

Gemeli Mono

How often is monospaced type more than simply utilitarian, but also aesthetically pleasing? Gemeli Mono's three weights and italics all share the same width, yet depart as little as possible in design from their proportional cousins. Such considerations offer an uncommon flexibility and appeal among monospaced typefaces. But even more apparent and useful is this design's informal tone – where Courier are rigid and sterile, Gemeli Mono is amiable and human.

6 styles:
3 weights
Roman & Italic

Gemeli Mono Light
Gemeli Mono Regular
Gemeli Mono Bold

Gemeli Mono Light Italic
Gemeli Mono Italic
Gemeli Mono Bold Italic

Opportunity

Light

Disciplines

Light Italic

Certificate

Regular

Experiences

Italic

Integration

Bold

Performance

Bold Italic

Monograph

Representing

Network culture

Catalogue Raisonné

Clear Operating System

Production/Reception Dialectic

Write Cross-platform Applications

THE SERVER ADMINISTRATOR Great Telecommunications

NEW METHOD OF CONNECTING Impossible Appropriation

ADAPTATION FORÇÉE DU SON Lower Standard Of Living

COLLECTION D'ARTEFACTS MODERNES 10 More Than You Wanted To Have

DOWNLOADING OLDER DISTRIBUTIONS Pre-populated List Of 12 Values

INSTANTANEOUS DECRIMINALIZATION Problem That Deals With History

DOCUMENTS

PROGRAMMES

THÉORIQUEMENT

RUNNING PROCESS

REGULAR EXPRESSION

EVENTS OFTEN TRIGGERED

PRACTICES OF DOCUMENTATION

TWO LUCKY MATHEMATICIANS Exhaustive Documentation

WORLD WIDE WEB DEFENDERS Newer Complete Catalogue

GÉNIE INFORMATIQUE CONÇU Interactivité Spectacles

ATTRIBUTE FOR THE FIRST ELEMENT Responsive Lightbox & Modal Box

DÉVELOPPEMENT ASSISTÉ ET FLUIDE Installation With Visual Sounds

JOURNEY THROUGH PIVOTAL MOMENTS Manipulation Of Animation Clips

Gemeli Mono Light

Aesthetic response or functional theories of art is the most intuitive theories of art. The term 'aesthetic' refers to a type of phenomenal experience and aesthetic definitions identify artworks with artifacts intended to produce aesthetic experiences. Nature can be beautiful and it can produce aesthetic experiences, but nature does not possess the function of producing those experiences. For such a function, an intention is necessary, and thus agency – the artist.

Monroe Beardsley is commonly associated with aesthetic definitions of art. In Beardsley's words, something is art just in case it is "either an arrangement of conditions intended to be capable of affording an experience with marked aesthetic character or (incidentally) an arrangement belonging to a class or type of arrangements that is typically intended to have this capacity". Painters arrange "conditions" in the paint/canvas medium, and dancers arrange the "conditions" of their bodily medium, for example.

According to Beardsley's first disjunct, art has an intended aesthetic function, but not all artworks succeed in producing aesthetic experiences whatsoever. The second disjunct allows for artworks that were intended to have this capacity, but failed at it (bad art). Marcel Duchamp's Fountain is the paradigmatic counterexample to aesthetic definitions of art. Apparently, Duchamp bought an ordinary urinal from a plumbing supply and smuggled it into an art gallery. Since Marcel Duchamp often stated that Fountain had no aesthetic value, any aesthetic experiences the audience may be having are not to be attributed to Duchamp's intention. Such works are said to be counterexamples because they are artworks that don't possess an intended aesthetic function. Beardsley replies that either such works are not art or they are "comments on art".

Evolution

Circumstance

Forward Buttons

Published Thoughts

Help Manage Your Pages

obsessions contemporaines

Guide Of Transformation Processes

CALL GENERIC CONTROLLERS Misunderstood Colleagues

AU-DELÀ DE MON ESPÉRANCE Son Médicament Générique

TIME-CONSUMING TECHNIQUE Horrifying Chamber Music

THE CODE INTO MULTIPLE SEGMENTS En 1963, Au Cœur Des États-Unis

THE CATACLYSMIC INCONGRUOUSNESS Valuable Search Engine Traffics

NOTWITHSTANDING DISORGANIZATION Event Occurs Outside An Element

ARCHIVIST

ALGORITHMS

ICONOGRAPHIES

TEMPORARY FILES

DATABASE DESIGNING

PENSÉES NOUVELLES 1980

VRAI NORMALITÉ DÉRANGÉANTE

OBJECT-ORIENTED ANALYSIS Emphasize Every Movement

FORGIVABLE CONVERSATIONS Travail Sur Un Aléatoire

POUR PARAÎTRE SÛR DE SOI Revision Control Systems

VARIOUS SERENDIPITOUS DISCOVERY True Expressive Artistic Medium

EXPÉRIMENTATIONS SUR L'HUMANITÉ Ongoing Multimedia Installation

VIRTUAL STRATEGIES CONSTRUCTION Votre Construction Systématique

Gemeli Mono Light Italic

Ancient cultures had no conception of computing beyond simple arithmetic. The only mechanical device that existed for numerical computation was the abacus, invented in Sumeria circa 2500 BC. Later, the Antikythera mechanism is the first known mechanical calculator utilizing gears of various sizes and configuration to perform calculations, which tracked the metonic cycle still used in lunar-to-solar calendars, and which is consistent for calculating the dates of the Olympiads.

