

KZIA

NSW

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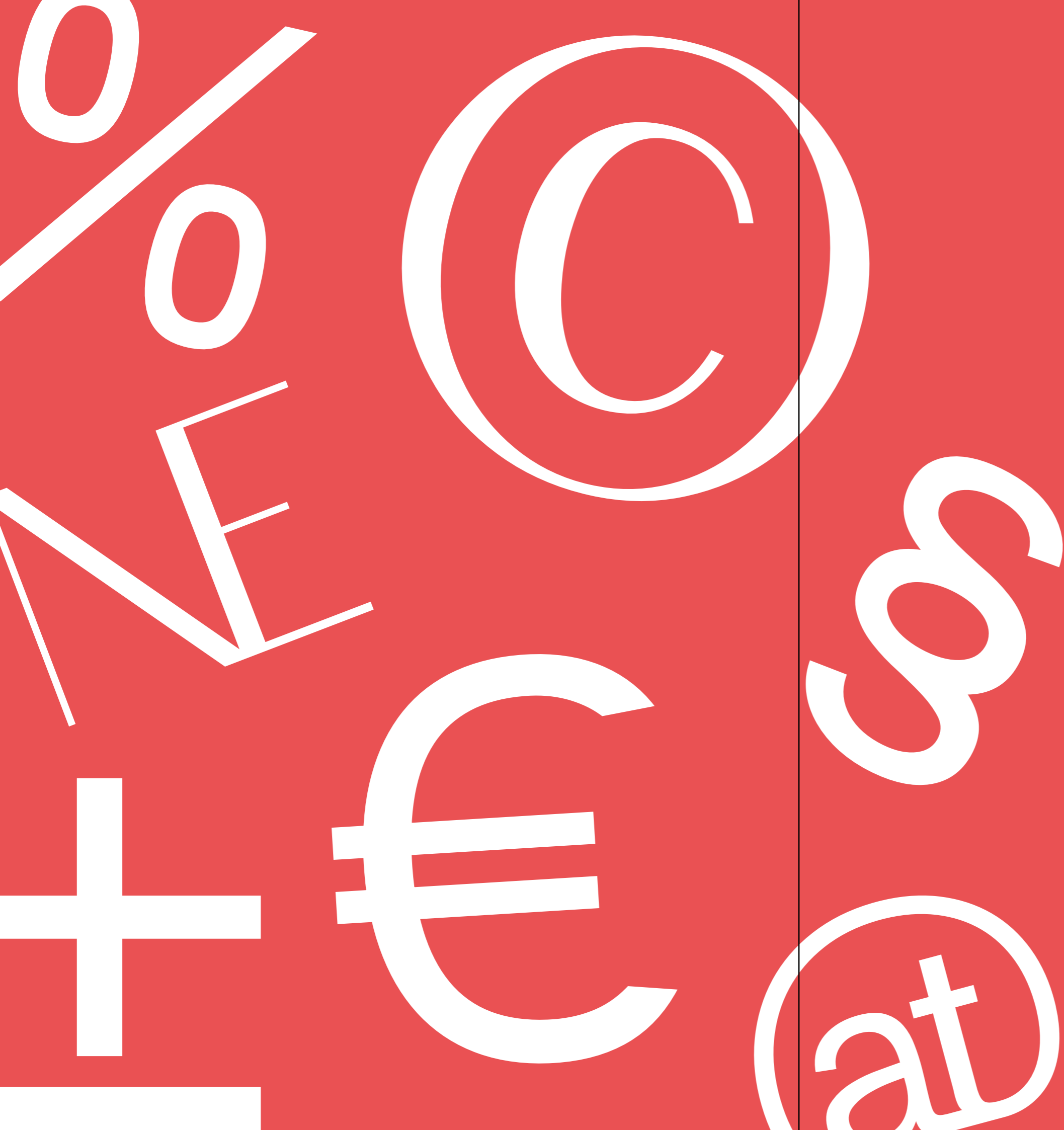
FBAUP

MDGPE

overshoot.fba.up.pt

Italic
Adakzia
Regular

Italic
Adakzia
Regular



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ADAKZIA TYPESSETTING MANUAL & SPECIMEN

Adakzia
Typesetting Manual and Specimen

Adakzia is a controversial and provocative neo-grotesque typeface that exploits contemporary technological possibilities to conceal and reveal its qualities, in fact it finds its origin around the concept of duality, of opposites. On the one hand it reveals its unrefined, rustic and strong side; on the other it shows itself with elegant, rhythmic and dynamic charm. Its personality manifests itself through generous openings and a compromise between geometricity and organicity.

Both the Regular and Italic versions stand out for their versatility and are also suitable for small text sizes.

The entire project developed around the idea of creating something controversial, almost chaotic, and in line with a Dadaist idea of design and capable of using extensions in a variable key in the technological Open Type specification. So the idea was to create a single file that contained two sides of the same coin from a stylistic point of view. In this regard, the research phase saw two cornerstones of typographic culture as references, on the one hand Akzidenz-Grotesk, the progenitor of sans-serif typefaces, and on the other the Bodoni typeface, one of the greatest examples of a typeface with graces. From the point of view of style and use, the two references are complementary, one being the opposite of the other. The challenge of this project is to propose a mediation that is uncompromising, a typeface that can be used on the keyboard and that manages to represent the two opposites of typographic culture and that is able to present itself as a provocation, Adakzia wants to be now rustic and now elegant, in accordance with Dadaist ideals it wants to embrace the poetics of chaos and the fusion of variety.

TYPE SHOWCASE

AKZIDENZ-GROTESK
ADAKZIA REGULAR

a

n

b

a cauda de uma
vaca sagrada

o

G

e

F

H

ABC
para fulminarem contra
1, 2, 3.

j

k

m

os nossos dias, como uma
recaída num primitivismo seco
e ruidoso, ruidoso e monótono.

