

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

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Published version

CORAZZO, James (2017). Graphic design education: mediating a multiplicity of practice(s). In: Exploring Territories: The Changing Landscape of Art & Design Higher Education', Manchester, 6 April 2017. (Unpublished)

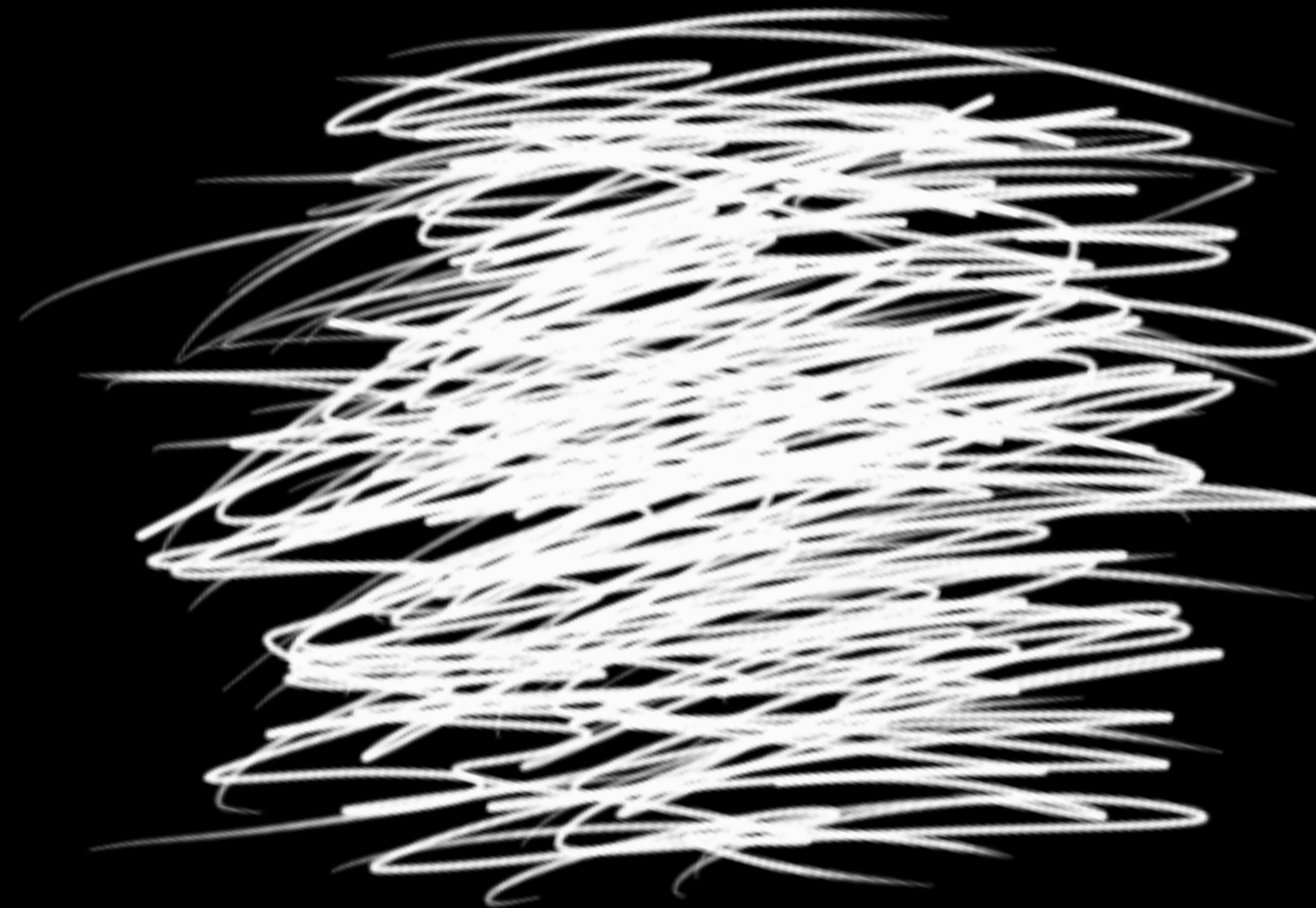
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Graphic design education: mediating a multiplicity of practice(s)

