HABITUS, TACIT KNOWLEDGE AND DESIGN PRACTICE

The context of the Designer as Illustrator.

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BTeach (Secondary)/BFA, BNHI (Hons)

An exegesis presented in partial fulfilment of the requirements for the degree of Doctor of Philosophy (Design).

At the *University of Newcastle, Australia.*
2017

ABSTRACT

This exegesis is an articulation of Qualitative practice-based research (Candy 2006)- as a pragmatic and auto-ethnographic study- that correlates with the creative body of work entitled 'The Art of Illusio'. This exegesis seeks to better understand and outline a theoretical framing of the context of the illustrator as designer. The research presents a perspective on how illustrators interact with experience and approach design through a reflexive engagement with theoretical concepts: habitus, tacit knowledge, and the design process. The notion of habitus condenses the designer's system of dispositions and sense of place towards the world. I examine how habitus and tacit knowledge orients that system of disposition towards the perception of experiences.

This research combines contemporary discussions of the seminal work of Pierre Bourdieu (Habitus- The Rules of Art, Distinction, Outline of a theory of Practice, The Field of Cultural Production), Maurice Merleau-Ponty (Perception-Phenomenology of Perception) and Michael Polanyi (Tacit Knowledge-Personal Knowledge: Towards a Post-Critical Philosophy, The Tacit Dimension), to propose that a combination of these conceptual understandings, along with their related concepts, work in a complex generative structure that frames design and illustration practice.

The exegesis seeks to interrogate this framing through an exposition and positioning of academic literature, the analysis of professional literature, and the analysis of others practice through qualitative semi-structured interviews (Crouch & Pearce 2013), and the auto-ethnographic and reflective examination of my own illustration practice (Collinson 2009).

It is intended for design researchers. It is also intended for design and illustration students, early career design researchers, and ultimately anyone undertaking practice-based research.

My original contribution to knowledge is a framing for how Illustrators embody their experiences. Illustrator as a designer sits in the world of experience; the word 'experience' encapsulates most aspects of the context, outcomes, processes and elements of designing. The embodiment of experience is a fundamental device in the way illustrative imagery and visual communication translate and perpetuate ideologies, metaphors, mythologies, allegory, narratives and in particular the anthropomorphisation of the human condition. Illustrators translate experiences, and the perceptual synthesis of those experiences into the illustration and the design of fictitious, but representational, narratives, worlds, characters and environments.Drawing becomes a crucial part of articulating the world and capturing perception of experience and reality. Drawing has a long established history of being described as a way of thinking (Minichiello 2005). Illustration practice, as a resolved outcome of drawing, permeates a large scope of different forms of visual communication as a resolution of the design process.

Contemporary and seminal discussions of design express that design is a transformative process (Roxburgh 2013, Crouch & Pearce 2013:2,15, Simon 1981), acting as an instrument for the transformation of the artificial world. Uniquely the illustrator not only responds to experience of the world by articulating it, but also is actively engaged in the perpetual transformation of it.

STATEMENT OF ORIGINALITY
The thesis contains no material which has been accepted, or is being examined, for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. I give consent to the final version of my thesis being made available worldwide when deposited in the University's Digital Repository, subject to the provisions of the Copyright Act 1968 and any approved embargo

DECLARATIONS
I hereby certify that the work embodied in this thesis is the result of original research conducted between June 2013 and September 2017.

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Ari Chand
PhD Candidate:
University of Newcastle

A/Prof. Mark Roxburgh[1]
Principal Supervisor
University of Newcastle

Prof. Mario Minichiello[2]
Secondary Supervisor
University of Newcastle

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1   www.newcastle.edu.au/profile/mark-roxburgh
2   www.newcastle.edu.au/profile/mario-minichiello

