

**SOUTH AFRICAN GRAPHIC DESIGNERS' PERCEPTION OF FOSTERING ORIGINALITY
IN THEIR OWN DESIGN PROCESS**

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ABSTRACT

AIM To investigate the extent to which South African graphic designers perceive their own design process as important in fostering originality.

BACKGROUND Literature was reviewed in regards to: originality in the definitions and background of the discipline of graphic design and in the graphic design process; in focus on graphic design; originality within graphic design competencies; and elaborated on the demand originality has within the design discipline.

REVIEW METHODS Semi-structured interviews and observations were used and analysed. There were three participants who gave consent to be observed and interviewed. Given the time constraints, it was acknowledged that not a lot of subjects would be willing to participate. Therefore, the number of participants had to decrease.

CONCLUSION Literature and data findings were quite comparative and argumentative when it came to grasping originality in the design process. Gradually, the need for originality in the design process becomes evident, but, at the same time, certain barriers are perceived as elements that hold back designers from grasping originality in their design process.

IMPLICATIONS There were two major implications. Firstly, the time concept affected originality because processes required for originality become distorted in order to keep up with time constraints. Secondly, the study reveals one common trait that requires the need for a thinking or ideation process.

DECLARATION BY CANDIDATE

I, Endria Chipangula, declare that the Research Report I submitted for the qualification BA Honours in Graphic Design, at Vega/ Design school of South Africa is my own work and it is original work that has not been previously been submitted to any other institution of higher education. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references, and that I:

1. Understand what plagiarism is.
2. Acknowledge that it is an offence to plagiarise.
3. Understand that all work submitted has to be originally my own work.
4. Recognise patch work as a serious form of plagiarism.

.....*Chipangula*.....

Signature

18 – 06 – 2018

Date

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CHAPTER 1 – PROPOSAL AND ORIENTATION OF THE STUDY

INTRODUCTION AND BACKGROUND TO THE STUDY

In order to comprehend the notion of originality in graphic design, it is necessary to understand the graphic design discipline, or, as it is known in other terms, “visual communication, or commercial design” (Duncan, 2017). The Merriam Webster Dictionary (2017) defines graphic design descriptively as a creative means or profession, which uses design elements like typography and images, which are then interpreted as a form of information, effect, and product. Relatively, the Cambridge Dictionary (2017) states graphic design as an art that combines pictures and text into substrates that form books, magazines, or advertising. Within graphic design there is a wealth of literature and practice found on the design-thinking process, or, in other terms, the creative process. This is defined as a tool for the designer to base their decisions on, in order to come up with an innovative solution for the consumer (IDEO, 2017). For instance, IDEO (2017) provides this process through steps as phases: phase 1 being ‘gather inspiration;’ phase 2 is to ‘generate ideas;’ phase 3 is to ‘make ideas tangible;’ and phase 4 is to ‘share your story;’

When it comes to the notion of originality, it is not believed to exist in the insights and discussions of various literature. This can be seen in one of Mark Twain’s (2010) reviews, where he strongly outlines the lack of originality in the form of ideas. Relatively, Osorio (2017) adds that in order to produce something creative, there is bound to be a historical influence or a stimulation of other people’s ideas, whether it is known or not throughout a design solution. In addition, the literature on the notion of originality is seen as an egoistic desire: as simply being a human nature to crave the thought and practice of it (Gallagher, 2010). In contrast, Gallagher (2010) strongly bases his argument on Jim Jarmusch’s quote that states that ‘nothing is original,’ that every form or element of the world, old or new, is reasoned with inspiration and is better as a process towards authenticity, unlike originality (Gallagher, 2010).

However, despite these implications, originality's definition contains certain characteristics such as: newness; being interesting; and being different. These characteristics are seen as a form of stepping away from what we already know or what has already been created before (Macmillan Dictionary, 2017). In contrast, there are premise statements that lead to a different perspective of originality. For instance, the literature shows how the notion relates to innovation, novelty and ingenuity (Thesaurus.com, 2013). In contrast, Jackson (2006) shows this relation by elaborating on how originality can be placed under creativity. Correspondingly, Jones (2002) also states that this notion of originality in connection with creativity can be seen through a design outcome or the final-product outcome. Importantly, these are competencies that form part of the design process: creativity; curiosity; interpretation; intuition; originality; and reflection (Thesaurus.com, 2013). Therefore, originality can possibly be fostered by mastering the competencies that graphic designers should possess within the definition of originality. Since we are all individuals, and thus have distinct or multiple intelligences or thinking skills, the design process is original in itself for designers (Herrmann, 1987). Thus, if we have an original design process, the design product that is derived from this process can be considered to be original. Therefore, we can arrive at the conclusion that originality is in everything we do as designers, as long as we possess certain competencies and follow an individualistic design process.

1.1 PROBLEM STATEMENT, RESEARCH QUESTIONS AND OBJECTIVES

1.1.1 Problem Statement

Originality is fostered in graphic designers' individualised design process that directly influences the design outcome (the final product). Furthermore, the mastering of competencies included in the definition of originality, as highlighted in the introduction and background of this study, also contributes to the originality of their work. However, current literature of Mark Twain (2010), Osorio (2017), and Gallagher (2010) rejects the notion of there being such a thing as originality, which creates a contradiction in the discipline of graphic design, since all design outcomes should be original in nature. Therefore, the need to investigate South African graphic designers' perception of the extent to which they foster originality through their design process, which influences the originality of their design outcome directly, is paramount.

1.1.2 Motivation of Relevance of Study

Since all design outcomes should be original in nature to avoid plagiarism, there will be a clarification on the matter in regards to the design process, including its competencies and definitive points of view. Despite the argumentative side of things that the literature presents, this study will grasp onto the individual points of view and the perceptions of South African

graphic designers for more intimate and close-up findings. Additionally, the proceedings that come from the outcomes will be influenced by designers' perceptions of how much they can foster originality.

1.1.3 Research Questions

The primary research question of this study is: To what extent do South African graphic designers perceive their own design process as important in fostering originality?

The secondary research questions of this study are:

- How does the literature define originality and its role in the design process of graphic designers?
- What are South African graphic designers' perceptions regarding originality in their own design process?
- What guidelines can be derived for graphic designers on how to foster originality in their design process?

1.1.4 Aims and Objectives

The aim of my research study is to investigate the extent to which South African graphic designers perceive their own design process as a way to foster originality.

The objectives of this study are:

- To explore the literature in order to establish the definition of originality and its role in the design process of graphic designers (literature – chapter 2).
- To investigate South African graphic designers' perceptions regarding originality in their own design process (methodology – chapter 3 and 4).
- To draft a guideline for graphic designers on how to foster originality in their design process (conclusion – chapter 5).

1.2 OVERVIEW OF THE RESEARCH METHODOLOGY

1.2.1 *Research Paradigm, Approach and Design*

Research Paradigm and Approach

This study will employ a qualitative approach for the research design. The whole point of qualitative research is to collect and analyse qualitative data. In brief, qualitative research makes use of words, images, film or artefacts (Crouch and Pearce, 2012). More to the point, and supporting Crouch and Pearce's view, O'Grady and O'Grady (2009), and Mayer (2015) confirm qualitative research as being subjective material.

Since the study will take on a qualitative approach, it is safe to say, in theory, that it will be inductive. This is basically a generation of new theory consumed from data (Mayer, 2015). Gabriel (2013) states that there are two different approaches when it comes to the terms 'inductive' and 'deductive', which will be explained further in chapter 3.

Paradigm

The study will draw upon the Interpretivism paradigm. The interpretive paradigm consists of several characteristics that measure some phenomena, such as: social and educational literature; social sciences; community experiences; in-depth understanding; and empathy, which are affirmative by both Crouch and Pearce (2012) and du Plooy Cilliers et al (2014).

The above definition explains why the study has used interpretivism and why it is aligned it with the qualitative approach. Furthermore, interpretivism and the qualitative approach are paired because they correlate with each other in that they have the ability to provide or interpret information for people, as elaborated on above, and it is done, essentially, through the right tools and actions (Crouch and Pearce, 2012).

Moreover, the paradigms or research traditions are explored alongside and in connection with various positions (du Plooy Cilliers et al, 2014). Similarly, these positions are: Ontology; Epistemology; Methodology; and Axiology. Bear in mind, since the study will focus on graphic designers, the interpretivism ontology, epistemology, methodology, and axiology will be presented from a graphic design position.

Research Approach

Additionally, the study will use the ethnography research approach. Definitively, ethnography's focal point is cultural studies. The approach is established within the roots of anthropology (Crouch and Pearce, 2012), which, as Crouch and Pearce (2012) and O'Grady and O'Grady (2009) agree, is in human studies and perspective. There are two perspectives which ethnography mainly aims to understand: emic or etic (O'Grady and O'Grady, 2009). These perspectives will be emphasised later on in the study.

Research Design

This study will employ semi-structured, individual interviews in conjunction with observation. Semi-structured is a more structured path, as it makes sure the questions in transition are asked, but, at the same time, it gives space for the participant to explore the ideas (O'Grady and O'Grady, 2009). This is convenient for both the interviewer and the interviewee. This methodology, including the observations, will be thoroughly elaborated under the data-collection method.

Population Sample

The study's population size is the community of South African graphic design professionals in the Gauteng region, as shown in figure 1.1



FIGURE 1.1: MAP OF GAUTENG WITHIN SOUTH AFRICA

As for the inclusion criteria, the minimum stipulation is that these professionals need to possess, at the least, a degree in graphic design. In addition, the population sample will include a maximum of three participants in interviews. The participants will be selected through convenience sampling, which is also known as accidental or opportunity sampling. Convenience sampling consists of choosing individuals from within the researcher's parameter, and the sample is not bound to any generalised population. Additionally, this form of sampling is used so that individuals are voluntarily accessible and available. Basically, convenience sampling is all about being able to conduct research or interviews on and with those individuals who are easily accessible (Cohen et al, 2011).

1.2.2 Data-collection Method

Interviews paired with observation will be used in this study. Interviews are a means for human engagement to be monitored and gauged (Cohen, Manion and Morrison, 2011). Observation in regards to analysing the design process will also be used. Observation is perceived as a strategy that allows the researcher to have a more intimate view of activities and experiences of individuals (Crouch and Pearce, 2012).

Interviews are arranged into three categories: structured, unstructured and semi-structured. In this study, semi-structured interviews will be the prime method of data collection. Semi-structured interviews are interviews which are organised and are chronologically prepared. This type of interviewing allows interviewers to pose deeper, open-ended questions and acquire outcomes of the same nature (DiCicco-Bloom & Crabtree, 2006). This form of interviewing is suitable to the purpose of the study, as it works within the time and financial constraints that are imposed in carrying out the study, for both the interview candidates and the interviewer.

Prior to proceeding with the interviews and observation, a pilot study will need to be conducted in order to assess the effectiveness of the interview schedule and observation (Moore, Carter, Nietert and Stewart, 2011). The pilot study will be conducted on two participants.

1.2.3 Data Analysis

Data analysis is the process of organising data with respect to the type of data that is collected, whether it be qualitative or quantitative data (Crouch and Pearce, 2012). In the case of this

study, the data will be analysed qualitatively, as the interviews will produce non-numeric data (Crouch and Pearce, 2012).

Qualitative data analysis is the process of identifying strong correlations, themes or ideas. The process consists of preparing and organising the data, fine-tuning the data, and visually representing the data. Organising the data is the actual data collection, recording and initial processing, and explains the means in which the data is to be collected from the source, which is not limited to video or audio devices. Fine tuning the data is the step which involves chunking the data according to the categories that are developed by the researcher in order to clarify the findings. In essence, it is creating metrics where possible. The final stage of the process, the visual representation of the data, covers the format and the manner in which the findings from the data are to be represented (De Vos et al, 2011). Qualitative data analysis is suitable for the study due to the non-numeric nature of the data, as well as the methods for recording the data suggested, which are fitting for a study of this nature.

1.3 ETHICAL CONSIDERATIONS

Ethics is a code of practices or standards that are upheld by researchers in good faith, and they are in place to ensure researchers perform their duties within moral grounds. Some major ethical considerations include avoiding any harm, informed consent, voluntary participation, the publishing of findings and the violation of privacy. In avoiding harm, researchers are ethically bound to ensure that their study does not bring any physical or psychological harm to its subjects. The nature of the study does not give room for any harm to take place, as the nature of this study is not a sensitive one which may require physical and/or mental evaluation before or after the study in order to assess for any damage done. Informed consent gives participants the right to know what is to happen to them and further choose whether to allow it to occur. Voluntary participation binds researchers to parley (within ethical bounds) with prospective participants who are to take part in the study, and they cannot be forced to participate. Additionally, when publishing the findings of a study, researchers need to ensure that all relevant consents have been validated, as well as ensuring that the findings are not doctored to fit a hypothesis. Researchers also need to consider the participants' right to their privacy and the researcher must respect the participants' choice in the publication of what the participants say (De Vos et al, 2011).

In addition to the aforementioned, over-involvement also needs to be considered (Allmark, Boote, Chambers, Clarke, McDonnell and Thompson, Tod, 2009). Over-involvement is the issue of having one's occupational or personal stance interfere with the study being conducted, as opposed to the one

of a researcher (Allmark et al, 2009). While this may be a temptation in conducting this study, it has a very insignificant to non-existent hold on the completion of the study.

Lastly, the behavioural bias of participants needs to be considered, which holds that people behave differently when they are aware they are being watched in a private setting (Visocky and O' Grady, 2009). However, it is important that one considers that one cannot get around the matter that the use of hidden cameras is ethically unsound (Visocky and O' Grady, 2009).

1.4 TRUSTWORTHINESS

In order to ensure issues of quality and rigour, the study will employ triangulation as a measure of trustworthiness. Triangulation is making use of more than one way or means to ensure faith in the findings (Bryman, 2004, cited in Mayer, 2015). Therefore, through interviews, observation, and the literature, there will be a validation of the guidelines. The use of the literature, observation and the interviews will be the triangulation in the study. In addition, validity and reliability will also be considered, which are both a means of ensuring that the questions measure what they say they are measuring. In elaboration this can be done by either drastically reducing bias in interviews, mainly through reducing the ambiguity of what is said by both the participant and interviewers, or an interviewer revoking preconceptions about an interview (Cohen et al, 2011). Additionally, the study will consider a pilot study, which will be carried out as an additional means of triangulation, as well as validation and reliability. This will be done in order to gauge the effectiveness of the methodology, and to test the degree to which bias exists so as to ultimately eliminate it.

1.5 LIMITATIONS OF THE STUDY

The generalisability of the study will be a limitation in that, even though I am employing triangulation as a trustworthiness measure, the findings may not be generalisable due to the small population sample. The study will also need to consider the amount of time the graphic design professionals are willing to offer, in regards to the fact that there will probably be limited time for interviews as these professionals are busy.

As for the sample of participants, I could not use purposive sampling to select industry leaders but rather had to opt for a convenience. This means that the participants are interviewed due to their convenience or willingness to participate. This presents a limitation in that there could be a lack of willing participants. Additionally, the geographic region is based in Gauteng. The study could take on more regions for variety but it would be too big a sample with which to work, as well as being costly.

Therefore I will only be able to sample participants from Gauteng due to the convenience of being able to reach participants at a less costly manner.

1.6 ANTICIPATED CONTRIBUTION OF THE STUDY

The anticipated outcomes and contribution to the study is a set of guidelines to assist graphic designers in order to foster originality in their design process so as to produce more original design products.

1.7 STRUCTURE OF THE RESEARCH PAPER

Table 1.1 is a summary of this research paper and highlights the alignment between the research questions, objectives and methodology.

TABLE 1.1: ALIGNMENT AND SUMMARY OF RESEARCH PAPER

Research Questions	Aim and Objectives	Research Method and Data Collection	Data analyses	CH
Orientation of the study				1
Primary Question To what extent do South African graphic designers perceive their own design process as important in fostering originality?	Aim To investigate the extent to which South African graphic designers perceive their own design process as important in fostering originality.	Research Method Qualitative research.	Data Analyses Qualitative data.	
Question 1 How does the literature define originality and its role in the design process of graphic designers?	Objective 1 To explore the literature to establish the definition of originality and its role in the design process of graphic designers (literature – chapter 2).	Paradigm Interpretivist paradigm.	Ethical Considerations.	
Question 2 What are South African graphic designers' perceptions regarding originality	Objective 2 To investigate South African graphic designers' perceptions regarding originality in their own design process	Research approach Ethnographic research approach.	Trustworthiness Triangulation.	

Research Questions	Aim and Objectives	Research Method and Data Collection	Data analyses	CH
in their own design process?	(methodology – chapter 3 and 4).			
Question 3 What guidelines can be derived for graphic designers on how to foster originality in their design process?	Objective 3 To draft a guideline for graphic designers on how to foster originality in their design process (conclusion – chapter 5).	Research Design Semi-structured, individual interviews in conjunction with observation.	Limitations of study.	
Question 4 What guideline will be validated for graphic designers in order to derive at a final set of guidelines?	Objective 4 To validate the guideline for graphic designers in order to derive at a final set of guidelines.	Population Sample Three, South African, graphic-design professionals, living in Gauteng.	Anticipated contribution of study.	
Conclusion, Limitations and Implications				5

Outline of Chapters:

Chapter 1: Proposal and Orientation of the Study;

Chapter 2: Literature Study;

Chapter 3: Research Methodology;

Chapter 4: Findings and Discussions of the Empirical Investigation; and

Chapter 5: Conclusion, Limitations and Implications.

CHAPTER 2 - LITERATURE STUDY

2.1 INTRODUCTION

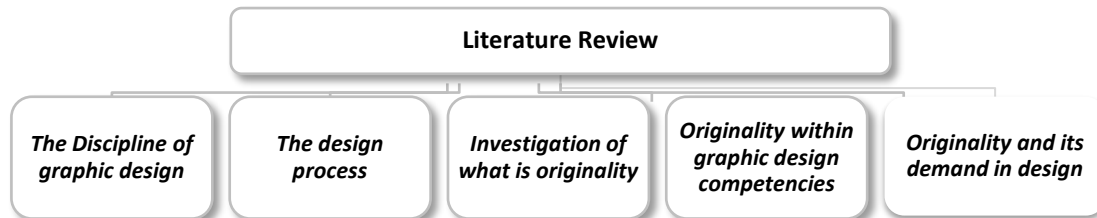


FIGURE 2.1: OUTLINE OF LITERATURE STUDY

This literature review analyses and discusses the topic of interest. The literature review starts off by focusing on the definition of and background on the discipline of graphic design. After this, the literature review analyses the graphic-design process in regards to what makes it original. Originality itself is questioned and investigated, in general and in regards to graphic design. The literature then explores the concept of originality within the context of graphic-design competencies, and attempts to highlight the association between originality and the competencies.

