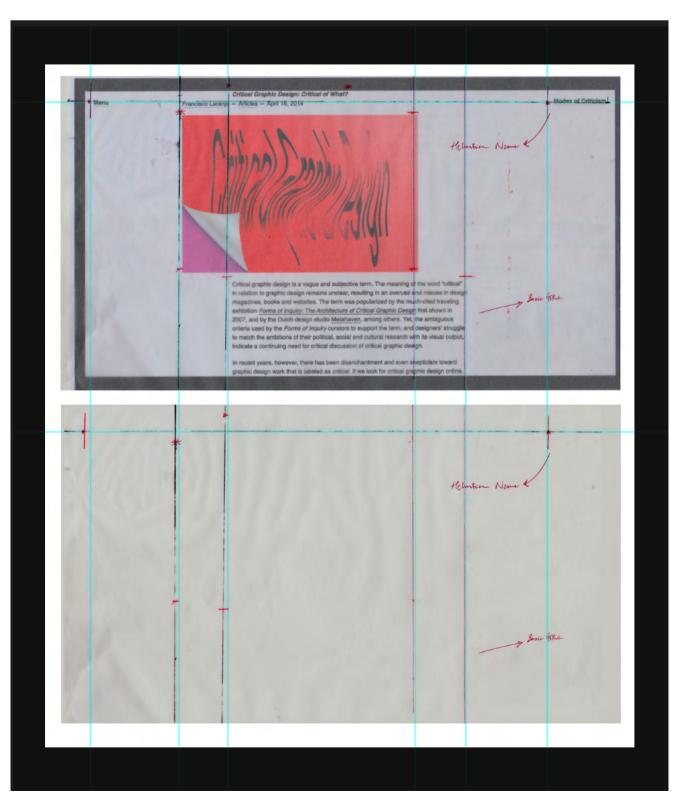


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INFLUENCED THE DESIGN OF THIS WRITTEN RESPONSE.



THE WRITTEN STRUCTURE OF MY CHOSEN TEXT IS COMPOSED OF A SINGLE BLOCK OF TEXT, CONSISTING OF 12 PARAGRAPHS OF 1500 WORDS.

IT IS NOT BROKEN UP INTO SECTIONS; AND COVERS SEVERAL TOPICS AND ARGUMENTS THAT CRITIQUE 'CRITICAL GRAPHIC **DESIGN.' THIS DOCUMENT WILL DECONSTRUCT THE CONTENTS** OF THIS ARTICLE.

AN INVENTORY OF ARGUMENTS

A LIST OF TOPICS

The rise, ambiguity and misuse of the term 'critical graphic design.'

Disappointment, challenges and provocations to the self-validated critical cliques.

What is critical? Forms and categorisations of criticality within design practice.

The relevance and necessity for criticality in graphic design practice.

The importance of interrogating the effects and quality of critique.

ADDITIONALLY, I BROKE DOWN THE LAYOUT AND VISUAL APPEARANCE OF THE WEB PAGE. THIS GRID SYSTEM & FONTS

BELOW IS AN INVENTORY OF THE MAIN ARGUMENTS PRESENTED IN 'CRITICAL GRAPHIC DESIGN: CRITICAL OF WHAT?' BY FRANCISCO LARANJO (2014).

THE ARTICLE AIMS TO CRITIQUE THE MISUSE AND OVERUSE OF THE TERM 'CRITICAL' WHEN DESCRIBING GRAPHIC DESIGN PRACTICE. IT FURTHER QUESTIONS THE CRITICAL ABILITY THAT A PIECE OF GRAPHIC DESIGN HOLDS, AND ASKS US TO PONDER ON AND INTERROGATE THE NECESSITY AND IMPACT OF 'CRITICAL GRAPHIC DESIGN'. (IBID.)

Laranjo (2014) argues that neither the intention of the designer nor the adoption of the aesthetics of critique equates to a piece of graphic design's critical ability.

He further poses that the term *criticality* - in relation to design - is in itself unclear and ambiguous. Thus making the argument that the label or *critical graphic design* is widely misused and overused.

