

# **The Role of Visual Elements in Delivering a Message**

Case Study: Sustainable Development Exercise Book, Liike



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<b>Työn nimi</b>	Visuaalisten elementtien rooli viestin perille saamisessa painomediassa tapaustutkimuksessa: Kestävän Kehityksen Liikuntakirja, LiKe	
<b>Ohjaaja</b>	Pirjo Seddiki	

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## TIIVISTELMÄ

Opinnäytetyön aiheena on LiKe ry:n Kestävän Kehityksen Liikuntakirjan taiton suunnittelu. Työn pääkysymys on visuaalisten elementtien rooli viestin perille saamisessa painomediassa tapaustutkimuksessa ja se, mitkä elementit edistävät sitä parhaiten. Kestävän Kehityksen Liikuntakirja on käytännöllinen ohje liikunta-alan opiskelijoille siitä, kuinka kestävä kehitys voi opettaa lapsille urheilun kautta.

Työllä on kaksi päämäärää, toinen käytännöllinen ja toinen teoreettinen. Käytännöllinen päämäärä on taitto, joka vastaa asiakkaan ja kohderyhmän tarpeisiin. Teoreettinen päämäärä on visuaalisten elementtien ja niiden rooli viestinnässä tässä tapaustutkimuksessa osoittaminen, sekä oikeiden elementtien ja niiden muotonsa tähän taittoon löytäminen.

Työn rakenne seuraa projektin prosessia, se alkaa tapaamisesta työryhmän ja asiakkaan kanssa, jossa määriteltiin aikataulut, asiakkaan toiveet ja kohderyhmä. Sen jälkeen käydään läpi luovan prosessin käytännöllisiä ja teoreettisia аспекteja ja perustellaan tehtyjä ratkaisuja (muun muassa kuvat ja typografia).

Työn lopputuloksena on 64 sivua sisältävä valmis taitto ja teoreettinen tutkimus, joka vastaa kysymykseen visuaalisten elementtien roolista tämän kirjan viestinnässä.

**Avainsanat** Graafinen suunnittelu, viestintä, typografia, taitto, visuaaliset elementit

**Sivut** 29 sivua

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## ABSTRACT

This thesis examines the role of visual elements in delivering a message in print media in a case study. The aim is to produce a booklet layout. The client's NGO Liike booklet is a practical guide for physical education students to introduce sustainable development to children by means of sports. The aim of the work is to identify the role visual elements play in delivering a message in the case study, as well as deciding which tools/elements would promote it best.

The work has two goals, practical and theoretical. The practical goal is the actual product, the layout that would satisfy the client by addressing their needs. Since the product is an educational booklet or guide, it is crucial to first analyze the target group in order to create a design meeting their needs. The theoretical goal is to recognize the role of visual elements in delivering a message in the case study, identify the relationship between visual elements and text, and find the tools and elements that should be used in the booklet to promote a visually balanced layout.

The structure of this thesis follows the design process, starting with the brief held in the beginning of the project, where the timetables were set, the customer's goal discussed, and target group defined. After that the process of building the layout is discussed, its theory and practical aspects – including its structure, elements used (such as images and typography), as well as the anatomy of page and theory of message design.

As an outcome there is a 64-pages booklet with a balanced layout and a theoretical research answering the question asked in the beginning about the role of visual elements and their efficient use in the end product.

**Keywords** Graphic design, layout, visual elements, message design, typography

**Pages** 29 pages

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# 1 INTRODUCTION

The theme of the thesis is a role of visual elements in delivering a message in print media in a case study, whose purpose is a booklet layout. The client's NGO Liike booklet is a practical guide for physical education students to introduce sustainable development to children by means of sports.

The thesis consists of four chapters. The first of them is introduction, in which the background of the project is observed, a frame of reference set as well as the process as a whole is viewed. The second part describes in detail the case study and sets practical and theoretical goals for the thesis. In the third chapter the process and the theory behind it is observed, as well as the final product. The last fourth chapter is dedicated to reflection and conclusions.

## 1.1 Personal interest in the topic

There is a number of criteria behind choosing this particular theme: first of all, the author was interested in participating in a practical project with other participating parties (i.e. a client). Another objective was the project's relation to graphic design – as a glass and ceramic design student with graphic design as minor studies, the author felt it important to add a research project to her graphic design portfolio. One more reason for choosing this particular project was its relation to the author's second minor studies in development cooperation.

There was, however, one more reason to choose this project. As a designer, the author has pondered in the past few years upon philosophy and the reasons behind the work in the field of design and arts. She questioned the “whats” and “whys” and even wondered if it would be better for the society to get yet another, different qualification and be of more use then. There are many aspects to these questions, but she came to the conclusion, that, first of all, we as humans, need aesthetics and beautiful things in our surroundings; second, the products designers create may very well be functional; third, every single person on Earth justifies somehow what they do, and designers can do even better by writing their public designers' statements where they talk about their values and principles; and finally, and this is what she hopes this work is, designers can apply their skills in interdisciplinary fields that need a little help with visual representation of work or creating a nice “package” for a concept or a product .

## 1.2 Introducing the client

As mentioned earlier, this project has several participating parties. Creative agency Måndag, the client – NGO LiiKe and a graphic designer. Måndag is a creative agency located in Helsinki, that specializes on social impact. It was leading the project. The client is Liikunnan Kehitysyhteistyö LiiKe ry, a Finnish NGO that does development cooperation in sports. This is one of the Måndag led projects the author has participated in during her internship at Måndag.

## 1.3 Research problem

The project has two goals – practical and theoretical. The practical goal is delivering the client's message to its target group in the most efficient way. This means, first of all, defining the target group and giving as precise description of a product they would like, as possible. Then, using existing tools, creating a visually balanced layout, in which graphical elements (such as photography, typography, icons and colors) deliver the information to its final receiver.

This need for an actual product as an outcome presents us with a research problem: identifying the role visual elements play in delivering a message in the case study, as well as deciding which tools/elements would promote it best. In this work typography and anatomy of the page received the most attention.

Methods used in the thesis are: the case study itself – the process of designing the layout for the booklet; constant dialog with the client and other parties involved in the project – the copywriter and the project manager; inevitable part played theoretical research, including articles on visual literacy and message design published by Professor Rune Pettersson of International Visual Literacy Association, and books "Kuvan ja sanan vuorovaikutus" by Kai Mikkonen, "Graphic Design Theory: Readings from the Field" edited by Helen Armstrong, "Basics Typography 02: Using Type" by Michael Harkins, as well as "Basics Design Layout. 2<sup>nd</sup> edition" by Gavin Ambrose and Paul Harris among others.

## 1.4 Process flowchart

Below is the process flowchart that shows the main phases of work on the project with arrows showing their sequence and grey boxes containing some keywords of the respective phase.

