



CLUSTER

5:

RESPONSIVE CURRICULA:
SHIFTING PARADIGMS

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THE LOST BOYS (AND GIRLS): IS THE DESIGN INDUSTRY WASTING GRADUATE TALENT BY MAKING IT START AT THE BOTTOM? A PROVOCATION

According to *Creative and Cultural Skills*, an organisation that claims to represent employers in the creative industries, British design is under threat, and it's all the fault of academics. It seems we churn out far more designers than anybody needs and, among that number, employers cannot find enough with 'the right skills'.

The design industry has never quite grasped the purpose or value of a degree. It seems to think that the only reason anyone would study design is to be a designer, and that more graduates means lower standards.

No one really questions how it is that industry uses graduates, treating them like low-paid (or even unpaid) dogsbodies instead of intelligent, creative and innovative individuals who are more at ease in the modern world than any of the suits who run the company.

It is odd that the 'creative' industries should be so lacking in creativity and vision as to waste such a valuable resource in this way. Compared with other industries, where graduates are taken into roles with strategic responsibilities and allowed to direct the future of the company (the definition of a graduate job), design still insists on recruits starting at the bottom and working their way up, often over many years, no matter what their qualification.

Could this be why British design is in trouble? Not only is it wasting the talent on offer by hiding it away for several years while it earns its stripes, it is also turning people off a career in design. Richard Florida has identified the things that today's 'creative class' crave, and it isn't being stuck in front of a Mac for 50 hours a week, often for little or no pay. Maybe this is why employers cannot find the people it needs—the jobs on offer are crap. Making graduates undergo yet another apprenticeship, and expecting them to have basic technical skills rather than higher thinking skills, is a bit like the construction industry putting newly qualified architects to work as brickies.

Why does the design industry distrust academia so much? Why does it undervalue degrees in design? And why are UK policies signalling a shift towards industry-controlled training? Is the real threat to British design in the 21st century not a lack of technical skill, but the design industry's lack of vision and creativity when it comes to using graduate talent? This paper seeks to open up discussion about the role of the 'graduate' in the design industry, (and the design graduate within non-design industries), and to establish an international sense of the value and expectations of the product of universities. Are we alone in Britain in 'losing' our graduates by expecting them to start at the bottom, or is this an international phenomenon?

Baldwin is a lecturer at the University of Dundee where he teaches the cultural and social history of design to students from a number of disciplines. He has a wide range of experience in higher education, running graphic design courses at all levels.

He co-authored, with Lucienne Roberts, the award-winning book *Visual Communication: From Theory to Practice*, which has quickly established itself as a core text on design courses worldwide. His research interests lie in design education and the links between academia and industry.

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LEARNING AND TEACHING PRINCIPLES: A GATEWAY TO FACILITATE A RESEARCH-LEARNING ENVIRONMENT IN GRAPHIC DESIGN EDUCATION?

This presentation explores the question of how teachers are adjusting to the urgent need of research integration in graphic design curricula and what may be alternatives for creating a research-learning environment. The institutional environment has changed. With high enrolments and a wide range of academic ability of students in university, as in many disciplines, there is a focus on vocationally oriented courses. The design industry has also voiced concerns over the ability of graphic design graduates that can handle the analysis and solution of complex communication problems faced today.

There has been much advancement towards the investigation of diverse methodologies and their relationship with practice and learning environments but there still remains a prevailing cloud on how to encourage process-led enquiries and deeper learning approaches in graphic design education. Recent studies have found that even with the awareness and use of research-led teaching, some methods are still directed towards the final product instead of process outcomes (Brew 2001). In her article on the conceptions of research, Brew found that learning principles, theories and methods maybe the vital link between research and teaching. Another educator, John Biggs (1999), discusses and details the structure of an aligned curriculum and how it can support and promote a rich research environment where the teaching activities are student-focused.

If we now understand why design research education is important, then, the next obvious step would be to investigate how to teach this within a practice and educational system where project-based learning environments prevail. Drew (2000) argues that it is the way teachers conceive of and approach teaching that encourages deep learning. Ramsden (2003) also describes how the goal in any teaching is to change the students' approach to the subject matter they are learning. By actively inviting students to participate in their own learning teachers may find channels towards higher cognitive levels of understanding. These deep learning environments can facilitate understanding. While they may not be directly linked to design research they can provide a pathway for students to actively participate in their learning of reflection and process.

In light of these changes, universities may need to investigate perceptions of teaching and learning in design departments and explore how pedagogical principles may be integrated in curricula that encourage process-based research. By doing so, we may be able to establish a strong relationship between design research and learning methods in graphic design education.

[Brew, A 2001, *Conceptions of Research: a phenomenographic study*, Studies in Higher Education, vol. 26, pp. 271-285. / Biggs, J 2003, *Teaching for quality learning at university*, Buckingham, Philadelphia, Society for Research into Higher Education, Open University Press. / Drew, L 2000, 'A disciplined approach: Learning to practice as design teachers in the university', Paper presented at Reinventing Design Education conference, Curtin University, Perth, Australia. / Ramsden, P 2003, *Learning to teach in Higher Education*, Routledge Falmer, London, New York.]

Bruzese graduated in Publishing and Design at Langara College and trained at Emily Carr Institute of Art and Design. He has worked as an in-house print designer and advertising manager for various colleges in Canada and Italy. For a number of years he was co-director of Parpiùo Communications, an identity design studio located in Vancouver, Canada. He has previously taught graphic design in Florence, Italy for five years and currently teaches in the communication design department at RMIT University. His practice encompasses corporate identity and exhibition design. Currently, he is pursuing a Master of Design degree in communication design and his research covers the integration of design research in undergraduate curricula.

Piers Carey

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THE SHAPE OF THINGS TO COME, OR A STAB IN THE DARK? SPECULATIONS ON THE DIRECTION OF GRAPHIC DESIGN EDUCATION IN DURBAN, SOUTH AFRICA

This presentation will discuss a probable future issues relevant to Graphic Design education, particularly at the Master's degree level, in the Department of Visual Communication Design at the Durban University of Technology (DUT), Durban, South Africa.

