

Typographic Manipulations in Billboards Ads

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Abstract

The letter is the basic unit of man's expression of his thoughts, whether they are simple or complex, and man has used it since ancient times to embody his thoughts and feelings towards strange phenomena that he used to watch and sometimes fear.

And the letter had a direct and basic relationship with urbanization, regardless of its different types, so typographical manipulation were represented by different styles output and various dimensions, including functional, aesthetic and expressive.

Typography can express the idea of the poster on its own if it is adapted to different shapes, sizes and colors that serve the subject for which the poster was designed.

Keywords: Typography, Advertising, Graphic Design

First: the research problem

Writing or photographing the letter is one of the most important manifestations of visual communication, as the letter is significant, and there is no doubt that the communication arising from writing is a very early development for the human being, and that perceiving the letter and the word is the difference between knowledge and ignorance, and a means of intellectual communication. And in the midst of recent developments that have been taken as an approach synonymous with the requirements of the times, typography distinguishes the specificity of design processing and implementation. The manipulation added new styles in graphic design, and it also contributed to the renewal of the design reality to meet the requirements of the job required from it, Functional improvement is at the forefront of the controls in the typographic design process, especially at the advertising level, and this is embodied by appropriate design manipulation to be used in the determinants and components of graphic design. And in the midst of this research, we will study the different forms of the letter and how to adapt it, so our research revolves around the following question: What are the typographical manipulations in the designs of outdoor advertisements?

Second: the importance of research

The importance of research lies in:

Theoretical importance: the benefit of researchers and workers in the field of design with a theoretical material related to typography.

Applied importance: To identify new and innovative styles in letter design directed to those working in the matter of design.

Third: The purpose of the research

Detect typographical manipulation in billboard advertising designs

Fourth: Research limits

Objective limits: a study of typographical manipulation in billboard advertising designs.

Spatial boundaries: United States of America <https://musebycl.io/art/why-beautiful-billboards-uplifting-messages-are-popping-all-over-us>

Time Limits: 2018

Fifth: Define terminology

Linguistically:

1- Manipulation

He treats something with a cure made it better ,practicing the thing. (he treated the box until he opened it) he cured the patient(Masoud, 1981, p. 996)

Abjad and Al-Ada' Dictionary agreed on the manipulation of the patient: his cure, the matter is his practice, (Mahmoud, 1997, p. 387)

idiomatically:

Typography: It is originally a Greek word composed of Tybos, which means shape, and Graphia, which means writing, which is the form of writing. Typography includes fonts, type size, line length, spacing between letters and words, artistic visual arrangement of other elements related to the letter, and design language. Typography is one of the most prominent types of art that is defined as an artistic and functional arrangement to make writings readable to others. It was also known as the art of producing letters, numbers, symbols and shapes mechanically by understanding the elements, principles and features of design. It represents an effective tool in both art and communication sciences (Siddiq, B,T, page 270).

2- Tybography:

Typography has multiple definitions, but in the end it seems close in meaning, as the Oxford Dictionary defines it as the art, style and presentation of publications (Oxford Dictionary, 3rd ed., 1999, p. 396). Is a tool or means through which the vision of the director and the general artistic manipulation of the printed form represent. (Saleh, 1983, page 47)

It's the elements of directing the printed form.

procedural definition:

Typography is the science and art of printed bodies, that is, printing units that consist of various printing elements such as letters, symbols, and printing forms of various types and usage.

The second chapter / the first topic

First, the concept of typography

Letters are among the components of the printing material, and represent the basis for many types of results whose basis is letters, being a tool for expressing titles and texts in the context of the contents provided. Writing is one of the arts associated with time and place, that is, it is an embodiment of the world or a semiotic concept that summarizes experiences and reality in its collective and individual framework. And it is when it is formed with its physical symbols, whether it is pictorial or lettering, and when writing spreads and moves, it conveys with it scientific and life experiences." In order to analyze the typography and classify the letter as coordination and form, we need the historical development of letters. The first attempt to document daily life events was through drawings that we can see in ancient caves, which are not considered writing because they are not reliable symbols, but rather one of the earliest forms of recording. These ancient drawings are nowadays called pictograms. And our ancestors did not stop at the drawings on the walls of caves, but they developed them into a system of ciphers and symbols. One of the most important solutions that resulted in the development of writing was the agreement. That is, a group of people linked by certain ties agree on one meaning of a particular symbol and hence the beginning of the letter." (Mario Tomiša, 2013, p. 907) The human creative product is one of the colors of human culture, and an expression of those subjective feelings, not an expression of human needs for life requirements, where creativity performs the task of expressing an idea or translating feelings, One of the types of art is "typography", an art that depends mainly on the type, It was originally composed through letters in one way or another, so that the result in the end is to obtain an artistic painting that carries many meanings that can affect the audience. The typography designer must be fully aware of the methods of influencing the audience and attracting their interest, types of typography, their properties and the foundations of their design.

