

tipografia dimensional

Incipit epla scti ieronimi ad paulu  
p[ri]mum de oib[us] diuine h[er]esie libris

Capit[ul]u[m] primu[m]

**N**atec ambrosius  
tua michi munuscu  
la perferens. Deculit  
simi: et suauissimas  
litteras: que a prin  
cipio amicitiaz fide

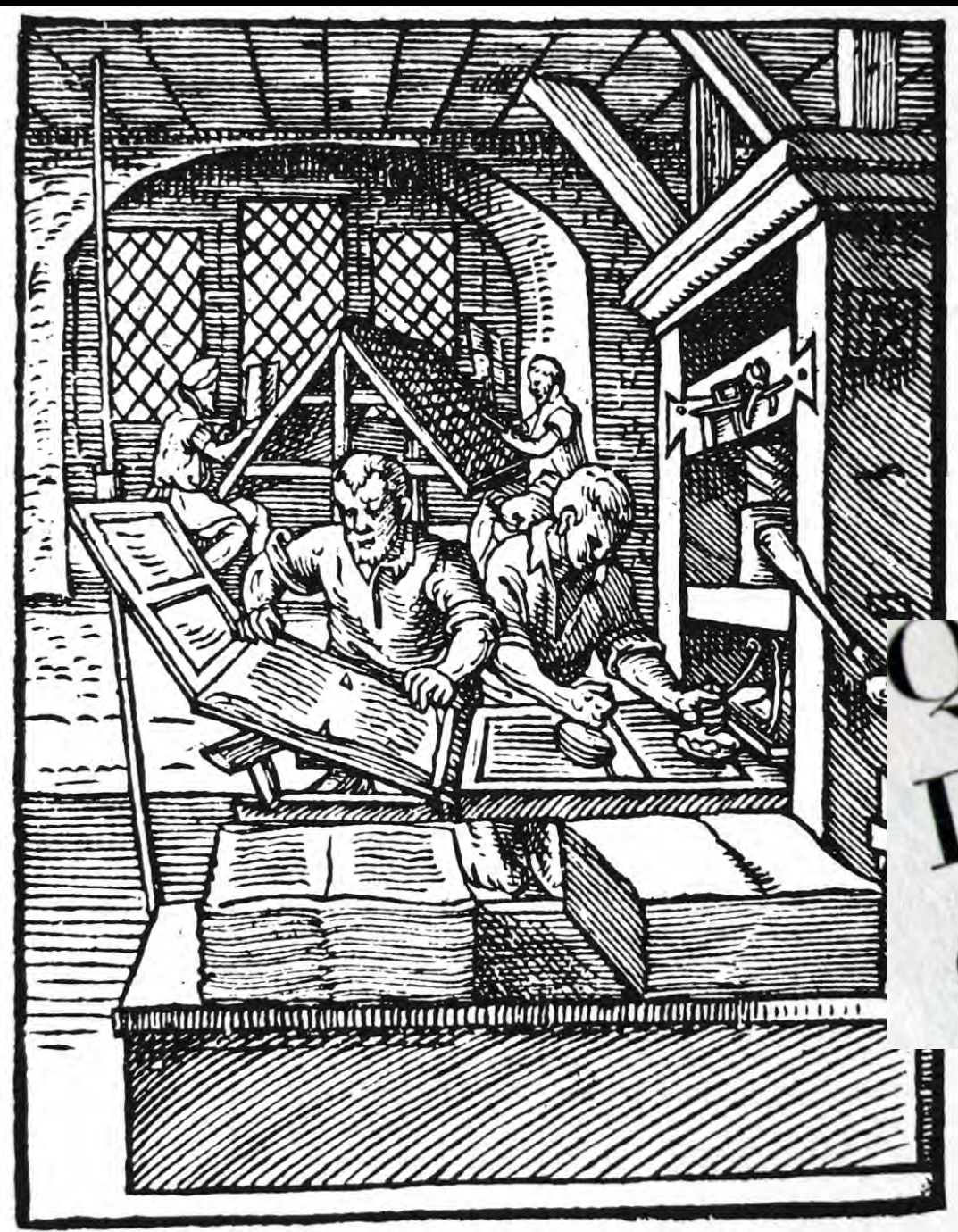
probate iam fidei et veteris amicitie  
p[ro]ferebant. Vera eni illa necessitudo e  
et xpi glutino copulata: qua no vili  
tas rei familiaris. non p[re]sentia tantu  
coram: no subdola et palpas adula  
sed dei timor. et diuinaru scripturar  
studia conciliant. Legim[us] in veterib[us]  
h[is]torijs. quosda lustrasse. puincias  
nouos ad ipse p[ro]fos. maria trāsisse:  
ut eos quos re libris nouerat: coram  
q[ui] viderent. Sic pitagoras memphi  
ticos uates. sic plato egiptum. et archi  
tam tarentinu[m]. eamq[ue] ora yralie. que  
quondā magna grecia dicebat[ur]: labo  
riofissime peraguit: et ut qui athenis  
m[ag]e erat. et potens. cuiusq[ue] doctrinas  
achademie gignasia p[ro]nabāt. heret  
peregrinus atq[ue] discipulus: malens a  
liena. uerecunde discere: q[ui] sua impu  
denter ingerere. Detiq[ue] cum litteras  
quali toto orbe fugientes persequitur.  
captus a piratis et uentidarus. tyran  
no crudelissimo paruit. dudus capti  
uus uind[ict]e et feruus: tamen quia phi  
losophus: maior emente se fuit. ad ty  
tunliu[m]. ladeo eloquentie fonte ma  
nantem. de ulumis hispanie galliaru  
q[ue] finibus quosdam uenisse nobiles  
legimus: et quos ad cōtemplationem  
sui roma non traxerat: unius homi  
nis fama perduxit. Habet illa etas  
in audicium omnibus seculis. celebra  
dumq[ue] miraculum: ut urbem taram

ingressi: aliud cetera urbem queerecunt.  
Apolloni: siue ille mag[us] ut vulgus  
loquitur. siue p[ro]fus ut pitagorici tea  
dunt. iteaut plas. p[re]cāsiuit raitalsu  
albanos. scythas. massagetas. opu  
lentissima indie regna p[er]uenerunt: et  
ad egeceum lacillimo phylou amue  
trāsuisso puenit ad brāgmanas: ut  
hyarcām in throno secentē aureo. et de  
raitali fonte potantem. inter paucos  
discipulos. de natura. de morib[us] ac de  
curfu diceu et fideu[m] audiret doctentem.  
Inde p[er] elanitas. babilonios. chalde  
os. medos. assirios. parchos. h[er]os  
phetices. arabes. palestinos. reuer  
sus ad alexandriā. p[er]cegit ad ethio  
p[er]iam: ut gignosiphistas et famosissi  
mam solis mentam uideret i tabulo.  
Inuenit ille. uix ubiq[ue] quod disceret: et  
sem[per] proficiens. semper se melior fie  
ret. Hecipit super hoc plenissime odo  
uoluminibus. phylotatus. m. p. 11.