The current social context in Durban is highly complex in terms of culture and of the effects of historical and economic processes. South African society deals daily with factors such as the health crisis, (including HIV/AIDS, Malaria, and TB), the effects of globalised media on indigenous languages and cultures, and fundamental social changes and disruptions brought about or exacerbated by processes such as consumerism, development and globalisation. These difficulties are unlikely to be ameliorated soon, and may be further complicated by issues like climate change.

The Graphic Design profession in South Africa is still dominated by the hegemonic cultural effect of contemporary 'Western' graphic design, and the notion that design's primary function is to service consumerism. Both these issues affect South Africa's ability to establish and/or maintain a viable and sustainable environment, culture and economy.

The department sees its role as moving towards the development of designers who can contest these forms of dominance and contribute positively to the society, as a consequence of engaging in research that will assist both them and the process.

There are significant barriers to achieve this role for the department, students and designers. Cultural pressures in favour of Globalised or Eurocentric models of development, education, and the Graphic Design profession are probably the most significant. In education our own experiences are mirrored in disciplines as unrelated as Law, where Majeke has reported on the complete lack of interest in Indigenous law on the part of students in two South African universities. We find ourselves in a similar position to that described by Crossman and Devisch: 'most people recognised the problem (of localisation) and believed it to be an important issue, yet stated that little has been or can be done because of insufficient resources ... or because demands of participation in the global system of education and research made it impossible'. Pityana restates this issue as part of the requirements of 'Transformation', which he clearly sees as part of a project of educational de-colonisation.

In Graphic Design, the contest is between the Globalised visual culture, visual language and norms, centring on the printed English language and its typographical norms for the computer-typeset Roman alphabet, and computerised design technology; and the long but almost abandoned African visual traditions and graphic Systems.

The South African designer of the future, if they do not wish to be a mere imitation of an American or European model of society, will need to develop a constructive accommodation between these disparate models.

[Crossman, P & Devisch, R 2002 'Endogenous Knowledge in Anthropological Perspective', [in] Odora Hoppers, CA (ed.), *Indigenous Knowledge and the Integration of Knowledge Systems*, pp. 96-127. / Majeke, AMS 2002 'Towards a Culture-based Foundation for Indigenous Knowledge Systems in the Field of Custom and Law', [in] Odora Hoppers, CA (ed.), *Indigenous Knowledge and the Integration of Knowledge Systems*, pp. 141-157. / Pityana, NB 2004, *A Decade of South African Higher Education Post Democracy: An Overview*, viewed 2 August 2006 www.unisa.ac.za/contents/about/principle/docs/AAU%202005%20Assembly_1.doc]

Carey was born in England 1955. Studied Fine Art, and worked as Art School technician, freelance graphic designer and illustrator, and assistant cameraman on documentary films, etc, before three years in the London printing industry. This led to two and a half years with a printing co-operative of ex-guerillas in Zimbabwe, which in turn led to South Africa, marriage, two children and eighteen years as a lecturer in Graphic Design at what is now the Durban University of Technology. Carey completed a Master's degree on African Graphic Systems, and currently teaches Graphic Design History and supervises senior students. At the end of 2007, the Department of Graphic Design merged with Photography to form the Department of Visual Communication Design, which he now heads.

Bronwyn Clarke

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SINGAPORE: AN OFFSHORE PROGRAM

There has been much discourse of the challenges of globalization in education (UNESCO report 1999). Influence of globalization on universities has led to an internationalizing of curriculums that are appropriate to the local market place. Communication Design at RMIT University in Australia has been no exception. This presentation discusses the obstacles faced and lessons learnt from developing a teaching and learning curriculum in its Singapore campus.

RMIT has committed to maintain educational integrity by keeping our course content identical between onshore and offshore campuses in Singapore and Melbourne. For Communication Design this has taken 11-years of association, firstly with La Salle College of the Arts and now Singapore Institute of Management. Both of these institutions' profiles, service based structures; Singapore's own citizenship education (Print & Sim 2005); the differences in educational expectations; models of intensive delivery and communication by distance; have influenced the type of student cohort and the expectations of learning and teaching methods and outcomes.

Research highlights that educational expectations of international students are as diverse as those of domestic students (Biggs 2003; Ryan 2005). With approximately half of RMIT's onshore student body from international backgrounds, our program has developed many approaches to and understanding of internationalized learning and teaching. Our design pedagogy models on studio-based learning models (Lackey 1999) with an emphasis on a 'reflective practitioner' (Schön 1983). With an internationalized student body we have reviewed and broadened these models to accommodate diverse cultural needs, linguistic backgrounds, international perspectives and design issues within a global context. These reviews have included common strategies to enhance learning (Arkoudis 2002) and consideration of Confucian heritage cultures (Le & Shi 2006).

Based on RMIT's commitment to consistency in graduate capabilities, we expected that our learning and teaching curriculum could be portable. We naively expected that the approaches to internationalised learning and teaching development would transpose easily. However, a transition to a global market and a changed expectation of its people, the Singapore environment proved to be our teacher. Our first lesson was that the students were uncomfortable with a participatory model of learning. They had expectations of lecturer-centered delivery models, which were endorsed by our partner institutions. Educating our institutional partners through dialogue continues to be an important ongoing process to highlight the importance of the participatory teaching methodology.

Individual public expression has certain restraints in Singapore. Engaging students in conversations around communication design require references to historical, religious, social, political, economic, cross-cultural and technological perspectives. In classrooms that are monitored through cameras, this has been particularly difficult. It is a challenge for the lecturers, especially as the opinions or discussions among students can often boarder on the sterile in fear of upsetting the status quo.

Building trust between the lecturer and student has been a significant aspect to achieving our outcomes. However, as trust builds, students have sought validation of their opinions from the lecturers. The lecturers had to develop strategies to ensure student empowerment, rather than endorsement. Through reflective discussions with students, we are continuing to build further understanding of our teaching methodologies. We recognise the need to become an international academic in a local market, to reflect on this experience and further inform our design pedagogy for international students in Melbourne and Singapore.

