CONSCIENTIOUS COMMUNICATORS

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These assignments will place environmental and socially responsible thinking at the heart of your curriculum, expand on the good practice that occurs at LCC (and the University as a whole), and foster a set of values and challenges for all academic levels and disciplines to consider.

We hope that these ten new briefs will have a significant positive impact upon the student experience across a whole variety of courses. Our ambition is that they will genuinely integrate sustainable and ethical teaching and learning within the curriculum.

They have been generated through discussion and exploration with informed and inspirational educators, students and practitioners.

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Sarah and Tara wish to thank our experts for their invaluable advice, guidance and contribution – Joshua Blackburn, Siân Cook, Ed Gillespie, Nat Hunter, Chris Lefteri, Sophie Thomas and Reuben Turner.

Conscientious Communicators' short documentary film made by Lightgeist (LCC alumni) and featuring staff, students and industry professionals who work with people and the environment in mind, can be viewed at – vimeo.com/lightgeist/conscientious (password: conscientious) and can provide useful and valuable inspiration when briefing students.
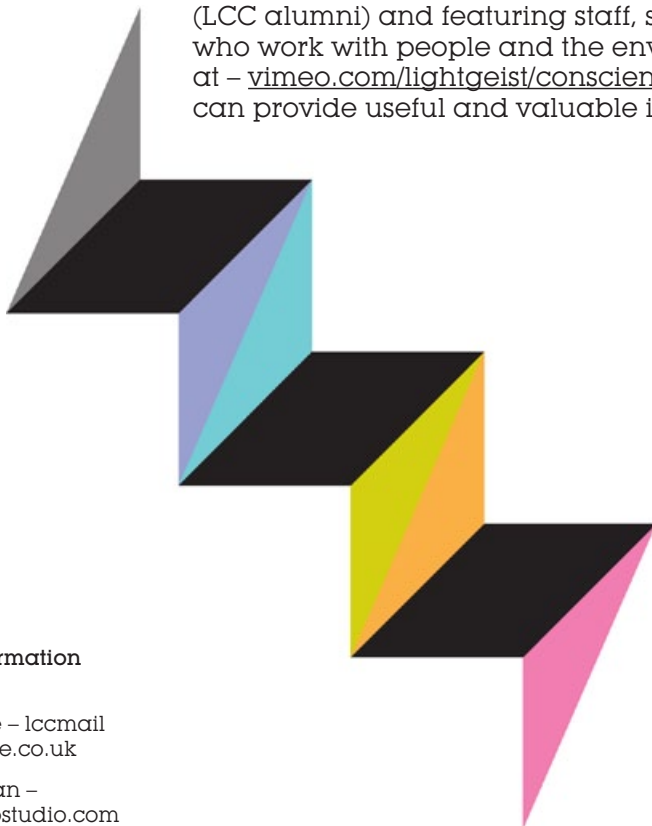
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CONSCIENTIOUS
CHALLENGES

"If success or failure of this planet and of human beings depended on how I am and what I do, how would I be? What would I do?"
R. Buckminster Fuller

Academics, students and practitioners are all facing a multiplicity of challenges in a dynamic, complex, world moving faster than current practice, which is largely still tied to the values and imperatives of commercial enterprise. We believe that education and practice need to evolve more swiftly together to ensure that the discipline of design communication meets some of the vast challenges of our age, equipping students, teachers and professionals for the imminent future. New approaches, methods and tools are urgently required as sustainable issues expand in a whole range of contexts. Business has, at last begun to embrace social and environmental agendas, realising that they can increase shareholder value, create brand equity and render a business organisation a preferred employer, customer and partner.

Communicators can fundamentally challenge how, where and when to catalyse actions which address sustainability. To do this, they need to understand what their material and resource responsibilities are, realise the potential they have to change behaviour and decide what they want their legacy to be.

These briefs provide a broad introduction for those exploring ways that their work can make a difference and provide a solid platform for creative students and professionals to be involved in transformative practice. They explore possible routes to positive social and environmental change – an approach which demands both individual and collective action, cross-disciplinary collaboration supported by participatory approaches, in an attempt to give communicators an opportunity to co-create and adapt society.

Beyond these assignments conscientious factors can be incorporated into any project brief –

- Consider whether your design fulfils a genuine need; how could it be of social or environmental benefit?

- Ensure your design avoids the use of toxic, over-sourced, virgin and non-recyclable substrates.

- Consider what will become of your work after its primary use has been exhausted; how can you incorporate reuse/recycling/recovery?

- Ensure efficient use of resources and minimal waste.

These communication assignments will explore eco-social responsibility by looking at the interconnected themes of –

1/ THINKING
Responsible innovation, committed to what and how we create

2/ MATERIALS
Substrate intelligence which seeks to eliminate waste and develop new materials

3/ PROCESS
Exploring alternative production methods and energy use, leading to reduced impact on global resources

4/ MESSAGE
Communicators engaging, persuading and provoking with inspirational messaging

5/ PEOPLE
Changing attitudes and behaviours in regard to community and responsibility

1 / CONSCIENTIOUS THINKING

Sustainable thinking provides a huge opportunity for creatives to be instrumental in a movement to help redesign the philosophies and processes that drive our economy.

There is an undisputed need to reconsider the way we use materials, energy and natural resources. Communicators looking at the bigger picture are in an exciting and unique position to influence thinking on these matters, to transform opinions and to effect the way people behave.

"We need a generation of everyday heroes, people who – whatever their walks of life – have the courage to think in fresh ways and to act to meet this planetary crisis head-on. You should aspire to be part of that generation." Al Gore

80% of the environmental impact of what is made is predetermined at the concept stage of design. Creative communicators have a huge responsibility to ensure that what people purchase, use and recycle is as well-considered and sustainable as possible – that creative thinking and economic growth develop together with joined-up thinking. Communicators require a well informed holistic understanding which considers form, function, value and sustainability in equal measure.

Seeing interrelationships between things is fundamental to sustainable thinking as it crosses many boundaries and thrives on interdisciplinary collaboration. This provides an inspiring opportunity for hybrid concepts, co-creation and an exchange of philosophies, principals and working methods. Sustainable thinking demands being a 'critical' practitioner – looking deeply at systems and policy, questioning and re-thinking the validity and integrity of the norm. Once an approach is agreed, sustainable thinking can be seen as a set of strategies which are all part of a reductive process – products designed for disassembly, objects designed with appropriate materials and minimal impact, processes using limited energy and artefacts designed for durability or reuse.

Given that minimisation of impact is the key mantra of a sustainable practitioner, we begin to question why anyone would design anything 'material' at all. The increased profile of 'service design' is a very positive development – a society populated with well run systems and services can help deliver the cultural happiness and well-being that we all seek. However, consumption is a natural and integral part of human behaviour and we ignore our deep motivation to create, produce and consume at our peril. Sustainable thinking must consider human desire and compulsion and invent with it as a prime consideration. Balancing the needs of society, business and the environment should be the core ambition of contemporary creators and communicators.

Clever Little Bag
by Puma and Yves Béhar

Aims and objectives /
To re-think shoe packaging in order to save resources and reduce waste.

Process and outcome /
Informed by a life cycle assessment, shoeboxes were researched, unpicked, redesigned and prototyped. Interestingly, what came out of that process was a revelation – **that the best design solution for the box was in fact, a bag.** Rather than a shoebox (and shop bag) Puma's packaging answer is a nonwoven polymer bag and a paperboard piece (providing stability and separating the shoes). This radical change in form means that the materials and production use less paper, water and energy; the space-saving light-weight design benefits transportation by lowering fuel usage; the bag negates the need for a disposable retail bag. The cardboard 'bone' has no additional printing so can be returned to the waste stream easily and the bag is a recyclable polypropylene.

The reusable product is also a powerful educational and behaviour change tool, creating positive impact beyond the environmental savings.*

Project references /
puma.com/cleverlittlebag
fuseproject.com/products-47

1 / Process
*An annual saving of:
8,500 tonnes of paper,
275 tonnes of plastic,
1 million litres of water,
20 million mega joules of
electricity, 500,000 litres
of diesel oil and 1 million
litres of fuel oil.

2 – 3 / As a shoe box

4 / As a reusable bag

The Toaster Project
by Thomas Thwaites

Aims and objectives /
To make an electric toaster from scratch.

Process and outcome /
From taking apart a cheap toaster (404 pieces), through to exploring its components and experimenting with its complex fabrication – seeking iron, copper, mica, nickel and crude oil (for the plastic case) from disused mines and other sources around the UK, attempting to process these materials at home, and finally forming them into a version of a toaster. Thus exploring the vast material complexity of a simple object that we take for granted.

The finished toaster took nine months to make. The documentary of this peculiar and laborious process serves to highlight the absurdity of the massive industrial activity pursued to have throw-away comforts at ever lower prices, in spite of the environmental impact.

Thomas is now undertaking a television documentary series for Channel 4 called '*Inspiring Matter*', where he investigates and fabricates a selection of other items.

