Primer

Project

Practice
Primes, projects, and practices are things that designers should know about. The primer chosen that I think designers should know about is a text called Graphic Design: Fine Art or Social Science? As a designer I struggle with the question from others about rather graphic design is art or even worth going to school for. Some people feel like design is so easy that all people can master and master it well, but in reality that is not the case. How would you feel if someone told you that math or English is a waste of time like some do graphic art? You would be upset more the less. Not everyone can use their brain and problem solving skills to come up with good communication projects, and that’s where designers come in. In the article Frascara says, “Graphic Design has developed without much theoretical reflection.” He refers to graphic design as a scattered effort aimed at the development of subareas like posters or books. Frascara really down talks graphic design and I feel its important to know all the views on graphic design in this world and how some people feel in this world so I chose this primer. Graphic Design: Fine Art or Social Science?

A practice that is going on right now in today’s society is an exhibition by the SEGD e.g. Magazine. The SEGD annual Exhibition & Experience Design Symposium. Held annually since 2004, SEGD’s Exhibition & Experience Design Symposium explores new directions in exhibition, interpretive, and experience design. Museum and corporate leaders, academics, technology developers, and designers gather for a dynamic, collaborative event focused on new design processes, methodologies, and technologies. Past symposia have focused on such diverse topics as innovation, interactivity, placemaking, and global design practice. It collaboration of ideas that artists and designers are doing now.

A project that was worked on in the past is by an artist named Peter Jaworowski. He is a designer from Poland and he an advertising creative direction designer. He has worked with a lot of the companies we know and love such as, Nike, Dodge, Five gum, Disney just to name a few. He not only works with his self but he works with others to create a visual effect. Using the tools of 3-d in design art that is a new feature in Photoshop CS5.
Remembering Lance Wyman’s Olympic gold Practice-
**Project**
Designers Against Child Slavery
Soul Slavery
Piece created for Designers Against Child Slavery exhibition that
will take place in August in NYC 2011

http://www.dacsunited.com/

Agency: Ars Thanea
Design Director: Peter Jaworowski
Lead 3D Artist: Piotr Kolus
Character Modeler: Marcin Klicki
Digital Artists: Michal Dziekan, Peter Jaworowski
Jorge Frascara

Graphic Design: Fine Art or Social Science?

I thank the editors of Design Issues and particularly Victor Margolin, for their useful comments to my initial manuscript. The present version has very much benefited from their advice.

Toward a theoretical backbone for graphic design
Graphic design has existed long enough for its role in society to be easily understood. However, unlike architecture, literature, or the fine arts, it has developed without much theoretical reflection. It has evolved into a sophisticated practice in a piecemeal fashion, with scattered efforts aimed at the development of subareas, such as posters or books, but without either the critical apparatus in literature or the discussion present in architecture.

The aspect of graphic design that has attracted some discussion is visual style. But this discussion of style has several flaws:
- It overemphasizes the importance of the visual structure within an aesthetic context.
- It omits problems of appropriateness.
- It leaves out certain areas of graphic design, such as signage, forms, timetables, maps, and educational material (Figs. 1, 2, 3).
- It omits the importance of ideas in the communication process, not distinguishing between visual creation and visual manipulation.
- It avoids problems of performance related to visual perception.
- It omits problems related to the impact that graphic communication has on the public's attitudes and ideas.

These flaws have led to several distortions, the most important brought about by the praise of modern avant-garde typography. How long will the praise of El Lissitzky continue? True, he made a strong impact on a few typographic designers whose work in graphic design was closely related to the practice of art and looked very similar to their paintings or the paintings of avant-garde artists of the time. However, was Lissitzky's contribution really positive? His visual language was tremendously abstract (Fig. 4), as inappropriate to mass communication as Schwitters's graphics...
Jorge Frascara


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