S

C

BODONI
ADAKZIA ITALIC

B

Se eu gritar:
Ideal, ideal, ideal,

g

M

Conhecimento,
conhecimento,
conhecimento,

D

O

N

C

a engolir, engolindo a sua
própria cauda, ainda parte
do seu próprio corpo,

F

t

v

d

aa ee

kk yy

á áâ â à à ä ä å ã ã æ

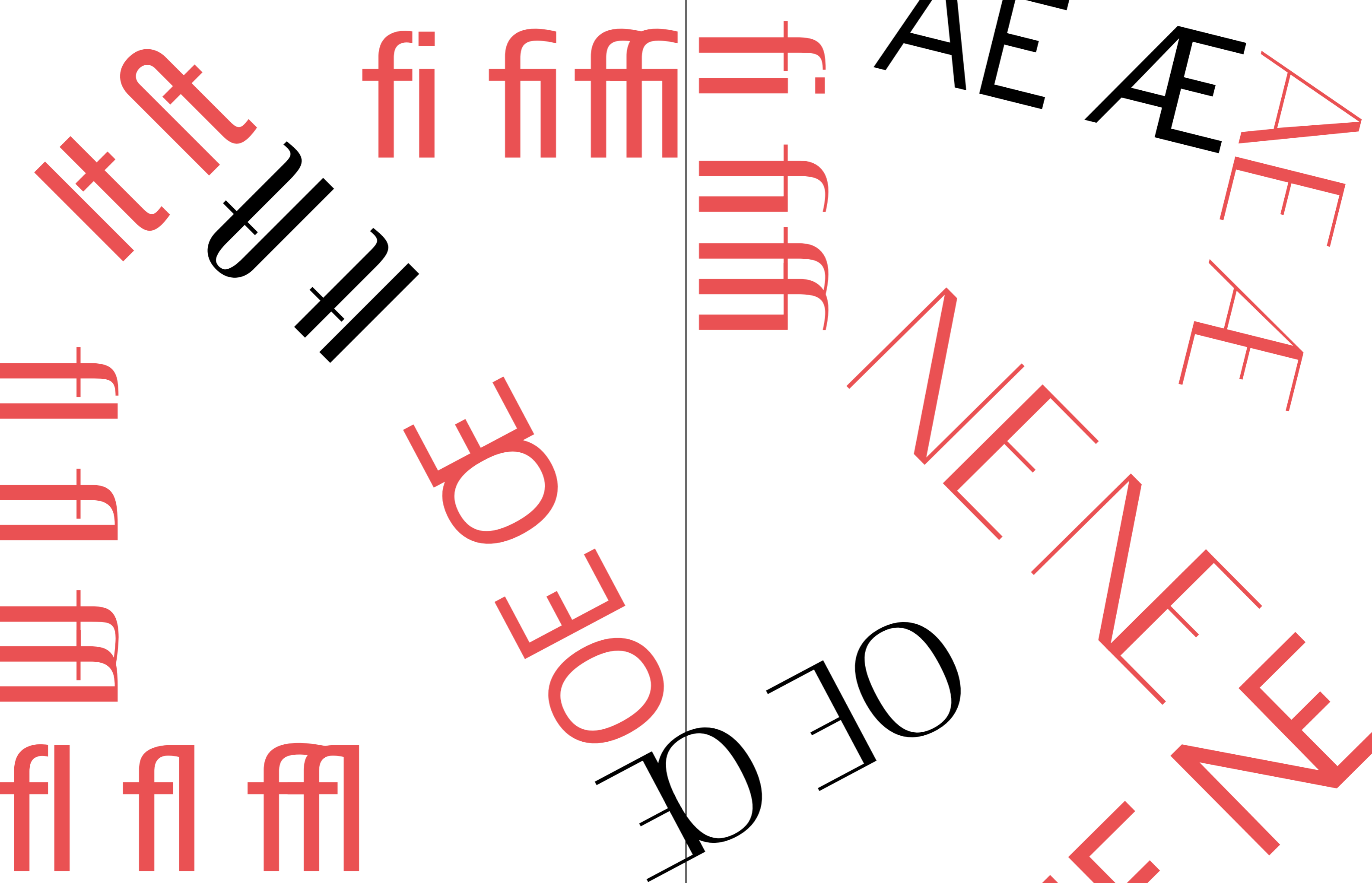
n n

æ e e e e e e e e e e

o o
g g

RRRR

d d d



Suffice to say that a capacitor is a device for storing electrical energy. The amount of energy it can store depends on its size and materials. It consists of two plates of metal, held apart by a substance of high resistance, such as paper or mica, or the air itself. The plates of the capacitor can be charged by connecting them to a source of electrical energy- a battery. The plate connected to the negative terminal of the battery will become negatively charged, and the other plate, connected to the positive battery terminal will become positively charged.

If we now connect a wire externally between the two plates a current will flow through the wire, for the electrons will try to get round by this outside path. The wire will have a certain amount of resistance (and other properties), which will determine the time it takes for the electrons to join the positive ions.

8PT

This unfocused effect can be altered by filtering and boosting, but you will still not see the original two wavepatterns- the ones which intermodulated to produce this unfocused result. If you shift your own formants so that your personal wavepattern changes from 587 (+ 1761 + 2935) to 440 Hz (+ 1320 + 2200).

Look at the resulting 18 harmonics shown on page 37: the original frequencies 440, 1320, 2200 Hz and 600, 1800, 3000 Hz are absent from this resultant.

12PT

10PT

Now that we have established these words and symbols to signify the tangible and intangible we could well rest awhile, and indulge in a little musing! The intertwining of t::==-,... and ..-:=| to make |<> seems to symbolise much that we meet in life: while one aspect decays the other grows-in fact can it not symbolise life itself? Some people feel that life is no more.

1 Transduce: from the Latin trails ('across') and dlicere ("to draw").
2 CELE pronounced Sel.

We find it gives us a sound which is much richer, for it has lots of overtones sounding above the fundamental note. Many frequencies (or pitches) are sounding together-a really complex recipe this one, resulting in a sort of 'chord' which gives a strident timbre (a richer tone quality), far more striking to the ear than the. Inoffensive, pallid sine wave.

Chopping any bits off a sine wave always results in additional sine waves being added. If we lop off these bits i\.' . - l we again arrive at a very rich sound.

11PT

Yell let us take a look at hydrogen. In the 1880s Johann Balmer witzerland used a spectroscope to study the series of frequencies emitted from hydrogen. The highest frequency he to be 3,287,870,0.00,000,000 Hz. But, more interesting still, he found a sort of u scale} en h studied the relationships of the hydrogen frequencies. The relationships of the hydrogen frequencies (to the top frequency we have just mentioned) are 77 00 45 32 2 1 12 5.

