

TRANSCRIBING SIGN LANGUAGES WITH TYPANNOT

A Typographic System Which Retains
and Displays Multiple Levels of Information

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Adrien Contesse

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Patrick Doan

Claudia S. Bianchini

Adrien Contesse

Léa Chèvrefils

Morgane Rébulard

Chloé Thomas

Jean-François Dauphin

Mathieu Réguer

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script, ésa_d_AMIENS







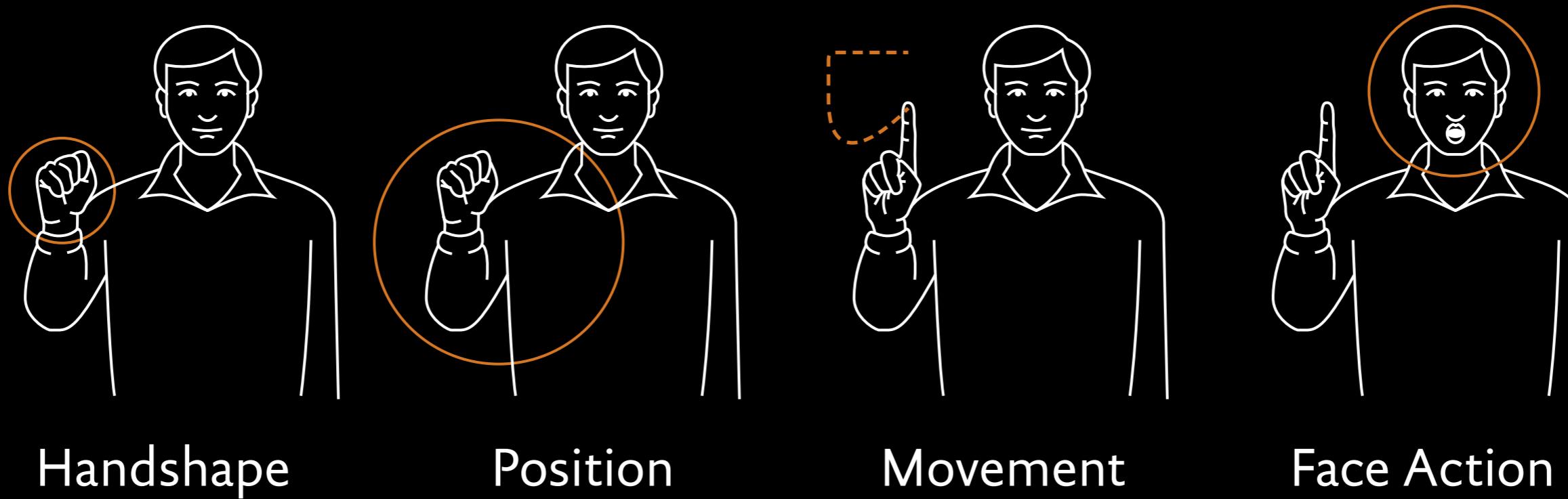
1. SIGN LANGUAGES
2. ANNOTATION
3. EXISTING SYSTEMS
4. TYPANNOT'S SOLUTION
5. TYPANNOT'S METHODOLOGY
6. TOOLS
7. FURTHER

