
Graphic Design



Certificate



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Record of student’s own work carried
Out By the guidance of..

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Thanking you
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Graphic design

Introduction

Graphics (from Greek , *graphikos*) are the production of visual statements on some surface, such as a wall, canvas, pottery, computer screen, paper, stone or landscape. It includes everything that relates to creation of signs, charts, logos, graphs, drawings, lineart symbols, geometric design and so on. Graphic design is the art or profession of combining text, pictures, and ideas in advertisements, publication, or website. At its widest definition, it therefore includes the whole history of art, although painting and other aspects of the subject are more usually treated as art history.

Graphic design is the art of communication, stylizing, and problem-solving through the use of type and image. The field is also often erroneously referred to as Visual Communication or Communication Design due to overlapping skills involved. Graphic designers use various methods to create and combine words, symbols, and images to create a visual representation of ideas and messages. A graphic designer may use a combination of typography, visual art and page layout techniques to produce a final result. Graphic design often refers to both the process (designing) by which the communication is created and the products (designs) which are generated.

Common uses of graphic design include identity (logos and branding), publications (magazines, newspapers and books), print advertisements, posters, billboards, website graphics and elements, signs and product packaging. For example, a product package might include a logo or other artwork, organised text and pure design elements such as images, shapes and color which unify the piece. Composition is one of the most important features of graphic design, especially when using pre-existing materials or diverse elements.

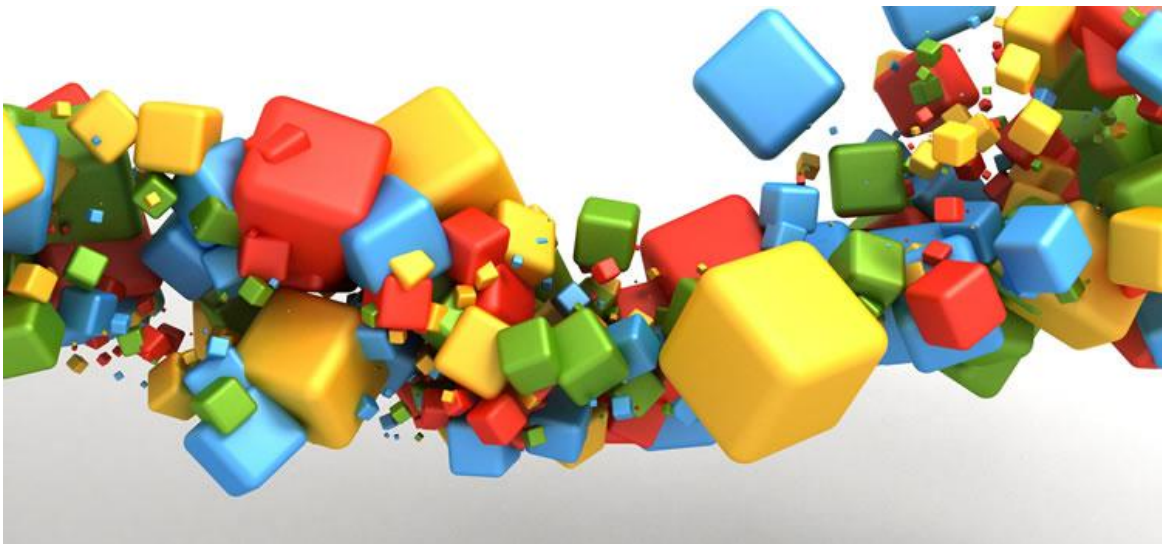
The graphic design industry is fascinating. It goes beyond verbal communication, linking text with visual images to convey information in

innovative ways. Its application is increasingly recognised over a number of industries, including advertising.





logos



Geometrical Graphic design



Line art design



Typographical design



Digital graphic design



Publications designing

What is Graphic design?

Suppose you want to announce or sell something, amuse or persuade someone, explain a complicated system or demonstrate a process. In other words, you have a message you want to communicate. How do you “send” it? You could tell people one by one or broadcast by radio or loudspeaker. That's verbal communication. But if you use any visual medium at all-if you make a poster; type a letter; create a business logo, a magazine ad, or an album cover; even make a computer printout-you are using a form of visual communication called graphic design.

Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens. Designers create, choose, and organize these elements-typography, images, and the so-called “white space” around them-to communicate a message. Graphic design is a part of your daily life. From humble things

like gum wrappers to huge things like billboards to the T-shirt you’re wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.

Graphic design is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools in order to convey a message from a client to a particular audience. The main tools are image and typography.





History

Hundreds of graphic designs of animals by the primitive people in the Chauvet Cave, in the south of France, which were drawn earlier than 30,000 BC, as well as similar designs in the Lascauxcave of France that were drawn earlier than 14,000 BC, or the designs of the primitive hunters in the Bhimbetka rock shelters in India that were drawn earlier than 7,000 BC, and the Aboriginal Rock Art, in the Kakadu National Park of Australia, and many other rock or cave paintings in other parts of the world show that graphics have a very long history which is shared among humanity. This history together with the history of writing which was emerged in 3000-4000 BC are at the foundation of the Graphic Art. While Graphic Design as a discipline has a relatively recent history, with the term "graphic design" first coined by William Adison Dwiggins in 1922, graphic design-like activities span the history of humankind: from the caves of Lascaux to Rome's Trajan's column to the illuminated manuscripts of the Middle Ages, to the dazzling neons of Ginza. In both this lengthy history and in the relatively recent explosion of visual communication in the 20th and 21st centuries, there is sometimes a blurring distinction and overlapping of advertising art, graphic design and fine arts. After all, they share many of the same elements, theories, principles, practices and languages and sometimes the same benefactor or client. In advertising art the ultimate objective is the sale of goods and services. In graphic design, "the essence is to give order to information, form to ideas, expression and feeling to artifacts that document human experience.

Rock cave art



Drawing of horses in the

Writing



A Chinese traditional title epilogue written by Wen Zhenming in Ni Zan's portrait by Qui Zing. (1470–1559) Chauvet cave.

Use in books



A graphic decoration in the book of kells, c. 800

The Qur'an



Graphic art in an Egyptian Quran of the 9th or 10th century.

-Emergence of the design industry

In late 19th-century Europe, especially in the United Kingdom, the movement began to separate graphic design from fine art.

In 1849, Henry Cole became one of the major forces in design education in Great Britain, informing the government of the importance of design in his Journal of Design and Manufactures. He organized the Great Exhibition as a celebration of modern industrial technology and Victorian design.

From 1891 to 1896, William Morris' Kelmscott Press published books that are some of the most significant of the graphic design products of the Arts and Crafts movement, and made a very lucrative business of creating books of great stylistic refinement and selling them to the wealthy for a premium. Morris proved that a market existed for works of graphic design

in their own right and helped pioneer the separation of design from production and from fine art. The work of the Kelmscott Press is characterized by its obsession with historical styles. This historicism was, however, important as it amounted to the first significant reaction to the stale state of nineteenth-century graphic design. Morris' work, along with the rest of the Private Press movement, directly influenced Art Nouveau and is indirectly responsible for developments in early twentieth century graphic design in general.



