

## **Graphic design students' conceptions of the discipline in an era of expanded design**

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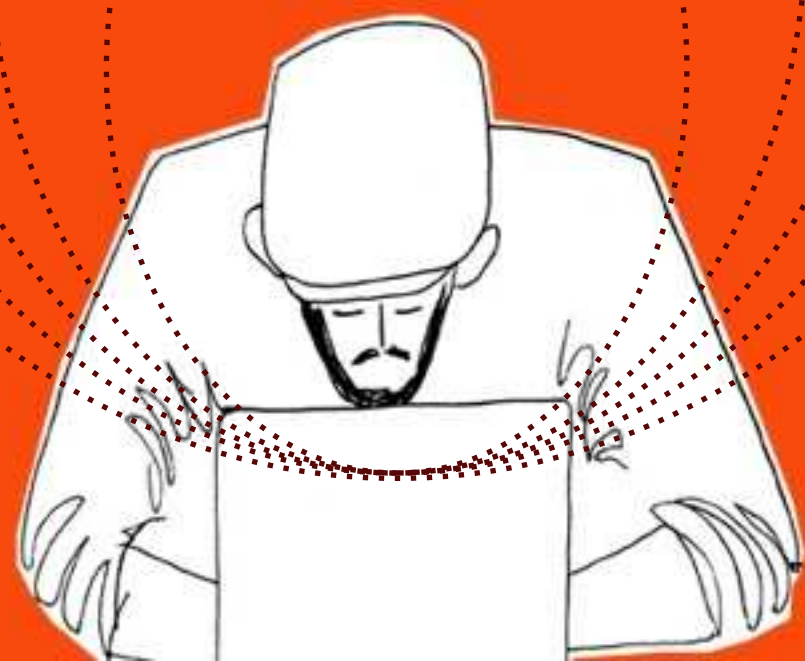
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GRAPHIC DESIGN STUDENTS'  
CONCEPTIONS OF THE DISCIPLINE  
IN AN ERA OF EXPANDED DESIGN

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ILLUSTRATIONS FRAZER HUDSON

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PREFACE

GRAPHIC DESIGN  
EDUCATION

CAREER  
TRAINING



INFINITE  
POSSIBILITIES



*GRAPHIC DESIGN AS A CULTURAL ENTERPRISE IS TO UNDERSTAND IT AS AN EXPANDING DISCIPLINARY PROJECT. IT IS NO LONGER SIMPLY A PROFESSION, A SERVICE, A TOOL OR A MEANS TO CREATE DESIRE.*



A screenshot of a tweet from the account D&AD (@dandad) dated February 8. The tweet text reads: "Nothing matters more than a #DandAD Pencil. Deadline 17 February 2016." Below the text is a promotional graphic for the D&AD Professional Awards 2016. The graphic features five pencils of different colors (blue, light blue, black, yellow, and brown) standing on yellow rectangular blocks of varying heights against a yellow background. The text on the graphic says "Nothing matters more. Deadline 17.02.16". Below the graphic, the text reads "D&AD Professional Awards 2016" and "dandad.org".

**D&AD** @dandad · Feb 8  
Nothing matters more than a #DandAD Pencil. Deadline 17 February 2016.

**Nothing matters more.**  
Deadline 17.02.16

**D&AD Professional Awards 2016**  
dandad.org



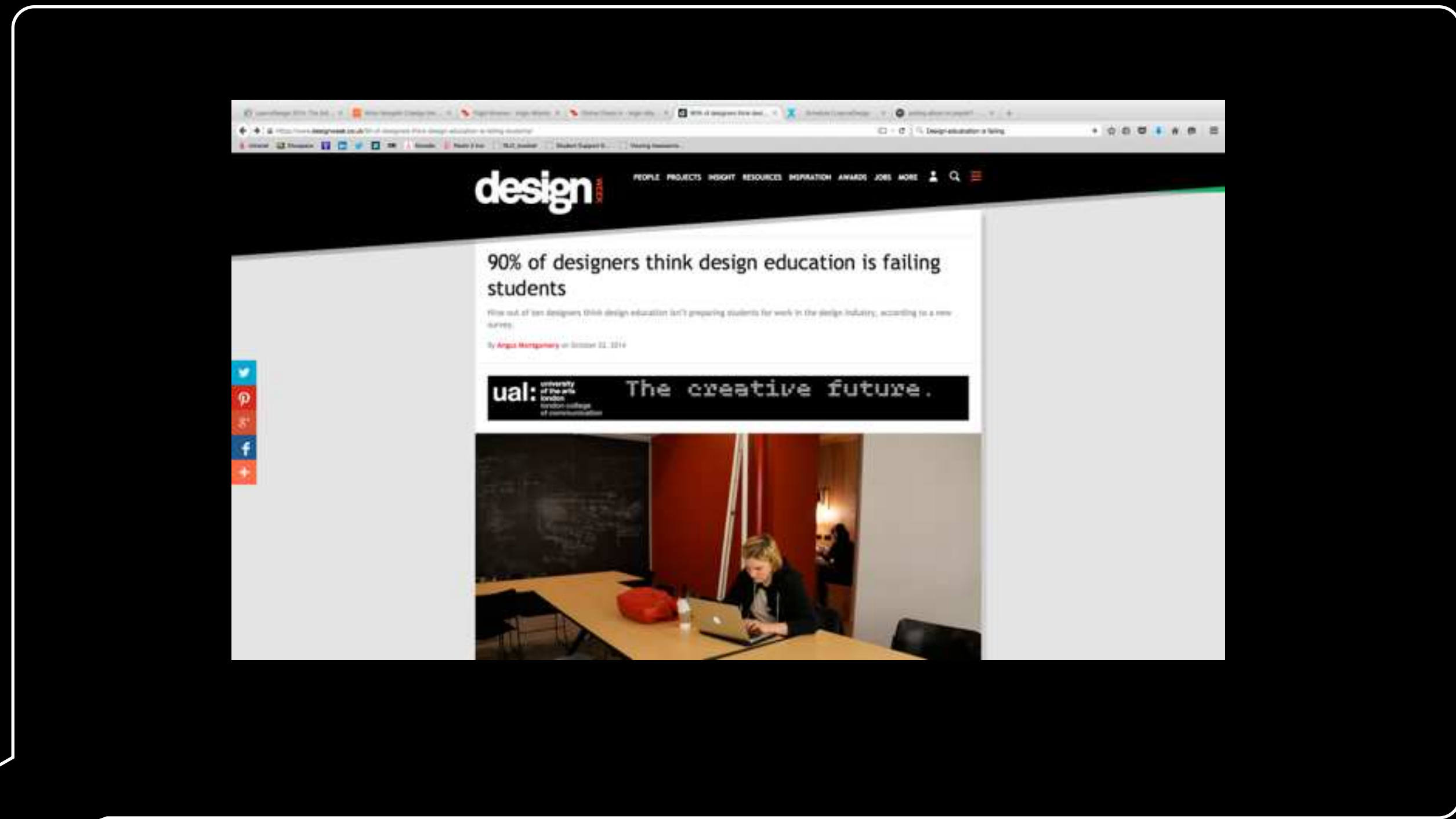
*THE EXTENDED TERRAIN OF CONTEMPORARY GRAPHIC DESIGN PRACTICE HAS ITS TRADITIONAL BASECAMPS IN TYPOGRAPHY, IMAGE MAKING, FORM GIVING, ADEPT USE OF MATERIAL CRAFT, AND SYSTEM CONSTRUCTION LARGELY APPLIED TO THE MESSAGES OF PAYING CLIENTS ...*



*... THESE NODES ARE MERE FOOTHOLDS IN  
A NOW VERY MATURE CAMPAIGN BY GRAPHIC  
DESIGN TO LAND UPON THE BANKS OF  
ALMOST EVERY OTHER DISCIPLINE UNDER  
THE SUN ...*

