

Research in Practice

**Three
Little
Words**

Communication
Message and Type

Design

Delivery



Communication

Design

Delivery

Example 1

Example 2

Example 3

Find Your Angle

Communication: Message.

What is the work about?

Is there a message, a story, a narrative?

Who is the message for?

Has this message been communicated before?

How was it done?

Did it work?

Communication: Type.

Petroglyphs / Pictograms / Language

Contextualised visual codes / Isotypes

Visual clues / visual triggers / visual hierarchy
levels of complexity.

**Opportunities
for research**

Opportunities for research

Do you fully understand the subject?
Are there theoretical underpinnings to explore?
What has been done previously and by whom?
Is your angle different?
Who do you need to communicate too?
How complex does the message need to be?
What are the best communication methods?

All of these questions and more are
opportunities for research and creative
exploration and documentation.

Design

What visual tools communicate your message?

Colour

Images

Illustrations

Typography

Graphics

Symbols

Size / Scale

**Opportunities
for research**

Opportunities for research

Information and content hierarchy.

Layout arrangements.

Colour choices.

Typography choices.

Use of images, Illustrations, and Graphics.

Semiotics.

All of these sections and more are opportunities for research and creative exploration and documentation.

Delivery

On what will the designs be applied and where will the design be seen?

Print, books, magazines, posters, newsprint, Riso print, letterpress, packaging, fabric, digital: web, apps, VR, sculpture, object, materials, locations, permanence.

**Opportunities
for research**

Opportunities for research

Materials.
Locations.
Print.
Digital.
Permanence.

All of these and more are opportunities for research and creative exploration and documentation.

Typographic Pasta for Designers.

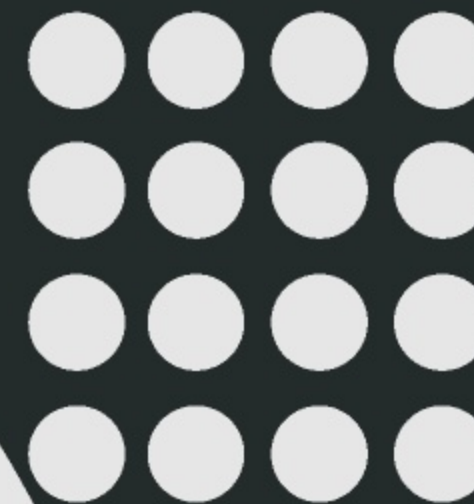
The journey for my MA started with a simple musing:

"Wouldn't it be cool if you could get Typographic Pasta for Designer's."

Communication: From a teaching perspective, I enjoy the passing on of knowledge. Communicating information.

Design: Information design. Graphics/ Symbols. Packaging design. Typography.

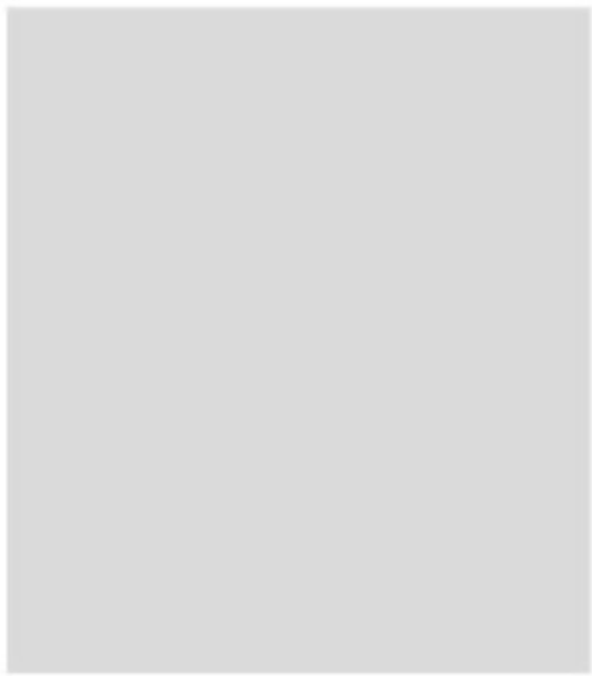
Delivery: Quirky Pasta Packs.



