

JAPANESE ONOMATOPOEIA VISUALIZATION

YUKI COLLINS

Abstract

Onomatopoeic expressions (the formation of a word from a sound associated with what is named) are widespread in Japan; however, in some cultures, e.g. the US, the use of these expressions is often perceived as immature. My project will visualize Japanese onomatopoeic words in a 5-minute, 2D vector-based animation using kinetic typography as a narrative tool. This animation is intended for non-Japanese speakers because one of the goals of my project is introducing different cultural perspectives on interpretation and language of sounds and feelings by using onomatopoeia. In addition to the animation, I will create a typography-based 48-page booklet with Japanese four-hole binding. The booklet will be a reference for viewers and will explain all of the onomatopoeia words in my animation. The collaterals will include a mural-style illustration/typography black and white poster, which depicts the NYC cityscape, and five different designs of postcards consisting of illustrations and typography of onomatopoeic words. The design of both the poster and the postcards will be the same style as my animation.

Expanded Project Statement

Onomatopoeic expressions (the formation of a word from a sound associated with what is named) are widespread in Japan; however, in some cultures, such as the US, the use of these expressions is often perceived as immature. My project will visualize Japanese onomatopoeic words as a narrative tool by using illustration and typography and introduce different cultural perspectives on interpretation and language of sounds and feelings by using Japanese onomatopoeia.

With the advance of technology, it seems easier than before to live in one's "bubble" with people who have similar ideas. However, that tendency could be limiting people from encountering different values, and the social environment, which consists of similar thoughts, might deprive people of different perspectives.

Onomatopoeia could be seen as immature language—you might think it refers to something for children or from a comic book. However, if my creation could embody onomatopoeia as a narrative communication tool for people who think of onomatopoeia as childish, this could be one example of having a different viewpoint. In fact, some people who I met in the United States showed great surprise and interest in Japanese onomatopoeic words when I demonstrated those. In Japan, everyone from children to adults uses onomatopoeia in various situations in everyday life. For example, when I had a stomachache in the United States, it was really difficult to describe how painful it was

in English without using onomatopoeia. This is because doctors here often ask their patients to rate their pain on a scale of one to ten, while doctors in Japan often apply Japanese onomatopoeia words such as *shikushiku*, *mukamuka*, or *kirikiri* to describe the sense of pain, as both doctors and patients have common understandings of those words. In this way, people in Japan use onomatopoeia instinctively. In other words, while onomatopoeia in English often reflects the "sounds" of things, onomatopoeia in Japanese conveys an ambiguous phenomenon such as feeling and atmosphere.

Many scholars have tried to explain why onomatopoeia is so profoundly embedded in the Japanese culture. One of the leading scholars of Japanese onomatopoeia, Masahiro Ono, indicates that there is a correlation between the characteristics of Japanese people and the development of Japanese onomatopoeia. Ono thinks that Japanese people tend to prefer expressing feelings more than using reason and logic when communicating with each other; therefore, onomatopoeia, which is good at evoking imagination and feelings, suits Japanese society.

On the other hand, onomatopoeia is a universal communication tool since it is intuitive and based on human behavior and perceptions across many languages even though some cultures regard it as sophomoric. Japanese onomatopoeia excels in conveying powerful emotions in few words; therefore, it has a great potential as a narrative tool.

My project will visualize Japanese onomatopoeic words

JAPANESE ONOMATOPOEIA VISUALIZATION

in a 5-min. long 2D vector-based animation using kinetic typography as a narrative tool. This animation is intended for non-Japanese speakers because one of the goals of my project is introducing different cultural perspectives using onomatopoeia. By creating an expressive visual presentation of Japanese onomatopoeia, I would like to provide different values which could stimulate viewers' imagination.

Ultimately, I hope my creation will make people appreciate our diversity and sympathize with each other. In addition to the animation, I will create a typography-based 48-page booklet (5.83 x 8.27 inches) with Japanese four-hole binding. The booklet will explain all of the onomatopoeic words which will be in my animation as a reference for viewers. In the booklet, I will translate kinetic typography into static typography, and explain the meaning of Japanese words in English. The collaterals will include one mural style illustrations/typography poster which depicts the NYC cityscape from JFK to Harlem that the protagonist in my animation explores. The illustration/typography of the poster will be in the same style as the animation, and I will make this poster black and white to make it the background of the animation. The size of the poster will be 3.5 x 10 feet and it will be hung behind the screen/monitor as a background for my animation. By depicting the locations in the animation, the poster will also play a role as a visual map for viewers.

The animation will be set in New York City to emphasize how Japanese speakers could perceive and express sounds and feelings differently using Japanese onomatopoeia in New York. The main protagonist will be an elderly Japanese

woman visiting her daughter in Harlem for the first time. Through the protagonist's short trip from JFK to Harlem, I will depict how she communicates with people and visualize the onomatopoeia words she uses.

Based on the story, the animation will combine vector illustrations and kinetic typography. The type of illustration will be a modern graphic novel style with simple linework and limited colors (or could be grayscale). I will add some motion for the main character but the other of illustration elements such as cityscape could be static. Because the main theme of my project is visualization of Japanese onomatopoeic words it makes more sense to focus on the motion of typography, and use illustration as the background of the content. For the same reason, I will apply minimal use of sound effects which will enhance the motion of typography, but I will not use any music or dialogue. For example, if I visualize the sound of a honking car, I might use the sound effect of a car horn. The typography will be in the form of Roman letters representing Japanese sounds, and the movement of the letterforms would convey the meaning and "feeling" of Japanese onomatopoeic words.

At this point, I plan to animate existing typefaces, but I might also use handwritten letters. The typography will be black and white since colors can be perceived differently in different cultures. For example, red could mean danger in the United States but represent happiness and good luck in China. Instead of using multiple colors, I will use composition and movement to convey the meaning.

The kinds of Japanese onomatopoeia words I am considering can roughly be divided into two categories: *giongo* and *gitaigo*. While *giongo* words represents sounds and noise, *gitaigo* words do not resemble sounds but refer action, motion, or state. For example, in English, a cat that “meows” and people that “mumble” would be classified as *giongo* and a star that “twinkles” and people that “bump” would be classified as *gitaigo*. I will utilize words from both categories along with my story, and I will indicate the meaning and type (*giongo* or *gitaigo*) in a corresponding reference book which I am going to explain later in this section.

According to Koji Yoshimura who specializes in comparative linguistics in English and Japanese, the significant difference of onomatopoeia in both languages is the definition. Onomatopoeia in English can be divided in two categories: “voice onomatopoeia,” which refers to sounds of human beings and animals, and “sound onomatopoeia,” which refers to sounds of nature and things. Thus, the difference between “an animate thing” and “an inanimate thing” is clearly defined. On the other hand, for Japanese onomatopoeia, the boundary between animate and inanimate things is often ambiguous. Moreover, the Japanese definition of onomatopoeia includes mimesis, which refers to actions, motions, or states that do not have actual sounds. Therefore, it would be important for my project to explain that Japanese onomatopoeia includes “sounds” in a broad sense. One of the theories of why Japanese language has a broad amount of onomatopoeia compared to English is that Japanese has significantly fewer kinds of verbs. For example, for

the words smile, laugh, grin, giggle, and titter, there is one verb, *warau* to express those words in Japanese. As a result, Japanese speakers add onomatopoeia words such as *geragera*, *nikoniko*, *kusukusu*, and *niyari* before as adverbs to convey the difference and feeling of the word.

As almost all languages change over time, Japanese onomatopoeia has also been changing constantly. Because of its intuitive nature, there are a lot of words which are improvised subjectively for individuals, and those words could be more difficult to understand if one is not familiar with Japanese language and culture. Therefore, to maintain an objective view, I will select common words from a Japanese onomatopoeia dictionary, *Giongo Gitaigo 4500: Japanese Onomatopoeia Dictionary* by Masahiro Ono, which is the most used Japanese onomatopoeia dictionary. My animation will have 44 words since the Japanese phonetic lettering system, which is called *kana*, has 46 letters. Two of these phonetic letters do not have any Japanese onomatopoeia words so I will only use 44 letters and will pick 44 Japanese onomatopoeia words which each start with a *kana* letter.

In addition to the animation, I will create a 48-page booklet which will be used as reference for my animation. The size of the reference book will be A5 (5.83 x 8.27 inches), the typical Japanese textbook size, and the bookbinding method will be Japanese four-hole binding. The content is a brief explanation of Japanese onomatopoeia and the book will showcase the 44 words in my animation. Since the letters in the booklet have

JAPANESE ONOMATOPOEIA VISUALIZATION

to be static, I am going to create expressive typography. Each page will have one onomatopoeic word with typography in the Roman alphabet but with meanings and corresponding letters in Japanese *kana*. I might put some spot illustrations for some introduction pages from the animation, but the main focus of this booklet will be the typography.

One of the collateral elements will be a mural-style illustration/typography poster which depicts the skyline of NYC, sized 3.5 x 10 feet (horizontal). I will expand the illustration style in the animation to the mural illustration. The final size of the mural will depend on how much space I have in the gallery, but the concept of my mural idea is to project my animation on a screen or monitor with the mural illustrations in the background so that visitors can physically “experience” the Japanese onomatopoeic words in the space. Moreover, viewers will be able to see where the protagonist explored in NYC in my 5-min. animation by looking at the poster. I will also make five different postcard designs consisting of illustrations and typography of onomatopoeia words as well as design and colors from my animation to introduce my graphics and illustration styles. The postcard set will include one postcard with illustrations: an illustration of the protagonist and NYC cityscape, two giongo (sounds) typography postcards, and two gitaigo (states and conditions) typography postcards. The size of the postcards will be 4 x 6 inches, and there will be a total of 125—25 copies for each of the five postcards. For the typography postcards, there will be a corresponding text in *kana* and the meaning in Japanese on the other side.

Background

With the adoption of technology, and the rise of social media, it is now not so difficult to be in your own “bubble.” You can choose news feeds you prefer to read, and it is easy to block the points of view which are opposed to your ideas. This can even be unconscious: a lot of services such as Amazon and Facebook automatically adjust their feeds based on the viewer’s behavior. However, the computer scientist Jaron Lanier, one of the inventors of Virtual Reality, warns by observing this recent tendency that people would lose their imagination and empathy if they shut off undesirable perspectives. I am interested in working for an organization or a company that is trying to make a social impact, and I have been thinking about how to reach a broad group of people. As an aspiring designer and illustrator, a “broad” target might sound contradicting to the common strategy of branding and advertisement, which try to target specific groups. However, as I mentioned before, along with technology advances, it is becoming increasingly easier for us to focus on one’s own inclinations, and companies—especially big influential corporations—seem to target only subdivided groups of people with particular interests and beliefs.

