



PROJECT 301

DESIGN A **SELF-SUSTAINING,
DESIGN-CENTRIC MAGAZINE**
PUBLISHED BY IDC

STUDENT:

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GUIDE:

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PROJECT 301

Design a self-sustaining, design-centric magazine,
published by IDC

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IDC, IIT Bombay
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IDC
IIT Bombay



APPROVAL SHEET

The Visual Communication Project III


Designing a self-sustaining, design-centric magazine by IDC

By Kanika Kaul

M.Des Visual Communication 2014-2016

is approved as a partial fulfilment of requirements of a post graduate degree
in Visual Communication at IDC, IIT Bombay.

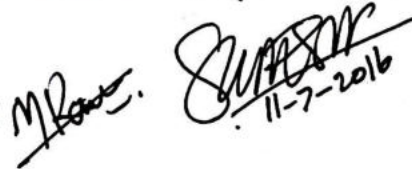
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KANIKA KAUL
146250001



ACKNOWLEDGEMENT

First & foremost, I would like to thank Prof. Sudesh Balan, Prof. G V Sreekumar, Prof. Mandar Rane & Prof. Raja Mohanty for their feedback and suggestions throughout the course of this this project.

I would also like to thank my Visual Communication batch of 14-16 for their support, jokes & general good-will throughout our last semester. We survived!

Lastly, I would like to thank my friends and family for their unconditional support and understanding even in my lowest moments.



ABSTRACT

Magazines are a powerful tool to promote an ideology or way of thinking. However, in the current scenario, magazines are finding it difficult to sustain themselves without the support of advertisements as readership is dwindling due to the slow rise of the digital reading audience.

I propose to create a design magazine, published by IDC & targeted at young, aspiring design students, that talks about not just design studios and important people in design in the country but also about larger aspects of design and displays a nuanced view of design as a field or study. A magazine is a perfect vehicle to propagate the design message, in that it not only provides information but itself a canvas. Since there is no commercial motive behind this magazine, it will be able to disseminate a more holistic design ethos and thinking which can be part of an evolving design pedagogy. I also aim to create a structure within which the magazine is able to sustain itself without having to restrict any aspect of its being in order to retain readership.

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01

INTRODUCTION

What is a magazine?

A magazine can be defined as “a periodical publication containing articles and images, often on a particular subject or for a particular audience.” At its roots, which lie in Arabic, the word “magazine” refers to a collection of items.

Magazines are generally published on a regular schedule that varies depending on the periodicity the magazine wants to maintain; weekly to yearly.

Magazines contain a variety of content, which is what makes them so engaging and interesting to read. They are generally financed by advertising, by a purchase price, prepaid subscriptions, or a combination of these.

The earliest example of a magazine is *Erbauliche Monaths Unterredungen*, a literary and philosophy magazine, which was launched in 1663 in Germany. The *Gentleman's Magazine*, first published in 1731 in London, was the first general interest magazine.

In the mid 1800s monthly magazines started to gain popularity. They were general interest to begin with, containing some news, vignettes, poems, history, political events, and social discussion. Unlike daily newspapers, they were more of a monthly record of current events along with entertaining stories, poems, illustrations and pictures.

The development of magazines showed an increase in literary criticism and political debate, moving towards more opinionated pieces from the objective newspapers. The increased time between prints and the greater amount of space to write provided a forum of sorts, for public arguments by scholars and critical observers.

The early periodical predecessors to magazines started to evolve to modern definition in the late 1800s. Works slowly became more specialized and the general discussion or cultural periodicals were forced to adapt to a consumer market which yearned

for more localization of issues. Manufacturing of the early magazines were done via an archaic form of the printing press, using large hand engraved wood blocks for printing. When production of magazines increased, entire production lines were created to manufacture these wooden blocks.

Some have predicted the death of the magazines, just like they have predicted the death of the newspapers in the 90's. There will be printed magazines, no matter how popular tablet editions are. The iPad is a great tool, and it brings new possibilities in magazine production, but it cannot replace that feeling of paper between your fingers or that smell of freshly printed pages.

Image source:
www.livingtraditions-magazine.com



01

INTRODUCTION

WHY ARE MAGAZINES IMPORTANT?

MAGAZINES vs NEWSPAPERS

- Newspapers have a very broad audience; can attract people of different ages and interests because generally newspapers have a variety of information. Magazines have a more specific & targeted audience because magazines provide information on usually one specialized topic.

Newspapers provide viewers with the most up to date news that is written objectively. Newspapers rely strictly on facts. Magazines focus on one specialized topic, hence magazine writers have a little more room for subjectivity and creativity in their stories.

Newspapers are usually produced daily. After one day, a newspaper becomes old. Magazines do not become old until the next publication.

Newspapers are known for having a simple layout and design. The style and font is fairly consistent

throughout. Magazines are not subject to one consistent layout. Magazines use lots of color, different types and sizes of fonts, and images.

WHY MAGAZINES?

Printed media are typical channels for what is called deep reading: reading that leads to thorough understanding of a complex issue or long story. Magazines are among the most trusted media.

Magazines are typically close to the reader, a me-time medium allowing the reader to escape from reality. As most magazines are read-at-home, consumers are also more receptive to the content and the advertising. Robust consumption & rising income levels have helped the growth of print media.

Magazines are one of the most widely distributed forms of media.

Image source:
www.gizmodo.com.au

02

STUDY & ANALYSIS

QUESTIONS TO ASK

Before beginning to design and create my very own magazine, I had to understand a bit more about the magazine design world, particularly design magazines and see if I could find gaps that my magazine could fill.

I read design magazines available in IDC's library, that has an exhaustive collection of magazines on different design subjects from all over the world. I looked at their content, the way it is presented, the editorial tone of voice, the visual design language, the overall experience of the magazine.

I also unearthed information about periodic publications that IDC previously had, and the issues that led to their shutting down. This would help me create my structure for the new magazine wherein the students would take on the mantle every year, and (hopefully) sustain beyond a few issues.