[Arkoudis, S 2005, *Teaching International Students: Strategies to enhance learning*, viewed 2 April 2008, www.cshe.unimelb.edu.au/pdfs/international.pdf / Biggs, J 2003, *Teaching for Quality Learning at University*, Berkshire, Open University Press. / Lackey, JA 1999, *A History of the Studio-based Learning Model*, viewed 12 April 2006, <http://schoolstudio.engr.wisc.edu/studiobasedlearning.html> / Le, T & Shi, L 2006, 'Chinese-background Students' Learning Approaches', *AARE, 27 November-1 Dec 2006, Adelaide, Australia*. / Print, M & Sim J 2005, 'Citizenship Education & Social Studies in Singapore: A National Agenda', *Citized: International Journal of Citizenship & Teacher Education*, vol. 1, no. 1, July. / Ryan, J 2005, Improving teaching and learning practices for international students; implications for curriculum, pedagogy and assessment, [in] Carroll, J, & Ryan, J, (eds.) *Teaching International Students: Improving Learning for All*, Routledge, New York. / Schön, D 1983, *The Reflective Practitioner: How professionals think in action*, Basic books, New York. / UNESCO Report, 1999, *Globalization & Living together, the challenges for educational content in Asia*, viewed 10 May 2008, www.ibe.unesco.org/publications/regworkshops/newdefinal.htm]

Clarke has been a design practitioner for over 15 years. She is currently the Program Manager of the Communication Design Program at RMIT University, Melbourne, Australia. She has been teaching in design for 10 years. She is also a member of Australian Graphic Design Association and Icoagrada Education Network of International Council of Graphic Design Associations. She has recently begun undertaking a Masters in Education.

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BRAVE NEW WORLD: PREPARING OUR DESIGN STUDENTS FOR CHANGE

Change is inevitable. As we all know, the technological floodgates are open and consequently, we in practice and academia are constantly engaged in the adaptation process. Keeping up with the techno-cultural evolution that is driven by new media and evolving languages guides both pragmatic market driven decision making as well as theoretical models for emerging design curricula. This paper looks at the seemingly divergent sets of pedagogical assumptions about the role of new media, and broader liberal arts applications in design education.

There are those who see emergent media as an extension to conventional design practice and others who feel that with new media comes new communication modalities and a landscape altered altogether. For designers and design educators it is not simply learning new tools but coming to terms with how these new tools impact the greater process of visual communication. As a consequence, there is a growing set of innovative educational models that attempt to recontextualize the conventional role of design education beyond vocational, tool-centered terms. They are typically positioned as a separate emphasis area or at postgraduate levels. I would advocate that this type of educational model should not only exist in larger institutions that have the flexibility to offer non-traditional opportunities for design study or at graduate levels, but that these ideas should find their way into the smaller programs and ultimately to academies whose mission it is to train primary and secondary art educators.

Most graphic design programs do what is expected: they prepare their students to become graphic designers. But what about the majority of students who do not go on to become design practitioners? And, what precisely is a well-prepared graduate of such programs? Given the constant shifting in communication modalities between the traditional and emergent, how prepared are our students to adjust to change? When it comes to this change, how malleable and innovative is their strategic thinking? Is their present exposure to diverse media and the broader understanding of the big picture sufficient enough to set the stage for design practitioners, who, not only design, but also shape the future of design itself?

What I propose considers a design pedagogy, which may also operate outside of conventional object-tool driven models. With a liberal arts cast, the goals and objectives of each course can be defined by a broader matrix of teaching strategies, conversant media applications and a softer focus on the object.

Fetkewicz has over 20 years experience in graphic design, art direction, and marketing. He has worked in agencies in Illinois, Philadelphia, Denver and Vienna, Austria. His work has won regional and national awards and is published internationally. He received his Masters degree in Graphic Design at the University of Illinois at Urbana-Champaign where he began his career as an educator. After teaching at Moore College of Art in Philadelphia and Edinboro University of Pennsylvania, he took over as coordinator of the Graphic Design program at the University of Northern Colorado. Fetkewicz teaches graphic design, foundations and co-teaches in UNC's Monfort School of Marketing.

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POSITIONING VISUAL COMMUNICATION DESIGN IN COMMUNICATION FACULTIES: A NEW MODEL OR A NEW PROBLEM?

'Visual communication design' or 'communication design' has recently become a rather popular term in design education, and also a favourite departmental title particularly in Turkish academia. Although its roots emanate from the graphic design discipline, a thorough enquiry shows that these 'new' departments are being alienated from their fine arts and graphics origin and are being positioned in communication faculties rather than fine arts and design faculties. This recent trend does not stand on any firm grounds or rationale; in contrast it appears to be merely due to the existence of the word 'communication' in the title of those faculties. This appears to be a relatively new model being applied in Turkey, which does not have a pervasive practice worldwide either. The programs of these departments carry the word 'design' in their titles, yet in most cases they do not have proper communication design courses or academic staff members educated in design fields, nor do they share the responsibility to carry or display the aim of raising or educating potential 'designers'. This recent trend, which is taking place predominantly in private Turkish higher education institutions, needs to be critically probed and discussed as this arrangement is becoming a conventional treatment in this country. The paper intends to analyse the relationship between graphic design and visual communication design in terms of paradigm, discipline, design education. The study will reveal a fairly comparative and comprehensive study between the practices of visual communication design departments in Turkey and many other countries. It also aims at describing the risks that exist in this recent model displaying the many precarious outcomes. The study further intends to discuss the issue in the framework of today's design education in order to attain a more modern and comprehensive set of academic standards.

Ertep studied graphic design at Kent State University, USA (BFA-1982), and Michigan State University (MA-1985) where he worked as a teaching assistant. Later, completed his Ph.D. at Bilkent University, Turkey in Media Studies (1996). He worked as an art director and graphic designer at advertising agencies in Istanbul and Izmir; taught classes in Graphic Design, Typography, Advertising Design, Portfolio Design, Signage Systems, and the History of Graphic Design at undergraduate as well as graduate level at prominent Turkish design schools such as Anadolu University, Bilkent University, and METU since 1990. He also holds a special interest in photography, which has lead him to enter various photography contests and open several exhibitions. Ertep joined the teaching staff of Izmir University of Economics in September 2004, where he continues teaching and also runs the Department of Communication Design as the Department Head.

Will Hill

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TYPOGRAPHIC LITERACIES

This paper develops themes introduced in my recent paper *Teaching typography in the 21st century: Reviewing the fundamentals of typography in a post-modern design culture*, delivered at the AGRAFA International design education conference in Katowice, Poland in December 2007.

The paper will identify and consider emerging issues in the teaching of typography at degree level. It considers the view that while a typographic education remains fundamental to a designer's visual literacy, its parameters and precepts need to be re-examined in the light of the post-modern conditions of the twenty-first century.