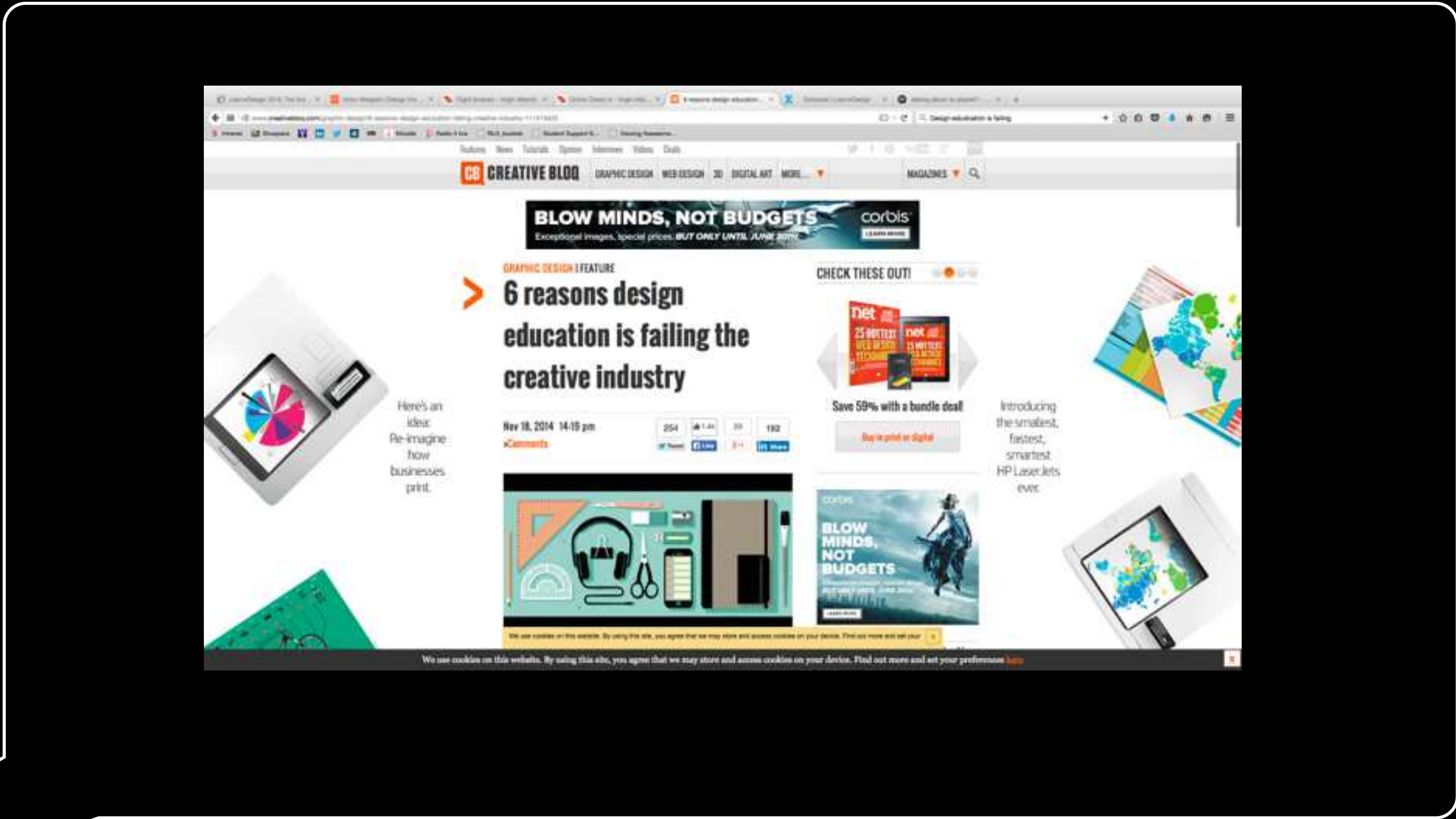






*... OUR HOLDINGS AND COLLABORATIONS ARE SO MASSIVE AND MULTIPLE WE HAVE CREATED NEW DISTRICTS AT OUR TRANSDISCIPLINARY FRINGES TO DEAL WITH GRAPHIC DESIGN'S EVERMORE POROUS EDGES SUCH AS: USER EXPERIENCE DESIGN, INTERACTION DESIGN, SOCIAL DESIGN, HUMAN CENTERED DESIGN, CRITICAL DESIGN, SPECULATIVE DESIGN, SERVICE DESIGN, AND TRANSITION DESIGN.*





