

NIVRA

Nivra is a typeface inspired by architectural lettering and the visual language of sci-fi films. It embodies the concept of constructing form in a new, forward-thinking way.

Built entirely from horizontal, vertical and 45-degree lines, Nivra reflects precision and structure.

150 PT / REGULAR

Hesitation
Untrusted
Mindlessly
Roadsides
Captaining
Pistachios
Bedizened

150 PT / BLACK

Sketched
Vanishing
Lushness
Neutered
Gondolier
Reliability
Aspersed

345 PT / BLACK

"ALOHA" COTHEAR

20 PT / REGULAR

Running parallel to the physical works is a quieter layer of thought—an inquiry into permanence in a time that rarely allows for it. The exhibition subtly challenges the idea of durability as something purely physical, suggesting instead that endurance might also be emotional or perceptual. Stone, often seen as immutable, is revealed here as something vulnerable to interpretation.

Temperature becomes an almost imagined element in the encounter. Even without touch, the viewer senses the coolness of the material, its refusal to retain warmth. This perceived distance adds another dimension to the experience, reinforcing the idea of stone as something that exists on a different temporal scale. It neither rushes nor responds, it simply is.

At moments, the exhibition feels almost archaeological, as though the works have been uncovered rather than created. Surfaces appear worn in ways that suggest histories that never happened, or perhaps histories that are deliberately withheld. This ambiguity allows the viewer to oscillate between reading the works as contemporary objects and as relics from an undefined past.

100 PT / REGULAR

Overvalue
Hornbeam
Dandifying
Mellowest
Turkestan
Chromatin
Taxidermy
Variations
Retracted
Wondrous

50 PT / REGULAR

Running parallel to the physical works is a quieter layer of thought—an inquiry into permanence in a time that rarely allows for it. The exhibition subtly challenges the idea of durability as something purely physical, suggesting instead that endurance might also be emotional or perceptual. Stone, often seen as immutable, is revealed here as something vulnerable.

25 PT / REGULAR

There is a recurring sense of fragments throughout the space, as if each piece belongs to a larger whole that remains intentionally absent. These fragments resist completion; they do not point toward reconstruction but toward acceptance of incompleteness. Edges feel abrupt, cuts feel decisive, and yet nothing appears unresolved. The artist seems to embrace the fragment not as a limitation, but as a complete form in itself—self-contained, unapologetic, and open-ended.

Temperature becomes an almost imagined element in the encounter. Even without touch, the viewer senses the coolness of the material, its refusal to retain warmth. This perceived distance adds another dimension to the experience, reinforcing the idea of stone as something that exists on a different temporal scale. It neither rushes nor responds—it simply is, existing beyond the urgency of human timelines.

338 PT / BLACK

SAEUVITIA

22

13

LIONVIZED

QUOTINU

67

225 PT / REGULAR

MŮLTĚ IŇŮŤÄ

62 PT / REGULAR

målområdet	visszahívlak	képzeletbeli	tålmodighet
rækkevidde	kényelembe	anschließen	búningunum
barátaidnak	lungnabólgu	kødædende	radiografías
rückständig	instantánea	hæstiréttur	redargüisca
munkájának	apedaçador	köszöntsük	nervensäge
quisiéramos	überzeugen	důoděcimus	avergüenza
ylimääräistä	pochádzate	vražedkyně	désespérée
clupeiforme	senttiäkään	nevypadáte	szórákoztál

16 PT / REGULAR

There is also an undercurrent of labor embedded in the works, a trace of the body that has engaged with the material. Marks of carving, splitting, and abrasion are left visible, not as imperfections but as records of time spent in contact. These gestures feel both ancient and immediate, connecting contemporary practice with traditions that stretch back to the earliest forms of human making.

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LANGUAGES

AFRICAANS, ALBANIAN, CATALAN, CROATIAN, CZECH, DANISH, DUTCH, ESTONIAN, FINNISH, GERMAN, HUNGARIAN, ICELANDIC, ITALIAN, LATVIAN, LITHUANIAN, MALTESE, NORWEGIAN, POLISH, PORTUGUESE, ROMANIAN, SERBIAN, SLOVAK, SLOVENIAN, SPANISH, SWEDISH, TURKISH, WELSH

FORMATS

DESKTOP: OTF, TTF
WEB: WOFF2, WOFF
APP: OTF

DESIGNED IN 2026 BY

IGOR MARŠIĆEVIĆ
FOR THUNDER TYPE

MANIFESTO

HERE AT THUNDER, WE DON'T JUST DESIGN FONTS, WE UNDERSTAND HOW TYPOGRAPHY SHAPES BRAND PERCEPTION AND USER EXPERIENCE. WE'RE NOT ABOUT WIDELY USED TYPE, BUT ABOUT CRAFTING CUSTOM TYPOGRAPHY THAT SUPPORTS ART DIRECTION AND COMMUNICATES THE MESSAGE.

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THUNDER