

1: The Evolution of Web Design

The Evolution of Design. Victor Margolin's epic World History of Design charts the practice's perceptual shift in approach from pragmatic to artistic. Steven Heller. Apr 9,

Chief Experience Officer, imwithpresence. Designing the future dxmlabdesign. It seems to me that rarely we consider the long-term impact on our culture by the designs we design. We invented automobiles and built our cities around them leaving little room for anything else – leisure, green spaces and community. Facebook has been the tool to organize revolutions and makes news, breaks news, and decides what is news. Together, these products have tethered us to obsession: All this results in and make up our culture, all of which is designing us. People do not want their privacy to be so blatantly invaded just do it between the lines, please. In this case, the ask was too much. But what if Glass were a success? What would be its feedback loop? Well, we can see a possible impact on human behaviors in Black Mirror, S1E3 – jealous husband, cheating wife; the ability to record everything they do, see and hear. In the near future, people use a memory implant that records everything they do, see and hear. When we design, our designs generate behaviors that in turn shape our collective experiences through culture. The concept is fairly simple but the feedback loops are all – encompassing: It all feeds back. As a theory, she writes, the Ontological Design postulates: However, as GAFA Google, Amazon, Facebook, Apple race to disrupt, the idea, as the philosopher Bernard Stiegler says, is that we proceed faster than societies can evolve, and impose on them technical models that destroy their social, cultural, and psychological structures. If not, studies show we risk designing products that can potentially cause us to feel depressed, feel isolated, negatively impact our elections or accuse us of creating generations of narcissists. If any of these studies are true, the implications are enormous. We must intentionally think about the culture a design will spin up and spin into society. This is just as important as any other aspects of the business but arguably most urgent. These behaviors en masse are ultimately where culture takes its lead so we must hold ourselves accountable to scale responsibly and consciously. I believe that we can use the theory of Ontological Design as the basis for creating a framework to guide the way we design. So, how do we design ontologically? It focuses on the actions around our designs and assessing, at scale, its impact, i. Take for example, Facebook. They want to make the world more connected. But to what exactly? Facebook is known for designing a newsfeed that intentionally keeps you scrolling, so you keep consuming. Attention is the hinge between conscious control and the patterns of reactivity that have already been set up by the psychological system or the environment. We know without a doubt that humans are social creatures needing human connections. Do we really believe that profits cannot be made from such a need? Is there no way to align? Having a framework that lets us think about this beforehand and ask the difficult questions pertaining to the design of our social evolution is what will take our designs deeper. However, this framework presents little opportunity to think about long term impact these innovations have on us, as social beings. Circular design is a new guide for designers that encourages them to create products that stay in closed loops and business models that discourage waste. This thinking leverages our capitalistic model to encourage businesses not to waste – so they can save on their bottomline. I believe it to be a great initiative for our environment. However, it lacks this social thinking towards our designs. Any team that adopts it is making a clear statement to society – they care about how we move forward. We cannot fail to recognize that design is something far more pervasive and profound. It can solve much more than human and environmental problems. Design can navigate our social evolution. End Notes Next up, teasing out what this framework looks like as a practical guide for designers.

2: Is the Human Eye Really Evidence Against Intelligent Design? | Evolution News

Ontological Design happens at the intersection of design-thinking (human centered), circular design (environmental) and culture-thinking (behavior-centric) Design thinking is "human-centered" focusing on the problem of an individual, solving it and scaling to reach more humans with that problem.

