

## **INTERDISCIPLINARY DIALOGUES: LINGUISTICS AND GRAPHIC DESIGN IN VISUAL COMMUNICATION**

Introduction. Graphic design is a branch of the fine arts that, like linguistics, studies the means of transmitting a message through various forms. Since the border between graphic design and other disciplines is hazy at best, many graphic designers specialize in more than one field to achieve their personal goals of conveying a message. Works in this field cite studies in visual perception, sociology, history, economics, aesthetics, and, most importantly for our study, typography linguistics (semiology).

This study aims to find out how similar the objectives of designers and linguists can be, how the former can use it to their advantage, and how to improve the quality of their work while learning and using nontraditional methods.

First, if we were to look at these two branches of study through a socio-semiotic perspective, it would help us understand the connection between the seemingly different fields, particularly using Systemic Functional Linguistics (SFL), an approach to linguistics that was devised by Michael Alexander Kirkwood Halliday in 2003, and learning the history of typography. Semiotics is the systematic study of sign processes and the communication of meaning. In semiotics, a sign communicates intentional and unintentional meanings or feelings to the sign's interpreter [2, p.199]. Signs often are communicated by verbal language, gestures, or other forms of language, e.g., artistic ones (music, painting, sculpture). Some studies inspired by SFL describe visual image organization in various media, including school books, handbooks, movies, and posters [4, p.35].

Similarly, in 1932, Beatrice Ward, a famous scholar in the field of

typography, published a broadside called “This Is a Printing Office”. The broadside was meant to display the type designs of the Monotype Corporation, where Beatrice Ward worked. However, it got a far more powerful message—that the printed word is essential to preserve a free society. The words of the broadside impressed many and, to this day, remain at the entrance to the United States Government Printing Office. Later, Ward continues to influence the young designers of that time by teaching them and publishing an essay, “The Crystal Goblet” (1956). According to Beatrice Ward, typography should be like a crystal clear goblet that, without interfering, displays the beautiful wine inside of it [1, p.11]. In this analogy, the goblet is typography itself, and the wine signifies the actual contents of the text. To put it another way, if we were to read a book, and at some point of reading it, we suddenly get distracted by the typeface used in it, Ward considers it a failed work of design because the form of the text is not transparent enough to not interfere with the meaning of the text itself [1, p.95].

Thus, typography and design can become part of the message conveyed by specific work and part of language and communication by helping portray the needed ideas in communicative and visual ways.

#### REFERENCES

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