

Graphic Designing in Architecture

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ABSTRACT

Graphic design is one of the elements of today's environment. It communicates meanings, identifies things, navigates people, and imparts knowledge in physical visible forms. We can see it everywhere: in the street signs, books, newspapers, packages, labels, clothes, billboards, etc. Since ideas and messages find their visual appearance in printed, published, or other visual forms, this means there are clients that order these design projects and designers that make them a reality. Graphic designer is a mediator of ideas between producer and consumer and creator of experiences that can change behavior of individuals. Designer's social responsibilities, inner culture, education, career opportunities, and professional growth stay in the focus of this research. Since design is a result of designer's activity, designer is responsible for success or failure of the project. However, client acts as equal in right participant of the design process. This research presents a client from the position on corporate ladder and level of familiarization with design. This research presents a client from the position on corporate ladder and level of familiarization with design.

KEYWORDS: Graphic designer, client, relations, ethical behaviour

I. INTRODUCTION

Today, we live in a visually oriented society and graphic design affects almost every aspect of modern life. For example, mass production, industry, commerce, culture, DESIGN CONSIDERATIONS DURING THE PANDEMIC IN INDIA Page 2 politics, education, and others. (Starck 2007) Magazines' covers, packages, labels, light-boxes, posters, leaflets, brochures or web-pages carry visual message to the person. Being a powerful communicational instrument, graphic design gives a possibility to control individual choice and behavior. In a commercial context, design can influence profit. Companies may consider design to be a part of their marketing strategy, and since success strongly depends on visual communication, design projects should be undertaken by really qualified professionals. For that reason, the field requires designers who understand the

need to affect society and culture in ways that are constructive and positive. Graphic design is applied not only in commerce. In culture, politics, education, and in other social areas, it has a potential for improving the quality of life, people's beliefs, and personal attitude to processes in their local environment. Design strives to provide a better use of culture itself, helping people to better realize their needs, perspectives, and social power as groups and individuals. In this context, design acts as communication between social goals, methods of impact, technologies, and consumers. It draws on the stages of communications between the designer and customer, the causes of disorder in these interplay, and the reasons of misunderstandings. By analyzing the cases, this research discovers the ways to gain mutual understanding in a joint work between the graphic designer and customer.

1.1 CASE STUDY

University of Lapland, Faculty of Art and Design

Name: Graphic designer-client relations – case study

Author: Zinaida Galkina Programme:

Graphic Design In order to understand better the relations between the graphic designer and client, first, one needs to understand counterparts. The graphic designer from the angle of her responsibilities, attitude to work, instruments for creative implementation, educational background, and professional skills. To offer a wider opinion, this chapter includes discourse about possibilities of job placement, working conditions, and career opportunities of the graphic designer

1.1 Graphic designer –

Values behind profession Nowadays Under conditions of hard competition, besides practical and functional value, product has distinctive repress, design is a significant part of society because it is applied to almost every side of our environment. It concerns art and architecture, philosophy and ethics, literature and language, science and politics and performance (Helfand, online). Moreover, design intersects with commerce and marketing. entational value. Graphic

design is significant not only for economy and business. The graphic design establishes visual communication, designer acts as a creator of meaningful interaction and contributor of ideas that correspond and anticipate the requirements of society. Graphic designer establishes interaction and influences individual choice and cultural experience.

1.2 Responsibilities of the graphic designer :

Ability of design to change individual behavior and to influence public opinion determines the significance of graphic design as profession and attracts a lot of gifted and imaginative specialists. As design is a product of the designer's work, designer's duty is to bear responsibilities of design. Following the proactive position and being proud of profession, designer should realize the gravity of her role. Nevertheless, designer is not the only person that maintains, evaluates, shapes, and studies the reality. This research emphasizes designers' aspire to honesty, moderateness of views, and objectivity in work.

1.3 Attitude and inside culture of the graphic designer :

The previous part of this chapter coherently conducts to a question of expectations and orientations that designer brings to design project. The key goal of this section is to discover designer's attitude and inside culture as an individual and as a part of social. This part of literature review suggests stimulating of emotional reevaluation about designer's functions and will make clear the essence of designer's role. The act of embodiment is a key moment in design process because then all immaterial meanings interflow to gain physical form.

1.4 Instruments of the graphic designer :

The usage of tools, instruments, and techniques depends on specific product that designer creates. Graphic designers create the graphics primarily for published, printed or electronic media. They are also responsible for typesetting, illustration, user interfaces, and web design, or take a teaching position, although these specialties may be assigned to specialists in various graphic design occupations. This part of my research displays a collection of tools used in design.