Nevertheless, when we look at this trend from a different angle, it could be seen as extremely exclusive. This is one of the significant reasons that I chose

onomatopoeia as the main theme of my project. I think Japanese onomatopoeia could be an inclusive medium to expose people—age, gender, nationality, or any other aspect of identity would not matter—to different cultures and thoughts since onomatopoeia could be a ubiquitous tool that conveys not only actual sound, but also intuitive feelings that may stimulate people’s imagination. The strength of onomatopoeia as a communication language is that it can work effectively using fewer words. For example, if you go to Japanese supermarket, you would be able to find the onomatopoeia word *hokuhoku* alongside cooked potatoes and beans. Japanese speakers immediately understand the texture of the food is “tender, warm, moist, and fluffy” from the one word *hokuhoku*. When the weather is nice, people in Japan say “today is *pokapoka*.” The literal meaning of this word is warm, but this word could contain the feeling of the speaker that is “it is pleasantly sunny, warm but not too hot, calm and comfortable, and I feel relaxed.” Another example of onomatopoeia as a communication tool is that the former Apple CEO Steve Jobs, who had a great reputation for his presentation skills, frequently used onomatopoeia in his speech. He presented with phrases like “step one, step two, and ‘boom!’ There it is!” when he tried to emphasize the simplicity or quickness of new products. In this way, onomatopoeia is good at communicating even abstract things and feelings.

Furthermore, children use onomatopoeia words as it is an intuitive, simple, fun, and easy. Therefore, when one tries to communicate with someone who does not speak the same

language, using onomatopoeia can be of great use. In a similar way, I think illustration and animation could be great universal communication tools for people who do not speak the same language. The reason that I am interested in illustration is based on my experience studying abroad, speaking a second language, and traveling to different non-English speaking countries. Through my experience, I found that illustration and animation could be great universal communication tools for people who do not speak the same language.

My experience doing illustration started right after I went back to Japan from a lengthy trip to Southeast Asia. I did some pro bono work for an NGO focused on reducing hunger in some countries in Asia and Africa. My task was to illustrate how people in Japan waste huge amounts of food and how that waste could help fight hunger around the world. Then I worked for a newspaper and also did some illustration work while maintaining their website. Through those experiences, I keenly realized the needs of critical thinking since I had started my career as a self-taught designer and before I entered CCNY. Before CCNY, I took a summer oil painting course at SVA and introductory drawing class at FIT, and at CCNY, I took three illustration classes and a figure drawing class while doing some freelance work as an illustrator. In terms of doing animation, I took 2D animation principles and Digital Video 1; therefore, I think I have a basic knowledge of how to create animation and motion graphics using Adobe software.

JAPANESE ONOMATOPOEIA VISUALIZATION

Research

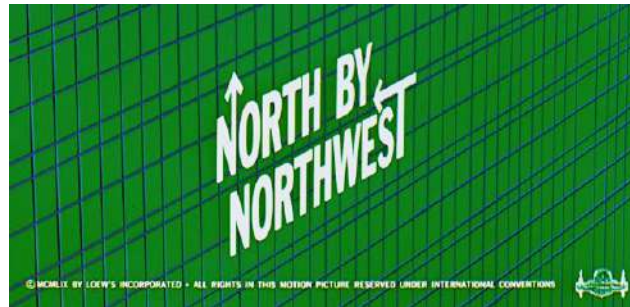
For my animation concept, I had a great inspiration from a set of illustrations titled “Day Trippers” by Davide Bonazzi, which is about “an elderly couple visiting a big city.” Bonazzi’s illustrations are calm, poetic, and without any dialog, and these illustrations made me think of my mother who is in her 70s and is living alone in the countryside of Japan. Since I moved to the United States in 2012, I have been often imagining how my mother would react if she saw people and things in NYC that she has never encountered in her life. This is why my imagination was stimulated by Bonazzi’s illustrations and I would like to create a story based on my experience for my project. Although my plot might sound a little too specific and personal, I think adventures like visiting a family member who lives far away could be a universal experience. I also believe that personal stories with emotions such as excitement and amazement could be interesting to share with others. Moreover, by making a Japanese woman, who is not familiar with the American culture and does not speak English, as the main character in this context would be more convincing.

There is a similar book project in Japanese, titled *Giongo gitaigo jisho: a dictionary with illustrations, photographs, and stories inspired by 969 words*, that presents Japanese onomatopoeia word with illustrations, short stories, and typography. The illustrations, which are composed of simple hand drawn lines with colored pencils, are simple but intimate, and I think they are a good reference for my



1.
Day Trippers
Davide Bonazzi

2.
North by Northwest
Saul Bass



the onomatopoeia words such as “pow!!” and “sock!” show up with typography. Although Batman is physically punching and kicking other people, the cartoonish typography makes the fighting scene not serious but enjoyable. I think this is one of the good examples of how typography can set the atmosphere of the story.

3.
It's a Mad Mad Mad Mad World
Saul Bass



Good examples of the combination of (kinetic) typography and moving image can be seen a lot in the movie titles; I always admire and am inspired by Saul Bass’s work. For example, in the Alfred Hitchcock film “North by Northwest,” the title back starts with blue lines with a green background, then white text comes in and out with aligning those lines. This was the first film in which Saul Bass used kinetic typography, so the movement is a simple but seamless transition between the graphical background to the real building, and it is a pleasure to watch and could still be innovative today. For “It’s a Mad Mad Mad Mad World,” there is a closer combination of the illustrations and kinetic typography than “North by Northwest.” The illustrations are drawn with simple lines with limited colors, and each movement of typography related to the context, which I would like to apply for my animation.

illustration style since those illustrations are trying to convey the feelings of onomatopoeia words with abstract expressions.

An interesting example of the combination of animation and onomatopoeia could be seen in the 1960s TV show Batman, although the typography in the show is not really kinetic. A lot of 60’s Batman fighting scenes can be found on YouTube, and in the videos, every time when Batman punches villains,

I also researched books that examine the detailed context of onomatopoeia such as *Onomatopoeia gion, gitaigo o tanoshimu* by Ikuhiro Tamori. In this book, the author analyzes Japanese onomatopoeia from various angles, such as linguistics and anthropologic points for Japanese speakers, and he tries to convey the attractiveness of Japanese onomatopoeia. As I

JAPANESE ONOMATOPOEIA VISUALIZATION

mentioned in the Expanded Project Statement, one of the characteristics of Japanese onomatopoeia is its usage as adverbs postcards consisting of illustrations and typography to express the statement of states and conditions, and Tamori writes a lot about onomatopoeia words as adverbs including the different usage of onomatopoeia in English and Japanese. Therefore, when I work on my project, this book will be useful since most of my audience will be English speakers. The online resource of The National Institute for Japanese Language and Linguistics also has great content about Japanese onomatopoeia; in particular, they have a comprehensive database about Japanese language and reference list of Japanese onomatopoeia.

I investigated how other artists and designers have visualized sounds and/or feelings using typography to determine my overall presentation style. For example, the New York based design firm Pentagram showcases examples of motion typography in the Film & Motion Graphics section on their website. The most interesting part of their work is how they expand their design project in various mediums. For the project “London Fashion Week,” they created a metallic looking font and created a set of creations based on the font. The work includes motion graphics, space design, and various versions of pamphlet and posters. Through different media, they use that distinctive font which makes the entire project look consistent. Since I will create an animation, a book, and a poster based on typography, their work will be a great model for my creation.

Furthermore, the design agency DIA, based in New York and Geneva, also has work related to kinetic typography. They have comprehensive projects based on Swiss grid design with sans-serif fonts. This company uses simple sans-serif fonts for almost all projects but by adding simple distortion and movement to text, they make the typography impressive. One of the ways I am thinking about my kinetic typography is how to simplify it and the project showcase of DIA gives me a lot of inspiration.

I will also look at illustrations in graphic novels, animation, and comic books and research how sounds are expressed visually. In Chris Ware’s graphic novel *Rusty Brown*, the artist expresses the sound and movement of a car by changing the composition and size of letters. Although his illustration style is calm and the letters in the dialogues are



4-
London Fashion Week (AW19)
Pentagram

01 PROPOSAL

extremely small, the contrast when he expresses the sound of music with a big font in three-dimensional letters clearly conveys the loudness of the music. Since I am thinking of my illustration in the animation as a background of the content and typography to convey the feelings and emotions, how Chris Ware takes balance between illustrations and text in his graphic novel is a good reference to for my project.

The other graphic novel, *Stories*, from the same artist, uses the word boom with all capital letters and the letters occupy



5.
Rusty Brown
Chris Ware

the entire illustration. This could also be an effective way to compose letters and illustrations in my project.

Since the use of typography is one of the significant aspects of this project I will researched the visual impact of different typefaces. For the use of typography, there is a lot of interesting research about the relationship between typefaces and people's perceptions of them. According to Amare & Manning (2012), there is a correlation between specific typeface features and specific emotional parameters. Brumberger (2003) also writes about the relationships between "typeface and text personas." This area of research about how our cognitive system works in relation to different typefaces would help me to determine the choice of font since a language using the Roman alphabet is not my first language and these examples of research were conducted in places where the primary languages used the Roman alphabet. I think AIGI, TDC, and Cooper Union are always great resources to get typographical inspiration since they are specialized in typographical topics.

Since I will use expressive typography in the reference book, search for "expressive typography" on Pinterest. For example, the word "lonely" is written in one line but there is a huge space between "l" and "o." Since the text is in sans-serif and lowercase, "l" could be read as "I" and it evokes the feeling of isolation. For the typography "vibrate," the outline of each text is blurry as if the text is vibrating. I think those are good examples of how to intuitively convey feelings using typography.

JAPANESE ONOMATOPOEIA VISUALIZATION

Regarding the animation technique, I will combine graphic novel visual style and kinetic typography. For example, “Tomato Can Blues” and “The Boat,” are inspirational for my project. “Tomato Can Blues” is a journalistic article in the New York Times, and “The Boat” is a story about Vietnamese refugees who immigrated to Australia that was created for the Australian broadcaster SBS’ website. Although I am not going to create a website, the simple but impressive use of parallax animation, which combines still illustrations and text/dialogs, would suit my animation theme. However, I think the style of illustrations in my animation would be less like “a story comic” than those works since I would like to my creation simple and modern style. Therefore, the illustration styles I am thinking about are those by Nathaniel Russell and Krzysztof Nowak. The reason I admire their illustrations is that they are simple and easy to understand but based on tangible concepts. Moreover, since I would want to reach a broad group of people, I would want to make my illustration not too cute/childish nor gender specific. Besides that, their style—flat and limited use of colors with handwritten clear contours—is similar to my illustration style that I have been developing through my study at CCNY. Illustrations by Natalya Balnova could also be great reference because of her use of limited color palette with a combination of hand drawing illustrations and typography. The design firm Buck, based in New York and Los Angeles, has produced a lot of animations that combine kinetic typography and illustration; I think “Umbro Blackout” and “First Step” are inspirational and those are the overall direction for my graphic design style I am thinking about for now.



6.
Umbro Blackout
Buck

At the same time, I will research the design and material content for a booklet and postcards. The paper company Mohawk has great resources to stimulate thoughts for book design from multiple aspects: materials, illustrations, and typography. I will also visit Talas in Brooklyn, which has a great reputation for bookbinding since I am thinking of doing bookbinding by myself. I will also refer to the book *How to Make Books* by Esther Smith to obtain inspirations and techniques of book bindings. One of the examples is *Von der Sieben* from the illustrator Riikka Laakso. Her book is based on woodcut but her use of black and white illustrations and different page sizes are adaptable for my creation. For example, the different page sizes in a book would allow to make the book composition more dynamic and physical for viewers.

