

# Core 1 Interaction - Design Journal

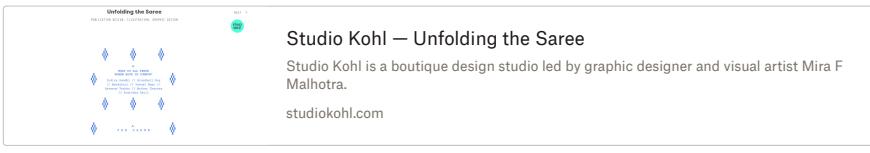
## Assignment Overview

Throughout the semester, you should be keeping an ongoing design journal. The design journal can be either on DropBox Paper or Google Doc. Each week you'll contribute an example of something you're looking at and are inspired by. Contribute a photo or video of the item and then respond to the following questions:

1. What is the piece of inspiration you're documenting?
2. Where did you encounter it? What was the setting like?
3. Describe the functionality of the object. Who was it designed for? Why was it designed? How does the design compliment its purpose?
4. What do you like about this piece of inspiration? What attracted you to it initially?
5. Does this piece connect to other other topics in art design in this or any of your other classes?

## Week 1 - 7th Sept 2021 - Unfolding the Saree





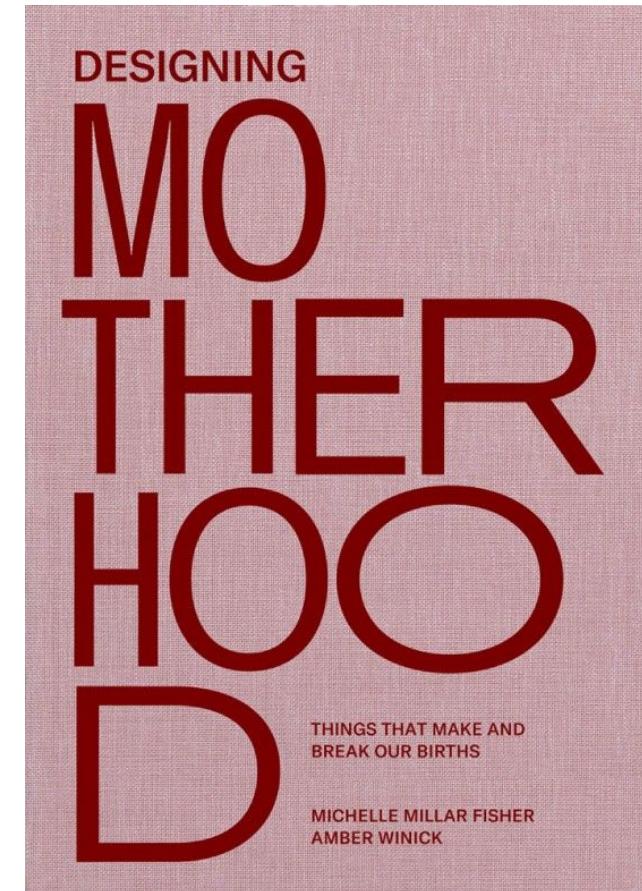
Studio Kohl — Unfolding the Saree • [studiokohl.com](http://studiokohl.com)

This is a zine conceptualised, written and designed by Mira Malhotra and produced by Studio Kohl, which is based in Mumbai, India. *Unfolding the Saree* is a self-published zine that explores the madonna / whore phenomenon that is unique to the saree-wearing women of India.

I came across this zine when looking for references for a project I am working on as part of a student organisation. The zine aims to inform the reader on the implications of saree-wearing in cultural traditions and thus explores the garment's appearances in pop culture, politics, and even religion. One of the most significant things that attracted me to this zine was how effectively its design complements its purpose. The outside of the zine is designed to look like a proportionally miniature saree with the standard 'pallu' pattern wherein the section of the saree that would normally go over the shoulder contains a different print than the rest of the garment. Additionally, the zine is also folded and hung on a miniature wire hanger, as it would normally be in most Indian women's closets. Apart from this, the choice of type, and the printing technique of a one colour serigraph are intended to mimic the design aesthetic of Indian flyers used for promotional activities.

Consequently it was this deeply culturally-informed nature of *Unfolding the Saree* that initially attracted me to it. I especially like that the content of the zine, its aesthetics, and form are so closely linked, and that there is some information to be drawn about Indian design from both.

