INTRODUCTION

‘Design, if it is to be ecologically responsible and socially responsive, must be revolutionary and radical.’
Victor Papanek – Design for the Real World

The Responsible Design Framework Case Studies have been designed to evidence a developing range of practices within the LCC Design School and to inspire students to consider a way to practice design that responds to the eco-social challenges of our time with the skills and values of responsible creative citizens.

While the Responsible Design Framework gives guidance for embedding responsible approaches and principles within the curriculum by clearly identifying this explicit/tacit knowledge to students, the case studies highlight student and staff learning and achievement. These are projects that have been created with diverse external communities and in collaboration with NGO and local organisations which reflect the Design School’s environmental and social design imperatives.

The following case studies demonstrate approaches to exploring ‘the way’ and ‘the why’ of design – seeking to create in environmentally responsible and socially responsive ways.

The projects share common traits, they are: driven by a desire to address challenges; they identify a clear purpose; they utilise co-design research, resourceful making, prototyping, circular thinking and evaluate the projects as they develop with project partners.

Above all, these case studies support the belief that design can be the ‘site of action and agency to radically transform our world.’ (LCC Design School Manifesto). They are active and brave – seeking to explore lesser known subjects, challenge the status quo, change behaviour, raise expectation and take creative risk!
PROCESS

Interrogating and improving the way we design via /

1 Resourceful making: Scrutinising medium/material choice and energy use

1.1 Access Through Tools
Exploring the value of old and new sustainable mediums

1.2 Natural Colours
Printmaking colours extracted from Nature

2 Systems thinking: Analysing reusability, lifespan and waste impact

2.1 Waste-Off Challenge
Cross UAL creative upcycling and impact reduction

2.2 Senegal Design Exchange
Intercontinental craft skills-swapping, enterprise and circular systems

3 Co-design approaches: Considering stakeholder-centred, participatory processes

3.1 Everyday Heroes
A co-designed sustainability exhibition with CSR BNP Paribas

3.2 Melt It!
Student-driven plastic recycling workshops for 3D printing

4 Responsive reactions: Applying and evaluating approaches in response to need

4.1 1/1 Future in the Making
Art direction initiative celebrating and sustaining the craft of weaving

4.2 Food for Good
A social enterprise start-up for repurposing food waste
PURPOSE

Investigating and targeting the positive impact of design by /

5 Raising the bar: Educating and inspiring others through example

5.1 Infocus (IF)
A new design and photography agency for socio-documentary

5.2 Orphans Who Had Parents
An educational graphic narrative highlighting exploitation

6 Challenging the status quo: Critical and provoking positive change

6.1 Inside Out Campaign
A campaign against social injustice in clothing production

6.2 Critical Mass
Critical campaigning and strategy for positive change

7 Supporting welfare: Championing causes, enabling inclusivity, nurturing wellbeing

7.1 A+ (Artefact Eco Editions)
Student-led publication, championing green design, illustration and journalism

7.2 Future Females
Gender-orientated spatial design for wellbeing

8 Innovating to fix: Attempting to solve wicked problems

8.1 United Nations’ Great Green Wall
Communication of a wicked environmental solution for the UN

8.2 Whoever Wins We Lose
Interactive bio-science public engagement at the Science Museum
PROCESS

Interrogating and improving the way we design
Resourceful making

Scrutinising medium/material choice and energy use
**ACCESS THROUGH TOOLS**

The Access Through Tools Festival was a year-long pedagogical project exploring the construction of knowledge through design production. It sought to explore the liberating dynamics that emerge between the designer and their means of production. This called for an investigation of the tools, processes and materials integral to creative making.

The title takes its name from the ‘Whole Earth Catalog’ (1968), a proto-internet, print-based cultural phenomenon that sought ‘to make a variety of tools accessible to newly-dispersed counterculture communities’.

The festival took shape through workshops, talks and a pop-up exhibition at LCC – looking at incidental or speculative processes and featuring: Daniel Eatock, James Langdon, Peter Nencini, Audrey Samson, New North Press, Peter Bilak, Colophon, Daniel Charny and many others.

The project valued non-hierarchical working across stakeholder roles, wherein the interest was geared towards exploring and strengthening the relationships that emerge between technicians, tutors and students. All were invited to contribute, from project conception through to delivery.

The student team explored, together with associate lecturers and designers, Sophie Demay and Ken Kirton, the potential of building a new hybrid model between a traditional crafts-based apprenticeship and a design studio internship.

Some of the tools and processes used were screen-printing with conductive ink, risograph, digital interaction, bookmaking, filmmaking, offset printing, 3D printing, laser-cutting, letterpress and relief printing.

There were a lot of components to the success of the festival. Principally the idea of independent student learning, but also teaching on the responsibilities of making (with limited resources) and building a maker-community. Furthermore, the festival’s facilitation of interdisciplinary sharing, enabled students to contribute and learn beyond their own projects.

‘We looked at design in a broad sense first. Looking at the appropriate medium for creating a design is part of the design process. This calls for a new investigation of the tools, processes and materials integral in the making of a designed artefact.’

Sophie Demay, Senior Academic Design Lecturer and practitioner
‘The Whole Earth Catalog’s ethos inspired the making of the Festival: the creation of a community; the notion of the collective; a common contribution to the same project; a movable, portable structure that could be accessed by many; an engagement with the DIY culture; the importance of making, of inventions, hacks and mistakes.’

Sophie Demay, Senior Academic Design Lecturer and practitioner

If LCC revived the Festival, Sophie would like to collaborate with a wider range of UAL colleges and new external organisations to further expand the sense of community between students, technicians and professional practitioners.

Courses and collaborators:
LCC Design School with key staff Sophie Demay and Ken Kirton.
Collaborating with Daniel Eatock, James Langdon, Peter Nencini, Audrey Samson, New North Press, Peter Bilak, Colophon, Daniel Charny...

