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Aa

*Aa*

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Thin  
*Thin Italic*  
Light  
*Light Italic*

Regular  
*Italic*  
**Bold**  
***Bold Italic***

Plateau Five is a display typeface with an appearance mostly based on forms of the transitional period between Baroque and Neoclassicism and has an underlying rigid structure. Its serifs are prominent and the expressive tone that italics often have, in comparison to their roman counterpart, is muted. Plateau Five covers the basic Latin character set, comes with lining and old style figures and a wide range of accented characters.

Release	2020
Weights	Thin, Thin Italic, Light, Light Italic, Regular, Italic, Bold, Bold Italic
Format	Opentype
Version	2.031
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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

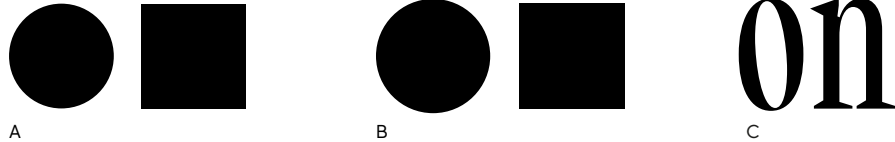


Figure 3. Example of optical weight

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, or defining grids for letters, might have been around since textura type to provide a less laborious production process of letter punches, 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 Grotesque 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>1</sup> in Plateau Five, figure 1, are shown next to letters of a classical text typeface 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.

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

KARL SIMS is a *digital 2.01*  
media artist & *visual effects*

140 pt / -15 tracking

Software

72 pt / -10 tracking

*Developer. (His) 5*

42 / 34 pt

INTERACTIVE works — have 43  
been exhibited worldwide at

22 / 27 pt

*Pompidou Center, Ars 12,000 Museum of Science,*  
*Electronica, ICC Museum, and at MIT. He founded*  
*DeCordova Museum, Boston GenArts, Inc. which created*

LESSON 1.6  
*coding*  
POETIC

Light / Light Italic

140 pt / -25 tracking

Basel 5

72 pt / -5 tracking

Mastodon 8 *being*

42 / 38 pt

*COMPUTATIONAL* Aesthetics,  
Postdigital. End of *Theory*. 231

22 / 24 pt

The painting of *Holland* and more closely than the painting of *Japan* resembles the painting of *France*. Yet so the painting of Italy 49 resemble each other much

“SOMEBODY  
must have  
slandered 20  
*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 5.000  
different subjects. Compar

42 / 34 pt

ISOLDE *Richard & Tristan*  
*Wagner* tonal instability 123

72 pt / -5 tracking

FAKE *new* coda 1

140 pt / -10 tracking

Hirooyuki

NATURE is 7 images  
*generated* by culture.

140 pt / -10 tracking

Tracy 3

72 pt / -5 tracking

METZ, *Nature*

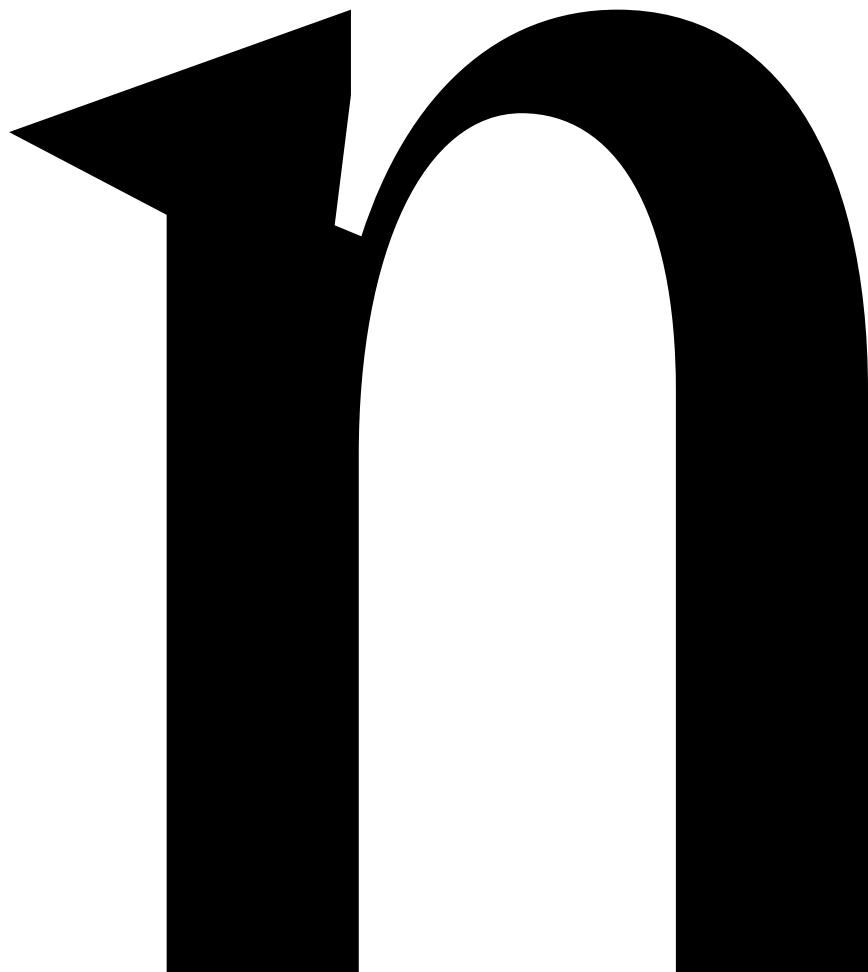
42 / 34 pt

AS AN Agreement, 2006  
*John Zerzan, Anarcho*

22 / 27 pt

PRIMITIVISM, Techno- Technology accepted.  
logy has to be destroyed. *From Genes to Temes to*  
Raymond Kurzweil, *Memes.*

Inktraps in the letter n,  
shown at 1,000 pt.



Features

Details

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

0123456789

Lining figures

0123456789

Old style figures





Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kinyarwanda, Latvian, Lithuanian, Low German, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Morisyen, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyanakole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Turkmen, Upper Sorbian, Vunjo, Welsh, Western Frisian, Wolof, Zulu

