

Muoto, designed in collaboration between Matthieu Cortat, Anthony Franklin and Sander Vermeulen (Base Design), is the synthesis of a sensitive and human approach to modernist design. This variable sans serif font combines full curves and solid stems, showing that functionalism can actually be warm and softly effective.

With its robust structure and subdued proportions, it evokes organic forms dear to Finnish architect Alvar Aalto, who in 1957 wrote: "We should work for simple, good, undecorated things, but things which are in harmony with the human being and organically suited to the little man in the street". *Muoto* embodies this idea while responding to contemporary typographic requirements, with its palette of weights (from Thin to Black) and its increased on-screen legibility.

Type design flourishes when associated with a goal, a project. And like every design project, it is enriched by discussion and exchange. *Muoto* emerges from a collaboration between Matthieu Cortat, Anthony Franklin and Sander Vermeulen, two members of the studio Base Design.

In 2009, when GVA Studio joined the Base group, it marked the Swiss studio's entry into a network of international scope. With tongue firmly in cheek, Base Geneva designed a site that generated posters that played with stereotypes of Swiss style. *Basetica* "a Helvetica for the 20th century" was designed in this context, commissioned from Matthieu Cortat and distributed by 205TF a few years later.

In 2021, Base Design wished to redefine their typographic identity, and so the studio once again invited Matthieu Cortat to collaborate on a typeface to succeed *Basetica*. What came next was a story of debates and questions, of micro-modifications and radical decisions that resulted in the concept and strong connotations transmitted by this new corporate typeface for Base Design.



240 PTS

Muoto

120 PTS

Muoto M

56 PTS

Muoto **Muoto** ***Muoto***

32 PTS

Muoto **Muoto** *Muoto* **Muoto** *Muoto*

24 PTS

Muoto *Muoto* ***Muoto*** *Muoto* ***Muoto*** *Muoto*

16 PTS

Muoto **Muoto** *Muoto* *Muoto* **Muoto** *Muoto* **Muoto** *Muoto* *Muoto*

INTRODUCTION

OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is – as a work – protected by laws pertaining to intellectual property rights and – as software – can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: any person or entity found in breach of one or more terms of the licence may be prosecuted.

THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

*A Postscript or TrueType typeface can contain no more than 256 signs.

