

ICOGRADA DESIGN EDUCATION MANIFESTO 2011

International Council
of Graphic Design Associations
A Partner of the International
Design Alliance

icograda
IDA



Featuring the Icograda Design
Education Manifesto 2011
in Arabic, Chinese, English,
French, Russian and Spanish
along with 22 essays by
international design education
experts that inspired it.
Presented in Taipei to the
Icograda General Assembly 24,
October 2011.

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EDITED BY
AUDREY G. BENNETT
OMAR VULPINARI

This publication incorporates
Eastern and Western perspectives
on design education.
This book jacket can be turned
to point in either direction.

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Our commitment to design education and research

Russell Kennedy

Icograda President 2009-2011

At the first meeting of the 2009-2011 term in Beijing, China, the newly elected Icograda Executive Board unanimously agreed to revisit the Icograda Design Education Manifesto to mark the document's 10-year anniversary. The original manifesto is a key legacy of Oullim, the 2000 Icograda Millennium Congress in Seoul, Korea.

This highly significant publication is the result of an extensive two-year process of review, research, consultation and production. Icograda Vice President Omar Vulpinari and Associate Professor Audrey G. Bennett (Rensselaer Polytechnic Institute in New York) co-chaired the second iteration of the Icograda Design Education Manifesto. The project was coordinated by the Icograda Secretariat under Omar's project leadership. Professor Ahn Sang-Soo (Hongik University, Seoul), who chaired the inaugural manifesto, followed the process and supported our aspirations.

The anniversary of the original manifesto was marked in November 2010 with a four-day event in Jinan, China, hosted by Shandong University of Art and Design. In addition to the Manifesto co-chairs, Icograda was represented by Vice President Xiao Yong and Past President Guy Schockaert (1997-1999). Leading design educators, students and industry representatives came from around the world to participate in workshops, exhibitions and a two-day conference, exploring the theme, "Future of Design Education," from the perspective of educators and industry leaders.

The workshops established innovative objectives for the manifesto, incorporating both Eastern and Western reflections on design education. The Jinan workshop

outcomes were distilled into an essay, which was subsequently distributed to international leaders and thinkers in the field of design education.

While crafting the Icograda Design Education Manifesto update, it became very clear that the design profession and education have changed dramatically since Oullim. Rapid advances in technology facilitated the evolution of graphic design into communication design. Interdisciplinary collaboration has gained momentum over the last decade, as has the interface between design and other areas of study, including information technology, science, business and engineering. Postgraduate enrolment and research expectations for academics have increased and specialisations in design management, design thinking and design entrepreneurship emerged.

The new Icograda Design Education Manifesto, and its supporting essays, recognise the changing landscape and cultural sensibilities of design education. It addresses trends and identifies goals that can be used to shape a bright future for design and those who carry a commitment to design education.

On behalf of the Icograda Executive Board, I would like to thank Omar Vulpinari for his outstanding project leadership, his co-chair Audrey G. Bennett, Past Presidents Don Chang and Guy Schockaert and Professor Pan Lusheng, President of Shandong University of Art and Design for hosting the Icograda Design Education Manifesto 10-year anniversary celebrations in Jinan. Professor Ahn Sang-Soo shared his wisdom throughout this process. Our essay contributors, who have served as a steering committee for the project, offered diverse expertise and the teams who translated the Manifesto into the six official languages of the United Nations made this vision accessible to a broad audience. The group was supported by Project Manager,

Diala Lada and Managing Director, Brenda Sanderson at the Icograda Secretariat. We are grateful for the sponsorship provided by Fabrica, Favini and Grafiche Tintoretto, whose support have made the production of this book possible.

We regard the Icograda Design Education Manifesto as a vital document that defines Icograda's position on design and our commitment to education. It is a cornerstone project of the Icograda Education Network (IEN), which also produces Iridescent: Icograda Journal of Design Research.

Icograda believes that through this document we have created the framework for a solid foundation for design education, which will benefit current educators and students and influence their future progress and practice.



An essential chronology of the Design Education Manifesto 2011

Omar Vulpinari

Icograda Vice President 2009-2011

Project leader and Co-chair

Icograda Design Education Manifesto 2011

24-27 October 2000, Seoul,

Oullim Millenium Congress

The first Icograda Design Education Manifesto is presented. The project is led by Icograda Vice President Ahn Sang-Soo with Co-chair Sharon Helmer Poggenpohl and developed in collaboration with an international group of designers. The participants represent a geographically, politically, economically, culturally and socially diverse cross section of the design education community, including individuals from Brazil, China, Germany, India, South Korea, the Netherlands, South Africa and the United States.

26 October 2009, Beijing,

Xin: Icograda World Design Congress

Icograda President Russell Kennedy proposes to the newly elected Icograda Board of Directors that, ten years later, the Icograda Design Education Manifesto be updated to mark its anniversary. The board unanimously agrees with his recommendation. Prof. Ahn Sang-Soo supports the aspiration of an update to the original document. Vice President Omar Vulpinari accepts President Russell Kennedy's invitation to lead the development of the new edition.

15 December 2009

The Icograda Board edits a shared outline that identifies the communication design community's major educational concerns and desired advancements. The draft sets the general guidelines for the development process of defining, first the official draft and ultimately the final 2011 Manifesto.

The document starts from the understanding that the world was once Atlantic centred and

influenced predominantly by Western thinking, while more and more we see a shift in focus as designers around the world begin to adopt Eastern ideologies. Staying true to the original manifesto, the board acknowledges that East and West have different perspectives on design education, and while these viewpoints may not entirely coincide, design education can advance through both approaches.

Considering the changes in design education since 2000, several themes emerge as significant areas for exploration:

- *technology*: graphic design and multimedia merging to become communication design results in new platforms that continue to change how we create and consume information
- *inter-disciplinarity*: new forms of collaboration and the overlapping of disciplines within design
- *cross-disciplinarity*: design collaborating with other areas of study including science, medicine, engineering and information technology
- *design research*: communication design seeming to struggle the most to define itself in this field
- *entrepreneurship*: design as a stimulus for innovation and invention (commercial, cultural, social and environmental)
- *design management/design thinking*: design education combining with business management offers an environment for design thinking to mature and be understood

10 February 2010

Ahn Sang-Soo representing the East and Audrey G. Bennett representing the West, accept to present perspectives and lead discussions at the 10-year anniversary celebration in Jinan, China.

1-4 November 2010, Jinan, Shandong University of Art and Design, Icograda Design Education Manifesto 10-year Anniversary Celebration

In the native city of Confucius, a workshop

facilitated by Ahn Sang-Soo, Audrey G. Bennett and Omar Vulpinari sets the foundation of the new Manifesto. The participants are design professionals, educators, researchers and students from around the world interested in exploring the future of communication design education.

16 December 2010

After 60 edits, Bennett and Vulpinari, acting as Co-chairs, establish the official draft version of the 2011 Manifesto.

18 January 2011

To open the process to multiple disciplinary and cultural perspectives, 23 international design education experts are asked to review the draft Manifesto and are invited to contribute to the project by writing essays on the future of design education. The information and insights of these essays serve to expand, integrate and develop the draft into the final Manifesto.

2 June 2011

After careful consideration of the concerns and foresights expressed by the essay writers, the Co-chairs complete the final 2011 Manifesto. It is approved in full by the Icograda Board of Directors.

13 June 2011

Six teams of design mentors and students are invited to produce unique layouts of the Manifesto in their own languages (the six official UN languages) for the opening section of the Manifesto's printed publication. This initiative reflects the educational nature of the document.

24-26 October 2011, Taipei, IDA Congress

The Icograda Design Education Manifesto 2011 is presented in 6 languages accompanied by 22 expert essays in a printed publication.

INTRODUCTIONS

Change

Audrey G. Bennett

Co-chair Icograda Design Education Manifesto 2011

If asked to summarise the experience of co-chairing the 2011 Icograda Design Education Manifesto update in one word, I would choose the word change. What kind of change? Design change. The disciplinary and social upheaval of the past decade warranted an updating of the 2000 manifesto, and the new manifesto promises transformation. The word change also illuminates the precise aim of a manifesto — to engender agency in the reader. For instance, design changes the way we communicate, the way we read and the way we live. Design changes —————.

As we looked back, we assessed changes that have impacted the way that we learn, teach and practise communication design. On a global scale, we discovered changes resulting from technological development and innovation, economic prosperity in some regions and recession in others, environmental challenges and social networking. Moving forward, the future of communication design — its pedagogy and practice — depends on our ability to transform in order to overcome obstacles. As a discipline we must invent new strategies and find resources that reflect inclusivity, ethics and sustainability, and to nurture growth and cross-cultural harmony. With the insight gained from analysing past occurrences and future expectations, we made substantial changes to the 2000 Icograda Design Education Manifesto. We wrestled with the keywords intent on finding the precise terms to instill understanding and motivate appropriate action in the reader. With contributors from around the world, a transnational problem emerged that we solved with a face-to-face workshop in Jinan, China; a Skype conference call; and tech-mediated, collaborative

writing sessions. Thus, on a personal level, we experienced cultural, geographical and technical changes. Our collaboration epitomises the marriage of technology and creative production that has occurred over the past decade and will become even more prevalent, and perhaps more refined, in the future as new communication technologies emerge and connect one to many for creative action.

I am honoured to have been a part of the writing of a text that elevates the designer to an agent of change — culturally, socially, politically, economically and environmentally. With confidence and zeal we can now claim a position alongside politicians, engineers, scientists, entrepreneurs and economists who make crucial, potentially life-altering, decisions. The Icograda Design Education Manifesto 2011 update and accompanying essays represent the unified message of a collective that aims to instill new values and methods, and to motivate responsible action in the classroom and beyond. Yet, what the manifesto aspires to change and what it will enable over the next decade remains to be seen. What politics of inclusion will emerge as designers embrace collaboration with users and other disciplinary stakeholders? Will we continue to maintain professional autonomy? How will designers fare in a research arena that includes quantitative methods? How will existing practitioners attain training in research approaches and ethical standards? How will the communication design process change to accommodate emerging intersensory and multimodal contexts, environmental values and accountability? What form will our future outcomes take? How will they function? ←

Icograda Design Education Manifesto 2011

Communication design⁰¹

Communication design is an intellectual, creative, strategic, managerial, and technical activity. It essentially involves the production of visual solutions to communication problems.

Communication design has become more and more a profession that integrates the idioms and approaches of other disciplines into a multi-dimensional and hybrid visual competence.

Today the boundaries between design disciplines are more fluid, thanks to the sharing of advanced digital tools and knowledge. As the multiplayer working process assumes a higher complexity, communication designers need to redefine their role and purpose for an expanded media context dominated by a many to many conversation mode.

Change: opportunities and challenges

New opportunities and challenges confront the designer. Social, cultural, technological, environmental, and economical changes over the last decade have profoundly affected communication design education and practice. As a result, the variety and complexity of design issues have increased.

Emerging technologies (e.g. augmented reality, the smartphone, and social media) have broadened the way that designers communicate to include intersensory expressions—visual, aural, somatosensory, gustatory and/or olfactory components. Multi-platform content delivery is now the norm.

Direct, open, and instantaneous dialogue with individual end users (coupled with economic recession in many countries) has created opportunities for authorship and invention. Copyright, patent, and creative commons are now all a part of the communication designer's intellectual property lexicon.

Designers can virtually serve and interact with the world. Rapid advancements in communication and information technologies have globalised the professional context of design and bridged cultural divides with social networks in spite of perennial language barriers.

There is a dire need for a more advanced ecological balance between human beings and their natural environments. This environmental challenge has brought about the need for more sustainable design materials, methods, and outcomes.

The designer as professional and global citizen

A communication designer:

1. practises identity design; editorial and book design; typography; information design; advertising; illustration; photography; calligraphy; signage and pictogram systems; packaging; animation design; broadcast graphics and film titles; product, web and game interface design; interaction, environmental and exhibition graphics; data visualisation; and any other activity of online and offline shaping of visual form.

2. possesses the intellectual sensibility and skill, nurtured through professional experience and educational training, to create designs or images for reproduction by any means of visual communication.

3. contributes to shaping life and the visual landscape of commerce and culture towards a peaceful balance.

4. creates meaning for a community of diverse clients and users, not only interpreting their interests but offering conservative and innovative solutions as culturally, ethically and professionally appropriate.

5. identifies and frames problems, and solves them collaboratively exploring possibilities through critical thinking, creativity, experimentation and evaluation.

6. conceptualises, articulates, and transmits identity, messages, ideas and values into new, updated or mashup products, systems, services and experiences.

7. uses an inclusive approach that emphasises difference; respects human, environmental, and cultural diversity; and, strives to achieve common ground.

8. applies ethics to avoid harm and takes into account the consequences of design action on humanity (individuals and communities) and the environment.

9. advocates bottom-up (through DIY⁰² and DIWO⁰³ facilitation and technology appropriation) or top-down (through policy) for the betterment of humanity and the environment.

10. adapts to technological change with ease and embraces the challenge of learning and mastering new ways to visualise and communicate concepts across different media and new smart-materials.

11. is a 'designer' with a disciplinary focus and brings that expertise to interdisciplinary collaborations with anthropologists, software programmers, scientists, engineers, architects and other experts.

The future of design education

Design education is evolving from one to many instruction into many to many. As a result, it should:

1. instill a compassionate and critical mentality and nurture a self-reflective attitude and ability to adapt and evolve through innovative learning tools and methods for communication and collaboration.

2. include the following dimensions: image, text, context, space, movement, time, sound and interaction.

3. relay models for cross-cultural and transdisciplinary communication and for global-market collaboration with industry, users, other design disciplines and stakeholders.
4. integrate theory, history, criticism, research, and management to increase the production of design knowledge in order to enhance innovation and efficacy in respect of environmental and human factors.
5. teach quantitative and qualitative research methods (e.g. ethnography) to frame and solve problems.
6. inspire professional practice with findings that contribute new knowledge to interdisciplinary discourse.
7. prepare students for technological, environmental, cultural, social and economical change. To this end, it should evolve from teacher-generated projects to more participatory problem definition, enabling students to democratically address their own concerns and ways of learning with student-initiated projects.
8. foster in students of all levels, including pre-college, intellectual curiosity and a commitment to life-long learning. Through outreach programs, design education should diversify the profession and create opportunities for under-represented voices to be heard. It should also provide new continued learning programs for professionals that are ever more in need of skill updating and research methods training.
9. imbue in students a sense of personal responsibility for the environmental and social impact of their practice.

Then, the role of a design educator shifts from that of knowledge provider to that of a mediator who inspires and facilitates orientation for a more substantial practice.

The power to think the future near and far should be an integral part of design education and practice through research. A new conception of design aims to rebalance nature, humanity, and technology, and to harmonise east and west, north and south, as well as past, present and future into a dynamic equilibrium.

In legacy with the first edition of the Manifesto presented in Seoul in 2000, we continue in respect of the essence of Oullim—the great harmony.

01. The term 'graphic design' has evolved into a plural state of being with many names—graphic communication, visual communication, visual design, communication design. The term identified as most appropriate by the IcoGrada

General Assembly 2007 in La Habana is 'communication design'.

02. Design-it-yourself

03. Design-it-with-others

In the following pages the IcoGrada Design Education Manifesto 2011 is presented in the six official UN languages of Arabic, Chinese, English, French, Russian and Spanish.

Each language version has been translated and designed by a different teacher-student team in alignment with the educational nature of the Manifesto.

Arabic Halim Choueiry and Nelly Baz

Simplified Chinese Wang Min and Song Hao

English Audrey G. Bennett and Andrew Rarig

French Guy Schockaert and Julie Lay

Russian Alexandra Sankova and Anna Kulachek

Spanish Santiago Pujol and Daylin Valladolid Pérez

تجاربنا

التصميم التواصلي^١

التصميم التواصلي هو نشاط فكري، إبداعي، استراتيجي، إداري وتقني، يقوم على إيجاد حلول بصرية لعقبات التواصل.

تحوّل التصميم التواصلي الى مهنة تجمع بين مصطلحات الاختصاصات الأخرى ونهجها فتوّجدها بجدارة بصرية متعددة الأبعاد والمقاربات.

اليوم، أصبحت الحدود بين الاختصاصات التصميمية لينة. بحيث أن العلوم والأدوات الرقمية المتطورة تجمع بينها. ولأنّ منهج العمل المتعدد الاختصاصات يفرض درجة أعلى من التعقيد، يجد المصممون التواصلون أنفسهم بحاجة إلى إعادة تعريف دورهم وهدفهم أهم وسائل الاعلام التي تتبع صيغة واحدة تميز بخير يُقلّ من مجموعة متحدثين الى مجموعة مخاطبين.

designed by nelly baz and halim choueiry

١- تطور فن «التصميم الجرافيكي» ليجتمع بين تسميات عدّة – التواصل الجرافيكي، التواصل المرئي، التصميم المرئي، والتصميم التواصلي وحدد المصطلح الأنسب من قبل الجمعية العامة في Icoorada عام ٢٠١١ في جامانا ليكوّن «التصميم التواصلي».

التغيير الفرص والتحديات

يواجه المصمم فرصاً وتحدياتٍ جديدة. فالتغيرات الاجتماعية، وقد أتاحت التكنولوجيات الناشئة (مثل الحقيقة المدمجة، الهاتف الذكي، ووسائل الإعلام الثقافية، التكنولوجية، البيئية والاقتصادية التي شهدتها العقد الاجتماعية) للمصممين أساليب عديدة للتواصل، شاملة التعبيرات الحسية المتكاملة – البصرية، السمعية، الماضي أحدثت تأثيراً في تعليم التصميم التواصلي وممارسته، الحسية الجسدية، الذوقية و/ أو الشمية. فأصبحت القاعدة تنص على توصيل المحتوى من منصة الأمر الذي أدى الى تنوع وتعدد المسائل التصميمية. ذات برامج عديدة. وقد اتاح الحوار المفتوح المباشر والسريع مع الأفراد المستخدمين (بالإضافة الى الركود الاقتصادي في البلاد) بفرص التأليف والاختراع. فأصبحت حقوق التأليف وبراءات الاختراع جزء من معجم المصمم التواصلي وملكيته الفكرية.

وقد اتاح الحوار المفتوح المباشر والسريع مع الأفراد يستطيع المصممون أن يخدموا ويتفاعلوا مع العالم عملياً. فقد سيطر التقدم السريع للاتصالات المستخدمين (بالإضافة الى الركود الاقتصادي في البلاد) وتكنولوجيا المعلومات على سياق التصميم المهني وسد الفجوات الثقافية ضمن الشبكات الاجتماعية بفرص التأليف والاختراع. فأصبحت حقوق التأليف وبراءات رغم الحواجز اللغوية. من الضروري إيجاد توازن بيئي متطور بين البشر وبينتهم الطبيعية بحيث أن الاختراع جزء من معجم المصمم التواصلي وملكيته الفكرية. هذا التحدي البيئي يتطلب تصميماً ذا مواد واساليب ونتائج أكثر استدامة.

المصمم التواصلي

١. يتقن تصميم الشعارات: التحرير وتصميم الكتب: الطباعة: تصميم المعلومات: الدعاية: الرسوم الإيضاحية: التصوير الفوتوغرافي: الفن الخطي: الرسم التخطيطي وتصميم اللافتات: التعبئة والتغليف: تصميم الرسوم المتحركة: بث الرسومات وعناوين الأفلام: تصميم المنتج أو واجهة شبكة الإنترنت أو واجهة لعبة: رسومات تفاعلية أو بيئية أو رسومات معرض: تصور البيانات: وشاشات أخرى تتضمن تأليف صورة مرئية مباشرة أو مستقلة.
٢. يمتلك الحس الفكري والمهارة التي طوّرتها التجربة المهنية والتدريب التعليمي، وذلك لوضع تصاميم أو صور تستخدمها وسائل التواصل المرئي.
٣. يساهم في تنظيم الحياة والمشهد البصري التجاري والثقافي لتحقيق توازن سلمي.
٤. يجد معنى لمجتمع متنوع يستخدمه، وذلك بتفهم اهتماماتهم وتقديم حلول مبتكرة، محافظة وهادئة ثقافياً وأخلاقياً ومهنياً.
٥. يحدد المسائل، يصيغها، ويجد لها حلولاً مشتركة متبعاً تفكيراً نقدياً ابتكارياً قائماً على التجربة والتقييم.
٦. يصور، يعبر، وينقل الشعار والرسائل، والأفكار والقيم متبعاً منتجات وأنظمة وخدمات وتجارب جديدة مطوّرة.
٧. يستخدم مقاربة شاملة تبيّن الاختلافات، تحترم التنوع الإنساني والبيئي والثقافي ويسعى جاهداً لوضعها ضمن مفهوم مشترك.
٨. يحترم أخلاقيات المهنة لتجنب الاضرار، يسيّئ الى نتائج التصميم المؤثرة على البشرية (الأفراد والمجتمعات)، والبيئة.
٩. يسعى الى تحسين أحوال البشرية والبيئة حسب استراتيجيات معالجة المعلومات (من خلال «DIY»^٢ و «DIWO»^٣ التسجيلات والتكنولوجيا أو من خلال السياسة).
١٠. يواكب التطور التكنولوجي ويغتنم فرص التعلم واتقان طرق جديدة لتصوير المفاهيم ونقلها عبر وسائل الإعلام المختلفة والدوات الجديدة الذكية.
١١. هو «مصمم» ذو توجّه اختصاصي وخبرته تدفعه إلى التعاون المتعدد التخصصات مع علماء الأنثروبولوجيا، المبرمجين، العلماء، المهندسين، المعماريين وغيرهم من الخبراء.

٢- صممه بنفسك

٣- صممه مع الآخرين

المصمم مواطنة مواطن مختلف وعالمي

يتطور تعليم التصميم من مجموعة تعليمات واحدة إلى العديد منها، نتيجة لذلك ، يفرض التعليم:

١ ترسيخ عقلية نقدية وشغوفة واتباع سلوك ذاتي تأملي قادر على التكيف والتطور حسب أدوات التعلم المبتكرة لأنظمة التواصل والتعاون.

٢ شمول الأبعاد التالية: الصورة والنص والسياق، والمجال، والحركة، والوقت، والصوت والتفاعل.

٣ تعاقب النماذج لتوضيح التواصل بين الثقافات والتخصصات وللتعاون مع السوق العالمية والصناعة والمستخدمين، وتخصصات التصميم الأخرى وأصحاب المصلحة.

٤ دمج النظرية والتاريخ والنقد والبحوث والإدارة لزيادة المعرفة في التصميم وذلك لتعزيز الحداثة والفعالية في ما يتعلق بالعوامل البيئية والبشرية.

٥ تعليم طرق البحث الكمي والنوعي (على سبيل المثال الدثوغرافيا) لتحديد المشاكل وحلها.

٦ تحفيز المزاولة المهنية من خلال النتائج التي تساهم في ادراك جديد لتواصل الاختصاصات فيما بينها.

٧ تحضير الطلاب أمام التغيرات التكنولوجية والبيئية والثقافية والاجتماعية والاقتصادية. تحقيقاً لهذه الغاية، يجب استبدال طريقة التعليم حسب المشاريع الجاهزة بأسلوب تعليمي مشترك يدعو الى تحديد المسائل، مما يتيح للطلاب معالجة اهتماماتهم الخاصة ديمقراطياً وابتكار طرق تعلم جديدة من خلال مشاريع يحضرها الطلاب أنفسهم.

٨ تعزيز الفضول الفكري والالتزام بمبدأ التعلم الطويل الأمد عند الطلاب في جميع المراحل ابتداءً من المرحلة ما قبل الجامعية. وعلى اساس تعليم التصميم أن تنوّع آفاق المهنة وخلق فرص للأفراد غير الممثلين، وذلك من خلال برامج التوعية والتثقيف، كما انه يجب توفير برامج تعليم دائمة جديدة للمحترفين الذين يجدون أنفسهم بحاجة إلى تحديث مهاراتهم والتدرب على أساليب البحث.

مستقبل تعليم

التصميم

٩ ترسيخ الشعور بالمسؤولية الشخصية لدى الطلاب، خصوصاً اتجاه الآثار البيئية والاجتماعية لمهنتهم.

أذن، يتبدّل دور استاذ التصميم بين تزويد المعرفة و الهام وتسهيل التوجه نحو مزاولة أكثر جوهرية.

و يجب أن تكون القدرة على التفكير في المستقبل القريب والبعيد جزءاً لا يتجزأ من تعليم التصميم ومزاولته حسب البحوث. فالفهم الجديد للتصميم يهدف إلى إعادة توازن الطبيعة، والإنسانية، والتكنولوجيا، وانسجام الشرق والغرب، الشمال والجنوب، والتوافق بين الماضي والحاضر والمستقبل؛ كلّ ذلك في توازن ديناميكي متكامل.