2.2.1 *The Discipline of Graphic Design*

In order to comprehend the notion of originality in graphic design, it is necessary to understand the graphic design discipline, or, as it is known in other terms, “visual communication, or commercial design” (Duncan, 2017). The Merriam Webster Dictionary (2017) defines graphic design descriptively as a creative means or profession, which uses design elements like typography and images which are then interpreted as a form of information, effect, and product. Relatively, the Cambridge Dictionary (2017) states graphic design as an art that combines pictures, and text into substrates that form books, magazines, or advertising.

Sources like Duncan (2017), partially accept the dictionaries’ definition of graphic design, but Duncan argues that the dictionary does not fully comprehend the meaning and importance of the discipline of graphic design. In addition, Duncan’s argument can be seen through other sources’ manners of defining graphic design. For instance, Cezzar (2015) thoroughly explains the discipline as;

"Graphic design, also known as communication design, is the art and practice of planning and projecting ideas and experiences with visual and textual content. The form of the communication can be physical or virtual, and may include images, words, or graphic forms. The experience can take place in an instant or over a long period of time. The work can happen at any scale, from the design of a single postage stamp to a national postal signage system, or from a company's digital avatar to the sprawling and interlinked digital and physical content of an international newspaper. It can also be for any purpose, whether commercial, educational, cultural, or political".

Although the description above contains some of the characteristics which the dictionary provided in a simple form, Cezzar's statement adds more depth and soul in light of what graphic design is really all about. The same depth can be seen in Miller's (2017) definition, where graphic design is stated as having intersections between the science of communication and the art of aesthetics. In these definitions, there is no doubt that they all contain similar elements, but, at the same time, the depth and importance in the meaning of graphic design is also argumentative.

From a historical point of view, Duncan (2017) states that the definition was believed to be coined in 1922. However, Duncan finds graphic design's very essence during "Greek and Roman architecture, Incan art, and illuminated books and manuscripts from the Dark Ages." The history of graphic design can be associated with several media forms like art, printing, typography, photography and advertising (Triggs, 2011). In this manner, this media is bound by several themes like deconstruction, semiotics, conceptual art and postmodernism (McCarthy, 2011). Triggs (2011) suggests that these historical events were formed to share information and grasp the key contributor's events and forces, which all built towards what we call "graphic design" today. In addition, this same train of information and thought can be found in Meggs's *History of Graphic Design*, as it begins with semiotics and manuscripts, and then moves onto a graphic-design renaissance. This was a bridge to the 20th century, when ideals and movements like the Industrial Revolution began. This was followed by the modernist era, which was a time of image and typography. Lastly, it ends with the age of information (Meggs and Purvis, 2012). Through several books and articles, we can also identify how the field of graphic design is constantly shifting and expanding, not only within its nature but also as an influence towards other disciplines in the society (Littlejohn, 2017).

2.2.2 The Design Process

The design-thinking process, or, in other terms, the creative process, is stated as a tool for designer to base their decisions on, in order to come up with an innovative solution for the consumer (IDEO, 2017). IDEO (2017) identifies this process as being a human-centred, considering that its end results are directed towards consumers. In addition, IDEO also identifies a coherence in the design process. This coherence provides desirability from a person's perspective, feasibility in the technical form, and brings viability for the economy. All of this revolves around the idea of creating something innovative.

Frascara (2004) speaks of a different ideal, and identifies the following steps in the design process: commission of the project; collection of information; second definition of the problem; definition of objectives; third definition of the problem; development of the design proposal; presentation to the client; organisation of production; supervision of implementation; and evaluation of performance. Ultimately, in line with what IDEO stated, Frascara also makes the interpretation of the end-result as human-centred, by stating that humans are continuously interpreting what they receive for mental ingestion.

A different line of thought identifies the design process as naturally consisting of four steps: ideate; define; design; and develop (Pal, 2016). These can be seen through several aspects like research sketches, renderings, development models, user-testing, and more. (Design Indaba, 2013). Otherwise, the strict definition of the design process depends on the researcher or institution, considering that different sources identify these steps differently, even though they are one in the same. For instance, IDEO (2017) looks at these steps as phases: phase one being 'gather inspiration;' phase two is to 'generate ideas;' phase three is to 'make ideas tangible;' and phase four is to 'share your story.' Relatively, the design process consists of key elements, and the ones that are mostly looked at are innovation and creativity (Pal, 2016). In order for designers to be able to get through this process, their competencies require creativity (Storts, s.a). Therefore, creativity consists of words like 'cleverness', 'genius', 'imaginativeness', 'ingenuity', 'inspiration', 'inventiveness', 'originality', 'resourcefulness', 'talent', and 'vision' (Thesaurus.com, 2013). Since originality counts as being creative, this shows that it fits into the creative process, and, if the process includes being original, the end product will then be ruled as being original (Jones, 2002).

Perttula (2006, cited in Goldschmidt & Sever, 2010) describes a design process that derives its creativity from pre-existing knowledge and states the stages of the process. These stages are: the interpretation of the problem; the search in memory; and the adoption of relevant knowledge. Because this process requires previous knowledge, it will be intensive on already existing literature about the solution of the matter, before any solution actually comes into fruition.

Kataara (2015) speaks of a design process which emphasises defining the design problem, before contemplating any solutions to the problem, and taking note of them with use of paper, pencils and an emphasis on “imagination”.

There are traits that are shared by all design processes in the design discipline, which are expressed in the form of the Double-Diamond model (Design Council, 2018). This model divides the design process into four phases: Discover; Define; Develop; and Deliver. It puts the processes from idea generation through to conception into the shape of two diamonds. Where the points of the diamonds converge is where an idea’s refinement occurs. The shape represents an on-going process of refinement and fine-tuning (Design Council, 2018). Unlike the aforementioned processes, the Double-Diamond model elaborated by the Design Council places emphasis on constant refinement of thought and conception throughout the design process. However the processes are all in concord with the notion of amassing knowledge and thoughts before physically visualising and developing a concept.

2.2.3 Investigation of Originality

There is a contradiction of ideology of originality that argues that ‘there is no such thing as an original idea’ (Taylor, 2014). This ideology comes from a vast amount of individuals. One descriptive contradiction that emphasises the matter is from Mark Twain (2010), who stated:

“There is no such thing as a new idea. It is impossible. We simply take a lot of old ideas and put them into a sort of mental kaleidoscope. We give them a turn and they make new and curious combinations. We keep on turning and making new combinations indefinitely; but they are the same old pieces of colored glass that have been in use through all the ages.”

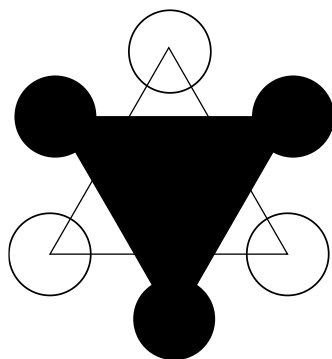


FIGURE 2.2: VISUAL CONTRADICTION

However, Wain (2011) outlines originality as being what he calls a ‘temporal concept.’ In other words, Wain states that, at a point of origin, a product is perceived as a past and anything after that that imitates it is seen as the product’s earlier incarnations.

Contrarily, originality is stated as consisting of characteristics like being new, being interesting, and being different, as a form of stepping away from what we already know, or what has already been created before (Macmillan Dictionary, 2017). The notion also relates to innovation, novelty, creativity, and ingenuity (Thesaurus.com, 2013). In contrast, originality can be seen through a design outcome or the final-product outcome. Since we are all individuals, and thus have distinct or multiple intelligences or thinking skills, the design process is original in itself for designers (Herrmann, 1987). Thus, if we have an original design process, the design product that is derived from this process can therefore be considered as original.

Lee (2012) takes a legal perspective on originality and states that originality is explained as a key component of creativity under legally set criteria that are required to be satisfied. In other words, a design cannot be regarded as legally original without meeting the pre-determined criteria, as opposed to a set of known characteristics, as previously mentioned in the Macmillan Dictionary (2017).

Deviating from this, originality is seen as a means to use repetition of the old and near-forgotten in a contemporary context within a design. Donnelly (2015) suggests this is brought about as a means for bolstered and hastened production or fabrication due to the current societal need for immediate acquisition of creations.

2.2.4 Originality within Graphic Design Competencies

These are competencies that form part of the design process: creativity; curiosity; interpretation; intuition; originality; and reflection (Thesaurus.com, 2013). In inspecting the aforementioned, originality exists within the design-process competencies. Conversely, in deconstructing originality, the competencies mentioned exist within. Therefore, we can come to the conclusion that originality is in everything we do as designers. This applies if we possess certain competencies and follow an individualistic design process. Additionally, through this, South African graphic designers can perceive the extent to which they can foster originality.

Analysis by Jeffries (2016) indicates the similarities shared by the Thesaurus’s definition by listing abilities which were of high value to design competency. Within that list of competencies, originality is the first requirement which appears above all else.

O*net (2018), an occupational research website, augments the previously mentioned statement, as observation of their data indicates originality as one of the key abilities required from a person in the graphic-design discipline.

2.2.5 Originality and its Demand in Design

Originality within design is a necessity that is inherent throughout its discipline. Jeffries (2016) establishes this notion in a hierarchical list of abilities that are required of a designer. In order of the most to least importance, those abilities are: originality; written comprehension; fluency of ideas; written expression; visualisation; oral comprehension; oral expression; problem sensitivity; inductive reasoning; and category flexibility. In the list of abilities mentioned, one will notice that originality is placed first as the most important ability, thus expressing the degree of demand or necessity it has in design. Luo and Niu's (2017), argument about originality within film-poster design can be used to substantiate this, as they elaborate on the notion that the originality of a film poster is solely dependent on the originality of the film it is meant to represent. This also suggests that design has a dependency on originality which transcends any single design discipline. Fukasawa, a designer of appliances, takes a different stance on this demand when he elaborates on his company's creations and expresses the need for originality in design. He further explains this in his regaling of his exposure to the artefacts of other lands and cultures, and the perspectives that are to be experienced when perspectives of the objects are reciprocated among other nations. The result is the notion of a new object, with a new sense of awe and wonder. In doing so, Fukasawa reveals that originality as seeing something new in something that already exists. Fukasawa (2012) is not denouncing the existence of originality, but rather emphasising that the necessity of the original state of a design is implied and applied from a broad spectrum, as opposed to what is only grasped within the immediate proximity. To reiterate this idea, Dirgela (2015) brings forth creativity as a means for a "search for new solutions" and "design as a problem-solving tool". In essence, Dirgela is paying homage to the broad scope of creativity, and thus, originality and design.

Fukasawa explains the demand for originality by stating that the "product is already in your mind" (Design Indaba, 2014). He is not implying that the demand for originality is forcefully placed on the mind, but is inherent in the mind and in what is perceived. Although his, along with Jeffries', field in design is not within the same scope that my study focuses on, his design outcome and his approach to design is in concord with other design disciplines' necessity to be original.

CHAPTER 3 - RESEARCH METHODOLOGY

3.1 INTRODUCTION

The aim of this section is to provide comprehensive information on the design of the study. Relatively, this information is elaborated in regards to how important South African graphic designers perceive their own design process to be in fostering originality. So far, as per the objectives, the literature has been explored, as shown in the diagram below, and now this section investigates South African graphic designers' perceptions of the thought of originality within individual design processes. And moreover, the conclusion will look closely at drafting a guideline for graphic designers, primarily to foster originality in their design process.

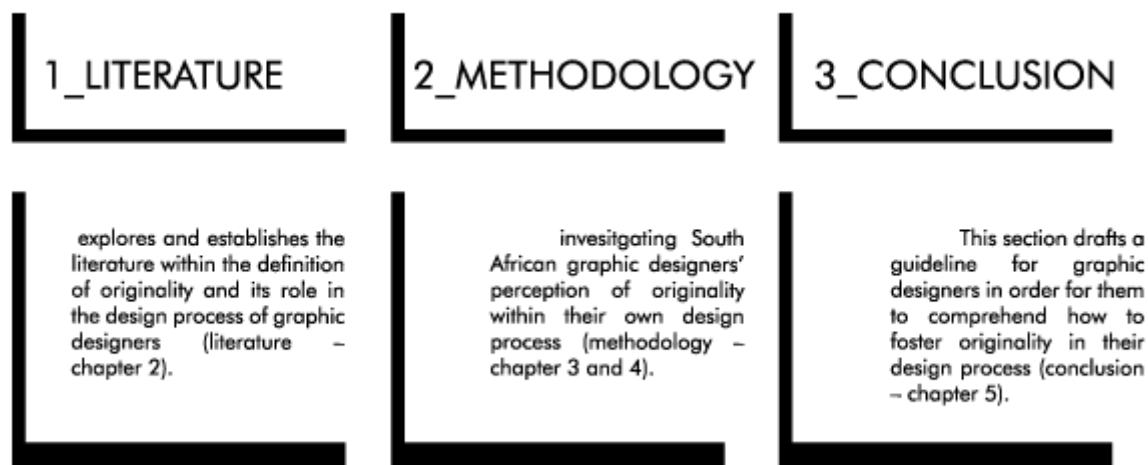


FIGURE 3.1: OBJECTIVES REMINDER

3.2 DESIGN OF THE STUDY

The essential elements discussed in this section of the study are as shown in the diagram below, starting from the qualitative-research type to the qualitative-research data method.

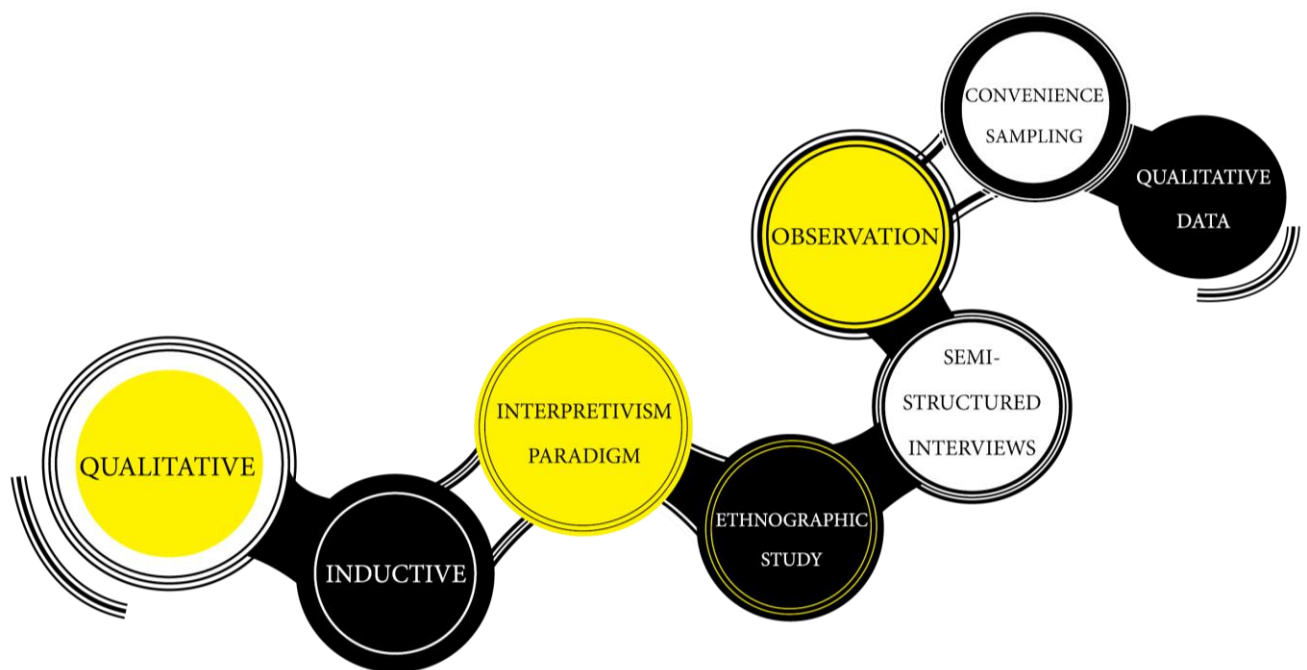


FIGURE 3.2: OUTLINE OF RESEARCH DESIGN

3.2.1 *Paradigm and Research Approach*

This study employs the qualitative research approach, as discussed in chapter one. In theory, the study identifies that qualitative research uses a form of collection and analysis from qualitative data. Crouch and Pearce (2012) remark that this data can be highly focused in the form of words and more or less in the form of images, film or artefacts, depending on the nature of the research. Essentially, qualitative research makes use of subjective material, which is basically words and images (O'Grady and O'Grady, 2009). Mayer (2015) confirms qualitative research as being an 'emphasis of words', or as Sutton and Austin (2015) add, a 'how and why such behaviours take place,' study as well as identifying its flexibility in its application to various contexts.

From a definitive point of view, Mayer, Visocky O'Grady and Visocky O'Grady, Sutton and Austin provide several descriptive definitions on qualitative research from several sources. In the end, they all provide the similar explanations, but they show specialisation in a way that they all thoroughly explain the whole essence of qualitative research. For instance, Mayer identifies another definition through Van Maanen (1979, cited in Mayer, 2015), who states qualitative methods as being an umbrella that covers areas or techniques that are interpretive; techniques that; describe, decode, and translate for the sake of providing meaning. Moreover, we can refer to Sutton and Austin's (2015) definition on qualitative research which descriptively states that qualitative research relies on pinpointed activities that are directed towards observers in their reflection.

