Significados de Internet para el ejercicio profesional: una aproximación desde el diseño gráfico

Meanings of the Internet in professional practice: an approach from graphic design

Significados da Internet para a prática profissional: uma abordagem do design gráfico

Edgar Oswaldo González Bello
Universidad de Sonora, México
edgar.gonzalezb@gmail.com
http://orcid.org/0000-0001-6297-2516

Arodi Morales Holguín
Universidad de Sonora, México
redeshmo@gmail.com
https://orcid.org/0000-0001-9241-032X

Resumen

El objetivo de esta investigación fue conocer las percepciones de estudiantes y egresados de la licenciatura en Diseño Gráfico de la Universidad de Sonora acerca de la vinculación entre la Internet y su profesión. Para ello, se aplicó una entrevista, la cual estuvo constituida por ocho preguntas relacionadas con las siguientes dimensiones: influencia y posibilidades de la Internet, así como dependencia de la Internet en el ejercicio del diseño gráfico. Los datos obtenidos fueron analizados en el programa Atlas ti., por medio de la técnica de saturación. De forma general, se puede concluir que los estudiantes de la referida licenciatura sobrestiman el valor de la Web para desarrollar sus procesos creativos, mientras que los egresados asumen una posición más crítica con respecto al uso de dicho recurso, pues no lo consideran como una pieza clave para la creatividad o para lograr la calidad de un diseño. Aun así, ambos grupos de entrevistados coinciden en señalar que el diseño gráfico ha conseguido grandes avances gracias a la Internet; prueba de esto ha sido el surgimiento de nuevos canales de comunicación,

plataformas y dispositivos digitales desde los cuales es posible intercambiar ideas con usuarios de cualquier latitud. Por tal motivo, se recomienda al profesor de esta carrera mantenerse actualizado no solo en cuanto a sus conocimientos teóricos, sino también en lo referente a sus estrategias de enseñanza, las cuales se deben sustentar, ineludiblemente, en tecnologías vanguardistas que estimulen la creatividad. En esta tarea, lógicamente, las instituciones universitarias también tienen un compromiso trascendental, porque deberán promover el desarrollo profesional de los docentes, estableciendo y siguiendo programas de capacitación según las necesidades del mercado laboral y las tendencias globales.

Palabras clave: diseño gráfico, ejercicio profesional, formación, Internet, tecnología.

Abstract

The objective of this research was to know the perceptions of students and graduates of the degree in Graphic Design of the University of Sonora about the link between the Internet and their profession. For this, an interview was applied, which was constituted by eight questions related to the following dimensions: influence and possibilities of the Internet, as well as dependence on the Internet in the exercise of graphic design. The data obtained were analyzed in the Atlas ti program, by means of the saturation technique. In general, it can be concluded that the students of the aforementioned degree overestimate the value of the Web to develop their creative processes, while the graduates assume a more critical position regarding the use of said resource, since they do not consider it as a piece key to creativity or to achieve the quality of a design. Even so, both groups of interviewees co-point in pointing out that graphic design has made great progress thanks to the Internet; Proof of this has been the emergence of new communication channels, platforms and digital devices from which it is possible to exchange ideas with users of any latitude. For this reason, the professor of this career is recommended to keep updated not only in terms of his theoretical knowledge, but also in relation to his teaching strategies, which must be based, inevitably, on avant-garde technologies that stimulate creativity. Logically, in this task, university institutions also have a transcendental commitment, because they must promote the professional development of teachers, establishing and following training programs according to the needs of the labor market and global trends.

Keywords: graphic design, professional practice, training, Internet, Technology.