The paper contrasts the modernist perception of typography as a practical organizational discipline with the postmodern development of typography as an interrogatory or interpretative medium, and considers the nature of contextual and theoretical teaching required to complement and support intelligent and informed typographic practice.

The paper develops the view that educating informed, intelligent typographers depends upon enhancing their knowledge in two key areas: perception of language and perception of history. The development of reflective practice depends upon effective and informed contextualization, which requires a sound working understanding of design history, and a corresponding knowledge of critical debate within the discipline.

The paper considers the concept of the typographer as both reader and collaborative author, and proposes the study of language as a key element of typographic education.

The paper maps the emergence of typography as a medium of cultural awareness, an expression of response to language, and a medium for exploration of ideas and meanings.

It will be argued that current conditions require a more extensive and varied typographic vocabulary than is offered by the modernist ideal.

The paper considers the extent and variation with which these priorities are recognized or implemented in curricular design at undergraduate level in the UK.

The paper will conclude that the possibilities of a postmodern condition, require a different kind of typographic literacy, that the education of a typographer extends beyond the mechanics of process into the exploration of culture; and that in order to ensure that students develop the necessary typographic literacies to function effectively, we must ensure that they develop an awareness of the culture of typography. These questions will be explored through reference to the authors own research and teaching but also to sources including David Crystal, Gunnar Swanson, Robert Bringhurst, Ellen Lupton, Rick Poyner, Hrant Papazian.

Hill is Senior Lecturer in Graphic Design at Anglia Ruskin University, Cambridge, and has for the past four years been pathway leader for the MA in Typographic Design. He is the author of *The Complete Typographer* (2nd edn.) 2004, and has given conference papers at the annual St Bride's conference 2005, the Moving Type conference 2007 and the AGRAFA International Design conference in Katowice 2007. He has recently completed an MA in Typeface Design at the University of Reading, based around the design of a dual Latin/Cyrillic typeface and a dissertation addressing issues of postmodernity in type revivals. His work has been published in journals including *Ultrabold*, *Zed* and the *Journal of the International Association of Word and Image Studies*. He has also exhibited recent experimental print work at the *Plus International* design festival in Birmingham in 2007, integrating letterpress wood type and digital processes. He is a member of ATYPI and a participant in the ATYPI educators network.

Sarah Jones

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CONNECT A THREAD, A THOUGHT AN IDEA, A WORD, A MESSAGE AND THEN CONNECT TO ME

Connect is an ongoing collaborative design project which begun in 1997. It is centred on dialogue and discussion requiring students from various design institutions, such as United States of America, El Salvador, United Kingdom, New Zealand and Australia to pose questions via the Internet and to respond through traditional graphic and material means. Since its conception it has mutated and shifted into many visual forms, however, its objectives and ideals have remained consistent.

This paper will describe the *Connect* project (specifically focussing on *Connect 2006*) and draw on sent emails as a reference point to describe the processes and aims of this project. I will focus on the role of dialogue within the design process and how this can facilitate the designers' awareness of their cultural specificity. I will argue for the need for educators to facilitate a studio centred environment in which individuals feel empowered to ask, listen, reflect, suggest and act.

As an educator, I sought to link and unite my students with individuals who were involved in a similar career trajectory, which is reflected in the title of this paper. I wanted to see how geographical distance affected and impacted upon the design process. Could students associate and join together through design? Would the design process connect them to each other or would personal and local culture derail the process?

Designers are increasingly adept in engaging with commercial and cultural markets. *Connect* challenges the student to critique relations of production and cultural exchange; to participate more in real life and to be socially engaged. As a design project *Connect* is grounded in a desire to critically reflect on the 'real lives' of the students. Its fundamental aim is to test whether 'Visual Design', as a practice, has the potential to connect with individuals and instigate visual and verbal dialogue, which can re-shape our lives.

Jones (Stubbs) has worked within the visual arts for the past 16 years both as a collaborative and solo artist. Exhibitions since 1990 include West Space, Platform, CCP, Linden, Para/Site Art Space Hong Kong, Annandale Galleries, CCP, Ian Potter Gallery. Sarah co-founded West Space Inc. with Brett Jones in 1992. She is a lecturer in Visual Communication at Monash University, Faculty of Art & Design.

Beth E. Koch

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GRAPHIC DESIGN EDUCATION ISN'T ENOUGH: INTERACTIVE AND DIGITALLY RESPONSIBLE COURSE DESIGN

Design educators teach a range of skills and topics that expands in direct proportion to the speed of technological change. In 2008, many graphic design programs require students to take courses in web, animation, interactive, or motion graphics in addition to other course requirements. To many educators it seems there isn't enough time in the already overcrowded design curriculum to teach these additional subjects. Even so, it is believed that incorporating a greater range of media will make students more marketable (Dyson & Picho-Owiny 2000). Employers want students who can manage digital media workflows and develop creative projects, as well as implement the programming algorithms and technologies that power their digital projects. Yet students are overwhelmed about learning complex software and programming and they don't understand the four-dimensional problem-space of time-based projects. But learning software is the least of the problems in digital design. 'More than ever, design education must prepare students for change' (Poggenpohl & Ahn 2002).

'Graphic design has long been organized around a problem solving approach' (Kelly 1994), but recently Dyson & Picho-Owiny (2000) and Raein (2004) have suggested that teaching should embed theory within design projects to develop concepts that can transfer to different technologies. Most educators would agree that design instruction must include art, science, and technology (Findeli 2001) and that complex problems like those in nature and humanity require overarching orientations like systems theories, social sciences, and human studies. Swanson (1994) noted that design is 'integrative' in that it has the potential to connect to many disciplines. By understanding cognition, emotion, physical, social, and cultural factors, designers can improve design's performance (Poggenpohl & Ahn 2002). What is needed is a new pedagogy for design.

When considered in a purely philosophical sense, experience design could be the next pedagogical platform. It transcends technology, focuses on human beings and multiple senses, and suggests an interdisciplinary approach. It considers human perception, action, reflection, and aesthetics (Findeli 2001). Importantly, the experience philosophy explores characteristics common to all media (Shedroff 2008).

