

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

CORAZZO, James <<http://orcid.org/0000-0002-9542-6551>>

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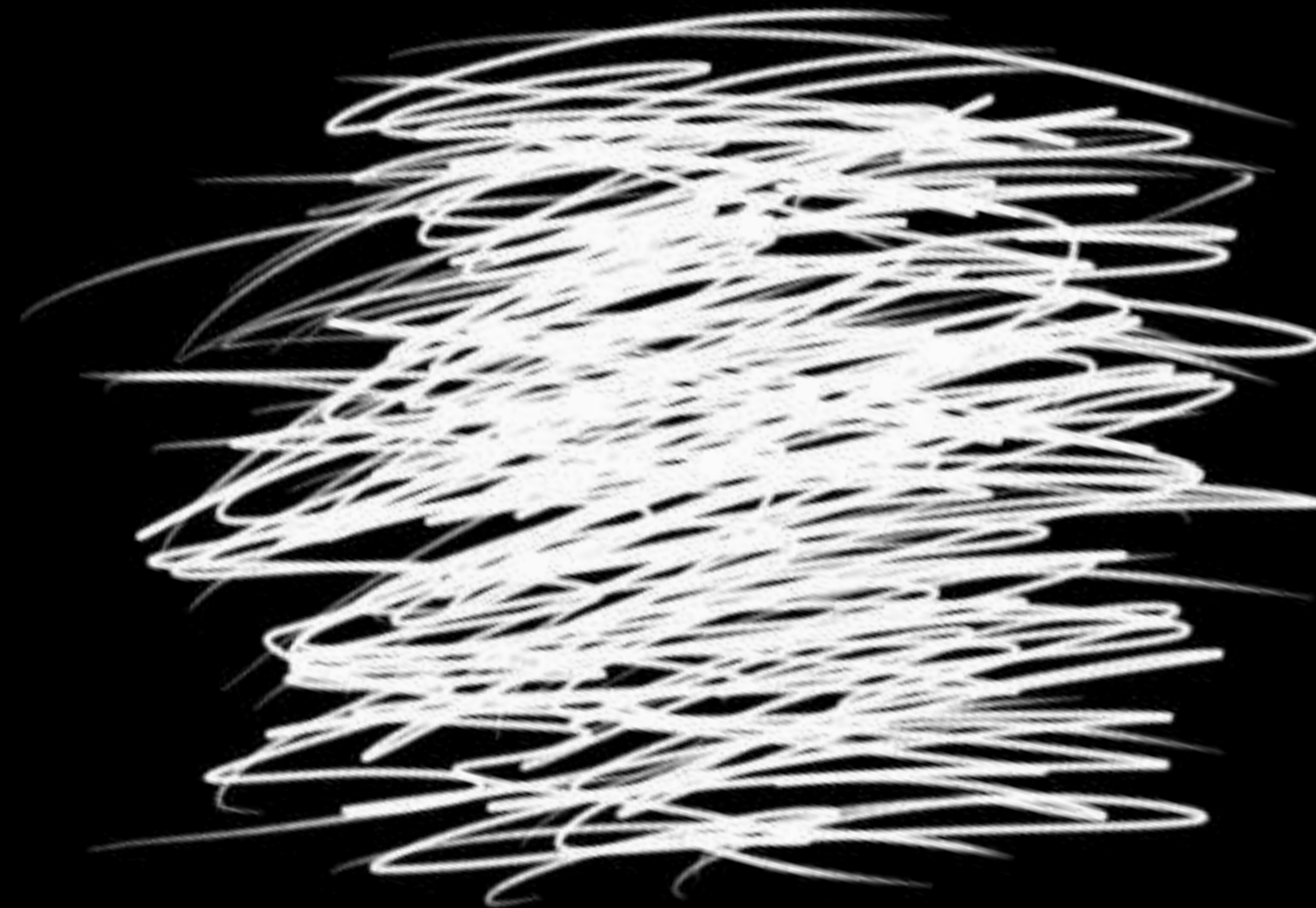
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# Graphic design education: mediating a multiplicity of practice(s)