Resumo

O objetivo desta pesquisa foi conhecer as percepções de estudantes e egressos do curso de Design Gráfico da Universidade de Sonora sobre o vínculo entre a Internet e sua profissão. Para isso, foi aplicada uma entrevista, constituída por oito questões relacionadas às seguintes dimensões: influência e possibilidades da Internet, bem como dependência da Internet no exercício do design gráfico. Os dados obtidos foram analisados no programa Atlas ti, por meio da técnica de saturação. De maneira geral, pode-se concluir que os alunos do referido diploma superestimam o valor da Web para desenvolver seus processos criativos, enquanto os egressos assumem uma posição mais crítica em relação ao uso do referido recurso, uma vez que não o consideram como uma peça. chave para a criatividade ou para alcançar a qualidade de um design. Mesmo assim, ambos os grupos de entrevistados apontam que o design gráfico fez grandes progressos graças à Internet; Prova disso tem sido o surgimento de novos canais de comunicação, plataformas e dispositivos digitais a partir dos quais é possível trocar idéias com usuários de qualquer latitude. Por essa razão, recomenda-se ao professor desta carreira manter-se atualizado não só em termos de seu conhecimento teórico, mas também em relação às suas estratégias de ensino, que devem se basear, inevitavelmente, em tecnologias de vanguarda que estimulem a criatividade. Logicamente, nessa tarefa, as instituições universitárias também têm um compromisso transcendental, pois devem promover o desenvolvimento profissional dos professores, estabelecendo e acompanhando os programas de treinamento de acordo com as necessidades do mercado de trabalho e as tendências globais.

Palavras-chave: design gráfico, prática profissional, treinamento, Internet, tecnologia.

Introduction

The Internet is one of the human inventions that has had more effects not only for the development of multiple daily activities, but also for the exercise of various professions, among which graphic design stands out. This has happened thanks to the different technological advances that have contributed to optimize the navigation and data transfer flows, which has generated innumerable transformations in the way information is created and managed

(Brunner, 2003). This, logically, has forced professions and educational institutions (among which universities stand out) to develop in students new creative and innovative abilities to adapt in the best possible way to the labor demands of an increasingly changing world. (Puddephatt, 2016).

In the specific case of the graphic design profession, Jódar (2010) and Carpio (2016) point out that this specialty requires skills that allow professionals to exploit the countless benefits offered by the Internet and digital devices to connect and interact in a more versatile way. It is true that in past decades the design was dominated by artistic expressions, which could be interpreted as windows that allowed us to understand the reality of each historical moment.

However, with the rise of consumerism, industrialization, marketing and digital media, graphic design began to fulfill a more commercial function as a communication tool for the service of the modern company. This, of course, also created not only new challenges (which are particularly evident in elements of a typographic nature such as color), but also workspaces unthinkable in other times.

Indeed, traditionally graphic design had manifested itself predominantly in the streets, magazines, television, among others. However, the emergence of digital technology drove an evolution in terms of the possibilities of materializing this disciplinary field. An example of this has been the Internet, a digital space that took viewers of those traditional channels to a virtual reality where multiple electronic devices (such as smartphones) have become the favorite window to interact with the world. It is a scenario where technology and the Web combine to give graphic designers the opportunity to witness a deployment of usually unlimited possibilities, which serve to move in an environment where virtually everything is available.

All of the above, however, must be assumed in the midst of a complex series of requirements, which relate to the ability to aesthetically handle interactive expressions and visual elements to allow a given composition to be read and understood with the minimum fatigue (Sánchez, 2009). These are conceived as problems of communication, intelligibility, information and structure, which the designer must face when exercising his profession.

In addition to this - and according to Carpio (2016) -, the graphic designer depends on technologies such as the Internet that affect not only the production and distribution of messages, but also in the other means of communication involved in creative processes, which

enable the generation of new communicational objects. In that sense, the expansion of the Internet and its access through mobile devices has generated other ways of targeting and impacting the observer, which has forced designers to maintain a constant update to try to meet the demands of users of this virtual medium.

In addition, with the emergence of social networks, the graphic designer must also work on the orientation and approach posed by the different profiles of Internet users. In this sense, the designer's field of action and the forms of communication through the Internet gain more strength because technologies are constituted as an inherent factor in this profession (Castells, 2009).

In summary, the Internet has made possible interactive communication and the development of new multimedia products that universities, in general, and professors, in particular, must take into account in their training programs (Husted, Álvarez, Rodríguez, Rodríguez and Mancillas , 2016) so that future professionals can meet the expectations demanded by the labor market (Brunner, 2003).

