

# 모션그래픽에서 다이내한 중국문자의 타이포그래피에 대한분석

## Analysis of Dynamic Chinese character Typography Design in Motion Graphics

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### Abstract

The continuous development of information technology had led people into the era of new media. New technologies, in its rapid development, have also produced impacts on traditional visual communication design. As an integral element in traditional visual communication design, Chinese characters have no longer confined to traditional paper media but turned to dynamic video space. In light of the changing globalization tendency, dynamic Chinese characters are producing increasing influences in motion graphics. It is an inevitable trend in character typography design that visual communication will make a breakthrough in the traditional expression boundary. This paper analyzes the influence of dynamic Chinese characters upon motion graphics in view of typography and style, and puts forward with the typography design that can conform to the development of the time, spread information and express emotions in a better way.

Keywords: Chinese character, dynamic character design, typography, form, future.

## 1. INTRODUCTION

### 1.1 Purpose of Study

Chinese character is a symbol of the Chinese culture. Together with the Chinese culture and Chinese design, Chinese language is also producing increasing influences in recent years. As the author believes, dynamic Chinese character font design will inevitably become an important part of Chinese design. This paper analyzes the influence of dynamic Chinese characters upon motion graphics in view of typography and style, and puts forward with the typography design that can conform to the development of the times, spread information and express emotions in a better way.

### 1.2 Scope of Study

This paper focuses on dynamic Chinese character application and typography design in motion graphics in Asia, especially China, South Korea and Japan. "Dynamic characters" differ from "character dynamic" in that the former presents characters in a dynamic manner. It is a kind of character design. In contrast, the latter makes dynamic arrangement of existing characters.

### 1.3 Method of Study

Methods of the study include case study, comparative study, literature review and inductive

method. In thesis writing, extensive reading will be conducted in theories and books of Chinese characters and dynamic typography to gain knowledge on dynamic character typography design. Then analysis will be made on graphics cases with comparison of any difference. Finally, conclusions will be reached based on graphic expertise, experiences and theories.

## 2. ELEMENTS IN DYNAMIC CHINESE CHARACTER TYPOGRAPHY DESIGN

### 2.1 Front

The font design shall comply with the language, motion and plot of the design, which means character characteristics are reflected in acts such as telling a story or conveying film characteristics by means of its motion features. In this regard, film and television program font shall give priority to bold, characteristic and connotation.

### 2.2 Color

Points of visual impacts shall be found in conformity with design creativity. In this way, appropriate colors can be selected to better echo the characters while contributing to and highlighting the integrality of the graphics.

## 3. DYNAMIC CHINESE CHARACTER DESIGN

### 3.1 Time Attribute

“Time is measurement of change because it describes changes. If there is no change, there would be no such thing as time.” Dynamic comes from changes of the object, and time begins to play its part recording such changes. Anaheim’s interpretation of time well explains the relation between time and motion. From graphic design to dynamic design, characters have transformed from a physical form into a digital context. The context is virtual, but it has its own space and time, thus a complete narrative scene. Among many of the attributes of dynamic character design, time is the most disruptive property. Everything is in motion. Motion is a primary vital attribute and embodiment of vitality. Dynamic Chinese character typography design, therefore, shall also respect this law of nature, take motion properties into account, especially the time attribute, for the purpose of the most realistic presentation.

### 3.2 From Stillness to Motion

Motion vision perceives objects’ displacement and displacement velocity in space. Motion is a phenomenon that is the most likely to arouse visual attention. Moreover, continuous motions are easier to memorize by the viewers. This accounts for why people are more interested in motion graphics on television than static books. Motion attributes of dynamic characters are much more simple than the generalized definition in physics. We mean pure motion here, just as what has been discovered in stroboscopic experiment. Such movement can be seen on physical objects. Character design can be carried out based on the physiological phenomenon of “persistence of vision”. If font design in static graphic visual expression is an “object” and dynamic font design is an “event”, the “event” is more likely to trigger off instinctive reactions. Motion is the primary attribute of the “event”. Motion characteristics are the essential difference between dynamic characters and graphic characters.

### 3.3 Structure Characteristics of Dynamic Chinese Character Design

Chinese characters greatly differ from other languages in formation and construction. In structure and ideographic characteristics, for example, Chinese characters are known for the particularity that can never be ignored. It is well known that Chinese characters have more complicated structure characteristics than any other language. This is one of the reasons why Chinese characters are lagged behind English characters in the development of font design since the printing technology. In addition to structure hierarchy and combination pattern, there is also special superposition and adhesion, such as “更” and “重”.

## 4. VALUE AND APPLICATION OF DYNAMIC CHINESE CHARACTER TYPOGRAPHY DESIGN

### 4.1 Value of Dynamic Chinese Character Typography Design

“Quiet” and “lively” are the two expressions of Chinese characters in traditional twodimensional visual communication and the dynamic video space. A comparison will reveal the latter is more intuitive and vivid. The value of dynamic typography design of Chinese characters in motion graphics is equal to that of the most popular stars to the box office.

### 4.2 Application of Dynamic Chinese Character Typography Design

Message. Chinese characters are the message. With typography design, characters appear, move and disappear in film or MV title and trailer, conveying messages to the audience in rhythm, intonation and priority. Storytelling and transition. As the tool of spreading information, dynamic Chinese character design can tell stories to the audience or play its part in transitions. Atmosphere building. Different dynamic Chinese character typography design will create various spaces and build up different atmosphere.

## 5. CONCLUSION

The role of Chinese characters in information spreading is irreplaceable. Changes in Chinese character visual language and expression are also historically inevitable. Dynamic Chinese character design theories and practices are a complex system. The combination of traditional font design theories with different disciplines has formed a relatively solid theoretical foundation. Dynamic Chinese character typography design is expected to make reference to the foundation and become mature, become mature. Based on the time attribute with which dynamic font typography transforms from two dimensions to four dimensions, and the motion attribute with which it transforms from stillness to dynamic, dynamic Chinese character typography design shall also consider the attributes of Chinese character itself in practice. In this way, it can be accurate to grasp basic rules of dynamic Chinese character design and establish a targeted vision-oriented typography system. The application and popularization of technology has provided dynamic character design and typography with a research platform.

It shall be the responsibility of every designer to make continuous explorations as to how typography can make Chinese characters convey information and emotion in motion graphics in a more effective, attractive and faster manner.

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