

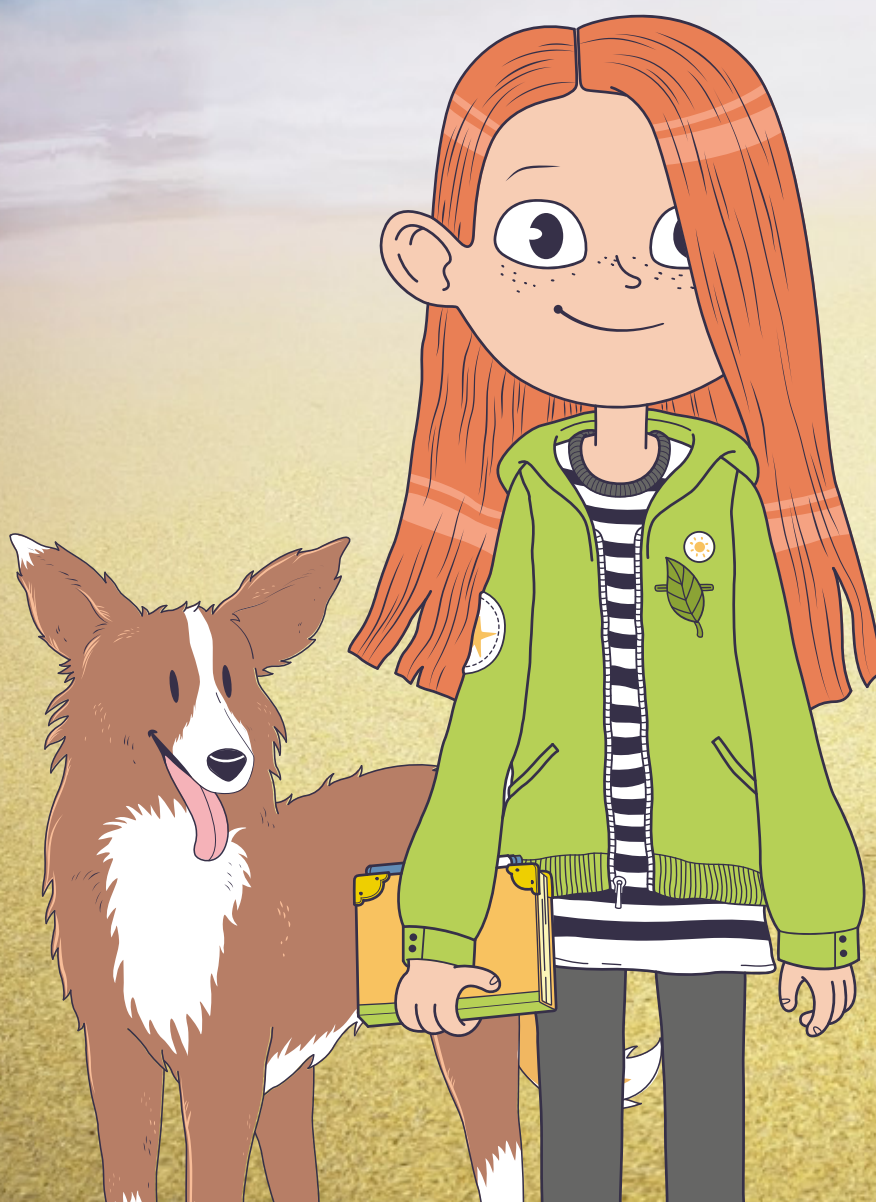
4º
CONCURSO

PROGRAMA DE SENSIBILIZACIÓN EDUCATIVA

HAZLO VERDE

MISIÓN SOMOSLARAÍZ

#PLASTICFREE



UNIT 2

THE CREATIVE PROCESS APPLIED TO PRINTING

Contents

1. BEFORE YOU BEGIN

2. THINKING UP THE MESSAGE

3. WE CREATE A NEW GRAPHIC DESIGN

3.1 HOW SHALL WE COMMUNICATE OUR MESSAGE?

STEP 1 OF THE MISSION. WE'LL TRANSFORM THE MESSAGE INTO AN IMAGE

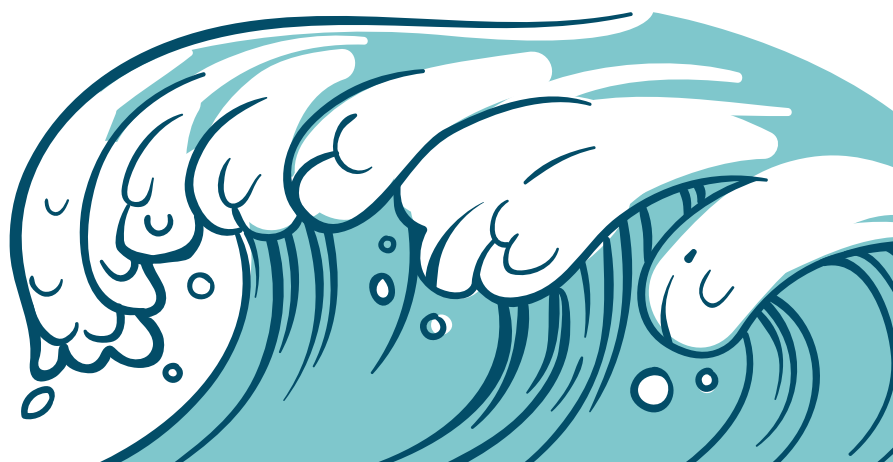
STEP 2 OF THE MISSION. LAYING OUT THE ELEMENTS OF THE GRAPHIC DESIGN

A. VISUAL COMPOSITION

B. COLOUR SYMBOLISM

C. TYPOGRAPHY

