



CLUSTER

4:

RESEARCH/INNOVATION:
NEW CRITICAL THINKING

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FLUID TYPOGRAPHY: DEFINING A NEW FORM OF TEMPORAL TYPOGRAPHY

Theorists including Michael Worthington (1998) and Jessica Helfand (1994) recognise in temporal media the capacity to add additional dimensions to typography. 'Type in motion' is indeed an established field of typographic practice. In most cases, however, texts fail to acknowledge that temporal media allow type to do more than just 'move'.

Contemporary examples feature typography that evolves, or exhibits behaviour, further blurring the boundary between image and type. At present, no method of analysis, or even terminology, exists to sufficiently identify and describe this kind of typography. Perhaps the most appropriate term, 'fluid' typography, was identified by Eduardo Kac (1996) as typography that presents different identities over time. This aptly describes the typography that is currently encountered, for example, in MPC's Channel 4 identity, in which the figure '4' is constructed from environmental objects. These objects are, for a time, pictorial (a part of the landscape), then their identity changes; they become abstract components of a letterform. Kac's term, however, was never intended for such artefacts. It was formulated specifically for his holographic poetry, in which letterforms appear to change when the viewer changes his or her physical location relative to the hologram. Similar features can now be seen in contemporary, digital examples, such as the fluid, typographic works of artists such as Dan Waber and Komninos Zervos. Yet these examples go further than Kac's own works. They present forms in flux that are, in a moment, text, and in another, image.

This presentation will propose a definition of 'fluid' typography that can incorporate this new form of temporal typography, and observe how theorists have, as yet, failed to acknowledge this unique hybrid of text and image. I will ask how typographic theory can be updated to allow for such type, propose new terminology to distinguish varying forms of temporal typography, and propose methodologies for the analysis of 'fluid' typographic artefacts.

[Worthington, M 1998, 'The New Seduction: Movable Type', *AIGA Journal of Graphic Design*, vol. 16, no. 3, p. 9. / Helfand, J 1994, 'Electronic Typography: The New Visual Language', [in] Beirut, M, Drenttel, W & Heller, S (eds.) *Looking Closer 2: Critical Writings on Graphic Design*, Allworth Press, Canada. / Kac, E 1996, 'Key Concepts of Holopoetry', [in] Jacksin, D, Vos, E & Drucker, J (eds.) *Experimental-Visual-Concrete: Avant-Garde Poetry Since the 1960s*, GA, Rodopi, Amsterdam, Atlanta, pp. 247-257.]

Brownie lectures in Graphic Design and Illustration at the University of Hertfordshire and is currently engaged in Ph.D. research into the nature and analysis of fluid typography.

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THE RESEARCH OF TODAY'S TURKISH GRAPHIC DESIGN (THE INNOVATIONS AND CULTURAL REFLECTIONS) AND A SHORT LOOK OF THE CAREER CHOICES OF THE SUCCESSFUL TURKISH GRAPHIC DESIGNERS

This paper focuses on innovations of the new Turkish visual communication and their career choices of successful Turkish graphic designers in the world. Despite Turkey's short history of graphic design, they have found their own language. This language allows people to talk within their own nation but also with the rest of the world. With the help of Turkish Society of Graphic Design (founded in 1978) and their yearly graphic design exhibitions, designers from all over the country are able to communicate with each other and exchange information on trends and innovations.

Although it is a great privilege to be a graphic designer and discover new ways of thinking for the country, life is not easy for a Turkish graphic designer. This is due to the insufficient working conditions of the advertising agencies (working hours, salaries etc.); undisciplined ambiance and competitive work choice in freelance and low salaries as teachers in universities. New generations of Turkish graphic designers have to guide their careers very carefully to enjoy their job while maintaining good standards of living.

In the last five years Turkish graphic design has established a good combination of visual communication language that combines the modern culture and its traditional roots. This has helped many brands to reach its target audience effectively. Advertisement can potentially reach audience in many towns and villages across Turkey through television, newspapers and magazines. But due to the social and cultural differences between large cities and villages, the use of visual language in advertisement may not always engage its target audience. Using traditional and cultural details in the communication materials, which are still an integral part of the region, may assist the designer in this process.

