

Pineapple : Post Modern Typography

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1. CREATIVE WORK NAME

PINEAPPLE : POST MODERN TYPOGRAPHY

2. NAME OF ARTIST OR DESIGNER

WUTHICHAJ CHOONHASAKULCHOKE

3. BACKGROUND OR SIGNIFICANT OF THE PROJECT

WHEN ARMIN HOFMANN PUBLISHED HIS GRAPHIC DESIGN MANUAL, THE BOOK DID EXPLORE THE GRAPHIC DESIGN ELEMENTS AT THEIR MOST BASICS. LINE, DOT AND BASIC SHAPES WERE EXPRESSED SIMPLY BY WAYS OF ADDITION AND SUBTRACTION. THE NEW SHAPE HELPS CREATE A NEW WAY TO SOLVE VISUAL PROBLEMS.

THEN THE NEW WAVE TYPOGRAPHY MOVEMENT TOOK OFF IN THE 70S AND FURTHER INVESTIGATED WHAT HOFMANN DID DURING HIS TIME WITH BASIC SHAPES TO THE REALM OF LETTER FORM. LETTERS WERE CUT, SEPARATED, JUXTAPOSED AND LAYERED. AS A RESULT, FORM OF LETTER DISPLAYS AN IMAGE THAT CONVEYS MEANING AND CONNOTES EXPRESSION. LETTER FORM NOW BECAME A TWO-PRONG ASSAULT TO THE AUDIENCE'S PERCEPTION.

WITH THE ADVENT OF POSTMODERN IDEA REGARDING THE EMOTIONAL RESPONSE IN DESIGN SPACE, FORM AND CONTENT HAVE STARTED TO GIVE WAY TO RESPONSIVENESS OF THE AUDIENCE TO THE SUBJECT MATTER. NOW THE EXPRESSION OF DESIGNER HIM/HERSELF IS SECONDARY TO THE INTENTION OF THE WHAT DESIGNER SEES FROM AUDIENCE IN HIS/HER OWN IMAGE.

ONE INTENTION OF THIS ARTWORK IS TO INVESTIGATE THE RELATIONSHIP OF LETTER FORM AND HOW IT CONNOTES TO MEANING AND EXPRESSION BASED ON MUNDANE SUBJECT MATTER (PINEAPPLE). THE OTHERS MEAN TO PROVOKE STRUCTURAL BASE MEANING AND THE IDEA OF "FORM FOLLOWS LETTER".

IT WAS ESSENTIAL TO SELECT SUBJECT

MATTER THAT IS VERY ORDINARY. PINEAPPLE WAS PICKED DUE TO ITS GLOBAL ACCESSIBILITY. IT IS COMMON EDIBLE THING TO COMMON PEOPLE, HOWEVER IT ALSO POSSESSES UNIQUE VISUAL APPEARANCE THAT BEGS FOR VISUAL SCRUTINIZING.

4. PROJECT OBJECTIVES

1. TO EXPLORE TYPOGRAPHIC EXPRESSION FROM SHAPING FORM OF LETTERS
2. TO EXPRESS CERTAIN CHARACTERISTICS OF THE PINEAPPLE BY USING DIFFERENT TYPOGRAPHIC TREATMENTS
3. TO BASE STRUCTURAL COMPOSITION ON THE MEANING OF THE SELECTED SUBJECT (PINEAPPLE)

5. CONCEPT

PINEAPPLE – STRUCTURAL MEANING IN TYPOGRAPHIC FORM AS CONTENT

6. PROCESS OF DESIGN OR ART WORKS

TO CREATE THIS WORK, THREE ASPECTS OF PINEAPPLE WERE STUDIED AS A WAY TO LAID OUT COMPOSITIONAL FOUNDATION. ONE IS THE HISTORICAL SIGNIFICANT OF THE FRUIT AND ITS ORIGIN. SECOND IS THE VISUAL CHARACTERISTICS OF THE PINEAPPLE TO GENERAL OBSERVERS. THE LAST ONE IS THE INTRINSIC PERCEPTION OF THE PEOPLE TOWARD THIS FRUIT.

AS A RESULT, THE FOUNDATION OF THE PIECE WAS CREATED BASE ON THE SLICING OF PINEAPPLE RINGS THAT ARE NORMALLY SEEN IN THE FRUIT CAN. THE MAP OF HAWAII AND ITS ISLANDS WERE TRANSLATED INTO THE COMPOSITION. AND SOME SPECIAL CHARACTERISTICS OF THE FRUIT ITSELF LIKE THE SPIKY LEAFY TOP (THE DASH LINE) AND HEXAGON SHAPE OF THE EYELETS WERE USED IN THE DESIGN.

