
Rochester Institute of Technology

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in candidacy for the degree of Master of Fine Arts.

Motion in Graphic Design

by
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Date May 25, 1998



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Thesis Project Definition

What

Motion, the action or process of change in position, is a significant influence in design. Graphic designers may visually communicate with viewers by expressing conceptual meaning through the illusion of motion.

In this thesis study, the primary question is: What kinds of motion in graphic design evoke what kinds of psychological feelings for viewers in graphic design solutions? In graphic design, the space is often a two-dimensional non-moving stage that can not perform motion directly. The effects of motion can only be gained through illusion achieved by the manipulation of a range of different design components.

As a graphic design student, it is important to learn and discover the methods of showing motion. The creator of this study is especially interested in the interpretive nature of motion language. Therefore, this MFA thesis project focused on the research, analysis, application, creative value, and educational function of motion language in graphic design.

Why

In design education, it is important to study the communication of visual impression, including visual quality and conceptual meaning.

This study attempted to make the uses of motion understandable to designers by:

1. building a prototype of a Motion Card Pack, which analyzed the visual effects and conceptual meanings of motion in graphic design.
2. providing a tool for creative problem solving which gave examples and definitions of many different ways of thinking about motion in graphic design.

This thesis study analyzed the ways in which motion was used through a range of graphic design examples. Studying the use of motion in graphic design provided a wider understanding of design, and the ways in which these approaches could contribute more activity, life, and expression to visual communication. This is a complete but endless learning process to develop ways to

Thesis Project Definition (continued)

How

This project analyzed how the psychological feeling of motion can be performed on a non-moving graphic design space. It focused on the visual expression, psychological interpretation and functional usability of motion in graphic design. It involved a methodological analysis of the structured interaction between motion approaches and graphic design elements.

In order to represent the analysis and possible progression of this project, the Motion Card Pack was designed to supply the whole range of motion definitions including 64 strategies, which gave users detailed information about motion in graphic design. This pack also encourages users to use the cards as creativity tools to evoke motion ideas.

(Please see Appendix I, *Thesis Planning Report*)

Research & Analysis

This project focused on analyzing motion and time movement in graphic design. The first step of research and analysis was to collect and gather related information from existing graphic design examples using the illusion of motion. This collection focused both on visual quality and conceptual meaning from posters, brochures, postcards, advertisements, and books.

The resulting collection of graphic design examples of motion was too broad to analyze systematically and effectively without first establishing some form of organization. It included many different motion approaches and manipulation as well as many different or complex design components. To solve these problems, it became necessary to determine a systematic method to organize these visual motion examples.

Using a systematic method to analyze the hundreds of existing motion design examples helped to define a series of questions: How many different motion approaches in graphic design are effective in creating a psychological feeling of movement? What kind of main graphic design elements have been used to communicate this motion? And, finally, how the interaction between motion approaches and graphic design elements achieve the communicated purpose?

Therefore, in order to resolve the series of problems, this project used a structured matrix analysis model to organize these examples. The analysis was conducted to identify the motion approaches, graphic design elements, and the relationship between these approaches and elements.

Research & Analysis (continued)
Existing Graphic Design Examples
Using the Illusion of Motion

Using a structured matrix analysis model to organize the collection of motion examples helped to define and classify the differences and parameters between different motion approaches. From analyzing the design components in each example, including color, image, space, and typography, a dominant specific attraction was defined to lead an active theme in each example.

These examples experienced the process of comparison, induction, and classification from analyzing the visual quality and conceptual meaning in order to determine the classified groups and furthermore to help to define the motion approaches in the next research step.

Therefore, through the consideration about communicated purpose and function, these graphic design examples were divided into many different groups, such as centralize, scatter, gradation, rhythm, meet, speed, alternate, irrational, against unity, crowd, symmetry, direction, distortion, jump, transparency, and stereoscopy.

(For viewing the classified examples, please see Appendix II, *Existing Graphic Design Examples Using the Illusion of Motion*)

Research & Analysis (continued)
Structured Matrix



To explore the analysis, meaning, and function of motion in graphic design, this project used an intersected matrix to organize and structure examples. The intersections on this matrix provided a structure for showing how motion and graphic design interact. This project was a complete study about:

1. how motion performed in a non-moving two-dimensional graphic design space.
2. how this affects a graphic designer's way of creating new approaches to motion.

The purpose of developing a structured matrix was:

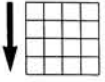
1. to develop clear and distinct labels for sets of elements to be included in the matrix.
2. to see how motion approaches apply to graphic design.

Analysis was needed to interpret the parameters of the relationship between motion and graphic design. The intersected matrix that had been adapted to this project especially helped to emphasize the characteristics of intersections between motion approaches and graphic design elements.

Structured Matrix

		Graphic Design Elements			
		Color	Image	Space	Typography
Motion Approaches	Centralize				
	Scatter				
	Gradation				
	Rhythm				
	Meet				
	Speed				
	Alternate				
	Irrational				
	Against Unity				
	Crowd				
	Symmetry				
	Direction				
	Distortion				
	Jump				
	Transparency				
	Stereoscopy				

Research & Analysis (continued)
Motion Approaches



Using a structured matrix model to analyze the design examples and organize the intersected relationship between motion approaches and graphic design elements helped to define the groups of motion. Based on research and analysis of existing samples, motion could be divided into sixteen categories.

Each category included:

1. possible variations and characteristics.
2. related definitions.

The purpose of researching approaches toward motion was:

1. to identify and categorize different motion groups.
2. to analyze the possible variations and characteristics of motion.
3. to develop a possible model to apply to graphic design in the future.

The main motion approaches and their possible variations and definitions were listed as follows:

Centralize

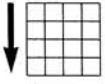
Centralize: Moving, tending towards the center or axis.

Shrink: Make or become less, smaller, or move back.

Center: Dominant part or point that attracts interest or attention is at the middle position and forms the weight evenly balanced.

Focus: A point to which something converges or from which it diverges.

Research & Analysis (continued)
Motion Approaches



Scatter

Scatter: Moving, tending to move away from the centre or axis.

Diffusion: Send out, spread out, or extend over a wide area in every direction.

Non center: Dominant part or point that attracts interest or attention isn't at the middle position and forms the weight evenly balanced.

Gradation

Gradation: Taking place by degrees, not steep, little by little, to divide into categories, steps, or grades; a slight variation between nearly identical entities.

Proportion: A relationship between things or parts of things with respect to comparative magnitude, quantity, or degree.

Process: A series of steps, changes, actions, or operations are used to bring about a desired result through passing from one condition to another.

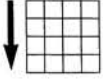
Gradient: Step, stage, degree in development; gradual change from one thing to another or from one state to another.

Rhythm

Rhythm: A movement or action characterized by a regularly recurring element.

Tempo: Rate of motion or performance.

Research & Analysis (continued)
Motion Approaches



Meet

Touch: To be or come into contact; the act or an instance of touching.

Overlap: Partly cover by extending beyond one edge.

Unity: Arrangement of parts to form a complete whole.

Distance: Separate in space or time; to move from a position occupied; convey from one place to another.

Speed

Speed: The rate or a measure of motion, action, activity, or performance.

Blur: To make or become indistinct, obscure, distant, or removed; something is hazy and indistinct.

Alternate

Alternate: To occur in successive turns, pass from one state, action or place to a second and back indefinitely; the act of repeating the regularly recurring elements.

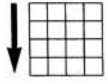
Wave: To move or cause to move back and forth or up and down.

Irrational

Irrational: Not having or using the ability of reasonable order, statement, or arrangement in real situation.

Illusion: A misleading or impossible visual image.

Research & Analysis (continued)
Motion Approaches



Against Unity

Against unity: Mutate, change, destroy, or substitute one particular part within a unity.

Destroy: Break to pieces, tear down, demolish, or ruin completely to make the severe destruction or disintegration.

Crowd

Crowd: Having all parts near to each other; to act on with a crowded steady pushing force.

Density: To change the amount of something per unit measure, especially per unit length, area, or volume.

Symmetry

Symmetry: Exact likeness in size, shape, form etc., between the opposite sides of an object.

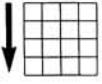
Translation: The process or result of giving a different form or appearance.

Contrast: To set in opposition or dissimilarity in order to show difference or comparison.

Reverse: Turn backward in position, direction, or order; causing backward movement.

Turn around: To move around an axis or center, rotate, revolve; a change of direction.

Research & Analysis (continued)
Motion Approaches



Direction

Direction: From the relationship between the subject and surroundings to see the implied orientation or the objects proceed toward one specific direction.

Oblique: Angled at a slant or diagonal direction, not taking a stable vertical or horizontal direction.

Distortion

Distortion: Pull, twist, alter or spoil the usual or natural form and appearance.

Irregular: Not according to accepted rules, practice, or order.

Jump

Jump: To throw something down, off, out, or into something by a sudden, involuntary random movement.

Transparency

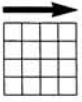
Transparency: Capable of transmitting light so that objects on the other side can be seen clearly.

Stereoscopy

Stereoscopy: The viewing of objects as in three dimensions.

Shadow: A partially or totally unilluminated area, caused by an object blocking rays of light.

Research & Analysis (continued) Graphic Design Elements



The effects of motion always be represented through illusion achieved by the manipulation of a range of different design elements, such as changing color, varying composition, or revising image.

The purpose of researching graphic design elements was:

1. to analyze and develop the appropriate categories to compare with motion approaches.
2. to define the main contents and discussed stresses for each graphic design element.

Graphic design elements could be divided into four general categories: color, image, space, and typography. Some important and specific stresses must also were defined before the analyzing process:

Color

Color hierarchy: warm color, cold color, and gray scale.
Color terms: hue, value, and chroma. Color principles, function, relationship, range, and conceptual meanings.

Image

Medium, function, relationship, style, conceptual meaning, subject, and main theme.

Space

Compositional use, spacing of elements, and spatial orientation.

Typography

Typographic variables: size, weight, position, letter spacing, line spacing, and word spacing. Typographic relationships, language meaning, concept and theme.

Research & Analysis (continued)
**The Relationship between Motion Approaches
and Graphic Design Elements**



Analyzing the relationship between each motion approach and each graphic design element helped to focus on the effects of each possible combination. This analysis was performed by using a matrix to identify and explore these combinations.

The purpose of researching the relationship was to realize how each motion approach relates to each graphic design element.

In comparing a “motion approach” with a “graphic design element”, each intersected block of the matrix presented related information about:

1. the interaction between one specific motion approach and graphic design element through a written definition.
2. visual examples of the specific motion approach and possible variations.

Synthesis

The Combination of Motion Approaches and Graphic Design Elements

This thesis study investigated the development of explanatory cards for each intersection on the structured matrix to support what was learned in the research and analysis stage. There are 64 intersections on the structured model below. Each matrix intersection represented the combination of one specific motion approach and one graphic design element.

Structured Matrix

		Graphic Design Elements			
		Color	Image	Space	Typography
Motion Approaches	Centralize				
	Scatter				
	Gradation				
	Rhythm				
	Meet				
	Speed				
	Alternate				
	Irrational				
	Against Unity				
	Crowd				
	Symmetry				
	Direction				
	Distortion				
	Jump				
	Transparency				
	Stereoscopy				

Synthesis (continued)

The Combination of Motion Approaches and Graphic Design Elements

Based on research findings, explaining the combination of motion approaches and graphic design elements was the main communicated purpose of the design application. The main purpose of the design application for this thesis project was to cover the whole systematic analysis, to explain and show examples of motion in use, and to create a tool to be used by designers.

Therefore, it was decided that the design application would organize and include all 64 intersected locations to become a Motion Card Pack. The functions of provoking thought and solving problems are the dominant roles of the Motion Card Pack. Each card represents an intersected location on the Structured Matrix. (see page 13)

The Motion Card Pack provided an opportunity for users to begin the learning process by selecting an individual card and beginning to read the accompanying visual and verbal information.

Synthesis (continued)

The Combination of Motion Approaches and Graphic Design Elements

To explore the card pack, a prototype was decided to represent the Motion Card Pack by a planning selection. The purpose for the planning selection was to perform the whole prototype by covering sixteen motion approaches and comparing with four groups of graphic design elements.

The Motion Card Pack Prototype included sixteen separate cards. Each card presented:

1. a description of the interaction between a main motion approach and its potential use in graphic design.
2. possible variations of a main motion approach, which included additional symbols, definitions, and visual examples.

Card Selection For Prototype

		Graphic Design Elements			
		Color	Image	Space	Typography
Motion Approaches	Centralize	●			
	Scatter	●			
	Gradation	●			
	Rhythm	●			
	Meet		●		
	Speed		●		
	Alternate		●		
	Irrational		●		
	Against Unity			●	
	Crowd			●	
	Symmetry			●	
	Direction			●	
	Distortion				●
	Jump				●
	Transparency				●
	Stereoscopy				●

Ideation

Motion Approaches

Based on synthesis findings, the design of motion approaches tended to create the simple graphics for viewers to get a quick understanding. Therefore, the simple graphic symbols were designed to represent the possible variations of sixteen motion approaches.

To communicate viewers an easy understanding of motion, the visual quality of these symbols focused on the use of clean lines and arrows to show the general motion processes or effects, and used white to show the motion process or effects against the black field.

Preliminary Sketches for Symbol Designs

Centralize



Centralize



Shrink



Center



Focus

Scatter



Scatter



Diffusion



Non center

Gradation



Gradation



Proportion



Process



Gradient

Rhythm



Rhythm



Tempo

Ideation (continued)
Motion Approaches

Meet



Touch



Overlap



Unity



Distance

Speed



Speed



Blur

Alternate



Alternate



Wave

Irrational



Irrational



Illusion

Against Unity



Against unity



Destroy

Crowd



Crowd



Density

Symmetry



Symmetry



Translation



Contrast



Reverse



Turn around

Ideation (continued)
Motion Approaches

Direction



Direction



Oblique

Distortion



Distortion



Irregular

Jump



Jump

Transparency



Transparency

Stereoscopy



Stereoscopy



Shadow

Ideation (continued)
Motion Approaches

Final Symbol Designs

Centralize



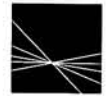
Centralize



Shrink



Center



Focus

Scatter



Scatter



Diffusion



Non center

Gradation



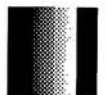
Gradation



Proportion



Process



Gradient

Rhythm



Rhythm



Tempo

Meet



Touch



Overlap



Unity



Distance

Speed



Speed



Blur

Ideation (continued)
Motion Approaches

Alternate



Alternate



Wave

Irrational



Irrational



Illusion

Against Unity



Against unity



Destroy

Crowd



Crowd



Density

Symmetry



Symmetry



Translation



Contrast



Reverse



Turn around

Direction



Direction



Oblique

Distortion



Distortion



Irregular

Ideation (continued)
Motion Approaches

Jump



Jump

Transparency



Transparency

Stereoscopy



Stereoscopy



Shadow

Ideation (continued) Structured Matrix

To enhance the visual communication goals of this project, the structured matrix included the variable symbols of each motion approach and the graphic design elements.

To give an obvious visual distinction, the **axis labels** for the motion approaches and graphic design elements used an **oval shape**. And all **variable symbols** of each motion approach and the **intersections** between motion approaches and graphic design elements used the **rectangle shape**.

Structured Matrix









		Graphic Design Elements			
		Color	Image	Space	Typography
Motion Approaches	Centralize	■	■	■	■
	Scatter	■	■	■	■
	Gradation	■	■	■	■
	Rhythm	■	■	■	■
	Meet	■	■	■	■
	Speed	■	■	■	■
	Alternate	■	■	■	■
	Irrational	■	■	■	■
	Against unity	■	■	■	■
	Crowd	■	■	■	■
	Symmetry	■	■	■	■
	Direction	■	■	■	■
	Distortion	■	■	■	■
	Jump	■	■	■	■
	Transparency	■	■	■	■
	Stereoscopy	■	■	■	■

Ideation (continued)
Design Application:
Motion Card Pack Prototype

The goal of each motion card focused on the combination between one specific motion approach and one graphic design element. Based on synthesis findings, the Motion Card Pack Prototype included 16 separate cards. In order to plan the prototype of this design application and fulfill its educational function, it was decided that each card included:

1. variable symbols and definitions of one specific motion approach.
2. each symbol and definition were accompanied by a graphic design example which clearly illustrated that approach and graphic design element.
3. general description about the interaction of one motion approach and one graphic design element.

Development of One Card from the Motion Card Pack

<i>Motion Approach</i>	<i>Graphic Design Element</i>	<i>Variable Symbols</i>	<i>Definitions</i>	<i>Visual Examples</i>
Centralize	Color		Centralize: Moving, tending towards the center or axis.	
			Shrink: Make or become less, smaller, or move back.	
			Center: Dominant part or point that attracts interest or attention is at the middle position and forms the weight evenly balanced.	
			Focus: A point to which something converges or from which it diverges.	

Ideation (continued)

Design Application: Motion Card Pack Prototype

To provide an easy understanding and allow quick use, the design of the front side of each card focused on the connection of symbols, definitions, and visual examples. The back side of each card focused on using all variable symbols together to aid in the quick awareness of the entire set of symbols and to offer a visually interesting texture to the cards themselves.

Final Design of One Card


Front

c o l o r


M

To centralize color means to concentrate the energy of color from surrounding positions into a middle or central axis. A continuous tone of color used in design elements has often been used to set off the focus color. In compositional use, a high value, pure or primary color tone is often used as a focus, which is centralized by a compressing or pushing force. Also, a low value or mixed color tone is often applied to centralize the center or focus color. Symbols 1, 2, 3, and 4 represent the important variations of centralized motion. The visual examples are intended to illustrate each symbol and the variation it represents.


1. **Centralize:** Moving, tending towards the center or axis.




2. **Shrink:** Make or become less, smaller, or move back.



3. **Center:** Dominant part or point that attracts interest or attention at the middle position and forms that the weight is evenly balanced.



4. **Focus:** A point to which something converges or from which it diverges.











































centralize
centralize

j o l i o c

M

Back

M Card Pack

	Centralize		Shrink		Center		Focus		Scatter		Diffusion		Non center		Against unity
	Destroy		Distortion		Irregular		Touch		Overlap		Unity		Distance		Jump
	Crowd		Density		Symmetry		Translation		Contrast		Reverse		Turn around		Direction
	Oblique		Speed		Blur		Alternate		Wave		Gradation		Proportion		Process
	Gradient		Rhythm		Tempo		Transparency		Stereoscopy		Shadow		Illusion		Irrational

M Card Pack



Evaluation

Based on the ideation stage, the systematical information and the motion card pack prototype were the two major design in thesis exhibition. Therefore, the evaluation is important to improve this design project.

The strongest suggestions from the discussion with committee members and interviewed persons were focused on the displaying for the thesis exhibition, the suggestions included:

1. to give a clear overall understanding about this thesis project.
2. to show a structured organization about motion in graphic design.
3. to show the introduced and explanatory information of motion card pack.
4. to show the detailed design of sixteen selected motion cards and the selection for prototype.

Concept & Format

From an initial idea of combining one motion approach and one graphic design element, on each card, the two titles were selected and positioned in contrasting orientations. The format of each card should be appropriate for holding and reading.

Composition

Each card used the same layout which resulted in a systematic design for the whole card pack. The frame around each card included two titles (one motion approach, one graphic design element) to show the connection. The layouts connected symbols, definitions, and visual examples, and gave a general description which explained the connection between the motion approach and the graphic design element.

Color

To distinguish between four different graphic design elements, the card pack used four different colors to code the typography and imagery decisions.

Image

The images used in each card were visual examples which clearly illustrated the particular motion approach and graphic design element selected for that card. Each graphic design example was accompanied by a symbol and definition. The backside of each card used the entire set of symbols to aid in the quick awareness of the system.

Typography

The typographic decisions were kept in a simple style to be easy to read for viewers. The color of the type also helped to code the information in this card pack.

(Please see Appendix IV, *Design Application: Motion Card Pack Prototype*)



Dissemination

The explanation panels and design application of this thesis project were displayed in the RIT Bevier Gallery from April 4 through April 22, 1998. This display included an introduction, the structured matrix, a card explanation, the card selections for the prototype, and sixteen selected motion cards. The display gave users a consistent awareness and a strong visual impression through the systematical design.

The display of these components focused on the visual aesthetics and information explanation in the gallery setting. From the overall explanation of the project in the introduction panel and the intersected relationship between motion approaches and graphic design elements in the structured matrix panel, the viewers were offered an organized awareness about motion in graphic design.

Furthermore, from the card explanation panel, viewers gained an awareness of the Motion Card Pack and read an explanation in a section of each card.

In the card selections for the prototype, viewers could compare the sixteen selected motion cards to find the status of each card in the whole pack.

(Please see Appendix III, *Explanation Panels for the Thesis Exhibition* and Appendix IV, *Design Application: Motion Card Pack Prototype*)



Retrospective Evaluation

To discover additional refinements for the future of this design project, the evaluation focused on testing the educational function of the Motion Card Pack Prototype.

From testing the communicated purpose and educational goals of the Motion Card Pack, the overall visual communication, imagery and typography modifications and suggestions for the card pack were gathered through the consistent questions in the interviewed evaluation. The design project proceeded a good and effective improvement according to the strongest and weakest aspects from testing the use of the card pack.

The Interviews were held with the main users of this design project, the main users included design students and design practitioners. The best situations for interviewing these main users were:

1. in the RIT Bevier Gallery, during the thesis exhibition period.
2. in the College of Imaging Arts and Sciences, after the thesis exhibition.

Retrospective Evaluation (continued)

An evaluation form was used to get the feedback during interviews. It focused on getting useful and concrete suggestions or feedback according to specific questions. The results of these evaluations were used to improve the design application of this project.

Questions in this evaluation form were divided into three parts:

A. Overall Visual Communication of the Motion Card Pack

1. Is the status of each card within the whole card pack clear?
2. Is the connection between one "motion approach" and one "graphic design element" easy to understand?
3. Is the overall format and proportion for the card pack well-chosen?
4. Is it easy to read?
5. Is the compositional use good?
6. Has a thought-provoking approach been used to communicate "Motion in Graphic Design"?

B. Imagery Decisions for Individual Card Layouts

1. Are the colors which have been used to identify four different graphic design elements well-chosen?
2. Do the imagery decisions relate well to typography decisions?
3. Are the visual examples helpful to communicate the connection between one "motion approach" and one "graphic design element"?
4. Are the symbols and related definitions easy to understand?
5. Are the connections between the symbols and the visual examples good?
6. Do the imagery decisions on the backside of each card aid in overviewing all icons quickly?

Retrospective Evaluation (continued)

C. Typography Decisions for Individual Card Layouts

1. Is the structure of the typography appropriate for the overall visual organization?
2. Is the selected typeface appropriate for the overall visual organization?
3. Are the color decisions for typographic elements appropriate?
4. Is the description easy to understand?
5. Are the point size decisions for typographic elements appropriate?
6. Do the typographic decisions relate well to imagery decisions?

(Please see Appendix V, *Retrospective Evaluation: A. Example of Evaluation Form*)

Retrospective Evaluation (continued)
The Result of Evaluation

Overall Visual Communication of the Motion Card Pack

Strongest Aspect (the average is over 4.0)

1. good compositional use. (4.47)
2. well-chosen overall format and proportion for the card pack. (4.27)
3. the status of each card within whole card pack is clear. (4.17)

Weakest Aspect (the average is under 3.0)

1. easy to read. (2.90)

Imagery Decisions for Individual Card Layouts

Strongest Aspect (the average is over 4.0)

1. the imagery decision of backside is helpful to overview all icons quickly. (4.53)
2. good connections between the symbols and the visual examples. (4.07)

Weakest Aspect (the average is under 3.0)

no question's average is under 3.00

Typography Decisions for Individual Card

Strongest Aspect (the average is over 4.0)

1. typographic decisions relate well to imagery decisions. (4.03)

Weakest Aspect (the average is under 3.0)

1. appropriate point size decisions for typographic elements. (2.50)
2. the description is easy to understand. (3.00)

(Please see Appendix V, *Retrospective Evaluation: B. Summary of Evaluation Results* and *C. Completed Evaluation Forms*)

Conclusion

As defined in the main goal of this thesis project, this study was intended to bring users a broader understanding about motion in graphic design.

Potential educational uses were identified in the production of this project. They were:

1. increasing awareness of effective techniques for organizing and using a variety of research materials.
2. revealing clear information about the use of motion in graphic design.
3. providing the possible use of a tool in creating good design solutions in the future.

Personally, this thesis project increased the ability in the areas of research, analysis, organization, and implementation. The process of organizing research materials, clarifying the defined information, creating the educational design project, and implementing the complete project provided an practical opportunity for solving problems, carrying out ideas, and evaluating users' profits.

An increased understanding in the areas of motion in graphic design is the highest achievement. The variable experiment and application of motion design provided the unlimited development in the future. This project afforded an excellent training toward the creation of good and effective design.

