

## **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

DESIGNING WITH

DESIGNER OF TOOLS  
AND SYSTEMS

CONCERN  
FOR EFFECT

SOCIAL CULTURAL  
TRANSFORMATIVE  
POTENTIAL

5. GRAPHIC DESIGN AS CHANGE

EXPANDED DESIGN

DESIGNING FOR

DESIGNER  
OF ARTEFACTS

CONCERN  
FOR FORM

CONSUMER  
ORIENTATED FRAME

20TH CENTURY MODEL

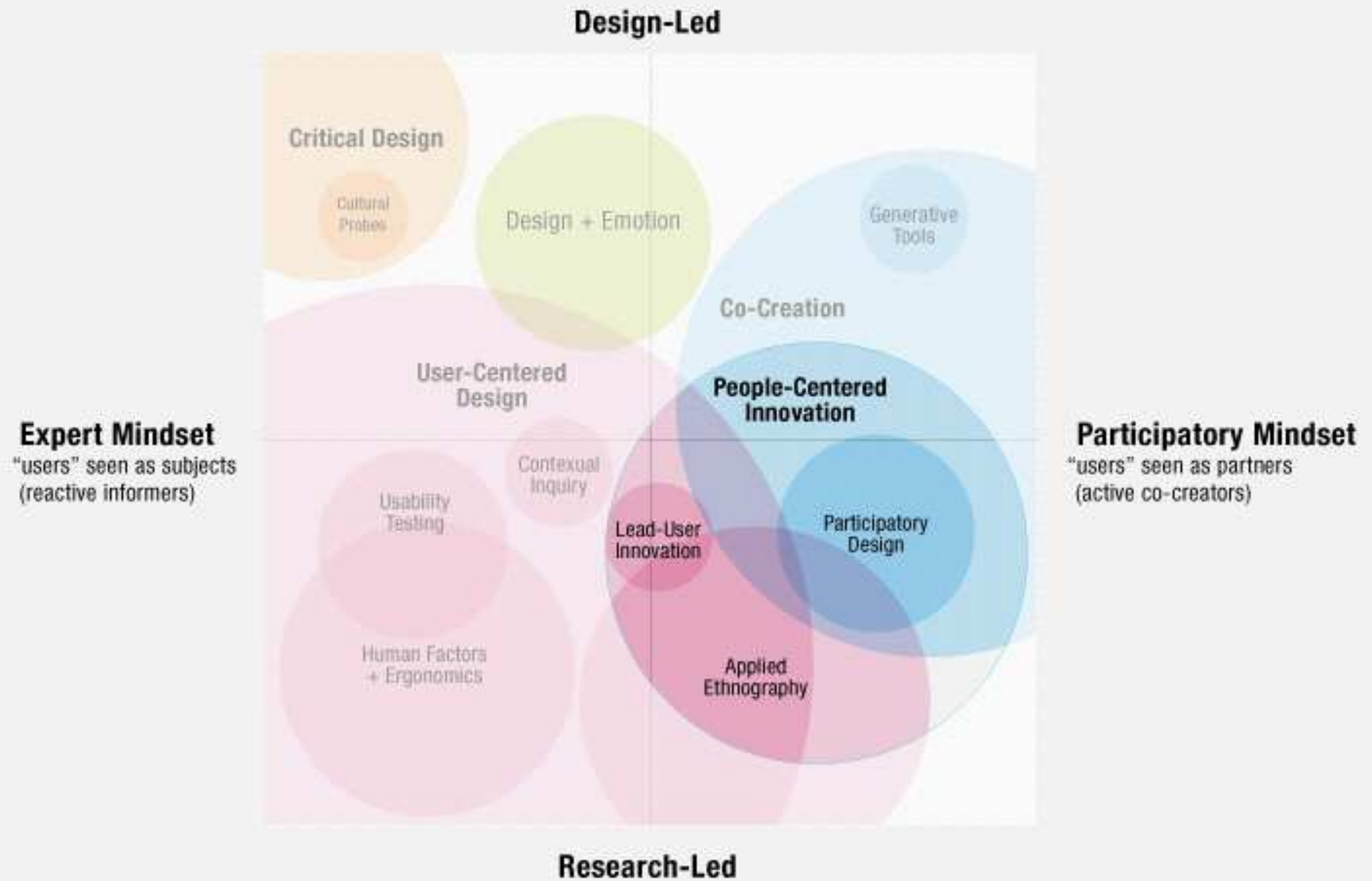


Illustration by Frazer Hudson

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) An evolving map of design practice and design research







*FOUR FIELD APPROACH  
THARP AND THARP  
(2009)*

*COMMERCIAL DESIGN*

The primary driver is to make money.