Links:
Project film: https://vimeo.com/207018730

Images © M. Chai and W. Lee-Warne
A project exploring colour originating from nature – the creation of natural dyes and paints made from fruits and vegetables from waste kitchens and foraged plants. The materials gathered were inspired and linked to the diverse community living at the Elephant & Castle, illustrating cultural flavours (sour, bitter…) telling the story of the original nutritional usage of the chosen fruits, vegetables and plants.

Florence Hawkins, LCC printmaking technician, has been involved in various Green Week workshops that experiment with the extraction of colours from nature, collaborating with professional foragers: Fergus Drennan and James Wood, creators of ‘The Foraged Book Project’, to impart their considerable knowledge to staff and students.

Florence and her colleague (Barbara Salvadori) have been dedicated practitioners in applying sustainable methods in their work. She has worked recently with the local Buddhist Café to collect local food waste to be used in her workshops. She relates this to the idea of the ‘cycle of life’, something which has been discarded, composted and is given another life.

As part of the S*PARK ‘Uncertainty Playground’ Exhibition (and London Design Festival) from the Design School at LCC, Florence worked with two Illustration and Visual Media graduates: Shana Pagano-Lohrey and Laylah Amarchih in visualising the ‘Flavour Garden’ through illustrative screen prints on paper. The project’s aim was to enhance students’ learning through discovery of resources within a local proximity and engage a wider community.

A particular challenge that Florence faced during this project was preserving the paste used, as they do not last as long as conventional screen-printing inks. The results of the colours on paper are never as vibrant as synthetic pigment, but when you overlay them they create a beautiful range of natural tones.
‘I think that our future is about producing and consuming less. What we do use, should be ‘good’ in every sense. A designer needs to question the ways things are – who makes it, what is it made of, how long will it last, is the production sustainable? Design is easy – good, ethical design is something special!’

Florence Hawkins, artist and Screen Printmaking Technician

Florence continues to experiment with other materials and iterating the process. She instills in her students the importance of continuously exploring, questioning and experimenting new ways of approaching one’s practice in design, looking at what is available locally and trying to challenge increasing mountains of waste.

She advocates observing systems and always considering re-purposing waste substrates.

Courses and collaborators:
LCC Design School and printmaking staff.
Collaborating with James Wood and Fergus Drennan.
In conjunction with UAL Green Week, Conscientious Communicators and London Design Festival.

Links:
Project films: https://vimeo.com/228369544
https://vimeo.com/207275265
https://www.youtube.com/watch?v=a29SnISpPZQ

Images © F. Hawkins and L. Bush
Systems thinking

Analysing reusability, lifespan and waste impact
A cross-University challenge – giving waste new value and helping to establish material reuse and sharing across UAL. After discovering untapped waste streams (such as fabric off-cuts, canteen waste, packaging, clay trimmings, make-ready press-sheets and canal flotsam), participants undertook a series of workshops to craft and share upcycled design inventions. The Waste-Off Challenge mobilised participants from across design, communication, fashion, performance and fine art disciplines to collaborate with designer-maker, Jan Hendzel, with the intention of: instigating discussion; transforming student and staff understanding of sustainable practices; informing pedagogy; inspiring cultural change and sustainable curriculum development; nurturing stakeholders relationships and community partnerships.

The project processes and their display at each site were useful triggers for conversations and thinking around material reuse across the University, between technicians and Estates teams. It has enabled the celebration and dissemination of best practices, as well as instigating the exploration of ways to improve UAL systems.

LCC created the Museum of Reinvention – two cabinets of reclaimed, upcycled objects, to act as a permanent showcase of inspirational examples, teaching tools and unexpected ‘creative curiosities.’ The cabinet is also an exhibit, utilising discarded materials, objects and furniture rescued from the college skips.

Some of the items currently housed by the Museum are: a waste-food colour swatch, handmade paper (from waste paper and natural materials), hacked toys and instruments, sustainably printed posters and re-illustrated books, narratives and maps. These will be added to in the future with other upcycled creations and substrate resources.

‘What this project has done so impressively is use creativity to help shift perception. This has undoubtedly improved understanding and created questions around material use and design responsibilities across UAL.’

Sophie Thomas, Director of Circular Economy, RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce)
We sought to demonstrate the creative potential of non-virgin materials and through this activity help establish practical processes to share resources and avoid contributing to landfill.

Sarah Temple and Tara Hanrahan, project facilitators: Conscientious Communicators Research Hub, UAL

up the opportunity for future collaboration and knowledge-sharing across sites.

The Waste-Off Challenge lead to Jan Hendzel being commissioned to design the Camberwell Pop-up Café – created entirely from locally reclaimed wood and combining traditionally and digitally bespoke furniture to create beautiful and distinctive pieces. This project proposed a new materials approach to the University as a whole, and has changed mindsets.


A Conscientious Communicators’ project. Exhibited as part of UAL Green Week. Poster Presentation at Cumulus Kolding.

Links: Project film: https://vimeo.com/116857934
http://blogs.arts.ac.uk/london-college-of-communication/2015/03/20/waste-lccs-museum-re/
http://www.janhendzel.com/project/canteen-collection/

The Waste-Off items created across UAL were not only resourceful in fabrication, but positive in their role and spanned: tableware, table-tennis bats, hanging baskets/planters, cleaning tools, clothes, games, furniture, a swing...

Participants and audiences questioned their material responsibility and by exploring the creative opportunities of the discarded, became closer to adopting a more personal ‘circular’ design philosophy. The project initiated and celebrated processes to store, reuse and redistribute resources within the colleges.

Across the University, a technical and academic network created by the project has opened up the opportunity for future collaboration and knowledge-sharing across sites.

‘We sought to demonstrate the creative potential of non-virgin materials and through this activity help establish practical processes to share resources and avoid contributing to landfill.’

Sarah Temple and Tara Hanrahan, project facilitators: Conscientious Communicators Research Hub, UAL
A two-week collaboration with Route Atlantique, LCC and international students, teachers and practitioners, co-designed with Senegal’s local art and crafts business community. Through the common language of creativity, participants learn to combine tradition with innovation, stimulated by community needs and the immense visual inspiration of the location.

