DO DESIGN TRENDS BURN CREATIVITY OR MAKE IT EXPLODE
CONTENTS

IV List of Contributors
V Abstract

Chapter #1
Understanding the trends
Trends in the Postmodern Era
Design as a Lifestyle

Chapter #2
Looking Closer
Hand drawn typography
Moustache Madness

01 Introduction
02 Chapter #1
03 Chapter #2
01 02 03
06 21 35
07 22 35
Books like films are not made by one person only. Except for the sources written at the end of the text, there are always some names that have to be mentioned in advance. These are my personal contributors who helped me by giving me guidance in order to make the following dissertation complete. I would like to thank my tutors Mark Ingham and Liz McQuiston who without their advice, my book would not have been finished. I would also like to thank my classmates especially, Aliya Bakheit and Pierre Berthuel plus the filmmaker Manon Xhaard. They helped me to think and analyse my subject further through conversations and comments. Finally, I am obliged to thank my family that played a significant role in my cultivation, my knowledge and my critical thinking in society.
Faces, Allison Diaz, 2010
Untitled, Faizal Lulat, 2010
Choosing a reason to write a book must always refer to the author's strong curiosity about a current issue. As a young designer with fresh ideas, I am always wondering how fresh my ideas can be in a world full of trends and directions. How can I certify that my thoughts are a pure product of research, based on a creative process and methodologies? How can I escape from design trends? Can I, and do I have to? Or should I use them as my starting point, as a radical evolution, as a progress of people's mind? The world is giving us information about things, but most of the time information is hidden and we must find a way to orientate ourselves to where important things come from.

This book is a result of long research started by observation and finished with comparing the results of different sources. It is focusing on current graphic design production and exposes how design trends can affect a designer's creativity.
INTRODUCTION

‘Design’. A world difficult to identify, a meaning complex and at the same time very simple. Everybody knows a little about it, roughly everybody knows how to match two colors together, how to frame an image, how to decorate a room or how to match clothes together. Design is everywhere and it is generally accepted that it affects our lives. Design can be good and design can be frustrating. Living in an urban commercialised world, companies run an endless race in order to build the gap between them and their customers, to make society trust in them and at the end of the day to make everybody follow their rules. (Mark Achbam, Jennifer Abbot, 2003). They raise marketing campaigns, they create big brand identities and most of all they create trends!

The link between business and marketing is design. The design of the product, the design of the advertising campaign and the design of their identity, their brand. Especially talking about branding design we refer to Graphic Design as a visual code of communication. It talks to people’s psychology, it passes subliminal messages, it creates a special atmosphere, it gives a face to everything, it is the scenery of our everyday life.

Graphic Design is my weapon. As a young designer I am seeking diversity and inspiration. Getting influenced on a regular basis by everyday visuals, brands and media, I cannot help but I analyse every bit of 'good' or 'bad' design and try to understand how it functions,
how it operates and how it is generally understood by the majority of people. Furthermore, as a thinker that is chasing the big idea and is amazed by originality, everyday design is a big influence in my production. There have been a few times in the past that I came up with an idea and I soon realized that this idea was already used. According to my thoughts, this has probably happened because I unconsciously absorbed and reproduced something I repetitively saw in the past. It is then when we talk about design trends. If a designers mind and aesthetics can be so strongly influenced or even transformed by all the everyday visuals, what about the client, the consumer of our design? This dissertation will be focusing on the commercial part of Graphic Design and might treat it as a product itself. Design trends can be the starting point of a designer, as they many times worked for me through my practice so far, but the main issue which will be discussed is to investigate if design trends limit or expand a designer’s creativity. How does Graphic Design survive in a capitalistic society full of design trends? Can designers keep their own identity, how can they be unique, leaders and not just executors? Parallel to this, designers work for clients and they have to respect their guidance, their identity and their needs. It is generally accepted that designers do not design for themselves but must follow rules, remain
Martin Raymond in the Trends Forecaster Handbook talks about trends' definition at its most basic, as a direction in which something (anything) tends to move and create a big impact on the culture, business, society through which it moves. (Martin Raymond, 2010). Frank F. is adding that "Fads come and go, they indicate a change in fashion but not really in life. (Frank F., 2009) Trends are more sustained, some stronger than others, some fizzle out after a while, but they create lasting change in society. (ibid) Within this context, 'a trend can be also described as an 'anomaly' - an oddity, inconsistency, or deviation from the norm, which becomes increasingly dominant over a period of time as more people, products and ideas become part of that change. 
Trendy Grungy Photoshop Brushes, available online
The word 'movement' is sometimes used to describe this change or shift, but strictly speaking a style is a distinctive manner, aesthetic, method, or way of expressing something new (in design, fashion, architecture, etc.) while trend is the direction in which something new or different moves. (Raymond Martin, 2010, p.14) The same terminology can apply to design trends or better state 'design trendy styles'. I believe that in Graphic Design, trends are popular visual languages or design attitudes such as collage arts, water color effects, grungy and splatter ink backgrounds. Trends in Fashion and trends in Graphic Design are communicating rooms. One gets influenced by the other. In Fashion for instance, the style of faded, kind of second hand jeans can be translated in Graphic design as faded, dirty and grungy surfaces. Fashion dresses people and graphic design 'dresses' visual messages and ideas. So, now that marketers have discovered the value that design brings to their brands, the pressure is on for creative people to continually deliver the newest looks and ideas. It's a whole new world for creatives, and big business is inviting us in. But the design world is becoming less predictable. According to Gadwell M. trends spread like a virus does and influence all of us. (Gadwell M. 2000). So, now that everything has been defined and framed by trends in design, what's next? How graphic design evaluates as a product surviving in a capitalistic society? Do graphic designers become more innovative or do they just swallow what trends feeds them with?
chapter one

UNDERSTANDING THE TRENDS IN DESIGN
Klaus Kinsi Meets Ensor, Andy Warhol Meets his Maker
Artist: Marlene Dumas
TRENDS IN THE POSTMODERN ERA

'In the future everybody will be world famous for fifteen minutes.'