## Week 2 - 14th Sept 2021 - Designing Motherhood



*Designing Motherhood*



Designing Motherhood (@designingmotherhood) • Instagram photo...

7,828 Followers, 470 Following, 637 Posts - See Instagram photos and videos from Designing Motherhood (@designingmotherhood)

[www.instagram.com](http://www.instagram.com)

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Designing Motherhood

A first-of-its-kind consideration of the arc of human reproduction through the lens of design

[designingmotherhood.org](http://designingmotherhood.org)

Designing Motherhood is a collaboration between Juliana Rowen Barton, Michelle Millar Fisher, Zoë Greggs, Amber Winick and a "first-of-its-kind consideration of the arc of human reproduction through

the lens of design." The concept and content of Designing Motherhood has been reproduced in several formats including a book, an exhibition, a series of public programs, a design curriculum, a Storybanking project, and even an inspiring and informative Instagram account (@designingmotherhood linked above). The essential purpose of Designing Motherhood is to make use of objects related to the reproductive process to reposition the experience and considerations of birth-giving and motherhood from solely a women's health issue to one that concerns all of humanity, as every single individual's life begins and is fundamentally impacted by it.

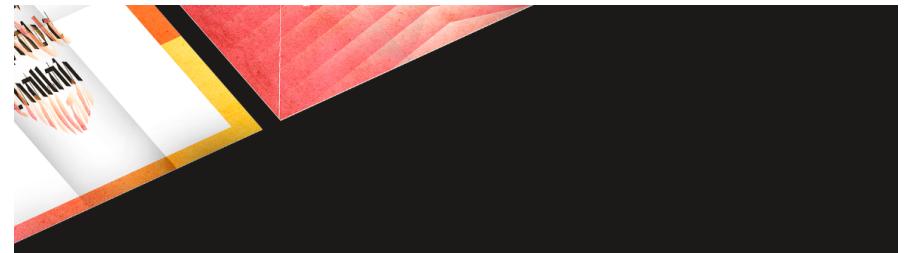
I initially encountered Designing Motherhood during my History of Design course when Michelle Millar Fisher (one of the project's collaborators) joined us as a guest lecturer. She provided us with an introduction to the goals of Designing Motherhood and discussed the historical significance and contemporary relevance of some of the objects included in the project. While her talk addressed the physical exhibition, for the purpose of this journal entry I would like to discuss the book, which was released just this September by MIT Press.

The book was published as an educational tool for the general public and explores more than eighty designs that have defined the relationships between people and babies during the last century and unfolds the design histories and real-world uses of the objects that shape reproductive experiences. The design of the book itself significantly complements this purpose as well. I was particularly inspired by the typography on the cover of the book. I think the variable sans serif type conveys the "visual shapes" and non-linearity of the experience of motherhood in a really subtle and beautiful way. I also like the simplicity of the design. The entirety of the book makes use of only two colours, apart from images - the dusty pink of the background and the red of the typeface. Apart from the explicit connotation of using traditionally "feminine" colours, I think such a minimalistic design also helps to keep the focus of the book on the objects being analysed while remaining more visually engaging than black type set against a white page.

Overall, I really enjoy everything about this book, and more generally the entire concept and aim of Designing Motherhood. I think it foregrounds a conversation that is absolutely necessary to have, especially in context of the fact that products developed for mothers and motherhood have traditionally been ignored in a significant majority of canonical design history. Moreover, it hadn't even occurred to me how impactful the objects involved in the birth process are to the development of every individual until Michelle Millar Fisher highlighted its importance in her lecture. As such, I think Designing Motherhood does a wonderful job of educating the public in this regard and this changing the perception of female reproductive health from solely a women's issue to one that affects us all. Finally, I think this book connects to one of the most hotly debated questions in all of my design classes - what is design? By touching upon this question and bringing to it a whole new feminist and anthropological dimension, Designing Motherhood makes us think more deeply about who and what has been ignored by design history and what steps we can take to rectify this.

**Week 3 - 21st Sept 2021 - Hungry Book**





# Hungry Book

 Hungry Book - web animation & branding • [www.behance.net](http://www.behance.net)

*Hungry Book on Behance*

## Hungry Book



 Hungry Book — Hungry Intro • [hungrybook.popkern.co](http://hungrybook.popkern.co)

*Hungry Book website*

The piece of inspiration I am documenting this week is called Hungry Book, designed by Anna Seslavinskaya. It is a project that combines elements of web design, UX design, branding and illustration to create a food experience for everyone based on “normcore meals,” mental wellbeing, WHO recommendations, and digital capabilities. I encountered Hungry Book while scrolling through Pinterest looking for examples of interactive web design.

