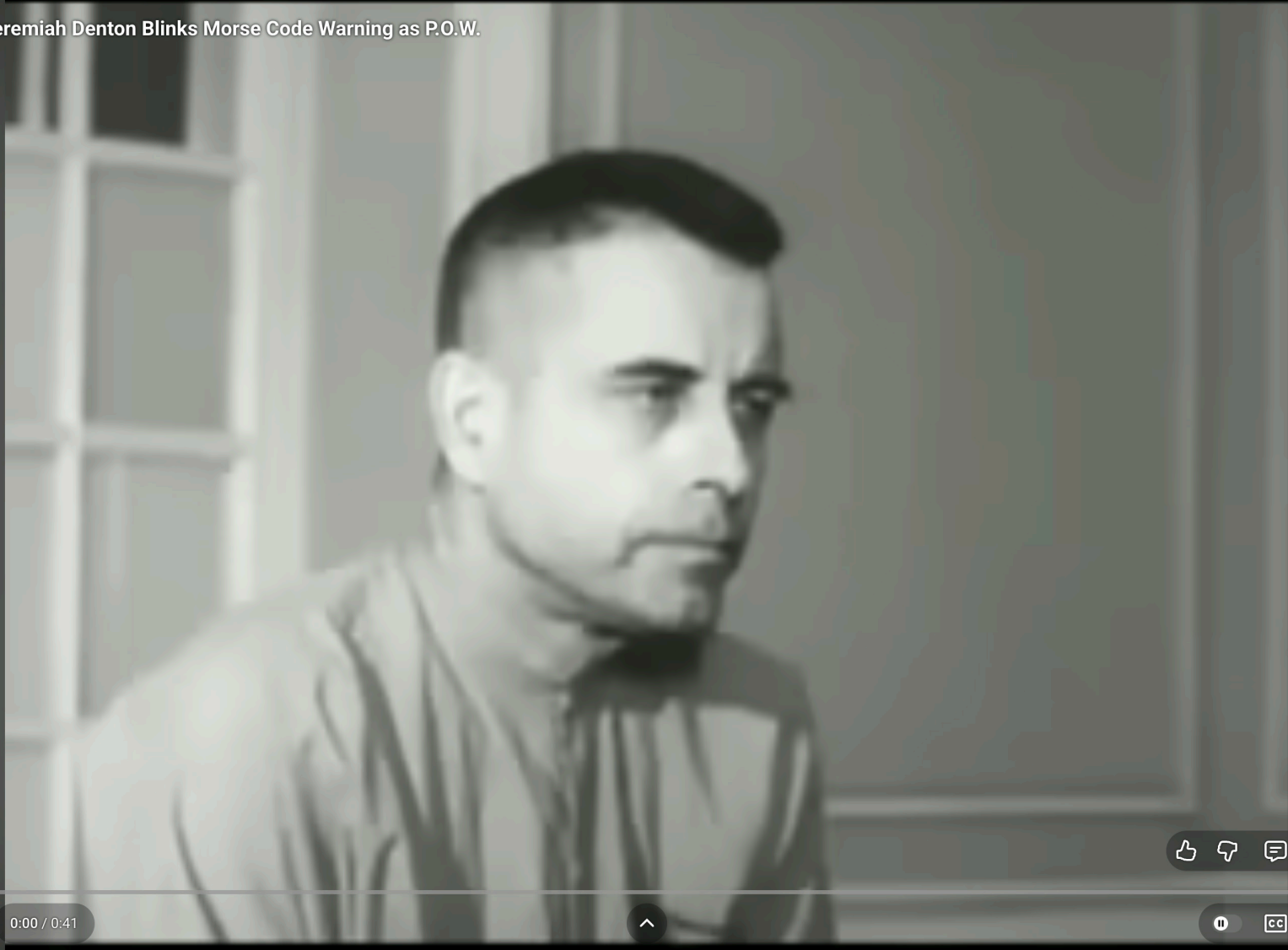


Admiral Jeremiah Denton **Blinks** Morse Code Warning as P.O.W.



