

legible language, we wonder how synthetic constructions (like Hangul) compare to agglutinated ones (like Latin). More specifically, how do these methods influence OCR data? On a more contemporary note, it would be hard to deny how much screens and screen text technologies have influenced typography these days. All languages carry different meanings, different cultures with their characters. These grid displays are no favour to typographic heritage, but they have brought on so much interesting conundrums. The rendering engine ttf autohint voluntarily distorts vector shapes of glyphs to optimise screen rendering<sup>5</sup>. In this workshop, we propose to carefully replay some of the processes the OCR system uses to reread typography from the departure point of any new learner, the one we all have known at first and mostly definitively forgotten by now... By patiently observing the various parameters at play when a letter is to be differentiated from another, the thin and variable line of separation between signification and shape, between letter and typography begins to reveal itself. Could the different parts of the letters that compose barebones of other letters be recreated in a kind of wild reverse engineered Metafont<sup>6</sup> paradigm, where all of the shapes of the glyph are defined with geometrical equations?

We wonder how much we can learn from methods borrowed off OCR. By replaying its methods, but basing

ourselves on some parameters only, not aiming for full comprehension, but basic knowledge of how our different sets of characters work retracing its first steps only? Would the outcome of this be enough to go on to understanding typographic subtleties, enabling a bridge between specificities in shape and specificities in language? Finally, if we know organisation in Hangul and Latin are different, and that they do work along with similar ideas, could we try to avoid the main caveats of forcing comparisons between each? Instead can we focus on the systems that the OCR-by-human must use to read both for rethinking deeper specificities between the two composition methods, between these two typographies, between these languages?

#### Description from [typoanchi.org](http://typoanchi.org)

OCR(광학 문자 인식) 장치의 작동 원리를 연구하고, 문자로 정제되기 이전의 타이포그래피 형태를 관찰해보는 워크숍. 끈질긴 리버스 엔지니어링을 통해 타이포그래피를 더욱 깊이 이해하고, 그 형태와 의미의 관계를 되새겨본다.

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강사 소개

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5 - <http://www.freetype.org/ttfautohint/#samples>

6 - <http://en.wikipedia.org/wiki/Metafont>