Denzin and Lincolns (2011) confirm the aforementioned by describing qualitative research as having interpretive, material practices that illuminate the world through elements like field notes, interviews, conversations, photographs, recordings, and memos. Similarly, qualitative research consists of tools that vary from individual or group interviews, to literature reviews and participant

observation. All of this has the aim of 'understand[ing] and explain[ing] social behaviour'. Otherwise, this all depends on the form or field of inquiry (O'Grady & O'Grady, 2009).

Nevertheless, qualitative research consists of several characteristics. For example, the researchers tend to look at the way people experience the world naturally, and this is aimed at grasping the depth of understanding. In addition, qualitative research is bold in the idea of what Crouch and Pearce describe as collecting more and more about less and less. Qualitative research can use multiple sources of data and ways to present the end result, but it all depends on the focus and process of the study or research. Furthermore, qualitative research runs with certain intentions and purposes. For example, a sole qualitative research intention is to cater to the participants that need to be heard (Crouch and Pearce, 2012). Looking more closely at qualitative research, it is identified to be perfect for visual-communication designers, considering that they aim to develop and solve problems for people: the consumers (O'Grady and O'Grady, 2009). Therefore, being able to be empathetic and understanding towards consumers through a strategy helps provide understanding. That is what qualitative research is all about: being able to interpret what the consumer wants and communicate it to them.

On the downside, the disadvantages of qualitative research are based on several characteristics that come with it, such as the ability to be flexible in activities like open questions, which consequently gives uncertainty because of its lack of closure or what is described as "open-end character" (Mayer, 2015). The researcher's subjectivity is another qualitative disadvantage due to the depth of the researcher's involvement with the facts and how their interpretations can vary, and it can prove difficult to identify the differences (Mayer, 2015).

Considering that the study has taken on qualitative research, it theoretically takes an inductive stance. This is a creation of new knowledge through a cycle of process or data (Mayer, 2015). Gabriel (2013) emphasises the theory by revealing that there are two different approaches when it comes to the terms inductive and deductive. Gabriel explains deductive approach as being a research approach with the ability to test or verify a theory, and inductive approach revolves around the age of new theory that is synthesised through the procedure of gathering data.

Paradigm

In order to tackle the choice of methods, processes, or the theoretical basis, it is necessary to identify the research philosophical stance, or, in other words, the paradigm (Mayer, 2015). Paradigms, or, in other terms, traditions or lenses, refer to a system of theories, beliefs, and worldviews (Du Plooy Cilliers, Davis, & Bezuidenhout, 2014). Such systems include Positivism, Interpretivism, and Critical Realism, which all differ from a dominant point of view (Du Plooy Cilliers et al, 2014). Crouch and Pearce (2012) describe paradigms as theoretical lenses for research which has an influence on methodological decisions, positions and directions taken by the researcher. Paradigms help the researcher to position and identify how their discipline can forge understanding of new information.

Therefore, in regards to this hierarchy of information, the study has drawn upon the interpretivism paradigm. The interpretive paradigm consists of several traits, namely:

- Caters to social and education research;
- Focuses on the person, community, and their everyday experiences: an ethnographic perspective; (Crouch and Pearce, 2012);
- Influenced by the social sciences;
- Makes use of qualitative data;
- Aims to get in-depth understanding; and
- Is empathetic (du Plooy Cilliers et al, 2014).

In remark to the aforementioned, this corresponds to why the study is currently using interpretivism along with the qualitative approach. This correspondence is visible through the traits' ability to provide or interpret information for people within a community, and the traits' ability to discover meaning through the appropriate tools and actions (Crouch and Pearce, 2012).

Moreover, alongside and linked with paradigms or research traditions are various positions (Du Plooy Cilliers et al, 2014). These positions are:

- Ontology, which asks the question of what can be known or what is reality;
- Epistemology, which is about the idea of reality and asks the question of how that reality can be known. It is important to note that epistemology and ontology are found to work hand in hand in what is described as a complex nature;
- Methodology, which essentially is a guiding system for anything that requires solving problems. In practise, methodology systems can either be mixed methods, qualitative, or quantitative, depending on the direction the study is taking; and
- Axiology, which centres particularly on the role of values and value judgements (Du Plooy Cilliers et al, 2014).

The interpretivism paradigm is explored through these positions in the manner shown in the table below (table 3.1). Since the study is focusing on graphic designers, the interpretivism ontology, epistemology, methodology, and axiology are presented from a graphic-design perspective.

TABLE 3.1: INTERPRETIVISM ATTRIBUTES

GRAPHIC DESIGN	INTERPRETIVISM
ONTOLOGY WHAT CAN BE KNOWN OR WHAT IS REALITY?	There are numerous perspectives to foresee due to individual thoughts, processes, views and experiences. Therefore reality is explored by interacting and taking meaningful actions, with the community, finding how individuals within a design community make sense of thier day-to-day design process through tools like observation etc. (Du Plooy Cilliers et al, 2014).
EPISTEMOLOGY HOW THAT REALITY CAN BE KNOWN	Interpretation plays a huge role as it happens through interaction with the graphic-design community. Knowledge is constructed through natural settings of the design process. Enquirer and knower link into an interactive circle of litsening, talking, and taking records (Du Plooy Cilliers et al, 2014).
METHODOLOGY GUIDING SYSTEM TO METHOD TYPE, OR TO ACQUIRE KNOWLEDGE	The directed tools used to investigate and extract the overall senses, visuals, words, and sounds of community (Du Plooy Cilliers et al, 2014). The core value of acquiring knowledge.
AXIOLOGY VALUE AND VALUE JUDGEMENT	Determines the good in taking action or the right and wrong in the communities ethics and axiologies (Du Plooy Cilliers et al, 2014).

Research Approach

The study has taken on the ethnography research approach. Ethnography refers to the study of a community's culture. This approach can be traced back to the roots of anthropology, which looks closely at studying humans from an experiential and cultural-practice level and perspective (Crouch and Pearce, 2012). Ethnography places its focus on the connection between human behaviour and culture.

Admittedly, the data gathered through this approach is obtained from the people's perspective. Above all, there are two perspectives from which ethnography aims to understand the world: emic and etic approaches. Emic refers to or looks at cultural phenomena from within or inside the

community that is being studied, while the etic perspective looks at cultural phenomena from an individual outside of the community that is being studied. In regards to these perspectives, this study has used the ethnographic approach from inside the community (the emic perspective) (O'Grady and O'Grady, 2009). Therefore, this is undertaken from the graphic designer's perspective of originality in their design process.

3.2.2 Research Design

This study will employ semi-structured, individual interviews in conjunction with observation to appraise the teachings of research design. Semi-structured is a more structured path since it makes sure the questions in transition are asked, but at the same time it gives space for the participant to explore the ideas (O'Grady & O'Grady, 2009). This is convenient for both the interviewer and the interviewee, as presented in chapter 4. As a result, the interviewer has well-prepared, main questions set and ready for each interviewee. However, semi-structured interviews have advantages and disadvantages which are listed below.

The advantages are:

- Semi-structured interviews are used a lot, in light of the idea that questions constructed can be ready before time;
- The qualitative data gives way for reliability and comparativeness;
- Two-way communication is the basis for semi-structured interviews, which mean that both sides of the process benefit from this, as the interviewee is able to ask questions of those conducting the interview;
- Semi-structured interviews provide extra knowledge in spite of what is already known; and
- Sensitive information can remain confidential due to a more one-on-one communication type (Robert Wood Johnson Foundation (RWJF), 2008).

The disadvantages are:

- Not everyone has the skills to interview participants;
- The population of the people being interviewed needs to be large enough to make comparisons;
- There needs to be a careful construction of questions otherwise they might come off too forward or derail the interview;
- Semi-structured interviews can be time consuming; and
- Confidentiality needs to be highly considered and ensured for the individuals being interviewed (RWJF, 2008).

3.3 Sample Selection

Initially, the study's population size consisted of South African, graphic-design professionals in the Gauteng region, as shown in figure 3.3. However, due to the availability of the willing participants, the study's population shrank, specifically to the northern part of Gauteng, in the city of Pretoria (see figure 3.4).

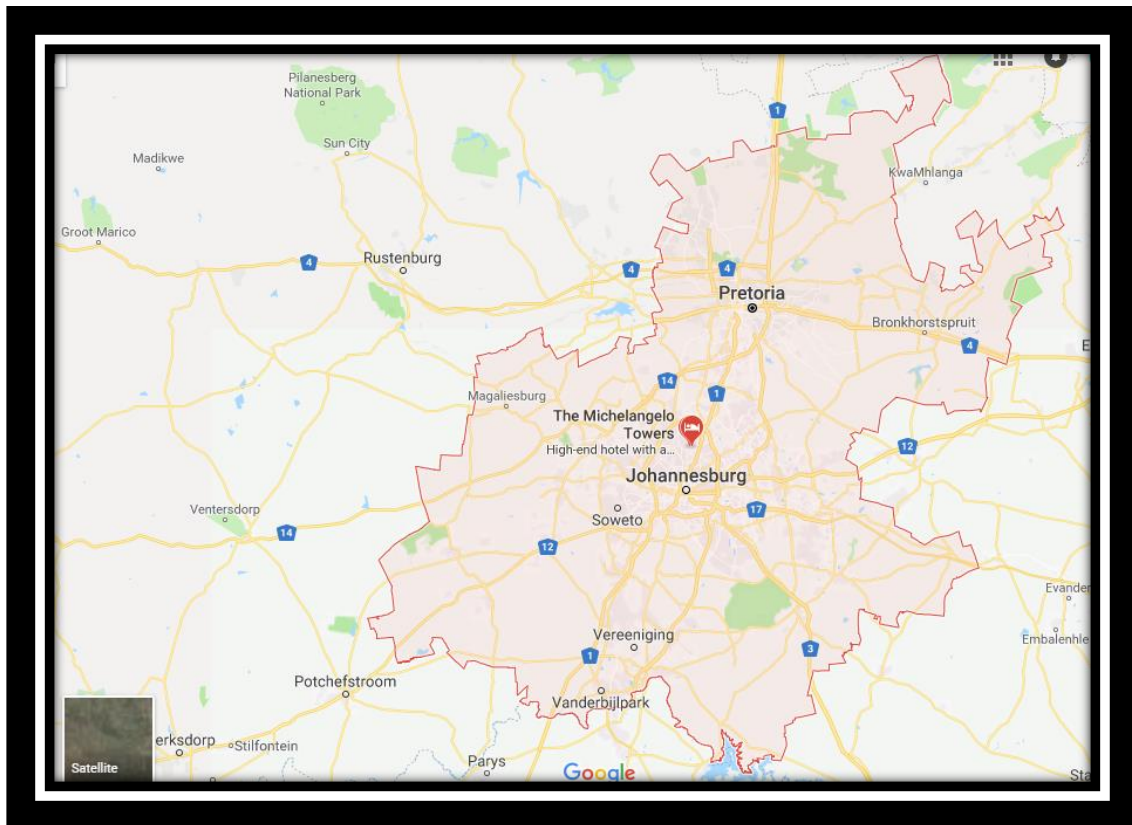


FIGURE 3.3: GAUTENG REGION MAP

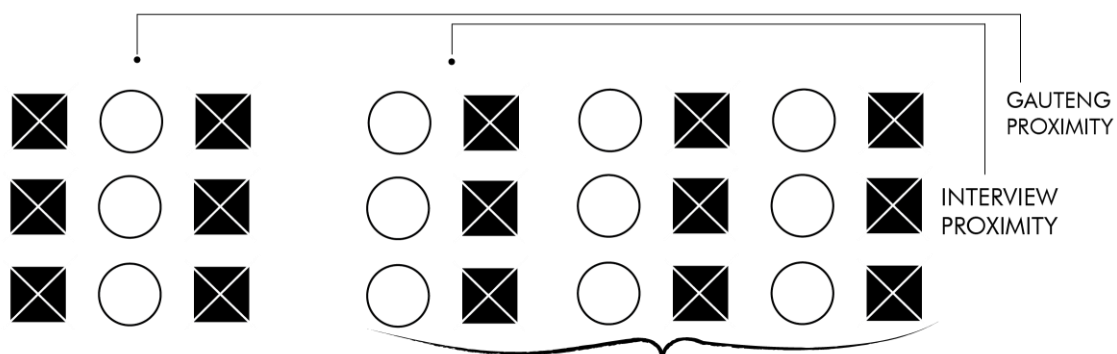


FIGURE 3.4: PROXIMITY

The minimum inclusion criteria for this study is that these professionals need to possess, at the least, a degree in graphic design. The population sample includes a maximum of three

participants in the interviews. Thus, the participants are selected through convenience sampling, which is also known as accidental or opportunity sampling. Convenience sampling consist of choosing individuals from within the researcher's proximity, and the sample is not bound to any generalised population.

Additionally, this form of sampling is used so individuals are voluntarily accessible and available. Convenience sampling is all about being able to conduct research on or interviews with those individuals who are easily accessible (Cohen et al, 2011).

3.4 DATA COLLECTION

3.4.1 Data-collection Tools

The data-collection tools the study has used are semi-structured interviews and observation. The interviews make use of open-ended questions. Interviews are a means for human engagement to be monitored and gauged (Cohen, Manion and Morrison, 2011). It can be seen as an exchange of insights between people about topics in which they all share common knowledge (Kvale, 1996, cited in Cohen et al, 2011). Interviews are mainly used when human knowledge is the likely place in which an answer can be found (De Vos, Strydom, Fouché and Delport, 2015). Additionally, observation in regards to analysing the design process will also be used. Observation is perceived as a strategy that allows the researcher to have a more intimate view of the activities and experiences of individuals (Crouch and Pearce, 2012). It is also seen as a systematic process that builds data on social phenomenon, and, unlike basic interviews, observation does not require verbal communication (O'Grady and O'Grady, 2009).

Interviews are arranged into three categories: structured; unstructured; and semi-structured. In this study, semi-structured interviews are the primary method of data collection. Semi-structured interviews are interviews which are organised and are chronologically prepared. This type of interviewing allows interviewers to pose deeper, open-ended questions and acquire outcomes of the same nature (DiCicco-Bloom and Crabtree, 2006). This form of interviewing is suitable to the purpose of the study as it works within the time and financial constraints imposed on both the interview candidates and the interviewer in carrying out the study.

Prior to proceeding with the interviews and observation, a pilot study needs to be conducted in order to assess the effectiveness of the interview schedule and observation (Moore, Carter, Nietert and Stewart, 2011). The pilot study was conducted on one participant on 8 March 2018. The candidate, who chose to participate in the study, was given an interview schedule and a

consent form to sign for ethical purposes. The findings of the pilot study allowed the following to occur in the following study:

- Refining of the questions:
 - Bring forth the need to reduce how rigid the questions are and make them amenable to changes as one speaks;
- Confirming the degree of readiness of the study to proceed into practice;
- Confirming the minimal to non-existent levels of bias in the interview; and
- Bringing small changes and improvement to questions.

3.4.2 Method of Collection

Prior to the study, informed consent forms are distributed to candidates for ethical purposes. For the purpose of the study, data is collected by means of audio recordings of each of the interviews using any device capable of recording audio. Following the recording of each interview, an observation of each of the subjects in their environmental setting of creativity is carried out. The observations are recorded by taking notes of the events that occur within the allocated time for the observation. The recordings and the notes are each then transcribed and dated according to when recordings takes place and when transcribing takes place.

3.5 DATA ANALYSIS

Data analysis is the process of organising data with respect to the type of data that is collected, whether it is qualitative or quantitative data. In the case of this study, qualitative data is being analysed as the interviews will produce non-numeric data (Crouch and Pearce, 2012).

Qualitative data analysis is the process of identifying strong correlations, themes or ideas. The process consists of preparing and organising the data, fine-tuning the data, and visual representation of the data. This involves the transcribing and encoding of the data that is collected systematically so that the data is easily referred to when it is needed. Organising the data involves data collection, recording and the initial processing, and explains the means data is to be collected from the source, which is not limited to video or audio devices. Fine-tuning the data is a step which involves chunking the data according to the kinds of categories and the correlations that are developed in order to clarify the findings. In essence, it is creating metrics where possible. The final stage of the process, the visual representation of the data, covers the format and the manner which the findings from the data are to be represented (De Vos et al,

2011). Qualitative data analysis is suitable to the study due to the non-numeric nature of the data going into it and the methods for recording the data being suitable to a study of this nature.

3.6 ETHICAL CONSIDERATIONS

Ethics is a code of practices or standards that are upheld by researchers in good faith. They are in place to ensure researchers perform their duties within moral grounds. Some major ethical considerations include avoiding any harm, informed consent, voluntary participation, the publishing of findings and the violation of privacy (De Vos et al, 2011).

In avoiding harm, researchers are ethically bound to ensure that their study does not bring any physical or psychological harm to its subjects (De Vos et al, 2011). In the respect of avoiding any harm, this study did not give room for any harm to take place. This is due to the nature of the topic within the study which is not a sensitive one which may require physical and/or mental evaluation for any damages done either before or after the study. This is displayed in Annexure A.

Informed consent gives participants the right to know what is to happen to them and further choose whether to allow it to occur. Prior to proceeding with any interviews or observations, the informed consent letter, along with the interview schedule, is revealed to a potential candidate as to inform them of the events to take place. Should they concede to being interviewed, the nature of the study will be presented, and the candidate will be assured of their safety and privacy in and outside of the study. When referring to Annexure B, it is noted that the findings which form the data will not identify the people that are interviewed, as their names will be masked. This ensures the protection of their anonymity and the confidentiality between the researcher and the person interviewed.

Additionally, when publishing the findings of a study, researchers need to ensure that all relevant consents have been, validated as well as ensuring that the findings are not doctored to fit a hypothesis. Researchers also need to consider the participants right to their personal privacy, and the researcher must respect these choices in the publication of what the participants say (De Vos et al, 2011). Annexure B stipulates the use of a consent form before continuing with any interview and also ensures that the participants can choose to have their output omitted from the study at any given time.

Voluntary participation binds researchers to parley (within ethical bounds) with prospective participants to take part in their study (De Vos et al, 2011), and they cannot be forced to participate. Referring back to Annexure B, it is indicated that potential participants are invited to take part in the study, and can choose not to part take should they decide not to.

