

## **Graphic design education: mediating a multiplicity of practice(s)**

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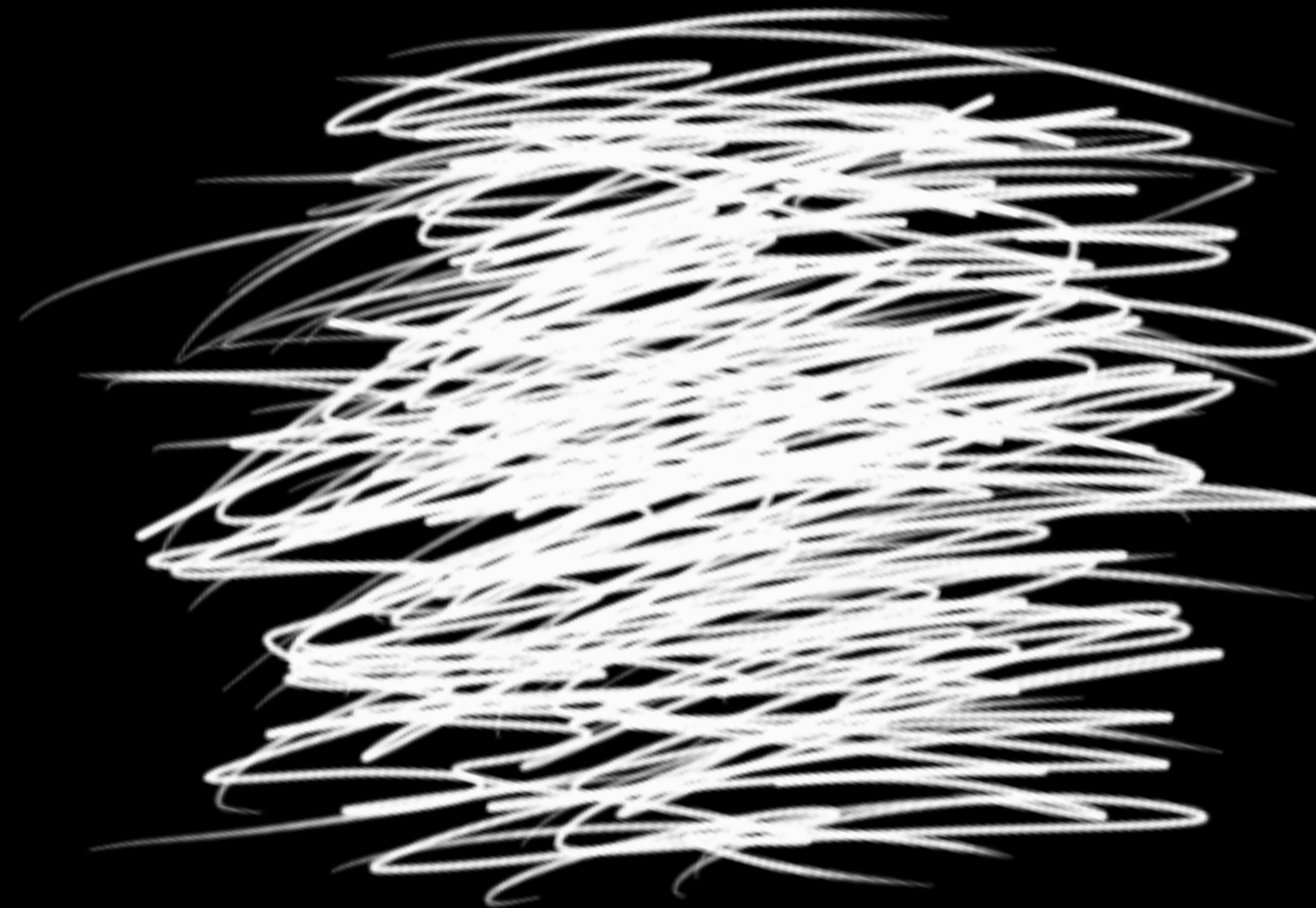
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# Graphic design education: mediating a multiplicity of practice(s)