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

*RESPONSIBLE DESIGN*

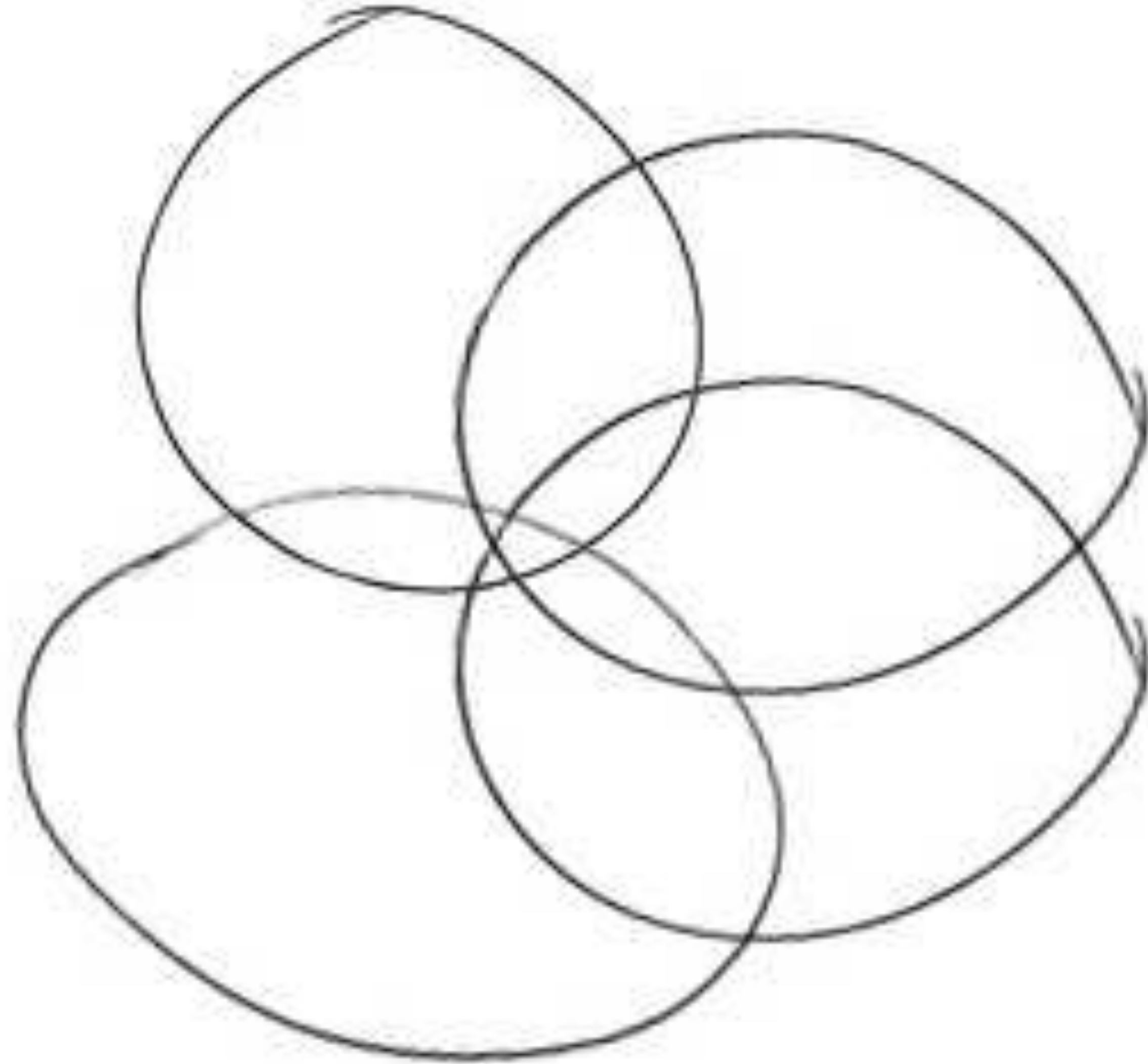
The primary intent is exploration, experimentation, and discovery.

