SUNY Fashion Institute Technology

Digital Communication Design:

The Monotony of Design.

Klara Ann Moeckel

AD494 OL 1 Senior Thesis and Project Planing

Professor Thomas McManus

December 4th, 2022

When the brain receives an overload of stimuli, it causes discomfort, anxiety, fear, extreme sensitivity to textures, feeling overwhelmed or agitated, increased irritability, stress, restlessness, insomnia, and muscle tightness. An overload of sensory information that is not distinguishable from one another makes it harder for the brain to distinguish. Do you dare to be different? If so, be bold or italic, never regular. Joke, besides, how individualistic are we? The world now has unlimited access to design ideas and inspiration thanks to websites, social media, and TV shows. There has never been a time when information and creation were more easily obtainable, but at what cost? Overall, the growing interest in design is a natural development, and people have always had an innate attraction to beauty and broader participation. With that said, what do we choose to be; bold, italic, or regular? The design process has only enriched the results and challenges. In contrast, everyone may have ideas and opinions about design due to free design apps and inexpensive software tools to practice design. Only some people, however, are designers. Great design doesn't come from a well-curated Pinterest board or from having watched TV. It is instead the result of inspiration through both knowledge and experience. Designers have always been to address issues and enhance the human experience. Our culture's heightened awareness of design is changing even more as we reimagine the aspects of the built environment response to COVID. This democratization of design made was made possible by technology and the internet. While some believe that technology has been suitable for communication design by democratizing it, technology has contributed to a proliferation of monotonous design. So, let us embark on a design journey to discover how regular the design world has grown to become and how difficult it has become to communicate effectively through design.

Communication has never changed more dramatically than in the last 30 years, and the ability to make accurate predictions about other people is an essential component of successful communication. The common belief is that we rarely rely too heavily on our attitudes and behaviors, which could lead to incredible predictive performance—also referred to as projection or false consensus. When researching the impact of high perceived consensus or projection on predicting accuracy and result, it identifies situations in which prior consensus reduces performance and those in which it is a viable prediction approach. We form several hypotheses about other people's alleged actions, perspectives, and inclinations daily. These forecasts allow us to act efficiently, appropriate to the forgiving social situations we find ourselves. Sometimes the prediction is specific to a person, such as when it is necessary to know a spouse's clothing preferences to select an appropriate gift for an anniversary. Although accurate interpersonal perception is an important activity, the prevalent view has been that people are frequently aware that their behaviors and attitudes have an undue influence on their predictions of others. Despite the importance of accurate interpersonal perception, attributive projection is a term that has been researched in various contexts and describes the practice of assuming that other people behave and think the same way as one does (Holmes, 1968; Sherwood, 1981). Recently, inclinations toward projection have a false consensus effect component (Ross, Greene, & House, 1977). People tend to regard their behavioral choices and judgments as relatively common and acceptable under current conditions.

In contrast, alternative reactions are regarded as unusual, abnormal, or improper when referred to as confirmation bias. Although most researchers recognize the false consensus effect's relative rather than absolute nature (Mullen et al., 1985), the implicit assumption that underpins a significant portion of this work is that projections are frequently normatively incorrect. People

tend to project too much, imagining more resemblance and unanimity than exists, resulting in inaccurate interpersonal perception. Beginning with Freud, who argued that projection plays a significant role in the etiology of pathological processes, the term "injection" has negative connotations in psychological and everyday usage. This is due to Freud's belief that projection plays a significant role in the etiology of pathological processes. Especially regarding the latest social media trends and how they are implemented daily, particularly in marketing, advertising, and digital design. When considering popular digital design trends over time, these assessments and forecasts predefined assumptions, such as projections that an individual has imposed on others based on an individual's belief system. As a result, it is extremely difficult for new designers or designs to be unique or individualized rather than repetitive in terms of people's expectations. Social psychologists Henri Tajfel and John Turner developed the concept of in-group and out-group as part of their social identity theory, in addition to projection on others, social psychological aspects of popular culture, including digital design. This theory investigates the proportion of a person's self-concept that stems from membership in relevant social groups. Tajfel and Turner developed these ideas. There are numerous reasons why the same patterns keep repeating themselves. Design and pop culture changes can only occur in limited ways. Individuals regress when they stop making progress toward a goal.