Glossary of Terms

Action	The act, process, or fact of doing something.
Analysis	The separation of a whole into constituents with a view to its examination and interpretation; the statement of the results of a study.
Approach	The act of coming near.
Comparison	To represent or examine the similarities, equal, or differences.
Creation	The act of founding or establishing; any fictitious idea accepted as part of an ideology by an uncritical group.
Definition	The statement of defining a word, phrase, and term; or the act of making clear and distinct.
Dissemination	Making information or knowledge generally known.
Element	A fundamental or essential part of a whole.
Evaluation	The most basic purpose of all graphic design methodology is to develop the knowledge, skills and sensitivities to be able to decide yes or no, in or out in any form of problem-solving situation.
Function	The purpose for which all graphic design form exists. Function means "design that works" for its intended purpose and may be the difference between art and design.
Graphic Design Elements	The essential components, parts, or variables of form within a graphic design format.
Identification	The process of recognizing something as having some particular quality.

Glossary of Terms (continued)

Ideation	The process of carrying out the mental activity, thought, opinion, conviction, or principles.
Implementation	To carry out, finish, or put into practice.
Interpretation	Critical explanation or analysis; something that serves to explain or clarify.
Intersect	To cut across or through; to form an intersection with.
Methodological	A systematic arrangement or design of procedures and techniques characteristic of a field or discipline.
Motion	The action or process of change in position or elements.
Plan	A detailed scheme or proposed goal for the accomplishment of an object; to formulate, draw up or make a plan.
Position	A place or location.
Process	A series of steps, actions, change, or operations used to bring about a desired result; to prepare, treat, or convert by subjecting to a special process.
Prototype	A forerunner or the first form from which varieties arise or imitations are made.
Psychological	Relating to or performed by the mind.
Research	Careful study of a subject, especially scholarly or scientific study of a given field or problem.
Strategy	The act or skill of using stratagems or steps to achieve the expected purposes.

Glossary of Terms (continued)

- Structure** The way in which parts are arranged or put together in a particular purpose to form a whole.
- Syntax** The parts, grammar of visual communication (i.e. line, shape, etc.)
- Synthesis** To combine and adapt in order to attain a particular effect.
- Systematical** Using a method or system which is well organized or planned.
- Technique** The degree of skill shown in any performance; especially the systematic procedure by which a task is accomplished.

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Appendices

Appendix I
Thesis Planning Report

Appendix II
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Introduction Panel
Structured Matrix
Card Explanation
Card Selection for Prototype

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Appendix V
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A. Example of Evaluation Form
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Appendices

Appendix I
Thesis Planning Report



in Graphic Design

Thesis Planning Report

Yuh Yun Peng

Graduate Graphic Design

Rochester Institute of Technology

Fall 1997

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User Profile

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Goals / Objectives / Processes and Strategies

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Time / Implementation Plan

Evaluation Plan

Bibliography

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Project Title: Motion in Graphic Design



Designer:

Yuh Yun Peng
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Rochester, NY14623
716-2926487
303 Chung Cheng Road
Miaoli, Taiwan
011 886 37 320300

Thesis Committee Members:

Chief Advisor:

Professor Deborah Beardslee

Associate Advisors:

Professor R. Roger Remington
Professor Steven Hoskins

Situation Analysis



Graphic designers may visually communicate with viewers by expressing conceptual meaning through the illusion of motion.

In graphic design, the space is often a two-dimensional non-moving stage that can not perform motion directly. The effects of motion can only be gained through illusion achieved by the manipulation of a range of different design components.

Motion, the action or process of change in position, always creates a strong visual impression in the graphic design stage by the implied, imaginative, continuous, or extending movements.

To a graphic designer, the inspiration from learning and using motion affords an opportunity to create more impressive graphic design.

Project Description

This project analyzed how the psychological feeling of motion performed on a non-moving graphic design space. It focused on the visual expression, psychological interpretation and functional usability of motion in graphic design.

It involved a methodological analysis of the structured interaction between motion approach and graphic design elements. In order to represent the analysis and possible progression of this project, a card pack was designed to supply the whole range of motion definitions including 64 strategies, which give users detailed knowledge about motion in graphic design.

User Profile

After viewing the design from this thesis, the users will be able to:

1. **Understand** how motion approaches and graphic design elements interact.
2. **Learn** how the effects of motion approaches can be gained through the manipulation of a range of different design components.
3. **Use** the motion approaches effectively to create more impressive and stronger graphic design.

Mission Statement

This thesis study analyzed the ways in which motion was used through a range of graphic design examples. This study attempted to make the uses of motion understandable to designers by:

1. Building a prototype of a Card Pack, which analyzes the visual effects and conceptual meanings of motion in graphic design.
2. Providing a tool for creative problem solving which provides examples and definitions of many different ways of thinking about motion in graphic design.

Studying the use of motion in graphic design provided a wider understanding of design, and the ways in which these approaches could contribute more activity, life, and expression to visual communication.

Goals

Problem Identification

To generate an idea for the thesis project.

Objectives

Given the project proposal, be able to develop this topic and plan the thesis.

Processes and Strategies

Write Situation Analysis, Project Description, and Mission Statement for thesis project in thesis planning report.

Through the Project Development and Evaluation class, develop components of the thesis planning report.

Find thesis committee members and organize thesis time schedule.

Follow the planning report to build the methodological processes and strategies for this thesis project.

Goals

Objectives

Processes and Strategies

Research & Analysis

To gather and analyze existing visual examples about motion.

Given the classification and explanation of visual examples about motion, be able to categorize the motion approaches.

Collect visual examples from sources such as books, magazines, posters, periodicals, advertising, www, ...etc.

Compare the characteristics and moving processes of the hundreds of visual examples to find out the differences and similarity.

Analyze and categorize these visual examples into some groups.

Help to build the categories of motion approaches from the classification of visual examples.

To define the existing development and limitation about motion in graphic design.

Given the definition about motion applying to graphic design elements.

Gather information from books, magazines, and design theory.

Analyze the existing using and future application about motion.

To develop a methodological method for this thesis project.

Given the structured matrix, be able to structure and organize visual examples and show how motion and graphic design interact.

Use a matrix model to organize motion approaches, graphic design elements, and the relationship between these two.

To develop the vertical (motion approaches) and horizontal labels (graphic design elements) of the structured matrix.

Processes and Strategies

Objectives

Goals

Research & Analysis

To analyze the definition, specific property, process and application among different motion approach.

Given the characteristics and definitions about different motion approach.

Gather information about different motion approaches and forming processes.

Categorize to some different groups according to the visual parameters and moving directions of motion approaches, such as centralize, scatter, against unity, speed, alternate, ...etc.

To analyze the definitions and specific property of graphic design element to adapt to motion approaches.

Given the focus point and parameters of graphic design elements.

Categorize the graphic design elements to four main different parts: color, image, space. and typography.

Synthesis

To analyze the relationship between motion approaches and graphic design elements.

Given the information organized, be able to develop the project so it will be useful for ideation.

Determine the appropriate information to start the concept.

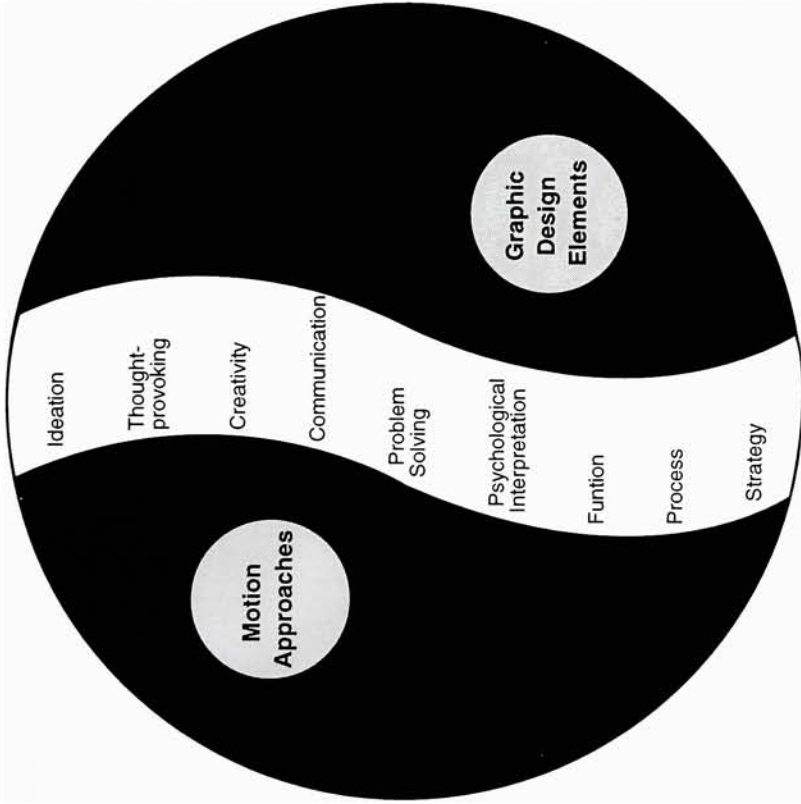
Develop the interaction between motion and graphic design.

Given the organization about the interaction between motion and graphic design.

Organize the relationship between motion and graphic design from classifying visual examples.

Make list of principles and characteristics about the relationship between motion and graphic design.

	Goals	Objectives	Processes and Strategies
Implementation	<p>To refine the design application</p> <p>To write thesis report</p>	<p>Given the refinement of design application</p> <p>Given the outline of thesis report, be able to discuss with committee and finish the thesis report.</p>	<p>Prepare the final applications</p> <p>Refine the final design</p> <p>Print out the final work.</p> <p>write about: Research & analysis Synthesis Ideation Evaluation Implementation</p>
Retrospective Evaluation	To evaluate thesis outcomes	Given the thought of using the card pack in graphic design area.	<p>Find the strengths and weakness of this project.</p> <p>Conduct interviews of users in the future</p>



Time / Implementation Plan



Date	Thesis Planning	RIT Calendar
Sep.4	Thesis Project Definition	Fall classes begin
Nov.1	Research and Analysis	Fall break
Nov.19		
Dec.1		Winter classes begin
Dec.19	1st Committee Meeting	
Dec.21	Synthesis	Christmas break
Jan.20	Ideation	
Feb.6	2nd Committee Meeting	
Feb.28	Implementation	Winter break
Mar.9	Evaluation	Spring classes begin
Mar.13	3rd Committee Meeting	
Mar.20	Retrospective Evaluation	
Apr.6-22	Thesis Show II	
May.20	4th Committee Meeting / Thesis Report Due	
May.23		Graduation

Evaluation Plan



Phase I Evaluation

- Determine selective criteria.
- Review ideas.
- Decide order of importance.
- Discuss above with my advisor.
- Discuss final plans with my full committee members.

Phase II Retrospective Evaluation

- Develop review process for thesis show.
- Create questionnaire to be distributed at thesis show.
- Gather all questionnaires.
- Tabulate results.
- Compare results with thesis user consideration objectives.

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Technique	The degree of skill shown in any performance; especially the systematic procedure by which a task is accomplished.



Appendices

Appendix II

Existing Graphic Design Examples Using the Illusion of Motion



Existing Graphic Design Examples Using the Illusion of Motion

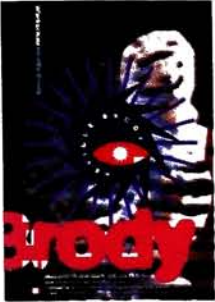
Structured Matrix

		Graphic Design Elements			
		Color	Image	Space	Typography
Motion Approaches	Centralize				
	Scatter				
	Gradation				
	Rhythm				
	Meet				
	Speed				
	Alternate				
	Irrational				
	Against Unity				
	Crowd				
	Symmetry				
	Direction				
	Distortion				
	Jump				
	Transparency				
	Stereoscopy				

Existing Graphic Design Examples about the Illusion of Motion

Centralize

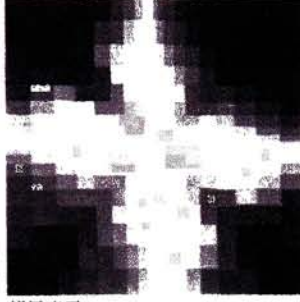
Color



Neville Brody



Tom Bonauro



朝昌直己



Norman Moore

Image



Steve Lyons



Malcolm Grear



Randy Allbritton, John Van Dyke

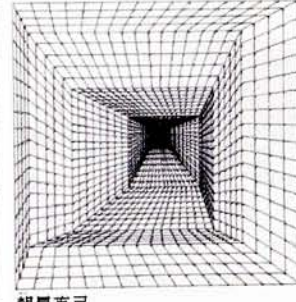
Space



Tom Bonauro



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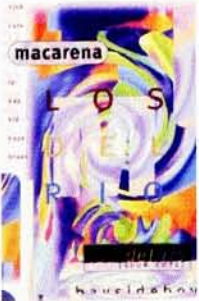


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Typography



Iocgrada



Norman Moore



Adam Stringer

Existing Graphic Design Examples Using the Illusion of Motion

Scatter

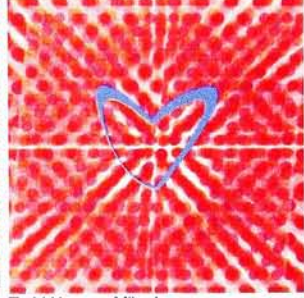
Color



Karl Gerstner



Mike Anceric, Hoffman York, Milwaukee



Todd Houser, Mike Lopez

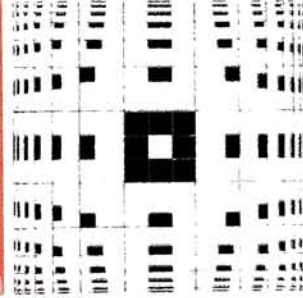
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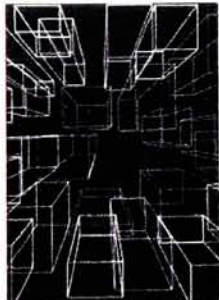


Greg Lindy



朝昌直己

Space



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Norman Moore

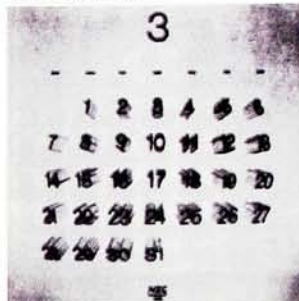


朝昌直己



Simon Needham

Typography



朝昌直己



Malcolm Grear

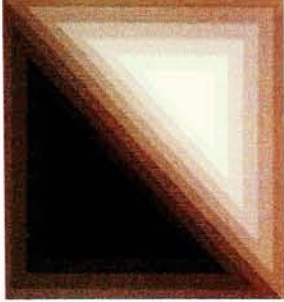


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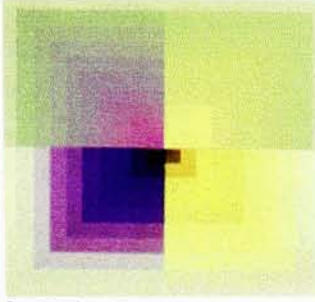
Existing Graphic Design Examples Using the Illusion of Motion

Gradation

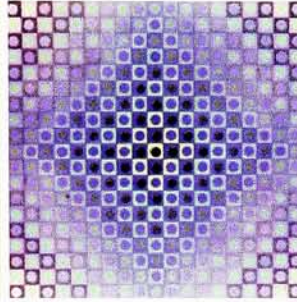
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Sten Hoske



Sten Hoske



Victor Vasarely

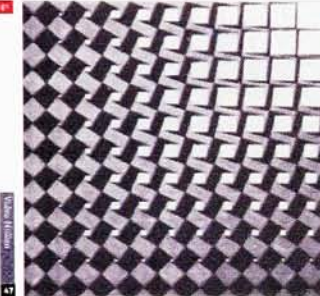


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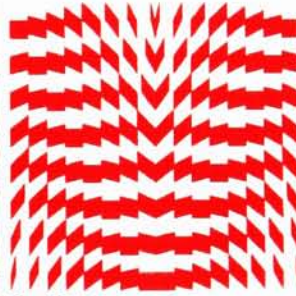
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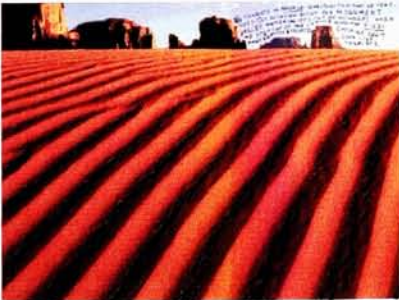


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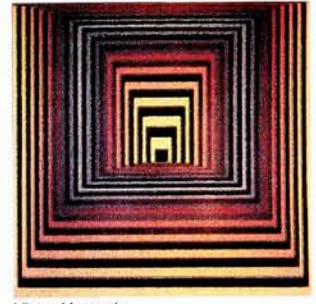
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Francois Robert



Margret Grestoncis



Victor Vasarely

Typography



Neville Brody



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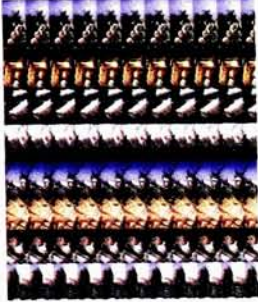


Dom Raban

Existing Graphic Design Examples Using the Illusion of Motion

Rhythm

Color



Sicurte Vacint



Neville Brody

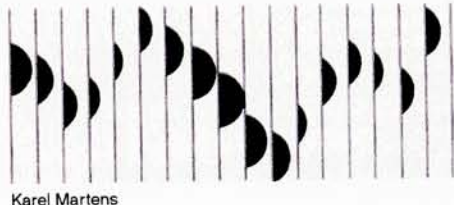


Malcolm Gear

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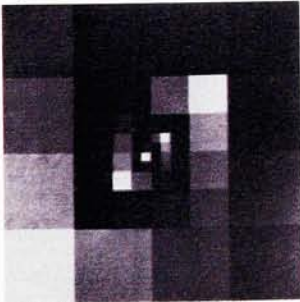


Fradie Bergron



Karel Martens

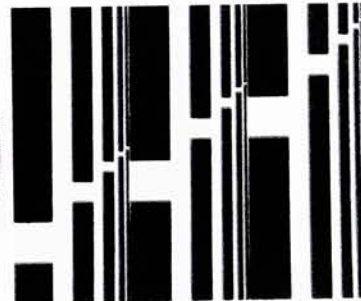
Space



R. P. Lohse



Victor Vasarely



朝昌直己

Typography



Tad Griffin, Jay Louxks



Neville Brody



Jaff Tyson

Existing Graphic Design Examples Using the Illusion of Motion

Meet

Color



朝昌直己



Paul Sych



Lisa Mazur

Image



Tony Cooper



Francois Robert

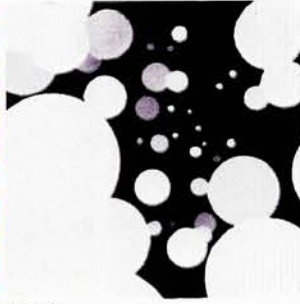


Bernard Maisher

Space



佐口七朗



朝昌直己



Sonia Greteman

Typography



Joshua Berger



Fred Woodward



Ron Louie

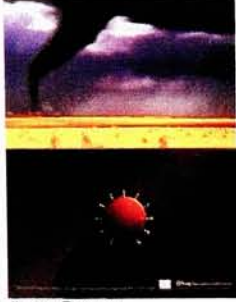
Existing Graphic Design Examples Using the Illusion of Motion

Speed

Color



Jimmy Bonner



Jimmy Bonner



Karen L. Greenberg, D. Mark Kingsley

Image



Phil Yarnall



Todd Houser, Mike Lopez



James Strange

Space



Brian Groppe



Tony May



Elizabeth Lyons

Typography



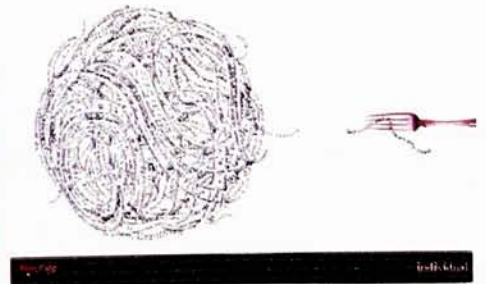
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Neville Brody



Neville Brody



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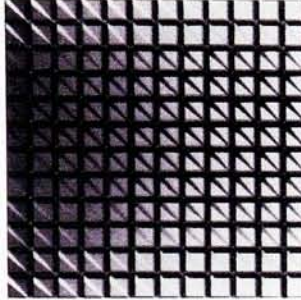
Existing Graphic Design Examples Using the Illusion of Motion

Alternate

Color



Cornel Windlin



佐口七朗

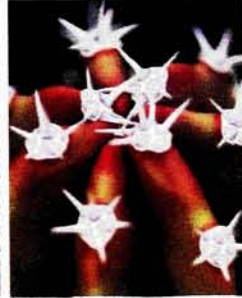


Mary Cawein

Image



B. Riley



Francois Robert



Fred Woodward



Neal Slavin

Space



Horst Stasny



Stephen Coates



Mark Diaper

Typography



Malcolm Grear



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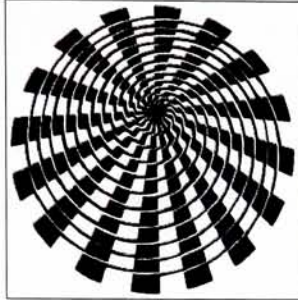
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Irrational

Color



朝昌宜己



B. Porter

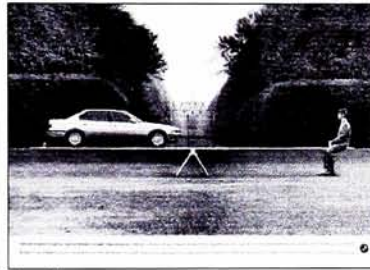


Victor Vasarely

Image



Jurek Wajdowicz



Dean Hanson



Joyce Nesnadny, Mark Schwartz, Michelle Moehler

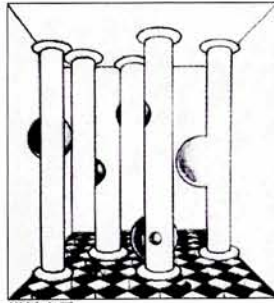
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Lola Carlisle

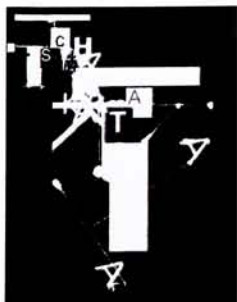


吉川静子



朝昌宜己

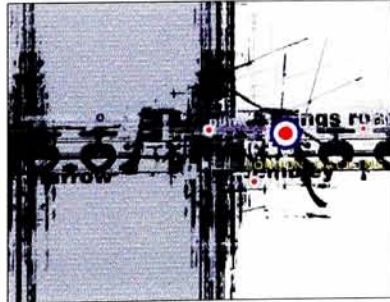
Typography



Suzanne Markowski



Steve Wills



Simon Dixon

Existing Graphic Design Examples Using the Illusion of Motion

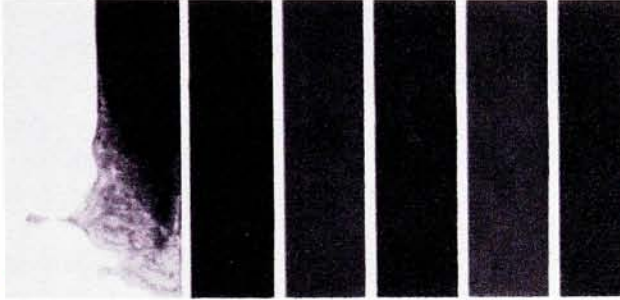
Against Unity

Color

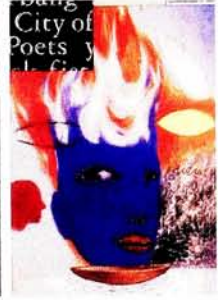


Arriving April 8. Fresh from Florida.