SUPPORTED LANGUAGES

Abenaki	Folkspraak	Luxembourgish	Shona
Afaan Oromo	French	Maasai	Sicilian
Afar	Frisian	Makhuwa	Silesian
Afrikaans	Friulian	Malay	Slovak
Albanian	Gagauz	Maltese	Slovenian
Alsatian	Galician	Manx	Slovio
Amis	Ganda	Maori	Somali
Anuta	Genoese	Marquesan	Sorbian Lower
Aragonese	German	Meglenoromanian	Sorbian Upper
Aranese	Gikuyu	Meriam Mir	Sotho Northern
Aromanian	Gooniyandi	Mirandese	Sotho Southern
Arrernte	Greenlandic	Mohawk	Spanish
Arvanitic	Greenlandic Old	Moldovan	Sranan
Asturian	Orthography	Montagnais	Sundanese
Atayal	Guadeloupean	Montenegrin	Swahili
Aymara	Gwichin	Murrinhpatha	Swazi
Azerbaijani	Haitian Creole	Nagamese Creole	Swedish
Bashkir	Han	Ndebele	Tagalog
Basque	Hawaiian	Neapolitan	Tahitian
Belarusian	Hiligaynon	Ngiyambaa	Tetum
Bemba	Hopi	Niuean	Tok Pisin
Bikol	Hotcak	Noongar	Tokelauan
Bislama	Hungarian	Norwegian	Tongan
Bosnian	Icelandic	Novial	Tshiluba
Breton	Ido	Occidental	Tsonga
Bulgarian	Ilocano	Occitan	Tswana
Romanization	Indonesian	Old Icelandic	Tumbuka
Cape Verdean	Interglossa	Old Norse	Turkish
Catalan	Interlingua	Oshiwambo	Turkmen
Cebuano	Irish	Ossetian	Tuvaluan
Chamorro	Istroromanian	Palauan	Tzotzil
Chavacano	Italian	Papiamento	Ukrainian
Chichewa	Jamaican	Piedmontese	Uzbek
Chickasaw	Javanese	Polish	Venetian
Chinese Pinyin	Jerriais	Portuguese	Vepsian
Cimbrian	Kaingang	Potawatomi	Volapuk
Cofan	Kala Lagaw Ya	Qeqchi	Voro
Corsican	Kapampangan	Quechua	Wallisian
Creek	Kaqchikel	Rarotongan	Walloon
Crimean Tatar	Karakalpak	Romanian	Waraywaray
Croatian	Karelian	Romansh	Warlpiri
Czech	Kashubian	Rotokas	Wayuu
Danish	Kikongo	Sami Inari	Welsh
Dawan	Kinyarwanda	Sami Lule	Wikmungkan
Delaware	Kiribati	Sami Northern	Wiradjuri
Dholuo	Kirundi	Sami Southern	Wolof
Drehu	Kurdish	Samoan	Xavante
Dutch	Ladin	Sango	Xhosa
English	Latin	Saramaccan	Yapese
Esperanto	Latino Sine	Sardinian	Yindjibarndi
Estonian	Latvian	Scottish Gaelic	Zapotec
Faroese	Lithuanian	Serbian	Zulu
Fijian	Lojban	Seri	Zuni
Filipino	Lombard	Seychellois	
Finnish	Low Saxon	Shawnee	

ELEMENTARY PRINCIPLES OF USE

To buy ore By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

Copy? By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

Test! 205TF makes test typefaces available. Before downloading them from www.205.tf you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.

Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual "crash" following the installation of a typeface obtained through the www.205.tf website.

STYLES

THIN

Muoto Thin

THIN ITALIC

Muoto Thin Italic

LIGHT

Muoto Light

LIGHT ITALIC

Muoto Light Italic

REGULAR

Muoto Regular

ITALIC

Muoto Italic

MEDIUM

Muoto Medium

MEDIUM ITALIC

Muoto Medium Italic

BOLD

Muoto Bold

BOLD ITALIC

Muoto Bold Italic

BLACK

Muoto Black

BLACK ITALIC

Muoto Black Italic

OPENTYPE FEATURES

- | | |
|---|---|
| <ul style="list-style-type: none"> 1. Automatically spaced capitals. 2. Punctuation is optically repositionning 3, 4. Specific small capitals whereas optically reduced capitals. 5. Specific glyphs in several languages. 6, 7, 8, 9. Specific superior and inferior glyphs. 10, 11. Proportional figures. | <ul style="list-style-type: none"> 12, 13. Tabular figures, practical when the user needs alignment in columns. 14. Slashed zero to distinguish with letter 0. 15. Standard ligatures automatically correct collision between two characters. 16. Smart ligatures. 17. Specific contextual glyphs. |
|---|---|

	FEATURE OFF	FEATURE ON
1. FULL CAPS	Lacassagne	LACASSAGNE
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Paral·lel
FRENCH	Il dit: «Vous fîtes»	Il dit: «Vous fîtes»
TURKISH	Diyarbakır DİYARBAKIR	Diyarbakır DİYARBAKIR
DUTCH	Mijn	Mijn
POLISH	CiemnośĆ	CiemnośĆ
6. ORDINALS	No Nos no nos 1A 1O	No Nos n ^o nos 1 ^a 1 ^o
7. FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	Mr Mme 1 ^{er}	Mr Mme 1 ^{er}
9. INFERIORS	H ₂ O Fe ₃ O ₄	H ₂ O Fe ₃ O ₄
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	×	×
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	×	×
14. SLASHED ZERO	0	ø
15. LIGATURES	Afficher	Afficher
16. DISCRETIONARY LIGATURES	×	×
17. CONTEXTUAL ALTERNATES	08x32mm 10X65mm	08×32mm 10×65mm

