In addition to sending objective messages (effect), typographic design inevitably expresses subjective emotions (affect). Effect communicates what is cognized, affect how it is perceived.

Typographic design is realized on two aesthetic scales: macro (explicit and obvious) and micro (subtle, sophisticated, perhaps only subconsciously perceptible). While both effect and affect occur at either scale, the former predominates in macroaesthetics, the latter in microaesthetics. Macroaesthetics comprise the most basic aspects of typographic design: overall format, dominant type, basic structure, color. Macroaesthetics are obvious, a single glance suffices to take them in.

Microaesthetics, however, demand a second look, or even deeper study, to be fully appreciated, to bring to conscious awareness the variety of details and compositional complexities. Not only do microaesthetics solve a specific communication problem: equally, they reveal the aesthetic sensibilities and creative intelligence of the designer.
The macro- and microaesthetic levels balance each other in a design. A simple message may be enhanced by a visually challenging macroarrangement of elements; while a highly structured and complex set of information may benefit from a microaesthetically simple solution.

Through the conscious and objective use of the macro- and microaesthetic dimensions, it is possible to devise a visual vocabulary and design methodology, a set of principles, which can be used in solving any design problem. To the designer with a keen interest in typography, microaesthetics offer a rich and largely untapped source of creative and intelligent solutions. In developing new design directions, designers are challenged to build and expand on the basic microaesthetic qualities inherent in typography.

Typographic design can only be creatively and meaningfully practiced once we recognize that design communicates on two interrelated levels: macroaesthetic and microaesthetic.

At the macroaesthetic level, the primary visual components of a design are recognized first: size and proportion of space; form, composition, and color of key elements; the structure as a whole; and contrast between the primary components and the space around them. Macroaesthetics capture the readers' initial attention and lead them to the more complex microaesthetic level.

Microaesthetics encompass the form, size, weight, and relationship of secondary elements: typeface characteristics; letterforms and counterforms; and spacing between letters, words, lines, and other graphic elements. Although macroaesthetics may initially seem more important, microaesthetics play the most significant role in the quality and expression of a visual composition. A design which does not work on the microaesthetic level will often fail as an effective means of communication.

A design, whether simple or complex, must be viewed as a combination of unique, interrelated microaesthetic compositions. Though these compositions may to some extent be determined by the grammatical structure and sequence of language, it is ultimately the designer who selects and controls the arrangement of the elements.
All typographic design can be viewed as an ensemble of different layers of visual information. Each layer contributes to the overall design and is integral to the overall result from the spatial proximity of visual elements. Through minimal changes in the size and weight of visual elements, a hierarchy of information can be established visually. Each layer can be added to in the foreground while others recede into the background. Functional purposes such as attracting attention or establishing a hierarchy that is essential to all typographic communication, may be introduced for aesthetic or other reasons into the design.
The three layers of visual information from the poster on page 95. Each layer also functions as a single visual entity.

Foreground. The composition of six geometric shapes to attract attention. The shapes allude to the architectural theme of the lectures and exhibitions, and are arranged to create the illusion of motion and depth. The image communicates at the macroesthetic level and contributes significantly to the character of the poster.
<table>
<thead>
<tr>
<th>Columbia Architecture</th>
<th>Colomina</th>
<th>Wright</th>
<th>van Berkel</th>
<th>St. John Wilson</th>
<th>Snozzi</th>
<th>Rogers</th>
<th>Seraji</th>
<th>Kipnis</th>
<th>Cook</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planning Preservation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Exhibitions and Symposium**

<table>
<thead>
<tr>
<th>Event Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Night Film Screening</td>
<td>Spring 2011</td>
</tr>
<tr>
<td>Film Discussion</td>
<td>March 2011</td>
</tr>
</tbody>
</table>

**Background**

The geometric planes to support the typographic information and to connect the foreground and the middle-ground. During the design process, the configuration of these background shapes was repeatedly modified to accommodate changes in typographic information.

**Middleground**

The typographic information to announce the nine lectures and exhibitions. Its tight structure is in strong contrast to the free visual arrangement of geometric shapes. This layer of information is based on a square grid that has its own microesthetic qualities.
Poster announcing an exhibition of photographs.
The juxtaposition of photographs is based on syntactic and semantic considerations—large, small, famous man (Marcello Mastroianni), anonymous woman.
Designed in 1976, the poster has been labeled by design critics "a quintessential example of New Wave design."

Dot pattern alludes to the lights in the large photograph.
Block of large, horizontal type contrasts with small type in the vertical white band.
Black composition of date anchors type to the edge of the poster.
Diagonal title contrasts with the counter-diagonal arrangement of the two photographs.

The computer is an excellent tool for exploring and refining the macro- and micro-aesthetics of typographic design. A document can be set up so that each layer can be viewed separately.
The technical possibility of creating so many visual layers, though, sometimes obscures the question of how many layers are appropriate. In an optimum solution, each visual layer should be effective on its own.
Fredrich Cantor

1. The macroaesthetic components.
2. The microaesthetic components.

In many instances, the design elements cannot be separated clearly. Some elements can arguably belong to either the macro- or the microaesthetic level.
Fredrich Cantor

F C

June 17
July 8

8

Details from the poster on page 102. Contrast and identity of elements at the microesthetic level.

Contrasts

horizontal:vertical
large:small
regular:bold

large:small
angular:linear

angular:round
regular:bold

Contrasts

flush left:flush right
light:bold
positive:negative
regular:bold
Cover design for the Industrial Bank of Japan Trust Company 20th anniversary annual report. In the orthogonal design, the large italic numerals suggest dynamic motion and progress.