Brien Spanier



志村友造



Luxon Carra

Image



Joachim Muller

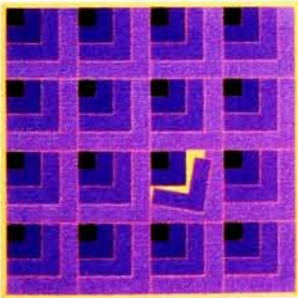


朝昌宣己



Doug Trapp

Space



朝昌宣己



Mark Weneker



Andy Degg

Typography



Geraldine Hessler



Todd Brei



Jurek Wajdowicz

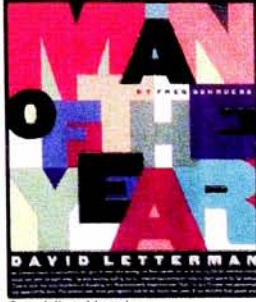
Existing Graphic Design Examples Using the Illusion of Motion

Crowd

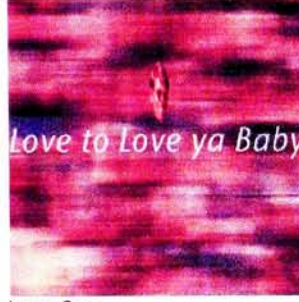
Color



Neville Brody



Geraldine Hessler



Luxon Carra

Image



Joachim Muller

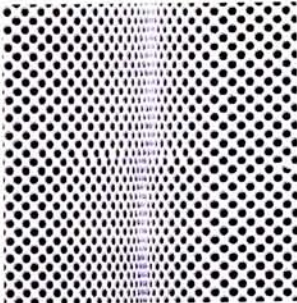


Doug Trapp



Gilles Poplin

Space



B. Riley

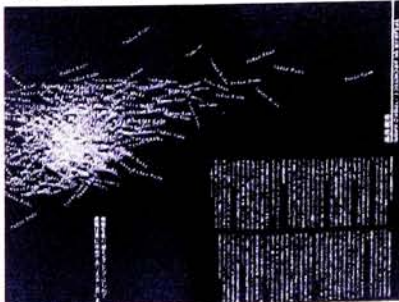


Karl Benson



Seonaid Mackay

Typography



Kenzo Izutani, Aki Hirai



Todd Brei

Existing Graphic Design Examples Using the Illusion of Motion

Symmetry

Color



David Sylvian

Mike Lopez

Todd Munn

Image



Rubin

P. Scott Makela

Thomas Wolfe

Space



Lucille Tenazas

Neville Brody

Tom Bonauro

Tyler Wheeler

Typography



Roger Black Incorporated

Max Kisman

Paul Davis

William Kochi

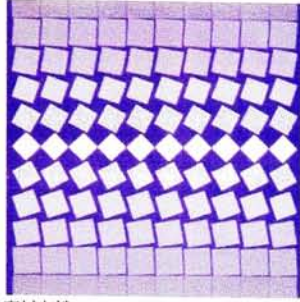
Existing Graphic Design Examples Using the Illusion of Motion

Direction

Color



Chris Ashwarth



志村友造

Image



Neville Brody



Joyce Nesnadny



Wade Palmer

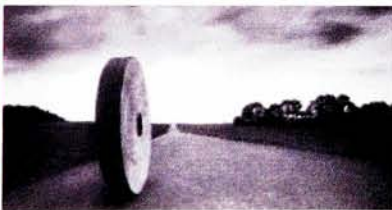


Joe Scorsone

Space



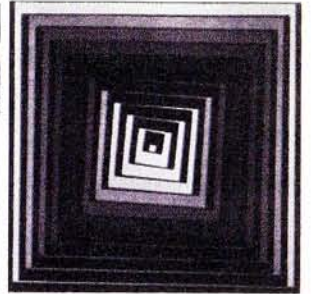
Michael Anderson



Host Stasny



朝昌直己



Vivasarely

Typography



John Warwicker



Joe Scorsone



Galle Jean-Louis

Existing Graphic Design Examples Using the Illusion of Motion

Distortion

Color



Lori Anzalone



Brad Holland

Image



Vasarely



Walter Mccord, Mary Cawein



John Hobbs

Space



Cadillac Ranch



Mark Wenneker



Neil Carter

Typography



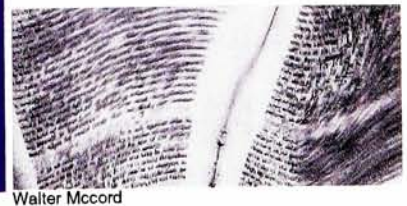
Joyce Nesnadny



Mark Schwartz



Neville Brody



Walter Mccord

Existing Graphic Design Examples Using the Illusion of Motion

Jump

Color



Frank Heine



Melinda Beck

Image

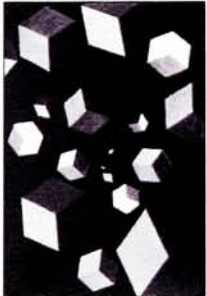


Vasarely



Joyce Neshadny, Brian Lavy

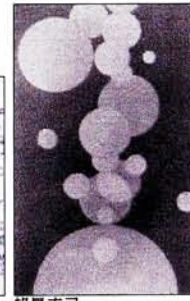
Space



朝昌宜己



Beth Fritzsche, Emily Raively

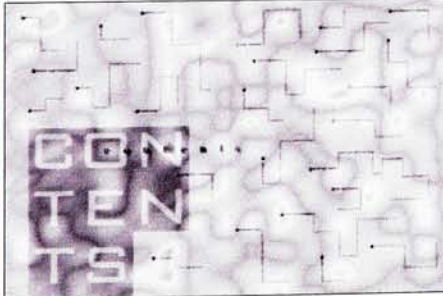


朝昌宜己

Typography



Todd Foreman



Christina Maire



Jerry Burns

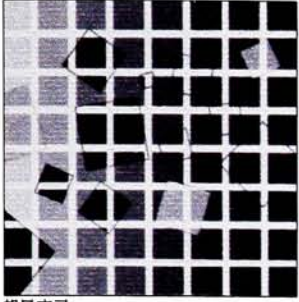


Walt Tayer

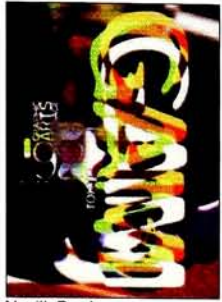
Existing Graphic Design Examples Using the Illusion of Motion

Transparency

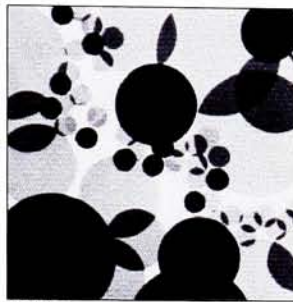
Color



朝昌直己



NevilleBrody



朝昌直己

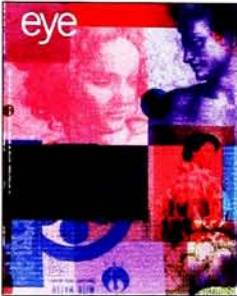


Jorge Serra

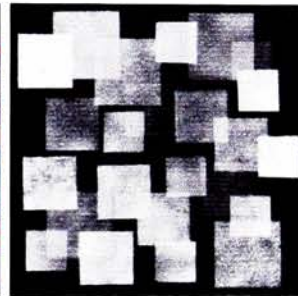
Image



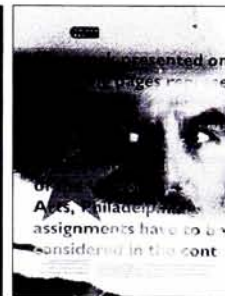
Clifford Stoltze, Tracy Schroeder



Stephen Coates



K. Grestner



Jan C. Almquist

Space



Gulizar Cepoglu

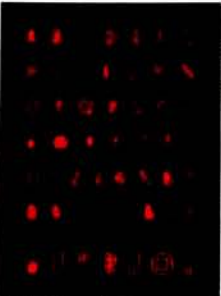


Clifford Stoltze, Peter Farrell



Clifford Stoltze

Typography



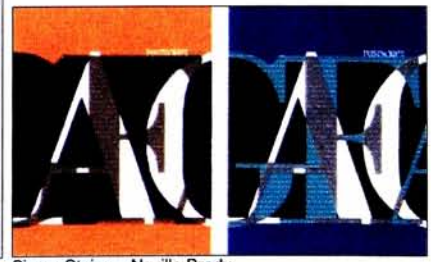
Tobias Frere-Jones



Tracey Schroeder



Rudolf Koch



Simon Staines, Neville Brody

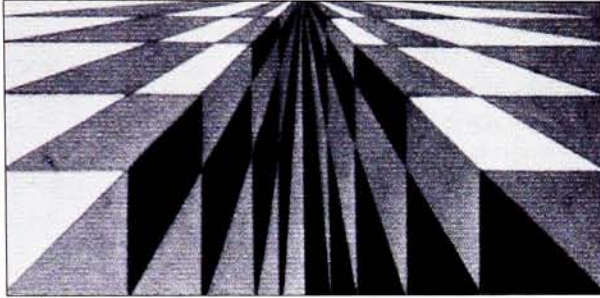
Existing Graphic Design Examples Using the Illusion of Motion

Stereoscopy

Color

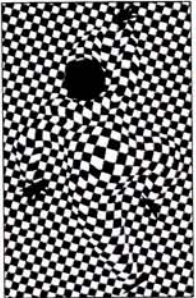


堀江近一



朝昌直己

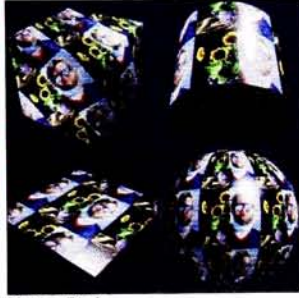
Image



Victor Vasarely



Tom Bentkowski, Mimi Park



Dayton Davis

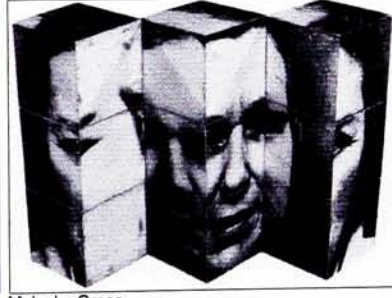
Space



Jef Capaldi



Paul White



Malcolm Grear

Typography



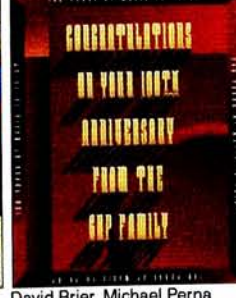
Malcolm Grear



Max Kisman



P. Scott Makela



David Brier, Michael Perna



Appendices

Appendix III


Explanation Panels for the Thesis Exhibition

Introduction Panel

Structured Matrix

Card Explanation

Card Selection for Prototype



Motion

in Graphic Design

Introduction

Graphic designers may visually communicate with viewers by expressing conceptual meaning through the illusion of motion.

In graphic design, the space is often a two-dimensional non-moving stage that can not perform motion directly. The effects of motion can only be gained through illusion achieved by the manipulation of a range of different design components.

This thesis focused on the visual expression, psychological interpretation and functional usability of motion in graphic design. It involved a methodological analysis of the structured interaction between motion approach and graphic design elements.

This thesis study analyzed the ways in which motion was used through a range of graphic design examples. Studying the use of motion in graphic design provided a wider understanding of design, and the ways in which these approaches could contribute more actively to and expression to visual communication.

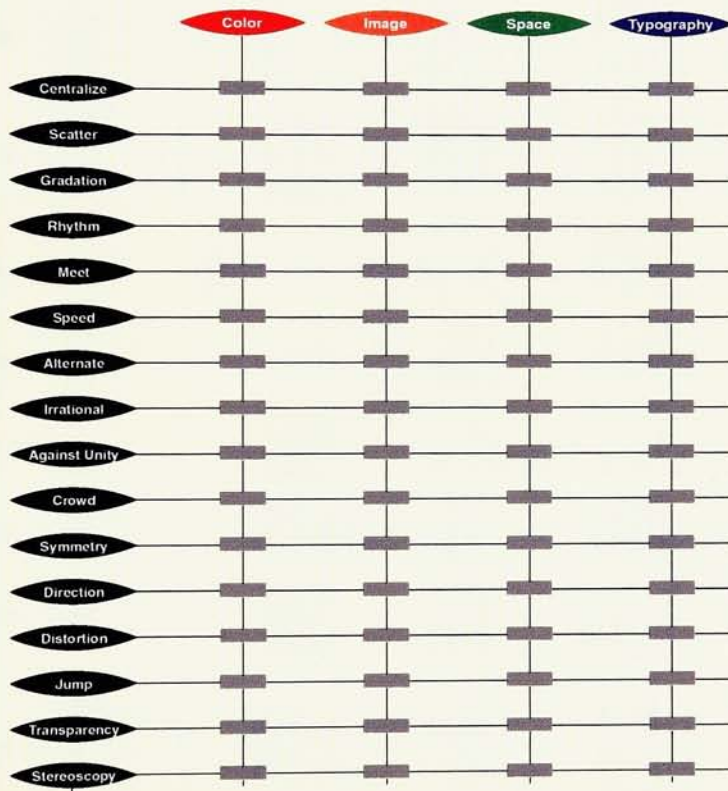
This study attempted to make the uses of motion understandable to designers by:

1. Building a prototype of a Motion Card Pack, which analyzes the visual effects and conceptual meanings of motion in graphic design.
2. Providing a tool for creative problem solving which provides examples and definitions of many different ways of thinking about motion in graphic design.

In order to represent the analysis and possible progression of this project, the card pack was designed to supply the whole range of motion behaviors including 64 strategies.

Structured Matrix

This project uses the intersected matrix below to organize and structure existing design examples in order to understand the meaning and function of motion in graphic design.



The Graphic Design Elements

Graphic design elements could be divided into four general categories: color, image, space, and typography. Some important and specific points could also be included in the analyzing process.

1. **Color** color hierarchy, warm color, cold color, and gray scale, color terms, hue, value, and chroma; color principle, function, relationship, range, and conceptual meaning.
2. **Image** medium, function, relationship, style, conceptual meaning, subject, and theme.
3. **Space** compositional use, grids, form, elements of layout, spacing of elements, conceptual meaning, range, and spatial orientation.
4. **Typography** typographic variables: size, weight, position, letter spacing, line spacing, word spacing, text system, type relationship, language meaning, conceptual meaning and theme.

The Motion Approaches

Motion, the action or process of change in position, is a significant influence in design. In this thesis study, the primary question is: What kinds of motion in graphic design evoke what kinds of psychological feelings for viewers of graphic design solutions? Based on research and analysis of existing samples, motion could be divided into the above sixteen categories.

Each category includes:

1. Possible variations and characteristics.
2. Related definition and examples.

The Interaction

There are 64 intersections on the structured model above. Each matrix intersection represents the combination of one specific motion approach and one graphic design element. The existing design example that appears at each intersected location is intended to further describe these qualities.

Structured Matrix

Graphic Design Elements

Motion Approaches

		Color	Image	Space	Typography
Centralize	<ul style="list-style-type: none"> Centralize Shrink Center Focus 	Center	Centralize	Shrink	Centralize
Scatter	<ul style="list-style-type: none"> Scatter Diffusion Non center 	Non center	Non center	Diffusion	Scatter
Gradation	<ul style="list-style-type: none"> Gradation Proportion Process Gradient 	Gradient	Gradation	Proportion	Gradation
Rhythm	<ul style="list-style-type: none"> Rhythm Tempo 	Tempo	Tempo	Rhythm	Rhythm
Meet	<ul style="list-style-type: none"> Touch Overlap Unity Distance 	Distance	Unity	Touch	Overlap
Speed	<ul style="list-style-type: none"> Speed Blur 	Blur	Speed	Speed	Speed
Alternate	<ul style="list-style-type: none"> Alternate Wave 	Alternate	Alternate	Alternate	Alternate
Irrational	<ul style="list-style-type: none"> Illusion Irrational 	Illusion	Irrational	Illusion	Irrational
Against Unity	<ul style="list-style-type: none"> Against unity Destroy 	Against unity	Destroy	Against unity	Against unity
Crowd	<ul style="list-style-type: none"> Crowd Density 	Crowd	Density	Density	Density
Symmetry	<ul style="list-style-type: none"> Symmetry Translation Contrast Reverse Turn around 	Contrast	Translation	Reverse	Symmetry
Direction	<ul style="list-style-type: none"> Direction Oblique 	Direction	Direction	Direction	Oblique
Distortion	<ul style="list-style-type: none"> Distortion Irregular 	Irregular	Distortion	Irregular	Distortion
Jump	<ul style="list-style-type: none"> Jump 	Jump	Jump	Jump	Jump
Transparency	<ul style="list-style-type: none"> Transparency 	Transparency	Transparency	Transparency	Transparency
Stereoscopy	<ul style="list-style-type: none"> Stereoscopy Shadow 	Stereoscopy	Shadow	Stereoscopy	Shadow



Card Pack

Introduction

In order to plan the prototype of this design application and fulfill its educational function, it was decided that each motion approach should be accompanied by a graphic design example which clearly illustrates that approach.

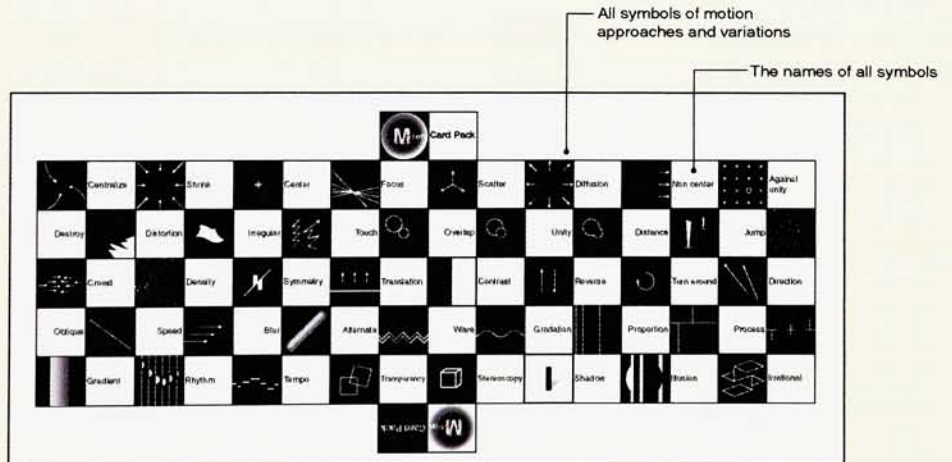
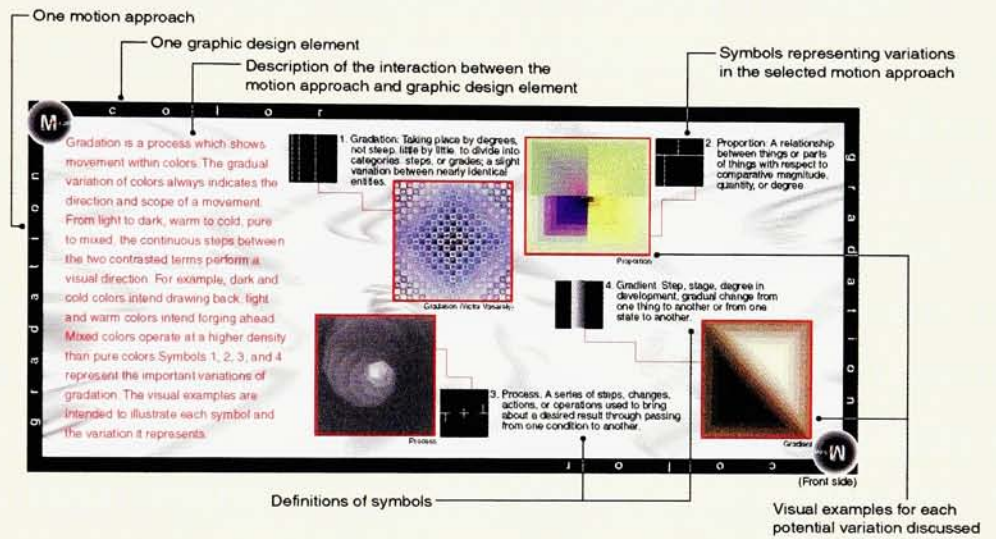
Goals

The Motion Card Pack provides an opportunity for users to begin the learning process by selecting an individual card and beginning to read the accompanying visual and verbal information.

The card pack includes 64 separate cards. Each card presents

1. A description of the interaction between a main motion approach and its potential use in graphic design.
2. Possible variations of a main motion approach which includes additional symbols, definitions, and visual examples.

Card Explanation



Card Selection for Prototype

Graphic Design Elements

Motion Approaches	Graphic Design Elements			
	Color	Image	Space	Typography
Centralize	●			
Scatter	●			
Gradation	●			
Rhythm	●			
Meet		●		
Speed		●		
Alternate		●		
Irrational		●		
Against Unity			●	
Crowd			●	
Symmetry			●	
Direction			●	
Distortion				●
Jump				●
Transparency				●
Stereoscopy				●



Appendices

Appendix IV

Design Application: Motion Card Pack Prototype

16 Selected Motion Cards



c o l o r



c e n t r a l i z e

c e n t r a l i z e

To centralize color means to concentrate the energy of color from surrounding positions into a middle or central axis. A continuous tone of color used in design elements has often been used to set off the focus color. In compositional use, a high value, pure or primary color tone is often used as a focus, which is centralized by a compressing or pushing force. Also, a low value or mixed color tone is often applied to centralize the center or focus color.



Symbols 1, 2, 3, and 4 represent the important variations of centralized motion. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Centralize: Moving, tending towards the center or axis.



Centralize

2. Shrink: Make or become less, smaller, or move back.



Shrink

3. Center: Dominant part or point that attracts interest or attention at the middle position and forms that the weight is evenly balanced.

Center

4. Focus: A point to which something converges or from which it diverges.

Focus

j o | o c

Card 1

c o l o r


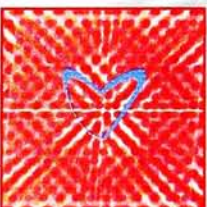
s c a t t e r

s c a t t e r

To scatter color means to disperse or emit color loosely through extending over a wide area, usually suddenly and violently. The principles need to be combined with function, which decides the scattering process. For a meaningful and functional purpose, warm colors forge ahead and cold colors draw back, as if warm colors are scattered or pushed by cold colors. The secondary or gradient colors set off the center or dominant color, as if they are scattered out by center color to form a motion. Colors may communicate a scattering motion by varying different hue, value, and chroma. The non-center position of dominant colors may also result in an unstable movement.


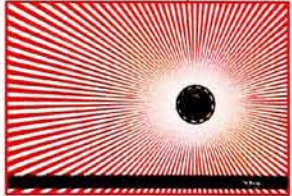
Symbols 1, 2, and 3 represent the important variations of scattering motion. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Scatter: Moving, tending to move away from the centre or axis.


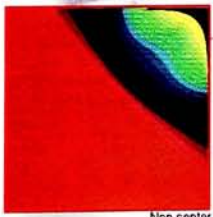
Scatter

2. Diffusion: Send out, spread out, or extend over a wide area in every direction.

Diffusion

3. Non center: Dominant part or point that attracts interest or attention isn't at the middle position and forms the weight evenly balanced.

Non center

j o | o c

Card 2

c o l o r

Motion

Gradation is a process which shows movement within colors. The gradual variation of colors always indicates the direction and scope of a movement. From light to dark, warm to cold, pure to mixed, the continuous steps between the two contrasted terms perform a visual direction. For example, dark and cold colors intend drawing back, light and warm colors intend forging ahead. Mixed colors operate at a higher density than pure colors. Symbols 1, 2, 3, and 4 represent the important variations of gradation. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Gradation: Taking place by degrees, not steep, little by little, to divide into categories, steps, or grades; a slight variation between nearly identical entities.

2. Proportion: A relationship between things or parts of things with respect to comparative magnitude, quantity, or degree.

3. Process: A series of steps, changes, actions, or operations used to bring about a desired result through passing from one condition to another.

4. Gradient: Step, stage, degree in development; gradual change from one thing to another or from one state to another.

l o c

Card 3

c o l o r

Motion

In design as in nature, rhythm is an underlying principle. A rhythm can be repeated like a musical beat in a characteristic regularity or irregularity. From the variations of color, such as hierarchy, hue, value, and chroma, the rhythm of color could be effectively reached. For a conceptual theme or visual impression, the rhythm of color can represent itself in a regularly repeated beat, such as big and small (proportion), up and down (position), strong and weak (term), horizontal and diagonal (direction), many and few (amount), contrast and similarity (tone). It can also be represented in an irregular position with free rhythmic or dominant movement. Symbols 1 and 2 represent the important variations of rhythm. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Rhythm: A movement or action characterized by a regularly recurring element.

2. Tempo: Rate of motion or performance.

l o c

Card 4

i m a g e

Distance, touch, overlap, and unity are the variable situations for the meeting of two elements. The interaction between elements indicates the pushing force within design. From separating in position, touching, and overlapping one edge, to unifying to form a complete whole, the meeting process of images leads the main movement or force in design. Any shape, theme, style, or form of image could be involved in a specific meeting motion and contribute to a conceptual meaning. Symbols 1, 2, 3, and 4 represent the important variations of meeting motion. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Touch: To be or come into contact; the act or an instance of touching.

2. Overlap: Partly cover by extending beyond one edge.

3. Unity: Arrangement of parts to form a complete whole.

4. Distance: Separate in space or time; to move from a position occupied; convey from one place to another.

Touch

Overlap

Unity

Distance

M

Card 5

i m a g e

To perform the speed movement, the proceeding direction of images needs to be emphasized by blurring, overlapping, making shadows or exaggerating a contour. Making the shape, outline, or color indistinct, obscure, distant, or removed always helps to form an illusion of speeding motion in design. Catching the time-out moving while an image is in action also helps to show the continuous moving process. Symbols 1 and 2 represent the important variations of speed motion. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Speed: The rate or a measure of motion, action, activity, or performance.

2. Blur: To make or become indistinct, obscure, distant, or removed; something is hazy and indistinct.

Speed

Blur

Speed

Blur


M

Card 6


i m a g e

M tion

The repetition of regularly recurring images can result in the communication of continuous movement. By repeating similar, related, or continuous elements, the form will be filled with alternate motion, no matter shapes, graphics, objects, or images. Alternate elements of images lead the continuous motion or action as if all of the images are acting in reality. Symbols 1 and 2 represent the important variations of alternate motion. The visual examples are intended to illustrate each symbol and the variation it represents.



Alternate




Alternate



Wave

1. Alternate: To occur in successive turns, pass from one state, action, or place to a second and back indefinitely; the act of repeating the regularly recurring elements.



Wave

2. Wave: To move or cause to move back and forth or up and down.

e g a m i

M tion



Card 7

i m a g e


M tion

In graphic design, there is much interaction possible among elements. The interaction can lead to a misleading image or erroneous perception of reality. Some images or forms have been influenced by other elements. For example, a circular shape is influenced by a rectangular one, and a straight line is influenced by a waveform. The positive and negative images, or the forge ahead and draw back images often create the irrational effects or visual illusion while existing in the same design work. Symbols 1 and 2 represent the important variations of irrational motion. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Illusion: A misleading or impossible visual image.






