

Pol

2026

TT Polihaus



Meet the new display font TT Polihaus—a geometric, chaotic, and slightly crazy font!

TT Polihaus is an experimental sans serif born in TypeType’s Creative Lab. "Geometric shapes" and "multidirectional slants" are the two principles the designer had to combine in one font for this experiment. As a result, the slant was not implemented as an italic, but became the core concept. This is how a sans serif was born that, at first glance, looks ordinary, but then "goes crazy" and breaks apart, transforming into a stencil pattern.

The typeface includes four styles reflecting all stages of the font’s madness: from a standard Regular, which perfectly handles small blocks of body text, to a wild Crazy, which grabs

attention. These two states are connected by a variable font slider that can be moved in either direction. The extreme font styles work as an ideal font pair: a calm sans serif and a vibrant display font. In the intermediate SemiRegular, the level of display expression the font can reach is not yet noticeable, but a slight "jitter" and outline distortion are already visible. And SemiCrazy allows you to add display characteristics while softening the degree of madness.

To make the typesetting look even more dynamic, we added a feature that changes the shapes of repeating letters to alternate ones: for example, in the word "DIFFERENT", the two 'F's will look different. The typeface also includes a large set of emoji icons that change just like the letters and match the character of the font.

TT Polihaus will easily fit into the identity of a dance festival or a rave party. It will look great on energy drink packaging or customized LEGO, in navigation for a contemporary art exhibition or an art space, and in the branding of a creative architectural bureau. The variable font can emphasize the unconventional nature or duality of a brand, and become a cool tool for dynamic graphics, animation, and titles.



DIFFERENT
differe^{nt}



TT Polihaus includes:

- 5 font styles: 4 uprights and 1 variable font;
- 948 glyphs in each font style;
- 33 OpenType features;
- Support for over 230 languages.

Aa

TT Polihaus
Crazy 480 pt

AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz
0123456789 @#\$%&*!?
абвгдеёжз + lǎt'jň

TT Polihaus
Regular 48 pt

AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz
0123456789 @#\$%&*!?
абвгдеёжз + lǎt'jň

TT Polihaus
SemiCrazy 48 pt



1 Regular
2 SemiRegular
3 SemiCrazy
4 Crazy

48 PT

Kintsugi is the Japanese art

24 PT

The method is similar to the maki-e technique. As a philosophy, it treats breakage and repair as part of the history of an object, rather than something

18 PT

Kintsugi became closely associated with ceramic vessels used for chanoyu (Japanese tea ceremony). One theory is that kintsugi may have originated when Japanese shōgun Ashikaga Yoshimasa sent a damaged Chinese tea bowl back to China for repairs

12 PT

When it was returned, repaired with simple metal staples, it may have prompted Japanese craftsmen to look for a more aesthetically pleasing means of repair. On the other hand, according to Bakōhan Saōki (record of tea-bowl with a 'large-locust' clamp), such "ugliness" was considered inspirational and Zen-like, as it connoted beauty in broken things. The bowl thus became highly valued due to the large metal staples, which looked like a locust,

8 PT

Collectors became so enamored of the new art that some were accused of deliberately smashing valuable pottery so it could be repaired with the gold seams of kintsugi. It is also possible that a pottery piece was chosen for deformities it had acquired during production, then deliberately broken and repaired, instead of being discarded. The technique of kintsugi was also applied to ceramic pieces with origins outside of Japan, including China, Vietnam, and Korea. As a philosophy, kintsugi is similar to the Japanese philosophy of wabi-sabi, an embracing of the flawed or imperfect. The philosophy of kintsugi can also be seen as a variant of the adage "Waste not, want not."



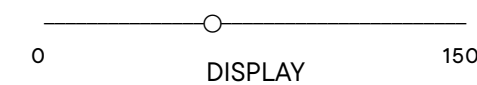
VARIABLE FONT

TT POLIHAUS

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VARIABLE FONT

TT Polihaus includes 1 variable font. To use the variable font on Mac you must have MacOS 10.14 or a newer version. An important clarification—not all program support variable technologies yet, you can check the support status here: v-fonts.com/support/.