Even though designers were reluctant to use cultural hints and details in their design, they are now boldly using them to communicate with the public. These designers incorporate daily trends of the modern world as well as the traditional, cultural elements of Turkey in their graphic language.

Demir was born in Ankara, Turkey in 1975. She graduated from Faculty of Fine Arts, Graphic Design Department Hacettepe University in 1998. Finished Master of Arts in 2001 and Ph.D. in 2006 in Graphic Design Department, Social Sciences Institute, Hacettepe University. She studied in Multimedia Department, Faculty of Fine Arts, Brera University in Italy in 200-2002 with a scholarship from the Italian Government. She worked as a research assistant in the Department of Fine Arts Teaching, Gazi University Education Faculty during 2003-2007 and as an instructor during 2007-2008 and currently working as an Assistant Professor in the Department of Visual Communication, Faculty of Fine Arts, Gazi University. She is giving lessons of vectorial illustration, digital art practices, photography, illustration, computer design graphic and design history. Demir has six awards in Graphic Design, has four personal exhibitions, participated in six international exhibitions and 26 international exhibitions. Speaks English, Italian, Spanish.

John Francis
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THE ECHOES OF DYNAMIC MEDIA IN PRINT DESIGN

Is it not evident that the moment the sequence yields to the simultaneous, one is in the world of the structure and of configuration? ... Specialized segments of attention have shifted to total field, and we can now say, 'The medium is the message' quite naturally (McLuhan 1964, p. 13).

Marshal McLuhan could have been describing dynamic media but he wasn't—he was talking about Cubist painting. Cubism was a departure from Early Modern painting's perspective space; it showed simultaneous multiple views of the picture plane. This paper will examine how print design has been changed by dynamic media's influence similar to the way that Cubist painting was changed by the influences of newer media, like film, in its time. The author will analyze instances of print where dynamic media's visual 'look', the suggestion of implied motion, or non-linear narrative structures have been re-synthesized and translated to print design.

In his seminal text *Understanding Media*, McLuhan wrote that the 'effect' of a medium is much more significant than the medium's content. Author Steven Heller (2001) likewise noted in *Genius Moves* that although the concept of interactivity is not new, dynamic media is the leading edge of communication and changes everything for the future for how design must relate to its audience.

Much has been written elsewhere by authors such as Rick Poynor (2003) on contemporary typography and design in regard to deconstruction, the digital type revolution, and the erasure of typographic rules and boundaries. This paper while recognizing past work regarding these issues, looks at it from a different perspective by focusing on the aspects and characteristics of the dynamic media environment that influence the design of print. It will be proposed through this examination that the development of dynamic media has shaped the way the creators and users of that shared digital space think about media, including print media, in both how it is designed and 'read'.

[Heller, S & Ilic, M 2001, *Genius Moves*, North Light Books, Cincinnati. / McLuhan, M 1964 *Understanding Media: The Extensions of Man*, McGraw-Hill Company, New York. / Poynor, R 2003 *No More Rules: Graphic Design and Postmodernism*, Yale University Press, New Haven.]

Francis is Associate Professor of Graphic Design Department of Art at Boise State University. Francis teaches all levels of undergraduate graphic design at Boise State University. He also developed and leads a short-term summer study program at Boise State University to study different forms of design in Japan.

He received his undergraduate study in graphic design at the Kansas City Art Institute from 1970-72 and the University of Cincinnati, School of Design, Architecture, Art from 1972-74. He received a BS in Graphic Design from the University of Cincinnati in 1974. He worked professionally in both the public and private sectors on a diverse range of projects including corporate identity, signage, exhibit, multi-media and publication design until 1991. In 1991, he entered the graduate program at Florida State University, and with an Interactive Technology emphasis, received an MS in Communication in 1995.

