Motion in Graphic Design

by
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Date  May 25, 1998
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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
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)
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.
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)
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

<table>
<thead>
<tr>
<th>Graphic Design Elements</th>
<th>Color</th>
<th>Image</th>
<th>Space</th>
<th>Typography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centralize</td>
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</table>
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.
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.
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.
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.
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.
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

<table>
<thead>
<tr>
<th>Graphic Design Elements</th>
<th>Color</th>
<th>Image</th>
<th>Space</th>
<th>Typography</th>
</tr>
</thead>
<tbody>
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</table>
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

<table>
<thead>
<tr>
<th>Motion Approaches</th>
<th>Color</th>
<th>Image</th>
<th>Space</th>
<th>Typography</th>
</tr>
</thead>
<tbody>
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<tr>
<td>Stereoscopy</td>
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<td>●</td>
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</tbody>
</table>
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

Scatter

Gradation

Rhythm
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

Irrational

Against Unity

Crowd

Symmetry

Direction

Distortion

Alternate

Irrational

Against unity

Crowd

Symmetry

Direction

Distortion

Wave

Illusion

Destroy

Density

Translation

Contrast

Reverse

Turn around

Oblique

Irregular
Ideation (continued)
Motion Approaches

Jump

Transparency

Stereoscopy
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

<table>
<thead>
<tr>
<th>Motion Approaches</th>
<th>Graphic Design Elements</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Color</td>
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<tr>
<td>Centralize</td>
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<tr>
<td>Scatter</td>
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</table>
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

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

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 the weight is evenly balanced.
4. Focus: A point to which something converges or from which it diverges.

**Back**
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)
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.
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?
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)
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)
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.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action</td>
<td>The act, process, or fact of doing something.</td>
</tr>
<tr>
<td>Analysis</td>
<td>The separation of a whole into constituents with a view to its examination and interpretation; the statement of the results of a study.</td>
</tr>
<tr>
<td>Approach</td>
<td>The act of coming near.</td>
</tr>
<tr>
<td>Comparison</td>
<td>To represent or examine the similarities, equal, or differences.</td>
</tr>
<tr>
<td>Creation</td>
<td>The act of founding or establishing; any fictitious idea accepted as part of an ideology by an uncritical group.</td>
</tr>
<tr>
<td>Definition</td>
<td>The statement of defining a word, phrase, and term; or the act of making clear and distinct.</td>
</tr>
<tr>
<td>Dissemination</td>
<td>Making information or knowledge generally known.</td>
</tr>
<tr>
<td>Element</td>
<td>A fundamental or essential part of a whole.</td>
</tr>
<tr>
<td>Evaluation</td>
<td>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.</td>
</tr>
<tr>
<td>Function</td>
<td>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.</td>
</tr>
<tr>
<td>Graphic Design Elements</td>
<td>The essential components, parts, or variables of form within a graphic design format.</td>
</tr>
<tr>
<td>Identification</td>
<td>The process of recognizing something as having some particular quality.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Ideation</td>
<td>The process of carrying out the mental activity, thought, opinion, conviction, or principles.</td>
</tr>
<tr>
<td>Implementation</td>
<td>To carry out, finish, or put into practice.</td>
</tr>
<tr>
<td>Interpretation</td>
<td>Critical explanation or analysis; something that serves to explain or clarify.</td>
</tr>
<tr>
<td>Intersect</td>
<td>To cut across or through; to form an intersection with.</td>
</tr>
<tr>
<td>Methodological</td>
<td>A systematic arrangement or design of procedures and techniques characteristic of a field or discipline.</td>
</tr>
<tr>
<td>Motion</td>
<td>The action or process of change in position or elements.</td>
</tr>
<tr>
<td>Plan</td>
<td>A detailed scheme or proposed goal for the accomplishment of an object; to formulate, draw up or make a plan.</td>
</tr>
<tr>
<td>Position</td>
<td>A place or location.</td>
</tr>
<tr>
<td>Process</td>
<td>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.</td>
</tr>
<tr>
<td>Prototype</td>
<td>A forerunner or the first form from which varieties arise or imitations are made.</td>
</tr>
<tr>
<td>Psychological</td>
<td>Relating to or performed by the mind.</td>
</tr>
<tr>
<td>Research</td>
<td>Careful study of a subject, especially scholarly or scientific study of a given field or problem.</td>
</tr>
<tr>
<td>Strategy</td>
<td>The act or skill of using stratagems or steps to achieve the expected purposes.</td>
</tr>
</tbody>
</table>
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.
Inside / Outside—from the Basics to the Practice of Design

