Graphic design students’ conceptions of the discipline in an era of expanded design

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GRAPHIC DESIGN STUDENTS’ CONCEPTIONS OF THE DISCIPLINE IN AN ERA OF EXPANDED DESIGN

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ILLUSTRATIONS FRAZER HUDSON
PREFACE
CAREER TRAINING

INFINITE POSSIBILITIES

GRAPHIC DESIGN EDUCATION
GRAPHIC DESIGN AS A CULTURAL ENTERPRISE IS TO UNDERSTAND IT AS AN EXPANDING DISCIPLINARY PROJECT. IT IS NO LONGER SIMPLY A PROFESSION, A SERVICE, A TOOL OR A MEANS TO CREATE DESIRE.

Munro (2016)
Nothing matters more than a D&AD Pencil. Deadline 17 February 2016.

Nothing matters more.
Deadline 17.02.16

D&AD Professional Awards 2016
dandad.org
THE EXTENDED TERRAIN OF CONTEMPORARY GRAPHIC DESIGN PRACTICE HAS ITS TRADITIONAL BASECAMPS IN TYPOGRAPHY, IMAGE MAKING, FORM GIVING, ADEPT USE OF MATERIAL CRAFT, AND SYSTEM CONSTRUCTION LARGELY APPLIED TO THE MESSAGES OF PAYING CLIENTS ...
… THESE NODES ARE MERE FOOTHOLDS IN A NOW VERY MATURE CAMPAIGN BY GRAPHIC DESIGN TO LAND UPON THE BANKS OF ALMOST EVERY OTHER DISCIPLINE UNDER THE SUN …
... OUR HOLDINGS AND COLLABORATIONS ARE SO MASSIVE AND MULTIPLE WE HAVE CREATED NEW DISTRICTS AT OUR TRANSDISCIPLINARY FRINGES TO DEAL WITH GRAPHIC DESIGN’S EVERMORE POROUS EDGES SUCH AS: USER EXPERIENCE DESIGN, INTERACTION DESIGN, SOCIAL DESIGN, HUMAN CENTERED DESIGN, CRITICAL DESIGN, SPECULATIVE DESIGN, SERVICE DESIGN, AND TRANSITION DESIGN.
6 reasons design education is failing the creative industry
PAPER
GRAPHIC DESIGN STUDENTS' CONCEPTIONS OF THE DISCIPLINE IN AN ERA OF EXPANDED DESIGN
Students' Conceptions of Graphic Design

Conceptions

Increasing Complexity
RESULTS
1. Graphic design is the application of a range of skills and techniques in the production of 'graphic artefacts'.

Students' conceptions of graphic design
2. GRAPHIC DESIGN IS CREATIVELY AND PERSONALLY RESPONDING TO A PROBLEM/BRIEF IN THE PRODUCTION OF ‘GRAPHIC ARTEFACTS’
3. Graphic design is producing outcomes in response to the needs of others (client/audience)
Students' Conceptions of Graphic Design

4. Graphic design is the communication of concepts on behalf of others (or sometimes self)
5. Graphic design offers the possibility to change, challenge, propose and question through the design of interactions.
1. Graphic design is the application of a range of skills and techniques in the production of 'graphic artefacts'.

2. Graphic design is creatively and personally responding to a problem/brief in the production of 'graphic artefacts'.

3. Graphic design is producing outcomes in response to the needs of others (client/audience).

4. Graphic design is the communication of concepts on behalf of others (or sometimes self).

5. Graphic design offers the possibility to change, challenge, propose and question through the design of interactions.

Students’ conceptions of graphic design:
STUDENTS' CONCEPTIONS OF GRAPHIC DESIGN

CHANGE

COMMUNICATION

MEETING CLIENT NEEDS

PROBLEM SOLVING

SKILLS
INCOMPLETE GUIDE TO AN ERA OF EXPANDED DESIGN

EXPANDED DESIGN

DESIGNING WITH

DESIGNER OF TOOLS AND SYSTEMS

CONCERN FOR EFFECT

SOCIAL CULTURAL TRANSFORMATIVE POTENTIAL

20TH CENTURY MODEL

DESIGNING FOR

DESIGNER OF ARTEFACTS

CONCERN FOR FORM

CONSUMER ORIENTATED FRAME

Graphic design offers the possibility to change, challenge, propose and question through the design of interactions.
HOW DO WE MAKE THIS VISIBLE?
POSTFACE
‘THE VISUALIZATION AND MAPPING OF PRACTICE ... OFFER EXCITING TOOLS TOWARDS HELPING EDUCATORS ADDRESS THIS CHALLENGE, POTENTIALLY CREATING RICHER AND MORE DYNAMIC DIALOGUES THAT MAY HELP PREPARE STUDENTS FOR THE VAST AND COMPLEX ARENA THAT THEY WILL ENTER.’

Rigley (2014)
AND MAPPING IS USEFUL BECAUSE

'MAKING A MAP IS A WAY TO HOLD A DOMAIN STILL FOR LONG ENOUGH TO BE ABLE TO SEE THE RELATIONSHIPS BETWEEN THE VARIOUS APPROACHES, METHODS, AND TOOLS. MAPS ARE GOOD FOR VISUALIZING RELATIONSHIPS.'

Sanders (2008)
FOUR FIELD APPROACH / THARP AND THARP (2009)
FOUR FIELD APPROACH / THARP AND THARP (2009)

COMMERCIAL DESIGN
The primary driver of Commercial Design is to make money.

RESPONSIBLE DESIGN
The primary driver of Responsible Design to provide a useful, useable, and desirable design to those who are largely ignored by the market.

EXPERIMENTAL DESIGN
The primary intent of Experimental Design is exploration, experimentation, and discovery.

DISCURSIVE DESIGN
Discursive Design are tools for thinking; they raise awareness and perhaps understanding of substantive / debatable issues of psychological, sociological, and ideological consequence.
FOUR FIELD APPROACH / THARP AND THARP (2009)

COMMERCIAL DESIGN

RESPONSIBLE DESIGN

EXPERIMENTAL DESIGN

DISCURSIVE DESIGN
CORNER SAYS MAPPING

‘...RENDERS VISIBLE MULTIPLE AND SOMETIMES DISPARATE FIELD CONDITIONS’
YEAR 2 MAPPING AS A CLASS GROUP PORTRAIT. WHERE YOUR DESIGN PRACTICE IS (POST IT) AND WHERE YOU WANT YOUR DESIGN PRACTICE TO BE (FOLLOW THE LINE)
‘MAPPING IS A PROCESS OF UNDERSTANDING: IN ORDER TO BE ABLE TO ACT FULLY AND DECISIVELY IN THE WORLD, WE MUST RENDER IT LEGIBLE, BECAUSE ONLY BY READING THE WORLD ARE WE CAPABLE OF WRITING ON IT’

Bridle (2013)

designobserver.com/feature/graphic-design-is-dead-long-live-graphic-design/32378/


