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Programme of Study: Graphic Design

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Module: ADDA4023 Ways of Perceiving

Task: Curate an exhibition = 1650 words

For this assessment, I confirm that I have not used Generative AI to support me in structuring my submission, including creating a draft argument structure, identifying parts and headings. I confirm that I have not used Generative AI to create text for my submission. I confirm that I have not used Generative AI for creative materials, such as images.

Moving Typography: Entering Films

Design work that is worthy of recognition is shown in exhibitions. Film titles are often left out of exhibitions. These pieces of motion graphics show off elegant typography that interact with video elements. These pieces of graphic design work have a purpose in telling the story and providing the viewer with important information. Unfortunately, a lot of the designers go un-credited (Solana & Boneu, 2007). The exhibition featuring five of the most important titles and designers is titled Moving Typography: entering films.

The title sequence of a film introduces the plot and gives credit to the actors. They also set the visual style for the film, and sometimes include visual symbols used in the marketing of the film. Pixar is a prime example of a company that does this well. For instance, Toy Story's (1995) opening with the clouds in the background and Monster's Inc. (2002) showing the arms of the monsters and the doors that the monsters use throughout the film. They are both very recognisable. But "Choosing works for exhibition is equal parts what to include and what not to; a purposeful omission can say more than an obvious inclusion." (Funk, et al., 2024) The key artworks in the exhibition are all examples of iconic film titles, from very early film titles to more recent examples. The style of each of the designers chosen can be seen in lots of other films, making them recognisable.

The Gallery Space

Due to the nature of the artworks, it is important to show them on a large screen. An inspirational way in which similar exhibitions have been shown previously was the

Demo Festival which uses lots of screens in locations such as shopping malls and information boards at trains stations (Studio Dumbar/DEPT® and Global, 2025). These locations have heavy foot traffic, allowing people to see the exhibition as they go about their daily lives. Using this method, this exhibition will be displayed in an area that is passed by a lot by traffic. The Magic Roundabout in Swindon is a large space that receives lots of visitors. This is one of the main attractions that Swindon is known for. There is a billboard for moving images around the edge of the roundabout. Unfortunately, there is currently only one billboard at this location. More billboards could be constructed around the edge of the Magic Roundabout.



Figure 1 The Magic Roundabout (Google maps 2025)



Figure 2 Map of Magic Roundabout (google images 2025)

This is a suitable location as people pass it to get to the football stadium, college, workplaces, and the hospital amongst others. A lot of routes into the town centre pass through the roundabout, as well as being a route onto the M4. Towns like Malbrough and Cirencester also have routes that pass through the Magic Roundabout in Swindon.

A traditional gallery space would need to consider wall colour and positioning of each work (Lan, 2023) Being in an outdoor space means that these decisions will not have to be considered. For this exhibition, the works will be curated chronologically. This will emphasise the development and influence of each of the designers.

Artwork One



Figure 3 Title Sequence for *The Man With The Golden Arm* (MovieTitles, 2019)

The first film title that will be exhibited at the exhibition will be a title designed by Saul Bass because he is most well known as a designer for his work on film titles. His film titles include *Vertigo*, *Bonjour Tristesse*, *Psycho*, *Spartacus*, *Anatomy of a Murderer* and *The Man with the Golden Arm*. Otto Preminger's *The Man with the Golden Arm* (1955) is the film that I have chosen to exhibit the title from. Saul Bass (1996) said "Did I actually make 11 films with Preminger? After the Sixth I stopped counting. Otto had a vision." Bass also says in the same interview "My entry into film began when Otto asked me to design a title for *The Man with the Golden Arm*." This is the reason that this piece was chosen for the exhibition. Saul Bass has created a distinct visual style. Bass uses this style in promotional material outside of the film. He combined typography with illustrations that consist of harsh shapes in white on a black background. This demonstrates that "Saul brought a modernist design sensibility to film titles and revolutionised not only what they looked like but also how they were thought about" (Bass and Kirkham, 2011, p. 106) Bass' work for this film was compared to "symbolic abstract designs in the manner of the German Expressionists, and second, by creating narrative sequences as a way to graphically preface the film." (Heller, 1996) this shows how Bass has created a title that engages the viewer and that "films really began on the first frame" (Haskin and Bass, 1996). For *The Man with the Golden Arm* the distorted shape that Bass has created to represent the arm of a drug addict. During the sequence, angled lines move across the screen. This creates a sense of stabbing. The lines merge and squish into the arm creating a sense of downfall which the viewer will expect in the film. This will be the first image in the exhibition because lots of designers are influenced by the work of Saul Bass.