Illusion



Irrational

2. Irrational: Not having or using the ability of reasonable order, statement or arrangement in real situation.

Irrational

e g a m i

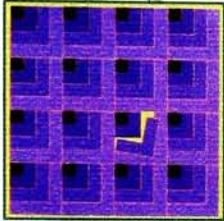
M tion

Card 8


s p a c e

M **ion**

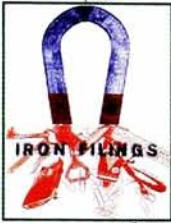
To change a specific component into a different form, substance, or state within a unity always results in a sudden motion in space. Also, to destroy, tear down, or demolish one part helps to form a motion of space. In design, the unity of space is balanced and peaceful, but the changing, destroying, or substituting of a specific element will act against or ruin the whole unity of a peaceful and balanced space. Any element within the design space could be changed to work against or destroy the balance. Symbols 1 and 2 represent the important variations of against unity. The visual examples are intended to illustrate each symbol and the variation it represents.




Against Unity




1. **Against Unity:** Mutate, change, destroy, or substitute one particular part within a unity.



Destroy



Destroy



2. **Destroy:** Break to pieces, tear down, demolish, or ruin completely to make the severe destruction or disintegration.


e c e d s

M **ion**

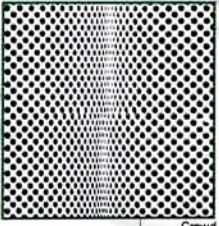
s p a c e

M **ion**

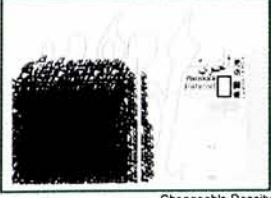
Within a crowded or sparse form, the proportion, amount, or size of design elements always decides the direction of visual motion. There can be an indication of movement within the process from a sparse to crowded form. A crowded form has the steady pushing force congregated from the surrounding space or sparse elements by a compressing or squeezing motion. The visual effects of crowded space could be reached not only from the crowded elements in a layout, but also from changing the size and distance of elements. Symbols 1 and 2 represent the important variations of crowded motion. The visual examples are intended to illustrate each symbol and the variation it represents.




Crowd




1. **Crowd:** Having all parts near to each other; to act on with a crowded steady pushing force.



Changeable Density



Changeable Density



2. **Density:** To change the amount of something per unit measure, especially per unit length, area, or volume.

e c e d s

M **ion**



Between two opposite terms, such as black and white, sky and earth, forging ahead and drawing back, or empty and crowd, there are endless possibilities to perform the contrast, symmetry, and reversion. In the spatial structure of graphic design, the relationship of elements is always kept in a balanced harmony by the steady design. But the balance will be destroyed by making a spatial motion, such as changing the conceptual meaning through opposite symmetry, rotary turning around, contrast, and reversion. Symbols 1, 2, 3, 4, and 5 represent the important variations of symmetry. The visual examples are intended to illustrate each symbol and the variation it represents.



1. **Symmetry:** Exact likeness in size, shape, form etc., between the opposite sides of an object.



Symmetry



2. **Translation:** The process or result of giving a different form or appearance.



Translation



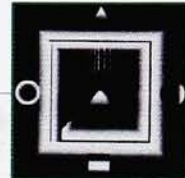
Contrast



4. **Reverse:** Turn backward in position, direction, or order; causing backward movement.



Reverse



Turn around



5. **Turn around:** To move around an axis or center, rotate, revolve; a change of direction.



In design space, the compositional use indicates the direction of space, such as up or down, left or right, forge ahead or draw back, horizontal or vertical, straight or oblique. The image, position, distance, and volume always help to indicate the direction of moving space. The oblique direction helps to communicate an unbalanced movement. Changing the size and amount also helps to create an obvious direction in space. Symbols 1 and 2 represent the important variations of direction. The visual examples are intended to illustrate each symbol and the variation it represents.



Direction



1. **Direction:** From the relationship between the subject and surroundings to see the implied orientation or the objects proceed toward one specific direction.



Direction



Oblique



Oblique



2. **Oblique:** Angled at a slant or diagonal direction, not taking a stable vertical or horizontal direction.



t y p o g r a p h y

M distortion

To make a distortion of typography means to give an inaccurate view by representing typographic design falsely or misleadingly, such as typographic variables and meanings. The irregular changing always causes a compressing force. Typographic elements can be used to represent an irregular form by changing the proportion, shape, size, and compositional use. By violating accepted rules, steps, or order, the irregular form often results in a distortion movement. Symbols 1 and 2 represent the important variations of distortion. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Distortion: Pull, twist, alter or spoil the usual or natural form and appearance.

2. Irregular: Not according to accepted rules; practice, or order.

distortion

distortion

Irregular

Irregular

distortion

t y p o g r a p h y

M distortion

Card 13

t y p o g r a p h y

M jump

The act of jumping or leaping is a sudden and involuntary movement. In graphic design, typographic variables could be used as a random character to show the jumping force, such as text, size, weight, space, and conceptual meaning. Having no particular organization, the random arrangement always helps to show the motion of jumping. The pattern of the jump could be free, rhythmic, or irregular. Symbol 1 represent the important definition of jumping motion. The visual examples are intended to illustrate each symbol and the variation it represents.

1. Jump: To throw something down, off, out, or into something by a sudden, involuntary random movement.

Jump

Jump

Jump

Jump

jump

t y p o g r a p h y

M jump

Card 14

To create the effects of transparency in typography can be defined as to put elements in different layers, where each layer or the objects on the other side can be seen clearly. Between different layers, there is the potential for strong visual interaction. In graphic design, transparency always creates a distance or illusion of spatial depth in visual effect. Typographic elements could be applied to support the movement of transparency. Symbol 1 represent the important definition of transparency. The visual examples are intended to illustrate the symbol and the variation it represents.



Transparency



1. **Transparency:** Capable of transmitting light so that objects on the other side can be seen clearly.



Transparency



Transparency



Transparency

To form the illusion of stereoscopy, the variations of typography could be applied to perform the specific viewing of three-dimensional objects. Applied to compositional use or three-dimensional space, the typographic elements could be represented in visual stereoscopy by using shadows or solids. Creating the motion in two dimensional graphic design means seeking the possibilities to cause a visual three-dimensional illusion. Symbol 1 and 2 represent the important variations of stereoscopy. The visual examples are intended to illustrate each symbol and the variation it represents.



1. **Stereoscopy:** The viewing of objects as in three dimensions.



Stereoscopy



Stereoscopy



Shadow



Shadow



2. **Shadow:** A partially or totally unilluminated area, caused by an object blocking rays of light.

Motion Card Pack

Centralize	Shrink	Center	Focus	Scatter	Diffusion	Non center	Against unity
Destroy	Distortion	Irregular	Touch	Overlap	Unity	Distance	Jump
Crowd	Density	Symmetry	Translation	Contrast	Reverse	Turn around	Direction
Oblique	Speed	Blur	Alternate	Wave	Gradation	Proportion	Process
Gradient	Rhythm	Tempo	Transparency	Stereoscopy	Shadow	Illusion	Irrational

Motion Card Pack

Back of each card



Appendices

Appendix V

Retrospective Evaluation

A. Example of Evaluation Form



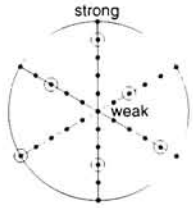
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example



Circle appropriate point on each line to indicate your answer from weak to strong

the status of each card within whole card pack is clear

thought-provoking approach to communicate Motion in Graphic Design

the connection between one "motion approach" and one "graphic design element" is easy to understand

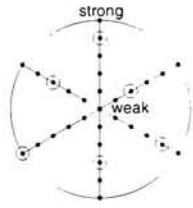
good compositional use

well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

well-chosen colors to identify four different graphic design elements

the imagery decision of backside is helpful to overview all icons quickly

imagery decisions relate well to typography decisions

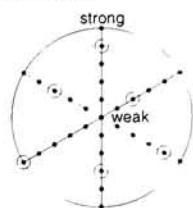
good connections between the symbols and the visual examples

visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"

symbols and related definitions are easy to understand

Typography Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

structure of type is appropriate for the overall visual organization

typographic decisions relate well to imagery decisions

selected typeface is appropriate for the overall visual organization

appropriate point size decisions for typographic elements

appropriate color decisions for typographic elements

the description is easy to understand

Evaluation is essential to good design. Thanks so much for your time and feedback.



Appendices

Appendix V

Retrospective Evaluation

B. Summary of Evaluation Results

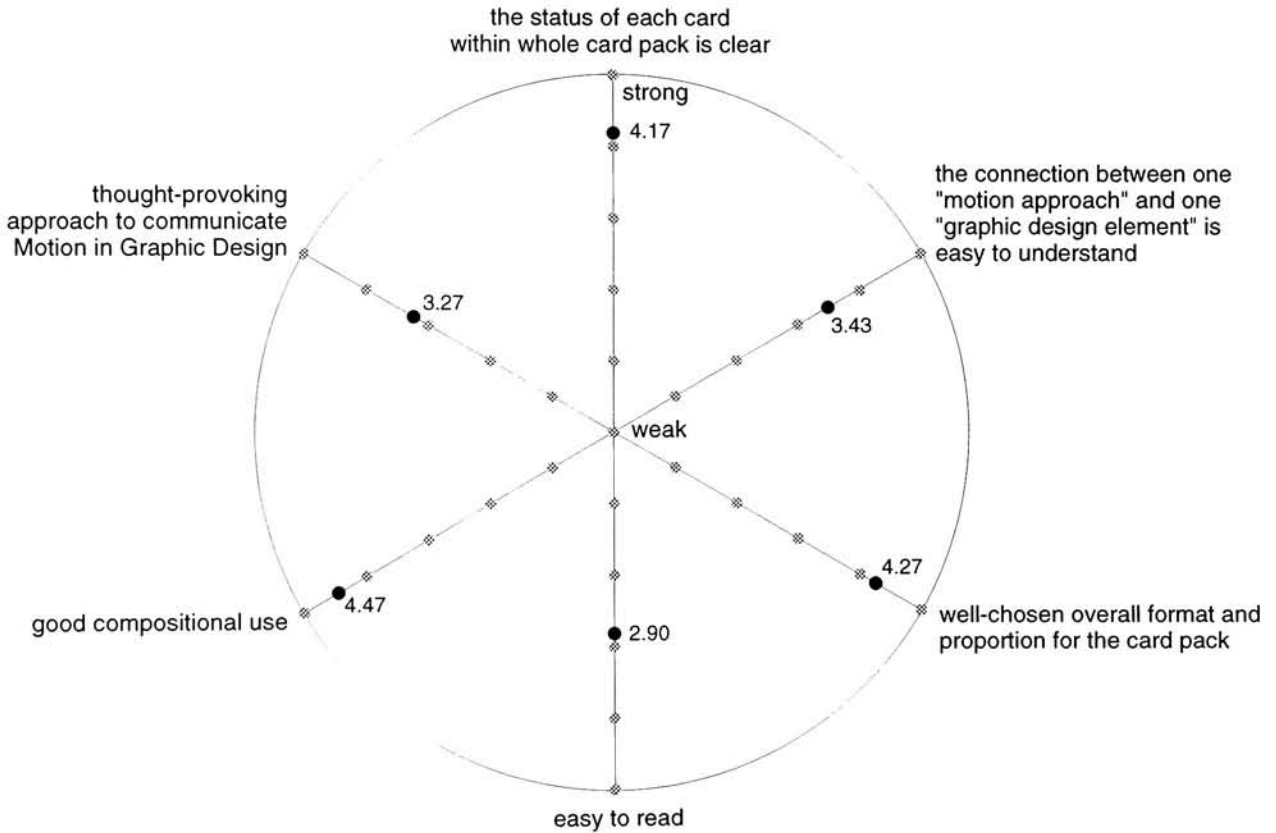


Retrospective Evaluation

Summary of Evaluation Results

The Average Answer for Each Question

Overall Visual Communication of the Motion Card Pack



The **strongest responses** were related to **good compositional use** (4.47)

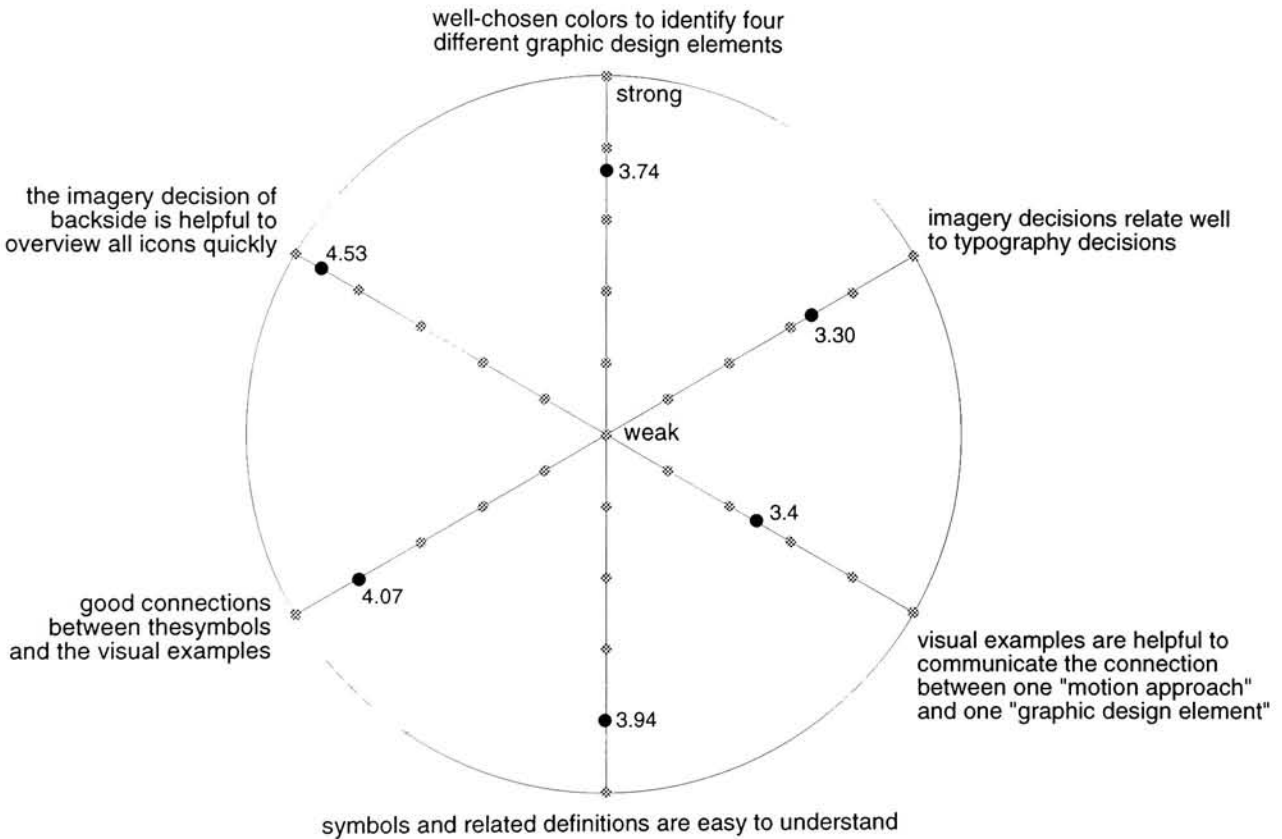
The **weakest responses** were related to **easy to read** (2.90)

Retrospective Evaluation

Summary of Evaluation Results (Continued)

The Average Answer for Each Question

Imagery Decisions for Individual Card Layouts



The **strongest responses** were related to the **imagery decision of backside is helpful to overview all icons quickly (4.53)**

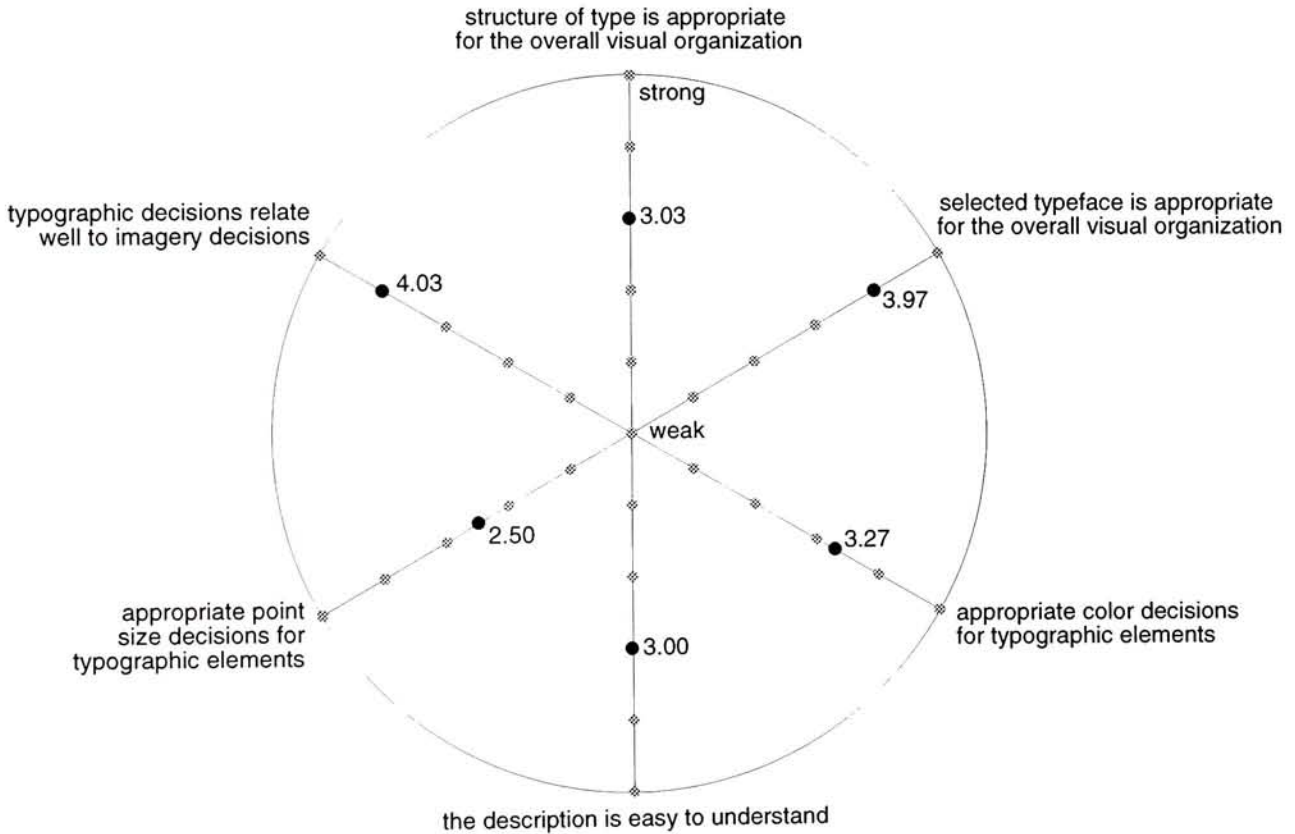
The **weakest responses** were related to **imagery decisions relate well to typography decisions (3.30)**

Retrospective Evaluation

Summary of Evaluation Results (Continued)

The Average Answer for Each Question

Typography Decisions for Individual Card Layouts



The **strongest responses** were related to **typographic decisions relate well to imagery decisions (4.03)**

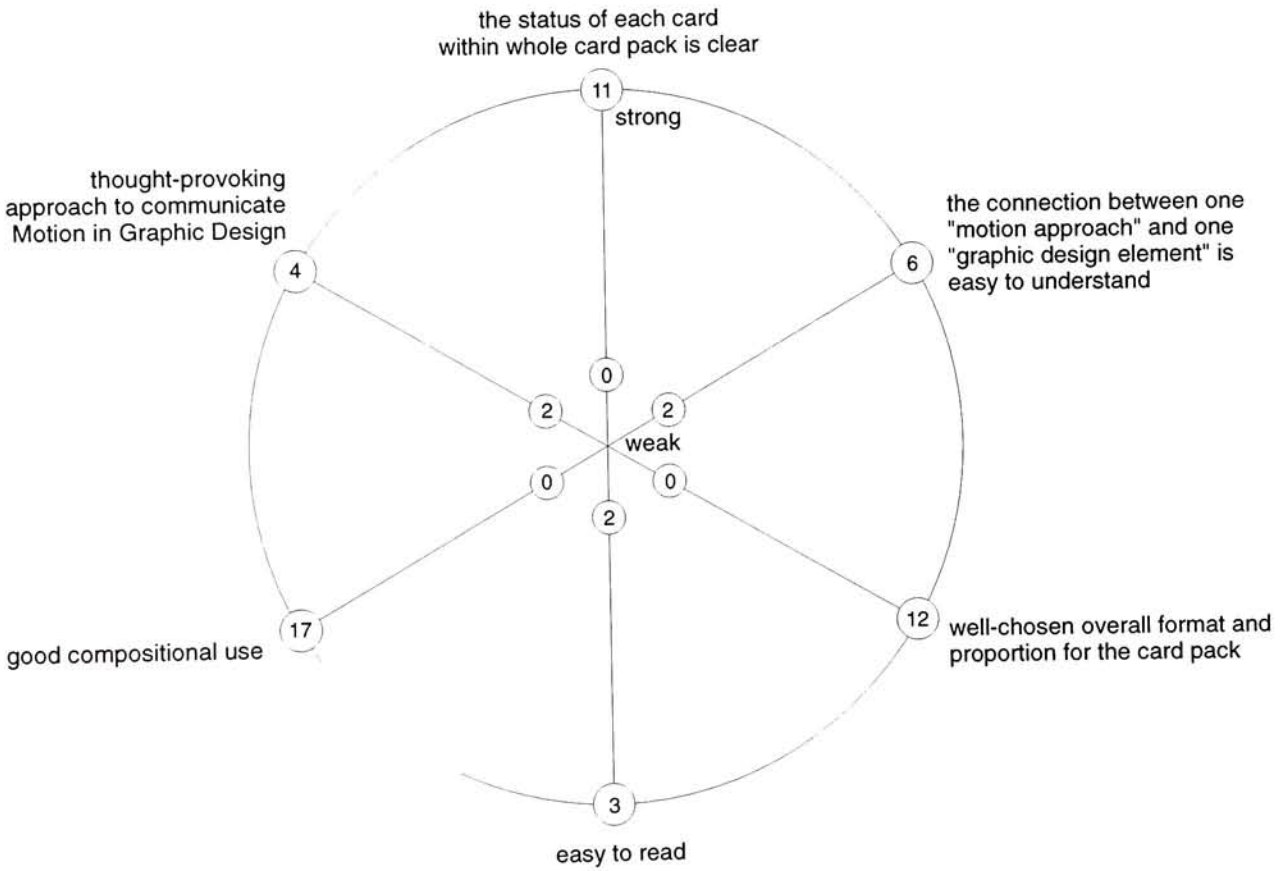
The **weakest responses** were related to **appropriate point size decisions for typographic elements (2.50)**

Retrospective Evaluation

Summary of Evaluation Results (Continued)

The Number of Strongest Responses (5) and Weakest Responses (1) for Each Question