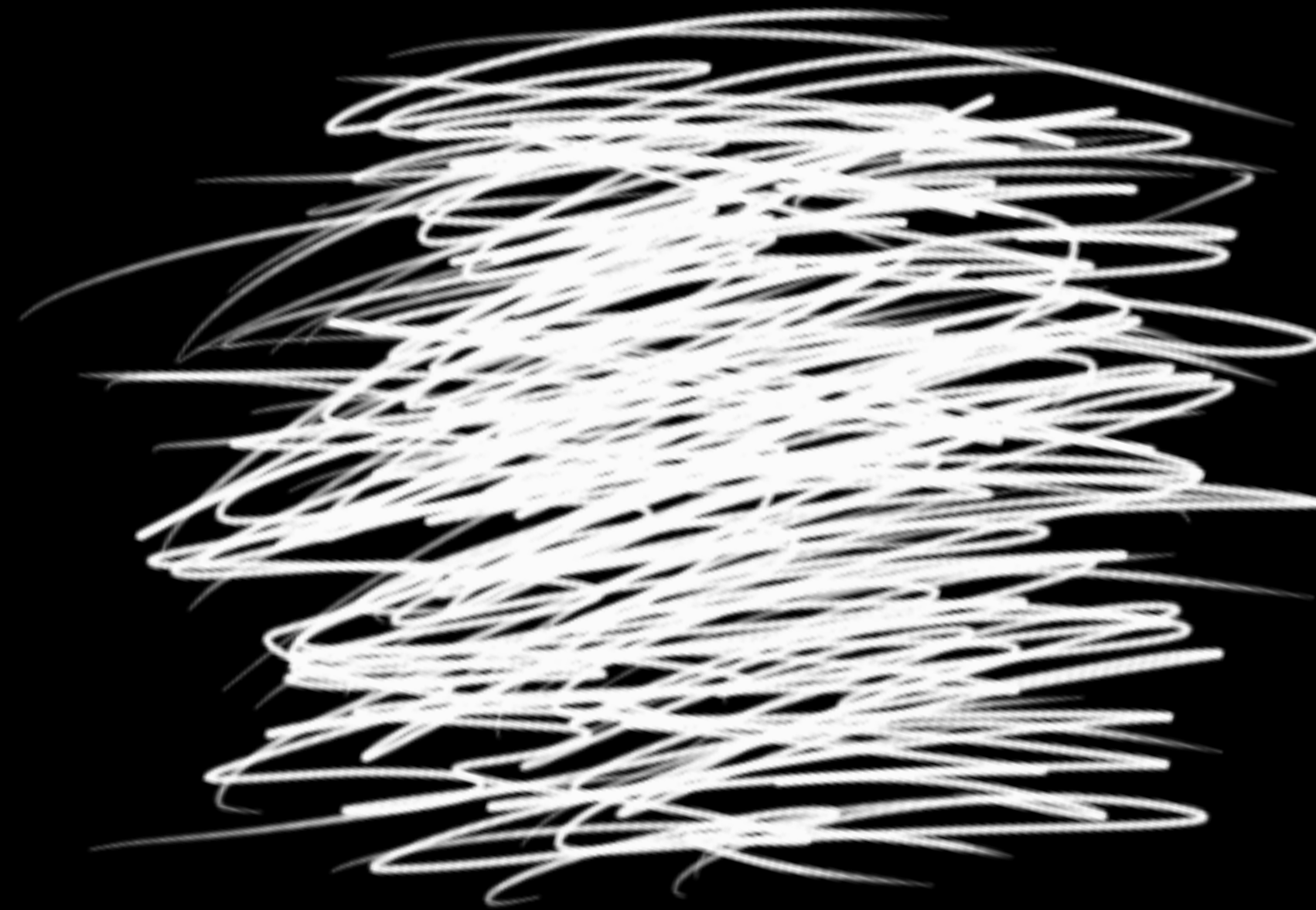
James Corazzo

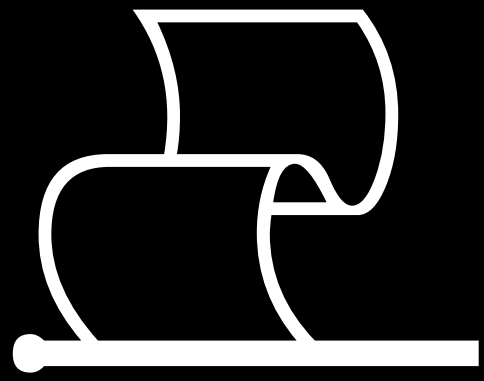
Sheffield
Hallam
University



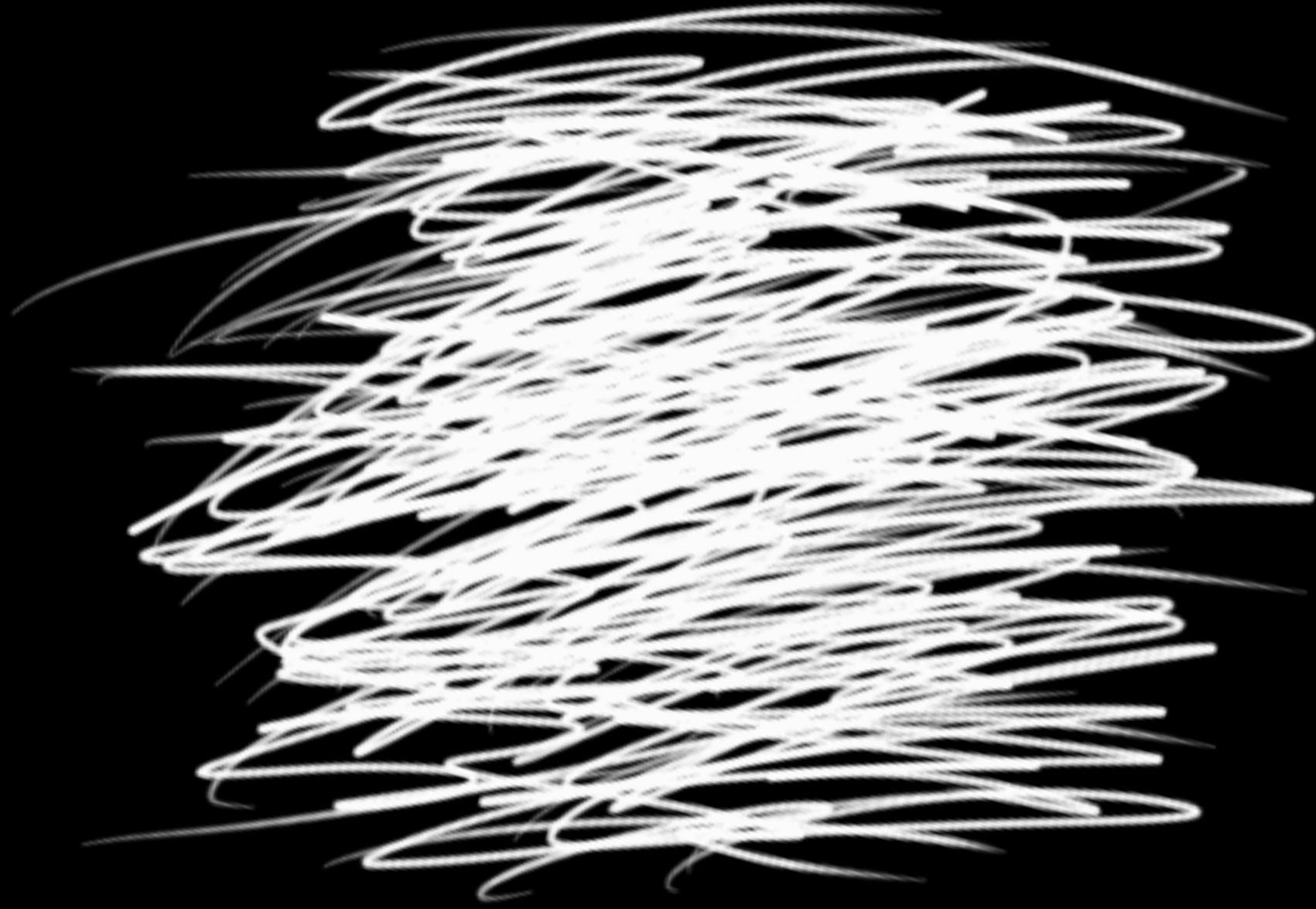
GLAD 2017

Part 1 / Messy

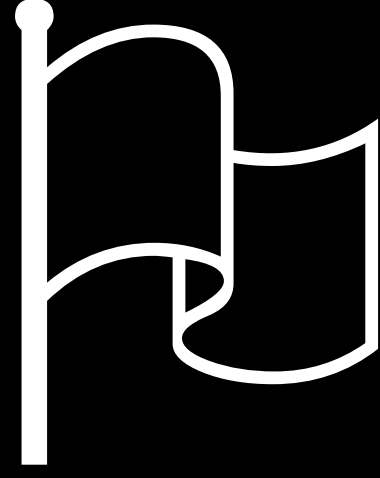




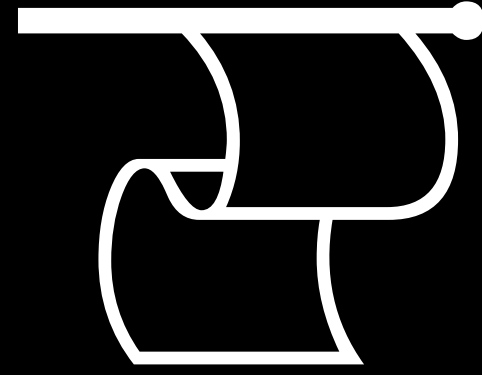
polymodal



heterogeneous

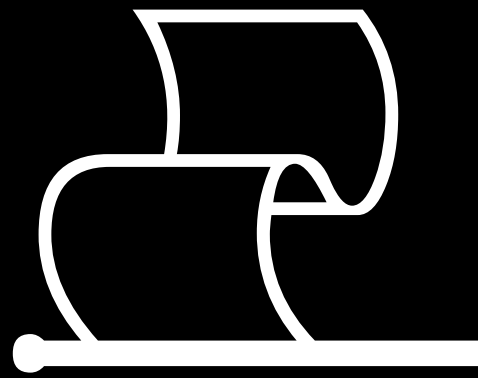
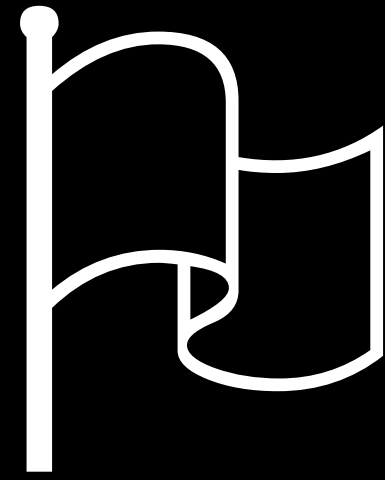


hetronomous



*diverse in
character
or content*

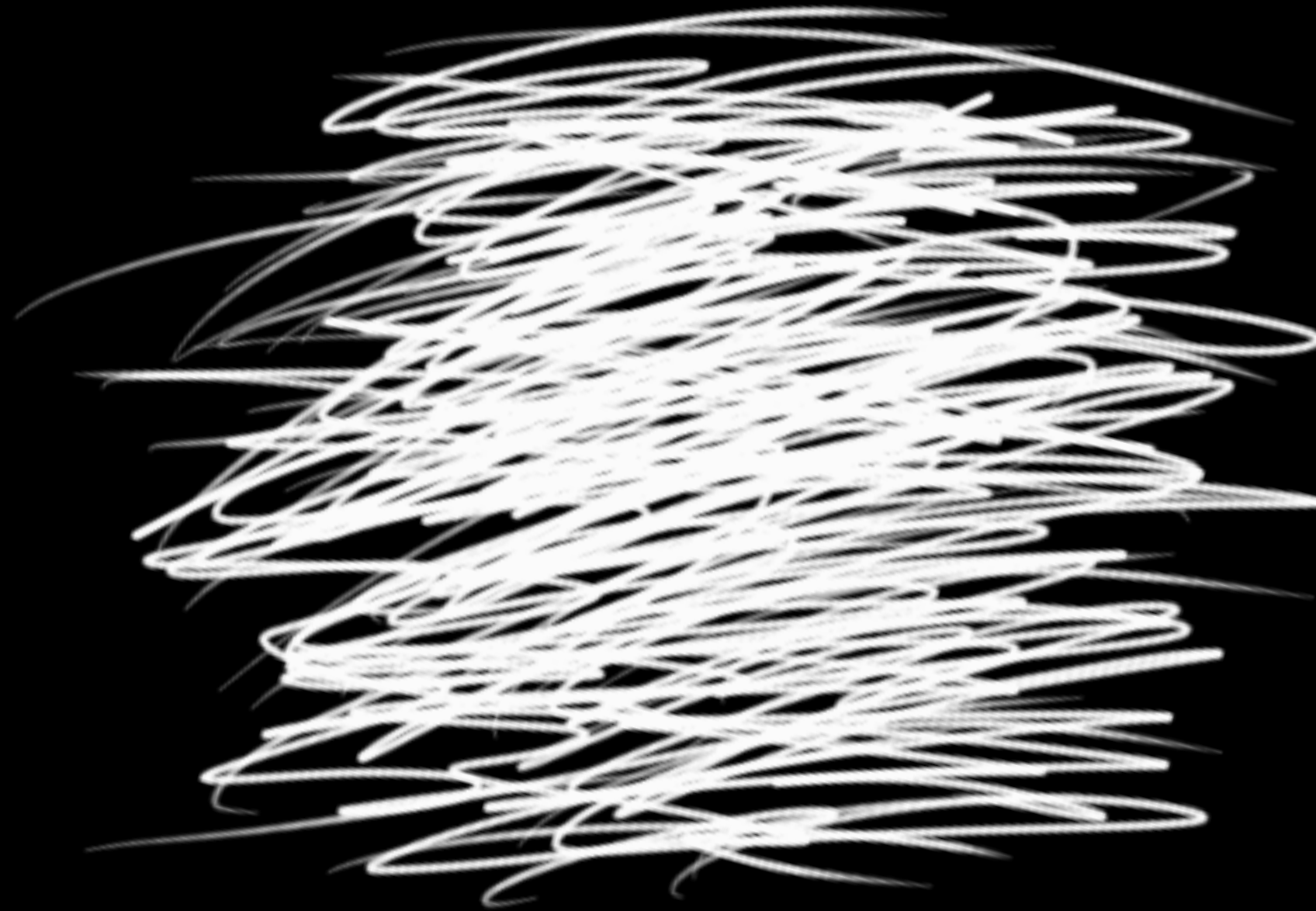
.....• **heterogeneous**



polymodal

.....•

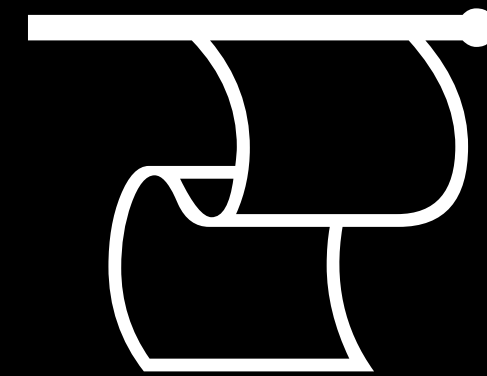
*having
more than
one mode*

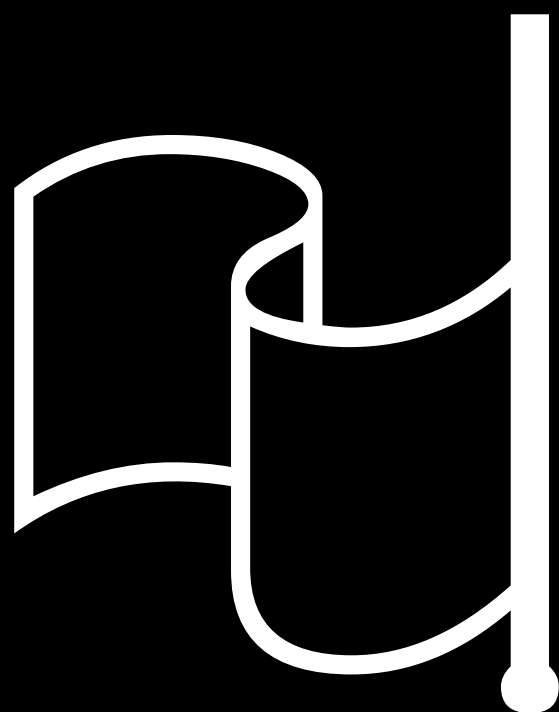
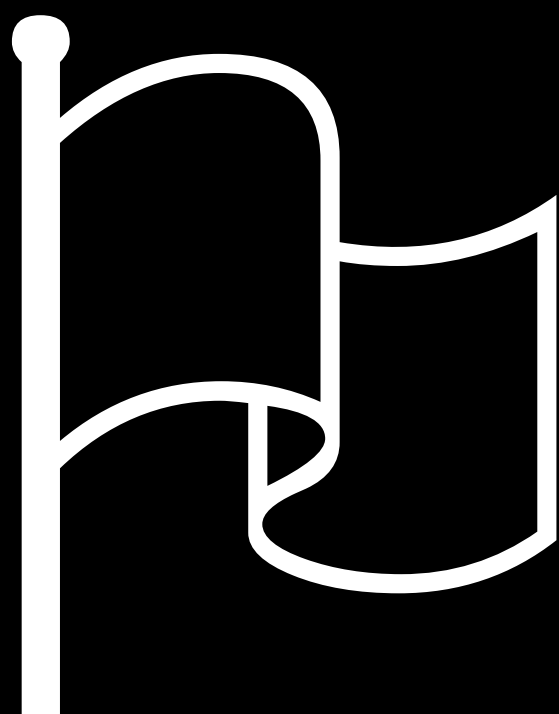


hetronomous

.....•

*subject to different
laws of growth
and development*





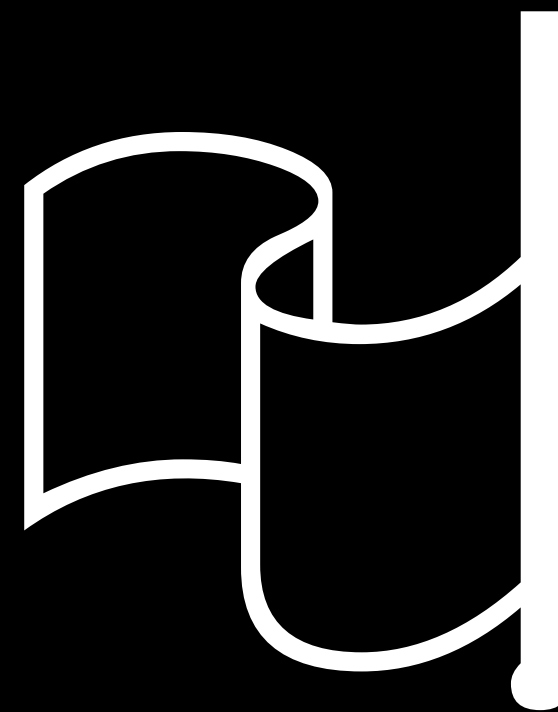


Bailey (2010:2)

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.

