

# NEVER ALPHABETS

LŸNO:  
A FAMILY  
OF  
FOUR  
STYLES

LŸNO:  
A FAMILY  
OF  
FOUR  
STYLES

LŸNO:  
A FAMILY  
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FOUR  
STYLES

LŸNO:  
A FAMILY  
OF  
FOUR  
STYLES

ANOTHER  
INTRODUCTION  
FOR A  
PROGRAMMED  
TYPOGRAPHY

“The letter symbols will be introduced into the memorizing mechanisms of a computer. Because circular and diagonal lines are least suitable for this technique of screen reproduction, the proposed basic alphabet consists entirely of vertical and horizontal lines. It will be possible for the typographer, by adding appropriate directives, to arrive at the final form of the text.”

Wim Crowel, *New Alphabet*, 1967 (Amsterdam)

The elementary matrices that Crouwel visualised in his New Alphabet might appear curious to us now in their reductiveness. Indeed, for many designers, the extreme restrictions of this programmatic typography are somehow haunting. Crouwel's proposal was at once pragmatic in its response to the emerging conditions of digital production, and radical in its recourse to simplistic and historically obscure letterforms. The New Alphabet opportunistically set aside the common cognitive memory of the Roman alphabet. Crouwel's proposal spoke the language of the machine, but it was the wrong machine.

Present generations of type designers have greater technical freedoms, but also unexpected burdens. Useful restrictions are harder to perceive, paradigms increasingly more difficult to transgress: the archive of our forebears looms all around us. This situation suggests important questions. How might we structure methodologies in the relative absence of formal or programmatic limitations? How do we position our practices in relation to the archive? What should we value as a community of designers and readers?

Digital production permits us to exploit the mutable and the itinerant. These are the characteristics of a maturing digital language. We can build unstable alphabets. In doing so, we must be alert and responsive: not merely to the mechanics of production, but to the contexts in which letterforms are to be applied and the meanings that they are to be read in support of. It is the cognitive machine of the human eye and brain that we must engage with our designed messages, not the transient technologies through which graphic language will continue to be manifested.

ULYS(ses 31), STAN(ley Kubrick), WALT (Disney) and JEAN (Arp) are still the children of matrices, but their supports are now multiplied into near invisibility. These characters negotiate the digital freedoms of their production through playful typologies of form. They are open and various, and their spirit is this: to resist normative tendencies and to reject the idea of definitive form.

James Langdon, *Newer Alphabet*, 2010 (Birmingham)

“문자 기호는 컴퓨터 기억 장치 속에 도입될 것이다. 원과 사선은 컴퓨터의 스크린 재현 기법에 가장 덜 적합하기 때문에, 제안된 기본 알파벳은 오로지 수평과 수직 선으로만 돼 있다. 타이포그래퍼는 적절한 명령을 추가해 텍스트의 최종 형태에 도달할 수 있을 것이다.”

빔 크라우얼(Wim Crowel), 뉴 알파벳(New Alphabet), 1967년  
암스테르담

크라우얼이 뉴 알파벳에서 시각화한 기본 매트릭스의 축약성은 지금 우리가 보기에 호기심을 유발한다. 사실, 이 프로그램 타이포그래피의 극단적 제한성은 많은 디자이너의 뇌리에서 쉽게 떠나지 않는다. 크라우얼의 제안은 새롭게 떠오르는 디지털 제작의 조건에 대한 반응이라는 점에서 실용적인 동시에, 극히 단순하고 역사적으로 모호한 문자 형태에 의존한다는 점에서 급진적이었다. 그러나 뉴 알파벳은 로마자 알파벳에 대한 일반적인 인지 기억을 기회주의적으로 무시했다. 크라우얼의 제안은 기계의 언어를 말했지만, 그것은 잘못된 기계였다.

현 세대의 서체 디자이너는 더 많은 기술적 자유를 누리지만 예기치 못한 부담도 지게 됐다. 패러다임은 점점 더 넘어서기 힘든 것이 돼 가고 있다. 선배들의 아카이브는 우리 주변의 도처에 그 그림자를 드리우고 있다. 이러한 상황은 다음과 같은 중요한 질문을 암시한다. 형식적 또는 프로그램적 한계가 상대적으로 부재하는 상황에서 우리는 어떻게 방법론을 구성할 수 있는가? 우리의 실행은 아카이브와 관련해 어떻게 자리매김할 것인가? 우리는 디자이너이자 독자의 공동체로서 무엇에 가치를 뒀야 하는가?

