

g p h d 5

intro to graphic design



the **midterm review**

intro to graphic design

**what is design?**

## intro to graphic design

### graphic design

According to the American Institute of Graphic Arts (AIGA), graphic design is defined as the “art and practice of planning and projecting ideas and experiences with visual and textual content.”

In other words, graphic design is the process of visual communication and problem-solving through the use of typography, photography, and illustration.

## **the designer's goal**

the graphic designer has two interconnected goals. the goals are to communicate a message to an audience, and to create a compelling or pleasing design that will enhance the message.

**intro to graphic design**

# **publication design**

# intro to graphic design

## Editorial Types

Magazine and Newspaper

Two divisions:

**Promotion** is the advertising and publicity of the publication.

**Editorial** gives the publication its image/format, packages its actual content.



# intro to graphic design

## Magazines

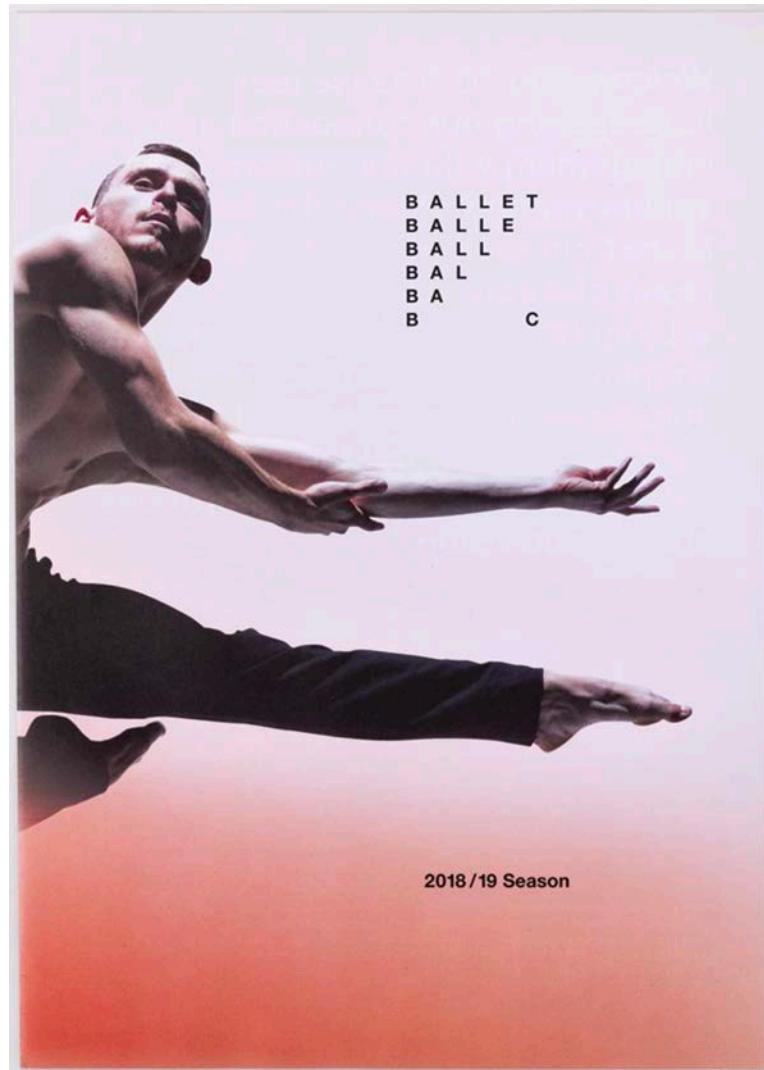
- Quality is an issue
- Intense/constant work flow
- Hierarchy
  - Design/Art Director
  - Senior Designer
  - Junior Designer
  - Intern/Assistant

## Newspapers

- Different work; security
- Other medias impact
- Graphics Editor



## intro to graphic design



magazine **exterior**

# intro to graphic design



magazine **interior**

WEDNESDAY  
OCTOBER 14, 1998

# The Fresno Bee

50 CENTS

CENTRAL CALIFORNIA'S LEADING NEWSPAPER FOR 75 YEARS

## Visalia native is Nobel Prize-winner in physics

Robert B. Laughlin shares the award with two scientists.

BY MATTHEW G. KREAMER  
THE FRESNO BEE

**VISALIA** — No photographs lined the hallway walls of Robert B. Laughlin's childhood home in Visalia. Instead, blackboards were hung there to entice Robert and his siblings, Margaret, Julie and John.

The children used them for everything from homework to doodling. And Tuesday, after hearing that Laughlin won a Nobel Prize for physics, his sister, Margaret Martin, partially credited

their father and those blackboards.

"My brother is involved in what I call the blackboard sciences," Martin said. "What he does just

Five scientists comes from earn honors. him being in a Page A6 room with a blackboard."

Laughlin, 47, of Stanford, was awakened by a telephone call from Sweden at 2:30 a.m. Tuesday. The voice on the other end of the line told him he was a Nobel Prize winner.

"He was pretty surprised and

pretty happy," said his wife, Anita.

While Laughlin may have been surprised to win a Nobel Prize, those close to him aren't shocked at all.

"His mother has been saying for years that he would win a Nobel Prize someday," joked family friend Jim Sorensen of Visalia.

Sorensen said Laughlin always has had an inquisitive streak.

"I've known him since he was a little kid," Sorensen said. "He was the guy who put radios and things together in the basement.



Robert B. Laughlin won the prize for his part in the discovery of a new "quantum fluid."

I remember him and his dad were always doing things like that."

Laughlin, a Visalia native, graduated from Redwood High School in 1968 and enrolled at the University of California at Berkeley, Anita said. In 1979, he earned a Ph.D. from the Massachusetts Institute of Technology.

Three years later, he took a job at the Lawrence Livermore Lab as a research scientist. It was there, in the early 1980s, that he did the work that earned him a share in the Nobel Prize Tuesday.

He and two other physicists — Horst L. Stormer and Daniel C. Tsui — discovered a new type of "quantum fluid" and each will receive about \$300,000 in prize money, Anita Laughlin said.

Neither Laughlin's wife nor his sister could explain exactly what the fluid is.

"As long as my brother's been a scientist, I've never understood what he does," Martin said.

In the mid-1980s, Laughlin

took a teaching job at Stanford University, where he continued to be a professor of physics.

Martin stressed the importance of continuing work such as Laughlin's.

"It's so important for our government to continue to fund pure science," she said.

Lauhghlin spent most of the day Tuesday on the telephone talking to family, friends and co-workers, Anita Laughlin said. "He's been talking on the phone since 3 a.m.," she said.

He also attended a reception at Stanford University. Tuesday evening, his wife said she didn't know where he was.

"I think he's lost," she said.

newspaper design

**intro to graphic design**

# **the design process**

# the **design process**

1. problem statement
2. research
3. brainstorming
4. thumbnails
5. prototype(s)
6. final art

## intro to graphic design

**problem statement**

research

brainstorming

thumbnail sketches

prototypes

final art

**the problem statement defines what the problem is...**

**the 5 “W’s” + parameters:**

- who?
- what?
- when?
- where?
- why?
- + parameters

## intro to graphic design

**problem statement**

**who is your (client's) intended audience?**

research

**what does the client want to say?**

brainstorming

**when is the due date? ... deadline?**

thumbnail sketches

**where will the design be seen?**

prototypes

**why does the client need this “communication”?**

final art

**parameters ... specific guidelines for the project**

- is there a specific budget for the project?
- is there a company/corporate “style guide”?
- usage?

## intro to graphic design

problem statement

**research**

brainstorming

thumbnail sketches

prototypes

final art

**research** is primarily **visual & verbal** and relates to gathering information related to the problem statement... all the parts and pieces

# intro to graphic design

problem statement

**research**

brainstorming

thumbnail sketches

prototypes

final art

**research is primarily visual & verbal**

**photography**- can capture a particular moment in time...  
it also can convey an incredible amount of detail



# intro to graphic design

problem statement

**research**

brainstorming

thumbnail sketches

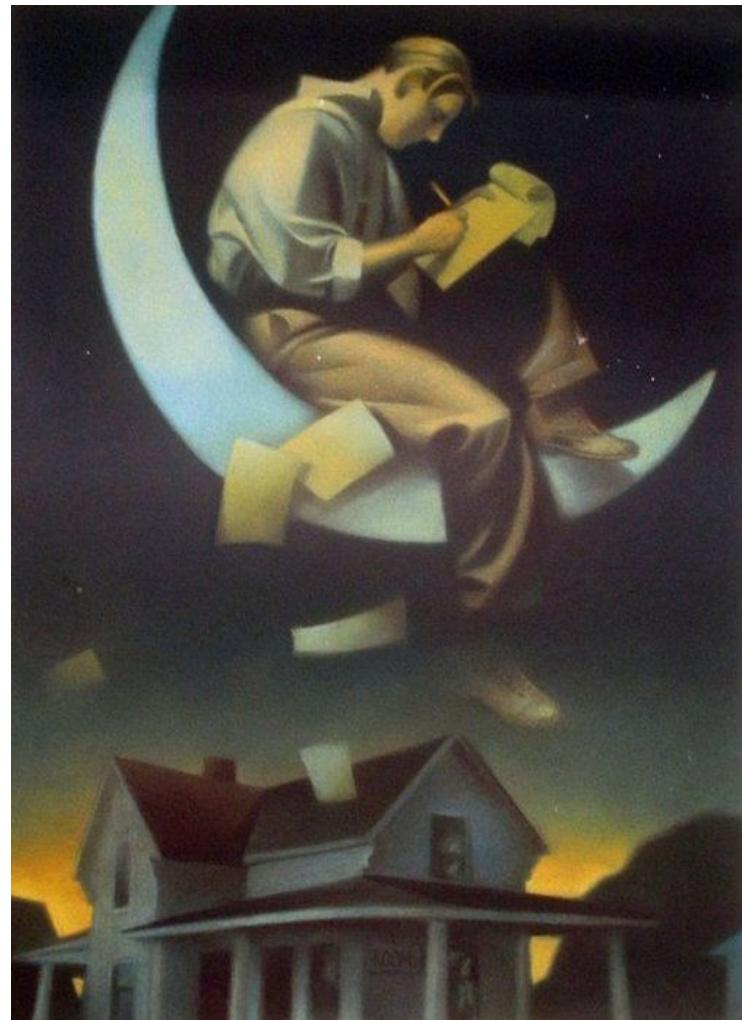
prototypes

final art

**research is primarily visual and verbal**

**illustration-**

can compress a long period of time into what can be seen in just a moment... it also has the ability to portray a unique interpretation of the intended idea



# intro to graphic design

problem statement

research

brainstorming

thumbnail sketches

prototypes

final art

**research is primarily visual and verbal**

**dictionary definition**

- having a deeper understanding of what the word actually means or conveys



# intro to **graphic design**

## problem statement

**research** is primarily visual and **verbal**

## research

# brainstorming

# thesaurus

# Thumbnail sketches

- word list that utilize synonyms to give more variety in interpretation of a given word

## prototypes

final art



## intro to graphic design

problem statement

research

**brainstorming**

thumbnail sketches

prototypes

final art

**brainstorming** is a word/idea list.

generating as many words and ideas as you can think of relative to the problem statement...  
no images, as they tend to distract from the “open thought” process.

