



The Influence of Emotional Experience Relating to Communication from a Typographic Perspective

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Abstract. Typography is not a tool that is limited to delivering messages; it is a foundation for compositional communication. Letterforms are valuable graphic elements in representing language and organising type in order to serve multiple roles in a composition. Designers organise the fundamentals of typesetting in order to use typography to explore new opportunities for interaction and storytelling. They consider the formal qualities of every typeface they select, as these typefaces create connections between the graphic form and the messages they aim to reinforce. This study reviewed the theoretical understanding of the interactions between the experience of designing and experiencing emotion. Selected masterpieces of typographic design are investigated and categorised by several features. These masterpieces and their various approaches require further analysis, in order for designers to apply them in their typographic work.

Keywords: Paradox of typography · Users experience · Usability ·
Typographic design

1 Introduction

Paradoxically, design elements that bring about a visual conflict can attract people's attention, an idea which many designers have applied to their work. Letterforms are valuable graphic elements in representing language, as well as organising type in order to serve multiple roles in a composition. They are regarded as a reliable approach to elevating the quality of design, and they are applicable to various projects and mediums. The consideration of a typography arrangement involves both language and composition. When considering varying approaches towards organising type, imagination, accurate copy, and the letterforms of the typeface are transformed to add further meaning to the typography design. Designers organise the fundamentals of typesetting in order to use typography to explore new opportunities for interaction and storytelling. They consider the formal qualities of every typeface they select, in order to create connections between the graphic form and the messages they aim to reinforce.

2 Dimensions of Experience

Before further investigate how the typography be arranged in both language and composition, there is a need to understand how the prior knowledge and experience of designing was considered in the study of design. Some study of consciousness provided a framework for a designer to understand user experience [1]. It offered a contextual perspective of the approaches users interacts with the environment around them. The research team argued that consciousness also took a role to influence participatory design critically [2, 3]. When consciousness was manipulated as an interpretive as well as the generative process in participatory design, the experience of the end-users was considered as an essential factor rather than the functions of outcomes.

3 Emotional Experience in the Paradox of Type

In order to present information effectively, a bullet point system is employed for organising information according to a certain logical sequence. After analysing previous studies, a model of how data is transformed into information and knowledge has been developed (Fig. 1). Three core elements are included within the concept of emotional experience in the paradox of type: typographic design, experience, and emotion. In the process of reading typographic design, readers use their senses to obtain information on both language and letterforms, which convey sensation and meaning [4]. Readers are often able to predict this information based on prior experience, as they have created an expectation of the typographic design presented [5, 6]. When readers experience disconfirmation, emotions are stimulated [7]. Regardless of whether readers experience satisfaction or dissatisfaction, an impression is created.

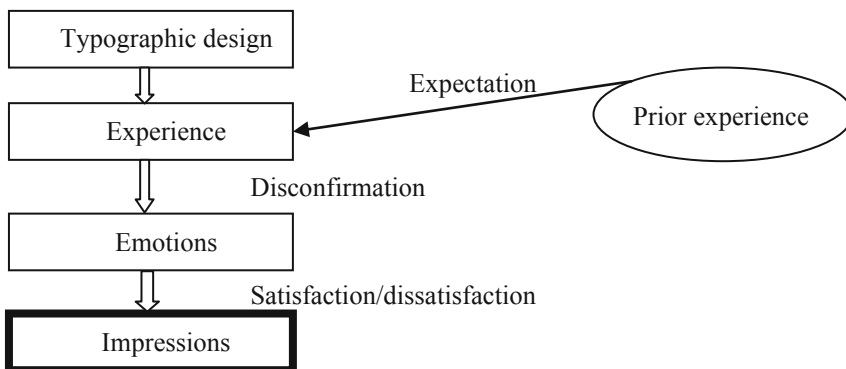


Fig. 1. Model of emotional experience in the paradox of type.

Some masterpieces of the typographic design were investigated. Several features were categorised for further analysis by designers looking to apply these approaches in their typographic work. Designers used contradictions for presenting the concept, thus solving the design problems. Then, designers decided how to organise type and other visual elements. The design can, therefore, relate back to these focal elements.