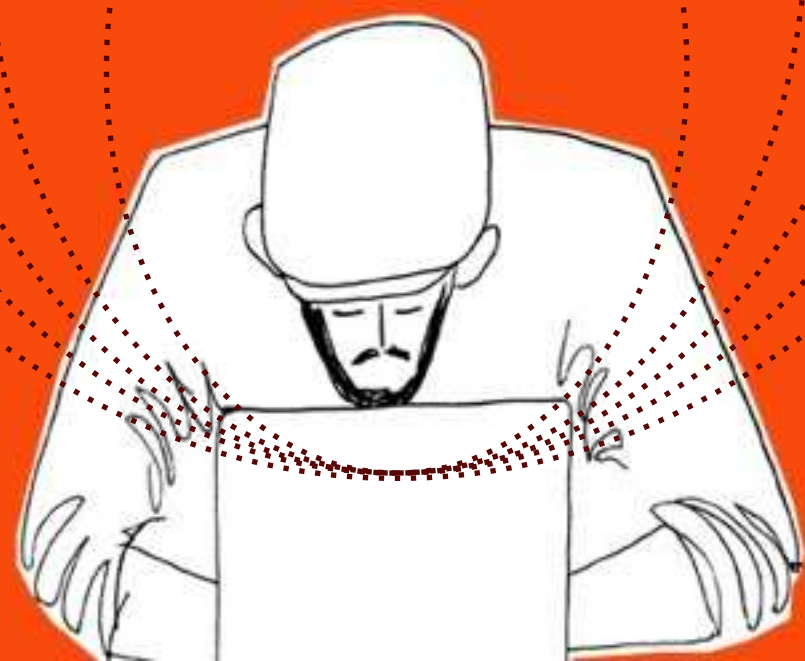
CAREER  
TRAINING

INFINITE  
POSSIBILITIES



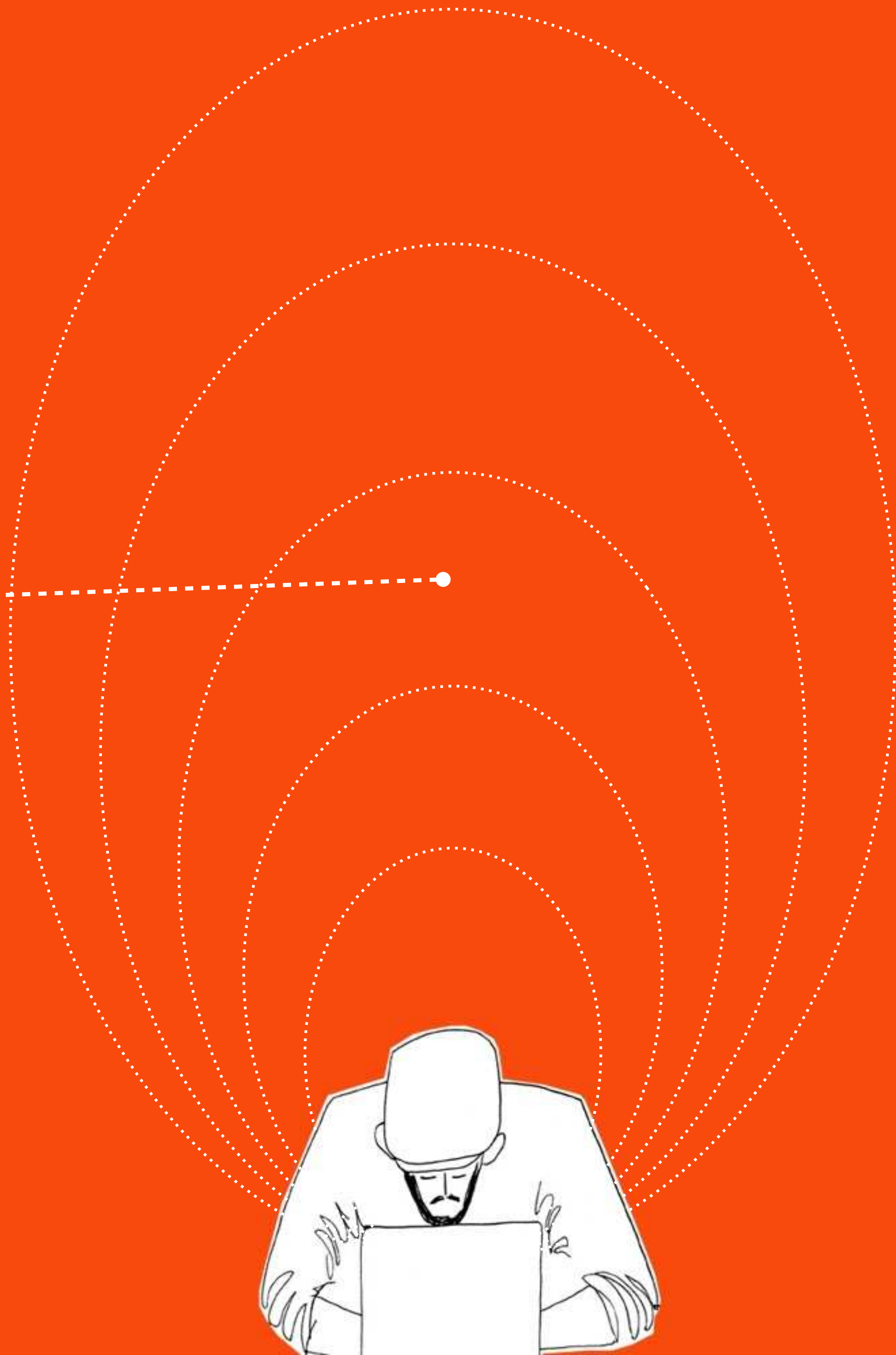
PAPER

GRAPHIC DESIGN STUDENTS'  
CONCEPTIONS OF THE DISCIPLINE  
IN AN ERA OF EXPANDED DESIGN



STUDENTS' CONCEPTIONS  
OF GRAPHIC DESIGN

CONCEPTIONS



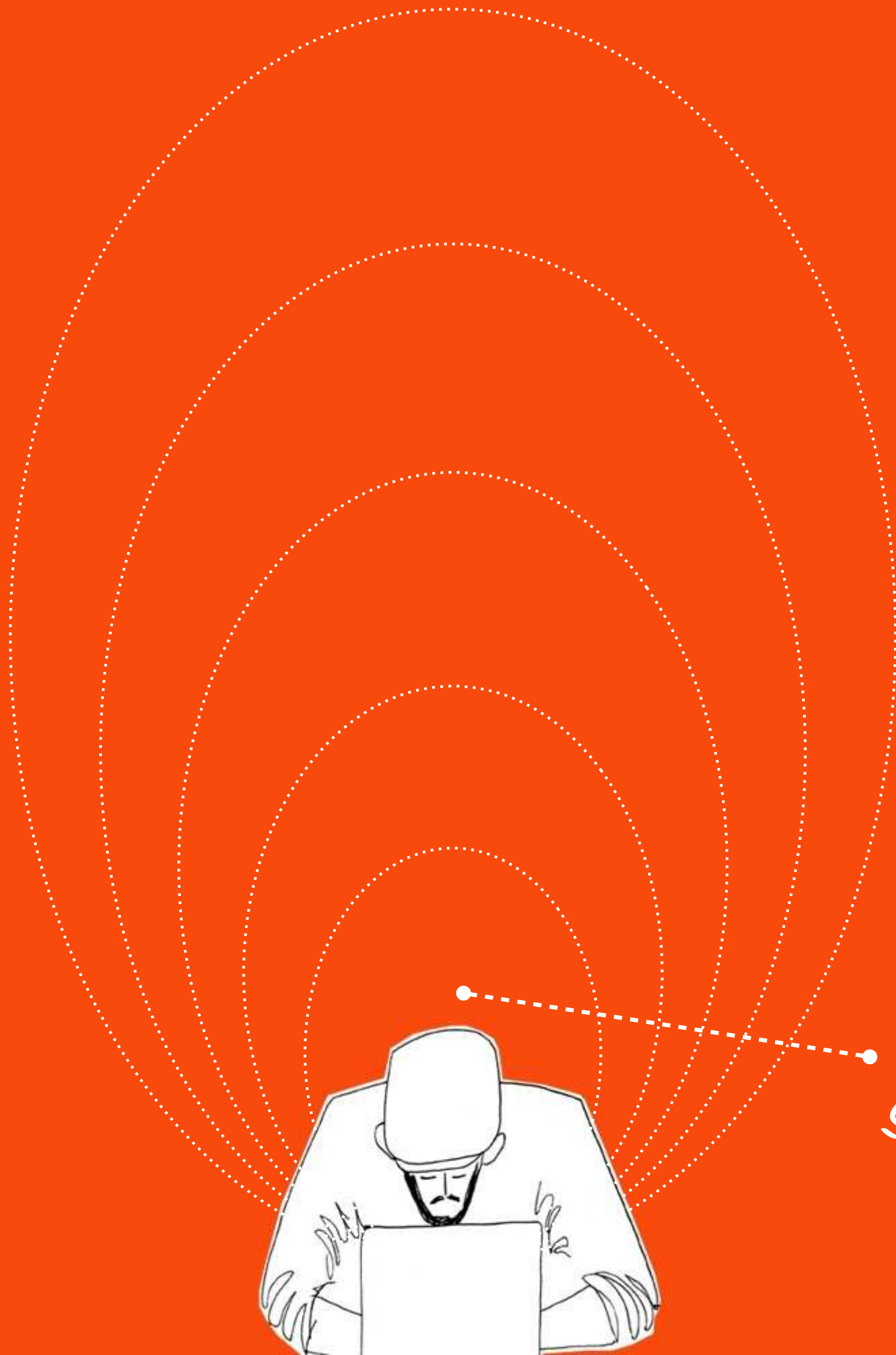
INCREASING  
COMPLEXITY

# RESULTS





*STUDENTS' CONCEPTIONS  
OF GRAPHIC DESIGN*



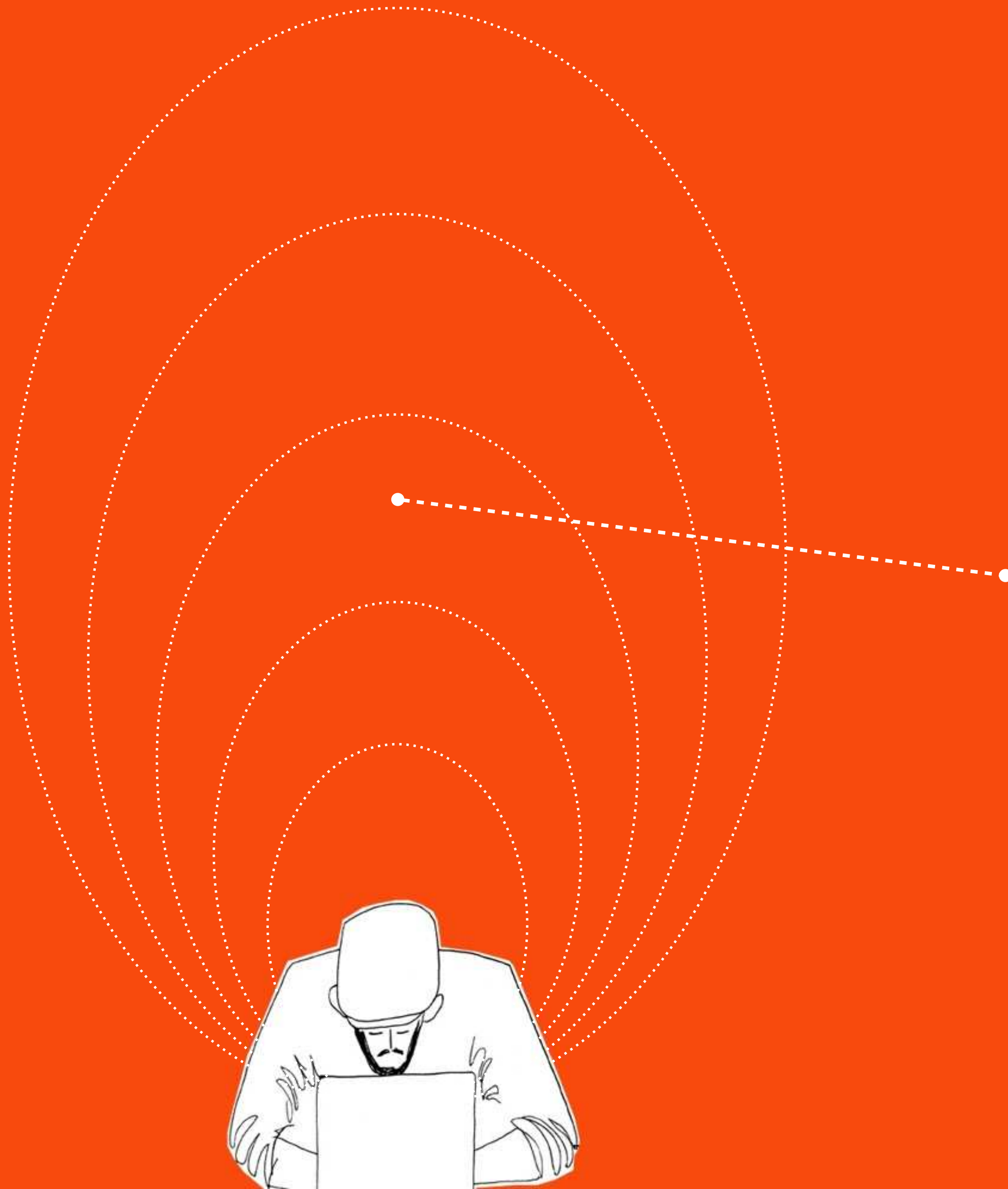
*1. GRAPHIC DESIGN IS THE  
APPLICATION OF A RANGE OF  
SKILLS AND TECHNIQUES IN THE  
PRODUCTION OF 'GRAPHIC  
ARTEFACTS'*

*STUDENTS' CONCEPTIONS  
OF GRAPHIC DESIGN*

*2. GRAPHIC DESIGN IS  
CREATIVELY AND  
PERSONALLY RESPONDING  
TO A PROBLEM/BRIEF IN THE  
PRODUCTION OF 'GRAPHIC  
ARTEFACTS'*



