

"Achieve a new synthesis of rules and no rules."

IDEA DEVELOPMENT

References

- Adams, James, Conceptual Blockbusting: A Guide to Better Ideas.
- Oldach, Mark, Creativity for Graphic Designers, Cincinnati: Northlight Books.
- Martin, Diana, Graphic Design: Inspirations and Innovations, Cincinnati: Northlight Books.

Personal Creativity

Artistic content is based on presuppositions and philosophy which comprise an artist's premise or point of view. The following checklist is provided for consideration.

Ten Question from the Discerning Viewer to the Artist

1. What is the purpose of this piece?
2. Does it pose a question?
3. If it does, are sufficient visual clues provided to beckon and direct the viewer's response?
4. Is every element present necessary?
5. Does this work define or clarify your thoughts or visualization of those thoughts?
6. Does the message merit/ or warrant the particular level of execution employed? (Do the means suit the ends?)
7. Is there a "creative transformation" or does this work place a "distance" between the artist and the audience?
8. What type of experience do you want the viewer to have?
9. What three adjectives would you attach to this work?
10. Does this piece offer any significant social, political, cultural or psychological insights or truths?

Artistic Options

1. Follow the classical rules of composition
2. Reject all the rules
3. Achieve a new synthesis of rules and no rules

Idea Development

Know history

- The success of the past will keep you alert to history in the making.
 - industrial revolution= spurred philosophical, scientific and artistic discovery
 - today= information and communication revolution (our society is changing!)
- Study the history of art. The fine arts (specifically painting) have preceded what has happened in graphic design. Exceptions include the Pop Art movement where existing graphics (packages, billboards, etc.) have influenced painting movements.

Thinking

- Ask yourself what is to be achieved?
- What visual approach will motivate a response? (Intellectual, emotional, . . .)
- What stylistic requirements are there? (words, graphics, illustrations, photos, objective images or nonobjective images, . . .)
- How does my audience see? (buying is a means of expression)

Looking

- Ask yourself why something is working. Why isn't it working?
- Develop a critical eye. Be critical for the benefit of the project, the audience, and the development of your skills.

Doing

- Start the voyage. The nectar is in the journey!
- Don't settle for the first answer.

Do your Research, Ask a lot of Questions

The Design Process

1. Problem Definition
2. Information Gathering
3. Idea Finding
4. Solution Finding
5. Implementation

Philip Meggs— Type & Image: The Language of Graphic Design

Suggestions

- Discipline yourself to solve the problem. Force yourself to think differently. Find the right solution.
- Don't settle for the first answer.
- Take risks, have fun. Your own confidence builds trust, helps credibility and reinforces the message.
- Avoid visual ambiguity when communication is desired.
- Avoid contrived and self-indulgent solutions.
- Don't imitate, create.
- Remember that fashionable images lack integrity. Trends die quick. Design must be timely and timeless.
- Graphic cosmetics is not enough.
- Remember that a well communicated message is better than devising a stunning layout that means nothing.
- Break boundaries:
 - apply individual values
 - overcome blocks (perceptual, conceptual, psychological)
 - explore new ways to motivate your viewer
 - understand space (physical, psychological)
- Develop your composition up until it feeds and fuels your intended message...
- Think verbal-visual space.
- Study art and design history. It's not all new, but sometimes reinventing.