How Does 2D Typography Influence Our Emotions?
For this investigation I would like to thank God first of all for giving me strength to endure this process, I would also like to thank my tutors at the university of Greenwich, in the lights of Liz McQuiston, Mark Ingham, especially those from the graphics design department and dissertation team, (Inspirational) IT has been a very big part of my motivation for this writing. Also I would like to acknowledge all of the graphic design students at who took part in focus group the research of this project, and lastly of all I would like to thank Malcolm my dissertation tutor in the first who gave honest feedback about my work and has lead to this investigation.
**Intrinsic**

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experimental approach of a typographic layout created for Raygun magazine, the design by David Carson uses the basic colours of print which are CMYK.
Magenta, a dark pink colour, is a colour evoked by lights with less power in green (Baggetta, M. R. 2000).

Voices project, by author, P.31
Vince Frost. Wool innovation, out spun image P.39
Lucille Tenazas, Moto Group Cards and Envelopes, 1994. P.29
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Nike ad reconstruction by author BRODY, N. (2010). P.26
Nike ad, BRODY, N. (2010). P.23
Hand made signs (Dudley’s, 1994. P.21
Pieces of individual metal type with the letter p.t.y,p,0,b,e,o,. P.8
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Ray gun magazine front cover (Carson, D 2000). P.2
For a typographer every new message presents a unique problem. Choice of typeface, size, fit and arrangement cannot be arbitrary; type must be made fit for its purpose. “If the alphabet conveys words a front conveys their tone, style, and attitude” (Pipes.A 2005.P.50)

In this essay I will be investigating the role of typographic layouts, and what bearing this may have on human emotions. This I believe is highly significant in connecting a viewer to the message conveyed through typographic practice in its varied context. I will begin by looking into the history of typography, then I will investigate typographic layouts which were used in the past and judged to be very successful by some commentators (Poynor,R .2006.) I will then consider the use of conventional layouts, such as grids and structured layouts, both those past and present, and the expressive layouts used in modern society.
Expressive layouts when looked at by conventional typographers may be considered to be self indulgent and therefore may be viewed in a negative light (Middendorp, J., 2004, P.118). However, others may see a more expressive approach in design layouts as a positive thing. In the final part of this essay I will explore why typographers use expressive typographic layouts departing from conventional forms. The term expressive typography will be used a number of times throughout this essay, however when this is mentioned, I am simply referring to the expressive manner through which typography is laid out on printed matter, without much adherence to rules.
Conventional typographers assert that the text must be consistent and in alignment. Moreover, the selection of the number of fonts used should be kept to a minimum, below are some examples. The image below bottom left I believe demonstrates an expressive layout with its use of a wide range of sizes that seem at first glance to be very disorganised but at the same time visually very interesting because they have an element of playfulness to them. Below in the centre of the page we see a very different approach very organised, only three sizes of text with only two font types.

This I feel represents well the idea of the conventional approach which uses a typographic grid to create space between the smaller words in the centre of the page and the actual word ‘source’ within the image below, words are aligned with each other and also the text in the composition is aligned bottom left of its format.

“I want to see crazy people who make typography”
For the second part of my dissertation I will investigate the bearing typography may have if at all on our emotions as viewers, this part will be based upon a focusing on a group of graphic designers who regularly uses typography to convey messages, I hope to somehow track and analyse this process, by investigating how they relate to these two typographic approaches and how this relates to the viewer emotions.