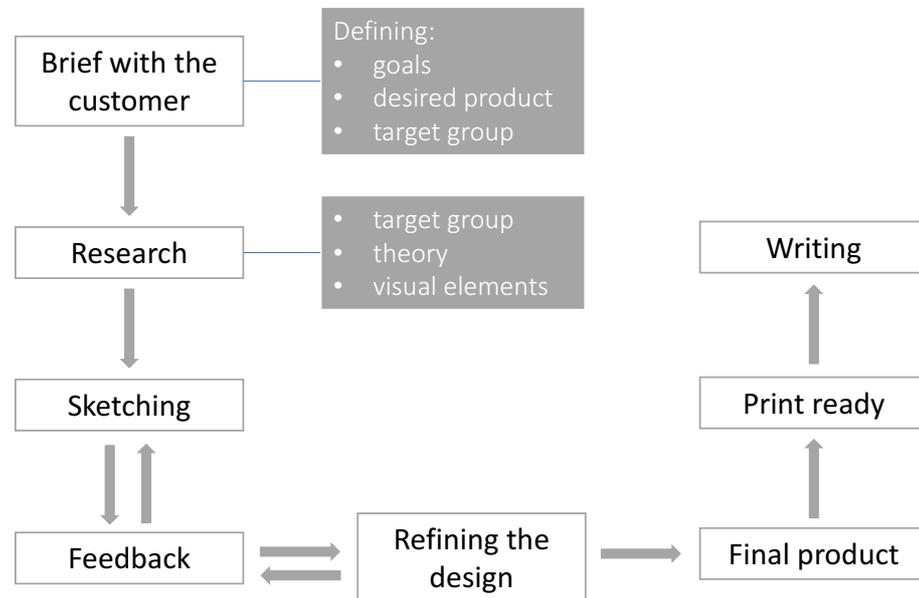


Figure 1. Process flowchart

## 1.5 Terminology

Visual literacy – according to Rune Pettersson (2001) a recent operational definition of visual literacy provided by Avgerinou (2000) is that “in the context of human, intentional visual communication, visual literacy refers to a group of largely acquired abilities, i.e. the abilities to understand (read), and use (write) images, as well as to think and learn in terms of images.”

Message design – comprises analysis, planning, presentation and understanding of a message – its content, language and form. Regardless of the selected medium, a well-designed message will satisfy aesthetic, economic, ergonomic, as well as the subject matter requirements. (Pettersson 2001)

Narratology is a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation. Dominated by structuralist approaches at its beginning, narratology has developed into a variety of theories, concepts, and analytic procedures. Its concepts and models are widely used as heuristic tools, and narratological theorems play

a central role in the exploration and modeling of our ability to produce and process narratives in a multitude of forms, media, contexts, and communicative practices. (Meister, 2011)

Typeface family is a collection of typefaces (for example, regular, italic and bold versions of a typeface) designed to work together and usually sharing common attributes across related variants (Harkins, 2015, p. 172).

Display font is a font that has been designed to work at large point sizes. These can often have decorative qualities or details that at small point sizes may not render well. (Harkins, 2015, p. 169)

Layout is the arrangement of text and images according to a plan and to provide the appearance of the printed page (Ambrose & Harris, 2012, p. 166).

Grid is a guide or a template to help obtain design consistency (Ambrose & Harris, 2012, p. 166).

The term em, or em space stands for a unit of relational measurement. Traditionally, the em is defined as the body width of the upper-case M in any given typeface and point size. It can be thought of simply as the current point size in use. (Harkins, 2015, p. 169) For example, in this thesis the body text is set to twelve points, which means that em is twelve points as well.

Kerning is the adjustment of horizontal space between individual characters in typographic setting (Harkins, 2015, p. 170). It is measured in font units, in particular a thousand's fraction on an em (1000 units/em).

## **2 SUSTAINABLE DEVELOPMENT EXERCISE BOOK**

Non-governmental organization LiiKe – Sports and Development was established in Finland in 2001. The main purpose of the organization is to develop the lives of children and youth living in developing countries through sport and health education. Sport is the main tool used in all the development cooperation projects that LiiKe establishes together with its counterparts. During the fifteen years of action in Tanzania LiiKe has among other things built and maintained hundreds of sports' fields to governmental schools and equipped them with balls, nets, goalposts, books, rackets etc. (LiiKe n.d.)

Sustainable Development Exercise Book is a project aimed at providing physical education students and professionals with a practical guide on United Nations' 2030 Agenda for Sustainable Development and its seventeen Sustainable Development Goals, so that they can, by means of sports and game, teach it to children in Finland.

## 2.1 The case study

The project started in January 2019 with a meeting of all the parties where major details and goals were defined, the timetable was set, and the implementation plan was made.

### 2.1.1 Participating parties and their roles

There are several participants in the project:

- Non-governmental organization LiiKe – Sports and Development, the client who initiated the project, categorized the Agenda 2030 goals into six chapters and had created a set of physical games and activities to be included in the booklet, matching the themes of the chapters.
- Måndag creative agency is coordinating the project from its first drafts to the final stage where it is sent to print. Two Måndag employees are fully involved in the process – a copywriter, who is proofreading all the texts, as well proposing corrections to the content; and Måndag's CEO who is leading and coordinating the project.
- A graphic designer, whose role is to design a visual package for the product (the booklet).

### 2.1.2 Brief: Sustainable Development Exercise Book

During the first meeting the client introduced us to the kind of work the NGO has been doing and the reasons for creating this booklet. The project's background and main goals were discussed, the target group was defined and the timeframe for the execution of the project was established.

The book is built around Agenda 2030's seventeen Sustainable Development Goals (Figure 2), they are thematically grouped into six chapters, two – three goals in each chapter. Every Goal is introduced in the form of an information card, which has a text and a quote from some of influential historical and political figures. Each chapter has a few active thematic games, that would teach children about the importance of particular aspects of sustainable development.



Figure 2. UN Agenda 2030 Sustainable Development Goals (n.d.)

Some of potential problems of designing the layout for the booklet were discussed. One of such problems was the amount of text: the booklet has to be handy, easy to use, it has to be engaging, interesting and dynamic, and pages of bare text can be an obstacle. LiiKe had several documents ready to use in the project: the information cards with quotes, two documents with games and exercises and a folder with pictures taken in Tanzania during their development cooperation projects there. The job of the copywriter and the designer was to find a solution – edit the text and reduce its amount where needed and come up with a format that would keep the booklet informative, but vibrant, durable and appealing, but within a limited budget. The designer was given a free hand in creating the layout.

## 2.2 Target group

Another problem, or a challenge, was a target group. The consumers of the product are mainly physical education students, which makes creating a profile of the target group the first task.