The rapid expansion of infrastructure paved roads! The Gatsby-like opulence of this decade featured long eight- and even cylinder engines that required long-nosed bodies accented by curvaceous runner boards. Pearlescent paint jobs and enamel details also gained popularity as carmakers strove to reflect the art-deco inspirations of the day. It impacted aesthetics as well, as previously distinct features like fenders, headlights and runnerboards all started to be integrated into the body and two tone exterior color schemes fell out of favor. Another family vehicle, the Chevrolet Suburban, was introduced as a forerunner to the modern SUV and remains the oldest nameplate still in production. Henry Ford quipped that a customer could have the Model T in any color they wished so long as it was black. However, as cars became status symbols for the middle as well as upper-classes, styling and aesthetics became ever more important and eventually an integral part of the car design process. In fact, some of the most enduring vehicles of the era include the Cooper Mini, Volkswagen Beetle, and Citroen DS, all of which deviated from the excessively finned, chrome widebody designs that hallmarked US auto production. Cars like the Chevy Corvette and Cadillac Eldorado typified the brawny and swaggering aesthetic of American cars of the decade, though few managed to outlive their more economical European counterparts like the Fiat. Carmakers also started to experiment with fresh colors; ice cream parlour pastels and multi-colored exteriors defined the decade. The smaller, less cumbersome design ethic of cars from companies like Toyota, Nissan and a range of European companies filled a sizeable gap in the US market. At the same time, a new generation of US brawn was being born. Pony cars, like the iconic Ford Mustang and Chevy Camaro, featured extended hoods and low-profile cabins in a compact and affordable package. Metallic paints showed up for the first time, with metal-flecked blue, turquoise, and green adding some sheen to the compact model. This basic build would be expounded on by high-horsepower muscle cars that were fast, loud, and distinctly American. The Muscle Car era had its last gasps with the likes of the Pontiac Firebird, as American companies began to create their own compact and subcompact designs to meet the trend and counter the influence of foreign imports, hard lines and sharp edges became the stylistic norm. While petite makes like the Ford Pinto or infamous AMC Gremlin gained popularity as economy cars, larger body vehicles courted customers with options like shag interior and vinyl roofs that were [for some reason] massively popular. It was a big decade for color experimentation: In fact, some of the most fuel efficient, but slowest, cars of all time are from this decade. Some might call this the year that color died, as vibrant hues were ditched in favor of metallic paints as the coat of choice. In lieu of sleek exteriors, interior design and ergonomics began to be taken more seriously. The variety in form has not translated to a variety in hues: Put your ideas in motion.

3: The evolution of visual design – UX Collective

The product packaging design – an essential element to draw consumers' attention – has evolved over the edges. While it began with animal skin, leaves etc. In the prehistoric period, the modern day industries are focussing more on reusable and environment-friendly materials for packaging.

High school student who likes to make things. You are inside my brain. Designers, today, incline towards flat design because it leaves behind the important components of design – namely colour, shape and content. Swiss design was introduced around – It focuses on the usage of grids for alignment, sans-serif typography as used above and crisp hierarchy of graphical elements. A note on typography: Such serif fonts, as they have been dubbed, help with readability when there is a lot of text. Sans-serif fonts, as the name suggests, lack these details. Minimalism gained popularity as a design style around – Several art works containing simple geometrical figures or even none were hailed as some of the greatest paintings of that era. The Metro design style uses a strict grid that is composed of blocks of content with sharp edges and vertices, contrasting colours, and sans-serif typography. Skeuomorphism From the lens of visual design, visual elements that are made to resemble real world objects with high fidelity are said to be skeuomorphic. The animation of flipping a page is skeuomorphic. Using a closed envelope to represent unread email, for example, may be considered skeuomorphic, too. However, contrary to popular opinion, flat design is not the opposite of skeuomorphism. If we compare the visual design of iOS 6 to that of iOS 7, it is evident that Apple did away with elements like drop shadows, variable lighting and textures – which is the reason why such design is called flat. However, this design style still retains skeuomorphic aspects: The usage of grid-based layouts is particularly suited towards visual design in the digital realm, since such layouts are easily able to be resized or rearranged to display on different devices with different screen sizes. This also allows designers to create an arrangement that best suits and showcases content, rather than squeezing content into a constrained pre-determined layout. On smaller screens, such as wearable products smartwatches, designers have to make use of every pixel on the tiny screen. Hence, there is no room for decorative elements. Additionally, flat designs tend to load faster. The old logo used serif type, while the new logo uses sans-serif type. Today, we receive information in a much shorter duration – and so, this places a restriction on interfaces. Under this restriction, all unnecessary visual elements act as a burden. Hence, interfaces, too, must try to deliver their messages effectively and quickly. It solves a number of problems, as mentioned above, that existed with older styles. Design also follows its own trends, and it is likely that we may see changes in this flat design style. Besides that, there also exists a crude possibility: Will we ever eliminate the visual interface altogether? Although this seems to be very absurd, it is certainly a possibility to consider for the future.

4: The historical evolution of design - Very Short Introductions

'The historical evolution of design' argues that design, although a unique and unchanging skill, has manifested itself in different ways throughout time. The diversity of concepts and practices in modern design is explained by the layered nature of the evolution of design.

