

DESIGN AS ART

Design as Art | Book Design

Objective | This version of Bruno Munari's "Design as Art" book redesigns the original. The aim is to push the boundaries of the norm and experiment with typography to explore new aesthetics. This project drew inspiration from Rupi Kaur's literary work, "Milk and Honey." The primary objective of this redesign was to revamp the book using only one typeface and two colors. The muted gray and blush pink was chosen to reflect the delicacy and softness of flowers. A serif typeface was used to create a graceful flow between the letters.

Concept | "Breaking the monotony" relates to the book's original text, which was heavy, repetitive, and lacked excitement. This book was due to a much-needed change for a book about design and art. The idea of "breaking" pertains to dissecting quotes and creating a mosaic of letterforms.

Deliverables | Analysis of the chapters to ensure the understanding of the content, an essay about design, a poster series, and a redesign of Bruno Munari's book.

Target Audience | The intended audience is any individual who has an eye and passion for creativity and typography.

Materials | Awl, ruler, pen knife, needles, pencil, eraser, scissors, cutting mat, clips, paper, and thread.

Character Building |

Every design needs to have personality. Being similar and reliable is the only way to appeal to the general population, yet a compelling character will grab people’s attention immediately.

The Shape of Words |

It is crucial to consider how the audience will respond to the designer’s typographic choices. The word must be clear enough for the reader to understand it without stopping to examine each letter.

Children’s Books |

In the same way that colors, shapes, and illustrations in a book captivate children, as designers, we must consider what will pique the curiosity and attention of our audience.

Graphic Design Essay |

Graphic design is more than just creating illustrations and slapping on text to convey a message or win over the public. It is considerably more perplexing and beautiful than that. Design pollutes our surroundings on book covers, advertising, or even the billboards we see on the way to work. Each of these designs is subject to strategic judgments. What font pairs best with this? Which color is most opportune? Who are the intended recipients? What needs do they have? Graphic design has a social responsibility to stand for a collection of individualized responses to various communication issues. The audience must share the same level of engagement with the work as the designer, from the concept to the typography.

Typography is one of the most intriguing aspects of a design, although it is frequently disregarded. We notice it on flyers, signage, the ubiquitous big store chains that line highways, and even those pesky pop-up ads that appear while browsing the internet. What I find most fascinating is the magnitude of orchestrating that goes into developing a type design. To create a distinctive brand or product, a designer must consider hierarchy, size, alignment, kerning, color, and more. A brand becomes memorable through typography and the designer’s thoughtful choices. Consider Coca-Cola or Disney, for instance. Without even seeing it, one can already visualize their brand. This is made possible by typography. These trademarks are recognizable, distinctive, and readable; they serve as the model for adhering to branding guidelines and will be recollected for how the designer experimented with one word.

Not only is graphic design great for marketing, but it is also a visual language. Think of the phrase, “A picture is worth a thousand words.” Icons are a prevalent form of communication that we see and utilize daily. I find it incredibly fascinating that the human brain can visually perceive an image and discern what it signifies without directions. Take an airport as an example. The icons let us know where we are, regardless of our language proficiency. Without graphic designers, we can’t say which sign immediately indicates a crosswalk and which one is the railroad or where to stop on a road trip when using a GPS. Our perception of life is improved by design. Without it, the world would be uninteresting and devoid of personality. We, as human beings, are designs in and of ourselves. We were created with complex decision-making, and we carry on this process as designers.

Different Colors |

Although we have a basic understanding of color, there is more complexity to it, particularly for those who use the term “colors” too broadly. It is essential to keep in mind that both texture and surroundings influence color perception.

Is there a common theme?

Designs should prioritize user needs before aesthetics. The author frequently discusses human perception throughout the book.

Is the author only talking about graphic design?

There is a profound significance in the relationship between people and art. The author encourages the audience to generate more from their inner selves and what they need in the future.



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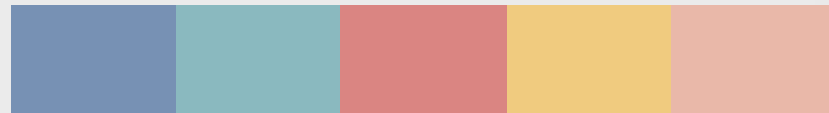
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Questa Grande

Times New Roman

Utopia

Adobe Jenson

Miller Banner

Adobe Caslon

Le Mond

Minion Pro

Capitolium

Garamond Premier