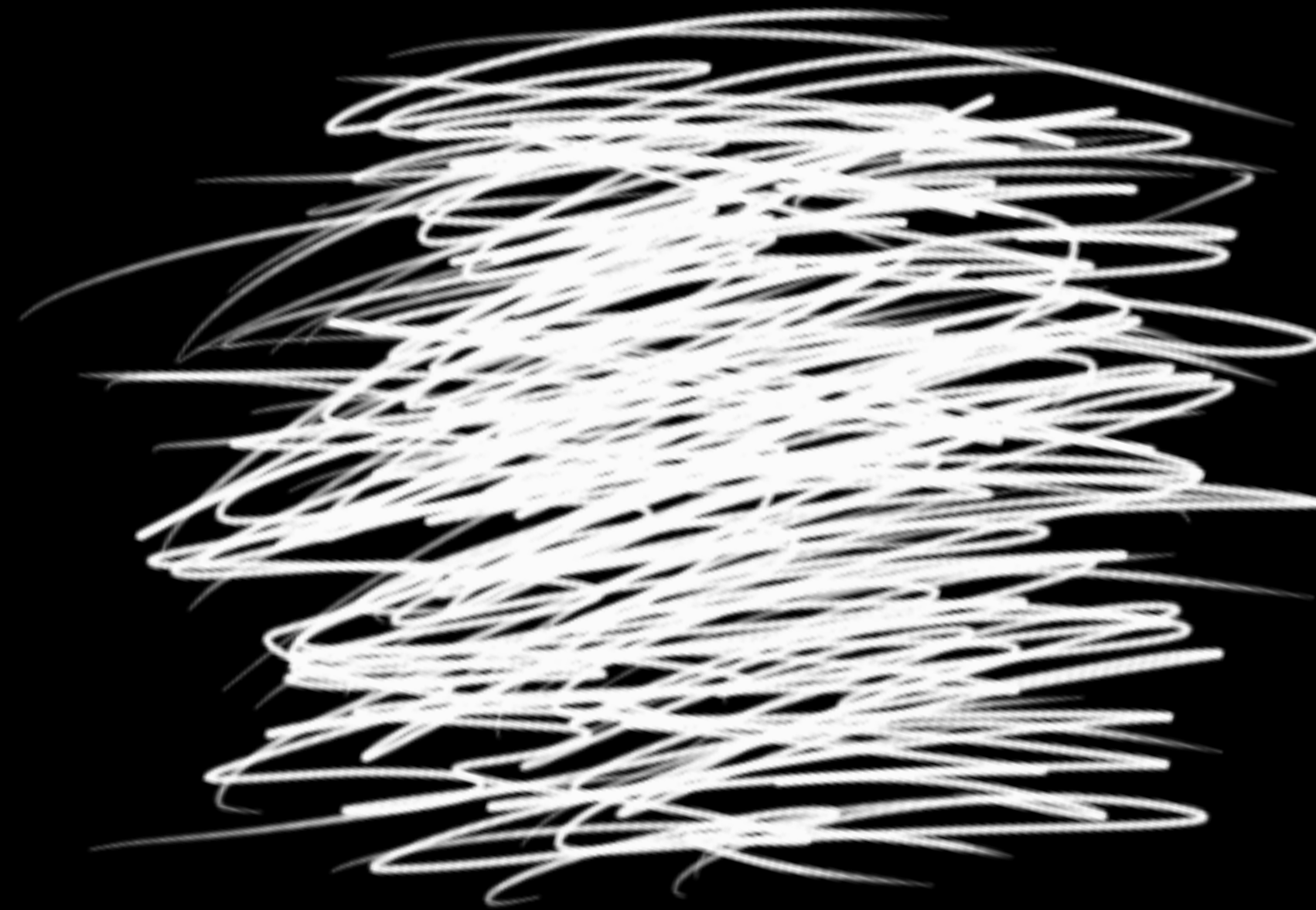
James Corazzo

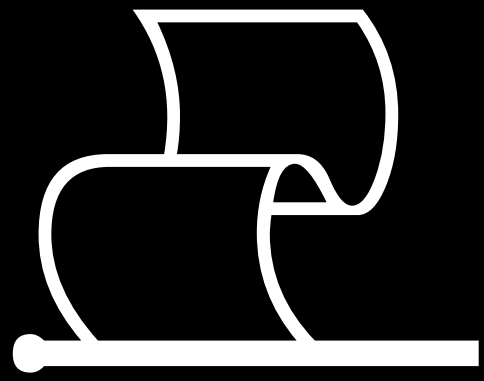
Sheffield  
Hallam  
University



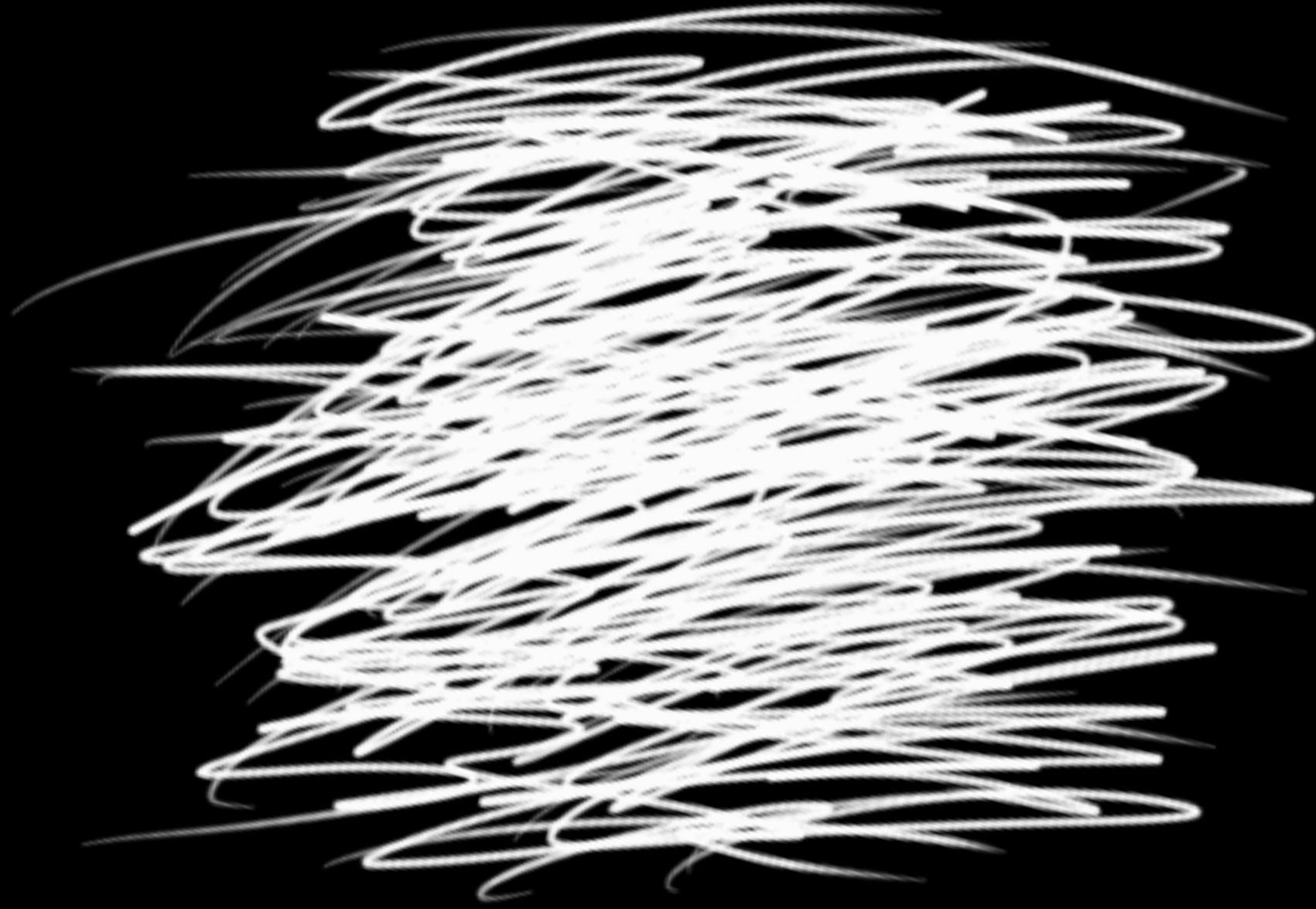
GLAD 2017

# Part 1 / Messy

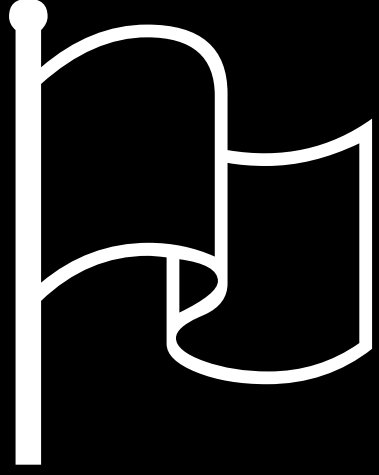




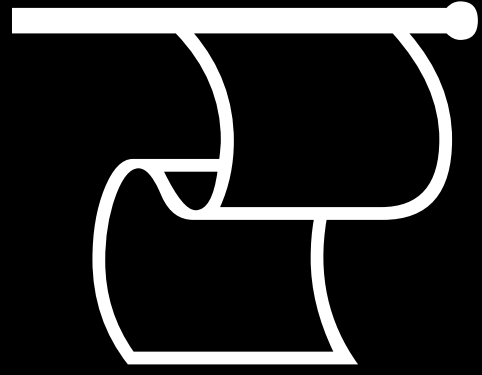
**polymodal**



**heterogeneous**

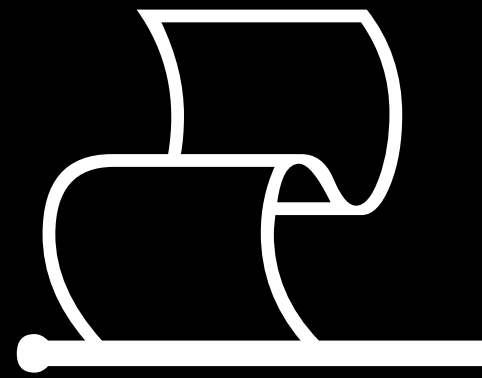
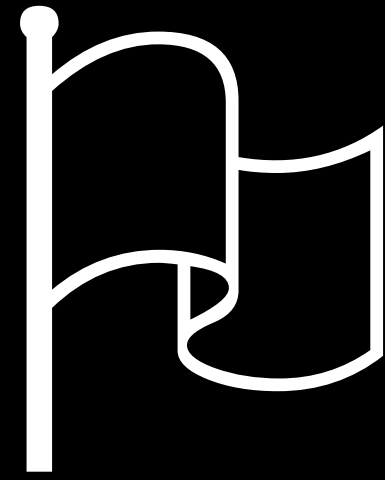


**hetronomous**



*diverse in  
character  
or content*

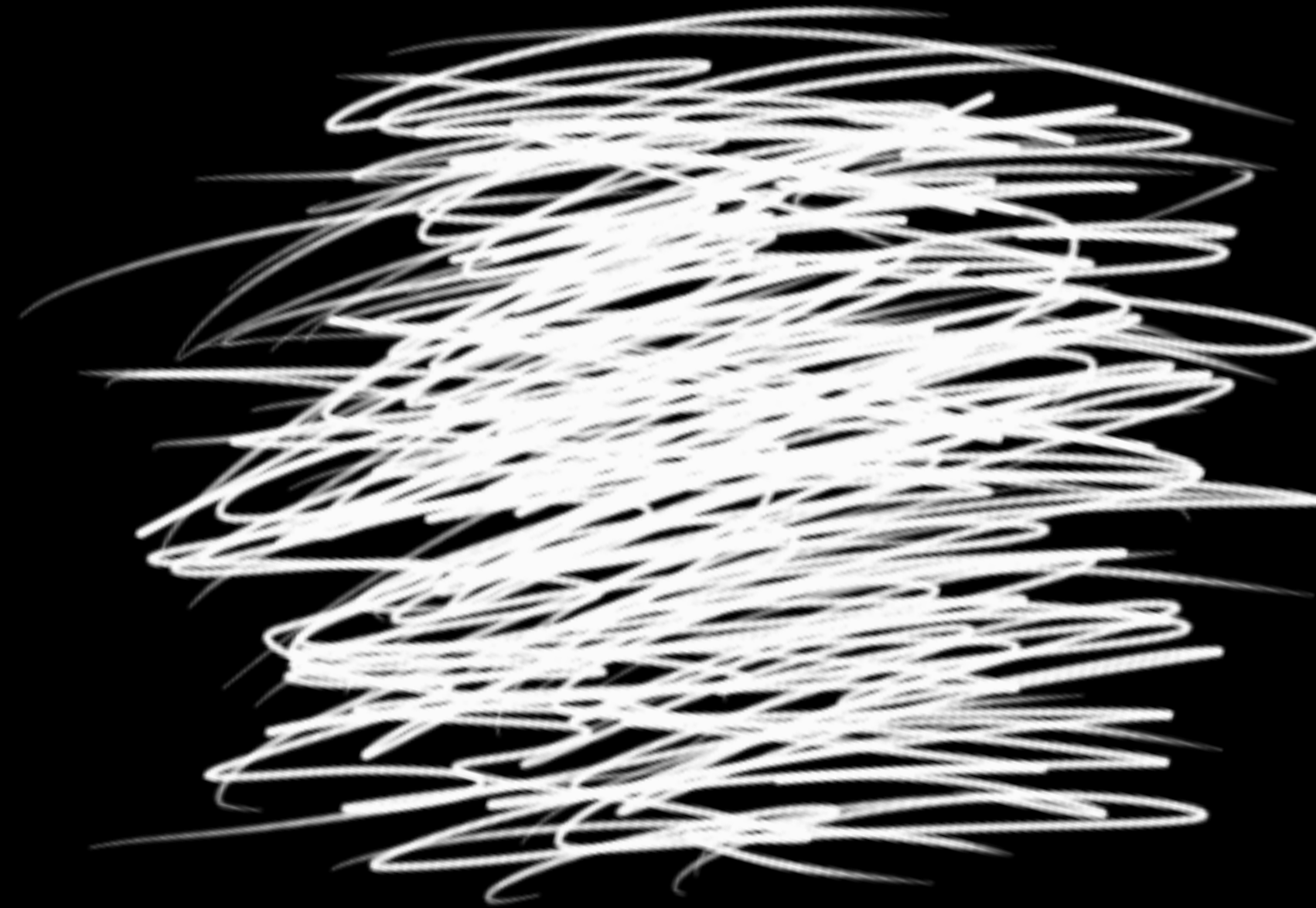
.....• **heterogeneous**



**polymodal**

.....•

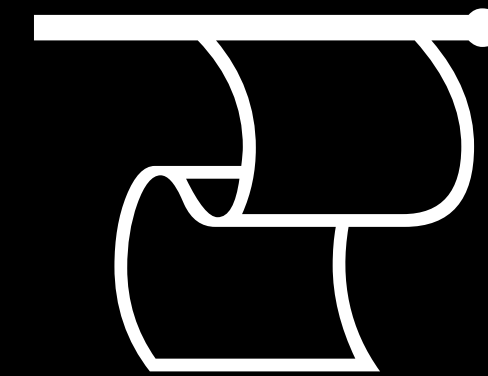
*having  
more than  
one mode*

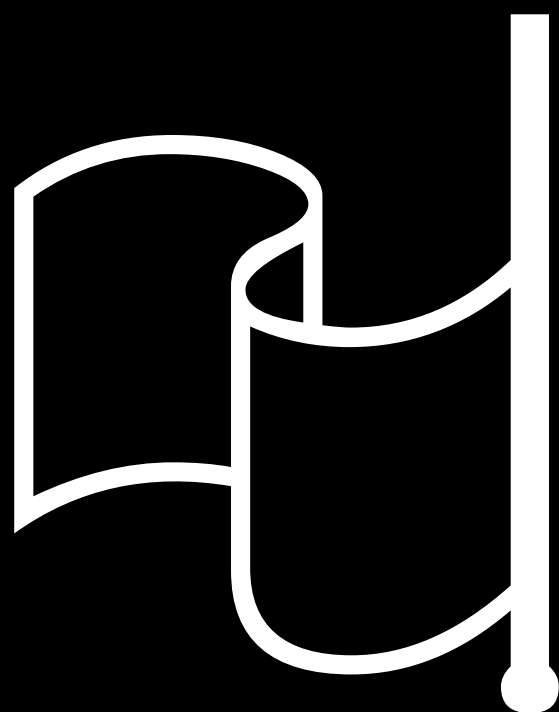
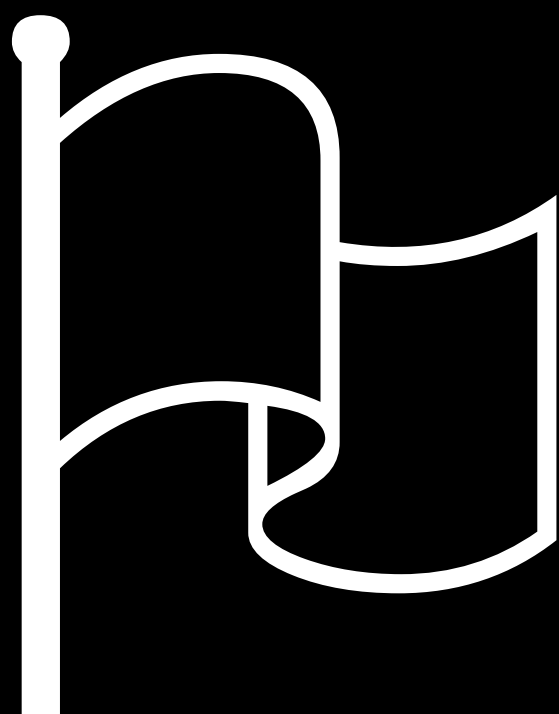