Lexie Lu Graphic design has a rich and varied history. In the earliest days of graphic design, professionals drew by hand. One could also argue drawings on cave walls represent a form of ancient graphics. Fast forward to the 1950s when posters became a form of expression. Slogans were short, to the point, and added to a graphic that set the tone. As technology began to change and become available to more people, the entire industry that would become known as graphic design began to emerge. The 1960s At one time, only wealthy people had televisions in their homes, but by the 1970s and into the 1980s, TVs became as commonplace as radios. The face of design changed because of the influence of television advertising. The political protests of the time also inspired the re-emergence of poster art. This time the art focused on civil rights and the Vietnam War. Everyday Americans began to use flyers with these designs to get their messages out. Although computer-generated graphics were not as readily available as they would be in the future, the influence of a balance between positive and negative space can be seen in this flyer created by the Montgomery Improvement Association about the Selma to Montgomery march. The 1990s In the 1990s, influences from other cultures began to filter into designs all over the world. Japan recovered from WWII and quickly became a major player in the industry. As the rest of the world influenced Japan, Japan also changed the rest of the world. Some of the elements from Japanese art that became more common were things such as symmetry, colors that meshed well together and icons in the center of the design. Although psychedelic designs continued into the 70s, designs also began to include people touting various products and the use of icons. One example of the use of famous faces to advertise a product appears in the Craig Stereo ad above, which uses an image of the iconic musician to promote the stereo. Note that the tagline is short, but the image of Charles is large. Then, more details are added below the main ad. Personal computers became affordable for everyone, putting design tools into the hands of all. You just clicked on a few buttons and it was easy to design anything. The decade was also known for its big, blocky text. In 1977, Apple released MacPaint for Macintosh computers, allowing designers to use computer graphics in an effortless way, such as with a mouse or graphics tablet. Postscript language allowed designers to place type and graphics on the same page and send it to print, rather than using a drafting table to assemble designs. The movie poster above for License to Drive is neon noir style. The designs also frequently included elements such as palm trees, sports cars, and sunsets. The 2000s In 2002, Photoshop 1. Back then, you could only use Photoshop with Macintosh computers. A few grunge typefaces even came about—gritty and raw-looking text. The movie poster for Fight Club uses grunge typography that makes one think of street art. Note how the background of the poster is dark and grainy, while the text is bright but raw. This combination creates the overall grunge effect from the decade. The 2010s The 2010s began an entirely new frontier for graphic designers. In addition to tools becoming even more powerful, people were suddenly designing on portable devices, such as smartphones. On top of that, designers began to realize the importance of designing in a way that looked good across all device types. Because of the mix of blue and white along with the angles of the logo, one can imagine that the image is spinning slowly just as the earth does. They debuted the logo in 2012. Trends emerge from year to year—and sometimes month to month. In 2015, the use of cutout text that meshed with strong images allowed designers to create unique looks for websites and logos. Other trends included flat icons and the addition of videos across marketing channels. Websites need to be mobile responsive more than ever before, so simplicity is the order of the day, along with speeding up overall rendering. Print advertising meshes with mobile devices, bringing a new experience to users that is more immersive. Designs will become more personalized and more interactive over time. One example of this type of technology and personalization appears at Walt Disney World in Orlando. Regardless of where design goes next, expect to see increasingly more personalized designs that enhance user experience in your daily life. Are there any graphic design trends you hope will come back around? Tell me about them in the

comments.

5: The Evolution of Prison Design and the Direct Supervision Model

The transformation worked the other way, too. Graphic designers were free to experiment outside of the constraints traditionally imposed on commercial design and draw inspiration from almost anywhere, prompting an age of rapid evolution that has continued ever since.