OPENTYPE FEATURES

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS (SS01)	<p>--W</p> <p>--E</p> <p>--S</p> <p>--N</p> <p>--NW</p> <p>--NE</p> <p>--SE</p> <p>--SW</p> <p>--NS</p> <p>--WE</p>	<p>←</p> <p>→</p> <p>↓</p> <p>↑</p> <p>↖</p> <p>↗</p> <p>↘</p> <p>↙</p> <p>↕</p> <p>↔</p>
THIN PUNCTUATION (SS02)	<p>(Frank Lloyd Wright?)</p> <p>[Eero Saarinen!]</p> <p>«ALVAR AALTO»</p>	<p>(Frank Lloyd Wright?)</p> <p>[Eero Saarinen!]</p> <p>«ALVAR AALTO»</p>

THIN

56 PTS

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32 PTS

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MEDIUM

12 PTS

Aalto's output is not great by American standards, but surely this is not a measure of great Architecture. Many American firms with large volumes of projects do the most mediocre work. Eliel Saarinen was a great architect because of one building, the Helsinki Terminal, conceived in 1906 as a link between the East and the West. Louis I. Kahn, born opposite Finland on the island of Ostel, is great because of his Richards Research Building — one building alone. As Wright once remarked, the touch of the master can be found equally in the design of a chicken coop as an opera house. Aalto prefers opera houses. Aalto is remarkable in that his clients are satisfied. The users of his designs praise his works. Far from assuming a great-man pose dictating a design from on high, he is first and foremost concerned with the human being that must occupy a hospital bed or climb stairs on crutches. He is concerned with door pulls that are awkward and scratch the hands, or the simple play of light, sound, or smell,

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cantilevered balconies. There is a purity of concrete form linked to such small but integral details as having three walls of each room being "hard" and one "soft", with the walls painted of a soft indefinite tone and the ceiling a bit darker so as to be easier on the eyes of the bed-ridden patient, and the balance effected between natural and artificial lights in each patient area. The hand basin, for example, receives falling water at a slight angle to avoid undue splashing, and the door knobs are moulded to fit the hand more easily. The whole hospital is conceived for the physical needs of the patient and for the psychological effect of the environment. It is designed as an integral whole, to which each part is a necessary element. Even pine trees are planted in tubs along the balconies to soften the harsh lines. The Finn is appreciative of beauty in such minor details. In the New York Herald Tribune, June 30, 1960, Professor Aalto is quoted as saying, "I tell you, it is easier to build a grand opera or a city center than to build a personal house." Indeed, the only other private residences he has designed are his own residence in Munkkiniemi and that of Monsieur Carre at Bazoches, France, near Paris. Villa Mairea has the same milestone position in the works of Aalto as perhaps the Savoy House to Le Corbusier, the Barcelona Pavillon to Mies, or the Winslow House to Frank Lloyd Wright. He has been able to experiment with many innovations which were more fully developed in other projects, such as the undulating wall, design and manufacture of individual lamps and furniture, the subtle juxtaposition of materials, the "organic" identification with natural environment and site, and a spatial organization that gives a slight hint of