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TT Polihaus
Variable 300 pt

24 PT

All materials used for construction eventually degrade and deteriorate. Degradation of an object occurs as a result of the interaction with the environment or with the materials that form the object; however, in the case of ceramics, environmental factors are the major cause. There are

12 PT

Additionally, the type of ceramic will affect how it will break down. Unfired clay, like mud and clay adobe, is clay that is fired under 1000°C or 1832°F. This type of clay is water-soluble and unstable. Earthenware is clay that has been fired between 1000–1200°C or 1832°–2192°F. The firing makes the clay water insoluble but does not allow the formation of an extensive glassy or vitreous within the body. Although water-insoluble, the porous body of earthenware allows

water to penetrate. A glaze can be applied that will protect the vessel from water. Due to its porosity, earthenware is susceptible to moisture and creates problems including cracks, breaks and mold growth. Porcelain and stoneware are fired at the highest temperatures between 1200–1400°C or 2192–2552°F. Porcelain clay mixtures are fired to create a non-porous and very hard surface. However, the materials also create a very brittle surface which increases the

9 PT

Also known as inherent vice, the intrinsic instability of the fabric and components of an object can lead to its own physical degradation. This is difficult to prevent because it occurs within the fabric of the material and therefore is a natural occurrence. Deterioration of an object can happen even before the object is used. How the piece is created can instill manufacturing defects in the piece. This means that objects can be damaged even before they are used. This would include a body that contains inadequate quantities of filler materials. A second typical defect is from poor design and

construction. An example of this would be a ceramic piece with a handle too thin to support the weight of the cup. A third manufacturing defect is careless firing: a ceramic piece that has been fired too rapidly or allowed to dry unevenly will crack or break. With its delicate nature, ceramics that have been used over a period of time will sustain cracks, nicks, and blemishes. Additionally in a museum environment, damage can occur from packing, storing, and handling of objects. Damage can occur when ceramics are exposed to freezing temperatures and frost. The problem occurs when ice

crystals form inside of the pores of the ceramic piece. The frost inside of the pores will exert pressure onto the fabric of the pottery and cause the material to crack and break. When humidity is high molds can begin to form on ceramic, particularly ones in which there is no glaze. Mold spores are found throughout the atmosphere and will attach to suitable substrates, including ceramics. Earthenware ceramics are frequently affected due to their porosity and lack of glaze. Chemical degradation of objects occurs not in the physical structure of the object but rather at the chemical level.

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TT Polihaus supports more than 230 languages including Northern, West-ern, Central European languages, most of Cyrillic.

CYRILLIC

Russian, Belarusian, Bosnian, Bulgarian, Macedonian, Serbian, Ukrainian, Kazakh, Kirghiz, Tadzhik, Turkmen, Uzbek, Lezgian, Abazin, Agul, Archi, Avar, Dargwa, Ingush, Kabardian, Kabardino–Cherkess, Karachay–Balkar, Khvarshi, Kumyk, Lak, Nogai, Rutul, Tabasaran, Tsakhur, Buryat, Siberian Tatar, Tofalar, Touva, Bashkir, Chechen, Chuvash, Erzya, Kryashen Tatar, Mordvin–moksha, Tatar Volgaic, Uighur, Rusyn, Montenegrin, Romani, Dungan, Karakalpak, Shughni, Mongolian, Adyghe, Kalmyk

