

# The inventory of parallelism

by Chinhwa Ho

The term critical design is being mentioned in 2007 for the first time, it doesn't have a long history to prove the validity of the term. In *Critical Graphic Design: Critical of What? (Modes of Criticism, 2014)*, Francisco Laranjo gave an introduction of what is the critical design and gave the critical contentiousness about it.

To better explain the terminology, Francisco(ibid.) included several platitudinous methodologies, examples and questions, we usually see three or above as parallelism. The parallelistic methodology allows the reader to follow the author's thoughts more logically, the examples are given to help the reader understand the concept of the term more intuitively, and the series of questions are posed to lead the reader to engage in this critical thinking. Many of the examples given by the author are directly linked to the target, making it easy to extend the reader's reading on the one hand, and on the other hand, because of the availability of information on the internet, making it more likely that one will question whether this emerging term will also become obsolete.

## Parallelistic Evidence

### Paragraph 2

open-submission Critical Graphic Design tumblr.

The Critical Graphic Design Song by Michael Oswell.

The blog: Manystuff.

### Paragraph 3

How To Be a Graphic Designer Without Losing Your Soul by Adrian Shaughnessy.

Sealand by Metahaven.

Academic institutions - Yale.

### Paragraph 8

Some examples of this are Femke Herregraven's *Taxodus*, Ruben Pater's *Drone Survival Guide*, Noortje van Eekelen's *The Spectacle of the Tragedy*, Belle Phromchanya's *The Rise of the Moon* and Simone C. Niquille's *Realface Glamouflage*.

## Parallelistic Methodology

### Paragraph 3

The Author argues three different goals of the references.

### Paragraph 5

Ramia Mazé suggests three possible forms of criticality in design.

Parallelistic Questions      Paragraph 3

What does this poster or image add to the issues at stake? Where is the critique? How does it contribute to written modes of research? What are the criteria and who makes these decisions?

Paragraph 4

Are these hacks really contributing to a better understanding and questioning of these undebated trends? Or are they merely tickling the clique they intend to provoke? Are LOLz enough? Can jokes bring down (supposedly) critical design projects?

Paragraph 12

A talk, song, scarf, flag, web meme, website, installation or publication may all be valid ways to pose a critique.

Reference:

Modes of Criticism (2014) *Critical Graphic Design: Critical of What?* at: <https://modesofcriticism.org/critical-graphic-design/> (Accessed: April 18, 2014)