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INTERPLAY
Dialogue of the Systematic and Intuitive

Amy Fox
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AMY FOX

Date
It is by logic you prove, but by intuition that you discover.
Henri Poincare

It is in our idleness, in our dreams, that the submerged truth sometimes comes to the top.
Virginia Woolf, A Room of One's Own

DEDICATION
This thesis is dedicated to my parents Gerry and Ellen Fox whose love, encouragement, support and prayers have carried me throughout life and during this thesis process.

SPECIAL THANKS
Special thanks to my thesis advisors Deborah Beardslee, Wendell Castle, and Robert Meyers for your significant input at crucial points in various stages of this thesis project.

Special thanks to Tim Engstrom, Roger Remington and Nick Difonzo for being helpful and encouraging resource people.

Finally, special thanks to my fellow classmates and Clint Chadborne who listened, challenged and provided additional inspiration as I developed my thesis project.
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THESIS PROJECT DEFINITION

Introducing, identifying and understanding the nature of the problem including history, situation, and goals.

THESIS PROBLEM DEFINITION

This thesis project was born out of an interest in the process of graphic design, specifically the mental processes of rational and intuitive thinking that take place during the creative process.

The thesis was undertaken with the theory that when graphic designers understand their own creative processes, they are not only able to have greater control over these processes, but are able to more effectively collaborate with others, as well as more insightfully explain their own creative process. It is also conducted with two sub-hypotheses. The first is that the terms intuitive and systematic describe two different dimensions which interact during the creative process, not opposites which lie on different ends of a spectrum. The second is that intuition is developed and strengthened over time, through experience.

Graphic designers have often been funneled into two divisions beyond era and stylistic delineations. There are those who approach their problem solving in an intuitive manner and those who approach their problem solving in a more rational or systematic manner.

With the momentum of deadlines, the graphic designer moves from project to project, learning through process, but with rare opportunities to reflect and look back at that process. Rare is the opportunity to come to a deeper understanding of the process that in the end defines the visual communication solution produced.

Giving the designer a better understanding of their process will assist them in understanding and optimizing the manner in which they solve a problem from beginning to end. In addition it will give them a more informed analysis with which they can dialogue more effectively about their process. This thesis does not focus on the pragmatic specifics that technology, time, and working environment affect. Rather, with a focus on the cognitive activity, the aim is to help the designer think about their thought developments that formulate their actions. By assisting the designer in understanding their problem solving process, they are given tools to not just act or go through the motions of creating as usual, but to adjust and adapt based on the needs of the situation. This adaptability is beneficial both to the designer by keeping the process fresh and to the client by allowing adjustments that are problem appropriate.
Design educator Hanno Ehses states this need eloquently by saying: “Only when the designer is willing to accept that process which begins with design can be analyzed by exploring the nature of its structure, only then can he/she begin to exert a certain amount of control upon the effect of his/her product and to use it as a precise medium for the presentation of visual information.”

PROBLEM HISTORY
The field of graphic design, currently in its youth, has only produced a limited amount of information regarding the creative process, particularly in the realm of the mental aspects of this process. On the “how-to” level, there is literature which addresses client interaction and production processes, i.e. contract negotiations, printing specification, etc. Literature describing or contemplating the mental activities during the creative process is limited. A field such as architecture, perhaps because of its longer history and the demands of time and resources, has done a much better job at speaking about its particular problem solving processes. As architecture and graphic design have similarities in their problem solving process, for instance in the use of conceptual and user-centered decision making, architecture serves as an example of how graphic design can grow in its discussion of theory and the creative process.

In instances where the creative process has been described, not much focus has been given to the systematic and intuitive natures of this process. When systematic and intuitive aspects are discussed it is often in a discussion of a program for designing or a purely aesthetic and visual decision-making process. Their is an ironic sense in that when the intuitive is studied and explained it becomes systematic. This perhaps explains why the dimensions of systematic and intuitive are rarely addressed.

THESIS GOALS
The goals of this thesis therefore, are to give the graphic designer the needed tools with which they can

- gain a deeper understanding of their own creative process
- gain a deeper understanding of the systematic and intuitive dimensions in their creative process
- begin to optimize their own process
- articulate and dialogue about their process with clients and collaborators
PRECEDENTS
Describing other existing projects, case studies, and models that have meaningful relationships to the study.

The following precedents were chosen for particular aspects which have a meaningful relationship to the study.

JEFF BARNES POSTER
In 1979 Jeff Barnes designed a two-sided poster. With the philosophical tag line, “First we are intuitive, next we are systematic, last we are both and neither,” the poster gave the definition for intuitive and intuition on one side and systematic and system on the other side. The imagery on the systematic side is arranged on a structured modular compositional grid. The opposite intuitive side has the same grid, but has elements are skewed, falling out of and not honoring the grid. Please see pages 10-11 in the Research section of this document for further explanation of this poster.

While this precedent does not have a direct correlation to the theoretical approach of this thesis, it serves as a rare example of a design solution intended to communicate and educate specifically about the intuitive and systematic approaches in graphic design.

THE ULM SCHOOL
The philosophy of the Ulm School, a design school that existed in the late 1950's and early 1960's in Ulm, Germany known as the Hochschule fur Gestaltung Ulm, would be in opposition to the philosophy displayed on the Jeff Barnes poster. Many in the graphic design field consider the Ulm school as an extreme example of a systematic approach to graphic design problem solving. While this is true, it is also true that the end goal of this systematic approach was to develop the intuition of the designer through repetition of method. This way the designer would not rely as much on the mathematical precision of numbers, but instead would build an intuitive sense which would enable them to create with a balanced blend of systematic and intuitive approaches to their work.

While this thesis does not deal directly with education, the Ulm school serves as a precedent of how a school developed their educational philosophy to produce designers who had a balanced working methodology that included both systematic and intuitive approaches.
THE UNIVERSAL TRAVELER

*The Universal Traveler: A Soft-Systems Guide to Creativity, Problem-Solving and the Process of Reaching Goals*, written by Don Koberg and Jim Bagnall, paves a path that someone can embark on when undertaking a creative journey. It communicates the mental and physical requirements of the problem solving process. It also discusses the process of discovery and a specific model of the creative process. The book divides the creative process into seven stages. It then takes each described stage and thoroughly introduces it, providing methods that may be appropriate to use in each particular stage. Finally it suggests “side trips” or fun educational activities and resources to assist in the development of the creative project.

*The Universal Traveler* does not focus specifically on the systematic and intuitive nature of the creative process in graphic design. This precedent in an example in how to communicate the creative process and useful methods for the creative process to a reader.

NOTES ON GRAPHIC DESIGN AND VISUAL COMMUNICATION

Greg Berryman in *Notes on Graphic Design and Visual Communication* uses a variety of a visual expressions in explaining the graphic design problem solving process. The six stages he chose to highlight are as follows: alternate solutions, linear process, cyclic process, feedback process, branching process and priority process. While he approaches his topic from a pragmatic viewpoint, his work serves as a precedent for this thesis study in that it visually explains the creative process.

ROGER VON OECH

Roger Von Oech, a best-selling author of creative thinking books such as *A Whack on the Side of the Head* and *A Kick in the Seat of the Pants* has also packaged elements of the content of his books into various products. Two such products are *Creative Whacks* and *Creative Whack Pack*. *Creative Whacks*, a box of 100 cards, contains ways someone can “awaken their creative ability”. Each card has a covering flap which prohibits the chooser from selecting a card by content and allows for a surprise recommendation. *Creative Whack Pack* is also a series of cards but they are divided into four divisions based on four roles Von Oech suggests the creative person plays, that of explorer, artist, judge and warrior. This deck allows the user to select cards and working methods based on where they are in their own specific problem solving process.

These resources serve as interesting precedents for this thesis study in terms of its focus on creative process, as well as an example of easily usable tools to enhance the creative process. In addition, the recognition of various roles that are played while creating suggests that different types of thinking and different working methods are needed.
CHARLES AND RAY EAMES' HOUSE OF CARDS

Ray and Charles Eames designed a set of cards called *House of Cards*. These cards are the size of playing cards, contain images only and have slits in each allowing them to be fastened together in a 2-D or 3-D manner. While these cards don't convey content in words, they provide a more open, interpretive tool which can be adapted to the user's needs. The cards at times can provide a highly intuitive and associative resource for the user.

This precedent is useful as an example of the tone desired for the final design application in this thesis study. The usability and friendliness of the *House of Cards* provides a useful model of interaction.
The sources for this thesis project drew from an interdisciplinary grouping of fields, that of Philosophy, Psychology and Graphic Design. In documenting the research which undergirded this thesis project, the three disciplines will be dealt with individually, with a final mention of their interrelatedness. To assume that within a short space one could adequately summarize concepts that have produced volumes of discussions and counter discussions would be inaccurate. In the following section, the aim is to inform of the key research that influenced the direction of this project.

PHILOSOPHY
Greek philosophers began articulating how it is our ideas form, how our minds work and what makes up this entity we call knowledge. René Descartes articulation “I think therefore I am” over 500 years ago, is just one example of the continuation in the discussions and definitions of cognition, knowledge, the differentiation between man and beast, and levels of mental processes of humans. Philosophers will continue to develop ways of getting closer to the truth of what it is that makes us human, how our mental capacities function, adding to the volumes already filled.

Plato labeled our powers of reason as dialectic thought. “Whatever flash of inspirations, fruit of meditation...revealed to us comes in that mode of cognition beyond the pale of logic, what Plato called the noetic level of thought.” (Chadborne) Aristotle also endeavored to break down types of thinking and knowing into levels of cognition. His model, similar to Plato’s, placed intuition as a method of knowing beyond rationality. This suggests that only people who engage in rational thought can eventually develop thought in the intuitive realm.

With the dawning of the scientific age came the tendency to approach the world, including people and their processes, as a science. But as history has shown, the pendulum often swings the other direction. In philosophy this is seen in the influence of metaphysical philosophy. The writings of French philosopher Henri Bergson and Jacque Maritan contributed to the efforts of not seeking the universal truths through the scientific methods of the modern era. They both point to the limitations of scientific reasoning in contrast to the strength and power of the metaphysical and at times mystical to reach universal truths. Thus in knowing, philosophy of knowledge and mind, it is the unexplainable, that which can not be analyzed or understood through reason, that leads to and comes closer to a universal truth. Writings in this school of thought put an emphasis on intuition as a place where finally humans can gain small glimpses of truth.
Philosophers such as James Dewey aimed to incorporate the duality of the modern era. Taking the empirical and explainable of scientific reasoning, and the mystical and unexplainable, Dewey blends them to explain truth through experience. Dewey does not take the reductive approach which overwhelms the modern era of scientific reasoning, but takes the pragmatic approach, emphasizing that the experience is the most important factor to discovering and verifying truth. Dewey states:

> It is not enough to insist upon the necessity of experience, nor even of activity in experience. Everything depends on the quality of the experience which is had. Just as no man lives or dies to himself, so no experience lives or dies to itself. Wholly independent of desire or intent, every experience lives on in further experiences. Hence the central problem of an education based upon experience is to select the kind of present experiences that live fruitfully and creatively in subsequent experiences.”

While Dewey is speaking directly about education in the above passage, his philosophy applied suggests that no matter what the endeavor, it is only in experience that truth can be discovered, whether small or large.

The aim of much of philosophy is to seek universal truths. While this thesis does not undertake this ambitious goal, the research in the field of philosophy assisted in the basic understanding of how cognition has been viewed over the centuries. It was also important in understanding the philosophies that influenced how psychology began to empirically look at cognition and creativity.

**PSYCHOLOGY—THE CREATIVE PROCESS**

While over time creativity has been recognized, it is not until the twentieth century that serious study or writing was undertaken in naming the various stages of the creative process. In 1926 Graham Wallas was the first to describe this process in four distinct stages: preparation (also called saturation), incubation, illumination and verification.

Since then, through research and study, it has been verified in multiple studies that the creative process cannot be broken into four distinct autonomous stages. This is in part because the process reacts to the needs of the problem being solved. It is also because in some cases the stages of the process may occur simultaneously. Reporting on two specific historic study of the creative process, psychologist Robert Weisberg explains, "The stages were not completely separate, however, parts of the stages overlapped in time. Jan Eindhoven and Edgar Vinacke [the researchers] conducted a similar study with artists and found it was impossible to identify separate stages at all, because of the overlap between preparation, illumination and verification (critical revision).” (Weisberg, 25)
"Creativity consists of combining previously unrelated mental elements in a new and useful fashion." (Martindale, 228) In essence all four stages of the creative process play a role. On the following pages, each stage will be analyzed separately in order to understand the process as a whole.

**Four Stages of the Creative Process**

1. **Preparation**

Also at times called saturation, this stage consists of recognizing and defining a problem. Research and information gathering help to inform both how the problem should be defined as well as what the possible solutions for the problem could be. But the creative process isn’t bound by the timeframe of a particular problem identification and solution. Life experiences also play a part in this stage. When defining a problem or searching for new material, the mind is constantly bringing up past experience or knowledge that might make a useful connection to the problem at hand.

2. **Incubation**

Incubation includes the continued hard work of digesting information, exploring approaches, defining approaches, and ideation. It also includes divergent activities and no conscious, intentional mental work. In summary:

Psychologists who have studied the creative process have found that it is necessary to allow some time when the conscious mind is not thinking about a subject, in order for the subconscious mind to work creatively...

Some people have a hard time with this stage [incubation] either because they haven’t left enough time (procrastination) or because they think work = results. While psychologists do not know much about how the subconscious mind works, they do know that it allows the mind to mix and match ideas, to see new relationships, to discover new ideas, and to solve problems. Many times a problem in writing that cannot be solved by conscious concentration will be resolved if you deliberately avoid thinking about it for a day or so (at least overnight). You may find your subconscious mind will suddenly deliver an insight to your conscious mind and the problem will be solved—a process Isaac Asimov calls the 'eureka phenomenon'. (Gefvert, 42)

An alternative view that is skeptical of the idea of the subconscious activity in the process of incubation simply defends the position by stating “A break might be helpful simply because it allows a fatigued person to recuperate.” (Weisberg, 30)

Whatever the view, it is clear that time in this stage is fruitful for the creative process as a whole. In making the incubation stage most effective, Michael Gelb in his book *How to Think Like Leonardo DaVinci* summarizes:

But incubation is most effective when you alternate, as Leonardo did, between periods of intense, focused work and rest. Without periods of intense, focused work, there is nothing to be incubated. Discovery and learning to trust your incubatory rhythms is a simple secret of accessing
your intuition and creativity. Sometimes incubation yields an obvious insight, or Aha! But frequently the fruits of unconscious work are subtle and easy to overlook. The muses demand attention to the delicate nuances of thought, listening for the faint whispers of shy inner voices. (Gelb, 159)

Incubation then, is a stage that is vital in the bridge of research and gaining insights into possible solutions for the problem.

3. Illumination
In view of the whole creative process, the illumination stage generally takes the smallest timeframe and yet receives the most attention. "Thomas Alva Edison remarked that genius is 1% inspiration and 99% perspiration. Because inspiration is more interesting than perspiration, it has been studied much more intensively. However, the 1% versus 99% partitioning of the 'variance' in creativity is probably close to the mark."(Martindale, 213) The stage of illumination has remained a large focus of the creative process, in part because it is the least understood. When discoveries are made, the focus is not on the hours of labor that came before and after the eureka moment. In reality most discoveries or solutions to problems are not experienced in one moment, but in many small moments.

While most do recognize this as an important element of the creative process, there are some who believe the discovery that happens in this stage, or in the whole of the creative process for that matter, has been overstated. An extreme example of this is the view of psychological theorist John Watson, proponent of the "nothing new view" which states that nothing is truly creative. In this behaviorist view, the person creating is a victim of circumstances where the by-product just happens to be something creative (Weisberg, 2). This sounds similar to King Solomons' lament "So, there is nothing new under the sun." (Ecclesiastes 1:9c, NASV)

Perhaps a reason for the reaction of John Watson and others, is to diffuse the genius view of creativity, the theory that only those who have the gift of genius can produce creative solutions. This is a logical reaction. If genius was the only force driving creativity, and it could not be obtained through any source but gods, muses, birth or whatever the magical source, the core of research on creativity would be limited to genius (Weisberg, 3). The Gestalt view on creativity states that the insights are based largely on past experiences. This view is similar to other views such as the incremental view which is also based in various proportions on the experiences and exposure of the person in question.

Whatever the opinion on how one comes to realize solutions, it is clear there is no formula for arriving at insights, discoveries and solutions connected. It is also clear that most experience illumination in small surges. "There are very few human beings who receive the truth, complete and staggering, by instant illumination. Most of them acquire it fragment by fragment on a small scale, by successive developments, cellurally, like a laborious mosaic." (Kent, 94)
4. Verification

After the excitement of illumination, the verification stage sometimes seems anti-climactic. One researcher summarizes:

In the typical case, then the incomplete product of illumination is subjected to a fourth and final stage of the creative process, "verification." Verification involves "the work of verification, correction, or revision that ordinarily follow the more radical inventive activity and completes or refines its product." (Ghiselin, 28)

Although illumination is a sudden, often joyful experience, verification is frequently sustained and painful.

One of the most demanding aspects of creative discipline is the revision process: artists and scientists clarify their condensed thoughts through the successive drafts (or revisions) of their work...the process is like a dialogue between the artist and his or her product. (Armbruster, 180)

This stage of verification is crucial. In the testing of possible solutions, it is made clear what ideation, insights and research are truly useful for the most appropriate solution to the problem. While this thesis does not cover the broader time facet of verification, i.e. acceptance of the solution within a domain, it is important to mention that verification often continues to come years after a solution is solidified.

Summary

In summary, understanding the stages of the creative process through the research and study of psychology assisted in the ability to better describe the creative process to the graphic designer. The developments that have led researchers to show that the creative process is dynamic and not formulaic, have built a firmer basis for comprehending the creative process. By understanding basic stages the creative process goes through, optimization of the process becomes more tangible. Emphasizing the non-sequential or looping tendencies of the creative process allows for an open approach to the flexible nature of the process.

GRAPHIC DESIGN

When surveying the literature in graphic design regarding the process that is undertaken to solve a design problem, one finds a range of descriptions from the pragmatics of how to translate a concept into digital files that can be printed, to a more theoretical summation of stages in the problem solving process.

As mentioned in the Precedents section of this thesis documentation, Jeff Barnes' poster serves as an example of graphic designers' interest in the topic of the systematic and intuitive dimensions of their process. Although the focus is purely on how a project is accomplished, the definitions are helpful. They are as follows:

"Intuitive": having to do with intuition; having or perceiving by intuition that is or can be perceived by intuition.
**Intuition**: the direct knowing or meaning of something without the conscious use of reasoning; immediate apprehension or understanding, something known or learned in this way; the ability to perceive or know things without conscious reasoning.