LATIN

English, Albanian, Basque, Catalan, Croatian, Czech, Danish, Dutch, Estonian, Finnish, French, German, Hungarian, Icelandic, Irish, Italian, Latvian, Lithuanian, Luxembourgish, Maltese, Moldavian, Montenegrin, Norwegian, Polish, Portuguese, Romanian, Serbian, Slovak, Slovenian, Spanish, Swedish, Swiss German, Valencian, Azerbaijani, Kazakh, Turkish, Uzbek, Acehnese, Banjar, Betawi, Bislama, Boholano, Cebuano, Chamorro, Fijian, Filipino, Hiri Motu, Ilocano, Indonesian, Javanese, Khasi, Malay, Marshallese, Minangkabau, Nauruan, Nias, Palauan, Rohingya, Salar, Samoan, Sasak, Sundanese, Tagalog, Tahitian, Tetum, Tok Pisin, Tongan, Uyghur, Afar, Asu, Aymara, Bemba, Bena, Chichewa, Chiga, Embu, Gikuyu, Gusii, Jola-Fonyi, Kabuverdianu, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Kirundi, Kongo, Luba-Kasai, Luganda, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Mauritian Creole, Meru, Morisyen, Ndebele, Nyankole, Oromo, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Seychellois Creole, Shambala, Shona, Soga, Somali, Sotho, Swahili, Swazi, Taita, Teso, Tsonga, Tswana, Vunjo, Wolof, Xhosa, Zulu, Ganda, Maori, Alsatian, Aragonese, Arumanian, Asturian, Belarusian, Bosnian, Breton, Bulgarian, Colognian, Cornish, Corsican, Esperanto, Faroese, Frisian, Friulian, Gaelic, Gagauz, Galician, Interlingua, Judaeo-Spanish, Karaim, Kashubian, Ladin, Leonese, Manx, Occitan, Rheto-Romance, Romansh, Scots, Silesian, Sorbian, Vastese, Volapük, Võro, Walloon, Walser, Welsh, Karakalpak, Kurdish, Talysh, Tsakhur (Azerbaijan), Turkmen, Zaza, Aleut, Cree, Haitian Creole, Hawaiian, Innu-aimun, Lakota, Karachay-Balkar, Karelian, Livvi-Karelian, Ludic, Tatar, Vepsian, Guarani, Nahuatl, Quechua

şûppôrtş
mǎńý
föřěıgñ
lǎṇguǎḡęş

ROMANIAN

Artizanatul japonez își are originea încă din perioada celor mai vechi așezări umane de pe insule. Artizanatul din Japonia își are rădăcinile în meșteșugurile rurale și în nevoile materiale ale vremurilor străvechi. În mod tradițional, meșterii foloseau materiale naturale și locale, iar obiectele

NORWEGIAN

Japansk håndverk går tilbake til de aller første menneskelige bosetningene på øyene. Håndverket i Japan har sine røtter i landsbygdens håndverkstradisjoner og i behovet for bruksgjenstander i oldtiden. Tradisjonelt brukte håndverkerne naturlige og lokalt forekommende materialer, og gjens-

RUSSIAN

История японского ремесла уходит корнями в самые ранние периоды заселения островов людьми. Ремесленное производство в Японии берет свое начало в сельских ремеслах и потребностях в предметах быта древних времен. Традиционно мастера использовали природ-

BULGARIAN

Японското занаятчийство датира още от най-ранното заселване на островите. Занаятчийството в Япония има корени в селските занаяти и в нуждите от материални блага от древността. По традиция занаятчиите са използвали естествени и местни матери-