Route Atlantique is a creative journey that takes place in four different regions of Senegal. It was founded to broaden the knowledge and understanding of participants, to encourage participatory invention and to respond to both local waste and need.

This hands-on approach and direct communication between different cultures, pioneers the active exchange of ideas, creating opportunity to share and improve cultural making in the economy. Workshops range from digital to technical: woodwork, fashion, jewellery, weaving, musical instruments and other creative industries which serve as livelihoods to the locals.

Tamara Lewis, together with fellow Graphic Media and Design graduate Sarah Louise Ringley and Ashmi Mirdul from LCC Design School, embarked on this journey in July 2016. Other cohorts have followed in 2017 and 2018.

Tamara’s aim was to explore and understand purposeful design in other continents. What essentially is design for in any community? Her personal practice revolves around social engagement, learning from co-design processes and seeking problems that could be resolved by design on both a practical and philosophical level.

Tamara highlights the importance of the community-based setting of the workshops. Some of the makers had a grass-roots approach. Local designers work in conjunction with business as advocates, responding to challenges.

It reinforces the idea that form follows function and great design does not need to be expensive or complicated, just purposeful, like a community printer, providing a flexible service.

‘The scarcity of resources and technology forces people to be cleverly creative and this proves that it is possible to design without relying on computer programs. This also creates a culture of repurposing materials and of improvisation.’

Maxwel Fabiano Da Silva, BA (Hons) Graphic & Media Design / DPS student
‘I believe that responsible design can help solve the challenges of a community and the needs of the environment – sustainably, improving people's lives for the better, no matter how small that change may be.’

Tamara Lewis, BA (Hons) Graphic & Media Design / DPS student

Courses and collaborators:
LCC BA (Hons) Film Practice, BA (Hons) Graphic & Media Design, BA (Hons) Interaction Design Arts and Diploma in Professional Studies.
Collaborating with Route Artlantique.

Links:
Website: http://www.routeartlantique.com
https://tamaralewisdesign.squarespace.com/
Co-design approaches

Being stakeholder-centric and participatory
EVERYDAY HEROES

The ‘Everyday Heroes’ exhibition came from a professional relationship between LCC and the CSR team at French bank BNP Paribas. The bank approached ‘Conscientious Communicators’, seeking out creative students with an interest in sustainable communications and civic responsibility. Students from design, branded spaces, illustration, animation and photography worked collaboratively on a display for their London headquarters.

As part of the biggest art and design University in the world, at LCC we specialise in communication: filmmakers, documentary photographers, animators, journalists and designers. One of our ambitions as a college is to practice with external clients who wish to work with several communication courses at the same time to create a project.

At LCC we had not previously worked in a cross-disciplinary way, with other creatives who cared about sustainability. Nor with such a great client. We learnt how every specification needed to be carefully considered. Overall, the collaboration journey was one of the most vital experiences we have had. Not only has this opportunity allowed us to build our knowledge and portfolios, it has hugely expanded our confidence as (sustainable) designers and communicators.’

Stephanie Tan and Maxwel Fabiano Da Silva, BA (Hons) Graphic & Media Design / DPS students

The Bank’s Corporate Social Responsibility (CSR) Programme is unmatched. With 190,000 employees and a presence in 76 countries, BNP Paribas is a leading European provider of financial services on a global scale. The Bank’s CSR approach focuses on promoting financial performance and stability whilst combating climate change and building a sustainable future.

Awards reflect the Group’s commitment and capability to support the transition to a low-carbon economy and to assist clients with their sustainable development issues through innovative financing solutions tailored to their needs. To further demonstrate commitment to the Paris Agreement, the Bank signed the pledge at COP21 to keep the planet on a path to limit global temperature rise to less than 2°C.
As communicators at LCC, we are very concerned by the negative and limited way that Climate Change is portrayed: polar bears on shrinking islands and raging forest fires. When we first met the wonderful Nina from Fotodocument and saw Luca Sage’s enormously positive images on the subject of BNP Paribas’s role in directing finance to a sustainable economy, we knew we wanted to entitle this exhibition Everyday Heroes to celebrate and encourage individual achievements. The rest of the design fell into place.

Old scaffolding boards and poles, recyclable honeycomb substrates, super-hero graphics to celebrate individuals, mirrors to encourage participation. Students worked together across disciplines co-designing – Max and Stephanie on typography and graphics, Olivia on the space and superhero animations, Anna on comic book illustrations and photographer Lucas capturing the show.

We learnt so much working with clients Richard and Anjuli, with Fotodocument and Standard8 the exhibition fabricators.

Courses and collaborators:
LCC BA (Hons) Graphic & Media Design, BA (Hons) Illustration & Visual Media, BA (Hons) Branded Spaces and Diploma in Professional Studies.
Collaborating with Fotodocument and BNP Paribas.
A Conscientious Communicators’ project.

Links:

Images © M. Fabiano da Silva, O. Sung and S. Tan
The Melt-it DIY event was part of UAL Green Week 2018, promoting sustainability through the process of recycling and designing with plastic waste. It was conceived, researched and realised by an LCC design student and involved three industry experts: Rodrigo Garcia with Ooho! Project; Sophie Thomas on the circular economy and Happenstance’s ‘Stew Project’ workshop.

The event was created by Graphic and Media Design student Carina Figueiredo, with the help of LCC 3D Workshop Technician Andrew Davidson as part of Carina’s Diploma in Professional Studies self-initiated project.

Previous to the project, Carina had no knowledge of plastic substrates or extruder machines. She had to teach herself the components, risks and temperatures according to the different plastic types. It was a ‘project in development’ that sought to involve students in the collection and processing of plastic waste, by turning it into filament for 3D printing.

Carina invited Happenstance to take part as experts in the field. They are a materials design and manufacturing company making beautiful objects from waste materials. Their mission is to change people’s perceptions of waste via innovation – to use art and technology to unlock the hidden potential in recycling, and demonstrate the unexpected beauty of scrap. In doing so, they hope to inspire sustainability and recycling.

