MAGCD WRITTEN RESPONSE

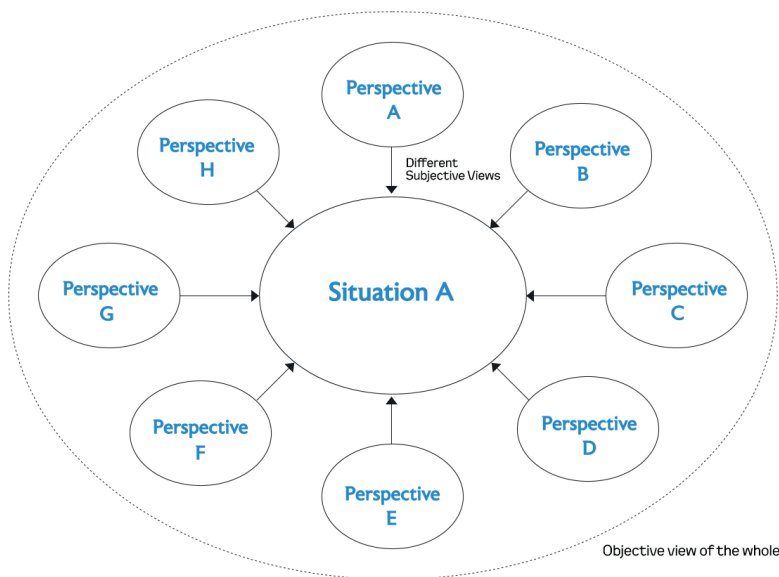# Position through Contextualising

≋ *Annotated bibliography*

01 *Exercises in Style*

Reading list

Queneau, R trans. Calder, J. (1947)   pp. 17–26

This book produces the same story 99 times, each time with different styles, such as notation, double entry, and metaphor. This repeated story is like one scene in a movie filmed in 99 different ways and/or perspectives. Taking the 'surprise' version, for example, all sentences have an exclamation mark at the end, so the character seems to rush or be aggressive. Therefore, human emotions relate to the qualities of the transmission of the form of verbal information, not just information itself.

Subsequently, how do we translate this multi-layered situation into graphic design? One possibility is to iterate depicting different personalities and perspectives to visualise the situation objectively. This means visualising each emotion by relative comparison with other views. For example, two people can feel surprised by a situation, but the feeling of surprise would not be the same. Therefore, it is crucial to understand each narrative and point of view, to visualise the uniqueness of their emotions. This book shows us that narrative can help describe the subtle movement in human emotion.

From this reference, I created the first iteration - 50 patterns of sadness and joy, customising letters by Illustrator. Like the diagram above, I could express the diversity of emotions through the first iteration.

02
Article

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 to express diversity in the 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 the COVID-19 outbreak in 2020.

Interestingly, this rule-breaking typeface has some coherence as a group iteration project, not from the design regulations but from the power of each designer who had considered overcoming this social issue. Obviously, everyone during the pandemic had anxiety and upset feeling, yet, everyone had their way of facing the problems of the emergency, which became the diversity of this work.
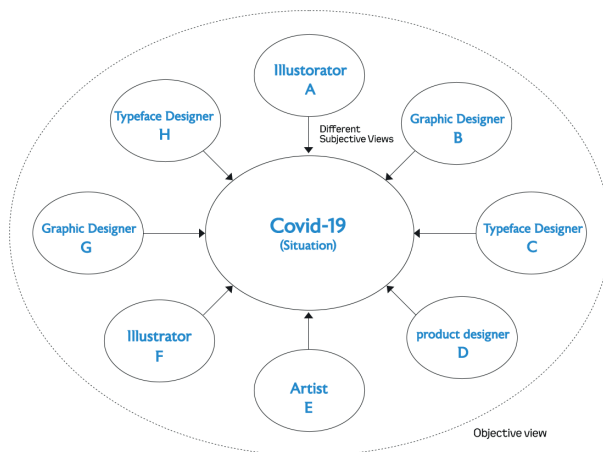
Moreover, this project is a successful example of visualising the situation (Covid-19) objectively through different subjective views, which comes from the reference 'Exercises in Style'.

