

Method of analyzing graphic representations based on verbal elements

Método de análise de representações gráficas com base em elementos verbais

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This article presents a method for analyzing graphic representations of philosophical, literary, and artistic elements. In this regard, a methodological framework is established, integrating theoretical and analytical references to examine these elements in graphic manifestations. This paper will present the proposed method and examples of its application, as well as the protocols involved in the process and relevant reflections on its application. The proposed method of analysis has prior testing and validation, adhering to the semiotic principles of Charles Morris. It relies upon the works of scholars such as Luís Gomes et al. (2013), Ricardo Silva (2005), José Barros (2007), André Villas-Boas (2009), Priscila Farias (2016), and Evelyn Goldsmith (1984). Through this study, we have a validated analytical method in Leonardo Siqueira (2023), which synthesizes research techniques and guidelines for observing elements that might be graphically represented.

*análise gráfica, método de análise,
design gráfico, elementos verbais,
informação verbal e visual*

Este artigo apresenta um método para analisar representações gráficas de elementos filosóficos, literários e artísticos. Nesse âmbito, estabelece-se um modelo metodológico, integrando referências teóricas e analíticas para examinar tais elementos em manifestações gráficas. Este artigo apresentará o método proposto e exemplos de sua aplicação, bem como os protocolos envolvidos no processo e reflexões relevantes sobre sua aplicação. O método de análise proposto foi previamente testado e validado, aderindo aos princípios semióticos de Charles Morris. Seu embasamento contempla as obras de acadêmicos como Luís Gomes et al. (2013), Ricardo Silva (2005), José Barros (2007), André Villas-Boas (2009), Priscila Farias (2016) e Evelyn Goldsmith (1984). Neste estudo, tem-se em Leonardo Siqueira (2023) um método analítico validado, o qual sintetiza técnicas de pesquisa e diretrizes para observar elementos que podem ser representados graficamente.

1 Introduction

This article introduces a methodological framework for analyzing verbal elements that could be represented graphically. This method follows the discussion in Siqueira (2022), which was subsequently refined and validated in Siqueira (2023). Thus, the main objective of this article is to contribute to graphical analyses of pictorial elements (illustrations) based

on the observation of verbal elements (texts). Consequently, this proposed method of analysis offers another avenue for investigations that seek to understand whether there is a reflection of cultural, literary, and artistic movements in graphic design.

When we address this transposition of ideas – verbal elements into visual elements – we are interested in understanding whether, and to what extent, there is a visual representation of a set of ideas from a particular group of intellectuals. In this context, the method presented in this article provides tools to observe the relations between verbal information and visual information. In other words, it aims to understand how an idea/sign, verbally expressed, relates or does not relate to a graphic image.

The development of this method of graphic analysis relies on theoretical perspectives that are aligned with Charles Morris's semiotic thought (semiotic classification in three dimensions: syntactic, semantic, and pragmatic), along with historiographical approaches that support the investigation and contextualization of the elements being studied.

Thus, this study first introduces macro phases: contextualization, identification, and consolidation. Each of these phases is divided into four categories: objective, technique, source, and guidelines. the objective represents the main goal of each phase; The technique involves the procedures employed in each phase; The source encompasses the consulted documentation, regardless of its nature; and the guidelines establish parameters for achieving and solving the objectives – what is proposed. Finally, the article presents a brief exemplification of the proposed method's operation.

2 Understanding the method

The first phase is contextualization, where the aim is to better understand the context in which a text is employed, seeking to comprehend the notable characteristics of this context, and to establish the attributes that constitute it. Table 1 summarizes this phase.

Table 1 Contextualization phase (source: the author).

Phase	Objective	Technique	Source	Guidelines
Contextualization	Identify as many characteristics as possible about the context in which the observed texts are employed.	Literature review	Texts by authorities in the field, artistic and/or literary production, among others.	Seek a deeper understanding of the observed object by identifying three main attributes that categorize and organize the obtained data: contextual, conceptual, and aesthetic.