Typographic Pasta Shapes

Helvetica

80pt Bold
Uppercase
& Lowercase



Typographic Pasta Shapes

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Uppercase
& Lowercase

Helvetica



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Helvetica



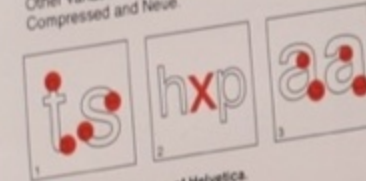




Nutrition Information	
Typical values	Per 100g
(based on per instructions)	(dry weight)
Energy	1556 kJ 367 kcal
Protein	14.1g
Carbohydrate	69.4g
of which sugars	3.3g
of which starch	66.1g
Fat	3.7g
of which saturates	1.3g
mono-unsaturates	1.5g
polyunsaturates	0.9g
Fibre	2.4g
Salt	2.25g
of which sodium	0.1g
Ingredients	
Durum Wheat Semolina, Free Range Egg (20%), Spinach Powder, Allergy Advice: Contains Egg & Wheat Gluten.	

250 gram e

About Helvetica.
Helvetica was designed by Max Miedinger and Eduard Hoffmann at the Haas type foundry, Switzerland in 1957.
Originally called Die Neue Haas Grotesk, its name changed to Helvetica in 1960. Helvetica means Swiss in Latin.
It is one of the most widely used Grotesque sans serif typefaces and can be seen daily in advertisements, websites, magazines and other printed material.
Helvetica combines well with quality serif typefaces such as Caslon, Garamond, Palatino and Times New Roman.
Other variations include Helvetica Light, Compressed and Neue.



Some Characteristics of Helvetica.

1. Vertical or horizontal terminations on strokes.
2. Helvetica has a large x-height and its use of negative space helps it to remain legible when in motion.
3. The bowl outer on the lower case 'a' is a continuous curve into the top section and the back of the 'a' curves to make a vertical termination but this is not the case in the bold version.

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Helvetica

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Uppercase
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Typographic Pasta Shapes