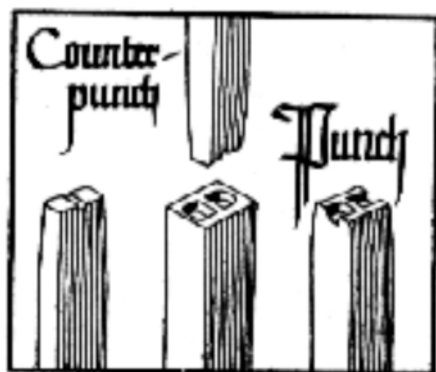
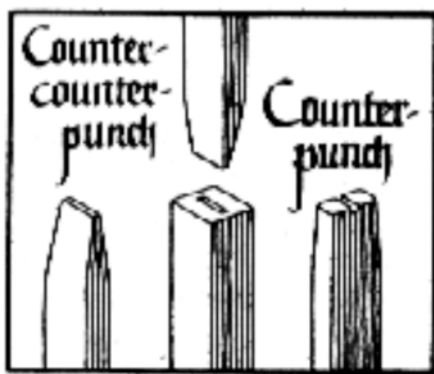
**Q**uid loquar de seculi hominib[us]:  
cum apostolus paulus. uas e  
lectionis. et magister gentium. qui de  
conscientia tanti in se hospitis loque  
batur. dicens. An egeci meatum que  
ritus eius. qui in me loquitur cristus.  
post damascum arabiāq[ue] lustratam  
ascendit iherosolimā ut uideret petru[m]  
et maleit apud eum diebus quindecim.  
Hoc enim misterio ebdonadis et o  
p[er]o adis: futur[us] gentium predicator  
instruendus erat. Rursu[m]q[ue] post an  
nos quatuordecim assumpto barna  
ba et tyro. rep[er]uit cum apostolis eu  
angelium: ne forte i uacuum curretet  
aut cucurtillet. Habet nescio quid la  
tentis energie uine uocis adus: et in  
aures discipuli de auctoris ore trans  
fusa: forte sonat. Vnde et elchines. cu  
rodi reularet. et legeret illa deuotissimis

Pro epla scti ieronimi ad paulu p[ri]mum de oib[us] diuine h[er]esie libris. Incipit epla scti ieronimi ad paulu p[ri]mum de oib[us] diuine h[er]esie libris. Incipit epla scti ieronimi ad paulu p[ri]mum de oib[us] diuine h[er]esie libris.





Qu'il e  
D'en bien prend  
Saisissons cet e  
détails















INGLES

WALLER

18











THE



ORRAP









IN MEMORIAM  
M. J. ...  
...  
...  
...  
...









