

4 MAY | Wednesday, 11.30 am

THE STATE OF DESIGN

Bruce Brown

There is a near universal claim that Design can solve all the major challenges facing our 21st century—whether these be social, cultural, environmental or economic. This seems at odds with a counter view that “Designers are...so special...they are everywhere and nowhere. We see the product of their work all around, but they are stateless, undervalued and misunderstood”. This conference’s main theme—“Design seems to have lost its universe of focus” —also reflects the complexity and seemingly chaotic nature of the post-industrial, post-disciplinary, world we now inhabit. As the old orders and systems we have inherited from a first Industrial Revolution dissolve (if not collapse) so we need to establish new orders of practice and fresh systems of thinking through which to forge a coherent belief system for Design—one that is fit for the 21st century. In confronting this challenge we seem, for the moment, to be occupying a transitional space between old and new states. On the one hand we look forward to a world in global transformation yet remain tied to habits and systems learned from the Industrial Revolution. To put this another way—we talk of the future yet act in the past. This presentation will explore the opportunity for Design to shape and communicate a belief system intrinsic to its practice—and vital to the contemporary lives of people.

Bruce Brown is Professor of Design at the University of Brighton and Pro-Vice-Chancellor Research. He is a co-Editor of Design Issues Research Journal (published by MIT press). Recently he was appointed by the UK Funding Councils to chair one of four Main panels in the Research Excellence Framework 2014 being responsible for the quality assessment of research in the arts, design and humanities produced by all UK universities. He is currently a member of the Advisory Board of the UK Arts and Humanities Research Council and has advised international organizations including the Hong Kong Council for Academic Accreditation and the Qatar National Research Fund. He chairs the Portuguese Government’s Fundação para a Ciência e Tecnologia Research Grants Panel [Arts]. He has served as Trustee and Governor of organizations such as the Art’s Council for England, the Ditchling Museum and Shenkar College of Design and Engineering, Tel Aviv. Before joining higher education he worked as a professional designer being art director of CRAFTS magazine for the Crafts Council. He specializes in the social and cultural effects of visual memory giving keynote addresses that have included: Design and Ethics (Budapest); the Third International Conference of the Arts in Society (Birmingham); Graphic Memory (Ontario); The Design of Memory (Tel Aviv) and; Memory is the Message (Chicago). Currently he is involved in issues concerning the public benefit and economic impact of research in the arts and design. He is an Honorary Fellow of the Royal College of Art and was elected a Fellow of the Royal Society of Arts in 1970.

4 MAY | Wednesday, 5 pm

INTEGRATED DESIGN APPROACH: REFLECTIONS ON A NEW SCHOOL OF DESIGN BUILDING

Tevfik Balcioglu

This lecture is the story of a new design school and its surfacing identity, which was neither presupposed nor planned but emerged 'organically'. The School of Fine Arts and Design at Izmir University of Economics was established in 2003. Today it has about 75 full-time faculty members at all levels, 1200 students, five departments and three postgraduate programmes. During this process of rapid growth it has developed a curricula based on a common study year, collective courses and elements, shared resources, and joint and inter/multidisciplinary projects realised among different departments from fashion to architecture. The faculty has somehow achieved an Integrated Design Approach (IDeA) where boundaries of individual design areas have become porous. This Integrated Design Approach, widely discussed internally, subsequently appeared to be a kind of intrinsic philosophy of the faculty although never fully accepted or put into action purposefully.

In 2009, the Dean was asked to organise the design of a new School building by the President of the Board of Trustees. A small team composed of full- and part-time faculty along with a few students, designed the building in line with the 'undefined' principles of an Integrated Design Approach. The entire process took less than 14 months from the day pencil touched paper to the day the first lecture was delivered in the 13,000 m², completely furnished building. This presentation is not about a miracle of design and construction but about an Integrated Design Approach's impact on a new building of education.