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

*DISCURSIVE DESIGN*

*EXPERIMENTAL DESIGN*

*FOUR FIELD APPROACH  
THARP AND THARP  
(2009)*







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...*

# MAPPING GRAPHIC DESIGN WITH SECOND YEAR GRAPHIC DESIGN STUDENTS



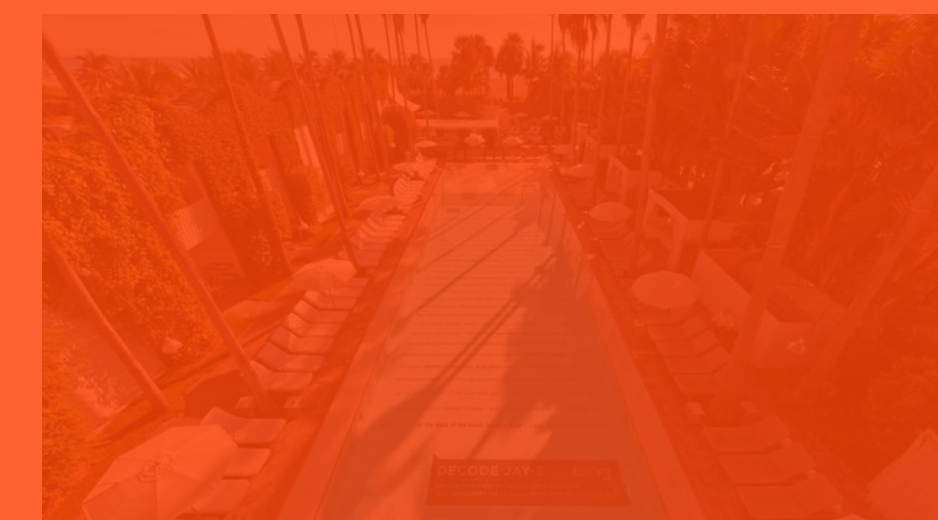
Experiemetnal Jetset  
*Whitney Graphic Identity*