Graphic design in Internet times

In many cases this is usually considered a simple profession. However, it must also be foreseen - as Rand (1965) explains - that everything is design, since the objects and images created by man have been the result of a planned process that pursues some specific purpose. In the words of Guerrero, Hernandis and Agudo (2018), "design is an activity in which the formal aspects and appearance of the product are defined" (p. 26), so that the functional attributes in the design largely determine measure the needs, objectives and materialization of what you want to achieve.

Known by the name graphic design, this work has its history and over time it has been specializing in addressing the particular needs of its environment (Meggs, 2000). In fact, since its conception as a discipline, it has been understood as an activity that is predominantly practical and dominated by an artistic profile. But then, as indicated by Morales and Cabrera (2017), the conditions of the commercial environment of the 20th century boosted their professionalization due to market growth, the rebound in global economic activity and existing competitiveness. This was the propitious scenario for graphic design to stimulate the rise of brands, which happened thanks to the appearance of the first computers.

Indeed, a relevant event for graphic design was the appearance of the Apple Macintosh in 1984 (the first personal computer successfully marketed) because with it the graphic design could move towards a new dimension that allowed it to redefine its reality and enter the era of the information, although still living with traditional techniques such as screen printing, illustration and photography (Meggs, 2000).

In more recent decades, however, a great transition would be experienced that led designers to replace many of the techniques they had been using for decades with others that relied on the computer and the Internet. According to Costa (2014), at that time industrialism was left behind and post-industrialism emerged, that is, a new reality where the information economy and service culture predominated. In this way a culture of the immaterial, of the intangibles and of the values that would transform the existence would emerge, as well as the way of seeing, thinking and understanding the world in a more intense and fast way, unlike other times where the Internet It was unimaginable.

At present, graphic design is conceived as a form of communication developed in the visual context, which has generated a systemic and dense fabric of a highly complex nature. In accordance with this idea, Frascara (2000) defines graphic design as that "action of conceiving, programming and projecting visual communications produced in general by industrial means and destined to transmit specific messages to specific groups" (p. 19). This concept describes the interrelation of a wide variety of heterogeneous and highly integrated components, where the Internet and all technologies play a preponderant role.

Therefore, in order to understand the current graphic design, it is not enough to refer to the vast context of communication, since other phenomena such as digital image and, especially, the discursive communicative-visual construction, whose phenomenology is interrelated in a way must also be included. very close with emotional management focused on persuasion. In this context, Velásquez and Paladines (2011) point out that various technological resources (such as computers, smartphones and video games) have been linked to the Internet, which have opened up new channels and opportunities to directly impact communication processes.

However, it is also worth emphasizing the opinion of Barrientos (2017), who warns that although the link between the digital world and graphic design have transformed the way of exercising this profession, there is a new reality that is leading to the replacement of many activities, hence the emergence of a professional profile that adapts to new demands. Indeed,

given that the design in all its expressions aims to boost business, it is increasingly important to work on the communication of the brand through advertising, which is currently changing its traditional media and channels for other digital . In this way, e-commerce has emerged, one of the main manifestations of the impact of the Internet (Barrientos, 2017).

This effect of technology - as pointed out by Ohmae (2005) - could hardly have been imagined, although it also transformed the way of advertising, which has benefited from the facilities that the digital world offers in the user's visual interaction with users. different device (especially the smartphone) through interfaces and applications.

Similarly, technology has substantially reformed the processes of materialization of graphic design, which is evidenced in the printing mechanisms that have not only reduced costs and time invested in production, but have also improved the quality of work . For this, of course, it should be anticipated that the effects that graphic design seeks to generate on the receivers are not produced by the simple use of this new technology, since this profession not only focuses on aesthetically composing a message, but also seeks generate perceptions and promote particular behaviors in the public to give meaning to a product-brand, idea or character.

For this, obviously, it also relies on visual communication strategies (sending and receiving messages), hence it is linked to advertising. The work of the graphic designer, in other words, focuses on capturing, understanding and assimilating a code, which varies according to the needs of the issuer, as well as the characteristics and desires of the receiver and the handling of the different interpretations that can reach suffer those messages (Bernal, 2013). From the notion of Costa (2014), graphic design tries to establish a system of constant relationships between people and the environments they occupy, the objects that are used and the messages they integrate. Thus, the products of graphic design, in all its manifestations, are part of the culture.

