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This paper explores three keywords that, in synthesis, will determine the nature and substantive content of the work and propose a question for the major project. In this research, the main goal of graphic design is to convey the content to the recipient, topics related to the future of design by focusing on perception and emotions. This paper is an individual and multi-threaded approach to the keywords discussed below.

It consists of three main parts, which include:

1. Synesthesia
2. Kinetic typography
3. Emotions.

Synesthesia

Synesthesia is a condition resulting in connecting senses that are generally not connected. The stimulation of one sense causes an automatic response of the other senses (Ward, 2013). When we are born, we are all synesthetes. We see shapes as flavours and sounds as colours. Each sensory impression stimulates all brain areas simultaneously, exploding with a veritable riot of sensations. American psychologist Daphne Maurer explains that senses are not sufficiently isolated at early development and remain unified for some time. Brain connections are reduced later, making perception mono sensible – either visual or auditory and not as before – auditory-visual (Robertson and Noam Sagiv, 2005). That is probably why small children "watch" their toys primarily with their mouths. According to the researchers, reducing excessive neural connections is an evolutionary adaptation to further existence in the world of the senses.

Most scientists were ready to consider this phenomenon as the effect of narcotic drugs. Intuition did not deceive them –Synesthesia can only be experienced through a narcotic portal (Jewanski et al., 2019). Born synesthetes can hear the colour of the sound. These are people for

whom the boundaries between bitter and demanding are not as sharply outlined as in other people. They can feel sensations differently from the original stimulus. There is a visual-auditory connection here. For example, the word "feeling" may be red and Monday blue. Unlike the sensations after taking drugs, these visions are permanent and repetitive, although not identical. Not every synesthetic combines the same senses. (Spector and Maurer, 2009). Maybe from the synesthetic term "bitter truth" comes?

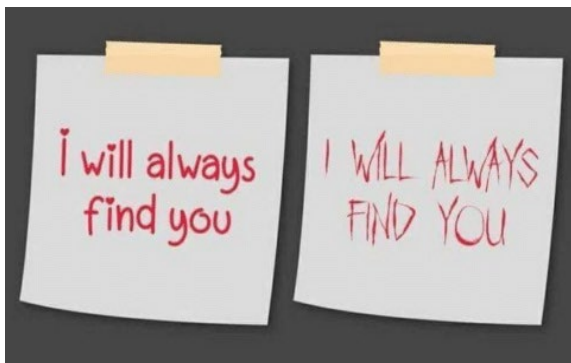


Figure 1 Font Matters

Synesthesia can explain why we understand metaphors or what emotions can trigger choosing between two typefaces. (Fig.1) illustrates how the two different fonts change the feel, romantic handwritten typeface and then a typeface that coincides with horror. That is why it is worth considering what emotions typeface evokes. There are cases of failures through unthought-out font

selection due to the small spaces between the letters. Some typefaces change the words' meaning (Fig.2) (e.g., the letter's "LI" may look like the letter U).



Figure 2 Bad Font Choices - Flick-N-Float

People are also associating music with colours, as in Wassily Kandinsky's case (1866-1944) (Ione and Tyler, 2003). Kandinsky initially did not intend to become an artist. However, one of the experiences that led him to do so was Wagner's opera "Lohengrin" exhibited at the Bolshoi Theatre. He experienced an extremely intense vision of colours transforming before his eyes as he listened to music (Wassilykandinsky.net, 2019). The unusual synesthetic property of Kandinsky's brain led to his record in history as an outstanding creator and art theorist. Kandinsky created the painting (Fig.3) "Yellow - Red - Blue" in 1925, at the time when he worked at the Bauhaus ([www.wassily-](http://www.wassily-kandinsky.org)



Figure 3 Yellow-Red-Blue, 1925 by Wassily Kandinsky

[kandinsky.org](http://www.wassily-kandinsky.org), n.d.). "Yellow – red-blue" consists of strongly diverse shapes - gentle circles and waves, sharp angles, and straight lines. The composition is divided into two parts. The one on the left is in a lighter colour scheme, and its layout is also more transparent. On the right, the darker forms overlap, creating a less readable tangle. According to

Kandinsky, each shape and colour carried a particular meaning. However, it was not about symbolism but about the emotions they evoked. As a synesthetic, Kandinsky saw many analogies in the interaction of colours and sounds (Weiss, 1985).

