

# Teaching Basic Graphic Formation Develop Experiments With Type and Design Principle

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Abstract: The intention of this research is to develop a typography idiom through the discovery of the various two-dimensional design principles needed to extend a limited number of letters. The examples shown here are using 2 to 5 type letters to be the palette for expressing such diverse design principles in this research, the number of letters can be increased and the method is the same. The primary intention here is to explore various aspects of the fundamental design principles. By experimenting with type within the parameters of these design principles, designers can develop basic skills into personal expressive repertoires. The problem structure is experimental in allowing the student to complete a free search of all possible letterforms and design principle relationships. So the project addressed by this research includes: encouraging the use of concepts to dictate techniques, instead of the other way around; discovering design principles, rather than directly learning or memorizing them; and discovering personal conceptual methods of problem solving. This research develops how the component can be assembled or composed. There are four broad approaches to this research basic graphic formation design: one concerned with a visual image, an analytical approach, a conceptual approach and an expressive approach. This type of exploration and experimentation provides a documentation of visual research indicative of a creative thinking process. It allows the student to acquire a better understanding of the many possibilities from a theoretical point of view so that when a problem is imposed by the client in practical design work the information can be translated in a sensitive, innovative way, maintaining clear communication.

*Keyword: Graphic, Graphic Formation, Typography, Design principles*

## **1. Purpose of the research**

The process of visual communication runs throughout our daily lives. Unfortunately, most graphic design teaching methods focus only on technical facility, ignoring the need for personal and innovative thought in visual communication. So, the propose of this research is that the repertoire of principles and techniques needed for effective visual communication can not simply be taught; this repertoire must be developed. With it's unique practical hands-on approach and wide variety of art, the concept will be welcomed throughout the visual communication field, by professionals looking for new avenues of inspiration, students, and instructors. For most people, learning the principles of effective visual communications is an intensely personal venture. Among the more curious and vexing predicaments is the fact that the necessary visual communication concepts cannot be taught directly. The study of various media and techniques offers a certain tangibility for direct study, of course, but there is very little practical knowledge that can be imparted regarding an overall conceptual approach to visual communication. It is therefore necessary to create conditions conducive to student's personal exploration and discovery of this knowledge.

For educators in the ever-changing visual communications field, understanding how to create these conditions is a formidable challenge. It is essential that assignments be both educationally sound and personally

meaningful to the students, creating sufficient interest to open up the students to previously unexplored avenues of visual communication. Educators should never assume that a student's mere enrollment in design school will inherently constitute a serious interest in solving visual communications problems - this interest must be developed, through the employment of personally interesting and involving problems. The concern, then, for design educators are to demystify the visual communications process while presenting it in an exciting and challenging way. The assignments in this research project are structured to achieve just that, serving as original strategies to prompt original results. Each assignment is designed to lead students away from traditional thought processes, away from traditional avenues of visual research, and away from "right" and "wrong" answers; many of them presented in the context of seemingly narrow parameters, students are forced to look inward for personal design solutions. In short, the necessary conditions for personal creative growth are established again and again.

The assignments were given to beginning students, not only to teach basic design fundamentals but also to encourage personal creative processes and self-reliance. The wide variety of solutions shown for each problem reflects the diversity of options and potential approaches presented by each problem. Because self-discovery is stressed as the primary goal, certain "deviant" but nonetheless worthwhile solutions are presented as well.

## **2.Scope of the research**

Typography is the definitive tool for the graphic designer - most graphic designs can be solved within the confines of this expressive idiom. The aim of Typographic Communications today is dual - to:

1. Develop people new to communication design -
  - a. Make information more attractive, more noticeable, more widely read;
  - b. Enhance the tone of a message by employing the appropriate typeface and weaving it into a design well suited to the message, the medium and the audience;
  - c. Achieve the desired emphasis of the key points a message;
  - d. Improve message comprehension and retention.
2. Offer to art directors, designers, all type specifiers, and users a one-stop review of some of the best typographic design work of this century and a pleasurable reminder of the many different and successful approaches to communication problems.

Typographic communication today is not a tutorial, not a how-to. It's a critical review of twentieth century typographic design. It aims to open eyes and minds to the potential power of typography when skillfully handled, and to do so by examining the roots of contemporary typographic design and the work of outstanding typographic designers all over the world. Today typographic characters are used pictorially to produce explosive graphics.