The Evolution of Graphic Design April 27, Everyone can name a favorite artist or a writer who changed their life, but many people struggle to name a single designer. And yet in many ways, design is a far more important part of our daily lives. From the billboards you travel past on the way to work, to the button you click to check your email or post a message, to the logo on your coffee cup, nearly everything has been shaped in one way or another by graphic design. These design elements often have a seemingly trivial purpose, like advertising a product, or inspiring you to click a link “but their effect is far more profound. Design can aesthetically transform and hopefully, improve the world around us, and the little rituals of everyday life. The great designer Massimo Vignelli conveyed the importance of this transformation: Fight against the ugliness. Just like a doctor fights against disease. For us, the visual disease is what we have around, and what we try to do is cure it somehow with design. The First Graphic Designer? William Addison Dwiggins was the first person to call himself a graphic designer in Dwiggins had a varied and fascinating career, doing everything from advertising to lettering, to book design, to illustration. Many of his classic typefaces such as Electra, Eldorado, Caledonia, and Metro are still common today. People have been doing lettering and layout for as long as there have been letters, and illustrations go back much further. The ancient Greeks had a complex and systematic approach to design, and modern designers are still using Aristotle to better understand the design process years later. This calls for an exercise of common sense and faculty of analysis rather than for art. That might seem like an obvious observation today, but with the painstaking hands-on work that went into design in the early 20th century, it was revolutionary. And it set the stage for everything that came after. Design History and the Rise of Visual Propaganda Old advertisements are kind of like a short essay, a picture book, and a pitch all rolled into one. For example, look at this ad for a Milburn Light Electric, a car produced from to The image speaks for itself. The text merely complements the image and adds a slogan. In many ways, the s is when graphic design came into its own. Images became bold, modern and designed for maximum emotional impact. In part, this was driven by the need for effective, emotionally impactful propaganda. With much of the rest of the world rebuilding from the second World War, America was in a position of global power and prosperity, and businesses took note, giving rise to the advertising boom. Most people associate the ad boom with television, but it extended far beyond that. The modern TV format, structured around advertising emerged, leading to a for-profit model based entirely around selling ads. It was a new form of storytelling around selling desire. Romance, sex appeal, and images of prosperity were used to entice consumers into buying luxury products. And as Americans became saturated by mass media and surrounded by commodities, traditional lines between fine art and graphic design started to blur with Pop art. Many of the leading figures of the Pop art movement began their careers as graphic designers, including Ed Ruscha and Andy Warhol. Roy Lichtenstein appropriated images from comics and turned them into paintings. Warhol displayed screen prints of celebrities and even soup cans in galleries. The transformation worked the other way, too. Graphic designers were free to experiment outside of the constraints traditionally imposed on commercial design and draw inspiration from almost anywhere, prompting an age of rapid evolution that has continued ever since. But as computers got more powerful, UX designers had freedom to experiment. Visual metaphors like file folders and desktops began to take on a type of realism, enabled by shading, better resolution, and an expanding palette of colors. Everything came to a head with the release of the original iPhone in With a multi-touch screen, vivid skeuomorphic design and kinesthetically intuitive gesture control, the computer became something more: Graphic designers have a hand in nearly every aspect of smartphones. This eventually led to the first major digital design debate: Apple initially wowed people with shiny, detailed three-dimensional objects, but took it a little far for some tastes. It seemed gimmicky and cluttered. The Windows Phone countered with flat design, using easily readable tiles in place of naturalistic textures.

Although the Windows Phone was not a commercial success, it was in its own way every bit as important to graphic designers. You could exercise restraint and emphasize a clean and user-friendly layout over flash and flair. Neither had quite the right answer, but somewhere in the middle graphic and UX designers found a balance: Material Design and the Modern Interface. Material design took the best elements of both approaches. From skeuomorphic design, it took visual metaphors like shadows and containers that help users understand the interface. Designers started to develop more consistent conventions, so users could open a new app for the first time and understand how to use it. Modern mobile app prototyping has even blurred the line between developers and users. Graphic designers can import sketches, build interactions, create and test an entire app all without learning a line of code. Mobile app prototyping is a great way for designers to show their full vision to developers. The Future of Graphic Design Technology develops quickly. You can turn the room around you into an interface or pop up icons in the air. No coding or design skills required. Bring your ideas to life quickly! Sign up for a free day trial of Proto. How has design changed your world? Let us know by tweeting us Protoio!

6: The Evolution of Car Design From to Now - The Shutterstock Blog

Graphic design is a pivotal part of marketing strategy and branding. While graphic design isn't exactly a new concept, there are distinct shifts that have happened this century. Lexie Lu explains the evolution of graphic design and what to look for next.