Overall Visual Communication of the Motion Card Pack

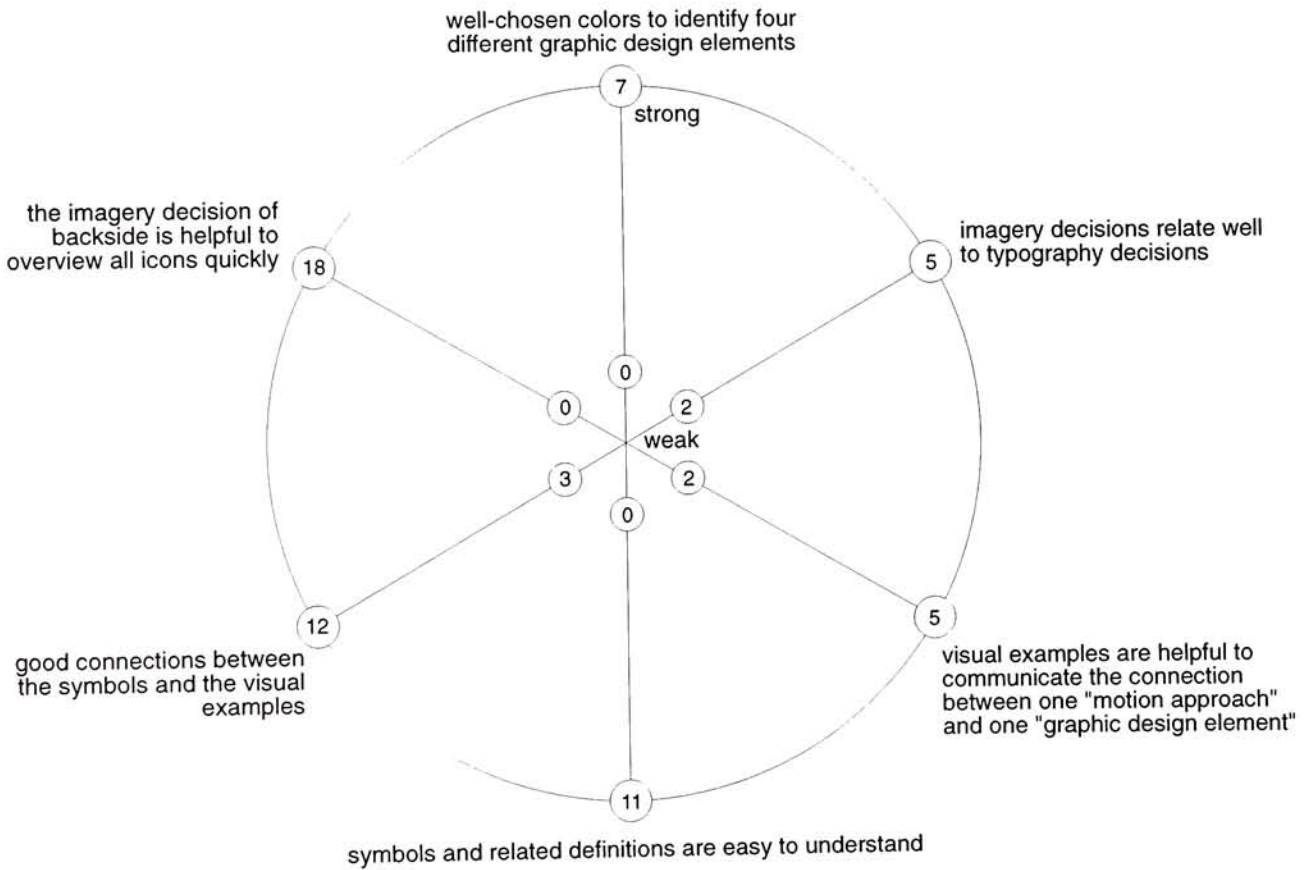


Retrospective Evaluation

Summary of Evaluation Results (Continued)

The Number of Strongest Responses (5) and Weakest Responses (1) for Each Question

Imagery Decisions for Individual Card Layouts

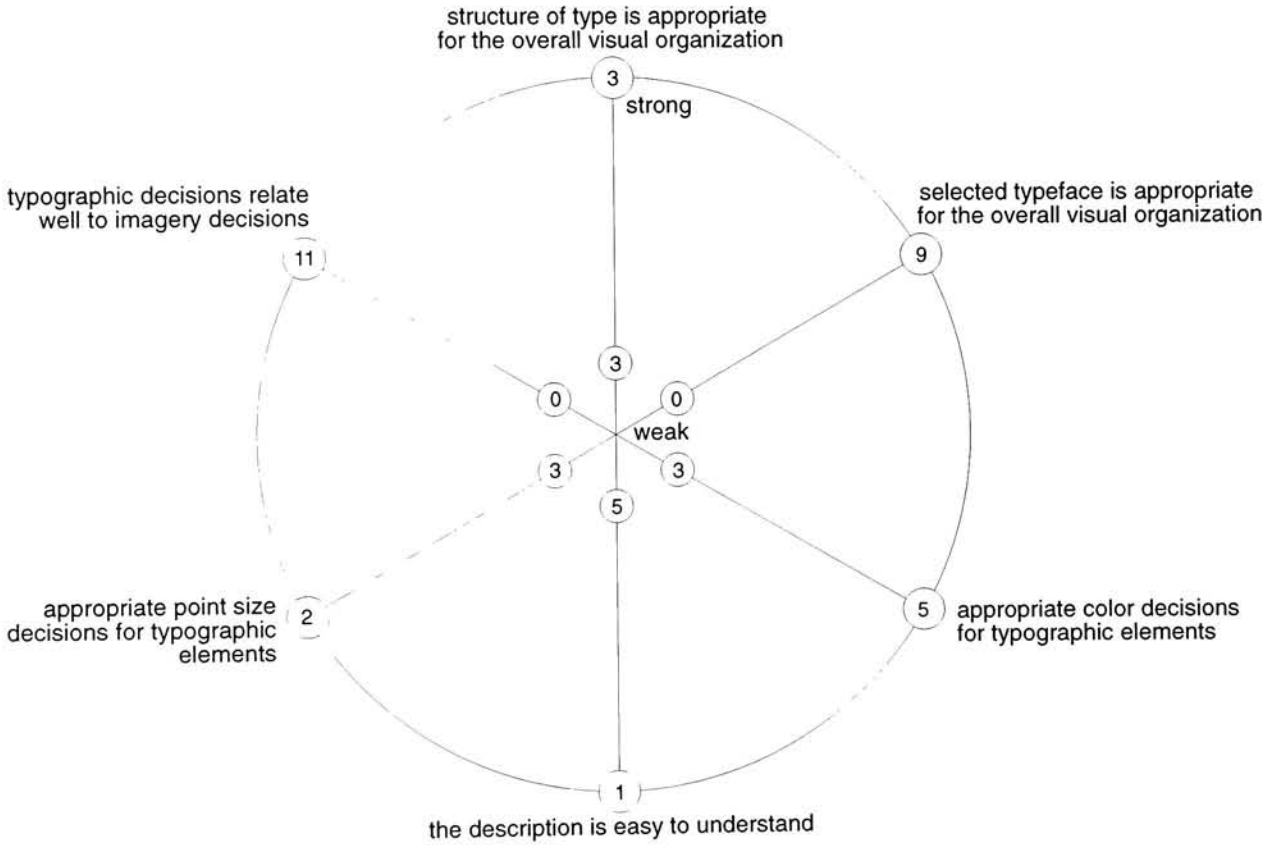


Retrospective Evaluation

Summary of Evaluation Results (Continued)

The Number of Strongest Responses (5) and Weakest Responses (1) for Each Question

Typography Decisions for Individual Card Layouts





Appendices

Appendix V

Retrospective Evaluation

C. Completed Evaluation Forms



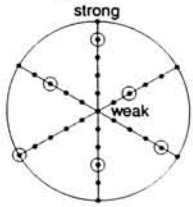
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example



Circle appropriate point on each line to indicate your answer from weak to strong

the status of each card within whole card pack is clear

thought-provoking approach to communicate Motion in Graphic Design

the connection between one "motion approach" and one "graphic design element" is easy to understand

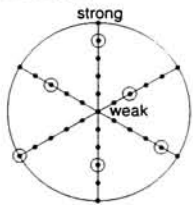
good compositional use

well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

well-chosen colors to identify four different graphic design elements

the imagery decision of backside is helpful to overview all icons quickly

imagery decisions relate well to typography decisions

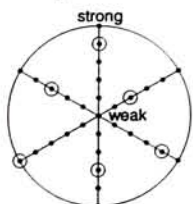
good connections between the symbols and the visual examples

visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"

symbols and related definitions are easy to understand

Typography Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

structure of type is appropriate for the overall visual organization

typographic decisions relate well to imagery decisions

selected typeface is appropriate for the overall visual organization

appropriate point size decisions for typographic elements

appropriate color decisions for typographic elements

the description is easy to understand

Evaluation is essential to good design. Thanks so much for your time and feedback.

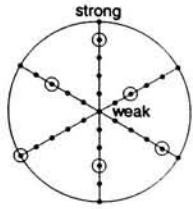
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Overall Visual Communication of the Motion Card Pack

Example

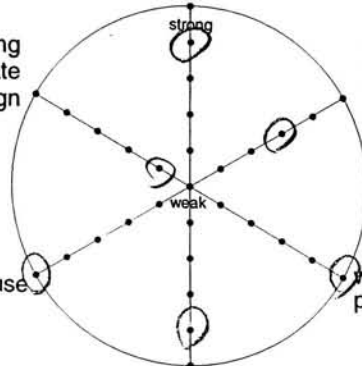


Circle appropriate point on each line to indicate your answer from weak to strong

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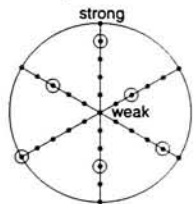
good compositional use

well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

Example

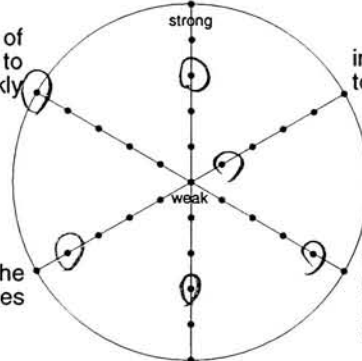


Circle appropriate point on each line to indicate your answer from weak to strong

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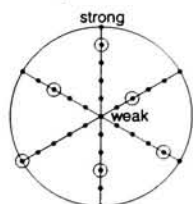
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Typography Decisions for Individual Card Layouts

Example

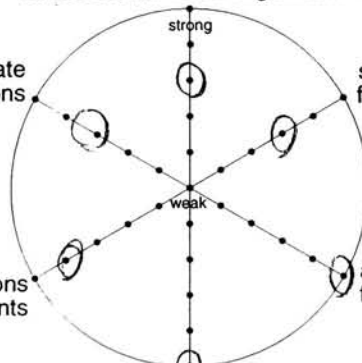


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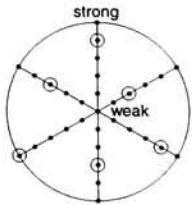
Thesis Design Project Feedback Form

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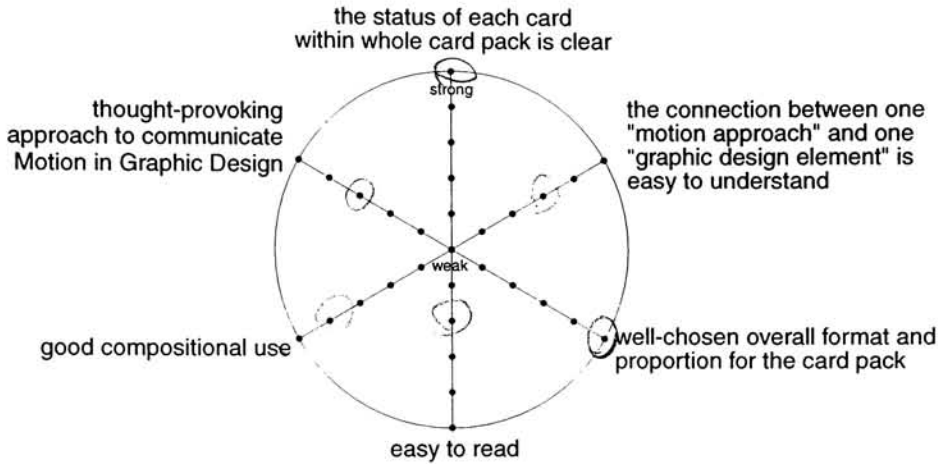
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

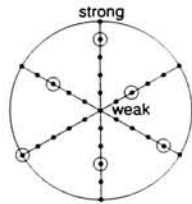


Circle appropriate point on each line to indicate your answer from weak to strong

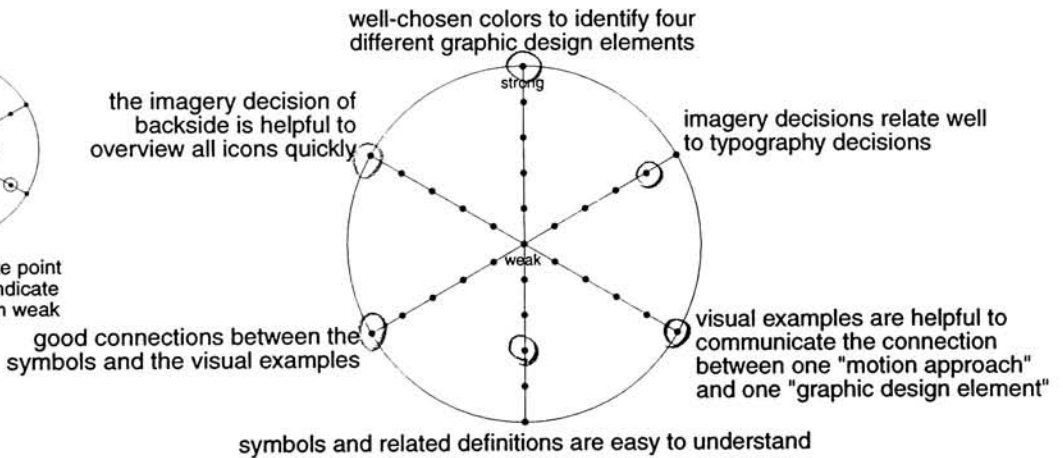


Imagery Decisions for Individual Card Layouts

Example

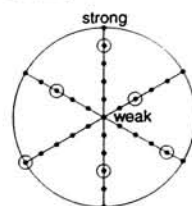


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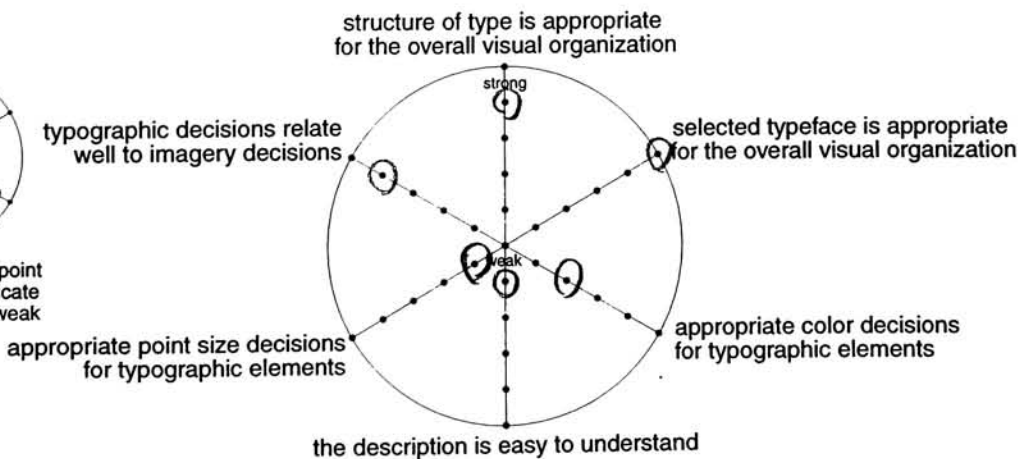


Typography Decisions for Individual Card Layouts

Example



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Evaluation is essential to good design. Thanks so much for your time and feedback.

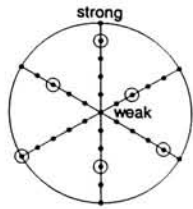
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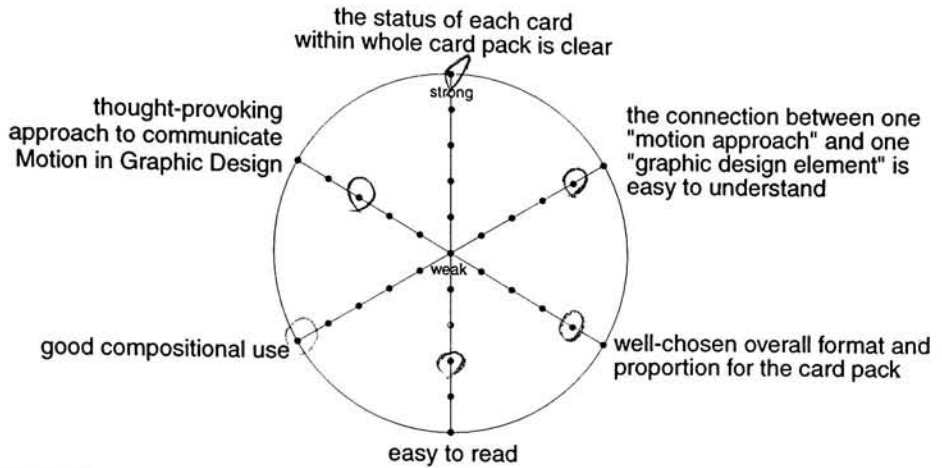
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Overall Visual Communication of the Motion Card Pack

Example

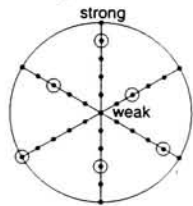


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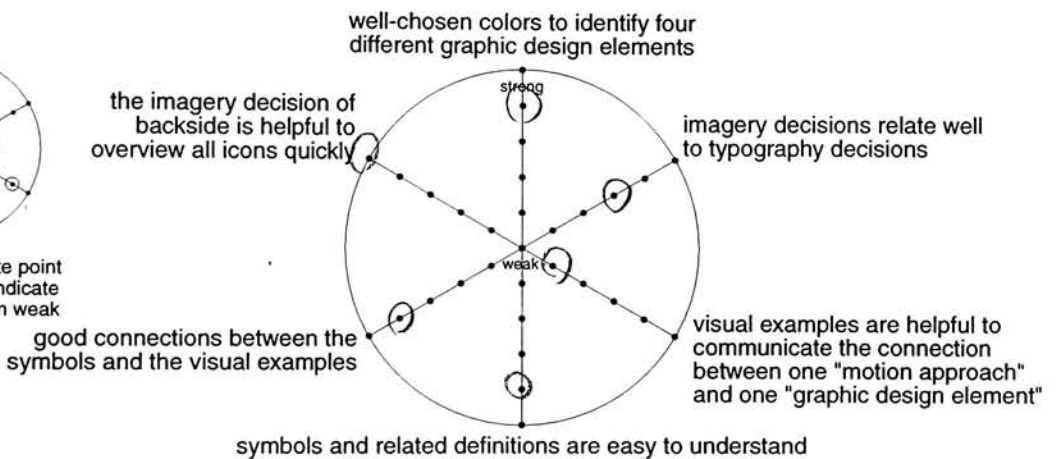


Imagery Decisions for Individual Card Layouts

Example

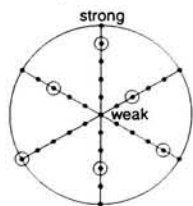


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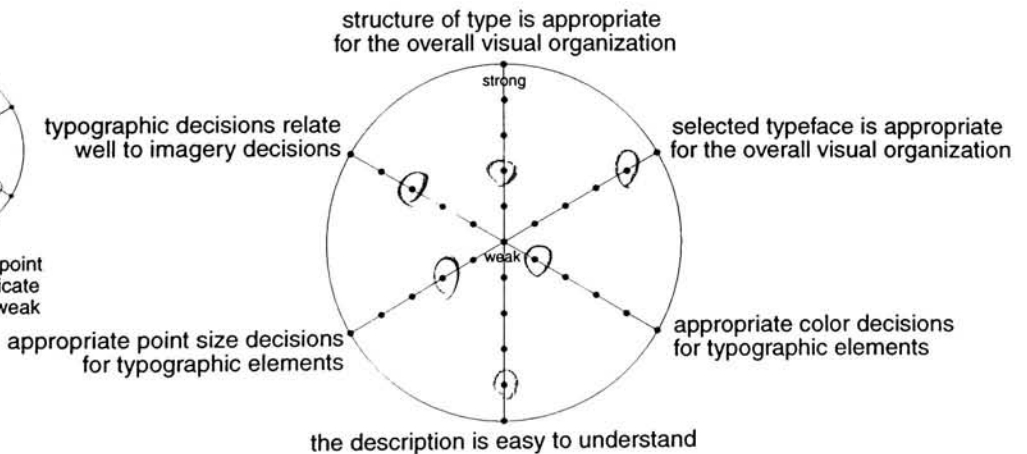


Typography Decisions for Individual Card Layouts

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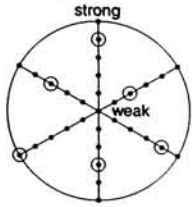
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Overall Visual Communication of the Motion Card Pack

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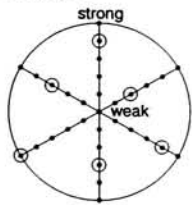
good compositional use

well-chosen overall format and proportion for the card pack

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Example



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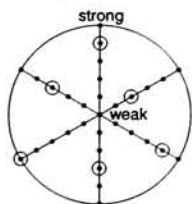
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Typography Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

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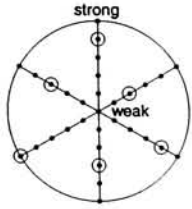
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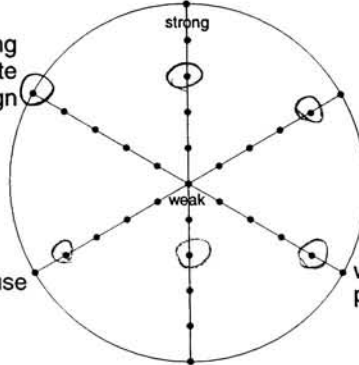
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good compositional use

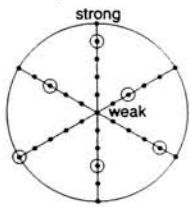
well-chosen overall format and proportion for the card pack

easy to read



Imagery Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

well-chosen colors to identify four different graphic design elements

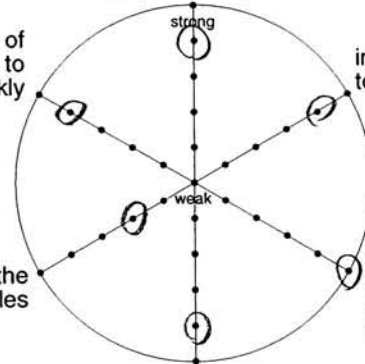
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good connections between the symbols and the visual examples

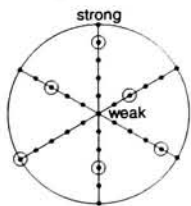
visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"

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Typography Decisions for Individual Card Layouts

Example



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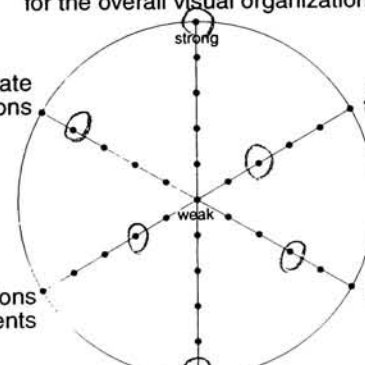
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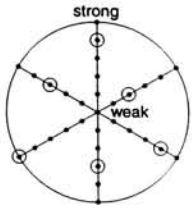
Thesis Design Project Feedback Form

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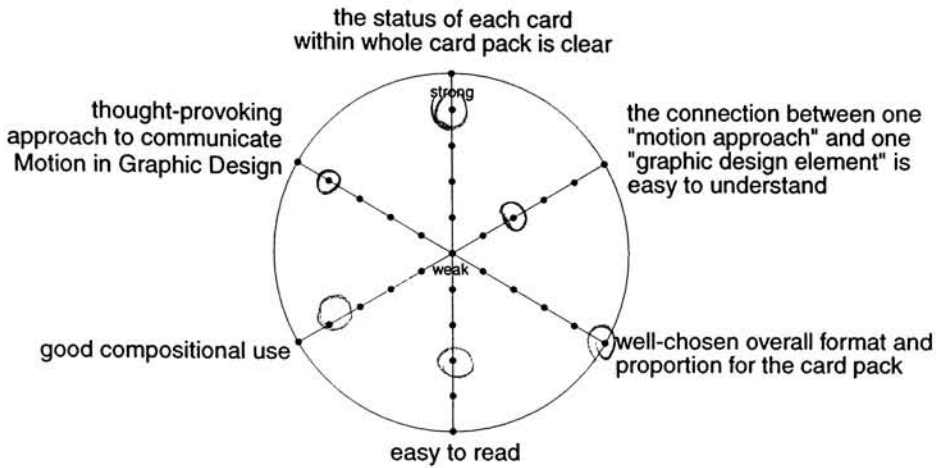
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

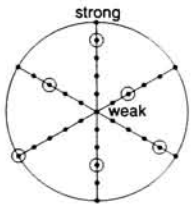


Circle appropriate point on each line to indicate your answer from weak to strong

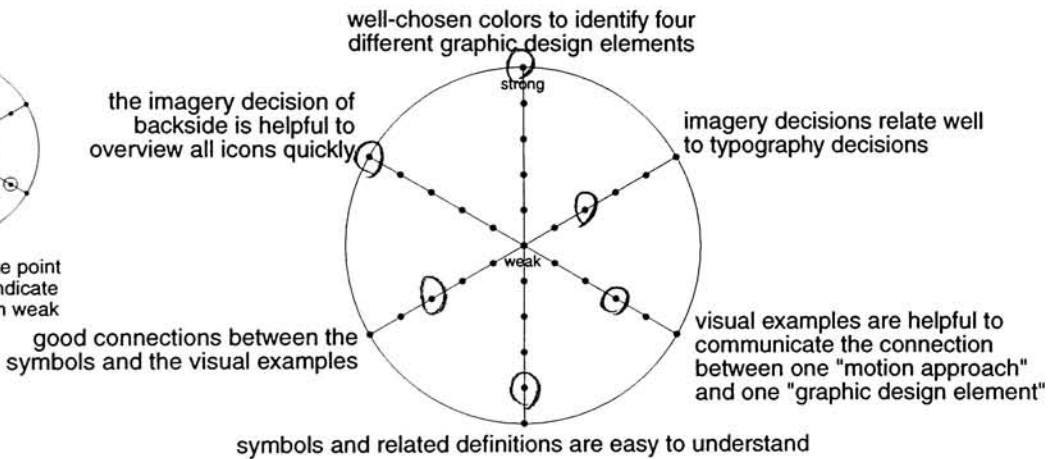


Imagery Decisions for Individual Card Layouts

Example

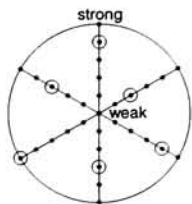


Circle appropriate point on each line to indicate your answer from weak to strong

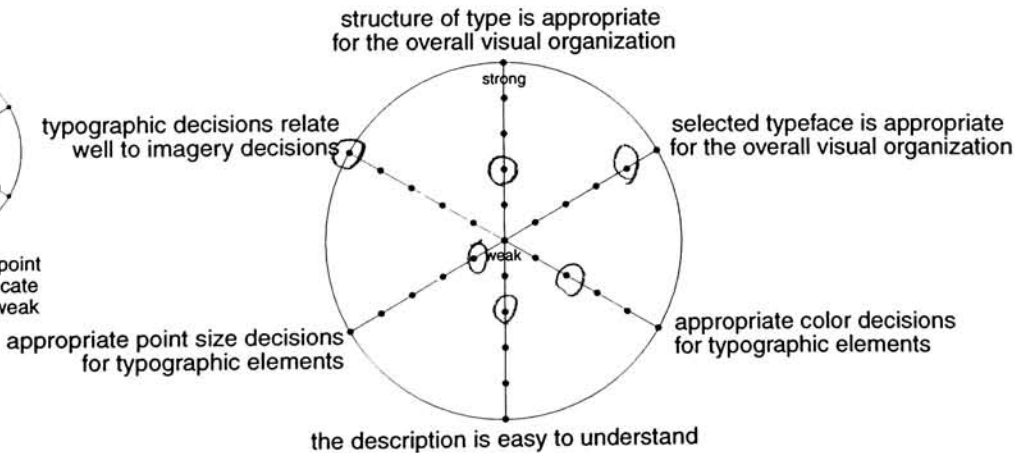


Typography Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong



Evaluation is essential to good design. Thanks so much for your time and feedback.

