

Evolving Graphic Design

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Abstract

Graphic Design has been a predominantly white and European-centric academic area deeply rooted in Bauhaus, a German art school from 1919 to 1933¹, combining crafts and the fine arts to approach constructive and universal design for mass production. It has dominated modern graphic design for over 100 years. Visual design education is rapidly shifting from Western and print-centric to diversifying with emerging technology and globalization. This research investigates the future of graphic design education, research, and practices, crossing boundaries among creative coding, 3d printing, Guerrilla projection, speculative design, sound, data visualization, augmented reality with activism, and cultural identity impacted by globalization. The research creates an original exhibition design that frames a newly curated exhibition. The curated collection showcases evolving graphic design, including technically diverse and culturally inclusive voices and approaches. The virtual gallery for the show, www.evgd.org, is designed and developed to embrace national and global audiences.

Category: perspectives

Keywords: creative coding, 3d printing, Guerrilla projection, speculative design, sound, data visualization, augmented reality with activism, and cultural identity impacted by globalization

Additional Images: <http://www.evgd.org>

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Specific aims/research questions

It aims to create an original and impactful exhibition and research opportunities for academically underrepresented and marginal graphic design educators in the United States. Visual design education in the US is historically European-centric, and technically print design dominated mass production. Print design is a core of graphic design education, research, and practices. It is deeply rooted in Bauhaus. It was a German art school from 1919 to 1933, integrating crafts and the fine arts to approach rigorous, constructive, and universal design. Bauhaus design philosophy and design style have academically dominated modern graphic design education in the United States for over 100 years. Now visual design education in the US is hugely demanded to decolonize, extend, and diversify from Western and print-centric to cross-disciplinary and inclusive graphic design education and practices. The research aligns with new emerging technology and globalization of visual design education. It incubates the inclusive and technically diverse visual communication in the US's academically conservative graphic design education.

Significance

Long-established Graphic Design education in the US is academically homogenous. It has driven by print design, and it is culturally Western-centered. Conventional graphic design educators of the US strive to sustain their dated professional roles as print designers. Their invisible academic efforts are hugely collective and invisibly aggressive. They are academically exclusive to adopting new emerging technology but more welcomed to industry-standard commercial software like Adobe CC (Creative Clouds). Present-day graphic designers must pay a monthly subscription to use Adobe CC. Pioneers of visual design education in the US started integrating creative Coding in the early 2000s at MIT Media Lab. Creative Coding is an art and design movement to create software by artists and designers for free distribution, initiated by Johan Maeda, Ben Fry, and Casey Reas at MIT Media Lab. It enhances technical independence, not relying on profit-driven computer graphic software companies. Also, it enables the integration of diverse new mediums such as live sound and data input. Computational visualization has already been embedded into graphic design education by using computational design thinking. The code-driven design research has been nationally and internationally disseminated since the 2000s. Still, these are invisibly and systematically excluded and underrecognized from the US's conservative professional graphic design communities.

Graphic design education has traditionally seen European-oriented and white-centered design as the standard to measure achievement. Visual design educators who explore cultural identity have been doubted, ignored, and treated as unprofessional. It is brushed off by Western-centered design perspectives in the US's homogenous professional graphic design communities. Most of the US's academically marginalized visual design educators are pioneers of alternative,

extended, and inclusive design, crossing boundaries among new emerging technology and cultural identity. It routinely challenges them to deal with inequitable academic opportunities and recognition. They suffer from a lack of supporting systems, connections, and resources to explore innovative graphic design education and research. They have limited opportunities to present their works in exhibitions and publications from exclusive professional graphic design communities. They destine to compete with other academic areas such as digital art and fine arts to seek alternative venues for research opportunities, which are very competitive. The invited design educators for the exhibition are highly recognized by prestigious, peer-reviewed, national, and international conferences and exhibitions in digital arts and fine arts as artists, but they have been underrated by their mother professional graphic design communities of the US. There is no data, survey, statistics, or research related to academic marginality and exclusion in the traditional graphic design education in the US. The study aims to provide essential exhibition and research opportunities for the academically marginalized but highly regarded visual design educators of the US.

Approach (design, methods, and analysis)

The exhibition showcases evolving and inclusive graphic design, crossing boundaries among visual design education, new emerging technology, and globalization. The show will include interactive posters, non-traditional typography, generative motion graphic and brand identity, tangible typography by using 3D printing, sound and data visualization, virtual reality, extended book art and printmaking, mural project, Guerrilla projection, documentary film, and augmented reality for activism, etc. The curated exhibition will invite eighteen outstanding graphic design educators of the US who are highly regarded but academically undervalued and depreciated from conservative, homogenous, and print-centric professional graphic design communities. All the exhibitors are highly selective. Their groundbreaking in visual design research with new technology and globalization is recognized nationally and internationally. The author initially selected the exhibitors with 15 years of professional connections and networks in graphic design in the US to initiate this unprecedented collective effort as an exhibition without a budget. The associate curators, Prof. Moon Jung Jang at the University of Georgia and Prof. Heather Quinn at Washington University in St. Louis, invited an extended range of graphic design educators from prestigious art schools to teaching institutions and tenured professors adjunct faculty in graphic design. All of the invited exhibitors were eager to collaborate with this multi-institutional and unprecedented collaboration in the visual design education of the US.

This research creates the generative exhibition design from logo, poster, wayfinding, banner, exhibition catalog, website, and virtual gallery for the exhibition in collaboration with Prof. Takeyeom Lee, Assistant Professor at Iowa State University.