Artwork Two

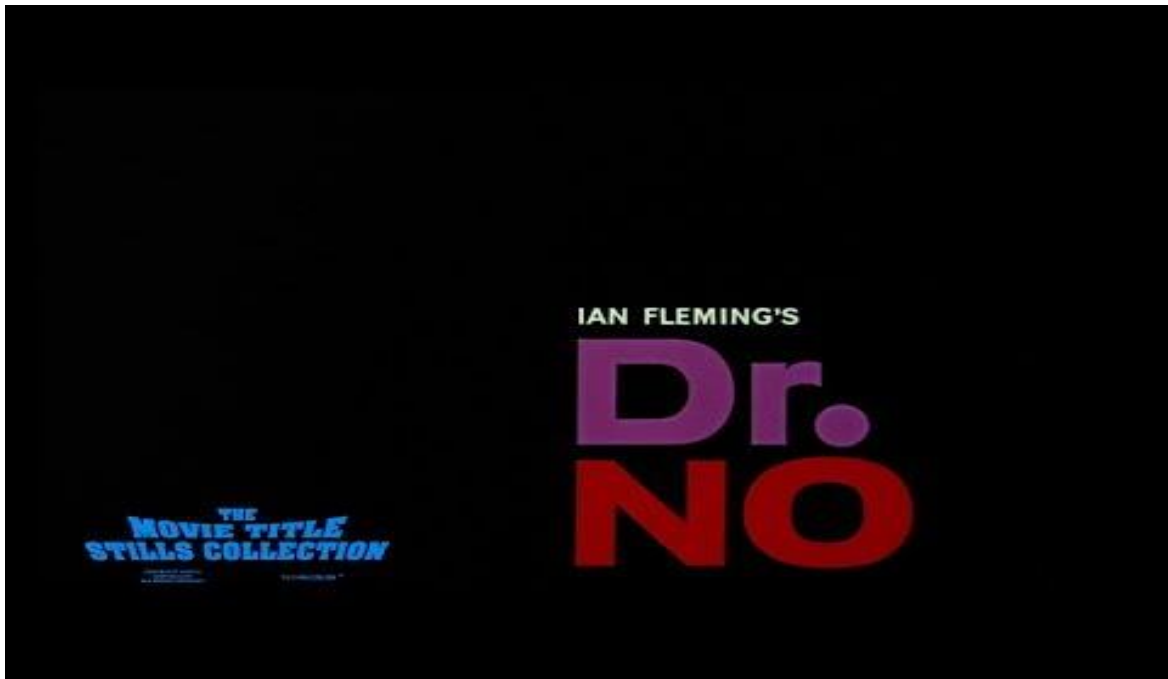


Figure 4 Title Sequence For Dr. No (MovieTitles, 2017)

The next designer that will be in my exhibition will be Maurice Binder. He worked on titles for the James Bond films until the 1980s although he continued designing titles until his death in 1991 (Kirkham, 1995). The design will be the second piece of work in the exhibition. The first James Bond film, Doctor No, was released in 1967. This is 12 years after Saul Bass' first work on film titles. The influence of Bass is seen in Binder's use of dots. This is similar to the title that Bass designed for *Bonjour Tristesse*. The title has been described as modernist with Pat Kirkham saying, Binder "collected what he considered the best of early modernist art including drawings by Picasso, Matisse, Chagall and Miro" (Kirkham, 1995), this influenced his design style. The camera angle of the barrel of the gun is a technique that Binder used in all of James Bond films and has been continued by designers that worked on title sequences for Bond films after Binder.

This gives an indication of the plot of the film and the genre. Another feature of the sequence that is common across multiple films in the series is the silhouettes of dancing ladies (Jaap, 2020). This designer has had a big impact on the industry beyond Bond films. Focusing on the similarity of all the Bond films, Binder has created a seamless brand identity. An example is Danny Kleinman creating titles for a later Bond film. Kleinman embraced new technologies, using 3D software and compositing the images to create the similar shots to Maurice Binder (Kabat, 1998). This demonstrates the legacy of this designer.

Artwork Three



Figure 5 Main on End Title Sequence for Star Wars Skeleton Crew (Imaginary Forces, 2024)

The next piece of the exhibition that was chosen has been chosen for its difference to the rest of the works included in the exhibition. One reason that this sequence is different is because it was created by a studio not an individual. Another reason is that this sequence is more recent than the other titles in this exhibition. Imaginary forces is a

studio that worked on Disney films including Star Wars and Marvel. The chosen title for exhibition is from the most recent project from the studio. The Star Wars project *Skeleton Crew* (2024) is a series exploring events before the main film timeline, their impact on the current film timeline. The title shows the decorative style mixed with the sci-fi visual style of Star Wars. This title is a sequence that appears at the end of the film. Which “pinpoints a trend that suggests film title design isn't dying, just moving - to the end of the film” (Zappaterra, 2010). This title features illustrations and modernist typography. Being the most recent film it will be the final piece of work that the audience should see at the exhibition. Being created by a studio it is similar to the next piece of work in the exhibition.

