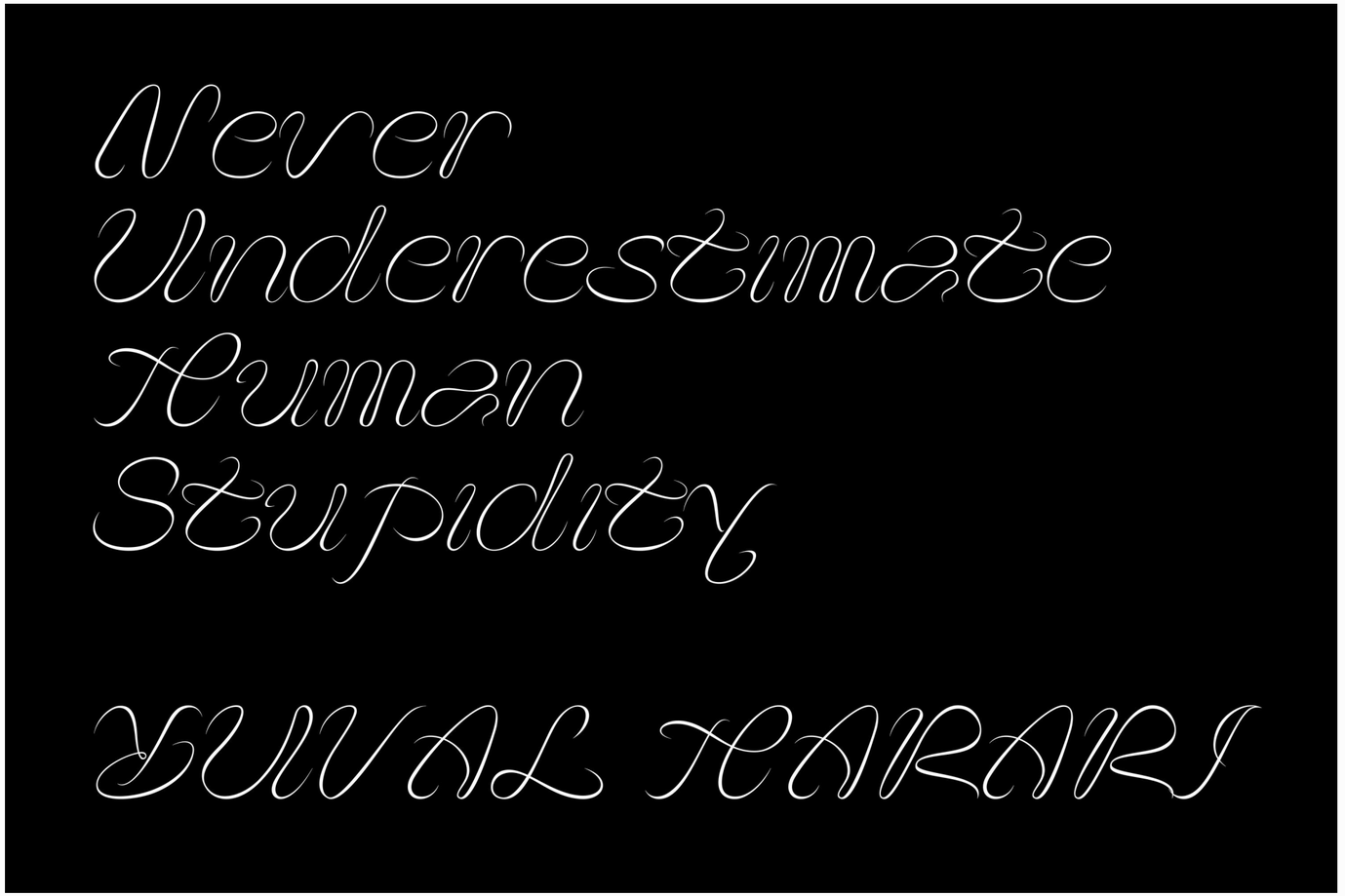
Positions through triangulating

Gwen Phoo

Contemporary Type Design in Singapore, by Singaporeans







Genie by Jiahui Tan and Eugenia Chin

A dynamic typeface representing the perfection and imperfection of calligraphy. Rare kinks are incorporated to give the realism of organic handwriting.