Creating an impactful exhibition and for academically underrepresented and marginal graphic design educators in the US.



Photo by Yeohyun Ahn

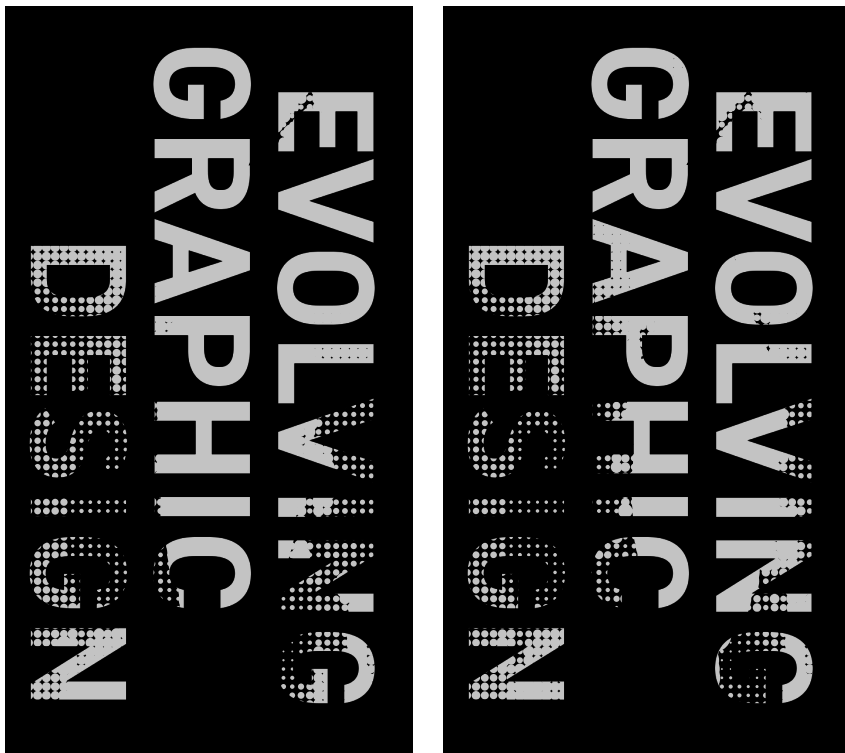


Photo by Yeohyun Ahn
Generative poster design using computer vision to interact with the audience by using a web camera.



Photos by Taekyeom Lee
Exhibition Banner and Wayfindings.

The exhibition design is modern, original, experimental, and forward-looking to deliver the exhibition theme. The design methodology, Design Thinking, employ to design a user-friendly and inclusive interface design for the exhibition website and virtual reality gallery for the web. The virtual gallery is built for all invited works in digital formats from in-person exhibitions. The exhibition is held from May 24, 2022, to June 24, 2022, at the Art Loft Gallery and Backspace Gallery, located in the Art Loft Building, Gallery 7 at Humanities in the Art Department at the University of Wisconsin-Madison. The website www.evgd.org is developed for global exposure and to tap into an extensive network for academically marginalized graphic design educators, diverse ranges of designers and artists, and underserved audiences. The exhibition visitors will gain new in-person and immersive virtual experiences for new evolving graphic design. It will incubate new visual design perspectives, being extended, open-minded, alternative, diverse, and inclusive graphic design education, practices, and research of the United States.

Conclusion

The initial project team was presented at DEL (Digitally Engaged Learning) in Between Webinar on May 14, 2022, with the panel discussion, Trans-disciplinary graphic design, art research, and practices in higher education. The panel, "Crossing boundaries: Alternative, extended and trans-disciplinary graphic design education and research." was hosted by AIGA DEC (Design Educators' Community) Kick-Off on June 25, 2021. It was presented at Chicago's 110th CAA (College Art Associations Conference) 2022: Design Incubation Colloquium. The exhibition and the symposium, Evolving Graphic Design, partner with the SEG D (Society of Experiential Graphic Design). It is funded by Wisconsin Alumni Foundation and the Bringttingham Fund. The Division of Diversity, Equity, and Educational Achievement, Art and Computer Science Department, and Global Engagement Office in the School of Education at the UW-Madison sponsor the exhibition. As a hybrid, the symposium will be at the UW-Madison on June 23-24, 2022. All the exhibitors' presentations (or artist talks) at the symposium will be professionally recorded and documented. SEG D will publish the exhibition catalog. With a YouTube channel, all the professionally edited videos will be uploaded and open to the public through www.evgd.org. University of Georgia, Illinois State University, Texas State University, and Iowa State University will consider hosting the travel exhibition or symposium contingent on their institutional funding approval.

Resources

David Gibson, The wayfinding handbook, NYC NY: Princeton Architectural Press, 2009

Christ Calori, David Vanden-Eynden, Signage and Wayfinding Design, Hoboken, New Jersey: Wiley, 2015

Erik Bär, and Stan Boshouwer, Worlds of Wonder, Amsterdam, Netherlands: BIS Publisher, 2019

Exhibition Design, Philip Hughes, London. Lauren King Publihsing, 2015

Winton, Alexandra Griffith. The Bauhaus, 1919–1933, October 2016.
https://www.metmuseum.org/toah/hd/bauh/hd_bauh.htm

Ball, Maddie. How to Start Creative Coding. London: University Arts London. October 2019.
<https://www.arts.ac.uk/study-at-ual/short-courses/stories/how-to-start-creative-coding>