See Article History Alternative Title: Graphic design is therefore a collaborative discipline: The evolution of graphic design as a practice and profession has been closely bound to technological innovations , societal needs, and the visual imagination of practitioners. Graphic design has been practiced in various forms throughout history; indeed, strong examples of graphic design date back to manuscripts in ancient China , Egypt , and Greece. As printing and book production developed in the 15th century, advances in graphic design developed alongside it over subsequent centuries, with compositors or typesetters often designing pages as they set the type. In the late 19th century, graphic design emerged as a distinct profession in the West, in part because of the job specialization process that occurred there, and in part because of the new technologies and commercial possibilities brought about by the Industrial Revolution. New production methods led to the separation of the design of a communication medium e. Increasingly, over the course of the late 19th and early 20th centuries, advertising agencies, book publishers, and magazines hired art directors who organized all visual elements of the communication and brought them into a harmonious whole, creating an expression appropriate to the content. In typographer William A. Dwiggins coined the term graphic design to identify the emerging field. Throughout the 20th century, the technology available to designers continued to advance rapidly, as did the artistic and commercial possibilities for design. The profession expanded enormously, and graphic designers created, among other things, magazine pages, book jackets, posters, compact-disc covers, postage stamps, packaging, trademarks, signs, advertisements, kinetic titles for television programs and motion pictures, and Web sites. By the turn of the 21st century, graphic design had become a global profession, as advanced technology and industry spread throughout the world. Typography is discussed in this essay as an element of the overall design of a visual communication; for a complete history, see typography. Similarly, the evolution of the printing process is discussed in this essay as it relates to developments in graphic design; for a complete history, see printing. Historical foundations Manuscript design in antiquity and the Middle Ages Although its advent as a profession is fairly recent, graphic design has roots that reach deep into antiquity. Illustrated manuscripts were made in ancient China, Egypt, Greece, and Rome. The ancient Egyptian Book of the Dead , which contained texts intended to aid the deceased in the afterlife, is a superb example of early graphic design. Hieroglyphic narratives penned by scribes are illustrated with colourful illustrations on rolls of papyrus. Words and pictures are unified into a cohesive whole: Flat areas of colour are bound by firm brush contours that contrast vibrantly with the rich texture of the hieroglyphic writing. During the Middle Ages, manuscript books preserved and propagated sacred writings. These early books were written and illustrated on sheets of treated animal skin called parchment , or vellum, and sewn together into a codex format with pages that turned like the pages of contemporary books. In Europe, monastic writing rooms had a clear division of labour that led to the design of books. A scholar versed in Greek and Latin headed the writing room and was responsible for the editorial content, design, and production of books. Scribes trained in lettering styles spent their days bent over writing tables, penning page after page of text. They indicated the place on page layouts where illustrations were to be added after the text was written, using a light sketch or a descriptive note jotted in the margin. Illuminators, or illustrators, rendered pictures and decorations in support of the text. In designing these works, monks were mindful of the educational value of pictures and the capacity of colour and ornament to create spiritual overtones. Manuscript production in Europe during the Middle Ages generated a vast variety of page designs, illustration and lettering styles, and production techniques. Isolation and poor travel conditions allowed identifiable regional design styles to emerge. Some of the more distinctive medieval art and design approaches, including the Hiberno-Saxon style of Ireland and England and the International Gothic style prevalent in Europe in the late 14th and early 15th centuries, were used in manuscript books that achieved major graphic-design innovations. The Book of Kells

c. From the 10th through the 15th centuries, handmade manuscript books in Islamic lands also achieved a masterful level of artistic and technical achievement, especially within the tradition of Persian miniature painting. Human figures, animals, buildings, and the landscape are presented as refined shapes that are defined by concise outlines. These two-dimensional planes are filled with vibrant colour and decorative patterns in a tightly interlocking composition. The calligraphic text is contained in a geometric shape placed near the bottom of the page. The Keir Collection, Ham, Richmond, England

Early printing and graphic design While the creation of manuscripts led to such high points in graphic design, the art and practice of graphic design truly blossomed with the development of printmaking technologies such as movable type. Antecedents of these developments occurred in China, where the use of woodblock, or relief, printing, was developed perhaps as early as the 6th century ce. This process, which was accomplished by applying ink to a raised carved surface, allowed multiple copies of texts and images to be made quickly and economically. The Chinese also developed paper made from organic fibres by ce. This paper provided an economical surface for writing or printing; other substrates, such as parchment and papyrus, were less plentiful and more costly to prepare than paper. Surviving artifacts show that the Chinese developed a wide range of uses for printing and that they achieved a high level of artistry in graphic design and printing from an early date. Artisans cut calligraphic symbols into woodblocks and printed them beautifully; printed sheets of paper bearing illustrations and religious texts were then pasted together to make printed scrolls. By the 9th or 10th century, paged woodblock books replaced scrolls, and literary, historical, and herbal works were published. Paper money and playing cards were also designed, their designs cut into woodblocks and printed. Chinese alchemist Bi Sheng invented a technique for printing with movable type about 1041. However, this technology did not replace the hand-cut woodblock in Asia, in part because the hundreds of characters used in calligraphic languages made setting and filing the movable characters difficult. Chinese inventions slowly spread across the Middle East and into Europe. By the 15th century, woodblock broadsides and books printed on paper were being made in Europe. By Johannes Gutenberg of Mainz Germany invented a method for printing text from raised alphabet characters cast on movable metal types. After this, printed books began to replace costly handmade manuscript books. Designers of early typographic books in Europe attempted to replicate manuscripts, often designing type styles based on current manuscript lettering styles. When the type was printed, spaces were left for illuminators to add pictures, ornate initials, and other decorative material by hand. In this way, the compositor or typesetter was in effect the designer as he set the type. Library of Congress, Rosenwald Rare Book Collection