Second: Employing typography in graphic design

The function is the main element that determines the preparation of the plan for any organized design work that aims to deliver a message, and the message achieves its goal by influencing, attracting, and wooing the recipient.

Each design has a function that it performs and it is influential and affected in the process of artistic production” (Brix, 2016, p. 7)

It should be noted that the design function is based on the functionality of its elements and in turn aims to achieve the purpose of attracting the attention of the recipient to absorb the communicative message of the design content easily. and on this basis the designer can adopt any trend or artistic style based on various theories and trends, It reviews the typographical elements according to their relative importance. “The strength and beauty of the composition directly reflects the amount of the designer’s mental organization and vision, and his ability to collect the elements in a tight compatible combination” (Preeti Yadav, 2014, p. 5), and perhaps the most important embodiment of the designer’s message and its impact on the recipient it is the letters and the process of designing them in order to attract the passing audience, even if they watch them from afar, so the shape of the typographic letters in any design may make a big difference in the message that the design carries to the audience, and the psychological impact of the letters may be strong on the recipient, “In fact, to be a designer For typography, you must have a wide and comprehensive knowledge in graphic design first, we can say that typography is one of the most important components of graphic design, typography requires that it be clear and easy to read because it represents a readable message to the recipient” (Anderson, 2016, p. 94) So we have to get out or adapt the shapes of the letters to suit the requirements of the design work, so we "deal with the shapes of letters and that these letters have structures with the shapes and formulas that people grew up with and became accustomed to by seeing them from a daily experience. They are rooted in their cultural, social and historical identity, which We tend to treat it with respect” (Al-Husseini, 2008, p. 303). Therefore, the two researchers believe that the use of typography depends on the nature and content of the design idea, and what we want to offer the recipient through creative typographical uses according to well-thought-out design relationships for those letters and colors, and to be clear and harmonious, drawing the recipient’s sight to them. We can study the typographical units according to the following:

First: the Titles

The space of the external advertisement and the size of the elements inside it play an important functional role in attracting the attention of the reader. It is common knowledge that the larger the design size, the more its readability, the clarity of its details, and the appeal of the recipient to it. It is important to take into account the diversity in the sizes and spaces for the design, whether it is for the finished product as a whole or for a single design element within the achievement, such as a picture, shape or titles. The emergence of an element at the expense of the other leads to an important functional performance by paying attention to it as it is the largest and most important element, "It increased the strength of the advertising design by finding new plans and setting a standard for the size of the advertisement, which increased the basis of the direct relationship between the strength of the stimulus and the attentional response that it obtains." (Ibrahim, 2015, p. 80) The main functions of the title are determined to attract the attention of the recipient through the use of striking words and sentences, and the use of appropriate fonts in size and color, and it must be brief and focused, using the least number of meaningful words related to the topic.

Properties of titles in the advertisement:

1- Clarity and Readability:

The typographical letter and writing are one of the typographical elements that are adopted as an important and vital part in the process of the overall composition of the design “as the written text is important in terms of having many properties of form, content and aesthetic value” (shokvertising, 2016, p. 267). It has the importance and necessity that makes it an indispensable element in most design works, including external advertisements, because it is an essential element of organizing the structure of the advertisement. Writing in a clear and readable way makes the recipient contemplate the title and understand its meanings with one look, thus achieving a tightening of aesthetic values. So at the beginning of the twentieth century

with the emergence of dadaist and futurist movements, designers and artists began to use expressive typography. They sought to recreate text as if it were a letter using different weights and sizes, different upper and lower cases, lengths and lettering styles. With these techniques they were able to create inlaid fonts. Like a certain picture, the artist (Filippo Marinetti), often considered the father of the Futurist movement, rejected traditional book design and typography. He suggested abandoning the syntax, standard punctuation” (David, 1981, pp. 349-352).

So written words can hold a great deal of power and the words used often have a great impact on people and the way they understand information and messages. This is reinforced by the appropriate use of typography, given that typography is not just an aesthetic issue, it is a way to express ideas and different messages. There is no doubt that the function of the form does not end with listing the facts of the idea, but it goes beyond it to aesthetic dimensions as well with the intention of attracting attention to the main function, and this process requires the recipient to be aware of the contents, that is, “the form turns at the beginning of the perception process into a means to identify the function of the product, and the designer uses a mechanism Perception in order to link the values of the aesthetic form with the functional value of the design” (Poon, 2018, p. 28). The two researchers believe that the shape of the letter is one of the drivers of the course of events within the design framework, and the more clearly and explicitly the idea is defined, the more the performance of the typographical design function is more comprehensible and connected to the memory of the recipient, which gives the shape a strength in expressing its function within the overall function of the design achievement.