Methodology

After completing research on Japanese onomatopoeia before the spring semester starts, I will do further research on how to convert sounds and feelings to kinetic typography, as well as look for an illustration style to convey my theme in the first week.

Based on the kinetic typography and illustration research, I will explore type choices and test out how different typefaces will work to express my ideas in week 2. At the same time, I will investigate alternate illustration styles.

In week 3, I will determine the overall plot and content of the animation and start rough sketches, including character design, using both hand and digital drawings. I am going to use Procreate, which is a sketching and illustration iPad app, for the digital sketches. I will finish creating a storyboard by the end of week 3. The storyboard will be in a digital format. At this point, the style and direction of my animation should be completely decided. Since I am thinking of using 44 onomatopoeia words in my animation, there will be at least 44 frames in the storyboard.

I will create the prototype (animatic) based on the storyboard using Adobe Animate in week 4, so I will be able to determine the total length of my animation and the timing of illustrations and onomatopoeia words.

From weeks 5 to 8, I will focus on the production of

animation, including animation titles of my, based on the animatic. I will create illustrations with Procreate and/or Adobe Animate, then add motion for the characters with Adobe Animate, during week 5 and 6. Then I will add kinetic typography in week 7. At this point, I may not be decided if I am going to use the existing typeface or draw handwritten types by myself, but if I am using the existing typeface, I will import the movie to Adobe After Effects to add the kinetic typography. If I am using my handwritten types, I will animate both illustration and typography in Adobe Animate.

In week 8, I will export the movie file to Adobe Premier, and add sound effects from the online resources such as Freesound, Audio Library on YouTube, and BBC sound effects. In week 9, I will finish most of the production and test with a projector and on a screen. I will show previews of my animation to a test audience and observe how my creation was perceived, then I will do final editing based on the feedback. While doing final editing, I will add end credits with Adobe After Effects.

Reference Book

When the animation is almost done, which would be in week 9, I will do the research for the graphic design of the reference book. I think this reference book will be type-only, so I will research expressive typography and typography-focused books.

In week 10, I will do rough sketches of expressive typography

JAPANESE ONOMATOPOEIA VISUALIZATION

based on the kinetic typography I created for my animation. The sketch will be in a digital format, using Procreate or Adobe Illustrator. About the same time, I will start a rough layout with grids using Adobe InDesign.

During the spring break, I am going to research Japanese bookbinding technique, materials to produce the book, and kinds of paper by visiting Talas and other craft stores. I will also research and acquire materials for bookbinding. After the research is completed, I will create an actual size prototype with the rough layout design to check whether the balance of the content and craft of the book works and makes sense. In the second half of spring break, I will finish the typography and the comprehensive layout in Adobe InDesign and someone who speaks English as a first language will proofread my book and I will start producing the book.

In week 11, I will use an inkjet printer at home and do the bookbinding myself. I will use rice paper (hosho) for the inside pages and uncoated paper for the cover. The content will be 44 onomatopoeia words which are represented by expressive typography.

Collateral Element: Postcards

To create the postcards, I think that the design will follow the style of my animation and I will use illustration and typography developed from those items. Therefore, the research on postcards will be focused on a printing method and materials. While I am doing the research for the reference

book (week 9), I will also find a printer for the postcards. I am thinking about using Moo.com for printing since I have used this company a few times, and I think their balance of quality, price, and service is pretty reliable. The specs of the paper will be 18pt uncoated cardstock, but I might think about using spot gloss finish for the typography postcards. So I will also look for other online printers besides Moo.com.

During spring break, I will create rough sketch/layouts and prototype and do production for the postcards. The postcards will be excerpted content from my animation, and I will use Adobe InDesign and/or Illustrator. The postcards will contain one postcard with illustration of the protagonist and NYC cityscape, two giongo (sounds) typography postcards, and two gitaigo (states and conditions) typography postcards. The prototype will be an actual size using the rough layout. I will use the inkjet printer at home. Based on the critique of the dummy, I will make revisions for the final version.

After finishing the initial production, the postcard text will be proofread. Then I will make a PDF for printing. According to Moo.com, printing for the standard postcards takes four business days, so I should have enough time for shipping if I could order the postcards in week 11.

By week 9, I will research how to design and produce the mural. I will visit the EDM Digital Output Center and ask about the kinds of paper, how long it would take to print, and how to submit data for large print format. The possible size

will be 3,5 x 10 feet using illustration and typography from my animation, which will be hung behind the screen/monitor as a background to my animation. However, I will alter the size and quantity of posters when I know the space dimensions in the gallery. I might draw over the poster by hand so I will also need to do research on the drawing materials.

Before spring break (week 10), I will start sketching and create prototypes of the murals using Adobe Illustrator and print in 50% of the actual size using printers in the EDM computer lab. The design of the mural will depict the NYC cityscape with large size (10-12 inches) typography of onomatopoeia words.

By week 12, I will do production and final edition using Adobe Photoshop and illustrator, and order the mural poster to the EDM Digital Output Center. I will need to adjust my mural illustration and add hand drawn illustrations, if needed, while projecting the animation on May 16.

In general, I am planning on week 14 as a makeup week for all the production.

Anticipated Problems

Determining how to interpret onomatopoeia into kinetic typography could be the most difficult part since the connection of sounds and feelings can be vague and subjective. Therefore, I will need tangible reasons and methods for dealing with typography.

7.
Johnny Cash Project
Aaron Koblin

Goals

My project might not directly or immediately solve a particular problem in the world. However, it might broaden one's perspective of the world. For instance, when I was told that the sound of sheep in English is "baa," I was really shocked since it is completely different than in my first language and realized that my common sense is not everybody's, but once I know "baa," I could also hear it. As I state in the background section, while technology is making us easy to have broad information, we also tend to be in a certain environment. One of the digital artists I admire—Aaron Koblin, who utilizes big data as a tool to visualize humanity—points out the significance of storytelling. He thinks rich stories are one of the things that make life worth living and our lives themselves are actually a series of stories.



JAPANESE ONOMATOPOEIA VISUALIZATION

He also believes that the domination of technology today needs to be developed by bringing our cultures together. I have been influenced by his ideas and projects, and by doing this project, I would like to try to give people different perspectives than the one you have right now and might be taking for granted.

My personal goal is to create high quality animation and illustrations because I want to work as an illustrator when I graduate. I am also interested in typography, so I would like to demonstrate my understanding by creating a book and other collateral elements.

Appendix

1. *Day Trippers*
Davide Bonazzi
behance.net/gallery/21038507/Day-Trippers
2. *Saul Bass: North by Northwest (1959)*
Saul Bass
youtube.com/watch?v=1ON67uYwGaw
3. *It's a Mad Mad Mad Mad World (1963)*
Saul Bass
youtube.com/watch?v=1ON67uYwGaw
4. *London Fashion Week (AW19)*
Pentagram
pentagram.com/work/london-fashion-week-aw19?rel=discipline&rel-id=2
5. *Rusty Brown*
Chris Ware
newyorker.com/magazine/2019/08/05/mr-ware
6. *Umbro Blackout*
Buck
vimeo.com/26397024
7. *Johnny Cash Project*
Aaron Koblin
aaronkoblin.com/project/johnny-cash-project

References

- Aaron, K. (2011). *Visualizing Ourselves ... with Crowd-Sourced Data*. TED, Retrieved from www.ted.com/talks/aaron_koblin.
- All 1960s *Batman Fight Scenes* (2017). Retrieved December 1, 2019, from www.youtube.com/watch?v=Ds_eI8J5oDw&feature=youtu.be.
- Amare, N. & Manning, A. (2012). Seeing typeface personality: Emotional responses to form as tone. IEEE International Professional Communication Conference. 1-9. 10.1109/IPCC.2012.6408605 [PDF File].
- Balnova, N. (n.d.). Retrieved from natalyabalnova.com/
- Bonazzi, D. (2014, November 4). *Day Trippers*. Retrieved from www.behance.net/gallery/21038507/Day-Trippers.
- Bredin, H. (1996). Onomatopoeia as a Figure and a Linguistic Principle [PDF File]. *New Literary History*, 27(3), 555-569. Retrieved January 7, 2020, from www.jstor.org/stable/20057371
- Bringhurst, R. (2008). *The elements of typographic style: version 3.2*. Point Roberts, WA: Hartley & Marks, Publishers.

JAPANESE ONOMATOPOEIA VISUALIZATION

Brumberger, E. (2001). *The rhetoric of typography: The persona of typeface and text*. Technical Communication; May 2003; 50, 2; ProQuest Social Sciences Premium Collection pg. 206

Dexter, K. (2015, October 13). Japanese onomatopoeia: the definitive guide. Retrieved from www.tofugu.com/japanese/japanese-onomatopoeia/.

DIA. (n.d.). Retrieved from dia.tv/

Fellows, S. K. (2009). *Typecast: the voice of typography* [PDF File]. University of Iowa. Retrieved from ir.uiowa.edu/etd/357/

Huynh, M., & Le, N. (n.d.). *The Boat*. SBS. Retrieved from sbs.com.au/theboat/

Laakso, R. (2015). *Von der Sieben*. Retrieved from behance.net/gallery/28631215/Von-der-Sieben

Makita, T., & Otsuka, I. (2012). *Giongo gitaigo jisho: a dictionary with illustrations, photographs, and stories inspired by 969 words*. Tokyo, Japan: Pai International.

Mito, Y., Kahei, H., & Suo, S. (1981). *Nichi-Ei taishō giseigo (onomatopoe) jiten*. Tokyo, Japan: Gakushubo

Nathanied, R. (n.d.). *Silkscreens*. Retrieved from nathanielrussell.com/silk-screens

Nowak, K. (n.d.). Retrieved from behance.net/Chkn

Ono, M. (2007). *Giongo Gitaigo 4500: Japanese Onomatopoeia Dictionary*. Tokyo: Shogakkan.

Ono, M. (2017). 日本語オノマトペの組み立て [PDF File]. The National Institute for Japanese Language and Linguistics (NINJAL). *ことばの波止場*, Vol.2. Retrieved from www.ninjal.ac.jp/publication/digest/files/digest-vo2.pdf

Pentagram. (n.d.). *Work Film and Motion Graphics*. Retrieved from pentagram.com/work/discipline/film-motion-graphics.

Prohorov, A. (2013). *Typography and Sound*. Retrieved from behance.net/gallery/10820799/Typography-and-Sound.

Pilon, M., & Futaki, A. (n.d.). *Tomato Can Blues*. Retrieved from nytimes.com/projects/2013/tomato-can-blues

Pinterest. (n.d.). *Expressive Typography*. Retrieved from pinterest.com/amygehling/expressive-typography/

Reynolds, G. (2006, November 3). *Bam! Boom! Onomatopoeia!* Retrieved from www.presentationzen.com/presentationzen/2006/11/boom_bam_onomat.html.

Samiije random vids. (2014). *Batman (1966): Fight Scenes-Season 3 (Pt.2)*. Retrieved from [youtube.com/watch?v=qpoxHvmWPfc](https://www.youtube.com/watch?v=qpoxHvmWPfc)

Saul Bass. (n.d.). *Art of the Title*. Retrieved from www.artofthetitle.com/designer/saul-bass/titles/.