Andy Warhol
The right person on the right time. An influencer that took an idea which was not in the mainstream consciousness and brought it in the mainstream consciousness. The phenomenon is often used in reference to figures in the entertainment industry or other areas of popular culture, such as reality TV and YouTube (Peltz, 2004), however according to my opinion it can also be linked to the life of the trends as we experience them today. Something can be famous and beloved by the crowd for a short period after the proper 'brainwashing'. Thiery Guetta as presented in the recently released movie of Banksy (Exit through the Gift shop) is a brilliant example that comes to prove the above statement. After filming and following street artists for a long period, he finally decided to make his own big exhibition as a glamourous and memorable event. He created a big team and produced screenprints really influenced by Banksy work, he was actually giving the orders and his team was creating. He invested almost everything he owned and asked famous street artists to promote him as a phenomenon in order to attract people to his exhibition. His artistic name was Mr Brainwash. As a result of the above, his exhibition was such a great hit that he managed to raised 1000000 pounds from his 'art'. It is something more than amazing how people can be manipulated

Andy Warhol was an American painter, printmaker and filmmaker, one of the leading figures of the movement of Pop Art. Known for his controversial personality, he practiced his art from 50's to 80's and was a big influence for many. (www.warhol.org)
in such a way and reconsider so easily their thoughts according to the impact of somebody's idea. (Some viewers believe that everything was fake, just a Banksy trick to cheat on people and make them believe something)

Street art is trendy. It is not a trend on its own, it is a movement, a revolutionary expression. However, the idea behind this movement, the stencils and the whole feeling of graffiti gave birth to many trends that are massively used in Design and more specifically in Graphic Design and Branding. Street art as an evolution of Pop Art is in a way inspired by everyday's trends. The term Pop-Art- the first movement of Postmodernism - was invented by British curator Lawrence Alloway in 1955, to describe a new form of "Popular" art - a movement characterized by the imagery of consumerism and popular culture. Pop art was born after the end of the 'Second World War' and in the early period of 'Cold War' as a reaction to the Status Quo the period that Capitalism was expanding changing the form and economical situation of the society. The basic idea behind Pop-art was to create a form of art with instant meaning, while compositions were typically very simple and visually appealing to the general public. (www.visual-arts-cork.com/history-of-art/pop-art.htm). Current Graphic Design Trends keep a high influence from Pop Art which is now better understood and loved by many. Keith Harring and Jean Michel Basquiat are two examples of late artists of the pop Art movement and early Graffiti Artists that influenced young designers, street art artist and graphic design styles. Basquiat sketches are now used in Fashion collections from Brands such as Reebok and Zara.

Design trends no doubt signify a period. They are part of something bigger and as a living organisation they are moving in an endless direction, transforming from one thing to another. Marketing separates the society into small groups and directs products and services to different audiences. Design trends-as part of the brands and communication marketing-can approach the target audience by making products recognizable, familiar and by keeping the brand fresh. Coca Cola, for instance, is a well established brand and very familiar to all of us. By following mainstream design trends for the packaging, the branding and the advertising, they keep the product fresh in people's mind. Coca cola is then linked to many generations and though it is a really old brand it is still sparkling and youthful. It can be said that design trends in a way create a 'facial lifting' for the brand; they make it look mature but still vigorous.
Jean - Michel Basquiat was one of the first Graffiti Artist. He introduced an authentic painting style, soon became recognized, but died young from heroine overdose.
(www.jean-michel-basquiat.com/)
chapter one understanding the trends
Jean-Michel Basquiat for Zara Collection

Untitled illustration
Silkscreen, 1982
Keith Haring

[Image of a shirt with a Basquiat design]

[Image of a Haring design]
Graphic Design is not art. There is still a huge connection between the two, but Graphic Design exists to solve problems according to what the clients need and based on a given brief. One gets inspired from the other, however Graphic Design applies the visual messages according to a client’s needs. Living in an overdesigned world and experiencing design trends that come and pass, designers are stepping on a rope trying to keep the balance between their aesthetics, their knowledge and their client’s orders and preferences. Trends in design show the direction that designers can follow if they are willing to be up to date and communicate a piece that refers to a specific period of time, the time that these trends were popular and massively expanded.

On the other hand, graphic designers are researchers, collectors and critical analysts of information. Behind every design there is a study—a study of form, shape, space, colour—and of course a reason why any design functions. Experimentation is the result of this research and the ‘mis en place’ of design. Trends might limit or help a designer’s research. More access to information is now permitted and using the World Wide Web design trends can spread like a virus. Young designers are now in the position to use internet, upload, share opinions and download material. It is very difficult to be
critical with internet and look at the right place. Design trends are usually the first source of inspiration while navigating on internet. Designers can then be easily up to date but it would be really immature to accept everything on first sight. Regardless of this, design trends can work in an opposite way when designers reject them or try to avoid them, just because they are everywhere.

After all design trends will always reference periods as they were part of a bigger style and they were always connected to an idea. Even the ones that seem random can partly explain the situation of the period they were born.
'THE NEW IS NOT A FASHION, IT IS A VALUE.'
(Ronald Barthes, d.m.)
DESIGN AS LIFESTYLE

‘What the public wants is the image of passion, not passion itself.’ (Ronald Barthes, d.m.)