디지털 제작은 우리로 하여금 변하기 쉬운 것과 부유하는 것을 이용할 수 있게 해 준다. 이는 성숙해 가는 디지털 언어의 특성이다. 우리는 불안정한 알파벳을 구축할 수 있다. 그렇게 함에 있어서 우리는 기민하고 민감해야 한다. 제작의 메커니즘뿐만 아니라 문자 형태가 적용될 맥락과 읽혀야 할 의미에 대해서도. 우리가 디자인한 메시지가 관여해야 하는 것은 그래픽 언어가 현시하는 통로로 존속할 일시적 기술들이 아니라, 인간의 눈과 뇌로 이루어진 인지 기관이다.

ULYS(세스 31), STAN(리 큐브릭), WALT(디즈니), JEAN(아르프)도 여전히 매트릭스의 자손이지만, 그것을 지지하는 요소들은 현재 거의 눈에 보이지 않을 정도로 증식됐다. 이 문자들은 유쾌한 형태의 유형학을 통해 디지털 제작의 자유를 조정한다. 이 문자들은 개방적이고 다양하며, 그 정신은 ‘규범적 경향에 저항하고 확정된 형태의 개념을 거부한다’는 데 있다.

제임스 랭던(James Langdon), 뉴어 알파벳(Newer Alphabet), 2010  
버밍엄

Vaat alles,  
wa

Alles Heijn

Vaat  
was

Vaatwastabletten Alles  
verwijderen de mee  
vlekken en etensre  
kalkaanslag tegen e  
en voor een  
hygiënisch schone  
e ploze vaat.  
Het actieve gl  
systeem  
helpt om de o  
ctuur van  
uw glaswerk te beschermen.  
De tabletten zijn eenvoudig in het  
gebruik, de  
functie en

U hoeft niet  
vaatwastabletten  
verwijderen de mee  
vlekken en etensre  
kalkaanslag tegen e  
en voor een  
hygiënisch schone  
e ploze vaat.  
Het actieve gl  
systeem  
helpt om de o  
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uw glaswerk te beschermen.  
De tabletten zijn eenvoudig in het  
gebruik, de  
functie en



Wijdt hardnekkig vuil  
glasbescherming

30x

DIGITAL PRODUCTION PERMITS US TO EXPLOIT THE MUTABLE AND THE ITINERANT. THESE ARE THE CHARACTERISTICS OF A MATURING DIGITAL LANGUAGE. WE CAN BUILD UNSTABLE ALPHABETS... ULYSSES 31), STANLEY KUBRICK), WALT (DISNEY) AND JEAN (ARP) ARE STILL THE CHILDREN OF MATRICES, BUT THEIR SUPPORTS ARE NOW MULTIPLIED INTO NEAR INVISIBILITY. THESE CHARACTERS NEGOTIATE THE DIGITAL FREEDOMS OF THEIR PRODUCTION THROUGH PLAYFUL TYPOLOGIES OF FORM. THEY ARE OPEN AND VARIOUS, AND THEIR SPIRIT IS THIS: TO RESIST NORMATIVE TENDENCIES AND TO REJECT THE IDEA OF DEFINITIVE FORM.

LÝNO ULYS  
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DIGITAL PRODUCTION PERMITS US TO EXPLOIT THE MUTABLE AND THE ITINERANT. THESE ARE THE CHARACTERISTICS OF A MATURING DIGITAL LANGUAGE. WE CAN BUILD UNSTABLE ALPHABETS... ULYSSES 31), STANLEY KUBRICK), WALT (DISNEY) AND JEAN (ARP) ARE STILL THE CHILDREN OF MATRICES, BUT THEIR SUPPORTS ARE NOW MULTIPLIED INTO NEAR INVISIBILITY. THESE CHARACTERS NEGOTIATE THE DIGITAL FREEDOMS OF THEIR PRODUCTION THROUGH PLAYFUL TYPOLOGIES OF FORM. THEY ARE OPEN AND VARIOUS, AND THEIR SPIRIT IS THIS: TO RESIST NORMATIVE TENDENCIES AND TO REJECT THE IDEA OF DEFINITIVE FORM.