DUE TO THE ORIGINAL INTENTION WHERE FORM IS THE FOREMOST IN INVESTIGATION, THE COLOR IS ABSENT IN THE PIECE. SOME TYPE TREATMENTS SUCH AS CUTTING, SEPARATION OR DISTORTION WERE USED TO HELP EXPRESS THE EMOTIONAL RESPONSES. FORM OF LETTERS WERE INTERPLAYED TO CREATE VISUAL DYNAMISM OF THE REAL SUBJECT.

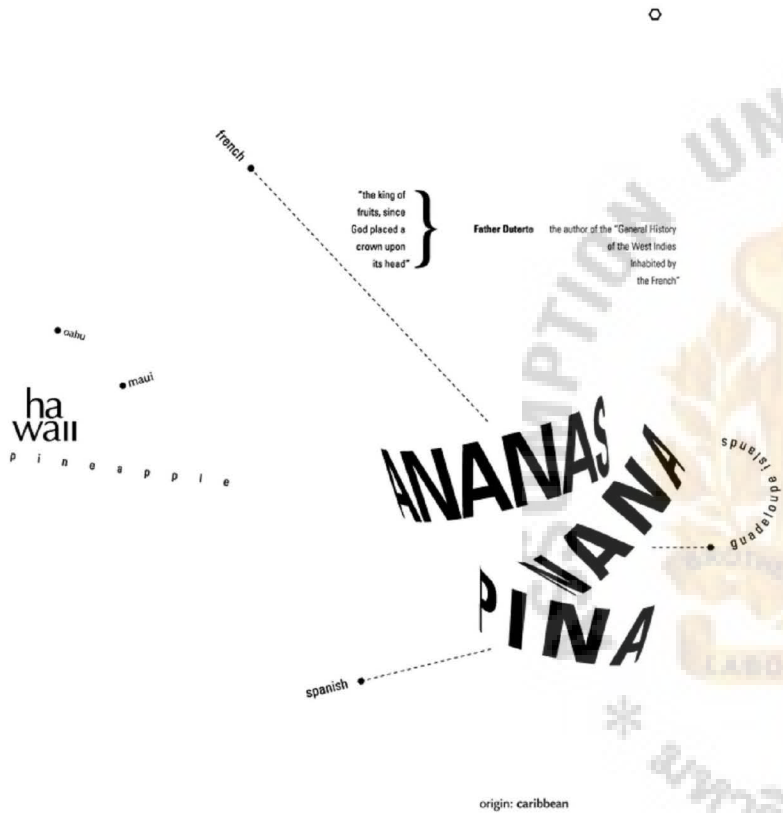
AS A CONSEQUENCE, IT CONVEYS FEELING OF WHIMSICALNESS AND PLAYFULNESS. SQUARE FORMAT AND NON-LAYERING ELEMENTS WERE IMPLEMENTED TO INJECT SOME MODERN ATTITUDE SURROUNDED BY POSTMODERN TYPOGRAPHIC FORM.

7. MATERIAL AND TECHNIQUES OF DESIGN OR ART WORKS

EPSON PRINT FROM ADOBE ILLUSTRATOR



8. PICTURE OF DESIGNED WORK



9. KNOWLEDGE AFTER FINISHED PRODUCE ART OR DESIGN WORKS

AS WITH MANY NON-OBJECTIVE PAINTERS PRIOR TO OUR TIME LIKE KANDINSKY WHO FOLLOWED THE MANTRA "FORM IS CONTENT IN ITSELF". THE TREATMENT OF POSTMODERN SPIRIT IN TYPOGRAPHY ALLOWS THE PIECE TO CARRY SOME MUCH NEEDED EMOTIONAL CONNECTION TO THE CHARACTERISTICS OF THE REAL PINEAPPLE.

THE SLICED PIECES OF PINEAPPLE IN TODAY'S CANNED FRUIT WAS PLAYED OUT IN COMPOSITIONAL SPACE. THE PIECE ALSO DISPLAYS FURTHER RELATIONSHIPS OF THE STRUCTURAL MEANING ONTO 2D SPACE BY USING FRUIT'S PHYSICAL CHARACTERISTICS OF HEXAGON SHAPE EYELETS, THE SPIKY LEAFY TOP AND GEOGRAPHICAL MAP OF HAWAII AS THE ORIGIN OF THE FRUIT ITSELF.

TYPOGRAPHIC TREATMENTS MAY HAVE DONE MERELY TO CREATE VISUAL STIMULI AND TO AN EXTEND GEARING TOWARD EMOTIONAL CORRESPOND, HOWEVER AS LUIS SULLIVAN'S GREAT QUOTE "FORM FOLLOWS FUNCTION", ANY VISUAL TREATMENTS SHOULD UNDERLINE DESIGNER'S INTENTION TO COMMUNICATE. AND THAT MIGHT JUST TAKE MODERNIST IDEALISM INTO SELF GRATIFICATION OF POSTMODERN IDEOLOGY.

THIS PIECE YEARNS FOR CONTINUATION AS A SERIES. OTHER FRUIT BASE DESIGN MAY BE IN LINE FOR INQUIRIES.

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