



**Kristall**

## Family Overview

### Styles

Kristall Light  
Kristall Regular  
Kristall Medium  
Kristall Bold  
Kristall Black  
Kristall Ultra

### About the Font

LL Kristall is the third in a series of sans serif fonts by Laurenz Brunner. Following the neo-grotesque LL Akkurat (2004) and the geometric sans LL Circular (2013), LL Kristall completes the trilogy, introducing a humanist sans that offers a fresh perspective on an under-loved genre.

The roots of this design go back to Brunner's formative years in London, where he briefly studied at the St. Martin's School of Art. Both the London Tube typeface by Edward Johnston and the iconic road signage of Margaret Calvert left a lasting impact on Brunner, shaping his design approach for years to come. LL Kristall draws inspiration from these and other strands of the UK's rich typographic tradition.

With its low contrast design and vertically cut terminals, LL Kristall stands out as more robust than most humanist sans serifs. It strikes a balance between minimalism and calligraphy, between rational clarity and expressive form.

The range of weights from Light to Ultra Black offers flexibility to use LL Kristall for everything from subtle, minimal designs to bold, commanding statements. Playful, yet sophisticated, the character shapes will add a modern warmth to any design. All the while the humanist heart will keep beating.

### Coming Soon

*Kristall Light Italic*  
*Kristall Italic*  
*Kristall Medium Italic*  
*Kristall Bold Italic*  
*Kristall Black Italic*





## Layout Features

Case Sensitive Forms	[Secret] May–July «Hello» ¿Adónde?	[SECRET] MAY–JULY «HELLO» ¿ADÓNDE?	Stylistic Set 1: Flat Alternates	North West ANALOG DIALOG	North West ANALOG DIALOG
Ligatures	Office Practice	Office Practice	Stylistic Set 2: Alternate Q	Quest Love	Quest Love
Tabular Glyphs	4.09.1984 5,32\$	4.09.1984 5,32\$	Stylistic Set 3: Alternate S, s	Simulations	Simulations
Arbitrary Fractions	23 5/12 × 32 3/4	23 5/12 × 32 3/4	Stylistic Set 4: Alternate Y	REALITY	REALITY
Superscript	North <sup>1</sup> , East <sup>2</sup>	North <sup>1</sup> , East <sup>2</sup>	Stylistic Set 5: Alternate a	Rachael	Rachael
Subscript	H <sub>2</sub> O	H <sub>2</sub> O	Stylistic Set 6: Alternate &	Utopia & Distopia	Utopia & Distopia
			Stylistic Set 7: Multiply	4x4	4×4

**HYPHER  
REALISM**

80 Points

Artificial  
Cult of  
IMAGES

56 Points

Deep-Fake  
Echo-chamber  
Generative  
HD EGO TRIP

44 Points

Hysteria  
(of the image)  
ILLUSION

32 Points

Kill switch  
Loss (of referent)  
Mirror of Signs  
ONLINE PERSONA

25 Points

Referential collapse  
Synthetic Love  
VIKI – I, Robot (2004)  
Uncanny valley  
YOUTUBE REALISM

16 Points

One can see that the iconoclasts, whom one accuses of disdain and negating images, were those who accorded them their true value, in contrast to the iconolaters who only saw reflections in them and were content to venerate a filigree God. On the other hand, one can say that the icon worshipers were the most modern minds, the most adventurous, BECAUSE, IN THE GUISE OF HAVING GOD BECOME APPARENT IN THE MIRROR OF IMAGES, THEY WERE ALREADY ENAC-

13 Points

This way the stake will always have been the murderous power of images, murderers of the real, murderers of their own model, as the Byzantine icons could be those of divine identity. To this murderous power is opposed that of representations as a dialectical power, the visible and intelligible mediation of the Real. All Western faith and good faith became engaged in this wager on representation: that a sign could refer to the depth of meaning, that a sign could be exchanged for meaning AND THAT SOMETHING COULD GUARANTEE THIS EXCHANGE. BUT WHAT IF GOD HIMSELF CAN BE SIMULATED, THAT IS TO SAY CAN BE REDUCED TO THE SIGNS THAT CONSTITUTE