SIGN LANGUAGES



SIGN LANGUAGES

Gestural Languages



Handshape

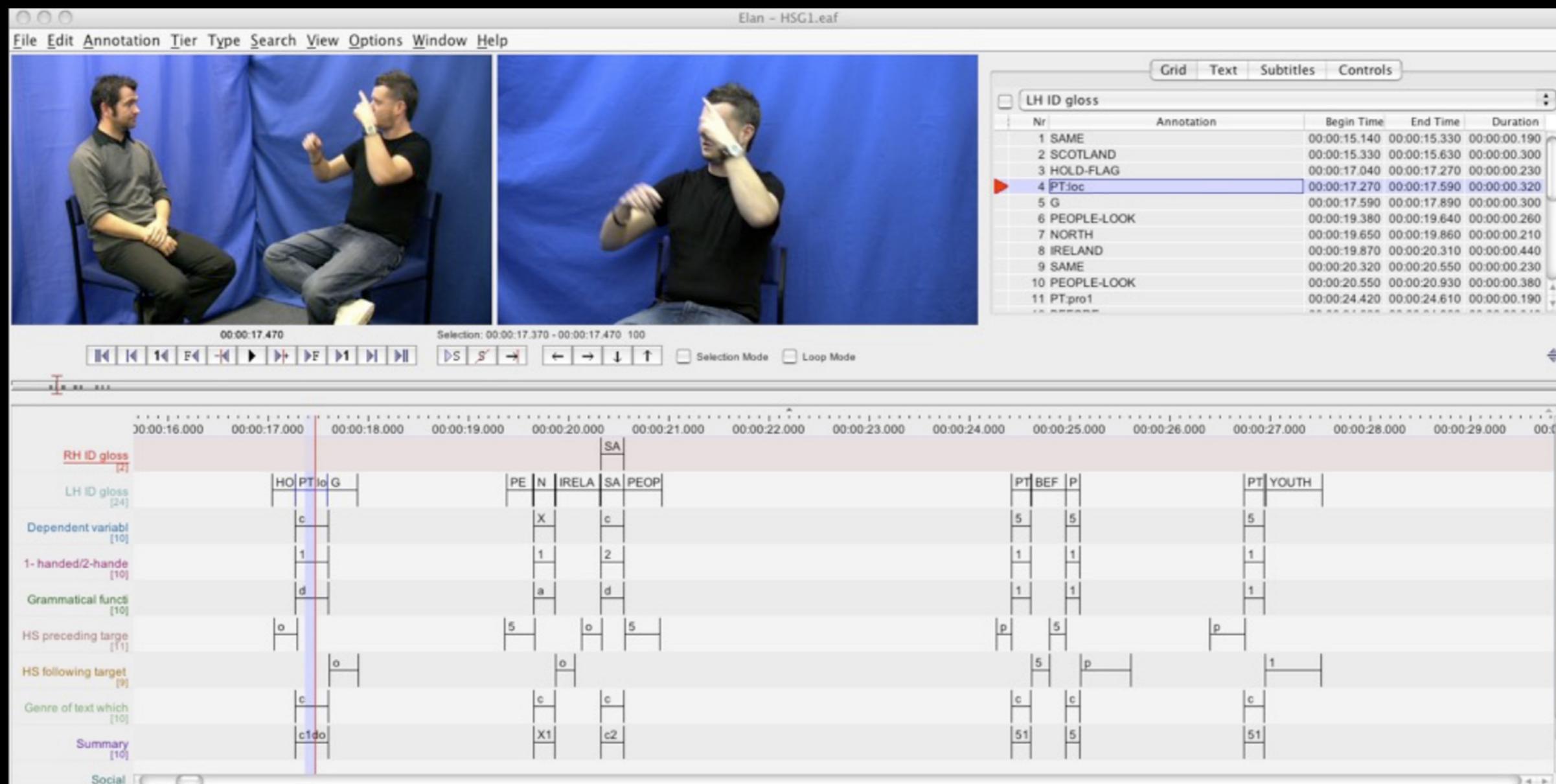
Position

Movement

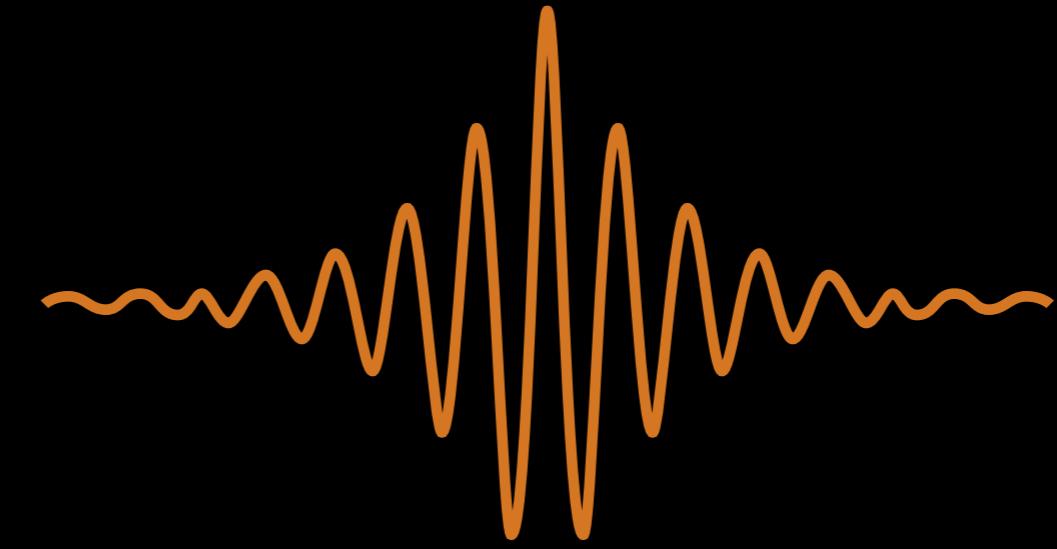
Face Action

ANNOTATION

ANNOTATION

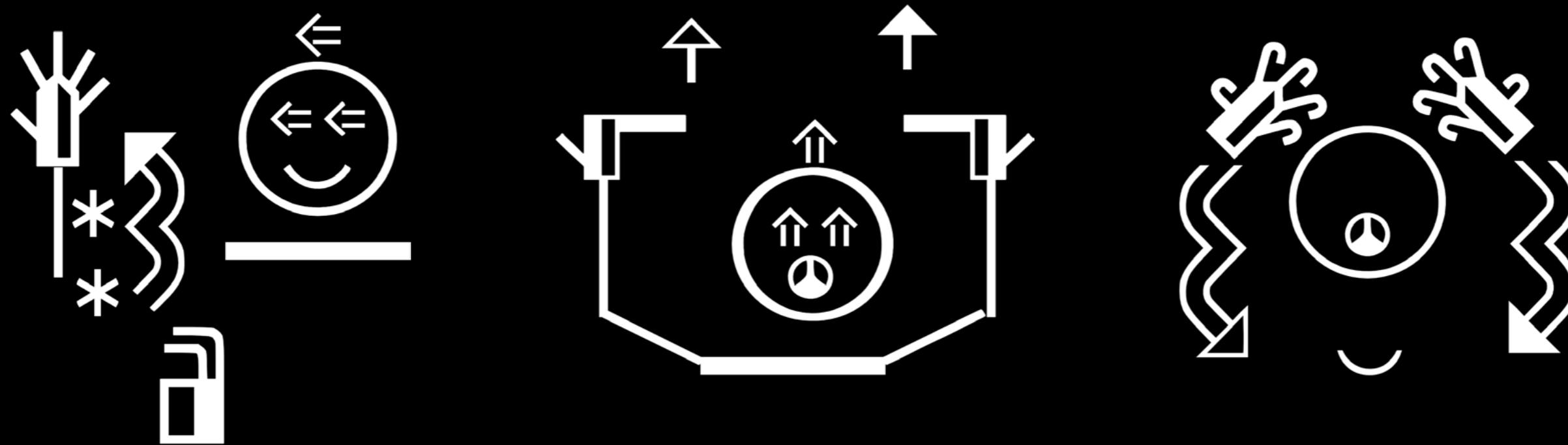


A →



EXISTING SYSTEMS

Sign Writing (1985)



EXISTING SYSTEMS

HamNoSys (1985)