The aim of the project was to educate students and staff about their responsibility as both designers/makers and consumers/users – seeking to connect global imperatives with individual consumption and production.

Carina created handmade bins that were deposited around college to collect plastics. Once collected, Happenstance demonstrated how participants could create their own bowls made out of the waste. Happenstance recycles plastics into ‘STEW Products’ that fit to a closed-loop cycle. Each object is returnable for re-moulding at the end of its’ life.

During the workshop, participants were involved in the process, from shredding to moulding and were introduced to a spectrum of topics within small batch, closed-loop recycling.
‘Responsible design means not only being aware, but acting every day to ensure that you have the least detrimental impact possible on the planet. I think about everything I do now as a human being and a designer.’

Carina Figueiredo, BA (Hons) Graphic & Media Design / DPS student

Following the workshop, participants viewed presentations and joined pertinent discussions on the role of design in the circular economy and sustainable futures with Ooho! Project and systems design expert Sophie Thomas.

Courses and Collaborators:
LCC Design School with BA (Hons) Graphic & Media Design / Diploma in Professional Studies Carina Figueiredo and 3D Workshop staff.
Collaborating with Happenstance, Ooho! Project and Sophie Thomas. Part of UAL’s Green Week.

Links:
https://vimeo.com/219345835
http://www.oohowater.com/
4 Responsive reactions

Applying and evaluating approaches in response to need
1/1 FUTURE IN THE MAKING

An innovative art direction initiative which celebrated established and expert processes of production and resourceful making. The aim of the project was to foster new partnerships and empower artisan makers, building new models of social enterprise and sustainable development. The co-design process undertaken ensured stakeholders learnt from differing knowledge systems and perspectives.

1/1 won a 2018 UAL Creative Enterprise Awards and provides an exciting new enterprise model linking craft, art, curation and advocacy. 1/1 is a collaboration between an artist, a curator, and an artisan which explores the technical possibilities of traditional craft in contemporary design. At the intersection of art and furniture design, each rug is unique and produced in an edition of one.

The central idea of the project is to invite a conversation between the artist and Barbara about the technical possibilities of her craft. The rug is the space, and the pattern is the exhibition.

The first collection was designed by Gina Proenza, a young, emergent graduate Franco-Colombian artist. She navigates between fact and fiction in her practice – producing images, texts, smells or installations in which shifts of meaning occur.

Gina has won the Helvetia Art Prize (a sponsorship award for young artists) and has presented a solo exhibition at the LISTE – Art Fair Basle 2018.

Barbara Constantino, at 73 years of age, she has been an upholsterer for over 60 years, using her own traditional methods of production and upcycling. Barbara visits markets and buys old clothes by weight, these can be wool jumpers, cotton t-shirts, or cashmere sweater. By cutting each piece of clothing into fabric strips she frugally determines the thickness of the rug, colour charts are made and her loom weaves each new piece.

The 1/1 project (initiated by LCC Art Direction student Simon Sixou), sought artists to create a series of three rugs in collaboration with Sicilian rug maker, Barbara Constantino. Barbara still crafts rugs in her native town and at 73 years of age, she has been an upholsterer for over 60 years, using her own traditional methods of production and upcycling. Barbara visits markets and buys old clothes by weight, these can be wool jumpers, cotton t-shirts, or cashmere sweater. By cutting each piece of clothing into fabric strips she frugally determines the thickness of the rug, colour charts are made and her loom weaves each new piece.

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The concept and production processes have led Simon to consider the future potential of the project: a global exploration of the value of an artwork, the importance of craft in our daily life and the evolution of the art market.

Courses and collaborators:
LCC BA (Hons) Art Direction, Simon Sixou, Barbara Constantino, Gina Proenza and Filmmaker Theo Sixou.

Links:
Project film: https://vimeo.com/268174499
Project website: http://oneonone.me/

‘When judging this award, 1/1 stood out as a project with great potential and integrity. It seemed a big idea: combining new and old skills, multiple collaborators and crafts in danger of extinction and repositioning artefacts in a gallery setting.

When Simon came to pitch, he demonstrated a very obvious passion and interest in the project as well as real clarity and conviction when presenting. He was open to feedback and some difficult questions, but overall he was a very obvious choice for the award.’

Will Hudson, Co-founder of It’s Nice That and UAL Creative Enterprise Award Judge
Food for Good began, collecting and transporting unwanted (but perfectly healthy and edible) food from local restaurants and shops to the kitchens of nearby hostels and homeless charities – reducing waste and caring for others. It was created by three LCC Graphic and Media Design students while they were studying for their Diploma in Professional Studies. Since graduation the girls are still working with food waste in a professional capacity.

The project sprang from witnessing first-hand the quantity of edible food wasted in their part-time jobs and realising how many people are homeless and hungry in London. Food for Good’s aim was to reduce the amount of food wasted on a daily basis, avoiding food going to landfill and also help charities reach out to the homeless, involving them as part of a community. The project also wanted to raise public awareness by hosting a series of catering events using fresh, but unwanted food – participation in Feeding of the 5,000 and hosting a dining experience at LCC with guest Tristram Stuart (speaker and author of *Waste: Uncovering the Global Food Scandal*).

The trio designed branding and messages, but they also designed the service and systems. As the project expanded, Chiara, Anna and Martina faced different challenges and had to adapt to develop the administrative and practical processes and procedures required.

They won a small grant from UnLtd, which helped with initial distribution costs, but soon a company needed to be formed to facilitate working with businesses and other organisations. Health and safety issues were also a key consideration and a learning curve, requiring research and compliance.

It was their creative approach, design thinking and problem-solving attitude that made them different to other (more established) food waste initiatives.
Food for Good developed and delivered a range of successful activities, from direct action on the streets, to events where they demonstrated what was possible with the food they collected. They produced canapés for high level events at UAL and raised money from designed products like tote bags, posters and place settings – which all celebrated and utilised surplus or waste.