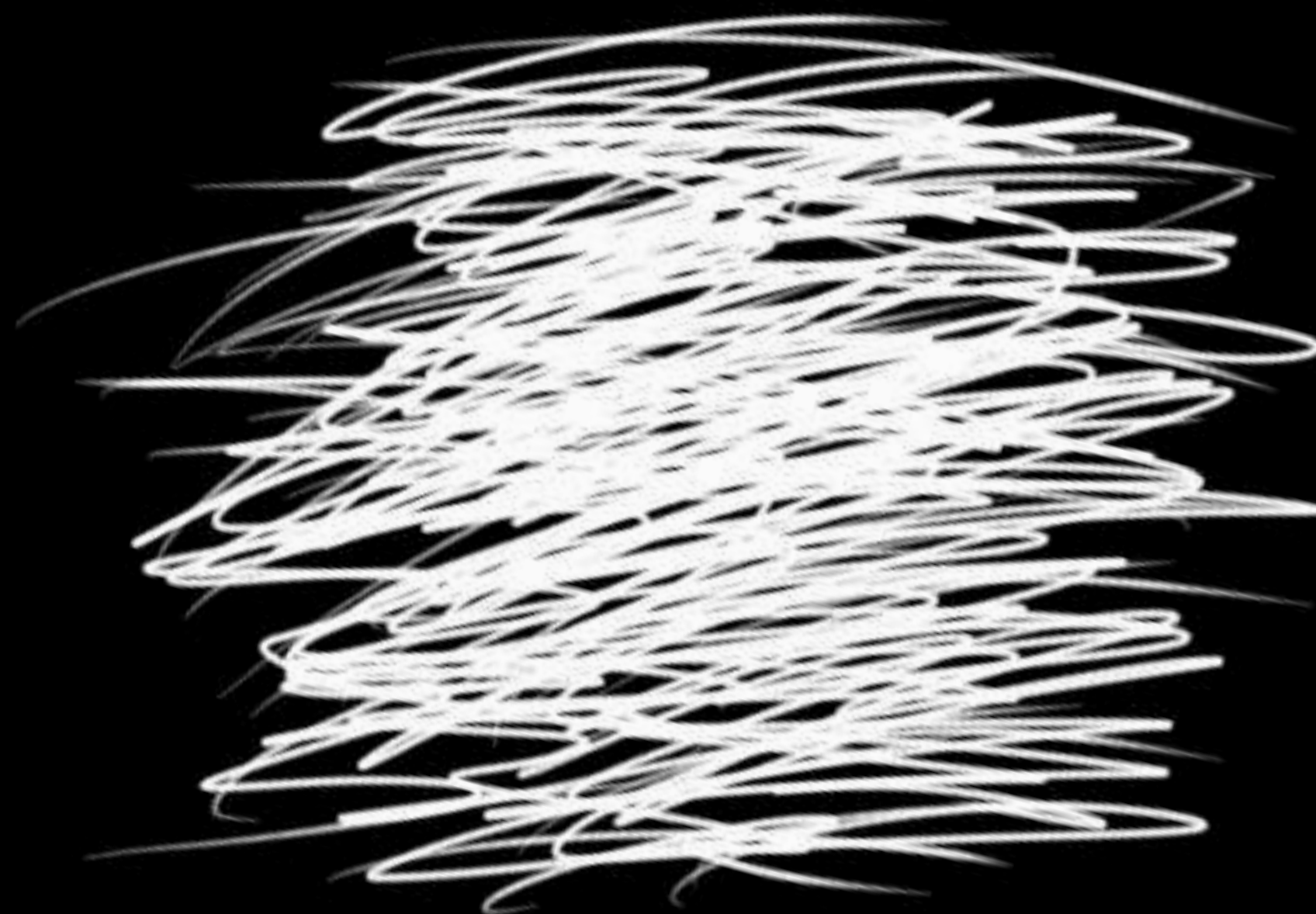
James Corazzo

Sheffield  
Hallam  
University



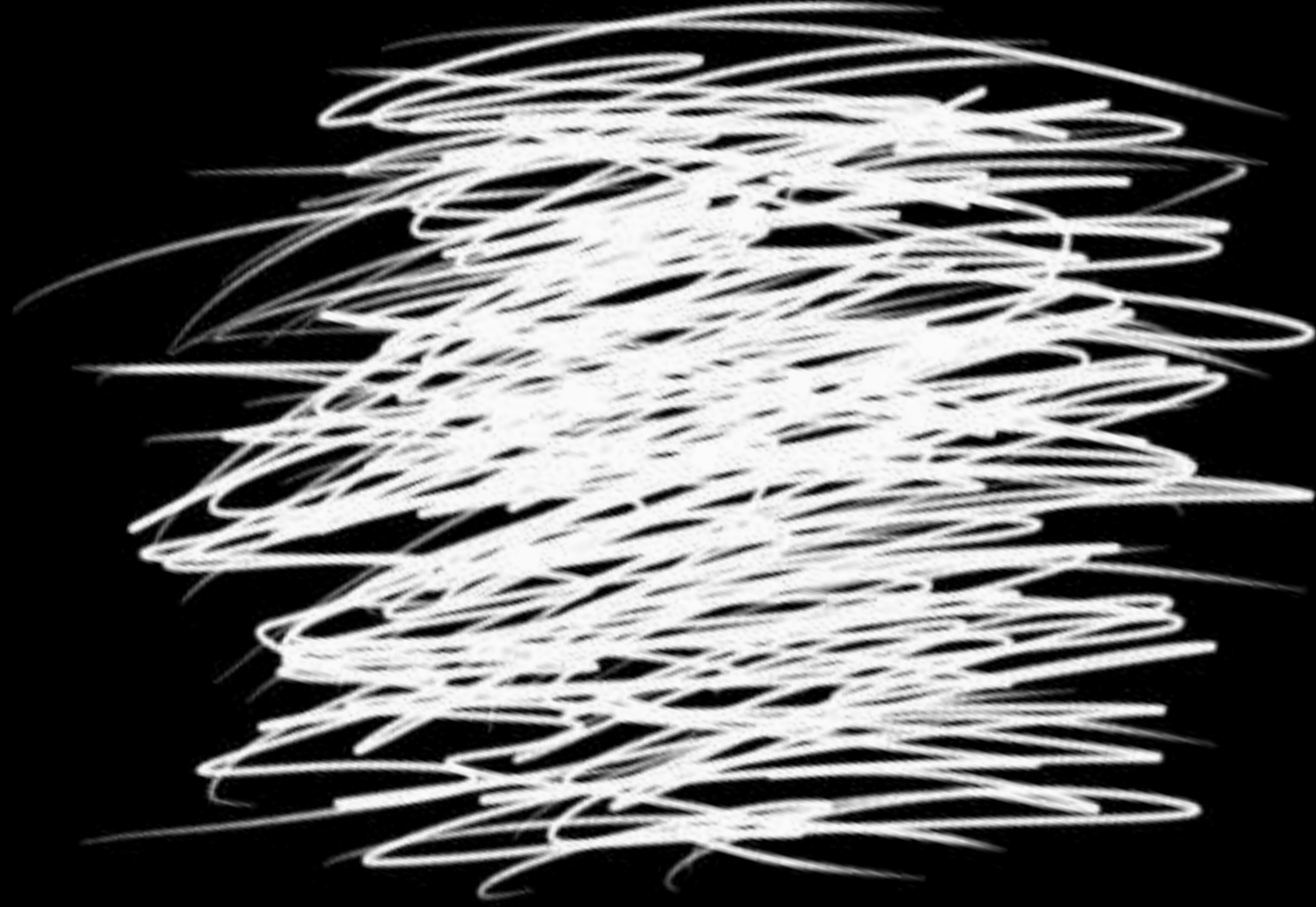
GLAD 2017

# Part 1 / Messy

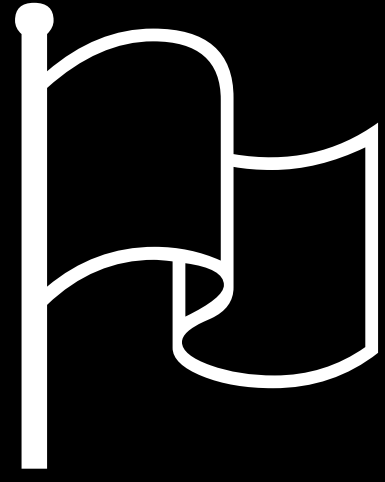




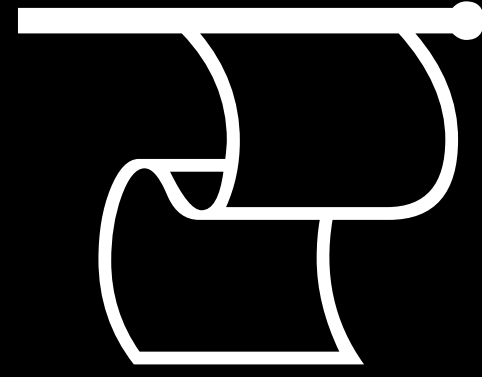
**polymodal**



**heterogeneous**

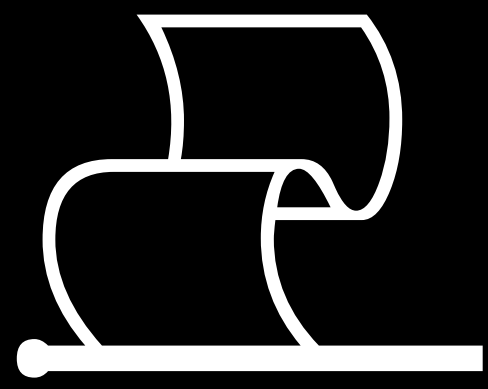


**hetronomous**



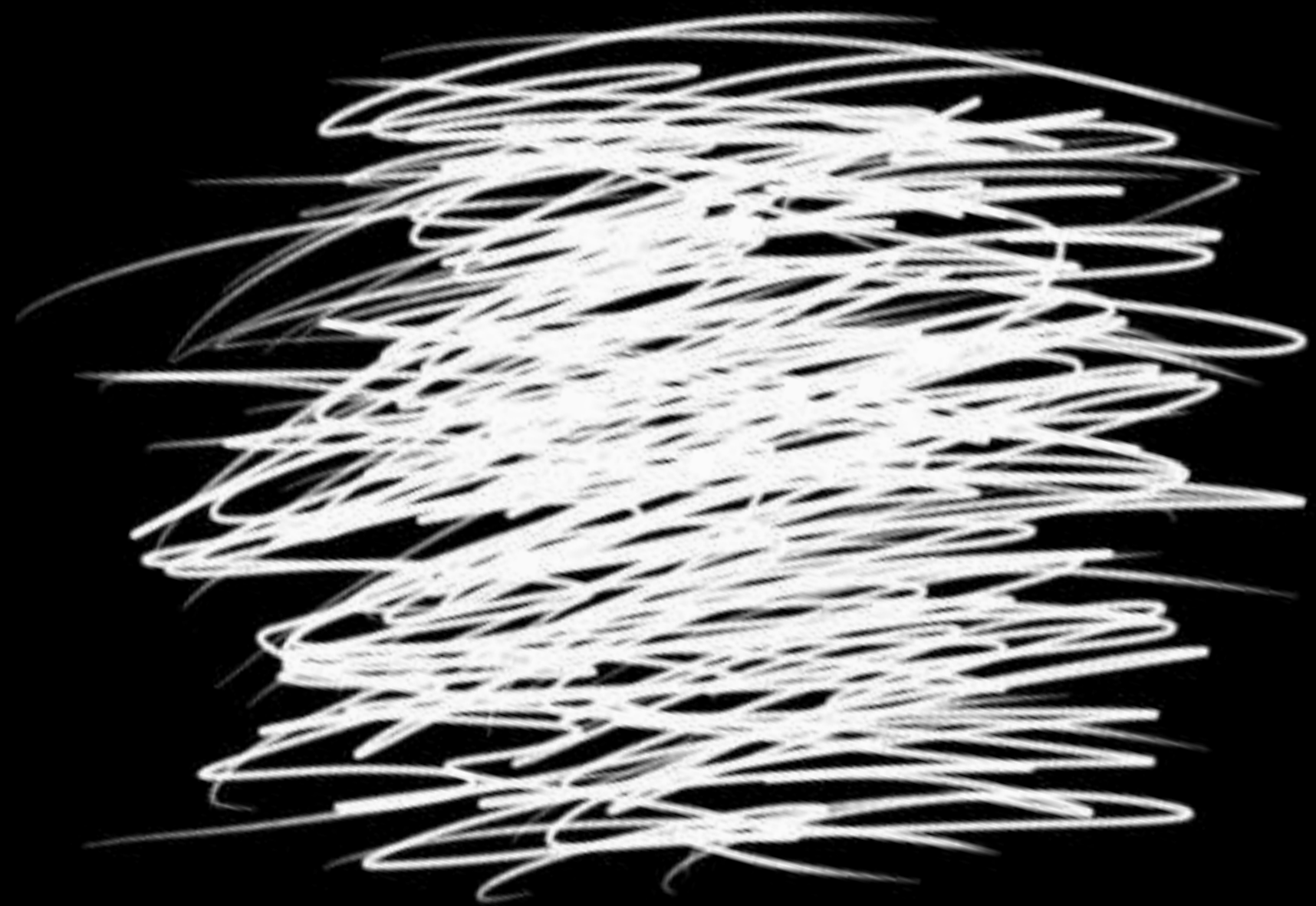
*diverse in  
character  
or content*

**heterogeneous**



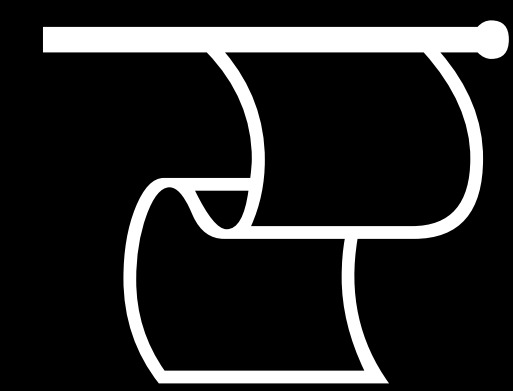
**polymodal**

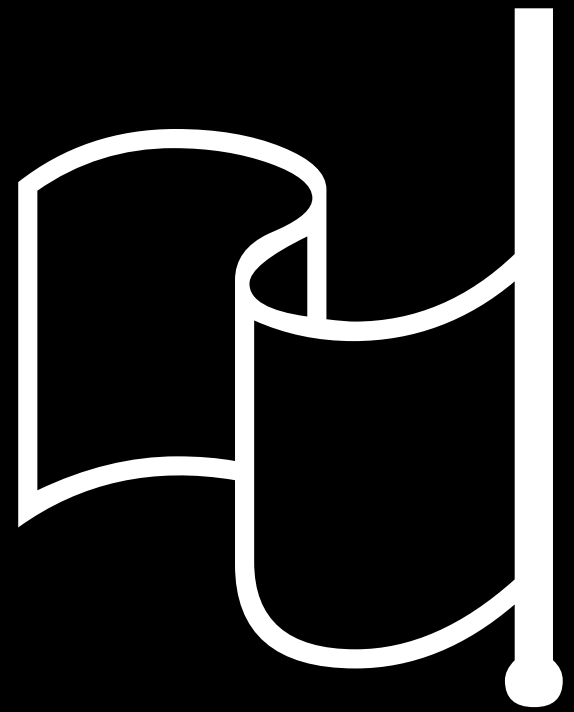
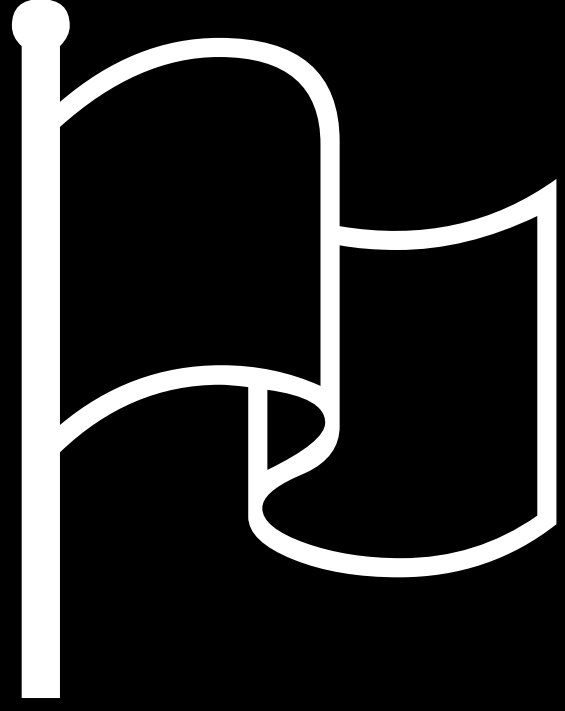
*having  
more than  
one mode*

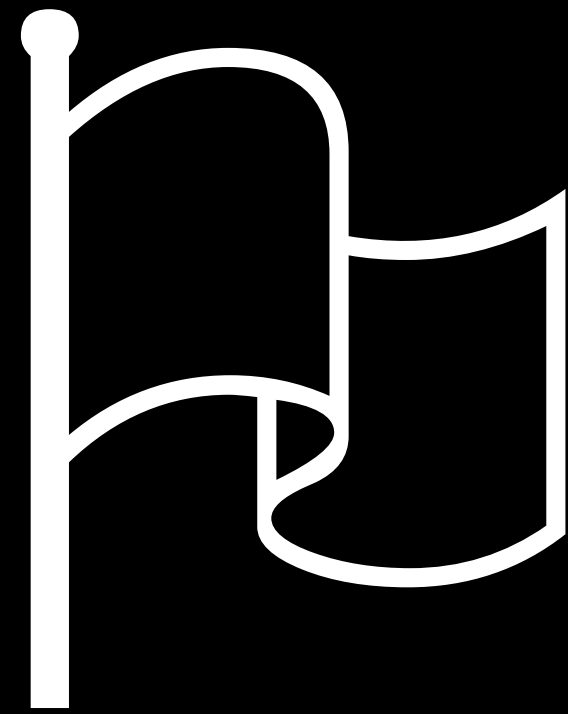


**heteronomous**

*subject to different  
laws of growth  
and development*





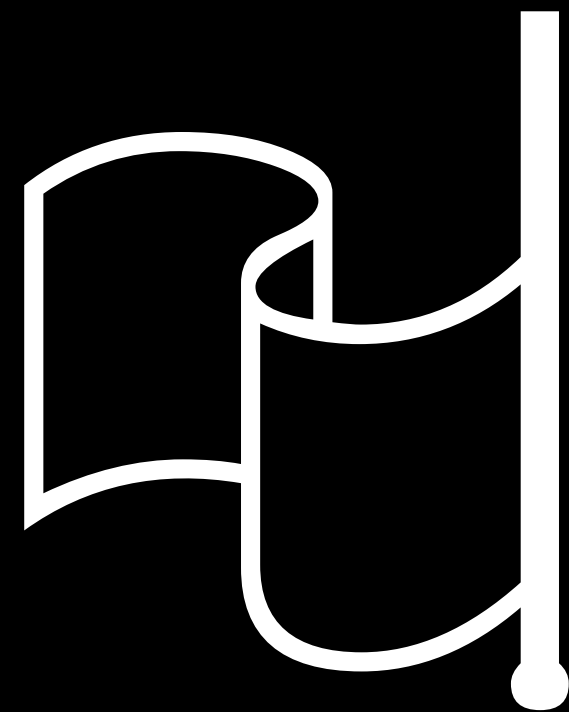


Bailey (2010:2)

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.



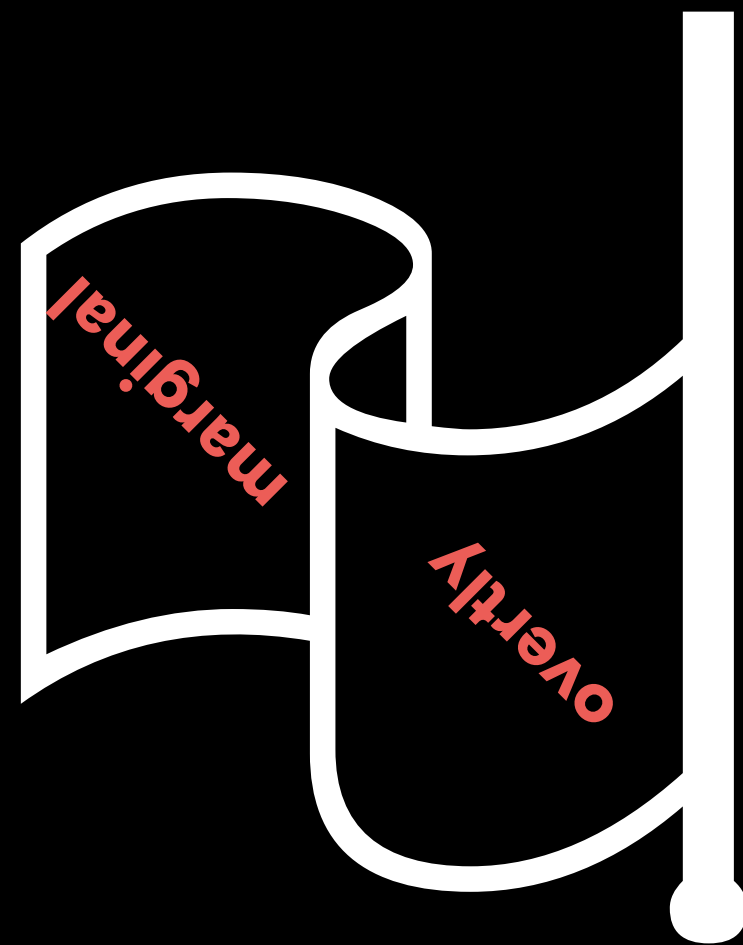
Bailey (2010:2)

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Oslo: Office for  
Contemporary Art Norway



