

+Examining graphic design education from within

A critical view on graphic design education in the Netherlands

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Summary

'The 'real world' is not just private, it is public too; and as such, it cannot be a place governed only by self-interest. Rather, the public sphere is where 'disinterest' must be exercised with critical responsibility for the good of all.'

Al Robertson, 2005

Besides creating aesthetically appealing outcomes and interesting subject-related projects, graphic design has one crucial role - before anything else - and that is communication. In order to achieve a successfully communicated project, three key-elements should be taken into consideration: context, audience and communicative purpose.

Graphic design education in the Netherlands is well established, ranks at a good level of practice and theory, with structured systems and curricula. However, the previously mentioned key-elements seem to be missing in the outcomes of student projects.

Starting with context, the spine at the core of any project, making it essential for graphic design students to define it clearly in their work. Reasons behind the problem of contextual disconnection, are that students generally don't collaborate enough with experts concerning the specific subject matters they are working on, resulting in a poor communicative outcome. Within context itself, comes a series of cultural attributes; most design academies in the Netherlands teach students the history of graphic design from a European perspective. Avoiding historical alternatives for design knowledge, leads to alienation and irrelevance in projects related to cultural contexts of specific communities.

Moreover, academia leans towards disregarding the notion of audience in art education - which includes design in Dutch programmes. The term 'target audience' is quite visible and recurrent in most assignment briefs, however, mentioning it in a project doesn't mean that it is really being taken into consideration, where students tend to dismiss their surroundings and the complexity in which their work will be presented.

The accumulation of such obstacles sets major barriers for most students, and consequently puts them at the heart of the designing for designers' 'bubble'; in other words, having teachers and fellow students as audience diverts most projects away from their actual audiences, situated outside the creative circle.

The latter results in a missing link between the classroom and the real world, outside the white walls of the academy where student work is not tested 'in' the actual intended context and 'with' real people. Engaging exclusively within the classroom with issues that exist outside the classroom leads to misinterpretation and leans towards the absurd. 'Reality' should be forced in order to break out of the design academy borders: hence how can projects be embedded in reality? How to incorporate the three key-variables in the curricula? How can teachers emphasize further on their importance in the work process? At what stage of the design process should the student be questioned? how can they evaluate that students are absorbing and incorporating the elements of context, audience and communication in their education? And what tools can be used to achieve this progressive turn in design education?

Table of content

Introduction

Part 1 Overview of current graphic design education

- 1.1 Current developments in the field
- 1.2 Graphic design education
- 1.3 Conclusion

Part 2 Curricula and assessment criteria

- 2.1 Methodology
- 2.2 Analysis/Results
- 2.3 Conclusion

Part 3 Teacher's and students' attitudes

- 3.1 Methodology
- 3.2 Analysis/Results
- 3.3 Conclusion

Part 4 Workshop

- 4.1 Methodology
- 4.2 Process and Results
- 4.3 Conclusion

Part 5 Discussion and Conclusion

Part 6 End matter

- 6.1 Bibliography
- 6.2 Appendix 1: Interviews
- 6.3 Con Appendix 2: Image index clusion
- 6.4 Colophon

– Introduction

Teaching has always been my passion since I started my bachelor studies in graphic design, and I knew that this is what I would love to do in the future. Although many instructors have inspired me throughout my academic journey, I sensed that there was something missing in the way the material was taught, and perhaps even in the content itself. Therefore, I decided to embark on this research project to explore and analyze the gaps, and to develop recommendations to improve curricula, teaching methods, and ultimately the learning outcomes.

When I look back at the projects that I have produced during my bachelor years, I came to notice that some of them have a missing link in communications regarding “context” and “audience”. This issue seems to still exist today with some of the student projects that are being produced in design and art academies. The Netherlands has had a very long history with graphic design with many design pioneers and also where some of the best-known design styles and approaches flourished. Regardless, a big number of students still tend to disregard some important factors that are the main back bone of what graphic design should be, a vessel for visual communication. Three key elements should be emphasized, which are: context, audience and finally purpose and goal of message.

So before discussing about the field, how can we actually define what graphic design is. On what basis are the curricula in design academies set? What are the assessment criteria in each school and what are their main points of emphasis. Graphic design, itself, is undergoing changes everyday, so what is actually the essence of what it teaches?

The methodology I’ve adopted in this research consists of several steps. The first step was the review and critique of the extant literature, utilizing many secondary sources, such as articles, books, blogs, symposiums and online presentations. The next step was to analyze the curricula of bachelor graphic design programs in different academies in the Netherlands (mentioned further below), and reporting back on my observations of the fourth year bachelor graduation projects, which I assisted this year, and also of the archive of previous graduation projects that have been produced in the last five years. By doing so, my aim was to examine what type of topics these projects are tackling and if they adopted the three key points that I mentioned above, which are: subject, context and audience. Another source of information for my research came as a result of conducting interviews and surveys with many key stakeholders and educators involved in Academia in the Netherlands. The interviews and surveys helped me identify different perspectives and opinions concerning my research topic. Two types of interviews were conducted, one that was addressed to professional designers with an academic background encompassing contemporary graphic design education with an emphasis on the three elements of focus. And a second one which was addressed specifically to teachers and students in graphic design programs in the Netherlands.

The interviews and surveys were conducted in six key design schools in the Netherlands, and these included the Royal Academy of Arts (KABK) in the Hague, the Willem de

Kooning Academy in Rotterdam, the Gerrit Rietveld Academy in Amsterdam, the HKU in Utrecht, the AKV St. Joost in Breda and in Den Bosch, and finally the Design Academy in Eindhoven. Selecting a wide range of academies exposed me to a rich source of information, and provided me with varying perspectives in graphic design education.

The experience allowed me to compare, analyze and observe the differences in their vision, curricula, teaching methods, course objectives, and their core values in design education. And finally, throughout the process, I have designed and organized several workshops based on the importance of “context and audience” and how projects are embedded in reality. The workshops took place in three academies, one in HKU with 3rd year students, one in KABK with 4th year students and one in Willem de Kooning Academy with 2nd year students.

– Overview of current graphic design education

1.1 Current developments in the field

Starting with the definition of what design is, Victor Papanek describes it in this poetic way that: All that we do, almost all the time, is design, for design is basic to all human activity. The planning and patterning of any act towards a desired, foreseeable end constitutes the design process. Any attempt to separate design, to make it a thing-by-itself, works counter to the inherent value, of design as the primary underlying matrix of life...Design is the conscious effort to impose meaningful order.¹ And by order, Irina Shapiro, designer and educator at Piet Zwart Instituut, supports Papanek's definition by saying that graphic design is "a discipline to create symbols in order to communicate a particular message, or even an ideology, which of course includes understanding hierarchy of information."²

Now if we go back through history and from the descriptions mentioned above, it still remains quite hard to define what "graphic" design actually means, specially today with all the new emerging sectors proliferating within the field itself. The term was first used by the American book and advertising designer W.A. Dwiggins in 1922. At that time it served the purpose of pointing toward a new profession that was broader than either typography, book design, or advertising design alone (Félix Béltran, 2000). In an interview conducted by Félix Béltran in 2000, Victor Margolin considers graphic design, in a broad sense, to be the production of visual statements by adding that the term was held the same for many years, because the range of media designers who worked in it did not change that much. By the 1960s you had graphic designers working on different types of projects like signage design, corporate identifies, exhibitions and so on, which, at that point, made the practice change its traditional name and use new terms like "visual communication" and "communication design".³ Daniel Drennan, Pratt University graduate and former professor at the American University of Beirut also goes back in time when graphic design first started and points out how the term changed once design started being taught at a university level instead of a place of former artistic and crafts-based pursuits, and that "once design entered the academy, it needed to prove that it was a valid endeavor, with academic theory justifying its existence."⁴ Graphic design used to be homogeneous: everyone agreed about the fundamental principles, even if they disagreed about what was good design and what was bad design. But that is changing. In recent years, design has taken two different approaches. On the one hand, we have mainstream design, meaning the type of work where graphic design tries to fulfill its traditional role as a conveyor of information and a transmitter of commercial messages. On the other hand, we now have a new sort of graphic design done by smaller groups or individuals with an adventurous attitude, which most of the time tackle subjects in the cultural or social field. In his essay "The cult of graphic design", Adrian Shaughnessy describes it as "design for design's sake", more accurately as "design-culture graphics."⁵ Not much of this is actually new, "Graphic

¹ Papanek, V. (1971). *Design for the real world: Human ecology and social change*. New York, Pantheon Books.

² Interview with Irina Shapiro, 01/12/2017, designer and educator at Piet Zwart Instituut, Rotterdam.

³ Béltran, F. (2000). *Toward a history of Graphic Design*. Design Open Data.

⁴ Interview with Daniel Drennan, 12/05/2016, graduate of Pratt University New York and former design teacher at the American University of Beirut, New York.

⁵ Bierut, M., Drenttel, W., Heller, S. (2006). *Looking closer: Five critical writings on graphic design*. New York, Allworth Press.

design has always had its mainstream, and it has always had its maverick offshoots.”⁶ If you think about it, both directions are quite similar; they are both done for financial/income purposes with an original brief. What differentiates the two is that design-culture graphics caters to a new audience: it caters to the followers of the cult of graphic design. This emergence of the new cult around graphic design is new. Until recently, graphic design was a well-kept secret that remained within the professional realm. However, later on, “another leap forward occurred when PCs became ubiquitous. Suddenly, non-designers had fonts, drawing tools, and graphics packages, enabling them to combine images and text in a passable approximation of professional work. Graphic design was becoming less invisible”⁷, which also created a new problem just like in photography and that is: how to distinguish yourself from amateurs?

That’s why it’s important that designers are critical toward their projects and surround themselves by an environment prone for constructive criticism. Criticality in design needs to be understood at some level where it can be more and more incorporated amongst designers, especially amongst design students whose jury of criticism is fellow students and teachers. Francisco Laranjo mentions the meaning of criticality through Ramia Mazé’s explanation in his article “Critical graphic design: critical of what?” The first has to do with a critical attitude toward a designer’s own practice. This can be understood as a kind of internal questioning and a way of designers positioning themselves within their practice. The second form is the “building of a meta-level or disciplinary discourse.” This involves what Mazé calls, “criticality within a community of practice or discipline,” and trying to challenge or change traditions and paradigms. Designers are critical of their discipline while actively and consciously working toward its expansion and evolution.⁸

Criticality in graphic design will surely continue to be a topic for discussion, but a design work is not instantly critical just because of the intentions of the designer, or the pressing issue being researched. “A talk, song, scarf, flag, web meme, website, installation or publication may all be valid ways to pose a critique. However, it’s time to publicly discuss the means, effects and especially the quality of design projects, not just to celebrate and retweet them. If that doesn’t happen, graphic design itself runs the risk of not being as substantial and meaningful as it could be. Or worse, it will become irrelevant to society.”⁹

Nonetheless, whatever subject the designer chooses to work on from commercial, to social, to environmental, to technology related etc., the main core of the project should always be about communication. The aim can have three scenarios, which are: simply informing people, or making people think or making people change their opinion and take action.

Steven Heller defines design as “art when it is concerned with personal content and expression, then as science when it is concerned with the systematic presentation for objective information, and finally as language when it is concerned with the audience’s reading or interpretation of text and content.”¹⁰ Design, specifically graphic design, should

⁶ Bierut, M., Drenttel, W., Heller, S. (2006). *Looking closer: Five critical writings on graphic design*. New York, Allworth Press.

⁷ Bierut, M., Drenttel, W., Heller, S. (2006). *Looking closer: Five critical writings on graphic design*. New York, Allworth Press.

⁸ Laranjo, F. (2014). *Critical Graphic Design: Critical of What?*. Design observer.

⁹ Laranjo, F. (2014). *Critical Graphic Design: Critical of What?*. Design observer.

¹⁰ Heller, S. (1998). *The education of a graphic designer*. New York, Allworth Press.

have a purpose and goal of communicating information, whether it is banal or extremely complex. The importance lies in not only the communication itself, but in the way it is communicated. This all goes through the voice of the designer, when s/he becomes an author of the message s/he is trying to convey. During the years, authorship has become a popular term in graphic design. But the problem is in how designers become authors and, who and what qualifies them to do so. Michael Rock argues that by examining the designer as author, graphic design becomes more incorporated in all forms of discourse. But “while theories of graphic authorship may change the way work is made, the primary concern of both the viewer and the critic is not who made it, but rather what it does and how it does it.”¹¹ Howard says that “graphic design plays an important role in creating and setting a visual culture with a specific objective depending on the context and predetermined message, which may be transmitting pure information to the audience, or transmitting that information and making them think, and or transmitting that information and making them change their point of view and opinion...”.¹² This information by context underlines the importance of the role and responsibility of a graphic designer, which is evolved around communicating with an audience and getting the main message through.

Then what is the role of a designer in this case? Alvin Lustig explains design as being “related in some way to the world, the society that creates it. Whether you’re talking about architecture, furniture, clothing, homes, public buildings, utensils, equipment, each period of design is an expression of society, people will respond most warmly and directly to those designs which express their feelings and their tastes.”¹³ Nonetheless, having given some explanations of what design is and how it functions in society, there is still, up till today, always this comparison of design to art, and that is when this thin line between those two professions becomes problematic. In her essay titled “Graphic Design” in the short-lived Design magazine, Lustig emphasized that “the basic difference between the graphic designer and the painter or sculptor is his search for the ‘public’ rather than the ‘private’ symbol. His aim is to clarify and open the channels of communication rather than limit or even obscure them, which is too often the preoccupation of those only dealing with the personal symbol.”¹⁴ Victor Magolin’s statement can as well justify Lustig’s explanation by answering to the question “What makes the history of graphic design different from the history of painting?” by answering that the difference between art and design has to do with the conditions of making statements.¹⁵ In both statements, Lustig and Magolin emphasize on how design and art are differentiated on the scale of intentions.

This distinction between the terms of art and design, along with other factors throughout the line of history that graphic design faced, may be a cause for the term “graphic design” to be transparent and maybe a bit lost in proper definition, especially in our contemporary days.