14PT

8PT

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14PT

A B C D E F G H I J **K** K L M N
O P Q **R R** R S T U V W X Y Z

Adakzia

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

Regular

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}

30^{PT}

ª º % \$ € ¥ £ ¤ ª & @ # *

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó
Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß À Ñ Ò Ó Ñ Ò Ó

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó
ô õ ö ø ù ú û ü ý ÿ š ž đ

ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩
() « » [] { } © ® § ± − ÷ × = > <

A B C D E F G H I J **K** K L M N
O P Q **R R** R S T U V W X Y Z

Adakzia

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

Italic

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}

30^{PT}

ª º % \$ € ¥ £ ¤ ª & @ # *

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó
Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß À Ñ Ò Ó Ñ Ò Ó

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó
ô õ ö ø ù ú û ü ý ÿ š ž đ

ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩
() « » [] { } © ® § ± − ÷ × = > <

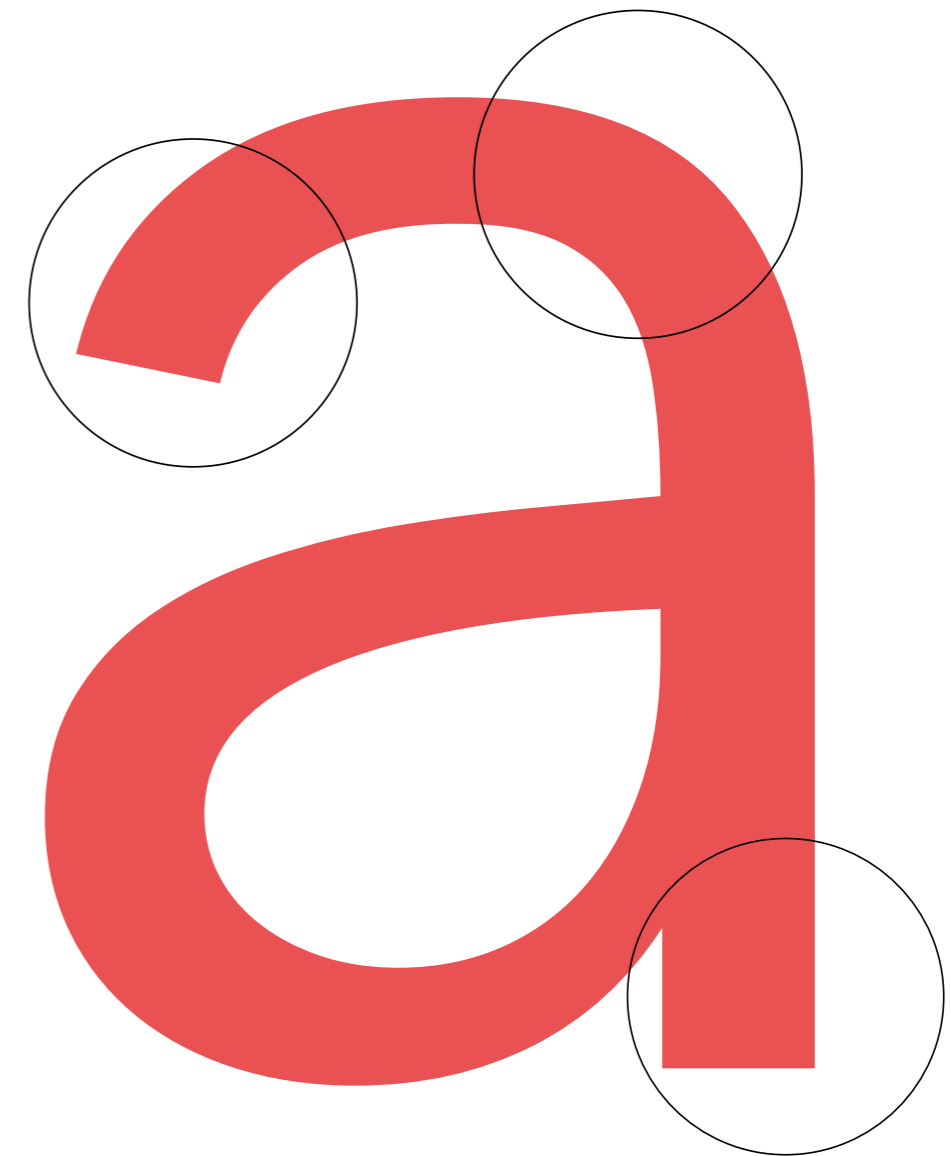
TYPE

DESIGN

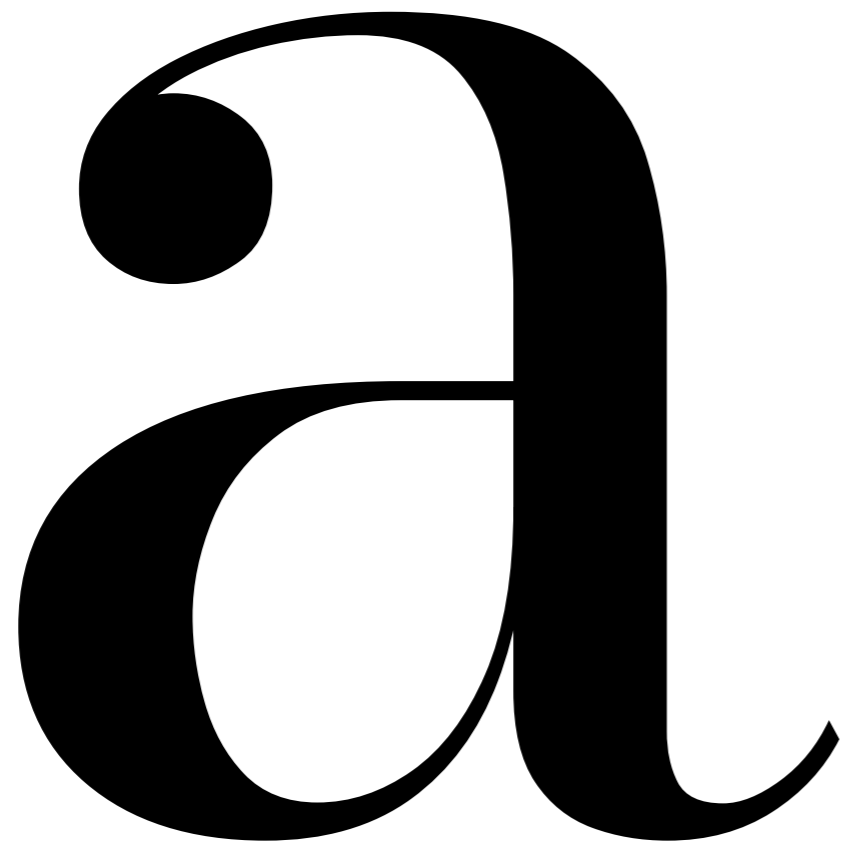
AKZIDENZ-GROTESK

ADAKZIA REGULAR

650 PT

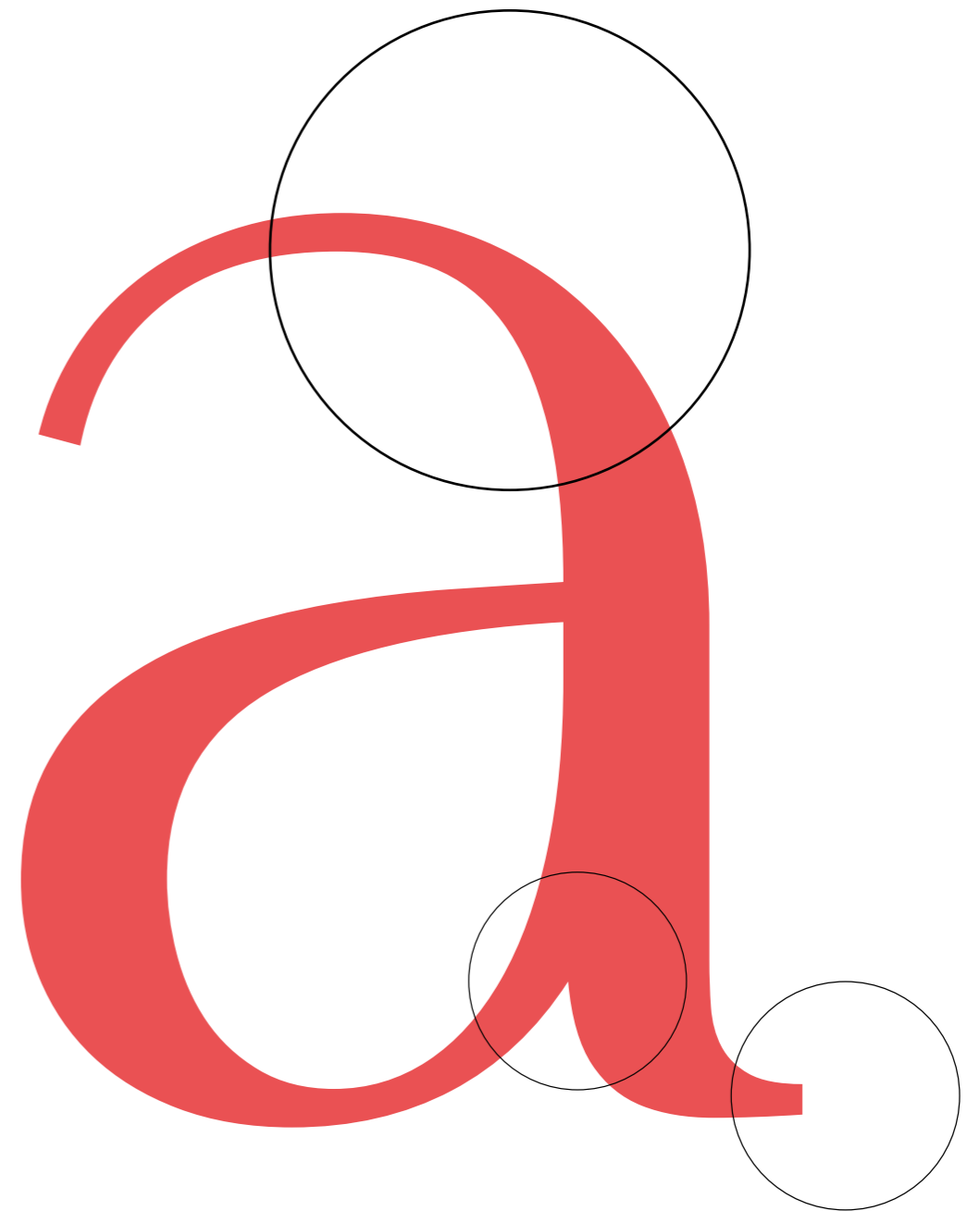


BODONI

A large, black, lowercase letter 'a' in the Bodoni font. The letter is highly stylized, featuring a thick, curved stem that loops back to form a bowl, and a thin, elegant tail that curves upwards and to the right. The top of the letter is a simple, rounded curve.

