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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

DAVIS 2008 & 2012, GREFE 2007, AIGA 2008, FRASCARA 2008, WINKLER 2009, ICOGRADA 2011, FRIEDMAN 2012, FRASCARA AND GUILLERMINA 2012

EXPANDED DESIGN

DESIGNING WITH

DESIGNER OF TOOLS AND SYSTEMS

CONCERN FOR EFFECT

SOCIAL CULTURAL TRANSFORMATIVE POTENTIAL

5. GRAPHIC DESIGN AS CHANGE

20TH CENTURY MODEL

DESIGNING FOR

DESIGNER OF ARTEFACTS

CONCERN FOR FORM

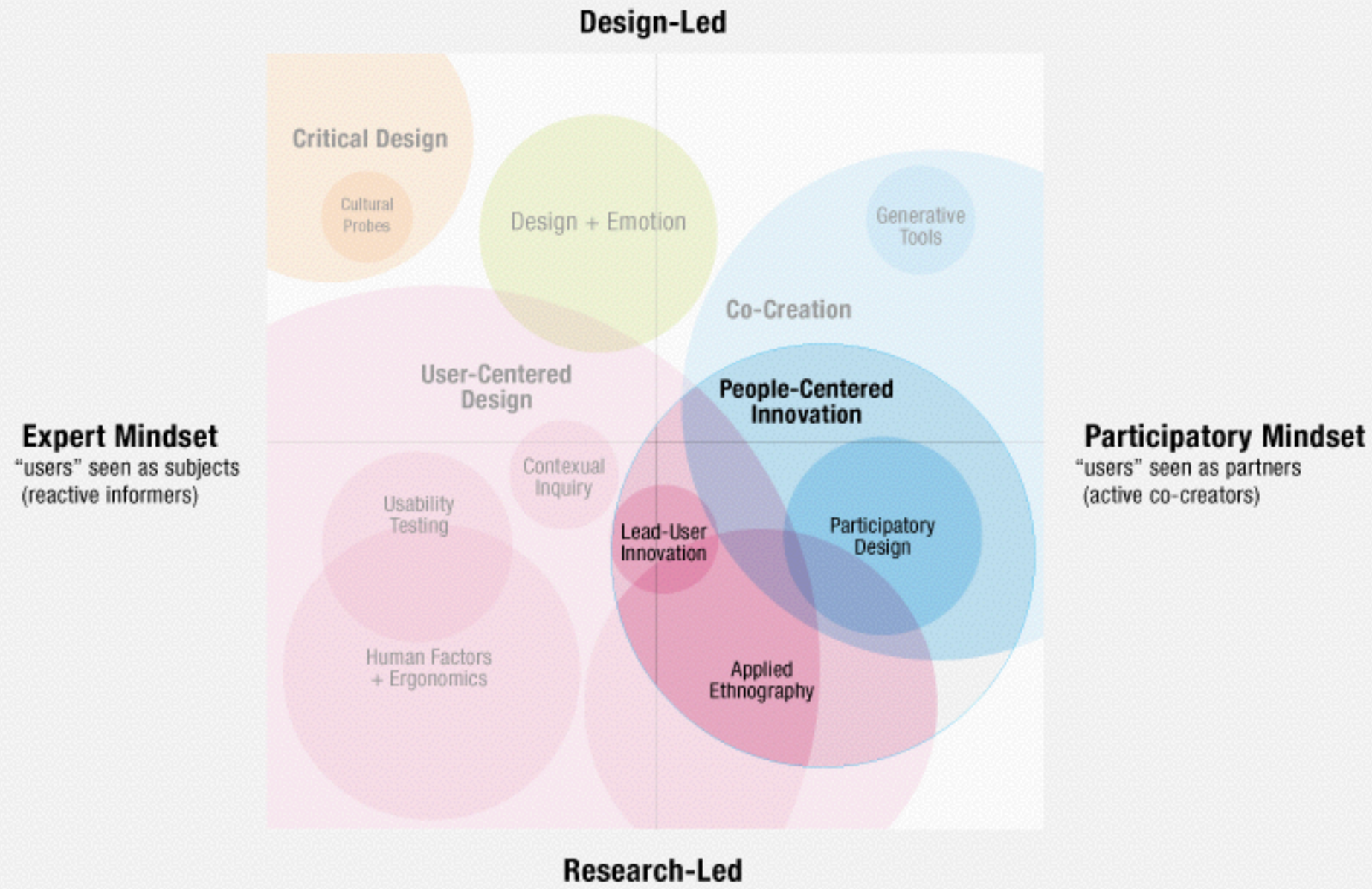
CONSUMER ORIENTATED FRAME

Illustration by Frazer Hudson

DAVIS 2008 & 2012, GREFE 2007, AIGA 2008, FRASCARA 2008, WINKLER 2009, ICOGRADA 2011, FRIEDMAN 2012, FRASCARA AND GUILLERMINA 2012

'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.'