The Kurdish medieval scientist Al-Jazari (1136–1206) built programmable Automata in 1206 AD. One system employed in these devices was the use of pegs and cams placed into a wooden drum at specific locations, which would sequentially trigger levers that in turn operated percussion instruments. The output of this device was a small drummer playing various rhythms and drum patterns. The Jacquard Loom, which Joseph Marie Jacquard (1752–1834) developed in 1801, uses a series of pasteboard cards with holes punched in them.

Charles Babbage adopted the use of punched cards around 1830 to control his Analytical Engine. The first computer program was written for the Analytical Engine by mathematician Ada Lovelace to calculate a sequence of Bernoulli numbers. The synthesis of numerical calculation, predetermined operation and output, along with a way to organize and input instructions in a manner relatively easy for humans to conceive and produce, led to the modern development of computer programming. Development of computer programming accelerated through the Industrial Revolution. In the 1880s, Herman Hollerith invented the recording of data on a medium that could then be read by a machine. Prior uses of machine readable media, above, had been for lists of instructions (not data) to drive programmed machines such as Jacquard looms and mechanized musical instruments.

Construct

Macro System

Flush Execution

Opération Réaliste

Each Callback Function

Fruits Of Research For Display

Handling The Software Breakpoints

VARIABLE ASSIGNED VALUES Explicit Instruction 263

MY COLLECTION OF FORMULÆ Technique Des Mouvements

AUGMENTATION DU RÉALISME The Committee Of Experts

78 DIFFÉRENCES CARACTÉRISTIQUES More Non-traditional Approaches

CETTE CONSTRUCTION ANACHRONIQUE Statements Appearing On Line 10

THINKING BEYOND THE LIMITATIONS The Cognitive Science Community

STRUCTURE

PHENOMENON

DOCUMENT FLOW

DYNAMIC VARIANT

PROTECTION SYSTEMS

BACKWARD COMPATIBILITY

UNDERLINING & HIGHLIGHTING

DÉSTRUCTURATION IMPRÉVUE Radioactive Celebrations

THE APPROPRIATE ARGUMENT Visuo-spatial Sketchpads

CALLS LANGUAGE FUNCTIONS New Working Memory Model

LIBERATING PROCESSES OF DRAWING Remember A String Of 457 Digits

YOU AUTOMATICALLY BECOME OPAQUE Reference Surrounding Buildings

SIMPLE SYSTEMATIZED EQUIVALENTS Spread Into Neighboring Regions

Gemeli Mono Regular

The word system in its meaning here, has a long history which can be traced back to Plato (Philebus), Aristotle (Politics) and Euclid (Elements). It had meant "total", "crowd" or "union" in even more ancient times, as it derives from the verb sunìstemi, uniting, putting together. "System" means "something to look at". You must have a very high visual gradient to have systematization. In philosophy, before Descartes, there was no "system". Plato and Aristotle had no "system".

In the 19th century the first to develop the concept of a "system" in the natural sciences was the French physicist Nicolas Léonard Sadi Carnot who studied thermodynamics. In 1824 he studied the system which he called the working substance, i.e. typically a body of water vapor, in steam engines, in regards to the system's ability to do work when heat is applied to it. The working substance could be put in contact with either a boiler, a cold reservoir, or a piston (to which the working body could do work by pushing on it).

In 1850, the German physicist Rudolf Clausius (1822-1888) generalized this picture to include the concept of the surroundings and began to use the term "working body" when referring to the system. One of the pioneers of the general systems theory was the biologist Ludwig von Bertalanffy (1901-1972). In 1945 he introduced models, principles, and laws that apply to generalized systems or their subclasses, irrespective of their particular kind, the nature of their component elements, and the relation or "forces" between them. Significant development to the concept of a system was done by Norbert Wiener and Ross Ashby who pioneered the use of mathematics to study systems. In the 1980s the term complex adaptive system was coined at the interdisciplinary Santa Fe Institute by John H. Holland, Murray Gell-Mann and others.