¹¹ Rock, M. (1996). The Designer as Author. Design Open Data.

¹² Howard, A. (1994). There is such a thing as society. Design Open Data.

¹³ Rock, M. (1996). The Designer as Author. Design Open Data.

¹⁴ Rock, M. (1996). The Designer as Author. Design Open Data.

¹⁵ Béltran, F. (2000). Toward a history of Graphic Design. Design Open Data.

1.2 Graphic design education

So what is happening in graphic design practice and education today? The answer to that question is that, no one is asking anymore. In the “First Things First” revisited version, Rick Poyner mentioned artist and critic Johanna Drucker’s suggestion about what’s at stake in contemporary design by arguing that it isn’t so much the look and form of design practice as the life and consciousness of the designer. She argues that “the process of unlocking and exposing the underlying ideological basis of graphic design culture boils down to a simple question that we need to ask, and keep on asking: „In whose interest and to what ends? Who gains by this construction of reality, by this representation of this condition as ‚natural‘?“¹⁶ “To ask” means being aware of the meaning of your work. Irina Shapiro, designer and educator, mentioned this argument in a recent symposium in St.Joost by implying that “design education should be a question-based education.”¹⁷ Jessican Helfand, in her essay “Method Designing” supports this argument by saying that teachers need to keep asking their students difficult questions and to keep solving harder problems and of course by staying true to themselves; and she finally adds that “it’s time we just say no to ambiguity, art-posturing and indulgence.”¹⁸

As mentioned earlier, every year we are bombarded by new trend approaches in graphic design, resulting in an immense expansion of the field. The past few years, this thrive of “new” has been a precursor of a problem where designers prefer working intuitively instead of intellectually, just because they like to convince themselves that what they are creating is “new” work, and also because many of them are afraid that following a conscious, critical and methodological way of thinking and working kills creativity. And “newness is exactly what clients want to make boring projects seem interesting. In this respect, designers are rewarded more for their ignorance than for their insight. That’s why many designers don’t bother with the past beyond what they have experienced themselves.”¹⁹

Another problem that goes hand in hand with the point mentioned above is something related to “hero worship.” While studying, every design student starts by liking certain types of aesthetics over others, certain typefaces over others, certain design directions over others, and last but not least, certain graphic designers over others. That’s when those star designers or as Silvio Lorusso likes to call them “temporary autonomous elites” become a big influence on students.²⁰ This is not implied to be a problem, however, it can be one when a student loses him/herself in resembling the designer who inspired him/her in the first place. Education often drives design trends. Students identify with what they are taught, and how they are introduced to their field. If they are taught that form is paramount, then more functional concerns such as accessibility will always be secondary. In both of her articles, Jessica Helfand discusses this issue by mentioning that students get readily effected/influenced by others and that should be open for interpretation. She adds that “the bad news is that as a consequence of seeking validation elsewhere, there

¹⁶ Poyner, R. (1999). First Things First Revisited. New York, Émigré magazine, issue 51.

¹⁷ Shapiro, I. (2017). Symposium “Citizen-Designer”, AKV St.Joost,, Breda.

¹⁸ Helfand, J. (2005). Method Designing: The Paradox of Modern Education. Design observer.

¹⁹ Bierut, M., Drenttel, W., Heller, S. (2006). Looking closer: Five critical writings on graphic design. New York, Allworth Press.

²⁰ Lorusso S. (2017). Citizen-Designer Symposium. AKV St. Joost.

is an unusual bias toward false identity: so the design student, after looking at so much art, believes that s/he is making art.”²¹ So as a consequence, the students believe so much in the forces of open interpretation of visual form that he/she comes to believe that the act of interpretation is itself the form, and “this is where the method backfires so paradoxically: in being true to ourselves, we distance ourselves from a more universal truth, the kind that designers, in making messages clear, are so naturally predisposed to understand.”²²

Deciding on how the project should look like is one thing, but there’s also another important thing to take into account, and that is choosing the right medium in order to communicate the message. Today we are living in a world where everyday something new emerges and we, as working individuals, should adapt or at least try to adapt to those changes accordingly. However, with technology and media developing more and more each year, graphic designers are invited to experiment and work with them, however they need to be aware of their material and know how to handle right communication through it. In his essay on interactive education, Max Bruinsma argues that in this “cultural panorama”, designers are information transmitters, meaning they should be able to give meaning to things, transport ideas and concepts, and most importantly visualize structure and “contexts.”²³ How does new media, new technology and new languages/forms of communication affect on today’s education in design? And how do teachers adapt and adjust themselves to them appropriately? Graphic design students have to rethink their role in this new multimedia communication and know how they can or would like to adapt to new technologies. Bruinsma discusses this topic further in his essay by implying that “graphic designers’ main contribution to the affectivity of communication products is today more a matter of ‘conceptual functionalism than of formal virtuosity’, meaning that designers need to know why they chose a certain medium and how to get a certain message across instead of only knowing how to work with software. Now that we can do virtually anything we want, the main question for designers ought not to be ‘what?’ or ‘how?’, but ‘why?’”²⁴

Besides knowing skills being key in contemporary design application, meaningfulness is also something to emphasize on. Papanek defines “meaningful” as a replacement of the “semantically loaded noise of such expressions as ‘beautiful’, ‘ugly’, ‘cool’, ‘cute’, ‘disgusting’, ‘obscure’, ‘abstract’ and ‘nice’...The mode of action by which a design fulfills its purpose is its function.”²⁵ For many years, graphic design has been, as CalArts teacher and type designer Jeffery Keedy puts it, “ a tool to grease the wheels of capitalism with style and taste. Design is deeply implicated”.²⁶ So creating a visual culture to feed consumerism isn’t everything in graphic design. There is much more to be added to the table, starting with the creation of meaning with the work itself and how it is communicated. “Should I design it to be functional or to be aesthetically pleasing?” This is a mixed-up question some students tend to fall into. Moreover, the word “meaningful” does not just stop at giving meaning to your work, but also giving meaning for an audience to understand. Audience is one of the most essential and insightful things to take into

²¹ Hellfand, J. (2005). Method Designing: The Paradox of Modern Education. Design observer.

²² Hellfand, J. (2005). Method Designing: The Paradox of Modern Education. Design observer.

^{23,24} Bruinsma, M. (year not mentioned). Design interactive education. www.maxbruinsma.com

²⁵ Papanek, V. (1971). Design for the real world: Human ecology and social change. New York, Pantheon Books.

²⁶ Poynor, R. (2005). Where are the design critics?. Design observer.

account while designing, and underlining who the actual “real” audience is.

“Although scholars and critics like Tomás Maldonado, Gui Bonsiepe, Victor Papanek, Ezio Manzini, Clive Dilnot, and Tony Fry have argued for years that designers need to think far more critically about what they are doing and the conditions within which they work, these arguments have yet to reach a place within professional design consciousness where they are central to the way every designer practices.”²⁷

Now we come to the part where how all of the points mentioned above create an effect on graphic design education. Papanek argues that, “to this dichotomy between the real world and the world of the school, there have been, understandably, many different answers.”²⁸ In creative education, it is an issue to maintain a sort of understanding of the importance of these problems, so how to teach discipline and promote invention? Meaning, how should students take important factors into account, especially communication purpose, while keeping a creative and experimental process?

Three elements of focus can be underlined when discussing issues in contemporary graphic design education, starting with “context” being the core of any project to begin with. In the interview conducted by Félix Béltran, Victor Margolin argues that “an educated person of any profession should be able to locate himself or herself along a certain continuum. This is what a lot of school administrators don’t understand when it comes to design.”²⁹ Mayda Freiji, designer and teacher at the American University of Beirut, supports this argument by mentioning “the lack of balance between the theoretical and the real world/field world” as one of her answers to the question “what are the three main obstacles/challenges in graphic design education.”³⁰ It is important that graphic design students define their context while starting with a project, because “context isn’t something you make; it’s something that is” (Keedy, 2004).

Another problem behind this contextual disregard might be the lack of alternatives in design education, meaning the lack of exposure in different subjects other than practical graphic design. Students should perhaps be stimulated to follow courses in other institutions, and in this theory, criticism and practice could be linked in a more meaningful way than they are now (Bruinsma, year not mentioned). Graphic design has become so broad and integrative, meaning that because of “its lack of specific subject matter, it has the potential to connect to many disciplines”.³¹ Pater argues that the context of the outside world is not here and what he finds interesting is when you look at cultural studies (the other side where academics look at the production of culture and what it means), you realize that that part is left out of design education.³² The solution for this doesn’t lie in teaching more design. Rather, teachers and designers need to get exposed to other fields and familiarize with them in order to redefine their relevance in society.³³ Pater supports this argument as well, however, he thinks that there should be a balance of how

²⁷ Bierut, M., Drenttel, W., Heller, S. (2006). Looking closer: Five critical writings on graphic design. New York, Allworth Press.

²⁸ Papanek, V. (1971). Design for the real world: Human ecology and social change. New York, Pantheon Books.

²⁹ Béltran, F. (2000). Toward a history of graphic design. Design open data.

³⁰ Interview with Mayda Feriji (2016), designer and teacher at the American University of Beirut, Beirut.

³¹ Heller, S. (1998). The education of a graphic designer. New York, Allworth Press.

³² Pater, R. (2017). Citizen-Designer Symposium. AKV ST. Joost, Breda

³³ Papanek, V. (1971). Design for the real world: Human ecology and social change. New York, Pantheon Books.

much you would want to teach students. “You cannot ask students to learn the meaning of their work in addition to learn how to produce it, but I think that emitting this completely from the curriculum basically provides a platform for designers where they believe they are equipped to talk about any subject in any matter, because they don’t understand the consequences of what image and design production means in relation to society.”³⁴ In an interview conducted with Gabrielle Marks, coordinator of the graphic design department in Willem de Kooning academy, she mentions that sometimes their students think that they are actually solving a problem, which is not the case. But she adds that it’s important that they tackle issues with a critical thinking, because “only raising awareness sounds passive. It’s about identifying problems.” She also argues that as a graphic designer, you can actually address an issue in collaboration with a bunch of other experts in different fields. That’s why in the curriculum at WDKA, it’s mandatory that students engage in some way with outside experts to add more depth to their projects. “And if that doesn’t happen, you can see how much the project suffers credibility.”³⁵

When considering context, we should also consider “cultural context”. I often come across student projects in which their design includes unfamiliar cultures that are represented poorly and/or in an irrelevant way to the actual intended context. Education can play a big part in causing this disconnection. If we look at graphic design history books, almost all of them encompass the history of the western world and also from a western perspective, by eliminating any design history from non-western cultures or maybe including it but in a very small percentage. This is quite evident in the graphic design education in the Netherlands, where the history of graphic design is grounded on works done in the Western world, with little or no reference to non-western cultures. Some education programs sometimes even omit history of graphic design, which further exacerbates the problem. In the forms conducted at the Willem de Kooning and the KABK (specific number of students), students were asked to prioritize and rank which types of classes should be taught in their programs. Almost 80% of the respondents preferred not to have history of graphic design classes in their curricula, while a very small percentage of respondents wished for more history classes. This can be quite problematic, where sometimes students are not fully aware of the cultural norms, traditions, perceptions, rules, and ways of thinking found in different cultures, and this unfamiliarity of cultural context renders the design itself potentially irrelevant.

In her talk “Towards a locally centric design education curriculum” in Jordan, Danah Abdulla, designer, researcher, and lecturer at the London College of Communication, argues that it is very essential to differentiate cultural contexts from one another...because there is a lot of traditions involved that belong to social culture histories and “authenticity comes only of the authenticity issues it addresses, and the affectivity of the forms it uses for engaging its public.”³⁶ She also mentions how important the word “local” is and what it means in design education, by calling it “Locally-centric design education curricula”, which is the “understanding of place, context and milieu, so defining it by geography or national culture is static and it is unrepresentative of reality”.³⁷

³⁴ Pater, R. (2017). Citizen-Designer Symposium. AKV ST. Joost, Breda.

³⁵ Interview with Gabrielle Marks (2017), coordinator of the graphic design department, Willem de Kooning, Rotterdam.

^{36, 37} Abudallah, D. (2016). Towards a locally centric curricula: presentation. Amman, Jordan.

Then comes the importance of audience. The notion of audience does of course exist in academic practices, meaning the phrase “target audience” is quite visible and recurrent in most project briefs. However, just mentioning your target audience for your project doesn’t mean that it is really being considered. In his book, “Aesthetics in the wild”, Michel van Dartel, designer and researcher at AKV St. Joost, discusses thoroughly the importance of audience in any context of work. He argues that most of the work of students doesn’t hold up well in the real world, because they are considered humans without regard to their surroundings. “A case in point is the mode of creation generally referred to as “studio practice”, in which aesthetic experiences are predominantly conceived and produced within the walls of an art or design studio”³⁸, in this case, “within the walls of the academy”. The problem is that many students continue to hold up to this practice, while ignoring the importance of the audience in their work and disregarding the complexity of the context in which their work will be presented or exhibited. Van Dartel also emphasizes on the significance of the designer to embed him/herself in people’s context, because humans are not only socially situated, but also embedded in physical environments. “Embedding oneself as an artist or designer in the context of the issues one wishes to address is not only a methodological strategy that benefits the production of work; it is, first and foremost, a way to gain insight into the situated nature of human beings.”³⁹

Now all of these implications on how much “context” is involved within the curriculum also has to do with the education system itself. We know that design curricula will vary somewhat from school to school, depending on materials and budget, faculty strengths, student-body demographics, ideological consensus, media resources, library shelf space, and so on.⁴⁰ In his book “Design for the real world”, Papanek explains a bit how the education system at design schools work, by implying that it is “vertical” and not training them for the outside world. He puts it this way: “Part of the philosophical and moral bankruptcy of universities and design schools lies in their ever-increasing trend to train students to become narrowly ‘vertical’ specialists whereas the real need is for broad, ‘horizontal’ generalists or synthesists. Nearly everything in today’s university milieu militates against educating for general synthesis. Michel van Dartel supports this argument by adding that it is always problematic for designers to engage with real-world issues, because they are far too removed from the places where the actual problem is occurring. Engaging exclusively within the classroom with issues that exist outside the classroom will end up leaving some traces of misinterpretation and irrelevance, and “the dynamics of the reality engaged will likely remain unaffected by the work.” He finally suggests, “the only way to truly circumvent this problem is for artists or designers to embed themselves, their users and/or their audiences in this reality as part of the process of creation.”⁴¹ A lot of students disregard or don’t take into consideration the importance of the target audience they are willing to communicate to. This specifically affects deeply their final outcomes, because if tested outside in a real context with the real people, it may probably not actually work. And by not working, it means, being poorly communicated. Saad Walous once said that for him it’s not he story that counts, but the relevance of the story to its audience. And for him the public he discusses is the common people and not

^{38, 39} Van Dartel, M. (2016). *Aesthetics in the wild*. Breda, Avans University of Applied Sciences.