In short, the design and visual communication scenario of today can hardly be conceived outside of the communication channels that have become the interpersonal tool of society, called by Castells (2009) as an information society. Therefore, it is difficult to imagine the work of the designer without the use of technology and digital networks.

Having exposed all of the above, and recognizing this particular scenario - called Brunner (2003) as an emerging context -, this document analyzes the influences and

possibilities that the Internet offers to graphic design, as well as other aspects that have arisen within of the practice of the professional who performs this work. This is expected to provide knowledge that will guide the development of this profession and offer alternatives to enhance the training offered in universities.

Method

This research considered the qualitative method to analyze the meanings generated by the 18 selected study subjects (students and graduates of the degree in Graphic Design at the University of Sonora), to whom an in-depth interview was applied to know their perceptions about the link between the Internet and its profession. Specifically, the interview guide used focused on eight questions related to the following dimensions: influence and possibilities of the Internet, as well as dependence on the Internet in the exercise of graphic design. To develop this work, we started from the premise that suggests that meanings are constructed through the interrelation of the subjects (Marradi, Achenti and Piovani, 2010).

Regarding the characteristics of the interviewees, it can be said that 7 were men and 11 women, with ages ranging from 21 to 26 years. Of them, 10 had graduated from the race 1 or 3 years ago, while the remaining 8 were students of the last semesters. All claimed to work in the field of graphic design. The data obtained were analyzed in the Atlas ti program, through the saturation technique, which allowed us to recognize different findings and interesting aspects that were identified.

Results and Discussion

A graphic designer seeks to become a professional capable of having a strategic and global vision of communication and design, with mastery of the skills and functions of a creative direction in order to create and direct projects in the field of visual messages, audiovisual and multimedia, with a vision of design in knowledge (Carpio, 2016). Achieving these claims depends for many on the support they get from the Internet.

Regarding competitiveness in the field of graphic design, it can be said that this has increased due to technological expansion, since at other times trade was limited mainly to local and regional segments. However, the emergence of the Internet transformed the work

environment, which became one more node of global networks (Castells, 2009). This caused that in the social structure the local and the global were mixed at the same time, unlike other times where these spaces were able to differentiate in a simpler way (Held and Mcgrew, 2007).

From the previous idea, it can be said that the influence of the Internet in graphic design is perceived positively by interviewees, who seek to become that "professional" demanded by the labor field. This is demonstrated by the following testimonies:

> The Internet has given a boost to creativity and has provided tools that were previously impossible to acquire, so the development is exponential to previous years (interview 3, student).

> It generates a very competitive environment, but very rich in learning and understanding of trends and ways of carrying out the design (interview 2, student).

> The Internet opens my way to new perspectives from thousands of creative minds and gives me the opportunity to nurture my visual capacity; observe other works and sharing mine, or reading articles of work experiences, for example (interview 12, graduate).

> It has facilitated many visual resources as well as broadens our perspective, complementing with ideas that they have in other parts of the world and thus making a design richer in visual and functional content (interview 4, graduate).

In the field of graphic design, creativity is one of the qualities that should be developed most. In fact, according to the opinion of the interviewees, this faculty has been enriched and transformed thanks to the use of the Internet. Therefore, it can be assured that this virtual environment has become a paradigm that has divided the history of design into a before and after, which, however, still remains united by contributions from other times that manifest themselves in times more recent, as the contribution that medieval heraldry had in the phenomenology of design. Such has been this influence that is still present in the styles of graphic identity signs - commonly known as logos -, which manifest a visual aesthetic that relies on geometric strokes, shapes and color, as well as its discursive character (Costa, 2004) present in many products of the current design.

Now, this influence of the past in the present serves to demonstrate that creativity is a quality inherent to the human being, which can be raised with or without the Internet. Therefore, it would be risky to say that this digital resource has been the generator of creativity. Instead, it could be considered that the Web has been a tool that has favored it because it facilitates access to an unlimited number of designs, something perhaps unimaginable until a few years ago. To this is added the impact that the Internet generates towards global commerce (Maciá, 2014), since technology and digital design have given companies the flexibility not only to interact with different types of customers, but also to reach others potentials around the world.