Based on these famous quotes from Ronald Barthes, Graphic Design can be seen as a powerful weapon, a way that Brands can add value and bring passion to their products. Graphic Design is a wide sector that becomes even wider with the rise of the Digital Era that adds to it another dimension. It has many applications that expand from road signs, information graphics and press to animation, motion graphics and web design. The purpose of each application it also changes as this can refer just to information layouts or furthermore to branding, packaging and advertising campaigns. It is then, when Graphic Design functions as a cover, it dresses the product, it gives a special form
and represents its personality. Advertising or building the visual identity of a product gives more space to designers to express their creativity, produce cutting edge design and prove (show) to their audience the power they hold through their visuals, because it is not only about information. This study will be focusing more on that aspect of design as this is also considered to be more its commercial part, the part mostly affected by capitalism, marketing, where Graphic Designers come face to face with their creativity and the trends. Desgrippes J. stated that

"BRANDING IS NOT ONLY ABOUT UBIIQIITY, VISIBILITY AND FUNCTIONS; IT IS ABOUT BONDING EMOTIONALLY WITH PEOPLE IN THEIR EVERYDAY LIFE. ONLY WHEN A PRODUCT OR A SERVICE, KINDLES AN EMOTIONAL DIALOGUE WITH THE CONSUMER, CAN THIS PRODUCT QUALIFY TO BE A BRAND. (Joel Desgrippes,2001, p. 13)"
Branding for me as a meaning, is an idea that links people's psychology with a product, but still, this in order to operate this in a successful way, it must follow trends from time to time. Trends that are created to stay in people's mind, most of the time unconsciously and as a result control their decisions in purchasing products and their general taste towards fashion and design. In my point of view, it is not about the product itself anymore. It is about its packaging, it is about the style, it is about the lifestyle. Design for a product reflects its 'personality', brings the product into life. It makes consumers accept it, love it, bring it in their home. The more familiar they become with the product the more often they invite it in their house, the product turns from a frequent guest to a part of the family. At the same time consumers feel proud of, let's say 'their new friend' and they feel the necessity to expose it in society and, in a way, build their social image through their lifestyle. Creating representations is what graphic designers do. They give form to verbal and graphic ideas.

In graphic design, the representation of an idea is perhaps most notably found in the profession's current infatuation with the concept of "branding." Branding is the purview of corporate America's attempt to instill itself as an originator of culture and not simply its financial patron. A brand desires to achieve a static representative value in the public's mind. (Heller S., 1987)
Graphic Design in Logos, Packaging, CD Covers, Advertising is part of our lifestyle. Standing for instance in front of a shelf with hundreds different moisturizing creams, the packaging, will help consumers make their decision. The layout, the way that information is placed, the symbols and the style of the graphics will all together shout 'BUY ME!' What is more interesting though to examine here is how Graphic Designers will capture this message without following design trends. The Graphic Design will try to create a dialogue between him and the potential consumer, that will finally lead him to purchase the product, but how will design trends be used by the Designer and how they will be comprehend and interpreted by the consumer? How can the 'moustache' for instance as a trendy graphic element be used by the designer in an original way so that it will make the difference among all the trendy surface designs and will capture the consumer's attention? (it will be further analyzed in Chapter two)

Design according to the different audience it can take different forms and communicate different messages. However, in Branding we do not talk about design for design but design as a result of a mainstream idea.

In a recently released movie, (Influencers, how trends and Creativity become Contagious, who) mentioned that
influencers are these people that have the ability to take an idea which is not in the mainstream consciousness and bring it in the mainstream consciousness. Based on this idea, the Brands will redesign their products and as this idea will be getting more 'mature' in people's mind they will be supporting this design, adopt it and finally make it their 'own style'.

It is finally clear enough that the contribution of design in our materialistic based society is tremendous.

It is the charming part of Branding that can talk to people's soul. It is a way to pass a message in a smoother way and make it look beautiful.
chapter two

LOOKING CLOSER
chapter two looking closer
One of the most popular recent trendy design styles it has been the handwritten typefaces and the sketchy backgrounds. Sketchy illustrations and arabesque lines are also part of it. After deconstruction and grungy style designers obtained more freedom in rearranging the graphic elements on a page and new trends were born. However, hand written typography has its roots in manuscripts. Steven Heller and Mirko Ilic, analyses that during the 50s handdrawn typography was used in a free way, but during the psychedelic ('60s) or punk ('70s) this style became a way of writing, mostly because it was practical and economical. The process of this writing represented an easy solution that helped to define the graphic style of that period as marked by eclecticism. For some psychedeliques artistes this hand written typography had its origins to Picasso, Klee or Duchamp; for the majority though it was nothing else than a practical way to communicate a message. (2005)

According to Michael Perry hand type may not always be the most effective solution or the right answer, but it is a way for a designer to enjoy the funny part of his job and refresh his mind from what the industry is asking him when the job gets too serious. (2007). 'It reveals the hand of the maker and its viewer finds comfort in that.' (ibid, p.10). Illustration is a very
powerful way to represent and visualize messages, but the way it is repetitively used in Graphic Design and typography the last years is notable trend. Some styles become popular very easily and many brands are now using them.

It is true that hand drawn or look like hand drawn typography is expressive, personal and may be very fitting for some of the clients needs.

Digitalization is one of the elements of our modern world. New handmade designs elicit feelings of warmth, coziness, and nostalgia. I believe that Designers tend to prefer this style since it gives an essence of something handmade; it is friendlier, less strict and flexible. It also delivers a feeling of non manufactured pieces; it is more arty and appears as a style that would represent non massive production commodities but organic and homemade crafts.