ACKNOWLEDGMENTS

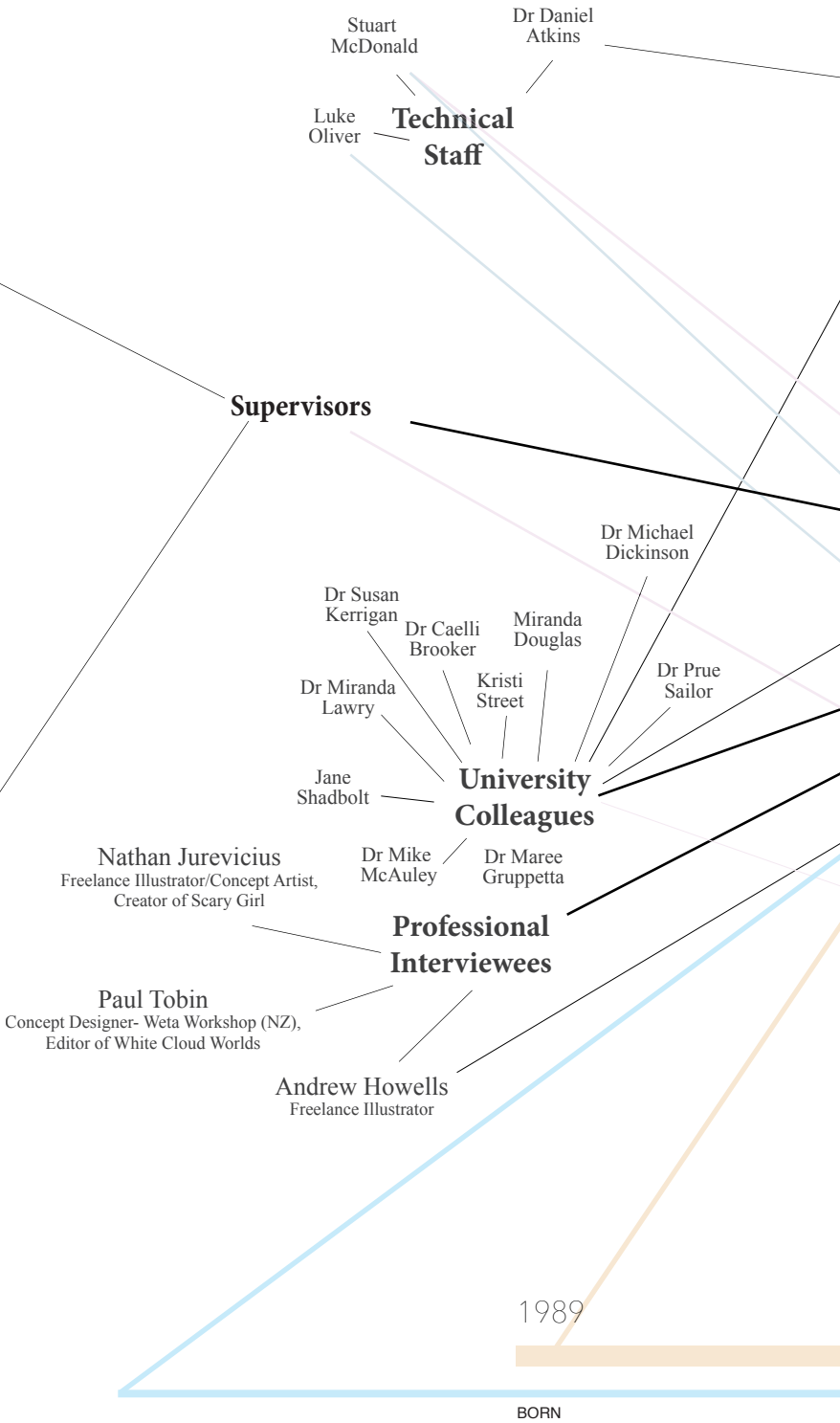Family (as early settlers) Drawing from Year 2, Primary School