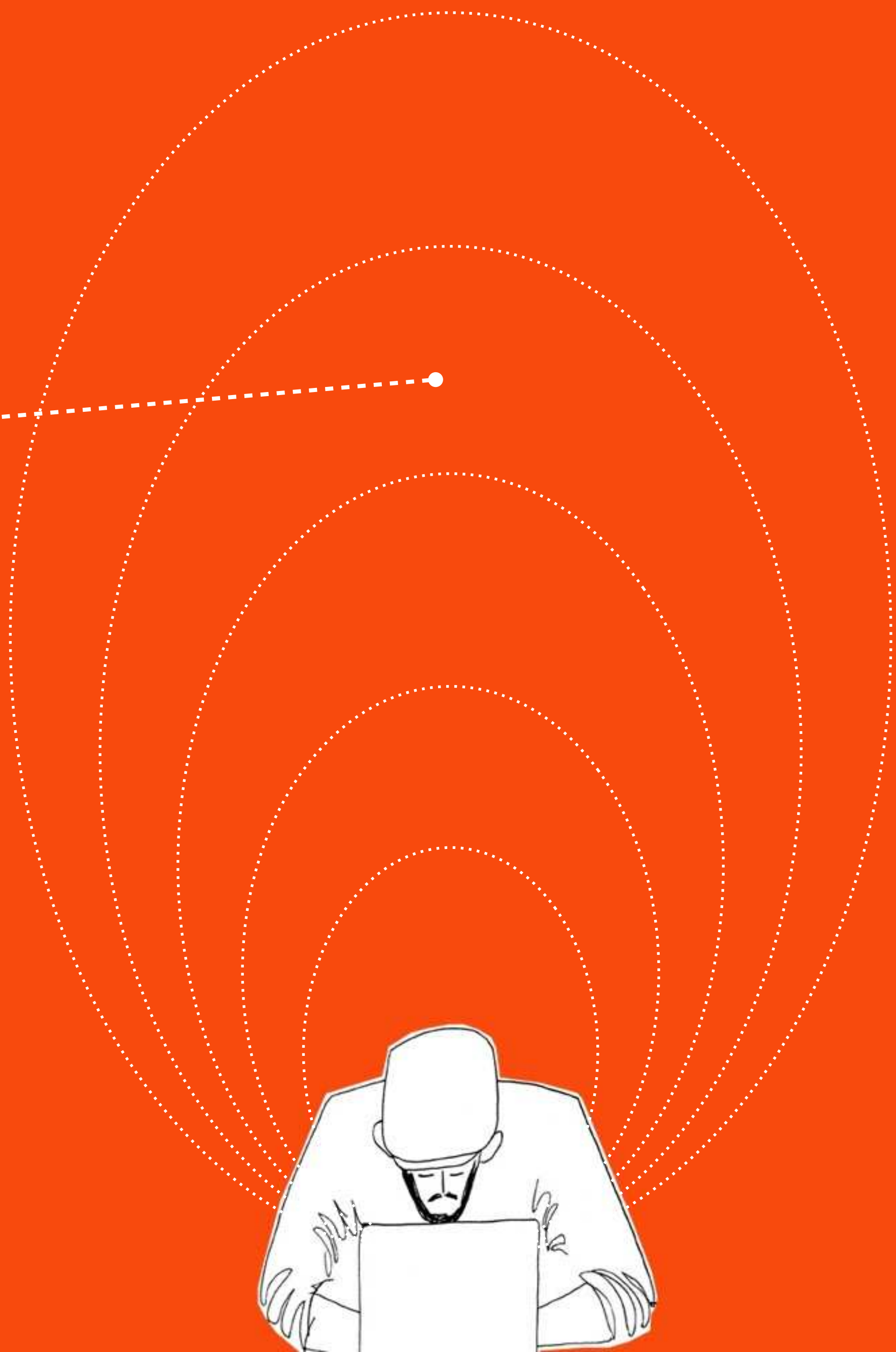
*STUDENTS' CONCEPTIONS  
OF GRAPHIC DESIGN*



*3. GRAPHIC DESIGN IS  
PRODUCING OUTCOMES  
IN RESPONSE TO THE  
NEEDS OF OTHERS  
(CLIENT/AUDIENCE)*

# STUDENTS' CONCEPTIONS OF GRAPHIC DESIGN

4. GRAPHIC DESIGN IS  
THE COMMUNICATION  
OF CONCEPTS ON  
BEHALF OF OTHERS (OR  
SOMETIMES SELF)



*STUDENTS' CONCEPTIONS  
OF GRAPHIC DESIGN*

5. GRAPHIC DESIGN OFFERS THE  
• POSSIBILITY TO CHANGE,  
CHALLENGE, PROPOSE AND  
QUESTION THROUGH THE DESIGN  
OF INTERACTIONS.



# STUDENTS' CONCEPTIONS OF GRAPHIC DESIGN

4. GRAPHIC DESIGN IS THE COMMUNICATION OF CONCEPTS ON BEHALF OF OTHERS (OR SOMETIMES SELF)

2. GRAPHIC DESIGN IS CREATIVELY AND PERSONALLY RESPONDING TO A PROBLEM/BRIEF IN THE PRODUCTION OF 'GRAPHIC ARTEFACTS'

5. GRAPHIC DESIGN OFFERS THE POSSIBILITY TO CHANGE, CHALLENGE, PROPOSE AND QUESTION THROUGH THE DESIGN OF INTERACTIONS.

3. GRAPHIC DESIGN IS PRODUCING OUTCOMES IN RESPONSE TO THE NEEDS OF OTHERS (CLIENT/AUDIENCE)

1. GRAPHIC DESIGN IS THE APPLICATION OF A RANGE OF SKILLS AND TECHNIQUES IN THE PRODUCTION OF 'GRAPHIC ARTEFACTS'



*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



DESIGNING WITH

DESIGNER OF TOOLS  
AND SYSTEMS

CONCERN  
FOR EFFECT

EXPANDED DESIGN

SOCIAL CULTURAL  
TRANSFORMATIVE DESIGN OFFERS THE  
POTENTIAL POSSIBILITY TO CHANGE,  
CHALLENGE, PROPOSE AND  
QUESTION THROUGH THE DESIGN  
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DESIGNING FOR

DESIGNER  
OF ARTEFACTS

CONCERN  
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20TH CENTURY MODEL