Positions through triangulating

Gwen Phoo

Contemporary Type Design in Singapore, by Singaporeans







Robusta by Chua Khai Xin

A bold slab serif inspired by Singapore's butter coffee, kopi gu you.

Positions through triangulating

Gwen Phoo

Contemporary Type Design in Singapore, by Singaporeans





Getai Grotesk Display by Sylvester Tan

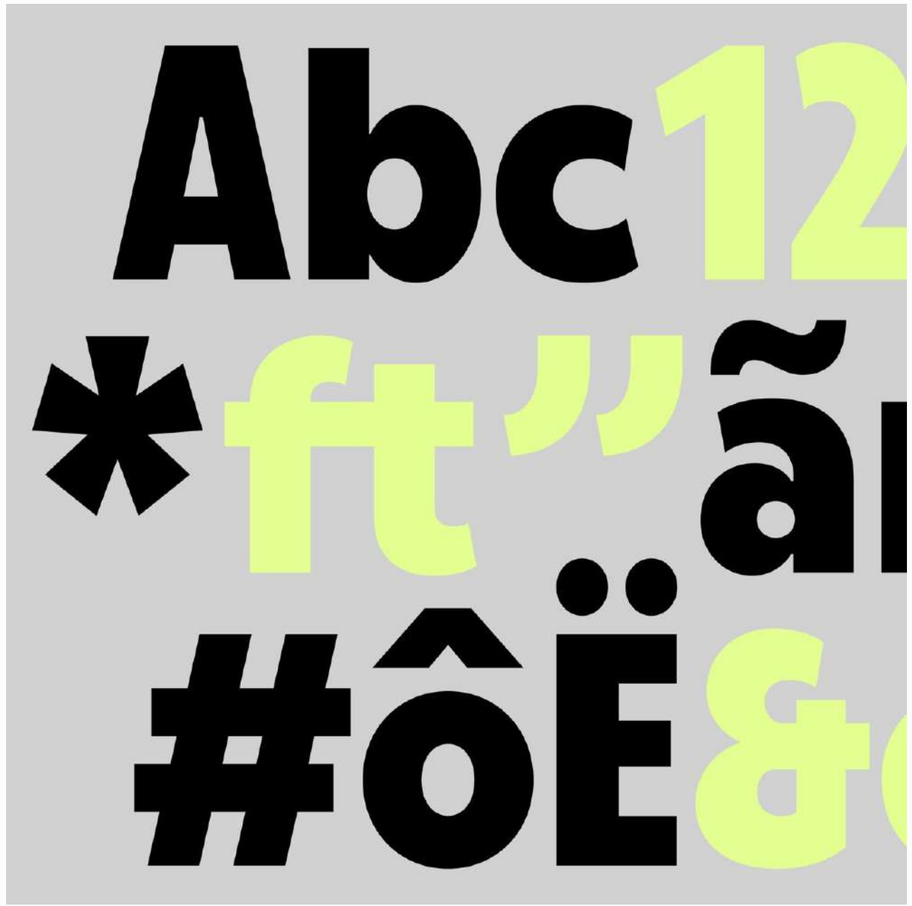
A typeface that applies features of the iconic calligraphic Chinese characters found on the Getai stage to latin characters.