Christien Meindertsma  
*Pig 05049*



Kate Dawkins / Kin  
*Addidas Lab*



Droga5  
*Decode Jay Z*



Someone  
*Big Eyes*



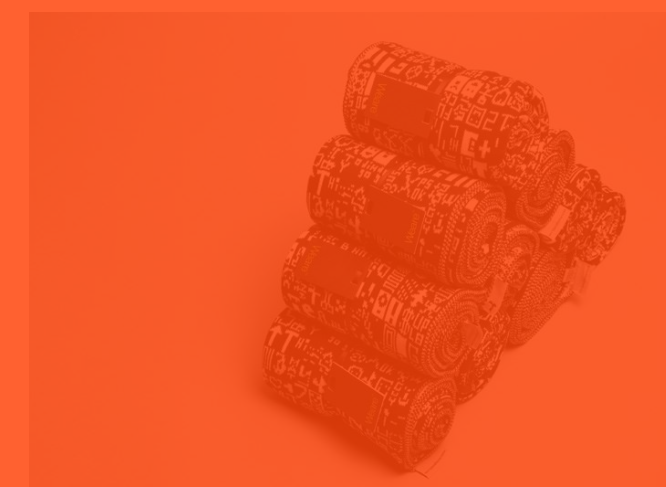
Grey  
Campaign for Tate Britain



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



Jonathan Puckey  
*Drawing Typologies*

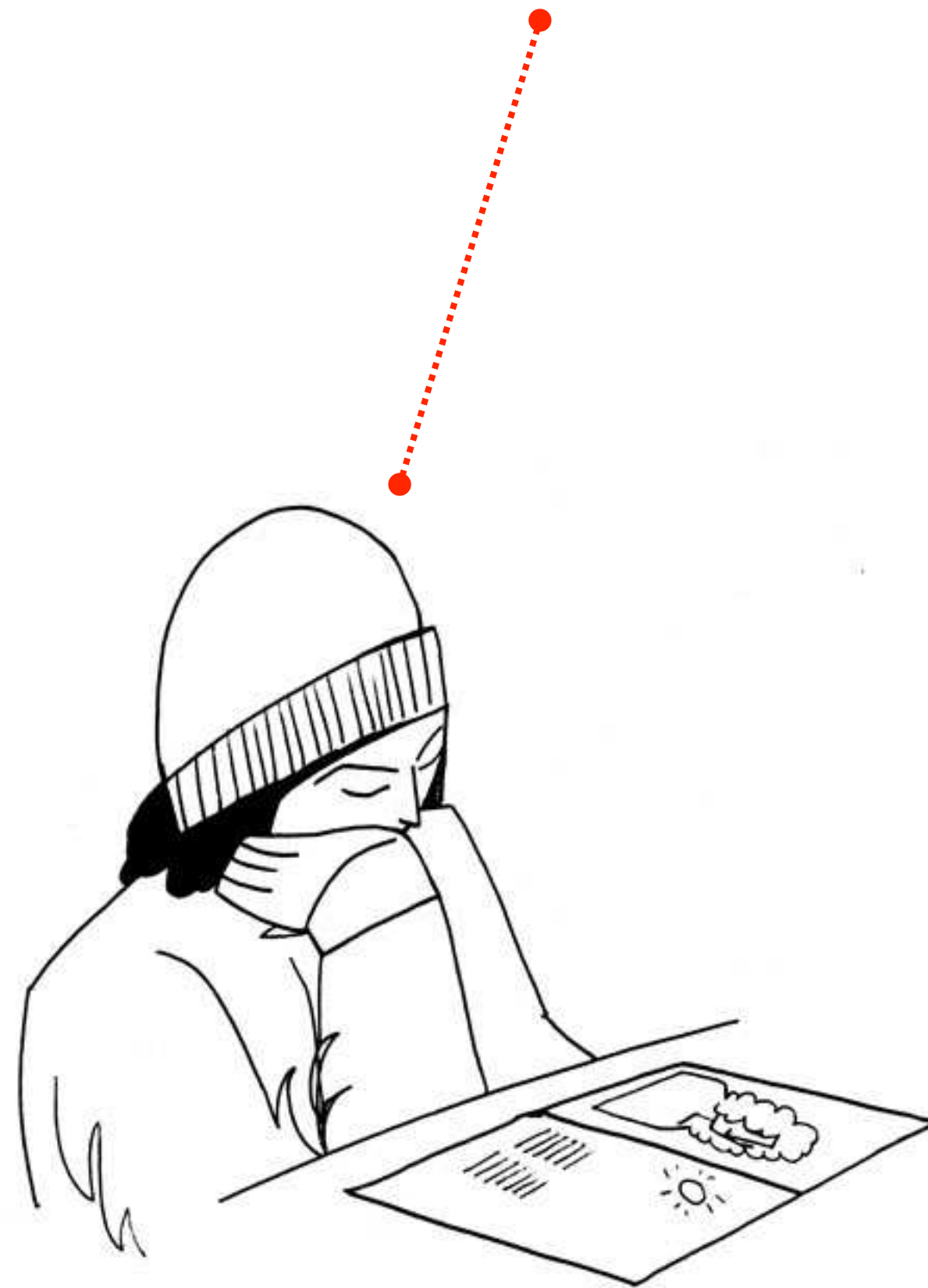








*OH I TOTALLY DIDN'T UNDERSTAND  
WHAT WE WERE DOING.*







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

linear

quest

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







Handwritten notes on a notebook page, including the words "Design", "Process", and "Design".