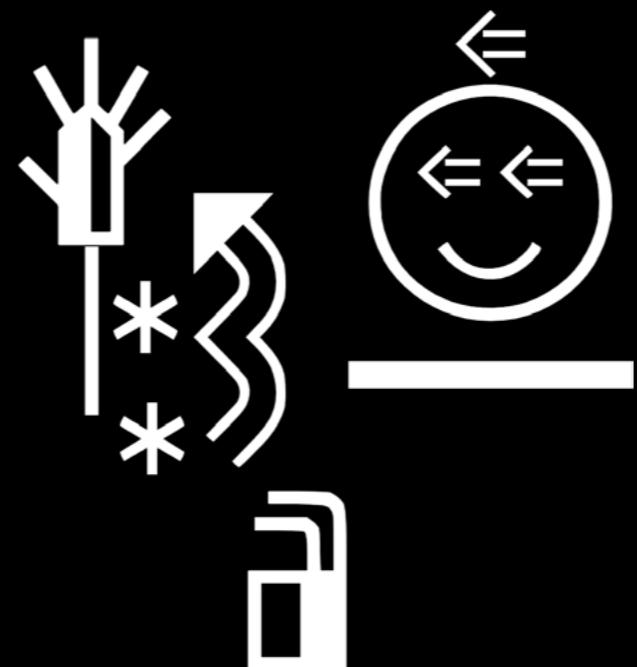
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♩ ۱۲۳ × ፻

.. ♩ ۱۲۳ × ፻ ۱۲۳ ۰



□ × ↵ 0 [↑ → 0]