Positions through triangulating

Gwen Phoo

Contemporary Type Design in Singapore, by Singaporeans





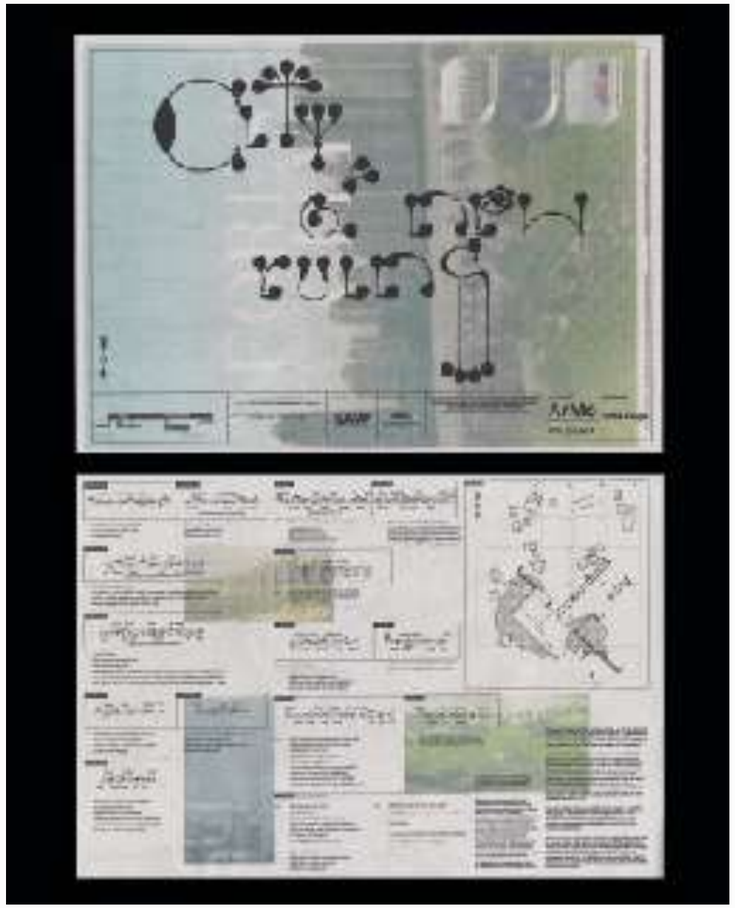
Strait Sans by Lee Qiu Wen

A typeface inspired by condensed letterforms and Art Deco design elements found in 1930s issues of The Straits Times Annual.

Positions through triangulating

Gwen Phoo

Contemporary Type Design in Singapore, by Singaporeans





was determined that this inscription found at the base of the Mati Buaya points to a well
ean folklore that is prevalent in many communities within the locale — one of which a
of a woman, [illegible] she was [illegible] love. The [illegible] she [illegible]

"There was once a woman who was betrothed to a fisherman. One day, she fell in love
with a traveller passing through the kampong. On the day of their escape, they met a
fierce crocodile in the wild [illegible] who could [illegible] the fisherman in disguise, who
transformed into the fearsome beast with a [illegible] help.

Feeling angry and betrayed, the crocodile opened its monstrous jaw to swallow his lover.
As he swallowed the woman, tears came to his eyes and overflowed from the jungle to
form the waterfall. That's why it's named "Air Mata Buaya", *The Tears of a Crocodile*."

418



familiarity with prior convention.

Sect. A. Anthropological

1 woman — Idea is: '[illegible]' 'woman'. Det. 'women collectively', [illegible] occupations, ex. [illegible] 'daughter'

2 man — Idea is: '[illegible]' 'man'. Det. 'men collectively, [illegible] names, ex. [illegible] 'male'. Det. male's [illegible] occupations, ex. [illegible] 'fisherman', compound [illegible] for '[illegible]' 'man' and '[illegible]' 'fish'. Det. 'fishing'

3 eye — Idea is: '[illegible]' 'eye'. Det. 'to see', 'to look at' [illegible] compound with '[illegible]' 'water' for 'to cry', 'sadness'

4 mouth — Idea is: '[illegible]' 'mouth'. Det. 'talk', 'to scold', [illegible] smaller enclosed sign for 'ear', 'swallow'