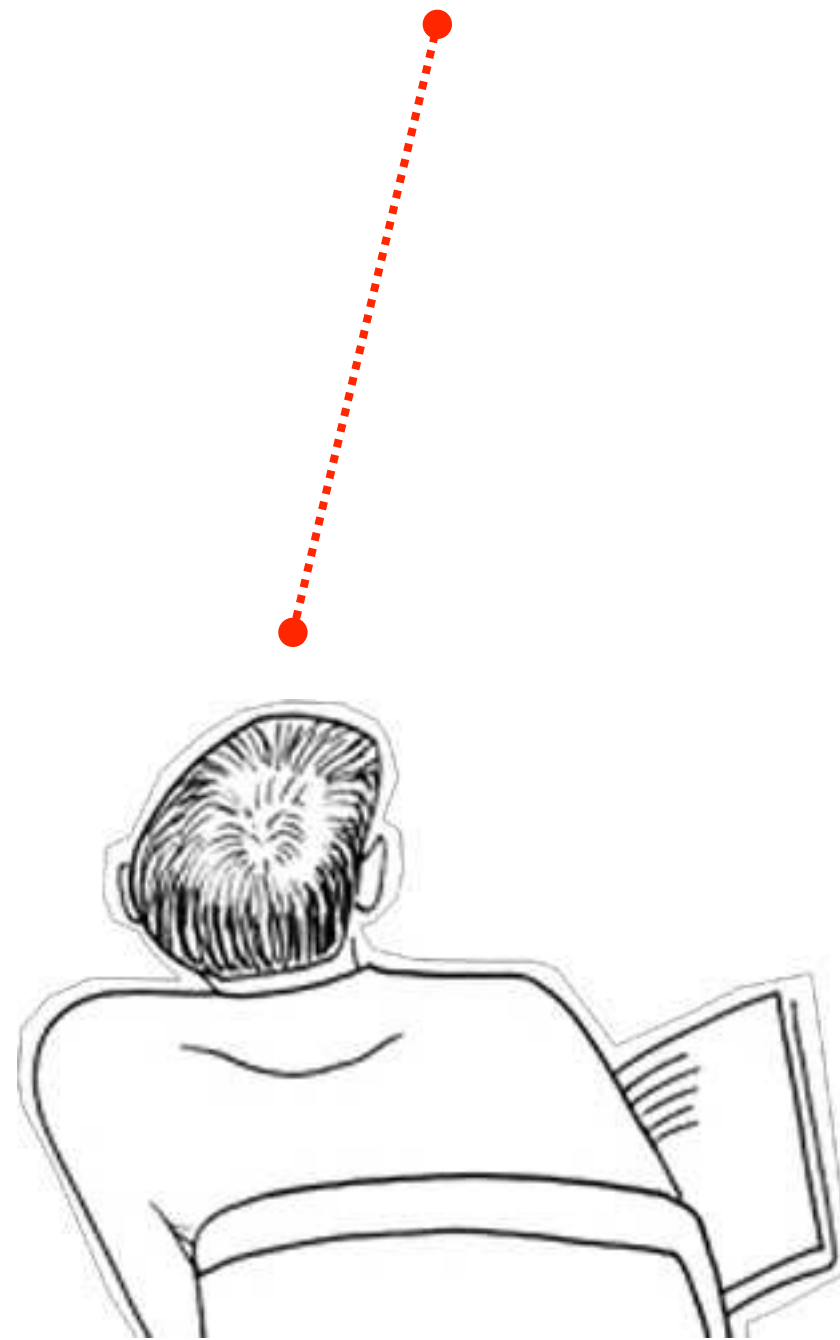
Responsible

Commercial





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

1. 2 + 3 = 5

2. 5 + 5 = 10





Map of  
Graphic Design  
Practice



Text columns corresponding to the top diagram.