TYPANNOT'S SOLUTION

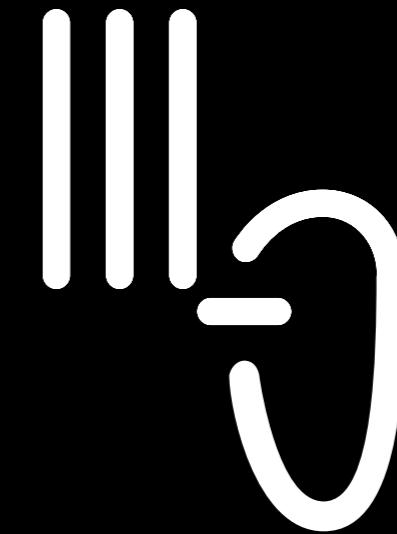
TYPANNOT'S SOLUTION



Handshape



Glyph



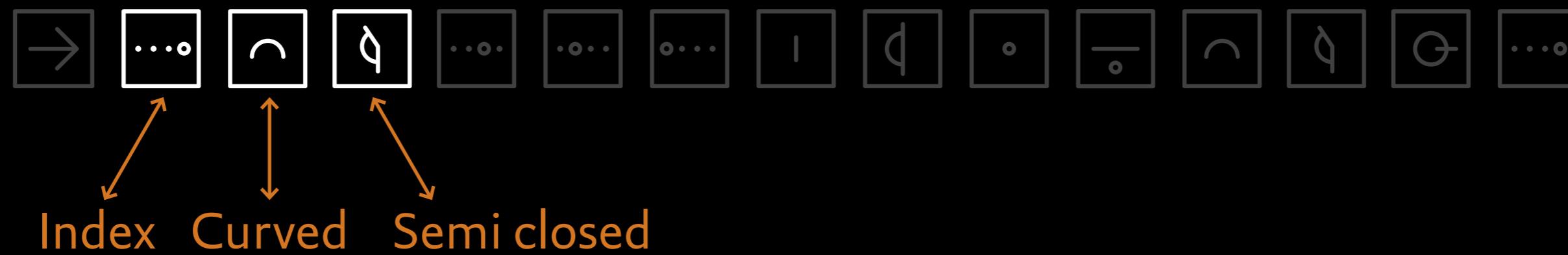
Generic characters



Generic characters



Generic characters



Generic characters

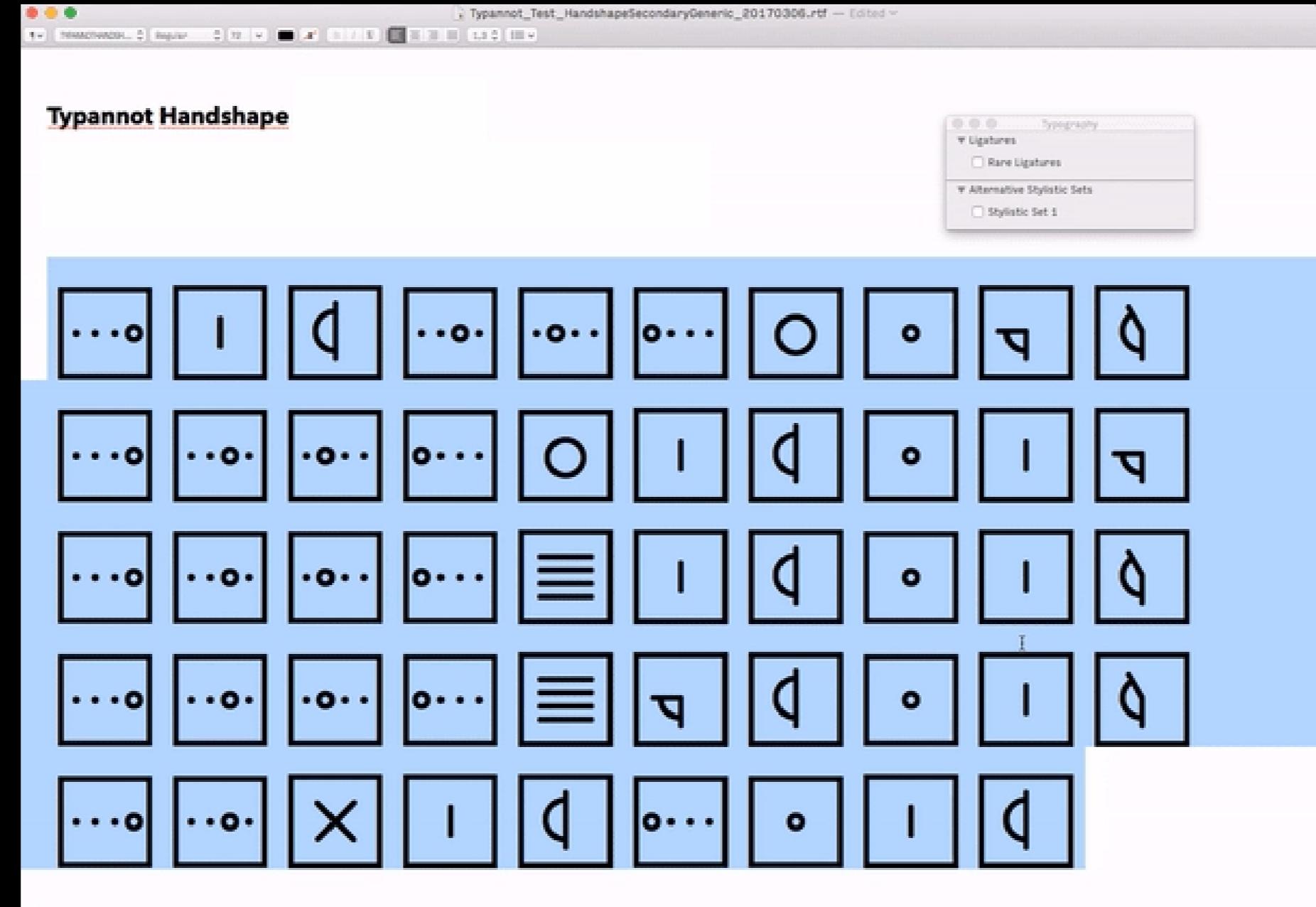


The diagram illustrates 15 different hand postures, each represented by a square icon containing a symbol. The postures are arranged horizontally. Below the icons, three labels are positioned: 'Thumb' under the first two icons, 'Opposed' under the next two, and 'Curved' under the last three. Above the icons, five labels are positioned: 'Semi closed' over the last five, 'Contact' over the middle five, and 'Index' over the last two. Orange arrows point from the labels to their corresponding icons.

Icon	Posture Type
→	Thumb
...○	Opposed
⌞	Opposed
⌟	Curved
...○	Opposed
○...	Opposed
○...○	Opposed
I	Opposed
⌠	Curved
○	Curved
—○	Curved
⌞	Curved
⌟	Curved
⌠	Curved
○	Curved
...○	Curved

Ligatures

et → &





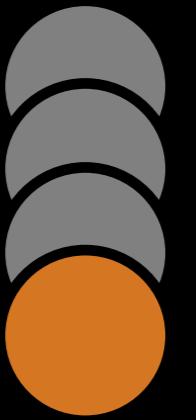
TYPANNOT'S METHODOLOGY

TYPANNOT'S METHODOLOGY

1. literature analysis

TYPANNOT'S METHODOLOGY

1. literature analysis
2. graphematic formula



1. PARAMETER

handshape
upper limbs position
mouth actions
movement

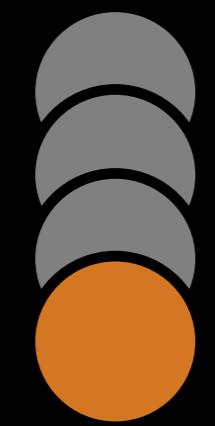


1. PARAMETER

handshape
upper limbs position
mouth actions
movement

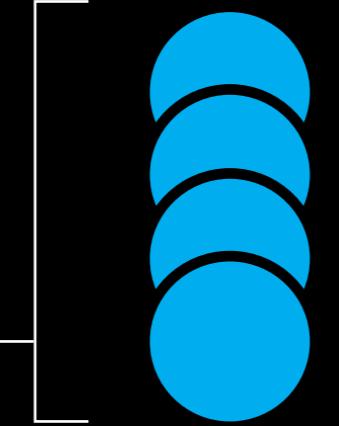
2. PARTS

index
middle
ring
pinky
thumb



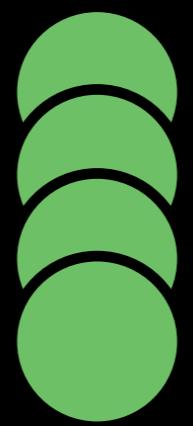
1. PARAMETER

handshape
upper limbs position
mouth actions
movement



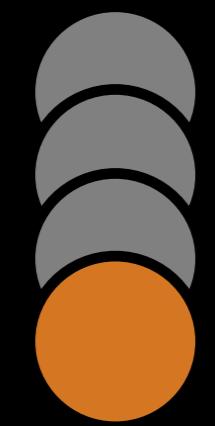
2. PARTS

index
middle
ring
pinky
thumb



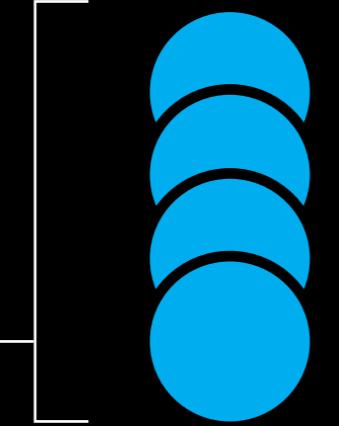
3. VARIABLES

shape
angle



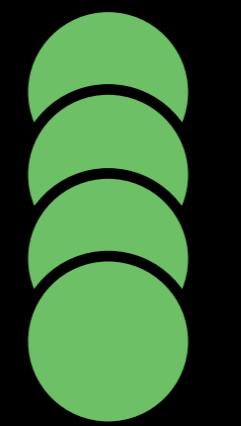
1. PARAMETER

handshape
upper limbs position
mouth actions
movement



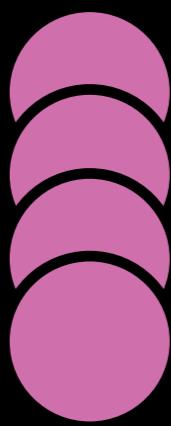
2. PARTS

index
middle
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pinky
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3. VARIABLES

shape
angle

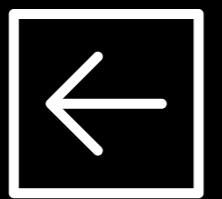


4. VALUES

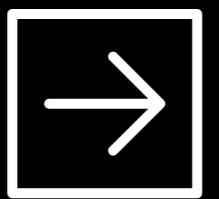
flat
curved
bent
...