The Victorian era was the period in which fly poster typography emerged depicted in the illustration above. The large amount of colour in combination with large font sizes were created from movable metal type. As well as being made from wood, this was used to create the two-coloured typefaces. I would imagine this would be specific to the '3D' styled type seen on the 'Vauxhall' poster to create the drop shadow.

Types of graphic design

Image-based design

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. For example, you know that a chili pepper is hot, and this knowledge in combination with the image creates a visual pun.

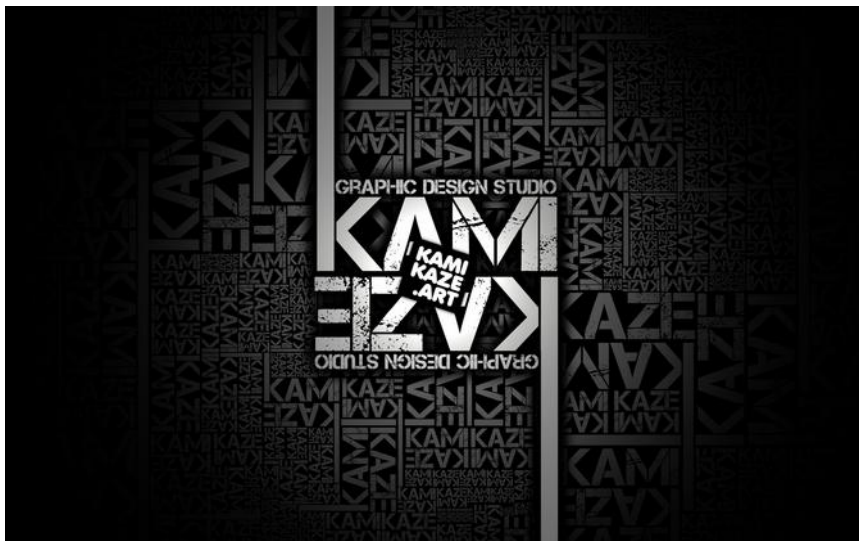
In the case of image-based design, the images must carry the entire message; there are few if any words to help. These images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is employed when the designer determines that, in a particular case, a picture is indeed worth a thousand words.



Type-based design

In some cases, designers rely on words to convey a message, but they use words differently from the ways writers do. To designers, what the words look like is as important as their meaning. The visual forms, whether typography (communication designed by means of the printed word) or handmade lettering, perform many communication functions. They can arrest your attention on a poster, identify the product name on a package or a truck, and present running text as the typography in a book does. Designers are experts at presenting information in a visual form in print or on film, packaging, or signs.

When you look at an “ordinary” printed page of running text, what is involved in designing such a seemingly simple page? Think about what you would do if you were asked to redesign the page. Would you change the typeface or type size? Would you divide the text into two narrower columns? What about the margins and the spacing between the paragraphs and lines? Would you indent the paragraphs or begin them with decorative lettering? What other kinds of treatment might you give the page number? Would you change the boldface terms, perhaps using italic or underlining? What other changes might you consider, and how would they affect the way the reader reacts to the content? Designers evaluate the message and the audience for type-based design in order to make these kinds of decisions.





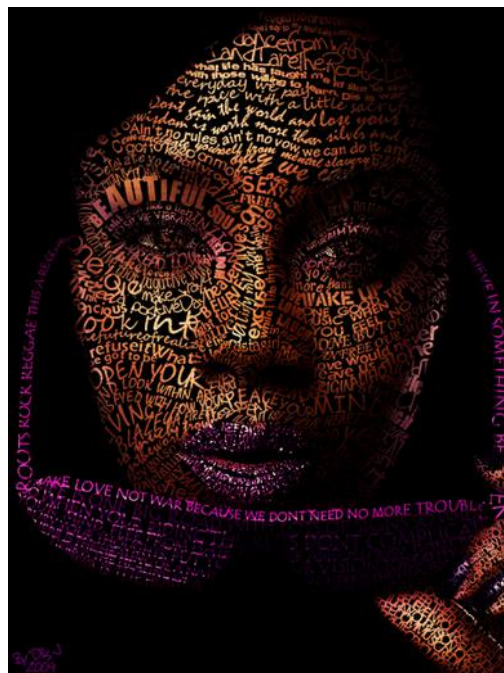
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Image and type based design

Designers often combine images and typography to communicate a client's message to an audience. They explore the creative possibilities presented by words (typography) and images (photography, illustration, and fine art). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

Designers are the link between the client and the audience. On the one hand, a client is often too close to the message to understand various ways in which it can be presented. The audience, on the other hand, is often too broad to have any direct impact on how a communication is presented. What's more, it is usually difficult to make the audience a part of the creative process. Unlike client and audience, graphic designers learn how to construct a message and how to present it successfully. They work with the client to understand the content and the purpose of the message. They often collaborate with market researchers and other specialists to understand the nature of the audience. Once a design concept is chosen, the designers work with illustrators and photographers as well as with typesetters and printers or other production specialists to create the final design product.



Symbols, logos and logotypes

Symbols and logos are special, highly condensed information forms or identifiers. Symbols are abstract representation of a particular idea or identity. The CBS “eye” and the active “television” are symbolic forms, which we learn to recognize as representing a particular concept or company. Logotypes are corporate identifications based on a special typographical word treatment. Some identifiers are hybrid, or combinations of symbol and logotype. In order to create these identifiers, the designer must have a clear vision of the corporation or idea to be represented and of the audience to which the message is directed.



Logo design



Logo type

Introductory Knowledge About Basic Design

Principles

In this study I will not be directly dealing with basic design or graphic design because our research title is “creativity” and also there are infinite sources on basic design, which present similar information. Since it will not be rational to repeat the same approaches here, I decided to give brief information about these notions. First of all we have to understand the contents of a basic design course. It is simply a studio course, which aims to introduce the basic design elements and principles. This course tries to develop a general understanding of the field of graphic design, including theory, practice and technique.

Color

From road signs to technical schematics, from interoffice memorandums to reference manuals, graphic design enhances transfer of knowledge and visual messages. Readability and legibility is enhanced by improving the visual presentation and layout of text. Design can also aid in selling a product or idea through effective visual communication. It is applied to products and elements of company identity like logos colors, packaging, and text. Together these are defined as branding (see also advertising). Branding has increasingly become important in the range of services offered by many graphic designers, alongside corporate identity. Whilst the terms are often used interchangeably, branding is more strictly related to the identifying mark or trade name for a product or service, whereas corporate identity can have a broader meaning relating to the structure and ethos of a company, as well as to the company's external image. Graphic designers will often form part of a team working on corporate identity and branding projects. Other members of that team can include

marketing professionals, communications consultants and commercial writers. Textbooks are designed to present subjects such as geography, science, and math. These publications have layouts which illustrate theories and diagrams. A common example of graphics in use to educate is diagrams of human anatomy. Graphic design is also applied to layout and formatting of educational material to make the information more accessible and more readily understandable. Graphic design is applied in the entertainment industry in decoration, scenery, and visual story telling. Other examples of design for entertainment purposes include novels, comic books, DVD covers, opening credits and closing credits in filmmaking, and programs and props on stage. This could also include artwork used for t-shirts and other items screenprinted for sale. From scientific journals to news reporting, the presentation of opinion and facts is often improved with graphics and thoughtful compositions of visual information - known as information design. Newspapers, magazines, blogs, television and film documentaries may use graphic design to inform and entertain. With the advent of the web, information designers with experience in interactive tools such as Adobe flash are increasingly being used to illustrate the background to news stories.