In addition to the aforementioned, over-involvement of the researcher needs to be considered (Allmark, Boote, Chambers, Clarke, McDonnell, Thompson and Tod, 2009). Over-involvement is the issue of having one's occupational or personal stance interfere with the study being conducted as opposed to that of the researcher (Allmark et al, 2009). While this may be a temptation in conducting this study, it has a very insignificant to non-existent hold on the completion of the study.

Lastly, behavioural bias of participants needs to be considered, which holds that people behave differently when they are aware they are being watched in a private setting. However, one needs to consider that one cannot get around the matter that the use of hidden cameras is ethically unsound (Visocky O'Grady & Visocky O'Grady, 2009). This is avoided in this study by my conducting of my observations using minimal recording devices. I will be hand-writing notes while only shadowing the participants. This limits their acknowledgement of my presence and thus limits my interference in any of their behaviour.

3.7 VALIDITY AND TRUSTWORTHINESS

In order to ensure issues of quality and rigour, the study will employ triangulation as a trustworthiness measure. Triangulation is making use of more than one way or means of research to ensure faith in the findings (Bryman, 2004, cited in Mayer, 2015). Therefore, my interviews, observation of the participants, and the literature study of chapter two aids in the trustworthiness of my study, as the data is triangulated. Validity and reliability are means to ensuring that questions measure what they intend to measure. This is done by means of the use of a pilot study. The pilot study assists me to reduce my bias in interviews by eliminating ambiguity of what is said by both the participants and myself (the interviewer), as well as my revoking preconceptions about an interview (Cohen et al, 2011).

Transferability is the scale or degree that the findings can be applied to in other scenarios or cases which strike a strong resemblance in data sources and the environment in which it takes place (Cohen et al, 2011). Due to the scale of the study, the findings cannot be generalised due to the size of the population and the scope of the location (See Sample Selection in chapter

three). Secondly, these results cannot be generalised due to the time constraints placed on the participants. These limitations will be elaborated on in chapter five.

Confirmability is the bureaucratic stance the findings take in respect of the researcher (Lincoln and Guba, 1985). It is an indication of the lack of bias that the researcher holds about the findings. To limit bias of the findings, the interviews are recorded by audio device and transcribed as dictated, observations are recorded by taking notes in real time and transcribed. Both audio files and transcripts are kept should the findings or the data be contested.

3.8 CHAPTER SUMMARY

The approach used in this study is qualitative research under the interpretivism paradigm. My study makes use of interviews with open-ended questions and observations. Ethical considerations as well as trustworthiness are assured through the pilot study and the consent form respectively.

CHAPTER 4 - DATA ANALYSIS, FINDINGS AND DISCUSSION (EMPIRICAL INVESTIGATION)

4.1 INTRODUCTION

This chapter presents the findings, interpretation and discussion of graphic designers' perception of originality in their own design process, in order to address the second research objective of this study. The constructs investigated in this study are assessed from the context of an interview schedule and observation, which simultaneously makes use of codes (see code legend below) to substantiate the theoretical variables.

Code legend 1

In line with the sample selection, the study managed to observe and interview three professional graphic designers within their dynamic and continuously interactive, social phenomena. To maintain reliability and confidentiality (see annexure B) these three professionals are referred from codes, namely:

Subject codes:

Interview Subject 1 => IS1 (This is the first interview);

Interview Subject 2 => IS2 (This is the second interview); and

Interview Subject 3 => IS3 (This is the third interview);

Response reference:

(IS1 – Page Number: Line Number/s)

Example (IS1 - 1,5: 8-9-10-11-13-15)

These interviewee's are represented visually in figure 4.1.

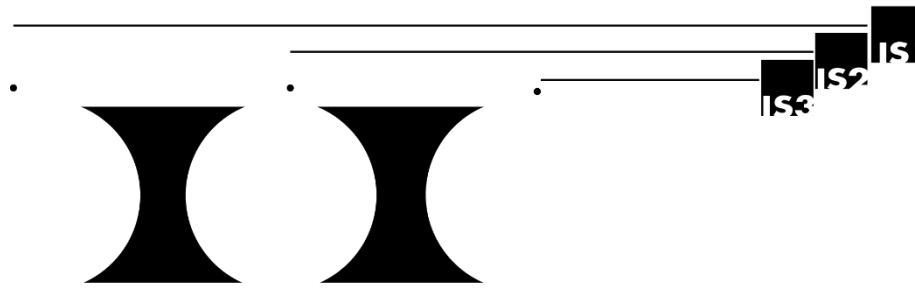


FIGURE 4.1: GESTALT INTERVIEWEE IDENTIFICATION

Code legend 2

Subject observation codes

Observation 1 => OB1(Hours Given) e.g. OB1(3)

Observation 2 => OB2(1)

Observation 3 => OB3(1)

Response reference

(OB1(3) – Page Number: Line Number or Numbers)

Example (OB1(3) – 5: 8,9)

4.2 PRESENTATION AND DISCUSSION OF FINDINGS

This section provides the data analysis of my interviews and observations with established key subheadings derived from the interview schedule.

4.3 ANALYSIS OF INTERVIEW AND OBSERVATION DATA

4.3.1.1 Interview and Observation of IS1

The interview and observation data of IS1 and the other subjects is categorised through six main themes: establishing rapport; gaining the interviewee's insights on originality and the design process; determining their knowledge of the design process; finding out how the design process can be changed; gauging their perspective of others' interactions with the design process; and determining the interviewee's experience with the design process.

Establishing Rapport

IS1(2:4-7) was well aware of the interview schedule and procedures that came with it due to early preparation and consent. When determining the occupation, qualification and

demographics, I found that IS1(2:14-22) had studied Information Design at the University of Pretoria, where they completed their Bachelor's, Honour's and Master's degree. IS1(2:28-29) indicated a vast amount of experience and skill sets within their occupation. This is demonstrated through entrepreneurial skills used in their self start-up company (IS1(3: 4-5). IS1(3: 4 -31) pointed out the work flexibility between the engineering industry, music industry, media management, education, and brand building ISI(4: 7-25). More to the point, IS1(5: 1) has been in the design field for ten years and is currently a full-time designer, as well as holding two part-time jobs as an educator within the design field (IS1(5: 4).

Gaining the Interviewee's Insights on Originality and the Design Process

Undoubtedly, IS1(5: 8-15) views that there are several ways to define originality, but eventually state's originality as:

"...one would have to distinguish between pure originality – something that's completely new to the world that's never been done before – and contextual originality which may be where something is not necessarily new to the world but it's an idea that you struck upon yourself combining pre-existing elements in a new way... to communicate a new message "

In IS1's(5: 17- 24) opinion, there is both no need and a need for originality in everything a designer creates. IS1 stresses that in a design process, the elements being used most of the time will be appropriated from somewhere else and prove to not be original. At the same time, IS1 (5: 22- 24) dismisses the lack of originality idea and opposes it by recognising that, most of the time, the process at least needs an element of originality.

IS1(5:27-29) also recognises that working environments play a huge role when fostering originality in the design process. This is not in the positive sense but in a way that it goes against the design-process specifications. Prior to that, time constraints are identified as the biggest enemy towards applying originality in a design process. This is due to the fact that because industry schedules are very deadline driven, there is not a lot of room for the thinking process (IS1(6:1-4). Time as a barrier to fostering originality is seen through OB2's and OB3's observations as well. IS1 (6:4-31) highlights the benefits of having time. IS1 has the freedom to work from home, and reveals that time allows for originality. Having time allows IS1 have the freedom to:

- Self-allocate working hours;
- Have breaks when stuck within a creative block; and
- Collect and analyse inspiration.

When pinpointing the motivation for the interviewee's to foster originality, IS1's(6,7: 30-31 & 1-9) main motives are: work environment; excellency; sense of satisfaction in the work's outcome; and self-expression.

Determining Interviewees Knowledge of the Design Process

When determining the interviewee's design process, IS1's(7,8,9:12-34, 1-33, & 1-11) order and process consisted of:

- Analysing and thinking about the objectives;
- Listening to students (as one of their jobs is based around education);
- Researching technological trends, and inspiration;
- Ideation (takes the longest time for IS1);
- Coming up with a concept;
- Execution (a fast process for IS1);
- Present outcome;
- Revise outcome; and
- Present outcome again.

IS1's observation, under OB1, confirms and demonstrates the execution and outcome phase, where the revision outcome has to take place. As a result, IS1(9: 13-23) finds that originality fits in mostly within their conceptualisation phase. IS1(14:6-9) does not admit that originality in their design process is evident in the design outcome, but, at the same time, contends that it depends on the situation and environment.

Finding Out How the Design Process Can Be Changed

When gauging what the interviewee would change in their design process, IS1 revealed the one thing that contradicts their situation and what a fast-paced working environment designers would do anything for: freedom to work at a steady design pace (see chapter 2). IS1(15:2-16) confirms that they would definitely change something about their design process. Specifically, that is working in a team-based environment where the idea that professional growth can take place.

Gauging Their Perspective of Others' Interactions with the Design Process

IS1(15:19-31) highly regarded their design as being 'cerebral'. Basically, IS1 prefers to take their time in the thinking process compared to a designer who would rather immediately get to the point and start designing.

Determining the Interviewee's Experience with the Design Process

Most significantly, IS1(17:11-14) concluded by confidently pointing out that 'it is not difficult to be original,' simply because originality has been deliberate and the focal point of their process.

4.3.1.2 Interview and Observation of IS2

Establishing Rapport

The participant displayed understanding of the written consent form and verbally agreed to understanding (IS2 (1): 8-26). They briefly gave a short history on their academic history, revealing that they had acquired a BTech from Durban University of Technology (IS2:2: 1-22). They further revealed that they had recently changed jobs and that they are working full-time at their current place of employment (IS2 (2): 1-22).

Gaining the Interviewee's Insights on Originality and the Design Process

The participant displayed their understanding of originality by linking it to thinking of one's own ideas (IS2 (2,3): 24-2), and further elaborated on the "S.C.U.M" method. They suggested a difficulty in being original by explaining the time-fixated nature of the industry and that "...clients want their stuff there and then" (IS2 (3): 4-11). They revealed that they foster originality in their design process when they "do research on the internet." (IS2 (3): 13-18). They proceeded in their process by using the research and coming up with preliminary sketches, as per the design requirement of a client (IS2 (3): 13-18). Then they "execute it on the computer", which entails the creation or development of a design before revealing it to the client (IS2 (3): 13-18). The participant stated that their motivation comes from drawing it from the world or environment they live in (IS2 (3): 20-23).

Determining Their Knowledge of the Design Process

IS2 revealed research and geometric shapes as elements that influence their design process (IS2 (3): 25). They also discussed the need to find a way to make your findings your own. Use of their design process is evident in their past workplace experiences (IS2 (3): 13-18). IS2 agreed to have their process observed (IS2 (5): 19).

Finding Out How the Design Process Can Be Changed

IS2 is content with their design process. (IS2-5: 21).

Gauging Their Perspective of Others' Interactions with the Design Process

IS2 explained that not all follow IS2's process, revealing that none of the designers do preliminary work before the final outcome, and designers are quick to go into execution of a solution on screen (IS2 (5): 26-27). IS2 further explained that the haste in execution results in the diminishing of originality in the final outcome (IS2 (6): 5-6). IS2 believes that the reason for the differences in the final outcome of different designers and the design processes of different designers is due to the way in which designers are individually trained at tertiary institutions.

Determining the Interviewee's Experience with the Design Process

IS2 explained that time constraints determine what kind of process you employ to be original (IS2 (6,7): 32-5). IS2 further explained that if time is not in abundance, it can be difficult, due to their process's requirement for preliminary work before final conception of the outcome (IS2 (6,7): 32-5).

Findings of the Observations

- The work place is a temporal gridlock, leaving IS2 with very little time to apply innovative measures or apply their own design process (OB3(1) – 1: 23,35)

4.3.1.3 Interview and Observation of IS3

Establishing Rapport

Interview subject 3 (IS3), was interviewed and displayed understanding of the informed consent form and awareness of having the interview recorded (IS3-1:11-13). IS3 revealed their education background, saying that they have obtained a BA Graphic Design Degree from Design School South Africa (IS3-1:17-20). They have been working in their current job for five years, being responsible for layout designs (IS3-1:17-20).

Gaining the Interviewee's Insights on Originality and the Design Process

IS3 explained the following when asked what their definition of originality is:

"Okay... I do believe at some stage originality did show up. But... for the industry we are in, it's so easy to just copy and paste, and use other people's ideas to actually create something new out of what has been done. So let me do an example of this... Say, for instance, you're busy with a layout. There's hundreds of people that have solved a specific issue around a layout. So... for me originality only comes in when

there's no interference around it. So there's no other... key factors. Like, you know, you go to Pinterest to get an idea to do a logo." (IS3(2): 12-17). "

They suggested that, in the discipline, it is far easier to copy in order to make something new. They also extend their explanation by saying that originality can only exist if there has been absolutely no abstraction of or extraction from any existing idea.

When explaining their perception of the need for design, IS3 explained using a split answer that, while one must aim to not copy any work, one should rather use existing solutions to solve known problems (IS3(2): 19-21).

In describing how they foster originality in their design process, IS3 explained that they observe the works of others to ensure they do not copy it (IS3(2): 27). What motivates IS3 to foster originality is the fear of copying something that has been done (IS3(3): 1-2).

Determining Their Knowledge of the Design Process

IS3's design process consists of looking for what has been done, then by looking for creative solutions to the problem. They then looking to see if what they have in mind has been done before beginning a solution (IS3(3): 4-6). They do not mind others sharing the same process as them (IS3(5): 1). IS3 believes that the originality they foster in their design process is evident in what they produce (IS3(5): 7), and was willing to let me observe them in their work setting (IS3(5): 22).

Finding Out How the Design Process Can Be Changed

IS3 feels that their efficiency in terms of time usage can be improved in their process. They also revealed the lack of time allocated for designers to better conceptualise (IS3(5): 26).

Gauging Their Perspective of Others' Interactions with the Design Process

IS3 is unaware of the processes of others (IS3(6): 15).

Determining the Interviewee's Experience with the Design Process

IS3 explained that their process shows no signs of being original due to the repetitive nature of the tasks that is required by them (IS3(6,7): 19- 1).

Findings of the Observations

- IS3 adheres to their design process, aiming to adapt to the client's needs on time (OB3(1) – 1,2: 23-14)
- Quality control revolves around speed instead of originality of content (OB3(1) – 1,2: 23-14)

4.4 CHAPTER SUMMARY

Two out of the three interviewed identified their own processes as having originality. Two out of the three interview subjects had design processes that identified with the Double Diamond. However when observed, two of the three subjects identified the lack of time to implement the procedures required in their design processes in the workplace as a limitation. This is due to the fact that they had no time to generate original content due to the hasty demand of outcomes by clients. Of the three, only one of the subjects decided to implement their own design process at work, due to the temporal aspect being throttled by the work pace set by the clients and themselves.

CHAPTER 5 - CONCLUSIONS AND IMPLICATIONS

5.1 INTRODUCTION

In brief, this chapter summarises the findings and implications found in this study of how South African graphic designers foster originality in their work.

5.2 CONCLUSIONS

This section discusses the conclusions drawn from this research report according to the three research questions stipulated in section 1.1.3 in chapter one.

5.2.1 *How Does the Literature Define Originality and Its Role in the Design Process of Graphic Designers?*

The studies reviewed were used to define, discuss, investigate, perceive, explore, and describe procedures within the concept of originality, situating originality in the forefront of the key topics. Therefore the key topics are as follows:

- *The Discipline of Graphic Design:* This topic develops an understanding and definitive point of view in regards to the discipline of graphic design before it is pointed towards the idea of originality. Within the literature, there are several comparative definitions found from Duncan (2017), the Cambridge Dictionary (2017), Cezzar (2015), Miller (2017), Triggs (2011), MacCarthy (2011), Meggs and Purvis (2012), and LittleJohn (2017). Essentially, all these references above recognise design as visual communication. The visual element can come from any media, it may be photography, semiotics, or typography, or more.
- *The Design Process & Originality within Graphic Design Competencies:* The design process is regarded as an important element for originality. The design process consists of several steps taken before the final outcome is executed. These are: gathering inspiration; generating ideas; making the ideas tangible; and, finally, the output. Primarily, these steps require the designer to be creative, imaginative, Have a quality of genius, and to be clever (Thesaurus.com, 2013). Ultimately, this brings up the question: if all of these characteristics are required for a final outcome, how can there not be any originality involved? More to the point, the same point of view

is addressed within the competencies, as it addresses the fact that, if originality can be found within these competencies, why can it not be in everything that we do as designers?

- *Investigation on Originality, and Originality and Its Demand in Design:* When investigating originality, it is found that there are two very contradicting sides: one side is for originality and the other is not. In this review, the literature weighed heavily on the 'for-originality' side. The demand for originality reflects on this. While Pal's (2016) ideas remain compelling due to the formalities, it ultimately winds building up Fukazawa's (2012) idea that originality is inherent in everything, all relative to the environment. Undoubtedly, the final outcomes of the literature review stresses that we can find originality in everything that we see or experience every day. It could be something as simple the tree you walk past, to the view you just experienced on that trip to the Alps.

5.2.2 *What are South African Graphic Designers' Perceptions Regarding Originality in their Own Design Process?*

The findings from the interviews and the observations that were conducted aid in understanding that the lack of time is the enemy of originality, as design processes need to be halved (or scrapped) in order to meet the demands of the now temporally bound, result-driven work environment. The findings reveal a standard in design processes which calls for the need for a pre-conceptualising phase prior to actual execution of a design. IS1 and IS2 strongly build on the final findings of the literature, as they revealed that, at the centre of their design process, they derive inspiration from the things they experience or see in their environments, such as fashion or driving past a garden, and then making that simple element into something outstanding.