**Systematic**: forming or constituting a system, based on or involving a system; made or arranged according to a system, method or plan; regular; orderly; characterized by the use of method or orderly planning; methodical.

**System**: a set or arrangement of things so related or connected as to form a unity or organic whole; a set of facts, principles, rules, etc. classified or arranged in a regular, orderly form so as to show a logical plan linking the various parts; a method or plan or classification or arrangement; an established way of doing something; method, procedure, orderliness or methodical planning in one's way or proceeding. (Barnes)

The poster tag line of “First we are intuitive, next we are systematic, last we are both and neither,” (Barnes) indicates a disagreement in theory to this thesis study, namely the hypothesis that intuition is strengthened over time. For if intuition is built on experience how can intuition be the initial stimulus? Or how can one innovate in a field if they do not know the field? One area of the posters' tag line does overlap is in the concept that “...last we are both [intuitive and systematic] and we are neither.” Being able to be both systematic and intuitive suggests a multidimensional aspect to the creative process. By the definitions of these two terms it is also clear that a comparison is being made between two uneven elements. Intuition or the intuitive plays a role in the cognitive states of perceiving and knowing. Systematic or system, according to the given definition, plays a role in the ordering and arranging of things. While it shows a “logical plan” it is not necessarily indicative of logical cognitive processes. While this poster was not a substantial resource for this thesis, it provided an indication that graphic designers in the past have explored this topic.
The educational theories of the Ulm School were looked at as a model of an attempt to synthesize and balance the systematic and the intuitive dimensions of problem solving. The Ulm School advocated a very systematic curriculum with the end goal that this analytical and repetitious approach would develop the intuitive dimension in the designer, so that in the end, the designer would not need to rely as heavily on the systematic, but instead could rely on their experience and intuition.

The role of intuition in the graphic design process has been defined in a multitude of ways. While a few use it to reference an approach where something comes from nothing, most designers acknowledge that intuition, while perhaps unexplainable, draws from past experiences and knowledge.

**William Golden**

At the Aspen Design Conference in 1959, William Golden, a graphic designer for CBS, interrupted a panel discussion, to define problematic terminology. In the following passage William Golden not only defines what intuition is, but unearths some of the tensions about intuition that exist inside and outside the field of graphic design.

I want to interrupt for just a definition. There’s a word that’s been used for two days that bothers the hell out of me. It’s the word intuition. I was a little confused yesterday when Mr. Gaines said that designers should have a philosophy... but in the context it is used it seems strange because he later said that he operates largely by intuition. Bill Capatan has used intuition as, to me at least, a dirty word that we shouldn’t use. I’d like to know what you mean by it, because my understanding of intuition anyway is that it doesn’t come out of the blue, but it is based on quite a lot of experience of all kinds which comes into play at a certain moment so that I am puzzled when Bill says we are wrong because we operate intuitively rather than after being presented with a set of objectives and facts, it is my feeling that decent advertising designers have had a lot of experience with people and with their reactions and somehow knows that in a certain situation right is right.

**Sara Little Turnbull**

Sara Little Turnbull, focused her long career in the areas of graphic design, industrial design and concept design. In discussing her own problem solving process she defines intuition by saying, “If I feel something is right, I never let go. But intuition is not something that appears out of nowhere; it is the result of hard work and a lifelong experience of people and environments.” (Form, 40)

**Victor Papenek**

Though not a graphic designer, Victor Papenek, an industrial designer who focused much of his efforts in the area of green design, spent time defining the problem solving process. In defining sudden revelations in this process, he states, “…my own conviction is that such revelations are intuitive, that is: a marshalling of facts awaiting synthesis on a subconscious or preconscious level.” (Papanek, 152)
RELATED DESIGN FIELDS
Graphic design often finds itself pulled between science and art. Much of advertising since the 1950’s has led to a “marketing science.” (Karo) This has produced negative feelings in the graphic design community and led many designers to attempt to counterbalance the “science” with an “art”. Whenever there is an extreme on one end of the spectrum, generally not long after a reaction on the other end of the spectrum emerges. The need and desire is for that middle ground.

Two landscape architects, Roger Wells and Ignacio Bunster-Ossa, explained the difference in how they approach their work. Wells explains his process in terms of two planes, the vertical which is scientific and analytic in nature and the horizontal which is intuitive and artistic in nature. He argues that “when being solely analytic the sum of the parts often does not add up to the greater whole. This is a shame, for as designers we need science and art, analysis and synthesis, rational objectivity and intuition.” (Wells, 80) In working then he utilizes a vertical scientific approach but with the goal then to integrate into a horizontal or intuitive approach. The only case in which he advocates starting with a horizontal approach is when there is a solid grounding in science (Wells, 80).

Bunster-Ossa whose approach is scientific and analytical, lightly defended his scientific approach from that of Roger Wells. Although his end goal was to defend that approach he ends his defense in a docile grasp for balance saying, “Art is just as important as science, intuition and logic should blend, and the left and right brains should talk to each other. The difference may well be who begins the conversation.” (Bunster-Ossa, 81)

ADDITIONAL RESEARCH—DATA COLLECTION
In the process of research it became apparent that more information should be gathered specifically on the creative process in graphic design, particularly related to systematic and intuitive approaches.

A survey was developed with the strategic help of the thesis advisors and Dr. Nick DiFonzo from the Psychology Department at RIT. Because a broader sampling was desired for the purpose of avoiding influences from one geographic region or one specific school, it was decided that collecting data at the AIGA National Conference in Washington, DC would be appropriate. The demographics of the conference attendees included a broad range of ages, experience levels, specific design expertise, educational backgrounds and geographic location.

The questions for the survey were developed with the goal of asking a graphic design professional to describe their problem solving activities to determine whether they leaned toward a systematic or intuitive approach in their creative process. Because this thesis was undertaken with the concept that the systematic and intuitive are in
two different dimensions, it was important to make the questions uni-dimensional
to see not by taking into account the amount of time the average respondent would
have to fill out the survey. Uni-dimensional scales on the survey included:

  chaotic/non-chaotic
  intuitive/non-intuitive
  systematic/non-systematic
  methodical/non-methodical
  planned/non-planned
  spontaneous/non-spontaneous
  thinking/non-thinking
  instinctive/non-instinctive
  orderly/non-orderly

About thirty usable surveys were collected at the AIGA National conference. Another
twenty surveys were collected through e-mail from designers practicing in upstate
New York, other parts of the United States, Europe and Australia. The surveys
collected had three sections. The first section was a selection of unidimensional
words on a scale from one to nine, i.e. intuitive to non-intuitive, systematic to
non-systematic, planned to non-planned, as mentioned in the above paragraph.
These elements split between systematic and intuitive characteristics incorporated
sets of similar terms. This removed the chances of misinterpretation, thus increasing
the stability of the analysis phase. The second section was an open response question
which asked "How do your design ideas usually take shape?" The third section was
collected in all responses but the e-mail responses. It was a visual response question
which asked the respondent to "Sketch, doodle, diagram or draw a picture
representing your creative process." In the analysis, this is treated as a subset
because it did not encompass the entire group surveyed. Finally, there was an
additional demographic section to allow for possible connections based on length
of practice in the field of graphic design, position held, and design area. This data is
examined and analyzed in Appendix C. Appendix D contains a sample of the original
survey and the raw data.

In short review, the survey statistical analysis showed that the systematic and
intuitive are separate dimensions. This verified that it is valid to approach the
creative process as a dialogue of two dimensions working together, as proposed
in this thesis. The systematic and intuitive dimensions were defined a priori with
the terms used in the unilateral scale of the questionnaire. In the survey analysis all
of these held except for chaotic, which had low correlations overall. The systematic,
then, can be defined by the following variables: systematic, methodical, step-by-step,
planned, thinking, and explainable. The intuitive dimension can be defined by the
following variables: intuitive, feeling, spontaneous and instinctive. The data did not
indicate that an intuitive approach begins to dominate with years of experience,
but there was also no correlation of a systematic approach to years of experience.
A thorough description of the findings are found in Appendix C.
SYNTHESIS
Describing interrelationships and patterns – sorting, sequencing, ordering information or parts of the problem.

Taking into account the information and theories gathered in the research stage, a blend of the disciplines researched was sought to help formulate a body of information that was cohesive and spoke to the creative process, and the systematic and intuitive elements of the creative process in graphic design.

In developing a possible sequence of information, it became apparent that in order to effectively communicate the nature of the systematic and intuitive dimensions in the problem solving process, it would be necessary to include descriptions of the creative process and its stages.

THE CREATIVE PROCESS
As psychologist Graham Wallas took the writings of Henri Poincare and Hemholtz to formalized them into four defined stages of the creative process, others have gone through similar steps and developed different terms and different stages. Below is a collection of approaches from simple to complex. Key sources for the collection of terms below come from Mind over Media by Mark Von Wodtke and the research files of Roger Remington, Professor of Graphic Design at RIT.

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INTERPLAY Dialogue of the Systematic and Intuitive
In the field of graphic design alone there are many definitions of what the stages of the creative process are and what terms should define them. The nuances of stage delineation tend to fall in the pragmatic areas specific to the field. It seemed most appropriate to choose a model that would express the stages of the creative process in a simple and straightforward manner. This would expedite the understanding of the creative process for the designer so that they could apply their understanding to systematic and intuitive thinking and working. The four stage process initially defined by Wallas was chosen, that of preparation, incubation, illumination and verification. This choice had the secondary benefit of making the cross-disciplinary comparisons of the creative process simpler and more approachable.

It was important to consider the four stages from Wallas and make appropriate adaptations based on more recent research. As has already been stated, both the studies and experience in the fields of psychology and graphic design concur in the assessment that the four stages are not autonomous. The interrelated nature of the stages allows them to happen simultaneously. This interrelatedness also means that the four stages do not always happen sequentially. The organic nature of the process is such that in reaching the verification stage it is often necessary to go back into the saturation, incubation or illumination stages. This activity in the process is often referred to as a feedback loop. Thus the stages were further defined by the following list of activities:

**SATURATION**
- problem definition
- information gathering
- research
- immersion in problem
- life experiences

**INCUBATION**
- divergent activity
- digesting information
- exploring approaches
- defining approaches
- ideation
- no conscious work

**ILLUMINATION**
- small insight
- big insight
- discovery
- sudden insight
- sudden solution

**VERIFICATION**
- making the solution concrete
- evaluating solution
- modifying solution
- implementing solution
- acceptance

*INTERPLAY* Dialogue of the Systematic and Intuitive  
*SYNTHESIS* 16
IDEATION

Describing the generation of conceptual solutions and preparation of a range of preliminary design approaches.

DESIGN APPLICATION

The target audience of this design application is busy graphic design professionals. The goals of the application are to give the graphic designer the needed tools with which they could

- gain a deeper understanding of their own creative process
- gain a deeper understanding of the systematic and intuitive dimensions in their creative process
- begin to optimize their own process
- articulate and dialogue about their process with clients and collaborators

The integration and synthesis of research toward an actual design application was comprised of many facets of ideation. To clearly show the areas where ideation and development occurred, this section has been divided into the following subsections: metaphor investigation, format investigation, grid development, creative process comparison diagrams, design exemplar visual examples, and problem solving methods.

METAPHOR INVESTIGATION

One activity that started fairly early in the process was the collection of possible metaphors to help describe the creative process. Possible metaphors began with a focus on the term interplay. Interplay implies an element of back and forth interaction and at times a playful element, possibly a game-like structure. The following is a list of game metaphors considered in this stage:

- pachinko
- pinball
- tennis
- chess
- basketball
- soccer
- rubics cube
- blocks
- operation
- marbles
- telephone
- billiards

Non-game related metaphors that were considered are as follows: time travel, satellites, letters, human life cycle, planting cycle, baking, and mining. While each of these metaphors may not have been used, they were an integral in broadening the thinking and resources that could describe the creative process.
FORMAT INVESTIGATION

The format in which this final design application would take shape and communicate the desired information was also an area in which much ideation was done. The following is a list of possible physical formats which were explored to varying degrees:

board game  reference cards  postcards
playing cards  flash cards  calendar
flip book  fan format  book

Initially a traditional book format was selected as the final application format. Organizing the information into the book format was difficult in part because the format suggested a forced sequence of information which encouraged the writing to be lengthier. Because the information formatting was proving difficult, the format selection was assessed. It was determined that perhaps another format would better support the communication goals including the need for accessing information quickly and within short time spans.

The format of resource cards was investigated and ultimately chosen. This format allowed for the opportunity to communicate in short time frames and added the additional opportunity to have a resource that could be used in a flexible, interactive manner instead of the more fixed sequential manner that the book format provided.

During the ideation phase various sizes were tested out for both the book and card formats. The sizes were chosen in part based on the concept that to communicate over many smaller pages would be less overwhelming than planning a few larger, content filled pages. Sizes as small as 3x4" and 2.5x7" to as large as 8x8" were tested. The final size of 7x7" was chosen for its ability to hold a reasonable amount of information while being a comfortable hand-held size.

GRID DEVELOPMENT

Taking into account the model of the Ulm school, where it was thought that over time interaction with highly structured systems strengthens the intuition, one course that the ideation process took was to possibly incorporate a variety of grids in the final solution. This ideation could start with with a simple square grid and move the content through to triangular, hexagonal, and octagonal grids, and finally to combination grids which incorporated multiple levels of compositional divisions. While intriguing, this possibility added more complexity than necessary between the viewer and the content.
Sample grids similar to those studied and used at the Ulm School

Finally the square unit grid was selected and tested. This grid provided the needed flexibility as well as the structure to communicate the content in an effective manner.

CREATIVE PROCESS COMPARISON DIAGRAMS

There are a number of difficulties that can be encountered when trying to communicate the creative process in graphic design to clients or fellow graphic designers. It was determined that having interdisciplinary creative process comparison diagrams would assist the designer in the process of understanding and articulating their process to others. Challenges in communicating the creative process in graphic design can include: not having a reference point when individual does not understand the field of graphic design, communicating the wide variety of process needs based on the problem being solved, legitimizing the time and resource needs of the creative process in graphic design, and communicating the circular, non-linear elements of the stages in the creative process. The goal of the creative process comparison diagrams was to help alleviate these challenges by giving the designer graphic representations of specific creative processes in the graphic design field, as well as examples from perceived left-brained fields such as science and math, and perceived right-brained fields such as sculpture and creative writing.

Research for the creative process comparisons consisted of collecting existing diagrams of process, and descriptions and examples of specific creative processes which could be analyzed and translated into a visual diagrammatic form.

Ideations began in converting creative processes into basic bar graphs. The following images show in rough chronological order the possible forms that were generated and tested for the final solution. The process began with color coding, but quickly changed to one color diagramming for simplification and ease of understanding.
Ideation sketches
for creative process
diagrams (continued)
Ideation sketches for creative process diagrams (continued)
Ideation sketches for creative process diagrams (continued)
Ideation sketches for creative process diagrams (continued)
DESIGN EXEMPLAR VISUAL EXAMPLES

Visual examples of process gathered from the RIT Archives and Special Collections, books and periodicals were examined during this ideation phase. Testing how many images were necessary to communicate a process effectively was important. While having a first sketch and the final product communicates a start and finish, it was clear that at least two examples in between were necessary to more carefully represent process. In sequences of fifteen images the process was clear but there were few visual case studies that had as many as fifteen visual examples in the sequence from start to finish. By selecting a seven image sequence, one could see the problem solving process while having more case studies from which to select.

PROBLEM SOLVING METHODS

During the research stage, methods were collected to possibly use as content for the application. Methods refers to specific approaches that can be used within the creative process. They are not generalized overall approaches, but rather are helpful during particular stages of the creative process.

This ideation phase allowed for fine-tuning the selection of methods that could possibly be included in the design application, as well as testing possible pairings. One concept was to have an intuitive and a systematic pairings of methods. This would assist the designer in better understanding the difference between systematic and intuitive approaches.

Throughout this project a continual struggle occurred, that of balancing the tension of keeping the systematic separated so they can be adequately described while allowing them to come close enough to show the blending and dialogue that can and should occur. For example, the method of mind-mapping is considered a whole brain method. This is because it has both a systematic structure and an intuitive free-thinking element. In deciding which methods to choose, it became apparent that how each method was written would play a large role in how a method was perceived by the reader. For example, instructions for the whole brain method of mind-mapping could be written in a way that emphasized only the systematic or only the intuitive elements of the method.

The idea of having triads of methods was also tested at this stage. In this instance, there would be a whole-brain method which had a fairly balanced blend of the systematic and intuitive, as well as a similar method which was highly systematic and a third which was predominantly intuitive. In testing this out, it became obvious that this muddied the strength of communicating the differences between the systematic and intuitive methods.
Intermediate evaluation was instrumental in shaping the final implementation of this thesis. Upon analysis of possible metaphors, the game of pinball was the one that seemed strongest. Considering it as a potential visual metaphor that would describe the interactivity of the process between stages, it became clear that it might have power in describing one journey or process over time. However, it would be difficult to compare different processes, in part because the process doubles up over itself and one would have trouble determining when various activity happened in a process. This is seen in the ideation sketch below.

After taking that metaphor and starting the translation process into a possible design application, the question was raised, is this game format an effective way to share content with the audience? Some of the content, including, creative process stages could have been shared through the actual game and its graphics. The repetition and interactivity of the pinball underscored the interplay between the creative process stages and the intuitive and systematic. Ultimately it would require a collateral information source to communicate the desired content.

As alluded to in the Ideation section, the intermediate evaluation stage was also critical influence on the form that the content took. Upon reviewing the results of the ideation it seemed the book format was the most appropriate choice. But as content began being formatted to fit into the book, it was clear that it did not easily fit. In evaluating why this was the case, it became apparent that the format left little room for the flexible nature that was appropriate to communicate to the target audience. With the audience in mind, it seemed appropriate to separate and
prioritize the information up so that if time allowed it could be read completely in one sitting, but if time did not allow, the user would not feel overwhelmed by the design application, but instead could easily absorb materials over multiple sittings.

In essence the design application that developed over the course of ideation and intermediate evaluation is a book without its binding, a collection of cards that can be viewed in order of interest or need. Unlike the earlier ideation of resource cards or a visual series of cards, the final format selected from this evaluation was able to meet more of the project goals with a higher degree of success.

The interdisciplinary creative process comparison diagrams were also adjusted in this process of intermediate evaluation. From their presentation in the RIT Bevier Gallery as a work in progress, as seen above, feedback was gathered from advisors, professors, visitors and fellow students. The following is a list of questions and/or concerns encountered when probing into the effectiveness of the diagrams:

- What do the four circles represent?
- What do the overlapping circles represent?
- What is the significance of time?
- What is not in the process?
- What elements of the process are linear?
- What do the shapes indicate?
- What are the square bars going from one section to the other?
- Why does the third section always have sharp spurts of action?