وفاً لوصية الطبعة الأولى من البيان الذي قدّم في سيول عام ٢٠٠٠،
نستمر احتراماً لجوهر Oullim - الانسجام الكبير.

2011年国际平面设计联合会设计教育宣言

传达设计「注」

传达设计是一种需要兼备智力、创意、战略、管理能力和技术的活动。其本质就是实施用于解决问题的视觉方案。传达设计已经渐渐变为一个集成了其他行业的方法与理念，并将之转化为一种多维度的、混合型的视觉竞争力的行业。今天，由于先进数码工具和知识的普及，设计行业的边界正在变得越来越模糊。多成员合作的工作流程呈现更高的复杂性。传达设计师需要重新界定他们的角色和目的，以适应被多对多的对话模式所主宰的扩张了的媒介语境。

改变：机遇与挑战

设计师迎来新的机遇、新的挑战。在过去十年中，社会、文化、技术、环境、经济方面的变化深远地影响了传达设计教育与实践，使设计相关的问题变得更为多样而且复杂。新兴技术「例如增强现实、智能手机、社交媒体」扩展了设计师传达的方式，其中包含了多感官的表达方式——视觉的、听觉的、身体知觉的、味觉的、嗅觉的成分。多平台的内容交付是现在的标准，与个体终端用户进行直接的、开放的、即时的对话「在许多国家这也与经济萧条同时发生」为创作与发明提供了机会。版权、专利权、创作共用「Creative Commons」现在已经是设计师知识产权词典中的一部分了。设计师可以通过虚拟的手段为这个世界服务，与之互动。尽管语言的障碍一直都存在，但是信息传达与相关技术的快速发展令设计专业的语境全球化，并通过社会网络连接了文化之间的鸿沟。人类与自然环境之间取得一种更先进的生态平衡的需求已经极为迫切，这就要求人们在设计材料、方法、结果方面都必须更具可持续性。

作为专业人士和全球公民的设计师

一个传达设计师

一、从事视觉形象设计、编辑与书籍设计、文字设计、信息设计、广告插画设计、摄影、书法、导示与图形标志系统、包装设计、动画设计、视频动态图形与电影片头设计、产品网络与游戏界面设计、互动设计、环境与展览平面设计、数据可视化与其他线上和线下的视觉形态塑造活动。二、智慧敏感，具有专业技能与经验，接受过良好的教育培训，能够以各种视觉传达手段创作设计与图像以供复制。三、参与对生活的塑造，对商业与文化的视觉景观建设，使人们的生活与视觉景观达到更为和谐的平衡。四、为一个包含众多种类的客户与用户群体创造价值，在表达他们自身兴趣的同时，也提供兼具保护性和创新性的解决方案，并确保在文化、道德和专业上都是恰当的。五、认识并定义问题，通过批判性思维、创意、实验和评估来协作探求可能性，提出解决方案。六、概念化、阐述、转化身份、个性、信息与价值，为新的与时代同步的或是聚合的产品、系统、服务与经验。七、使用一种兼容并包的方式，强调差异、尊重人、环境和文化方面的多样性，同时努力达到共通。八、遵从设计伦理，避免造成危害，将设计行为的结果纳入考虑的范畴，包括人文「个体与群体」与环境方面的影响。九、主张从下而上「通过 DIY」^{【注一】}和自上而下「通过政策」^{【注二】}的方式，注重人文关怀，改善自然环境。十、轻松适应技术转变，自信面对因学习掌握新的视觉表达方式所带来的挑战。通过不同的媒介和新的智能材料传达概念。十一、是一个倾向于某一学科，将这一专业知识应用于联合人类学家、软件开发、科学家、工程师、建筑师和其他领域专家的多学科协作。

「平面设计」这个术语已经演变为多元的状态——图形传达

视觉传达、视觉设计、传达设计。2007年哈瓦那 Icoagrada 成员大会认为最合适的一个描述语是「传达设计」。

【注一】

自己动手设计

【注二】

与他人合作的设计

【注三】

设计教育的未来

设计教育从一对多的指导发展为多对多的指导。这样就导致了一注入一种为他人考虑的批判研究性的思维方式。培养自省的态度以及通过新型学习工具与手段进行沟通、写作而适应并发展的能力。一包括下面几个维度：图像、文字、语境、空间、运动、时间、声音、互动。三教授行业用户和其他设计领域及利害关系人之间的全球市场协作。跨文化和跨学科传达的模式。四结合理论、历史、批评、研究与管理来增加设计知识的生产，以加强环境与人两方面因素的创新能力和实现能力。五教授数量与质量分析的方法。【例如民族志学】来定义并解决问题。六通过研究发现，在跨学科的论述方面贡献新知，启迪专业实践。七让学生为了技术、环境、文化、社会以及经济的变化做好准备。以此为目的，则应从教师为中心的教学项目转变为参与型的问题定义方式，使学生通过自发项目来民主地表达他们自身的看法，选择他们的学习方式。八在各个级别的学生中包括预备进入大学的学生，都注重培育他们在智力上的好奇心，终身学习的志向。通过拓展项目，设计教育者应努力让这个专业多样化，为缺乏话语的群体提供言说的机会。同时也应为亟需技能更新和研究方法培训的业内人士提供持续学习的项目。九在学生心中注入一种个人责任感，督促他们重视设计实践对环境和社会造成的影响。这样设计教育者的角色就从知识传授者转变为一个启发、推动可持续性实践的中介者。为近忧为长久计的双重能力应该是设计教育与经过研究的实践的必然组成部分。设计的一个概念旨在平衡自然、人文、技术、东西南北以及过去、现在、将来的和谐共存，达到一个具有内在活力的平衡状态。延续二〇〇〇年在首尔第一版的 Icoagrada 设计教育宣言，我们继续秉持 Oulim，即“大和谐”的基本精神。

ICOGRADA DESIGN EDUCATION MANIFESTO MMXI

A

Communication Design¹

Communication design is an intellectual, creative, strategic, managerial, and technical activity. It essentially involves the production of visual solutions to communication problems.

Communication design has become more and more a profession that integrates the idioms and approaches of other disciplines into a multi-dimensional and hybrid visual competence.

Today the boundaries between design disciplines are more fluid, thanks to the sharing of advanced digital tools and knowledge. As the multiplayer working process assumes a higher complexity, communication designers need to redefine their role and purpose for an expanded media context dominated by a many to many conversation mode.

¹ The term 'graphic design' has evolved into a plural state of being with many names—graphic communication, visual communication, visual design, communication design. The term identified as most appropriate by the Icoграда General Assembly 2007 in La Habana is 'communication design.'

B

Change: Opportunities & Challenges

New opportunities and challenges confront the designer. Social, cultural, technological, environmental, and economical changes over the last decade have profoundly affected communication design education and practice. As a result, the variety and complexity of design issues have increased.

Emerging technologies (e.g. augmented reality, the smartphone, and social media) have broadened the way that designers communicate to include intersensory expressions—visual, aural, somatosensory, gustatory and/or olfactory components. Multi-platform content delivery is now the norm.

Direct, open, and instantaneous dialogue with individual end users (coupled with economic recession in many countries) has created opportunities for authorship and invention. Copyright, patent, and creative commons are now all a part of the communication designer's intellectual property lexicon.

Designers can virtually serve and interact with the world. Rapid advancements in communication and information technologies have globalized the professional context of design and bridged cultural divides with social networks in spite of perennial language barriers.

There is a dire need for a more advanced ecological balance between human beings and their natural environments. This environmental challenge has brought about the need for more sustainable design materials, methods, and outcomes.



C

The Designer as Professional & Global Citizen

A COMMUNICATION DESIGNER:

- ① Practices identity design; editorial and book design; typography; information design; advertising; illustration; photography; calligraphy; signage and pictogram systems; packaging; animation design; broadcast graphics and film titles; product, web and game interface design; interaction, environmental and exhibition graphics; data visualization; and any other activity of online and offline shaping of visual form.
- ② Possesses the intellectual sensibility and skill, nurtured through professional experience and educational training, to create designs or images for reproduction by any means of visual communication.
- ③ Contributes to shaping life and the visual landscape of commerce and culture towards a peaceful balance.
- ④ Creates meaning for a community of diverse clients and users, not only interpreting their interests but offering conservative and innovative solutions as culturally, ethically and professionally appropriate.
- ⑤ Identifies and frames problems, and solves them collaboratively exploring possibilities through critical thinking, creativity, experimentation and evaluation.

- ⑥ Conceptualizes, articulates, and transmits identity, messages, ideas and values into new, updated or mashup products, systems, services and experiences.
- ⑦ Uses an inclusive approach that emphasizes difference; respects human, environmental, and cultural diversity; and, strives to achieve common ground.
- ⑧ Applies ethics to avoid harm and takes into account the consequences of design action on humanity (individuals and communities) and the environment.
- ⑨ Advocates bottom-up (through DIY² and DIWO³ facilitation and technology appropriation) or top-down (through policy) for the betterment of humanity and the environment.
- ⑩ Adapts to technological change with ease and embraces the challenge of learning and mastering new ways to visualize and communicate concepts across different media and new smart-materials.
- ⑪ Is a 'designer' with a disciplinary focus and brings that expertise to interdisciplinary collaborations with anthropologists, software programmers, scientists, engineers, architects and other experts.

2. Design-it-yourself
3. Design-it-with-others



D

The Future of Design Education

DESIGN EDUCATION IS EVOLVING FROM ONE TO MANY INSTRUCTION INTO MANY TO MANY. AS A RESULT, IT SHOULD:

- ① Instill a compassionate and critical mentality and nurture a self-reflective attitude and ability to adapt and evolve through innovative learning tools and methods for communication and collaboration.
- ② Include the following dimensions: image, text, context, space, movement, time, sound and interaction.
- ③ Relay models for cross-cultural and transdisciplinary communication and for global-market collaboration with industry, users, other design disciplines and stakeholders.
- ④ Integrate theory, history, criticism, research, and management to increase the production of design knowledge in order to enhance innovation and efficacy in respect of environmental and human factors.
- ⑤ Teach quantitative and qualitative research methods (e.g. ethnography) to frame and solve problems.
- ⑥ Inspire professional practice with findings that contribute new knowledge to interdisciplinary discourse.

- ⑦ Prepare students for technological, environmental, cultural, social and economical change. To this end, it should evolve from teacher-generated projects to more participatory problem definition, enabling students to democratically address their own concerns and ways of learning with student-initiated projects.
- ⑧ Foster in students of all levels, including pre-college, intellectual curiosity and a commitment to life-long learning. Through outreach programs, design education should diversify the profession and create opportunities for under-represented voices to be heard. It should also provide new continued learning programs for professionals that are ever more in need of skill updating and research methods training.
- ⑨ Imbue in students a sense of personal responsibility for the environmental and social impact of their practice.

Then, the role of a design educator shifts from that of knowledge provider to that of a mediator who inspires and facilitates orientation for a more substantial practice.

The power to think the future near and far should be an integral part of design education and practice through research. A new conception of design aims to rebalance nature, humanity, and technology, and to harmonize east and west, north and south, as well as past, present and future into a dynamic equilibrium.

In legacy with the first edition of the Manifesto presented in Seoul in 2000...

we continue in respect of the essence of Oullim—the great harmony.

Le design graphique ne se définit pas par sa forme

Le design graphique est une activité intellectuelle, créative, stratégique et technique. Il vise à produire des solutions visuelles destinées à résoudre des problèmes de communication.

Le terme « design graphique » a évolué de manière plurielle. Beaucoup d'appellations se sont fait jour – communication graphique, communication visuelle, design visuel, design de communication. Le terme le mieux approprié – selon l'Assemblée Générale Icoграда qui s'est tenue à La Havane en 2007 – est « communication design ».

Le terme « communication design » intègre le vocabulaire et les pratiques d'autres disciplines. C'est un modèle de compétences visuelles hybrides à dimensions multiples.

Les frontières entre les disciplines de mise en forme sont aujourd'hui plus perméables, grâce au partage des outils numériques et des connaissances. À mesure que leur contexte médiatique s'élargit et inclut d'autres intervenants, les designers de communication sont attirés à redéfinir leur rôle et leurs objectifs.

Le design graphique est une activité intellectuelle, créative, stratégique et technique. Il vise à produire des solutions visuelles destinées à résoudre des problèmes de communication.

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2011 Icoграда Manifeste sur l'éducation du design

2011 Icoграда Manifeste sur l'éducation du design

Le changement : défis et perspectives

La profession est confrontée à de nouvelles ouvertures et à de nouveaux défis. Ces dix dernières années, les bouleversements sociaux, culturels, technologiques, environnementaux et économiques ont profondément affecté la formation et la pratique du **communication design**. La variété et la complexité des questions liées à son exercice se sont multipliées.

Les technologies émergentes (par exemple: la réalité augmentée, la téléphonie intelligente et les médias sociaux) ont élargi la manière dont les designers communiquent, étendant leur pratique à des valeurs intersensorielles – visuelles, auditives, physiologiques, gustatives et/ou olfactives. La fourniture de contenus multiples est devenue la règle.

Le dialogue direct avec l'utilisateur individuel et la récession économique ont redéfini les conditions de paternité créative et d'invention.

Le copyright, la patente et la gestion des droits de propriété intellectuelle font maintenant partie du vocabulaire du **communication design**.

Les créateurs graphiques peuvent virtuellement servir et interagir avec le monde entier. Les progrès en matière de communication et de technologies de l'information ont globalisé le contexte professionnel et les réseaux sociaux ont dépassé les divisions culturelles en dépit de la barrière persistante des langues.

Il existe un besoin criant pour un meilleur équilibre entre les humains et leur environnement naturel. Les défis écologiques ont imposé au **communication design** la nécessité de matériaux, de méthodes et de résultats durables.

Le designer comme professionnel et citoyen

Un **communication designer**:

- 1 pratique la création d'identités; la mise en forme de textes et de livres; la typographie, la création de systèmes d'information; la publicité; l'illustration; la photographie; la calligraphie; la signalisation et les systèmes pictographiques; l'emballage; l'animation; le graphisme des médias de diffusion et le titrage de cinéma; la création d'interfaces de produits, de sites web et de jeux; le graphisme d'interaction, d'environnement et d'exposition; la visualisation de données; et tous les autres domaines de mise en forme en modes direct ou connecté.
- 2 possède la sensibilité intellectuelle et les compétences – nourries par l'expérience professionnelle et la formation – pour créer des mises en forme ou des images reproductibles par n'importe quel moyen de communication visuelle.
- 3 contribue à modeler la vie et le paysage visuel du commerce et de la culture vers plus d'harmonie.
- 4 crée de la signification pour des clients et des utilisateurs de toutes origines, non seulement en interprétant leurs intérêts mais en leur offrant des solutions répondant à une culture et une éthique.
- 5 identifie et circonscrit les problèmes, et les résout en collaboration grâce à la réflexion critique, la créativité, l'expérimentation et l'évaluation.
- 6 conceptualise, exprime et transmet des identités, des messages, des idées et des valeurs via des produits nouveaux, actualisés ou composites, des systèmes, des services et des expériences.
- 7 utilise une approche inclusive soulignant la différence; respecte la diversité humaine, environnementale et culturelle; et s'efforce de dégager des valeurs communes.
- 8 pratique la déontologie et prend en considération les effets du design sur les individus, les communautés et l'environnement.
- 9 se fait le défenseur de l'information collégiale (par la facilitation et l'appropriation technologique) ou magistrale (par la diffusion de règles).
- 10 s'adapte au changement technologique et embrasse les défis d'apprentissage et de maîtrise des nouveaux moyens de visualisation; communique à travers différents médias et les nouveaux matériels intelligents.
- 11 se montre un concepteur méthodique et étend son expertise à d'autres disciplines, collaborant avec des anthropologues, des développeurs de logiciels, des scientifiques, des ingénieurs, des architectes et d'autres experts.

Le futur de la formation en design

La formation en matière de design évolue de l'individuel au collectif, et du collectif au collectif.

En conséquence, elle devrait :

1 instiller une mentalité critique et nourrir une attitude d'autoréflexion, de même qu'une capacité à s'adapter et à évoluer via des outils et des méthodes d'apprentissage nouveaux.

2 inclure les dimensions suivantes : image, texte, contexte, espace, mouvement, temps, son et interaction.

3 relayer des modèles pour la communication interculturelle et transdisciplinaire, et pour la collaboration dans un marché global avec les industries, les utilisateurs, d'autres disciplines de création et les commanditaires.

4 intégrer la théorie, l'histoire, la critique, la recherche et la gestion en vue d'augmenter la production de connaissances et soutenir l'innovation et l'efficacité dans le respect des facteurs humains et environnementaux.

5 enseigner les méthodes de recherche quantitative et qualitative (comme en ethnographie, par exemple) de manière à encadrer et résoudre les problèmes.

6 élargir la pratique professionnelle aux découvertes qui contribuent à étendre le discours interdisciplinaire.

7 préparer les étudiants au changement

technologique, environnemental, culturel, social et économique. À cette fin, elle devrait évoluer de l'enseignement magistral à une définition de problèmes plus participative, permettant aux étudiants d'aborder leurs propres préoccupations et méthodes d'apprentissage au départ de projets générés par eux-mêmes.

8 soutenir auprès des étudiants de tous niveaux – y compris dans le pré-universitaire – la curiosité intellectuelle et un engagement envers un apprentissage tout au long de la vie. Au travers de programmes d'assistance, la formation au design devrait diversifier la profession et créer des ouvertures afin de permettre à des groupes minoritaires de s'exprimer. Elle devrait aussi proposer des programmes de formation continuée pour les professionnels toujours à la recherche d'une mise à jour de leurs compétences ou de techniques de recherche.

9 soutenir chez les étudiants le sens de la responsabilité personnelle quant à l'impact environnemental et social de leur pratique.

2011 Icoграда Manifeste sur l'éducation du design

2011 Icoграда Manifeste sur l'éducation du design

Dès lors, le rôle du formateur en design évolue de celui d'un fournisseur

de connaissances à celui d'un médiateur capable d'inspirer

et faciliter l'évolution vers une conception plus complète du métier.

La capacité de penser, par la recherche, le métier à court et à long terme

devrait faire partie intégrante de la formation et de la pratique

du design.

Une nouvelle conception du design vise à repositionner

Héritiers de la première édition du Manifeste,

la nature, l'humanité, la technologie, à harmoniser l'est et l'ouest,

présentée à Séoul en 2000,

le nord et le sud, de même que le passé, le présent et le futur

nous poursuivons ce projet,

au sein d'un même équilibre.

dans le respect de « Oullim »,

la grande harmonie.

Palatino

Hermann Zapf

Deutschland 1918

Today

Volker Küster

Deutschland 1941

МАНИФЕСТ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ ДЛЯ ДИЗАЙНЕРОВ ОРГАНИЗАЦИИ ISOGRA DA

Международного
совета ассоциаций
графического
дизайна 2011 год

01

КОММУНИКАТИВНЫЙ ДИЗАЙН

КОММУНИКАТИВНЫЙ ДИЗАЙН¹ — это деятельность, включающая интеллектуальный, творческий, стратегический, управленческий и технический аспекты. Его цель — предложить визуальное решение проблем в области коммуникации.

Со временем коммуникативный дизайн все больше становится такой профессией, которая способна объединить всевозможные стили и подходы других дисциплин и спаять из разнообразных элементов многомерные визуальные данные.

Границы между отраслями дизайна ныне стали более подвижными благодаря использованию продвинутых цифровых технологий и знаний. В силу того, что рабочий процесс, вовлекающий множество участников, предполагает большую сложность, медиа-дизайнерам необходимо переосмыслить свою роль и цели работы так, чтобы ориентироваться на расширенный медиа-контекст, управляемый в режиме дискуссии, в основе которой — коммуникация, подобная конференц-связи.

02

ПЕРЕМЕНЫ: ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ

Дизайнер постоянно встречается как с новыми перспективами, так и с проблемами. Социальные, культурные, технологические, экономические преобразования, экологические перемены в течение последнего десятилетия глубоко затронули и процессы обучения, и практическую деятельность в сфере коммуникативного дизайна. В результате этого возросли количество и сложность разрабатываемых тем.

Возникающие технологии (среди них такие, как виртуальная реальность, смартфоны, социальные сети) расширили возможности дизайнеров и позволили сочетать несколько чувств — одновременно используются визуальные, акустические, соматосенсорные, вкусовые и/или обонятельные компоненты. Многоплатформный контент ныне является нормой.

Прямой, открытый, мгновенный диалог с конечным пользователем (в сочетании с экономической рецессией во многих странах) вызвал рост возможностей для авторских изобретений. Авторское, патентное право и законы, связанные с творческой деятельностью, теперь являются частью лексикона, ассоциирующегося с интеллектуальной собственностью коммуникативных дизайнеров.

Дизайнеры могут дистанционно работать и взаимодействовать со всем миром. Быстрые усовершенствования в коммуникациях и информационных технологиях объединили профессиональную среду дизайнеров и с помощью социальных сетей преодолели культурные различия, несмотря на языковые барьеры. В то же время существует крайняя нужда в большей разработанности вопроса экологического баланса между людьми и окружающей их природной средой. Проблемы, связанные с экологией, требуют повышенного внимания к тому, чтобы материалы, методы и результаты деятельности не наносили ущерба окружающей среде.

¹Термин «графический дизайн» эволюционировал в неоднородную структуру, которая включает в себя множество названий: графическая коммуникация, визуальная коммуникация, визуальный дизайн, коммуникативный дизайн.

Коммуникативный дизайн — термин, принятый Генеральной ассамблеей Isograda в Гаване в 2007 году в качестве наиболее подходящего.

03

дизайнер – профессионал
и гражданин мира**КОММУНИКАТИВНЫЙ ДИЗАЙНЕР:**

РАБОТАЕТ/ ОБЛАДАЕТ/ СПОСОБСТВУЕТ/ СОЗДАЕТ/ РАСПОЗНАЕТ И ОЧЕРЧИВАЕТ/ КОНЦЕПТУАЛИЗИРУЕТ/ ПОЛЬЗУЕТСЯ/ ПРИМЕНЯЕТ/ ПРОПАГАНДИРУЕТ/ ЛЕГКО ПРИСПОСОБЛИВАЕТСЯ/ ЯВЛЯЕТСЯ «ДИЗАЙНЕРОМ»

- 1 **РАБОТАЕТ** над корпоративным стилем; издательским и книжным дизайном; типографикой; информационным дизайном; рекламой; иллюстрациями; фотографией; каллиграфией; идентификационными комплектами и логотипами компаний; дизайном упаковки; анимационным дизайном; разрабатывает графику в телепередачах и титры к фильмам; дизайн интерфейса различной продукции, интернет-сайтов и компьютерных игр; проектирование взаимодействия, графику в сфере экологии и выставок; визуализацию данных, а также совершает любые другие действия в области создания визуальных моделей в режиме он- и офлайн.
- 2 **ОБЛАДАЕТ** умственными способностями и навыками, воспитанными в процессе обучения и профессионального опыта, которые необходимы для создания оформления или изображения в целях воспроизведения визуальной коммуникации любыми методами.
- 3 **СПОСОБСТВУЕТ** формированию естественной видимой перспективы культуры и коммерции в направлении их мирного равновесия.
- 4 **СОЗДАЕТ** средства для формирования сообщества различных клиентов и пользователей, не только представляя их интересы, но и предлагая традиционные и инновационные решения, приемлемые как в культурном, так и в профессиональном и этическом планах.

¹ Design-it-yourself
«Сделай дизайн сам»

² Design-it-with-others
«Сделай вместе с другими»

- 5 **РАСПОЗНАЕТ И ОЧЕРЧИВАЕТ** круг проблем; решает их на основе совмещения критического мышления, креативности, экспериментирования и оценок.
- 6 **КОНЦЕПТУАЛИЗИРУЕТ**, ясно излагает и передает суть идентичности, ее основной посыл, идеи и ценности в новые, усовершенствованные или мэшап – продукты, системы, услуги или опыт.
- 7 **ПОЛЬЗУЕТСЯ** широким подходом, который выделяет отличия, уважает человека в целом, окружающую среду, культурное разнообразие и движется к тому, чтобы выработать общую платформу.
- 8 **ПРИМЕНЯЕТ** этические принципы, позволяющие избежать вреда, и принимает в расчет последствия влияния действий дизайнера на человечество (как отдельных личностей, так и сообществ) и окружающую среду.
- 9 **ПРОПАГАНДИРУЕТ** организацию работы снизу вверх (при помощи организации групповой работы и апроприации технологий DIY¹ и DIWO²) или сверху вниз (через политику) для улучшения человечества и окружающей среды.
- 10 **ЛЕГКО ПРИСПОСОБЛИВАЕТСЯ** к технологическим изменениям и принимает вызов изучения и освоения новых путей визуализации и коммуникативных концептов в различных медиа и с помощью так называемых «умных материалов».
- 11 **ЯВЛЯЕТСЯ «ДИЗАЙНЕРОМ»**, то есть концентрируется на определенной области знания и привносит свою компетентную оценку в междисциплинарное сотрудничество с антропологами, разработчиками программного обеспечения, учеными, инженерами, архитекторами и другими экспертами.