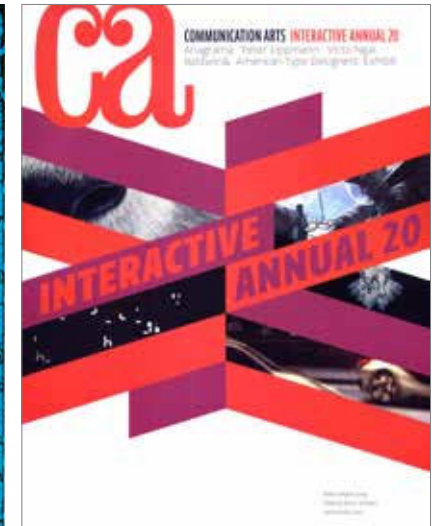
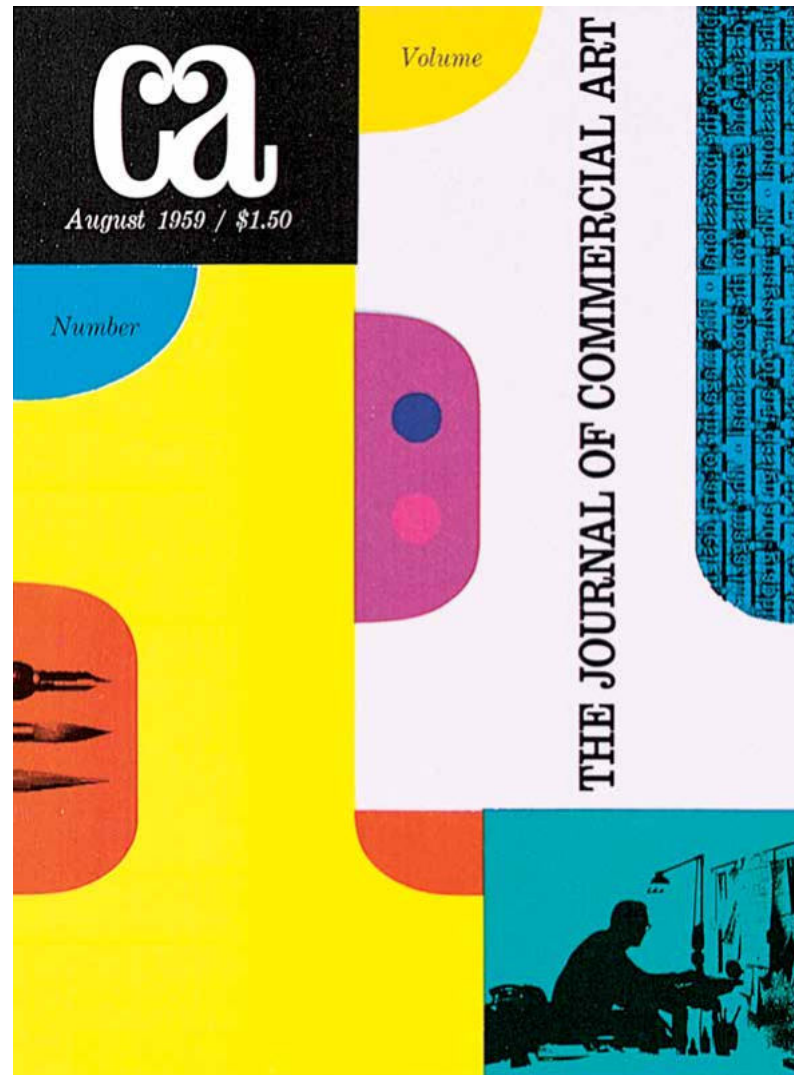
03 DESIGN MAGAZINES

INTERNATIONAL: Communication Arts

Founded in 1959 by Richard Coyne and Robert Blanchard, Communication Arts is the largest international trade journal of visual communications. The magazine continues to be edited and published under the guidance of Coyne's wife Jean and their son Patrick Coyne.

Currently, Communication Arts (CA) publishes six issues a year and concurrently hosts six creative competitions in graphic design, advertising, photography, illustration, typography and interactive media. They also curate two websites: commarts.com and creativehotlist.com

The first issue debuted in August 1959 as the Journal of Commercial Art. Among a number of innovations, it was the first U.S. magazine printed by offset lithography.



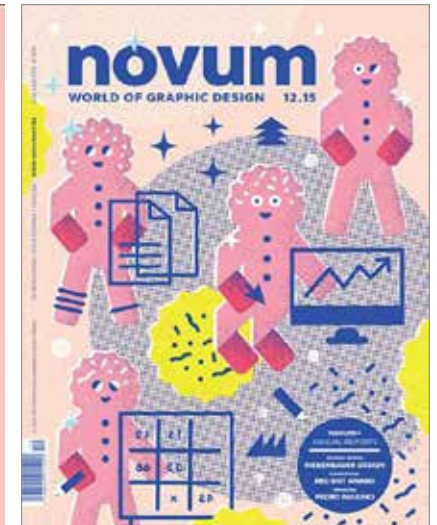
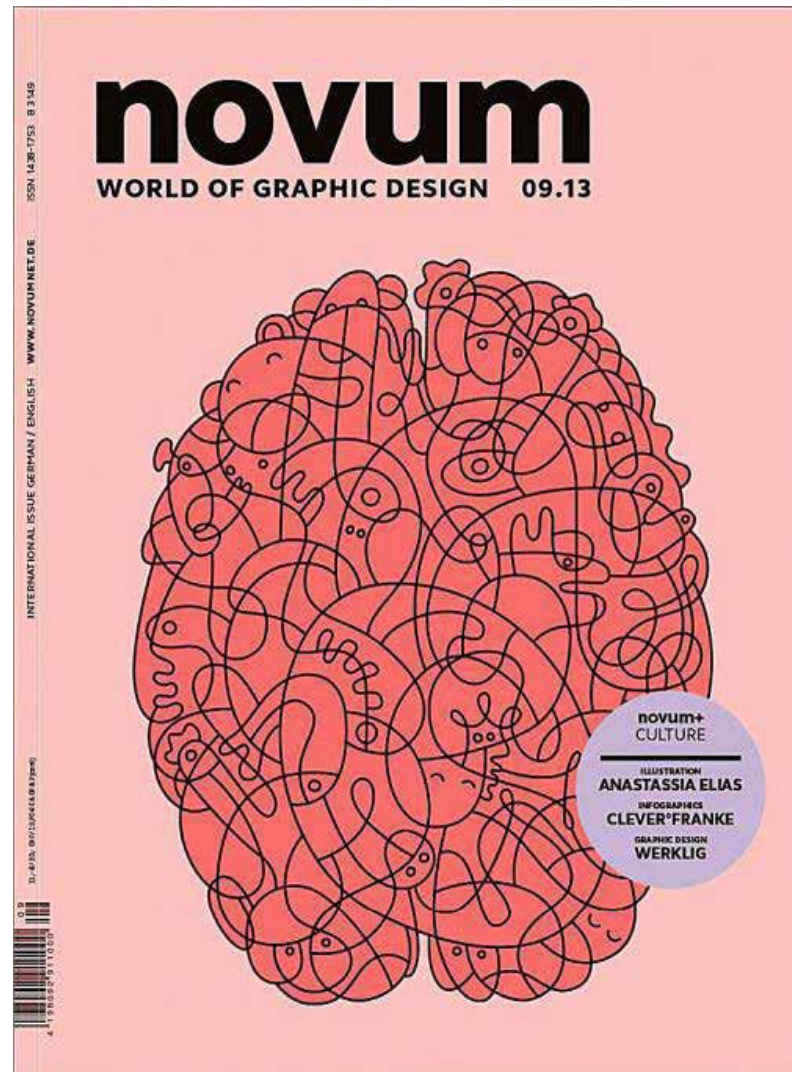
03 DESIGN MAGAZINES

INTERNATIONAL:
Novum

The first ever bilingual (German/English) journal of graphic design Novum Gebrauchsgraphik, began in Berlin in 1924. Within two years, this publication for the promotion of artistic advertising, founded by the visionary professor K.H. Frenzel, became a monthly journal. It has since then evolved into what we know and love today as Novum magazine.

During the first decades of its existence Gebrauchsgraphik developed into a seminal prototype for latter-day graphic design magazines such as Graphis, Communication Arts or Idea.

Today novum is published by Stiebner Verlag in Munich with a monthly circulation of 13.500 and sales in 80 countries all over the world.