⁴⁰ Helfand, J. (2005). *Cease and Design*. Design observer.

⁴¹ Van Dartel, M. (2016). *Aesthetics in the wild*. Breda, Avans University of Applied Sciences.

the elites. Michel van Dartel argues that no matter how studied the context where the design is placed or communicated, then “the dynamics between the user or audience and the context of use or presentation will contain implicit information that may corrupt the intended use or experience if those dynamics have not been accounted for in the process of creation...”

Audience and context come hand in hand in the core of any design project. But even before specifying those two terms and taking them into consideration, there is the importance of the type of subjects to be tackled in students' projects and also the emphasis on how to clarify the purpose and communicative goals of the project. Allowing abstraction in work with a full potential of creativity is not wrong, however, it becomes a problem when students are not aware of what the main objective of their project is and what the reason behind it is. Sol Lewitt once said “banal ideas cannot be rescued by beautiful form.”⁴³ This can be interpreted as, something that has meaning is easy to create, but the hard part is creating something that is meaningful.⁴⁴

Being more aware for instance socially, politically and economically etc. is important, however designers do not necessarily need to become deeply invested experts with regard to these factors. It takes a creating level of familiarity with these matters to help them thematise issues and develop aesthetic responses to them.⁴⁵ In the “Citizen-designer” symposium held in AKV St. Joost, both speakers Yuri Veerman and Ruben Pater agreed to this same argument by implying that graphic design education doesn't always have to be very incorporated with problematic subject matters, but at least with meaningful ones. Students don't have to look at complicated issues at a starting point.⁴⁶ First they should know their material, have a fascination and know the quality of other types of design before starting to think of complex factors.⁴⁷ Students, as well as professional designers, don't need to know everything and understand all other contexts as long as they can understand how to represent somehow someone we don't know in a part of the world, like representing this kind of universal value.⁴⁸

1.3 Conclusion

In conclusion, it is quite clear that graphic design should have a very specific aim, and that is communication, meaning students should be aware of the communication goal no matter what the subject is, whether it is commercial or not. Students need to be aware of the subject matter and to be sure of the research that they are conducting, to an extent that it achieves their design goals.

Graphic design education today is going through different challenges and crucial points, which are, in consequence, affecting the process and outcome of design projects being produced at design schools. The field itself is undergoing changes, where every year,

⁴² Abudallah, D. (2016). Towards a locally centric curricula: presentation. Amman, Jordan.

⁴³ Bierut, M., Drenttel, W., Heller, S. (2006). Looking closer: Five critical writings on graphic design. New York, Allworth Press.

⁴⁴ Helfand, J. (2005). Method Designing: The Paradox of Modern Design Education. Design observer.

⁴⁵ Van Dartel, M. (2016). Aesthetics in the wild. Breda, Avans University of Applied Sciences.

^{46,47} Veerman, Y. Pater, R. (2017). Citizen-Design Symposium. AKV ST. Joost, Breda

⁴⁸ Pater, R. (2017). Citizen-Designer Symposium. AKV ST. Joost, Breda

new terms arise in order to put the “graphic design education” more into a spectrum of self-validation, leading to some sort of infinite openness in the definition of the program and resulting in a confusion of what type of criteria is being assessed in order to consider a project graphic design related/based or not. Other factors are also behind the cause of this effect, such as hero worship (following trends in design and admiring “star” designers who are setting some kind of bar and image of what graphic design should be), the lack of distinction between design and art at academies, the emergence of technology and how to choose the right mediums for communication, goal and meaningfulness in design projects, and finally the missing ratio of how much students need to be critical towards their work and what type of criticism should be present amongst judging and assessment criteria at the schools.

Besides these factors, there are three key elements that need to be given importance when evaluating students’ projects, and these are context, audience and goal of communication.

From my recent observations for quite some time, I noticed that these three key pillars, audience, context and communication goal, are not always taken very seriously into account in graphic design education. I constantly come across bachelor student projects lacking essential parts of communication, intention and relevance. This becomes a problem when students are not aware of these key dimensions, and don’t fully consider the main message that they are trying to communicate. From this examination, three key points of focus can be extrapolated, which are, the weak representation of context, the missing real objective and purpose of work, and the disregard of the targeted audience. Starting with the first point, I am interested to explore in this research project what causes the disconnection of context in projects, and to evaluate the different factors that contribute to that issue. Then comes the second point, which stresses on the abstraction of the project itself, where students get sometimes too invested or focused in the visual outcome and tend to forget about the real purpose and message of their project. To what extent is it important to pay attention to visual, and to what extent should the teacher actively pay attention to the communicative goals, and is it possible to create the right balance between the two factors.

And finally comes the importance of the audience that is targeted in projects, which is the most crucial thing to emphasize, because as we know it, graphic design is all about visual communication and “how” to communicate it properly. Projects quite often tend to lack an attention for audience in the way their visual outcome is communicated. This specifically takes us back to the “designing for designers” bubble found in the literature, which most designers get stuck in, which is making visually appealing work without really taking the intended audience into consideration and caring if they would get the message or not. And is graphic design education aiming at graduating students to fit in this “bubble” or to address everyday communication problems of real people? So how does graphic design education educate students when the practice is changing at all time?

In the following chapters, I will test these hypotheses described above by analyzing school curricula, assessment criteria, and by conducting surveys and interviews.

– Curricula and assessment criteria

2.1 Methodology

For this section, I have analyzed all the curricula of the six school and their criteria of assessment along with their grading system. I have also reported on my observations of this year's green light presentations of the 4th year graphic design bachelors in each school, by analyzing the type of projects students are working on and by interpreting their answers to question regarding audience, context and goal of communication. Finally, I have examined the archives of graduation project of graphic design of the last five years, going back till 2012, in order to study the subjects and forms of the projects.

2.2 Analysis/results

Before visiting the schools and having interviews with the teachers and students, it was good to have an idea of how each school represents its own image through their online platform. Almost all of them mention the preparation of the student to think critically, ask questions, and contribute to the development of the field. Some of them put more of an emphasis on the social context, like for example, the KABK, who says that “students are encouraged to pose questions on the social responsibilities of a contemporary designer”, or the Rietveld academy who stresses on “teaching students to organize and shape information within today's social and cultural context”, and also the design academy in Eindhoven who believes that students should “not just learn how communication works..., but also develop a personal, social and cultural identity.” Others like the HKU mention the importance of communication and context in which work functions and that “the designer as author is an important starting point.”

By going through each school's programme structure, most of them have a similar plan and order, but they differ in some detailed points within each year. For instance, in the design academy in Eindhoven, the system is not aimed at disciplines. It's more aimed at a specific way and process of thinking with an emphasis on new media. They all begin the first year with an introduction to the field, which is focused on technicality and learning a range of different media. The second year is about expanding the understanding of the field, investigating the subjects more deeply, and the courses become less with a focus more on research and personal identity as a designer. Then in the third year, most of the schools have a special assignment for actual clients. For instance, the Rietveld and Design academy Eindhoven has it as an applied assignment. The KABK has it as a team assignment for different clients often in the cultural field given in the “design office”, one of the electives amongst “letterstudio” and “playlab” which students have to choose. The Willem de Kooning has it in the social unit, which is one of the three given practices in the curriculum, along with autonomous (artistic and expressive possibilities of the “individual: artist, teacher, designer) and commercial. On top of the major, WDKA adds real-life, practical assignments. In the final year, students graduate in the practice that suits them the best. And in the final year, in all schools, students must do an internship in or outside the Netherlands (depending on school specifications) before working on their final project in order to graduate.

Concerning the practical part, all of the schools give classes related to image, typography, interaction, theory etc. , but the ratio of these classes differs from one school to another. In some schools, like the Rietveld and St. Joost, those classes are given equal weights, whereas in KABK and HKU, there is more of an emphasis on new media, interaction and coding, especially in the KABK. Some of the students at Willem de Kooning (through interviews) said that they wished they had more specific classes like typography and history in their curriculum. Also from the interviews with the heads of graphic design departments, students and teachers, it was found that none of them give any technical/ software classes. However they provide students with workshops for example in Willem de Kooning, they offer different stations that are communal to all majors such as material, image and sound, publication, interaction etc.. In the Rietveld academy, they only provide basics and “students have to organize themselves. They learn technique from each other.”⁴⁹ So there is an emphasis on applied learning from workshops, like the digital one, which is focused on technical aspects.

When it comes to assessing projects, the HKU emphasizes on being critical, experimentation in different ways, both in shape and content, organization on the thinking and making process, context and communication, and to final finished outcome. The Willem de Kooning evaluate students based on the clarity of the research question, the critical reflection on the chosen research methods, the use of relevant sources and research of other experts, the experimentation and testing of ideas and materials, and the communication of the process and results. At St. Joost, they look at the acquired knowledge (how much the student can determine his/her point of view), the technical part, the process, which encompasses creation (experimentation), investigation (concept and theme), development, working together with partners, and finally the product, which should be realized in the given context. At the design academy in Eindhoven, context plays a very big part in assessment. They look at attitude, process (translation of fascination into a “creating question” and realization of a form that question), and creative translations (design-context). At the end what is important for them is how communicative you can translate your research (collective answer from students). Whereas in the KABK and the Rietveld academy, there is no written document of the assessment criteria. Frits Deys, coordinator of graphic design department at the KABK, indicates that the criteria should encompass all phases of education, from presentations, to final exams, to final outcomes, and to student attitudes, to process etc).⁵⁰ The Rietveld, David Bennewith, lists the following criteria: engagement, criticality, practicality, attendance, communication and ambition of project.⁵¹

After the assessment comes the grading part. For the graduation project, in KABK, students have one free project which is graded, one for the thesis, one from the teachers’ judgments and one from the external advisor. In the Willem de Kooning, they have one or two free projects (depending on the project), and there are 2 grades, one for research and one for project, from 1 to 10. The grade has to be 6 or higher in order to pass. Also in St. Joost, it is the same grading system, but there are two mandatory projects, one free, and one given with three different subject briefs (which are changed every year). In the HKU,

⁴⁹ Interview with David Bennewith, head of graphic design department at the Gerrit Rietveld Academy, Amsterdam, 2017.

⁵⁰ Interview with Frits Deys, coordinator of graphic design department at the KABK, The Hague, 2017

⁵¹ Interview with David Bennewith, head of graphic design department at the Gerrit Rietveld Academy, Amsterdam, 2017.

students have to work on two free projects. They have the option to carry on with one, if it was passed in the green light presentation. And if not, they have to fix the first project, and work on a second new project. The grading system is based on very good, good, or bad. Finally, at the Rietveld, there are no grades. They only have a pass or fail system.

From the results of the conducted forms, the answers to the question “Do you differentiate between design and art while assessing students?” were quite different. Two teachers from Willem de Kooning answered ‘no’, and one ‘yes’. Two teachers in HKU answered ‘NO’, one teacher in Rietveld answered ‘no’, and in KABK, there was one ‘yes’ and one ‘no’. While in St. Joost, three teachers answered ‘yes’, and also in Design academy Eindhoven, two teachers answered ‘yes’.⁵²

Every year, bachelors in the fourth year go through a green light presentation, which usually take place between April and May, depending on the school. In this presentation, students need clarify the concept statement and research question of their project, show their process of work and some sort of design simulation, so that teachers would have an idea of that final outcome would look like. Students can get a green or red light, meaning that if their presentation was valid, they may proceed with the work, and if not, they might have to reconsider some concept decisions and design approached till the final presentation.

In order to get some information about what type of projects are being done in each school and what kind of thinking and process students have, I attended all green light presentations of the fourth year bachelor of graphic design in the six schools and had one-one-one conversations with all students. A big number of student in most of the schools answered ‘no’ to the question ‘Did you test your project with the real intended audience?’ Whereas, in Design Academy Eindhoven, the interviewed students, mentioned that they did test their project through the process, because audience is very much emphasized on by their teachers.

Besides the question whether they took the target audience into consideration or not, they were also asked whether their project is communicated well in the context they are working for. Almost all students at the Rietveld academy couldn’t specify the exact context, by implying that ‘it’s somehow the graduation show’. Students at the KABK, the KHU, St.Joost and Willem de Kooning were also not really sure of the context. In addition, it was also interesting to observe the ratio of ‘local’ versus ‘international’ scoped projects. From the collected answers from teachers, almost all schools seem to address local subject matters more than international ones.

