

Bruno Munari Square Circle Triangle

Contains 575 illustrations including architectural plans, studies, photographs, sketches, and models record not only the realized works but also the leading principles and personalities of this idealistic creative community through its three successive locations in Weimar, Dessau, and Berlin.

Tiré du site Internet d'Amazon.com: "Just as film, art, music, and literature have the power to move people, Stefan Sagmeister's innovative work shows that graphic design, too, can cut to the emotional quick. His desire is to transform stale thinking, and "Sagmeister : made you look" does just that. Compelling, honest, and intensely personal, "Made you look" covers 20 years of Sagmeister's graphic design. With a text by design historian Peter Hall and annotated with Sagmeister's own writing, the book features images from the studio archive, as well as specific influences and reference points for his projects and ideas. Fully illustrated with a red PVC slipcase and silver-gilded pages, this monograph is a compilation of practically all the work Sagmeister and his studio ever designed up to 2001, even the bad stuff."

Text and photographs introduce a variety of stones and suggest pictures to paint on them.

After more than eight years of intensive research this is the

How Gyorgy Kepes, the last disciple of Bauhaus modernism, became the single most significant artist within a network of scientific experts and elites. Gyorgy Kepes (1906–2001) was the last disciple of Bauhaus modernism, an acolyte of László Moholy-Nagy and a self-styled revolutionary artist. But by midcentury, transplanted to America, Kepes found he was trapped in the military-industrial-aesthetic complex. In this first book-length study of Kepes, John Blakinger argues that Kepes, by opening the research laboratory to the arts, established a new paradigm for creative practice: the artist as technocrat. First at Chicago's New Bauhaus and then for many years at MIT, Kepes pioneered interdisciplinary collaboration between the arts and sciences—what he termed “interthinking” and “interseeing.” Kepes and his colleagues—ranging from metallurgists to mathematicians—became part of an important but little-explored constellation: the Cold War avant-garde. Blakinger traces Kepes's career in the United States through a series of episodes: Kepes's work with the military on camouflage techniques; his development of a visual design pedagogy, as seen in the exhibition *The New Landscape* and his book *The New Landscape in Art and Science*; his encyclopedic *Vision + Value* series; his unpublished magnum opus, the *Light Book*; the Center for Advanced Visual Studies (CAVS), an art-science research institute established by Kepes at MIT in 1967; and the Center's proposals for massive environmental installations that would animate the urban landscape. CAVS was entangled in the antiwar politics of the late 1960s, as many students and faculty protested MIT's partnerships with defense contractors—some of whom had ties to the Center. In attempting to “undream” the Bauhaus into existence in the postwar world, Kepes faced profound resistance. Generously illustrated, drawing on the vast archive of Kepes's papers at Stanford and MIT's CAVS Special Collection, this book supplies a missing chapter in our understanding of midcentury modern and Cold War visual culture.

From insidious murder weapons to blaze-igniting crinolines, clothing has been the cause of death, disease and madness throughout history, by accident and design. Clothing is designed to protect, shield and comfort us, yet lurking amongst seemingly innocuous garments we find hats laced with mercury, frocks laden with arsenic and literally 'drop-dead gorgeous' gowns. Fabulously gory and gruesome, *Fashion Victims* takes the reader on a fascinating journey through the lethal history of women's, men's and children's dress, in myth and reality. Drawing upon surviving fashion objects and numerous visual and textual sources, encompassing louse-ridden military uniforms, accounts of the fiery deaths of Oscar Wilde's half-sisters and dancer Isadora Duncan's accidental strangulation by entangled scarf; the book explores how garments have tormented those who made and wore them, and harmed animals and the environment in the process. Vividly chronicling evidence from Greek mythology to the present day, Matthews David puts everyday apparel under the microscope and unpicks the dark side of fashion. *Fashion Victims* is lavishly illustrated with over 125 images and is a remarkable resource for everyone from scholars and students to fashion enthusiasts.