Jacqueline Gothe
Senior Lecturer, Visual Communication Design, DAB, University of Technology Sydney, Sydney, Australia

ON THE ROLE OF GRAPHIC DESIGNERS AND THE IDENTITY OF GRAPHIC DESIGN

This paper proposes that the major challenge for the contemporary designer of visual languages is a reinvention of the ways that visual communicators/graphic designers understand and speak of their relationship to themselves and others within their practice sphere and in relation to what is created.

The theoretical framework for this engagement takes as its starting point experiential based, design projects viewed through the lens of post structuralist theoretical understandings—in particular, intersubjectivity.

The projects include engagements in indigenous led projects in Australia working with Kuku-Thaypan elders, KukuYalanji and Wik Mungan with Traditional Knowledge Revival Pathways (TKRP) through the TKRP-UTS partnership and transdisciplinary engagement in catchment management in Victoria and New South Wales, Australia. Participation in these projects has revealed the ambiguity and multiplicity of the roles and relationships that a designer simultaneously experiences and embodies as an insider researcher.

What has emerged is that the identity of the designer is not fully constructed by the designer and the community of design. Identity is a result of reciprocal recognition within the specific contexts of engagement. How one captures and brings to light the negotiation of these questions is a major project for designers in the contemporary world. The enquiry and openness required to engage in questions of identity and simultaneously act within the identity becomes a methodological practice.

Judith Butler (2001) in her article, *Giving An Account of Oneself*, refers to Adriana Cavavero who suggests the question 'who are you?' needs to be addressed to 'the other'. So the question for the designer is not 'who are you', asked of themselves but rather 'who are you' asked of the relationally connected and 'other' in the designing process. The framing of the notion of 'other' in certain designing contexts is a commitment. It begins to bring an openness to the current paradigm particularly if the 'other' is configured as what is made as well as who we make for.

The framing of a methodological practice for a designer that finds a way to work with the question of identity is at a speculative moment. To engage with identity as a designer, as well as an interrogation of the role the designer plays in practice, requires a critical engagement with 'self' and 'other'. This process may bring closer the ambition to make visible the invisible dynamic of human relations that embeds itself in the material world, through the design process.

[Butler, J 2001, 'Giving An Account of Oneself', *Diacritics*, Winter, vol. 31, no. 4, pp. 22-40.]

Gothe is a Senior Lecturer in Visual Communication Design University of Technology and has a background in communication and information design. She maintains a research and teaching profile in visual communication design. Her research practice has two strands—design research projects and an ongoing commitment to a creative practice. The funded research projects include a long-term partnership with indigenous communities in Cape York and interdisciplinary engagements with catchment management authorities in order to build transdisciplinary approaches to natural resource and management. These projects are connected not only through content and knowledge issues in contemporary landscape decision making but also methodological alignments. This includes an insider research approach in collaborative, participatory contexts and recognition of the value of emergent processes in research projects. Her recent exhibition of drawings, prints and paintings titled *Worldviews* asks the question—is it possible to construct a visual language that positions itself between scientific and spiritual systems of representation?

Michael Hohl

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BEYOND THE SCREEN: VISUALISING SOCIAL DATA AS AN EXPERIENCE IN PHYSICAL SPACE

“Form follows emotion” — Lev Manovich 2007.

In 1991 Marc Weiser wrote ‘The most profound technologies are those that disappear. They weave themselves into the fabric of everyday life until they are indistinguishable from it’ (Weiser 1991). With this text by Weiser, the concept of ubiquitous computing emerged; a world of ‘intelligent’ objects exchanging data with one another and in which the network would become the computer.

Another idea that Weiser introduced was that of information being displayed at the periphery of perception, and thus distinguishing between a centre and a background for digital information. He associated these with ‘calm technologies’ (Weiser 1995). His argument was that there was a growing need for calm technologies—as a result of information technology more often being the enemy of calm with mobile phones, email, pagers and the web overwhelming us with information. These calm technologies, he wrote, possibly were the ‘key challenge in technology design for the next decade’.