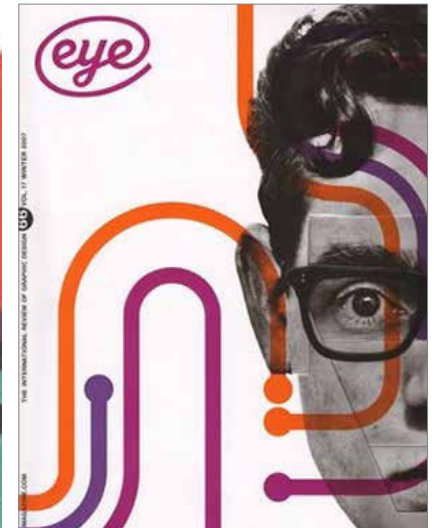
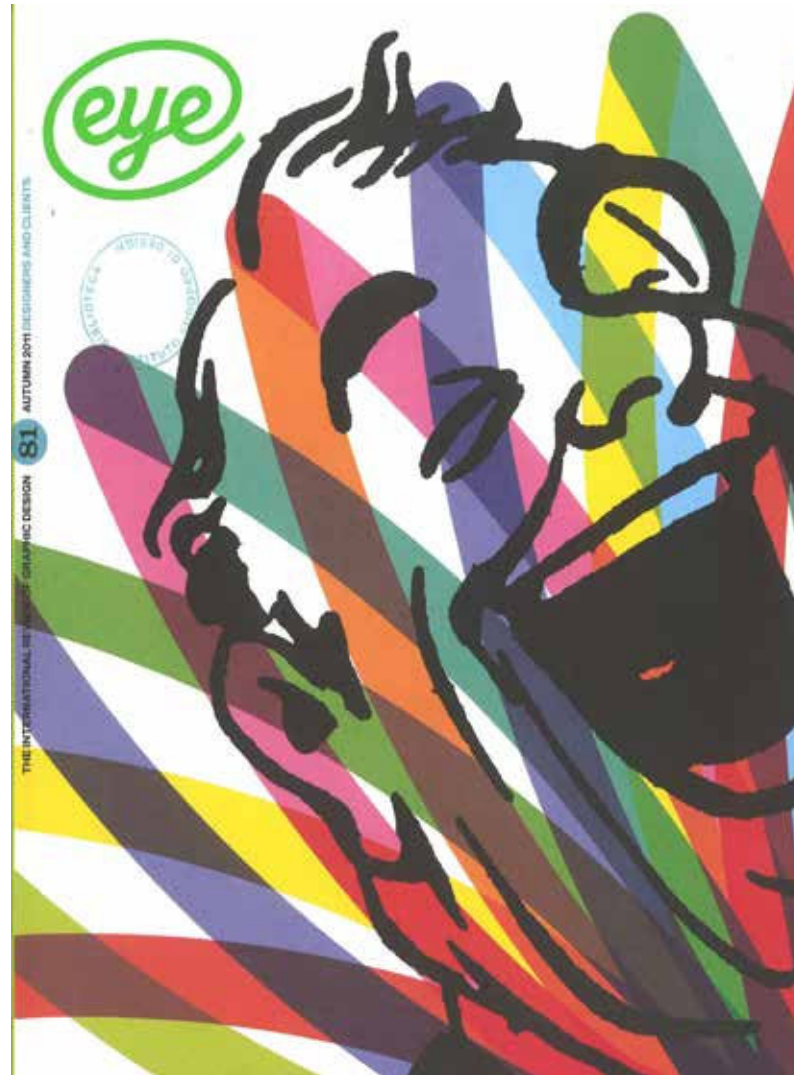
03 DESIGN MAGAZINES

INTERNATIONAL: Eye Magazine

Eye magazine, the international review of graphic design, is a quarterly print magazine on graphic design and visual culture.

First published in London in 1990, Eye was founded by Rick Poynor, a prolific writer on graphic design and visual communication. Poynor edited the first twenty-four issues (1990-1997).

Frequent contributors include Phil Baines, Steven Heller, Steve Hare, Richard Hollis, Robin Kinross, Jan Middendorp, J. Abbott Miller, John O'Reilly, Rick Poynor, Alice Twemlow, Kerry William Purcell, Steve Rigley, Adrian Shaughnessy, David Thompson, Christopher Wilson and many others.



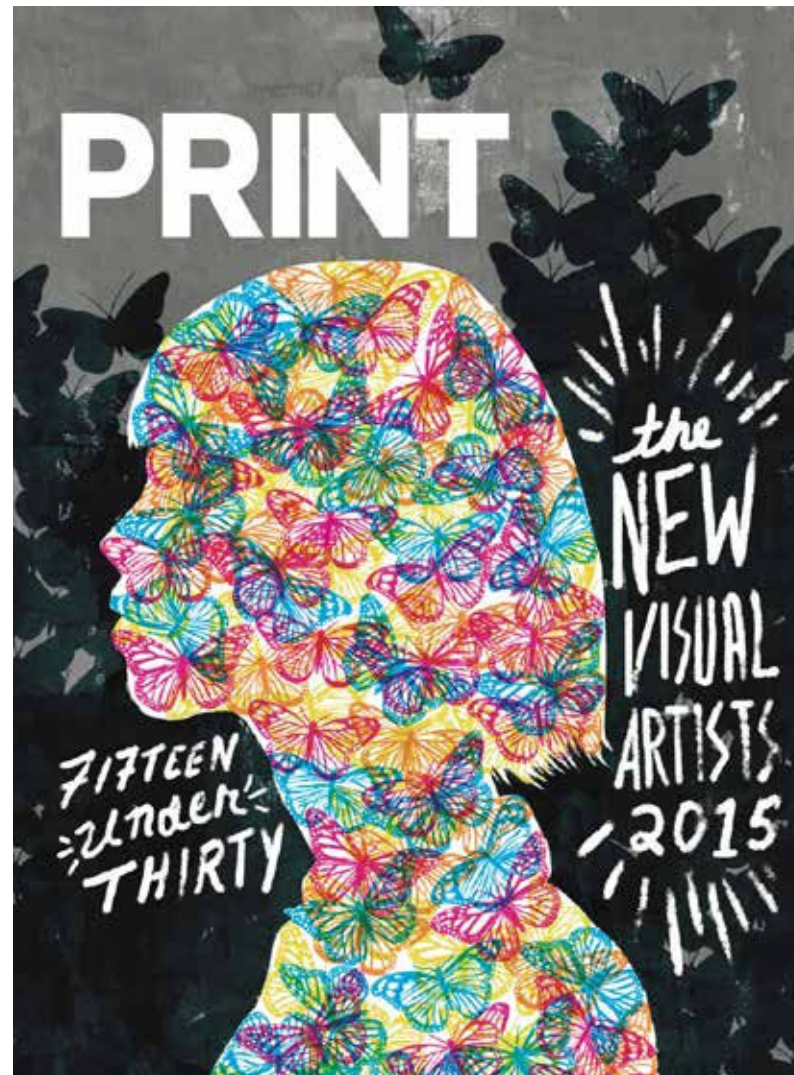
03 DESIGN MAGAZINES

INTERNATIONAL: Print Magazine

Print, A Quarterly Journal of the Graphic Arts was a limited edition quarterly periodical begun in 1940 and continued under different names up to the present day as Print, a bimonthly American magazine about visual culture and design.

Print is a general-interest magazine, written by cultural reporters and critics who look at design in its social, political, and historical contexts. From newspapers and book covers to Web-based motion graphics, from corporate branding to indie-rock posters, from exhibitions to cars to monuments,

Print shows its audience of designers, art directors, illustrators, photographers, educators, students, and enthusiasts of popular culture why our world looks the way it looks, and why that matters.