The Creative Whack Pack: A Whack on the Side of the Head
Roger von Oech, California: Creative Think, 1992

The Universal Traveler: a Soft Systems Guide to Creativity, Problem-Solving, & the Process of Reaching Goals

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Lawrence Halprin, New York: George Braziller, Inc., 1969

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Hybrid Imagery: The Fusion of Technology and Graphic Design

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The American Institute of Graphic Arts, Champion Papers, 1974

The changeless order; the physics of space, time and motion
Arnold Koslow, New York, G. Braziller, 1967

Computational analysis of visual motion

A survey of motion picture still photography and graphic arts instruction
Rochester: Kodak, 1978

Caught in motion: high-speed nature photography

Depth perception through motion
Design in motion
John Halas, New York, Hastings House, 1962

New encyclopedia of drawing, painting, and the graphic arts; a complete, fundamental book of instruction for hobbyists, art students, and professional artists
Arthur Zaidenberg, New York, Barnes, 1961

Fundamental concepts in the design of experiments
Charles Robert Hicks, New York, Holt, Rinehart and Winston, 1964

Tool design: fundamental principles of design as applied to tooling for production
Charles Bradford Cole, Chicago, American technical society, 1941

Designing Infographics: Theory, Creative Techniques & Practical Solutions

Art and Visual Perception: A Psychology of the Creative Eye
Rudolf Arnheim, University of California Press, 1966

Grid Systems in Graphic Design

The Graphic Language of Neville Brody 2

Information Graphics: A Survey of Typographic, Diagrammatic and Cartographic Communication
Appendices

Appendix I
Thesis Planning Report

Appendix II
Existing Graphic Design Examples Using the Illusion of Motion

Appendix III
Explanation Panels for the Thesis Exhibition
   Introduction Panel
   Structured Matrix
   Card Explanation
   Card Selection for Prototype

Appendix IV
Design Application: Motion Card Pack Prototype
   16 Selected Motion Cards

Appendix V
Retrospective Evaluation
   A. Example of Evaluation Form
   B. Summary of Evaluation Results
   C. Completed Evaluation Forms
Appendices

Appendix I
Thesis Planning Report
<table>
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<tr>
<th>Table of Contents</th>
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</thead>
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<tr>
<td>Designer and Thesis Committee</td>
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<tr>
<td>Situation Analysis</td>
</tr>
<tr>
<td>Project Description</td>
</tr>
<tr>
<td>User Profile</td>
</tr>
<tr>
<td>Mission Statement</td>
</tr>
<tr>
<td>Goals / Objectives / Processes and Strategies</td>
</tr>
<tr>
<td>Research Methodology Diagram</td>
</tr>
<tr>
<td>Time / Implementation Plan</td>
</tr>
<tr>
<td>Evaluation Plan</td>
</tr>
<tr>
<td>Bibliography</td>
</tr>
<tr>
<td>Glossary of Terms</td>
</tr>
</tbody>
</table>
Project Title: Motion in Graphic Design

Designer: Yuh Yun Peng
511 Fairwood Circle
Rochester, NY 14623
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.

