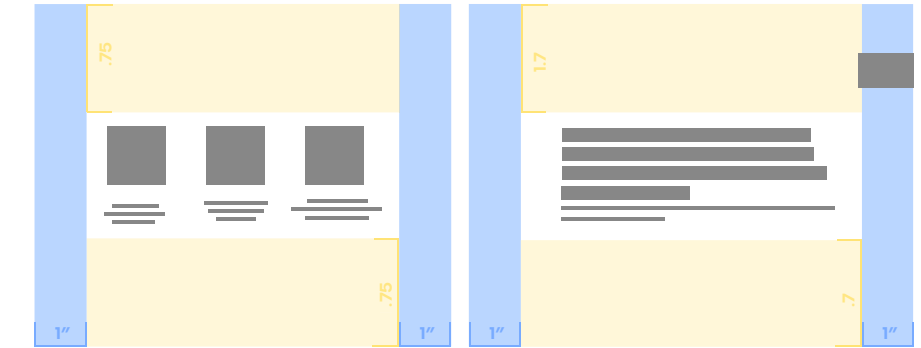
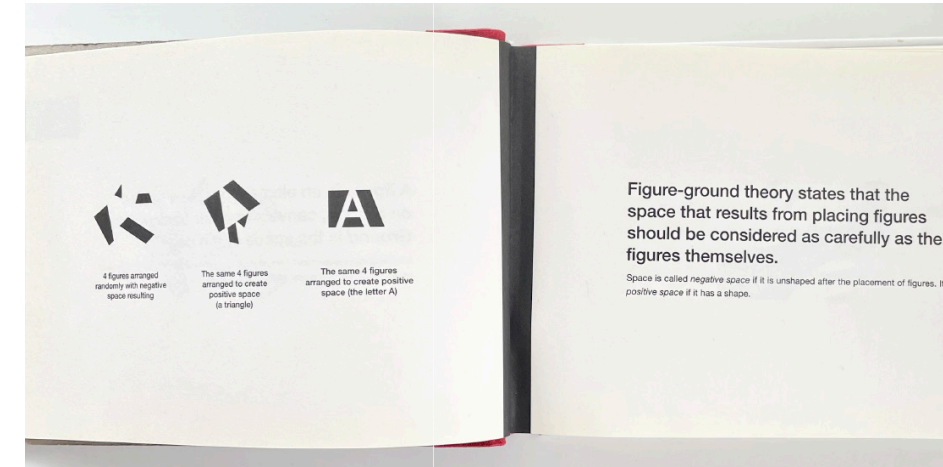


# DESIGN AS ART

Kayla Anderson | GRDS 353 | Process Book

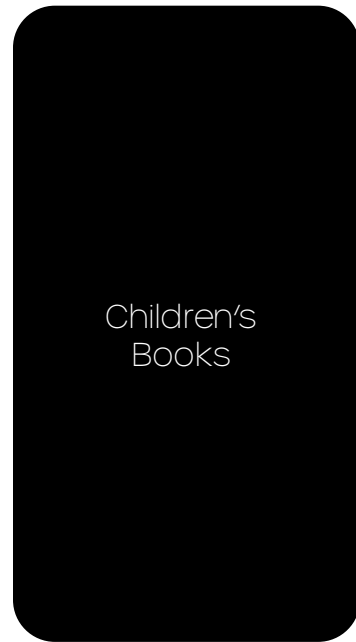
## Layout Studies

**Note:** As the first step for this assignment, we were required to complete layout studies of books in our homes to understand the anatomy of books.

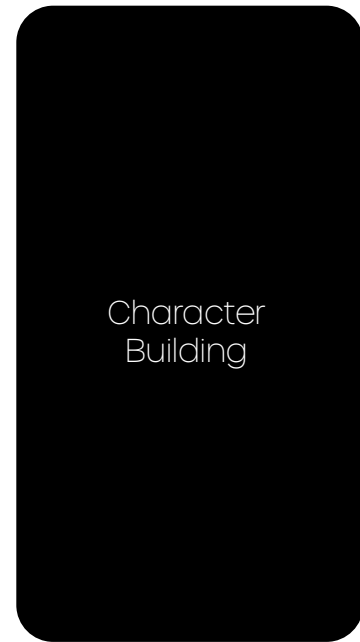


# Book Layout

**Note:** The assignment's requirements included writing a personal reflection on Munari's writing and including it as the last chapter in the book.