Still, graphic designers need to know how to design for a number of contexts. Software training is not the answer. Rather, principles and classical frameworks from allied disciplines can help designers think in new ways. Projects in advanced typography and interactive design subjects have begun introducing classical frameworks from cinema, filmmaking, acting, and music in order to help students understand time-based environments and broaden the range of creative responses.

[Dyson, M & Picho-Owiny, C 2000, 'The integration of theory and practice in teaching designing for the screen', *Digital Creativity*, vol. 11, no. 1, pp. 17-33. / Findeli, A 2001, 'Rethinking design education for the 21st century: Theoretical, methodological, and ethical discussion', *Design Issues*, vol. 17, no. 1, pp. 5-17. / Kelly, RR 1994, 'Postwar graphic design education: A conclusion', *Graphic Design Education Association Bulletin*, January. / Poggenpohl, SH & Ahn, SS (2002), 'Between word and deed: the ICOGRADA design education manifesto, Seoul 2000', *Design Issues*, vol. 18, no. 2, pp. 46-56. / Raein, M 2004, 'Integration of studio and theory in the teaching of graphic design', *Art Design & Communication in Higher Education*, vol. 3, no. 3, pp. 163-174. / Shedroff, N 2008, viewed 20 April 2008, www.nathan.com/me/index.html / Swanson, G 1994, 'Graphic design education as a liberal art: design and knowledge in the university and the "real world"', *Design Issues*, vol. 1, no. 1, pp. 53-63.]

Koch is an Assistant Professor of Design at The University of Minnesota Duluth (USA) where she serves on the graduate faculty and teaches typography, graphic design, interactive design, and senior and graduate studio courses. Apart from teaching and academic administration, her extensive experience in practice has garnered numerous awards including prestigious CLIOs, International Advertising Festival, Echo, Midwest Book Awards, AAAI Golden Circles, ADDYs, and the Mary Hoover Award for Teaching Excellence. She holds an MFA with Honors in Design, Housing & Apparel with an emphasis in Interactive Design from the University of Minnesota, and a BFA in Visual Communications from Herron School of Art at Indiana University Purdue University at Indianapolis. She is currently pursuing a Ph.D. at the University of Minnesota to investigate how emotional design might improve learning in interactive experience design.

Louise J.I. McWhinnie
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GRAPHIC PRODUCTION: CULTURAL REPRODUCTION?

A seismic shift has occurred in graphic design/visual communication and its pedagogy over the last two decades. Whilst often simply attributed to the substantive and highly visible impact of the technological revolution, what too often goes unacknowledged, is the impact upon the field and its pedagogy that has occurred through its absorption into the university sector. Whilst graphic design is increasingly finding its academic voice and recognising its inherent pedagogic strengths within such institutions, the author contends that other shifts have occurred within the short span of one academic generation, but that the impact has often been either misunderstood or ignored.

Recognising that design programs within 'western' universities are increasingly comprised of international students, the author questions how we as design academics have responded to increasingly linguistically and culturally heterogenous student cohorts. With reference to the exploratory framework of French sociologist and thinker Pierre Bourdieu, this paper presents a summary of data gathered over a three year period, from a population of academics and International Asian students within one visual communication undergraduate program. Utilising the words of the population, the author questions how both students and academics as players within a culturally and linguistically mediated field, often fail to recognise its arbitrary structuring and pedagogy that creates its own internal logic. In locating the subject specific dilemmas that international students and academics encounter, this paper questions how graphic design/visual communication pedagogy is perpetuated and student performances reproduced. The author contends that until dilemmas and issues are recognised, explored and addressed, that as academics our response to such cohorts will simply result in the perpetuation of reproduction, rather than production.

McWhinnie is acting Associate Dean of Teaching and Learning in the Faculty of Design, Architecture & Building at the University of Technology Sydney. Lecturing in Visual Communication in the School of Design's undergraduate and postgraduate programs, her specialist areas are Typography and Information Design. Prior to lecturing in Australia, she worked as a graphic designer and design educator in London, and spent two and a half years as a seconded course director, establishing the Central Saint Martins graphic design course in Kuala Lumpur, Malaysia.

McWhinnie's particular research interests reside within the areas of international design and design education, cultural and linguistic diversity within visual communication educational practice and Typography. Her doctorate examined the subject of Visual Communication as studied by International Asian students within the context of Australian universities, and her recent work explores the implementation of the findings of such research back into teaching practice.

Eilish O'Donohoe
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THE RESPONSIVE CURRICULUM: A SYSTEMIC-FUNCTIONAL APPROACH TO THE TEACHING OF GRAPHIC DESIGN

This paper presents pedagogical research in progress on the Foundation Diploma course, where students are introduced to the basics of visual communication through an adaptation of Michael Halliday's *systemic-functional* semiotic model of language. The authors' adaptation is illustrated as a matrix of Halliday's three *functions* of visual communication—the *Compositional*, the *Modal* and the *Representational*—related to the range, or *systems* of compositional choices available to the designer in order to position the viewer in terms of mood and attitude towards the subject-matter represented in the work. It is argued that such a model allows a shared language, useful in both in the practicalities of construction and negotiation of meaning in the students' graphic design work, and also in the analysis of existing graphic work. The efficacy of the model as a teaching strategy is illustrated with examples of student projects.

O'Donohoe is Lecturer in Visual Communication in the Faculty of Art and Design.

Riley is Head of the School of Research, Faculty of Art and Design. He teaches drawing and visual communication theory.

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READING, WRITING AND DESIGNING: LITERACY IN GRAPHIC DESIGN

Writing—defined as alphabetical and graphical writing—is a form of communication design. Through writing, critical thinking is developed as ideas are discovered, clarified and reflected upon, and their relationships determined. This paper will explore how graphic designers might engage with writing in their practice as agent of creative process as well as a generator of content that further binds the personal connection to their own design outcomes and discourses.

The activity of ideating and composing written forms is analogous to the process of designing; writing can also process creative thought and articulate ideas. Structural, narrative and semantic aspects of writing are integral to visual communication. A design approach which deliberately incorporates concepts of narrative and storytelling shapes visual information to the needs and concerns of audiences—and for specific purposes—rather than being an applied veneer of style.

Research has shown that students of graphic design tend to regard their written and their visual outputs as requiring distinctly separate approaches. For many students and professional designers, the purpose of their own writing is solely to justify or explicate visual outcomes; it appears that they devalue written language, privileging the process and practice of the visual. Ironically, this notion contradicts the fundamental relationship in visual communication between written and graphic content.