Ideal for students of design, independent designers, and entrepreneurs who want to expand their understanding of effective design in business, *Identity Designed* is the definitive guide to visual branding. Written by best-selling writer and renowned designer David Airey, *Identity Designed* formalizes the process and the benefits of brand identity design and includes a substantial collection of high-caliber projects from a variety of the world's most talented design studios. You'll see the history and importance of branding, a contemporary assessment of best practices, and how there's always more than one way to exceed client expectations. You'll also learn a range of methods for conducting research, defining strategy, generating ideas, developing touchpoints, implementing style guides, and futureproofing your designs. Each identity case study is followed by a recap of key points. The book includes projects by Lantern, Base, Pharus, OCD, Rice Creative, Foreign Policy, Underline Studio, Fedoriv, Freytag Anderson, Bedow, Robot Food, Together Design, Believe in, Jack Renwick Studio, ico Design, and Lundgren+Lindqvist. *Identity Designed* is a must-have, not only for designers, but also for entrepreneurs who want to improve their work with a greater understanding of how good design is good business.

There are a lot of books out there that show collections of logos. But David Airey's “Logo Design Love” is something different: it's a guide for designers (and clients) who want to understand what this mysterious business is all about. Written in reader-friendly, concise language, with a minimum of designer jargon, Airey gives a surprisingly clear explanation of the process, using a wide assortment of real-life examples to support his points. Anyone involved in creating visual identities, or wanting to learn how to go about it, will find this book invaluable. - Tom Geismar, Chermayeff & Geismar In *Logo Design Love*, Irish graphic designer David Airey brings the best parts of his wildly popular blog of the same name to the printed page. Just as in the blog, David fills each page of this simple, modern-looking book with gorgeous logos and real world anecdotes that illustrate best practices for designing brand identity systems that last. David not only shares his experiences working with clients, including sketches and final results of his successful designs, but uses the work of many well-known designers to explain why well-crafted brand identity systems are important, how to create iconic logos, and how to best work with clients to achieve success as a designer. Contributors include Gerard Huerta, who designed the logos for Time magazine and Waldenbooks; Lindon Leader, who created the current FedEx brand identity system as well as the CIGNA logo; and many more. Readers will learn: Why one logo is more effective than another How to create their own iconic designs What sets some designers above the rest Best practices for working with clients 25 practical design tips for creating logos that last

Designed by David Carson, this book assembles his recent work, along with that of his students and friends. The sequel to *The End of Print*, it experiments with intuition and how it affects the design process. Carson deconstructs conventional print by imposing chance on his subjects: art, fashion, photography and music. Both the work and the commentary are immersed within the design of each spread, making the book both a graphic object and an introduction to a way of seeing.

Deriving its title from the Paul Klees pedagogical sketchbook of the same name

This book is a tool kit to create new forms. It deals with grid-based design and gives the reader techniques to develop new forms, fonts, logos, and patterns. The concept represents a design process in which individual decisions follow much larger and deeper principles than immediate and spontaneous-intuitive actions. Using a wide variety of examples, each chapter contains a detailed description of the procedure from form analysis to setting up design rules and their application. Both a workbook and a source of inspiration, this publication provides designers and architects with the tool they need to find analytical forms analog, algorithm-based, exploratory but never of arbitrary origin. The procedures described allow an almost infinite number of possibilities. The designer is thus transformed from inventor to interpreter or curator,

who assesses individual forms for logos, fonts or patterns on the fly and ensures that the design process is always efficient and goal-oriented. AUTHOR: Christoph Grunberger is a German illustrator and designer. He is active in the fields of corporate, interactive and spatial design, with a strong focus on exploring the limits of interaction and desktop applications. Together with Stefan Gandl he is co-author of the book *Neubau Modul* and collaborated on the exhibition *Neubauism* at gallery MU (Eindhoven/NL) in 2008, which was opened by Wim Crowel. For the video installation *Wutburger*, a co-operation with Andreas Lutz, he received the excellence Award in the Art section at the Japan Media Arts Festival in Toyko in 2015. His works as a freelance designer have been awarded nationally and internationally. 55 images Beginning with an "Ant on an Apple," illustrations, simple text, and a pesky fly who will not stay on his page introduce the letters of the alphabet.

