Why this project exists

How this took form

This project exists because technology and graphic design are intertwined. Design follows the broad technological advancements. This is true for most professions and disciplines

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Dominant technology and media platform have an enormous impact on all parts of society. Their competition, in an almost completely, de- or unregulated market, drives

Information and its circumstances are changing.

This can mean two things. The two different meanings are connected to each other, but should for clarity's sake remain separated

The Crisis of Information

Firstly, the digital revolution. Of course!

Secondly, this eerie feeling of not knowing up from down, truth from false or whether it's ai or not

Information has seen profound changes before the digital one

Naomi Alderman
The Third
Information Crisis

Or the brain rot after you accidentally spent an entire evening on Reels.

New technologies bring new norms, new ways of living.

Technology in this sense is a tool that helps humans do things they did before - but faster and more efficiently.

Perhaps, if I allow myself broader strokes, that people *and* politicians are turning opinions into facts, that fascism and rampant neo-liberalism are dominating world politics.

Information has seen profound changes before the digital one

This is not about isms. Although it really is about the worst kind of isms – it it not about isms.

This is difficult to read because it was difficult to make

This is the product of my process and its complexity is a reflection of my struggle to navigate and fully understand the topic at hand

I choose to not reduce, but instead emphasize the nuance, detail and complexity.

This was no easy choice.

Designers learn to reduce Simplicity, efficiency and minimalism are the goal

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It does not have to be this way
Minimalism is not given

Across the world
Designers design with different parameters and ideals in mind

There was design before *Modernism,* there was...

Literally anything else, handwriting, printing

Japanese graphic design, like signage, web pages are not nearly as minimal as ones in the west

When modernism arose, new ways of designing became dominant and high status in western societies

In general Japanese merchants add and keep very much information for potential customers to see

The Grid
The Grotesque
The simplicity

Type to enter text

Price, calories, origin, maker – for each dish shown on the menu

There are plenty manifestos, 'rules of design' and books on what 'good design' is.

Paul Rand
"Don't try to be original
Just try to be good"

Adolf Loos
Ornament and Crime

Dieter Rams
'As little design as possible

With new perspectives, these ways of designing can be redefined.

Because complexity, variation and maximalism serve functions. they are needed.

as described in

DESIGNING FRICTION
Moniker

Searching for metaphors

Searching for metaphors

Everything anyone interact with in my every day life is the product of design.

But unlike houses, furniture, roads, or clothing...

Digital design is inherently based on metaphors, illustrations and abstractions.

This is why digital design is especially... precarious, slippery

Digital design is inherently based on metaphors, illustrations and abstractions.

Because the technology behind the internet – behind social media, streaming, searching and so on – is so unbelievably complex, metaphors are inevitable.

Without metaphors, many things become completely incomprehensible. The internet, if thought of as just cables and programming, is impossible to fathom and becomes uninteresting.

This is the very nature of graphic design

Graphic designers do this all the time

In fact, the act of writing is basically this in and of itself

The designers use and make symbols, that on their own represent something else: Logotypes, icons, letters, maps, illustrations

As time passes, we tend to stop thinking of them as symbols. They just 'are'.

Caps Lock
Ruben Pater

The graphic designer can make sense of clutter and large, complicated chunks of information, shaping it into something that is comprehensible

To do this successfully,

Designers also develop skills in understanding subtle, social differences and meanings in different symbols and abstractions

This makes them particularly good at choosing fonts, colors, shapes, tools and methods, given specific scenarios or contexts.

Essentially, this is 'style' .