Futura

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& Lowercase



Typographic Pasta Shapes

Meta

80pt Bold
Uppercase
& Lowercase

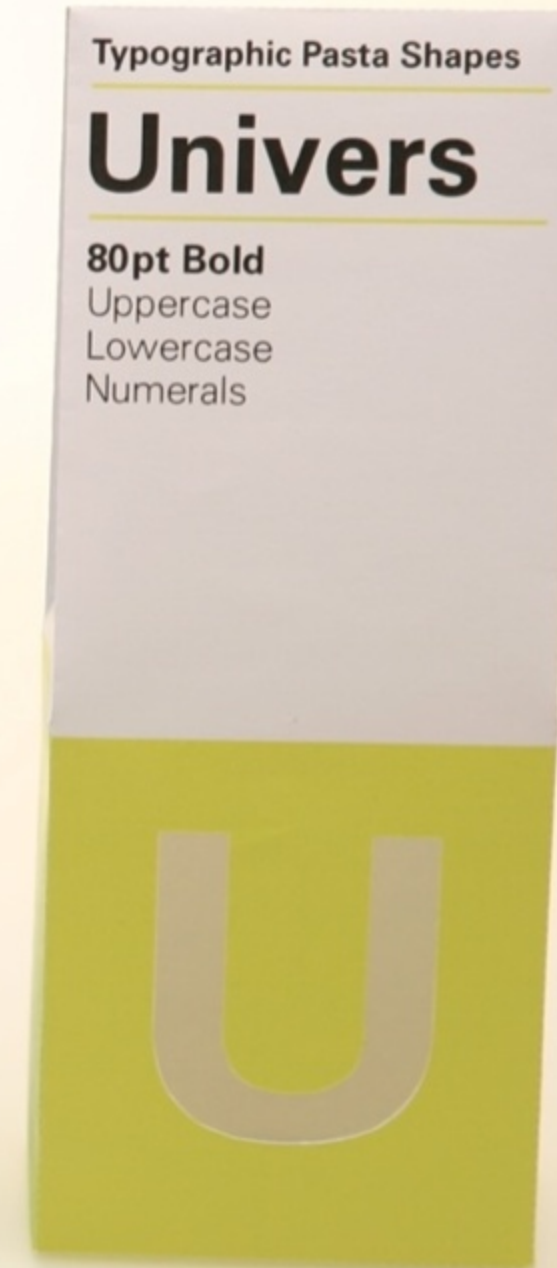
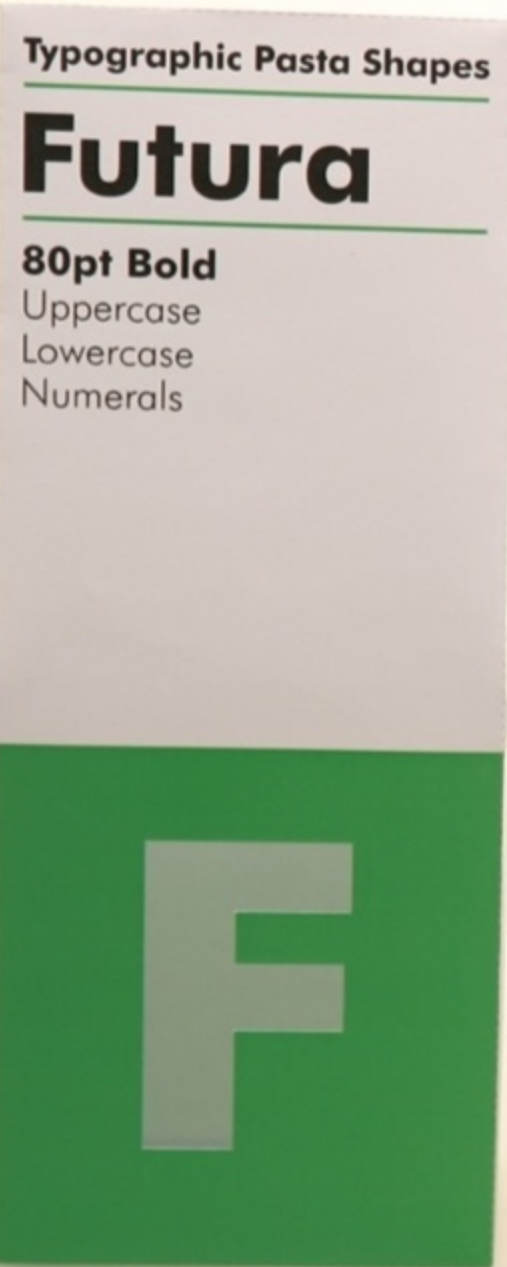


Typographic Pasta Shapes

Univers

80pt Bold
Uppercase
& Lowercase





Nutrition Information	
Typical values	Per 100g (dry weight)
Energy	1556 kJ 367 kcal
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Carbohydrate of which sugars of which starch	69.4g 3.3g 66.1g
Fat of which saturates mono-unsaturates polyunsaturates	3.7g 1.3g 1.5g 0.9g
Fibre	2.4g
Salt of which sodium	2.25g 0.1g
Ingredients	
Durum Wheat Semolina, Free Range Egg (20%), Spinach Powder. Allergy Advice: Contains Egg & Wheat Gluten.	