Courses and collaborators:
BA (Hons) Graphic & Media Design / Diploma in Professional Studies, Aina Cennamo, Chiara Astuti and Martina Giulianelli.

Links:
Project films: https://vimeo.com/user11734401
https://www.youtube.com/watch?v=d2yvint0p5Q

'We wanted to use our skills as communicators to make a positive impact on society and the environment. Real experience played a big role in shaping us both personally and professionally. It has taught us a range of practical and strategic skills that we would not have learnt without trial and error.'

Anna Cennamo, Chiara Astuti and Martina Giulianelli, Design School alumni
PURPOSE

Investigating and targeting the positive impact of design
Raising the bar

Educating and inspiring others through example
InFocus is a creative platform which believes in the power of visual communication as a tool to educate. It has been established as a charity and social enterprise, to create work that advocates environmental change.

IF performs two key roles: firstly, to act as a platform for artists, designers and data visualizers to present their work inviting commissions and secondly, as a collaborative group to take part in exhibitions, talks and events, raising money for various charities. It is a genuinely new model – an agency, a social enterprise and a charity.

With artists practicing in countries such as Saudi Arabia, India and the Tuvalu Islands, this unique co-op collaborates with organisations and companies to realise content around issues of Climate Change. The group is comprised of a dedicated team of professional documentary photographers, filmmakers, graphic designers and illustrators who share the same subject interest and are aware of the importance of responsibility and sustainability in contemporary lifestyles and business corporations.

IF acknowledge the countless ‘wicked’ problems that face the planet today, ranging from climate change to the refugee crisis. They believe that through positive media they can create radical communications which can shine an original light directly on causes and campaigns. LCC Design student Verity Grace Lee’s data visualisations are utilised on the IF site to help clarity and communicate these complex environmental challenges. The platform has also gathered interviews from some of the most inspiring people working within conservation today, ranging from National Geographic, Survival Charities and award-winning photographers, to marine biologists and the ex-Director of Photography at Greenpeace.

Founding photographer (and LCC alumnus) Jasper Wilkins, travelled to Gorkha, Nepal in collaboration with Olympus and Raleigh International, (an organisation aimed at

‘The environment is vital to our existence on this planet, yet we destroy the rainforests, contaminate the seas, pollute the atmosphere and kill animals in the name of progress. As a species, we have forgotten what is important. As a design communicator, I cannot think of a better way to use my skills.’

Verity Grace Lee, BA (Hons) Graphic & Media Design / DPS student
‘I was once told ‘Don’t put off until tomorrow what you can do today,’ and it has stuck with me. The time for environmental protection is now! One day we may observe a world that we contributed to, with scarce wildlife, water, flooded cities and forest fires and we will ask ‘What happened and what did I do to challenge this?’

Jasper Wilkins, BA (Hons) Photography alumnus

young people, working in countries such as Costa Rica, Tanzania and Nepal). His work consists of inspiring communities with his image-making, working with a team of volunteers to provide livelihood development and adaptive strategies for indigenous people. This project resulted in an exhibition held at Bermondsey Project Space displaying real stories from the community – focussing on climate change and female empowerment. Later, he developed the project into a book and visited schools/colleges to discuss it.

Courses and collaborators:
Jasper Wilkins and Verity Grace Lee with 10 other LCC alumnus. BA (Hons) Photography, BA (Hons) Graphic & Media Design and Diplomas in Professional Studies.

Links:
Project film: https://www.youtube.com/watch?v=5fVwD70UAgCQo
Project website: http://www.infocusorg.com
“Orphans who had Parents” is a graphic narrative created to explore exploitation issues surrounding Cambodian orphanages. LCC Illustration student Lisa Grant, reflected that stories such as these were poorly explained in school and that graphic narratives may be a better way to engage young people before they embarked on ‘Voluntourism’ (travelling abroad to take part in temporary volunteer work), popular with gap year students. She felt compelled to tell this story and others in a more engaging visual way.

Aaliya Sherrif, another LCC student, provided the research material for Lisa’s project. The intention was that Cambodian orphanages would be the first topic in a series that focussed on social issues for GCSE-level in UK schools.

The ‘orphanages’ from Lisa’s research make their money from temporary volunteers with good intentions who leave donations at the end of their visits. She discovered that not only are the children neglected in the process, but the owners gain 100% of the profit. The children suffer emotionally from the continual ‘turn-over’ of the volunteer carers looking after them. Lisa’s objective was to share her research and make young people more aware of the problems caused by ‘voluntourism.’ She feels that by investigation, we could all become more responsible and aware.

Lisa’s aim was specifically to draw attention to new problems that few have explored with new primary research, encouraging readers to understand that their own actions can contribute to some of the world’s most shocking and abusive issues. Her main challenge was converting the research into a graphic novel that would communicate all the relevant information whilst remaining an engaging read. The publication needed to be entertaining enough for a young audience.

Editions of the publication have been sold at independent shops and bookstores. Lisa is talking to leading educational publishers about a series.
‘I liked the idea of trying something accessible and fun, as opposed to something that is data-driven and purely factual. The characters I drew saved the use of a thousand words and were easier to relate to. Tourism Concern, (a relevant and important charity), is now an aspect of the National Curriculum in Geography. I understood this project when I understood my audience.’

Lisa Grant, BA (Hons) Illustration & Visual Media student

Courses and collaborators:
BA (Hons) Illustration and Visual Media, Lisa Grant and Aaliya Sherrif.

Links:
http://blogs.arts.ac.uk/london-college-of-communication/2013/06/20/london-college-of-voluntourism/
Challenging the status quo

Critical and provoking positive change
The INSIDE OUT project was conceived to mark the first anniversary of the Rana Plaza disaster, 24th April 2014, when 1,127 people died and 2,515 more people were injured when a textile factory collapsed in the province of Savar in Bangladesh due to the building having unregulated Healthy and Safety.