STEP 3 OF THE MISSION. WE FOLLOW THE PROJECT METHOD TO CREATE THE BEST DESIGN



1. BEFORE YOU BEGIN

¡Your mission for this fourth edition of Hazlo Verde is of vital importance!

As environmental ambassadors, **we are asking you to create a graphic design with an inspirational slogan to help to stop plastics from harming the environment**, raising awareness of the importance of reducing it in our daily lives.

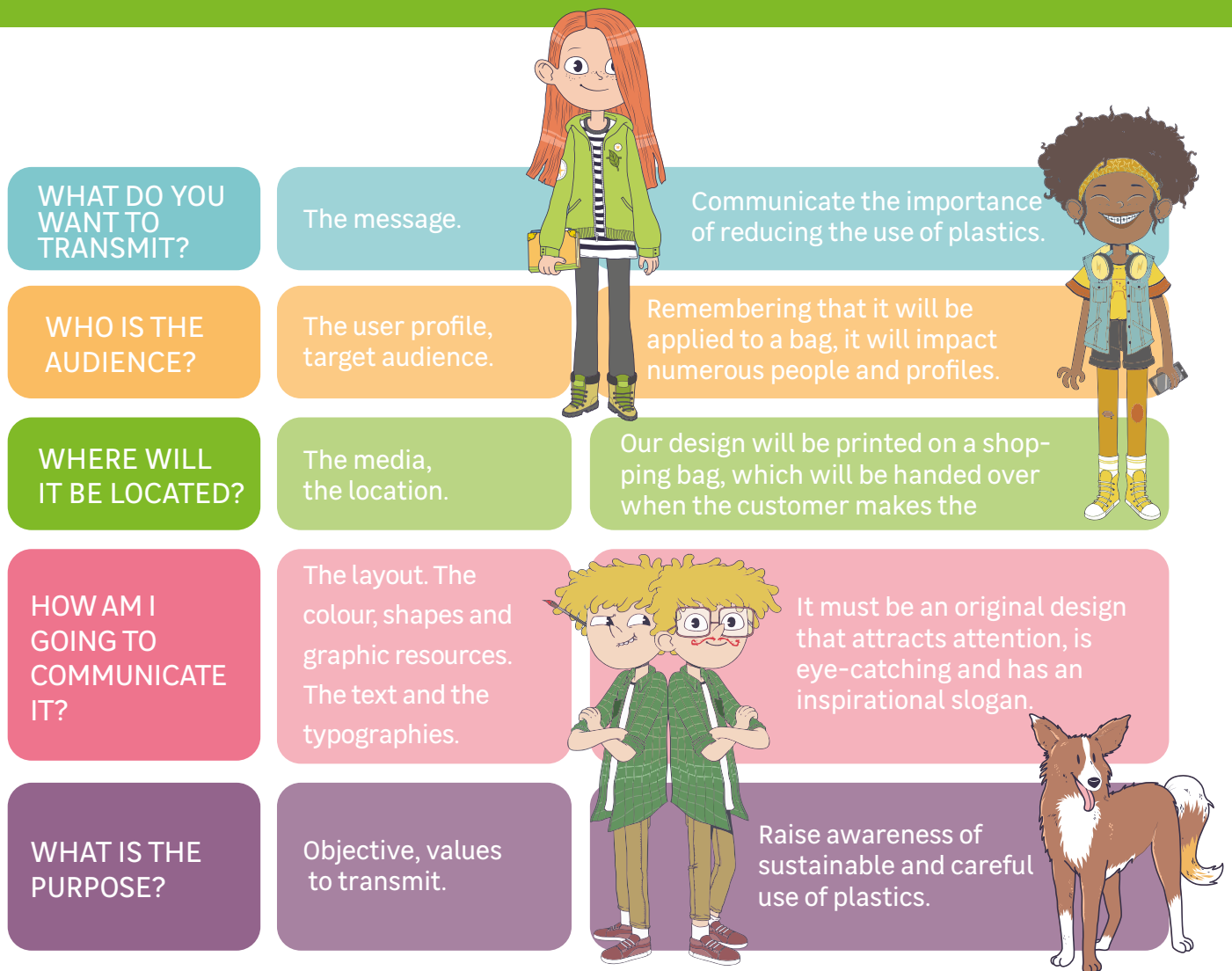
First you need to think about the message and then about the values you want people to hear, following our suggestions that will help you to create the best design!