They are young people of sixteen – twenty-eight years old, they are energetic and lead an active lifestyle. Most prefer company to solitude. Many do not spend much time reading and might have a rather short attention span.

These qualities present us with a problem: how can someone, who does not enjoy reading very much, get engaged enough to read through all the important information the booklet has to deliver? Defining the kind of final

product that would work for the target group is the next step. It has to be dynamic, captivating, visual – it cannot be plain text; it has to be colourful and simple. Physical qualities for it to be successful are ease of use, applicability, durability (since its main purpose is to be used in an active setting) and size fit to carry around easily.

### **2.3 Practical and theoretical goals**

As was mentioned before, the thesis has both practical and theoretical goals. The practical goal is the actual product, the layout that would satisfy the client by meeting their goals. One of the most important criteria of a successful product is meeting the needs of the target group, the actual consumer of the product. Which makes defining the target group, figuring out the product that would work, and, finally, to creating it primary task of the project.

This leads to the theoretical goal – to recognize the role of visual elements in delivering a message in the case study, to identify the relationship between visual elements and the text, and to find the tools and elements that should be used in the project to promote a visually balanced layout.

## **3 BUILDING THE LAYOUT: THEORY AND PRACTICE**

Considering the project being very practical, it is hard to separate theory from practice without repeating ourselves, therefore this chapter is dedicated to the process of creating the layout, as well as to presenting arguments and ideas behind the decisions made.

### **3.1 Elements to work with**

At the beginning of the project there was a list of contents and several documents ready to work with: information cards on Sustainable Development Goals and quotes that go with them, exercises and games documents and photographs.

The first task was to decide on the structure of the booklet – each chapter has a theme and includes several information cards, and each chapter is assigned a few active games. The question was how to arrange them – would it be better to include the games right after every chapter, or would it rather be better to make a folder in the end of the booklet where all the games would be put, printed on separate cards? Or maybe the whole book should be made in the form of a card game – with information cards all separate, but colour-coded to match the colour of the chapter they are in, and games on separate cards as well?

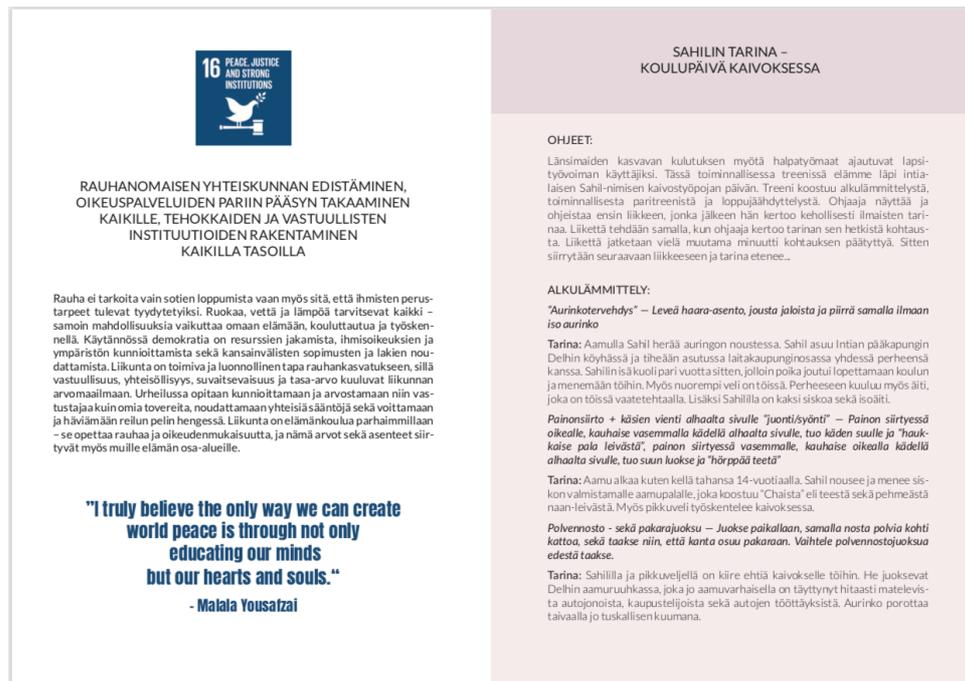


Figure 3. Double-page spread with an information card on the left and the first page of the game section following the chapter

The need to work inside a tight budget made us look for an economical and efficient decision. It was decided to have the guide in a single booklet, without extra cards and folders. Due to big amounts of text in the game section (all games have a storyline and very precise instructions) and a lack of illustrations or photographs to include in it, it was decided for games to follow the chapter they are assigned to, but to use tinted paper instead of white for games section (see Figure 3).

### 3.2 Using photographs in message design

It is said that visual communication goes back to the cave paintings 30000 years ago (Pettersson 2001). Over the centuries humanity developed other ways to tell their stories, such as by the means of literature. But visual literacy still plays an important role in the culture.

According to Pettersson (2001) combined verbo-visual messages should be considered, not only text and not only visuals when communication and communication related issues are studied. The aim of the booklet is to educate and pass down a message about the importance of sustainable development and, if there are means to fortify the verbal message with some supporting visuals, it should be done.

The client provided us with a big amount of good quality photographs that could be used in the booklet. Since there are six chapters in the booklet, it was decided to include a photograph best picturing the theme of every

given chapter in the beginning of it. The chapters are: Good life, Development, Inequality, Basic needs, Infrastructure and Environment. Each has a story to tell. By using visual aid, it can be enhanced.



Figure 4. The fourth chapter of the booklet, Basic Needs



Figure 5. The third chapter of the booklet, Inequality

Narratology is a humanities discipline dedicated to different aspects of narrative representation. Once thought to be exclusive to the literary genre, narratology is viewed more widely today, and considers multitude of forms, media and contexts. (Meister, 2011) A picture (painting, photograph) can tell, and does tell a story of its own, but as was mentioned above, it is best to consider both verbal and visual means of passing a message. Therefore, the relationship of words and pictures aimed at here is more of a combination and coexistence, if the classification made by Hans Lund (1982) and presented in Kai Mikkonen's book "Picture and word"/ "Kuva ja sana" (2005, p. 21) is to be employed.

According to Mikkonen, the viewer of a picture should take the role of a narrator: a picture's ability to tell a story is largely relying on a viewer's ability to interpret it (2005, p. 193-194). In this case the pictures are combined with keywords, that push the reader/viewer into the intended direction. For example, Figure 4 is showing the first spread of the fourth chapter, the name of which is Basic Needs. The photograph used for this chapter is of girls playing some active game during a class in school in Tanzania. When the reader (someone who grew up in a developed western society, namely in Finland) sees this picture and words BASIC NEEDS printed over it in large letters, his mind most certainly goes through thoughts like these: what are the basic needs of a human being? what needs do we have automatically covered in our society, so that we do not even think about them much, but are the same needs people in the developing world might be struggling to get access to? access to education, education for girls - only 39 percent of rural girls attend secondary school according to United Nations statistical reports (UN Women, n.d.)? maybe infrastructure and safety?

