

MAGCD WRITTEN COMPONENT

Emotions

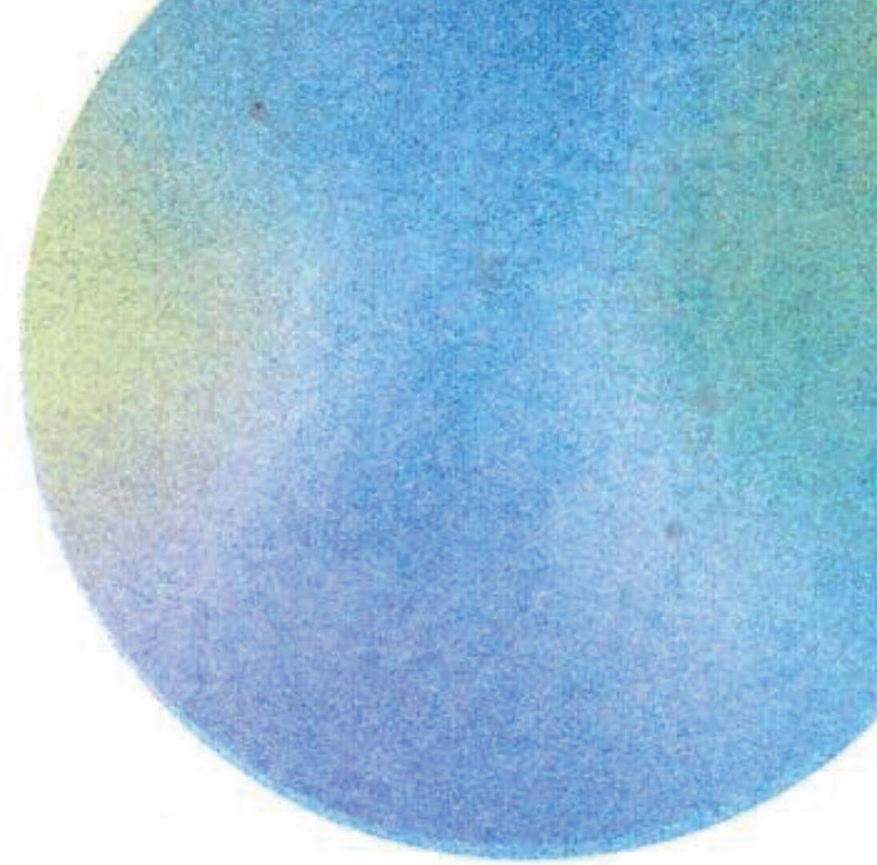
*through* TYPEFACE

***Introduction***

Thinking about my position, I have been curious about how we can express our complex feelings through verbal, visual, facial, vocal, or bodily mediums in daily life.

In addition, I like reading essays in my free time. Even though narratives consist only of textual information, I can understand the author's emotions as if I had experienced them myself.

So I focus on the verbal and visual aspects of the text, the conveyance of emotions through textual communication, and particularly the typographic connection between typefaces and emotions.



MAGCD WRITTEN COMPONENT



*through* TYPEFACE



*First 100 iteration*

I started to iterate 100 'sad' and 'joy' by customising existing typefaces. Emotions are surely inside our hearts, but we can't see them. But primary mental states can be categorised semantically by words like 'happy', 'sad', or 'angry', and people can intuitively understand their emotions.

I tried to express the slight differences between today's and yesterday's sadness. This iterating idea comes from the book 'Exercises in Style', which has 99 different perspectives on the same story.

I created a page-a-day calendar-style book where people can choose the most suitable feelings through designs.



