中西合璧

EAST MEETS WEST

East meets West—
A Study of Chinese–Latin Bilingual Typography

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Introduction

1.1 Globalization and multilingual communication

Globalisation has changed the way people communicate across different cultures and languages. International education, tourism, business, and digital media have created more opportunities for people from different linguistic backgrounds to exchange information with each other. As a result, **multilingual communication** has become part of everyday life rather than a special situation.

This phenomenon can also be seen in publications and editorial design. Books, magazines, exhibition, museums, educational materials, public information, and digital publications, more frequently show their contents in more than one language. Among these combinations, **Chinese and Latin-based languages** are increasingly seen due to the growing cultural, educational and economic exchange between China and many Western countries.

In **editorial design**, typography is more than a tool for displaying text. It also affects visual organisation of the information and influences how readers understand and navigate content. When combining Chinese and Latin, typography needs to make responses not only to their linguistic differences but also to their visual differences. A good bilingual typographic layout should not only present the two languages accurately but also create a balanced reading experience, that is clear, consistent and visually coherent.

As bilingual publications continue to grow in international contexts, **understanding how Chinese and Latin writing systems can coexist in the same editorial system** has increasingly become an important research topic for editorial design today.

BILINGUAL adj.

Using or involving two languages, either spoken or written.

TYPOGRAPHY noun.

The design and arrangement of type to communicate written language visually.

BILINGUAL TYPOGRAPHY

Bilingual typography is the combination of two different languages within a single design, using typography to communicate with two linguistic audiences. It considers how the two languages can coexist visually while addressing differences in their typographic forms, and is closely related to bilingual design. In this context, the term focuses on the use of typography to convey content across two languages within one visual composition.

1.2 Research problem

Despite increasing popularity of bilingual publications that combine Chinese and Latin writing systems, designing such publications remains a difficult **challenge**. The two writing systems are fundamentally based on two different visual and linguistic **structures**. **Chinese** is a logographic writing system, where each character carries meaning as a complete visual unit. **Latin** writing systems such as Italian and English are based on an alphabetic system and is phonographic, relying on combinations of letters and phonetic spelling. These differences influence character proportions, spacing, text density, reading rhythm, and page composition. As a result, creating a visually **balanced bilingual layout** is often more difficult than simply placing two languages side by side.

Typography has a long research history in Latin-based languages. Many of its established **principles**, such as hierarchy, baseline alignment, spacing and grid systems were developed around the Latin alphabet's visual features. Though these principles offer valuable guidance, they cannot be always applied directly to Chinese typography. Chinese characters follow a different logic visually, and require different ways of constructing rhythm, proportion, text organisation, and so on. Applying Latin conventions directly to Chinese without appropriate change may reduce its readability or create an unbalanced visual relationship between the two scripts.

Meanwhile, bilingual typography research often focuses on either Latin or Chinese **separately**. Studies that discuss the two writing systems turn to compare their two visual characteristics but still offer **limited guidance** for practical editorial design. Designers therefore have limited references that show the two writing systems how they could **work together** in the same typographic system.

This lack becomes increasingly apparent as international publishing and cross-culture communication continue to expand. Designers are more and more expected to create bilingual editorial projects that are **functional, readable and visually consistent** across the different writing systems. But design guidelines for Chinese–Latin bilingual editorial design remain limited in practice. In many cases, design decisions are still based on personal experience rather than a set of shared principles, making it difficult to achieve consistency across different bilingual publications.

1.3 Research objectives

This research aims to **bridge this gap** of practical guidance of Chinese–Latin bilingual editorial design by developing a clearer understanding of how the two writing systems could work together within the same publication. Rather than treating Chinese typography and Latin typography as two separate subjects, this study focuses on their **relationship** in bilingual editorial context and the **design decisions** it requires to create readable, balanced, and visually coherent layouts.

The first objective is to analyse and **compare** the **structural and visual characteristics** of Chinese and Latin writing systems. This includes examining their typographic features, visual proportions, spacing, reading patterns and visual relationship of text organisation. It also means understanding how these differences affect editorial design.

The second objective is to investigate **how typography is used in** existing Chinese–Latin bilingual editorial projects. Through this analysis, the research seeks to identify common design strategies, recurrent design challenges and effective design solutions about typeface pairing, hierarchy, alignment, spacing and page composition, among others. The aim is to understand how to make different typographic elements **support** the coexistence of the two writing systems, while keeping the text clear and visually consistent.

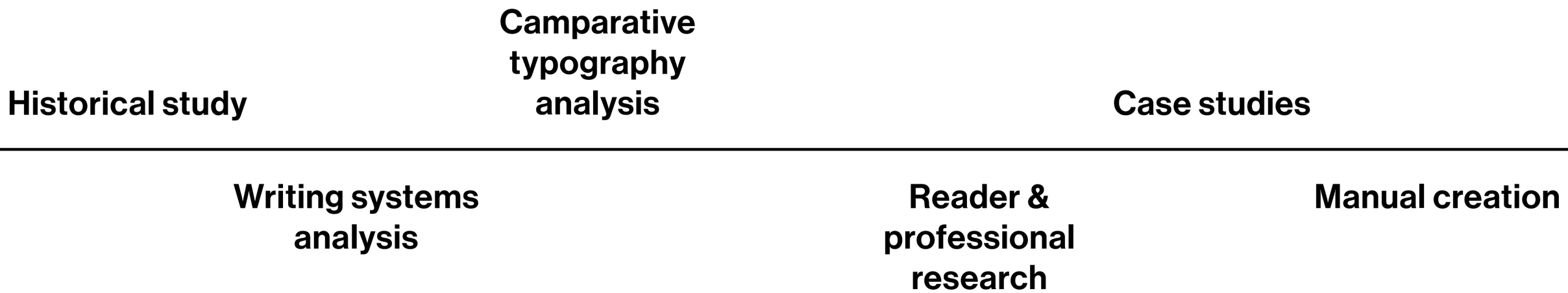
Based on these findings, the research seeks to propose a set of **practical design guidelines** for Chinese–Latin bilingual editorial design. The final outcome of this project will be a Chinese–English bilingual design **manual**, in which the research is translated into a practical reference for designers. It aims to support future bilingual editorial projects and **encourage** more consistent and effective communication across different writing systems.

1 Understand the two writing system

2 Investigate existing bilingual typography

3 Develop practical design guidelines

1.4 Methodology



This research follows a **research-to-design framework** that goes from the theoretical study to the user research, and then finally to the development of a practical bilingual design manual. The first step defines the **context** of Chinese–Latin bilingual visual communication through the study of history. **Chapter 2** looks at the development of it in relationship to printing, cultural exchange, and the change in the field of graphic design.

The second step focuses on the **two writing systems**. **Chapter 3** investigates the structural and visual features of Chinese and Latin typography through literature, books, academic researches, as well as relevant online sources. It provides a foundation for understanding how the two systems differ from each other in terms of their construction, spacing, proportion and reading behaviour. Based on this foundation, **Chapter 4** examines how these differences influence **bilingual typography**. Through comparative typographic analysis and existing research, it identifies the main challenges related to type size, hierarchy, alignment, spacing, paragraph structure, layout and so on.

The third step introduces the **field research**. **Chapter 5** combines semi-structured interviews with readers and qualitative research into professional perspectives. The findings are used to understand users' **reading experience** and their need, as well as linking with professional insights and **approaches** to bilingual typography.

Finally, the research findings are transformed into design requirements in **Chapter 6** that defines functional, visual and practical requirements for the project. Then relevant **case studies** are examined as practical references for typographic arrangement, layout, and visual approaches to the two languages. Based on these requirements and references, the final project develops a Chinese–Latin bilingual design manual that **translates the research into practical design guidance of editorial design**.

Context of Chinese–Latin bilingual typography

2.1 Historical evolution of Chinese–Latin bilingual visual communication

The history of Chinese-Latin bilingual visual communication spans a long period. It is intimately tied to the **evolution of printing**, the **cross-cultural exchanges**, and the **graphic design** itself. Compared to bilingual exchanges between the writing system using similar alphabets, the Chinese and Latin writing system have two different scripts. Chinese characters are constructed within squares, while the Latin letters are set in a continued horizontal flow. The two scripts differ in terms of their structures and as a result, those differences have affected their production, organisation, and reading methods when printed together.

The **evolution** of the Chinese–Latin bilingual typography did not happen as an isolated design shift. The change was gradual, shaped by the advancement of printing technology and frequent communication exchanges between **different cultures**. During different periods, designers' decisions were influenced by emerging technical contexts and shifting social needs. Consequently, the connection between the Chinese and Latin typography also evolved, ranging **from translation aids to integrated visual systems**.

For this reason, the historical evolution of the Chinese–Latin bilingual visual communication can be divided into **three major phases**. The first phase focuses on the technical differences of accommodating two different writing systems in **early printed publications**. The second phase addresses how bilingual typography became an important part of **commercial graphic design** between the first half of the twentieth century. The last phase discusses the role of **digital technology** and global communication developments which have reshaped bilingual typography into a significant area of contemporary visual design.

2.1.1 Early historical encounters: mechanical and spatial conflicts

16th–early 20th C

The initial Chinese–Latin typography contact began with the coming of European traders and missionaries to the east of Asia in the sixteenth to seventeenth centuries. As cultural and **religious exchanges** became more active, printed bilingual materials such as language guides, maps, religious books, and dictionaries became more widely published. These early publications represented the **initiation** of the Chinese and Latin bilingual visual communication, but they also highlighted substantial technical difficulties.

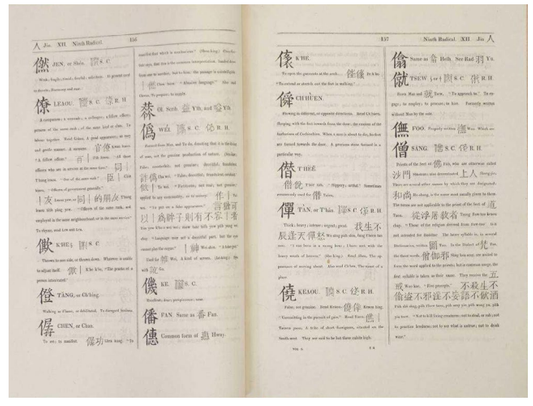
During that period, the Chinese and European printing practices followed entirely **distinct production methods**. The **Chinese** books were traditionally produced through woodblocks and set in vertical columns reading from right to left. In contrast, **European printing** was based on movable metal type and horizontal formats that read from left to right. The two systems developed independently, making it impossible to easily combine them within the same printed page.

During the nineteenth century, with the **opening up** of the Protestant mission presses in locations such as Macau, Malacca, and Shanghai, new opportunities were created for bilingual printing. According to Wu (1952), mission presses like the Presbyterian Mission Press introduced the Chinese movable metal type and gradually improved its printing methods for bilingual publications. Printers started to develop new Chinese typefaces that could be combined with **Western metal type** and facilitated feasibility of mixing languages during printing process.

Although these technical advances made bilingual printing possible, designers still faced with numerous visual issues. For instance, the Chinese characters occupy square spaces with relatively even visual weight, while the Latin letters feature different widths, ascenders, descenders and word spacing. When the two scripts were placed together, they usually looked unbalanced as they followed distinct visual rhythms. Thus, during this period, the **main concern** was not the aesthetic expression but a workable layout that allowed both languages to be **clearly printed together**.

The majority of bilingual publications from this period were aimed for **communication purpose** rather than visual expression. The Latin texts were usually pronounciation, translation, or explanatory information for Chinese audiences, and the Chinese texts were often treated as **main contents**. Despite these limitations, the early bilingual books still introduced the first attempts to organise two different writing systems in the same page. They established the technical ground for further developments of Chinese–Latin bilingual typography.





01 | 02

01. Sinarum Scientia Politico-Moralis, Prospero Intorcetta, 1667. An early example of Chinese and Latin appearing within the same printed publication.

02. Robert Morrison, A Dictionary of the Chinese Language, Macao, 1815–1823.
An example of early Chinese–English printed communication produced through missionary and colonial printing networks.

2.1.2 Modernity, commerce, and visual integration

1910s–1940s

During the early twentieth century, the role of bilingual typography changed significantly. Instead of being utilised in religious publications and language learning, it became an important part of newspapers, advertising, commercial printing, and the urban visual landscape. Shanghai, one of the most international cities in China at the time, became the center of this development as it brought together Chinese traditions and **western design influence**.

The rapid growth of **international trade** brought about a demand for printed materials to communicate with both **Chinese and foreign audiences**. For example, public signs, advertisements, product packaging, and newspapers featured Chinese as well as Latin scripts. For these projects, bilingual typography no longer served as translation tools. It became an integral part of the overall visual identity and a means for conveying a **modern image**.

Meanwhile, emerging **design ideas** from Europe also shaped Chinese graphic designs. The geometric forms, structured grids, asymmetric layouts, and bold display typefaces from the Modernist and **Art Deco** eras appeared in many publications. The designers began to explore the novel possibilities of organising Chinese and Latin text in the same page. Instead of considering one language as secondary, they tried to create a clearer **visual relationship** between two languages by giving each language an appropriate level of emphasis.

However, bilingual typography was still limited by the available typographical technology. While the Latin typography had a well-established system to organise type families, spacing, and page structures, the Chinese typography did not have a similar design system in place for **horizontal bilingual layouts**. Many titles and display texts were therefore frequently drawn **by hands** or specially modified so that they could match the weight, proportion, and visual rhythm of the accompanying Latin letters.

During this period, bilingual designs take an important step forward in their history. The designers began to view Chinese and Latin typography as parts of one visual composition rather than two independent language systems. Their exploration of hierarchy, balance, and layout laid the ground for many design ideas that are still influencing current bilingual editorial designs.



01. Modernist graphic design.
Geometric composition and the combination of Chinese and Latin lettering.



02. The Central Agency Ltd. advertising poster, c. 1930s.
Chinese and Latin typography within an Art Deco-inspired composition.

2.1.3 The digital era: towards integrated bilingual design

late 20th C–present

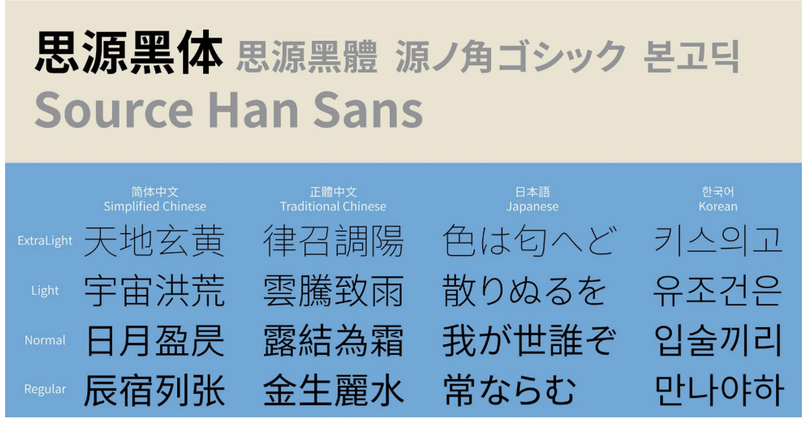
The development of digital technology has reshaped bilingual typography more than any other design innovation. Since the late twentieth century, the development of desktop publishing software, digital type design, and international character encoding systems have made the combination of various writing systems on the same document much easier than before. As a result, bilingual typography has become an **everyday occurrence** in public communication, digital media, branding and editorial design.

One of the most significant developments was the introduction of **Unicode** which made it possible to store and display thousands of different languages in a single unified digital system. Meanwhile, software such as **Adobe InDesign** provided designers with more flexible tools to produce multilingual layouts. These technological advancements removed many of the mechanical problems that limited bilingual printing in the previous periods.

However, the digital tools did not fully solve the **design difficulties**. Most professional layout software were originally developed based on the **Latin typography convention**, such as baseline alignment, word spacing, and hyphenation. These conventions do not always work well with Chinese typography. For example, the characters are arranged in equal square units, and the words do not have spaces in between. Designers therefore still need to make careful considerations in terms of aligning the text, spacing, hierarchy, and rhythm when combining the two scripts.

Today, bilingual typography is perceived as more than a method for presenting information with two languages. It has evolved into a means of **demonstrating cultural identity** and **creating a similar visual experience across different audiences**. Designers are increasingly choosing Chinese and Latin typefaces according to their visual weights, stroke contrast, proportion, and historical characteristics rather than relying on selecting similar typestyles. Projects such as Google and Adobe's **Source Han Sans / Noto Sans CJK (2014)** illustrate this approach by developing Chinese, Japanese, Korean, and Latin typefaces as part of one coordinated design system.

Compared to the previous eras, the contemporary bilingual typography puts more emphasis on the **visual balance** and **equal communication** between languages. Instead of viewing one script as dominant information and the other as secondary details, the designers aim to build an **integrated layout** in which both writing systems make contributions to a coherent visual language. This shift reflects the growing importance of **cross-cultural communication** in today's global design context.



Source Han Sans / Noto Sans CJK, 2014.
A coordinated typeface system for CJK and Latin scripts.

2.2 Roles of bilingual typography in graphic design

Typography is one of the most important design elements in graphic design as it **organises information** and shapes the **methods** that people read and **comprehend** visual information. In bilingual designs, the roles of typography become much more complex. Designers have to accommodate two different writing systems in one layout while keeping it clear, readable, and visually balanced. This design process requires more than just translating the text from one language into another. It also involves making careful decisions about the typographical hierarchy, spacing, proportion, and relationship between different scripts.

As the two writing systems, Chinese and Latin, follow distinct visual structures and reading habits, placing them together does not necessarily result in an effectic design. An **effective bilingual layout** should enable both languages to communicate with the reader clearly while presenting them as parts of one coherent visual system. Therefore, the bilingual typography assumes a number of important functions in contemporary graphic design. In this research those functions are discussed from **three perspectives**: the functional communication aspect, the cultural expression aspect, and the practical application perspective.

2.2.1 Functional role

The first role of the bilingual typography is to **facilitate effective communication**. Readers need to be able to find, understand, and compare the information in two languages without confusion. Since the Chinese and Latin writing systems differ in terms of visual rhythm and spatial organisation, designers need to organise the text carefully so that it remains readable on the page.

Direction & navigation

A key task of the bilingual typography is to **guide readers** through the information. Even though the modern Chinese is usually arranged horizontally like the Latin text, the two writing systems still create distinct reading experiences due to the difference in their visual structures. The Chinese characters form compact square units, while Latin words are connected through the continuous letterforms and spaces. If the page is not organised carefully, readers can easily lose their reading flow or struggle to identify the relationship between the two languages.

Accessibility & legibility

Another key function of bilingual typography is to ensure both languages remain **easy to read**. The Chinese characters feature many strokes within a fixed square, whereas the Latin letters have varying heights, widths, and word spacings. The differences in their structures could easily create a visually imbalance if the two scripts are combined together without adjustment.

2.2.2 Cultural and symbolic role

Besides communicating information, typography also conveys **cultural meaning**. Every typeface reflects a certain **historical context**, **design tradition** and visual identity. In bilingual designs, typography turns into a bridge that connects different cultures because both writing systems contribute to the overall character of the visual message.

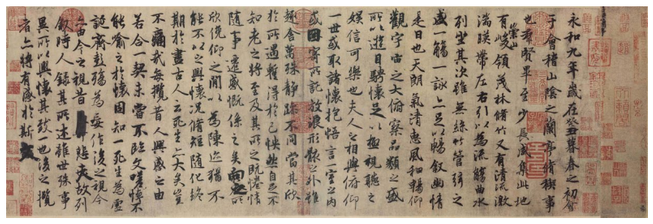
Visual identity & cultural expression

Different **typefaces** leave a distinct impression. A **serif** typeface might communicate tradition and authority, and a **sans-serif** typeface often express a simple and modern appearance. However, these meanings do not always remain the same across different writing systems. A Chinese typeface and a Latin typeface might have a similar visual style but still express different cultural associations.



01
02

01. Roman Uncial, a historical form of Latin calligraphy from the 6th–7th centuries.



02. *Preface to the Poems Composed at the Orchid Pavilion*, Tang Dynasty.
A representative work of Chinese calligraphy—running script.

Cultural hierarchy

Typography also conveys the **relationship** between languages. The choices made such as font size, position, weight, colour, and spacing influences how readers understand the significance of each language. In many traditional bilingual publications, one language was treated as a primary text, and the other was displayed as supporting information.

Today, this tend is gradually changing. As international communication becomes more common, many designers are working towards creating layouts in which both languages receive **equal levels** of visual attention. Rather than conveying the cultural dominance, the bilingual typography increasingly reflects the **cooperation**, **inclusiveness**, and **respect** between different languages and audiences.



01. *Bi-Scriptual: Typography and Graphic Design with Multiple Script Systems.*
Examples of Japanese–Latin bilingual typography in editorial and graphic design.



02. The coexistence of Swiss Style and Chinese typography in a bilingual composition.

2.2.3 Applications in contemporary graphic design

The principles of the bilingual typography are being applied in many areas of contemporary graphic design. Although the design goals vary in each medium, every application requires the designer to create a clear relationship between the Chinese and Latin scripts while keeping the **visual consistency**.

Wayfinding & public information systems

Public spaces such as airports, railway stations, museums, hospitals and university campuses all rely on bilingual information systems to cater for users from **different language backgrounds**. In these scenarios, information must be understood quickly and accurately. The designers, therefore, pay attention to simple layout, clear hierarchy, high colour contrast and highly legible typefaces. The relationship between the Chinese text and Latin text should remain consistent throughout the entire system to **support efficient navigation**.