LÝNO WALT  
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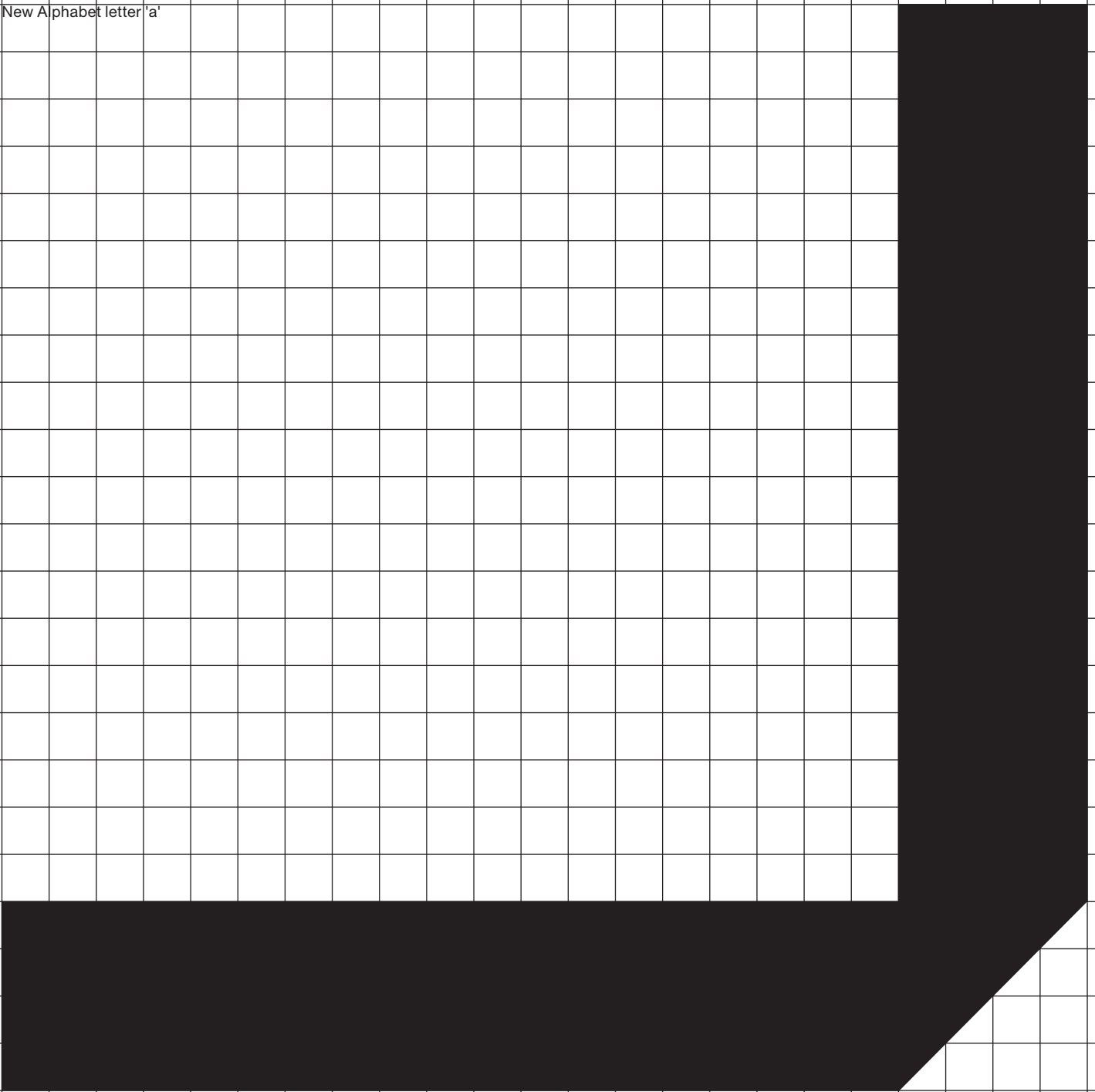
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LÝNO STAN  
X: 12 pt/Y: 14 pt