Sell, C. (2011). *Manga translation and interculture*. *Mechademia*, 6, 93-108. Retrieved from www.jstor.org/stable/41511574

Tamori, I. (2002). *Onomatope gion, gitaigo o tanoshimu*. Tokyo, Japan: Iwanami Shoten.

White, J. V. (2003). *Editing by design: for designers, art directors, and editors: the classic guide to winning readers*. New York: Allworth Press.

Yoshimura, K. (2015). *Japanese and English Onomatopoeia Considered from a Comparative Perspective : The Beauty of Expressions for Sensibility (Kansei)*. Tokyo, Japan: Hyogen Kenkyu.

Samiije random vids. (2014). *Batman (1966): Fight Scenes-Season 3 (Pt.2)*. Retrieved from [youtube.com/watch?v=qpoxHvmWPfc](https://www.youtube.com/watch?v=qpoxHvmWPfc)

Saul Bass. (n.d.). *Art of the Title*. Retrieved from www.artofthetitle.com/designer/saul-bass/titles/.

Sell, C. (2011). *Manga translation and interculture*. *Mechademia*, 6, 93-108. Retrieved from www.jstor.org/stable/41511574

Tamori, I. (2002). *Onomatope gion, gitaigo o tanoshimu*. Tokyo, Japan: Iwanami Shoten.

White, J. V. (2003). *Editing by design: for designers, art directors, and editors: the classic guide to winning readers*. New York: Allworth Press.

Yoshimura, K. (2015). *Japanese and English Onomatopoeia Considered from a Comparative Perspective : The Beauty of Expressions for Sensibility (Kansei)*. Tokyo, Japan: Hyogen Kenkyu.

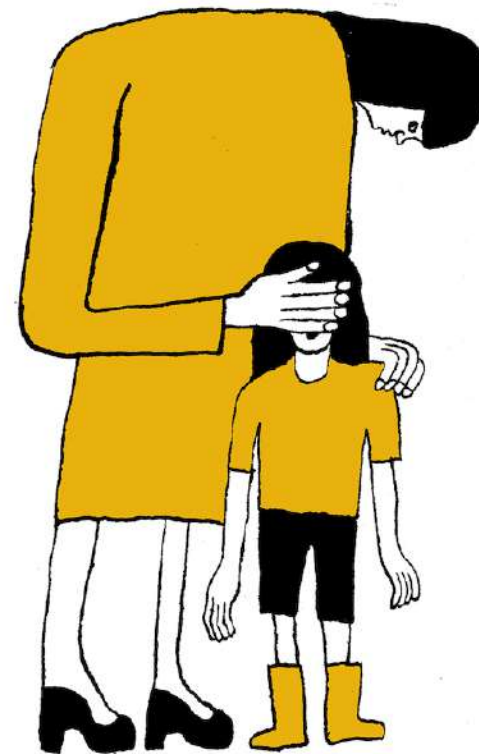
JAPANESE ONOMATOPOEIA VISUALIZATION



1.
Geoff Mcfetridge



2.
Klas Fahlen



3.
Nathaniel Russell



4.
Ben Shahn

The Shape of Content



5.
Charlotte Ager

Mailchimp Spot Illustrations



6.
Krzysztof Nowak



7.
Geoff Mcfetridge

People/Diversity



8.

Sophie Blackall, 2011

Kim Rosen, 2014

Jillian Tamaki, 2015

NYC Subway Posters



9.
Home - Art



10.
James Gulliver Hancock
Chinatown-All the buildings in New York

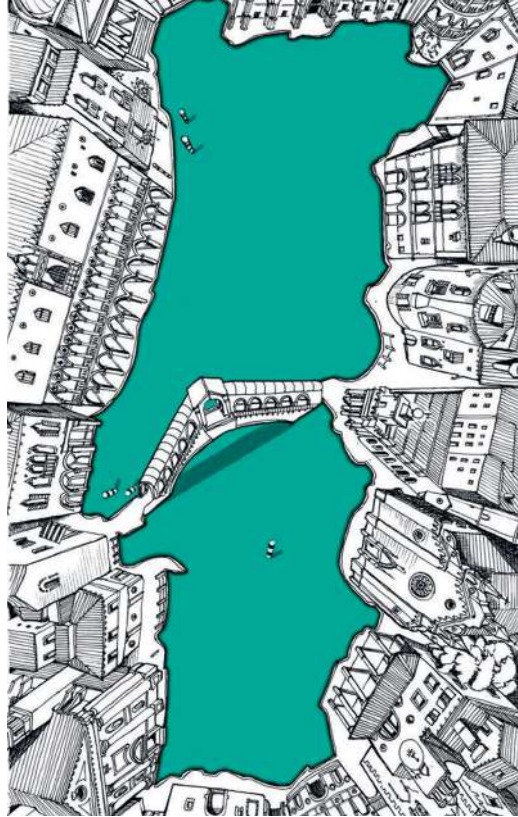


11.
Marc-Antoine Mathieu

Background



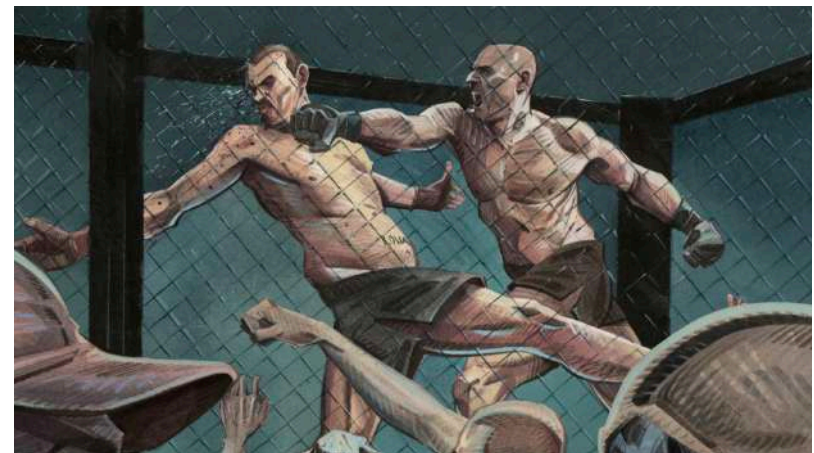
12.
Jessie Douglas



13.
*Venice Biennale 2014: Portugal to Distribute
“Homeland” Newspaper Based on Housing*



14.
Peony Gent



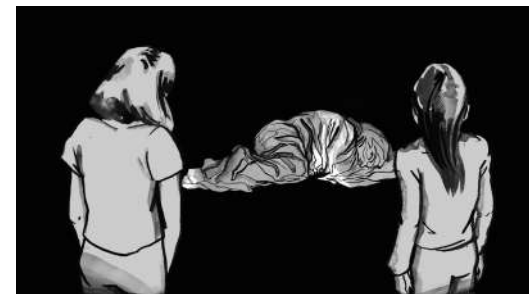
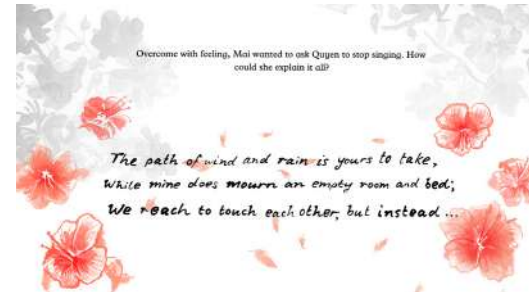
15.
Jola Bańkowska
A Week In Tokyo

17.
Bruno Brasil
GOL

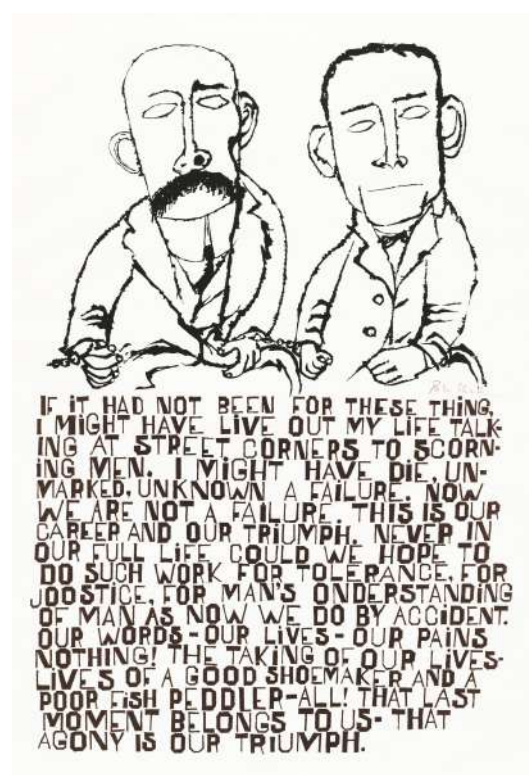
16.
Anete Melece
The Kiosk

18.
The New York Times
Tomato Can Blues

Animation/Graphic Novel



19.
 Story by Nam Le, Adaptation by Matt Huynh, and Produced by SBS
The Boat



20.
Ben Shahn
Passion of Sacco and Vanzetti

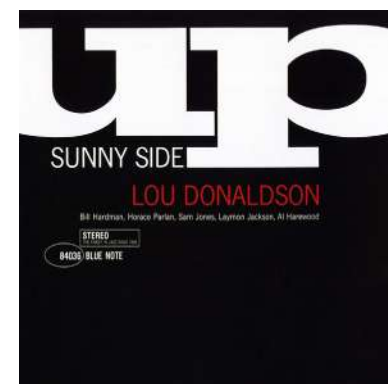
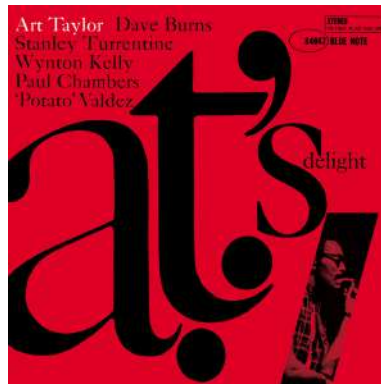
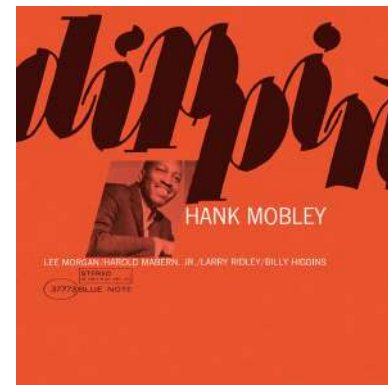