04

будущее обучения в области дизайна

БУДУЩЕЕ ОБУЧЕНИЯ В ОБЛАСТИ ДИЗАЙНА

Обучение в области дизайна развивается в направлении от преподавания по принципу «один – многим» к принципу «многие – многим». В результате оно должно:

*ПРИВИВАТЬ/ ВКЛЮЧАТЬ/ ОБЕСПЕЧИВАТЬ/ ОБЪЕДИНЯТЬ/
ОБУЧАТЬ/ ПОЛОЖИТЕЛЬНО ВЛИЯТЬ/ ГОТОВИТЬ/
ПООЩРЯТЬ/ ВНУШАТЬ*

- 1 ПРИВИВАТЬ** образ мыслей, способный и к сочувствию, и к критическим оценкам, и воспитывать саморефлексивное отношение и умение адаптироваться и совершенствоваться посредством инновационных инструментов работы и методов коммуникации и сотрудничества.
- 2 ВКЛЮЧАТЬ** в себя следующие аспекты: изображение, текст, контекст, пространство, движение, время, звук и взаимодействие.
- 3 ОБЕСПЕЧИВАТЬ** наличие моделей для кросс – культурного и трансдисциплинарного общения и сотрудничества на мировом рынке с индустрией, пользователями, другими отраслями дизайна и акционерами.
- 4 ОБЪЕДИНЯТЬ** теорию, историю, критику, исследования и управление, чтобы увеличить продуктивность знаний в области дизайна в целях интенсификации инноваций и эффективности по отношению к окружающей среде и человеческим факторам.
- 5 ОБУЧАТЬ** качественным и количественным методам исследования (например, этнографии), чтобы определять границы проблем и решать их.

- 6 ПОЛОЖИТЕЛЬНО ВЛИЯТЬ** на профессиональную деятельность посредством открытий, приносящих новые знания в интердисциплинарный дискурс.
- 7 ГОТОВИТЬ** студентов для технологического, экологического, культурного, социального и экономического обмена. С этой целью необходимо развиваться от проектов, разработанных преподавателями, к совместному определению задач, давая студентам возможность демократически формулировать их собственные проблемы и пути обучения с помощью проектов, инициированных ими самими.
- 8 ПООЩРЯТЬ** в студентах всех уровней, включая довузовскую подготовку, мыслительную любознательность и готовность обучаться на протяжении всей жизни. Через социально-ориентированные программы обучение дизайну дифференцирует профессию и создаст для всех возможность быть услышанным. Такое образование должно также обеспечивать новые программы повышения квалификации для профессионалов, которые сейчас более всего нуждаются в совершенствовании своих навыков и обучении новым приемам исследования.
- 9 ВНУШАТЬ** студентам чувство профессиональной ответственности за влияние на окружающую среду и социум их практической деятельности.

Таким образом, меняется сама функция преподавателя дизайнера: от передатчика знаний он переходит к роли посредника, который вдохновляет и помогает двигаться в направлении более определенной практики.

Способность прогнозировать ближайшее и отдаленное будущее с помощью исследований должна быть неотделимой частью обучения и практики дизайна. Новая концепция дизайна имеет своей целью перенастроить баланс природы, человечества и технологий, привести к согласию восток, запад, север, юг; а также прошлое, настоящее и будущее к динамичному равновесию.

УВАЖАЯ НАСЛЕДИЕ ПЕРВОГО ИЗДАНИЯ МАНИФЕСТА, ПРЕДСТАВЛЕННОГО В СЕУЛЕ В 2000 ГОДУ, МЫ ПРОДОЛЖАЕМ ДВИГАТЬСЯ В НАПРАВЛЕНИИ СУЩНОСТИ QULLIM — НАПРАВЛЕНИИ ВЕЛИКОЙ ГАРМОНИИ.

Diseño de Comunicación¹

El diseño de comunicación es una actividad intelectual, creativa, estratégica, técnica y de dirección. Esta actividad involucra esencialmente la producción de soluciones visuales para problemas de comunicación.

El diseño de comunicación se ha convertido en una profesión que incorpora cada vez más las expresiones y los enfoques de otras disciplinas en un resultado visual híbrido y pluridimensional.

Hoy, los límites entre las disciplinas de diseño son más permeables, gracias al uso compartido de herramientas digitales y conocimientos avanzados. A medida que el proceso de trabajo en equipo adquiere una complejidad mayor, los diseñadores de comunicación necesitan redefinir su papel y sus propósitos hacia un contexto de medios de comunicación más amplio, dominado por un modo de intercambio “de muchos hacia muchos”.

¹El término “Diseño Gráfico” ha evolucionado a un estado plural con múltiples denominaciones: comunicación gráfica, comunicación visual, diseño visual, diseño de comunicación. “Diseño de Comunicación” fue la denominación aprobada en la Asamblea General de Icoagrada en La Habana, 2007.

MANIFIESTO DE ICOGRADA 2011 Para la Enseñanza del Diseño

Nuevas oportunidades y desafíos retan al diseñador. Los cambios sociales, culturales, tecnológicos, ambientales y económicos de la última década han influido profundamente la enseñanza y la práctica del diseño de comunicación. Por consiguiente, la variedad y la complejidad de los problemas de diseño han aumentado.

Las novísimas tecnologías (por ejemplo, la realidad aumentada, el smartphone y las redes sociales) han ampliado el modo en que los diseñadores se manifiestan, que ahora incluye expresiones intersensoriales: elementos visuales, auditivos, somatosensoriales, olfativos y/o gustativos. La norma vigente es entregar contenido multiplataforma.

El diálogo directo, abierto e instantáneo con usuarios finales individuales (unido a la recesión eco-

Cambio: Oportunidades y Desafíos

nómica en muchos países), ha creado oportunidades para el desarrollo de la creación. Derecho de autor, patentes y plazas creativas forman parte del vocabulario actual sobre propiedad intelectual del diseñador de comunicación.

Los diseñadores pueden servir prácticamente al mundo entero e interactuar con él. Los rápidos progresos en las tecnologías de la información y la comunicación han globalizado el contexto profesional del diseño y han tendido puentes sobre segmentos culturales a través de redes sociales, a pesar de las eternas barreras del idioma.

Se necesita con urgencia un equilibrio ecológico más avanzado entre los seres humanos y sus ambientes naturales. Este desafío ambiental ha incrementado la necesidad de materiales, métodos y resultados de diseño más sostenibles.

El Diseñador como Profesional y Ciudadano Global

Un Diseñador de Comunicación:

1 Realiza diseño de identidad; diseño editorial y de libros; diseño de tipografía; diseño de información; publicidad; ilustración; fotografía; caligrafía; sistemas de señalización y de pictogramas; envases y embalajes; diseño de animación; gráfica para televisión y títulos de películas; diseño de interfaz de productos, de la web y de juegos; gráfica de exposiciones, de interacción y ambiental; visualización de datos; y cualquier otra actividad que cree formas visuales *online* y *offline*.

2 Posee la sensibilidad intelectual y la destreza, alimentadas por la experiencia profesional y el entrenamiento docente, para crear imágenes o diseños que serán reproducidos por cualquier medio de comunicación visual.

4 Crea significados para una comunidad de clientes y usuarios diversos, no sólo interpretando sus intereses sino ofreciendo también soluciones conservadoras e innovadoras que sean cultural, ética y profesionalmente apropiadas.

3 Contribuye a conformar la vida y el paisaje visual del comercio y la cultura en un equilibrio estable.

5 Identifica y define problemas y los soluciona, a la vez que analiza las posibilidades en equipo, a través del pensamiento crítico, la creatividad, y la experimentación, así como de la evaluación.

6 Conceptualiza, articula y transmite identidad, mensajes, ideas y valores a productos, sistemas, experiencias y servicios nuevos, actualizados o fusionados.

7 Usa un enfoque inclusivo que enfatiza la diferencia, respeta la diversidad humana, ambiental y cultural, y lucha por conseguir puntos en común.

8 Aplica principios éticos para evitar daños y tiene en cuenta las consecuencias de la acción del diseño sobre la humanidad (individuos y comunidades) y el medio ambiente.

9 Defiende el enfoque “de abajo hacia arriba” (facilitando DUM² y DCO³ y la apropiación de tecnologías), o “de arriba hacia abajo” (a través de políticas) para el mejoramiento de la humanidad y del medio ambiente.

10 Se adapta al cambio tecnológico con facilidad y acepta el desafío de aprender y dominar las nuevas maneras de visualizar y comunicar conceptos mediante diferentes medios de comunicación y nuevos materiales atractivos.

11 Es un Diseñador que posee un enfoque disciplinario y aplica esa habilidad al trabajar en equipos interdisciplinarios con antropólogos, programadores de software, científicos, ingenieros, arquitectos y otros expertos.

² Diseñelo-Usted-Mismo

³ Diseñelo-Con-Otros

El futuro de la Enseñanza del Diseño

La enseñanza del diseño está evolucionando de una instrucción del tipo “de uno hacia muchos” hacia una instrucción “de muchos hacia muchos”. Por consiguiente, debe:

1 Inculcar una mentalidad sensible y crítica, y alimentar una actitud autorreflexiva, más la habilidad de adaptarse y evolucionar con el apoyo de herramientas y métodos de aprendizaje innovadores para la comunicación y la colaboración.

2 Incluir las siguientes dimensiones: imagen, texto, contexto, espacio, movimiento, tiempo, sonido e interacción.

3 Producir modelos para la comunicación trans-cultural e interdisciplinaria y para la colaboración del mercado global con la industria, los usuarios, otras disciplinas de diseño y los interesados.

4 Integrar teoría, historia, crítica, investigación y administración para incrementar la producción de conocimientos de diseño con el objetivo de enriquecer la innovación y la eficacia con respecto a factores ambientales y humanos.

5 Enseñar métodos de investigación cuantitativos y cualitativos (por ejemplo etnografía) para definir y solucionar problemas.

6 Motivar la práctica profesional con resultados que aporten nuevos conocimientos al discurso interdisciplinario.

7 Preparar a los estudiantes para el cambio tecnológico, ambiental, cultural, social y económico. Con ese fin, debe evolucionar de proyectos generados por el profesor hacia una definición más participativa de los problemas, que permita a los estudiantes abordar democráticamente sus propios intereses y modos de aprendizaje con proyectos iniciados por los propios estudiantes.

8 Promover la curiosidad intelectual y un compromiso con el aprendizaje a lo largo de la vida en estudiantes de todos los niveles, incluso los de pre-universitario. A través de programas de ayuda social, la enseñanza del diseño debe diversificar la profesión y crear oportunidades para que las minorías sean escuchadas. También debe suministrar nuevos programas de aprendizaje permanente a los profesionales que están cada vez más necesitados de actualizar sus habilidades y de entrenarse en métodos de investigación.

9 Imbuir en los estudiantes un sentido de responsabilidad personal hacia el impacto ambiental y social de su práctica.

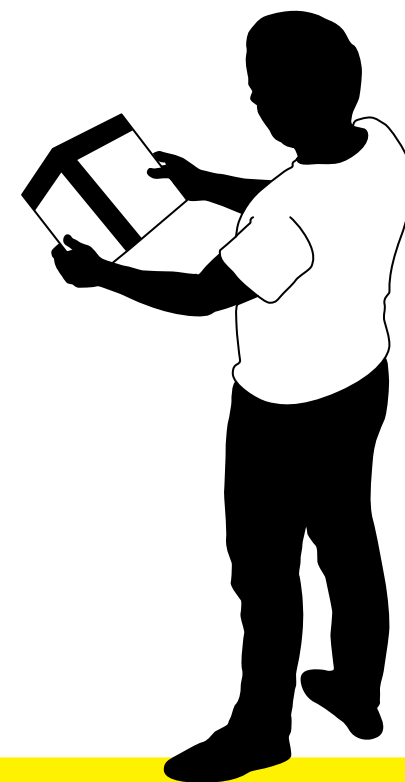
Entonces, el papel del formador de diseñadores cambia de proveedor de conocimientos a mediador que motiva y facilita la orientación para una práctica más sólida.

El poder pensar en el futuro cercano y lejano debe ser parte esencial de la enseñanza y la práctica del diseño mediante la investigación. Una nueva concepción del diseño apunta a devolver el equilibrio a la naturaleza, la humanidad y la tecnología, al tiempo que armoniza norte y sur, este y oeste, así como pasado, presente y futuro en un equilibrio dinámico.

En concordancia con la primera edición del Manifiesto, presentado en Seúl en el año 2000, mantenemos la esencia de Oullim: La Gran Armonía.

THIS BOOK IS AN ARROW

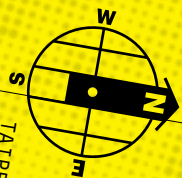
When opened, this publication becomes an arrow
indicating future directions in design education.



The following essays have been
written by international design
education experts.

While in Taipei, during the
presentation of the Icofrada
Design Education Manifesto 2011,
align the compass on each essay's
opening spread with the North
of the city. The book will point
towards the author and region
that originated the essay.

Gui Bonsiepe REFLECTIONS ON A MANIFESTO FOR DESIGN EDUCATION 2011



FLORIANOPOLIS 27° 50' S 48° 25' W

TAIPEI 25° 02' 01" N 121° 33' 52" W

Diversity
Intellectuality
Lightness
Otherness
Public domain
Theory
Visibility

1. Approach

Manifestos generally offer a diagnosis of a situation and announce a set of solutions. They have a declamatory character that appeals to urgent action. Instead of following this established pattern, we have formulated a series of questions that may begin a discussion between those interested in design and design education: professionals, academics, students, writers and the public at large. These reflections do not list a set of competencies that a designer should have in order to fulfil his or her role successfully, but rather prepare the ground for formulating these competencies.

2. Challenges

How has contemporary design evolved since the manifesto for visual communication was created in Seoul ten years ago? We have entered a period of political, socio-economical, technological, financial and environmental change that has inevitably affected the design profession and necessitated a reassessment of design education programmes. While one may perceive the profession as a victim of these transformations, design has an active role to play in addressing social and global change.

3. Proliferation of design

Design — the word at least — is enjoying a bewildering proliferation. Hardly a month passes without the development of a new type of design. Beyond the traditional core disciplines: industrial design, visual communication design, exhibition design, packaging design and textile design, an increasing variety of design fields have sprung up since the 1990s as a result of the development of digital technologies. These new fields include navigation design, event design, generative design, scenario design, invention design, experience design, user experience design, genetic design, humanitarian design, interaction design, interface design, emotional design, service design and social design to name a few.

Whereas the earlier manifesto concentrated on defining what design is, today this question might be inverted: what is *not* design? Apparently design is everywhere, but if everything is design, as some would like to have it, the concept loses its meaning — it becomes an empty statement and might be read as a pretension that has provoked acerbic comments about designers. Not everything is design.

4. Necessity and limitations of validating design proposals

In light of the exaggerated use of the word 'design' one might ask, is there a common trait among these different manifestations of design activity? And if so, what is this trait? Some claim that there is a type of a 'design thinking' that, through a holistic approach, connects these activities under the general term 'design.' However, this new thinking is sometimes considered a fashionable phrase for good old creativity; its justification has been questioned, and rightly so. It should come as no surprise that the opening up of the domain has attracted specialists from other areas

of knowledge and expertise, particularly from the sciences and business administration. Scientists lament the discursive weakness of designers and the sloppiness of the design discourse. They demand a stronger preparation in sciences and scientific methods from design courses — a demand that was voiced several decades ago, though it has not yet been implemented in all programmes. Scientists main request is that designers not content themselves with assessments, but validate their claims by providing empirical proof. Although this is a valid appeal it has its limitations. It presupposes that design attributes can be tested either through simulation (as in, for instance, architectural design) or implementation in reality (as in the case of a milk package with a smaller ecological footprint, for example). Scientists formulate assertions and provide evidence. Designers, on the other hand, work in a domain where assessments are based on standards and they do not always have access to propositional knowledge. The difficulties of providing empirical evidence should not, however, be an excuse for failing to provide verifiable arguments if designers claim that a proposal is innovative, sustainable and user-friendly.

As there are competing interpretations of scientific method and the concept of a fundamental method has been abandoned, educators might pose the question, which scientific discourses are relevant for design? And what should scientists learn about design in order to improve collaboration between scientists and designers? What can be done to avoid the frequent and deeply ingrained misunderstanding that design is art? The question is not only which scientific disciplines should be included in design programmes, but also how to teach them. Problem-oriented and discipline-oriented teaching in current graphic design programmes favour anecdotal evidence, but comparative research is also necessary. The influence of social networks may reveal the potential for improving design education by altering the traditional power dynamic of teacher and student to produce a more collaborative relationship.

5. Innovation

Perhaps the most common factor in the rich variety of design activities is innovation. While universally praised, innovation should not be an aim in itself. Designers should take innovation into account, but the fact that something is new (and newness can be trivial, incremental or radical) has a limited value in broader contexts. The criteria for evaluating design innovations must be clearer and stronger.

6. Aesthetics and emotions

In public opinion, 'design' is strongly associated with aesthetic and emotional qualities — being pleasing, exciting, boring, cool, hot, nice, beautiful or wowing. Some would even argue that designers create experiences and emotions. Although no one would deny the importance of emotions, they depend on a structure of material and immaterial factors.

Designers can design products and messages that provoke emotional reactions, but cannot design them directly. In the same way that architects design houses rather than inhabitant experiences or civil engineers calculate structures not structural experiences, designers provide the impetus for emotion, not the feelings themselves.

7. Business

After decades of neglect, design was finally integrated into business administration courses as managers discovered the importance of graphic communication in competitive local and international markets. Design is an immensely valuable asset in the field and can set a business apart from its competition.

8. Academic qualifications

Design achieved academic standing and respectability rather late in its development. Design theory is a facet of academic programmes not only as an instrumental tool for practise, but also as a space for reflection and critique. In the development of the discipline, the standards and criteria of excellence from other fields like the sciences were imposed on design. As we reassess graphic design education, we may ask how to develop intrinsic standards for a master's or doctoral degree in design? How do we understand and evaluate the development of a design as a series of cognitive activities that do not necessarily result in a written document?

9. Public domain

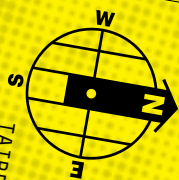
Economists included design as one of the branches in the 'creative industries.' It forms part of a sector of prevailingly market-driven activities. While we should not accept the market as a regulator of all social relations — there are domains beyond the market — the design professions are not in a particularly strong position to question powerful, complex structures. Design might, however, participate in an attempt to reduce the imbalances between public and private interests. Taking into account conflicting interests, the possibilities of harmonising the domains is dim. Designers, thus, face a contradictory task: to develop design proposals that are socially desirable, technologically feasible, environmentally commendable, economically viable and culturally defensible while accounting for the implicit, and sometimes controversial, politics involved. Concerning the political dimension of design activities and design education, the following question might be raised: does the design contribute to self-determination in practise and teaching? Finding a consensus will be difficult. This assessment permits us to draw a cautious conclusion: we must practise care when formulating universal declarations for design and design education, and perhaps even abstain from that attempt as we can easily get lost in generalisations. A more promising approach might be to accept and respect different design cultures and to foster diversity rather than striving for universal validity.

THE NEW PUBLIC SPHERE AND THE DESIGN FIELD

Rodolfo Capeto

Accreditation
Critical thinking
Crowd-designing
Diversity
Ethics
Reflection
Technology

RIO DE JANEIRO 22°54'30"S 43°10'40"W



TAIPEI 25°02'01"N 121°33'52"W

One of the perennial subjects in design discourse and debate is the assessment of the boundaries and the definition of the field. One might argue that, in contrast to many professions where self-reflexivity is not at issue, in design it is a permanent tendency. This trait is even more acute for the speakers of my own language, Portuguese, which does not have its own noun to describe design, and has instead turned to the English form (compare with the very similar Spanish where *dibujo* (drawing) and *diseño* (design) are clearly distinct). This slight discomfort with the term's very meaning, and hence with the discipline's parameters, has not only given rise to protracted controversies about "what design is" but about how its practitioners should be educated.

Discussions about 'essentials' regarding the activity can be a bit naïve. The discourse and debate are part of a 'political construction', where a field carves out its space by way of its differences. Design is defined against areas such as art, advertising, engineering and architecture. Of course, those are not the only elements in the field of design. The professional practice, its methods and artifacts, circuit of trade fairs and exhibitions, and promotion agencies all interact to give the area its ever-shifting social presence. Significantly, educational institutions play a crucial role in this construction. Not only do they provide a constant flow of new human resources, but they interpret the changes occurring in the profession and (conservatively in some cases, boldly in others) reassess the field and readjust their focus.

From my perspective — that of someone who uses a foreign-language term to designate his own profession — design is an integrated field: a continuous, flowing space where the most diverse professional paths can exist. Visual design, graphic design or communication design — the more convenient term recently endorsed by IcoGrada — is a fundamental part of this disciplinary self-reflexivity. As it deals with communication, it may prompt a dialogue that is a critical component of the public image of the field.

One must admit that the many challenges and constraints posed to design educators in the beginning of the 2000s remain. The ethical considerations like social division, environmental change and democracy that must be taken into account in the practise of communication design have only become more poignant in recent years.

Of course, we all agree that the designer must be critical regarding these issues, must be compassionate and responsible. However, one should take care not to turn these adjectives into 'feel-good mantras' (as seems to be the case for the word 'sustainable' and its use in describing products, services and systems where such label is unwarranted).

A profoundly critical attitude is desirable and, while optimism is ingrained in design, we should perhaps take note of philosopher of design Tomás Maldonado's proposal of a 'constructive pessimism'⁰¹ as one possible outlook in the current context, a sort of redefined optimism.

Significant changes are reshaping the public sphere. New nations

are emerging as global players. A 'Brownian movement' of micropolitical actions and interests, supported by the scattered communication processes of Internet social networks and mobile phones, is replacing the grand certainties. At this point in time, one can detect a somewhat uneasy contradiction between this unstructured patchwork of individual agents and the omnipresent shadow of megacorporations (which profit from them) and states. Historically, these contradictions have been resolved either by a new paradigm or a new accommodation (like tectonic plates that somehow negotiate a tense coexistence).

Universities and higher education institutions might face a period of deep change in the future. As we move into an age where jobs will probably become scarcer, but careers may flourish in fluid ways, universities will perhaps become 'accreditation agencies' of a sort. Education and training will need to be provided in many different places and situations, in different countries and environments. Educational institutions will have to transform as education processes change. Future organisations may have a virtual nature, with quasi-independent branches acting as mobile teams that respond to a central nucleus. The flow of strategic information between several branches will be required.⁰²

How do we foresee and try to shape the future of communication design practice and education in such a context?

Since the so-called DTP revolution of the 1990s, the 'everyone is a designer' motto has come to characterise the communication design field, posing challenges for professionals in their dealings with prospective clients and the general public's perception of the area. Designers had to look for a cogent discourse and attitude to reassert the prevalence of the professionally trained creator in a world with plenty of 'professional looking' templates and themes. This challenge is reappearing in a different guise as phenomena like 'crowd-designing' emerge. Some of the perceived dangers to the design profession could, however, be understood as opportunities.

The communication designer should be a critical participant in this new public sphere. It may be the designer's role to facilitate the public dialogue — if only by giving it a compelling shape — that will surface from a fragmentary network of relationships and their contradictions. Designers should embrace social and cultural diversity, while resisting the temptation to indiscriminately generalise. The designer must be willing to focus actions, so that they do not crumble into ineffective micromovements. Communication design must be strategic design. The strategy should be a critical and ethical approach to social issues, and affirm reason and transparency as means of achieving a new paradigm, rather than an accommodation.


To this effect, the communication designer — a generalist — will need to have a broad understanding of diverse cultural heritages,

01. Maldonado, Tomas. 1972. Design, nature, and revolution; toward a critical ecology. New York: Harper & Row.

02. Takahashi, Tadao. 2011. BSB100 – Planejamento geral. (unpublished).

accompanied by an attention to technological breakthroughs that may empower others. He or she will not necessarily forsake our currently fragmented communication process, but will weave the disparate threads into a coherent ensemble where some calm can be found amid the noise and bustle — some space for reflection and critical assessment. An awareness of the collective nature of current design processes will lead to nonhierarchical teams able to harness the group intelligence of users and to improve design solutions while, at the same time, reinforcing an innovative vision.