Taking a look around, on internet tutorials or at shops and places that are considered as 'cool' this style is undoubtedly a design trend. Many fashion brands are using these curvy, messy kind of childish illustrations as part of their products or their shop interior design.

Starbucks is one strong example as their graphics follow strictly this style. In their advertising, in their banners, in their interior design and on packaging design appears as on the following images.
Left two communications brands that are repeating the same style of illustrative design is Carphone HTC above and Carphone Warehouse underneath.

Bottom
Starbucks web Page using friendly and warm type
We experience a period that technology control our lives. Everything tends to be digital while tactile things tend to disappear. Consumers get lost in the evolution of technology and there are times that they are wondering 'where did the natural things go?'. In a period that everybody worries about digitalism, high science products in relation to the environment, 'organic' is the new word that comes to save our planet and conciliate the consumers.

April Greiman in 1984 seemed to be the first to introduce digital, innovate graphic design when the Macintosh computers first appeared but now designers tend to go back to the handmade. Many try to find their inspiration looking back to the roots, that might have been rejected or forgotten through the years. Brands follow this route and give this handmade essence to their products. The phenomenon of the 'healing Boom', the largest consumer culture phenomenon in Japan at the turn of the century (Arnould and Thompson 2005) might explain this better. Since the late 1990s, many firms in different industries have launched a large number of "healing" products and services. Although such a product category had not existed in Japan until this boom, it had been socially constructed through the self-enforcing interaction between media discourse that reported the boom and the imitative behavior of firms, which was
triggered by the reports. ‘This interaction prompted cognitive institutionalization, which means that healing is accepted as an objective reality. It is now taken for granted that healthy people consume “healing” products. which help us relax, fall under this rubric Above all, the expression Iyashi Kei (healing kind) is used frequently for describing certain kinds of laypersons, who just help us relax.’ (Matsui T., 2008). Gendai Yōgo no Kiso Chishiki Encyclopedia of Contemporary Words (2003) explains that Iyashi Sijō (the healing market) is a market of goods and services that are useful for creating psychological security, and nowadays, various kinds of consumer goods such as books, music, paintings, movies, massage, drink, food, and clothing, (Susanne Kulhanek, Director of Nestle R&D Singapore) http://www.allacademic.com/meta/p_mla_apa_research_citation/2/4/0/0/4/p240040_index.html

I guess that in Branding, the effect of ‘Healing Boom’ can be translated as a behaviour that heals the consumer through the visual appearance of the product.

In my point of view hand drawn typography as a trend puts designers in a place where they try to cover the face of our modern society. Living in a capitalistic society, everything that is manufactured and massively produced has raised social awareness of how this can affect us as individuals and furthermore how good or bad is this for the environment. As a result the previously described trend comes against to this fact. (Businesswise)

Designers then, using this trendy style are trying to persuade individuals that there is still remaining innocence and that our life can be more beautiful if we do not pay that much attention to the actual product, but to its cover. It is the feeling of homemade that makes all of us sit more comfortable and trust a brand.

Avionne Akanbi mentions hand drawn design is the one of the oldest art forms, and it is used more frequently in web and print design.
Most of the graphic designs that are done in this manner allow the viewer to bridge the gap between an ice cold visual piece, and one that makes them feel at home.

(2010) Many artists who feel this trend is challenging due to the fact that they "can't draw", can use various techniques to do a simple design, without worrying about being Michelangelo. A contrast like a simple form like a shoe, and superimposed over a photographed background is visually engaging, and is one trend that keeps people a website. (ibid)

Adrian Shaughnessy is explaining that 'Graphic design appears to have settled into a complacent middle age, content to be in the thrall of corporatism, branding, marketing, focus groups and quick-fix makeover culture. Even in its more radical guises, design has become self-admiring and masturbatory - a condition utterly alien to innovation and the forging of new directions.' (Shaughnessy., 2010)

He is accepting some isolated bright spots, nevertheless. The return of illustration is tempting for him as a welcome trend but 'illustration's widespread adoption by the big brand owners in their search for 'controlled novelty' has meant that there is a great deal of anodyne illustration about. Increasingly, illustration appears not to be graphic design's saviour; instead it is rapidly becoming a visual cul-de-sac.(ibid)

Hand drawn typography is also linked with street art. Many people think of street art as a breath of fresh air, a welcome relief from digital computer art. When abstract are on the decline, but people still expect a nice story from a design, street art will regain its popularity. Street art speaks for the soul of designers. There may be hints of urbanism and perhaps a speak of subversion and activism
Design and visual communication get inspired by political, social situations and by symbols that signify them. Moustache is one of them. It is a natural part of the human body and no one can say when it really started to be famous, but it is also a symbol of masculinity, style, prestige that has inspired fashion and design and it is now a trend.