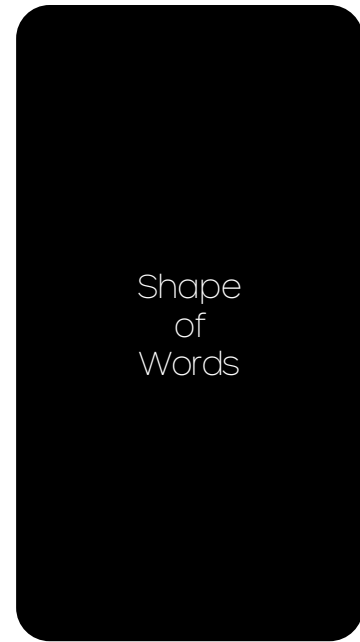
1



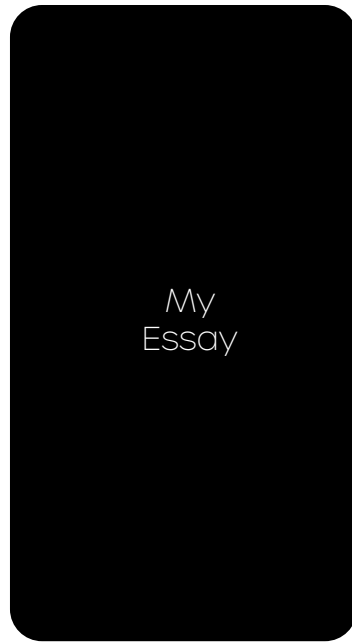
2



3



4



5

# Type Exploration

## Heading

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis

**Futura** / Azo Sans

## Heading

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis

**Forma DJR Display** / Avenir

## Heading

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

**Helvetica** / Montserrat

## Heading

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

**Urbane** / Futura

## Heading

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

**Montserrat** / Urbane

## Heading

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

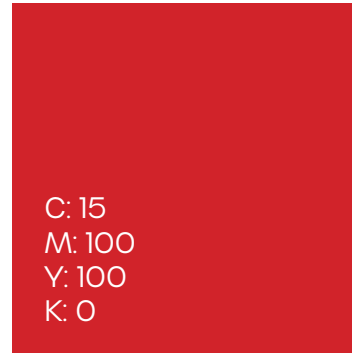
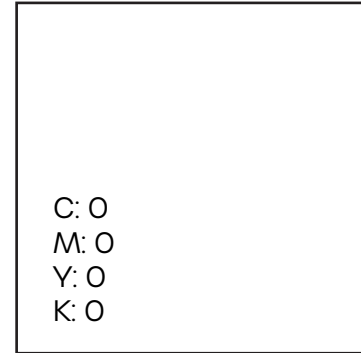
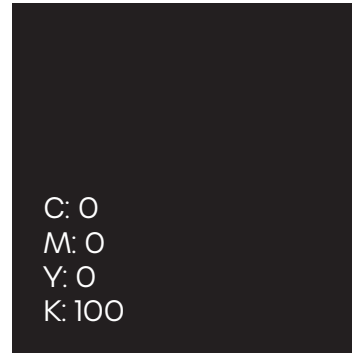
**Thonburi** / Azo Sans

# Type Exploration

## Heading

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

**Urbane Demi Bold** / Urbane Thin



# Thumbnails



# Thumbnails

<b>CONTENTS</b>	1	Children's Books
	3	Character Building
	5	12,000 Colors
	7	Shape of Words
	9	My Essay

<b>CHILDREN'S BOOKS</b>	<b>CHILDREN'S BOOKS</b>
<b>CHARACTER BUILDING</b>	<b>CHARACTER BUILDING</b>
<b>12,000 COLORS</b>	<b>12,000 COLORS</b>
<b>SHAPE OF WORDS</b>	<b>SHAPE OF WORDS</b>
<b>MY ESSAY</b>	<b>MY ESSAY</b>

<b>3</b>	<b>CHILDREN'S BOOKS</b>
<b>5</b>	<b>CHARACTER BUILDING</b>
<b>7</b>	<b>12,000 COLORS</b>
<b>9</b>	<b>SHAPE OF WORDS</b>
<b>9</b>	<b>MY ESSAY</b>