Taking these questions into account, the intermediate evaluation allowed for adaptations to the diagrams which resulted in clearer final diagrams.

Because of questions that arose about the diagrams as well as other feedback during the intermediate evaluation process, it seemed necessary at this stage to consider incorporating an instruction or explanation card to go with the cards. This would ensure clearer communication and give the designer the tools necessary to maximize the use of the design application.
IMPLEMENTATION

Describing how the project was refined, developed and produced to its final form or application.

DESIGN APPLICATION—FRONT OF CARDS
Combining the work of the ideation and intermediate evaluation stages, a final solution was developed. The content was formatted to fit the format of a collection of resource cards, the dimensions of 7x7" and a square grid was developed with the card size in mind for this solution.

Two primary-based colors (yellow and blue) were chosen to represent the intuitive and systematic respectively. A green was used to represent the creative process, thereby indicating a blending of the systematic and intuitive. The square compositional or equal unit grid provided enough structure to hold the content, but enough flexibility to help differentiate between the cards. Employing color and different uses of the grid, the user can see the groupings of the cards. They are as follows:

- **The Creative Process—Understanding:**
  Creative Process Overview (1 card)
  Creative Process Stages (4 cards)
  Interdisciplinary Comparisons (4 cards)

- **The Creative Process—Visualizing:**
  Visual examples of process from the following graphic designers: Lester Beall, Milton Glaser, George Guisti, Cipe Pineles (4 cards)

- **The Creative Process—Applying:**
  Systematic Methods (3 cards)
  Intuitive Methods (3 cards)

- **A Creative Process Approach—Systematic:**
  Definition and Explanation (1 card)

- **A Creative Process Approach—Intuitive:**
  Definition and Explanation (1 card)

Reduced, black and white examples of the cards will be shown in the following pages. To see full-size color examples of the actual cards, please refer to Appendix A.
Interplay Cover

As graphic designers, we carry a habit to think about our creative process when we do, often not aware that we are thinking on the same elements such as client names, core messages, or improvements on technology and working space environments.

This resource tries to encapsulate highly influential ideas about our mental processes and about the systematic and intuitive elements of our creative process.

**CARDS IN THIS COLLECTION**

- Creative Process Overview
- Creative Process Stage Cards
- Informational Cards
- Systematic Cards
- Intuitive Cards
- Self-indulgent Card
- Reflection Card

**HOW TO USE THESE CARDS**

These cards are to be used in a workshop for understanding the creative process, specifically in the field of graphic design.

By understanding these explanations, visual examples and practical implementations, the goal of these cards is to help you gain control of your process, allowing the words of your creative process to anchor stages for specific projects.

On the flip side of each card is an enlarged section of the front side of each card. These cards can be used to inspire, lead, and stimulate.

Informational Cards

(2 cards)

INTERPLAY Dialogue of the Systematic and Intuitive
The Creative Process—Understanding:

Creative Process Overview (1 card)

In 1926, Graham Wallas identified four distinct stages of the creative process. Since then, the stages of the process, however defined, have been observed to be not permanent and fixed but interactive, building upon each other, and those requiring a repeat or recombination of a phase.

The stages are:
1. Interplay
2. Preparation
3. Illumination
4. Verification

The building of ideas, the next step depends on the development of ideas. After the 1st stage, there are 4 stages to consider when moving from a concept to a product or solution:

1. Interplay: Idea generation and development
2. Preparation: Research and planning
3. Illumination: Conceptualizing and designing
4. Verification: Testing and evaluation

STAGE 1
STAGE 2
STAGE 3
STAGE 4

Creative Process Stages
(4 cards)
Interdisciplinary Comparisons (4 cards)

Backs of Interdisciplinary Comparison Cards

INTERPLAY Dialogue of the Systematic and Intuitive

IMPLEMENTATION 30
The Creative Process—
Visualizing:
Visual examples of process from the following graphic designers:
Lester Beall,
Milton Glaser,
George Guisti,
Cipe Pineles
(4 cards)

Backs of Visual Example Cards

INTERPLAY Dialogue of the Systematic and Intuitive

IMPLEMENTATION 31
A Creative Process
Approach—Systematic:
Definition and
Explanation (1 card)

**SYSTEMATIC: A DEFINITION**
Characterized by the use of a methodical, ordered plan.
Reasons for using systematic thinking: the term systematic relates to a mental process that creates order out of many parts, and then physical form, particularly in the preparation and verification stages of the creative process. While a systematic working method can be expressed through different styles and forms, it has an element of order and repetition.

“it is best to do things systematically, since we are only human, and disorder is our wont enemy.”
—Fitzgerald

“A complex system that works is, irresistibly found to have evolved from a simple system that worked.”
—John Gall

A Creative Process
Approach—Intuitive:
Definition and
Explanation (1 card)

**INTUITIVE: A DEFINITION**
Knowing, learning, and acting without conscious knowledge of order, reasoning, or thought.
Experience informs the intuition. The term Intuitive describes the mental process, which sometimes is not easily observable or explainable, occurring in both the conscious and subconscious mind, while in turn can be expressed in a variety of styles, observable traits that make its influence more recognizable offer a fresh insight to the evolution of the process, a new element which allows former elements to come together in a successful way, or an extraordinary blending of existing elements.

“If it feels right, it is right. It never lies; but imagine everything that appears right out of immersion. It is the result of hard work and a creative suspension of gravity and environment.”
—Erich Fromm

Backs of
Definition Cards

INTERPLAY Dialogue of the Systematic and Intuitive

IMPLEMENTATION 32
The Creative Process—
Applying:
Systematic Methods
(3 cards)
Intuitive Methods
(3 cards)

**Systematic Method**

**ADD BOUNDARIES**

If you wish kids playing, it becomes apparent that rules are very important. It is one of the first things teachers in many schools teach children in order to guide behavior. Similarly, if you wish ideas playing, it can be very helpful to begin with boundaries. If you wish to make a structure out of your ideas, you must start by defining the limits of the structure. This is a very important step in the creative process. By systematically defining rules or boundaries to work within, you can remove some of the anxiety and frustration of a process when the system seems endless.

**INTERPLAY**

**ORGANIZE**

A method of organizing the material and ideas developed and organized methods, which is through the process of organizing the material. The process of organizing involves the systematic arrangement of ideas, concepts, and themes. It is a very important step in the creative process. By systematically organizing the material and ideas, you can create a clear and concise structure.

**METHOD**

**CONCEPT MAPPING**

Current mapping is a method that systematically holds connections between concepts. Through the use of icons and symbols, a hierarchy is formed from general to specific concepts. By linking concepts diagrammatically, the hierarchy, structure, and relationships within a problem can be determined in a clear and concise manner.

**METHOD**

**ADD BOUNDARIES**

If you wish kids playing, it becomes apparent that rules are very important. It is one of the first things teachers in many schools teach children in order to guide behavior. Similarly, if you wish ideas playing, it can be very helpful to begin with boundaries. If you wish to make a structure out of your ideas, you must start by defining the limits of the structure. This is a very important step in the creative process. By systematically defining rules or boundaries to work within, you can remove some of the anxiety and frustration of a process when the system seems endless.

**INTUITIVE METHOD**

**REMOVE PRECONCEPTIONS**

When we begin the creative process by defining the problem, sometimes it is difficult to see how we could possibly approach it. Our tendency is to think in terms of preconceptions, or ideas that we already have about the situation. Our intuition is often focused on the problem we are dealing with, rather than on the possibilities.

**INTUITIVE METHOD**

**IMAGE MAPPING**

The earliest known example of image mapping, which was used in the 18th century, was the map-making of the English cartographer John Seller. His maps were based on the cartographic traditions of the Middle Ages and were often used as a tool for understanding the world. Image mapping is a very important step in the creative process. By systematically mapping the material and ideas, you can create a clear and concise structure.

**INTUITIVE METHOD**

**DISARRANGE & FIND**

Sometimes we find what we are looking for in an unexpected place. By systematically searching for information and ideas, we can often find connections that we might not have noticed before. In the process of searching for information, we can often find connections that we might not have noticed before. In the process of searching for information, we can often find connections that we might not have noticed before. In the process of searching for information, we can often find connections that we might not have noticed before. In the process of searching for information, we can often find connections that we might not have noticed before. In the process of searching for information, we can often find connections that we might not have noticed before. In the process of searching for information, we can often find connections that we might not have noticed before. In the process of searching for information, we can often find connections that we might not have noticed before.
Box container for the Interplay cards

INTERPLAY Dialogue of the Systematic and Intuitive

IMPLEMENTATION
DESIGN APPLICATION—BACK OF CARDS

In order to provide the designer with an additional tool that could be used in a more associative manner, the back of each card contains a closely cropped portion of its front leaving an abstracted or less representational image. In some cases these are close ups of an image, at other times a close-up of a letter form. While each of these images is abstract, they have been cropped and positioned to honor the same square compositional grid used on the front side of each card.

The back side of each card is meant to have a more intuitive use. For instance they could be used together as a way of stimulating a project in its early stages. Since the cards span the range of rigid and geometric to illustrative and free form, the set is fairly balanced. The abstract images could influence based on the needs of the project. Below are a few examples of the backs. Examples of possible arrangements of the backs of cards are on the following pages.
Backs of cards

INTERPLAY Dialogue of the Systematic and Intuitive
Possible arrangements with backs of cards #1

Possible arrangements with backs of cards #2
DISSEMINATION
Describing plans for the future audience interaction – how could this product or information be distributed/used in the future?

THESIS EXHIBITION—A WORK IN PROGRESS
The Bevier Gallery presentation of this thesis project reflected work in progress halfway through the twenty week thesis cycle. The wall panels described the process and the project, focusing on key aspects of the creative process, diagrammatic interdisciplinary creative process comparisons, and descriptions of the systematic and intuitive dimensions. A pedestal housed the design application in progress. While all the cards contained in the series were not yet completed, there was at least one representative card for each type of card with a description of how the cards could be used and which cards would be added to the ones already represented.
Gallery presentation:  
Frontal View

Gallery visitors viewing presentation

Gallery Presentation:  
Design Application  
Prototype Deck of  
Interplay cards

INTERPLAY Dialogue of the Systematic and Intuitive  
DISSEMINATION 39
FUTURE DISSEMINATION

Graphic designers are the target audience of this design application. In investigating possible future interactions between audiences and final design application, possible distribution channels are as follows:

- a paper company (for example, the cards could be printed on their paper and mailed to designers as a resource and a reminder of the quality of their paper)

- a design organization (for example, the cards could be given to the members as a year end appreciation gift, or in conjunction with an annual publication)

- a graphic design magazine (for example, two cards could be inserted over a period of 10 months much like recipe cards)

- graphic design education (for example, the cards could be incorporated into curriculum or the cards could be given to graduates or students reaching a certain level in their education)

- a publisher (for example, the cards could be published alone or as one set in a larger series of resource cards)

- design museum stores (for example, the cards could be a special edition related to an exhibit or a resource or gift that could be purchased by museum visitors)

- graphic design book distributors (for example, the cards could be a gift for customers who buy a certain dollar amount from the distributor)

- graphic design conferences or seminars (for example, the cards could be enclosed in the resource material packets often handed out at conferences)
**SELF EVALUATION**

In retrospect, there are elements of this project that could be revised to produce a more communicative design solution.

Specifically in the terminology used in this thesis, it became clear over time that with intuitive thinking there is a direct reference to intuition and with rational thinking there is a direct reference to reason. In retrospect changing the terminology from rational to systematic, though logical in its direct connection to graphic design terminology, shifted the focus to ways of working and made the focus on mental processes less clear. The use of the word systematic caused some graphic designers who were surveyed to automatically think of systems design or a style of design. For example, one person surveyed assumed the author was referring to very structured works designed by those from the Swiss tradition. While it is acknowledged that work outcomes do reflect thinking, having a clearer delineation between mental processes and ways of working would have allowed for a clearer focus.

While it is acknowledged that the interdisciplinary creative process comparison diagrams are a useful contribution to the design community, they did not sufficiently incorporate the focus of this thesis project, namely the dialogue of the systematic and intuitive in the creative process. The time spent in the development of these diagrams could have perhaps been more appropriately used in the further delineation and description of the systematic, intuitive, and the interaction of both in the stages of the problem solving process. In retrospect these diagrams could have been removed from this project or they could be redesigned to more clearly communicate the dialogue of the systematic and intuitive in the creative process. This would entail an entirely new problem solving process. If these diagrams remained in the design application, an opportunity still remains to improve the communication of the information conveyed in them. Because the diagrams still require some explanation to the viewer, ideation could improve in communicating that the process is non-linear in its progression through the stages, that each problem diagrammed are specific in nature, that each process has the potential of being active in multiple stages at any given moment in time.

Given more time, additional method cards and visual example cards would be added to more clearly show the possible dialogue of the systematic and intuitive in the creative process. In retrospect, the overall design system for the application was
successful. The square grid used added structure but allowed for the flexibility needed to communicate the wide range of information. Likewise the color palette had enough variation for signalling different types of information. It allowed for communicating the range of information encompassed in the design application.

If publishing the design application, the author would work closely with a copy writer to verify a more succinct communication of complex or difficult-to-comprehend material.

**OUTSIDE EVALUATION**

The final design application was evaluated by graphic designers. The demographics of the evaluators were as follows: graphic designers who have been in the field for three years, seven years and twenty+ years. The evaluation included the following yes or no questions:

- Do you have a better general understanding of the creative process?
- Do you have a better understanding of your specific creative process?
- Do you have a better understanding of the systematic dimensions of the creative process?
- Do you have a better understanding of the intuitive dimensions of the creative process?
- Did the visual examples that have been included help you?
- Were there enough examples?

Also included in the evaluation were four open-ended response questions as follows:

- Do you think this would be a useful resource for practicing graphic designers? Why or why not?
- Would you use this resource? If so, how do you think you would use it?
- What did you like most about these cards?
- Do you have suggestions for how these cards could be more helpful and effective for designers?

Of the six surveys gathered, all respondents were overwhelmingly positive about the design application. Of the yes or no questions there were only three "no" responses. Two respondents did not feel the cards helped them gain a better understanding of their own process. One of those two confided that they were not in a reflective mode when interacting with the cards. On the question of the visual examples being helpful, one respondent was unclear as to whether the visual examples used to illustrate the process of design exemplars were showing systematic or intuitive processes. The respondent hoped these would give a better understanding of systematic, and intuitive approaches, and how the two relate. The evaluators proposed using the cards in the following ways:

- as a personal reference when beginning a project
- as a design team stimulus to initiate brainstorming
- as an enhancement to the creative process
- as a stimulus when beginning a difficult project, specifically using method cards
- as a tool to get a design group thinking on the same level
The proposed uses for the cards are within the parameters of possible uses developed in the creation of this design application. This response is a confirmation that the cards are useful to both individual graphic designers and in studio settings.

Suggestions for improving the set of cards included:

- add more cards of all types
- integrate systematic and intuitive dimensions into all of the cards
- reduce text on the method cards
- add a clearer suggestion of preferred order for reading when someone is first familiarizing themselves with the cards
- use of different sizes or materials for different kinds of cards to insure a clearer delineation

Overall, the outside evaluations were a confirmation that the design application was successful. This is confirmed in that the original goals for this design application have been met. If developing this project further, the recommendations of adding more cards would be taken. It became evident over the course of this project that the method cards provide a practical emphasis on the systematic and intuitive dimensions of the process and allow the user to understand that even an intuitive method can be adapted to become more systematic. The author's priority of adding kinds of cards are as follows: methods, visual examples, systematic and intuitive description cards.

The recommendations of different card sizes, different materials for differentiation between kinds of cards, and a clearer organizational system suggests to the author to look for variations in the card set that could add further clarity of purpose. Beneficial changes to address these issues could include:

- creating a bound booklet version of the following description cards: creative process, stages of the creative process and definitions to accompany the current set of cards
- inserting a card that suggested the order in which they should initially be read
- having modular sizes for the different cards which could lead from descriptions to applications by progressing from a smaller to larger format

Given more time, the outside evaluations received would assist in the continued development of this thesis design application and additional evaluations could be gathered. To reference the completed evaluations, please see Appendix B.
This thesis contributes to the design field by probing into the mental capacities used when problem solving in graphic design. Through the examination of the creative process, this thesis project allows a unique reflection on the creative process as a whole and in the parts of its stages. By comparing specific problem solving processes from a variety of disciplines: graphic design, science, mathematics, sculpture, and poetry, this thesis provides a useful comparison of creative processes across disciplines. Using these comparisons, a graphic designer has an additional tool to gain insight into the similarities and differences between the problem solving process in graphic design and other fields. Visual examples from four graphic designers provide an opportunity to view the development of their process. This takes the creative process out of the vacuum of theory into the open air of real life examples. By combining theory with practical application of problem solving methods, the design application of this thesis adds an opportunity for learning, understanding and immediate application for the graphic designer.

In conclusion, this thesis was a successful investigation that synthesized a range of diverse information in order to provide a usable resource for the graphic design community.
GLOSSARY OF TERMS
Introducing, identifying and understanding the nature of the problem including history, situation, and goals.

Glossary of terms is taken from Webster’s New Universal Dictionary. As a result of the research and synthesis steps of this thesis project, additions were made to the definitions of intuitive and systematic for increased clarity.

COGNITION the faculty of knowing; the act of acquiring an idea

CREATIVE having the power to create; pertaining to creation; inventive; productive

DIALOGUE interchange and discussion of ideas especially when open and frank, as in seeking mutual understanding and harmony

FEEDBACK LOOP the action in the creative process that requires taking information or insight gained and applying it to an earlier stage in the process.

INTERPLAY to exert influence reciprocally; action, effect, or influence on each other or one another; interaction

INTUIT to look on, consider; to know or learn by intuition

INTUITION (1) the immediate knowing or learning of something without the conscious use of reasoning, instantaneous apprehension, (2) something known or learned in this way, (3) a looking on; synonyms include: instinct, apprehension, recognition, insight

INTUITIVE knowing, learning, and acting without conscious knowledge of using reasoning faculties. Experience informs the intuition. Intuitive describes the mental process, which oftentimes is not as observable or explainable, occurring in both the conscious and subconscious realms. While its form can be expressed in a variety of styles, observable traits that make its influence more recognizable can be a freshness in the middle of the process, a new element which allows former elements to come together in a successful way, or an extraordinary bridging of existing elements.

