

TABLE OF CONTENT

GRAPHIC DESIGN	5
RESEARCH	9
CUT MAKE PASTE	13
MAP OF IDEAS FLOATING IN MY MIND	18
TOOL IDEAS	20
RESEARCH QUESTION	21
WHAT I WANT TO MAKE	22
RELEVANCE OF THE TOOL	23
CONDITIONAL DESIGN	24
EXPERIMENT	26
TABLE OF CONTENT	28



GRAPHIC DESIGN

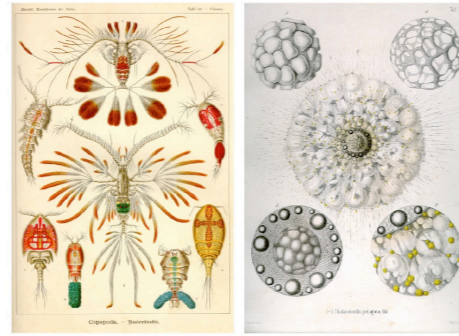
William Addison Dwiggins (1880-1956) is probably most noted for coining the term 'Graphic Designer' in 1922 which he used in reference to himself. His work encompassed book design, lettering, typography and calligraphy. In the 20th century, all these professions has developed into a specialty. Dwiggins was one of the most influential book designers of the 1920s and 30s, and his work re-kindled public interest in book design..

Graphic designers are and will be increasingly multidisciplinary nowadays. Many graphic designers are usually trained in art school they are my eyes visual (graphic) artists. Because they are creative thinkers who solve problems with their critical view by approaching it on several different ways and can ultimately result in works of art. The boundaries between the traditional graphic design and graphic design are now being increasingly blurred by using traditional craft techniques in new ways that we know today.

As a graphic designer you work on commission and can also initiate projects for yourself. You work with existing information but also create it. In the second case you exceed the limits as a graphic designer and also take over the roles of project manager, promoter, editor, and publisher. Sometimes you have to establish frameworks for yourself which are necessary for each contract. It is difficult to specifically determine the limits of graphic design, while new technologies growing with the day. We have access to new printing techniques and technologies to create. I think you can set the boundaries as far as you want. And if you want you will probably not often encounter them. The advantage of designing without limits is that you as an artist, filmmaker or other creative discipline to get started. You keep all approached in a graphic design way.

When I look at myself and my education, I am multidisciplinary trained as an all-round desktop publisher, multimedia designer and graphic designer. I use my imagination, experience, spatial awareness, computer and analog media as tools. The information I get from books, experience, standpoint and the great world called the world wide web. Through a click you have a ocean of information to use, explore and create with. I also try to learn as much as possible and find out about different disciplines, so I can use this knowledge for almost everything.

I am fascinated by the combination of science and art, in which the boundary between these two disciplines barely can be recognized. This leads to a whole new view of reality which I find very interesting. In this example you can think of natural history illustrations such as Ernst Haeckel (1834 - 1919), a zoologist and philosopher.



But this also applies to so-called 'fractals'. A fractal is a geometric figure which is self-similar, that is to say, made up of parts that are more or less similar in shape to the figure itself. Fractals have an infinite amount of detail, and get motives for some fractals that repeat themselves on increasingly smaller scale. This scientific discovery also leads to images that fascinate me immensely.

6

The work of mathematician and artist M.C. Escher is an inspiration. Sometimes, it is hardly to detect whether it is a mathematical work, or art.



I call this Geek (y) graphic design. By utilizing algorithms, mathematical formulas, in order to create images, coding and design. A kind of Escher of the future. This is something I try to work towards. My goal is to be a geeky-graphic designer / artist. By making use of algorithms can design choices to be made, information to be determined, and image are generated, there remains a continuous motion in it.

