

ALT/SHIFT

**as a platform to facilitate meaningful dialogue
& constructive collaboration between education
and the creative professions.**

‘Deschooling’ creative education

A short history of
ALT/S—HIFT

**Derek Yates
Course Leader
BA Digital
Advertising & Design
Ravensbourne**

“The pupil is thereby ‘schooled’ to confuse teaching with learning, grade advancement with education, a diploma with competence, fluency with the ability to say something new... Medical treatment is mistaken for health care, social work for the improvement of community life, police protection for safety, military poise for national security... Health, learning, dignity, independence and creative endeavor are defined as little more than the performance of the institutions that claim to serve these ends.”

_ From DeSchooling Society. Ivan Illich. Harper & Row 1971

“The pupil is thereby ‘schooled’ to confuse teaching with learning, grade advancement with education, a diploma with competence, fluency with the ability to say something new... **Medical treatment is mistaken for health care, social work for the improvement of community life, police protection for safety, military poise for national security...** Health, learning, dignity, independence and creative endeavor are defined as little more than the performance of the institutions that claim to serve these ends.”

_ From DeSchooling Society. Ivan Illich. Harper & Row 1971

“The pupil is thereby ‘schooled’ to confuse teaching with learning, grade advancement with education, a diploma with competence, fluency with the ability to say something new... Medical treatment is mistaken for health care, social work for the improvement of community life, police protection for safety, military poise for national security... **Health, learning, dignity, independence and creative endeavor are defined as little more than the performance of the institutions that claim to serve these ends.**”

_ From DeSchooling Society. Ivan Illich. Harper & Row 1971

The relationship between our educational institutions and the learning they are designed to facilitate is a complex one.

There is an inherent inertia that stems from the way these institutions are organised, which can interfere with our ability to support learning in a way that allows it to evolve dynamically alongside its context.


**Change is the key quality that characterizes
the fields in which we operate.**

yet...

**as educators we are sometimes not always able
to engage with the positive evolutionary change
that these fields require.**

**The logic of league table driven competition,
reinforces this process.**

The imperfectly rigid metrics of achievement data, NSS, DHLE and research frameworks that are often not fit for purpose when applied to our field lead to simplistic and limiting development strategies.

ALT/S**HIFT** was set up from the belief that, in order to respond to the profound cultural, economic and technological changes that are re-shaping our discipline, we need to engage outside of our institutional echo chambers.

We need to create mechanisms that force us to challenge and disrupt the inherent institutional inertia to instigate a dynamic and inclusive process of critical reflection, review and development.

ALT/SHIFT was set up from the belief that, in order to respond to the profound cultural, economic and technological changes that are re-shaping our discipline, we need to engage outside of our institutional echo chambers.

We need to create mechanisms that force us to challenge and disrupt the inherent institutional inertia to instigate a dynamic and inclusive process of critical reflection, review and development.

All of this started in 2009, when I was part of the team that developed Cascade, an award-winning education platform that supported the ‘onedotzero, Adventures in Motion’ festival at the BFi.

Cascade provided the opportunity to test out models for educational practice that would better respond to the shifts in behaviour brought on by new technologies.

onedotzero Cascade was:

