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NONCEPT

The design

The exploration of everyday objects resembling letters was the starting point of Noncept. Silhouettes of these items are partly distorted or rotated without any particular method. To complete the whole latin alphabet these shapes are combined with rather arbitrary drawings rooted in calligraphy or scribbling. There is no strict design principle and the appearance of Noncept focus' on the geometric shapes and not on legibility. The typeface exists mainly for it own well-being and is best used for display purposes of any kind.

Keeping the different shapes within the same vertical metrics retains legibility.

Styles

NONCEPT Regular

Available Format

postscript based OpenType font (otf)

Designed by

Johannes Lang in 2010 and released by Langustefonts in 2012.

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Tautological

Existent

Reality

Currently not

Available.

Several aesthetic

Questions-

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English 15/18 points

SINCE 1992 KOSUTH HAS ALSO BEGUN WORKING ON VARIOUS PERMANENT PUBLIC COMMISSIONS. IN 2001, KOSUTH WAS COMMISSIONED TO DESIGN AN INSTALLATION FOR THE NEWLY RENOVATED BUNDESTAG. IN 2003, KOSUTH CREATED THREE INSTALLATIONS IN THE ISABELLA STEWART GARDNER MUSEUM IN BOSTON, EMPLOYING TEXT, ARCHIVAL MATERIAL, AND OBJECTS FROM THE MUSEUM'S COLLECTION TO COMMENT ON THE POLITICS AND PHILOSOPHY BEHIND MUSEUM COLLECTIONS. IN 2009, KOSUTH'S EXHIBITION ENTITLED 'NI APPARENCE NI ILLUSION', AN INSTALLATION WORK THROUGHOUT THE 12TH CENTURY WALLS OF THE LOUVRE PALACE, OPENED AT THE MUSÉE DU LOUVRE IN PARIS AND WILL BECOME A PERMANENT WORK IN OCTOBER 2012. IN 2011, CELEBRATING THE WORK OF CHARLES DARWIN, KOSUTH CREATED A COMMISSION IN THE LIBRARY WHERE DARWIN WAS INSPIRED TO PURSUE HIS EVOLUTIONARY THEORY. HIS WORK ON THE FACADE OF THE COUNCIL OF STATE OF THE NETHERLANDS WILL BE INAUGURATED IN OCTOBER 2011 AND HE IS CURRENTLY WORKING ON A PERMANENT WORK FOR THE FOUR TOWERS OF THE FACADE OF THE BIBLIOTHÈQUE NATIONALE IN PARIS, EXPECTED TO BE COMPLETED IN 2012.

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German 10/12 points

Als Realität (lat. *realitas*, von *res* „Ding“) wird im allgemeinen Sprachgebrauch die Gesamtheit des Realen bezeichnet. Als „real“ wird zum einen etwas bezeichnet, das keine Illusion ist, und nicht von den Wünschen oder Überzeugungen eines Einzelnen abhängig ist. Zum anderen ist „real“ vor allem etwas, das in Wahrheit so ist, wie es erscheint, bzw. dem bestimmte Eigenschaften „robust“, also nicht nur in einer Hinsicht und nicht nur vorübergehend zukommen (siehe Authentizität). Realität ist in diesem Sinne dasjenige, dem „Bestimmtheit“ zugeschrieben werden kann.

Italian 10/12 points

Il termine *realità* deriva dal latino *res* con affinità al sanscrito *rāh* «possesso, bene, ricchezza», ovvero un oggetto materiale, e il sostantivo *realitas*, da cui *realità*, compare soltanto nel testo medioevo ad opera di Dunas Scoto, ma non per indicare la totalità di ciò che costituisce il "fuori" della coscienza umana, bensì l'individuazione (la *realità* ultima del singolo ente che esiste). Tale concetto si contrappone all'idea latina di *abstracta* (quod quod *quod* *intellectus* che *rei* *veritate* = ciò che l'intelletto crede circa la verità della cosa).

Danish 10/12 points

Virkelighed er et oprindeligt tysk lånord. Det tilsvarende tyske ord *Wirklichkeit* blev skabt af *Wesley Fackelhart* som en oversættelse af det latinske ord *actualitas*. Det betegner den form for eksistens, som er afgænsket af det mulige på den ene side og det nødvendige på den anden. Begrebsparet *virkelighed/mulighed* står overfor det noget anderledes vægtede begrebspaar *realitet/idealitet* (se *realisme* og *idealisme*). *Virkelighed* betyder groft talt det område af helheden, som kan påvirke os.

Dutch 10/12 points

Den bekstele *controversie* rondt het begrip *werkelijkheid* is, dat pas de moderne volwassene mens die ons omliggende wereld aanduidt met het abstracte begrip *werkelijkheid*. Het begrip is een lastig concept, dat bijvoorbeeld jonge kinderen niet zomaar aangeweerd kan worden. Het begrip komt ook niet (vaak) voor in de woordenschat van natuurvolken. Uitendert hebben jonge kinderen en natuurvolken allerlei percepties van de wereld om zich heen, maar zij abstracteren dit niet tot een 'goddeloze', 'reingelozige' en 'abstracte' aanduiding van het bestaan.

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Regular

ON THE ONE HAND, ONTOLOGY IS THE STUDY OF BEING, AND THE CENTRAL TOPIC OF THE FIELD IS COINED, VARIOUSLY, IN TERMS OF BEING, EXISTENCE, "WHAT IS", AND REALITY. THE TASK IN ONTOLOGY IS TO DESCRIBE THE MOST GENERAL CATEGORIES OF REALITY AND HOW THEY ARE INTERRELATED. IF A PHILOSOPHER WANTED TO PROFFER A POSITIVE DEFINITION OF THE CONCEPT "REALITY", IT WOULD BE DONE UNDER THIS HEADING. AS EXPLAINED ABOVE, SOME PHILOSOPHERS DRAW A DISTINCTION BETWEEN REALITY AND EXISTENCE. IN FACT, MANY ANALYTIC PHILOSOPHERS TODAY TEND TO AVOID THE TERM "REAL" AND "REALITY" IN DISCUSSING ONTOLOGICAL ISSUES.

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Contextual alternates

23x23, <—, —>

23x23, <≡, ≡>

Capital spacing

HAAA BURGFON\$

HAAA BURGFON\$

Stylistic set 1 (alternate "A")

AAA L AAA B AAA

AAA L AAA B AAA

Stylistic set 2 (alternate "L")

CO L L F C T

CO L L F C T

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Langustefonts

is a type and graphic design studio based in Vienna (Austria) founded and run by Johannes Lang. The typefaces released are often rooted in experimental designs and are mainly but not only latin script typefaces. The main focus lies on the development of new and original typefaces that fit nowadays requirements like an extended character set or the implementation of OpenType features but there are also type-designs that are not legible at all. After all a typeface can be seen as a collection of (arbitrary) vectors that renders ‘liquid’ patterns if used to set text. A big source of inspiration is the way we use the alphabetic code with its specific but absolutely arbitrary shapes to make something audible visible and how we represent apparently unambiguous content with a writing system where form and content don’t have any connection anymore. Regardless of their experimental origin most of the typefaces still do their job and can be used for all purposes ranging from logotypes to running text.

Ordering

For ordering and pricing see:
langustefonts.com/noncept

Contact

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