# intro to graphic design

problem statement

research

## brainstorming

thumbnail sketches

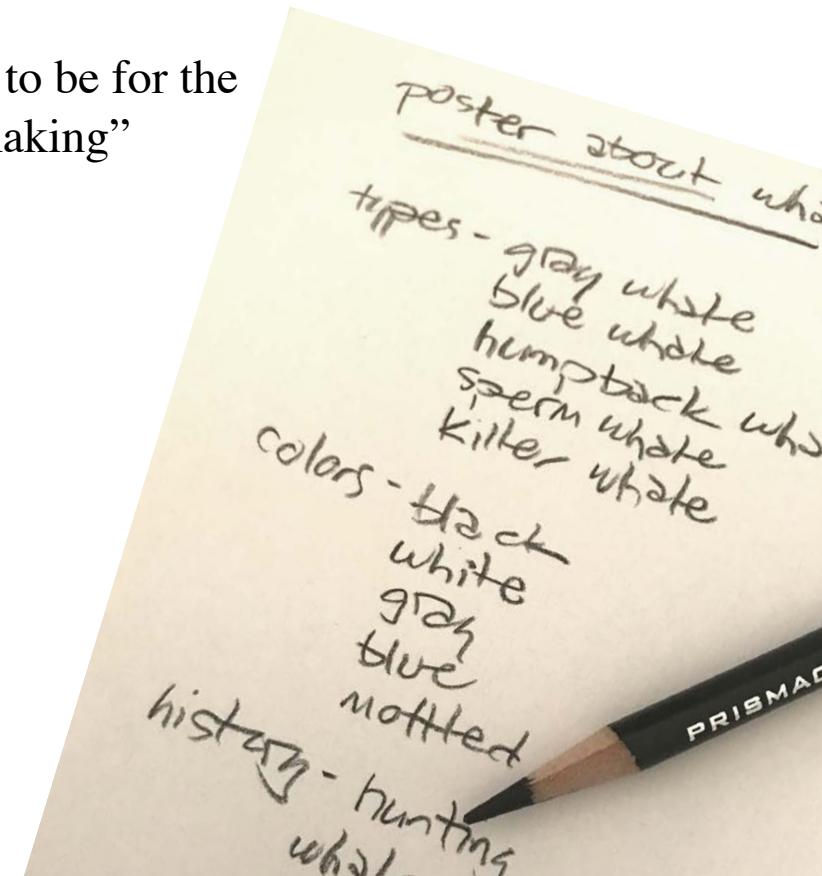
prototypes

final art

## categorized word list

- general categories like: color, shape, mood
- specific categories like: season, use, audience

these kind of lists tend to be for the more “organized/list making” graphic designer



# intro to graphic design

problem statement

research

## brainstorming

thumbnail sketches

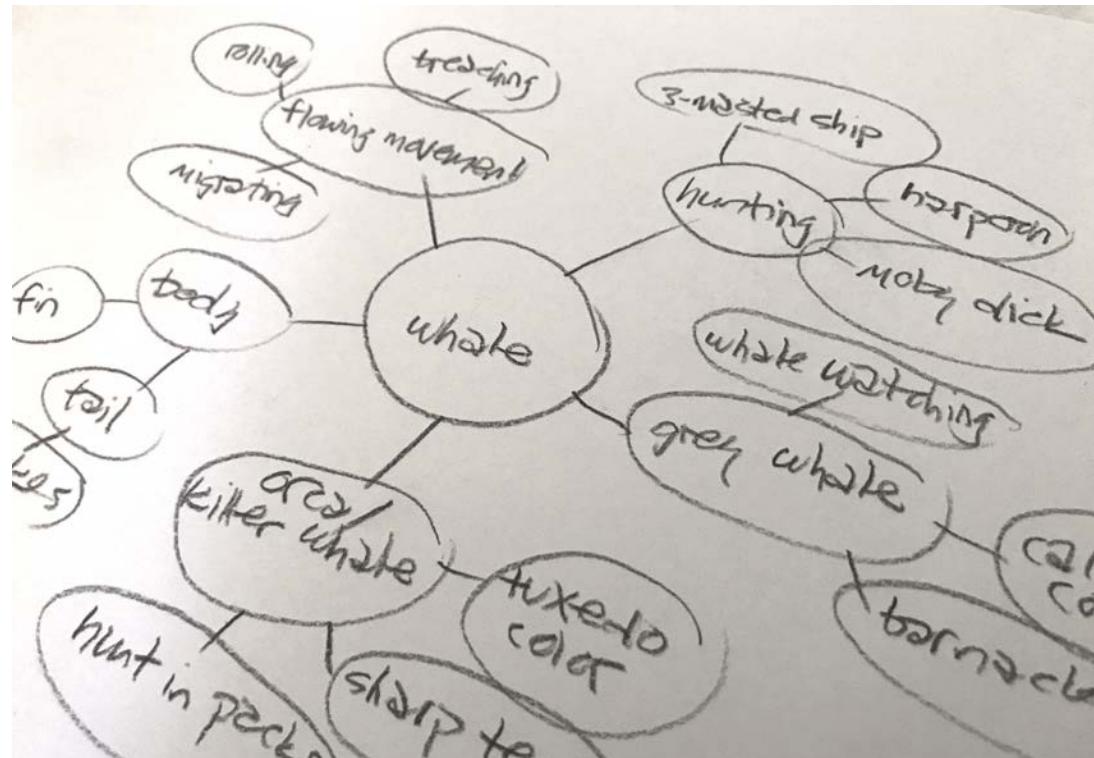
prototypes

final art

## bubble diagram

- more stream of consciousness
- can visually see relationships between words/ideas...

this kind of list tends to be for the more “free-form” designer



# intro to graphic design

problem statement

research

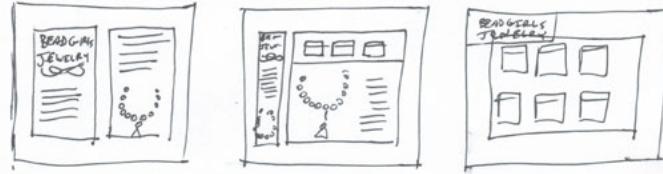
brainstorming

**thumbnail sketches**

prototypes

final art

**thumbnail sketches** are small proportional sketches used to work out composition and contrast



## intro to graphic design

problem statement

research

brainstorming

thumbnail sketches

**prototypes**

final art

**prototyping** is creating a “working model” to help resolve design issues. the edit/refine phase of the project... (allows you to see what works or doesn’t)



## intro to graphic design

problem statement

research

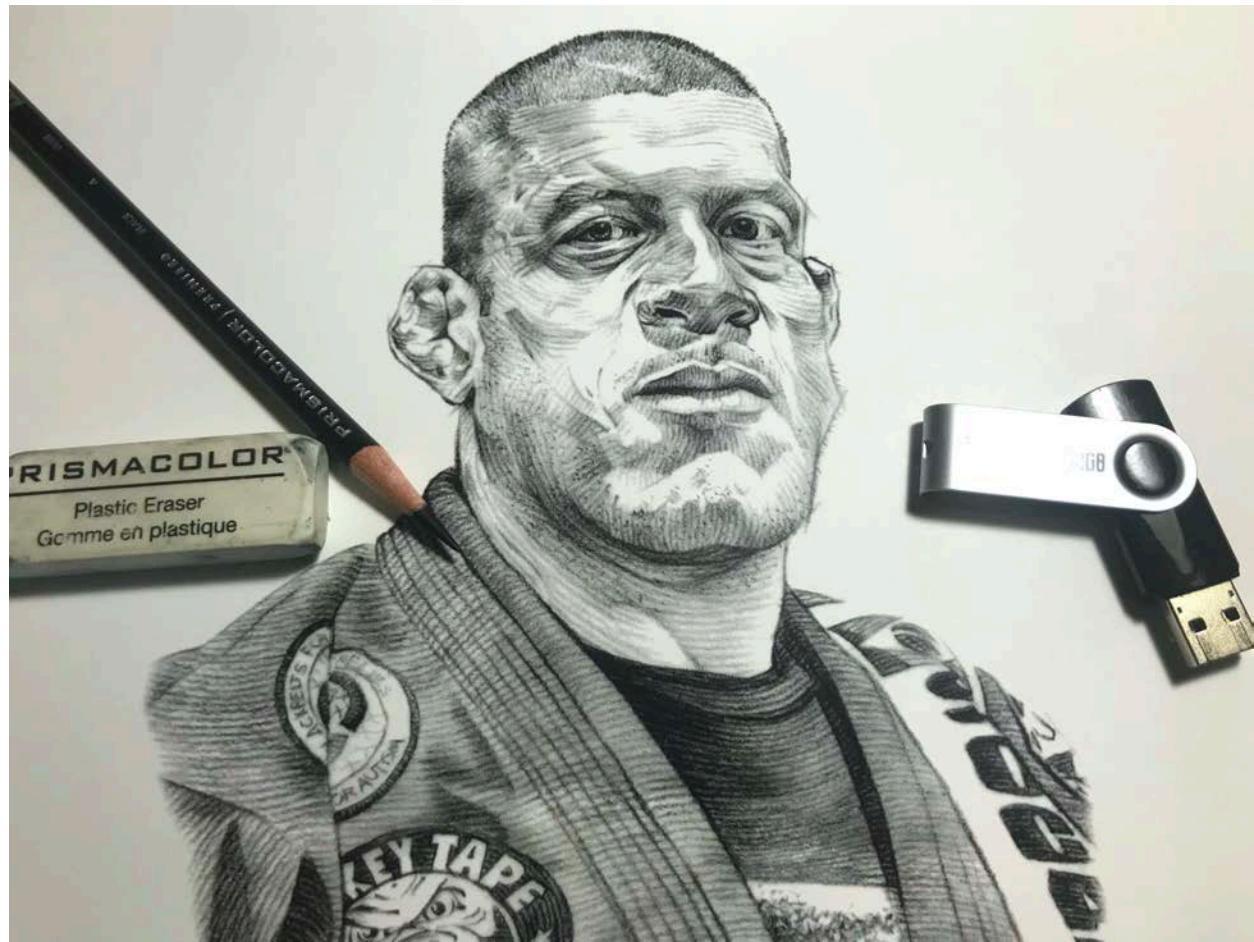
brainstorming

thumbnail sketches

prototypes

**final art**

**final art** is generating a finished product (either physically or digitally) that can be reproduced



**intro to graphic design**

**book design**

**intro to graphic design**

a brief **history** of the book

## intro to graphic design

### anatomy of the industry

Book Jacket vs Interior Spreads

Early covers = protection

Modern covers = move product

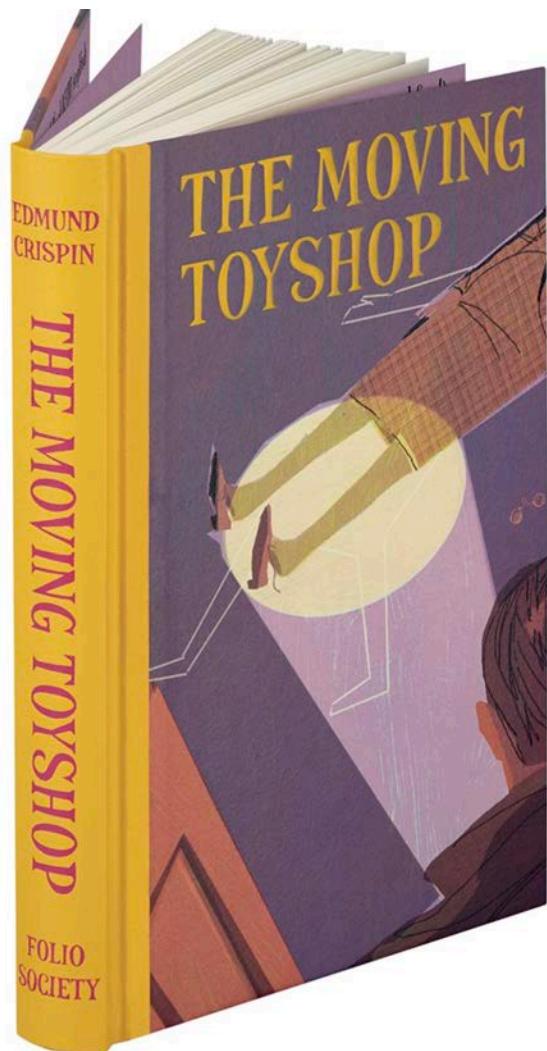
Genres

- trade (or commercial)
- professional
- textbook
- mass market

Publishers

Freelancers/Self-publishing?

## intro to graphic design



cover **design**

# intro to graphic design



When people talk about the next generation, they often talk about technology. Has technology changed what you do, made things better, worse?

Still Streaming music is always a hot topic for musicians. I understand the impact it's had on record sales and artists, but I also think there are some opportunities in there. Kids are not coming in and sitting down for a concert as much because they have this other option, so orchestras need to evolve and try to reach them through it. On the flip side of that, when I put on a vinyl record at home, my kids know something special is happening, and they gather around. I love that juxtaposition, and I think it's something to embrace because it's here anyway.