ACKNOWLEDGMENTS

Doctoral study is frequently a self-contained undertaking (hermit-like existence) and could not succeed without the unique and direct supervision of superior researchers.
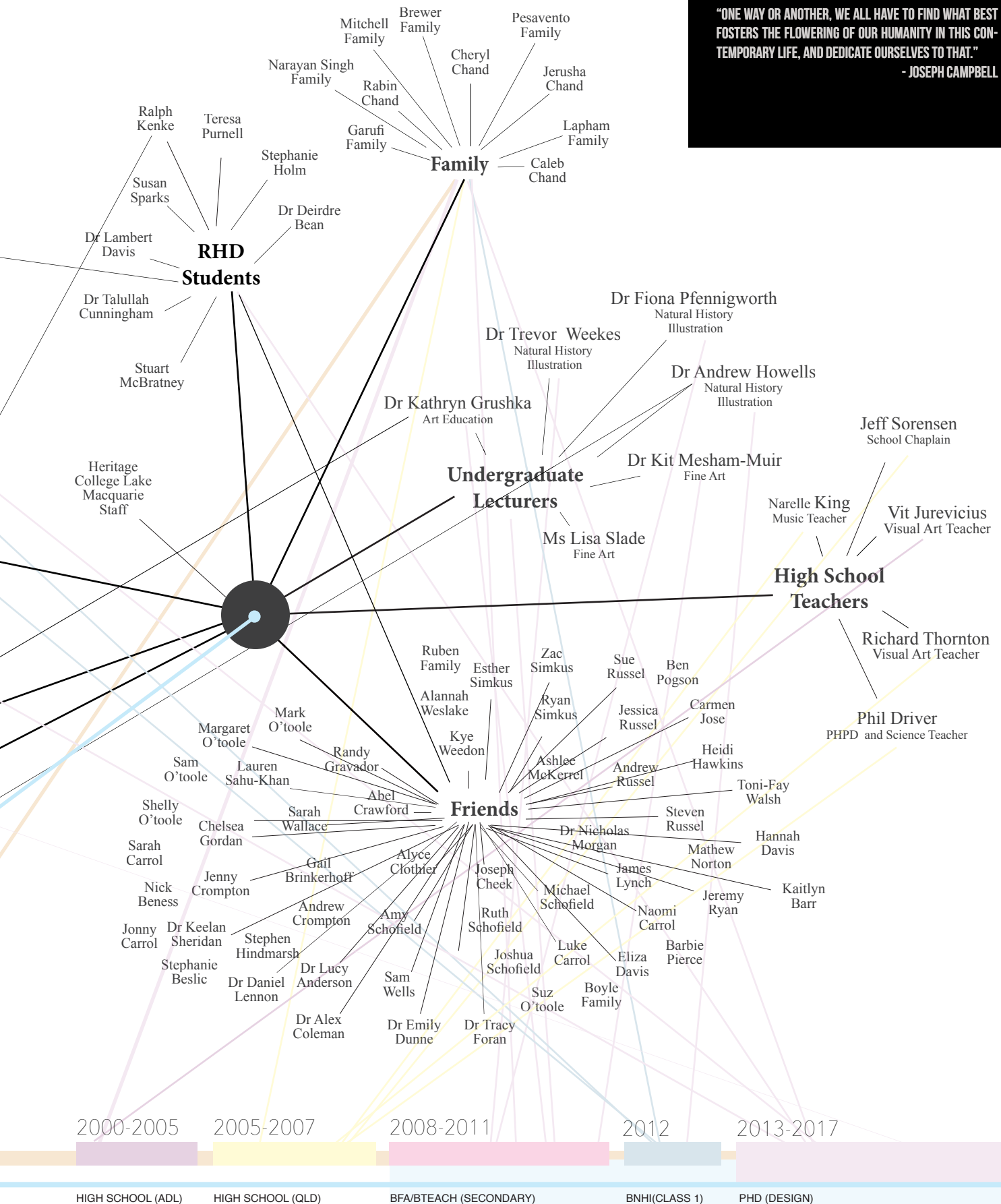
ROXBURGH

I would like to sincerely thank Associate Professor Mark Roxburgh, his influential role, as my principal supervisor has been profoundly helpful, gracious, and honest. I have valued and respected his voice and commentary, help and discussions. He has taught me the ropes, included me in respected conversation, and informed me with the nature and pragmatic epitome of what it means to be a contemporary Academic. His developmental understanding of the theoretical positioning of this research has been most advantageous. He is a poignant writer, scholarly manager, articulate commentator and influential researcher, who is both understanding and foreseeing, at the same time.

Minichiello

I would additionally like to openly thank Professor Mario Minichiello, an organic, practical and influential academic, with widespread and immeasurable experience. He has shown me a down-to-earth canvas of the research community. As my secondary supervisor, his expertise, skill and durable capability have been most helpful in developing the visual direction and practical application of my practice based-research.