INTUITIONALISM the philosophical doctrine that absolute truth or any given truth can be perceived by intuition; also called intuitionism

PROCESS a proceeding or moving forward, a progressive course, progress, procedure; the course of being done: chiefly in in process.
RATIONAL (1) of, based on, or derived from reasoning, (2) able to reason; reasoning, (3) showing reason, nor foolish or silly; sensible

RATIONALISM (1) the principles or practice of accepting reason as the only authority in determining one's opinions or course of action, (2) in philosophy, the theory that the reason or intellect, is the true source of knowledge, rather than the senses.

SYSTEMATIC characterized by the use of a method or orderly plan, methodical. Systematic relates to a mental process that creates order of many parts, and takes physical form particularly in the preparation and verification stages of the creative process. While a systematic working method can be expressed through different styles and forms, it has an element of order and repetition.


Barnes, Jeff. *First we are intuitive, next we are systematic, last we are both and neither.* Chicago: Rohner Printing, 1979.


APPENDICES

APPENDIX A
DESIGN APPLICATION

APPENDIX B
DESIGN APPLICATION EVALUATIONS

APPENDIX C
SURVEY ANALYSIS REPORT
HOW DO YOUR IDEAS TAKE SHAPE?—A SURVEY OF GRAPHIC DESIGNERS

APPENDIX D
SAMPLE SURVEY AND RAW DATA
HOW DO YOUR IDEAS TAKE SHAPE?—A SURVEY OF GRAPHIC DESIGNERS
APPENDIX A

DESIGN APPLICATION
interplay

SYSTEMATIC & INTUITIVE
CREATIVE PROCESS RESOURCE CARDS
As graphic designers, we rarely have time to think about our creative process. When we do, often we spend that extra time focusing on the pragmatic elements such as client relations, cost efficiency, or improvements on technology and working space improvements.

This resource tries to encapsulate helpful information about our mental process but also about the systematic and intuitive elements of our creative process.

Cards in this category include:
- Creative Process Overview
- Creative Process Stage Cards
- Interdisciplinary Comparisons
- Systematic Definition Card
- Intuitive Definition Card

Visualizing
Cards in this category include imagery from the creative process of the following Graphic Designers:
- Lester Beall, Milton Glaser,
- George Guisti, Cipe Pineles

Applying
Cards in this category include:
- Methods Systematic
- Methods Intuitive

How to use these cards
These cards are to be used as a stimulus for understanding the creative process, specifically in the field of graphic design.

By understanding via explanation, visual example and personal application, the goal of these cards is that you gain greater control of your process, knowing the needs of your creative process in various stages for specific projects.

On the flip side of each card is an enlarged section of the front side of each card. These cards can be used to inspire, lead, and stimulate.
interplay
SYSTEMATIC & CREATIVE PROCESS RESOURCE CARDS

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The four circles represent the four stages of the creative process.

While we discuss separate stages, the overlapping of the circles suggests the true nature of the process in which the stages are often indistinguishable. The activity in any stage effects the activity in other stages which can happen simultaneously and jump backward or forward.

Taking a specific problem solving process of a specific person, the linear mark going through the four stages represent estimated time and concentrated effort within each stage.

The arrows moving from one stage and back again, represent possible feedback loops within the process.
THE CREATIVE PROCESS

In 1926 Graham Wallas identified four distinct stages of the creative process. Since then, the stages of the process, however defined, have been observed to be not autonomous and linear, but interactive, building upon each other, and at times requiring a repeat or continuation of a phase.

Over the years a range of experts from various fields have broken Wallas' four distinct stages of preparation, incubation, illumination and verification into as many as eight stages. This is seen in the systems analysis model (manage, assess needs, design, apply standards, develop, disseminate, evaluate, and use data).

The shortest variation, McKim's two step process (express and test) reduces the process to its essentials. Most other variations have an average of 4 to 5 stages.

In the following descriptions of the four stages, reference is made to Wallas' original names, but the activities within each stage have been broadened to reflect research subsequent to his first definitions.

The creative process manifests itself similarly across professions, showing variations based on the needs of a specific problem. For example, a mathematician might need little time in the verification stage, whereas a sculptor might require more time.

FOUR STAGES

While the creative process unfolds in a linear time sequence, the stages have the flexibility and need to happen simultaneously, to reverse order, and to feed back into a previous stage in order to develop the process further.

1. PREPARATION
   - Problem Definition
   - Information Gathering
   - Research
   - Immersion in Problem
   - Life Experiences

2. INCUBATION
   - Digesting Information
   - Exploring Approaches
   - Defining Approaches
   - Ideation
   - No Conscious Work
   - Divergent Activity

3. ILLUMINATION
   - Small Insight
   - Big Insight
   - Discovery
   - Sudden Insight
   - Sudden Solution

4. VERIFICATION
   - Evaluating Potential and Final Solutions
   - Making the Solution Concrete
   - Modifying Solution
   - Implementing Solution
FOUR STAGES

In 1959 Graham Collins described four stages of the creative process. These stages are: pre-production, production, post-production, and evaluation. Each stage is critical for the success of a creative project. It is important to understand and apply these stages to ensure the best outcomes. The creative process is a continuous cycle that can be repeated as needed.
THE CREATIVE PROCESS

The first stage of the creative process, often referred to as the preparation stage serves as the starting point of all creative processes. It is the stage where the problem is defined. Because the activities in this stage also consists of research and information gathering, it is a stage that can be revisited repeatedly throughout the creative process.

While preparation is often seen as a stage that begins when one becomes aware of a problem, preparation can begin with early childhood and is reinforced through life perceptions and experiences.

SYSTEMATIC TENDENCIES
This stage tends to be more systematic. In the process of defining the problem, understanding the problem fully, gathering information, and researching, there is an orderly and methodical element that seems appropriate in most creative processes.

Incorporating life experiences into this stage can be systematized if they are consciously analyzed and incorporated.

INTUITIVE TENDENCIES
Preparation can also be intuitive. The life experiences that are always brought to the definition of and immersion into the problem are inherently intuitive in nature.

While research and information gathering can tend to be more systematic, there is room to operate intuitively in these tasks as well.

STAGE 1

PREPARATION

1. PREPARATION
   - Problem Definition
   - Information Gathering
   - Research
   - Immersion in Problem
   - Life Experiences

2. INCUBATION
   - Digesting Information
   - Exploring Approaches
   - Defining Approaches
   - Ideation
   - No Conscious Work
   - Divergent Activity

3. ILLUMINATION
   - Small Insight
   - Big Insight
   - Discovery
   - Sudden Insight
   - Sudden Solution

4. VERIFICATION
   - Evaluating Potential and Final Solutions
   - Making the Solution Concrete
   - Modifying Solution
   - Implementing Solution
Stage 1

Preparation

Problem Definition

Information Research

Immerse in...
THE CREATIVE PROCESS

The second stage in the creative process, that of incubation, is the stage where the information gathered is processed, internalized and synthesized. As this information is being processed, exploring and defining possible approaches and ideation occurs. There is also an element of this stage that often includes divergent activities and no conscious mental effort.

Often a divergent activity like exercising combined with thorough work in the preparation and incubation stages will assist in processing the problem further to unearth insights. Because new information is surfacing throughout the process, the incubation stage is often revisited.

**SYSTEMATIC TENDENCIES**
Digesting the information gathered as well as defining approaches are the dominant systematic activities during the incubation stage. Exploring approaches and ideation can be approached in both systematic and intuitive ways.

**INTUITIVE TENDENCIES**
While information processing can be systematic, many of the activities in this stage tend to be more intuitive in nature. Ideation is a task that works in both the realm of intuitive and systematic. Divergent activities tend to be an area where intuitive decision making is dominant.
STAGE 2

INCUBATION

THE CREATIVE PROCESS

The second stage in the creative process, that of incubation, is the stage during which the subconscious mind is at work. During this stage, ideas are incubated and new connections are made, often leading to a breakthrough or insight. The incubation phase is crucial as it allows the mind to process and assimilate the information collected during the preparation phase.

- Preparation
- Incubation
- Eureka
- Verification
- Reflection
- Action

- Incubation is a period of time during which the mind is processing information.
- During incubation, the mind is working on the problem unconsciously, often leading to new insights.
- Incubation is considered a crucial phase in the creative process as it allows for the development of novel ideas.

In conclusion, the incubation stage is essential for the creative process, as it enables the mind to work on problems without conscious effort, leading to potential breakthroughs and new ideas.
THE CREATIVE PROCESS

Illumination, the third stage of the creative process, is the stage that contains the insights, discoveries and solutions whether in part or in whole. These insights, may or may not have an element of suddenness, and would not be possible without the preparation done in previous stages, including the integration of previous life experience. This stage is the least controllable of the four stages. Continual work in the preparation and incubation stages fuels activity in this stage. Mental openness to a variety of solutions has been seen as a significant factor in the activity in this stage.

SYSTEMATIC TENDENCIES
Systematic tendencies in this stage generally fall in the area of decision making, for example deciding what should be done with an insight. By analyzing and testing an insight, the systematic tendency in this stage is determining whether an insight could be useful or should be discarded.

INTUITIVE TENDENCIES
Illumination tends to be intuitive. It is often unexplainable and sudden. The more preparation and incubation occurs generally the stronger the activity in this stage. It is thought that this occurs because the mind is continually being fed with new input it can attempt to pair with existing information.

By not forcing oneself back into a purely systematic realm too quickly, this stage can often continue intermittently throughout the whole creative process.

STAGE 3

ILLUMINATION

1. PREPARATION
   - Problem Definition
   - Information Gathering
   - Research
   - Immersion in Problem
   - Life Experiences

2. INCUBATION
   - Digesting Information
   - Exploring Approaches
   - Defining Approaches
   - Ideation
   - No Conscious Work
   - Divergent Activity

3. ILLUMINATION
   - Small Insight
   - Big Insight
   - Discovery
   - Sudden Insight
   - Sudden Solution

4. VERIFICATION
   - Evaluating Potential and Final Solutions
   - Making the Solution Concrete
   - Modifying Solution
   - Implementing Solution
The fourth and final stage of the creative process, the verification stage, is the culminating stage in which all prior work from the previous stages comes together. It is possible to reach the evaluation, modification and implementation portions of this stage and realize that it may be helpful or necessary to return to the first stage of preparation in order to strengthen the final solution by gathering additional input and concepts.

Verification can take varying amounts of time depending on the type of problem that is being solved.

**SYSTEMATIC TENDENCIES**
Verification generally requires a dominant systematic approach because of the evaluative and testing elements in this stage. Evaluation and testing suggest a methodical, orderly approach which stimulates and expedites this stage.

**INTUITIVE TENDENCIES**
There is room for intuition in this highly systematic stage. The evaluative and modification process can be approached in a more intuitive-dominant manner. Life experience strengthens the ability to make this stage more intuitive.
THE CREATIVE PROCESS

STAGE 4

VERIFICATION

Back
MILTON GLASER GRAPHIC DESIGNER

Problem Definition: To create a poster for School of Visual Arts using a specific quote
Result: Creation of a poster

Process: The problem being defined, analysis, synthesis and ideation steps assisted in the discovery of how best to visually express the quote while communicating SVA to prospective students. Breakthrough was accomplished after frustrating ideation, writing, and questioning of the project parameters. Insights, joined with previous work, produced the final solution.

ISAAC NEWTON SCIENTIST, PHILOSOPHER

Problem Definition: To describe the system of the world in universal principles
Result: Discovery of the Law of Gravity

Process: "There flashed together…observations and conjectures of a long period of years; and upon the instant illumination followed other years of rigorous and protracted labour…There was the long, slow storing of the well; once more the flash of amazing vision through a fortuitous suggestion; once more the exacting task of translating the vision into actuality."

A.E. HOUSMAN POET, SCHOLAR

Problem Definition: To write a poem
Result: Creation of a poem

Process: "…As I went along, thinking about nothing in particular, only looking at things around me…there would flow into my mind, with sudden and unaccountable emotion sometimes a line or two of verse, sometimes a whole stanza…Then there would be a lull…sometimes the poem had to be taken in hand and completed by the brain…involving trial and disappointment."
**CIPE PINELES  GRAPHIC DESIGNER**

Problem Definition: To create a logo for Strength to Families Under Stress  
Result: Creation of a logo  

Process: Once the goals of the client were comprehended, ideation of possible solutions, evaluation of visual forms, and testing of the appropriateness of certain variables was undertaken. This primarily visual process of research, analysis, synthesis, ideation, and evaluation led to the final solution of a logo that symbolically represented the clients' goals.

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**HENRI POINCARE  MATHEMATICIAN**

Problem Definition: To prove a set of mathematical functions could not exist  
Result: Discovered a set of Fuchsian functions  

Process: "I...tried a great number of combinations and reached no result. [After two weeks of such conscious struggle came the first flash of insight.] He changed his routine. 

"...Ideas rose in crowds; I felt them collide until pairs interlocked, so to speak, making a stable combination...! I had only to write out the results, which took but a few hours."

---

**ALEXANDER CALDER  SCULPTOR**

Problem Definition: To create a sculptural form which incorporated random wind-generated movement and abstraction  
Result: Creation of the mobile  

Process: Taking his already developed skills in working with wire and 3-D models and his interest in incorporating mechanical motion in his works, and combining it with a new interests in the abstract art of Piet Mondrian and random wind-generated movement, the final solution of the mobile was developed.
LESTER BEALL GRAPHIC DESIGNER

Problem Definition: To create a logo for Labatts Pilsner
Result: Creation of a logo to be used in a variety of applications

Process: Once an understanding of the problem was attained, a broad range of ideas were generated. Through variation, evaluation and testing insights, a strong solution was selected and finalized. Continuous shape, interval and pattern ideation, and testing produced the insights for the final result.

HENRI POINCARE MATHEMATICIAN

Problem Definition: To prove a set of mathematical functions could not exist
Result: Discovered a set of Fuchsian functions

Process: "I...tried a great number of combinations and reached no result. [After two weeks of such conscious struggle came the first flash of insight.]" He changed his routine. "...Ideas rose in crowds; I felt them collide until pairs interlocked, so to speak, making a stable combination...I had only to write out the results, which took but a few hours."

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Process: "...As I went along, thinking about nothing in particular, only looking at things around me...there would flow into my mind, with sudden and unaccountable emotion sometimes a line or two of verse, sometimes a whole stanza...Then there would be a lull...sometimes the poem had to be taken in hand and completed by the brain...involving trial and disappointment."
GEORGE GIUSTI  GRAPHIC DESIGNER

Problem Definition: To create a visual book that explains the inner workings of the heart
Result: Creation of a book that visually describes the heart

Process: When the outline of the book was finished and medical and statistical elements were understood, ideation began. Starting with roughs for the whole project and then creating refined individual images and page spreads, the ideas were tested, selected and final layouts were executed to create a successful sequence.

ISAAC NEWTON  SCIENTIST, PHILOSOPHER

Problem Definition: To describe the system of the world in universal principles
Result: Discovery of the Law of Gravity

Process: "There flashed together...observations and conjectures of a long period of years; and upon the instant illumination followed other years of rigorous and protracted labour... There was the long, slow storing of the well; once more the flash of amazing vision through a fortuitous suggestion; once more the exacting task of translating the vision into actuality."

ALEXANDER CALDER  SCULPTOR

Problem Definition: To create a sculptural form which incorporated random wind-generated movement and abstraction
Result: Creation of the mobile

Process: Taking his already developed skills in working with wire and 3-D models and his interest in incorporating mechanical motion in his works, and combining it with a new interests in the abstract art of Piet Mondrian and random wind-generated movement, the final solution of the mobile was developed.
MILTON GLASER GRAPHIC DESIGNER

Problem Definition: To create a poster for School of Visual Arts using the quote from Alexander Pope: “In words as fashions the same rule will hold, alike fantastic if too new or old. Be not the first by whom new are tried, nor yet the last to lay old aside.”

Process: In the sequence of process there is an initial illustrative approach to the quote (1). The elements were then separated and reassembled to create a greater whole (2), frustration is expressed in the text written (3) and the questioning of the project parameters (4). Breakthrough in (3), led to testing ideas of old and new (5-6), which helped lead to the final solution.

Problem Definition: To create a logo for Strength to Families Under Stress

Result: Creation of a logo to be used in a variety of applications

Process: The ideation phase (1-3) depicts a broad range of conceptual thinking about the nature of the design problem, communicating Strength to Families Under Stress, a program of Family Service Association of America. An approach was selected (4), leading to a series of variables (5-6) which were tested on (4). The appropriate variables were selected and the final solution was printed.

Image Source: RIT Archives and Special Collections

Front
Process: The ideation process involved a broad range of conceptual ideas that contributed to the nature of the design project.
LESTER BEALL GRAPHIC DESIGNER

Problem Definition: To create a logo for Labatts Pilsner

Result: Creation of a logo to be used in a variety of applications

Process: The ideation phase (1-4) depicts a range of shape, interval and pattern testing. An initial evaluation stage can be seen in the choosing of certain visual directions via circles or check marks (1-4). A secondary evaluation stage using orange pencil and notation then occurred (1,3-4). Finally, a more refined ideation occurred using selected variables and the incorporation of color (5,6, Final Sketch).

Image Source: RIT Archives and Special Collections

Front

Back
**Problem Definition:** To create a visual book that explains the inner workings of the heart.

**Result:** Creation of a book which describes the strengths, weaknesses and processes of the heart in detail.

**Process:** The informational priorities and needs were arranged (1). A rough visual plan for the page spreads were tested (2, 5) and evaluated further in a more complete second version of the page spreads (3, 6). Final illustrative and typographic decisions were then completed to produce the final product (4, Final Solution). Development of two pages are show from concept to final (2-3-4; 5-6-Final Solution).

*Image Source: RIT Archives and Special Collection*
**SYSTEMATIC: A DEFINITION**

Characterized by the use of a method or orderly plan, methodical.

Reason informs systematic thinking. The term systematic relates to a mental process that creates order of many parts, and takes physical form particularly in the preparation and verification stages of the creative process. While a systematic working method can be expressed through different styles and forms, it has an element of order and repetition.

"It is best to do things systematically, since we are only human, and disorder is our worst enemy."

Hesiod

"A complex system that works is invariably found to have evolved from a simple system that worked."

John Gall
A complex system that works invariably found to have evolved from a simple system that worked.
Knowing, learning, and acting without conscious knowledge of using reasoning faculties.

Experience informs the intuition. The term intuitive describes the mental process, which oftentimes is not easily observable or explainable, occurring in both the conscious and subconscious realms. While its form can be expressed in a variety of styles, observable traits that make its influence more recognizable are often a fresh insight in the middle of the process, a new element which allows former elements to come together in a successful way, or an extraordinary bridging of existing elements.

