Here be dragons: students’ accounts of mapping graphic design and the expanded field

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HERE BE DRAGONS: STUDENTS’ ACCOUNTS OF MAPPING GRAPHIC DESIGN AND THE EXPANDED FIELD

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ILLUSTRATIONS FRAZER HUDSON
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

CONSUMER ORIENTATED FRAME CONCERN FOR FORM DESIGNER OF ARTEFACTS 20TH CENTURY MODEL

DESIGNING WITH DESIGNER OF TOOLS AND SYSTEMS EXPANDED DESIGN

CONCERN FOR EFFECT SOCIAL CULTURAL TRANSFORMATIVE POTENTIAL

DESIGNING FOR CONSUMER ORIENTATED FRAME

5. GRAPHIC DESIGN AS CHANGE

'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.'
An evolving map of design practice and design research

Sanders (2008)
The primary driver is to make money.

The primary intent is exploration, experimentation, and discovery.

The primary driver is tools for thinking and understanding substantive / debatable issues of sociological, and ideological consequence.

The primary driver is usable design to those who are ignored by the market.

FOUR FIELD APPROACH
THARP AND THARP
(2009)
FOUR FIELD APPROACH
THARP AND THARP
(2009)
MAPPING GRAPHIC DESIGN WITH SECOND YEAR GRAPHIC DESIGN STUDENTS
OH I TOTALLY DIDN'T UNDERSTAND WHAT WE WERE DOING.
At first I was completely overwhelmed. I remember when you showed the examples and I just thought ‘What on earth is this?’ and I think, to be fair, that’s what the rest of us were like as well.
At the start it was really confusing and the idea of putting things on an axis as well was really puzzling, because obviously we’ve never really, well probably we’ve never really thought of thinking about graphics like that.
"I think it helps us, and this is going to sound really cringey, grow as a designer because we’re actually thinking more about what we’re doing rather than just creating for the sake of creating"
"BEFORE DOING THIS MAP, I DID JUST LOOK A PIECE OF DESIGN AND NEVER REALLY, IT’S ALWAYS THERE IN THE BACK OF YOUR MIND 'WHY HAS IT BEEN DOING LIKE THAT?' BUT I NEVER REALLY QUESTIONED DESIGN IN A WAY 'SO THAT’S BEEN DONE LIKE THAT BUT WHY HAS IT BEEN DONE LIKE THAT?' AND THIS WHOLE MODULE HAS CHANGED, WITHOUT SOUNDING TOO CHEESY, HAS CHANGED THE WAY THAT I LOOK AT DESIGN"
ACTOR-NETWORK THEORY

A SOCIO-MATERIAL APPROACH

ACTOR-NETWORK THEORY: A THEORY, APPROACH, METHOD, SENSIBILITY, AND/OR TOOLKIT. (CALLON, LATOUR, LAW)

‘...HOW THE MATERIALS OF THE WORLD (SOCIAL, TECHNICAL, DOCUMENTARY, NATURAL, HUMAN, ANIMAL) GET THEMSELVES DONE ’ (LAW 2008, 632)
OBJECTS CAN INVITE HUMAN ACTORS INTO A WAY OF DOING OR BEING
PERMITTING AND PROHIBITING
PERFORMED THROUGH HUMAN-THING PARTNERSHIPS (THOMPSON 2015)
THE PROCESS BY WHICH AN ACTOR JOINS A NETWORK IS SEEN AS AN ACT OF "TRANSLATION"; MEANING A DISPLACEMENT FROM ONE STATUS TO ANOTHER”

(CALLON 1986).
SOME PROVISIONAL DESCRIPTIONS
OF MAPPING AS TRANSLATION
YES, IT WAS LOOKING AT THEM FROM MORE OF A POINT OF VIEW 'OH THAT LOOKS NICE.' [THEN] LOOKING AT IT SAYING 'YES, THAT LOOKS NICE BUT WHY DOES IT LOOK NICE? WHY IS IT DONE IN THAT WAY?'}
YOU’VE GOT TO LOOK AT IT MORE, YOU CAN’T JUST READ THEM FOUR LINES AND GO ‘RIGHT THAT PROJECT GOES THERE’ [...] YOU WOULD HAVE TO LOOK MORE INTO IT TO BE ABLE TO PLOT IT
PROJECTS THAT DON’T JUST DO WHAT THEY’RE TOLD TO DO