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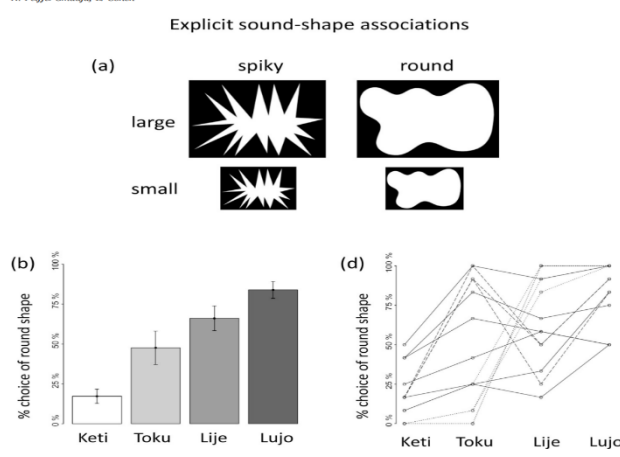


Figure 4 Explicit sound-shape associations

It is worth mentioning the bouba/kiki experiment carried out in 1929 by the German psychologist Wolfgang Köhler in 2001 and repeated by American scientists Vilayanur Ramachandran and Edward Hubbard. As part of the experiment, two drawings were shown to a group of participants. One of them was a figure with sharp edges, while the other had rounded edges (Fig.4). The subjects were asked to match these shapes with two

invented names, bouba and kiki. Over 95% of respondents said that bouba is a shape with rounded edges, and kiki – is the sharp one. Interestingly, the study group consisted of American students who

spoke English and students from India, whose native language was Tamil, a separate language family. In both cases, the answers were the same.

Concerning the design world, the experiment concludes that when thinking about a new name for the brand, it is important to think about what associations and images would generate in the recipient's consciousness. It is imperative to consider while choosing an abstract name. It can be something mild or sharp, as in the case of "bouba" and "kiki", and completely different references that match the image of a given brand.

Kinetic typography

Before writing about kinetic typography, it is worth saying what typography is. Typography accompanies us in every aspect of our lives, from artistic installations to everyday objects. Typography functions in various fields and is defined in many ways. It is simultaneously an art, a craft, and a way of communicating. Combined with design, especially printing. As a professional discipline and practice, typography mediates between the content of the message and the reader. The new communication space creates a new quality of cultural text (Kulahcioglu and de Melo, 2020). Typography specialists make sure that emotions are expressed through the visual side of the text (Malik, Aitken and Waalen, 2009), emphasizing the message and authentically reflecting the atmosphere of the typescript. Typography in practice consists of composing the text's graphic elements so that it is legible and aesthetic. It can create certain impressions and sensations and strengthen the speech's message. Different typefaces and font styles are used, appropriately selected character sizes, and larger or smaller spacing between letters, words, and lines (Willen et al., 2009). Typography is one of the key concepts in design and an essential element of any project. The exact words can evoke different emotions, depending on the typeface. Each text serves a purpose. Of course, it can be a decorative element and be an interesting complement to the design (Ambrose and Paul Arthur Harris, 2005). A key element of the typographic message is the grid, dividing the space into horizontal and vertical units. The structure of the grid becomes visible by giving the shape of the content on the paper or display, establishing the structure for composition (Lupton, 2010).

It is worth declaring that typefaces affect the nature of the design, and they are responsible for making our audience feel the way we want them to. However, conventional text cannot convey

some emotions without proper narration, such as irony spoken with a tone of voice. However, the animated text may offer some possibilities for conveying these emotions. (Malik, Aitken and Waalen, 2009).

Letters are not associated with movement – and that is why videos and animations that use the movement of whole words and transformations of letterforms are a great creative tool. Brands often include animated text in advertisements. It is typography in time and not just static. Subtitles for the film are brought to life through animation (What is kineticism?, 2015). Kinetic typography is an animation technique that combines motion and text to express ideas using video animation. The text presented over time conveys or evokes a specific idea or emotion (Lee, Forlizzi and Hudson, n.d.).

For example, it is worth mentioning the Biľak kinetic animation (Typotheque, 2012). A combination of Didot and Bodoni typefaces shows how extreme differences can be combined into one coherent whole. Biľak animation has the character of a metatext resulting from its transformation. It is an animation that considers beauty and ugliness in typeface design. Biľak based his reflections on the most beautiful and ugliest typeface in the history of typography. Biľak chose typefaces characterized by high contrasts in the thickness of the line. The author intended to show how close beauty and ugliness stand. For this purpose, he designed the Karloff typeface, created from a combination of typefaces Bodoni, Didot and Italian. When ugliness appears in the narrative, it is emphasized by actions opposing the extreme poles (www.typotheque.com, n.d.). The white background turns black, and lines act as a wall (Fig.5).