The Agenda 2030 goals included in the chapter on basic needs are: Clean water and sanitation, Affordable and clean energy and Partners for the goals. Most likely, the topics covered by these goals will match and cover the reader's questions and concerns.

### 3.3 Versions of the format and information cards

The booklet has to be practical, because the goal for it is to serve as a guidebook available to use in an active setting as well, not only in the study room. This makes the format a very important criterion. A single information card fits neatly into one A5 page, so it was decided that a handy size of A5 format is small enough and would serve our purposes. Available pictures are best used in a landscape orientation, and several options of layout format were tried.



Figure 6. Horizontal format version

The most logical and technically and economically preferable option was a vertical placement, where one spread constitutes an A4 equivalent of space, or two A5 pages (Figure 7). However, an option with horizontal placement was tried as well (Figure 6).



Figure 7. Vertical placement format version

A large part of the booklet consists of information cards, therefore it is important, that they are fitting harmoniously into the layout. There are several versions, the first two of which are presented in Figures 6 and 7. In these first versions one card takes space of a whole spread, or two A5 pages. Using that much space for a single information card did not seem appropriate though, therefore a version with all the elements of a card placed on one page was decided to be more preferable (Figure 8).

Every card consists of these elements: an icon from UN's Agenda 2030, a title, a text body and a quote. Since every goal has a different icon with a different colour code, it seemed logical to use this colour in the quote

accompanying the goal. There is a number of ways to employ the colour in a quote. In Figure 6, for example, the quote's font is the colour of the icon; another option was to use paper-coloured (white) font on the background of a solid colour matching that of the icon (Figures 7 and 8).

 <p><b>KÖYHYDEN POISTAMINEN KAIKKIALTA SEN KAIKISSA MUODOISSA</b></p> <p>Köyhyys näkyy maailmassa monin eri tavoin: se voi olla taloudellista ja sosiaalista eriarvoisuutta tai koulutus- ja vaikutusmahdollisuuksien puutetta. Se ei ole vain puutetta rahasta ja omaisuudesta, vaan moniulotteista niukuutta elämän perustarpeista ja hyvinvoinnista: terveydenhuollosta, koulutuksesta, sanitaatiosta ja vedestä. Myös liikunta on ihmisoloisuus – jokaisella tulee olla oikeus liikunnan harrastamiseen yhteiskuntaluokasta riippumatta. Liikunta kasvattaa niin henkistä kuin fyysistä toimijuutta, joka takaa paremmat kyvyt toimia aktiivisena kansalaisena ja vaikuttaa täten köyhdyttävien rakenteiden purkamiseen. Liikunta-alan toimijoiden velvollisuutena on mahdollistaa liikunta myös sosioekonomisesti heikommassa asemassa oleville. Liikuntapaikoilla kaikki ovat samanarvoisia, eikä liikunnassa päde arjessa vallitsevat valtasuhteet: sosiaalisilla statuksilla ei ole merkitystä liikunnassa. Liikunta on oiva väline purkaa rakenteita ja tuoda yhteen taustaltaan erilaiset ihmiset.</p>	 <p><b>NÄLÄN POISTAMINEN, RUOKATURVAN SAAVUTTAMINEN, RAVITSEMUKSEN PARANTAMINEN JA KESTÄVÄN MAATALOUDEN EDISTÄMINEN</b></p> <p>Ruokaa ei ole varaa haaskata: jopa kolmasosa maailmassa vuosittain tuotetusta ruoasta päätyy hävikiksi. Rikkaissa maissa syömäkelpoista ruokaa heitetään pois tuotantoketjun loppupäässä: kaupoissa, ravintoloissa ja kotitalouksissa. Köyhimmässä maissa hävikki keskittyy tuotantoketjun alkupäähän, sadonkorjuun jälkeisiin vaiheisiin.</p> <p>Liikunta ja terveelliset elämäntavat kulkevat käsi kädessä ja yhdistyvät usein terveellisiin ruokailutottumuksiin. Terveellisesti syöminen on yhtä tärkeää kuin ruoan vastuullinen kuluttaminen. Jokainen meistä voi toimia kestäväen ruokaturvan puolesta, ja muutoksen voi aloittaa omasta elämästä seuraavilla keinoilla: 1. Suosi luomua. Luomutuotteiden ympäristövaikutus on tavanomaisesti tuotettua pienempi ja ne ovat puhtaampia, sillä niissä ei käytetä kemiallisia lannoitteita tai torjunta-aineita. 2. Suosi lähituotteita. Kuluttajan on helpompi vakuuttua tuotteiden vastuullisuudesta, kun niiden alkuperä ja tuotantoketju on helposti selvittävissä. 3. Suosi Reilun kaupan tuotteita. Näin tuet yrityksiä, jotka ovat sitoutuneet poistamaan köyhyyttä kaupan avulla. Reilun kaupan tavoitteena on parantaa kehitysmaiden pienviljelijöiden ja suurtilojen työntekijöiden asemaa kansainvälisessä kaupankäynnissä. 4. Suosi kasvipainotteista ruokavaliota. Näin syöt ympäristöystävällisemmin.</p>
<p><b>"Poverty is not an accident. Like slavery and apartheid, it is man-made and can be removed by the actions of human beings." - Nelson Mandela</b></p>	<p><b>"Hunger is not an issue of charity. It is an issue of justice." - Jacques Diouf</b></p>

Figure 8. Information card layout version

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<p><b>"Poverty is not an accident. Like slavery and apartheid, it is man-made and can be removed by the actions of human beings." - Nelson Mandela</b></p>	<p><b>"Hunger is not an issue of charity. It is an issue of justice." - Jacques Diouf</b></p>

Figure 9. Final design for the information card

During the process of designing the layout constant communication was maintained – designer, project manager, copywriter and the client. The design was gradually progressing forward with adjustments according to the feedback from all the parties. For example, the colour block in which a quote is encased in Figure 8 seemed to take too much space visually, according to the project manager, and an overall more balanced design was preferable, therefore the final version of the information card is one where the quote goes in the lower part of the page in the colour of the respective icon (Figure 9).

### 3.4 Type as a graphical element

As was discussed earlier about photographs, paintings and pictures being able to tell a story or emphasise the one told with text, fonts communicate with the audience as well. Even if the designers are trying to make their work appear as neutral as possible, the fonts they choose will still be communicating something, in this case neutrality. Although, it has to be noted that the way information is interpreted (especially visual) is very subjective and individual, depending on the audience and their personal history the same font may appear cool and modern to some, and to the others, say, precise and scientific. (Harkins, 2015, p. 146)

This makes choosing types for the booklet and working with them very important, since the booklet is informational and educational – the better and the more appropriately this information is presented, the easier it will be to take it in and work with it.