The rapid advance of technology and expanding role of visual communication in a contemporary society have created new challenges for typographic education. Faced with a complex communications environment, and the changes that are occurring and are anticipated, now can a designer nurture sensitivity to typographic forms and communication? An appreciation of our typographic heritage, an ability to meet standards of contemporary design practice, and an innovative spirit in facing tomorrow challenges are required. This project is designed to encourage an understanding of the abstract properties inherent in existing typographic forms. An exploratory

attitude toward space and visual organization is developed. An effective curriculum is composed of perceptual and conceptual development, technical training, and processes for solving multifaceted design problems.

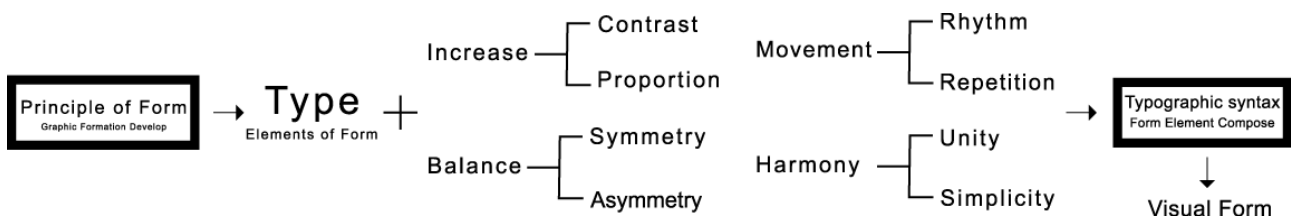
### 3. Analysis

Most people learned about graphic form separately from content. You may ask, however, isn't design valid on its own formal terms, or for its own sake? Of course, there is a virtue in formalism, but graphic design is not an independent art form. It's about interdependence and interrelatedness. So in this research the exercises herein have no right or wrong answers. Each requires that the student conjure multiple solutions that test the limits of perception and comprehension. These are the stepping stones to acute conceptual thinking. So indeed, the clever ways in which the problems have been designed invite questions and also include how to deal and play with those design principles, not answers. The graphic forms beckon the student to experiment; the principles' limitations provide necessary, but not inviolable, parameters.

The new way of joining and interweaving in the development of design talents and arrangement and use of relevant scientific knowledge and working methods is the key to graphic design education suitable for modern times. The importance of sign and information theory, gestalt and perception psychology, semantics and structuralism for the theoretical and practical training of the graphic designer is generally uncontested. To see in this a designer, a threat or a destruction of creative talent is to believe that artistic thinking is only a matter of introspection and intuitive knowledge. It should be quite obvious that we cannot make intuitive thinking into a leading principle in professional training. The progressive graphic designer also needs manual and technical knowledge and ability in the traditional sense. They must learn and master the various rules and laws which are indispensable for the creation of any visual communication.

### 4. Concept of this research

In grammar, syntax is the manner in which words are combined to form phrases or sentences. In this research define design principle as typographic syntax to process of arranging elements into cohesive whole. Design principle in this research guide designers in organizing content and visual elements into purposeful, pleasing compositions. (Fig.1)



(fig 1. Concept Of This Research)

## 5. Definition of design principle

Design principles are the guidelines. Designers follow principles to create purposeful compositions. Like as architect's plans, design principles orchestrate the construction of a visual structure that is strong enough to support all the graphic elements that must be placed on the blank page. Design principles also help visual communicators forge a link between information content and that structure, so that each reinforces the other, telegraphing a single message. Perhaps you have talked about contrast, proportion, rhythm, repetition, symmetry, asymmetry, unity, simplicity in other courses. That's likely, because design principles are cross-disciplinary. The concepts are general and can be applied to any situation where a visual communicators wants to express a message. So design principle is a grid structure in this project. In this research defined these design principles into 4 parts:

- a. Increase - contrast, proportion.
- b. Movement - repetition, rhythm.
- c. Balance - symmetry, asymmetry.
- d. Harmony - unity, simplicity.

## 6. Graphic formation develop exercise

The following exercises address the complex issue of graphic design instruction. Each assignment is carefully structured to create conditions conducive to discovering the language of graphic design. These conditions encourage exploration of visual communication concepts and design principle, allowing students to develop more personally expressive ways of solving communication problems. This exercises develops an understanding of the inventive potential of typographic form, it also enables students to explore interrelationships between graphic element- type letter and the surrounding space.

These exercises are designed to give good practical advice to students and hope to provide practical advice in an open-minded, non-dogmatic manner. In this research the definition that graphic formation is concerned with is the structuring and arranging of visual language. By experimenting with type within the parameters of these design principles, designers can develop basic skills into personal expressive repertoires. The examples shown here are only using 2 to 5 type letters to be palette for expressing such diverse design principles in this research, the number of letters can be increased and the method is the same, but consider how these type letters can be expanded into a more comprehensive language by utilizing various design principles.