Our project ‘WebPresence’ is such a calm technology. It visualises visits to a website through a natural, ambient display in physical space in real-time using air and water. We regard it as a sensual addition to the cold and abstract visualisations of web statistics, which usually consist of graphs, charts or diagrams. Our goals are to develop cumulative displays as well as ephemeral displays and to understand how individuals perceive their usefulness, their experiential qualities (being sensual, emotional, exciting) and their ambient vs. their intrusive properties—leading to new iterations.

We see this as part of a larger integrated visualisation strategy: Since the rise of Web 2.0 technologies such as Blogs, RSS feeds, open APIs and Mashups have created a proliferation of tools to *communicate* across various media—but they also generate rich meta-data (location, time, social network). When this data is visualised it is usually informative and not experiential, taking on the form of maps, graphs, charts or diagrams. While the voice of a blog and the communication among author and visitor is warm and personal those visualisations are not.

We assume that media convergence together with Mashups and the proliferation of social media (such as Flickr, Del.icio.us and Twitter) provide rich opportunities for exciting information visualisations. This is especially relevant for graphic designers and communication designers as they are familiar with structuring information and visualising complexity. Among other novel visualisations this data could be presented beyond the screen with ambient-informative or natural sensual-experiential displays.

[Manovich, L 2007, *TATE Lecture, September 8th, 2007*, viewed 27 April 2008, www.manovich.com/TEXTS_07.HTM / Weiser, M 1991, ‘The computer for the 21st century’, *Scientific American*, vol. 165, no. 3, pp. 94-104, viewed 27 April 2008, www.ubiq.com/hypertext/weiser/SciAmDraft3.html / Weiser, M & Brown, JS 1995, *Designing Calm Technology, Xerox PARC, 21 December 1995*, viewed 29 March 2008, www.ubiq.com/weiser/calmtech/calmtech.htm]

Hohl Ph.D., Dipl.-Des., is a designer and researcher working with digital media. He likes making things, thinking about things and what they mean to people. Presently he is investigating telematic technologies in combination with multi-modal ‘visualisation’, or sensual natural displays; trying to understand how media changes people and what people are doing something with media. Hohl began with a very traditional apprenticeship as a graphic-designer in the town of Ulm, Germany and graduated in 2000 with a Diploma (MA) in Digital Media Design from the University of the Arts, Berlin. He worked extensively in media companies as a media conceptionist and designer and holds an interdisciplinary practice-based Ph.D. between fine art and computer sciences. Since November 2007 he is a research fellow at the Creative and Cultural Industries/Art and Design research Department of the University of Hertfordshire in Hatfield, UK.

Narelle Lancaster

MKTG Marketing Outsourcing, Melbourne, Australia

GRAPHIC DESIGN: THE UNRECOGNIZED HERO OF BUSINESS

Graphic design is the most undervalued aspect of business. Ironically, whilst it does not generate ‘income’ in the accounting sense, it is the graphic designers who conceptualise and develop the foundations of every company brand. Without the creative vision and influence of the graphic designer, there would be no company identifiers; no logo, no brochures, external communications or marketing collateral. There would be no brand—simply a skeleton. The visual strength and branding identifiers that companies rely on, and go to great lengths to protect, would be irrelevant and purposeless.

The influence that a graphic design concept delivers to an organisation is significant. In terms of value and return on investment, the graphic designer’s contribution outweighs many other employees—although few would acknowledge this. Creating exclusive brand that has recognizable visual images can connect a business with its audience—this cannot be dismissed as offering no perceived value. Whilst a balance sheet demands accountability, why is the graphic design contribution overlooked?

Unfortunately, the undervaluing of graphic design as a functionary discipline is not unique. The role of graphic design in the modern Western business management context remains a begrudging expense—devaluing the conceptual thinkers and creative services, and unrewarding any measured contribution. Generally, business does not perceive graphic design as adding ‘real value’ to the company’s bottom line. As Neumeier (2000) acknowledges in *The Brand Gap*, ‘business strategy and creativity, in most companies, are separated by a mile wide chasm’.

Encouraging the opportunities for recognition of graphic design means doubtlessly tweaking existing business perceptions. With promotion of graphic design’s influence on marketing and brand, companies can begin to positively evaluate the impact and reinforce the relevance graphic design brings to business.