If we go back through the last five years of the graduation projects of graphic design, it shows how each schools goes through an evolution of subject matters or how some sort of pattern is evident throughout the years. Also, concerning the form of projects, some mediums are in higher percentages in some schools opposed to others, or some schools have a wider variation of mediums opposed to schools who have some sort of yearly repetition of three to four mediums. Starting with the design academy in Eindhoven,

⁵² Online form conducted with teachers of all six academies

the most recurrent subjects are social, cultural, political and technology related with forms varying between print, video-based and product design.⁵³ In Willem de Kooning, there is definitely a high percentage of social and cultural subjects, with forms mainly print related and an alternation between digital platforms and games.⁵⁴ Like Willem de Kooning, St.Joost also has projects with social and cultural topics, with an addition of health related ones as well. Each year, almost 50% of the projects are print, and the other half vary between mediums like campaigns, identity design, digital platforms, information design and a big number of applications.⁵⁵ In Rietveld, the print medium has the highest number throughout the years ranging between 70% to 80% of projects, until 2016, where it is more cut to half and the other half varies between digital platforms, animations, installations, video-based materials and so on. Concerning the subjects, all projects are displayed online in the Rietveld archive by year, however descriptions are missing.⁵⁶ In KABK, it appears that students tackle a lot of aesthetic or graphic design related subjects, with also some social, cultural, online communication and privacy related topics. The forms are a balance of print, video-based, installation and mixed media.⁵⁷ And finally, the HKU tackles also some aesthetic and graphic design related topics along with personal subjects, cultural, online communication etc., with mediums very much based on media like video, game, digital platform, animation.⁵⁸

2.3 Conclusion

In conclusion, the curricula of the graphic design programs in the six schools vary from one school to another, but there are some common points that connect them together. The commonalities are how all schools have an applied assignment between the 3rd or 4th year with real clients, which appears to be crucial, because students are faced with reality and are expected to work accordingly. For example, the KABK has the assignment in their 'Design office' practice, while the WDKA has it in one of their units called 'social practice'. A second point that all schools have in common is the internship requirement for graduation, which is also an opportunity for students to experience work with actual clients and for real people.

Concerning the assessment criteria, most of the schools share the same type of requirements and expectations from students' presentations, but in the written documents, some schools emphasize more on communication and context like the HKU and design academy Eindhoven, or on collaboration with experts and the usage of relevant sources, like what the Willem de Kooning academy and St.Joost take into account. In addition, it seems that most of the schools don't put a fixed distinction between the two terms, design and art, when it comes to assessment criteria. However, some schools like St.Joost and the design academy at Eindhoven, try to clarify more what the definition of each of these two terms by focusing on the purpose and

⁵³ Archive source: Graduation project catalogues (printed), 2012-2016, Library in Design Academy Eindhoven.

⁵⁴ Archive source: 2013 and 2014: Graduation project catalogues (printed); 2015 and 2016: Provided spreadsheet/data base with project image and description; 2012: missing (no printed version or given data base).

⁵⁵ Archive source: Provided spreadsheet/data base with project image and description.

⁵⁶ Archive source: Online platform, <https://rietveldacademie.nl/en/page/3780/rietveld-archive>

⁵⁷ Archive source: Graduation project catalogues (printed), 2012-2016, Library in the KABK, The Hague.

⁵⁸ Archive source: Online platform, 2015, http://exposure.hku.nl/2015/#sp_fa_22=39. 2016, <http://exposure.hku.nl/2016/>. 2012, 2013: no online platform. 2014: online platform not working.

communication of projects.

By observing this year's graduation projects, almost the majority of the number of students weren't able to clearly specify the context of their project and not all of them have given importance of their targeted audience, by implying that their working environment is in a "bubble", where they only show their work to fellow students and teachers, who at the end of the day, are also designers, like for instance, almost all 4th year students (specific number interviewed) at the Rietveld academy mentioned that they normally don't consider an audience in their projects, because they often feel that they design for designers. Hence, even though most of the schools incorporate applied assignments, workshops or internships in which students work with real clients, there is still a lack in context relevance, purpose of communication and a disregard to the targeted audience.

– Teachers' and students' attitudes

3.1 Methodology

This section encompasses the opinions and attitudes of students and teachers from the six different schools. Some information were obtained through the aid of written forms (conducted with 2nd and 4th year students, depending on the school), some through an online survey in the case of teachers, and some through one-on-one interviews.

3.2 Analysis

Starting with the definition of graphic design, almost 50% of the students at four academies (KABK, Willem de Kooning academy, Rietveld academy and St.Joost) mentioned the word 'visual communication' in their answers. Some of them also added that it's about solving a problem, or triggering and inspiring people, or a tool to create your own visual language. Also teachers emphasized on the communication part in the definition. David Bennewith, head of the graphic design department at the Rietveld academy, puts it in a different way by saying that "I shouldn't have a fixed idea about what graphic design is, and that it has to do with content. If you do create a context for education, does it leave out contexts?...What is important for me is how education shouldn't teach the 'purpose' of design."⁵⁹

When it comes to defining the difference between design and art, students mostly gave the same kind of answer, by emphasizing on how art is supposed to be communicated to a broader audience. Students in KABK implied that design should be functional and understandable, it should be put in practice while art should be on display, and it should consciously take the public's point of view into account. In Willem de Kooning and St. Joost, students had some similar answers like how art can be more personal and that design should be made for someone with a certain goal, and that graphic design has to communicate, or else it would be seen as art, and that design shouldn't cross the message and not let everyone interpret it differently. Also in the Rietveld academy, the answers evolved around the same argument by mentioning that designers "should be aware that they are working for other people", or how "with design, you should probably set some rules before starting to make it" and also that design has more of a responsibility whereas "art is more like a poetic way of communicating, maybe less direct." In the design academy in Eindhoven, students put a clear distinction between the two terms through the word 'intention', and they also mentioned how in their program the purpose of design is always something they always talk about. Besides students' answers, Frits Deys, coordinator and teacher in the graphic design department at the KABK, also supports most of these opinions by adding that "it is design when you work for multiple copies for your work" and that art however, "in many cases is just one example."⁶⁰ Whereas, some teachers don't feel the need to put a clear distinction in definition between design and art. Gabrielle Marks, coordinator of the graphic design department at the Willem de Kooning, answered: "Do we need to make a distinction?" She mentioned how some students in their programme follow the autonomous practices and end up calling what

⁵⁹ Interview with David Bennewith, head of graphic design department at the Rietveld academy, Amsterdam, 2017.

⁶⁰ Interview with Frits Deys, coordinator and teacher at the KABK, The Hague, 2017.

they do 'autonomous design', so she commented: "What is actually autonomous design?" She thinks that it really doesn't matter that she doesn't know the difference, because it leaves room for interpretation. "It's a misconception that design has to relate to certain contexts, and that art doesn't. Art is maybe a bit more generally coming intrinsically from the maker, a drive to express themselves in some way."⁶¹ Marijke Cobbenhagen, teacher at the HKU thinks that there is a distinction between both, but she also feels that she is not that interested in that distinction. "I basically see my students as makers, and I want them to use whatever means they need to tell their story. I just see projects without the need of thinking about disciplines."⁶²

From the answers of the online surveys, most teachers from the different schools answered 'yes' to the question 'do you differentiate between design and art', and their explanation for it has some common points like how design works for a target audience and to solve problems (WDKA), or how design is related to people and art is more autonomous (St.Joost), or how design has a precise strategy to know what the audience needs to experience whereas in art that strategy is less clear and poetic (KABK), or how in design the audience, concept and media are always specified beforehand, and that "they are supportive of the content and (may) vary based on the context in which the project is presented."⁶³ (Eindhoven) Whereas, some of the answers were 'no', with no added explanation (Gerrit Rietveld academy).

Continuing with the teachers' opinions, their answers to the question of how do they emphasize/stimulate students to be aware of the target audience were quite similar. They mention that they ask their students in the early phase of research to pick an audience and specify their context in a way that the work they make is not just for themselves, or that their process starts with the "essence of getting to the core of what the student ultimately wants to express" (Eindhoven), or that they stress on the importance of the physical or digital contexts in which the students' projects will be published by "first raising awareness of that mechanism, and second on how to take position, or to make use of that mechanism"(KABK). However, some teachers don't give that much importance to audience and context, like for instance, the two answers from the Gerrit Rietveld academy were about how they actually don't do that through their process.

It seems that most teachers can put a distinction between the two terms, design and art, except some, who believe that there shouldn't be the need for distinguishing them. Also from how students defined both terms, it is set that there is a clear understanding of what the distinction is, by implying that design has to mainly communicate to people. Nevertheless, if it's the first case, sometimes that distinction is not really applied in students' project. So how do the teachers assess projects depending on this criterion, or at what stage in the process do they point out to students which direction their project is heading to?

Now we come to the part of students' opinions. One of the questions was about whether students thought the curriculum should be more subject driven or more focused on the

⁶¹ Interview with Gabrielle Marks, coordinator and teacher at the Willem de Kooning academy, Rotterdam, 2017.

⁶² Interview with Marijke Cobbenhagen, teacher in graphic design department at the HKU, Utrecht, 2017.

⁶³ Interview with Catelijne van Middelkoop, coordinator of 'man and communication' department, Design academy Eindhoven.

practical part. In some schools, like the WDKA (2nd year bachelor, 9 students interviewed), 50% of the students answered 'practical' and the other 50% was divided between subject and a balance of both. At the KABK (4th year bachelor, 8 students interviewed), it is the opposite. 50% answered 'subject driven' and the other 50% was divided between practical and balance of both. And in Design academy Eindhoven (4th year bachelor, 7 students interviewed), all students thought subject and content should be given equal importance.

Then in another question concerning audience and context, students had to answer if their teachers emphasized on the importance of those two terms. In Design academy Eindhoven and St.Joost, students mentioned that teachers always talk about them in class, but they also added, that if they defined clearly their target audience in their final presentations, without having actually tried/tested it on a real audience, then they can still pass at the end. In HKU and Willem de Kooning academy, the answers were more 'in between', by saying that teachers sometimes mention it, but not all the time, or at least they do not stress on the topic. Whereas, in KABK and the Gerrit Rietveld academy, almost all students claimed that teachers barely bring the subject to the table, by adding that their working environment is definitely in a 'bubble'.

Finally, the last question was whether they ever test their outcome with a real audience. In Design academy Eindhoven, almost all students said yes. In Willem de Kooning academy and St.Joost, the answers were a balance of both yes and no. While in KABK and the Gerrit Rietveld academy, students answered that they feel that they design for designers, or at least for people who are interested in design, and that their target audience is their teachers. That's why, they take this topic less seriously at their school.

3.3 Conclusion

In conclusion, concerning context, there is perhaps the problem of the lack of alternatives in subjects, where students are not exposed to and familiarized with other fields. So it is important that the curriculum incorporates more assignments, where students would have to collaborate with external experts in order to get more insights that are relevant to the context they are working for.

In addition, almost all students mentioned that subject has to have a bigger ratio than the practical part, because practical can be learned alone without the assistance of teachers. If subject seems to be of core importance, then it all goes down to how much context, audience and purpose/goal are taken into consideration and researched correctly in order for that subject to be well and successfully communicated.

And finally, from the obtained answers, it is clear that most of the students rarely test their outcome with a real target audience and that teachers don't emphasize much on the importance of audience and context within the process of work, except in Design Academy Eindhoven and in St.Joost partly. Hence, schools should incorporate more the importance of audience in their teaching methods by adding several assignments focused on this specific topic.

Then I thought of how can the three key elements, which are, context, audience and

goal of communication, be incorporated and embedded within the teaching methods of schools, in order for students to be more aware of the importance of those factors, and also take them into consideration within the scope of their work. That's when I decided to come up with a workshop that aims to expose students more to reality and make them rethink about the communicative outcomes of their work.

– Workshop

4.1 Methodology

The workshop is divided into four parts.

Part 1

The workshop is planned for one day. Students are asked to bring with them a project they have previously worked on with its' assigned brief.

In class, students highlight and write down the three main points of their project:

- What is the project about?
- What is the concept behind it and its' communication purpose?
- Who is the target audience?

Part 2

After having written those points down, they are asked to go out of the school and pick seven to eight people, who they will ask questions to. They need to specify which type of target audience they are intended to communicate to depending on their project, i.e senior citizens or people interested in the cultural sector or people working in a corporate sector etc.

The questions that they would have to ask are:

- What is this about and what do you understand from it?
- What is the first thing you look at?
- Will you be interested in taking part (attending, buying, contributing etc.) of and why?
If not and why?

Part 3

After collecting the answers they received from people, they are asked to come back to the classroom. They have around one hour to rework on the project, depending on what type of insights they received. Consequently, they need to rethink the visual outcome of their project based on what needs to be communicated better.

Part 4

Each student will prepare a presentation, which encompasses first the project with the three initial written points, then the answers they received from the audience, and finally a sketch of the improved visual outcome.

4.2 Process and conclusion

As part of my research, I conducted the workshop in three different academies with students from the bachelor of graphic design:

- **HKU**, Utrecht, 3rd year
- **KABK**, The Hague, 4th year
- **Willem de Kooning**, Rotterdam, 2nd year

Students in all there academies were very cooperative through the whole workshop and completed every required step.

In the third part, which is about bringing back the answers from the audience, most of the students felt a bit disappointed with the type of answers they received, because they didn't expect people not to understand what their project is about or what it is actually trying to communicate. They mentioned that usually they assume that it would work in reality, so when they stepped outside the academy and dealt with actual people, they realized that not everyone understands their intention in the project. Hence, most of them reconsidered the design decisions that they have taken in order to improve the results of their visual and communicative outcomes.



HKU, Utrecht, 3rd year students
Part 4 Presentation



KABK, The Hague, 4th year students
Part 2 Testing project



Willem de Kooning, Rotterdam, 2nd year students
Part 3 Before and after of visual outcome



KABK, The Hague, 4th year students
Part 3 Process of rethinking design

In conclusion, all students thought that the workshop is interesting and very resourceful, because usually they don't really think about the audience that much or taking the initiative to ask people whether they understand their project or not. They mentioned that it helped them to get exposed more to reality and face the actual responses of people and not only the ones of their teachers or friends, who are all designers. Also the teachers were supportive of the purpose and objective of the workshop and how it is important to have it incorporated within the curriculum, because it's a good way to make students aware of audience and context and pay more attention to them in their work.

– Discussion and conclusion

According to my findings and personal analysis, the missing links in design projects are revolving around communication goals, context and audience. That problematic situation has to do with the fact that students rarely look further than the walls of the classroom, filled with fellow students and teachers, who, at the end of the day, are also graphic designers. A new ‘bubble’ is formed, with an industry-specific language that fails to communicate to the masses; the ‘bubble’ presents a safe environment where the designer and audience are the exact same component, which affects the quality of the work produced and the development of design – as a profession.