Text columns corresponding to the grid below.

"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"



FIELDS OF GRAPHIC  
DESIGN PRACTICE



"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'

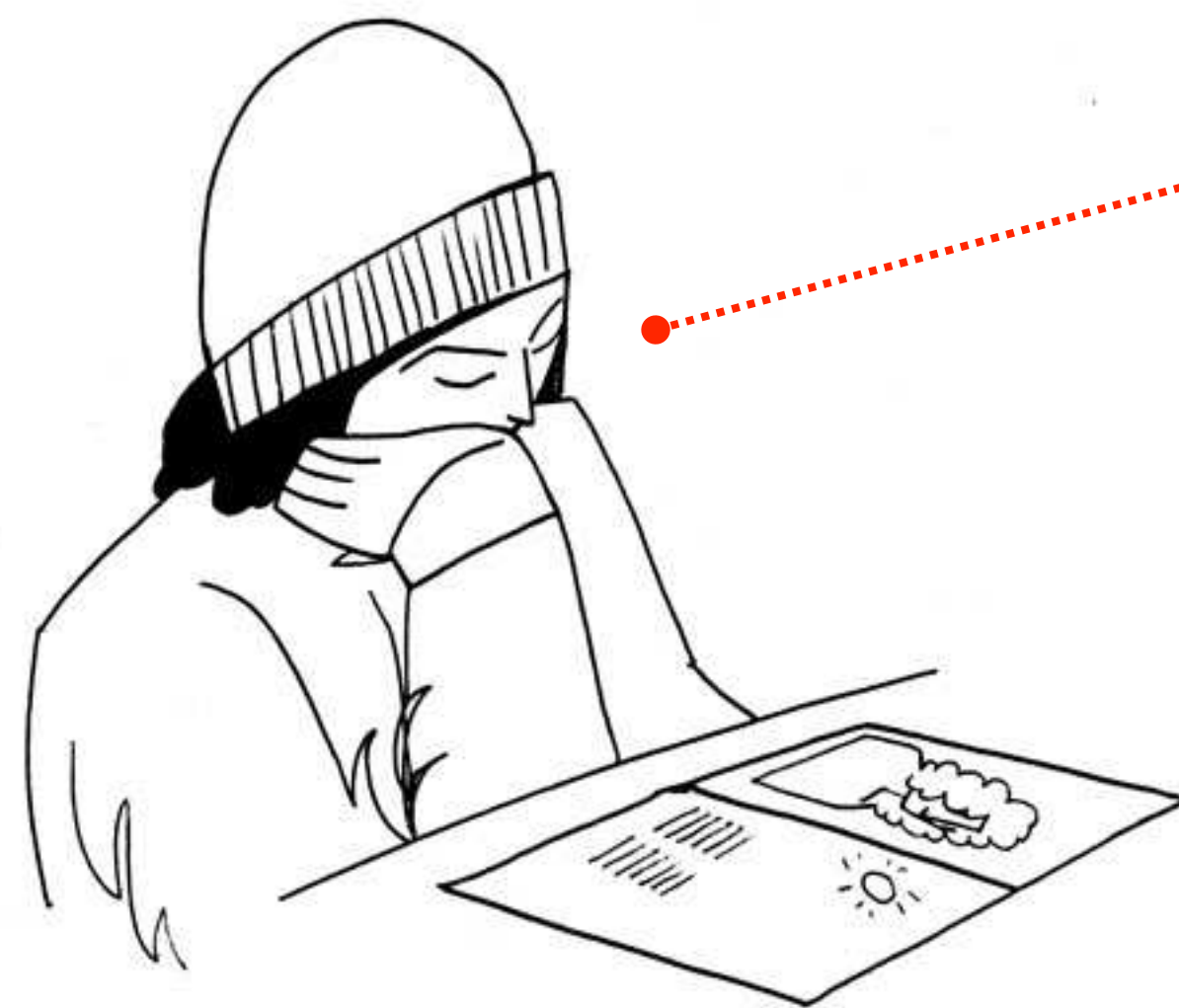
(CALLON 1986).