5.2.3 *What Guidelines Can Be Derived for Graphic Designers on How to Foster Originality in Their Design Processes?*

The guidelines below are inspired by the Gestalt theory. This looks at the design process from a semiotic perspective. For instance, if a design brief was a shape, when you cut that shape in half, the opposite needs to reflect, otherwise the outcome will not balance. In day-to-day life, we look at a triangle made up of originality versus time versus quality. The ultimate goal of these guidelines is to harmonise these three elements. Therefore, in regards to the aforementioned, the guidelines are as follows;

- PROXIMITY
 - Time and space resources need to be anticipated and rounded off, due to the demand of time in the industry.
- SYMMETRY OR POOL-AND-SEARCH
 - This needs to raise the question of whether or not you have done this before. Pre-establish the point of reflection for inspiration and/or resources: Consider it to be a visual dictionary. If it is not there, make one. This speeds up the source-search process.
- GROUND
 - Preliminary ideas which aid in narrowing down solutions.
- CLOSURE
 - This works hand in hand with 'Ground,' in that everything established in 'Ground' is narrowed down to a final outcome and solution.

5.3 CONTRIBUTION TO THE FIELD

The research should allow graphic designers to have insight into a structured process that will help to foster originality. The research identified that the industry is very time-orientated, meaning that most of the design procedures are ignored. This leaves us with the question of "What if? What if there was room to achieve that marvellous outcome or closure to a design?" The research further made methodological contributions. The methodology devised made use of interviews and observations that lead the findings explained in this chapter. Additionally, the scale of this research report also acts as a contribution.

5.4 FURTHER RESEARCH AND CRITIQUE OF THE RESEARCH

Additional research could strengthen this study, allowing extensive granularity for the findings. One of the pitfalls of this research is the sheer difficulty in trying to locate literature online due to the copyright protection in place by authors which affects accessibility, and the limited amount done in this field of research. What I plan to do in the future is to continue with the research and attempt to validate a guideline for graphic designers, because I acknowledge there could be something amazing that would come out of this research. Ethnographic interviews and observations, if more were collected, would, for instance, be carried out with more designers, and larger geographic or demographic areas may be explored in order to secure greater findings or larger comparison of findings.

5.5 LIMITATIONS OF THE STUDY

As mentioned in chapter one, the generalisability of the study will be that, even though I am employing triangulation as a trustworthiness measure, the findings may not be generalisable due to the small population sample. The study considered the amount of time the graphic-design professionals were willing to offer, and made use of it accordingly. In regards to that, there is limited time for interviews since these professionals have busy schedules. For instance, IS2 and IS3 opted for one hour and IS1 opted for three hours. This is reflected in the response time of the communications between the interviewer and the interviewee.

As for the sample of participants, I could not use purposive sampling to select industry leaders but rather had to opt for a convenience. In this way, the participants are interviewed due to their convenience or willingness to participate. This sampling method was also chosen because there may also have been a lack of willing participants.

Additionally, the geographic region is based in Gauteng. Therefore, the study could have taken on more regions for variety but it would be too much to work with and costly. Therefore, I was only able to sample Pretoria, in the North of Gauteng, due to the convenience of being able to reach participants at their convenience. I started with two graphic-design agencies that either alluded to meetings but miscommunication did not allow for the meetings to take place, or they did not respond to me at all.

5.6 CHAPTER SUMMARY

I have learned to anticipate elements such as unpredictable matters. This can be seen when handling communication matters with potential interview subjects, as experienced when a company misinterpreted my physical location while attempting to set up an interview to a location well beyond my reach. From what I observed, I recognised that research in the design process needs to acknowledge the idea that it is important for designers to share knowledge. This is considering that consumption is mostly directed to the self, and there is so much one can learn by glancing into other design environments. I also learned about Fukasawa as a big influence on the study: his journey through other Asian countries, and discovering his understanding of originality. Fukasawa was my biggest motivator throughout the study, as he allowed me to understand that

originality as something that can seem normal in one culture or place but can be extraordinary in another place or culture. His further elaboration on the inherent nature of originality in our minds gives me great aspirations to continue my study of originality even further.

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ANNEXURE A



Internal Research Ethics checklist and route plan

BA Honours in Graphic Design (Vega)

To be completed by the student and supervisor.

Student name **Endria Chipangula**

Study leader **Yolandi Burger**

Module Coordinator/Campus anchor **Ria van Zyl**

Date **15/02/2018**

- 1 Are human subject used as sources of information? Yes ☒ No ☐

If human subjects are used proceed with the following checklist.

- 2 Where and how will subjects be recruited?

Gauteng province. They will be recruited at their convenience and voluntarily participation. They also need to possess a degree in Graphic Design and work as a graphic design professional.

- 3 List proposed procedures to be carried out with subject to obtain data by marking the applicable box:

Recorded interview ☐

Interview schedule ☒

Questionnaire ☐

Procedures (e.g. workshop) ☐

Other ☒ Explain Observation

- 4 Are interview/workshop schedules/questionnaires attached and checked for contents?

Yes ☒ No ☐

If not, when will these be available?.....

Please note: a student may not proceed if interview/workshop schedules/ questionnaires were not checked by the supervisor and approved in writing.

- 5 How many subjects are used? Two

- 6 Gender? Not applicable

- 7 Age range? 18 years and older

In the case of minors (under 18), or mentally/legally incompetent permission must also be obtained from the relevant authorities (schools, department, parents, legal guardian).

All research done with minors are seen as high risk and by default need to go to the IIE for approval.

- 9 Is an example of the letter that will be used to obtain consent attached?

Yes ☒ No ☐

Are the final signed letters of consent/assent attached? Yes ☐ No ☒

If not, when will they be submitted? After approval from the IIE internal ethics committee.

Please note: a student may not proceed with the interviews/focus groups/workshops if these letters are not obtained.

- 10 Is it made clear that subjects may withdraw from the study at any stage?

Yes ☒ No ☐

- 11 If the researcher is not competent in the mother tongue of the subjects, how will full comprehension of the content of the consent form by the subjects be ensured?

This will not be applicable, considering that participants who speak English the global language will be selected.

- 12 Does the subject risk any potential harm (Physical, psychological, legal, social) by participating in the research? Yes ☐ No ☒

- 13 Are there any aspects of the research about which the subjects are not to be informed

Yes ☐ No ☒

- 14 How will confidentiality and/or anonymity be assured?

Anonymity - no personal details will be captured during the interviews and as a result in the findings of the data. Confidentiality – only myself and my supervisor will have access to the interview recordings and transcripts. Electronic data will be password protected and hard copy data will be kept in a locked safe/cupboard to which only myself and my supervisor will have access to.

- 15 Storage of research data and material: how will the data be stored?

The data will be stored for a 5 year period. Electronic data will be backed up on a USB stick and will be kept in a locked safe/cupboard to which only myself and my supervisor will have access to. The same for hardcopy data.

Route:

☐ High risk: Proposal and IIE Ethical application need to go to IIE for approval

☒ Low risk: Vega Internal Ethical committee to approve.

No research may proceed until a student received a final letter of approval.

Please hand this sheet back to the student and keep a copy on file.

Date: 15/02/2018

Signed by student:.....*Cipangula*.....

ANNEXURE B

EXPLANATORY INFORMATION SHEET AND CONSENT FORM FOR PARTICIPANTS

To whom it may concern

My name is Endria and I am a student at Vega School in Pretoria. I am currently conducting research under the supervision of Yolandi Burger to investigate the extent to which South African graphic designers perceive their own design process to foster originality. My hope is that this research will enhance our understanding of originality within the design process.

I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer so that you can make an informed decision about whether or not to participate. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me for more information. Once you have read and understood all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.

What will I be doing if I participate in your study?

I would like to invite you to participate in this research due to the criteria set in my study that have been met by your current career path and qualifications you have obtained. The Criteria Consist of South African graphic design professionals in the Gauteng region, the minimum inclusion criteria is that these professionals need to possess at least a degree in graphic design. Relatively, the selection will only be made due to the convenience of the participant. Should you decide to participate, I would like to inform you of the procedures entailed in participation through answering of commonly asked questions you may have. Bear in mind that participation is voluntary, and you may choose to withdraw at any time or to decide not to answer particular interview questions.

Are there any risks or discomforts involved in participating in this study?

Whether or not you decide to participate in this research, there will be no negative impact on you. There are no direct risks or benefits to you if you participate in this study. You might, however, indirectly find that it is helpful to talk about your design process. If you find at any stage that you are not comfortable with the line of questioning, you may withdraw or refrain from participating.

Do I have to participate in the study?

Your inclusion in this study is purely voluntary; if you do not wish to participate in this study, you have every right not to do so. Even if you agree to participate in this study, you may withdraw at any time without having to provide an explanation for your decision.

Will my identity be protected?

Your identity will be kept confidential. I will not use your name in any research summaries to come out of this research and I will also make sure that any other details are disguised so that nobody will be able to identify you. I would like to ask your permission to record the interviews, but only my supervisor and I will have access to these recordings. Nobody else, including anybody at Vega School, will have access to your interview information. I would like to use quotes when I discuss the findings of the research but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Graphic Design. You may ask me to send you a summary of the research should you be interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my lecturer should you have any questions or concerns about this research, or if there is anything you need to know before you make a decision about your participation.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

Endria (060) 366 8602 riachipangx@gmail.com

The contact details of my lecturer are as follows:

Yolandi Burger (079) 849 5931 yolandibur@gmail.com

I hereby voluntarily agree to participate in the above-mentioned research project and declare that I am 18 years or older and that I have read and understand all the information and conditions pertaining to this interview.

Signature of participant

Date

I have received a signed copy of this informed consent agreement.

PRELIMINARY INTERVIEW SCHEDULE

The use of open ended questions will be used along with the use of design discipline-specific jargon throughout the process. Questions will be short, specific and aim at delivering one topic at a time.

Welcoming and introduction

The interview will start with a brief welcoming and introduction between the interviewee and interviewer.

Where did you study?

What career path have you taken in design?

How long have you been working in this field?

Are you currently full-time or part-time employed or freelance (entrepreneur)?

Delivery of interview topics via the questions:

Gaining the interviewee's insights on originality and the design process

What is your definition of originality?

In your opinion, is there a need for originality in the design process?

If so, can you please motivate your answer.

How do you foster originality in your design process?

What is your motivation for fostering originality?

Determining their knowledge of the design process

Which elements or aspect does your design process consist of?

Where does originality fit into this process (only if interviewee does not disclose it in the previous answer)?

What was the last project you worked on Or what is the recent project you're working on?

What's your process on that project?

How did that work?

How would you feel if you found out that everyone does it?

Do you share your design process with other designers?

Is the originality fostered in your design process evident in your design outcome?

If possible may I observe your process?

Finding out how the design process can be changed

Is there anything in your design process that you would like to change?

If so, what?

Gauging their perspective of others' interactions with the design process

How does your design process compare to other designers that you study/work with?

If there are any differences, is it evident in the final outcome in your opinion.

If so, why do you think these differences exist?

Determining the interviewee's experience with the design process

How difficult is it to be original in your own design process?

Was there anything about your process that I didn't ask about?

Closure and maintaining Rapport

Conclusion and thank you.

Establish suitable contact methods if there is a need for additional information.

1 **Interview**

2 **Audio file:** Interview Subject 1 Interview

3 **Recorded:** 26 April 2018

4 **Transcribed:** 29 April 2018

5

6 Endria: Alright...Hi

7 Interview Subject 1: Hi Endria

8 E: How are you?

9 IS1: I'm doing well thank you. Lemme just put this phone on silent –

10 E: Alright

11 IS1: so we won't be bothered.

12 E: Alright. How's your day been otherwise?

13 IS1: Uhmm I had leave today.

14 E: Mmm

15 IS1: Which is nice.

16 IS1: Uhmm...went rushing around because I'm going on a hiking trip tomorrow. So it's getting last things
17 ready –

18 E: Mmm

19 IS1: trying to organize tents for people; that kind of stuff.

20 E: Okay

21 IS1: But it hasn't been too crazy. It's been pretty good. Thanks.

22 E: Mmmm that's good.

23 IS1: And yours? You said was –

24 E: (laughter)

25 IS1: - better than awful.

26 E: Mmm yeah better than awful. It's better than nothing. Yeah (laughter).

27 IS1: Better than not having a day in.

28 E: Yeah. (laughter).

29 IS1: (laughter)

1 E: Otherwise, yeah uhmm, as you read my uhmm consent form, uhmm it says that uhmm

2 IS1: Yes

3 E: It says that uhmm I'm supposed to record this session so umm

4 IS1: I'm happy for you to do that

5 E: Alright

6 E: Thanks

7 E: Alright

8 E: Start off, I'm going to start off with a few questions that's just you know to uhmm get into it basically.

9 Just to get to know you, and basically what you do.

10 E: uhmm well, where did you study?

11 IS1: uhmm I studied at the University of Pretoria, Tukkies.

12 E: Alright. What career path have you taken in design?

13 IS1: So I completed my bachelors in information design at Tukkies in 2008 and, I didn't feel satisfied that I'd

14 learned enough to do the design work I wanted to. So I immediately continued with my Master's degree. I

15 immediately enrolled for it. Started in 2009 umm and only finished in 2014. Umm too very long because

16 after the first year of the masters I decided I wanted to start working in the design industry to keep my

17 portfolio alive while I was busy studying so that there wouldn't be a gap. I was told that as a student uhrrr

18 as an undergrad student that the portfolios more important than the qualification. People want to see that

19 you've been working in an on-going way. So I didn't want there to be a big gap.

20 E: Mmmm

21 IS1: But then because I started doing design work it kept me from my studies and then it became a priority.

22 So my first fore into fulltime design work id some internships at 3d animations companies at urr corporate

23 identity design companies, your normal

24 E: Mmmm

25 IS1: Uhmm graphic design studios. I'd ummm. But then after that first year of Masters I decided I wanted to

26 register a company and so that would enable me to do freelance work under the guises of a company

27 banner which I thought would instil confidence in clients rather than just saying that I'm a lone ranger.

28 E: Mmm

29 IS1: I registered the company and started doing that. Uhmm so after about a year of doing that my bursary

30 funding for my masters ran out. And so I had to prioritise work. And the nature of freelancing is that you

31 might get an insane amount of work in month, more than what one person can handle. You don't dare

32 show any of it away because you might go for three months where you don't get any new contracts.

33 E: Yeah

1 IS1: So become a monthly struggle of do I continue with my research or do I put food on the table and the
2 decision kind of makes itself so. I had the company for about four years

3 E: okay

4 IS1: And so I sustained myself and paid for the continuation of my studies with that. Uhmm

5 IS1: So I didn't ever advertise my services. All of my clients I got was through word of mouth, referrals and
6 repeat business. I worked very hard to build good relationships with my clients. It was a lot of corporate
7 identity development initially and then because those kinds continued with me was a lot of work on
8 updating corporate identity material and finding the applications for them, event media and so forth. And
9 I did a lot of strategic uhmm research for urrr start-up companies, helping them to understand their client
10 base.

11 IS1: I did a lot of information design. So I worked with a lot of people in the engineering industry. I won't
12 give any names of clients.

13 E: okay

14 IS1: Uhmm but things like conference posters, publications, uhmm did some healthcare work as well but a
15 lot of pure information design.

16 E: Mmmm

17 IS1: And here and there corporate videos and a bit of information uhmm. In the music industry as well.

18 E:Mmmm

19 IS1: For some bands. Urrr album covers, urrr promotion campaigns, viral video campaigns urr that kind of
20 stuff.

21 E: Mmmm

22 IS1: So that was up until the end of 2012 beginning of 2013 and I realized the point I was very frustrated.

23 IS1: Because I was making every expense I made out of my own pocket because I was working for myself
24 and I craved mentorship in the industry. So urrr and there were other factors as well that made me want
25 to step out of freelancing into a normal nine to five job. There was some familial issues and personal
26 development issues.

27 IS1: uhmm so I ... Uhmm sorry. I think my landlord is coming back. It will stop beeping in a minute.

28 E: Alright

29 IS1: uhmm I kind of killed off my client base. I referred them away to other designers is and started job
30 hunting and didn't find anything for the longest time... maybe just close this door.

31 IS1: Shall we continue?

32 E: Yeah

33 IS1: So Uhmm to cut a long story short, I was approached by a distance learning institution and online
34 seminary to do a short term contract work for them and while I was still looking for employment I went to

1 see them for a consultation. And that turned into a job interview half way through and I ended up
2 accepting the job offer. And so I've been working at SATS.

3 IS1: Sorry you can read that stuff afterwards.

4 IS1: I've been working there just over five years now

5 E: okay

6 IS1: So they're a non-design company, I work there as an in house designer for them.

7 IS1: And so that's social media. I write all of their social media. I'm they're media manager. I do video
8 production for them. I do all of their print based design, all of their promotion material for them. So they
9 used to outsource some of that work but now uhmm everything comes to me.

10 E: Alright

11 IS1: So Uhmm and then career wise, uhmm the same year that I started with my masters in 2009 I started
12 teaching part time. First at the University of Pretoria, and then later at VEGA as well. And so that's also
13 been on going.

14 E: Mmmm

15 IS1: Teaching mostly undergrad practical work, uhmm and postgrad theory and research supervision. That's
16 most of my experience.

17 E: Okay

18 E: I see you've dabbled in a lot uhrrr at uhrrr In a nutshell how long would you say you've uhmm been
19 working in this field?

20 IS1: About ten years.

21 E: Okay. Alright.

22 E: uhmm are you currently fulltime or part time or freelance entrepreneur?

23 IS1: So I work full time as a designer, and also have uhrrr two part time jobs as a design educator.

24 E: Okay. Alright. So... what is your definition of originality?

25 IS1: I thought about this a bit when I saw the interview schedule.

26 E: Mmmm

27 IS1: Uhmmm I think originality can have many definitions. Uhmm And I think one would have to distinguish
28 between pure originality – something that's completely new to the world that's never been done before –
29 and contextual originality which may be where something is not necessarily new to the world but it's an
30 idea that you struck upon yourself combining pre-existing elements in a new way ...

31 E: Mmmm

32 IS1: To communicate a new message.

1 E: Mhmm

2 IS1: So that's, that's the shortest definition.

3 E: Okay so is there... In your own opinion is there a need for originality in the design process?

4 IS1: uhmm. Yes and no

5 IS1: I don't think there's need for originality every single time a designer designs something.

6 IS1: Uhmm there's a lot of applications where do iterative design, where you update design. So for example
7 if you are designing periodicals, annual reports, newsletters that kind of thing for clients –

8 E: Mmmm

9 IS1: Uhmm a lot elements of the design won't be original. You'll be following a template – something that is
10 agreed upon with the client. But uhmm aside from repeat work I would say most of the time you need,
11 need an element of originality in the work.