In this new world, a special place should still be reserved for traditional attributes and skills that have long been the hallmark of quality design. A sense of proportion, lively order, loving attention to detail, and impeccable production and manufacturing may be the factors that distinguish leading work in design. Most importantly, the act of designing should continue to be understood as an act of thought.

As the design field, facing new conditions, reassesses itself, and its boundaries shift once more, it is our role, as design educators, to ensure that ethics, quality and thoughtfulness remain significant factors in the mindset of new designers. 

Prelude

Sharks are antisocial predators, always swimming alone, feared by all aquatic beings. Aggressive when needed, these lonely drifters are extremely quick to react. Their existence is characterised by a continuous search and conflict. This is the story of a shark that wanted to be a designer.

A little shark, Lark, had just graduated from the Ocean High School. Like other little sharks, his destiny was about to take shape. It was time for him to choose a path that would lead to his future.

All of his friends and relatives wanted to become doctors, lawyers or engineers and swim proudly across the seas. Lark, too, was sure about what he wanted to do, but he was absent from orientation day and missed the session about the possible path young sharks like him could choose. Lark was confident of his choice, or at least he faked it — sharks are supposed to be bold, after all.

He decided to visit Eau, the wise Octopus, because Eau would be honest with him. His family did not like him meeting Eau, “We’re enemies, octopuses and sharks,” they told him. But Lark admired Eau and aspired to be like him, so he glided through the water one morning, hoping that Eau would tell him he had made the right decision.

Bespectacled and multi-tentacle tasking, Eau was bent over the paper he was drafting on design education for Ocean Education Manifesto's 10-year anniversary celebration, while at the same time conversing with Melqart, the hermit crab. The manifesto was grand. It advocated that design education be a learning-centred environment, enabling all students to develop their potential in and beyond academic programmes.

Eau was not happy with what the young sea creatures were grasping at the Oceana University. The programmes were not compelling enough to arm students well or to allow for a smooth plunge into creative waters. “I don’t think we can ever arm anybody well enough anyway,” he muttered. “Due to technology, globalisation and other fluctuating factors, education is not coping with the rapid transformations in our lives,” he ranted away to Melqart.

Melqart knew how passionate Eau was about education. He had heard of Eau’s encounters with institutional bureaucracy, funding and aqua-being resources. He had also perused Eau’s discourses on educators’ attempts to make education progressive. “With time, our role as educators has changed. We teach less and less and monitor more and more,” said Eau. Melqart nodded. “You’re right,” he responded. “Information is readily available and easily accessible — learning is taking place on many levels. Isn’t this a good thing?” Melqart wanted to know.

“I was at a conference in the Mediterranean Sea once,” said Eau, “and a fish said that we can’t control where the students go to get their information because all the oceans are connected and there is the www, wide wet web, for instance... but what we can teach them is how to make the right choices. This stuck with me and, with time, has proven right.”

BEIRUT 33°54' N 35°31' E

Halim Choueiry

THE LITTLE SHARK WHO WANTED TO BECOME A DESIGNER: A FABLE ON DESIGN EDUCATION

Edited by Priya Lorraine Dsouza

Accessibility
Experimentation
Globalisation
Methodology
Research
Sustainability
Technology



TAIPEI 25°02'01" N 121°33'52" W

Melqart smiled. He drifted back to the time when he was a young teacher quoting Louis I. Kahn all the time. “What was it again? Ah yes! ‘I revere learning because it is a fundamental inspiration. It isn’t just something which has to do with duty; it is born into us. The will to learn, the desire to learn is one of the greatest inspirations.’” Had he stopped learning? “But it seems these days educators forget this simple truth and focus on stereotypes and replicas of the same model,” Eau continued, jolting Melqart out of his reverie. Melqart winced.

Lark reached Coral. The reef was Eau’s favourite place, and Lark’s too. It contained a huge library and food for every cartilaginous soul — the reef was indeed a storage bank of resources. When Lark appeared from behind the reef, Eau looked up joyfully. “I want to be a designer,” said Lark shyly to Eau with a sparkle in his eyes that his bashfulness could not hide. “Why?” Eau was tempted to ask. Instead he said, “Let me tell you a story. A few weeks ago, a close crustacean friend was telling me that his one-year old shrimp has discovered how to make her own bubbles. She was screaming with delight, revelling in her new-found ability and experimenting with it. Do you make bubbles?” he asked Lark.

Lark was stunned. When was the last time he had made bubbles? “The lesson behind this story,” said Eau, “is that the early years are the best years for education, simply because the youth have the freedom to experiment without any, or with limited, adult interference. It could be with a piece of seaweed in their mouths or simply breaking a shell, they experiment unconsciously with everything around them and the sensations produced. The moment you step into school these responses are conditioned. Teachers force things onto you; learning has been structured for you. You stop experiencing through experimentation, and start learning to count on others.”

Melqart looked embarrassed and Lark was getting growing anxious, but Eau was not done. “When these students come to university, we ask them to experiment so they can unleash their creativity. How can we expect this of them after they have been in stagnant waters for almost 15 years? It is difficult to break 13 to 15 years of conditioned behaviour. We will always have to teach, of course, but we can’t design learning by taking away the pleasure of making mistakes.”

“Everybody digests information at their own pace, there is no one-size-fits-all for education. Every aquatic being is unique and requires a tailored approach. The ones that succeed or excel are the ones who do not follow the rules, the ones who are aware of their conditioning and work their learning around it,” smiled Eau as he saw Lark’s eyes twinkle again.

Lark was breaking all the rules. He was not going to become a doctor or an engineer. He was going to follow his heart. He had the will and the desire to learn and was passionate about design. He had looked inside himself and understood who he was.

“Judging from the ill-researched projects that get handed, it seems like kids are in a hurry and feel they are wasting time,” said Eau. Melqart

nodded in agreement. This sounded like all of his students. “Am I glad I’m retired!” he thought to himself. “And then, when you least expect it,” continued Eau, looking at Lark “a squirt comes along and surprises you with a creative urge that makes you stop and wonder, ‘how did that happen?’”

“I can’t tell you if you will be a good designer,” Eau was now addressing Lark. “I will assess you after you graduate, after you start using what you have acquired along the learning path. I will tell you if you are a good designer after you have tested your skills and knowledge.”

But Lark wanted assurance. He knew design was an art and a service. He had the deep sense of consideration, responsibility and ecological intelligence he knew was required of a passionate designer. He wanted to be the designer of the new ocean-world order, a wayfinder who would show the ocean how to live, work and interact. He wanted design to be the empowering and transformative force in this new order. Yes, he was an ambitious little shark.

Eau knew this, so he explained it to Lark. “Things are simple, but we have acquired the tendency to make them complicated. We forget the simple pleasures of life and look for ephemeral things that bring us nothing in terms of growth and learning. We have our big dreams, going about destroying everything that the ocean provides us and then saying, ‘we have to be sustainable.’ Our grandparents were much more sustainable because they followed the ocean’s laws. Life is all around us and is the best teacher. Life makes us understand who we are and who we want to be. The best education can do is show you the path. Life! Observe it, learn from it. Now go be who you are destined to be,” said Eau.

As Lark was swimming back home he felt ready to tread the path he had chosen. Eau knew what the ocean needed — a new language of communication. All his life, like Louis I. Kahn, he was unimpressed by education. Learning, yes, but education was something that was always on trial because no system could ever capture the real meaning of learning. He went back to his paper and continued writing: “We need to have the courage to drop what we already have, to stop patching it here and there. We need to have the courage to design something for the next 50 years — have the courage to challenge the status quo. Look, even this manifesto is being reviewed after only 10 years from its original conception.”

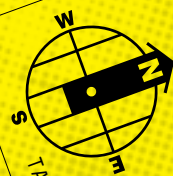
Moral

Design needs to move down to the level of high schools. Design methodology and processes should be at the core of high school education systems in order to allow creative minds to bloom and to produce researchers, analytical minds and sustainable thinkers. Life is design and that is something we cannot ignore no matter how hard we try... the water returns to the source and the environment always prevails. ←

Access
Augmented reality
Collaboration
Crowdsourcing
Innovation
Social networks
Technology

WHAT ROLE WILL TECHNOLOGY PLAY IN THE FUTURE OF DESIGN EDUCATION?

Katja Colucci



TAIPEI 25°02'01"N 121°33'32"E

TORINO 45°04'N 7°42'E

Internet culture, social networks and the pervasive presence of technology in our daily lives are bringing about a deep social change that has a significant impact on lifestyle and culture.

If the mission of design education is to help students to develop their potential in and beyond academic programmes, to be capable of facing transformations in business and in society, the technological dimension is a key factor to take into account in the guidelines for design education.

With this in mind, we must distinguish two different but connected aspects of the technological impact on graphic design education: first, the role of technology in the transformation of educational models and processes and second, the influence of technology on the expertise of future graphic designers.

This essay aims to provide a snapshot of these two complementary aspects.

The future of education

How will new technologies and access to the web transform education and learning? Technology is changing our way of living and our thought and action processes at large. The education sector will not be spared from these transformations.

In the short-term, we can expect that the teaching and learning process will change significantly due to the technological innovations in daily education activities. Learning platforms, software tools developed to support the different stages of education, personal devices like PC tablets and e-book readers and displaying devices like interactive web boards will have an impact on how educators plan programmes and how students receive information.

The introduction of these tools produces a very different learning model from the one we are used to and may shift all teaching and learning interaction to a digital or virtual level. It is a scenario that is already feasible and is being tested in schools around the world. In this environment teachers plan lessons and define learning materials according to the functionalities offered by the platform. Lessons are delivered through interactive boards and display devices in the classroom. Students take notes on a copy of the learning materials downloaded to their personal device from a platform that assures access management, authentication and copyright protection of the textbooks and materials. This delivery phase is enriched when the board is connected to the Internet as users can access complementary information. Students can also develop texts and exercises directly on their personal devices and upload them to the platform where teachers can access them for proof and verification.

At home, students can connect to the platform to download learning material, study on their devices and collaborate with other students using community tools like e-mail, chats and forums.

Everything is developed at a digital level — there is no need for paper and in the next few years we may expect devices to become thinner and

faster, to have higher definition images and videos, to support 3D features and holographic capabilities that simulate tangible objects.

The introduction of these innovations in educational processes, aided by decreasing costs, will change the face of our schools and universities and transform traditional learning models.

The revolution begun by these technological advances, however, goes beyond making learning activities virtual. The traditional way of acquiring knowledge, based for the most part on textbooks provided by publishing houses, will be affected.

In this new scenario, teachers and students can easily select and organise relevant information from texts, as well as add other content sourced and downloaded from the Internet to the basic material. The educational path can be tailored to match individual teacher and student needs.

Websites that offer searchable content about a diverse array of subjects are accelerating this phenomenon. Youtube and Wikipedia are the most popular, but companies, universities and even private citizens use the web to publicise and organise their content. Students can access this content by simply clicking a link or touching a word on their tablet. In the future, systems that allow for the visualisation of content and provide links between the various media platforms will make these searches more facile.

These possibilities illuminate a model where there are no boundaries between the traditional disciplines, which have been culturally coded and where we define our knowledge in real time within the limits of a physical book.

Of course, the use of the web as a teaching tool involves a risk concerning the source of the material and whether the content is trustworthy. Educators will, in the future, have to transition from simply proffering knowledge to students, to helping students produce criteria for selecting reliable information on their own.

Relevant technologies for future communication designers

Technological innovation is a pervasive element in many fields, including communication design, and deeply affects the skills that the designers are required to have.

The education of the designer must expand its boundaries to include this technological dimension. In this short essay, we cannot analyse all the relevant technologies, but we can provide a glance at those most effective in the design sector.

E-ink technology

E-ink technology provides readers with the same user experience of reading from paper. E-ink screens are not backlit like the common LCD and, as a result, are easier on the eye. They require very little battery power, are thin and light and displays are visible in sunlight. At the moment e-ink

devices are only available in black and white, have a low page refresh time and lack the features of devices with traditional LCD screens. The first full colour devices will be on the market by the end of 2011, but have yet to achieve the quality of printed magazines.

Researchers are working to reduce these issues and vendors announced new functions, like video support, web browsing and vibrant colour. E-ink is mainly used for e-book reader screens, but projected plans for the next three to five years indicate a wide range of applications, like colour changing device casings that will enable us, for example, to alter the colour of our phones for every occasion. E-ink billboards may replace LED versions that have high levels of energy consumption and poor colour when in direct sunlight and will operate by reflecting ambient light with low-power consumption.

The e-sheet may also become a possibility in the next 10 to 20 years. With magazine-quality colour these thin devices would roll-up like paper and charge through sunlight and ambient room lighting.

3D visual technologies

Research in display technologies is progressing rapidly and is moving beyond the 3D screens that will soon be available on notebooks, netbooks and mobile phones.

Roll-up OLED screens and holographic 3D displays will soon be available. The first type consists of a flexible display that can be rolled up or wrapped around a cylinder, such as a pencil. Holographic displays are devices capable of 360 degree 3D images, providing a three-dimensional view of objects. The end effect will be the ability to create 3D avatars in space.

These devices have a digital-video input port for connection to computers and other devices, and are equipped with gesture sensors to allow users to move and interact with the hologram.

Looking ahead, we may have futuristic 3D screens like the one in prototype at the Senseable City Lab at the MIT: a physical screen made of thousands of flying nano-machines communicating with one another and with the network that move in real-time to create a screen. When a user needs a screen he can have it at the snap of his fingers — the nano-machines immediately move to the centre of the room and display a real three dimensional object. The existing prototype is made of thousands on nano-machines, but a HD image might require some 100 million nano-machines, each displaying a pixel and together require huge bandwidth.

Virtual reality and augmented reality

Virtual and Augmented reality utilise technology for the creation of artificial reality through the production of entirely new objects and environments or the modification of existing reality.

Virtual reality technologies allow for the creation of objects and environments so accurate that they may be perceived as real, while Augmented reality technologies begin with existing reality and layer

complementary artificial elements onto it to heighten awareness of our own reality.

The progress of technology (including display technologies), the high computational power of computers, and the ability of particular interfaces to transmit sensations of taste, smell and touch, herald a new era for Virtual and Augmented Reality.

We now have immersive systems that allow users to experience the same sensations from simulated environments that they would from physical ones. The high cost of these systems makes them inaccessible to many; their use is limited to high spending sectors, like flight simulators for pilots.

The technology is available though and we can expect, in the future, an improvement of image quality, interactivity and the variety of sensations that such systems can transmit.

Product concept evolution

The traditional concept of production is rapidly changing. Among the factors driving this evolution are innovative materials and embedded software. These smart materials have a special relevance for the design sector. While the materials may differ from one another, they share the property of being able to change their characteristics in relation to their surroundings or to other direct influences. For example, Thermochromic ink changes its colour as the temperature changes and Photochromic ink changes colour in reaction to variations in the lighting. There are also materials that emit light when stimulated electronically, like the Electroluminescent and Fluorescent material, while others like Polymer gels can change shape and volume in response to small changes in their environment like temperature or electric field.

The list of the existing smart materials is, of course, much longer than the few that I have mentioned and they offer exciting options for the design of new products, as well as enable new design paradigms.

In addition to innovative materials, there is another trend contributing to new product concepts: software acting as an integral part of objects. This trend is transforming products into services, requiring a reassessment of the entire value chain, including design aspects.

Crowdsourcing

In addition to the opportunities for new technologies in the design sector, we must consider the influence technology bears on enterprise organisation.

One of the most interesting uses of technology in this field is crowdsourcing; a phenomenon that engages the Internet community and its know-how on a specific topic, like a t-shirt design, a packaging idea or a math problem solution. The project is open to all interested volunteers, regardless of their location, so long as they have Internet access. The company occasionally makes crowdsourcing more appealing by offering a reward for the best solution, which may simply be the visibility achieved by the winner.

This new philosophy for professional collaboration addresses a need for creativity in business, and is a trend that the design community must consider.

Conclusion

Technology will change educational models and content in communication design, but an even more pressing concern is that technological innovations progress rapidly, making our personal knowledge obsolete more quickly than in the past. According to some experts the current half-life of 'personal knowledge' is five years. In other words, in five years, half of our personal knowledge will be outdated. This means that to be competitive in future professional environments, we need to renew our knowledge by investing in continuous education. ←

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The comfortably crisp borders between creator and consumer have dissolved. As a result of technological, social and cultural advancements in product design, the borders that once separated producer and consumer are no longer recognisable, permanent or possible.

Relying on these traditional boundaries can be a disadvantage for contemporary designers. We carry our social networks in our pockets. We crowd-source our private financial decisions with strangers online. We read a single book across devices on a number of screens. It is critical, then, that designers do not see borders, but design beautiful seams.

By not seeing borders, designers expand their possibilities at a time when websites are spilling off desktops onto streets and computing in public is becoming a behavioural norm. With the blurring of borders between disciplines, and across devices, time zones and communication spaces comes a new mode of collaboration. The changes necessitate a new form of collaborative enterprise — not just with team members, but with the target audience.

As we experience this shift, our collaborative activities must evolve in at least five critical ways:

Collaboration is interactive

Traditional frameworks for production are evolving into interactive activities where the consumer participates in creation. While traditionally a passive role, consumers are more frequently introducing their own stories, values and content into the production process. One-to-one works have become many-to-many works, and the do-it-yourself (DIY) culture is giving way to a do-it-with-others (DIWO) movement.

Collaboration is responsive

With the emergence of tools that allow consumers to take part in product creation, consumers have taken on a new role. No longer passive, they have become co-creators — moved from nouns to verbs. Consumers actively create alongside designers, often through improvisation. Improvising – the act of creating in the moment and in response to an environment, results in the invention of new patterns, practices, structures and behaviours.

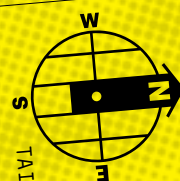
Collaboration is sensemaking

To create patterns is natural not only as designers, but as humans. We make sense of chaotic environments by giving shapes and concepts meaning and form that we can categorise — poster, website, building, typography, interactive, stone and so on. Creating categories gives our experience boundaries.

Collaboration is continuous

Collaboration is both discipline-respectful and discipline-agnostic. It is a historically rich creative process that has influenced artistic mediums from music to dance to theatre. As a method it is evolving

NEW YORK 40°34'N 74°00'W



TAIPEI 25°02'01"N 121°33'52"W

Liz Danzico

WHERE THE BORDERS ARE

Collaboration
Crowdsourcing
Design without borders
DIY
DIWO
Social networks

from a bounded behaviour that is a useful tool in specific cases to a life-long process that calls on various disciplines to work spontaneously, harmoniously and holistically.

Collaboration is personal

People should be fiercely passionate about good ideas so that their collaborative efforts are a natural extension of themselves. Confidence can bridge a gap between desire and outcome if our integrity of thought and authenticity of creation remain intact. We have the ability to both do good work and to make it personal. Confidence is good's natural extension.

Finally, as we consider these shifting borders, we must consider the areas where those border lines meet — the 'beautiful seams,' a term coined by Mark Weiser, chief technologist of, at the time, Xerox Palo Alto Research Centre. Weiser intended for users to explore systems and to find moments of beauty within them. If our role as designers is to create platforms and frameworks, we must be conscious of developing recognisable seams for others, so that they can play, discover and configure in those spaces. As borders continue to shift, designers and users overlap, time zones matter less and boundaries blur, it is at these 'beautiful seams' that designers have the most opportunity to create, to present possibilities, to demonstrate beauty, to teach and to learn. ←

Gao Bei
Jinan Manifesto Workshop
Participant

«Design: productivity»



My greatest concern for the future of graphic design education is the ever-widening gap between what is taught in college and university programmes and the global context in which it is practiced. This is not to say that there are no design programmes that demonstrate foresight by addressing the shifting landscape of design practice, only that the vast majority of design curricula promote a 20th century vision of the field that is increasingly irrelevant for contemporary issues and scholarship demands.

While this essay is too short to address the breadth and depth of these defining concepts, one theme seems pervasive: complexity. The position of design within expanding technological, cultural, social, physical and economic systems defies simplification. Complexity is an essential characteristic of our present context and it has serious implications for what and how we teach.

Complex systems are inherently unstable and constantly transforming — the relationships of their constituent parts and their interactions with other systems are always in flux. The principles that undergird current design education are inadequate tools for coping with this constant change. Thus, the challenge for design educators is to develop curricula that are both agile and expandable.

Traditionally, graphic designers thought of systems as something that they made — sets of visual elements deployed according to rules for their combination. More recently, technology recast systems as the interacting functions of discrete tools and their operations. Marketing and human factors disciplines expanded this to include the preferences and behaviours of ‘users’ who interact with and through technology. Today’s environment, however, challenges us to think about the context of design in a more involved, intricate manner. *Users* are entire ecologies of people — not simply consumers seeking goods or deploying functions. Their *settings* reach beyond physical surroundings or economic imperatives and they require *services* that extend further than a series of procedural actions or one-time encounters. The interactions between these components are multi-dimensional and dynamic, and the rate of change in their relationships is accelerating. We design in environments of complex, interdependent relations where every action has many consequences.

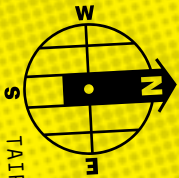
Despite this shift, however, most undergraduate programmes focus on the design of de-contextualised objects and a process with the goal of fixed, ‘almost perfect’ results. Mastery of an abstract visual language precedes investigations of context, as if formal logic can be imposed on any problem and the intent of design is to *simplify* rather than *manage* complexity. In cases where methods must be applied to existing settings, problem statements are often defined by the faculty rather than by the students, and are rid of complexity and contradiction.

The challenge for contemporary design programmes is to set aside longstanding assumptions about how design should be taught and to transform both the content and structure of education to meet the

RALEIGH 35°49'8"N 78°38'41"W

Meredith Davis

RELEVANCE IN A COMPLEX WORLD — ICOGRA DA DESIGN EDUCATION MANIFESTO



TAIPEI 25°02'01"N 121°33'52"W

Civic discourse
Complexity
Maker economy
Resilience
Sensemaking
Services
Settings
Social networks
Systems

demands of contemporary communication.

The Knowledgeworks Foundation and Institute for the Future have forecasted important factors of change for education in the 21st century⁰¹. These trends have significant implications for design's role in shaping education and for professional design's pedagogical practices. The forecast includes:

Amplified organisation:

Extended human capacity to remake the organisation

This trend addresses the emergence of social networks and technologies for cooperation. Citizens live, work and collaborate across media and social platforms, they self-organise and open their activities to public critique and continual reconfiguration. The trend calls into question, not only how design teaching and learning are managed, but also how programmes communicate the place of design in the decision-making structures of organisations. In the last decade of the 20th century, strategists argued for design at the highest levels of business — a top-down decision-making process. Today, it is clear that good ideas also rise from within the ranks and that structures must act upon challenges to established conventions. The past offers few examples of this kind of work and typical design education assumes an expert-driven environment. Our task as design educators, therefore, is to transform our processes and what we perceive as the relationships among clients, user audiences and designers.

Platforms for resilience:

Creating flexibility and resilience among system failures

This trend acknowledges the instability and uncertainty of today's world and warns that methods that resist change will not succeed. The authors of the forecast call for lightweight, modular educational infrastructures that can support the wellbeing of learners and learning agents.⁰² In recent decades, design schools have added content to full programmes of study in a curriculum-by-accrual attempt to respond to new practices and technologies. Unwilling to sacrifice previously valued concepts, skills and curricular structures, the organisational logic of these curricula became less apparent and infrastructures failed under the burden of having too much to teach in too little time. The fixed expertise of faculty members in a constantly changing field where new knowledge and skills are required and the growing diversity of learning expectations for college students illuminate hindrances in older curricula. There are structural barriers to the interdisciplinary work that is demanded by complex problems. Thus, design educators must develop flexible curricular structures that can respond quickly to changing times.

01. 2010. Knowledgeworks Foundation 2020
Forecast: Creating the Future of Learning,
<http://www.futureofed.org/> [9 December 2010]
02. Ibid

03. 2010. Knowledgeworks Foundation 2020
Forecast: Creating the Future of Learning,
<http://www.futureofed.org/> [9 December 2010]
04. Ibid

New civic discourse:

Rearticulating identity and community in a global society

This trend considers 'educitizens' an increasingly dispersed group of learners who engage in public discourse about the criteria for education. The audience for non-professional design education is growing as there is a greater demand for interpretation of information, technology in learning and innovation in all fields. Equally pressing are the expectations of professional design students who see opportunities for design practice in a global economy. Once educated to work for clients in the top 10% of the economic market, design students now find opportunities in areas where innovation can shape the quality of life. How schools respond to student demand for meaningful work will shape the social character of design education, as well as its curricular logic.