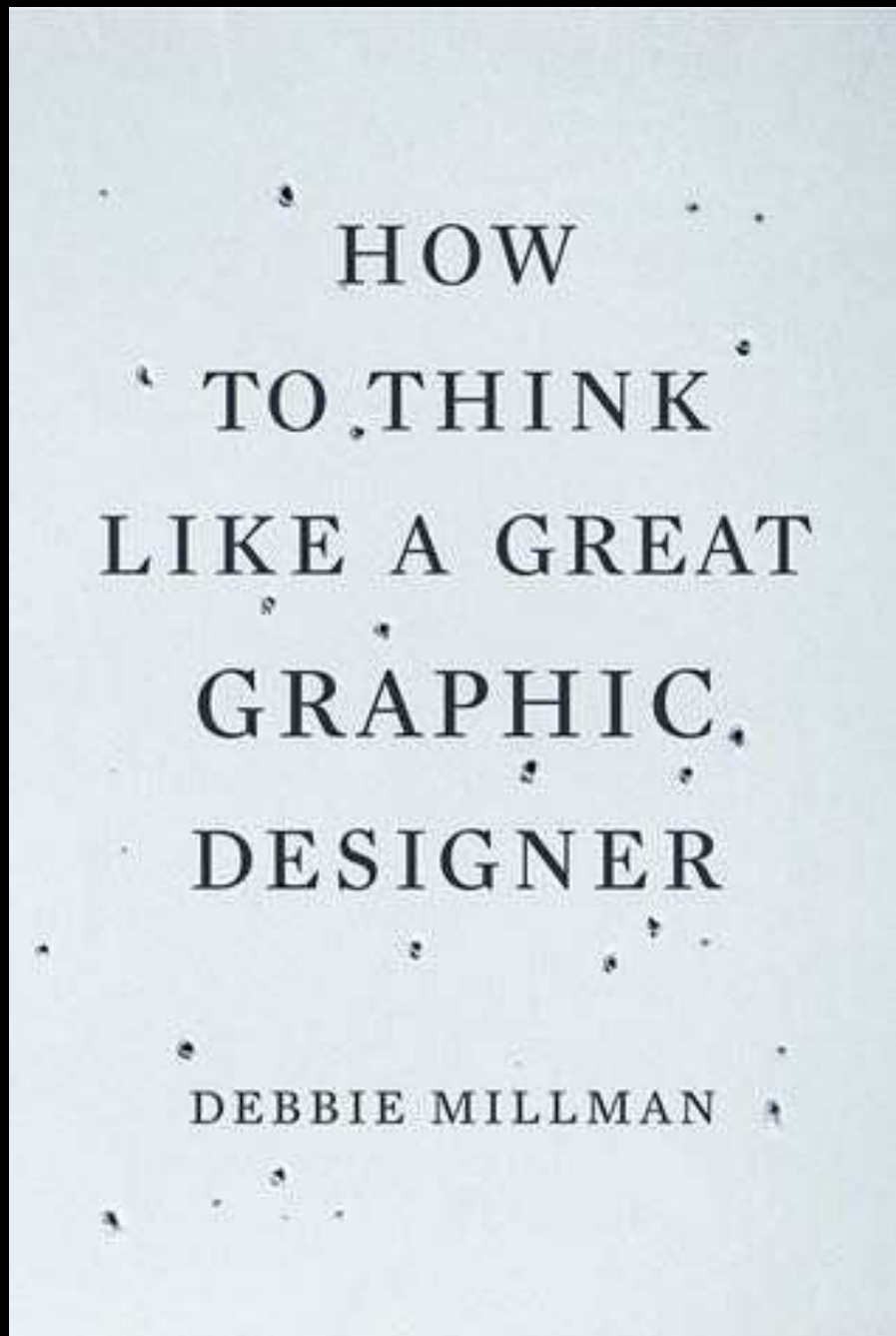
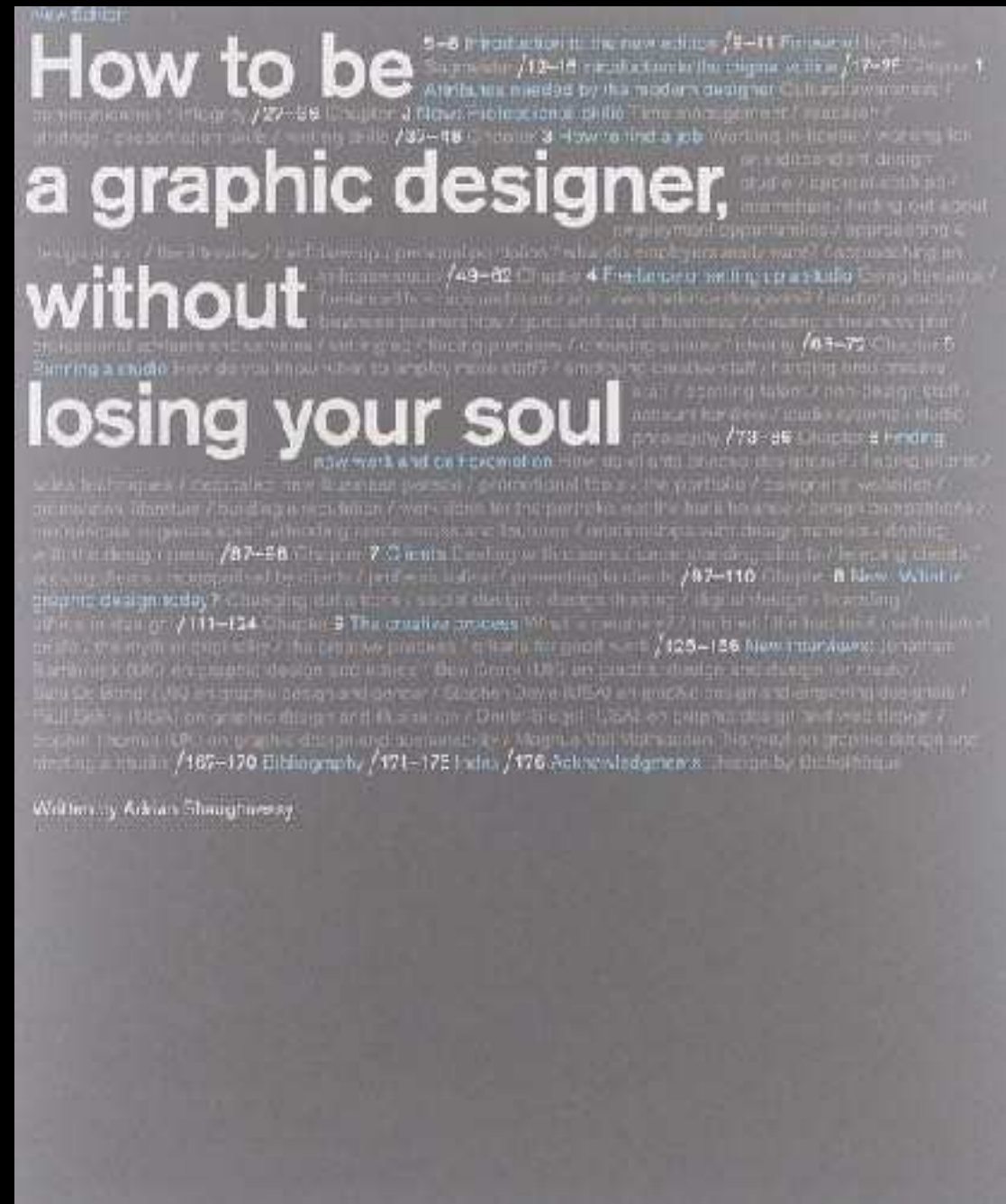
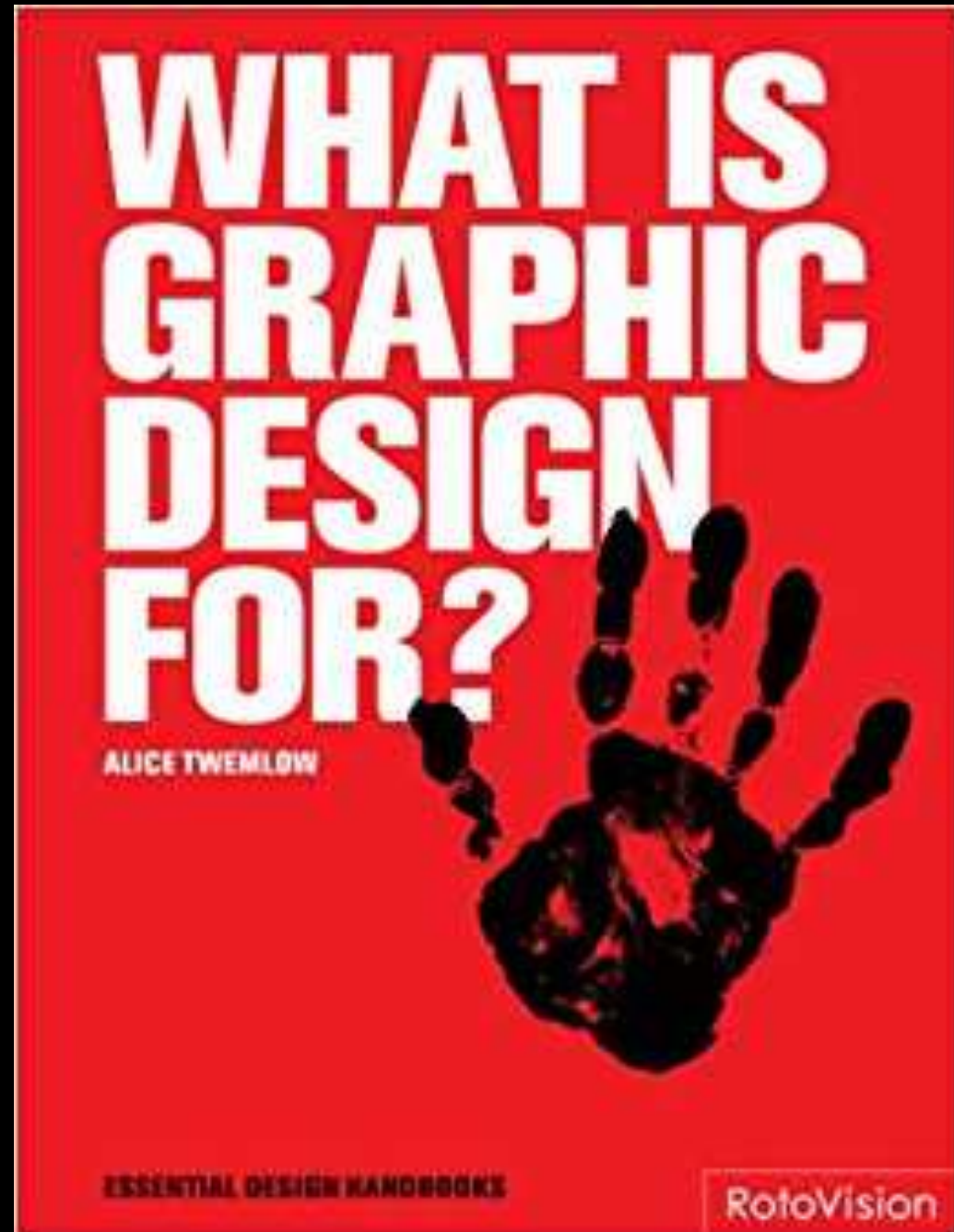