"If I feel something is right, I never let go. But intuition is not something that appears out of nowhere; it is the result of hard work and a lifelong experience of people and environments."
Sara Little Turnbull
INTUITIVE

A DEFINITION

Knowing, learning, and using without conscious knowledge of how or receiving intuition.
If you watch kids playing, it becomes apparent that rules are very important. One can often find kids creating rules in written or verbal form for their games. Adapting this childhood tendency into a practical method assists in defining a new project. When staring at a blank sheet of paper there is often a certain sense of nervous anticipation that is experienced before making the first mark, or coming up with the first idea. By systematically developing rules or boundaries to work within, one can remove some of the tension of creating, particularly on a project where the options seem endless.

The Rules

#1

#2

#3

GETTING STARTED

To use this method, begin by creating rules which you can and will follow for the project. Rules created might deal with color, process, timeframe, size, or other relevant parameters of the problem.

Later, if it seems appropriate to modify or remove some or all of the rules created, do so. This will provide structure for freedom to create but not enough to stifle creativity.
When we begin the creative process by defining the problem, sometimes it is done in such a way that preconceptions are built in, leading us down particular and sometimes very predictable paths. Our creative process is limited when preconceptions cloud our ability to make new connections. Our intuition functions best when there is a flexible and adaptable approach to a design problem.

By acknowledging preconceptions, a problem can be approached with a certain level of honesty and renewed openness to endless possibilities.

GETTING STARTED

Begin by writing down all of the preconceptions that are held for the particular problem being solved, including information which seems vital to the project, ideas of what the final solution could be or even what process should be used to come to the solution. After these are written down, set them aside. Begin working on blank sheets of paper, as if you knew nothing about the problem. Ask new questions.
REMOVE PRECONCEPTIONS

GETTING STARTED

INTUITIVE METHOD

If we begin the creative process by setting the problem, sometimes it is best to use a visual that preconceptions are built on. In essence, what you are trying to do is to shape your thinking and your approach to the solution to a specific problem. If you have a problem, ask yourself what is the actual problem. If you have a problem, ask yourself what is the actual problem.

If we begin the creative process by setting the problem, sometimes it is best to use a visual that preconceptions are built on. In essence, what you are trying to do is to shape your thinking and your approach to the solution to a specific problem. If you have a problem, ask yourself what is the actual problem. If you have a problem, ask yourself what is the actual problem.

If we begin the creative process by setting the problem, sometimes it is best to use a visual that preconceptions are built on. In essence, what you are trying to do is to shape your thinking and your approach to the solution to a specific problem. If you have a problem, ask yourself what is the actual problem. If you have a problem, ask yourself what is the actual problem.
Concept mapping is a method that systematically yields connections between concepts. Through the use of linked words, a hierarchy is formed from general to specific connections. By linking concepts diagrammatically, the hierarchy, structure and relationships within a problem can be determined in a clear and concise manner.

Concept mapping is a structured and systematic method for creating and understanding connections between concepts.

**GETTING STARTED**

To use this method, begin by writing down concept labels (words or symbols). Link words according to association and generate propositions which connect these concepts further. Working from general to specific, the resulting connections between concepts will reveal useful underlying structures.
Concept between
DIGGING DEEPER

Learning from exemplars is a great way to broaden one's knowledge and experience. The source of this image mapping method, and an excellent book to start with, is *How to Think Like Leonardo Da Vinci* by Michael Gelb, New York: Bantam Doubleday, 1998.

The earliest known example of image mapping, which would later lead to the development of mind mapping, is that of Leonardo Da Vinci. In his journal he would often make sketches of elements around him or concepts that led from one to another. For example, a concept association could jump from birds to stars to Greek mythology to time travel to motion, and so on. This intuitive method allows quick jumps from one concept to another. The associations can be loose and even unexplainable.

Image mapping is an intuitive and associative method. The final result is a wealth of concepts from which to glean.

GETTING STARTED

To use this method, begin by sketching, or symbolically documenting concepts on paper. Use your initial sketches to quickly jump associatively. Concepts, shape, color, memories are just four categories that can be drawn. If you choose to incorporate words in your image mapping, resist the temptation to edit. Whether refining a sketch or replacing a word, this editing will reduce your benefits. Allow intuitive associations to lead the way.
DIGGING DEEPER

Richard Saul Wurman, an expert in the field of information design, has explored and written about clarifying communication. For other examples of this method or others, investigate his classic book Information Anxiety, New York: Bantam, 1990.

An assortment of American Kennel Club dogs arranged... 

GETTING STARTED

Arrange relevant information in the following five ways: (1) alphabetically, (2) by location, (3) by time, (4) by category, (5) by continuum. Each of these approaches can be more specifically defined in a range of ways such as specific or relative. Systematically test the potential that each arrangement can bring.

There are a myriad of ways to order and arrange the information and imagery involved in many design projects. The organization of material can impact the effectiveness of time spent, of the ideas developed and eventually of the information shared. Richard Saul Wurman recommends five ways of organizing information: alphabetically, by location, by time, by category, or by continuum.

By systematically employing these ways of organizing, one can test a range of possibilities for optimum effectiveness.
Back
DIGGING DEEPER
Aby M. Warburg, an early twentieth century scholar, through his self-guided institution, encouraged unusual juxtapositions as a source of inspiration. To find out more, investigate Asylum in the Library, UCLA Fowler Museum, exhibit archive 2001.

Sometimes we find what we are looking for in an unexpected place. By intuitively selecting information from a variety of sources, one can often find strong connections between subject matters. The thought that a book on archeology, physics, knitting, or landscaping could help us with a design idea might seem foreign. Aby Warburg used to periodically rearrange his library, mixing books on the shelf, because he found the book he was not apt to choose, had information or concepts which were most helpful. Sometimes our organizational intentions blind us. When gathering information seek out sources that you least expect to have relevance to your project, staying open to unexpected relationships.

GETTING STARTED
At the library, go to various aisles in different subject sections and select books without contemplating your choices. Begin comparing information from these different sources. Find and incorporate helpful concepts, metaphors and material into your development process. If not the library, collect potential material keeping in mind to connect with people, experiences and information you wouldn’t usually collect.
EVALUATION

These Interplay cards have been created for use by designers and art directors. Your feedback and suggestions are welcomed.

Thanks! Amy Fox, MFA Student
Graduate Graphic Design Program
Rochester Institute of Technology

PART 1 Please answer the following questions. After interacting with these cards:

Do you have a better general understanding of the creative process? (YES NO)

Do you have a better understanding of your specific creative process? (YES NO)

Do you have a better understanding of the systematic dimensions of the creative process? (YES NO)

Do you have a better understanding of the intuitive dimensions of the creative process? (YES NO)

Did the visual examples that have been included help you? (YES NO)

Were there enough examples? (YES NO)

Do you think this would be a useful resource for practicing graphic designers? Why or why not? (YES NO)

Would you use this resource? (YES NO)

If so, how do you think you would use it?

I would use the cards personally to reference when beginning a new project and I would use them with my Design Team to initiate brainstorming and enhance the creative process.

What did you like most about these cards?

They are visually pleasing and strong and very well organized and inviting. An excellent project and solution!

Do you have suggestions for how these cards could be more helpful and effective for designers?

Color coding specific sections (as to emphasize an idea throughout) could be helpful. They are very well-designed as they are.

PART 2 Demographic information

20 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER
SR. DESIGNER
ART DIRECTOR
CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING
CORPORATE IDENTITY
WEB DESIGN
BOOK DESIGN
MULTI-DISCIPLINARY

INFORMATION DESIGN
MULTI-MEDIA
EDITORIAL DESIGN

EVALUATION

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Thanks! Amy Fox, MFA Student
Graduate Graphic Design Program
Rochester Institute of Technology

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( ) YES ( ) NO

Do you have a better understanding of your specific creative process?  
( ) YES ( ) NO

Do you have a better understanding of the systematic dimensions of the creative process?  
( ) YES ( ) NO

Do you have a better understanding of the intuitive dimensions of the creative process?  
( ) YES ( ) NO

Did the visual examples that have been included help you?  
( ) YES ( ) NO

Were there enough examples?  
( ) YES ( ) NO

Do you think this would be a useful resource for practicing graphic designers? Why or why not?  
( ) YES ( ) NO

Would you use this resource?  
( ) YES ( ) NO
If so, how do you think you would use it?

( ) ---

What did you like most about these cards?

The layout of information on each card.  
Did you do this on purpose to catch a glimpse at some designer's ability to organize?

Do you have suggestions for how these cards could be more helpful and effective for designers?

No, I think they are beautiful and well designed! Functional.
--- one question --- is there an ordering system to the set?

PART 2  Demographic information

YEARS OF PROFESSIONAL PRACTICE

( )

POSITION Circle the one that best describes you.

JR. DESIGNER
SR. DESIGNER
ART DIRECTOR
CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING
CORPORATE IDENTITY
WEB DESIGN
BOOK DESIGN
OTHER

INFORMATION DESIGN
MULTI-MEDIA
EDITORIAL DESIGN
MULTI-DISCIPLINARY
EVALUATION

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Thanks! Amy Fox, MFA Student Graduate Graphic Design Program Rochester Institute of Technology

PART 1 Please answer the following questions. After interacting with these cards:

Do you have a better general understanding of the creative process? (YES) NO

Do you have a better understanding of your specific creative process? YES (NO)

Do you have a better understanding of the systematic dimensions of the creative process? (YES) NO

Do you have a better understanding of the intuitive dimensions of the creative process? (YES) NO

Did the visual examples that have been included help you? (YES) NO

I did wonder - is this specific example intuitive/systematic? I wanted to know to better understand how these 2 aspects relate. The examples are great & inspiring.

Were there enough examples? (YES) NO

But I would have liked more! These are an asset to the cards - providing visual stimulation and demonstrating the importance of process.

Do you think this would be a useful resource for practicing graphic designers? (YES) NO

Why or why not?

Method cards could be valuable tool. I would want to pick one of each (systematic + intuitive) when in need of a new creative surge or direction.

Would you use this resource? (YES) NO

If so, how do you think you would use it?

See above: In my opinion, the method cards function the best as a "card" - I found myself wanting to shuffle and arrange them, wondering how a project process could change if I followed this order... or that order... etc.

What did you like most about these cards?

Graphically beautiful and historically fascinating. The colors add interest visually, the system/layout is effective throughout.

Do you have suggestions for how these cards could be more helpful and effective for designers?

- Method cards - more effective for me with less text (I am a visual learner).
- Perhaps cards that "function" in different ways (ie. method vs. examples vs. definitions). Could be "more different physically" - different size card? different paper? might be easier to organize this way.

PART 2 Demographic information

3 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

(JR. DESIGNER) SR. DESIGNER ART DIRECTOR CREATIVE DIRECTOR OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING INFORMATION DESIGN CORPORATE IDENTITY MULTIMEDIA WEB DESIGN EDITORIAL DESIGN BOOK DESIGN MULTI-DISCIPLINARY OTHER
EVALUATION

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Thanks! Amy Fox, MFA Student Graduate Graphic Design Program Rochester Institute of Technology

PART 1  Please answer the following questions.
After interacting with these cards:

Do you have a better general understanding of the creative process?  

Do you have a better understanding of your specific creative process?  

Do you have a better understanding of the systematic dimensions of the creative process?  

Do you have a better understanding of the intuitive dimensions of the creative process?  

Did the visual examples that have been included help you?  

Were there enough examples? Though I would love to see some examples (maybe 1 or 2) from the contemporary designers.  

Do you think this would be a useful resource for practicing graphic designers? Why or why not? I think this set of cards gives me a good overview of what the creative process is.  

Would you use this resource? Yes No  
If so, how do you think you would use it? I would probably use it when I am starting a new project.  

What did you like most about these cards? I like the idea that the cards are not bound in a book format that when you are familiar with the subject, you can randomly pull a card out to read.  

Do you have suggestions for how these cards could be more helpful and effective for designers? I would like to see the cards being more systematic/organized when I first read them. I understand that they are meant to be read randomly but I think it will help me to understand the subject matter more if I can see the cards in a different way.

PART 2  Demographic information connections among the cards.

YEARS OF PROFESSIONAL PRACTICE  

POSITION Circle the one that best describes you.
JR. DESIGNER  
SR. DESIGNER  
ART DIRECTOR  
CREATIVE DIRECTOR  
OTHER  

DESIGN AREA Circle the one that best describes you.  
ADVERTISING  
CORPORATE IDENTITY  
WEB DESIGN  
BOOK DESIGN  
OTHER  

Designer  
INFOGRAPHIC DESIGN  
MULTI-MEDIA  
EDITORIAL DESIGN  
MULTI-DISCIPLINARY  
PRINT/WEB DESIGN
EVALUATION

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Thanks! Amy Fox, MFA Student
Graduate Graphic Design Program
Rochester Institute of Technology

PART 1 Please answer the following questions.

After interacting with these cards:

Do you have a better general understanding of the creative process? YES NO

Do you have a better understanding of your specific creative process? YES NO

Do you have a better understanding of the systematic dimensions of the creative process? YES NO

Do you have a better understanding of the intuitive dimensions of the creative process? YES NO

Did the visual examples that have been included help you? YES NO

Were there enough examples? YES NO

Do you think this would be a useful resource for practicing graphic designers? YES NO

Why or why not?
Yes to understand systematic/intuitive
And it was nice to see the creative process broken down into 4 stages.
Would you use this resource? YES NO
If so, how do you think you would use it?
As a brainstorming technique before a team project.
A way to get the group thinking on the same level.

What did you like most about these cards?

The cropping of the backside

Do you have suggestions for how these cards could be more helpful and effective for designers?
I wanted to put them together. After they were all flipped over I thought it was a puzzle. I wanted more — (remember the game Memory?)

PART 2 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER
SR. DESIGNER
ART DIRECTOR
CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING
CORPORATE IDENTITY
WEB DESIGN
BOOK DESIGN
MULTI-DISCIPLINARY
INFORMATION DESIGN
MULTI-MEDIA
EDITORIAL DESIGN

EVALUATION

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- Do you have a better general understanding of the creative process?  
  
- Do you have a better understanding of your specific creative process?  
  
- Do you have a better understanding of the systematic dimensions of the creative process?  
  
- Do you have a better understanding of the intuitive dimensions of the creative process?  
  
- Did the visual examples that have been included help you?  
  
- Were there enough examples?  
  
- Do you think this would be a useful resource for practicing graphic designers? Why or why not?

Would you use this resource?  
If so, how do you think you would use it?

What did you like most about these cards?

Do you have suggestions for how these cards could be more helpful and effective for designers?

PART 2 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
JR. DESIGNER
SR. DESIGNER
ART DIRECTOR
CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING
CORPORATE IDENTITY
WEB DESIGN
BOOK DESIGN
MULTI-DISCIPLINARY
APPENDIX C

SURVEY ANALYSIS REPORT
HOW DO YOUR IDEAS TAKE SHAPE?—A SURVEY OF GRAPHIC DESIGNERS
APPENDIX C
SURVEY ANALYSIS REPORT

Report on the analysis and evaluation of

How do your ideas take shape?—A Survey of Graphic Designers

This survey was conducted to provide additional insight for this thesis and for the design community regarding the systematic and intuitive aspects of the creative process in graphic design.

GOALS OF THE SURVEY ANALYSIS

The goals of the survey analysis were to verify or disprove the following hypotheses of the author:

- the intuitive and systematic are two separate cognitive dimensions that interact in the problem solving process
- the systematic dimension can be described by words such as systematic, methodical, step-by-step, planned, thinking, explainable
- the intuitive dimension can be described by words such as intuitive, chaotic, feeling, spontaneous and instinctive
- the intuitive dimension strengthens over time through experience

CONDITIONS OF THE SURVEY ANALYSIS

The survey analysis was conducted with the data and statistical analysis expertise of Dr. Nick Difonzo of the Psychology Department of the Rochester Institute of Technology. Upon reviewing the fifty surveys gathered, survey number 35 was removed because the survey had insufficient data. The data entries were randomly checked for accuracy before beginning the analysis. The following analysis was undertaken with the remaining forty-nine surveys.

OVERVIEW OF THE FINDINGS FROM THE SURVEY ANALYSIS

Reflecting on the goals of the survey analysis, it was found that systematic and intuitive function in two dimensions which interact in the problem solving process. This finding verified the assumption of the author to treat systematic and intuitive as separate interactive dimensions of the creative process. It also justified the discussion of a possible dialogue between the two dimensions.

In determining what attributes described a specific dimension of the creative process, a variable component analysis was used. The term variable in this context refers to the terms used in the unidimensional scales to potentially describe the different dimensions, i.e. planned, feeling, explainable, instinctive, etc. The variable component analysis (Table 1) showed that the systematic dimension could be described by the variables of systematic, methodical, step-by-step, planned, thinking, and explainable. These variables held together in a tight cluster. Similarly, the intuitive dimension could be described by the variables of intuitive, chaotic, feeling,
spontaneous and instinctive. These variables held together in a cluster, although the cluster was not as close as the variables describing the systematic dimension. The variable of chaotic was the most distant of the variables in the intuitive dimension. Because it was weaker in its connection, it was removed and the remaining variables that accurately describe the intuitive dimension are intuitive, feeling, spontaneous and instinctive.

TABLE 1 VARIABLE COMPONENT ANALYSIS

The survey analysis did not show a correlation of the strengthening of the intuitive dimension over time. It is noted that it also did not show a correlation of the strengthening of the systematic dimension over time. Only in extreme cases of highly systematic and highly intuitive individuals was there a correlation of either strengthening with years of experience. Generally, the survey analysis of the sample suggests that most graphic designers function with a blend of both the systematic and intuitive dimensions.
DESCRIPTIVE ANALYSIS/STABILITY OF THE SAMPLE

Each variable was checked for normal levels of variance, skewness and kurtosis to verify the stability of the sample. When all variables were found to be stable individually, collective analysis began. (See definitions at end of Appendix C.)

<table>
<thead>
<tr>
<th>TABLE 2 DESCRIPTIVE STATISTICS</th>
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<tr>
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<tr>
<td>step-by-step</td>
</tr>
<tr>
<td>planned</td>
</tr>
<tr>
<td>methodical</td>
</tr>
<tr>
<td>thinking</td>
</tr>
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</tr>
<tr>
<td>chaotic</td>
</tr>
<tr>
<td>feeling</td>
</tr>
<tr>
<td>spontaneous</td>
</tr>
<tr>
<td>explainable</td>
</tr>
<tr>
<td>instinctive</td>
</tr>
<tr>
<td>systematic</td>
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<tr>
<td>years practicing</td>
</tr>
<tr>
<td>position</td>
</tr>
<tr>
<td>design area</td>
</tr>
<tr>
<td>Valid N (listwise)</td>
</tr>
</tbody>
</table>

INTERPLAY Dialogue of the Systematic and Intuitive

APPENDIX C C-3
DEMOGRAPHICS OF THOSE SURVEYED

To ensure the sample did not have disproportionate input from one demographic area, the design position and design area data was analyzed. Table 3, the analysis of the design position, shows a healthy balance of designers in both entry level positions to higher level positions. The range of 14.3% to 26.5% spread fairly evenly between the five categories. The design area analysis, Table 4, showed that half of those surveyed described their work as multi-disciplinary, indicating the sample is not of graphic designers in one area of specialization. This is helpful in verifying that the results from this survey are not biased toward one specialization, but are applicable generally to the practice of graphic design.