Tools

The pencil is one of the most basic graphic design tools. The mind is an important graphic design tool. Aside from technology, graphic design requires judgment and creativity. Critical, observation, quantitative and analytical thinking are required for design layouts and rendering. If the executor is merely following a solution (eg : sketch, script or instruction) provided is not usually considered the design (such as an art director), then the executor is not usually considered the designer.

The method of presentation (e.g. arrangement, style, medium) may be equally important to the design. The appropriate development and presentation tools can substantially change how an audience perceives a project. The image or layout is produced using external traditional media and guides, or digital images editing tools on computer. Tools in computer graphics often take on traditional names such as “scissors” or “pen. Some graphic design tools such as a grid are used in both traditional and digital form.

In the mid-1980s, the arrival of desktop publishing and graphic art software applications introduced a generation of designers to computer image manipulation and creation that had previously been manually executed. Computer graphic design enabled designers to instantly see the effects of layout or typographic changes, and to simulate the effects of traditional media without requiring a lot of space. However, traditional tools such as pencils or makers are useful even when computers are used for finalization; a designer or art director may hand sketch numerous concepts as part of the creative process. Some of these sketches may even be shown to a client for early stage approval, before the designer develops the idea further using a computer and graphic design software tools.

Computers are considered an indispensable tool in the graphic design industry. Computers and software applications are generally seen by creative professionals as more effective production tools than traditional methods. However, some designers continue to use manual and traditional tools for production, such as Milton Glaser. New ideas can come by way of experimenting with tools and methods. Some designers

explore ideas using pencil and paper. Others use many different mark-making tools and resources from computers to sculpture as a means of inspiring creativity. One of the key features of graphic design is that it makes a tool out of appropriate image selection in order to possibly convey meaning.



Skills

A graphic design project may involve the stylization and presentation of existing text and either preexisting imagery or images developed by the graphic designer. For example, a newspaper story begins with the journalists and photojournalists and then becomes the graphic designer's job to organize the page into a reasonable layout and determine if any other graphic elements should be required. In a magazine article or advertisement, often the graphic designer or art director will commission photographers or illustrators to create original pieces just to be incorporated into the design layout. Or the designer may utilize stock imagery or photography. Contemporary design practice has been extended to the modern computer, for example in the use of WYSIWYG user interfaces, often referred to as interactive design, or multimedia design. The skills you learn will prepare you for work in specialist design agencies, the advertising industry, as an in-house designer for a variety of industries or as an entrepreneurial or freelance graphic designer.

Aim of graphic design

Graphic design is the process and art of combining text and graphics and communicating an effective message in any type of visual communication. Graphic design is responsible of how information is communicated. The forms of communication can be printed, video, film, and electronically transmitted. Corporate identity, environmental graphics, annual reports, museum, publication, book, web-page, and multimedia presentations are examples of graphic design. The graphic designer is concerned with how communication is transferred and received, choosing the appropriate mechanism for distinctness, clarity of information, and appearance.

Graphic design is visual problem solving activity using the means of visual language, the designer conceives, plans and executes designs that communicate a specific message to a specific audience within given limitations. Graphic design involves the transmission of information and ideas by visual means. Because of this, graphic design education is a lifetime activity. It has consistent changes in its inner dynamics and this change will require consistent renewal. It always needs flexible and curious minds.

All design students are considered to be graduated with equal knowledge of graphic design. They can only claim their difference in their professional life with their innovative thinking and creativity. After this definition, I would also like to present a brief explanation on the principles and elements of basic design since they will be useful while dealing with the workshop.

Principles of Design

Rhythm and Motion

Rhythm requires repetition and therefore implies fluidity of motion. Motion can be monotonous like a staircase or with a difference of application it may be dynamic like a flying bee. Rhythm also takes place in music; it denotes regular measurement of themes and motifs.

Balance

When things are in balance, they are also in equilibrium. Two objects of equal weight on equilibrium will balance each other; this situation is called formal balance or symmetrical balance. On the other hand two objects of unequal weight must move in different amounts of distance in order to maintain balance. This situation is called informal balance or asymmetrical balance. There is also another kind, which is implied balance such as balance of trade, geopolitical balance and psychological balance. Designers must strive for visual balance and unity in that case as part of the compositional objective.

Emphasis

Emphasis is a point of interest. An enlargement of a particular object or a detail drawing of a small part creates a point of visual impact. It can also be considered as of point of view related with the design concept. It may point the important idea. It is a method by which the designer can control the point of view of the observer and direct his attention to major and minor points of interest. There are of course many other principles of design such as order, repetition, hierarchy etc.

Design Elements

Line is a series of dots or strokes showing motion and direction and if you want to mark between two points, it is a line segment. The places where the planes meet form a line of separation. Line can be physical, psychological or just implied demarcation such as line of fire or line of thought or boundary. Space is the area of boundlessness, such as outer space, an enclosed area, the distance between objects, area of potential energy. Shape is usually considered as flat and bounded by its outline or outer limits. When it is used with form, we consider it as defining the borders or outline of the form. Contour and silhouette are considered as shapes. Form denotes mass and accounts for the laws of gravitation where actual weight is concerned. Form in pictorial organization is illusionistic and implied. Form can be either geometric or organic. Value refers to the lightness or darkness of things. Color systems use value as an element that helps defining and codifying color. Value is considered in terms of tints, tone and shades. Color is defined by three properties: Hue, value, and intensity. All colors are contained in white light. Objects do not reflect all of spectrum that falls on it. We see the reflected spectrum and call it the color of the object, which absorbs the rest of the spectrum. Black absorbs all colors; white reflects all colors. Color has an effect on us psychologically and has an effect on communication. Texture refers to the feeling of material and surface of the object both in visual and tactile terms.

Applications

From road signs to technical schematics ,from interoffice memorandums to reference manuals, graphic design enhances transfer of knowledge and visual messages. Readability and legibility is enhanced by improving the visual presentation and layout of text.

Design can also aid in selling a product or idea through effective visual communication. It is applied to products and elements of company identity like logos, colors, packaging, and text. Together these are defined as branding (see also advertising). Branding has increasingly become important in the range of services offered by many graphic designers, alongside corporate identity. Whilst the terms are often used interchangeably, branding is more strictly related to the identifying mark or trade name for a product or service, whereas corporate identity can have a broader meaning relating to the structure and ethos of a company, as well as to the company's external image. Graphic designers will often form part of a team working on corporate identity and branding projects. Other members of that team can include marketing professionals, communications consultants and commercial writers.