Escrita maia, México





*Dimensional*  
*Typography*

J. ABBOTT MILLER

A KIOSK REPORT

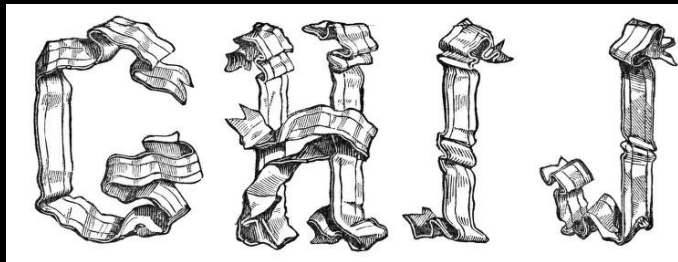


# algumas estratégias

- extrusão



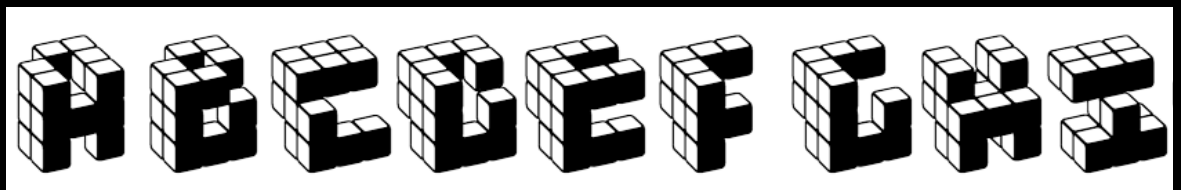
- dobra



- inflação



- acúmulo

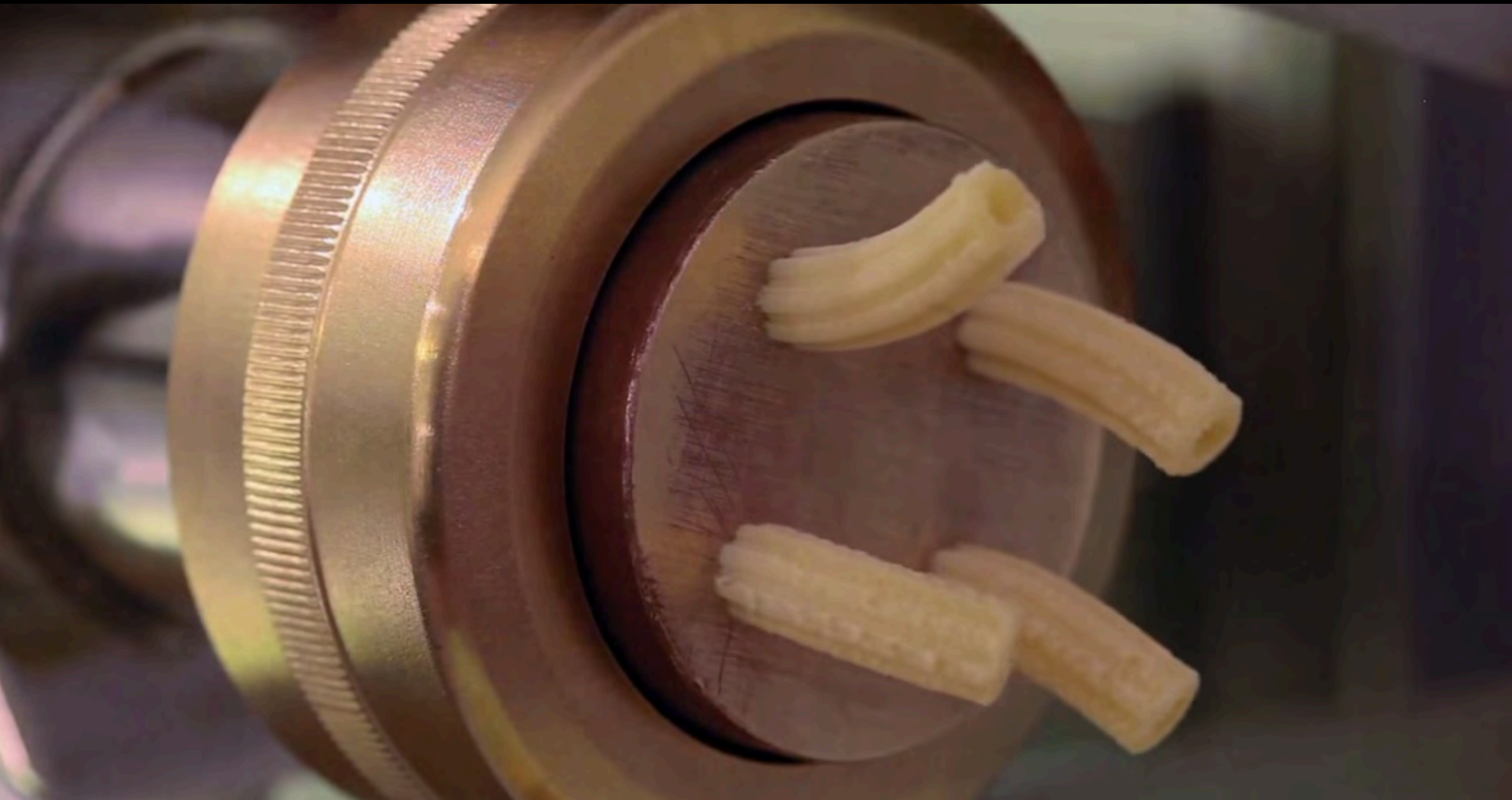


- rotação





extrusão





# extrusão





extrusão

EDIFICIO  
SAN  
FRANCISCO

Cidade do México, 2009



extrusão



DESCUVENTO

Cidade do México, 2009



# extrusão





# extrusão



Dublin, Irlanda, 2010



extrusão



Bangkok, Tailandia, 2012



extrusão

OLIMPIADA MUNICIPAL

OLIMPIADA DE CA

Estádio do Pacaembu, São Paulo



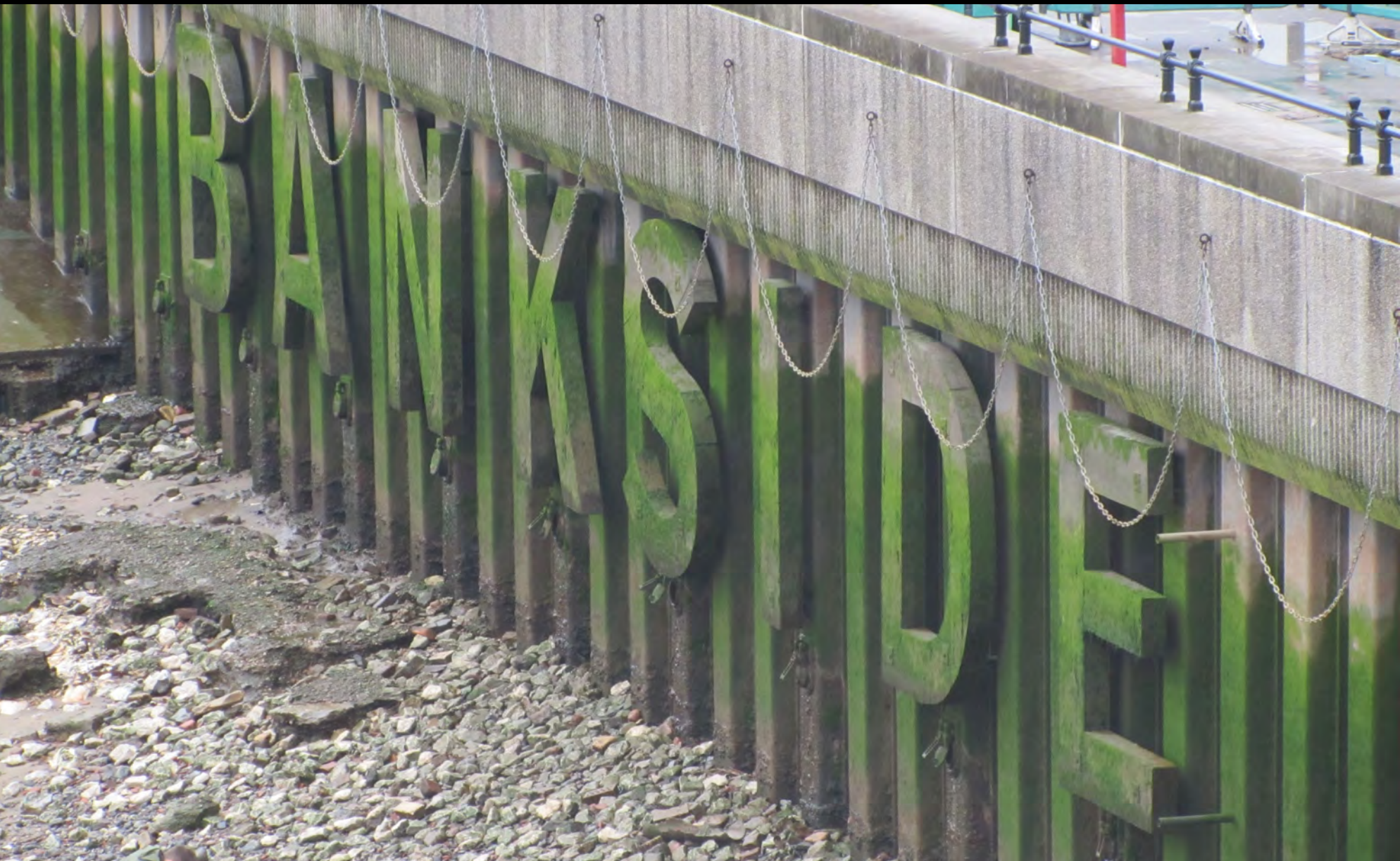