56 PTS

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the main staircase, enclosed but placed outside the main face of the wall, was an innovation of this post-war period. It has been said that the detailing and craftsmanship on this building suffered from the relatively high labor costs in machine-directed America in contrast to his other projects in Finland, Scandinavia, or Europe. As in most of Aalto's key commissions, this was a competition award for Jyväskylä, the city in south central Finland where Aalto studied as a boy. It consists of approximately ten buildings, or units of buildings, linked together. This complex consists of everything from residence dormitories to the auditorium. This is a "university-type" college not often found in Finland, and is U-shaped in campus plan. The placing of the various buildings is in a subtle relationship, often on a slight angle to each other, emphasizing the hieratic effects as one walks up and down, over, and around, in an approach carefully studied for its casualness and simplicity. The amphitheater consists of stone blocks, rough hewn, arranged in arcs, facing the high wall of solid brick of the main building (a wall broken at several points, creating interesting shadow lines vertically, and of carefully selected brick colors that vary the tone). The overall effect is of a university acropolis, higher than the city, overlooking the valley and the long lake that ends nearby. Adjacent to the university grounds is the Aalto-designed Keski-Suomen Museo which was recently opened. "The Church of the Three Crosses" in the community of Vuoksenniska is one of several groupings in the planned city of "Imatra" on the border of the U.S.S.R. Aalto planned Imatra as an area that would grow together in a complex over the years. One community was

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pattern was adopted. Aalto's growing prestige has been the cause of several recent commissions in Germany, including this "foldhaus" in the "Volkswagen City." Now under construction, only a few drawings and model photographs have been released, but upon completion much publicity will appear. It occupies a position alongside the central square of the town, and its dominant characteristic is the fan-shaped arrangement on the second floor containing five lecture halls of the "people's high school." The library features light wells and a custom skylight appears over a common room. Much of the structure is based on a repetitive module, but then at the appropriate point, the line becomes broken and turns into this remarkable fan outline. The facade will be of marble and glass; a large model recently appeared at the exhibition of Finnish architecture in Stockholm. This long range plan for the Centrum takes us ten to fifteen years into the future and links to the past city plans of Engel, Saarinen, and Krokstrom for the "most blueprinted city in the world." The complex problems of rail and auto traffic, parking, government office space, urban renewal, cultural facilities, city de-centralization are solved in the Keskus, finished by Aalto in March and presented to the Finnish government and to the City of Helsinki. Photographs and drawings appear in the August, 1961, CASA BELLA. Helsinki Center, based upon the Railway Terminal, Sokos, Parliament Building, and the post office, will be for business and culture, leaving the old city center on the waterfront untouched. Helsinki North will be a suburban commercial area in Pasila, 3 kilometres to the north. The Keskus unites the presently separated

56 PTS

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32 PTS

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and friends staged a raiding party by night from nearby Murratsalo that destroyed the offending bit of commercialism. As in the Church of Imatra, Aalto has done his best work of its type in a small village in which he has become involved in the life and habits of the simple people who will use his design. Aalto has spent many vacations in sunny Italy, and come back inspired by the hill, piazzas of the small Italian towns. Säynätsalo is the first project in which he has used a raised mound as part of his design, thereby putting the courtyard on the "main" level, and relegating the business shops to the lower ground level where the bus stops. This design shows mastery of wood and stone, infinite care afforded to the smallest interior detail, and the overall integration of the design, within and without, to its environment. Aalto is quoted in TIME Magazine October 5, 1959, "I wanted to make it a town center, a building that would gather in people, so I put the garden inside, and then the inside is no longer neutral. I lifted the building up to make a vertical difference between the traffic in the street and the people meeting inside. The street is full of the gases from automobiles. We lift up the human being and put him in a better world." How many wealthy American towns of 3,000 possess such a civic center with such careful planning and design? When first approaching the Town Hall through the pines, one is vaguely aware that this is a multilevel building of some complexity. There is obviously a row of commercial shops on the first level, owing to glass display windows, but curiosity is aroused as to the second floor of brick wall, punctuated by a continuous but varying fenestration covered with vertical