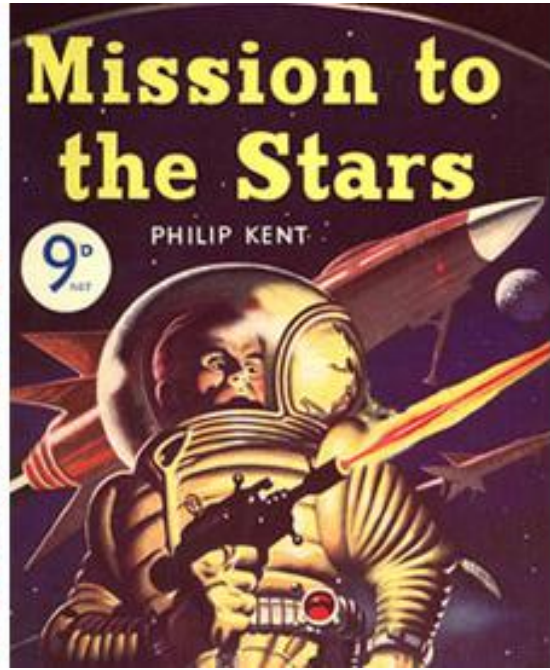
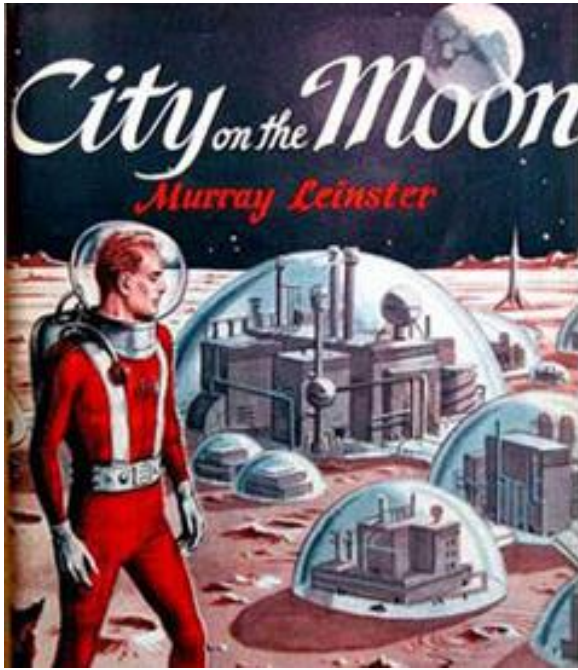
Textbooks are designed to present subjects such as geography, science, and math. These publications have layouts which illustrate theories and diagrams. A common example of graphics in use to educate is diagrams of human anatomy. Graphic design is also applied to layout and formatting of educational material to make the information more accessible and more readily understandable.

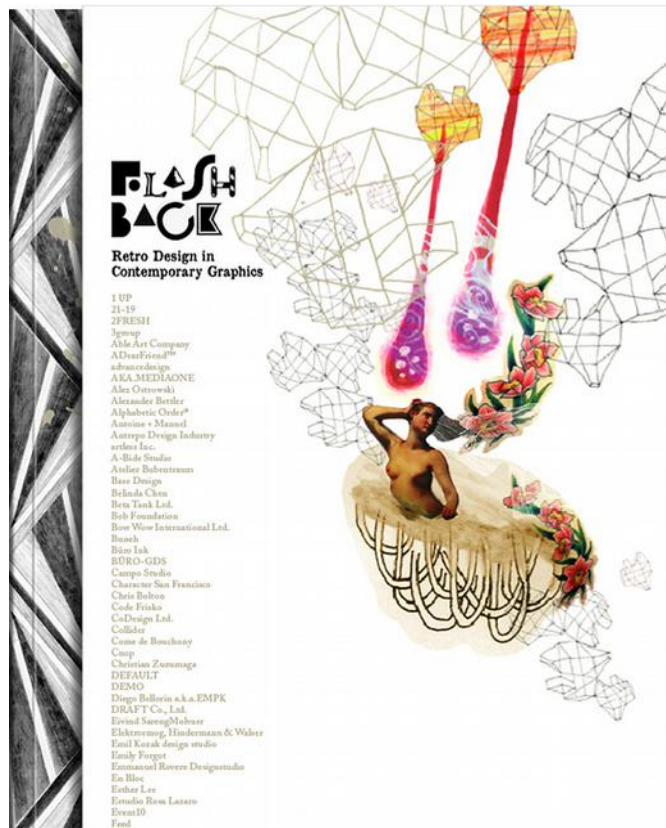
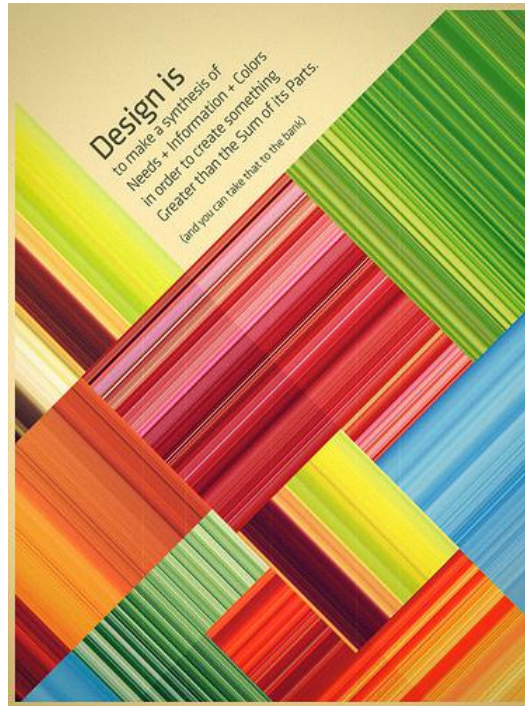
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thoughtful compositions of visual information - known as information design. Newspapers, magazines, blogs, television and film documentaries may use graphic design to inform and entertain. With the advent of the