Lafont I don't know. I think the concert hall experience is still a primary experience and should be a primary experience for people enjoying a concert. Technology is a double-edged sword. If your car learns how to drive itself, will you ever have that skill? Can anybody odd without a calculator? At some point, technology takes over and becomes its own self. Whatever happens, I think it's important to remain focused on the actual live experience, because no matter how good your home audio system is, it's never going to be as good as coming to a concert hall.

As musicians, what's changing for you, particularly in how you take care of yourselves physically and mentally over the course of a career?

Tsurumoto There's so much more awareness of the toll that's taken on our bodies by our instruments. I think that's why a lot of people cultivate a hobby, or a hobby and career rolled into one, because if one ends, what happens?

Still I think, because we are in Los Angeles, there's a bit of a bubble. I know a lot of people who are runners or do yoga and are really into having a great diet and mental health.

Lafont I think it's essential to find some balance between tension and relaxation. It's hard. It's not like you can use a switch and flip it on or off. It's a process. I do meditation. I think it's a useful process because you are going to get tense. There's no getting around it. That's just the way the job is, but if it brings tension into your life outside the Philharmonic, it can be incredibly destructive.

Still I read a great quote similar to what you're talking about. It was about self-awareness and that it's difficult to see your reflection clearly in running water. The water has to be calm. I love that. I try to keep that in mind because it always feels like there's running water around Walt Disney Concert Hall. Sometimes torrential. Sometimes flash floods. So you'd better be prepared for that on a mental level if you're not going to lose your mind.

I would love to hear your thoughts about what you want the future to look like. Orchestras want to be more inclusive and reflect the communities in which they live on stage and off. We just started a Resident Fellows program to help early-career musicians from underrepresented populations train and earn a spot in a major professional orchestra. How can we keep contributing to changing things?

Photo: J. M. Gómez

40 FORTHWARD

LA PHIL MUSICIAN

THE WEIRD STUFF

41 THE LA PHIL AT 100

interior design

**intro to graphic design**

**advertising design**

## **intro to graphic design**

**Good advertising has a way of sticking with you,**  
whether it's a memorable jingle, a clever catch-phrase or a  
beautiful image. In order to capture a consumer's attention  
and stick in their memory, **an advertising design job**  
**blends psychology, marketing and creativity** into a  
seamless presentation.

*advertising & branding*

No bigger mass communication producer than advertising industry.

Advertising Agency (aka “Shop”)

Can involve **SPEC WORK**

**OUTSHAVES  
ANY LATHER OR  
BRUSHLESS CREAM**



**YOU'LL NEVER GO BACK TO LATHER OR  
BRUSHLESS CREAM AGAIN!**

RAPID-SHAVE lathers wet and lathers & lathers so quickly you can shave the following morning and still have all day to do what you want. It gives you all these big advantages:

- **FASTER!** Just one spray gives you a rich, smooth lather in seconds.
- **SMOOTHER!** Smooth, smooth shave.
- **CLEANER!** No soap needed.
- **COOLER!** Refreshing, cooling shave.

TRY IT! IT'S FREE! For the sample of your life — get RAPID-SHAVE today!



*advertising & branding*

**tv and radio** command budgets and address highest audience share but print is most ubiquitous

if compared to strategic military action,  
*TV and RADIO* are **first wave of attack**

*PRINT* is **second wave** of land troops



## *advertising & branding*



advertising less about the “big idea” these days, more about mood, feeling and attitude

**print:** promo pieces (booklets, flyers, mailers, press kits, etc), point-of-purchase displays, package designs

value of full-service = providing it all

very **volatile** industry

## intro to graphic design



**advertising campaign**

## intro to graphic design



**advertising campaign**

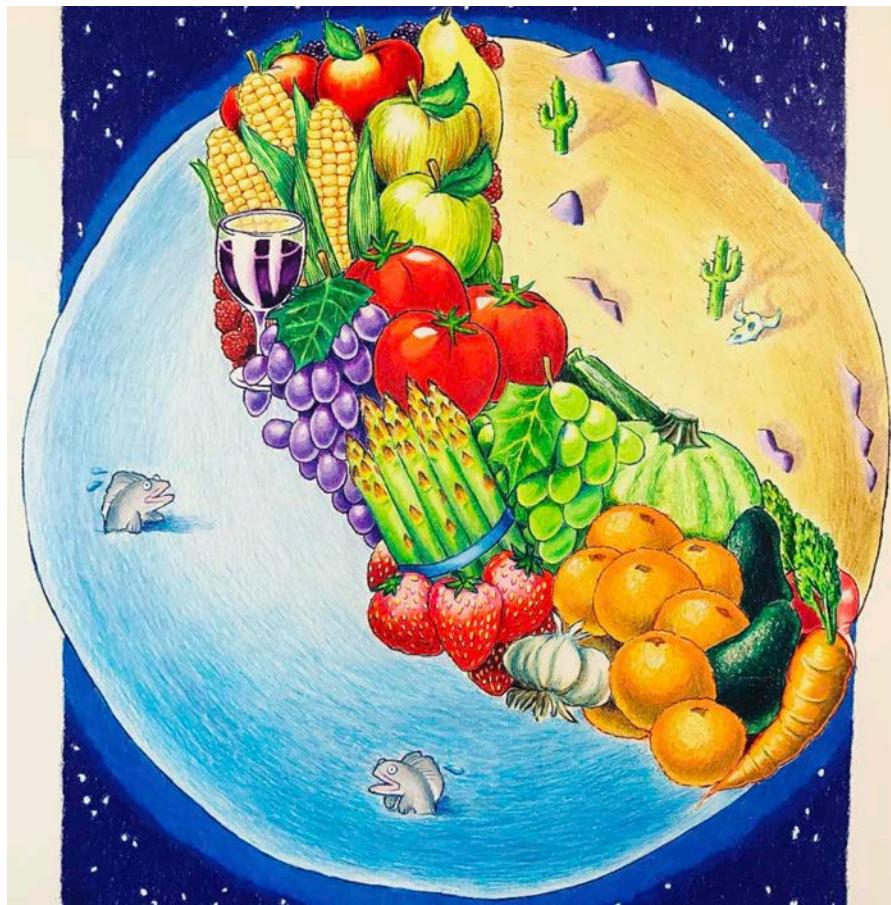
**intro to graphic design**

**drawing**

**intro to graphic design**

<https://vimeo.com/6986303>

## intro to graphic design



Drawing is the **most fundamental way** of engaging the world.

## intro to graphic design

Makes us **conscious** of *what*  
we are looking at.

## intro to graphic design

Essential to  
understanding form.

## **intro to graphic design**

### **“3 reasons for drawing”**

- 1) furthers your **understanding**

## intro to graphic design

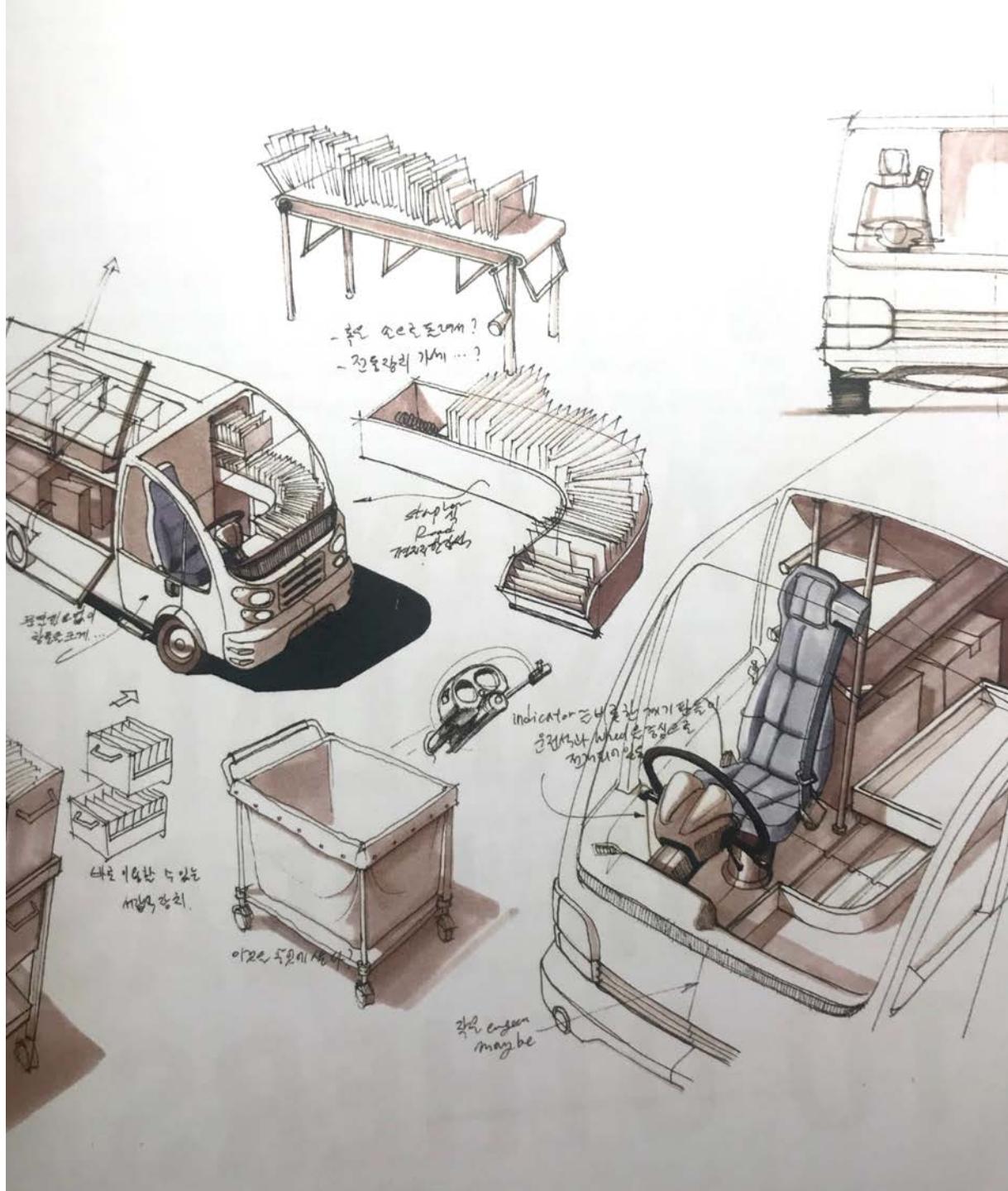
Drawing moves ideas from abstraction to **concrete**.