56 PTS

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32 PTS

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BLACK

12 PTS

I lifted the building up to make a vertical difference between the traffic in the street and the people meeting inside. The street is full of the gases from automobiles. We lift up the human being and put him in a better world." How many wealthy American towns of 3,000 possess such a civic center with such careful planning and design? When first approaching the Town Hall through the pines, one is vaguely aware that this is a multilevel building of some complexity. There is obviously a row of commercial shops on the first level, owing to glass display windows, but curiosity is aroused as to the second floor of brick wall, punctuated by a continuous but varying fenestration covered with vertical stripes or blinds. Above and behind looms a curious box-like tower with a sloped roof. What is it? Walking past the shops and around the corner, this shape appears as a high brick wall, topped with a band of windows, and terminating on one side as a jagged line, owing to a succession

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This indicates there is something rather unique going on inside. Next is a suggestion of the formal staircase, inviting the viewer to walk up. At the top is a pleasant garden courtyard. The first door is to the library and reading rooms over the shopping area. On the right is an entrance to a U-shaped passageway encompassing the garden and fountain. There are walls of glass on the left and city offices on the right. As one enters the major passageway, there is a passage leading up and around to the large city council chamber, but it is isolated from the chatter of the hallway visitors. The inner sanctum has a high ceiling with dramatic and exuberant wood trusses flaring out as though intended to be the center of attention, but in reality are structurally integral to the building. At the opposite side of the courtyard from the formal stairs is an informal terrace staircase going down, with growing grass held in place by form-work boards in a broken pattern not unlike contour terrace farming. Next to this is a

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as though intended to be the center of attention, but in reality are structurally integral to the building. At the opposite side of the courtyard from the formal stairs is an informal terrace staircase going down, with growing grass held in place by form-work boards in a broken pattern not unlike contour terrace farming. Next to this is a brick and concrete staircase leading to the private apartment of the caretaker. Once back on the ground level and looking up at this staircase, a totally different vista appears than from the formal staircase. In contrast to the excitement of the cantilevered council chamber on the other elevation, the opposite side of the Town Hall complex is modest but the wall is recessed outward slightly at two different points, thereby reading as three distinct units. When the viewer walks behind the structure, he is aware of the window placement and the curious effect created by the recessing brick work which appears every few feet (always 1/2 brick wide, 1/2 brick deep, but the termination point varies in an undulating line). This effect softens the rigidity of the overall form. The brick surface is of varied brick, both in color and in placement. It was tested personally by the architect at his experimental house nearby. The play of shadows from the forest adds to the excitement of the surface. Many visitors can not afford the two hours necessary to understand the wholeness of the design, and are surprised to find in the council chambers a Léger painting to counter-balance a large map of the community on the wall, and this painting in turn is placed next to a carefully louvred wood-blind window which provides the necessary natural light.

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these architects have small offices with three or four students or recent graduates as helpers. Such studios have an international flavor. Many foreigners studying architecture at the Institute of Technology work in these offices. One can find a multitude of languages, and occasionally an Ethiopian, Turk, Japanese, or South American who has come this great distance. One should also speak of Toivo Paatela, Olli Kivinen, Prof. Aulis Blomstedt, Markus Tavo, Einari Teräsvirta, Tarja Toivianinen, Osmo Sipari, Esko Makel, Esko Korhonen, Eero Eerikäinen, Hilding Ekelund, Jaako Kaikkonen, who have been influenced by Aalto and the pioneering heritage. When the present demand for housing and planning is satisfied; then they will turn their eyes on the world and design abroad. The rest of the world will probably only know them through magazines or journals, travels, books, exhibitions, or discussions with other architects. If they do not become well known, it will be because Finland is a distant country from the United States and the Finns do not like to publicize themselves. The inner sanctum has a high ceiling with dramatic and exuberant wood trusses flaring out as though intended to be the center of attention, but in reality are structurally integral to the building. At the opposite side of the courtyard from the formal stairs is an informal terrace staircase going down, with growing grass held in place by form-work boards in a broken pattern not unlike contour terrace farming. Next to this is a brick and concrete staircase leading to the private apartment of the caretaker. Once back on the ground level and looking up at this staircase, a totally different vista appears

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CREDITS

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