With the objective of identifying as many characteristics as possible of the subject under investigation, prioritizing understanding the attributes (a) contextual, (b) conceptual, and (c) aesthetic. Specifically:

- a) **Contextual attributes:** these encompass a set of information about the phenomenon, including social, political, economic, factual, historical aspects, etc. One should pay attention to historical antecedents, general configurations of the context, and the means through which a text is presented. Are there key figures associated with the analyzed content? Who are they? What are their social configurations? In which period did/do they operate? What constraints are imposed? To which intellectual groups do they belong? Whom does it affect? How does it operate? Who operates it? Is it operable, reproducible?
- b) **Conceptual attributes:** these involve the foundations, theoretical references, and the set of signs related to the observed content – understood as a phenomenon. What is it? How does it behave? What ideas does it advocate? What set of elements composes it?
- a) **Aesthetic attributes:** these pertain to the visual configuration of the text. What is its aesthetic? Does it possess an aesthetic? What are its visual configurations? Is it pictorial? Does it have a form?

Following the method, the next phase is identification, where the goal is to understand and identify elements that could be visually represented, aiming to create a contextual, conceptual, and aesthetic repertoire to support graphical analysis. In this regard, Table 2 summarizes this proposed phase.

Table 2 Identification phase (source: the author).

Phase	Objective	Technique	Source	Guidelines
Identification	Identify and understand elements that are verbally expressed, along with their possible meanings and representations.	Observation, indexing, and associative analysis of data using the approach of the History of Ideas (Barros, 2008; Silva, 2015).	Main means of circulation for the observed ideas.	Identify verbally expressed elements that could be visually represented.
		Connotative analysis (Gomes et al., 2013).	Indexed elements.	Seek connotative definitions for each selected element.
		Denotative analysis (Gomes et al., 2013).	Indexed elements.	Seek denotative definitions for each selected element.
		Semantic panel (Gomes et al., 2013).	Indexed elements.	Seek representations of each selected element, prioritizing records from the period in which the research is situated.

In this phase, the primary focus is to identify verbally expressed elements (terms, words, and/or expressions) that could represent the attributes identified in the previous phase. Enabling the mapping of a set of these elements that would thus represent the ideals debated by the study object. This process is guided by the History of Ideas approach, as articulated by Barros (2007), which provides a framework for examining the set of ideas under observation from the researcher's interpretive perspective. According

to Barros, the History of Ideas should be viewed as a historiographical modality that enables the observation of a more specific thematic field. The author identifies potential applications of the approach as: (1) ideas associated with expressions – discourses; (2) specific ideas – in political, philosophical, aesthetic fields, etc.; (3) systematized thoughts – political, philosophical, and scientific ideas; (4) ideas at the level of movements – political, artistic, philosophical, and scientific movements; (5) paradigms – scientific, disciplinary, legal, normative, etc.; (6) ideologies and diffusion of ideas; and (7) collective and long-duration ideas.

Given this understanding, observation parameters are established following the approach based on Dominick LaCapra (Silva, 2015): (1) the relationships between the author's intentions and the text; (2) the relationship between the author's life and the text; (3) the relationship of society with the texts; (4) the relationship of culture with the texts; (5) the relationship of the text with the writer's corpus; (6) the relationship between modes of discourse and texts. The parameters discussed by Silva (2015) serve as guides for analyzing ideas from texts, but not all proposed relations need to be observed – only those points that contribute to graphical analysis and understanding of the study object.

After indexing the terms that can be visually represented, following the outlined parameters, the next step is to select the most representative terms. To determine these terms, it is recommended to revisit the conceptual, contextual, and aesthetic attributes that may be linked to each term, while considering the frequency with which the terms appear in the studied corpus. Subsequently, analytical categories should be formed to group the selected elements from the indexed terms. These categories will be organized based on similarity, using signifiers that connect them in some way. It is important to emphasize that each study will have a unique configuration, and the handling of the data (terms) will depend on the specific phenomenon being examined.

Subsequently, the projective factors of Gomes et al. (2013) are employed to support the identification of the semantic profile of the object: connotative analysis, denotative analysis, and the semantic panel. According to the authors, connotative analysis seeks to understand the possible connotations of a term, establishing a set of interpretations that a word can be related to. This involves exploring different understandings of the same expression/text within various linguistic and social contexts, allowing for comprehension beyond a denotative meaning. Conversely, denotative analysis aims to elucidate what meanings a word may carry in terms of language. Thus, this analysis seeks the purest understanding of terms through sources such as dictionaries and/or theorists/authorities on the subject, depending on the context of the analysis. Finally, the semantic panel is presented as a set of images that explore meanings and signs that a word can express, providing a broad view of the semantic universe of a specific term.