*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?'





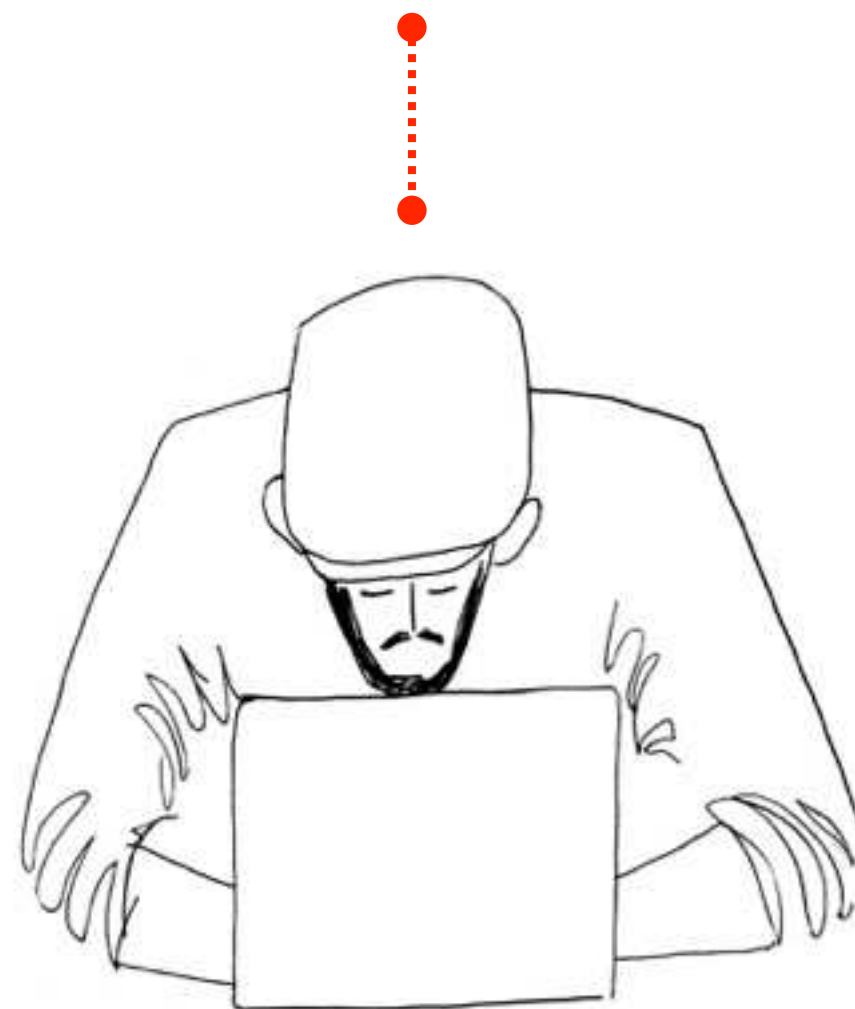
# PROJECTS THAT (PER)FORM

YOU'VE GOT TO LOOK AT IT MORE, YOU CAN'T JUST READ THEM 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

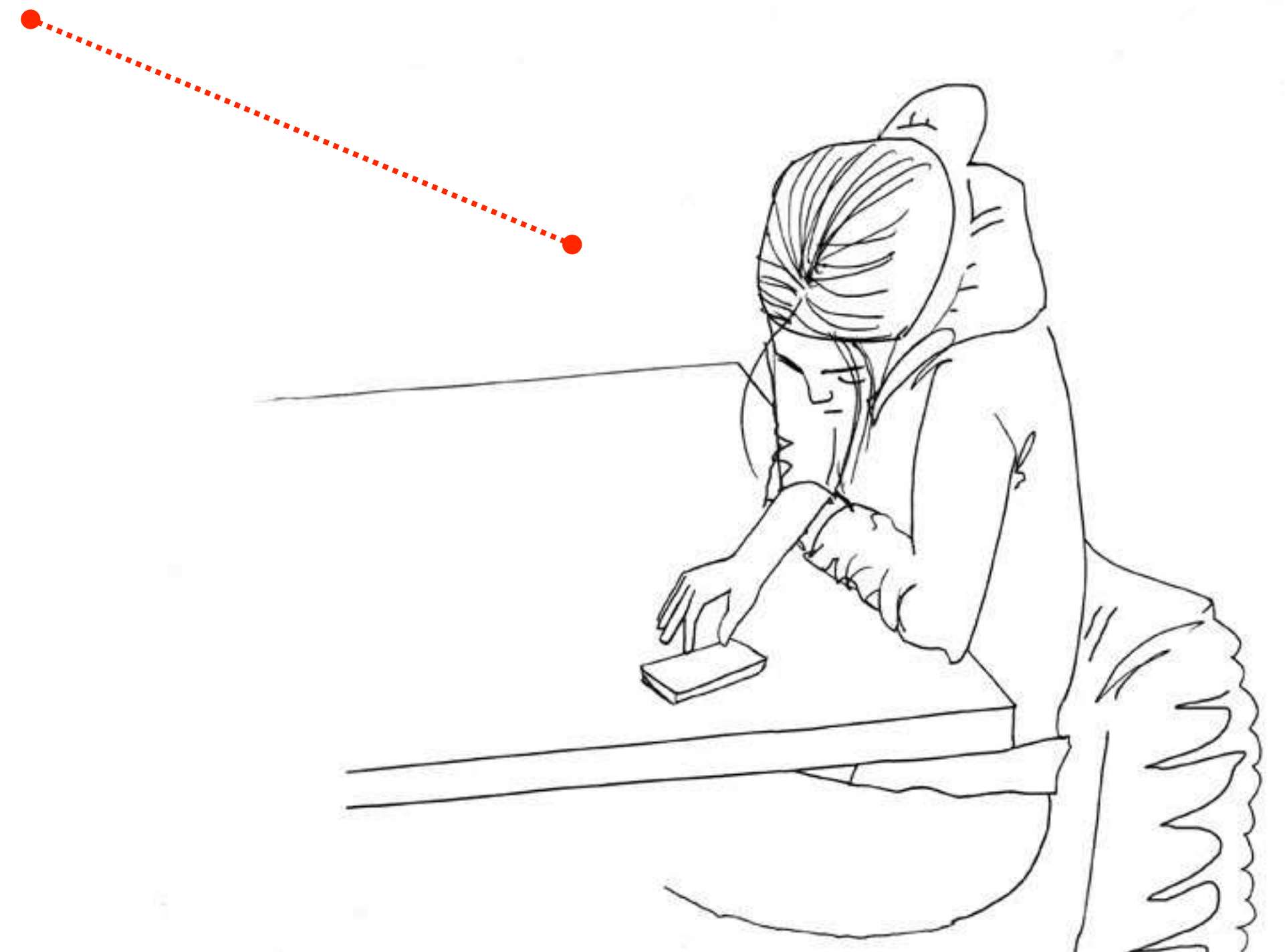
I THINK THAT IT'S MADE ME UNDERSTAND GRAPHIC DESIGN IN A DIFFERENT WAY. I THINK I ORIGINALLY JUST THOUGHT IT'S PERSONAL OR COMMERCIAL, YOU KIND OF DO THINGS BECAUSE YOU HAVE TO. WHEREAS WHEN YOU START LOOKING INTO SOME OF THE PROJECTS THEY JUST CHALLENGE, THEY ASK QUESTIONS, THEY DON'T JUST DO WHAT THEY'RE TOLD TO DO, KIND OF THING.