Snapshots

Prototypical

Godlike Figures

Dialectical Fields

Reproduction Interdite

Released Unpublished Materials

Early Mythological Transformation

HOLISTIC & SEMANTIC VIEW Your Collateral Evidence

UNDERSTOOD THE ISOLATION Specified Using Keywords

SES DIFFÉRENTES PÉRIODES Paraître Trop Essentiels

TRUE IMPLICIT DEFAULT ARGUMENTS Knowledge Becoming Materialized

LAYERED ARCHITECTURE PARTITIONS 8 Priority Measures For Drawing

VARIETY OF INFORMATION STORAGES Notion Of Collective Identities

EXECUTION

CELEBRATED

EARLY VERSION

HISTORY & IDEAS

FORMAL CONJECTURES

GENERAL SYSTEMS THEORY

ESSENTIAL IN MUSIC CULTURE

AUTHORITATIVE PRINCIPLES Question The Determinism

THE FUNCTION OF A MODULE Tautology & Masterpieces

INCLUDE HARDWARE SUPPORT 16 Series Of Photographs

DREAM STATES & ILLOGICAL VISION Terribly Playful Contemplations

DETERMINING THE EXACT OPERATION Tarissable Prédiction Picturale

250 LAYERS AFFECTING THE OTHERS The Field Of Potential Meanings

Gemeli Mono Italic

The use of the term Gesamtkunstwerk in an architectural context signifies the fact that the architect is responsible for the design and/or overseeing of the building's totality. It is difficult to make a claim for when the notion was first employed from the point of view of a building and its contents; already during the Renaissance, some artists saw no strict division in their tasks between architecture, interior design, sculpture, painting and even engineering.

A later example occurs in the Baroque, for instance the work of the Austrian Johann Bernhard Fischer von Erlach (1656–1723), who was an architect and sculptor, as well as an architectural historian. His buildings can be considered total works of art in which architecture and the figurative arts are united to express a predominant idea – the glorification of God or the patron saint in ecclesiastical architecture or the allegorical glorification of the ruler or of the noble patron in secular buildings...

All of his works are composed of several different elements or contrasting features that are harmonized in a unified whole and in reference to their natural and artistic environment. It has been argued by historian Robert L. Delevoy that Art Nouveau represented an essentially decorative trend that thus lent itself to the idea of the Gesamtkunstwerk. But it was equally born from social theories that arose out of a fear of the rise of industrialism—while at the same time determined to create a new style. A distinctly modern approach to the concept of Gesamtkunstwerk emerged with the Bauhaus school, first established in Weimar in 1919 by Walter Gropius (1883–1969). The school specialised in design, art and craftsmanship (architecture was not introduced as a separate course until 1927 after it had transferred to Dessau).

Resourced

Interactions

Fresh Technique

Low Implementation

Rich Multifaceted Work

Premières Définitions Du Modèle

Name Containing Double Underscore

INDICATE WORD BOUNDARIES Rendered Chronologically

DÉRIVÉES DE L'ANCIENNETÉ La Construction Calculée

A PAINSTAKING EXACTITUDE Diagrams Of Informations

MY FAMOUS & CONTROVERSIAL PIECE 84 Different Comment Delimiters

AUTOMATING TESTS SIMPLIFICATION The Extremely Short Identifiers

BETWEEN CONSTRUCTION & COLLAPSE An Earlier Published Convention

VARIABLES

ENGAGEMENT

PURE CRÉATION

RESPONSIVE EYES

NOTION OF PARADIGM

A MIND-RELATED SUBJECT

INGENIOUS REINTERPRETATION

THE CONTEMPORARY VERSION Major Actor In The Scene

ENCOMPASSING MINIMALISMS Contributions Of Various

ARITHMETIC DIVISION LINE Product Of Your Thoughts

FEW FRAGMENTS OF ISOLATED TEXTS A Younger Generation Of Artists

A TYPICAL POSITION ON THE RIGHT Requiring A Considerable Effort

FAMILIAR WITH ENGINEERING TYPES Decorative & Geometric Patterns

During the 1930s Paris became the host to artists from Russia, Germany, Holland and other European countries affected by the rise of totalitarianism. Sophie Tauber and Jean Arp collaborated on paintings and sculpture using organic/geometric forms. The Polish artist Katarzyna Kobro applied mathematically based ideas to sculpture. The many types of abstraction now in close proximity led to attempts by artists to analyse the various conceptual and aesthetic groupings.

An exhibition by forty-six members of the Cercle et Carré group organised by Michel Seuphor (1901–1999) contained work by the Neo-Plasticists as well as abstractionists as varied as Wassily Kandinsky (1866–1944), Anton Pevsner (1884–1962) and Kurt Schwitters (1887–1948). Criticised by Theo van Doesburg (1883–1931) to be too indefinite a collection he published the journal *Art Concret* setting out a manifesto defining an abstract art in which the line, color and surface only, are the concrete reality.