### “3 reasons for drawing”

- 1) furthers your understanding
- 2) it provides a way of **presenting your thinking visually to others.**

# intro to graphic design



## “3 reasons for drawing”

- 1) furthers your understanding
- 2) it provides a way of presenting your thinking visually to others.
- 3) It helps you in **seeing and working out relationships**

## intro to graphic design



# intro to graphic design

reference

summarize

rough

identify/context

change your tool

perspective

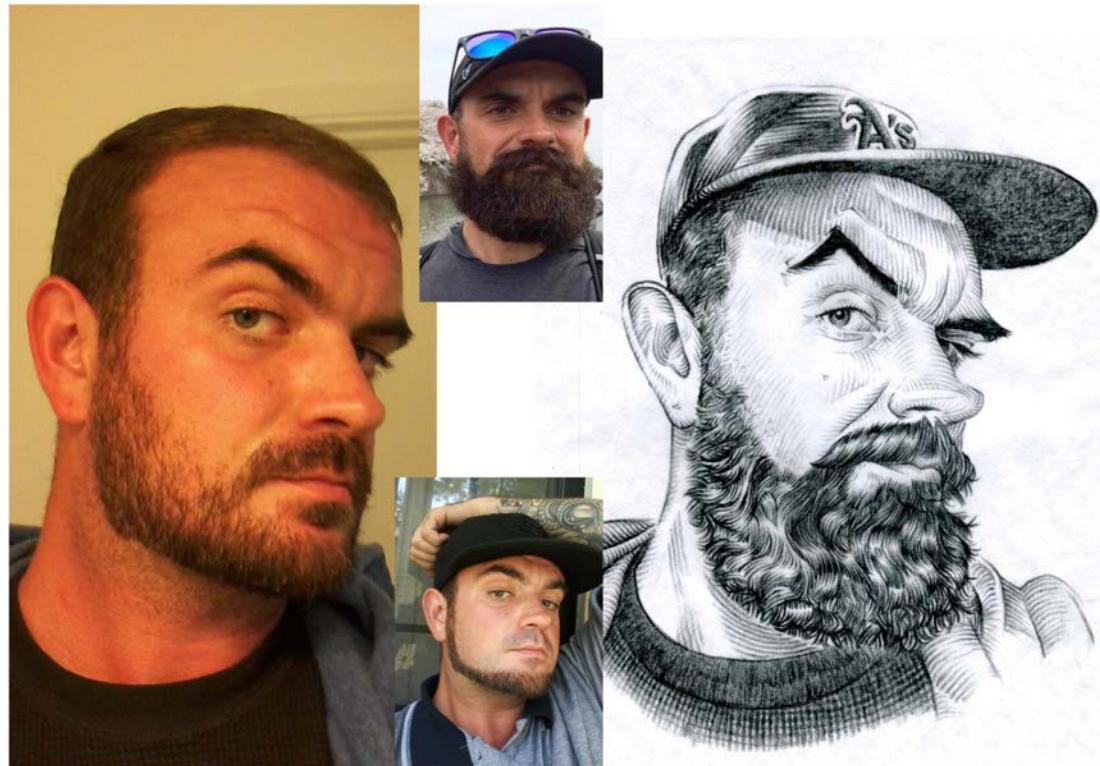
inventory

iterative ideas

cut & paste

words & images

**Reference.** Use a variety of photographs and illustrations to get to know your subject. Draw “**what you see**”, not “**what you know**” as this will make your drawings more accurate.



# intro to graphic design

reference

summarize

rough

**identify/context**

change your tool

perspective

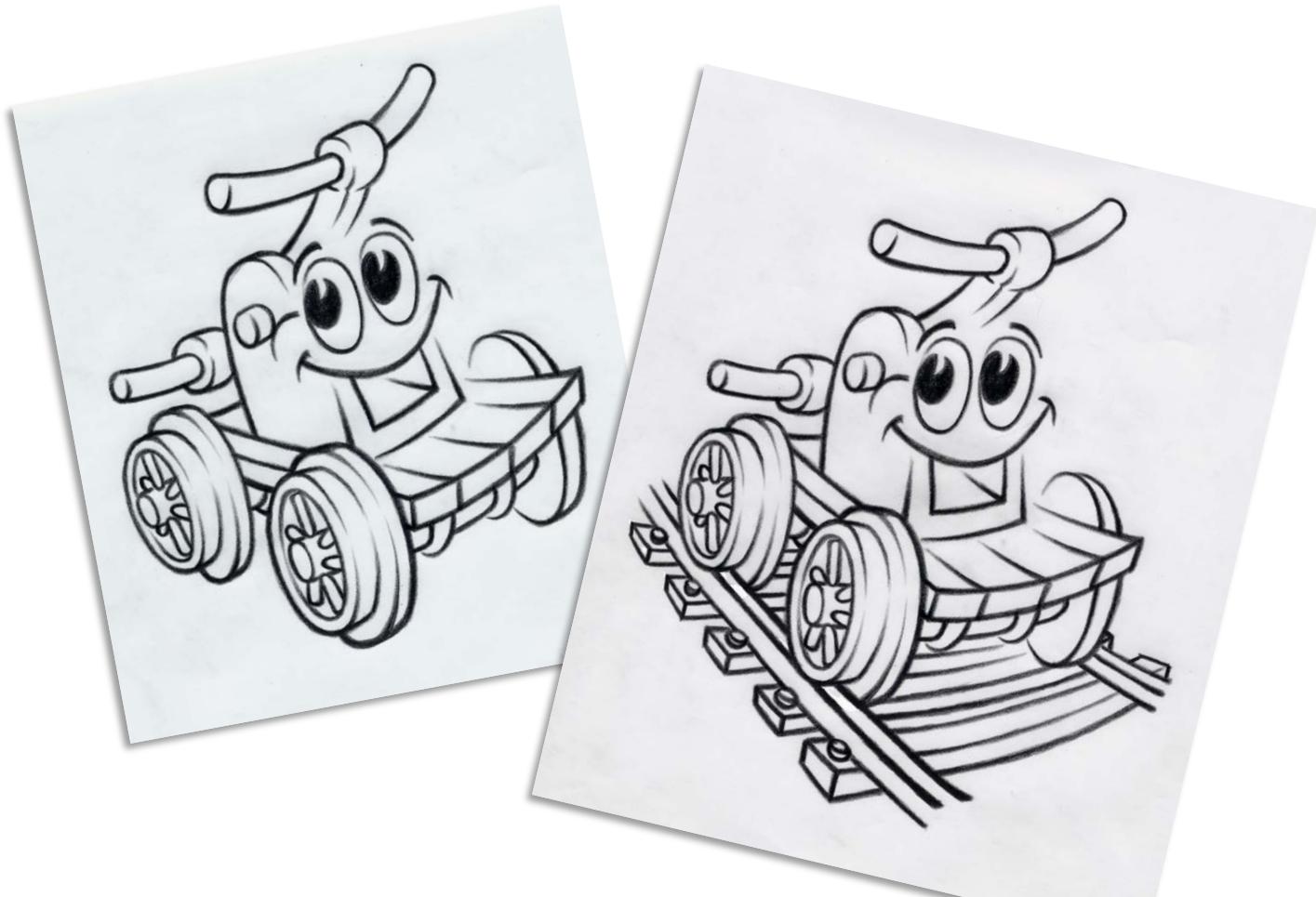
inventory

iterative ideas

cut & paste

words & images

**Identify context.** How do the things that surround an object or information help to define its form and character?



## intro to graphic design

reference

summarize

rough

identify/context

change your tool

**perspective**

inventory

iterative ideas

cut & paste

words & images

Consider your **perspective**.

There are many ways to look at a subject, such as *point of view, time of day, or location.*

Are you using the right one?



## intro to graphic design

reference

summarize

rough

identify/context

change your tool

perspective

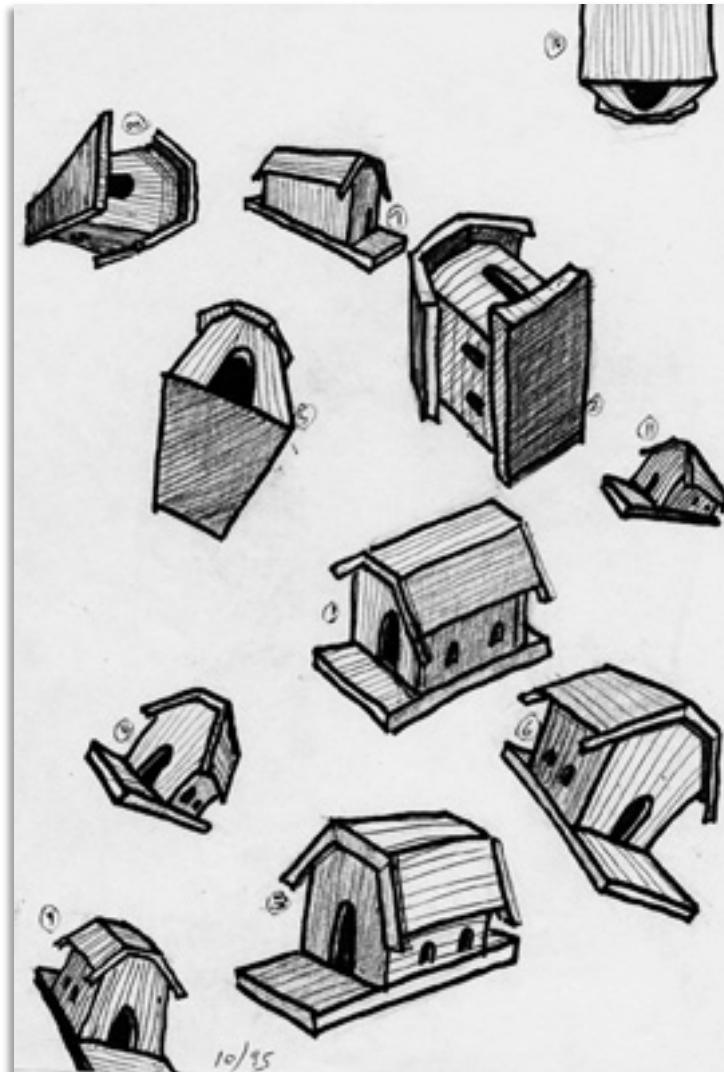
inventory

iterative ideas

cut & paste

words & images

One drawing will never tell the whole story; try ***multiple views***, or explore the subject from a ***number of vantage points*** or from ***multiple angles***.



**intro to graphic design**

# **corporate design**

# Corporate Identity Manual & Guidelines

## What are style guides?

Rule books for the use of company logos.

Including:

**Typography**

**Colors**

**Detailed usage guidelines**

**Examples of incorrect usage**

**Collateral standards/templates**

**Multimedia standards**

# Corporate Identity Manual & Guidelines

## Why create or use them?

Developed to ensure the client's company identity is effectively and consistently applied in all forms of visual communication to become a memorable experience for customers and clients.

# intro to graphic design

cover

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positive / negative

area of isolation

color palette

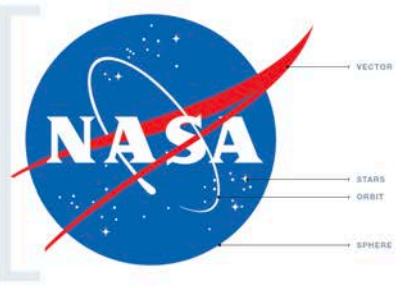
typography

Improper usage

THE NASA IDENTITY SYSTEM  
The Basic Elements 5

The NASA Insignia

The NASA insignia is the only allowable logo for external communications material that reaches the media or general public. It is our prime brand identifier, reflecting the history and tradition of the agency. Therefore, maintaining its visual and conceptual integrity is a high priority. Commonly referred to as "the meatball," the insignia must be included on all agency publications, displays, visual communications and markings. Designed in 1959 by former NASA employee James Modarelli, the NASA insignia contains the following elements:



The vector represents aeronautics.  
The stars represent space.  
The orbit represents space travel.  
The sphere represents a planet.

Insignia Variations

The insignia has three variations: a full-color insignia, a one-color insignia and a one-color insignia with a white rule. Select the most appropriate of the three variations of the insignia based on production requirements, media qualities, visibility and proper usage (see pp. 44–47).



Full-color insignia      One-color insignia      One-color insignia with white rule

The agency's policies regarding logo usage are designed to ensure that the public recognition of our primary identifier—the NASA insignia—is not diluted by other NASA identities.

Products that are exclusively for internal use may include program and project logos (see page 30).

Internal audiences are defined as NASA employees and contractors.

Detailed instructions for using the insignia can be found in the Insignia Guide on page 41.

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## THE NASA IDENTITY SYSTEM

### 8 The Basic Elements

#### The NASA Insignia Colors



The full-color insignia can never appear with a white rule.

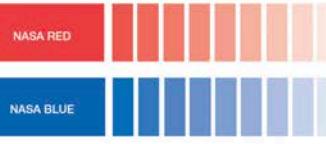
The NASA insignia colors may not be used when creating other logos (see pp. 29–31).

The full-color NASA insignia can be produced in the PANTONE® process or by the RGB color formulas given below. A full-color insignia may appear on a white, grey (PANTONE 423 or lighter), silver (PANTONE 877 or metallic) or black background. The full-color insignia may only be used on a full-color photograph if placed in a solid black, white or grey area.

For more information on the proper usage of background colors, refer to pp. 45–47 of the Insignia Guide.

