

## **INCREASING THE GRAPHIC CULTURE IN THE PROFESSIONAL PRACTISE OF COMMUNICATION DESIGN THROUGH DESIGN RESEARCH. THE BENEFITS OF SCANNING “NON-DESIGNED” OBJECTS**

*Edgardo Flavio López Martínez, Ernesto Flores Gallo, Universidad de Guadalajara, México*

The design is a service to third whose speciality consists of determining, early to his achievement, the final characteristics of a piece<sup>1</sup> and his way of production, so that it expires with a series of requisites defined in advance: functional, formal, aesthetic, symbolic, informative, identifying, material, ergonomic, persuasive, economic, etc.<sup>2</sup>

To be able to determine early this achievement of a satisfactory way, it is necessary, in addition to the forced attention of the concrete demands of the project, it is obligatory that the designer carries with it a series of knowledge and specific and concrete skills.

We will try to check here – although it seems obvious – which are this knowledge and endowments that have agreed to what we know as “ designers “ who do “ design “ when they “design”<sup>3</sup>, then to propose a series of “ new components ” from which we emphasize as fundamental part the increase of the graphic culture across the detailed analysis and the observation of the codes and the conventions generated by the same ones.

We pass to the form in which a project pair would be tackled from the professional perspective opening a parentheses to emphasize the emphasized from the exploration and the raising of graphic information – that marked definitively the course of these projects–, across the presentation of two cases of study:

- a. Compilation and analysis – report – of the brands of Tequila for the redesign of different lines of tequilas products
- b. Analysis and confrontation of local and international newspapers

What claims that these persons learn?

The endowment provided by the traditional models vs. the endowment a sufficient designer  
He is an appellant the question of why a good piece of design is good, to be able to explain it to us we depart first from the question that the schools of design would rise to themselves on having shaped his curriculum: what debit to teach him those who try to be designers?

To form, to prepare, to title is artificial processes that are used to indoctrinate, to agree, to articulate and to outline these personages protected by the *credencialismo*, so spread in Latin America but that does not contribute anything to the socially productive knowledges<sup>4</sup>.

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1 “ The term of piece will be used in this article to refer to any material support of a communication action in the visual field. The term of graphic piece will not be used for being associated with only a type of technology, and visual piece will not also be used since it can meet to ambiguities in his possible relation on artistic productions that do not take communication intention as the first target ”. This precision has been taken of the article Designing spaces of sense. Strategic design of competences. Mónica Pujol [www.foroalfa.com](http://www.foroalfa.com)

2 Raúl Belluccia. Notes of the Chair Belluccia. FADU. Argentina.

3 Adapted of the text of Raúl Belluccia: The definition of a socially widespread task is necessary to extract it from the reality and not from the desires. This way, basically, the “design” is what “ the designers ” do when “ they design. ”

4 Gui Bonsiepe. Design. Globalization. Autonomy. Nodal edition

In this sense, the need of a qualifications of grade in design justifies itself, first, for the continuity of the formation inside the same professional profile but also for the existence of a perfectly delimited professional as such reality on the *labour* market and in the productive sector that it can absorb and need competent graduates according to the due levels<sup>5</sup>.

In the education of the design in educated formal forms of licentiate, masters or PHDs the courses are molded according to traditional rules, that take as a point of reference the investigation faced to the exclusive production of texts on texts (discursive results) and not on the study of primary sources [...]. Courses with this orientation take nothing more to the project anemia, come down only to an academicism. It agrees to remember that design is not a text, design is a project – an obvious affirmation but that he is worth while remembering<sup>6</sup>.

In a combination of piled up experiences that there plunges both the professional ambience and the academician our proposal is propped up by the following axes:

1. Graphic culture<sup>7</sup>

- The graphic culture develops the knowledge and the capacity of appreciation of the quality of the pieces of design.
- Capacity of appreciation of the quality of the designed pieces.

2. Master domain of conceptual instruments to produce messages

- Color, hierarchical structuring, composition, syntax.
- Mastery of the technical aspects of production of the pieces

3. Conceptual high quality

- To separate, to discern and to communicate
- To think about solutions
- Improves the work
- Detects, discards. He recognizes paradigms, groups

4. Real relation with the market

- Knows the environment of the offer of his services

5. Accumulation of an intense experience of work

- Acceleration of the experience with realistic cases that develop his learning.

If this presupposes guarantees to design with quality, this must be taught.

The design project and our professional practice.

To explain design project and his process, it is not the object of this exhibition, nevertheless it is convenient to show, with the idea of improving the context, a scheme where we group the axes that we have described to have an entire photography of our proposal and to be able to identify

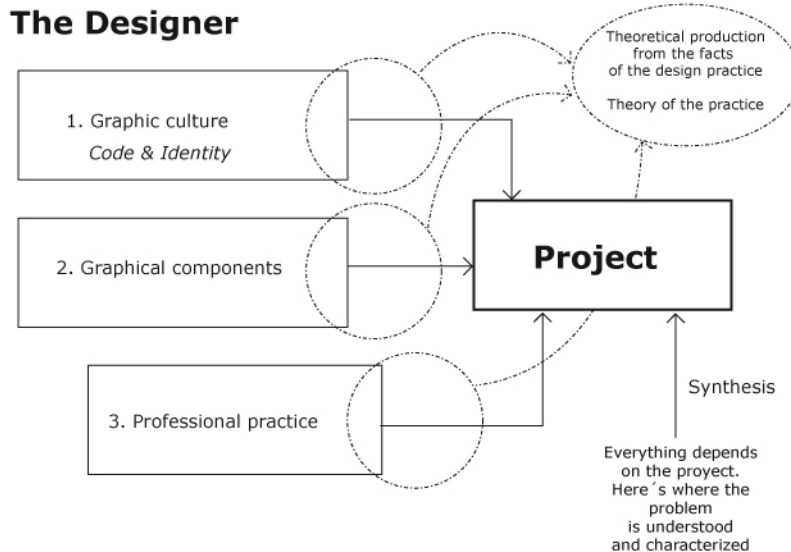
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5 Anna Calvera. University qualifications for the Spanish design. New perspectives for the education: Bologna to the return of the corner.

