Methods of using kinetic type to express emotions

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Methods of using kinetic type to express emotions

by

Soo Chun Hostetler

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

Major: Graphic Design

Program of Study Committee:
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Iowa State University
Ames, Iowa
2005
This is to certify that the master's thesis of
Soo Chun Hostetler
has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>LITERATURE REVIEW</td>
<td>4</td>
</tr>
<tr>
<td>Visual Perception</td>
<td>4</td>
</tr>
<tr>
<td>Perception in Two-Dimensional Space</td>
<td>6</td>
</tr>
<tr>
<td>Gestalt Principles</td>
<td>6</td>
</tr>
<tr>
<td>Gestalt Laws</td>
<td>9</td>
</tr>
<tr>
<td>Perception in Three-Dimensional Space</td>
<td>14</td>
</tr>
<tr>
<td>Vision in Motion</td>
<td>18</td>
</tr>
<tr>
<td>Cubism</td>
<td>18</td>
</tr>
<tr>
<td>Futurism</td>
<td>23</td>
</tr>
<tr>
<td>Technology and Culture</td>
<td>27</td>
</tr>
<tr>
<td>Development in Film</td>
<td>29</td>
</tr>
<tr>
<td>Movement and Space-Time Relationship</td>
<td>29</td>
</tr>
<tr>
<td>Sound</td>
<td>32</td>
</tr>
<tr>
<td>Light</td>
<td>34</td>
</tr>
<tr>
<td>Saul Bass</td>
<td>36</td>
</tr>
<tr>
<td>Kyle Cooper</td>
<td>41</td>
</tr>
<tr>
<td>VISUAL REPRESENTATION IN KINETIC TYPOGRAPHY</td>
<td>49</td>
</tr>
<tr>
<td>Elements of Kinetic Typography</td>
<td>50</td>
</tr>
<tr>
<td>Type &amp; Expression of Ideas</td>
<td>51</td>
</tr>
<tr>
<td>Typography: Choice of font for expressive purposes</td>
<td>51</td>
</tr>
</tbody>
</table>
Form

Example of Kinetic Typography "Love"

Expressive Meaning

Example of Kinetic Typography "Anger"

Example of Kinetic Typography "Sadness"

Supporting Elements

Visual Punctuation

Color

Music

MacroMedia Flash

Example of Kinetic Typography "Joy"

Poem

Creative Methodology to Present Kinetic Typography

Define the Meaning of the Poem

The Concept of Fear Background

The Story Begins

Analyze the Emotion of Fear
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preproduction</td>
<td>106</td>
</tr>
<tr>
<td>Mind Map</td>
<td>108</td>
</tr>
<tr>
<td>Develop Matrix</td>
<td>111</td>
</tr>
<tr>
<td>Rough Sketches</td>
<td>120</td>
</tr>
<tr>
<td>Text-Based Storyboarding</td>
<td>122</td>
</tr>
<tr>
<td>Refined Sketches</td>
<td>125</td>
</tr>
<tr>
<td>Kinetic Typography “Fear”</td>
<td>127</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>140</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>143</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>144</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>147</td>
</tr>
</tbody>
</table>
INTRODUCTION

Typography is an essential tool for effective communication and evokes various visual emotions through its individual quality. The function of typography has changed because of the demands of human needs and technological progress and the continual evolution of cultural societies. Human emotion expresses different levels of circumstances in our environment. Emotion has its own voice and can deliver the characteristics of its individual personality through a visual existence. Motion is a fundamental aspect of nature that has existed since mankind evolved. Motion's character generates a dynamic energy, with its elements of direction and velocity that enhances creative vision. Motion stimulates our eyes so our vision can perceive various positions, sizes and shapes and allows for the visualization of depth and dimension. It is the reaction to the reality of our environment. The characteristics of typography, emotion and motion use their own values to present their uniqueness. The relationship of typography, emotion, and motion are the key interests in developing kinetic typography using current technology. It is important to examine how the individual elements of typography, emotion, motion, and technology collaborate to express the dynamic visual aspects of kinetic typography.

In the twentieth century, the development of our technological environment greatly enhanced our visible world. It influenced the creative abilities for human expression using our visual language. In the past, typography was only considered a tool for presenting information in the printed form. It has evolved to being able to exhibit various levels of emotional experiences. Typography is a method of visual
communication that is distinguished by its capabilities to communicate and be a powerful art form. The technological environment reflects the development of human culture that demanded the inclusion of movement in our visual expressions. With these enhanced visual capabilities, we proved that motion has the strongest visual impact on attention. Motion requires change in the conditions of the environment and creates a new dimension that includes space and time elements in our physical and psychological environment. Since 1896, the motion picture developed as a new form of communication. The development of technology and the demands of a visual society developed the art of creating film titles. Digital technology dramatically affected the evolution of the development of title sequences that combine motion, graphic design, and typography to communicate human emotion. The impact of the emotional message in film title sequences is the inspiration for the development of kinetic typography in this thesis. Digital media enables the designer to be more innovative and effective in expressing ideas created in kinetic typography.

Two elements, typography and motion are the main methods for developing kinetic typography. This designer explores various methods of creating kinetic typography using expressive human emotions related with emotional poems such as love, sadness, joy and anger. Each design exhibits the function of particular elements such as type as form, expressive meaning of typography, relationship of time and space, and a support system for typography. The designs demonstrate how different emotions are expressed by typographical form and function, utilizing the elements of space and time. The experimental creations of the expressive human emotions are the basis that formalize the final composition using the
emotional poem, “Fear” which develops a narrative structure with a rich emotional message. My personal experience is utilized to properly express a sensitive message in an appealing exhibition to the viewer.

In chapter 2, literature review I, I investigate how our visual perception has developed from the beginning of the Gestalt theory, which considers two-dimensional surfaces, to the depth and motion environment in our tactile visual world. In literature review II, the historic art movements of Cubism and Futurism are analyzed by focusing on how the natural phenomena of motion was utilized by creating new aspects of visual art as they produce the visual illusion of dynamic motion. In literature review III, I examine how our technological environment and cultural experiences have influenced the development of film title sequences. Two distinctive and innovative graphic designers, who created title sequences in different generations, Saul Bass and Kyle Cooper will be discussed. In chapter 3, I present the elements of visual representation used for creating kinetic typography from a basic two-dimensional typographical structure to one that uses the elements of space and time to create a more emotional experience. Then, my thoughts are discussed involving the creation of the kinetic typography design that interprets personal experiences. This is followed by analyzing the methodology for generating the final outcome of the visual communication.
LITERATURE REVIEW

Visual Perception

The human structure has five senses which are sight, hearing, touch, smell, and taste. Each sense has a specific function that we experience differently. Sight is the primary sense that we use to interpret our visual field or as Kepes indicates, “vision is the work process of the eye” (Kepes 1944, p. 53). The function of our eyes is to receive information about our visual environment. Seeing is not only an optical process, it is also part of our thinking. Therefore, seeing is an active sense and associated with thinking. The mind has two basic functions: to gather information and to process it. This combined seeing and thinking process is called perception. Arnheim mentioned the relationship between thinking and perception in his book (1969), Visual Thinking, “... thinking are not the privilege of mental process... but the essential ingredients of perception itself” (p. 13). The basic concept behind our understanding of perception is that the brain has the power to take information gathered by the eye and rearrange it according to its desires. The human mind usually tends to take the psychological aspects of our physical conditions, organize what we see, and then produce a perception that has been influenced by our own psychological characteristics. (Benjamin 1985, p. 4)

First, we need to understand the relationship and interaction between seeing and thinking that defines perception. To see and to think are two separate activities and are experienced differently. Basically, seeing is to look at an object and thinking is to solve a problem mentally. Arnheim stated in his book (1974), Art and Visual
Perception, about seeing:

"Vision is an active grasp... Seeing means grasping some outstanding features of objects... A few outstanding features not only determine the identity of a perceived object, but also make it appear as a complete, integrated pattern. This applies not only to our image of the object as a whole, but also to any particular part on which our attention is focused." (p. 43-p. 44).

It is possible to understand how perception develops by grasping an understanding of the structural features related with seeing. Arnheim was quoted by Kanizsa (1979), Organization in Vision, "... all the typical procedures of thought, such as the comprehension of relationships, inference, and formations of concept are implicit in the act of seeing" (p. 14). "Thinking begins with the task of modifying a given order for the purpose of making it fit the requirements of the solution to a given problem" (Arnheim 1969, p. 24). Therefore, we can prove that by using our processes of inference or our unconscious judgements, perceptions are the result of the activity of our thoughts.(p. 14)

As I have stated, visual perception involves the receiving, storing, and processing of visual information in our brain. Our thought process involves the exchanging and arranging of visual information. We are dependent on our experiences, natural responses and other physiological considerations that interact with this visual information. It is through this automatic, reflexive thought process that "our past experiences, our expectations, and the structure of the brain itself filter the information. The visual illusions created through this process are a real part of perception" (Arntson 1988, p. 29). With this knowledge, we understand that "visual perception is visual thinking" (Arnheim 1969, p. 14) and an "active concern of the mind" (p. 37). Perception occurs when different concepts are gathered and
analyzed for cognitive thought. The quality of these concepts is determined by peoples' abilities to effectively utilize their senses in formulating their thoughts. Arnheim stated in his book (1969), *Visual Thinking*, "Thinking consists of intellectual operations performed on cognitive material" (p. 15). Vision provides rich information about the objects and events of the perceptual world. Therefore, vision is the essential medium of thought (p. 17). So we need to examine how vision impacts human nature in a visual world and discover the relationship between visual representation and perception in a complex visual environment.

I am going to address two different types of perception. The first examines form on a two-dimensional surface in a static state. The second analyzes a three-dimensional environment, comprising of space and time, that involves movement because the "visible scene has depth, distance, and solidity" (Gibson, 1950, p. 2). Kepes discussed human being's visual relationship with the environment in his book (1944), *Language of Vision*:

"He must measure and order the visual impacts of his environment to correspond with nature... the control of nature includes the domestication of nature through the eye, the visual assimilation of space-time events" (p. 66).

Human beings are considered to be open systems. This refers to their ability to indiscriminately absorb their visual environment and process that information (P. 13).

**Perception in Two-Dimensional Space**

**Gestalt Principles**

To fully understand forms on a two-dimensional surface, we need to know Gestalt principles which are used to analyze forms using human perception. The
word gestalt, the German noun for shape or form, was developed from experiments involving our sensory perception (Arnheim 1974, p. 4). Gestalt means organized structure and involves the structural properties of the process itself (Kanizsa 1979, p. 56).

The Gestalt School of Psychology was founded by Max Wertheimer, K. Koffka and W. Kohler in Germany around 1912. They analyzed how we see and arrange visual forms into a meaningful whole on a two-dimensional surface (Arntson 1988, p. 57). Gestalt principles were developed based on the practices of pattern seeking in human behavior, which is how the eye organizes visual information and considers the basic human response to nature. Kepes discussed his concepts concerning space in his book *Language of Vision* (1944), “the visual field has no definite boundaries, one can only make a spatial interpretation of the things he sees—their location, extension-based upon his own spatial position” (p. 19). “Any optical differentiation of a picture surface generates a sense of space... the eye organizes their visible differences into a whole” (p. 21) (Figure 1). “Gestalt psychology implied that psychology’s analysis of sense impressions should be restricted to pure sensation” (Katz 1950, p. 8). Kepes explained these concepts in an example of visual impression in which he mentioned:

“The letters of the alphabet can be put together in innumerable ways to form words which convey meaning, so the optical measures and qualities can be brought together in innumerable ways, and each particular relationship generates a different sensation of space” (Kepes 1944, p. 23).

Gestalt theories of perception conclude that each individual perceptual experience is an event that has its own unique qualities that are different than when we perceive it as part of a sum of events. This is how perception works and is consistent
Figure 1. The Sense of Space (Kepes 1944, p. 21)

when applied to thinking processes involving all of our senses. (Benjamin, 1985 p 5) Koffka sited in his book (1935), *Principles of Gestalt Psychology*,

"The whole is more than the sum of its parts. It is more correct to say that the whole is something else than the sum of its parts, because summing up is a meaningless procedure, whereas the whole-part relationship is meaningful" (p. 176).

The visual illusions generated through this thought process are a part of the Gestalt theory. Therefore, "one can not perceive visual units as isolated entities but relationships" (Kepes 1944, p. 17). With this information, we can conclude that "vision is not a mechanical recording of elements but rather the apprehension of significant structural patterns" (Arnheim 1974, p. 6).
Gestalt Laws

The development of vision improves because of an expansion of our human senses and experiences. Observing an image on a two-dimensional surface requires a process of creative experience in our visual field. The picture surface consists of a point, a line, and a shape that create a form in the optical field. "The optical units create an interpretation of the surface as a spatial world; they have strength and direction, they have become spatial forces" (Arnheim 1974, p. 19) in a dynamic optical environment (Figure 2). Gibson cited in Kepes (1965), The Nature and Art of Motion:

"Gestalt theory has been called a modern form of nativism and there is a grain of truth in this observation, for the hypothetical "laws of visual organization" bear some analogy to innate forms of apprehension" (p. 65).

Figure 2. The Spatial Expression (Kepes 1944, p. 24)
1. The Law of **Figure and Ground** On a surface for visual space, two planes are considered in a figure-ground relationship. Arnheim stated in his book (1974), *Art and Visual Perception*, about figure and ground:

“One of them has to occupy more space than the other and in fact has to be boundless: the directly visible part of the other has to be smaller and confined by a rim. One of them lies in front of the other. One is the figure, the other the ground” (p. 228).

In spatial structures of organic form, to see something is to isolate it from another. (Benjamin 1985, p. 47). As we view objects on a two-dimensional surface, the eye and the mind determine that some of the features are objects and the other features are their surroundings. Vision functions by separating the optical illusions into a subject matter in its surroundings (Katz 1950, p. 30). Kepes mentioned in his book (1944), *Language of Vision*, about visual field relationships:

“Every image is based upon dynamic dualism, the unity of opposites. Certain impulses are tied together in a stable visual whole, while other impulses are left in their unorganized fluid state and serve only as a background and are perceived as interval. This organization of figures and backgrounds is repeated progressively until the whole visual field is perceived as a formed, ordered unity-dynamic unity of figure and background” (p. 31) (Figure 3).

On a two-dimensional surface, one cannot see anything without a background. “The surrounded surface tends to be seen as figure, the surrounding, unbounded one ground” (p. 228). It indicates a positive and negative space relationship.

2. The Law of **Similarity or Proximity** In our optical tendencies, we see things as similar optical units and group them together for visual organization. “Similarity acts as a structural principle only in conjunction with separation, namely, as a force of attraction among segregated things” (Arnheim 1974, p. 79). Grouping by similarity occurs when we see similar sizes, shapes, directions, colors,
values or textures in a spatial location. On the other hand, grouping objects by similarity causes us to notice their differences. Proximity occurs when elements are close together in a spatial location and are perceived as groups. Different directions of elements bring visual tension into space. (Figure 4)
3. **The Law of Continuation**  "The visually simplest line is the straight line" (Arnheim 1974, p. 182). "The straight line is an invention of the human sense of sight under the mandate of the principle of simplicity" (p. 183). A line is defined as three different types: object lines, hatch lines, and contour lines. The object lines are distinguished as one-dimensional objects. If the lines do not cross one another, they stay independent objects. A group of closely parallel lines creates a simple pattern which is perceived as coherent surfaces. If these lines discontinue as parallel objects and act as hatch lines, they may be used in drawings, engravings, woodcuts and sculptures. The combination of object lines generates simple shapes that create their own unique form. When the combination of lines construct a simpler figure, it is observed as one integrated whole. This is visual simplicity. When the object line bends, it becomes a contour line. It also changes its function and becomes a two-dimensional object instead of a one-dimensional object (Arnheim 1974, p. 219-p. 220). The eye has the ability to organize the movement and direction of a line or curve to perceive spatial unity on a surface. Continuation occurs when lines are joined. For example, when a straight and a curved line are joined at their ends, the eye follows the transfer and views the whole as one visually simple object. Continuation creates a sense of harmony, balance and rhythm in its visual organization (Figure 5).