21.
Daniel Peter
Theater Freiburg Season 2015/16

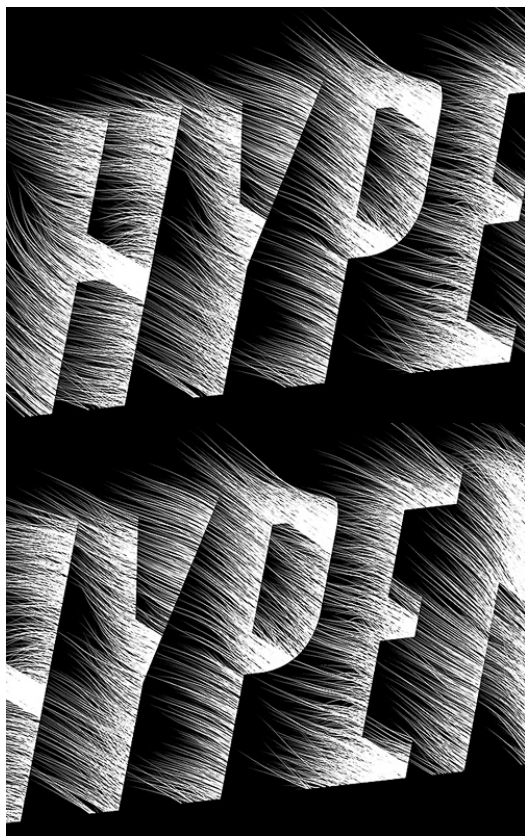


22.
Brother Merle
Santa Teresa Fest 2019

Blue Note Album Covers



23.
Blue Note Album Covers



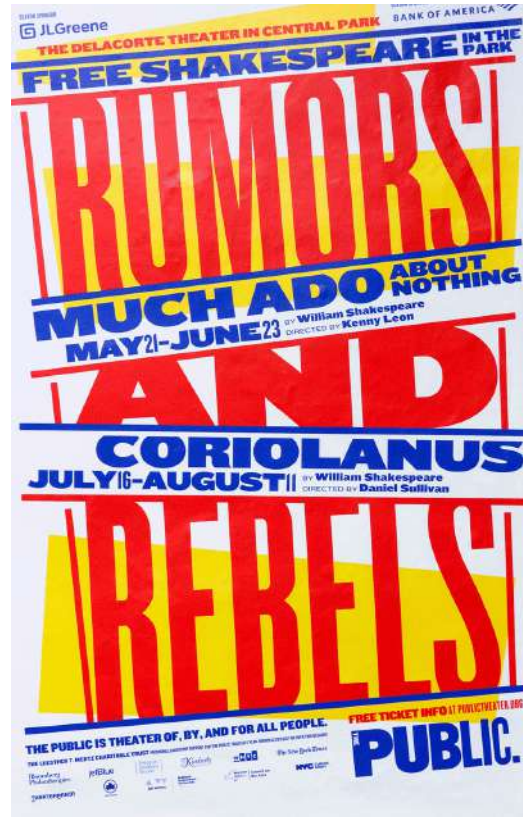
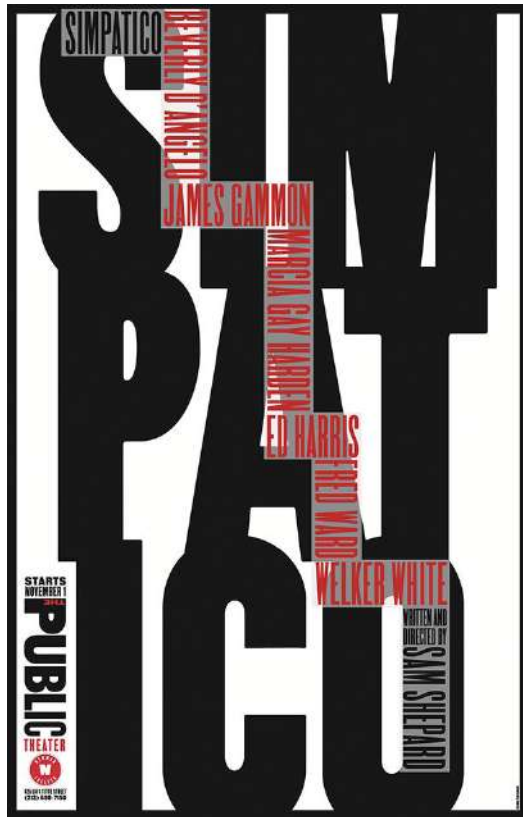
24.
David McLeod
Dead Words: Hyphenious



25.
Dave Towers



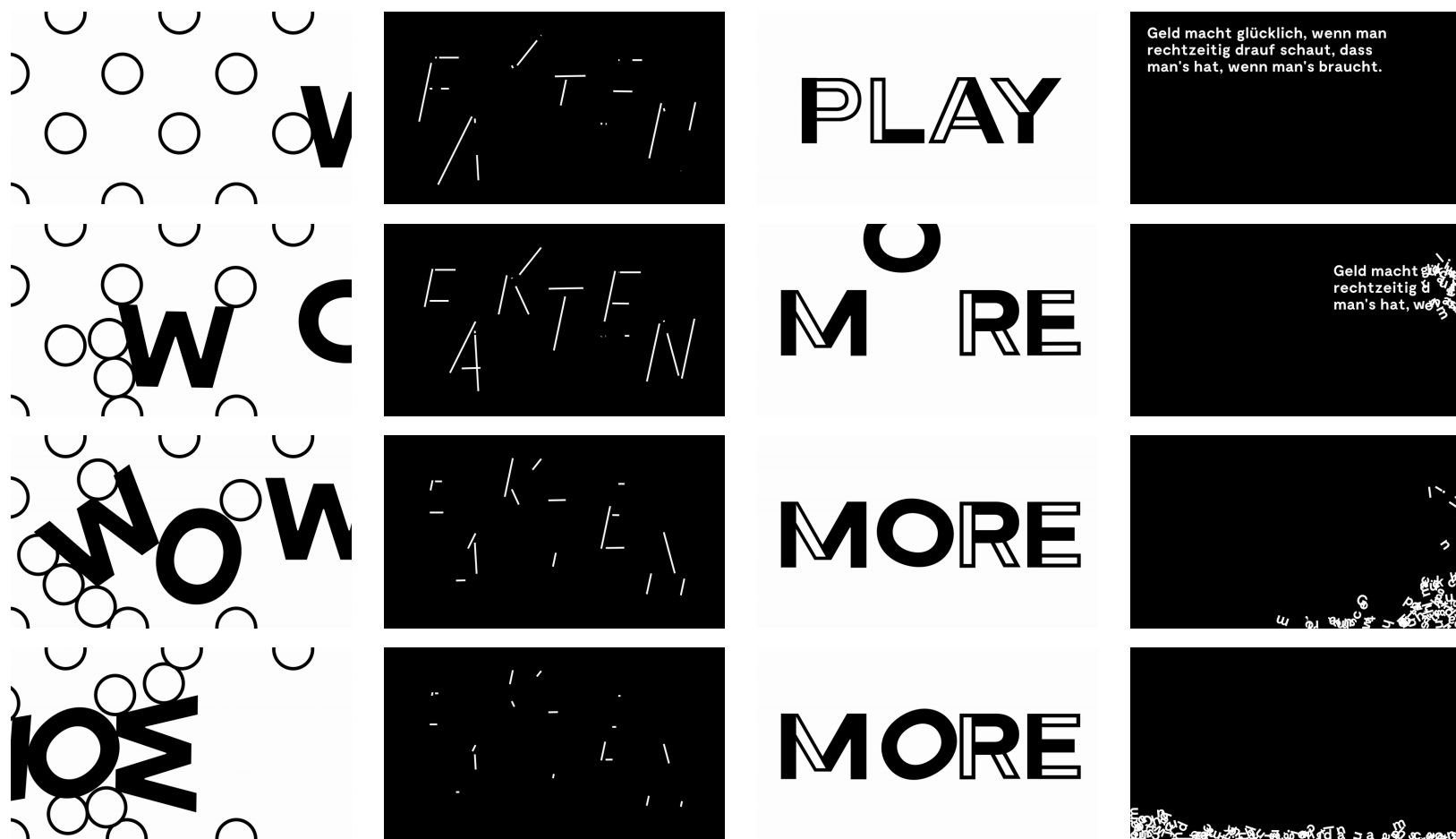
26.
Stephen Smith
Lucky



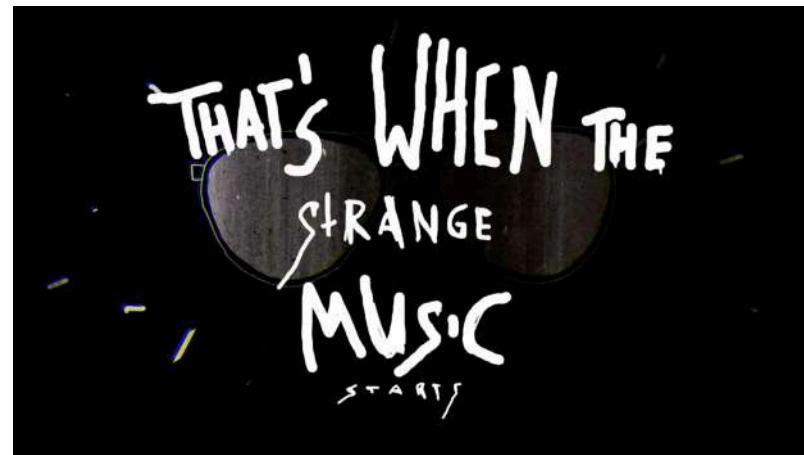
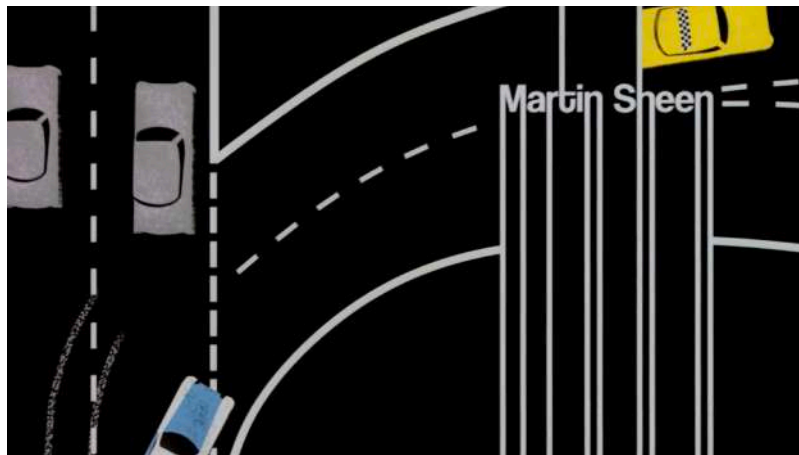
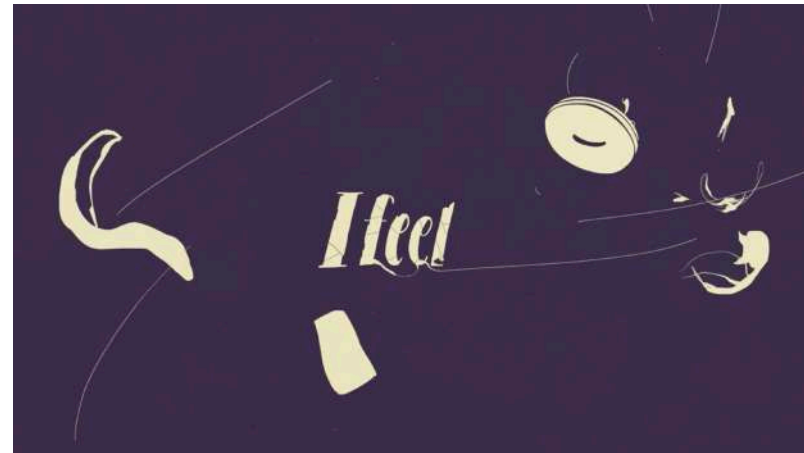
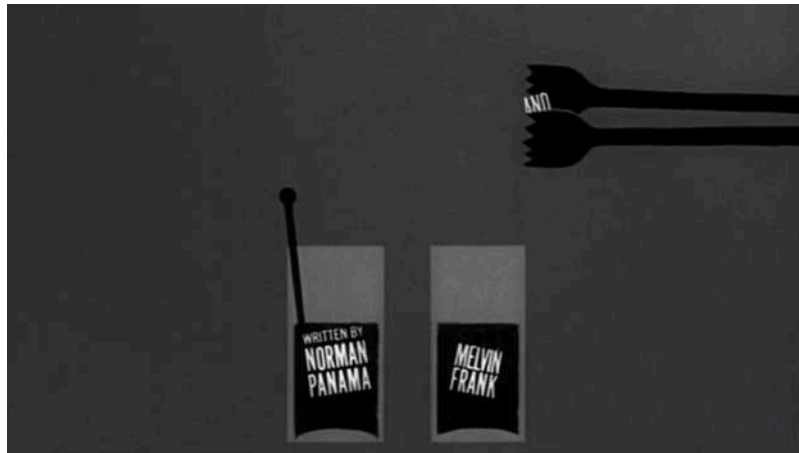
27.

