

Spaces of comfort and discomfort in the graphic design studio

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Published version

CORAZZO, James (2019). Spaces of comfort and discomfort in the graphic design studio. In: Graphic Design Educators' Network Annual Conference: Time and Space, University of West of England, 5 Sep 2019 - 6 Sep 2019.

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Spaces of comfort and discomfort in the graphic design studio

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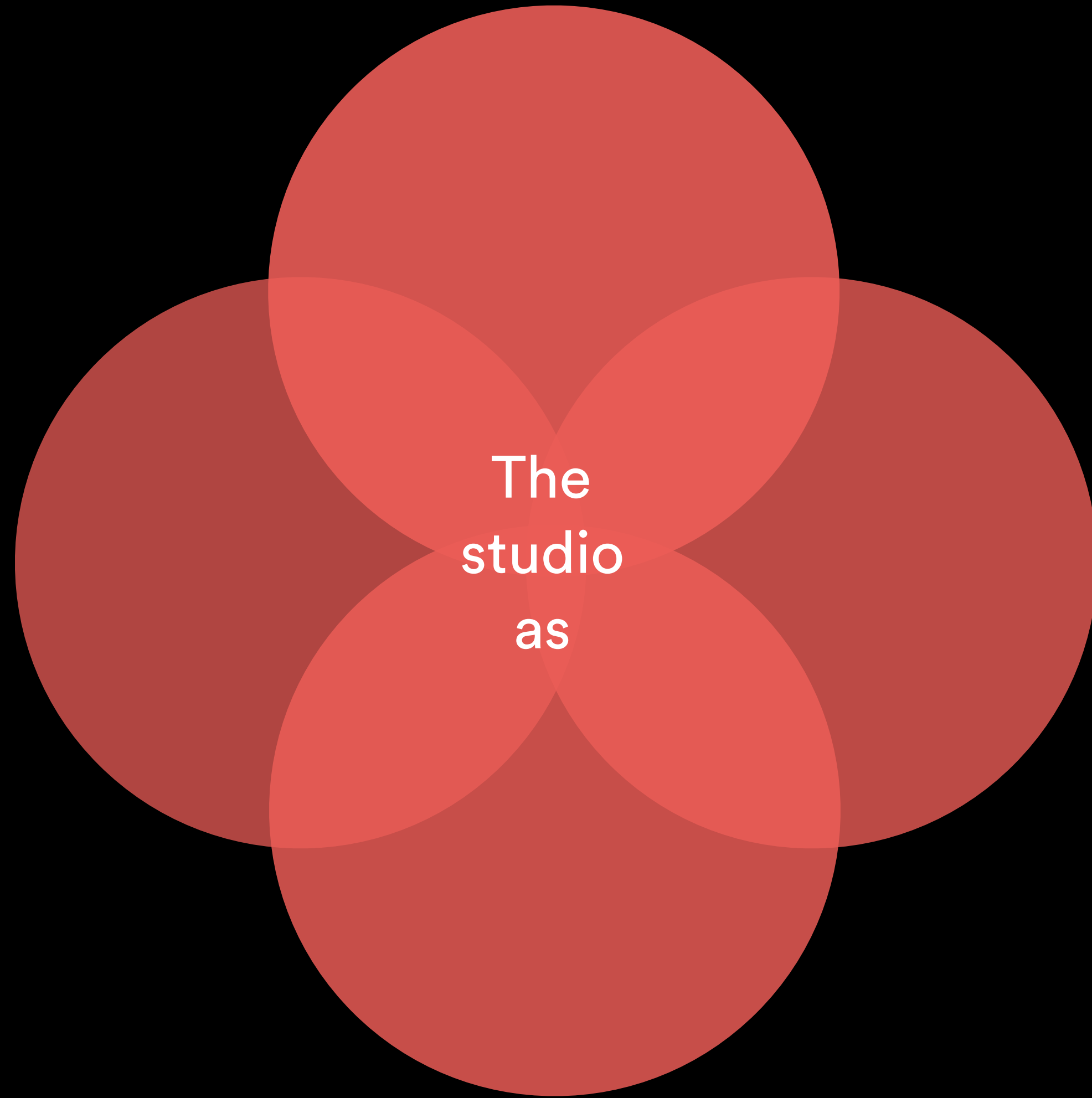