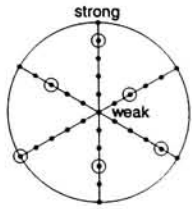
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example



Circle appropriate point on each line to indicate your answer from weak to strong

the status of each card within whole card pack is clear

thought-provoking approach to communicate Motion in Graphic Design

the connection between one "motion approach" and one "graphic design element" is easy to understand

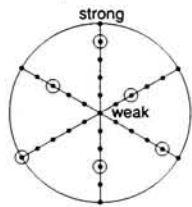
good compositional use

well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

well-chosen colors to identify four different graphic design elements

the imagery decision of backside is helpful to overview all icons quickly

imagery decisions relate well to typography decisions

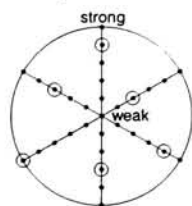
good connections between the symbols and the visual examples

visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"

symbols and related definitions are easy to understand

Typography Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

structure of type is appropriate for the overall visual organization

typographic decisions relate well to imagery decisions

selected typeface is appropriate for the overall visual organization

appropriate point size decisions for typographic elements

appropriate color decisions for typographic elements

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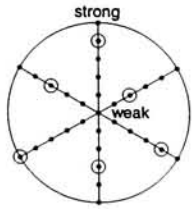
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example



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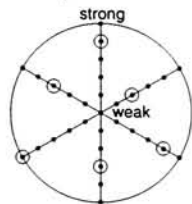
good compositional use

well-chosen overall format and proportion for the card pack

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Imagery Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

well-chosen colors to identify four different graphic design elements

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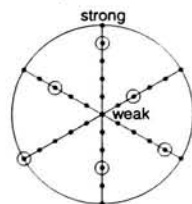
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Typography Decisions for Individual Card Layouts

Example



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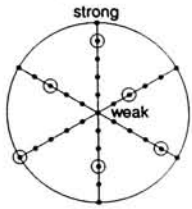
Thesis Design Project Feedback Form

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Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example



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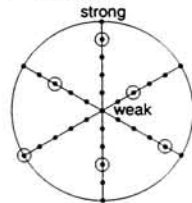
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Imagery Decisions for Individual Card Layouts

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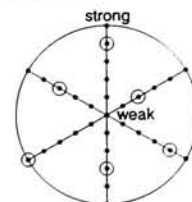
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Typography Decisions for Individual Card Layouts

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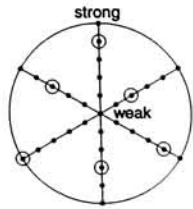
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

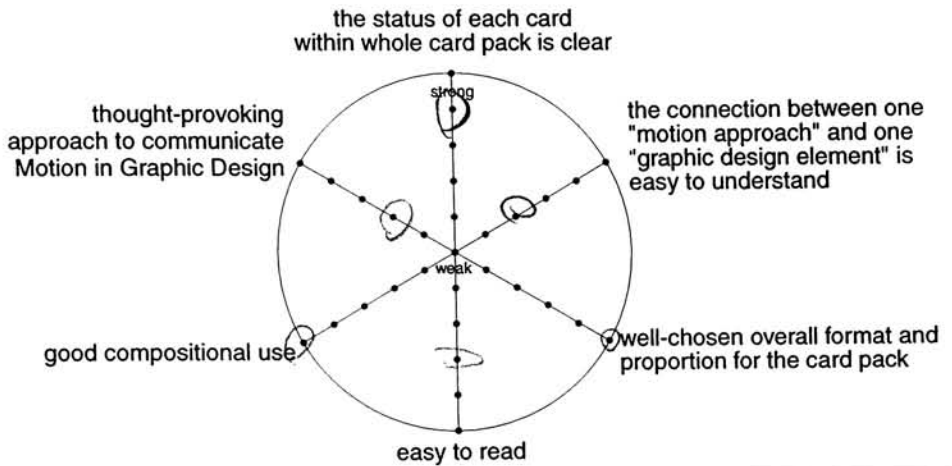
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

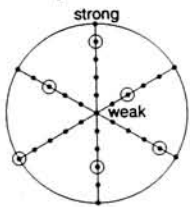


Circle appropriate point on each line to indicate your answer from weak to strong

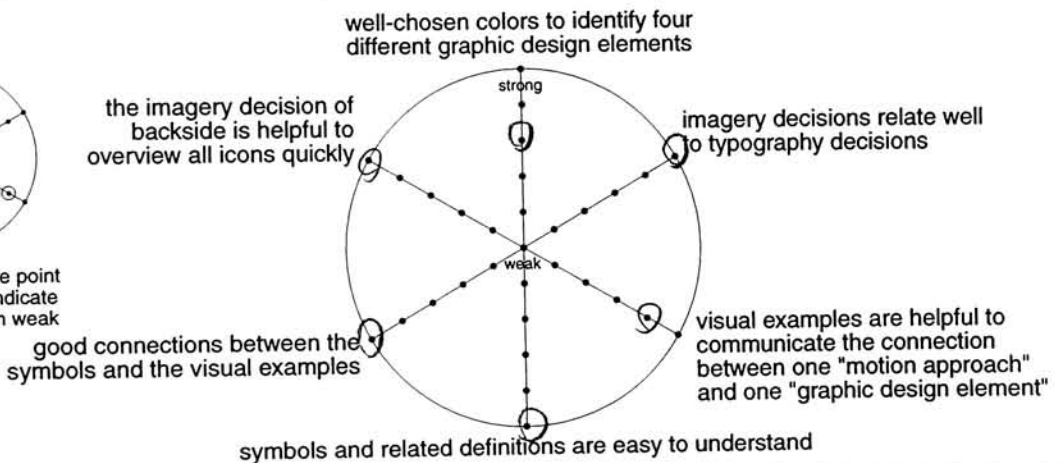


Imagery Decisions for Individual Card Layouts

Example

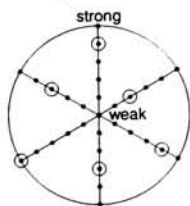


Circle appropriate point on each line to indicate your answer from weak to strong

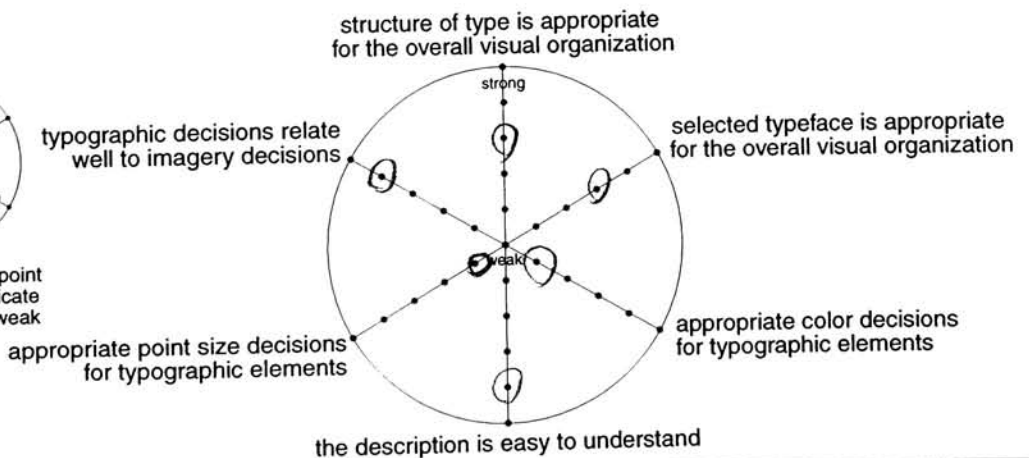


Typography Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong



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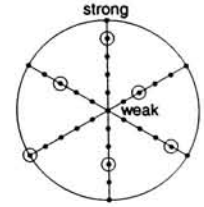
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner Other

Overall Visual Communication of the Motion Card Pack

Example



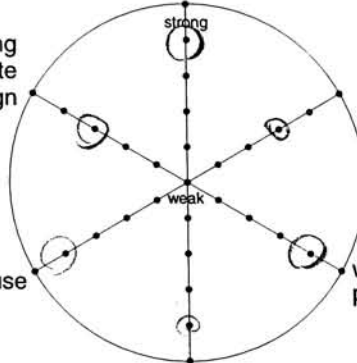
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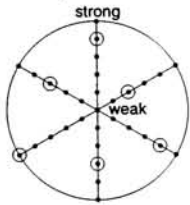


well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

Example



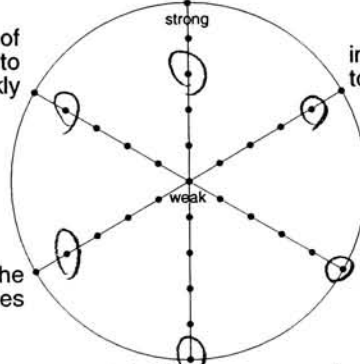
Circle appropriate point on each line to indicate your answer from weak to strong

well-chosen colors to identify four different graphic design elements

the imagery decision of backside is helpful to overview all icons quickly

imagery decisions relate well to typography decisions

good connections between the symbols and the visual examples

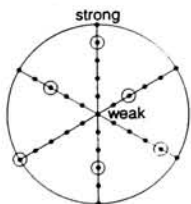


visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"

symbols and related definitions are easy to understand

Typography Decisions for Individual Card Layouts

Example



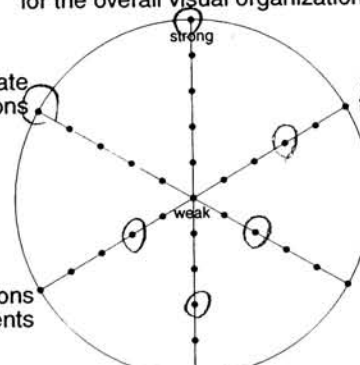
Circle appropriate point on each line to indicate your answer from weak to strong

structure of type is appropriate for the overall visual organization

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appropriate point size decisions for typographic elements



appropriate color decisions for typographic elements

the description is easy to understand

Evaluation is essential to good design. Thanks so much for your time and feedback.

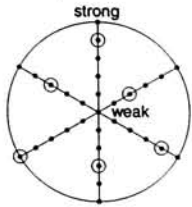
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

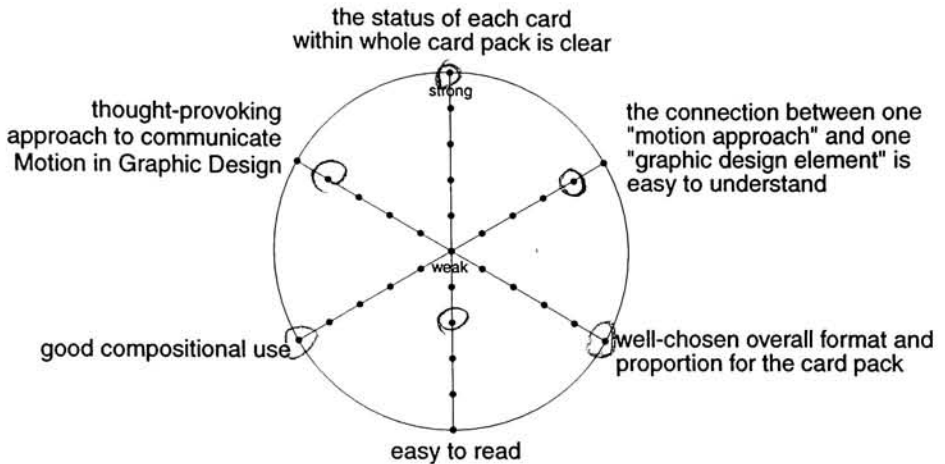
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

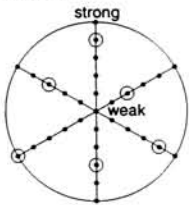


Circle appropriate point on each line to indicate your answer from weak to strong

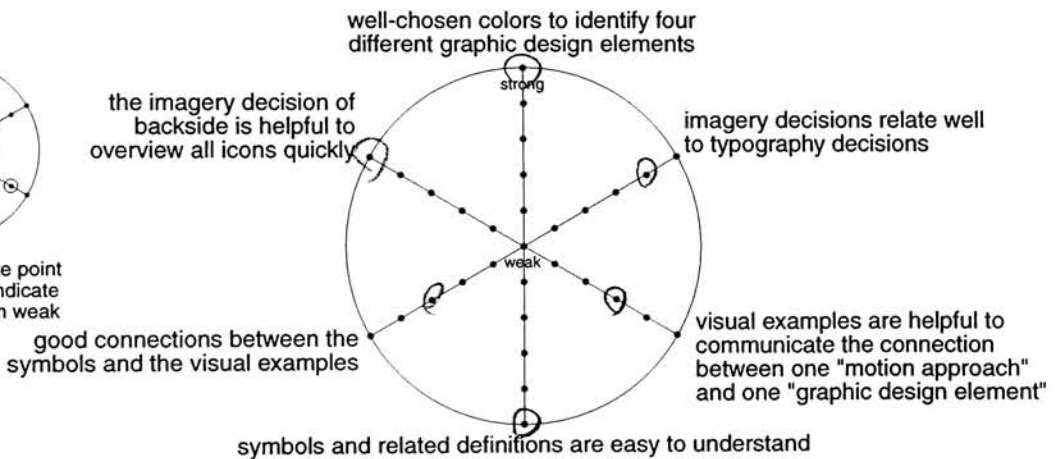


Imagery Decisions for Individual Card Layouts

Example

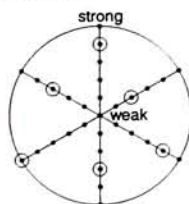


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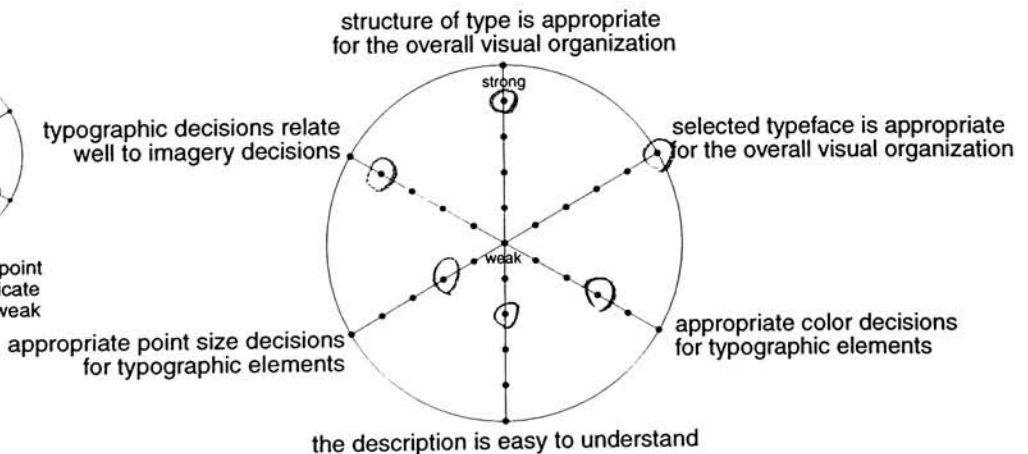


Typography Decisions for Individual Card Layouts

Example



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Evaluation is essential to good design. Thanks so much for your time and feedback.

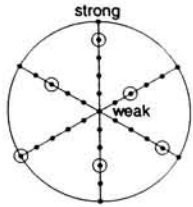
Thesis Design Project Feedback Form

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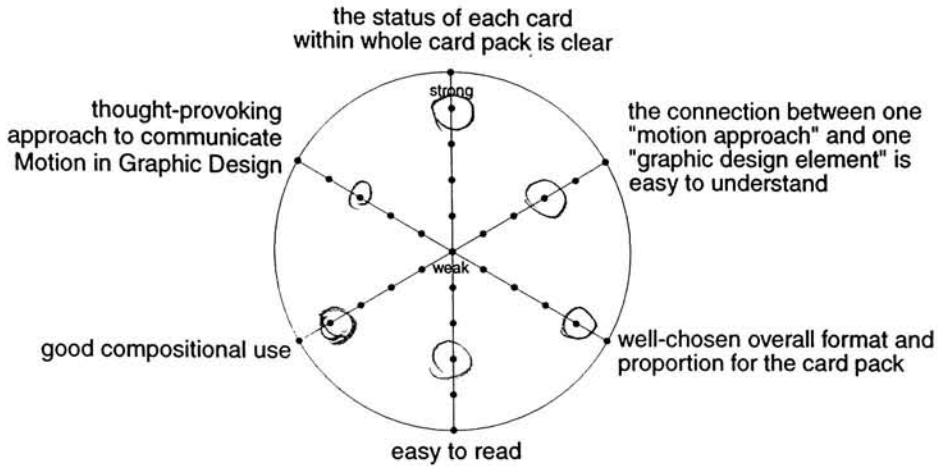
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

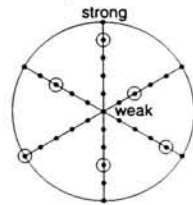


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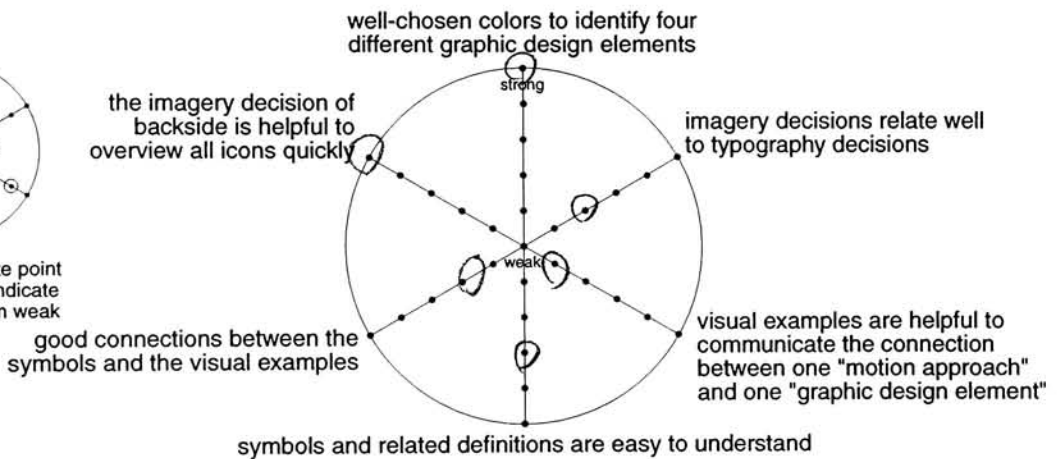


Imagery Decisions for Individual Card Layouts

Example

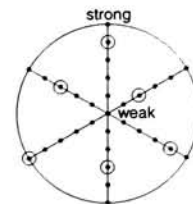


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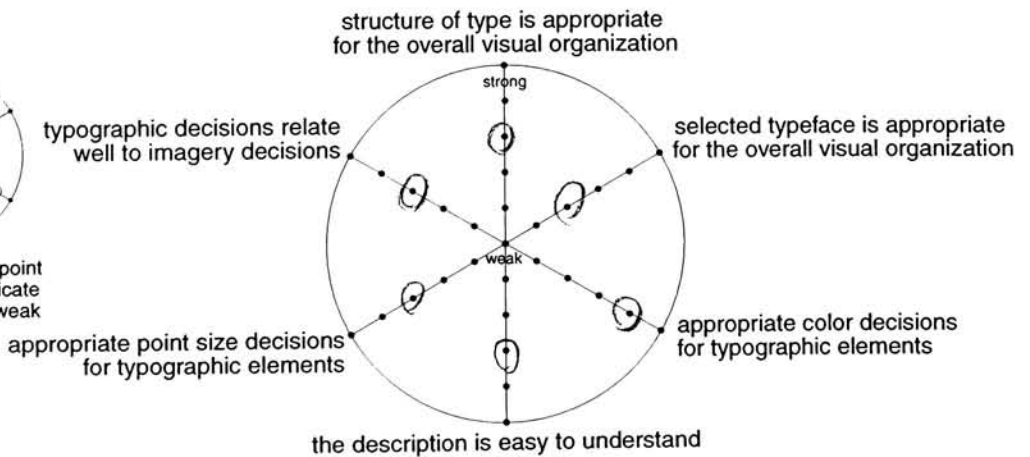


Typography Decisions for Individual Card Layouts

Example



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Evaluation is essential to good design. Thanks so much for your time and feedback.