4. **The Law of Closure** Painter Ben Shahn wrote that “form is the visible shape of content” (Arnheim 1974, p. 96). Each visual form possesses its own unique appearance in a dynamic interrelationship with its visual surroundings. “Form always goes beyond the practical function of things by finding, in their shape, the visual qualities of roundness or sharpness, strength or frailty, harmony or discord”
When the eye follows lines or curves in order to form a normal shape, closure has occurred. "A closed area appears more formed, more stable, than one which is open and without boundaries" (Kepes 1944, p. 51). "Visual imagination is a universal gift of the human mind" (Arnheim 1974, p. 141). So our eye has the ability to capture the connection of closed forms to create unexpected hidden objects that, as an example, can be used in trademark design (Figure 6).
Perception in Three-Dimensional Space

The perception of spatial existence is connected with experiencing light which connects our eye with the physical objects we see. “Without light there is no vision and without vision there can be no visible space” (Kepes 1944, p. 134). Williams Bragg stated in *Language of Vision* (1944), about the universe of light:

“Light, therefore, using the full meaning of the word, transmits energy which is the mainstay of life, and gives to living beings the power of observation; and it is akin to the matter of which all things animate and inanimate are made. The universe is its sphere of action. We do it no more than justice when we speak of the universe of light” (p. 134).

Gibson mentioned the connection of light and color in his book (1950), *The Perception of the Visual World*, “Light and color are the raw material of vision” (p. 3) which is a basic visual necessity in a spatial world. Therefore, when we experience the color of a visual image, we are observing the very basic core of physical reality in terms of our sensory qualities.

As we experience light and color, we construct a three-dimensional visual space. Perception of three-dimensional space considers the spatial meaning of the vertical dimension, which indicates a sign of depth and distance. This space is determined by the ground and the horizon. “Seeing spatial relationships on a flat land is a different experience from seeing them in a mountain region where one form intercepts the other” (Kepes 1944, p. 67). This spatial relationship requires a new way of seeing. In 1833, Wheatstone invented an optical device, the stereoscope, which used a method of showing visual depth and the discrepancy between two images of an object to give the visual illusion of the object in depth. Physical movements are viewed because of the stimulation that reaches the eye. With respect to Cartesian
geometry (X and Y axis), a line that shows depth (Z axis) would be seen by one eye as a dot. However, the line could not be observed as a dot when it is viewed by both eyes. This triangulation of sight proves that perceiving the distance of a line can only occur when viewed by both eyes (Gibson 1950, p. 19-p. 20).

Depth perception can be best described using the example of an aviation pilot who is moving through a three-dimensional spatial environment. As the pilot flies through the air, his visual field is divided into three portions of three-dimensional space. The upper portion of the visual field is filled with a projection of the sky. Between the upper and lower portions is the skyline in a horizontal section. The lower portion of visual field is filled by a projection of the terrain. To the pilot, the ground becomes critically important. This is especially true when he is trying to land and, without instrumentation, the horizon allows him to keep the plane level. In our visual world, we can stand and move because of the surface and edges of the ground on which we live.

"The basis of the perception of space is the projection of its objects and elements as an image, and the consequent gradual change of size and density in the image as the objects and elements recede from the observer" (p. 78). When an observer moves his head, a gradual change occurs in his visual field because of a perceived movement of the image. The pattern of his field of view undergoes a perspective transformation. The impression left on his visual sense changes with every change of position.

"The perception of physical reality cannot escape the quality of movement. The very understanding of spatial facts, the meaning of extension or distances,
involves the notion of time which is movement" (Kepes 1944, p. 170). The motion of changes in shape is distinguished from the motion of changes in location. In changes of location, the motion has direction as well as speed. "The velocity of motion has an important conditioning effect" (p. 171). Transformations of objects due to slow movements are sometimes only noticed when they receive special attention by someone with an experienced eye. In analyzing motion, consider an example of someone driving a car and observing an object in an adjacent field. The evaluation of these gradients of motion shows a shifting of the contours of the object that gives clues to its perceived depth in relationship to the objects and ground surrounding it. Figure 7 shows a motion perspective from the view of a pilot. Each arrow represents the velocity and direction of flow of the surface-element as the pilot flies in the direction of the horizon. In figure 8, the direction of flow has changed because of a different visual perspective of the same scene (Gibson 1950, p. 121-p. 122). Our visual field always seems to be stable and firm and only the observer himself moves. "Objects do not change position in relation to the observer; the observer sees his own change of position relative to the object" (p. 123).

Throughout our lives, we have continually experienced the visual phenomena of perception. Most people perceive unconsciously and give little thought to the cognitive aspects of it. So why is it so important to understand perception? Vision is optical communication. It expresses facts and ideas better than any other form of communication. For people who create visual representations with the purpose of generating a desired human response, having the knowledge of the laws of visual perception is crucial. Aesthetic values are also important in visual expressions.
Perceptual understanding enables us to create with a sense of harmony, balance, and rhythm. As we become more self-aware of how we perceive, we are training the way that we use our eyes and mind. This allows us to see beyond the surface of visible objects. In this way, we are more able to recognize and enjoy the values of our visual world.

Figure 7. Motion Perspective in the Visual Field Ahead (Gibson 1950, p. 121)

Figure 8. Motion Perspective in the Visual Field Looking to the Right (Gibson 1950, p.121)
Vision in Motion

The element of motion has been an important issue in art since the birth of the modern movement at the beginning of the twentieth century. Technological developments, as well as social and economic issues, influenced people's physical and psychological environment as well as their abilities of expression and mental conception. The artist's viewpoints changed from the traditional point of view and no longer represented objects in their natural state. Therefore, the elements that would represent the object had been carefully chosen using the artist’s aesthetic vision rather than reality. As artists’ perspective evolved, they realized that vision was not just mechanical elements but also includes a flexible perspective of visual space. Kepes mentioned about vision in his book (1944), *Language of Vision*,

> “it is primarily a device of orientation; a means to measure and organize spatial events. The visual field has no definite boundaries, one can only make a spatial interpretation of the things he sees their location, extension-based upon his own spatial position. Any optical differentiation of a visual surface generates a sense of space” (p. 19).

Thus, space is an important element of motion that adds another dimension in our culture. In addition, motion is the strongest visual appeal to attention and creates a continual change in the conditions of the environment. It is important to address how Cubism and Futurism had an impact on modern art's vision in motion. An analysis of the different characteristics of both movements shows how artists expressed motion during the modern movement.

**Cubism**

One of the remarkable contributions of Cubism was the depiction of rotated objects from every viewpoint in a two-dimensional rendering that could be perceived
as a changing, moving field. Kepes stated in his book (1965), *The Nature and Art of Motion*, “Cubist recognize that the invariant aspects of the continuously shifting world are as essential as the exploratory movement of our eyes in making the world visible, meaningful, and manageable.”(p. v).

The most important concepts of Cubism were developed by Paul Cezanne (1829-1906). Cezanne created a new way of painting which demonstrated an accurate method for expressing vision and space. He observed that “the painter should treat nature in terms of the cylinder and the sphere and the cone.” “This was a new approach to handling space and expressing human emotions” (Meggs 1992, p. 238). Cezanne painted objects in the same painting from a multiplicity of viewpoints, referred to as *passage*, and created different perspectives of spatial illusions in two-dimensional planes. It is described in his painting “Basket with Apples, Bottle, Bisquits and Fruit” (Cezanne 1890-1894), “the bisquits on the right have been tilted forward, the top two seeming to float. In addition, the edges of the table on either side of the basket do not seem to connect” (Cooper 1995, p. 32) (Figure 9) which explains how our perspective of viewpoint is manipulated.

Figure 9. Paul Cezanne, “Basket with Apples, Bottle, Bisquits and Fruit” (Cooper 1995, p. 32)
In Cubism, illusionistic motion was created on a two-dimensional plane. The viewer perceives the rendered objects as though he were physically moving around them. The cubist rendered the objects by depicting the visual world and the objects as perceived through a compression of time and space, thus creating a new form of communication. Picasso described aspects of his thought about the object in Kozloff (1973), *Cubism/Futurism,*

"our notions of the physical environment are artifacts as well-elements of aesthetic experience. Just as the eye does not mirror the world but fabricates on individual's image of perceived reality, so the artist does not construct the object." (p. 12)

The idea of three dimensions of illusionistic motion, is shown in Picasso's "Les Demoiselles d' Avignon" (1907), depicts bodies twisted into unnatural poses and the combined different views of faces. The human figures are illustrated in structured and geometric planes, which were influenced by African sculptures (Figure 10).

![Image](Figure 10. Pablo Picasso, "Les Demoiselles d' Avignon" (Cooper 1995, p. 36))
The development of the bird's-eye view created vanishing point renderings that distorted real proportions while enhancing the perception of vision in motion. Moholy-Nagy (1969) mentioned in his book, *Vision in Motion*,

"Cézanne's desire to bring the objects more truthfully to the spectator led him to choose the most revealing viewpoint in the very same painting, from above, from the side, from below, as it best suited the discrimination of the single object. The result was a composite view, a “distortion” if judged within the convention of the vanishing point central perspective, but in reality it was vision in motion (rendered on the picture plane)” (p. 118).

In Picasso's "Still life" (1943), "it demonstrates clearly the pre-cubist principle of "distortion", signifying a composite view of the object"(p.116) (Figure 11). This method accomplished the task of rendering the object in all its dimensions and made us aware of the object in all its forms. Following Cézanne, the cubists changed the static and monocular vision of the renaissance art to binocular vision.

![Figure 11. Pablo Picasso, "Still life" (Moholy-Nagy, 1969, p. 116)](image)

Another solution of representing multiple views was the superimposition of objects. Using methods of shading and adding textures, cubists created objects.
that visualize motion. Utilizing these elements, cubists invented paper sculptures, *collage*, which are pictures using real objects and non-artistic materials that are pasted and glued directly on a surface. A collage brings a rhythmical and emotional sense of visual expression because the objects of paper fragments create their own unique space. It creates a tactile space that emerges to connect with the spectator’s environment. One of the Picasso’s most sophisticated paper collages, “Bowl with fruit, Violin and Wineglass” (1912-1913) expresses complex spatial and visual play as well as a verbal sense (Figure 12). “In the collages the cubist used bits of wallpaper, tobacco wrappers, newspaper clippings, pieces of book illustration as a visual synecdoche, the fragment standing for the whole” (Moholy-Nagy 1969, p. 128). Kozloff (1973) mentioned in his book, *Cubism/Futurism*, “various sorts of imitations of a motif are replaced by a sort of painting in which the means are the motif. The different materials not only determine the form, but also the subject matter of the painting” (p. 64).

Figure 12. Pablo Picasso, “Bowl with Fruit, Violin and Wineglass” (Cooper 1995, p. 73)
Cubism was a new means of expression in art but it was also an art of creation using illusionistic motion, not of reproduction or interpretation. The most important fact in cubism is that it is considered the foremost creator in the visual arts. The history of modern art has been influenced by cubism directly or indirectly in visual expression.

**Futurism**

Futurism was influenced by the age of technology at the start of the twentieth century. With the impact of the machine came a sense of vitality and speed to a culture that wanted to be inspired. Futurism was born as an international movement conceived by an Italian, Filippo Marinetti (1876-1944) and was the first cultural movement to aim at a mass audience. Futurists essential goal was to involve the public where they place “the spectator in the center of the picture” (Taylor 1961, p. 13). Forms, colors and objects are used to show emotion and possess the mind of the spectator. The goal of motion in Futurism is to represent the realm of ideal motion, using form, color and light in methods that express emotion.

The manifesto of Futurism, that appeared in the Paris newspaper La Figaro (1909), “intended to provide clear and dynamic proof that the movement was invading every branch of life, cultural, social and political” (Tisdall 1977, p.11). Marinetti was cited in Meggs (1992)

“We intend to sing the love of danger, the habit of energy and fearlessness. Courage, audacity, and revolt will be essential elements of our poetry...We affirm that the world’s magnificence has been enriched by a new beauty: the beauty of speed... a roaring car that seems to ride on grapeshot is more beautiful than the Victory of Samothrace...Expect in struggle, there is no more beauty. No work without an aggressive character can be a master piece” (p 241).
This manifesto is best known for its passion for violence, action, technology, and motion because Futurists were concerned with the contemporary phenomena of speed, the machine and dynamism. Umberto Boccioni describes dynamism as the lyrical conception of forms where life itself is caught in a form and has created its infinite succession of events. This succession is depicted as one single form that produces a dynamic continuity of space. Taylor stated in his book (1961), *Futurism*, "Futurism was not a style but an impulse, an impulse that was translated into poetry, the visual arts, music, and eventually into politics". (p.17)

Figure 13. Giacomo Balla, "Dynamic of Dog on a Leash", 1912 (Taylor 1961, p. 58)

Futurist painter, Giacomo Balla was consistently concerned with the representation of movement. "Dynamism of a Dog on a Leash" 1912 (Figure 13) is based on his studies of multiple-exposure photographs and introduces dynamic motion, speed, and energy into the static, two-dimensional surface. Taylor mentioned the painting in his book, (1961), *Futurism*, "it is dynamism subjected to the same sensitivity to pattern, precision of touch, and subtlety of color" (p. 59). It displayed a
generous sense of humor and an appealing pattern of rhythmic motions. Futurist representations of movement were influenced by the multiple exposures of moving figures by E.J Marley (Figure 14). "Motion for the Futurist painter was not an objective fact to be analyzed but simply a modern means for embodying a strong personal expression" (P. 14).

Figure 14. Chronophotograph, 1887 (Nash 1978, p. 36)

Futurists explored how the dynamic relationships of light and color, inspired by divisionism, affect the presentation of forms which created a sense of motion, action, energy and emotional quality into paintings. In Balla's "Rhythm of a Violinist" (1912), color and form create a vibrant pattern of motion. Balla experimented with non-objective patterns of color and light to discover the rhythmic experience of the painting.

In Umberto Boccioni's "The City Rises" (1910-1911), the light expressed the physical action of aggressive movement, which shows a powerful rhythm and emotional quality. Boccioni later developed free expressive forms and reduced geometric simplicity to achieve spatial organization to present motion without any loss of clarity in his painting. He was interested in the analysis of forms and tried to
find the relationship between the form and objects on a geometric basis. He stated in Taylor (1961), "The form/force is, with its centrifugal direction, the potentiality of real form... the line that indicates the relationship between [the object's] weight (quantity), and its expansion (quality)". It indicates that the line expresses the form as well as space.

Carlo Carra explored dynamism but his work moved towards the simpler forms and compositions more characteristic of the cubists. Carra created a sense of solidity and order into a dynamic form which was repeated by the rhythmic images mimicking the dislocation of form. His techniques, which involve the use of vertical and horizontal lines and planes, are similar to the cubist style. "Horse and Rider" (1912) (Figure 15) achieved the effect of intensive action, dynamic form and coloristic construction. His painting translates from the Technical manifesto "... a running horse has not four legs, but twenty, and their movements are triangular." (Tisdall 1977, p. 33)

Futurism affected painting, sculpture, poetry, music and architecture in a cultural movement. Later, Futurism became a major influence on other art movements: Dadaists, Constructivists, and de Stijl.

Figure 15. Carlo Carra, "Horse and Rider", 1912 (Taylor 1961, p. 75)
Technology and Culture

The start of the industrial revolution signified renewed interests in the fields of science and technology. While capitalism created an incentive for improvements in technology, technology also developed to satisfy the demands of society for improving its expressive abilities. Kepes mentioned the relationship of technology and society in his book (1944), *Language of Vision*, where he stated that a technological environment must be perceived through the understanding of man's culture (p. 176). Human beings have always had unique experiences in their lives that they have expressed in diverse methods of visual communication or in the form of a narrative. Neale justifies the importance of narrative in his book (1985), *Cinema and Technology*:

"narrative has always played a crucial and fundamental role in the historical development of film, and one of the primary reasons for this is that it provides a means by which images can be sequenced and remembered coherently and easily" (p. 9).

Narrative appears in our culture in a variety of forms, but it has always been universally present throughout all cultures in history. It has always developed alongside of life. Life is reality. So what resembles the reality of life brings a narrative structure of communication. Human beings have always been fascinated by uncertainty and unexpected dreams and a desire to capture them. How can we express the complexity of human being's emotions and dreams in a way that entertains? As a tool for social reproduction of the narrative, film becomes the solution. Film deals with the entire range of the human experience while communicating a narrative. Turner examined the relationship of narratives and people in his book (1999), *Film as Social Practice*,

"The first is that narrative might be a property of the human mind, like language; the second is that narrative might serve an essential social function which makes it indispensable to human communities" (p. 82).