Over time, typographic books developed their own design vocabulary. By the mid-15th century, printers combined woodblock illustrations with typeset text to create easily produced, illustrated printed books. They printed woodblock decorative borders and ornamental initials along with the type, subsequently having colour applied by hand to these printed elements. The prevalence of movable type and increasingly advanced printing technology in Europe meant that, while other cultures continued to create manuscript designs and printed communications, major advances in graphic design over the next several centuries would often be centred in Europe. Beginning in the late 15th century, printing played a major role in this process by making knowledge from the ancient world available to all readers. Typeface designs evolved toward what are now called Old Style types, which were inspired by capital letters found in ancient Roman inscriptions and by lowercase letters found in manuscript writing from the Carolingian period. The Italian scholar and printer Aldus Manutius the Elder founded his Aldine Press in 1495 to produce printed editions of many Greek and Latin classics. His innovations included inexpensive, pocket-sized editions of books with cloth covers. About 1500 Manutius introduced the first italic typeface, cast from punches cut by type designer Francesco Griffo. Because more of these narrow letters that slanted to the right could be fit on a page, the new pocket-sized books could be set in fewer pages. The design of the work achieves an understated simplicity and tonal harmony, and its elegant synthesis of type and image has seldom been equaled. The layout combined exquisitely light woodcuts by an anonymous illustrator with roman types by Griffo utilizing new, smaller capitals; Griffo cut these types after careful study of Roman inscriptions. Importantly, double-page spreads were conceived in the book as unified designs, rather than as two separate pages. Library of Congress, Rosenwald Rare Book Collection

During the 16th century, France became a centre for fine typography and

book design. Geoffroy Tory “whose considerable talents included design, engraving, and illustration, in addition to his work as a scholar and author” created books with types, ornaments, and illustrations that achieved the seemingly contradictory qualities of delicacy and complexity. In his *Book of Hours*, he framed columns of roman type with modular borders; these exuberant forms were a perfect complement to his illustrations. Library of Congress, Washington, D. Printers commissioned types from him rather than casting their own, making Garamond the first independent typesetter not directly associated with a printing firm. Works by Tory, Garamond, and many other graphic artists and printers created a standard of excellence in graphic design that spread beyond France. The 17th century was a quiet time for graphic design. Apparently the stock of typeface designs, woodblock illustrations, and ornaments produced during the 16th century satisfied the needs of most printers, and additional innovation seemed unnecessary. Rococo graphic design

The 18th-century Rococo movement, characterized by complex curvilinear decoration, found its graphic-design expression in the work of the French type founder Pierre-Simon Fournier. He pioneered standardized measurement through his table of proportions based on the French pouce, a now-obsolete unit of measure slightly longer than an inch. Fournier designed a wide range of decorative ornaments and florid fonts, enabling French printers to create books with a decorative design complexity that paralleled the architecture and interiors of the period. Because French law forbade typesetters from printing, Fournier often delivered made-up pages to the printer, thereby assuming the role of graphic designer. Copperplate engraving became an important medium for book illustrations during this period. Lines were incised into a smooth metal plate; ink was pressed into these recessed lines; excess ink was wiped clean from the surface; and a sheet of paper was pressed onto the plate with sufficient pressure to transfer the ink from the printing plate to the paper. This allowed book illustrations to be produced with finer lines and greater detail than woodblock printing. In order to make text more compatible with these fine-line engravings, designers increasingly made casting types and ornaments with finer details. Black-and-white print of an engraved trading card by Robert Clee, 18th century. This image may not be reproduced or transmitted in any format, without specific advance written permission from the owner; unauthorized reproduction, duplication, transmission or commercial exploitation may result in civil liability and criminal prosecution. Graphic design often involves a collaboration of specialists. Many 18th-century artists specialized in book illustration. In this work, Joseph Gerard Barbou, the printer, used types and ornaments by Fournier, full-page engravings by Eisen, and complex spot illustrations and tailpieces by Pierre-Phillippe Choffard. This superb example of Rococo book design combined the ornamented types, decorative initials, elaborate frames and rules, and intricate illustrations typical of the genre. Library of Congress, Rosenwald Rare Book Collection

Neoclassical graphic design In the second half of the 18th century, some designers tired of the Rococo style and instead sought inspiration from Classical art. This interest was inspired by recent archaeological finds, the popularity of travel in Greece, Italy, and Egypt, and the publication of information about Classical works. Neoclassical typographical designs used straight lines, rectilinear forms, and a restrained geometric ornamentation. John Baskerville, an English designer from the period, created book designs and typefaces that offered a transition between Rococo and Neoclassical. In his books he used superbly designed types printed on smooth paper without ornament or illustration, which resulted in designs of stately and restrained elegance. In the late decades of the 18th and early decades of the 19th centuries, Giambattista Bodoni, the Italian printer at the Royal Press Stamperia Reale of the duke of Parma, achieved Neoclassical ideals in his books and typefaces. Bodoni advocated extraordinary pages for exceptional readers. He achieved a purity of form with sparse pages, generous margins and line-spacing, and severe geometric types; this functional purity avoided any distractions from the act of reading. He drew inspiration from Baskerville as he evolved his preferences from Rococo-derived designs toward modern typefaces.