<table>
<thead>
<tr>
<th>Goals</th>
<th>Objectives</th>
<th>Processes and Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Problem Identification</td>
<td>To generate an idea for the thesis project.</td>
<td>Write Situation Analysis, Project Description, and Mission Statement for thesis project in thesis planning report.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Through the Project Development and Evaluation class, develop components of the thesis planning report.</td>
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<tr>
<td></td>
<td></td>
<td>Find thesis committee members and organize thesis time schedule.</td>
</tr>
<tr>
<td></td>
<td>Given the project proposal, be able to develop this topic and plan the thesis.</td>
<td>Follow the planning report to build the methodological processes and strategies for this thesis project.</td>
</tr>
<tr>
<td>Research &amp; Analysis</td>
<td>Goals</td>
<td>Objectives</td>
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<tr>
<td></td>
<td>To gather and analyze existing visual examples about motion.</td>
<td>Given the classification and explanation of visual examples about motion, be able to categories the motion approaches.</td>
</tr>
<tr>
<td></td>
<td>To define the existing development and limitation about motion in graphic design.</td>
<td>Given the definition about motion applying to graphic design elements.</td>
</tr>
<tr>
<td></td>
<td>To develop a methodological method for this thesis project.</td>
<td>Given the structured matrix, be able to structure and organize visual examples and show how motion and graphic design interact.</td>
</tr>
<tr>
<td>Research &amp; Analysis</td>
<td>Goals</td>
<td>Objectives</td>
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<td></td>
<td>To analyze the definition, specific property, process and application among different motion approach.</td>
<td>Given the characteristics and definitions about different motion approach.</td>
</tr>
<tr>
<td>Synthesis</td>
<td>To analyze the definitions and specific property of graphic design element to adapt to motion approaches.</td>
<td>Given the focus point and parameters of graphic design elements.</td>
</tr>
<tr>
<td></td>
<td>To analyze the relationship between motion approaches and graphic design elements.</td>
<td>Given the information organized, be able to develop the project so it will be useful for ideation.</td>
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<td></td>
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<td>Given the organization about the interaction between motion and graphic design.</td>
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<tr>
<td>Processes and Strategies</td>
<td>Objectives</td>
<td>Goals</td>
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</tr>
<tr>
<td>Determine the main goal and function for design application.</td>
<td>To design the appropriate imagery or graphical work of motion.</td>
<td>To design the card pack.</td>
</tr>
<tr>
<td>Set up the media, format, and parameters of the design application.</td>
<td>To create and develop the contents of the card pack.</td>
<td>To create and develop the contents of the card pack.</td>
</tr>
<tr>
<td>Identify and create the motion approaches.</td>
<td>Given the research and synthesis findings.</td>
<td>Given the organized information, be able to apply to the card pack.</td>
</tr>
<tr>
<td>Sketch the ideas of the Motion Card Pack</td>
<td>To build the design application according to the research and synthesis findings.</td>
<td>Given the graphics of motion approaches, including possible variations.</td>
</tr>
<tr>
<td></td>
<td>Given the organization of information, be able to decide the design application for the thesis project.</td>
<td>Given the organization of information, be able to decide the design application for the thesis project.</td>
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<td>Given the organization of information, be able to decide the design application for the thesis project.</td>
<td>Given the organization of information, be able to decide the design application for the thesis project.</td>
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<td>Given the organization of information, be able to decide the design application for the thesis project.</td>
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<td>Given the organization of information, be able to decide the design application for the thesis project.</td>
<td>Given the organization of information, be able to decide the design application for the thesis project.</td>
</tr>
<tr>
<td>Implementation</td>
<td>Goals</td>
<td>Objectives</td>
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<td>----------------</td>
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<td>-------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>To refine the design application</td>
<td>Given the refinement of design application</td>
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<tr>
<td></td>
<td>To write thesis report</td>
<td>Given the outline of thesis report, be able to discuss with committee and finish the thesis report.</td>
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<tr>
<td>Retrospective Evaluation</td>
<td>To evaluate thesis outcomes</td>
<td>Given the thought of using the card pack in graphic design area.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Time / Implementation Plan

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

Inside/Outside-from the Basics to the Practice of Design

Color in the 21st Century

Hybrid Imagery: The Fusion of Technology and Graphic Design

Cool Type

Electronic Color-The Art of Color Applied to Graphic Computing

Color
The American Institute of Graphic Arts, Champion Papers, 1974.