The maker economy:

Personal fabrication and open source principles democratise production and design

This trend calls for bottom-up networking and the downscaling of design and production to the local level. The forecast claims that "schools, community centres, and businesses will become important hubs of design knowledge, rapid prototyping, and problem-solving skills."⁰³ The question for college-level design educators, therefore, is how pedagogy moves from discrete artifacts designed through expert-driven processes to participatory tools and adaptive/adaptable systems through which others construct their own experiences. This shift in control from designing *for* people to designing *with* people and *by* people requires new methods. Further, it challenges us to consider what role college and university design programmes will play in shaping the nature and services of these collaborations.

Pattern recognition:

An extremely visible world requires new sensemaking

This trend addresses the public's need to discern patterns in overwhelming amounts of information. GPS in mobile devices, sensors embedded in the environment and the "digital trails" of social networking provide a "'picture' of our lives as citizens, workers, and learners."⁰⁴ The work for design education is to determine what kinds of visual representation are useful for diverse populations and how to deliver such content when interfaces call for a broader range of sensory input and data manipulation than visuals can provide. The principles of form are no longer solely for representational purposes, they are information reconfigured as behaviour.

These trends did not emerge overnight, their arcs are long and there will be no returning to more familiar ground. As graphic design yields territory to other fields, it becomes clear that now is the time to reinvent the discipline and to argue for the new value that design can bring to living, working and learning in a complex world. The history of design shows that such moments are rare — it is important to seize this opportunity. ←

In 2000, the International Council of Graphic Design Associations (Icograda) published their first “Design Education Manifesto,” noting the “many changes” in design practice, defining the “visual communication designer” and illuminating “a future of design education.”⁰¹ The Icograda manifesto marked a turning point – an international design body addressing change at the millennium. Publishing the manifesto was a significant accomplishment. A decade later, Icograda is updating their manifesto and this essay responds to their request for input.

Framing the manifesto

The manifesto acknowledges change without quite defining it and lists the attributes of an emerging practice and education without quite prescribing them. The manifesto does not explicitly define its goals or audience. It does not decry indulgences or urge reform. It does not sound an alarm or assert a theory.

Instead, the manifesto asks that we consider our responsibility for harmony and balance, and to each other. It invokes *oullim*, a Korean word denoting resonance and connoting mutual duty. It might have invoked similar ideas with the Chinese word, *ren*.

In a thoughtful commentary on the manifesto and its development, Sharon Poggenpohl and Ahn Sang-soo acknowledge that “the search was for common ground” and “consensus” and that the manifesto is “somewhat quiet.”

Yet, Poggenpohl and Ahn note, “A manifesto is a form of communication predicated on three beliefs: that a change has occurred . . . that human agency can change circumstances into something more desirable; and the timing is advantageous...”⁰²

Thus, in relation to the Icograda manifesto, we must ask:

- What has changed?
- What could be better?
- Why act now?

Framing the context

The manifesto begins by acknowledging changes in design. “The term ‘graphic design’ has been technologically undermined... Boundaries between disciplines are becoming more fluid... The variety and complexity of design issues has expanded.”⁰¹ We might better understand these changes by understanding their context and causes.

So, what is causing the large shifts in design practice?

Computers? Software tools? The Internet?

Yes, but they reflect a much larger shift in technology, economic

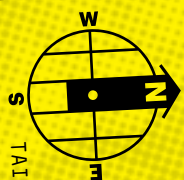
01. Icograda. 2000. The ICOGRADA Design Education Manifesto. ICOGRADA Congress in Seoul. <http://www.icograda.org/uploads/resources/IcogradaEducationManifesto.pdf>

02. Poggenpohl, Sharon, and Ahn, Song-Soo. 2002. Between Word and Deed. *Design Issues*, 18(2): Spring. Cambridge: MIT Press.

INPUT FOR UPDATING THE ICOGRADA DESIGN EDUCATION MANIFESTO

Hugh Dubberly

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TAIPEI 25°02' 01" N 121°33' 52" W

Change
Code
Computation
Data-visualisation
Invention
Media
Meta-Designer

Networks
Platforms
Problem-framing
Research
Services
Systems
Transdisciplinarity

structure and culture. The industrial revolution is ending and a new revolution in information is taking its place. In addition to this comes another revolution in biology, also largely about information — “understanding how organisms encode it, store, reproduce, transmit, and express it.”⁰³

The shift is not only about what is produced (from things to services) and how it is produced (from long-lead editions to continuous adaptation, from proprietary to open source, from transaction to relationship), it is also a shift in worldview (from mechanism to organism) and in framing metaphors (from clock-work to ecosystem, from turn-the-crank-linear-causality to feedback-enabled-dynamic-equilibrium). It is a shift in organising structures (from individual nodes to webs of links, from top-down to bottom-up, from serial to parallel) and a shift in human values (from coherence to responsiveness, from seeking simplicity to embracing complexity).

Thus, we must also ask: How will we transform design in an age of information and biology?

Framing design

Design grew out of craft. A craftsman planned-for-making-things *and* made them. The craft tradition was cut short by the industrial revolution. Mass production separated planning-for-making-things from making them. Planning-for-making-things became design, and design took on some of the assumptions of mass production: notions of objectivity (framing situations in terms of problems and solutions), an expert or ‘professional’ stance and a concern with ‘getting things right’ (because in the world of mass production fixing a design mistake can be quite costly).

These assumptions may no longer apply; they may even be dangerous. Problem-framing becomes more valuable than problem-solving. Software is never ‘right’ and never finished. In software development, delays are often more costly than mistakes. With network-based applications, change becomes continuous. We enter perpetual beta. (For designers who acknowledge that improvement comes from iteration and that ending conditions are arbitrary, perpetual beta may be more comfortable than mass production.)

In the new world of information and biology, design must change. Situations where designers design things will become less common.

03. Dubberly, Hugh. 2008. Design in The Age of Biology: Shifting From a Mechanical-Object Ethos to an Organic-Systems Ethos. *Interactions*, XV(5): September-October. New York: ACM. <http://www.dubberly.com/articles/design-in-the-age-of-biology.html>
04. Dubberly, Hugh and Pangaro, Paul. 2009. What is conversation? How can we design for effective conversation? *Interactions*, XVI(4): July-August. New York: ACM.

<http://www.dubberly.com/articles/what-is-conversation.html>
05. Misner, Tim. 2009. Building Support for Use-Based Design into Hardware Products. *Interactions*, XVI(5): September-October, 2009. New York: ACM. <http://www.dubberly.com/articles/use-based-design.html>
06. Kowalski, Jeff. 2011. Autodesk CTO, personal conversations, January 2011. [conversation.html](http://www.dubberly.com/articles/what-is-conversation.html)

More common will be situations created by participants, during use, enabling multiple views. Today’s users will become designers; designers will become meta-designers, creating conditions in which others can design.

In this world, a media-based focus is less relevant. All design becomes trans-disciplinary. A concern for the form of objects will give way to a concern for the experience of services. An interest in products and things will give way to an interest in networks of interaction and communities of systems.

Icograda has adjusted their stance and terminology from graphic design to communication design. The new position, however, still focuses on individual products. A further shift to focus on platforms — to design of systems in which communications can take place — might be more consistent with the technological, economic and cultural shifts we face.

We might even go beyond communication (which implies Shannon’s somewhat mechanical model of delivering messages) and focus on conversation (interactions that centre on understanding, agreement and action). We might frame design as conversation — with a goal of designing for conversation⁰⁴.

Threats and opportunities

The very foundation of graphic design is under assault. Printing is dying and in another 10 years, commercial offset lithography will have all but disappeared, save possibly for a handful of luxury artisans. Mass-production lithography will be replaced by mass-customisation ink-jet and other digital printing techniques — or by electronic communications. Printed newspapers, magazines and books may vanish as well.

New forms of communications will emerge. Networked tablets provide an environment for re-inventing the relationship between text, image, motion and sound. Games, movies and social networks will spawn new hybrids. E-books will become applications. Data-visualisation will become a profession and employ thousands of designers.

We are also finding new ways to apply information technology to design. We are learning that “hardware products want to be web-sites,” and data-driven design is emerging as a new discipline⁰⁵. Computation-based design (the application of algorithms to exploring solution spaces), long a subject of research, is entering practice and promises to become a discipline in its own right. Scan-edit-print, long a framework in two-dimensional design is becoming a framework in three-dimensional design, and not just for mechanical objects, but also for living things⁰⁶.

Given these opportunities, we must ask: What skills are required to take advantage of them?

Framing design’s relation to code

Juxtaposing the threat to traditional graphic design with the opportunities of ‘emerging media’ might suggest an easy transition. Many traditional

design skills do translate directly, but are they sufficient? Designers will also need to understand computers, networks and software — as they previously had to understand printing, binding and other manufacturing technologies.

Yet that industrial age framing no longer fits. A designer's relation to a printer is very different than a designer's relation to a programmer. In both cases, a designer may develop a specification, but both the specifications and proceeding steps are very different. Printing is all about reproduction and requires little invention from the printer; programming has almost nothing to do with reproduction and requires a lot of invention by the programmer. Consulting your printer during design is a good idea; consulting your programmer during design is a necessity.

Practice has not settled the nature of the relationship between designer and coder, and it is the subject of intense debate among programmers. Alan Cooper has suggested it should be like the relationship between architect and builder, but most buildings are designed by builders, not architects. (And most software is created by programmers, not designers.) Yet, when the architect is also an excellent engineer, such as Robert Maillart or Toni Kotnik, the results can be amazing.

We have also seen amazing results from designers who can code, such as David Small, Lisa Strausfeld, John Maeda, Ben Fry, Casey Reas and many others. In fact, the best young designers are teaching themselves to code, and the best young engineers are teaching themselves to design. Is this a race? Or will they converge? Can we create schools for hybridity?

End-user programming tools have long promised to shield designers and others from coding, but so far, the best they offer is an easier way to begin. Learning mark-up and scripting languages remains a necessity. The best way to convey how you want software to behave is to demonstrate the behaviour.

Framing design education

Our notions of design are still rooted in the industrial revolution understanding of design as planning-for-making-things. And our strategies for design education are even older — they remain rooted in the craft era, in the master-apprentice relationship played out in the design studio. In this tradition, students learn by emulating teachers. Almost all of their learning is tacit and response to change is slow.

In the craft world, where change is slow, the master-apprentice system works well. In the post-industrial world, where change is fast, the master-apprentice system tends to fall behind. Often, the apprentice knows more about new trends and new tools than the master. A post-industrial design education system can no longer rely solely on tacit

07. Wujec, Tom. (ed.). 2011. *Imagine, Design, Create: How Designers, Engineers And Architects Are Changing Our World*. New York: Melcher Media. www.dubberly.com/articles/use-based-design.html

08. Maturana, Humberto. 1997. *Metadesign*. Instituto de Terapia Cognitiva, Santiago, 1997. <http://www.inteco.cl/articulos/metadesign.htm>

learning. It must also turn tacit knowledge into explicit knowledge — “distill rules from experience, codify new methods, test and improve them, and pass them on to others⁰⁷.”

“The focus on design research at a few top schools is a positive development.” A few design journals publish articles that build lasting knowledge, but they are not widely read. A few design blogs are widely read, but they do not building lasting knowledge. Research must inform practice and practice must inform research — they must co-evolve. This evolution requires invention, for example, fusing the studio and case-study methods⁰⁷.

Research must be more than observation or even abstraction — it must also invent theory. The gaps in design knowledge are huge. We lack theories of conversation, interaction, platforms, products and product management and service. Filling these gaps is an important task for design practice and education — both must develop mechanisms to build and share knowledge.

Summary

The manifesto grew out of the recognition of a change, misalignment and the need to put things in order, yet it was circumspect, almost vague. I urge Icograda towards greater clarity. Clarity invites response that can lead to iteration and improvement, which is a goal we share.

In the interest of clarity, I propose this summary:


The design practice that grew out of the industrial revolution is no longer sustainable (economically or ecologically). A new practice — one that responds to the information revolution — is emergent. We can see its outline, but much remains to be invented. For this, we must take responsibility. In addition, we must invent a mechanism (an organic system) through which the discipline of design can learn and evolve.

At the same time, design education still largely reflects design's origins in craftwork. Simply put, design education is out of date. What is worse is that change is accelerating, and design education is stuck. It has little means to move forward. We must also take responsibility for re-inventing design education and integrating it into an organic system so that the field may transform.

And what if we ignore the situation? What if we remain vague? What if we remain stuck?

Design schools will become increasingly irrelevant, and more importantly, a continuity of history, values concerning quality and perhaps a sense of humanness may be lost. The world will fall further under the influence of those satisfied with making things work without making them delight.

This need not be so. Our relationship to our technology is not inevitable. We design it. We are responsible for it⁰⁸.

I look forward to the conversation that will ensue as Icograda update their manifesto and continue the process of re-inventing design. 

Preface

Graphic design (or communication design) is in flux. The transition from print to digital platforms has triggered a re-evaluation of educational practices and procedures, as well as a reassessment of the philosophical concepts that have long defined and framed design activity.

It is no longer practical to think of graphic design in graphic arts terms. Graphic design in the traditional sense, as a typographic-based practice, whereby messages are communicated through the manipulation of letter and image in 2-dimensional space, is an antiquated notion. It will become more archaic every year.

Design has always been a function of business, but in the 21st century it must be more integrated into business than ever before — with designers taking the lead as idea generators. A good idea, however, is nothing without viable execution and efficient delivery to the public. Design education must not be timid about engaging with business theory and practice at the undergraduate and graduate stages.

Design entrepreneurship is a natural outgrowth of the typical design practice. For those who start studios, the entrepreneurial business models are essential. Even beyond building a viable design studio, office or firm, turning ideas into products is the prescribed direction for any design practitioner. Teaching designers to take the entrepreneurial leap is important for keeping the designer at the top of the creative pyramid.

Integrating design theories and practices fluently in design languages and technologies is essential to building a foundation for design. Once the foundation is firmly established, the designer can develop entrepreneurially, as well as experimentally.

Yet, even in this model, education should not forsake its primary motivations for engaging with design — the desire to create objects of desire, influence, inspiration and, yes, manipulation.

Education must be a process of re-evaluation in order to foster an understanding that design is not just about ‘making objects,’ but rather building on ideas. Outcomes of design vary from the physical to the virtual, from the commercial to the social and political.

Design is concept-driven and platform expansive. Ideas can be manufactured and executed using various current media and mediums that may develop in the future. Designers must be able to shift and adjust to these new demands and opportunities.

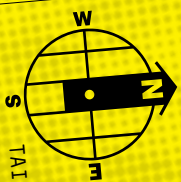
As a means of equipping students with the requisite knowledge and skills, it is important to emphasise the following new keys to design pedagogy:

Authorship

This is key to a new relationship between designer and receiver (client, audience and end-user). It is an umbrella under which the designer operates as both a service and content provider.

Steven Heller and Lita Talarico AN EDUCATION MANIFESTO FOR ICOGRADA

Authorship
Collaboration
Citizenship
Design thinking
Entrepreneurship
Intellectual property



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NEW YORK 40°34'N 74°00'W

Design authorship emphasises:

- Creating original concepts in response to the growing need for content in media and industry.
- Developing a personal voice or a narrative, and determining how best to communicate to an audience through media and industry.
- Benefitting society and culture through narrative and focussing on the consequences of design production.
- Retaining typography as the lingua franca and foundation of communication design.
- Maintaining immersion in design history and criticism as an integral part of design authorship and encouraging writing as another means of communication.

Collaboration

In the current media and industry environment the individual creator remains supreme, but effective results require sharing knowledge and skills — working together towards a common goal. The more this can be emphasised in early education, the better the balance between selfless pursuit and ego will be.

- Designers should be integrated at the onset of all projects, whether in authorship or service design.
- The tools for developing meaningful partnerships with clients, end-users and other designers must be taught in terms of business and ethics.
- Understanding the rights (and wrongs) of collaboration is essential and fundamental learning.

Entrepreneurship

Although linked to 'authorship,' design entrepreneurship takes 'content creation' to the next level. This is a creative and business pursuit that demands a high level of sophistication and maturity. Speaking the language of entrepreneurship places the designer in a more commanding role.

- Mastering the skills and strategies for creating, developing and producing viable commercial and social products and campaigns.
- Being fluent in the processes of intellectual property, marketing and promotion.
- The business of design involves cultural and global reach; identifying and fulfilling a need in both mass or niche markets. It must be practical and yet within the reach of the designer to realise it.
- Viability, practicality and functionality. Understanding outcomes and learning how to predict them is essential.

Multidisciplinary design

This is no longer a 2-Dimensional world. Space, time, sound and motion are components of communication design. The most essential learning component is the integration of the existing and future media and platforms.

- Learning to use various platforms for communications.
- Mastering technologies in order to engage in holistic practice.

Afterword

Communication design is at risk. Business schools are introducing 'design thinking' and collaborating with design schools to integrate design into the curriculum as an integral part of any business venture. Design education, therefore, needs to be fluent in business practices. By engaging in a primary creative role with business schools (which will lead to more authorship, entrepreneurship and meaningful contribution) on commercial, cultural and social platforms, design will strengthen its foundation.

In educating the future designer, multiple goals must be examined. Commercial imperatives must be balanced with social and cultural ones. Designers must become advocates of issues and concerns. Future designers can specialise in particular areas, but they must leave school with fluency in both realms of communication, which means being business savvy and humanitarian. A designer must be a conscientious citizen.

Design education must not lose sight of why young people want to become designers and not business people — they want to make things 2D, 3D, virtual, in motion, to make boxes, banners and campaigns. *Making* must be emphasised as a consequential act. ←

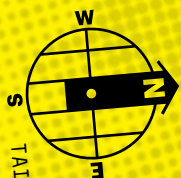
Evolve or fade away. That is the challenge for the field of communication design in the 21st century. The profession is facing competing internal and external pressures that threaten to limit its future potential and reduce its relevance. In the context of open, collaborative networks of ideas and outcomes, emergent communication ecosystems will require entirely new and adaptable ways of designing. In this networked, global environment, design educators will need to redouble their efforts in teaching future designers to be both solidly specialised and flexibly generalised. The success of this nearly impossible balancing act will foretell the health and vitality of the profession's future.

The tension between form-giving and contextual attunement is exerting an internal, divisive pressure on academic design programmes. Its impact is seen in the struggles between faculty members clinging to a proud (mostly Swiss) heritage of appropriate form-making, while others demand more attention to the user, the audience or our imperiled world. These two factions may both be right (as I believe), although there may not be a graceful — or ideologically pure — way to reconcile the two positions as of yet. Both camps view this standoff as a zero-sum game where giving in at all means losing something precious. This conflict is not unique to communication design. Since the rise of user-centred design several decades ago it has also challenged product design, architecture and interaction design. Delivering innovative educational curricula to future designers requires walking a tightrope between essential courses, such as typography and colour theory, on the one hand, and essential courses, such as sustainability and cross-cultural hermeneutics, on the other. The risk, of course, is that programmes become diluted and divided, successful in neither dimension while straining to teach both. Another danger is that programmes retreat into narrow specialisation, sticking their collective heads in the sand and refusing to acknowledge the changes in and challenges to the profession. One obvious, albeit impractical, solution is to increase the overall time it takes to educate a communication designer, whether it means five-year undergraduate programmes (as in architecture) or an increased emphasis on graduate education. To be both sensitive to the weight, emphasis and intensity of the mark on the page, and critically aware of the context for which it is being designed, is the nearly impossible challenge that communication designers face.

As if that is not enough of a problem, the design profession is also suffering from an external pressure — the democratisation of design tools and design knowledge. The proliferation of simple, accessible tools for design means that a set of practices that used to be cloistered within a rarefied professional caste is now easily adoptable by almost anyone. Software applications, design templates and open-source typography programmes are combining to create a vast pool of empowered, non-specialist designers who, for better or worse, are grabbing the mantle of design and proudly appropriating it. In this case, however, there is

Jamer Hunt ICOGRADA DESIGN EDUCATION MANIFESTO

NEW YORK 40°34'N 74°00'W



TAIPEI 25°02'01"N 121°33'52"W

Accessibility
Collaboration
Complexity
Crowdsourcing
Democracy

Ecosystems
Ethics
Open source
Research
Sustainability

nowhere for designers to run and hide. This trend will only increase, and there is nothing to be gained by ignoring it. Instead, the path forward is surprisingly clear and uncluttered. Communication designers must become more capable of articulating the specificity of their practice and better able to make an argument for the strategic value that they add to industry.

This means that design educators must equip students to be reflective practitioners and strategic, critical thinkers. Until designers can make a forceful and compelling argument about the centrality of their skills in crafting successful communication, industry will continue to see them as visual stylists.

These tensions play out in a practice where rules for effective communication are constantly in flux. The building of networks and systems at a global scale in the late 20th century created conditions of intractable complexity that designers are only now confronting. As a result, the next generation will need to shift from isolation and individuality to connection and collaboration. Collaboration must become a key skill, as well as a robust research topic, as design practitioners find themselves working more commonly in group settings. Large-scale challenges will make the notion that practitioners (whether designers, engineers, social workers or politicians) can work in isolation from one another obsolete. Industries will require flexible and adaptable communication designers who can work effectively in multi-person teams. To prosper in these conditions, designers will need to cultivate the ability to learn on demand, work in worlds that they are barely familiar with and effectively communicate their roles, responsibilities and capacities to stakeholders. Design educators must, therefore, not only find ways to incorporate more teamwork, but also teach students how to work with professionals who do not share a disciplinary language and method. An increased focus on collaboration as a mode of practice and as a research field is required. It is not simply a case of putting designers in group settings — designers must become leaders in developing the dynamics of social interaction and advocate collaboration, whether in partnership, small groups, large groups or crowdsourcing.

Complex systems with global information networks necessitate a different approach to processes as well. In most instances, the objective will no longer be to model visual solutions, but instead to frame the existing, multifaceted context for project stakeholders. To do this, designers will produce fewer static compositions and will instead be called on to craft dynamic, fluid and adaptive solutions. As the primary medium is no longer simply print (or even the web), outcomes will need to translate across different media, channels, platforms and formats. The nature of design products will shift from immutable artifacts to options, recipes, rule sets, algorithms and unexplored possibilities that are capable of move across dynamic platforms. These networks are also increasingly open and open source, and a new ethic of participation is driving innovation.

Anxieties concerning intellectual property will be challenged by this emergent openness; processes will demand transparency and a willingness to collaborate in the building of new ideas, products and services. Ultimately, designers will be creating responsive 'organisms' that must be able to thrive in diverse, open knowledge ecosystems. Strategic thinking will have to merge with sophisticated form-giving to create protean outcomes that respond to volatile conditions.

In the end, design is always a political act. It can weave together or disrupt our system of experience, meaning and communication. It carries with it the cultural values of its practitioners and the institutional stakeholders who underwrite it. Every designer is, thus, a citizen designer. She or he must be aware of the stakes in every project and critical of efforts that do not lead to sustainable change. Balance between form and context, personal and social, the disruptive and the sustainable, is both an impossible and an urgent priority. ←

Reflection on the Icograda Design Education Manifesto 2000

The 2000 Icograda Design Education Manifesto⁰¹ was first presented 11 years ago and reflected the ethos of the time and the ideals that the authors and their supporters envisioned for the development of graphic design education. The 2000 *Manifesto* was framed by the theme of the Icograda Millennium Congress⁰² — Oullim (translated as ‘the great harmony’) — as well as the context of the world at that time and the role that designers played in it. It was an ideal, humanistic statement that provided guiding principles for planning the future of graphic design education.

It is my opinion that the framing of the 2000 Manifesto according to the ideals of Oullim was — and still is — its core strength and weakness. Two of the Manifesto’s original architects, Sharon Helmer Poggenpohl and Ahn Sang-Soo (2002:46-47), stated that, “A manifesto is a particular form of communication predicated on three beliefs: that a change has occurred or some new insight has altered understanding of a situation; that a human agency can change circumstances into something more desirable; and that the timing is advantageous for both the manifesto and the change it seeks.”

Ironically, just one year after the presentation of the manifesto at the Icograda Millennium Congress, the world changed profoundly. On the same day that the *Sappi World Design Convergence 2001 Congress* opened⁰³ the most dramatic terrorist attacks in the West since World War II occurred, resulting in extensive global change, including alterations in the design profession. The tragic events of 9/11 ominously highlighted why the ethos of Oullim was relevant and visionary. Yet, it also highlighted why it might have come too late for designers to effect change at the time of its launch.

In retrospect, I believe that there are three main shortcomings in the 2000 Manifesto:

- the exclusive focus on the visual dimension of the profession
- the lack of inclusion of the economical and business dimensions
- the intentional inclusion of the statement that difference should not be overemphasised⁰⁴ — this being the focal point of my essay.

A focus on cross-cultural differences and understanding — the role of geopolitical and economical contexts in design history — on theory and practice, on educating designers and clients, could have made a (minor) difference (maybe) decades ago, but came too late.