Furthermore, popular items such as disposable cameras and video recorders are fads that younger generations are reliving. Consequently, it should not be surprising that younger people look up to older characters and attempt to model their behavior after those of the older characters. When one recalls Selena Gomez's Coach campaign from around 2016, she used the well-known Huji filter on promotional Instagram photos. These few photographs were crucial in launching the retro photo trend, which eventually led to the current picture trend: disposable

photography. People follow trends for various reasons, one of which is that it provides a mental shortcut. These shortcuts are an additional barrier that designers must overcome when developing new and creative digital communicational design because this mental block, also known as a shortcut, would not exist in the absence of said trends.

However, "Make it viral" is now a top request for digital communication designers. Social marketers do not focus on viral content. It may detract from their audience and employee well-being. Because the companies that created Gmail and Facebook did not have large advertising budgets at the outset and because these products are to encourage sharing, word-of-mouth drove their adoption. However, extensive media coverage may have led to many adoptions from a few televised events. New social tools for creating and viewing user-generated content have changed how online culture interacts and learns through electronic media. Online personalities are becoming brands or celebrities, blurring consumer-producer lines. Web 2.0, Web 3.0, and accessible creative tools have made media consumption and creation more fluid. This study examines how social media platforms inspire creative businesses to create original content. Online learning communities accept, critique, and contribute differently. Cognitive perspectives have dominated creativity research. These views emphasize unusual situations and identify the individual as the source of creativity (Guilford, 1950). Extending culturally accepted activities and designs creates new domains. The community will include these new variations if they benefit the evolving domain. System components age. Individual innovation requires others and subject-specific standards, given the specialized disciplines. This change makes it harder to identify the "field" of social media, which causes other issues. People often donate their expertise to crowdsource the most creative submissions. Popular contributions are not always innovative.

It is unclear if TikTok's most popular video is also the most "creative." If not, how do the Internet's accessibility and widespread dissemination of artifacts affect the contribution's uniqueness? Second, as digital design becomes prevalent, semiotic resources in new digital or multimodal designs question originality, intellectual property, and ethics. Social media remixed and questioned the pair. Online publications use others' work. Web 2.0 and Web 3.0 encourage comments and contributions. Is it original, if not theirs? How can hundreds of online collaborators create anything new? Highlights creative process conflicts like new ideas build on old ones. Creative conflicts. Every innovation combines culturally specific concepts. The remix is a unique combination of ideas, not a copy. Contextualized perspectives on creativity discuss creativity concerning a person's personal history and worldview and how to address these issues. Creative work is unique and evaluated based on the individual's history, not the discipline's. This perspective benefits creative workers. Every creative person learns from making something new. This internal creative attitude may help one develop and learn more than aggressively seeking approval from others. This chapter will discuss creative activities that match this evolving concept of creativity (Gauntlett, 2011). Collaboration, multimedia, and online evaluations often produce these original works. Successful Internet memes spread virally and receive media attention. Rapid popularity does not reveal the relative importance of viral versus broadcast mechanisms in determining the observed outcome. Thus, structural virality may illuminate a wider range of diffusion processes to study. Our second contribution is a fine-grained analysis of over one billion naturally occurring diffusion events on Twitter, which distributes Web content. It has identified hundreds of thousands of large cascades—the largest collection of its kind—revealing remarkable structural diversity of diffusion events ranging from broadcast to viral and encompassing virtually everything. However, such an endeavor would be difficult without a

metric for automatically classifying and ordering the structure of these cascades. A poor relationship between size and virality have found, showing that popularity alone cannot predict how information spreads. It also showed that a basic contagion model matches empirical data. The theoretical literature has mostly used supercritical diffusion processes to represent massive viral cascades, but most diffusion events have few nodes and rarely extend beyond one generation from the root. Subcritical diffusion causes such events. Use two qualitatively independent processes to explain online diffusion. "Viral hit" refers to supercritical domain contagion models' exponential propagation. A simple model can only explain most things in the low infectiousness parameter domain. Our best model fit is much lower than a previous estimate. Twitter's heavy-tailed (scale-free) degree distribution may explain this discrepancy. In addition to our three scientific contributions, the work advances computational social science by answering a traditional social science question—How does content spread via social networks?—using a type and scale of data that has only recently become available. We can only collect an unbiased sample of large-scale data after tracing the propagation of over a billion pieces of content. Recent research (Goel et al., 2012), one of the largest diffusion studies at the time, only observed relatively small occurrences, resulting in a qualitatively incomplete view of diffusion. The most relevant prior study of massive dissemination events was based solely on the reconstructed paths of two Internet chain letters (Liben-Nowell & Kleinberg, 2008). Social media hinders digital creativity.