graphic design



## van der Waarde (2009)

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

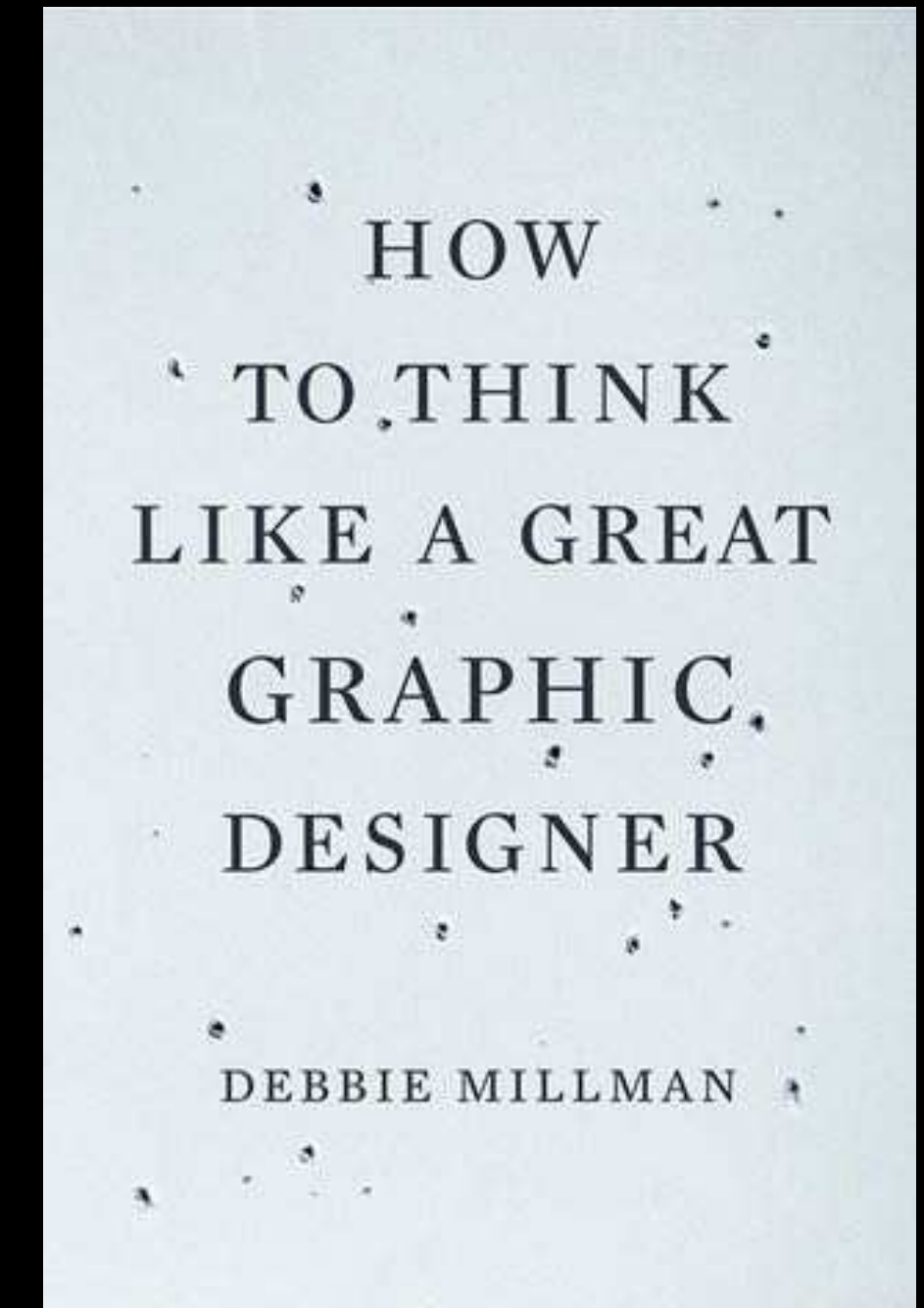
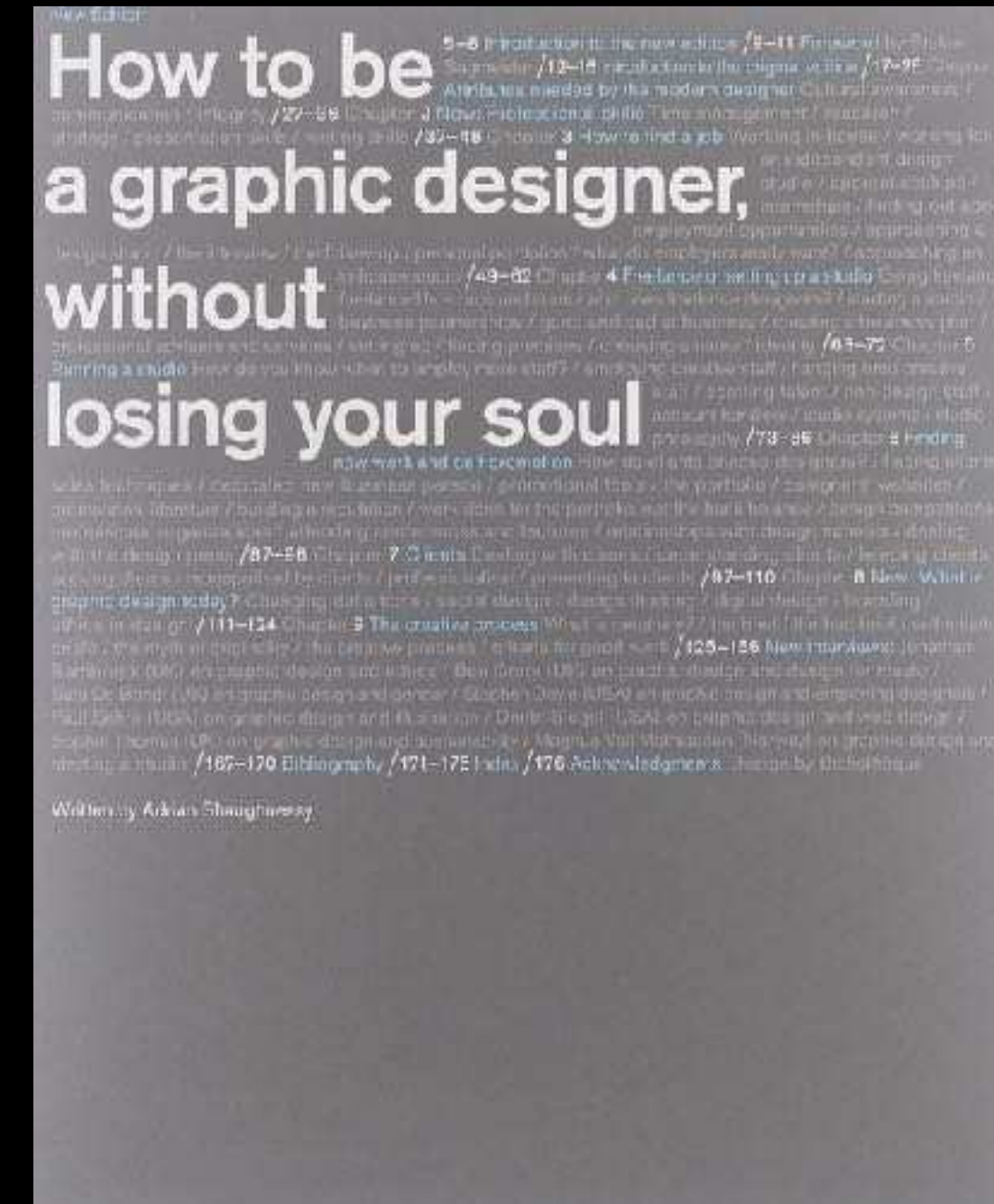
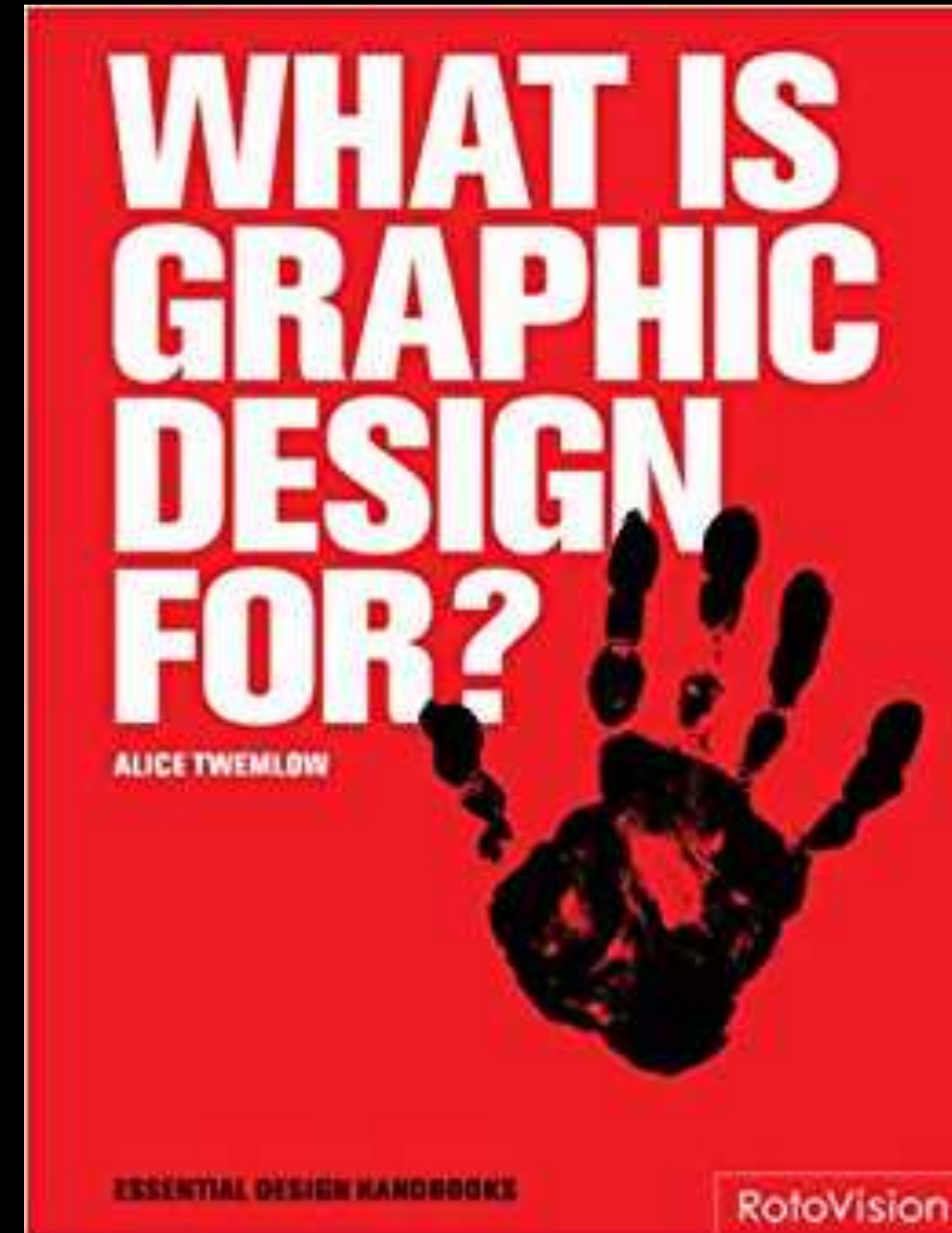




Quite remarkably, the descriptions of the professional field in these publications hardly correspond, making them seem rather arbitrary and personal.

van der Waarde (2009:xx)

van der Waarde, K. (2009)  
*Listening to 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

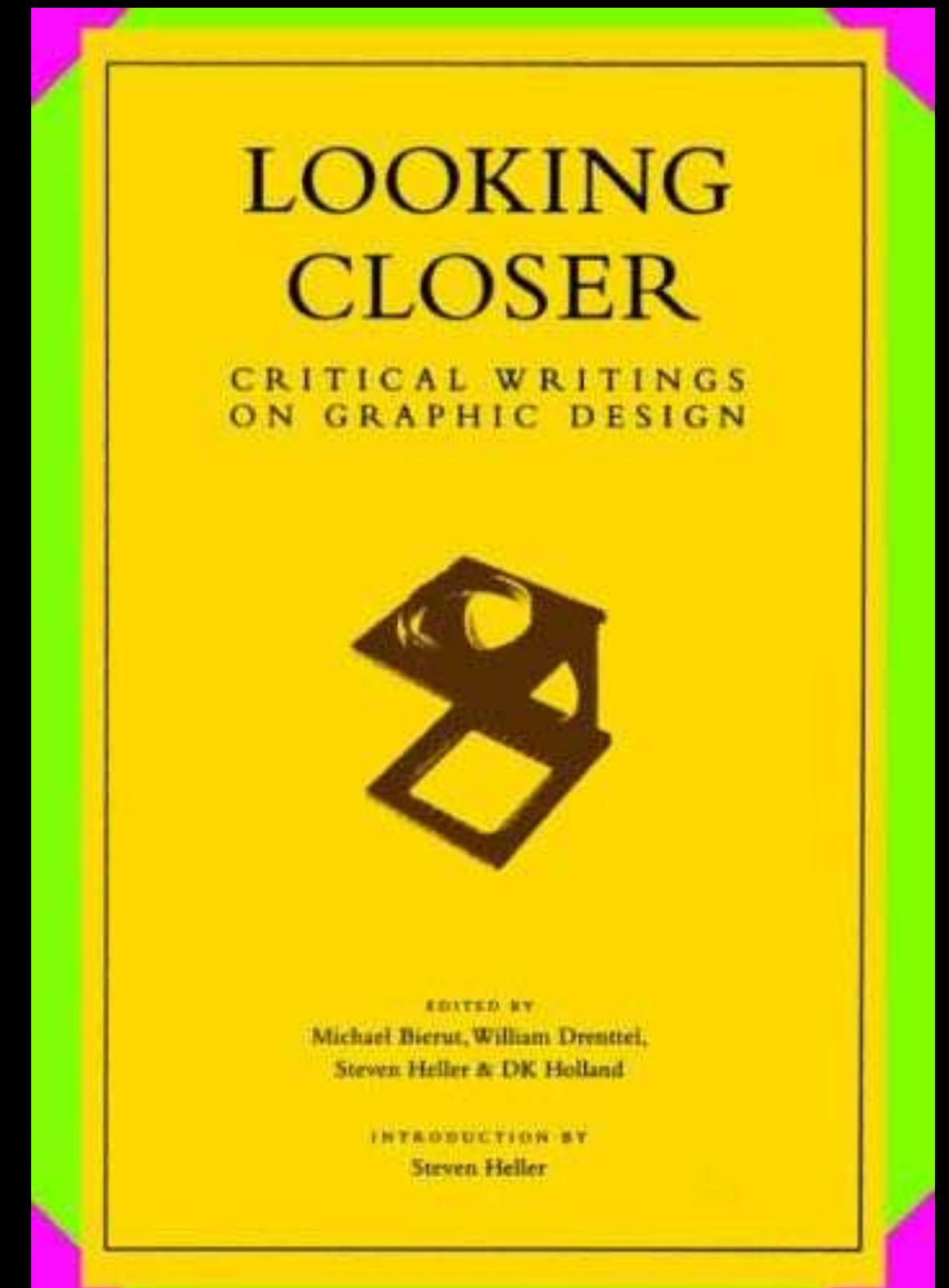
INTRODUCTION BY  
Steven Heller



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







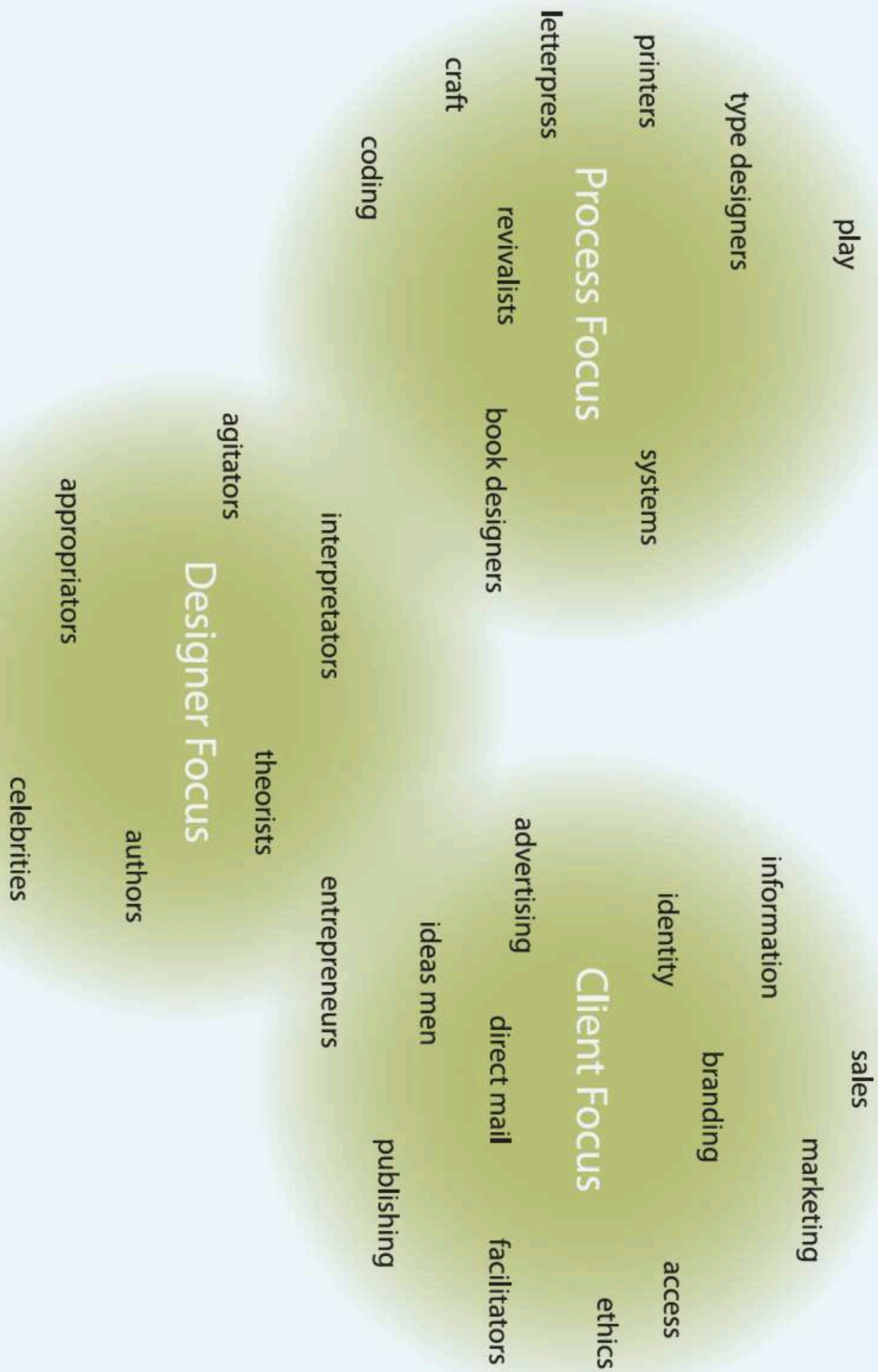
## Rigley (2013)