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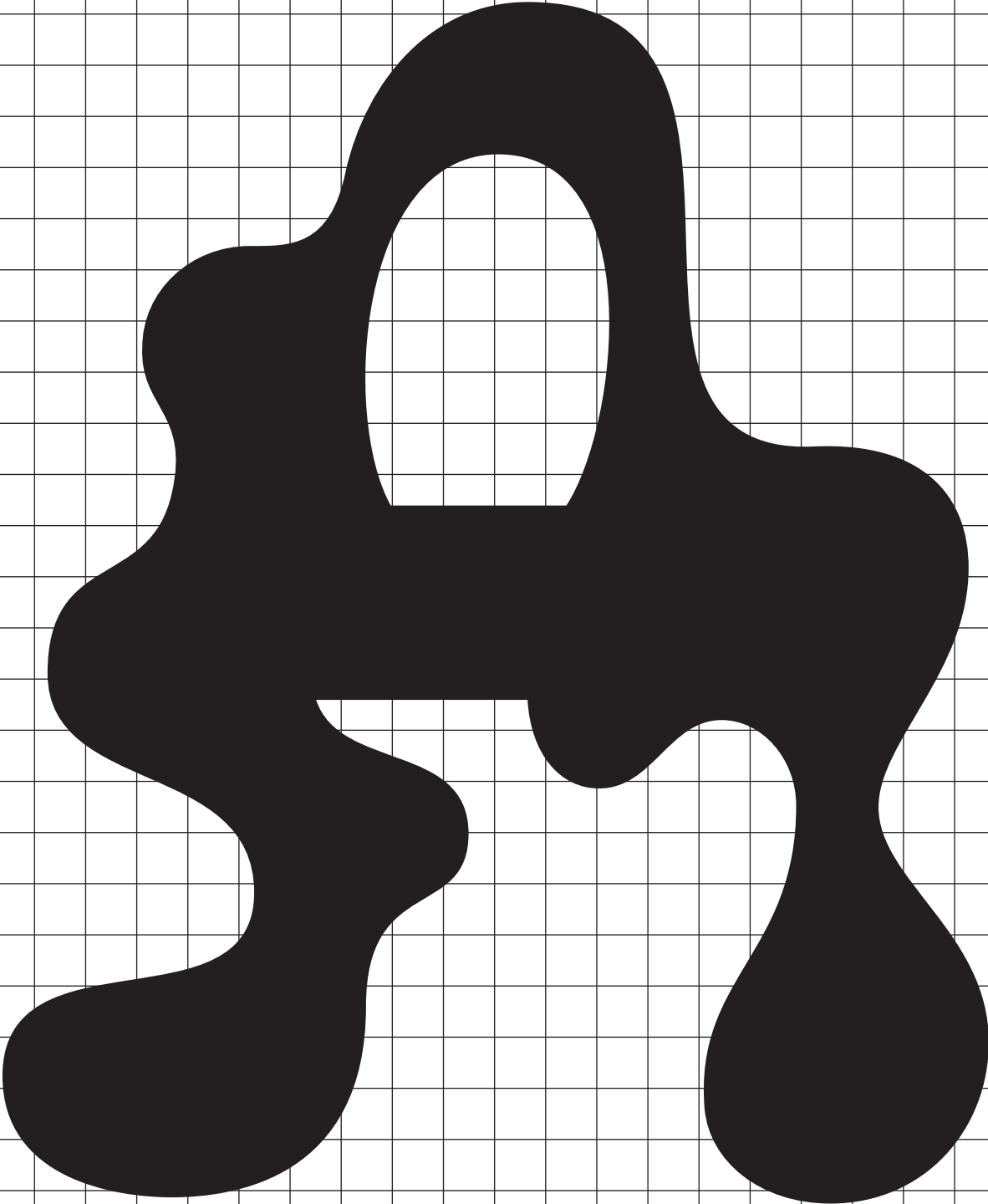
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New Alphabet letter 'a'