10.5 Points

Such is simulation, insofar as it is opposed to representation. Representation stems from the principle of the equivalence of the sign and of the real (even if this equivalence is Utopian, it is a fundamental axiom). Simulation, on the contrary, stems from the Utopia of the principle of equivalence, from the radical negation of the sign as value, from the sign as the reversal and death sentence of every reference. Whereas representation attempts to absorb simulation by interpreting it as A FALSE REPRESENTATION, SIMULATION ENVELOPS THE WHOLE EDIFICE OF REPRESENTATION ITSELF AS A SIMULACRUM. IN THE FIRST CASE, THE IMAGE IS A GOOD APPEA-

8.5 Points

The transition from signs that dissimulate something to signs that dissimulate that there is nothing marks a decisive turning point. The first reflects a theology of truth and secrecy (to which the notion of ideology still belongs). The second inaugurates the era of simulacra and of simulation, in which there IS NO LONGER A GOD TO RECOGNIZE HIS OWN, NO LONGER A LAST JUDGMENT TO SEPARATE THE FALSE FROM THE TRUE, THE

real from its artificial resurrection, as everything is already dead and resurrected in advance. When the real is no longer what it was, nostalgia assumes its full meaning. There is a plethora of myths of origin and of signs of reality, a plethora of truth, of secondary objectivity, and authenticity. ESCALATION OF THE TRUE, OF LIVED EXPERIENCE, RESURRECTION OF THE FIGURATIVE WHERE THE OBJECT AND SUBSTANCE HAVE

6.5 Points

Disneyland: a space of the regeneration of the imaginary as waste-treatment plants are elsewhere, and even here. Everywhere today one must recycle waste, and the dreams, the phantasms, the historical, fairylike, legendary imaginary of children and adults is a waste product, the first great toxic excrement of a hyper-real civilization. On a mental level, Disneyland is the prototype of this new function. BUT ALL THE SEXUAL, PSYCHIC, SOMATIC RECYCLING INSTITUTES, WHICH PROLIFERATE IN CALIFORNIA,

BELONG to the same order. People no longer look at each other, but there are institutes for that. They no longer touch each other, but there is contactotherapy. They no longer walk, but they go jogging, etc. Everywhere one recycles lost faculties, or lost bodies, or lost sociality, or the lost taste for food. One reinvents penury, asceticism, vanished savage naturalness: natural FOOD, HEALTH FOOD, YOGA. MARSHALL SAHLINS'S IDEA THAT IT IS THE ECONOMY OF THE MARKET, AND NOT OF NATURE AT ALL, THAT

secretly penury, is verified, but at a secondary level: here, in the sophisticated confines of a triumphant market economy is reinvented a penury/sign, a penury/simulacrum, a simulated behavior of the underdeveloped that, in the guise of ecology, of energy crises and the critique of capital, adds a final esoteric aureole to the triumph of an esoteric culture. Nevertheless, maybe a mental CATASTROPHE, A MENTAL IMPLOSION AND INVOLUTION WITHOUT PRECEDENT LIES IN WAIT FOR A SYSTEM OF THIS KIND, WHOSE VISIBLE

Through the  
Looking Glass  
UK, (1871)

80 Points

Alphaville  
1965  
BIO-SIGN

56 Points

Clickbait  
Digital Icons  
Erotic  
FACE-VALUE

44 Points

Ghosting  
Hyperrealism  
JARRING

32 Points  
-SS01  
Flat Alt.

Kingdom of signs  
Mass Media  
Noise vs meaning  
PHANTASM

25 Points  
-SS04  
Alt.Y

Reframing reality  
Synthetic Love  
Truth (as myth)  
Utopian nostalgia  
VOYEURISM

16 Points

This is certainly why order always opts for the real. When in doubt, it always prefers this hypothesis (as in the army one prefers to take the simulator for a real madman). But this becomes more and more difficult, because if it is practically impossible to isolate the process of simulation, through the force of inertia of the real that surrounds us, the OPPOSITE IS ALSO TRUE: NAMELY, IT IS NOW IMPOSSIBLE TO ISOLATE THE PROCESS OF THE REAL, OR TO PROVE