#### NASA Color Insignia Colors

PANTONE® 185  
Process 0C, 100M, 100Y, 0K  
RGB 252R, 61G, 33B



NASA RED

PANTONE® 286  
Process 100C, 060M, 0Y, 0K  
RGB 11R, 61G, 145B



NASA BLUE

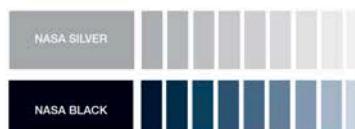
#### NASA Color Insignia Background Colors

PANTONE® Cool Grey 9  
Process 5C, 3M, 0Y, 50K  
RGB 121R, 121G, 124B



NASA GREY

PANTONE® 877  
Metallic Silver  
No process or RGB color substitution available.



NASA SILVER

PANTONE® Black 6  
Process 60C, 40M, 20Y, 100K  
RGB 0R, 0G, 0B



NASA BLACK

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THE NASA IDENTITY SYSTEM

10 The Basic Elements

The NASA Typeface

**Additional fonts:**  
When creating educational material for middle-school or younger students, audience-specific fonts may be used for both the headlines and the body text. Below are the approved fonts:

**ABCdef**  
Comic Sans

**ABCdef**  
Smile

**ABCdef**  
Typewriter

**ABCdef**  
Kidprint

Arial may be used when Helvetica is unavailable.

**ABCdef**

Typeface for headlines, subheads and call-outs should be Helvetica. Typeface for body text should be Helvetica or Garamond. If Helvetica is unavailable, Arial may be used as a replacement.

**ABCdef**  
Helvetica Light

**ABCdef**  
Helvetica Light Italic

**ABCdef**  
Helvetica Roman

**ABCdef**  
Helvetica Roman Italic

**ABCdef**  
Helvetica Medium

**ABCdef**  
Helvetica Bold

**ABCdef**  
Helvetica Medium Italic

**ABCdef**  
Helvetica Bold Italic

**ABCdef**  
Helvetica Light Condensed

**ABCdef**  
Helvetica Condensed

**ABCdef**  
Helvetica Extended

**ABCdef**  
Helvetica Medium Extended

**ABCdef**  
Helvetica Bold Extended

**ABCdef**  
Garamond Light

**ABCdef**  
Garamond Book

**ABCdef**  
Garamond Bold

**ABCdef**  
Garamond Ultra

*ABCdef*  
Garamond Light Italic

*ABCdef*  
Garamond Book Italic

*ABCdef*  
Garamond Bold Italic

*ABCdef*  
Garamond Ultra Italic

**ABCdef**  
Garamond Condensed Light

**ABCdef**  
Garamond Condensed Regular

**ABCdef**  
Garamond Condensed Bold

**ABCdef**  
Garamond Condensed Ultra

**Inspi**

Three-dimensional typeface treatments are not acceptable. Shadowing may only be used for purposes of legibility and not to add dimension.

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positive / negative

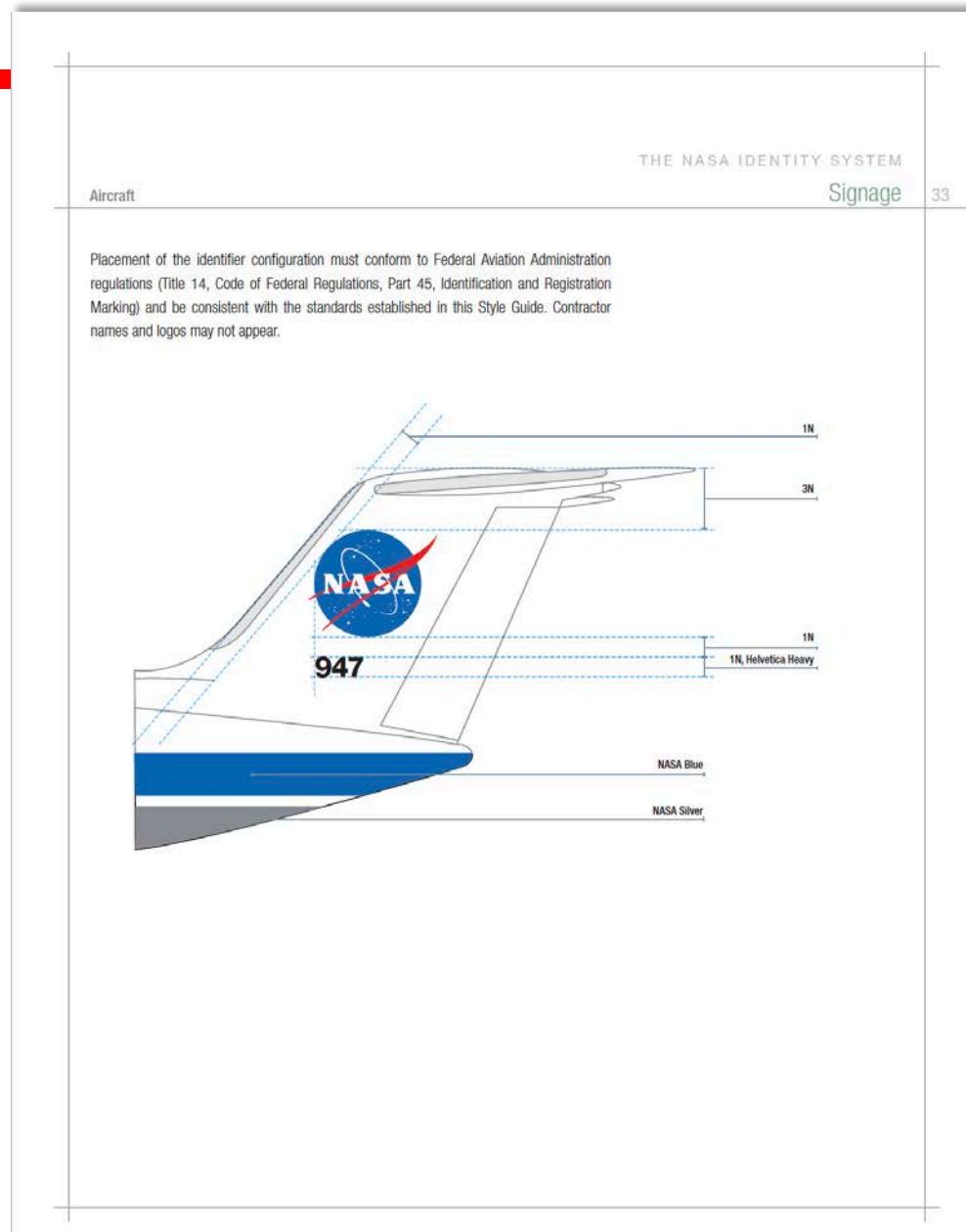
area of isolation

color palette

typography

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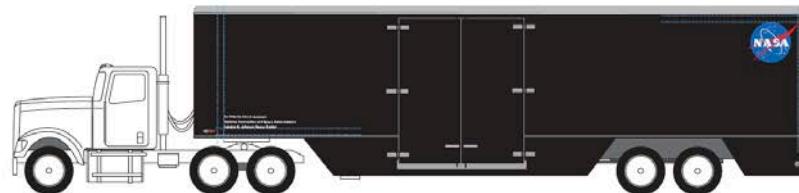
Vehicles

THE NASA IDENTITY SYSTEM

Signage

35

When the width between the agency name and the insignia becomes greater than 12S, the two identifiers may be enlarged and placed independently.



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THE NASA IDENTITY SYSTEM

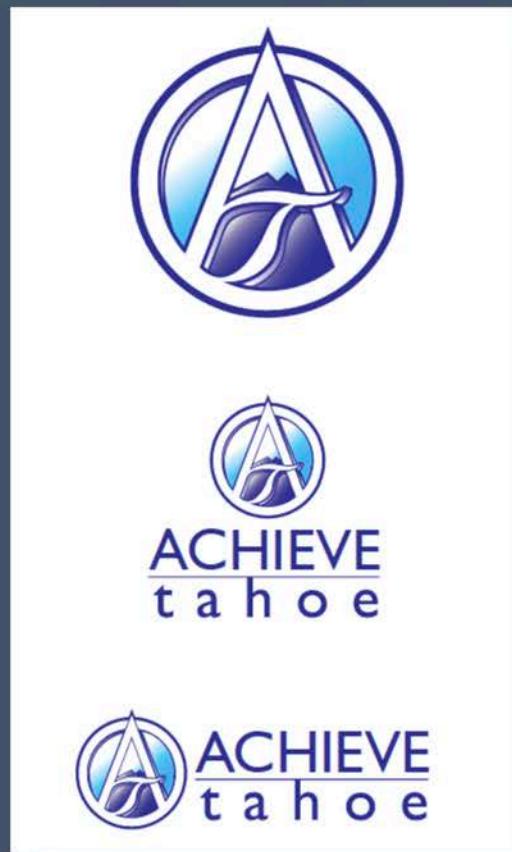
48 The NASA Insignia

Insignia Violations

The slide is titled "THE NASA IDENTITY SYSTEM" and "48 The NASA Insignia". It features a header "Insignia Violations" and a sub-header "Insignia Violations". Below these are four rows of three images each, showing various ways the NASA logo has been misused. Each image is crossed out with a large red X.

- Row 1:
  - Never delete elements of the insignia.
  - Never add elements inside the insignia.
  - Never add elements around the insignia.
  - Never distort the insignia.
- Row 2:
  - Never change the original colors of the full-color insignia.
  - Never add other colors to any elements of the one-color insignia.
  - Never reverse insignia.
  - Never add a glow to the insignia.
- Row 3:
  - Never display the insignia with a rule around the vector.
  - Never change any of the individual design elements on the insignia to an outline.
  - Never display the full-color insignia with a rule around the sphere.
  - Never blur the insignia.