5 nose — Idea is: '[illegible]' 'nose'. Det. 'to smell', 'smell' [illegible] for 'smell of', ex. 'smell of fish' [illegible]

6 leg, limb — Idea is: '[illegible]' 'leg'. Det. 'to walk', 'to travel' [illegible] compound with another '[illegible]' for 'to run'

7 hand — Idea is: '[illegible]' 'hand'. Det. 'palm', 'fingers' [illegible] with another sign 'head fish', ex. [illegible]

8 body, embrace — Idea is: '[illegible]' 'body', 'torso' Det. 'embrace', 'love' believed to be depicting two bodies in [illegible] with subjects as ex. [illegible] 'and' [illegible] to have underlying meanings of 'and', 'to' [illegible] other usages, usually within compounds

City of New Ruins by Darius Ou

A bespoke typographic system created as the visual identity for Ursula K. Le Guin's short story The Author of the Acacia Seeds.

Positions through triangulating

Gwen Phoo

Initial Sketches #2



Initial Sketches #2



来吧，让我们以新的精神，

团结在一起；我们齐声欢呼：

前进吧，新加坡！

前进吧，新加坡！

Initial Sketches #2

Come, let us unite
In a new spirit
Let our voices soar as one
Onward Singapore
Onward Singapore

来吧，让我们以新的精神，
团结在一起；我们齐声欢呼：
前进吧，新加坡！
前进吧，新加坡！

Marilah kita bersatu
dengan semangat yang baru
semua kita berseru
Majulah Singapura
Majulah Singapura

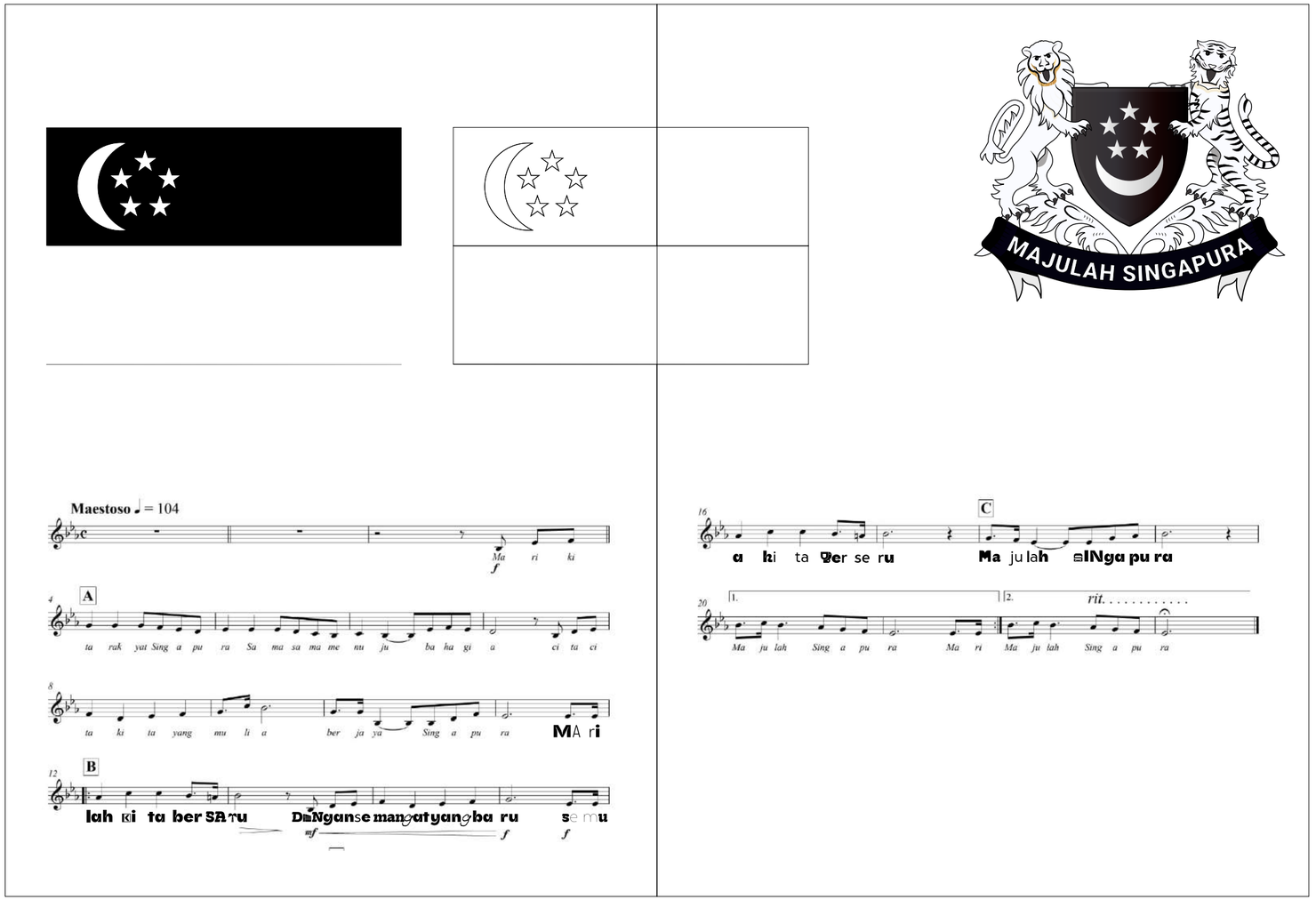
State of Singapore First Public Notification (1959)