This primer is designed to teach students the interconnected arts of visual communication. The subject is presented, not as a foreign language, but as a native one that the student "knows" but cannot yet "read." Responding to the need she so clearly perceives, Ms. Dondis, a designer and teacher of broad experience, has provided a beginning text for art and design students and a basic text for all other students; those who do not intend to become artists or designers but who need to acquire the essential skills of understanding visual communication at a time when so much information is being studied and transmitted in non-verbal modes, especially through photography and film.

Understanding through seeing only seems to be an obviously intuitive process. Actually, developing the visual sense is something like learning a language, with its own special alphabet, lexicon, and syntax. People find it necessary to be verbally literate whether they are "writers": or not; they should find it equally necessary to be visually literate, "artists" or not. This primer is designed to teach students the interconnected arts of visual communication. The subject is presented, not as a foreign language, but as a native one that the student "knows" but cannot yet "read." The analogy provides a useful teaching method, in part because it is not overworked or too rigorously applied. This method of learning to see and read visual data has already been proved in practice, in settings ranging from Harlem to suburbia.

Appropriately, the book makes some of its most telling points through visual means. Numerous illustrated examples are employed to clarify the basic elements of design (teach an alphabet), to show how they are used in simple syntactic combinations ("See Jane run."), and finally, to present the meaningful synthesis of visual information that is a finished work of art (the apprehension of poetry...).

"First published in the USA in 1991 to accompany the exhibition, 'The ABCs of [triangle, square, circle]: The Bauhaus and Design Theory from Preschool to Post-Modernism"--Colophon.

Symbols play an integral role in branding programs. This book explores the visual language of symbols according to their most basic element: form. Over 1,300 symbols from all over the world are here categorized by visual type, divested of all agendas, meanings, and messages that might be associated with them so that the effectiveness of their composition and impact can be assessed without distraction and so that the reader can enjoy them as a pictorial language in their own right. Every symbol is captioned with information on who it was designed for, who designed it, when, and what the symbol stands for. These sections are interspersed with short but detailed case studies featuring classic examples of symbols still in use, and exceptional examples of recently designed symbols. This comprehensive volume is an indispensable resource for designers working on identity systems, and an engaging showcase of this exciting field. Now in a compact format.

In the early 1960s Italian design legend Bruno Munari published his visual case studies on shapes: Circle, Square, and, a decade later, Triangle. Using examples from ancient Greece and Egypt, as well as works by Buckminster Fuller, Le Corbusier, and Alvar Aalto, Munari invests the three shapes with specific qualities: the circle relates to the divine, the square signifies safety and enclosure, and the triangle provides a key connective form for designers. One of the great designers of the twentieth century, Munari contributed to the fields of painting, sculpture, design, and photography while teaching throughout his seventy-year career. After World War II he began to focus on book design, creating children's books known for their simplicity and playfulness.

The NASA Graphics Standards Manual, by Richard Danne and Bruce Blackburn, is a futuristic vision for an agency at the cutting edge of science and exploration. Housed in a special anti-static package, the book features a foreword by Richard Danne, an essay by Christopher Bonanos, scans of the original manual (from Danne's personal copy), reproductions of the original NASA 35mm slide presentation, and scans of the Managers Guide, a follow-up booklet distributed by NASA.

Artwork by Bruno Munari.

A journey through the acclaimed design studio's effortless California aesthetic, ethos, and lifestyle *Design Commune* reveals the evolution story of an acclaimed design studio rooted firmly in the California aesthetic, ethos, and lifestyle. Truly multidisciplinary in practice, *Commune* has, since its inception in 2004, tackled all areas of design. The work featured in this second book highlights all disciplines that *Commune* engages in, including interior design projects for private and commercial spaces, artist collaborations, product designs, packaging, and graphics. Its projects share many common threads, such as the influence of handcrafted materials, but each remains deeply personal and unique.

Edizioni Corraini's Bruno Munari Workshopseries focuses on a variety of creative tasks and skills that inspire the active involvement of adults and children alike--flower arranging, in this case. In *A Flower with Love*, the beloved Italian artist and designer lets us in on the secret:

"...what really matters is the love with which a little daisy, a lavender sprig or some moss are chosen, that one there in particular and not that other one." With full-color images of Munari's whimsical and inventive creations in each spread, we learn that flower arranging is not an obscure art but a natural gesture requiring more care and imagination than money. Munari's examples are not to be copied slavishly; they represent examples to aid the reader in uncovering their own natural aesthetic sensibilities.