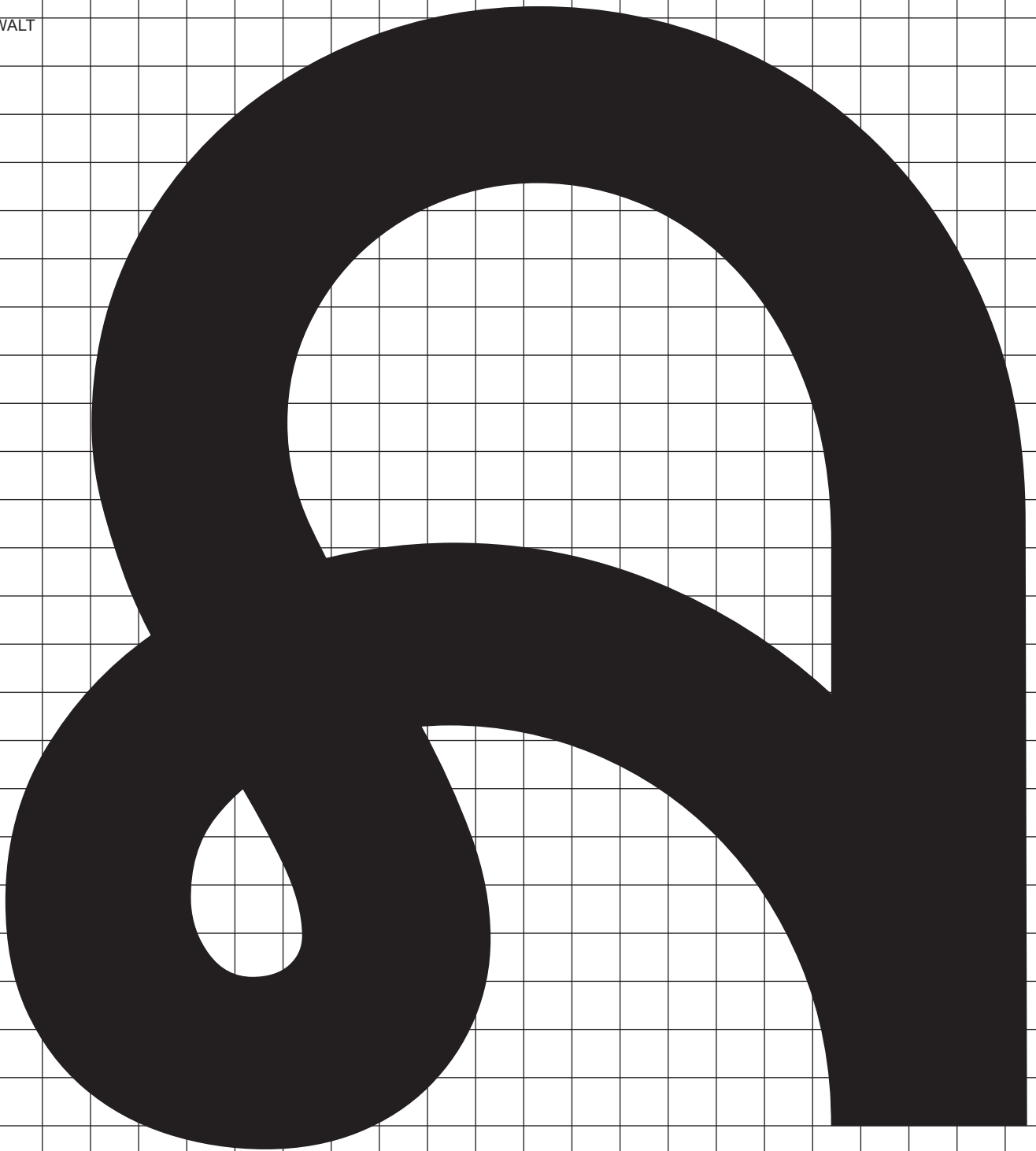




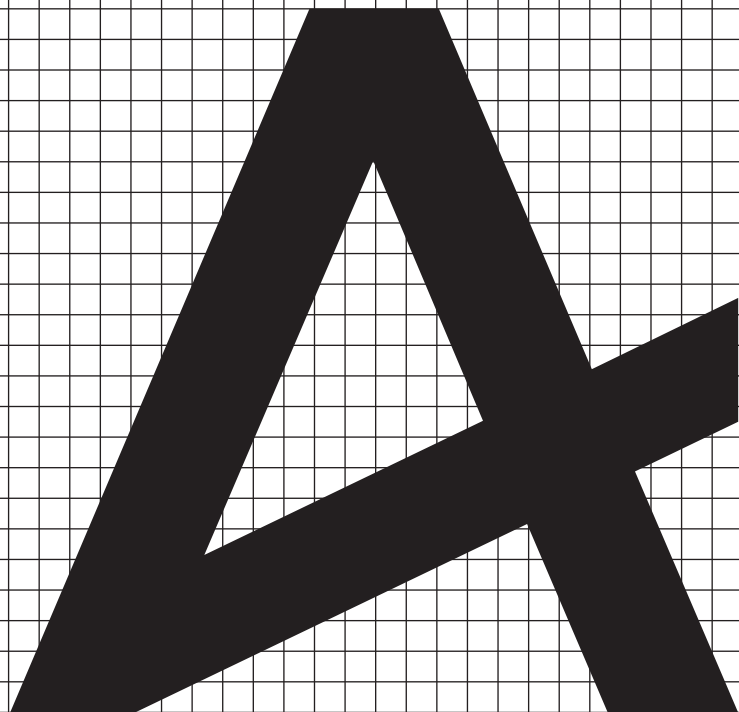
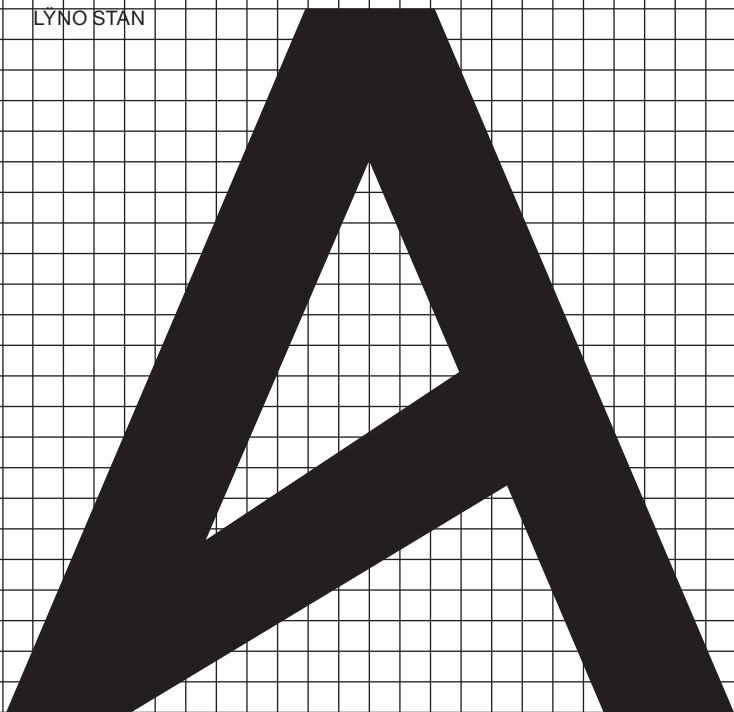