An opportunity exists in promoting the graphic design function as a significant creative expertise that forms an integral part of a multidisciplinary marketing team. This highlights the unique skill set of the graphic designer and the value of creativity. Similarly, another opportunity would be to strategically align graphic designers with branding experts. As contributors to brand development and strategy, graphic designers could be valued for their creative input and recognized accordingly.

By recognising the contribution of graphic design to brand and marketing, and highlighting the value this creativity adds to an organisation, should be a blueprint for any company and its brand identity, development and management.

This is the future for graphic design.

[Neumeier, M 2003, *The Brand Gap—How to Bridge The Distance Between Business Strategy and Design*, New Riders Publishing, Berkeley, California.]

Lancaster BA, MBM, CPM AMAMI, has always been a little bit alternative and always very creative. And not just since she got a fonts book and spirograph for her 10th birthday. After completing an Arts degree, Lancaster worked in marketing for several years. In 2006, she completed her MBA and decided it was time to go it alone and started MKTG. MKTG is a professional outsourcing and consulting company, specialising in marketing, brand and online services. But she never forgot the influence of visual image, art or the value of creativity and initiated her own MKTG corporate social responsibility program called *Ahhrt* (aptly titled due to the belief that art, in every form, can take your breath away). Each year *Ahhrt* holds its own exhibition and offers a scholarship to a chosen designer and/or artist.

Michael LongfordAssociate Professor, Department of Design, York University,
Toronto, Canada

DESIGNING FROM THE MIDDLE INSIDE OUT— OR—THE STORY OF THE DISAPPEAR-IT-ALL BOY MAGICIAN

National networks, multidisciplinary collaboration, strategic clusters, and knowledge mobilization inform much of the current thinking in university research offices and government funding agencies. The design disciplines with an emphasis on experimentation, and an intuitive holistic approach to research/creation seem poised to play a key role building bridges between the many stakeholders that make up large scale research projects. However, are 'designerly ways of knowing' (Cross 2007) enough to bridge the complex relationships that emerge between researchers, institutions, and funding bodies that drive research agendas?

In 2007, I completed a three-year research project, the Mobile Digital Commons Network (MDCN), a national network made up of artists, designers, social scientists and engineers. MDCN research projects developed a range of interactive mobile experiences exploring the potential for mobile technologies to enhance and transform our culturally situated experiences of urban spaces. Utilizing one of those projects as a case study, I will explore the many ways in which design played a key role 'on stage' and 'behind the scenes' as an active research agent in project development. *The Haunting* is a cell phone based ghost capture game in which players are invited by VFB Mobility (Voices From Beyond) to use the phone as the means to explore paranormal disturbances and to communicate with the dead in Mount Royal Park in Montreal. Using GPS and Bluetooth beacons in a networked environment, this project treats the territory of the mountain as a lively and volatile interface playing with the potential of mobile technologies to augment our experience of space and place.

Throughout this project, MDCN designers found themselves working in the 'middle', the space in between disciplinary boundaries occupied by social scientists, artists, and engineers. Negotiating different languages, ways of knowing, working methods and methodologies all contributed to a 'lively and volatile' interface between researchers on and off the mountain. Harry Houdini, magician, escape artist and debunker of spiritualists plays a major role in *The Haunting*, acting as guiding spirit and mediator between players and malevolent ghosts. With an emphasis on process, MDCN designers also played the role of mediators facilitating collaboration through sketching, rapid iteration, participatory collective action, and 'provoking the senses', in order to navigate research streams from the middle inside out.

[Cross, N 2007, 'From a Design Science to a Design Discipline: Understanding Designerly Ways of Knowing and Thinking', *Design Research Now: Essays and selected projects*, Michel, R (ed.), Birkhäuser Verlag AG, Basel.]

