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12. Applied Art Skill Based Education, Student in View of Academician & Employability Prospects

Prof. Gajanan Nivruttirai Peherkar
Department of Fine Art, Dr.B.A.M.University, Aurangabad.

Abstract

Applied art Graphics design as the art or profession of using design elements (As typography and images) to convey information or create an effect in order to effectively convey that information visually, many decisions need to be made in the design process. Because the customers and target audiences for which designers design is so vastly broad, today's communications are more global than ever before, and technology keeps changing every day, the job of a graphics designer has become increasingly challenging and important. This paper will address the importance of both critical and creative thinking in the graphic design process, ideas on how to strengthen these thinking skills in undergraduate design education, and ways to continue to foster these skills in professional design practice.

Applied art Definition & Meaning

The term applied art refers to the application of artistic design to useful objects in everyday life. Whereas works of fine art have no function other than providing aesthetic or logical inspiration to the viewer, works of applied art are usually functional objects which have been "prettified" or vreatively designed with both aesthetics and function in mind.

What Does Applied Art Include?

For the sake of simplicity, works of applied art comprise two different types: standard machinemade products which have had a particular design applied to them , to make them more attractive and easy-to-use: and individual, aesthetically pleasing but mostly functional, craft products made by artisans or skilled workers. Artistic disciplines that are classified as applied arts, include industrial design, fashion design, interior design, and graphic art and design (including computer graphics as well most types of decorative art.

Commercial Design

Aside from architecture, applied art received its biggest boost from the growth in commerce during the 19th cenruty, following the industrial revolution. Suddenly, competitive

manufacturers and service provides needed to ensure that their products and services "looked good" as well as functioned properly. This demand for improved aesthetics led to the establishment of numerous design schools and courses, from which a new generation of industrial designers emerged. Later, as the range of products multiplied, and new printing techniques appeared, they were joined by fashion designers, graphic designers and most recently computer graphics designers.

The Industry

Applied art as a professional skill find high demand in the advertising industry worldwide. The advertising industry comprising creative agencies and graphic design studios strives to promote products / services/ brands for companies across the business spectrum through various advertising tools including visual communication. Applied arts forms the skills sets of artists trained to excel in the advertising industry by envisioning, designing and presenting high impact visual messages.

The Programme

As a professional , in –demand career programme, Applied art features an in-depth , sector-focused and ever-evolving curriculum designed to instill creative sensibilities and groom aspirants to attain professional competence as graphics Designers as per current industry trends. Essentially, the program helps candidates specialize in the knowledge and use of digital tools required for creative design (conceptualization, layout, Image Manipulation, etc....) across media from print to outdoor and web. The programme also equips candidates with the intellectual competence to pursue higher education.

The Future

Applied art with specific reference to the advertising industry is an ever-evolving discipline and offers exciting opportunities for career aspirants seeking bright and rewarding future. The industry offers talented candidates, excellent opportunities for career advancement and is amongst best paying fields. Great learning opportunities, and immense job satisfaction combined with remarkable professional professional and personal growth make this field a highly attractive career choice.

I. Overview on the process of graphics Design

The typical graphics design process, as it is taught in most graphic design schools with possible slight modifications) includes the following steps

1. Identify and understand the problem at hand
2. Collect information and research
3. Create a design brief and a proposal for the client
4. Conceptualize and Design: early sketches developed into comprehensive designs
5. Analysis for best possible solution and revise as needed

Within these main steps are various sun-step, and they all involve a great deal of thinking, both critical and creative. But how can designers improve their thinking so as to maximize their processes, and how can design instructors strengthan thinking skills in their design classrooms?

II. Critical thinking in design

What do we mean when we refer to a "Design Pronlem?" A Problem in regards to design is one a designer needs to find and solve. An example could be a new company who needs a logo. Marketing collateral, and website the design problem would be visually representing this company's image, telling the company's story, in a way that is consistent in a variety of mediums and displays the company's ideals and business objective. Before a designer can create a visual solution, they have some research to do, and involves critical thinking

Understand the client: communicate with them: probe and ask good questions about their business their goals, and their target audience: determine detailed project specifications , listen carefully, explain clearly: use effective language to write proposals

Understand the problem –analyze, research, investigate, gather background information relevant to the design problem, research the competition, observe, interpret. What is the message to be conveyed?