## intro to graphic design



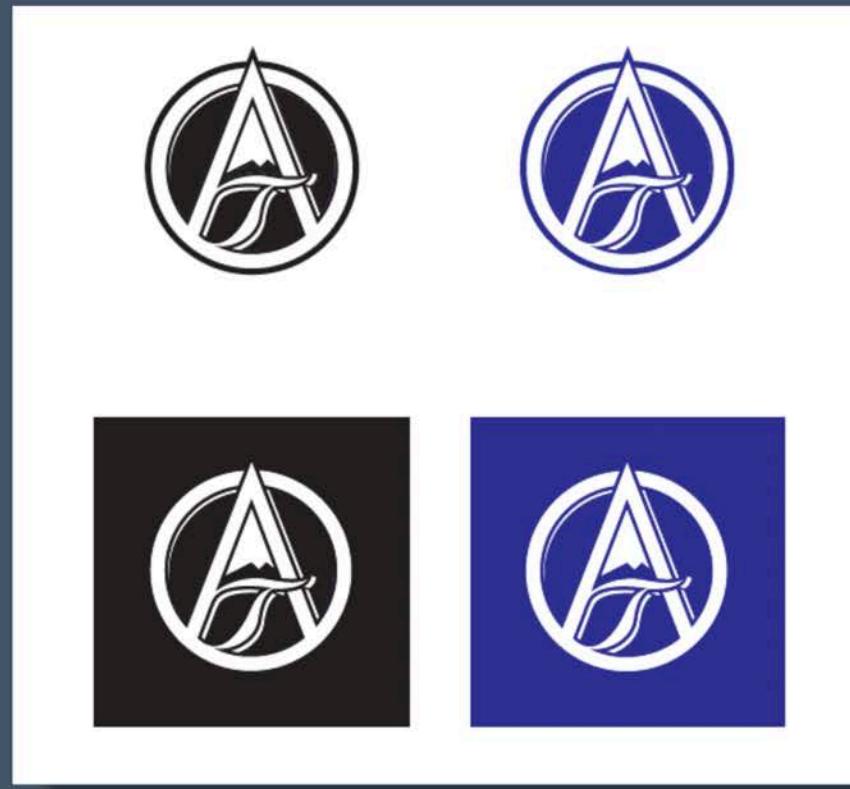
digital\_final w/tone

## intro to graphic design



digital\_final variations

## intro to graphic design



digital\_final one color

## intro to graphic design



signage going up

## intro to graphic design



happy client

## intro to graphic design



Screen printed apparel

## intro to graphic design



embroidery

## intro to graphic design



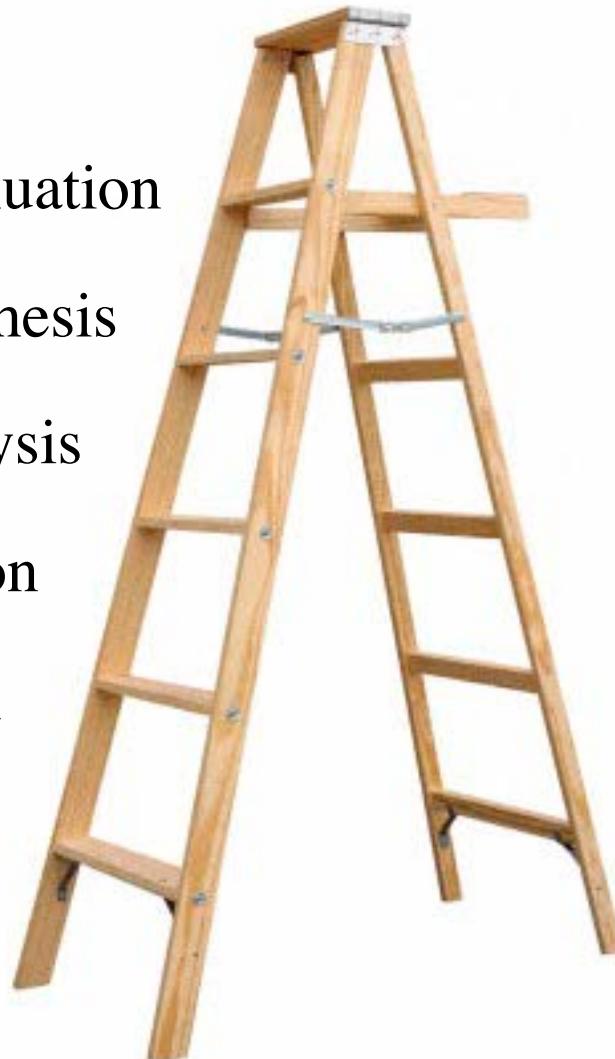
action...