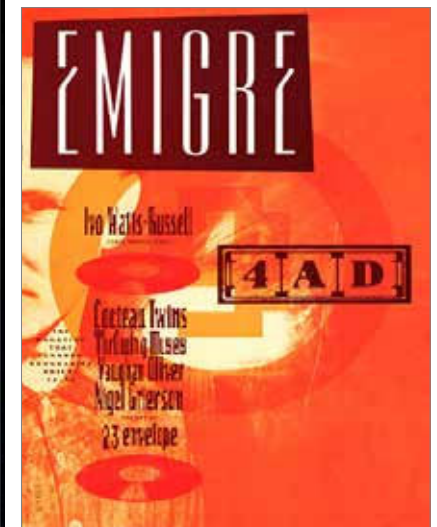
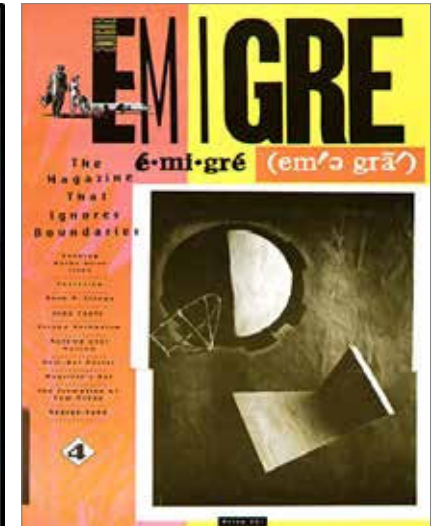
03 DESIGN MAGAZINES

INTERNATIONAL: Emigre

Emigre was a graphic design magazine published by Emigre Graphics between 1984 and 2005; it was first published in 1984 in San Francisco, California, USA. Art-directed by Rudy VanderLans using fonts designed by his wife, Zuzana Licko, its variety of layouts, use of guest designers, and opinionated articles also had an effect on subsequent and concurrent design publications.

The focus of Emigre was both redundant and wandering — both positive qualities as a journal produced by a tight and evolving group of designers and writers.

Increasingly, Emigre became a platform for essays and writings on design.



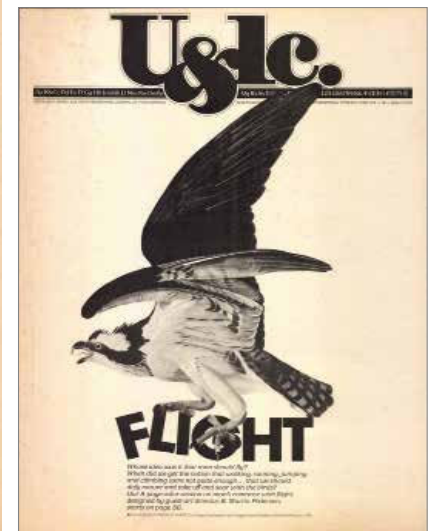
03 DESIGN MAGAZINES

INTERNATIONAL:
U&Ic

One of the first publications intended specifically for the design community, U&Ic (shorthand for Upper and lower case) was a product of Herb Lubalin and the International Typeface Corporation. The production run of the magazine lasted from 1970 to 1999 and there were over 120 issues produced during that time. The magazine was an effort to advertise for the latest typefaces from ITC.

The publication featured often experimental typographic compositions juxtaposed with illustrations, cartoons, imagery and rhetoric talking about the benefits of the new type designs.

It was a huge success among the design and typography communities and became an instant collectors item because it ushered in an era for expressive typography.



03 DESIGN MAGAZINES

NATIONAL:
Creative Gaga

Creative Gaga is a knowledge-rich publication about the best in graphic design, animation, contemporary art and illustration. It was started in July 2010 by Open Bracket Publications.

The magazine aims to be a celebration of good design as well as useful reference for techniques and exposure for the design fraternity, specially students.

The cover arts features an upcoming illustrator with every issue, thus keeping their identity fresh and ever-changing. The content is heavily centred around the people to know in the design world in India and provides a good insight into design processes followed by them.

Creative Gaga is a magazine considered to be for students, mostly, as it is an informative source of design process & implementation of concepts.



03 DESIGN MAGAZINES

NATIONAL:
Kyoorius

Kyoorius Magazine is a bimonthly publication on creativity, with a focus on visual communication including design, advertising and branding.

It is published by Kyoorius, a not-for-profit organisation that celebrates all aspects of creative communication and marketing. Since 2006, Kyoorius has been at the forefront of connecting the creative community in India.

Since inception, the magazine has evolved from a quarterly to a bimonthly that documents the exponential growth the creative and marketing industries have witnessed. The Kyoorius Magazine provides professionals insight and inspiration and showcases new, emerging talent in the field of design, branding, advertising and other allied disciplines from across India.



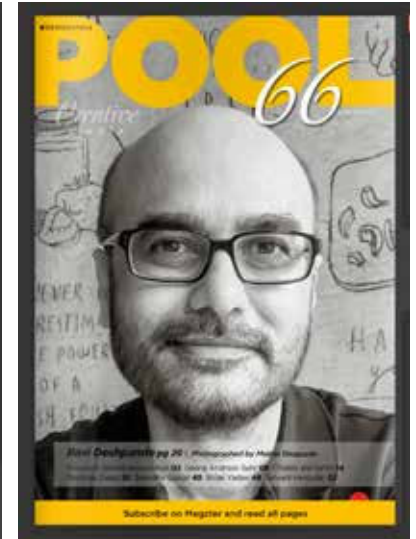
03 DESIGN MAGAZINES

NATIONAL:
Pool

Pool is the first International Design Magazine from India. Brought out by designers, it creates a unified platform for creative inspiration without any constraints on discipline or subject. It is a monthly magazine with its first issue in July 2010. It is an official publication of DesignIndia.

The Pool Advisory board comprises of world's foremost thinkers, who have played transformational roles in society and business.

Pool pertains to all design domains. The content is diverse and aimed to inspire the reader. Every issue brings a unique mix of topics like entrepreneur interviews, ethical and high street fashion, social impact product development, features about people who are committed to making a difference and global innovation projects aimed to inspire.



03 DESIGN MAGAZINES

INSIGHTS

Not only do design magazines showcase upcoming talent and groundbreaking design work done all over the world, they serve as an inspiration to design students, a symbol of the power of design.

For my magazine with a similar intent, the idea that it is designed and handled entirely by students will be a unique selling point.

The debate on print media vs digital media notwithstanding, most print based magazines are also creating a strong online presence in order to better engage with their viewers.

A lot of the focus is on the people behind the work, and this gives an interesting insight to viewers about design methodology and processes.

04 PUBLICATIONS BY IDC

IDC Output

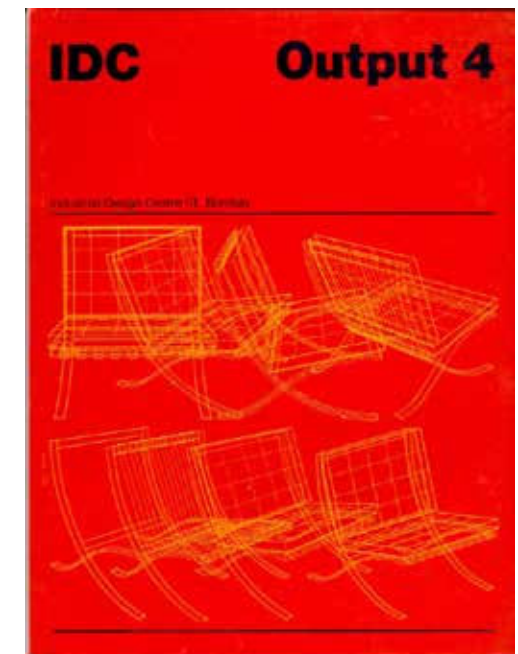
IDC Output, with a first issue dating back to 1984, was a publication showcasing the current projects and experimental work that students were conducting at the time at the Industrial Design Centre, IIT Bombay.