According to Anna Seslavinskaya, the Hungry Book project itself was inspired by the Stanford online course Introduction to Food and Health, and is intended to be a healthy food manifesto. It is intended to defeat overconsumption’s negative social impacts and is built on the idea of rational consumption – specifically, using food minimalism to promote eating more instinctively and cooking the most functional meals. In essence, Hungry Book uses Occam’s Razor to create a basic kitchen set and identify key ingredients for rational and streamlined consumption. In its final iteration, the project has been developed further to include a chatbot which can guide individuals to refining and ameliorate their consumption patterns. As such, Hungry Book is a product that was truly designed for everyone.

I think the design complements the purpose of the site as it presents information in a highly accessible and interactive way, encouraging those who encounter it to engage with it in a meaningful way. I also think the aesthetic of the site is particularly beautiful and highly fit for purpose as the minimal illustrations, simple colour scheme, and geometricity reinforce the ideas of clean, healthy, functional eating. One thing in particular that I was really inspired by in this project was the use of type. In the process of putting together Hungry Book, Anna Seslavinskaya developed a new typeface called HealthGoth, which looks like this:

# ABOUT - MANIFESTO - GOT - RECIPES

HealthGoth in Hungry Book



Anna Seslavinskaya: "I don't think the future of type is serif"

Anna Seslavinskaya: "I don't think the future of type is serif".

In a very interesting interview linked above, Anna discusses the process of creating a new blackletter typeface for Hungry Book. What is intriguing to me about this is that HealthGoth doesn't look much like a traditional blackletter. Moreover, the other typeface that plays an integral role in this project — Graphik — is one that I really like and have used before, so it was helpful to see how Anna has made use of it and paired it with HealthGoth. Finally, it was interesting to learn about the collaborative and iterative process of type design that she went through in developing HealthGoth.

Overall, being a heavily typographic work, HungryBook connects very closely with both this class and my Core Typography Studio, especially in terms of learning how to pair different fonts and create an effective sense of hierarchy. Additionally, I think it also relates to ongoing conversations we have in design classes about the functionality of design and its role in making things that "help people" in some way, and I feel like this is a project that perfectly straddles the line between an aesthetically and visually appealing piece of design and a functional product.

Week 4 - 28th Sept 2021 - @elliotisacoolguy

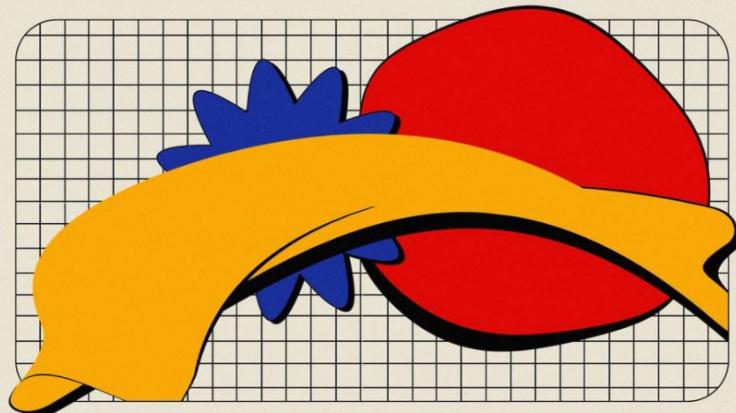


**THE CLIENT  
CAN NEVER  
KNOW HOW  
OLD I AM**

*Otherwise*  
I will lose all credibility

ELLIOTISACOOLGUY

**NO MORE  
GRIDS**



**WE DON'T  
NEED THEM  
ANYMORE**

This week, the piece of inspiration I am documenting is the Instagram account of a designer I've begun to follow [@elliottisacoolguy](#). I encountered his account as a repost on the story of one of my friends and I've been inspired by his work ever since.