0:00 / 0:41



Home

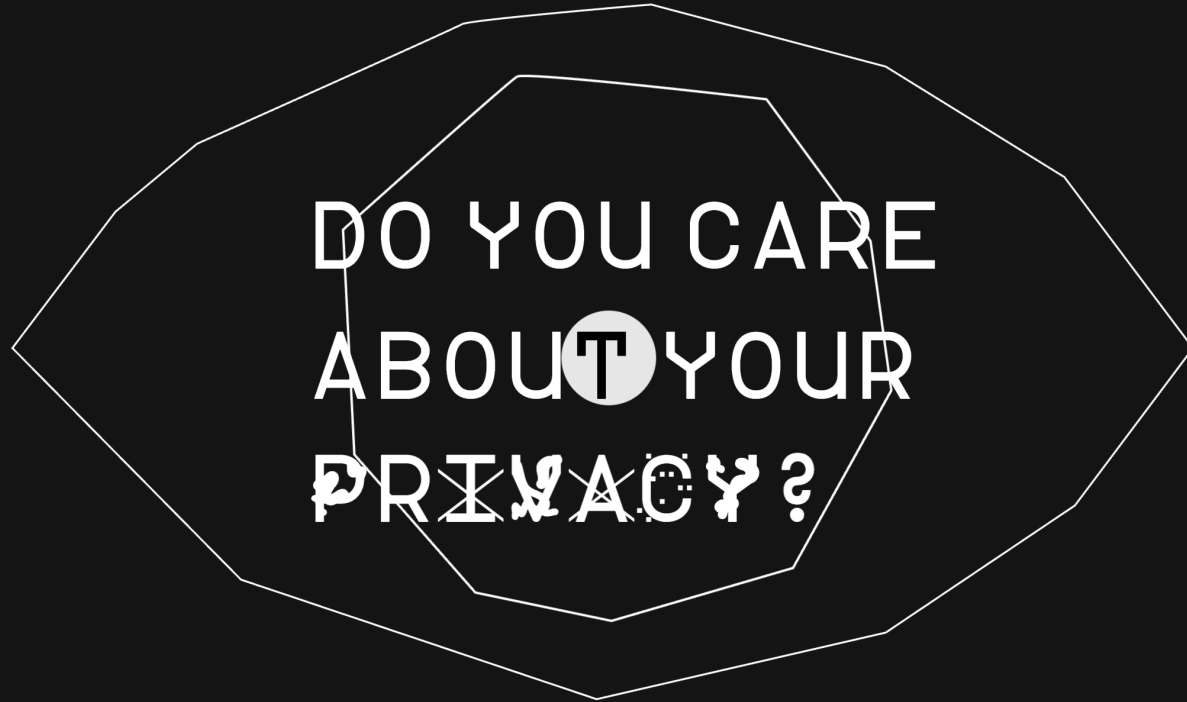
ZXX

The Origin of typeface

Font styles

Characters

In use



The origin of 𐄂𐄃 𐄄𐄅 typeface

Sang Mun made the ZXX typeface that's unparsable to computers, but legible to human eyes. The zxx language code is a special code that is used to indicate that the document contains no natural language text.

The project is more of a provocation than a true security measure. "Sometimes these ideas about privacy can feel large and abstract to average person," Mun says. "I thought that addressing these issues through the design of a typeface—a building block of language and communication—would bring home the conversation to the average person."

But if you let your mind visit some not-so-distant future where cameras are ubiquitous and ordinary life is mediated through sophisticated wearable devices. You can see how we could end up needing tools like this one.



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Pareidolia

Pareidolia is a psychological phenomenon where people perceive familiar patterns, particularly faces, in random stimuli. This can manifest in various forms, such as seeing faces in clouds or hearing words in static noise. Pareidolia falls under the broader category of apophenia, which refers to the human tendency to find meaning in unrelated events. Historically, pareidolia was once associated with mental illness, but it is now understood as a normal cognitive function inherent to the human brain. Research suggests that this ability may have roots in early human survival instincts, as recognizing faces and potential threats was crucial for safety.

Examples of pareidolia include the "face" seen in images from the surface of Mars and famous instances like the Virgin Mary appearing on a grilled cheese sandwich. Interestingly, even technology, such as facial recognition software, can exhibit pareidolic tendencies by misidentifying non-existent faces in random patterns. Overall, pareidolia illustrates the brain's remarkable capacity to impose familiarity on randomness, a trait that has evolved to aid in social interaction and recognition.