**hetronomous**

.....•

*subject to different  
laws of growth  
and development*





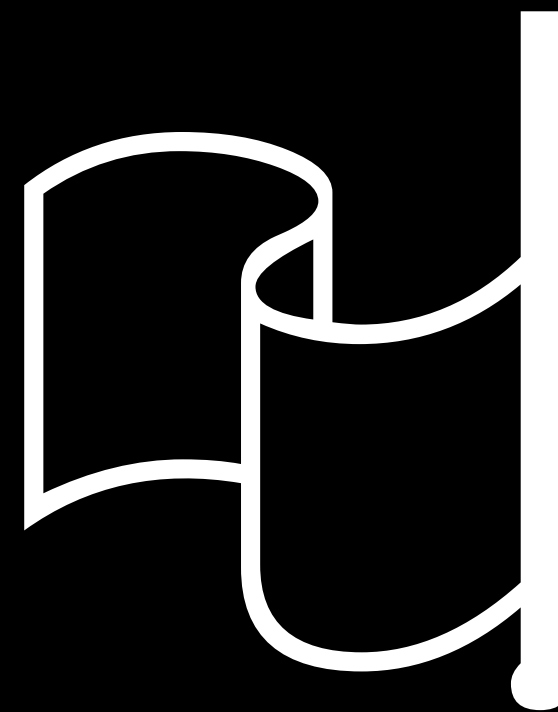


Bailey (2010:2)

Bailey, S. (2010) *Only an Attitude of Orientation*  
Oslo: Office for  
Contemporary Art Norway

Graphic Design is still largely (popularly) perceived as referring to the way things look: surface, style, and increasingly, spin. It is written about and documented largely in terms of its representation of the zeitgeist. In recent decades, Graphic Design has become associated foremost with commerce, becoming virtually synonymous with corporate identity and advertising, while its role in more intellectual pursuits is increasingly marginalized.”

On the other hand, in line with the ubiquitous fragmentation of post-industrial society into ever-smaller coteries, there exists an international scene of Graphic Designers who typically make work independent of the traditional external commission, in self-directed or collaborative projects with colleagues in neighbouring disciplines. Such work is typically marked by its experimental and personal nature, generally well documented and circulated in a wide range of media.



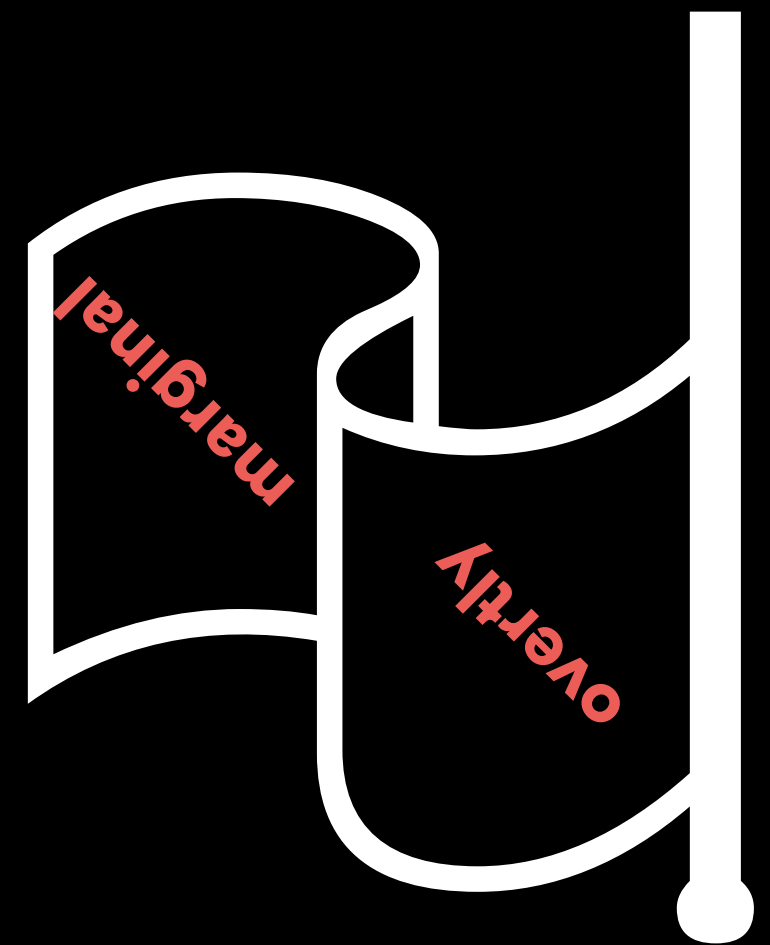
Bailey (2010:2)

Bailey, S. (2010) *Only an Attitude of Orientation*  
Oslo: Office for  
Contemporary Art Norway





graphic design



## van der Waarde (2009)

van der Waarde, K. (2009)  
*Listening trio the Reader*  
Breda (Avans Hogeschool/  
AKV St. Joost)