<b>3</b>	<b>CHILDREN'S BOOKS</b>
<b>5</b>	<b>CHARACTER BUILDING</b>
<b>7</b>	<b>12,000 COLORS</b>
<b>9</b>	<b>SHAPE OF WORDS</b>
<b>9</b>	<b>MY ESSAY</b>

<b>CONTENTS</b>	1	Children's Books
	3	Character Building
	5	12,000 Colors
	7	Shape of Words
	9	My Essay

<b>1</b>	<b>CHILDREN'S BOOKS</b>
<b>3</b>	<b>CHARACTER BUILDING</b>
<b>5</b>	<b>12,000 COLORS</b>
<b>7</b>	<b>SHAPE OF WORDS</b>
<b>9</b>	<b>MY ESSAY</b>

<b>12,000 COLORS</b>	<b>3</b>
----------------------	----------

<b>3</b>	<b>CHILDREN'S BOOKS</b>
<b>5</b>	<b>CHARACTER BUILDING</b>
<b>7</b>	<b>12,000 COLORS</b>
<b>9</b>	<b>SHAPE OF WORDS</b>
<b>9</b>	<b>MY ESSAY</b>

<b>1</b>	<b>CHILDREN'S BOOKS</b>
----------	-------------------------

<b>3</b>	<b>CHILDREN'S BOOKS</b>
----------	-------------------------

<b>01</b>	<b>CHILDREN'S BOOKS</b>
-----------	-------------------------

<b>3</b>	<b>CHILDREN'S BOOKS</b>
<b>5</b>	<b>CHARACTER BUILDING</b>
<b>7</b>	<b>12,000 COLORS</b>
<b>9</b>	<b>SHAPE OF WORDS</b>
<b>9</b>	<b>MY ESSAY</b>

# Initial Drafts

<p>Penguin Books Ltd, Harmondsworth, England          Penguin Books Inc., Baltimore, Maryland 21207, USA          Penguin Books Australia Ltd, Victoria, Australia          First published by Pelican Books 1971          Designed by Klaus Krieger          Copyright © Bruno Munari 1966          Translation copyright © Pozzisk, Creagh 1971          Photoset in Malta by 22 Points Press Ltd and Printed in Great Britain by Compton Printing Ltd, London and Aylesbury</p> <p>This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.</p>	<p>“An artist is a man who digests his own subjective impressions and knows how to find a general objective meaning in them, and how to express them in a convincing form.”</p> <p><b>MAXINE GORRY</b></p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<b>12</b>	Children's Books
<b>20</b>	Character Building
<b>32</b>	12,000 Colors
<b>40</b>	Shape of Words
<b>46</b>	Analysis

**CONTENTS**

<p>CHILDREN'S BOOKS</p> <p>To enter the world of a child (or a cat) the least you must do is sit down on the ground without interrupting the child in whatever he is doing, and wait for him to notice you. It will then be the child who makes contact with you, and you (being older, and I hope not older in wit) with your higher intelligence will be able to understand his needs and his interests, which are by no means confined to the bottle.</p> <p>It is obvious that there are certain events that a child knows nothing of because he has never experienced them. For example, he will not really understand what it means when the character these days bats in love with the usually fictional Princess. He will pretend to understand, or he will enjoy certain not be deeply interested. Other things that a child will not understand are delicate notions, elegant printing, expensive books, misty drawings, incommensurate objects (such as the details of a head, etc.).</p> <p>“He will pretend to understand, or he will enjoy certainly not be deeply interested.”</p> <p>12</p>	<p>TYPOGRAPHY 2</p> <p>But what does the publisher think about all this? He thinks that it is not children who buy books. They are bought by grown-ups who give them as presents, not so much to amuse the child as to cut a (sometimes costly) occasion dash with the parents.</p> <p>The great thing is to make a good impression. A good children's book, with a decent story and appropriate illustrations, modestly printed and produced, would not be such a success with parents, but children would like it to be.</p> <p>Then there are those tales of terror in which enormous pairs of scissors are off the fingers of a child who refuses to cut his nails, a boy who won't eat his soup gets thinner and thinner and he dies, a child who plays with matches is burnt to a cinder, and so on. Very amusing and instructive stories, of German origin.</p> <p>13</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