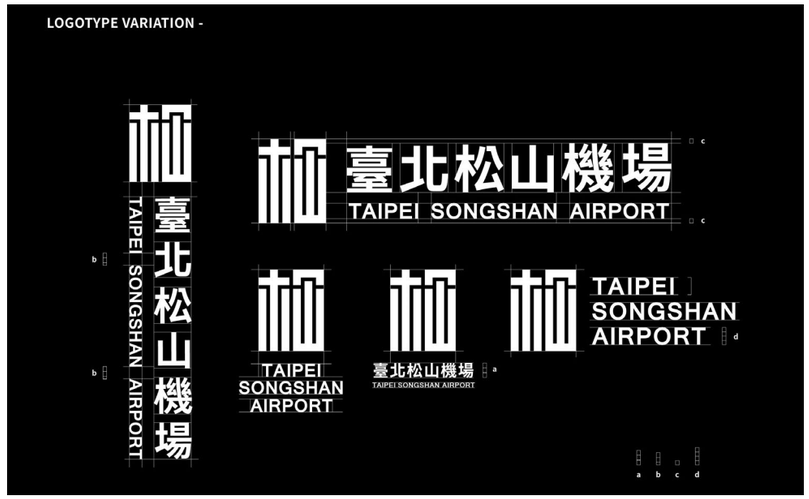
01 | 02

01. Wayfinding system integrating Chinese and English text across a high school campus.

02. Bilingual wayfinding system in a hospital.
It demonstrated the consistency of the two languages, providing effective guidance.

Brand identity & packaging design

As companies communicate increasingly with international audiences, bilingual typography has become an essential part of their brand identity. Logos, packaging, advertising and promotional materials all incorporate both the Chinese and Latin scripts. Designers need to establish a consistent visual language that reflects the same brand across **markets** while respecting the **local culture** expectations.





01
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01. Visual identity design for Taipei SongShan International Airport, respecting the characteristics of Chinese script—rectangular structure

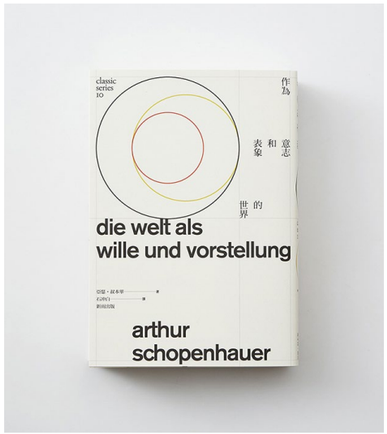
02. Packaging design for a Chinese pastry shop, integrating with the characteristics of Latin text—the sense of line flow.

Chinese and Latin writing systems

Editorial & digital publishing

Editorial design offers one of the **richest environment** for bilingual typography as it allows the designer to explore different relationships between text, image, and page structures. Books, magazines, exhibition catalogues, and digital publications often combine two languages throughout the entire reading experience.

Unlike public information system, the editorial projects allow more **freedom** in layout and visual expression. Designers can experiment with grids, parallel text columns, different reading orders and the typographical hierarchy while maintaining readability. In this context, the bilingual typography becomes not only a functional tool but also an important part of the **visual narrative** to help the reader experience the interaction between two languages and cultures.





01 | 02

01. Bilingual book cover using a flexible grid system to organise Chinese and German typography.

02. Bilingual book cover respecting the different reading directions of Chinese and English scripts.

Chinese and Latin scripts belong to two fundamentally different writing systems, which arose from different language, writing backgrounds and cultural traditions. Although they are commonly integrated into modern editorial design, their typographic structures are based on different principles. This affects the internal construction logic of their characters, the composition of their writing systems, and the overall visual form of their texts. Therefore, grasping these structural properties is a necessary step before discussing bilingual typography.

From a linguistic point of view, different writing systems can be classified by the relationship between the graphic symbols, their corresponding speech units and meanings. Latin-based languages like English and Italian have phonographic writing systems where letters mainly represent speech sounds. As a contrast, Chinese belongs to a logographic writing system, where characters represent semantic units that include phonetic information. For Latin typography, the basic graphic units are letters. For Chinese typography, the smallest meaning units are characters, which may independently function as a word or compose longer units when paired with other characters.

This contrasts are embodied within the typographic construction. Latin typography is based on individual letterforms, which are constructed to form words, whereas Chinese typography is based on self-contained square characters, which are composed of strokes and structural components. As a result, the two systems differ from each other in their character constructions, their alignment principles, proportion and spacing. Therefore, they form two different visual systems.

Instead of talking about bilingual composition, this chapter focuses on the intrinsic structural principles of each writing system at the character/letter level. Through a comparative analysis of principles of the Chinese and Latin characters, and the difference between them including character structures, alignment, vertical metrics and spacing, this chapter will establish the typographic foundation for understanding the challenges of the Chinese–Latin bilingual typography, which will be further discussed in the next chapter.

Character structure 3.1

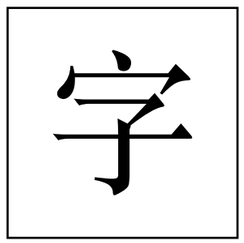
The Chinese and Latin writing systems are constructed based on **different principles**. The most notable difference is the fact that the **basic writing units** of the two systems differ considerably. Chinese typography consists of independent characters, each occupy the same square space and function as a completed visual unit. Latin typography, however, consists of individual letterforms, which are constructed to form words by sequentially combining the basic letterforms. Although both are used for record languages, their visual construction principles are very different, resulting in distinct typographic structures.

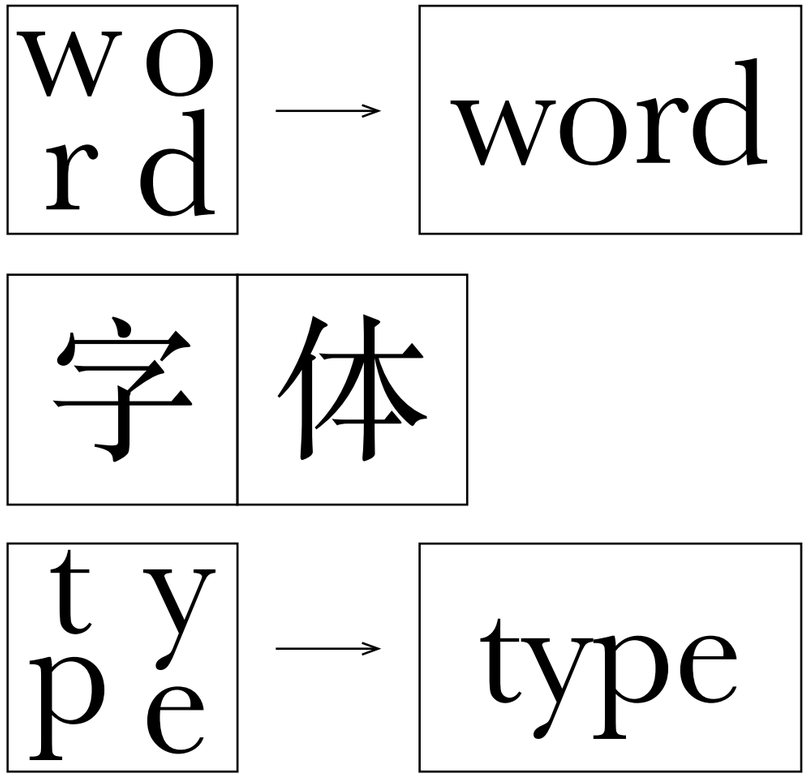
Writing units

Taken from a linguistic point of view, the **Chinese character** is the smallest meaning unit in the Chinese writing system, and also their basic graphic unit. A single character may function independently as a word or combine with other characters to form longer expressions. Because each character represents some **semantic information**, the Chinese typography is organized based on completely composed character units rather than individual letters.

Latin-based languages like English and Italian have an alphabetic writing system, in which letters mainly represent speech sounds. Individual letterforms do not usually carry independent meaning as the characters do in the Chinese writing system. Instead, they create their meanings by sequentially combining multiple letters to form words. Therefore, the **letterform** instead of the word is taken as the basic graphic unit in Latin typography.

This distinction determines how each writing system is visually organised. Chinese typography treat each character as an independent **square module**, while Latin typography forms its words through the **linear sequence** of individual letterforms. These different structural principles establish two distinct visual systems that influence their type anatomy.

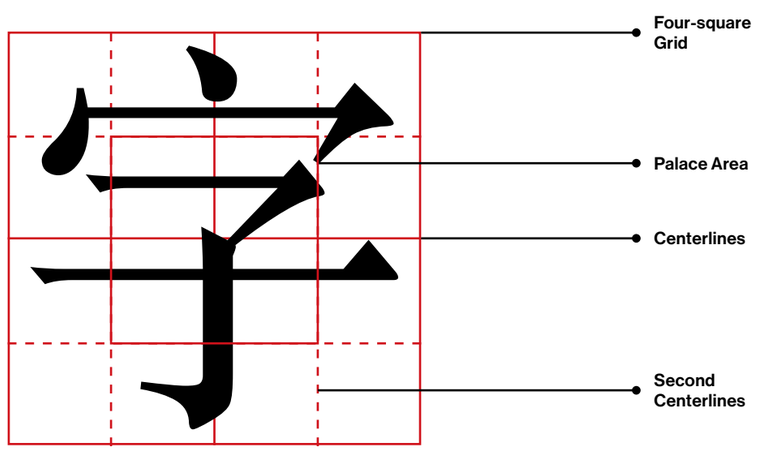




Comparison between the basic writing units of Chinese characters and Latin letterforms.

Structural composition

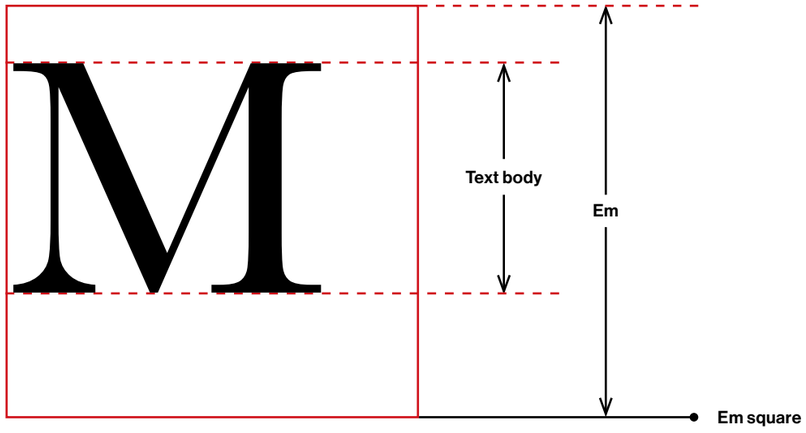
The characters in the Chinese writing system are constructed within a square frame, which is called the **Four-square Grid**. The square frame provides the standard writing space that determines each character's overall proportion, no matter how many strokes are used to create it. The square grid is commonly divided one horizontal **centreline** and one **vertical centreline**, which form a stable reference for stroke arrangements and overall visual balance. Based upon these centerlines, a type designer Peiyuan Xie further proposed another set of **Secondary Centerlines** to divide the entire square grid into smaller units. The additional divisions create an inner area, which he called **Palace Area** and indicates the stroke distribution in the Chinese characters. A comparatively wider Palace Area will make the characters more readable as it decreases the visual contrast between the characters with fewer strokes and the ones with more.



Structure of Chinese characters.

Unlike the Chinese characters, the Latin letterforms do not occupy a square writing space. Instead, they are designed within an **em square**—the square frame that defines a **font's type body**. The em square is the fundamental type design frame based upon which all letterforms are developed. It also provides the proportion for the typeface. Most letters stay within the em square, and some certain elements, such as ascenders and descenders, may extend out of their central body while staying within the font's common alignment.

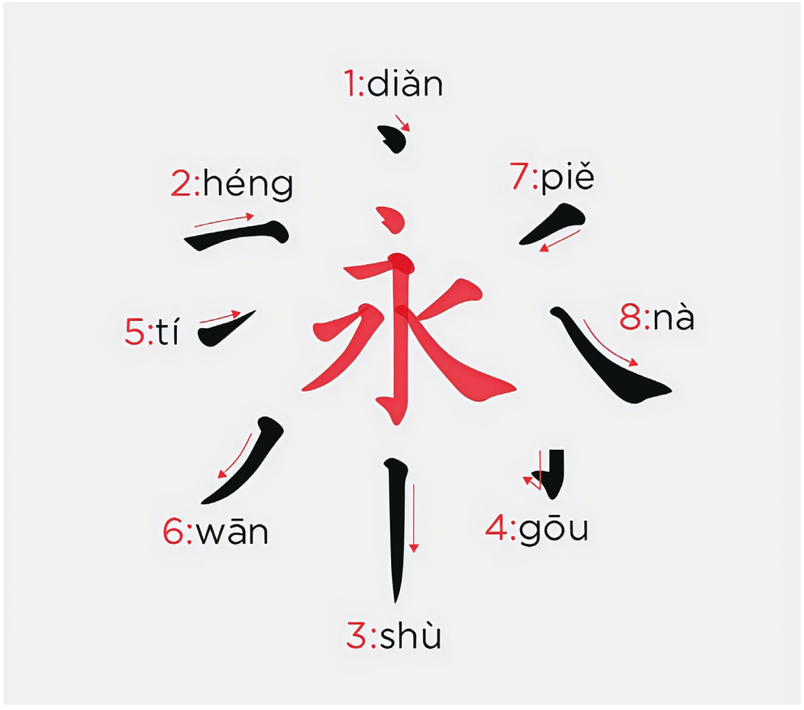
The differences between the Four-square Grid and the em square indicate the different construction principles of the two writing systems. Whereas Chinese typography starts from a square module that holds a whole character, Latin typography begins with a more flexible typographic body that can fit individual letterforms with varied shapes and proportions.



Em square and type body in Latin typography.

Internal components

Within the For-square Grid, the Chinese characters are constructed using a limited set of **basic strokes**, which are directly derived from the tradition of **Chinese calligraphy**. The strokes are the basic structural units of each Chinese character. A single stroke, however, usually does not represent any meaning by itself. Instead, various **stroke combinations** create more and more complex character shapes. There are eight basic strokes widely recognised as the foundation of Chinese character construction. More complex ones are generated by joining these basic ones without lifting the writing tool. Each stroke occupies a **certain position** within the square frame, following the established structural principles. All strokes collectively contribute to the **visual balance** of the character.



Eight basic strokes of Chinese characters.

Apart from strokes, Chinese characters are organised through **radicals**, also known as components. Radicals are the smallest **meaningful internal structural units** in the Chinese characters. They often carry **semantic or phonetic information**. A radical may contain one or more strokes, and multiple radicals can be joined to form a complete character. Some radicals can also stand alone as **independent characters**, while others appear only as **components**. The internal arrangement of radicals therefore does not only determine the meaning of the character but also its inner structure.



Example of Chinese characters constructed through radical combinations.

Latin typography, however, follows a totally different construction principle. Its letterforms are not combined based on meaningful components like radicals. Instead, each letter is an independent **graphic form** and is described by its own **typographic anatomy**: the stem, bowls, counters, terminals and serifs, etc. These anatomical units describe the shape of the individual letters but do not function as semantic reusable units like radicals do in the Chinese characters.

The difference between the two writing systems can be observed from the overall structure. The Chinese characters are **hierarchical compositions**, which are constructed step-by-step from strokes to radicals and then to complete characters based on a fixed square frame. The Latin typography, by contrast, is based on **independent letterforms**, whose inner anatomy describes their visual identity, while their meaning is created through sequential combination into words.



Anatomy of Latin letterforms.

3.2 Alignment systems and vertical metrics

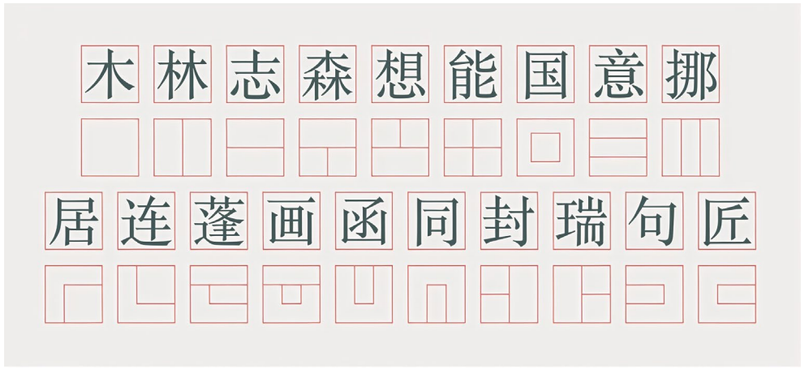
Even though the Chinese and Latin writing systems both rely on certain typographic alignment principles to organize text, they create these principles through fundamentally different typographic structures. The Chinese typography is organized according to **visual balance** of its square characters, while the Latin typography is based on a series of **horizontal reference lines** to determine the overall vertical metrics of its letterforms. The two alignment principles influence how each script occupies space and maintains visual consistency.

Spatial alignment

The Chinese characters are visually constrained within a square writing frame. Their internal structures, however, is **highly flexible**. Following the invention of the movable-type press, the placement of the radicals in the Four-square Grid gradually became **standardized**, and as a result became more consistent across the fonts while retaining the characteristics of the individual characters. Rather than adopting one consistent internal organization, the Chinese characters display a wide range of different **spatial structures**, which are determined by the spatial arrangement and combinations of their radicals. Some common ones are the left–right, top–bottom, surrounding and enclosing compositions, allowing characters to accommodate different structural relations while still having **the same square proportion**.

The Latin typography, however, is not built based on a fixed internal structure. Each letterform is individually designed and positioned **in sequence** along the common **horizontal axis**. The visual rhythm of Latin writing therefore is established according to the alignment of the letterforms and not by the internal arrangement of the individual letterforms. The linear construction enables relatively high variation in the **letter shape** while still providing a consistent reading rhythm.

Nevertheless, the two writing systems both rely on certain consistent structural principles to achieve their spatial organization. The Chinese ensures a regular arrangement by limiting the **internal changeable** range of its components within a square frame, while the Latin establishes consistency through **repeatedly aligning** the individual letterforms along the shared typographic reference lines.

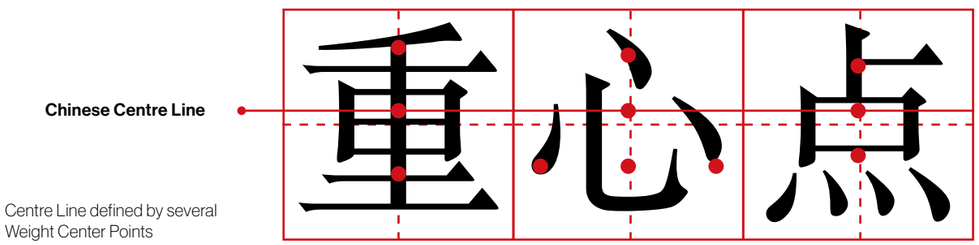


Chinese characters in different variations of spatial structure.

Visual centre and baseline

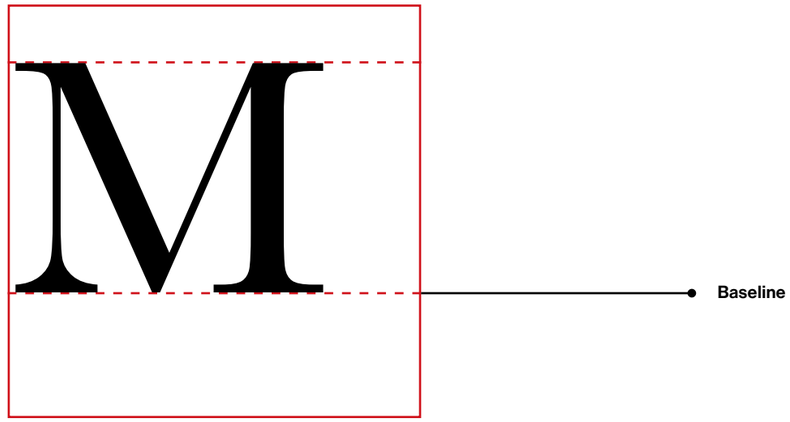
The Chinese characters occupy equal square spaces, but their visual centres are not exactly located at the character frame's geometric centre. The distribution of strokes and radicals causes each character to have **different visual weight centres**. This visual centre, which is widely called the **Weight Centre Point**, holds an important role in ensuring the visual consistency across a typeface.

The upper half of a character is visually more compact than the lower half in most of the Chinese typefaces. While the left-hand side of the character also generally contains more visual weight than the right, the Weight Centre Point usually appears **slightly above** the square frame's mathematical centre. Rather than aligning the characters based on their geometric boundaries, the Chinese typography aligns the characters through their optical centres, and the alignment line so formed is imaginarily called the **Chinese Centre Line**. The Chinese Centre Line of different typefaces may have slightly different positional relationships with the frame, but for the same font family they are consistently located at the same position.



Centre Line defined by several Weight Center Points

The Latin typography establishes its alignment based on a different principle. Instead of an optical centre, most letterforms sit on a common **baseline**, an imagined horizontal line on which most letters are aligned. Some rounded letters such as **o** and **c** expand slightly below the baseline to offset the optical illusion effect, which is called the overshoot effect. The position baseline within the em square may vary from typeface to typeface, but it still indicates the **primary alignment reference** for all the Latin letterforms.



Baseline position within the em square, about one-third of the way up from the bottom of the em square on average.