As digital technology continues to transform communication and information systems, designing multimodal forms of data will not only require a deep understanding of meaning-making; it will demand new ways of thinking about how visual language is accessed, read and transformed. This may entail some reconsideration of what defines 'reading' and 'writing' within visual communication in the future.

A graphic design culture where literacy is a keystone of visual communication has implications not only for personal practice. Designers who are driven to reflect and comment on design as both activity and cultural force could amplify the skill, confidence and critical vocabulary with which practitioners present the field of design to the wider community.

Potter is a practicing graphic designer of predominantly corporate print communications and corporate identities. Her design interests include information design, typography and sustainable design practices. Following a peripatetic youth spent in Canada, USA, Kenya and Australia, she studied graphic design in Auckland, New Zealand and has worked since 1992 as Senior Designer at studios and agencies based in Auckland, Melbourne and London.

In 2007, she was engaged by Auckland's AUT University's School of Art & Design to teach Graphic Design Studio. Her aim in teaching practice is to broaden design students' awareness of the importance of articulate, thoughtful, yet creative visual communication and to promote a questioning curiosity about the world they inhabit.

Joseph A. QuackenbushAssistant Professor, Graphic Design, Massachusetts College
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CREATIVE CONTINUUM: BRIDGING THE WORLDS OF CREATIVITY AND COMMERCE

The radical success of Apple, hyperbolic buzz about innovation and precarious economic circumstances have set the stage for an unlikely white knight in the business world—creativity—that has long been the essential currency of designers and artists.

How do businesses tap the creative potential artists and designers possess? How do artists and designers realize their value in the global economy?

In an effort to bridge the world of commerce and creativity, the Massachusetts College of Art and Design partnered with a business school, Bentley College, and two local arts organizations (Art Services Coalition and Fort Point Cultural Coalition) to develop The Creative Continuum, a three week 'mini-MBA' program for working artists and designers. Launched in January 2007, the program is funded by the Massachusetts Cultural Council's John and Abigail Adams Arts Program for Cultural Economic Development.

The Creative Continuum features two complementary tracks: coursework and case studies. During coursework sessions, students attend lectures by seasoned business educators on subjects ranging from marketing, finance, and accounting to operations, strategy, and organizational behavior.

During case study sessions, students work in groups to develop responses to real-world business problems posed by client firms. Firms have included a multi-national investment corporation, an independent bookstore, and a regional energy company.

While students engage in some conventional business analysis (informed primarily by their coursework), the point is to respond as designers and artists. The responses—unorthodox, iterative, physical, experiential, and intensely visual—embody the creative process. They do not fit the PowerPoint mold. The program culminates with formal presentations to the sponsoring clients.

Students leave the program versed in the language of business, able to articulate their ideas in the commercial world, and confident that their creative skills have value beyond traditional roles.

Businesses executives, having peered into the creative process, receive new perspectives on specific issues while experiencing new models for integrating creative problem solving into their organizations.

The Creative Continuum is one of a number of emerging programs that are investigating how to better integrate the worlds of creativity and business. Innovative programs such as the Institute for Design at Stanford (the 'D' school) or the AIGA / Yale School of Management 'Business Perspectives for Creative Leaders' offer a range of educational experiences for different types of students. The Creative Continuum offers working artists and designers a way to quickly engage with formal and applied business principles while relying on their innate and seasoned creative skills.

Quackenbush is an Assistant Professor of Graphic Design at The Massachusetts College of Art and Design in Boston, Massachusetts USA. He teaches undergraduate courses in typography, visual systems, design, and media as well as graduate courses in new media aesthetics, history, and writing. He is a member of the national AIGA Design Educator Community steering committee and recently developed the AIGA Design Educator conference *Massaging Media: Graphic Design Education in the Age of Dynamic Media* held in April 2008 in Boston, MA. He is also president of Jam Design, an interactive and print design studio. Jam's clients include the Boston Athenaeum, The University of Pennsylvania, Reebok, The Massachusetts Institute of Technology, and The New York Times. Professor Quackenbush holds an MFA in graphic design from the Rhode Island School of Design.

Patrick Roberts
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THE IMPACT OF EMERGING EASTERN DESIGN SENSIBILITIES ON ESTABLISHED DESIGN STRUCTURES SUCH AS THE GRID

What are the relevance of traditional communications concepts such as grid systems in contemporary multi-modal environment?

This paper will endeavor to establish that Western ideals such as the grid are no longer relevant in a society. It proposes the need to shift from the reductive/rational ideals of Western thinking to an international mindset that blends Eastern and Western ways of thinking. The paper will then evaluate what is being pursued within contemporary design to take the grid forward, which incorporates new ways of thinking. It will also investigate new developments within science and technology and the ways in which these are affecting society as an insight in to how the grid may further develop as a central systematic communication concept.

Roberts is a subject leader/principle lecturer BA Graphic Design at Camberwell College of Arts and Associate Director of the research unit for Information Environments. His Doctoral thesis (London School of Economics) researched language as a structuring principal of knowledge management. Commercial experience includes Habitat catalogue design and art direction, wagamama—concept creation, Adidas, Heal's corporate identity, BBH, Carluccios, Unicef, HSBC, Alessi, Alvar Aalto Foundation, M&S, Sainsbury's, King's College, UNICEF. Directorships include Design director London Lighting Co., Architectural Lighting Ltd, and Pradesign. Publications include most recently *Graphic Design: This Way*, co-author with Peter Anderson and designer (Zidane Press 2007); with Judith Passow, *Shattered Dreams—Israel and the Palestinians* (Halban, 2008); and author and designer of *Laws of Information—when does data become information and when does information become knowledge* (Zidane press, 2008).

Muneera Umedaly Spence
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COLLABORATION: A CASE STUDY IN CONTEXTUAL CURRICULAR DEVELOPMENT

There is a problematic propensity for the transplantation of Eurocentric based curricular into cultures that have different identifiers, cultural specificity, and world understanding. Variances in delivery, critical thinking, creative problem solving mechanisms, and incentive development for best processes and practices in education, must be considered as we move to appreciate cultural diversity. Curricular assumptions are made in course content and the layering of information with little regard for the local and regional context, preferred modes of communication, multilingual requirements, technological prowess and engaging learning as a second language. For a favorable educational outcome that is performance based, deeper curricular considerations must be embedded.