Authored By: Ungvarsky, Janine

Published In: 2024

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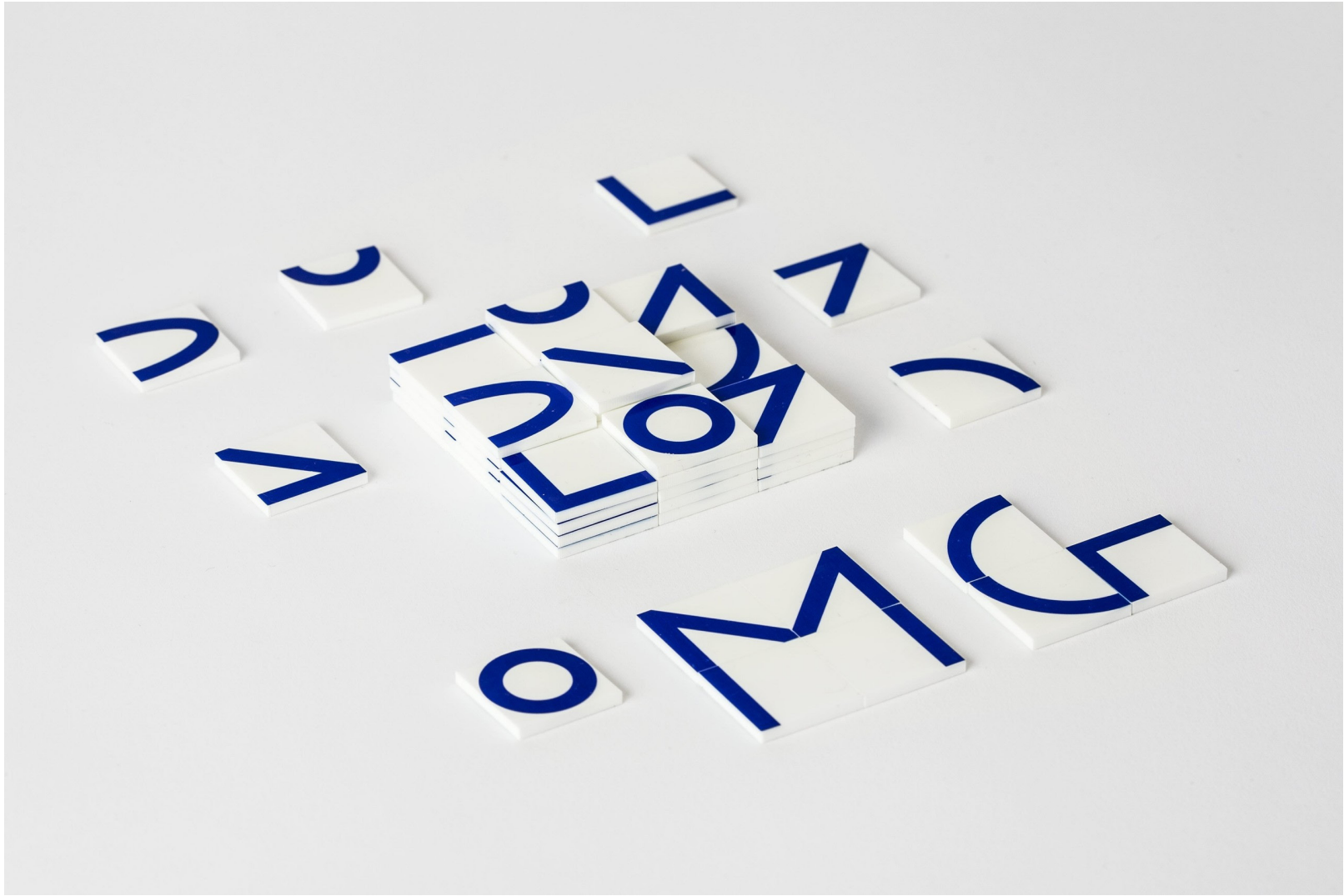
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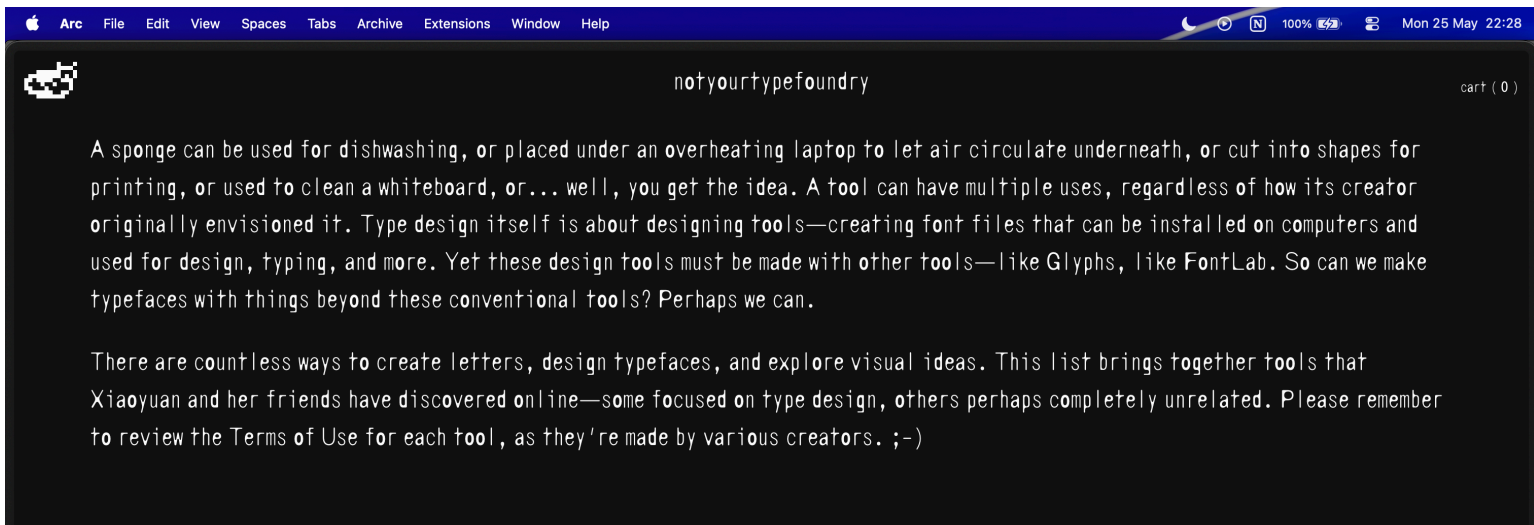
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Designer Felix Salut's Galapagos Game was the starting point for our ABC Galapagos typeface and Galapagos app. The game's building blocks were created as a tool to draw letter shapes, and so it felt logical for us to collaborate and transform the system into a typeface, featuring a range of unique, ever-evolving characters.