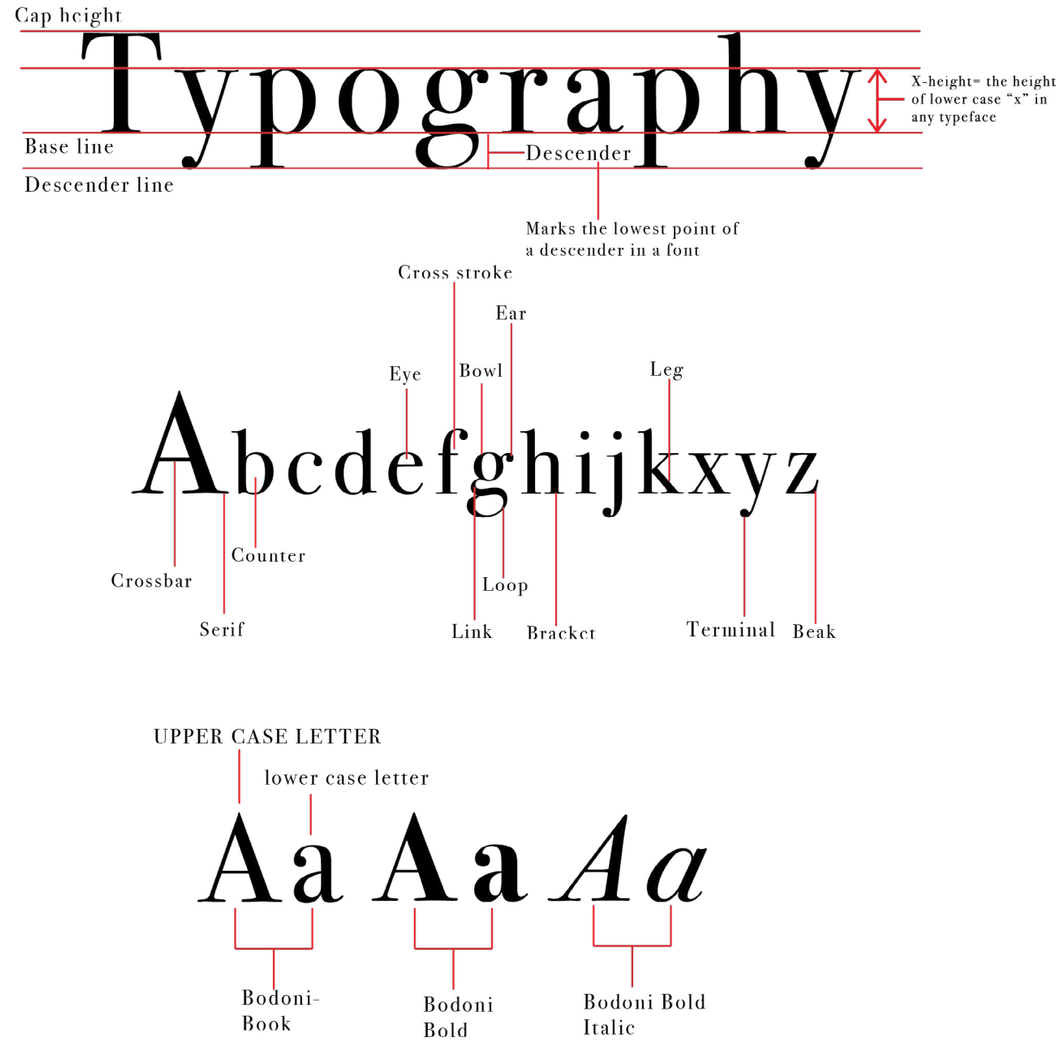
Vertical metrics

Beyond their alignment systems, Chinese and Latin typography also differ in the way vertical proportions are defined.

Since the Chinese characters are constructed within a square writing space, they do not have different letter cases. Nor do they have ascenders or descenders. No matter how many strokes each character has or how complex its structural formations are, every character occupies the same height and width as others. The variation only happens inside the square's internal composition, rather than in the external measurements of the characters. This structural regularity contributes to the overall consistency in Chinese writing appearance.

In contrast, Latin typography defines the overall vertical metrics through a series of typographic reference lines. The **x-height** represents the lowercase **x** height, which is the main body of the **lowercase letters**. Corresponding to this measurement parallelly lies the **meanline**. The letter **cap height** indicates the height of the capital letters. Characters such as **b**, **d** and **h** extend above the x-height through **ascenders**, while letters such as **g**, **p** and **y** extend below the baseline with their **descenders**. By establishing a series of reference lines, these typographic measurements also determine the rhythm and **proportion** of the Latin typefaces.

The two systems' comparison shows that the vertical organization is achieved through different typographic principles. Chinese typography ensures a **consistent appearance** by keeping the external dimensions of its square characters while allowing changes within the internal composition. On the other hand, Latin typography establishes this consistency using a series of **horizontal reference lines** to accommodate letters of different heights within the same line of text.



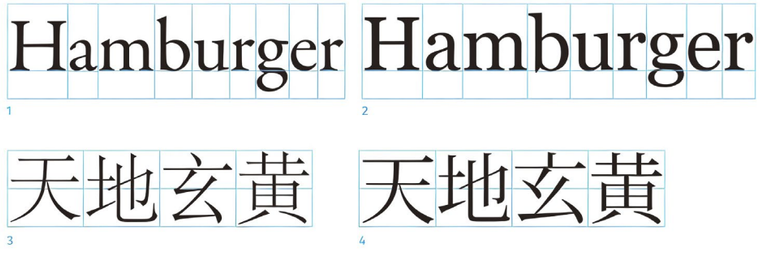
3.3 Character proportion and spacing

The spatial organization of a writing system is not only determined by the internal construction principles of its graphic units, but also by the way those units use and distribute the space. While both the Chinese and Latin typography try to achieve legibility and visual consistency, their character proportion and spacing principles are fundamentally different. Chinese typography is organized through **uniformly proportioned characters**, while Latin typography relies on letterforms of varying widths combined through **proportional spacing**.

Character proportion

The Chinese characters are designed within a square writing frame, which leads to a highly consistent character proportion system. No matter how complex their internal structures are or how many strokes each character has, they still occupy about the **same width and height**. This is commonly known as a **monospaced character** construction, in which every character gets allocated with equal typographic space. Though the character's internal arrangement may vary considerably, the external dimensions are relatively consistent along a typeface.

By contrast, the Latin typography is **proportionally spaced**. Individual letterforms differ a great amount in width based on their visual structures in typography. For instance, narrow letters like **i** and **l** will occupy significantly less horizontal space than wide letters like **m** or **w**. Rather than arranging into the identical squares, each letterform is instead **allocated with the size** that meets the shape, which forms a more variable and visual economy writing system.



Comparison of monospaced Chinese characters and proportionally spaced Latin letterforms.

The **variability in proportions** also leads to the Latin typography's **charming rhythm**. Because the letters occupy varied widths, each word then has developed its own distinctive silhouette, which contributes to its visual identification in the reading process. The Chinese typography, by contrast, creates a more **uniform text** appearance because every character has the same overall dimension despite considerable differences in their internal complexities.

Spacing systems

The different proportional principles of the two writing systems are further reflected in their spacing conventions.

Because the Chinese characters occupy the same width modules, text will compose as a continuous sequence of characters in e**qual spacing**. The standard Chinese typography does **not use spaces** to separate individual words. Instead, **semantic relationships** are determined through grammar, syntax, and the reader's linguistic knowledge. As a result, spacing in the Chinese typography mainly concerns the interval between adjacent characters, which are visually consistent within a line of text.

The Latin typography, however, has different approach. Because letters occupy different widths, spacing operate on several levels. The space between the letters contributes to the visual balance of each word, while words are separated by **word spacing** to create a reading

rhythm. These spaces are more the essential structural parts of the Latin writing rather than the blank spaces within the composing text.

The width of the word spaces should be proportionally balanced with the **typeface proportions**. Excessively narrow spaces may decrease legibility by making words blend together, while excessively wide spaces break the continuity of reading and weaken the visual integrity of a sentence. For this reason, typographers normally adjust word spacing based on the typeface characteristics for a comfortable reading rhythm. A common and practical reference is that the **word space width** is about as wide as the lower case **i** width, although the spacing value ultimately depends on the typeface design.

The comparison shows that spacing has different structural functions in the two writing systems. The Chinese typography organizes text by a regular sequence of **equally proportioned characters without separated word units**, and the Latin typography combines **proportionally spaced letterforms** and **letter spacing to construct the readable words and continuous texts**. These contrasting spacing systems contribute to the distinct visual identities of Chinese and Latin typography at the **character level**.

Relationship between letter and word spacing can be adjusted

Relationship between letter and word spacing can be adjusted

Relationship between letter and word spacing can be adjusted

Relationship between letter and word spacing can be adjusted

Example of letter spacing and word spacing in Latin typography. There are two group of text, the top one is in serif typeface while the bottom group is in sans serif. Each second line decreases the letter spacing but increases the word spacing.

Typography in Chinese–Latin bilingual design

Establishing typographical hierarchy

4.1

Typography is not only a tool for representing language but also an essential component of visual communication. Each typographic decision influences how information is organised, perceived, and understood. Besides conveying linguistic content, typography also establishes hierarchy, rhythm, texture and visual relationship within a layout. As discussed in the previous chapter, Chinese and Latin writing systems are built according to fundamentally different structural and typographic principles. These differences influence reading, composition and visual organisation of the two scripts. When the two scripts are used independently, these characteristics contribute to its own readability and cultural identity. When the two writing systems coexist in the same publication, the interaction between the two introduces a sequence of different typographic problems.

In bilingual editorial design, typography is not just a matter of combining two languages. It introduces new issues related to the negotiation between the two writing systems that differ in visual density, spacing logic, reading direction, and compositional rhythm. While Chinese and Latin scripts can coexist in the same page, they seldom share the same typographic behaviours. Applying the same typographic settings for the two writing systems does not necessarily result in equivalent visual outputs. Instead, the differences that do not exist when the two languages are viewed independently start to emerge when placed next to each other in the same layout.

Rather than treating Chinese and Latin typography as two separate typographic systems, this chapter considers their interactions in bilingual editorial design. Through this lens, this section builds upon the comparison approach established in Chapter 3 and further explores how the different writing structure between the two writing systems influences typographical concerns including typeface selection, typeface hierarchy, alignment, line width, line spacing, paragraph organisation, and overall reading experience. Rather than discussing how to solve these issues, the focus is placed on identifying the typographic challenges that are common when the two scripts occupy the same visual space.

The Chinese and Latin writing systems are constructed based on different principles. The most notable difference is the fact that the basic writing units of the two systems differ considerably. Chinese typography consists of independent characters, each occupy the same square space and function as a completed visual unit. Latin typography, however, consists of individual letterforms, which are constructed to form words by sequentially combining the basic letterforms. Although both are used for record languages, their visual **construction principles** are very different, resulting in distinct **typographic structures**.

4.1.1 Optical type size

Chinese and Latin typography use the same measuring unit—**point**—as the standard type size. However, the same value rarely produces the same optical size. The difference lies not in the measuring system itself, but the internal structure of the two writing systems.

Chinese is designed to have each character in an imaginary square body. Regardless of the complexity, a Chinese character is always approximately **equivalent** in its horizontal and vertical dimensions. Latin characters are organised with the baseline, x-hight, ascender, and descender that results in relatively great **variation** among letter widths. As a result, x-height of Latin typefaces is significantly smaller than the complete body that a Chinese character occupies.

When Chinese and Latin text are set at the same point size, Chinese characters normally appear larger and are visually **heavier** than Latin typefaces. This optical imbalance becomes particularly noticeable in body text, where Chinese paragraphs tend to **dominate** the page while Latin text appears comparatively lighter and less significant. Therefore, numerical equivalence does not necessarily correspond to **visual equivalence** in bilingual typography.

The difference is even more evident in **smaller size**. Chinese characters have multiple strokes within a relatively limited area, and these internal structures are more compact as the type size decreases. Latin letters contain fewer strokes with relatively larger internal counters, and therefore have a greater tendency to maintain their **legibility** under the same condition. Consequently, though two writing systems can be set at the same point size, they do not often share the same level of visual comfort or visual efficiency.



24



25



01
02

01. Visual identity design for capping out ceremony, GAFA Foshan Campus.
Eight type size applied in both Chinese and English scripts.

02. *Book of Shadow.*
Using a typographical structure—Tête-bêche. The book cover demostrates the contents in Chinese and English scripts within the same type size.

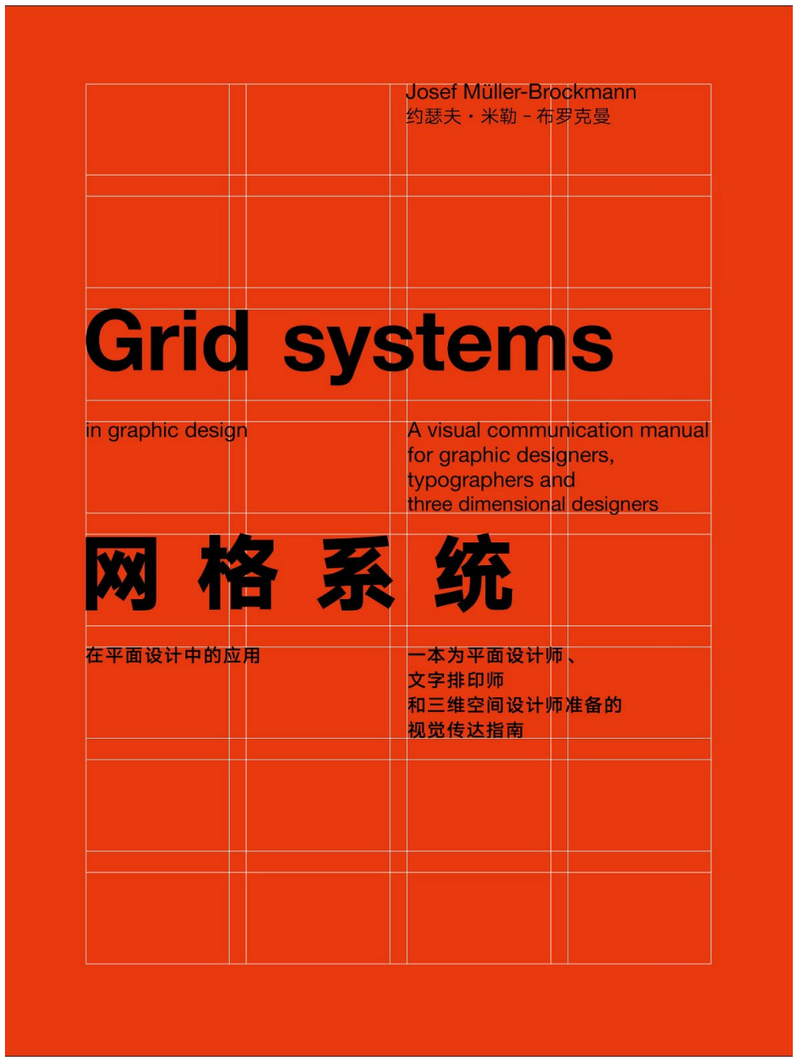
4.1.2 Typeface relationship and hierarchy

Excluding type size, another important concern in bilingual typography is the relationship between different typefaces in establishing hierarchy. Latin typography uses multiple typographical properties (type size, type weight, type width, capitalisation, italics) to establish paragraph hierarchy. These **attributes** can be applied to distinguish titles, quotations, emphasis, captions and body text while maintaining visual consistency in the **same type family**.

Chinese typography follows a different logic. Although type variation in weight are widely available, Chinese typefaces do not commonly have a native **italic** design. When italics are applied in common software applications, the characters are normally transformed through a mechanical slanting procedure rather than a typeface specifically designed for italic use. The artificial transformation, which is widely called **fake italics** or oblique simulation, distorts the balance of Chinese characters by altering their proportions without respecting their original stroke construction. Compared with true italics typefaces in Latin typography, simulated italics seem visually **unstable**, and reduce the overall quality of the composition.

Such difference creates an important problem in bilingual layouts. Italics are among the most common means to express **secondary hierarchy** in Latin typography, especially in quotation, foreign words, reference, and emphasis. However, the same typographical meaning cannot always be represented with the same visual attributes due to the lack of an equivalent typographical convention in Chinese. Therefore, equivalent information in the two languages may have different level of **visual emphasis**, even if the semantic contents of the two are identical.

Instead of being an independent activity, hierarchy in bilingual typography should then be regarded as the **relationship** between the two writing systems. Visual unity does not rely as much on applying equivalent typographic attributes, but establishing equivalent level of **typographical emphasis** in the two scripts.



Grid Systems in Graphic Design, Chinese version.
An example of coherent hierarchy in bilingual book cover design.

4.1.3 Weight and width variations

Both Chinese and Latin typefaces offer type variation in weight from light to bold that allows designers to establish visual hierarchy without changing typeface family. Particularly in the past few decades, the development of digital typography has improved the availability of **weight range** in Chinese typefaces, and they became much more similar to contemporary Latin font families. However, equal weights do not always produce the same effects.

Since Chinese has much denser concentration of strokes, increasing the thickness of the stroke immediately boosts the **visual density** of the character. By contrast, Latin letter contains more space inside and around each character form, and heavier weights can maintain more visual **openness**. Therefore bold Chinese text often attracts attention more **rapidly** than bold Latin text under comparable conditions.

Similar difference exists with variations in **width**. Latin typography commonly has **condensed** and **extended versions** of a typeface that can satisfy different typographical needs with spatial adjustments while maintaining their legibility. Compared with Latin typefaces, width variation in Chinese is much more **limited**, because each character is required to maintain its square proportion. While condensed and extended versions of Chinese typefaces do exist, especially in the digital fonts for simplified Chinese, they are less common and tend to provide less adjustment than Latin typefaces.

These differences also influence the visual rhythm of bilingual layouts. When corresponding Chinese and Latin texts are given equivalent typographical attributes, differences in weight, width, and the different internal character structure often lead to unequal visual emphasis. Consequently, hierarchy cannot be established through typographical attributes in numbers or font specifications, but needs to be evaluated through the overall **optical relationship** between the two scripts.





01
02

01. A flyer designed for jewelry brand Harmay, illustrating different type weight and type size in Chinese and Latin scripts.

02. *I Can't Swim*, emotion series 001, using a condensed Chinese typeface to rapresent a negative mood.

4.2 Reading direction

Reading direction is one of the most basic characteristics of a writing system, because it defines how information is organised in a writing and how readers visually **navigate** a page. Chinese and Latin scripts have developed their own tradition of reading direction that reflects the historical and **cultural development** of the respective writing system. While this convention is rarely a problem in monolingual publications, it becomes an important concern when the two writing systems coexist within the same editorial layout.

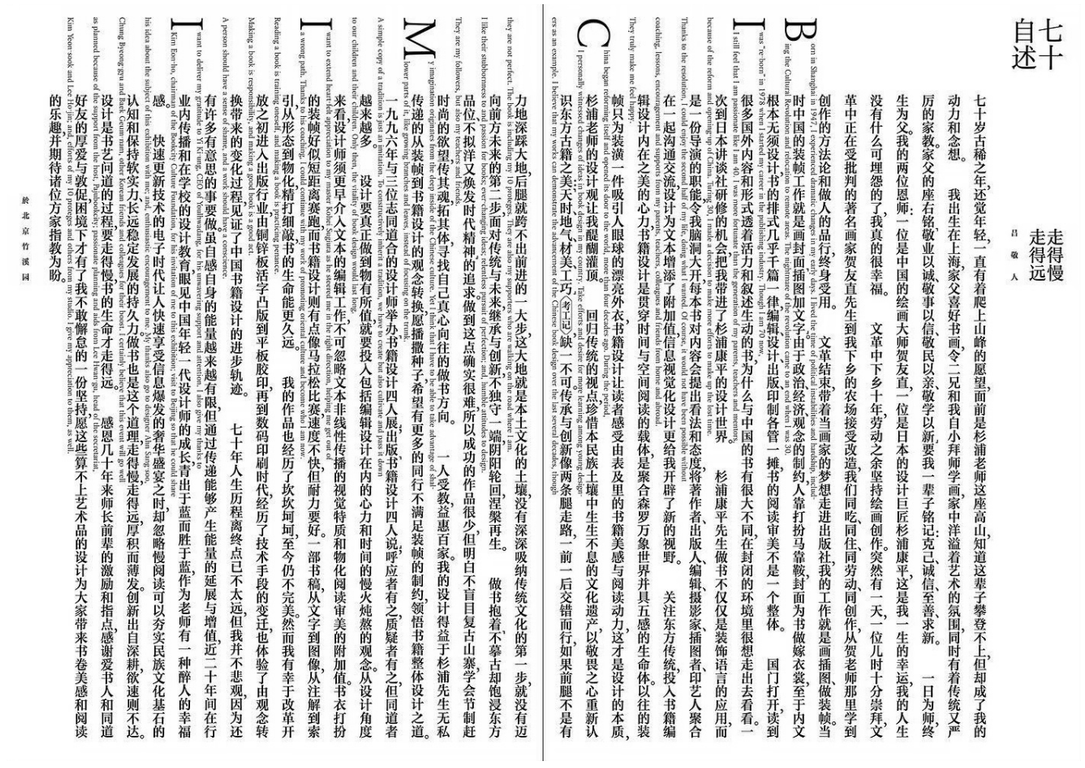
Chinese has a particular **flexibility** in the direction of reading. Traditionally, Chinese texts have been written **vertically** from top to bottom, with columns composed from right to left. Such typographical formats is closely associated with brush writing and remained the dominating tradition for centuries. Since the early twentieth century, however, left-to-right **horizontal** composition has gradually become the standard direction in most contemporary publications, especially in books, magazines, digital interfaces and educational materials. Nevertheless, the use of vertical composition still exists in certain types of publications such as traditional publishing, calligraphy, cultural exhibitions, book covers, and packaging, where it represents historical continuity or establishes **cultural identity**.

Latin-based languages follow a much more **standardised** reading direction. Texts are organised **horizontally** from left to right, with character organised along the common baseline. Unlike Chinese, Latin typography does not support continuous vertical reading. When **vertical** texts are needed, words are generally rotated rather than reorganized into a true vertical writing system. Stacked letters may occasionally appear in logos, signs, or short labels, but such arrangement is mostly used as a **graphic treatment** that is not typically associated with reading direction.

These differences introduce several challenges in bilingual editorial design. The first is related to the **organisation of information**. A page that contains both Chinese and Latin texts must establish a reading order that remains **understandable** to readers of the two languages. Contemporary bilingual publications typically adopt **horizontal layouts** to satisfy the reading needs of both writing systems, however, situations that require the use of **vertical** Chinese text introduce a concern for the appropriate positioning of accompanying Latin text. Since the two writing systems do not naturally share the same reading direction, inappropriate positioning may interrupt the continuity of visual flow or create **confusion** about the reading order.

A second problem is **visual balance**. **Vertically** composed Chinese text will take up a narrow column but occupies a visually **prominent** section, while rotated Latin text tends to appear **secondary** because its letterforms were not originally designed for vertical reading. So the two scripts contribute differently to a composition even though they communicate equivalent information. The visual contrast of vertical and horizontal texts therefore not only concerns readability but also affects **visual perception** on **hierarchy** and rhythm across a page.

For this reason, contemporary Chinese–Latin bilingual publications increasingly prefer to use the **horizontal layout** as a common foundation for the two writing systems. The shared reading direction minimises possible conflict between the two writing systems, and it also enables designers to focus on other typographical variables including alignment, spacing, and hierarchy. Understanding different directional properties of Chinese and Latin writing, however, is still necessary, especially in some editorial and cultural designs where the use of traditional vertical composition still plays a significant role.