MAGCD WRITTEN COMPONENT

Emotions

through TYPEFACE

*Continue to the iteration with  
EMOTIONAL LETTERS*

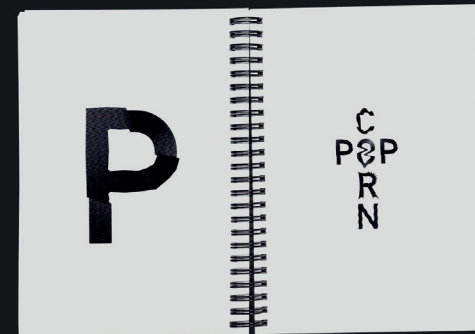
Observing the outcome, I have got the question about whether the typeface design I made for the first iteration truly conveys sadness.

So I created the original typeface design, made general sentences and saw what happened.

As a result, these sentences have varieties of emotions.

It was not the original intention, but I noticed it is our emotions' reality.

I want to explore more complex human feelings and verbal communication.



MAGCD WRITTEN COMPONENT

Emotions

through TYPEFACE



*Publication to explore*  
**EMOTIONAL NUANCE**

The following experiment is a subjective typeface using stories of a past trip to Santorini.

I picked up Fedra sans font, which is the most suitable typeface from the book 'The field guide to Typography'. Because it is a 'human presentation style'.

In the publication, I used the subjective typeface to make words more emotional and the objective typeface to explain what happened at that time. The sun on the right page shows the progress of the trip.



MAGCD WRITTEN COMPONENT



*through* TYPEFACE

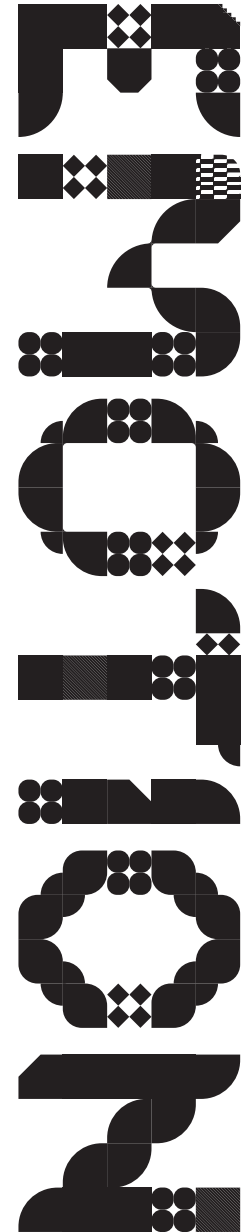
*Modular typeface*

Through previous experiments, I looked for flexible outcomes like these references and started to learn about 'flexible design systems'. I started with the simple grids, following the 'form-based flexible visual systems'.

To increase the variety of the outcome, the author recommends cutting geometric shapes and assembling them again by rotating and mirroring. After creating components, I made a few letters by mixing them and observed modular typeface could express emotion.

Next, I added colours to set the direction of emotions from positive to negative. These colour combinations express five different emotions, which come from the book, 'Design and Emotion: The Experience of Everyday Things'. I combined colours intuitively and applied each letter to express the diversity of the emotion.

Then the letter becomes more powerful in conveying various emotions than the black version. However, I observed that not only colours but also the shape of components should have a wider variety for using abstract shapes.