Attraction:

The process of attracting attention is one of the most important marketing purposes, and the distinctive properties of the advertisement, which the advertiser wants to emphasize, as the focus is on the title and makes this element the first entry to attract the attention of the recipient. “Whether the media is an external poster, an external billboard, a magazine or a newspaper, it does not contain sound and movement to impress the recipient, but rather depends on words and images alone to convey the idea of the printed advertisement” (Landa, 2019, p. 391). Therefore, we find that the attractions in any design represent the keys that the designer should focus on and achieve high mastery of. They are the main stimulus areas that lead to receiving everything quickly and clearly in order to achieve the designer's goal and principles that he seeks to achieve. The indicators of attraction are the feeling of being attracted, arousing interest and tension. “it means the direct tensile force resulting from a strong energy arising either from a high natural subjective energy field or from a subject in which there is a strong contrast between visible objects” (Al-Azzawi, 2004, p. 5).

The second topic

Typographical manipulation styles

The style is one of the distinguishing features of the designer, as it can be defined as the identity of the designer, as “providing a precise definition of the style is not just a reference to a material that a particular work deals with, but rather it is a choice for the solidity of his methods and the safety of his tools, which are by nature cumulative methods, meaning that the later ones do not cancel the previous but enrich it.” And he leans on it, because the new one criticizes the old and does not destroy it, because it has entered the core of his experience and his being.” (Pierre, 1994, p. 93) Therefore, the style of the designer can change with the change of the designer’s environment, as the designer invents new vocabulary from his surroundings to create a new and non-repetitive style. And the method is a more comprehensive vision than it is technical, as it does not separate the form from the content in the artwork, as one of them increases the solidity of the other” (Aghmelek, 1986, p. 86)

Thus, when the designer takes a certain method or style, it must serve the work and not affect the work negatively in terms of form and content.

Types of typographic Manipulation: (Anderson S. H., 2016)

1- Pictures (images such as letters/symbol): This method includes deriving a shape or symbol from the letter’s design that matches the theme of the advertisement and is placed as an icon in the design work.

2- Letters derived from the environment. This method includes creating an image or shape from unfamiliar materials that may be from the environment surrounding the designer.

3- Building (building a scene of letters): This method consists of building a specific scene with letters to be related to the theme of the advertisement , as in



Figure (1)

4- The transformed (the feet of the alphabet): In this type of methods, the shapes of letters appear as transformed objects and have feet, as the designer uses them to indicate a kind of strangeness

5- Conceptual (letter body experience): This type of method includes placing the letter in a geometrical framework, as the letter is understandable and readable, and at the same time contains formal curves.

6- Comic (serious design)

This type of style combines comic and serious design, where the designer added comic shapes in a serious advertisement.

Second: Aesthetic and expressive typographical dimensions

The human soul, by its nature, is attracted to beauty and repels ugliness. “The beauty of expression is an inseparable part of the subject as is the case with matter and form, but it is not added to the subject as a result of the process of perception itself. Santiana interpreted the expression as a set of emotional effects. Which gives the aesthetic content of the artwork a special emotional significance, which stems from the presence of previous impressions, so it differs according to the memories and associations that are generated in his mind (the recipient) and (Santiana) finds that it is possible to distinguish in each expression two things: The first: the subject already in front of us (the image or expressive thing). second: the inspired subject, the idea, the additional emotion, the generated image, or the expressed thing” (Santiana, BT, p. 214)

The employment of color in the design processes is of fundamental importance as a visual stimulus leading to the communication process in terms of visual tension and drawing the attention of the recipient towards it, This is certainly achieved through the organization of color and its qualities, “The pleasure that color radiates is affected by the composition of the color pigment and the used color systems and their impact on the organization of the form, its positions, dimensions and lines forming its visual form” (Xiaoyan Deng, 2010).