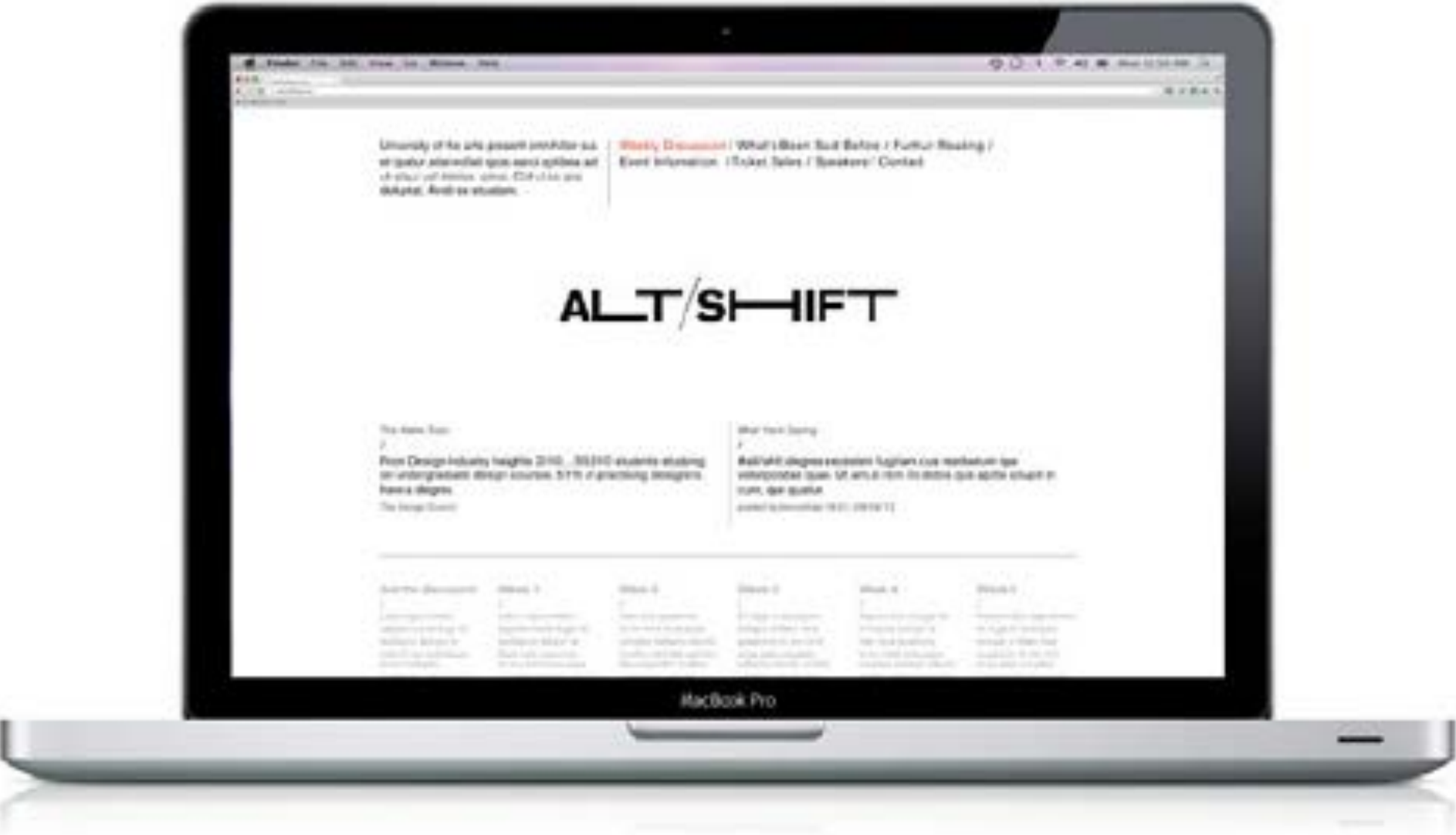
- _ Cross disciplinary
- _ Not tied to an institution
- _ It allowed students, educators & practitioners to work together.
- _ students worked collaboratively
- _ there was no definite final outcomes

it was built around onedotzero's understanding of creative principles that were shaping an emerging digital culture.

**In 2011 after a Cascade symposium, myself
and one of my recent graduates, Jessie Price,
decided to create...**

ALT/S—HIFT

**as a platform to facilitate meaningful dialogue
& constructive collaboration between education
and the creative professions.**



Alt/Shift — 13.12.12

Examining the future form of education for design and the creative industries

About / Event / Discuss / Speakers / Resources / Contact

ual: university of the arts london

ALT/SHIFT | DISCUSS

Discussion - Topic 1

"Creative genius" is so last millennium. What design students want – and need – is skill in collaborative online technology." – Deborah Littlejohn from 'I Have Nothing to Declare but my Networking Skills', Eye Magazine, Winter 2008