In conclusion, the final macro phase of the analytical method is consolidation. In this phase, the most crucial part of the investigation is conducted, observing the graphic representations and whether they reflect verbal discourses. This consolidation is outlined in Table 3.

Table 3 Consolidation phase (source: the author).

Phase	Objective	Technique	Source	Guidelines
Consolidation	Rigorous analysis of each part of the manifestation from a semantic perspective, based on all the information obtained in the previous phases.	Analysis of compositional elements (Villas-Boas, 2009).	Graphic manifestations to be investigated.	Identify the elements and relate them to the previous phases. The goal here is to identify the attributes of the phenomenon in the composition.
		Analysis of typography in elements of form and style (Silva; Farias, 2005).	Typography used in the manifestations.	Identify the formal characteristics of the typography used in the composition, as well as the style employed in its form.
		Semiotic analysis of typography (Farias, 2016).	Letter	Identify the relationship with the alphabet, phonetic value, speed, rhythm, expressiveness, assertiveness, producer's status, and historical context of the form, relating these aspects to the previous phases.
			Word	Identify the relationship with verbal language, sound value, speed, rhythm, expressiveness, assertiveness, and the producer's status, relating these aspects to the previous phases.
			Text	Identify the relationship with verbal language, sound value, speed, rhythm, expressiveness, assertiveness, and the producer's status, relating these aspects to the previous phases.
			Page	Identify the relationship between lettering/image, sound value, speed, rhythm, expressiveness, and the relative importance of different parts, relating these aspects to the previous phases.
			Volume	Identify the relationship between lettering/format, the values assigned to materials, the degree of ephemerality or permanence, and the required posture of the reader, relating these aspects to the previous phases.
		Analysis of the image (Goldsmith, 1984).	Unity	Identify signs/pictorial elements that can be understood as an identity within an image, even if not immediately recognizable, relating them to the previous phases.
			Location	Identify spatial relationships among the images, relating them to the elements and characteristics of the study object observed in the previous phases.
			Emphasis	Identify hierarchical relationships among the images, relating them to the elements and characteristics of the study object observed in the previous phases.
		Diachronic analysis (Gomes et al., 2013).	Graphic manifestations	Establish a parallel between the visual elements encountered over time, providing a comprehensive overview of the semantic analysis.

The analysis methods of André Villas-Boas (2009), Priscila Farias (2016), and Evelyn Goldsmith (1984) converge on several points and assist in analyzing the elements in question. These authors align with or dialogue with the Morrisian semiotic model, where Charles Morris (1976) categorizes interpretation into three semiotic dimensions: syntactic, semantic, and pragmatic – serving as a facilitator for observing the context of a visual manifestation. Morris (1976) defines the syntactic dimension as the analysis of the form of signs, what they are, and how they behave within a context – essentially, how signs interact with each other. The semantic dimension pertains to the range of meanings a sign can convey/express/display – i.e., the relationship a sign has with its syntactic elements and how it behaves semantically within a particular culture or context. Finally, the pragmatic dimension is defined as the interaction of these signs with their interpretant and the context in which they are embedded, examining how the information reaches the receiver.

Villas-Boas (2009) proposes a graphical analysis based on aesthetic-formal and technical-formal elements. The former are commonly known as ‘visual elements’ that are part of a composition, such as typographic characters, photographs, graphic elements, and color masses. The author classifies these into three groups: textual elements,¹ non-textual elements,² and mixed elements.³ On the other hand, technical-formal elements refer to the components that constitute the composition and its organization. These are divided into design principles⁴ and compositional devices.⁵