Abstraction-Création founded as a more open group, provided a point of reference for abstract artists, as the political situation worsened in 1935, and artists again regrouped, many in London. The first exhibition of British abstract art was held in 1935. The following year the more international Abstract and Concrete exhibition was organised by Nicolette Gray including work by Piet Mondrian, Joan Miró and Ben Nicholson. Hepworth, Nicholson and Gabo moved to the St. Ives group in Cornwall to continue their "constructivist" work. During the Nazi rise to power many artists fled Europe to the United States. The main movements in modern art, expressionism, cubism, abstraction, surrealism, and Dada were represented in New York: Marcel Duchamp, Fernand Léger, Piet Mondrian, Max Ernst, André Breton, were some of the exiled Europeans who arrived there.

Behaviour

Conversation

Episodic Buffer

Allowed Subroutine

Prestigious Foundation

Used For Additional Refinement

Contributor & Influential Thinkers

THE LAUDATIONS OF EXCESS 6 Different Instructions

HIS EARLIER INTERVENTION Install Present Hardware

A QUASI DISFIGURED STATE Add A Few Extra Keywords

PRACTICAL ADVICES FOR ANALYZING Symbolic & Mythological Drawing

SATISFY 49 ESSENTIAL PROPERTIES Strong Compile-time Type Checks

NATIONAL STRIFE IMAGINED REFUGE A Cohesive Suggestive Narrative

ARCHIVING

DIFFERENCE

NOMENCLATURES

PHYSICAL OBJECT

EXPERIENCE OF TIME

PHILOSOPHICAL INSIGHTS

UNIQUE AMBIENT & IMMERSIVE

SUBJECTIVITY OF MEMORIES *Expanding The Boundaries*

EXPERIENCE IN PRODUCTION *Understand The Evolution*

COMPREHEND EVERY PURPOSE *Provide New Perspectives*

VISUAL & PERCEPTUAL INFORMATION *In Order To Enhance Readability*

LANDSCAPE FOR SHIFTING CONTEXTS *8 Experiments Outside The World*

ADOPTING TRADITIONAL APPROACHES *Restrict To Logical Indentation*

In 1954, FORTRAN was invented; it was the first high level programming language to have a functional implementation, as opposed to just a design on paper. (A high-level language is, in very general terms, any programming language that allows the programmer to write programs in terms that are more abstract than assembly language instructions.) For the first time, it allowed programmers to specify calculations by entering a formula directly (e.g. $Y=X \times 2 + 9$).

The program text, or source, is converted into machine instructions using a special program called a compiler, which translates the FORTRAN (Formula Translation) program into machine language. Many other languages were developed, including some for commercial programming, such as COBOL. Programs were mostly still entered using punched cards or paper tape. By the late 1960s, data storage devices and computer terminals became inexpensive enough that programs could be created by typing directly into the computers.

As time has progressed, computers have made giant leaps in the area of processing power. This has brought about newer programming languages that are more abstracted from the underlying hardware. Popular programming languages of the modern era include ActionScript, C++, Haskell, HTML, PHP, Java, JavaScript, Perl, Python, Ruby, SQL, etc. Although these high-level languages usually incur greater overhead, the increase in speed of modern computers has made the use of these languages much more practical than in the past. These increasingly abstracted languages typically are easier to learn and allow the programmer to develop applications much more efficiently and with less source code. However, high-level languages are still impractical for a few programs, such as those where low-level hardware control is necessary or where maximum processing speed is vital.

Gemeli Mono

OpenType features

OFF

ON

All caps
[CPSP]

Lowercase

UPPERCASE

Case-sensitive forms
[CASE]

[Case-sensitive]
!i?¿---()[]{}
< > « » • @

[CASE-SENSITIVE]
!i?¿---()[]{}
< > « » • @

Standard ligatures
[LIGA]

fi fl

fi fl

Slashed zero
[ZERO]

0123456789

0123456789

Superscript/Superior
[SUPS]

H⁰1234

H^{0 1 2 3 4}

Fractions
[FRAC]

1/4 1/2 3/4

¼ ½ ¾

Ordinals
[ORDN]

2^a 2^o N^o N^o n^o n^o

2^a 2^o N^o N^o N^o N^o

Stylistic set 1
Alternate a [SS01]

another animal

another animal

Stylistic set 2
Alternate g [SS02]

big guy, tough guy

big guy, tough guy

Stylistic sets 3 & 4
Circled numbers
[SS03 & SS04]

012345678910
012345678910

012345678910
012345678910

Stylistic set 5
Arrows [SS05]

<>+ - × ÷ = ±

↔ ↑ ↓ ↖ ↗ ↘ ↙

Stylistic set 06
Ornaments [SS06]

rstuvw

■ ◆ ● ► ♥ ♥

Gemeli Mono

Information

| | |
|---------------------|---|
| Supported languages | Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Vunjo, Welsh, Zulu. |
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