Project references /
thomasthwaites.com

1 / Disassembled
£3.94 toaster

2 / Parts and processes used to create the appliance from scratch

3 – 4 The final £1187.54 toaster

"It's an electric appliance that disavows the infrastructure on which it relies – a convenient item that rejects the convenience of consumerism. A mass produced domestic product, 'manufactured' on a domestic scale. Its contradictions serve to highlight the amazing efficiencies of modern capitalism, but also to question our current trajectory." Thomas Twaites
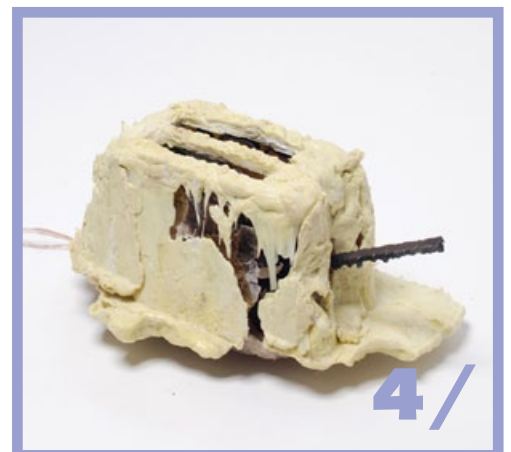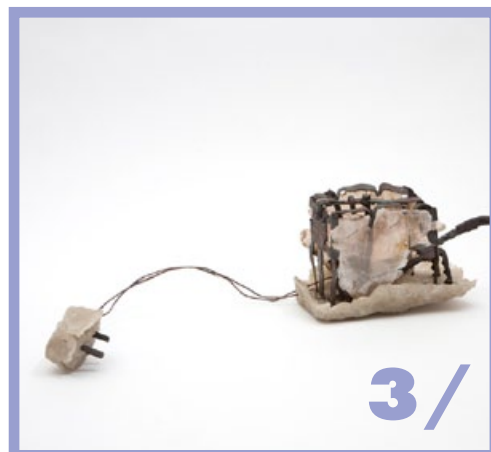
1 / THINKING
BRIEF A

Landfull

Aims and context /
This assignment asks you to apply creative though to the problem of landfill. 30 tonnes of waste are produced for each tonne of goods reaching the consumer and 98% of goods end up being thrown away in six months. The brief requires you to consider the implications of what we dispose, the complex production methods we depend on and to take more seriously the 'backstories' of our daily actions. Consider the ramifications of linear consumption (buy-use-dispose) and begin to comprehend and embrace the notion of 'circular thinking' in economics, communication and consumerism. It is vital for both business and the planet that we learn to use artefacts effectively and recover everything.

The brief /

Refer to *I Pencil,* an essay written from the perspective of an object, by Leonard Read or explore **life cycle analysis** case studies and tools.

{ Stage 1 / Tell the story of an object
Visualise by any means, (writing / animation / film / illustration / performance) the life cycle of a item of your choice. Alternatively be that object yourself and describe your story in detail in the first person. A product is just a moment in time for that material and if we are able to understand the complexity of the product itself and the processes that have gone into its life, then we will begin to be in a position to consider alternatives.

Consult the WEEE Directive – introduced into UK law in 2007 to reduce the amount of electrical and electronic waste.

Research your object with forensic curiosity. Deconstruct it. Look into the provenance of its parts, consider its functions. An understanding of the contents and story of an object ensure that we are all aware of the environmental issues associated with designing, buying and consuming it. Break the processes down into visualisation of – extraction > production > distribution > consumption > disposal. Then apply your narrative to a location relevant to your object.

Give your object an amazing new role or reuse after repair. This is known as **upcycling**.

{ Stage 2 / Re-tell a happier story about that object
After analysing the whole process consider carefully how you can shorten the cycle, take out stages in the process of the production of an object and most importantly **avoid landfill completely with 'double-duty' creative thinking**. This project asks you to consider ways to share responsibility for an object, repair methods and efficient recovery of its components for re-use. By thinking about where it could end up (landfill) you will be inspired to consider a second or 'looped' life for the object.

Consider a 'mash-up' approach – take items from different sources and combine them in new and useful ways.

Theory /
Life Cycle Analysis (LCA) – a technique to assess environmental impacts associated with all the stages of a product's life from-cradle-to-grave.

Research the principles and behaviours of mixed-use, online crowds and **collaborative consumption**.

Collaborative Consumption – an economic model based on sharing, swapping, bartering, trading or renting access to products as opposed to ownership, coined by Marcus Felson (1978).

Learning outcomes /
On completion of this brief you will be able to develop thinking and tools which challenge current practice and be able to make a positive contribution to the local/global environment.

CONT /

"The packaging for a microwavable 'microwave' dinner is programmed for a shelf life of maybe six months, a cook time of two minutes and a landfill dead time of centuries." David Wann

Useful references /
Ellen MacArthur Foundation – ellenmacarthurfoundation.org
Everything Must Go (Unravel, Meghna Gupta) – thewasteoftheworld.org
The Great Recovery – greatrecovery.org.uk
The Human Footprint (documentary of average lifetime in objects) – veoh.com/watch/v14272337NXkjNrmY?h1=The+Human+Footprint
The Story of Stuff – topdocumentaryfilms.com/the-story-of-stuff
The WEEE Man – weeeman.org

1 / Darwin Chair
Structure includes 200 sheets of changeable (and recyclable) Tyvek prints. Stefan Sagmeister for Droog.
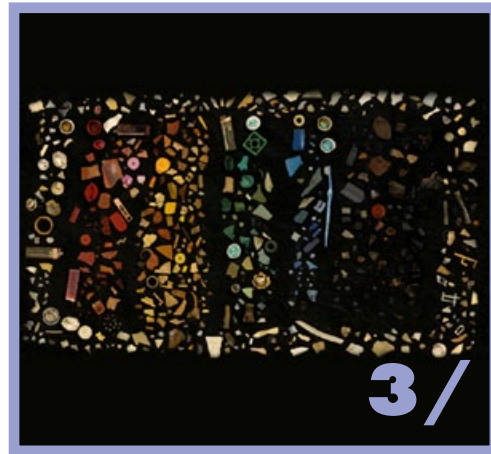
2 / The Boat Project
A 30ft vessel made from donated/unwanted wooden items – a living archive of peoples' stories and lives.

3 / Ingested objects
The stomach contents of an albatross fledgling – collected/arranged by Dr Vanderlip, photographed by Rebecca Hosking.

4 / Bring Your Own Mug
Student response to the 1,500 paper cups wasted every week. Ines Suarez De Puga, Barbara Salvadori, Hasib Maricar, Robin Cabrera Touman and Tsvetelina Tomova for Green Week (LCC)

5 / Biro Bleed
Cradle to grave visualisation of the environmental impact of a biro pen. Cavella Pottinger (LCC)

6 / Ten Ways Design Can Fight Climate Change
The design of the book (content and format) is informed by sustainable principles and the waste material (printer's 'make-ready' sheets). Thomas Matthews

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1 / THINKING
BRIEF B

Backward Thinking

Aims and context /
This assignment seeks you to question what and how you create; what your objectives are as a communicator. The aim is to ask the big questions about the future and consider how things could work better, reflecting backwards (with hindsight). Creative communicators are important because they have the ability to suggest new possibilities and to question the status quo. This can offer more 'sustainable' options, enriched value and longer lasting products (material and nonmaterial) which improve the quality of our lives; finding solutions which endure both emotionally and physically. The brief asks you to start by brainstorming problems in society and 'think backwards' through them.

The brief /
Choose an area of everyday activity: work, leisure, health, transportation, learning, food or water consumption, waste disposal. Observe, document and immerse yourself in the ways that human beings conduct themselves during these activities. **Propose an intervention with a view to bringing about an improvement.**

The brief suggests two alternative methods for 'backward thinking' –

Embrace **simplicity** – refer to NASA's costly invention of the zero-gravity *Fisher Space Pen*, in contrast to the USSR's use of pencils, or '**desire lines**' instead of designated paths and pavements.

Option 1 / Scavenger-innovation
This method asks you to search for and collect innovations which already work well, to appreciate and appropriate what is already good, enabling it to be applied to another context. Think backwards through successful solutions to deconstruct their winning features. Consider the formulae for instance of village halls, walking buses, pockets, weekends, mobile libraries, timeshare, pop-up shops, pick-your-own, Universities of the Third age – they all tend to be inclusive, flexible, long lasting, simple, functional, beneficial and sustainable ideas.

Discover examples of **user-centred** thinking and **ethnographic** research.

Option 2 / Human-centred solutions
This method requires you to study human behaviour carefully, noticing the subtle and often amusing ways that people deal with the world around them. Observe how people relax, interact with technology, play, use a library, categorise their possessions, navigate environments, dispose of their rubbish. Look for ways that people intuitively and cleverly adapt situations and objects to suit them. Work back from studying an individual human activity to a solution for improvement that could benefit many.

Look to **co-design and participatory research** methods – dialogue and collaboration are essential to gaining insight in order to generate useful ideas.

Theory /
Ethnography – research into everyday life. Often referred to as 'thick description', a term attributed to the anthropologist Clifford Geertz (1970s).

User-centered design – based on the needs of human beings according to psychologist Donald Norman (1988).

Co-design and participatory research – considers user involvement and collections of attitudes. Rooted in social psychology, Kurt Lewin (early 1900s).

Measure the success of your ideas by referring to Elkington's 'Triple Bottom Line' (or 3 Pillars) – does your concept fulfil the framework of **people, planet and profit?** Is your idea viable on social, environmental and economic levels?

Learning outcomes /
On completion of this brief you will be able to build upon existing scholarship competencies and ethical practices. You will have explored a holistic approach to sustainable thinking, engaged in co-developmental approaches and developed frameworks for measuring effectiveness.

CONT /

Useful references /
Greengaged – greengaged.com
The Laws of Simplicity – Design, Technology, Business, Life – John Maeda
Malcom Gladwell, author of *Tipping Point, Outliers, Blink* – gladwell.com
The Design of (Psychology of…) Everyday Things, Donald A. Norman
Massive Change (Bruce Mau) – massivechange.com
World Changing: Change Your Thinking – worldchanging.com

1 / Highjacking
Scavenged billboard.

2 / FLOWmarket
A store that materialises human needs.

3 / Bag for Life
Shopper to replace plastic bags. Anya Hindmarch for We Are What We Do

4 / Goodgym
A symbiotic initiative that connects people who want to get fit with action that benefits isolated members of the community.

5 / Red Cross aid boxes
Multipurpose thinking – boxes provides transportation of aid and graphics provide disaster organisation (signage and information boards). Ben Lambert and Jack Lewellyn (Kingston University)

6 / Tap
A campaign, commercial initiative and philanthropic enterprise that gets people to re-think bottled water and turn on to Tap. Provokateur
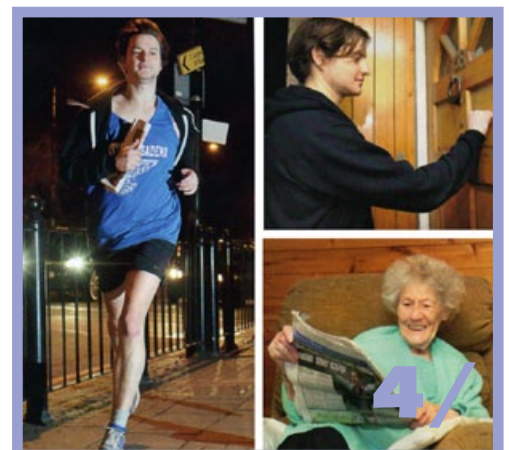

CONSCIENTIOUS COMMUNICATORS

2/ CONSCIENTIOUS MATERIALS

The creative industry has the chance to inform and evolve the substrates it uses, pioneer new material technologies and invent future potential for the items it makes.