Sanders (2008:1)



Sanders (2008) An evolving map of design practice and design research

FOUR FIELD APPROACH
THARP AND THARP
(2009)

The primary driver is to make money.

COMMERCIAL DESIGN

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

RESPONSIBLE DESIGN

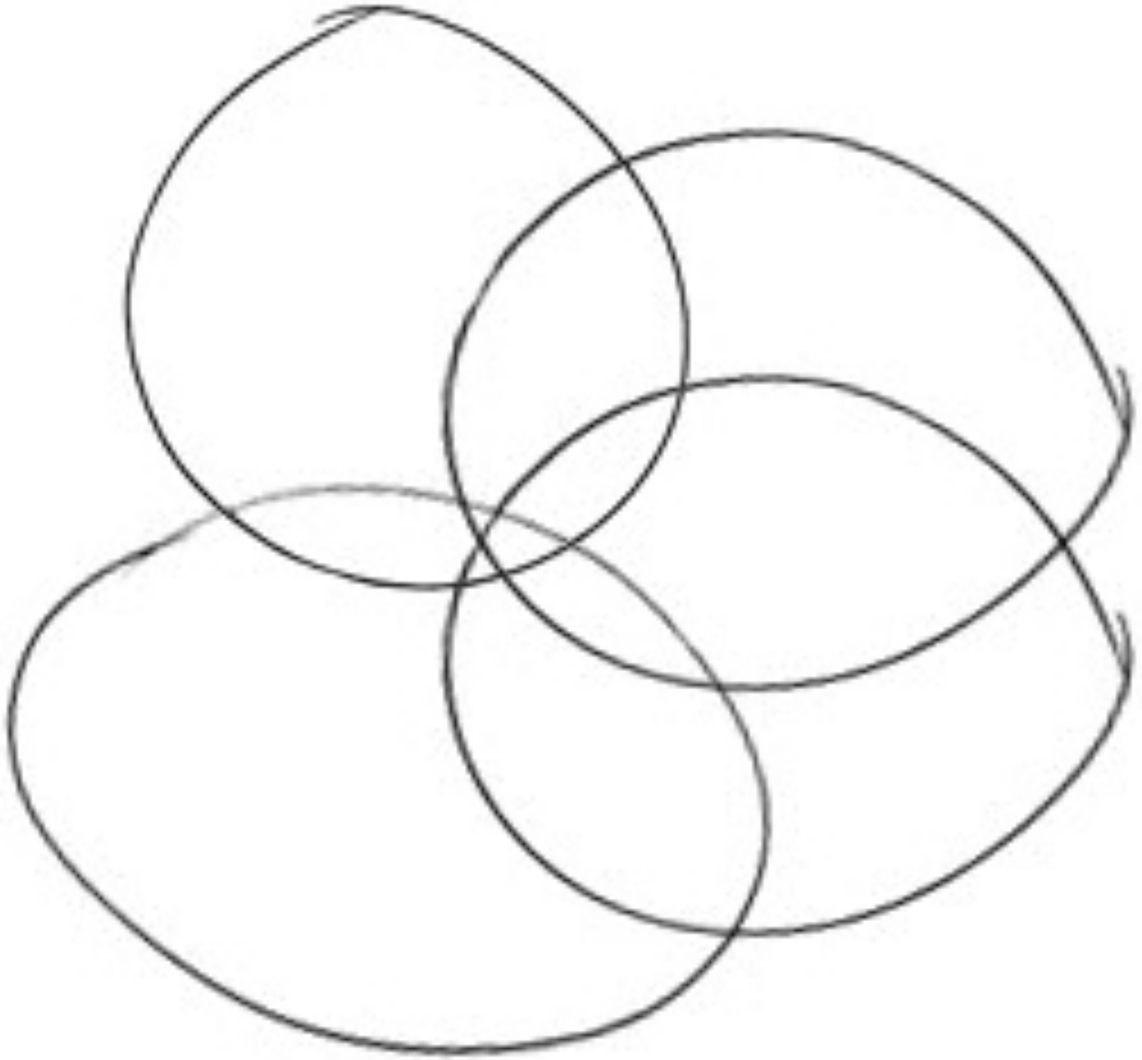
The primary intent is exploration, experimentation, and discovery.