Technology may have helped design spread. Websites, for example, were "static" in the early Internet. The webmaster updated and published each page's HTML code (who knew how to code in HTML). Even though most modern websites use a database-driven CMS like WordPress, many are still static. Database-driven websites can generate pages on the fly. Dynamic websites

generate pages on the fly by "drawing" HTML from the database and sending it to the user's web browser. Marketers can regularly update, create, and publish content on a dynamic website without learning to code. With everything in place, updating a website will be easier. Even though technology connects people to their creations, we must determine if new technologies boost creativity. This essay takes a new look at reflection using creative design as an example because designers struggle to be original. The location makes this viewpoint instructive. Designing solutions prioritizes designers' mental work. This paper argues that understanding designers' mental processes should be the foundation for developing and evaluating future computer-aided design systems. Three empirical studies examined how innovative design support tools affected designers' mental workflow. Thus, these findings help us understand whether the latest computer-aided design technologies support designers' activities and boost their creativity. Idea management precedes creative production. This phase narrows down creative challenge candidates to a manageable number. Evaluating design ideas in professional creative fields like product development is difficult for experienced and inexperienced designers. One person must be aware of all the essential criteria and constraints in a complex domain to design solutions from various viewpoints, some of which may directly oppose each other. Designers can create and evaluate design solutions using computational tools like domain-oriented design environments. In these contexts, embedded "critiquing systems" aid evaluations by ensuring that proposed designs adhere to the constraints outlined in the system's underlying body of knowledge (Fischer et al., 1991; Bonnardel & Sumner, 1996). (Fischer et al., 1991; Bonnardel & Sumner, 1996). They prioritize letting designers create any design solution and receiving feedback on its efficacy. The critiquing system analyzes the current design solution, finds flaws and incompatibilities between their features and the constraints they are supposed to

follow and then sends the user "critics" or messages pointing out the flaws. We developed, deployed, and evaluated a critiquing system based on designers' mental activities to assess their impact (Bonnardel & Sumner, 1996). VDDE, which stands for "Voice Dialog Design Environment," is a tool designed specifically for the needs of telephony interface design. Creativity has been associated with genius and madness, suggesting a divine origin (Richards, 1990). West (1991) noted that high intelligence when linked to creativity and brain function issues. Faraday, Maxwell, Einstein, Poincaré, Edison, Tesla, and others overcame great personal adversity to succeed creatively. West believed that exceptional creativity required visual thinking rather than verbal. He used many of history's greatest artists to prove this. At this time, nonverbal cognition when recognized as an essential part of creative capacity due to some historical figures' extraordinary envisioning skills, which West saw as a complete understanding of a problem and its many facets via visualization. This perspective allowed some people to make invisible connections, which boosted creativity. As a result, individual creativity, West reasoned, includes an element of the association. Technology is hailed as a savior, especially a computer's ability to reduce human effort and free us from routine work. Computers may inspire creativity, according to several studies. The findings of this study highlight both the advantages and disadvantages of technological innovation in creating original works of art. Technology helps incubate new ideas, but it limits their scope. Many aspects of a culturally rich civilization would not be possible without technological advancements. However, in such a large group, this may limit individual growth. The internet and database software has increased cultural stimuli to unimaginable levels. Even though we have never had it so good in access, we frequently revert to behaviors that correspond to our previous encounters. However, we must follow algorithmic "search agents" on the Internet and search engines. Then people can focus on their interests. However, before