CONSUMER  
ORIENTATED FRAME



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

Illustration by Frazer Hudson

*HOW DO WE MAKE THIS VISIBLE?*

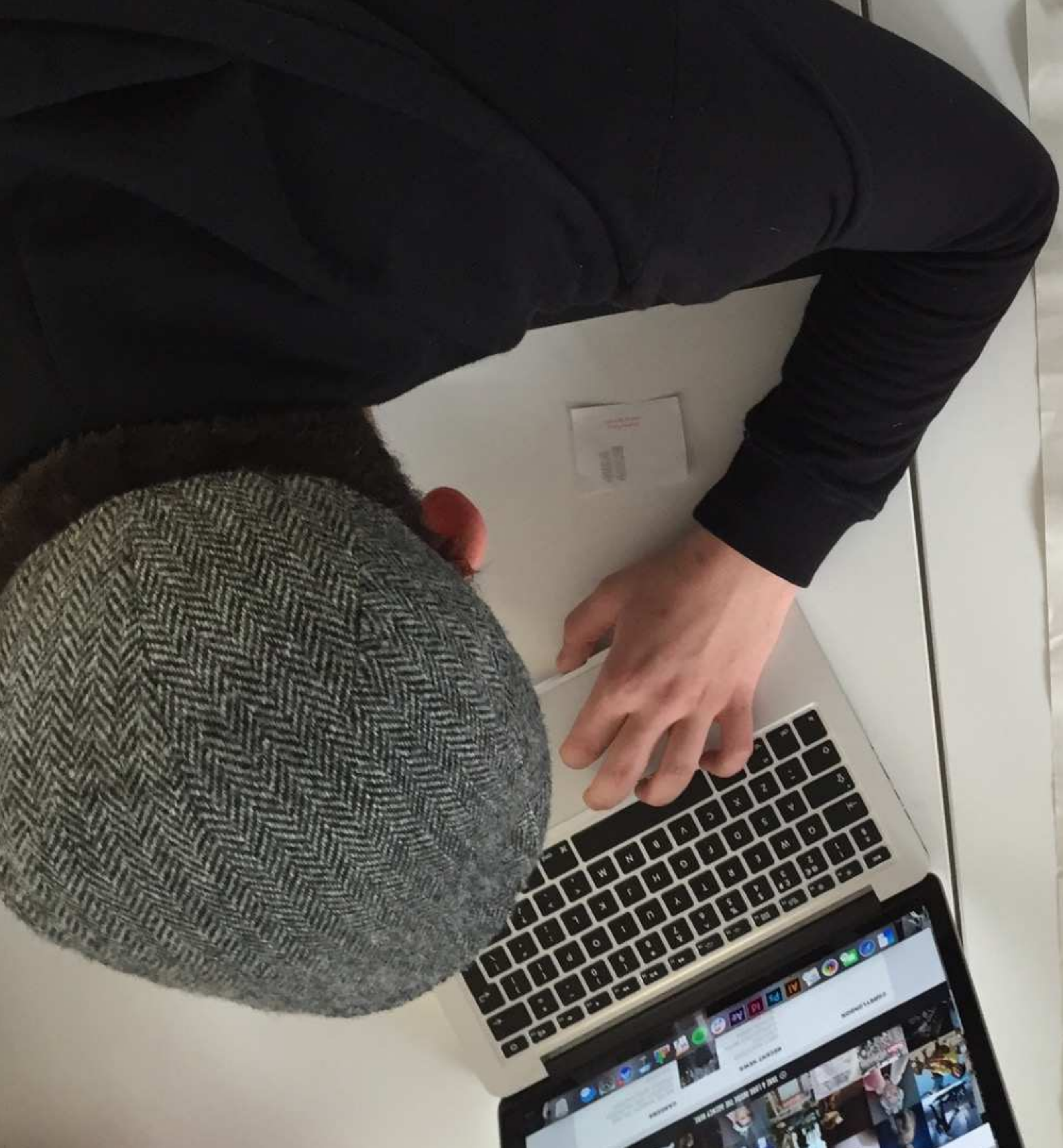


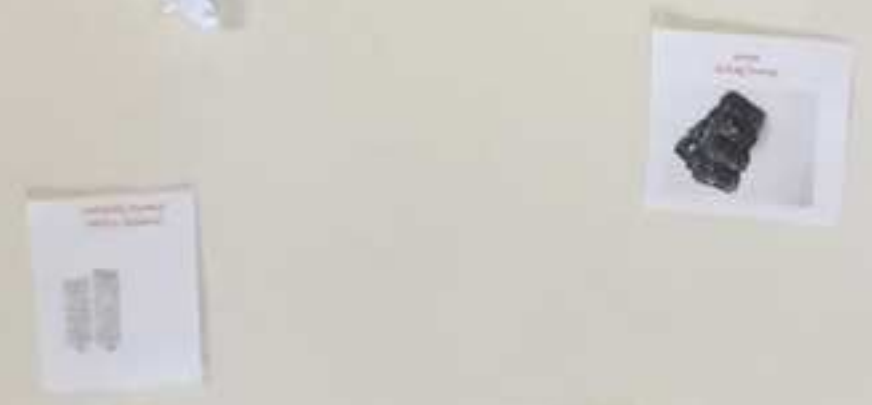
POSTFACE

*'THE VISUALIZATION AND MAPPING OF PRACTICE ...  
OFFER EXCITING TOOLS TOWARDS HELPING EDUCATORS  
ADDRESS THIS CHALLENGE, POTENTIALLY CREATING  
RICHER AND MORE DYNAMIC DIALOGUES THAT MAY HELP  
PREPARE STUDENTS FOR THE VAST AND COMPLEX ARENA  
THAT THEY WILL ENTER.'*