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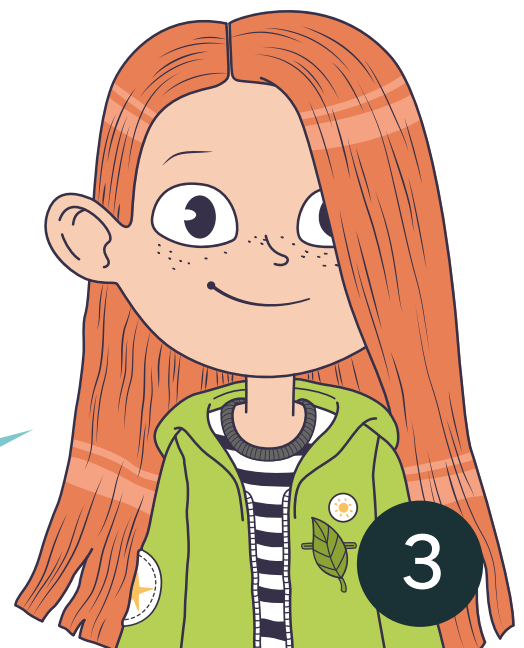
2. THINKING UP THE MESSAGE



3. WE CREATE A NEW GRAPHIC DESIGN

When you get to this point, your mission will be to create a graphic design that transmits the message you have already decided upon.

Remember your objective. The one you have as ambassadors for the environment!



3.1 HOW SHALL WE COMMUNICATE OUR MESSAGE?

Once you have agreed upon the message you want to communicate with your graphic design as a group-class, it's time to transform the concepts and ideas using specific, original graphic codes, following these steps:

- Transform the message into an image or a graphic resource.
- Design elements and create the graphic design layout.
- Choose the colour range of the components of the graphic design.
- Choose fonts for our inspirational slogan.

Examples of graphic design that show a commitment to sustainability and the environment.