With a simple grid layout with grainy black & white images of products from different angles, it showed projects with strong foundations in social upliftment, progress and Indian values. It also was a way to showcase design as a career path to pursue for future students as inspiration.

It was distributed among premier design colleges in India like NID, as well as established premier design institutes in the West.

After a couple of years, the magazine was discontinued because it became increasingly difficult to sustain the printing and distribution costs. The book distributed at IDC's Design Degree Show (DDS) every year, with a page dedicated to each graduating student and their thesis projects is Output's current version, in a way. It includes contact information for the student, as the intention is to invite prospective employers.

Prof. Athavankar, one of the professors at IDC when Output was running, mentioned that though Output showcased IDC's design process, it was not an informative source for IDC's design thinking.

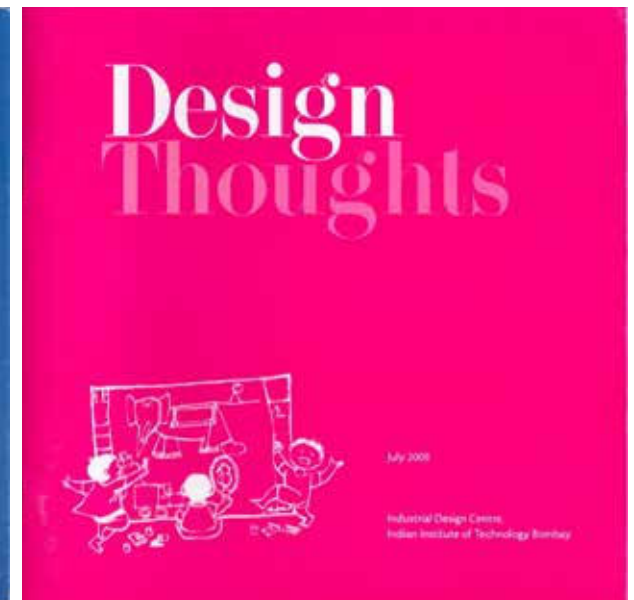
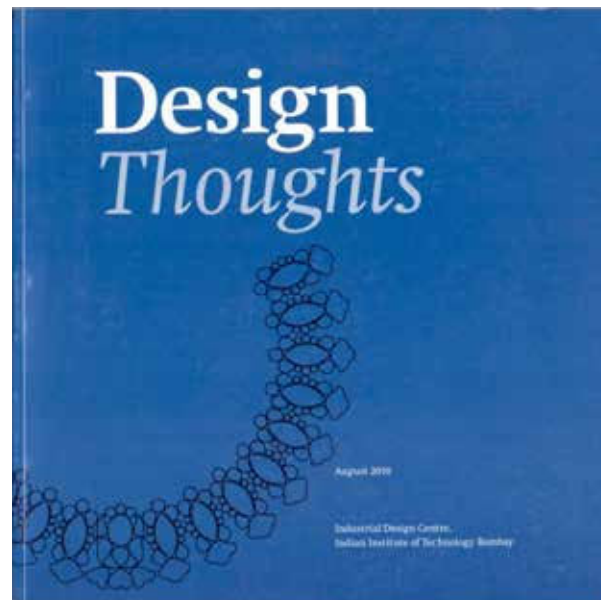


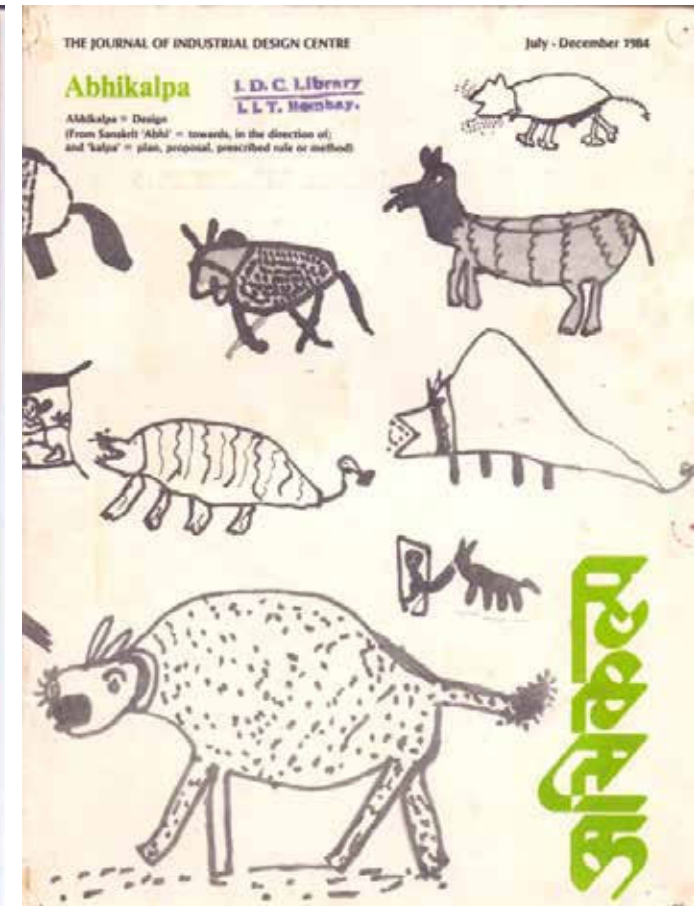
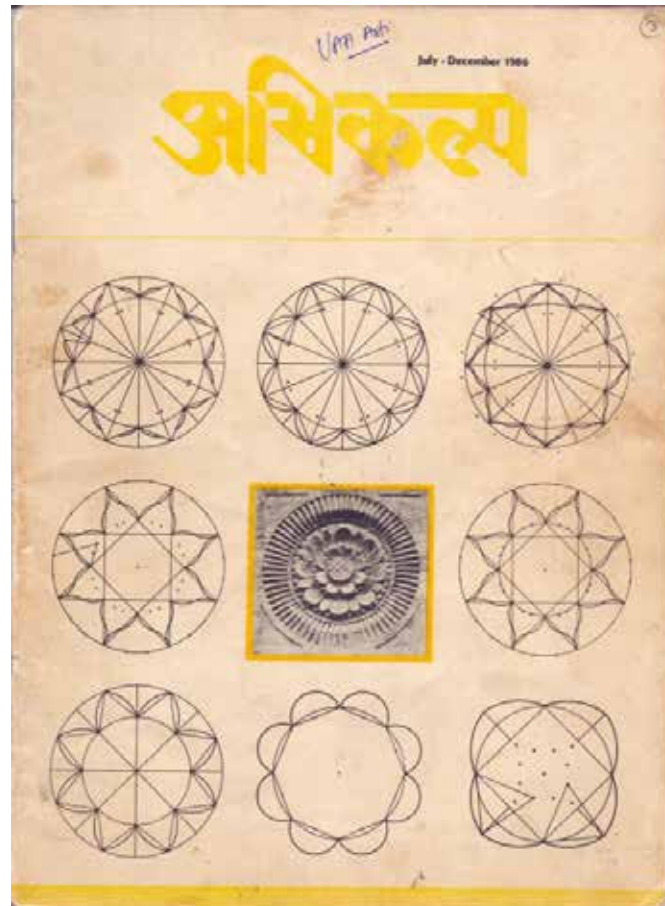
04 PUBLICATIONS BY IDC

Design Thoughts

Design Thoughts was a journal published at IDC recently after its PhD programme had started. The idea was that the research and insights generated by the PhD scholars at IDC could be presented.