So "film serves a cultural function through its narratives that goes beyond the pleasure of story" (p. 74) in human life.

Film provides an examination of both the social and technical practices of realism. Arnheim mentioned film in his book (1967), *Film as Art*, and that it is a medium to present artistic results. (p. 8) Film technology contributes to our pleasure of its narrative representations. The technologies of film enhance the pleasures we receive in communicating the art of story telling. Since 1896, the motion picture opened a new era of communication. The development of technology and the demand for new methods of visual expression in society created an atmosphere conducive for the development of film titles. Film titles create the first impression for a film. They have the distinct function of foreshadowing the film. Film titles enable producers to create an effective form of visual expression that ignites our emotions. Today, the appropriate use of digital technology in title sequences combined with graphic design, typography and motion can create emotional sensations in a space and time narrative. In understanding the purposes of film titles, we need to examine how film titles have developed since the beginning of the motion picture industry to the digital society of today. There have been two distinctive innovative designers creating title sequences: Saul Bass and Kyle Cooper. I am going to address these designer's works and how their works have been conceptualized to meet the expectations of their audiences.
Development in Film

As we have mentioned earlier, the motion picture opened a new era of communication around 1896. The styles of entertainment and art, at that time, contributed to advancements in visual representations that were necessary for the development of film (Neale 1985, p. 7). The technological environment influenced the creative abilities for human expression in our culture. Turner stated, in his book (1999), *Film as Social Practice*, about culture:

"Culture' came to be redefined as the processes which construct a society's way of life: its systems for producing meaning, sense, or consciousness, especially those systems and media of representation which give images their cultural significance" (p. 48).

People are becoming more receptive to the capabilities of their senses. Therefore, film requires better techniques to represent the illusion of reality. Technology is the most basic component of film. It is required for film to exist and directly affects its development. A basic principle of film is to recognize film as a means of communication. It is a tool that exhibits the values and beliefs of a human culture. Arnheim mentioned the relationship of life and film in his book (1967), *Film*,

"Film is nothing but the feeble mechanical reproduction of real life... The motion picture tends to satisfy the desire for faithful reports about curious, characteristic, exciting things going on in this world of ours." (p. 34).

1. Movement and Space-Time Relationship

There are two basic technical characteristics of film. First, it reproduces its subjects photographically on a two-dimensional surface. Secondly, it reproduces motion and events (Arnheim 1967, p. 161). Film development was enhanced when filmmakers applied cinematographic techniques to artistic film production. Techniques in producing motion were also a key to successful film production.
Film creates photographic realities that use movement, light and shadow effects to create the illusion of a natural scene. The function of movement requires a sense of space and time (p. 17). Figure 16, “Action Photo”, shows us that each movement displays a different space and time event and introduces notions of sequence. Movement is an expression of life that expects a physical performance. Turner mentioned the relationship of camera and film in his book (1999), *Film as Social Practice*:

“The development of the moving picture from the still camera was a movement towards realism, towards the apparent replication of the experience of viewing life... the camera itself is an apparatus that embodies a theory of reality, an ideology, because it sees the world as the object of a single individual’s point of view” (p. 14).

Visual representation of film must reproduce its subject with mechanical accuracy and an aesthetic sense of motion (Arnheim 1967, p. 162).

In real life, “time and space are continuous” (Arnheim 1933, p. 28) and represent a chain of real experiences which define the space and time relationship. Within the film sequence, the order of time associated with each different scene is based on a
scenario depicting the subject in real life. Time arranges a series of events to indicate a sequence of past and present. One of the primary pure film techniques is the use of a logical unity of time and space to connect several different events. Although film illustrates the simultaneous effect of actual events, it also has the power of placing events in an order that have no connection at all in real time and space. (Arnheim 1933, p. 32-33) “Motion pictures are the assemblage of numerous shots. A film scene is spliced, glued together from different parts. This is call film “cutting” (montage)” (Moholy-Nagy 1969, p. 278). The montage demonstrates an unreal space-time reality of the film that never existed structurally. Arnheim stated his definition of montage in his book (1967), Film, “Montage means joining together shots of situations that occur at different times and in different places” (p. 94). So the distinguishing feature of a film is that the montage exists only because of a common theme within a film. Without this common link, there would be no connection between space and time. For this reason, a spectator sees a movie as a whole without any consideration of the space-time connection. The principles of a montage system were developed by Russian filmmakers: Pudovkin and Timoshenko. Below are the classifications that define the principles of montage:

1. Principles of Cutting
   A. Length of the strip
   B. Montage of a sequence
   C. Montage within an individual scene

2. Time Conditions
   A. Synchronism
B. Before, after.

C. Independence of time

3. Conditions of Space
   A. The same place
   B. The place of the scene is changed

4. Connection of Subject Matter
   A. Similarity
   B. Contrast
   C. Combination of similarities and contrast

In this manner, montage is considered, in the development of film, as an art.


2. Sound

"Film gives a naturalistic reproduction of all the diverse manifestations of optics and acoustics. It is these manifestations which are its medium of expression" (Arnheim 1933, p. 277). Introducing sound to film was a major evolution which affected all aspects of the film industry. Film can convey strong aesthetic impressions with the proper use of sound and image. The addition of sound to film enhanced the sense of realism and brought a social awareness of the human acoustic sense that "provides a documentary record of a visual and acoustic reality." "The sound film ought to enrich our acoustic receptivity experience by giving us new auditory values" (Moholy-Nagy 1969, p. 276). Arnheim stated his principle of sound film in his book (1967), Film as Art,
“The principle of sound film demands that picture and sound shall not do the same work simultaneously but that they shall share the work—the sound to convey one thing and the picture another, and the two jointly to give a complete impression” (p. 251).

Visual and acoustic processes are connected directly to each other. The audiences become more sensitized when sound and image are combined in an appropriate manner.

Sound is a powerful film technique that is defined by several characteristics. First, sound engages the human aural sense mode with the optical sense mode, called a synchronization of senses, where certain sounds are associated with certain images to unify a visual effect. Our visual attention is accompanied by our aural attention. Second, sound can have a direct effect on how we perceive and analyze an image. Simply, sound can alter the understanding of images. For example, if different sounds emphasize the same identical images, the spectator may perceive the same images differently, depending on the sound track. Third, sound can guide our attention quite distinctively within the image as the sound can control our focus toward the objects that we view. Fourth, the sound effects in a film could anticipate what will be happening later with the visual element. The sound can clarify image events from being ambiguous preconceptions. (Johnson 1974, p. 315-318)

Everyday, we receive acoustic experiences in our environment. “The introduction of sound was the re-establishment of Hollywood’s hegemony over world markets” (Turner 1999, p. 15). The film industry initiated advancements in sound recording, such as mixing and alteration in sound techniques, so sound could achieve strong effects to satisfy audiences. During the 1990s, the development of digital sound enabled filmmakers to create higher qualities of sound effects. There
are three types of sound effects in film: speech, music and noise. These sound effects are selected and combined for specific purposes and relate to the editing of the images. By selecting certain sounds, the filmmaker manipulates our perception of the image and the action. The selection of sound can transfer the viewer's attention to what is narratively or visually important. "It is useful to think of the sound track not as a set of discrete sound units but as an ongoing stream of auditory information. Each sonic event takes its place in a specific pattern. This pattern involves linking events in time as well as "layering" them at any given moment" (Borewell 1997, p. 322). The selection and combination of sound material can generate patterns which remain consistent throughout the film. "The rhythm, melody, harmony, and instrumentation of the music can strongly affect the viewer's emotional reactions" (p. 225). Musical themes are connected with certain aspects of the narrative in film (Borewell 1997, p. 318-326).

3. Light

Without the existence of light, we can't compare shape, size, position, direction, texture and density, which define an existing object. In film, the visual impact of an image becomes dependent on its collaboration with light. The lighting creates the overall composition of each shot and can direct the viewer's attention to certain images. For example, "a brightly illuminated patch may draw our eye to a key gesture, while a shadow may conceal a detail or build up suspense about what may be present" (Borewell 1997, p. 178). Lighting shapes of objects by producing highlights and shadows create our sense of a scene's space. Lighting modifies a
scene's overall composition and demonstrates the importance of emphasizing images. Josef von Sternberg, who is one of the masters of film lighting, stated in Borewell's (1997), *Film Art*, "The proper use of light can embellish and dramatize every object." (p. 179).

There are four major features of film lighting: quality, direction, source, and color. First, "lighting quality refers to the relative intensity of the illumination" (Borewell 1997, p. 179). Hard lighting creates defined shadows and soft lighting creates a dispersed illumination. For example, the sun creates hard light while a clouded sky creates soft light. Second, the direction of the lighting has to be a consideration because different techniques can affect how we perceive an object. Some of the terms for techniques of lighting are: frontal lighting, sidelighting, backlighting, underlighting, and top lighting. Josef von Sternberg cited in Borewell's (1997), *Film Art*,

"Every light "has a point where it is brightest and a point toward which it wanders to lose itself completely... The journey of rays from that central core to the outposts of blackness is the adventure and drama of light" (p. 179).

Third, lighting is characterized by its source. In most fictional films, the filmmaker uses light to achieve a particular visual effect of an image. There are three light sources: a key light, a fill light, and a backlight. Borewell explained light source in his book (1997), *Film Art*,

"The key light is the primary source, providing the dominant illumination and casting the strongest shadows. A fill is a less intense illumination which "fills in," softening or eliminating shadows cast by the key light... The back light comes from behind and above of the figure, the key light comes from diagonally from the front and a fill light comes from a position near the camera" (p. 181).

Fourth, "filters are thin sheets of gelatin or optical glass containing a dye" (Johnson 1974, p. 130). Filters placed in front of a light, affect the balance of color and reduces
the amount of intense light. The colored light could define a realistic or unrealistic scenario. The manipulation and combination of light features affects the viewer’s experience in many ways.

**Saul Bass**

Bass was born in 1920 and trained in New York City under Howard Trafton and Gyorgy Kepes at the Art Students League and Brooklyn College where he was influenced by the Bauhaus style and Russian Constructivism. While he was in New York City, he worked as a commercial artist specializing in film advertising. In 1946, he moved to the West Coast to work on movie advertising and finally opened his own studio, “Saul Bass Associates,” in 1955. His work eventually captured the attention of Hollywood’s film directors such as Alfred Hitchcock, Stanley Kubrick, Otto Preminger, William Wyler, and Martin Scorsese. He created over 50 film title designs as well as producing logos, corporate identities and posters during his lifetime. In the twentieth century, he was recognized as a prominent master of film title design.

During the Hollywood era of the 1930s to 1940s, traditional methods in film opening credits were title cards, super cards, and scrolling lists that were used for putting type on the screen. As the power of Hollywood’s labor organizations increased, more people wanted to be recognized for their creative works in films. Therefore, credit lists became longer and became, from the audience’s perspective, a greater visual distraction to the films. In the 1950s, graphic designer Bass revolutionized the conventions of film title design and credit sequence design.
Figure 17. "The Man with the Golden Arm" (Pearlman Mar./Apr. 1990, p. 40)
Bass realized that lists of meaningless credits could be made to have a distinct relationship with a film and focused on creating title designs that symbolized and summarized the movie in a few minutes. He "developed the credit sequence as a prologue dealing with the time before the story begins" (Kirkham Feb. 1994, p. 16).

As shown in Bass's memorable title sequence *Man With The Golden Arm* (1955), (figure 17), a film about overcoming drug addiction, the film title demonstrates the subject of the film in a stark and realistic manner. The titles feature an animated black paper cutout of a heroin addict's arm, which is a powerful image of addiction. Bass chose it as the symbol of both the movie's title sequence and its poster. The cutout arm caused a sensation because of its difference from standard film titles, and Bass reinvented the movie title as an art form (designmuseum.org). In addition, the role of music, sound, and rhythm contributed to the total effect of the title. Bass created titles that not only set the tone of the movie but became part of the storytelling process. Kirkham mentioned Bass's remarkable work in *Sight & Sound* (Feb. 1994),

".... not only brought a visual unity to film advertising and promotion, but also radically altered the role of titles and credits, making them an integral part of the film and using them to establish mood and audience engagement from the opening frames" (p. 16).

The Bass style was abstract, minimalist, and simplistic modern. His images were acknowledged by his ability to take a topic and express it in a simple manner that yielded a maximum impact to titles. Bass is cited in Kirkham (Feb. 1994), *Looking for the Simple Ideas*,

"In the final analysis, content is the key and I've always looked for the simple idea. That is what I did in the 50s and that is what Elaine and I do now... If it is simple simple, it's boring. We try for the idea that is so simple
that it will make you think—and rethink. What we do is reach for some way to make people sit up and pay attention to what we want to say” (p. 20).


This is a selected list of his feature film credits from 1954 to 1993: (Kirkham 1994, p. 20)

Work with director Alfred Hitchcock: *Vertigo* (1958), *North by Northwest* (1959), and *Psycho* (1960) (figure 18)


Work with director Martin Scorsese: *GoodFellas* (1990), *Cape Fear* (1991), and *The Age of Innocence* (1993)

Work with director Otto Preminger: *Carmen Jones* (1954), *Saint Joan* (1957),

*The Man with the Golden Arm* (1955), *Anatomy of a Murder* (1959),

*Exodus* (1960), *The Cardinal* (1963), and *Such Good Friend* (1971)


Saul Bass was a cinema legend and changed the way we view and conceptualize film titles. As well as being a brilliant title designer, he also had a
tremendous impact on American business and marketing as a corporate designer. Until he died in 1996 at the age of 76, he was aggressively involved in creating film titles that were presented in many dynamic ways. He conveyed the sense of an entire film by condensing it into a few moments. His work has changed our visual point of view and allowed us to enjoy a wonderful film title experience that could otherwise be very uninteresting. His contributions to reinventing the conventional title sequence are innovative studies of type and graphics in motion.

Figure 18. "Psycho" (Kirkham June 1995, p. 20)
Kyle Cooper

Cooper, who is a Yale graduate, received his major influences from his mentor Paul Rand who “taught him that an idea is only as good as its execution” (Codrington 2003, p. 13). He grew up outside of Boston and spent his childhood reading horror
comic books and was fascinated by gruesome movies. He was also interested in reading medical journals and built realistic sculptures that depicted his monstrous fascinations. His early obsessions prompted him to become proficient at creating his unique expressions for movie sequences. In his 40s, he has already designed for over 150 features including Se7en, The Island of Dr. Moreau, Mission: Impossible, Spider-Man, Sphere, and Twist. Following the remarkable career of Saul Bass, Cooper has proven himself to be a master of film title industry. “Cooper’s credits—which operates as mini films in their own right-consistently stun and entertain audiences” (Gibson, June 2004). Cooper was greatly influenced by Bass along with Stephan Frankfurt’s lead-in for To Kill a Mockingbird (1962). He has worked with directors Martin Scorsese, John Frankenheimer, Mark Pellington, Guillermo Del Toro, Brian De Palma, Stephen Sommers, Davie Fincher, and The Hughes Brothers.

Unlike Saul Bass, Cooper lives in an era of digital technology. The development of digital technology currently offers the most effective, aggressive, and inexpensive solutions in creating film sequences. Cooper uses digital technology for creating distinctive visual effects as well as using traditional techniques. He has evolved to directing live action for feature title sequences, videogames, broadcast projects and commercials using effective technologies including Cinema 4D, Adobe After Effects, Maya, Photoshop, Softlmage, and Alias.

In 2003, Cooper founded his own company “Prologue Films”. He mentioned his move to independence in Gibson (June 2004), Wired, “To be honest, the move was about me just wanting to do my own work... I prefer to excuse my own ideas.” He enjoys working as a creative director, a live action director and a concept
developer. He was also cited in Codrington (2003), *Kyle Cooper,*

"I know how to make all these pieces fit together. I have this recipe in my head, and none of you know how to work together in the way that I know you should. Just do what I say." (p. 20)

He displays a very ambitious yet appealing character but also has a very strong professional ego. His cofounder from Imaginary Forces (1996), Peter Frankfurt, discussed the reality of working with Cooper, "there's a constant tension as to whether it's Kyle's company or whether he is just part of the greater whole." (p. 20)

As a senior art director and design department manager at R/Greenberg Associates, Cooper became a rising star at creating opening titles. The suspense film *Se7en* (1995) (figure 20), shows Cooper's unique and innate sensibility.