6 idem

7 This is at the end the most precise way of naming a series of typical appreciations of the visual communication. The term is taken of the appelland mention that Norberto Chaves does in his exhibitions and refers to this topic that still out of focus

the zone where we locate what gives motive to this presentation: to emphasize the importance of the graphic culture in the designer and how is it possible to increase the same one.



## 1. Graphic culture

It is the graphic culture one of the principal inputs to be a good designer and this one neither happens for mere coincidence nor is an act of divine inspiration. It is had or not.

The reception of the graphic phenomenon and the intervention on him they can happen for the intuition, the memory, the sensibility, the experience and the reiteration, the observation, the compilation of images, etc.

For that it is necessary to have the habit of the observation and analysis of the graphic real field, the exercising of the look and the development of a real visual culture. The graphic culture exists already long before the appearance of the schools of design.

It is an act of heredity. There is received everything what has relation with the graphic communication. He attends to the history of the graph and the related arts. He considers specializing stylistic and thematic studies. It stimulates the exercise of valuing the harmony between different styles: *ArtDecó*, popular, neoclassic, *popart*, etc. It demands absolute update by means of the analysis of the tendencies. It nourishes the cultural universe of codes and systems that will be used on having done the design. He recognizes the value of the existing codes. It provides of quality criteria. He learns to evaluate. It develops the graphic lexicon. It develops the speech of the profession.

Every profession lives in a speech and it is exactly the weakness of the speech of design one of the causes so that the profession is out of the centers of power of the society. To take part of a speech they need to dominate conceptual distinctions, without this one remains excluded<sup>8</sup>

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<sup>8</sup> Gui Bonsiepe, *ibidem*

## 2. Graphic elements

To exercise and to dominate the conceptual instruments to produce messages demands constant explorations different graphic figurative or not figurative components. We can bet for analytical studies of independent systems, for the achievement of projects focused on the mastery of a certain exercise and for the realistic essays with high grades of specialization and adjustment

## 3. The professional practice

Accumulation and putting in practice of experiences in wide sense

## 4. The theoretical production

All the theoretical elements are enriching. They are necessary theories to be able to be articulated by the environment. It is necessary to explain to him the reality. To no designer – as well as to no other person – it comes badly to have a vast culture. Nevertheless neither the graphic communication nor his design are only known for the world of the ideas and the big written thoughts. We speak here about a theoretical production from the facts of the design

## 5. The project

Everything depends on the program of the project. Here it is understood and the program is characterized. It is the exhibition of this point where we will explain our methodological proposal on having faced our projects of design.

Before a project of design, that the designer faces, every problem of communication that an individual, a company presents, an institution is always analyzed from the point of view of the identity. A specific piece, the shape of a complex system of signs; a chain of situations they are accumulating in a diverse way, because they are based on the need to communicate from the identity

As it happens in the development of the communications and the evolution *of graphics itself*, any strategy of design is based on the primary tension between two basic components:

- Code

Like context of class, as the convention created by the objects and the communications of the same type (that the market sometimes reduces in the renowned archetype competition although it is a question of a culturally wider concept). The code as historical parameter of convention that cannot stop guiding the search, the initiative of any raised of design. A concept that we might recount as the context of perception of the massive, not specific client.

- The identity

As engine of the communication, like generating resource of peculiarity and identification with regard to the dogma of a code; as inherent feature history and to the projects of a company or institution, like the capital acquired in images and in discursive affiliations. The identity as innovation of the convention, as the way of perceiving of the user that it is already a part of the company.

Every project of design recreates the convention, mobilizes it; it promotes and affects, constructs or dilutes the identity of his issuer. The identity faces the result, but basically it

determines the method of work, which is the one that finally will make the success of our management possible.

Between the convention and the creativity, said the latter word in the context of his functional realities - projectuals, the possibility passes, since, of our labour and in her, of designing<sup>9</sup>.

Cases of study:

1. Design of marks for tequilas.

There will be exhibited the review done to more than 800 marks of tequila. A form of classification and the recommendations expressed for a specific project.

2. Redesign of the university Gazette

- Confrontation and review of the principal local, national and international newspapers
- Knowledge of the situation of the gazette with regard to other university publications
- Use of marketable spaces of the newspapers
- Analysis of the strategic disposition of the information
- Use of the typographies, spaces and graphic resources, inside the context of identity of every newspaper

In the exhibition we will show the form in which we tackle the exploration and search of elements of graphic culture, like part of the methodology of our projects – not as outlying aspects of investigation – and the recommendations that from this arise for the execution of the project of design.

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<sup>9</sup> Zalma Jalluf. The typography as identity the design as information. *Typográfica* magazine. Num. 55