250 gram e

Nutrition Information	
Typical values (cooked as per instructions)	Per 100g (dry weight)
Energy	1556 kJ 367 kcal
Protein	14.1g
Carbohydrate of which sugars of which starch	69.4g 3.3g 66.1g
Fat of which saturates mono-unsaturates polyunsaturates	3.7g 1.3g 1.5g 0.9g
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- **Helvetica HELVETICA**
- **MetaPlus METAPLUS**
- **Futura FUTURA**
- **Univers UNIVERS**
- Rockwell ROCKWELL**
- Garamond GARAMOND**
- Bauhaus BAUHAUS**
- Gill Sans GILL SANS**



Typographic Pasta Shapes

Univers

80pt Bold

Uppercase

Lowercase

Numerals





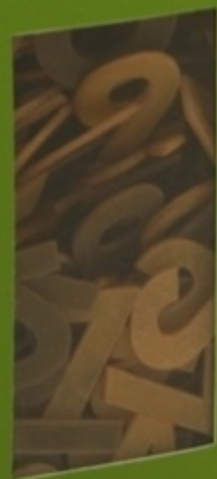




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Uppercase
Lowercase
Numerals



Typographic Pasta Shapes

Helvetica

80pt Bold
Uppercase
Lowercase
Numerals



Typographic Pasta Shapes

FF Meta

80pt Bold
Uppercase
Lowercase
Numerals



Typographic Pasta Shapes

Univers

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Uppercase
Lowercase
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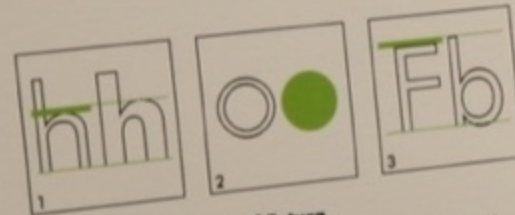
About Futura.

Futura was designed in 1927 by Paul Renner. It is a simple geometric sans serif font that is based on the Bauhaus design principal that form follows function.

The efficiency of the characters give a progressive, futuristic voice to the typeface which has allowed it to still be widely used in today's media. It is also the font chosen for the commemorative plaque left on the Moon in July 1969.

Futura combines well with quality typefaces such as Bodoni, Bookman, Cheltenham and Franklin Gothic.

The Futura font family initially consisted of Futura Light, Medium, Bold and Bold Oblique. Oblique versions of Light, Medium and Bold followed along in 1930.



Some Characteristics of Futura.

1. There is a noticeable difference in x-height between regular and bold versions of the font.
2. Due to the design of the font being based on geometric shapes, the upper and lower case 'O' creates an almost perfect circle.
3. Lowercase ascenders extend beyond the height of uppercase characters.

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About Helvetica.

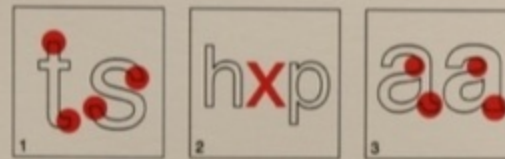
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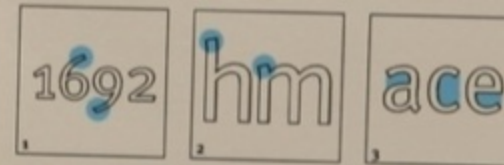
About FF Meta.

FF Meta was designed in 1991 by Erik Spiekermann. It gets its name from Meta Design, the design studio in Berlin where it was developed. It has been referred to as 'the font of the nineties' and is based on a font that Spiekermann designed for the German Post Office that was never used.

This humanist sans serif typeface is known for its legibility and character recognition at various sizes.

FF Meta combines well with FF Meta Serif, Bell and Times New Roman.

Variations of FF Meta are FF Meta (1991), FF Meta 2 (1992), FF Meta Plus (1993), FF Meta Normal, Book, Medium, Bold and Black (1998), FF Meta Serif (2007).



Some Characteristics of FF Meta.

1. Some numerals have ascenders or descenders and are non-ranging.
2. Vertical strokes have a subtle bend at the tips that resemble a serif and function in a similar way by helping to guide the readers eye.
3. Open and expansive counters in the lowercase characters increase the legibility of the typeface at small sizes or at a distance.

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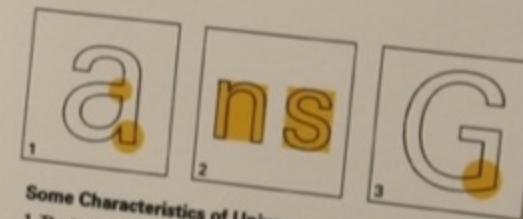
250 gram e

About Univers.