01. After this mention, all references to the *Icograda Design Education Manifesto 2000* will be referred to as 2000 *Manifesto*.

02. The Icograda Millennium Congress took place from 24 - 27 October 2000 in Seoul, South Korea. It was an extraordinary congress to celebrate the turn of the millennium and did not include an Icograda General Assembly.

03. The *World Design Convergence: Icograda Congress 2001* opened on 9 September 2001 in Sandton, South Africa. The final version of the

Manifesto was presented to the Icograda General Assembly 19, which formed part of this Congress.

04. The wording of the *Manifesto* explicitly underplayed the importance of differences: “Whose approach is grounded in a symbiotic conduct that respects the diversity of environmental and cultural contexts without overemphasising difference, but by recognizing common ground.” *Icograda Design Education Manifesto 2000*. (Stress added by the author).

Africa
Business
Change
Context
Difference

Inclusion
Interconnectedness
Organisational
management
Ubuntu



TAIPEI 25°02'01"N 121°33'52"E

THE CHANGE
WE SEEK:
AN AFRICAN
PERSPECTIVE
Jacques Lange

PRETORIA 25°43'S 28°16'E

Designers should never over or underestimate the power of design and its role in society. To date, designers have made minuscule contribution to solving large problems, but they have contributed greatly to the proliferation of large problems, and that is the dilemma that the profession faces. The thought that 'design can change the world' and achieve the ideals of Oullim has, unfortunately (to date), proven unrealistic because practice issues have maintained precedence over philosophical and sociological focuses in design curricula. Despite efforts, designers have only contributed small solutions to the ever-increasing ocean of world issues.

Eleven years later, globalisation and cultural homogenisation have expanded exponentially. The global warming agenda has become critical and devastating natural disasters, military conflict, civic unrest and the global economic recession impacted designers as global citizens. The design profession, too, has developed and expanded dramatically — new technologies emerged, leapfrogging escalated in the developing world and the role of design in business and organisational management spawned new design sub-disciplines and meta-disciplinary collaboration. Furthermore, the relationships between designers, clients and end users have changed, expanding the designer's scope of work, opportunity and responsibility.

Here enters the 2011 Icograda Design Education Manifesto.

An African perspective on design education beyond 2011

When I was asked to contribute to the update of the Icograda Design Education Manifesto, I started a process of extensive reading and consultation, followed by much introspection and contemplation. I soon realised that a substantial body of work has accumulated on the subject in recent years, mainly from the United States and Europe. Unfortunately, my exploration confirmed that little of the discourse originated from Africa or applied to the continent's unique circumstances. My personal context as a practising designer, educator, advocate and editor of design magazines, born and based in Africa, informed my view that design education and practice on the continent is an anomaly. What applies to the rest of the world has different implications in Africa. With the exception of South Africa and much smaller centres of significance based in Kenya and Ghana, the continent does not have the professional or educational infrastructure to match other regions, even though it has ideals similar to those defined in the *2000 Manifesto*.

Due to the complexity of the topic and the length limitations of this essay, I will briefly focus on select issues pertaining to the African perspective because, as previously stated, I do not agree with the homogenised/monocultural position that the *2000 Manifesto* took.

Difference matters in design practice and education in developing economies and should be a major focus of design education in the future, not only in Africa, but around the world.

In 2001 I participated in the *Design for Development* conference in

Durban, South Africa. At that event, JP Odoch Pido⁰⁵ presented a paper entitled *Design and the African Cultural Identity*⁰⁶ which subsequently became a key reference for contemporary design education in Africa. Pido's presentation was eloquently summarised by the event's chairperson, Linda Mvusi⁰⁷:

I picked up six senses that he [Pido] identified: A sense of belonging and inclusion; a sense of lustre, adornment, wealth and their meaning⁰⁸; ... the sense of correctness – posture and composure... The sense of cause and context, which means that everything has a cause and a motivator which is its basis. The sense of naming, in that names carry the intentions, the identity of an opinion on life... How you name and the power of the name, and also the sense of transition. The designs/rituals for life and life changes, that it is not just the product, it's also the process. The function of beauty is to defeat ugliness, so beauty can never be there in its own right. In itself it has a primary function. The function of goodness is to defeat evil, the function of a coup is to defeat chaos and anarchy⁰⁹.

For me, and many like-minded thinkers, Pido and Mvusi's statements are the essence of what design education should focus on in Africa (and further a field). Their claims link directly to the ethos of the classical African ethical and humanist philosophy called Ubuntu — a philosophical stance that mirrors the ethos of Oullim. Ubuntu focuses on allegiances and relations to one another. The Liberian peace activist, Leymah Gbowee, defines it as:

"I am what I am because of who we all are," while Nobel Laureate, Desmond Tutu, describes it as:

...the essence of being human. Ubuntu speaks particularly about the fact that you can't exist as a human being in isolation. It speaks about our interconnectedness. You can't be human all by yourself, and when you have this quality—Ubuntu—you are known for your generosity. We think of ourselves far too frequently as just individuals, separated from one another, whereas you are connected and what you do affects the whole world. When you do well, it spreads out; it is for the whole of humanity¹⁰.

Pido's hypothesis, in relation to the philosophy of Ubuntu, has influenced many educators on the continent who have based their design education strategies in it. Ubuntu has re-emerged in recent years as an anchor for rediscovering African identity in a rapidly transforming world.

05. Pido is a highly regarded design educator and prolific researcher and author. Originally from Uganda, Pido has lived and worked in Kenya for over 40 years.

06. Pido, JPO. 2001. *Design and the African cultural identity*. SABS Design Institute, Pretoria, South Africa. www.sabs.co.za/index.php?page=daci

07. Linda Mvusi is an architect and respected design industry leader in South Africa. She is

the daughter of Selby Mvusi, a leading African artist and influential design educator who spearheaded design education in Ghana and Kenya in the 1960s.

08. Referring to the various languages — visual and verbal that designers use.

09. All stresses added by the author.

10. Source: <http://www.tutufoundationuk.org/ubuntu.html>

Pido's hypothesis was refined by South African academic, Marian Sauthoff¹¹, who argues that:

- design must mean something in its own culture
- the purpose of the design should be very clear
- there should be a rich dialogue between the user and the product
- sustainability is a major factor that cannot be ignored
- the product should, by itself, enhance the user experience and should consider the context in which it is to be used
- designers should think strategically and continuously, reviewing their processes and solutions

These common factors match international thinking and should undergird design education in the future, as they relate to what was highlighted by the 2011 *Icograda Design Education Manifesto* project. For me, the word 'context' is the most critical when we talk about the future design education.

Conclusion

Teaching the cause, context and result of globalisation must be fostered as the essence of design education, and regional design history, ethnography, sociology, economics, philosophy and politics must be critical focal areas in future design education.

In this regard, I do not mean to entertain regionalism, but rather embrace cultural universalism and uniqueness, access to technology and distribution systems, as well as pose fundamental questions concerning what defines the aspirations and ethics of design education and practice — the context in which design operates. ←

11. Marian Sauthoff is Dean of the Faculty of Art, Design and Architecture at the University of Johannesburg and founder of the only

accredited academic design journal in Africa, *Image & Text, Journal for Design*, published by the University of Pretoria.

Guy Schockaert
Jinan Manifesto Workshop
Participant

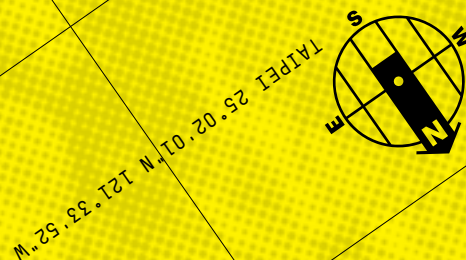


DESIGN EDUCATION — THE VIEW FROM AFRIKA

Saki Matundikwa

Afrika
Applied design
Hand-skills
Multidisciplinarity

HARARE 17°51'S 31°1'E



Not much has changed on the continent since the *2000 manifesto*. Design education is plagued by the same major challenges. I will delineate the key issues facing design in Afrika here.

1. There simply are not enough design schools, and the few that exist do not have curricula relevant to the students' situation and environment. There is also a lack of qualified design educators as most teacher training facilities are unaware of the existence of design education.
2. A reassessment of what design means is necessary. Most students consider design a Western phenomenon and find it difficult to look inward, and at home, for inspiration. As a result, there is a tendency to reiterate trends occurring in the Western capitals.
3. Design's role in the development of a country is still misunderstood by many on the continent.
4. Parents are unaware of the importance of design as a profession, and often resistant to children choosing a career in design. Afrika must follow the example of countries to the North, who introduce design processes and innovative thinking as ESSENTIAL life skills in primary school. Design should occupy a role like reading, writing, math and science.
5. Last, but not least, in an increasingly digital classroom, many confuse technology with design. We must not confuse mastering an application like Photoshop™ or Corel DRAW™ with being a designer.

As someone who returned to Afrika to found a design school, I have learned a lot about design education on the continent and reached the conclusion that a multi-disciplinary approach is required if the continent is to leap into the 21st century. In other words, graphic design should not be taught in isolation. Curricula should include disciplines like industrial or furniture design — applied design. We still insist on 'hand skills' in an almost exclusively digital work environment, and that insistence would resonate with students more soundly if they actually *made* things by hand. ←

Complexity has defined human cultural development since World War II, culturally, politically, economically and socially. Our lives have become more complex and that complexity has afforded us new insights into our very existence and the widespread changes of the past 20 to 50 years.

While some of this complexity can be directly linked to advancements in personal computing and its networks, some transformations are more subtle. The space between the tangible effects of technology and the immaterial concepts of the humanities and social sciences is a space of interrogation for researchers searching for answers to increasingly complicated questions about humanity.

The designer has always been a technologist (technological materials and the methods of the engineer are the designer's medium), but was attracted to technology not as a tool for expression, but as an art for engagement, like social conversation. This is why the designer has always maintained a balancing act between the true artist and the consummate engineer.

Applying design tools to business aims is the natural role of the designer. We are drawn towards understanding the people we impact, and are attracted to how modifications (addition or reduction) affect society. Considering the intricacies of the environment in which we design, accomplishing this is becoming an overwhelming task. We require not only craft, but also vision and intuition and a new skill: diplomacy through narrative and rhetoric.

The education of the contemporary designer requires reassessment in light of the reality that design education is a life-long journey that cannot be granted in a formal, four to seven year education (Bachelors to Masters).

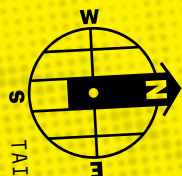
There is growing evidence that combining formal and informal educational backgrounds fosters a collaborative advantage and, in a world where informal education has never been easier to acquire, we must embrace diversity.

While the design thinking community might suggest that a designer's primary craft is to create low-fidelity prototypes for exploration and high-fidelity graphics for design strategy and analysis, I firmly believe that we must maintain a formal studio education, focused on conceiving, exploring, validating, prototyping and manufacturing form structures. The designer must be as responsible for the final execution of products, services and systems as ever.

Teaching design for the last two years has confirmed my suspicions about design education — there is not simply one type of designer. There are strategic designers, design researchers, design makers, etc. They all have a place in the new world and design education needs to support them and to account for the uncertainty and unpredictability of the future.

Speaking of the unpredictable will bring us back to technology. The predictable things we know about technology are that it is constantly changing and it does not always warrant instant adoption. Technology as a tool cannot be relied upon and our ability to predict future technology

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TAIPEI 25° 02' 01" N 121° 33' 52" W

DAVE MALOUF DESIGN EDUCATION OF THE FUTURE

Business
Collaboration
Complexity
Craft
Diplomacy

Humanity
Language
Science
Systems
Technology

is severely hampered by the complexity and flux of our society and our markets. It is, thus, more important to develop methods for understanding technology and its uses than it is to learn how to use any specific tool.

This all centres on the following principles for design education:

1. Understanding people

The designer must understand several aspects of humanity.

- a. Psychology: How people perceive, process and act upon the world around them.
- b. Economics: how people engender value and the processes they create for trading value.
- c. Anthropology: how people create meaning through structure, language and human relationships.
- d. Politics: how people manage and control the relationships in their lives as they relate to perceived power, and how power constructs are understood.

2. Understanding technology and science

The designer must understand relevant technology.

- a. Computation & Network: Understanding the major changes of the last 25 years and the degree to which technologies have become intimate and quotidian.
- b. Materiality: Understanding a variety of media, whether it is plastic, wood and fabric or inks, papers and pixels.
- c. Engineering: Basic knowledge of the practice of mechanical, electronic/electrical and manufacturing engineering would make designers much more effective.
- d. Biological & Earth Sciences: We all require a better understanding of our place on the planet and the other life we share it with.

3. (Applied) Art(s)

The designer needs to embrace expressiveness and divergent thinking as a tool for idea conception.

- a. Abductive Reasoning: This tool may be used as a means for exploring possibilities and coming to reasonable decisions.
- b. Visual Thinking: This is a supplementary tool for the designer, allowing them to explore and communicate both more rapidly and with greater confidence. It is a primary tool for externalising thought and allowing for reflection and associative thinking.
- c. History: Understanding the roots, paths and circles of design and art history is vital for designers. They must ground their artistry in critical analysis.
- d. Aesthetics: The philosophy of beauty moves beyond the visual into all manners of sensing. Having a theory and language for aesthetics is integral to a designer's success.
- e. Criticism and critique (not the same thing): Understanding academic

criticism and being able to apply those principles in a critique is a necessity for designers.

4. Language

How we frame our world and our future is deeply rooted in language, having a mastery of language is key to design success.

- a. Rhetoric: By understanding how words provide analytical framings, designers can both interpret the world we design for and create new futures.
- b. Narrative: The stories we create are tests for our designs, but also provide a foundation of research for design.
- c. Semiotics: The linguistic and visual artifacts of our world are the stimuli from and through which linguistic and visual meaning is derived and transferred.

5. Making

Crafts are as important as ever at all levels of design — we are only as good as our level of execution.

- a. Model making: physical models of varying scale.
- b. Visual design: colour, luminance, line, type, layout, composition and negative space.
- c. 3D design: adding volume, shape and texture to visual design.
- d. Drawing and Sketching: using our hands and eyes to generate concepts, better processes and communication.
- e. Personal Management: time management, collaboration and communication skills.
- f. Code: everyone needs to understand how bytes convert to pixels in order to augment interaction, communication and collection.

6. Systems thinking and service management

The notion that value is created through the collaboration of designers, customers and stakeholders is rapidly transforming product design, software design, architecture, visual communication and design research (to name a few).

These six areas of knowledge, and the key capabilities they consist of, need to be part of a designer's education. We must change what we focus on, at which levels and within which contexts.

But that is just the 'what' of this puzzle. The other side of the issue is 'how'? How do we learn this? What are the best environments for learning and teaching (not always the same thing) and how can education, research and industry remain attuned? As I stated at the beginning of this article, education is a life-long journey. A combination of educational formats is required for the designer. Education must suit the needs of different personalities of practitioners with diverse social and cultural backgrounds.

One aspect of what will be taught, in particular, is priceless for

designers and requires a specific structure — the studio. Applied criticism and critique are best taught in the studio — a place where peers collaborate, giving constant feedback, and where a ‘master’ or ‘mentor’ teaches through critique and criticism. The critiques can seem brutal and young designers must learn to maintain the strength of their point of view through this process. Those who emerge, do so with a confidence in their creativity that has yet to see be taught as well in non-studio environments.

What is the studio?

An open space where an individual's work is available for all to see. The work ethic is one of cooperation and collaboration rather than competition. Students with varying levels of experience work closely with one another. Critiques (not evaluations) are given of the work, not of the students doing the work. Projects are co-owned and co-created. The culture is defined by a sense of fluid leadership and encouraged interruption.

This may seem easy to produce, but I have found that the tendency towards evaluation rather than criticism reduces the effectiveness of the studio experience. Learning in the studio is not accomplished through pedagogical demonstration, but is rather achieved through student observation and enquiry.

This is often lost in the formal education design studio. Teachers simply evaluate and demonstrate when they need to be part of the creation process. Ongoing projects must involve teachers and students alike. How we execute this in our current context, given the realities of economic instability, remains to be seen — it is challenging in an industry where most ‘masters’ do not practise their craft, and have taken on the role of account manager (at worst) or studio, human resource manager at best.

But, outside of the studio, there is still much potential for expanding education.

Conferences where students can listen to presentations by design leaders inspire thought and conversation, and add value to the practice. Although these are usually physical, face-to-face events, a growing (currently small) number of conferences occur online. Many conferences also offer their content online in video. Many conferences include workshops as part of their content mapping.

Workshops are also usually physical events, but many are conducted online. There are two types of workshop. In Think/Work sessions people gather to explore a topic in various ways, hopefully to leave with a new model for thought and communication. Tutorials, on the other hand, are class sessions where a teacher guides students through a series of exercises with the goal of teaching a specific skill or group of skills.

Students may also avail themselves of Continuing Education Courses. These replicate formal degree courses, but are unaffiliated with degree granting programmes, though some overlap and can be used for credit.

Webinars, web-based lectures given by field leaders outside of a

conference environment, are a useful resource for students.

With so many free (and for pay) resources for reading on the Internet, reading is crucial. Students have access to blogs, books and, one of the often missed sources, discussion groups and knowledge sites like quora.com, stackoverflow.com, and discussion groups and forums like lxDa.org and Core77.com.

Internships & Apprenticeships are primarily for people still in or recently graduated from a formal education programme, but we need to build ways for life-long practitioners to gain these valuable learning experiences in their career development.

iTunes University is a rich resource that more progressive educational institutions have successfully employed. Free and for pay lectures, presentations and tutorials are available on the iTunes store for anyone to download and use in a host of environments.

Many local organisations — design and other professional associations — offer periodic learning opportunities for designers at all levels.

The question really is, what other things can we create to allow for a more open educational system? Our educational resources are limited by economic realities and must conform to standard of career path development, but ideally will promote an ethos of human unity over profit and power.

Lastly, we need to develop a contemporary apprenticeship system in all design disciplines. We require a more formal structure, where master-apprentice relationships provide long-term support based around schools of design. This relationship structure will supplement institutional systems with post-institutional learning. We need to recognise teaching as a form of learning in itself and give senior practitioners opportunities to validate their design processes and methods. This will expand discourse of design education beyond the institution and bridge the gap between institutional and industry-based education systems.

In summary, there are 4 main issues that design education must address:

1. We cannot relinquish the craft of making forms as part of the designer's role at the executive and at the strategic level.
2. Technology has accelerated cultural complexity forcing us to examine relationships between use, consumption, social behaviour and individual meaning.
3. With these changes, come complex environmental, political and economic challenges that we cannot ignore.
4. We must rebuild the apprenticeship model from early pre-industrial applied arts in order to supplement life-long design education. ←

Graphic design is a far more complicated practice today than it was when programmes in design education rose in popularity in the 1950s. Early programmes emphasised the formal qualities of layout and typography over the semantic problems of clear communication with an audience. The current complexity of the field is augmented by the Internet, which is for some a more frequent means of communication than print. In recent years, design schools have sought to stay abreast of the proliferation of new media by offering courses in web design, interaction design, and design of moving images, but creating for the Internet has introduced issues of narrative, as a result of navigating sets of links between web sites and texts.

The greatest challenge facing design schools today in my estimation is how to contribute to clarifying and sorting out communication needs. Communication between people of different cultures, nationalities, and language groups has intensified. People travel at a greater rate than ever before and require orientation and guidance through signage, maps, directions, place marking and instructions. Graphic design, thus, must be taught within a global context — that is, in a context where it is presumed that communication between and movement among different peoples and cultures will continue and increase.

What does this mean for the graphic design curriculum of the future? The graphic designer must become a cosmopolitan — someone comfortable moving within different cultures, recognising social cues, and facilitating action through graphic communication. Therefore, an introduction to global culture — what characterises it, how it operates and how one can function within it is crucial. Courses in global visual culture, semantic or semiotic theory and communication theory, as well as sociology and anthropology, would provide this foundation. In short, the graphic designer must understand people and their cultural milieus.

Graphic designers must also understand the range of media that people currently employ. They must be comfortable designing for print as well as for the Internet, and courses in layout and visual organisation must take both of mediums into account. While formal issues continue to be critical, more emphasis should be placed on the effective presentation of varied content. There is a greater need than ever for instruction in information design and the development of explanations for operating complex devices, filling out bureaucratic forms, applying for services and orienting oneself in new environments. Much of this communication is now transnational and multilingual — care must be given to how common forms, for example, are designed to be understood by different cultural groups.

Graphic designers must articulate communication needs in new social environments. As in the design of products, graphic designers must learn to communicate valuable information in complex situations like disaster relief, the movement of refugees and threats to national security. Political and social agencies seek to communicate with large groups to explain services, regulations and guidelines at an increasing rate.

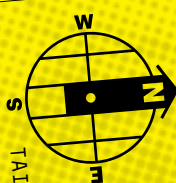
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Victor Margolin

GRAPHIC DESIGN EDUCATION AND THE CHALLENGE OF SOCIAL TRANSFORMATION

Global
Narrative
New media
Semantics
Semiotics
Tolerance

Context
Culture
Energy
conservation
Environmental
Citizenship



TAIPEI 25°02'01"N 121°33'52"W

Graphic designers must be prepared to step in and facilitate such communication.

At one time graphic design was used primarily for the promotion of commerce, but today social communication is the central challenge for graphic designers and this necessitates well-developed principles of information design, social interaction and semantics.

Expertise in persuading consumers to purchase products is highly developed, and now persuasive skills must be applied to promoting positive social behaviour, such as ethnic and racial tolerance, energy conservation and environmental citizenship. Encouraging behavioural change has, in fact, become one of the greatest tasks of the graphic designer.

The cultivation of formal judgment — the use of typography, organisation of information, creation of symbols and logotypes — must be taught as means of social communication rather than simply as aesthetic technique. This is not to denigrate the typographic sophistication of classic Swiss design or the symbolic power of Polish posters, but rather to emphasise that visual technique has a social purpose.

The cultivation of visual technique and clear symbols may also facilitate the adaptation of languages with a limited number of speakers to new electronic media. This entails a move from verbal to visual to digital — transcribing speech into alphabets and adapting alphabets to digital forms. Access to the Internet in one's own language should be universal.

Meeting these new social challenges is essential for graphic designers and must be a central part of graphic design education. For design schools, whether they are part of independent art academies or programmes within comprehensive universities, engagement with fields of knowledge beyond design is mandatory. How this task can be reflected into new curricula remains to be developed but, given the enormity of the task ahead, communication between and among design schools is essential — particularly schools that belong to different cultural milieus. The Icograda Design Education Manifesto can serve as a guide to design schools as they reform to meet the challenges of contemporary global culture. ←

Audrey G. Bennett
Jinan Manifesto Workshop
Co-chair



While it stands on its own as a profession, Visual Communication Design has become a very inclusive field in which professionals and amateurs have important roles to play.

Redefining 'Graphic Design' as 'Visual Communication Design' is healthy. The new definition expands the boundaries to take account of both the technological innovations and their democratic nature. To continue to see the design profession as something separate from the lay pursuit of design may not be in anyone's best interest. Our profession as designers and design educators is no longer in the realm of esoteric knowledge. VisComm⁰¹ Design is highly accessible to a lay public from early childhood to the end of life. Now more than ever before, anyone can design visually, with varying outcomes and consequences, of course.

With the expansion of access and inclusion comes a responsibility on the part of Icoграда to recommend guidelines and agendas for the instruction of a broad population in the principles of good, conscious and well-critiqued design. There is necessity for more intimate interaction with other disciplines, such as psychology, anthropology and art history in order to provide a more comprehensive understanding of visual experience. This also means that common ground must be identified and different contexts explored in order to produce well-informed, self-conscious design. The process of imparting VisComm skills has changed and curricula are changing with it. A new set of goals for assessing competence can and must be produced.

New technology negates the long-term problem of 'designer arrogance,' where the designer perceives himself/herself as godlike, with special talents, training, knowledge and knowhow. On the other hand, all too often, the designer is the last professional to be called into a project because non-professionals believe that they have all the necessary skills to develop their visual products.

We are all born artists. Non-artists are unmade. While a designer is made, not necessarily born, we must be cognisant of potential designers who can be developed to their maximum potential, for they are everywhere. Some will become full-time professionals and make their living from design practice and teaching. Others will not, but they will at least, understand what design is and how important it is in their lives.

More than ever, design education must prepare students for change. Change occurs so rapidly that the conventional methods of preparing children for adulthood are no longer quick enough to accommodate the transformations that will take place as the child grows up. Design education, perhaps more than any other field, can contribute to the development of agility, resilience, proactive thinking and multiple skill sets in both young and old, as they cannot hope that their lives and work in the future will be as they are today.