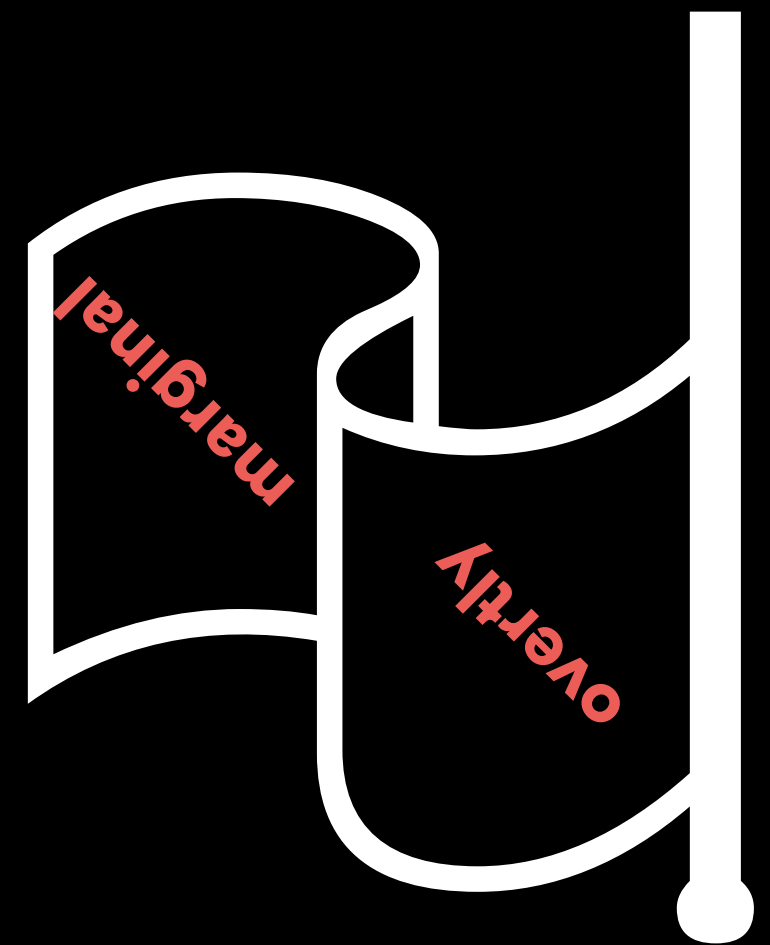


Bailey (2010:2)

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

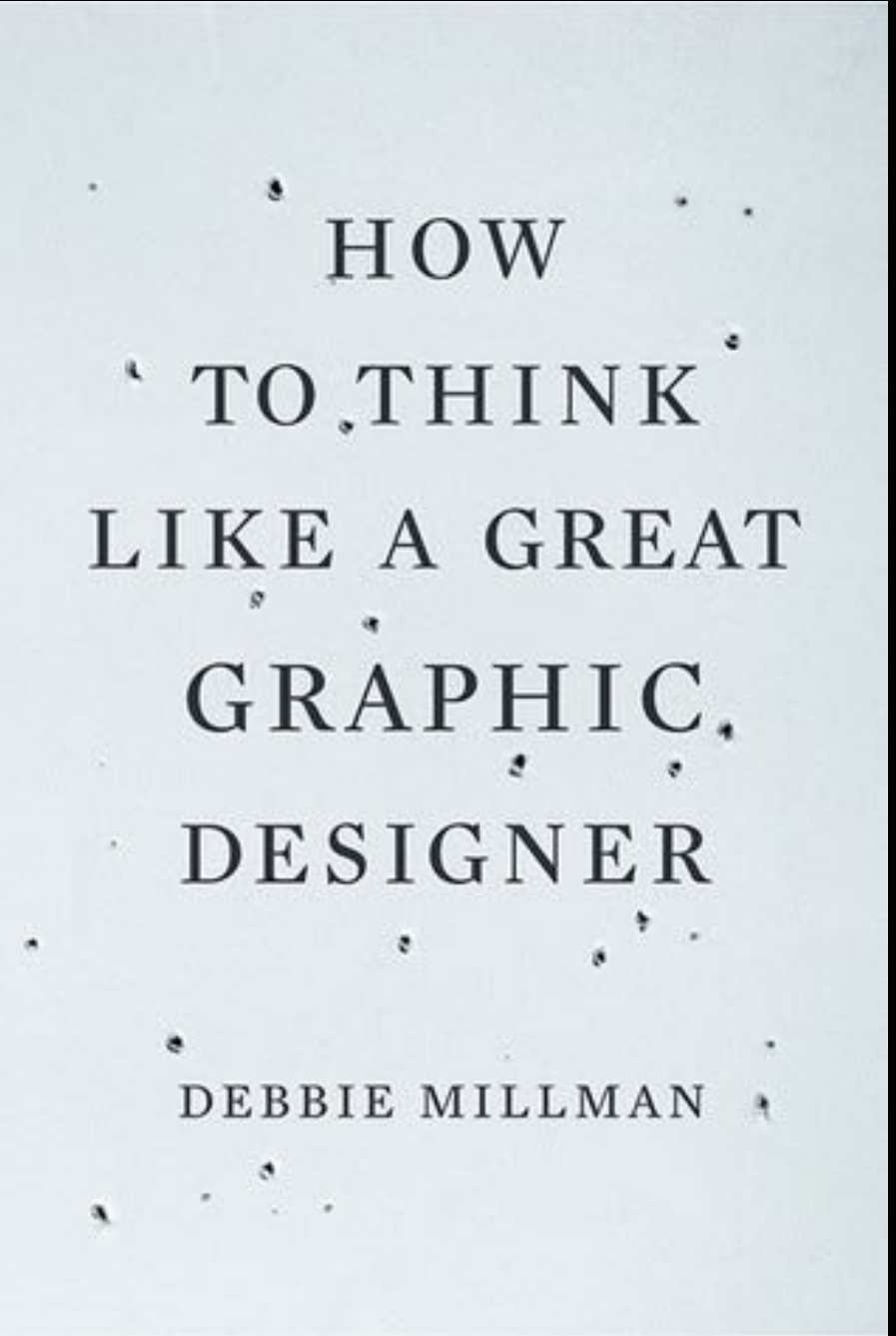
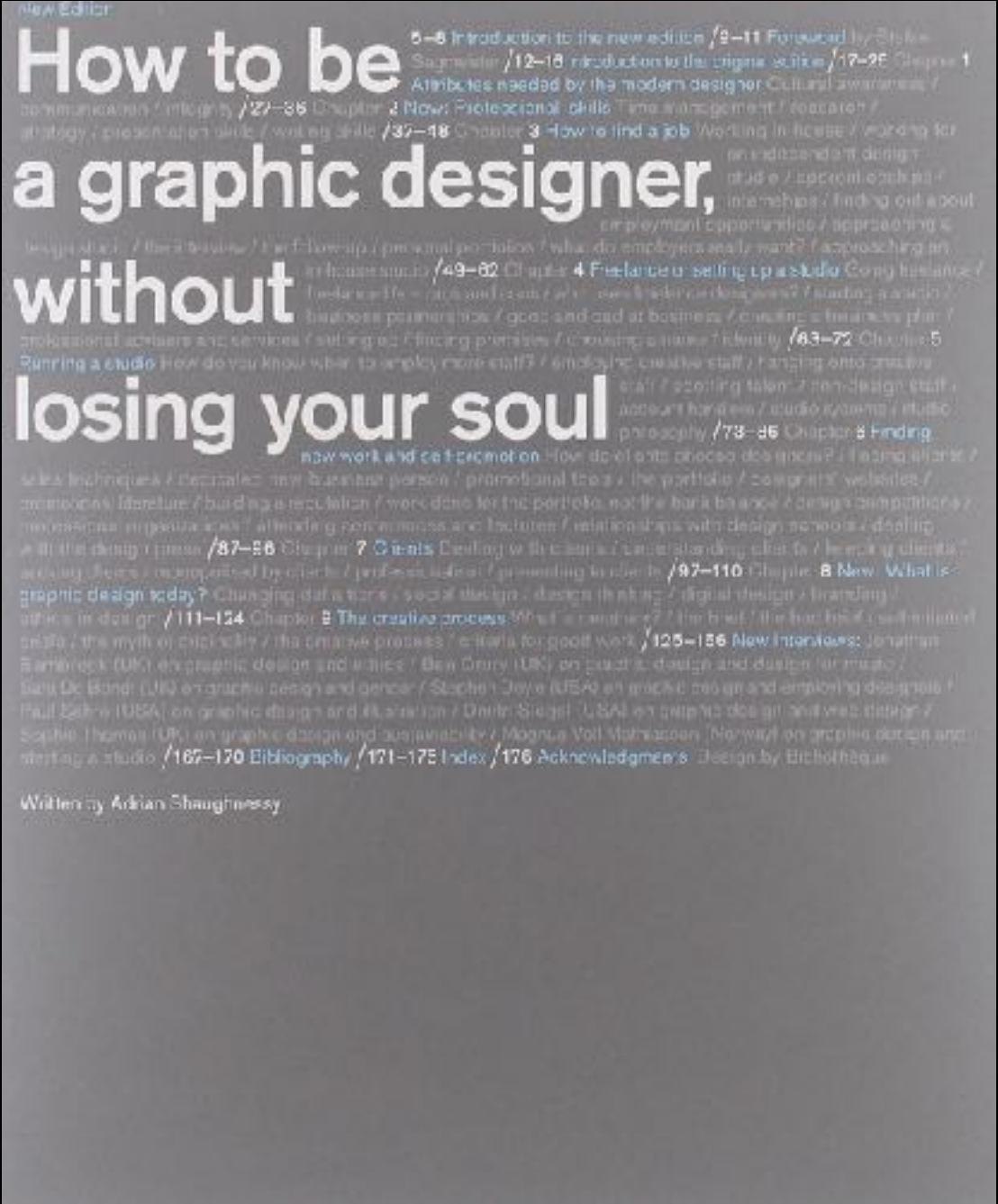
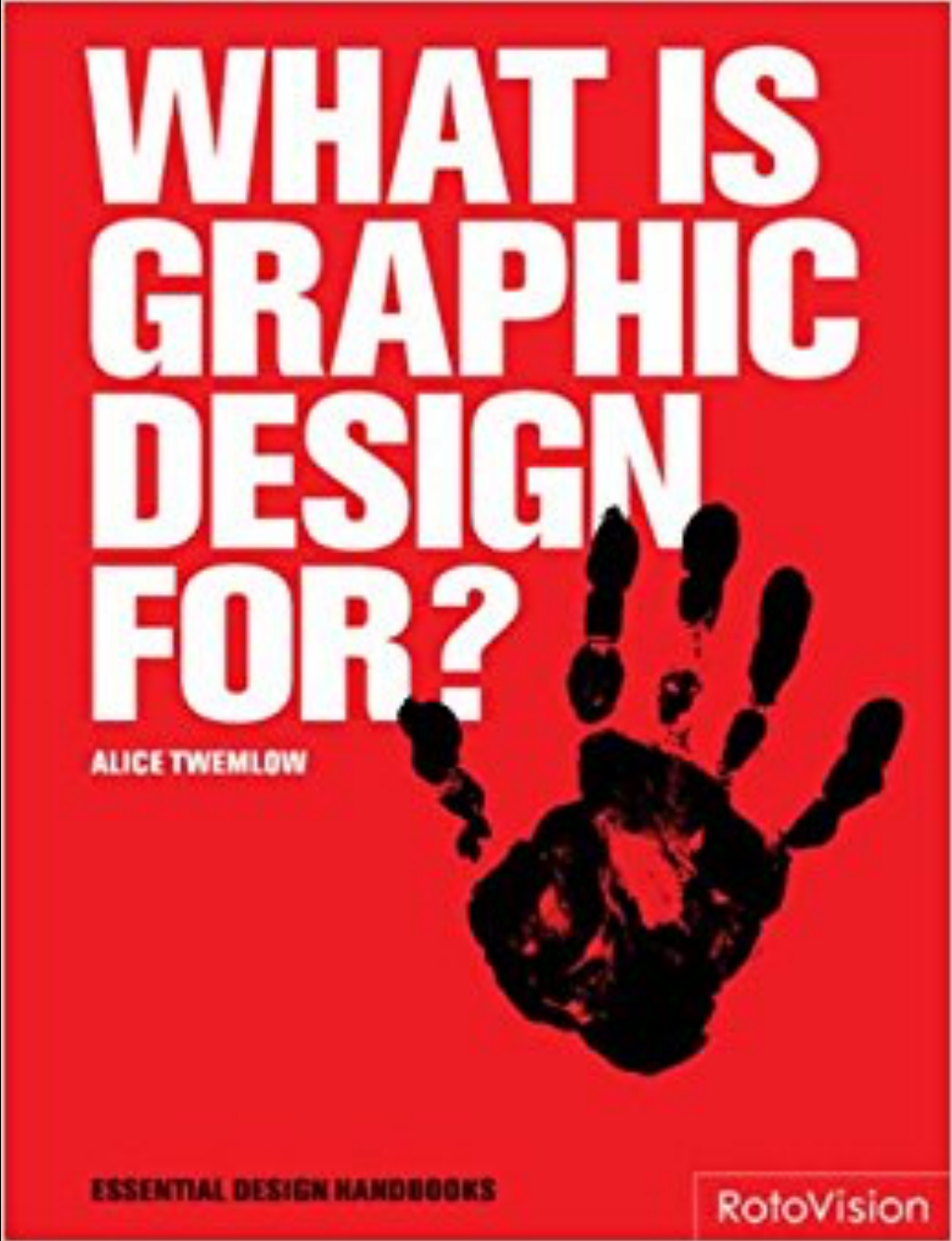


graphic design



van der Waarde (2009)