LYNO JEAN



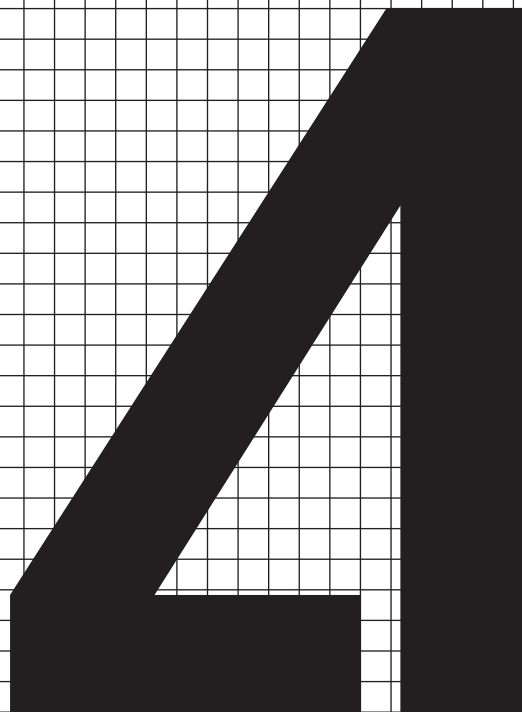
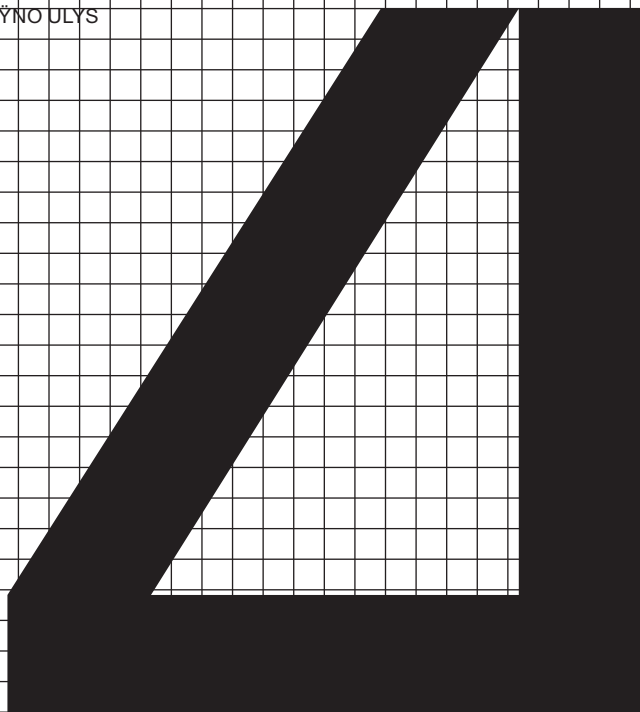
LYNO WALT