It is up to us to define the materials we use and reuse – to waste nothing, to discover the potential of the discarded and to optimise every chance to recycle and reclaim. How can we ensure that we do not contribute to the 434 million tonnes of waste produced annually in the UK?

"Up to 90% of the material that we throw away is recoverable. Someone, somewhere has the imagination and the ingenuity to turn this rubbish into a resource."
Jakki Dehn

Despite the almost unanimous warning from scientists that our current lifestyles are causing untold harm to the ecosystems that support our existence, politicians do not seem to agree that legislation, incentives and taxation could monitor and control consumption of our natural resources.

4.54 billion years ago life on Earth was made possible by the death of stars. Atoms like carbon and oxygen were expelled in dying stellar gasps after their final supplies of hydrogen fuel were used up. Every element we have today on earth is from then and we cannot make more – so perhaps we should think more wisely about how we use what we have. (When Joni Mitchell sang, "We are stardust…" in her song Woodstock she was being factual as well as poetic.)

If Government is failing to respond, what action can the mere creative take? Well, the most fundamental shift that needs to occur is a broad and shared sense of responsibility for the future of the planet. Currently there is a misconception that we somehow have a right to plunder, mine, fish and deforest the earth. Global organisations need to cooperate and develop a kind of 'cosmopolitan localism' – a balance between being rooted in the community and utilising local skills / materials, while being open to global ideas, information and people. Individuals need to recognise their part in it all, to find their role and carve out their contribution. And crucially, for those of us who have the talent and opportunity to create, that we do so with a respect for and appreciation of the world around us – leading by example, implementing initiatives and pushing to change policy.

2/ MATERIALS
INDUSTRY CASE STUDY

Plastiki
by Adventure Ecology (design/build) and David De Rothschild (expedition)

Aims and objectives /
To educate, inspire and raise awareness of marine pollution.*

Process and outcome /
The core pollutant plastic was explored as a valuable material resource. Informed by this, **a 'waste plastic' boat was designed, built and sent on a marine documentary voyage.**

The 'Plastiki' boat is engineered from 12,500 reclaimed plastic bottles that provide 68% of the boat's buoyancy. It utilises sustainable materials and technologies – a recyclable PET plastic super structure; a reclaimed irrigation pipe mast; hand-made recycled PET cloth sail; cashew nut and sugar cane glue. It uses renewable energy systems – solar panels, wind and trailing propeller turbines, bicycle generators; urine to water recovery, rain water catchment system and a hydroponic rotating cylinder garden.

The expedition investigated and documented a number of environmental hotspots such as 'soon-to-be-flooded' island nations and damaged coral reefs. It reported on issues around acidifying oceans and marine debris.

Project references /
theplastiki.com

1 – 3 / The Plastiki

4 / The expedition
Visiting and reporting on marine environments that are damaged or under threat.

*Scientists estimate that almost all ocean pollution is comprised of plastic materials – as much as 95% of that in the marine Gyres; that the Great Pacific Garbage Patch is an area two times bigger than Texas; that every year at least 1 million seabirds and 100,000 mammals die as a result of this waste.

1/

2/

3/

4/
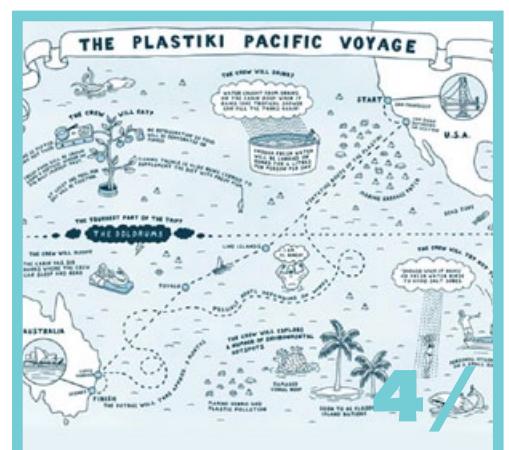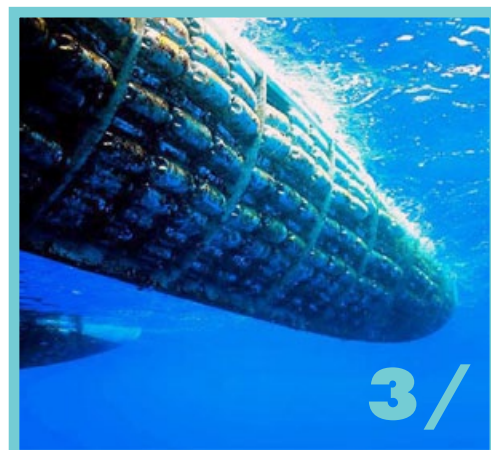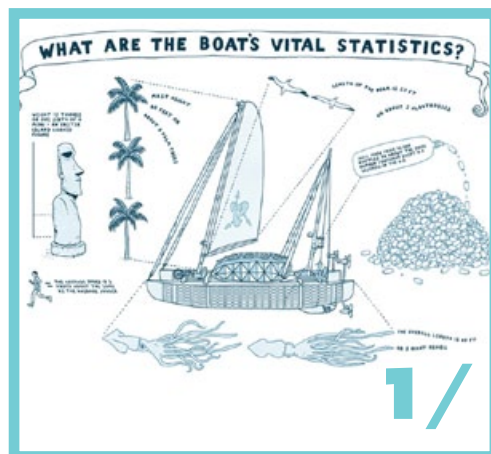
From Here for Here
by Ariane Prin

Aims and objectives /
To create something useful for a location, that is from and informed by it.

Process and outcome /
By starting with the location (art college) and the people (students), the surrounding social and natural opportunities became a rich area of inspiration and resources. An iterative and playful exploration of materials and production processes was undertaken as college waste (workshop sawdust, clay, canteen flour and graphite) was combined and extruded to create **site-specific pencils**. Beyond the merit of the physical object, these pencils provide an inspiring reminder to those using them, to generate ideas (whatever their creative discipline) that have environmental integrity. Sold in the college shop, the project cleverly works for people, planet and profit.

This principle of using local waste and social interaction as the starting point for local benefit is now being taken further by Ariane. Her thinking is being applied across a London district via a community (work)shop that will breath life, imagination and purpose into their leftovers.

Project references /
arianeprin.com

1 – 2 / Raw materials and experiments

3 / Co-extruder

4 / Pencils

"… we not only have to brave the design of an object, but the design of its whole system. In such a context – What to create? For whom? With what? My response is to imagine a system based on useful products which are produced specifically for a site with the waste generated there."
Ariane Prin

Leftovers

Aims and context /
To re-appropriate what we have and find new purposes for waste. Rubbish is a key category for understanding cultural value. It is not just the 'unwanted stuff' we dispose of; it is material we constantly struggle to redeem. The huge tertiary sector devoted to waste management converts garbage into money, but the main problems that waste poses are never simply economic or environmental.

Consult Walker and Chaplin's definition of value (*Visual Culture: An Introduction*) as artistic, useful, sentimental, exchange) or refer to **Rubbish Theory** which explores the practice of value creation.

{

Consider the psychology of waste and who influences our thinking on it? What is the difference between a junk store and an antique shop? Who determines the life span of a mobile phone and when it should be replaced? Observe the complex ways in which value is created and destroyed in material objects. Aim to subvert your assumptions and think like a science fiction writer or a substrate scientist. Predict futures and extraordinary possibility for our material world, diametrically opposed to the Phillip K. Dick version (*Blade Runner*, *Total Recall* and *Minority Report*) where everything is disposable. Refuse to accept refuse!

The brief /
This assignment sees waste as a design flaw and asks you to reinvent. Look differently at your own leftovers – reuse the unwanted and see purpose in what others discard. It asks you to familiarise yourself with the benefits of foraging and align yourself with waste-pickers, 'skip sisters' and 'bin brothers'. **Your challenge is to reinvest trash with value.**

Be inspired by recent material technologies – such as Sugru which can be used to repair, 'hack' or create new products from old.

{

Option 1 / Your waste
Undertake an audit of your dustbin and categorise the objects into durable, transient and real rubbish*. Salvage as much as possible and explore its potential. Give a purchased consumable the opportunity to be reincarnated by inventing a new product from an redundant one – a coke can,a toothbrush, a pizza box, a tennis ball. Alternatively, invent a new 'system' which gives value to an old objects e.g. swishing, car boot sales, charity shops, bookcrossing, upcycling, shwopping, free-cycling, eBay…

Investigate **Corporate Social Responsibility** and commercial waste management processes.

{

Option 2 / Business waste
Find a local business and investigate what they throw away. A hairdresser has to deal with broom loads of human hair. A fish and chip shop could fuel a truck with their old chip fat. Remember that up to 90% of the material that we throw away is recoverable. Have the imagination to turn rubbish into a resource and develop a business idea with eco and economic worth.

Theory /
* Rubbish Theory – distinguishes between three types of things: Durable: something valuable like a painting or a beautiful book, that isn't destroyed or looses its value over time. Transient: an ordinary everyday object. Rubbish: junk. Michael Thompson (1979).

Corporate Social Responsibility – looking beyond shareholders to acknowledge responsibility for company actions and encourage a positive impact on people and the environment. R. Edward Freeman (1984).

Learning outcomes /
On completion of this brief you will be able to demonstrate critical reflection on value, on how to develop ecological, economic and social responsibility and how to challenge unsustainable practices.

