The history of graphic design is a history of ideas. Graphic design history is a rich source of inspiration – if we look at the ideas. Graphic design history provides a context to challenge the present.

**DESIGN HISTORY**

**Design outcomes**

**Design research**

**Design process**

**Graphic design – changing the real world**

**The graphic dilemma in user instructions – exploiting the gap between past graphic diversity and current practice**

**Instructional design for new domestic technology – identifying the issues**

**Identifying a parallel context – when has this happened before?**

**Observing comparative documents and gathering data**

**Comparative qualitative content analysis**

**Findings, principles and directions**

**Key references**

Paul Rand – the first priority is the idea (content over form, utility over beauty, communication over aesthetic)

Judy Atfield – a consumer-driven approach to design history - anti-iconic, anti-wertige, real-world, user-centered, contextually relevant, diverse and specific. It design as the key to understanding the real world. Exploring materiality, ethnography, intent and context.

**Paul Brockmann** – solving current problems of technical instruction through an appreciation and application of historical models and principles.

**Source literature**

**Instructional graphic content**

Barker & Glick (1984/5)

Bogards (2003)

Booth (1975)

Carroll (1990)

Gomrigh (1990)

Horsley (1987)


Petterson (2002)

Schrier (1997)

Walker (1979)

Westendorp (2002)

**Perfomative graphic content**

Berger (1972)

Carr (2003)

Dohlin (1980)

Du Plessis (2005)

Goffman (1982)

Kress & Van Leeuwen (1996)


Megg (1993)


**Design process**

**Design outcomes**

**Design research**

**Graphic design**

**Form**

**Idea**

**Context**

**Rand** principles of graphic communication

**Atfield** user-related design research contexts

**Brockmann** technical instruction problems

**Finding, principles and directions**

**Text**

**Language**

**Typography**

**Imagery**

**Personal visualisation of intimate domestic spaces**

**Aspirational socially idealised representative as demonstrator**

**Consistent with pre-purchase promotional material**

**Relevant to users’ everyday task context**

**Graphical design – changing the real world**

**The graphic dilemma in user instructions – exploiting the gap between past graphic diversity and current practice**

**Paul Rand** – the first priority is the idea (content over form, utility over beauty, communication over aesthetic)

**Judy Atfield** – a consumer-driven approach to design history - anti-iconic, anti-wertige, real-world, user-centered, contextually relevant, diverse and specific. It design as the key to understanding the real world. Exploring materiality, ethnography, intent and context.

**Paul Brockmann** – solving current problems of technical instruction through an appreciation and application of historical models and principles.

**Source literature**

**Instructional graphic content**

Barker & Glick (1984/5)

Bogards (2003)

Booth (1975)

Carroll (1990)

Gomrigh (1990)

Horsley (1987)


Petterson (2002)

Schrier (1997)

Walker (1979)

Westendorp (2002)

**Perfomative graphic content**

Berger (1972)

Carr (2003)

Dohlin (1980)

Du Plessis (2005)

Goffman (1982)

Kress & Van Leeuwen (1996)


Megg (1993)