learning about a topic, one must first demonstrate an interest in it. Even if all of the conditions for creative flourishing when met. It is up to the individual to take the initiative and make things happen. When Computers were developed, people would not have to devote as much of their time to repetitive tasks. Everyday innovations should thrive in today's fast-paced, digital society. New methods should emerge when pushed to their limits and asked to do more with less. As society becomes complex, people have less time and energy for exploration and exceptional creativity. As a result, it is critical to recognize that it is up to the individual to use the computer's resources in order for the computer to function as a tool that supports the development of creative thinking. The creative society will suffer if the value of creativity is not recognized and adequate time is not given for creativity to grow in an increasingly technologically sophisticated environment. Like everything else, one gets what one puts in. Technology and imagination must coexist under certain conditions. Creativity has been associated with genius and madness, suggesting a divine origin (Richards, 1990). West (1991) noted that high intelligence was linked to creativity and brain function issues. Faraday, Maxwell, Einstein, Poincaré, Edison, Tesla, and many others are examples of historical giants who overcame enormous personal adversity to achieve success in the creative realm. West believed that the ability to think visually rather than verbally was the key to exceptional creativity. He supported this claim by examining the works of many of history's most creative minds. Nonverbal cognition became recognized as an essential component of creative capacity at this time, owing primarily to the extraordinary envisioning skills of some of these historical figures, as West saw it, a complete understanding of a problem and its many facets as possible via visualization. One way in which this perspective fostered creative development was the ability of certain people to make connections that were invisible to the majority of people. As a result, individual creativity, West reasoned, includes an element of

the association. Technology is hailed as a savior, especially a computer's ability to reduce human effort and free us from routine work. Computers may inspire creativity, according to several studies. The findings of this study highlight both the advantages and disadvantages of technological innovation in creating original works of art. Technology helps incubate new ideas, but it limits their scope. Technology makes many culturally rich civilizations possible. However, such a large group may limit individual growth. The internet and database software has increased cultural stimuli to unimaginable levels. Even though we have never had it so good in access, we frequently revert to behaviors that correspond to our previous encounters. When it comes to the Internet and search engines, however, we have no choice but to rely on the suggestions of algorithmic "search agents." Individuals can then concentrate on topics that pique their interest. However, before learning about a topic, one must first demonstrate an interest in it. Even if the perfect environment for creativity is created, the individual must act upon it. For starters, computers were initially created so people would not spend as much time on repetitive tasks. Everyday innovations should thrive in today's fast-paced, digital society. New methods should emerge when pushed to their limits and asked to do more with less. As society becomes complex, people have less time and energy for exploration and exceptional creativity. As a result, it is critical to recognize that it is up to the individual to use the computer's resources in order for the computer to function as a tool that supports the development of creative thinking. The creative society will suffer if the value of creativity is not recognized and adequate time is not given for creativity to grow in an increasingly technologically sophisticated environment. People will get what they put into it, as with everything else. Technology and imagination must coexist under certain conditions.

Accessibility refers to how easily someone with a disability can use a product, service, or environment. This category includes those with limited vision, hearing, or mobility. It could also describe how easy digital design is for some people. "Web accessibility" in digital accessibility means lowering Internet and user barriers. It could also mean making it easier for people with limited abilities or who may develop new ones to access, read, navigate, and contribute to the Internet. Includes people with limited abilities and those who may develop new ones. As a result, the Americans with Disabilities Act ("ADA.gov Homepage," 2022) was passed in 1990 to end ability-based discrimination. The Civil Rights Act of 1964, which protected against race, religion, sex, and national origin, was inspired by the Americans with Disabilities Act (ADA), which required employers to make "reasonable accommodations" for disabled workers. The ADA mandated "reasonable accommodations" for disabled workers. The 1964 Civil Rights Act influenced the 1990 Americans with Disabilities Act. (ADA). No provision of the Civil Rights Act of 1964 requires this prior specification. This groundbreaking development led to the widespread adoption of wheelchair access ramps, accessible bathrooms, and other equal-access accommodations in most US businesses.