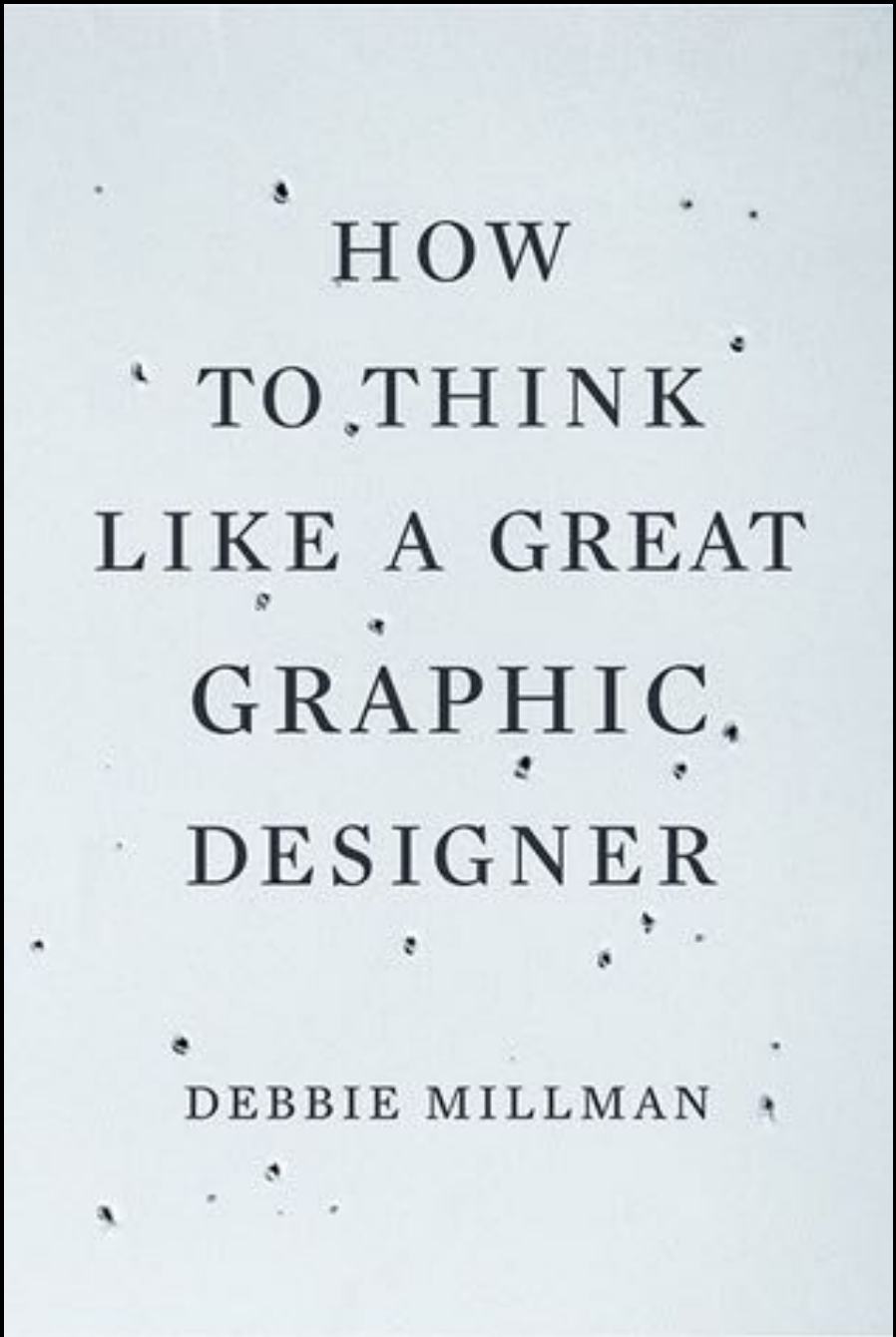
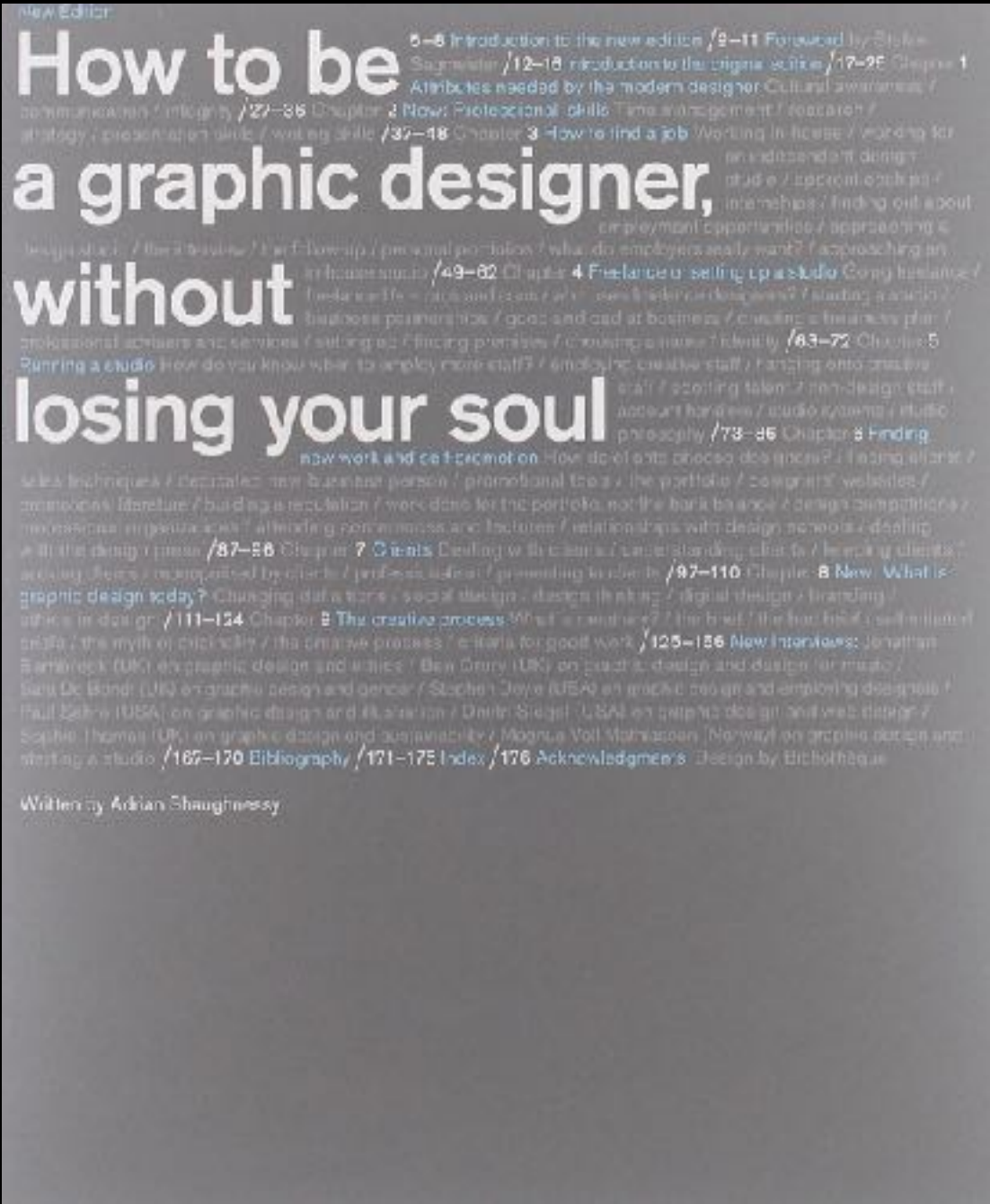
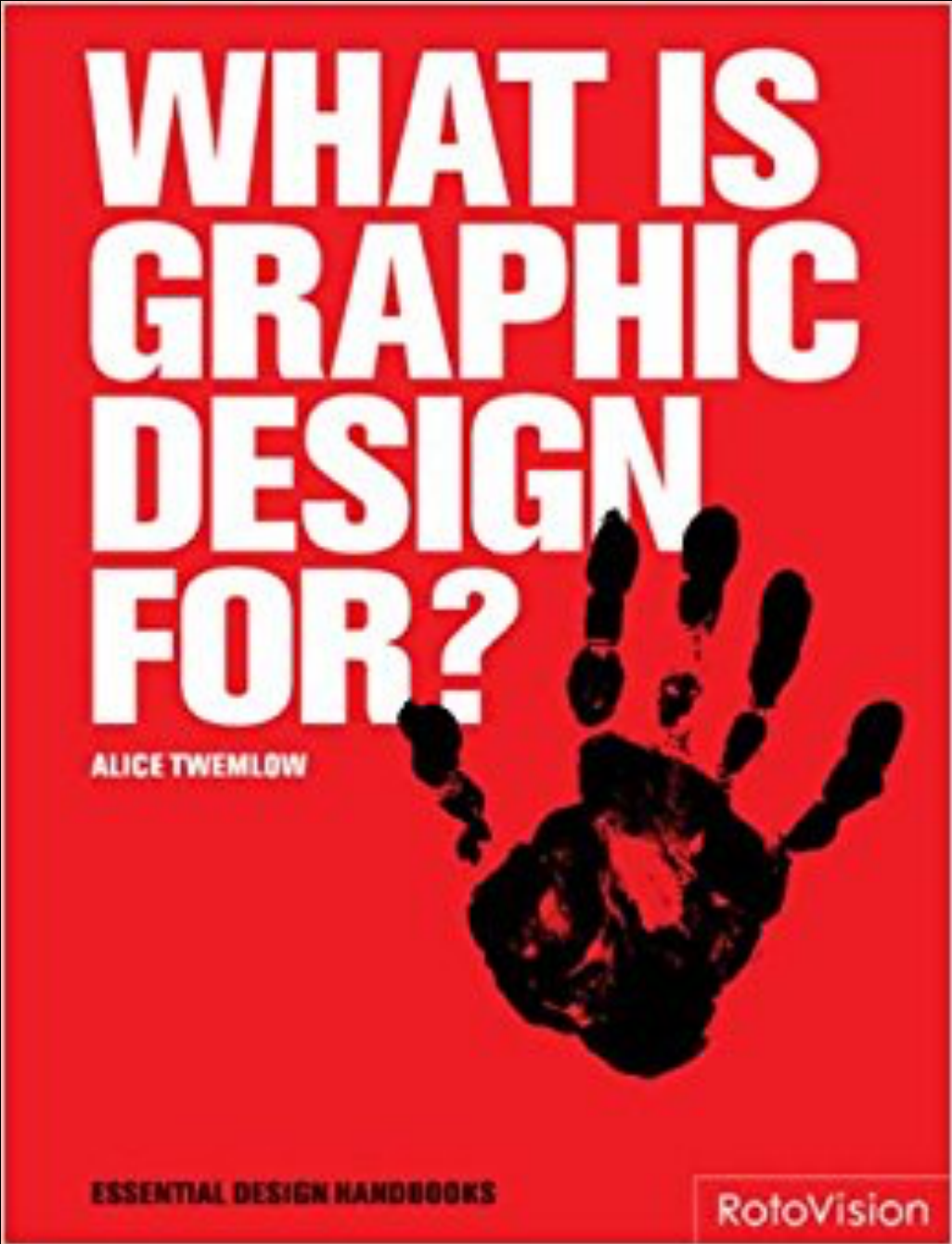




Quite remarkably, the descriptions of the professional field in these publications hardly correspond, making them seem rather arbitrary and personal.

van der Waarde (2009:xx)

van der Waarde, K. (2009)  
*Listening trio the Reader*  
Breda (Avans Hogeschool/  
AKV St. Joost)







Yearbooks and design awards probably only present part of the top sector and are therefore not of much use in describing the entire professional field. We do not get to see the results that were not selected, and the same goes for all designs that do not fit in standard categories.

van der Waarde (2009: 10)

van der Waarde, K. (2009)  
*Listening trio the Reader*  
Breda (Avans Hogeschool/  
AKV St. Joost)



# LOOKING CLOSER

CRITICAL WRITINGS  
ON GRAPHIC DESIGN



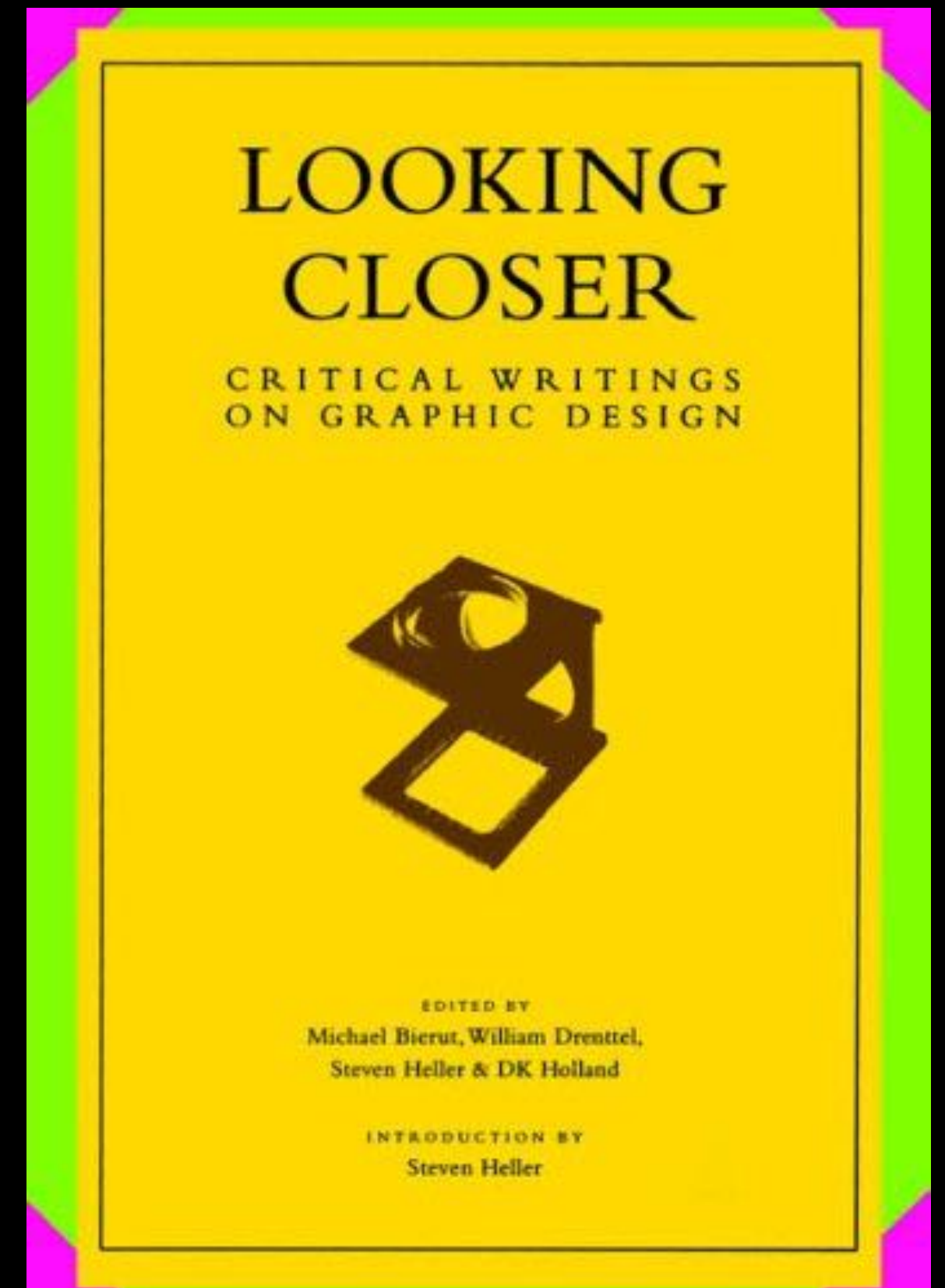
EDITED BY  
Michael Bierut, William Drenttel,  
Steven Heller & DK Holland

INTRODUCTION BY  
Steven Heller

Graphic design has existed long enough for its role in society to be easily understood. However, unlike architecture, literature, or the fine arts, it has developed without much theoretical reflection.