Pentagram

The Public Theater



28.
Daniel Peter
Berner Design Stiftung



29.
Saul Bass
The Facts of Life

31.
Olivier Kuntzel
Catch Me If You Can

30.
Buck
ChildLine: First Step

32.
Piotr Kabat
the EDGE

02 INSPIRATION: Book Design & binding



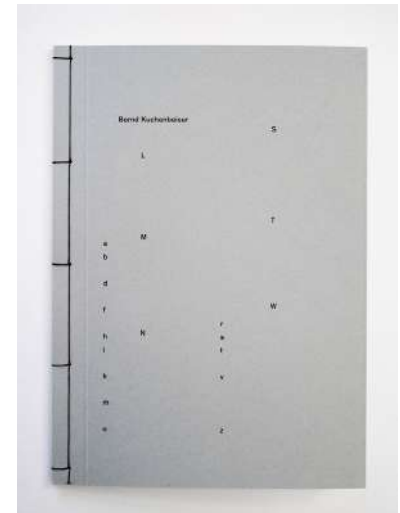
33.
Cinzia Bongino
adieu



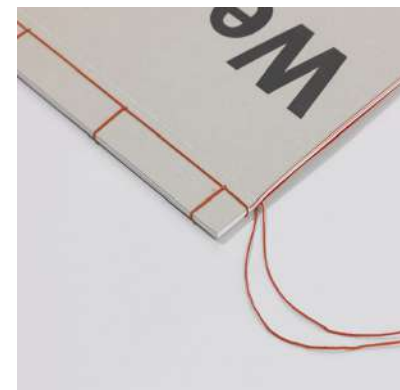
34.
Do Not Design
Dear



35.
Sara Westermann
There is a Line



36.
Katrin Erthel & Tabea Nixdorff
Bernd Kuchenbeiser



37.
Masters Bookbinding
We are Sketchbook



38.
Kutchibok
Literature Wales

39.
Marta Gawin
Ars Cameralis Festival 2013 — brochure



40.
Cleber Rafael de Campos
Skim Scan Read Copy | Rec.

1. **Geoff Mcfetridge**
geoffmcfetridge.tumblr.com/post/104770375252
2. **Klas Fahlen**
illustrationdivision.com/klas-fahlen
3. **Nathaniel Russell**
juxtapoz.com/news/illustration/the-captain-and-the-glory-a-conversation-between-dave-eggert-and-nathaniel-russell/?utm_source=endSlide&utm_medium=direct
4. **Ben Shahn**
The Shape of Content
brainpickings.org/2016/11/08/ben-shahn-the-shape-of-content-norton-nonconformity/?utm_source=Brain+Pickings&utm_campaign=fo379ebb83-EMAIL_CAMPAIGN_2018_01_12&utm_medium=email&utm_term=0_179ffa2629-fo379ebb83-234438805&mc_cid=fo379ebb83&mc_eid=ecb1c93f5f
5. **Charlotte Ager** *Mailchimp Spot Illustrations*
charlotteager.co.uk/mailchimp-spot-illustrations
6. **Krzysztof Nowak**
behance.net/Chkn
7. **Geoff Mcfetridge**
tumblr.com/post/75092026495
8. **Sophie Blackall, 2011; Kim Rosen, 2014; Jillian Tamaki, 2015**
NYC Subway Posters
web.mta.info/mta/aft/posters/artcards.html
9. *Home - Art*
pinterest.com/pin/733805333021571616/
10. **James Gulliver Hancock**
Chinatown-All the buildings in New York
jooheeyoon.com/pluto.html
11. **Marc-Antoine Mathieu**
whydraw.tumblr.com/post/95614010153/marc-antoine-mathieu
12. **Jessie Douglas**
booooooom.com/2009/05/25/jessie-douglas-illustration/
13. **Venice Biennale 2014: Portugal to Distribute “Homeland” Newspaper Based on Housing**
archdaily.com
14. **Peony Gent**
comicsworkbook.tumblr.com/post/140767779607/peonygent-drift-a-short-comic-on-endings-and
15. **Jola Bańkowska**
A Week In Tokyo
collater.al/a-week-in-tokyo-jola-bankowska-illustration/
16. **Anete Melece**
The Kiosk
vimeo.com/258238541
17. **Bruno Brasil**
GOL
behance.net/gallery/87207975/GOL
18. **The New York Times**
Tomato Can Blues
nytimes.com/projects/2013/tomato-can-blues/index.html
19. **Story by Nam Le, Adaptation by Matt Huynh, and Produced by SBS**
The Boat
sbs.com.au/theboat/
20. **Ben Shahn**
Passion of Sacco and Vanzetti
moma.org/collection/works/64565

-
21. **Daniel Peter**
Theater Freiburg Season 2015/16
behance.net/gallery/56427353/THEATER-FREIBURG-Season-201516
22. **Brother Merle**
Santa Teresa Fest 2019
behance.net/gallery/86944597/Santa-Teresa-Fest-2019?tracking_source=best_of_behance
23. **Blue Note Records**
fontsinuse.com/tags/4873/blue-note-records
24. **David McLeod**
Dead Words: Hyphenemious
behance.net/gallery/7530363/Dead-Words-Hyphenemious
25. **Dave Towers**
eiginleiki.net/page/21
26. **Stephen Smith**
Lucky
neasdencolcentre.blogspot.com
27. **Pentagram**
The Public Theater
pentagram.com/work/the-public-theater/story
28. **Daniel Peter**
Berner Design Stiftung
herrpeter.ch/en
29. **Saul Bass**
The Facts of Life
artofthetitle.com/title/the-facts-of-life/
30. **Buck**
ChildLine: First Step
vimeo.com/65337755
31. **Olivier Kuntzel**
Catch Me If You Can
artofthetitle.com/title/catch-me-if-you-can/
32. **Piotr Kabat**
the EDGE
vimeo.com/57094153
33. **Cinzia Bongino**
adieu
behance.net/gallery/35494431/adieu
34. **Do Not Design**
Dear
itsnicethat.com/articles/dear
35. **Sara Westermann**
There is a Line
behance.net/gallery/14934377/There-is-a-Line-Book
36. **Katrin Erthel & Tabea Nixdorff**
Bernd Kuchenbeiser
agoodbook.de/#150-2
37. **Masters Bookbinding**
We are Sketchbook
https://www.mastersbookbinding.co.uk/we-are-sketch_masters-2016-41-40-web/
38. **Kutchibok**
Literature Wales
kutchibok.co.uk/whats-on-magazine/
39. **Marta Gawin**
Ars Cameralis Festival 2013 — brochure
martagawin.com/festiwal-ars-cameralis-2013-brochure
40. **Cleber Rafael de Campos**
Skim Scan Read Copy | Rec.
[Live gallery/21259663/Skim-Scan-Read-Copy-Rec-Live](http://Livegallery/21259663/Skim-Scan-Read-Copy-Rec-Live)

Futura PT ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



じゃん! [ta-dah!]

Din 2014 ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



ぺらぺら [fluent]

Adobe Caslon Pro ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



ゆらゆら [sway]

Bodoni ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



ごーっ [gust of wind]

03 SKETCHES: Font Search

ITC Avant Garde Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

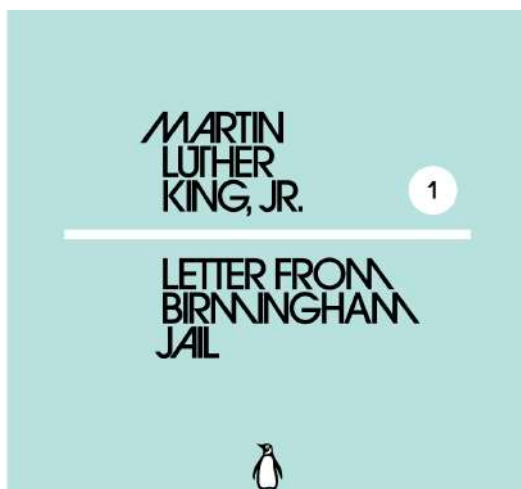
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz



Penguin Modern
penguin.co.uk



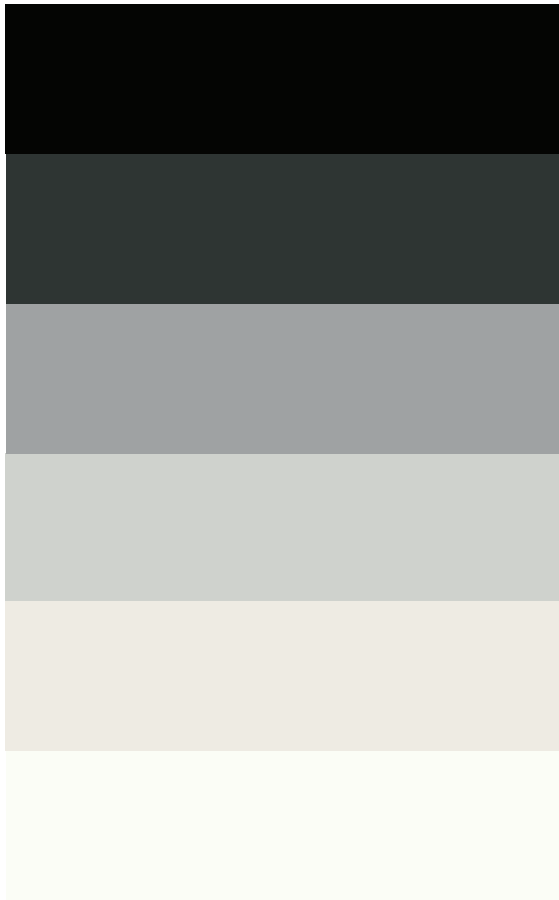
Cassius logo and album art (1999)
fontsinuse.com/uses/26884/cassius-logo-and-album-art-1999



Schauspiel im ZDF (1978-83)
fontsinuse.com/uses/14103/schauspiel-im-zdf-1978-83

03 SKETCHES: Color Scheme

Primary Colors



Supporting Colors

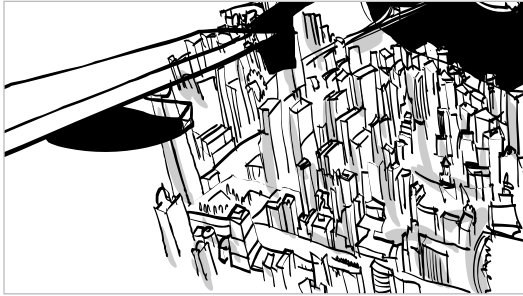






03 SKETCHES: Storyboard & Typography

1.