1.5 Education of the graphic designer: Being a communicator, link, interpreter, and inspirer, the graphic designer stands at the turn of meanings and ideas, uniting them in design product. This unique role demands technical knowledge and skills. Moreover, a designer needs to see every possible option and

solution to presented task. Natural talent of multifaceted vision is a big advantage. However, to become a professional it needs to be trained. This part of my research touches upon the questions of becoming a designer. Drawing skills belong to that features that are evoked from natural inclination or that can be trained. In any case, comprehension the environment through drawing is the basis of visual literacy and the initial way for communicating visual ideas.

II. LITERATURE STUDY: INSTITUTION IN GRAPHIC DESIGN

In graphic designing has a natural tendency of creativity which yield to various creative work in graphics. New York type director's club and communication art has been always interested in graphic design fame and fortune. Most of the graphic designers has the caliber and potential that helped them evolve verbal, creative, critical thinking and problem solving skills. They always started to evaluate in a rigorous manner about the issues that surrounds the graphic designing. The first things first manifesto was a controversial start to a new waves of this introspective examination. In it was proved to be a succession for sources such as Sheila who always laid emphasis in tenants of universalism whereas postmodernism influenced cultural diversity and awareness of multicultural appreciation. Audience became an inevitable concern for all the designers due to the cotemporary society.

III. ANALYSIS OF CASE STUDY:

The following outline presents my analysis of findings provided by Case study. They give an example of open, honest, and smooth customer relationship. Such relations are based on precise differentiation of responsibilities, on clear understanding of design role for the business and on distinct definition role of designer and client in design process. Though both designer and a client talk about design from position of customer service activity, they do not disclaim it's 'problem solving' function. This means they demonstrate clear vision of design significance and adequately define their responsibilities in joint cooperation. They intend to reach mutual understanding in order to produce the best design solution. Also, in this team, the goals of the company predominate over personal preferences and feelings. In addition, personal responsibility of both participants of the design process is reinforced by openness and trust based on respect to each other.

CASE STUDY 2

7. Possible ways to improve relations between the graphic designer and a client

Previous chapters show that design process takes far more than great creativity. Understanding and satisfying client's needs may become a real challenge that includes many additional routine processes. For example, quick rough sketching means detailed visualization, fast interview with the client may take the whole day, and small brochure turns out to have more text than can fit in a book (Foote 1996, 268). This does not mean that designers are smart and their clients are not. The problem is that they look at one assignment from opposite viewpoints. Designer's world is very much oriented towards creative representation, and this is the way it should be. For the client, design is only one part of communication and marketing, and marketing is only one side of business (Foote 1996, 268). Chapter 7 adopts this perspective for further argumentation. Based on theoretical findings and analysis of practical cases, it offers practical solutions in order to improve relations between the graphic designer and a client. 7.1 More respect

Theoretical findings of my research show that disrespect spoils relationships between the graphic designer and a client. Cases of 'Nimedia', 'Satamaoperaattorit', and 'Kemppi' suggest mutual respect to be the core element in successful cooperation. For that reason, this issue is put on the first place of practical solutions that help to find mutual understanding. All other details are easier to deal with when there is a common respect, honesty, trust, and attention (Browne 2003, 24; Rayle 2006). The idea of respect has multiple ethical meaning. One of them is connected to mistaken tendency of treating the client as a bill payer. Treating client with dictatorship is a result of disrespect that brings no satisfaction of cooperation. Therefore, if designer wants to be listened and be respected, she has to treat her client with the same level of respect and sensitivity. Treating friends can be taken as a model for construction of relations (Shaughnessy 2005, 104). Indeed, it is more difficult than just selling design services because it demands more attention and emotional contributions. However, positive response from client gives satisfaction of winning in the honest fight. 62 The idea of treating clients as friends is adopted in both practical cases where designers and clients deal as equals. It is much to say about designer's effort because being pushed into inexperienced entity client may feel confused and nervous. And this can be understood: having already paid some money, she has no idea about result (Shaughnessy 2009, 21). In this case, client feels fear and starts to pester designer. For that reason, it is in

designer's interests to make equal collaboration happen. After all, great work is a witness of mutually respectful and well-balanced designer/client relationship (Shaughnessy 2009, 20).