For some moustache was the reason why The British Empire became the greatest, and most benign, empire the world has ever known. Piers Bredon at Daily Mail narrates that as Britain’s influence stretched across the globe, the moustaches worn by our fighting men and leaders flourished, but by the time of the postcolonial humiliation of Suez in 1956, the prime minister of the day, Anthony Eden, sported an apologetic, hardly noticeable growth. The rise and fall of the Empire was reflected in the waxing - literally, sometimes - and waning of the hair on generations of stiff upper lips. The impetus for the fashion came from two sources. It began during the Napoleonic Wars of 1799 to 1815 when some British officers began to emulate fighting Frenchmen, whose moustaches were said to be "appurtenances of terror". At about the same time, Britons, who by then formed the dominant caste in India, adopted the customs of the country, smoking hookahs, drinking a locally distilled spirit called arrack, wearing pyjamas and growing moustaches. And the moustache
became imperative because it was seen as a potent symbol of virility' (Bredon P., 2008). The moustache movement expended through the years and it is now more a stylistic detail, a fashionable or cult accessory. In visual communication moustache is a very powerful element. Fake moustaches, moustaches on t-shirts, moustaches in illustrations, in graffiti art might be used as a playful ornament or as a social symbol. Moustache in advertising can categorize characters and promote a different profile according to the type of the moustache. Mexican, chinese, british they can talk on their own. On the other hand I have been noticed the overuse of moustache in shops that are selling design crafts or stylish decoration objects that made me wonder what makes moustache so popular. Similar to the customers tension in seek of organic natural products, there is a fashion movement that asks from people to rewind. Vintage clothes, vintage furniture and vintage lifestyle seems to be a reaction to technological rapid evolution and at the same time a way to bear the period of analogue media. Second hand crafts and clothes are really famous and fashion goes back to the retro 80's. In my point of view, 'moustache madness' today is a part of it. Not really clear if it can be seen as an accessory of sophistication, it can be though examined as a retro accessory, a facial ornament. The style of Tom Sellect in the legendary series
'Magnum' seems to be a great influence for the young generation. I believe that moustache today is some kind of evidence of the past that empowers and adds charm to this vintage fashion movement. Trends that connect to the vintage and retro style signify a romantic reaction to new technology. Some might say that people in an effort to benefit from everything, they just try to sell rubbish from the past that quickly become a trend and then all the stylish crafts have to look like the old retro ones. Both sides can be accepted, however what I think is vital to examine is that this trend moving on visual applied arts brings a perfume of nostalgia, sophistication and cultivation.

I was pursuing Etsy for some moustache stuff and I came across this amazing illustration. It represents how mustaches have gone in and out of style throughout the generations, particularly the different styles of mustaches. The trendy moustaches of today can be throwbacks of 70s-style staches or, more popular and represented here, the wild, bushy styles of the 1800s. The illustration also represents how mustaches can sometimes take on a life of their own. The descendant and ancestor aren’t shaking hands, their mustaches are.

It is common knowledge that women are attracted to some sort of facial hair. On the other hand moustache can be also explained as part of trustworthiness. A study in Journal of Marketing Communications (conducted by Gianluigi Guido, Alessandro M. Pelusoa, and Valentina Moffa) about how facial hair can either help or, sadly, hinder a man’s perceived trustworthiness has been graphically depicted by artist Matt McInerney. Facial

What could be more classy?
This image was first created to advertise one of a brand’s wax slogans, but there was so much demand that they made prints of this design that they couldn’t help but comply.

Moustache Part of Trustworthiness
chapter two looking closer

Illustrative typography and typestaches...
hair rated includes beards, mustaches and just sideburns. (2010)  
In graphic design all the previous information can be combined.  
Deconstructing the above packaging and taking into account what has been already mentioned, moustache can be interpreted as a trendy and funny visual element, pleasant for the eye that adds to the nuts a note of sophistication and why not makes the product more trustful. It combines hand drawn typography and illustration and again adds to the product an essence of homemade.  
Handrawn typography and letters with moustache is another playful way to add a personality to each letter and a note of sophistication.  
Moustache is considered on one side as a trend but it is also timeless. It depends who is wearing it and why. It is a very strong shape that captures the attention straight forward. However, in visual communication though it is a trendy element can be easily dated and lose its glamour after overuse. Designers will have to invent more creative ways in order to deliver the same message using an element that their audience were bored to see continuously.
chapter three

CTRL+ C
VS
CTRL+ N
"T**he world’s most noteworthy creative leaders share certain traits: they are inspired by a constant desire for originality, they have a sturdy respect for those with true talent, and they are consciously driven forward by a relentless pursuit of excellence." (Matt Mattus, 2008, p.1)

"C**reativity is the process of bringing something new into being...creativity requires passion and commitment. Out of the creative act is born symbols and myths. It brings to our awareness what was previously hidden and points to new life. The experience is one of heightened consciousness—ecstasy." (Rollo May, 1975, p.36)
According to Norman Potter every human being can be a designer and many earn their living out of it. He mentions that 'in every field that warrants pause, and careful consideration, between the conceiving of an action and a fashioning of the means to carry it out, and an estimation of its effects.' [1980, p.13]

In the present dissertation Designer is defined as a minority job, as a professional capable to give form and order to the amenities of life as the ultimate outcome from manufacture. It is also referred to young designers that have not yet understood the Design Practice in depth. The main question is based on how trends affect designers especially young designers in the beginning of their career when ideas start to get generated but the creator might not be confident enough to evaluate them and bring them to reality. Trends are the main usual influences that constitute source of inspiration.

One can say that design trends limit designers' imagination and critical thinking. Designers might be considered as unconsciously prisoners in a capitalistic society where marketing set up the rules, where their ideas and their concepts must be executed in a commercial way. On the contrary somebody else might say that design trends are the guidelines since Graphic Design is a client based sector. There are deadlines that must be respected and trends through this point of view can be the guidelines that keep designer up to date and help him not to be lost. Which of the two is correct?

I reckon that Creativity is based on problems. It comes as a result of evolution. One thing brings the other. Creativity is relevant to what is happening now and where. Trends are part of the creative process because they are based on current problems of a period. It is generally acknowledged that nothing is born form zero. The more information gathered, the more creative a mind can be. After combining the collected elements, what is missing is the fuse to envision the bigger idea and realise it. The biggest minds created theories and brought new ideas to light after a huge amount of research and experimentation. However, creativity starts from the beginning and delivers the outcome of an exploiting process.