Analogue

Craft

Craftmanship

Print

Screenprint

Letterpress

Compositor

Image maker

Researcher

Creative

Think Logically

Old techniques

Techniques

Specialism

Digital

Web

E-book

App

User interface

Interaction design

Print on demand

Computer

Software

Hardware

Digital craftsmanship

New technologies

New Media

7

**“
YOU CAN'T
DO BETTER
DESIGN WITH
A COMPUTER,
BUT YOU CAN
SPEED UP
YOUR WORK
ENORMOUSLY.**

”

- Wim Crouwel

RESEARCH



What tools used a graphic designer before the computer



Google zoeken

Ik doe een gok

Ontdek waar de wereld naar zocht in 2015.

I would like to know more about the roots of graphic design production process before the computer exists. What tools a graphic designer used and what the similarities are with the computer based design software. I know a lot about graphic design but i have never learned a lot about the graphic design process before the computer.

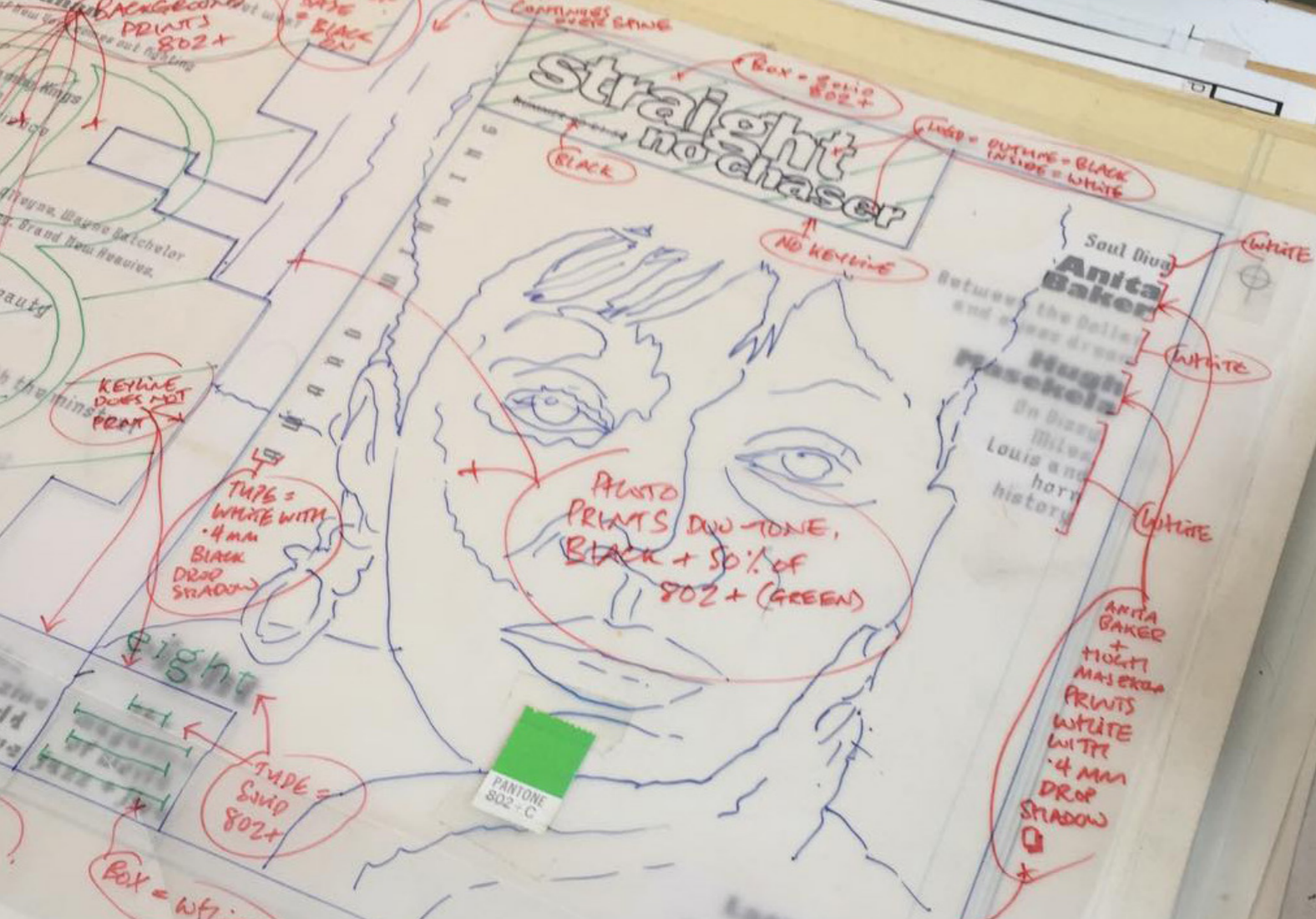
I came accross a kickstarter project for a film called 'Graphic Means: A History of Graphic Design Production' from Briar Levit
Graphic Means explores the history of graphic design production, before the advent of the desktop computer.