七十岁古稀之年，还觉年轻，一直有着爬上山峰的愿望，而前是杉浦老师这座高山，知道这辈子攀登不上，但却成了我的动力和念想。

我出生在上海，家父喜好书画令二兄和我自小拜师学画，家中洋溢着艺术的氛围，同时有着传统又严厉的家教。家父的座右铭敬业以诚，敬事以信，敬民以亲，敬学以新，要我一辈子铭记，克己诚信至善求新。一日为师，终生为父，我的两位恩师：一位是中国的绘画大师贺友直，一位是日本的设计巨匠杉浦康平，这是我一生的幸运，我的人生没有什么可埋怨的了，我真的很幸福。

文革中下乡十年，劳动之余坚持绘画创作。突然有一天，一位几时十分崇拜，文革中正在受批判的著名画家贺友直先生到我下乡的农场接受改造，我们同吃、同住、同劳动、同创作，从贺老师那里学到创作的方法论和做人的品行，终身受用。

文革结束，带着当画家的梦想走进出版社，我的工作就是画插图、做装帧。当时中国的装帧工作就是画封面插图加文字，由于政治、经济、观念的制约，人靠打扮马靠鞍，封面为书做嫁衣裳，至于内文根本无须设计，书的排式几乎千篇一律，编辑设计出版印制各管一摊，书的阅读审美不是一个整体。

国门打开，读到很多国外内容和形式透着活力和叙述生动的书为什么与中国的书有很大不同，在封闭的环境里很想走出去看看。一次到日本讲谈社研修的机会把我带进了杉浦康平的设计世界。

杉浦康平先生做书不仅仅是装饰语言的应用，而是一份导演的职能令我脑洞大开每本书对内容会提出看法和态度，将著作者、出版人、编辑、摄影家、插图者、印艺人聚合在一起沟通交流，设计为文本增添了附加值，信息视觉化设计更给我开辟了新的视野。

关注东方传统，投入书籍编辑设计内在之美的心力，书籍设计是贯穿时间与空间阅读的载体，是聚合森罗万象世界并具五感的生命体。以往的装帧只为装潢一件吸引人眼球的漂亮外衣，书籍设计让读者感受由表及里的书籍美读与阅读动力，这才是设计的本质，

杉浦老师的设计观让我醍醐灌顶。

回归传统的视点，珍惜本民族土壤中生生不息的文化遗产，以敬畏之心重新认识东方古籍之美，天时地气，材美工巧（考工记）缺一不可传承与创新像两条腿走路，一前一后交错而行，如果前腿不是有力地深踩大地，后腿就跨不出前进的一大步，这大地就是本土文化的土壤，没有深深吸纳传统文化的第一步，就没有迈向前方未来的第二步，面对传统与未来继承与创新不独守一端阴阳轮回，涅槃再生。

做书抱着不摹古却饱浸东方品位不拟洋又焕发时代精神的追求做到这点确实很难，所以成功的作品很少，但明白不盲目复古山寨，学会节制赶时尚的欲望，传其魂拓其体，寻找自己真心向往的做书方向。

一人受教，益惠百家，我的设计得益于杉浦先生无私传递的从装帧到书籍设计的观念转换，愿播撒种子希望有更多的同行不满足装帧的制约，领悟书籍整体设计之道。

一九六年与三位志同道合的设计师举办书籍设计四人展，出版书籍设计四人说，呼应者有之，质疑者有之，但同道者越来越多。

设计要真正做到物有所值，就要投入包括编辑设计在内的心力和时间的慢火炖熬的观念。从设计角度来看，设计师须更早介入文本的编辑工作，不可忽略文本非线性传播的视觉特质和物化阅读审美的附加值。书衣打扮的装帧好似短距离赛跑，而书籍设计则有点像马拉松比赛速度不快，但耐力要好。一部书稿，从文字到图像，从注解到索引从形态到物化，精打细敲书的生命能更久远。

我的作品也经历了坎坎坷坷，至今仍不完美。然而我有幸于改革开放之初进入出版行业，由铜锌板活字凸版到平板胶印，再到数码印刷时代，经历了技术手段的变迁，也体验了由观念转换带来的变化过程，见证了中国书籍设计的进步轨迹。

七十年人生历程离终点已不太远，但我并不悲观，因为还有许多有意思的事要做，虽自感自身的能量越来越有限，但通过传递能够产生能量的延展与增值，近二十年间在行业内传播和在学校的设计教育，眼见中国年轻一代设计师的成长，青出于蓝而胜于蓝，作为老师有一种醉人的幸福感。

快速更新技术的电子时代让人快速享受信息爆发的奢华盛宴之时，却忽略慢阅读可以夯实民族文化基石的认知和保持软实力长远稳定发展的持久力，做书也是这个道理，走得慢，走得远，厚积而薄发。创新出自深耕，欲速则不达。

设计是书艺向道的过程，要走得慢书的生命才走得远。感恩几十年来师长前辈的激励和指点，感谢爱书人和同道好友的厚爱与敦促，困境下才有了我不敢懈怠的一份坚持，愿这些算不上艺术品的设计为大家带来书卷美感和阅读的乐趣，并期待诸位方家指教为盼。

Tao of Book Design.
An example of vertical text applied in Chinese–Latin bilingual typography.
Chinese texts as the primary information, while English as secondary.

Alignment

4.3

Alignment is a typographical property that determines the **relationship** between text and the **edges of a layout**. Beyond affecting the position of a paragraph in a page, it has effects on reading rhythm, visual order, and overall visual balance of a composition. In bilingual editorial designs, alignment is particularly important because the two writing systems of Chinese and Latin follow different typographic conventions. While each typographical system works quite effectively on its own, the same alignment application does not always create the equivalent visual effects when applied on both languages. This is the reason why alignment becomes one of the most visible sources of inconsistency in Chinese–Latin bilingual typography.

4.3.1 Alignment logic of Chinese and Latin text

The difference starts from the internal structure of the two writing systems. Chinese characters occupy uniform square space and are continuously arranged without spaces between the words. This uniform structure makes Chinese paragraphs naturally form clean **rectangular text blocks**. In horizontal composition, **justified** alignment becomes the standard convention for continuous Chinese text, with a clean edge on both sides and little or no adjustment among characters. Except for the last line in a paragraph, each line of text normally starts and finishes at the same position, creating compact and **stable** texture.

Latin typography works differently. Because words are separated by spaces and individual letters vary considerably in width, paragraphs cannot achieve regular edges without modifying the spaces between words. For this reason, **left-aligned** texts are generally considered the most comfortable format for an extended reading in Latin-based languages. The consistent starting point of each line creates a predictive path for the reader to follow, while the irregular right margin accommodates the **natural variation** of words in length, and does not disturb the spaces within the paragraph.

Though **justified** alignment is also commonly found in books, newspapers, and magazines, it relies on **redistributing** the space in a paragraph to produce clean margins. Unlike the Chinese justification that is the inherent consequence of the writing system, justified Latin type text is produced through typographical adjustments that has direct influence on the visual rhythm of the paragraph.



Tao of Book Design.
Through the using of varying reading directions and font sizes, it not only shapes the layout's textual form and the relationship between Chinese and Latin, but also establishes a sense of depth through the tonal gradations created by different type weights.

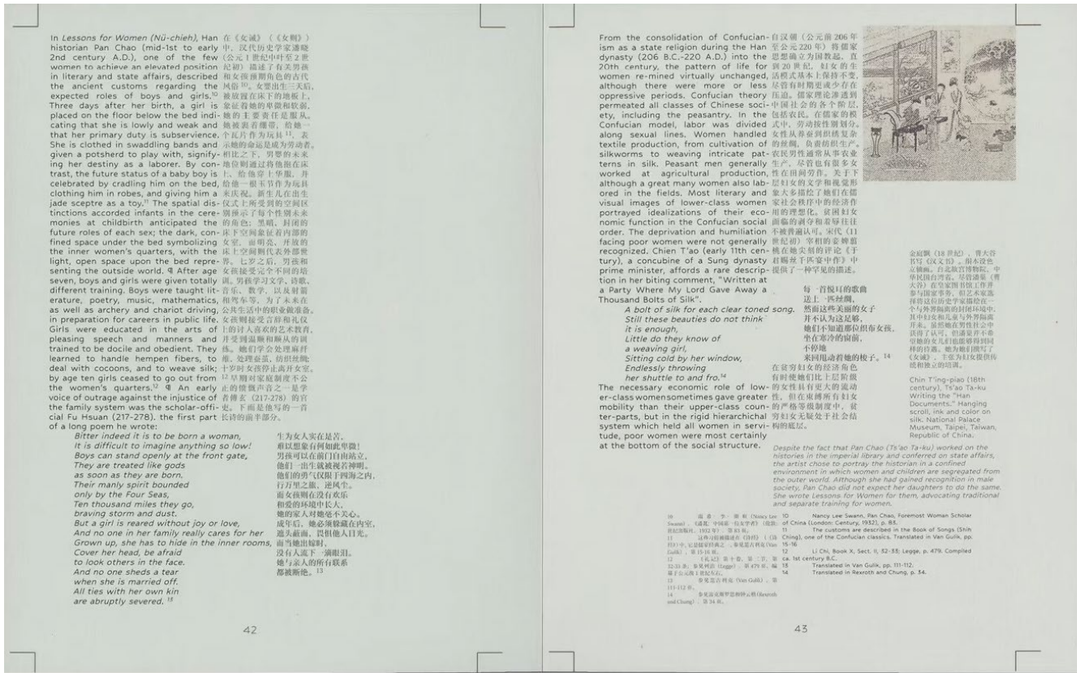
4.3.2 Justification and paragraph behaviour

Different mechanisms to achieve **justified** paragraphs produce behaviour that is distinctive in Latin typography. Because software has to expand or compress the spaces between words to align both margins, irregular patterns of whitespace may be formed within the paragraph. One of the most common examples is the formation of **rivers**—continuous vertical paths of whitespace that occurs when enlarged spaces between words coincidentally align across multiple. Rivers interrupt visual texture of a paragraph, and **distract** the reader to form unexpected visual patterns.

Another distinct property in justified Latin typography is **hyphenation**. Breaking words at the end of a line allows the paragraph to maintain more spacing and avoid excessive gaps between words. However, excessive hyphenation tends to produce **fragmentary** readings and has negatively impacts on the visual quality of the paragraph, especially when several consecutive lines end with hyphenated words.

Widow and **orphan** are another consequence of paragraph composition. Widow refers to a very short last line containing one word, and orphan describes the phenomenon where the last line of a paragraph or the last two lines are separated from the overall paragraph at the top of a new column or page. Although widow and orphans are mostly concerned with page composition rather than alignment per se, they become more visible in **justified** Latin layouts, and are generally regarded as signs of poor typographic control.

These phenomena have no direct equivalent in continuous Chinese typography. As continuous Chinese text has no word spacing and hyphenation, justified paragraphs have a much more **regular visual texture**. Line breaks are made between individual characters rather than between words, and justified paragraphs can keep consistent spacing without generating rivers or excessive spaces. Consequently, visual effects of Chinese justified text are generally more uniform than its Latin counterparts.



Bilingual Redesign of a Feminist Magazine—*Heresies*.
The main body text is justified, while the quoted sections are left-aligned.

4.3.3 Alignment challenges in bilingual layouts

When a Chinese paragraph and a Latin paragraph are combined in the same composition, the contrast of the two alignment methods becomes apparent. On the one hand, Chinese **justified** text produces regular rectangles of characters and a relatively **uniform** visual density. On the other hand, **left alignment** of Latin paragraphs produces irregular rightside edges, which create a lighter text texture and a more **dynamic rhythm**. If the two languages are **both justified**, an opposite problem may occur: Chinese maintains a stable texture while Latin paragraphs may develop uneven word spacing and visible rivers. Consequently, none of the alignment methods ensures a full consistency between the visual appearance of the two languages.

Paragraphs with **mixed languages** present still more challenges. English words within Chinese text disrupt the regular character arrangement due to the fact that Latin words occupy a proportion of space, instead of a square. Similarly, Chinese characters within Latin paragraphs appear denser than the rest of the paragraph and draw the reader's attention when they are not intended as **points of focus**. These interruptions of the visual patterns of each language on a local scale affect the reading rhythm and make the alignment of the two languages appear less consistent than it is in monolingual text.

In bilingual editorial design, alignment is highly related to other factors of the structural differences between Chinese and Latin writing systems, such as character width, word spacing and paragraph organisation.

Line width

Line width describes the **horizontal extent** of a paragraph and has a direct impact on the amount of text in a line. Though it is usually expressed in a certain numerical value, line width is also a factor of the **reading rhythm** of a paragraph, which affects **eye movement** and the texture of the entire page. In bilingual editorial design, line width become more complicated because the Chinese and the Latin writing systems differ in how they arrange textual information. Therefore, it is rarely for one column width to create the same comfortable reading experience for both languages.

The differences in line width are first caused by the individual units of the writing systems. Each character in a Chinese paragraph has uniform widths and the text line of Chinese characters are relatively predictable in length. The width of a Chinese paragraph is thus described by the **number of characters** in a line. The line width of a continuous book and other long form publications would be between 20 to 35 characters depending on the publication format and the distance of intended reading. In this range, readers can generally move from one line to the next without excessive visual effort.

For Latin typography however, line width is more related to the **quantity of characters** and word than the character itself. As Latin letters have a wide range in letter width and are separated by space, the amount of text in the line **varies continuously**. This is why Latin typography recommends line width in an approximate range of characters, rather than an exact word. For a continuous paragraph, a line between 60 characters and 70 characters is generally considered as a comfortable reading rhythm.

These differences become even more apparent when the two languages are arranged in the **same editorial grid**. A column that has the perfect proportion for a Chinese paragraph might be too narrow for a Latin paragraph to be read easily, as too short lines could require **frequent line breaks** and separate the reading experience. On the

contrary, a column designed with the optimal line length for a Latin paragraph might contain an excessive quantity of Chinese characters, as it could take a **longer horizontal distance** before the reader finds the beginning of a next line. Although both situations can still be read, their reading rhythms are different and they both affect the visual composition of a bilingual layout in a distinct way.

The relationship between line width and paragraph texture also **reinforces** these differences. While a Chinese paragraph has a relatively regular density regardless of its line length, a Latin paragraph gets **more sensitive** to the variation of its column width. A narrow column width would require more line breaks and might also increase the irregular spacing between words, especially with a **justified alignment**. As discussed earlier, this kind of conditions increases the probability of uneven spacing between words, rivers and excessive hyphenation, which would affect the visual continuity of a paragraph.

For bilingual editorial design, line width therefore affects more than the number of characters contained within a line. It affects the reading rhythm for both languages, the **visual proportions** of each block of text, and also the **relationship** between a Chinese paragraph and a Latin paragraph side by side.

It is true that suffering helps us to grow, but it also robs us of our vitality and yearning for good things. Sometimes I wish I didn't have to go through all that. I might be happier now.

虽然苦难是假的，诚然，苦难帮助我们成长，但苦难也在剥夺我们的活力与对美好事物的向往，有时候我很希望自己不必经历那些事，现在的我可能会更快乐。

In Continuing to Learn I Grow Old SOLON frequently repeated these words in his old age: in one sense, I may repeat them likewise in mine; but it is a melancholy science which I have acquired in twenty year's experience, *even ignorance is preferable to it. Adversity is, doubtless, a great master, but a master whose lessons are dearly purchased, and sometimes not worth the price we give for them. Besides, before we have obtained sufficient knowledge from such tardy studies, the season to profit by it is over.* Youth is the proper time to acquire wisdom, age is the period when we should practice it. I confess that experience ever improves, but can only be of service for the future. Is it not too late to learn how we ought to live, at the very moment we are about to die?[2]

“我日渐衰老而学习不辍。”这是梭伦在晚年反复吟诵的一句诗。从某种意义而言，我晚年也是可以这么说的。然而二十年来所经历的一切却教给我个十分可悲的道理：也许无知倒更可取。逆境无疑是位好老师，但这位老师收取的学费看实太高了。我们从中得到的通常不及我们为此所付出的。况且往往我们尚未从这蹒跚来迟的教训里学到些什么时，运用的机会就早已错过。青年是修习才智的时候，而晚年则是实践的时候。经验总是给人以教益。我不否认这一点，然而只有在会日尚存时，才会起作用。难道我们还有必要在垂死之时去学习如何生活吗？[2]

I don't care about the malice brought by random events, but the deliberate targeting brought by people close to me or people I know will haunt me for a long time.

随机事件带来的恶意我并不会在意，但来自身边的人或者认识的人带来的刻意的针对却会让我耿耿于怀很久。

In all the evils that befall us, we look more to the intention than the effect. *A tile falling from a house may wound us more, but does not vex us half so much as a stone thrown from an ill-designing hand; the blow, indeed, may fail, but the intention never misses its mark.* Corporeal sufferings are least felt amid the strokes of adverse fortune; and when the unhappy know not on whom to charge their sufferings, they attribute them to Destiny, whom they personify on this occasion, and supply with eyes and understanding, that he may be in a capacity to torment them wilfully.[3]

在我们所面临的苦难中，我们所看重的，往往不是结果而是意图。房顶落下的一片瓦也许会令我们伤得很重，但它远不如一颗弹自恶手、目标明确的小石子更令我们痛心。打击本身有时会落空，但恶意从来不会不达目的。在命运给我们的伤害中，最容易忍受的也许就是那种具体而微小的痛苦了，而当不幸的人们不知该将伤害归咎何人时，他们就把它归到命运的头上，将命运拟人化，给命运添上双眼和思想，这样就好像是命运瞄准了他们似的。[3]

2 3rd Walk of Reveries of a Solitary Walker, page 27
3 8th Walk of Reveries of a Solitary Walker, page 129
2 漫步之三《一个孤独漫步者的遐想》，第二十七页
3 漫步之八《一个孤独漫步者的遐想》，第一百二十九页

I try to stop worrying about what's going to happen in the future so that today at least will be better.

This is indeed an important event, and it is not limited to one particular age. Maybe life will be better after looking at a lot of things, or it can be understood that looking at these things, we can pay more attention to our own happiness or not.

There is neither commerce, reciprocal trust, or correspondence between me and mankind; alone in the midst of them, I have no resource but myself, and that is a very weak one at my age, especially in the state to which I am reduced. These sorrows are undoubtedly great; but they have lost their force with me, since I have learned to bear them without anger. The situations in which real want is felt, are not very numerous; foresight and imagination multiply them, and it is this continuity of sensation, which causes our inquietude and unhappiness. *For me, it is in vain that I am sensible I shall suffer tomorrow, it suffices to render me content, that I do not suffer today. I am not affected with the evils I foresee, but only with those I feel, which reduces my portion of suffering to very little.* Alone, sick, and abandoned in my bed, I might die with want, cold, and hunger, without any person concerning himself about it; and, provided I remain unmoved, and as little affected as the rest, of what consequence is all this? *But is it nothing, particularly at my age, to view life and death, sickness and health, riches and poverty, glory and defamation, with equal indifference?* Other old men are uneasy about everything, while I am regardless of all; nor is this indifference the effect of my own wisdom, but of the malice of my enemies, and is a compensation for the ills they have dealt me; for, by rendering me insensible to the strokes of adverse fortune, they have done me more service than if they had left me free from its attacks; since never having experienced adversity, I should continually have dreaded its approach, but now that it is vanquished, I can fear it no more.[4]

孤独一人置身于他们之中，我就是自己唯一的生之源。然而在我这样的年龄，在我这样的境况里，这生之源也实在是太微薄了。这些灾难当然足够分量的，只是我已学会了如何平心静气地默默承受，它们也就失去了威力。我们真正感到确有所需的时刻些竟不多。是预见和想象使之繁衍、翻滚，而也正足这条连绵不断的思绪之链使得我们忧心忡忡，痛苦不堪。对于我来说，知道明天要忍受痛苦根本是毫无意义的，只要今天不受折磨我便一定会安静下来。我几乎不再会为想来日后所要经受的苦难而担忧，我只会为现时亲身体味着的苦难而难受，这样一来，我的痛苦就所剩无几了。只有在孤单一人卧病在床，没有任何人为我操心挂虑时，我才可能会贫困潦倒、饥寒交迫而死。但只要我也不挂虑我自己，只要我也和别人一样，听凭命运捉弄我，这一切又还有什么关系呢？特别是在这个年龄，学会用同样一种漠然的态度来看待生命与死亡、健康与疾病、财富与穷困、荣誉与诽谤，难道说是件无关紧要的小事吗？几乎所有的老人都是无所不虑，而我却是一无所虑。无论发生什么事情，我都无所谓，可这份冷漠倒不是我的智慧结晶，它是我的敌人的杰作。我当然应该学会利用这些好处以补偿他们给我带来的痛苦。是他们使得我学会了处变不惊，而如果说他们是要不遗余力地伤害我的话，倒是不意给了我一笔可贵的财富。如果我从未经历过逆境，我会总是战战兢兢的，可现在我战胜了它，于是我再也无所畏惧了。[4]

4 8th Walk of Reveries of a Solitary Walker, page 132-134
4 漫步之八《一个孤独漫步者的遐想》，第一百三十二页至一百三十四页



01
02

01. Bilingual Redesign Book— a comparative reading based on emotions.
It demostrates that, for the same paragraph length, a Chinese paragraph is narrower than an English paragraph with the same information.

02. Bilingual typography design using a newspaper format.
It demonstrates that, across various column widths, Chinese text is better suited to narrower columns.

4.5 Line spacing

The distance between two subsequent lines in a paragraph is line spacing. It is one of the more significant factors that affects the **readability** of a paragraph. Together with type size and line width, line spacing determines the **visual density** of a paragraph and guides the reader from one line to another. Though line spacing is usually treated as a numerical value in typography software, its visual impact is considerably different between Chinese and Latin typography, due to the differing structural characteristics of the two languages.

The two writing systems measure line spacing using a different typographic references. Line spacing, or commonly called **leading** in Latin typography, is calculated from one **baseline** to the next. Latin letters are organised around a baseline and have ascenders and descenders of varying hights. The amount of leading between adjacent lines indicates if they will remain visually separated and still retain a comfortable reading rhythm.