Hand drawn typography as a trend discussed in the previous chapter it is a welcome trend, since traditional and handmade media can make a more powerful statement than anesthetized computer-only work. Exploring hand drawn typography 'by hand' can be an endless journey to creation. On the contrary, using only ready done handmade typefaces might limit the designer on the surface. Trends can be tricky. Handdrawn readymade
Typefaces might look like sketches but they are not. It is not something to be criticized, but something to be noticed just because the outcome of producing a piece really by hand will allow the designer to explore, realise his potentials and might open new ways to Graphic Design. The most beautiful hand drawn typographic styles constitute by those that happened by happy accidents, without being completely impressive. According to Steven Heller and Mirko Ilic Ralph Steadman’s characteristic writing, author and satyric designer is for instance formally predictable without being repetitive and routine. Steadman treating his designs by expressing completely his personality, but he also proves that the most violent handrawn typography can lead an astonishing composition, able to capture the attention and encourage reflection. (Heller S., Ilic M. 2005). Steadman has also done illustrations for many classics like Animal Farm, Treasure Island, Fahrenheit 451 and Alice in Wonderland. (http://lemonochrome.wordpress.com/2009/08/13/ralph-steadman/, 2009)

Sagmeister is another example of hand made inspirational typography. He brought hand made typography to the forefront. He created typography that 'breathes' made by unexpected materials and realised in unexpected places and at the same time he pointed towards the areas of design that do not simply promote and sell. (Sagmeister, 2004)
First left
Aiga New Orleans
Stefan Sagmeister, 1997

Second left and above from Six double page spreads for Austrian Magazine
Everything I do always comes back to me
Stefan Sagmeister, 2002 for Deitch Project

Left
Sagmeister Inc exhibit in zurich Museum fuer Gestaltung Zurich, Switzerland
Stefan Sagmeister, 2003
In an interview at Wallpaper magazine about design philosophy, Sagmeister mentioned that he is mostly concerned with design that has the ability to touch the viewers’ heart. There are so much professionally done and well executed graphic design around, beautifully illustrated and masterfully photographed, but leaves him cold. He believes that all these well produced pieces do not move anyone. Some are informing but still all fluff. (2010) He was also famous for the idea that enforced him to produce his original work, style = fart. By that, he tried to make a comment on the emphasis given on style. By changing the style in every project a designer stay on the surface stylistically and is in danger of ripping off styles developed by other people. (sagmeister.com) In addition, Rick Poynor in a past interview at eye magazine had stated that

in the past some graphic Designers like Grapus were trying to politicise their conception of graphic design. However, today the young creators are more concerned about the trend, Brand, music Industry and they are worried to stay fashionable. (Poynor R., 2002) This leads me to believe that trends make designers care to much about the style and not about the concept. Designing is not only about beauty as this is reflected in different period, it is about functionality and delivery of ideas.
Creativity for Sagmeister is to create with open perception. He began talking about avoiding any stylistic traps but in the meantime he perceived that good and if necessary trendy style can play an important role in delivering content to the viewer, it can make it easier especially when designing for specific clients. Design for him does not have to be timeless. He summarises that trendy in design is not a disservice to the concept when designing for a trendy client, but it is when design is experimental. Taking Sagmeister as an example, design trends seem that they must not be the first source of inspiration, the first worry, they are however sometimes unavoidable when design has a client and it is faced as a product.
Graphic Design is not Art. There is still a huge connection between the two, but Graphic Design exists to solve problems according to the clients' needs, based on a given brief. 'Client is full of surprises. Design is what you make of the surprises.' (Dan Phillips. d.m.) I think that even if the client asks for a trendy piece of design, there is always something in the brief that a clever designer can use as an excuse to escape from the mainstream and move to a more exciting area of design.

According to Anthony Zinni, a designer should be able to display an understanding of styles as a contextual tool rather than a skill. Designers who are young in their career should be able to apply these styles based upon the needs of the client. Styles come and go, they become trendy, cliché, or just plain overused so being able to talk about why the style was contextually appropriate to the needs of the client will always be more appropriate and representative of your skills as a designer. (2008) Young designers in their effort to explore design styles, often forget about the client's needs and focus more on what they consider beautiful and cool. Many of them just get trapped by current trends and forget their role as researchers.

Another very popular trend in graphic design is the Web 2.0 style. Apple launched this style because their products were physically glassy and reflective and so their contours were beveled. Initially there was a reason behind 2.0 graphics connected to apple products, but at the moment is more of a trend like the faded out jeans. Designers are using this style only because Apple is one of the Leaders in Software production and anything linked to them gets automatically more beautiful.

I believe that liberal and ingenious creation comes through experimentation. Through my practice, my failures and my success I realised that experimentation is not just changing the angle of typography, or using funky fonts, or copying a template using different colours. Every time I tried this without setting my basic standards and basic directions, I felt like a dog running around himself, trying to catch his tail. There was a typographic project where instead of asking myself why I should change something, I was just 'experimenting' based on visual results that would 'just look better!' My tutor's comment was this: ' Your design is boring. It is the same as if you were trying to be funny by placing a red nose on your face!' And that was so true! The purpose of real experimentation is to make design be functional, not just look like! Trends and style addiction can make design boring, not only the outcome but also the process. However, I still enforce myself on keeping an eye on current issues, branding and
For 20 years Grapus (a group of French students) provided inspiration to graphic design students all over the world, with their idealistic principles (of bringing culture to politics, and politics to culture), and their highly distinctive form of image-making: an accessible and unpredictable mixture of child-like scrawl, bright colors, sensual forms and high-spirited visual pranks. (http://backspace.com/notes/2002/09/grapus.php)
trends but in a more contextual way.