Introduces very young children to the shapes of everyday objects, combining simple and boldly colored illustrations in the signature style of the creator's beloved *Miffy* series.

Primarily a textbook for students of graphic arts, this volume has sections on materials, tools, techniques, and history of lettering

"The Bauhaus continues to radiate exuberance 90 years after it was founded. The Bauhaus as a school, where handicrafts, art and technology were taught together, has outlived the subsequent fashions in architecture and design. This volume provides an insight into the historical, cultural philosophical, political and pedagogical circumstances of the early years. In the process it portrays the famous Bauhaus directors and teachers, shows the Bauhaus pedagogical methods and accompanies the readers through the individual workshops, where they can rediscover a wealth of form and ideas which retains its uniqueness today. The essays about the current discussion about the Bauhaus as „fixed star of the avant-garde“, the fill of in part unpublished visual material as well as the multitude of the aspects covered constitute a comprehensive representation of one of the most significant institutions in the art and cultural history of the Modern. "

100 Diagrams That Changed The World is a fascinating collection of the most significant plans, sketches, drawings and illustrations that have changed the way we think about the world. From primitive cave paintings to the complicated DNA double helix drawn by Crick and Watson, they chart dramatic breakthroughs in our understanding of the world and its history. This fascinating book encompasses everything from the triple spirals found on prehistoric megalithic tombs dating right up to the drawings sent out on the side of space exploration probes. Discover Leonardo da Vinci's beautiful technical drawings, pre-empting the invention of manned flight, Copernicus's bold diagrams that dared to tell us that Earth was not at the centre of the Universe, as well as the history of the more everyday diagrams that we now take for granted. Every diagram is clearly illustrated and placed into context with very accessible text even for the lay reader. Diagrams include: Egyptian Book of the Dead, Chauvet cave drawings, Aztec Calendar, sheet music, Vitruvian Man, Galileo's telescope, Hooke's Micrographia, the Porphyrian Tree, Dunhuang Star Map, Newcomen's steam engine, the Morse Code, Brooks Slave Ship, William Playfair's bar chart, Thomas Edison's light

bulb, Nazi propaganda map, sewing patterns, Feynman Diagrams, the DNA double helix, IKEA flat-pack furniture instructions, the World Wide Web schematic, Carl Sagan's Pioneer Plaque.

Visionary designer and technologist John Maeda defines the fundamental laws of how computers think, and why you should care even if you aren't a programmer. "Maeda is to design what Warren Buffett is to finance." --Wired John Maeda is one of the world's preeminent interdisciplinary thinkers on technology and design. In *How to Speak Machine*, he offers a set of simple laws that govern not only the computers of today, but the unimaginable machines of the future. Technology is already more powerful than we can comprehend, and getting more powerful at an exponential pace. Once set in motion, algorithms never tire. And when a program's size, speed, and tirelessness combine with its ability to learn and transform itself, the outcome can be unpredictable and dangerous. Take the seemingly instant transformation of Microsoft's chatbot Tay into a hate-spewing racist, or how crime-predicting algorithms reinforce racial bias. *How to Speak Machine* provides a coherent framework for today's product designers, business leaders, and policymakers to grasp this brave new world. Drawing on his wide-ranging experience from engineering to computer science to design, Maeda shows how businesses and individuals can identify opportunities afforded by technology to make world-changing and inclusive products--while avoiding the pitfalls inherent to the medium.

An experimental approach to the study and teaching of color is comprised of exercises in seeing color action and feeling color relatedness before arriving at color theory.

Bruno Munari (1907-1998) played a pioneering role in the evolution of twentieth-century art and design, his work exerting an influence that stretched far beyond the borders of Italy. Munari described the roots of his work as his 'Futurist past', but his influences were extremely varied, also reflecting the aesthetics and sensibilities of Constructivism, Dada and Surrealism. This exhibition at the Estorick collection in London explores Munari's artistic research between 1927 and 1950, spanning the artist's Futurist phase and early investigation of the possibilities of kinetic sculpture, the immediate post-war years during which he became a leading figure of abstract painting and his subsequent experiments with projected light and installation-based work. 0Exhibition: Estorick Collection of Modern Italian Art, London, UK (19.9.-23.12.2012).