ICELANDIC

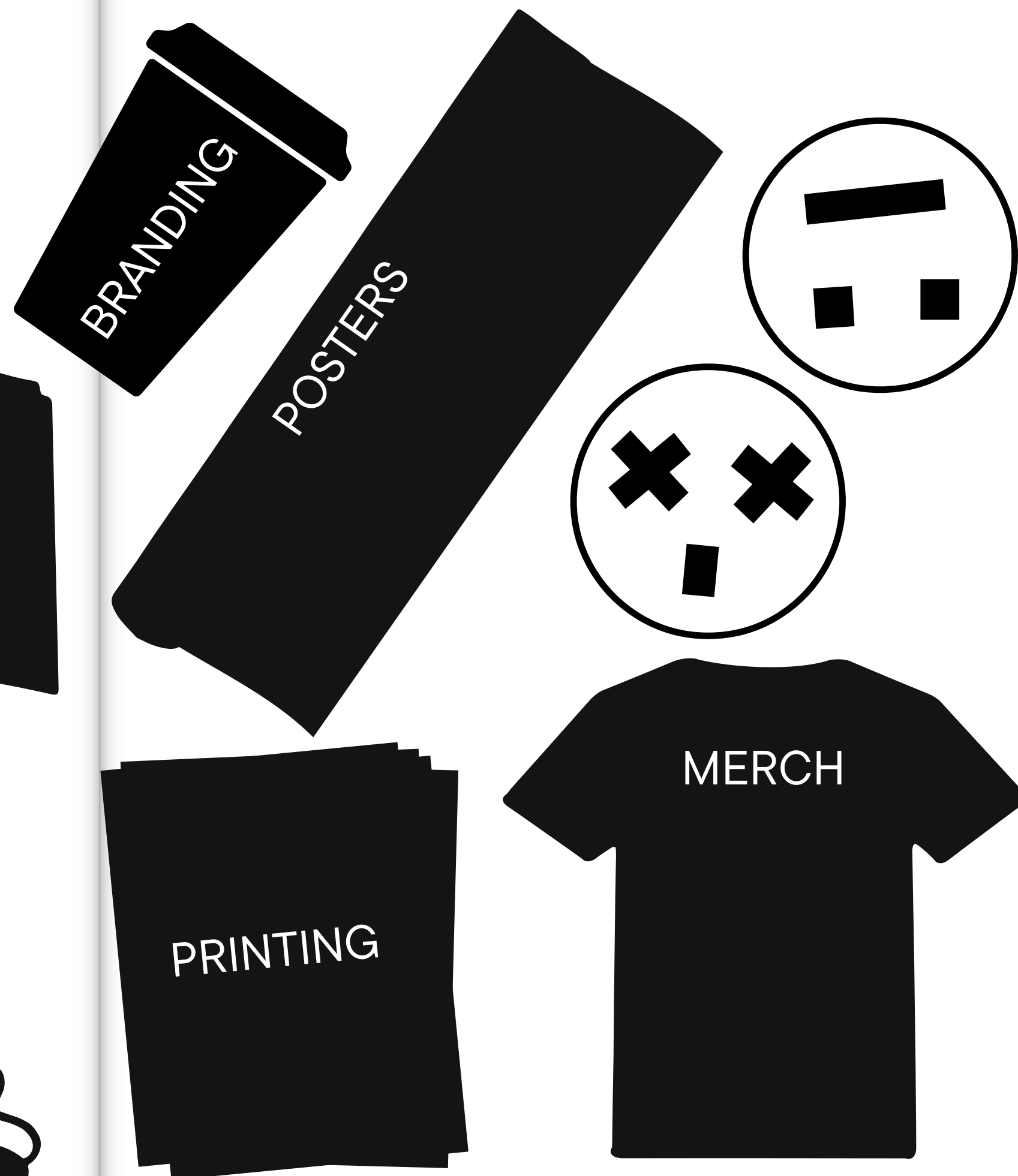
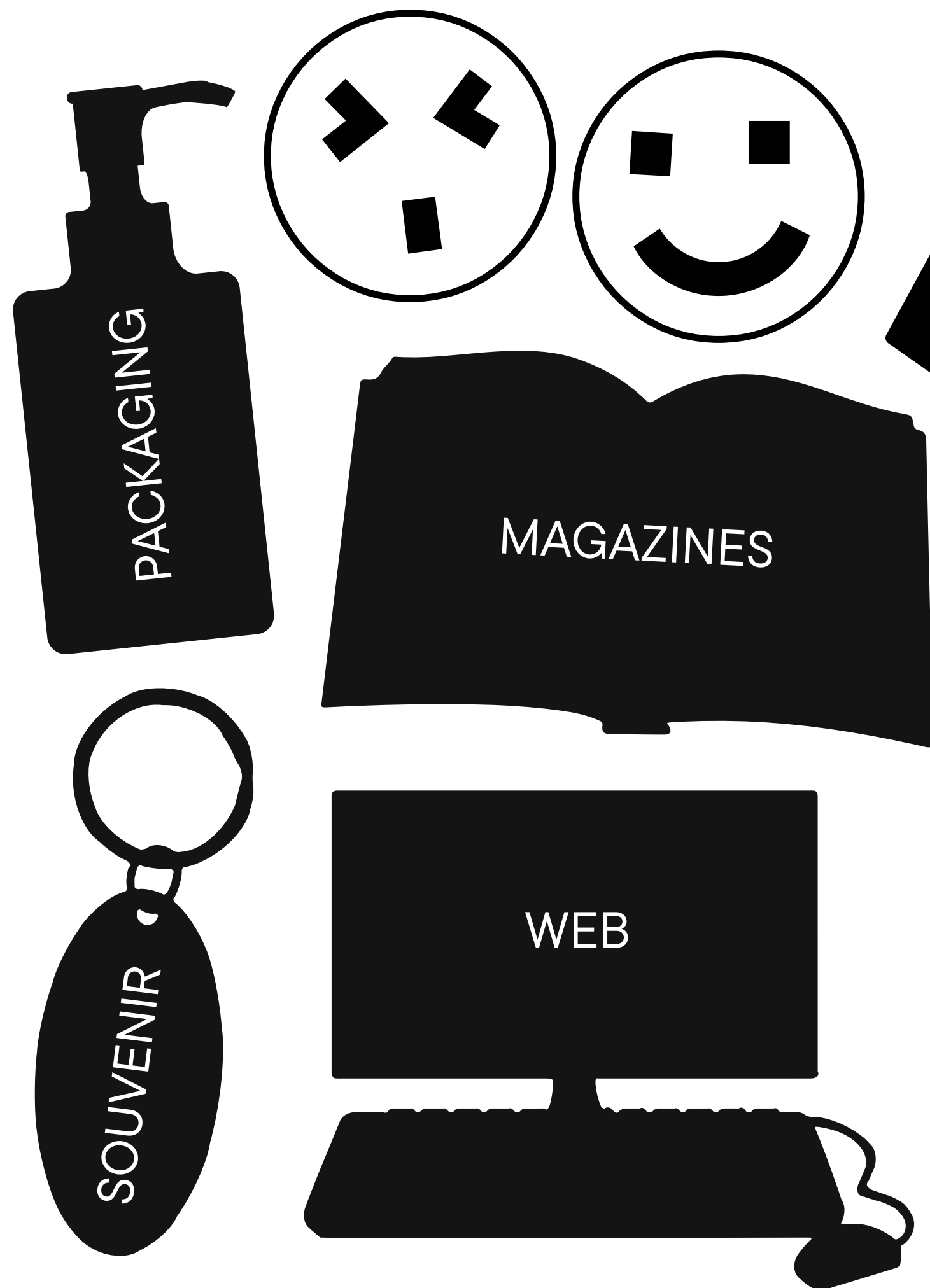
Japanskur handverk rekst aftur til fyrstu mannsetninga á eyjunum. Handverk í Japan á rætur að rekja til sveitahandverks og nauðsynlegra efnisvara frá fornum tíma. Hefðbundið notuðu handverksmenn náttúruleg og innlenda efni, og hlutir voru búnir til til notkunar, ekki bara til sýnis. Þess vegna

SWEDISH

Det japanska hantverket har sina rötter i de allra första mänskliga bosättningarna på öarna. Hantverket i Japan har sina rötter i landsbygdens hantverk och de materiella nödvändigheterna från forna tider. Traditionellt använde hantverkarna naturliga och lokalt förekommande material, och

TT Polihaus
Regular 18 pt

TT Polihaus
SemiCrazy 70 pt





TT Polihaus

TypeType company was founded in 2013 by Ivan Gladkikh, a type designer with a 10 years' experience, and Alexander Kudryavtsev, an experienced manager. Over the past 10 years we've released more than 75+ families, and the company has turned into a type foundry with a dedicated team.

Our mission is to create and distribute only carefully drawn, thoroughly tested, and perfectly optimized type-faces that are available to a wide range of customers.

Our team brings together people from different countries and continents. This cultural diversity helps us to create truly unique and comprehensive projects.

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For more information about our fonts,
please visit our website
www.typetype.org

Most of the texts used in this specimen
are from Wikipedia.



TYPE SPECIMEN

TT POLIHAUS