For the purpose of this journal entry I would like to refer to the "object" as the Instagram account [@elliottisacoolguy](#) itself. To begin with, I think Elliot creates his work for everyone to see and enjoy, however the specific target audience for the messaging of his posters seem to be other young designers like himself. Hence, what I really appreciate about his work is the ways in which he is not hesitant to communicate thoughts and feelings that most designers have, but also use the form of his work to

represent that. In an age when most young designers are clamouring to be innovative and produce never-before-seen aesthetics, Elliot questions the need for such paradigm-breaking and expresses the frustrations of slowly learning how to become a good designer. Moreover, he also talks about how comfortable he is in his own style and conveys how he doesn't want to deviate from it, which is an interesting take to hear when one is always encouraged to leave comfort zones and try new things.

I think this is reinforced by his design work as he limits himself to very few colours (usually the primary colours, black and the off-white pictured above) and uses predominantly the same typefaces and shapes. However it is through subtle variation in the ways in which he makes use of this limited palette of elements that he is able to create new and visually intriguing compositions. I think this is really a lesson to me personally in how to maximise the creative potential of simple aspects of design. His work exemplifies the fact that good design doesn't necessarily have to be complicated.

While I do not think this piece of inspiration connects directly with any specific concepts in art and design, or my classes, I think it does relate to my experience as a design student. Through the mode of the form that I am studying, I am able to learn about different perspectives and witness a number of examples of good design!

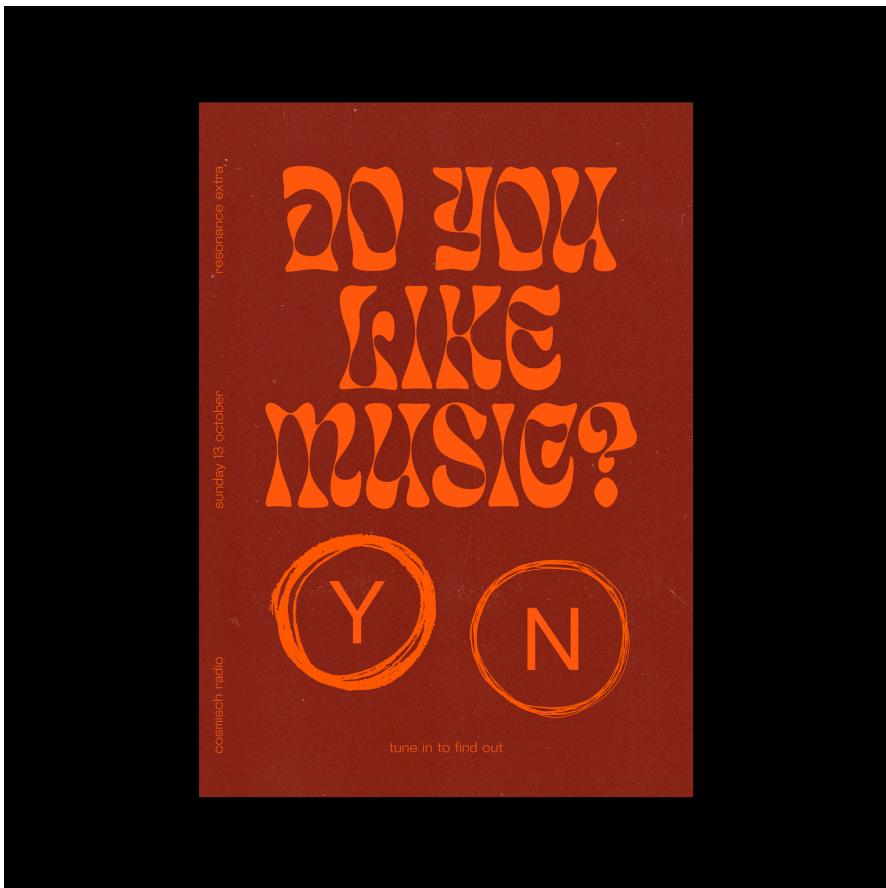
#### Week 5 - 5th Oct 2021 - Eckmannpsych Typeface



Half Acre's Bodem India Pale Ale - Designed by Kyle Poff



Glenmore Valentine's Day Promotion



Cosmisch Posters - Designed by Luke Jarvis



## Funky

### Typographic superpower

#### You see everything in brilliant technicolor

This grants you the fantastical ability to peer into the monochrome and visualize inspired ideas, shimmering with colorful iridescence.

#### What to avoid

Getting easily distracted

#### Quest

By daring to imagine what your most brilliant dreams are, you may set off on the journey towards making them come true.