without even knowing what it is” Weingart, W
What is typography? For this part of my thesis I will look at what typography is and how the Fifteenth Century influenced typographic layouts? Particularly, what did the invention of Gutenberg movable type do for typographic layouts? (TYPE) is simply a physical piece of metal with a raised image on one side of an alphabetical character, this form could also be a number from zero to nine, while on the reverse a flat image with the exact portrait but not raised. In contemporary British culture, when the word typography is used outside of design circles most people do not recognise the word or its exact meaning. However typography describes the organisation of text layout in order to convey a particular message. Although this is how we can define it today, this was not always the case. In the past typography was perceived by many purely as a skill of calligraphers and printers. It subsequently developed into a profession of its own. With the invention of Gutenberg moveable type in 1450, typography became a revolutionary tool for the printer since this would mean a quicker process for both printers and typographers. This also gave more freedom to printers as this allowed them to move pieces of type individually. There is a caveat. Many historians would argue the invention of the Gutenberg moveable type was preceded four hundred years prior in 1295 by the Chinese (C Bazeman 2009).
The invention of Gutenberg moveable type in 1450 not only gave printers at the time the ability to move individual letters but also revolutionised printing. This lent itself to the use of creative layouts, as the arrangement of each letter was done by hand enabling more room for creativity; however this right was not exercised fully by the printers and type setters until the late 15th century. The end of the 15th Century witnessed the increase of literature, primarily the number of books printed, this demonstrates that printed material was rapidly increasing. The major communication advancements of today were dependent upon the 15th century, through the advancement of the print revolution, religious writings were published, in particular the publication of the Gutenberg Bible. This movement continued in the latter part of the fifteen century, and began to further ideas and much more so to compel the education system into organisation, as reading and writing became a fundamental part of society. Although the educational system was not a communal system it did however cause the increase in people studying privately (Philip B. Meggs, Rob Carte 1993.P8) This offered printers in the West at the time a ‘profession’, directly as a result of the Guttenberg press. Moveable type allowed books to be printed faster and this also offered consistency for printers, bringing the use of typography into full effect. Accordingly this pioneering effort did not make immediate impact on the creative side of printed layouts, since most of the layouts were handed down by those who preceded the fifteen century, (C Bazerman.2009.P42). These influences stemmed predominantly from calligraphers who were using script hand writing essentially to lay out each page, they would have schools of scribes prior to this that would practice the art of calligraphy. As the styles in calligraphy varied in the 15th century from previous styles of writing as the need for speed
became more pressing (cursive styles of writing). This shift took place predominantly in Europe (Gaur.A2003. P.138.) Cursive writing however did not lend itself well to creative layouts of text on page, We can conclude the 15th century not only developed printing but also typographic arrangements began to be more revolutionary after this period.

The role for typographers

I will now examine the opportunities the print revolution created and also the changes which took place after the Fifteenth century when society witnessed a large shift in what we now refer to as typography. In the past the main role of typographers, was the creation of calligraphy of fonts and also the making of metal type. In the context of typography, the term Fonts and type can be used interchangeably, as type forms are a collection of hand crafted letters which we refer to as fonts. These consist of all alphabetical letters from A-z also numbers forms 0-9. These letter forms, we could argue usually were not very consistent in thickness in the lines used. Type is the abbreviation of metal letter forms, literately speaking. The terms were normally used interchangeably by lithographers and type setters. The roles of typographers were carried out by separate individuals but in some cases these were one and the same person, since the use of typographic layout was not always considered an essential part of book design, however some may argue simply because a book is predominantly hand written text typography was always a
very important part of layout out design. I do believe however the layouts on posters and books were in a continual search for interesting ways to bring about attention and clarity of communication regarding each message was produced. For long periods typographers main influences came from hand written scripts, however as time went on the need for clarity became more important as the increase in literature abounds (Pipes.A.2005. P.62)

The increase in technology opened the doors for advancement in typographic practice which meant a break away from traditions. The rules that were set by traditional typographers had come to an end as the increase in new media bred the need for other formats, however some typographers would argue the rules had already been firmly established. (Jury,D. 2006)

As the formats changed, it led to rapid transformation in typographic practice from traditional layouts. In the past calligraphers who used hand drawn lettering were accustomed to drawing each alphabetical character, and the others placing these letter forms into metal moulds in order to create individual pieces of metal type, these were then used to print. The people who were very comfortable with this arrangement were printers and compositors dealing predominantly in book layouts (Baines & Haslam,A.2005.)

Since the invention of the television and many other digital media, typography has become a more essential part of so-
Design layouts at the time