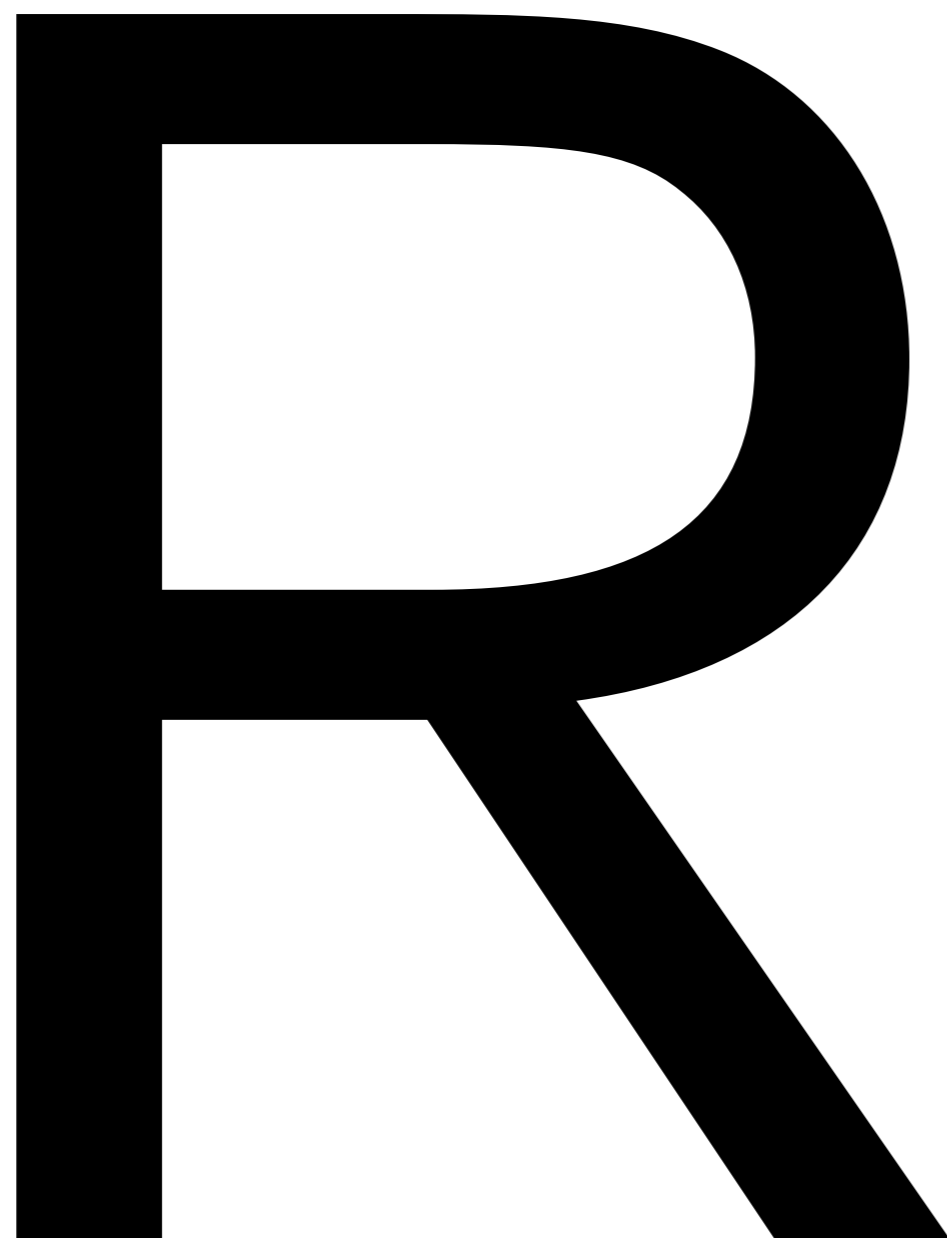
ADAKZIA ITALIC

650 PT

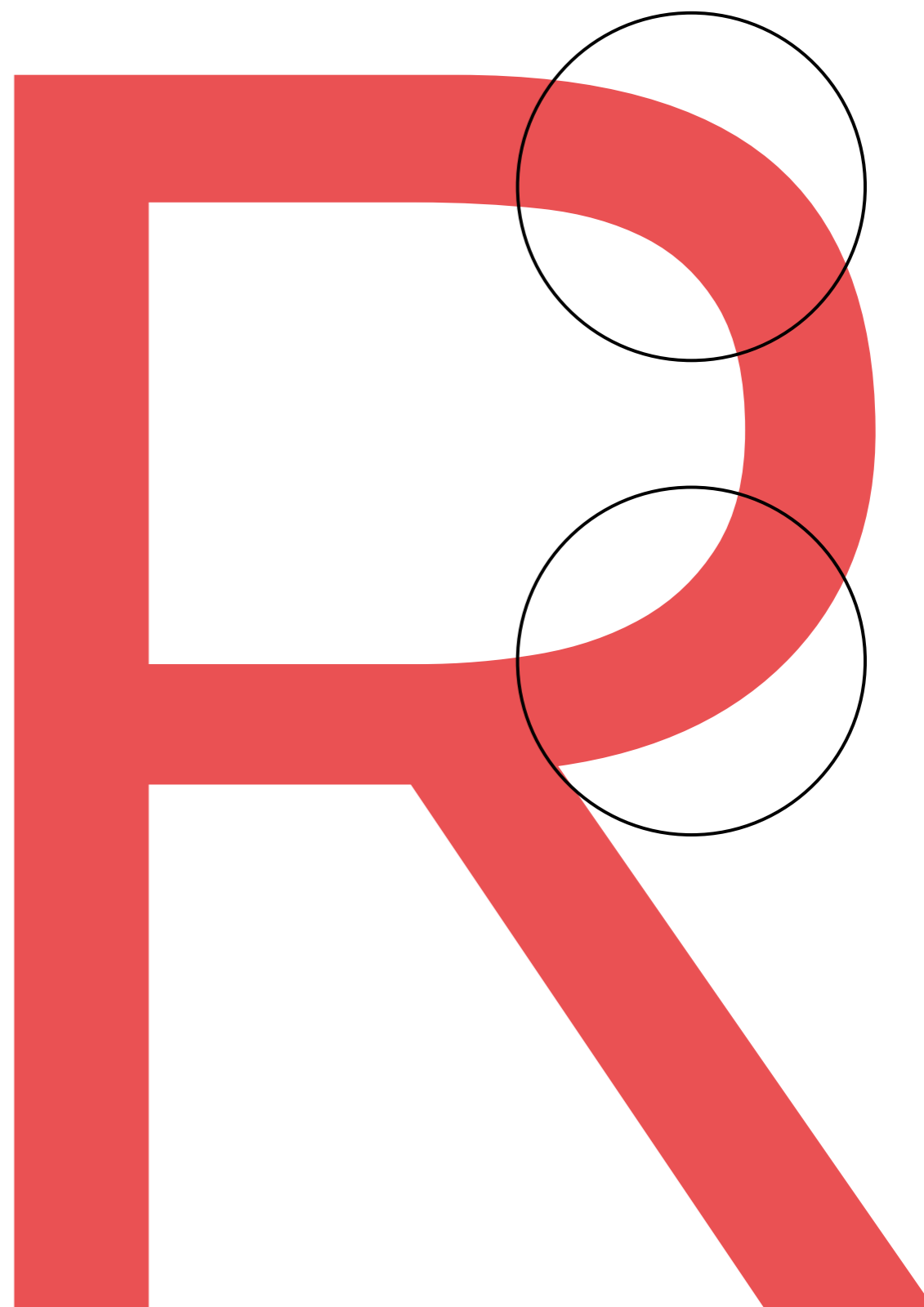
A large, red, lowercase letter 'a' in the Adakzia Italic font. The letter is highly stylized, featuring a thick, curved stem that loops back to form a bowl, and a thin, elegant tail that curves upwards and to the right. The top of the letter is a simple, rounded curve. The letter is annotated with three thin black circles: one at the top of the stem, one at the bottom of the stem, and one at the end of the tail.