What was the first design software for the computer? Or what are the first graphic design software (s)? Pagemaker introduced in 1985 by Aldus and QuarkXpress was first released by Quark, Inc. in 1987. Aldus Pagemaker 1.0 was released in July 1985 for the Macintosh and in December 1986 for the IBM PC. The first version of QuarkXPress was released in 1987 for the Macintosh. In the 1990s, QuarkXPress became widely used by professional page designers, the typesetting industry, and printers. Both are used for creating and editing complex page layouts in a WYSIWYG (What You See Is What You Get) environment.

What are the pros and cons of this toolkit? What are the pros and cons of the early QuarkXpress? What are the pros and cons of Indesign nowadays?

I only learned to work with the early design software called 'QuarkXpress'. It was a empty clean minimalistic looking interface. And didn't work as fine as in-design for me because i learned to work with indesign earlier and was farmilier with the software.

How can I find out more about this topic? Online issue is not to find so much on the Internet because the interent wasn't there in the rearly years of the introduction of the computer. In terms of books, i couldn't find some usefull examples. So the next thing i had to do was to talk to someone who was already graphic designer at the time of the switch to the computer.



12



13

CUT MAKE PASTE

I wanted to know more about the graphic design production process before the computer exists.

I made an appointment with Jan Bolle, a former colleague of a internship i did in 2010 at Trichis, to talk about the graphic design production process before the computer exists and about the switch to the digital age.

Jan Bolle work is known by a lot of Rotterdammers. Bazar, Dudok, Cruise Terminal Rotterdam and even the Hoge school Rotterdam Logo are a few where he worked on. He had his own studio.

Before the digital age you had a lot of time in which you was working the whole week towards a goal. You made sketches from Monday till Thursday and eventually made the final work sketch (technical drawing) the cutting and pasting on Friday. You choose the PMS color, or if it was a full color print you had to choose a full color color. You had to build up the work sketch in separate layers of color. The base of the paper used for the work sketch was a coated chalk kind of paper. Where you drew the lines on with a light blue pencil which was not adopted by the camera at the printer.

The first layer (paper) consisted of black, you had to paste all the elements that needs to be black on this page. Then you placed a transparent sheet what doesn't shrink over it for the color a PMS or Yellow. You had to use a CMYK color book to get the right tint for a colored area for example a brown tint. You wrote down the color percentages next to the area that needed to be that color. At text areas you paste the text you got on the work sketch and wrote down the font type, font size, leading and other text formatting elements. You had to think carefully to see the separate color layer inside your head because everything on the work sketch was in black.

Those where the better days Jan told me. Because you had the time for it. Now you do this on the computer and need to come up with a design or sketch in a tight time slot of a few days, a few hours and sometimes in minutes. Where a lot of experimenting and sketching get lost. You can get more out of the project

Cut make paste

when you have a week to come up with logo design or identity proposals.