12 E: Alright

13 E: Uhmm how do you foster originality in your design process?

14 IS1: So uhmm, it's a good question. From day to day, so. Just uhmm. Kind of in a career trajectory kind of
15 way I think selecting the kind of environment you work in is important. There are environment s that don't
16 allow you to foster originality. People are so deadline driven and designers are so overloaded that they
17 can't actually take time to stop and think about what they're doing, and I think that is a necessary
18 component of being original in the work.

19 E: Mmmm

20 IS1: You need space to be able to stop and think about not just what you're design but, but how you're
21 designing and how you're approaching the work. Uhmm so from day to day Uhmmm I'm very fortunate in
22 that I get to work from my home.

23 IS1: Uhmm so from day today uhmmm I'm I'm very fortunate in that and then I get to work from my home
24 eighty percent of the time. I go into the office once a week for meetings and and boring stuff like that but
25 because I don't have somebody looking over my shoulder the whole time. I have strict deadlines if there is
26 a lot of pressure. But I also get to allocate my hours as I see best.

27 IS1: uhmm and sometimes it just takes time to come up with something that's well enough resolved.

28 E: Mmmm

29 IS1: That incorporates elements of originality and I have the freedom where if I'm really stuck I can go lie on
30 the couch for an hour with a book and get my mind off it and then just, you know, catch up for the rest of
31 the day and maybe work an hour late if I have to.

32 IS1: Uhmm So that that's just practical things in terms of, uhmm, the output I think you need inspiration. It
33 may sound contradictory to say that you need to look at other stuff that already exists but uhmm I think
34 you need to you use something else as a stepping board. Originality isn't born out of a vacuum.

1 IS1: So I make a point of, of not consulting other design work when I design. I look for other sources that
2 are not designerly.

3 IS1: uhmm if I'm doing a graphic design project, I will maybe look at fashion design or I'll go look at
4 illustration or I will look at the world of sports or whatever industry that I'm looking in to design for.

5 E: Mmmm

6 IS1: But I will try not to draw inspiration from visual uhmm design elements.

7 E: Mmmm

8 IS1: Because I think that can be restrictive to creativity. You'll pick up a style and imitate it or find a kind of
9 visual solution that you like. You know, just adapt a little bit. So that yah. More or less.

10 E: Okay. So in regards to that, uhmm what would you say is uhmm what would you say is your motivation
11 for fostering originality?

12 IS1: The desire is to do first of all that is excellent. Uhmm, and again, this comes back to choosing the work
13 environment that allows you to work in a way where you can do excellent work. Uhmm that's part of the
14 motivation. A part of the motivation is to have a sense of satisfaction with the work that you've done
15 afterwards.

16 IS1: If you feel that you've ripped off another concept or you've just redone something you've done a
17 million times before it's difficult to have a sense of satisfaction in the work. And I think as an industry
18 creative uhmm I would assume that the reason why most people get into graphic design instead of going
19 into say engineering or accounting or medicine or law is because they have an innate need to express
20 themselves creatively. And that's, that's done in original ways.

21 E: Mmmm

22 IS1: And I think it fits the personality of the kind of person that chooses to do that kind of work.

23 E: Okay. So uhmm in regards to your work uhmm, which elements or aspects does your design process
24 consist of?

25 IS1: Uhmm... So because I'm a designer working in a none designer institution, it means that a lot of the
26 process involves working with non-designers and not just as clients but actually as colleagues; as team
27 mates; people who are participating in in the design project. So uhmm... I'm solely responsible for the
28 creative output in terms of the design element. But uhmm my line manager is in charge of the marketing in
29 general, of our institution. So we have to work very strictly to meet the strategic uhmm planning that we've
30 done for each year. Uhmm and we don't have specific design outputs that we put in as part of our strategy,
31 but whatever design projects we execute has to go towards helping to achieve those goals.

32 IS1: So that is, part of the design process is first of all, uhmm listening to our students because we're an
33 education institution, uhmm looking at technological trends because we're a distance learning institution.
34 We're quite technology driven...

35 E: Mhmm

1 IS1: Ummm looking at developments in the design industry, what new tools are available for us to design
2 things and and to send messages out to our students. And uhhh, trying to find opportunities within that to
3 uhhh meet the marketing objectives. But that's kind of step one.

4 E: Okay

5 IS1: Uhhmm, then usually my line manager and others in the marketing team will come forward with a
6 suggestion for a type of project they would like to do, and then kind of pass it on to me. And I have to take
7 what's basically a general idea for a campaign or for a design element, and I have to come up with a core
8 concept because often they don't understand that you can only communicate one central concept
9 effectively with a design. You can't effe... you can't communicate ten things that they think are important
10 or all at once in one design piece.

11 IS1: And they're pretty hands-off about the process. Uhhh they don't want to see developmental work,
12 they want to see process work, they want to see a finished product. If they don't get it then maybe... I have
13 to revise the design work, which is almost always the case. But they, they don't get involved with, with
14 trying to give input on the visual aspects. Uhhh often there will be copies sent to me and I will have to
15 adapt it to make it more suitable to our target audience. Uhhh people I work with aren't necessarily
16 trained in communications. So they don't necessarily know that some words don't work as well as others -

17 E: alright

18 IS1: When you are trying to communicate with certain audiences. Uhhh so the design process would
19 incorporate me as I say looking for inspiration. Uhhh some of it would be in literature, some of it would be
20 online, some of it would be through personal observation, uhhh conversations with people –

21 E: Mhmmm

22 IS1: Uhhh those kinds of things. And then I tend to be someone who sits on the ideation process for quite
23 long but I'm fast with execution when I get to it.

24 E: Alright

25 IS1: Uhhh the execution usually happens quickly. There are a couple of iterations, but usually the central
26 concept is intact.

27 E: Mmmm

28 IS1: Uhhh it's a little bit difficult to trace the design process because we never work on one project at a
29 time. There's usually about ten or twelve different projects going on at the same time and some are short
30 term some are long term. You know, you're constantly having to switch between different tasks.

31 IS1: uhhh I'm also responsible for the most part for the deployment of the work if it's in a digital space. If
32 it's in a print space, I'd pass on the art work to others and... and then there's production process and
33 distribution process that goes with that

34 E: Mmmm

35 IS1: Uhhh but for video content, for social media content and for other digital content uhhh I have to
36 manage the distribution channels as well and officiate that and check the analytics and all that kind of
37 thing. Uhhh there's then usually various feedback processes on the design. Uhhh part of it is we do

1 specifically market research. We we pay third party research companies to actually interview students, our
2 alumni, prospective students and various stakeholders-

3 E: Mmmm

4 IS1: Uhmm in terms of how they evaluate the output of the seminary and uhmm a part of it is uhmm
5 marketing material and our resources that we make available online but obviously a lot of it has to do with
6 our service delivery. So it's... difficult to say this is due to design, this is due to something else.

7 E: Mmmm

8 IS1: Uhmm and also on an ongoing basis. Uhmm platforms like YouTube, Instagram, Facebook, Twitter
9 what they have very immediate feedback mechanisms. You can see how many view you get, you can see
10 how many people have responded to it and what the quality of the interaction with those posts are. You
11 can easily see if people have understood the message that's been communicated and it's also fortunately
12 very easy to correct the message then on those platforms because they're so immediate and responsive.

13 IS1: Uhmm and with our pint based material we would rely on the analytics that those publications can give
14 us based on their market research they do. Uhmm and it feeds back into our process for how we will uhmm
15 approach subsequent design projects. If something works well, we'll try do it better the next time. If
16 something doesn't work at all we'll try understand why it didn't work and then continue from there. So
17 that's more or less some process.

18 E: Alright. So where uhmm would you say originality fits into this process you've just elaborated?

19 IS1: Uhmm... So the conceptualization phase –

20 E: Mhmm

21 IS1: In terms of coming up with the core concept and how you are going to communicate that, how you are
22 going to message it... Uhmm ... Originality would to some extent come into the visual solution but working
23 as an in-house designer you work according to a specific brand identity. So it's... the visual... the visual
24 aspects are maybe limited in some ways.

25 E: Okay

26 IS1: Uhmm and part of the originality is actually just in identifying uhmm how you should reach people in
27 the first place, like what channels of communication do you use –

28 E: Mmm

29 IS1: You're using pre-existing channels but you're identifying new ways of utilizing those channels to
30 communicate with people. So... Yah. I think.

31 E: Alright. So-

32 IS1: But yeah.

33 E: What was the last project you worked on or what is the recent project you're working on?

34 IS1: So as I said, we don't work on any one project at a time but I'll just give you a hand full-

35 E: Okay

1 IS1: So, daily social media updates and posts. Ummm so posted to two different posts on our various social
2 media platforms today. Ummm I did a lot of filming in the last couple of weeks –

3 E: Mmmm

4 IS1: We had events that were filmed; we had ummm course enrichment material that we film. We had
5 some promotion material that we filmed. So ummm I have the raw material. The pre-production planning is
6 already done. That was done before we did the filming. Now it's a process of editing, post production and
7 then deploying. So we're in the editing phase with with about ummm twenty, twenty-five different video
8 projects at the moment –

9 E: Okay

10 IS1: Ummm then we also have an academic journal which I recently redesigned because it was awful. It
11 looked like it came out of Microsoft Word. In face I think it did come out of Microsoft Word.

12 E: Okay

13 IS1: So I redesign a template and we're busy populating the first edition of the journal in the new template.
14 And so we're about half way through that process as well.

15 E: Mmmm

16 IS1: And there obviously has to be buy in from all of the academics involved and the editors of the journal
17 and so forth. Ummm also at the same time I've redesigned the web space where people interact with
18 journal. So that's also gonna be completely revamped. That was also my project.

19 IS1: Ummm and maybe just one more, we're busy doing a YouTube and streamer campaign at the moment,
20 which we are in the pre-production phase. So those annoying "you can skip after 5 seconds" ads that you
21 get on YouTube sometimes. And its Ummm targeted at a U.S audience

22 E: Mmmm okay

23 IS1: So those are some of the projects we're busy with now.

24 E: Alright so what would you say was your process in those projects?

25 IS1: Ummm...It would depend on... the medium I suppose.

26 E: Mmmm

27 IS1: if its print based, it usually goes very quickly. Ummm I'll have maybe a day, or two days to do
28 conceptualizations. Sometimes I'll have an hour-

29 E: Okay

30 IS1: To do the conceptualization phase and then straight into execution-

31 E: Mmmm

32 IS1: And so I-In most instances with print based stuff ummm I will get the assignment one day, we'll start
33 working on it the next day and it will go to print that same day.

1 E: Mmmm

2 IS1: Uhhh...with the video production it can sometimes take weeks because we have quite a backlog
3 because I'm the only in-house person in this kind of work. Uhhh. So. Uhhh most of the video production
4 at this stage... the pre-production planning was not so much in... wasn't so much original because it was
5 lecture style information that was presented in most of them but all of it was of site. I was filming in various
6 locations. So –

7 E: Mmmm

8 IS1: Having to go scout locations in advance, checking to see how I can do my camera and lighting and
9 audio setup. Uhhh trying to see how I could make it visually interesting, and part of the success of
10 capturing something in real time is that you also have to anticipate people's responses to say, a presenter
11 and capture some of that. For interest, uhhh...uhhh in terms of the journal –

12 E: Mhhh

13 IS1: Uhhh I think that's maybe more a typical communications design project. So let me speak a bit more
14 about that.

15 E: Okay

16 IS1: So we had an existing journal, with an existing template.

17 E: Mmmm

18 IS1: Which was not designed by a designer, it was designed by a journal editor who knows nothing about
19 design and doesn't care for it. So Uhhh part of the process was doing visual research into how academic
20 journals are presented –

21 E: Mmmm

22 IS1: Uhhh looking a lots of different samples and then kind of doing mock-ups. In this instance we were
23 actually just imitated some of those templates, trying to build their grids –

24 E: Mhhh

25 IS1: Uhhh got an idea for what our content would look like with our branding –

26 E: Mmmm

27 IS1: with those kinds of grids, and then using that as a point of departure, came up with two or three sets of
28 new designs, layouts, and then there was a rigorous process of back and forth between the academics and
29 myself –

30 E: Mmmm

31 IS1: where on the one hand I'm concerned for things like visual hierarchy, clarity, leading the eye of the
32 reader to relevant information; those kinds of things, and for the academics it's like "I'm not used to the
33 footnote being on this position of the page" –

34 E: Mmmm

1 IS1: "Do we really have to change it?" Uhmm and being more concerned with things like grammar really
2 than anything visual.

3 E: Yeah

4 IS1: Uhmm and then after the academic team approved it then has to go to my line manager. So there's a
5 whole new process of negotiation because they then look at it from a marketing perspective –

6 E: Mmmm

7 IS1: Uhmm is this something that's going to get us a greater readership for the publication? Is this
8 something Uhmm that people would make certain connotations with, Uhmm and then eventually refining
9 the template; and as I said, we're in the process of actually populating it. And So I guess this is going to be
10 the first trial run –

11 E: Yeah

12 IS1: We're going to be publishing this new journal, probably in about two weeks' time –

13 E: Mmmm

14 IS1: It's going to be on this new web space where people are going to interface with it, accessing the
15 content in a new way –

16 E: Okay

17 IS1: You'll be able to see on our website analytics exactly how people interact with that web space and
18 where they clicked –

19 E: Mhmm

20 IS1: how long they stay there and all those kinds of things. It'll be part of our feedback.

21 E: Okay

22 IS1: And foreword.

23 E: Alright. How would you feel if you found out that everybody does the same process that you go through?

24 IS1: So I – I wouldn't be surprised. Uhmm I think very often circumstances dictate how designers have to
25 approach a project.

26 E: Mmmm

27 IS1: Which doesn't sound very original; I know. But I – I don't think the process itself has to be re-invented
28 all the time. I think that the designer just has to have enough of a sense of self-awareness –

29 E: Mmmm

30 IS1: To be awake to the nearest opportunity to doing things in a better way –

31 E: Mmmm

32 IS1: To doing things in a more original way.

1 E: Mmmm

2 IS1: Uhmm...It's the difference I guess between tacit knowledge and-and explicit knowledge. So tacit
3 knowledge is just basically you're so used to doing a task, that its ... it comes naturally to you. You don't
4 necessarily think about it – which can be a good thing, you know. You don't want to think in the morning,
5 “should I brush my teeth today? What is the best way to tie my shoelaces?” Otherwise you'll never get
6 anything done, because you're so distracted with trying to be original in everything that you do.

7 E: Mmmm

8 IS1: Uhmm but it can also be a danger. If you're just, you know, like a machine just churning stuff out the
9 whole time—

10 E: Mmmm

11 IS1: So there's –there's this level of...Sorry is this bothering you –

12 E: (laughing)

13 IS1: There's a level of self-awareness required –

14 E: Mmmm

15 IS1: o-of the designer. Uhmm. It wouldn't surprise me if I found out that a lot of people work in the same
16 way that I do.

17 E: Mmmm okay. So uhmm would you say you share your design process with other designers?

18 IS1: Not really. No.

19 E: Mmmm.

20 IS1: Simply because I don't –I don't work with other designers directly in my work environment. I work with
21 non-designers.

22 E: Oh okay. So is the originality fostered in your design process evident in your design outcome?

23 IS1: I would like to think so.

24 E: Mmmm

25 IS1: Uhmm I don't think it is necessarily explicit stylistically, again because we work with certain templates.
26 I push the envelope where I can. Hey it's 2018, let's maybe not use the same typefaces we've been using
27 for the past three years. Maybe we can freshen up the colour palette a little bit. Those kinds of things.

28 E: Mmmm

29 IS1: Uhmm but I've received very positive feedback in-house and externally from people when they
30 compared the design output we have to other comparable institutions, and they feel that what we present
31 is superior by a decent margin, and I think that the backend worth that goes into trying to foster originality
32 in the workplace, has a great deal to do with that.

33 E: Alright. So if possible may I observe your process and when would you be open to that?

1 IS1: I would pity you having to observe me work, but I will allow it. Uhmm...So I will be back on Wednesday
2 –

3 E: Mhmm

4 IS1: Next week

5 E: Alright

6 IS1: But it will probably be a bit crazy because I will have been away from the office for about five days.
7 Maybe Thursday?

8 E: Mmmm

9 IS1: Next week?

10 E: Alright.

11 IS1: Does that suite you?

12 E: Uhmm that's fine.

13 IS1: Yeah

14 E: Yeah

15 E: Uhmm is there anything in your design process that you would like to change?

16 IS1: Uhmm...Yes. So I was appointed over five years ago as a first appointment in what was supposed to
17 grow into a new department within the institution where I am. Because we're a non-profit institution,
18 these things don't happen very quickly. So I-I have experienced some frustration in that I realized I'm a
19 huge bottle neck. I'm one person having to do as you can hear, quite a diverse load of uhmm design
20 applications –

21 E: Mmmm

22 IS1: and so I can only work on one thing at a time. I'm only human. I would very much like to work more in
23 a team environment where there are other creatives involved in the process, not just to hand off grunt
24 work to them, but actually to have uhmm, conversation partners. O-or lets even call them combatants –

25 E: Mmmm

26 IS1: People who will fight back against ideas and just really...Iron sharpening iron –

27 E: Yeah

28 IS1: Two knives being used to sharpen each other. I would really like that to be part of the design process,
29 in the future.

30 E: Okay. Uhmm how does your design process compare to other designers that you work with? Or you said
31 you don't work with anybody. But at least the ones you've worked with before.

32 IS1: So, I would say my design process is more cerebral. I tend to wait longer than others before I start
33 committing anything to paper or to screen.

1 E: Mhmm

2 IS1: Uhmm and I think it has a lot to do with my, my experience profile. I'm just one of those people that
3 likes to have everything figured out in my head. I need to see the whole picture. Everything must be
4 mapped out and everything –

5 E: Mmmm

6 IS1: Every detail before I start committing things to paper. That's with writing or designing.

7 E: Mmmm

8 IS1: And find that a lot of designers will immediately uhmm and in a more freestyle kind of way. Uhmm as
9 soon as they get the brief for the project they will start fiddling –

10 E: Mmmm

11 IS1: and start generating something, and refining, and refining –

12 E: Mmmm

13 IS1: So-so they're thinking it through as they're designing, which I think is in theory a better way to do it
14 than what I do.