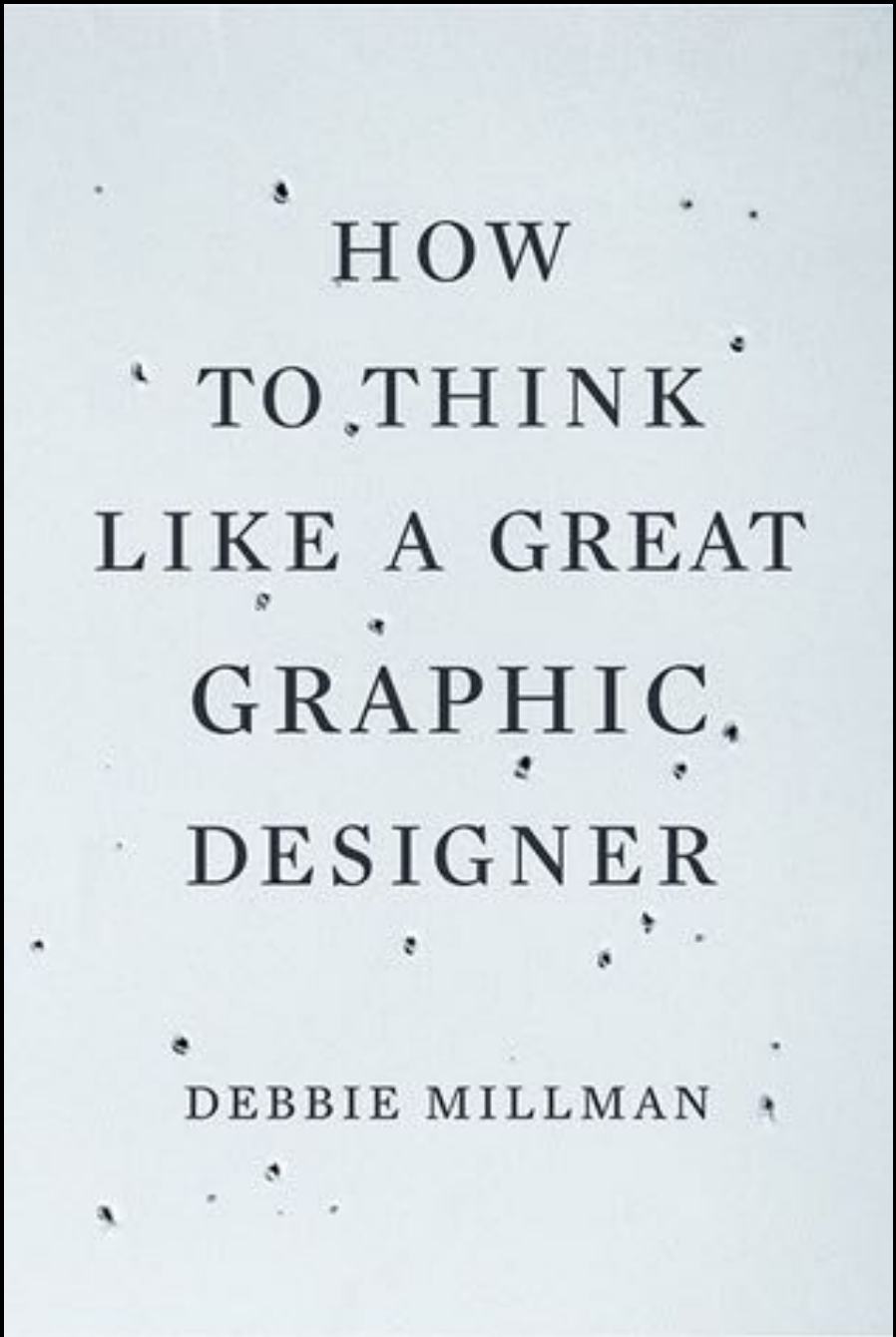
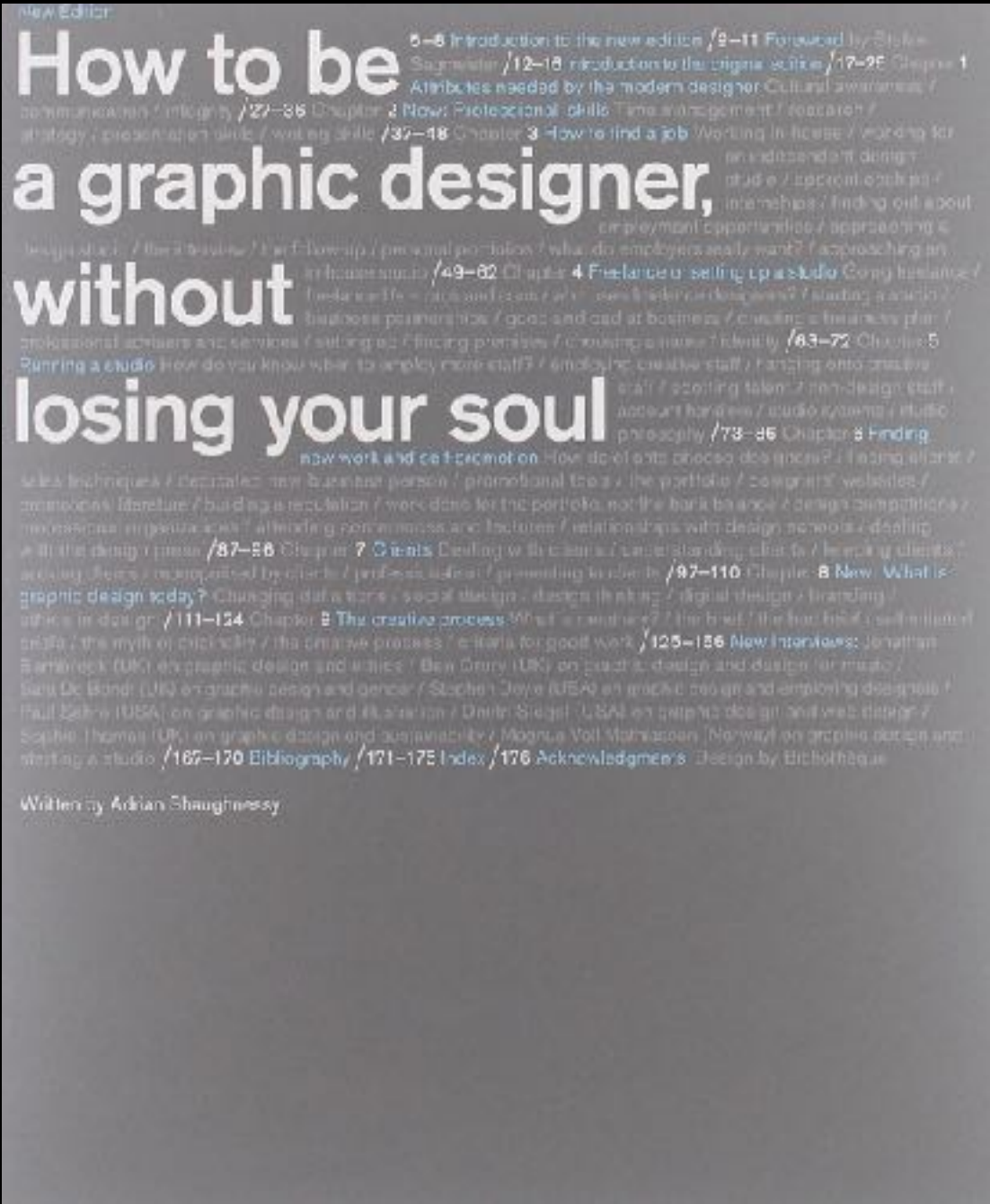
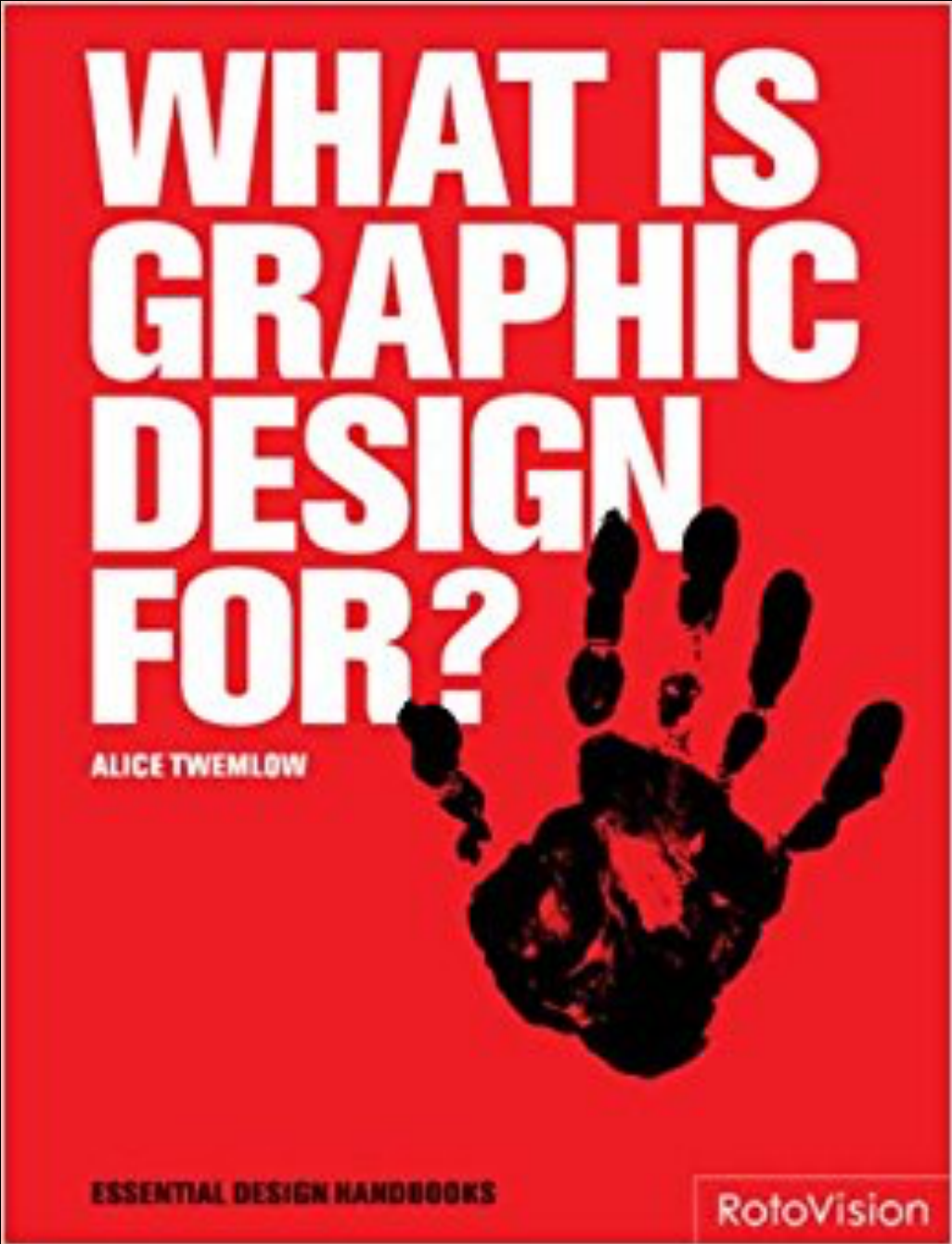
van der Waarde, K. (2009)
Listening trio the Reader
Breda (Avans Hogeschool/
AKV St. Joost)