Although the term typography was not always applied to text design its practice has dated back to around 1850 and some commentators even argue as early as 1600 BC. Throughout this period we have seen major changes and developments which have taken place, previously mentioned, such as the invention of Gutenberg movable type. This came about in 1450 and provided ways in which less time would be spent on printing. Apart from the printing benefits of the Gutenberg moveable type, this access to literature and information gave poor people the chance for the first time, to be exposed to writings in the form of printed books at the time, encouraging the masses to read. The illiteracy levels of the fifteen century was roughly around ninety percent with only ten percent of the population being able to read at the time. Those being the wealthy, educated elites (Noam.s 1999).
Although books were not available to everyone they did however come along rules that were set in place by print authorities that desired some form of standard’s were in place. The instructions in place in order to create consistency; thereby paving the way for printer’s dictionaries were published by Oxford University in 1952. These guides were targeted predominately at proof-readers, and compositors. These standards were established in order to maintain a uniform look with rules such as, spacing between lines, font size and placing symbols into the text, in order to place more emphasis on words or phrases written. This did not leave much room for creativity, some might argue, with the exception of font size used and also the space between each line. Each layout was subject to rules since there were limited printing facilities, for example the amount of font sizes in which the printers could have produced at the time. (Jury.D.2006)

**Information structure**

At the time these standards were kept very well, the need to bring clarity of information was not yet apparent, since there were only a few mediums which used printed typography, which were mostly religious, such as The Guttenberg Bible, which was the first Bible ever to be printed. The main beneficiaries at the time of the Guttenberg bible were religious, books and posters were the two main items produced at the time. Moving forward to just after the Nineteenth Century typographers were arranging and coming up with new ways of laying out print. They were still using girds but they began to experiment in advertising and began to explore the possible uses of the gird system. This I
believe was the beginning of a break-away from previous grid systems. The design of books became common since the information that was being printed at that time seemed to be very repetitive (Jury.d 2005). Wim Crouwel a graphic designer from the mid-Nineteen century would not argue with the principals used by traditional typographers. He understood there was still a need for difference in design lay outs. Behind his design philosophy, the structure of his design would be kept very simple, however he understood the need for design layouts to stand out. He states when referring to typography, “It should have some tension and some expression in itself, I like to compare it with lines on a football field. It is a strict grid. In this grid you play a game, these can be nice games or very boring games” (Roberts,L.thrift,J P.78.2005). When analysing this statement made by Mr Crouwel using the confines of a football pitch as a form of a grid in which we can create expressive or creative layouts. In this example the confines of a game allow us to play beautiful games in regards to football, however if the game were to be changed to golf, the grid format would in some ways have to be changed. We might simply say the use of grids depends largely on the content first, which is then to be placed onto grids. The content is in our case words, target audience, a product,
where it’s going to be displayed and many other factors. I do agree a golf game can still be placed into a grid, however every golf game changes depending on every unique golf course. At the time predecessors of typographic layout did not have in mind the developments in new technology or the many other formats which followed as a result of technology. The rules of the typographic game have changed from those that were set by printers and lithographers of the past. With the increase of technology there seems to arise a need for stand out layouts not only for posters but also labels and food products, TV advertisement and much more. With the increase of technology this placed typography into the hands of the masses through the use of digital and social mediums; this allowed typography to be created without set rules for professionals, but gave room for more expressive layouts. This allowed the masses to create typography according to feelings rather than specific guide lines (Pipes, A 2005).
Use of grids

Thought out the history of typography we have seen large shifts in what were considered typographic grids and they have been transformed. Designers conceptualised and adopted ‘the golden section’, which in times past and even today applies, this is the axis on which most creative layouts are based, creating visual interest to be placed in this format. Until the time of Swiss typographers of the late Nineteenth Century built a structure with regards to creating clarity for the relevant information to be displayed. Below you can see the typographic grid system.

Grid

A grid is used mainly by graphic designers, photographers, and exhibition designers for solving visual problems. The graphic designer and the typographers function for the grid lays predominantly in book layouts, brochure designs, press ads, also in exhibitions widows, and much more (Heller’s and meggs.2001). The grids when used by typographer are used with various layouts which are normally mathematically divided in ways which are intended to bring out clarity of the information provided. Typographers would adamantly argue that each piece of typographic design needs to be placed into a grid format and by doing this we can create consistency, and only within this format we can truly express our creativity. Other graphics designers believe that creativity lies outside of the set format. As the amount of information we have been observing has increased so the form in which it is produced has been adapted, since in many ways in modern life information has increased exponentially, this means that
less time is spent on reading information line by line, but rather at a glance, and only if and when our interests is awakened do we study the details. Since we have become so overwhelmed by the amount of information placed in front of us each day, this causes us sometimes to try and shut out information because of this overwhelming visual clutter. Old typography was adapted to the needs of its reader, for this reason the grid typography concerns itself more with function rather than that of beauty. Jan Tschichold, a Swiss graphic designer expressed concerns that our typographic practice can only move forward if we concern ourselves less with form and more with function in our layouts; these can only become classic if they are unhistorical. (Tschichold, J. 2006. P65)