This reference helped to create the second iteration. I applied distortion, twist or blur to each letter to express the metaphor of sadness with tears, disappointment, or lethargic feelings.

03
Book

How Emotions Are Made:
The Secret Life of the Brain

Barrett, L (2017) pp. 1–111

This book mentions that emotion is not universal because it is based on human experiences. The author states, 'Our past experiences - from direct encounters, from photos, from movies and books- give meaning to our present sensations. It is called simulations.' (pp. 26)

This statement connects to my second iteration's feedback, which explored sad feelings through customised letters. Some people mentioned it contains negative feelings, but others do not say that. It is because everyone has different sensations. Additionally, this studio work noticed me that real emotion could not be described in a single word. As a result, I explore to express the complexity of human emotion/sensations rather than focusing on a specific emotional word.

04

Modernity after modernism

Modern typography

Robin Kinross(1992) pp. 17–26

Regarding the function of typefaces, there are two different ways of understanding font legibility, and people started to discuss these in the 1990s. One side believes that typefaces can become an invisible container of statements in the way that a wineglass does not affect the taste of wine.

This classification is suitable for example of texts where arguments should be balanced in a neutral position to keep credibility or describe narratives. This is done using a typeface as a 'narrator', which is not influenced by design interventions.
In contrast, typefaces can also support expressions of human emotions and intensities of authors' feelings in a given context through their designs since each design can serve as a 'human personality'.

Overall, this chapter gave me a hint of an answer to my question about the role of the typeface differs, depending on whether the writer who created the text is solely the medium of the text (objectivity) or the central figure of the text (subjectivity).
Therefore, I made the publication in the third week, which contains two different usages of typefaces simultaneously. The text above expresses something 'emotion' being customised, and the text below explains the details of the situation. Thus readers can imagine the meaning of the designed text based on the emotions they get through the story.

Balance in Design

Elam, K. (2012)
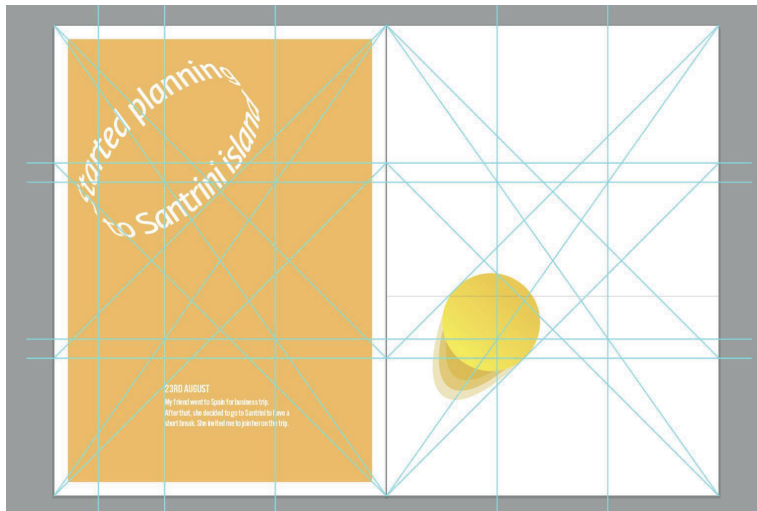
The book, 'Balance in Design', introduces the principle of balance in beautiful design and the origins of the works of the masters and analyses them geometrically.