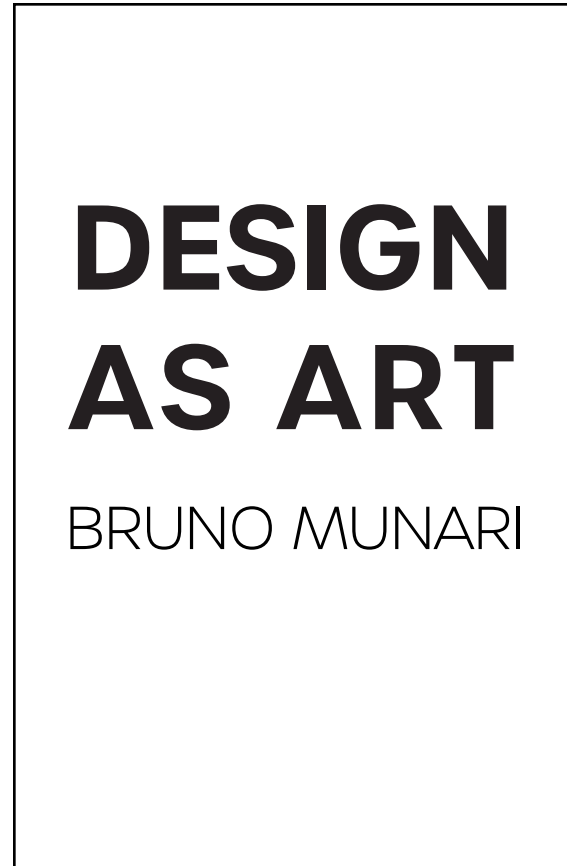
<p>CHILDREN'S BOOKS</p> <p><b>CHILDREN'S BOOKS</b></p> <p>Knowing children is like knowing cats. Anyone who doesn't like cats will not like children or understand them. Every day you see some old woman scolding a child with terrible grimaces and bottle babies in a language full of boxes and coos and peckweekees.</p> <p>Children generally regard such persons with utmost severity, because they seem to have grown old in vain. Children do not understand what on earth they want, so they go back to their games, simple and serious games that absorb them completely.</p>	<p><b>01</b></p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------

<p>CHILDREN'S BOOKS</p> <p><b>“</b></p> <p><b>A good book for children aged three to nine should have a very simple story and coloured illustrations showing whole figures drawn with clarity and precision. Children are extraordinarily observant, and often notice things that grownups do not.</b></p> <p><b>”</b></p> <p>14</p>	<p>TYPOGRAPHY 2</p> <p>15</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------

<p>CHARACTER BUILDING</p> <p><b>There</b></p> <p><b>are</b></p> <p><b>rules for</b></p> <p><b>visual</b></p> <p><b>communication.</b></p> <p>20</p>	<p>TYPOGRAPHY 2</p> <p>These Rules are derived at by Research and Questionnaires which are then boiled down into Statistics, and these tell us that a woman's face must be of such and such a type and no other, that it must be photographed in a particular way, that it must be wearing a certain kind of expression and looking at the public like the Mona Lisa. It has to be this way because the public were it so, and this rule is a General Rule, all women are made to look the same in the advertising world, with the same face photographed in the same way. Inevitably, all the boxes whose innocence is excited to cut dead milk and tea, and tabou powder are perfectly identical.</p> <p>How is one to distinguish at a glance between a motor car poster (with female faces) and one for a fizzy drink (with dits)?</p> <p>There once was a company that always put lots of women in its advertisements, and whenever one saw a poster of theirs one knew it was that company advertising their... I can't quite remember what they used to sell. Now we have courtesans, comers clicking away and taking exactly the same sort of photo for every product. It therefore seems plain to me that we must add a footnote to the General Rules for making a good poster. We must introduce the notion of characters, so that without losing any of its impact a poster for motor tyres can easily be distinguished from posters for beer or Bibles and vice versa.</p> <p>21</p>
-----------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



## Cover Drafts



## Final Cover



DESIGN AS ART

**DESIGN AS ART**

BRUNO MUNARI

Penguin Books Ltd, Harmondsworth, England  
Penguin Books Inc, Baltimore, Maryland 21207, U.S.A.  
Penguin Books Australia Ltd, Victoria, Australia  
First published by Editori Laterza 1966  
Published in Pelican Books 1971  
Designed by Kayla Anderson  
Copyright © Bruno Munari, 1966  
Translation copyright © Patrick Creagh, 1971  
Photoset in Malta by St Paul's Press Ltd and Printed in  
Great Britain by Compton Printing Ltd, London and  
Aylesbury

This book is sold subject to the condition that it shall  
not, by way of trade or otherwise, be lent, re-sold,  
hired out, or otherwise circulated without the  
publisher's prior consent in any form of binding or  
cover other than that in which it is published and  
without a similar condition including this condition  
being imposed on the subsequent purchaser.