Following a simple layout and visual language, the journal lasted a few years and then eventually was discontinued due to lack of contributions. Prof. Ravi Poovaiah, of IDC, when asked about the reasons behind Design Thoughts shutting down, said that the students and the journal both just ran out of steam and enthusiasm; getting contributions was turning into a chase after students.







PUBLICATIONS BY IDC

Abhikalpa

Abhikalpa', loosely translated as 'design' in Sanskrit, was an IDC publication started in 1984 by Prof. Kirti Trivedi, Prof. Ravi Poovaiah, Prof. U A Athvankar & Prof. A G Rao who were all on its Editorial Board for a few years since its founding. It was bi-annual and privately distributed for no price among design colleges in India and internationally.

INTENT:

The intent behind starting Abhikalpa was to bridge the chasm created by the little design cover at the time. There was insufficient published work available on design thinking & process, and professors at IDC thought it would be a good opportunity to share the pedagogies conducted at IDC with the design colleges of the world. A secondary intent was to create a platform for design discourse among the small design fraternity back then, and put across IDC's design philosophies and ideologies. It wanted to showcase design pedagogy and process as opposed to finished products without the story.

CONTENT:

Though IDC considers Abhikalpa as a magazine, the research-based content qualifies Abhikalpa as a journal, that is a scholarly periodical written by experts in the field.

All content in the magazine was sourced from IDC itself: the projects faculty was involved in, design thinking based articles written by senior faculty, interviews with visiting faculty and internationally renowned designers in industrial design & visual communication. It was open to contribution from everyone from IDC.

Abhikalpa had no overall theme or structure for content, it varied from issue to issue.

PROBLEMS FACED:

Much like Design Thoughts, the enthusiasm faded and soon Abhikalpa became difficult to sustain on private distribution. Contributions also lessened.

SUGGESTIONS FOR ME:

In my interviews with the original Editorial Board of Abhikalpa, the faculty gave me some suggestions on the new magazine I was looking to create.

- Focus not just on self advertisement.
- Web based magazine is more feasible than print.
- Try to bring in other institutes.

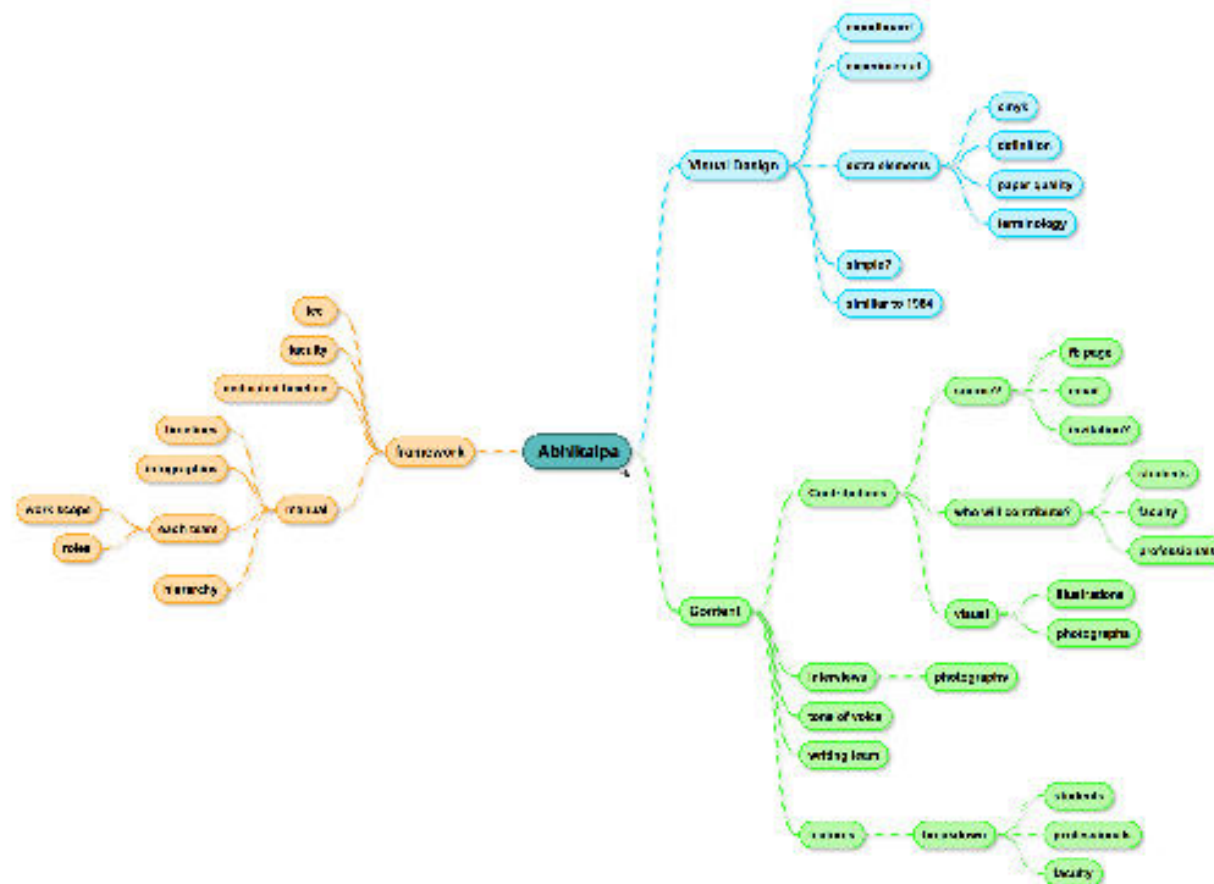
05

IDEATION &
CONCEPTUALIZATION

REVIVING ABHIKALPA

‘Abhikalpa’ was the closest thing IDC had to a periodic publication that created a forum for design discourse between design colleges around the world. This history created a strong base for my project, and I decided to revive this magazine with a contemporary language.

I proposed to design the first issue of the new Abhikalpa, along with a strong framework for future students at IDC to continue the publication, removing the issues that had led to the previous magazine ceasing to exist.



05 IDEATION & CONCEPTUALIZATION

DIVING IN

From here I began to work on my version of IDC's Abhikalpa, a modern re-introduction of the Abhikalpa of years past. I began to brainstorm on Abhikalpa and its defining features, such as editorial voice, visual design language, editorial team and the administrative framework within which it would ideally operate, separate from academics.

Over the next two months, these were the areas in which I worked. A culmination of these three is what made Abhikalpa what it is.

I wanted to introduce a theme, at least for the first issue, that would tie the content together and give a concrete direction to the issue. After some brainstorming, I arrived at what seemed like the most obvious and fitting theme of all: Revival, a modern re-introduction of something once loved, a celebration of our rich history.

The three areas I worked on are:

1. Framework/Editorial Team

- creating structure of the Abhikalpa team
- hierarchy of operation
- communication of the magazine design process
- introduction measures to reduce chances of the magazine not sustaining beyond initial talks

2. Content

- writing content that is engaging and relevant
- scouting for projects and people to feature
- sourcing contributions from design students all over the country

3. Visual Design

- creating strong visual language
- introducing design elements to make the reading process more enjoyable

05

IDEATION &
CONCEPTUALIZATION

FRAMEWORK

Part of my project is also to create a framework or structure for the magazine to sustain itself through the years as the students change. For this, I needed to first understand what exactly causes projects like Abhikalpa, that come out of a non-academic sphere, to slowly lose steam.