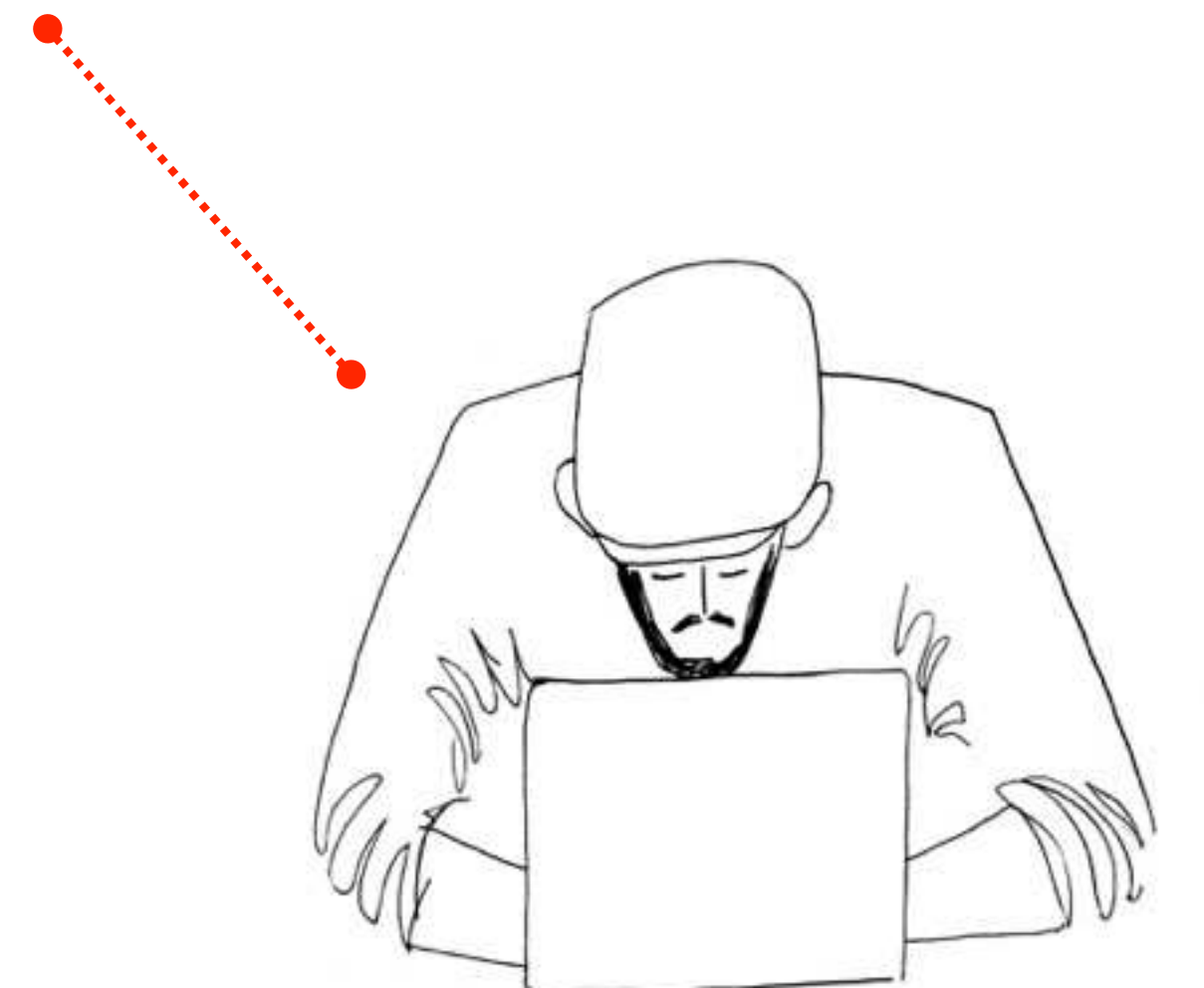
# MAPPING GIVES PERMISSION

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.'*





"...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)