As already mentioned, thanks to the Internet the social structure has mixed the local and the global at the same time, which has allowed us to find, live together, learn and propose from these two areas. Thus, designers have found a great door that has allowed them to know the work that is being developed in other latitudes. It seems that they have been left behind - although not quite - the times when only through books or television did the designer find out about the compositions that were generated in other places. Traditionally, the graphic designer had to wait for his designs to be printed or displayed in some medium to be observed.

On the other hand, with the Internet the opportunity has arisen to bring products not only to regular customers, but also to any observer anywhere in the world. Therefore, it can be said that the Network has enabled access to new perspectives from other creative minds. In addition, the new proposals are found in this virtual space rather than elsewhere, which nourishes the creative visual imaginary. In short, the Internet has become an opportunity for the designer and design in all its expressions.

From this reflection it can be assumed that the possibilities of the design exercise are influenced by access to the Internet. This is due to the almost unlimited opening it offers of the contents. Therefore, if that premise that everything is design is accepted, then the amounts of visual resources that can be found in this new window of the world are unimaginable.

However, as Friedman (2007) points out with respect to the power of the Internet, there is now the challenge of assimilating these transformations, for which care must be taken not to overwhelm people or lag behind them, a responsibility that is not easy. In addition, it must be thought that before to know the trends of editorial design around the world it was necessary to

obtain a printed copy of each country or region, while now just just click on the screen. Therefore, it is worth analyzing some answers of the interviewees:

> Internet allows identifying the trends in which the environment is going around, which completely influences the quality of what one generates in their work (interview 12, graduate).

> It has a lot of weight to know the current trends and to be able to follow outstanding figures of the same and to be up to date with the new design strategies (interview 3, student).

> It allows us to investigate the market, consumers, strategies to get more out of what we do, data that give us more knowledge and more. All this directly influences when designing (interview 10, graduate).

> The Internet provides almost immediate feedback on how effective your design is, without this margin of proof, one can leave with the idea that its design will be effective when it is not (interview 2, student).

As can be seen in the previous comments, the possibility of having projects and design styles on the Internet allows enriching the imaginary of the graphic designer; However, it is worth noting that these virtual options cannot completely replace the experiential experiences that are only achieved, for example, traveling the streets of Barcelona, contemplating the majestic work of Michelangelo in the Sistine chapel or interacting in person with other designers . This means that graphic design - as a creative activity that it is - constitutes a profession that must start from tangible experience, hence the Internet can only be conceived as an ally.

In addition to this, it should be known that the most current trends observed on the Internet are usually based on concepts or designs from earlier times. In fact, many current styles that define big brands have their conceptual origin in very old ideas, some of which even date back to the Middle Ages (Morales and Cabrera, 2017).

In general, the testimonies of the interviewed subjects make it possible to assume that the Internet is a complete influence for the quality of their designs, which could be counterproductive, since the capacity of graphic design would be becoming extremely dependent on that resource. In addition, and following this perspective, the designer's work

would not have had a real impact until the arrival of the technological tide that the Internet meant, something that the evidence refutes.

The quality of the design of the first commercial brands in the industrial era - of the artistic tendencies of the nineteenth and twentieth century, of great influence on the current design - are a reality completely foreign and independent from the era of the Internet. The quality of these and many other designs, even those of today, is not conditioned by the support of the Web; Proof of this is that it can be devised and designed for digital environments with the support of a simple sheet of paper.

On the other hand, what has turned out to be a whole paradigm for graphic design - as well as for other areas - have been the revolutionary tools of feedback (responses) that the Internet has provided. Thanks to the Network you can have instant feedback from any corner of the world, which has expanded and accelerated the possibilities. Even so, the support of the Internet should not be confused as a tool for perfecting a design with its full influence on the quality of the designed product.

On the other hand, and assuming that graphic design is a discipline that has faced multiple changes caused by the progress of the Web, it was also asked how it would be for respondents to perform their tasks without the support of this tool. Student testimonials warn of the following:

> I suppose that without the Internet it would be a blind job, only from my perspective and according to my reasoning, which would be incompetent among the other colleagues (interview 18, student).