EXPERIMENTAL DESIGN

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

DISCURSIVE DESIGN

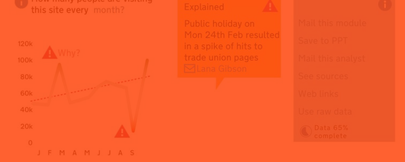
FOUR FIELD APPROACH
THARP AND THARP
(2009)



MAPPING GRAPHIC DESIGN WITH SECOND YEAR GRAPHIC DESIGN STUDENTS

Lucky Generals and Crispin Porter
Rainbow Laces

Craig Oldham,
In Loving Memory of Work



After the Flood
Government Digital Service

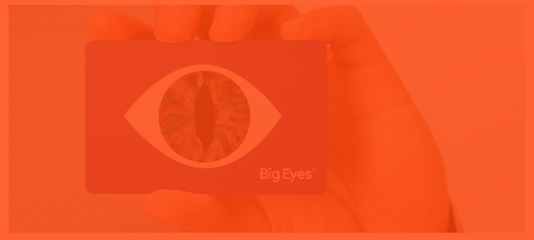
Candy Chang
Before I die

Experiemetnal Jetset
Whitney Graphic Identity

Christien Meindertsma
Pig 05049

Kate Dawkins / Kin
Addidas Lab

Droga5
Decode Jay Z



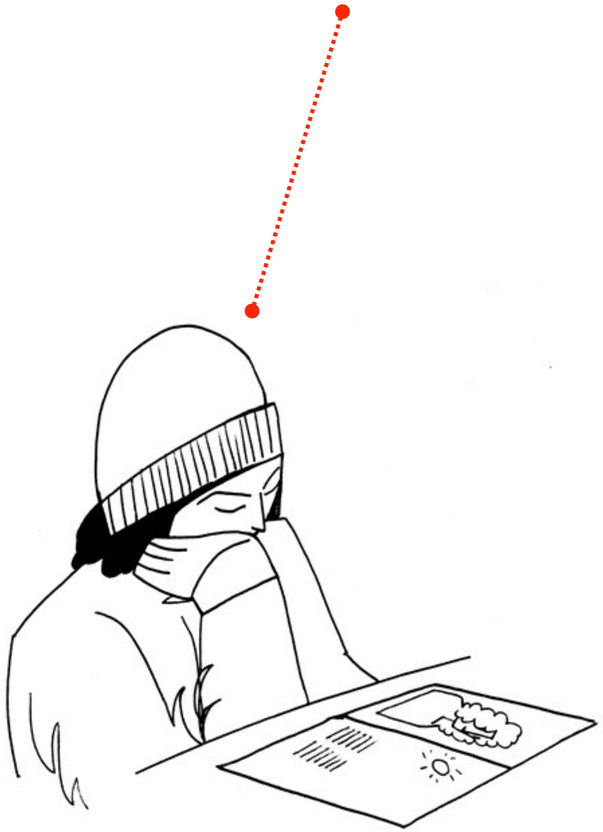
Someone
Big Eyes

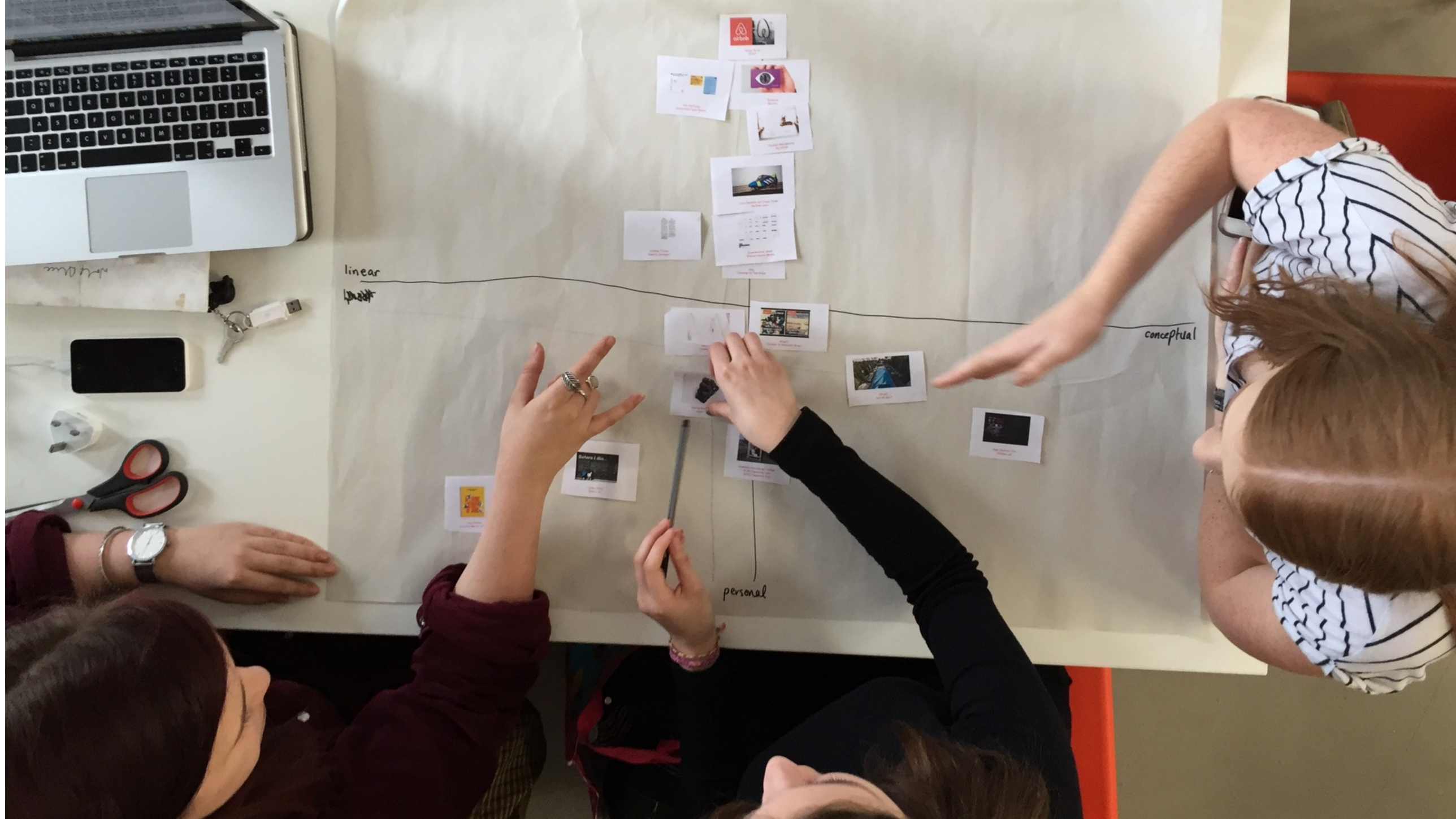
Grey
Campaign for Tate Britain

Amenesty International / Walker
It's Not Happening Here,
But It's Happening Now

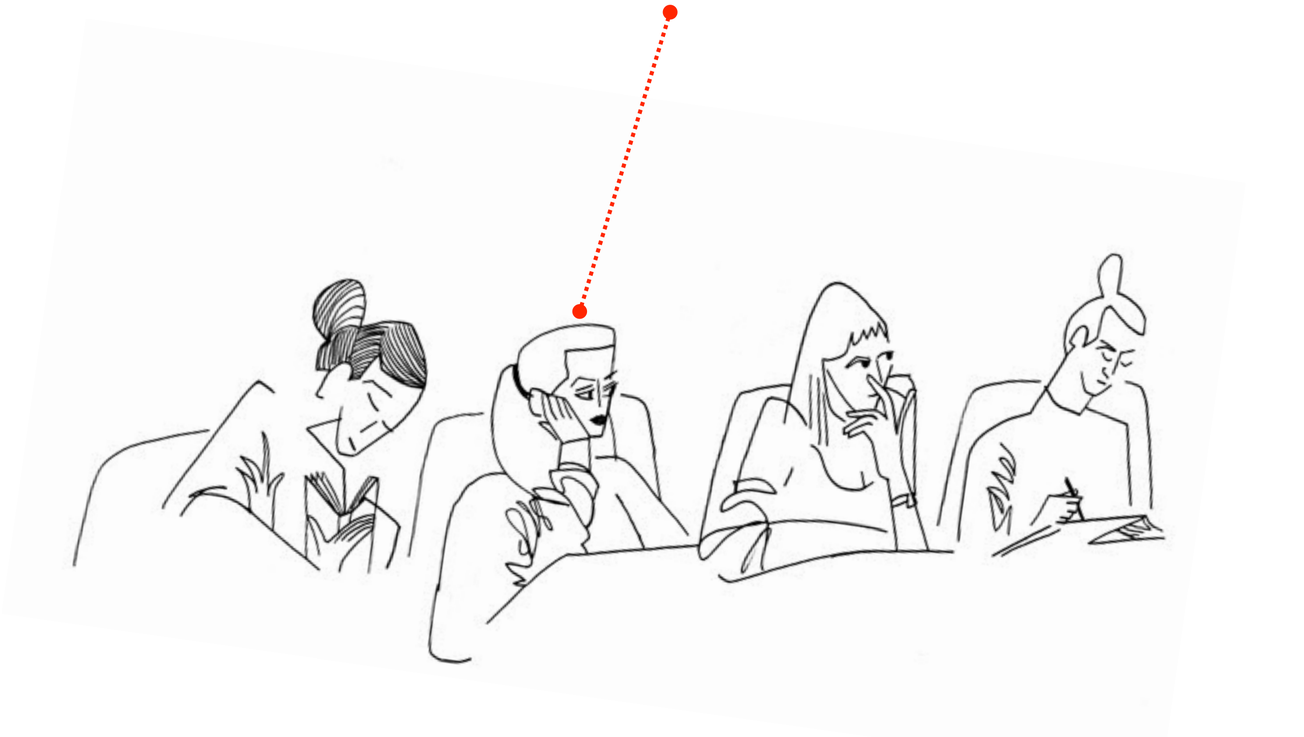
Jonathan Puckey
Drawing Typologies

OH I TOTALLY DIDN'T UNDERSTAND
WHAT WE WERE DOING.



