Abstract

This dissertation investigates calligraphy being interpreted by our local graphic designers working in the industry. It involves a focused approach on how these graphic designers have interpreted calligraphy and how function and beauty play a pivotal part for it in the design industry.

The study raises the debate of how calligraphy was being utilised by our local graphic designers in order to communicate a specific message. Working in the advertising industry these graphic designers have to communicate the message in either Urdu or English as per the demands of the clients. The result of which is an amalgamation of aesthetics of calligraphy and a functional visual form. The research studies similar occurrences to other regional industries, a background of calligraphy as well as the current trend in our local industry. The research strategy is qualitative through interviews, and a focus group of local young graphic designers is also conducted. Furthermore the dissertation’s research findings have been compared and contrasted from secondary research of books, articles, dissertations, journals and websites. The dissertation challenges the arguments of calligraphy being interpreted to its uses; whether aesthetic and emotional value trumps functional communication or not, and could the ever-expanding world of the graphic industry have a tantamount change to calligraphy’s existence.