TYPANNOT'S METHODOLOGY

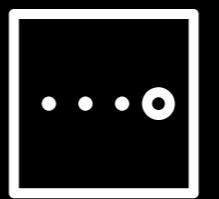
1. literature analysis
2. graphematic formula
3. designing generics



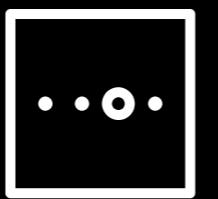
Left



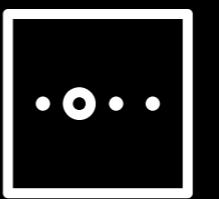
Right



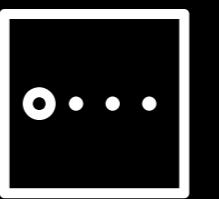
Index



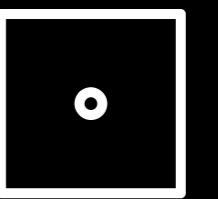
Middle



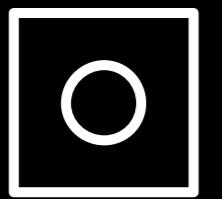
Ring



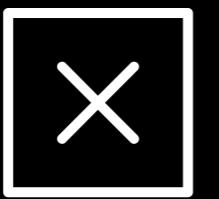
Pinky



Thumb



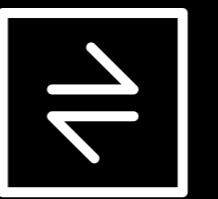
Grouped



Crossed



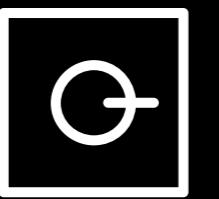
Stacked



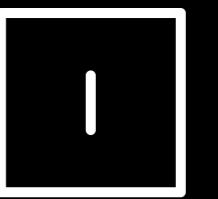
Reverse



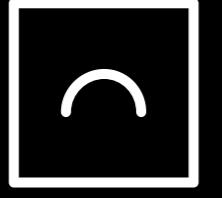
Hidden



Contact



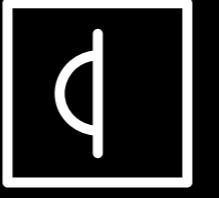
Flat



Curved



Bent



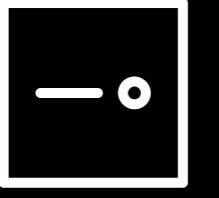
Open



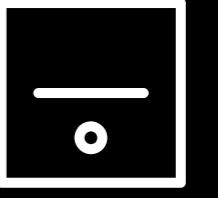
Semi
closed



Closed



Non
opposed

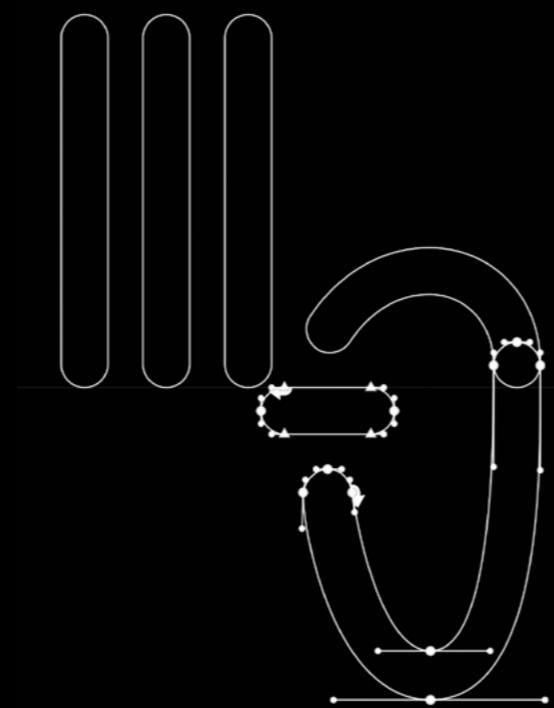


Opposed

TYPANNOT'S METHODOLOGY

1. literature analysis
2. graphematic formula
3. designing generics caracters
4. designing glyphs composed

||||



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TYPANNOT'S METHODOLOGY

1. literature analysis
2. graphematic formula
3. designing generics caracters
4. designing glyphs composed
5. modularity

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A horizontal row of eleven white diagonal lines on a black background. The lines are oriented at approximately a 45-degree angle, extending from the top-left towards the bottom-right. They are evenly spaced and have a consistent thickness.