Codrington (2003) described his work:

"combined "scratch" type with disturbing Joel Peter Witkinesque photography and the heavy industrial music of Nine Inch Nails into a distinct cultural moment... The resulting filmed title sequence is insistently handcrafted to the exclusion of any digital intervention except the nonlinear editing" (p36).

Cooper was quoted in *Graphis* (Sep./Oct. 1998) about his success, "but I think the reason it got everybody's attention was less about the graphical language and more about the idea." (p. 67) Gibson stated in *Wired* (June 2004), "directors don't call on Cooper for a signature style; they hire him to dig under the celluloid and tap into the symbolism of a film."

After the success of *Se7en,* Cooper left the R/GA and cofounded Imaginary Forces (1996) with RGA colleagues Chip Houghton and Peter Frankfurt in Hollywood. Imaginary Forces has grown so fast that within 5 years it quickly controlled Hollywood's title business and produced a wide range of feature film credits

Regarding Cooper's title sequence with director John Frankenheimer's The Island of Dr. Moreau (1996) (figure 21), Codrington (2003), described Cooper's professional insight,
“From the very beginning of visualizing the title sequence for The Island of Dr. Moreau, Cooper knew that the theme of biological mutation would be paramount...Cooper honed his sequence from an initial direction of eyes splitting and multiplying as if going through cell mitosis to the final direction, which begins by pulling the viewer through a wearies of animal irises. In this way, Cooper intimates the film’s plot - inter-species biological tinkering gone away. The resulting sequence is aggressively paced to a driving hip-hop beat, a hallucinatory combination of medical and cellular imagery from a number of stock sources that could possibly pose serious problems to epileptics in the audience.” (P. 44)

Figure 21. “The Island of Dr Moreau” (Abrams Nov. 1996, p. 77)

As a subject motif in titles, he often uses an eye, which he expresses as a wide, naked and mute witness to human behavior. The eye dominates several of his title sequences in other films such as *Donnie Brasco* (1997), *Mimic* (1997), and *Night Watch*
(1998), as well as in commercials. Codrington (2003) discussed Cooper's use of the eye:

"Eyes activate sequences, very often by pulling the viewer through hidden Alice-in-Wonderland rabbit holes - or, as critic Janet Abrams once wrote in I.D., by acting as “giant vortices sucking in one's own vision”. (p. 16)

Director Les Mayfield’s Flubber (1997) (figure, 22) exhibits Cooper's sensitivity and professional abilities in typography. The designers who work with Cooper must have a clear understanding of his obsession with type. Codrington (2003), explained the concept for the expression of type used in that movie:

"In the instance of Flubber, which concerns an inventor who creates a rubbery substance that helps people to fly, the name of the film’s cast and crew swirl around the screen in a playful way, forming credits that look like mathematical and chemical equations. Chains of chemical bonds, twisting helixes and graphic notations bounce around like the brainstorms of some irrepressible inventor, their manic motion perhaps unwittingly replicating that of the film’s notoriously hyper star, Robin Williams". (p. 62)

Many times, Cooper uses what is described as typographical method acting where words are animated in an appropriate way to effectively describe the symbolism of the film’s content. The title sequences used in Twister (1996), Spider-man (2002), and Mummy (1999) are great demonstrations of his typographical skills. (Codrington 2003, p. 15).

Film title designers are confronted with the constraints of compressing a short narrative to create sequences that are just over two minutes in length and set the mood for the film. Motion-graphic title sequences require a long time to complete because of the editing process that is necessary to present a memorable narrative continuum. Cooper has a professional editorial sensitivity that requires an integral quality of creativity. In this way, film titles have similar characters that
are needed to create good music videos. Cooper's most remarkable title sequences have been created working with directors like David Fincher and Mark Pellington who started their careers directing music videos and who understand visual simplicity. Successful film comes from a collaboration of work where both designers and filmmakers exchange their ideas and solve their challenges together.

Figure 22. "Flubber" (Codrington 2003, p. 62)
Like Saul Bass, Kyle Cooper deals with all aspects of visual arts including corporate design and typography. His work has been featured in numerous publications including I.D. Magazine, Graphics International, Wired Magazine, Creative Review, Film & Video Magazine etc... Currently, Cooper controls Hollywood's title business and raises the quality of title sequences to meet viewer's expectations.

Using digital technology as well as traditional methods, innovators like Bass and Cooper create symbolic dynamic title sequences that reconstruct our contemporary visual world. The technology of film will continue to grow with our social culture and audiences will continue to have greater expectations that will drive creators to stimulate our sensory experiences with new methods of expression. In examining the development of film title sequences, one fact remains consistent in this partnership of technology and design knowledge. Technology has always been used to support traditional methods of design. While remaining true to the traditional methods and evolving with technology, we can grow as creators and meet the demands of the future.
VISUAL REPRESENTATION IN KINETIC TYPOGRAPHY

Over the past 25 years, computer technology has greatly improved the professional designer's ability for visual communication (Woolman, 2004, p. 6). Innovations in technology have made it much easier to represent the meaning of a concept by creating an effective emotional attachment through visual expression. This is accomplished because of the many computer generated tools available to the graphic designer. Today, the technology plays a very important role in creating kinetic typography which allows the designer to enhance the central idea of a visual sequence more effectively. Kinetic typography is an integration of technology, typography, motion, graphic design, and narrative methodology.

In this thesis, the main fundamental objective of kinetic typography is to represent typography as a form of message that conveys a particular emotion. This emotion, created by the creative framework of the kinetic typography, can be analyzed in terms of its physiological and psychological effects. Creating kinetic typography makes use of the elements of typography, time, space and a support system, which focuses the synthetic interactions necessary to convey the richness of the designer's emotional message. It involves a process of developing a thorough understanding of the subject, defining the design methodologies, and creating a final production.

Before developing my kinetic typography, I needed to define the elements of a visual representation. Some of the elements are applied after examining numerous examples of their characteristics to demonstrate their effect on the kinetic typography,
which results in a better understanding of the final production. Based on this exploratory research, the subject of my kinetic typography, fear, will be created.

**Elements of Kinetic Typography**

The primary components of the kinetic typography's elements are analyzed in four categories. The categories are type and expression of ideas, space, time and a supporting system. Each component interacts with and supports each other to create a whole on the stage, which is defined as the ground. Below are characteristics of each category, which represents a visual language of kinetic typography.

- **Type & Expression of Ideas**
  1) Typography
  2) Form
  3) Expressive Meaning

- **Space**
  1) Structure
  2) Frame

- **Time**
  1) Motion
  2) Sequence

- **Supporting Elements**
  1) Visual Punctuation
  2) Color
  3) Music
  3) Macromedia Flash
The following sections explain the details of each category of information more clearly and show examples of how these elements reinforce the function of creating kinetic typography.

**Type & Expression of Ideas**

1) **Typography: Choice of font for expressive purposes**

   Typography is defined as the art and technique of selecting and arranging type styles, point size, line lengths, line spacing, character spacing, and word spacing in order to visually engage the reader in conveying a printed message. Typography has an essential role in kinetic typography that is relevant to time. A full understanding of practical typographic knowledge will guide the designer's approach in choosing the correct typefaces used to express and communicate a message with kinetic typography. Each typeface has its own aesthetic, expressive values and purpose which is represented in their letter forms.

   a) **Basic classifications of typeface**

   There are five classifications of typeface: old style, transitional, modern, slab serif and contemporary. Typefaces are developed because of historical and cultural background, commercial need, and a response to technology in society. Each classification has a distinctive characteristic that is identified with a unique visual quality. Knowledge of these classifications is an essential tool in developing a designer's ability to select an appropriate typeface that enhances the expressive feelings in kinetic typography.

   1. **Old Style** Old Style's capital letter design was inspired by Roman
inscriptional letterforms. The characteristics of Old Style are minimal thick and thin contrast, heavily bracketed serifs, calligraphic diagonal strokes, and capital height that is shorter than lowercase ascenders. Old Style includes Garamond, Bembo, Goudy, Sabon, Caslon, Palatino, Janson and Minion.

![Figure 23. Old Style](image)

In my opinion, Old Style communicates a comfortable, pleasurable, and friendly feeling to the viewer. Their slim, tall and round letterforms show stylistic and elegant characters but also express deliberate, graceful gestures. The details of their components are very beautiful and delightful. The arrangement of these letterforms convey a formal impression that is perceived to be higher quality than that of other styles. The combination of Old Style's classical and sans serif's contemporary appearance creates an eye-catching harmonic yet appealing expression.

2. **Transitional** Transitional type appeared during a period of typographical evolution during the 1700s. It is a bridge between Old Style and Modern. The characteristics of transitional are medium thick and thin contrasts, finely bracketed serifs, and an emphasis on vertical stress. Capitals have the same height as lowercase ascenders, but lowercase letters are shorter and wider. Transitional includes Baskerville, New Century Schoolbook, Stone Serif, and Times New Roman.
Transitional type evokes a very handsome, sturdy, and harmonious impression. The combination of smooth curved and straight lines of bracketed serifs create a sense of precision and uniformity. The higher x-height and heavier weight of the characters create legible and distinguished letterforms that are useful for readable text found in publications such as newspapers, books, and magazines.

3. **Modern**  Modern identifies the typefaces of the late 1700s. It is identified by its extreme contrasts between thick and thin strokes, geometric construction, flat and unbracketed serifs, and a strong vertical emphasis. Modern style was widely used for book text during 19th century. Modern includes Bodoni, Didot, and Wallbaum.

Modern typefaces bring fashionable delicacy and graceful dignity while displaying the feminine side of beauty, yet with a cold appeal. Their impressive
visual distinctions of geometric forms, thin serifs, and vertical characters show firm and stylish visual expressions that are suitable for advertising purposes. The beautiful and unique letterforms are not the most desirable for small sizes but are better suited for larger sizes of text.

4. Slab Serif or Egyptian  Egyptian or Slab serif typeface appeared in the early 19th century. The bold, machine like qualities provide a dynamic expression of the industrial age. The characteristics of the slab serif typeface are little or no thick and thin contrast and rectangular serifs. Uniform stroke weight and geometric letterform construction give a bold and abstract quality in slab serif. Slab serif includes Serifa, Century, and Memphis.

![Slab Serif or Egyptian](image)

Figure 26. Slab Serif or Egyptian

On first impression, the slab serif typeface makes a very strong and eye-catching impact. The distinctively simple yet bold characters create a charming and dynamic energy that catches the attention of the viewers. Some of the letterforms are similar to a soldier standing at attention, some of them show a very decorative and ornamental quality, and some of them have a faddish appeal that expresses various unique personalities. The appropriate use of slab serif, which is considered display type, is for headlines or commercial purposes.
5. Contemporary or Sans Serif  

Sans serif first appeared in the 19th century. The characteristics of Sans serif are no serifs, little contrast between thick and thin strokes, and large x-height. Sans serif has a functional simplicity and includes Univers, Helvetica, Futura, News Gothic, Stone Sans, Franklin Gothic, Gill Sans and Frutiger.

![Figure 27. Contemporary or Sans Serif](image)

The popular features of sans serif offer many options for designers. The practical simplicity of its geometric components displays a clean and precise look with an elegant and charming quality. Sans serif has different variations of families whose features include many weights and widths. Depending on the various weights and widths, the typeface tends to make a different impression. For example, light typefaces give the impression of a delicate lady, normal typefaces display a charming gentleman, bold typefaces imply babies with a fat chin, and heavy typefaces are reminiscent of a muscular football player. Each family has a different reason to exist. Sans serif is best used as display type, but it can also be used as body text.

Below are examples that display the different classifications of typefaces. As we see here, each typeface has its own unique identity because of different proportions and a variety of line weights and widths. These unique identities
clearly determine that each typeface demonstrates a different use and purpose for expression. A well-combined variety of typefaces bring variations of expression and harmony to the design. It is the designer's own judgement and knowledge in choosing and combining the appropriate typefaces that conveys their emotional, visual expression.

Figure 28. Different Classifications of Typefaces

b) Anatomy of Typeface

Analyzing a letterform's component parts can be described as the anatomy of a typeface. This analysis allows the designer to better understand the harmony and complexity of the alphabet. Identifying the specific parts of a letterform brings an understanding of the characters, proportions, legibility, and uniformity of a typeface (Carter 2002, p. 27-30).

Figure 29. Components of Typefaces
Baseline: An imaginary line defining the base of the letterform.

Median: An imaginary line defining the x-height of the letterform.

X-height: The height in any typeface of the lowercase 'x'.

Stroke: Any line that defines the basic letterform.

---

c) Case

The 26 characters of the alphabet, 10 numerals and punctuation marks comprise the complete font of a typeface. Choosing different type cases, which are uppercase, lowercase, and small capitals, brings a variety of expressive compositions to kinetic typography.
Uppercase is not suitable for legible body text because it is difficult to read. The characteristic gestures of uppercase are good for creating a formal look to the communication and for headlines. It emphasizes the words and gives punch to the meaning of the message. Using lowercase is best for body text because it effectively delivers the message as it is easy to read. In kinetic typography, it is important to understand how textures of case make various emotional impacts. The massive use of lowercase text communicates differently compared with the massive use of uppercase text. Using massive amounts of type of different cases as a background expresses different sentiments. For example, some of them deliver a lighter and pleasant feeling, some of them create a dark and heavy feeling, depending on the compactness and size of the type. When time is involved with a message, the eyes tend to follow the moving type. Depending on the length of time, a different case makes the message strong or memorable or the message can be relatively meaningless after it has disappeared. The appropriate mix of cases can produce delightful and harmonious messages.

d) Weight

Weight is defined by the ratio between the width of the letterform's strokes and their overall height. On the average, a letter of normal weight possesses a stroke width of approximately 15% of its height, bold is 20% and light is 10%.

Different weights of typeface have their own strengths. As seen above, the weight changes dramatically from light to ultra bold. Each of them has varying amounts of white space around them that causes different textures and impressions. The appropriate use of weight enhances the message's meaning. The inappropriate
use of weight decreases the text’s effectiveness and creates an unharmonious situation because it is inconsistent with the meaning of the message. Imagine if a designer needs to describe a flying bird using text in kinetic typography. Each different weight of text is able to describe a particular of a type of bird. For example, light text can display a hummingbird that leaves us with a fluttering, cheerful and delicate impression. Normal text could be displayed as a dove, which is peaceful and pleasant. Bold text could be utilized for a crow, mean looking and a little bit fat. A goose can be expressed with extra bold text because its physical presence is tall and heavy. Finally, the ultra bold text can characterize a vulture, which is a huge, evil looking, trouble maker. The physical characteristics of weight can portray personality and a sense of movement that delivers an emotional impact to and influences the opinion of the viewer.

e) Width

Width is ratio between the vertical strokes of the letterforms and the interval of space. When intervals appear larger, a letter appears wider. A letter whose width
is approximately 80% of its height is considered normal. A condensed letter is 60% of its height and an expanded letter is 100% of its height.

\[
\begin{array}{c}
\text{width} \quad \text{normal} \\
\text{width} \quad \text{condensed} \\
\text{width} \quad \text{ultra condensed}
\end{array}
\]

Figure 33. Width

A well-managed use of different widths of text generates significant impressions in communicating a message. The arrangement of the distinct widths of text emphasizes their individual qualities of expression and amplifies the context of the message. The appropriate mix of condensed and extended width text with various line weights can clearly reflect the message while contributing to the visual hierarchy and controlling the rhythm of the space. Normal width is the most dependable and comfortably mingles with other texts. Condensed or extended widths of text bring extreme contrasts of expression that create the desired impact of the message. Ultra condensed or condensed text portrays a squeezed, cramped or screaming expression, while extended text relates a more luxurious and relaxed expression. For example, condensed text could be a metaphor for a big city such as New York or Chicago. It conveys a feeling of a more complicated, big city lifestyle in an environment of wall-to-wall buildings. In contrast, extended text exemplifies more open space like Montana or an ocean and represents a simpler and less complicated life.

f) Spacing

Spacing is the amount of space between each letter of a word. It is important
to adjust equal volumes of white space between individual letterforms. If the letters are spaced too far apart, reading becomes unnatural.

**Spacing**

Spacing affects readability and determines the realistic reflection of the meaning of the message. It manipulates the rhythm and balance that contribute to the visual harmony of the text. The correct amount of spacing creates a natural look and relates the message in a visually comfortable manner. Too much spacing creates awkward emotional feelings because the type is isolated from the word as a whole. If the spacing is too close, the awkward feeling is again created but with a more anxious feeling. Emotional feelings derived from the various amounts of spacing in text, could be described as a shallow stream in spring, an airy summer breeze, a high bluish fall sky, or a compact snowball in winter.