Instead of being arranged around a baseline, Chinese characters occupy a uniform square body and align within an invisible grid. The relationship between consecutive lines can be perceived through the spacing between the adjacent frames, and the line spacing is measured by the **centre line** of characters. While digital publishing software also expresses Chinese line spacing numerically, it is more dependent upon the distance between square bodies of characters.

Chinese characters usually contain more strokes than Latin letters and create a relatively **denser texture**, even when they have the same type size. When line spacing is too **narrow**, the compact arrangement of the strokes cause neighbouring lines to **fuse** together, making continuous reading more difficult. **Excessive** line spacing however separates each line into its own horizontal bands, which **weakens** the natural rhythm of the reading flow across a paragraph.

Latin text does not respond to leading changes in the same way. The **internal structure** of Latin characters contains larger counters and has more surrounding spaces. As a result, moderate changes in line spacing might not be perceived as strong as they do in Chinese text. Still, in insufficient leading, the ascenders and descenders might be **crowded** and appear to be overlapping each other, especially for typefaces with **large ascenders** or more **apparent descenders**.

These differences can be perceived in bilingual layouts when Chinese and Latin paragraphs are arranged **side by side** on the same page. When the same line spacing value is assigned to the two languages, the resulting visual density is usually not the same. The appearance of a Chinese paragraph is usually **more compact** due to the concentration of strokes within a single character, while a Latin paragraph appears lighter and more open.


(二)
慢工出细活

5.2
Slowness leads to
Complexity and Craft

期待永远保持最佳状态，就像一盆装饰性的盆栽一样。平面设计行业和学术界的表演性质与高速节奏，会迫使参与其中的人过上无法持续的生活方式。手工艺和装饰需要时间与心力，才能带给使用者或观者真正的喜悦与美感。如果我们被期待不断工作、却无法享受生活的乐趣和真正创意的滋养，那就不可能给予作品应有的细腻关照，也无法创作出令人感动和难忘的作品。追求大量产出的过度工作文化是一种

and the tree won't produce any fruit at all.
Plants know how to balance themselves, but humans are expected to constantly perform their best, like a decorative plant arrangement. The performative nature and rapid pace of graphic design industry and academia will force an unsustainable lifestyle to whoever is involved in the game. Craft and embellishment take time and effort to bring so much joy and delight to the users/viewers. If we are expected to work tirelessly with no joy of

我把自己看作是一棵树。树是坚韧的，它可以被

移植：从一个地方迁徙到另一个地方；
嫁接：将不同的文化和影响融会贯通；
或是**繁殖**：通过教学和发表作品来传播我的思想。

I see myself as a tree. A tree is resilient. It can be:

transplanted: migrating from one place to another;
grafted: mixing and synthesizing different cultures and influences; or
propagated: spreading my ideas through teaching and publishing.

树的成长是缓慢而平衡的。不同于那些在短暂生命周期内繁盛又枯萎的一年生或两年生植物，树是多年生的，每年都会带来新的成长。为了维持持续的成长和长久的生命力，树不断在生长期和休眠期之间循环。我曾在 YouTube 上看一个关于果树修剪的教程——视频里说，如果不剪掉多余的枝条，果树就无法结果；如果不疏果，果子的含糖量就会低，味道也不会好；而如果某一年果实结得太多，甚至可能导致第二年变成果实歉收的一年，完全没有产出。
植物懂得如何自我平衡，但人类却被

The growth of a tree is slow and balanced. Unlike annuals or biennials that flourish and die in a short lifespan, trees are perennials that come back each year with new growth. In order to preserve enough energy for consistent growth and longevity, a tree continuously cycles between active growth and dormancy periods. I was watching a Youtube tutorial on orchard pruning — it says fruit trees are incapable of growing fruit if they don't cut the branches back; if they don't remove the excess fruit, the sugar content of the fruit will be low and the flavor won't be good; if too much fruit grows in one year, there is even the possibility that the next year will be an off year,

"如果我们被期待不断工作、却无法享受生活的乐趣和真正创意的滋养，那就不可能给予作品应有的细腻关照，也无法创作出令人感动和难忘的作品"
"If we are expected to work tirelessly with no joy of life and replenishment of true creativity, it will be impossible to bring the level of care for details that make a piece of work touching and memorable."

资本主义行为，它忽视了我们的身体、文化和传统。它助长了创意工作的同质化，也让形式和概念变得愈发简化。在过去，女人们亲手缝制并装饰一块桌布、一条围裙，一张请柬、一幅挂毯，甚至是一件普通衣物，都能把它们变成艺术品。而今天我们所视为短暂消耗品的日常物件，在过去则是被细致而珍重地对待的——在数码制作变得轻松之前，它们的诞生是缓慢且珍贵的。

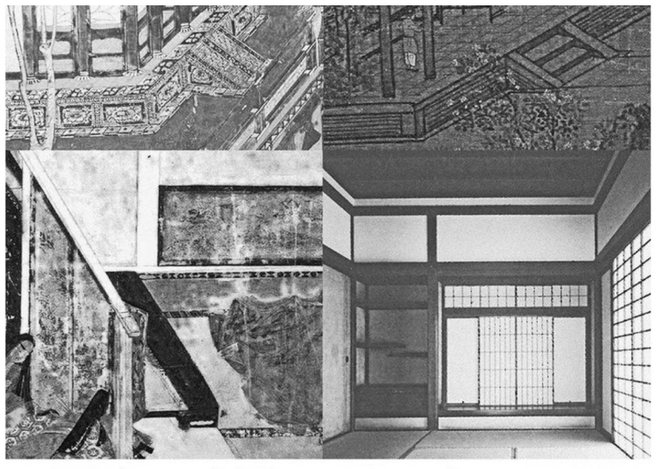
life and replenishment of true creativity, it will be impossible to bring the level of care for details that make a piece of work touching and memorable. The overworking culture of producing large quantities of design work is capitalistic and disrespectful to our body, culture and traditions. It promotes homogeneity of creative work and simplification in both form and concept. It used to be women's work to handcraft and decorate a piece of tablecloth, an apron, an invitation, a tapestry, or a regular

86 五 批评立场

87 5 Critical Positions

Seriously, not so serious.
Compared to English, the Chinese paragraphs use wider line spacing to achieve greater visual harmony.

A paragraph that includes **mixed languages** poses an additional problem. While Latin words in Chinese text insert lowercase letters, ascenders and descenders in an otherwise regular character grid, it subtly changes the perceived vertical rhythm of a paragraph. Similarly, isolated Chinese characters in Latin text disrupt the baseline-oriented organisation by occupying larger square spaces. These variations are not so significant individually, but accumulate into an overall imbalance in the reading experience for longer texts and that is often seen in bilingual editorial layouts.



RPG Lunch Time Seminars
Zhuangzhe 裝折 & Tategu 建具 in Four Models of Houses in medi-eval China and Japan: Tang, Song, shinden 寢殿 and shoin 書院

Previous scholarly attention of the subject of zhuangzhe and tategu is mostly on its classification and stylistic development. Zhuangzhe and tategu have also been categorized in the class of interior decoration, and the symbolic meanings of the motifs on them are broadly researched and analyzed. Traditional study of the timber building deem them as the less important non-load bearing structure known as xiaomuzuo 小木作 [lesser carpentry work] in comparison to the load-bearing structure known as damuzuo 大木作 [great carpentry work].
This study aims to reexamine zhuangzhe and tategu's architectural significance instead of seeing them only as decorative devices, and endeavors to redeem the functional and spatial meaning of original design of zhuangzhe and tategu devices. In this presentation, four models of houses in medieval China and Japan are established to discuss how the main structure of a building is furnished through various kinds of zhuangzhe and tategul, and their combinations, into a habitable space. The four models are the Tang house of China, the Song house of China, the shinden-style house of Heian Japan, and the shoin-style house of Kamakura Japan and thereafter. Typical zhuangzhe and tategu devices will be analyzed within the model it belongs to. Their development and the historical justification that drive the development will also be discussed.

Image (from top left to bottom right):
1. Mural painting of Yulin 榆林 no. 25 Cave, southern wall, Yulin, mid-Tang.
2. Genji Monogatari Emaki 源氏物語絵巻, Heian (1120-1140).
3. Liu Songnian 劉松年 (1155-1218), Sijing Shanshui Tu 四景山水圖, Southern Song.
4. Interior of Jishō-ji Tōgu-dō 慈照寺東求堂, Kyoto, Moromachi (1486).

Zhou Yi started her study of Chinese traditional architecture from Peking University in 2004, where she was trained as an archaeologist of Chinese early timber architecture. She then expanded the area of study into East Asia at the University of Pennsylvania. Besides historical study, she is also enthusiastic in design practice and has worked in Atelier 10Ds and the Center of Chinese Garden, PKU, where she was the cardinal member of several projects including Beijing Red Brick Museum, Beijing, the Diamond Museum of Song Zhuang, Beijing, and Mr. Nie's Erli Villa, Jiangxi. She is now in her third year of PhD study where her current research interests explore in the realm of historical East Asia how the main structure of the timber building is furnished and arranged into the ideal space of dwelling.

Zhou Yi PhD Candidate
20.04.2017
12:45 – 14:00
KB417, 4 / F

The University of Hong Kong faculty of architecture

Bilingual poster design.
An example of Chinese words insert into Latin text.

Paragraph length and text expansion

4.6

Paragraph length is closely related to the amount of **textual information** in a layout. However, in bilingual editorial design, the paragraph length is not only determined by the layout itself, but also by the characteristic differences in language. When the same content is translated from one Chinese language to a Latin-based language, and vice versa, the resulting paragraphs usually do not occupy the same amount of space. The differences alter the overall visual balance of a page and also affect the relationship between text, images or other graphic elements.

Chinese is usually believed to be a compact writing system, where a single character often forms a complete morpheme, or a meaningful unit of a word. As a result, only relatively **few characters** are needed to communicate information. The Latin-based languages, by contrast, construct meaning with sequences of letters that create words, and words form sentences. The same message would therefore usually need **more characters** and occupy more horizontal and vertical space.

This difference is often described with **text expansion** or text contraction in multilingual publishing. Depending on the combination of languages, **translated text** can be either longer or shorter than its original version. In the context of Chinese–Latin bilingual design, the Chinese paragraph is frequently **more compact** than its Latin equivalent while an English or Italian translation normally needs extra space to convey the same semantic content as the Chinese version.

The affect of text expansion goes beyond the paragraph itself. When bilingual texts are arranged in **parallel columns** or corresponding sections, the differing paragraph lengths will often affect the overall **visual balance** of the composition. One paragraph could end considerably earlier than the other, and the gap creates empty space to **separate** the two languages, thereby interrupting the intended relationship. Alternatively, one paragraph could continue beyond the other, which changes the position of the following headings, image or

image caption, or even page break. As more text is being translated, these local differences accumulate and gradually affect the **reading rhythm** of the entire publication.

The impact becomes more evident in grid-based editorial layouts. Any **editorial grid** is generally designed to bring consistency to pages by aligning the blocks of text, images and margin within a coherent visual structure. When corresponding Chinese and Latin texts occupy different spaces, however, it becomes more difficult to achieve this consistency. Designers may encounter uneven column heights, irregular distributions of white space, or **inconsistent relationships** between text and visual elements.

Paragraph length also has an effect on the perceived **hierarchy** between the two languages. Readers often associate larger text blocks with greater informational importance, even though both versions of a language convey the same information. If one language consistently occupy a **larger space** than the other, the page may unintentionally suggests that one text is **not as equal** to the other. This perception is particularly relevant to bilingual editorial design, where the intention is often to present both language as equivalent sources of textual information, rather than one as primary and the other as secondary content.



在这样的一个生活节奏急促的时代，城中村社区内的社交生态逐渐出现缩水萎缩的社会现象。语言，环境，生态等问题在社区内形成社交壁垒，使得城中村中占大量人口比的外来住户频繁地回避社区社交。这样的回避则来源于外来住户对于社区的感知与熟悉程度的逐渐缺失，使得社区中人与人群，人与社区的情感链接越发稀薄。
外来住户对于社区生活场景的感受是陌生的，如同河流枯涸一样。我们试图去解决社区间存在的这样的场景感知问题，却又发现这些问题它自下而上生长在社区的土壤里，所以我们希望，去搭建的这样的一条河流，它同样生长在社区，能够唤起人们对于社区的感知感受，呈现城中村外来住户与社区之间的问题。
那河流是什么？
孩子是河流。
In such an era of rapid pace of life, the social ecology in the urban village community has gradually shrunk and become weak.
Problems such as language, environment and ecology have formed social barriers in the community, which makes the non-residents in the urban village, who account for a large proportion of the population, frequently avoid community socializing. Such avoidance comes from the gradual loss of perception and familiarity of the community, which makes the emotional link between people and people in the community, and between people and the community more and more thin.
The scene of community life is alien to the residents, like a river drying up. We try to solve this problem of scene perception between communities, but we find that these problems grow from the bottom up in the soil of the community. Therefore, we hope to build such a river, which also grows in the community, can arouse people's perception of the community and present the problems between the residents in the urban village and the community.
What's the river?
Children are rivers.
So, this time we named the whole concept "river" and the children who grew up in the community for me。

所以，这一次我们用”河流“命名整个概念。并且以社区中生长的孩子为我们的切入点，尝试通过孩子对于生活场景的独特感知来体现对于社区场景的新表达，呈现“孩子视角的社区”，并希望以此视角唤起人们对于社区的感知感受，对这样的社区场景感知问题进行再思考。
Their entry point is to try to reflect the new expression of community scenes through children's unique perception of life scenes, and present "the community from the perspective of children".
It is also hoped that this perspective can awaken people's perception of community and re-think the perception of such community scene.

Systems of order in ancient and modern times

古代和现代的秩序系统

Ornament in building

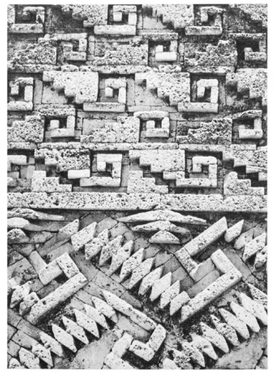
建筑外观装饰

Relief on the "columnar palace" of a priest King, Mitla, Mexico

柱形宫殿的外表浮雕，米特拉遗址，墨西哥

Concrete relief at the Municipal Centre Zurich/höngg, by Shizuko, Yoshikawa, 1973

苏黎世 höngg 区市政中心的混凝土浮雕，吉川静子，1973 年





Ornament in building can be regarded and judged from various standpoints. On the one hand there is the ornament which consists of the same material as the building and is of the same colour and, on the other hand, the ornament which is not of the same material as the building and is of a colour which does not otherwise figure in its architecture.
Similarly, the form of the ornament can be identical with the forms of the building or it can have a formal language of its own.
Ornaments are most convincing when they are made of the same material as the building, figure in the building as structural elements or units, and appear on the surface of the building as projections or recesses, i. e, as positive or negative forms, matching in their formal conception the proportions of the building by assimilating them and interpreting and varying them in conformity with the logic of its architecture.

建筑的装饰可以从各种不同的角度来考察和评判。有些装饰采用了和建筑本体相同的材料和颜色，而有些装饰可以采用不同的材料并和建筑其他部分不一样。
同样，建筑外观的装饰既可以源于建筑的设计风格，也可以有自己独特的风格。
如果能采用与建筑本身同样的材质，以一种结构元素、结构单元的形式嵌入主体，在建筑外观上以正负形的方式凸出或凹陷，对建筑的比例以吸收、演绎、变化的形式去匹配整体理念、适应建筑的风格，这样的装饰才是最有说服力的。

01
02

01. Bilingual typography design. In the same column, Latin paragraphs follow behind the Chinese paragraphs.

02. Bilingual typography design. Chinese and English texts are arranged in parallel columns, Chinese paragraph ends earlier than Latin paragraph.

4.7 Key challenges in Chinese–Latin bilingual typography

The previous sections have discussed how the different structures of Chinese and Latin writing systems affect typeface selection, reading direction, alignment, line width, line spacing, and paragraph organisation. Though each typographic variable is discussed separately, they rarely function independently of each other in bilingual editorial design. Instead, they interact with each other and gradually affect the integral reading experience. From the comparative analysis presented in this chapter, three reoccurring challenges are apparent—visual density, reading experience and layout flexibility.

Visual density

One of the most distinctive characteristics of Chinese–Latin bilingual typography is the contrast in visual density. Chinese characters are formed within square bodies and frequently have a relatively high number of strokes, which make the Chinese character **compact** and visually concentrated. Latin text, on the other hand, is arranged with proportional letters, word spacing and larger amounts of whitespace, which make the text appear **lighter** in its visual appearance.

This contrast can also be perceived when the two writing systems share the same typographic settings. As the previous sections have demonstrated, differences in optical type size, line spacing and paragraph organisation all contribute an uneven visual weight for the two languages. Therefore, before any additional design decisions are introduced, bilingual layouts present a natural imbalance.

Reading experience

The reading experience of bilingual publications is determined by more than language comprehensions. It is also affected by the interaction of the typographic conventions that define the way readers navigate the page. Different reading direction, alignment methods, line width, and paragraph length all contribute to a different reading rhythm in Chinese and Latin text.

When these two systems are combined in the same editorial layout, readers frequently perceive a different visual pattern when accessing the information that is presented as equal content. These differences are not perceived by reducing legibility, but sometimes can disrupt **visual continuity** and create an inconsistency in the overall reading experience. As bilingual publications become more common both in printed and digital formats, maintaining a **reading flow** across the page is an important challenge in editorial design.

Layout flexibility

Compared to Latin typography, Chinese typography provides fewer structural means for composing text. Latin text can be adjusted by altering word spacing, using hyphenation and creating wider varieties of typographic variations, so a paragraph of Latin text can more easily respond to **varying layout conditions**. Chinese, by contrast, has a more character-based composition and the text blocks can be less adaptative to respond to the spatial conditions.

These differences become even more apparent in a bilingual layout, where the two writing systems must be accommodated in the same layout. Variations in paragraph length, visual density, and text expansion can all make it difficult to maintain a **consistent proportion** for corresponding Chinese and Latin content. As a result, bilingual editorial design requires designers to accommodate two writing systems that **respond differently** to the same spatial framework. This makes page composition more complex.

Field research

5.1 Research objectives

The purpose of this chapter is not only to understand the **reading experience** of bilingual users, but also to connect these experiences with **professional design practices**. Through a combination of the two perspectives, the research aims to acquire direct insights related to bilingual design and its real challenges in a practical bilingual context. These insights would be applied not only to validate the theories discussed in the former chapters, but also to provide design guidelines for the development of the final bilingual design project.

The research considers two types of participants: readers and professionals. The first group represents the **end users** of bilingual publications, whereas the second group reflects the professional perspectives related to the final bilingual design manual which is aimed at **bilingual designers** as the target users.

The first group consists of **reading participants**, which includes **Chinese and foreigners** who have read bilingual Chinese-Latin publications. The Chinese participants include international students studying in Europe and persons who are working in bilingual environments; the foreign participants include Italian learners interested in the Chinese language and culture, as well as readers who have lived or studied in a Chinese language environment. Although their educational backgrounds and occupations are different, all of them have frequently faced bilingual situations and read bilingual information during their daily lifes. Their experiences reveal the common reading behaviors, difficulties and expectations when switching between Chinese and Latin scripts.

The second group consists of **professional insights** from two sources. The first part includes the **professional designers** whose work or studies connect to multilingual typography, gathered from publicly accessible interviews, speeches, their studio websites and books. The second part consists of the **Asian designers** who work in bilingual environments, and whose professional experience provides direct insights into the practical challenges of combining different writing systems. Specifically, this study incorporates two Korean designers who work with Hangul and Latin scripts. Though the focus of this research is not Korean, Hangul and Chinese share the certain historical and visual connections as East Asian writing systems, making their perspectives valuable for understanding how Asian designers approach the coexistence between the different writing systems. Together, these two sources offer insights based on both professional discourse and practical design experience.

5.2 Qualitative research

5.2.1 Readers

The first group of participants represent end users of bilingual publications. They are selected because they regularly interact with Chinese–Latin bilingual content in **different contexts**, including language learning and academic study, but also in more professional work and cross-cultural communication. Although their backgrounds are different, they all need to switch between the two writing systems when reading. Their experiences can reveal the **practical issues** which are hard to understand just by typographic analysis, such as their reading habits, visual preferences, the confusing moments, and their expectations of a clearer bilingual reading experience. It also becomes possible to observe how their reading **needs** change according to their language ability, cultural background and reading purpose by including participants who come from different countries and have different jobs.

The analysis focuses on three main questions:

- How do readers **experience** bilingual publications that combine Chinese and Latin characters?
- What are the most common reading **difficulties** and visual challenges?
- What **expectations** do readers have for clearer and more comfortable bilingual layouts?

Interview qualitative

The interviews were conducted using a **semi-structured** format. Each of the interviews followed the same structure while allowing additional questions according to each participant's background and experience.

General questions

1. Could you briefly introduce yourself and explain when you usually read bilingual Chinese–Latin materials?
2. What kinds of bilingual publications do you read most often?
3. When reading bilingual content, which language do you usually read first? Why?
4. Have you ever found a bilingual layout confusing or difficult to follow? Could you describe a specific example?
5. Which visual elements help you understand bilingual information more easily? (For example: typography, spacing, colour, alignment, images, etc.)
6. What problems do you face most frequently when switching between Chinese and Latin text?
7. If you could improve one aspect of bilingual editorial design, what would it be?
8. In your opinion, what makes a bilingual publication pleasant and comfortable to read?

Additional questions for Chinese participants

1. Do you usually compare the Chinese and foreign-language texts while reading, or do you mainly focus on one language?
2. Which language do you trust more when the translations appear different?

Additional questions for foreign participants

1. Does the presence of Chinese text help you understand the content, or does it sometimes make the page feel more complex?
2. What would encourage you to spend more time reading bilingual publications?

"Sometimes I know both languages, but I still don't know where my eyes should go first."

Shaonan — Chinese communication design student (Italy)

Shaonan is a third-year Communication Design student studying in Italy. She frequently reads bilingual exhibition catalogues, design books, and typography references. She explained that she usually compares Chinese and English or Italian versions instead of reading only one language. She felt that many bilingual publications give too much visual attention to one language, making the other language appear secondary even when both texts contain same information. She hoped future bilingual layouts could create a clearer visual rhythm between two languages.