## *AND MAPPING IS USEFUL BECAUSE*

*'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.'*





# INSTALLATION DESIGN

## BRANDING

## ADVERTISING

## EDITORIAL

## DATA

## ETHICS



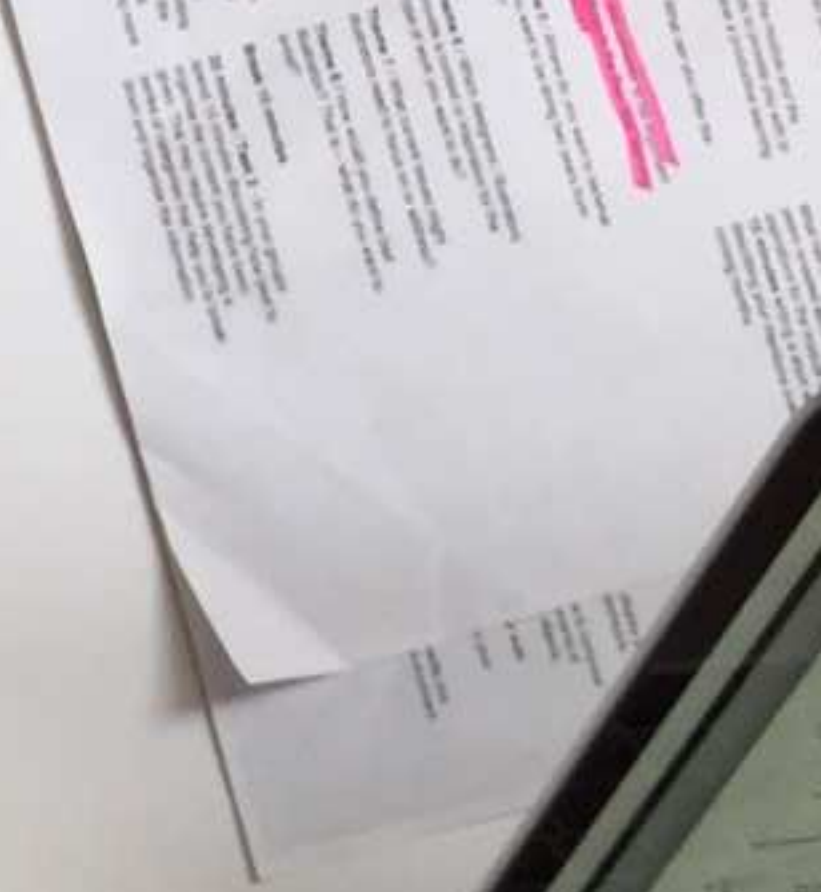
FOOD

COMPUTER

OBJECTS

OPINION

DESIGN







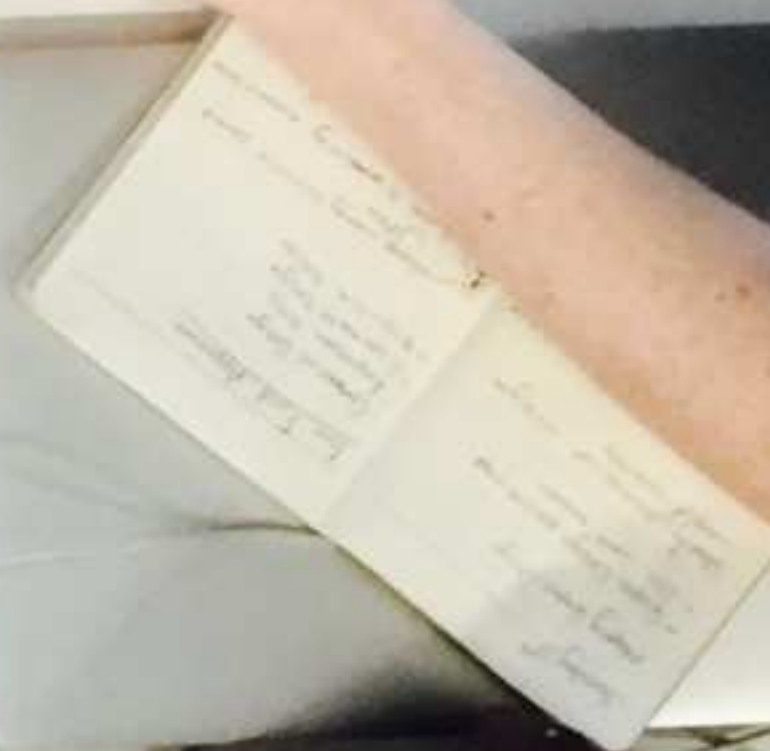
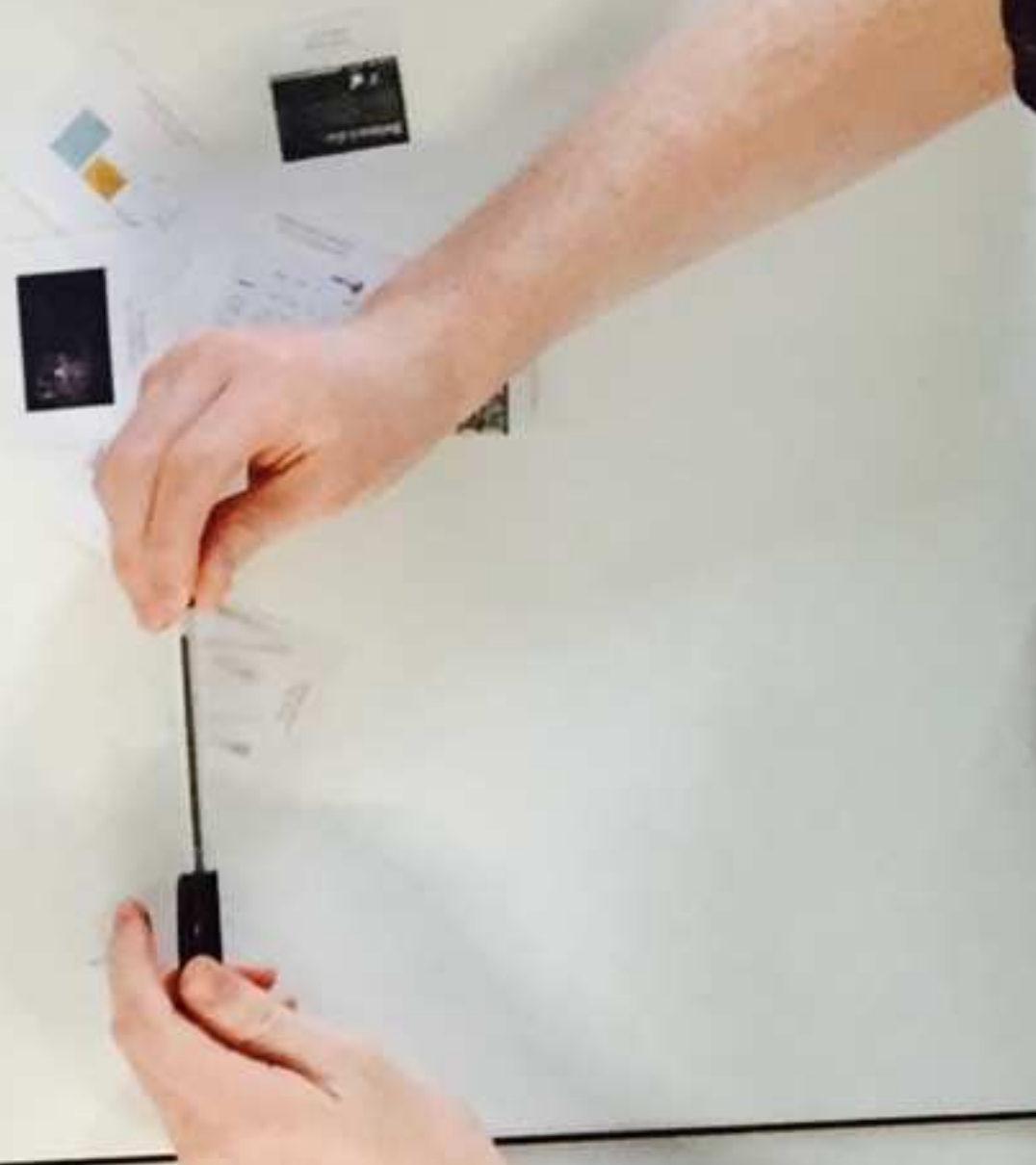
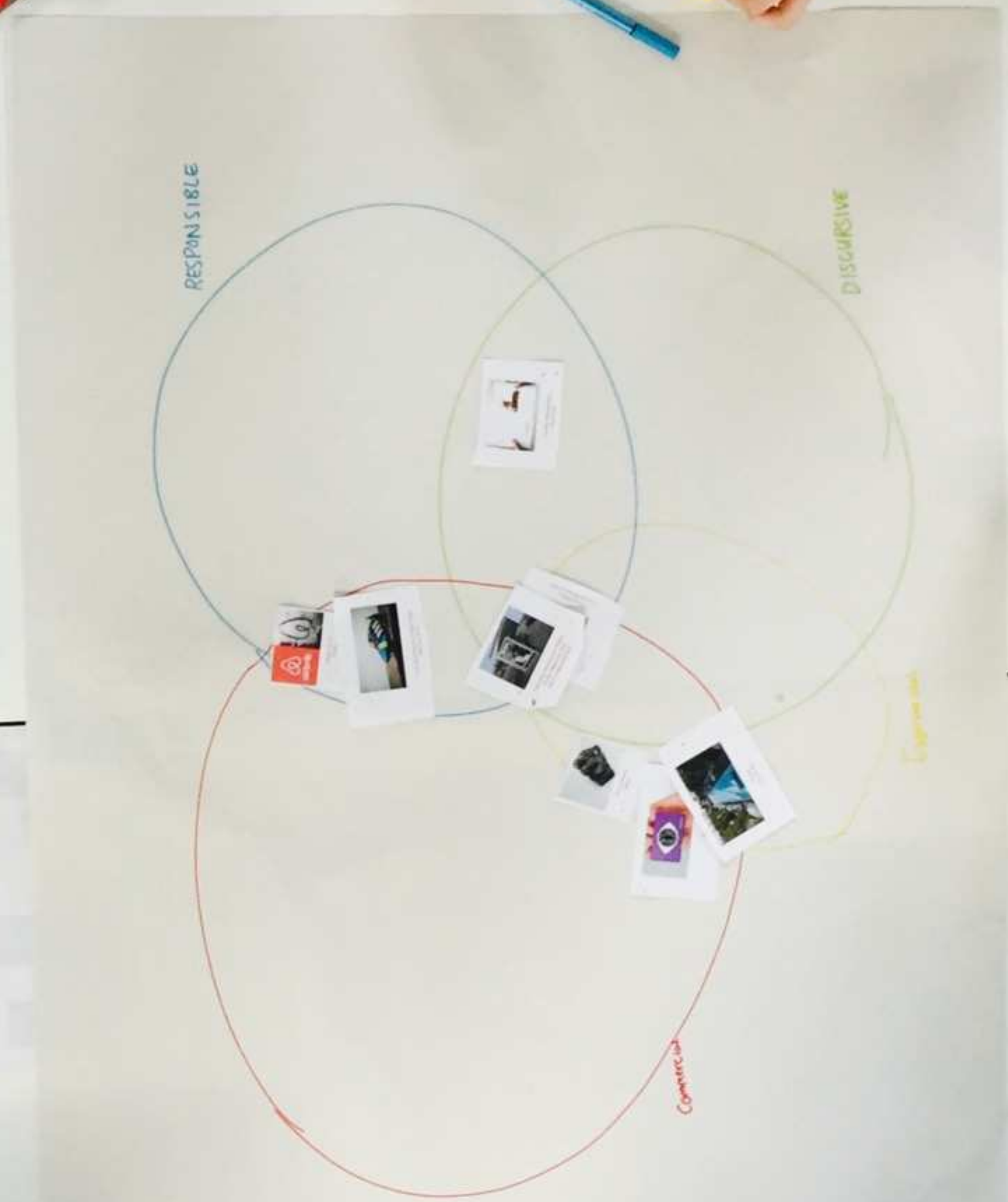
Handwritten notes on a small piece of paper, including the word "linear" and some illegible scribbles.

linear  
personal

conceptual

personal





Commercial

1. a + 3 e r - r o o x

2. c - s - t - e - n - n - a



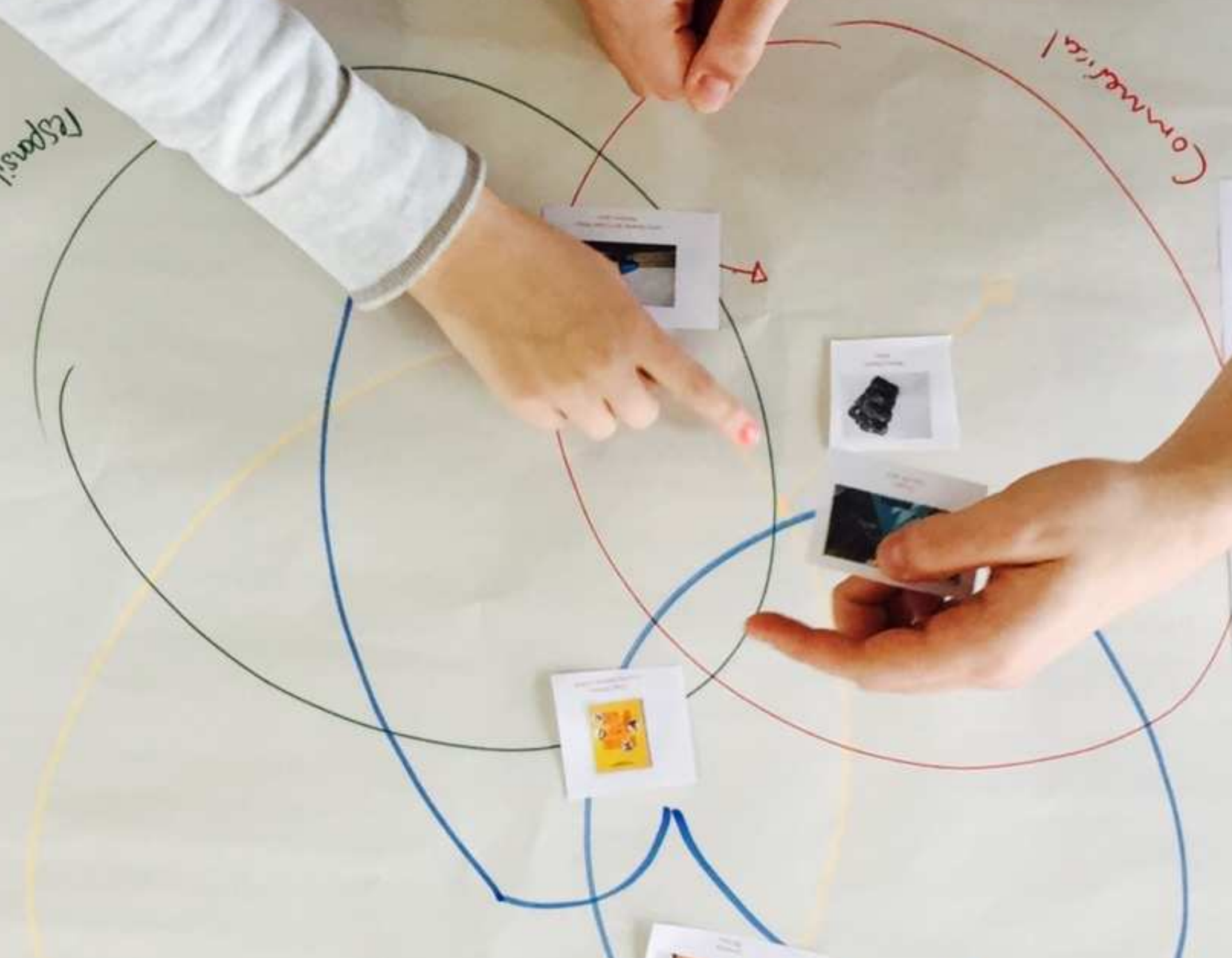


Explain Design  
 we are trying to  
 create products we  
 to make  
 Discuss Design  
 we are trying to  
 explain why we  
 explain why we