He started working with a computer in 1994 of 1996 a few years after the computer introduced. QuarkXpress and Photoshop were important and needed to be on the computer. He still knows it well, he had a project somewhere for an advertising agency in Amsterdam. He did this project with his friend. They received text on diskette and printout of they got as well. They were going to make this in QuarkXpress. This was one of the first times they used QuarkXpress. They were two weeks busy to figure out to place the text. So they decided to make columns, they knew the text width, and pasted this on a work sketch sheet. And gave it to the compositor. It was made semi on the computer. Slowly he learned the profession, through the knowledge that he already had. Jan told me that QuarkXpress was a very useful program to design, because everything was clear and had similarities with the craft he already knew. Later he had to make a book in QuarkXpress and he didn't know how to place images. He left spaces empty where the images need to be placed and they were later to be placed analogue.

14

In the transition to the digital age, you get the photocopier which can increase and decrease. You could instantly resize a text in a layout. A photo could be scaled so you immediately knew how much percent it had to be scaled.

At some point everyone was going to work with the computer. In that time you also had the Windows computer with word. The secretaries put brochures together in word. Everyone was afraid that there was no more work for them. But a secretary is not able to make something special but a graphic designer can do that.

His irritation is that nowadays, you give you a logo assignment to an intern, and immediately behind the computer googling to look what already is done. Go draw first and then try the computer.

He has a friend who is an art director and has never worked with a computer. He comes to Jan if he needs something and Jan is designing it for him on the computer. Like the lithographer and the compositor earlier,

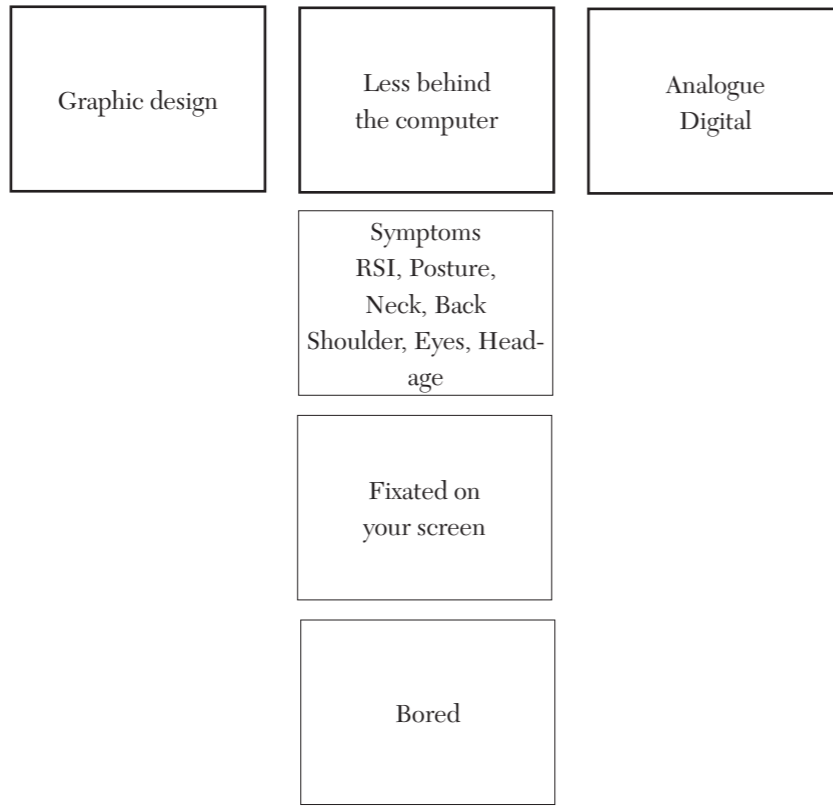


The background of the image is filled with numerous hand-drawn sketches in black ink on a white surface. These sketches include various geometric shapes, lines, and patterns. Some sketches show rectangular frames containing internal lines or dots. Others depict more complex, abstract forms with multiple lines and curves. The sketches are scattered across the page, creating a sense of creative exploration and design process.