## Frascara (1988)

Frascara, J. (1988) 'Graphic design: fine art or social science.' *Design issues* 5(1), pp 18—29







## Rigley (2013)

Rigley, S. (2013) 'Other  
People's Trade: Towards  
Mapping an Expanding  
Practice' *Message Journal*  
Vol. 1 pp.44—49

...contemporary graphic design reveals an expanded and highly complex arrangement of heterogeneous values and practice that evades convenient linear account.

Rigley (2013:45)

Rigley, S. (2013) 'Other People's Trade: Towards Mapping an Expanding Practice' *Message Journal* Vol. 1 pp.44—49



Rigley (2013)

PROCESS - FOCUS

BOOKS

TYPOGRAPHY

PRINTING

COMMERCIAL ARTISTS

SCREENPRINTING

FORM GIVERS

DESIGNER FOCUS

INTERPRETERS

AGITATORS

PUBLISHING

HISTORIANS

CRITICS

AUTEURS

CLIENT - FOCUS

RESPONSIBILITY

CITIZEN DESIGNER

RELATIONAL

ADVERTISING

MARKETING

BRANDING

IDENTITY

ETHICAL

the king makers

the black art

artistic printing

useful printing

reason

triumph of corporate style

the real world

graphic expression

ideas men

Baron

Brody

Facetti

Jones

Brodevitch

Hillman

Birdsall

Chermayeff

Gill

Forbes

Fletcher

Lubalin

VandeLans

DotDotDot

Experimental Jetset

Rand

Cassandra

Havinden

Games

McKnight Kauffer

Matter

Loewy

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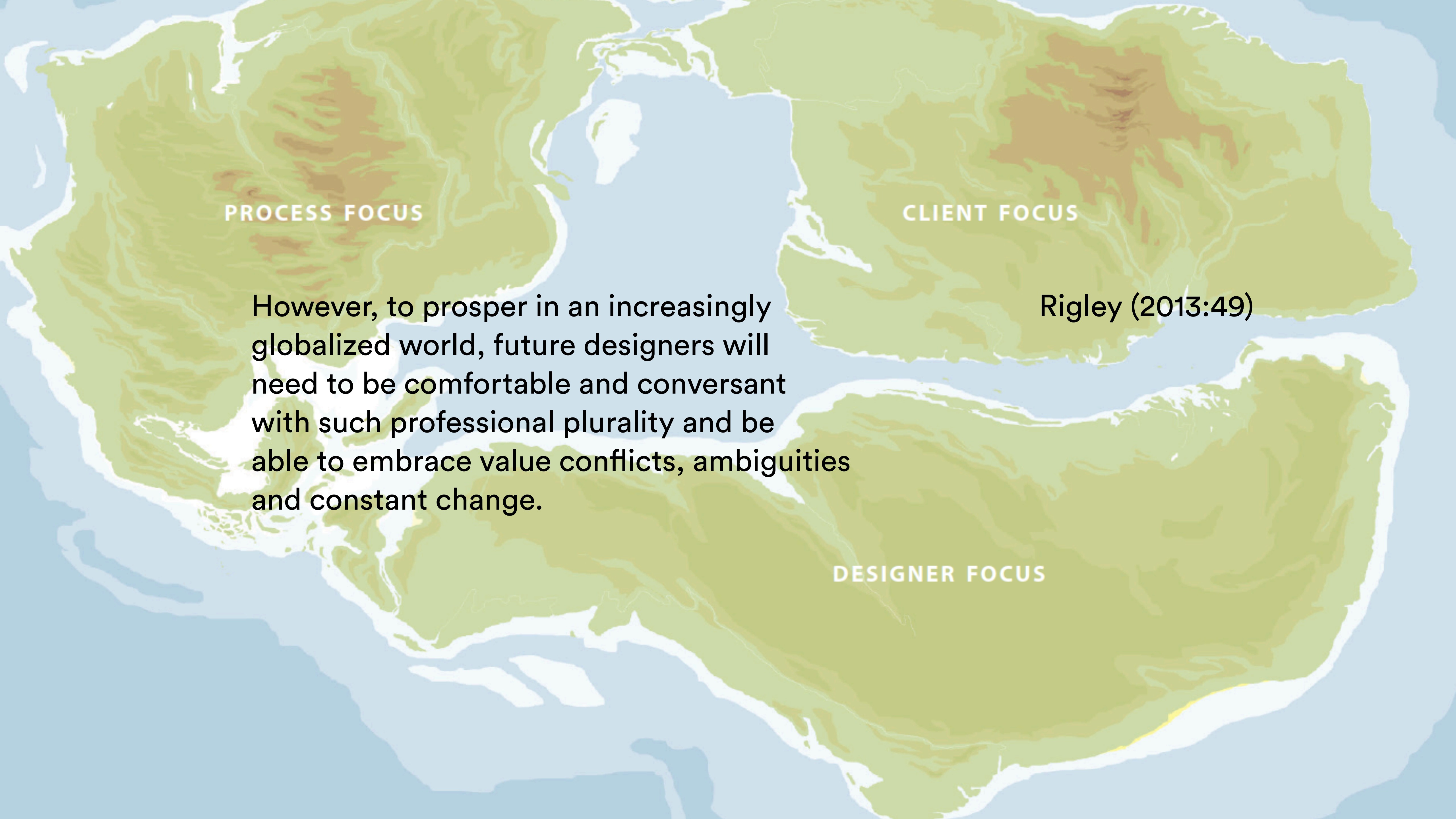
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DotDotDot

Experimental Jetset





PROCESS FOCUS

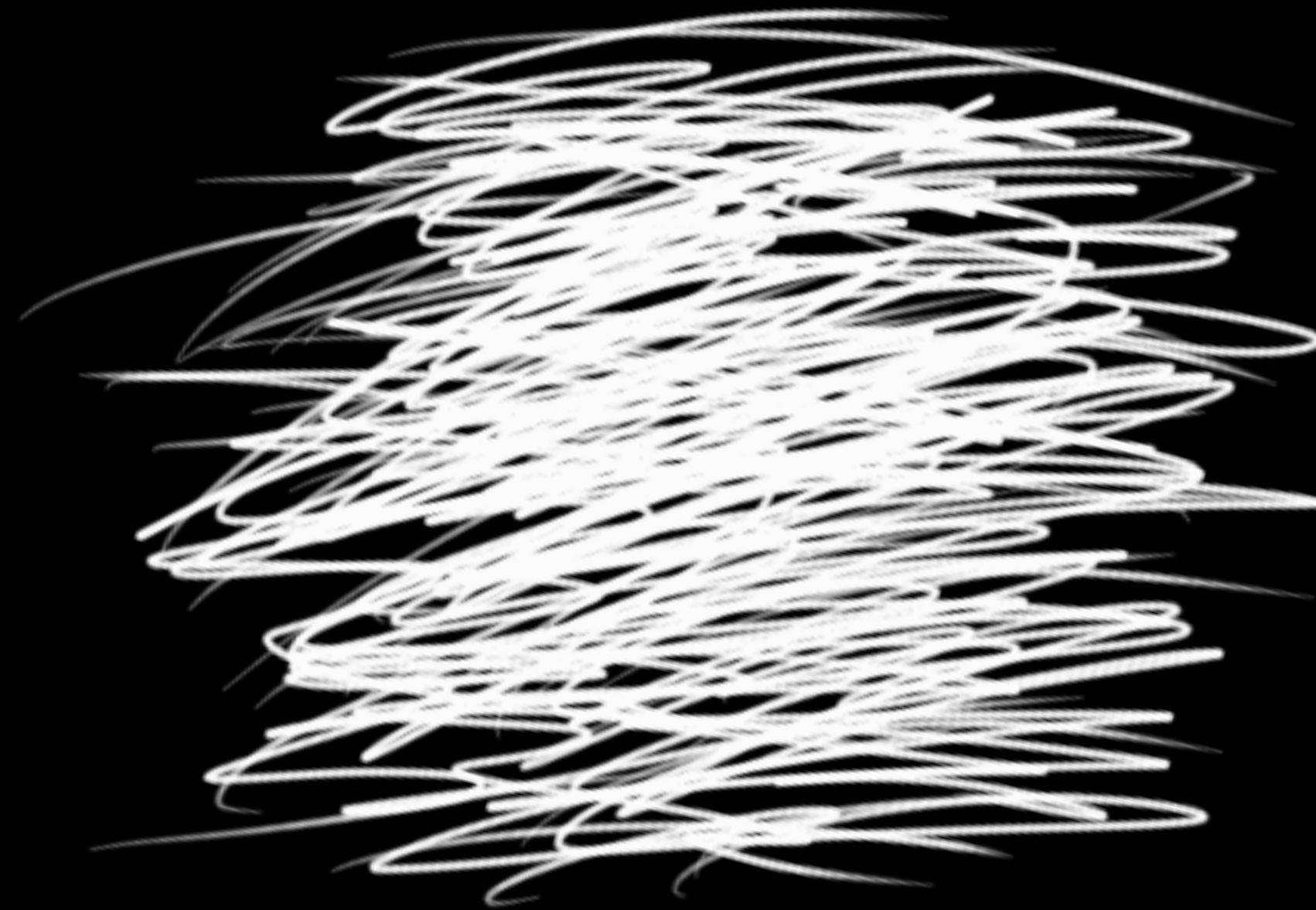
However, to prosper in an increasingly globalized world, future designers will need to be comfortable and conversant with such professional plurality and be able to embrace value conflicts, ambiguities and constant change.