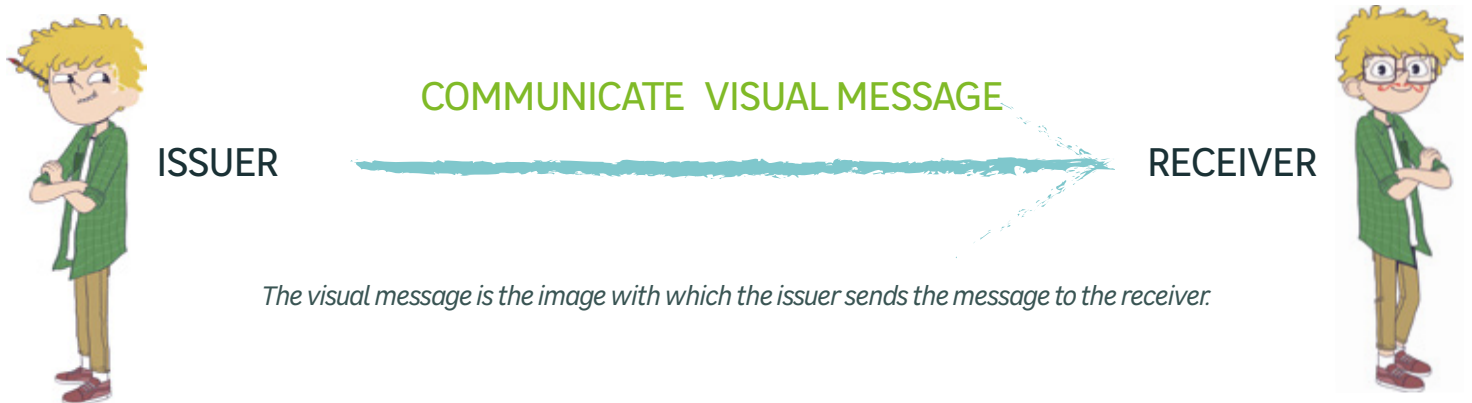


STEP 1 OF THE MISSION. WE'LL TRANSFORM THE MESSAGE INTO AN IMAGE

When creating a graphic design, it is important to consider the images and graphic resources you will use. These will represent one or several concepts, depending on the need for information and what the issuer (the designer) and receiver (the user) need to understand it (illustration, scheme, photography, collage, etc.).

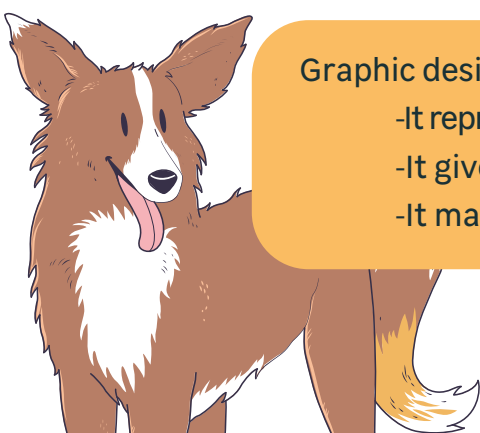
The visual communication can use messages transformed into images.

These messages have been prepared by the emitter using codes and signs that belong to a visual language recognised by the receiver.



Therefore, image design is a communication process used to transmit a message with no need for text, reinforcing the message. The best examples are found in advertising, which uses posters to transmit messages quickly and efficiently, attracting attention and keeping the recipient's interest in a matter of seconds.

The images used for the graphic design help to associate and link these abstract concepts, allowing the association to give meaning to the content and facilitate its retention.



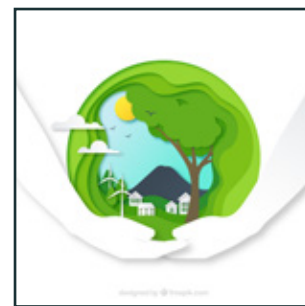
Graphic design applied to visual communication...

- It represents the message: the abstract concept with the visual image
- It gives an overview of the message to transmit.
- It makes the message easier to remember.

GROUP DYNAMIC

During the graphic design development process, compare and draw. Once the students are clear about the message they want to communicate, search for images that best fit that interpretation, the images that best represent the values communicated by the message.

Once you have compiled them, ask them to design their own graphic resources to use in their graphic design.



Visual communication is produced by means of visual messages. However, in this type of communication there are elements or factors that can interfere or hinder proper understanding of the message. This interference is called noise.

INTERFERENCE THE HINDERS READING A GRAPHIC DESIGN.



- Use of words or images that are incongruent with the purpose of the message.
- Excessive information makes it difficult to decipher the message.
- Including too much text interferes with or distracts attention from the image.
- Excessive schematization and/or abstraction makes it difficult to understand the message.
- Misuse of codes and colours whose meaning does not correspond to the intention of the message.

And since the objective is to attract and keep the attention of the observers-receivers of the message, this noise must be and everything that hinders or slows that visual communication must be eliminated:

- **VISUAL MONOTONY:** a lack of varied stimulus is also distracting. This monotony can be caused by absence of contrast, light, colour, space or, in contrast, an over-fussy design.
- **LACK OF INTENSITY:** The intensity of the stimulus is another important aspect of attracting attention. For a message to be interesting it has to stand out, either because of the colours, the layout, several sizes of font or by using a high-impact image.
- **LACK OF CONTRAST:** The message needs to stand out to hold people's attention. Flat, monochrome or dull colours make for a boring message. If the font is not clear, it will be more difficult to understand.