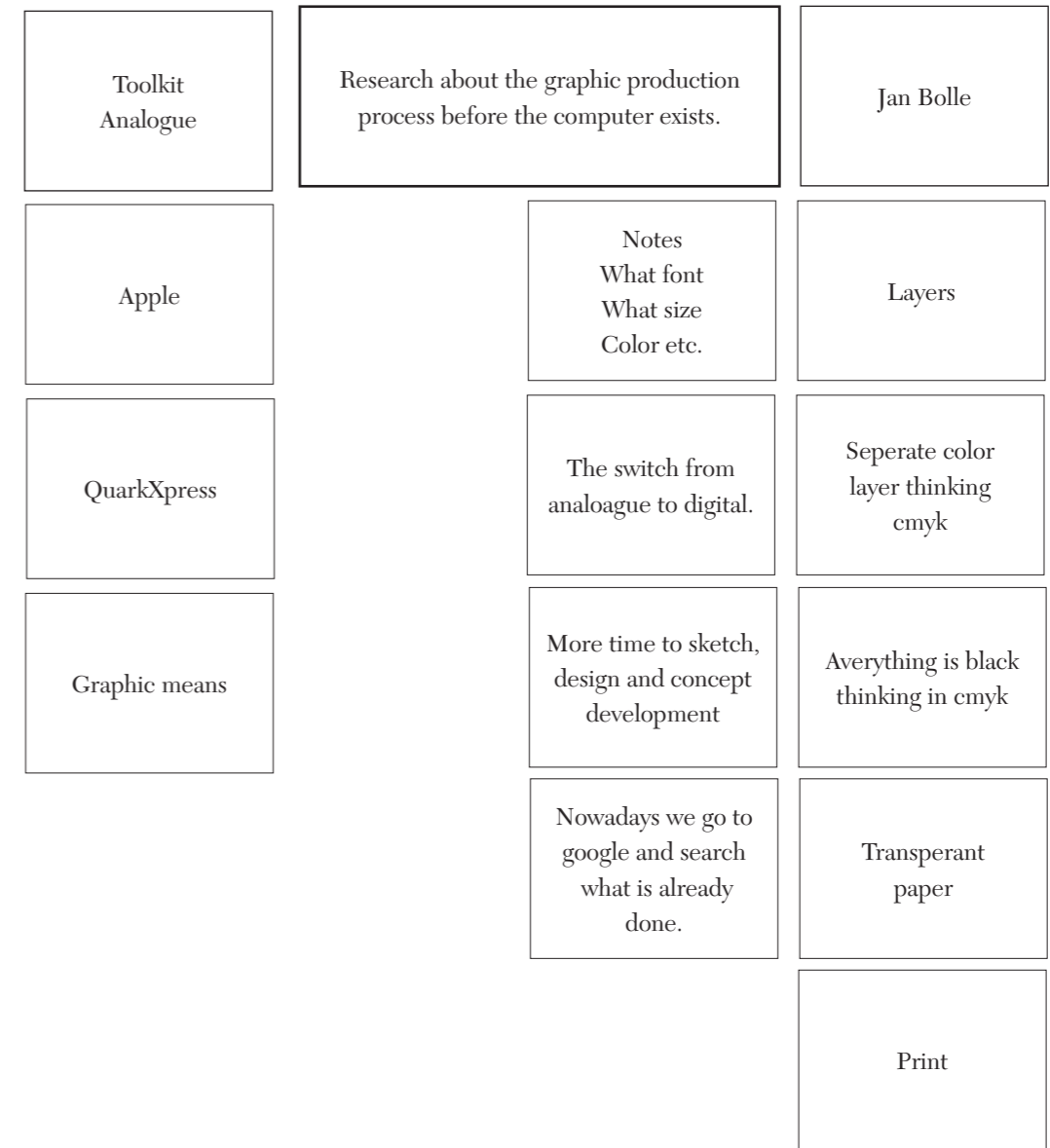
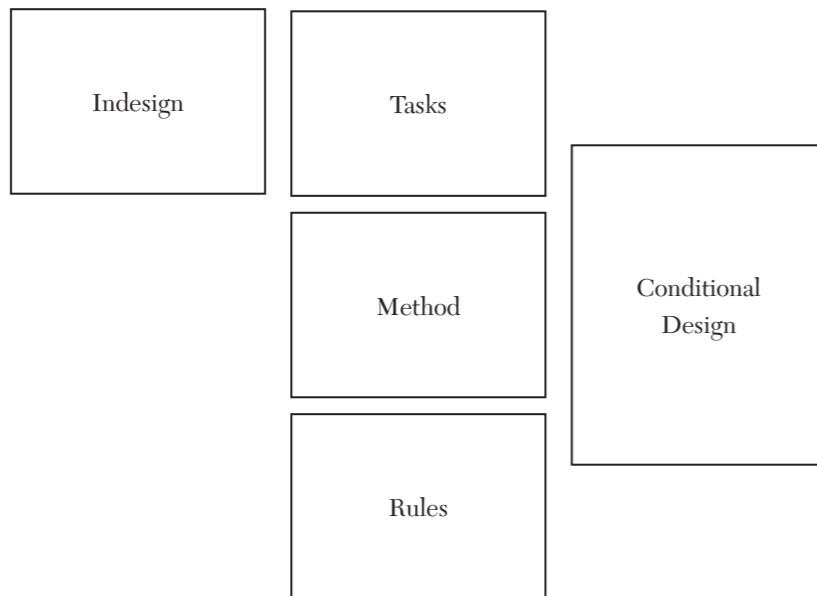
**“
THE
MATERIALS
SHAPE
YOUR
IDEA.
”**