CLIENT FOCUS

Rigley (2013:49)

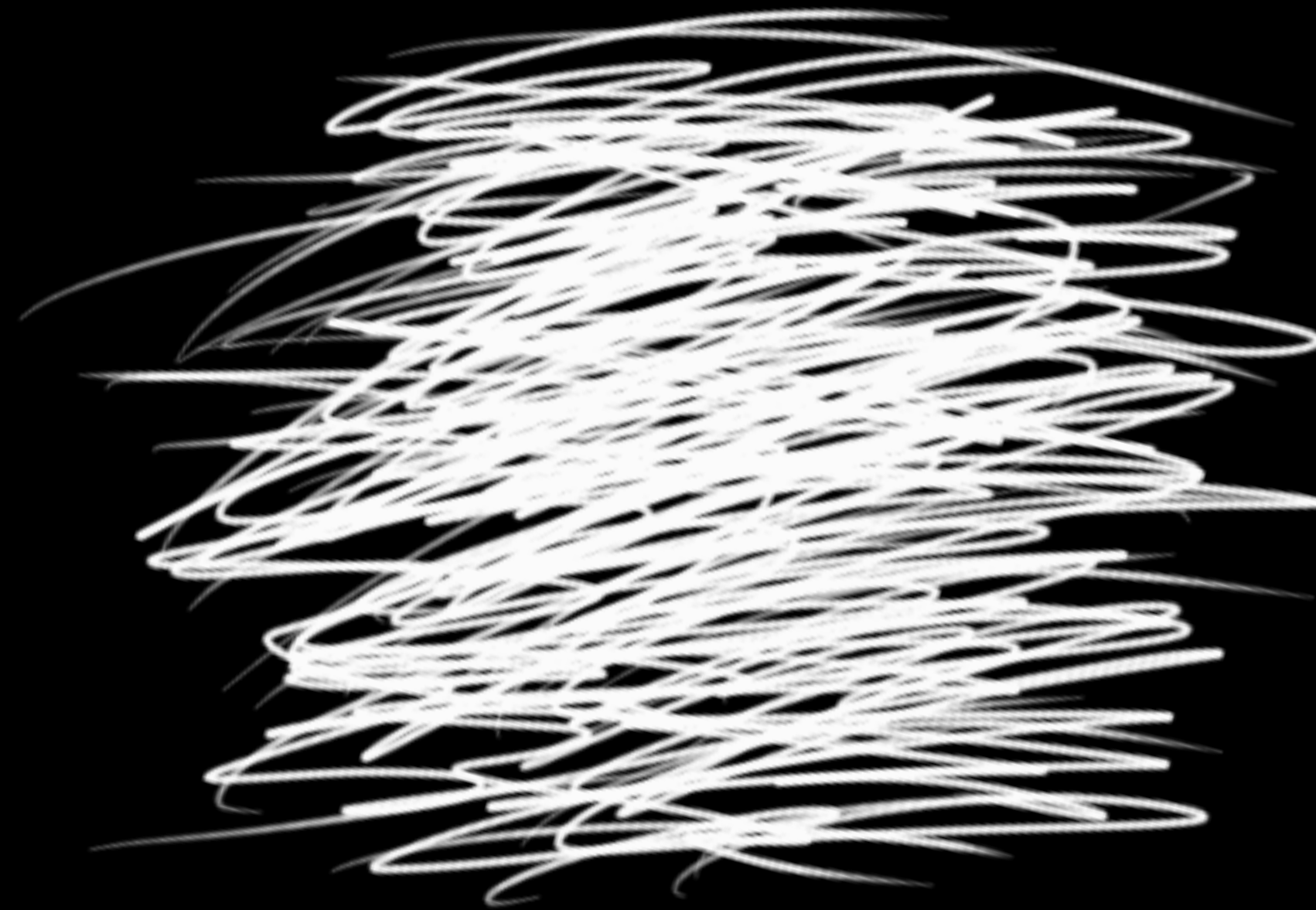
DESIGNER FOCUS

Graphic Design practice is diverse, indefinable, heterogeneous, multiple, contradictory ...





## Part 2 / How is graphic design represented in pedagogic research?

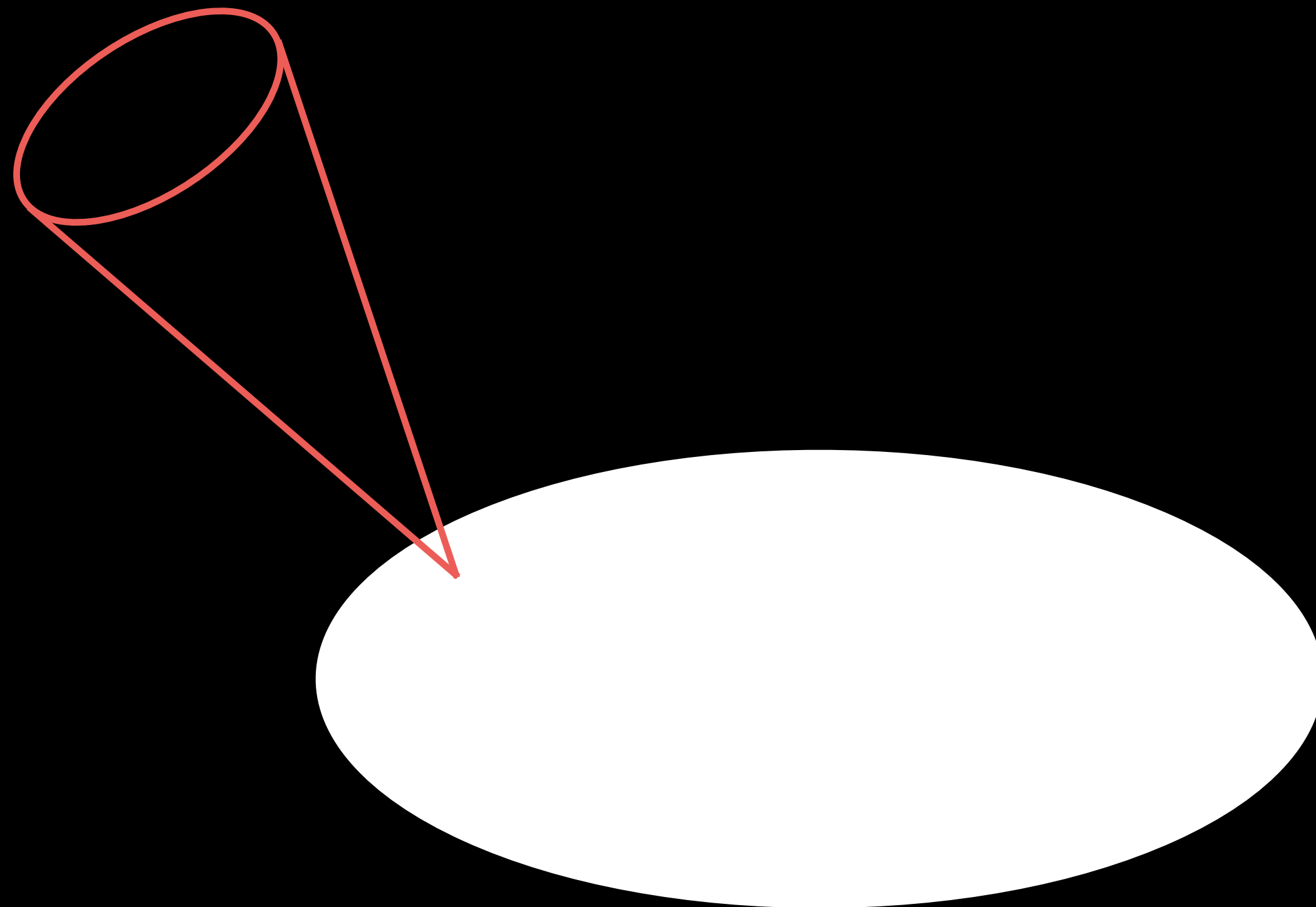




Logan, C. (2006)

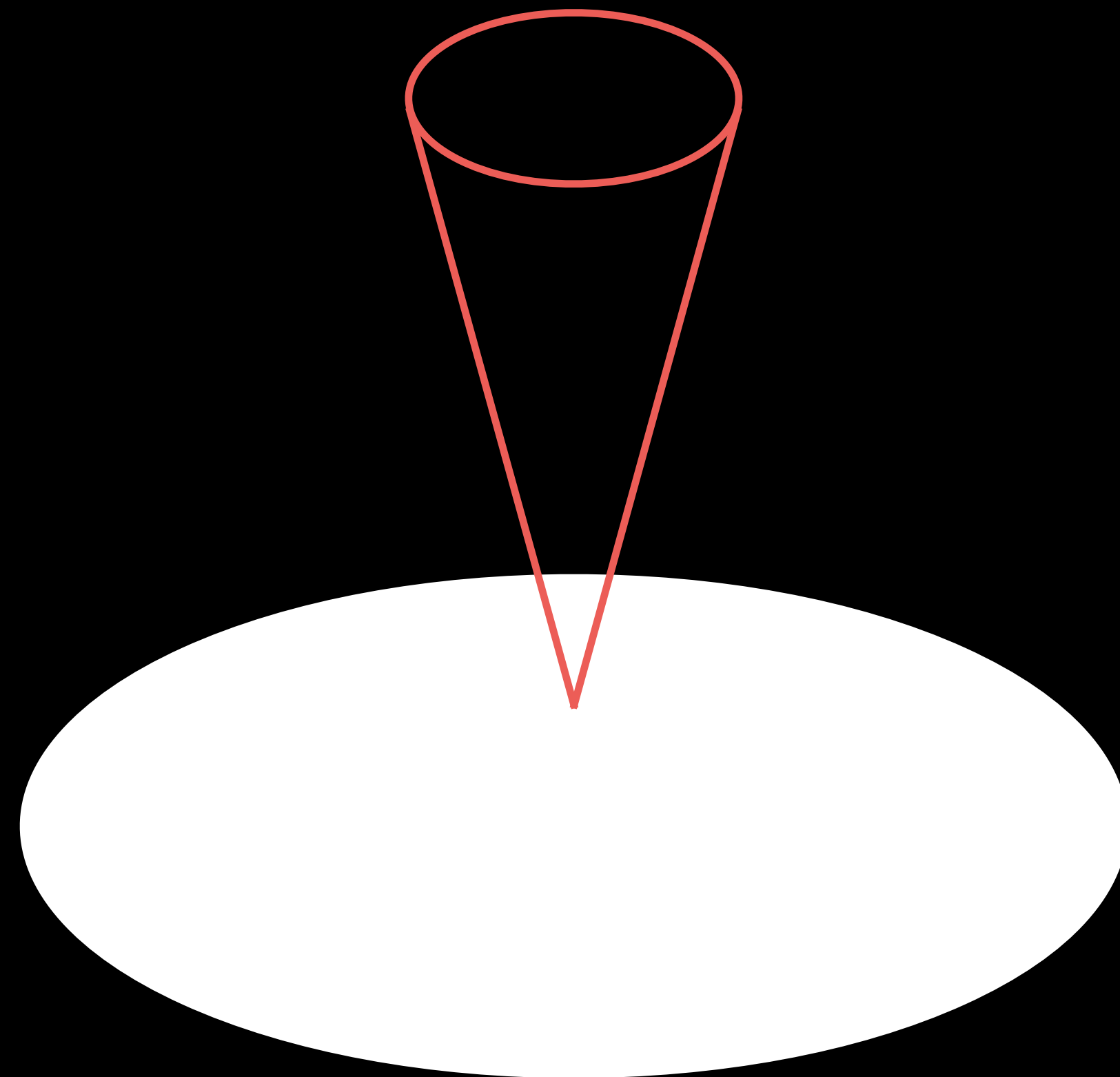
*Circles of practice: educational  
and professional graphic design*