”

An artist is a man who  
digests his own subjective  
impressions and knows  
how to find a general  
objective meaning in them,  
and how to express them in  
a convincing form.

**MAXIM GORKY**

**12**

Children's Books

**20**

Character Building

**32**

12,000 Colors

**40**

Shape of Words

**46**

Analysis

**CONTENTS**

## CHILDREN'S BOOKS

Knowing children is like knowing cats. Anyone who doesn't like cats will not like children or understand them. Every day you see some old woman approach a child with terrible grimaces and babble idiocies in a language full of booes and cooes and peckiweekies.

Children generally regard such persons with utmost severity, because they seem to have grown old in vain. Children do not understand what on earth they want, so they go back to their games, simple and serious games that absorb them completely.

To enter the world of a child (or a cat) the least you must do is sit down on the ground without interrupting the child in whatever he is doing, and wait for him to notice you. It will then be the child who makes contact with you, and you (being older, and I hope not older in vain) with your higher intelligence will be able to understand his needs and his interests, which are by no means confined to the bottle and the potty. He is trying to understand the world he is living in, he is groping his way ahead from one experience to the next, always curious and wanting to know everything.

It is obvious that there are certain events that a child knows nothing of because he has never experienced them. For example, he will not really understand what it means when the Prince (very much a fictional character these days) falls in love with the equally fictional Princess. He will pretend to understand, or he will enjoy certainly not be deeply interested. Other things that a child will not understand are: de luxe editions, elegant printing, expensive books, messy drawings, incomplete objects (such as the details of a head, etc.).



**He will pretend to understand, or he will enjoy certainly not be deeply interested.**

But what does the publisher think about all this? He thinks that it is not children who buy books. They are bought by grown-ups who give them as presents not so much to amuse the child as to cut a (sometimes coldly calculated) dash with the parents.

The great thing is to make a good impression. A good children's book with a decent story and appropriate illustrations, modestly printed and produced, would not be such a success with parents, but children would like it a lot.

Then there are those tales of terror in which enormous pairs of scissors snip off the fingers of a child who refuses to cut his nails, a boy who won't eat his soup gets thinner and thinner until he dies, a child who plays with matches is burnt to a cinder, and so on. Very amusing and instructive stories, of German origin.

A book must therefore be expensive, the illustrations must use every colour in the rainbow, but apart from that it doesn't matter even if they are ugly. A child won't know the difference because he's just a little nincompoop.





**A good book for children aged three to nine should have a very simple story and coloured illustrations showing whole figures drawn with clarity and precision. Children are extraordinarily observant, and often notice things that grownups do not.**



In a book of mine in which I tried out the possibilities of using different kinds of paper, there is (in chapter one, on black paper) a cat going off the right hand edge of one page and looking - round the corner, as it were-into the next page. Lots of grown-ups never noticed this curious fact.

The stories must be as simple as the child's world is: an apple, a kitten (young animals are preferred to fully grown ones), the sun, the moon, a leaf, an ant, a butterfly, water, fire, time (the beating of the heart). "That's too difficult", you say. Time is an abstract thing. Well, would you like to try? Read your child the following paragraph and see if he doesn't understand:



**Time never stops: the clocks show us the hours, calendars show us the days, and time goes on and on and eats up everything. It makes even iron fall to dust and it draws the lines on old people's faces. After a hundred years, in a second, one man dies and another is born.**

Your heart goes,

**tick tock.**

Listen to it. Put your hand on it and feel it. Count the beats: one, two, three, four. When you have counted sixty beats a minute will have passed. After sixty minutes an hour will have passed. In one hour a plant grows a hundredth of an inch. In twelve hours the sun rises and sets. Twenty-four hours make one whole day and one whole night. After this the clock is no good to us any more. We must look at the calendar: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday make one week. Four weeks make one month: January. After January comes February, March, April, May, June, July, August, September, October, November, December. Now twelve months have passed, and your heart is still going tick tock. A whole year of seconds and minutes has passed. In a year we have spring, summer, autumn and winter.