Even though graphic design education in the Netherlands ranks at an international level and Dutch design celebrates a long history of success, a reach for a real incorporation of context should be indispensable for the advancement of the field.

In that light, an urgent need for change arises. Testing, adhering to real contexts and communicating with a properly designated audience, become the three pillars of ‘designing’ the academic future.

My contribution to the discourse started with a workshop starting with 2nd year design students, after their first year of exploring the field and its technicalities. The workshop then extends to other levels where a student is asked to tackle more problematic subjects, be they social or visual. By applying the suggested steps, students are faced with the reality of ‘who, where and why’, leading them to an iterative turn in their process. Moreover, I decided to turn all the collected information into a publication encompassing all the research materials in the context of graphic design education in the Netherlands, with the purpose of steering discussion, making students – as well as teachers – aware of the present uncertainties in didactic approaches, hoping to share my findings with different Dutch academies.

Process	Findings	Recommendations	Results
Review extant literature Conduct 1-on-1 interviews Conduct surveys Conduct student workshops Review graduation project archives Review current curricula/practices Analyze/Ssynthesize collected data	Contextual Misalignment ↓ Target audience disregard ↓ Communication misalignment	Curriculum Adjustments: More assignment focused on audience, communication and context (ie collaboration with outer experts for specific insights for projects, introducing students to more different cultural aspect through certain assignments etc.) Professional Workshops Measurement and Evaluation Continuous Improvements	Improved Curricula ↓ Improved Practices ↓ Improved Student outcomes

– End matter

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I

Interviews

- Marijke Cobbenhagen, teacher in graphic design department at the HKU, Utrecht, 2017.

- Gabrielle Marks, coordinator and teacher at the Willem de Kooning academy, Rotterdam, 2017.

- Catelijne van Middelkoop, coordinator of 'man and communication' department, Design academy Eindhoven, 2017.

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6.2 Appendix: Interviews

◇ 4th year students

Gerrit Rietveld Academy, Amsterdam, 2017

8 students, Graphic design department

In your opinion, what is the difference, between design and art?

Design is something that is more dedicated to a more specific topic. Often you have someone to talk to with design, or you have an exchange somehow. And maybe more restrictions than art.

There's definitely a difference. I don't think it should be that hard to define. I would never consider myself as an artist. It's something that tends to get lost sometimes. From my previous design education, I consider design as a service in a way. And of course it's cool if I can find my own way of expression and opinion, but I still think that we should be aware that we are working for other people.

I used to think that art would be communicating with and design would be communicating to in a one directional way, but that is not true anymore. Because the way things are digested by the viewer is not just one way.

Design can do more than just making a pretty picture or communicate information.

There is a difference. They can totally be besides each other. Design is about communication, making a relationship to certain counterparties or like a certain purpose or a certain frame. It has a purpose. Whereas art is not having to be in concrete relation to anything.

It depends on context, because sometimes you can do something that is very close to art. In commissions, maybe there is a difference, because artists can have a good translation of a problematic, but designers don't deal with commissions like artists.

With design, you should probably set some rules before starting to make it. But also design can be art. It's just the way setting it up is different than fine arts.

With design you always have to have an end result or there are deadlines that you have to respect and finish things. However art can be more and more prolonged.

If I think about design, it has more of a responsibility, because it's about communicating to people. But art is more like a poetic way of communicating, maybe less direct.

In your academy, do they differentiate between those two terms?

In my school, it's in a way fluid. But for me it's also just not fluid. It's completely another utility and usage to design.

In our school, they don't really differentiate it, but it also depends on the people I guess.

Here they don't differentiate.

But I guess I do, cause the way I work is always the other way around. I start making the project, and then I have to look for a concept behind it.

Here they don't differentiate. And this gives me more freedom to experiment.

Did you ever test your visual outcome with the real intended audience?

Did you ever test your visual outcome with the real intended audience?

Yes of course, but I guess it's more with people who are within the same field as me. So I test my projects in the academy. Sometimes I ask my parents.

I feel that we often design for designers and or at least for people who are interested in design and art.

Not so much. But sometimes only if we know that it's going to be in an exhibition, and then again it's in an artsy environment with designers coming to the exhibition.

There's a Rietveld bubble of the people you interact with, but there also outsider friends and family you can ask to. It's not like I would go door to door and double check with my neighbors.

But how should I test it? It's not a commercial magazine so I cannot just go and ask

people about it. It's more of a critical theory, but I also want it to make it accessible to people.

That's a good question, because now the topic of involving people in your work and so on is happening. But it's not happening that much in our school, because it's really experimental. Being experimental but not too much focus on the thing itself.

Not really.

A lot of the design that we do here is for ourselves, so we always show it to each other.

◇ 4th year students

Design Academy Eindhoven, Eindhoven, 2017

7 students, Man and communication department

In your opinion, what is the difference, between design and art?

I think designers call it design, and artists call it art.

If I would have to draw a line somewhere, I would draw the line somewhere in the intention. Although the intention of art can also be aimed at people in general, then the intention of design is more to have some kind of function.

I thought about this question a lot.

I think right now I would say, if I'm only talking about my department, if you are an artist and you would come to this department and you know how to communicate your work, then you can do it.

Then there some sort of a non understandable difference.

Art is very abstract. You ask a lot of questions, which you don't an answer for.

Design is coming up with a solution, also with the same questions, but we cannot come up with solutions that are practical for our own lifestyle.

There are three fields, which are art, functional design, and then third is crossover between those two fields which is design, especially the Dutch version of design. It holds the elements of art as aesthetics form the tradition background. Then comes the element of the functional creation, where design is a crossover, a field where functional creation and art are overlapping each other.

At least this is what we always talk about at school.

Design should serve other people. With art you can make it a bit unreadable for an audience.

I worked and work on both of them, but with design, you think about your audience first

usually. With art, you think about maybe not yourself first, but something passive.

When I was in first year, I thought that they were very different, that design is about function and art is more aesthetic and telling stories. But in my program, we have art classes, and I realized that it's not that different. It's aiming at stimulating people. Maybe they're somehow connected.

In your academy, do they differentiate between those two terms?

No, I don't think that they will ever talk about it.

No. During Dutch design week, there's an exhibition in a museum in Eindhoven, and I think that that says a lot. Design is presented in a museum.

In my department, it's very hard to dissect between design and art, because a lot of people aim for an art installation, which the questions can be extracted and where you can ask more. But for myself, I believe in showing the narrative of what the question is about before other people could answer it.

No.

I think they would comment if your work has no reason for people to understand.

Did you ever test your visual outcome with the real intended audience?

There is always involvement with people from the outside, but I also feel that sometimes there is a bit of 'I want to design for those people', but doing it is not really there. There's a big gap.

Yes, once worked with real company. We kind of stepped into the real world.

Yes, I tested. I am meeting with the press. It gave me a lot of contacts, and that's how IU got in touch with the astronauts.

Yes, product: phone, vibrating device

Yes of course, that's the whole point.

They emphasize on making our work understandable for people.

Do they emphasize on audience and testing?

In the beginning you have more freedom and space. By the time you're in the 3rd year,

they push you more towards it.

Yes, I think that there was one semester that we had to work with a real company. So we stepped into the real world.

And now for the graduation, they mention a lot what the context should be, but we are not forced to test it.

They always ask, but actually if there isn't with a very specific context, it can also pass. But they always actually ask about it.

Yes, for sure.

Yes.

◆ David Bennewith

Head of graphic design department at Gerrit Rietveld Academy

Gerrit Rietveld Academy, Amsterdam, 2017

Are there any technical classes in the curriculum?

There are no software classes given in the curriculum:

We only provide basics

There is an emphasis on applied learning i.e workshops. We have a digital workshop about technical things

Students have to organize themselves. They learn technique from each other

If you want to learn something technical, just go and do it.

Is the curriculum more subject driven or more focused on the practical part?

There is more of an importance on subjects.

Technique follows the content.

Last year they had an applied assignment, which is more on the practical side, in which the organization side comes in i.e the campaign/open day etc. They learn about budget, efficiency and time.

Everything we make comes from an idea. There's definitely an attitude.

Most of our teachers are graphic designer, writers, artists, and we have someone from a marketing background (K-hole)

What's important in our academy is the involvement of our teachers. They are publishing and giving to the community. On the long view, this creates some sort of profit and connections.

How are the current projects of graphic design students in the academy concerning form and subject matter?

Most of our students have a graphic design element to their projects. It's never graphic design enough, but it's in a graphic design context, like in the part of communication, presentation, thinking and so on.

What are the assessment criteria of projects?

There is no written document for assessment. There are no grades. We have only pass or fail.

There's also the point system. In order to graduate, students have to have gained enough points. Although, I don't believe in the point system.

We judge depending on those criteria:

Engagement

Criticality

Practicality

Attendance

How well it communicates

Ambition of project

Do you judge more on the content part or the form part?

It's kind of a mix. I prefer the idea to be good and the aesthetics come from it.

Also, some students just don't want to justify their work or aren't able to talk about it, and that's a struggle.

We always have guest jury and we encourage them to be positive. Their feedback always evolves around how can they take their project in the real world.

◇ Daniel Drennan

Previous professor at AUB (American university of Beirut), Education: Pratt New, New York
2016, Skype interview: New York-Netherlands

How can you define graphic design from the perspective of your academic experience?

I guess I'm old enough to have seen some gradual and some rather sudden changes within the realm of what we refer to today as graphic design. When I was in high school, the class I took was called "Commercial Art", and it was at the very end stages of what we referred to as "vo-tech", or vocational-technical education: Things like auto repair, home economics, and commercial art were taught at the high school level with the

understanding that such study would lead to a job, not necessarily to post-high school education. For someone studying the “graphic arts”, this meant working as a printer, or a sign painter, or a type-setter, all perfectly valid jobs. So to me there are very strong crafts-based and working class roots of what “design” is.

This was undone by the rise (in the US) of those who were following on the footsteps of what the Bauhaus had wrought in Europe. Whereas this is categorized on a primarily cultural level in terms of the Bauhaus and the Modernist movements (although it needs to be examined through political and economic lenses), in the US it merged with capital in a very particular way, giving us the corporate designer (Paul Rand, Pentagram, etc.) steeped in the “universalist” (we might say globalizing today) tradition of the Swiss Internationalists. This is what I learned in college pretty much, although there was still a distance from the graphic design we know today. I was in the “Visual Communications” department at Syracuse University, for example. This “elitist” and top-down approach needs to be compared and contrasted with more popular, liberationist, and internationalist (in the Communist tradition) efforts: for example, Lotus magazine, OSPAAAL out of Cuba, etc.

Once design was being taught at the university level, it went through the transition that all “studies” go through when they attempt to define their purview and territory. In terms of design, this meant the “commercialization” of former artistic and crafts-based pursuits, such as typography, photography, illustration, etc. A “designer” was now a white-collar, professional-class job. This was the slow and steady decline of the trades, guilds, and syndicates that were the backbone of printing, with the entry of the computer into graphic design putting the final nail in this particular coffin. Once design entered the academy, it needed to prove that it was a valid endeavor, with academic theory justifying its existence. Design “history” now extends back to before its own coming into being. I often joke that soon cave painters from thousands of years ago will be redefined as “graphic designers” in the graphic design history classes. Because it is so nebulous as a field, it is still quite impossible to criticize the domain on this level for this reason.

What is the substantial difference between graphic design education and other models of education?

Today? None. It is part of the corporate endeavor that is the modern university. It previously followed a much more apprenticeship-like model, and this in some places in Europe especially led to a “Beaux-Arts” model of teaching, which I tried to do at AUB, but was not allowed. In those days the goal was to produce thinking, reasoning, well-rounded craftspeople. Today the goal is to publicize the university based on an elite cadre of design “stars”.

What are the main three pillars in graphic design education?

For me, it was always: Observation and keen seeing; cultural knowledge (from an economic and political standpoint); and craft.

What are the main three obstacles in graphic design education?

The graphic design mafia as I like to call it; the corporate university; capitalism.

There is a tendency for students to forget about the real context and get invested in the aesthetics. What is your contribution, as an educator, to reset/reintroduce context?

This was always very difficult, undoing the thinking process of students who were inculcated with the idea that the final product was paramount in importance. To me process reigned supreme, and I would yell endlessly in class that I didn't care what the final looked like or how it was presented. This broke with my own design education, where we used to have nervous breakdowns about how clean our presentations were, mounted and matted of course! I graded on process with a percentage system that gave usually the final presentation five or ten percent of the total grade. I wanted students to understand that the "facade" of design was a distraction from their learning process. Beyond this I would attempt to examine levels of language and voice; notions of audience and class; aspects of who had the luxury and privilege to speak or produce representative materials and who didn't. I hated the trend in design education that brought in the notion of the "socially aware", which was merely an echo of the humanitarian imperialism of NGOs, foreign charity, and the like. "Awareness campaigns" were all the rage, and to me there was nothing more insulting to the intelligence of the general populace. I tried to get students to research outside of their "comfort zones" of race, class, ethnicity, sect, etc. This was strangely easier in Lebanon than in the US.

Most students (in private design/art schools/academies) come from a privileged/social class. How do you think they understand cultural context?

They understand it in terms of their "cosmopolitan class". Anything beyond this does not exist for them. The historical ideas of class difference, which at least admitted that there were strata of society such as the underclass, the lower classes, the working class, etc. has been replaced with a conception of humanity that goes all the way back to Aristotle: There is the polis, those who are embodied with political existence, and there is the zoë, those who are not. I would often refer to this in class as "Facebook Reality"; meaning, "the class of people who have a Facebook account" becomes the concept students have of how everyone exists. This difference has various historical permutations, most recently the "99%" versus the "1%" of the Occupy movements; Frantz Fanon's "Wretched of the Earth"; etc. I was often shocked in Lebanon (at AUB) the disdain and mockery that was reserved for non-Beirutis for example. This mapped quite readily to what I remember growing up in the States where the rural is still mocked as backwards and primitive.