*Prof. Tevfik Balcioglu is the founding and current Dean of the Faculty of Fine Arts & Design at Izmir University of Economics, Turkey, since 2004. Prof. Balcioglu has studied at Middle East Technical University, attended the Royal College of Art, and has taught at Goldsmiths' College and Kent Institute of Art & Design, UK, where he established and ran the BA (Hons) Three Dimensional Design. He has organised several international conferences, has edited a several books, including *The Role of Product Design in Post-Industrial Society*, and *Dancing with Disorder: Design, Discourse, Disaster* and has edited a special issue of *Design Journal* entitled: *A Glance at Design Discourse in Turkey*. He is the founder of the 'Design History Society, Turkey' (4T: Türkiye Tasarım Tarihi Topluluğu) and its annual 4T conferences of which proceedings have been published since 2005. He has written regularly for a Turkish design journal, *XXI Architecture, Design and Space*, and is a member of the European Academy of Design.*

5 MAY | Thursday, 9.30 am

DESIGN IN THE EXPANDED FIELD

José Bártolo

One of the principal assumptions or theoretical thesis behind contemporary critical practice is that design can be identified as a subject in its own right, independent of the various areas in which it is applied to practical effect. If we put the focus in design as an activity, we must ask what happens in design practice, what characterizes its processes and methods. Now days, design is not only the site of important social, economic and political praxis, but equally an interface or mediation process for questions of identity, representation and redefinition of social models. This “expanded” (Rosalind Krauss) conception, as observed in art of the 70’s, strikes again. Contemporary designers generate their own context and rules, and navigate the world through an array of sampled media, methods, styles, and ideas. It’s hard to know where graphic design is going, what we do know is that it’s on the move.

Professor and Head of the Scientific Board at ESAD, Escola Superior de Artes e Design (Matosinhos, Portugal). José holds a Ph.D in Communication Sciences (Universidade Nova de Lisboa, 2006), a Masters in Aesthetics (UNL, 1999), and a Bachelor in Philosophy (UNL, 1994). José is also a Researcher and Member of the Scientific Board of CEC/UNL, and Professor at the School of Architecture of the University of Porto. His professional activity includes research, critical studies and curatorship in the fields of Art and Design since 1998. He has collaborated with institutions such as IADE, FEUP, ExperimentaDesign, CEMES, and the British Council, and was guest curator at the London Design Festival in 2008. José is a member of the editorial board of Resdomus e Revista de Comunicação e Linguagens, and is editor of the books Corpo e Sentido (Livros Labcom, 2007) e Design (Relógio d'Água, 2010). His research and curatorship interests include language theory, disruptive narratives, contemporary political devices, and collaborative processes in contemporary Art and Design.

5 MAY | Thursday, 5 pm

MASHING UP CONSUMERS, CITIZENS AND USERS.

Sharon Strover

It is a commonplace that digital technologies disrupt the conventions and standards commonly ascribed to media systems. However, new values and practices are quietly becoming routine, without fanfare or conscious acknowledgement, alongside some of the more obvious transformations. I will highlight some of the less obvious disruptions and opportunities that new media platforms present. The blending of the virtual and the “real” self, for example, has led to the commodification of reputation in the virtual world, but reputation can be fragile: “going viral” can be either dream or nightmare. The recent surge of democratic movements in the Middle East signals the new saliency of mundane communications systems such as the mobile phone; their reach and power multiply through applications such as Twitter and Facebook, but the opportunities for surveillance and monitoring using these same systems likewise constitute unique sources of power. Finally, communications systems facilitate social networks that create new varieties of social capital, occasioning a more nuanced reconsideration of how “information is power.”

Dr. Strover is the Philip G. Warner Regents Professor in Communication at the University of Texas where she teaches communications and telecommunications courses and directs the Telecommunications and Information Policy Institute. Her research investigates the relationship between economic outcomes, policy and investments in digital media programs; social media; the digital divide; rural broadband deployment; e-government; and market structure and policy issues for international audio-visual industries. She has worked with several international, national and regional government agencies on telecommunications policy matters and has published books, several articles and chapters on subjects related to technology. She recently was detailed to the federal government in Washington, D.C. to work on a national broadband infrastructure program.

Dr. Strover received her undergraduate degree from the University of Wisconsin-Madison and her graduate degrees from Stanford University.

6 MAY | Friday, 9.30 am

CONVIVIALITY

Susanna Edwards, Andrew Howard

Educators face ever-growing, often surreal managerial demands leading to increasing levels of stress and disillusion. Meanwhile students are too often inebriated by the utopic promise of choice, technological and stylistic, and simultaneously paralyzed with regard to application and usage. From time to time we need to remind ourselves of the fascination and potential that once made our commitment to design and education seem like such a good idea.