Stuart McDonald

Dr Daniel Atkins

Luke Oliver

Technical Staff

Supervisors

Dr Michael Dickinson

Dr Susan Kerrigan

Dr Caelli Brooker

Miranda Douglas

Dr Prue Sailor

Dr Miranda Lawry

Kristi Street

Jane Shadbolt

University Colleagues

Nathan Jurevicius
Freelance Illustrator/Concept Artist, Creator of Scary Girl

Dr Mike McAuley

Dr Maree Gruppetta

Professional Interviewees

Paul Tobin
Concept Designer- Weta Workshop (NZ), Editor of White Cloud Worlds

Andrew Howells
Freelance Illustrator

1989

BORN

Family

Mitchell Family
Brewer Family
Cheryl Chand
Pesavento Family
Jerusha Chand
Narayan Singh Family
Rabin Chand
Garufi Family
Lapham Family
Caleb Chand

RHD Students

Ralph Kenke
Teresa Purnell
Stephanie Holm
Susan Sparks
Dr Deirdre Bean
Dr Lambert Davis
Dr Talullah Cunningham
Stuart McBratney

Heritage College Lake Macquarie Staff

Undergraduate Lecturers

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Natural History Illustration

Dr Trevor Weekes
Natural History Illustration

Dr Andrew Howells
Natural History Illustration

Dr Kathryn Grushka
Art Education

Dr Kit Mesham-Muir
Fine Art

Ms Lisa Slade
Fine Art

High School Teachers

Jeff Sorensen
School Chaplain

Narelle King
Music Teacher

Vit Jurevicius
Visual Art Teacher

Richard Thornton
Visual Art Teacher

Phil Driver
PHPD and Science Teacher

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Zac Simkus
Sue Russel
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Boyle Family
Dr Daniel Lennon
Dr Alex Coleman
Dr Emily Dunne
Dr Tracy Foran
Suz O'toole

2000-2005
2005-2007
2008-2011
2012
2013-2017

HIGH SCHOOL (ADL)
HIGH SCHOOL (QLD)
BFA/BTEACH (SECONDARY)
BNHI(CLASS 1)
PHD (DESIGN)

UNIVERSITY OF NEWCASTLE

CANDIDATURE TIMELINE

YEAR 1 YEAR 2

2013 2014 2015

MAY | JUNE | JULY | AUGUST | SEPTEMBER | OCTOBER | NOVEMBER | DECEMBER | JANUARY | FEBRUARY | MARCH | APRIL | MAY | JUNE | JULY | AUGUST | SEPTEMBER | OCTOBER | NOVEMBER | DECEMBER | JANUARY | FEBRUARY | MARCH | APRIL | MAY | JUNE | JULY

RESEARCH PROPOSAL

MASTER OF PHILOSOPHY (DESIGN) | DOCTOR OF PHILOSOPHY (DESIGN)