# extrusão



Huanchaco, Peru, 2012



# extrusão



Londres, 2012



# extrusão



G BONTINGK  
ARCHITECTE

Gante, Bélgica, 2010



# extrusão



Cidade do México, 2011



# extrusão



Hong Kong, 2013



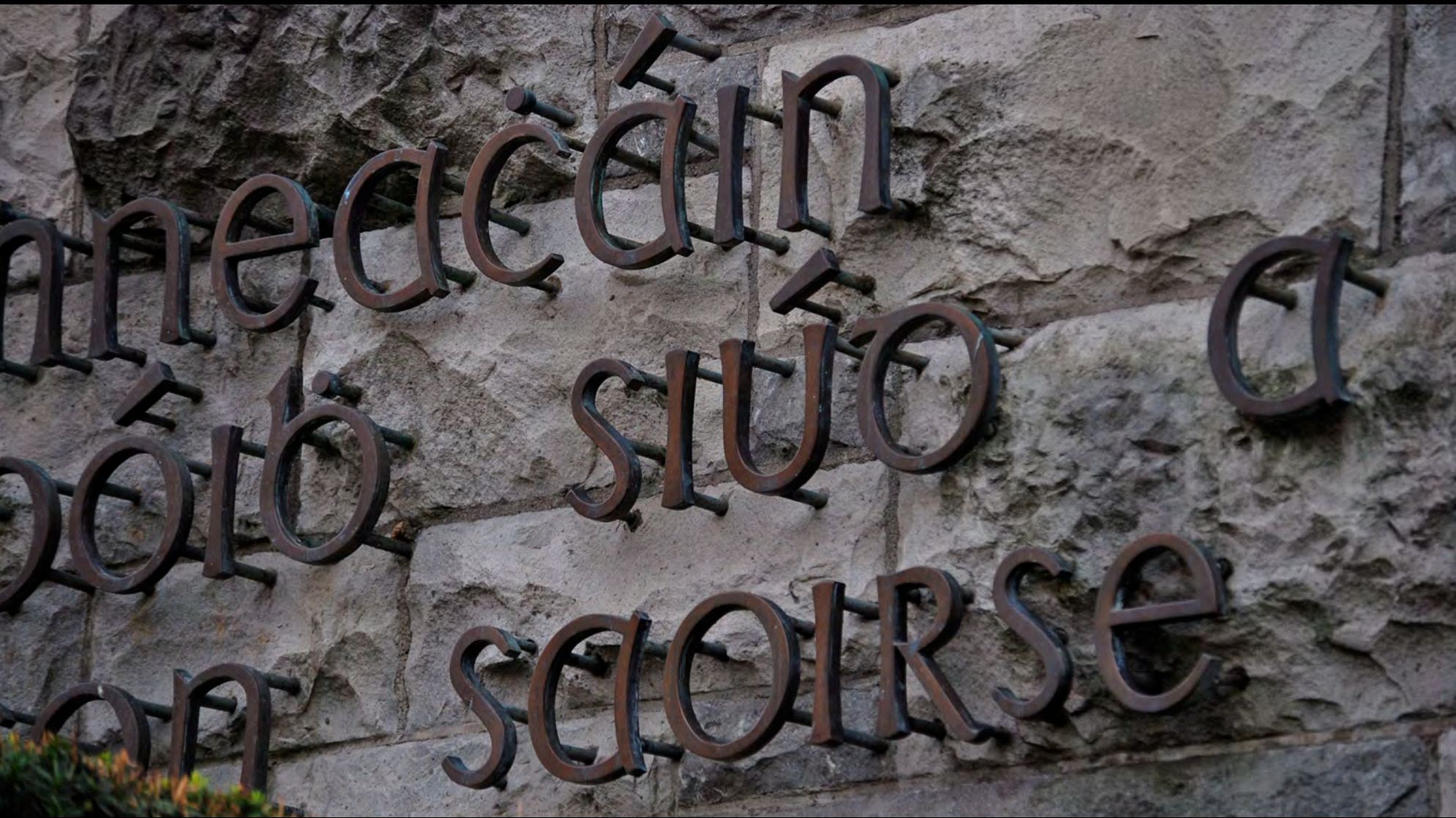
# extrusão



Hong Kong, 2013



# extrusão



Dublin, Irlanda, 2010



# extrusão



Dublin, Irlanda, 2010



dobra






dobra



São Luis, Maranhão, 2012



dobra



VIRASORO  
1957

Buenos Aires, 2007



dobra





dobra



Bangkok, Thailand, 2012



dobra



San Antonio, Texas, 2011



dobra



Cidade do México, 2009



dobra



Hong Kong, 2013



dobra



Dublin, Irlanda, 2010



dobra



Dublin, Irlanda, 2010