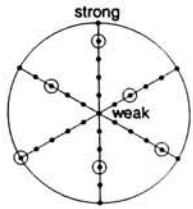
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

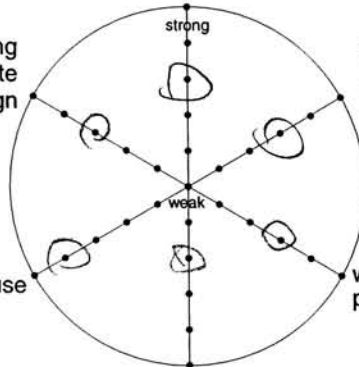
Example



Circle appropriate point on each line to indicate your answer from weak to strong

thought-provoking approach to communicate Motion in Graphic Design

the status of each card within whole card pack is clear



the connection between one "motion approach" and one "graphic design element" is easy to understand

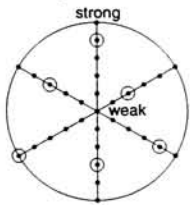
good compositional use

well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

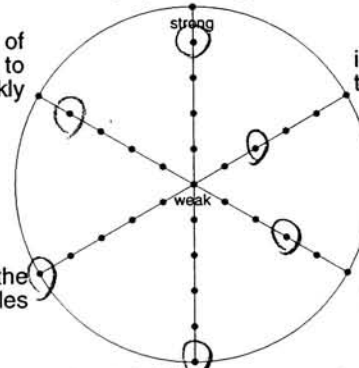
Example



Circle appropriate point on each line to indicate your answer from weak to strong

the imagery decision of backside is helpful to overview all icons quickly

well-chosen colors to identify four different graphic design elements



imagery decisions relate well to typography decisions

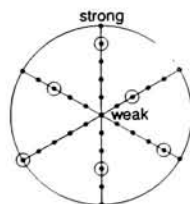
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Typography Decisions for Individual Card Layouts

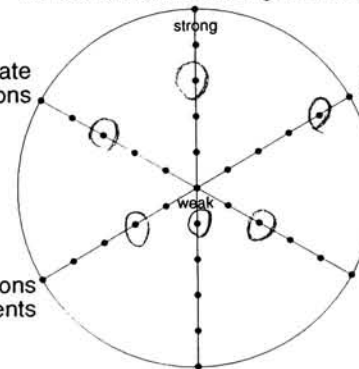
Example



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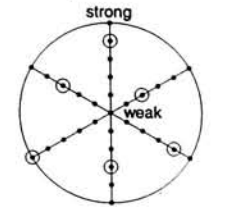
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example



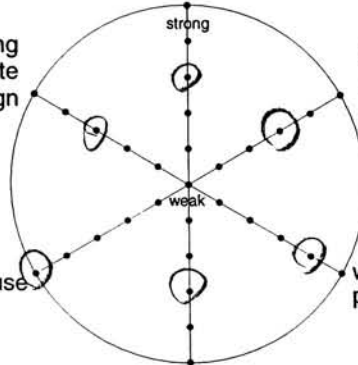
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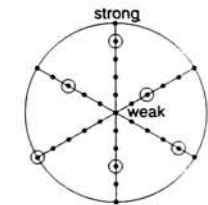


well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

Example



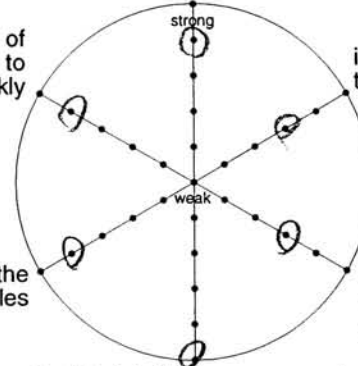
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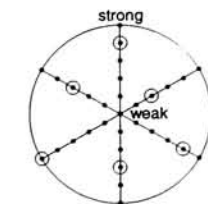


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Example



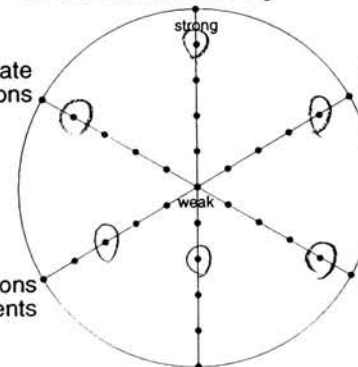
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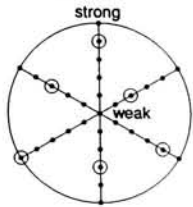
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

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Overall Visual Communication of the Motion Card Pack

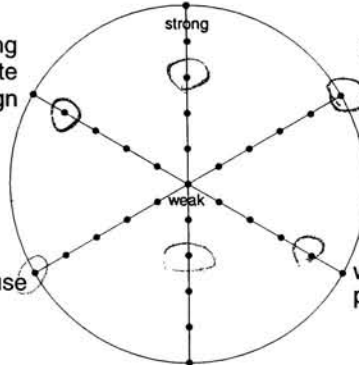
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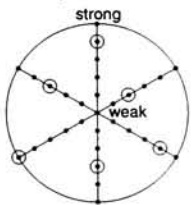
good compositional use

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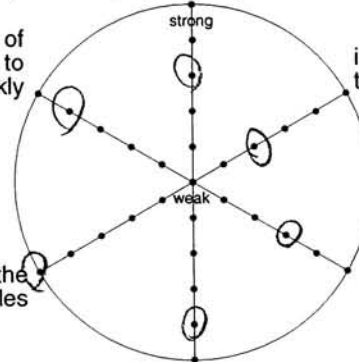
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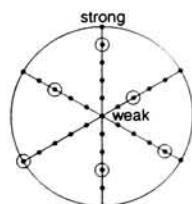
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Typography Decisions for Individual Card Layouts

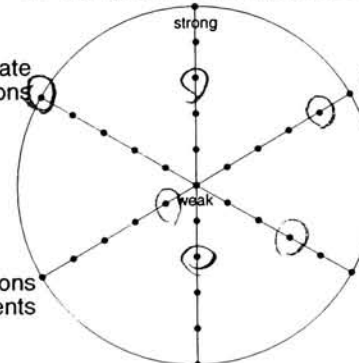
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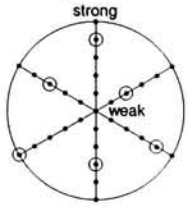
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

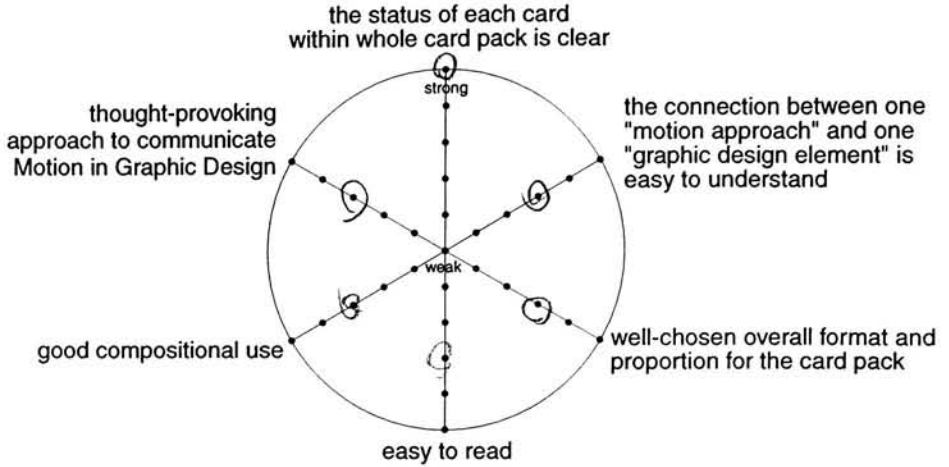
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

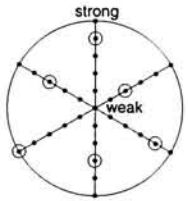


Circle appropriate point on each line to indicate your answer from weak to strong

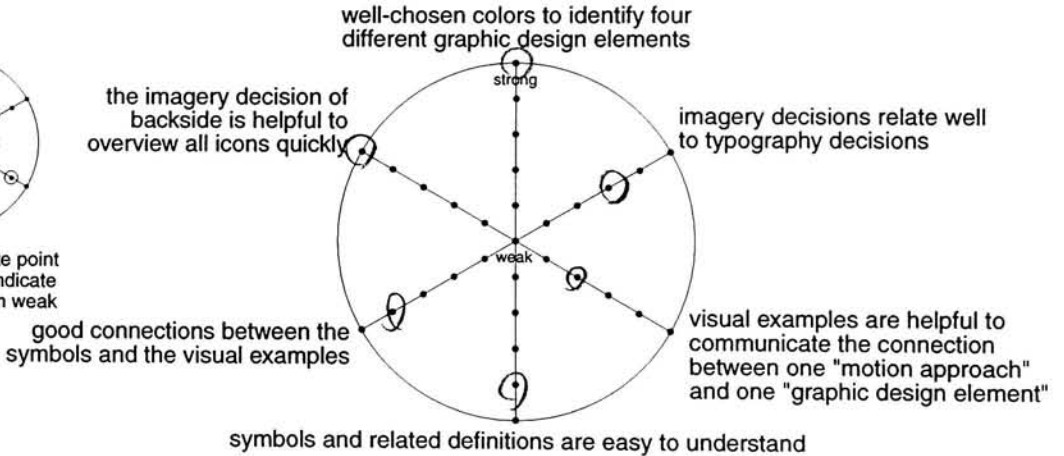


Imagery Decisions for Individual Card Layouts

Example

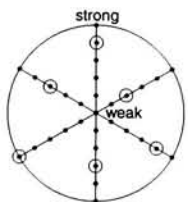


Circle appropriate point on each line to indicate your answer from weak to strong

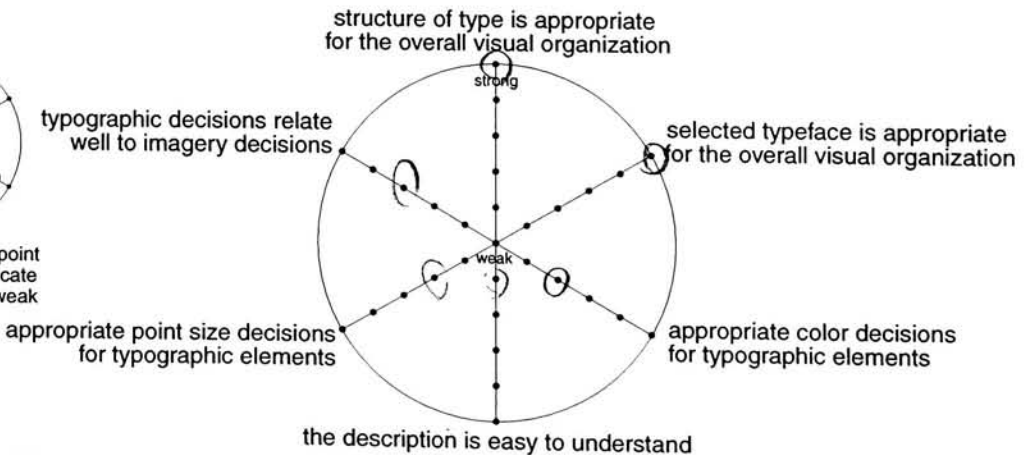


Typography Decisions for Individual Card Layouts

Example



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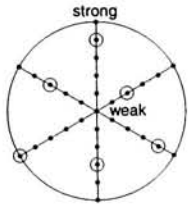
Thesis Design Project Feedback Form

Title: Motion in Graphic Design / Motion Card Pack

Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example



Circle appropriate point on each line to indicate your answer from weak to strong

the status of each card within whole card pack is clear

thought-provoking approach to communicate Motion in Graphic Design

the connection between one "motion approach" and one "graphic design element" is easy to understand

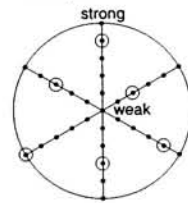
good compositional use

well-chosen overall format and proportion for the card pack

easy to read

Imagery Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

well-chosen colors to identify four different graphic design elements

the imagery decision of backside is helpful to overview all icons quickly

imagery decisions relate well to typography decisions

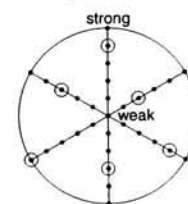
good connections between the symbols and the visual examples

visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"

symbols and related definitions are easy to understand

Typography Decisions for Individual Card Layouts

Example



Circle appropriate point on each line to indicate your answer from weak to strong

structure of type is appropriate for the overall visual organization

typographic decisions relate well to imagery decisions

selected typeface is appropriate for the overall visual organization

appropriate point size decisions for typographic elements

appropriate color decisions for typographic elements

the description is easy to understand

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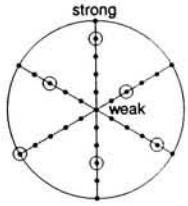
Thesis Design Project Feedback Form

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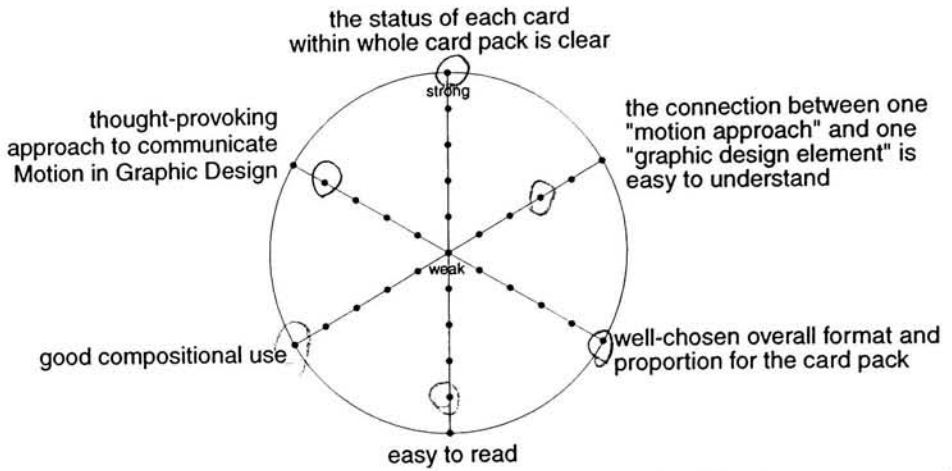
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

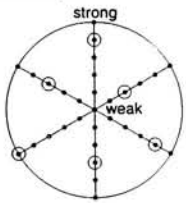


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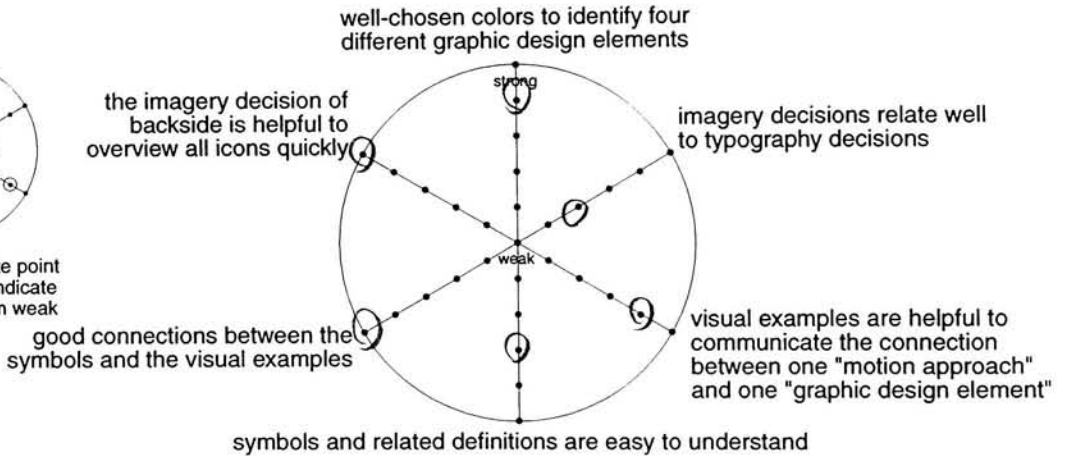


Imagery Decisions for Individual Card Layouts

Example

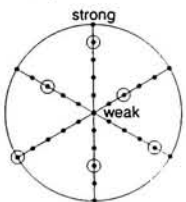


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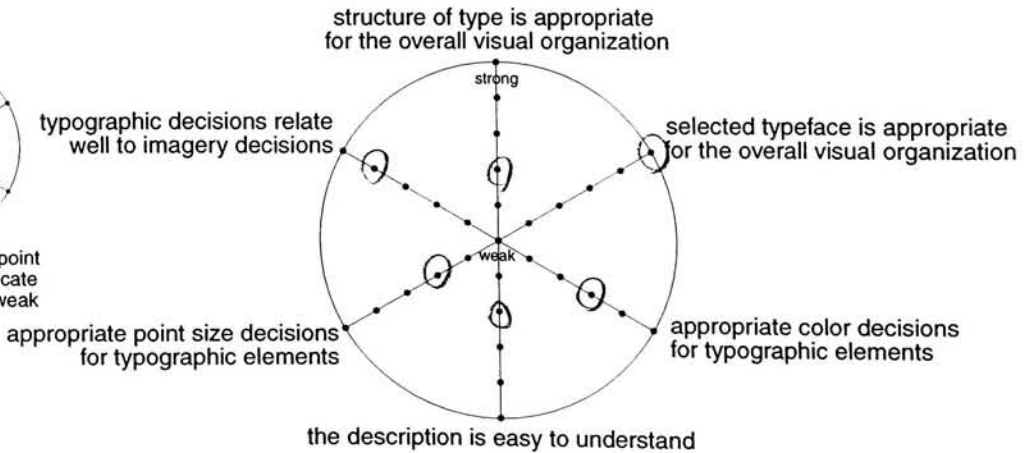


Typography Decisions for Individual Card Layouts

Example



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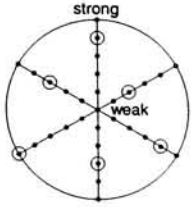
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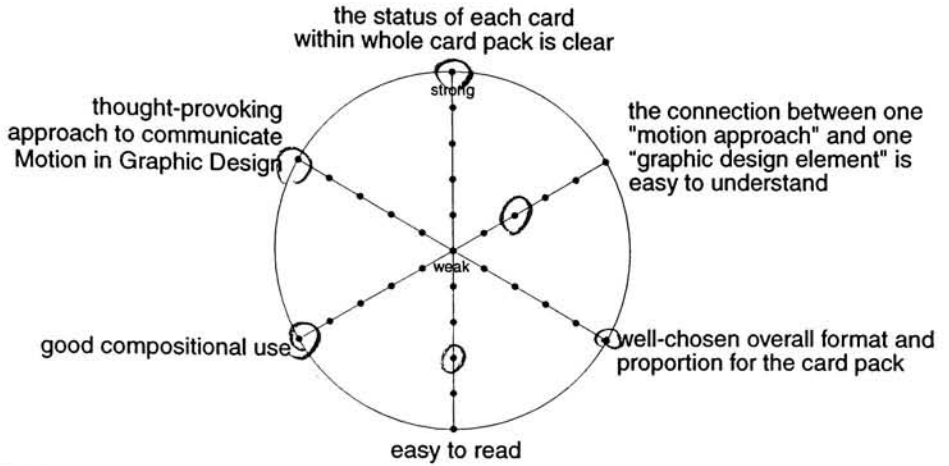
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Overall Visual Communication of the Motion Card Pack

Example

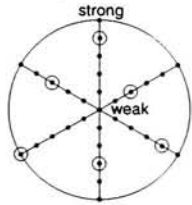


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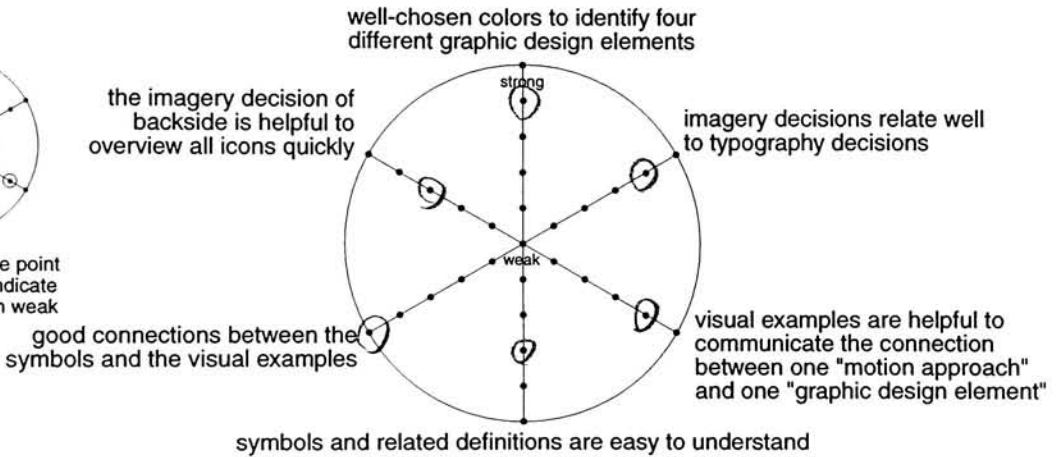


Imagery Decisions for Individual Card Layouts

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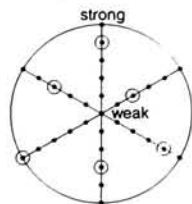


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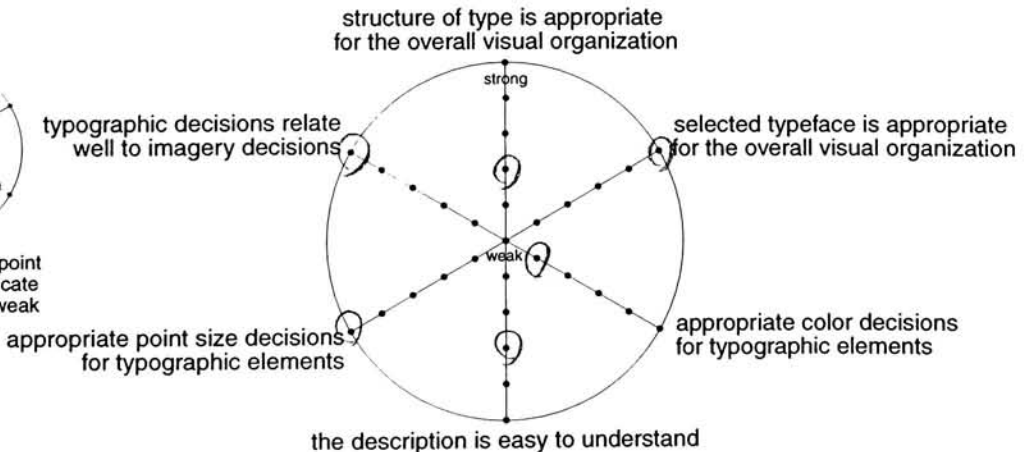


Typography Decisions for Individual Card Layouts

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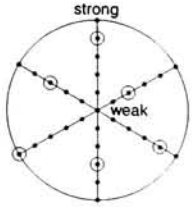
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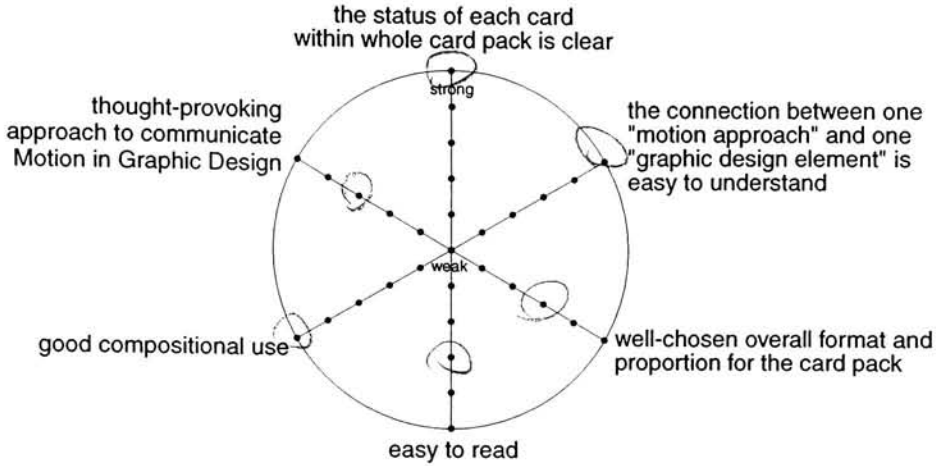
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Overall Visual Communication of the Motion Card Pack

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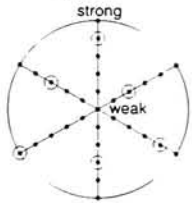


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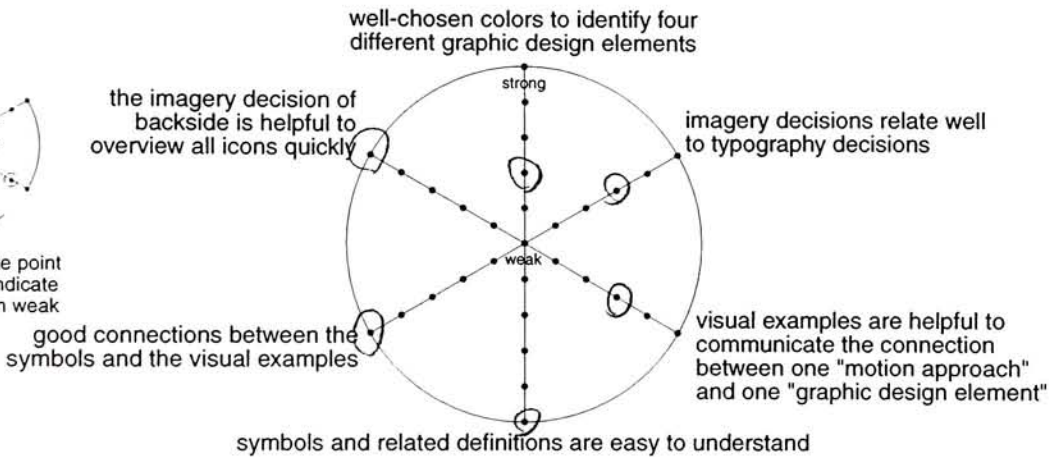


Imagery Decisions for Individual Card Layouts

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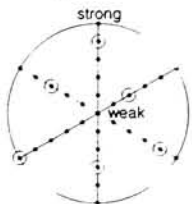


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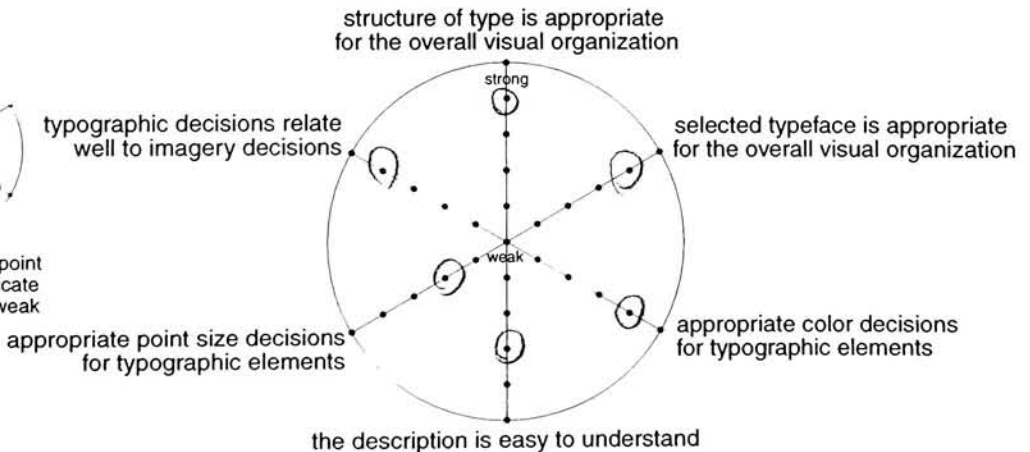


