Inspired by broad-nib calligraphy and primary school drawn letterforms, Peasy was Peter Cho’s thesis project at the Type@Cooper West extended program in 2019. This published version is a friendly, modern, humanist sans serif typeface, designed for extended reading and medium-sized display copy. It’s a balanced, low-contrast sans with a neutral but refreshing personality and a gestural, soft quality. Peasy has open apertures and stroke endings paired with a comfortable x-height and works well in print or on screen. OpenType features include small caps, old style and tabular numerals, and a combination of traditional and schoolbook forms as thoughtful alternates.
12 Styles
6 weights with italics

Peasy Light
Peasy Light Italic
Peasy Regular
Peasy Italic
Peasy Medium
Peasy Medium Italic
Peasy Semibold
Peasy Semibold Italic
Peasy Bold
Peasy Bold Italic
Peasy Black
Peasy Black Italic
superconducting
crystallographers
autobiographies
indistinguishable
hydromechanics
righthandedness
professionalism
idiosyncratically
reconfiguration
multiprocessing
transcendental
commencement
BLACKCURRANT
REJUVENATIONS
WELLADJUSTED
QUADRILATERAL
PAINSTAKINGLY
EXTRAGALACTIC
LAWN MOWERS
SUPERNATURAL
ENVIRONMENT
DISTINGUISHED
ACUPUNCTURE
TOURNAMENTS
No sweat
Plain sailing
Walk in the park
Mamão com açúcar
Frictionless experience
Like clockwork
Pain-free
Fast-track
Sem esforço
Brisk and bright
Instant gratification
It’s prompt and precise
Simple as ABC
Rapid-fire
Dreamlike
One-stop shop
Quick and painless
Riding the waves of life
Harmony in simplicity
Facilité de vie
Click & go
Warp speed
Piece of cake
Haste makes waste
Ascend to new heights
Semplicità e rapidità
Minimal effort
Lightweight

PEASY SEMIBOLD + SEMIBOLD ITALIC
Abundance
Som en drøm
Blossoming flowers
Self-discovery & growth
Breeze of inspiration
Flows and ebbs
Easy peasy
Harmonize
Tranquil aura
Navigate with ease
Where miracles unfold
Energy flows easily
Snabbt och lätt
Achievement
The role of designers in shaping products goes beyond aesthetics. It encompasses creating products that are **useful**, **usable**, and **desirable**, addressing users’ needs and aspirations. Throughout history, visionary designers have exemplified the importance of these three elements in their creations. *This essay explores four historical precedents of designers and their iconic products, highlighting the impact of usefulness, usability, and desirability.*

The Bauhaus movement, spearheaded by Walter Gropius, emphasized the integration of art, craftsmanship, and functionality. In 1911, Gropius designed the *Fagus Factory*, a groundbreaking industrial building that showcased the principles of usefulness and usability. The factory’s design incorporated large glass windows, allowing **natural light** to permeate the workspace, enhancing **productivity** and **well-being**. Gropius’s attention to detail and focus on functionality established a new standard for industrial architecture.

Dieter Rams, a renowned industrial designer, advocated for simplicity, functionality, and user-centered design. In 1956, Rams designed the *Braun SK4* phonograph, also known as the “Snow White’s Coffin.” This iconic product exemplified the trinity of usefulness, usability, and desirability. The SK4’s sleek, minimalistic design made it aesthetically pleasing. Its intuitive user interface and innovative features, such as an integrated radio and record player, ensured usability. The phonograph’s desirability stemmed from its harmonious blend of form and function, setting a benchmark for consumer electronics design.

Jonathan Ive, Apple’s former Chief Design Officer, played a pivotal role in shaping the company’s iconic products. The launch of the iPod in 2001 revolutionized the way we listen to music. Ive’s design prowess resulted in a device that epitomized usefulness, usability, and desirability. The iPod’s compact size and extensive storage capacity made it a portable music library, addressing users’ needs for convenience. Its intuitive user interface, featuring the iconic click wheel, offered seamless navigation and control. Moreover, the iPod’s sleek design and aspirational appeal transformed it into a coveted fashion accessory.
In 2013, Jony Ive, in collaboration with industrial designer Marc Newson, curated the (red) Auction, an event aimed at raising funds for the fight against HIV/AIDS. The auction featured a range of one-of-a-kind, custom-designed products that combined usefulness, usability, and desirability. From a Leica camera to a unique pair of solid gold Apple EarPods, each item reflected the designers’ commitment to creating products that were not only functional and user-friendly but also desirable. By leveraging their design expertise, Ive and Newson crafted objects of desire that motivated philanthropic contributions, showcasing the transformative power of design in social causes.

Throughout history, visionary designers have emphasized the importance of usefulness, usability, and desirability in their creations. The examples of Walter Gropius, Dieter Rams, Jonathan Ive, and Marc Newson demonstrate how these elements have shaped iconic products and transformed industries. By prioritizing usefulness, designers create products that address practical needs. Usability ensures intuitive interactions, enhancing the user experience. Desirability establishes an emotional connection, sparking aspiration and admiration.

Designers who embrace these principles have the power to reshape our world, crafting products that resonate with users on multiple levels. As we move forward, it is essential for designers to continue to prioritize usefulness, usability, and desirability, ensuring that their creations leave a lasting impact and improve the lives of users. By combining usefulness, usability, and desirability, designers can create products that not only serve a purpose but also seamlessly integrate into our lives.

Walter Gropius, the founder of the Bauhaus movement, emphasized the importance of functional design that was accessible to the masses. His iconic buildings and furniture exemplify the marriage of usefulness and simplicity, showcasing how design can enhance everyday living. Dieter Rams, renowned for his work at Braun and his “ten principles of good design,” focused on usability as a key factor in creating successful products. Rams believed that good design should be intuitive, enabling users to effortlessly engage with the product’s features. His minimalist yet functional designs have stood the test of time, inspiring countless designers to prioritize usability as a core element of their work.

Jonathan Ive, the design genius behind Apple’s groundbreaking products, understood the power of desirability. By infusing elegance and a sense of wonder into his creations, Ive captivated the world with devices like the iPhone and MacBook. His ability to create objects that people not only use but also emotionally connect with has propelled Apple to become a global powerhouse and a symbol of innovative design. His pieces, from furniture to timepieces, push the boundaries of design, captivating audiences with their unique aesthetic and desirable appeal. Newson’s approach demonstrates that desirability goes beyond mere functionality, evoking fascination and inspiring a deeper connection.

In a world where products are abundant, the designers who truly make a difference are those who understand the significance of usefulness, usability, and desirability. As they continue to innovate and shape our future, these visionary creators have the opportunity to transform industries, redefine our expectations, and create objects that enhance our lives in ways we never imagined.
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# OPENTYPE FEATURES

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