↔ CHANGE THE WIDTH TO INVERT

PROJECT SEEN

TYPE ANYWHERE TO TRY IT OUT

"Seen"

is a typeface that is concerned with ~~privacy~~ and the ~~interception~~ of our ~~data~~ by the ~~NSA~~. It automatically strikes through "~~spook words~~" as they are written. Try typing anywhere on this ~~website~~ or drag the link to your bookmark bar and change any ~~website~~ to "Seen".



Long-term nuclear waste warning messages

11 languages

Contents hide

(Top)

Message

Written messages

Physical markers

Cultural research

Thomas Sebeok

Stanislaw Lem

Françoise Bastide and Paolo Fabbri

Vilmos Voigt

Emil Kowalski

See also

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External links

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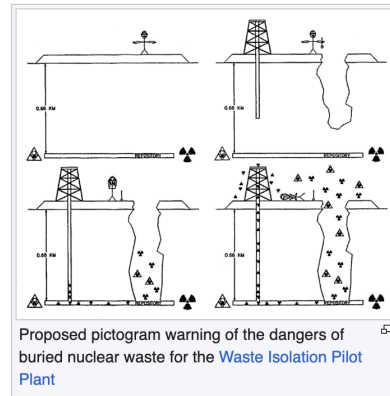
Read Edit View history Tools

Appearance hide

From Wikipedia, the free encyclopedia

Long-term nuclear waste warning messages are communication attempts intended to deter human intrusion at **nuclear waste** repositories in the *far future*, within or above the *order of magnitude* of 10,000 years. **Nuclear semiotics** is an interdisciplinary field of research that aims to study and design optimal signage techniques and messages for this purpose; it was first established by the American **Human Interference Task Force** in 1981.

A 1993 report from **Sandia National Laboratories** recommended that such messages be constructed at several levels of complexity. They suggested that the sites should include foreboding physical features which would immediately convey to future visitors that the site was both man-made and dangerous, as well as providing **pictographic** information attempting to convey some details of the danger, and written explanations for those able to read it.



