



# CORRUPTION

## Korruption

A variable, deconstructed  
typeface design

TTF Variable font  
OTF Static fonts

DESIGNED BY MICHAEL PARSON  
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## Korruption family

A variable typeface designed by Michael Parson

I remember being at the announcement, in 2016, of the newest OpenType specifications introducing Variable fonts to the world. As the crowd around me erupted in applause, I felt quite out of place not really grasping what all the excitement was about. As far as I understood, this evolution allowed the end users to control certain parameters that a designer had laid out. It seem like a neat idea but I was also wondering how this would be implemented and more importantly, whether the end users actually understood the idea. In all fairness, I had just spend the previous week explaining to other designers how OpenType features work, and these were launched in 1996, so maybe that tinted my views.

Over the years, I have tried to keep an open mind to Variable fonts, trying to understand more about them, creating my new designs using this thought process, so I am slowly warming to the concept. Whereas I am not really convinced that a magazine or logo designer needs to adjust a bold weight by x amount, I am quite convinced on the loading advantages that come about by using them as web fonts.

But maybe a central point of my questioning is the current applications, Variable technology has principally allowed a new way to deliver options that already existed as static fonts. Width, weight, slant are all common aspects of traditional type design, why not try to do something else. I therefore started to explore some ideas I had about using variations to introduce different and new, design aspects.

TEL. +41 27 89 56 43

ISO 1  
ISO 2  
ISO 3  
ISO 4

OPENTYPE FEAT #2

VARIABLE FONT

1489 GLY

1651174145

One direction that I have found particularly appealing is the idea of transformations, visual distortions that affect typography, whether induced through the wear and tear that can be found on decaying street stickers, or the kind of kinks created in letters when there is a digital error loading content.

In my various typefaces, I have created some textured, or dirty weights to simulate the effect of an eroded letter, but I thought, that thanks to variable technology, I could actually design a single typeface where the variation would move between the two styles of letter. This research has led to the creation of my latest typeface, a single weight design called Korruption. A typeface that aims to mimic a distorted, corrupted digital typeface.

As I approached this project, I had to cover two main questions that would govern the overall attributes of the design. Firstly, what typographic style would the font have and how could I integrate the corrupted effect. For the style, I wanted to design a slightly retro, modern typeface that would match my first experiences of distorted fonts on old television screens. Due to the technical limitations of the time, the typefaces were stripped down, sans serif fonts with a heavy mechanical influence. This overall direction seemed like a good design base, contemporary without being too connected to a particular style or time period.

The corruption effect was a bigger question. One defining aspect of variable fonts is that all steps in the variation need to contain the same amount of vector points. So I could not design a clean typeface and then simply add or cut out elements to create the secondary style. So I decided to use a logic I had discovered while doing some animation work, simply working backwards. I therefore designed the initial letter forms as cut, decomposed elements that could then be broken apart or displaced to create a warped effect.

01STAT

REGULAR

*02STAT*

ITALIC

03STAT

GLITCHED

04STAT

GLITCHED ITALIC

# hai

GLITCHED

# hai

GLITCHED

I therefore worked on designing these two main styles, the regular form is a grotesque influenced sans serif with a tall x height. Featuring straight terminals, it conveys a mechanical, solid, constructed style. The distorted style is the same letter shape base but with the various components thrown around the space, conveying the distorted, corrupted effect I was searching.

But after the first test and applications, I quickly hit upon a predictable problem, repetition. I had opted to have a variable distortion on each letter, so that each shape appeared to be distorted by its own space. But when two identical letters appeared in a sequence, the distortion effect lost it's uniqueness to become a repeating pattern, this seemed a pity. In some of my older designs, I had pursued the idea of trying, in vain, to introduce a certain variability into the letter shapes in a sequence. By using some traditional Opentype coding, you can define substitutions into a sequence of letters, obviously meaning that the more alternative letters you produce, the greater the effect. I therefore decided to play with this idea in this typeface by creating four different letters, each with slight variations in their distortion. Although still repetitive after a certain amount of letters, it could at least offer a neat solution for my main application target, titles, logos or short headlines.



DEFAULT  
LETTERS



ALTERNATE 1



ALTERNATE 2



ALTERNATE 3



ALTERNATE 4



ALTERNATE 5

RANDOM

RANDOM

RANDOM

RANDOM

RANDOM

RANDOM

RANDOM

RANDOM

LOORM

LOORM

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conference



The words “community” and “communication” are from the same root. Whenever you build a network, you put a community in it. And when you take away that network, you take away the community. If you crash it, raise its price beyond affordability, or if you hurt that community, they will defend themselves. People fight harder to defend their own communities than they do to defend their own selves. It is very true of the “electronic community” that has formed around computer networks—or rather, around computer networks.