Once the composition elements are identified via Villas-Boas, the next step involves understanding the visual configurations related to the form and style⁶ of typography. To achieve this, the Typographic Classification System by Maximilien Vox will be utilized. (known as vox – Figure 1) is adopted, following the discussion by Silva & Farias (2005). According to the authors, this system forms the foundation of most contemporary classification systems and facilitates a more comprehensive analysis of typography within the scope of this article. The model defines nine classifications for typographies: humanist, garaldine, real, didonic, mechanical, linear, incised, manual, and scriptural. The authors (Silva & Farias, 2005, p. 70) explain that

Vox’s classification begins with four types of serified letters that are suitable for long texts. The Humanist and Garaldine types (honoring the French typographer Claude Garamond and the Italian Aldo Manuzio) are typical letter models from the 15th and 16th centuries. Both have bracketed serifs (with a curve between the stem and the end of the serif) and slanted contrast (the narrowest parts of the letter ‘o’ are approximately at 11 and 5 o’clock). The only distinguishing feature is the shape of the letter ‘e’: slanted in Humanist types and straight in Garaldine types. The ‘Real’ class refers to the design of the ‘Romans of the King,’ a family of serified fonts with bracketed serifs and vertical contrast (12 and 6 o’clock) developed by Philippe Grandjean in 1702. The Didonic types (honoring the French typographer Firmin Didot and the Italian Giovanni Battista Bodoni) correspond to non-bracketed, hairline serif families, which Thibaudeau refers to as Didot types.

- 1 Headings, titles, subtitles, subheadings, text blocks, initial capitals, captions, pull quotes, recurring units, etc.
- 2 Graphics, photographs, illustrations, illustrative types.
- 3 Charts, illustrated tables, infographics, etc.
- 4 Unity, harmony, synthesis, balance, movement, hierarchy.
- 5 Graphic area, structure, centering, axis.
- 6 The understanding of style applied here is related to the style of form used in typography, whether it is associated with a particular movement or manifestation recurring in the period or already known/disseminated.

The subsequent classes include families of letters with non-traditional serifs – either as thick as or thicker than the stems in Mechanical types (corresponding to Egyptian types of Thibaudeau) and pointed like those in stone inscriptions in Incised types – and other letter types. Linear types correspond to Thibaudeau’s antiques, while the following two classes include letters resembling cursive writing (Scriptural) or drawn letters (Manual).
[free translation]



Figure 1 Example of classifications from the vox model
(source: Silva & Farias, 2005, p. 70).

Understanding typography as a form involves exploring its relationship with images and the context in which it is situated. To this end, Farias’ (2016) analytical method is employed, aiming to examine typography in terms of its syntactic, semantic, and pragmatic aspects. The author delineates five levels for observing semiotic dimensions: letter, word, text, page, and volume. At each level, Farias (2016) provides specific parameters for analyzing typography, offering a comprehensive view of typographic elements, as illustrated in Figure 2.

Understanding the form and function of typography in the selected designs, and following Morris’s theoretical framework, we also incorporate to our investigation Goldsmith’s (1984) image analysis method. Goldsmith’s method focuses on graphic pictorial language, aiming to understand the comprehensibility of images and the interactions between their compositional elements. She identifies four visual factors for understanding

	Letter	Word	Text	Page	Volume
Syntactic dimension	<ul style="list-style-type: none"> • production mode • size • proportions • structure (box) • form • color 	<ul style="list-style-type: none"> • direction • alignment • continuity/segmentation • variation (form or structure) • space between letters • associated elements 	<ul style="list-style-type: none"> • column width • space between words • alignment • interlineation • tonality of the text spot • column format • space between paragraphs • indentations • marking of lines, paragraphs, or text block 	<ul style="list-style-type: none"> • grid • space between columns • space between text blocks • alignment of the text blocks • hierarchy • relation text blocks × images • demarcator elements of text blocks 	<ul style="list-style-type: none"> • material aspects • dynamic aspects • number of pages • height of the book spine • recording or reproduction system • bookbinding • relation between parts of the volume
Semantic dimension	<ul style="list-style-type: none"> • relation with the alphabet • phonetic value • speed • rhythm • expressivity • assertiveness • producer status • history of form 	<ul style="list-style-type: none"> • relation with the verbal language • sound value • speed • rhythm • expressivity • assertiveness • producer status 	<ul style="list-style-type: none"> • relation letter/ content • sound value • speed • rhythm • expressivity • assertiveness 	<ul style="list-style-type: none"> • relation letter/ image • sound value • speed • rhythm • expressivity • relative importance of the different parts 	<ul style="list-style-type: none"> • relation letter/ format • values attributed to the materials • level of ephemerality or permanence • posture required from the reader
Pragmatic dimension	<ul style="list-style-type: none"> • visibility • legibility • expressivity • glyph area • effects generated by the meaning of the letter 	<ul style="list-style-type: none"> • visibility • legibility • expressivity • word area • readability • effects generated by the meaning of the word 	<ul style="list-style-type: none"> • visibility • legibility • expressivity • text area • readability • performance • effects generated by the meaning of the text 	<ul style="list-style-type: none"> • visual impact • text area • readability • performance • type of support • paper use • type of paper • effects generated by the meaning of the page 	<ul style="list-style-type: none"> • visual impact • text volume • type of support • paper use • type of paper • finishing • obsolescence • effects generated by the meaning of the volume