#### How to get started

Picture yourself sparkle-crusted in magical glitter dust. Now take that first big step towards achieving your dreams.

### Share your superpower!



[Download a badge](#) to share your own way

### About Eckmannpsych

Medium

This typeface is [Eckmannpsych](#). Designed by James Edmondson. From OH no Type Co.

[View similar fonts](#)

### Want more?

[Play again](#)

[Learn more about this game](#)

### Adobe Typographic Superpower Quiz Results

This week this piece of inspiration I would like to document is the typeface Eckmannpsych, designed by James Edmondson from Oh No Type Co. I encountered this typeface taking Adobe's [My Typographic Superpower quiz](#), as the typographic superpower that I got at the end of the quiz was Funky and the font that represented this was Eckmannpsych.

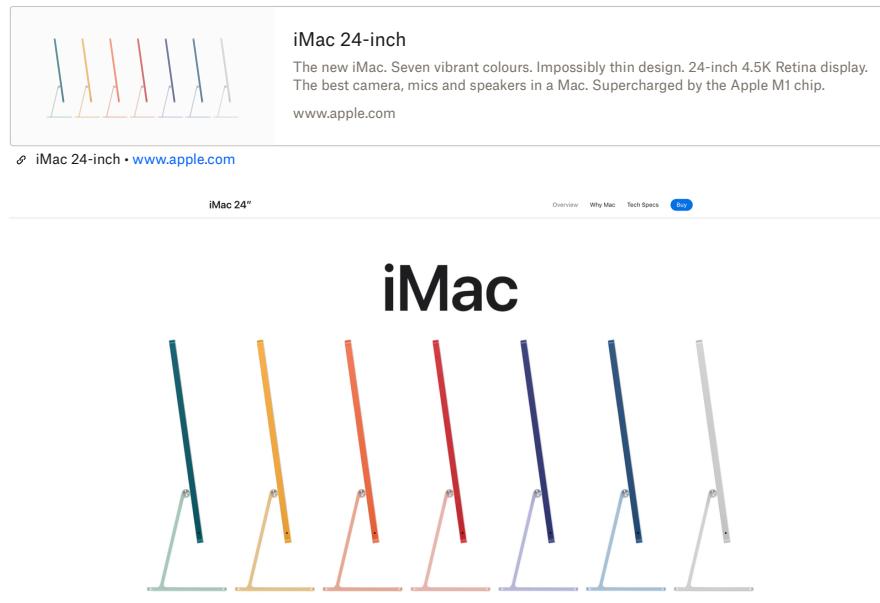
The typeface is designed to be used as a display type and is part of a group of other psychedelic typefaces that Oh No Type Co. have designed. However, what intrigued me the most about it was the history of the typeface and how it has come to take its modern form. Eckmannpsych is originally derived from the typeface Eckmann Schrift which was drawn by Otto Eckmann in the 1900s. Taking inspiration from this and the psychedelic posters artists of the late sixties, James Edmondson made a few changes to the original type design to modernise it and thus Eckmannpsych was born! This quote really encapsulates the process of translating a decades old font into one that is quite popular in use today:

*"The process for actually translating Eckmann's work was embarrassingly simple: I drew his version, pinched the middle, and rounded every corner. With surprisingly few moves, the dust was blown off a turn-of-the-century German relic, and a surprisingly funky child was born."*

I really like how this teaches one how to make effective use of historical resources and take advantage of their historicity to create something new and interesting. Overall, I think this really relates to some questions we've been discussing in my type lecture class recently about how most new typefaces attempt to be revivals or reworking of older fonts, and that type design in some ways is really circular.

\*The images included here are from Fonts in Use and show Eckmannpsych used on different objects.

## Week 6 - 12th Oct 2021 - Apple iMac 24 inch Web Design



This week I wanted to document the webpage design for Apple's new 24 inch iMac. I think Apple generally has really interesting webpage design but this really blew my mind. I encountered it just by chance as I was looking through some of their other products on their website and when I came across this page I was immediately drawn to how effective the design is.