# CHARACTER BUILDING

# 02

**There**

**are**

**rules for**

**visual**

**communication.**

These Rules are arrived at by Research and Questionnaires which are then boiled down into Statistics, and these tell us that a woman's face must be of such and such a type and no other, that it must be photographed in a particular way, that it must be wearing a certain kind of expression and looking at the public, like the Mona Lisa. It has to be this way because the Public wishes it so. And as this Rule is a General Rule, all women are made to look the same in the advertising world, with the same face photographed in the same way. Likewise, all the babies whose innocence is exploited to push dried milk and biscuits and talcum powder are perfectly identical. How is one to distinguish at a glance between a motor-tyre poster (with

female figure) and one for a fizzy drink (with ditto)?

**There once was a company that always put lots of women in its advertisements, and whenever one saw a poster of theirs one knew it was that company advertising their... I can't quite remember what they used to sell. Now we have countless cameras clicking away and taking exactly the same sort of photo for every product. It therefore seems plain to me that we must add a footnote to the General Rules for making a good poster. We must introduce the notion of character, so that without losing any of its impact a poster for motor-tyres can easily be distinguished from posters for beer or Bibles and vice versa.**



**It is not true to say that all posters today are the same. There are differences, but except in rare cases these differences are based purely on chance.**

They depend on the taste of the artist, who just happened to see things that way. He has a style of his own, as they used to say in the old days. But the style should rather be that of the thing being advertised, so as to make it instantly recognizable. An artist's style is a leftover of romanticism, and is generally damaging to the goods he is advertising, unless (as has sometimes happened) a firm simply takes over an artist, style and all, and makes him its personal property.

The problem is therefore how to give individual character to images, whether we are dealing with an isolated poster or an entire campaign. How can we do this? We have, of course, famous examples in the realm of the fine arts, but it is just not good enough to pick a style and apply it at random. There must be coherence between the product and the forms and colours used.

There are products which already have strongly distinct characters of their own, and in themselves contain the images of the world in which they will be used.

And each 'world', each limited group of consumers, has its images, ranging from those of comics for children to those of the classics for the average adult. There are thousands of ways of photographing or drawing the human face. Look at a book of contemporary photographs and you will see for yourself. A poster recommending concentrated soups is designed to reach a different public from one announcing the call-up of conscripts into the armed forces. But posters and advertising in general are nearly always totally divorced from culture.

And by culture I do not mean what is taught in schools and can readily be found in books. I mean living culture, knowledge of what is happening in the arts today, the efforts living artists are making to find expressive forms. They are not classical artists or romantic artists, but seekers after images who use all the scientific and technical means available. Only a knowledge of their experiments can provide the distinctive quality posters need if they are to be something more than general information aimed at everyone and no one visual characterization makes for directness and immediacy.

**People haven't got time to stop in the street, size a poster up, see what it refers to and then decide whether or not it interests them. Communication must be instant and it must be exact.**

## Variations on

the

Theme

of

the

Human

Face



**The graphic designer works without set limits and without rejecting any possible technique.**

In how many ways and with what techniques can one produce variations on the human face seen from the front? The graphic designer works without set limits and without rejecting any possible technique. His experiments in the visual lead him to try out all possible combinations and methods in order to arrive at the precise image he needs for the job in hand, and no other.

**Looking at the techniques of the past we notice that a human face made in mosaic has a different structure from one painted on a wall, drawn in chiaroscuro, carved in stone, and so on. The features - eyes, nose and mouth are 'structured' differently. In the same way if one is thinking of making a face out of glass, wire, folded paper, woven straw, inflatable rubber, strips of wood, plastic, fibreglass or wire netting, etc., the relationship between the features will have to be adapted to each material.**



Or if we imagine seeing this face through a pane of glass with lettering on it, through a blockmaker's screen, through the slats of a Venetian blind or a bottle full of water, it is clear that we will have a lot of transformations, deformations and alterations of the face.

We may also look for all possible linear connections between the features, and we may try to do this with straight lines, curves, dotted lines, parallels, with one unbroken line or with a fragmented one.

HUMAN  
HUMAN

” A graphic symbol for a cosmetic cannot be the same as one for coal.