It is a general rule that fonts should be used sparingly to keep the design professional and not overcrowded – unnecessary visual noise and distractions are not needed in an educational publication. To decide which typefaces should be used, first the text should be divided into categories. It can be done from the top to the bottom of a chapter: first comes the title of a chapter, then there is an icon with a name of the goal typed on it, then comes the title of an information card followed by the main body of text, after that a quote; lastly, there is the game section with its titles and main text. This presents us with a task to differentiate between these categories of text but keep the overall appearance simple and unified.



necessary for the reader to take their time to digest the content (Harkins, 2015, p. 129).

When choosing a typeface, its purpose should be carefully thought through, as well as what it should communicate and how much of a character the type can have. Can it be strong and how much of an individuality can be allowed for it to show? A twentieth century writer and scholar of typography, Beatrice Warde, in her essay “The Crystal Goblet or Printing Should be Invisible” argued that the main goal of any written text is thought transference and that the type should not distract the readers from the content it carries, while illuminating the thoughts and ideas contained in the written word (Warde, 1930, p. 39). As of late, typographic approaches tend to return to more formalized and structured approaches, developing a more pragmatic and open view on typography. The objectives in choosing typeface are appropriateness, ethical soundness and quality of communication. (Harkins, 2015, p. 97) A parallel can be drawn between typography and modern architecture and design – the common denominator would be the idea of form following function, or minimalism.

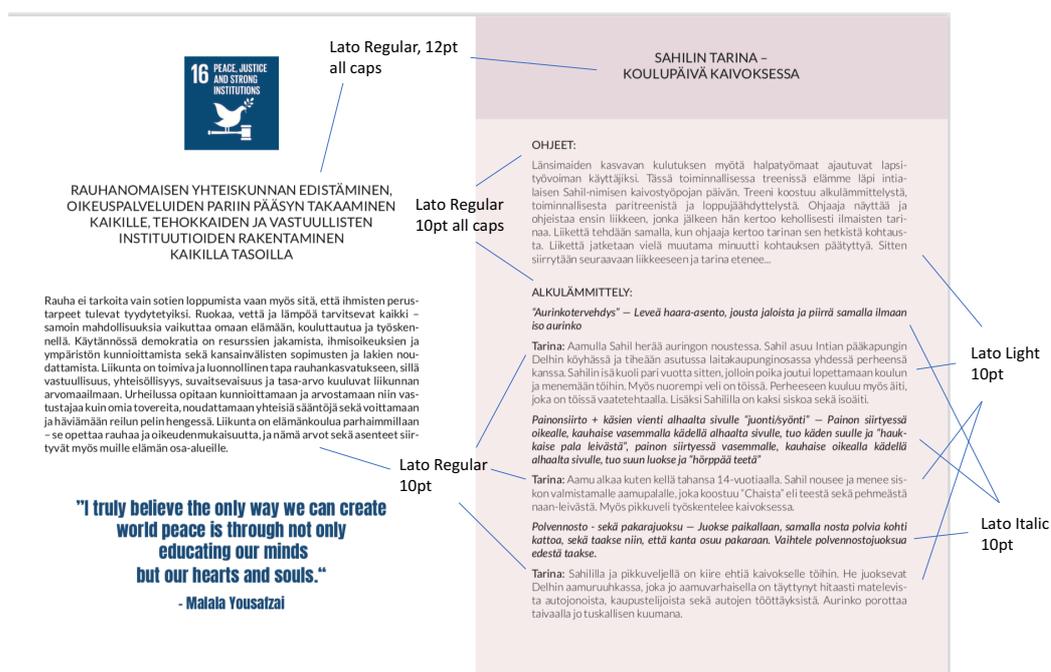


Figure 11. Fonts of Group 1 of text

Due to a limited budget all of the types used in the project are free open source Google fonts. Sans serif Lato typeface family is being used for the Group 1. It has a wide variety of fonts to choose from that work well together. It was designed in 2010 and is meant to be “transparent” when used in body text, which is the aiming here, since the goal is for the readers to concentrate on the content. All the main headings of the information

cards and the game section are set in Lato Regular 12pt, all capitals. The main body of text in cards is in Lato Regular 10pt, while the main body of the game section is in Lato Light 10pt. Subheads of the game section are L. Regular 10pt, all capitals, while in some games L. Italic is used sparingly in 10pt to differentiate between the game instructions and a storyline, or questions (Figure 11).

### 3.4.2 Typography of Group 2

The second group of text is comprised of the quotes and the icon texts of information cards. Since the colours of the icons' background are used as the quote texts colour, another link should be created between icons and quotes by the use of a similar font. But it is hard to identify for sure what font is used in icons, because they are ready made images provided by United Nations and are downloadable from their internet pages. It can be analysed though and a type bearing close resemblance to the font used by the UN can be found.

The first and the most obvious characteristic of the UN's font for icon's text is that it is a sans serif font used in all capitals. It is a modern condensed font with even thickness throughout the letters with no stresses – a monoweight font (Figure 12). Monoweight fonts are inspired by industrial and post-industrial urban aesthetics and used to create a simple and neat look, sometimes even primitive (Sadko, 2017).



Figure 12. Icon text's font and Anton type

Now, knowing the main characteristics of the font used in Agenda 2030 icons, a quote font can be searched for. There are many modern fonts bearing resemblance to that of the one used in icons texts, but the font's pairing with typeface family used in Group 1 should be taken into consideration. Google Fonts has a useful feature that shows the popular pairings for any given font available in their database (Figure 13). Typeface

Anton meets the requirements relatively well. It is a reworking of many traditional sans serif advertisement typefaces.

#### Popular Pairings with Anton

Roboto	+
Lato	+
Anton	Regular ↑
Lato	Regular ↓
Lobster	+
Oswald	+
Montserrat	+

**The spectacle before us was indeed sublime.**

Apparently we had reached a great height in the atmosphere, for the sky was a dead black, and the stars had ceased to twinkle. By the same illusion which lifts the horizon of the sea to the level of the spectator on a hillside, the sable cloud beneath was dished out, and the car seemed to float in the middle of an immense dark sphere, whose upper half was strewn with silver. Looking down into the dark gulf below, I could see a ruddy light streaming through a rift in the clouds.

Figure 13. Google fonts specimen presentation, n.d.

Let us review the qualities of Anton typeface. For a comparison these two fonts can be placed next to each other (Figure 12). Anton appears to have same cap height and width, but is heavier in weight, as if it was a bold version of the typeface used in the icon. Since Anton is used for quotes, it will not be used in all capitals as the font in the icons is used. Also, it will be used at a larger point size, therefore the difference with the icon's font will not be that obvious (Figure 14).