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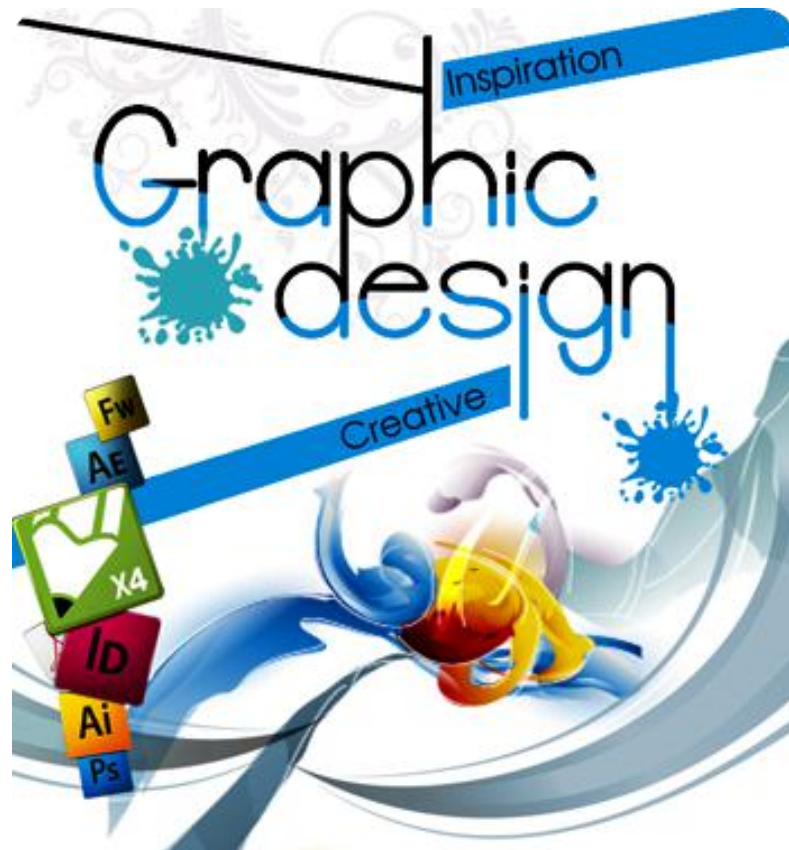






Computer Graphics

A large body of work in computer graphics ignores all these difficulties and sets out to create attractive synthetic art and illustration. Attempts at algorithmic definitions of good design surface in a number of areas in computer science, graphics, scientific visualization, document layout, human computer interaction, and interface design. Concerns of effective art-like visual communication have particularly come to the forefront in the realm of non-photorealistic rendering, or NPR. This area is perhaps excessively broad. It includes almost any part of graphics that aims to create images that are not an imitation of reality. It includes things as diverse as computer generation of geometrical patterns, instructional diagrams and impressionist paintings. NPR images run a gamut between the purely ornamental and those designed to convey very specific information. A large area of research in NPR has been the production of many, often quite impressive, phenomenological models for rendering in various traditional media and styles. There is however an increasing interest in NPR as not just a way to imitate traditional visual styles, but also as a set of techniques for trying to display visual information in a concise and abstract way. The link between concise presentation and imitating traditional artistic styles is not accidental. Almost all the visual styles of traditional media, line drawings, wood-block prints, comics, expressionist or impressionist paintings, pencil sketches, necessarily discard vast amounts of information as a direct consequence of their visual style. There is, for example, no color or shading in a pure line drawing. However, these images still carry the essential content that the artist (and viewer) requires of them. Skillful artists can use the properties and constraints of a medium to enhance the expressiveness of a work (see Figure 1.2). A brief time spent working with photo filters in a program like Adobe Photoshop suggests that computer implementations of these styles capture some of the effects of traditional media, but often in a way that does not adapt to particular situations with an artist's flexibility. Artists ultimately can judge their results as they go. Applying a technique in a blanket manner is often less satisfactory. What is acceptable as reality in a photograph can look fussy and crowded as a painting.



Computers and the creative process

There is some debate whether computers enhance the creative process of graphic design. Rapid production from the computer allows many designers to explore multiple ideas quickly with more detail than what could be achieved by traditional hand-rendering or paste-up on paper, moving the designer through the creative process more quickly. However, being faced with limitless choices does not help isolate the best design solution and can lead to endless iterations with no clear design outcome.

A graphic designer may use sketches to explore multiple or complex ideas quickly without the distractions and complications of software. Hand-rendered comps are often used to get approval for an idea execution before a designer invests time to produce finished visuals on a computer or in paste-up. The same thumbnails sketches or rough drafts on paper may be used to rapidly refine and produce the idea on the computer in a hybrid process. This hybrid process is especially useful in logos design

where a software learning curves may detract from a creative thought process. The traditional-design/computer-production hybrid process may be used for freeing one's creativity in page layout or image development as well. In the early days of computer publishing, many "traditional" graphic designers relied on computer-savvy production artists to produce their ideas from sketches, without needing to learn the computer skills themselves. However, this practice has been increasingly less common since the advent of desktop publishing over 30 years ago. The use of computers and graphics software is now taught in most graphic design courses.

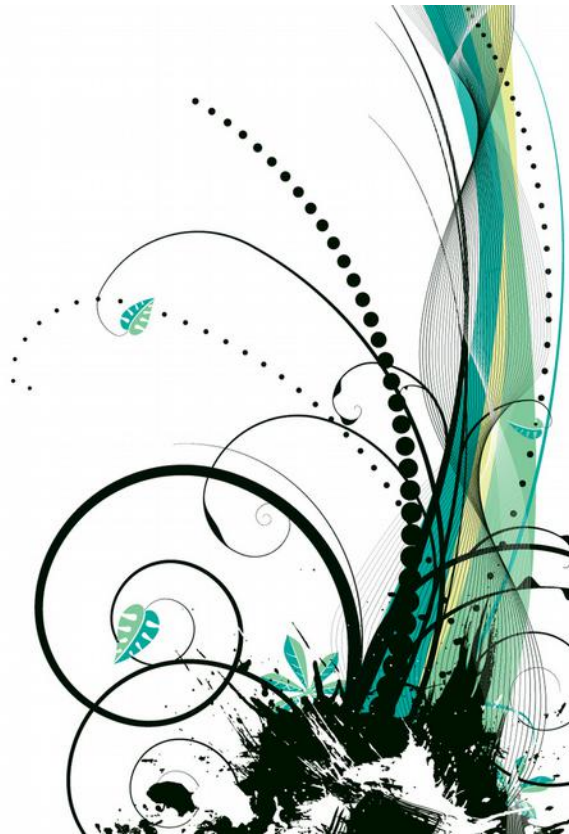
Nearly all of the popular and "industry standard" software programs used for graphic design since the early 1990s are products of Adobe systems Incorporated. They are Adobe photoshop(a raster-based program for photo editing), Adobe illustrator (a vector-based program for drawing), Adobe Indesign (a page layout program), and Adobe dreamweaver (for Web page design). Another major page layout tool is QuarkXpress(a product of Quark, Inc., a separate company from Adobe). Both QuarkXpress and Adobe indesign are often used in the final stage of the electronic design process. Raster images may have been edited in Adobe Photoshop, logos and illustrations in Adobe Illustrator, and the final product assembled in one of the major page layout programs. Most graphic designers entering the field since about 1990 are expected to be proficient in at least one or two of these programs.

Abstraction in Computer Graphics

In any work of art all parts of the picture plane do not receive equal attention from the artist. Critical areas are more detailed, while others are left relatively abstract. This is the case even in quite realistic styles, and in technical illustration. Such effects have not been ignored in computer graphics and NPR. Local control of detail has been addressed several visual styles. Whatever the rendering techniques used, important areas can be identified and depicted with greater detail, or emphasis on fidelity. Deciding what is important is difficult to do automatically.