- Erik Spiekermann

MAIN



18



19

How could you as a graphic designer be less busy behind your computer and more variety with analog?

How do you get the convenience of the digital world into the physical world?

TOOL

A tool who is helping you to get
new insights and ideas.

And you might spend less at the computer.

And creating active attitude.

The tool freeze your screen.

You can unlock the freeze
only by doing the task.

Time out apps
for you computer

Various tools on your toolbar
(Indesign) dissappear.

Forcing you to use other.

Then you are
working within
existing software.

**HOW CAN
THE USE OF
CONDITIONAL
DESIGN HELP
TO GET NEW
INSIGHTS AND
STIMULATE THE
CREATIVITY
OF GRAPHIC
DESIGNERS?**

I WANT TO MAKE
A INCENTIVE
TOOL THAT HELP
YOU TO GET
NEW INSIGHTS
AND IDEAS
AND CREATE
AN ACTIVE
ATTITUDE
DURING THE
DESIGN PROCES

The tool is used in the sketch fase of the design process.

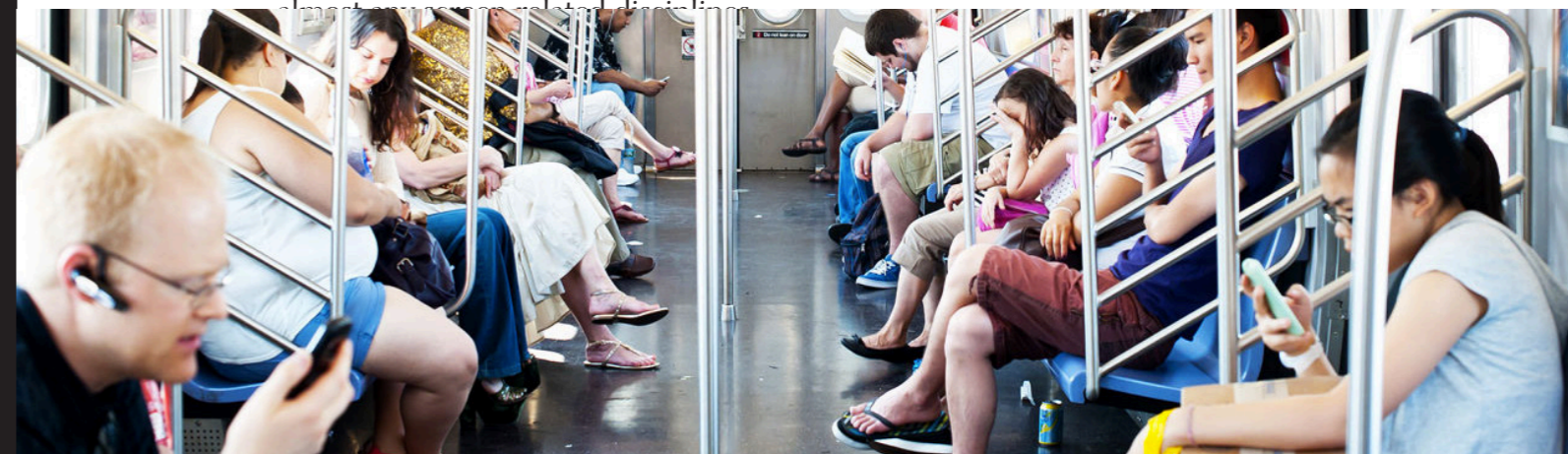
THE RELEVANCE OF THE TOOL

The smartphone and the computer are not becoming an essential part of the household today. Nowadays everybody on the subway is bent over staring at their phones. We can no longer picture public work areas with wifi access without any laptops in our surroundings. If you observe this person for some time, you will see that his behavior is not at its best. You will even get pain in your neck and in your thumb when you look at them. As a graphic designer I notice it too, if I extended periods of time at my computer to design, I get pain in my back, shoulders and wrist. If I am looking at the screen too long at full light intensity I also get headache on top of that. When you are in a working in a certain flow, you sometimes forget the time, and you have taken a few hours further without any breaks. Of course there are time-out tools on your computer but they are not that efficient. They are somehow irritating or do not know what to do. The missions you get are not challenging and stimulating at all. It is time to do something about it.

