

Aa  
Aa

---

Thin

*Thin Italic*

Light

*Light Italic*

Regular

*Italic*

**Bold**

***Bold Italic***

Condensed

*Condensed Italic*

**Condensed Bold**

***Condensed Bold Italic***

Plateau Five is a display typeface with an appearance mostly based on forms of the transitional period between Baroque and Neo-Classicism and has an underlying rigid structure. Its capital letters are heavy, the serifs prominent and the generally expressive tone that comes with italics is muted. Plateau Five covers the Basic Latin and Latin-Extended character set.

Release	2020, 2021
Weights	
Normal	Thin, Thin Italic, Light, Light Italic, Regular, Italic, Bold, Bold Italic
Condensed	Regular, Italic, Bold, Bold Italic
Format	Opentype
Version	1.500
Language Support	Basic Latin, Latin-Extended
Copyright	Road to Venice Type. All rights reserved. © 2021

ABEFL PR SUVXYZ 023456789  
a bcde g hk nopq s uvxyz

Figure 1. Equal width upper- and lowercase letters

ABEFL PR SUVXYZ 023456789  
a bcde g hk nopq s uvxyz

Figure 2. Garamond letters with varying widths

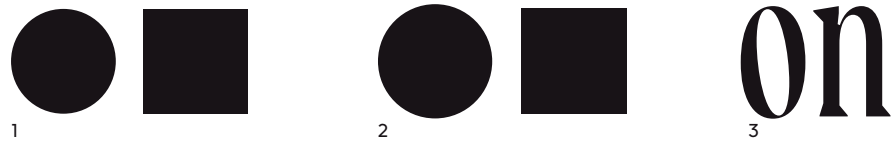


Figure 3. Example of optical weight

Even width letters

Plateau Five is based on the principle of even distribution, rooted in the social ideas that emerged with modernity during the 1920s in the western world. Applied to the typeface at hand this means that most letter widths of the Latin characters are optically equal.

Although patterning, i. e. defining grids for letters, might have been around since textura type to provide a less laborious production process of letterpunches, the aspect of construction grew in the 18th century with the commission of a typeface by French royalty and rose to prominence between the two world wars with ideas by a. o. Theo Van Doesburg of De Stijl or Herbert Bayer of the Bauhaus. Plateau Five is constructed and theoretical as Schmidt Grottesque or alfabet, whereas a serif face asks for more compromise in the variety of

used forms and must eventually fail to fulfil the intended outset. When designing Futura with the intention to avoid historicism and apply his utopian vision of typography, even Renner compromised by using ancient roman proportions for its capital letters. Plateau Five leaves its guiding principle behind for letters like the f, r or t, to account for readability and the preservation of a text face. For comparison, letters of optically equal width<sup>3</sup> in Plateau Five, figure 1, are shown next to letters of classical text typefaces from the renaissance to today, like the Garamond, figure 2.

Plateau Five aims for a combination of the two seemingly antagonistic terms of individual expression embodied by calligraphy and removal of signature by utilising rigid geometry.

1 See figure 3. 1. A circle that mathematically has the same size as a square looks smaller than the square. 2. When the circle overlaps the boundaries of the square, the forms become even in weight. 3. The optical illusion demonstrated with the letters o and n.

Karl Sims is a *digital* media  
artist and *visual* effects 2

140 pt / -20 tracking

Software

72 pt / -10 tracking

*Developer. (His)*

42 / 34 pt

His interactive works — have  
been exhibited worldwide at the!

22 / 27 pt

*Pompidou Center, Ars Museum of Science,*  
*Electronica, ICC Museum, and at MIT. He founded*  
*DeCordova Museum, Boston GenArts, Inc. which created*

LESSON 1.8  
*coding*  
Poetic

Light / Light Italic

140 pt / -25 tracking

Basel *Vim*

72 pt / -5 tracking

Mastodon 5 being

42 / 38 pt

*COMPUTATIONAL* Aesthetics,  
Postdigital. End of Theory.

22 / 24 pt

The painting of *Holland* and the painting of Italy resemble each other much more closely than the painting of *Japan* resembles the painting of *France*. Yet so

“Somebody  
must have  
slandered  
*Joseph K.*”

Regular / Italic

22 / 24 pt

COMPARATIVE art must  
not be *confounded* with  
comparative archæology:

for altho they touch at cer-  
tain points they are  
different subjects. Compar

42 / 34 pt

ISOLDE *Richard* & Tristan  
*Wagner* tonal instability

72 pt / -5 tracking

FAKE *new* coda

140 pt / -10 tracking

Hirooyuki

Now these Batta,  
Easter Island and  
Hawaiian heads  
bring

*Now these Batta,  
Easter Island and  
Hawaiian heads  
bring*

Matching texture of italics

The italics are muted in tone and its texture deviates only as much as necessary from the corresponding roman cut. A printed page with roman and italic next to each other yields the same amount of grey on the page, or, when used in line, prevents too much interruption from the rhythm.

forward some other most  
interesting problems. No such  
heads are found in America.

And why not? If their makers belong to one family, it implies either that formerly the land connections between Sumatra, Easter Island and Hawaii were

*forward some other most  
interesting problems. No  
such heads are found in  
America.*

*And why not? If their makers belong to one family, it implies either that formerly the land connections between Sumatra, Easter Island and Hawaii were*

**NATURE** is an image  
*generated* by culture.

140 pt / -10 tracking

#**Tracy**

72 pt / -5 tracking

**Metz, Nature**

42 / 34 pt

**As an Agreement, 2006**  
*John Zerzan, Anarcho*

22 / 27 pt

**PRIMITIVISM, Techno-**  
**logy has to be destroyed.**  
**Raymond Kurzweil,**

**Technology accepted.**  
*From Genes to Temes to*  
*Memes, Razorius G.*



## Plateau Five

Wedge shaped forms in  
the letter n shown in 1000  
pt.



## Features

### Details

Plateau Five features wedge shaped  
forms and old style and lining figures.

0123456789

### Lining figures

0123456789

### Old style figures

Interest in the flesh

Condensed Regular / Condensed Italic

Text: Valle Corpas, Irene. 2021.  
"Between Home and Flight:  
Interior Space, Time and Desire in  
the Films of Chantal Akerman."

22 / 24 pt

Body at the same time as being seduced by it; she is *desirous to show it*, but is equally moved by the *aspiration* to take account and explain the impossibility of living in injustice and daily violence, which is revealed, precisely, in the bodies. The

42 / 34 pt

Man also showed an interest in the body as a multidimensional entity. *She gazes* at the

72 pt / -5 tracking

Interest in the *flesh*, Aker-

140 pt / -10 tracking

Alongside *this*

Everything  
contrives  
*to isolate\**

22 / 24 pt

*Extensive genealogy* of the uses  
of the bedroom throughout history  
Michelle Pierrot reflected on the

*particularity of the women's  
bedroom*, a space that is especially  
complex as it has been assigned

42 / 34 pt

*Vein*, or the **IMPORTANTANCE** of space  
and the body in her cinema. In her

72 pt

*Phenomenological*

140 pt / -5 tracking

**Akerman's**