Grids in typography are normally seen as the backbone from which most two-dimensional designs function around, this helps with both legibility and functionality of each piece of printed work, with the use of headings and placement of the body of text. In the past grids were predominantly used by scribes initially in order to write in straight lines, consistency was needed on each page produced, therefore the use of lines was not only effective in keeping the writing straight but also to enable the words to be more recognisable to the reader (Jury, D. 2006.). Moving forward in time, we find the use of many grids.
which had been developed by Swiss typographers such as Max Bill and Emile Ruder, in the exploration of more effective means of communication, and information production (Baines.P & Haslam.A.2005). This approach was not only inspirational, post the Second World War this also gave way for more freedom within the typographic spectrum. The grids that were designed by the Swiss typographers meant information could be more aesthetically pleasing to it’s readers. I believe this approach cannot be achieved without considering the format the information is going to be placed or without taking into consideration what content needs to be placed into each printed layout. Although most typographers would argue the fact that one must not place any personal interpretation on to the typographic layouts or express artistic individuality. Steven Heller in the book text on type was found to have stated “new type-forms must, of course, conform to the spirit and ideals of the present but it does not follow that freaks or caprices of fickle fashion are controlling factors” (Heller’s and Meggs.2001.P17)

Although I do agree with Heller to some extent, I believe that we must not only be inclined towards the message in which we are portraying in form alone but also we must consider the overall emotional aspect. We know that no two messages are the same in our society today, as each client or designer strives to be different. There is a serious need for our typographic practice to not only catch the eye but also embrace the emotional aspect of targeted individuals. This does not happen only in the form of traditional typography which was created in times past by our predecessors who hoped to bring clarity of information. This clarity can and in most cases will take different forms.

I undertook research into the visual and emotional aspects
of typographic layout in light of David Carson’s work. This is dominated by the overall feelings rather than the influence of the predecessor’s principles, which stresses that everything must be a lined in a grid setting. When Carson was asked why do typographers consider his work to have a ‘none design approach’ he replied “there is no such thing as none design, each design must convey its message in its feeling and emotions otherwise it will not convey its message effectively”(David Carson, 2010). These I believe show that our physical sight [eyes] play a small part in the connection of our feelings towards a design, for this to be achieved each layout must reference the message and language by which our emotions are cognizant, this enabling us to make a jump of recognition and connect with it.

**Emotional grid:**

Although there are an overwhelming majority of typographers who would also take a stand in the need for a grid (traditional typography), there are a few, who would argue the idea for grids can be seen as none design practice in finding solutions to the problems, (For example for a different message you need a different solution). By traditional designers only putting things into straight lines, (which I would argue is in fact not designing but organising information), these organisation architects I argue, do not work with ‘the heart’ [emotion] but mathematics and design predictions.

Neville Brody also a graphic designer whose style is characterized by expressive layouts finds there is a need for raw expression in each layout rather than using grids which are founded on systematic principles. (Neville Brody, 2010.)
looking at this case I believe there seems to be a pressing need to bring about clarity of communication yet at the same time producing beautiful layouts, (BRODY.N. 2010).

David Jury a typographer argues the rules of typographers are ordered by its traditions and tradition by definition, in the past, predictability had to function. Its enables proof readers and printers to know, without needing to ask what everyone else is doing this made for consistency and also made it easy to prevent mistakes and this also guarantees a very high standard of work. (D. Jury 2004).

This point of view is wide spread across the typographic profession in regards to the light shed on David Carson’s work, and many others. This stance I believe seems very relative as the use of typography in the past came at a price in which people from poorer backgrounds could not afford professional standard design.