To make the third publication, I adopted the harmonic division of the root-2 rectangle, introduced by the book Balance in Design (2005) Elam (p. 37). The rectangle was divided vertically and horizontally into thirds, then vertically and horizontally into squares. It became the standard regulation of the whole publication and enabled intuitively beautiful layouts.
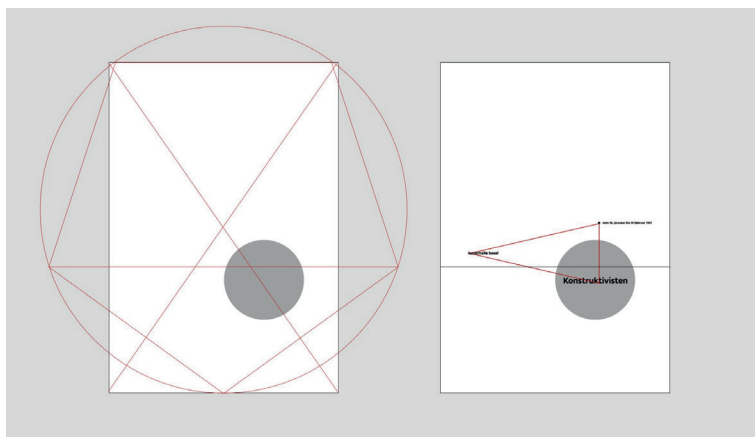
In addition, the author mentions the proportion of the format(left) and the square for the composition(right) (Elam p.91). The rectangular structure is based on the pentagon, and the top of the pentagon becomes the rectangle's width. I put elements which create a big rectangle in the spread page.
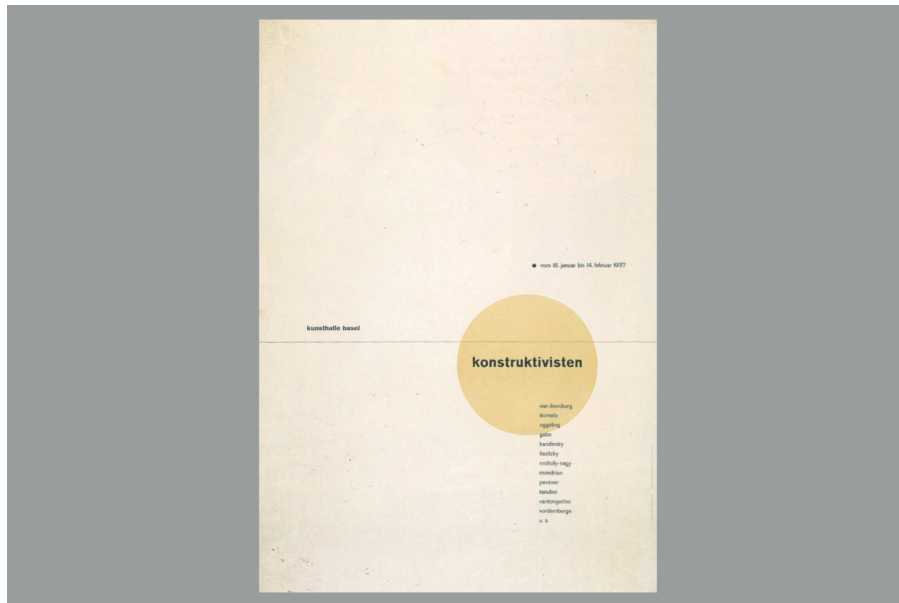
06

Poster design: Konstruktivisten

Tschichold, J. (1937)

Tschichold, J. (1937) Konstruktivisten. Balance in Design: Bnn Inc.

In the third publication, I adopt the Sun motif to express the time progress of the trip. This idea came from the elegant poster by Jan Tschichold from an exhibition of constructivist art in 1937.

Jan Tschichold describes it is possible to achieve the purpose of graphic communication through the rhythm and proportion of the minimum necessary elements themselves rather than additional decoration or decorative typefaces. (Asymmetric Typography p.26)

Regarding the composition, the circle's diameter is one-third of the width of the poster, and it is also used as a scale for arranging the elements. This circle is a focal point and eye-catching effect that successfully emphasises the exhibition title and exhibitor list. In addition, the date and time of the exhibition are equal to the distance between the circle and the distance between the exhibition title and the horizontal line, and the exhibition title is placed in the centre of the circle. (Elam, 2005)

07
Article

envato tuts+

The Psychology of Fonts *(Fonts that Evoke Emotion)*

Fussell, G. 16 February, 2023

In her article, 'The Psychology of Fonts' (2023), Grace Fussel 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.