4 A Pilot Study for Exploring the Emotional Experience in the Paradox of Type

This study aimed to explore how the experience of emotions created by typographic design specifically, and its relationships with the design experience of typography. These theories developed the hypothesis of why emotion may be influenced by typographic design. The insights are then employed to formulate fundamental knowledge for investing the design experience as well as design iteration. The concepts also reflected a continuous force connecting designers and readers through the dimensions of experience includes perception, cognition as well as reaction. Within the dimensions of experience, emotions are involved. This study provided more productive knowledge of the design and the development of design projects.

4.1 Research Methods

To illustrate the paradox of type, the design concept of ‘Blockter’ was proposed to be an example (Fig. 2). Not only was the type selected by the designer involved in the design, but the approach applied for the presenting of the concept. Types were not restricted to only one aspect or rendered in one dimension or one texture. Designers are required to investigate methods to introduce variety to the visual elements in typographic work, and the designer should build bridges between the various styles applied. In the experimental work, the negative space was minimised as well as repositioned in order to emphasise the outline shape of the letterforms. This approach maximises the weight of each letterform, so at the same time, the position of the little negative space was redesigned to prevent it from being overly bold—the different letterforms of the typeface would provide the effect of creating a wedge through the middle of the design.

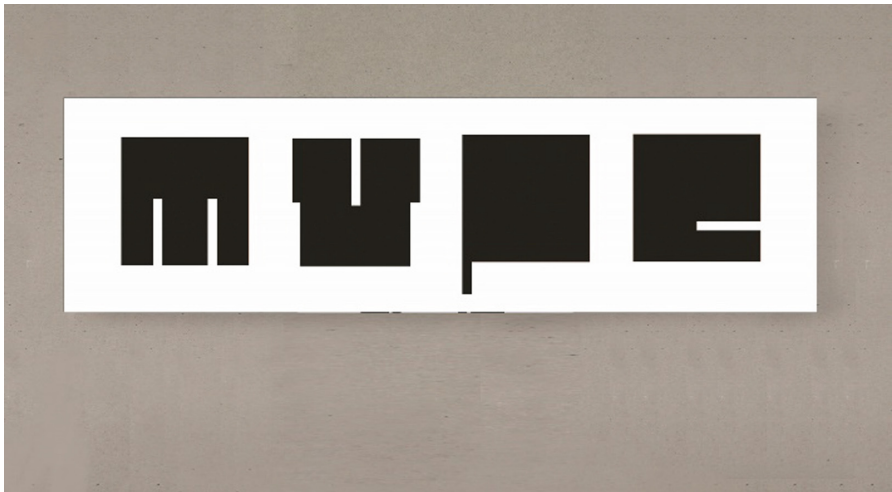


Fig. 2. The decision-makings among the design process of Blockter were directed by the knowledge and critical thinkings of its designer.

Within the design process of Blockter, decision-making processes associated with the actions performed in designing. During the decision-making process, perception and action were integrated simultaneously. In other words, designers investigated feedback, tested out prototypes, drew sketches, made calculations, evaluated shapes and forms with dimensions of experience which involved acting as well as perceiving together. Sketching (as an example action in the design process) is determined by the previous perception (the negative space of the typeface must be placed in a particular location in particular shape), via the body (the display typeface).

Most of the typographic works were intimately familiar with different typefaces and giving designers themselves the space for trying unusual things with them. The term ‘paradox’ was used a few times to describe this typeface design, and that was a great way to describe this kind typographic design feature in general as shown in Fig. 3. Every typeface design, even the most ideal one, is just a starting point. It’s up to the designer to optimise it for their design purposes. Applying display type would be the scaffolding concept for the remaining of the design work (Fig. 4).

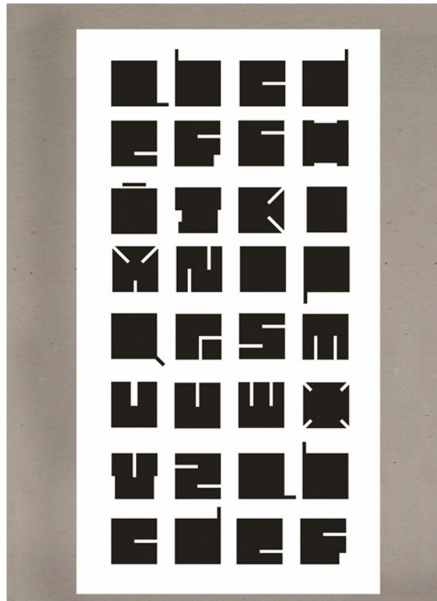


Fig. 3. Experimental typeface sample of typographic paradox.