Use of Graphics in advertising

Creative advertising will teach you how to communicate through a variety of media, including print, television, point-of-sale, radio, direct mail, online and outdoor advertising. Advertising units focus on professional practice, media production, professional institutions and industry processes. You will develop your design skills using project-based activities and processes used in industry.

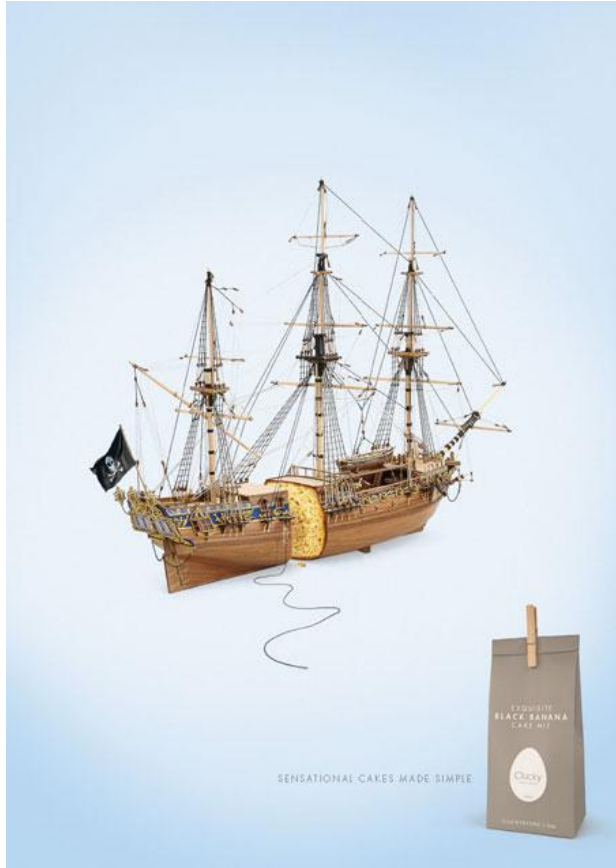
Graphic design teaches branding, book and magazine design, corporate literature, retail and boutique packaging, exhibition and promotional design, poster design, CD covers, clothing graphics, new media design and directional signage.

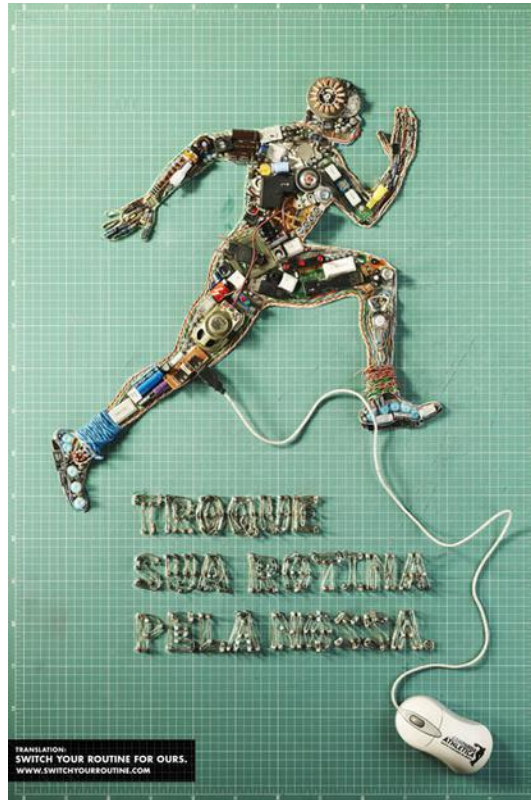
Some creative ads with various graphics

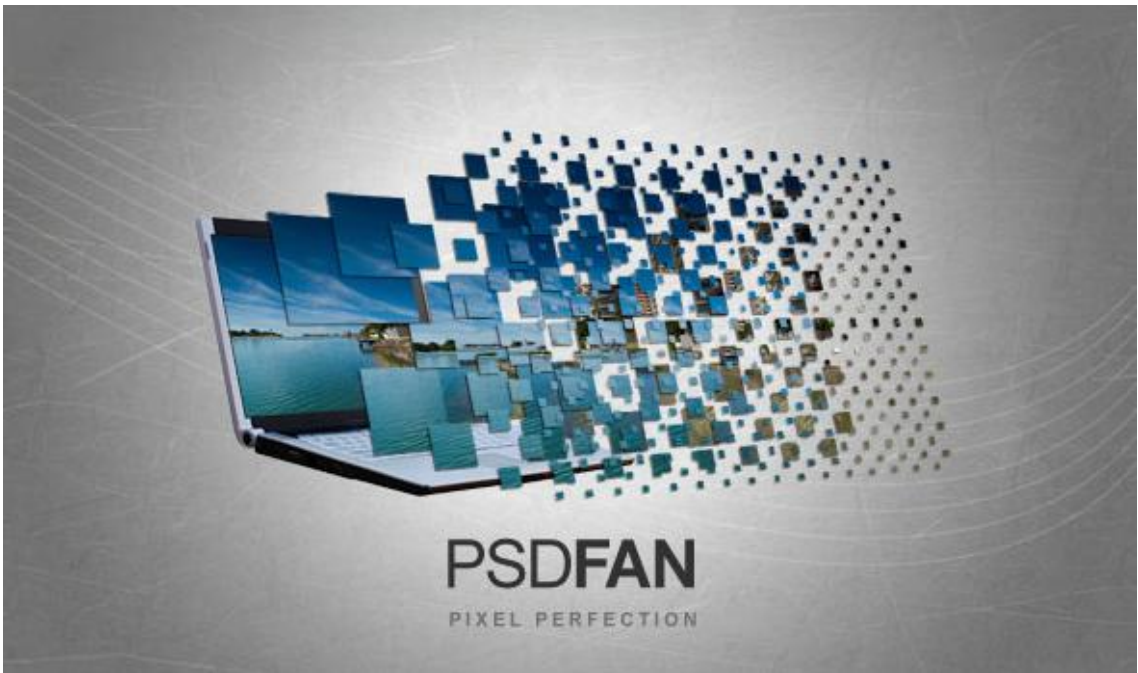














Creative Process

Creativity is only the ability to perform creative process. Problem solving is the common aspect in creative process and also it is the very basics of design. Creative process contains certain phases. The first phase can be described as data gathering. In any kind of creative activity, the person who deals with a problem must collect information and facts about the current problem. This phase can also be called as preparation. By the help of the knowledge that has been collected, the subject can analyze the problem from different points of view. The second phase is called subconscious organization. This phase is active in all of us but most of the people are not aware of it. It is not an active phase in other words one must not strive for it to happen. It happens while the subject is not concentrating in the problem, but while doing things other than that. For example while watching television or sleeping.

The third phase can be called as illumination, it can be described as the sudden appearance of the solution, or recognition of the solution. The fourth and the last phase is verification, it is detailing the solution by comparison and seeing if it carries all the requirements of the problem. Within all these phases a strong internal motivation is needed in order to start and perform this process. Of course there must be degree of satisfaction derived from this performance and from the final product or result.