Text

- Small
- Standard
- Large

Width

- Standard
- Wide

Color

- Automatic
- Light
- Dark

Message [edit]

A 1993 report from **Sandia National Laboratories** aimed to communicate a series of messages non-linguistically to any future visitors to a waste site. It gave the following wording as an example of what those messages should evoke:^[1]

This place is a message... and part of a system of messages... pay attention to it!

Sending this message was important to us. We considered ourselves to be a powerful culture.

This place is not a place of honor... no highly esteemed deed is commemorated here... nothing valued is here.

What is here was dangerous and repulsive to us. This message is a warning about danger.

The danger is in a particular location... it increases towards a center... the center of danger is here... of a particular size and shape, and below us.

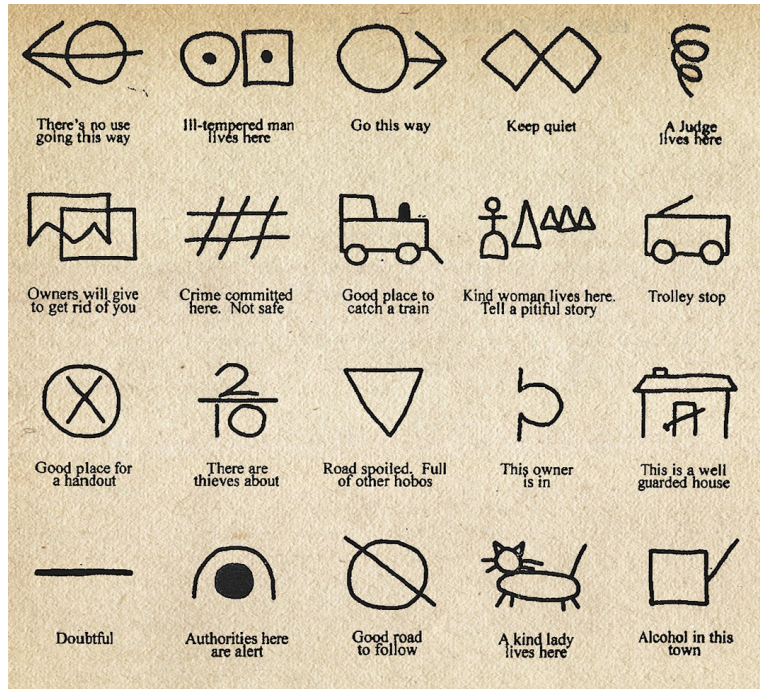
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CAMP HERE	SAFE CAMP	BAD WATER	GOOD WATER	HOP TRAIN HERE	DON'T GIVE UP
COPS ACTIVE	COPS INACTIVE	DRY TOWN	TOWN HAS BOOZE	RAILROAD	TROLLEY
GO	AT CROSSROAD GO THIS WAY	STRAIGHT AHEAD	TURN RIGHT HERE	TURN LEFT HERE	GOOD ROAD TO FOLLOW
STOP	UNSAFE	GET OUT FAST	GET OUT FAST	KEEP AWAY	UNSAFE AREA
DANGEROUS NEIGHBORHOOD	DANGER	CAUTION	DON'T GO THIS WAY	BE QUIET	JAIL
CHAIN GANG	TRAMPS HERE	TROUBLE BEWARE	WORTH ROBBING	HOBOS ARRESTED ON SIGHT!	FREE DOCTOR
BEWARE! 4 DOGS	BE QUIET	POLICE STATION	YOU'LL GET CUSSSED OUT HERE	WILL GIVE TO GET RID OF YOU	SLEEP IN LOFT
THERE ARE CROOKS HERE	WILL HELP IF SICK	FOOD FOR WORK	WELL GUARDED	BAD TEMPERED PEOPLE HERE	DANGEROUS WATER HERE



Inspired by the progression of post-war contemporary art and his father's experience of working in the car manufacturing industry, Paul Elliman first developed his Found Font in the 1980s. This visual language, created from gathering letter-like objects and debris, has been used by Elliman with designers Sara de Bondt and Mark El-khatib to create the visual identity for Liverpool Biennial 2018. Watch as Elliman discusses this influence of art and industry on his practice and shares his thoughts on the title of this year's festival: Beautiful world, where are you?

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