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



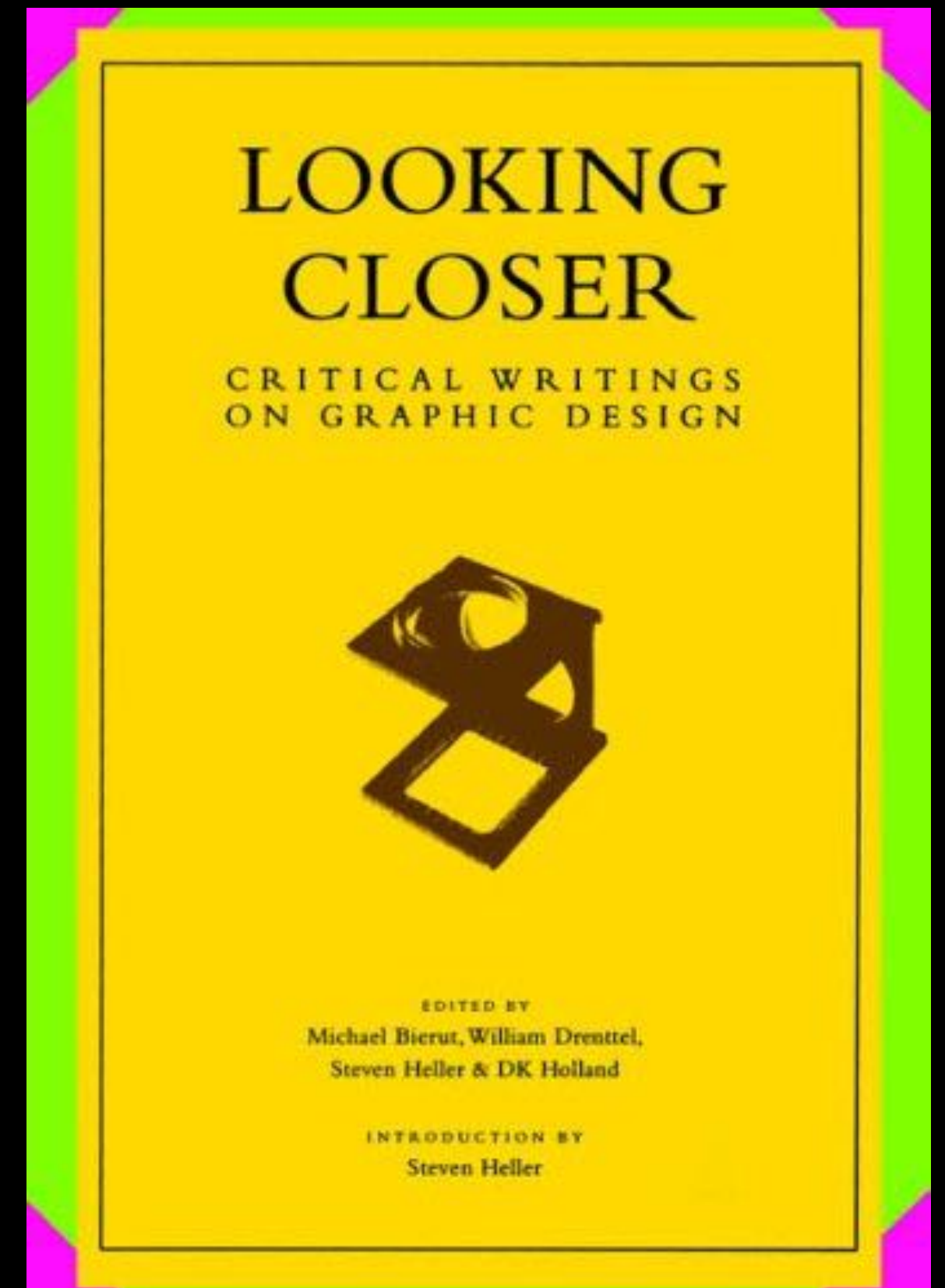
EDITED BY
Michael Bierut, William Drenttel,
Steven Heller & DK Holland

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

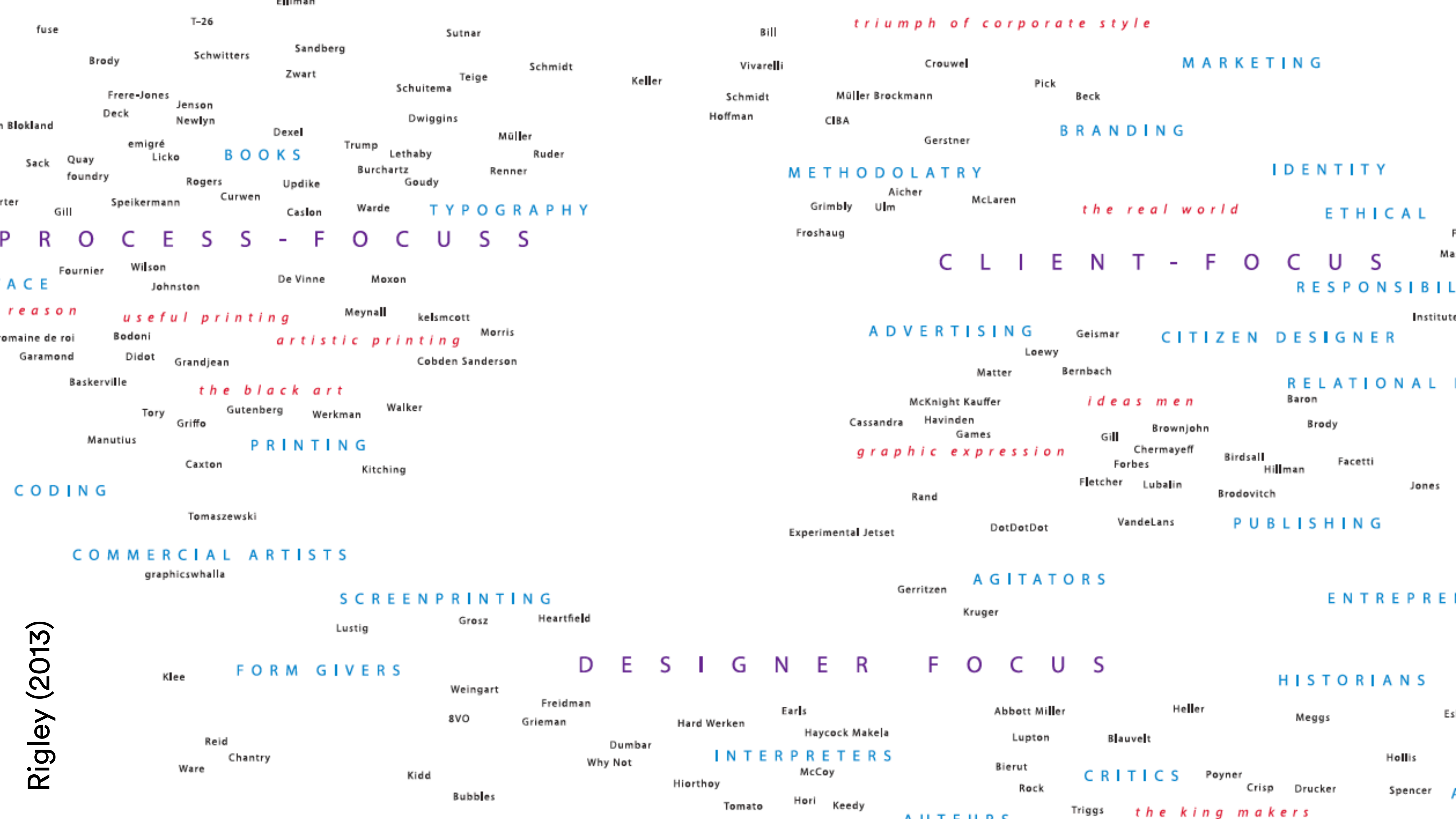
...contemporary graphic design reveals an expanded and highly complex arrangement of heterogeneous values and practice that evades convenient linear account.

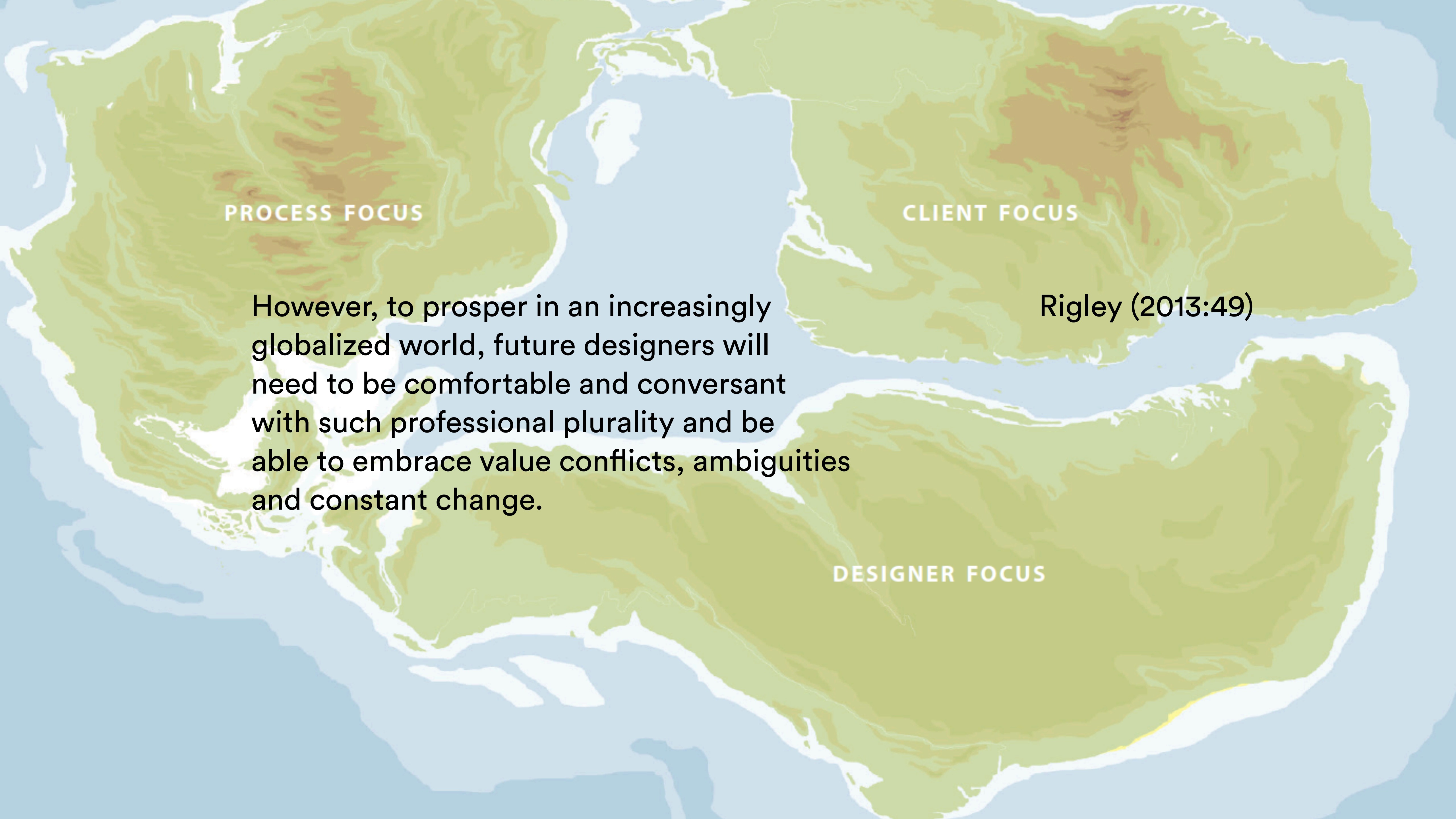
Rigley (2013:45)