That's why I want to develop an incentive tool that helps the graphic designers to get new insights and ideas and create an active attitude during the design process. The tool needs to be used in the sketch and concept face of the design process to get the best out of it. Through little tasks that take 5 to 10 minutes, I want to try to stimulate the creativity of the designer to get out of the bubble he is working in. By doing things differently than you would normally do, you can surprise yourself. I want to base this on the conditional design principal. It is a way of making by doing. The designer experiments more with different materials and different design topics. It creates space into your head. Methods to tear you apart from your daily thoughts.

The tasks are based on graphic design and I will experiment with some of the outcomes of the talk with Jan. I am also going to use the methods I learned at 'beeld & idee' at the first semester of this course, and will use the book 'Zo doe je dat'.

This could result into a new method of working. And the tool can be used on



CONDITIONAL DESIGN

By Luna Maurer, Edo Paulus, Jonathan Puckey, Roel Wouters

Conditional Design

A manifesto for artists and designers.

Through the influence of the media and technology on our world, our lives are increasingly characterized by speed and constant change. We live in a dynamic, data-driven society that is continually sparking new forms of human interaction and social contexts. Instead of romanticizing the past, we want to adapt our way of working to coincide with these developments, and we want our work to reflect the here and now. We want to embrace the complexity of this landscape, deliver insight into it and show both its beauty and its shortcomings.

Our work focuses on processes rather than products: things that adapt to their environment, emphasize change and show difference.

24 Instead of operating under the terms of Graphic Design, Interaction Design, Media Art or Sound Design, we want to introduce Conditional Design as a term that refers to our approach rather than our chosen media. We conduct our activities using the methods of philosophers, engineers, inventors and mystics.



Process

The process is the product.

The most important aspects of a process are time, relationship and change.

The process produces formations rather than forms. We search for unexpected but correlative, emergent patterns.

Even though a process has the appearance of objectivity, we realize the fact that it stems from subjective intentions.