dobra



Ahmedabad, India, 2013



dobra



Dublin, Irlanda, 2010



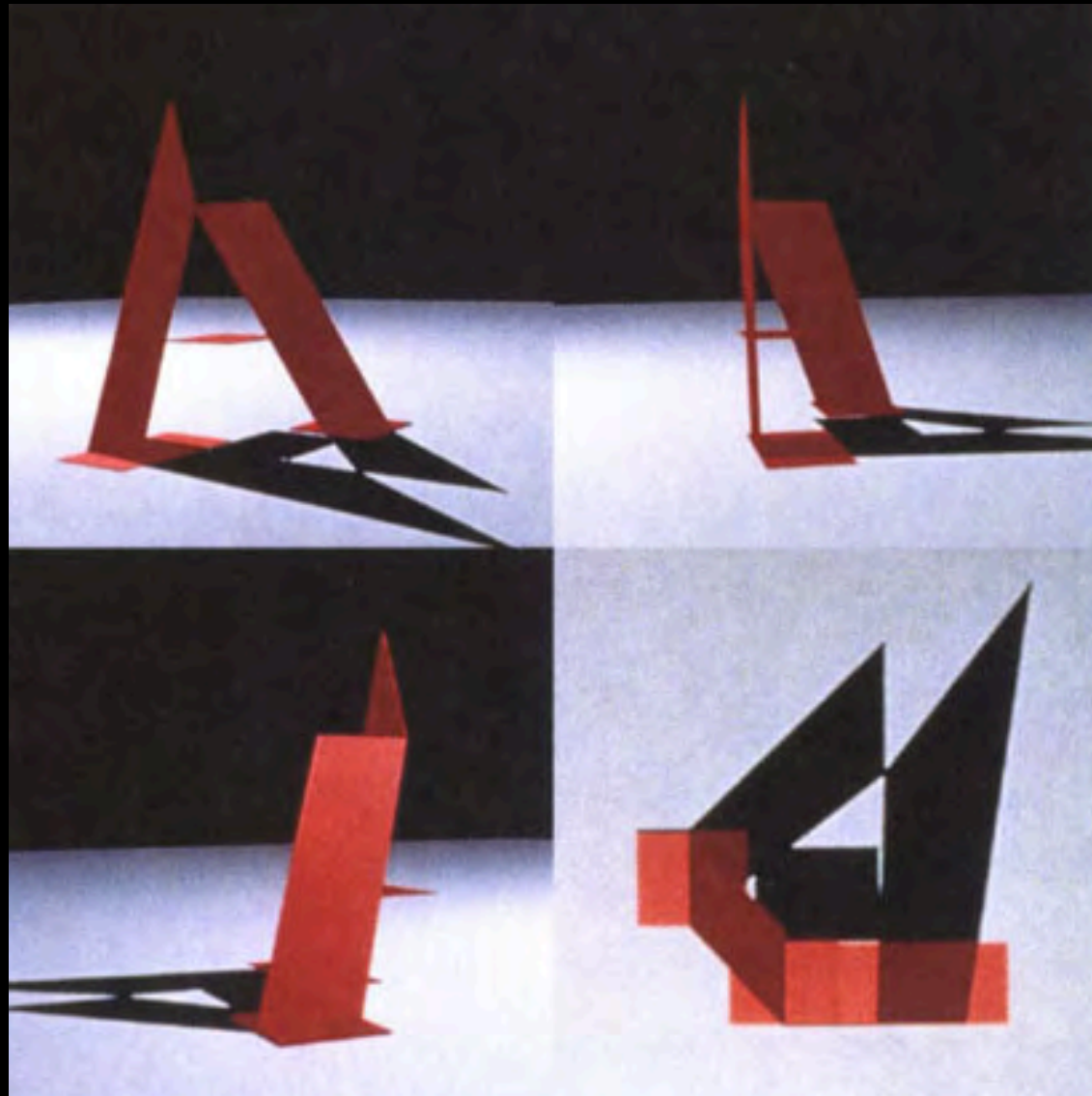
dobra



Barcelona, 2010



dobra



Kerry Fitzpatrick: *3-Didot*



inflação





# inflação



Dublin, Irlanda, 2010



inflação



Hong Kong, 2013



# inflação



Dublin, Irlanda, 2010



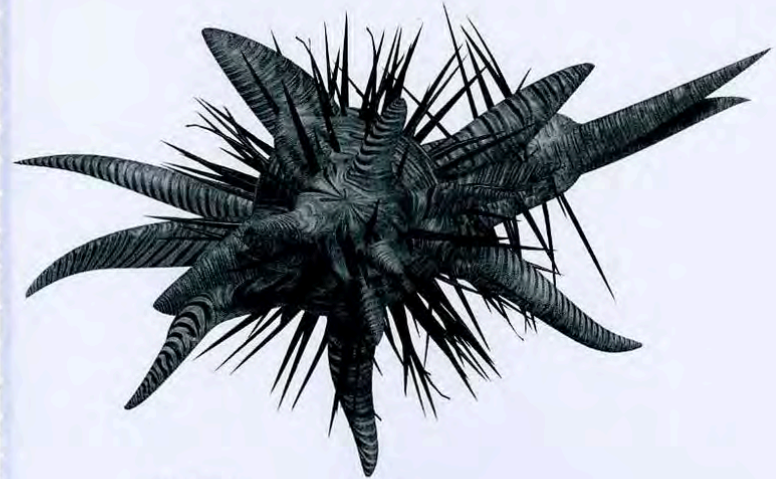
# inflação

ABCD  
EFGHIJKLM  
NOPQRSTU  
VWXYZ  
abcdefghijklmnop  
ghijklmnopqr  
stuvwxyz  
1234567890

## JESUS LOVES YOU

Designed by Lucas de Groot in 1995, the font *Jesus Loves You*, and its companions, *Jesus Loves Your Sister* and *Jesus Loves Your Brother* exhibit an agitated crown-of-thorns-like complexity.