The pleasure that color radiates is affected by the composition of the color pigment and the color schemes used and their impact on the organization of the form, its positions, dimensions and lines forming its visual form” (Stephen E. Palmer, 2009). And since design is an art in which there is a privacy, which is not possessed by the other arts of formation, being the art of performance and function, and in return we find this privacy takes from it what the other arts enjoy, including the art of formation adjacent to it, which is (freedom) in all its partial meanings, freedom in the art of design may be Missing or diminished determined by the constraints of the functional compressor,

Therefore, we find the designer is closer to reality in his time physically and with the effectiveness of his growth and performance than the liberal arts, because they can transcend the institutions and objectivity of reality, and accordingly freedom in the art of design was objective freedom and necessity one , in its

temporal and spatial image. Therefore, “Beauty is an absolute good that satisfies a natural function, a need or an essential faculty in the human mind (its value in itself) and its function is related to pleasure” (Mahdi, 2007, pg. 178) So the designer converted the typography into an expressive form and acquires unfamiliar visual properties if a formal manipulation is done in a thoughtful manner that carries some visual connotations, and some designers call it this process (visual modification) that links the shape of the letter to the meaning of the word or text.

The recipients are often defined that some letters are suitable for use for these advertisements by understanding the visual style, its properties and the formality of the letters that they use in order to improve and clarify words using design processing in a smart way to attract the attention. Letters can be used to amplify the meaning of words, and take them to extremes of strangeness by overlapping the text and distorting or spacing letters and breaking the stereotypical letters in circulation, and thus the designer always seeks to achieve the highest expressive, functional and utilitarian ability in his design achievement.

From the foregoing, it is clear that defining aesthetic values is related to utility, function, and performance, where the design loses its value as existence without achieving the function that it performs. As beauty loses the reason for its existence in the design without achieving its function first, and that is why the basic equation (that the form follows the function) This is the essence of the balanced relationship between the aesthetic value in design and the functional and expressive value.

Indicators of the theoretical framework:

- 1- The use of typography depends on the nature of the design idea, which is related to the studied relationships, as well as the appropriate selection of those letters and colors, and that they are clear and harmonious, drawing the attention of the recipient to them.
- 2- Typography is not just an aesthetic issue, it is a means of expressing different ideas and messages.
- 3- The function of the form does not end with listing the facts of the idea, but it goes beyond it to aesthetic dimensions as well, with the intention of drawing attention to the main function.
- 4- The shape of the letter is one of the engines within the design framework, and whenever the idea is clearly defined, the shape of the letter gains strength in expressing its function within the structure of the design achievement.
- 5- The style is a catalyst towards establishing a system that makes the formal elements take a consistent path through which one can distinguish between one design style and another.
- 6- It is possible for the pleasure that color radiates to be affected by the composition of the color pigment and the used color systems and their impact on the organization of the form, its positions, dimensions and lines forming its visual form.
- 7- Typography can be converted into an expressive form that acquires unfamiliar visual properties if a formal manipulation is done in a thoughtful way that carries some visual connotations, and some designers call this process the visual modification that links the shape of the letter to the meaning of the word or text.

Third Chapter / Research Procedures

First: The research methodology

The two researchers followed the descriptive approach, which is “an in-depth study of a case, and a search of the complex factors that affected them, the special circumstances that surrounded them, and the general and specific results that resulted from all of that” (Al-Dawidri, 2000, page 200) as This approach is one of the appropriate approaches in the field of analysis to reach the goal of the research.

Second, the research community

The research community includes a variety of typographic designs on the occasion of Valentine's Day, and the two researchers chose the company's advertising campaign with 7 external ads.

Third: the research sample

The two researchers chose the research models by the intentional method, in which the constituent units of this sample are chosen in a way that is taken into account to be close to the average of the phenomenon being measured or researched. That the researcher reaches them according to the whole community” (Hassan, 1982, page 65) and for the purpose of determining the samples of the research sample, (3) samples

of posters were selected at a rate of (43%) according to the following justifications:
1/ It fits the research objective 2/ Diversity in the use of the type of letter.

Third: the search tool

The two researchers prepared an analysis form that included the most important axes that they found necessary in the analysis according to the topic and according to the theoretical framework indicators and according to the following axes.

1. Employing typography in the contemporary graphic poster
2. Typographical manipulation styles
3. Aesthetic and expressive typographical dimensions

Fourth: Analyzing the samples



General Description:

The first model shows a billboard related to spreading support to all members of society

First: The use of typography in the contemporary graphic poster.

In this advertisement, the designer used the diversity of letters in order to focus on the content of the advertisement, and the recruitment was carried out in a large size to highlight the meaning and clarify it to the recipient. Because despite the instability of the letter, as the letter is undulating with the other letters, the designer succeeded in showing it in an understandable manner, in order to convey the meaning or idea of the advertising to the recipient through the shape of the letter and the way it is written. Various letters, color, size and shape were used as a way to express the message. He presented the word "feelings" and highlighted it in a large and different size to create a state of anticipation for the recipient. As for the other titles, they took two forms of letters for the name of the institution and the advertising campaign.