**"It is time for a sustainable energy policy which puts consumers, the environment, human health, and peace first"**  
- Dennis Kucinich

Figure 14. Group 2 fonts

Looking at individual characteristics of Anton typeface, it can be said that it is an extra condensed font and has a large x-height, meaning that lowercase letters are more than three quarters of capital letters, which makes it an introverted font communicating a feeling of stability and safety. These same qualities are communicated by its closed aperture (openness of letters), as well as reliability and security. These kinds of fonts are often used in politics by conservatives and protectionists and in advertising for everything related to security and protection. (Sadko, 2017)

Group 2 typography should be considered display typography. It is meant to draw attention and highlight the central idea of each information card by emphasizing the statement in the quote. Harmony between the icon and the quote on the same page is attained by using the same colour and fonts that work well together.

### 3.4.3 Typography of Group 3

The third group consists of the chapters' titles, six altogether. The title is set upon a photograph that takes a space of a whole spread, or two A5 pages. This immediately translates into a display type, large enough to not "get lost" on the page, at the same time allowing the image to be well visible from beneath it.

Display types present us with far more opportunities and freedom to experiment with the text, play with it, make it individual. Designers have the power of the form on their hands, for form is charged with the potential of meaning (Harkins, 2015, p. 102). Michael Harkins in his *Basics Typography 02: Using Type* quotes G.W.Ovink: "The typographer ...who did not hit upon the specially appropriate type, will not have done actual harm to the transmission of the meaning of the text, but missed an opportunity to intensify the force of impression of the text..." (2015). In the case of this project there is a combination of the three: text, type and the image they are placed upon. Hence, there is an opportunity to enrich the meaning they carry – the story the photographs tell, and the important themes names of the chapters rise – with the type selection and the form the text takes.

A typeface chosen for the chapters' titles is meant to convey the weight and importance of the themes raised in each chapter, the fact that they need immediate attention from all of the humanity. The typeface used is Montserrat. It is a big typeface family, just like Lato, and ranges from Montserrat Thin to Black, which is the heaviest of the type weight range. But unlike Lato, Montserrat is used as a display type and at a very large point size, 100pt. The choice here is the heaviest font of the family – Montserrat Black. Increased tracking (letter spacing) of twenty (1000/em) is used additionally.



Figure 15. The first spread of the second chapter

Montserrat was inspired by urban typography that emerged in the first half of the twentieth century, its letters are straightforward and non-negotiable. Using its Black version helps to create a feeling of heaviness and power. Black font styles are very expressive and are used to provoke a quick emotional response, and for this reason are often used in games, advertisement and show business. (Sadko, 2017) This booklet is educational and informational but is related to a field that often implorers emotional connection, and the problematic topics raised in it are very emotional themselves.

### 3.5 Anatomy of the page

The key function of a layout is to let the elements perform the task that they have been selected for. How well the elements communicate therefore depends on how they are presented. (Ambrose & Harris, 2012, p. 108)

Some of the elements incorporated in this work have already been discussed at length but let us look in detail at a page anatomy. One of the aspects that assist greatly in any kind of creative work is structure. It helps to plan better and to see the work as a whole. In graphic design, especially in book design, it is a grid. Joseph Müller-Brockmann in his essay on “Grid and Design philosophy” says that using grid is “the expression of a professional ethos: the designers work should have the clearly intelligible,

objective, functional, and aesthetic quality of mathematical thinking” (Müller-Brockmann, 1981, p.63).

Grids can help in creating a feeling of order, clarity and structure, they can assist in creating hierarchy, accuracy and identity as well. Grid is essentially a set of drawn lines that mark out the areas on a page where text and images can appear. They can be as simple as a set of margins marking out a single text area, or complex multi-column or modular grids – depending on their intended use. Grids normally include margins, columns and gutters. (Harkins, 2015, p. 59)

The grid’s composition will differ depending on the effect the designer is trying to achieve. In this work a single column symmetrical grid is used (Figure 16). Symmetrical grids are helpful when there is a need to organize information and to provide a sense of balance across a double-page spread. Text placed into a single-column grid can be hard to read, if the character count becomes too great it is hard for human eye to find the next line. As a general recommendation text width in a single-column grid should not be more than sixty characters per line. (Ambrose & Harris, 2012, p. 27, 28) In this work, however, the count per line is greater – up to seventy-five characters, since there is a need to keep the unified page layout throughout the work, and some information cards have very long main text body which resulted in wider text area.



Figure 16. Single column symmetrical grid

This booklet’s grid constitutes head, foot, inner and outer margins. In addition to this the baseline grid is used, which allows for a greater level of

control within the layout. It is often used to help with alignment of the text – most editing programs have a function “align with a baseline grid”, which when activated does exactly that – “snaps” the text lines to the grid. In this work however, text is aligned by hand, because baseline grid alignment does not work for all of the text pages. But baseline grid helps with alignment of other elements of the page, for instance quotes and headlines (Figure 16).

Apart from alignment of different elements of the page to each other and the grid, text alignment in both the vertical and horizontal planes greatly affects the appearance of the page. The main body of text is top aligned vertically and justified horizontally (text is extended across the measure aligning on both the left and the right margins); the last line is ranged left. It is important to consider hyphenation when using text justification horizontally, since justified lines of text can have big gaps between the words, which in turn creates visual gaps and “rivers” in the text body. Automatic hyphenation can help with the issue, but it should be controlled because it can end up in words being broken in irregular places. If the amount of text is not very big, it is easier to do hyphenation by hand, it gives more control over the text appearance.

Another way to affect the text body is by altering word and letter spacing. Default settings for the both is used in most of the work, except for chapters’ titles. There increased letter spacing (tracking) is used. Letter spacing is essentially increasing or decreasing distance between letters in a word, which affects the appearance of the word, as it controls the extent to which one letter is allowed to occupy the space of another letter (Ambrose & Harris, 2012, p. 74). The default letter spacing (tracking) for titles is increased by twenty (or two percent of an em), with the type size set at a hundred points this equals two points between each letter. Additionally, kerning is used – horizontal space between letters is being adjusted manually. In Figure 17 there is an example of kerning, where the distance between letters E and N is increased by three, which translates into 0.3 % of an em or 0.3 points; and distance between N and T, and T and E is -17, which means that the distance between them is decreased by 1.7 % of an em, or 1.7 points. One of the reasons for using kerning in chapter titles is to arrange the position of letters so they do not end up half-hidden by the crease (the title in most of the chapters spreads across both pages of the spread, as in the example in Figure 17). The other reason is visually balancing the distance between certain letters.