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





fuse 1-26 Bill triumph of corporate style

Brody Schwitters Sandberg Zwart Suinar Schmidt Keller Vivarelli Crowell Pick Beck MARKETING

Frere-Jones: Deck Newlyn Dixel Teige Schuitema Dwiggins Muller Ruder Hoffman Schmidt Muller Brockmann Gerstner BRANDING

emigré Licko BUCHS Trump Lethaby Burchartz Goudy Renner Muller Muller Brockmann Gerstner BRANDING

Quay foundry Speikermann Curwen Caslon Warde TYPOGRAPHY

Gill Speikermann Curwen Caslon Warde TYPOGRAPHY

PROCESSES - FOCUS

CLIENT - FOCUS

RESPONSIBILITY

ADVERTISING CITIZEN DESIGNER

RELATIONAL

IDEAS MEN

GRAPHIC EXPRESSION

PRINTING

AGITATORS

PUBLISHING

COMMERCIAL ARTISTS

SCREENPRINTING

ENTREPRENEURS

DESIGNER FOCUS

HISTORIANS

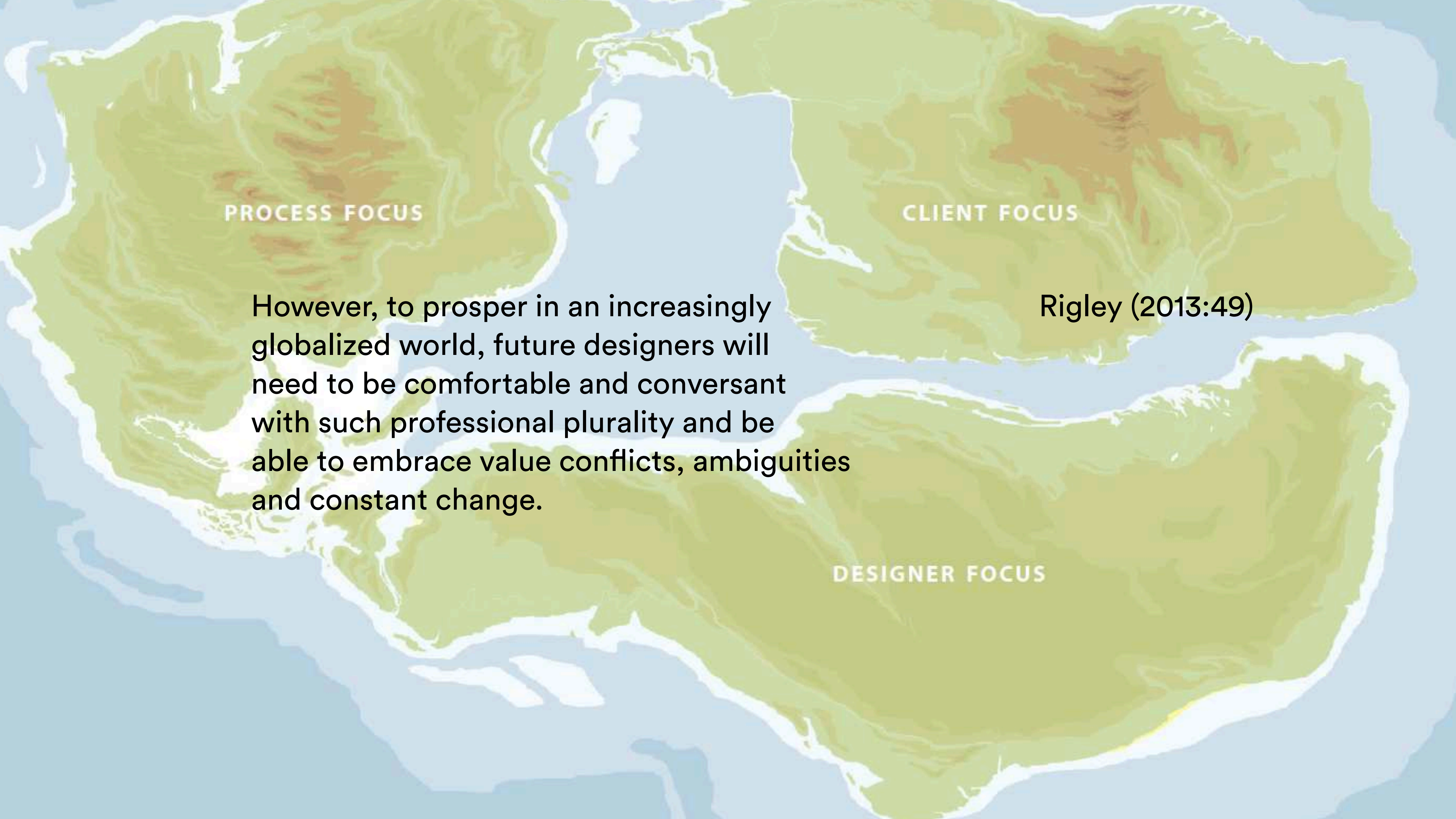
FORM GIVERS

INTERPRETERS

CRITICS

the king makers





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.

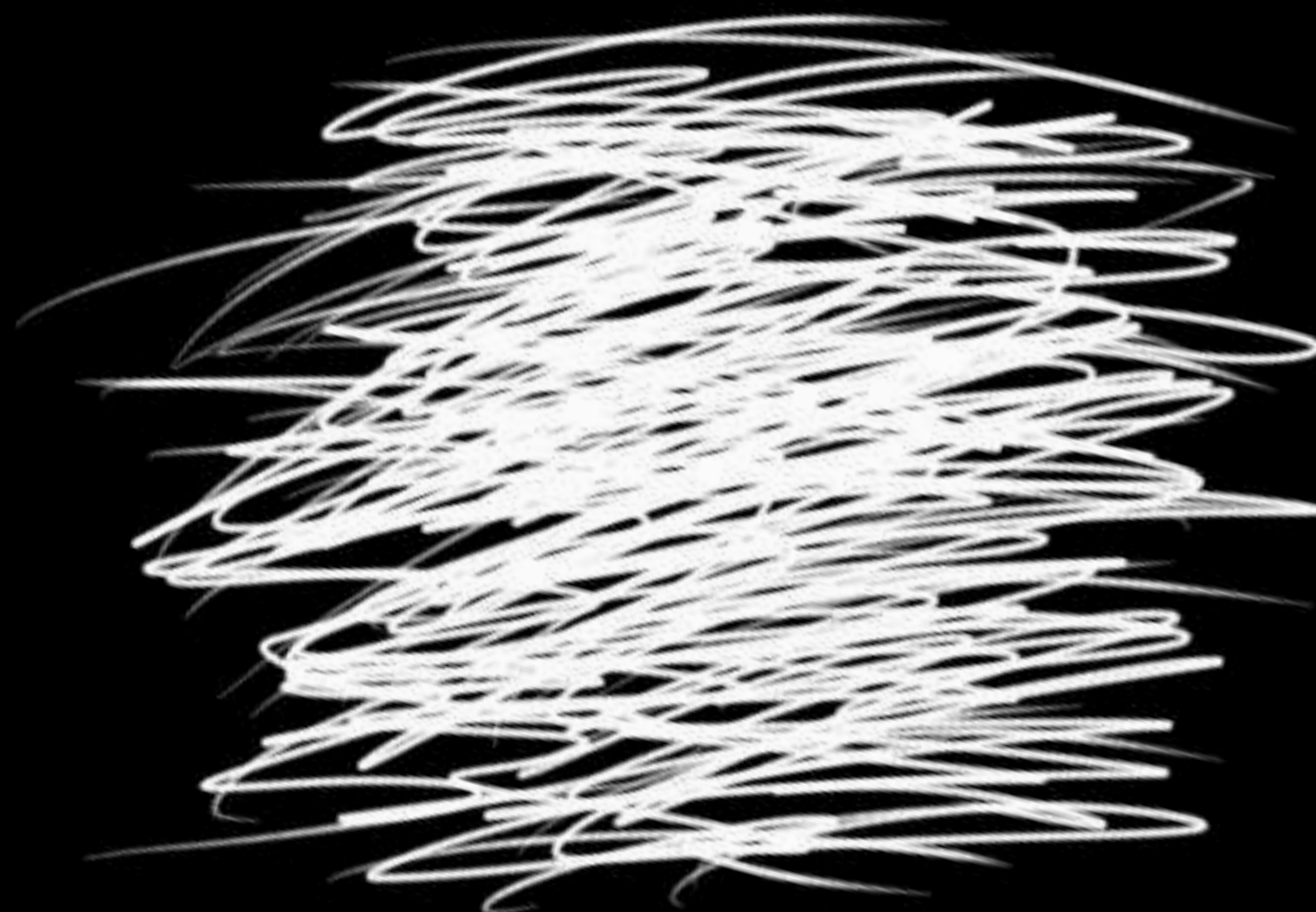
CLIENT FOCUS

Rigley (2013:49)