Logic

Logic is our tool.

Logic is our method for accentuating the ungraspable. A clear and logical setting emphasizes that which does not seem to fit within it.

We use logic to design the conditions through which the process can take place.

Design conditions using intelligible rules.

Avoid arbitrary randomness.

Difference should have a reason.

Use rules as constraints.

Constraints sharpen the perspective on the process and stimulate play within the limitations.

Input

The input is our material.

Input engages logic and activates and influences the process.

Input should come from our external and complex environment: nature, society and its human interactions.

25



EXPERIMENT

I am still in the middle of my project and i m going to experiment by doing and reflecting on what i did.

I had to had in this research document otherwise i couldn't move forward to graduate. So this is not a finished version jet. It is hard to make a research document if you didn't finished you project. So after it is finished i will hand in an updated version with the result of my experimental research to reflect on the tastks i'm going to investigate.

That is also why i can't give a conclusion yet.

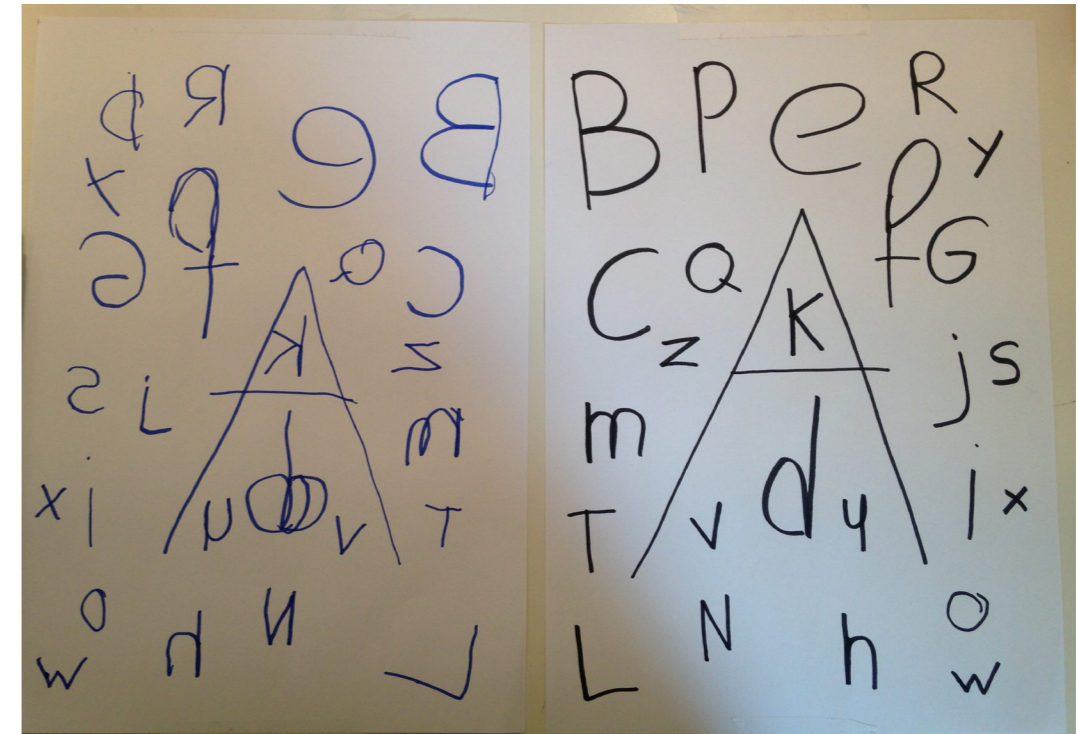
Experiment

Folding the paper several times and try to fill them all with a layout for a businesscart in 3 mintes.

With tools the desingers always have on thier desk.

Paper a4 and a3, post it, markers, pencils, a newspaper, pictures, papersamples.

MIRROR EXPERIMENT



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28

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IMAGE CREDIT

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29