Susanna Edwards works in the realm of visual communication, as designer, design-writer and educator. Known best for her approach to the teaching and practice of design and illustration, spanning traditional craft and digital approaches to problem-solving. Edwards has worked for many high profile clients, judged international design awards and presented work at international conferences. She has worked at various Universities but mainly at Central Saint Martins College of Art and Design in London. Having worked and lived in London for fourteen years she is now living in Porto, Portugal and working in both Portugal and London in both education and design practice. In October 2010 Edwards started a new role as deputy course co-ordinator on the MA Communication Design course at ESAD in Portugal working for the designer and educator Andrew Howard. Commissions and collaborations have included Baseline magazine, Grafik Magazine, St Bride Printing Library, the Institute of Contemporary Arts, Vintage Publishing, The School of Life, Lux Films, the British Council, the British Museum, Coco De Mer, Clerkenwell Literary Festival, Iain Sinclair, Tate Britain, The British Library, the Science Museum, London and the Hunterian Museum, Royal College of Surgeons, London.

Andrew Howard is a graphic designer, educator, curator, and design writer living and working in Porto, Portugal since 1993. He runs his own design studio (Studio Andrew Howard) which specializes in design work for cultural and educational organisations and institutions. He has created and is currently director of the MA in Communication Design at the Escola Superior de Artes e Design (ESAD) in Matosinhos. Since 1993 he has organised international design events and seminars in Portugal including the 5 year 'Personal Views' series, bringing together 44 of the world's leading designers to discuss contemporary design practice. From 2005 to 2008 he devised and curated for the Serralves Foundation the exhibition series 'Idioms' which focused on the world of graphic design in our daily lives. He has written about design as social practice for various international publications and continues to win international awards for his design work.

6 MAY | Friday, 2.30 pm

THE END MY FRIEND

Jon Wozencroft

This famous 1968 song by The Doors from their first album, used with pregnancy and design in Ford Coppola's 1979 film "Apocalypse Now"... Years previously Claude Levi-Strauss beat them to it with his assertion that our view of history is based around a particular driving force, 'entropology', in which we mediate our own ruin and imagine our own downfall as a species, a ruling class above the animal. To say nothing of the psycho-sexual narrative that Jim Morrison brings into relief, as he curves his psychosis towards his mother.

These days he'd have a Facebook account, and would twitter regularly. The world has changed massively since 1968, but little ambition is shown in relating how these changes apply particularly to Design.

Indeed, one could go further to say that the world of Design, attached securely to its technology password, has become such a world of repression and control that one can look at the Danish chairs, and never realise how much it's cost us.

This realisation, if one can realise how much we've been sold down the rivers of Babylon, is a doorway to a different sense of scale... but there is no furniture, no record cover, no book jacket.

I think this is at the heart of the times. Everybody knows what should be on the cover, but nobody can picture it.

Jon Wozencroft is currently Senior Tutor in the Communication Art and Design Department at the Royal College of Art. He studied as a postgraduate at the London College of Printing, working for various printers and publishers before setting up the multimedia publishing company Touch in 1982. As well as working as a freelance writer, designer, editor and programme-maker, Wozencroft collaborated with artists and musicians from around the world developed Touch as an alternative vision of audio-visual publishing. A series of contributions to Touch from Neville Brody led to closer involvement, firstly in helping to set up the Brody Studio in 1987, later as an author of The Graphic Language of Neville Brody. At the end of 1988, they published a treatise on corporate design culture in The Guardian Review. In 1990, they started the FUSE project, of which Wozencroft is the editor. Jon Wozencroft began teaching at Central St. Martin's School of Art and Design in London in 1992 where he developed a new course for BA Graphic Design. In 1994 he was appointed main tutor and assistant course director for MA Interactive Multimedia at the Royal College of Art.

Jon Wozencroft's research interests focus on new music and its relationship to design and visual media; the impact of digital media on audio-visual practice and how the relationship between sound and image has been altered since the introduction of laptop computers in the late 1990s and the impact of digital media upon human perception.