This led to new forms of communication being informally created by people from deprived backgrounds, these forms traditional typographers would label ‘none design’ uneducated in the ways of typographic approaches, which had been deprived of social equality (Dudley.K 1994)(Bellon.D,Bellon.k 2010)

**Cultural emotional typography**

The growth of urban cultures manifested these different modes of communicating, such as the use of graffiti which I believe was not in full consideration as a result of the poverty divide. When the traditions of typographers were set in place, the mindset of those living within urban cultures would not have accepted conventional layouts that were embedded, since they were in complete opposition to societal norms (Dudley.K 1994)
ille Brody in 1988 was asked to create an advert for Nike. He opted for large size front which is laid out in a similar fashion to that of graffiti with a spontaneous use of different sizes of fonts in order to communicate with its target audience. This campaign was well known because it related well to its target audience.

For the typographer of this age there seems to be pressing need to create layouts which can not only relate to our eyes but also our emotions. Whilst looking into the way we feel when see a piece of design, or interact with an image, we see initially before our thoughts begin to call upon knowledge to recognise the past and enables us to decide whether what we are seeing produces a positive or negative reaction. Product designer Richard Seymour explains that we as people are able to feel beauty through a process, when we are exposed to a certain image he describes how the feeling does not come from our thoughts but we feel it from our stomach first just before we begin think of anything. Then we begin to get very excited about it, or the opposite. This process creates poignancy which gives us this rush of emotion which tends to be very negative, within this process; we also experience a sense of triumph when we realise why we got feeling in the first place. (Seymour. Oct 2011)

After viewing this video, I was very interested in the feedback given, by one of the participants Ann LeBlanc, who voluntarily gave her opinion. A guest inside the viewing at the time when a image was shown of a little girls last drawing before she died, LeBlanc experienced what Seymour described as poignancy. Her response later stated from a design point of view ‘When a consumer walks into a store in a mall and sees a product, it is merely a product among
Thousands of other products they will see that day. So what makes you stop and look at something? In most cases (there are exceptions), there is an immediate or "gut" reaction between a consumer and an object (a "positive relationship", as you put it). So Seymour is naturally interested in what creates this reaction, or motivates someone to consider buying a product when there is no utilitarian reason for buying it’. Ann LeBlanc.2011. Since the effect of the emotional response is also involved when we look at images it’s very important for a design to follow what we know as such to be a physical grid, but consider an emotional grid which gives off a gut feeling about a particular message. After viewing this I went one step further in order to investigate this notion.
Interpretation of layout

Neville Brody’s Nike Ad above removing all the images and also removing the words just trying to find any indication as to what we can get from the layout in itself. To investigate this further I convened a focus group of graphic design students from the University of Greenwich, who looked at the above image and tried to figure out what exactly the layout conveys. The first question asked to the designers was; Does this layout in any way convey any emotion? Out of the group of seven graphic designers (who use typographic layout on a regular basis) most responded “the layout is full of energy we cannot see any emotion in it apart from the text coloured in red”. (2011)

As a researcher, I thought this was very interesting. The second question I asked was; What possible thought processes did the designer go through in order to get to this stage? The response was divided as the group recognised the use of font sizes, one response being ‘very big’ another ‘very small’. The response was divided between that of the use of personal expression of a message. Half of the group said he used a grid of some sort. But there was one who stated “it looks like music” (focus group 2011). I then asked a further question which was; would this design layout work for a seventeen year old teenager? They responded “yes it would definitely work” I then went one step further and asked; why do they believe it would work for a seventeen year old? They replied, it seems to relate to a teenager very well as it varies in size and they also have a lot of things “happening in their lives at the age of seventeen” in similar
fashion to the teenagers, another stated “because it’s very bold and stylish” (focus 2011). After leaving the classroom of students I had a thought as to why this design was very successful for teenagers. I thought back to when I was Seventeen, my greatest desire was to portray my individuality, and this I feel is expressed very well from the conventional layouts at the time. When I asked people who were outside of the design cycle what they got from the image, the response varied such as energetic, expressive personal, confusing, spontaneous.

Self indulgence of emotion
In 1992 David Carson, a graphic designer developed his expressive style of typography, his work focuses mostly on instinctive design layouts, the image above demonstrates the use of his design philosophy. Starting in the top right hand corner we have the designers name written in red, this signifies authorship with a high level of passion, this can be implied by use the colour red, (Roberts, L. thrift, J. 2005).