Students from LCC and LCF united to create a 'fashmob', challenging high street crowds to consider 'Who made your clothes?' Shoppers were asked to check their labels. This student protest was a result of a collaboration with Fashion Revolution. The student campaign was led by LCC Design student, Katie Baggs working with LCF student and Evolving Fashion Society member, Alice Bodgener.

The aim of Fashion Revolution is for people to unite and put pressure on fashion brands to be more transparent about the clothes they sell. The purpose of the annual day is to encourage consumers to question who made their clothes, the conditions of fashion workers, how sustainable the materials are and how their production affects the environment.

A stand-out visual aspect of the INSIDE OUT campaign was the use of giant washing label instructions, featuring messaging. By subverting the meaning of the symbols, shoppers were encouraged to question the provenance of garments, linking it back to social and environmental issues and engaging their sense of responsibility.

The student led protest for 'Fashion Revolution Day' was staged with bold graphics at the biggest concentration of high street brands in the UK: Oxford Circus, London. Feedback from the public and media was positive, both on the ground and online; with content trending and coverage by the Guardian and Al Jazeera.

The initial 'shock-factor' campaign approach has since evolved into a positive, global movement, which highlights exploitation and shines a light on positivity, transparency and responsibility within the fashion supply chain.

‘Katie Baggs and her team most brilliantly initiated the student activation for Fashion Revolution Day in London. Their commitment to the cause, originality of ideas, clear execution, design and communication contributed to making it one of the strongest of the several global events which were held on the day, certainly one of the most photographed internationally. Katie became very personally involved, attending our board meetings and becoming an essential team member.’

Orsola de Castro, Co-Founder Fashion Revolution Day
PURPOSE

Colleges and collaborators:
LCC Design School, BA (Hons) Graphic & Media Design, Katie Baggs, with London College of Fashion, Alice Bodgener.
Collaborating with Fashion Revolution Day and Pants to Poverty.
A Conscientious Communicators’ project.

Links:
https://www.fashionrevolution.org

‘I fundamentally believe that as a designer, my role is to move people towards a change. We have a potentially important role as visual communicators to communicate to the world, simple acts that can be accomplished, making change for good.’

Katie Baggs, BA (Hons) Graphic & Media Design student
CRITICAL MASS

A curriculum-embedded project, which demonstrated the potential of participatory campaign communication, critical thinking, co-design and creative activism to inform and mobilise a ‘Critical Mass’ of engaged people. Communication students have the ability to persuade and provoke; to educate or entertain; to influence the way people think and act. The objective of Critical Mass was to challenge LCC students’ preconceptions of process and purpose. It encouraged students to use real-world creative activism for transformative effect. Students explored the potential of collaboration with community and experts, working through their research in a participatory manner. It challenged them to consider their relationship with society and current affairs.

Graphic and Media Design students were challenged to investigate social and political issues that had an important personal significance to them. They followed a process in which they were tasked to determine issues from multiple perspectives, considering how to raise awareness in unexpected ways.

The project commenced with workshops, lectures and primary research with a selection of external partners, during which students and staff were inspired and challenged by creative campaigners, activists, ethical practitioners and social innovators.

After focused research, each group developed their own brief; exchanged knowledge with their contemporaries; engaged key stakeholders in co-design, took ideas through development and testing, demonstrating problem-based learning.

Design ‘interventions’ took campaigning to the streets and into local communities, as well as connecting with national and global campaigns. Subjects were diverse, spanning societal and environmental issues such as: data privacy, gender identity, 3D printing, fracking, food waste, youth depression and saving Southbank’s skate space...

‘This collaboratively-produced newspaper took the students to the heart of some key sustainability challenges. It taught them how to best engage others, but also crucially, how collective consciousness and responsibility might begin to be developed ‘bottom up’.

Working with students from different courses and levels, around a defined issue, parallels the learning and negotiation that occurs in social movement groups and as such, has extended the curriculum in a valuable way.’

Jess Iaines, Course Leaders BA (Hons) Design Cultures
Projects were reviewed and evaluated by staff, students and collaborators – quantitatively e.g. number of participants, signatures, social media shares were carefully analysed. The success of each project was also qualitatively reviewed through critical reflection and discussion.

A focused term of activity culminated in an exhibition that enabled the project outcomes to extend beyond the campaign audiences to college students and academics. This exhibition inspired a workshop that instigated the production of ‘Critical Mass’, an eco-social issue of the LCC University newspaper.

Finally, a documentary film report of the project was circulated and is available online for academics and students as a teaching resource.

The project generated over 30 public design interventions, with over 350 students directly engaged in creative activism.

Courses and collaborators:
BA (Hons) Graphic & Media Design.
(Neaspreaper: BA (Hons) Design Management & Cultures, MA Graphic Design and BA (Hons) Journalism, with Tzortiz Rallis).
A Conscientious Communicators’ project.
Film presentation at Cumulus Hong Kong.

Links:
Project film: https://vimeo.com/100044339

As designers we need to learn the skills and mind-set of co-design and co-production to enable us to understand a range of complex social issues and to design sustainable and ethical solutions for communities.

These approaches not only open us to new creative solutions, but involve communities in learning to create positive-lasting change, both locally and globally, for themselves.’

Deborah Szebeko, LCC alumnus and Founder of ThinkPublic

As designers we need to learn the skills and mind-set of co-design and co-production to enable us to understand a range of complex social issues and to design sustainable and ethical solutions for communities.
Supporting welfare

Championing causes, enabling inclusivity, nurturing wellbeing
In an exciting collaboration, Design and Media School students at LCC have worked together in the creation of A+ magazine (a special edition of Artefact, the student magazine produced, managed and edited by Journalism).

These special eco editions (created for Green Week) provide new writing, illustration, data visualisation and design on social and environmental subjects which interest students across the university. Participants have found that the joint creation of the A+ publication has been a rewarding experience for both creative and writers – sharing roles and learning from one another.

A+ explored ways to recalibrate contemporary life – learning from, mimicking and embracing nature; reimagining London; up-cycling waste; celebrating craft and making; exploring the origins of festivals; investigating ways to shape the world by listening, learning and taking action.