The following exercises were selected with emphasis upon building the perceptual and conceptual abilities that provide a foundation for effective and innovative typographic design practice.

A. Increase: [contrast, proportion] (Fig.2-3) Use of increase: a. to attract attention b. to accent c. to define and clarify d. to increase visual activity and spontaneity e. to exaggerate f. to emphasize and subordinate g. to determine h. to inject natural elements i. To infuse design with a visual intelligence.

B. Movement: [repetition, rhythm] (Fig.4-5) Use of movement: a. to direct the eye b. to streamline eye movement c. to highlight visual dynamics d. to invoke a kinesthetic response ( muscular movement ) e. to attract attention.

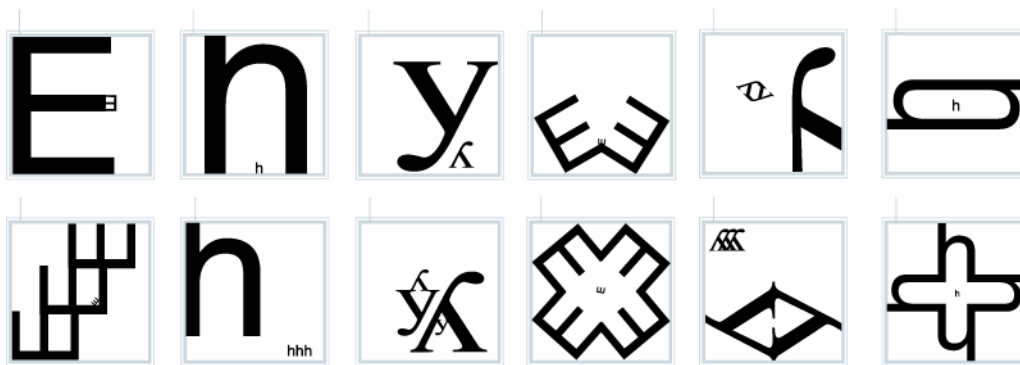
C. Balance: [symmetry, asymmetry] (Fig.6-7) Use of balance: a. to project a designed look b. to invoke formal or informal page architecture c. to solicit a kinesthetic response d. to minimize or maximize stress by using imbalance.

imbalance.

D. Harmony: [unity, simplicity] (Fig.8-9) Use of harmony: a. to control contrast b. to accent c. to define and clarify d. to increase visual activity and spontaneity e. to exaggerate f. to emphasize and subordinate.

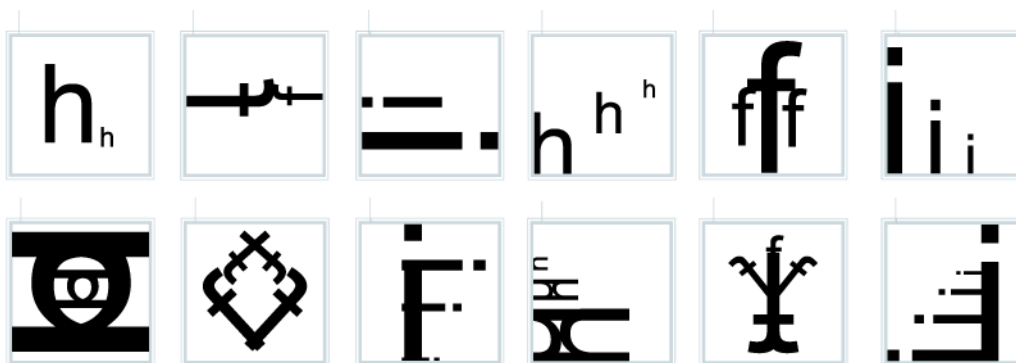
The following examples are promoted and presented throughout these exercises: 1. Acquiring sensitivity which allows conscientious and creative design decision in letterform. 2. Developing creative skills through the process of visual experimentation with type letters and design principle relationships. 3. Encourage an understanding of the abstract properties inherent in existing typographic forms. An exploratory attitude towards space and visual organization is developed.

**Figure 2. Examples of contrast graphic formation.** Contrast: means the same thing as “sharpening “. Applying contrast an a design means increasing tensions between visual elements. Contrast is a severe concept that can be harsh and chaotic, we try to mitigate that stress by ordering experiences into categories that stress resolution and rationality.