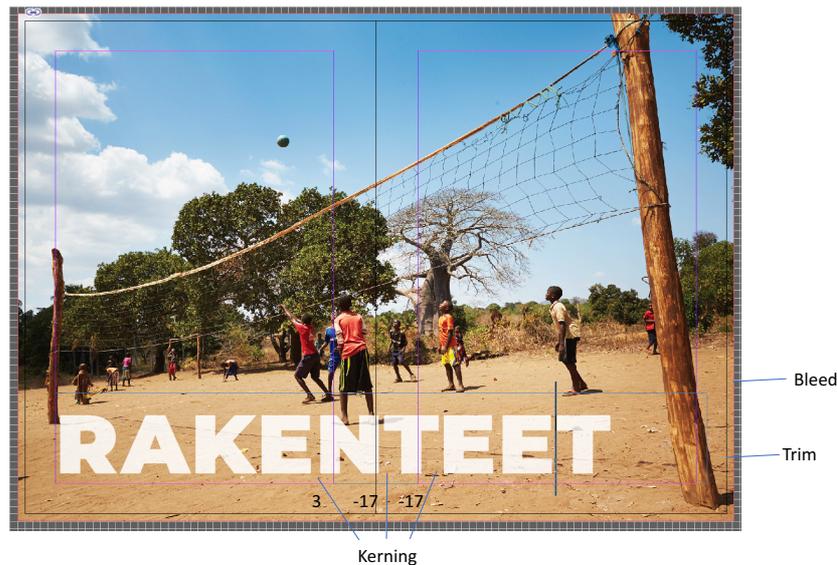


Figure 17. Example of kerning in a chapter's title

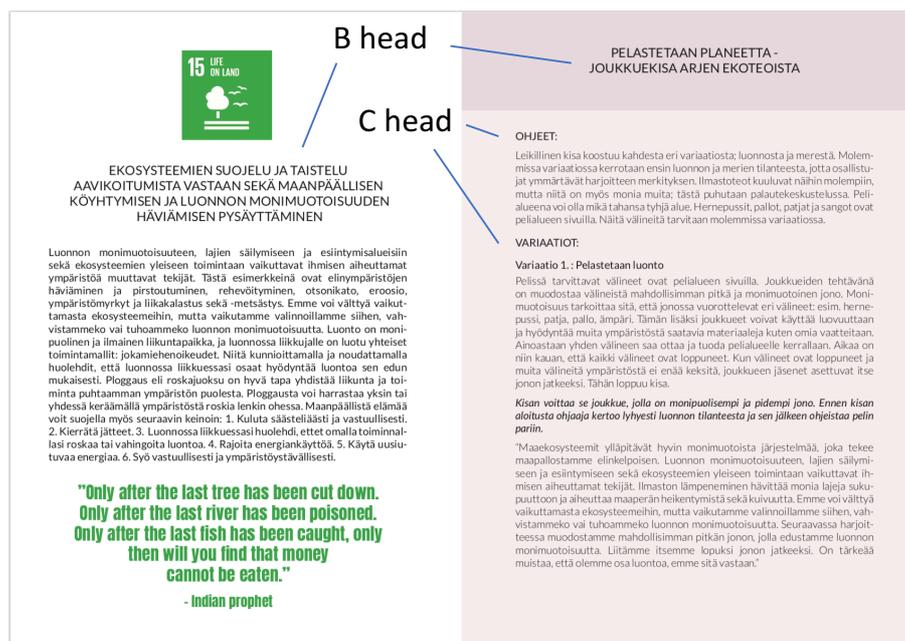


Figure 18. Text hierarchy

Another aspect playing an important role in the page anatomy is the text hierarchy – a logical, organized and visual guide for the headings accompanying the main body of text. It helps to differentiate between the varying levels of importance through the point size and/or the style. It is given a letter classification, where the A head usually stands for the heading used for the title of a piece, and the chapter names. To indicate its predominance A head is generally set in the largest point size or the greatest weight. In this case A head is used in the booklet's title and the

chapter names, though the point size for the title is not as large as in the chapter names, since it is positioned on one page only, unlike chapter names which are taking the space of a whole spread. The second in this classification is B head, which is still larger and/or heavier than the main body of text but is not as large and heavy as the A head. In this booklet it is used for the titles in the information cards and the game section. The lowest of the three standard heading categories is the C head, which can be set in the same point size as the main body of text, but would be, for example, an italic version of the type. In this project C heads are used in the game section in a slightly heavier font than the body copy, but of the same type family. (Ambrose & Harris, 2012, p. 75) In Figure 18 there is an example of using the headings hierarchy, with B and C heading categories present.

### 3.6 Cover

There is a saying “don’t judge the book by its cover”, and although it is true, and the content of any book should be more valuable than its cover, the first thing we see when picking up a book is its cover and its importance should not be underestimated, because the cover gives the first impression about the book. And first impressions are extremely hard to “undo”.

What should a good cover be like? It depends on the kind of a book at hand, but it should communicate the content, the character and the problematic raised in the book.

This book is a guide on incorporating ideas of sustainable development into education by means of sport. From this sentence alone, the main characteristics the cover should possess can be drawn: it should be clear that it is a guide, “sport” means there has to be dynamism to it, and there should be a link to sustainable development as well – words such as growth and positive change should be coming to mind if the right choices are made in designing the cover.



Figure 19. Cover spread (back to front) with centre fold marked

The cover consists of multiple elements: a photograph positioned on the front cover but extending partially to the back cover as well; the front cover has the booklet's title and the client's logotype, both are positioned on the top of a tinted rectangle to create sufficient contrast with the bright background of the photograph. The back cover has an introduction/summary part, the logotypes of the client and of UN's Sustainable Development Goals, as well the social media accounts and the web page of the client. All the elements of the back cover are placed over a solid colour block (close to the colour of the pages of the games section of the booklet).

The photograph used for the front cover is one of the pictures taken in Tanzania by Liike during one of their development cooperation projects. It shows barefoot girls in school uniform running in the sun sending white sand flying with their feet. The image radiates energy and happiness, it correlates with the title – Sustainable Development Exercise book, picturing movement and exercise in a rural school of a developing country.

The type used for the title is the same used in chapters' titles – Montserrat Black. The title is four lines of text aligned to the left, the last two accentuated with a larger point size – fifty-one, while the first two lines are set at forty points. This helps to emphasise part of the text by making an accent on it being an Exercise Book, at the same time helping to align the width of the lines – the second and the third lines this way are the same width.

### 3.7 Printing

The booklet constitutes sixty-four pages in thirty-three spreads, which makes it a rather thin book or a quite thick booklet. Since it is not very thick, the most logical binding method would be saddle-stitching. It is normally used for booklets, programmes and small catalogues – the signatures are nested and wire stitches are applied through the spine along the centerfold; when saddle-stitched books are opened, they lay flat with ease (Ambrose & Harris, 2012, p. 33).