13 Points  
– SS05  
Alt. a

Hyperreality and simulation are deterrents of every principle and every objective, they turn against power the deterrent that it used so well for such a long time. Because in the end, throughout its history it was capital that first fed on the deconstruction of every referential, of every human objective, that shattered every ideal distinction between true and false, good and evil, in order to establish a radical law of equivalence and exchange, the iron law of its power. Capital WAS THE FIRST TO PLAY AT DETERRENCE, ABSTRACTION, DISCONNECTION, DETERRITORIALIZATION, ETC., AND IF IT IS THE ONE THAT FOSTERED REALITY, THE REALITY PRINCIPLE, IT WAS

10.5 Points

It is necessary to see in this impossibility of isolating the process of simulation the weight of an order that cannot see and conceive of anything but the real, because it cannot function anywhere else. The simulation of an offense, if it is established as such, will either be punished less severely or punished as an offense against the judicial system (for example if one sets in motion a police operation “for nothing”) – BUT NEVER AS SIMULATION SINCE IT IS PRECISELY AS SUCH THAT NO EQUIVALENCE WITH THE REAL IS POSSIBLE, AND HENCE NO REPRESSION EITHER. THE CHALLENGE OF SIMULATION IS NEVER ADMITTED BY POWER. HOW CAN

8.5 Points

Everything is metamorphosed into its opposite to perpetuate itself in its expurgated form. All the powers, all the institutions speak of themselves through denial, in order to attempt, by simulating death, to escape their real death throes. Power can stage its own murder to rediscover a glimmer OF EXISTENCE AND LEGITIMACY. SUCH WAS THE CASE WITH SOME AMERICAN PRESIDENTS: THE KENNEDYS WERE MURDERED

of their political dimension. The others, Johnson, Nixon, Ford, only had the right to phantom attempts, to simulated murders. But this aura of an artificial menace was still necessary to conceal that they were no longer anything but the mannequins of power. Formerly, the king had TO DIE, THEREIN LAY HIS POWER. TODAY, HE IS MISERABLY FORCED TO FEIGN DEATH, IN ORDER TO PRESERVE THE BLESSING OF POW-

6.5 Points

Whence the characteristic hysteria of our times: that of the production and reproduction of the real. The other production, that of values and commodities, that of the belle époque of political economy, has for a long time had no specific meaning. What every society looks for in continuing to produce, and to overproduce, is to restore the real that escapes IT. THAT IS WHY TODAY THIS “MATERIAL” PRODUCTION IS THAT OF THE HYPERREAL ITSELF. IT RETAINS ALL THE FEATURES, THE WHOLE DIS-

course of traditional production, but it is no longer anything but its scaled-down refraction (thus hyper-realists fix a real from which all meaning and charm, all depth and energy of representation have vanished in a hallucinatory resemblance). Thus everywhere the hyperrealism of simulation is translated by the hallucinatory resemblance of the real to itself. Power ITSELF HAS FOR A LONG TIME PRODUCED NOTHING BUT THE SIGNS OF RESEMBLANCE. AT THE SAME TIME, ANOTHER FIGURE OF POWER

comes into play: that of a collective demand for signs of power, a holy union that is reconstructed around its disappearance. The whole world adheres to it more or less in terror of the collapse of the political. And in the end the game of power becomes nothing but the critical obsession with power – obsession with its death, obsession with its survival, which INCREASES AS IT DISAPPEARS. WHEN IT HAS TOTALLY DISAPPEARED, WE WILL LOGICALLY BE UNDER THE TOTAL HALLUCINATION OF POWER

**Dream  
Emulator**

100 Points

2001: A SPACE  
ODYSSEY

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100 Points

-SS01  
Flat Alt.  
-SS03  
Alt. S  
-SS04  
Alt. Y

2001: A SPACE  
ODYSSEY

80 Points

**Amnesia  
Binary  
CONTROL**

56 Points

**Destiny of  
Images  
Gerty – Moon  
(2009)**

44 Points

- SS02  
Alt. Ss

**Illusion is  
the First of all  
PLEASURES.**

32 Points

- Cond.  
Ligatures

**Jargonized  
Kernel of the real  
Luxurious  
NOTHINGNESS**

25 Points

**Massification  
Psychological Impact  
Uncanny valley  
Widespread Fictionality  
WHISPERED**

16 Points  
– Cond.  
Ligatures

Besides, this family was already hyper-real by the very nature of its selection: a typical ideal American family, California home, three garages, five children, assured social and professional status, decorative housewife, upper-middle-class standing. In a way it is this statistical perfection that dooms it to death. Ideal heroine of the American way of LIFE, IT IS, AS IN ANCIENT SACRIFICES, CHOSEN IN ORDER TO BE GLORIFIED AND TO DIE BENEATH THE FLAMES OF