### TABLE 3 DESIGN POSITION

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<th>FREQUENCY</th>
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<th>VALID PERCENT</th>
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</thead>
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<td>13</td>
<td>26.5</td>
</tr>
<tr>
<td>sr. designer</td>
<td>7</td>
<td>14.3</td>
</tr>
<tr>
<td>art director</td>
<td>9</td>
<td>18.4</td>
</tr>
<tr>
<td>creative director</td>
<td>8</td>
<td>16.3</td>
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<tr>
<td>other—leadership</td>
<td>11</td>
<td>22.4</td>
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<tr>
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<td>98.0</td>
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<td>2.0</td>
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<tr>
<td>Total</td>
<td>49</td>
<td>100.0</td>
</tr>
</tbody>
</table>

### TABLE 4 DESIGN AREA

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<tr>
<th>FREQUENCY</th>
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<th>VALID PERCENT</th>
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<tr>
<td>advertising</td>
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<td>6.1</td>
</tr>
<tr>
<td>corp identity</td>
<td>4</td>
<td>8.2</td>
</tr>
<tr>
<td>book design</td>
<td>3</td>
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</tr>
<tr>
<td>info design</td>
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<td>4.1</td>
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<td>4.1</td>
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<tr>
<td>multidisciplinary</td>
<td>24</td>
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<tr>
<td>other—general</td>
<td>10</td>
<td>20.4</td>
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<tr>
<td>Total</td>
<td>48</td>
<td>98.0</td>
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<tr>
<td>Missing</td>
<td>1</td>
<td>2.0</td>
</tr>
<tr>
<td>Total</td>
<td>49</td>
<td>100.0</td>
</tr>
</tbody>
</table>

DEFINITIONS

KURTOSIS: the relative degree of curvature near the mode of a frequency, as compared with that of a normal curve of the same variance.

SKEWNESS: the deviation of a frequency distribution curve from a symmetrical form.

STANDARD DEVIATION: the square root of the arithmetic mean of the squares of all the deviations from mean; the root mean square of the deviations of a set of values.

MEAN: the average value of a large number of observed data.

VARIANCE: the square of the standard deviation.
APPENDIX D

SAMPLE SURVEY AND RAW DATA
HOW DO YOUR IDEAS TAKE SHAPE?—A SURVEY OF GRAPHIC DESIGNERS
HOW DO OUR IDEAS TAKE SHAPE?

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it.

This survey will help us learn more. All data will remain confidential.

Thank you for your participation in my thesis research! –Amy Fox, MFA Student
Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

______YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER __________________________

DESIGN AREA Circle the one that best describes you.
ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTI-MEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
OTHER __________________________
HOW DO OUR IDEAS TAKE SHAPE?

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it.

This survey will help us learn more. All data will remain confidential.

Thank you for your participation in my thesis research! — Amy Fox, MFA Student
Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ] 7 [ ] 8 [ ] 9 NON-ORDERLY

NON-STEP-BY-STEP [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ] 7 [ ] 8 [ ] 9 STEP-BY-STEP

NON-PLANNED [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ] 7 [ ] 8 [ ] 9 PLANNED

METHODICAL [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ] 7 [ ] 8 [ ] 9 NON-METHODICAL

NON-THINKING [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ] 7 [ ] 8 [ ] 9 THINKING

NON-INTUITIVE [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ] 7 [ ] 8 [ ] 9 INTUITIVE

PART 2 How do your design ideas usually take shape?

Visual Language, look through books, finding metaphor, symbol, and symbolism to solve problem. Combine metaphor into communication design problem, synthesize and create into one solution.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE 14

POSITION Circle the one that best describes you.
JR. DESIGNER [ ] SR. DESIGNER [ ] ART DIRECTOR [ ] CREATIVE DIRECTOR

DESIGN AREA Circle the one that best describes you.
ADVERTISING [ ] INFORMATION DESIGN CORPORATE IDENTITY [ ] MULTI-MEDIA
WEB DESIGN [ ] EDITORIAL DESIGN BOOK DESIGN [ ] MULTI-DISCIPLINARY
OTHER [ ]
TO: “amy fox” <amyrfox@hotmail.com>
SUBJECT: Re: AIGA Conference Conversation

HOW DO OUR IDEAS TAKE SHAPE? – A SURVEY FOR GRAPHIC DESIGN PROFESSIONALS

PART 1 DEMOGRAPHIC INFORMATION

1. YEARS OF PROFESSIONAL PRACTICE: over 30

2. DESIGN POSITION (Choose from Jr. Designer, Sr. Designer, Art Director, Creative Director, or Other): Art Director, cochair MFA program, editor.

3. DESIGN AREA (Choose one that best describes you from Advertising, Corporate Identity, Web Design, Book Design, Information Design, Multi-media, Editorial Design, Multi-Disciplinary or Other):
   
   [ ] editorial design

PART 2 Please type the number that best describes your creative process on the following scales.

4. ORDERLY 1 2 3 4 5 6 7 8 9 NON-ORDERLY

5. STEP-BY-STEP 1 2 3 4 5 6 7 8 9 NON-STEP-BY-STEP

6. PLANNED 1 2 3 4 5 6 7 8 9 NON-PLANNED

7. METHODICAL 1 2 3 4 5 6 7 8 9 NON-METHODICAL

8. THINKING 1 2 3 4 5 6 7 8 9 NON-THINKING

9. NON-INTUITIVE 1 2 3 4 5 6 7 8 9 INTUITIVE

10. NON-CHAOTIC 1 2 3 4 5 6 7 8 9 CHAOTIC

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Page 2 of 2
11. NON-FEELING 1 2 3 4 5 6 7 8 9 FEELING

8

12. NON-SPONTANEOUS 1 2 3 4 5 6 7 8 9 SPONTANEOUS

5

13. EXPLAINABLE 1 2 3 4 5 6 7 8 9 NON-EXPLAINABLE

6

14. NON-INSTINCTIVE 1 2 3 4 5 6 7 8 9 INSTINCTIVE

5

15. SYSTEMATIC 1 2 3 4 5 6 7 8 9 NON-SYSTEMATIC

7

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.)

I'm always thinking. I must have at least one concept a day, if not more, otherwise I get very anxious. As long as I think, ideas take shape.

PART 4 OPTIONAL
If you would like further contact (i.e. would like to see results from this survey, please provide your contact information.


Steve Heller
stefano@nytimes.com

The New York Times
HOW DO OUR IDEAS TAKE SHAPE?

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This survey will help us learn more. All data will remain confidential.

Thank you for your participation in my thesis research! — Amy Fox, MFA Student
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PART 1 Please circle the number that best describes your creative process.

ORDERLY  NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP  STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED  PLANNED
9 8 7 6 5 4 3 2 1

METHODOICAL  NON-METHODOICAL
1 2 3 4 5 6 7 8 9

NON-THINKING  THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE  INTUITIVE
1 2 3 4 5 6 7 8 9

NON-CHAOTIC  CHAOTIC
1 2 3 4 5 6 7 8 9

FEELING  NON-FEELING
9 8 7 6 5 4 3 2 1

NON-SPONTANEOUS  SPONTANEOUS
1 2 3 4 5 6 7 8 9

NON-EXPLAINABLE  EXPLAINABLE
1 2 3 4 5 6 7 8 9

INSTINCTIVE  NON-INSTINCTIVE
9 8 7 6 5 4 3 2 1

SYSTEMATIC  NON-SYSTEMATIC
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

background, client, product delivered, history of product & intended audience terms baseline. Then I search for inspiration & blend the two.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
JR. DESIGNER  SR. DESIGNER  ART DIRECTOR  CREATIVE DIRECTOR  OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING  INFORMATION DESIGN  CORPORATE IDENTITY  MULTI-MEDIA  WEB DESIGN  EDITORIAL DESIGN  BOOK DESIGN  MULTI-DISCIPLINARY  OTHER
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METHODICAL NON-METHODICAL
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NON-THINKING THINKING
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NON-INTUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

THUMBS UP, DONE AFTER INPUT, STATE PROBLEM — SOLVE PROBLEM

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

22 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

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PART 2 How do your design ideas usually take shape?

1. Think
2. Idea
3. Think
4. Back to idea
5. Doubt
6. Stay with initial idea
7. Think

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

| JR. DESIGNER | SR. DESIGNER | ART DIRECTOR | CREATIVE DIRECTOR | OTHER |

DESIGN AREA Circle the one that best describes you.

| ADVERTISING | INFORMATION DESIGN |
| CORPORATE IDENTITY | MULTI-MEDIA |
| WEB DESIGN | EDITORIAL DESIGN |
| BOOK DESIGN | MULTI-DISCIPLINARY |
| OTHER | |
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NON-STEP-BY-STEP STEP-BY-STEP
9 8 7 6 5 4 3 2 1

FEELING NON-FEELING
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NON-PLANNED PLANNED
9 8 7 6 5 4 3 2 1

NON-FEELING FEELING
9 8 7 6 5 4 3 2 1

METHODICAL NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-INSTINCTIVE INSTINCTIVE
9 8 7 6 5 4 3 2 1

NON-STEP-BY-STEP STEP-BY-STEP
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NON-SPONTANEOUS SPONTANEOUS
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NON-EXPLAINABLE EXPLAINABLE
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NON-THINKING THINKING
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NON-THINKING THINKING
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NON-EXPLAINABLE EXPLAINABLE
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PART 2 How do your design ideas usually take shape?

The idea or thought of design problem/puzzle is introduced immediately. Reaction is noted mentally or put down as quick sketch. I let my thought simmer for a while (hours to days) then let the intuitive solutions come out. Try layout - create files - get feedback - then move on to designing.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER ART DIRECTOR CREATIVE DIRECTOR OTHER

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PART 2 How do your design ideas usually take shape?

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER SR. DESIGNER ART DIRECTOR CREATIVES DIRECTOR OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING INFORMATION DESIGN CORPORATE IDENTITY MULTI-MEDIA WEB DESIGN EDITORIAL DESIGN BOOK DESIGN MULTI-DISCIPLINARY OTHER
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ORDERLY NON-ORDERLY

1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP STEP-BY-STEP

9 8 7 6 5 4 3 2 1

NON-PLANNED PLANNED

9 8 7 6 5 4 3 2 1

METHODICAL NON-METHODICAL

1 2 3 4 5 6 7 8 9

NON-THINKING THINKING

9 8 7 6 5 4 3 2 1

PART 2 How do your design ideas usually take shape?

SOUL SEARCHING, FOLLOWED BY COLLABORATION

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

STRATEGY -> CONCEPT -> DESIGN -> EXECUTION -> PRODUCTION

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER SR. DESIGNER CREATIVE DIRECTOR

ART DIRECTOR

DESIGN AREA Circle the one that best describes you.

ADVERTISING INFORMATION DESIGN

CORPORATE IDENTITY MULTI-MEDIA

WEB DESIGN EDITORIAL DESIGN

BOOK DESIGN MULTI-DISCIPLINARY

OTHER
To: "amyfox@hotmail.com" <amyfox@hotmail.com>
Date: Fri, 29 Mar 2002 16:51:44 -0500

HOW DO OUR IDEAS TAKE SHAPE? - A SURVEY FOR GRAPHIC DESIGN PROFESSIONALS

PART 1 DEMOGRAPHIC INFORMATION
1. YEARS OF PROFESSIONAL PRACTICE: 20
2. DESIGN POSITION: Other--Marketing Communications Manager
3. DESIGN AREA: Advertising

PART 2 Please type the number that best describes your creative process on the following scales.
4. ORDERLY 1 NON-ORDERLY
5. STEP-BY-STEP 3 NON-STEP-BY-STEP
6. PLANNED 3 NON-PLANNED
7. METHODICAL 2 NON-METHODICAL
8. THINKING 1 NON THINKING
9. NON-INTUITIVE 7 INTUITIVE
10. NON-CHAOTIC 1 CHAOTIC
11. NON-FEELING 8 FEELING
12. NON-SPONTANEOUS 5 SPONTANEOUS
13. NON-EXPLAINABLE 1 NON-EXPLAINABLE
14. NON-INSTINCTIVE 6 INSTINCTIVE
15. SYSTEMATIC 2 NON-SYSTEMATIC

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.)
Advertising design, consisting of one or more elements of headline, body copy, images, etc., solves a communication problem. So first you define the problem.

Example: How do we best communicate a, b and c to people who are in the market for _______(insert product or service here)?

A little or a lot of research can occur next, depending on how familiar you are with the product and market.

Once you know WHAT you want to communicate and WHO you are communicating to, the hard part is done.

Then you get to the 'How'. You tailor the look and feel of the advertisement, crafting copy, selecting typeface and color and determining what images will grab that particular market by the throat.

Once I have a few ideas on paper, I generally want some feedback, and do an informal survey of people to see if it communicates what I wanted it to.

Then you send the final design out to do its job.

How do you know you created a successful design? When you get the desired response from your market proving that you communicated a, b and c to your market.

PART 4 OPTIONAL
If you would like further contact (i.e. would like to see results from this survey), please provide your contact information.
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1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

IDEAS ARE EXPLORED TO SEE IF THEY HAVE CONCEPTUAL POWER. SEED CONCEPTS ARE BUILT UPON, SIMPLIFIED, ELIMINATED OR SYNTHESIZED. CONCEPTS ARE THEN TRANSLATED INTO DESIGN SOLUTIONS.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

17 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER 

DESIGN AREA Circle the one that best describes you.
ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTIMEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTIDISCIPLINARY
OTHER 

YEAR COMMERCIALIZED (BY 5)

10
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PART 2 How do your design ideas usually take shape?

I think about my own previous work & ideas & start with those, then the project evolves from that into its own individual, unusual presence.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

10 YEARS OF PROFESSIONAL PRACTICE

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</table>
HOW DO OUR IDEAS TAKE SHAPE?

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it.

This survey will help us learn more. All data will remain confidential.

Thank you for your participation in my thesis research! —Amy Fox, MFA Student
Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP STEP-BY-STEP
1 2 3 4 5 6 7 8 9

NON-PLANNED PLANNED
1 2 3 4 5 6 7 8 9

METHODICAL NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-ThINKING THINKING
1 2 3 4 5 6 7 8 9

NON-INTUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

NON-CHAOTIC CHAOTIC
1 2 3 4 5 6 7 8 9

FEELING NON-FEELING
1 2 3 4 5 6 7 8 9

NON-SPONTANEOUS SPONTANEOUS
1 2 3 4 5 6 7 8 9

NON-EXPLAINABLE EXPLAINABLE
1 2 3 4 5 6 7 8 9

INSTINCTIVE NON-INSTINCTIVE
1 2 3 4 5 6 7 8 9

SYSTEMATIC NON-SYSTEMATIC
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

translating a clear strategic brief, understanding the target market, looking at the budget

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

10 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER CREATIVE DIRECTOR
ART DIRECTOR OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTI-MEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
OTHER EVENT MANAGEMENT
HOW DO OUR IDEAS TAKE SHAPE?

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<table>
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<td>1 2 3 4 5 6 7 8 9</td>
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</table>

PART 2 How do your design ideas usually take shape?

based on previous projects

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

POSITION Circle the one that best describes you.

JR. DESIGNER  SR. DESIGNER  ART DIRECTOR  CREATIVE DIRECTOR  OTHER  OWN BUSINESS

YEARS OF PROFESSIONAL PRACTICE

DESIGN AREA Circle the one that best describes you.

ADVERTISING  INFORMATION DESIGN
CORPORATE IDENTITY  MULTI-MEDIA
WEB DESIGN  EDITORIAL DESIGN
BOOK DESIGN  MULTI-DISCIPLINARY
OTHER
PART 1 DEMOGRAPHIC INFORMATION
1. YEARS OF PROFESSIONAL PRACTICE
2. DESIGN POSITION (Choose from Jr. Designer, Sr. Designer, Art Director, Creative Director, or Other):
   Design Director/Owner
   Corporate Identity, Web Design,

PART 2 Please type the number that best describes your creative process on the following scales.
4. ORDERLY 1 2 3 4 5 6 7 8 9 NON-ORDERLY
   but messy and complex
5. STEP-BY-STEP 1 2 3 4 5 6 7 8 9 NON-STEP-BY-STEP
   but not rigid
6. PLANNED 1 2 3 4 5 6 7 8 9 NON-PLANNED
7. METHODICAL 1 2 3 4 5 6 7 8 9 NON-METHODICAL
8. THINKING 1 2 3 4 5 6 7 8 9 INTUITIVE
   NON-THINKING
9. NON-INTUITIVE 1 2 3 4 5 6 7 8 9 INTUITIVE
10. NON-CHAOTIC 1 2 3 4 5 6 7 8 9 CHAOTIC
    NON-CHAOTIC
11. NON-FEELING 1 2 3 4 5 6 7 8 9 FEELING
    NON-FEELING
12. NON-SPOONTANEOUS 1 2 3 4 5 6 7 8 9 SPONTANEOUS
    NON-SPOONTANEOUS
13. EXPLAINABLE 1 2 3 4 5 6 7 8 9 NON-EXPLAINABLE
   1. if you can’t explain it, it’s not worthy.
14. NON-INSTITISTIC 1 2 3 4 5 6 7 8 9 INSTITISTIC
    NON-INSTITISTIC
15. SYSTEMATIC 1 2 3 4 5 6 7 8 9 NON-SYSTEMATIC
    NON-SYSTEMATIC

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.)

Short answer
By answering this question:
What are people supposed to think when they see this?

Long answer
While our process is comprehensive, ideas are not easily labelled – especially how they are produced. The point is not how the ideas are, but how well they fit the individual and the particular problem being solved. For what it’s worth, I feel too much emphasis is put on computers and idea finding skills and not enough on creating your own true original ideas. This is coming from someone who spends 7 hours in front of a computer, designs a lot of websites and has written a book on Photoshop.

By understanding the problem from any and all angles: (in no particular order)
clients’ current situation, goal(s),
communication opportunities, audience, legibility, usage, business, differentiating, brand, competition, production values, context, meaning

Achieve an “informed intuition” and plow through as many ideas as possible through brainstorming, mind mapping, usually using pencil and paper and any other recording method appropriate. Evaluate and edit (only here is where computers are truly valuable) Present then refine. Test if possible and produce. Measure effectiveness and refine further.