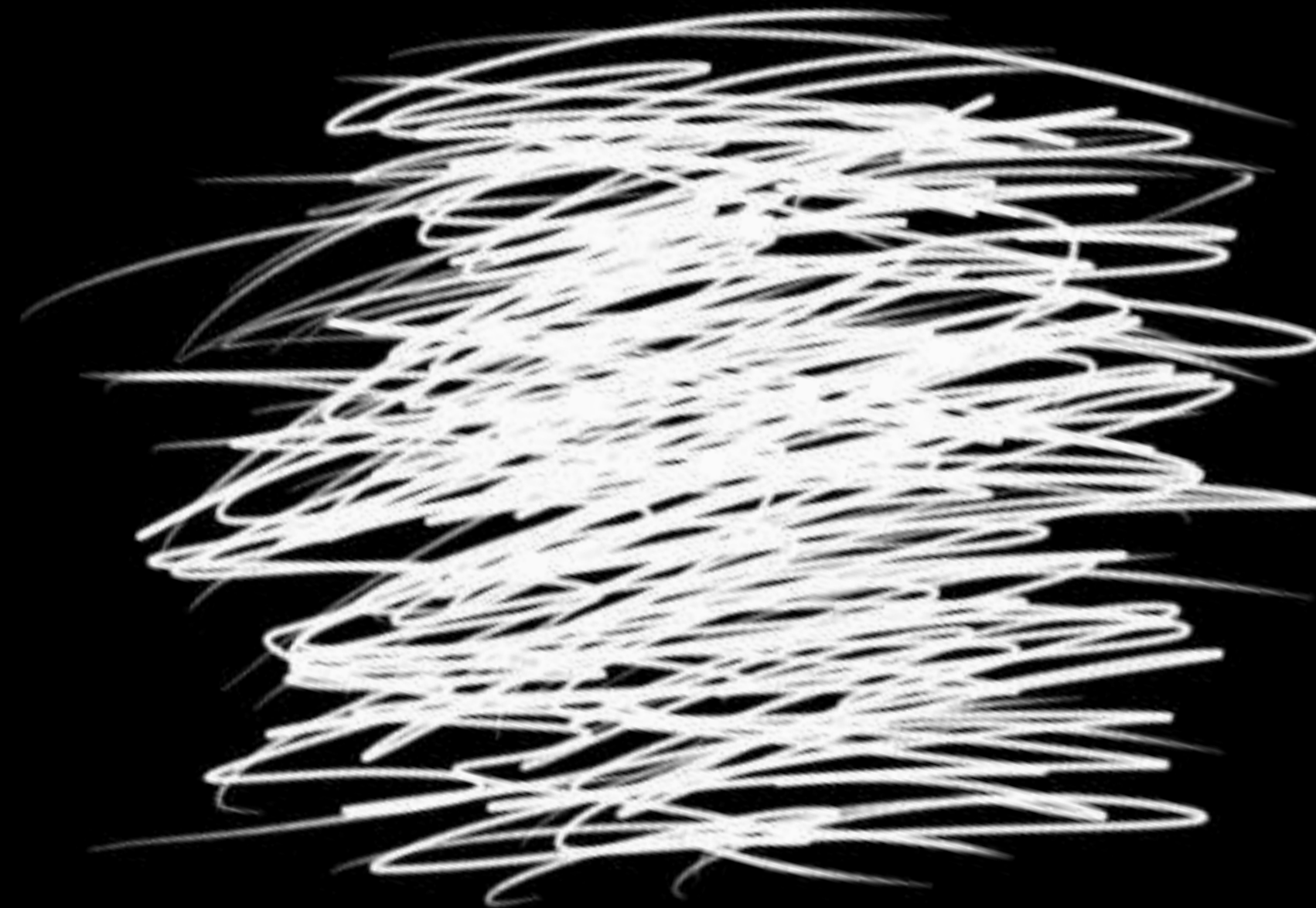
DESIGNER FOCUS



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



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

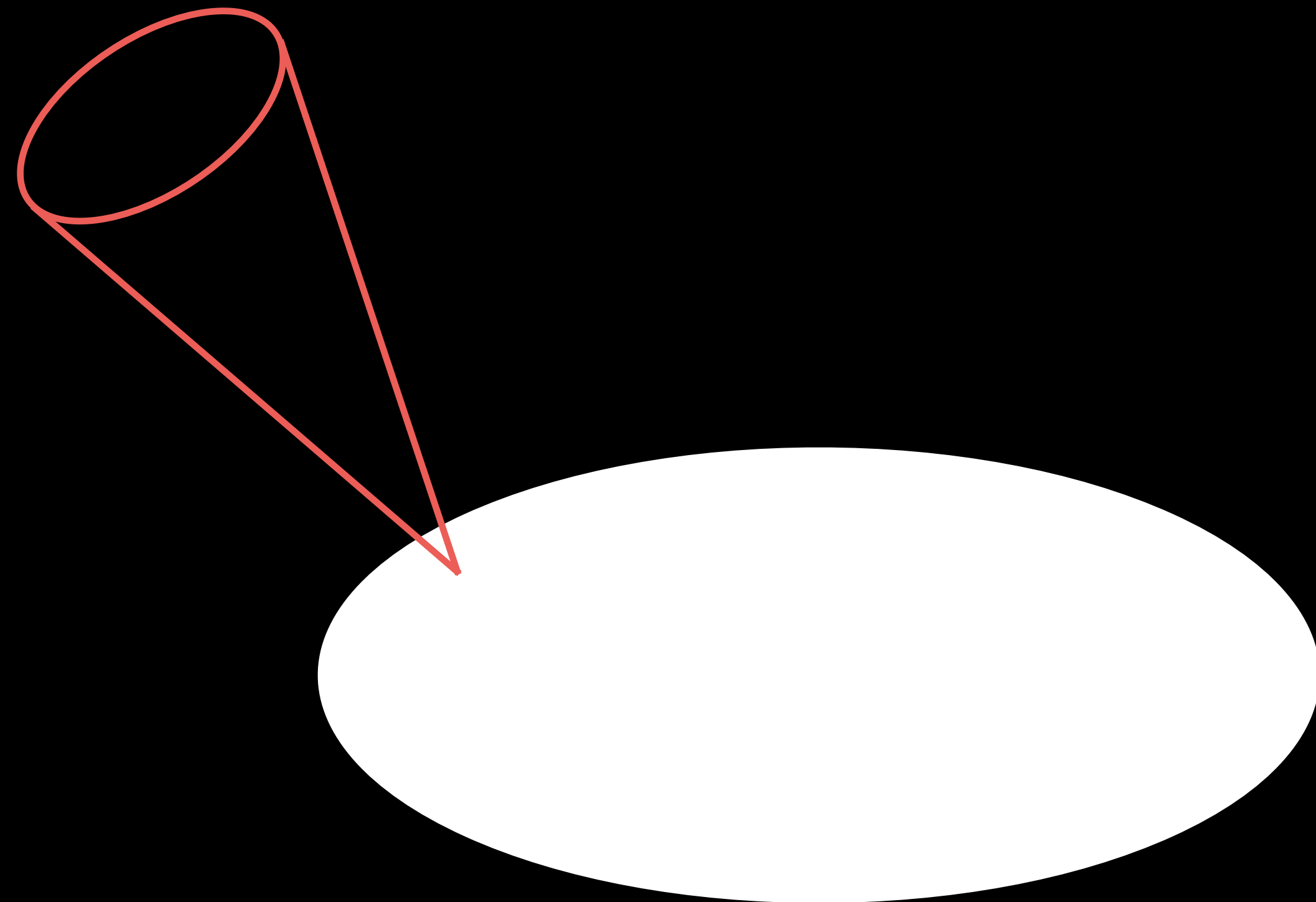




Logan, C. (2006)

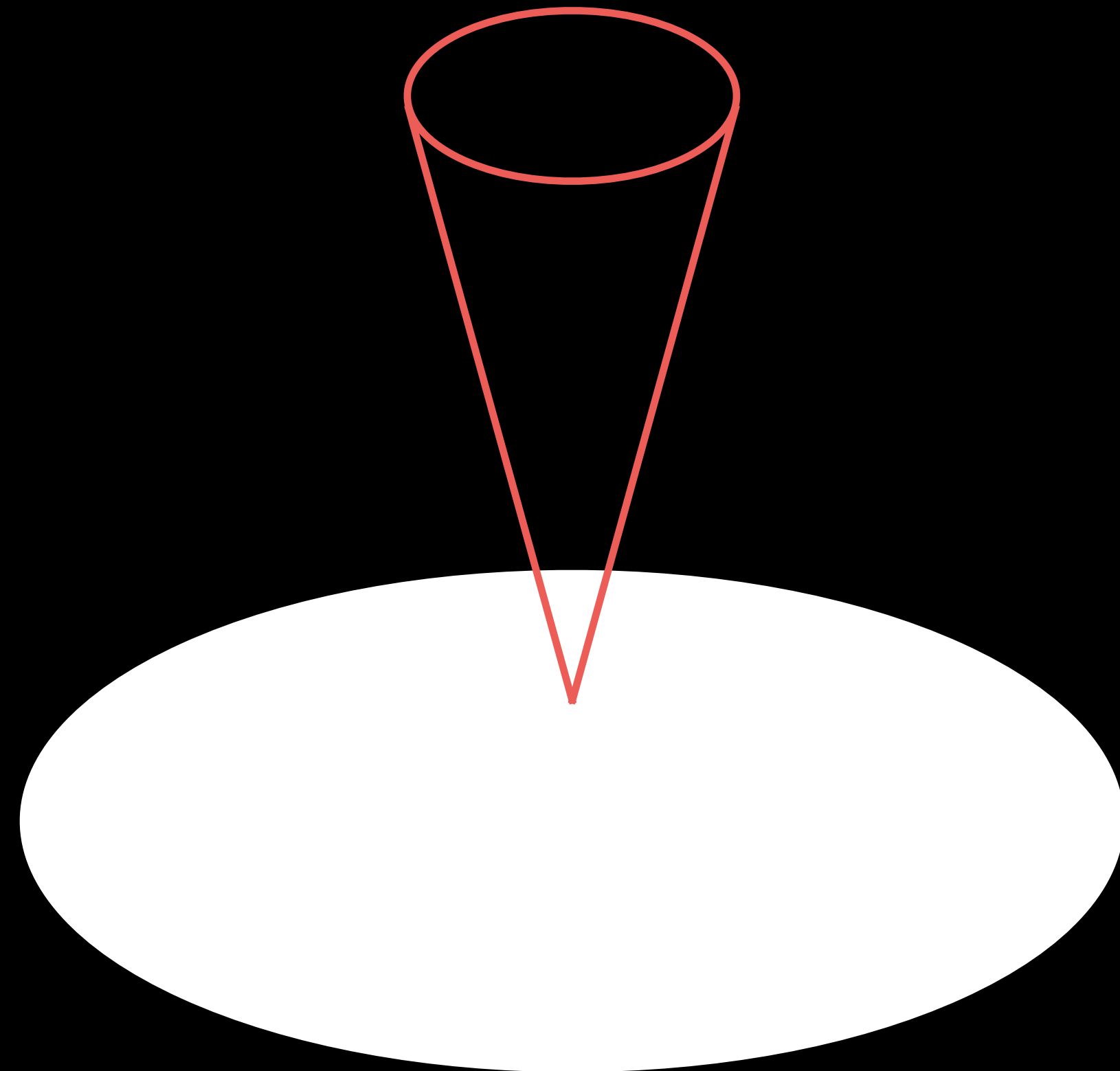
*Circles of practice: educational  
and professional graphic design*

Commercial /  
professional activity



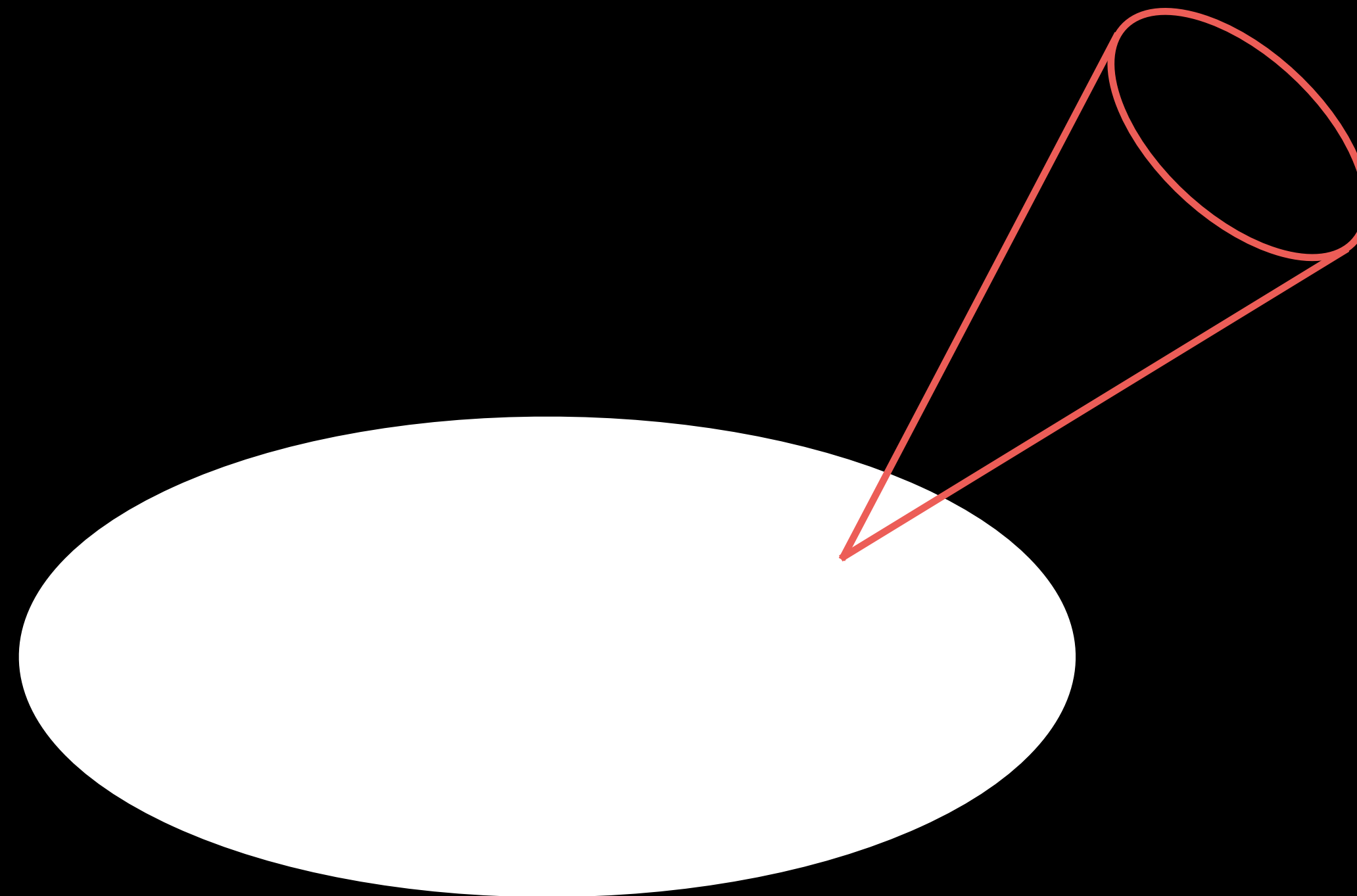
Robertson, K (2011)  
*Building the Design Profession  
through Honours Research*

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*

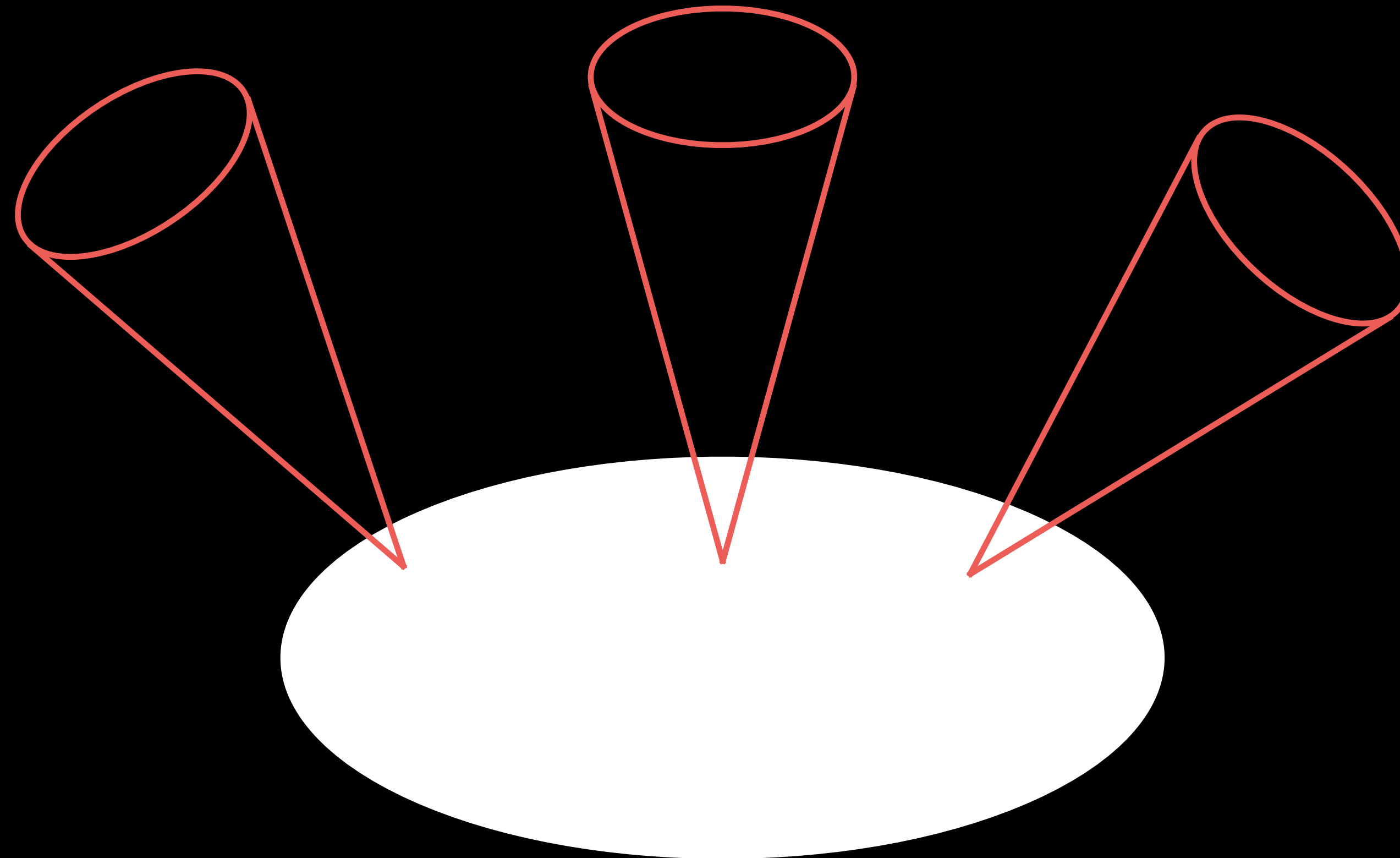
A social and cultural agent of change  
Gale (2014)