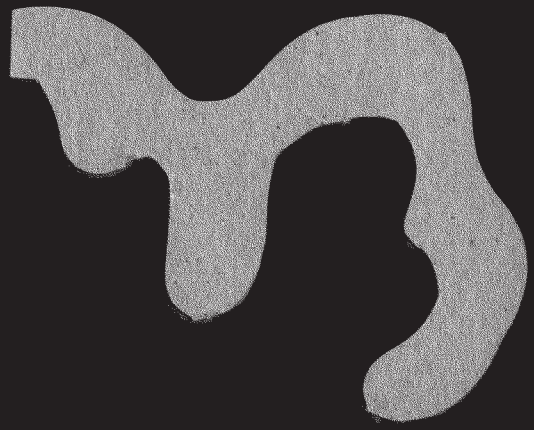
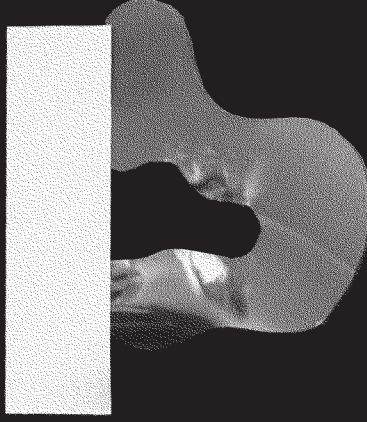
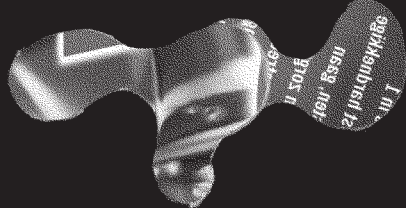
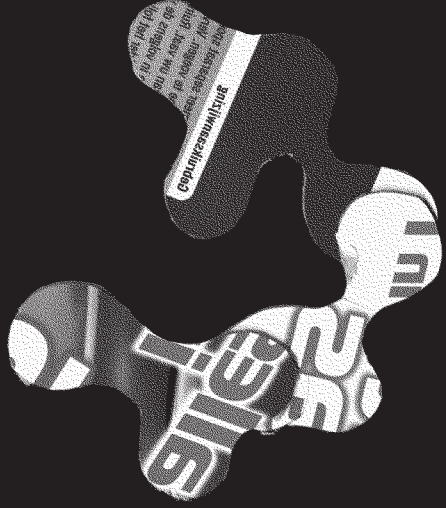
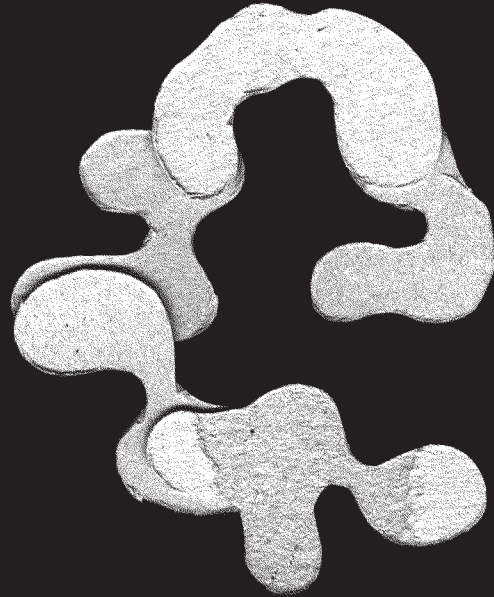
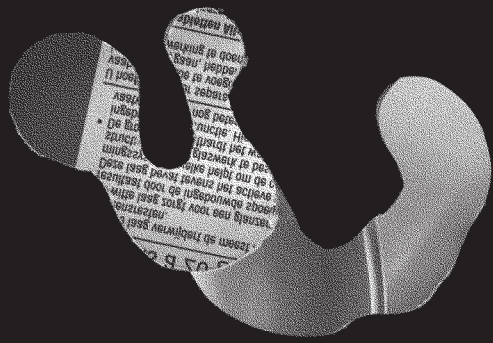