50



## RHIZOME

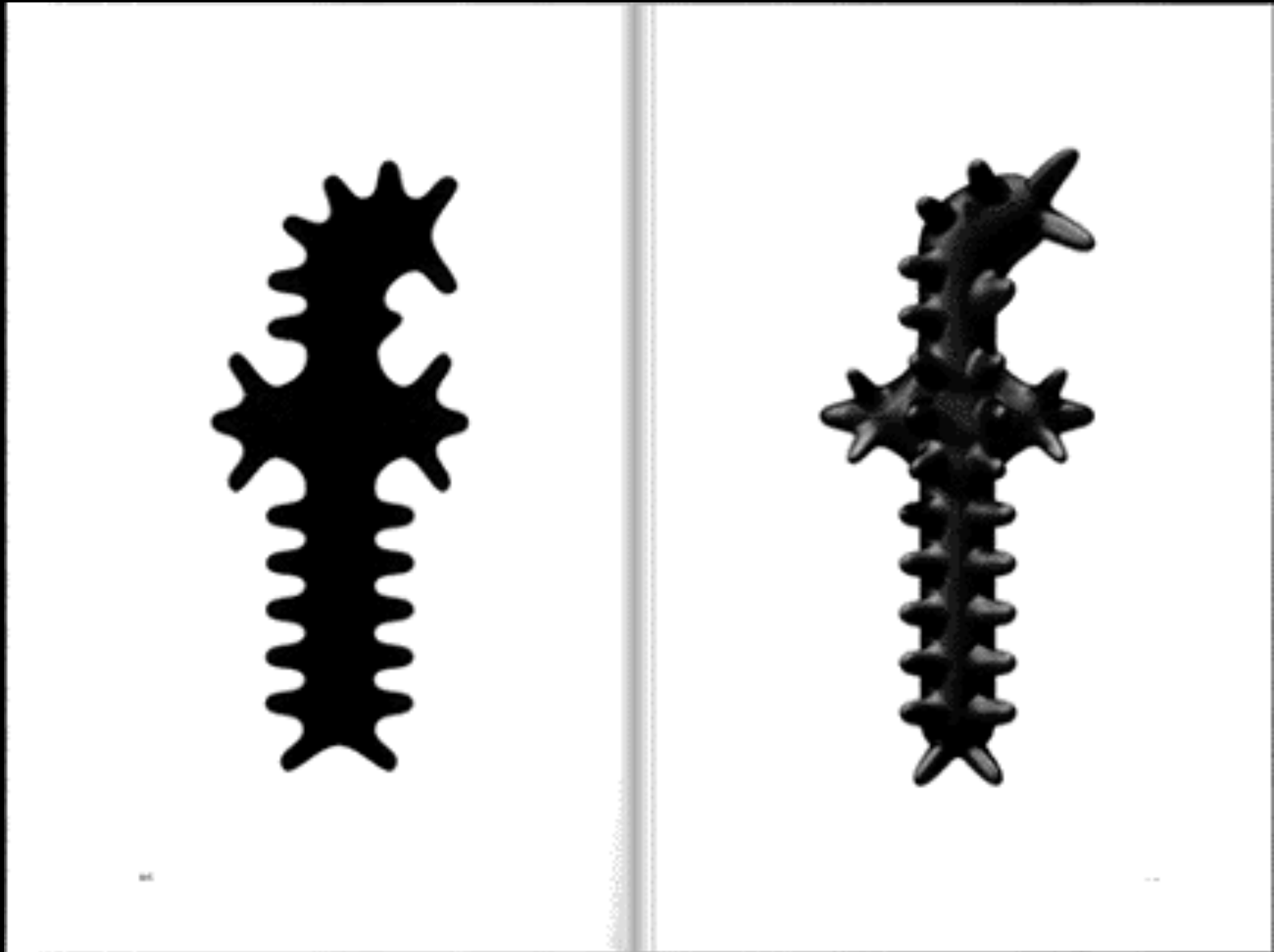
A secularized adaptation, *Rhizome* exchanges nature for religion and interprets the prickly silhouettes of *Jesus Loves You* as a botanical motif. Above, the lowercase letter *j* is seen from overhead.

In name and spirit, *Rhizome* recalls the writings of French philosophers Gilles Deleuze and Félix Guattari, who distinguish two logics of the root or radical. The root proper is a singular, linear origin which bifurcates into the ordered, mirroring complexities of both the system of roots below ground and the plant above. The rhizome, on the other hand, is a curly, bulbous network with no single point of origin: "The rhizome itself assumes very diverse forms, from ramified surface extension in all directions to concretion into bulbs and tubers. ...The rhizome includes the best and the worst: potato and couchgrass, or the weed."<sup>16</sup> From *A Thousand Plateaus*, 1987.