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



Rigley (2013)





PROCESS FOCUS

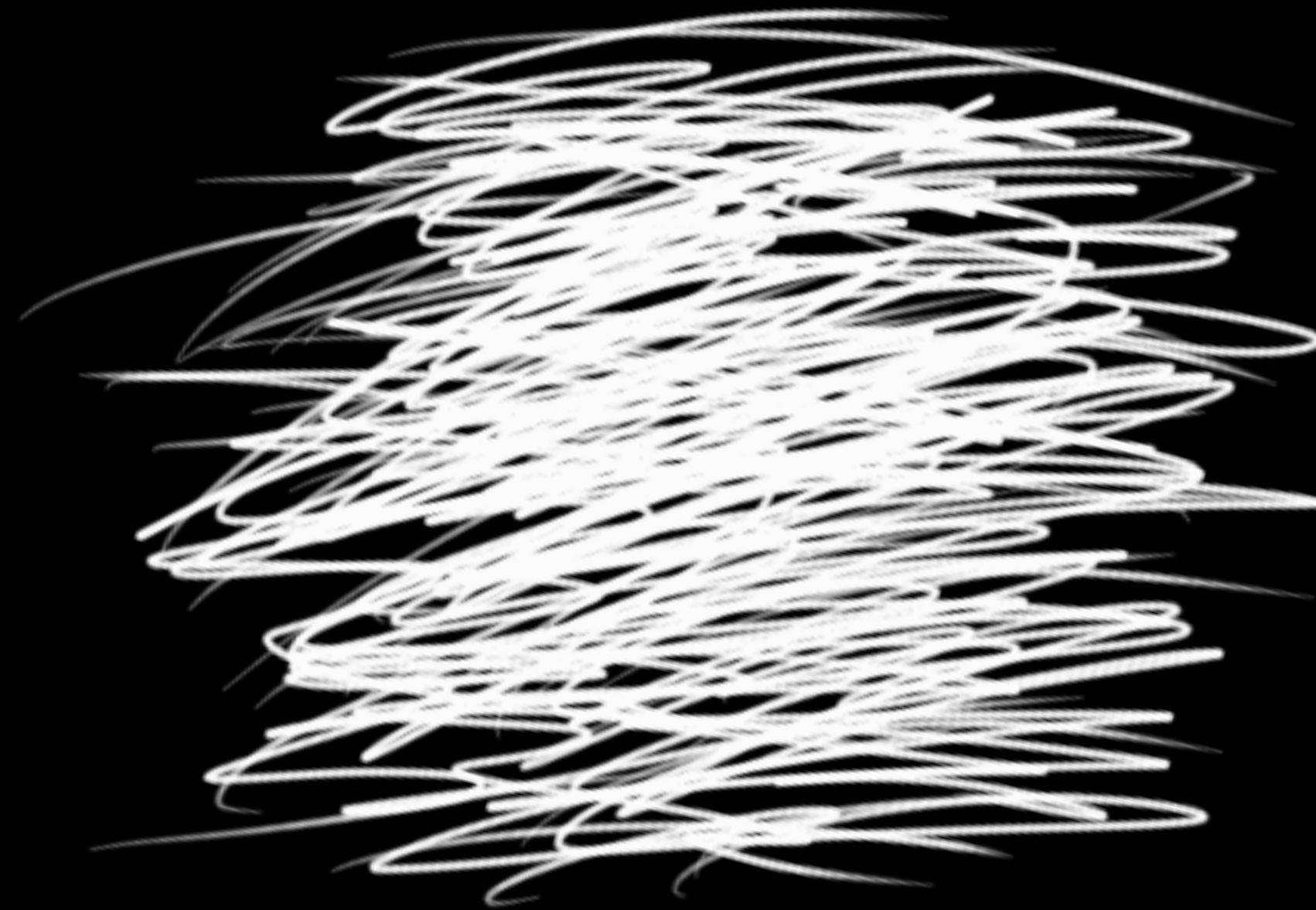
However, to prosper in an increasingly globalized world, future designers will need to be comfortable and conversant with such professional plurality and be able to embrace value conflicts, ambiguities and constant change.

CLIENT FOCUS

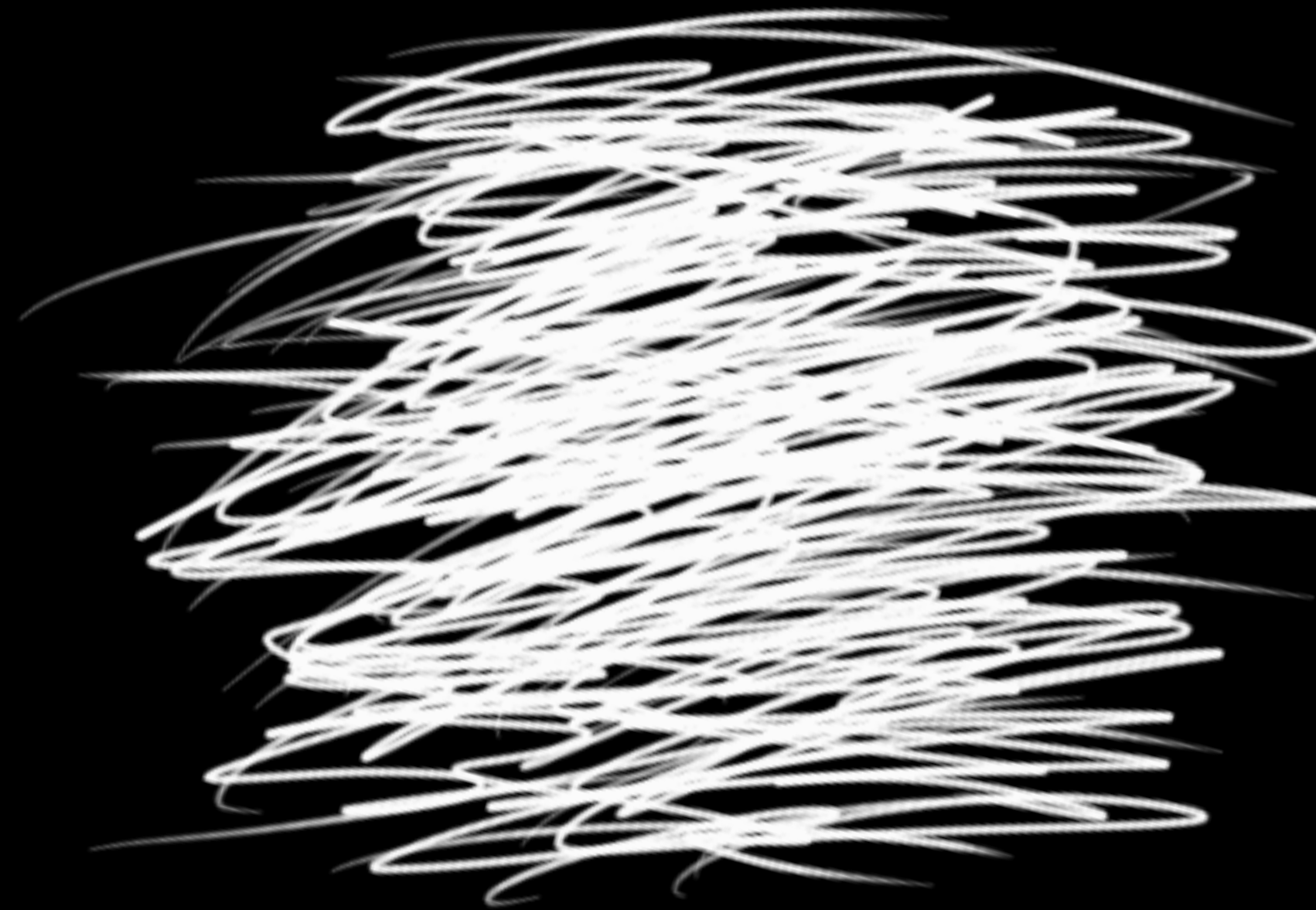
Rigley (2013:49)

DESIGNER FOCUS

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



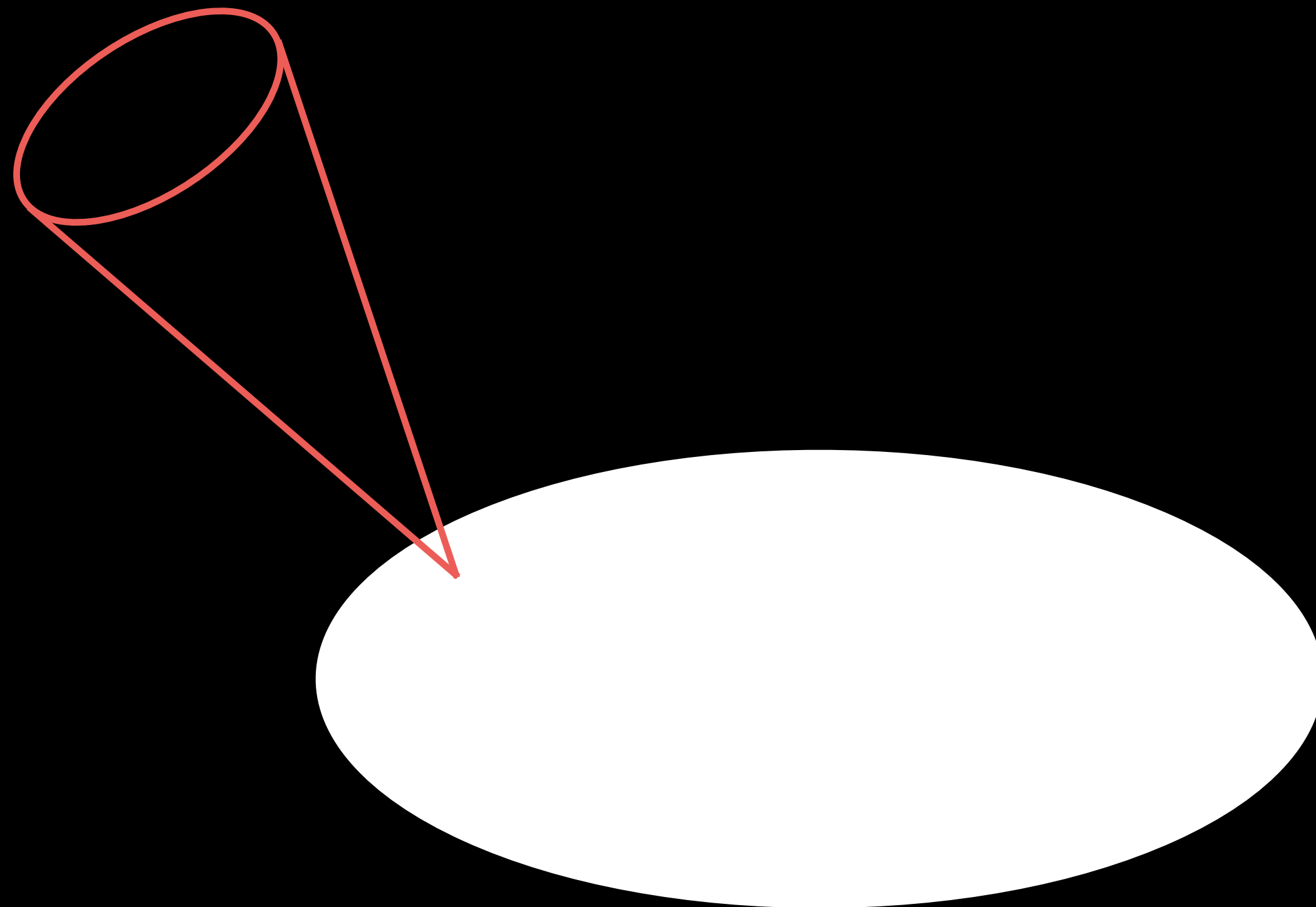
Part 2 / How is graphic design represented in pedagogic research?



