

Digital Constructs Inc.
Going Beyond Paper - Graphics



Graphics & Computers

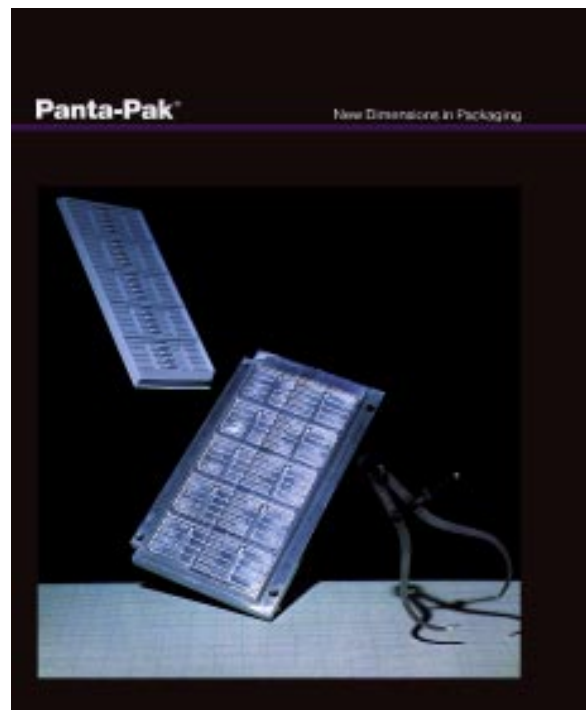
Computer graphics has arrived. From corporate identity to 3D animation, just about every design discipline known to man has been computerised but graphics done in isolation is no longer good enough.

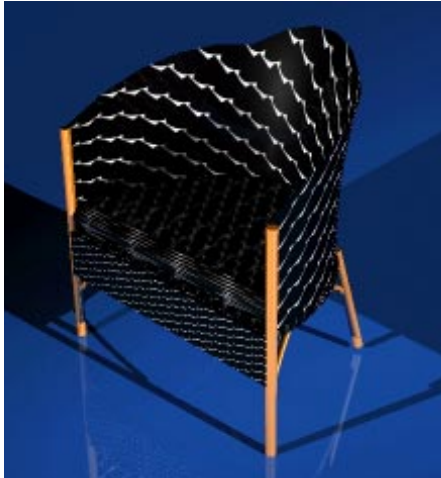
When businesses went digital, they found out about information overload and the curse of unmanaged documentation. Additionally, companies quickly learned that file format incompatibility often transformed seemingly simple requests like bringing CAD drawings into a slide presentation to be roughly equivalent to seeing if camels can fit through the eye of a needle.

What can be done? Design has gotten so complex because it must work on everything from CD-ROM to faxes. It's no wonder that corporations are going crazy trying to determine

if computer graphics can actually make a difference.

This brochure is a primer intended to explain the new role of graphics and how it can be leveraged to allow companies to compete more effectively in today's business arena.





Some Interesting Facts

1. 12% of gross corporate revenue is spent on graphics & documentation.
2. 70-90% of all document-based information is unmanaged with no connectivity to client/server databases.
3. Graphics is now considered an intrinsic part of computing. Every system now being shipped has some graphics capability.
4. Networks must be robust enough to deal with the number crunching aspect of graphics. From image compression to file translation, graphics has needs different from the text-based computing of the past.
5. Multimedia has arrived. With the advent of CD-ROMs and digital video, it's just a matter of time before the computer is the TV.

For Design Firms

Once the parameters of the job are defined, the design company should perform a technical and graphic audit to determine the following:

Note: This approach applies to corporate ID and information design projects that extend into company-wide communications. Isolated assignments (individual package, single slide presentation, etc.) would be done along more traditional lines.

- 1: How effective is the present corporate identity and graphics program? What are it's strengths and weaknesses and how can it be improved upon?
- 2: How does information move through the company? Does Company X keep abreast of what's happening in their business through appropriate mechanisms and is the client's system strong enough to handle the computational demands of graphics, if indeed the graphics produced will operate in that company's computer environment?
3. What media will be used for the project? CD-ROM fulfills a different purpose than video while hypertext-oriented design requires the use of programs that are out of the mainstream of graphics computing.
4. If applicable, will the corporation's computer environment support the design project? It does little good if the job's done on *Quark Xpress* while the target company uses *PageMaker*. Also, would other programs like *Framer* or *Interleaf* be more suitable, particularly if the end result is a multi-platform information design system.

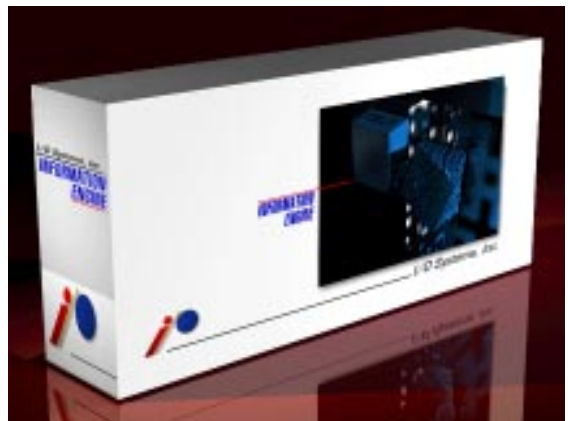


Why Digital Constructs?

With nearly twenty years of print and video design experience, twelve of which involving the use of high-end 2D & 3D computer graphics, DC has developed comprehensive design programs that take full advantage of the emerging graphics technology of the digital age.

From Corporate Identity to Information Design, DC gives companies the communication edge needed to compete effectively in the global marketplace of the 1990s. Partial client list includes: *American Cynamid, Compaq, Apple, AT&T, IBM, Union Carbide* and *USSC*.

Digital Constructs Inc. 759 North Park Ave. Redding, CT 06896
Voice: 203-268-3577 Fax: 866-725-6939
E- Mail: remoran@digcns.com
www.digcns.com



For Corporations

1. Understand fully what the problem is. In many instances, the problem extends far beyond what the company thinks it to be, especially if high-end documentation has anything to do with it.
2. Understand the media(s) for which the design is intended. For example, video usually uses low resolution output for both animation and still imagery while good 4/C printing often requires high resolution scans that can exceed 40 megabytes (million bytes) in size. If the design is to be applied to both video and print, how will the artwork be prepared to meet the technical requirements of both medias? When companies fail to address these issues, computer graphics can quickly become the digital movie from hell.
3. Get references.