The importance of being a branch campus to a top rated American university, in this case, cannot be minimized. VCU Qatar Design University is one of five top rated programs/institutions invited to a conceptual dream campus, Education City, Doha, inspired by the Emir and Shaika Moza's understanding of the power of excellent education for its citizens. But both students and faculty vary between sensing the disconnect, and knowing the incongruities between the methods, practices, and applications of the home campus curriculum to regional ideologies and needs. The curriculum, therefore, needed to evolve, innovate, and reflect the context, while including essential quality and relevant aspects of the parent curriculum from the campus at VCU in Richmond, Virginia.

The core ideology was to identify essential principles of localizing a curriculum, retain rigor, while creating a safe learning/teaching environment. The team of Graphic Design educators embarked on an ambitious journey in Fall 2006. In a little more than a year we re-designed the entire Graphic Design curriculum including 19 new courses. The thinking was based on a strong philosophical foundation embedded with understanding of the practical/inspirational needs of the region.

Our team presentation will take you on the extraordinary exploratory journey, including the methodologies used to ensure a thoughtful and inclusive look at the pedagogical concerns. An important aspect of this process was to build a strong collaborative team of educators who could shift the educational concerns from a teacher/institutional-centered curriculum to a student/regional centered foundation for learning and teaching. We will then show our curricular explorations while speaking about the philosophical foundations of the new curriculum including the layering of courses, methods of embedding theory and practice while permitting student-centered diversity of interests. The presentation will include the final outcome of the curriculum and the implementation and assessment plans.

Spence graduated with her MFA from Yale University in Graphic Design, and has taught at the undergraduate and graduate levels in the field at university level for 22 years in the USA. Her interest in international development/design projects have manifested in Tajikistan, Kyrgyzstan and Ukraine. She is presently the Chair of the Department of Graphic Design at Virginia Commonwealth University in Qatar.

Her funded research interests are in developing collaborative interdisciplinary teaching and learning and in innovations in critique methodologies, while her focus is in developing curricular design processes. She has presented on these topics at numerous international conferences. Her professional work in Graphic Design constitutes a wide range of projects from branding, book design, museum catalogs, posters, brochures and signage systems. Spence's personal work explores mediums such as painting, drawing, photography, adornments, and concrete poetry focusing on issues pertaining to the family in a multicultural context.

Phatanateacha is originally from Thailand and is an Assistant Professor currently teaching at Virginia Commonwealth University School of the Arts in Qatar. She received her Bachelor of Fine Arts from the University of Utah and Master of Fine Arts from Virginia Commonwealth University Richmond, Virginia. She had worked at the international multi-disciplinary design firm RTKL Associates Inc. for branding and environmental design in Baltimore, Maryland USA. She also served as Alumni Managing Liaison, supervising and supporting communication and cooperation between the Fitch Qatar Office of Fitch London and VCU Qatar. In addition Ms Phatanateacha is an author of *Passage Through Qatar and Charm of the City*, publications about Qatar with Photographer Hani Nakib. She is also a co-author of *Revival of the Fittest: Digital Versions of Classic*. Her work has also been published in *The Color Management: A Comprehensive Guide for Graphic Designers*, a publication dealing with the physical and psychological effects of color. Her current research interests concern the transitional period from academic environment to professional environment. She is working on the development of a model for the organizational structure for design studio that will be implemented in design curricula. As a result of her research interest, Phatanateacha has been involved in the development of the design curriculum for VCU Qatar.

Martin has been teaching graphic design at Virginia Commonwealth University School of the Arts in Qatar since September 1999. His experience of working in design education within a multi-cultural context has inspired his particular interest in design problem definition methodology, contextual design, design performance evaluation, design education, and cross-cultural information design. These interests are actively being pursued in his scholarly research. Martin's background includes a B.S. in Environmental Design and Analysis from Cornell University and an M.F.A. in Communication Arts and Design from Virginia Commonwealth University, as well as five years of professional design experience. Also, his travels and photography in nearly 50 countries has exposed him to the tremendous diversity of form, meaning, and context that is critical to the performance of design.

Joshua Trees
Yván Martínez Arguiarro

Art Center College of Design, Gerrit Rietveld Academie,
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3 CITIES, 3 SCHOOLS, 3 STUDIES: NEW GENRES OF GRAPHIC DESIGN

In the 70s, before the institutional concept of 'interdisciplinarity,' Howard Fried founded the New Genres Department at the San Francisco Art Institute, to address a paradigm shift in contemporary art that was no longer based on mediums, but a hybrid of many practices.

This paper sets out to demonstrate how New Genres, a philosophy rooted in social dialogue, rigorous critique, and borderless experimentation, is an effective model for developing responsive curricula that anticipate ever-shifting social, political and technological conditions that influence graphic design; for preparing graphic designers for critical cultural roles; and for provoking conversation informed by self-reflexive practices (namely conceptual art, installation art, performance art, radical design and anti-design) with an openness to what graphic design might evolve into as a result of its interdisciplinarity and criticality.

From 2004-2007, three educational studies were conducted in San Francisco, Los Angeles and Amsterdam, to investigate new pedagogical approaches and vocabularies for teaching unpredictable and unprecedented cultural production; one at the San Francisco Art Institute; one at Art Center College of Design; and one at Gerrit Rietveld Academie. Results indicate that graphic design students have extraordinary capacities for independence, initiative and innovation, yet lack language and guidance to express the impulse to contribute and participate in culture beyond client-centered, market-specific and discipline-specific norms. Urgently needed are curricula that recognize and support self-initiated, experimental and conceptual projects, in any context regardless of entrepreneurial value, as valid areas of study and practice. Methodologies are discussed, namely the role of educators in facilitating work of this nature.

Study 1 involved two interconnected courses: *Infiltrate Design*, a preliminary course of what would become the Design+Technology Department at the San Francisco Art Institute, which challenged writers and visual artists (not graphic designers) to use the communication strategies of graphic design; and *Experimental Typography*, a course at Art Center College of Design, which challenged graphic designers to use the communication strategies of writing and visual art. Study 2, *Who Knew*, supported by Art Center College of Design and *IdN Magazine*, is an information design network for 'difficult content' (confusing, complex or censored elsewhere) published as free downloadable documents. Students studied the thresholds of graphic design in the access, efficiency and transparency of information. Study 3, *LSTN*, supported by Gerrit Rietveld Academie, is an online archive of audio and graphic documents. Participants recruited, recorded and interpreted conversations with cultural outsiders, to examine how meaning is produced and conveyed.