"It is my feeling that we often place too much emphasis on the development of an original creative idea and not enough emphasis on how to share this idea – on how to explain the idea, translate the idea, apply the idea to a context and connect the idea with existing ideas." Derek Yates, Graphic Design. Camberwell College of Arts

We talked about Alt/shift yesterday morning with second year undergrads at Camberwell as part of 'Expanded Designer' and a number of students reflected Peter Nencini's & Sian Cook's excellent points about the need to preserve a personal vision within collaborative practice. Later, in further conversation it was also acknowledged that the acquisition of sophisticated collaborative in skills was a required in order to implement such a vision effectively.

A snapshot of what you're saying:

@altshift:ual posted by nostarpro 14 October #altshiftual maverick collaboration + creative individualism = better strategies? include skills to create roles and transferable options

@altshift:ual posted by PeterNencini 15 October @altshiftUAL we run 50/50 internal/external projects, there is balance; just thinking about the conditions for language to grow #altshiftual

@altshift:ual posted by JigglingAtoms 15 October @altshiftUAL Design is inherently cross-disciplinary I think. We wanted to try learning about the content first with JA #altshiftual

How to get involved

Contribute on Twitter with images, links or other relevant material by using #altshiftual to start your tweet, or for 140+ character comments via Email to info@altshiftual.com.

Sign up to Twitter

@altshift:ual posted by PeterNencini 15 October @altshiftUAL unmediated silence, to find not just most applicable but also best crafted form has to be found too #altshiftual

@altshift:ual posted by nostarpro 15 October RT @AJWSHaughnessy 'I believe that design is inherently social ... No people, no design.' Marius Watz <http://t.co/o4QFDMup> #altshiftual

@altshift:ual posted by matillett 15 October RT @Container_Luise: Talk by Derek @altshiftUAL contrasted some 20th century ideas w 21st century ideas. #expandeddesigner #altshiftual <http://t.co/8M62o1P>

ALT/SHIFT

Examining the future form of education for design and the creative industries. Curated by the University of The Arts London

Name: _____

ual: university
of the arts
london

Price: £45
Time: 09.00–10.00
Address: L2
146 Brick Lane
London
E1 6RL

www.altsiftusa.com
@altsiftusa
@altsiftusa

*Ticket admits one guest.

LBI ctod[illegible][illegible]

Co-Chairman of Durable in the REA

Dr. Robert A. Hirsch, President of the Real Estate Association (REA), will be the Co-Chairman of the Durable in the REA. He will be joined by Dr. Robert A. Hirsch, President of the Real Estate Association (REA), who will be the Co-Chairman of the Durable in the REA. He will be joined by Dr. Robert A. Hirsch, President of the Real Estate Association (REA), who will be the Co-Chairman of the Durable in the REA.

[illegible]

Editorial Office
Co-Editor of The Journal
Dr. J. A. J. H. van't Hof-Grootenboer
Department of Clinical Chemistry
University Hospital Groningen
P.O. Box 30.001
3000 RB Groningen
The Netherlands
E-mail: j.a.j.h.van'thof@azg.umcg.nl

Teresa Martin

Research leader of the Surgical Precision Programme at CSM

Linda started as a PhD researcher under Professor Aki Lehto at the Royal Free Medical School, London. She completed her PhD in 1987 and worked for the Department of Plastic Surgery at Guy's Hospital, London until 1990. Linda was then recruited to CSM as its first research fellow. Linda has since been promoted to senior research fellow and now leads the Surgical Precision Programme at CSM. Linda is also involved in the development of new biomaterials for tissue repair and replacement. Linda has published over 60 papers in peer-reviewed journals and has presented at numerous international conferences.

[illegible]

ALT/Shift
13.12.12
LBi Event Space

Examining the future form of education for design and the creative industries.