PART 4 OPTIONAL
If you would like further contact (i.e. would like to see results from this survey, please provide your contact information.
no thanks.
Hi Amy,

It's been sent to the Upstate New York AIGA membership. I hope you get great responses. Here is mine.

Best,

Marj

---

From: "amy fox <amyfox@hotmail.com>
Date: Fri, 29 Mar 2002 15:47:46 -0500
Subject: Request

Hi Amy,

It's been sent to the Upstate New York AIGA membership. I hope you get great responses. Here is mine.

Best,

Marj

---

To: amy fox <amyfox@hotmail.com>
Subject: Re: Request
Date: Fri, 29 Mar 2002 20:11:45

Hi Amy,

It's been sent to the Upstate New York AIGA membership. I hope you get great responses. Here is mine.

Best,

Marj

---

From: "amy fox <amyfox@hotmail.com>
Date: Fri, 29 Mar 2002 20:11:45
To: happyck(5)rochester.rr.com
Subject: Request

HOW DO OUR IDEAS TAKE SHAPE? - A SURVEY FOR GRAPHIC DESIGN PROFESSIONALS

PART 1 DEMOGRAPHIC INFORMATION

1. YEARS OF PROFESSIONAL PRACTICE: 1

2. DESIGN POSITION (Choose from Jr. Designer, Sr. Designer, Art Director, Creative Director/Owner)

3. DESIGN AREA (Choose one that best describes you from Advertising, Corporate Identity, Web Design, Book Design, Information Design, Multi-media, Editorial Design, Multi-Disciplinary or Other)

PART 2 Please type the number that best describes your creative process on the following scales

4. ORDERLY 1 2 3 4 5 6 7 8 9 NON-ORDERLY

5. STEP-BY-STEP 1 2 3 4 5 6 7 8 9 NON-STEP-BY-STEP

6. PLANNED 1 2 3 4 5 6 7 8 9 NON-PLANNED

7. METHODICAL 1 2 3 4 5 6 7 8 9 NON-METHODICAL

8. THINKING 1 2 3 4 5 6 7 8 9 NON-THINKING

9. NON-INTUITIVE 1 2 3 4 5 6 7 8 9 INTUITIVE

10. NON-CHAOTIC 1 2 3 4 5 6 7 8 9 CHAOTIC

11. NON-FEELING 1 2 3 4 5 6 7 8 9 FEELING

12. NON-SPOONTANEOUS 1 2 3 4 5 6 7 8 9 SPONTANEOUS

13. EXPLAINABLE 1 2 3 4 5 6 7 8 9 NON-EXPLAINABLE

14. NON-INSTINCTIVE 1 2 3 4 5 6 7 8 9 INSTINCTIVE

15. SYSTEMATIC 1 2 3 4 5 6 7 8 9 NON-SYSTEMATIC

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.)

I start with a spark idea, research it and do thumbnails and iterations. Then I research some more trying to push my ideation and find alternative solutions and then expand upon them.

Through a repeated process of research, sketch, challenge, and refinement.

PART 4 OPTIONAL

If you would like further contact (i.e. would like to see results from this survey, please provide your contact information. Sure, would love to see what you get.

Thanks.

Wm*Km
HOW DO OUR IDEAS TAKE SHAPE?

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PART 1 Please circle the number that best describes your creative process.

ORDERLY
1 2 3 4 5 6 7 8 9

NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP
9 8 7 6 5 4 3 2 1

STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED
9 8 7 6 5 4 3 2 1

PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL
1 2 3 4 5 6 7 8 9

NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING
9 8 7 6 5 4 3 2 1

THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE
1 2 3 4 5 6 7 8 9

INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

Clarity of Message + Parameters
Research + Existing Resources
Layout + Testing
(Does it convey message?)

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
15 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
Jr. Designer Sr. Designer
Art Director Creative Director
Other

DESIGN AREA Circle the one that best describes you.
Advertising Information Design
Corporate Identity Multi-Media
Web Design Editorial Design
Book Design Multi-Disciplinary
Other
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ORDERLY  NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP  STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED  PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL  NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING  THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE  INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

I like to percolate as long as possible. Then I write, sketch, write, list, sketch — then design.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
16

POSITION Circle the one that best describes you.
JR. DESIGNER  SR. DESIGNER  ART DIRECTOR  CREATIVE DIRECTOR  OTHER  PLUS EDUCATOR

DESIGN AREA Circle the one that best describes you.
ADVERTISING  CORPORATE IDENTITY  MULTIMEDIA  WEB DESIGN  EDITORIAL DESIGN  BOOK DESIGN  OTHER  MULTI-DISCIPLINARY
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PART 2 How do your design ideas usually take shape?

1) Learn/study, analyze content
2) Know audience
3) Place copy
4) Let idea develop

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

See number 1 above.

PART 4 Demographic information

16 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER
ART DIRECTOR
CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING
CORPORATE IDENTITY
WEB DESIGN
BOOK DESIGN
MULTI-MEDIA
EDITORIAL DESIGN
MULTI-DISCIPLINARY
OTHER
To: amyfox@hotmail.com  
Subject: Your survey  
Date: Tue, 05 Jan 1994 01:31:34 -0800

Amy,

Mary Crum forwarded this to me. I teach graphic design at SUNY Fredonia but do continue to practice too so hopefully one more response to your survey will be useful. Good luck with your graduate studies. You have some great people to work with (Deborah and Roger are the two that I know.)

Jan Conrad

HOW DO OUR IDEAS TAKE SHAPE? A SURVEY FOR GRAPHIC DESIGN PROFESSIONALS

PART 1 DEMOGRAPHIC INFORMATION
1. YEARS OF PROFESSIONAL PRACTICE: 20
2. DESIGN POSITION: Other (Educator/Freelance)
3. DESIGN AREA: Multi-Disciplinary

PART 2 Please type the number that best describes your creative process on the following scales.
4. ORDERLY 4 NON-ORDERLY
5. STEP-BY-STEP 4 NON-STEP-BY-STEP
6. PLANNED 2 NON-PLANNED
7. METHODICAL 3 NON-METHODICAL
8. THINKING 2 NON-THINKING
9. NON-INTUITIVE 7 INTUITIVE
10. NON-CHAOTIC 1 CHAOTIC
11. NON-FEELING 6 FEELING
12. NON-SPONTANEOUS 5 SPONTANEOUS
13. EXPLAINABLE 2 NON-EXPLAINABLE
14. NON-INSTITUTIVE 6 INSTINCTIVE
15. SYSTEMATIC 3 NON-SYSTEMATIC

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.)
Begins with research and client meetings/conversations. Optimally period of "mental digestion" follows where I don't formally work on the project but allow it to stew a bit. Then I work through a process of sketching and refining. Depending on the project, a meeting with printer, photographers, illustrators, etc. may take place early in the developmental process to help define the possibilities. Generally I bring one idea to the client or sometimes two.

PART 4 OPTIONAL
If you would like further contact (i.e. would like to see results from this survey, please provide your contact information. Yes, please.
HOW DO OUR IDEAS TAKE SHAPE?

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Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY  NON-ORDERLY  NON-CHAOTIC  CHAOTIC
1  2  3  4  5  6  7  8  9

NON-STEP-BY-STEP  STEP-BY-STEP  FEELING  NON- FEELING
9  8  7  6  5  4  3  2  1

NON-PLANNED  PLANNED  NON-SPONTANEOUS  SPONTANEOUS
9  8  7  6  5  4  3  2  1

METHODICAL  NON-METHODICAL  NON-EXPLAINABLE  EXPLAINABLE
1  2  3  4  5  6  7  8  9

THINKING  NON-THINKING  NON-INSTINCTIVE  INSTINCTIVE
9  8  7  6  5  4  3  2  1

INTUITIVE  NON-INTUITIVE  NON-SYSTEMATIC  SYSTEMATIC
1  2  3  4  5  6  7  8  9

PART 2 How do your design ideas usually take shape?

When imagining the name of the project and its goals and/or description I visualize what it would look like from a synthesis of letterforms, content, or feeling.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
6

POSITION Circle the one that best describes you.
JR. DESIGNER  SR. DESIGNER  ART DIRECTOR  CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING  INFORMATION DESIGN
CORPORATE IDENTITY  MULTI-MEDIA
WEB DESIGN  EDITORIAL DESIGN
BOOK DESIGN  MULTIDISCIPLINARY
OTHER
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Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY      NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP      STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED      PLANNED
9 8 7 6 5 4 3 2 1

METHODOCAL      NON-METHODOCAL
1 2 3 4 5 6 7 8 9

NON-THINKING      THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE      INTUITIVE
1 2 3 4 5 6 7 8 9

NON-CHAOTIC      CHAOTIC
1 2 3 4 5 6 7 8 9

FEELING      NON-FEELING
9 8 7 6 5 4 3 2 1

NON-SPONTANEOUS      SPONTANEOUS
1 2 3 4 5 6 7 8 9

NON-EXPLAINABLE      EXPLAINABLE
9 8 7 6 5 4 3 2 1

INSTINCTIVE      NON-INSTINCTIVE
9 8 7 6 5 4 3 2 1

SYSTEMATIC      NON-SYSTEMATIC
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

1. Understand the problem
2. Research
3. Make constraints
4. Brainstorm
5. Sketch
6. More sketches
7. Feedback
8. Redraw
9. Feedback
10. Repeat as necessary

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
3

POSITION Circle the one that best describes you.
1. JR. DESIGNER
2. SR. DESIGNER
3. ART DIRECTOR
4. CREATIVE DIRECTOR
5. OTHER

DESIGN AREA Circle the one that best describes you.
1. ADVERTISING
2. CORPORATE IDENTITY
3. WEB DESIGN
4. BOOK DESIGN
5. INFORMATION DESIGN
6. MULTI-MEDIA
7. EDITORIAL DESIGN
8. MULTI-DISCIPLINARY
9. OTHER
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Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY 1 2 3 4 5 6 7 8 9
NON-ORDERLY 9 8 7 6 5 4 3 2 1

NON-STEP-BY-STEP 1 2 3 4 5 6 7 8 9
STEP-BY-STEP 9 8 7 6 5 4 3 2 1

NON-PLANNED 1 2 3 4 5 6 7 8 9
PLANNED 9 8 7 6 5 4 3 2 1

METHODICAL 1 2 3 4 5 6 7 8 9
NON-METHODICAL 9 8 7 6 5 4 3 2 1

NON-THINKING 1 2 3 4 5 6 7 8 9
THinking 9 8 7 6 5 4 3 2 1

NON-INTUITIVE 1 2 3 4 5 6 7 8 9
INTUITIVE 9 8 7 6 5 4 3 2 1

PART 2 How do your design ideas usually take shape?

If I don't have an instant reaction to a problem, I'll research usually by looking up the meaning of words. Then I'll write a list, then I sketch. Where some free association image makes more about the idea, I'll talk about it with friends...

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTI-MEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
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Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY \ NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP \ STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED \ PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL \ NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING \ THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE \ INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

I gather as much information as possible and sort through as much as possible before I start doodling, sketching thoughts, ideas, feelings. Usually there is something within the initial stage of a project that will spark an idea. It has never really been trulyfully not sure how to explain it.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

2

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTI-MEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
OTHER Marketing Communications
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ORDERLY NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING THINKING
9 8 7 6 5 4 3 2 1

NON-INUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

NON-CHAOTIC CHAOTIC
1 2 3 4 5 6 7 8 9

FEELING NON-FEELING
9 8 7 6 5 4 3 2 1

NON-SPONTANEOUS SPONTANEOUS
1 2 3 4 5 6 7 8 9

NON-EXPLAINABLE EXPLAINABLE
1 2 3 4 5 6 7 8 9

INSTINCTIVE NON-INSTINCTIVE
1 2 3 4 5 6 7 8 9

SYSTEMATIC NON-SYSTEMATIC
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

Generally by digging in (with a very generalized plan, i.e., definite constraints, size, color, time) and responding to what is there by either building or altering. It feels like a continual reshaping. If I can play, I believe my results are more stimulating and successful.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE: 2

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTI-MEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
OTHER
HOW DO OUR IDEAS TAKE SHAPE?

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Graduate Graphic Design, Rochester Institute of Technology

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ORDERLY  NON-ORDERLY
1  2  3  4  5  6  7  8  9

NON-STEP-BY-STEP  STEP-BY-STEP
9  8  7  6  5  4  3  2  1

NON-PLANNED  PLANNED
9  8  7  6  5  4  3  2  1

METHODOICAL  NON-METHODOICAL
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NON-CHAOTIC  CHAOTIC
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FEELING  NON-FEELING
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NON-SPOONTANEOUS  SPONTANEOUS
1  2  3  4  5  6  7  8  9

NON-EXPLAINABLE  EXPLAINABLE
9  8  7  6  5  4  3  2  1

INSTINCTIVE  NON-INSTINCTIVE
9  8  7  6  5  4  3  2  1

SYSTEMATIC  NON-SYSTEMATIC
9  8  7  6  5  4  3  2  1

PART 2 How do your design ideas usually take shape?

IT USUALLY BEGINS WITH GENERATING AS MANY IDEAS AS POSSIBLE—THEN SORTING THEM AND FURTHER DEVELOPING THOSE THAT ARE WORTH IT.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER  SR. DESIGNER
ART DIRECTOR  CREATIVE DIRECTOR
OTHER

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NON-SYSTEMATIC  
9  8  7  6  5  4  3  2  1

PART 2 How do your design ideas usually take shape?

Time, thought, and emotion working together to sculpt my final concept.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE  2

POSITION  Circle the one that best describes you.

JR. DESIGNER  SR. DESIGNER  ART DIRECTOR  CREATIVE DIRECTOR

DESIGN AREA  Circle the one that best describes you.

ADVERTISING  INFORMATION DESIGN  CORPORATE IDENTITY  MULTI-MEDIA
WEB DESIGN  EDITORIAL DESIGN  BOOK DESIGN  MULTI-DISCIPLINARY
OTHER  OTHER
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PART 2 How do your design ideas usually take shape?

rough a process of some thinking, sketching, doodling, rethinking, evaluation, thinking, refining, refining, refining, reflection is a constant and essential aspect.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

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PART 2 How do your design ideas usually take shape?

I always research the message, what is the communication audience functional parameters, i.e., budget, time frame, etc.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

Jr. Designer
Sr. Designer
Art Director
Creative Director
Other

IN HOUSE

I DO EVERYTHING

DESIGN AREA Circle the one that best describes you.

Advertising
Corporate Identity
Web Design
Book Design
Other

IN HOUSE

MULTI-DISCIPLINARY

MULTI-MEDIA

EDITORIAL DESIGN

INFORMATION DESIGN
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ORDERLY NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP STEP-BY-STEP
1 2 3 4 5 6 7 8 9

NON-PLANNED PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

Usually I write down as many ideas as I can about the project, stream of consciousness style and then try to group them into categories. Later I’ll usually get my final idea while I’m away from my desk.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

1 JR. DESIGNER 2 SR. DESIGNER
3 ART DIRECTOR 4 CREATIVE DIRECTOR
5 OTHER

DESIGN AREA Circle the one that best describes you.

1 ADVERTISING 2 CORPORATE IDENTITY
3 WEB DESIGN 4 BOOK DESIGN
5 EDITORIAL DESIGN 6 MULTI-DISCIPLINARY
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PART 2 How do your design ideas usually take shape?

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

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JR. DESIGNER \ SR. DESIGNER
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PART 2 How do your design ideas usually take shape?

Think about problem + possible resources + solutions, sketch, problem solve, model, test, develop.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

6 YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER  SR. DESIGNER
ART DIRECTOR  CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING  INFORMATION DESIGN
CORPORATE IDENTITY  MULTI-MEDIA
WEB DESIGN  EDITORIAL DESIGN
BOOK DESIGN  MULTI-DISCIPLINARY
OTHER

OTHER
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PART 2 How do your design ideas usually take shape?

DEFINE OBJECTIVE → ROUGH SKETCHES → CRITIQUE → MORE SKETCHES → CRITIQUE → FINALS

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER | ART DIRECTOR | OTHER

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PART 2 How do your design ideas usually take shape?

Thumbnail sketches usually precede the building of an outboard on the computer. I generally focus a lot of attention on the type of imagery and texture that will best serve the message. Color has become me intuition I'm quite confident in - it happens spontaneously from the beginning of the process.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

<table>
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<tr>
<th>YEARS OF PROFESSIONAL PRACTICE</th>
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HOW DO OUR IDEAS TAKE SHAPE?

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it.

This survey will help us learn more. All data will remain confidential.

Thank you for your participation in my thesis research! –Amy Fox, MFA Student
Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

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PART 2 How do your design ideas usually take shape?

I start by identifying a soul or spirit or personality inherent in the project and then I spend time trying to create a body or face that will house that soul or a best, truly reflect that spirit by how it looks.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

Jr. Designer
Sr. Designer
Art Director
Creative Director
Other

DESIGN AREA Circle the one that best describes you.

Advertising
Corporate Identity
Web Design
Book Design
Other

LETTERPRESS
MULTIDISCIPLINARY
HOW DO OUR IDEAS TAKE SHAPE?

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it.

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PART 1 Please circle the number that best describes your creative process.

ORDERLY NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-CHAOTIC CHAOTIC
1 2 3 4 5 6 7 8 9

STEP-BY-STEP NON-STEP-BY-STEP
9 8 7 6 5 4 3 2 1

PLANNED NON-PLANNED
9 8 7 6 5 4 3 2 1

FEELING NON-FEELING
9 8 7 6 5 4 3 2 1

SPONTANEOUS NON-SPONTANEOUS
1 2 3 4 5 6 7 8 9

EXPLAINABLE NON-EXPLAINABLE
9 8 7 6 5 4 3 2 1

INSTINCTIVE NON-INSTINCTIVE
9 8 7 6 5 4 3 2 1

SYSTEMATIC NON-SYSTEMATIC
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

Some days design requires hours or even days of careful research and follows strict guidelines. Other days it just happens.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
Jr. Designer Sr. Designer
Art Director Creative Director
Other

DESIGN AREA Circle the one that best describes you.
Advertising Information Design
Corporate Identity Multi-Media
Web Design Editorial Design
Book Design Multi-Disciplinary
Other

WHATEVER COMBO AIN'T Y?
HOW DO OUR IDEAS TAKE SHAPE?

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9 8 7 6 5 4 3 2 1

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METHODICAL NON-METHODICAL
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NON-THINKING THINKING
9 8 7 6 5 4 3 2 1

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PART 2 How do your design ideas usually take shape?

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTIMEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
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NON-THINKING THINKING
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NON-INTUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

I contour content - then forget content.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER DESIGNER

DESIGN AREA Circle the one that best describes you.
ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTI-MEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
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PART 2 How do your design ideas usually take shape?