7: The Evolution of Graphic Design | Marketo

A human-centered approach. UX is an ever-changing field, and the discipline has evolved considerably over the last few decades. It can be a struggle at times to keep up as our deliverables have changed and evolved over time – desktop and mobile, mouse and touch, web and native, and the list goes on.

The Origin of Contemporary Jail Standards Today, prison design mostly incorporates direct or indirect supervision: Inmates spend most of their time in common areas, with corrections officers continuously monitoring their behavior and interacting with them directly. In addition to enhancing inmate and staff safety, jails designed around pods are thought to be more cost-effective and foster a more positive, rehabilitative environment for inmates. How did we get here? Under the influence of the Catholic Church, communities had increasingly begun to rely on imprisonment as punishment, rather than the previously used tactics of death, mutilation or exile. In England, prison construction was driven by the fact that authorities could no longer merely banish offenders to America; the Revolution had put a stop to that. In America, expanding civilization and the development of criminal law drove a similar construction boom. The Gaols Act of 1774 introduced the concept of classification of inmates, and prison design during this time reflected the concept. Prison architects began to include varied geometric shapes in their designs, including rectangles, squares and circles. The most famous prison design of this period is the Panopticon, envisioned by prison reform activist Jeremy Bentham. This allowed the keepers to observe the prisoners, but not to be observed by them. Bentham even went so far as to suggest that inmates would not need to be under constant supervision because they would not know when they were being observed, so they would be compelled to behave at all times. The central guard tower had underground access so additional officers could get to any cellblock in which there was a disturbance. Ventilation was poor and the cells were damp, leading to disease and in turn, a high mortality rate. Overcrowding prevented the solitary confinement of unruly prisoners and eventually the prison was demolished. The Panopticon design did, however, influence the next major design concept: Some cell designs included raised cells that allowed for better ventilation and heating and prevented prisoners from digging through the floor. Two limitations that continued to cause problems were the lack of proper sanitation and the inability of the keepers to inspect the prisoners easily. This design included a central corridor with housing wings built at 90 degrees from the corridor. A cell block in the Eastern State Penitentiary. This new building boom was influenced by the medical model of criminal justice. Prisons became responsible for rehabilitating offenders and successfully returning them to society. Martinson detailed the ineffectiveness of treatment programs and argued that rehabilitation was rarely successful. Punishments were of determinant lengths of time, no longer dependent on the success of the treatment. This resulted in a new core function for corrections: New Standards and the Direct Supervision Model To understand the next major phase in prison design, we not only need to be familiar with the shift from the medical model to the justice model. We also need to acknowledge three main influences on corrections during the second half of the 20th century: Following WWII, the corrections industry experienced a shift toward a more bureaucratic model of administration. No longer was patronage and personal gain tolerated; instead competence, responsibility and accountability were emphasized. Selection and training of personnel was a priority as was refining the chain of command and specialization of medical, legal, accounting, fiscal planning and maintenance. The report for corrections stated that the most important determinant for effectiveness was sufficient qualified staff. The report recommended dramatic improvements in the selection, training, supervision and accountability of correctional personnel. Recommendations for offenders included expanding community-based programs instead of incarceration, using community resources for reintegration, upgrading educational and vocational training, improving prison industries, expanding graduated release and furlough programs and providing separate treatment for special offender groups. Also during this time, prisoners began using the writ of habeas corpus and the Civil Rights Act to successfully bring litigation against correctional facilities to address violations of their federal civil rights. All these threads – managerial functions, the evolution of the bureaucratic model and judicial intervention – led to the creation of a new model called Direct Supervision. Using a combination of

management and operational philosophy, design features and staff training, Direct Supervision places officers in constant and direct contact with the inmates, allowing them to get to know the inmates and recognize and respond to trouble before it escalates. Officers also become more responsible for the organization, supervision and control of the daily operation of a direct supervision housing unit, since they are directly within the housing unit. Direct Supervision has been credited with reducing vandalism, enhancing inmate and officer safety, and creating a more positive, less stressful environment for inmates and officers. Direct Supervision was not only a new way of jail management; it also required new prison design. Local jails had traditionally been of linear design, rectangular buildings with corridors leading to single cells arranged at right angles to the corridor, resulting in intermittent surveillance at best of the cell. Direct Supervision brings down the barriers, places control stations inside the inmate living areas and keeps inmates together in dayrooms rather than separately in cells. The first jail facility incorporating Direct Supervision features opened in Contra Costa, Calif. All three firms came up with similar designs to meet the BOP criteria for active and continuous inmate supervision. Today, this model is widely used across the United States.