One of the greatest graphic designers of the twentieth century—called by Picasso "the Leonardo of our time"—Italian artist and designer Bruno Munari (1907–1998) considered the book the best medium to communicate his visual ideas, showcase his art, and convey his creative spirit. Primarily produced in large quantities for the general public, his more-than-sixty publications—from design manuals and manifestos to visionary tactile children's books—displayed all the beauty and technical ingenuity of works of art. *Munari's Books*, the first English-language monograph to focus on his remarkable achievements in publishing, examines in detail his seventy-year legacy in print, from his pioneering work as a graphic designer and collaborations with major publishers to his experimental visual projects and innovative contributions to the fields of painting, sculpture, design, photography, and teaching. Featuring critical essays and a wealth of color illustrations, this long-overdue monograph is a visually rich introduction to Munari's remarkably multifaceted career.

A toolkit for visual literacy in the 21st century *A New Program for Graphic Design* is the first communication-design textbook expressly of and for the 21st century. Three courses--Typography, Gestalt and Interface--provide the foundation of this book. Through a series of in-depth historical case studies (from Benjamin Franklin to the Macintosh computer) and assignments that progressively build in complexity, *A New Program for Graphic Design* serves as a practical guide both for designers and for undergraduate students coming from a range of other disciplines. Synthesizing the pragmatic with the experimental, and drawing on the work of Max Bill, György Kepes, Bruno Munari and Stewart Brand (among many others), it builds upon mid- to late-20th-century pedagogical models to convey contemporary design principles in an understandable form for students of all levels--treating graphic design as a liberal art that informs the dissemination of knowledge across all disciplines. For those seeking to understand and shape our increasingly networked world of information, this guide to visual literacy is an indispensable tool. David Reinfurt (born 1971), a graphic designer, writer and educator, reestablished the Typography Studio at Princeton University and introduced the study of graphic design. Previously, he held positions at Columbia University Graduate School of Architecture, Planning and Preservation, Rhode Island School of Design and Yale University School of Art. As a cofounder of O-R-G inc. (2000), Dexter Sinister (2006) and the Serving Library (2012), Reinfurt has been involved in several studios that have reimagined graphic design, publishing and archiving in the 21st century. He was the lead designer for the New York City MTA Metrocard vending machine interface, still in use today. His work is included in the collections of the Walker Art Center, Whitney Museum of American Art, Cooper Hewitt National Design Museum and the Museum of Modern Art. He is the co-author of *Muriel Cooper* (MIT Press, 2017), a book about the pioneering designer.

An impressive lineup of lesbian authors examines the mother-daughter relationship in essays, poems, dramatic monologues, and even one photo essay. As women who love women, these writers bring passionate intensity and complicated depths to this fundamental first love. Contributors include Claudia Bepko, Jyl Lynn Felman, Meg Daly, Joan Nestle, Laura Markowitz, Jane Miller, Linda Niemann, Mattie Richardson, Maureen Seaton and Shay Youngblood. Photos.

A new pictorial reference book for artists and designers, with over 400 images from sources ranging from Greco-Roman art to Benjamin Franklin and Wes Anderson—*Symbols* offers a fresh approach to understanding symbolism in the visual arts. Symbols are embedded everywhere in our global visual culture, from oil paintings to biscuit packaging, monuments to mass-produced ashtrays. Designers and California College of the Arts instructors Mark Fox and Angie Wang recognize sources both historical and contemporary, high and low, revealing the narrative riches of symbolism found in a range of media and across times, places, and cultures. Whether human or animate, natural or man-made—each symbol (from sun, moon, lightning, and serpent to lozenge, spiral, and swastika) is illustrated with both classical and archetypal examples and often surprising contributions from textiles, fine art photography, ceramics, African sculpture, ancient coins, modern architecture, Native American crafts, European heraldry, Soviet propaganda, bookplates, film stills, military insignia, and much more. A beautiful, visually arresting compendium that both informs and inspires, *Symbols* is a vital resource.