The first issue explored the theme of Natural Capital – looking carefully at how the natural world profoundly affects our lives. The cover featured a historic Greenpeace image (of a protest against whaling); the photography of a small activist boat confronting the large ship wrapped around from front to back.

The articles and images written and commissioned in the magazine demonstrate that connecting with nature and exploring the roots that sustain and explain our world, is an exciting opportunity to access an incredible source of inspiration and innovation.

The magazine reminded us that if we become strangers to our natural environment, we will be unprepared for the challenges of our future. Nature like all creative organisations and individuals must continue to be adaptive and disconcertingly intelligent. The publication urged readers to become students of the natural world rather than conquerors, or colonisers, an exciting (and essential) professional and personal approach!

‘Artefact Magazine works at its very best when students from various courses work together on creating it. Features that are developed together by writers, photographers and illustrators are always the most dynamic.

The magazine is one of the most accomplished student university magazines in the UK.’

Simon Hinde, Programme Director for BA (Hons) Journalism at LCC
PURPOSE

‘I was so proud to design the front cover of Artefact, it was my first published illustration and I spotted it being read all over UAL.’

Mala Mutinta BA (Hons) Illustration & Visual Media.

The second A+ issue explored the multiple definitions of wild and the possibility of bringing wilderness back into the city. Excitingly, this issue was published alongside a public symposium at LCC – entitled WILD: ReNaturing the City.

At an initial editorial all designers and journalists were encouraged to consider the subject of Wild or Feral. Students pitched subjects and then discussed their merit and how much interest there would be in each topic. The research approach, interviews and illustration for each feature were discussed and agreed collectively.

Wild is often used to describe situations that are out of control. Together students redefined the theme. The edition of A+ suggested that rewilding a city is not an abandonment, but a liberating empowering possibility for human beings. Nature is a gift especially in the city – raw, untamed, unpredictable, exciting. A city full of really wild places is great for our health and mental well-being, a reintroduction of more species of plants and animals would allow nature to manage with more wisdom than human city management has ever achieved. As human beings we are part of nature, the magazine suggested that our city planning must take this into consideration. The thesis of the publication was that we cannot exclude wilderness.

The edition celebrated the voice of more than 80 collaborators and 10,000 copies of the publication were distributed across UAL and London itself, representing the sustainable ideas and thoughts of 20,000 students and academics – Joshua Potter provided information on how Londoners can go green. Jasper Wilkins discussed the benefits of going vegan. Camberwell academic David Cross shed light on UAL’s relationship with the Royal Bank of Scotland and Guerrilla gardener Richard Reynolds discussed the damaging effects of Elephant and Castle regeneration. Vesa Puosi interviewed artists on a mission to provoke a change in our environment. Penelope Sonder discussed green graffiti and how art and design can be an influential way to educate and promote sustainable lifestyles. Barbara Lanzafame and Fabiana de Giorgio explored the realm of sustainable farming methods such as underwater farming by the Ocean Reef Project.

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Courses and collaborators:
Course Director Simon Hinde and BA (Hons) Journalism with BA (Hons) Photography students.
Design School, BA (Hons) Illustration & Visual Media and Diploma in Professional Studies.
Magazine design: Oswin Tickler / SmallFury.

A Conscientious Communicator’s project.

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Links:
Online issues: https://issuu.com/artefactmagazine/docs/artefact_green_2015_interactive
https://issuu.com/artefactmagazine/docs/green_artefact_02016

WORDS AND IMAGE: Séverine Chapelle

NATURAL
NATURE
RESERVES

30,000
13,000
1400
3000
300
3.8
47%

million trees
300
million gardens
850
Km of streams, rivers and canals
50+
canoe clubs

LONDON
AS A PARK

farms
47%

40 41

Copyright © M. Mutinta
Illustration © J. Wilkinson

Illustration © S. Chapelle
Image © A. Escobar, Illustrations © J. Wilkinson
Female Inna Space is a monthly meet-up for millennial women, which explores how space, connection and community can be developed to improve wellbeing.

This project designed by Freya Tanner, an LCC Design Management and Cultures student, looked at how young women can come together to grow and make better informed decisions about their health, relationships, career and consumer choices that affect themselves, society, the environment and the planet.

This event series grew out of research and prototyping concepts for a wider project called ‘Future Females’. Using a design thinking approach, Freya started benchmarking existing services, events, communities and movement. Currently, there are a handful of retreats run for women to connect to their deeper wise selves. However, they tend to be very alternative and at times expensive, making them available only to a selective market. Furthermore, there is a gap in the market for self-development workshops or retreats that run for women aged between 18–28. Her research findings show that there are events that run for younger girls, helping guide them into womanhood. However, this guidance diminishes until the next phase of life, such as motherhood or other later chosen paths.

Freya started to run research focus groups and cultural probes where she realised that the process in itself of enquiring one’s feelings and others’ experiences was the solution; and creating an environment where women can engage with challenging subject matters.

‘Female Inna Space has been an incredible journey to embark on and has taught me so much about how I work and what I believe is possible. From my market research, I have found that there is a need for women to connect with each other and themselves and that there are many different ways of creating this.’

Freya Rose Tanner, BA (Hons) Design Management & Cultures student
Freya's project was a reflection on her journey in making Female Inna Space. Initially, she did not believe that her work was good enough, however with the support of tutor Mo-Ling Chui, mentor Tiu de Haan and collaborator Kitty de la Beche she found like-minded individuals, a following and created beautiful impactful events. She gained more confidence in what she wanted to do and in creating a safe space for women to share their experiences and learn from each other.

Mo-Ling Chui, Course Leader BA (Hons) Design Management & Cultures

Freya's work in this project is a wonderful example of embracing passion with a curious and empathetic mindset, and testing ideas out in the world. What started as research, quickly led to a successful series of events and burgeoning community, supported by good design, marketing and management. Freya and Kitty continue to collaborate and develop their creative work in the well-being space – intact, they are the future females...’

