

*The Graphic
Design of*
*Geraldine
Callegari*

*The Design Center
April 4 - June 4, 2013
Kean University
1000 Morris Avenue
Union, New Jersey 07083*

DTHE
DESIGN
CENTER



Geraldine Callegari

Statement by the Curator

Design history is the study of objects of design in their historical and stylistic contexts. With a broad definition, the contexts of design history include the social, the cultural, the economic, the political, the technical and the aesthetic. Design history has as its objects of study all designed objects including those of fashion, crafts, interiors, textiles, graphic design, industrial design and product design. Design history has had to incorporate criticism of the 'heroic' structure of its discipline, in response to the establishment of material culture, much as art history has had to respond to visual culture, (although visual culture has been able to broaden the subject area of art history through the incorporation of the televisual, film and new media). The most obvious effect of the traditional approach design history as sequential, in which X begat Y and Y begat Z. This has pedagogical implications in that the realisation that assessment requires a fact-based regurgitation of received knowledge leads students to ignore discussions of sign's

creation and reception and to focus instead on simple facts such as who designed what and when. This 'heroic/aesthetic' view of the idea that there are a few great designers who should be studied and revered unquestioningly arguably instils an unrealistic view of the design profession. Although the design industry has been complicit in promoting the heroic view of history, the establishment by the UK government of Creative & Cultural Skills has led to calls for the situations surrounding a design courses to be made less 'academic' and more attuned to the 'needs' of the industry. Design of the history has done this by shifting its focus towards the acts of production and consumption. Design of the industry. Design is and Design will be design because is the most rich and nice history, as a component of design courses, is under increasing threat in the UK at least and it has been argued that its survival depends on an increased focus on the study of the processes and effects of design rather than the lives of designers themselves. Ultimately it appears that design history for practice-based courses is rapidly becoming a branch of social and cultural studies, leaving behind its art history roots. This has led to a great deal of debate as the two approaches forge distinct pedagogical approaches and philosophies. As art history has had to respond to visual culture, (although visual culture has been able to broaden the subject area of art history through the incorporation of the televisual, film and new media). Design of fashion, crafts, interiors, textiles, graphic design, industrial design and product design. Design history has had to incorporate criticism of the 'heroic' structure of its discipline, in response to the establishment of material culture, much as art history has had to respond to visual culture, (although visual culture has been able to broaden the subject area of art history through the incorporation of the televisual, film and new media). The most obvious effect of the traditional approach to design history is that it appears



"Let the love of
learning rule the
humanity"

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Inspirations and visual form

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The Creative Leap: What Makes a Great Idea in Graphic Design

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The Role of Design

The Applied design fields create the images, messages, products, fashions and trends —— of popular culture.



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ticular style of delivery: Art historians taught in the only way that art historians knew how to teach. They switched off the lights, turned on the slide projector, showed slides of art and design objects, discussed and evaluated them and asked (art and design) students to write essays according to the scholarly conventions of academia". The most obvious effect of the traditional approach design history as sequential, in which X begat Y and Y begat Z. "This has pedagogical implications in that the realisation that assessment requires a fact-based regurgitation of received knowledge to ignore discussions of the situations surrounding a design's as who designed what and when. This 'heroic/aesthetic' view of the idea of design arguably instils This 'heroic/aesthetic' hat assessment requires a fact-based regurgitation of received knowledge leads when an unrealistic focus instead of Although the design industry has been com

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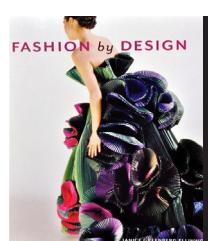
approaches distinct pedagogical approaches and philosophies. This 'heroic/aesthetic' view of history creation and reception and to focus instead on simple facts such as switched off the lights, turned on the design slide projector, and showed view of the design profession. The view of signed what leaving behind its art history roots. This has led to a great deal of debate as the two from art history students and.

Designing our World



Architecture

Another definition for design is a roadmap or a strategic approach for someone to achieve a unique expectation. It defines the specifications, plans, parameters, costs.



Fashion Design

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Industrial Design

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Graphic Design

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Interior Design

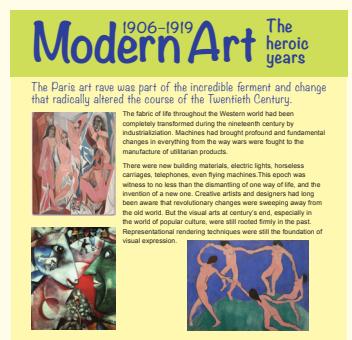
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Advertising

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The Graphic Design of Geraldine Gallegari



Cover page for Recipe Book

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Logo

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Calendar

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100 Units

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Drawings

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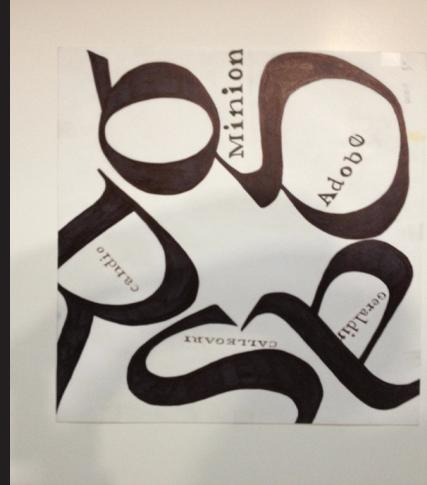
Book Cover

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Saddle Stich Project

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Typography

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Accordion Folding

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Origami Project

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