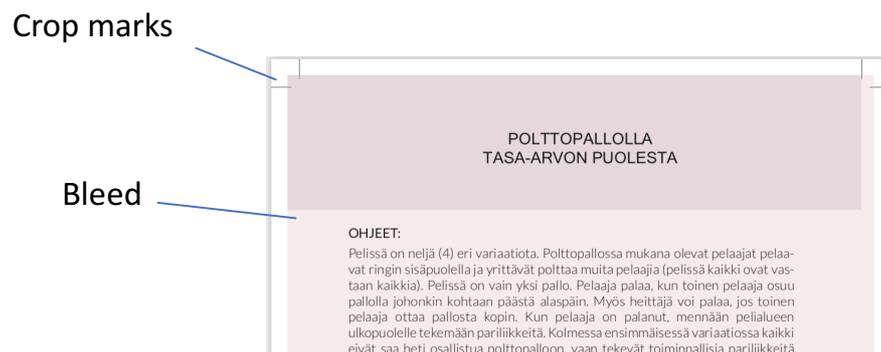


Figure 20. Print ready PDF

Some of the issues need to be considered before sending a work to print – such as making sure that all the important information on the pages is within the safe area. Also, if there are any elements (usually images) that have to be extended to the very edge of the page, they should extend into the “bleed” area of the page, beyond the point at which the page is going to be trimmed. The PDF file sent to the printer has to contain bleeds and crop marks.

### 3.8 Output of the project

This project produced two outcomes: practical and theoretical. The practical result is the layout for the booklet, which was printed in the end of March and is sixty-four pages long. The theoretical output is this text, which is based on the research done on different aspects of graphic design and typography during this project.

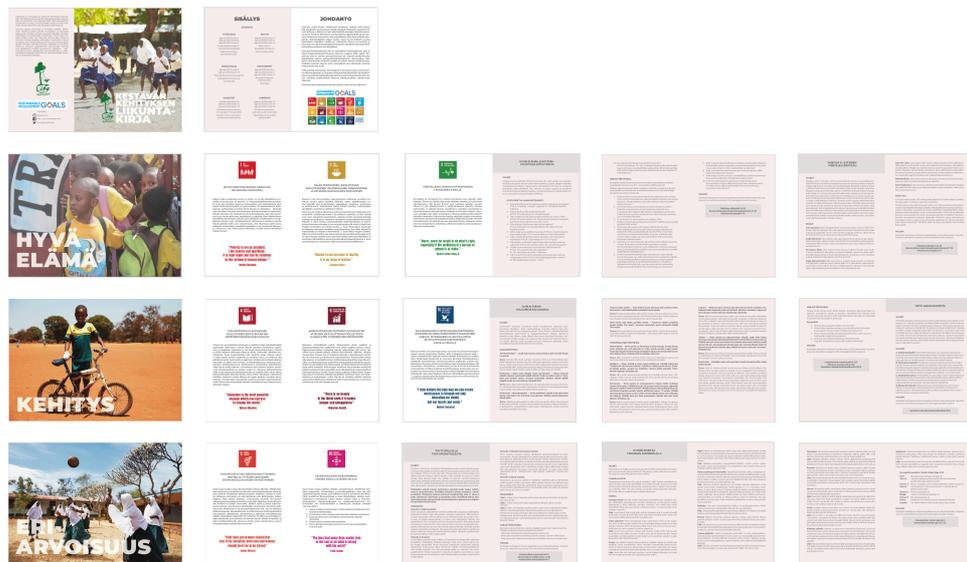


Figure 21. Thumbnails of the final design. Top, left to right: cover, first spread with the table of contents and the introduction; spreads of the three first chapters out of six, left to right

## 4 CONCLUSIONS AND REFLECTION

The goal set in the beginning of this thesis was to recognize the role the visual elements play in delivering a message in the case study and to find the tools and elements that would both deliver the message and create a visually balanced layout.

Common practices in graphic design concerning layout were researched: such as the use of typography, images and the anatomy of the layout; the decisions about elements used in the layout were based on theoretical knowledge, this way meeting the goals of recognizing the role of visual elements in the booklet and finding the elements that would work best for the purposes of this project.

In order to deliver a message efficiently, the target group or audience was first analyzed – it helped to define the goals the layout had to meet and to set clear criteria about the form the message should take to maximize its output.

The project had a very tight timetable, it was started in late January of 2019 and by the end of March the booklet was printed. Looking back, it seems that the development of the product could have been taken further, had there been more time allotted to the design process. It moved quite smoothly though, the team work was rewarding and communication between participating parties smooth. Unfortunately, the booklet has not yet been used by the target group, hence it is difficult to say with certainty how well their needs were met, but as a project team we are satisfied.

The client is satisfied with the outcome and gave a positive feedback on the designer's work: *Anastasia toteutti taiton "Kestävän kehityksen liikuntakirjaan" järjestöllemme Liikunnan Kehitysyhteistyö Liikelle. Olimme todella tyytyväisiä Anastasian luomaan visuaaliseen materiaaliin. Heti ensimmäisen tapaamisen jälkeen Anastasia sai ideastamme kiinni ja loi selkeä rakenteisen sekä ulkonäöltään raikkaan sekä innostavan tuotteen. Yhteistyö Anastasian kanssa oli jouhevaa sekä helppoa. Korjauspyyntöihin vastattiin nopeasti. Anastasia onnistui vastaamaan erinomaisesti tarpeisiimme. Abstraktista ideasta tuli hänen käsissään konkreettinen tuote, joka ei ole vain hyvännäköinen vaan onnistui kuvastamaan hyvin myös järjestöämme.* (Hautakangas, 2019)

The whole process, both practical and theoretical sides of it, was very fruitful, the author has learned a great deal about working in a multidisciplinary creative group as a graphic designer and gained a lot of valuable experience overall.

Thesis process contained a lot of research of both practical and theoretical aspects of graphic design. Some of the essays in "Graphic Design Theory: Readings from the Field" resonated with authors questions and ideas about design and social responsibility. The development of graphic design through its different phases from avant-gardists of the beginning of the twentieth century, who wanted to change the world with their design, to social responsibility movement emerging in 1990s and 2000s. Design has a power to influence, whichever branch of it we are talking about – graphic or product, service or user experience. Therefore, designers should take responsibility for their creation, for what they put out into today's world of consumerism. They should promote "the reflexive mentality" which raises questions among the public that stimulate a more active way of dealing with reality (Van Toorn, 1994, p. 103). One of the ways for designers to be more conscious and purposeful about their work is to participate in the projects that are aimed at making the world a better place, such as the one the author had a chance to take part in.

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