A view of Manhattan from an airplane.

Kiin: sound of an airplane

2.



A woman looking out the window excitedly.

Doki doki: excited

3.



The woman hurrying through customs at JFK.

Iso iso: happy and lighthearted

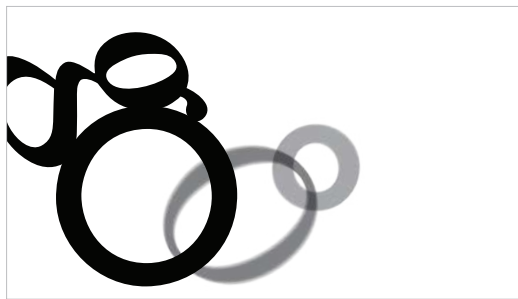
4.



Various people started talking to her in foreign languages.

Pera pera: fluently speaking a foreign language

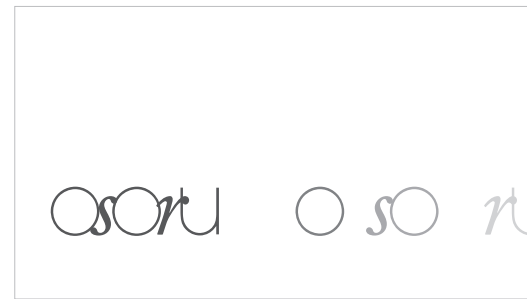
5.



The woman goes outside of the airport and a sudden gust of wind blows away a piece of paper which has her daughter's phone number.

Goo: gust of wind

6.



She fearfully asks a police officer the way to get to Manhattan.

Oso ru oso ru: fearfully

03 SKETCHES: Storyboard & Typography

7.



The officer indifferently points to the AirTrain sign.

Tsuum: unfriendly

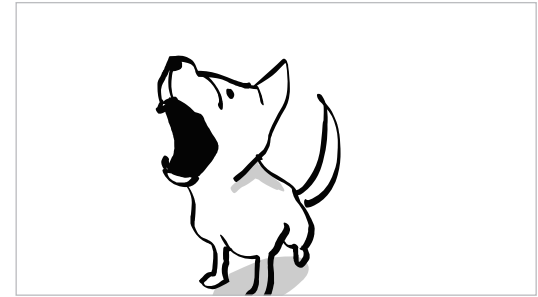
8.



The dog besides the officer suddenly stands up.

Nuu: sudden action, loom

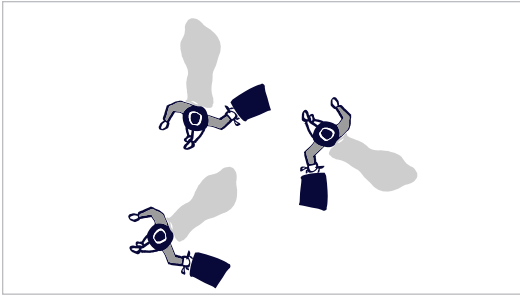
9.



The woman tries to be friendly and make a sound of a dog but the dog "barks" at her.

Wan: sound of a dog

10.



The woman gets lost and wanders around the airport aimlessly.

Uro Choro: wanders around

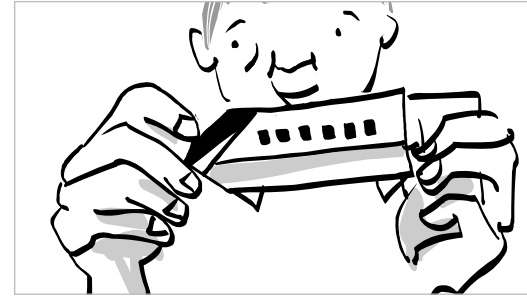
11.



The woman finds a girl crying on the bench.

Een: cry

12.

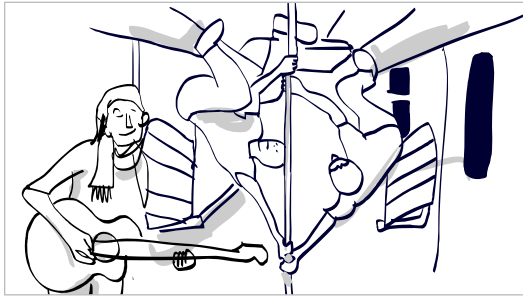


The woman soothes the girl with Japanese onomatopoeia with an origami shaped train.

Gatan Goton: Sound of train

03 SKETCHES: Storyboard & Typography

13.



People sing and dance in the subway car.

Mechakucha: mess

14.



The woman is confused by the unfamiliar situation.

Tajitaji: confused

15.



The subway gets slower.

Yukkuri: slow down

16.



The other passengers filtered out from the subway and the woman hurries after the people.

Yattoko Dokkoi: barely

17.



The woman is now in the city. An American flag flapping.

Zaaa: strong wind

18.



The woman asks directions and communicates using the steam as a landmark.

Mokumoku: volume of smoke

03 SKETCHES: Storyboard & Typography

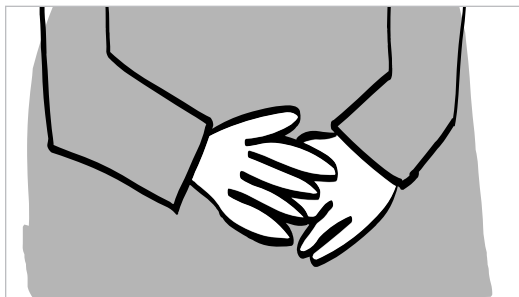
19.



Walks around Times Square and looks at twinkling signs.

Ran ran: twinkling

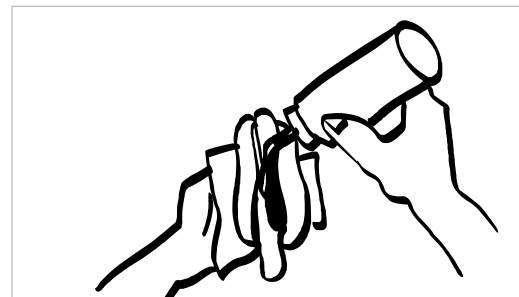
20.



She realizes she is hungry.

Guu: growl

21.

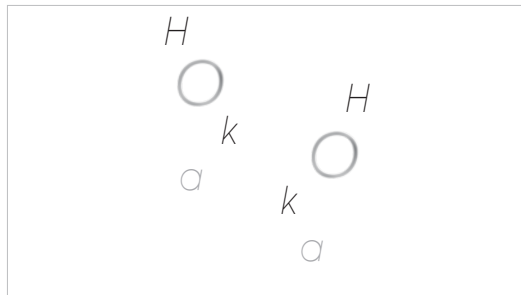


She gets a hot dog with plenty of ketchup.

Nettori: sticky



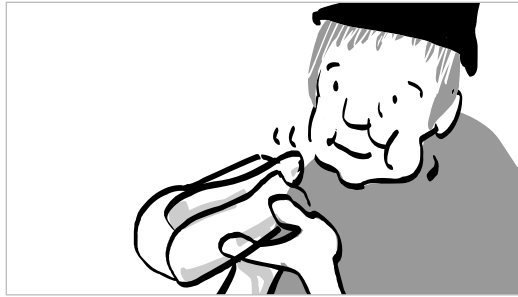
22.



The hot dog looks warm and tasty.

Hokahoka: steaming

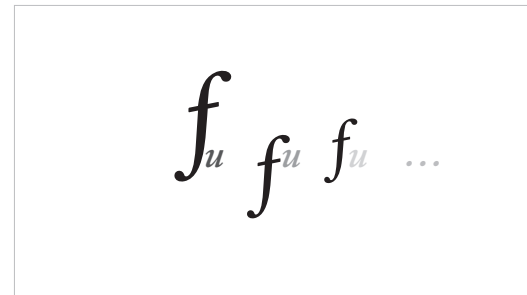
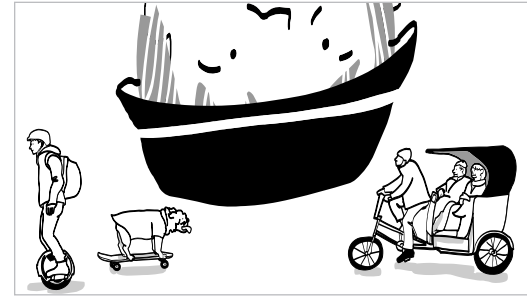
23.



Eats the hot dog with a full mouth.

Mugu mugu: chewing

24.

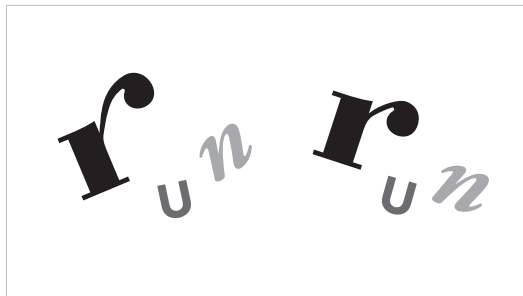


The woman observes the various transportation and comes up with an idea.

Fufufu: chuckle

03 SKETCHES: Storyboard & Typography

25.



She tries the electric scooter and feels pretty happy.

Run run: happy mood

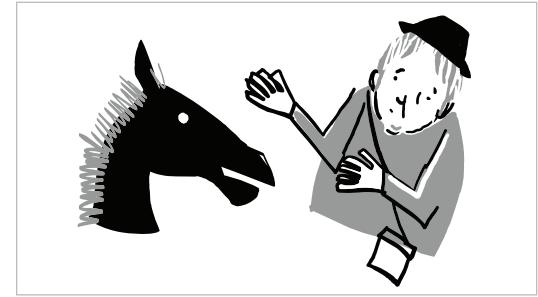
26.



There is endless chaos in Times Square.

Ren men: continuous

27.



A police horse says hi to her.

Hiiin: horse sound

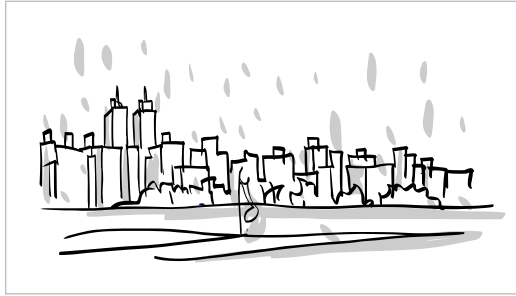
28.



She gets to Central Park and it starts snowing.

Shin shin: snow falling

29.



She is relaxed looking downtown.

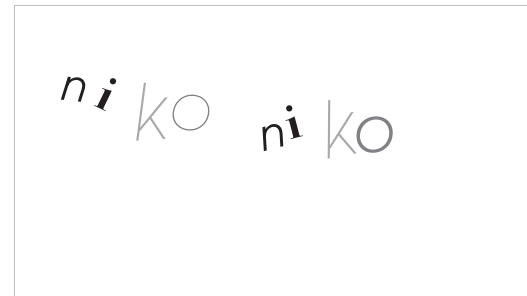
Mattari: relaxed

30.