15 E: Mhmm

16 IS1: But I've just adapted my style to what my brain functions at least.

17 E: Alright. So if there are any differences are they evident in the final outcome in your opinion?

18 IS1: Uhmm, yes. Uhmm on two levels. Uhmm, on the one level I find that other designers who start
19 designing earlier on, like actually start executing something earlier on, will often have a more sophisticated
20 visual solution to their work. And so as a designer, uhmm I think it's a much more pleasing result, just from
21 an aesthetic perspective. But I have found that because I do more of the thinking cerebral work up front,
22 consulting with people, my designs will be chosen more often.

23 E: Mmmm

24 IS1: They might not appeal to designers as much but they certainly appeal to the client more –

25 E: Mmmm

26 IS1: and to the end-user more. So from that perspective I think that's the more important thing.

27 E: Alright. So why do think these differences exist?

28 IS1: Uhmm I think part of it has to do with training. I think people who come from different institutions
29 have seen different approaches to design model. I don't think it's necessarily because of the theory input
30 always –

31 E: Mmmm

32 IS1: Because a lot of the theory that designers are taught is not around the process. It's more on the history
33 of design and kind of underpinning philosophy of design –

1 E: Mmmm

2 IS1: But certainly what they've seen in the studio environment, and consultation with lecturers and working
3 with other designers

4 E: Mmmm

5 IS1: I think it's very influential in their process. Uhmm I also think the people have different predilections,
6 they have different types of brands, they, people have different preferences. Some people are a lot more
7 intuitive, some people are a lot more affective, some people are a lot more sensitive –

8 E: Mmmm

9 IS1: and it will come through in their process.

10 E: Mhmm

11 IS1: They will naturally gravitate towards what comes most naturally to them.

12 E: Mmmm

13 IS1: Nobody wants to be fighting the whole time while working against their own natural way of doing
14 things –

15 E: Mmmm. Alright. So how difficult is it to be original in your own design process?

16 IS1: I think that depends largely – oh do you mean me – sorry let me ask, do you mean me specifically or for
17 designers in general?

18 E: For you specifically.

19 IS1: I don't think it is difficult to be original–

20 E: Mmmm

21 IS1: Because it's-it's a habit I've inculcated from when I was a student. Uhmm it's something that I have
22 been very deliberate about. I think it's very much a part of my...my work process.

23 E: Oh. Alright. So was there anything about your process that I didn't ask about or is there anything you'd
24 like to add, or talk about?

25 IS1: Mmmm, that's a good question. Well I think... I think your questions are quite process heavy, on design
26 process. Uhmm well, process and outcome –

27 E: Mhmm

28 IS1: Uhmm where I think you maybe could ask about the...the reception of the designs–

29 E: Mmmm

30 IS1: But I understand that it's something that's difficult to gauge in an interview because you'll just have my
31 word for it–

32 E: Yeah

- 1 IS1: not by how a design is received
- 2 E: Mmmm
- 3 IS1: But there isn't really anything about the process that I think you left out.
- 4 E: Mmmm okay. Alright. So otherwise that was all I can ask you. Uhmm, thank you for your time and thank
5 you for elaborating on questions...and yeah. I will see you next week for the uhmm...for the observation.
- 6 IS1: Okay
- 7 E: Yah
- 8 IS1: And thank you.
- 9 E: I'm looking forward to it.
- 10 IS1: Thanks for not falling asleep during the interview

1 **Interview**

2 **Audio file:** Interview Subject 2 Interview

3 **Recorded:** 7 May 2018

4 **Transcribed:** 13 May 2018

7 Endria: Hi. How are you doing?

8 Interview Subject 2: I'm good thanks. And you?

9 E: I'm very good thanks. Uhmm...so, like we spoke about and what you've read so far in the writ-written
10 consent, you understand that uhmm I'm also going to record this session. Right?

11 IS2: Yes.

12 E: Alright. So uhmm...Otherwise how's everything, like, you know how's your week so far?

13 IS2: Its good uhmm I only started working here last week Wednesday –

14 E: Mmmm

15 IS2: but I worked at a different design company before that

16 E: Oh that's great

17 IS2: So it's like uhhh, it's different but it's good. Yeah.

18 E: So it's got a newbie

19 IS2: Yah

20 E: I can imagine that. That can be nervous –

21 IS2:Myaah

22 E: I mean you can get nervous with that

23 IS2:Myaah

24 E: Uhmm otherwise where did you study?

25 IS2: Uhmm I studied at Durban University of Technology... uhmm in Durban and I did my diploma there and
26 I did my BTech there. So BTech is like your Honours. Yeah.

27 E: Okay so what career path have you taken in design?

28 IS2: Uhmm...So before where I worked now, I worked for uhmm a small advertising agency uhmm, and
29 there we did like a lot of different things like logos.–

30 E: Mhmm

1 IS2: flyers, and brochures like – so I basically did like a broad understanding of like design or whatever.

2 E: Mmmm

3 IS2: So I took a broader aspect and then obviously now this is now focusing on one brand –

4 E: Mmmm

5 IS2: So that is where I've gone so far in my career.

6 E: Okay. Uhhh how long have you been working in this field actually?

7 IS2: Uhhh, well I only started at the beginning of last year. So like now it's like one year five months –

8 E: Oh

9 IS2: Yeah

10 E: Okay. Uhhh are you currently fulltime or part-time employed or freelance entrepreneur?

11 IS2: Uhhh well I work full time so yah. That's...

12 E: Oh. Okay. So basically the design field isn't something you studied or is it something that you actually –

13 IS2: No I did study–

14 E: Oh Okay–

15 IS2: I studied graphic design in at Durban University of Technology –

16 E: Mhmm

17 IS2: Yah I studied graphic design there so...

18 E: Alright. What is your definition of originality?

19 IS2: uhhh, well to me original is to think of like your own ideas. So to do excessive research uhhh, and

20 then like for logos, drawing your own logos after doing research, which connects the brand and stuff. So

21 when we got taught in university to do S.C.U.M. So we called them S.C.U.M. It's like rough drawings of

22 whatever we doing for layouts or whatever –

23 E: Mhmm

24 IS2: To keep it original and not to be influenced so much by the internet –

25 E: Mmmm. Okay uhhh in your opinion is there a need for originality in the design process?

26 IS2:Y-yes cause it's like easy to just go on Shutterstock and like get something, but it's more difficult to like

27 think about it and like spend time on it and actually do it, but also I don't think there's like that much time

28 in industry cause clients want their stuff there and then kind of thing.

29 E: Mhmm

30 IS2: So there needs to be like – you need to be original and make things your own but you also need to

31 understand that you can't spend –

1 E: Mmmm

2 IS2: weeks on it and the client doesn't get their answers.

3 E: Okay. So how do you foster originality in your design process?

4 IS2: So uhmm here imp still finding my feet but uhmm in my previous company I would do research on the
5 internet. Obviously not spend too much time on it –

6 E: Mhmm

7 IS2: And then uhmm I would then uhmm go if it was like a logo or whatever I'd go into my book and draw
8 some designs or whatever up, according to the clients brief of what they preferred and what they wanted.
9 And then I would obviously execute it on the computer. And then I would send it to them.

10 E: Alright. So uhmm what is your motivation for fostering originality?

11 IS2: So for me is, well my motto is – it can be inspired by anything. So uhmm originality obviously have to
12 be inspired by something. So inspiration lies everywhere within the world every day. So you could be
13 driving past a tree and it inspires you for something else. So basically my motto is like inspiration is
14 everywhere. So that inspires originality.

15 E: Which elements or aspects does your design process consist of?

16 IS2: Well... a lot. Like uhmm but obviously like research and stuff like that. But uhmm I like more like
17 geometric things. So that tends to influence my process more. So yah.

18 E: Alright. Uhmm where does originality fit in to this process you just talked about?

19 IS2: So obviously by like research and getting inspired and everything else like that. Then originality you
20 have to make it kind of your own. So you can't just sift away, find a logo and copy it. You have to find a way
21 to make everything your own. And that is kind of how...everything that's yah.

22 E: Alright. So uhmm in regards to that, what was the last project you worked on or what is the recent
23 project you're working on?

24 IS2:Uhmm well here I'm still finding my feet, but in my old company I did like uhmm something that was
25 very original is I did a logo for a clothing company called uhmm tha-they still busy launching, called Auburn
26 and Iris. And then that logo was quite like original like I did research and everything and then it ended up
27 being like a brush stroke kind of logo and stuff. Not really what the client wanted originally but then
28 obviously I gave what she wanted and what I thought would work better –

29 E: Mhmm

30 IS2: And then she tended to go to my ideas, not hers.

31 E: Alright. Uhmm what was the last– Oh sorry. What's your process on the project actually?

32 IS2: My process?

33 E: Mmmm.

34 IS2: From beginning to finish?

1 E: No take your time.

2 IS2: So obviously we get briefed in from the clients or whatever and then uhmm, then I do research, so I
3 look at the logos. I look at colour pallets according to what the client – what colour she would prefer,
4 whatever. And then I look at font types. And then I uhmm using all of that, then I draw like sketches, and
5 obviously my font is not the same as it would appear on screen. And then I take – I scan it. Sometimes I can
6 draw like free hand uhmm from like on the computer, but sometimes I just scan it in and then trace it
7 quickly. And then obviously then make like a... then I send it in for proofing, then I make like PowerPoints
8 presentation...well not a PowerPoint presentation but a presentation with like how it can be executed on
9 business cards, tags and whatever else. And then I makes a whole presentation and I send it off to the
10 client.

11 E: Alright. Uhmm. If you're thinking about a specific project how did that work out in regards to process?

12 IS2: Well it worked out really cool because uhmm for that project for instance, the A & I brand, uhmm we,
13 she wanted like clothing tags. So in the presentation I added the clothing tags which made the whole
14 design process simpler, because then she could refer back and say which clothing tag she preferred –

15 E: Mmmm

16 IS2: which also sped up the whole like process of getting it approved and stuff.

17 E: Alright. Uhmm how would you feel if you found out that everyone does the same process you do?

18 IS2: well I'd feel fine with it –

19 E: Mhmm

20 IS2: Because I think it's a process that works, like that helps you be original. So yah. Other than going on
21 Shutterstock and just downloading and adding like changing the colour or whatever.

22 E: Mmmm. Do you share your design process with other designers?

23 IS2: Mmm yah like I don't mind about It if people want to explore a different way of thinking, then I'm open
24 to share it with them.

25 E: Is the originality fostered in your design process evident in your design outcome?

26 IS2: Yah. 'cause if you look from your inspiration, it doesn't look anything like how it came out. So yah I
27 think originality should be a little bit with – well within your design process.

28 E: Okay. Uhmm if possible may I observe your design process – your process? Like anytime today. We can
29 do it uhmm after I have my interview with Willa or anything.

30 IS2: Yes you can. Well like here I'm still finding what process 'ey do–

31 E: Mmmm

32 IS2: So like now at the – currently I like do designs or whatever because I'm still trying to get the feel of the
33 brand, and then I send it in for proofing and then I get it back and then I do like the changes and mostly I
34 just do on-screen proofing for now, so yah. That's also like another process 'cause they have like a few
35 processes, kinda.

1 E: Alright. So you wouldn't mind me observing you

2 IS2: No you can observe

3 E: Alright. Okay uhmm, is there anything in your design process that you would like to change?

4 IS2: Not really 'cause like if I feel like one process doesn't work, then I just use like another process like I
5 just explained. So no like we were taught like that in University so I think I'm like comfortable with the
6 process.

7 E: Alright. Uhmm how does your design process compare to other designers that you study or work with?

8 IS2: Well, some that I work with don't do like sketches and stuff, they just work immediately on screen and
9 stuff. So yah, I think it – I think people do mostly what they're comfortable with –

10 E: Mmmm

11 IS2: and what they think works. So yah, I think and a lot of people will go just straight on to the screen and
12 execute like almost a final design. So I think it depends on who you are and how you were taught–

13 E: Mmmm

14 IS2: in university or where ever you studied.

15 E: Alright. In regards to what we just talked about uhmm, if there are any differences, is it evident in the
16 final outcome in your opinion?

17 IS2: Well sometimes you can see that it isn't as original as it should be, so I think that is one of the
18 evidences in the final outcome.

19 E: Uhmm. 'cause. Uhmm trying to see the differences–

20 IS2: Yes

21 E: that you see uhmm when it come – when you try to compare the uhmm design process your design
22 process with other designers. Do you think there are any differences between –

23 IS2: So if they say they work straight on screen kind of thing. Sometimes you have to, because of time
24 constraints. But uhmm then I think you don't – like for me exploring with like a pen and paper, you kinda,
25 your brain is more free. And then if you take it on screen, you not as like you don't think as freely, if you
26 understand what I'm trying to say. So I think uhmm straight on screen you block uhmm your vision a bit. So
27 say like you drawing and then you think "this looks cool, you can expand it more". And I think people like – I
28 understand you have to sometimes you work straight on screen but think sometimes the whole point is
29 like missed. Like you could've expanded your idea more. But uhmm like the screen, just working straight on
30 screen blocked that.

31 E: Okay so why do you think these differences exist?

32 IS2: I think they exist because of the way that you were basically trained. So I think it's the way that you
33 learned, how to execute your designs or whatever

34 E: Mhmm

1 IS2: And uhmm that is how the differences are made and time constraints, because maybe some people
2 were trained differently but then–

3 E: Mmmm

4 IS2: clients obviously need their work–

5 E: mhmm

6 IS2: quicker. So...

7 E: How difficult is it to be original in your own design process?

8 IS2: Well as I said it depends which process it is. If I work straight on screen because of a time constraint,
9 it's a bit more difficult because then obviously I like to explore with pens and stuff and paper –

10 E: Mhmm

11 IS2: So if you skip that process it like blocks it a bit, which makes it more difficult to be original because
12 you'll tend to surf the net–

13 E: Mmmm

14 IS2: And then just find like whatever suits, and there.

15 E: Okay. Uhmm was there anything about your process that I didn't ask about?

16 IS2: No

17 E: Okay. Anything you'd like to talk about that I didn't ask you?

18 IS2: N-no not really.

19 E: Alright otherwise thank you for taking this time. Thank you for answering my questions and
20 uhmm...yeah. I'll see you after I have the interview with the other person. That's when the observation will
21 start. How long would you prefer I observe you? 'cause it's clearly up to you.

22 IS2: I don't mind. You can work between me and uhmm

23 E: Okay

24 IS2: Uhmm her.

25 E: Alright

26 IS2: Yeah. Well how much of the time do you need?

27 E: I don't mind an hour or two. It's clearly up to you. You

28 IS2: Ok cool that's fine

29 E: Alright. Thank you

30 IS2: Thank you

1 Interview

2 **Audio file: Interview Subject 3 Interview**

3 Recorded: 7 May 2018

4 Transcribed: 13 May 2018

5

6

7 Endria: Alright. Hi Interview Subject 3.

8 Interview Subject 3: Hi Endria.

9 E: How are you doing?

10 IS3: I'm ok and you?

11 E: Good-good. Okay so as you already know I'm recording this session –

12 IS3: Yes. I'm aware

13 E: and we'll start off simple–

14 IS3: Great

15 E: Relax, and yeah.

16 IS3: Good

17 E: Okay. So where did you study?

18 IS3: Err Design School South Africa and I finished in 2012

19 E: Okay

20 IS3: It was a BA Honours agh- BA Graphic Design Degree.

21 E: Mmmm

22 IS3: Yes

23 E: Uhhh what career path have you taken in design?

24 IS3: Err okay. So I went from application– no– printing application design, layout design, then here where I
25 am now, which is a hardware company. What is it– layouts probably

26 E: How long have you been working in this field?

27 IS3: Uhhh where I am now, at Chamberlins, I've been here now for almost five years. Yah.

28 E: Are you currently fulltime? Part time?

1 IS3: Fulltime. Fulltime.

2 E: Do you freelance?

3 IS3: I do freelance

4 E: Mhmm

5 IS3: I do freelance. It's for uhmm separate companies and it has nothing to do with any hardware related
6 uhmm design queries. If that makes sense.

7 E: Mmmm

8 IS3: Yah

9 E: Okay uhmm, what is your definition of originality?

10 IS3: Okay. SO uhmm I do believe at some stage originality did show up. But uhmm for the industry we are in
11 it's so easy to just copy and paste and use other people's ideas to actually create something new out of
12 what has been done. So let me do an example of this is say for instance you're busy with a layout. There's
13 hundreds of people that have solved a specific issue around a layout. So uhmm for me originality only
14 comes in when there's no interference around it. So there's no other uhmm key factors like you know you
15 go to Pinterest to get an idea to do a logo.

16 E: Okay. Uhmm in your opinion is there need for originality in the design process?

17 IS3: Mmmm, gosh. Uhmm. Yes and No? For the – for the yes part I'd say yes err you must always make sure
18 you don't copy someone else's work. It must be original in your own style and uhmm like I said with the
19 layout thing I just mentioned, why try to solve a problem that has already been solved.

20 E: Mmmm

21 IS3: That's what I feel about it. Yeah

22 E: Do you want to motivate your answer more or...

23 IS3: Uhmm...no I don't think so.

24 E: Okay. Alright. How do you foster originality in your design process?

25 IS3: Uhmm I look at what other people have done so that I don't do the same thing. That's how I do it.

26 E: Okay uhmm what is your motivation for fostering originality of you had to?

27 IS3: Mmmm literally just because I don't want to copyright someone else's idea. I don't want to steal from
28 someone else who has done it before.

29 E: Mmmm. Which elements or aspects does your design process consist of?

30 IS3: uhmm okay so first of all err say for instance I get a brief or a logo. If first check what other people have
31 done and I check for creative solutions around the problem. So if it's a logo about plants, whatever plants, I
32 look at what other people have done, what hasn't been done. Then I do what hasn't been done. Okay?

