Zoe Teoh

October 5, 2018

67-261: Exploration 3

<u>Exploration 3: Typography</u>

Title: Bringing out the meaning and hierarchy of words using typography and composition

Your Name: Zoe Teoh

The Date: October 5, 2018

Background Exploring the look and feel of typefaces and how the composition changes the feel and hierarchy of a piece of work.

Goals of your work: I wanted to explore how the type would give a very different look and feel, and how a type can bring out the meaning of a text. More than just the choice of typography, I wanted to explore the larger picture- how type come together and compose a piece of work. I wanted to explore the different font styles of one particular font and see how they can give a very different feel even though they branch from one family/ main font. I hope to explore how different font styles can interact with each other and whether they would complement or clash with each other. Lastly, I also want to explore the hierarchy of a text and embody it through my design.

Initial Exploration

Art and Technology Lectures presents
Richard L. Gregory
Director, Perception Laboratory
Department of Psychology
Cambridge University
Wednesday, October 31
The Peculiarity of Pictures
Tuesday, November 6
Seeing and Believing
Tuesday, November 13
The Intelligent Eye
8:00pm
Carnegie Music Hall
Forbes Avenue 4400
Pittsburgh, Pennsylvania
Admission free

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Philosophy and science have traditionally separated intelligence from perception, vision being seen as a passive window on the world and intelligence as active problem-solving. It is quite recent idea that perception, especially vision, requires intelligent problem-solving based on knowledge

For the initial iteration, I wanted to choose a typeface and focus on how I can make that chosen typeface work, rather than being spoilt for too many choices. At this stage, I was keeping everything pretty clean and making sure i am able to get very clear pop out and pattern. One thing i did was to tab by two so that the block looks very centered. I think it was really nice focusing on choosing one thing to change and seeing how you can make it work because i feel that good design does not have to complicated or too convoluted. After exploring all these, I came to one design I like that happened to use all the features suggested.

Iterations

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During my iteration, I wanted to make my font choice and composition more intentional and link to the contents of the talk.

Richard Langton Gregory is a British psychologist with an interest in optical illusions and what these revealed about the human perception. One example of work is the Kanizsa triangle which shows how we are able to piece together imaginary lines to create a new object. Another topic that is interesting is parallel processing, where he took a mug and change the perception of the shape by tilting it.

In his talk of parallel processing, Gregory uses a mug to show how our brains process information in parallel. When looking at a mug in different perspective, how we wee the top of the mug changes- from being a perfect circle to being an ellipse and then to a line. I wanted to show that in the typeface I chose, which is why I chose a san serif font with very round 'O's. Another thing I used to express that changing shape is to make the O's bold italics or just bold, basically just a style that is different from the style of the font it is surrounded by.

As mentioned earlier, I chose this style because it has a very round O's. Since I want my design to go out of the box since it reflects how Gregory thinks and sees outside of the box, I wanted to first letter "R" and the last letter "Y" to be recognisable even when it is out of the box. This is why I chose to capitalise the first letter "R". However, I felt that it would be more balanced if the name was titleized and not capitalised.

There are three considerations I made in terms of choosing a typeface. First, I wanted a typeface that is san serif. This is because as humanist as professor Gregory is, I think he is also a very modern person. This is because of the field he is in, and how he is very relatable, constantly making connection between psychology and computers. This sense of modernism encouraged me to choose a san serif typeface. Secondly, I wanted to choose a font with a very rounded body. This was mainly due to the illusion he is known for, where three incomplete circles came together and a triangle was evident. Also, I also wanted a typeface that would create an ellipse when being italicized. This is to show his example of parallel processing where the perspective might change how we see things. Lastly, in terms of alignment, I wanted to create a sense that there are clear negative spaces created by the composition, which is something Gregory does in his works.

Final Choice:

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The reason why i chose this as my final piece is because I think it really embody the meaning of the text. Gregory is someone really out of the box and I want to show that with my design. Also, I really wanted to explore the creation of a clear negative space using the composition, and this piece shows the negative space the best.

I feel like I also like the piece where there is two clear columns because it made the information hierarchy very clear. However, it was a very ordinary design and does not bring out the essence of Gregory's lecture.

In this piece, I would say what pops out is the name "Richard L Gregory" because of it's size. Also, it is one of the few elements that span the entire width of the piece, which make its very different from other elements and hence stand out. Also, the font size is much much bigger than all other elements in the design. From far, the other text becomes one block and the name is clear and pops out. To add to the pop out, I think adding a striking color like red would really bring about a greater contrast. This is especially true to bring out the name from being part of the block and creating a shape in the design.

In terms of relationships and patterns, I think the entire piece can be seen as one whole. This is a good unifier because they dont look like seggregated pieces paste together. This also creates a connection between all the elements in the piece, bringing about unity. I think that even though it is good that the entire piece is unified, There is not a lot of breathing space. I might want to try to get some space in between some of the elements, but not creating a force field. I think one solution would be creating different large chunks by splitting the design into three main parts- header, body and footer. This way, we would be able to quickly identify the composition and hierarchy of the design.

I would say there is a very clear negative space and white spaces in this design. I tried to show the clear negative spaces by aligning the text chunks to create an backward arrow. I wanted to create a sense of being out of the box and choosing a backward arrow "<" seem to suggest that something else is coming, and it would be out of the design itself. One thing that can be changed slightly would be a better arrangement of the body text and possibly decreasing the size of the body text.

In terms of secondary shape, I think the main content creates a nice shape due to the proximity in the chunks and the similarity in terms of font, thickness and size. There is definitely a sense of closure due to the shapes created and this really unified the entire main content.

I would say that the line spacing does not give about too much color since I was alternating between bold and regular, which makes the whole very unified.

There is no strict grid but there are a lot of diagonal lines that align all the elements together. Also, I would say that there is a sense of reflection across the horizon, giving a sense of balance and structure.

I chose two typefaces from the same family. I would say they work together more than contrast each other because they look very similar. However, their weights are slightly different, which can bring about a very slight emphasis and hierarchy.

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<u>Exploration 3: Time sheet</u>

Day	Task	Time Spent
September 21	Look into Richard Gregory	0.5 hours
September 23	Choose typography	0.5 hours
September 23	Stroke weights, tabs. rule lines	2 hours
September 25	Analysis of improved design	1 hour
September 26	Look into Richard Gregory	0.5 hours
September 28	Design exploration	1 hour
September 29	Watch Lectures/ Read articles	2 hours
September 29	Redesign	1 hour
September 29	Write report and analysis	1 hour
October 1	Adjustments	1 hour
October 2	Analysis	2 hours