There is nothing wrong with getting inspired by trends and produce even better pieces of design. Things do not start from 0, there is always some kind of influence behind. However, keeping an attitude where all the designs are influenced only by current trends does not leave space for experimentation. Mistake is part of the experiment.

If designers trust completely the graphic styles that trends create in order to be up to date so that their designs will look stylish, they will never go out of the box.

Mistake is jumping in the unknown and get hurt. In the meanwhile what might look as a mistake now might be the fusse for something brilliant later. Creating process is like a puzzle that gets complete piece by piece until something bigger is revealed. At the beginning nobody knew how it would look like. The story says that god did not build everything in one day. It took him seven days to create the world. He started from the foundations and finished with man. Even if the story is an allegory, it reveals a process and a hidden progress that is part of creativity.

Different designers enhance different philosophies about design methods and things that inspire them. In the book Inspirability that includes 40 interviews from famous, recognizable designers such as Erik Spiekermann, what they all share in a way is the fact that they all get inspired through observation, analysis and experience. Inspiration comes from all around keeping our sight and mind open. (Pash, 2005) Petrula Vrontikis captures the design process in three words. Listen. Think. Design. The order is critical.

Sam Harisson in his book asks from the Ideaspotter to open his mind and start with a blank slate and fill it with insights. (Harrison S., 2006)

Furthermore, analysing a design trend as limit in design practice could be also viewed by a completely opposite standpoint. Limits through personal experience can expand creativity. Design with no limits is easy, but design that must use a specific style in relation to the context becomes directly more complicated. A trend as a limitation can force the designer think what is not obvious. Producing trendy design that is limited in a style but still communicating a strong concept in a way never saw before, is a very creative process. It is of course a matter of looking at things. Limit can set the borders, so that the designer will be able to design 'out of the box'. It can be seen as something that we should overcome in order to invent new qualities and achieve innovation through evolution.

According to an article in Business Week, constraints shape and focus problems,
and provide clear challenges to overcome as well as inspiration. Creativity increases when constrained. (Mayer M. A., 2006) There is an example in the same article that explains how a painter felt more confident and creative when starting painting on a canvas with some kind of mark on it, rather than completely white. Framing a problem can freed our creative force. (ibid) Trends through this point of view can be seen as the constraints that will generate a designer's creativity and force him go further.

Many assume that everything has been done and design today is repeated. I suspect that there must be something that has not been done yet. Evolution continues and technology shows to people new paths. Technology brings new media, new materials and new methods and new trends. Trends like vintage and retro may show to artist and designers a new way to combine elements from the past and from the present, combine information and bring creative ideas. I reckon that even if trends support business and fashion, designers should keep a critical thinking and especially young unconfident designers should use trends as the starting point to develop innovative ideas according to their period.
CONCLUSION

Fashion is a form of ugliness so intolerable that we have to alter it every six months. Oscar Wilde

What is interesting with a quote like this is the way it can be interpreted revealing the hidden messages, since it is so beautifully stated in a playful and charming way. The reason why I picked up this specific quotation to open my conclusion, was to show how creatively the same thing can be said alternatively, leaving the reader in scepticism and letting him decide if there is a positive or a negative meaning behind. Even if it primarily sounds negative, the reader will probably wonder, why ugliness? Is it about true and fake beauty? Is it about beauty, or beauty cannot be defined as an objective meaning. Is it about the way fashion is treating us by
cheating on us indicating each time what it is and what is not beautiful? Is it finally worthy to pay attention to a 'periodical beauty'? As designers, part in a way of the fashion industry, should we pay too much attention to the trends that signify what looks good and stylish?

Shaunnessy is criticizing today's graphic design by mentioning that for those who envisaged a role for graphic design beyond that of merely commercial problem-solving, this makes gloomy news. Graphic design appears to have settled into a complacent middle age, content to be in the thrall of corporatism, branding, marketing, focus groups and quick-fix makeover culture. Even in its more radical guises, design has become self-admiring and masturbatory - a condition utterly alien to innovation and the forging of new directions. (Shaunnessy A., 2001, eye magazine, essay 49)

According the above statement trends play a catalytic role in today's graphic design. They influence designers and graphic design gets drifted by a frequent change in styles. From time to time designers stick to graphic styles that can be hand drawn typography or polaroid images. Trends are powerful and there is always a reason why they appear. They might be adopted because the person that launched them had a strong personality as an influencer or because they touch people visually.

Designers that trust and follow them can get trapped and lose their vision for the next big thing. Their creativity gets narrowed and is expressed only through execution and reproduction. Marcelle Lapow Toor says that creativity is an approach to life, a way of looking at things, a way of solving problems and coming up with unique solutions. (Marcelle Lapow Toor, 1998). This leads me to think that creativity is also an attitude, a behaviour to interpret ordinary things. Trends seen
as limits exist to guide, help and make designers start from a point. Framing our work, having a purpose initially is part of the process. Starting with a limit seems to be helpful when we try to break it and set beyond it.

Mayer explains that without doubt, "rules were meant to be broken" is an original utterance of an innovator. Artists don’t meticulously color inside the lines without existing beleaguered by craftsmanship.