Responsible

Commercial



Four Faces of Design  
 Think and Think 2008

*FOUR FIELD APPROACH / THARP AND THARP (2009)*

# FOUR FIELD APPROACH / THARP AND THARP (2009)

## COMMERCIAL DESIGN

The primary driver of **Commercial Design** is to make money.

## RESPONSIBLE DESIGN

The primary driver of **Responsible Design** is to provide a useful, useable, and desirable design to those who are largely ignored by the market.

## EXPERIMENTAL DESIGN

The primary intent of **Experimental Design** is exploration, experimentation, and discovery.

## DISCURSIVE DESIGN

**Discursive Design** are tools for thinking; they raise awareness and perhaps understanding of substantive / debatable issues of psychological, sociological, and ideological consequence.

# FOUR FIELD APPROACH / THARP AND THARP (2009)

## COMMERCIAL DESIGN



## RESPONSIBLE DESIGN



## EXPERIMENTAL DESIGN



## DISCURSIVE DESIGN



# Map of Graphic Design Practice



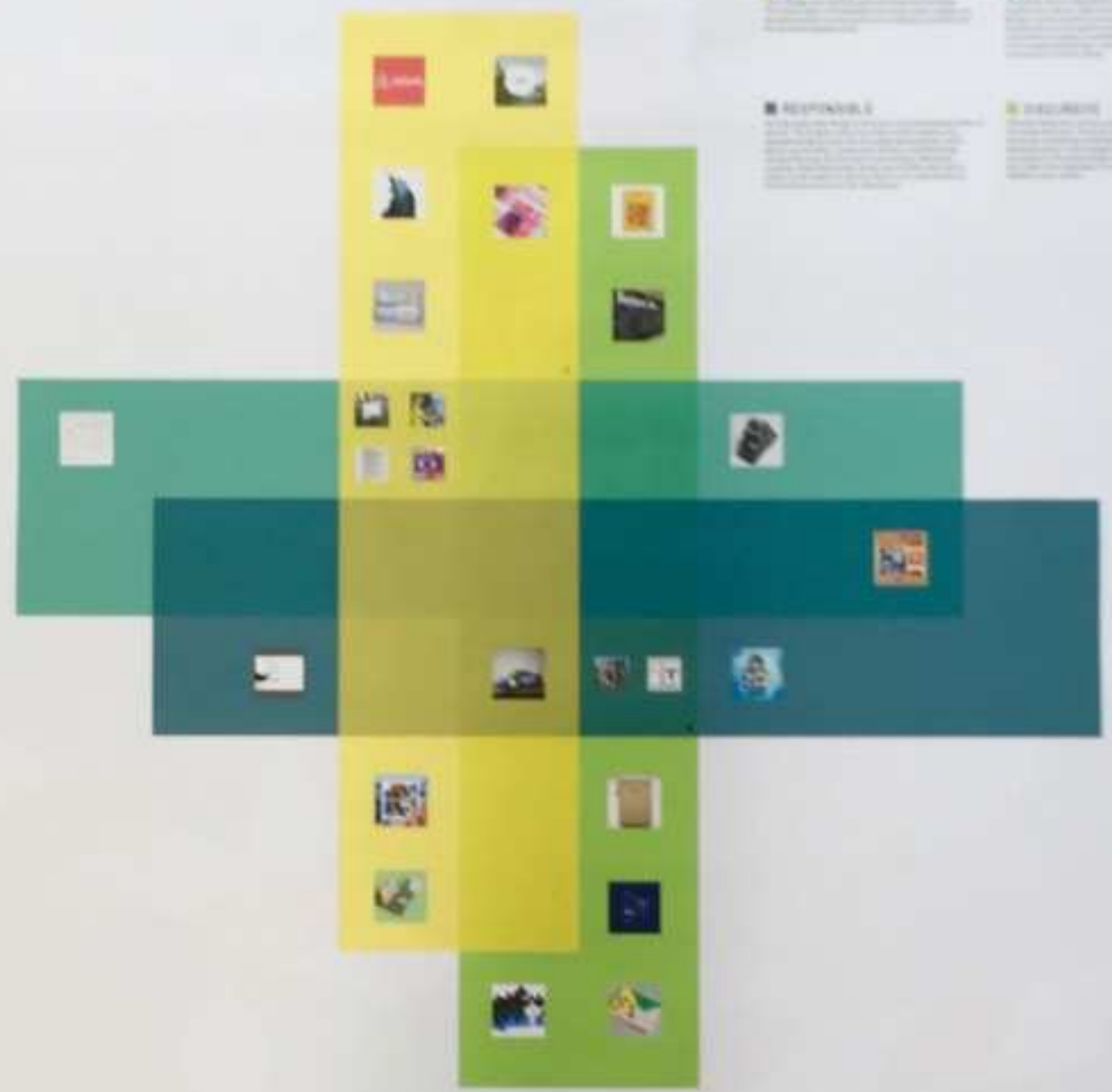
Four columns of small text blocks, likely descriptions or definitions related to the design practice categories.



Five columns of small text blocks, likely descriptions or definitions related to the design practice categories.



# FIELDS OF GRAPHIC DESIGN PRACTICE



**COMMERCIAL**  
Commercial graphic design is the most common and visible form of design. It includes branding, advertising, packaging, and product design. The primary goal is to create visual solutions that effectively communicate a message and drive business objectives.

**RESPONSIBLE**  
Responsible graphic design focuses on creating designs that are socially and environmentally conscious. This includes using sustainable materials, ethical sourcing, and designs that promote social equality and environmental awareness.

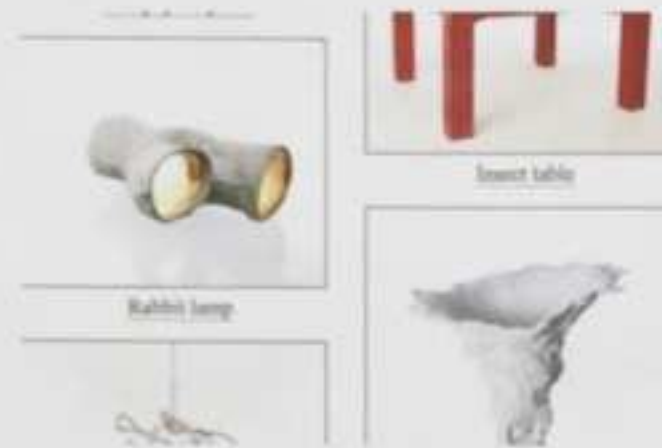
**EXPERIMENTAL**  
Experimental graphic design is a form of design that pushes the boundaries of traditional design. It often involves abstract, non-representational, and conceptual work. The goal is to explore new visual languages and challenge established norms.

**TECHNOLOGICAL**  
Technological graphic design involves the use of digital tools and software to create designs. This includes web design, user interface design, and digital art. The focus is on creating functional and aesthetically pleasing digital experiences.