While testing is an essential part of the design process, do students adapt to it and undertake an accurate process of testing in a real context?

Testing to me is the very essence of the previous question, meaning, designers are at such a distance from those they wish to communicate with that they need to "test" their

communication to see if it even “works”.

Graphic design is witnessing a shift away from form to serving purposeful engaged social topics. What is the ratio of tackling those types of subjects (aesthetic versus content driven design)? In your practice, what takes precedence and how is that shift affecting the students?

I'll wax a bit hyperbolic and say that all such endeavors are crap. Useless. That graphic design deems itself capable of addressing the social issues that it itself (along with the capitalism that engendered it) helps cause, sustain, and promote is ludicrous. All such attempts map readily onto deleterious and destructive political and economic attempts to mask the very results of capitalism, globalization, colonialism, paternalism, racism, etc.

When I taught classes along these lines, either studio (“Mediating the Real World”) or theory (“Voice Manifest”) I wasn't prepared for the backlash against what I was doing from colleagues. So, for example, instead of the usual design project that would imagine the Olympics coming to Beirut and designing something for it, I set up a project that examined the economic and political destruction that the Games cause, and the role designers play in aiding and abetting that destruction. The students responded to this much more viscerally than I thought, whereas the department hated the direction I took the studio.

Does graphic design education still aim to produce aesthetically pleasant visuals?

It depends on the school perhaps. At AUB, there were students who readily went against their class acculturation and joined up the efforts of the artists' collective I started, Jamaa Al-Yad (for just one example). Much of our work was for the Palestinian cause, and the students involved produced amazing work. The fact that it was often something they could not put in a portfolio or write about in a school application to Europe or the States (for political reasons) made me realize voicing such opinions was, sadly, a function of one's luxury and privilege. At schools like AUST, where there is an inherent desire to model itself after schools like AUB, many of the students went against their more modest class backgrounds and saw in design an exit from what they saw as base or backwards. This is a classic manifestation of class dynamics in educational settings; Frantz Fanon would refer to this as functional of colonization. So the focus on every language other than Arabic; the worship of the computer; the work in typography and not calligraphy--all reflected a shift in interest away from the culturally relevant locally speaking to something much more “globalized” and “cosmopolitan”. A good book to look into here is *Politics of Knowledge: The Commercialization of the University, the Professions, and Print Culture* by Richard Ohmann.

How do you grade students based on those criteria? (in percentages)

Concept 20

Research 30

Process 40

Visual outcome 10

◆ Irina Shapiro

Designer and educator at Piet Zwart Institute, Rotterdam. Founder of Open Set summer school 2017, Rotterdam

How can you define graphic design?

It is a discipline. Creating symbols to communicate a particular message, or even ideology. Which of course includes understanding and hierarchy of information. Now when we talk about graphic design, why it's a bit shifting from the tradition based on printed media to more of a technological social network. So the definition of graphic design is changing because the applications are different and the requests are different. If you are graphic design creating layout for a book, and nowadays that would require, considering this democratization of production of information, you cannot a fixed book because people can interfere and change something.

So basically if you are a designer who thinks about symbols for communication, and not not interested in producing layout only, that I would agree with Petr, it is production. I produce a piece of information and in the contemporary times, I don't produce a layout I produce a process, an open platform, an open publication online where you can change something and so on. It's kind graphic but it is not graphic.

What is the substantial difference between graphic design education and other models of education?

There is a specific difference of skills. Different means of sharing info, what comes with technological boom.

What are the main 3 pillars (foundation) and 3 obstacles of graphic design education?

Obstacles:

Technological speed , multicultural, Democratization of users (they are involved). I would call tem challenges and not obstacles.

It's not obstacles, because in education something more banal, like for example art academies are forced to become part of big universities so they are forced to fit in, agenda pressure etc. Infrastructure affects the content.

Pillars:

Because everything has shifted today, the society needs designers badly. And that's a possibility for the designer to create a visual narrative of the meaning.

That's what is still valuable to invest on design education. Tradition is also important, the continuation of this tradition. The third one, which is very interesting to me is the interest of the young people in design. It's actually a very popular education. If you are talking about what is a pillar of an iphone, I would tell you that the answer is that everyone wants it. And I think design education is very desirable, and that's energy. Its some kind of

energy that you should not neglect, like tradition, young energy and social need.

There is a tendency for students to forget about the real context and get (invested?) in the aesthetics. What is your contribution, as an educator, to reset/reintroduce context?

My contribution is to breach them. Maybe it's about subjects, it's something you're interested in. For students: what bothers you? What is painful for you? And that's a great motivation to search further, to dig into things.

To what extent do you think it's important to pay attention to aesthetics?

100%. There are no ideas that exist without form. Everything has a form, an aesthetic is manifestation of an idea. It's so important that sometimes it's neglected.

Did you notice a shift in interest in the students through the years of Open Set till now?

No. I think they are a bit lacking responsibility about what they are doing, so their interest is about neglected in the responsibility. I want to be a mom and I am interested in the clothes. And with open set I try to work with a particular type of students who are hungry about something and not satisfied with it's form. They kind of wander around. And when you bring them those tutors who know about this responsibility, the students shift their interest in a way. I do not work with students who just want to earn a lot of money. The form of curiosity is the first one.

What do you think is the problem when some design projects disregard the importance of the audience in the communicative outcomes?

Designers (design students as young professionals) don't respect the ignorance of the user. They don't listen, or wander. There is no wander about who are those people. For example this handkerchief magazine, I see formal things in it, but I feel that the designers there are playing with it themselves. Maybe there were some homosexuals involved in work, but do they know how they feel in some small villages for example? Even something worse about those small oppressed social groups, If you ask about a situation in a practical company, workers at 'post nl' are not interested, they are not curious, they don't want to listen. There is always something I hear about: your concept, your autonomy, your vision, but I never hear about the negotiation and breach between the real people, because there is no any respect to them. They are the crowd.

I think Education does not only come from design, but also from this trend of mixing between design and art. Design is has a reason. If you design something traditionally, you have an assignment or a request forms society/industry/market/particular person, so it doesn't come from your own autonomous artistic vision, it's art.

There's also a way that professionals escape from crisis, because also the democratization of tools definitely cuts amount of work for designer, so you have to find your way. So basically I go for this mentality, artists survive so I can survive somehow. It's party this and party lack of curiosity. And maybe it's the generations and not because of particular

schools. They don't watch news, they don't watch any documentaries about something very rare. It's all about the trend. You should know who you are interested to talk to. If you are only interested on designer, then you would only and always.

6.3 Appendix: Surveys and forms

◇ Survey 1

Online base, Response of teachers

Willem de Kooning Academy (2 answers)

Do you make a distinction between design and art when assessing graphic design?

No

Yes

If yes, how do you differentiate between design and art?

Design always works for an target audience and try to solve solutions. Art is to point out social problems from the artists perspective.

How do you emphasize/stimulate students to be aware of the target audience from the beginning of the process?

I ask them to pick an target audience, or I give them an target audience.

What would be the ideal graphic design program in your opinion depending on those given criteria? (please order them depending on importance in hierarchy by 1 being the most important)

Form: 4

Content: 4

Tools + Production: 3

Focus on target audience: 1

Form: 3

Content: 4

Tools + Production: 3

Focus on target audience: 4

How many of the student projects tackle a local subject matter? (in approximate percentage)

20%

60%

How many of the student projects tackle an international subject matter? (in approximate percentage)

80%

80%

St. Joost (3 answers)

Do you make a distinction between design and art when assessing graphic design?

Yes

Yes

Yes

If yes, how do you differentiate between design and art?

I think a design question is more involved in the briefing than an art question (which would be more autonomous)

Design in my opinion always has to be related to people. Human related. Art does not have this obligation.

Design always has to communicate for a broader audience.

How do you emphasize/stimulate students to be aware of the target audience from the beginning of the process?

By doing research on if there is a target audience. And if so: find out who they are.

Stimulating to connect context, target groups around first research questions or very first brainwaves, ideas.

I always tell them to define it from the beginning of their concept and work on the process accordingly.

What would be the ideal graphic design program in your opinion depending on those given criteria? (please order them depending on importance in hierarchy by 1 being the most important)

Form: 4

Content: 3

Tools + Production: 1

Focus on target audience: 2

Form: 1

Content: 2

Tools + Production: 3

Focus on target audience: 4

Form: 3

Content: 2

Tools + Production: 4

Focus on target audience: 2

How many of the student projects tackle a local subject matter? (in approximate percentage)

20%

20%

How many of the student projects tackle an international subject matter? (in approximate percentage)

40%

40%

KABK (2 answers)

Do you make a distinction between design and art when assessing graphic design?

Yes

No

If yes, how do you differentiate between design and art?

A student's ability to be able to formulate a precise strategy on what it is they want their audience to experience (and how) is something that i find more important in a graphic design context than in a contemporary art context, where this 'strategy' can be less clear, more poetic, and perhaps even absent.

How do you emphasize/stimulate students to be aware of the target audience from the beginning of the process?

I stress the importance of the physical or digital contexts in which their projects are published. First by raising awareness of that mechanism, and second on how to take position, or to make use of that mechanism.

By reflecting during the process whether the project communicates

What would be the ideal graphic design program in your opinion depending on those given criteria? (please order them depending on importance in hierarchy by 1 being the most important)

Form: 1

Content: 1

Tools + Production: 1

Focus on target audience: 2

Form: 1

Content: 2

Tools + Production: 4

Focus on target audience: 4

How many of the student projects tackle a local subject matter? (in approximate percentage)

40%

40%

How many of the student projects tackle an international subject matter? (in approximate percentage)

60%

40%

Gerrit Rietveld Academy (1 answer)**Do you make a distinction between design and art when assessing graphic design?**

No

If yes, how do you differentiate between design and art?

No answer.

How do you emphasize/stimulate students to be aware of the target audience from the beginning of the process?

I don't do that really.

What would be the ideal graphic design program in your opinion depending on those given criteria? (please order them depending on importance in hierarchy by 1 being the most important)

Form: 1

Content: 1

Tools + Production: 2

Focus on target audience: 3

How many of the student projects tackle a local subject matter? (in approximate percentage)

60%

How many of the student projects tackle an international subject matter? (in approximate percentage)

80%

Design Academy Eindhoven (1 answer)**Do you make a distinction between design and art when assessing graphic design?**

Yes

If yes, how do you differentiate between design and art?

Design has a larger audience than just the maker him-/herself. This audience is specified beforehand, as is the concept/message which is communicated with the project. The same goes for the media, which are chosen to communicate the overall concept. They are supportive of the content and (may) vary based on the context in which the project is presented.

How do you emphasize/stimulate students to be aware of the target audience from the beginning of the process?

This awareness is embedded in the entire design process, which we teach the students to follow. This process starts with finding the essence/getting to the core of what it is the student ultimately wants to express/say with his/her project.

What would be the ideal graphic design program in your opinion depending on those given criteria? (please order them depending on importance in hierarchy by 1 being the most important)

Form: 3

Content: 1

Tools: 4

Target audience: 2

How many of the student projects tackle a local subject matter? (in approximate percentage)

60%

How many of the student projects tackle an international subject matter? (in approximate percentage)

80%

◇ Survey 2

Print base, Response of students

Willem de Kooning, 2nd year

6 or 8 students

In your definition, what is graphic design?

Graphic design is getting communication across via design in its' broadest way.

Designing a sound that communicates a message is in my opinion also graphic design.

Graphic design is the knowledge and skill to communicate what you want to do in image, shape and language.

Make complex questions into simple understanding projects.

A visual image or text that communicates something to an audience.

Graphic design can make a brand work, it can solve things.

Everything that communicates visually.

Good design always demands attention. It's good when it's memorable.

Design is art. It's creating your own visual language.

In your opinion, what is the difference, between design and art?

Autonomous = art

Made with a goal = design

Design is functional. Art is an opinion.

Art can be more personal.

With design you make something for someone to reach a certain goal.

Art and design are linked very closely. Art is something you see more in museums.

Design is more focused on company and cultural projects. You can use in print and digital.

Graphic design has to communicate. If it's not then you can see it as art.

I think the main difference is that design can be impactful. Design is more of a package of a message. While art has more of a private feeling to it.

Design is about conveying a message. Art is just pretty.

Design is more than just a pretty picture.

Design is supposed to be understandable for everyone and art doesn't have to have a meaning that everyone should understand.

Design shouldn't cross the message and not let everyone interpret it differently.

Design is the knowledge and skill to communicate what you want to do in image, shape and language.

In your projects do you test your visual outcome on the real intended target audience you choose and why?

Yes, to understand it better myself as well as my target group.

Not enough, because we are more focused on the design itself.

Not that often, usually because I don't like the feeling of showing my work to others.

I think about it, but I don't test it in real life. So then I don't know it for sure.

No, because I use more time to focus on the design part.

I did it once, because the project was really about the audience.

Do you think the curriculum should be more subject driven or more on the practical part (skills and technical)?

I think an art school should let the student free in his/her own way of developing his future vision.

I am not that good in software and I think that my designs will improve if I learn how to become better with the programs.

There's a big difference between design academies and MBO, because over there they focus more on these aspects.

If my idea is there, but if I can't express it in visuals, then what's the point of being a graphic designer?

If you have great skills, but the work doesn't say anything, then it has no value.

It's good to focus on both, but I think there must be more focus on the subject, and in the process part, you can focus on the practical part.

Pick one Dutch graphic designer in history who was interesting to you, influenced you and whose work was inspiring for you and why?

Piet Zwart: he stayed with the functional idea of design

Hansje van Halem: Experimenting with typography and patterns. It looks bold and challenging, not being afraid to make something,

Lust: I really like their combination between the digital and printed world we live in now.

Monique Goossens: She combined photography with graphic design and that is why I liked her work. It's very autonomous, and I found it very interesting how she made her images.