The Creative Whack Pack: A Whack on the Side of the Head

The Universal Traveler: A Soft Systems Guide to Creativity, Problem-Solving, & the Process of Reaching Goals

VizAbility-Change the Way You See the World (An Interactive CD-ROM with companion handbook)

Interactivity by Design: Creating and Communicating with New Media

The RSVP Cycles -Creative Processes in the Human Environment
<table>
<thead>
<tr>
<th><strong>Glossary of Terms</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Action</strong></td>
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<td><strong>Analysis</strong></td>
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<td><strong>Approach</strong></td>
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<td><strong>Evaluation</strong></td>
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<td><strong>Identification</strong></td>
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<td><strong>Interpretation</strong></td>
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<td><strong>Intersect</strong></td>
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<tr>
<td>Methodological</td>
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<td>Research</td>
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</tr>
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<td>Systematical</td>
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<td>Technique</td>
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</table>
Appendices

Appendix II

Existing Graphic Design Examples Using the Illusion of Motion
### Existing Graphic Design Examples Using the Illusion of Motion

#### Structured Matrix

<table>
<thead>
<tr>
<th>Graphic Design Elements</th>
<th>Color</th>
<th>Image</th>
<th>Space</th>
<th>Typography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centralize</td>
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<td>Scatter</td>
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<td>Gradation</td>
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<td>Rhythm</td>
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<td>Meet</td>
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<td>Alternate</td>
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<td>Irrational</td>
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<tr>
<td>Against Unity</td>
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<td>Crowd</td>
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<td>Symmetry</td>
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<td>Direction</td>
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<tr>
<td>Distortion</td>
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<td>Jump</td>
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<td>Transparency</td>
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<tr>
<td>Stereoscopy</td>
<td></td>
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</tr>
</tbody>
</table>
Existing Graphic Design Examples about the Illusion of Motion

Centralize

Color

Neville Brody  Tom Bonauro  水野直己  Norman Moore

Image

Steve Lyons  Malcolm Graar  Randy Allbritton, John Van Dyke

Space

Tom Bonauro  水野直己  水野直己

Typography

Icograda  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

Image

Steve Lyons  Greg Lindy

Space

Norman Moore

Typography

Malcolm Grear  Malcolm Grear
Existing Graphic Design Examples Using the Illusion of Motion

Gradation

Color

Sten Hoske  Sten Hoske  Victor Vasarely

Image

Neville Brody  Karel Martens

Space

Francois Robert  Margret Grestoncis  Victor Vasarely

Typography

Neville Brody  Malcolm Grear  Dom Ranbor
Existing Graphic Design Examples Using the Illusion of Motion

Rhythm

Color

Image

Space

Typography

Siourts Vacint
Neville Brody
Malcolm Grear

Fradie Bergron
Karel Martens

R. P. Lohse
Victor Vasarely

Tad Griffin, Jay Louxks
Neville Brody

Jeff Tyson
Existing Graphic Design Examples Using the Illusion of Motion

Meet

Color

Paul Sych
Lisa Mazur

Image

Tony Cooper
Francois Robert
Bernard Maisher

Space

Sonia Greteeman

Typography

Joshua Berger
Fred Woodward
Ron Louie
Existing Graphic Design Examples Using the Illusion of Motion

Speed

Color

Image

Space

Typography

Jimmy Bonner

Karen L. Greenberg, D. Mark Kingsley

Phil Yarnall

Todd Houser, Mike Lopez

James Strange

Brian Groppe

Tony May

Elizabeth Lyons

Joshua Distler

Neville Brody

Greg Boker

Neville Brody
Existing Graphic Design Examples Using the Illusion of Motion

Alternate

Color

just zap it

B. Riley

Francois Robert

Fred Woodward

Neal Slavin

Image

B. Riley

Francois Robert

Fred Woodward

Neal Slavin

Space

Horst Stasny

Stephen Coates

Mark Diaper

Typography

Malcolm Grear

Cornel Windlin

Cornel Windlin

Mary Cawein
Existing Graphic Design Examples Using the Illusion of Motion

Irrational

Color

Image

Space

Typography
Existing Graphic Design Examples Using the Illusion of Motion

Against Unity

Color

Image

Space

Typography
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 Breit
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 Boneuro  Tyler Wheeler

Typography

Roger Black Incorporated  Max Kiefer  Paul Davis  William Kochi
Existing Graphic Design Examples Using the Illusion of Motion

Direction

Color

Image

Space

Typography

Chris Ashwarth  Neville Brody  Joyce Nesnadny  Wade Palmer  Joe Scorsone

Michael Anderson  Host Stasny  

John Warwicker  Joe Scorsone  Galie Jean-Louis
Existing Graphic Design Examples Using the Illusion of Motion