For the sake of this exercise we must keep to full-face, for obviously a host of other possibilities arises the moment we go into profiles and all the intermediate stages, or if we use three-dimensional effects or perspective. Such an exercise as this helps a graphic designer to find the image best adapted to a given theme, and each image and technique has precise qualities of its own and transmits a certain message. A graphic symbol for a cosmetic cannot be the same as one for coal. The graphic designer usually makes hundreds of small drawings and then picks one of them.

**precision**

# 12,000 DIFFERENT COLORS

Red, green, yellow, blue, white, brown,  
violet, orange, turquoise, grey ...

# 03

A list of colours such as this ends almost as soon as it has begun, but there are in fact twelve thousand colours in existence, like cockleshells all in a row. Twelve thousand colours. Think of it. Maybe it is not possible to tell them all apart, but they are there all the same. They exist in the catalogue of an American company which produces plastics, and their purpose is to guarantee a constant production that will always satisfy the needs of the market. It is true that the list we gave at the beginning was very basic. We could for example list all the various reds, blues and browns. Brown is in fact the colour with the most variations because it can be nearly red,

nearly black,  
nearly green,  
nearly yellow,  
nearly blue or  
nearly grey.

**For it is nothing but a mixture of all the basic colours (give your child a set of Plasticine strips of every colour in the rain-bow, and in half an hour he will have crammed them all together into one brown ball). But even if we named all the colours we can think of we would still not reach 12,000. There is another American catalogue with a modest 1,200 colours, for use by commercial artists. Each colour is reproduced and numbered. This catalogue might be very useful for someone planning a large uniform edition of books, for example, or anything else for which one has to use a group of colours which correspond in tone.**

## How does one arrive at such a vast number of colours?

If we take, say, a sheet of green paper and look through it at the light we will see a brilliant green. Then let us take it towards a dark corner of the room, and we will watch the green grow progressively darker until in pitch blackness we do not see it at all. If you buy a set of artist's colours it will contain tubes of black and white, but these are used only to make the true colours darker or lighter. So we may in theory set about obtaining a great number of colours in the following way: let us imagine a pure colour, say a red which contains not even the most infinitesimal quantity of yellow, blue or other colour.

There are various methods. But in the first place we must distinguish black and white from the colours proper, for black and white are no more than darkness and light.

Take this red, which will be very like the red used by printers in four-colour printing, and paint a disc as big as a penny on a very long strip of paper. Add one drop of black to the red and paint another disc. Then another drop, another disc... and so on until the red has turned black. On the same strip, working towards the other end, paint other red discs, but this time progressively lightened by the addition of white, one drop at a time.

By the time we have finished we will be extremely tired and our strip of paper will be several miles long. We can then repeat the operation starting with another red, for example with one drop of yellow added to the original pure colour.

Then we start with a red with two drops of yellow added... I am sure that you are prepared to take my word for it and not insist on making the experiment for yourselves to test me out. You will now realize that twelve thousand colours exist, even if you cannot distinguish one from its neighbour. But the story of colours does not end there. Every colour changes according to the material in which it is fixed, just as in music the same note sounds one way played on a trumpet and quite another when played on the mandolin.

Unfortunately people talk of colours too loosely, and create confusions that even those who want to be precise have to adapt themselves to. What colour is white wine? Yellow. But try asking the waiter for yellow wine and all you will get is a pitying look. Do you know what colour a sheet of white paper is?

Well, take quite a number of sheets, or open several books and lay them in a row. You will find that some are yellow, some brownish, others grey. Would it be a good thing if people were taught to know their colours? I certainly think so. Any knowledge of the world we live in is useful, and enables us to understand things that previously we did not know existed.



Unfortunately people talk of colors too loosely, and create confusions that even those who want to be precise have to adapt themselves to.

**Silk is different from chalk of the same colour, a surface painted in tempera differs from the same painted in oils, one black velvet is blacker than another black velvet. In this case it is the roughness or smoothness of the surface which determines the variation. Mrs Jones is therefore attempting the impossible in trying to match the velvet of her sofa with her sitting-room walls, because the wall is smooth and the velvet is velvety.**

A smooth surface reflects the light and the colour is more intense, while on a rough surface the colour is matte and more subdued.