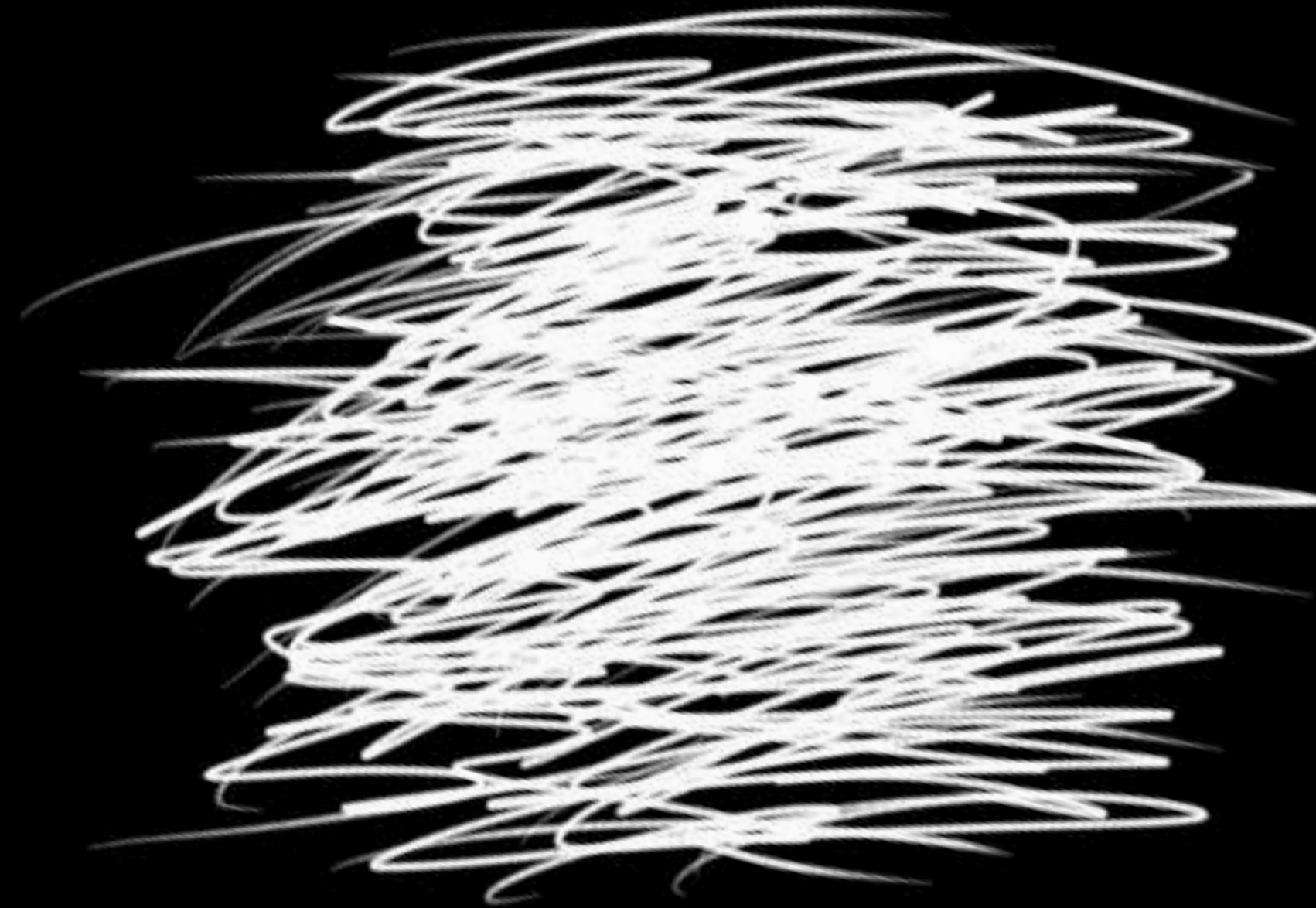
Commercial /  
professional activity

Research and evidence  
informed practice  
*Robertson (2011)*

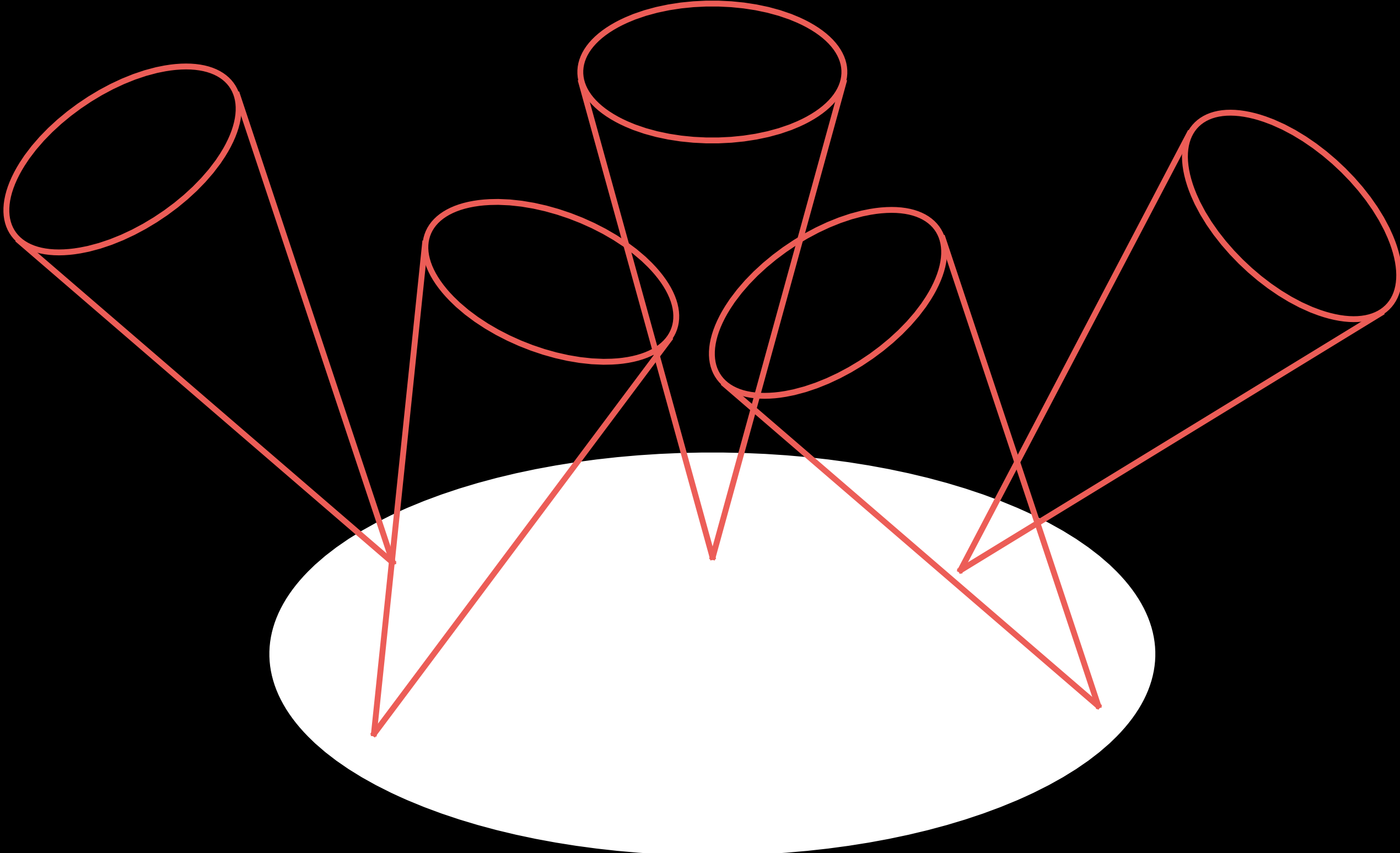
A social and  
cultural agent  
of change  
*Gale (2014)*