Figure 2 Systematization of Farias's Analysis Model (source: Farias, 2016, p. 49).

image configurations: unity, location, emphasis, and parallel text (interaction between textual elements and illustrations). Unity is defined by a set of elements that convey a sense of identity within a selection, even if not immediately apparent. Location refers to the spatial arrangement between compositional elements. Emphasis establishes a visual hierarchy among interacting images. Parallel Text helps to understand the relationship between text and illustrations.

In this research, typographic terms and their relationships within the composition are examined using Farias' (2016) model. Thus, greater emphasis will be placed on observing the aspects of unity, location, and emphasis as proposed by Goldsmith. Goldsmith's focus on the contextual placement of images enables her model to elucidate the relationships between graphical representations and their contexts in design. The synthesis of Goldsmith's approach is adapted by Moreira, Fonseca, and Gonçalves (2019) and illustrated in Figure 3.

Factor	Syntactic level	Semantic level	Pragmatic level
Unit	The recognition of an image is determined by the pictorial marks themselves, that is, by the chosen treatment of the image.	The recognition of an image is determined by the clarity of its main characteristics.	Cultural context is essential for the recognition of an image.
Location	At the syntactic level, the observer perceives the location of the object regardless of object recognition.	Understanding of size, position, and depth can be determined by object recognition.	Understanding of cultural context can determine the comprehension of size, position, and depth of an object.
Emphasis	Emphasis through factors such as shape, color, size, etc.	Emphasis through universally attractive elements, such as eyes, gaze direction, humans, etc.	Emphasis that depends on cultural habits, such as reading direction, meaning of certain colors, etc.

Figure 3 Systematization of Goldsmith's thought [adapted] (source: Moreira; Fonseca & Gonçalves, 2019, p. 2178).

To conclude the graphical analysis, all identified elements and research findings are systematically compiled over time. In this context, Gomes et al. (2013)'s diachronic analysis is employed to examine changes, similarities, and configurations in visual/graphical language in a systematic manner along a timeline. This analysis results in a product that enables the reader to compare objects, forms, and content while grasping characteristics of visual language within a broader context. This phase of the analytical procedure involves synthesizing the results and discussion into a systematized outcome.

Regarding visual and graphic language, it is crucial to elucidate the definitions used in the current work. Following Donis Dondis (1997), visual language can be understood as a set of visual elements and configurations that construct form and meaning, directly related to the imagination and the 'visual alphabet' discussed by the author. On the other hand, graphic language follows Goldsmith's (1984) proposition, where pictorial graphic language consists of an arrangement of forms, meanings, and interpretations that arise from the interaction with visually employed elements in a graphic manifestation.

Furthermore, we can state that the concept of style in this research is aligned to the understanding of Lessa (2005, p. 2 [free translation]), in which the author adheres to the philosophy of history. Style is seen as the "manifestation of culture as a whole," encompassing "the forms or qualities shared by all arts (...) over a significant period of time." This could refer to a type of art, regional manifestation, or, from an anthropological perspective, to the material culture of a so-called primitive society. Lessa's perspective on style distances itself from the notion of artistic style tied to the individual artist, focusing instead on the collective character of style. "Even the personal style of a producer relates to an authorial history involving influences experienced, chosen, and processed within a particular socio-cultural context" (Lessa, 2005, p. 2 [free translation]).