13 Points

TV verite. A term admirable in its ambiguity, does it refer to the truth of this family or to the truth of TV? In fact, it is TV that is the truth of the Louds, it is TV that is true, it is TV that renders true. Truth that is no longer the reflexive truth of the mirror, nor the perspectival truth of the panoptic system and of the gaze, but the manipulative truth of the test that sounds out and interrogates, of the laser that touches and pierces, of computer cards that retain your preferred SEQUENCES, OF THE GENETIC CODE THAT CONTROLS YOUR COMBINATIONS, OF CELLS THAT INFORM YOUR SENSORY UNIVERSE. IT IS TO THIS TRUTH THAT THE LOUD FAMILY

10.5 Points  
– SS04  
Alt.Y

“You no longer watch TV, it is TV that watches you (live),” or again: “You are no longer listening to Don’t Panic, it is Don’t Panic that is listening to you”, a switch from the panoptic mechanism of surveillance to a system of deterrence, in which the distinction between the passive and the active is abolished. There is no longer any imperative of submission to the model, or to the gaze “you are the model!” “you are the majority!” Such is the watershed of a hyper-REAL SOCIALITY, IN WHICH THE REAL IS CON-FUSED WITH THE MODEL, AS IN THE STATISTICAL OPERATION, OR WITH THE MEDIUM, AS IN THE LOUDS’ OPERATION. SUCH

8.5 Points

Such a blending, such a viral, endemic, chronic, alarming presence of the medium, without the possibility of isolating the effects, spectralized, like these advertising laser sculptures in the empty-space of the event filtered by the medium, dissolution of TV in life, dissolution of life in TV, INDISCERNIBLE CHEMICAL SOLUTION: WE ARE ALL LOUDS DOOMED NOT TO INVASION, TO PRESSURE, TO VIOLENCE AND BLACK-

mail by the media and the models, but to their induction, to their infiltration, to their illegible violence. But one must watch out for the negative turn that discourse imposes: it is a question neither of disease nor of a viral infection. One must think instead of the media as IF THEY WERE, IN OUTER ORBIT, A KIND OF GENETIC CODE THAT DIRECTS THE MUTATION OF THE REAL INTO THE HYPERREAL,

6.5 Points

It is the whole traditional world of causality that is in question: the perspectival, determinist mode, the “active,” critical mode, the analytic mode, the distinction between cause and effect, between active and passive, between subject and object, between the end and the means. It is in this sense that one can say: TV is watching us, TV MANIPULATES US, TV INFORMS US... ONE REMAINS DEPENDENT ON THE ANALYTICAL CONCEPTION OF THE MEDIA, ON AN EXTERNAL ACTIVE

and effective agent, on “perspectival” information with the horizon of the real and of meaning as the vanishing point. Now, one must conceive of TV along the lines of DNA as an effect in which the opposing poles of determination vanish, according to a nuclear contraction, retraction, of the old polar schema that always maintained a minimal distance between cause AND EFFECT, BETWEEN SUBJECT AND OBJECT: PRECISELY THE DISTANCE OF MEANING, THE GAP, THE DIFFERENCE, THE SMALLEST POSSIBLE

gap, irreducible under pain of reabsorption into an aleatory and indeterminate process whose discourse can no longer account for it, because it is itself a determined order. It is this gap that vanishes in the process of genetic coding, in which indeterminacy is not so much a question of molecular randomness as of the abolition, pure and simple, of the relation. In the process OF MOLECULAR CONTROL, WHICH “GOES” FROM THE DNA NUCLEUS TO THE “SUBSTANCE” THAT IT “INFORMS,” THERE IS NO LONGER THE