**KRUNCH**

DIGESTIVE  
TYPOGRAPHIC  
COOKIES

50g

A B C D E F G H I J K L M N O P Q  
R S T U V W X Y Z a b c d e f g h  
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0/1 1/2 2/3 3/4 4/5 5/6 6/7 7/8 8/9 9/9

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INFECTION

malware destructio

4 RANDOM

virus or wor

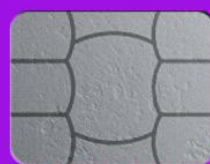
DATA LACKIN

low debit fractio

324.87 MBP

horizontal vs vertic

CYBER DIVISION



GET YOUR  
MONEY FOR FREE

1234 4567 7890 1234

ANDREW MOCKUPISH

VALID  
THRU 02/2

DIGITAL TOOLS FROM TYPOGAMA TYPE FOUNDRY

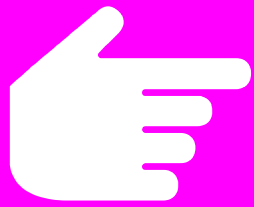
Experience showed them that those weaknesses, once discovered, would be pitilessly exploited by tens of thousands of people, not only by professional grifters and by underground hackers and phone phreaks, but by many otherwise more-or-less honest everyday folks, who regarded stealing service from the faceless, soulless "Phone Company" as a kind of harmless indoor sport. When it came to protecting their interests, telcos had long since given up on general

KORUPTION REGULAR - 16/19.2 PT

The more efficient, high-tech, computerized, and impersonal the telcos became, it seemed, the more they were met by sullen public resentment and amoral greed. Telco officials wanted to punish the phone-phreak underground, in as public and exemplary a manner as

KORUPTION REGULAR - 22/26.4 PT

Yet operational secrecy was even so. If word got out that a **nation** **crackdown** was coming, the hackers might simply vanish; destroy the evidence, hide their computers to earth, and wait for the camp to blow over. *Even the young hackers were crafty & suspicious*, and as for the professional grifters, they tried to split for the nearest state-line at the first sign of trouble. For the crackdown to work well, they would all have



AND THERE WAS ANOTHER STRONG MOTIVATION FOR SECRECY. IN THE WORST-CASE SCENARIO, A BLOWN CAMPAIGN MIGHT LEAVE THE TELCOS VULNERABLE TO A DEVASTATING HACKER COUNTER-ATTACK. THERE WERE INDEED HACKERS LOOSE IN AMERICA WHO HAD CAUSED THE JANUARY 15 CRASH—IF THERE WERE ~~TRULY GIFTED HACKERS~~, LOOSE IN THE NATION'S LONG-DISTANCE SWITCHING SYSTEM. ENRAGED OR FRIGHTENED BY THE CRACKDOWN, THEY MIGHT REACT UNPREDICTABLY TO AN ATTEMPT TO COLLAR THEM. EVEN IF CAUGHT, THEY MIGHT



A new variable  
font that allows  
you to define your  
own levels of  
*distortions*



REGULAR *ITALIC* GLITCHED

OPENLY

DEFEND

THURS

**Korruption** includes an extended latin character set, covering most European based languages.

This font also has a range of Opentype features, firstly with the numerals. The default set of numbers are aligned to the capital letters, these are used in most settings. A secondary set, called Hanging numbers, are adapted for use with lowercase letters and sit lower with ascending and descending strokes. The final numerals, the smaller, scientific numbers, can be applied either as superscript of subscript positions. These shapes are equally employed for the last opentype feature, the Fraction feature that allows the easy composition of any type of value.

The typeface also includes a basic set of ligatures, these covers the standard f letter combinations, though not essential in this setting, they can offer an extra design choice while setting text. A similar detail can be found on the ampersand that is delivered in two forms, either the historical et form or the more contemporary form.

**Korruption** is therefore available in either a variable format, that allows the user full control of the various design aspects, but equally as more traditional static fonts with an imposed glitch effect and italic slant. Designed as an experimental font, it actually remains a versatile solution. The regular weight is clear and crisp, remaining legible for titles bit equally for longer passages of text. This can then be contrasted by the more emotional and fun glitch style that can be used as a single weight or overlaid as layers to create further effects.

