MAGCD WRITTEN RESPONSE

# Position through Iterating

## Annotated bibliography

## 01

Reading list

## *Exercises in Style*

John Calder(1947)  City: London  pp. 17–26

This article produced the same story 99 times with different conditioning, such as notation, double entry, and metaphorical telling. I could observe that each context had individual characters who had different emotions and/or personalities.

This iteration seems like one scene in a movie taken by 99 independent cameras to highlight different perspectives. Take the surprise version, for example, all sentences have an exclamation mark at the end so that the character would be rushed or have an aggressive feeling. Therefore, human emotions relate to the quality of the transmission of verbal information.

In addition, this article allowed me to think about how to do the iterating approach in visual communication. One of the hints could be the title of each story which shows their condition, which can also apply to design rules. A large number of iterating with simple conditions make readers more understandable and get layers of depth of interpretation.

## 02

Modernity after modernism
# *Modern typography*

Robin Kinross(1992)  Hyphen Press  City: London  pp. 17–26

Regarding the function of typefaces, there are two opposite sides connected to font legibility, and people started to discuss it around the 1990s.

One side is that typefaces can become an invisible container of statements as if a wineglass does not affect the taste of wine. From my point of view, this function is suitable for cases of text should be in a neutral position to keep credibility or describe narratives by using a typeface as a narrator, not to be hindered their context by typefaces.

In contrast, typefaces can also support expressing human emotions and/or intensities of authors in the context through their designs since each design serves a sense as if human personality.

In any case, the essential thing in conveying information to the reader as intended is the compatibility between the text and the typeface design. Furthermore, this article gave me a hint to my question that the role of the typeface differs depending on whether the speaker who created the text is the medium of the text or the central figure of the text.

## 03

envato tuts+
# *The Psychology of Fonts (Fonts That Evoke Emotion)*

Fussell, G  16 February, 2023

This article advocates the possibility that fonts can evoke emotion. Mainly it focuses on describing the psychologically powerful usage of typefaces in brand identities that could be more trustworthy, friendly or aspirational. They introduced the mental associations of six major font groups, Serifs, Slab Serifs, Sans Serifs, Modern Sans Serifs, Scripts and Display.

The book 'Why fonts matter' also describes the personalities of each typeface in more detail. By way of illustration, the font 'Bodoni Poster', designed by Chauncey H. Griffith and released in 1929, is introduced a person who is a performer, confident and drama personality in the book(Hyndman, 2016).

So, the typeface itself could be used as a personality of a person, like a persona, and the usage of typefaces, in combination with colours or layouts, for example, could be the range for expressing their emotions/sensations.

# *04*

**It's Nice That**

## *Group Font sees 37 very different creatives contribute a letter*

Brewer, J 12 May, 2022

In this project, each letter is designed to be conspicuously symbolic and contain individual personalities so that it succeeded in expressing diversity in their whole concept. One of the reasons for this success could be the collaborative work of illustrators, graphic designers, typographers, product designers and artists in the abnormal situation of COVID-19.

Interestingly, this rule-breaking typeface seems to have some kind of coherence as a group iterating project, not from the design regulations, but from the power of each designer who had thought about how to overcome this social issue. Obviously, everyone had anxiety and upset feeling, yet, everyone had their own way of facing the problems of the emergency.

It is possible to create consistency for the entire project by collecting outputs in various directions to approach a common problem instead of regulating the design itself.

# *05*

**INDIGO**

## *Indigo Design Award Winners*

2019

Potch Auacherdkul created an original typeface series, 'State', influenced by human emotions. Not only is the typeface's design stunning, but it also has an attractive point from the new variable font format. In addition, he created a pioneering technology which allows typeface users to adjust this font style using 'emotional sliders' smoothly, and each end of the sliders has an emotion with an opposite meaning, such as greed, pride and anger.

The typeface design series evoke the fact that people can recognise their feelings by comparing them with contrasting emotions. Additionally, this project was a human-centred design in which people could express the gradient of emotions through sliders.

# 06

Project

## akshita chandra
# *emotional gamut*

akshita chandra 2021

She explored the complexity of emotions with customised typefaces, colours and shapes in a semantic way. The iterating experiment with combinations of some motives could express the infinity of the number of emotions. Also, she connected the common sentiments with the image of the enlarged human body. For instance, a white blood cell is a pear of 'fear'.

As for my publication for expressing 'Sad' in the second-week iteration, against my intention, it contained a variety of emotions depending on the word. I realised that I should visualise the complexity of emotions which cannot be told in a verbal way accurately rather than focus on every single emotion.
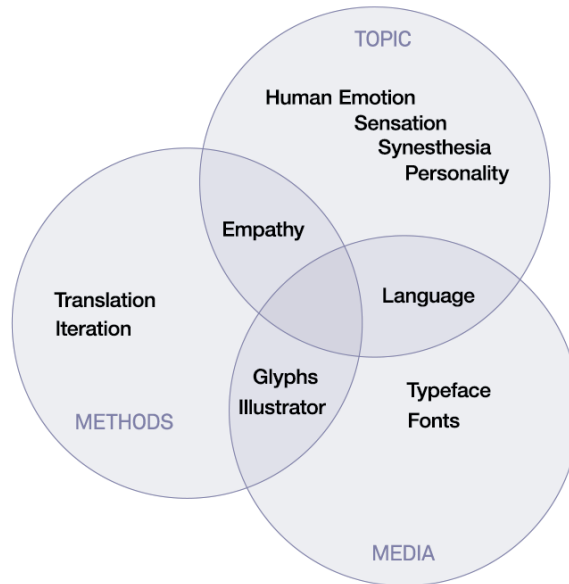
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❖ INDIGO (2019) Indigo Design Award Winners. Available at: https://www.indigoaward.com/winners/897 (Accessed: 27 April 2023).

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## ⊜  *Statement*

[Venn diagram, with three overlapping circles labelled TOPIC, METHODS, and MEDIA]

TOPIC

Human Emotion
Sensation
Synesthesia
Personality

Empathy

Language

Translation
Iteration

Glyphs
Illustrator

Typeface
Fonts

METHODS

MEDIA

[Venn diagram : created  11th April 2023]

Thinking about my position regarding the visualisation of emotions, I am curious about complex feelings and/or sensations, such as through synaesthesia. In daily life, people express their emotions through verbal, visual, facial, vocal, and/or bodily mediums, for example. However, only verbal and visual mediums are commonly used in digital/cyber communication, the most popular and main form of communication nowadays. Therefore, I would like to focus on this verbal/visual aspects of text, the conveyance of emotions through textual communication, and particularly the typographic connection between typefaces and emotions.

So in my first research step, I read about the 'meaning' of emotions. Some examples of their possible definitions are evaluative, positive or negative experience, mental states, such as mood or temperament, and furthermore a cognitive process. Mental states can be categorised semantically by words like 'happy', 'sad', or 'angry', and people can intuitively understand their emotions. However, wouldn't emotions be more complex, abstract and unique? According to psychological research (Braun, 2015) into emotions and language expressions, humans translate or reconfigure their abstract emotions into words late in the overall cognitive process of emotions. On the other hand, the article also mentions that language in conversation could evoke stronger emotions so that people would recognise their feelings through language. The contrast processes simultaneously happen because the theories differ depending on the brain parts.

To summarise, I would like to explore how people express complex emotions, such as contradictory emotions and/or synaesthetic experiences, using typefaces as the leading medium of visual communication.