Regarding the content displayed the lower part of the image, which states do not mistake legibility for communication, his design philosophy seems to be based upon the notion, that there is more to it than we read, this I believe came about as a result of critics from the design society, who would argue the use of his layouts are not design but art. The effectiveness of his instinctive design has proven very successful especially with the younger generation, who seemed to take a positive interest in his work (Roberts, L. thrift, J. 2005).

His work in many ways has a playful element to it, in order to communicate with the emotions of its target audience. Well known for breaking the rules, of design in most case he uses
EMOTIONAL DESIGN PROCESS

an expressive layout in which he hopes to communication the message the content suggest, he mentions the inspiration for most of his word design layouts comes from his emotion rather than grids created by others, then goes on to mention he first starts every design by removing grids(Roberts, L/ Thrift, J 2005).

Emotional design process
In this part of my investigation I hope to provide in-depth analyses into how both typographers and graphic designers go about the process of designing a typographical layout. This process is often very complicated based upon each individual. My hope is to discover what role our emotions play when responding to a typographic layout as a designer. Starting with Carson's layout, who believes each layout needs to feel right, and also the use of personal involvement in his work as a major part in each process. He mentions being immersed in the process of creating his layouts, the first thing he does is remove each guide line set, which are believed to be those set by typographers and experts in the field of design layouts and then goes on to interpret the message by placing things in a particular way. This I believe could be in response to a word, an image, the message itself, which is then interpreted. He does this I believe to give the viewer a clue as to the experience of the message being displayed; this can range from an article, project, writing or advertisement. This approach can have be positive effect in a cultural setting where style is given preference, however this approach cannot be taken in the context of a motor way display sign, since in David Carson's layout philosophy, t
he use of legibility has not always been given priority. However for younger people who enjoy graffiti and the challenge of figuring out words this has proven to be very popular. The conventional typographer however believes David Carson’s work does not belong in the category of typography (Pipes.A.2005.) Lucille Tenazas a graphic designer who also bases her designs on the principles of expression, mentions the use of words as not just as vehicle to explore another dimension but she states “I started to see words as objects with a physicality that can be held, touched, and I seek to empower their meaning. My expression lies in the meaning, form, and content of the language. I’m interested in addressing the clients needs, but in ways that provoke the viewer to complete an unfinished idea that has been presented to them. This is one reason why my work has many layers”. (Pipes. A 2005). This approach in some ways is very similar to that of David Carson simply because her means of communications goes beyond words, but to provoke her viewer, in other words in her work she wishes to go beyond the written words and get the viewer to use a deeper intuition. Without this I believe a piece of typography will become very flat as this approach helps to form a distinction among other work.

What each design longs for is a personality in some ways this personality is based upon its goals which are normally set by clients, therefore it is very important for a designer to encapsulate this vision into its layout (Ambrose,G.Harris.P 2006). And also being able to put this into a format which its target audience will understand.

(Tenazas,L, 2009.)
Working in this way has both a positive and negative effect as a designer, when designing we must set out the premise of layout being what is the message we want people to see when a glance is taken at this design,

(Tenazas, L, 2009.)
Playful or experimental designs

Voices project was asked to take random words and quotes try to portray them as we can imagine a conversation of the way they would be said.

As a graphic designer I personally enjoyed and found the more playful or experimental designs gratifying. During this process I found it very satisfying, this satisfaction comes mainly from getting the reaction of my target audience. The process of this does not involve a physical grid however there are certain factors that guide me throughout my design process such as making one word really large whilst making another really small.

In some ways this processes I believe helps the viewer to see the is careful consideration given to the message being shown rather than careful alignment being displayed, these elements can be seen as a result of this process.