Disabled people now have equal access to facilities. In 1990, legislators had no idea that the Internet, still in its infancy, would soon become an essential part of doing business and the foundation of global commerce. The legislation came when the Internet was young. How does this show creative, outstanding design? Our first issue was how technology had increased subpar design. However, since there are so many things to consider and the Internet must be a place of equal activity, we may need a poor design to create a Plainfield that is equal for everyone. However, a graphic designer or digital design company can create a unique tone and style and distinguish individual entities. The uniqueness of a brand will help it stand out from competitors

and familiarize customers with it. Thus, when the primary source of creative design is combining previously acquired skills and information in new directions, abduction is essential for design solution generation and design theory integration. Abduction lets designers combine skills and knowledge in new ways. If we keep going, we can find creative design solutions. Schurz's classification of abductive thinking includes the second-order existential abduction for integrating ideas, one of many factual abduction methods that can be used in design to solve a problem. Schurz's abductive reasoning taxonomy is thorough, but it needs computational methods. However, abduction can help integrate concepts. When solving many problems can separate their theoretical and computational components. Describing design knowledge structures is the biggest theoretical challenge. Computation means organizing design knowledge. Developing computer algorithms for abductive reasoning with multiple knowledge systems is difficult. Knowledge acquisition and management are still complex when designing creatively, even with well-organized design information.

Given the abundance of media on social networking sites like MySpace, YouTube, and Facebook, young people spend a lot of time reading and creating new media. These mediums are popular. Today, public participation with Flickr.com may be more common than with more traditional arts activities like sculpting or darkroom photography. Studying new forms of expression may benefit from training in the arts, particularly communication and expression. "Media arts," also known as "digital arts" or "new media," may shed light on how this could change teaching. New technologies can solve arts inclusion and equity issues and meet the technical needs of a digital world, but arts education has neglected them. A 21st-century education should consider the growing "media arts" field and how young people use digital media to communicate. Media arts includes a creative expression that uses or references

computers, the Internet, and other cutting-edge communication technology. This research covers all art forms. Media art develops, produces, and criticizes genres that relate to young culture and engage kids in school, especially underprivileged ones. Media art promotes youth culture genres and the idea that youth culture creates youth culture.

While the benefits of combining creative pursuits with technological advancement are becoming more apparent, researchers in the relevant field still need to learn how to apply or appreciate them. The Arts Education Partnership states that "[n]ew technologies — particularly computers, digital sound and visual image recording, and the Internet — are transforming the character of arts education," suggesting that technology's role in creativity needs further study. The Arts Education Partnership wants more technology-arts studies (AEP, 2004). However, the inclusion of "media arts" in art curricula suggests a change in arts education. This shift is underway. Thus, it is essential to understand how new technologies affect the creative process and how media arts can improve education. Many researchers have studied classical arts (Darby & Catterall, 1994; Thomas, 2007; McCue, 2007; Greene, 1994; Eisner, 2002), but media arts have received less empirical attention.

Since these projects affect schools nationwide, digital equity issues must consider. The current study seeks to help underprivileged kids and teens who do not learn technology or the arts in school. The value of combining creative pursuits with technological advancement is becoming more precise, but scholars in the field still need to learn how to apply it. Persists, despite growing awareness of the benefits of combining creativity and technology. The Arts Education Partnership wants more technology-art education studies. " [N] ew technologies—notably computers, digital sound and visual image recording, and the Internet—are changing the nature of arts education," supporting such studies. " [N] ew technologies — particularly

computers, digital sound, and visual image recording, and the Internet" significantly affect the creative process, according to more studies. The Arts Education Partnership wants more art technology research (AEP, 2004).

However, "media arts" are being added to curriculums. Today's arts education is changing in many ways. This behavior is changing. Thus, understanding how media arts and new technologies affect education and creativity is essential. Unlike the established arts (Darby & Catterall, 1994; Thomas, 2007; McCue, 2007; Greene, 1994; Eisner, 2002), media arts have received little empirical study. We must consider schools' nationwide digital parity struggles to ensure these initiatives' greatest success. The current research focuses on impoverished children and teens who do not receive art or technology instruction in school to address some of the issues raised. Using one physical art in the digital realm loses some communication aspects. Thus, learning how to use technological advances can only be educational, especially when allowing for a wide range of freedom and approaching illustrator, photoshop, and canvas with no rules, boundaries, or clear lines to achieve individualism found in fine arts outside the digital realm. How far is this possible within the psychological understanding of humans interacting with computers, or are there too many software boundaries to create individualistic rather than proliferated design templates? Digital technologies have become inextricably linked to creativity. Over the past few decades, as society has digitalized, these technologies enable creative expression through digital tools and online platforms, as well as creative work, collaboration, and connection. Creativity and digital futures take much work to match. Academics debate what such an alignment would do.