The idea of treating clients as friends stimulates my further research. It reveals designer's strengths that make clients feel secure and being sure in common respect and trust:

- No missing deadlines and being on time for appointments shows that designer acts businesslike; he is organized and reliable (Crawford 2005, 89)
- Adequate appearance (informal manner of speaking, friendly behavior, and appropriate style of wear) characterizes designer as a business person, not as creative 'something' (Foote 1996, 269–270).
- Going over working procedures, schedules, and deadlines makes design process methodical and controlled.
- Taking the initiative demonstrates that designer is determined and prepared for solving the problem.
- Asking questions shows that designer is eager to get information to produce effective work (Foote 1996, 269–281). It also helps to discover unusual procedures and specific details of the project.
- Saying 'Thank you' when project has been completed is a touch of friendliness that adds emotional and psychological contribution to working process (Foote 1996 281).

Also, this is a good opportunity to continue collaboration. Treating clients as friends does not mean servility and doing everything they say. It looks like cheating or professional disserve when designer implicitly carries out every caprice of the client. Client will listen to designer if they collaborate on equal terms as full-fledged participants with mutual respect (Shaughnessy 2009, 20). Also, openness and honesty helps to discuss difficult things easily (Crawford 2005, 92). This means establishing of rules for professional relations where designer understands client's needs, but asserts own independence. Thus, setting up the standards of relations in the very beginning may become an instrument to keep clients from interfering with good work. 63 Respect also means admission of possible mistakes. Designer as well as a client is not always right and "does not have monopoly on wisdom" (Shaughnessy 2005, 105). Also, conviction in self-righteousness provokes distrust and doubts of designer's or client's competence (Crawford 2005, 92). However, the level of high professionalism is defined not by absence of mistakes, but by quick admission, and corrections of mistakes. Thus, professional designer must give an answer, why the fault happened and what to do to rectify the situation (Czulinski 2004,

31). From client's viewpoint, design profession has more respect when client is sure that she addresses to the real expert. Since there are many 'so called' designers, it is better to check the background of the specialist: the level of education, working experience, and response from other clients (Giffen 2004, 25). This helps to find designer that corresponds to the requirements of the project. In order to find a 'good' designer, client may check herself by answering questions 'Does this person do the sort of work I want?', 'Is the set price acceptable for me?', 'Am I on good terms with this person?' (Shaughnessy 2005, 51). For the client, the most important psychological issue is to have consultant that understands what the client really wants. However, it is not about the lowest price, the greatest aesthetic images, or the shortest schedule.

It is about understanding who is the client, speaking the same language to her, and acting as trusted advisor (Rayle 2000). Trusted advisor differs from other just creative suppliers by:

- Understanding client's present needs and prediction of future needs
- Help to think forward and make decisions
- Staying calm and comfort even in tough situations
- Giving reasoning and recommendations, not just conclusions
- Interest in long term result (relations are more important than current assignment)
- Have interests to the client at heart

ANALYSIS OF CASE STUDY 1

Case 1. Interviews presented in this case leave the impression that both 'Numedia' and 'Satamaoperaattorit' are satisfied with existing character of relations. They give an example of open, honest, and smooth customer relationship. Such relations are based on precise differentiation of responsibilities, on clear understanding of design role for the business and on distinct definition role of designer and client in design process. Though both designer and a client talk about design from position of customer service activity, they do not disclaim it's 'problem solving' function. This means they demonstrate clear vision of design significance and adequately define their responsibilities in joint cooperation. However, strong separation of duties in design process does not mean that Designer 1 and Client 1 work apart from each other. This means to be the right man in the right place and do your job. In this context, personal effort of both interviewees can not be underestimated. They intend to reach mutual understanding in order to produce the best design solution. Also, in this team, the goals of the company