Longford recently joined the Department of Design at York University in Toronto. His creative work and research activities reside at the intersection of photography, graphic design, digital media, and wireless and mobile communication technologies. He recently completed a three-year project as the co-principal investigator for the Mobile Digital Commons Network (MDCN), a national research network developing technology and media rich content for mobile devices. He is a founding member of Hexagram: Institute for Research and Creation in Media Arts and Technologies in Montreal, and served for three years as the Director for the Advanced Digital Imaging and 3D Rapid Prototyping Group. Currently, he is launching the Mobile Media Lab, which will be co-located at York and Concordia University.

Peter MaloneyCourse Director, Graduate Diploma Motion Graphics,
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FILM AS DATABASE: A VISUAL ANALYSIS OF 2001: A SPACE ODYSSEY

This paper discusses research that explores how graphic design methods offer new possibilities for experiencing film by applying concepts of film as database. The way we access, interact with and experience film has changed with the advent of digital tools. The paper will present a project that demonstrates initial visual experiments towards the design of a graphic interface, which reflects this change.

Digital tools allow us to access and experience film in a non-linear way. We are able to jump to specific scenes and watch them in fast-forward, slow motion, stop-frame or loop with no loss in quality. There is increased content generated in addition to the film itself: DVDs include extra features such as commentaries, a director's cut, interviews, storyboards, film art and documentaries. Certain films are the subject of critical writing and debate that address specialist audiences and this contributes to an expanding context.

The paper describes how micro aspects of film can be identified and plotted with methods for visualising narratives in time and space. This was explored as a means to graphically map these micro aspects as three-dimensional 'film objects'. These experiments will be demonstrated as short moving image sequences on DVD as part of the presentation.

The film *2001: A Space Odyssey* is the focus for the graphic design experiments and the resources offered by the new Stanley Kubrick archive housed at the London College of Communication have contributed greatly to the research. *2001 A Space Odyssey* was chosen because it is in essence a visual film—it is unconventional in that it relies on the visual and not dialogue or commentary to tell its story. In *2001* Kubrick specifically makes use of colour and composition to express mood and communicate narrative.

Two graphic experiments that seek to explore the use of the colour red as both narrative and compositional device within the film will be described in detail and visual outcomes presented. These experiments are initial studies that explore new ways of experiencing the film by taking into account the new publicly accessible archive.

The paper outlines future directions for the research, working towards the design of an interface for the film as a navigable digital database. It is hoped that such research might suggest further possibilities for the visual mapping of cultural artefacts against their archived micro and macro contexts and suggest further examples of the cross disciplinary possibilities for graphic design as an discipline.

Maloney is the Course Director of the Graduate Diploma in Motion Graphics at Chelsea College of Art and Design, University of the Arts London. Outcomes from this current research project were exhibited in February 2008 at the Barbican Centre as part of the *KUBRICK'08* season. Previous research work has been conducted in the fields of Graphic Design, Interactive Media, Motion Graphics and Virtual Reality. Previous research outcomes have been exhibited and presented in the UK at venues such as the Tate Britain, ICA and National Gallery and abroad at conferences such as ISEA and Ars Electronica.

Sally McLaughlin
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METAPHOR AND THE IMAGE

Consideration of metaphor in visual communication and graphic design practice has traditionally drawn on models of rhetoric that view metaphor as one among many 'figures of speech.' In this paper I draw on the work of Paul Ricouer (2003), Martin Heidegger (1962) and Hans Georg Gadamer (Gadamer 1989; Lawn 2004; Vedder 2002) to consider an alternative view of metaphor in visual expression. The alternative view arises out of the insight that metaphor is fundamental to all facets of language and to expression more generally. It is a resource that shapes our perception and our way of being in the world. Metaphoric expression is the means by which we draw out, draw attention to, and maintain the perspectives that constitute our practices, our beliefs, and our values.