Bruno Munari: Square, Circle, Triangle Princeton Architectural Press

This book is not a dictionary, though it tells you all you need know about everything from Authenticity to Zips. It's not an autobiography, though it does offer a revealing and highly personal inside view of contemporary culture. It's an essential tool kit for understanding the modern world. It's about what makes a Warhol a genuine fake; the creation of national identities; the mania to collect. It's also about the world seen from the rear view mirror of Grand Theft Auto V; digital

ornament and why we value imperfection. It's about drinking a bruisingly dry martini in Adolf Loo's American bar in Vienna, and about Hitchcock's film sets. It's about fashion and technology, about politics and art.

So much goes unnoticed. We multi-task, switch between screens, work faster. When was the last time you paused to consider a beautifully made object or stunning natural landscape? Yet this is when our spirits lift, our soul is restored. Some say beauty is a luxury. But what if it is key to creating a better world for us all? Designer Alan Moore invites us to rethink not only what we produce whether it is a website, a handmade chair, or a business but how and why. With examples including Pixar, Apple, Yeo Valley and Blitz Motorcycles, we are encouraged to ask: is it useful and considered. Is it a thing of beauty? Do Design you will inspire you to: - Improve your creative process - Raise the quality and craft of your work - Consider the experience as much as the product - Adopt simplicity, utility and honesty as guiding principles We are creative beings. We love to make things. This book will inspire you to create better things, for better reasons. Things that people will love for a long time to come."

Examines different cities from all over the world and looks at their physical, economic, social, and political structure, as well as their relationships to each other and where future urbanization might be headed.

How do we see the world around us? The Penguin on Design series includes the works of creative thinkers whose writings on art, design and the media have changed our vision forever. Bruno Munari was among the most inspirational designers of all time, described by Picasso as 'the new Leonardo'. Munari insisted that design be beautiful, functional and accessible, and this enlightening and highly entertaining book sets out his ideas about visual, graphic and industrial design and the role it plays in the objects we use everyday. Lamps, road signs, typography, posters, children's books, advertising, cars and chairs – these are just some of the subjects to which he turns his illuminating gaze.

Extra Bold is the inclusive, practical, and informative (design) career guide for everyone! Part textbook and part comic book, zine, manifesto, survival guide, and self-help manual, Extra Bold is filled with stories and ideas that don't show up in other career books or design overviews. • Both pragmatic and inquisitive, the book explores power structures in the workplace and how to navigate them. • Interviews showcase people at different stages of their careers. • Biographical sketches explore individuals marginalized by sexism, racism, and ableism. • Practical guides cover everything from starting out, to wage gaps, coming out at work, cover letters, mentoring, and more. A new take on the design canon. • Opens with critical essays that rethink design principles and practices through theories of feminism, anti-racism, inclusion, and nonbinary thinking. • Features interviews, essays, typefaces, and projects from dozens of contributors with a variety of racial and ethnic backgrounds, abilities, gender identities, and positions of economic and social privilege. • Adds new voices to the dominant design canon. Written collaboratively by a diverse team of authors, with original, handcrafted illustrations by Jennifer Tobias that bring warmth, happiness, humor, and narrative depth to the book. Extra Bold is written by Ellen Lupton (Thinking with Type), Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara.

Take a class at the Bauhaus school with this introduction that lets you experience what it was like to study at the influential school and presents original instructions from the famous Foundation Course. Between 1919 and 1933 the Bauhaus thrived as a school of ideas that encouraged students to experiment with material, color, and drawing techniques and learn basic skills. One hundred years later, its educational methods are still relevant. This book introduces the famous Foundation course and its major instructors: Joseph Albers, Johannes Itten, and László Moholy-Nagy. It offers for the first time a series of more than fifty exercises from the Foundation Course. The book presents a collection of exercises gathered from historical material, mainly from the Bauhaus-Archiv such as drawings, photographs, original notes, and later recollections of the tasks given by the famous Bauhaus artists. The exercises are accompanied by comments by teachers, artists, and experts with different professional backgrounds. These teachings illustrate not only the methods and philosophy of the Bauhaus school, but also provide budding artists with a foundation for developing their own practice, whether it be in drawing, architecture, design, or typography.

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