GROUP DYNAMIC

When developing a graphic design, analyse:

Ask your students to think about all these factors to ensure that our graphic design is eye-catching.

Step 3 of your mission will consist of following the steps described in the project Method to create an excellent design



STEP 2 OF THE MISSION. LET'S LAY OUT THE GRAPHIC DESIGN ELEMENTS

Once we have sorted out which graphics and images they will use for their design, the next step is to lay the items out in the design space according to the what they are communicating and what they would like to highlight.

This means deciding how the items are laid out (the visual composition) and the shapes and colours of these elements.

Finally, they will choose the typeface that best fits the text, in our case, a slogan or motto inspiring.

A. VISUAL COMPOSITION

In graphic design, layout and graphic resources can help to consolidate the message you want to convey depending on their purpose. Your chosen combination, composition and shapes will define how your message is interpreted and read.

COMPOSITIONAL FACTORS

DIRECTIONAL LINES

Vertical layout

Horizontal layout

Diagonal layout

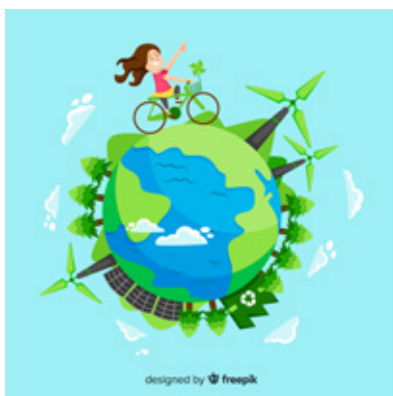
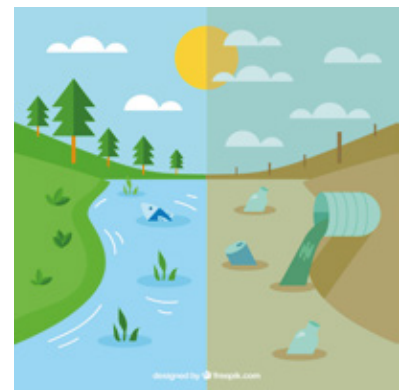
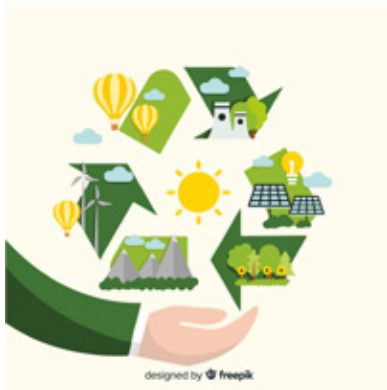
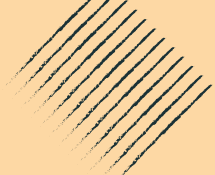
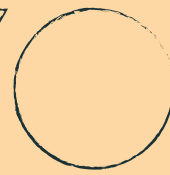
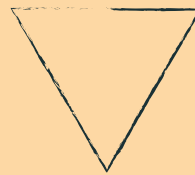
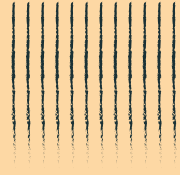
INTERPRETATION

Balance, straightness, excellence

Quiet, calm, serene.

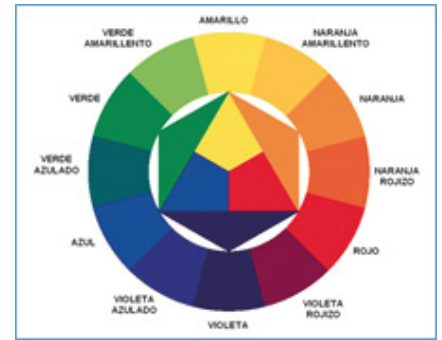
Dynamic, visual tension, energy, vitality. Obliquity, weights.

SHAPES/CONTOURS OF THE IMAGE/RESOURCE



B. COLOUR SYMBOLOGY

Chromatic symbology is the association of an abstract concept or a feeling and a certain colour, influenced by the collective memory and the memory of colour, which is the feeling we get intrinsic to the characteristic of an object, such as yellow, that it is "sour" or "sharp" because of the flavour of a lemon. There is also an association between **colour and temperature** called **colour synaesthesia** due to the perception of chromatic circle, which is divided into warm and cold colours.