"If everything looks the same, I spend more time searching than reading..."

Xin — Chinese economics student (Germany)

Xin is an Economics student currently studying in Germany. His experience with bilingual publications mainly comes from university documents, government information, and public services. He explained that his reading purpose is usually practical rather than academic. He often scans pages quickly to find important information. According to him, large blocks of bilingual text feel overwhelming, especially when there is little visual separation between languages.

"I don't expect every sentence to be identical, but I want to understand how the two texts relate to each other."

Yingyue — Chinese master's student in linguistics (United Kingdom)

Yingyue studies Linguistics and regularly works with multilingual academic materials. She pays particular attention to the relationship between translation and layout. She explained that she often reads both language versions line by line to compare meanings. When paragraphs are not visually aligned, she finds it difficult to match corresponding information.

Jiahao — Chinese professional in an international company

Jiahao works in an international technology company where Chinese and English documents are used every day. His reading mainly involves reports, manuals, presentations, and internal documents. He prefers simple and efficient layouts because he usually reads under time pressure. He believed that bilingual publications should reduce unnecessary visual decoration and focus on readability.

"At work, I don't want to think about the layout. I just want to find the information quickly."

Vicenzo — Italian university student learning chinese

Vicenzo is an Italian undergraduate student studying Chinese language and culture. He regularly reads language textbooks, bilingual readers, and museum materials. He explained that he usually starts with Italian and then checks the Chinese text to learn new vocabulary. He appreciated layouts where the relationship between the two languages is immediately clear.

"When the Chinese text is too far away, I stop comparing them..."

Chiara — Italian museum volunteer

Chiara volunteered in Mao Torino that receives international visitors. She sometimes reads bilingual exhibition labels and cultural publications. Although she cannot read Chinese fluently, she believes that the Chinese text should remain visually integrated rather than being treated as decoration. She also preferred layouts with a strong visual hierarchy and enough white space.

"...even if I can't understand every character, I still feel it is part of the whole design."

"Sometimes I know both languages, but I still don't know where my eyes should go first."

James — British marketing professional living in Shanghai

James has lived in Shanghai for several years and often encounters Chinese-English bilingual communication. He reads magazines, restaurant menus, public information, and business publications. He observed that many bilingual layouts become crowded because designers try to fit two languages into the same space. He believed that bilingual design should not simply duplicate information but should organise it according to how people actually read.

"...the page should guide the reader instead of asking the reader to organise the information by themselves."

Camille — French architecture exchange student in China

Camille is an architecture student who spent one semester in China. During the exchange programme, she frequently used bilingual maps, campus guides, exhibitions, and architectural publications. She explained that images often helped her understand information before reading the text. However, she found some bilingual layouts visually dense because both languages competed for attention. She suggested that stronger hierarchy and more consistent spacing would make bilingual publications easier to navigate.

5.2.2 Professionals

Special attention is paid to **professional designers** who are involved in multilingual typography or discuss the relationship between typography, language and cultural communication. Apart from gathering these professional sources from public materials, two **Asian designers** were contacted through a professional questionnaire to obtain a first-hand perspective on how designers in practice work with multiple writing systems. By analysing these professional views, this research tries to bridge the gap between theory and design practice.

The analysis focuses on three main questions:

- How do professional designers handle the **relationship** between different writing systems?
- What role does typography play in bilingual communication and **cultural exchange**?
- Which **design principles** appear consistently in professional practice when working across multiple scripts?

Asian designers

A professional questionnaire was carried out to collect direct **qualitative** views from designers working with various writing systems. The questionnaire was designed to investigate their professional background, experience with bilingual or multilingual content, difficulties in working with different writing systems, typeface selection, visual hierarchy, cultural considerations and practical strategies. The questionnaire was answered by two Korean designers, Heejae Yang and Sohee Kim, both have design experience with Korean and Latin scripts.

Heejae Yang — Type Designer, South Korea

"I don't necessarily look for direct similarities in their letterforms."

Heejae Yang, a type designer based in South Korea. Yang sees his bilingual **typeface pairing** in terms of context in typography rather than visual similarity. When he selects typefaces from different writing systems, he considers their historical developments, conventions, and the technologies that shaped them. These **contextual relationships** provide a basis for evaluate whether two typefaces can work together.

"...who the information is for and what needs to be read first..."

Before establishing hierarchy, Yang also looks at the **relationship** each language presents. He first determines the relationship of both the information and then adjusts type size, weight, position and spacing. His perspective therefore implies that bilingual typeface pairing is not simply a formal matching exercise, but a decision involving typographic history, purpose, and reading priorities in a context.

Sohee Kim — Graphic and Type Designer, UK

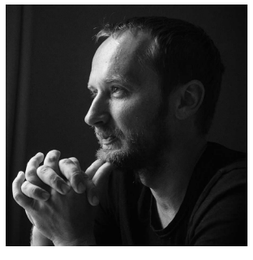
"...the language/ script should be prioritised instead of putting English as the main language as default."

Sohee Kim, a graphic and type designer currently working in the UK. Sohee Kim's view is centered around **cultural hierarchy** and the position of Asian scripts in design practice today. She argues that language hierarchy should be a decision that respond to the **intended audience** and not always assumes English as the top language.

Kim also questions the **dominance** of Western typographic aesthetics. She points out that Latin typography frequently can be approached more freely. Learning typography primarily through Latin typefaces also made her aware of her feeling "foreign to my first language and script" in designing for Korean. This highlights the importance of the challenge of inherited Western typographic conventions and thinking of whose visual standards shape bilingual design.

"...it will be interesting to see more asian-centric aesthetic applied to Latin typography..."

Professional designers



Peter Biľak — Multiscript type designer

Peter Biľak is a type designer, graphic designer, and the founder of **Typotheque**, an independent type foundry based in the Netherlands. Throughout his career he has designed multilingual type systems covering dozens of writing systems, including Latin, Arabic, Devanagari, Hebrew, and more recently Chinese, Japanese, and Korean. His work focuses on developing type families that maintain a coherent visual language while respecting the unique **characteristics** of each script.

In his article ***Typeface Design Beyond a Single Script***, Biľak argues that designing another writing system should not be treated as copying visual forms. Instead, he compares multiscript type design to translation, where designers should preserve intention, function, and cultural meaning rather than pursue identical appearance. He emphasises that every script has its own **history, rhythm, and reading behaviour**, and successful multilingual typography comes from understanding these differences instead of forcing visual uniformity. This perspective strongly supports the idea that bilingual editorial design should seek **visual harmony** rather than visual sameness.

The Type editorial team — Chinese typography research

The Type is one of the most influential independent Chinese platforms dedicated to typography and type design. It regularly publishes interviews, translations, design criticism, and research articles covering Chinese typography, multilingual type design, and contemporary editorial practice.

Among its published discussions on multilingual typography, several contributors point out that bilingual design should not be understood as a simple combination of two languages. Instead, it requires designers to understand the **structural differences** between writing systems, including character proportion, visual density, spacing, punctuation, and reading rhythm. The platform also stresses that multilingual typography is closely connected to **cultural expression**. Maintaining the **identity** of each writing system is considered equally important as achieving visual consistency across the page. These discussions provide valuable references from the perspective of Chinese typography and complement many ideas proposed by international type designers.

Ellen Lupton — Graphic designer and typography educator



Ellen Lupton is a graphic designer, writer, curator, and educator. She is well known for making typography accessible to both students and professional designers through her books, exhibitions, and teaching at Maryland Institute College of Art (MICA). Her publications, particularly ***Thinking with Type***, have become important references in typography education.

Research insights 5.3

Lupton describes typography as a **system** for **organising information** rather than simply choosing attractive fonts. She explains that hierarchy, spacing, alignment, and page structure guide readers through content and influence how information is understood. Although her work is not specifically about bilingual typography, these principles are directly applicable to bilingual editorial design. When two writing systems share the same page, **visual hierarchy** becomes even more important because readers constantly switch between different languages while maintaining their reading flow.



Leonardo Sonnoli — Italian graphic and editorial designer

Leonardo Sonnoli is an Italian graphic designer based in Milan and one of the most influential figures in contemporary Italian graphic design. His work covers editorial design, exhibition graphics, visual identity, and cultural communication. He has collaborated with museums, publishers, cultural institutions, and international design events, and his projects are known for their clear typographic structure and strong visual rhythm.

In public lectures and interviews, Sonnoli often explains that typography is not only a **visual tool** but also a way of organising knowledge and shaping the **relationship** between people and information. He believes that good editorial design should make **reading natural** and intuitive rather than drawing attention to itself. Instead of using typography as decoration, he encourages designers to create **layouts** that support content and guide readers through complex information.

Several repeated themes are shown by the interview findings and professional perspectives. Although the participants have different backgrounds, a lot of their experiences and expectations are similar. At the same time, the viewpoints of professional designers are helping to understand why these problems appear and how to solve them through design. The following insights summarise the most relevant findings for this research.

5.3.1 Readers' viewpoints

Language switching

"I don't read Chinese first or Italian first. I read both together..."

"...sometimes I spend more time looking for the matching paragraph than actually reading it."

The first most common behavior observed from the interviews is the constant switching between Chinese and Latin-based language. Most participants will not read one language from start to the end. They will naturally move back and forth between the two version in order to compare information, or to check an unfamiliar word, or confirm the meaning etc. This behavior is more common between language learners and readers who understand both languages.

Several participants explained that the reading becomes slower when the relationship between the two languages is unclear. This suggests that bilingual publications should **support comparison** rather than treat the two languages as completely independent blocks of text.

Visual hierarchy

Another repeated topic is the importance of a visual hierarchy. The participants have mentioned many times that some bilingual publications lack a way to indicate which part should be read first. When the two languages have similar visual weight, readers will hesitate for a while before making a decision on where they should start reading.

"...I just want the page to tell me where to start."

Rather than asking for stronger visual contrast, participants preferred a clear and **consistent hierarchy** that could guide the reading process naturally. These responses indicate that hierarchy is closely related to reading confidence and **navigation** rather than decoration.

"If everything looks equally important, I feel lost."

Layout density

Participants from different backgrounds have described bilingual pages as visually dense, especially when the two languages are competing for a small space. Long paragraphs, the limitation of white space and closely packed text are frequently mentioned as factors that reduce the comfort when reading.

"The page feels full before I even begin reading..."

This issue appeared in both printed and digital publications, suggesting that visual density is not determined by format alone but also by layout decisions. The interviews suggest that **white space** and **paragraph organisation** are important elements of bilingual readability.

"I don't mind reading two languages, but I need some space to breathe."

Expectations for bilingual publications

"Good bilingual design shouldn't make me think about the layout..."

"...the two languages should work together instead of competing."

When talking about their ideal bilingual publication, participants occasionally paid attention to decorative elements and visual style of it. Instead, they always valued clarity, organization and **reading efficiency** of the publications.

Most of the readers expected bilingual layouts to make the relationship between languages immediately **understandable** while preserving the **identity** of each writing system. Overall, participants viewed bilingual typography as a tool that **supports communication** rather than visual expression alone.

5.3.2 Professional perspectives

Respecting the identity of different scripts

Among the selected professional sources, one repeated idea is that bilingual typography should respect the identity of different writing systems instead of trying to force their visual similarity.

According to **Biľak**, the process of multiscript type design is similar to the translation process, where the goal is not to produce identical forms, but to retain the meaning and function. The discussions published by **The Type** also stress the idea that the Chinese and Latin scripts should each be able to maintain its own logic, while functioning together within the same visual system. These viewpoints suggest that good bilingual design starts with an understanding of each writing system before trying to create visual harmony between them.

The responses from Yang and Kim also strongly support this view. **Yang** believes that visual coherence does not require different writing systems to look similar, and instead he recommends establishing coherence by typographic adjustment while allowing each script to retain its own characteristics. **Kim** also notes that contrast between different scripts can sometimes create a stronger relationship than direct visual matching. Both perspectives thus strengthen the idea that bilingual design should find a relationship between scripts rather than enforcing visual uniformity.

Typography as cultural communication

Another common theme is that typography is not only a functional object but also carries cultural meanings.

The professionals discuss that typography is not only responsible for showing the information, but for expressing the cultural identity. The characteristics of different writing systems should be preserved so that readers will recognize the linguistic diversity as well as maintain a coherent reading experience. This perspective expands the role of bilingual typography beyond technical issues related to layout and shows how it relates to cross--cultural communication.

Besides, **Yang** adds a more concrete perspective on how the cultural can be expressed in typography. He suggests that the cultural characteristics do not necessarily have to appear via obvious visual symbols. In his example of a Korean traditional craft brand, cultural identity was introduced through the restrained proportions and typographic qualities rather than using directly recognisable Korean form. This response suggests that cultural identity can be introduced in typographic choices without making it a decorative visual reference.

Designing for reading rather than decoration

Professional designers consistently stress the fact that the function of typography should support the reading process before capturing the attention of the reader.

This is also reflected in the questionnaire responses, where both designers place the intended audience and reading context before visual matching between different scripts. **Lupton** explains that hierarchy, spacing, and alignment organise information and guide readers through a publication. **Sonnoli** further argues that the function of editorial design is to make reading a natural experience instead of calling the reader's attention.

Together, these perspectives show that good bilingual layouts are evaluated in terms of usability rather than visual complexity. A well-designed bilingual page allows the reader to focus on the content without unnecessary visual distractions.

Flexible systems instead of fixed rules

A final theme focuses on the importance of flexibility. Instead of universal rules, professional designers call for systems that can be adjusted to the different languages, formats and reading situations.

Grid systems, spacing methods and typographic hierarchy must be able to provide structure without being so rigid that they cannot accommodate the different proportions and rhythms of Chinese and Latin scripts.

Kim's response also strengthens this idea by emphasising that there is no exact recipe for pairing different scripts or establishing hierarchy. Instead, decisions should respond to the audience and context. The role of each language would be determined according to who the information is intended for. This reinforces the need for flexible rather than a universal solution in bilingual typography.

5.4 Summary

The findings from both the readers and professionals point toward a common conclusion. The readers mainly focus on the **usability**, **readability**, and overall **reading experience**, while the professional designers emphasise the **structural and cultural principles** behind bilingual typography. Though they look at the subject with different viewpoints, both groups highlight the need to maintain a clear visual hierarchy, balanced layout, a clear relationship between the languages, and respect for the identity of each writing system. Designers need to consider the **characteristics and history** of each writing system, the **intended audience**, and the **cultural context** before making typographic decisions.

Project

6.1 Design requirements

The past chapters have studied bilingual typography from three perspectives; existing literature, comparative analysis, and user research. The findings of these three areas of research have revealed the challenges, as well as the practical requirements in the design of bilingual publications. The following requirements will be developed based on the objectives that guide the design process, and establish the criteria to be followed during this process.

Functional requirements

The major function of the project is to **provide support** for the design of bilingual editorial material that involves Chinese and Latin scripts. Existing researches demostrate that the two writing systems have different characteristics in terms of character structure, spacing, alignment, and reading rhythm. The findings from the user research also show that the readers often face problems when navigating between languages, when a clear hierarchy and visual relationship is not clearly defined. These observations indicate that the main goal in the design process should be ensure **readability**.

The design project thus aims at enhancing reading continuity by presenting **design principles** which help the designers to organize bilingual information in a clear and coherent manner. It also encourages the development of solutions which establish meaningful relationships between the two languages, while maintaining the conventional reading styles of each one. The content should be organised to enable users to understand not only each individual typographic principles, but also how these principles interact with each other within a complete editorial layout.

Another essential requirement is to establish a **clear navigation**. The user should be able to locate information with minimum searching, while being able to understand the relationship between corresponding bilingual content with less unnecessary visual efforts. For this reason, the organization of the chapters, page sequences, and supporting graphic elements should ensure a predictable reading experience while at the same time reducing the cognitive effort needed when consulting information.

Visual requirements

The **visual language** of the project should reflect the same principles that it attempts to promote. As the publication discusses **typographic systems**, it needs to demonstrate a consistency, clarity and balance in its own design. All of the visual choices should contribute to a reinforcement of the content, and not compete with it.

One essential objective is to **maintain** the distinctive **identity** of both Chinese and Latin scripts. The findings of comparative analysis showed that good bilingual publications successfully achieve a sense of harmony by respecting the characteristics of each writing system rather than attempting to enforce visual similarity. The publication thus follows this principle by allowing differences in proportions, rhythm and typographic texture to remain apparent, while still being integrated within a consistent editorial structure.

Visual hierarchy is also an important element. Information should be prioritized through the clear contrast of typography, spacing and layout, rather than being heavily decorated. A **modular layout system** provides a clear consistency within different chapters while remaining sufficiently flexible to accommodate comparisons, examples and explanatory diagrams. This balance between **consistency and flexibility** ensures that the publication to present a comprehensive information without overwhelming the reader.

Practical requirements

Besides presenting theoretical knowledge, the project is also meant to serve as a **practical design reference**. Many existing publications on multilingual typography discuss the subject from an academic perspective, yet offer limted guidance for direct application to editorial design. This project is intended to address that gap by translating the research findings into **recommendations** which the designer can refer to throughout the design process.

Accessibility is therefore an important requirement to consider. The content should be organized in a **progressive manner** which allows the users with varying degrees of experience to be able to build an understanding gradually. The project also aims to remain **adaptable** rather than prescriptive. Examples, comparative layouts and practical recommendations should be integrated throughout the publication so that it can encourage the use of experimentation while still maintaining a typographic consistency. The project is thus not only a resource for reference when finding solutions to specific design problems, but also a platform for facilitating future bilingual editorial practice.

6.2 Case studies

6.2.1 Publicazioni editoriali

Bi-Scriptual: Typography and Graphic Design with Multiple Script Systems

Bi-Scriptual (EPS51, 2018) is a reference publication that explores typography and graphic design across multiple writing systems. It combines theoretical explanations, visual comparisons, and practical examples to examine how different scripts function within multilingual design. The book discusses not only the formal characteristics of each writing system, but also issues such as reading direction, spacing, alignment, and cross-script relationships through clear diagrams and carefully selected case studies. The chapter on Hanzi, written by Keith Tam, is particularly relevant to this research because it explains the structural characteristics of Chinese typography while comparing them directly with Latin scripts through concise visual examples.

The publication has strongly influenced the development of my project, not only because of its content but also because of its editorial approach. Its combination of explanatory text, annotated diagrams, and real design examples demonstrates an **effective way** of communicating complex typographic knowledge in a clear and engaging manner. Instead of presenting information as abstract theory, the book translates design principles into visual evidence that readers can easily compare and apply. This approach has inspired the structure of my publication, encouraging the **integration** of analytical diagrams, practical examples, and bilingual comparisons to make typographic concepts more accessible for designers.





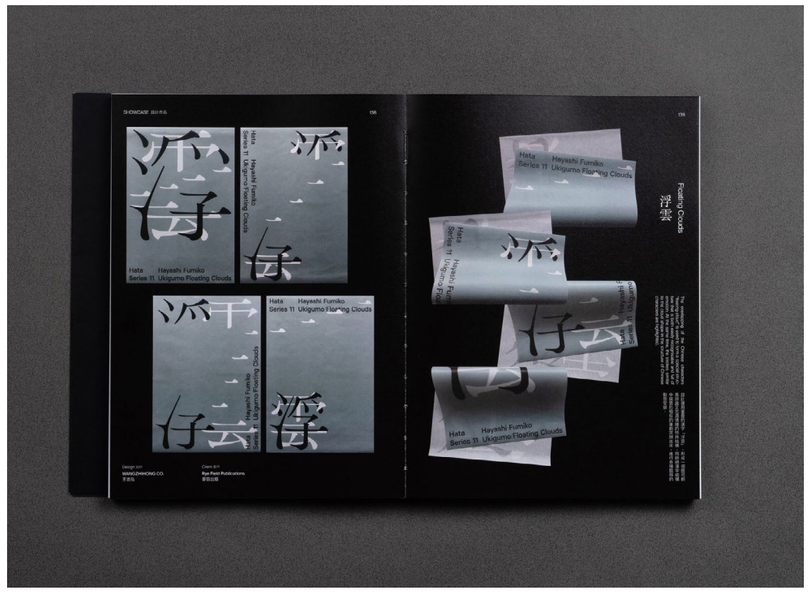


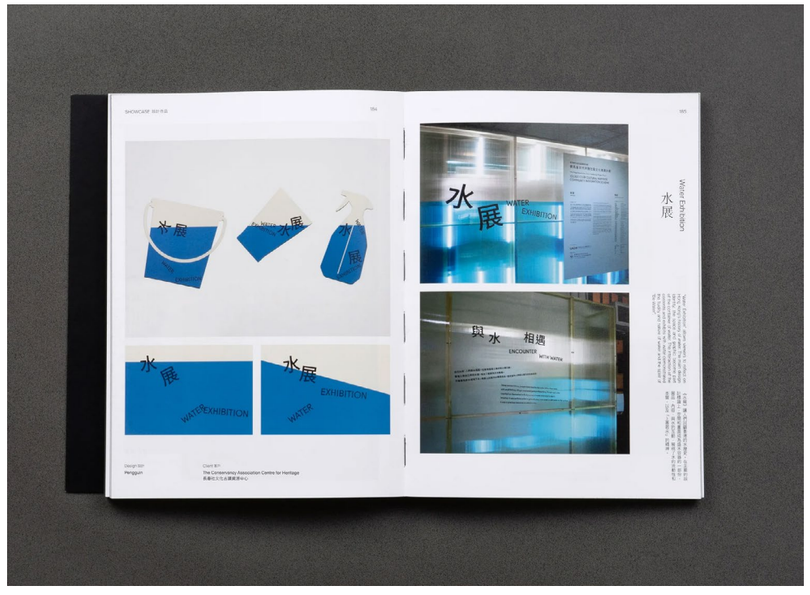
Hanzi•Kanji•Hanja 2: Graphic Design with Contemporary Chinese Typography

Hanzi•Kanji•Hanja 2 is a carefully curated publication featuring more than one hundred contemporary projects in branding, visual identity, packaging, posters, and editorial design that incorporate Han characters. As interest in Asian culture and its diverse writing systems continues to grow in the age of digital media, the publication explores how Chinese characters have moved beyond their linguistic function to become expressive visual elements. Their distinctive structures allow designers to construct abstract forms, create visual rhythm, and communicate across cultural boundaries, opening up new possibilities for graphic design.