LITERATURE REVIEW

CONCEPT ART DEVELOPMENT

SKETCHING

CONGRESS

PROGRESS REPORT

PROGRESS REPORT
HUMAN ETHICS PROPOSAL AND APPROVAL

STUDIO WORK

EXPERIMENTATION

DREAMWORKS FILM ART EXHIBITION ACMI

WRITING
CHAPTER 1
CHAPTER 2

CONFIRMATION AND UPGRADE

ROXBURGH MEETINGS

MINICHIELLO MEETINGS

LIFE TIMELINE

EMOTIONAL LIFE

UNRS CENTRAL SCHOLARSHIP

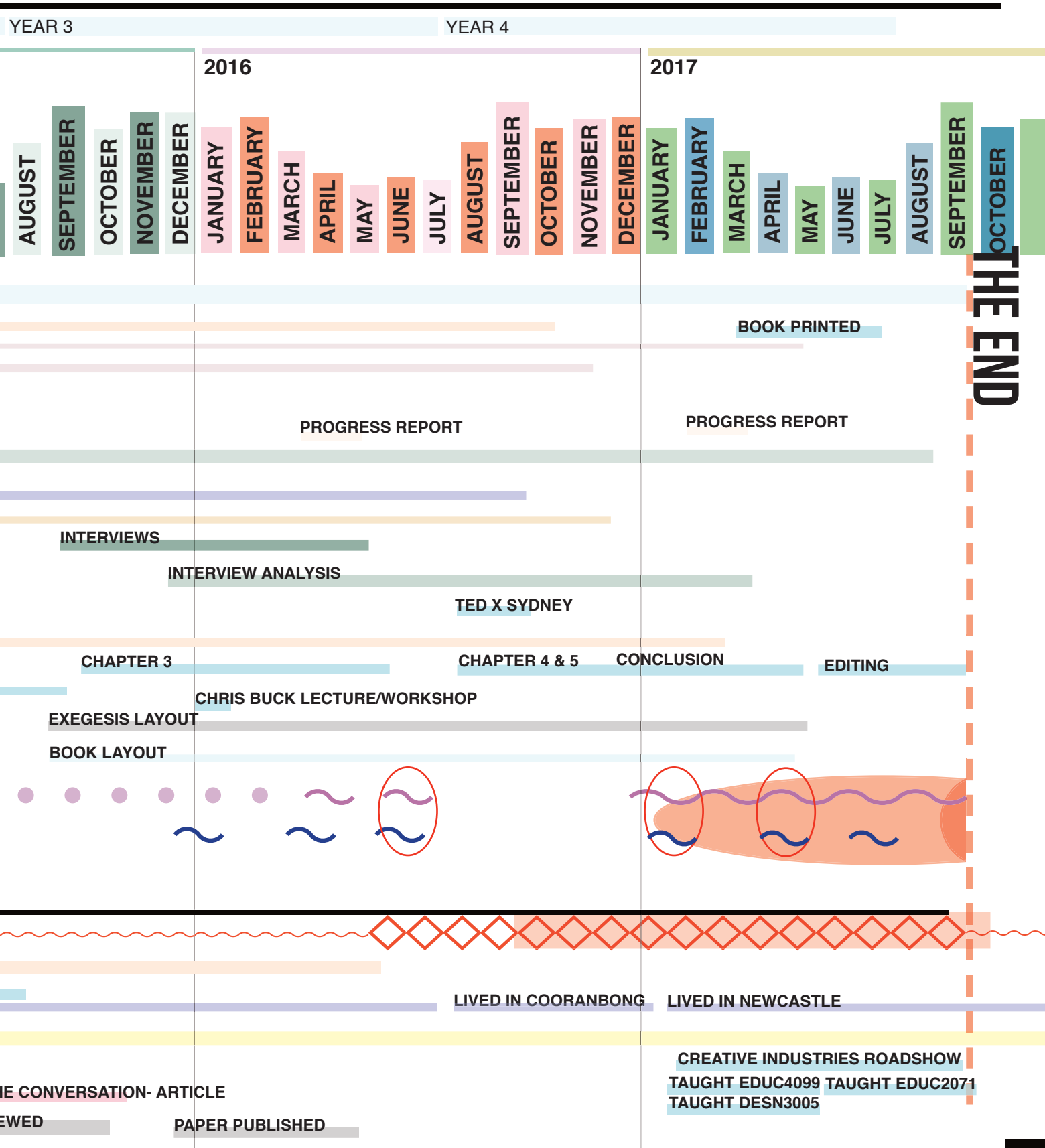LIVED IN COORANBONG | LIVED IN NEWCASTLE | TAUGHT DESN3005

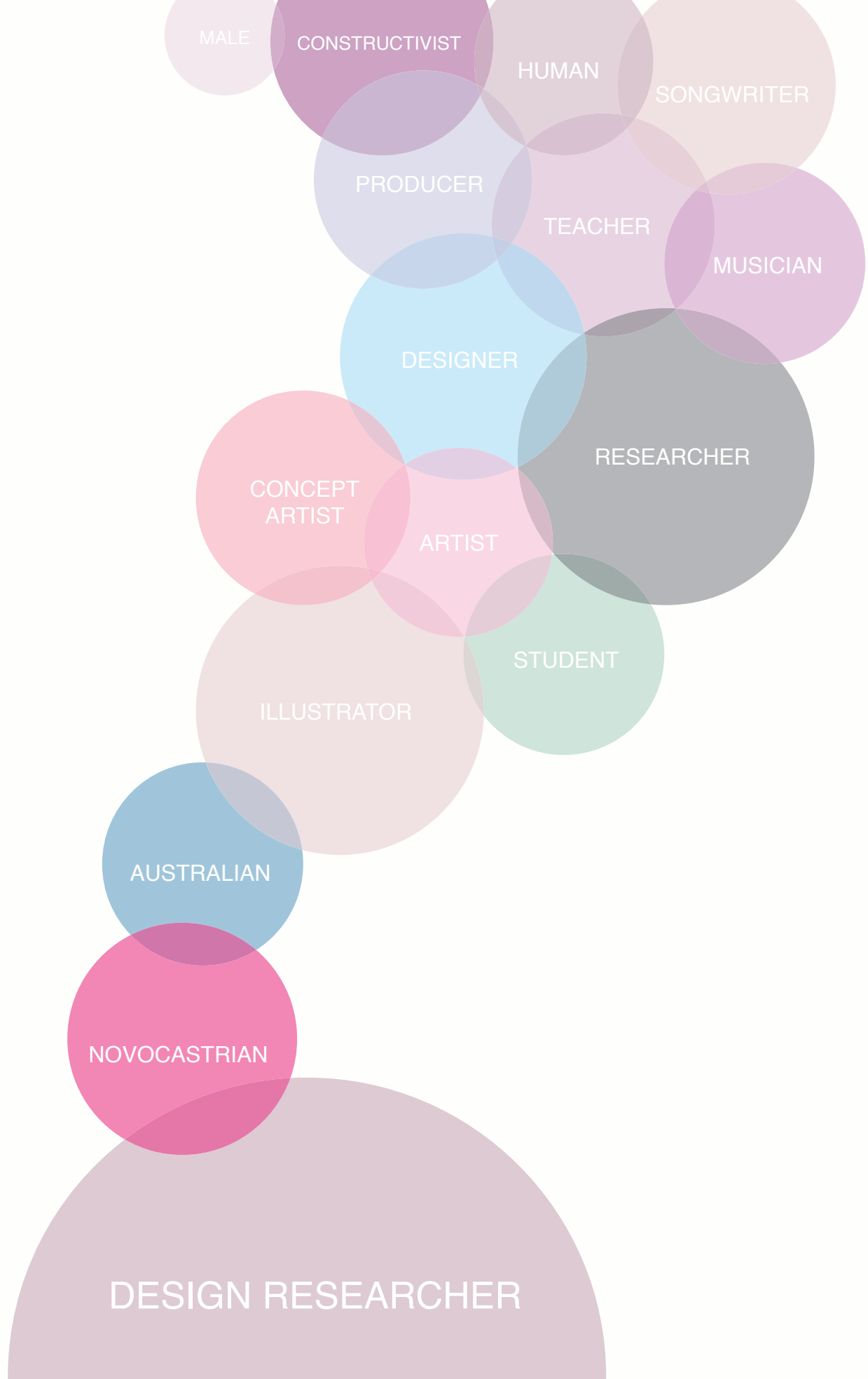TEACHING HIGH SCHOOL VISUAL ART 7-10

DESIGN CLUB POST-GRADUATE REPRESENTATIVE

THE CONVERSATION- ARTICLE | TH

PAPER ACCEPTED AND PEER-REVIE

18

2016

2017

AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER
JANUARY
FEBRUARY
MARCH
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MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER

THE END

BOOK PRINTED

PROGRESS REPORT

PROGRESS REPORT

INTERVIEWS

INTERVIEW ANALYSIS

TED X SYDNEY

CHAPTER 3

CHAPTER 4 & 5

CONCLUSION

EDITING

CHRIS BUCK LECTURE/WORKSHOP

EXEGESIS LAYOUT

BOOK LAYOUT

LIVED IN COORANBONG

LIVED IN NEWCASTLE

CREATIVE INDUSTRIES ROADSHOW

TAUGHT EDUC4099 **TAUGHT EDUC2071**

TAUGHT DESN3005

HE CONVERSATION- ARTICLE

EWED

PAPER PUBLISHED

MALE

CONSTRUCTIVIST

HUMAN

SONGWRITER

PRODUCER

TEACHER

MUSICIAN

DESIGNER

RESEARCHER

CONCEPT ARTIST

ARTIST

STUDENT

ILLUSTRATOR

AUSTRALIAN

NOVOCASTRIAN

DESIGN RESEARCHER

ABOUT THE AUTHOR

I am a Visual Designer, Concept Artist/Illustrator, Art/Design Educator, Casual Academic and Post-Graduate Student in Design based in Newcastle, New South Wales- Australia.