Designed by Adrian Frutiger in the 1950's and was released in 1957. The Univers type family currently has forty-four versions with varying weights and widths. Univers 55 sits at the center of this family and is the standard 'book' variation of the font.

The different weights and variations of Univers are determined by the use of numbers. The lower the number the lighter the typeface, the larger the number the heavier the typeface. The numbers are then accompanied by Roman, Oblique, Bold, Black etc to indicate the variation.

Univers combines well with quality serif typefaces such as Bodoni, Caslon, Garamond, and Times New Roman.



Some Characteristics of Univers.

1. The lowercase 'a' is the most distinctive character. It has a straight back with no baseline curl and a perpendicular connection at the top of the bowl.
2. There is a subtle squaring of characters containing curves.
3. The uppercase 'G' has an opening curve to the base of the character and no supporting spur.

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250 gram e

One in a Million: ● x 999,999 + ● x 1 = 1,000,000





Gordon Young: Blackpool Comedy Carpet

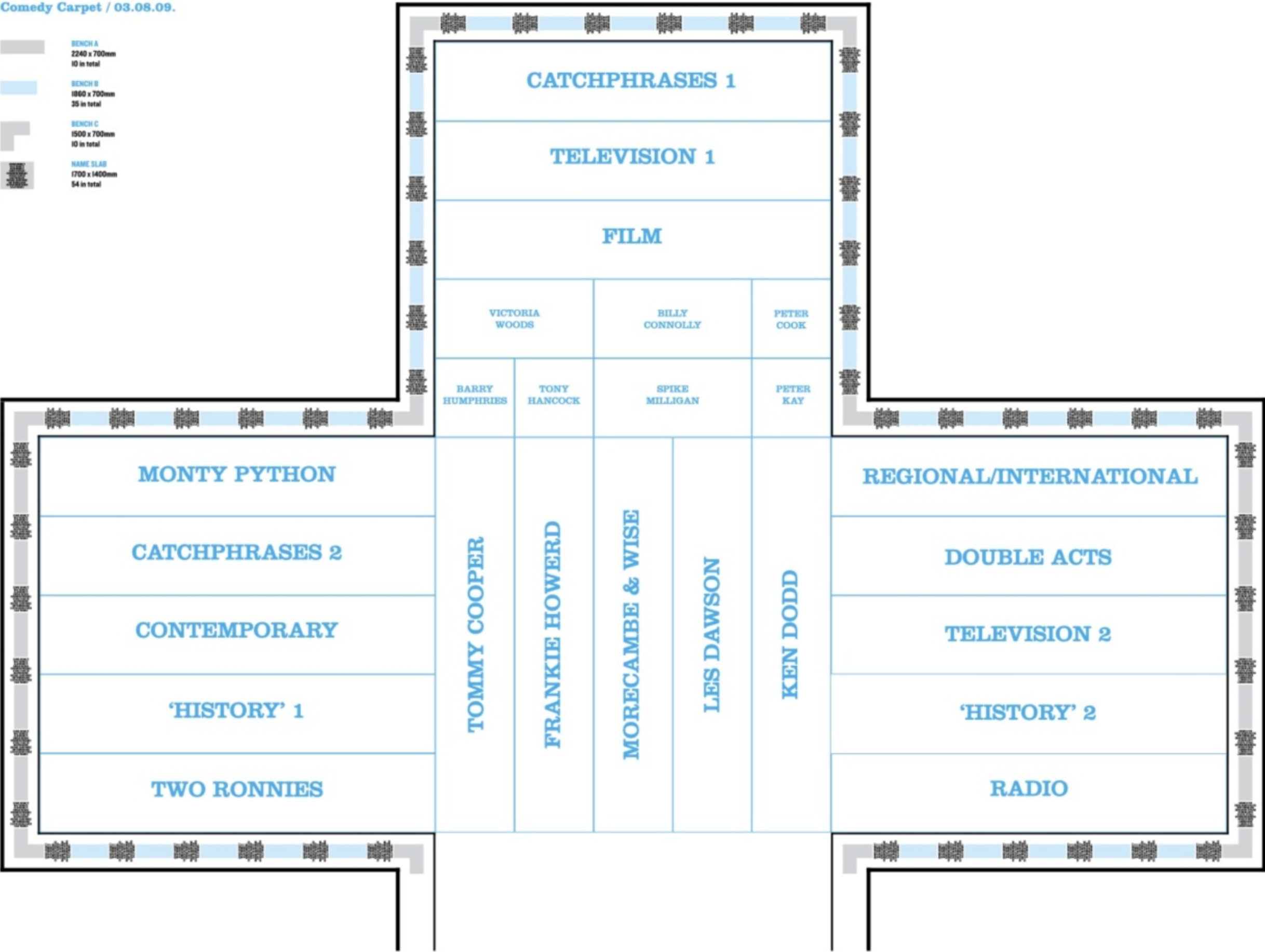
Designed in collaboration with why not associates. Containing over 160,000 granite letters embedded into concrete the comedy carpet is a celebration of british comedy on an extraordinary scale.

