THE ROLE OF THE GRAPHIC DESIGNER IN THE UXD PROCESS

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Graphic Design

This is a talk about Graphic Design…

…from the perspective of academic Graphic Design education.

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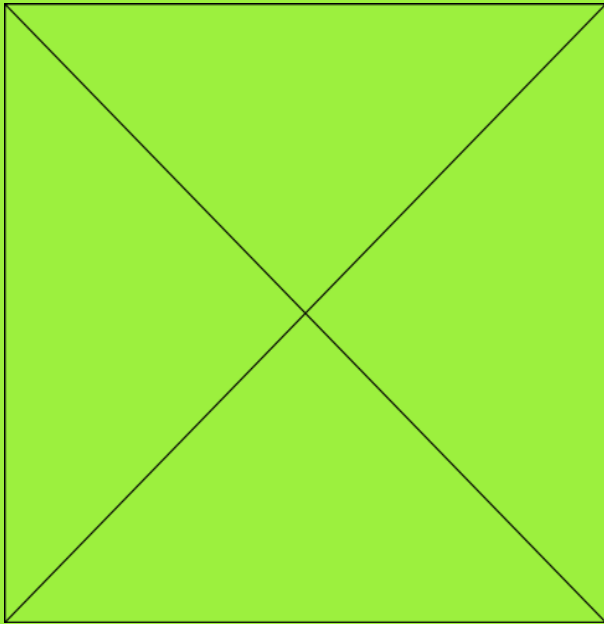# THE ROLE OF THE GRAPHIC DESIGNER IN THE UXD PROCESS

"EXPERIENCE"

re-stating the definition

'Hassenzahl and Roto (2007) state the case for the difference between the functional view of usability and the phenomenological view of emotional impact. People have and use technical products because "they have things to do"; they need to make phone calls, write documents, shop on-line, or search for information. Hassenzahl and Roto call these "do goals," appropriately evaluated by the usability and usefulness measures of their "pragmatic quality." Human users also have the emotional and psychological needs, including needs involving self-identity, relatedness to others, and being satisfied with life. These are "be goals," appropriately evaluated by the emotional impact and phenomenological measures of their "hedonic quality".'

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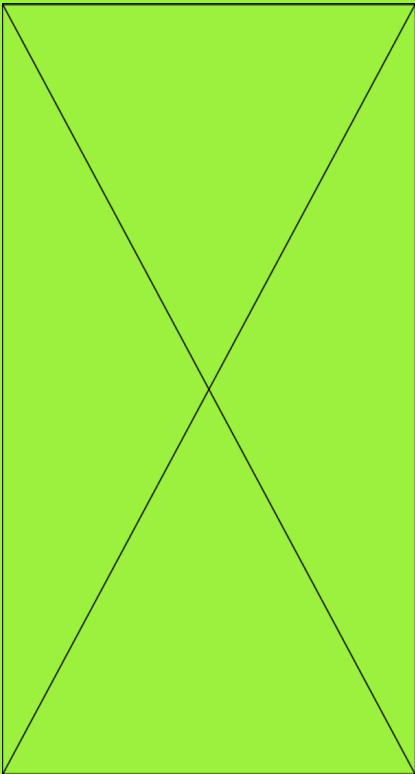
'…interactive products are perceived by their users/owners with regard to their capability to fulfil do-goals *and* be-goals….Thus, people may perceive products as primarily hedonic (a be-product), primarily pragmatic (a do-product), both or even neither hedonic nor pragmatic.' (Hassenzahl and Roto, 2007 p.10)

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<u>Phenomenology</u> is a branch of philosophy that explores the structures of conscious experience.

- Experience is subjective – 'we live through them or perform them'

- *Intentionality* describes how the individual intends towards an experience – that is, the individual directs consciousness towards an experience – "will"

- Experience is constructive – experience is experience *in context*

- The conditions of intentionality – the role of preconscious or unconscious activity in experience - 'our own experience spreads out

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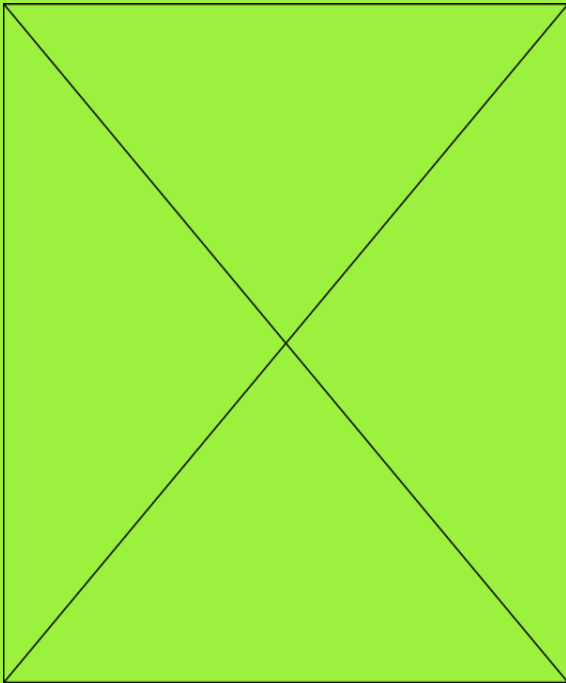# THE ROLE OF THE GRAPHIC DESIGNER IN THE UXD PROCESS

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re-stating the definition

Whilst considering UX as being different from similar fields (such as HCI) we must reinforce that UX studies offers something new/extra. Therefore, the matter of "experience" must not be understated. Although difficulties arise in successfully interpreting and measuring subjective experience we must remain steadfast in our endeavours to master this.

