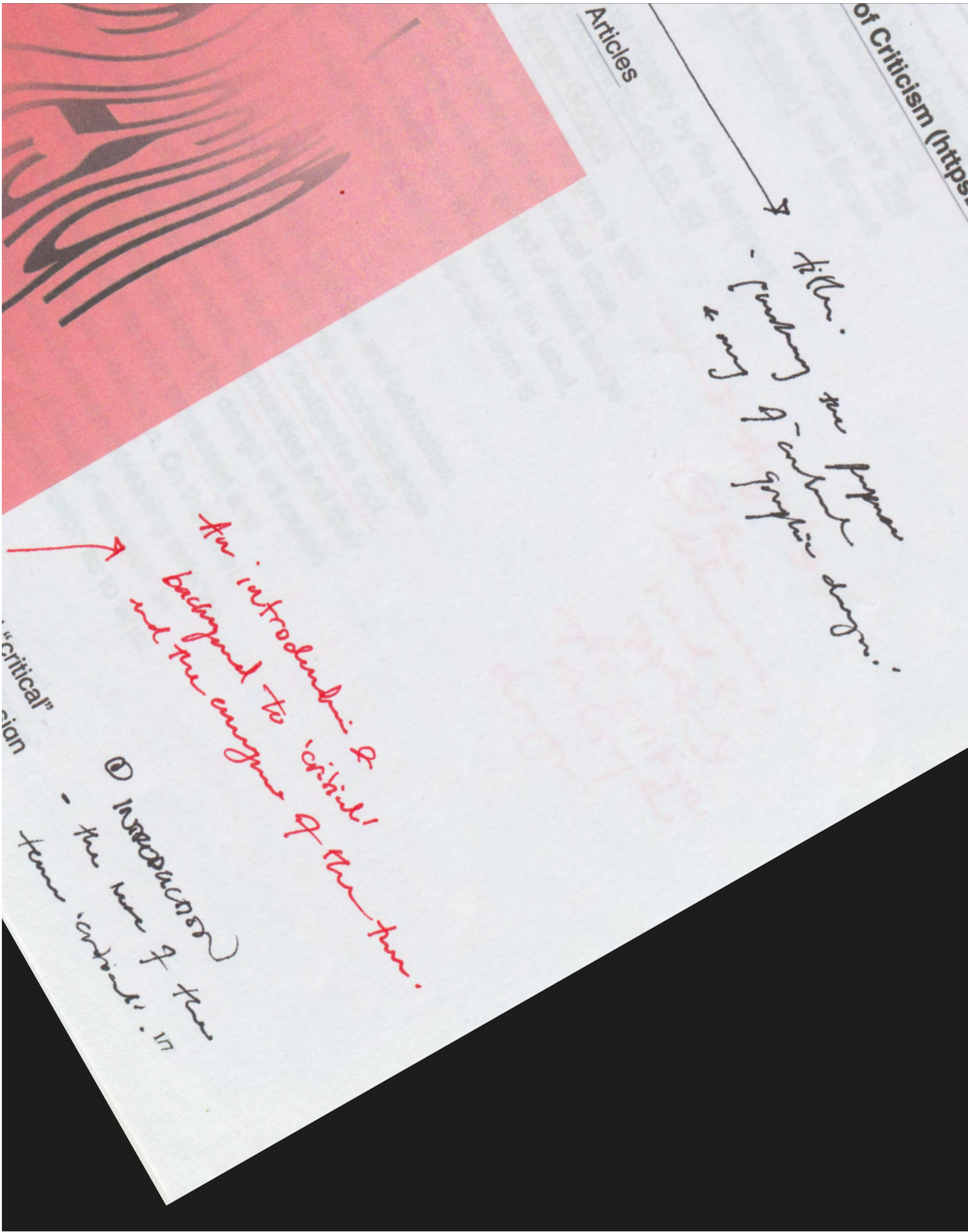


STRUCTURE



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.

BY ANALYSING THE WRITTEN STRUCTURE OF THE ARTICLE, I WAS ABLE TO INTERPRET AND EXTRACT THE OVERARCHING TOPICS AND ARGUMENTS MADE TO CRITIQUE CRITICAL GRAPHIC DESIGN PRACTICE.