2) Form

Usage of typography is the main means of presenting ideas and messages for expressive communication in kinetic typography. In this case, typography has a duel role: to represent a concept and to depict a form as an image to reinforce the concept. The duel function of meaning and form interplay and bring a balanced harmony into the stage both in terms of function and expression. Displaying type as a form shows a sense of a letterform's unique characteristics and abstract presentation. When
typeface shows form as image, it no longer reads as a letterform because it has been manipulated by distortion, texture, enlargement, and extruded into a three dimensional shape. Space becomes an active live stage and brings a new dimension to our visual environment. First, it is necessary to examine the close details of typeface as a form and also compare the basic letterform's contrasts to understand the static form as an image. Then, it is necessary to create an example adding motion to the typeface to enhance understanding of the letterform in kinetic typography.

a) Close Details of a Letterform

The above examples demonstrate how the enlargement of letterforms can be altered to an abstracted form and display their details. On the right side, the forms do not read as the “L” or “V” on the left side. Instead, it reveals the various thicknesses of organic shapes of its unique balanced rhythm and also shows directional movement within a space. The curved smooth lines enhance the visual quality.
b) Letterform Comparison:

light/bold

regular/condensed

serif/sans serif

positive/negative

Figure 36. Letterform Comparison

The above examples show comparisons of letterforms; light/bold, regular/condensed, serif/sans serif and positive/negative. The same letterform communicates differently depending on the composition of the visual display. Combining a balanced mix of letterforms conveys different emotional aspects and provides rhythmic structure.

c) Type as form

The following pages show how kinetic typography uses the technique of type as form using the subject of love. This design presents the 14 steps of a narrative structure. Type moves and changes its form showing an abstract structure to convey a meaning and to bring dynamics and energy to a live open space.
Example of Kinetic Typography: “Love”

Figure 37-1. Kinetic Typography, “Love”
Figure 37-2. Kinetic Typography, “Love”
The subject content of "love" comes from part of a poem "A Man's Requirements" by Elizabeth Barrett Browning.

Love me Sweet, with all thou art,

Feeling, thinking, seeing:
Love me in the lightest part,

Love me in full being.

In considering type as form in the message, the most important step is how to collaborate and integrate a specific typeface that will convey a spiritual, sensitive emotional feeling while providing an abstract form to present the narrative. “Edwardian Script ITC” was selected as the most appropriate typeface because its features express the meaning of love with a delicate, sensitive, yet dynamic rhythmical movement. The type’s distinctive organic structure appeals to the beauty of “love” and symbolizes the concept of the message. Showing variations of color enhances the passion of the emotion such as love expressed as pink, orange, blue and green. Love is never implied in the same way. “Feeling, thinking, seeing”, the emotions of love can be more vividly expressed with a sense of colors. Superimposing typefaces using various sizes, weights, and direction with a technical mask effect creates a rhythmical harmony of movement and also exhibits type as a form. Using alphabetic symbols with rhythmic repetitious motion implies that love is similar to a child’s swing. How sweet! Variations in the size of typeface emphasize the form of the typeface in “love” to serve as a focal point. Several delicate lines, which are part of the typeface, bring balance and harmony into the composition just as the contrast of horizontal lines to the organic shape of love do. By adding motion, the concept of love is enhanced because motion supports the transformation of the type to an abstract form.
3) Expressive Meaning

Type has its own purpose. Its physical form has its own expressive personality as well as being able to interpret meaning and guide stories. The physical characteristics of type, such as light or bold, round or square, short or long, wide or narrow, slim or heavy, make their own personal impression. Some of them look beautiful, delightful, fresh, ugly, angry, formal, casual, loose or stiff. It is as though each typeface has its own purpose for existence. Type also demonstrates a practical presentation of expression using actions. They can walk, run, jump, hide, climb, dance, fly, stand, rise, hang, float, sink, or crash. They even can be quiet or loud, shout, surprised or cry. Each typeface interprets its own expressive meaning through its strong personality.

Figure 38-1. Expressive Meaning
Figure 38-2. Expressive Meaning
Letters, separate from type, have meaning as soon as they are combined as words or sentences. Some of them are read easier than others. Some are used subjectively and some support others letters. It is important to use the right character to express the meaning of a concept, which is supported by typeface, case, size, position, weight, color, or space. Well-balanced and appropriate typefaces, narrative structure, and motion reinforce meaning more expressively in a kinetic typographical environment.

Example of Kinetic Typography: “Anger”

The subject of anger is displayed below and demonstrates how kinetic typography expresses a message's meaning. It is necessary to observe how typography has its own specific meaning and balance with other elements. Type talks, shares emotions, and shows gestures to viewers. It achieves its purpose - to express meaning through the power of interpretation.

Figure 39-1. Kinetic Typography, “Anger”
Figure 39-2. Kinetic Typography, "Anger"
Figure 39-3. Kinetic Typography, “Anger”
The subject content comes from the poem "Anger" by David Keig.

When the raggedness of anger

Makes you hate all of the day
Then the words that come most easily
Are not those you should say.

To express and interpret a meaning of the message using the characteristics of type can be a challenge. Each typeface has its own sense of tone, energy, and physical presence. The main emphasis of this design is to apply the typeface's dynamism using alterations of type shape that appeal to the subject, "anger," and deliver a strong negative feeling. Manipulation of the typeface and the informal handwritten type's appearance exhibit irregular features that communicate the message. At the beginning of the design, the use of condensed altered heavy type, that is used in "anger," is accompanied with an expanded horizontal awkward shape and a repetition of vertical, energetic lines that represent the interpretation of the emotional feeling. The strong impact of the colors of black, white and yellow also emphasize the word "anger" and brings a negativeness to the surroundings. Using the rhythm of motion, the energetic vertical lines gradually move to close the inner space and create no room for type. "Anger" is screaming in different voices that are displayed with various sizes and positions. The vertical lines are still moving in again to present the message of "all of the day". They bring visual balance and rhythm around the space. Expressing "raggedness", handwritten type is the best solution to convey the meaning of the message. The superimposing type of "raggedness" and the repetition of the vertical lines communicate the message of limitless emotional anger. Suddenly the type "raggedness" disappears from the space and leaves gestured free lines. The emotional types are no longer present as a focal point. Instead, there only remains the remnant of the emotional feeling expressed by strong combinations of colors and lines of gesture.
Space

1) Structure

   a) Two-Dimensional Structure

   The visual environment has a limitless space. Throughout space, we sense light, dark, direction, distance, balance, and depth. Space appears as a physical reality, as a thing that exists separate from us. Space can be flat or deep and can be viewed from a two-dimensional or three-dimensional perspective. To perceive a visual object in two-dimensional space, a spatial structure has to exist whose elements include points, lines, planes, and volume. This structure can also be applied in a moving environment of kinetic typography where the space is observed on a computer screen. Below are examples that display an understanding of point, line, plane and volume.

1. **Point** A point is a simple single unit which has no horizontal (X-axis) or vertical axis (Y-axis). It has no properties except position. A point exists at the end of each single line, at each intersection of a line, and at each single corner of a plane or a form.

   ![Figure 40. Point](image)

2. **Line** A line is formed by a point and creates a path that has a direction as well as position. A line forms a dynamic space construction, which is a shape. A real or imaginary line can only be visualized if there are two fixed points.
3. **Plane** A plane is a flat surface without thickness and contains all the straight lines that connect any two points on it. The flat surface brings an experience of texture and touch. Combining two or more planes implies overlap, interpenetration, union, intersection, and coinciding in space.

![Figure 41. Line](image)

4. **Volume** A volume is created by a moving path of a plane. A space occupied by a three-dimensional volume is expressed in cubit units. A volume creates a form that contains an illusory depth and gravity.

![Figure 42. Plane](image)

**b) Three-Dimensional Structure**

The physical depth of dimension creates a three-dimensional space that depicts visual advance, recession, frontal view, and oblique view from any location. It creates position, direction and an interval spatial environment, which we see in a
perspective viewpoint. Perspective is the use of lines and angles to create the illusion of three-dimensional objects on a two-dimensional space. A perspective view has an X-axis, a Y-axis and an Z-axis that is explained as a horizontal, vertical, and spatial point. There are three main elements in a perspective view: the horizon line, the center of vision, and the vanishing point. In a time based kinetic typography space, a two-dimensional object can demonstrate three-dimensional reality by mimicking reality's effects. The objects move from one position to another position, implying the illusion of spatial and tactile vision. It represents depth in visual space.

1. **One point perspective** One point perspective, an invention of the Renaissance, is referred to as a linear perspective and defines the way the human eye sees objects. Objects that are closer appear larger in size while objects that are farther away appear smaller in size which establishes a single vanishing point on the horizon line.

![](https://via.placeholder.com/150)

*Figure 44. One Point Perspective*

2. **Two-point perspective** Two-point perspective looks at the edge of an object and creates an angular position that shows depth and establishes two vanishing points in the same horizontal line.
3. **Three-point perspective**  Three-point perspective creates a third viewpoint looking up from two vanishing points. It is dealing with a tall object where the edges of the object recede to the two vanishing points or an upward recession to a vanishing point. The vanishing point is directly in front of the viewer at a 90-degree angle to the horizon line.

![Figure 45. Two Point Perspective](image)

2) **Frame**

In a time based kinetic typography environment, frame refers to a screen which is an active composition of space or ground that displays moving objects. The moving object consists of a sequence of individually produced, framed pictures. Below are examples of an object drawn in a number of different frames to create an illusion of motion in our vision.

![Figure 46. Three Point Perspective](image)
Within a frame, the actual workspace for an object, referred to as ground or the stage, is an important compositional active space. The compositional design actually appears to move from the inactive outside of the frame. The objects are only displayed within a ground. To organize a compositional working space, a grid is a useful system for time-based kinetic typography.
a) Frame Aspect Ratio

The frame aspect ratio is a relationship between the width and the height of the frame which is expressed by “x:y”. There are three common aspect ratios. The traditional television screen is 1.33:1 or 4:3 which means that for every 4 units wide it is 3 units high ($\frac{4}{3} = 1.33$), a high definition television screen or European wide screen standard is 1.78:1 or 16:9 and a cinematography screen is 1.85:1. Computer monitors usually use the aspect ratio 1.33:1 and digital video cameras use 1.78:1 for recording.

![Figure 49. Frame Aspect Ratio](image)

Time

1) Motion

In kinetics, which represents dynamic movement, the viewer sees a spatial experience of visual communication through time. Using motion, objects appear or disappear into a space (ground), which presents the rhythmic structure of chronological time. The flow of motion, which can consist of both passive and active rhythmic speeds, must keep a balance that coordinates the ultimate harmonies of time. Motion generates an emotional energy that prompts people to respond with a
visual interconnection with their psychological reaction toward the movement. The intensity of motion affects the visual mind by enhancing the power of the emotion. To understand motion in kinetic typography, it is essential to understand the sequence of frames.

**a) Keyframes and In-Between Frames**

There are two different kinds of frames: key frames and in-between frames. Keyframes are the beginning and the end of a movement and examine the changes of an object or story. In-between frames exist between two keyframes to support the main movement. Adjusting the number of in-between frames makes the object appear to move more slowly or quickly.

![Figure 50. Keyframes and In-Between Frames](image)

As can be seen by viewing the two sets of in-between frames in the above image, one set has fewer frames than the other. The number of frames between two key frames can visually cause a variety of emotional reactions for the spectator because of the speed of motion. The larger number of frames in each in-between frame make the object appear to move quicker while fewer frames make the object appear to move slower. These fast and slow movements evoke different emotional feelings. Fast movement generates a more powerful impact and creates a greater
intensity of emotional feeling such as surprise, anger, hate, obsession, dynamism, emulation, tension, terror, or fright. Slow movement creates a sense of relaxation where the viewer feels peace, calmness, lazyness or joy. Adjusting the number of in-between frames dramatically affects the pace of the narrative while creating the appropriate atmosphere.

b) Easing In and Easing Out

Using keyframes and in-between frames, an essential element is the speed, or tempo, of motion and is referred to as "easing" in motion-based media. Using easing, the motion of objects can have the appearance of moving naturally, much like the effect that gravity has on objects in the real world. The two methods of easing are "ease in" and "ease out". Easing in makes the objects start slow in the beginning and speed up toward the end of a movement. Easing out makes the object start quickly in the beginning and speed down toward the end of a movement. Positive and negative values are used adjust the ease in and out.

Figure 51. Easing In & Easing Out

Easing in allows the situation to start quietly, peacefully, and calmly before accelerating its speed to enhance the visual rhythm and dynamism. Easing out begins with tension but gradually releases the intensity to the visual senses. Easing uses the tone of motion and exposes the dramatic visual play.
c) Characteristics

Characteristics of motion contribute to the spatial power of motion. To achieve a spatial expression with motion, these characteristics enhance the compositional details. Motion has gestures such as rotating, appearing, disappearing, merging, opening, and closing. The motion of kinetic typography is also expressed visually with direction, rotation, orientation, transformation, and layering.

Direction is the line or course that defines the movement of an object. Direction can be straight (horizontal, vertical, diagonal), curved, and spatial (advance, recede).

Rotational movement is accomplished by turning the horizontal and vertical axis. Changing positions or directions can create numerous alternatives of rotation whose variations include touching, joining, overlapping, and the interlocking of objects to achieve different visual effects.

Orientation is the location or position of an object relative to the action. The orientation follows the course of movement, which is horizontal, vertical and diagonal.

Transformation is the act of changing an object's appearance. Distortion, addition, subtraction, extension, repetition, association, superimposition, dislocation, and union have a great effect on transformation.

Layering produces the impression of depth when two or more objects are combined. Layering capabilities are enhanced using the effects of transparency, translucency, and opaqueness. Color and light also contribute to its effects (Woolman 2000, p. 46-53).
2) Sequence

Sequence is a continuous series of objects or scenes that are arranged in a linear structure and completes a narrative unit that is ordered by time. Some sequences contain sub-sequences that support a narrative story line. The diagram below shows the steps of development of a complete narrative sequence.

![Diagram of narrative sequence]

Figure 52. Step of Narrative Sequence

a) Structure

A linear sequence consists of one structural unit in a hierarchy. The structure is an arrangement of sequences that form a complex presentation. A linear sequence is all the events or elements that happen, following one another, along a timeline oriented from the beginning toward the end.

![Diagram of linear sequence]

Figure 53. Structure
b) Hierarchy

Hierarchy is a component of the sequence structure containing the elements of type, image and sound. Dependent on the main character of the content or message, one of elements can determine the main method to define the hierarchy. The other two elements support the main element to improve the meaning of the message.

c) Transition

Transition is how an object or event changes while moving from one scene to another. Transition shows the dynamic effects that can occur when an object or image makes changes. These effects include fade in, fade out, dissolve, wipe, cut, rotate, zoom in, zoom out, and blur.

d) Rhythm and Beats

Rhythm is a movement characterized by the regular or irregular recurrence of action or actions. Rhythm is visually created by sequences of beats and tempos, which are emphasized by the duration of strong and weak patterns of movement over time. Combining different objects and rhythms can create dramatic effects and emphasize the content.

e) Duration and Pause

Duration is the amount of time that an object is visible within a frame. The beginning and ending of different objects may have different lengths within a frame. Pause is a visual break or temporary stop between durations. The appropriate use of duration and pause can improve the meaning and effect of the content, emphasize particular objects and create hierarchy.
Example of Kinetic Typography: "Sadness"

Using the subject of sadness, we see, below, how kinetic typography demonstrates motion and sequence. It is important to observe how each element defines time through each of its specific characteristics and how they interact together to reinforce the nature of the medium.

Figure 54-1. Kinetic Typography, "Sadness"
Figure 54-2. Kinetic Typography, "Sadness"
Figure 54-3. Kinetic Typography, "Sadness"

The subject content comes from the poem "Sadness" by Sare Marie Crandall.

Sometimes we

All have our times to be

Depressed, unhappy, Nonchalant to the world. But not

Everyone can cope.

Some of us cannot

Stand to stay.