MAGCD WRITTEN COMPONENT

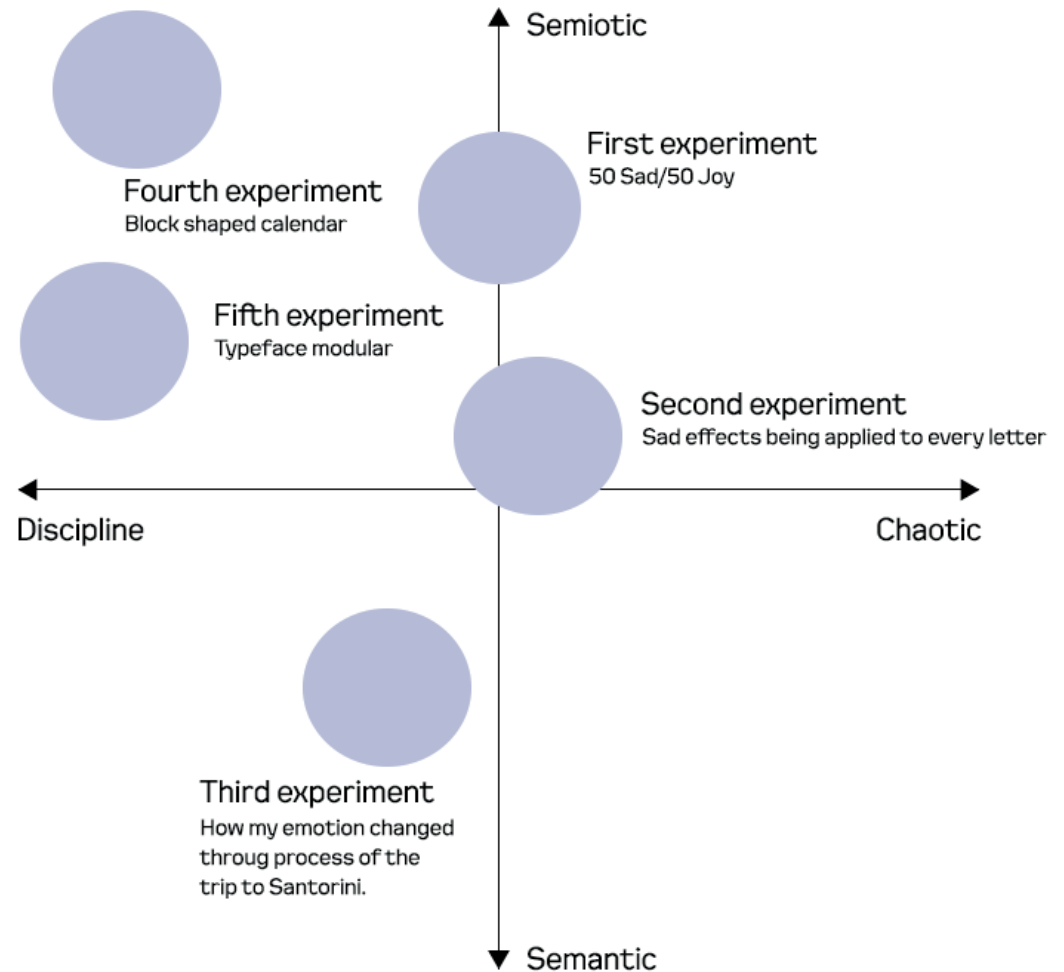
emo  
Hns

through TYPEFACE

**Futher explorations**

Through all experiments, I want to explore more about modular typefaces, creating a more organic which may not keep legibility but has some emotional impression.

The balance of the typeface design between discipline and chaos might be the key to creating the next modular typeface, so I want to create a few different modular typefaces quickly to compare.





MAGCD WRITTEN COMPONENT

emo  
Hns

*through* TYPEFACE

 **Bibliography**

- ◇ Queneau, R. (1947) *Exercises in Style*. France: Gallimard, pp. 17–26.
- ◇ Fussell, G. (2023) ‘The Psychology of Fonts (Fonts That Evoke Emotion)’, *envato tuts+*, 16 February. Available at: <https://design.tutsplus.com/articles/the-psychology-of-fonts-cms-34943> (Accessed: 27 April 2023).
- ◇ Auacherdkul, P. (2019) ‘State - Indigo Design Award Winners’, *Indigo*. Available at: <https://www.indigoaward.com/winners/897> (Accessed: 27 April 2023).
- ◇ Barrett, L. (2017) *How Emotions Are Made: The Secret Life of the Brain*. HarperCollinst, pp. 1-111
- ◇ Goldsmith, K. and Cottrell, R. (2011) *Uncreative Writing: Managing Language in the Digital Age*. Columbia University Press, pp. 14-62
- ◇ Lorenz, M. (2021) *Flexible Visual Systems*.  
(2003) *Design and Emotion: The Experience of Everyday Things*, in McDonagh, D et al. pp. 165-194