The 'signature pedagogy'
of Art, Design and
Architecture education

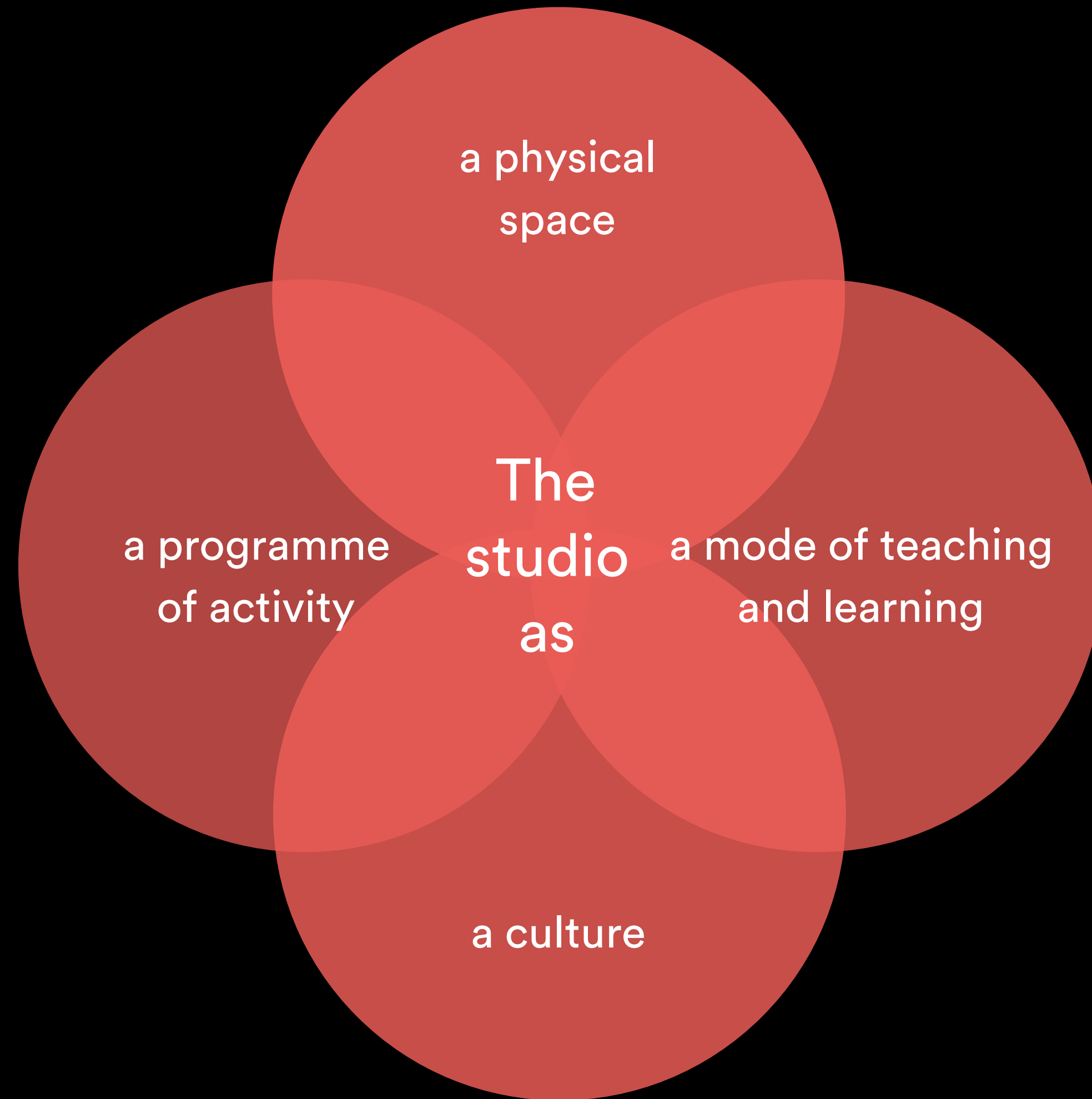
(Shulman 2005)

‘If I wanted you to understand,
I would have explained it better’