Commercial /  
professional activity



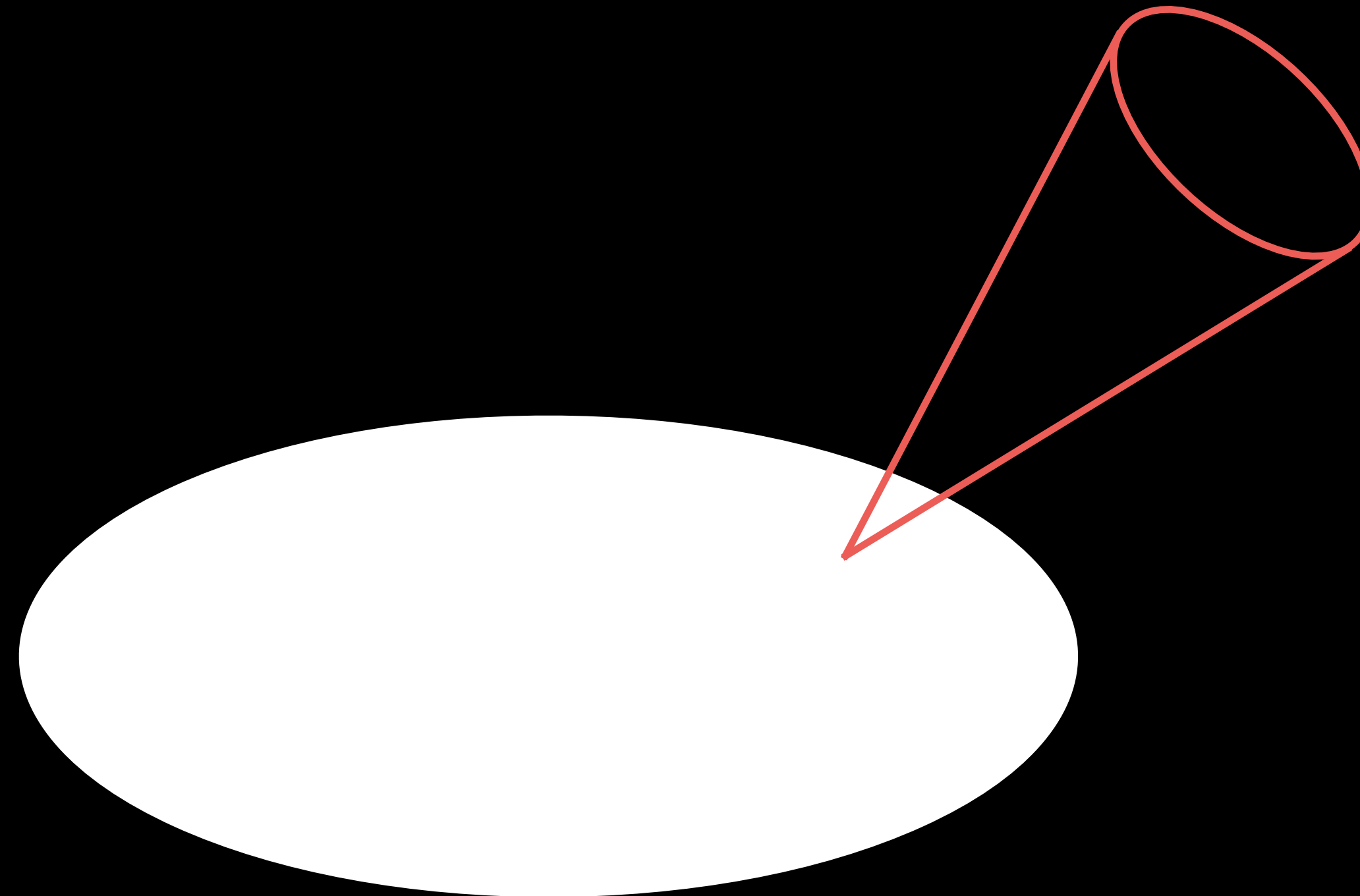
Robertson, K (2011)  
*Building the Design Profession  
through Honours Research*

Research and evidence  
informed practice  
*Robertson (2011)*



Gale (2014) *Problem-finding as  
a research strategy connecting  
undergraduate learning with  
staff research in contemporary  
education institutions*

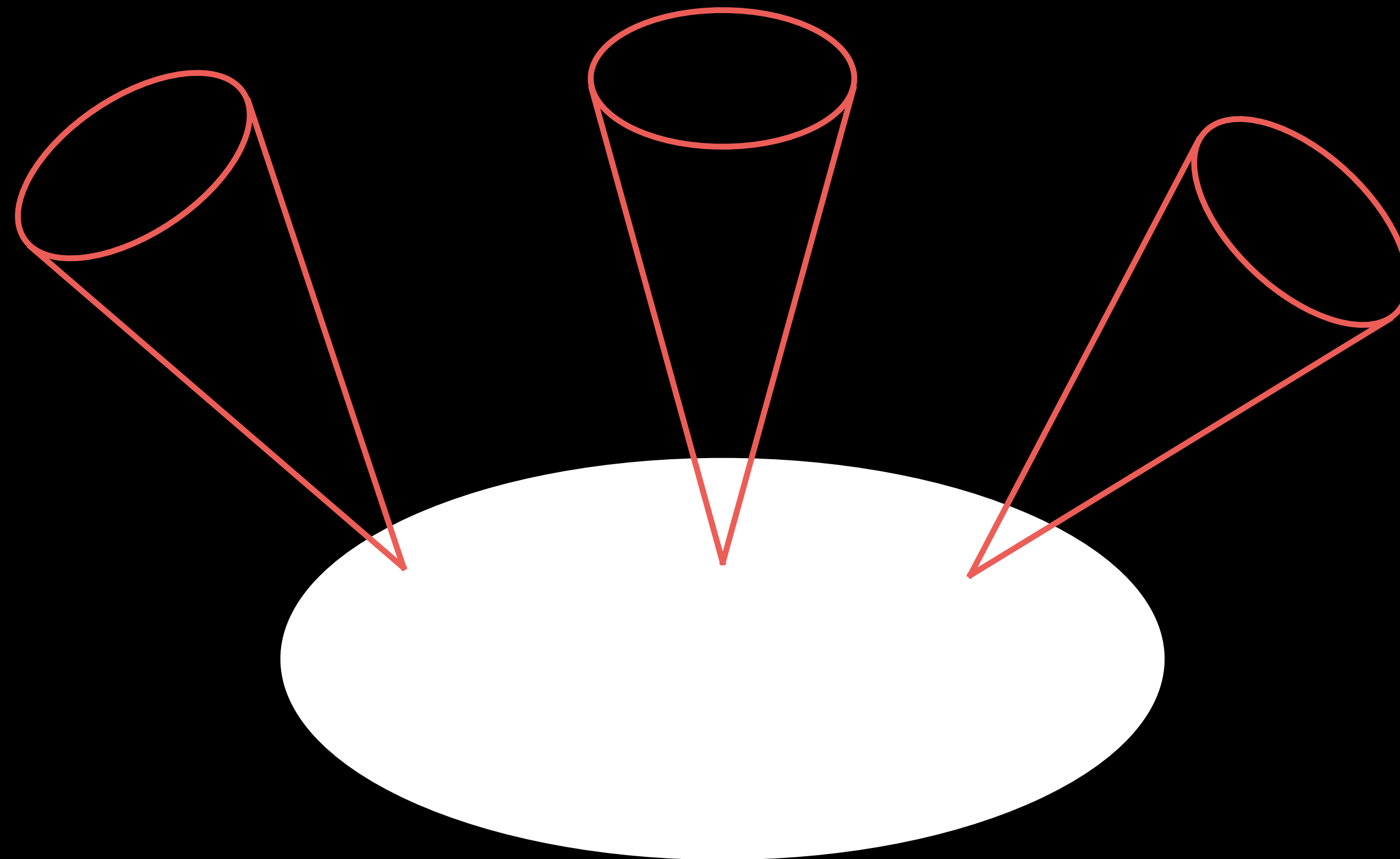
A social and  
cultural agent  
of change  
*Gale (2014)*