Logan, C. (2006)

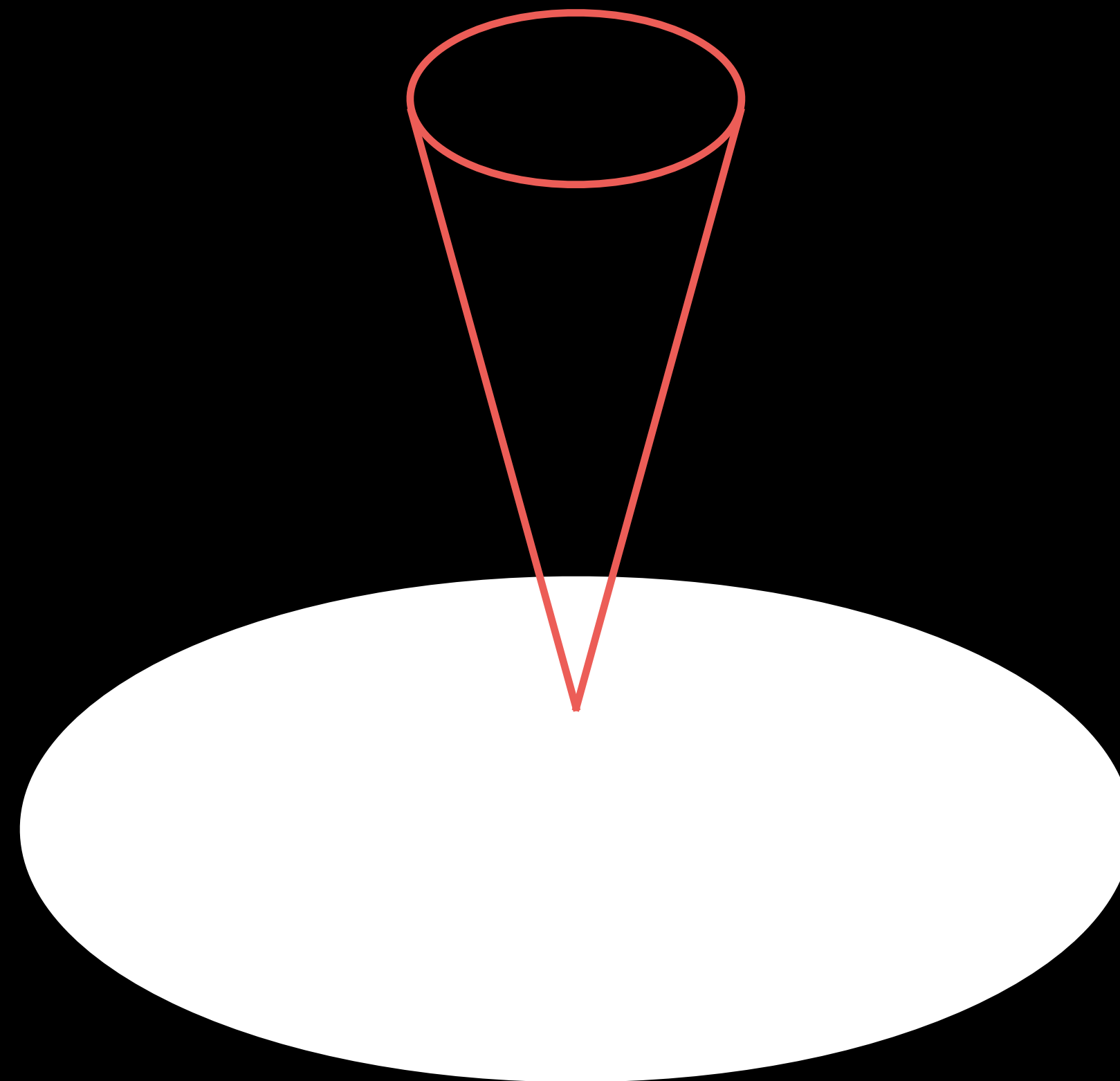
*Circles of practice: educational
and professional graphic design*

Commercial /
professional activity



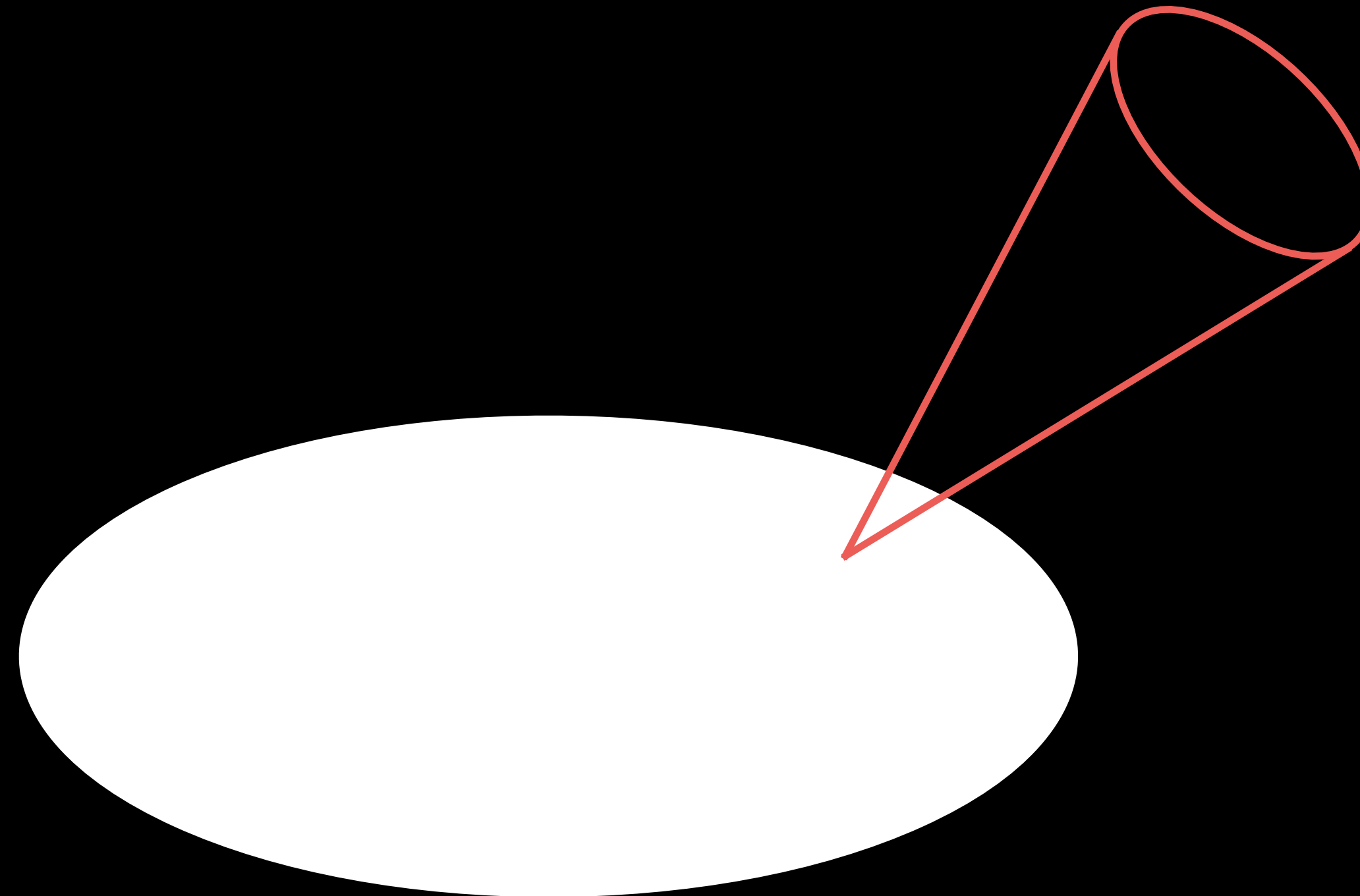
Robertson, K (2011)
*Building the Design Profession
through Honours Research*

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*

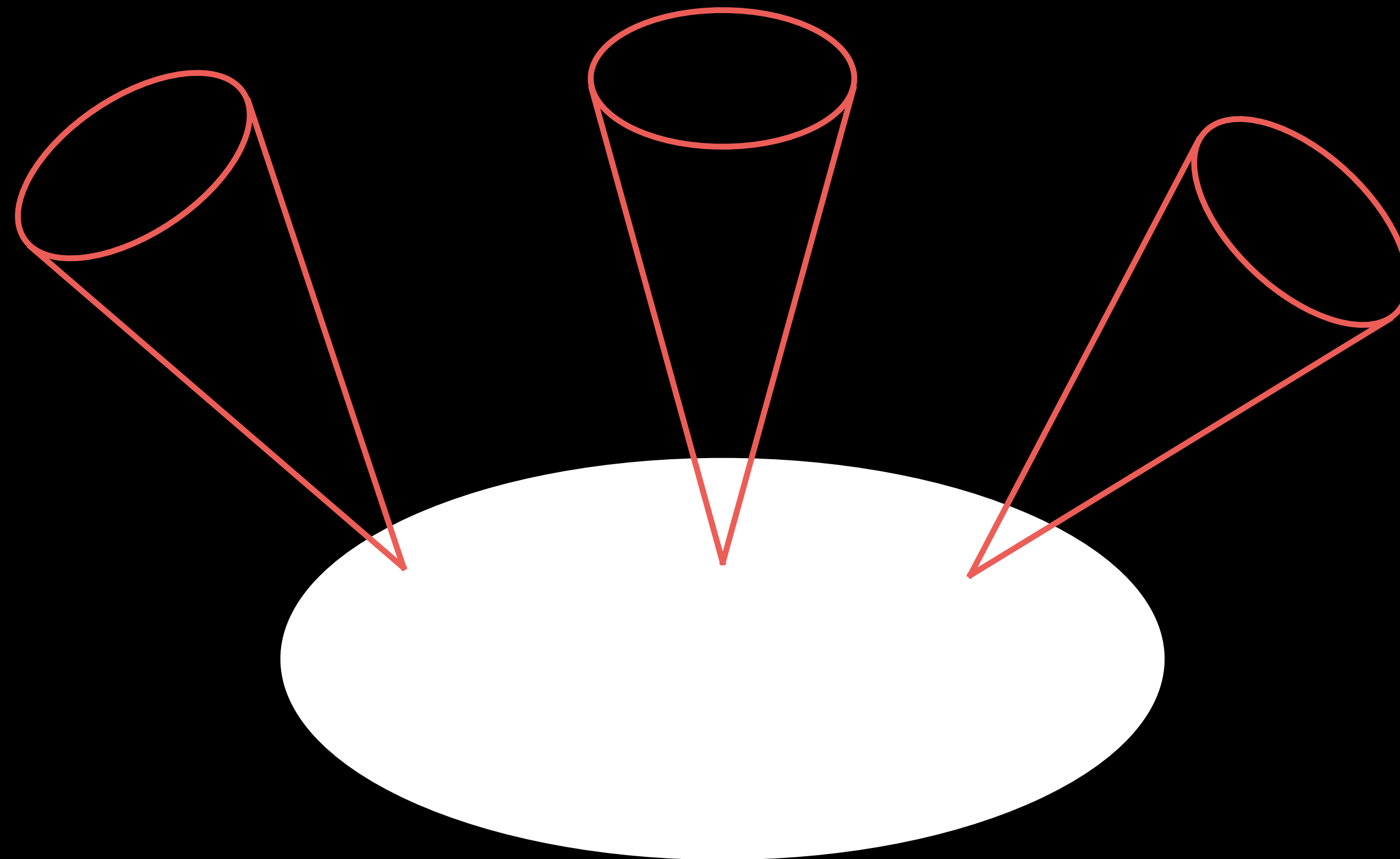
A social and
cultural agent
of change
Gale (2014)