Second: Typographical manipulation styles Through this work, the designer was able to show the comic symbolic style in building the design, as he was able to show a mental image of the shape of the letter, as he adopted the shape of the comic letter as well as the shape of the serious letter in the advertisement.

Third: the aesthetic and expressive typographical dimensions

The designer brought out the letter by adopting the relationship of color harmony, as he made the contrasting colors and the neutral colors to form a state of color harmony in order not to make the recipient's eye feel uncomfortable from the large number of uncorrelated colors. The designer also took the title of the campaign as a way to highlight the aspect of the formal expression of the letter and to create a state of visual tension for the main title.

Model No. (2):



General Description:

This advertisement came entirely based on the campaign slogan, with the use of the pop art style to highlight the shape of the letters, as well as the use of fonts to evoke a sense of movement and impulse, as well as the use of color contrast relationships for the formal and moral support of the idea of the advertisement.

First: The use of typography in the contemporary graphic poster

The designer made the movement of the lines associated with the letters of the main title to evoke a sense of strength and movement at the same time, as well as the use of anthropomorphism in order to focus on the word up as it is a word of strength and movement and provokes feelings as well as the color, which added another visual power to highlight the idea.

Second: Typographical manipulation styles

The designer took the graphic style as a basis for his work in this advertisement, as he derived the shape of the letters from the shape of the letters used in the pop art school and dominated through color, shape and movement within the design work

Third: Aesthetic and expressive typographical dimensions

In this advertisement, the designer achieved a state of color contrast in one word, as he made it a starting point for understanding the idea and enhancing the functional aspect of the advertisement structure, as well as showing the aesthetic aspect through the relationships of color contrast and the suggestive movement in the advertisement structure, which indicates strength and enhance self-confidence and which is the basis idea of the Advertising campaign.

Model No. (3)



General Description:

First: The use of typography in the contemporary graphic poster

This advertisement came entirely based on the campaign slogan and in other words, with the use of color diversity to highlight the shape of the letters, as well as the use of color contrast relations for the formal and moral support of the idea of the advertisement and the call for equality between all types and colors of people.

Second: styles of typographical manipulation

The designer took the conceptual method as a basis for his work in this advertisement, as the construction of the shape of the letters was based on bends, overlap and integration between the letters, in order to focus on the concept and idea of the campaign, which is dominated by color, shape and movement within the design work.

Third: Aesthetic and expressive typographical dimensions

The designer adopted the free letter form in order to launch the idea of freedom and equality between individuals and this construction came to achieve the functional aspect of the campaign, as well as to take

the relationship of color harmony and contrast at the same time to create a state of color harmony in order not to make the recipient's eye feel bored or visually distracted by the idea of the campaign from the large number of colors used as well as to enhance the aesthetic dimension of the letter and its ability to communicate the idea.

Fourth chapter

First: the results

- 1- The designer came up with new typographical manipulation through which he adapted the letter to suit the campaign theme, and this appeared in all the sample forms.
- 2- The main titles were characterized by clarity, readability and attraction, and this was evident in all the samples
- 3- The method of pictorial processing was achieved through the formation of bodies from the letter, that is, allegorical bodies from the shape of the letter, and this appeared in all samples.
- 4- It was found that adapting the letter to suit the idea of the campaign has an impact on the symbolic connotations of the advertisement, and this appeared in Form No. (2).
- 5- The designer adopted the color relations (harmony, contrast and contrast in the typography design to achieve the aesthetic dimensions and this appeared in all the samples.
- 6- The color of the letters in the advertisements played an expressive, symbolic and semantic role as well in order to deliver the message to the recipient
- 7- The manipulation models of the type of construction, variable, and conceptual did not appear in the analysis models.

Second: the conclusions

- 1- The diversity of typographical styles and manipulation is of great importance in the success of the designer's work, because he deals with different segments of society and various topics.
- 2- The properties of clarity and readability in the letter is one of the reasons for the success of the poster.
- 3- The study of color and dealing with color relations has an important impact on typography and on determining the aesthetic dimensions.

Third: Recommendations

- 1- The two researchers recommend the need to focus on typography, as it is an important basis for building a successful advertisement
- 2 - The need to find new and innovative ideas, so that the designer's style achieves renewal and attracts the recipient.
- 3- It is necessary that the new typographical forms take on expressive and symbolic dimensions consistent with the content or theme of the poster.

Fourth: Suggestions

The researchers suggest the following:

Employing illustrations in the design of outdoor advertisements

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