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

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

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GLAD 2017
Part 1 / Messy
heterogeneous

polymodal

having more than one mode

hetronomous

subject to different laws of growth and development

diverse in character or content
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.

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)
What is Graphic Design For?

How to be a graphic designer, without losing your soul

How to Think Like a Great Graphic Designer
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.
LOOKING CLOSER
CRITICAL WRITINGS ON GRAPHIC DESIGN

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

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)

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

Rigley (2013:45)

Process Focus
- type designers
- letterpress
- craft
- coding

Designer Focus
- book designers
- interpreters
- agitators
- appropriators

Client Focus
- sales
- marketing
- information
- identity
- advertising
- ideas men
- entrepreneurs

Rigley (2013)
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.

Rigley (2013:49)
Graphic Design practice is diverse, indefinable, heterogeneous, multiple, contradictory ...
Part 2 / How is graphic design represented in pedagogic research?
*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)
A social and cultural agent of change (Gale, 2014)

Commercial / professional activity

Research and evidence informed practice
Robertson (2011)
Part 3 / Where to next?
Graphic Design practice is
Graphic Design practice is
Graphic Design practice is