The book 'Why fonts matter' (2016) by Sarah Hyndman 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 with a confident and dramatic personality.

This fact reveals that the quality of information could be semantically changed by typeface design. In addition, typeface design in textual communication significantly contributes to parts such as voice tone and impression manipulation in oral communication.

It is essential to research the background of the typeface design and understand its context for choosing suitable fonts for the content. So I compared four different typeface designs and backgrounds from the book 'The Field Guide to Typography' (2013) to make the publication and picked up Fedra Sans since the concept is a 'human presentation style'.

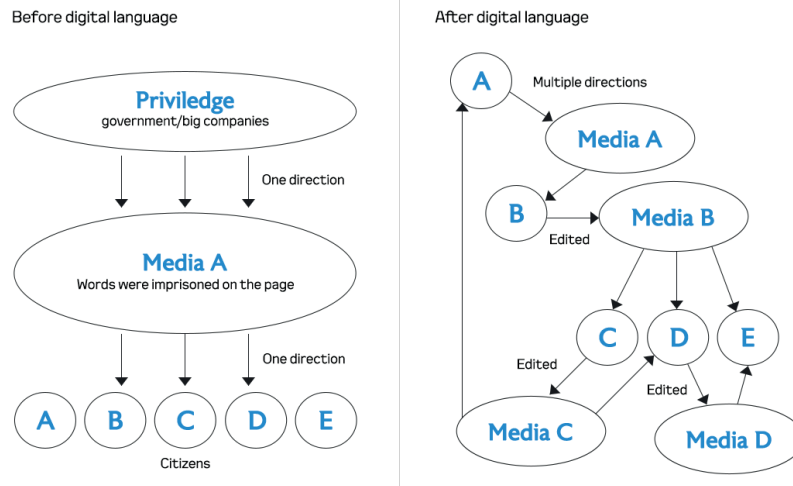| Fedra Sans	Rotis Sans Serif
Trip to Santorini **Trip to Santorini**	Trip to Santorini **Trip to Santorini**
Kade Letter Fabriek	Neutraface
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08

Revenge of the Text and Language as Material

Uncreative Writing:
Managing Language in the Digital Age

Goldsmith, K. and Cottrell, R. (2011) pp. 14–62

This book states how digital technology affects the value of words.

Interestingly, the reflection on Internet technology through writing differs from artists' expressions that go to abstract as a reflection of photography. The author mentions 'words after digital language have so much 'materiality' - fluidity, plasticity and malleability'(pp. 25). It is because the media styles have changed after modernism. The diagram above shows how the media styles differ. Before modernism, the direction of information was always one way, from privileges to individuals. Thus typeface was mainly a conveyer of information accurately.

After modernism, individuals can freely give their opinion to create an independent medium so that the direction of information flow intersects. In addition, each independent media affects the other by customising, adding or reframing via people's perspectives. As a result, the demand for subjective typeface usage would increase and affect the typeface designs and roles.

In the third iteration of my research, I tried to express feelings of sadness by adding a zigzag effect on the original typeface to make them more upset. The word explains only the fact, and its design connotates my feeling. The intersection of two meanings via word and design is connected to the 'materiality' of languages.

09
Project

akshita chandra
emotional gamut
Chandra, A. (2021)

Akshita Chandra explores the complexity of emotions with customised typefaces, colours and shapes in a semantic way. The iterating experiment with combinations of some motives could express an infinity of feelings. Also, she connects 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 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 accurately defined verbally, rather than focus on every single emotion.

10
Project

INDIGO
State - Indigo Design Award Winners
Auacherdkul, P. (2019)

Potch Auacherdkul created an original typeface series, 'State', influenced by human emotions. Not only is the typeface's design well-considered, 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', and each end of the sliders has an emotion with an opposite meaning, such as greed, pride and anger.