In this pilot study, a total of fifty participants were invited to answer a questionnaire about their feedbacks of ‘Blockter’. The objective of this stage is to find out the emotional changes those elicited by the paradox of type from readers’ perspectives. In the questionnaire, twelve options of emotions were shown (Fig. 4). Participants were asked to identify the emotions those elicited by the paradox of type. They also asked to share if the paradox of type would provide the most effective information to them.

Please select the emotions you feel about this type:

Positive emotions	Negative emotions	Neutral emotions	Mixed emotions
Surprised	Sick	Thoughtful	Interested
Smug	suspicious	Indifferent	Puzzled

Fig. 4. Twelve options of emotions were shown for participants to identify the emotions those elicited by the paradox of type.

4.2 Research Results

The relationships between their attended information and elicited emotional changes were investigated. The relationships between emotional concern and communication design those implied in typographic paradox were briefly understood. The insight proposed in this study suggested there are emotional concerns created by the paradox of type (Table 1 and Fig. 5).

Table 1. General characteristics of participants in the questionnaire (n = 50).

Characteristics	Categories	Total
1. Gender	Male	25
	Female	25
2. Age	<20 years	2
	20–25 years	13
	26–30 years	25
	30–35 years	10

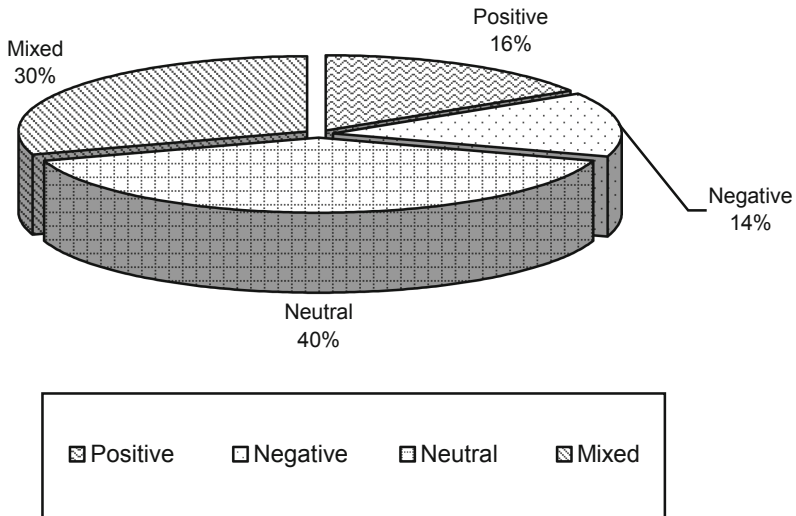


Fig. 5. Pie-chart that shown the most identified type of emotions.

5 Conclusion

The study of consciousness critically influences participatory design. Since consciousness has been manipulated into an interpretive element of design as well as the generative process in participatory design, the experience of end-users has been considered as an important factor, as well as the function of the outcome. At a similar period, researches about emotions and even treatments for initiatives moved away from traditional diagnostic research directions; but turned to transdiagnostic topics. Most psychotherapeutic studies were organised and conducted for investigation about the experience. Some scholars regarded emotion involved in generating concepts, organising, and providing their services. The discussions of the participants in this study revealed the previous finding from some prior studies of emotion. Based on the fundamental knowledge provided by psychotherapeutic research, it was not difficult to understand certain experience emotions, irrespective of the reason. Changes related to cognition, perception, personal experience, agency, and embodiment were reviewed across the psychiatry literature, which provided an opportunity to develop further an interdisciplinary framework for better understanding the bordering on the experience of designing and the experience of emotions. This study reviewed changes that could theoretically be discovered in the interaction of experiences of designing and the experiences of emotions. Some masterpieces of the typographic design were investigated and were categorised into several features for further analysis of some approaches for designers to apply in their typographic work.

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