The most striking thing about this page to me is the fact that it is extremely effective in accomplishing its purpose. It was designed for Apple's potential customers, i.e. everyone, in order to sell people the concept of this new computer and convince them to buy it. Through the design of this page, I believe they have managed to accomplish just that in a simple yet visually engaging way. The entire page makes use of sleek scroll animations, just in Apple's own minimalistic aesthetic. But the way in which they have crafted a narrative, and the animations flow into each other, while also highlighting the key features of the product and convincing the customer of why these features would improve their lives was very impressive to me.

I was really attracted to this page as a source of inspiration as the overall experience of encountering it is one that is full of wonder and amazement, and thus very conducive to keep looking through and scrolling. I believe as a company that is exactly what Apple would want, which leads me to think that this is such a powerful example of good design.

Finally, I think that this piece of inspiration relates closely to what we are learning in this class. One of my favourite things about this page is that it is not really using any overly complicated code to

accomplish the task at hand, it is entirely just scroll animations. If you scroll very slowly you can even see the individual frames. This made me think that this type of web design is something that even I can accomplish and took me back to the idea that sometimes less is more, and it is important to learn how to maximise the simplest tools before looking to complicated design as the only way to achieve visual intrigue.

## Week 7 - 19th Oct 2021 - Black Futures



# THERE ARE BLACK PEOPLE IN THE FUTURE

ALISHA WORMSLEY

RELATED ENTRIES:

Alyssa B. Wormsley  
The Black Future (Jan Bahia project 2009–2016)  
Foto: Jan Bahia  
Photo by Jan Bahia 2016



# NO SESSO



RELATED ENTRIES:

Peter Hoss, 414  
Donald Lee, 441  
Reagan Willis, 382



## Six Great Book Covers and the Stories Behind Them

A book cover has a challenging job. Not only must it represent the depth of knowledge between its pages, but it must also stand on its own as a form of storytelling. Though a...

[eyeondesign.aiga.org](http://eyeondesign.aiga.org)

• Six Great Book Covers and the Stories Behind Them • [eyeondesign.aiga.org](http://eyeondesign.aiga.org)



NO SESSO

This week the piece of inspiration I would like to document is the book *Black Futures*. It is a 500 page American anthology of Black art, writing, and other creative work, edited by writer Jenna Wortham and curator Kimberly Drew. The cover was designed by Jon Key and Wael Morcos of Morcos Key. I encountered this book when one of my peers used it as a reference for a project in a class.

While the book has a lot of very interesting content to share, I would like to particularly focus on the cover of the book for this journal entry as I think it helps to concentrate the scope of design choices that need to be addressed. When reading up on it, I came across this AIGA Eye on Design article in which Jon Key and Wael Morcos discuss the process of creating it. To me, the cover looks very simple, and in a way an almost intuitive choice for this book. What I didn't know about was the intentionality of the choices behind its design that make it feel this way. This is a quote from the article that I was particularly interested by:

*"Surprisingly, the cover that we made for the first sketch was the cover that they actually ended up choosing, which never happens. For us, one of the things that we really loved was the idea of having a solid black book. I think that really speaks to contemporary art theory and all of these painters that paint in black-on-black tones taking out colorism. It's very interesting how that can unify the the Black experience. And then the rainbow metallic foil really speaks to black as a color. The Black experience is not a monolith —there are different expressions. I love that this iridescent color shows the different nuances and values and depths of our experiences. It also kind of brings the past and the present and the future into one frame. It was nearly impossible to pick one image that summarized everything that you were going to experience in the book, so I think that it being this holographic, abstract color that you can almost reflect yourself into, helps [readers] start to imagine this broad world that's going to be inside."*

Here it is evident that even the choice to use just solid black is representative of more artistic history and legacy than just the visual connection to the word "black" as one might expect in this context. Moreover, I found the reasoning for the use of holographic colour to be very interesting. I think this is such a new way to think about a colour that can often seem tacky or childish. Additionally, I also love the typographic direction in this book. The bold sans serif typeface is quite striking and really captures the reader's attention. It adds a sense of gravitas that truly demands one's attention, which I think is a very appropriate choice for the content contained in the book.

Overall, this book as a design project relates to things I am learning in my Core Typography Studio class, however I think the more meaningful connection lies in the fact that it teaches us to reach outside of the canon of the familiar to look for design inspiration. It showcases a rich and diverse body of work from a group of people's whose stories have often been stereotyped and marginalised. It is this capability of design to foreground voices that have been overlooked and provide them with a meaningful platform that is well-curated and suited to their needs that is really powerful to me.