L . L V i v v v v v v v v / \

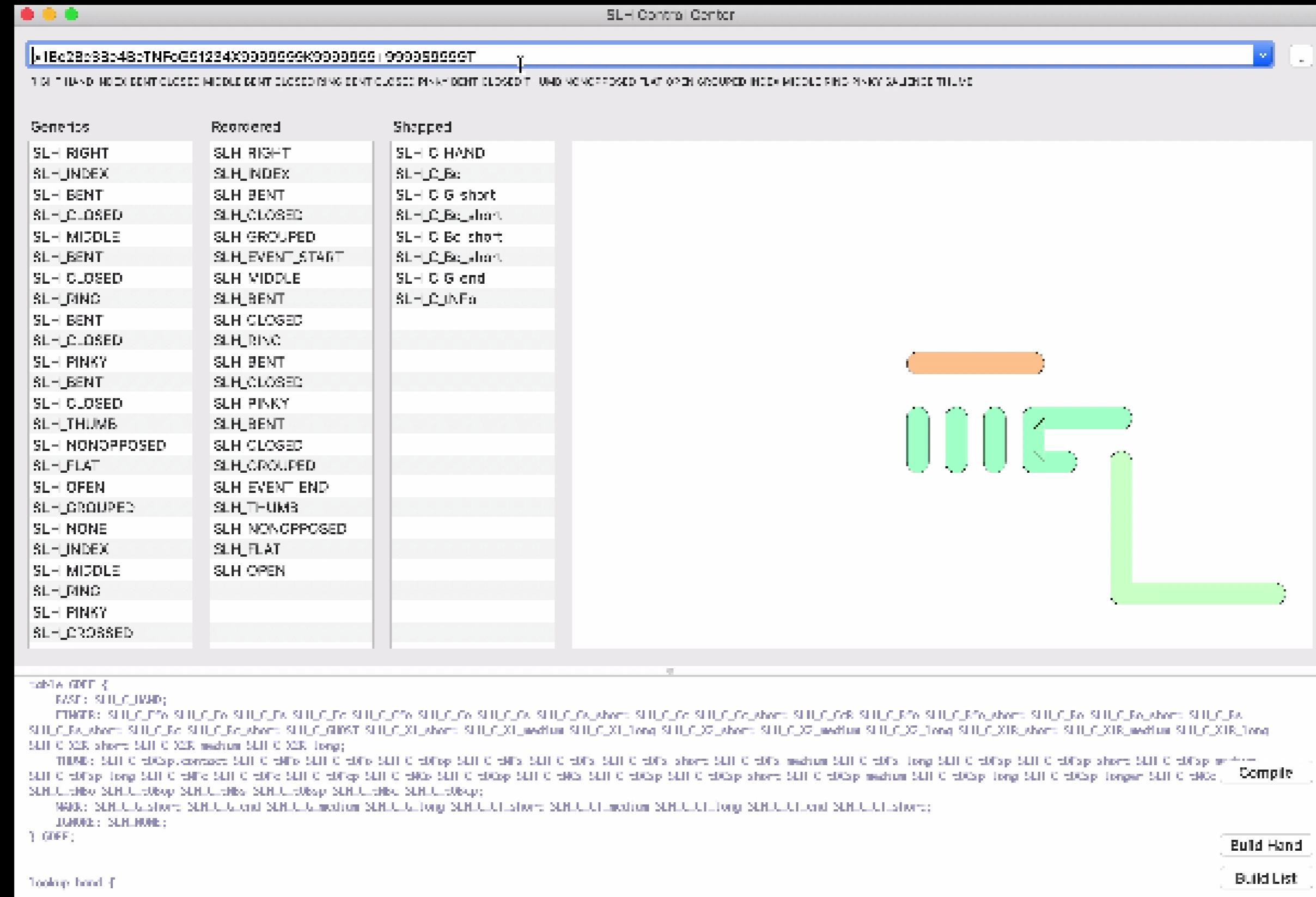
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TYPANNOT'S METHODOLOGY

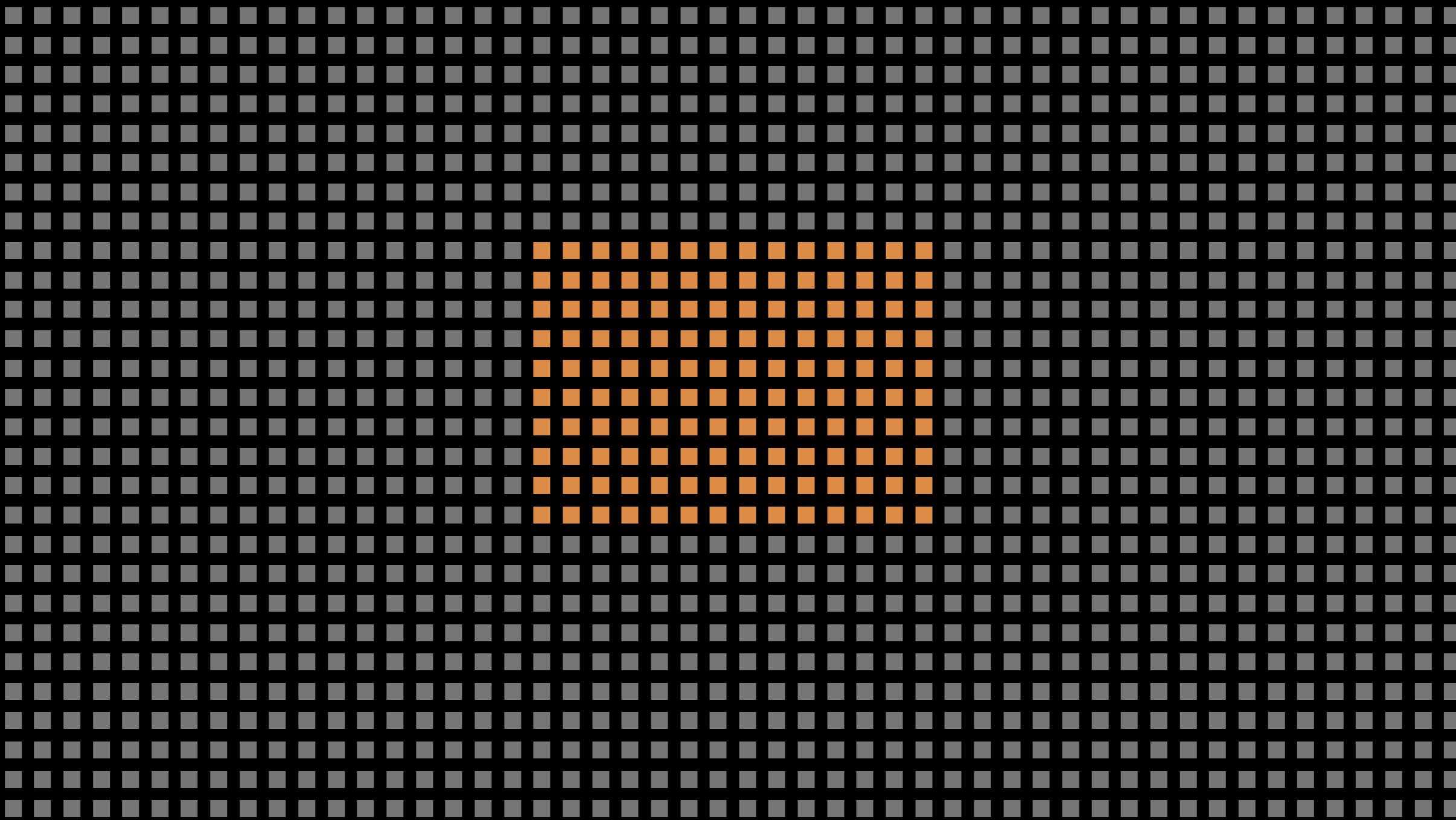
1. literature analysis
2. graphematic formula
3. designing generics caracters
4. designing glyphs composed
5. modularity
- 6. generativity**