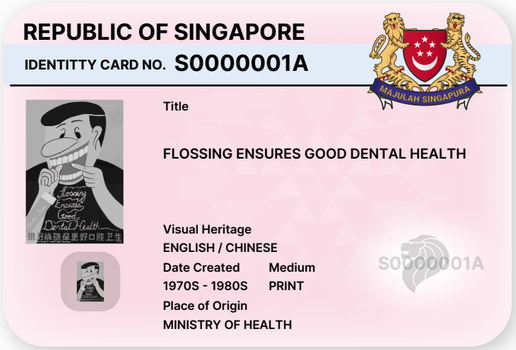


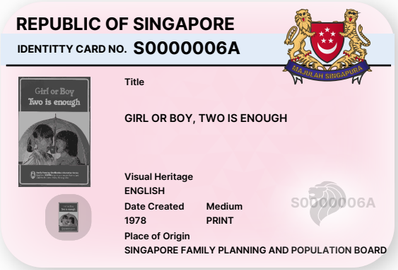
Positions through triangulating

Gwen Phoo


MAJULAH SINGAPURA
Maestoso ♩= 104
A
B
C
rit.

△1 STUDIO OUTCOME

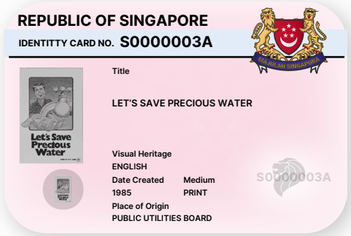




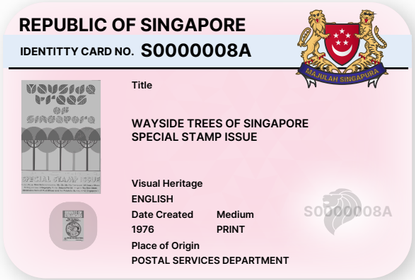
ComE, Let us Unite
In a new spiRit
Let our voices soar as one
Onward Singapore
ONward SingaPoRE

MArilah kita berSAtu
DeNgan semangat yang baru
semua kita Berseru
Majulah sINgapura
Majulah sinGApura











来吧，让我们以新的精神，
团结在一起；我们齐声欢呼：
前进吧，新加坡！
前进吧，新加坡！

Positions through triangulating

Gwen Phoo