Theo von Doesburg: He was not really a graphic designer, but he made his work in a graphic design way, by making layouts and working with abstract forms.

Yuri Veerman.; I really liked his mug project, because he showed something new, It got

exposure and he made people aware of it.

Sudio Hoort

Willem Sandberg, because he wanted design to be for everyone. His theory was that you don't have to be an artist to understand design, so he focused on people and not only designers or artists.

Sire: they tackle social issues and always give people something to think about . And I think it's important in graphic design to certain a certain awareness on a low key level, in a settle way.

Jan van Toorn: because he told the whole story and didn't only focus on one point by embracing the freedom of graphic design.

Pierre Bernard

Massimo Vignelli: His emphasis is on how you need to specialize in minimal things to be good at them. His work is minimal and useful)

KABK, 4th year

8 students

In your definition, what is graphic design?

Visual communication that appeals, triggers and inspires.

Graphic design is showing people new things or confronting them with a topic in order to make them think/experience something new.

It's design for visual communication, and how to get a message across.

Visual communication.

Communicate a message, but also let people think again and let them say their opinion.

A way to visually communicate and express thoughts, feelings and opinions.

Telling a story by using a visual language and combining media together

A communication tool

In your opinion, what is the difference, between design and art?

Nothing that particular, it's depending on the designs. Graphic design can be for a broader audience.

Design should be more functional and understandable to the audience.

Art is more from a personal feeling/expression while design consciously should take the public's point of view into account.

Both show a problem, but in design it's more the search for a solution. It's more functional and concrete, while in art it's open.

Design has a function or is meant to solve a problem
Design needs to function.

Art can be created from a feeling. It doesn't have to convey a specific message, it can be more of an atmosphere. Design should have a clearer message

Design is put into practice and art on display.

Did you ever test your visual outcome with the real intended audience?

Just with some friends, to show them what I do.

Not really.

No, most of our projects stay in school. I think it's because we don't work with real clients, so that's why we take it less seriously.

No, in school, the teacher is my target audience.

Never

No. We're in a design bubble here.

No, because we normally don't consider an audience.

No, not that often.

Do you think the curriculum should be more subject driven or more on the practical part (skills and technical)?

Practical assignments help take the conceptual work further,

Subject, because practical skills is something you can always learn alone.

That is the most difficult part you need most guidance for in my opinion. I think it's a good trigger to educate yourself in skills, it's your own responsibility. I still feel that I lack practical and commercial skills.

Practical, because in the process of making, we sometimes make an easy solution because the skills are missing.

Subject, because you will need these skills in practice. A mid will develop naturally, therefore some people will always be more conceptual than others. It's a matter of life experience.

Pick one Dutch graphic designer in history who was interesting to you, influenced you and whose work was inspiring for you and why?

Gert Dumbar: playfulness in design

Jurriaan Schrofer: His work and sketches are inspiring, the grids he uses, but also how the colors and layers overlap.

Herman de Vries (1931): Such an inspiring free spirit. Love how he approaches nature in combination with society and how he thinks about hierarchy. It gets me thinking.

Meeuse Ontwerpt: it's a website full of book designs, where I'm currently looking the most at. They play with the words and the way you read a book.

Irma Noom: she reinvents and makes you question the definition of a "book"

Gert Dumbar: Design can be all around you and must be a bit crazy.

◆ Form 1

Printed and digital version, response of students

What is your impression of your school?

How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

 form of project / aesthetics

 tools (digital or analog) + production

 content of project (subject matter)

 focus on target audience

*you can only choose one size for each shape

*you cannot repeat the same size for the other shapes
each shape you choose has to have a different size

*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

Design Academy Eindhoven

4th year students, Man and communication department

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
*you cannot repeat the same size for the other shapes
each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

*The content is most important as the school is conceptual
but the rest is important and the aim is that the target
audience will be in the center.*

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

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each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

*Regular meetings are focused on content
we work with companies / parties from the outside
world.
Form of project has to serve the content.
Tools mainly serve / they are not the goal.*

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
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- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
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each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

*This is the order how we work, or how I work
[I'm a linear person]*

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
*you cannot repeat the same size for the other shapes
each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

*At the HAN the focus is more on your
subject and research than form/aesthetics. From my point of
view graphic design at the HAN is not really graphic design anymore,
it would be a good thing to change the
name of the department!*

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

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*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

We start with our fascinations.
At the end, we decide what we are going to make

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
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each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

the order of process

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
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- form of project / aesthetics
- ⬡ tools (digital or analog) + production
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- ▲ focus on target audience

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each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

building on a base of content, the
audience looks through the form/interface
built in a specific tool.

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
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- form of project / aesthetics
- ⬡ tools (digital or analog) + production
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- ▲ focus on target audience

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*you cannot repeat the same size for the other shapes
each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

This is the order how we work, or how I work
[I'm a linear person]

St.Joost, Breda

4th year students, Graphic design department

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
*you cannot repeat the same size for the other shapes
each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

If you have a good presentation speech/presentation (verbal) you can easily make shit and still pass

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
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each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

They are really big on the concept of the projects. That leaves almost no time for material / visual experiment, but they want a good looking product in the end -> but it really has to communicate the concept. Audience is also very important but they are very much part of the overall concept. The tools that you use are also dependant on the concept. The school wants that everything has to do with it, I find that frustrating. Some times I want to use a techniek, just because I want to use it.

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
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each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

I think St Joost has its main focus on the subject matter. We are educated in research a lot and we are rewarded with good marks when we contribute to to our society with our work.

What is your impression of your school?
How is your program of graphic design focusing on different criteria?

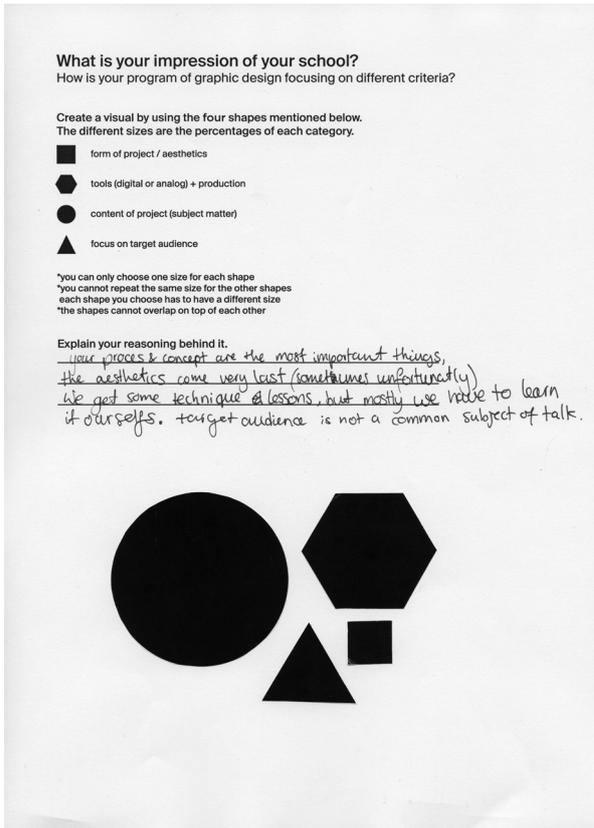
Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

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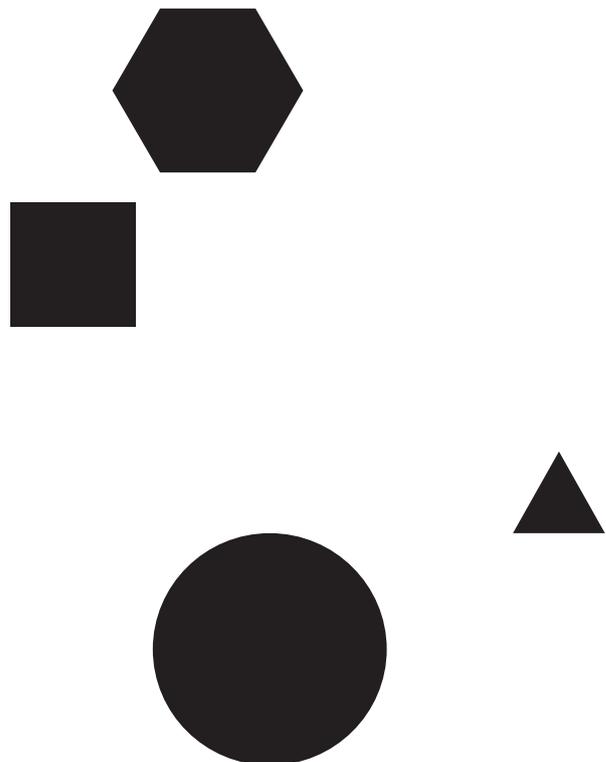
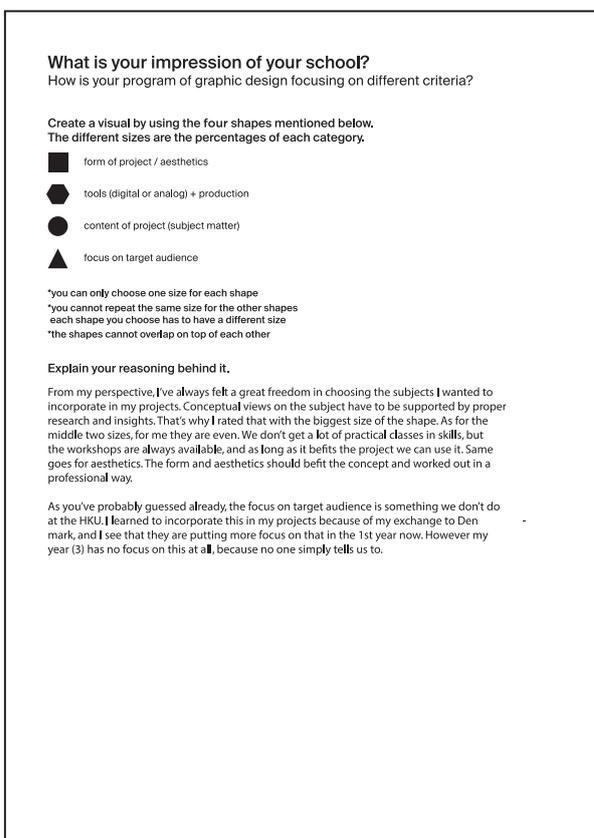
Explain your reasoning behind it.

The school works to be seen as social engaged. The teachers themselves mostly do commercial work so I'm not sure if they really are, but every lesson letter (assignment) ask for some social goal. I almost always pass my ~~own~~ reviews even while I'm not really a good aesthetic designer, but my concepts are good so they ~~also~~ let me pass it. If my work is not aesthetic enough they give me feedback on that. That's why it's second. They sometimes ask me questions about my audience but never about my form.



HKU, Utrecht

3rd year students, Graphic design department



What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
*you cannot repeat the same size for the other shapes
*each shape you choose has to have a different size
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Explain your reasoning behind it.
The main focus is on the concept, the story, your interest, fascination, what ever. Which is good, because of motivation of course. But it should go along with the form of the project/aesthetics. There is discussion about it but because of it is subjective it sometimes stays 'too subjective' so there is not a really intense discussion about, if the form fits the concept or if it is aesthetically interesting to look at no matter what the context is. tools, target audience sometimes a subject to help making decisions.



What is your impression of your school?
How is your program of graphic design focusing on different criteria?

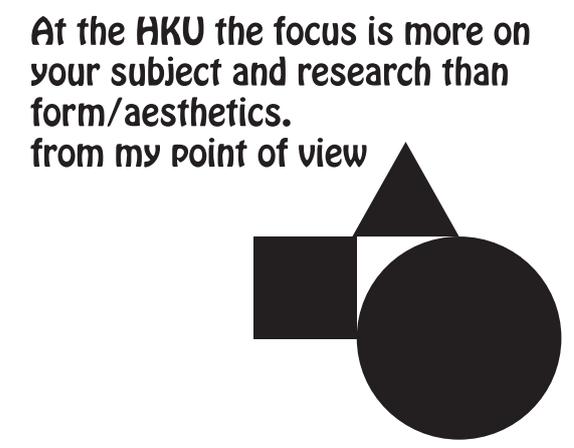
Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

*you can only choose one size for each shape
*you cannot repeat the same size for the other shapes
*each shape you choose has to have a different size
*the shapes cannot overlap on top of each other

Explain your reasoning behind it.

At the HKU the focus is more on your subject and research than form/aesthetics. from my point of view



What is your impression of your school?
How is your program of graphic design focusing on different criteria?

Create a visual by using the four shapes mentioned below.
The different sizes are the percentages of each category.

- form of project / aesthetics
- ⬡ tools (digital or analog) + production
- content of project (subject matter)
- ▲ focus on target audience

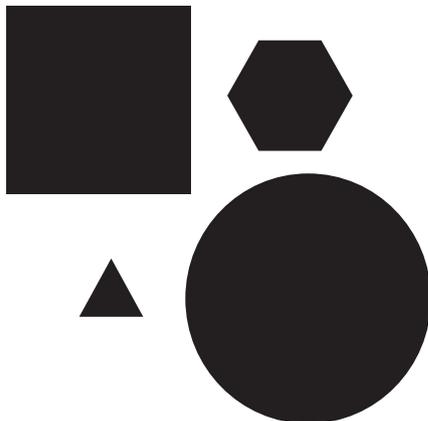
*you can only choose one size for each shape
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each shape you choose has to have a different size
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Explain your reasoning behind it.

The content of a project have always been the main focus on HKU graphic design, also personal development is important. Then comes aesthetics, the form of a project has to complement the content. It doesn't really matter what tools you use, although it's being encouraged to learn more tools and such and a project has to look professional (mostly achieved by a better knowledge of the used tools). Tools and form/aesthetics are almost at the same level. Lastly comes the focus on target audience, because the study really focusses on personal development. Sometimes it's being encouraged to step outside, work with other people, but a knowledge in target audience is missing.



Gerrit Rietveld Academy, Amsterdam
4th year students, Graphic design department



◆ Form 3

Printed and digital version, response of students

Which subject matters are given the most importance to in your graphic design program?