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THE GRAPHIC DESIGNER

Designers that work primarily with type, image and layout either in print of digital media.
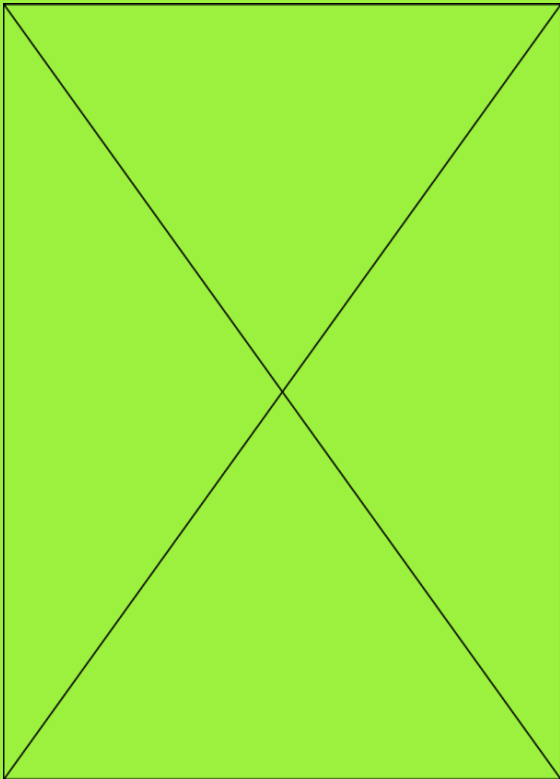

What qualities does an effective Graphic Designer need?

Problem solving skills
Visual literacy
An understanding of design tools

Critical awareness
Cultural knowledge
Inter-subjective skills

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CULTURAL AND CONTEXTUAL KNOWLEDGE

Subcultures

Class

Trends

History

Ideologies

Generational

Demographics

Branding

Lifestyle

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AESTHETICS

Broadly speaking, AESTHETICS is the philosophy of "beauty". However, contemporary perspectives recognise that aesthetic appreciation is embedded within history and cultural diversity.

Therefore, a knowledge of AESTHETICS is depended on knowledge of CULTURE and CONTEXT.

For a Graphic Designer's aesthetic knowledge stems from an understanding of the development of graphic technique and form as well as the interrelationships of beauty, culture and communication.

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REPRESENTATION

In his talk at NUX3 James Chudley talked about the importance of using "meaningful" photographs throughout the UXD process to provide context and meaning to the design iterations…
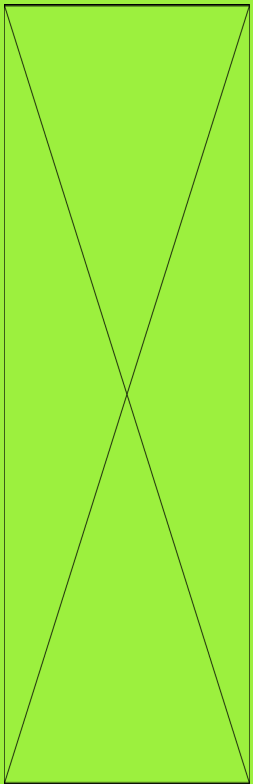
What does "meaningful" mean?

How do images come to *represent*?

How do we know that images represent the same thing to multiple users?

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SPATIAL PERCEPTUAL PRINCIPLES

How effectively a user accesses information or an interactive system depends on the structure and order of the visual system.

A fundamental part of Graphic Design is engineering how users access information however, it is recognised that visual hierarchy and order comes with its own signifying load.

Hierarchy	**Legibility**
Harmony	**Readability**
Order	**Narrative**
Consistency	**Medium**

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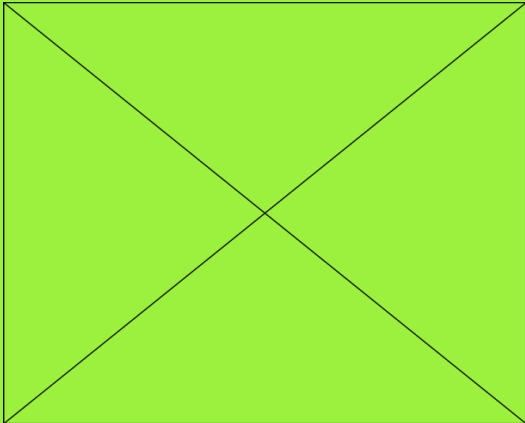
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SUBJECTIVITY

Aspects and theories of subjectivity play a pivotal role in Graphic Design practice.

Certain facets of subjectivity inform an understanding of the individual:

Desire

Identity

Gender / Sexuality

These aspects were adopted in Ernest Dichter's "motivational research" which explored often hidden motivators in consumers.

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IN SUMMARY

Graphic Design is a user-centered design practice. Effective Graphic Designers strike a balance between aesthetic appreciation and communication that places the end-user as the central motivator.

While focusing on the experiential factors relating to the use of a product or system an awareness should be given to the, often unstated, prejudices and preferences of users that stem from social / cultural influences.

Educated and experienced Graphic Designers are armed with an arsenal of critical skills and cultural knowledge that can provide essential insights into the motivations and preferences of users as well as the social and cultural implications of implementing particular design changes.