CONT /

Useful references /
Association for Consumer Research – acrwebsite.org
Deptford Market Challenge – deptforddesignchallenge.co.uk
(re)design – redesigndesign.org
Remarkable – remarkable.co.uk
The Repair Workshop – therepairworkshops.com
Worn Again – wornagain.co.uk

1 / Waste Not
(wu jin qi yong)
Installation of 10,000 items collected by the Chinese artist's mother over 50 years – symbolising the activity of saving and re-using as a prerequisite for survival during periods of social and political turmoil.
Song Dong (Barbican)

2 / Litre of Light
Solar bulb programme where waste plastic bottles, filled with water (+ chloride) are placed in roof holes where they refract in light.
MIT and MyShelter

3 / *Save Today,*
Save Tomorrow...
Avert reusing old footage to generate a contemporary message. Euro RSCG for EDF.

4 / Remail – **A Cure for Letter Deprivation**
Junkmail envelopes.
Thomas Matthews for the Wellcome Trust

5 / Swimsuit Pavilion
Structure utilises 200 obsolete Speedo suits.
Chelsea College of Art & Design at London Festival of Architecture

6 / Spectacle
Chandelier created from discarded prescription glasses (in both forms a tool for seeing). Stuart Haygarth

Aims based on improvements to EDF Energy's 2026 performance and is subject to change in the event of matters beyond EDF Energy's reasonable control.

CONSCIENTIOUS COMMUNICATORS

university of the arts london
london college of communication

From Scratch

Aims and context /
The provenance of artefacts/objects has never been more interrogated. In an age of Organic and Fairtrade, of air/food miles calculation, we value homemade over mass-produced. We are constantly judging products on how and where they were made. Ethical value is placed on the source of the raw materials, on the location of the crafting and the status of the producer. This given, there is a potent case for rethinking our systems of mass manufacture and brand loyalty, to permit more meaningful and durable relationships between the user and the product.

This brief aims to contextualise the power of making and to consider the relationship between a maker, a user and their environment. Historically, convention dictated that production and consumption occurred close to the source of the raw material; that artefacts made locally were regionally functional and deeply culturally rooted. **To understand and evolve the future of material objects we must deeply consider the role of community, locality, creativity, innovation and craft.**

Consider ideas on the future of making – Fuad-Luke suggests several avenues which could support new models, such as: **Customisation** by the user before a product is finished, or an end to exclusive ownership of an artefact.

Refer to product and **brand personalisation** via **3D printing**, or sharing through methods of **open source** and **collaborative consumption**.

The Brief /

Stage 1 / Discover
As skills in making things become rarer, this brief asks you to seek out individuals who have an ability to craft. Document a making process, record a commentary on the process and methodology. It may be a traditional craft (knitting, origami or playing an instrument); or a culinary craft (icing a cake, folding a samosa); or an urban craft (stencilling graffiti, printing tube signage); or a service craft (repairing a shoe, building a wall). Airbrushing, beading, bleaching, carving, coding, cutting, drilling, etching, hammering, knitting, plumbing, wicker working, blogging… Open your mind to what constitutes skilled craftmanship.

Take time to hone your skill – reflect on the progression from, apprentice to journeyman, to master. Explore **Slow Movement** – a cultural shift toward slowing down life's pace.

Stage 2 / Do
Create something entirely unexpected and unconventional with this newly discovered skill. Knit a tree, ice a map, henna stencil a window, make a coat with calligraphy, weave a fish, play a bench. Research the raw ingredients you use and consider their relevance and provenance to your craft and local area. Then make it, from scratch.

Theory /
Open Source – the sharing of knowledge and trustful co-operation. The phrase was adopted by a group of people in the free software movement at a strategy session ('Sharing for the common good') in California (1998).

Collaborative Consumption – an economic model based on sharing, swapping, bartering, trading or renting access to products as opposed to ownership, coined by Marcus Felson (1978).

Explore a materials library (visit UAL Materials & Products Collection based at Central Saint Martins') to differentiate new substrates from old, eco from toxic, natural from synthetic.

Slow Movement – seeks to slow economies, resource flows and human activity to celebrate more 'connection,' Carlo Petrini (1986).

Learning outcomes /
On completion of this brief you will be able to make a positive contribution to others and their social and natural environment, locally and/or globally, understanding ecological and social values.

CONT /

"The role of making is to create new ways of thinking, through engagement with materials."

Martina Margetts (The Power of Making, V&A)*

Useful references /
Crafternoon Tea Club – crafternoonteaclub.com
CSM Materials Library – arts.ac.uk/library/about/collegelibraries/csmlibrary/materialsproducts/

Chris Lefteri (*author of Ingredients Issues 1– 4,*) – blog.chrislefteri.com
Lovely as a Tree – lovelyasatree.com
*Power of Making and *Actions not Words*, Martina Margetts
Smart Matter: (sustainable design resource) – smart-matter.com

1 / Oil & Water
Screenprinted poster made with oil from the 2010 Gulf of Mexico disaster. Anthony Burrill and Happiness Brussels

2 / Enlightening
Annual report for a solar power company where the content is revealed by the user (in sunlight). Serviceplan

3 / Green Crossing
Environmental street intervention in Shanghi – pedestrians walking over (rather than driving over) the road green the tree with their footprints. China Environmental Protection Foundation, with DDB China Group

4 / Knit the city
Yarnstorming – the art of enhancing a public place or object with graffiti knitting. Knit The City

5 / Human hair glasses
A collection of sustainable eyewear. Azusa Murakami and Alexander Groves (RCA) Studio Swine

6 / 100% Renewable
Plastic bottle made entirely from plant-based resources. Pepsico

CONSCIENTIOUS COMMUNICATORS

3/ CONSCIENTIOUS PROCESS

The world faces some big challenges – from poverty, to human rights abuse, to environmental exploitation. In many cases, the processes by which we go about things (farming, distribution, manufacture, transportation, energy, education, social cohesion) are flawed and an investigation and reinvention of how we operate is required.

If we are to rise to these global challenges we must question the status quo – we need to become 'systems-integrators'.

There must be a realisation of the fact that to waste, to destroy… to skin and exhaust the land instead of using it to increase its usefulness, will result in undermining for our children the very prosperity which we ought, by right, to hand down to them, amplified and developed."
Theodore Roosevelt

There is a very strong case for rethinking systems and processes. A strong incentive to be more local, incorporate upgrading of components, embrace intelligent material redistribution and channel efficient energy usage. It is not only more sustainable and more economically viable, but could also allow for meaningful and durable relationships to be established between users and providers.

Global processes are complicated, interconnected and constantly shifting, however, the good news is, that we have an abundance of tried and tested models we can look to in nature for inspiration – by designing around key principles observable in nature such as efficiency, cooperation and symbiosis, society has proved it can mimic the sustainability of ecosystems. We can embrace diversity as nature does and create strong resilient systems able to withstand a shock or period of crisis, recovering naturally with time.

Our energy hungry lifestyles have generated climate-altering pollutants and lazy designing has tied minerals up in unwanted products. It is time for us all to address the impact we have on our planet's finite resources. Our addiction to consumption can be cured, but we will need to replace quantity with quality and 'stuff' with meaningful 'experiences'. It will require a shift from global to local, from consuming to making, from powerful corporations to creative diversification, from expending of natural resources to a heightened appreciation of the natural world.

Ration Me Up
by The Ministry Of Trying To Do Something About It

Aims and objectives /
To help people comprehend their fair share of the world's resources.
"In order to reduce global carbon emissions by 80% in OECD countries by 2050 each person in the world must limit their yearly output of greenhouse gases to 1.15 tonnes of CO_2," New Economics Foundation.

Process and outcome /
A **personal Carbon Ration Book** was produced on the basis of this prediction. Each booklet holds one month of a person's equitable ration. It contains coupons for daily activities across energy, water, transport, food and clothing, (savings coupons which can be collected for high-carbon activities) and lots of enjoyable ration-free activities. It requires commitment, resourcefulness and community spirit to survive the month. Once 40 coupons have been used that is it for energy guzzling activities.

The fun, yet austere approach of the book (reinforced by the wartime aesthetic) is effective at provoking daily behaviour change beyond the month-long exercise, by fostering an understanding that a genuine shift in the way lives are led is required.

Project references /
theministryoftryingtodosomethingaboutit.wordpress.com

1 – 2 / Carbon Ration Book

3 – 4 / Launched by the Ministry of Trying To Do Something About It
The Bigger Picture Festival of Interdependence, then as part of C-words, it travelled to the Climate Summit and on to the Design Museum's Sustainable Futures.

1/

2/

3/

4/

3/ PROCESS
STUDENT CASE STUDY

Wind Knitting Factory
by Merel Karhof

Aims and objectives /
To harvest* and demonstrate the energy source of urban wind.

Process and outcome /
Wind motion in different urban environments (cul-de-sacs in particular) was investigated and research into windmills and turbines was undertaken. This exploration inspired the creation of a **wind-powered knitting machine.**

Powered by moving air, a device knits from the public into the private space. The knitted material is collected at intervals and rounded-off into scarves whose length and date/time label is a physical (as well as infographical) representation of the amount of ambient energy at that location at that moment in time.

The factory is part of the triptych 'Energy Harvesters' which explore the lost energy sources of a city.
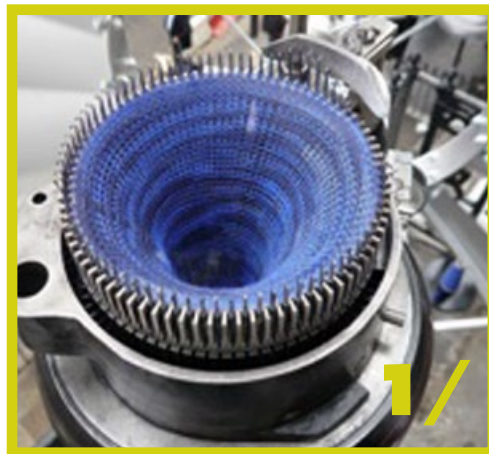
Project references /
merelkarhof.nl
platformtworca.wordpress.com/introduction/free-powers

1 – 3 / The machine harnesses energy from the wind and uses it to knit

4 / Scarves

*Energy harvesting (also known as power harvesting or energy scavenging), is the process by which energy is derived from external sources (solar, thermal, wind, kinetic).

3/ PROCESS
BRIEF A

Energy Junkies

Aims and context /
Carbon is the 15th most abundant element in the Earth's crust (the fourth most prevalent in the universe by mass) and is present in all known life forms. When fossil fuels are burnt to generate energy, this is released into the atmosphere as carbon dioxide where it contributes to global warming.