<https://whynotassociates.com/environmental/the-comedy-carpet>





-  BENCH A
2240 x 700mm
10 in total
-  BENCH B
1860 x 700mm
35 in total
-  BENCH C
1500 x 700mm
10 in total
-  NAME SLAB
1700 x 1400mm
54 in total



.....
**I'VE GOT THE BEST WIFE IN ENGLAND.
THE OTHER ONE'S IN AFRICA.**
.....

NOW HERE'S A MAGIC WAND. THERE'S A WHITE TIP HERE AND A WHITE TIP THERE. NOW THE REASON FOR THE WHITE TIPS IS TO SEPARATE THE ENDS FROM THE CENTRE. HERE'S A POEM, A LITTLE POEM ENTITLED "I CAN'T GET OVER A GIRL LIKE YOU... SO GET UP AND MAKE THE TEA YOURSELF."
.....

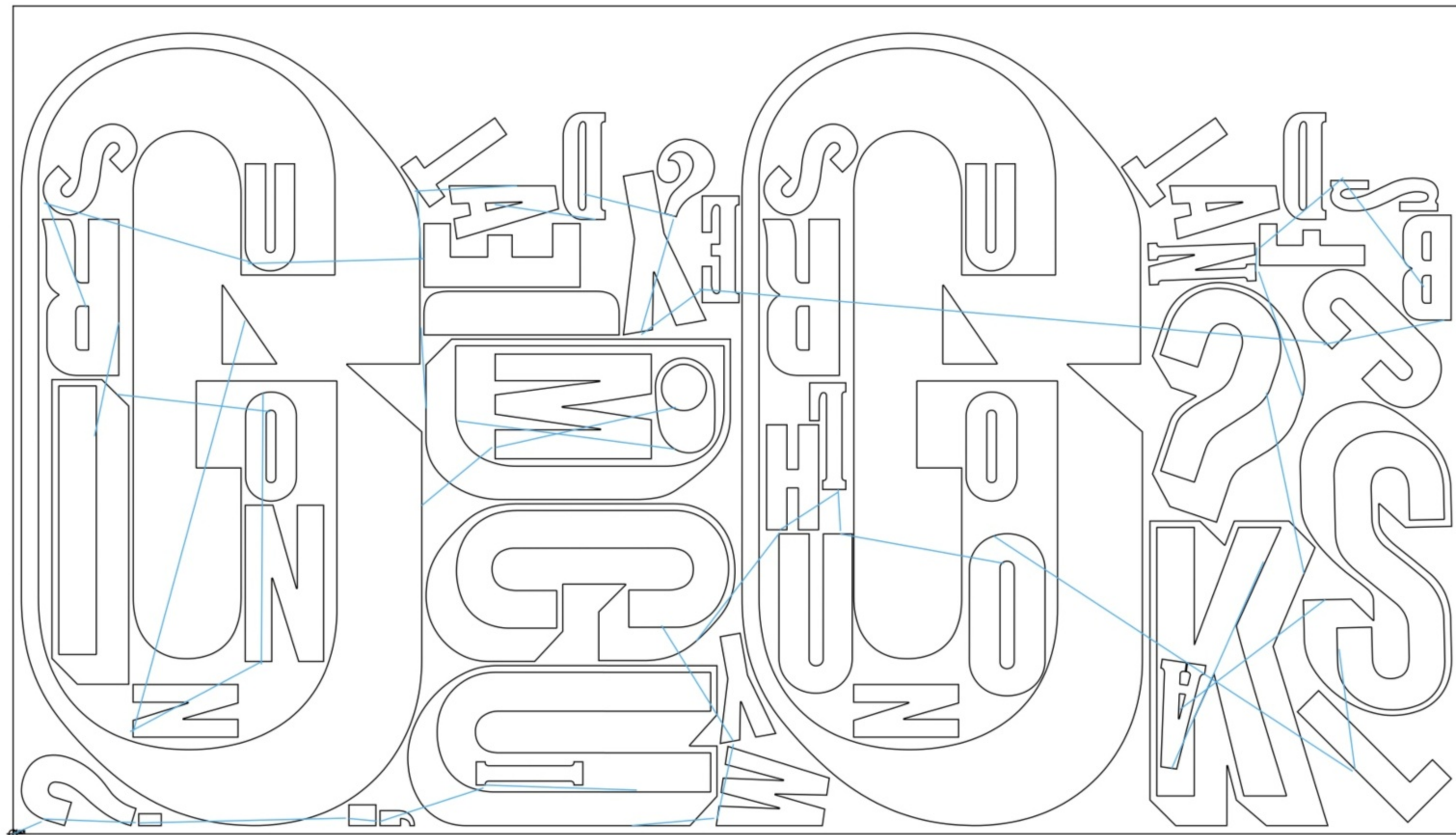
**JUST
LIKE
THAT!**

I ALWAYS SAY: "A FRIEND IN NEED IS A PEST... GET RID OF HIM."

I WAS HAVING A DRINK JUST BEFORE THE SHOW AND A MAN SAID TO ME
DO YOU ALWAYS DRINK WHISKEY NEAT?





