Understand the target audience-research, Observe, investigate, interpret. Ask questions regarding what appeals to certain demographics of people and why...Be aware of withhold assumptions

Generate ideas –look for inspirational material, look through different perspectives, experiment, try out many possibilities, withholding premature judgments during this phase

III. Critical and creative thinking in design

During the design process, there is a creative phase of idea generation. This involves being inspired, brainstorming, "opening widc," off-thc-wall" thinking, harnessing a sense of play, experimenting with many different ideas and unexpected combinations, and withholding premature judgmcnts.

Creativity in design is not only important for the sake of the designer's portfolio and reputation, but the greatest important for the sake of the business or message the design project is for. In today's global economy and overloaded information-age, consumers have many choices. The more useful a service or product is, and the more creatively it is marketed , the more a consumer remembers it and is likely to buy that service or product. I believe that a major issue in education is that creativity is all too often approached by instructors as something that is either inherent or not in students. In retrospect we can teach some basic creative thinking techniques, such as brainstorming, in a concept Development course, But beyond that class, instructors could not dedicate much time into really fostering creative thinking in each student because they had to focus on the lesson plans.

IV. Attractive Thinking in design education

The first and foremost approach to an enculturization of thinking within a graphic design programme is for instructors to come together and agree to encourage it in the classroom. Instructors should encourage intelligence-in practice and probably students to think deeply and communicate should encourage intelligence-in-practice and probably students to think deeply and communicate confidently. They should be models for critical and creative thinking. They can be taught all of the design techniques and thinking skills in the world, but without time to reflect on how they are using them and how they could improve upon their processes, they are less likely to grow and carry those skills with them. Instructors could allow some time for students to reflect by having them do think –pair- share groups, or write reflections. Being able to speak, write, and communicate clearly is such an integral part of being a designer, and it certainly would not hurt to have students write more in both their design researching and in their reflecting.

One way design curricula could encourage students to become knowledge-thirsty, self-directed learners while exposing them to interdisciplinary work is through problem-based and work-based learning projects. In the real world, graphic designers work with a variety of other professionals, such as web developers, photographers, film producers, marketing directors, interior designers, and many more. By giving students collaborative projects in which they work with students from these various other department majors, they will learn how to function and solve problems in an interdisciplinary ream atmosphere. With the instructor acting as facilitator instead of teacher, and if these projects are facilitated effectively by cooperative course instructors, the students should gain valuable skills n self- directed learning.

More real-world exposure would also be highly beneficial to design students. They should learn to take responsibility for their work, and as a direct result take responsibility for their learning. They should be exposed to things outside of the classroom so they can see that learning can happen everywhere, everyday. This idea could take affect by partnering with businesses, such as non-profits, so that students can get hands-on experience actively transferring classroom lessons to real-life problems.

The analysis process is another aspect that could be improved in many design schools. Usually led by the instructor, student's assessment each other's work and give and receive feedback. The problem with this is that the feedback given often tends to be purely surface related, meaning that it refers to the visual elements and technical design details.

V. Constant thinking in specialized practices

A designer's most critical tool is their mind, not their pencil or computer. Professional designers should continue to be reflective in their design processes. They need to periodically check-in with themselves and ask questions like: what are the habits of mind I need to break, and what are some habits of mind that I could practice in order to become more effective in my design process?

As graphic design today is an interdisciplinary practice, we can give one idea to developing is that of a local organization for designers to convene and learn each other, designers of other specialties, design employers, educators , students, and professionals from any and all other fields. This organization would be place for diversity , encouragement of group collaboration, creative play, and reflection in our design processes. It could function as a resource center,networking group , discussion group, and could host workshops and conferences. It could be a designer's local core for the exchange of ideas. This would benefit educators and students because they would be communicating with today's practicing professionals and design emoloyers, and they could discover new way to improve their teaching. They could build relationships leading to internships and work-based learning partnerships with businesses. The designer-client communication is another area that could be enhanced in a critical way. It is the responsibility of both designers and clients to communicate, but it is especially up to the designer to encourage that dialogue. As the layman may not be aware of the details in the design process, it is up to the design to educate their client on the practice. Through this dialogue, the designer can also explore the client for ideas that might improve their process in the future. Reflection should also be practiced by the designer during and after the design process as she might refine it each time.

Conclusion

As academician, one of the most important tools we can teach future designers is to be self motivated lifelong learners and thinkers. as professionals, we often get stuck in habitual ruts. and it is crucial to our growth as thinkers to create support systems, we can reach out to for inspiration and information. It is also crucial to remember to take all information we receive with a grain of salt-to continue to seek clarification and form our own opinions and hypothesis. We have a big respondibility in seeking knowledge and communicating. Therefore, it is beneficial for us to be aware of and continuously work on our critical and creative thinking.

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