Presenting a harmonious and natural environment of motion that is supported by
its own characteristics enhances the visual quality as well as the meaning of the
message. "Sadness" is a good model to demonstrate how rhythm and the speed of
motion make the concept of the message more appealing. The narrative deals with
depression so the tone of motion uses a slow rhythm throughout the design. The
in-between frames have fewer frames to apply the slow tone of the mood so that
the rhythm and the duration of motion are retained longer. The use of dynamic
effects is avoided in representing the emotional state of sadness. The directional
movement that proceeds horizontally clearly portrays the tonality of the emotion.
Even though it avoids the strong impact of the dynamics of motion, the visual
mimic shows harmony and balance throughout the design. At the beginning, the
word "sometimes" moves horizontally very slowly from left to right. Then, several
lines also move slowly in the same direction and remain in the frame. The fading
darkness of the word and the thin lines deliver the emotional message of the
weariness of depression. The slow beats of the rhythm imply the hopelessness of
the emotion. From the middle to the end of the narrative, the word "but not" is
emphasized as a focal point and highlights the negativity and despondency of the
message.

Supporting Elements

1) Visual Punctuation

For the improvement of visualization and function of a compositional
structure in kinetic typography, use of visual punctuation is essential and blends
together with objects. This visual imagery creates an effective impact of visual
communication for the viewer. The component of visual punctuation contains
lines, symbols, and shapes. Lines include horizontal, vertical, diagonal, and
curved lines. Symbols include alphabetic, iconic, numeric, and pictorial elements,
and, shapes include geometric and organic forms. Using visual punctuation cre-
ates a focal point, emphasizes hierarchy, generates various directions, provides
playful rhythmic patterns, creates dynamic movements, stimulates optical energy,
and generates different forms. Combining these components is an important key
to stimulate emotional visual expression and to present visual harmony.

Figure 55. Visual Punctuation

Visual punctuation within a composition also affects our emotions. Organic
shapes, lines, and symbols create beautiful, joyful, delightful, playful and harmonious
feelings that portray a positive attitude. In contrast, harsh lines and large sharp
shapes create negative feelings such as irritation, frustration, grumpiness, rage, anger or even disgust. Circular lines or shapes can develop emotions of caring or tenderness. Triangular shapes can represent achievement, desire, bitterness, or suffering.

The alphabetic symbols, such as question marks or exclamation marks, can evoke excitement, thrill, hope, worry, and even apprehension. The mix of visual punctuations can be used to powerfully describe various feelings and evoke different levels of emotions in a composition.

2) Color

Color affects human behavior and emotion. Although each color provokes a specific individual response, these effects may vary because of the diverse cultural backgrounds around the world. For example, in China, white is the color of mourning while white in western culture represents purity, innocence and peace. In contrast, black represents mourning, death and evil in western cultures. Red is a symbol of celebration and good luck in China while in India it represents purity. In eastern cultures, yellow means sacred and imperial as opposed to meaning joy and happiness in western cultures. Experiencing color stimulates unique sensory energies. Color generates a sense of spatial reality of direction, movement, height, length, width and weight. Color directly relates with emotions when we feel joy, sadness, happiness, anger, fear, surprise, love, and passion. Color also reflects our memories when we experience spring, summer, fall, and winter through different colors. Experiencing light opens our vision where we can observe color in visible space. There are three different elements of color: hue, value, and saturation.
a) Hue

Hue is another name for pure color without adding white or black. The three color systems are primary hues, secondary hues, and tertiary hues. The primary hues are red, yellow, and blue. The secondary hues are orange, green, and violet, which are created by mixing equal amounts of two primary colors. The tertiary hues are red-orange, orange-yellow, yellow-green, blue-green, blue-violet, and red-violet, which are created by mixing equal amounts of primary and secondary hues. With this color system, the 12-color wheel was created which is the basis for all other colors.

b) Value

Value is the lightness or darkness of a color. Adding white or black changes the value of a hue. A tint is adding white color and shade is adding black color.

c) Saturation

Saturation is an intensity of a hue based on the color's purity. Saturation is dependent on the intensity of light. When hues are saturated with light, they appear more vivid while less saturated colors appear muted.

3) Music

Music has the ability to affect human emotions and psychology. It is a powerful art form to evoke human expression. People experience emotional responses through music, either consciously or subconsciously, and can feel calm, soothed, excited or intense. Music makes a connection with our soul and our lives become enriched through music. People react differently to the same music based on their
background and personal experiences. Music influences different cultural backgrounds to generate musical genres. Music interacts with film, animation, multimedia and digital media to produce distinctive structures of visual arts. Music is a time-based media, as is motion, and has many of the same similarities with motion. Elements of music, including sound, are melody, harmony, rhythm, tone, form, pitch, intensity, and duration. These resemble elements of motion. In kinetic typography, music collaborates with compositional form, color and motion to contribute to the emotional impact, bring harmony, enhance the message and visual dynamics.

4) Macromedia Flash

FlashMX 2004 is a multimedia program that supports the World Wide Web and Rich Internet Applications (RIAs). It uses vector graphics to create graphic elements, animation, and interface elements. Vector graphics allow us to create smooth graphics by using mathematical instructions to make a line straight and to define the line's position onscreen. The benefits of using vector graphics are smaller file sizes, scaleability, and smooth image appearance. Flash has the ability to create artwork, import artwork, import sound and video, create animation, and interact using a programming language that contains full-fledged object-oriented scripting. The language, ActionScript v2.0, is like JavaScript. ActionScript is an ECMAScript-based programming language that controls Macromedia Flash movies and applications. Flash has two content viewable file formats, .swf file for viewing Flash movies and .fla file for producing Flash movies.
Example of Kinetic Typography: “Joy”

Using the subject of joy, we see below how kinetic typography emphasizes the support system of visual punctuation, color, and music. These elements improve upon the subject’s emotional essence and bring a richness of harmony and dynamics into the space. All the creations of the kinetic typography designs in this thesis were created using Macromedia Flash.

Figure 56-1 Kinetic Typography, “Joy”
Figure 56-2 Kinetic Typography, "Joy"
The subject content comes from part of the poem "Joy" by Ella Wheeler Wilcox.

O youth! O spring! O happy days,

Ye are so passing sweet, and tender,

And while the fleeting season stays,

I revel care-free, in its splendour.

To improve communication and elevate the level of the composition, the visual punctuation and color are used with tremendous effects to develop the design "joy". The visual punctuation mingles with the typographic composition to create a
visual mimic that enhances visual functions such as hierarchy, repetition, rhythm, unity, tonality and harmony. The circular line is the main visual punctuation that support the meaning and emotion of the composition. The text also acts as visual punctuation to improve the structure of quality. Visual contrast, repetition, similarity and overlapping reinforce the meaning of the contents. At the start of the design, the letter “O” is displayed as a primary object where it is shown as a letterform as well as an alphabetic symbol. Later, the exclamation mark also acts as visual punctuation to elevate the visual balance. The thin circular lines mimic the shape of the letter “O” and are displayed with the same colors as the “O”s to show harmonious emotional unity. In the sentence “O youth! O spring! O happy days”, “youth” is presented as yellow, “spring” is presented as green and “happy days” is presented as blue. Matching colors of texts and circular lines achieve visual balance as well as emotional balance. In the middle part of the design, circular lines appear at the bottom and rise using graceful movements. This motion suggests the emotions of positiveness, growing, cheerfulness, zest, and enjoyment. The main colors of yellow, green, blue represent the innocence and purity of youth, the freshness and hopefulness of spring, the delightfulness and pleasure of happy days. Throughout this design, the visual punctuation and color prove their power to enhance the emotional and compositional quality.
Poem

Fear

I'm afraid.

Afraid, I fear what do I fear?

There's no one here.

No one.

Just me.

-Treyfear
Creative Methodology to Present Kinetic Typography

Define the Meaning of the Poem

This designer interprets this poem, "Fear", as a personal story from the past. It is a challenge to translate one's own past experience into the story line of a poem. To complete this project, I realized that I must first conceptualize a self-explanatory visual communication using typography and yet have a vision for it to be a potential kinetic typographic narrative story. The poem "Fear" only has five lines and simplifies the subject, fear, to a more general meaning of the emotion. I imagined that this poem 'Fear' had limitless possibilities to visually connect to the psychological and physical suffering of my personal experience.

As I analyzed the emotion of fear (described below), all of the physical reactions as well as the psychological suffering from my past were experienced. I became conscious that the poem, "Fear", would be a good source to represent a narrative structure of kinetic typography. Kinetic typography is the most effective method for representing this poem as a unique experience of a visual narrative. If this poem were displayed using a two-dimensional typographical method, without motion, it could be done as a series of sequences in a book. Using a support system of elements such as music, color, and visual punctuation will enhance the meaning of the emotion of fear. It is not necessary to emphasize each individual word of the poem but, instead, to emphasize each line to express personal experiences. Then, I could create a narrative story using typography and motion to convey the concept.
a. The concept of "Fear" Background

For this designer, the poem "Fear", expresses some very complex interpretations of personal experiences. First, it is necessary to explain my personal background related with spirits. As a Buddhist, I believe in the presence of spirits and have experienced them in my surroundings. While I do not claim to have any ability to communicate with these dead spirits, I do have the ability to feel them surrounding me. After I became a Buddhist, it took many years of prayer and meditation to bring about this ability. However, it is important to know that when I feel these spirits, I also feel fear. I would like to relate an experience that happened approximately two years ago that I used to develop the concept of the poem that could be described as a type of spiritual fight.

Two years ago, my husband and I built a new house after tearing down an old farmhouse in the same spot. It is a common practice for Buddhists to pray for enhancing the lives of the people living in the new house. The concept for the design of the poem "Fear" comes from an experience that happened during my 30 minutes of prayer and caused events that had psychological and physical effects. People do not usually believe that we share the existence of empty space with a different world. One can only fully understand this empty space after many years of praying and meditation. Although I have had some knowledge of what would happen during my prayer sessions, I never fully expected the awful experience that became my interpretation of the poem "Fear."

b. The Story Begins

This concept is also explained in part three of the Pre-Production section as
part of the storyboard process, which uses text and sketches to explain the detailed sequence of my concept's structure. It is a story about one individual person's suffering and emotional fight with spirits and the feeling of being overwhelmed mentally as well as physically during the 30 minutes of my prayer. I communicate the representation of the poem “Fear” using each line (as opposed to each word or the poem as a whole) to represent the different sequential situations. Combined, the different situations express the whole concept of “Fear” using a narrative story that is related using kinetic typography. I try to communicate the complexity of a very emotional experience.

The prayer started by reading Buddhist scriptures in a surrounding that includes smoking incense sticks in rice, red beans, water and special threads from the Buddhist temple that symbolize the energy of Buddha. The purpose of this prayer was to control the surrounding environment of empty space, which we can't see but share with a different world. It also enhances the lives of the living and brings harmony to a new house.

Poem Line 1 “I’m afraid.”: The story started as I was reading the Buddhist scriptures. During the whole experience until the end, I continued to read the scriptures in spite of what happened. I already had foreknowledge of what these situations could bring during the prayer, but had never experienced anything myself. The unexpected situation started to become real. At the beginning of the prayer, I felt a premonition of fear without actually observing any reasons for it. The feeling of fear gradually increased and started to cause a physical reaction. My hair started standing up straight, little by little, that also caused my body to react with goose
bumps. This physical reaction scared me. Then suddenly, I felt a cold feeling from the back of my neck to the bottom of my backbone. It seemed like something was passing through my body. I felt as though I was emotionally breaking down. My heart rate started to increase and I felt dizzy. It was the moment of the line, “I am afraid”.

**Poem Line 2** “Afraid, I fear what do I fear?”: I continued to read the Buddhist scriptures in spite of the tremendous fear that swept over my body. This feeling of fear dominated me physically and mentally. There was no way to exit this unpleasant experience. The torturous feelings of sweating and coldness swept through my body repeatedly, and I started to snivel. One moment I felt hot and sweaty, and yet seconds later, I would feel extremely cold as if something was moving continually in and out of my body. I struggled against the fear, but the attacks made me want to quit praying immediately. The distress caused by the fear created physical agitation, my body shook while my hands trembled as I held on to the scriptures. How could this fear happen without seeing anything? Fear surrounded me and my breath came in gasps. This moment was the climax of fear. It was the moment of being scared to death. “Afraid, I fear what do I fear?”

**Poem Line 3** “There’s no one here.”: There was no evidence of any existential beings in my vision or hearing, but yet I knew that something was there the entire time. Suddenly, a light wind caused the smoke from the incense stick to oscillate. I felt that there was something in the empty space trying to control their target, which was me. I was petrified with fear. As I felt my hair stand up again, I wondered, “How could this be happening? There’s no one here.”
Poem line 4 “No one.”: Even though there was no one, something was pushing me down and the feeling of being on the verge of an emotional breakdown returned as I wrestled with my fear. Fear cemented its grip on me as the negative aura surrounded me. What is causing this? “No one.”

Poem Line 5 “Just me.”: Time passed by and I was approaching the end of my prayer. The only reason that I managed to continue during haunting situation was because my own belief in my religion made me stronger emotionally and gave me the ability to fight with the different world of spirits. I didn’t want to be controlled by my fear, but I also wanted to hide. As I continued to read my scriptures, I realized that the suffering of my body was gradually disappearing. Could this mean that the spirits were leaving my body? After all of the struggling with the emotional and physical threats, I felt such relief! Finally, I gained some positive energy and felt that I could manage my fear. What a peaceful moment being alone. Just me. But the feeling of fear still remained until the end of my praying. I was so exhausted emotionally and physically. At that moment, I gratefully realized that it was “just me.”

Analyze the Emotion of Fear

Emotion is a human being’s mental state that occurs concurrently with changes in physiological and psychological conditions. Dominant emotional feelings include joy, sadness, love, hate, fear, excitement, distress, or anger. Emotional experiences consist of physiological responses, cognitive responses, and behavioral responses.
Fear is one of the basic emotions that can be described as an unpleasant feeling of danger or risk. The distinct character of fear is associated with unique behavioral reactions. The physiological and psychological effects, experienced by each person, have a unique response dependent on that person's mental condition. The subject of the kinetic typography, "Fear", is based on this designer's past experience and analyzes the behavioral effects as well as the intensive psychological responses rather than the cognitive responses. The behavioral and psychological reaction of fear is demonstrated below in the five different emotional reactions, which were included in the developmental process of creating a kinetic typographical composition based on my past experience.

a. Physical Agitation
I was shaking from the creepy feeling of being alone.
Fear controlled my body until I regained my strength.
When I felt the spirits attacking my body, I shivered with fear.
My hands quivered like an earthquake.
The jitters swept over me when I saw the movement of the incense smoke.

b. Increase in Heart Rate
My racing heartbeat was so intense I could feel my pulse pounding in my temples.
I felt face flush with the onset of my anxiety.
My heart began to race as I felt the spirits surround me.
My heart thundered with the realization that my sanity was being threatened.
My heart was beating so rapidly that I was afraid it would explode.
c. Lapse in Heartbeat
My heart stopped when I felt the terror brought by the dead spirits.
My heart skipped a beat when I realized that ghosts were around me.
My heart dropped when my fear became realized.
The timing of my heart was interrupted as I gasped and held my breath.
When I first became scared, I realized the fragility of my heartbeat.

d. Blood Leaves Face
When I felt the ghost, my face became white as a sheet.
My face turned pale as I lost my breath.
The blood rushed from my head making me feel very faint.
My face became an ivory mask as the haunting began.
My pale skin looked as dead as the spirits that surrounded me.

e. Skin Shrinks
The spooky feeling gave me goose bumps.
It is such a quiet moment! It gives me the creeps.
My skin is prickling from the monstrous fear.
My flesh crawled with the realization that my haunting was real.
With the ominous presence of the spirits, my skin felt tight around my bones.

f. Hair Stands Up
The moment I felt the existence of ghosts, my hair stood on end.
As I felt the goose bumps, my hair rose.
The nape of my neck tingled as my hair stiffened.
My arm hairs reacted as though a static field surrounded me.
As the presence of the apparitions became apparent, it was as if my hair stood straight up to greet the fear that they created in me.

**g. Inability to Move**

I was so terrified that I couldn't move.

I was literally scared stiff.

My hands, which held the scriptures that I was reading, stiffened as I felt the spirits flow through my body.

My body was paralyzed with fear as I realized that I was living a nightmare.

My body went rigid as I reacted to the spirits' initial attacks on my emotions.