33 E: Okay. Uhmm where does originality fit in to this process?

1 IS3: Ummm that hasn't been done this stage. Something that someone else didn't do yet. I'm guessing
2 where originality actually shows.

3 E: Alright. In regards to that, what was the last project you worked on or are working on at the moment?

4 IS3: Okay. So for Chamberlin's I'm doing a carnival project. So it's basically the biggest promo in this whole
5 year that we're doing. And ummm yah I- sorry Endria I don't think that's maybe an appropriate answer for
6 this question. It's just ummm we don't do the design on it. Let me maybe talk about ummm –

7 E: No take your time

8 IS3: Yah. But rather ummm maybe like an external project –

9 E: Mmmm

10 IS3: Something I did as a freelancer.

11 E: Okay

12 IS3: Okay. So ummm I did a logo for ...what was that company's name? Jo'burg International Properties –

13 E: Mmmm

14 IS3: is what they do. Do you mind repeating the question? I think I'm completely off track now.

15 E: Alright. What was the last project you worked on? Or you can go with the project you are working on
16 now.

17 IS3: Okay

18 E: Mmmm

19 IS3: Yah. No. Ummm let me rather explain that one because like I say it's quite a ... project. We don't
20 necessarily design –

21 E: Mmm

22 IS3: it's a completely different process around it.

23 E: Okay. Alright

24 IS3: So I can show you now-now.

25 E: Mmmm

26 IS3: In any case ummm so for that Jo'burg international, that's the last big project that I did –

27 E: Mmmm

28 IS3: that's about a month ago.

29 E: Mmmm

30 IS3: Alright. And? What do you need me to say there? Oh. What's the..

1 E: No. Just letting me know what is the project you worked on–

2 IS3: Okay then...

3 E: it's up to you

4 IS3: Then doing that project

5 E: Alright. Urrr what was your process on that project?

6 IS3:Ok. Again. I looked at what other people did around property –

7 E: Mhmm

8 IS3: And uhmm, you know some elements jumped in about housing, and walkways and whatever but I

9 steer clear of that and I also incorporate what the client wanted –

10 E: Mmmm

11 IS3: So again, I made sure no one else did it to start off with, then I made a complete corporate identity out

12 of what was not done yet.

13 E: Mmmm. How did that go?

14 IS3: Well. They loved it.

15 E: Mmmm. That's great.

16 IS3: Yah.

17 E: Okay. How would you feel if you found out that everyone does the same process you do?

18 IS3: I wouldn't mind.

19 E: Mmm

20 IS3: It works for me. So...

21 E: Okay. Uhmm do you share your design process with other designers?

22 IS3: No, not really.

23 E: Mmmm. Okay. Is originality fostered in your design process evident in your design outcome?

24 IS3: I think so. Yah. You can clearly see it.

25 E: Alright if possible, may I observe your process after this interview?

26 IS3: Yah

27 E: Alright. Uhmm how long would you like that to be? 'cause evidently I would suggest one to two hours–

28 IS3: uhmmm

29 E: But it's up to you.

1 IS3: I-I don't mind either way –

2 E: Mmmm

3 IS3: We are busy with a cou- a bunch of different projects –

4 E: Mmmm

5 IS3: So it's not just going to be one thing

6 E: Okay

7 IS3: Alright. So if you're fine with that –

8 E: Alright–

9 IS3: You are more than welcome to observe.

10 E: Thank You

11 IS3: Alright

12 E: Uhm is there anything in your design process that you would like to change?

13 IS3: Urrr efficiency and time management.

14 E: Okay. How does your design process compare to other designers that you study or work with?

15 IS3: Ooo gosh. Uhm I don't know how other peoples process looks like but I'm sure they follow the

16 same narrative, the same kind of thing. Uhm to make sure you're not doing something that someone else

17 has already done.

18 E: Mmmm. Okay. In regards to that, if there are any differences, is it evident in the final outcome, in your

19 opinion?

20 IS3: What do you mean there?

21 E: If uhm, when it comes to other designers –

22 IS3: Mmmm

23 E: Do you see any differences? And is it evident in their–

24 IS3: Mmmm...M-m

25 E: final outcome?

26 IS3: No

27 E: Okay uhm

28 IS3: I don't know. Sorry I– 'cause I don't know other processes. I can't –

29 E: Mmm

30 IS3: Say yay or nay

1 E: Huh that's interesting. Uhmmm how difficult is it to be original in your design process?

2 IS3: Uhmmm ok. Well in my field of work, definitely very difficult–

3 E: Myeah

4 IS3: Because we do the same thing, year after year.

5 E: Mmmm

6 IS3: But urrr on a freelance basis it's much simpler. It's simpler to find urr wha- its different projects you

7 work with –

8 E: Mmmm

9 IS3: You get uhmm exposed to different areas of design–

10 E: Mmmm

11 IS3: But like for Chamberlins it's quite hard to try and be creative here or be original.

12 E: Was there anything about your design process that I didn't ask or something that you'd like to talk about

13 in regards to this?

14 IS3: I don't think so.

15 E: Otherwise. Yeah. I think that is all

16 IS3: Okay.

17 E: Uhmm thank you for your time.

18 IS3: No problem.

19 E: And, yeah.

20 IS3: Anything else? Are you fine?

21 E: I think after this lets just go...observation and yeah.

22 IS3: Okay. Alright

23 E: Thanks

24 IS3: No problem

1 IS1 Observation (OB1(3))

2 Date: 07/05/2018

- 3 • News letter
4 • Mostly working on text based theoretical stuff
5 (Copywriting?)

6 His Surroundings

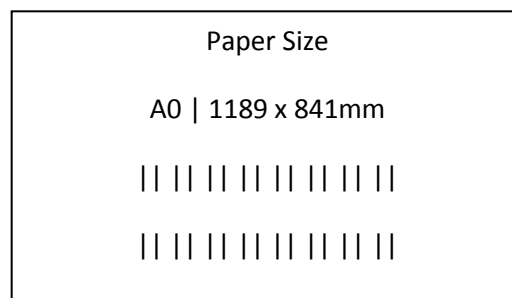
- 7 ➤ Own office (Home office set up)
8 ➤ Listens to music while working
9 ➤ Hard drive on the desk
10 ➤ Two PC's to work on and Tablet (Mac & Windows)
11 ➤ Great working space
12 ➤ Less discussions
13 ➤ He has a clock on his desk with timer mechanisms(I'm assuming for self-timing)
14 ➤ Very comfortable environment
- 15 • Working on typography and constancy within a document
16 • Less pressure aura
17 • Self-controlling environment
18 • Less pictorial work at the moment
19 • Working in between editing and email
20 • Fast paced worker
21 • Next he created citations for every...(check recording)
22 • Now working in between online elements/resources and word (document/PDF's)(Illustrator in the
23 background of the computer)
24 • There are certain communication barriers at the home office, His workmate in the industry or client
25 went off for lunch when he needed him. Went off for a late lunch without communicating
26 • Left with no choice but to move without wasting time
27 • Relaxed environment
28 • He mostly runs ideas and thoughts to self
29 ➤ No inputs from other designers
30 ➤ Just self-reliance unless communication through the internet/email
- 31 • No preliminary sketching
32 • No thinking process before
33 • Just straight to the execution (why does industry not give time for execution)
34 • Resources are there for him to execute just anything. Eg Adobe Suite
35 • Sometimes he has to do the action scripts to deal with numerous documents he has to edit. (said
36 the person being observed)
37 • Though it's a relaxed environment with people in the industry crosschecking on you, there is time
38 constraint
39 • Speed in work is important to him and quality as well as
40 • He talks about how boss or client could ask why he don't his part
41 • The work he's editing is ready made
42 • Now he's working on a design in Photoshop

- 1 • Playing with contrast on the corer and layout specifications
- 2 • Get elements and sizes online from clients previous work
- 3 • So it looks like clients sometimes don't provide what is needed
- 4 • And finally he applies it to the document he was possibly editing
- 5 • He's into music/ does music himself so he gets inspired in the moment of his work
- 6 • Sometimes looks for or uses shortcuts to quickly deal with an element or info that's part of the
- 7 work
- 8 • The documents seem to come with instructions for him to follow and edit?
- 9 • Still editing (time consuming work)
- 10 • Makes a Skype call
- 11 ○ To let him know he sent a list for the article
- 12 ○ To inform and ask what is going on
- 13 ○ Clarify possible mistakes and changes
- 14 • There is a bit of interference but communication is clear
- 15 • Drops call
- 16 • Continues working on article and design cover layout
- 17 • He uses digital apparitions as reminders of what is he's doing or what he needs to do next. (not
- 18 sticky notes)
- 19 • Takes tea breaks
- 20 • Seems like he works with PDFs
- 21 • Still working on 'editing'
- 22 • The final design work is placed online (on the website) where he put a link of the work (seems as
- 23 though to make it easy for others to extract). So the web designer needs to prep the page for such.
- 24 So the web designer and designs online are finalised in a way that other workmates are able to
- 25 extract and work from it (the web) and place it back
- 26 • He acknowledges possible mistakes
- 27 • Tells himself he's not going to get to the newsletter today
- 28 • He works with word document – a lot of editing text
- 29 • His work is heavily copywrite-orientated
- 30 • By the looks of things, he uses self-knowledge and skills to edit and or synthesize information
- 31 • There are bumpy moments but he finds a solution and moves on right away
- 32 • No strict working plan; just deadlines to work with
- 33 • Works between the website and documents(word, illustrator, Photoshop)
- 34 • He sends to line manager, who sends to contractor
- 35 • He's been working on
- 36 ○ Before he leaves
- 37 ▪ Goes on Facebook to check
- 38 • mails

1 IS2 Observation (OB2(1))

2 Date: 07/05/2018

- 3 • She seems to be working in a poster (flyer)
- 4 • Has a diary by her side
- 5 • Copies of previous work
- 6 • She's new
- 7 • She's working on a flyer and more
- 8 • So she works in between projects
- 9 • Multitasks
- 10 • Sets reminders
- 11 • Has dimensions reminder by her computer
 - 12 ○ A branch code
 - 13 ○ Reminder for calls



- 18 • She prints the flyer to crosscheck if everything is coming out right
- 19 • She's got a steady pace on work (not used to the environment yet, not that fast)
- 20 • They have a pc set out to show their video ads and work they've done
- 21 • There's team work/ communication
- 22 • She asks questions since she's still new
- 23 • She's in a fast pace working environment
- 24 • [Marketing department]
- 25 • She works between
 - 26 ○ Emails
 - 27 ○ Designs, flyers mostly right now
- 28 • Programs
 - 29 ○ Adobe program
 - 30 ■ InDesign & Illustrator at the moment
- 31 • Some of the work she's doing is always ready
- 32 • Just like IS3, the elements are always ready for her to change dates, layout, words
- 33 • She's sent invites and everyone is happy with them
- 34 • Not much of a process
 - 35 ○ Just straight to the artwork [element are already ready]
 - 36 ○ After she saves as PDF and emails for crosschecking before printing/ or prints it herself to
 - 37 see if everything is working out
- 38 • Great working space
- 39 • Though she's multitasking, it takes a while for her to round off work (but that could be because
- 40 she's still new and getting a hold of things)

- 1 • But it seems to be good enough time to send out work on time
- 2 • She makes calls (2 calls at the moment)
- 3 ○ To clients
- 4 ○ Within departments
- 5 • 6 people in the room
- 6 • They do web banners as well
- 7 ○ She asks to save it for another designer

8 Problems

- 9 • Can't help but say something to observer

10

1 IS3 Observation (OB3(1))

2 Date: 07/05/2018

- 3 • Carnival promo
- 4 • HR : Mother's day promo artwork – internal work
- 5 • They have a trade news board where all times are set
- 6 • Great space (working space)
- 7 • Great planning, very nicely scheduled around the office
- 8 • Programs used
 - 9 ○ Adobe program
- 10 • She's using Illustrator now
- 11 • No preliminary sketches
- 12 • Just using elements to get straight to the work
- 13 • There seems to be some time constraint
- 14 • Able to work under pressure
 - 15 ○ She takes in phone calls too
 - 16 ○ Makes emails right away
 - 17 ○ Less pressure on them (to HR who distributes)
- 18 • Solutions are always ready for repetitive things. Eg. Promo artwork
- 19 • External designer (cause of time constraints)
- 20 • (Language barrier sometimes for the observer)
- 21 • They work with time constraints
- 22 • There's someone who comes in and checks if everything is intact

Eg.

Carnival 26 May/ 27 May

Category focus

Featuring branch back page

Production schedule pics and pricing

Template Design

Printers (#Date)

23 Because of time constraints

- 24 • They do quality check (hence someone coming in to check on layout)
- 25 • So judgement is not left to the designer only
- 26 • They have text ready
- 27 • They have templates ready
- 28 • They've worked out a program that replaces a layout or design if quality check notices that a
- 29 specific element is wrong
- 30 • So no manual (fix) [and it works well, in 5 minutes/ 10 minutes. They are ready to make corrections
- 31 and send]
- 32 • They recycle elements so that next time they need it they take it straight from the program they set
- 33 • So HR notices the mistakes before it's sent and they got to the designer and they work it out
- 34 together (updates for work)
- 35 • The emails are there to communicate designs needed and designs sent out
- 36 • Auxiliary items
 - 37 ○ Banners etc.
- 38 • They share work (not skills, work that needs to be covered)
- 39 • They have 8 branches (they do everything)
- 40 • They have access to each other's files [IS2 is still in training]
- 41 • Always in between work
- 42 • They (she) communicate very well

- 1 • Multitasking is a big thing for her
- 2 • Quick working skills
- 3 • On top of things
- 4 • She does most of the design work and hands over nitty-gritty work
- 5 • No research or inspiration being used (internet). Just working with the plan and elements they've
- 6 set
- 7 • She takes notes and has a copy of past work in regards to what she's working at the moment
- 8 • Strict working formats to follow
- 9 • No freedom
- 10 • She needs to deal with everything cause of the newbie. Eg setting up schedules as well and slowly
- 11 hands over stuff to new person
- 12 • They communicate about vouchers which that are handing over to the newbie.
- 13 • She has two computers
 - 14 ○ Large working space
 - 15 ○ They all do two
- 16 • So in this observation time she's been working in between:
 - 17 ○ Promo artwork (with ready-made elements)
 - 18 ○ Emails
 - 19 ○ Schedule of work setup (in excel)
 - 20 ○ Carnival project
- 21 • Her main responsibility is promo's
 - 22 ○ The rest is work distributed
- 23 • Always communicates with the planner for the schedule
- 24 • They have a printer to make use of, to test out how something looks
- 25 [Marketing department]
- 26 • Owns up to mistakes made with other designers in her environment
- 27 • 6 people in the room

ANNEXURE B

EXPLANATORY INFORMATION SHEET AND CONSENT FORM FOR PARTICIPANTS

To whom it may concern

My name is Endria and I am a student at Vega School in Pretoria. I am currently conducting research under the supervision of Yolandi Burger to investigate the extent to which South African graphic designers perceive their own design process to foster originality. My hope is that this research will enhance our understanding of originality within the design process.

I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer so that you can make an informed decision about whether or not to participate. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me for more information. Once you have read and understood all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.

What will I be doing if I participate in your study?

I would like to invite you to participate in this research due to the criteria set in my study that have been met by your current career path and qualifications you have obtained. The Criteria Consist of South African graphic design professionals in the Gauteng region, the minimum inclusion criteria is that these professionals need to possess at least a degree in graphic design. Relatively, the selection will only be made due to the convenience of the participant. Should you decide to participate, I would like to inform you of the procedures entailed in participation through answering of commonly asked questions you may have. Bear in mind that participation is voluntary, and you may choose to withdraw at any time or to decide not to answer particular interview questions.

Are there any risks or discomforts involved in participating in this study?

Whether or not you decide to participate in this research, there will be no negative impact on you. There are no direct risks or benefits to you if you participate in this study. You might, however, indirectly find that it is helpful to talk about your design process. If you find at any stage that you are not comfortable with the line of questioning, you may withdraw or refrain from participating.

Do I have to participate in the study?

Your inclusion in this study is purely voluntary; If you do not wish to participate in this study, you have every right not to do so. Even if you agree to participate in this study, you may withdraw at any time without having to provide an explanation for your decision.

Will my identity be protected?

Your identity will be kept confidential. I will not use your name in any research summaries to come out of this research and I will also make sure that any other details are disguised so that nobody will be able to identify you. I would like to ask your permission to record the interviews, but only my supervisor and I will have access to these recordings. Nobody else, including anybody at Vega

School, will have access to your interview information. I would like to use quotes when I discuss the findings of the research but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Graphic Design. You may ask me to send you a summary of the research should you be interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my lecturer should you have any questions or concerns about this research, or if there is anything you need to know before you make a decision about your participation.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

Endria (060) 366 8602 riachipangx@gmail.com

The contact details of my lecturer are as follows:

Yolandi Burger (079) 849 5931 yolandibur@gmail.com

I hereby voluntarily agree to participate in the above-mentioned research project and declare that I am 18 years or older and that I have read and understand all the information and conditions pertaining to this interview.



Signature of participant



Date

I have received a signed copy of this informed consent agreement.

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What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my Honours in Graphic Design. You may ask me to send you a summary of the research should you be interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my lecturer should you have any questions or concerns about this research, or if there is anything you need to know before you make a decision about your participation.

You should not agree to participate unless you are completely comfortable with the procedures followed.

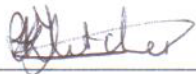
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Yolandi Burger (079) 849 5931 yolandibur@gmail.com

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Signature of participant

01-05-2018

Date

I have received a signed copy of this informed consent agreement.

To whom it may concern

Dear sir/madam

This is a letter to confirm that I, Robyn von Ruben, am a qualified language editor.

I have my honours in Applied Linguistics from the University of Johannesburg. This is a degree that specialises in language in use, including editing, interpreting and translating.

I have been editing for two years, and have experience as an assistant editor in a magazine, as well as freelance work.

All of my work is done with the background of superlative training and in good faith.

Kind regards,

A handwritten signature in dark ink, appearing to be 'R. von Ruben', enclosed within a circular scribble.

Robyn von Ruben

BA Hons Applied Linguistics