These typeface design series evoke the fact that people can recognise their feelings by comparing them with contrasting emotions. So, in my studio work, I created 50 sadness and 50 joy to compare the opposite feelings. As a result, the sadness series became colourless, and joy became colourful iterations.

11

Flexible Visual Systems

Lorenz, M. (2021)

I have looked for how to create a design system to make typefaces adjustable or flexible to express the diversity of human emotions.

Through the book, 'Flexibility of the visual system', I created a simple mockup of a block-shaped calendar. Each number shows different emotions, from negative to positive, so that people can express their complex feelings about the day through combinations of each number. It succeeds in the way of graphic communication design through the system but has the limitation of communication because it only has numbers.

I have continued researching visual systems and created a modular typeface design as the second stage. This time, I divided a letter into 16 small blocks and applied different elements as a part of emotion. The combination of elements and colours gives numerous variations of expression of emotion.
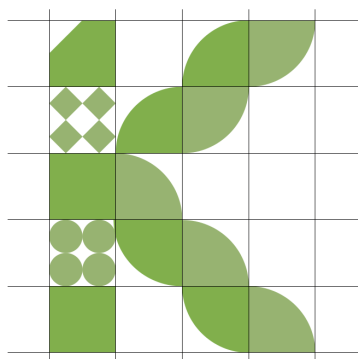
12

Project

Design and Emotion:
The Experience of Everyday Things

Editor: McDonagh, D. Hekkert, P. Erp, J. Gyiakshita D. (2003) pp. 165-194

The book mentions, 'Typographic messages can be analysed through three different dimensions: semantic denotative and representation, colour and texture, and shape.' (pp. 190)

In the first and second iterations, I only focused on shapes of typefaces to express specific emotions (sad and joy). However, humans actually recognise their emotions verbally in the last process of cognition. Instead, they catch abstract feelings in the subconscious in the first step, realise the direction (positive, negative or neutral) and connect to colour cognition before verbal understanding.

Therefore, I also started learning about the connection between colour and emotion. The book introduces the workshop to explore colour mood boards by combining colours. The given emotive words: depression, passion, tranquillity, neutrally, and aggression, come from the reference book. I connected three colours intuitively and applied my studio work, modular typeface design. Then the modular typeface becomes more powerful in expressing the diversity of emotions than the black version.
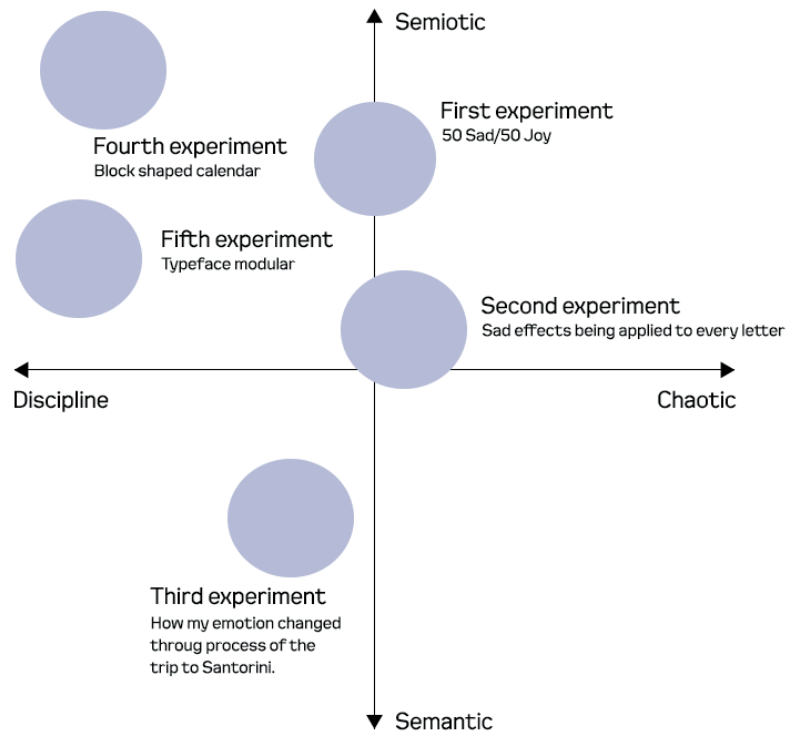
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⬙ *Extended critical analyses*