Draw different circles within the big circle.

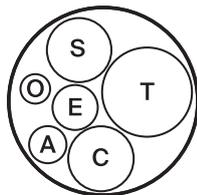
Each circle should have the first letter of the subject matter that you mention. (please mention at least 5 subject matters that are used the most at your school. They don't have to be the same as the ones mentioned below)

The sizes of the circles depend on the importance of a specific subject matter compared to other ones, for example, if cultural subject matters are given more importance than technology related subject matters, then the circle with the "C" should be bigger than the circle with the "T".

Circles of different sizes cannot overlap each other (ex.1) They can only overlap when they are from the same size (ex.2), meaning they are of the same level of importance.

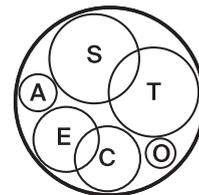
example 1

- subjects
- social S
- online communication O
- technology T
- environmental E
- cultural C
- aesthetic A



example 2

- subjects
- social S
- online communication O
- technology T
- environmental E
- cultural C
- aesthetic A



subjects

Design Academy Eindhoven

4th year students, Man and communication department

Which subject matters are given the most importance to in your graphic design program?

Draw different circles within the big circle.

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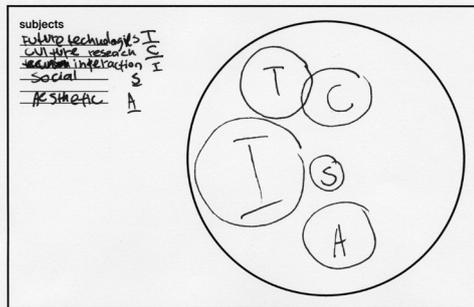
example 1

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



example 2

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



Which subject matters are given the most importance to in your graphic design program?

Draw different circles within the big circle.

Each circle should have the first letter of the subject matter that you mention. (please mention at least 5 subject matters that are used the most at your school. They don't have to be the same as the ones mentioned below)

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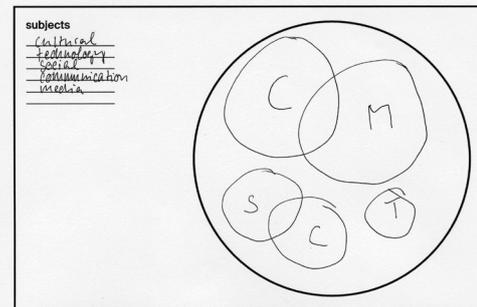
example 1

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



example 2

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



Which subject matters are given the most importance to in your graphic design program?

Draw different circles within the big circle.

Each circle should have the first letter of the subject matter that you mention. (please mention at least 5 subject matters)

The sizes of the circles depend on the importance of a specific subject matter compared to other ones, for example, if cultural subject matters are given more importance than technology related subject matters, then the circle with "C" should be bigger than the circle with "T".

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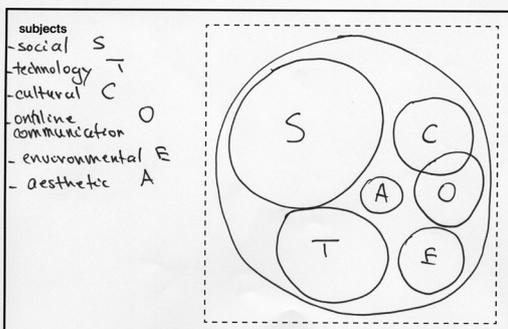
example 1

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



example 2

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



Which subject matters are given the most importance to in your graphic design program?

Draw different circles within the big circle.

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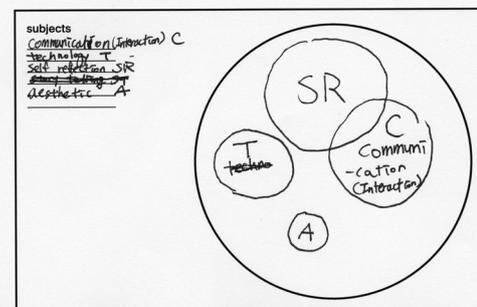
example 1

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



example 2

subjects
social S
online communication O
technology T
environmental E
cultural C
aesthetic A



Which subject matters are given the most importance to in your graphic design program?

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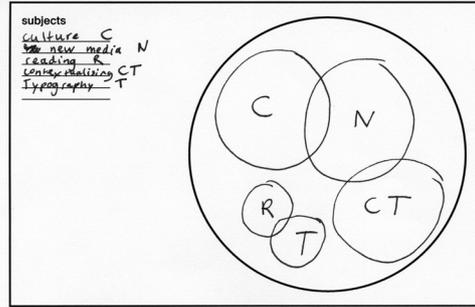
example 1

- subjects S
- social O
- technology T
- environmental E
- cultural C
- aesthetic A



example 2

- subjects S
- social O
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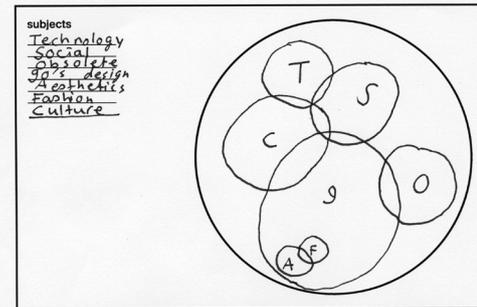
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- subjects S
- social O
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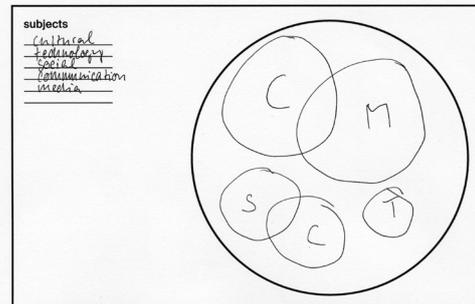
example 1

- subjects S
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example 2

- subjects S
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St.Joost, Breda

4th year students, Graphic design department

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subjects	S
social	O
online communication	T
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example 2

subjects	S
social	O
online communication	T
technology	E
environmental	C
cultural	A
aesthetic	A

subjects

- cultural
- socially
- technology

concept

↳ not really a subject but the main thing on a project

we don't have subjects really mostly we have projects and teachers help us we can talk to them about our process but sometimes they try to give some code lessons (techniques) but personally I think the school is way behind with this... they can't keep up. not only with code but also with social media, we like etc...

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example 2

subjects	S
social	O
online communication	T
technology	E
environmental	C
cultural	A
aesthetic	A

subjects

- presentation (verbal) P
- aesthetic A₅
- social S
- fiction F
- cultural C₂
- content C₂

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example 2

subjects	S
social	O
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subjects

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example 2

subjects	S
social	O
online communication	T
technology	E
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subjects

- social S
- cultural C
- aesthetic A
- research R
- political P
- informative I

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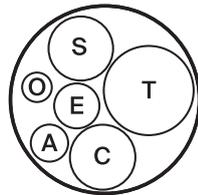
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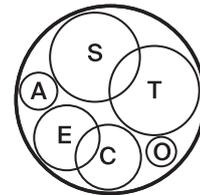
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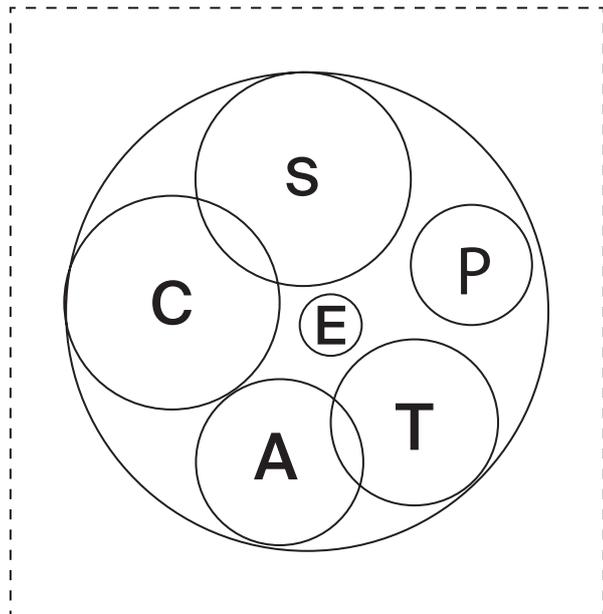
example 2

subjects
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subjects

S social
 O online communication
 T technology
 E environmental
 C cultural
 A aesthetic
 P presentation



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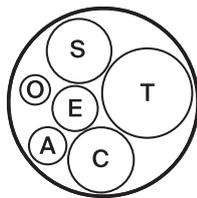
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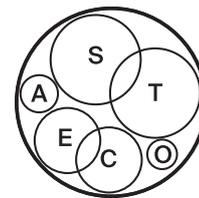
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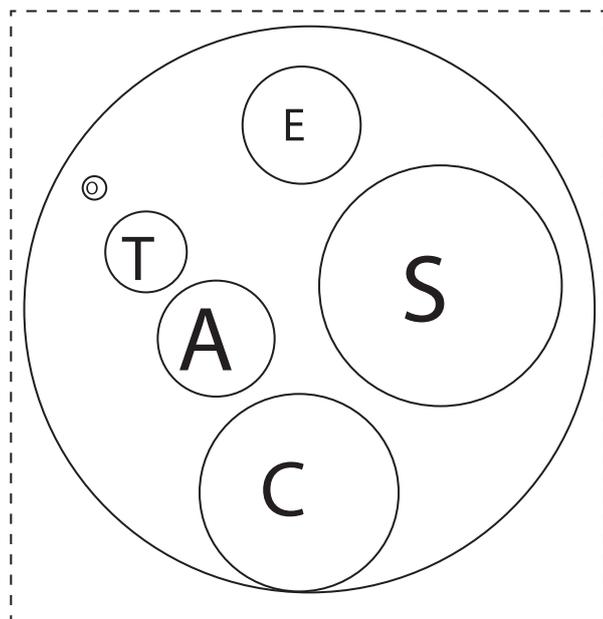
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subjects

Tough one... Hopefully you will get a sense out of it. Because it depends on so many aspects. Find it hard to explain through such big labels. At least there is no such thing as online communication in the HKU. And there is, lately, not supported by all the teachers, a big 'social' undertone. A lot of 'critical design' influences. Not so much teachers are interesting to talk about form only if you ask for it yourself. No technology lessons, though the theme: technology is supported by some teachers so that's hot some days of the week. The biggest focus is on your individual capacity and interest and by focussing on that aspect you create your own matters... If you find out what it is...



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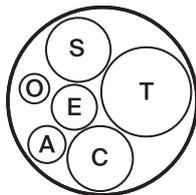
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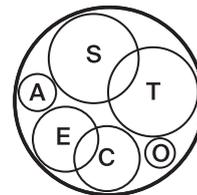
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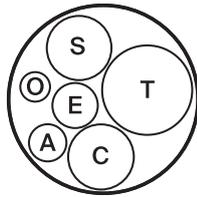
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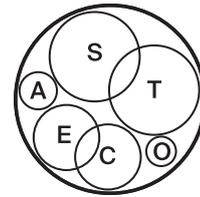
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subjects

Gerrit Rietveld Academy, Amsterdam

4th year students, Graphic design department

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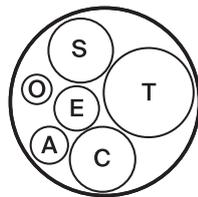
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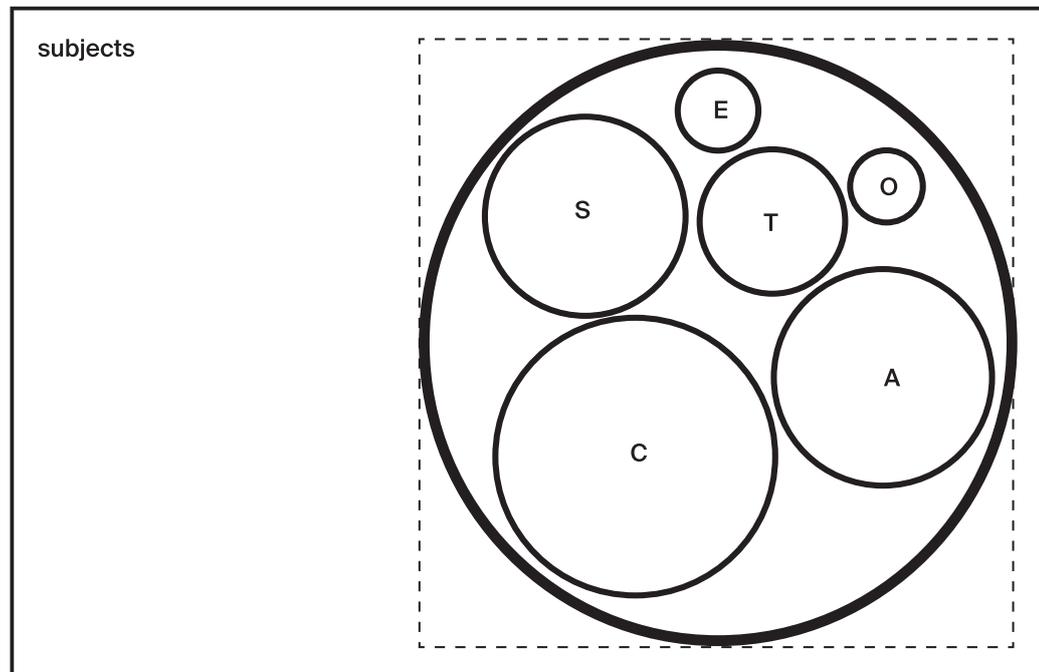
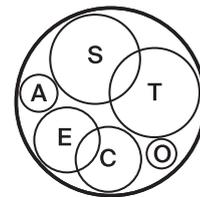
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6.4 Colophon

This thesis is submitted as a part of the requirement of the final project of the Master of graphic design at AKV|St.Joost.

Lori Dersak
June 19, 2017
Breda, The Netherlands