**You fell  
in Love with  
an Image**

80 Points

**Allegory  
Black  
HOLES**

56 Points  
-SS05  
Alt. a

**Desire  
Ersatz Reality  
Fractal  
GLOSSY FEEL**

44 Points

**Holographic  
Kinesthetic  
ILLUSION**

32 Points  
-SS02  
ALT.Q

**Narcissism  
Overt symbolism  
Postmodern  
QUASI-PRESENCE**

25 Points

**Siri – Her (2013)  
Techno-fetishism  
Voyeurism  
Widespread Fictionality  
ZERO-DEGREE**

16 Points  
- SS02  
Alt. Ss

**A cybernetic prosthesis infinitely more subtle and still more artificial than any mechanical prosthesis. Because the genetic code is not "natural": just as every abstract and autonomized part of a whole becomes an artificial prosthesis that alters this whole by substituting itself for it (prosthesis: this is the etymological meaning), one can say that THE GENETIC, WHERE THE WHOLE OF A BEING IS SUPPOSEDLY CONDENSED BECAUSE ALL THE "INFORMATION" OF**

13 Points

**It is the fantasy of seizing reality live that continues, ever since Narcissus bent over his spring. Surprising the real in order to immobilize it, suspending the real in the expiration of its double. You bend over the hologram like God over his creature: only God has this power of passing through walls, through people, and finding Himself immaterially in the beyond. We dream of passing through ourselves and of finding ourselves in the beyond: THE DAY WHEN YOUR HOLOGRAPHIC DOUBLE WILL BE THERE IN SPACE, EVENTUALLY MOVING AND TALKING, YOU WILL HAVE REALIZED THIS MIRACLE. OF COURSE, IT WILL NO**

10.5 Points

**Viewed at this angle, even the exact sciences come dangerously close to pataphysics. Because they depend in some way on the hologram and on the objectivist whim of the deconstruction and exact reconstruction of the world (in its smallest terms) founded on a tenacious and naive faith in a pact of the similitude of things to themselves. The real, the real object is supposed to be equal to itself, it is supposed to resemble itself like a face in A MIRROR – AND THIS VIRTUAL SIMILITUDE IS IN EFFECT THE ONLY DEFINITION OF THE REAL, AND ANY ATTEMPT, INCLUDING THE HOLOGRAPHIC ONE, THAT RESTS ON IT,**

8.5 Points

**The hallucination is total and truly fascinating once the hologram is projected in front of the plaque, so that nothing separates you from it (or else the effect remains photo, or cinematographic). This is also characteristic of trompe l'oeil, in contrast to painting: instead of a field as a VANISHING POINT FOR THE EYE, YOU ARE IN A REVERSED DEPTH, WHICH TRANS-FORMS YOU INTO A VANISHING point... THE RELIEF**

**must leap out at you just as a tram car and a chess game would. This said, which type of objects or forms will be "hologenic" remains to be discovered since the hologram is no more destined to produce three-dimensional cinema than cinema was destined to reproduce theater, or PHOTOGRAPHY WAS TO TAKE UP THE CONTENTS OF PAINTING. THAT IS TO SAY NEVER EXCHANGED FOR THE REAL, BUT EXCHANGED FOR**

6.5 Points

**Simulacra that are productive, productivist, founded on energy, force, its materialization by the machine and in the whole system of production, a Promethean aim of a continuous globalization and expansion, of an indefinite liberation of energy (desire belongs to the Utopias related to this order of simulacra); simulacra of simulation, founded ON INFORMATION, THE MODEL, THE CYBERNETIC GAME, TOTAL OPERATIONALITY, HYPERREALITY, AIM OF TOTAL CONTROL.**

**To the first category belongs the imaginary of the Utopia. To the second corresponds science fiction, strictly speaking. To the third corresponds - is there an imaginary that might correspond to this order? The most likely answer is that the good old imaginary of science fiction is dead and that something else is in the process of emerging (not only in fiction but IN THEORY AS WELL). THE SAME WAVERING AND INDETERMINATE FATE PUTS AN END TO SCIENCE FICTION, BUT ALSO TO THEORY,**

**as specific genres. There is no real, there is no imaginary except at a certain distance. What happens when this distance, including that between the real and the imaginary, tends to abolish itself, to be reabsorbed on behalf of the model? Well, from one order of simulacra to another, the tendency is certainly toward the reabsorption of this distance, OF THIS GAP THAT LEAVES ROOM FOR AN IDEAL OR CRITICAL PROJECTION. BY CROSSING INTO A SPACE WHOSE CURVATURE IS NO**