To formulate meaning for the term *critical* when describing graphic design practice, Laranjo (2014) draws upon frameworks presented by Ramia Maze and Jan van Toorn, to categorize and suggest three forms of criticality within design.

It is a demonstration of a critical attitude that addresses (1) one's own practice, (2) the wider discipline, and (3) discourse within public spheres. (ibid.)

Laranjo (2014) argues that it's neither enough to celebrate nor express disappointment towards self-proclaimed critical graphic design. He further emphasises the need to raise important questions that highlight the quality and effectiveness of critique.

'What does this poster or image add to the issues at stake? Where is the critique? How does it contribute to written modes of research? What are the criteria and who makes these decisions?' (Laranjo, 2014)

> IN DISTILLING THE PURPOSE OF THIS TEXT, THE KEY MESSAGE IS THAT WHATEVER MEDIUM A CRITIQUE IS POSED THROUGH, ITS CRITICAL EFFECTIVENESS MUST BE INTERROGATED. IF NOT, CRITICALITY IN DESIGN LOSES ITS SUBSTANCE AND RUNS THE RISK OF IRRELEVANCE. THIS IRRELEVANCE WOULD BE WASTEFUL FOR A DISCIPLINE WITH THE POTENTIAL TO CONTRIBUTE TO CRITICAL DISCOURSE. (LARANJO, 2014)

Critical Graphic Design: Critical of What? | Modes of Criticism is are Femke Herregraven's Taxodus, (http://taxodus.net/) Buben Pater's //modesofcriticism.org/) Guide (http://www.dronesurvivalguide.org/), Noortje van Eekelen's The ne Tragedy, (http://thespectacleofthetragedy.eu/) Belle Phromchanya's The on (http://www.nuank.com/The-Rise-of-the-Moon-I-The-Story) and Simone ealface Glamouflage. (http://realface.s-c-n.biz/)

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ection of the label "critical graphic design," most notably by the designers n Dot Dot Dot (http://www.dot-dot-dot.us/index.html?id=65) no. 20 t-dot-dot.us/index.html?id=65), 2010) and James Goggin actise.co.uk/) (in Most Beautiful Swiss Books, 2008), the term is still erged at a time when the discipline was in a generally uncritical state, cessary distinction from routine practice and awarding a kind of merit badge studios who deviated from the norm. For designers who scorn the label, many forms is intrinsic to graphic design and therefore a special term is nd redundant.

highlights an important transition in graphic design practice and education: ner as author to the designer as researcher. This is not only a consequence on of the discipline, seeking legitimacy to be used as an investigative tool, sult of an increased importance of the social sciences, humanities and their ch methods being applied, changed and appropriated by design education On the one hand, graphic design aims to use its own processes and hods to contribute new knowledge to the areas it works in. On the other, of ethnography and data collection methods shows an increasing reliance lines' methodologies. The widespread presence of "design research" in n is a sign of these developments, despite recurrent confusion as to what earch in graphic design.

ehance (http://www.behance.net/%E2%80%8E), of earning badges and when one of the most used words in the site's feedback circle is "awesome"

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Despite the rejection of the widely misused applications of the term 'critical,' Laranjo argues for the necessity of criticality within design (2014). In a time where mainstream design practice is 'largely uncritical,' the emergence of the discourse surrounding the term distinguishes types of graphic design that attempt to deviate from the norm (ibid.). It reveals the potential for graphic design to legitimise and expand its application of processes and research methodologies to create new forms of knowledge (ibid.).

WITH THE ABOVE, BEING THE ESSENCE OF THE MESSAGE OF THE ARTICLE; A CRITICAL PIECE IN ITSELF. AN EVALUATION OF ITS MEDIUM SEEMS FITTING. IT TAKES SHAPE AS AN OPENLY ACCESSIBLE WEB ARTICLE THAT INCLUDES LINKED REFERENCES AND A COMMENT SECTION. IT MAKES SPACE TO SUBSTANTIATE ITS OWN CRITICALITY WHILE ALLOWING ITSELF TO BE INTERROGATED, THUS IT'S MEDIUM AND MESSAGE ARE COGENT.

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