Distortion

Color

Lori Anzalone
Brad Holland

Image

Wassily Kandinsky
Walter Moord, Mary Cawein
John Hobbs

Space

Cadillac Ranch
Mark Moord
Neil Carter

Typography

Joyce Nesnadny
Mark Moord
Neville Brody
Walter Moord
Existing Graphic Design Examples Using the Illusion of Motion

Jump

Color

Image

Space

Typography

Frank Hene  Melinda Beck

Vasarely  Joyce Nesnadny, Brian Lavy

Masaaki  Beth Fratzsche, Emily Havely

Todd Foreman  Christina Maire  Jerry Burns  Walt Tayer
Existing Graphic Design Examples Using the Illusion of Motion

Transparency

Color

Image

Space

Typography

Clifford Stoltze, Tracy Schroeder
Stephen Coates
K. Gresiner
Jan C. Almquists

Clifford Stoltze, Peter Farrell
Clifford Stoltze

Tobias Frere-Jones
Tracey Schroeder
Rudolf Koch
Simon Staines, Neville Brody
Existing Graphic Design Examples Using the Illusion of Motion

Stereoscopy

Color

Image

Victor Vasarely
Tom Bantkowski, Mimi Park
Dayton Davis

Space

Jef Capaldi
Paul White
Malcolm Grear

Typography

Malcolm Grear
Max Kissmon
P. Scott Makela
David Brier, Michael Perna
Appendix III

Explanation Panels for the Thesis Exhibition

Introduction Panel
Structured Matrix
Card Explanation
Card Selection for Prototype
in Graphic Design

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.

<table>
<thead>
<tr>
<th>Color</th>
<th>Image</th>
<th>Space</th>
<th>Typography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centralize</td>
<td>Scatter</td>
<td>Gradation</td>
<td>Rhythm</td>
</tr>
<tr>
<td>Meet</td>
<td>Speed</td>
<td>Alternate</td>
<td>Intertwine</td>
</tr>
<tr>
<td>Against Unity</td>
<td>Govern</td>
<td>Symmetry</td>
<td>Direction</td>
</tr>
<tr>
<td>Distortion</td>
<td>Jump</td>
<td>Transparency</td>
<td>Stereocopy</td>
</tr>
</tbody>
</table>

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, forms, 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 study, the primary question is: What kinds of motion in graphic design evoke what kind 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.
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.
3. A series of images, changes, patterns, or symbols to teach thinking about a desired result through passing from one condition to another.
4. Symbols representing variations in the selected motion approach.
5. Visual examples for each potential variation discussed.
6. All symbols of motion approaches and variations.
7. The names of all symbols.
Appendices

Appendix IV
Design Application: Motion Card Pack Prototype
16 Selected Motion Cards
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.
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.

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.
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.

---

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.
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.

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

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.
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.

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.
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.

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 represents the important definition of jumping motion. The visual examples are intended to illustrate each symbol and the variation it represents.
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.

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.
<table>
<thead>
<tr>
<th>Centralize</th>
<th>Shrink</th>
<th>Center</th>
<th>Focus</th>
<th>Scatter</th>
<th>Diffusion</th>
<th>Non-center</th>
<th>Against unity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Destroy</td>
<td>Distortion</td>
<td>Irregular</td>
<td>Touch</td>
<td>Overlap</td>
<td>Unity</td>
<td>Distance</td>
<td>Jump</td>
</tr>
<tr>
<td>Crowd</td>
<td>Density</td>
<td>Symmetry</td>
<td>Translation</td>
<td>Contrast</td>
<td>Reverse</td>
<td>Turn around</td>
<td>Direction</td>
</tr>
<tr>
<td>Oblique</td>
<td>Speed</td>
<td>Blur</td>
<td>Alternate</td>
<td>Wave</td>
<td>Gradation</td>
<td>Proportion</td>
<td>Process</td>
</tr>
<tr>
<td>Gradient</td>
<td>Rhythm</td>
<td>Tempo</td>
<td>Transparency</td>
<td>Stereoscopy</td>
<td>Shadow</td>
<td>Illusion</td>
<td>Irrational</td>
</tr>
</tbody>
</table>

Back of each card
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

1. the status of each card within whole card pack is clear
2. the connection between one "motion approach" and one "graphic design element" is easy to understand
3. well-chosen overall format and proportion for the card pack
4. easy to read