I THINK THAT IT’S MADE ME UNDERSTAND GRAPHIC DESIGN IN A DIFFERENT WAY. I THINK I ORIGINALLY JUST THOUGHT IT’S PERSONAL OR COMMERCIAL, YOU KIND OF DO THINGS BECAUSE YOU HAVE TO. WHEREAS WHEN YOU START LOOKING INTO SOME OF THE PROJECTS THEY JUST CHALLENGE, THEY ASK QUESTIONS, THEY DON’T JUST DO WHAT THEY’RE TOLD TO DO, KIND OF THING.
MAPPING GIVES PERMISSION

JUST LIKE ANSWERING A BRIEF THAT YOU'RE GIVEN. WHEREAS NOW DESIGNERS CAN CREATE A BRIEF BECAUSE THEY WANT TO CHANGE SOMETHING AS OPPOSED TO JUST PRODUCING A LABEL FOR A COKE BOTTLE.
PROJECTS ARE MOBILISED

I think it's definitely you feel some sort of pride, or success kind of thing, because you feel like, when you look at the other projects they're all in the real world and it makes you think 'this is just a university project but could it actually become in the real world?' I think that's where the pride comes into it. You're designing something just for a grade, you're designing something that's going to make you better as a designer and something that's going to be there in the real world and I think putting it next to other projects that are out there now gives you a sense of belief I think.
YES, I THINK IT CHANGED MY OWN PROJECTS AS WELL, LOOKING AT MY OWN PROJECTS IN A BIT OF A DIFFERENT WAY, LIKE WHAT WAS I ACTUALLY SETTING OUT TO ACHIEVE? I THINK IF YOU HAD ASKED ME BEFORE WE HAD DONE THIS I THINK I'D HAVE JUST SUMMED IT UP IN ONE WORD, EASY. WHEREAS NOW THERE'S LOADS OF DIFFERENT THINGS THAT I COULD PUT TO IT. IT'S ASKING QUESTIONS, IT'S --
OPENED UP

I ALREADY KNEW THAT GRAPHIC DESIGN WAS PRETTY SORT OF BIG, BUT IT’S WHEN YOU TAKE EACH PROJECT ONE-BY-ONE AND REALLY LOOK INTO IT AND YOU THINK, I THINK THAT’S WHEN I REALISED THAT THERE WAS A LOT MORE TO IT THAN IT JUST BEING A LOGO. SO IT SORT OF OPENED MY MIND A BIT.
CONCLUSIONS

MAPPING ENACTS DIFFERENT POSSIBILITIES FOR DESIGN
FROM THINGS WITH FORM TO THINGS THAT PERFORM
‘DISPLACES STATUS’ FROM UNIVERSITY PROJECTS TO THINGS
THAT MIGHT ‘BECOME’

IT DISASSEMBLES A SEALED ENTITY OF GRAPHIC DESIGN
(MAPPING REQUIRES A RE-ASSEMBLING)

PERFORMS AN EXPANSION
‘MAPPING IS NEITHER SECONDARY NOR REPRESENTATIONAL BUT DOUBLY OPERATIVE: DIGGING, FINDING AND EXPOSING ON THE ONE HAND, AND RELATING, CONNECTING AND STRUCTURING ON THE OTHER. THROUGH VISUAL DISCLOSURE, MAPPING BOTH SETS UP AND PUTS INTO EFFECT COMPLEX SETS OF RELATIONSHIPS THAT REMAIN TO BE MORE FULLY ACTUALIZED.’
“...LIKE AN OPERATING TABLE, A STAGING GROUND OR A THEATRE OF OPERATIONS UPON WHICH THE MAPPER COLLECTS, COMBINES, CONNECTS, MARKS, MASKS, RELATES AND GENERALLY EXPLORES. THESE SURFACES ARE MASSIVE COLLECTION, SORTING AND TRANSFER SITES, GREAT FIELDS UPON WHICH REAL MATERIAL CONDITIONS ARE ISOLATED, INDEXED AND PLACED WITHIN AN ASSORTMENT OF RELATIONAL STRUCTURES.”

(CORNER 1999: 215)