Colour is:

- Feeling:** helps with perception of dimensionality of the environment, combined with the five senses.
- Information:** it is the basis of the process of visual communication between individuals and their surroundings.
- Communication:** provides information by way of dialogue between sender and receiver. They are colours that, according to the environment and the context in which they are, acquires a specific meaning.
- Perception:** each colour is given a meaning that is related to a specific concept. (For example, pale blue indicates lightness).



WHITE	Purity, ingenuousness. Infinite vacuum. Combined with blue has cooling effect. White=light / pale white=-death, mourning.	BROWN	Earth, nature. Robustness, solidity (for wood) Warmth.
RED	Vitality, excitement. Dynamism, vitality. Violence (blood). Passion. Love. Severe and decent, it is associated with the power.	BLUE	Relaxing, quiet. It is associated with spirituality. Lightness, freshness, cleanliness. When light: coldness, remoteness, horizon. When dark: depth, the sea.
ORANGE	Temperance, sobriety. Responsive and dynamic (sunlight). Vitality, joy. Communication.	PURPLE	Inner World and spirituality. Religion, mysticism. Melancholy, meditation. Shades of lilac: fantasy, onanism.
YELLOW	Wealth (gold) Colour of the sun. Stridency, nervousness.	BLACK	Elegance, sobriety and distinction. Combined with the colour gold it denotes luxury. Mourning, death.
GREEN	Peace of mind, hope. Nature, Ecology, of the earth. When yellowish: strength and a calm nature. When bluish: passive, calm and neutral.	GREY	Passivity, lack of energy (ash). Fog, urban, industrial. Lighter: elegance, sobriety and classicism. Darker: monotony and depression.

C. TYPOGRAPHY

Together with the graphic resources, composition and the range of colours used in the graphic design, the chosen font also influences the communication of design, depending on the characteristics of its form and the meanings assigned to it.

The choice of font influences the character or feelings that are transmitted in the text message. The communication is strengthened because of the geometry of the letters that make up the font and, on the other hand, the meaning given to the typeface, which is the concept or attribute associated with it.

TYPE	CHARACTERISTICS	ASSOCIATION	
SERIF FONT	Serif fonts have that extra stroke or decorative design on the end of letters.	Classic, traditional, institutional, etc.).	HAZLO VERDE
SAN SERIF FONT	Sans-Serif fonts do not have an extra stroke or design.	Modernity, easy to read, commercial, security, neutrality, etc.	HAZLO VERDE
CURSIVE-TYPE SCRIPT	Script fonts are fonts that offer fluid strokes similar to that of handwriting.	Elegance, affection, creativity, etc.	hazlo verde
DECORATIVE (FANTASY)	The font is created with a specific purpose	Associated with the brand or to the objective that has been created.	HAZLO VERDE



STEP 3 OF THE MISSION. WE FOLLOW THE PROJECT METHOD TO CREATE THE BEST DESIGN

Before creating your graphic design you need to be absolutely clear about what you are setting out to achieve. However simple the problem may seem; it is necessary to define it through analysis that will allow development of the graphic design.

1. **What message you want to convey?**
2. **What is the aim to achieve?**
3. **Who is the message for?**
4. **What is there to say, how you are going to communicate the message?**



What's more, the design process also contains everything you need to find the solution. So your design development process should follow these guidelines, which will shape the draft solution (the creative process).

PROJECT METHOD

1. DEFINING THE PROBLEM	Approach to the message to transmit, values and ideas to be transformed into images, shapes and colours.	What do you want to achieve? Which values do you want to transmit? Sustainability, environmental values, etc.
2. ELEMENTS OF THE PROBLEM	Break down the problem down into its component pieces. Summarise the elements that make up the design. (Title, information, slogan, logo or brand, pictures, or graphic forms, etc.)	Which components will help us to send out our message? A slogan, a motivational text etc. Which images and colours shall we use?
3. CREATIVITY WITH THE PROBLEM	Analyse and divide the components into subproblems. Regroup the solutions of each component creatively.	Message with a catchy slogan, play on words, etc. Shapes or images of the earth, habitat, biodiversity, recycling symbol, etc. Shades of green and earth colours to convey the concept of nature, sustainability, etc.
4. DATA COLLECTION AND ANALYSIS	Data collection, documentation and reference designs to ensure that the design that will have a correct reading and interpretation.	Search for logos and/or graphic designs on the subject of sustainability, recycling, environment, etc.