For one, students lose enthusiasm in the project as time goes by. Initially, since the idea is new and exciting, the number of students volunteering is high. Slowly, however, that starts dwindling. This could be because the academic priorities of the students are higher; extra curricular activities are not given as much importance since they do not directly impact the student and have no incentive. Since there is no accountability, students find it easy to leave the project before it is complete, leaving other students to fill in the gaps and pick up the work. As the project reaches intense phases, the lack of volunteering students creates a huge issue.

Extra curricular activities in IITB are taken very seriously, and are given legitimacy by the administration of the institute and its various departments. There is an Institute Cultural Council, composed entirely of students, who are somehow able to make sure that an entire ecosystem of students is able to contribute to extra curricular activities. This adds a sense of responsibility to students who are involved in these activities. At IDC, this is not the case. Students are expected to remain within the confines of their academic projects, and the workload is such that finding time for extra-curricular activities is purely up to the student's enthusiasm and passion.

In the structure that I propose, there will be a solid hierarchy wherein each and every individual will be accountable and responsible for a certain section of the project. To further legitimise the project, we can integrate faculty members into the framework.

GUIDE BOOK

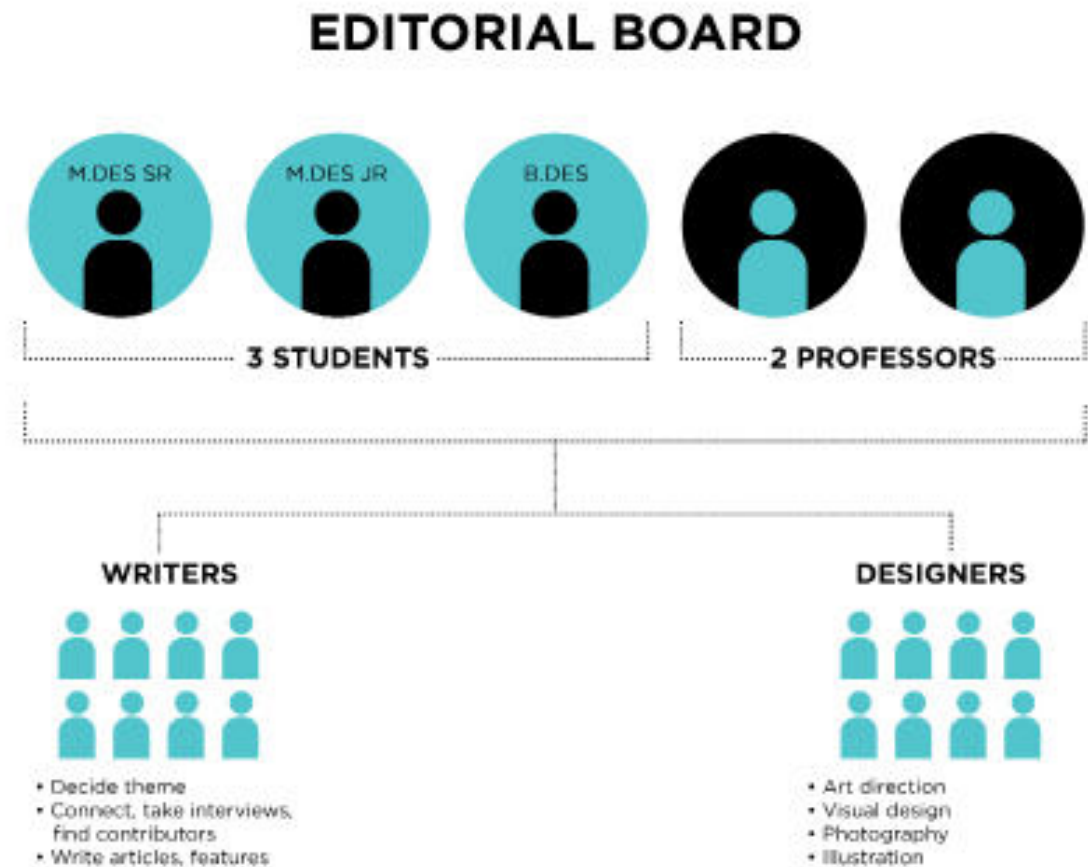
While working on the structure, I decided, along with the magazine, to create a guide or manual for future students working on Abhikalpa for their reference. It will include plans to source content, how to manage the different teams, deadlines and timelines for future issues. It will also have infographics for the students to guide them through the process of magazine design.

STRUCTURE

Three students (one from each batch of students) make up the editorial board, with the support of two professors who ensure that work is happening regularly against strict deadlines.

Under this board, there will be dedicated team of writers and designers. The writers will decide the theme of the issue, generate contributions and write articles for the magazine. The designers will have charge of the art direction of the magazine, including illustrations and photography.

In order to be part of the team, students must volunteer their names and then will be shortlisted. Like all other extra-curricular activities at IDC, Abhikalpa will be introduced to new students at the orientation in the first week.



05

IDEATION & CONCEPTUALIZATION

THE BASIS OF ABHIKALPA

“Hello!”

We are Abhikalpa, which sounds rather fancy, but what we really are is a bunch of passionate students who want to create something larger than ourselves: a place for design inspiration, motivation and some encouragement.

*Flip through the pages at your leisure.
Here is your magazine, we hope you enjoy it.”*

This was the editor’s note I wrote for Abhikalpa, as an attempt to portray our editorial voice.

The fact that we are students, putting together this magazine every 6 months for design students to peruse, read and enjoy, is our biggest advantage and identity. We understand our audience because we are also a part of that same section of people.

Talking to Prof. Ravi Poovaiah and Prof. Athvankar, a resounding point they made was

the idea that Abhikalpa was not in any way a publication to simply showcase IDC and its merits, but rather to create a platform for design discourse through its pages.

This was my guiding light through this project, to always remember we are a student magazine, and to behave in the same way, so as to connect with our readers better.

Some initial decisions were periodicity (bi-annual; one issue per semester), readership (design students and institutes), content (a small team of writers in-house plus open to contributions from design students all over the world) and tone of voice (friendly, student language).

From here, I started designing Abhikalpa.

To tie the content together, I proposed that each issue of Abhikalpa have a theme. The theme

can be relevant to the semester, coming out of happenings in the design world. For the first issue, the theme I decided is ‘Revival’, a tribute to the core thought of Abhikalpa’s initiation.

All the content - projects, people - featured in Abhikalpa’s first issue had undercurrents of revival at their core.

05 IDEATION & CONCEPTUALIZATION

CONTENT

Magazines have recurring segments; sections that have a base thought or format that does not change in each issue. The same way I created segments for Abhikalpa:

- **Spotlight:** An indepth story and coverage of an artist or a designer. It would span max 6 spreads. For the first issue, I chose a photographer who works with film photography, Ajay Koli. He is an IITB graduate who then moved to NID for further studies, and is now a commercial photographer.

- **Feature:** Multiple short articles about particular projects done that are relevant to the theme.

For the first issue, some of the features are

1. Re-Love Furniture - Studio Wood, a design studio in Delhi that breathes life into discarded furniture.

2. Handpainted Type - A project by well-known

Indian typographer Hanif Qureshi which is an attempt to revive the culture of Indian handpainted signage.

3. DIY Letterpress - An attempt by Srishti student Kavya Bagga to revive letterpress by creating a tabletop machine you can build at home.

4. Bamboo cycle - Project by senior IDC student Nikhil Kunnath to introduce bamboo as a material to young children in the form of a DIY cycle.