‘Constraints aren't rules as much as they're challenges to overcome. Don't like the outcome? Break the rules or revise the constraints.’
Artists sink into despair with a canvas too large and blank before passion smothering constraints have an effect. Creation is native to humanity; we’re born to it and because of it. Traversing the conflict of imagination and reality includes framing a canvas. An innovative solution is a dependant of the constraints, and realized in spite of the rules. (ibid)

Sagmeister created a typographic play with words that says 'trying to - look - good - limits - my life'. Graphic design is a language, a code. Beautiful can mean clear and simple, it does not have to be trendy. People use letters everyday to write a sentence and send a message. They do not care about beautiful lettering.
they are mostly concerned about clean letters and readability. However, I guess in graphic design there is something more than reading and trends, especially when they are still young and not overused make a graphic piece part of history signifying a period.

I believe that originality in design can be achieved only if we keep a wide vision to what the world has to offer to us. Keeping our mind and heart open so that we can feel and smell what is around, we should be ready to experiment even if we get hurt. A designer should trust its culture and appreciate the ordinary things that surround him.

The greek painter Y. Tsarouchis stated very clearly that

'by admiring good pieces of work, there is always the risk to make us mimic them. It is our fear and our ambition to wear shoulder pads. Perhaps, he is wrong, but he always fanatically believed that we should limit ourselves on our own shoulders. The real shoulder of an artist is his eyes and his soul. We should interprete examples of different artists according to our case, otherwise the become destructive.'
(Tsarouchis Y., 1963., p. 76)
To summarise, it is a matter of how we face problems and how we see trends. Trying to see behind them will make us distinguish the details. Trying to discover what most people ignore when they get snow-blind from the bigger image will open new ways and show new trends. An artist (ex-graphic designer) once told me, 'What I learned from Graphic Design is this'. And he pointed to me the white space around a printed photograph. (Faizal Lulat, 2010). What he showed me was what we call frame and at the same time what we call margins. Framing an image, some times randomly, can show to people thing they never saw. Margins will help us break them and fly for the next ones.


[3] Desgrippes Joel, 2001, in the emotional Branding, the New Paradigm for Connecting Brands to People


[5] Cabianca D., 2005, Where is the Party (still searching), Revised and expanded version of a letter that appeared in c and the catalog to Emigre in Norfolk, an exhibit at Old Dominion University, October 1-November 6

[6][7] Shaughnessy A., Eye Feature, 49 Essay, A crackly, digital approach informs one of three current design trends, date missing


[10] Potter, 1980, What is a Designer, things, places, messages, 2nd Publication by Hyphen Press
November 05, AIGA journal of Design


[13] Pash, 2005, Inspirability/ 40 Designers speak out about what inspires them


[16] Trends from Central St Martins 2009/10 edited by Kevin Tallon


[19] Kenneth J. Hiebert, Graphic Design Sources, 1998,


MOVIES


WEB

[1] LinkedIn Scott Lee, 2009, difference between trend and fad, found at http://www.linkedin.com/answers/marketing-sales/advertising-promotion/advertising/MAR_ADP_ADV/732572-47768724


LIST OF ILLUSTRATIONS

Illustration *1, Faces, Allison Diaz, 2010  
http://blog.lamoustacherie.fr/?p=2589
Illustration *2, Faizal Lulat, 2010  
Personal Collection
Illustration *3, Abstract, Faizal Lulat, 2010  
Personal Collection
Illustration *4, Trendy photoshop brushes  
http://bestdesignoptions.com/?p=10379
Illustration *5, Andy Warhol, 2010  
http://mailhost.zeno-x.com/artists/MD/DDM2002_09g.htm
Illustration *6, Andy Warhol Banana, 2010  
Illustration *7, Jean-Michel Basquiat, Reebok Collection, 2009  
Illustration *8, Keith Haring Illustrations for unknown fashion collection
Illustration *9, J.M.Basquiat, 2010, Zara collection  
Illustration *10, Manikin dolls from Miller & Paine, Lincoln, Nebraska http://www.nebraskahistory.org/exhibits/doll_show/dolls9.htm
Illustration *11, Glorious soup packaging  
Illustration *12, Pizza express sauce  
Illustration *13, Starbucks, 2009  
Illustration *14, HTC, 2009  
Illustration *15, Carphone Warehouse, 2008  
http://funkadelicadvertising.blogspot.com/2008_09_01_archive.html
Illustration *16, Top part of April Greiman Design Quarterly 133, 1987.  
http://www.idsgn.org/posts/design-discussions-april-greiman-on-technology/
Illustration *18, Moustache, Diagram of trustworthiness, 2010  
http://stachist.com/category/why-mustache/
Illustration *19, Moustache Campaign for Movember, 2010  
http://www.ideabounty.com/blog/post/2658/movember-moustaches-make-a-difference
Illustration *20, Wanted Kiki Nuts Packaging, 2009  
http://moustacheme.com/
Illustration *21, Illustrative typography  
Illustration *22 Aiga New Orleans
Stefan Sagmeister, 1997
http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A30682&page_number=2&template_id=1&sort_order=1

Illustration *23, Stefan Sagmeister, 2002 for Deitch Project
http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A30682&page_number=2&template_id=1&sort_order=1

Illustration *24, Museum fuer Gestaltung Zurich, Switzerland
Stefan Sagmeister, 2003
http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A30682&page_number=2&template_id=1&sort_order=1

Illustration *23, Steadman, published 2009
http://www.comicsreview.co.uk/nowreadthis/2008/12/31/between-the-eyes/

Illustration *24, Steadman, published 2009

Illustration *25, Grapus, Grapus, La Traversee de Paris,
work http://picasaweb.google.com/lh/photo/9abxju1M5259pQrGQYMZGQ

Illustration *26, Sagmeister S., Fresh Dialogue,

Illustration *27, Sagmeister S., Trying to look good limits my life,
http://conceptgenius.com/stefan-sagmeister-work/