The satisfaction can be different for each person. Internal motivation, in its very basics can be described as the satisfaction derived from success. In psycho-physiological terms, creative process can be understood as production of something new from existing knowledge, experience, memory, observation, everything that the brain stored up to that moment. (Erlbaum, 1992)

The process does not require creative personality. It can happen in all time, to every person. There are only different appearances and media of creativity. For example, a housewife can find out that the perfect refrigerator cleaning material is acetone and on the other hand a painter can create a new form of a window in the world. Almost all kinds of children's game are creative as well as the mad man's self talking. I have already used the term imagination like a synonym of creativity within this chapter but all imagination cannot be considered as creativity.

Creative Process and Brain

After facing a problem, a creative mind looks to it from different points of view. This situation is called lateral thinking. It is, in other words “not digging the hole deeper but digging in a new place” (De Bono, 1967). There is some creativity enhancing techniques like brainstorming. This process happens in a form of producing many partial solutions and creating new connection lines between unrelated things. Like what happens while sketching for a project. Step by step, the views that are different from each other, will be enlarged and finally they will cover all necessities of the problem and form a unity that is the solution. In that sense, if we want to understand the mechanisms of the mind, we have to understand the functional physiology of brain. This is also the direct way for us to understand human behavior, including creativity. The neurons in the brain are the neural cells. They are responsible of information processing. Each cell takes many inputs and produces on output. The topology of the whole network is formed in the childhood and remains almost the same after that phase. In the network the connections have the tendency to reinforce when both connected cells are activated simultaneously. This principle gives the network the ability to organize itself while working. Brain cells can act as mediating processes, they can make associations. Groups of neurons can stimulate each other. They can form feedback loops. Their loops are essential for any cognitive process. learning forms are: self-organization, conditioning, attaining knowledge. Attaining knowledge can be performed purely internally. It also corresponds to the definition of creativity: New patterns are formed from existing ones. (Gardner,1982) Information of the environment is transmitted to the nervous system through sensory organs. They are received by the central nervous system. In that sense “Perception is an active process including search for elements of information, their comparison, creation of hypotheses concerning the meaning of information and verification of these hypotheses by comparison with original elements. It is heavily dependent on the overlapping zones, which are located mainly in the frontal lobes of brain cortex. They are considered the place of higher mental processes. The frontal lobes are found essential in creativity” (Luria, 1973) At an other part of the brain, in the limbic system there are other areas. This system can cause pleasure or displeasure. It has a role as motivator. It is responsible of finding new

potential problems and feeling satisfaction when a problem is solved. It is in interaction with the frontal lobe. While dealing with creativity in graphic design, we also need to deal with two halves of the brain. In the brain, the left and the right hemispheres have totally different functions. The left hemisphere is responsible for linguistic abilities, such as speaking, reading or writing. Scientists reached into that conclusion by making studies on brain damaged patients. They have understood that the left hemisphere has a preference on linguistics. On the other hand the right hemisphere seems happy with various kinds of non-linguistic stimuli, for example sets of dots or unfamiliar human faces. In that sense right hemisphere is activated when individual needs to solve a problem requiring visual and spatial analysis. The right hemisphere is more active and important in spatial tasks. The left hemisphere is responsible for language and classifying objects into standard, linguistically defined categories. On the other hand, we need right hemisphere while finding our way around at an unfamiliar site or while mentally manipulating the image of two or three-dimensional form. It is also responsible for recognition of faces. All children in the world, between age of seven to eighteen are having a language based education, it means that their left hemispheres has a heavy duty while the right hemispheres is on vacation. In that sense children before primary school has surprising artistic abilities. It means children before literal stage use their right hemispheres in a more active way. This is the age that they are far away from category boundaries like collecting, grouping, naming images and putting in order all kinds of standards that social life requires in their minds. By the age of six or seven, children becomes aware of the standards of their culture. Before that he used to know or learn the world directly. Creative artists also pass through the literal stage. But they negotiate with it in great rapidity so that by adolescence they were already creating works of high quality. Another

example that shows the literal activity, as a boundary upon artistic activity is the condition of brain damaged painters. A study made on these patients showed that after an injury that effected the left hemispheres,

most of them became aphasic (unable to speak) but on the other hand their artistic abilities improved. (Garner,1982) It is of course impossible to keep first year students away from language but we can force them to improve their drawing and sketching skills, this attempt will force them to improve their artistic and creative abilities. Since this study showed that there is a direct connection between the activity of the right hemispheres

and artistic ability, basic design students have to focus on the visual and stay away from the literal at least during the studio hours.

Creative Process In Design

I have already mentioned that visual awareness and data gathering are necessary tools for creativity but they are not sufficient for all the times. These notions are necessary for problem solving and necessary for us to make sense of the world that we live in and make sense of the experiences that we had. But we also need to enhance and encourage creativity. A suitable ground for design students must be found for the act of creation. They must both learn to collect knowledge and to develop their level of creativity. It is a fact that human beings are possessing different degrees of imaginative powers. Nobody is equal to another. But it is also a fact that every person can find a proper way to develop his talent. Creativity is a state of mind to be nurtured and exercised. Dealing with various concepts and ideas on a design field is the best way to enforce the creative activity of a basic design student. Sketching, finding new compositions and alternatives including various concepts related to the current problem are direct ways leading to creative solutions. In other words, the first possible solution is never enough but you have to continue searching for other solutions. Also focusing into one point of view must be eliminated. Such an act will only limit the imagination and prevent the person looking at that problem from different viewpoints. In fact all kind of limits upon student's imagination must be eliminated. According to

Freudian theories, the motivating force of creativity is coming out of a person's need of filling his feeling of imperfection. Every person is building

solutions to compensate their losses in their life. They often do it by recreating the lost object in another form. This action begins in the childhood. Human being begins his creative activity by playing with toys. It is clear that creativity can form a suitable ground for a graphic design problem. Creativity gives designer the opportunity to form something totally new. At that point, specific aim of this study becomes very clear. It is simply "teaching creative problem solving".









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Visual arts design

Before any graphic elements may be applied to a design, the graphic elements must be originated by means of visual art skills. These graphics are often (but not always) developed by a graphic designer. Visual arts include works which are primarily visual in nature using anything from traditional media, to photography or digital art. Graphic design principles may be applied to each graphic art element individually as well as to the final composition.

The visual arts are art forms that create works that are primarily visual in nature, such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, film making and architecture. These definitions should not be taken too strictly as many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.

The current usage of the term "visual arts" includes fine art as well as the applied, decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century, the term 'artist' was often restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the handicraft, craft, or applied art media. The distinction was emphasized by artists of the Arts and Crafts Movement who valued vernacular art forms as much as high forms. Art schools made a distinction between the fine arts and the crafts maintaining that a craftsperson could not be considered a practitioner of the arts. The increasing tendency to privilege painting, and to a lesser degree sculpture, above other arts has been a feature of Western art as well as East Asian art. In both regions painting has been seen as relying to the highest degree on the imagination of the artist, and the furthest removed from manual labour – in Chinese painting the most highly valued styles were those of "scholar-painting", at least in theory practiced by gentleman amateurs. The Western hierarchy of genres reflected similar attitudes.