01. VisComm is an abbreviation of Visual Communication



VisComm education begins in infancy as the baby begins to make sense of its surroundings. The way adults arrange their homes, neighbourhoods, cities and countryside gives the infant clues about the proper order of the things it sees. In nursery school, the child learns from visual experience and creates its own visual experience through play that includes drawing and sculpting. In kindergarten and primary school, the child is introduced to more visual experience through reading, writing and calculating. While literacy and numeracy are emphasised, pictoracy is often neglected. Making images to communicate visually is not high enough on the agendas of most school systems.

As design educators, we are all familiar with the standard and innovative curricula at secondary and tertiary institutions. We also see and interact with the non-formally trained designers around us in the streets, markets, cities, farms, deserts and forests of our countries.

Children with access to computers now have a wide range of visual and design tools at their fingertips. Children without computer access must rely on the range of technologies that were in place before. The gap that results from this disparity needs to be addressed and narrowed, so that more children in more places and circumstances can share knowledge and facility with a full range of skill sets. Children with access to television, video and film have an even wider range of visual experience before their eyes.

Design educators are being challenged to impart, nurture, develop and respond to design competency in all children and adults, not only the privileged. The design profession can interact with other professions by offering to exchange special knowledge through interdisciplinary tools, like journals, conferences, online courses and seminars, to mention a few.

We must emphasise the need to include design as a component, no matter how small, of child rearing, early childhood education and primary through secondary and tertiary education. Making teachers conscious and aware of design as a component in most, if not all, of the core subjects will enable them to pull it together in an innovative way. Design professionals and educators may not yet fully understand how important our discipline is in the future of humanity now that that everyone can join in.

Icograda can promote the design process by producing recommendations for including the design perspective in all curricula in educational systems. VisComm Design as a separate subject, and as a thread running through other courses, should be part of the curricula in teacher training institutions and education programmes everywhere.

Future programmes should also recognise the value of the past, whether or not past paradigms are applicable, to provide continuity in the field. Likewise, those of us in countries where the original design paradigms are perishing can redouble our efforts to learn them and pass them on to our students. Particularly in Africa, the old is being swept away in favour of new paradigms that may or may not actually work in the environments where they are applied. The old paradigms should

inform the transformations brought on by rapid change.

Achieving Oullim or the 'Grand Harmony' also includes recognising difference as an enriching factor in design experiences. African social systems, more often than not, enable people to break apart into their local, social, religious, linguistic and ethnic environments while coming together as a whole for the greater good. VisComm design education should be a factor in facilitating faction and fusion.

VisComm Design, used as a problem-solving tool can enable humanity to step wide-eyed and self aware into the future. Are we, as practising professionals and design educators, ready to declare ourselves at least partial saviours of future generations that need to become self-conscious of the role of design and its tools in order to survive?

Icograda has an important role to play in publicly declaring the design process a unifying principle in pursuit of Oullim. We may even consider redefining 'The Grand Harmony' as 'The Grand Glue,' although 'Grand Cohesion' may sound a bit better. ←

For too long, design has emphasised the individual designer, their work and their ideas. This creates a division between individual designers and, to some extent, isolates them. The idea of communities of practice, though, runs counter to this as individuals within the culture share a vision and develop it, and forge a network of teachers, students and practitioners. Such sharing is a powerful manner of advancing ideas.

Design is many things with many possible perspectives, and design departments rarely have a unifying philosophy about the field's importance, areas of focus or methods for solving current problems. In essence, they have not thought about their particular mission for or vision of design. Without such a vision, each faculty member follows their own unique path and there is often little correlation between the various perspectives.

Why is a vision necessary? New opportunities to do interface, interaction, motion graphics, user studies and design research work, and to collaborate across disciplines, demonstrate that the technologies, design methods and creative possibilities have expanded and changed. It has been clear for some time that no department could provide a comprehensive education that covered all aspects of design, hence the need for a vision. A smattering of this or that does not build design confidence — it dilutes connections and attention. As the context of design is dynamic, the vision also needs to take into consideration whether the programme prepares students with the ideas and skills required now, or prepares them for future professional demands. A vision for design education can be tailored to a faculty, its student intake and the larger institution. Not all departments will be the same, but the vision should provide a common perspective on design within which they can advance their work and teaching.

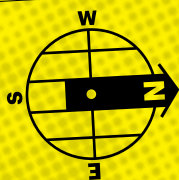
Because design is so broad in its application, its many points of view cause confusion among students who do not understand the depth of study needed to move from beginner to competent practitioner to expert. Without a focus, many students struggle to make sense of the divergent theories in design education. A vision supplies a synergy that helps students participate in a perspective on design and in a community of practice with particular values, skills and knowledge.

Common perspectives might include:

- a desire to humanise technology
- an investigation of semiotic application
- a commitment to design history
- a human-centred perspective on design
- a commitment to design research
- an investigation of ecological issues
- a commitment to support local culture
- a focus on interdisciplinary work
- a commitment to relate design and business practice
- a focus on dynamic information in digital form
- an investigation of design as a cultural statement

Sharon Helmer Poggenpohl COMMUNITIES OF PRACTICE

ESTES PARK 40°22'22"N 105°31'09"E



TAIPEI 25°02'01"N 121°33'52"W

Business
Community
Culture
Ecology
Human-centered design
Network
Research
Semiotics
Vision

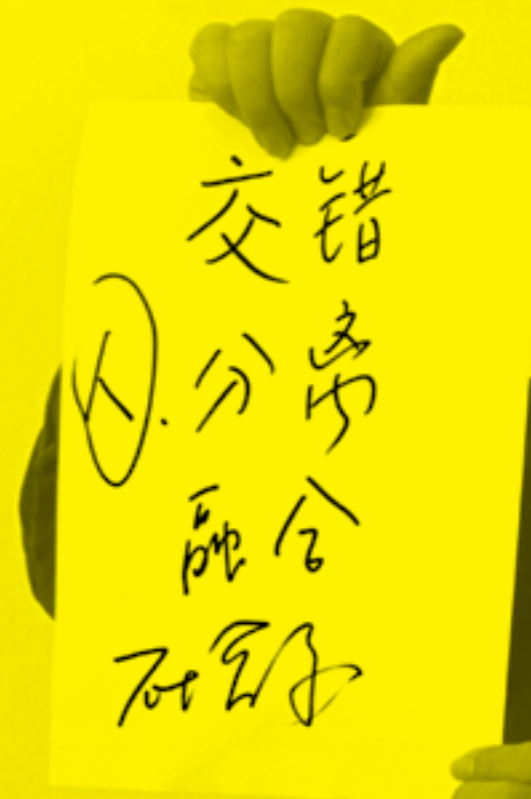
The list is in no particular order and could be more extensive, but what is key is that faculty share an interest in how design develops — that they do not replicate the past or work and teach in isolation. They must work toward extending how design serves people or how design becomes a more substantial discipline. Such an approach serves both teaching and learning, and moves design forward within the larger community of practice — Icofrada itself and beyond. ←

ESTES PARK - SHARON HELMER POGGENPOHL

COMMUNITIES OF PRACTICE

Shi Zengquan
Jinan Manifesto Workshop
Participant

«Intersect, Separate,
Integrate, Release»



ICOFRADA DESIGN EDUCATION MANIFESTO 2011

As an educator and practitioner who involves communication design students in local and international projects with research and applied components, I am particularly engaged with the manifesto's aim to deepen the intellectual foundation of the discipline through research and methods. The manifesto calls attention to collaborative efforts and the implications of what and how we design. This position challenges the common misconception that designers are stylists. Whether in communication or industrial design the term "design is most often understood by the public as an artistic practice that produces dazzling lamps, furniture, and automobile" (Margolin, 2002). This revised manifesto is an important step in solidifying our purpose, role and potential in a fundamental way.

In this essay, I focus on three issues that are an integral part of my teaching and research practice. These key issues have long been underrepresented in design education and practice, and are increasingly important in a design education that is pluralistic, ethical and sustainable:

- 1. Increasing cross-cultural and transdisciplinary communication and collaboration
- 2. Preparing students for technological, environmental, cultural, social and economical change
- 3. Teaching qualitative and quantitative research methods (including ethnography) to solve problems

These intrinsically connected objectives are imperative today when the social, cultural, economic and environmental context in which we live – and design – is increasingly more complex and diverse. A major factor influencing this complexity is the development of communication technologies that foster new interactions and connections, and the dissemination and reception of information⁰¹. Access to this technology expands worldviews, leads to knowledge sharing and enables creativity⁰². Beyond the changes in our production and communication technologies, there are multiple social networks for communication designers that promote social responsibility and collective good, including Design21, The Living Principles, Design Ignites Change/WorldStudio and OpenIDEO, the non-profit side of the consultancy IDEO.

Although it is not yet clear what impact the networks and their members will have on the public or on policy, the growing presence of such communities illuminates an increasing interest in social design and design's role in solving complex problems that require collaboration. For communication designers to successfully contribute in the global context, we need to expand our toolkit. We must increase our capacity to collaborate, to integrate research and methods that inform our processes,

01. Other production technologies, once costly and prohibitive such as 3D rendering, fabrication and digital printing, are now relatively affordable and accessible.
02. In my experience working with indigenous Maya people in southern Mexico I found that

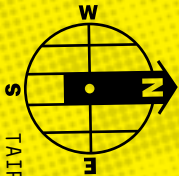
even people one might consider marginalised have access to and participate in networked conversations. INDIGO design network is one example of a virtual space to share Indigenous design from all over the world.

Maria Rogal
POSITIONING
COMMUNICATION
DESIGN

Research
Social networks
Sustainability
Systems
Technology
Transdisciplinarity

Collaboration
Context
Cross-cultural
Ethics
Interaction
Qualitative and
quantitative methods

GAINESVILLE 29°39'55"N 82°20'10"W



TAIPEI 25°02'01"N 121°33'52"W

to develop cultural competencies and to understand design in context (and as systems). The challenge is that we must develop these capabilities in addition to the conceptual, formal and technological requirements of contemporary communication design.

By emphasising research and methods and engaging with clients and the community, we will be better prepared to lead and participate in projects from their inception. Today, communication designers arrive at a project after major decisions have been made, and can often lack a voice. Integrating research will grant our discipline more credibility and add weight to our contributions. In terms of methods, rather than a rigorous 'one-way' of working, we must introduce flexible, contextual and collaborative processes, such as ethnography, participatory design and co-design. These qualitative methods, if appropriately applied, can lead to meaningful, innovative and sustainable solutions to problems (more sustainable and ethical when identified by people within the communities). Human-centred qualitative methods, such as conducting fieldwork in a project environment, reveal how culture and human interaction can shape design processes and outcomes. Teaching students research methods — including how to engage with communities — is critical for the development of informed, empathetic and culturally competent designers.

Practising and learning research skills can occur in and out of the classroom. However, as we advocate research in education, and in the discipline more broadly, we must also attend to the manner in which findings are applied projects. Ethnographer Rob van Vegel notes that research sometimes remains unanalysed and unapplied to problems — even when the designer actively participates in the process — as a result of the chasm between research and design (van Vegel, 2005).

How do we understand our research findings and apply them to our work? Jon Kolko, of the Austin Design Centre, illuminates a concern: “younger designers fail and waste precious time, becoming frustrated and ultimately rejecting the ethnographic research methods” and suggests synthesis as a way of moving from research to application (2011). Research, fieldwork, design in context and collaboration must be part of education in order to provide students with decision making capacities and an understanding of the diversity of communication design. Students who are educated — and not trained — are prepared for change. Brazilian educator, Paulo Freire's 'critical pedagogy' is an important educational movement where students are involved in the teaching-learning process. As Henry Giroux writes:

Critical pedagogy also insists that one of the fundamental tasks of educators is to make sure that the future points the way to a more socially just world, a world in which critique and possibility—in conjunction with the values of reason, freedom, and equality—function to alter the grounds upon which life is lived. That is hardly a prescription for political indoctrination. It offers students new ways to think and act independently. (2010)

Focusing fieldwork on exploration and discovery leads to, in my experience, empowerment of both the students and the people they come into contact with. Advocating for design to move beyond the classroom (and into the context it will operate in) signifies a shift from traditional studio based education that separates the process and product from the environment in which it will function.

Students need to be guided through this process. They need to understand the value that context brings to the process and articulate this value. In the *Design for Development* initiative, I collaborate with design students and indigenous Maya in rural communities in Mexico on problems identified by the community, not those we impose from the outside. Students leave the classroom, enter a different social, cultural and economic environment, learn human-centred research methods and apply these to real-world design problems in collaboration with client-partners. Solutions are designed and developed to directly benefit people. The outcomes can be diverse — resulting in the design strategies and products or the identification new problems. With the appropriate concepts, tools and experiences, fieldwork — or working in context — provides a place where students apply design thinking, research and collaboration to identify or reframe problems. Some of this already happens in industry, but there is very little preparation for it in curricula — at least in the United States.

While my context is southern Mexico, similar activities should occur locally, so that students and educators can develop relationships with communities. The results have been remarkable both for students and project partners. Global or local, working in different contexts — especially those underserved by design — evinces the importance of working responsibly to understand the real, rather than projected, needs of a community through observation and participation in daily life. The ability to partner with others and learn through experiences supports the collaborative and multidisciplinary nature of design. Adequately conveying what communication design is and educating citizens about design thinking and its value(s), will be the task of design educators and students as we make this change in our discipline. ←

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Design Can Change: <http://www.designcanchange.org>

Design Ignites Change: <http://designigniteschange.org/>

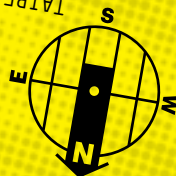
OpenIDEO: <http://www.openideo.org>

CRITICAL REFLECTIONS ON A MANIFESTO

David Sless

Criteria
Editing
Performance
Testing
Writing

MELBOURNE 37° 48' 49" S 144° 57' 47" E



TAIPEI 25° 02' 01" N 121° 33' 52" E

I am uneasy about manifestos for many of the reasons suggested by Ahn Sang-Soo and Sharon Poggenpohl (2002). I am also mindful of the violence implicit in many political manifestoes, as astutely observed by Walter Benjamin:

There is no document of civilisation which is not at the same time a document of barbarism. (Illuminations, 248)

Benjamin suggests that the grand words used to write a manifesto for a new civilisation inevitably do violence to the existing civilisation, or to those who question the manifesto's legitimacy. The potential violence I see in this document is twofold: first, to the well-established craft skills and traditions of graphic design. The danger, here, is that the old crafts will be displaced by new demands in the new curriculum. The transition from graphic design to visual communication will place enormous demands on students and teachers alike. The second potential danger is to the cumulative body of research and practice that is ignored as the new order in the manifesto replaces the old. The manifesto will remove the obligation to scrutinise the earlier work that offers findings and insights that could save needless reinvention in the manifesto's 'future'.

Some of us have been travelling this new route through pedagogy, research and professional practice for nearly 50 years. Among the many contributors are Jorge Frascara, Clive Richards, Karen Schriver, Peter Simlinger, Paul Stiff, Rob Waller, Karel van der Waarde and Patricia Wright.

Institutions such as the International Institute of Information Design (IIID) and journals including *Visible Language*, *Information Design Journal*, *Design Studies* and *Applied Ergonomics* were at the forefront of encouraging and participating in this effort, which made it possible in the mid-1960s for me and my colleagues at the then Sunderland College of Art to set up a new type of graphic design course, called Visual Communication, for many of the reasons stated in the manifesto (Sless 1996). We developed many aspects of this approach for pedagogy (Sless 1981), and subsequently for professional design practice (Sless 1998). But there were many painful lessons along the way.

Communication

Introducing the term *communication* to graphic design discourse proved daunting. First, 'communication' — what it is, how its effect is measured, or how one might value its contribution to public and private life — is philosophically, empirically and ethically problematic (see Sless 1991, Sless & Shrensky 1995, Shrensky 1998). Second, moving from a definition of design as the craft of making things to one of actively engaging in the social, economic and political life of a society involved formulating the critical criteria by which designs could be judged. The craft criteria, such as fine typography and aesthetics, were no longer an adequate basis for judging the quality and value of a work. New criteria, such as communication effectiveness, social responsibility and ideology had to be created, debated and accepted before they could inform pedagogy and practice.

Effectiveness and evidence

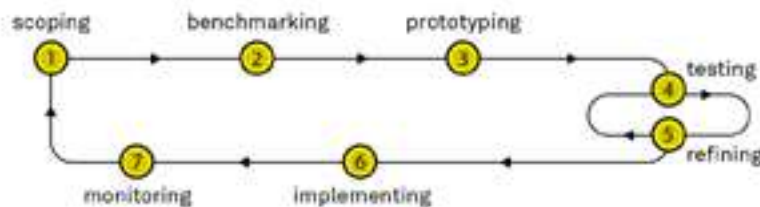
Once we moved from the design itself – its style and beauty – to its performance in the social world it became necessary to ask how we were to judge its effectiveness in achieving its social purpose. The primary insight of those of us who asked this question, whether working on documents, websites, wayfinding systems, forms, diagrams or advertising, was that we could not rely on our professional judgement alone as a measure of effectiveness. We had to collaborate with the potential end-users of our designs by testing and refining the designs until we had gathered evidence that they effectively achieved their purpose.

Critically, we moved from a practice based on judgements made exclusively in the studio and the clients' offices to an evidence-based practice founded on work conducted outside. The implications of this move, for both teaching and practice, are profound. Many designers are reluctant to make the shift from designer as heroic figure in the cultural landscape to designer as evidence-based professional. New skills have to be learned and practised, creativity needs to be augmented with the disciplines of evidence and new tasks have to be undertaken to move a brief from start to finish.

Design process

These new tasks led us to ask about the stages we should take a design through, in order to arrive at an acceptable outcome. In the mid-1980s my colleagues and I at the Communication Research Institute began conducting research into possible processes, and in 1990 we published the first of many case histories and papers describing this work and its findings (Fisher & Sless 1990).

Our cumulative findings, and those of other design methods researchers, suggest that there is at least one optimised process that can lead to successful outcomes (illustrated below). It may not be the only process, but having used it successfully for two hundred-plus projects over 20 years, we are confident that it is broadly applicable as a mature and proven process (Sless 2008).



The relevance of this to the future of graphic design/visual communication education cannot be understated:

- much of what is taught currently in graphic design courses prepares student to do about half of what needs to be done in prototyping and about a third of what has to be done in implementing; the other tasks in the process are superficially touched upon

- the missing skill in prototyping is writing. Research clearly shows that successful communication is a mixture of graphics and words (Schrivver 1997); most graphic design students do not gain professional writing and editing skills as a normal part of their training
- the missing skill in implementing is creating customised output systems: design students are still trained to develop single designs for mass production, whereas organisations are increasingly calling for rules for implementing systems where every individual receives a customised item
- specific forms and protocols of testing, retesting and refining, with the participation of the community, are crucial to the success of a communicative design; graphic design courses give little weight to these stages
- the amount of effort involved in carrying out all these stages to a successful outcome is 50% of the effort, of which prototyping is seldom more than 10%; the remaining 50%, not shown on the above diagram, is the political management of all interested participants.

Thus, the transition from graphic design to visual communication involves a radical, painful and expensive change to the curriculum. Less than 10% of the content of the so-called new is currently being taught. Where is the remaining 90% going to come from?

The design of the Manifesto itself should alert IcoGrada to the long journey it needs to undertake before it can claim to be skilled in Visual Communication. Visual, yes; but communicative? ←

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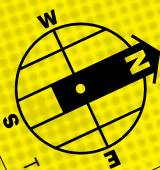
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THE FUTURE OF DESIGN AND CRITICAL PRACTICES: INFORMING CURRICULA

Real Triggs

Collaboration
Reflexivity
Social consciousness
Sustainability
Writing

LONDON 51°30'28"N 00°07'41"W



TAIPEI 25°02'01"N 121°33'52"W

Graphic design curricula must be flexible and responsive. As designers and educators we must strengthen the relationships between design and the sciences, between design and business organisations, and between design and relevant communities. There is little doubt that the design paradigm will continue to shift, as will the current economic, social, cultural, environmental, technological and political contexts in which it operates.

We are witnessing a time when the graphic object is no longer the sole outcome of design practice. Posters, billboards, publications and navigational systems are still the domain of the graphic designer, but increasingly designers are involved in generating services, information visualisation and visual experiences. Designers are moving away from tangible object-orientation and toward experiential or service-oriented design solutions. As global contexts change, the need to form closer working relationships with those outside of the discipline, in fields like ethnography, psychology, human-factor research and policy making, increases. This understanding of co-operation may be broadened to include the participation of targeted communities that have local knowledge which can inform and shape a project and solution.

We are also witnessing the methods and processes of design being successfully adapted to other academic disciplines. For example, business management courses have adopted design thinking as an integral part of their postgraduate curricula. Specifically, new courses in 'design for social business' focus on the strategic use of business models and design processes in order to create goods and services with social goals. New programmes are also integrating design, management and engineering in order to meet the needs of public and private sector organisations. This approach is most successful when design is considered as beneficial as the disciplines it is partnered with. Design is a collaborative process.

Thus, the designer is a 'connectivist' with an inherent capacity to establish and foster links between disciplines⁰¹. Design thinking and critical practice should form the basis of how we approach contemporary social and economic challenges. These skills inform how we identify and act upon situations where design can improve the wellbeing of a community, and provide solutions to economic, ecological and cultural sustainability—locally and globally.

While the inclusion of graphic designers on interdisciplinary teams might appear to blur discipline boundaries, subject disciplines continue to flourish and provide a foundation for specialist knowledge. What is emerging and needs consideration is the potential for 'new' knowledge areas in the hybrid fields between disciplines and in new forms of media. Designers can contribute to these subject developments and have a key role to play as facilitators of knowledge exchange through information visualisation and communication with relevant stakeholders.

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We should certainly not dismiss craft and its ability to shape and inform new directions within the profession and the education of designers. Craft should embrace notions of the maker's hand in production to provide a unique, individualised experience. The physicality of creation illuminates how direct knowledge is gained about materials and processes. Craft is also associated with the production and maintenance of a quality output — this applies to more traditional methods of creation, as well as digital and technology-based techniques. We should not replace, but rather augment specialist disciplines and work with teams that embrace a generalist understanding of design and those that have craft specialisms. The synergy between these two tiers of knowledge will provide the foundation for design.

But how do we move forward in developing new curricula? Design writing and critical engagement should be an integral part of a designer's education. Emphasis must be placed on 'how design is practised' rather than on adhering to a particular style. In other words, understanding academic criticism and applying critical thinking skills to design challenges is crucial for a designer. In addition to fostering understandings of narrative, storytelling and critical self-reflexivity, design practice should promote design writing to address the needs of multi-platform content delivery. Designers will need to interpret vast patterns of information and will be required to develop analytic tools for communicating the complexities of data.

In the 1990s, design suffered from an image problem. The epithet 'designer' meant something flashy, hip, expensive and, ultimately, beyond most people's reach. We have moved on from that and established a socially aware vision of what design can be. In education, courses are orienting themselves toward socially conscious design and, in a political climate where every academic discipline is being scrutinised for its 'usability,' this seems especially apt. Arguments about the politics of such an approach aside (the British government's insistence on 'The Big Society' is a source of much controversy) this is our current situation. The challenge for design education is to adapt and to critique. This has always been its core aim, but it is now more relevant than ever. Illuminating the need for self-reflexive and critical skills in design education must be the central plank of this project. ←

Audra Buck-Coleman
Jinan Manifesto Workshop
Participant



The 2000 *Icograda Design Education Manifesto* began by revealing how developments in media technology and the information economy affected the practice of design. Having lived and worked in what is now agreed to be a 'Knowledge and Creative Economy' for over a decade, the full implications of the changes have become clearer.

The variety and complexity of design issues has indeed expanded from local and specific to global and universal. Collaborative work is, not only accepted, but upheld as the ideal way to work on significant projects. The boundaries between areas of design have faded considerably and are less relevant, as most projects require cross-disciplinary, collaborative teams. Design tools have converged with digital devices. The promotion of consumer goods as a driver of economy is no longer as desirable. The role of communication designers in the creation of desires to stimulate consumption is now openly questioned as global sustainability is threatened by the over-consumption of material goods and individual acquisitive greed.

Most important of all, visual communication is emerging as an integrative profession, as other branches of design become more specialised and discipline bound. Product design, interior and environmental design, exhibition design, textile and apparel design, automotive design, interaction design, information design, animation design and new media design are areas of design defining specialisations that have boundaries that define their practice. Visual communication, however, is expanding into an all-encompassing system, which allows it to formulate integrated solutions that require products, interiors, interactions, information design and new media solutions. For visual communication designers, there is little value in narrowing specialisations. Value is located in the opportunity to contribute — in a collaborative spirit — to the enrichment of the human experience and to find communication design solutions that make that experience available to all.