Mo-Ling Chui, Course Leader BA (Hons) Design Management & Cultures
Innovating to fix

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Attempting to solve wicked problems
The Great Green Wall was a triangular project led by communications agency venturethree, in association with the United Nations. This Africa-led initiative has been established for five years, conceived with the goal of providing a future to millions of people currently living at the forefront of climate change, the UN however, had failed to communicate this green corridor project to European audiences. It was briefed to the final year LCC Graphic and Media students, as one of their final major projects. The students were tasked with communicating this astonishing project to a wider audience. Students were asked to come up with communication ideas using non-traditional media: the UN sought interactive installations, digital applications, and intervention concepts that would raise the profile of this world-changing initiative. 20 students were then selected to exhibit their work at v3 headquarters, sharing their ideas with an audience that included representatives from the UN, and the Executive Secretary of the UNCCD, Monique Barbut.

Chris Ong’s immersive exhibition at Kew Gardens, Sumi Khan’s sand timer gift and Beth Johnson’s reality TV series were chosen to be realised by the UN.

Chris’ proposal focused on the long-term development and results of the Great Green Wall (GGW). Aiming at young kids aged 5-8-year-olds with vivid imaginations, future adventurers and explorers, encouraging them to engage with desertification issues of the future. His idea was an immersive exhibition based in the UK simultaneously growing and developing in real time with the corridor in Africa.

Sumi’s proposal was to create a mailer that would speak for itself, something that constantly changes as time moves on. The proposed hourglass signified the Sahara Desert, the tree represented hope for the future of Africa and the seeping sand symbolised the urgency of the call to action. This mailer prompted recipients to act, and support the initiative.

‘This generation of creatives will play an absolutely key role in tackling the global issues of tomorrow. They are the ones driving projects like the Great Green Wall.’

Monique Barbut, Executive Secretary of the UNCCD
Beth’s idea, entitled ‘The World’s Biggest Gardening Project’, proposed a TV series targeted at young, tech-savvy audiences, always online and connected. It tapped into the power of consumer culture and how it can be used to raise awareness and communicate educational content through entertainment. Beth detailed how her concept translated to social media, news, branded merchandise, etc. in spreading information about the GGW project.

After graduation Beth moved to Bonn, Germany as a UN consultant. Following on from the GGW Project, she was chosen to re-brand the United Nations Convention to Combat Desertification (UNCCD). The new branding was launched in time for the Conference of the Parties 2017, hosted by China in Ordos (Inner Mongolia).

Both the UN and everyone at venturethree were hugely impressed by the quality of thinking, imagination and the effort put in by all of the students involved. We are currently facing some enormous global problems, but if this experience demonstrates anything, it is that we have the talent to try and solve them.’

Stuart Jane, Creative Director venturethree

A year later Beth re-joined the UNCCD on a contract to support the initiative. The UN are creating a documentary on the subject of the Great Green Wall and Beth will be featured leading the supporting impact campaign.

Courses and collaborators: LCC BA (Hons) Graphic & Media Design, with the UN and venturethree.

Links:
- Initiative website: http://www.greatgreenwall.org
- https://vimeo.com/147318615

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WHOEVER WINS WE LOSE

Whoever Wins We Lose was a fun, yet thought-provoking workshop and game, presented by LCC Interaction Design students to Science Museum visitors. The interaction was created to highlight the misuse of antibiotics. The project was part of the museum’s ‘Bio-revolution Late’ event.

An estimated 50% of antibiotics are prescribed unnecessarily each year. Their overuse has disastrous medical effects and leads to compromised immune systems and strains of antibiotic resistant bacteria. In response to this fact, interaction design students Jessica Bishopp, Nikolai Boyce and Emilia Hapka, created a game that visually illustrated this concern.

Taking inspiration from game design, marble mazes and sumo suit battles, this playful approach to the subject meant that a serious message was shared in a light-hearted and engaging way.

The project evolved over the course of the pitching process to the Science Museum, who had set the theme of medicine and bio-science.

‘We hope that we managed to alert those who attended the workshop to a higher awareness of the risks of antibiotics misuse.’

Nikolai Boyce, BA (Hons) Interaction Design Arts student

For more information about the project go to - www.wwwl.org.uk
The concept developed from a giant pinball maze, into something more thoughtful and accessible – where the focus was diverted to the objects people made as well as how they interacted with them and each other – to enable a deeper understanding of the complex issue.

With nearly a thousand people attending the event, participants were invited to physically create and battle with robotic bacteria and antibiotics – emulating the current ongoing battle for the immune system. Sitting on the Museum’s floor, visitors assembled their own motorised paper craft bacteria and antibiotics and fought to knock each other off the game boards. Audiences admitted to a new understanding of the topic as this important subject was brought to life.

Courses and collaborators:
BA (Hons) Design for Interaction & Moving Image (now BA (Hons) Interaction Design Arts), with the Science Museum.

Links:
Event website: https://www.sciencemuseum.org.uk/see-and-do/lates

'It was important that these projects worked in a vibrant and extremely busy environment where lots of curious people were looking to be wowed, informed and entertained.'

Joel Karamath, Course Leader BA (Hons) Interaction Design Arts
Credits

The collation of the Responsible Design Framework Case Studies would not have been possible without the assistance and expertise of the following:

Sarah Temple and Tara Hanrahan / Content curation and design direction.

Jennicka Buckingham (Graphic and Media Design alumnus) / Content collation, interviewing and design.

London College of Communication Design School / Course teams, technical staff and Dean Nicky Ryan.

LCC Teaching & Learning Innovation Fund.

Development

We are keen to gather new case studies (from a range of disciplines) that support and inspire the Framework. If you have a case study to share, please contact the coordinators of the Conscientious Communicators Research Hub.

Conscientious Communicators is a Research Hub formed at LCC, to develop and consolidate a community of practice around eco-social creativity and to explore contemporary perspectives which investigate sustainability in practice and within the curriculum.