The empirical work of two image-based researchers working with metaphor—Charles Forceville (1996) and Elisabeth El Refaie (2003)—will be explored, identifying omissions and limitations of this research. I will address the issues identified with reference to Ricouer's exploration of the relationship between simile and metaphor; Heidegger's insights about the equipmental nature of language and the 'as' structure of language as a whole; and Heidegger and Gadamer's concepts of horizons of understanding. A selection of social advertising images will be analysed in order to explore the relevance of concepts of immediacy, rupture and surprise to our understanding of the communicative potential of images. An argument will be made that images have the potential to succinctly evoke a multiplicity of metaphoric associations, thus exhibiting a high level of immediacy in this form of expression. On the other hand, the immediacy of the reception, the degree of abruptness or surprise, experienced by the viewer may not necessarily be of a high intensity. The associations operating within images are often so highly integrated that they work at a subliminal level resulting in a form of blind impression.

This work is part of a larger project. I will conclude by discussing implications for a model of metaphor analysis that I have been developing with a view to providing a research tool for researchers, practitioners and/or clients engaged in processes of evaluating the strategic potential of images.

[El Refaie, E 2003, 'Understanding Visual Metaphor: The Example of Newspaper Cartoons', *Visual Communication*, vol. 2, no. 1, pp. 75-95. / Gadamer, HG 1989, *Truth and Method*, trans. Weinsheimer, J & Marshall, DG, 2nd rev. edn, Sheed & Ward, London. / Heidegger, M 1962, *Being and Time*, trans. Macquarrie, J & Robinson, E, Harper & Row, New York. / Lawn, C 2004, *Wittgenstein and Gadamer: Towards a Post Analytic Philosophy of Language*, Continuum, London. / Ricoeur, P 2003, *The Rule of Metaphor: The Creation of Meaning in Language*, trans. Czerny, R, McLaughlin, K & Costello, J, Routledge Classics, London and New York. / Vedder, B 2002, 'On the Meaning of Metaphor in Gadamer's Hermeneutic', *Research in Phenomenology*, vol. 32, no. 1, pp. 196-209.]

McLaughlin is a Lecturer in Visual Communication at the University of Technology Sydney. McLaughlin's current research explores the relevance of the philosophical hermeneutics of Heidegger and Gadamer to design practice. Philosophical hermeneutics is an ontological position that has significant implications for the conception practice within a research context. Philosophical hermeneutics is a position that acknowledges the perspectival nature of our understanding, opening up the task of building awareness of the perspectives that are constructed through visual media practices.

Giles Rolleston
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University of the Arts, London, UK

DYNAMIC TYPOGRAPHY AND EMOTION: TYPOGRAPHIC INTERPRETATIONS OF EMOTION (PROSODY) EXPRESSED IN ORAL HISTORIES OF URBAN LIFE IN KINGS CROSS, LONDON

The increasing sophistication of computation based speech recognition systems and ability to detect prosody (emotion) in speech opens up possibilities for the design of dynamic typographic forms that 'extend the traditional vocabulary of typography'. In the context of printed media, artists, designers and poets have attempted to evoke emotional aspects of speech by arranging or designing typefaces for use in books or posters. More recent experimentation and research has considered the exploration of typographic forms in the context of dynamic typography for the screen. The term dynamic typography refers to an area of study within digital media/interaction design and communication design, concerned with the dynamic, expressive and interactive possibilities of typography in digital computerised environments focussing on the dynamic treatment of text as an extension of written language. Prosody in this research refers to the rhythm, stress and intonation in speech. Prosodic features in speech directly map to features of the speech signal: amplitude, pitch, duration and intensity. Variations in the speech signal typically reflect changes in the emotional state of the speaker.

This practice-led research project builds on previous research concerned with 'potential paralinguistic mappings that explore and extend the traditional vocabulary of typography' in order to visually extend an audience's ability to interpret voiced emotion through dynamic typographic form. This research acknowledges the dialogic aspects of speech and texts surfaced and further evoked in the context of digital media; and investigates ways in which dynamic typographic interventions can surface additional layers of interpretation and open up new dimensions of engagement with audio based recorded oral histories of place. Technical issues have been encountered as well as some difficulty in questions of interpretation. Evaluation has been conducted through user testing.