This processes I believe is very similar to that of a classical choir director who directs the choir to play keys which resonates with the feelings of the composer. Likewise when designing a layout, I try to use typography in ways that sings the tune of the message of its clients, as there should be no separation between the message and its layout.
Gestalt theory in a designer’s process
In this part of my dissertation I hope to investigate the deeper meaning of each layout once viewed was exactly what is been seen by the viewer and goes beyond the eyes. Gestulte a philosopher describes the idea that the designer and the viewer are interlink he stats “The idea that we are inextricably caught in a web of relations ships with all things” (C. Nevis 1998).
When looking at this statement it seems that there must be a relationship between most things as this I believe enables us to form a dissention, from one thing to another also I believe this captures well our relationship towards a layout as I as the designer very involved in this process in order to convey its message to full effect.
By doing this designers are able to create sensing within the viewer for each message. Gestulte psychologist who also believes every relationship is in part of something bigger or deeper.
He believes, that sensing takes place within our feelings before our takes perceptions, this I believe is similar to that of which Seymour is referring to when he use the term poignancy. This is due to the viewers relationship to each layout, this is drawn from a number of different backgrounds gestalts theory believes, our background includes ideas, conclusions, memories, attitudes, feelings and beliefs. These may be true or false accurate or not; our experience will like distortions of what we have heard or seen, and will surely include fortuitous elements. From books, plays, movies as well at any time these constitute a subliminal part of our background. Edwin (C. Nevis 1996) I believe all of these play a vital part in relation to when we see a typographic layout.
If we turn to see someone on the street who reminds us of a close friend, our awareness includes our memories, the proprioceptive contacting of the ideas and feelings. Our interest, a form of excitement, might be just a mild murmur or attentiveness it might be arresting swell, felt as deep as breathing or pleasure, tingling or flushing, or an impulse towards action. (Edwin C. Nevis 1996).

For this to take place within a viewer the designer could go as deep as to find out the ethnicity of the target audience in order to trigger a sense of relation in some ways, which can be founded on a movie, a book, a place, or a thing the target audience will find interesting and in some ways try create a common ground use your typographic layout.

This process I believe reflects my descriptions earlier in this dissertation, which focused on the use of Neville Brody's layout that was found to be very popular with the younger generation, which I would relate back to it having a very similar nature to graffiti.

This then creates excitement covers the range of emotional and physiological expectation from the most diffuse hum of well being thought the sharper alertness and interest to the most shrill concentrated
CHAPTER THREE
The affect on us

In the third and final chapter of this investigation I will be examining how our bodies are affected by hierarchies. It is has been established is that during the reading, the eyes do not follow in a line of words in a smooth, linear manner, but proceed, in a series of movements, call saccades, from the French “flick of a sail” (Jury. d. 2006.)

Where the eye momentarily lands is called fixations per second. Although such fixations are short, tests have proved that in just one-hundredth of a second the eye and brain can recall three of individual letters or even between two and three short words. You can try this by simply opening your eyes and closing them again within one or two seconds, then with your eyes close you can then try to remember what letters or words you are able to remember still having your eyes close.

The visual perception span at each fixation using 12pt type is approximately 10 or 11 characters from the centre vision, although information is about the word length and general shape could be perceived from a further distance. The fact that individual, random letters take far longer to read than letters that make up a words suggests that we identify common groupings of letters and shorter whole words principally by their arrangement of counters, ascenders and descender. In other words, a reader will take less time to recognize that these bag and agd better still a, g, b, the reader will immediately recognize these that three letters are not a word and are therefore and individual letters. Because reading is more efficient if the eye can identify more rather than fewer letters in each fixation, this suggests that the size of type should not be any larger than necessary. It is a misconception to imagine that because the type is large it’s easier to read, but there is also a limit as to how small the type can be effectively read. (Jury. d. 2006.) however this readability I believe does not stop at the illegibility of a font but rather the manner in which its laid the page.
The hierarchy

Although typographic layouts need to be very considerate of the size of lettering when aiming to communicate a particular message, the readability most typographic layouts is a major concern for most typographers, however this readability depends on what exactly we want the reader to take from the design layout, as a whole. This can be affected by words, fonts used, colours, where we see this message, these are a few of the factors in which design layouts communicates uses in order to communicate. With some of these in mind when we view a typographic layout, one of these factors connects to its target audience, either it be the word man written in a certain colour, or use of different sizes, in order to grab the attention of its viewer. In the example of the word man written in pink immediately after seeing this we draw a number of question from word man written in pink, this is simply because the colour pink has come to be recognised to have association with the opposite sex. (Golombisky, Kim; Hagen, Rebecca 2010). In this case, perhaps our minds highlight the colour pink as being out of context and the colour is used as a hierarchy in order to create visual weight. Which in other words is the amount of attention the designers wants this information to attract, visual weight can also be create using size in a similar manner, fonts, where its placed, the use of words.
Fonts and hierarchy