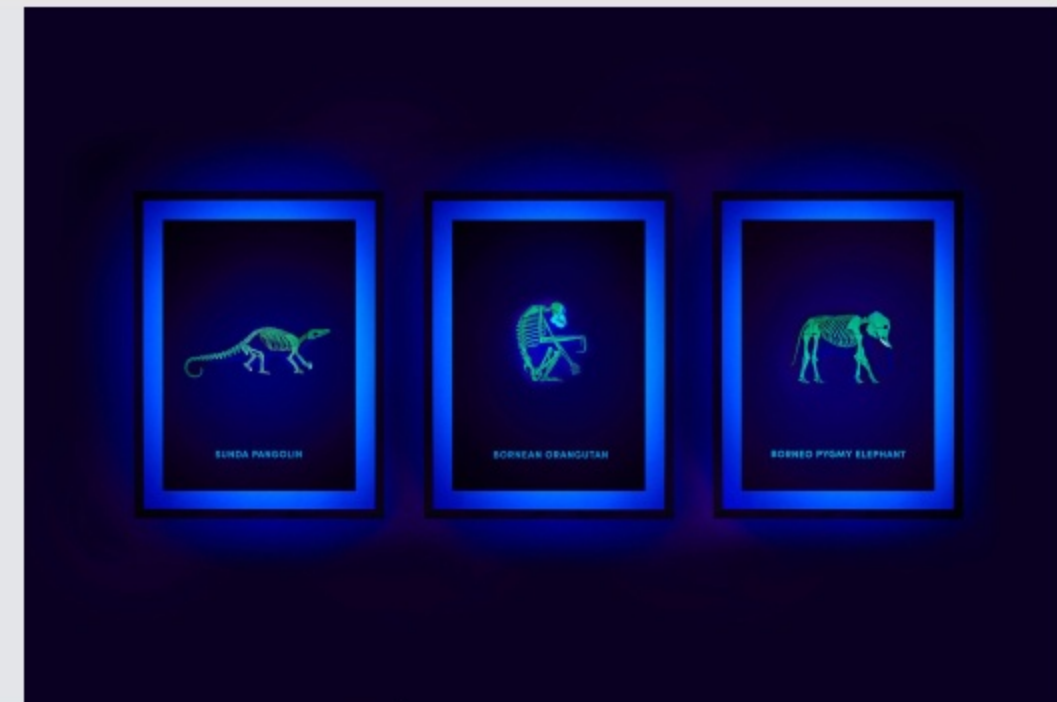




Under the Skin: Ed & James Harrison

Their mission is to raise awareness in fresh, engaging ways whilst celebrating the biodiversity of species. Our partner charities work firsthand to prevent endangered animals from falling into the darkness of extinction.

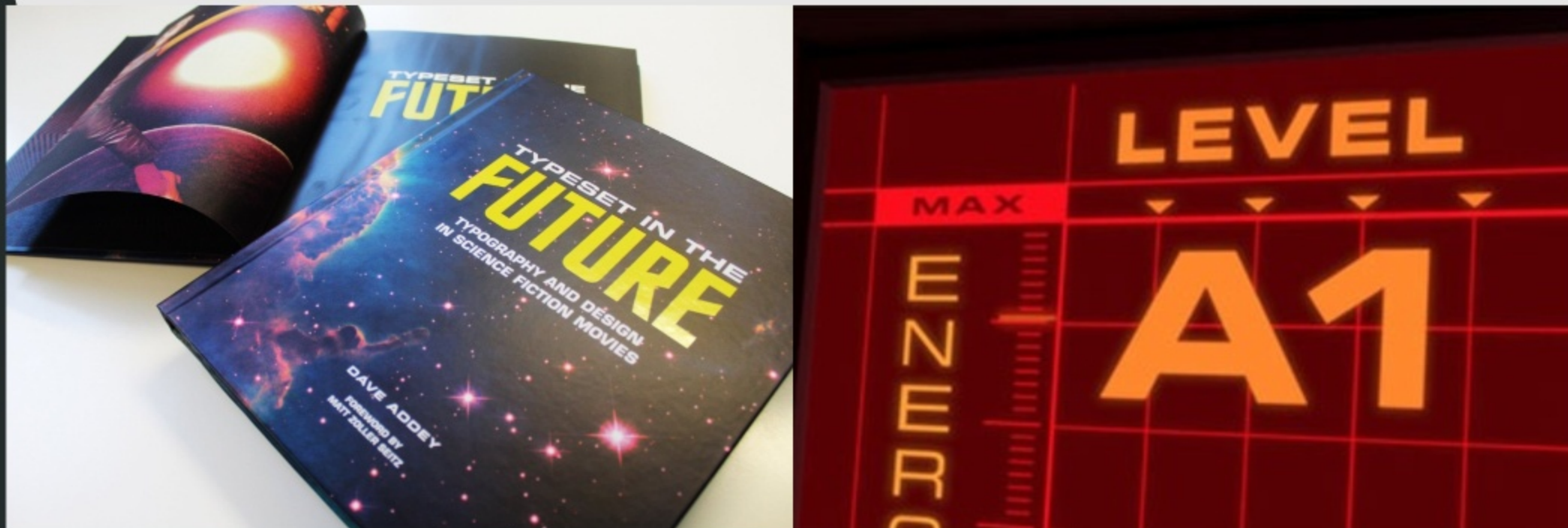
<https://undertheskin.co.uk>



Typeset in the Future. by Dave Addey

Dave Addey is the creator of the website Typeset in the Future, a study of the design and typography of classic science fiction movies.

<https://typesetinthefuture.com>



Research in Practice

**Three
Little
Words**



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Take this presentation home