PROJECT METHOD

5. CREATIVITY

Creativity applied to design, based on the solution contributed by each element. Creativity is kept within the bounds of the problem and replaces the intuitive idea.

Selection of key words and concepts that reflect the message to convey.
The shapes and graphic resources that best convey the idea.
The most suitable range of colours to transmit the concept or message.

6. SKETCHES

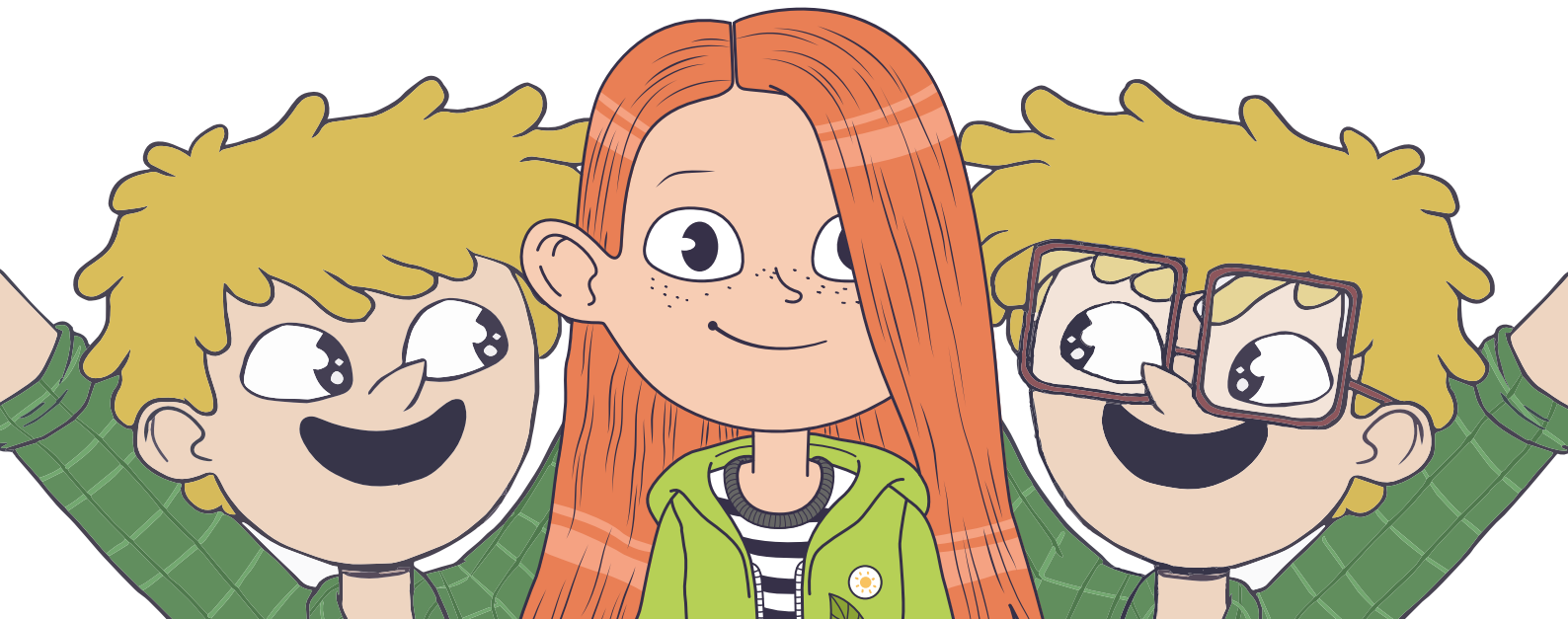
Prior models or sketches will help to define the best graphic design. Based on a several options, extract samples of functionality, efficiency in the message and viability to confirm the final design.

Create several designs by changing the composition of its elements, shades and colours, or a variety of graphic resources. This will focus and centralise the project toward the final design.

7. VERIFICATION

The design is verified based on the opinions of users who share their opinions after reading and interpreting the idea.

Verification also allows you to control the proposed design. In our case, you will be able to view your graphic design on a bag to check how it looks and reads.



OUR GRAPHIC DESIGN IS BORN!