- 1. Branding: Creating a unique identity for a company or organization through logos, typography, and color schemes.
- 2. Advertising: Designing promotional materials such as posters, brochures, and billboards to attract attention and convey a message.
- 3. Packaging: Designing the visual appearance of product packaging to protect the product and attract consumers.
- 4. Product Design: Creating the visual and functional aspects of a product, from user interfaces to physical objects.
- 5. Web Design: Designing the layout and visual elements of websites to ensure they are user-friendly and visually appealing.
- 6. User Interface Design: Designing the interactive elements of digital products, such as buttons, menus, and forms.
- 7. Digital Art: Creating original digital artwork, including illustrations, animations, and interactive experiences.
- 8. Social Media Design: Designing content for social media platforms, such as posts, stories, and advertisements.
- 9. Environmental Design: Designing visual elements for physical environments, such as signage, wayfinding, and public art.
- 10. Experimental Design: Exploring new and unconventional visual languages and techniques.
- 11. Sustainable Design: Designing products and services that are environmentally and socially responsible.
- 12. Ethical Design: Designing products and services that promote social equality and environmental awareness.
- 13. Technological Design: Designing digital products and services using advanced technologies.
- 14. User-Centered Design: Designing products and services that are centered around the needs and preferences of the user.
- 15. Data Visualization: Designing visual representations of data to make it easier to understand and interpret.
- 16. Information Design: Designing visual elements that help users navigate and understand complex information.
- 17. Motion Graphics: Designing animated visual elements for video, film, and digital media.
- 18. Typography: Designing and arranging text to create a visually appealing and readable layout.
- 19. Color Theory: Understanding the principles of color and how they can be used to create a cohesive and effective design.
- 20. Design Thinking: A process of creative problem-solving that involves understanding the user, defining the problem, ideating solutions, prototyping, and testing.



**Dunne & Raby - Compass Table**  
The original Compass Table was developed as part of the Kinetic Project. This version is a table made from white wood. Other electronic devices are placed on its surface, the needles, buttons and spin in response to electromagnetic fields produced by the devices.



**Front Designs - Animals Project**  
Rabbit lamp, bird lamp and other everyday objects designed by rats, dogs, snakes and beetles. We asked animals to help us. Sure, we'd help you out if they wanted. Like everything else, we had them. Not in this life.



**Landor - M&S Shwopping**  
After spending a year with M&S & Sainsbury helping develop a retail strategy to emerge as the best, Sainsbury and Home Goods departments, Landor's next step was to find new opportunities for the brand to stand out. While M&S has long been considered as the 'economics' of efforts weren't being recognized.



**Pentagram - Wildlife Conservation Society**  
The Wildlife Conservation Society manages the Bronx Zoo, Central Park Zoo, Prospect Park, Queens Zoo, New York Aquarium and conservation programs in nearly 60 countries. The organization has been the pioneer of its ecological public conservation programs and partnerships around the globe to save wildlife in just one year. Pentagram's Michael Bevil and his team have created a new identity for the organization that advances its position as a global leader in wildlife conservation and acknowledges its social and diverse audience.



**Druga 5 - Subtexter for Newcastle Brown**  
Launched in 2010, Druga's No. 5 Ale is a campaign for Newcastle Brown. The campaign is a subtexter for Newcastle Brown Ale. The campaign is a subtexter for Newcastle Brown Ale. The campaign is a subtexter for Newcastle Brown Ale.



**Translation & Transmission - Laura Fearn (Dementia)**  
The project explores and looks into the effects that dementia has on the elderly in the city and how society. It explores through illustration and hand printed typography, the problems, issues and experiences faced by dementia on a day to day basis. From a black and white, it visually narrates a journey and conveys dementia through its signs.



**Human Trafficking - Laura Fearn**  
The set of posters for an anti Human Trafficking campaign, explores and conveys the pain and fear people face of Human Trafficking as well as its impact on personal and individual lives with the finger prints. These campaign posters are simple and straight to the point, using repetition and alluring people on the going on or not and about, where the UK, things that happen behind closed



**Rafael Morgan - Indigestive Plates**  
The plates look like an ordinary plate, in fact it is just a regular plate with you just never feel food in it. The needs of the plate is printed with statistics, percentages, order and indigestible sentences about hunger statistics in the world. The sentences are printed using their sensitive ink, so they will only be revealed when someone put some hot or warm food on it.



**Amnesty International / Walker - Its not happening here, but its happening now**  
This is an award winning campaign for Amnesty International in Denmark which puts the issue of human rights and abuse not far off the eye.



**Jonathan Puckey - Drawing Typologies**  
To do an investigation to how we can use new technological developments in order to make the design more better, about and that leads space for typographies.



**Kenya Hara - Umeda Hospital**  
The 1995 Agra Hospital for Umeda Hospital was based on the key concept: "Overlook in the best service that a hospital can provide". With the recent renovation of the hospital building, new signs have been created. The slogan of the "sunshine sign" remains the same. The design team which still that in fact can really be shared.



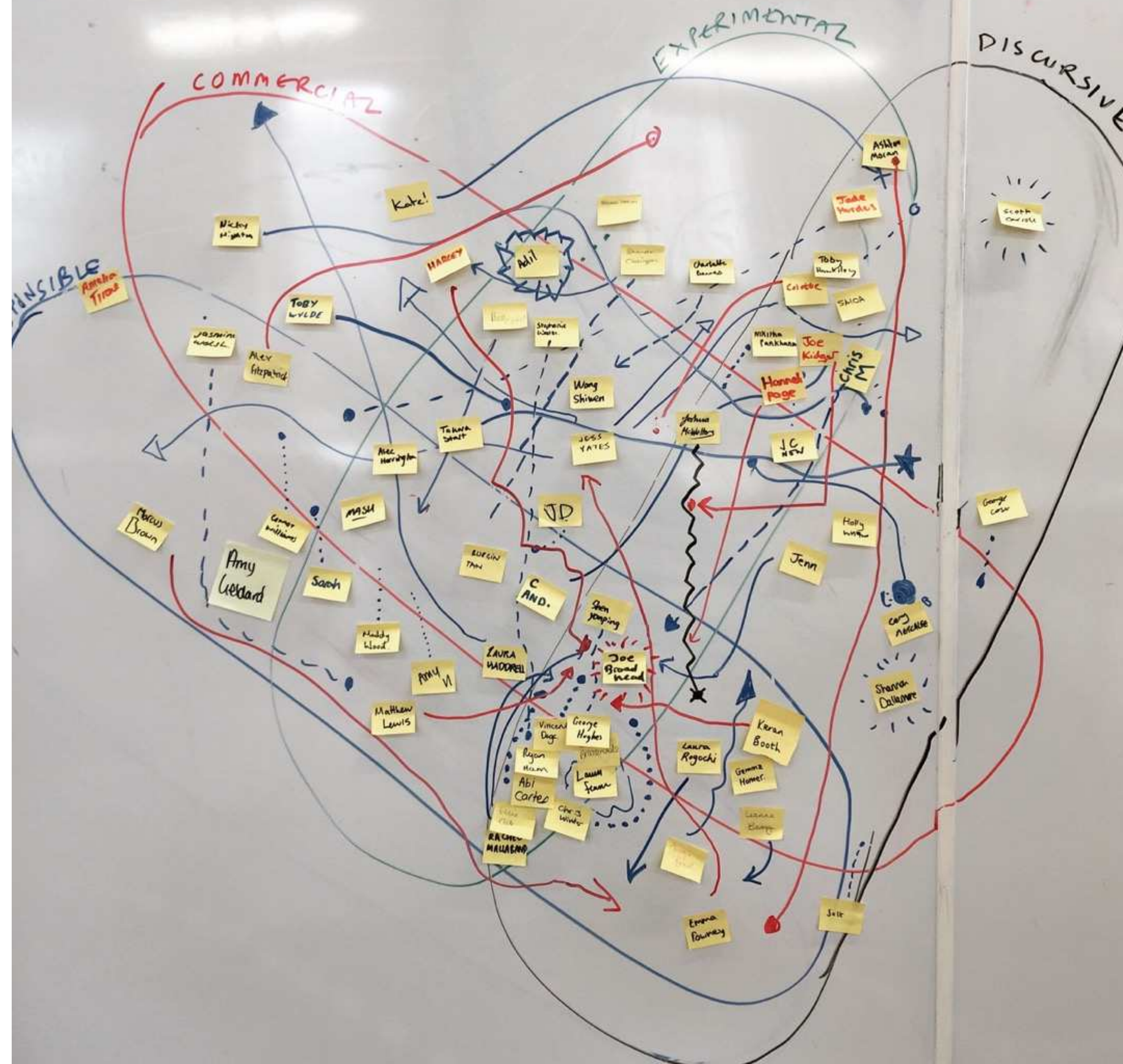
**Moving Brands - wear**  
Moving Brands have launched a fashion brand and a new fashion line that allows its consumers to participate themselves in the creation of designer garments.



## *CORNER SAYS MAPPING*

*'...RENDERS VISIBLE MULTIPLE AND SOMETIMES  
DISPARATE FIELD CONDITIONS'*

YEAR 2 MAPPING AS A  
CLASS GROUP PORTRAIT.  
WHERE YOUR DESIGN  
PRACTICE IS (POST IT) AND  
WHERE YOU WANT YOUR  
DESIGN PRACTICE TO BE  
(FOLLOW THE LINE)



*'MAPPING IS A PROCESS OF UNDERSTANDING:  
IN ORDER TO BE ABLE TO ACT FULLY AND  
DECISIVELY IN THE WORLD, WE MUST RENDER IT  
LEGIBLE, BECAUSE ONLY BY READING THE WORLD  
ARE WE CAPABLE OF WRITING ON IT'*

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