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Artist Statment

My design work examines the intersection of two-dimensional and three-dimensional design. Because we use our sensory to help us learn and retain information, providing more sensory cues will help increase the memory of the design. With two-dimensional design, we retain data primarily through our sight. However, by incorporating a three-dimensional component, the sensory of touch is added. Together, both sensory help aided in the interpretation, responsiveness and memory retrieval of the visual message.

Unlike the sensory of sight, the sensory of touch allows us to interact more personal with the designed object. This tangibility makes the design object more inviting and provocative. It is this interaction that inspires me to explore different methods of fusing two-dimensional and three-dimensional design practices.

However, it is not just about merging two different design disciplines. The work is about the research used to find a connection between both that entices me. These connections may exist in the disciplines' history, methodology, and even materiality. Therefore, finding the appropriate three-dimensional field of study to explore in order to incorporate into my graphic design work is crucial to my process.

Currently, I am merging type design with traditional origami. Both disciplines contain rich histories of well-established rules. By combining these to create freestanding, three-dimensional type from folded paper, I have discovered similarities as well as disparities between the practices. These observations have driven my design process. They act as a catalyst that challenges me to formulate questions such as how to overcome the material and formal limitations inherent in the translation of two-dimensions into three.