650 PT

AKZIDENZ-GROTESK



ADAKZIA REGULAR



BODONI

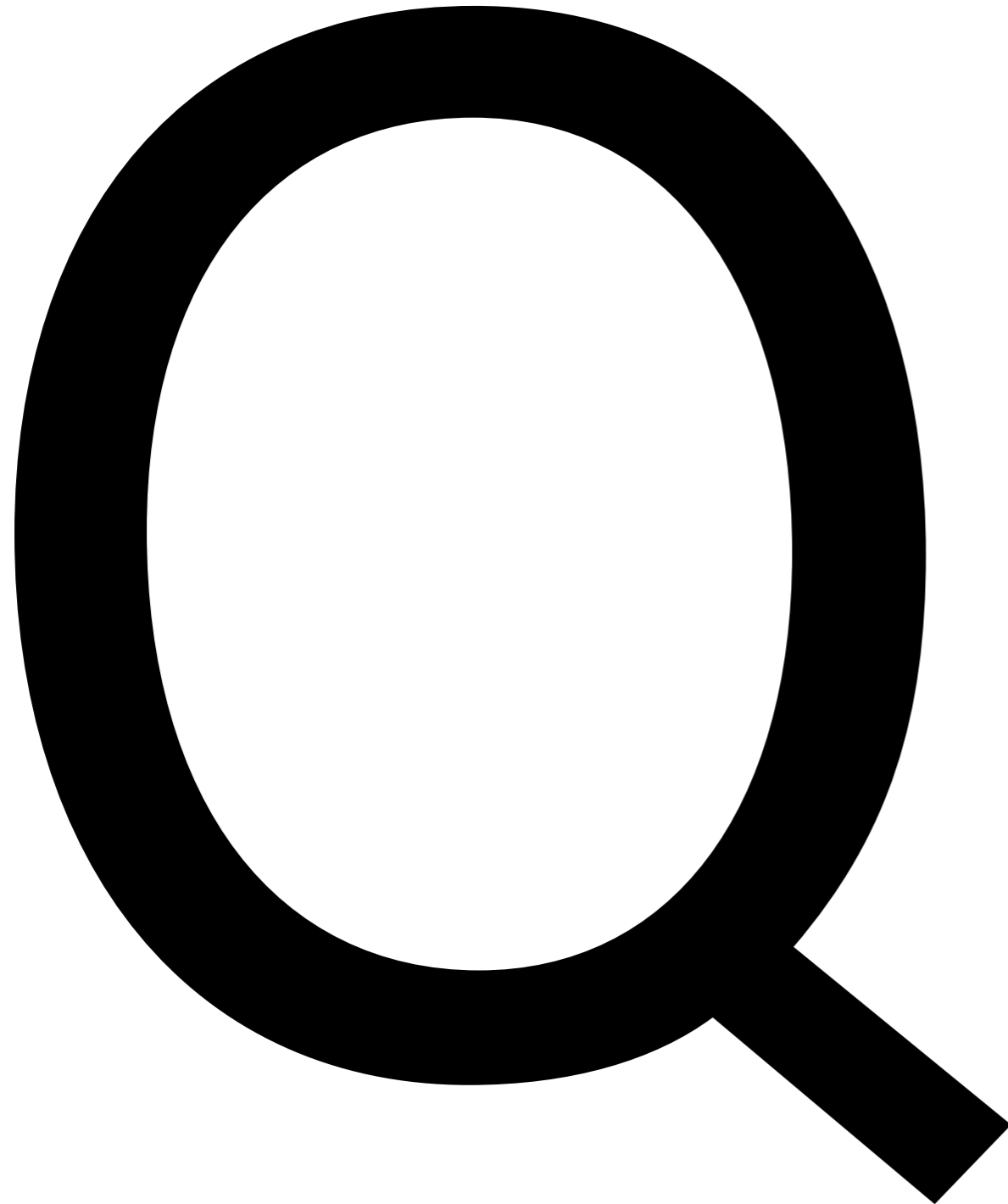
R

ADAKZIA ITALIC

6500 PT

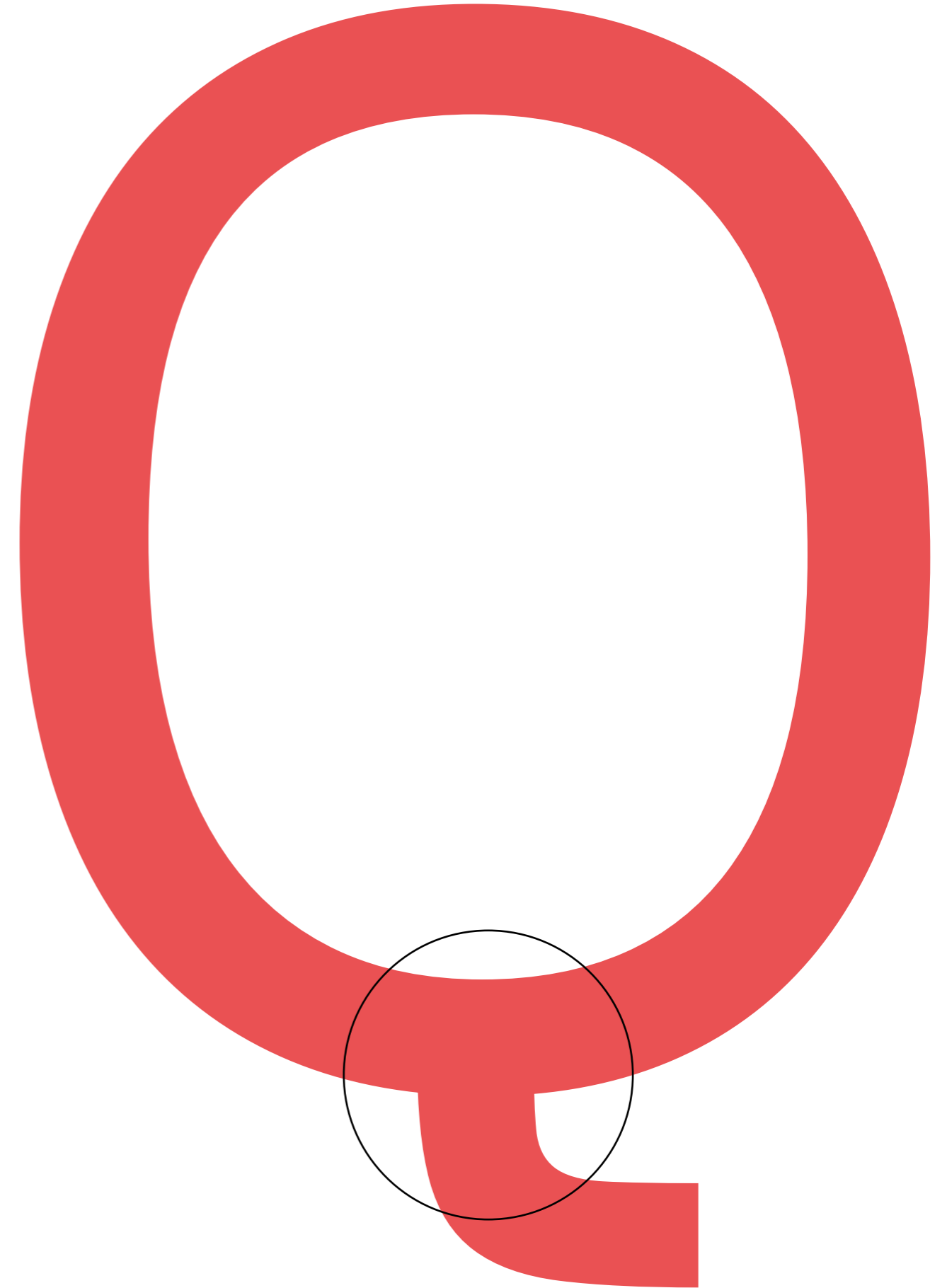
R

AKZIDENZ-GROTESK