**Total  
Eclipse of  
the Sun**

148 Points

**Simu  
lacia  
Simu  
lation**

100 Points

**EVE  
Wall-E®**

80 Points

**A.o.  
Written  
Love  
Letters**

32 Points

**What, if not a death drive, would push sexed beings to regress to a form of reproduction prior to sexuation (besides, isn't it this form of scissiparity, this reproduction and proliferation through pure contiguity that is for us, in the depths of our imaginary, death and the DEATH DRIVE, WHAT DENIES SEXUALITY**

26 Points  
- Cond.  
Ligatures

**In other words, the imaginary power and wealth of the double, the one in which the strangeness and at the same time the intimacy of the subject to itself are played out (heimlich/ unheimlich), rests on its immateriality, on the fact that it is and remains a phantasm. EVERYONE CAN DREAM, AND MUST HAVE DREAMED HIS WHOLE LIFE, OF A PERFECT DUPLICATION OR**

250 Points

**Black**  
**Magic**

148 Points

**Play  
boy  
EROS  
Lui**

100 Points

**Post-  
Truth**

80 Points

**Dark  
Side of  
the  
Moon**

32 Points

**The subject is also gone, since identical duplication puts an end to his division. The mirror stage is abolished in cloning, or rather it is parodied therein in a monstrous fashion. Cloning also retains NOTHING, AND FOR THE SAME REASON, OF THE IMMEMORIAL AND NARCISSISTIC**

26 Points

**From a functional and mechanistic point of view, each organ is still only a partial and differentiated prosthesis: already simulation, but "traditional." From the point of view of cybernetics and computer science, it is the smallest undifferentiated element, each cell of a body becomes an "embryonic" prosthesis of this body. It is**

# Technical Information

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Latin	Afrikaans	Lithuanian	Taita
	Albanian	Lower Sorbian	Teso
	Asturian	Luo	Turkish
	Asu	Luxembourgish	Upper Sorbian
	Basque	Luyia	Uzbek
	Bemba	Machame	Volapük
	Bena	Makhuwa-Meetto	Vunjo
	Breton	Makonde	Walser
	Catalan	Malagasy	Welsh
	Chiga	Maltese	Western Frisian
	Cognian	Manx	Yoruba
	Cornish	Meru	Zulu
	Croatian	Morisyen	
	Czech	North Ndebele	
	Danish	Northern Sami	
	Dutch	Norwegian Bokmål	
	Embu	Norwegian Nynorsk	
	English	Nyankole	
	Esperanto	Oromo	
	Estonian	Polish	
	Faroese	Portuguese	
	Filipino	Prussian	
	Finnish	Quechua	
	French	Romanian	
	Friulian	Romansh	
	Galician	Rombo	
	Ganda	Rundi	
	German	Rwa	
	Gusii	Samburu	
	Hungarian	Sango	
	Icelandic	Sangu	
	Igbo	Scottish Gaelic	
	Inari Sami	Sena	
	Indonesian	Serbian	
	Irish	Shambala	
	Italian	Shona	
	Jola-Fonyi	Slovak	
	Kabuverdianu	Slovenian	
	Kalaallisut	Soga	
	Kalenjin	Somali	
	Kamba	Spanish	
	Kikuyu	Swahili	
	Kinyarwanda	Swedish	
	Latvian	Swiss German	

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Open Type Features	aalt	Access All Alternates	sinf	Scientific Inferiors
	case	Case-Sensitive Forms	ss01	Stylistic Set 1 (Flat Alternates)
	ccmp	Glyph Composition / Decomposition	ss02	Stylistic Set 2 (Alternate Q)
	dlig	Discretionary Ligatures	ss03	Stylistic Set 3 (Alternate S s)
	dnom	Denominators	ss04	Stylistic Set 4 (Alternate Y)
	frac	Fractions	ss05	Stylistic Set 5 (Alternate a)
	liga	Standard Ligatures	ss06	Stylistic Set 6 (Alternate ampersand)
	locl	Localized Forms	ss20	Stylistic Set 20 (Multiply)
	numr	Numerators	subs	Subscript
	ordn	Ordinals	sup	Superscript
	pnum	Proportional Figures	tnum	Tabular Figures
	salt	Stylistic Alternates		

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**Codepage** Please refer to the Technical Document

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