This brief seeks to explore new ways of consuming, saving, auditing and harnessing energy. Its purpose is to research and challenge convention. It seeks to educate others on their energy use and offer opportunities and incentives to change behaviour. As communicators, we can raise awareness and provoke action – encourage people to question where their vegetables have flown from, facilitate information on stairs versus lift, or educate on the impact of not switching off devices…

The brief /
Research, challenge and communicate ideas on energy.

Research the potential energy created by <u>renewable sources</u> – solar, wind, hydro, biomass, bacteria, human beings!

Option 1 / Make
It is almost impossible to think of life without an endless supply of outlets, power cords and technology, but for many around the world, power (from cutting and burning firewood to lighting kerosene lamps, paraffin and candles) does not come easy. According to the U Foundation approx. 1.5 billion have no access to electricity and a further 1 billion have access only to unreliable networks. **Design your own energy source.**

Adopt a **service design** approach to reducing consumption or be inspired by power of '<u>Marginal Gains Theory</u>' developed by Matt Parker of the Team GB Cycling team.

Option 2 / Educate
Find an interesting and captivating way to tell people how (and why) to conserve energy. It's important to provoke people to contemplate how their lifestyle choices (both big and small) affect and impact on the problems related to mass consumption. It should inspire and avoid eco-clichés and 'greenwash' tactics. It may be an alert to a simple action that can have a significant difference with a 'critical mass' of converts, or lead to a more complex debate.

It is believed that if everyone in the world enjoyed the same level of resource consumption as a typical UK citizen, we would need **three planets to support us**. Calculate your impact with a <u>Kyoto Wattson energy monitor</u> or via <u>carbon calculators</u>.

Option 3 / Evaluate
Undertake a carbon counting exercise – audit your annual/weekly footprint. Shadow yourself or a user for a day and calculate the carbon in what you do, how you travel, what you buy, your technology, your lighting / heating / hot water. Research carbon – what/where it is, our consumption and dependency on it, emissions (UN environmental treaty – UNFCCC and Kyoto Protocol), the ecological impact, how to reduce and ration.

Theory /
Service Design – planning and organising components of a service in order to dematerialise and improve the interaction between provider and customers, introduced as a discipline by Prof. Dr. Michael Erlhoff (1991).

Experience Design – designing with a focus placed on the quality and relevance of the user experience. Given that 'experience' is an affective, subjective, and personal process (not an abstract) 'Experience Design', can be incredibly transactive and transformative. Donald Norman (1990s).

Learning outcomes /
On completion you will be able to challenge and transform unsustainable behaviours.

CONT /

Useful references /
John Thackera – vimeo.com/21937075
New Economics Foundation – neweconomics.org
One Planet Living – oneplanetliving.org/index.html
PowerDown campaign – powerdown.actionaid.org.uk
Sahara Forest Project – saharaforestproject.com
SOLARKIOSK – solarkiosk.eu

1 / Human energy
Piezoelectric dance floors use quartz crystals and ceramics to turn clubbers' movement into electricity.

2 / Kinetic Wind Mapping
Shows real-time wind speeds. Fernanda Viégas and Martin Wattenberg

3 / Viral electronics
Using harmless viruses to convert mechanical or kinetic energy into electricity. Berkeley Lab

4 / Stairs versus escalator
Intervention that uses playful piano steps to change people's behaviour for the better – part of The Fun Theory. Volkswagen

5 / Lemons x 6,446,988
Research into the amount of fruit required to power a design studio. Jese Siu (LCC)
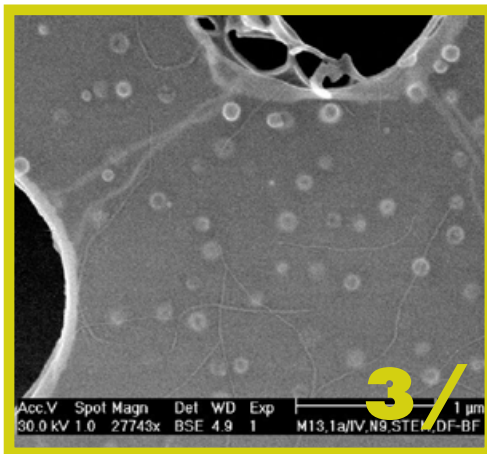
6 / Switch Off
Tower block messaging on energy use. Elizabeth Bradley for Green Week (LCC)

CONSCIENTIOUS COMMUNICATORS

Back to Nature

Aims and context /

Our society exists entirely within and supported by the ecosystem we inhabit. Our basic requirements (air, food, water) come from the biosphere as do the energy and raw materials for housing, transport and industry. Gaia theory teaches us that we are part of the biological functions of the planet, that we are part of nature and that our failure to reflect natural systems will increase ecological threats such as climate change. When we dramatically alter this balanced and self-adjusting system we harm our own prospects of survival as well as those of other species.

Refer to pioneering thinkers such as <u>Buckminster Fuller,</u> <u>Victor Papenek</u> and <u>Christopher Alexander</u>.

Perhaps we should take inspiration from natural processes that utilise 3.8 billion years of R&D (research and development) to improve current systems and harmonise the needs of society, industry and the environment.

The difference between natural and synthetic processes and substrates is that natural materials are entirely biodegradable while synthetic materials, by contrast, take approx. 700 years to degrade and expend huge amounts of energy and natural resources during fabrication. That is not to say we should not use synthetic materials and new technologies to create, rather that we must factor into that process (as nature has) efficient manufacturing and effective reuse, so that we adopt a cyclical approach to creation.

Investigate the **Cradle-to-Cradle** design protocol which focuses on material cycles and promotes **ecologically intelligent design** where even synthetic materials / systems *can* be modelled and disposed of 'naturally'.

The brief /

This assignment aims to establish how biomimicry and the intelligence of natural systems can be used to improve man-made processes.

Stage 1 / Find a flawed process

Consider problematic issues of ordinary daily life or business – excessive energy use, over-packaging, disposal of hazardous substances, waste, obesity, pollution, population growth...

Find ideas for process within the **'seven characteristics of a living thing'** – growth, movement, excretion, respiration, nutrition, reproduction and response to the outside environment.

Stage 2 / Source a successful natural process

Research systems in nature – diversity, evolution, excretion, photosynthesis, wind bourne pollination, hibernation, camouflage, cell division, decay, symbiosis, food chains, natural selection. Fuse ideas, juxtapose systems and create genuinely new hybrid 'natural' processes for everyday life.

Theory /

Gaia Theory – principle that suggests all organisms and their inorganic surroundings on Earth are integrated to form a singular, self-regulating and life-supporting system. Formulated by chemist James Lovelock (1970s).

Find inspiration in form within **patterns**, **fractals**, the **Fibonacci Sequence**...

Cradle to Cradle – biomimetic design approach that models human industry on natural processes; viewing materials as nutrients circulating in healthy, safe metabolisms. It is a holistic economic, industrial and social framework that seeks to create systems that are both efficient and waste free. Michael Braungart and William McDonough (2002).

Learning outcomes /

On completion of this brief you will be able to demonstrate an ability to challenge and transform unsustainable systems, make a positive contribution to others and to critically reflect.

CONT /

Useful references /
Ask Nature: The Biomimicry Design Portal – asknature.org
Cradle to Cradle: Remaking the Way We Make Things*
Design by Nature, Maggie MacNab
IDEO inviting in Mother Nature – biomimicry challenge
Michael Pawlyn (biomimicry expert) – vimeo.com/30863642
Nature by Numbers – vimeo.com/9953368

1 / Treeless book
* In addition to describing nature-inspired design principles, the book itself is a physical symbol of the changes it proposes. It is printed on a synthetic 'paper,' made from plastic resins and inorganic fillers. It can be easily recycled in systems that collect polypropylene and used again without losing any material quality. McDonough and Braungart

2 / Impossible Hamster
Animation on the subject of ignoring the balance of nature. Leo Murray for New Economics Foundation
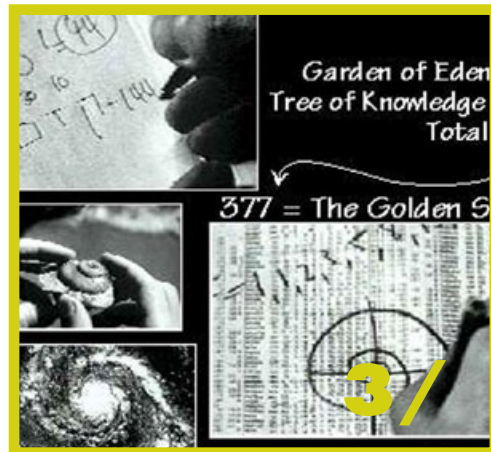
3 / Pi (π)
Surrealist thriller film about a number theorist who believes that everything can be understood through the mathematical constant. Darren Aronofsky
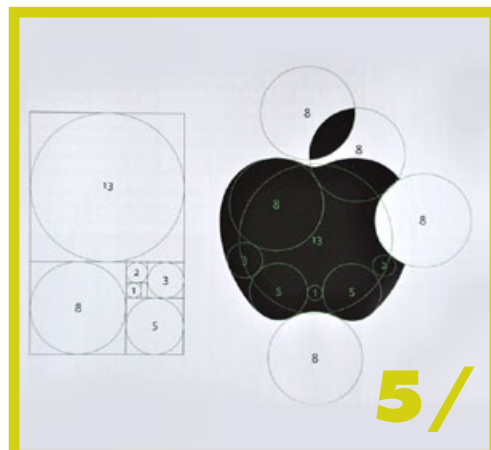
4 / Cabbage Chair
Vegetable-inspired seating modelled from waste paper (from the pleated fabric industry), Nendo For Issey Miyake.

5 / Golden Apple
The Golden Section (Ratio or Circle) Theory applied to Apple's branding. Thiago Barcelos

6 / Solar Forest
Nature informed charging station and shade for urban electric cars. Neville Mars

CONSCIENTIOUS COMMUNICATORS

4 / CONSCIENTIOUS MESSAGE

Designers, advertisers, photographers, writers and filmmakers create much of what the world observes, desires and uses. As communicators we have the ability to engage, persuade, provoke; to lead people on a journey; to educate or entertain, to determine the narratives which can change the way people think and act locally and globally.