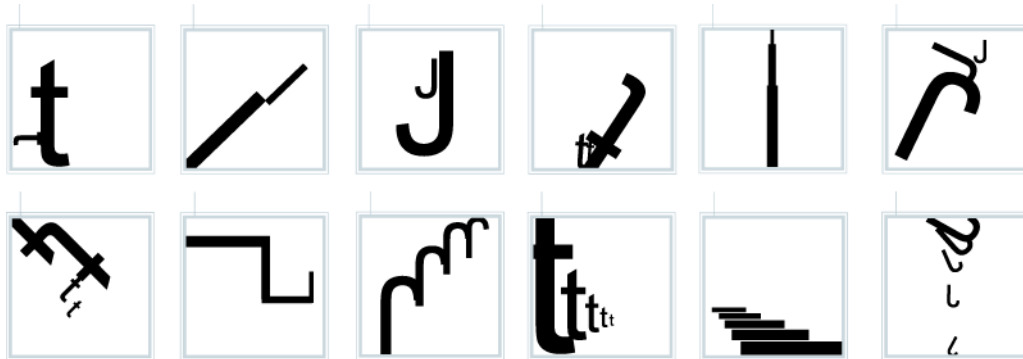
(fig 2)

**Figure 3. Examples of proportion graphic formation.** Proportion is a principle that always has an immediate context, as in the phrase, “ She has a sense of proportion, “ implying that a person sees meaning in one thing in relation to another. It’s helpful to think of proportion as a ratio. Proportion is closely linked to contrast, too. While contrast forces emphasis and subordination, proportion means emphasizing and subordinating in intelligent, logical ways.



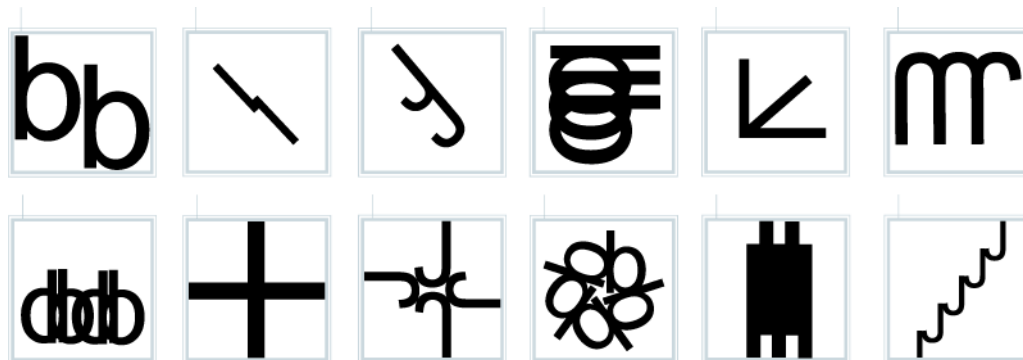
(fig 3)

**Figure 4. Examples of rhythm graphic formation.** Rhythm provides the illusion of motion in a composition. Graphic designers can incorporate rhythm by repeating any element. In turn, the eye is strongly attracted to rhythm. It also refers to the directions the eye might take as it moves through a design, the sequential patterning of visual elements, or the muscular tension a viewer feels upon looking at a composition.



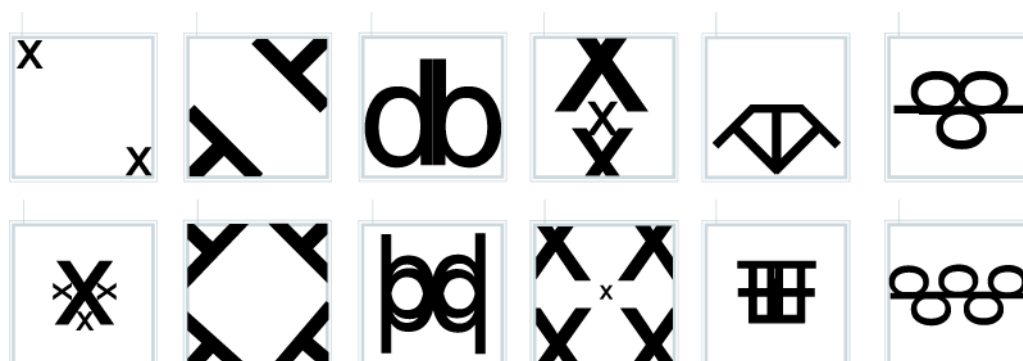
(fig 4)

**Figure 5. Examples of repetition graphic formation.** Repetition serves the visual communicator by reaffirming the viewer's selection of visual information and providing additional reinforcement, hopefully for memory. With subtle variations, repetition can inject a provocative, visual beat.