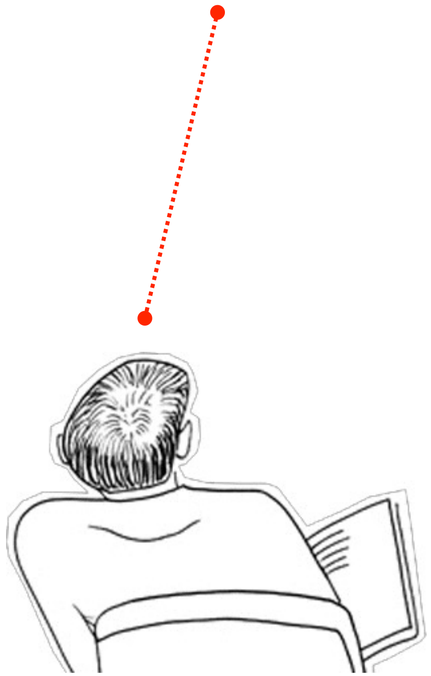

linear
conceptual
personal

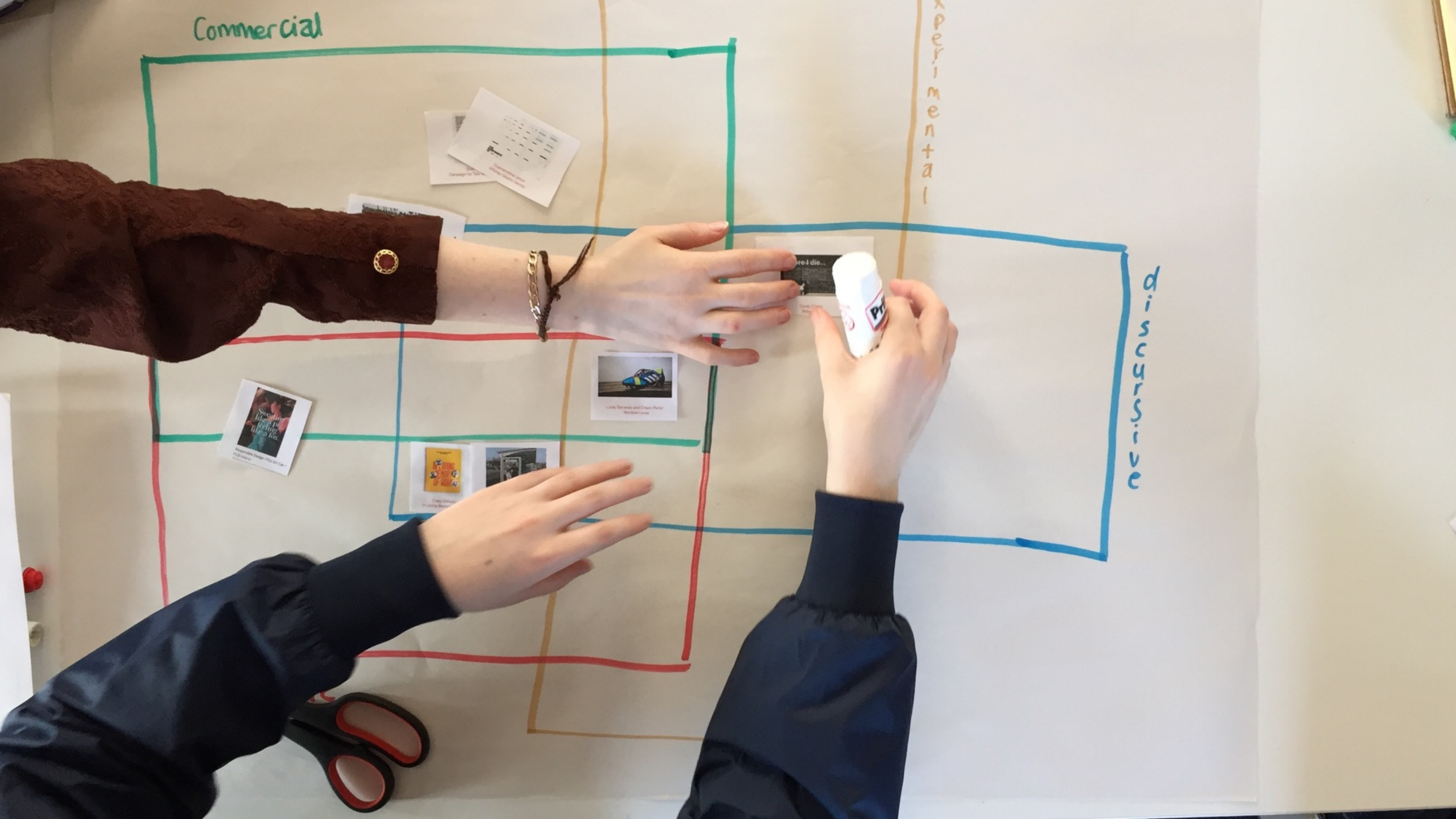
AT FIRST I WAS COMPLETELY OVERWHELMED.
I REMEMBER WHEN YOU SHOWED THE EXAMPLES AND
I JUST THOUGHT 'WHAT ON EARTH IS THIS?' AND I
THINK, TO BE FAIR, THAT'S WHAT THE REST OF US
WERE LIKE AS WELL



Four Fields of Design
Tharp and Tharp 2009
Commerical
responsible.
Experimental Design
Discursive Design

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.