In this critical environmental, social and economic climate surely we should not be expending our ingenuity and creativity on encouraging material consumption, but on solving how to repair our world?

"Why the hell would a communicator want to work anywhere else other than an ethical company?"
Ed Gillespe (Futerra)

Communication is a tool with the potential to change behaviour – we need to consider what messaging might convince people to care, to decrease their ecological impact, to push for changes in political policy, or to improve the quality of our social fabric. We need to explore how we can ensure these messages are heard above the din of the sceptical and stubborn, the greenwashers, the greedy corporations and the slow-to-act governments.

To achieve this, we will need to be incredibly well informed on both a micro and macro level. An understanding of global issues and current affairs needs to be juxtaposed with an innate understanding of human and individual motivations. Humility and an ability to listen and observe are key in a communicators' facility to respond to society and the environment in all their complex contradictions. Fields such as psychology, sociology, anthropology and ethnography, material science and economics all have much to contribute to the effective application of creative thinking.

Creatives need to provide stimulating and challenging immersive 'experiences' which inform and motivate, inspiring self initiation and instigating a call-to-action. This form of messaging needs to tap into both human emotion and intellect, utilising all the power, passion and mastery at the disposal of the conscientious communicator.

No Shop
by Thomas Matthews for Friends of the Earth

Aims and objectives /
To draw attention to the UK launch of International No Shop Day.

Process and outcome /
Redefinition of the brief that asked for a promotional poster.

The result was **a shop in which you could purchase nothing.**
To reach the consumerist audience, the campaign message was taken directly to the environment it frequents, thus a vacant high street space was commandeered and fitted out with mock retails graphics (screen-printed over reclaimed billboards). Using the visual language of shopping (sales banners, coupons, bags, receipts etc.) to question excessive consumer habits. Once inside the store, the visitor realised it had no goods to sell, only thought provoking messaging.

The 3-day installation gained national and international media coverage (that eclipsed the potential reach of a poster*) and documentation of the installation continues to be used as a showcase for anti-consumerism to this day.

Project references /
foe.co.uk/resource/press_releases/19971128165639.html
buynothingday.co.uk

1 – 2 / **Shop**
*The project event was reported through 20 networks and newspapers

3 – 4 / **Empty bags with tongue-in-cheek receipt**

Wake Up, Freak Out and Get a Grip
by Leo Murray

Aims and objectives /
To communicate an urgent and accessible message on global warming.

Process and outcome /
In depth analysis of climate science and 'Tipping point' research.

The result was a simple yet powerful **animated 'public information film', that unpacks the science of climate change.** It utilises charming illustration and straight-talking narration to make the subject accessible. It showcases peer-reviewed theory in a way that is compelling – using information to counteract 'bystander apathy' and trigger a call-to-action.

Leo followed up this film with another equally distilled and captivating animation (The Impossible Hamster) in response to the New Economics Foundation's research on the incompatibility of current economic growth and climate change.

Project references /
wakeupfreakout.org
neweconomics.org

1 – 4 / 'Tipping point' animation stills

"What I am calling for in this film is a frank acceptance that further pursuit of the ideology we are presently governed by is demonstrably going to end life on earth as we know it. It recognises that this clearly visible truth demands that we begin an urgent dialogue about what exactly we should be replacing it with."
Leo Murray.

1/

2/

3/

4/

Mexican Wave

Aims and context /
This brief will empower you to become an agent of change.
As a communicator you may seek objectivity, (through extensive research and exploration of a series of perspectives); you may wish to present a complex account of an issue or a shocking extract; you may consider yourself apolitical or a peddler of propaganda; you may wish to right a wrong or simply encourage people to see something differently. Whatever your approach, this assignment urges you to find a cause and become passionate about it.

Consider the visual impact of Ed Hall's protest banners, the authority of The Occupied Times, the product-based approach of We Are What We Do, the immersive experience of the State Britain installation, the online movement of Hollaback, the simplicity of Speakers' Corner, or the political humour of Michael Moore's documentaries.

You have words, actions, interventions, performance, images, technology and many more process and devices at your disposal – make your message and action accessible yet inspiring and look to be inventive and provoking, rather than prescriptive or 'preachy'.

Help start the wave, by getting involved yourself – authenticity comes from genuine experience. Always remember people change behaviour because they want to, not because they have to.

The brief /
Instigate a positive behaviour change and become an activist by using your creativity as a catalyst. Make it live, start a movement, court publicity, get on your soapbox, deliver a performance, make friends while influencing people...

Follow these stages –

1 / Find a cause (which seems outside the concerns of the mainstream).

2 / Co-research it with experts, (consider who all the stakeholders are).

3 / Define your audience (think about who / where / why?).

4 / Spread an idea by creating a campaign or an intervention.

5 / Measure and review its success – demonstrate behaviour change.

Be inspired by the way your message may be carried – trends, streaming, replication, evolution, 'Chinese whispers', social networks and **memes**.

Theory /
Affordance Theory – states that the world is perceived not only in terms of object shapes and spatial relationships, but also in terms of object possibilities for action (affordances) – perception drives action. James J. Gibson (1977).

Design Activism – using the power of design for the greater good of humankind and nature and a belief that design (especially collaborative) is an essential human expression that will help society move towards a sustainable future. Alastair Fuad-Luke (2009).

Theory of Memes – self replicating physical or non physical things like patterns, habits, jokes, fashions or myths that contribute to a process of evolution. Richard Dawkins (1976).

Learning outcomes /
On completion of this unit you will be able to engage with diverse groups and cultures, generations, spaces and places, build external links and learning communities and undertake participatory practice.

CONT /

"Activism is imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and economic change." Alistair Fuad-Luke*

Useful references /
Adbusters – adbusters.org
*Design Activism: Beautiful Strangeness for a Sustainable World**
Design for the Real World, Victor Papanek
Do Good (Design): How Designers Can Change the World, Davin B. Berman
Do Lectures – dolectures.com
Green Thing – dothegreenthing.com

1 / Marching faces
Climate Camp's 2007 protest on BAA's Heathrow offices used shields featuring images of people who are impacted by climate change.

2 / People petition
A campaign where school children made 2 million paper buddies and sent them to Parliament. Send My Friend to School

3 / First Things First
Manifesto that rallied designers against consumerist culture, published by Ken Garland in 1964 and re-visited by a new generation in 2000.

4 / Facebook revolution
2011 uprising in the Gulf States was organised and mobilised by social media. The most popular Twitter hashtags in the Arab region in the first three months of that year were 'Egypt', 'Jan25', 'Libya','Bahrain' and 'protest'.
(Graffiti in Tahrir Square, Peter Macdiarmid)

5 / Ecosphere
Online interactive – visualising and sharing global conversations on climate change. CNN for COP17 Conference

6 / Guerrilla Girls
Anonymous feminist collective who use creativity (art, installation, graphics, performance…) and humour to fight sexism within the visual art world.
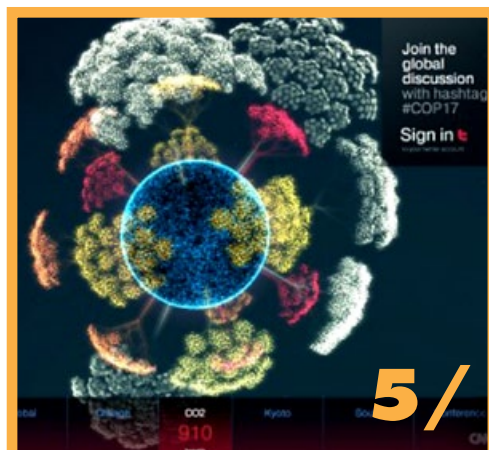
CONSCIENTIOUS COMMUNICATORS

4 / MESSAGE
BRIEF B

Knowledge is Power

Aims and context /
Social and environmental issues can be complex, with many variables and interconnected elements. The role of the communicator is to filter and distil complexity into simple, engaging, transformative experiences and communications. This brief asks that you apply this skill to promoting a new understanding of an ethical subject.

The brief /
Use everyday activities and experiences as a starting point for discovering information that is ecologically or socially significant and/or unexpected. **Use this discovered data as the catalsyt for generating a clear and memorable new perspective.**

Follow these stages –

1 / Select a subject you have encountered today
This could be something frustrating or wonderful, insignificant or fundamental – bike lanes, chewing gum, bees, Primark, your bank, homelessness, celebrities, obesity, litter, advertising, the weather…

Refer to **Freakanomics** to see how the hidden side of human nature is used to unpick data and make sense of economics in powerful and surprising ways.

2 / Find out 10 things you did not know about your subject
Trawl for content and dig up facts – investigate, observe, stake out and unpack. Tap into existing networks/databases while undertaking your own primary research (consider micro/macro views and local/global scales).

3 / Capture different subjective perspectives
Record at least three oral perspectives or testimonies, documenting a personal experience of your topic.

Be inspired by **infographics** and **data visualisation** – refer to David MccCandless' Information is Beautiful

4 / Edit and distil your findings
Which new information is the most powerful? Does it enhance or contradict itself? Your data should speak to the senses (without fatiguing the mind) and have the ability to fix attention on what you consider to be important.

5 / Create a powerful experience with the chosen facts or opinions
The mission is "to persuade, stimulate, inform, envision, entertain, and forecast events, influencing meaning and modifying human behaviour."*

Consider possibilities for **interaction**, **participation** and **gamification** – think about individual versus mass experiences, spectators versus contributors, the focus created by the right individual versus the democratic power of the crowd.

6 / Ensure that your medium and location is relevant
How can how the space/place/object contribute to the interpretation of the message – stage, pavement, phone, prison, billboard...?

7 / Execute and evaluate
You will be able to measure or calculate the effectiveness/impact by testing it on your audience.

Theory /
Experience Design – designing with a focus placed on the quality and relevance of the user experience. Given that 'experience' is an affective, subjective, and personal process (not an abstract) 'Experience Design', can be incredibly transactive and transformative. *Donald Norman (early 1990s).