LAYOUT

- 1

The rise, ambiguity and misuse of the term 'critical graphic design.'
- 2

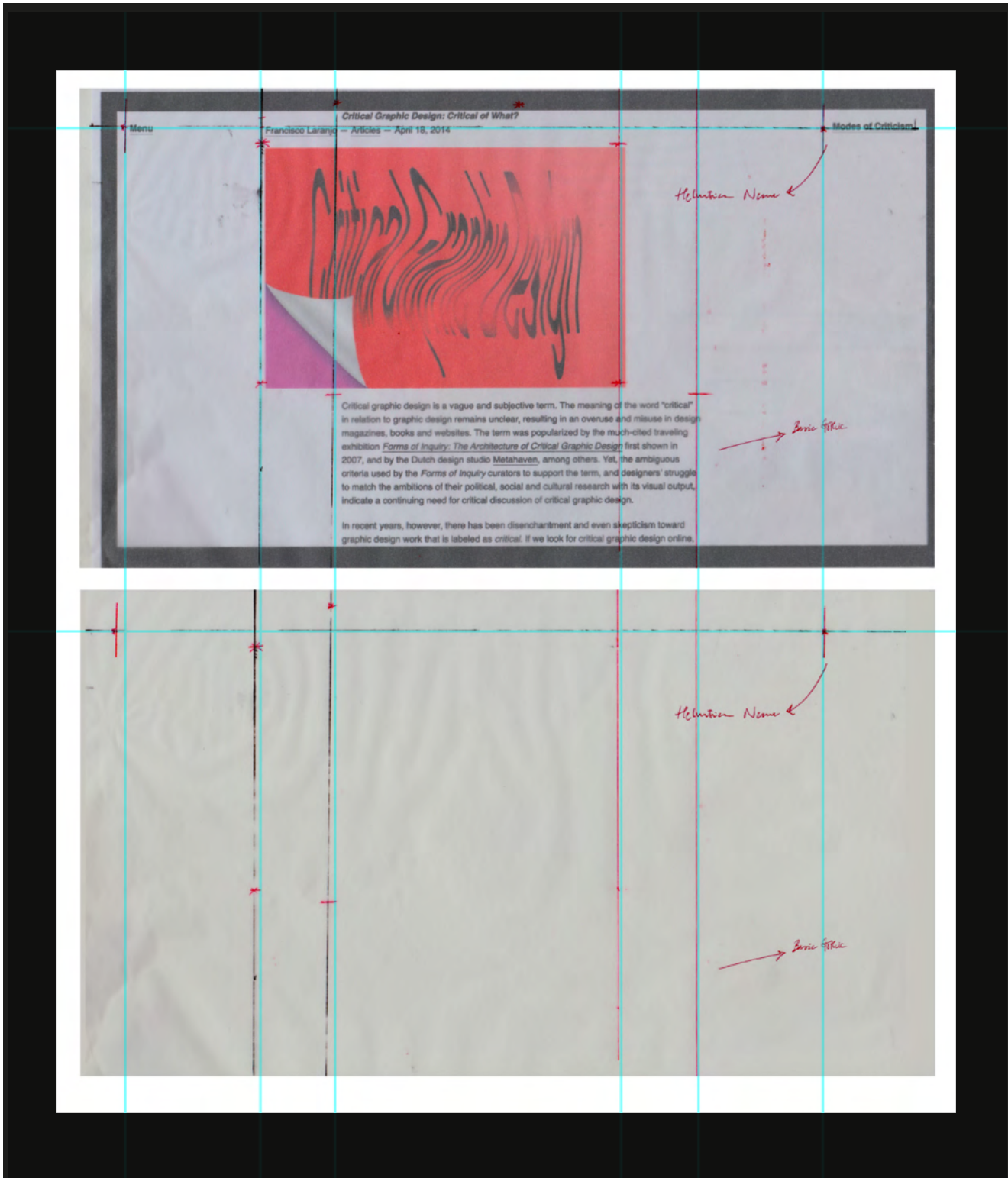
Disappointment, challenges and provocations to the self-validated critical cliques.
- 3

What is critical? Forms and categorisations of criticality within design practice.
- 4

The relevance and necessity for criticality in graphic design practice.
- 5

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 INFLUENCED THE DESIGN OF THIS WRITTEN RESPONSE.



A LIST OF TOPICS

AN INVENTORY OF ARGUMENTS

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.)

A

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.