Commercial
xperimental
discursive

"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)

ACTOR-NETWORK THEORY

OBJECTS CAN INVITE HUMAN ACTORS INTO A WAY OF DOING OR BEING

PERMITTING AND PROHIBITING

PERFORMED THROUGH HUMAN-THING PARTNERSHIPS (THOMPSON 2015)

TRANSLATION

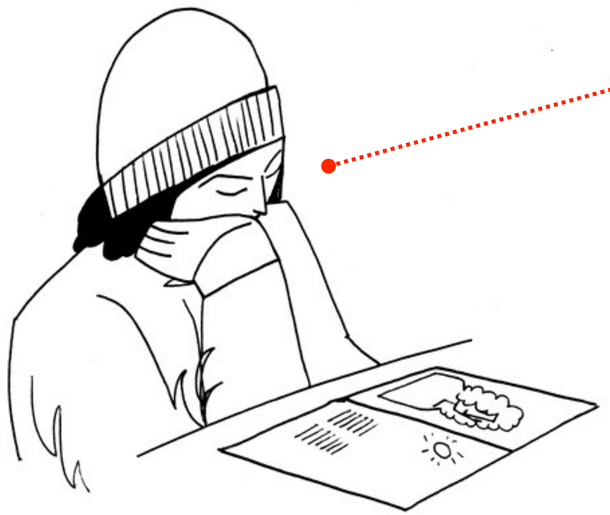
'THE PROCESS BY WHICH AN ACTOR JOINS A NETWORK IS SEEN AS AN ACT OF "TRANSLATION": MEANING A DISPLACEMENT FROM ONE STATUS TO ANOTHER'

(CALLON 1986).