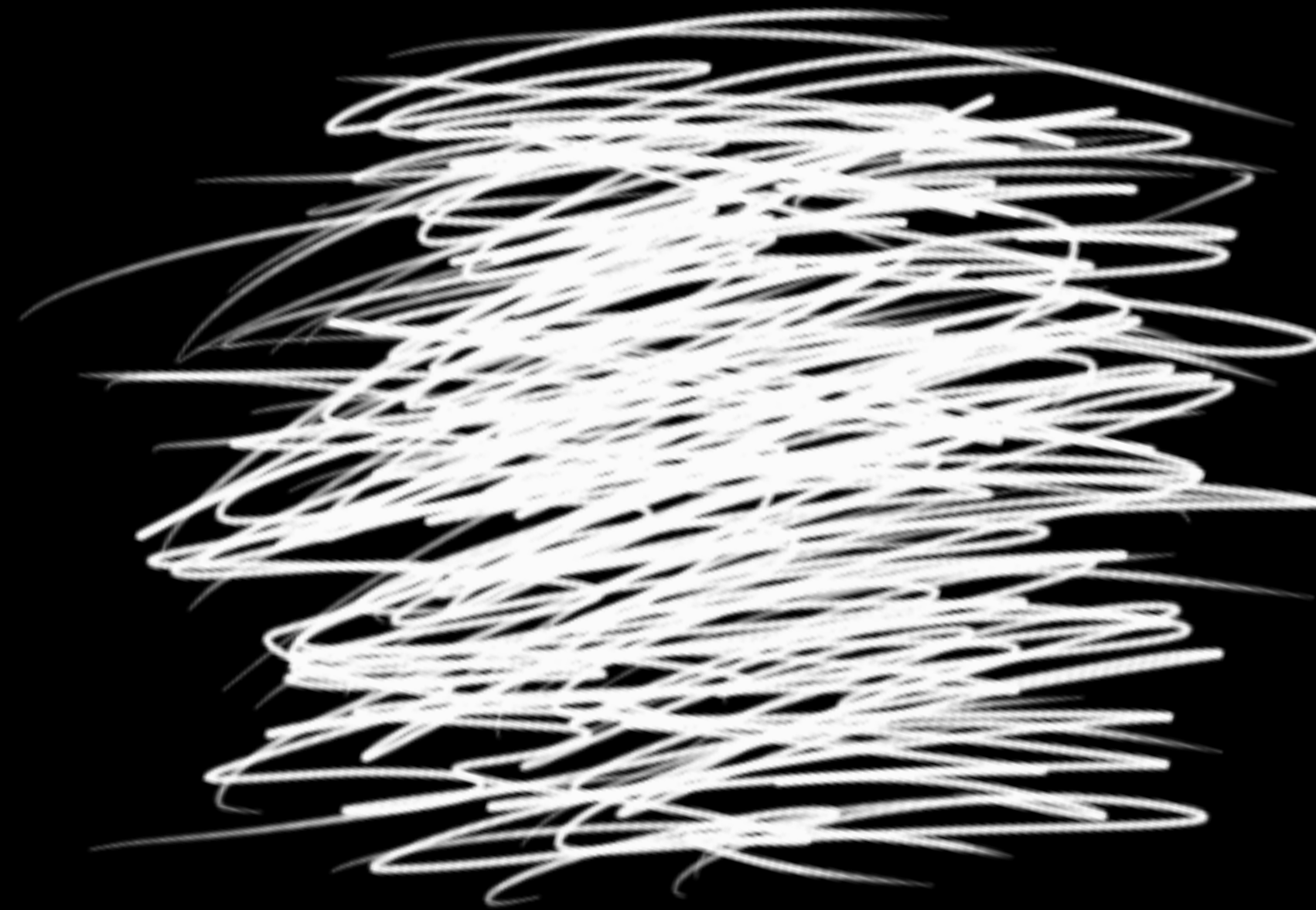
Commercial /  
professional activity

Research and evidence  
informed practice  
*Robertson (2011)*

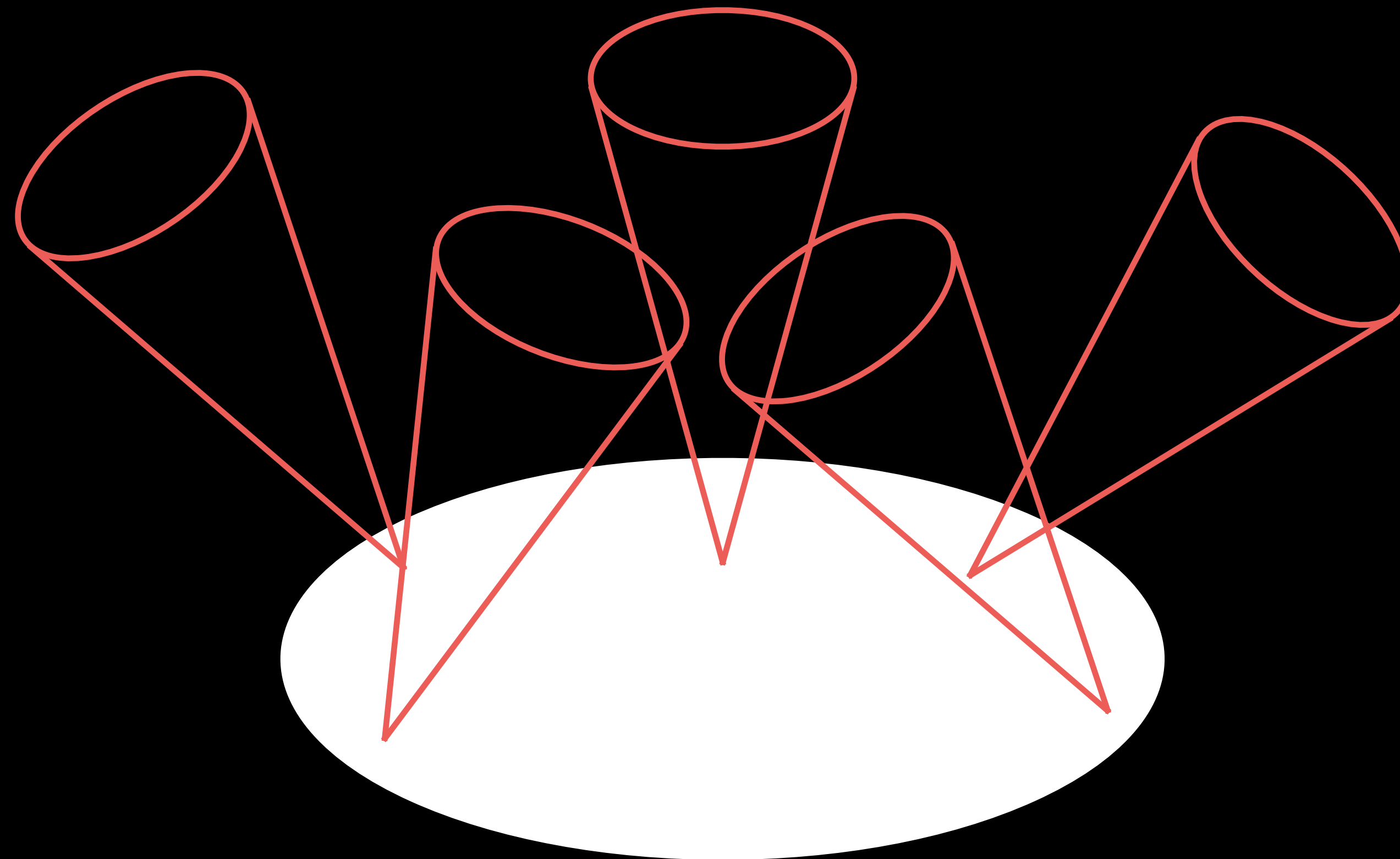
A social and  
cultural agent  
of change  
*Gale (2014)*



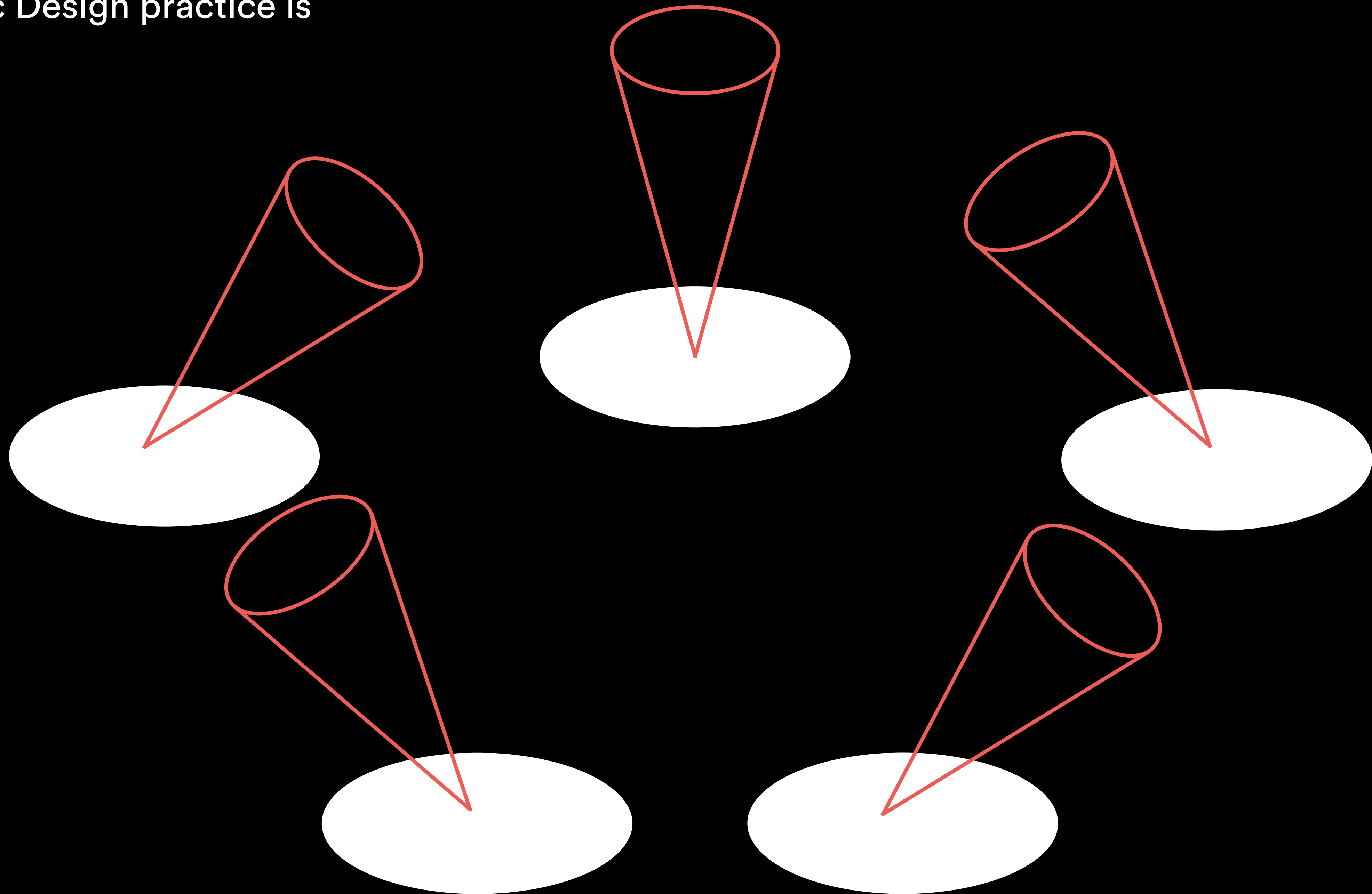
## Part 3 / Where to next?



Graphic Design practice is



Graphic Design practice is



Graphic Design practice is