Artwork Four

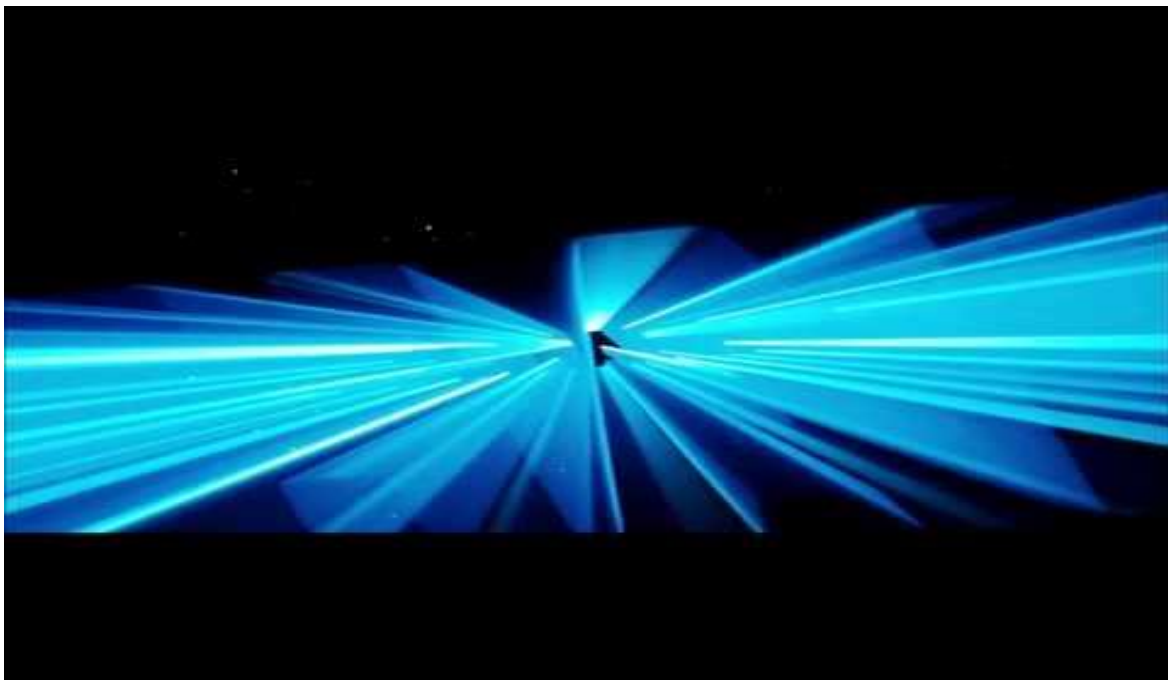


Figure 6 Title Sequence for Superman 1978 (Damien MB, 2013)

This is the title sequence for the 1978 Superman film by Richard Donner. The titles were created by Richard Greenberg who started the studio r/greenberg associates. The studio has produced titles for the films Mission Impossible, Die Hard, Altered States and others. The studio works like the Bauhaus (Geibel, 2007) with all elements of the production process in house. Also, featuring the modernist design that the Bauhaus is known for. Including animation, CGI, live action footage and cutting-edge digital technologies. The designer, Richard Greenberg, specialises in typography. This title is blue text outline with a glow and depth added in motion as the text moves. The background features stars. the camera moves as the text changes through the credits. this brings the world in the film to the audience and also gives the audience time to prepare themselves for the film becoming familiar with the plot of the film.

Artwork Five



Figure 7 The Title Sequence for Star Wars (MovieTitles, 2017)

The final piece of work for my exhibition will be the title for the Star Wars films. This belongs next to the titles designed by Maurice Binder in my exhibition. These titles set a brand identity across multiple films. He created multiple film titles in just one year, in 1977. Including this film for Lucas and work for Steven Spielberg. All the titles that the designer has created included text set against a black background, from the first title that Perri has designed, the exorcist, to more recent ones, close encounters, the text zooms and crawls as credits are displayed. (Billanti, 1982) the Star Wars title has similarities to the super man title included in my exhibition. This title features yellow text that moves through stars on a black background. The use of modernist typography sets the style for the film. This could be because of the science fiction genre. It is an excellent example of motion graphics, and this piece accomplishes the purpose of film titles.

Conclusion

Film titles are used to give audiences context and separates the time before the film, starts from the film itself by forcing the audience to focus on the film. The examples in the exhibition accomplish this. They are well known for their success. This make them ideal for this exhibition.

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Figure 2 Wikipedia commons (2025) available at

https://commons.wikimedia.org/wiki/File:Magic_Roundabout_Sign_Swindon.jpg (accessed 1 May 2025)

Figure 3 Movie titles (2019) The Man with the Golden Arm (1955) title sequence

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Figure 4 Movie Titles (2017) Dr. No (1962) title sequence Available at

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Figure 6 Damien MB (2013) Superman [1978] - Opening Titles/Credits Sequence (720p)

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Figure 7 Movie Titles (2017) Star Wars: Episode IV - A New Hope (1977) title sequence
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