51



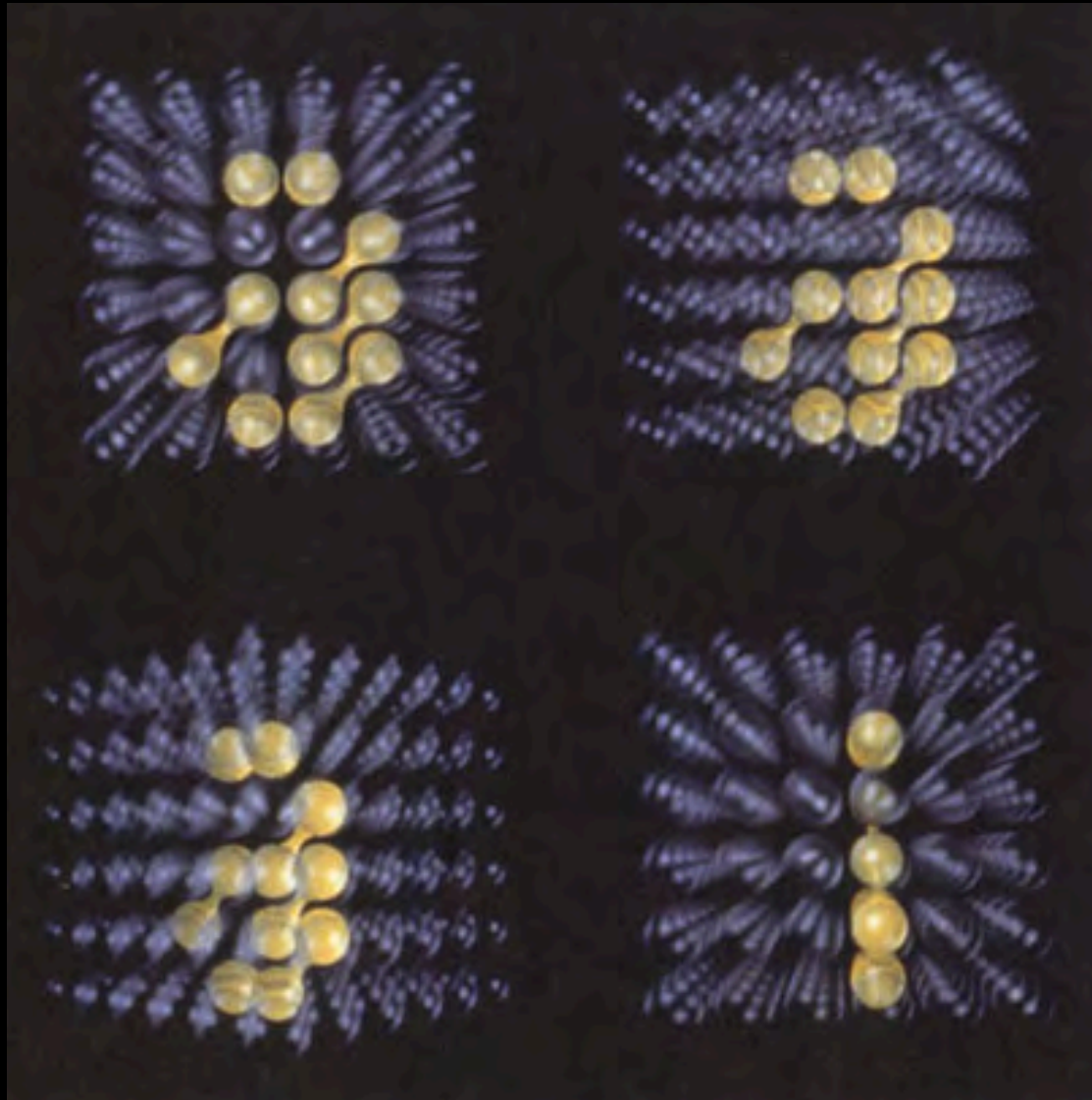
# inflação



Guy Williams: *Polymorphous*, 1995



# inflação





# inflação



San Antonio, Texas, 2011



acúmulo





acúmulo



Bangkok, Tailândia, 2012



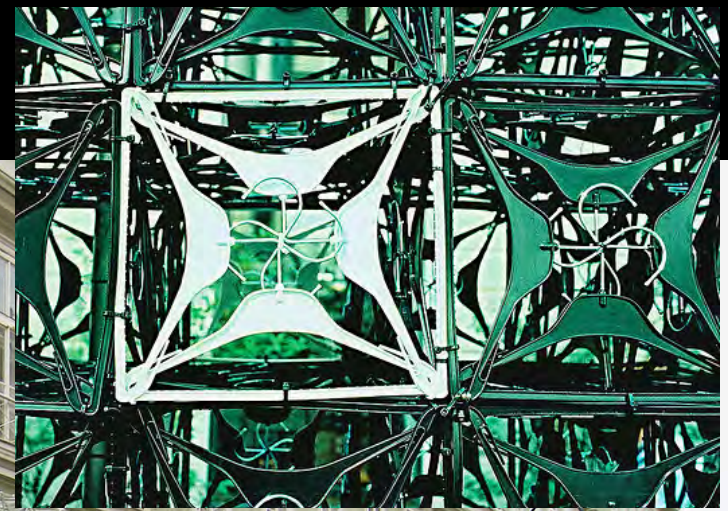
# acúmulo



Priscila Farias: *Chapulines on fire*



acúmulo



Stephan Sagmeister: *Worrying solves nothing*

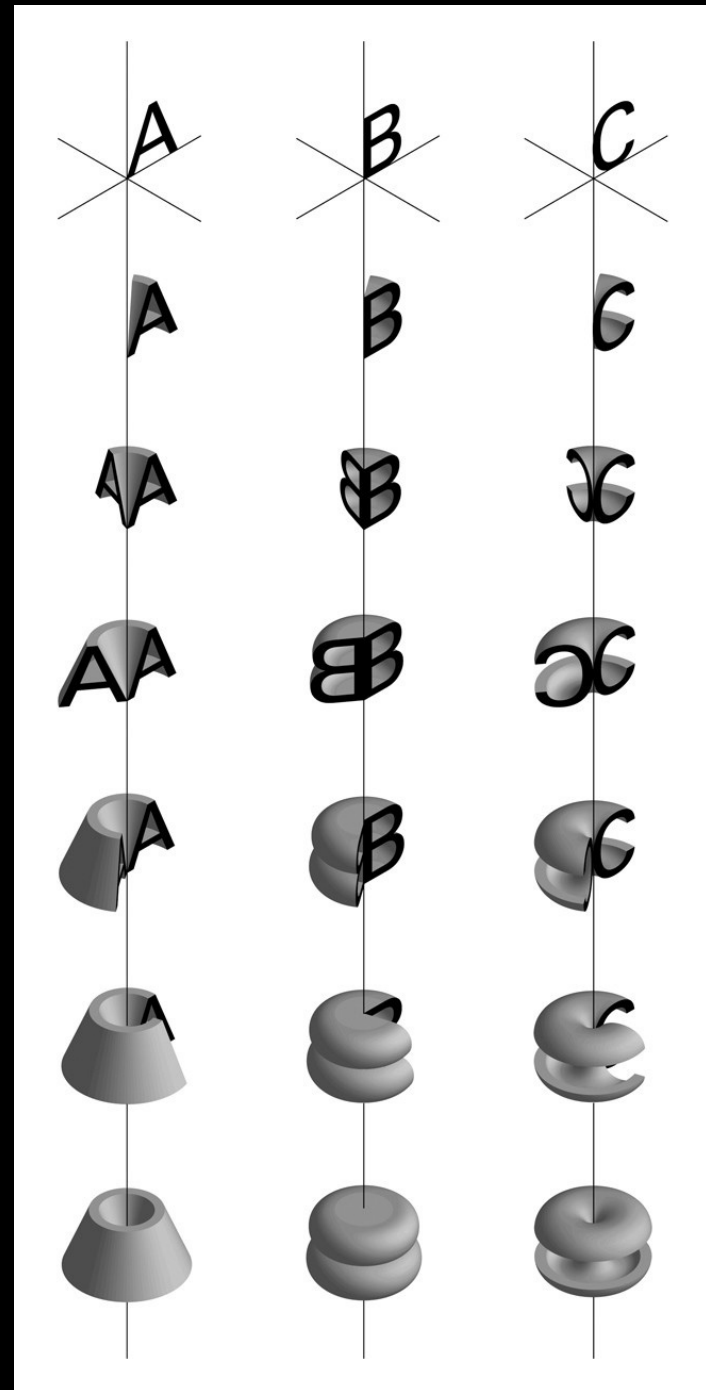


rotação



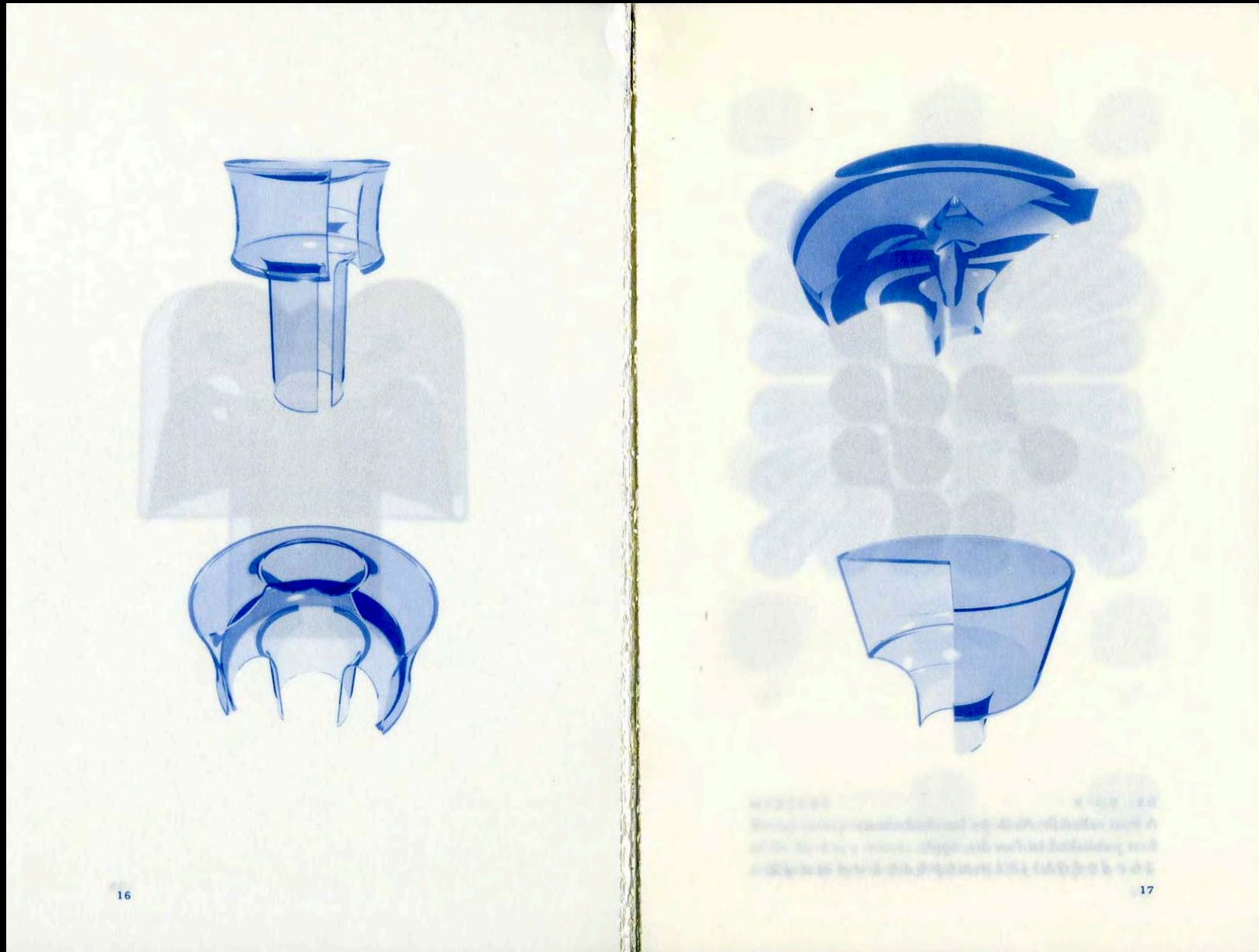


# rotação





# rotação



Guy Williams: *Crystal Goblins*, 1995



outros



outros



Antoni Gaudí, Barcelona, Finca Güell



# outros



Londres, 2014



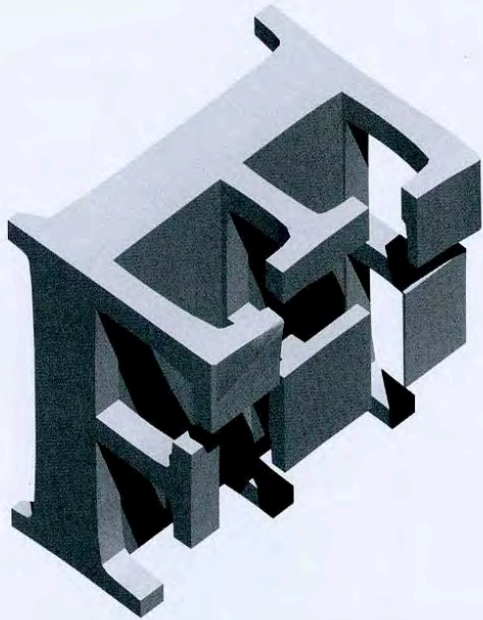
outros