The animation is built exclusively on moving glyphs and is already the first allusion to typography. Straight lines emphasize the materiality of the words. They resemble the supporting lines of typographic space. These lines also refer indirectly to the concept of beauty and ugliness.

After all, they also participate in plotting the shape, searching for symmetry and harmony. They create a

typographer sketchbook, looking for the shape of a new typeface. The foundation of the criterion for choosing the ugliest typeface lies in the stereotypical relationship between beauty and ugliness built on the principle of pure opposition.



Figure 5 (2012) Karloff, convergence of beauty and ugliness.

Emotions.

Nowadays, people are the most important emotions, and they have a significant impact on the world that surrounds us. Emotions significantly influence design, and the physical world drives these aspirations as our emotional desires (Singh, 2013). People expect projects to move us and make us reflect (Roberts, 2020). Graphic designers constantly struggle to divide into two models - the artist and the craftsman. The artist's model includes independent creativity based on internal realization. Only the artist decides when the work is finished and chooses the subject matter and inspiration himself. (Forsey, 2013). The model of the craftsman represents an entirely different approach. The craftsman gives shape to the objects, and his work must be credible to get paid. Therefore, the craftsman must improve methods and techniques. That is why designers cannot rely solely on their own emotions in their designs (Crossley, 2003). Craft and art have a shared history. It can be stated that design is guided by its practical usefulness and social aspects (Rosenqvist, n.d.)

Focusing on emotions is an interesting trend that says designers' activities broadly understand humankind, not just emotions. In this context, the division proposed by Norman is applicable. He distinguished three aspects of emotions in design.

- Visceral – at the sight of an object, there is an instinctive reaction: extraordinary, colourful, complicated. This aspect of the design is based on sensual experiences and senses
- Behavioural - is associated with the satisfaction that the object works as it should. It is functional, easy to use and valuable.
- Reflective - results from emotions that arise based on identity – values were thinking about the world and the meaning of a particular object. (Norman, 2003)

Virtually every project can be analyzed through such an impression-behavioural-reflective matrix. Following the search for common elements for different specializations of design, it is worth looking at the quality of project perception and what determines the value of the designer's work. Let us agree that experience is understood as the recipient's experience with the project. It can be considered that emotional processes play an essential role. The project is always a source of emotions, and the designer evokes them in the recipient, building a relationship. Regardless of the

field in which we specialize, we design emotions every time. Services, objects, and visual messages generate desire or feelings, which determine the recipient's attitude, behaviour, or awareness (Experiences, 2020).

Conclusion

As a result of the ongoing socio-economic changes in the current market, it is possible to observe the competitive struggle for the buyer. Companies are increasingly striving for buyers with their products using various methods of getting a client. The fight for the buyer is becoming more and more sophisticated. Many companies research consumer behaviour analysis and see success in a competitive market (Taylor, 2000). Undoubtedly, the world is changing, consumer behaviour evolves, and new market segments emerge. For this reason, the impact on the emotional behaviour of recipients is significant.

Summarizing the three main parts of this paper. Synesthesia as integrated perception and perception itself, Kinetic Typography, and Emotions can draw many conclusions and questions for further research.

Synesthetic perception is a harbinger of what the perception of homo sapiens will look like in the later stages of evolution. According to this view, Synesthesia is not a defect but an improvement in perception. It is so comprehensively that people are supposed to perceive multi-sensory reality in future. Synesthesia is a phenomenon that has many mysteries.

In the Biľak kinetic-typographic animation, we get a black and white world image. There is no answer to typography's definition of beauty and ugliness and emotions and whether such definitions are possible. The reception of the virtual world, which we surround ourselves with more and more, is built on image and text. In today's digital explosion, the typeface has become the art of expressing

both content and emotions. Because of emotions, we remember the brand and remind ourselves of the product we have viewed. With appropriate headings, paragraphs, and slogans, we can direct the reader's attention precisely. Expressing emotions in one word is just as brave a task. However, graphic designer Jaspreet Singh Mohindra likes to take on this challenge (Fig.6).



Figure 6 Jaspreet Singh Mohindra Emotions - Typography

Understanding the knowledge of building emotions makes it possible to build relationships with recipients more effectively. This leads to further questions such as what connotations would produce the recipient's consciousness. Graphic designers, as the artist and the craftsman, define the space in which they must find their place. So, we can speculate that should designers create prosaic works under someone's dictation or create unique ideas but expect failure.

This paper inspired me to propose a major project about considering perception to understand emotion beyond kinetic typography. Which leads to the question: **How does knowledge about human behaviour apply in graphic design?**

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