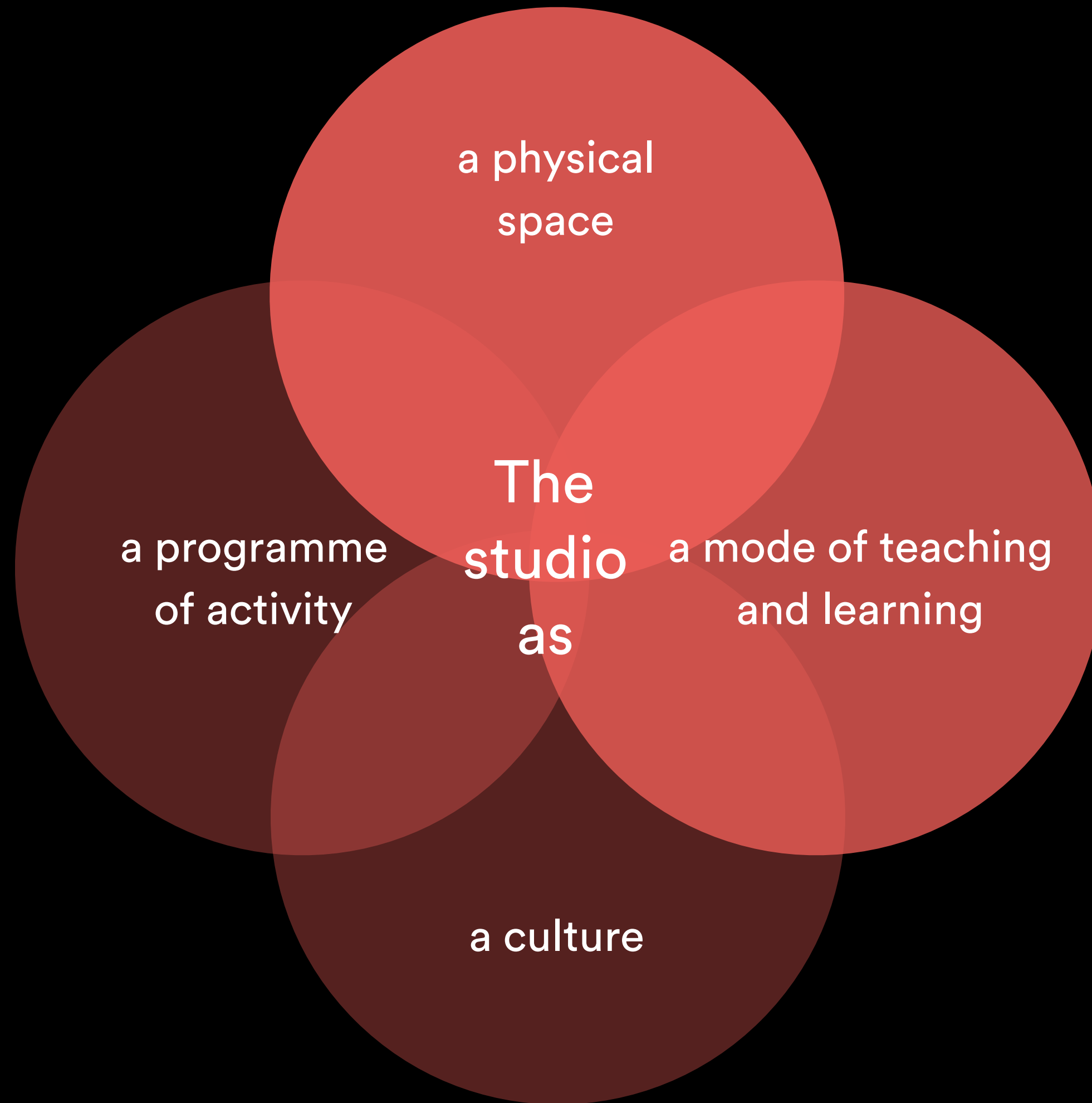
Johan Cruyff



Schon (1987)



Schon (1987)



Schon (1987)

aaaaahhhh-hhhhhaaaaa





Relational v Realist

Socio + material

Sorenson (2009) argues educational practices actually get done by a combination of the social (humans) and the material (non-humans).

In other words, humans may use materials and space, but the spatial and material may also 'use humans' and influence educational practices.

Space as a verb rather than noun

‘as something we do (a matter of encounter),
rather than something we have’

The types of knowledge that is generated?

what kinds of designers do our spaces 'produce?'

what identities are privileged over others?