7 For a comprehensive overview, refer to Siqueira (2023).

“Bananeiras” (translated as “banana plants”) represents one of several terms that could be extracted from this text when observing elements of Anthropophagy. However, for the purpose of illustration, this analysis will focus solely on the term “bananeiras” to clarify the analytical method. Furthermore, all identified terms should be indexed in a summarized manner, containing information related to the text from which they were extracted,⁷ such as author, title, page, publication, among others.

After indexing the terms, filter the most relevant terms, guided by LaCapra’s parameters, as previously explained. Thus, the main elements that could represent the idea of Brazilian anthropophagic cultural identity were gathered into four analytical categories. These categories were organized by similarity based on an associative data analysis, grouped based on conceptual and contextual aspects shared by the indexed elements. For example, elements that compose the tropical landscape give rise to the category tropicality, fauna, and flora; elements that identify the ethnic-racial subjectivities of individuals form the category race and ethnicity; elements that reference national traditions are grouped under the category festivities and local customs; and elements that characterize specific regions, even if dispersed throughout the country, give rise to the category regionalisms, national legends, and folklore. It is important to note that these elements refer to the culture of Brazil, a continental country. With that said, the set of categories and the identified elements of Brazilian cultural identity can be observed below (Siqueira, 2023, p. 178):

Category 1) Race and ethnicity: blacks, indigenous people, mestizos, tribe, latino.

Category 2) Tropicality, fauna, and flora: sun, sea, animals, banana plant, coconut tree, vegetation, night, palm trees, tropical fruits.

Category 3) Festivities and local customs: carnival, capoeira, samba, *bumba-meu-boi*, *São João*, *boi-bumbá*, *congado*, *lundú*, musical instruments.

Category 4) Regionalisms, national legends, and folklore: typical foods, *Lampeão*, *Caipora*, *Curupira*, *Saci*, *Mula sem cabeça*, *Boto cor-de-rosa*, *bandeirante*, *Negrinho do Pastoreio*, *Macunaíma*, handicrafts and clothing, *Jurupari*, *Cunhambebe*.

The indexed term “banana plant” belongs to category 2 – Tropicality, fauna, and flora. According to the analytical method, each selected term requires a connotative analysis, a denotative analysis, and a semantic panel gathering images related to it. It is important to recognize that the History of Ideas anticipates connections between the text and its context, which should be reflected in this analysis. The analyses are as follows:

Definition: A plant with long (up to 2 m) entire leaves, cultivated in warm regions for its fruit, which is grouped in clusters. (Family of Musaceae).

- 8 “a banana plant that’s already borne fruit.”
- 9 “As he spoke, he made the cassava plant and the banana plant, which still bears São Thomé bananas today, grow from the earth.”
- 10 “In the damp trunks of the banana plants live curiangos.”
- 11 “a river with abundant water, lush banana plants, and fields of corn and cassava.”

In Brazil, the expression “bananeira que já deu cacho”⁸ also figuratively refers to a person whose activity or influence is in decline.

Contexts in the magazine: “Emquanto falava, fazia nascer da terra a planta de mandioca e a bananeira que ainda hoje dá bananas de São Thomé”⁹ (Visita de São Thomé, Alvaro Moreira, *Revista de Antropofagia*, 1ª dentição, n. 1, p. 8).

“Nos troncos humidos das bananeiras vivem curiangos”¹⁰ (Indiferença, Achilles Vivacqua, *Revista de Antropofagia*, 1ª dentição, n. 3, p. 2).

“um rio com agua abundante, frondosas bananeiras, campos de milho e de mandioca”¹¹ (palmares arrazada pelos Portuguezes, Oliveira Martins, *Diario de São Paulo*, 15/5/1929, p. 10).



Figure 5 Example of semantic panel – banana plants (source: the author).