After researching five aspects of digital design that have impacted communication design, one has to wonder how independent we are. Never before has there been a time when information and invention were more widely attainable, but in a world with unlimited access to design and inspiration, this comes at a high cost to individualism. Although everyone has ideas and viewpoints on design, this does not guarantee effective communication within the design community. Addressing problems and making the human experience better are two of the goals of communication design that designers pursue. Because of the culture's increased awareness of design has evolved into a trend rather than something to achieve. This has lead the design industry to become monotonous. As a direct consequence, technology is a significant factor of the democratizing of design.

Bibliography

Agarwal, Ritu, et al. “Editorial Overview—the Interplay between Digital and Social Networks.” *Information Systems Research*, vol. 19, no. 3, Sept. 2008, pp. 243–52, https://doi.org/10.1287/isre.1080.0200.

Bock, Thomas, and Thomas Linner. “Individualization of Design Variation in Construction.” *Proceedings -- the 27th International Symposium on Automation and Robotics in Construction*, June 2010, https://doi.org/10.22260/isarc2010/0064.

Chang, Felix. “To Build More-Inclusive Technology, Change Your Design Process.” *Harvard Business Review*, 19 Oct. 2020, hbr.org/2020/10/to-build-more-inclusive-technology-change-your-design-process.

Cross, Nigel. “Designerly Ways of Knowing: Design Discipline versus Design Science.” *Design Issues*, vol. 17, no. 3, July 2001, pp. 49–55, https://doi.org/10.1162/074793601750357196.

Dam, Rikke, and Teo Siang. “Design Thinking: Get a Quick Overview of the History.” *The Interaction Design Foundation*, UX courses, 14 June 2019, www.interaction-design.org/literature/article/design-thinking-get-a-quick-overview-of-the-history.

Dubois, Elizabeth, and Grant Blank. “The Echo Chamber Is Overstated: The Moderating Effect of Political Interest and Diverse Media.” *Information, Communication & Society*, vol. 21, no. 5, Jan. 2018, pp. 729–45, https://doi.org/10.1080/1369118x.2018.1428656.

Hale, Scott A., et al. “How Digital Design Shapes Political Participation: A Natural Experiment with Social Information.” *PLOS ONE*, edited by Alain Barrat, vol. 13, no. 4, Apr. 2018, p. e0196068, https://doi.org/10.1371/journal.pone.0196068.

Kevdzija, Maja. “‘Everything Looks the Same’: Wayfinding Behaviour and Experiences of

Stroke Inpatients in Rehabilitation Clinics." *International Journal of Qualitative Studies on Health and Well-Being*, vol. 17, no. 1, June 2022, https://doi.org/10.1080/17482631.2022.2087273.

Lee, William C. Y.. Mobile Communications Design Fundamentals. Germany, Wiley, 2010.

McCullough, Malcolm, and Mitchell, William J.. Digital Design Media. United States, Wiley, 1995.

Norcross, Natalie. "Council Post: How Graphic Design Is Evolving." *Forbes*, 9 Oct. 2017, www.forbes.com/sites/forbesagencycouncil/2017/10/09/how-graphic-design-is-evolving/?sh=6991311c1ff3.

Reiser, Robert. "A History of Instructional Design and Technology: Part I: A History of Instructional Media." *JSTOR*, 2001, pp. 53–64.

Ware, Colin. Visual Thinking for Design. Netherlands, Elsevier Science, 2010.

---. "A History of Instructional Design and Technology: Part II: A History of Instructional Design." *JSTOR*, vol. 49, no. 2, 2001, pp. 57–67.

Turner, J. C., and H. Tajfel. "Social Comparison and Group Interest in Ingroup Favouritism." *European Journal of Social Psychology*, vol. 9, no. 2, Apr. 1979, pp. 187–204, https://doi.org/10.1002/ejsp.2420090207.

Bandura, Albert, and Frances L. Menlove. "Factors Determining Vicarious Extinction of Avoidance Behavior through Symbolic Modeling." *Journal of Personality and Social Psychology*, vol. 8, no. 2, Pt.1, 1968, pp. 99–108, https://doi.org/10.1037/h0025260.