In identifying too closely with a specialisation or sub-identity one diminishes potential creativity. To expand the domain of individual interest and existence, by considering oneself a human being and global citizen first, and a 'film title designer' or a 'font designer' second, brings an expansion of values, concerns and responsibility. It also makes one a better 'film title designer' or a 'font designer.'

Two key qualities in the knowledge economy are that knowledge expands and enriches itself as a result of being shared freely and that personal ownership of physical assets does not constitute wealth. The attitudes and practices of the physical and material economy have made the world unsustainable only 200 hundred years after their adoption as a dominant economic model, and have created the crisis we face now — they must be discarded. It is here that visual communication can play an extremely important role, by proposing, designing and implementing necessary and emergent global changes.

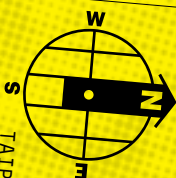
The competencies and specialisations upon which designers base

Kirti Trivedi

REVISITING THE ICOGRADA DESIGN EDUCATION MANIFESTO

MUMBAI 18°57'53"N 72°49'33"E

Collaboration
Cross-disciplinary
Democratisation
Diversity
Problem-solving
Sustainability



TAIPEI 25°02'01"N 121°33'52"W

their careers are no longer exclusively the domain of professionals. Everyone has the means and media to take photographs, make videos, express thoughts visually, do calligraphy and typography, illustrate, design websites, create film titles and information diagrams, and be engaged in activities of giving form — on and offline. This allows for a wonderful diversity in approaches, idioms and expressions in visual culture, as opposed to the reprocessed visual ideas of much professionally designed output. The professional design community should embrace the diversification and democratisation of the creative process. As more people engage in creative activities, a greater understanding of creativity, and an appreciation for excellence in the creative domains is fostered. In this context, excellence could gain its own appeal, and be directly recognised and appreciated by a global audience without needing marketing agents. In light of the democratisation of design processes, originality and creative excellence would not require extensive funding, nor would they go unrecognised as a result of a lack organised promotion (which has often made the mediocre and the unoriginal appear more valuable through expensive campaigns).

In re-reading the *2000 Icoграда Design Education Manifesto*, one is reminded of the detailed discussions and precision that led to selecting the keywords, summarising succinctly the main principles, thoughts, arguments and visions for the future. The manifesto captures visual communication as an integrative profession and its need for a more advanced balance between humans and the environment, collaborative problem solving and the nurturing of attitudes of learning through self-reflection to meet the growing variety and complexity of problems. As the manifesto illuminates, education must allow individuals to develop their own potential, and strive to harmonise East and West, north and south, as well as the past, present and future.

The Oullim manifesto does not really need to be expanded with attempts to 'complete' the list of sub-identities and sub-practices. It actually requires further editing, condensing and universalising to evince its core thoughts that recognise the collaborative nature of the emerging practice of communication design, and make design a central activity devoted to improving quality of life. The tenets of the manifesto need to be more like 'sutras,' to define a code and a credo, which will be universal, eternal and applicable to all future possibilities without necessitating an upgrade and rewrite every decade. ←

Jiang Hua
Jinan Manifesto Workshop
Participant



RESPECTFUL DESIGN: A PROPOSED JOURNEY OF DESIGN EDUCATION

Elizabeth (Dori) Tunstall

Ethics
Indigenous
Respect
Self-reflection
Sustainability



TAIPEI 25°02'01"N 121°33'52"W

MELBOURNE 37°48'49"S 144°57'47"E

R-E-S-P-E-C-T

Find out what it means to me.

R-E-S-P-E-C-T

Take care, TCB.

Original lyrics by Otis Redding, made famous by Aretha Franklin

On the occasion of the 10th anniversary of the *Icograda Design Education Manifesto*, we have a wonderful opportunity to define alternative ways of being for design education. In this essay, I propose respectful design in design education. I address what I, and others, mean by respectful design, how can it be manifested in design education curriculum and practices, and how respectful design educational approaches can prepare students for ethical ways of being.

Defining respectful design

Respect is an important concept in nearly all the cultural systems in the world⁰¹. Respect, *jen*, permeates Confucian thought and practice⁰². Respect for the elders and ancestors features in many Indigenous traditions in Africa⁰³ and Australia⁰⁴. The importance of respect lies in its relational emphasis on what Richard Sennett describes as the “intrinsic worth that each individual has that entitles that person to be treated with dignity and regard⁰⁵.” The notion of ‘person’ is extended to include the animals, minerals, fauna and flora that is part of the ‘nature’ in human nature. Design, in the Herbert Simon sense, is the “...devising [of] courses of action aimed at changing existing situations into preferred ones⁰⁶.” Thus, a definition of respectful design would be something akin to the creation of preferred courses of action based on the intrinsic worth of all human, animal, mineral, fauna and flora and the treatment of them with dignity and regard.

Making respectful design manifest in design education

While other educational theorists have discussed the role of respect in education⁰⁷, this delineation of respectful design originated in the 2010 discussions of Swinburne University's Faculty of Design. It was the result

01. Sennett, Richard. 2003.

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07. Scharlipp, Matthias, Naylor, Gordon and Georg Lind. The Dawn of Education: Basic Principles and Objectives of the KMDD in the Light of Buddhist, Bahá'í and Democratic Life Standards toward Full Human Development. Presented at 2007 symposium of the American Educational Research Association (AERA) Conference: *The Quality of the Konstanz Method of Dilemma Discussions (KMDD) for Teaching Moral and Democratic Competencies*. Chicago: 9-13 April 2007.

of an attempt to synthesise the indigenous knowledge offered by Dr. Norm Sheehan, the principles of sustainability proposed by Professor Frank Fisher, and the feminist thought and race theory proffered by Dr. Deirdre Barron and myself. The aculty identified and endorsed respectful design as a strategic path and institutional mission. The dialogues at Swinburne Design have global resonance and reflect the assertions of participants in the 2010 IEN Design Manifesto meeting in Jinan, where the humanistic aspects of design, collectivity and respect, as well as the maintenance of harmonious relations, were emphasised.

Respectful design proposes a shift in design education to focus on how students and staff exist ontologically, or 'be,' in the world rather than solely how they see the world. Swinburne Design substantiated respectful design by creating a foundation of principles of respect and sustainability for its design programme. In 2012, the Faculty will evaluate every student's performance based on those principles. How respectful design is put into practice in both teaching and learning is crucial. There are many ways to approach this task:

- Introduce first year students to the ethics of research and design practice. In Swinburne Design's first-year unit, *Methods of Investigation*, we introduce students to the Three Ethical Principles of Research (e.g. respect for persons, beneficence, and justice)⁰⁸, the Living Principles for Design⁰⁹, and indigenous principles for research¹⁰. This enables us to establish ethical behaviour as the basis for all aspects of design engagement.
- Teach drawing not as just a technical skill in seeing, but as a philosophical skill in coming to understand one's contextual environment and place within it. At Swinburne Design, we have begun dialogues between Indigenous Australian visual expressions of knowledge and Bauhaus design principles to reframe the studio experience.
- Approach materials as transformed animal, mineral and plant creatures rather than as instruments of use. Cultivate awareness of the origins and processes of the materials used in design and emphasise local sourcing. Exercises in having students make their own paper and dyes from local sources serve to connect students to materials on a deeper level.
- Emphasise in all actions the relation between teaching and learning. This is often a challenge in design faculties as large as mine (e.g. 2 200 students), yet as discussed in the work of Jennifer Gidley¹¹ and bell hooks¹², it is important to practice education as an act of love.

These are only suggestions on how to begin respectful design education. Design institutions and programmes must tailor the practice to meet their demands.

Preparing design students for ethical ways of being

Richard Sennett outlines three barriers to establishing mutual respect:

unequal ability, adult dependency and degrading forms of compassion¹³. respectful design education directly addresses these barriers and creates paths towards mutual respect. The craft of making things well in design provides what Sennett describes as the "...inner sense of self respect¹⁴." Respectful design education protects this inner sense of self-respect by emphasising each student's worth and dignity. In addition, by focusing on how other creatures make things differently but well, respectful design aids students in developing respect for others. The relationship between staff and students is characterised by an interdependency that modifies the master-apprentice model of studio education — it recognises the collaborative nature of teaching and learning. Finally, respectful design education brings self-critical reflection to the "Design can save the world" hubris by acknowledging the autonomy of other ways of being and processes of self-determination. With these skills and principles in mind, respectful design prepares students and practitioners for designing courses of action based on the intrinsic worth of all human, animal, mineral, fauna and flora creatures.

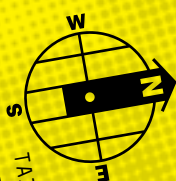


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 09. AIGA 2009. Living Principles for Design. [7 January 2010] <http://www.livingprinciples.net/>.
 10. Sheehan and Walker. 2001.

11. Gidley, Jennifer. 2007. Educational Imperatives of the Evolution of Consciousness. *International Journal of Children's Spirituality*, 12(2) August: 119.
 12. Hooks, Bell. 1994. *Teaching to Transgress: Education as a Practice of Freedom*. London: Routledge.
 13. Sennett. 2003.
 14. Sennett. 2003.

DESIGN FOR TOMORROW?

Fedja Vukić



TAIPEI 25°02'01"N 121°33'52"W

ZAGREB 45°48'00"N 15°58'00"E

Cognition
Interdisciplinarity
Methodology
Problem-solving
Research
Social change
Sustainability

New framework, new theory, new methodology and sustainable practice — towards a new education curriculum

At the moment of reading, the 'tomorrow' of the title may already be a 'yesterday.' Two fundamental influences, the passage of time and social change, have determined the history and the contemporary position of design practice. The impact of these forces has resulted in the uncertain future of design and this uncertainty is as hotly debated as the issue of the sustainability of the liberal economic model that fostered the emergence of design theory and practice.

In light of growing environmental, economic and social problems, the satisfaction of needs for material and symbolic community through creativity and the use of design for mass production are, as foreseen by Matko Mestrovich more than 30 years ago, gradually losing their purpose.

What does the future, or 'tomorrow,' hold for design?

A new framework

If the emergence of the industrial paradigm and social change created the conditions of mass design and communications, can the current changes favorably influence the existing practice? Can lessons be drawn from historical examples to establish a practice capable of responding to social problems? The environmental crisis has clearly articulated the need for a systematic, sustainable and collaborative approach to design. Therefore, even if up to this point the design practice has followed a deductive method of meeting commissioned demands, in the future, a new, proactive approach will be necessary — an approach functioning within a methodological framework and generating new values. If the classical liberal market does not offer a practical model for the discipline, we must adopt a new, inductive approach in order to design a sustainable natural and social environment.

New philosophy

According to Norbert Bolz's precise and useful definition, "design today comes closer to a cognitive theory on the material world than to designing those objects." Of course, those material objects will continue to be designed, although questions of how, for whom and to meet what needs remain uncertain. The main factor of our contemporary material world though is not the production of objects, but the interaction between objects and users. Design has always been a method and space for interaction, despite being mistakenly considered merely an 'aesthetic space' until the 1960s (it is still viewed as such in less informed cultures). Its value as a 'communication space' is becoming increasingly vital.

However, a new philosophy of design cannot not be founded solely on the acknowledgement of this communicative dimension as it has been overused for commercial purposes, instead it should aim at the recognition of the individual identities and self-realisation of users. This 'New Deal' practical philosophy of design should arise from the background of

global capital, technology and labor exchange. Aside from the promise of material abundance, which will be increasingly harder to maintain, this new philosophy may grant designers greater individual freedom.

New theory

Historically, the relations between art and industry have encouraged the establishment of design theory, but to ensure the sustainability of an industrial product in a contemporary context it is no longer sufficient to merely recognise its cultural value. Quality and cultural capital are standard today. As the very sustainability of civilisation is in question, new cultural, economical and political paradigms are emerging. How will these impact the relation between products and users and the aims of mass production? Perhaps the answer to this question is another series of questions — what can still be mass-produced in our society? Has the globalisation of capital, technology and work yielded a sufficient framework for the progress of civilisation? What might happen if all nations reach Western European standards of living? Is it possible to produce enough energy and recycle enough waste to meet the needs of an increasing population? The concept of mass production for an anonymous user is a key issue in the question of sustainability.

New methodology

In order for an innovative and redefined practice to be implemented, a new methodology with the aim of developing an objectively verifiable system must be established. In the complex, interdisciplinary world of the information revolution, it is insufficient to locate design solely in the sphere of art. Historically, design methods drew on subjective imagination — during the critical 1960s, this approach was supplemented with a scientifically verifiable theory of design. How will our methodologies evolve in light of widespread social and technological change?

Sustainable practice

We must redefine educational models and initiate didactic forms that encourage people to think with individuality and that teach them to express their thoughts publicly and clearly. The new design education should, rather than being a rigid and isolated discipline, become a framework for research based on problem-solving methods and interdisciplinary collaboration (ideally between creative science and cognitive art). Tomás Maldonado and theoreticians from the Ulm School of Design elucidated this in the late 1960s, but change was not as crucial then as it is today.

New education

If democracy promotes individual freedom, then why must individuals compete to maintain high sales volumes and profits? At what level of economic growth would it become possible for people to think freely? What general humanistic ideas can be taught in design programmes? Design

education must change — we must focus on defining a new intrinsic reasoning. The cognitive potential of design research should be integrated into curricula in elementary education and the creative potential of design method should be redefined in higher education to emphasise its value. These transformations are only possible if mass production remains sustainable. If it does not, education will have to function in a world of micro-economies. The micro-economy may become the very basis of the self-realisation for individuals.

New curriculum

Returning to the root issue, that the education both on and in design requires reassessment, the new curriculum should promote comprehension and awareness of the global context that designers must work in. Education must be agile and able to adapt to future changes. Self-reflexivity and the notion that working on a problem implies working on oneself should be fostered, erasing boundaries between the project and the student. New curricula should be both formative and transformative, allowing students to learn, adapt to and adopt change and, in turn, create change. ←

Culture
Cross-cultural design
Globalisation
Interdisciplinarity
Multidisciplinarity
Respect
Technology

Wang Min
**DESIGN
EDUCATION
MANIFESTO**

BEIJING 39°54'20"N 116°23'29"E



TAIPEI 25°02'01"N 121°33'52"W

I. Preparing students to meet today's design challenges

Often when design graduates step out of the ivory tower and into the real world, they experience a psychological fall, disappointment or frustration. Almost every design major has ambitiously dreamed of becoming a creative design master with a mission of making the world a better and more colourful space. After a few years, their zest for the ideal gradually subsides. Students and practitioners alike wrestle with a series of questions that point up the challenges of contemporary design. Why must there be a gap between the design ideal and its reality? What kind of process is necessary to bring a fabulous idea to life? What kind of relationship should designers maintain with their corporate clients? For whom do we design, ourselves, our client and client's customers or society as a whole? What is the purpose of our design — is it for art's sake, for the designer's creative desires or for the public? How do we prepare students for the reality of the new design world, while maintaining their individual creativity and social ideals? How can we prepare our students to meet today's challenges in global economy, ever changing technologies and complex social and political conditions? These are the questions for design education to consider.

The impact of new technology

In contrast to their predecessors, today's design graduates face a complex, fast changing profession. The technological revolution redefined, and continues to alter, the definition of graphic design — we have quickly adjusted and transformed ourselves to play the multi-faceted roles of information architect, media communicator, visual artist and author. As designers, we must catch up quickly to new technology that alters methods of communication in our ever-changing world.

The inter-disciplinary approach

The inter-disciplinary and the multi-disciplinary nature of design in general, and graphic design in particular, is another challenge that students face. The interaction between graphic design, art and commerce demands that graphic designers understand the aesthetics, psychology, communication, and social and functional needs of a changing society, as well as the driving forces behind these transformations.

Global visual communication beyond cultural and linguistic boundaries

In our multicultural world, designers must consider the conflicts and amalgamations of different cultures and adopt a dialectical perspective. On the one hand, diverse cultures appear to be competing and colliding with each other, while on the other, the trend towards globalisation is giving great impetus to the blending of diverse cultures. Instances of the convergence of Eastern and Western culture are everywhere in visual communication. This kind of cultural interaction poses challenges to,

but also colours designers' works. Designers are expected to be cultural translators and, as a result, must develop broader cultural knowledge.

II. When East meets West

Our world is becoming a smaller place and the gap between the East and West is narrowing. Multinational companies have extended their capital and technology across the world. Eating Sushi or practicing Kung fu is becoming part of daily life in California, and Coca-Cola has a dominant share in the Chinese soft drink market. However, the prevalence of linguistic and cultural misunderstandings between Eastern and Western societies, suggests that there is still much to be done before we achieve mutual understanding.

Large companies promote globalisation in an attempt to spread their monopoly over the global market. Our world though, is rife with diversity, and many nations are striving to retain their own native cultures. Designers, therefore, have an important role to play in balancing globalisation and regional identity, unification and diversification. The potential for understanding the interactions between native culture and the trend of globalisation justifies the role of cultural communications. Before cultural communications can be successful we must achieve mutual respect between cultures — aggressively forcing a culture on people can only put them off. We need a visual language to facilitate communication and understanding among people with various backgrounds, and this visual language can only be drawn from broad, in-depth cultural knowledge.

Globalisation embraces diverse societies around the world, and marginal cultures find room to co-exist in this structure. The harmonious co-existence of complementary, as well as contentious, cultures is the foundation of a vital, thriving world. Globalisation should be interpreted as mutual understanding, acceptance, co-existence, dialogue, willingness to adjust and an effort to reach harmony. Without such a consensus, globalisation could all too easily become the transmission of a single culture. Designers must be able to interpret and communicate this diversity. In contrast to painters who can select their own language of expression, designers must use a language approved by the majority. While the audience for a painting attunes itself to the painter's world, designers adjust their expression to appeal to targeted groups. Designers cannot choose their audience, but must carefully select the language and content to meet the audience's needs. For instance, if your work targets Europeans, you must choose a language they can easily understand.

In the past designers sought cross-regional visual symbols, in hopes that they would break the barriers of country and culture and transmit messages to audiences with diverse backgrounds. Their attempts gave rise to a set of globally approved traffic signs and impressive posters intelligible to almost everyone. However, visual communication in modern

society is by no means as simple. It goes far beyond seeking a universal, cross-cultural and cross-regional visual language. In order to transmit complicated messages and to communicate efficiently, we must incorporate geographically diverse visual elements and languages into our design. The world is becoming a smaller, yet more complicated space. Cross-cultural design requires a deep awareness of other cultures. ←

● HUGH DUBBERLY

● SHARON HELMER POGGENPOHL

● VICTOR MARGOLIN

● SANTIAGO PUJOL
● DAYLIN VALLADOLID PÉREZ
● MARIA ROGAL

● DAVE MALOUF

● MEREDITH DAVIS

● AUDREY G. BENNETT

● ANDREW RARIG

● LIZ DANZICO

● JAMER HUNT

● STEVEN HELLER

● LITA TALARICO

● GUI BONSIÉPE

● RODOLFO CAPETO

● TEAL TRIGGS

● KATIA COLUCCI

● OMAR VULPINARI

● GUY SCHOCKAERT

● JULIE LAY

● JACQUES LANGE

● SAKI MAFUNDIKWA

● FEDJA VUKIĆ

● JP ODOCH PIDO

● HALIM CHOUEIRY

● NELLY BAZ

● ALEXANDRA SANKOVA
● ANNA KULACHEK

● KIRTI TRIVEDI

● TAIPEI

● ELIZABETH (DORI) TUNSTALL
● DAVID SLESS
● RUSSEL KENNEDY

● JINAN MANIFESTO 2011 WORKSHOP PARTICIPANTS:

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● OMAR VULPINARI

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Steven Heller is author and editor of over 130 books on graphic design, satiric art and popular culture. He is the co-founder and co-chair of the MFA Designer as Author program at the School of Visual Arts, New York and several other MFA programs. For over 40 years he has been an art director for various underground and mainstream periodicals including the *New York Times*. He is editor of *AIGA VOICE: Online Journal of Design* and contributes regularly to *Design Observer* and the *DAILY HELLER* blog for *Print Magazine*.

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Anna Kulachek was born in Ukraine 2 February 1987. She studied at the Art School of Donetsk From 2002 to 2006. After graduating, Anna worked at AslanovDesign studio. In 2007 she moved to Moscow to continue her studies at VASHGD while also working at Design Depot and KAK magazine. Anna graduated in 2010 and is currently Design Director of DEPOT.

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After graduating in 1976 as Informational Designer from the Higher Institute for Industrial Design in Havana, Santiago worked for a state-run design agency and later at the National Office for Industrial Design, leading the Design Promotion Department. After a practicum in Germany he started his solo career. Besides winning some national design prizes, Santiago has served as judge for design competitions and has lectured nationally and abroad. His teaching record includes graphic design courses for industrial design students, creativity workshops, and tutoring Diploma exercises to Graphic Design students. At present his work is mainly aimed at scientific enterprises, tourism agencies and music recording studios.

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Alexandra Sankova is a graphic designer and curator of various graphic design competitions, projects and events. Alexandra established a non-profit organisation called "New Graphics" which she represented at the IcoGrada conference in Istanbul along with her report on "Modern Design Community and Design Education in Russia". She released her book "23": 23 interviews with famous Russian designers in 2010. Alexandra is member of the Russian Association of Poster Designers and a Peer Reviewer for 'Iridescent', IcoGrada Journal of Design Research. She works as Senior Advisor for cultural affairs at the Embassy of the Kingdom of the Netherlands in Moscow and is completing her postgraduate research.



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In 2005, Song Hao was admitted into the China Central Academy of Fine Arts, the School of Design, and into the Students' Union of the Design School in the same year. By 2008, he worked at the JOYN:VISCOM Studio and later graduated from CAFA in 2009. Following his graduation he decided to continue his Masters degree with Professor Wang Min at No.11 studio in the School of Design. He has been active with Icograda as an assistant at the management office during Xin, Icograda World Design Congress 2009, having won the title of excellent volunteer.



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Daylin graduated as Informational Designer with Gold Diploma from the Higher Institute of Design. As a student, she carried out interesting projects including a visual identity for the 490th Anniversary of the foundation of Havana. Her work, a project of Visual Identity and Sign System for the National Police Department, received an Honorable Mention at the National Design Office 2010 Design Award. She has been working professionally with a team to develop the animations for the didactic game "The Game of the Millennium". At present she carries out projects of Ambient Graphics for interiors and in the design of printed matter for a Cuban transportation company.



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Icograda Design Education Manifesto Seoul 2000

Graphic designer

The term 'graphic design' has been technologically undermined. A better term is visual communication design. Visual communication design has become more and more a profession that integrates idioms and approaches of several disciplines in a multi-layered and in-depth visual competence. Boundaries between disciplines are becoming more fluid. Nevertheless designers need to recognize professional limitations.

Many changes have occurred

Developments in media technology and the information economy have profoundly affected visual communication design practice and education. New challenges confront the designer. The variety and complexity of design issues has expanded. The resulting challenge is the need for a more advanced ecological balance between human beings and their socio-cultural and natural environment.

Designer

A visual communication designer is a professional:

- who contributes to shaping the visual landscape of culture
- who focuses on the generation of meaning for a community of users, not only interpreting their interest but offering conservative and innovative solutions as appropriate
- who collaboratively solves problems and explores possibilities through the systematic practice of criticism
- who is an expert that conceptualizes and articulates ideas into tangible experiences
- whose approach is grounded in a symbiotic conduct that respects the diversity of environmental and cultural contexts not by overemphasizing differences, but by recognizing common ground
- who carries an individual responsibility for ethics to avoid harm and takes into account the consequences of design action to humanity, nature, technology, and cultural facts.

Future of design education

The new design program includes the following dimensions: image, text, movement, time, sound, and interactivity. Design education should focus on a critical mentality combined with tools to communicate. It should nurture a self-reflective attitude and ability. The new program should foster strategies and methods for communication and collaboration.

Theory and design history should be an integral part of design education. Design research should increase the production of design knowledge in order to enhance design performance through understanding cognition & emotion, physical, and social & cultural human factors.

More than ever, design education must prepare students for change. To this end, it must move from being teaching-centered to a learning-centered environment which enables students to experiment and to develop their own potential in and beyond academic programs. Thus the role of a design educator shifts from that of only knowledge provider to that of a person who inspires and facilitates orientation for a more substantial practice.

The power to think the future, "near or far," should be an integral part of visual communication design. A new concept in design promises to tune nature, humanity, and technology, and to harmonize east and west, north and south, as well as past, present, and future in a dynamic equilibrium. This is the essence of Oullim, the great harmony.

**Icograda Design Education
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Manifesto 2011** (book)

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This publication incorporates
Eastern and Western perspectives
on design education.
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W

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