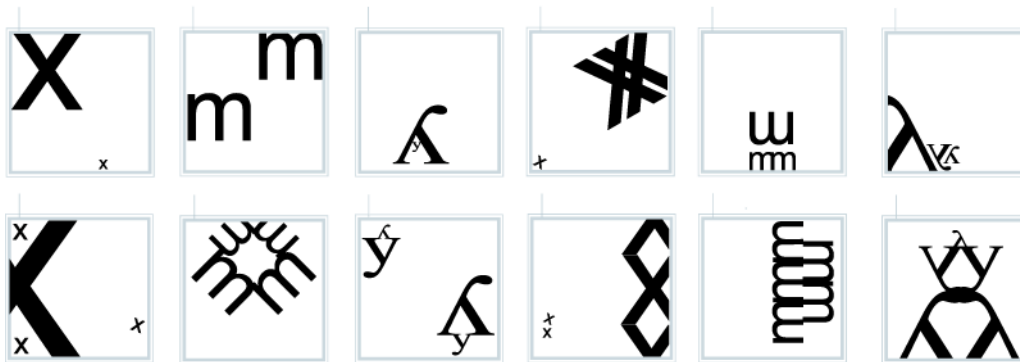
(fig 5)

**Figure 6. Examples of symmetry graphic formation.** Symmetry placement produces a quiet, balanced configuration. Symmetry best defines formal balance. Each side is a mirror image of the other, with visual elements centered on top of the vertical axis that divides the space in two.



(fig 6)

**Figure 7. Examples of asymmetry graphic formation.** Asymmetrical placement achieves a dynamic division of space on the square. Informal balance relies upon asymmetry. Instead of mechanically centering visual elements on a vertical axis, a designer employing information balance juxtaposes the visual weight and messes. Designers use informal balance more often because it provides flexibility. There are more possible points of attraction, and they can achieve balance through an almost infinite number of arrangements of visual masses.



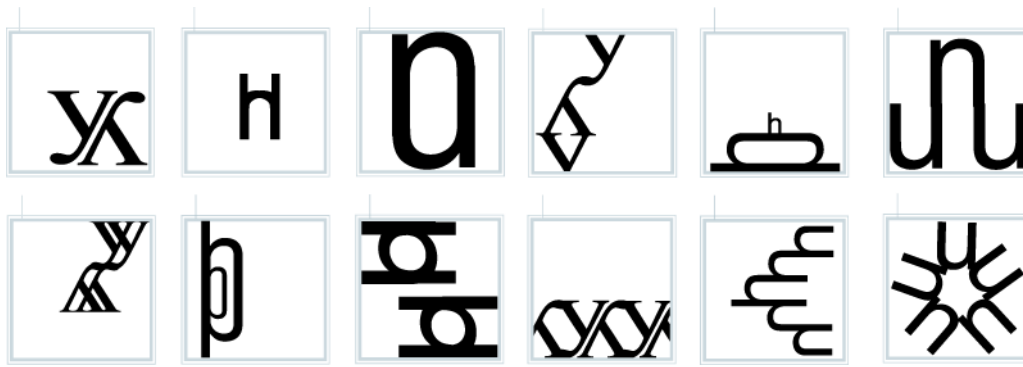
(fig 7)

**Figure 8. Examples of unity graphic formation.** Unity, is what happens when all the design principles presented have been selected for a purpose, and they work together like a finely tuned machine. In a successful composition, design principles coalesce into a single unified expression. The unity could be said to be the theme or point of view.



(fig 8)

**Figure 9. Examples of simplicity graphic formation.** Simplicity means the same thing as "leveling" - the lessening of tensions through unification. Simplicity demands a sensitive eye from the graphic designer - attention to small detail. For that reason, it is a more difficult principle to apply for a beginner.



(fig 9)

## 7. Conclusions

The didactic approach for the experiments amplified in these examples was based on the following criteria:

1. Create a result that achieves a new energy through letterforms and design principle relationships.
2. The management of letters – stressing the typographer’s organizational ability, and alluding to the creation of structure.
3. The engine of learning – typography empowering the systematization.

Under this instructive approach, personal and intuitive concepts are stressed over specific technical skills. These skills and techniques needed to execute the assignments are not taught; they must be developed through involvement with problems. These conditions encourage exploration of visual communication concepts and design principles, allowing students to develop more personally expressive ways of solving communication problems. This interactive approach is ideally suited to the world of graphic design - a world of dynamic concepts and ever-changing ideas.

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