> I imagine that perhaps that creative element would be missing a little, or perhaps that the process would be less rapid, because the Internet helps a lot in these aspects (interview 11, student).

> It would be terrible. I could not get inspiration from anywhere, look for what I do not know, I would not know how to use the programs that have not taught me or discover some functions of this (interview 7, student).

In the imaginary of the students it is interesting to know the value they give to the Internet to perform their work. They consider that the Web is a tool closely linked to design, hence one of the interviewees described as "terrible" the work of the graphic designer without the Internet.

These perceptions do not show that design is a creative process that once materialized without the Internet, a human creation that only has a few decades of existence; However, it must be accepted that this resource has strengthened it and has promoted the development of knowledge in that field. In addition, with the Internet the design has been extended and access to an infinity of resources of all kinds has been facilitated, which has favored the inspiration factor.

Likewise, the obvious multidisciplinarity and interdisciplinarity that underlies graphic design (Morales, 2017) also has nothing new, since since the most remote past the different creative phenomena have interrelated in several orders simultaneously (Fragoso, 2011). Therefore, the characteristic interdisciplinarity in the design is in no way a consequence of the Internet.

In this sense, a group of graduates interviewed believes that the Internet actually tends to demerit certain aspects of professional practice, as evidenced in testimonies such as the following:

> I don't think it's the key piece for them to have "quality", it's just another support. A good designer tries to find the best way to solve and get an excellent final job. Without the Internet, I think you would find other ways to search and have that quality ..., the inspiration would originate entirely from oneself and around you, you would not get so carried away by everything on the Web (interview 9, graduate).

> It may be that at first it would cost to create designs from scratch without the Internet and entirely only with what I have, but over time I would end up doing much better quality work than on the Internet. It is a matter of being as practical as possible (interview 14, graduate).

> Maybe it would be more original because I wouldn't be influenced by so much information on the Internet (interview 8, graduate).

It is interesting and amazing to discover that recent graduates have another perspective regarding the influence of the Internet in their field of work, which is diametrically opposed to that referred by the previous group of students. While in the imaginary of students conceptualizing design without the Internet is disconcerting, professionals - with some years

in the labor field - have conceived the work of designing as an integral phenomenon outside of digital networks, although they know that in some cases They can complement.

Specifically, the testimonies suggest that although the absence of the Internet in principle would represent an obstacle, over time their work would not be diminished or disabled. In fact, for some of the interviewees the Internet could become a "bad influence" for the process of original creations, which could ultimately cause a paradoxical involution. In addition, according to the opinions of some graduates, the Internet is not the fundamental piece to achieve the quality of creations, although it can be considered as a support mechanism to achieve it.

The ideas cited allow us to assume that the role that the Internet plays in professional experience - however short it may be - influences the imaginary of the graphic designer, as well as its development, as they are willing to explore options that go beyond the Web to try to get quality visual products, something that the student group does not contemplate.

On the other hand, regarding the facilities offered by the Network to achieve interconnectivity between people, the testimonies gathered were the following:

> Probably the designs cannot reach so many people. It would be more difficult to clarify doubts and it would not be possible to work outside the office / study (interview 10, student).
> It would be marginalized from the rest of the designers. Maybe your work will never be recognized by the world (interview 13, student).
> Being able to communicate quickly with potential clients, the promotion of their work would be quite limited compared to the competition (interview 9, graduate).
> He could not update his knowledge about digital media, images, typographies, among others (interview 16, graduate).

Indeed, the Internet opened a multidirectional communication channel and a reality from which products have been shared with anyone. In that sense, it is coherent to highlight that the Web has become the window that makes it possible to discuss designers' creations. In fact, thanks to the "multidirectional" interaction of the Internet, it is possible to carry out a real-time or staggered conversation with clients at any geographical point to enter into a dynamic feedback, as happens in open forums or other similar platforms. This means the possibility of bringing any product of graphic design to the sight of millions of people, which can be

transcended and get potential customers. This is a decisive factor to promote competitiveness.