I began tertiary study in art education and fine arts for my undergraduate (BTeach (Secondary)/BFA 2011) and then followed it with an Honours degree in Natural History Illustration (BNHI, First Class, 2012) and Screen and Media Courses in Animation at QANTM College (2012).

I have been a practicing Visual Art Teacher for the past 3 years. Designing, running and teaching curriculum from years 7-10 (11-16 year olds) at independent private school, Heritage College Lake Macquarie, located in Morisset, NSW.

I have dedicated myself to visual language. I am passionate and excited by design and the way people communicate in a visual sense, how individuals negotiate experience to synthesise and represent or embody their world creatively. This fundamental human intuition is truly remarkable, and depicts the ability to transform and represent the intricacies of this world by creative means.

My illustration work is predominantly comprised of traditional graphite, charcoal, watercolour/gouache or digital illustration.

I am also a singer/songwriter and have released and recorded music under the banner of 'Threebirds Records', an independent record label run with close friend Joseph Cheek.

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ODE[1]

We are the music makers,
And we are the dreamers of dreams[2],
Wandering by lone sea-breakers
And sitting by desolate streams—
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties,
we build up the world's great cities.
And out of a fabulous story,
we fashion an empire's glory.
One man, with a dream, at pleasure
shall go forth and conquer a crown.
And three, with a new song's measure
can trample an empire down.

We, in the ages lying,
in the buried past of the Earth,
built Nineveh with our sighing
and Babel itself with our mirth.
And o'erthrew them with prophesying
to the old of the New World's worth.
For each age is a dream that is dying,
or one that is coming to birth.

A breath of inspiration,
Is the life of each generation;
A wondrous thing of our dreaming,
Unearthly, impossible seeming-
The soldier, the king, and the peasant,
Are working together as one,
Till our dream shall become their present,
And their work in the world be done.

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1   Verse 1, 2, 3, 4 of O'Shaughnessy, A. (1874) Ode in Music and Moonlight. London: Chatto and Windus. (Available online at https://archive.org/details/musicandmoonligh00oshauoft)

2   I heard the first two lines of this prose at the age of 9, watching Gene Wilder quote them in the 1971 film 'Willy Wonka and the Chocolate Factory'- based on Roald Dahl's Book. Having just read the book at the time, this memory has always stuck with me. It is a beautiful summation of my attitude towards this research project and how I see creative life.

GUIDELINES FOR READING THIS TEXT

Due to the complex and large amount of text to read it is critical to note this explanation of the devices I have used in order for you to effectively read this exegesis.

Style Guide:

- All size 12pt 1.5x spaced Times New Roman font is my own writing; in-text Harvard style referencing has been used within sentences to identify the ideas and work of other research.
- Bold text indicates emphasis on a particular point.
- Large quotes of 1x spaced text have been indented by 1cm and are referenced in Harvard style at the end of the quote. No first line indent.
- Quotes under 10 words are kept in-text, with single 'quotation' marks, and treated with italic.
- Footnotes have been used (9pt Cambria font):
    - To refer to brief author explanations, anecdotes,
    - Website links
    - Portfolio links
    - Concept Artist quotes used as evidence
    - Quotes from references that are used to define or explain a specific use or context of word/idea that would otherwise disrupt the flow of writing.
- New paragraphs have been specified by a 0.5 indent on the first line of the paragraph.
- All text is justified left within 3+cm margins on both sides. With 1.5 point line spacing.
- Headings are in UPPERCASE HELVETICA 14 point bold.
- Sub-headings are in UPPERCASE HELVETICA 12 point.
- There is a page break title page between each Chapter.
- Harvard Style Referencing is used, in text it appears as; (Author Year: Page Number/s) or (Chand 2016:76)

Important Note:

Please note this dissertation is comprised of two documents. This Exegesis must be read in relation to the product[1] of this creative investigation, a book entitled "The Art of Illusio". Which should be read either before, or during the reading of Chapter 4: Researcher Creation- of this Exegesis.

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1   As defined by the University of Newcastle's Research Thesis with creative component Procedure definition 6.7:

6.7.   Design/Illustration

A substantial body of artwork to be presented in digital or printable format, or as an artefact or a design project executed to an industry/professional standard or, where appropriate and with the approval of the Head of School, as an exhibition.

Definition can be found at http://www.newcastle.edu.au/about-uon/governance-and-leadership/policy-library/document?RecordNumber=D14/217260

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