Imagery Decisions for Individual Card Layouts

Example

1. well-chosen colors to identify four different graphic design elements
2. imagery decisions relate well to typography decisions
3. visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"
4. symbols and related definitions are easy to understand

Typography Decisions for Individual Card Layouts

Example

1. structure of type is appropriate for the overall visual organization
2. selected typeface is appropriate for the overall visual organization
3. appropriate color decisions for typographic elements
4. the description is easy to understand

Evaluation is essential to good design. Thanks so much for your time and feedback.
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 status of each card within whole card pack is clear
- Thought-provoking approach to communicate Motion in Graphic Design
- Good compositional use
- Connection between one "motion approach" and one "graphic design element" is easy to understand
- Well-chosen overall format and proportion for the card pack
- Easy to read

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

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

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)
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

- Thought-provoking approach to communicate Motion in Graphic Design
- Good compositional use
- 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
- Well-chosen overall format and proportion for the card pack
- Easy to read
The Number of Strongest Responses (5) and Weakest Responses (1) for Each Question

Imagery Decisions for Individual Card Layouts

- 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
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

- Structure of type is appropriate for the overall visual organization
- Typographic decisions relate well to imagery decisions
- Appropriate point size decisions for typographic elements
- Selected typeface is appropriate for the overall visual organization
- Appropriate color decisions for typographic elements
- The description is easy to understand
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

- 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

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

Imagery Decisions for Individual Card Layouts

Example

- 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
- 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

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

Typography Decisions for Individual Card Layouts

Example

- structure of type is appropriate for the overall visual organization
- selected typeface is appropriate for the overall visual organization
- typographic decisions relate well to imagery decisions
- appropriate color decisions for typographic elements
- appropriate point size decisions for typographic elements

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.
Title: Motion in Graphic Design / Motion Card Pack
Are you?  Design student  design practitioner  other

Overall Visual Communication of the Motion Card Pack

Example

- strong
- weak

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

- strong
- weak

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

- strong
- weak

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

- typographic decisions relate well to imagery decisions
- structural type is appropriate for the overall visual organization
- 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.
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

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

- 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
- Easy to read

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

Imagery Decisions for Individual Card Layouts

Example

- Well-chosen colors to identify four different graphic design elements
- Imagery decisions relate well to typography decisions
- Visual examples are helpful to communicate the connection between one “motion approach” and one “graphic design element”
- Good connections between the symbols and the visual examples
- Symbols and related definitions are easy to understand

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

Typography Decisions for Individual Card Layouts

Example

- Structure of type is appropriate for the overall visual organization
- Selected typeface is appropriate for the overall visual organization
- Typographic decisions relate well to imagery decisions
- Appropriate color decisions for typographic elements
- Appropriate point size decisions for typographic elements
- The description is easy to understand

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.
Title: Motion in Graphic Design / Motion Card Pack

Are you? _ Design student _ design practitioner _ other

**Overall Visual Communication of the Motion Card Pack**

- 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
- Good compositional use
- The connection between one "motion approach" and one "graphic design element" is easy to understand
- Well-chosen overall format and proportion for the card pack
- Easy to read

**Imagery Decisions for Individual Card Layouts**

- 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
- Good connections between the symbols and the visual examples
- Symbols and related definitions are easy to understand
- Imagery decisions relate well to typography decisions
- Visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"

**Typography Decisions for Individual Card Layouts**

- Circle appropriate point on each line to indicate your answer from weak to strong
- Typographic decisions relate well to imagery decisions
- Structure of type is appropriate for the overall visual organization
- 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.
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
- well-chosen overall format and proportion for the card pack
- good compositional use
- 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
- visual examples are helpful to communicate the connection between one "motion approach" and one "graphic design element"
- good connections between the symbols and the visual examples
- 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
- selected typeface is appropriate for the overall visual organization
- typographic decisions relate well to imagery decisions
- appropriate color decisions for typographic elements
- appropriate point size 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

- 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

- Well-chosen colors to identify four different graphic design elements
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Typography Decisions for Individual Card Layouts

- Structure of type is appropriate for the overall visual organization
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- Appropriate point size 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