# **critical thinking**

*(blooms taxonomy)*

## Blooms Taxonomy

knowledge  
comprehension  
application  
analysis  
synthesis  
evaluation



**intro to graphic design**

*a graphic designer is analytical*

**Knowledge**

**trivia-level**

**memorized**

**temporary**



**intro to graphic design**

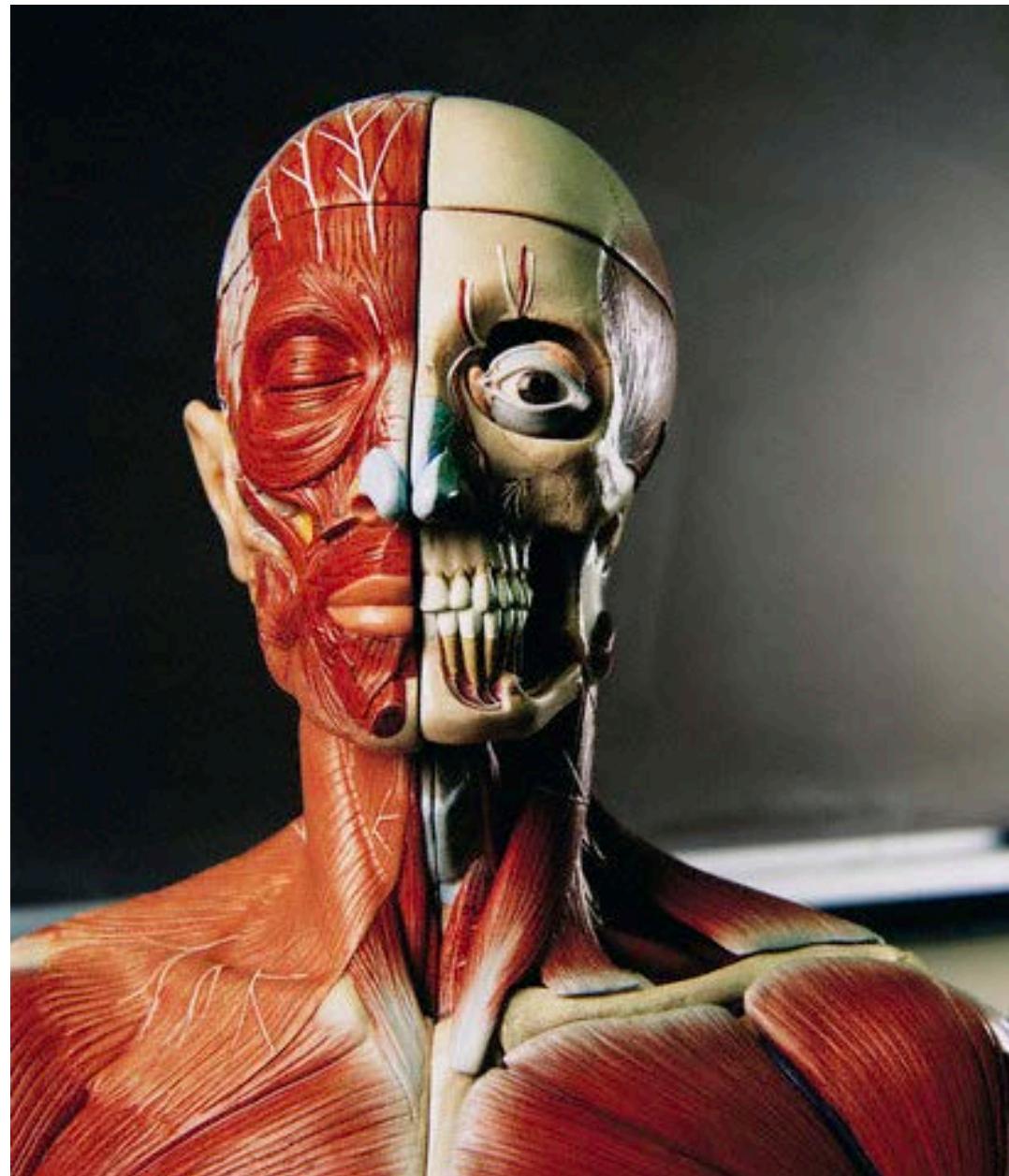
*a graphic designer is analytical*

***comprehension***

**more than facts**

**assimilation**

**understanding**



**intro to graphic design**

*a graphic designer is analytical*

*application*

**hands-on**

**abstract > concrete**

**experience**



## intro to graphic design

*a graphic designer is analytical*

*analysis*

**comparing / contrasting**

**different p.o.v.s**

**organizing information**



**intro to graphic design**

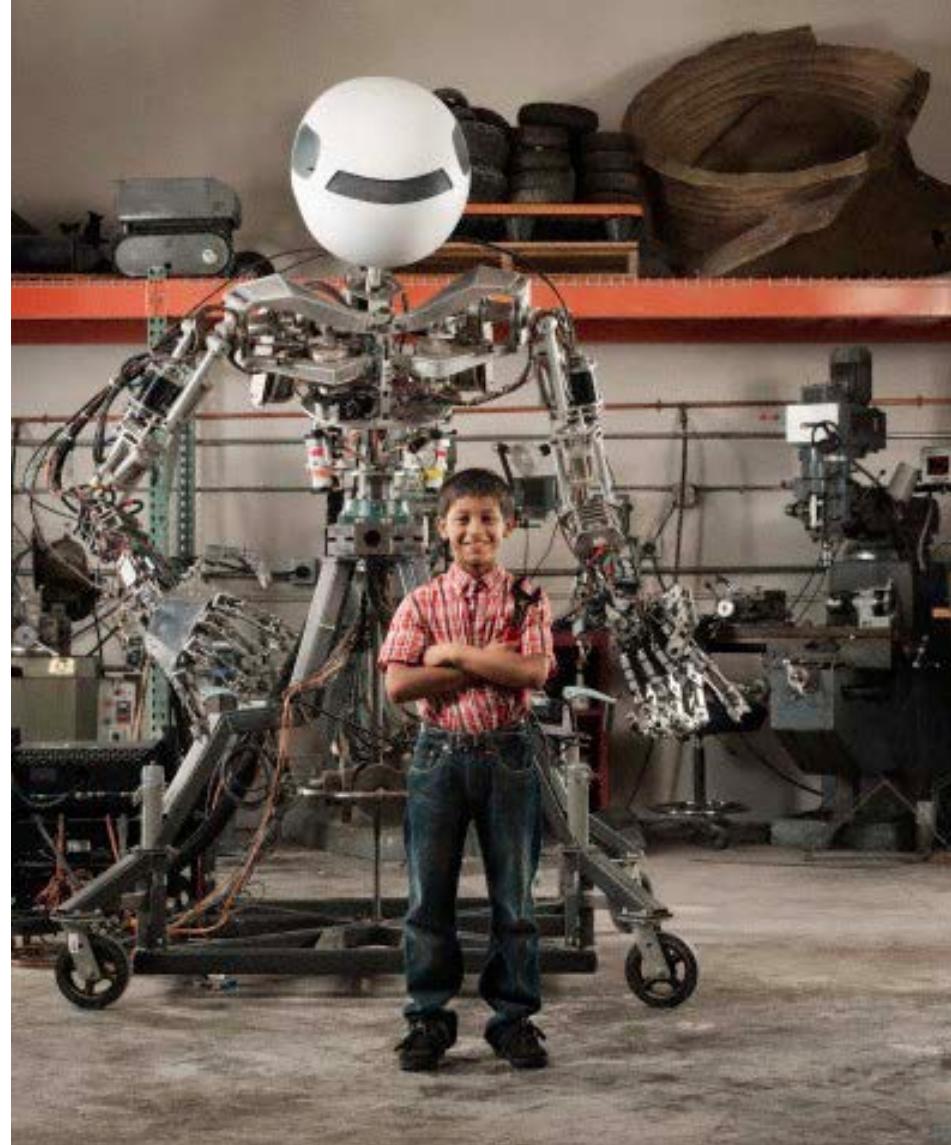
*a graphic designer is analytical*

*synthesis*

**different contexts**

**hybrids / fusion**

**what if...**



**intro to graphic design**

*a graphic designer is analytical*

*evaluation*

**culmination of other rungs**

**authoritative**

**good, better, best**



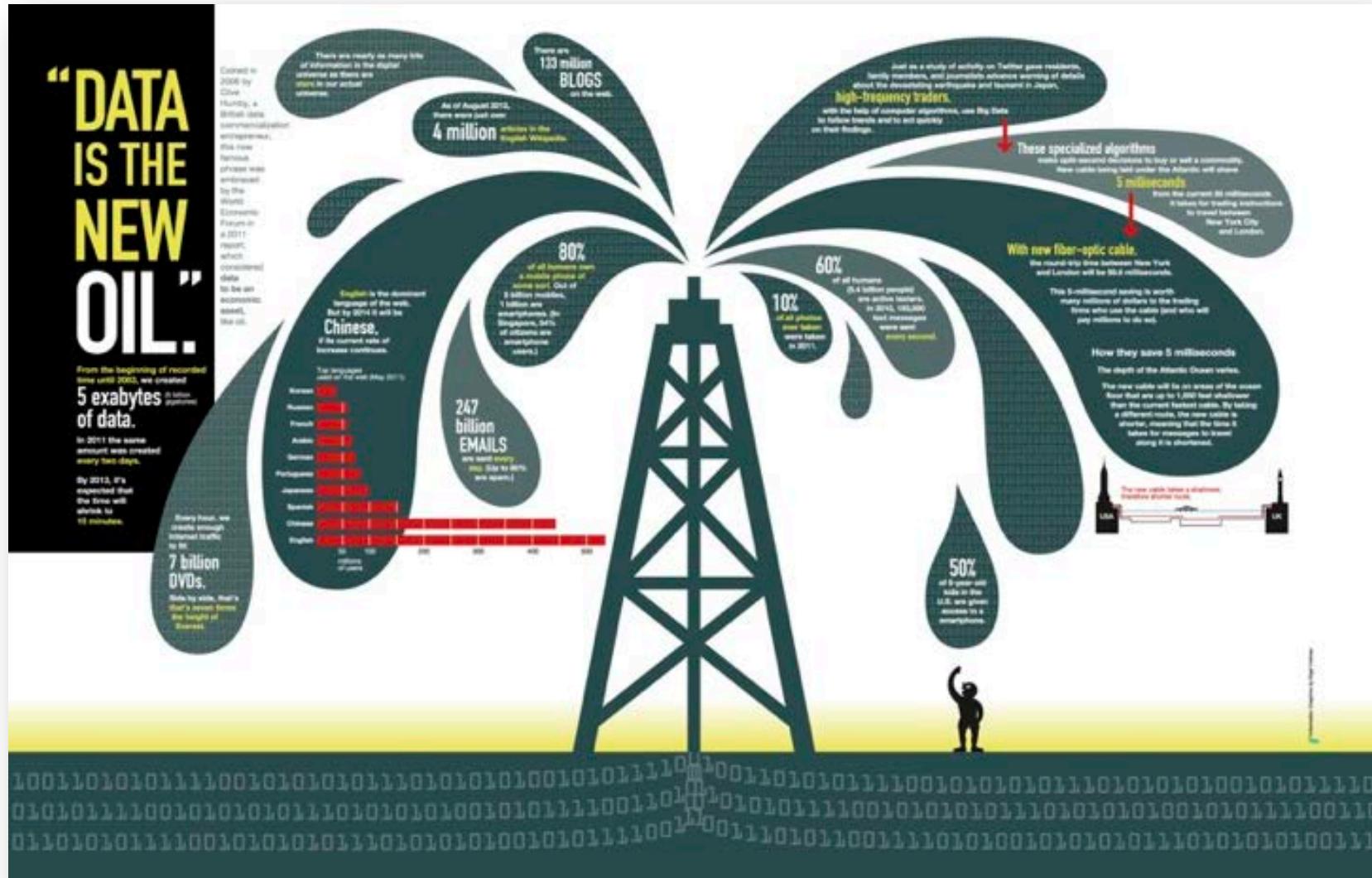
**intro to graphic design**

**information design**

## intro to graphic design

**Information design** is the practice of presenting information in a way that fosters **efficient and effective understanding**.

# intro to **graphic design**



# intro to **graphic design**

	2011	2010	2009
<b>Non-interest bearing deposits</b>			
Current deposits	\$1,049	\$1,049	\$1,049
Term	—	—	—
CDs	—	—	—
Average holding period (in days)	11.3 (months)	11.3 (months)	11.3 (months)
Interest crediting	0.00%	0.00%	0.00%
Interest rate fluctuation	0.00%	0.00%	0.00%
Interest rate volatility	0.00%	0.00%	0.00%
<b>For interest rates</b>			
Current rate share offered	+0.0%	+0.0%	+0.0%
Average rate share purchased	+0.0%	+0.0%	+0.0%
Interest rate share	+0.0%	+0.0%	+0.0%
Equity portfolio	+0.0%	+0.0%	+0.0%
Growth flow from operating activities share	+0.0%	+0.0%	+0.0%
<b>Contingent assets</b>			
Average number of shares outstanding	—	—	—
Number of shares issued or repurchased	—	—	—
Dividends to the shareholders (in thousands)	—	—	—
Dividend change in net current assets	—	—	—

**Swiss School** or *International Style* is still the tool of choice for massive textual content

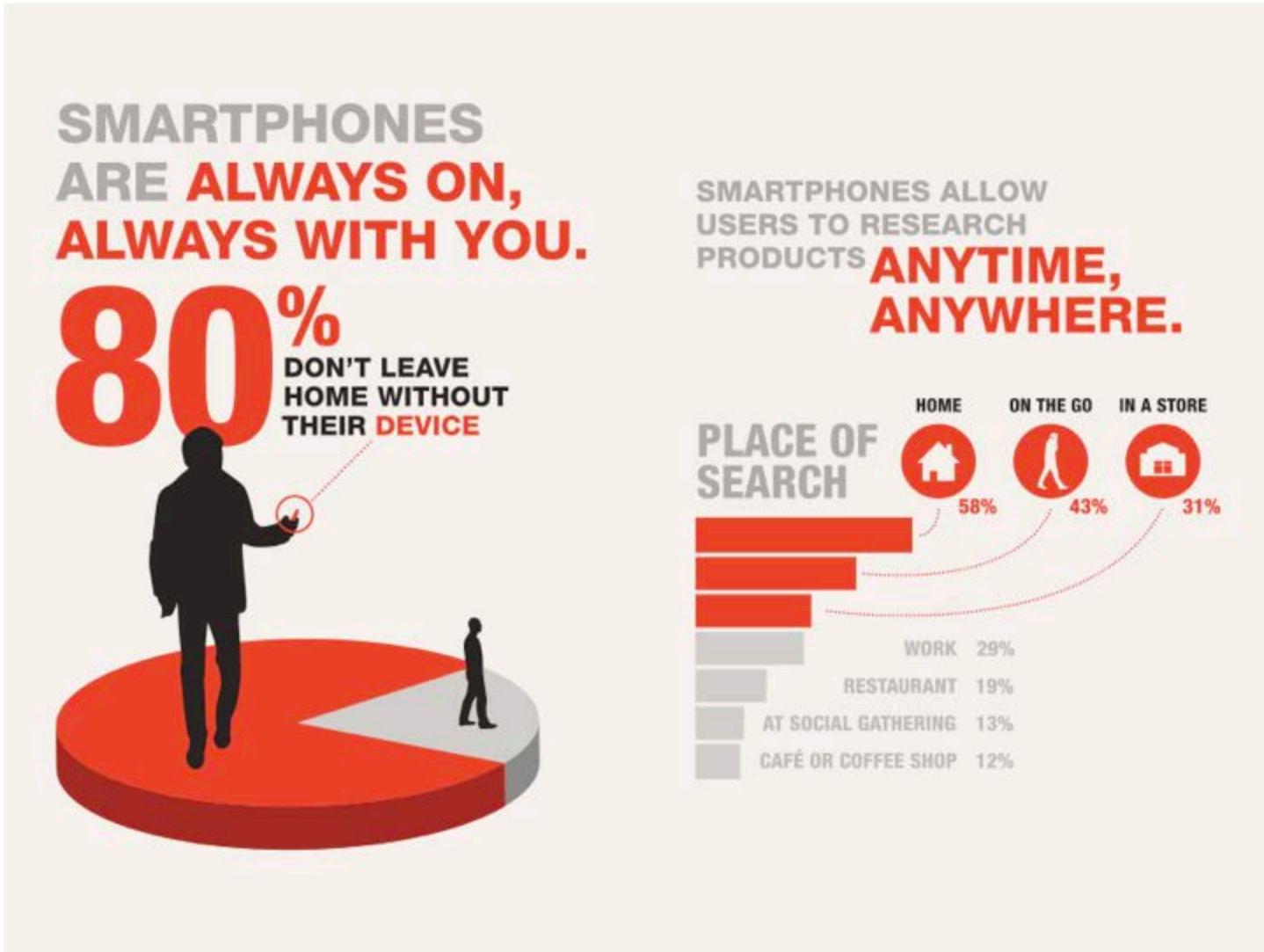
Sound info design looks good,  
but adds an intellectual dimension  
that increases understanding



## intro to graphic design

**Charts and diagrams** are a graphic designer's friend.

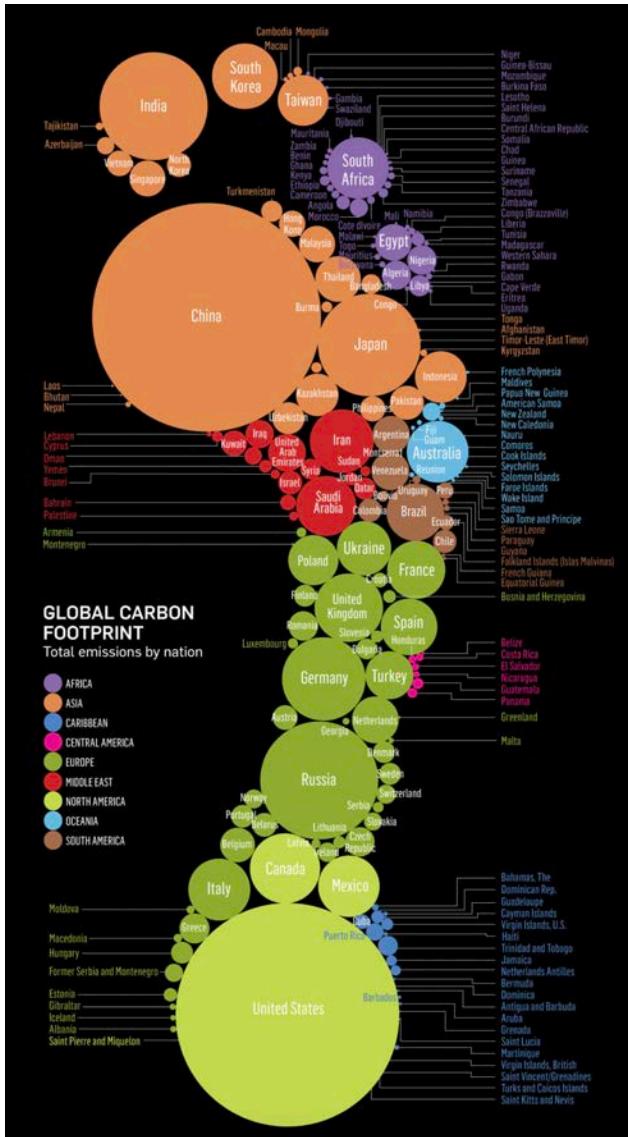






information **design**

# intro to **graphic design**



# information design

intro to graphic design

# **criticism & critique**



## Massimo Vignelli

- fight against the ugliness
- discourse, critical thought = profession
- historical information, introspection, interpretation
- ~~superficial fads~~
- vacuum in theory; need for criticism

## intro to graphic design

### 10 Best Practices for Effective Critiquing...

**prepared minds**

use established criteria

in proper context

using comparison

articulately

without imposing  
a personal style

work candidly

with explanation

with suggestions  
for improvement

like a good coach



- improvement of the work in the short-term
- improvement of the student/designer in the long-term

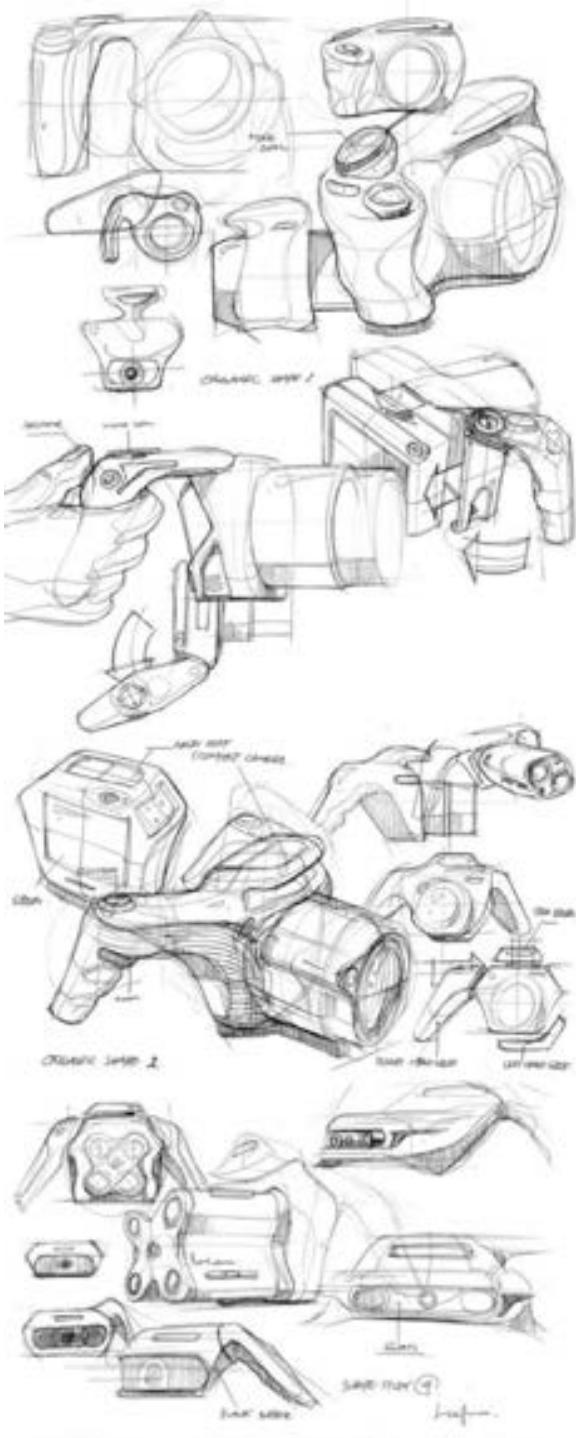
**intro to graphic design**

**industrial design**

## intro to graphic design

**Industrial Design** is the professional service of creating products and systems that optimize function, value, and appearance for the mutual benefit of user and manufacturer.