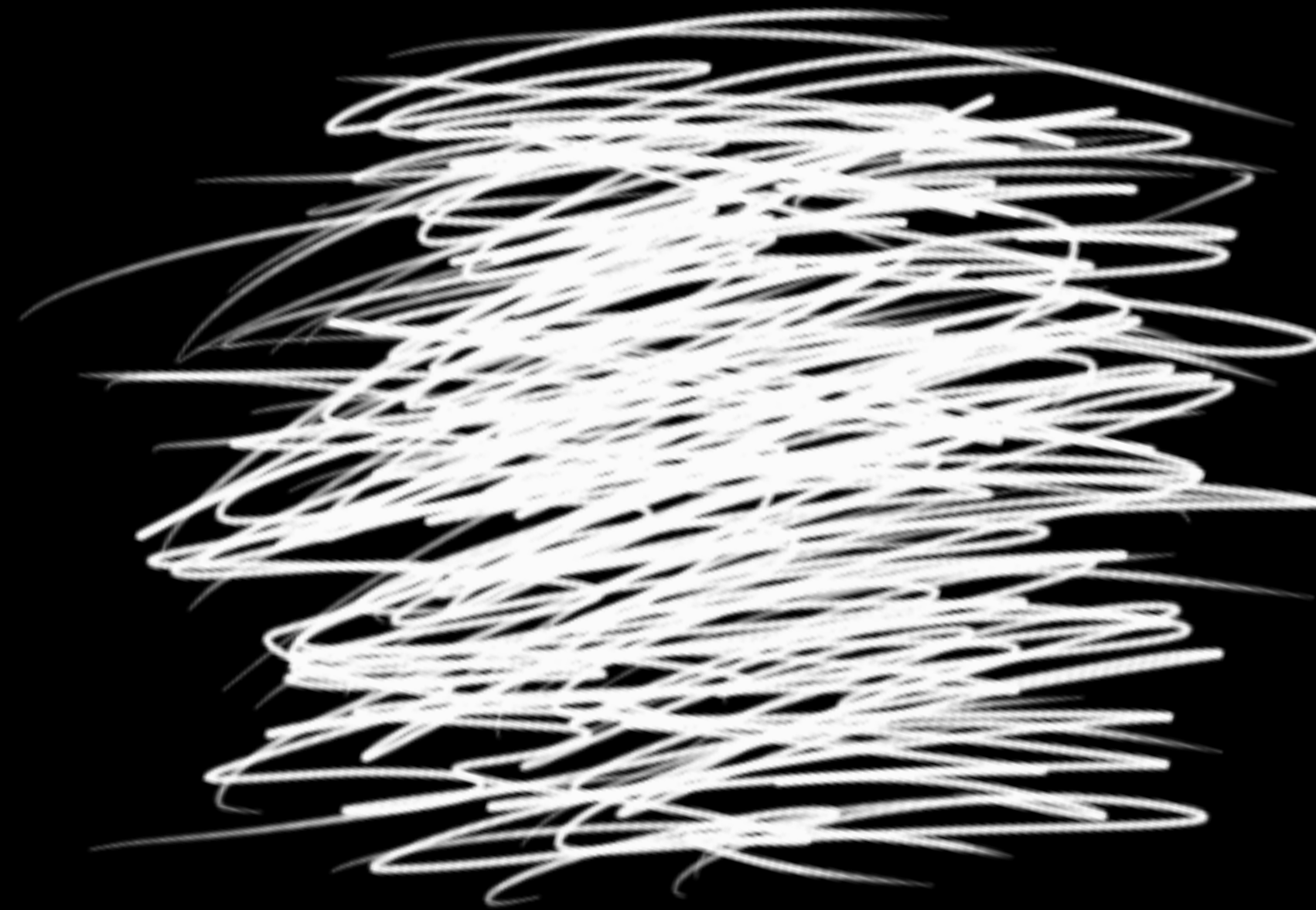
Commercial /
professional activity

Research and evidence
informed practice
Robertson (2011)

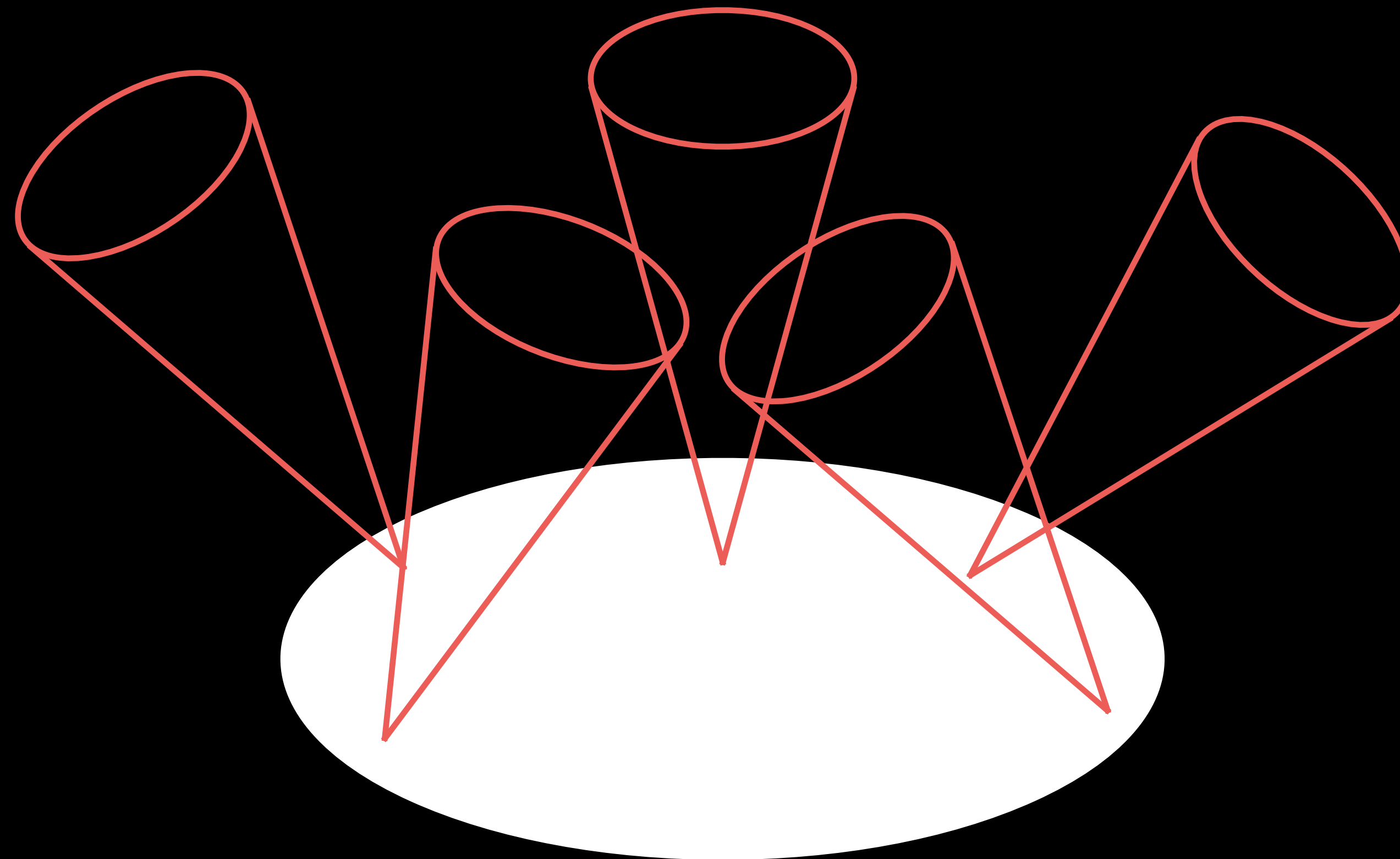
A social and
cultural agent
of change
Gale (2014)



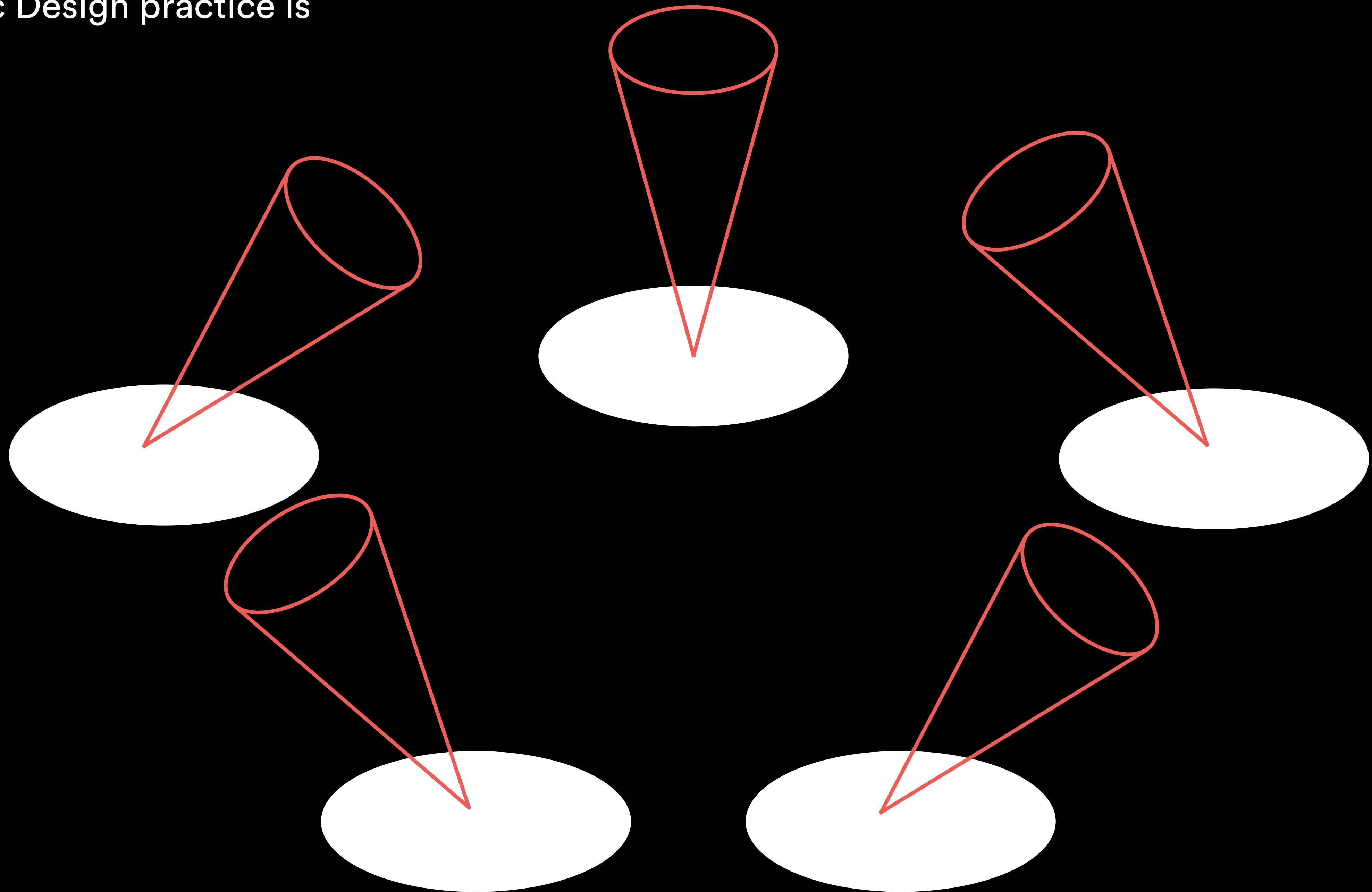
Part 3 / Where to next?



Graphic Design practice is



Graphic Design practice is



Graphic Design practice is