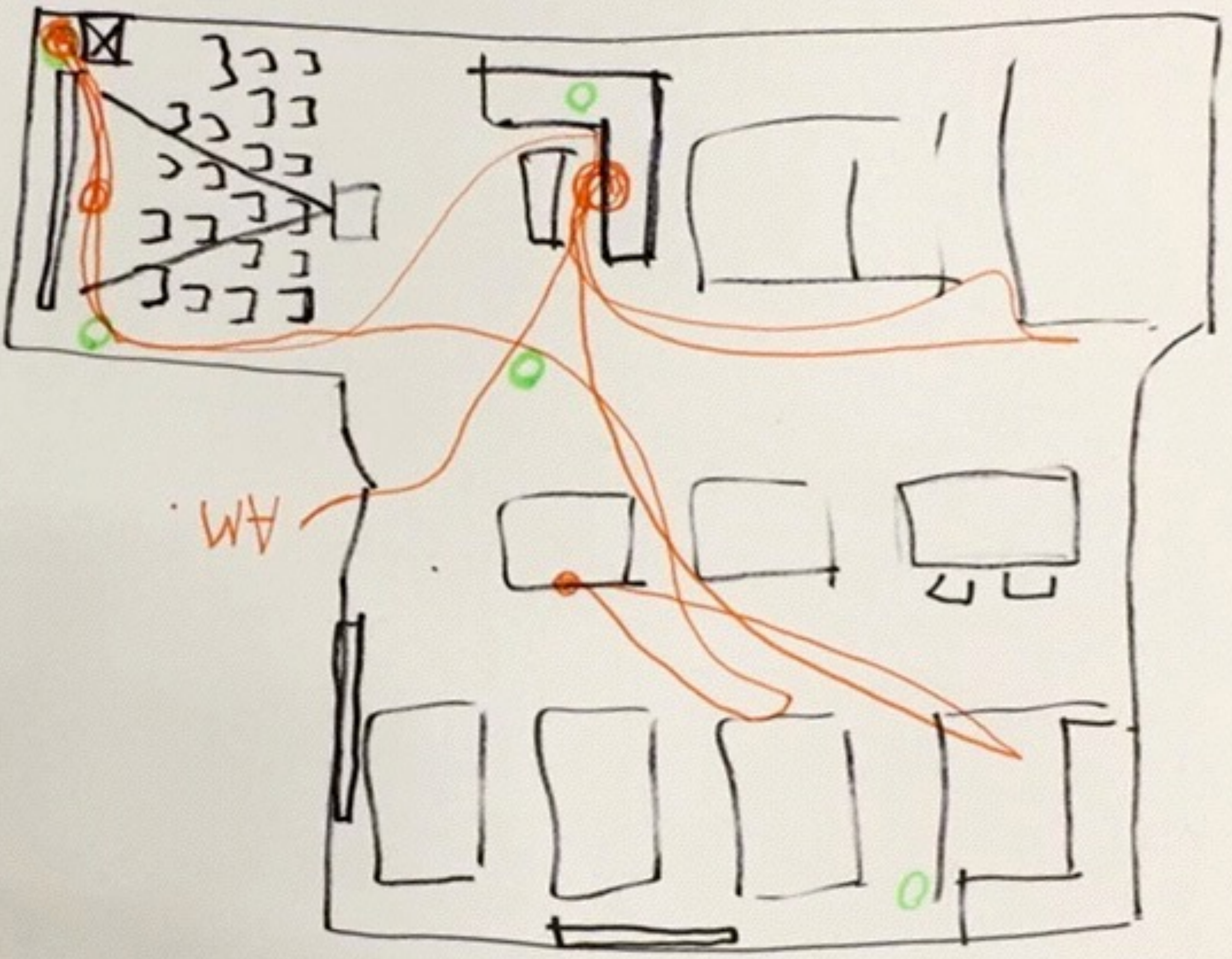




BEING VISIBLE

‘I’m definitely clocking who is around who is there.’

**‘It’s not done in the office. I could go to office,
but I want to do it here. Somewhere very visible.
That’s the point of that, you’re not hiding’**



AM.