Dynamic typographic interpretations of emotion (prosody) expressed in recorded histories are based on audio recordings of oral history interviews conducted for the *King's Cross Voices Oral History Project* between 2005 and 2007. The use of the oral history interview method provided an opportunity to record a range of different emotionally expressive voices and encounter conventions and practices of oral history interviewing and documentation. The final outcome of this research is a web application designed to provide researchers and users of digital archives the potential to scrutinize emotion expressed in recorded oral histories of urban life in King's Cross, London, through dynamic typographic form and motion graphics.

[Bachfischer, G, Robertson, T 2003, *From Movable Type to Moving Type—Evolution in Technological Mediated Typography*, AUC 2005 Conference Proceedings, pp.1-10. / Bakhtin, M 1982, *The Dialogic Imagination: Four essays*, Austin: University of Texas Press. / Marinetti, FT 1912, *Exhibition of Works by the Italian Futurist Painters*, London: Sackville Gallery. / Massin, R 1970, *Letter and Image*, New York: Van Nostrand Reinhold Company. / Mealing, S 2003, 'Value-Added Text: Where graphic design meets the paralinguistic', *Visible Language* 37.1: 42 - 57. / Rosenberger, T 1998, *Prosodic Font: the Space between the Spoken and the Written*, Masters Thesis, Massachusetts Institute of Technology. / Small, D 1999, *Rethinking the Book*, Doctoral thesis, Massachusetts Institute of Technology. / Wong, YY 1995, *Temporal Typography: Characterization of time-varying typographic forms*, Masters thesis, Massachusetts Institute of Technology.]

Rolleston has a background in Graphic Design, Interaction Design and Information Architecture. He brings over fifteen years experience in the conceptual design, development and implementation of software-based tools and digital media experiences; eleven years in industry based user

centred web application development and four years in interaction design research at the Royal College of Art (RCA) as tutor in Computer Related Design (now Interaction Design) and as an Interval Research Fellow. During this time, Giles created the multi-award winning CD-ROM projects *Urban Feedback* and *Urban Feedback London Tokyo, Tokyo Nomad*. *Urban Feedback* was published on Neville Brody's Research Arts Label. After the RCA, Giles worked for Meta Design, Scient, SBI and Company, Sapient and Icon MediaLab amongst others, as a Senior Information Architect and User Experience Design Consultant. His research interests range from; audio & speech visualisation; memory & experience of place; networked information services and design methods for innovation. Giles is currently a Ph.D. candidate in Communication Design at Central Saint Martins College of Art and Design, University of the Arts, London.

EXAMINING HOW COMMUNICATION DESIGNERS UNDERSTAND THE CONCEPT OF INTERACTIVITY AND THE DESIGN APPROACHES AND STRATEGIES THEY USE TO IMPLEMENT THEIR UNDERSTANDINGS IN DESIGN FOR THE WORLD WIDE WEB (WEB)

An issue that confronts us when speaking about design is the breadth and ambiguity of design terminology. In particular, in relation to web design concepts such as interactivity, it is not clear whether tacit knowledge has marginalised Communication Designers' entry into web design and whether their understanding of interactivity continues to pose a problem when designing for the web. To understand current changes in design thinking relating to web design, it is important to explore the multifaceted role interaction plays within the design process and trace the origins of the web and the gradual involvement of Communication Designers.

This paper will explore the implications and impact of Web Design for Communication Designers focusing on how designers perceive and implement interactivity within web design and the driving forces behind this. We intend to investigate how previous design practise has influenced perceptions of the web and shaped the way Communication Designers design for the web. It is my intention also to establish a common framework within which interaction and interactivity is understood and contextualised in terms of web design.

The first section of this paper addresses the changes in the practice of graphic design due to the impact of the Apple Macintosh (Mac) computer in the 1980s as evidenced in magazines such as *Émigré*, *Creative*, *Print* and promotional writings such as *Typography Now: The next wave*. Within this analysis we note the changing perception and distinction between embodied interaction; actor-network interaction and computer mediated interactivity in the design process. Finally we will reflect on earlier influences and assumptions that have shaped Communication Designers perceptions and implementation of interactivity and interface within Web design.

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