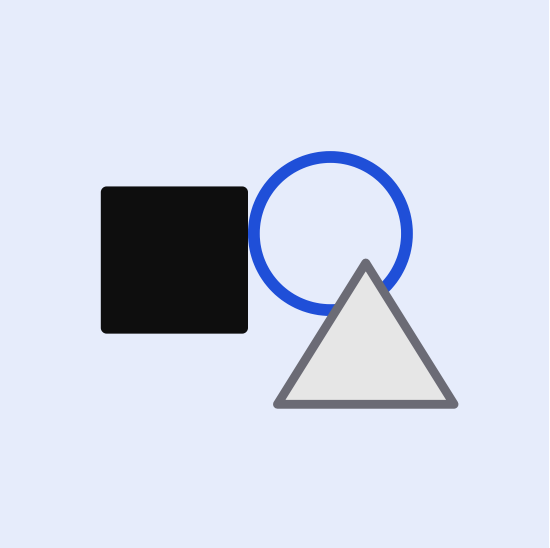
Discipline

Graphic design

Combines image, typography and composition to communicate a message to a specific audience with a specific goal: to inform, persuade or identify.



In Spanish

Diseño gráfico

Origin

The term spread in the 1920s; Dwiggins (1922) is often cited, though it had several origins; history by Meggs (1983)

What it deals with

A message can get lost even when it is correct: if it is not seen, understood or remembered, it does not get through.

Principles

For someone

You design with the receiver of the message in mind, and how they interpret it.

Hierarchy

Size, weight, color and position decide what is seen first and in what order it is read.

A structure that orders

An invisible grid aligns the elements and gives each piece coherence.

Form serves the message

Like a crystal goblet, type and image let the content show through.

Applications in design

✓ Use it like this

Decide what the viewer has to see first, and design for that.

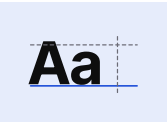
✗ Avoid

Choosing a style before knowing what needs to be communicated.

👁 Don't fall for it

Test the piece with the real audience: what the team understands is not always what people understand.

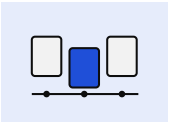
Especialidades



Specialty

Typography

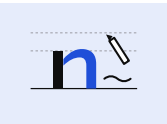
Chooses and sets type so that a text reads well and conveys the right tone.



Specialty

Art direction

Defines and looks after a project's visual style and coordinates the people who produce it.



Specialty

Type design

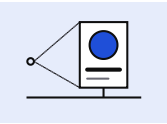
Draws the letters of a typeface family so they work together when reading.



Specialty

Pictograms and iconography

Designs simple figures that are understood without words, like those for restrooms, exits or sports.



Specialty

Poster design

Designs large printed pieces that get a single idea across to passersby at a glance.

Theories, models and concepts



Concept

Visual hierarchy

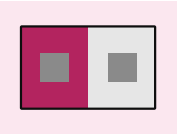
Size, weight, color, contrast, and position decide what is seen first and in what order it is read.



Concept

The crystal goblet

Good typography doesn't show off: it lets the text through, as a clear goblet lets you see the wine.



Theory

Interaction of color

A color is never seen alone. It changes with the colors around it.



Concept

Legibility and readability

Telling each letter apart is not enough. You also need to read a long text without getting tired.

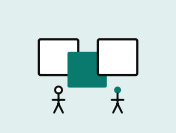


Model

Grid system

An invisible structure of columns and margins that organizes everything on a page or a screen.

Methods and tools



Approach

Co-design

Designing together with the people who will live with the result, with tools so they can create too.



Method

In-depth interview

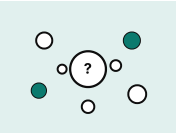
A long, open conversation with one person to understand their experiences and motives.



Method

Focus group

A moderated conversation with a small group to learn their opinions and how they influence each other.



Method

Brainstorming

Generating many ideas as a group without judging them until the end.

Connections

Builds on

- Design history and criticism
- International Typographic Style
- Cognitive psychology
- Gestalt principles of perceptual organization
- Semiotics

Related to

- Information design
- UI design
- Brand design
- Title design
- Editorial design
- Generative design
- Brand identity design
- Illustration
- Motion design

Authors and works

1930	**Beatrice Warde**	Compared good typography to a clear crystal goblet that shows the wine instead of showing off.
1981	**Josef Müller-Brockmann**	Systematized the use of the grid to order text and image clearly and coherently.
1983	**Philip B. Meggs**	Wrote a complete history of graphic design as a discipline in its own right, now a standard reference.
2004	**Jorge Frascara**	Argued for communication design as a process centered on how people interpret messages, not just on style.
2015	**Ellen Lupton and Jennifer Cole Phillips**	Gathered the visual fundamentals of the craft (hierarchy, scale, color, rhythm, grid) in a reference handbook.

Sources

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