8: BBC - Autos - Evolution of Design

We're at an exciting point in the evolution of design tooling. Other disciplines have had computer-aided tools that correct grammar, rewrite code, and analyze structural integrity of 3D models for some time. Now, with design tooling that's open, connected, and extendable, we've laid the

Share Some people argue that the human eye is flawed, proving that it was not intelligently designed but evolved by unguided processes. Both vertebrates animals with backbones, such as humans and cephalopods molluscs with tentacles growing from their heads, such as squids and octopuses have camera eyes, which are roughly spherical organs with lenses that focus images on light-sensitive retinas. In vertebrate eyes, the light-sensing cells c and f in the drawing below point towards the back of the retina, and the nerve cells that transmit signals to the brain b in the drawing are between the light-sensing cells and the incoming light. By contrast, in cephalopod eyes the light-sensing cells point toward the incoming light and the nerve cells are at the back. In it, Dawkins used the vertebrate eye as evidence against design: Any engineer would naturally assume that the photocells would point towards the light, with their wires leading backwards towards the brain. He would laugh at any suggestion that the photocells might point away from the light, with their wires departing on the side nearest the light. Yet this is exactly what happens in all vertebrate retinas. Each photoreceptor cell is, in effect, wired in backwards, with its wire sticking out on the side nearest the light. No one, for example, would suggest that the neural wiring connections should be placed on the side that faces the light, rather than on the side away from it. Incredibly, this is exactly how the human retina is constructed. These flaws violate reasonable principles of intelligent design. This is not an optimal design for obvious reasons. The photons of light must travel around the bulk of the photoreceptor cell in order to hit the receiver tucked in the back. During the evolution of the cephalopod eye, the retina took shape in a more logical way, with the photoreceptors facing outward toward the light. Vertebrates were not so lucky. But is the human eye really evidence against design? The light-sensing cells in a vertebrate retina require lots of nutrients and vast amounts of energy. In mammals, they have the highest metabolic rate of any tissue in the body. First, the dark pigment in it absorbs scattered light, improving the optical quality of the eye. Second, it removes toxic chemicals that are generated in the process of detecting light. The light-sensing cells contain stacks of discs, and in Richard Young showed experimentally that a photoreceptor cell continually renews itself by shedding discs at the end closest to the RPE and replacing them with newly synthesized discs at the other end. If the light-sensing cells were to face the incoming light, the blood-filled choriocapillaris and the RPE would have to be in front of the retina, where they would block most or all of the light. By contrast, nerve cells b in the drawing are comparatively transparent, and they block very little of the incoming light. The blind spot a in the drawing is not a serious problem, because the blind spot produced by the left eye is not in the same place as the blind spot produced by the right eye. This means that in humans with two good eyes, the field of vision of one eye covers for the blind spot of the other eye, and vice versa. What about the claim that cephalopod eyes are better than vertebrate eyes? In , a team of Italian biologists pointed out that cephalopod eyes are physiologically inferior to vertebrate eyes. In vertebrate eyes, the initial processing of visual images occurs in the retina, by nerve cells right next to the photoreceptor cells. In cephalopod eyes, nerve impulses from the photoreceptor cells must travel all the way to the brain to be processed. They simply assumed that evolution is true and that they knew how an eye should be designed. Then they concluded that the human eye is badly designed, claimed it as evidence for evolution, and ignored the contrary evidence. Good empirical science searches for explanations that fit the evidence. The stories are empirically dead, but they keep coming anyway, like zombies. I recently published a book about such stories titled *Zombie Science*. Norton, , Domains, Levels, and Challenges New York: Oxford University Press, , Futuyma, Evolution Sunderland, MA: Sinauer Associates, , Losos, and Susan R. McGraw-Hill, , Mosby, , Paul Henkind, Richard I.

9: Graphic design | art | www.enganchecubano.com

Executive Summary. In large organizations, design is moving closer to the center of the enterprise. This shift isn't about aesthetics and product development, however.

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