Seeing Han characters used as **visual components**, rather than simply as carriers of language, has broadened my understanding of bilingual editorial design. This perspective encouraged me to treat Chinese typography as an active design element instead of presenting it only as technical knowledge. It also reinforced the importance of supporting design guidelines with inspiring visual elements, facilitating readers to understand typographic principles in different creative contexts.







Collection of Research on Chinese Typography, The Type

Collection of Research on Chinese Typography, published by The Type, is a three-volume publication that brings together over a decade of research on Chinese typography and its cross-cultural development. The publication aims to establish a foundational understanding of contemporary Chinese typography by situating it within broader historical, cultural, and technological frameworks. It is intended as a comprehensive reference for designers operating in multilingual contexts, while also offering general readers access to critical reflections and first-hand perspectives from Chinese practitioners, thereby fostering a deeper engagement with the visual and cultural logic of Chinese typographic systems.

This publication has informed both the content and presentation of my project. It demonstrates how complex typographic knowledge can be communicated through a combination of analytical diagrams, comparative layouts, and carefully structured explanations. Its approach encouraged me to present Chinese and Latin typography through direct **visual comparisons** while explaining the unique characteristics of each writing system.




约瑟夫·米勒-布罗克曼在《平面设计中的网格系统》一书的后半部分"设计案例"中特别提到了东亚的网格系统，并以日文杂志《艺术手帖》的排版为例，明确写道"日文字与中文字一样，都是建立在正方形的基础上。"

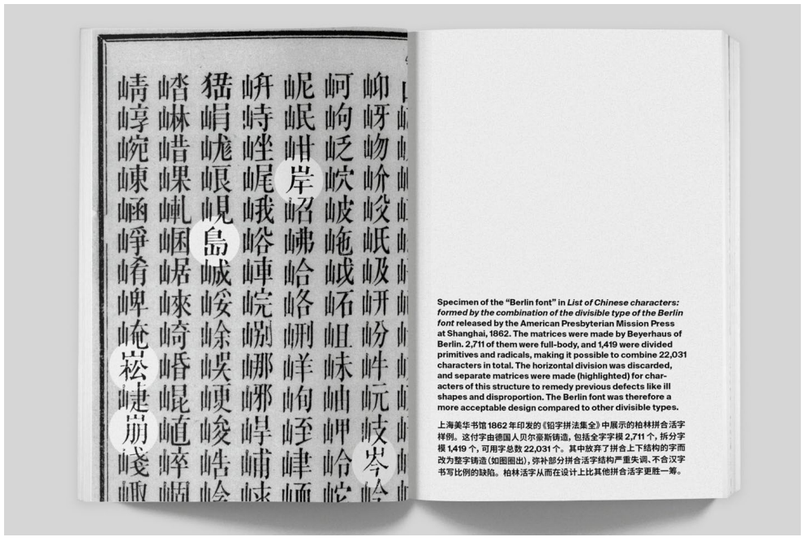
的确，方块汉字的属性决定了汉字本身就是"一字一格"，构成了行和网格。"字格"的尺寸可以作为度量中文排版中各个元素的单位——从字距，到行距，再到行长。在其他环境中，它也常被称作"全身""全角"。

在这样的中式网格里，让所有段落两端对齐便是理所当然的了。如果要坚持左齐右不齐，就会涉及到按词换行的问题，而中文词语间没有加空，手动按词换行非常繁琐，因此左对齐的排法非常少见。

14

Line length: a line should fit a certain number of characters exactly, so the line length (or column width) should be set in multiples of the type size. This is entirely different from Latin typesetting. Inappropriate width of a text frame will cause further issues of inter-character spacing in justification.

行长：一行内要放入一定数量的汉字，因此行长（或列宽）应设置为字号的整数倍。这与西文排版完全不同。如果文本框的初始宽度设置不当，之后再套用两端对齐就会导致更多的字距问题。

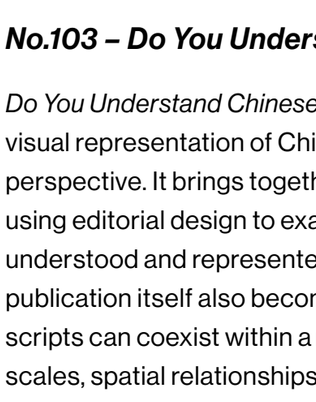

Specimen of the "Berlin font" in *List of Chinese characters: formed by the combination of the divisible type of the Berlin font* released by the American Presbyterian Mission Press at Shanghai, 1862. The matrices were made by Beyerhaus of Berlin. 2,711 of them were full-body, and 1,419 were divided primitives and radicals, making it possible to combine 22,031 characters in total. The horizontal division was discarded, and separate matrices were made (highlighted) for characters of this structure to remedy previous defects like ill shapes and disproportion. The Berlin font was therefore a more acceptable design compared to other divisible types.

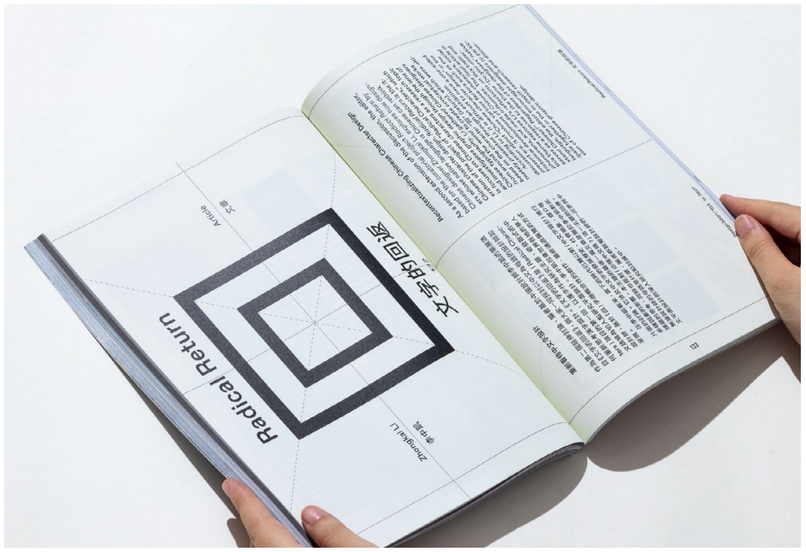
上海美华书馆 1862 年印发的《铅字拼法集全》中展示的柏林拼合活字样例。这付字由德国人贝尔恩斯铸造，包括全字字模 2,711 个，拆分字模 1,419 个，可用字总数 22,031 个。其中放弃了拼合上下结构的字而改为整字铸造（如图圈出），弥补部分拼合活字结构严重失调、不合汉字书写比例的缺陷。柏林活字从而在设计上比其他拼合活字更胜一筹。

No.103 – Do You Understand Chinese? , Design360°

Do You Understand Chinese? is a special issue exploring the visual representation of Chinese characters from a cross-cultural perspective. It brings together designers, interviews and visual works, using editorial design to examine how Chinese characters can be understood and represented in contemporary graphic design. The publication itself also becomes an example of how Chinese and Latin scripts can coexist within a magazine, through different typographic scales, spatial relationships and visual hierarchies.

The main inspiration for my project is its editorial structure and **bilingual typographic relationships**. In particular, the magazine uses an insert-like structure in which a half-page or compact section presents bilingual interview content, followed by a full page dedicated to the featured design work. This creates a clear rhythm between reading and visual observation. It also demonstrates different ways of positioning Chinese and Latin text, including top–bottom and left–right arrangements, rather than relying on a single fixed system. This suggests that my project could adopt similar structures and present bilingual layouts as a based on hierarchy, spatial relationship and content function.









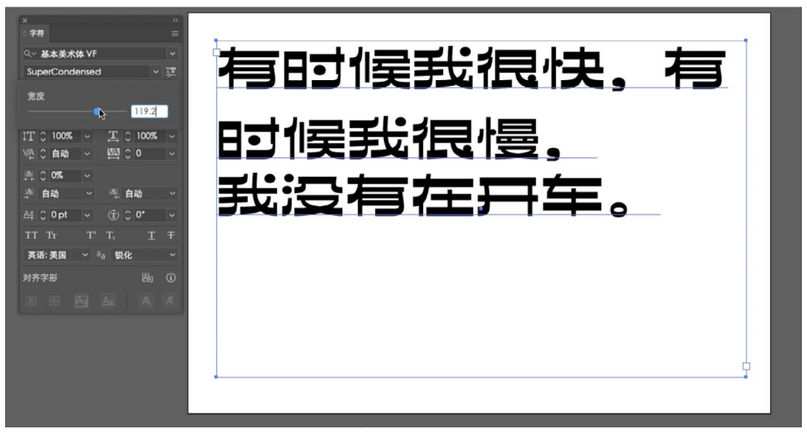
6.2.2 Typeface project

RVS Basic

RVS Basic, designed by 3type, is a distinctive Chinese display typeface that combines the strict geometry of contemporary lettering with references to commercial lettering from the Republic of China and the Qing Dynasty calligraphic style Qishu. Its reverse-contrast structure gives Hanzi an unusual visual character, while details such as circular dots and deliberately merged strokes create a playful and recognisable expression. The typeface was developed as a multi-language family with 11 width variations, making it suitable for display typography and more expressive editorial applications.

RVS Basic demonstrates that Chinese–Latin type pairing does not always need to rely on conventional or visually neutral typefaces. A distinctive Chinese typeface can establish a **strong personality** of its own, while its width, scale and typographic treatment can be adjusted to create a compatible relationship with Latin display type. It also suggests that when design concept requires a stronger visual identity, creating a new relationship between the two scripts may be more effective than simply searching for two typefaces that look similar.





CommonSans

CommonSans is a typeface by Xiaoyuan Gao that reinterprets the familiar visual language of Chinese sans-serif typefaces through softer, irregular and more contemporary forms. Its application to Stay Connected: Navigating the Cloud at Tai Kwun Contemporary is particularly relevant to bilingual design: the exhibition identity uses CommonSans Condensed SWAP, while a corresponding set of Chinese characters was custom drawn based on its curves and nonlinear, variable nature. The Chinese and Latin scripts therefore form part of the same visual system without requiring identical letterforms.

This case suggests a different approach to Chinese–Latin **typeface matching**: the relationship can be built through shared visual behaviour rather than direct formal similarity. The custom Chinese characters follow the curves and expressive qualities of the Latin typeface, creating a coherent identity across scripts while adapting the design to Chinese characters. This has inspired me to consider custom adjustment or modification when existing Chinese and Latin typefaces cannot achieve the desired relationship. For more distinctive visual identities, a shared design characteristic can become the basis for developing a bilingual type system.



6.2.3 Graphic design

“I like these shapes but I don’t know what they mean?” (2019), Balmer Hählen

“I like these shapes but I don’t know what they mean?” is a typographic poster by the Swiss studio Balmer Hählen, created for the Foundertype exhibition. The poster focuses on the visual qualities of Chinese characters from Foundertype, treating them as graphic forms that can be appreciated even without understanding their linguistic meaning. Their strong strokes, rectangular structures and geometric proportions are combined with circles, lines and blocks, creating a structured and highly graphic composition.

This project has inspired the **visual identity** of my project by drawing attention to the geometric qualities already present in Chinese characters. Instead of representing Chinese culture through decorative motifs, I can extract simple formal characteristics from the script itself and translate them into graphic elements. Squares, circles, lines and other geometric forms can therefore become part of the visual system, creating a connection between the Chinese and Latin sections while giving the Chinese side a distinct visual character. This approach could also help establish a coherent identity across the publication without relying on the typography alone.



Zürich, Kunming – 30 Jahre Städtepartnerschaft

The visual identity for the 30th anniversary of the partnership between Zürich and Kunming was developed by Büro 146 in 2012 for the Museum Bärengasse and the City of Zürich. The project included an identity system, printed materials and exhibition graphics, using Chinese and Latin typography as central visual elements. In the main poster, the two writing systems are closely interwoven: Chinese characters, Latin letters and geometric strokes overlap and connect within the same composition. The bilingual relationship therefore becomes part of the visual identity itself, rather than simply presenting two separate versions of the same information.

This project inspired me to explore visual connections between Chinese and Latin typography in the identity of my publication. The two scripts can be positioned within a **shared graphic structure**, allowing individual characters, strokes or geometric elements to extend across the boundary between them. The example also suggests that bilingual typography can become a visual device for expressing the idea of connection and cultural exchange. For my project, this could be translated into a flexible identity system in which Chinese and Latin remain recognisable as separate writing systems while selected lines, shapes or typographic elements visually connect them.



6.2.4 Experimental typography

Alan Chan: the redesign of Coca-Cola's Logo in Chinese Characters

Alan Chan's redesign of the Coca-Cola logo in Chinese is a well-known example of cross-cultural typographic adaptation. Instead of translating only the name, the project reinterprets the visual identity of the original Coca-Cola logotype within the conventions of Chinese writing. The English logo is characterised by its flowing script and continuous strokes. To achieve a similar visual impression, the Chinese version draws on the qualities of Semi-Cursive Script (Xingshu), whose connected brush movements and dynamic rhythm closely echo the expressive character of the original lettering. At the same time, distinctive graphic features, including the iconic sweeping strokes, are carefully retained, creating a strong visual relationship between the two versions.

This project demonstrates that successful bilingual typography depends on **visual correspondence** rather than literal imitation. This approach has influenced the typeface selection in my project, encouraging the pairing of Chinese and Latin typefaces with similar visual characteristics and underlying design logic instead of simply matching their appearance. Such pairings help establish visual harmony while respecting the unique identity of each writing system.



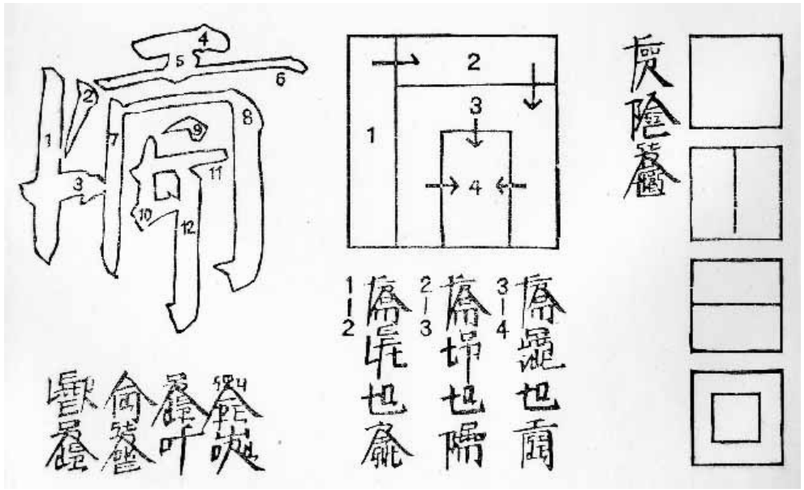


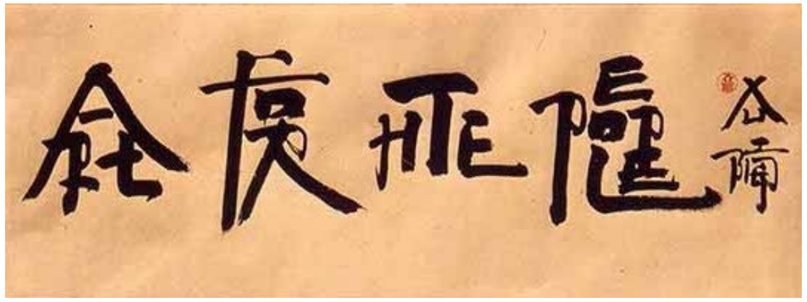
Xu Bing: Square Word Calligraphy

Square Word Calligraphy, created by Xu Bing in the early 1990s, is a conceptual writing system that reconstructs English words within the square structure of Chinese characters. By combining the visual conventions of Chinese calligraphy with the Latin alphabet, the project creates a hybrid script that appears familiar to Chinese readers while remaining readable as English. This reinterpretation challenges conventional distinctions between writing systems and encourages viewers to reconsider the relationship between language, form, and cultural identity.

This project demonstrates that typography can function as a bridge between cultures rather than simply as a tool for conveying information. Thoughtful typographic design can create connections while preserving the distinctive qualities of each script. This perspective has inspired me by reinforcing the importance of **promoting dialogue** between Chinese and Latin typography, encouraging designers to explore meaningful relationships between writing systems instead of pursuing visual uniformity.



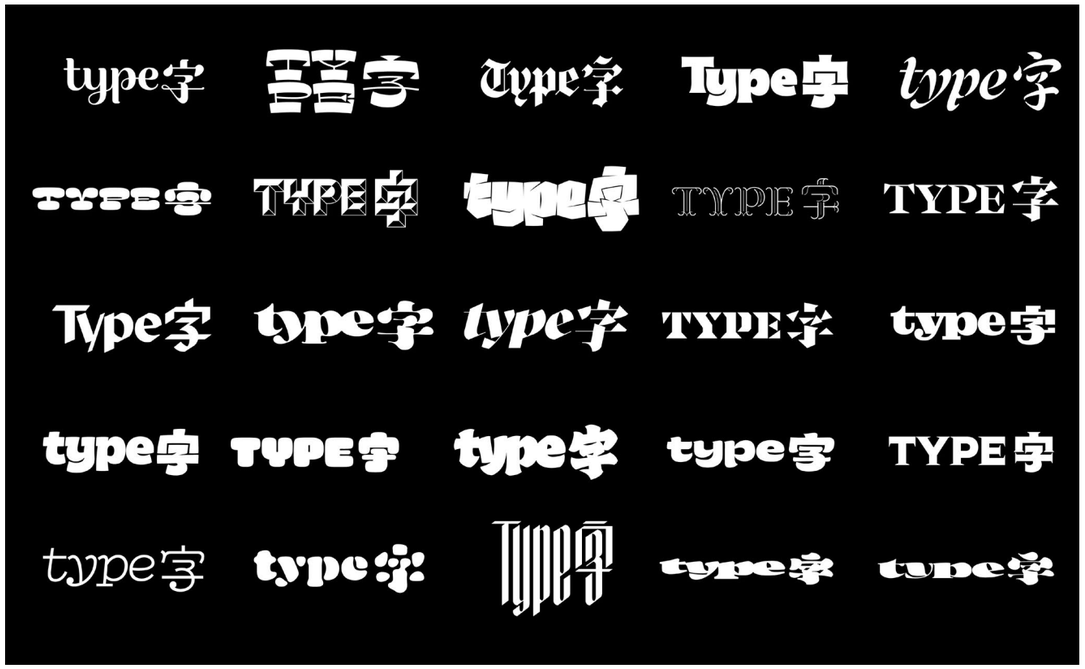




Liao Tienmin: Bilingual Lettering

Bilingual Lettering is a series of more than 50 Latin–Kanji pairing studies developed by Tien-Min Liao for bilingual lettering and logotypes. The project began as a website and was later moved to Medium, where Liao documents her observations, design process and different pairing experiments. The studies focus on the challenge of giving two very different writing systems a shared visual and expressive quality. Liao emphasises that successful bilingual lettering is not necessarily based on making the scripts look alike; the more important goal is for both scripts to communicate the same personality, while maintaining legibility and their basic typographic structures.

This project has influenced my approach to bilingual typography by shifting the focus from visual similarity to shared character and meaning. When developing a bilingual design, I should first consider what the lettering needs to communicate and whether both scripts express the same identity of the brand, subject or message. Liao also proposes several ways of coordinating the scripts: a characteristic from one script can become a decorative element, both scripts can be imagined as being drawn with the same tool, or the lettering can be treated as a graphic image. These approaches provide flexibility for more expressive designs, while allowing each script to retain its own structure and cultural references.



6.3 Concept

Grounded in the previous research and analysis of Chinese–Latin bilingual typography, this project aims to create a **practical manual for bilingual editorial design**. The manual uses **Chinese and English** as examples of the two writing systems discussed in the project. The choice of English also reflects the international context in which bilingual and multilingual design is increasingly used, allowing the manual to communicate the topic through the two writing systems that it discusses.

The main **purpose** of the manual is to make the differences between Chinese and Latin typography easier to **understand and apply**. It presents clear comparisons between the two systems across different typographic elements, and translates these observations into practical principles for bilingual typesetting. Rather than providing one fixed solution, the manual aims to create a reference that can support designers when making decisions about type size, weight, spacing, alignment, hierarchy and layout. The final goal is to make bilingual compositions more balanced and easier to read, while still keeping the visual characteristics of both writing systems.

The **design method** combines comparative research, visual analysis and design experimentation. First, the characteristics of Chinese and Latin typography are analysed separately and then compared through different typographic elements. These findings are then organised into design principles and tested through different bilingual layout solutions. In this way, the manual works as a **bridge** between the research and its practical application.

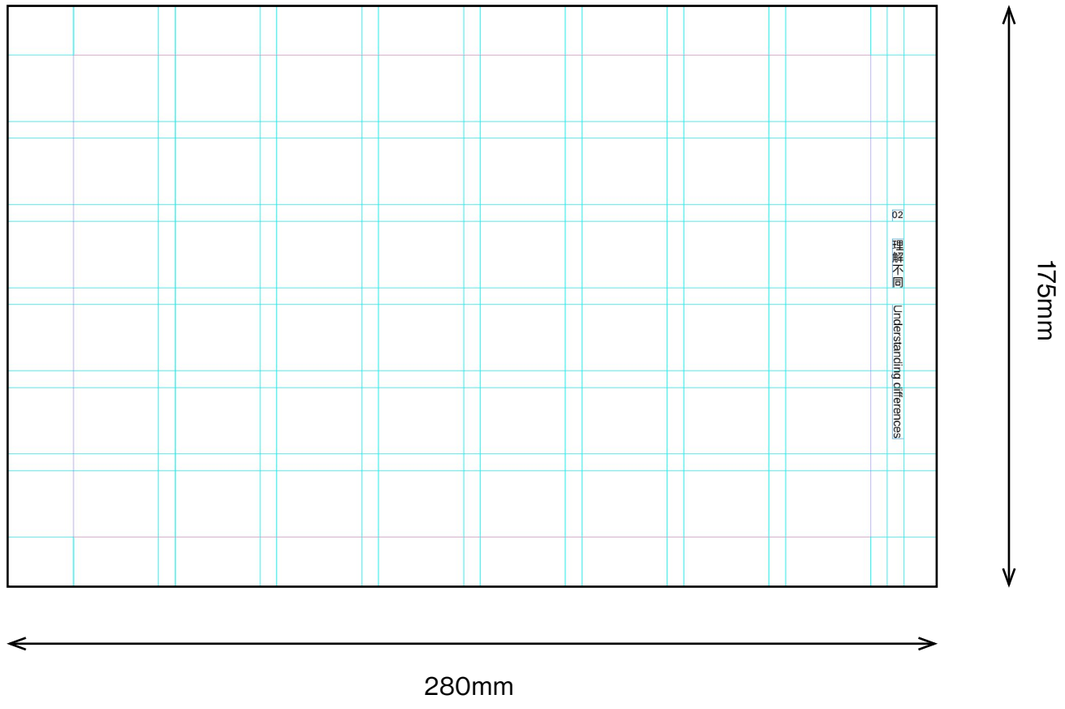
Layout system and visual identity 6.4

Format

Inspired by **traditional Chinese bamboo-strip scrolls**, an early form of writing material in China, I chose a long, landscape format for the publication. The width is 280mm and the height is 175 mm, creating a horizontally elongated proportion that recalls shape of bamboo strips.