Conclusions

Undoubtedly, graphic design has made great progress thanks to the Internet; Proof of this has been the continuous emergence of new communication channels, platforms and digital devices from which it is possible to exchange ideas with users of any latitude. In this sense, and based on the empirical evidence collected in this work, it can be argued that the Internet generates a very competitive work environment for graphic design, since it is now possible to observe the contributions made in that field anywhere in the world , which impacts positively on the quality standards of the products created.

The Network also allows you to explore trends in real time, as well as techniques and styles through different platforms (such as YouTube) or online courses that are available 24 hours a day. This allows to refine existing techniques, as well as to devise new ones, which can be perfected by interacting with a greater number of designers.

However, although all these benefits are invaluable and cannot be distorted, it should also be noted that the interviewed students, mainly, usually give too much weight to the support of the Web for their artistic creations. Some even tend to conceive of the Internet as the only platform capable of housing the offer of designs and their trends, in addition to playing an essential role as a catalyst and transformer of creativity. This, however, is a somewhat wrong perception, because it is forgotten that the creative impulse of the human being has also been consolidated even in those times where cyberspace did not exist. In this sense, students think that without the Internet, quality designs could hardly be achieved, which is a way to overvalue this tool.

Another aspect that should be considered in the exercise of graphic design in digital environments is ethics. This means that while graphic creation can be based on trends and visual concepts found on the Internet, you should also try to get original proposals that distinguish you from the competition.

On the other hand, and regarding the opinion of the professionals interviewed, it can be noted that in these a more critical position can be seen regarding the use of the Internet, since they do not consider it as a key piece for creativity or to achieve The quality of a design. In a

nutshell, an interesting conceptual and imaginary dilemma is perceived among students and professionals about the interrelation of graphic design and the Internet.

However, in other aspects there were clear convergences between both groups, especially in relation to the valuation of the Internet as a tool that allows not only to expose and observe the designs of the whole world, but also to provide feedback from other experiences, Work with people and customers from other places and train in countless portals.

All of the above, demonstrates the need to continue moving towards new ways of teaching using technology, because that way you can create opportunities for students to develop their knowledge and apply them effectively in the profession. In this sense, and keeping in mind the trends of professional training at national and international level in the field of design, work must be done to strengthen knowledge, skills, content and forms of work according to the new demands of the labor market.

For this, the teacher must keep updated not only in terms of his theoretical knowledge, but also in relation to his teaching strategies, which must be based inevitably on avant-garde technologies that stimulate creativity. Logically, in this task, university institutions also have a very large commitment, because they must promote the professional development of teachers, establishing and following training programs according to the needs of the labor market and global trends.

Possibly, it will be through innovation in university education that the generation of opportunities that significantly promote the transformation of the design exercise is facilitated, while preserving the fundamental pillars of the profession, which refer to a process of visual communication through ideas and concepts that seek to achieve a particular purpose within a specific market.

The trends that define the discipline of graphic design - like other areas of design - point irrefutably to digital technology. The evolution experienced by graphic design is generated at a dizzying pace, with increasingly new channels that offer greater scenarios to function. In summary, it can be concluded that today's human communication is based - as perhaps at no time in history - mainly on the use of images and networks, which has been a direct consequence of the massive use of the Internet.

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Rol de Contribución	Autor (es)
Conceptualización	Edgar Oswaldo González Bello y Arodi Morales Holguín «igual»
Metodología	Edgar Oswaldo González Bello
Software	Edgar Oswaldo González Bello
Validación	Edgar Oswaldo González Bello
Análisis Formal	Edgar Oswaldo González Bello
Investigación	Edgar Oswaldo González Bello y Arodi Morales Holguín «igual»
Recursos	Edgar Oswaldo González Bello y Arodi Morales Holguín «que apoya».
Curación de datos	Edgar Oswaldo González Bello
Escritura - Preparación del borrador original	Edgar Oswaldo González Bello y Arodi Morales Holguín «igual»
Escritura - Revisión y edición	Edgar Oswaldo González Bello y Arodi Morales Holguín «igual»
Visualización	Edgar Oswaldo González Bello y Arodi Morales Holguín «igual»
Supervisión	Edgar Oswaldo González Bello
Administración de Proyectos	Edgar Oswaldo González Bello
Adquisición de fondos	Edgar Oswaldo González Bello y Arodi Morales Holguín «igual»