Fonts especially are arbitrary natured design as result of various factors, sometimes historic and cultural, and sometimes related to technological changes, but most often it relates to the function of the font for which the font was designed. The nature of such basic typographic elements dose not reflects an ambiguous or imprecise activity; in fact it is quite the opposite. The function for which they were designed will be reflected in their appearance and will always be the reason for the proportion of the body size for a specific for the particular or unusual characters.(Pipes,A 2005)

All these I believe can be describe as hierarchy, traditional graphics designers however predominantly use only three of these factors which are, size, colours, and clarity. Expressive work uses a number of other factors such as the illegibility that cause the viewer in to get involve with the process of interpretation, this practice is common among graphic designers such as Allen Hori who uses ambiguity in order to attract is viewer this is normally what I would define as design tension which causes a reaction. Thomas Gilovich, 9Dale W. Griffin, Daniel Kahneman 2002)
The process of involvement of the viewer is always taking place in every typographic layout however this process of interpretation I believe as a graphic designer should be conditioned to the context of the design. We would not want ambiguity of design for medical prescriptions for example, this could prove deadly, but the use of illegibility as a hierarchy in design is in some ways do provoke the viewer into a controlled curiosity to lead the viewer to find out more information about the product or message being displayed. Thomas Gilovich, (Dale W. Griffin, Daniel Kahneman 2002.)

The Way in which Hori’s work is placed into the layout is never straightforward as he has found to abandon traditional use of hierarchy set by typographers, he believe that using ambiguity as his hierarchy, viewers reaction would be natural to try and figure out the message. He believes the viewer of his work should play an active part as a result this his acts work creates a deeper interaction with its viewer.

This influence of the hierarchy occurs when an association from the viewer are placed in a particular context or has been taken out of its context and placed into another. This has been this technique is regularly used in advertising order to case the viewer to buy a particular product Thomas (Gilovichi, Dale W. Griffin, Daniel Kahneman 2002). Which uses things out of context, in order to get a response.
Out of context hierarchy:

In this part I will be taking a look into some of the other hierarchy that are used in our layouts today. There are a number of other factors like where this these layouts will be seen in what colour. Layouts, this can even go as far as none readability as we Shaw in Carson's even this can be used to communicate a particular message from example if a text appears blurred, on a page, this communicates a number of messages without it being mentioned to its viewer, without saying the word blindness. The use of the hierarchy in this way I believe plays on the fact that not only on our eyes but also on our memory and our abilities to connect the messages.

This however is a good place for the expressive typographers since people are used to seeing words in a particular way, however when this changed for the viewer our minds begins to question what we are looking at thru I believe creates curiosity, Berger puts it this way “how what we see is always influenced by a whole host of assumptions concerning that nature of beauty, truth, civilization, form, taste, class and gender” (John Berger 1972). this I believes helps them because the viewer is used to making the assumption about words when seen in different way. These highlights further the idea that we are caught in inextricable relationship by gestalt.
I believe graphic designers' came to grasp on this concept and uses this to influence our emotions. Since when we do not recognise something our minds try to make sense and thus making an assumption which could possibly be on a memory. The layout designer uses this to his advantage by getting something close to that memory and our minds would in turn make the jump in order to try and interpret it (Nevid, J 2009). I believe this process is expressed well in a non-traditional approach to typography. Typographers in some ways uses this way of thinking in order to befriend our emotions as a viewer into paying attention. All these factors are used by designer to try and create something that is intrinsically beautiful.

(Vince frost. 2000).
Conclusion

Upon the review on the question of how two dimensional typography influences our emotion to me is highly in chapter three of this dissertation about the process in which the typographers and graphic designers goes thought in order to create something that is intrinsically beautiful, to us in order to cause us to react in a manner of interest towards a message. It seems as though the use of hierarchy then becomes the most important thing in which the typographic designer should take into consideration, this could range from a favourite colour of the viewer not only that, but also what that colour represents to the viewer. We must then be able to use that colour in way which viewer would find beautiful, a beauty that is felt. This beauty then range can be felt I believe because the instance I feel a sense of relation to a particular layout, this cause the me to pay attention for longer, and also when the layout gives a sense of ambiguity my mind figure it out and in also in this way I pay attention.

This is not wise in all cases however this way of working has proven to be very effective.

After this investigation I believe in this way the typography is able to affect our emotions.

And this can be used to create positive and also which relates to the message.
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