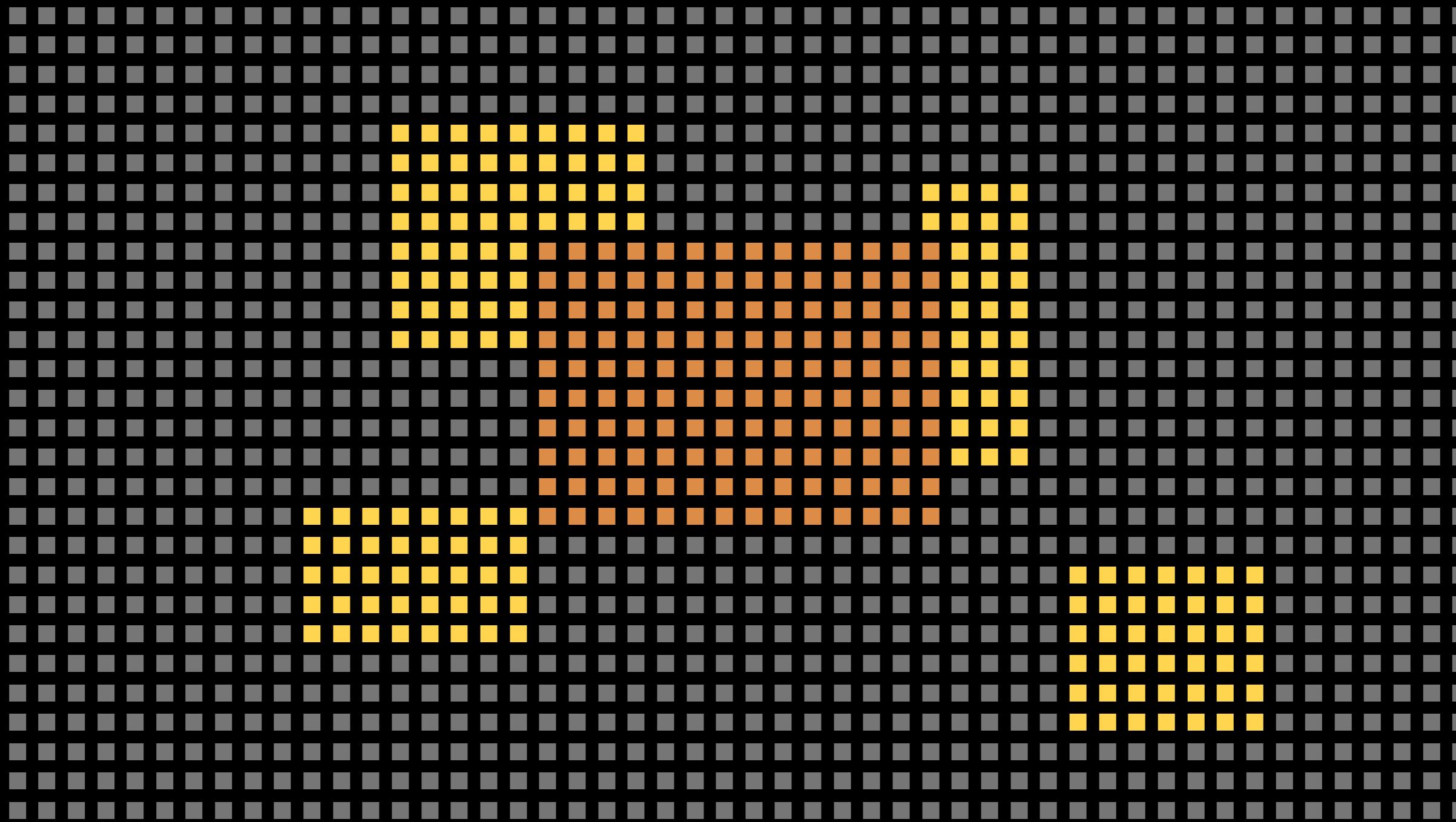


291600

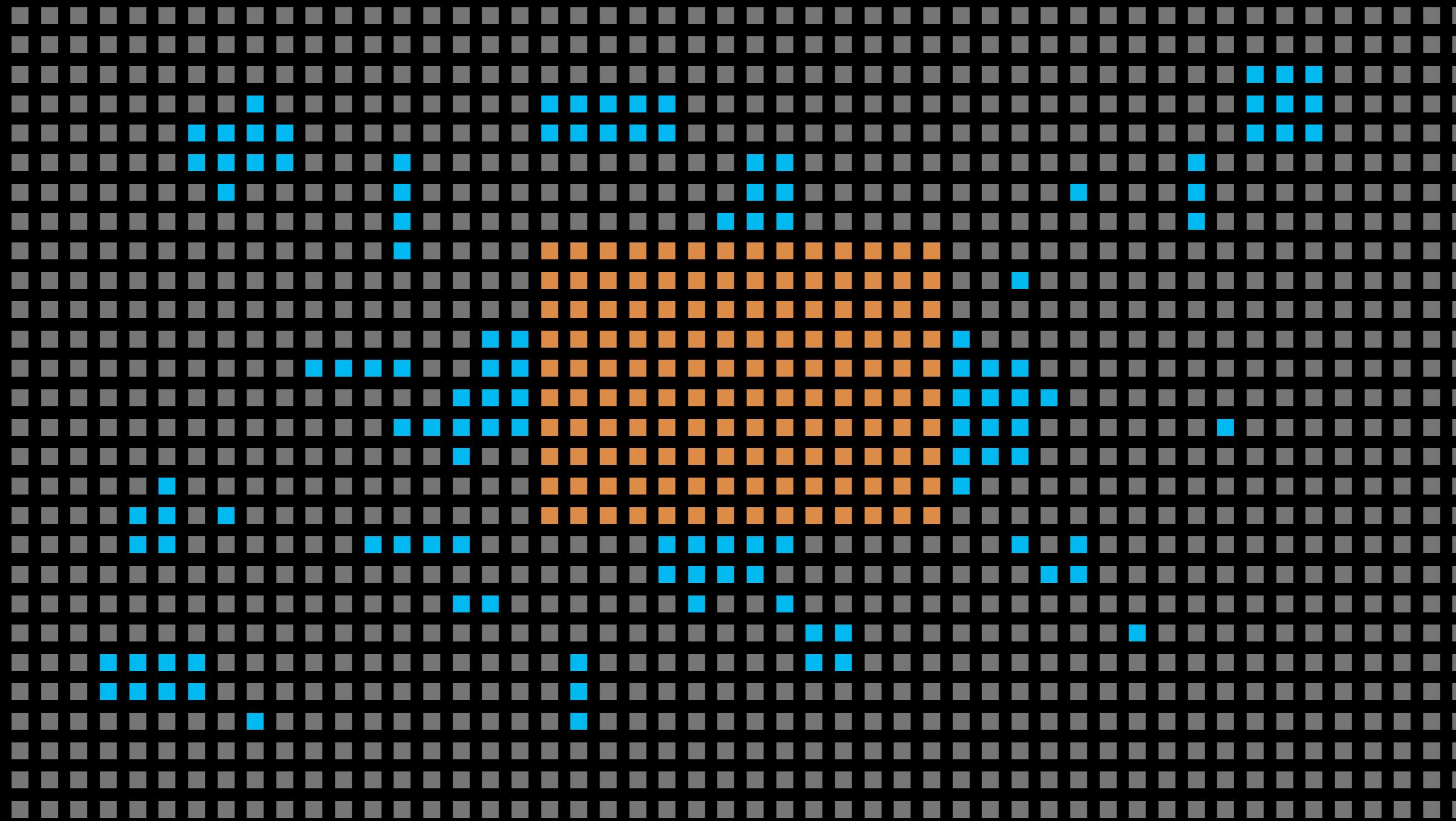
Basic Set



Extended Set



Extended Set



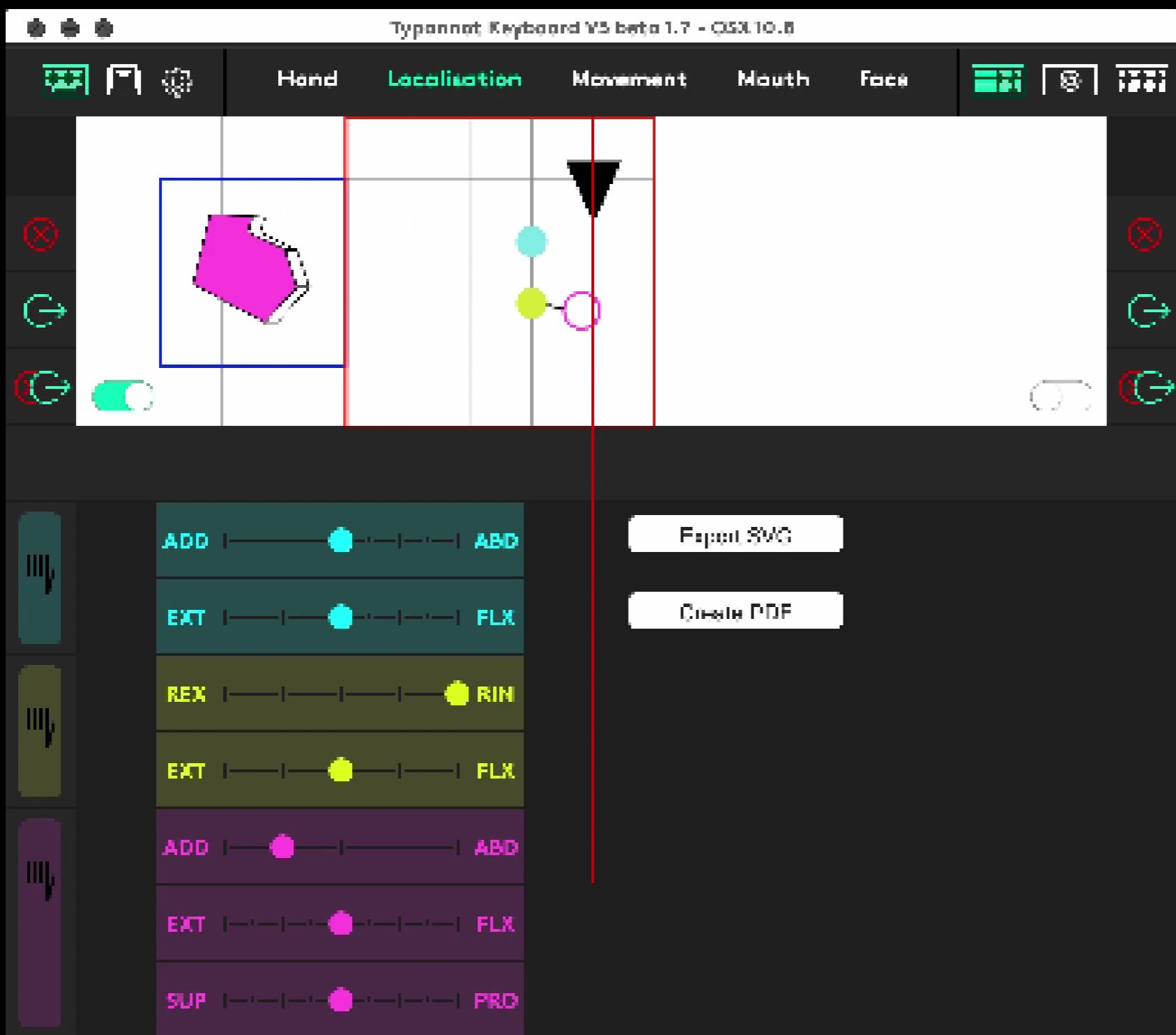
TOOLS

Digital Keyboard



FURTHER

Digital Keyboard





THANK YOU

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Chloé Thomas

Jean-François Dauphin

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Culture