**Preproduction**

Preproduction is a necessary process of preparation before the actual kinetic typographical design may be generated on the computer. Organized design planning is essential in defining the sequence of events that relate the narrative structure. This process simplifies and accelerates the complicated steps of creating time-based media as an effective visual communication. It relies on hand-written memos, sketches and text-based summaries which explore the basic visual possibilities derived from a concept. The process also allows the designer to create a structure of time sequences that are appropriately associated with the narrative story line.

Preproduction involves five different steps to develop visual sequences of kinetic typography.

1. Mind map: This mind map was based on my experience and an analysis of the emotion of fear. It is an organized “brainstorming” process where I explored the
subject's relationship with the story lines, which was developed in three steps. The first step was to explore the general meaning of fear for later investigation. The second step was to analyze and further organize the subject of fear to develop some attributes that are related with the story line. The third step was to decide on the final attributes and then identify characteristics for each of the sections.

2. Develop matrix: The matrix uses design principles, elements of motion and attributes of the concept to formulate sketches later. Each line of the poem was developed separately.

3. Rough sketches: These sketches explore the visual possibilities of the poem.

4. Text-based storyboarding: The purpose of the storyboard was to bring the imaginary scenes into the reality of kinetic typography using each poem line to develop sequences such as defined key frame, story outline, and elements of motion.

5. Refined sketches: The final decisions for the design are made at this stage.
Figure 57. General Meaning of Fear
<table>
<thead>
<tr>
<th>Emotion</th>
<th>Supernatural</th>
<th>Being alone</th>
<th>Physical effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>panic</td>
<td>ghost</td>
<td>human being</td>
<td>cold</td>
</tr>
<tr>
<td>scary</td>
<td>dead spirits</td>
<td>target</td>
<td>chilled</td>
</tr>
<tr>
<td>shock</td>
<td>horror</td>
<td>quiet moment</td>
<td>sweat</td>
</tr>
<tr>
<td>nervous</td>
<td>spooky</td>
<td>unreal, real</td>
<td>shaking</td>
</tr>
<tr>
<td>sickness</td>
<td>haunted</td>
<td>imagination</td>
<td>body pain</td>
</tr>
<tr>
<td>unpleasant</td>
<td>empty space</td>
<td>control by others</td>
<td>unable to speak</td>
</tr>
<tr>
<td>spiritual figs</td>
<td>darkness</td>
<td>enemy</td>
<td>unable to see</td>
</tr>
<tr>
<td>unstable</td>
<td>unable to see</td>
<td>attack</td>
<td>unable to move</td>
</tr>
<tr>
<td>wonder</td>
<td>low temperature</td>
<td>blood</td>
<td>goosebump</td>
</tr>
<tr>
<td>danger</td>
<td>something in the air</td>
<td>phobia</td>
<td>hair stand out</td>
</tr>
<tr>
<td>struggle</td>
<td></td>
<td>fighting</td>
<td>heartbeat</td>
</tr>
<tr>
<td>weird</td>
<td></td>
<td>torture</td>
<td></td>
</tr>
<tr>
<td>breakdown</td>
<td></td>
<td>deaths</td>
<td></td>
</tr>
<tr>
<td>dizziness</td>
<td></td>
<td>threatening</td>
<td></td>
</tr>
<tr>
<td>intense</td>
<td></td>
<td>exhausted</td>
<td></td>
</tr>
</tbody>
</table>

Figure 58. Designer’s Experience of Fear
Refined Mind Map

**FEAR**

**Environment**
- Dead Spirits
- Ghost
- Spooky
- Supernatural
- Haunted
- Empty space
- Bad Energy
- Deaths
- Quiet moment
- Human
- Enemy
- Phobia
- Unreal
- Isolation
- Spiritual fight

**Situation**
- Being alone
- Controlled
- by others
- Scary
- Danger
- Struggle
- Intensive
- Fighting
- Threatening
- Unpleasant
- Break down
- Exhausted
- Drained
- Afraid
- Attacked
- Painful
- Awkward
- Heavy

**Emotional Effect**
- Panic
- Shock
- Nervous
- Sickness
- Loss of control
- Suffering
- Wonder
- Overwhelmed
- Weird feeling
- Break down
- Exhausted
- Drained
- Afraid
- Attacked
- Painful
- Awkward
- Heavy

**Physical Reaction**
- Shaking
- Cold-hot sweating
- Chilled
- Dizziness
- Goosebumps
- Agitation
- Increased heartbeat
- Unable to speak
- Exhausted
- Uncomfortable
- Body pain
- Blood leaves face
- Skin shrinks
- Hair stands on end
- Inability to move
- Snivel
- Difficult to breathe

Figure 59. Refined Mind Map
2. Develop Matrix

Poem line 1 - "I am afraid."

<table>
<thead>
<tr>
<th>Environment</th>
<th>spooky, supernatural, haunted, quiet moment, human</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation</td>
<td>being alone, scary, struggle, unpleasant, unreal</td>
</tr>
<tr>
<td>Emotion</td>
<td>nervous, wonder, weird feeling, break down, afraid</td>
</tr>
<tr>
<td>Physical reaction</td>
<td>cold-hot sweating, chilled, goose bumps, hair stands on end</td>
</tr>
<tr>
<td></td>
<td>uncomfortable, dizziness</td>
</tr>
</tbody>
</table>

Design Elements & Gestalt Principles: Repetition is a good element for an interesting design. Repetition of type, lines, and motions can reinforce messages and generate energy in space. Concentration increases the density of typography to improve the messages and combining different messages creates visual quality. Texture brings a dynamic impact to narratives and enhances the visual balance. Similarity achieves a balance of unity, in supporting unique messages, by using similar typography and lines. Proximity is used in the overlapping typography to present an emotional struggle. Using groups of motion can enhance the meaning of the message that represents the emotional and physical reactions.

Motion: Key frames connect the segments of the narrative together such as the spooky feeling in the beginning, the dead spirits trying to get into the body, the physical reaction from fear, and being afraid of the emotional situation. Physical reaction is a good attribute to use in showing direction such as hair standing out, the cold-hot sweating, or the physical reaction from the ghosts moving in and out of my body. Rotation is used to illustrate events that could be perceived as circular
motion such as a ghost moving through a body or the dizziness caused by the rapid increase of a heart rate. Layering aids in combining several events together to reinforce the message such as the physical break down from an emotional reaction and the emotional struggle when the ghosts try to attack the human. Transition is used when the vertical hair changes into spooky lines that transfer the movement of the physical reaction into the emotional reaction of the messages. Using texture, the normal human body evolves due to a reaction to the emotional struggle. 

Rhythm and beats use a repetition of words to represent the spooky and haunting situation.

Supporting Elements: Physical reactions such as hair standing out, dizziness, and the discomfort of the body are illustrated using visual punctuation. The background image displays attributes of the environment.

<table>
<thead>
<tr>
<th>Design Elements</th>
<th>Repeating</th>
<th>Environment</th>
<th>Situation</th>
<th>Emotion</th>
<th>Physical</th>
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<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>texture</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>similarity</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>proximity</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>grouping</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>continuation</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>closure</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>figure/ground</td>
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<table>
<thead>
<tr>
<th>Gestalt Principles</th>
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<th>Emotion</th>
<th>Physical</th>
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<td>X</td>
<td>X</td>
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<table>
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<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual punctuation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 60. Matrix, Poem Line 1

Using this matrix, physical reactions were the most effective attributes for creating the design for line 1 of the poem.
Poem line 2 - “Afraid, I fear what do I fear?”

<table>
<thead>
<tr>
<th>Environment</th>
<th>dead spirits, ghost, bad energy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation</td>
<td>being alone, scary, struggle, control by others, phobia, unreal, intensive</td>
</tr>
<tr>
<td>Emotion</td>
<td>attacked, panic, loss of control, suffering, unstable</td>
</tr>
<tr>
<td>Physical reaction</td>
<td>cold-hot sweating, chilled, shaking, agitation, sniveling, breathing difficulty</td>
</tr>
</tbody>
</table>

Design Elements & Gestalt Principles: Repetition interacts with rhythm to depict a sensitivity of the emotional condition using the type “afraid.” A concentration of the overlapping, repetitious type in the background produces a scary feeling. Gradation occurs with the typographic transition in the background to raise the level of the bad energy. Similarity of the typographic display, using the same typeface, shows human ego suffering. The effectiveness of the emotional characters in the background is enhanced because of proximity. Grouping can be achieved by using different colors such as the effects of red and the effects of white. A group of red type demonstrates an intensive struggle while a group of white type portrays the gasps of breath and loss of facial color caused by fear.

Motion: Each segment of the narrative generates one of the key frames such as “afraid”, “I fear”, or “what do I fear”. Each key frame amplifies the individual character of each segment to create a harmonious flow in the narrative. Layering can be useful for developing background effects and creating a sense of balance in the display of an intense situation. The blinking affects the transition of messages
from "afraid" to "I fear". Rhythm creates the visual connection with the snivelining and the reaction of cold-hot sweating. This consistency of rhythm creates an active environment. Mask effects create texture to bring depth and negativity to the background. Also the use of visual punctuation "( )" represent the touch of fear.

Supporting Elements The background image develops the bad energy around the environment. The lines appear to support physical and emotional functions such as snivelining, sweating, and suffering.

<table>
<thead>
<tr>
<th>Design Elements</th>
<th>Environment</th>
<th>Situation</th>
<th>Emotion</th>
<th>Physical</th>
</tr>
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<tbody>
<tr>
<td>repetition</td>
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<tr>
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<td>X</td>
<td></td>
</tr>
<tr>
<td>gradation</td>
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<td></td>
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</tr>
<tr>
<td>gradation</td>
<td>X</td>
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<td></td>
</tr>
<tr>
<td>similarity</td>
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<td>X</td>
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</tr>
<tr>
<td>proximity</td>
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</tr>
<tr>
<td>grouping</td>
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<td></td>
</tr>
<tr>
<td>continuation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>closure</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>figure/ground</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Key frame</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>direction</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rotation</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>layering</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>transition</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rhythm &amp; beats</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>duration &amp; pause</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>image</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual punctuation</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

Figure 61. Matrix, Poem Line 2

Using this matrix, emotion was the most effective attribute for creating the design for line 2 of the poem.
Poem line 3 - “There’s no one here.”

<table>
<thead>
<tr>
<th>Environment</th>
<th>supernatural, bad energy, empty space, human</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation</td>
<td>being alone, scary, unpleasant, phobia, unreal, enemy, controlled by others</td>
</tr>
<tr>
<td>Emotion</td>
<td>nervous, suffering, unstable, wonder</td>
</tr>
<tr>
<td>Physical reaction</td>
<td>cold-hot sweating, chilled, shaking, sniveling, hair standing on end</td>
</tr>
</tbody>
</table>

Design Elements & Gestalt Principles: The repetition of type is used to create the background effects showing a scary and unpleasant situation. The lines mingle with the rhythm to create the physical effect of hair standing out. Texture is also created for emphasizing the scary situation.

Motion: Only one key frame can be created due to this very short part of the narrative. This scene is a continuation of the previous narratives and does not emphasize its own story but supports the next line of narratives. Grouping and layering are displayed by groups of colors such as the background effects of red and the overlapping effects of black. Both of them indicate scary feelings and bad energy.

Supporting Elements: The lines suggest the physical reaction of hair standing on end.
<table>
<thead>
<tr>
<th>Design Elements</th>
<th>Environment</th>
<th>Situation</th>
<th>Emotion</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>repetition, concentration</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>texture, gradation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>similarity, proximity, grouping, continuation, closure</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>figure/ground</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key frame, direction, rotation</td>
<td></td>
<td>x</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>layering, transition</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rhythm &amp; beats, duration &amp; pause, image, Visual punctuation</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

**Figure 62. Matrix, Poem Line 3**

Using this matrix, situation was the most effective attribute for creating the design for line 3 of the poem.

Poem line 4 - “No one.”

<table>
<thead>
<tr>
<th>Environment</th>
<th>supernatural, bad energy, empty space, human</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation</td>
<td>being alone, scary, struggle, intense, threatening, enemy, controlled by others</td>
</tr>
<tr>
<td>Emotion</td>
<td>panic, shock, suffering, unstable, break down, intense</td>
</tr>
<tr>
<td>Physical reaction</td>
<td>inability to move, hair standing on end, chilled, body pain, blood leaving the face</td>
</tr>
</tbody>
</table>

Design Elements & Gestalt Principles: The texture of typography in the back-
ground shows the sensitiveness of the environmental situation. Using texture in red type "no" portrays physical suffering.

Motion: Only one key frame is produced for supporting the feeling of being alone. Direction indicates the up and down movement that demonstrates something pushing down the human being. Proximity, grouping and layering are identical to poem line 3.

Supporting: The lines indicate the physical reaction of hair standing on end.

<table>
<thead>
<tr>
<th>Design Elements</th>
<th>Environment</th>
<th>Situation</th>
<th>Emotion</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gestalt Principles</td>
<td>texture</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>gradation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>similarity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>proximity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>grouping</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>figure/ground</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Key frame</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>direction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>rotation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>layering</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>transition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>rhythm &amp; beats</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>duration &amp; pause</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>image</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Visual punctuation</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

Figure 63. Matrix, Poem Line 4

Using this matrix, situation was the most effective attribute for creating the design for line 4 of the poem.
Poem line 5 - “just me.”

<table>
<thead>
<tr>
<th>Environment</th>
<th>supernatural, empty space, human, quiet moment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation</td>
<td>being alone, scary, unreal</td>
</tr>
<tr>
<td>Emotion</td>
<td>exhausted, overwhelmed, wonder</td>
</tr>
<tr>
<td>Physical reaction</td>
<td>increased heartbeat, exhausted, hair standing on end, skin shrinks</td>
</tr>
</tbody>
</table>

Design Elements & Gestalt Principles: The repetition of circles signifies the situation of the human being’s search for own space and the rhythm of circle movements represents the physical heartbeat. Anomaly is a good way to represent trying to find a hiding place. Textures are used to emphasize the supernatural in empty space and show the mental strength of the human being using the vertical line that holds “me.”

Motion: At the conclusion of the story, this line contains two key frames and both of them relate with the situation of being alone. Directional movements are both horizontal and vertical. The movements bring a harmonious rhythm of the supernatural and portray the physical reaction to exhausted emotion. The transition emphasizes the circumstances of being alone using zoom and movement.