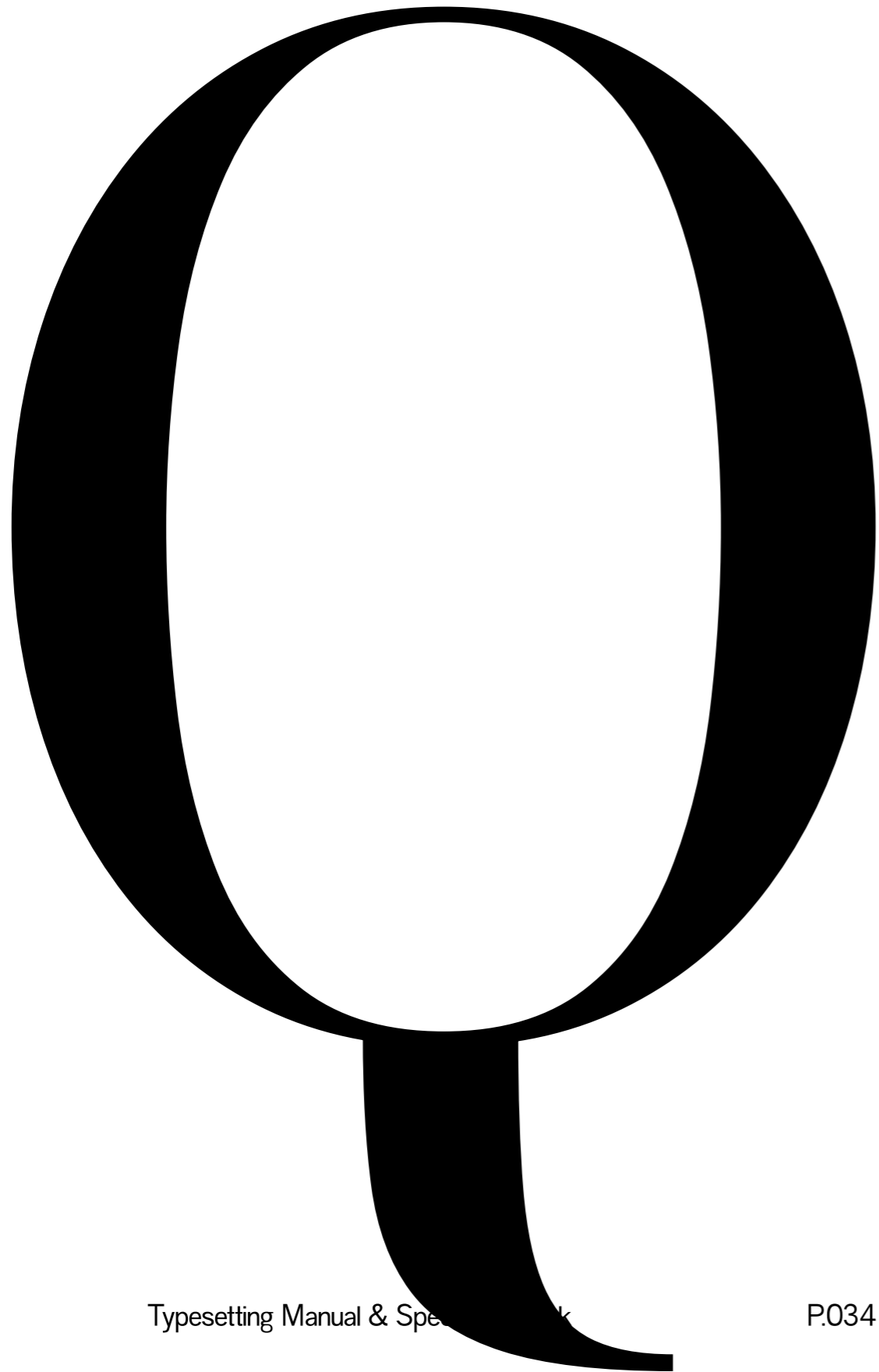
650 PT

ADAKZIA REGULAR

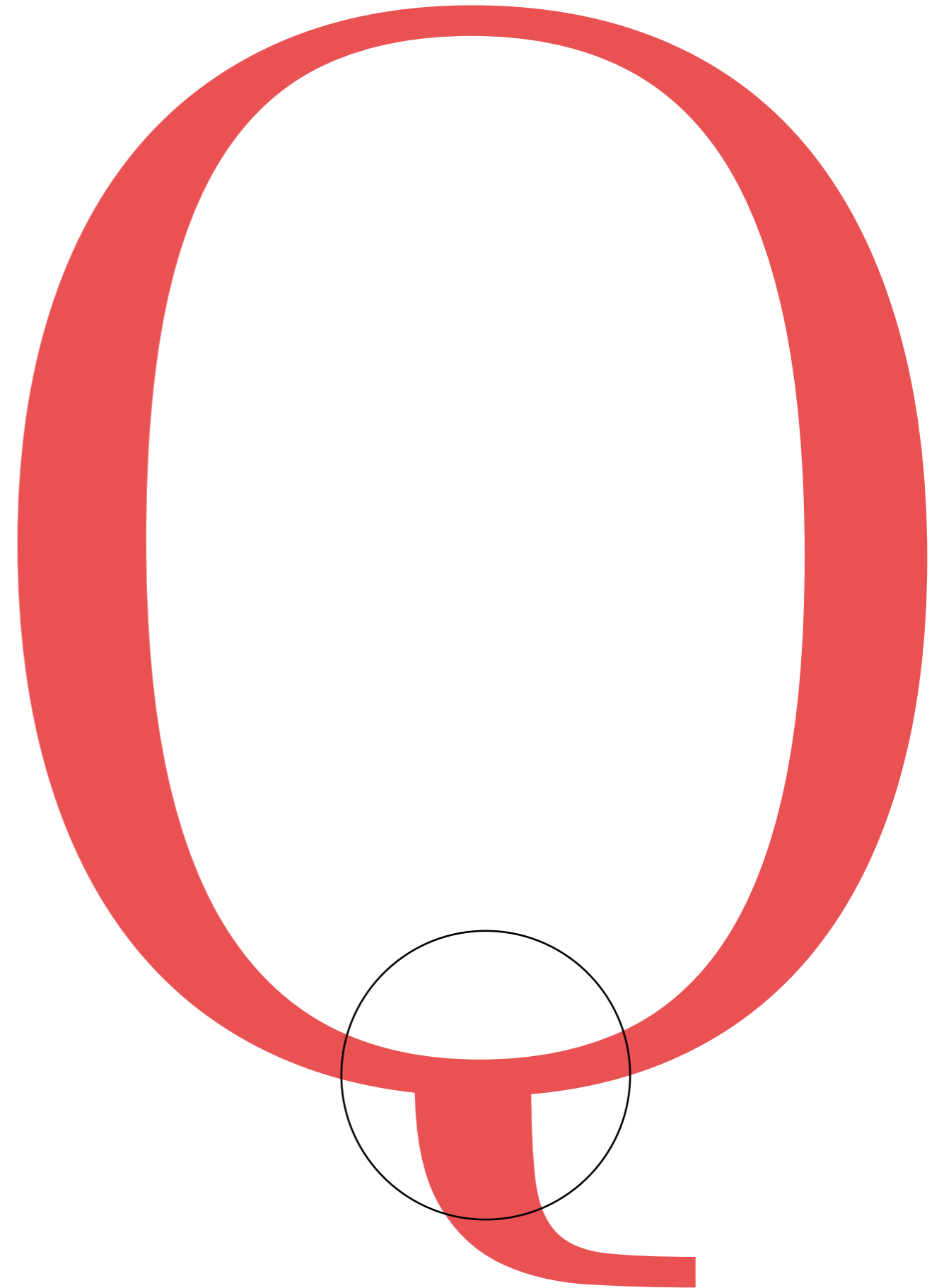


650 PT

BODONI



ADAKZIA ITALIC



APPPLICATIONS

TYPE

APPLICATIONS

OUMI

dizer que

Nancy é muito bonita.