Gamification – utilising game thinking/mechanics and play to engage. A term first used by Nick Pelling (2004).

Learning outcomes /
On completion of this unit you will be engaged in co-development of approaches to sustainable communication, experiential, participatory and learner-centred education.

CONT /

"We now live in a world where information is potentially unlimited. Information is cheap, but meaning is expensive. Only human beings can tell you where it is. We extract meaning from our minds for our own lives."

Visual Storytelling: New Language for the Information Age, Gestalten

Useful references /

Cape Farewell (science-informed art) – capefarewell.com
Designers Accord – designersaccord.org
Green Map – greenmap.org
Super Size Me – youtube.com/watch?v=N2diPZOtty0
Ten Billion (population breaking point) – Stephen Emmot, Royal Court Theatre
The Feltron Report – feltron.com

1 / The Little Book of Shocking Global Facts
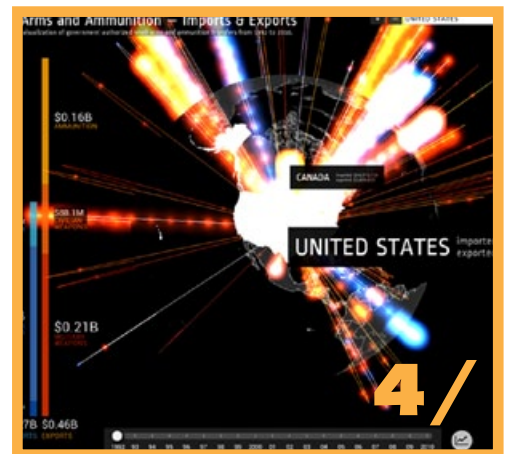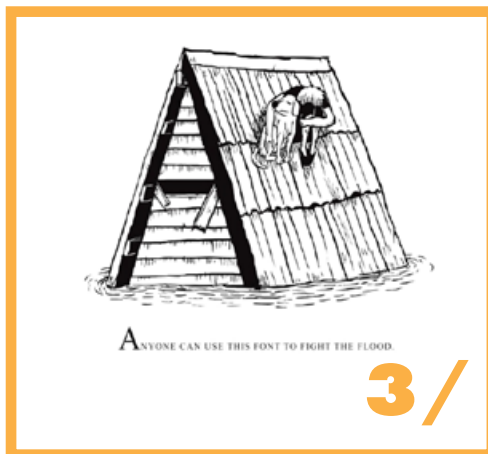Publication that realises startling facts through bold and emotive infographics.
Barnbrook Design

2 / Get on Board
Campaign in which a bus travelled across Africa and the UK collecting messages to take to world leaders at the Climate Summit.
ActionAid for Make Poverty History

3 / Font Fights Flood
Project to raise awareness and funding for victims of the 2011 Thai flood – each letter in the alphabet represents a genuine incident.

4 / Mapping Arms Data
Striking visualisation generated from the UN's arms and ammunition statistics. Google

5 / Problema film
Film where 112 international artists, philosophers, scientists and human rights activists were invited to simultaneously answer 100 selected questions whilst sat at the 'Table of Free Voices'. Dropping Knowledge

6 / Info-graffiti
Product for taking information to the masses, The STUDIO for Creative Inquiry.

CONSCIENTIOUS COMMUNICATORS

ANYONE CAN USE THIS FONT TO FIGHT THE FLOOD.

USA CONSUMES 25% OF WORLD'S ENERGY

5/ CONSCIENTIOUS PEOPLE

We have known since the mid 70's that people are no happier in rich countries than they are in poor countries and we also know that economic growth does not increase individual or national well-being.*

A sustainable future requires that people reassess their societal values at all levels – from global to local. It demands that we challenge the myth of economic wealth and embrace 'citizenship'.
It proposes that we are self-initiated, not self-centred.

"The one thing the Doers of the world Do, apart from Doing amazing things, is to inspire the rest of us to go and Do amazing things too. They are fire-starters".
David Hieatt

Responsibilities involved in being part of a 'Big Society' may have been thrust upon us recently in politics, but they do draw on significant aspects of human motivation and need to be productive, creative and considerate.

The invention of co-design and participatory practice has enabled greater inclusivity and subject understanding for communicators – based on the concept that people who ultimately use a service or artefact are entitled to a voice in determining its outcome. Co-design embraces a broader range of opinion than ever before and celebrates multi-stakeholder involvement allowing more inclusive, insightful learning to occur during inception, development and production – thus facilitating the creation of appropriate values that balance human happiness with ecological realities.

Working collaboratively begins to enable society to design its own future allowing the possibility of longer-term environmental and social diversity and stability. The 'affordances' of design and communication made by business often do not align with those configured by individuals and communities. People are starting to demand increased participation and inclusivity from the brands that they interact with and the services they use. This has increased the opportunities for creatives to develop 'human-centred' answers to problems – to work with industry, Government and the third sector to provide 'good solutions' which make a profit and benefit society at the same time.

The democratisation of communication provided by the internet offers further opportunities for people to share, help, educate, inspire, rally. We need to discover together how to harness and direct the potential of this online connectivity (social networking, communities, mass collaboration, crowd sourcing and other collective phenomena) so that we may transform them into real world relationships and resolutions.

* The Happy Planet Index (HPI) is the leading global measure of sustainable well-being. It measures what matters – the extent to which countries deliver long, happy, sustainable lives for the people that live in them. The Index uses global data on life expectancy, experienced well-being and ecological footprint to calculate this. Currently Costa Rica tops the table with South America leading the world in those three key indexes. Easterlin (1974) and Oswald (1997).

Broken City Lab

Aims and objectives /
To consider the role of creativity in challenged communities.

Process and outcome /
The lab is an artist-led collective that responds to the community.
It explores curiosities around locality, infrastructures, education and
creative practice leading towards civic change.

The work of the collective is created across many media – from temporary
artworks to large-scale events and from gallery exhibitions to workshops,
publications and performances. Their projects continually connect various
disciplines through research and social practice, generating works and
interventions that adjust, re-imagine and reconnect the city with its people.

Some example projects include – community generated messages on
buses, interactive projection performance detailing 100 ideas for healing
the city, design and distribution of micro-gardens, exhibitions in vacant
shop windows, a message painted in a carpark (visible from space)
psychogeographic walks, DIY workshops and community brainstorming
sessions and an app that helps you get lost in familiar places.
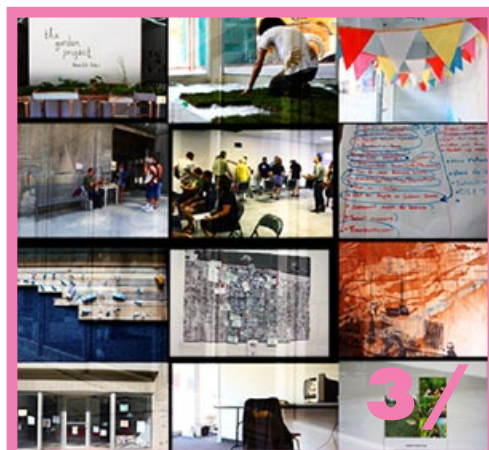
Project references /
brokencitylab.org/projects

**1 – 4 / Temporary
installations and
activities that generate
conversation and
instigate improvement**

*"Hopefully, what projects like
this start to do over time,
is introduce a sensibility of
confidence in other people,
in creative intervening, or
problem-solving with little
things around them."*
Justin Langlois

Food for Good
by Chiara Astuti, Anna Cennamo and Martina Giulianelli.

Aims and objectives /
To undertake a project that would avoid waste and enrich society.

Process and outcome /
Following research, thinking and development, a practical response to the vast volumes of unsold food that is thrown away in the city was created.

Food for Good transports* unwanted (but perfectly healthy and edible) food from local restaurants and shops to the kitchens of nearby hostels and homeless charities – reducing waste and reaching out to care for and involve others.

The project has also been used as a showcase and platform to share and educate people by participating in and hosting events across the UK – Forum & Feast Conference with THIS IS RUBBISH!, Feeding of the 5,000 at Trafalgar Square, UAL Green Week and LCC Food for Good evening.

Project references /
foodforgood.me

1 / Delivering food
*The project won a £2,000 grant from UnLtd, a charity that supports social entrepreneurs – this funded the food collection containers and a van. They do the transportation themselves.

2 / Food for Good dinner
With guest Tristram Stuart – expert speaker and author of *Waste: Uncovering the Global Food Scandal*.

3 / Printing promotional posters for LCC Green Week

4 / Publication showcasing Feeding of the 5,000 event
"Food waste is not only a social issue, but an environmental one: it effects everybody."
Chiara, Anna and Martina

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LESS WASTE MORE TASTE

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Common Cause

Aims and context /
A community is defined as a group of equals sharing common cultures, interests and heritages. As members of a global community, it could be argued that in the West, we have not been treating our fellow man with equal respect. Locally too, we are guilty of neglecting to consider our common ground and shared preoccupations with our fellow citizens.

This project is about how communicators can contribute to social improvement by considering human psychology and tapping into what inspires us all. It asks you to focus on the power of vested interests and on understanding the values and needs that communally motivate us – security, tradition, self direction, participation, respect, fun and freedom.

Use these key aspects of **psychology** to explore community solutions –

Refer to 'Maslow's Hierarchy of Need' to learn about common human needs (motivation is based on people seeking fulfilment and change through personal growth and self initiation).

Also look to Schwartz's 'Nature of Human Values' and Max-Neef's concept of 'Human Scale Development.'

The brief /
Create a positive impact on your local community. Find a local problem or frustration (limited green space, vandalism, transport, cultural exclusion...) and use your communication skills to address it. This brief asks you to immerse yourself within your local community. Use participatory methods when researching, documenting and delivering the outcome i.e. for the community, from the community. Taking part is the point! It aims to generate growing levels of self-reliance, organically blend nature with technology, transpose global processes while effecting local activity and fusing the personal with the social. Try to avoid inventing undeliverable grand ideas and to pay attention to existing successes. Remember, citizens are often best placed to provide practical solutions.

Follow these stages –

1 / Discover and empathise
Explore and work with members of a community to locate a negative assumption. Consider and investigate at least four opinions, personal experience and prejudices around the assumption. Support your study with your own quantitative and qualitative evidence.