~ Industrial Designers Society of America



**intro to graphic design**

**interactive design**

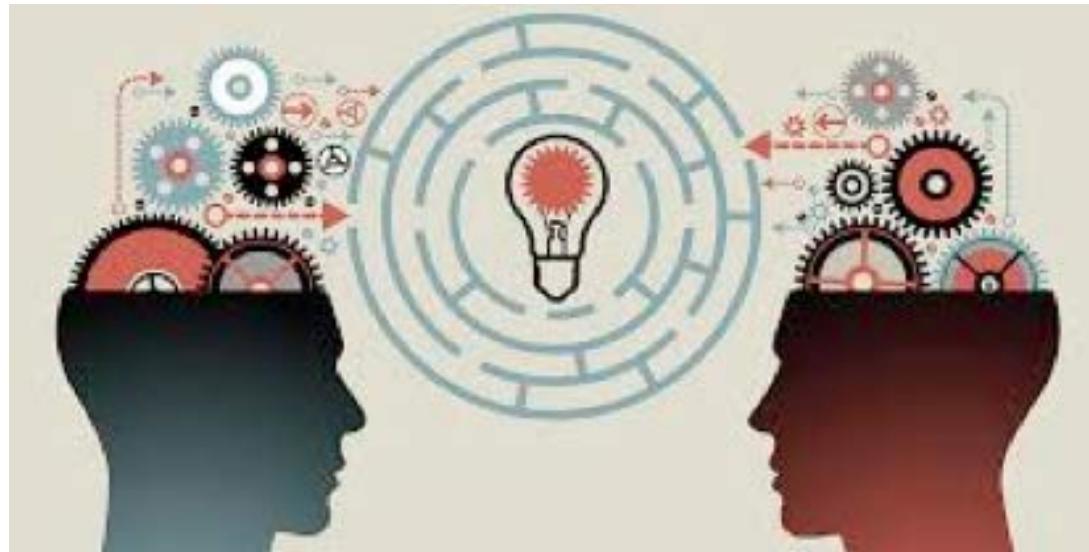
## intro to graphic design

Term **New Media** no longer accurate;  
now termed **Interaction Design**.

- User Interface (UI) Design
- User Experience (UX) Design
- Technology and accessibility has made this specialty available to many
- No limitations except talent & skill



## intro to graphic design



This is problem solving at its best. It's important that designers use their critical thinking in addressing the concerns of a client. ***Beware design by committee.***

The greatest asset on your tool belt is  
***your ability to ask intelligent questions***  
in a client meeting.

**intro to graphic design**

# **environmental design**

## intro to graphic design

**Environmental Design** is a broad field that involves taking the surrounding environment into account when planning a design.

When successful, it is a ***synergy between a building, landscape, or even a product and its surroundings***, to the benefit of both.

Often confused with **ecodesign**, also known as green design, but the two are not the same. Ecodesign is one aspect of this discipline, and addresses sustainability concerns

## intro to graphic design

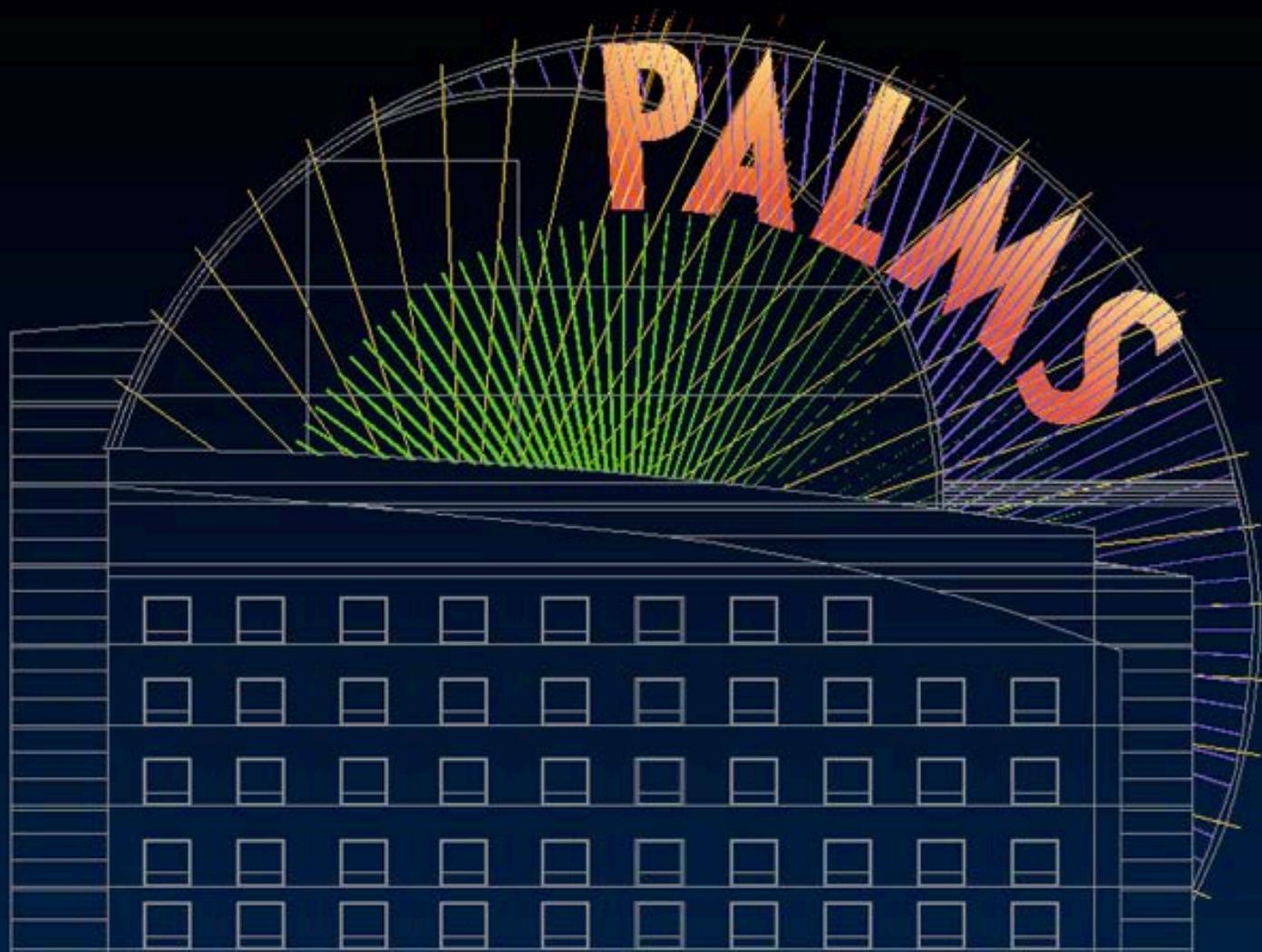


Great care was taken to use recycled and recyclable materials throughout, as well as sustainable wood and wall finishes, which resulted in earning a LEED Gold award.

## The Palms Casino Resort



## intro to graphic design



## intro to graphic design



## intro to graphic design



## intro to graphic design



## intro to graphic design



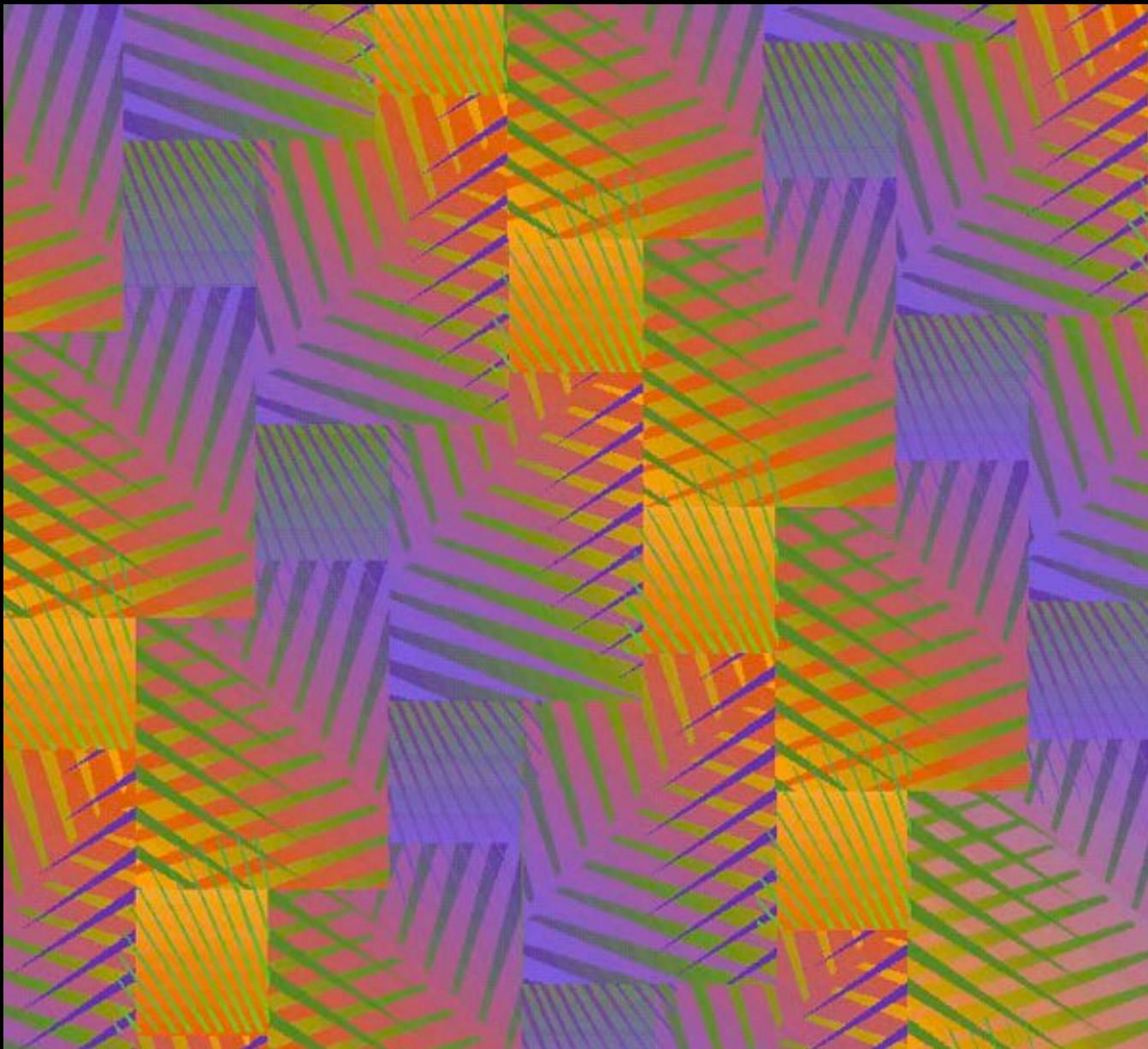
## intro to graphic design



## intro to graphic design



## intro to graphic design



## intro to graphic design



# intro to graphic design



## intro to graphic design



## intro to graphic design

Asics “Colors That Run” 3-D display

- *Point-of-purchase*



## intro to graphic design



interior **signage**

## intro to graphic design



exterior **signage**