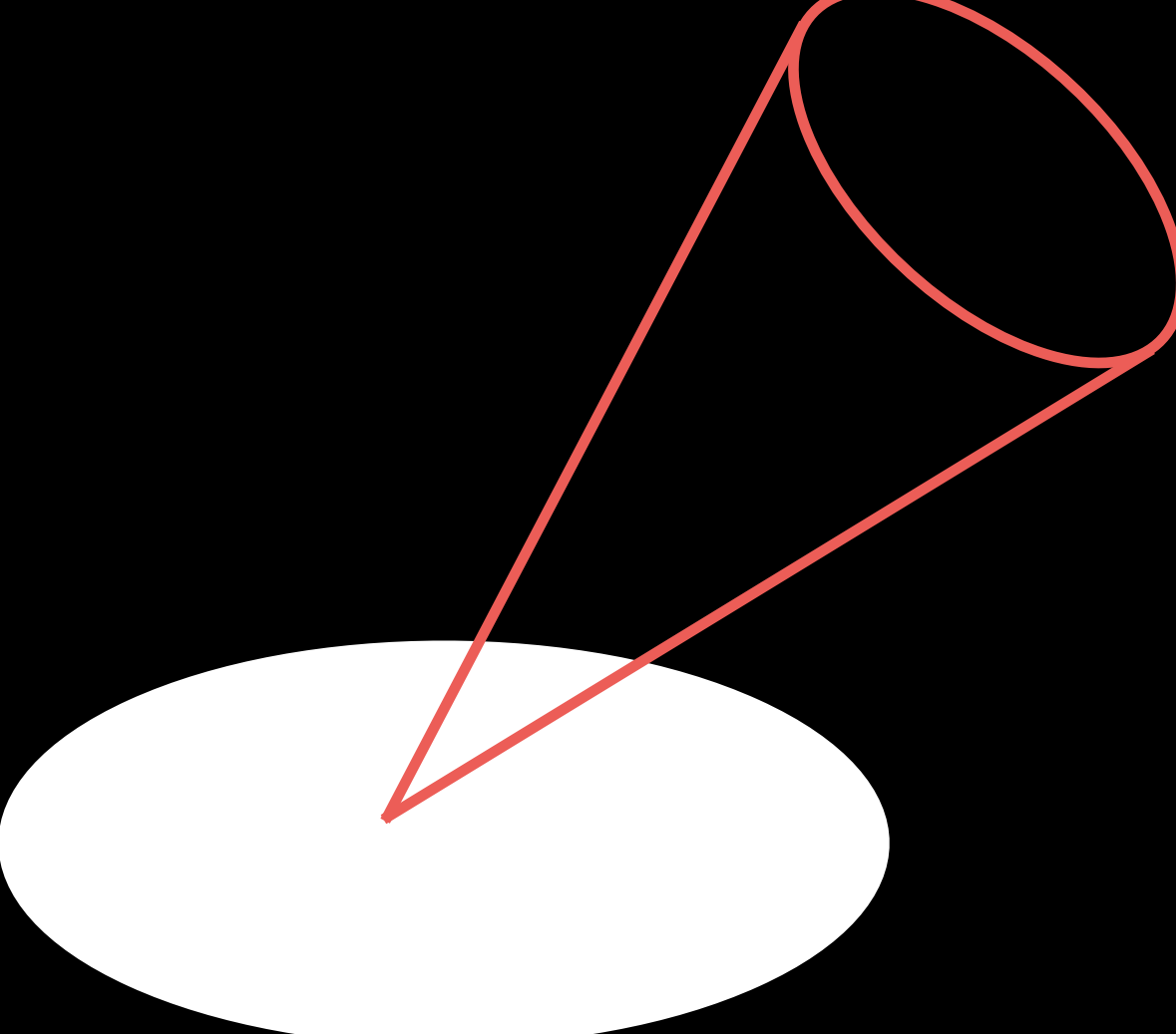
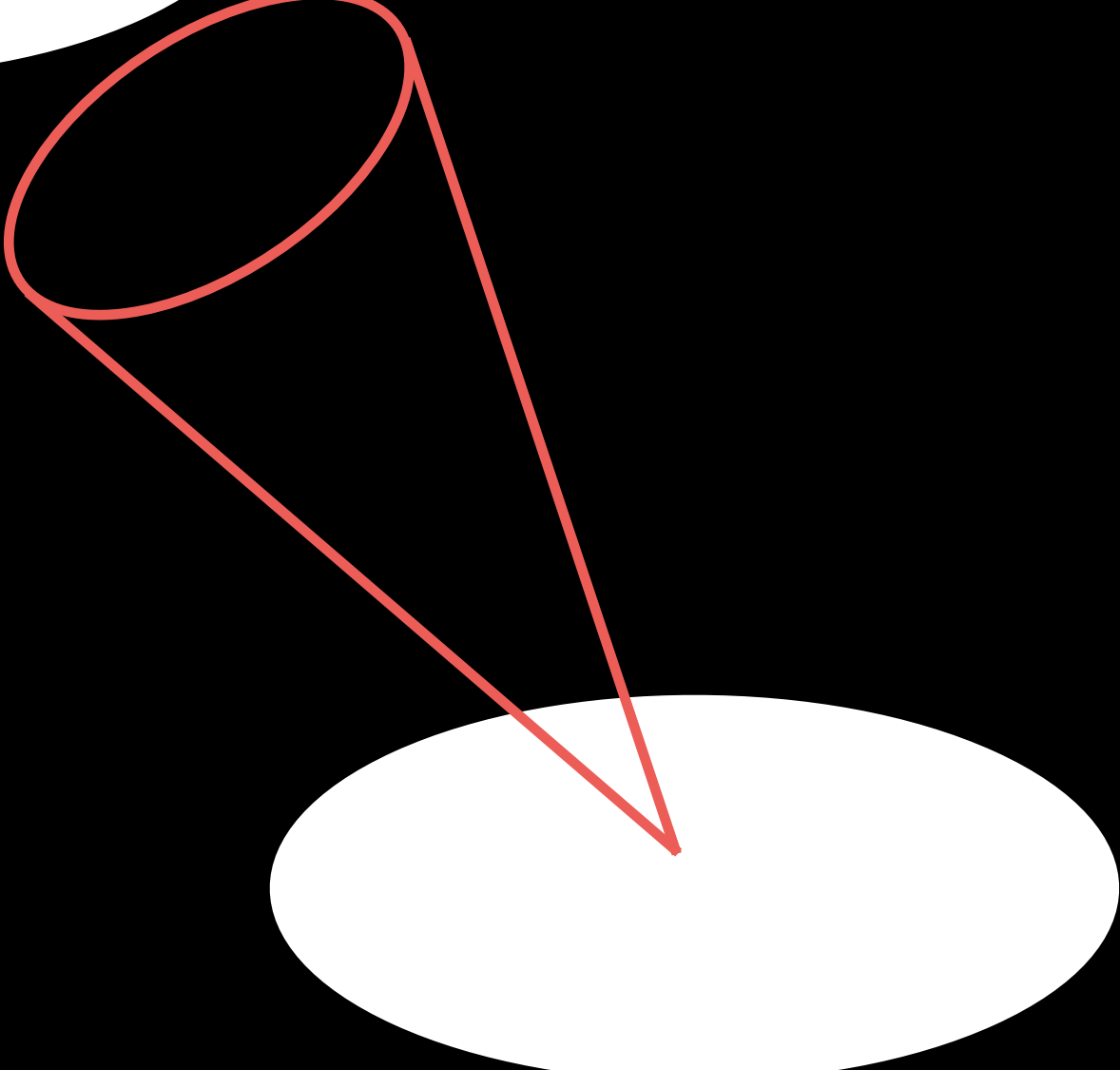
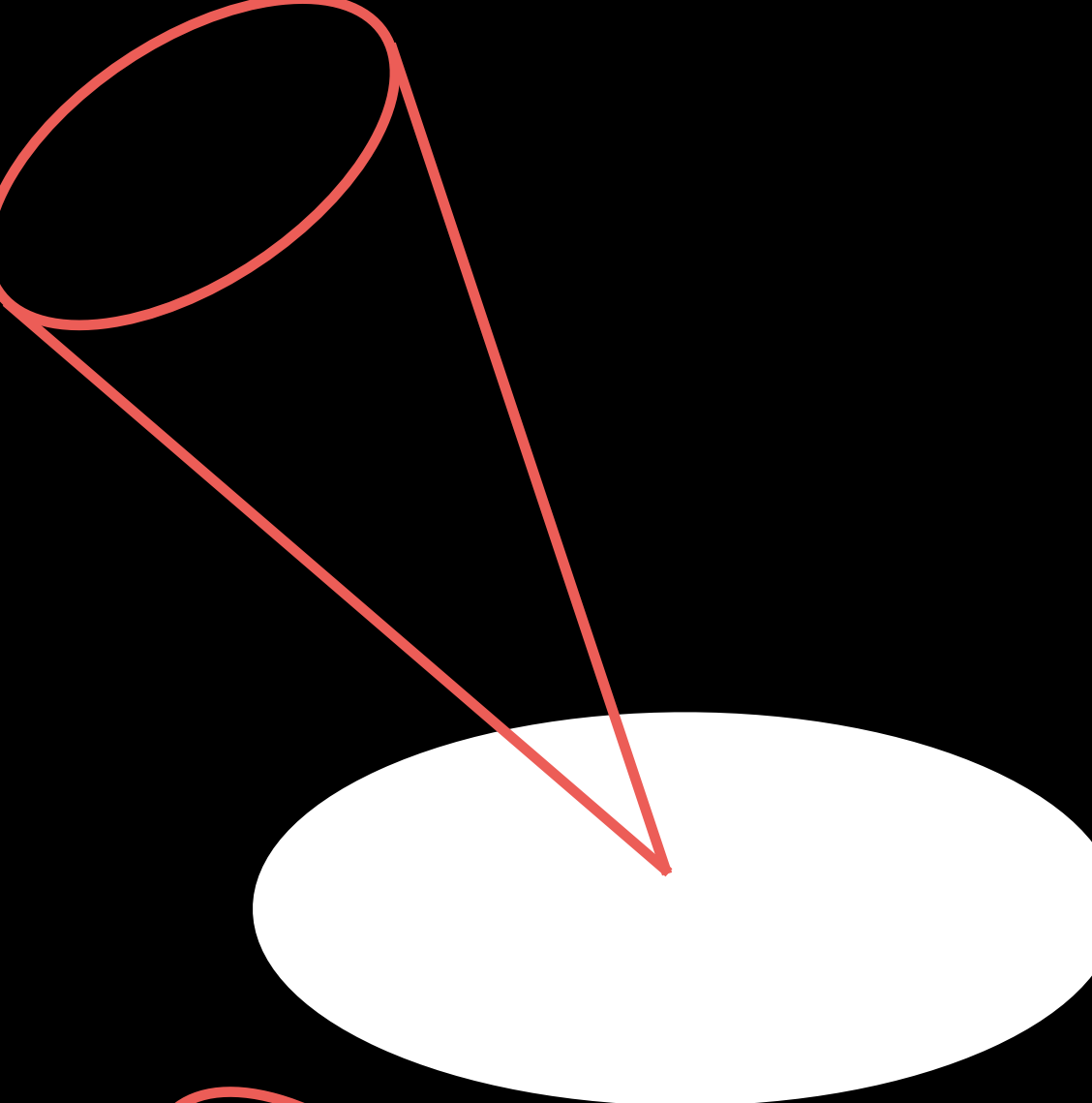
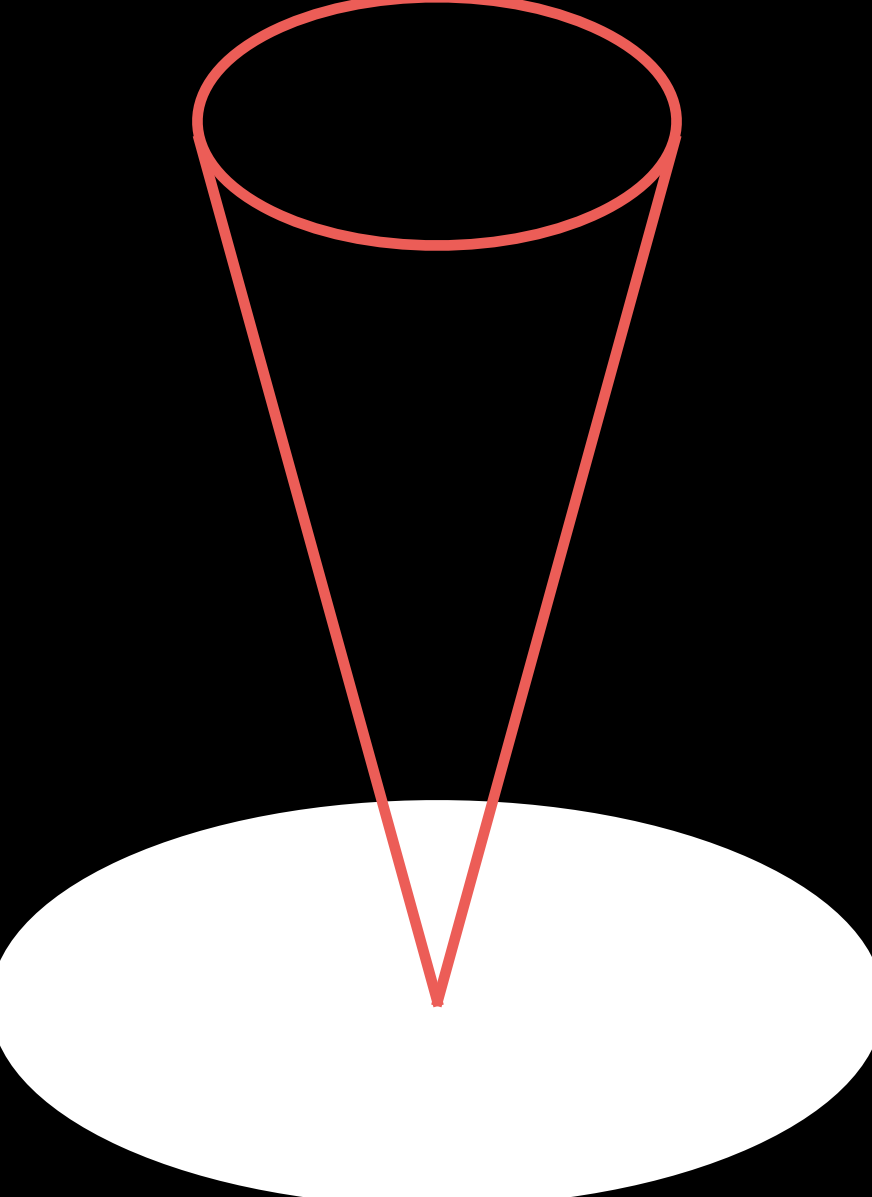
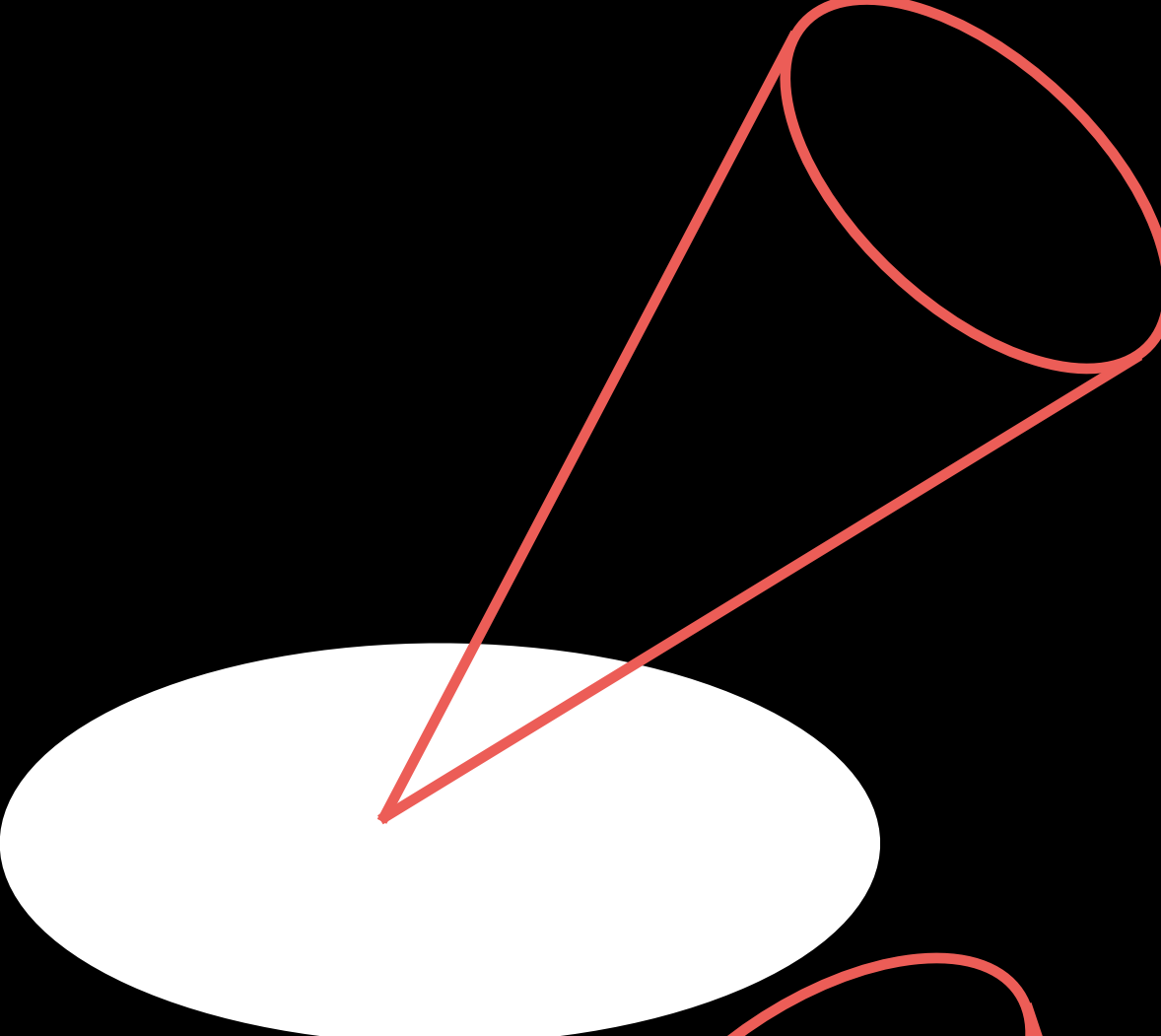
## Part 3 / Where to next?



Graphic Design practice is



Graphic Design practice is



Graphic Design practice is