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

- **strong**
- **weak**

1. **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

2. **thought-provoking approach to communicate Motion in Graphic Design**
   - well-chosen overall format and proportion for the card pack

3. **good compositional use**
   - easy to read

Imagery Decisions for Individual Card Layouts

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

- **strong**
- **weak**

1. **well-chosen colors to identify four different graphic design elements**
   - imagery decisions relate well to typography decisions

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

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   - symbols and related definitions are easy to understand

Typography Decisions for Individual Card Layouts

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

- **strong**
- **weak**

1. **structure of type is appropriate for the overall visual organization**
   - selected typeface is appropriate for the overall visual organization

2. **typographic decisions relate well to imagery decisions**
   - appropriate point size decisions for typographic elements

3. **appropriate color decisions for typographic elements**
   - the description is easy to understand

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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

- strong
- weak

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- the status of each card within whole card pack is clear
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- easy to read

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

- good compositional use

Imagery Decisions for Individual Card Layouts

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- design practitioner  
- other

Overall Visual Communication of the Motion Card Pack

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Title: Motion in Graphic Design / Motion Card Pack

Are you?  Design student  design practitioner  other

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Title: Motion in Graphic Design / Motion Card Pack
Are you? _ Design student _ design practitioner _ other

Overall Visual Communication of the Motion Card Pack

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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

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Imagery Decisions for Individual Card Layouts

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Thesis Design Project Feedback Form
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Thesis Design Project Feedback Form
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Overall Visual Communication of the Motion Card Pack

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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

- strong
- weak

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

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- the status of each card within whole card pack is clear
- good compositional use
- easy to read
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Imagery Decisions for Individual Card Layouts
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- strong
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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

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Imagery Decisions for Individual Card Layouts

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Overall Visual Communication of the Motion Card Pack

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Imagery Decisions for Individual Card Layouts

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Typography Decisions for Individual Card Layouts

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Title: Motion in Graphic Design / Motion Card Pack

Are you?  
[ ] Design student  [ ] design practitioner  [ ] other

**Overall Visual Communication of the Motion Card Pack**

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

- **Thought-provoking approach to communicate Motion in Graphic Design:**
  - strong
  - weak

- **Good compositional use:**
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  - weak

- **Well-chosen overall format and proportion for the card pack:**
  - easy to read

- **The status of each card within whole card pack is clear:**
  - strong
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- **The connection between one "motion approach" and one "graphic design element" is easy to understand:**
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**Imagery Decisions for Individual Card Layouts**

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**Typography Decisions for Individual Card Layouts**

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Overall Visual Communication of the Motion Card Pack

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

Well-chosen overall format and proportion for the card pack

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<td>strong</td>
</tr>
<tr>
<td>weak</td>
</tr>
</tbody>
</table>

Typography Decisions for Individual Card Layouts

Example

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

- strong
- weak

<table>
<thead>
<tr>
<th>typographic decisions relate well to imagery decisions</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong</td>
</tr>
<tr>
<td>weak</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>structure of type is appropriate for the overall visual organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong</td>
</tr>
<tr>
<td>weak</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>selected typeface is appropriate for the overall visual organization</th>
</tr>
</thead>
<tbody>
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<table>
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<tr>
<th>appropriate point size decisions for typographic elements</th>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>the description is easy to understand</th>
</tr>
</thead>
<tbody>
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<td>weak</td>
</tr>
</tbody>
</table>

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

- strong
- weak

- 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
- well-chosen overall format and proportion for the card pack
- easy to read
- good compositional use

Imagery Decisions for Individual Card Layouts

Example

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

- strong
- weak

- 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
- 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

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- structure of type is appropriate for the overall visual organization
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Example

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The status of each card within whole card pack is clear

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Thought-provoking approach to communicate Motion in Graphic Design

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

Imagery decisions relate well to typography decisions

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

Good connections between the symbols and the visual examples

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

Selected typeface is appropriate for the overall visual organization

Typographic decisions relate well to imagery decisions

Appropriate color decisions for typographic elements

Appropriate point size decisions for typographic elements

The description is easy to understand

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**Title:** Motion in Graphic Design / Motion Card Pack

Are you? _Design student _Design practitioner __other

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**Overall Visual Communication of the Motion Card Pack**

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- The status of each card within the whole card pack is clear.
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