

BALLA DÓRA
CREATIVE EVOLUTION

DLA thesis

Consultants:

Molnár Gyula
Zsótér László

Premise:

Graphic design is one of the most dynamically changing and developing branches of applied arts, promptly reacting to the challenges and possibilities of our day and age. The foremost motivation of my postgraduate studies was to explore and research these constantly shifting ways of communication. I intended to analyse and understand how the topical issues in my field can be adequately addressed, at the same time developing my professional skills. As a practicing teacher instructing students both in theory and hands-on design, another important issue was how to convey these experiences and ideas through tutorials, rendering a professional dialogue and facilitating continuous feedback. I believe in lifelong learning and exploration, and I am convinced that an analytical and creative attitude is the most significant task of modern day artistic communication. That is the very reason why I chose the potentials of creativity in graphic design as the subject of my thesis.

The purpose of the diploma work:

It is my primary intention to show in practice this creative process in my diploma work. I wish to present a varied scope of genres by following the design process through the phases of perception and creation.

In the course of my undergraduate studies I turned my attention to a particular problem: how could we utilise the communication potential of graphic design in a way that the design process remains a responsible and autonomous gesture of artistic creation as well as a vehicle for its most intrinsic feature: reproductive media. I found Henri Bergson's thoughts and ideas most inspiring in this respect. Incorporating his concept into my work, I made an attempt at turning the profound notion of how the artist perceives the immediate environment into a personal experience that many can identify with, through the wide variety of genres in graphic design. By now it has become evident that only the natural environment and the reality of artistic creation can help humanity continue life with due dignity. My work uses both elements and the final conclusion of this train of thoughts. Our excessively materialistic and mechanical attitude distanced us from the organic points of reference that connected us to creation, of which we are an organic part. Without the analytical and responsible reinstatement of these organic points of reference, human beings continue to usurp the momentary possibilities without control, turning against themselves and finally losing their territory and life force. This is the most imminent problem of our age that art has to call attention to. Postulating this thought with the means of graphic design is my primary aim. Graphic design is a powerful and influential form of mass media. It takes a serious sense of responsibility not to abuse and take advantage of this possibility.

Both in my thesis and diploma work I call attention to this liability. The purpose of presenting graphic content in a conscious and positive way is to demonstrate a creative and resourceful attitude towards improvement, and an active coexistence of nature and the urban landscape.

The above ideas lead to the creation of three books under the title that I borrowed from Henri Bergson: *Creative Evolution*. It is an open genre, evoking the potential of contemporary graphic design: a book series, as well as a graphic sample book and a visual aid that conveys important ideas. The three parts are self-contained sections, yet as a whole they constitute a complex work of art that show the design process in an autonomous way. Novel ideas are palpable both in content and presentation. I introduce a complex set of problems through unconventional tools of graphic design: by offering a visual scheme of thought, and the possibility to provoke ideas and start a dialogue. That is why I opted for the format of a free blog in the end.

The thesis following my diploma work is structured the following way:

The part *Creativity in Graphic Design* shows the challenges and dilemmas that graphic design faces in the early 21st century. I examine phenomena that are crucial for the understanding and decoding of contemporary graphic design, and for the up-to-date, conscious conveyance of messages to the public. The keyword here is creativity, a phrase that sums up the whole thesis in its title as well, and its significance in relation to graphic design, communication and education. Creativity is probably the most debated, misused and misunderstood phrase in professional discourse, which is why I find its systematic analysis a paramount issue.

The second part of my thesis is *O/O/O Documentation*, a follow-up to my autonomous graphic work. It centers around three areas: the optical, ornamental and organic aspects of contemporary visual design. These three notions amalgamate nature, perception and creation into an organic unity. I present material that seldom appears in print media and is not exclusively confined to graphic design but made its way to other genres of the visual arts and media as well, searching for correlations when one or more of the above aspects contribute to the design code itself. It is a complex scheme of correlations where organic systems of nature, certain patterns and self-sufficient organisms, and the articulations of visual perception provide the particular visual language for coding. Without the complex knowledge that this part provides, however, decoding would be impossible.

The third part is the actual presentation of the three-part series, the diploma work itself. The wide spectrum of how to present the material exemplifies the potential and possibility that contemporary graphic design, as a visual language, is able to span and reveal.