No296

DEFAULT LINING NUMBERS

No296

HANGING NUMBERS

No296

TABULAR LINING NUMBERS

N<sup>2</sup>O<sub>3</sub>

SCIENTIFIC NUMBERS

The new hamburgetfont style

100

The new hamburgetfont style

250

The new hamburgetfont style

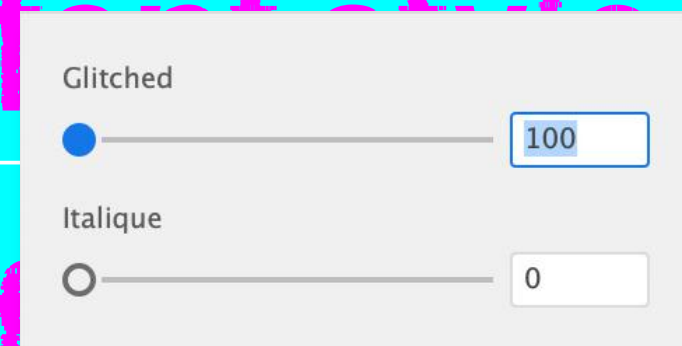
500

The new hambourgetfont style

750

The new hambourgetfont style

1000



finality

LIGATURES

official

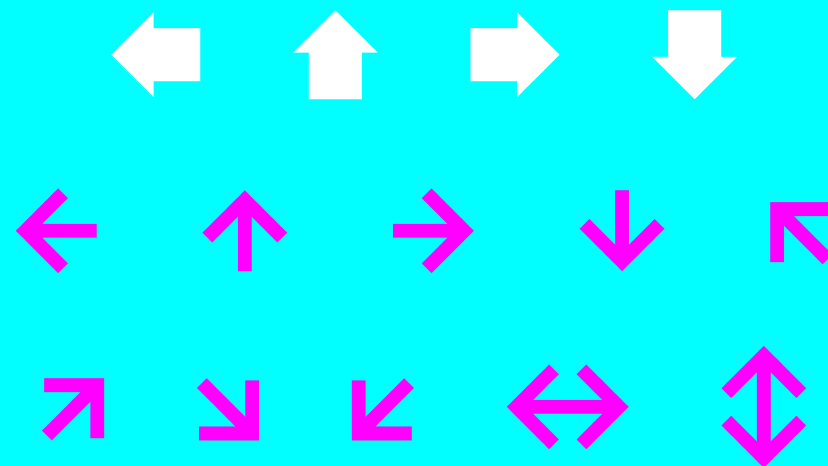
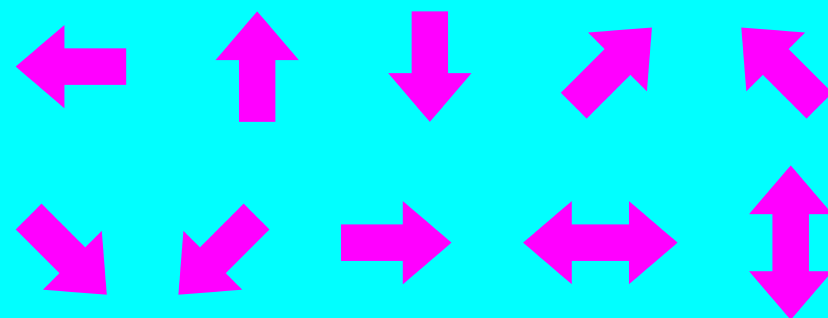
DISCRETIONARY LIGATURES

Mr & Mrs

ALTERNATES

12/34

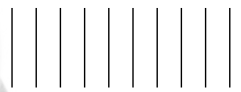
FRACTIONS



SYMBOLS & ARROWS



TECHNOLOGIES IN THEIR



Google

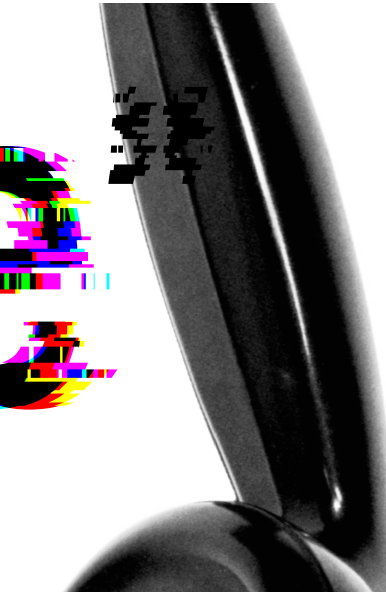
STAGE *RARELY* WORK VERY WELL

Prototypes

THEY'RE EXPERIMENTAL

Q

THEREFORE HALF-BAKED  
AND RATHER FRAZZLED.



BETA VERSION 3.0

> PRACTICAL 102(9) <

OPEN EXPERIMENTS

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DESTRUCTIVE TENDANCY

78§67=AXIS VALUES {2103}n°

GET YOUR MONEY  
*FOR* NOTHING  
& YOUR FONTS  
*FOR* FREE



## 45

UPDATED: 11:55AM ET

A blue identification tag with a metal clip at the top, containing personal and contact information for Andrew Johnson. The tag is tilted and set against a background of horizontal bars in various shades of blue and green. On the left, a vertical list of numbers and percentages is visible. On the right, a long alphanumeric string is partially shown.

ETS

45

ID #261728302

NAME ANDREW

LAST SAGE JOHNSON

TEL (0)1298917283

BAT BUILDING 16

CODE ASNAM-10290-ER210

SECT XY010

PIN CAR/1920

VALID 01/09/2050

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05 +0.36  
00 +0.30

digital typography

REINVENTED

*interactive decay*

MULTIPLE FORMS

transmission

DISTORTION

random glyphs

2 AXISES

available instantly



Korruption typeface  
by Michael Parson  
4 styles  
Display

[www.typogama.com](http://www.typogama.com)

Specimen Layout: Michael Parson  
Text & visuals: Michael Parson  
Font used: Korruption  
Longer text & notes set in  
Korruption Regular

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Typogama / Parson Research

Available in a Desktop, Web, Epub or  
Application licence.  
Opentype (OTF) and Variable (TTF)  
typeface.