predominate over personal preferences and feelings. In addition, personal responsibility of both participants of the design process is reinforced by openness and trust based on respect to each other. Designer 1 tells: - If I tell that I treat my clients as friends that will be definition the closest to reality. - I think most of clients treat me as equal... At least I hope so! Client 1 uses 'customer service' line of reasoning. However, her statement has equal meaning: 49 - It seems to me Designer 1 considers us a client and himself as a supplier. We want design project and he tries to produce it. Talking about success of the project, both Designer 1 and Client 1 mention careful planning as a guarantee of effective work. As 'Satamaoperaattorit' does not have constant need in design projects, company orders design project not very often. Therefore, Designer 1 and Client 1 have time to make a plan for future work. Efficient scheduling is one of the main advantages for business relations of 'Numedia' and 'Satamaoperaattorit'. Another advantage works for relationship's goods. Since 'Satamaoperaattorit' has chosen 'Numedia' as a supplier of creative ideas, it continues to use services of this studio. Designer 1 is responsible for all requests from Client 1. It proves that the benefit of working with one designer knowing needs of the client is bigger than benefit of working with occasional designers. Moreover, it allots relationships with comfort and stability. Although relations between 'Numedia' and 'Satamaoperaattorit' can be characterized as productive and positive, there are several difficulties that appear sometimes during design process. Among them, both Designer 1 and Client 1 mention rounds of changes that evolve changes in schedule. However, they present changes in design project from different positions. Designer 1 accepts it as extra job that he has to do because additional details are not foreseen in advance: - This happens all the time, this is the work I hate the most when it goes on for weeks! Client 1 reasons from client's position, who wants to be satisfied with end result regardless of intermediate changes: - Designer's suggestions perhaps require changes that eventually give the result we are happy with. Also, both designer and client notice that sometimes misunderstandings of the task prevent from its fast implementation. Although Designer 1 and Client 1 speak about changes and misunderstandings from opposite sides, they manage to concur with amendments in the project. They both accept it as an integral part of design process. Their mutual trust and inner belief in success also helps them to reach the goals of the project. Client 1: - I have the feeling that our designer does listen to what we say and would like to get. Designer 1: - If my idea is rejected I stay humble and start looking for another way of

presenting it. Designer 1 and Client 1 not only define problems in their relations, but they both meditate on their relations' improvement. They focus on fruitful cooperation that provides effective design solution and they come to similar decisions. First, they agree in opinion that mutual respect is the main element in foundation of relations. 50 Designer 1: - For productive work, I need to respect the client and be flexible.

Client 1: - Trust and respect are initial parts of any kind of relations. Second, they both see the reason of rounds of changes in lack of information and offer possible ways to avoid or abridge them. Designer 1 and Client 1 emphasize more precise design brief as a main guarantee for the smooth course of design process. Third, Designer 1 and Client 1 talk about importance of long future perspective relations. If client is satisfied with designer's work he likely will address him with new project. Presented views prove proactive position of the graphic designer and the client and their aiming to develop collaboration in future. Results Case 1 approaches relations between the graphic designer and a client that orders design for non-commercial purposes. The case describes their interaction from opposite angles – client states a problem and designer solves it. It gives an example of equal in value relations where roles of every participant of design process are strictly differentiated. This means that both designer and client let each other do their job. Indeed, their duties intersect in order to improve communication between 'Satamaoperaattorit' and its customers. Cooperation between Designer 1 and Client 1 is based on respect, honesty, and mutual desire to reach company's goals. Efficiency of design projects is proved by growing number of companies that annually become members of 'Satamaoperaattorit' association. Since both parts are satisfied with result, these relations can be characterized as successful. Regardless of the fact that Numedia' and 'Satamaoperaattorit' has mostly positive responses about their relations, some difficulties nevertheless appear. These difficulties are mentioned by Designer 1 as he bears them.

Client 1 is completely satisfied with relations because she gets final result and does not know 'back stage' of creative process. Analysis of interviews reveals the following reasons of misunderstandings between designer and client:

- Not very accurate design brief
- Misread of design brief
- Tight schedule

Problems in relations between Numedia' and Satamaoperaattorit' do not become critical and insuperable because of honest attitude and high level of responsibility of both participants of design process. Moreover, having analyzed existing difficulties, client

and designer offer possible ways that help to improve productivity of their joint work.

Among them, they mention:

- More clarity
- More information
- More flexibility
- Accurate scheduling
- Keeping unbroken contact
- Adapting oneself to existing working condition

IV. CONCLUSIONS

Successful design solution does not appear itself. It is a result of effective relations between people who create it. That is why this research underlines the importance of personal attitude of design process participants. This attitude should be based on honesty, openness, trust, and responsibility. Also, it combines knowledge, desire for learning and improvement, talent, high creativity, enthusiasm, and energy. This research emphasizes graphic designer's proactive position based on clear understanding of her social role. In this work, the goals of the graphic designer and a client intersect – they focus on producing of effective design solution. In this case, positive relationships and mutual understanding are critical for them. This study concludes with guidelines for graphic designers and for their clients that help to avoid mistakes in joint design process, find mutual understanding, improve their professional relations, and produce better design solution.

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