- **The Gallery:** Visual heavy spreads, like a photo essay or an editorial (much like in a fashion magazine). Content featured here will be photography and print design related.

- **Tip Off:** An article that includes recommendations. For example, great places to intern, must-have smartphone apps, websites for design inspiration.

- **Tag Along:** Shadowing a design professional for a day as they go about their work, giving an idea of their design process and habits of successful designers.

- **On Our Radar:** Upcoming design studios or events to watch out for.

- **List:** A list based article that gives technical or how-to based knowledge.



05

IDEATION &
CONCEPTUALIZATION

VISUAL DESIGN

Since the target audience is young design students from India, I decided the visual language of the magazine accordingly; making it edgy and modern. At the same time, I did not want to create something drastically on the other end of the spectrum as compared to the original magazine of 1984.

I proposed that the language not stay the same in each issue, but changes according to the art direction team and making it relevant to the theme and the content of the particular issue.

The visual design is aesthetically simple, but smartly so. I proposed icons to indicate the field of design such as product design, interaction design etc. so that students can peruse the magazine in different ways.

MASTHEAD

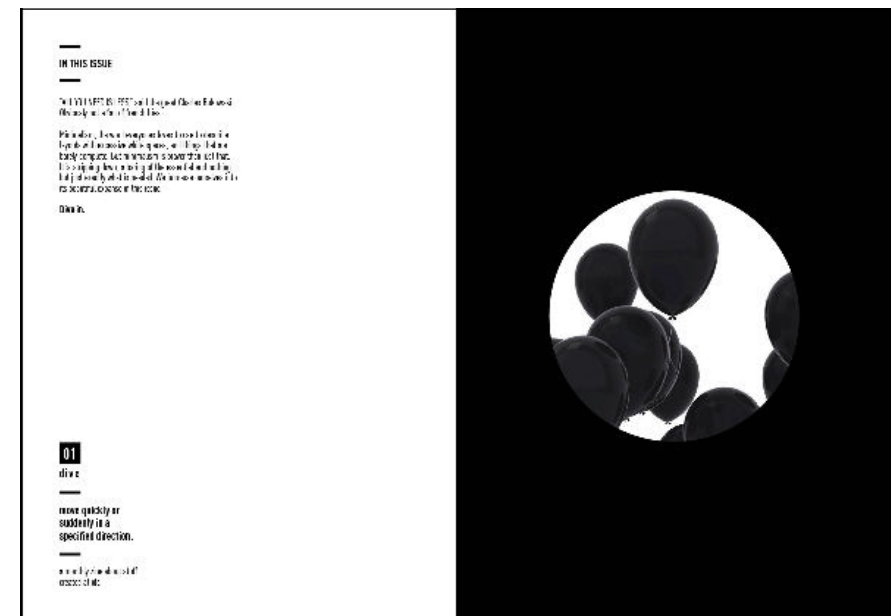
Abhikalpa's original calligraphic masthead was done by Prof. R K Joshi. For its new masthead, I wanted something simple, yet strong and bold.

The bottom image is the masthead I designed, using DIN Condensed Bold.

The original masthead of Abhikalpa, featuring a fluid, handwritten-style calligraphic script in black ink.A stylized version of the masthead where the letters 'ABHI' and 'KALPA' are connected by two thick horizontal bars, one above and one below.The word 'abhikalpa' rendered in a bold, lowercase, sans-serif typeface.The word 'Abhikalpa' rendered in a classic serif typeface, with the first letter 'A' capitalized.The masthead 'ABHIKALPA' in a very bold, uppercase, sans-serif font, enclosed within a thick black rectangular border.

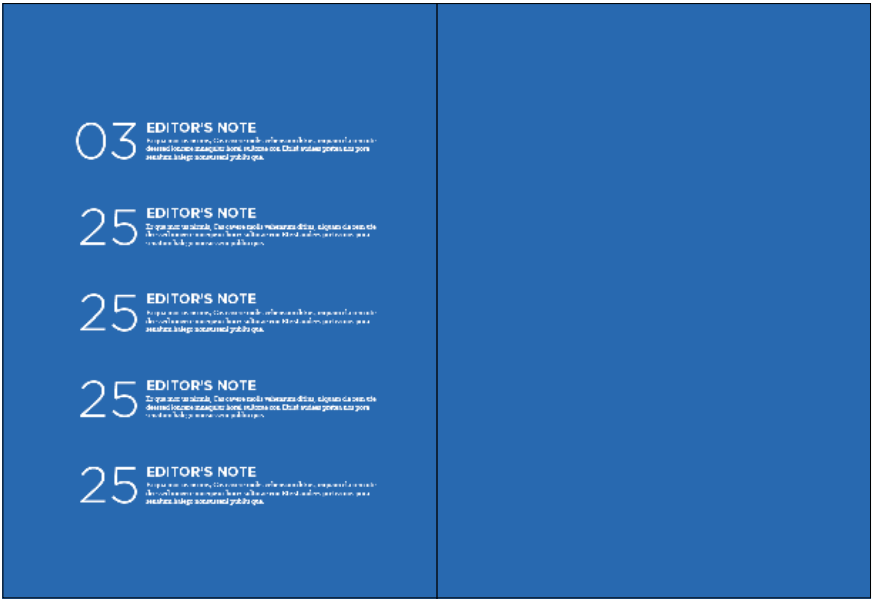
ZINE

To delve into the world of publication design, I designed a zine on minimalism. It was a quick attempt at understand the flow of a periodical publication. The content and images were all sourced online.



DUMMY LAYOUTS

I began creating dummy layouts in order to keep my brain thinking in that aspect as well. Keeping in mind the simple aesthetic I was going for, I kept the fonts clean and the colors soothing.



EXPERIMENTATION

I also tried layouts with a stronger, more experimental design, just to see if it works better with the tone of content. However, I went back to the simple aesthetic as this was too busy and took away from the content.





Final visual language



“
EVERYONE WITH A PEN
DOESN'T BECOME SHAKESPEARE
OR DOSTOYEVSKY.
”

DE
SPYKING

Q: What made you decide to become a photographer?

A: I was exploring stuff in college. With a lot of time & freedom, I decided to do something creative & picked up a camera. I wanted to make videos, so photography was obviously the first basic step. I had my own school of art education going on. I clicked a lot of pictures & just tried to be better. You learn a lot by doing yourself.

Q: Why does film as a medium interest you?

A: I love to create. I shoot photos & videos often. I am interested in so many things. Cinema, Graphic Design, Animation, Music, Writing. It's impossible to list them all at once.

I love the colours & the level of detail which film offers. I like the physical aspect of shooting film as well, including all the beautiful mistakes. Then, there is always a nostalgia feeling associated with it. Holding film photographs in my own hands excites me the most.

Q: Talk us through your creative process. Do you plan your photographs according to 'the rules' or is it more instinctive than that?

A: Sometimes, I have ideas I want to shoot. But more often I go with the flow and let the surroundings inspire me. The only principle I follow is to have fun & try something new every shoot.

Final visual language



CONCLUSION

WHAT DID I LEARN?

As an ardent lover of print media and publication design, this project was a dream. I enjoyed every minute of all the chaos, stress and hard work behind this magazine.

Being a part of each step of the process, I learnt the immense discipline and rigor needed to create a periodical publication. It has instilled in me a desire to continue work in this field, and create something worthwhile and meaningful.

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PROJECT 301

Design a self-sustaining, design-centric magazine,
published by IDC

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Kanika Kaul
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