## THE SHAPE OF WORDS

”

Some words, such as the names of well known firms or products, are so familiar to us that if we block out most of the letters we can still read the name correctly at first glance...

Not only does each letter of a word have a shape of its own, but all its letters taken together give shape to the word. We are of course referring to printed, or at least written, words; for the words we hear in speech or on the radio do not have a

### visual form

They have what might be called sonic form, but we are not dealing with this at the moment. When you read the word **MAMMA** you see at once that it has quite a different shape from the word **OBOLO**. The lines (straight or curved, upright or at an angle) and the blank spaces between one letter and the next all contribute to giving the word its overall shape.

This is especially the case with words we are used to reading—or forced to read—every day: the names of newspapers, of big firms, foreign countries, film stars, the names dinned into us by assiduous advertisers, words that greet us wherever we look, such as 'sport', and the 'in' words of the moment, such as 'pop'. These we seize at a glance, without having to spell out each letter or syllable.

**That is, we recognize their overall shape, a thing we cannot do with unfamiliar words such as tetradecapodous or tryanlynonnodont, especially when these are written in the tiniest print on a minute scrap of paper rolled round a medicine bottle, for example. Some words, such as the names of well known firms or products, are so familiar to us that if we block out most of the letters we can still read the name correctly at first glance and only notice afterwards that something is slightly unusual. But this can only happen if we preserve the general shape of the word.**

**An****experiment****anyone****can****make**

Is to cut out the letters of a newspaper title, for example, and push these closer together until the upright stroke of one letter also does duty for the next. This gives a clearer idea of the shape of the word.

One can go even further, and superimpose one letter on another, as in one of my illustrations I have made an M do duty also as an A in the word DAMO (the trademark of an ancient Roman brick factory). Knowledge of the shape of words and the possibilities these offer for communication can be very useful to the graphic designer when he comes to make warning signs that have to be taken in quickly, like the ones on motorways, that one cannot stop to decipher.

”

Knowledge of the shape of words and the possibilities these offer for communication can be very useful to the graphic designer...

**MY ANALYSIS****05**

**The essays written by Bruno Munari in Design as Art were quite compelling. Munari's analyses of graphic design and typography through the lens of human perception were intriguing, as I've never seen the field be explained in such a manner.**

## In my opinion,

**each essay is a metaphor on how humans interact with visual designs that is expanded upon in each chapter. In "Character Building" Munari offers rules for visual communication by explaining how the public perceives such designs.**

In "Character Building" Munari explains how people with no design knowledge or experience view the field.

Munari's statement, "Communication must be instant and it must be exact." epitomizes the experience of designing in the 21st century. We live in an age of advanced technology where most members of the population have an extremely limited attention span.

Thus, as designers we only have a matter of seconds to pique the interest of our audience. It seems that Munari is simply explaining how to create successful designs fast-paced world, however I believe he is subliminally offering an explanation for how humans generally view graphic design.

This idea is further examined in "Children's Books". In this chapter, Munari uses children to symbolize target audiences and how they should be interacted with. Munari explains that we shouldn't approach clients using a slew of design jargon, instead we should allow them to approach us. And with our

## knowledge of design

principles we should be able to understand their need. Most people do not have an understanding or a deep interest in the efforts used to create visual designs, they're concerned with it's aesthetics. As designers we should keep this in mind at all times and keep our concepts in line with our target audience's understanding of design and be willing to explain our ideas.

Designers should meet people where they are, instead of trying to explain our complicated and intricate design processes. Most people will not be able to articulate their needs, but with our expertise we should be able to understand them.

Again, the idea of how humans perceive and interact with visual design is expounded in "12,000 Different Colours". In this chapter, I believe that Munari uses the various colors in existence to symbolize the different categories of visual design. Under the umbrella of graphic design are subcategories such as packaging design, branding design, motion graphics, and publication or typographic design. Though we as designers understand the differences between these subcategories the general public does not.

## subcategories

Graphic designers should explain our designs and concepts in a manner that everyone is able to understand.

**Overall, Munari's essays offered me a deeper understanding of how humans interact with visual design and the value of being in a human-centered field. All of the ideas or rules he presented are priceless and I will ensure to implement them throughout my career as a designer.**

”

**When the objects we use everyday and the surroundings we live in have become in themselves a work of art, then we shall be able to say that we have achieved a balanced life.**

BRUNO MUNARI