My process varies depending on the client I'm targeting and the type of mind I'm in, usually starting with a concept then finding images that carry the concept. Then thumbnail sketches, finally executing in the computer.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

?? ?? ! / / / /

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
8

POSITION Circle the one that best describes you.

JUNIOR DESIGNER
SENIOR DESIGNER
ART DIRECTOR
CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.

ADVERTISING
INFORMATION DESIGN
CORPORATE IDENTITY
MULTI-MEDIA
WEB DESIGN
EDITORIAL DESIGN
BOOK DESIGN
MULTI-DISCIPLINARY
OTHER
HOW DO OUR IDEAS TAKE SHAPE?

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**PART 2** How do your design ideas usually take shape?

The ideas form in my head. I roll them around and add and subtract by hand until it feels right. I make thought sketches, comps, sketches.

**PART 3** Sketch, doodle, diagram or draw a picture representing your creative process.

**PART 4** Demographic information

YEARS OF PROFESSIONAL PRACTICE

POSITION Circle the one that best describes you.

- JR. DESIGNER
- SR. DESIGNER
- ART DIRECTOR
- CREATIVE DIRECTOR
- OTHER DESIGN PRACTITIONER / EDUCATOR

DESIGN AREA Circle the one that best describes you.

- ADVERTISING
- CORPORATE IDENTITIY
- WEB DESIGN
- BOOK DESIGN
- OTHER
- INFORMATION DESIGN
- MULTIMEDIA
- EDITORIAL DESIGN
- MULTI-DISCIPLINARY
To: amyfox@hotmail.com
Date: Sun, 31 Mar 2002 19:51:02 -0500

Dear Marge,

Last week I was at the AIGA Conference in DC. During part of my time there I was surveying graphic design professionals for my MFA in Graphic Design. I am in need of more responses and was wondering if it would be possible to send it via e-mail to those in our Upstate Chapter. It is included below. Thanks.

How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it. We know particularly little about the intuitive and systematic dialogue in our creative process. This survey will help us learn more. All data will remain confidential.

This survey should take about 5 minutes maximum to complete. Some questions might seem redundant. Please answer them as best as possible.

Thanks

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-Amy Fox, MFA Student
Graduate Graphic Design
Rochester Institute of Technology

HOW DO OUR IDEAS TAKE SHAPE? - A SURVEY FOR GRAPHIC DESIGN PROFESSIONALS

PART 1 DEMOGRAPHIC INFORMATION

1. YEARS OF PROFESSIONAL PRACTICE:  
   less than one

2. DESIGN POSITION:  
   Jr. Designer

3. DESIGN AREA:  
   Corporate Identity

PART 2  

4. ORDERLY 1 2 3 4 5 6 7 8 9 NON-ORDERLY

5. STEP-BY-STEP 1 2 3 4 5 6 7 8 9 NON-STEP-BY-STEP

6. PLANNED 1 2 3 4 5 6 7 8 9 NON-PLANNED

7. METHODICAL 1 2 3 4 5 6 7 8 9 NON-METHODICAL

8. THINKING 1 2 3 4 5 6 7 8 9 NON-THINKING

9. NON-INTUITIVE 1 2 3 4 5 6 7 8 9 INTUITIVE

10. NON-CHAOTIC 1 2 3 4 5 6 7 8 9 CHAOTIC

11. NON-FEELING 1 2 3 4 5 6 7 8 9 FEELING

12. NON-SPOUTANEOUS 1 2 3 4 5 6 7 8 9 SPOUTANEOUS

13. EXPLAINABLE 1 2 3 4 5 6 7 8 9 NON-EXPLAINABLE

14. NON-INSTINCTIVE 1 2 3 4 5 6 7 8 9 INSTINCTIVE

15. SYSTEMATIC 1 2 3 4 5 6 7 8 9 NON-SYSTEMATIC

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.)

I do some brainstorming and sketch out some ideas and leave it alone for awhile and then go back and start the process over again. I take the parameters of the project and eliminate anything that doesn't apply. I do some more roughs and show what I have so far and see if I'm on the right track. Then with new info and ideas I hone the ideas into one and come up with a finished product.

PART 4 OPTIONAL

If you would like further contact (i.e. would like to see results from this survey, please provide your contact information.)

© 2002 Microsoft Corporation

for Test purposes only: design-testing/Template.ccc
Subject: Fwd: FW: Request
Date: Fri, 29 Mar 2002 14:10:50 -0800 (PST)

> > > PART 1 DEMOGRAPHIC INFORMATION
> > >
> > > 1. YEARS OF PROFESSIONAL PRACTICE:
> > > I am a senior BFA student with two internships under my belt and lots of freelance work.
> > >
> > > 2. DESIGN POSITION student
> > >
> > > 3. DESIGN AREA Multi-Disciplinary
> > >
> > > PART 2 Please type the number that best describes your creative process on the following scales.
> > >
> > > 4. ORDERLY 5 NON-ORDERLY
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> > > 5. STEP-BY-STEP 5 NON-STEP-BY-STEP
> > >
> > > 6. PLANNED 5 NON-PLANNED
> > >
> > > 7. METHODICAL 3 NON-METHODICAL
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> > > 8. THINKING 2 NON-THINKING
> > >
> > > 9. NON-INTUITIVE 7 INTUITIVE
> > >
> > > 10. NON-CHAOTIC 3 CHAOTIC
> > >
> > > 11. NON-FEELING 7 FEELING
> > >
> > > 12. NON-SPONTANEOUS 6 SPONTANEOUS
> > >
> > > 13. EXPLAINABLE 3 NON-EXPLAINABLE
> > >
> > > 14. NON-INSTINCTIVE 7 INSTINCTIVE
> > >
> > > 15. SYSTEMATIC 4 NON-SYSTEMATIC
> > >
> > >
> > > PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.)
> > >
> > > Well, since design is all about doing what is appropriate to each case, that is basically how I work. I do usually go through a process of brainstorming and gathering initial responses to the assignment. Then I spend a significant amount of time researching background information. Then I try to think about what form the project should take and create sketches based on that. I probably tend to go to the computer faster than I should sometimes because I feel like I can express it faster and better there than on paper, but this should be avoided!

Then there are some projects when that process is bogs and an idea hits me in the shower or in bed and I am just lucky!

> > >
**HOW DO OUR IDEAS TAKE SHAPE?**

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Graduate Graphic Design, Rochester Institute of Technology

---

**PART 1** Please circle the number that best describes your creative process.

| ORDERLY | NON-ORDERLY | NON-CHAOTIC | CHAOTIC | FEELING | NON-FEELING | NON-STEP-BY-STEP | STEP-BY-STEP | NON-PLANNED | PLANNED | NON-SPONTANEOUS | SPONTANEOUS | NON-EXPLAINABLE | EXPLAINABLE | METHODICAL | NON-METHODICAL | THINKING | NON-THINKING | THINKING | NON-INTUITIVE | INTUITIVE | NON-INSTINCTIVE | INSTINCTIVE | PART 1 | PART 2 | PART 3 | PART 4 |
|---------|-------------|-------------|---------|---------|------------|------------------|--------------|-------------|---------|----------------|------------|----------------|-------------|------------|----------------|---------|-------------|---------|-------------|---------|----------------|------------|-------|-------|-------|
| 1       | 2           | 3           | 4       | 5       | 6          | 7               | 8            | 9           |        |                |            |                |              |            |                |         |             |         |                |         |      |      |      |
PART 1 DEMOGRAPHIC INFORMATION

1. YEARS OF PROFESSIONAL PRACTICE:

2. DESIGN POSITION (Choose from Jr. Designer, Sr. Designer, Art Director, Creative Director, or Other):

Jr. Designer

3. DESIGN AREA (Choose one that best describes you from Advertising, Corporate Identity, Web Design, Book Design, Information Design, Multi-media, Editorial Design, Multi-Disciplinary or Other):

Advertising

PART 2 Please type the number that best describes your creative process on the following scales.

4. ORDERLY 1 2 3 4 5 6 7 8 9 NON-ORDERLY

5. STEP-BY-STEP 1 2 3 4 5 6 7 8 9 NON-STEP-BY-STEP

6. PLANNED 1 2 3 4 5 6 7 8 9 NON-PLANNED

7. METHODICAL 1 2 3 4 5 6 7 8 9 NON-METHODICAL

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15. SYSTEMATIC 1 2 3 4 5 6 7 8 9 NON-SYSTEMATIC
How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it. We know particularly little about the intuitive and systematic dialogue in our creative process. This survey will help us learn more. All data will remain confidential. This survey should take about 5 minutes maximum to complete. Some questions might seem redundant. Please answer them as best as possible. Thank you for your participation in my thesis research!

-Amy Fox, MFA Student

Graduate Graphic Design
Rochester Institute of Technology

PART 1 DEMOGRAPHIC INFORMATION

Years of Professional Practice: 20

Design Position (Choose from Jr. Designer, Sr. Designer, Art Director, Creative Director, or Other): Creative Director

Design Area (Choose one that best describes you from Advertising, Corporate Identity, Web Design, Book Design, Information Design, Multi-media, Editorial Design, Multi-Disciplinary or Other): Corporate identity (Brand Identity would be better option)

PART 2 Please type the number that best describes your creative process on the following scales.

ORDERLY 1 2 3 4 5 6 7 8 9 NON-ORDERLY

STEP-BY-STEP 1 2 3 4 5 6 7 8 9 NON-STEP-BY-STEP

PLANNED 1 2 3 4 5 6 7 8 9 NON-PLANNED

METHODICAL 1 2 3 4 5 6 7 8 9 NON-METHODICAL

THINKING 1 2 3 4 5 6 7 8 9 NON-THINKING

IN-TUITIVE 1 2 3 4 5 6 7 8 9 INTUITIVE

NON-CHAOTIC 1 2 3 4 5 6 7 8 9 CHAOTIC

NON-FEELING 1 2 3 4 5 6 7 8 9 FEELING

NON-S-PONTANEOUS 1 2 3 4 5 6 7 8 9 SPONTANEOUS

EXPLAINABLE 1 2 3 4 5 6 7 8 9 NON-EXPLAINABLE

INSTINCTIVE 1 2 3 4 5 6 7 8 9

SYSTEMATIC 1 2 3 4 5 6 7 8 9 NON-SYSTEMATIC

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary.) We establish context for the design to "live" in and conduct thorough audit of the (these) environment(s). We determine opportunities - both strategic and visual, then define potential directions for study. First round is to find and establish the boundaries. Then additional rounds will iterate selected concepts and introduce new concepts based on client interaction and feedback.

PART 4 OPTIONAL If you would like further contact (i.e. would like to see results from this survey), please provide your contact information.

The following information is optional.

Name:
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Email:
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Phone:
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Country:
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State/Province:
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Postal Code:
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Country:
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State/Province:
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Country:
Part three: Invariably, design, graphics and typeface are determined by editorial content and target audience. When budget and deadline restrictions are imposed, solutions must come from both mental and tangible archives.
HOW DO DESIGN PROFESSIONALS...

PART 1  DEMOGRAPHIC INFORMATION
1. YEARS OF PROFESSIONAL PRACTICE: 7 years now
2. DESIGN POSITION (Choose from Jr. Designer, Sr. Designer, Art Director, Creative Director, or Other): Director of Training

PART 2 Please type the number that best describes your creative process on the following scales.

4. ORDERLY 5 NON-ORDERLY 7
5. STEP-BY-STEP 6 NON-STEP-BY-STEP 7
6. PLANNED 8 NON-PLANNED 5
7. METHODICAL 7 NON-METHODOICAL 5
8. THINKING 7 NON-THINKING 5
9. NON-INTUITIVE 5 INTUITIVE 8
10. NON-CHAOTIC 5 CHAOTIC 6
11. NON-FEELING 5 FEELING 9
12. NON-SPONTANEOUS 6 SPONTANEOUS 8

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE?
(Give a brief summary.) I usually brainstorm and then do thumbnails, then draw 1st mapping out the schematic, gather information and resources, 2nd mapping out of schematic, start doing 1st draft and then work on details.

I hope am making sense and answering the questions right.

Do You Yahoo? Yahoo! Tax Center - online filing with TurboTax
http://taxes.yahoo.com/

4/8/02 2:25 PM

Hotmail Message
NON-SYSTEMATIC 7
HOW DO OUR IDEAS TAKE SHAPE?

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it.

This survey will help us learn more. All data will remain confidential.

Thank you for your participation in my thesis research! – Amy Fox, MFA Student
Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

NON-CHAOTIC CHAOTIC
1 2 3 4 5 6 7 8 9

FEELING NON-FEELING
9 8 7 6 5 4 3 2 1

ALWAYS A SPECIFIC COMPONENT BUT
NON-SPONTANEOUS SPONTANEOUS
1 2 3 4 5 6 7 8 9

OVERALL I'M METHODICAL
NON-EXPLAINABLE EXPLAINABLE
9 8 7 6 5 4 3 2 1

INSTINCTIVE NON-INSTINCTIVE
9 8 7 6 5 4 3 2 1

SYSTEMATIC NON-SYSTEMATIC
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

I gather as much info as possible on the subject. Doodle or ideate until I get a burst of inspiration. Evaluate the new idea & refine until finished solution is achieved.

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.


PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
9

POSITION Circle the one that best describes you.
JR. DESIGNER SR. DESIGNER
ART DIRECTOR CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING INFORMATION DESIGN
CORPORATE IDENTITY MULTI-MEDIA
WEB DESIGN EDITORIAL DESIGN
BOOK DESIGN MULTI-DISCIPLINARY
OTHER
HOW DO OUR IDEAS TAKE SHAPE?
Survey for MFA Thesis in Graphic Design, RIT—Amy Fox

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it. This survey will help us learn more.

All data will remain confidential. Anonymity is optional.

PART 1 Please circle the number that best describes your creative process.

ORDERLY NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP STEP-BY-STEP
5 8 7 6 5 4 3 2 1

NON-PLANNED PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE INTUITIVE
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

PART 3 Sketch, doodle, or diagram your or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
0 2 months

POSITION Circle the one that best describes you.
JR. DESIGNER
SR. DESIGNER
ART DIRECTOR
CREATIVE DIRECTOR
OTHER: 

DESIGN AREA Circle the one that best describes you.
ADVERTISING
INFORMATION DESIGN
CORPORATE IDENTITY
MULTI-MEDIA
EDITORIAL DESIGN
BOOK DESIGN
MULTI-DISCIPLINARY
OTHER: 

Design Freelancer
HOW DO OUR IDEAS TAKE SHAPE?

PROBLEM: How ideas take shape in our creative process in the field of graphic design is important, yet very little is known about it.

This survey will help us learn more. All data will remain confidential.

Thank you for your participation in my thesis research!—Amy Fox, MFA Student
Graduate Graphic Design, Rochester Institute of Technology

PART 1 Please circle the number that best describes your creative process.

ORDERLY  NON-ORDERLY
1 2 3 4 5 6 7 8 9

NON-STEP-BY-STEP  STEP-BY-STEP
9 8 7 6 5 4 3 2 1

NON-PLANNED  PLANNED
9 8 7 6 5 4 3 2 1

METHODICAL  NON-METHODICAL
1 2 3 4 5 6 7 8 9

NON-THINKING  THINKING
9 8 7 6 5 4 3 2 1

NON-INTUITIVE  INTUITIVE
1 2 3 4 5 6 7 8 9

NON-CHAOTIC  CHAOTIC
1 2 3 4 5 6 7 8 9

FEELING  NON-FEELING
9 8 7 6 5 4 3 2 1

NON-SPONTANEOUS  SPONTANEOUS
1 2 3 4 5 6 7 8 9

NON-EXPLAINABLE  EXPLAINABLE
9 8 7 6 5 4 3 2 1

INSTINCTIVE  NON-INSTINCTIVE
1 2 3 4 5 6 7 8 9

SYSTEMATIC  NON-SYSTEMATIC
1 2 3 4 5 6 7 8 9

PART 2 How do your design ideas usually take shape?

I usually have a picture of some possibility right away. But then I circle around a basic concept a long time (as long as possible). Usually more ideas grow out from the original as specific text/images take shape. At the end I usually have a short list (decide between 2-3 competing possibilities).

PART 3 Sketch, doodle, diagram or draw a picture representing your creative process.

PART 4 Demographic information

YEARS OF PROFESSIONAL PRACTICE
36

POSITION Circle the one that best describes you.
JR. DESIGNER  SR. DESIGNER
ART DIRECTOR  CREATIVE DIRECTOR
OTHER

DESIGN AREA Circle the one that best describes you.
ADVERTISING  INFORMATION DESIGN
CORPORATE IDENTITY  MULTI-MEDIA
WEB DESIGN  EDITORIAL DESIGN
BOOK DESIGN  MULTI-DISCIPLINARY
OTHER
HOW DO OUR IDEAS TAKE SHAPE? – A SURVEY FOR GRAPHIC DESIGN PROFESSIONALS

PART 1 DEMOGRAPHIC INFORMATION

1. YEARS OF PROFESSIONAL PRACTICE:

2. DESIGN POSITION (Choose from Jr. Designer, Sr. Designer, Art Director, Creative Director, or Other):
   Jr. Designer

   Web Design/Print

PART 2 Please type the number that best describes your creative process on the following scales.

4. ORDERLY 1 2 3 4 5 6 7 8 9 NON-ORDERLY

5. STEP-BY-STEP 1 2 3 4 5 6 7 8 9 NON-STEP-BY-STEP

6. PLANNED 1 2 3 4 5 6 7 8 9 NON-PLANNED

7. METHODICAL 1 2 3 4 5 6 7 8 9 NON-METHODICAL

8. THINKING 1 2 3 4 5 6 7 8 9 NON-THINKING

9. NON-INTUITIVE 1 2 3 4 5 6 7 8 9 INTUITIVE

10. NON-CHAOTIC 1 2 3 4 5 6 7 8 9 CHAOTIC

11. NON-FEELING 1 2 3 4 5 6 7 8 9 FEELING

12. NON-SPONTANEOUS 1 2 3 4 5 6 7 8 9 SPONTANEOUS

13. EXPLAINABLE 1 2 3 4 5 6 7 8 9 NON-EXPLAINABLE

14. NON-INSTINCTIVE 1 2 3 4 5 6 7 8 9 INSTINCTIVE

15. SYSTEMATIC 1 2 3 4 5 6 7 8 9 NON-SYSTEMATIC

PART 3 HOW DO YOUR DESIGN IDEAS USUALLY TAKE SHAPE? (Give a brief summary)

Contemplating on the subject over a period of time
A number of brainstorming sessions
Then an idea starts to take shape
Refinement

PART 4 OPTIONAL

If you would like further contact (i.e. would like to see results from this survey, please provide your contact information.

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