Semiotic

First experiment
50 Sad/50 Joy

Fourth experiment
Block shaped calendar

Fifth experiment
Typeface modular

Second experiment
Sad effects being applied to every letter

Discipline   Chaotic

Third experiment
How my emotion changed
throug process of the
trip to Santorini.

Semantic

In the extended critical analysis part, I would like to choose the book 'Flexible Visual Systems' and the visual project 'Emotional Gamut' as references to analyse in greater depth and with greater specificity.

Firstly, I analysed the previous experiments to create the positioning map. The vertical line indicates whether the typeface is used semantically or semiotically to express emotions, and the horizontal line indicates whether the typeface design is disciplined or chaotic. Each segment's idea comes from my line of enquiry: 'How can I expand the possibility to express human complexity of emotions/sensations through typefaces?'. Of course, the typeface design should be disciplined to keep its legibility, but the chaotic arrangement could add an 'emotional' impression to the typeface design. Moreover, the typeface used for brand logos should be semiotical, while semantic usage of a typeface could also expand the possibility of graphic communication design.

The tendency of my outcomes went in a disciplined direction by learning visual systems later in the project, and I started to create design systems from a simple format.

In the modular typeface experiment, I followed the 'form-based flexible visual systems' from the book (pp.85). The author introduces simple regulations of a form-based visual system with geometric shapes in this chapter. In order to increase the variety of the outcome, the author recommends cutting geometric shapes and assembling them again by rotating and mirroring. So as the first step, I created essential components for the typeface design, like the picture below. After creating components, I made a few letters by mixing them and observed modular typeface could express emotion.
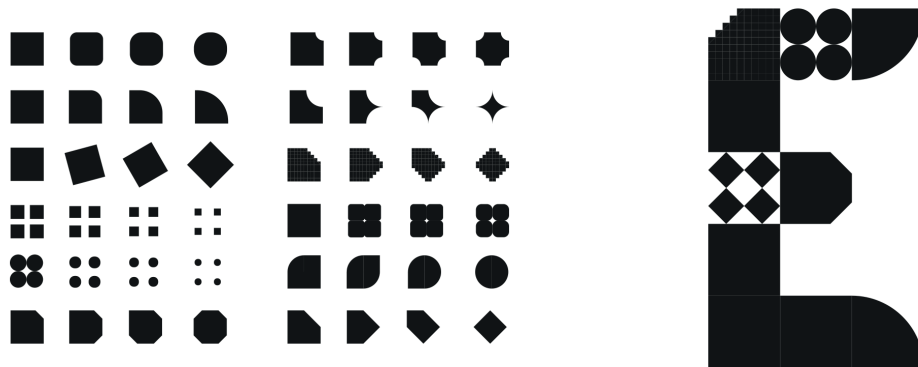
In the following step, I added colours to the modular typeface to set the direction of emotions from positive to negative. In order to add colours, I created five different colour combinations, which idea comes from the book, 'Design and Emotion: The Experience of Everyday Things'. I observed that not only colours but also the shape of components should have a wider variety for using abstract shapes, like the most negative version below.