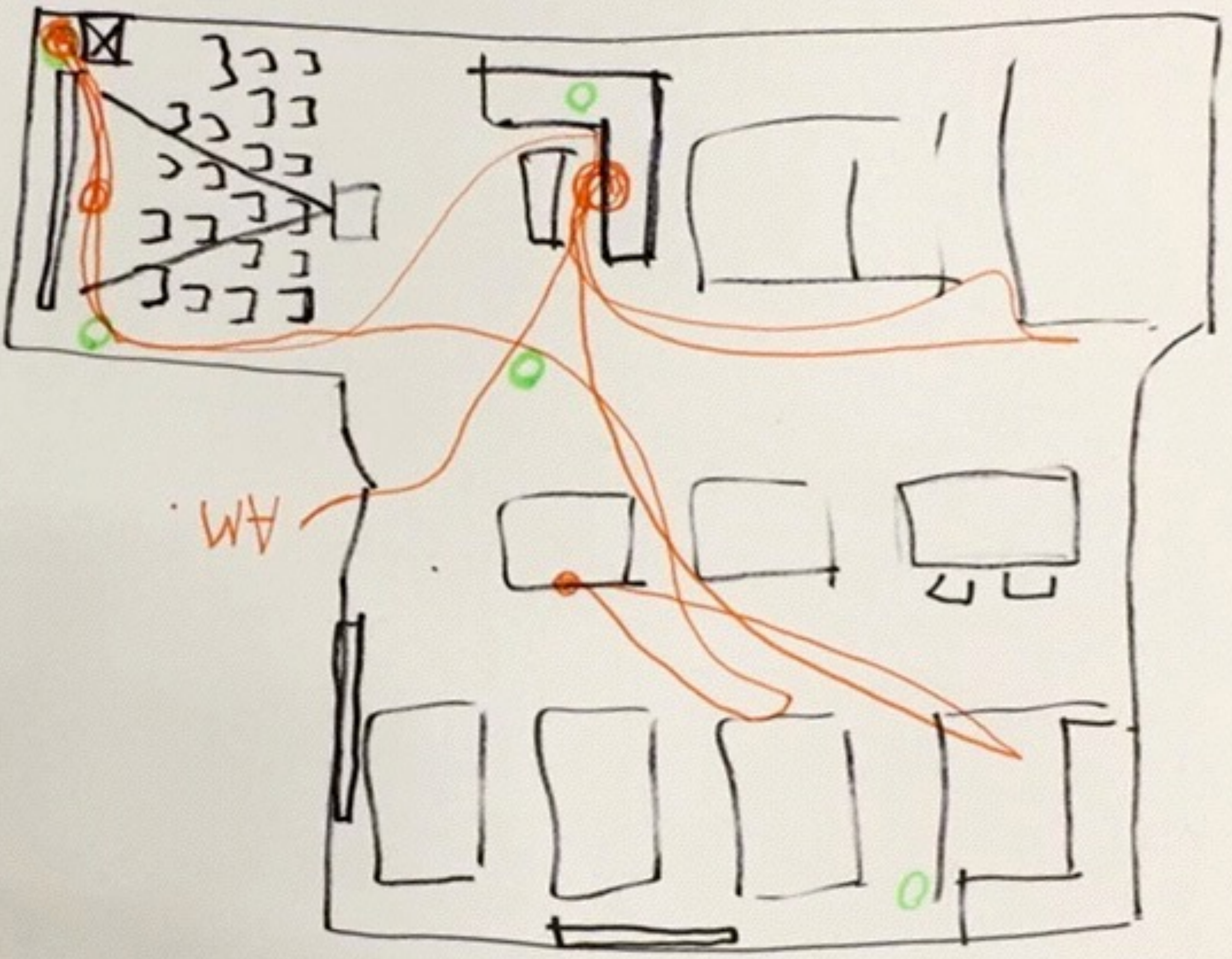
‘You need to put yourself in a position where you’re accessible. I prefer students to come to me or be invited. At this level, where you’re trying to demonstrate autonomy.’

‘What I’m trying to do is find a neutral space –not wanting to privilege anybody. Conscious of not wanting to be seen of privileging. Because that might get in the way from others approaching’

‘This year we have been more conscious to make it a shared space [sofa] – that it wasn’t for us. So at times we have made more effort not just to sit there. To avoid the patriarchal ‘dad chair syndrome’

REAL TEACHING

**‘If I’m sat around a table it looks like
you’re doing something proper and real,
but if your just sat on the sofa it looks
like informal chit-chat’**



AM.

‘round a table feels like proper teaching
... but here [sofa] it is more real’

‘actually often getting to the bottom of what somebody is about happens more authentically as it feels more real. There is actual dialogue and it’s a different dialogue – not two monologues ... I’m able to listen more effectively the dialogue becomes more true dialogue.’

**‘I used to think I was being too passive.
What is this is it doing nothing? What is
that position if you’re just sat there?’**

‘... maybe passive isn’t the correct word. It’s an active position, I’m not asleep, I’m working in that space, its back to floor, its being in their space, but trying not to get in the way. Being there when they need it – but not being overbearing.’

TOWARDS AN (IN) CONCLUSION

Marginal objects, objects with no clear place, play important roles. On the lines between categories they draw attention to how we have drawn the lines. Sometimes in doing so they incite us to reaffirm the lines, sometimes to call them into question, stimulating different distinctions [...] Marginal objects are not neutral presences. They upset us because they have no home

Marginal objects, objects with no clear place, play important roles. **On the lines between categories they draw attention to how we have drawn the lines. Sometimes in doing so they incite us to reaffirm the lines, sometimes to call them into question, stimulating different distinctions [...]** Marginal objects are not neutral presences. They upset us because they have no home

A lookout space

Permission to be in the space (and not teaching)

A way to signal accessibility

A space for 'true' dialogue

A space to signal autonomy

A place that structures informalities

A teaching site

A reorganiser of relations

Thanks