An important point to highlight is that anthropophagic texts prioritize the description of the terms addressed (verbal elements). Additionally, intellectuals associated with Oswald de Andrade’s ideology often present a strong nationalist discourse in their works. These factors clarify why the term “banana plants” was selected for investigation as an element of national identity explored by Anthropophagy. Furthermore, criteria such as repetition and relevance within the texts, as well as the symbolic relationships between banana plants and identity discourses identified in the *Manifesto Antropofágico* and various other texts published in the *Revista de Antropofagia* (Siqueira, 2023), are also considered.

Upon completing the identification phase, we proceed to the consolidation phase, where the representation of the analyzed element in graphic manifestations is explored. For this example, the cover of the *Revista Ritmo* (1930) has been selected for analysis. As the only issue of the *Revista Ritmo* found, signed by Del Rio, it features prominent Art Deco style elements and influences from European modernism in the composition of the magazine’s first – and possibly only – issue (see Figure 6). The representations on the cover of *Ritmo* recall styles used in the Art Deco movement in Europe, which are complemented by nuances and gradients, as extensively explored in the posters of Adolphe Mouron Cassandre, an important Franco-Ukrainian designer.



Figure 6 Technical and aesthetic-formal configuration | *Revista Ritmo* (source: the author).

Following Villas-Boas (2009), it is possible to identify both technical-formal and aesthetic-formal elements. The former are identified through the graphic layout, reading rhythm, and the intentional arrangement of elements on the page. The latter are characterized by the distinctive style applied to the compositional elements, which creates a visually interesting balance, driven by contrasts, similarities, and weight.

The composition presents a symmetrical graphic layout among its elements, which proposes an immediate harmony in the design. The use of color resources in just two hues (red and black), combined with the illustration that features a single pictorial element, brings forth a graphic synthesis that highlights the banana plant illustrated at the center of the composition. All elements are arranged within a rigid grid, which possibly indicates a relation to the magazine's identity – understandable as graphic unity if replicated in other issues. The optical and

12 “Rhythm”.

13 “Sao Paulo – November 35”.

geometric centers of the image emphasize details of the illustration and also the number “1,” indicating the magazine’s launch. This idea is further reinforced by the reading curve of the page, which guides the reader’s gaze from the magazine logo ‘Ritmo’,¹² through the banana plants illustration, then to the number ‘1,’ and finally concluding the visual journey with the date and location at the bottom of the cover: ‘São Paulo – Novembro 35’.¹³ Additionally, the hierarchy and balance of the elements are in perfect harmony, revealing the synchronization between illustration and typography, with weights distributed evenly reinforcing the image’s symmetry.

Considering Goldsmith’s (1984) pictorial graphic language, the placement of elements on the page emphasizes the textual elements ‘rhythm’ and ‘1,’ as well as the illustration of banana plants. The constructed image reinforces the aesthetic context of Art Deco in the angles of the typography, the geometric systematization, and the use of gradients in the representation of the banana plants. These pictorial attributes embedded in the image bring visual unity – aligning with the visual harmony identified in the elements that compose the page, as we have seen.

Reflecting further on the semantic terms, based on Farias (2016) and Silva and Farias (2005), there is an assimilation of Art Deco styles in the form of the typography (see Figure 7). The term ‘Ritmo’ is rendered in a linear, sans-serif typeface characterized by geometric forms, featuring angular and pointed terminations that underscore a modern aesthetic. Another notable detail is the letter ‘O’, which forms four equal quadrants, creating a perfect circle and harmonizing with the letter ‘R’. The letters ‘I’ and ‘T’ display more pronounced spacing, while ‘R’ and ‘M’ are fuller, contributing to a rhythmic quality for the word ‘Ritmo’, thereby reinforcing its meaning (signifier).