Supporting Elements: The lines show the exhausting emotional and physical suffering.
Using this matrix, *situation* was the most effective attribute for creating the design for line 5 of the poem.
3. Rough Sketches

Figure 65-1. Rough Sketches 1
Figure 65-2. Rough sketches 2
### 4. Text-Based Storyboarding

<table>
<thead>
<tr>
<th>Poem Line</th>
<th>Key Frame</th>
<th>Story Outline</th>
<th>Support</th>
<th>Motion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>X</td>
<td>physical reaction of scary feeling: hair stands on end</td>
<td>straight line</td>
<td>vertical</td>
</tr>
<tr>
<td>1.2</td>
<td></td>
<td>weird feeling of a scary moment</td>
<td>wavy line in type</td>
<td>random</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fear created in empty space</td>
<td>background type</td>
<td>grouping</td>
</tr>
<tr>
<td>1.3</td>
<td></td>
<td>fear exists: hair continues to move</td>
<td>blinking type</td>
<td>rhythm &amp; beats</td>
</tr>
<tr>
<td></td>
<td></td>
<td>spooky feeling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.4</td>
<td>X</td>
<td>show concept of dead spirits</td>
<td>circle</td>
<td>circular</td>
</tr>
<tr>
<td></td>
<td></td>
<td>gradually move to human body</td>
<td></td>
<td>receding</td>
</tr>
<tr>
<td></td>
<td></td>
<td>represent human body: use elements of figure/ground relationship</td>
<td>organic shape of f, e, a, r,</td>
<td>random</td>
</tr>
<tr>
<td></td>
<td></td>
<td>represent a human body</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.6</td>
<td></td>
<td>dead spirits move through human body</td>
<td>transition</td>
<td></td>
</tr>
<tr>
<td>1.7</td>
<td>X</td>
<td>human starting to break down physically &amp; emotionally</td>
<td>texture in body</td>
<td>transition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>heartbeat using motion</td>
<td>texture in BG</td>
<td>layer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>spirits in &amp; out of the body</td>
<td>bloody red line</td>
<td>pace</td>
</tr>
<tr>
<td></td>
<td></td>
<td>body shaking from fear</td>
<td>blinking letter</td>
<td>vertical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>rhythm &amp; beats</td>
</tr>
<tr>
<td>poem line</td>
<td>key frame</td>
<td>story outline</td>
<td>support</td>
<td>motion</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------</td>
<td>-------------------------------------------------------------------------------</td>
<td>----------------</td>
<td>--------------</td>
</tr>
<tr>
<td>1.8</td>
<td></td>
<td>emotional struggle: emphasize &quot;I&quot;</td>
<td>broken letter I</td>
<td>rhythm &amp; beats</td>
</tr>
<tr>
<td></td>
<td></td>
<td>physical struggle &amp; snivel:</td>
<td>bloody red line</td>
<td>vertical</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hot and cold feeling inside body</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.9</td>
<td>X</td>
<td>fragile human ego yet strong belief</td>
<td>use ( ) to protect I</td>
<td>transition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>moments of being afraid</td>
<td>bloody red line</td>
<td>vertical</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>feel dizziness from panic</td>
<td>circular line</td>
<td>rotation</td>
</tr>
<tr>
<td>2.1</td>
<td>X</td>
<td>afraid feeling overwhelm human being</td>
<td>background type</td>
<td>layer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>shaking body from fear and confusion</td>
<td>blinking letter</td>
<td>rhythm &amp; beats</td>
</tr>
<tr>
<td></td>
<td></td>
<td>unstable emotionally</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.2</td>
<td>X</td>
<td>fear is surrounding human being</td>
<td>background type</td>
<td>layer</td>
</tr>
<tr>
<td>2.3</td>
<td></td>
<td>burden of emotions gradually</td>
<td>blackish &amp; red</td>
<td>grouping</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pushing me down</td>
<td>type background</td>
<td>&amp; layer</td>
</tr>
<tr>
<td>2.4</td>
<td>X</td>
<td>climax of situation</td>
<td>big white letter</td>
<td>layer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>difficulty to breathe from threatening emotionally &amp; physically</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.1</td>
<td>X</td>
<td>something exists in empty space:</td>
<td>red type in BG</td>
<td>layer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>show spooky &amp; intensive situation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>repetition of &quot;no one&quot; represents the</td>
<td></td>
<td>rhythm &amp; beats</td>
</tr>
<tr>
<td></td>
<td></td>
<td>grasping of reality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>poem line</td>
<td>key frame</td>
<td>story outline</td>
<td>support</td>
<td>motion</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------</td>
<td>-------------------------------------------------------------------------------</td>
<td>---------------</td>
<td>---------</td>
</tr>
<tr>
<td>3.2</td>
<td></td>
<td>spirits try to control human being</td>
<td>blackish BG</td>
<td>layer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hair stands out from fear</td>
<td>straight line</td>
<td>vertical</td>
</tr>
<tr>
<td>4.1</td>
<td>X</td>
<td>something pushing down human being</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>organic type of &quot;no&quot; represents</td>
<td></td>
<td>transition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>unpleasant human feeling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.2</td>
<td></td>
<td>human being break down emotionally</td>
<td>break red type</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>from fear: use red to show</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>emotional suffering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1</td>
<td>X</td>
<td>type &quot;just me&quot; predicts dead spirits will disappear</td>
<td>background type</td>
<td>transition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fear still exists in back of mind</td>
<td></td>
<td>layer</td>
</tr>
<tr>
<td>5.2</td>
<td></td>
<td>try to find hiding place from fear</td>
<td>circle</td>
<td>rhythm &amp;beats</td>
</tr>
<tr>
<td></td>
<td></td>
<td>scary feeling still remains</td>
<td>red line</td>
<td>vertical</td>
</tr>
<tr>
<td>5.3</td>
<td></td>
<td>dead spirits gradually disappearing</td>
<td>red block</td>
<td>horizontal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>transition</td>
</tr>
<tr>
<td>5.4</td>
<td></td>
<td>human being protected by strong beliefs</td>
<td>repetition of me</td>
<td></td>
</tr>
<tr>
<td>5.5</td>
<td>X</td>
<td>finally being alone &quot;just me&quot;</td>
<td>line holds &quot;me&quot;</td>
<td>rhythm &amp;beats</td>
</tr>
<tr>
<td></td>
<td></td>
<td>human being gets strength and hope</td>
<td>fall down from</td>
<td></td>
</tr>
<tr>
<td>5.6</td>
<td></td>
<td>exhausted emotionally and physically</td>
<td>line</td>
<td>vertical</td>
</tr>
</tbody>
</table>
5. Refined Sketches

<table>
<thead>
<tr>
<th>1.1</th>
<th>1.2</th>
<th>1.3</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Sketch 1.1" /></td>
<td><img src="image2.png" alt="Sketch 1.2" /></td>
<td><img src="image3.png" alt="Sketch 1.3" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1.4</th>
<th>1.5</th>
<th>1.6</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Sketch 1.4" /></td>
<td><img src="image5.png" alt="Sketch 1.5" /></td>
<td><img src="image6.png" alt="Sketch 1.6" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1.7</th>
<th>1.8</th>
<th>1.9</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image7.png" alt="Sketch 1.7" /></td>
<td><img src="image8.png" alt="Sketch 1.8" /></td>
<td><img src="image9.png" alt="Sketch 1.9" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2.1</th>
<th>2.2</th>
<th>2.3</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image10.png" alt="Sketch 2.1" /></td>
<td><img src="image11.png" alt="Sketch 2.2" /></td>
<td><img src="image12.png" alt="Sketch 2.3" /></td>
</tr>
</tbody>
</table>

Figure 66-1. Refined Sketches
Figure 66-2. Refined Sketches
Kinetic Typography: “Fear”

The subject “Fear” is exhibited through an integration of a personal experience and shows a concept development supported by the elements of kinetic typography. It is an appealing dynamical visual typographic message that was created using Flash MX 2004. The design of “Fear” uses 1075 frames and 50 layers in its complex design process. Because there are a large number of frames, the display of each frame is impractical. Instead the essential key frames, which are indicated by the text, are shown followed by some of the in-between frames. Also, all of the kinetic typography designs in this thesis are presented on a CD, in an .swf file, and clearly show the synthetic messages of the designer.

Key Frame 1-1

Figure 67-1. Kinetic Typography, “Fear”
Figure 67-2. Kinetic Typography, “Fear”
Figure 67-3. Kinetic Typography, "Fear"
Figure 67-4. Kinetic Typography, "Fear"
Figure 67-5. Kinetic Typography, “Fear”
Figure 67-6. Kinetic Typography, “Fear”
Figure 67-7. Kinetic Typography, "Fear"
The subject content comes from the poem "Fear" by Treyfear.

I'm afraid.

Afraid, I fear what do I fear?

There's no one here.

No one.

Just me.

This design collaborates with the poem "Fear" to represent the narratives of a horrible personal experience. Because of the unique character of the subject, a strong combination of colors is used. The black, red, and white colors create tension, a sense of dissonance, nervousness, horror and panicky emotional messages from the beginning to the end of the story. The typography clearly communicates the message as well as serving the functional role of typography as a form. The main objects are illustrated as form in the typography and are supported by colors and visual punctuation. The collaboration of typography, color and visual punctuation express higher levels of abstract visual quality. In addition, motion delivers tonality and visual dynamism into the composition and leads the narratives. The relationship of motion and typography unify to create a balance of spatial expression. The motion generates emotional sensibility, rhythmic visual expression, dramatic energy and behavioral reactions to experiences. The typography delivers emotional states and messages to contribute to the visual quality of the composition.

In the beginning of the design process, this designer formed basic typographic layouts on the screen based on the poem's contents and concept. The layouts were made in positive and negative space using only the essential typography.
For example, this step is similar to the painter who coats his canvas with base paint before even starting to sketch. It is a very important step for transferring the written contents to visual images. Carefully examining the storyboards made it possible to estimate the length of the frames that would be altered during the development of the design. After setting up the frames using basic typographic composition in key frames, it was time to produce additional layers. Each text must be set up in its own layer to prevent complications during the design process. Using layers, text can be easily adjusted for length of time using key frames and in-between frames. After setting up the layers, it is important to make a group layer based on each text's overall relationship to the composition. Each line of text can be one group of layers. If it is necessary to use any images or visual punctuation, this is the time to make space for their own layer and group them with the related texts. Using these basic organized steps enhances the quality of the work during the process. The decision to clarify the typeface use, based on the concept and meaning, should be made now. Deciding the use of the typefaces is the most important fundamental role because typography acts as a visual image of the message and expresses the meaning in the communication. During the process of the design, the flatness of typography gradually gives life, and concepts become valuable tools of visual communication. Hand-touched textures and overlapping layers generate new visual configurations in positive and negative ground. The sense of visual touch opens the unexpected expressive messages of emotional breakdown, agitation, and nervousness. Overlapping typographic layers creates the echo of "fear" around the space. In addition, color and rhythm of motion affect the mystery of the existing circumstances and create a rhythmic tension.
The main typography is displayed with the typefaces "American Typewriter" and "Fairfield. The "American Typewriter" typeface represents the human being and the spooky feeling of fear because its organic shape is reminiscent of human existence. The physical characteristics of the condensed typeface are a good choice to show the emotional message of fear. It speaks for real humans as well as dead spirits because the dead spirits also, at one time, were real human beings. Its condensed typeface creates the feeling of fear in the surrounding environment. The touch of textures amplifies the negative emotional conditions. Below, examples show how the emotional experience was expressed using the typeface "American Typewriter."

![Figure 68. Examples of Typeface "American Typewriter"](image)

In the background of frame 1-1, the overlapping of the small type "Fear" creates the uncomfortable situation of something existing in the empty air. The word "Fear" in the foreground has textured lines around the type, which displays a spooky feeling. The overlapping type gets larger in the background (frame 1-2) where the designer noticed her premonition of fear caused by the dead spirits. The dead spirits surround the human being creating a nervous emotional situation.
Frame 1-3 shows the white color of the “e,a,f” type which will become the word “fear”. The boldness of organic shapes represents the human’s physical existence. The word “afraid” is displayed horizontally in the middle of the frame. This type has a dotted texture all around it, which represents the physical reaction of goose bumps caused by the uncertainty of fear. Frame 1-4 shows a dark gray textured type which reflects characteristics of the human’s physical effects. In the background of frame 1-5, the words in red type are emphasized by using large type sizes as well as small sizes of type around it. This represents the fear that overwhelms the human mind and brings tremendous emotional distraction. In frame 1-6, the word “no” emphasizes the message, which is to communicate dual messages in this situation. The use of the typeface represents the human being as well as the intensity of the negativity.

The “Fairfield” typeface serves a different function than the “American Typewriter” typeface. I chose it to represent the human ego, which projects more sensitive circumstances. It emphasizes more of the mental struggles caused by the fear. Below, examples clarify how this designer expressed certain situations using the typeface “Fairfield.”

![Figure 69. Examples of Typeface “Fairfield”](image)
In frame 2-1, the background gray textured typography indicates the physical suffering of the human. In contrast, using the typeface "Fairfield", which displays thinner and sharper physical characters, represents the human ego's mental weaknesses and emotional struggle caused by "fear" in the foreground. This situation expresses a good combination of both strong identities. Frame 2-2 shows two overlaps of the letter "i". The bottom "i" indicates the real person hiding inside the human ego, while the upper "i" suggests the fragility of the outer mental state. Even though the outer mental state is breaking down with fear, the real human ego "i" is protected by its strong beliefs. The visual punctuation "()" expresses protection, yet the color and texture represent the touch of fear. The outlined irregular overlap of typefaces illustrates a different face of fear in 2-3. In 2-4, the inside human ego stands out and wondering "what do I fear"? Finally, 2-5 is the climax of the mental situation threatened by fear. Frame 2-6 expresses a calmer situation yet fear still exists in the back of the human mind.

Both typefaces "American Typewriter" and "Fairfield" play in subjective circumstances while the "Univers" typeface is used for a secondary purpose where it is mostly displayed in the background to represent the feeling of fear in the environment. The images below display the use of the "Univers" typeface.

Figure 70. Examples of Typeface "Univers"
The function of visual punctuation is to support the conditions that cause physical behavioral reactions and generate allusions to emotional reactions. It manages the richness of the visual gesture, balance, and direct dynamic motion.

Figure 71. Examples of Visual Punctuation

During the design process, this designer carefully added more details that focus on the narrative. Flatness in typography becomes a dynamic visual message of personal experiences. Finally, the purpose of typographical use is to create an abundant and rich visual presentation.
CONCLUSION

The beauty of typography has always been an intriguing way to project my emotional passion. Expressing the realities of my own emotional presence is easier to exhibit visually rather than verbally. I have always wondered how typography could possibly interconnect with the existence of movement. What would the result be if the movement and the static type were both active? This is the driving question for creating kinetic typography which is based on my own personal interests. There are many ways to demonstrate kinetic typography. I chose human emotions as the theme of kinetic typography because it vastly improves the visual quality of self expression.

This thesis investigates how our visual perception has developed from the beginning of the Gestalt theory. Two different analysis of perceiving visual information have been discussed. One relates with two-dimensional surfaces while the other addresses the dynamic three-dimensional environment. I also examine how the historic art movements of Cubism and Futurism are analyzed by focusing on the natural phenomena of motion. Through the innovative artist's eye, new methods were developed to represent human emotion as perceived through the illusion of motion. Cubism exhibited the effects of the illusion of motion using a flexible perspective of viewpoint. The Futurist expressed sensitive human emotion through a dynamic presentation of ideal movement which is supported by color and light.

Selecting an emotion to exhibit in kinetic typography was an opportunity for the presentation of self expression that communicates the narrative message of a
personal experience. Expressing my own experience removes the possibility of misinterpreting the true meaning of someone else's narrative.

The most impressive uses of kinetic typography today are in film title sequences. Film and kinetic typography share many elements, but one element they have in common is the narrative. Historically, the narrative has always played the fundamental role in diverse exhibitions of visual communication. As is also true for film, kinetic typography has blossomed with the intervention of digital technology.

During the design process, one of the difficulties was presenting conceptual narratives using motion, which utilizes a different developmental process to present emotional messages. The accustomed method of creating static typography could not easily be converted to solving the design issues related with kinetic typography where the constraint of time is involved. Therefore, the original concept could not be easily presented using the developmental process that was used in the creation of static typography. This problem was solved with the development of a unique methodology of analyzing and developing the concept step by step. This deep analysis of the subject, combined with a good understanding of the technology, is a strong basis for expressing a concept in kinetic typography. This thesis demonstrates a solid understanding of typography, time and space, and their relevancy to each other.

The future of kinetic typography is very bright. As technology continually develops new ways for designers to express themselves, this art form will keep evolving. I have the confidence to progress with the challenges of the future by
setting and achieving personal goals that contribute to the important role of collaborating and educating fellow designers who are interested in kinetic typography. First, I will research how different music will generate various emotional intensities to the viewer. This will be accomplished using the same composition of kinetic typography, “Fear.” After integrating the music into the composition, usability testing will be conducted using different age and gender groups. The responses of each group will be documented to research various characteristics of the selected music. Second, I will create another kinetic typographic composition using different emotional messages. At that time, sound, not music, will be the subject of the research. This will prove that noise, like music can have tremendous auditory effects on emotional messages. It will be interesting to analyze the results of how sounds affect the human visual sense. In a third creation, the music will be chosen first. After gaining inspiration from the music, the content will be created by using typography to emulate the emotion derived from the music. It is my intention to prove that typography speaks. Various shapes and colors will be added to exhibit how typography can freely follow the music's structure and enhance the musical message by creating various emotions within a composition.

Following the research and creation of the kinetic typographical compositions in this thesis, I developed a stronger vision of how to produce kinetic typography. The continuation of this research will enable other dedicated designers to expand their horizons into the quickly growing field of kinetic typography.
Completing this thesis was one of the best accomplishments of my life. It has taken 10 years to achieve my goal. I would like to thank numerous people. My major professor Roger Baer who has supported me with deep insight and guided me in the right direction with patience as well as understanding who I am. Professor Sunghyun Kang always keeps her office door open for the students. I am the one who asked questions whenever I needed. I really appreciate her generosity. She gave me plenty of knowledge to accomplish my thesis. I also wish to thank professor Geoffrey Sauer for advising and serving as a committee member.

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APPENDIX

Model of the computer: Macintosh G4

The amount of memory required: 512 MB DDR SDRAM

Operating System: MAC OS X Version 10.3

Software: Macromedia Flash MX 2004 or SAFlashPlayer