Principles Of Choosing A Type In Visual Designs

While a goal is to utilize type that is pleasing to the eye, what is pleasing to one may not be pleasing to others. It should be accepted that this is true and that each design will be received differently by everyone. Our ways of processing the outside world are so unique to us as individuals that it would be impossible to design a universally pleasing form. As such, any attempt at this task would quickly prove completely futile, without proper consideration.

To avoid following one's gut in determining what will please viewers, a designer should have a thorough understanding of typographic principles, communication theory, as well as the intended audience. Addressing a project from these fundamental principles will help structure, manage and analyze one's work.

At the forefront of the design process for any design is the proper message conveyance. In addition to this, it is the task of the designer to make the reception of the message subjectively pleasurable to intended audiences.

While clarity is easier to evaluate and accomplish, if the message is received with visual pleasure, its' effect can be amplified. The chosen words of the text can easily be viewed as appropriate for the message it contains. It is typically the greater challenge to weigh the unique characteristics of the intended audience and to craft a pleasing form that will appeal to the majority of the members within this audience. The aesthetics chosen must be appropriate to the environment in which the message will reside. The artist needs to carefully consider every facet of the individuals that constitute the intended audience and craft an image that speaks to the very core of the group. The demographics of the audience can serve as a foundation, but a deeper exploration of what makes the audience who they are on a deeper level, and incorporating those findings into a design should be a major consideration in choosing a design style.

The visual elements are necessary, however should always be viewed as secondary to meaning. Placing the aesthetics ahead of the meaning can ultimately lead to miscommunication, an often fatal flaw. While the design may be appealing to some, it is only the intended audience's reception that is of concern. A major consideration of a designer lies in determining if their personal preference has tainted the work in a way that is at odds at what is the preference of the intended audience. Typographic artists must thoroughly know the audience and look carefully at their work to determine if elements that appeal to themselves but not to the expected audience have made their way into the composition. The artists must always refine their sensitivities to new audiences and avoid the mistake of satisfying their own aesthetic desires over that of those who the message is direct at. To do so would distract the reader instead of engaging them and entirely miss the opportunity of enhancing the power of a message.