Trees and **Arguiarro** have been collaborating on a project called *Fake I.D.*, an investigation of graphic design as an independent, interdisciplinary and critical practice. They currently live and work between Los Angeles and Amsterdam.

Trees was an associate professor at Art Center College of Design between 2002-2007, and is visiting faculty at the San Francisco Art Institute. Trees holds an MFA in New Genres from the San Francisco Art Institute. Martínez Arguiarro holds an MS in Mathematics from Universidad Simón Bolívar, Caracas, Venezuela.

Lee Vander Kooi

Assistant Professor of Visual Communication, Herron School of Art and Design (Indiana University), Indianapolis, USA

A CONTEXT IN FLUX: ADDRESSING CURRICULAR CHANGE IN DESIGN EDUCATION

Today design education programs struggle to respond to the multiple forces vying for consideration. Technological advances facilitate greater connections and catalyze social, cultural, and environmental change. While there is no shortage of discourse about the significance and impact of these changes, a natural reaction might be to wait, to base appropriate responses on clear outcomes. This perspective assumes that we are in transition; moving from one coherent system to another. But John Thackara, author of *In the Bubble: Designing in a Complex World*, describes our current context more appropriately as being in-flux; with each factor individually and independently in motion. GK VanPatter observes that '[t]oday all disciplines including design are patterns in motion. Some patterns are moving at a snails pace while others are rapidly accelerating.' The complexity and interrelationship of the factors shaping design education today calls for fresh curricular perspectives to prepare students to solve complex, cross-disciplinary problems.

Design practice continually struggles to respond to social, technological, and economic factors. By addressing new challenges and engaging new questions the professional practice of design continues to mutate. By contrast higher education programs are less able to respond quickly and nimbly to changes perceived in society and culture. Meredith Davis, Design educator, observes that 'because the adoption of curriculum in academic institutions is both a democratic and bureaucratic process' design education is less able to mirror the changes in professional design practice.

In order to deliver relevant competences to students, faculty at the Indiana University Herron School of Art and Design 'redirected the focus of learning to emphasize collaborative creative process knowledge and the process skills needed to perform real-world, team-based creative problem-solving in complex, "fuzzy situations"'. Faculty introduced a creative problem solving process that began with problem finding and problem definition. Specific process skills like challenge mapping and collaborative action research were introduced to help students identify contextual factors and to understand audiences. Working experientially by addressing situated design challenges and working with community partners, students engaged audiences by recognizing the physical, cognitive, and social human factors relevant to the design challenge.

As patterns continue to shift the challenge to design education remains—How can students be prepared for problem solving in a complex world? By emphasizing collaboration, process knowledge, and process skills faculty can build curricula capable of responding to the forces driving social, cultural, and environmental change resulting in students better able to facilitate change in the world.

Vander Kooi was appointed to the Visual Communication faculty at the Herron School of Art and Design in 2006. Previously, he was a design educator at the University of Hawaii. At Herron Vander Kooi teaches studio design courses at the undergraduate and graduate level.

Prior to teaching, Vander Kooi has worked as a designer on multi-disciplinary teams solving design challenges for leading companies including GE, National City Bank and Smuckers. His areas of research interests include exploring the application of form making to different stages in the design process; how visualization can facilitate research, and the impact of unstable media on visual cultural production.

Jeremy Tridgell

University College Falmouth, Falmouth, UK

A GRAPHIC DESIGN FOR SUSTAINABILITY: THE SEARCH CONTINUES

As a contribution to the discourses of responsive curricula and shifting paradigms this paper reports on the author's *ecoloqo* project, an attempt to envision a *graphic* design for sustainability though its expression on the web. The innovative, visually based, social bookmarking site www.ecoloqo.net aims to search out the best and most useful websites about sustainability.

The project suggests the possibility of a future *graphic* design as a cultural as opposed to necessarily commercial activity, examining, tagging and valuing the ways a visual language might develop beyond a materialist and aspirant culture.

In the past we apprehended in the International Style a visually-based ideological expression of early twentieth century concerns and their resolution in graphic design. The author questions if it is possible to suggest that, in similar fashion, visual expressions of twenty-first century concerns can be analysed and thereby proactively set out in a graphic design for sustainability? Can we create a visual culture of a sustainable twenty-first century, a graphic design aligned to current concerns?

Many would suggest the ways that graphic design trends proliferate and variegate are an expression of a post-modern late capitalism. We celebrate diversity; the cutting edge is still new. Free markets are aligned with free societies and a freely expressed graphic design. Such free markets are now deemed to have suffered catastrophic market failure; our culture requires, in Bruce Mau's terms—massive change.

If graphic design for the web is to make a contribution to the concerns of the twenty-first century, the best websites will emerge through the *ecoloqo* site for analysis and review. As a web 2.0 technology it threatens the status quo, through its use of user-generated content and folksonomy. To add to an interdisciplinary perspective the author introduces further insights from the visual anthropology of sustainable communities and from the challenges of visualising sustainable design products in use, such as in Manzini's sustainable lifestyles.

If the project succeeds, graphic design then could entertain a proactive role in the interpretation and representation of sustainability, with the potential to develop a visually-based ideology that expresses the cultural or paradigm shift that we require.

Tridgell has worked previously with the mad, the bad, the young, old and poor. He took a first degree in psychology at University College London and started in educational research, moving on to work with disturbed kids for a number of years. He changed direction, bought a computer (1981) and worked as action researcher/development worker both at the level of community business (coops) and strategic intervention. A further degree in resource management fed his interest in the role of communication in socio-technical change. He has worked as a consultant to Bristol Development Corporation, Friends of the Earth, Cornwall County Council, the Isle of Guernsey; and taught on the Open University MBA and at the University of the South Bank. This century he has refocused on what led him to Cornwall—a research project to transform the county's ecological footprint. He is interested in developing a range of new media applications and other 'exemplary realisations' to this end—communicating sustainability. He has been teaching graphic design students for nearly twenty years.