Be understanding in your research approach – carry out **observation in the field**; watching consumers use products or services in the real environment or in the course of everyday routines can be both informative / factual / **quantitative** and illuminating / **qualitative** / emotional. Tools, such as visual prompt cards or games may be useful for research discussions or idea generating with community members e.g. Ideo Method Cards.

2 / Immerse yourself
Make relationships, build trust and begin to create your project.

3 / Co-create
Develop your findings into a solution with a community voice and make your idea live (document the process/controversy/enthusiasm).

4 / Evaluate
Demonstrate impact, assess how to improve, change and evolve it.

5 / Defer ownership
Allow it to take root in the community while sustaining and developing engagement. Beware of 'bystander apathy'.

Theory /
User-centered design – based on the needs of human beings according to psychologist Donald Norman (1988).

Co-design and participatory research – considers user involvement and collections of attitudes. Rooted in social psychology, Kurt Lewin (early 1900s).

Learning outcomes /
On completion of this unit you will be able to consider problem-solving through engagement with diverse groups while developing alternative approaches to sustainable practices.

CONT /

"…communication design has to be transformed… into a generally valid attitude of resourcefulness and inventiveness which allows projects to be seen … in relationship with the need of the individual and the community. One cannot simply lift out any subject matter from the complexity of life and try to handle it as an independent unit." Laszlo Moholy-Nagy

Useful references /
Design for the First World – designforthefirstworld.com
Designing for Social Change, Andrew Shea
Design Revolution Toolkit – designrevolutionroadshow.com/toolkit
Social communication and creativity – thinkpublic.com/case-studies
The Common Cause Handbook – valuesandframes.org/handbook
We Cannot Not Change the World – socialdesignsite.com

1 / **Turfing the street**
A new play area is created right on the doorstep of the Methleys neighbourhood. Heads Together

2 / Ceský Sen
(Czech Dream)
Documentary film in which a fake hypermarket is the premise for an anthropological experiment.

3 / School of Life
An enterprise for offering good ideas for everyday living.

4 / **Everybody**
Times Square billboard installation with seats. Tibor Kalman / M&Co

5 / **Before I die**
An art installation in which an abandoned house in New Orleans is converted into a place to respond, interact and share. Candy Chang

6 / **Meet Your Street**
'Pass on a pie' initiative by Alex Loughlin and part of Channel 4's Battlefront – a youth campaigning platform (TV and online) created for and by young people who want to make a difference.

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5 / PEOPLE
BRIEF B

university
of the arts
london
london college
of communication

Breaking News

Aims and context /
This brief seeks you to reflect on what you personally consider to be 'good.' As a communicator (and a human being) how can you mobilise your communication skills to celebrate positive thinking, generate ideas, make unexpected connections and propose solutions? The brief asks you to reflect on what we need in life to make us happy, healthy and productive.

Reflect on **journalistic ethics** and <u>objectivity</u> – the principles of truthfulness, accuracy, impartiality, fairness, public accountability apply to the acquisition of information and its dissemination.

This brief asks you to consider the daily news. Why does it largely feature bad stories? Where do they come from? Why does it exist/matter? Unpick content creation – deconstructing the news and responding to world or local events is a vital response mechanism and research tool for any social commentator and communicator.

The brief /
This assignment asks you to create a positive and collaborative news platform. Consider how influential and inspiring positive daily news could be. Remember people will run to something positive, but will run away from doom and gloom. Explore how we receive news and respond differently to it across various media. Consider sources of news (global, national or local). Dissect and question its legitimacy of authorship and consider ownership of narratives.

Follow these stages –

1 / Listen
Capture a single pioneering, inspiring or uplifting news topic from various perspectives e.g. radio, local paper, twitter, web, word of mouth...

Be inspired by **Citizen Journalism** (also known as 'public', 'guerrilla' 'participatory', 'street' or 'democratic" reporting) and Citizen Science's <u>Lost Lady Bug Project</u>.

2 / Expand
Identify the authors and create new participation in its interpretation and further contribution from individuals or organisations around the topic.

3 / Medium
Think about language, imagery, sequence, interaction, spectacle. Establish a method of communication that is inclusive and user-centred – film, flashmob, novel, poem, sound track, billboard, performance, blog...

4 / Audience
Consider who the platform is for and what its purpose is. Generate a title.

Refer to **social media** which demonstrates the same patterns of co-operation – it provides not only *The Wisdom of Crowds* (James Surowiecki), but also vital individual brilliance.

5 / Deliver
Create and distribute a positive news platform. Good co-operative systems preserve individual initiative, but with a common goal. Participants will learn more from writing their own account of the news than by consuming an elitely scripted version of it. A jointly generated record of events can be a more flexible, progressive and intelligent global information system.

Theory /
Citizen Journalism/Science – based upon citizens "playing an active role in the process of collecting, reporting, analysing, and disseminating news and information." A term first used by journalist Mark Glaser (2006).

Co-design and participatory research – considers user involvement and collections of attitudes. Rooted in social psychology, Kurt Lewin (early 1900s).

Learning outcomes /
On completion of this unit you will be introduced to co-development approaches in sustainable practice through experiential and participatory, learner-centred education.

CONT /

"I believe that we are better served by being part of a positive community and helping each other, than as individuals fighting for our own turf. I was motivated by the idea of us holding hands together and trying to create a better world."

Barroness Delyth Morgan, from *Good: An Introduction to Ethics in Graphic Design**

Useful references /
The Daily Good – good.is
The Ethical Journalist, Tony Harcup
**Good: An Introduction to Ethics in Graphic Design*, Lucienne Roberts
Happy Planet Index – happyplanetindex.org
Osocio – osocio.org
Signs of Revolt – signsofrevolt.net

1 / Newsmap
An application that visually reflects the constantly changing landscape of the Google News aggregator.

2 / Trillion Dollar Campaign
Advertising campaign launched to promote the The Zimbabwean – it aimed to increase awareness of the newspaper itself, and of the growing problems of hyperinflation.
TBWA Hunt Lascaris

3/ Street Tweeter
A 'chalk-bot' reports online messages on poverty to the public and the G8. ONE

4 / Life in a Day (24/07/2010)
80,000 YouTube submissions and 4,500 hours of footage from 192 countries was received in response to a global request to film a single day on Earth. Ridley Scott and Kevin Macdonald with *National Geographic*

5 / Love Wall
Impromptu public response wall – created in the wake of the August 2011 London and UK riots.

6 / The Occupied Times
Newspaper supporting the Occupy London movement – designed to represent the voice of the protest, but also to appeal to and inform those outside the movement. Rallis and Kakoulidis (LCC alumni)
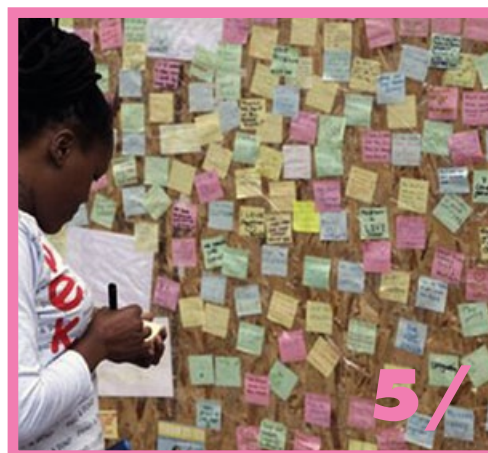
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The Centre for Sustainable Design: cfsd.org.uk
The Daily Good: good.is
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Sustainable Everyday: sustainable-everyday.net
Treehugger: treehugger.com
Waste of the World: thewasteoftheworld.org
The WEEE Man: weeeman.org
World Changing: worldchanging.org

CONT /

Films /

See filmsforaction.org – 100 films on ethics and sustainability

The Age of Stupid: youtube.com/watch?v=DZjsJdokC0s

An Inconvenient Truth: youtube.com/watch?v=wnjx6KETmi4

Ceský Sen: youtube.com/watch?v=pvj1ouqE_Eo

The Economics of Happiness: youtube.com/watch?v=SYEvFRQchyw

Fahrenheit 9/11: youtube.com/watch?v=2Zf2nCiBJLo

Home: youtube.com/watch?v=jqxENMKaeCU

The Human Footprint: veoh.com/watch/v14272337NXkjNrmY?h1

Life in a Day: youtube.com/user/lifeinaday

koyaanisqatsi: youtube.com/watch?v=PirH8PADDgQ

Pale Blue Dot: youtube.com/watch?v=p86BPM1GV8M

Permaculture: The Quiet Revolution: vimeo.com/20364829

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The Story of Stuff: youtube.com/watch?v=gLBE5QAYXp8

Supersize Me: youtube.com/watch?v=N2diPZOtty0

Tapped: tappedthemovie.com

When China met Africa: bbc.co.uk/programmes/b00sv58g

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Urbanized: urbanizedfilm.com

Movements /

ActionAid: actionaid.org.uk

Amnesty International: amnesty.org.uk

Buy Nothing Day: buynothingday.co.uk

Climate Change Schools Project: slcne.org.uk/ccsp/index.php

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Collaborative Comsumption: collaborativeconsumption.com

The Fairtrade Foundation: fairtrade.org.uk

Fish Fight fishfight.net

Greenpeace: greenpeace.org.uk

Green Party: greenparty.org.uk

London Wildlife Trust: wildlondon.org.uk

Hollaback: ihollaback.org

I Count – Stop Climate Chaos: stopclimatechaos.org/icount

I Care Movement: icare-movement.com

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Make Poverty History: makepovertyhistory.org/takeaction

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Signs of Revolt: signsofrevolt.net

Slow Food Movement: slowfood.com

Surfers Against Sewage: sas.org.uk

Vision 21: vision21.org.uk

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High Arctic: creativereview.co.uk/cr-blog/2011/july/high-arctic-uva
Massive Change: massivechange.com
Power of Making: vam.ac.uk/content/articles/p/powerofmaking
Sustainable Futures: designmuseum.org
Utterubbish: designtaxi.com/article/100127/Utterubbish-
Wonderland: wonderland-sheffield.co.uk

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Amelia's Magazine: ameliasmagazine.com
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