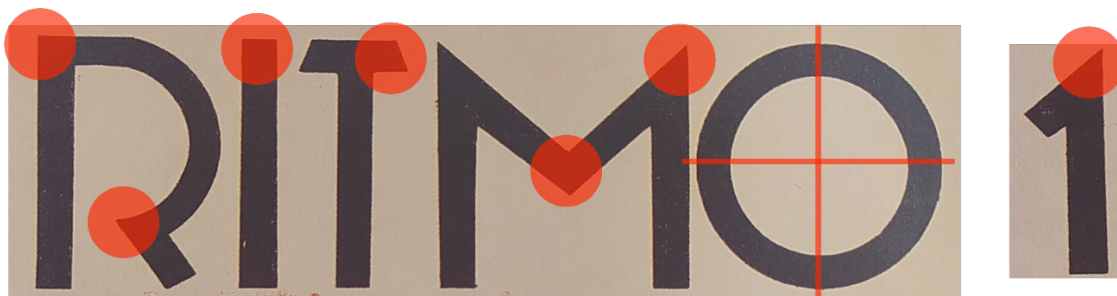


Figure 7 Details of the typography used in ‘Ritmo’ and ‘1’ (source: the author).

In the phrase ‘São Paulo – Novembro de 35’, a didonic typeface is employed, characterized by its unbracketed serifs. This is evident in the ‘O’ with its central axis at 12 and 6 o’clock and the refined serifs on the numbers ‘3’ and ‘5’.

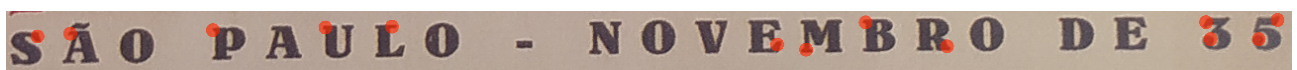


Figure 8 Details of typography used in ‘São Paulo – novembro de 35’ (source: the author).

The integration of Art Deco elements and the noticeable influence of Modernism in the magazine issue's composition, alongside the motif of banana plants, converges with anthropophagic discussions. The anthropophagic process is evident through the assimilation of international style elements and their integration with aspects of Brazilian identity, represented here by the banana plant. This integration was identified in the discourse of *Revista de Antropofagia* as a significant element of Brazilian cultural identity, which was being constructed during the emergence of anthropophagy.

Furthermore, it is relevant to note that the banana plant leaves are prominently featured, occupying a significant portion of the composition and depicted in a distinct color (red) that contrasts sharply with the predominantly black and white palette. This visual arrangement underscores the symbolic importance of the banana plant. Homem de Melo & Ramos (2011, p. 193) observe that "the theme of banana plants, which is so emblematic of Brazilianness, appears filtered through the geometrization characteristic of Deco syntax." This statement highlights a direct association with anthropophagic thought and reveals that the fusion of Brazilian elements with international motifs was already present among theorists. Although not yet specifically named, this phenomenon is generally associated with a maturation process in national graphic design. It can be understood as a manifestation linked to anthropophagic ideas, potentially influencing both projectual thinking and compositional aesthetics.

4 Final considerations

Reflecting on the method presented and its application, it is concluded that it meets its objectives, offering an alternative for understanding visual representations based on verbal elements. It is worth noting that the method was applied to 39 verbal elements, analyzed in 4 Brazilian magazines (*Ritmo*, *Alerquim*, *Revista de São Paulo*, and *A Cigarra*), in a study already completed (Siqueira, 2023). In this process, the method was reflected upon, analyzed, and refined, with the aim of presenting it to the scientific community in this article. We also emphasize that the proposal continues to be applied in current research in magazines from 17 states of Brazil, yielding successful results.

One of the main advantages of this method is the depth it provides to graphic analysis. By proposing an analysis that reveals historiographical gaps in graphic design, it presents itself as a complex tool. However, its systematization can assist research that establishes relationships between texts and images, uncovering graphic manifestations that have yet to be explored by the global scientific community. Thus, we understand its innovative contribution, as there is no other method organized in such a structured way that provides the necessary tools to conduct comprehensive research on verbal elements in graphic manifestations.

Moreover, the method adapts to different research realities, with stages of the analytical process that do not compromise the final result when not applied. This is especially important, as not all corpora and

research universes require the use of all the tools proposed here, without compromising the graphic analysis.

Therefore, we can conclude that this method, in some way, is promising and can significantly contribute to scientific research in graphic design. It enables the researcher to understand the elements with greater depth, allowing for a more complete analysis of the representations of the objects or phenomena being studied. Furthermore, it provides support for a complex analysis, avoiding decontextualized associations, as it is guided by a set of methods that prioritize contexts, as well as approaches that help build the proposed framework.

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