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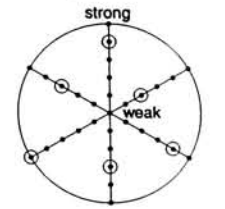
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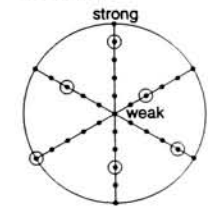
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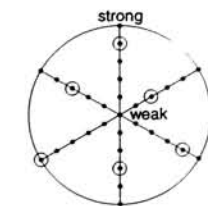
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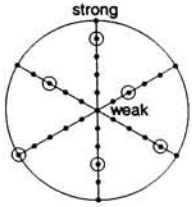
Thesis Design Project Feedback Form

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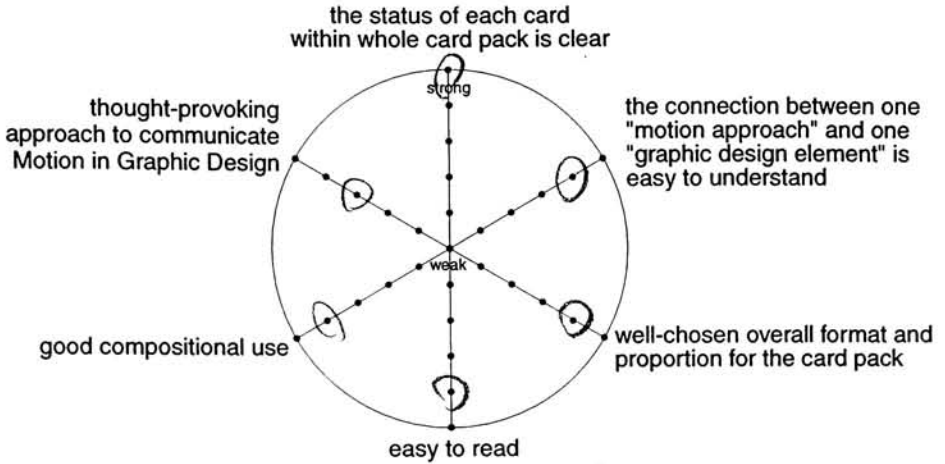
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

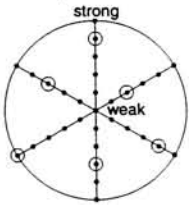


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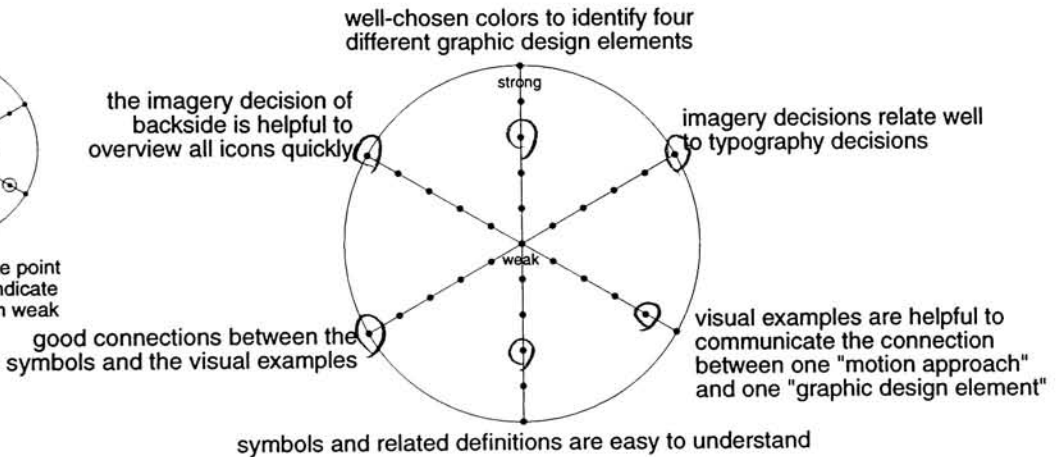


Imagery Decisions for Individual Card Layouts

Example

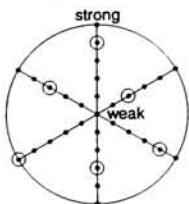


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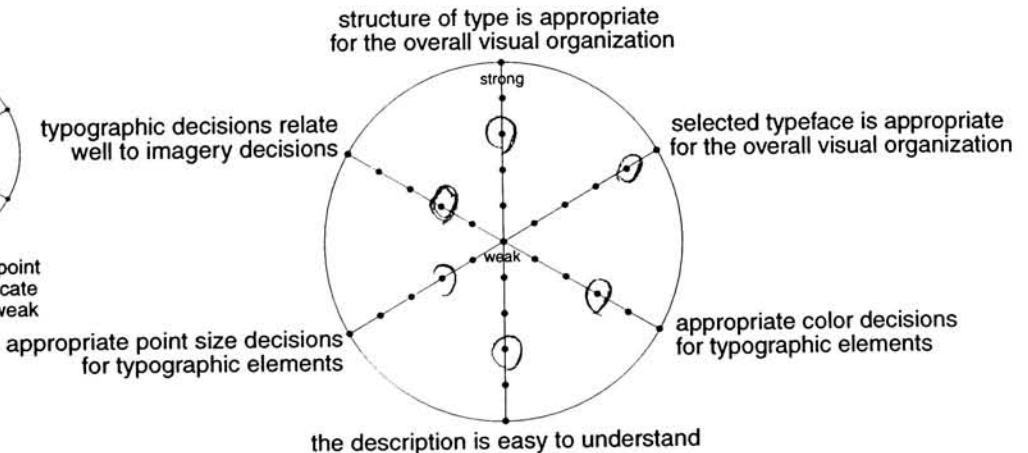


Typography Decisions for Individual Card Layouts

Example



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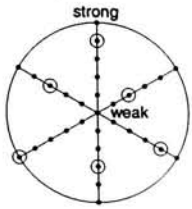
Thesis Design Project Feedback Form

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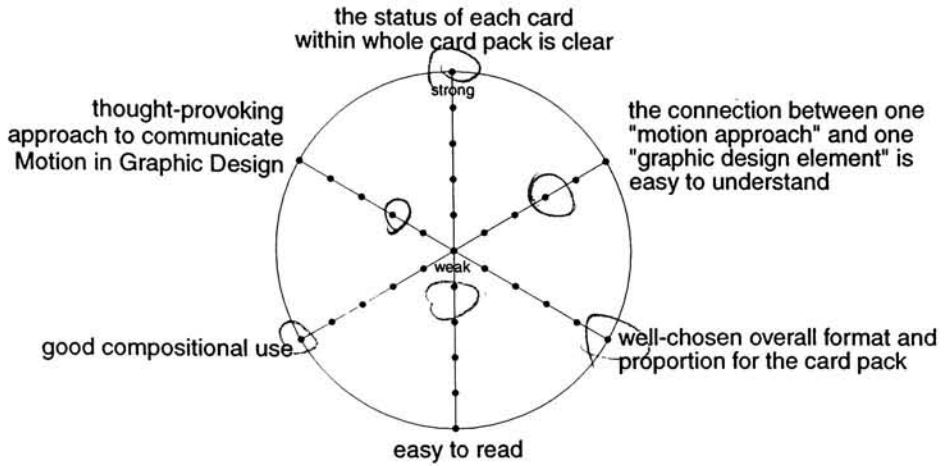
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

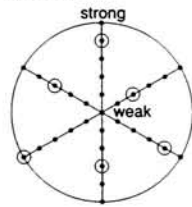


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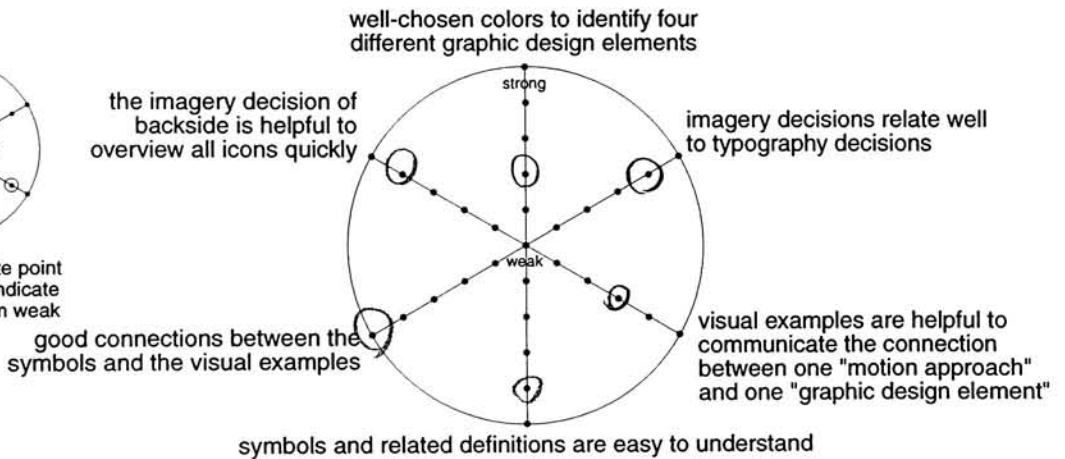


Imagery Decisions for Individual Card Layouts

Example

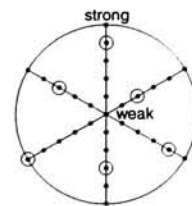


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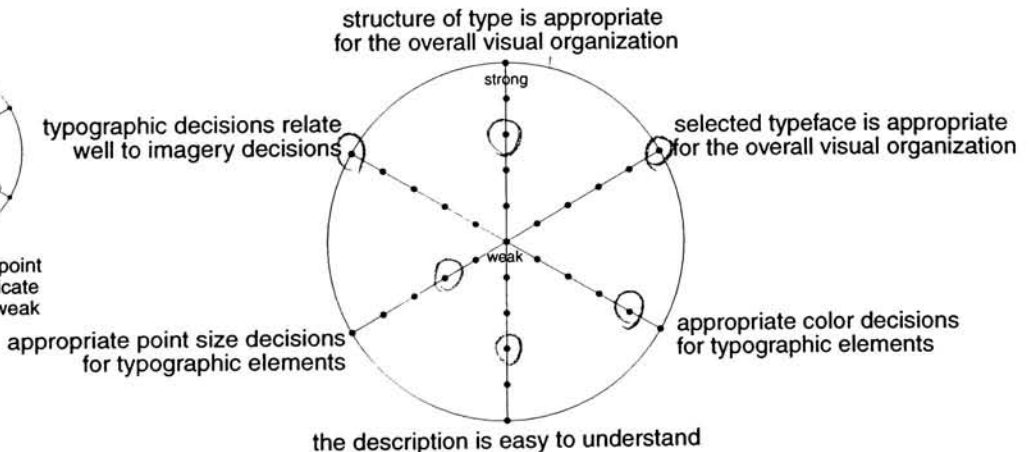


Typography Decisions for Individual Card Layouts

Example



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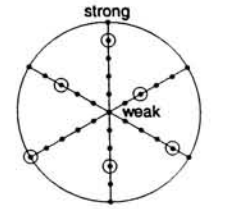
Thesis Design Project Feedback Form

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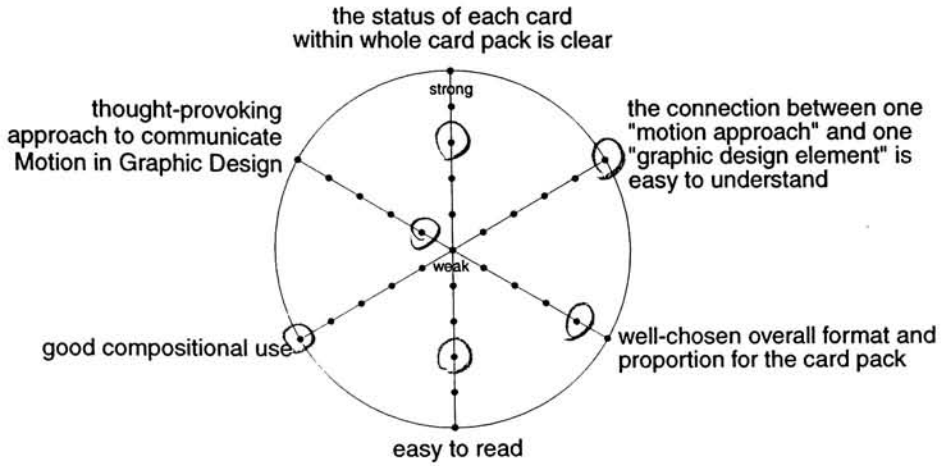
Are you? Design student design practitioner other

Overall Visual Communication of the Motion Card Pack

Example

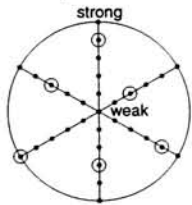


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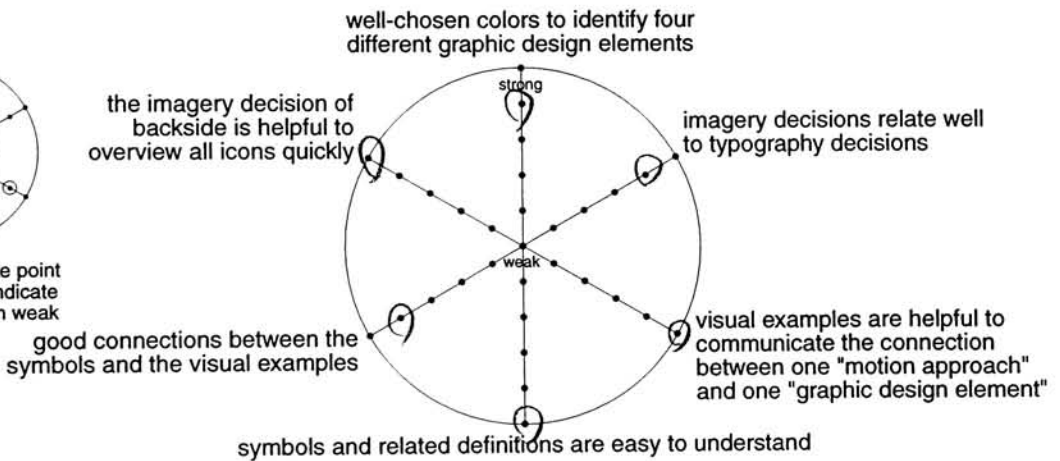


Imagery Decisions for Individual Card Layouts

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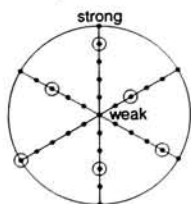


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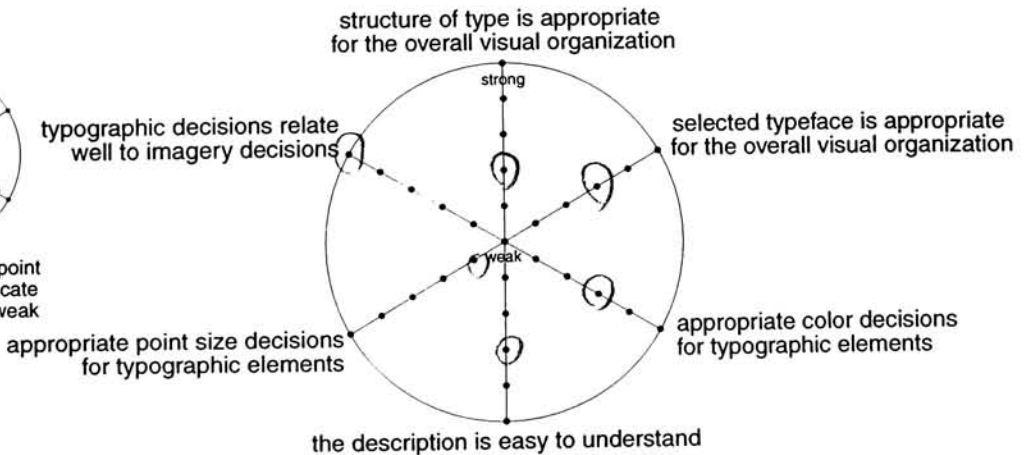


Typography Decisions for Individual Card Layouts

Example



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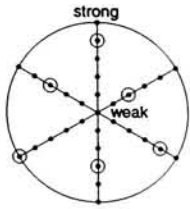
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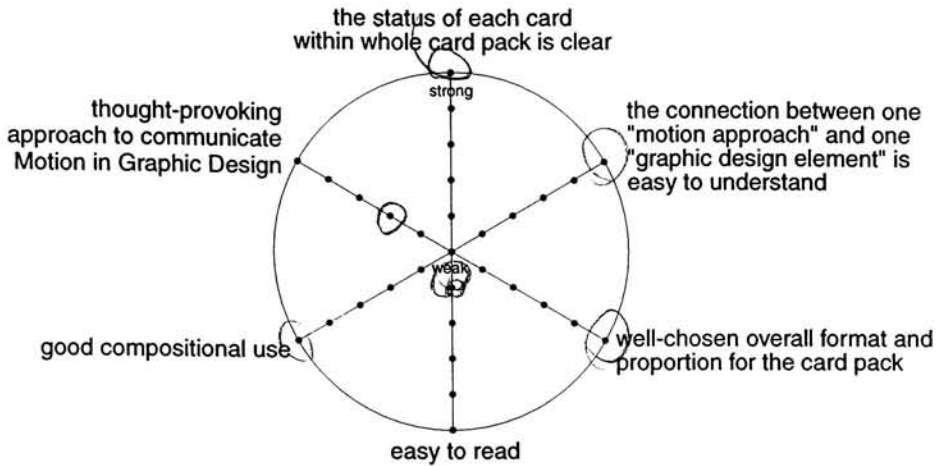
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Overall Visual Communication of the Motion Card Pack

Example

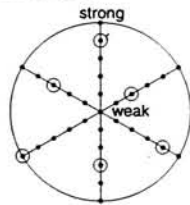


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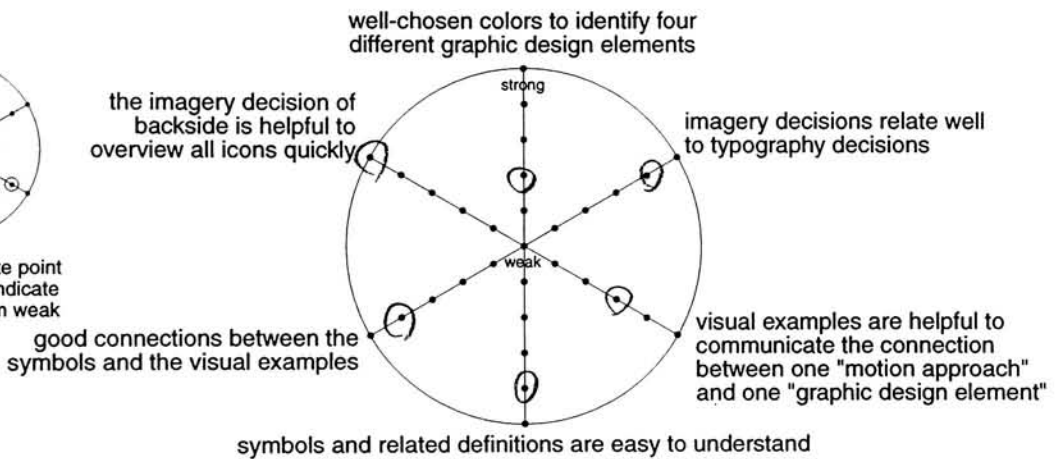


Imagery Decisions for Individual Card Layouts

Example

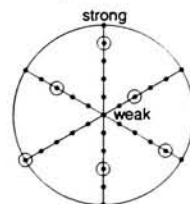


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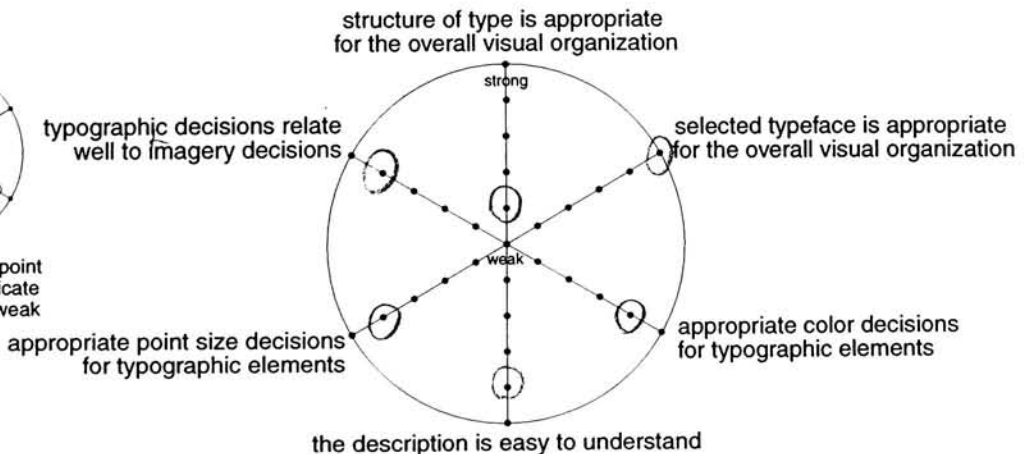


Typography Decisions for Individual Card Layouts

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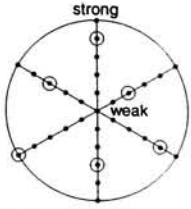
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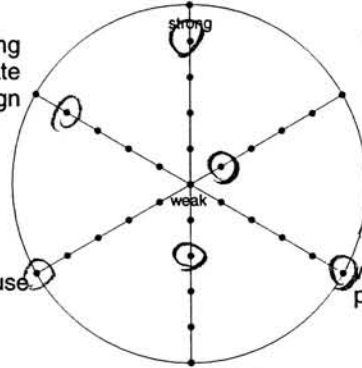
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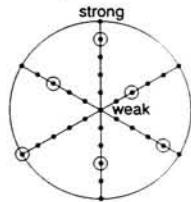
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Imagery Decisions for Individual Card Layouts

Example



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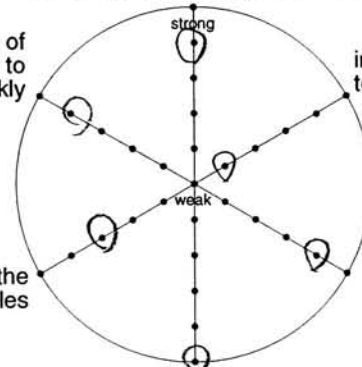
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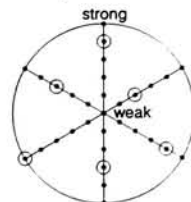
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Typography Decisions for Individual Card Layouts

Example



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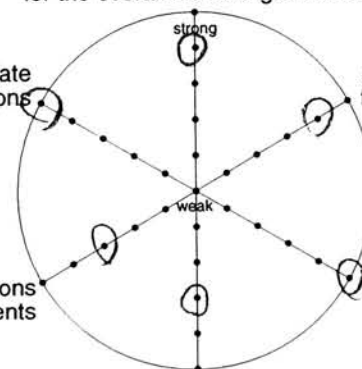
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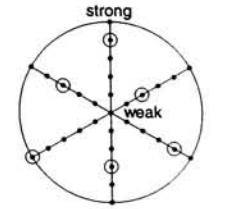
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Overall Visual Communication of the Motion Card Pack

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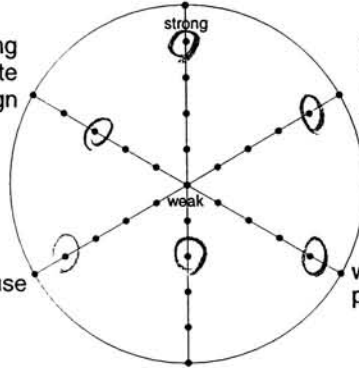
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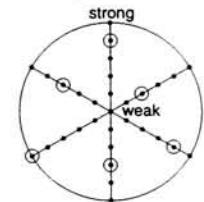
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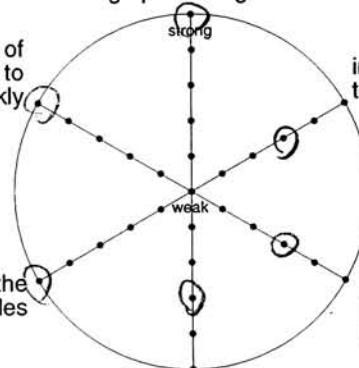
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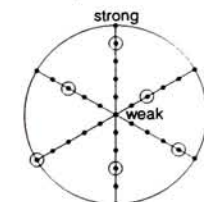
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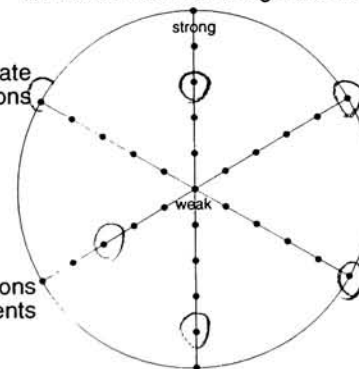
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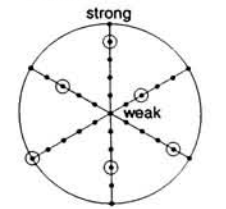
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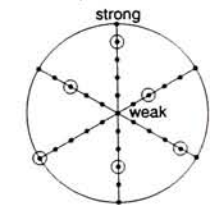
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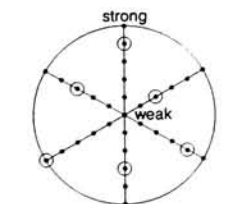
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appropriate color decisions for typographic elements

the description is easy to understand

Evaluation is essential to good design. Thanks so much for your time and feedback.