B

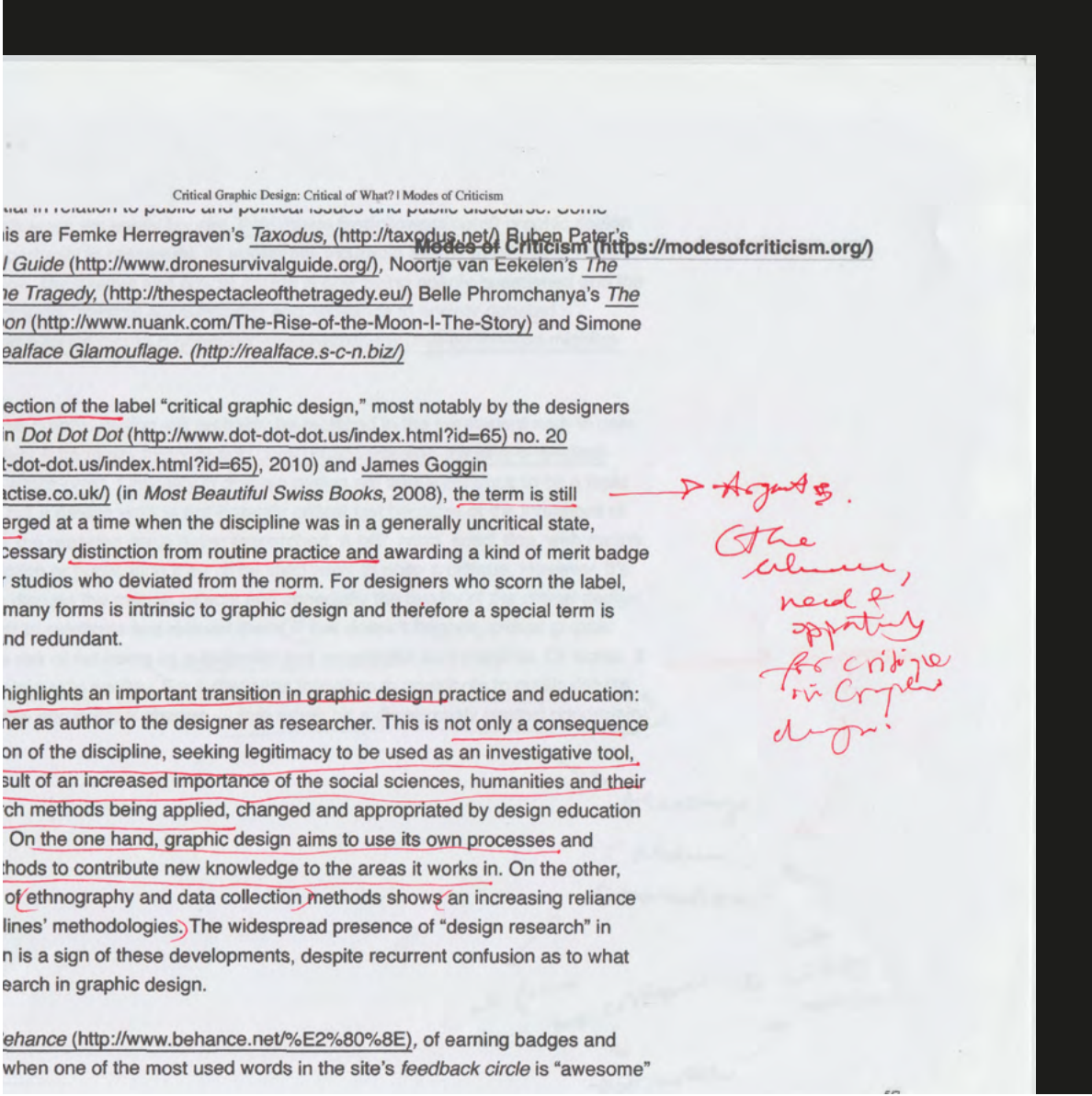
To formulate meaning for the term *critical* when describing graphic design practice, Laranjo (2014) draws upon frameworks presented by Ramia Maze and Jan van Toorn, to categorize and suggest three forms of criticality within design.

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.)

C

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)



D

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.).

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)

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.

LINKED REFERENCES AND ILLUSTRATIVE EXAMPLES SUBSTANTIATE THE ARGUMENTS BEING MADE.

REFERENCE LIST

Laranjo, F. (2014) Critical Graphic Design: Critical of What? *Modes of Criticism*. Available at: <https://modesofcriticism.org/critical-graphic-design/> [Accessed on: 04/11/2021]