Tourists ask her to take a photo of them and the woman asks the tourists to smile.

Niko niko: smile



03 SKETCHES: Storyboard & Typography

31.



The tourists laugh loudly.

Gera gera: laugh loudly

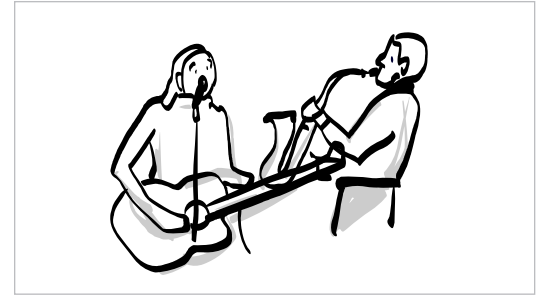
32.



People are playing drums in Harlem.

Tere tsuku: sound of drums

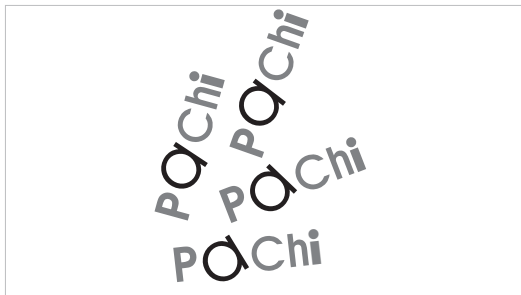
33.



A woman is singing a beautiful song in the street.

Rou rou: clear and beautiful sound

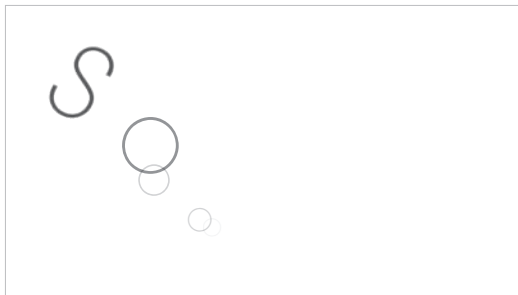
34.



She claps for the musicians.

Pachi pachi pachi: clapping

35.



Gently gives a coin to the singer.

Soo: gently/quietly

36.



The singer finds a wrinkled memo on the back of the woman's hat.

Yore: wrinkled

03 SKETCHES: Storyboard & Typography

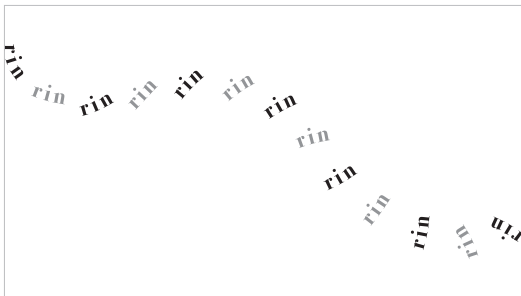
37.



38.



39.



The woman asks how to make a phone call and the singer lends her a cellphone.

She talks to her daughter with a laid back mood.

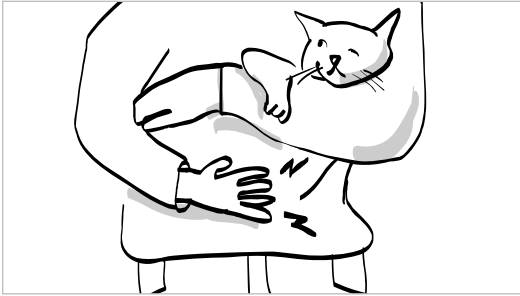
The daughter' stomach aches because of worries.

Riin rin: phone call

Nohohon: easy-going

Sen sen kyou kyou: great fear/worry

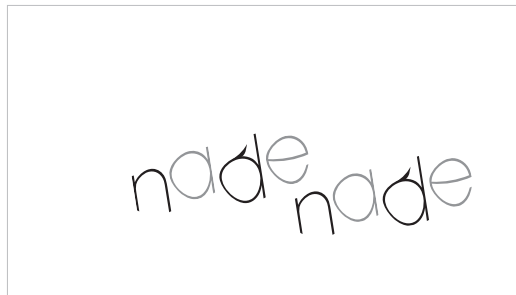
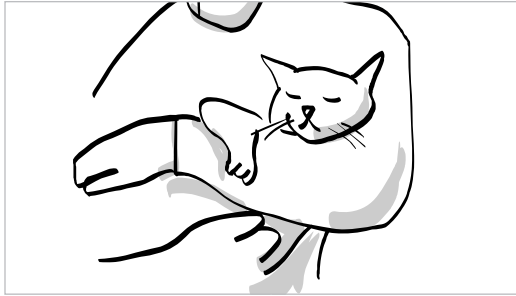
40.



The daughter's stomach aches because of worries.

Zuki zuki: pain caused by stress

41.



The daughter pets her cat and tries to calm down while talking on the phone.

Nade nade: petting

42.



The cat doesn't really care.

Myaa: sound of cat

03 SKETCHES: Storyboard & Typography

43.



The mother gives a hearty laugh.

A ha ha: big laugh

44.



The end.

Chan chan: sound of end in a comical way.

あいうえ
O n O m a
C a t i o n

Animation Title Idea: 1

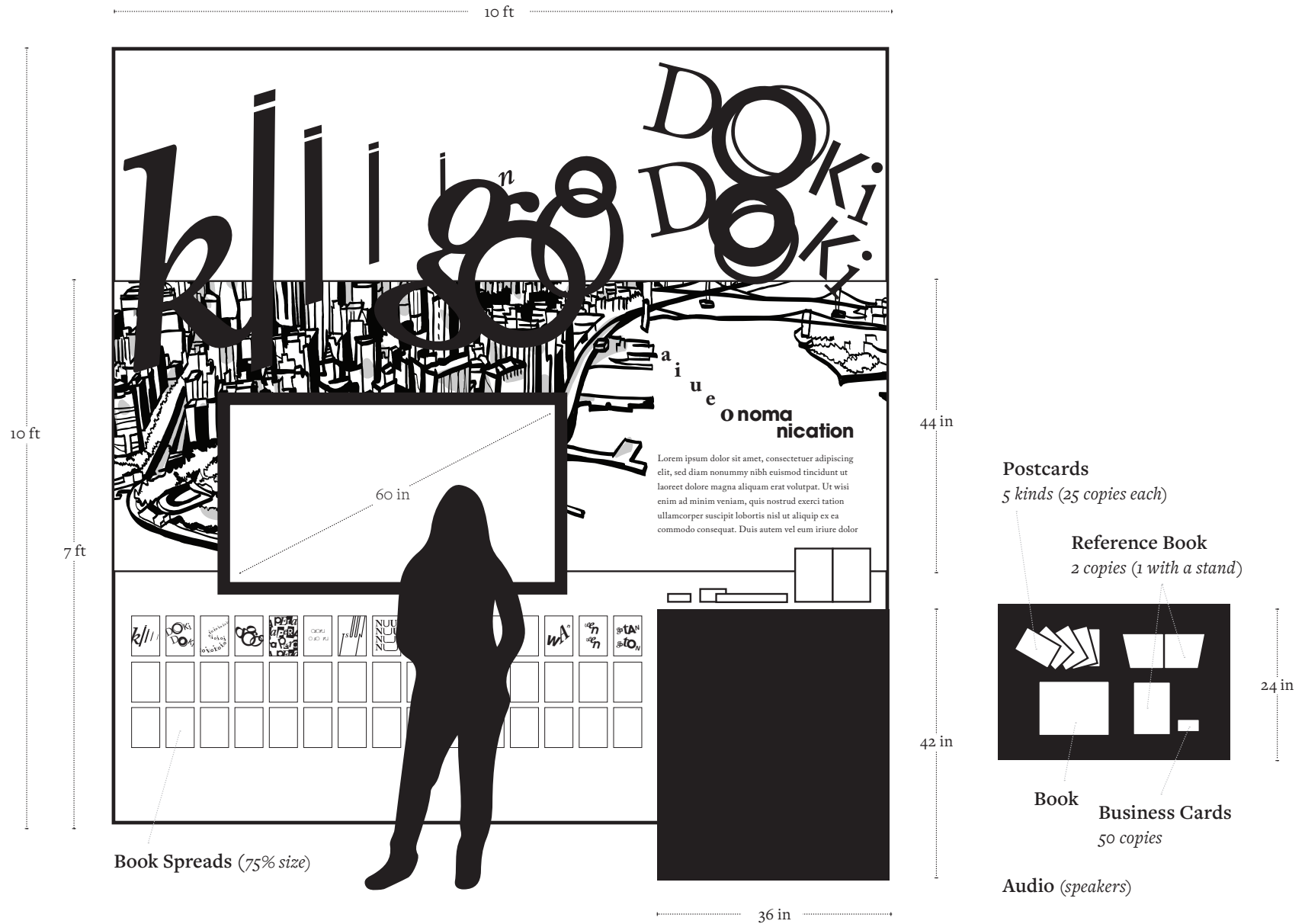
あ い う え
O n O m a
c a t i o n

Animation Title Idea: 2

10 APR 2	Spring Break APR 8-16	11 APR 23	12 APR 30	13 MAY 7	14 MAY 14		
A: Post-Production							
coloring	preview						
sound editing	final editing						
title and credits							
	B: Pre-Production	B: Production					
	research: bookbinding	layout typography	layout covers spot illustrations prototype (50%)	proofreading final editing	bookbinding	catch up week	Installation MAY 16
	P: Production	P: Post-Production					Exhibition MAY 18-29
sketching	design/layout prototype	proofread final editing	printing				
M: Pre-Production	M: Production			M: Post-Production			
sketching	design/layout proofreading		prototype (50%) final editing	printing			

A: Animation B: Reference Book P: Postcard M: Mural

05 INSTALLATION PLAN



06 THESIS ELEMENTS

ANIMATION

Type of Animation: 2D vector-based animation with kinetic typography

Number of minutes: Four to five minutes

Final format: Full HD (1,920 x 1,080 dpi), 24fps, H2.64

File Type: mp4

Type of Display: Projector and screen (96 x 54 inches)

REFERENCE BOOK

Dimensions: 4.13 x 8.26 inches (common Japanese paperback size)

Number of Pages: 48 pages

Production Technique: Japanese four-hole binding

Quantity: 2 copies

Material: Washi

SUPPORTING ELEMENTS: BOOK SPREADS

Preliminary dimensions: 3.09 x 6.19 inches

Number of Pages: 48 pages

Material: Washi on Formboard

COLLATERAL ELEMENT: POSTCARDS (five different designs)

Dimensions: 4 x 6 inches

Quantity: 125 (25 copies each of five designs)

Material: 18pt cardstock, uncoated

SUPPORTING ELEMENTS: MURAL

Preliminary dimensions: 3.5 x 10 feet (horizontal)

Quantity: 1

Material: Epson Ultra Premium Presentation Paper Matte

Production Technique: A mix of digital and hand work

SUPPORTING ELEMENTS: BUSINESS CARD

Preliminary dimensions: 3.5 x 2 inches

Quantity: 50 pages

Material: Luxe (Moo.com)