AS & S
CICATRIZES
B S

externas contam apenas parte da história. Descobriu que a sua arte nunca progrediu quando usou literalmente o seu suor e as suas lágrimas. Fantasmas fazem o sol Fruta de cereja. A beleza do pôr-do-sol foi obscurecida pelos guindastes. Sombra pontos de morango.

com a sua autoridade. A hera venenosa cresceu através da cerca que diziam ser impenetrável. O P tímido laranja pontos azuis dos inimigos fantasmas. Labirinto de febre arca. Ele odiava o que ela odiava no ódio. Ela estava enojada por ele não saber distinguir entre limonada e limonada.

A velha maçã deleta-se com a sua autoridade.

À
B

adakzia

Il dadaismo era un movimento artistico che cercava di demolire le fondamenta dell'idea dell'arte che esisteva all'inizio del XX secolo. Era nato nella città di Zurigo, in Svizzera, nel 1916. A quel tempo si sviluppò la prima guerra mondiale e la città ricevette molti esiliati in fuga dal conflitto nei loro paesi d'origine. In quella città la maggior parte dell'intelligenza europea del tempo si riunì e permise al movimento di ottenere velocemente seguaci di talento.



A À Â

C Ç E È Ê Ë I Î Ï

J J Ñ O Ó Ô Õ

R R R U Ú Ü Û Y Ý

Its personality manifests itself through generous openings and a compromise between geometricity and organicity.

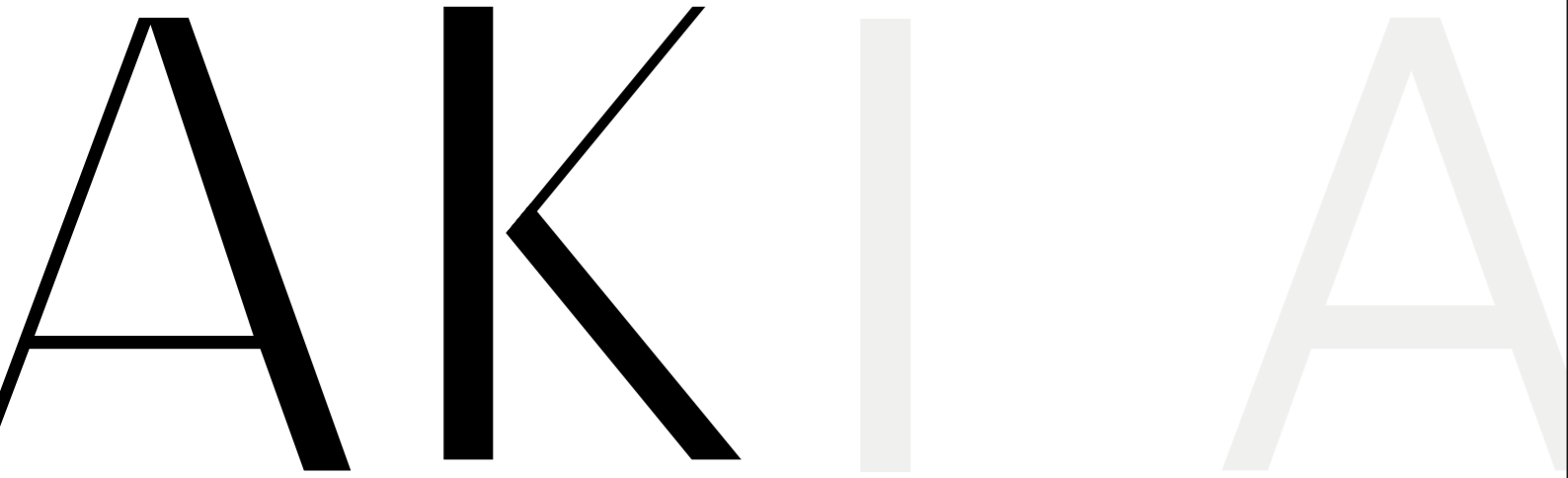
ADAKZIA IS A CONTROVERSIAL AND PROVOCATIVE NEO-GROTESQUE.



DIVERSIA



UPPER CASE - REGULAR - 40 PT
AÀÂÃÄ Æ B Ç D EÉÊË F G H JJKK IÎÏ L M NÑ
OÓÔÕÖ Œ P Q RRR S T UÚÛÜ W X YÝ Z



LOWER CASE - REGULAR - 40 PT
aâãä æ b ç d eéêë f g h jk iïï l m nñ oóôõö œ p q r
s t uúûü w x yý z

UPPER CASE - ITALIC - 40 PT
AÀÂÃÄ Æ B Ç D EÉÊË F G H JJKK IÎÏ L M NÑ
OÓÔÕÖ Œ P Q RRR S T UÚÛÜ W X YÝ Z

LOWER CASE - ITALIC - 40 PT
aâãä æ b ç d eéêë f g h jk iïï l m nñ oóôõö œ p q r s t
uúûü w x yý z

SYMBOL - REGULAR - 40 PT
<>%€\$&¥- / ! ? # ()
* + > { | } © ® §

SYMBOL - ITALIC - 40 PT
<>%€\$&¥- / ! ? # () *
+ > { | } © ® §

SYMBOL - REGULAR - 40 PT
1 2 3 4 5 6 7 8 9 0

SYMBOL - ITALIC - 40 PT
1 2 3 4 5 6 7 8 9 0



SYMBOL - REGULAR - 40 PT

The entire project developed around the idea of creating something controversial, almost chaotic, and in line with a Dadaist idea of design and capable of using extensions in a variable key in the technological Open Type specification. So the idea was to create a single file that contained two sides of the same coin from a stylistic point of view. In this regard, the research

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Dio e il mio
spazzolino
sono Dada,
e anche i
newyorkesi
possono
essere Dada
se non lo
sono già

adakzia

ADA

ADN