This format is not only a visual reference to traditional Chinese reading and writing culture, but also supports the concept of the publication. The horizontal proportion allows the content to extend naturally across the page and encourages readers to experience the book as a **continuous, flowing scroll** rather than a sequence of separate pages. It also provides enough horizontal space for Chinese and Latin text to be placed side by side, making comparison between the two writing systems more direct and visible.





Grid system

The outside margin is set to 20 mm to allow enough space for the vertical page furniture, while the **inside margin** is also set to 20mm to accommodate the extra space required to sewn binding. The top and bottom margins are kept at 15 mm. I used a 8×6 **modular grid** to provide both flexibility and structure. The 8 columns support different layout compositions and allow the Chinese and Latin text to be compared and positioned in different ways. The 6 rows help maintain a consistent vertical rhythm across the publication. The relatively regular modular structure also works well with Chinese typography, while providing enough flexibility to accommodate the different proportions and line lengths of Latin text.

For the **page furniture**, I placed the information outside the fore-edge margin. The Chinese version of the book title appears vertically on the right, read from top to bottom, while the English version remains vertical but follows the Latin reading direction. This difference in reading direction makes the two writing systems visible not only through the content, but also through their spatial behaviour, reinforcing the bilingual structure of the publication.

The page furniture is organised from top to bottom into two levels: page number and part name (Understanding Differences / Typesetting Tips). The type size is set at 10 pt, keeping the information clear but visually secondary to the main content. This creates a consistent **navigation** system throughout the book without competing with the main typographic compositions.

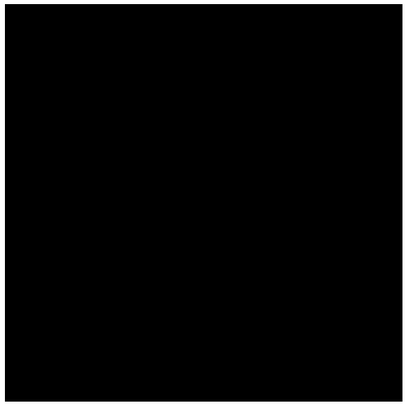
Color palette

Inspired by **traditional Chinese calligraphy**, which is commonly associated with black ink on white paper and the use of red seals, I chose a black, white and red colour palette for the publication. The main content is presented in black and white, creating a simple and high-contrast visual environment that keeps the focus on the typographic content and the comparison between the two scripts.

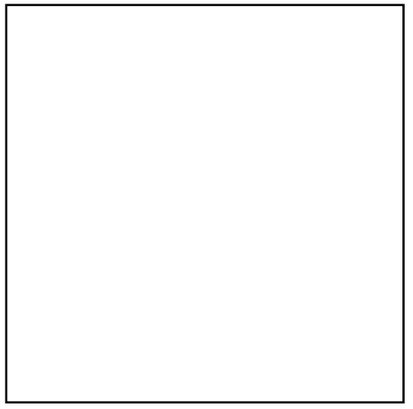
For the **section opener** pages, black is used as the background, while the text is set in the natural paper colour. This creates a strong contrast with the following content pages and gives each section a clear visual starting point.

Red is used as an **accent colour** to highlight information that needs particular attention. Important quotes, key tips and short conclusions are marked in red, helping readers identify the most important information quickly. Red is also used as a graphic annotation colour in the typographic comparisons. For example, baseline, ascender line, centre line and other structural measurements are marked with red lines and labels. In this context, red works as an **annotation** and measurement system, making typographic differences easier to see and understand. **Semi-transparent** red boxes are also used when showing proportions and spatial relationships between Chinese and Latin type. The boxes are set at around 50% opacity, so that the underlying character/letterforms remain visible. This allows the proportions, alignment and occupied space of the two writing systems to be compared more clearly without covering the original forms.

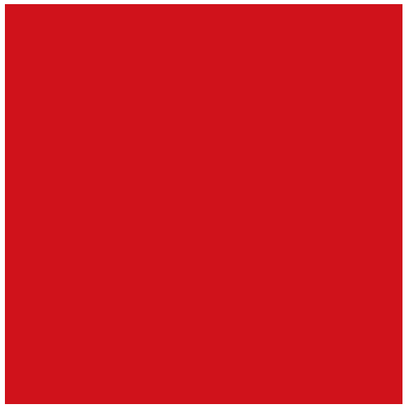
Overall, the limited use of red creates a simple visual hierarchy: black and white carry the main information, while red directs attention to important points and makes invisible typographic structures visible.



CMYK 0, 0, 0, 100



CMYK 0, 0, 0, 0



CMYK 15, 100, 100, 0

Typefaces

The typeface system is designed around a clear distinction between **reading text** and **display text**, while maintaining a visual relationship between the Chinese and Latin scripts. Since the publication itself is about comparing two writing systems, the typefaces are also used to make their differences visible without making the overall layout feel disconnected.

For body text, captions and vertical headers, I chose **Arimo** for English and **PingFang TC** for Chinese. These elements require good clarity at relatively small point sizes, especially in the bilingual comparison pages where Chinese and English text are placed close to each other. I therefore chose two sans-serif typefaces with relatively simple and clean forms. PingFang TC provides a modern Heiti style for Chinese, while Arimo offers a neutral and functional Latin counterpart. Their relatively simple structures help reduce visual noise and make longer passages easier to read. At the same time, the two typefaces have enough similarity in their visual weight to work together as one system.

For titles, subtitles and highlighted quotes, I chose **Libre Caslon Text** for English and **Source Han Serif** for Chinese. The combination introduces a more traditional and editorial character compared with the sans-serif body text. Source Han Serif belongs to the Songti style, while Libre Caslon Text provides a serif structure for Latin text, allowing the two scripts to maintain their own typographic characteristics while sharing a similar sense of contrast and refinement. These typefaces are mainly used at larger sizes, where their more distinctive forms can contribute to visual identity of manual.

Arimo

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0123456789

PingFang TC

滚滚长江东逝水
滚滚长江东逝水
滚滚长江东逝水
0123456789

Libre Caslon Text

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0123456789

Source Han Serif

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The contrast between the two typeface pairs also helps establish the **typographic hierarchy** of the manual. The sans-serif combination is used for practical and continuous information, while the serif combination gives greater emphasis to titles and key statements. This creates a clear distinction between information that is meant to be read continuously and information that is meant to attract attention.

The typeface selection follows the **same principle** as the rest of the project: the Chinese and Latin typefaces do not need to be identical, but they need to function well together. By pairing typefaces with compatible visual weight and a similar level of clarity, the system maintains balance and cohesive while preserving the individual characteristics of each writing system.

Visual Language

The visual language of the publication is based on two simple graphic elements: **rectangles and lines**. These elements are derived from the visual characteristics of the two writing systems. Chinese characters are generally contained within a relatively square visual space, creating a compact visual weight, while Latin text forms a more horizontal and continuous rhythm.

The rectangular form of Chinese characters is treated as a **visual element** rather than only as linguistic content. Through the modular grid, Chinese text can naturally form and occupy rectangular areas within the layout. This allows Chinese to function as a visual block that balances and integrates with the more linear form of Latin text.

The lines create **connections** between these different elements. They are used to link Chinese and Latin text, establish hierarchy and guide the reading process. In some bilingual spreads, lines extend across the gutter, creating a **visual bridge** across the spread and connecting the two pages as one composition.

The **interaction** between rectangles and lines creates a simple visual system: rectangles provide structure and visual weight, while lines create connection and continuity. This keeps the graphic language restrained, allowing typography itself to remain main visual content.



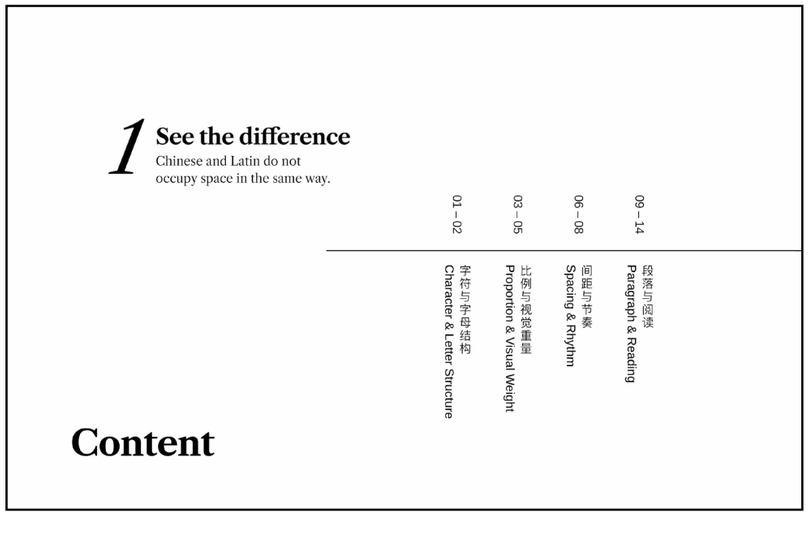
Information architecture 6.5

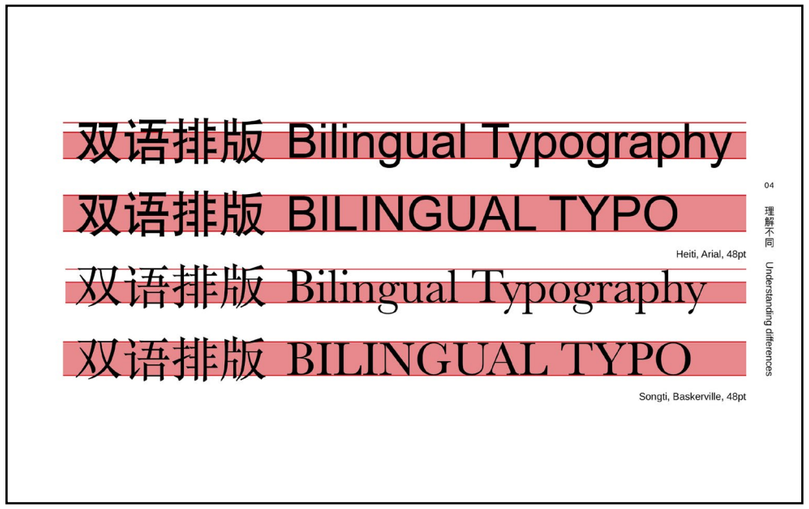
The content of the manual is organised into two main parts, moving from understanding the two writing systems to applying this knowledge in bilingual typesetting.

Part One: Understanding the Characteristics of Chinese and Latin Typography

The first part introduces the main **characteristics of Chinese and Latin typography**. Instead of looking at the two systems separately, the information is organised through **direct comparison**. Different elements such as structure, proportion, visual weight, spacing, rhythm and paragraph behaviour are presented side by side.

The purpose of this section is to establish a **basic understanding** before introducing design solutions. Since Chinese and Latin scripts have different structures and visual behaviours, understanding these differences is important for making appropriate typographic decisions later. This part therefore works as a foundation for the practical recommendations in the second part.

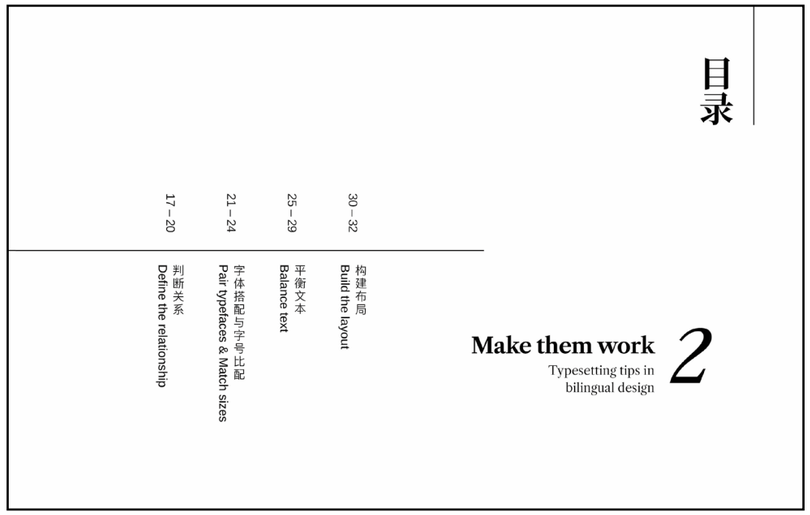




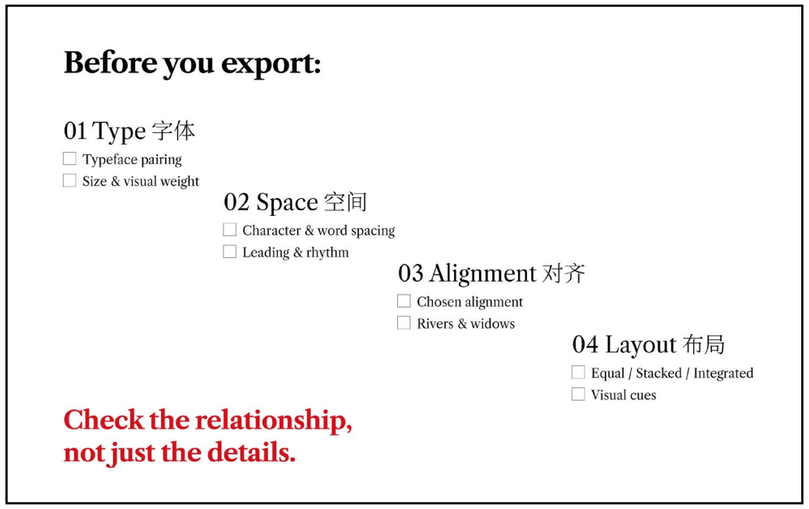
Part Two: Typesetting Tips in Bilingual Design

The second part moves from understanding differences to making design decisions. It translates the observations from Part One into **practical tips** for combining Chinese and Latin typography in a **bilingual layout**.

The section focuses on the main decisions that designers need to make when working with two writing systems, including their visual relationship, typeface pairing, size and weight, spacing, alignment, hierarchy and layout. The tips are presented through examples and comparisons, so that the effects of different choices can be seen directly rather than explained only through text.



The two-part structure creates a simple progression: first understand how the two systems work, then learn how to make them work together. In this way, the manual is not only a collection of rules, but a reference that helps designers **move from observation to practical decision-making**. A **checklist** is also included at the end of the manual, as a practical tool for reviewing the design before the final output. It brings together the main points discussed in the manual and helps designers check the overall **relationship** between the two languages.



Technical specifications

6.6

Paper selection

In selecting paper, I chose the **160 g GSK Translucent** from Fedrigoni for the **cover**. The translucent nature of this paper gives the possibility to elements placed under the paper to still be somewhat visible. This gives an impression of depth and continuity between the first page and the cover. Instead of being a mere protective shell, the translucent cover can therefore be part of the visual language of the publication. This paper creates a sense of openness and “breathing space”, but also allows to extend the typographic structure from one layer to another. This choice is also more relevant to the idea of this project, as the overlapping elements could stand as a **metaphor** for the coexistence and tension between the Chinese and Latin scripts.

For the **inner pages**, I chose the **120 g Fedrigoni Arena Natural Rough**. This is an uncoated paper, with a natural colour and perceptible texture. The warm and slightly rough finish helps to soften the contrast of the black and red to give them a more **refined** and **tactile feel**. The material also supports the contemporary character of the editorial style inspired by Chinese publications.

Printing method

The publication is made via **digital printing**, which is appropriate for a limited-edition academic design project, and allows the final pages to be printed directly from the digital artwork. It is also a more convenient method to keep the consistency between the different typographical experiments and visual composition developed throughout manual.

For the black elements I used **black K100** instead of a rich black composed by the four CMYK colours. It is desirable to avoid an overly dense and heavy black. When printed on the natural uncoated paper chosen, the K100 gives a softer, slightly **greyish black effect**. This result is well-matched with the warm tone and texture of the paper, and gives a more elegant and **classical impression** to the overall look of the publication. The red is not so much a dominant colour, but rather an accent. Together the black and red give an impression of clear hierarchy but also keep the overall appearance calm and editorial. The restrained approach in printing the black and the accent colour red also helps the different Chinese and Latin typographical forms to remain the main focus of the publication.

Binding

This publication is produced with a **three-hole sewn binding**. I chose this kind of binding not only for the practical aspect of the binding, but also because it adds to the overall **visual identity** of the manual. The exposed thread gives a visible connection between the single pages and makes the construction of the publication part of the design itself.

A **red thread** is used to refer to the red accent colour used throughout the publication. In that way, the binding is visually bound with the interior visual language instead of being treated as an independent technical element. The three-hole construction also gives a clear vertical rhythm along the mid-line of the publication. This is especially appropriate for a manual about the relationship between different writing systems, where the binding physically connects separate pages while keeping their individual identities clearly visible. The result is a simple and functional binding, with a somewhat **handmade** quality. It sustains the idea of coexistence which is at the very heart of this project: **different things remain separate, but are nonetheless part of one structure.**

Conclusion

The coexistence of differing scripts is not a problem that needs to be entirely solved, but an ongoing design condition which can create new possibilities for communication and visual expression.

This project began with a simple yet increasingly relevant question: **how can Chinese and Latin writing systems coexist in an editorial project while maintaining readability, visual balance, and cultural identity?** During the research, it became clear that bilingual typography is not simply a matter of placing two languages on the same page. The coexistence of the Chinese and Latin introduces a set of typographic and visual relationships that must be **considered jointly**. Different structures, proportions, spacing mechanisms, reading rhythms, and visual densities influence how information should be organised within a layout and how the readers may navigate through a publication.

The historical and theoretical investigation demonstrated that the relationship between the two scripts'typography has developed together with the cultural exchanges, printing technologies, and changes in the graphic design practices. From the first bilingual publications where one of the languages was often utilised primarily for translation or explanation, bilingual typography has gradually become part of the visual identity and contemporary **means of communication**.This development also indicates that the two scripts should not be understood as competing for the same visual space. Rather, their differences can become the foundation for establishing a meaningful relationship between them. Research on intercultural typography also suggests that visual communication should not simply aim at uniformity, but should **recognise** the **specific logic** and **cultural references** of different writing systems.

The comparative analysis of this research identified the following three major challenges in bilingual typography involving Chinese and Latin: visual density, reading experience, and layout flexibility. Chinese characters tend to form compact and relatively dense visual blocks, while Latin text has a more horizontal and continuous rhythm. Consequently, applying the same type size, spacing, alignment or hierarchy for the two scripts does not necessarily produce equal

relationships visually. Instead, **optically adjustment** often need to be applied in order to achieve a balanced relationship. The research therefore supports the idea that typographical equivalence should not be understood in terms of numerical equality. What matters most is how the relationship between the two scripts is **perceived** within the entire composition.

The field research further demonstrated that these typographical problems are directly related to the **reading experience**. The interviewed readers often compared the two language versions rather than reading only one of them. Unclear typographical hierarchy, excessive typographical density, insufficient spacing, and weak relationships between corresponding texts were identified as particularly difficult. The professional insights, at the same time, highlighted that a successfully bilingual typography should not seek to force the two writing systems to look the same, but rather respect the writing systems' identity. Typeface pairing should therefore take into account context, visual weight, history, and purpose; while hierarchy should respond to the intended reader and reading situation.

These insights became the foundation of the final design project. The **bilingual manual** translates the research findings into a practical system that can help designers to understand and work with Chinese and Latin typography. Its structure moves from understanding the characteristics of the two writing systems to applying them in bilingual typesetting. Rather than providing one fixed formula, it offers comparisons, examples, as well as practical recommendations on typeface pairing, type size, weight, spacing, alignment, hierarchy, and layout. A checklist is included to support the final review process of a bilingual composition.

The **design** of the manual itself also applies the principles developed during the research process. Its modular grid offers a structured system, while being sufficiently flexible to accommodate the differing proportions and rhythms of Chinese and Latin texts. The visual language is represented with rectangles and lines that capture both the compact structure of the Chinese characters and the continuous rhythm of the Latin text. The landscape format, inspired by the traditional Chinese bamboo-strip writing materials, further establishes the connection between the conceptual background of the project and its physical form.

In the end, this project proposes that **good bilingual typography is not about making two writing systems look identical, but about creating a clear and meaningful relationship between them**. Readability should remain a starting point, while hierarchy, spacing, proportion and layout can be used to establish a balance without removing the identity of one of the scripts. Typography can therefore not only function as a tool for organising information, but it can also serve as a form of **cultural communication**.

The manual developed throughout this research should not be understood as a universal series of rules. The different languages, readers, contexts, and formats will always **require different solutions**. Its purpose is to offer a **starting point** for observation and decision making. In this sense, the project contributes to the development of bilingual editorial designs by linking the theoretical research, user experience and practical design. It also opens possibilities for further research into other writing systems, digital environments, as well as more systematic testing of bilingual typographic solutions. The coexistence of differing scripts is not a problem that needs to be entirely solved, but an **ongoing design condition** which can create new possibilities for communication and visual expression.

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A Study of Chinese–Latin Bilingual Typography