LYNO STAN



LYNO ULYS





WALT DISNEY, STANLEY KUBRICK, WALT DISNEY AND JEAN COCTEAU ARE STILL THE CHILDREN OF MATRICES, BUT THEIR SUPPORTS ARE NOW MULTIPLIED INTO NEAR INVISIBILITY.

ŁŸŃŌ VLYS

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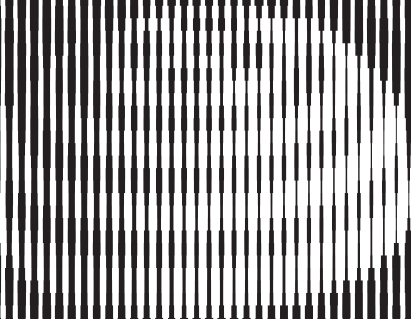
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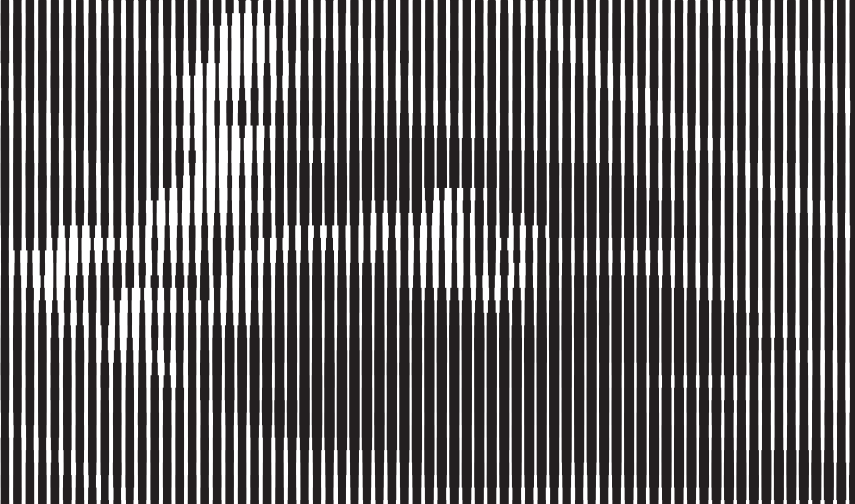
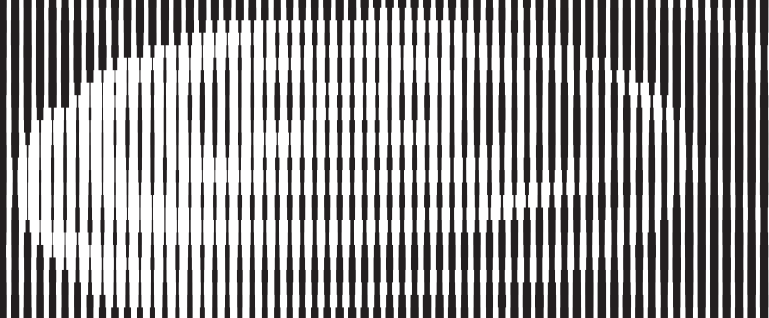
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This booklet was conceived as a supplement to GRAPHIC #16  
“Typefaces Issue” published by Propaganda, Korea.

Revisited and updated in May 2012.

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의 서플먼트로 기획된 것이다.

2012년 5월 재고, 업데이트 하였다.



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Typeface LŮNO and booklet designed by: Karl Nawrot & Radim Peřko  
Images: KN (p. 6, 12); Karel Martens (*Soyuz Landing in Kazakh Prairie* p. 18–19)

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이미지: 칼 나브로(p 6, 12); 카렐 마르텐스(카자흐 초원에 착륙한 소유즈호 p. 18–19)