Negative ◄──────────────────────► Positive
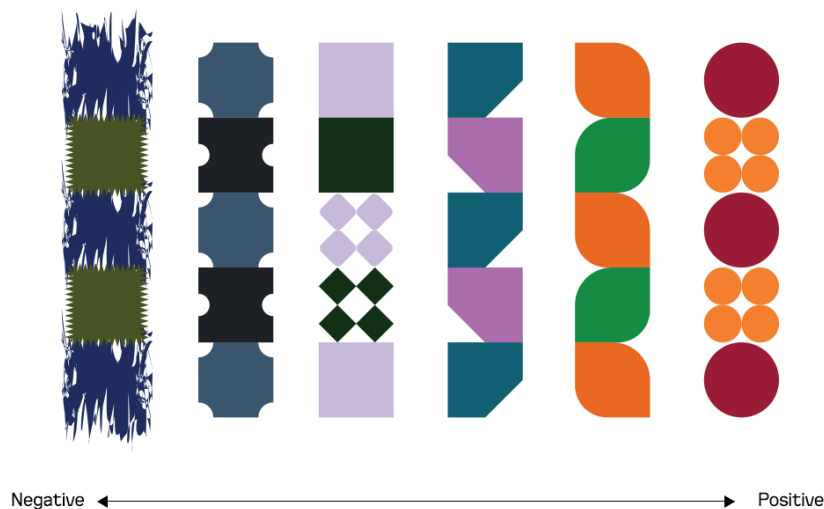
For further experiments with modular typeface designs, I would like to create layers to make them chaotic and explore the best balance between discipline (legibility) and chaos (connotation) to express humans' complexity of emotions based on the visual system.

For example, the book introduces the 'interaction-based flexible design systems' (p. 221). This method can be augmented by combining different shapes to make a base component. In addition, components can be transparent, translucent, or opaque.

However, there is the fact that emotion is not a thoroughly disciplined system but the original sensibility from a unique experience. Akshita Chandra considered the same in the 'Emotional Gamut' visual project. She explores the nuance of emotions using typeface, images of the human body, and unique shapes as visual analogies for the seven primary emotions. Her consideration of the balance between a visual system and an intuitive approach supported my previous experiments. Therefore, in this written response, I would like to sort out the parts of my project where I'm taking the same approach as her and where I'm taking a different approach.

Her project allowed me to broaden my view of positioning. In particular, I plan to organise the context I have been experimenting with iterating over the past two months into a larger context. Specifically, in further experimenting with Modular typeface, the skills of selecting typography, processing it, and making it, which were successful in past publications, will be helpful.

To analyse her work in my research, there are five similar aspects between my project and the reference. First, I also focus on expressing complex human emotions through graphic communication design. Second, I adopt the method that represents the infinite variety of human emotions by combining components. Third, instead of programming a disciplined system, create a flexible system under rules that allow you to connect components organically. In addition, exploring interactive outcomes to enable viewers to express their emotions. Lastly, concentrate on the subjective message that a single letter conveys rather than pursuing legibility in typeface design.

For instance, my second iteration, which expresses negative emotions by manipulating typefaces, is similar to her outcome. The difference is that while my experiments focused exclusively on negative emotions, she designed uses seven emotional typefaces separately. Using her output as a reference, I also created a coherent typeface design to express a negative feeling in part of the publication I produced in the fourth week.

On the other hand, her project has four substantially different aspects from my research. First, the most significant difference is that my projects explore only typeface design while she explores typefaces, images and motifs. Therefore, in producing the publication, I investigated the fluctuation of emotions through the subjective use of typefaces. In her project, she uses motifs to express them.

Next, regarding how colours are handled, I adopted multiple colours to express the complexity of emotion. Instead, one primary emotion is associated with a single colour in her project. I assume she has a simple discipline in handling colours because of her motifs' high degree of freedom. Lastly, she sets seven primary emotions: love, surprise, joy, fear, sadness, anger, and disgust to express the complexity of emotions. Observing her work, the connection between positive emotions and the expression of motifs seems to be ambiguous. For example, she put a rounded shape to love, but deciding why a round shape could be a love emotion is difficult. Therefore, in my project, I try to express the complexity of human emotions by dividing layers from negative to positive in the form of a slide bar.

In summary, the outline of my project has many overlaps with her current project, but I pursue originality by focusing my research on typefaces.