Escola de Artes e Ofícios de Ovar, Portugal

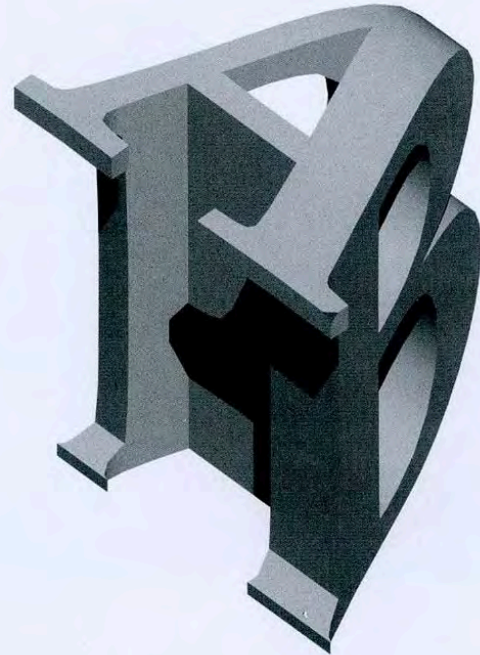


# outros



## LIGATURE

Designed by Bart Overly in 1995, these forms weld letters into a single form which has alternate readings from different perspectives.





# outros



Stephan Sagmeister: *Having guts always works out for me*



# outros



Stephan Sagmeister: *Having guts always works out for me*



# outros



Stephan Sagmeister: *Having guts always works out for me*



outros



Stephan Sagmeister: *Having guts always works out for me*



# outros



Stephan Sagmeister: *Having guts always works out for me*



# outros



Post-Spectacular studio, 2008



outros



Barcelona, 2011