Typography

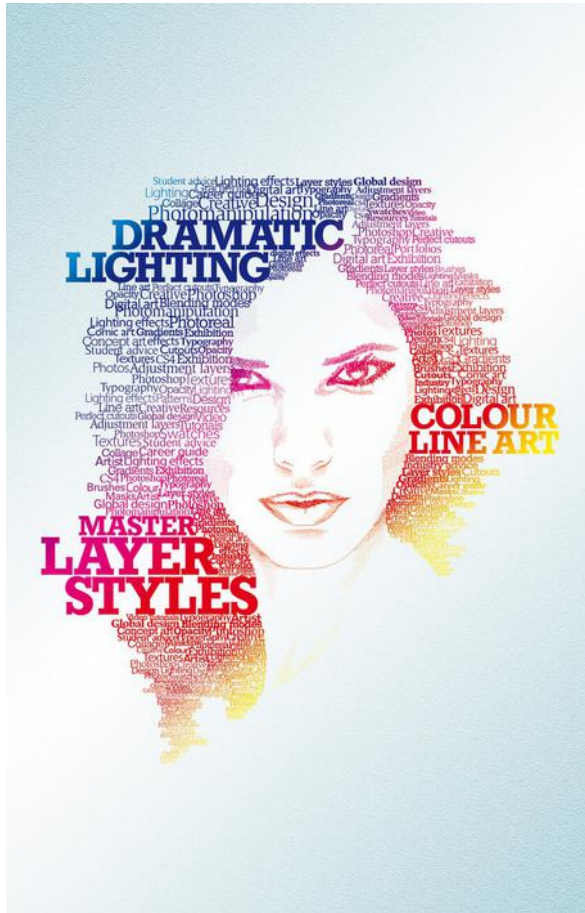
Typography is the art, craft and techniques of type design, modifying type glyphs, and arranging type. Type glyphs (characters) are created and modified using a variety of illustration techniques. The arrangement of type is the selection of typefaces, point size, tracking (the space between all characters used), kerning (the space between two specific characters), and leading (line spacing).

Typography is performed by typesetters, compositors, typographers, graphic artists, art directors, and clerical workers. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury, Head of Graphic Design at Colchester Institute in England, states that "typography is now something everybody does."







Page layout

The page layout aspect of graphic design deals with the arrangement of elements (content) on a page, such as image placement, and text layout and style. Beginning from early illuminated pages in hand-copied books of the middle ages and proceeding down to intricate modern magazine and catalogue layouts, structured page design has long been a consideration in printed material. With print media, elements usually consist of type(text), images (pictures), and occasionally place-holder graphics for elements that are not printed with ink such as die/laser cutting , stamping or blind embossing.

Interface design

Since the advent of the world wide web and computer software development, many graphic designers have become involved in interface design. This has included web design and software deesign, when end user interactvity is a design consideration of the layout or interface. Combining visual communication skills with the interactive communication skills of user interaction and online branding, graphic designers often work with software developers and web developers to create both the look and feel of a web site or software application and enhance the interactive experience of the user or web site visitor. An important aspect of interface design is icon design.





Printmaking

Printmaking is the process of making artworks by printing on paper and other materials or surfaces. Except in the case of monotyping, the process is capable of producing multiples of the same piece, which is called a print. Each piece is not a copy but an original since it is not a reproduction of another work of art and is technically known as an impression. Painting or drawing, on the other hand, create a unique original piece of artwork. Prints are created from a single original surface, known technically as a matrix. Common types of matrices include: plates of metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric plates for screen-printing. But there are many other kinds, discussed below. Works printed from a single plate create an edition, in modern times usually each signed and numbered to form a limited edition. Prints may also be published in book form, as artist's books. A single print could be the product of one or multiple techniques.



Opportunities

Graphic design career paths cover all ends of the creative spectrum and often overlap. The main job responsibility of a Graphic Designer is the arrangement of visual elements in some type of media. The main job titles within the industry can vary and are often country specific. They can include graphic designer, art director, creative director, and the entry level production artist. Depending on the industry served, the responsibilities may have different titles such as "DTP Associate" or "Graphic artist", but despite changes in title, graphic design principles remain consistent. The responsibilities may come from, or lead to, specialized skills such as illustration, photography or interactive design. Today's graduating graphic design students are normally exposed to all of these areas of graphic design and urged to become familiar with all of them as well in order to be competitive. Graphic designers can work in a variety of environments. Whilst many will work within companies devoted specifically to the industry, such as design consultancies or branding agencies, others may work within publishing, marketing or other communications companies. Increasingly, especially since the introduction of personal computers to the industry, many graphic designers have found themselves working within non-design oriented organizations, as in-house designers. Graphic designers may also work as free-lance designers, working on their own terms, prices, ideas, etc.

A graphic designer reports to the art director, creative director or senior media creative. As a designer becomes more senior, they may spend less time designing media and more time leading and directing other designers on broader creative activities, such as brand development and corporate identity development. They are often expected to interact more directly with clients, for example taking and interpreting briefs.

There are tremendous opportunities in corporate design departments, advertising agencies, design firms, newspapers, and magazines due to the rapid growth of computer design. These industries are looking for talented, skilled visual artists who can develop advertising ideas and produce designs that will sell a client's products or services. You learn to design advertising and corporate communications of all types —

newspaper and magazine ads, brochures, booklets, company logos and letterheads, product packaging, posters, outdoor billboards, and much more. This thorough course of study and practice covers all the necessary specialized skills. It ranges from illustration to computer design, from copywriting to psychology, from typography to photography, to preparing your work for printing or broadcast. When you complete the program you'll have a professional-quality portfolio filled with your best work. It will demonstrate to potential employers your design skills, your understanding of the advertising and graphic design marketplace, and your ability to work successfully in it.

Conclusion

This research aims to provide you with an overview of the varied research methods associated with graphic design. In this study, the aim was to find direct ways of enforcing creativity in basic design. In order to do that, I first of all, tried to understand the inner dynamics of the creative process and graphic design. During the process there are some other elements that are as important as the process itself such as: Visual awareness, data gathering, observation and judgement. Since creative process is simply, problem solving or a person's ability to produce something that has not produced before. It can be considered as a suitable ground for a graphic design education because graphic design is also a way of problem solving. It is not easy to enforce creativity because it is a process that has to be exercised. Being creative is not totally a gift, it is an ability that every single human being possess and develop but there are also some boundaries and limits that is coming from every person's experience of life such as selective perception, categorization and literal dominance. Of course there are some creativity enhancing techniques like brainstorming and in graphic design, sketching, creative pause, simple focus, challenge, alternatives, provocation. This research given us the proper knowledge about basic designing, principles, tools, technology used, everything about graphic designing.

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