SOME PROVISIONAL DESCRIPTIONS OF MAPPING AS TRANSLATION

PROJECTS THAT (PER)FORM

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?'

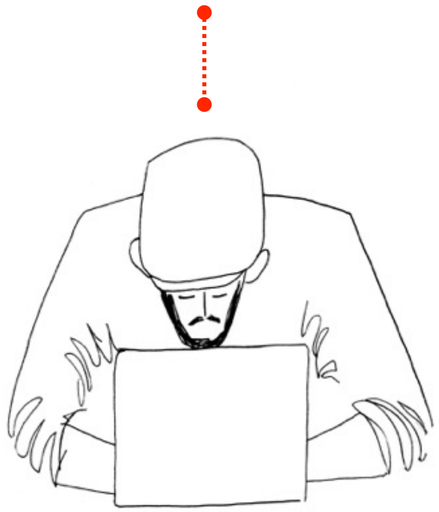


PROJECTS THAT (PER)FORM

YOU'VE GOT TO LOOK AY IT MORE. YOU CAN'T JUST READ TEHM FOUR LINES AND GO 'RIGHT THAT PROJECT GOES THERE' [...] YOU WOULD HAVE TO LOOK MORE INTO IT TO BE ABLE TO PLOT IT

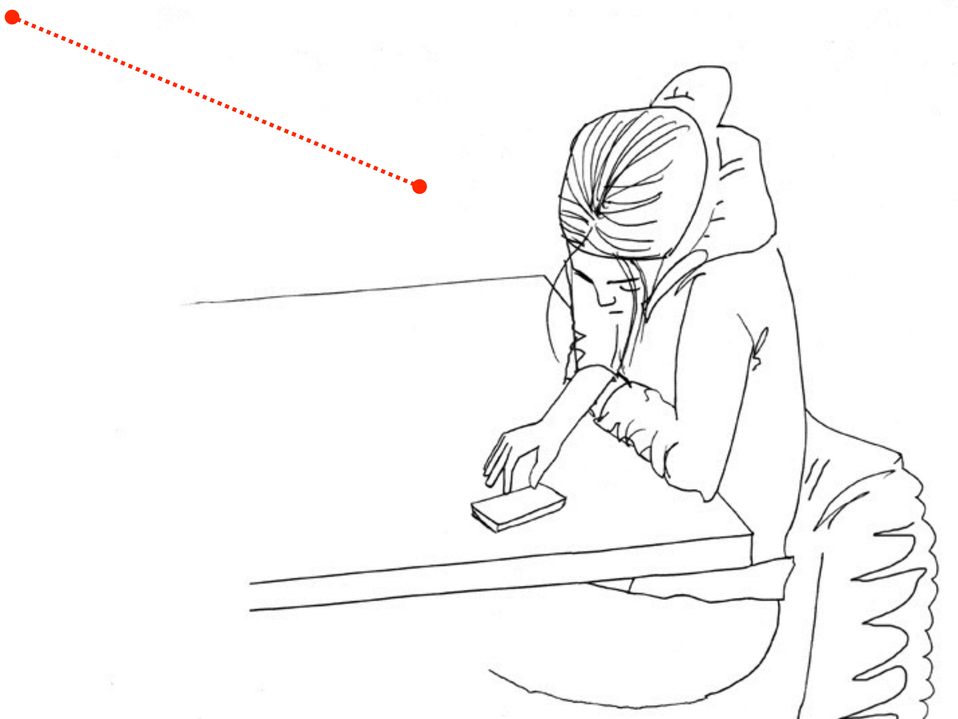
PROJECTS THAT DON'T JUST DO WHAT THEY'RE TOLD TO DO

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.

OTHER ACTORS AT WORK

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.'

Corner (1999: 225)

"...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)

Corner (1999: 215)