Tickets:
£40 until 15th Nov
£80 after

Buy Tickets
www.altshiftual.com

The LBi Event Space:

LBI
146 Brick Lane
London
E1 6RU

[illegible]

in 2008, the then head of the Council for the Atlantic Coast, "Crosby" – the best for the zone – has never been more important. For a decade, it had to be not just to succeed, but to survive. And for society it is the only way to solving the major problems we have to face: education, whether in health care, urban planning, transportation, education, a sustainable way of life."

ALT/SHIFT

13.12.12
9.00 – 18.00

LBi

The challenge is to
create compelling
communication in a
world where anyone
can design.

Lost

INTERNATIONAL

BOYS

BAR

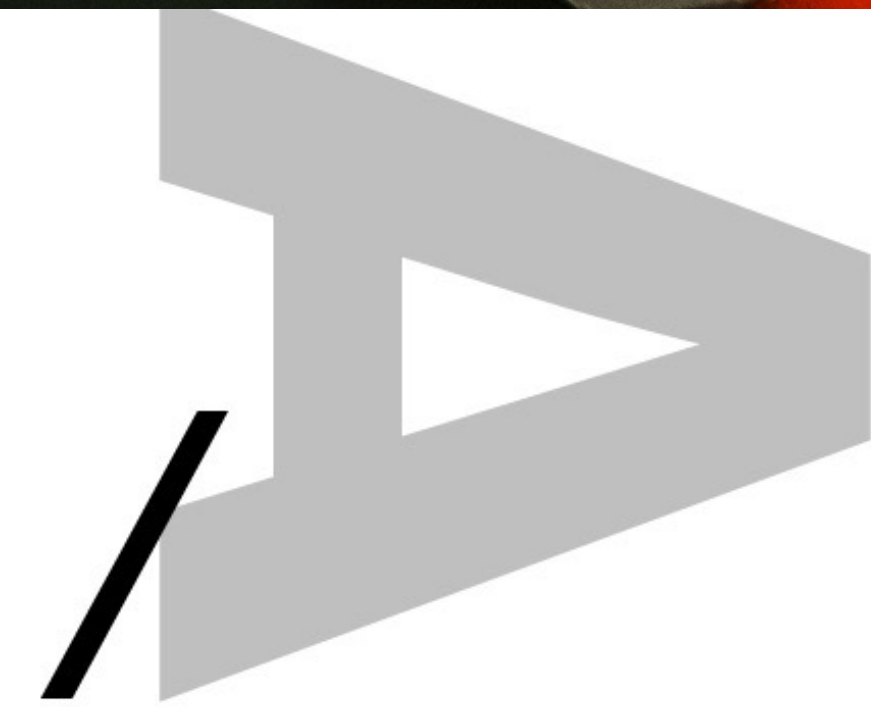
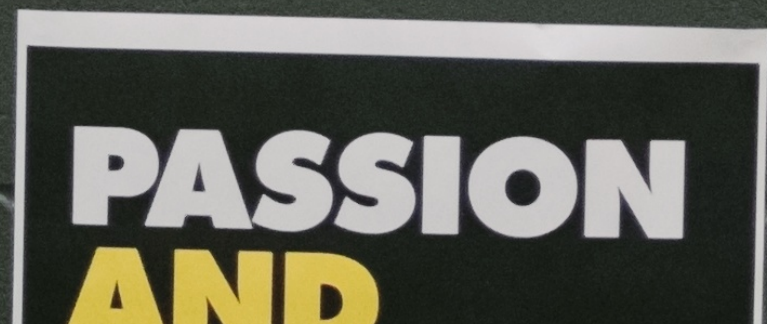
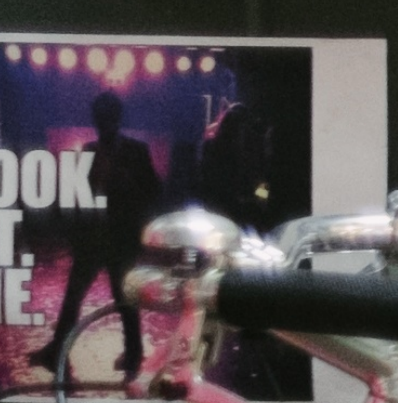
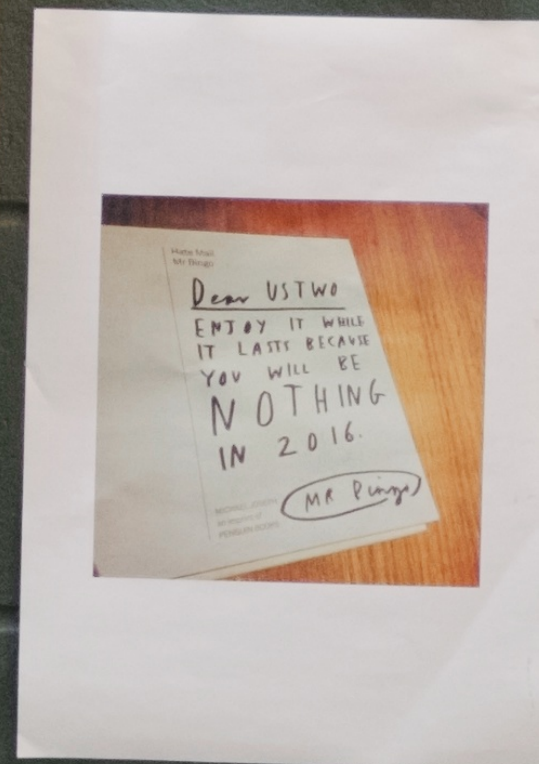
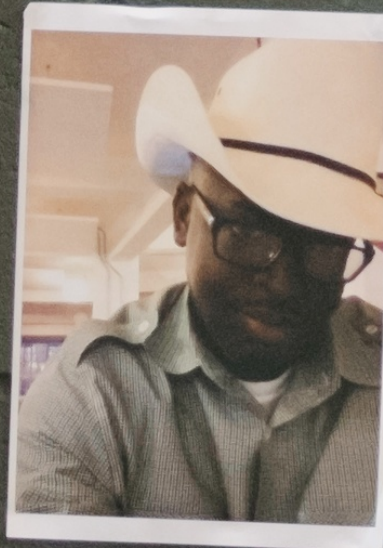
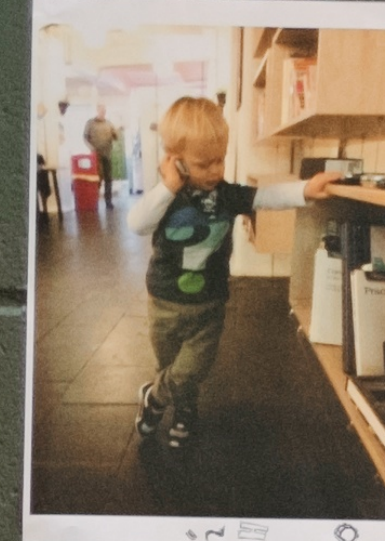
COFF



A person is standing in the foreground, their figure mostly in silhouette against the bright light of a large projection screen. The screen displays the text '#INCLUDEDDESIGN' in a large, bold, sans-serif font. The text is split into two lines: '#INC' on the first line and 'LCLUDEDDESIGN' on the second line. The person's head is positioned between the two lines of text, partially obscuring the 'C' and 'L'.

#INC LCLUDEDDESIGN

cludedesign.org



14.00
/
17.04.13
UsTwo Studio
Shoreditch High St.
London E1

'creative education for a digital context?'

ALT/SHIFT 2.1

ustwo ual: university of the arts london

Panel of industry practitioners:

**Joe Macleod & Gyppsy, ustwo; Nick Farnhill, Poke;
Chris Downs, Method; Durrell Bishop, Lucky Bite;
Andy Huntingdon, Berg; Utku Can, Mint Digital...**

met with educators such as:

Fred Deakin, Nick Bell, Lawrence Zeegan

and teachers from primary, secondary, tertiary education.

#altshift2_1



Conclusions from **ALT/SHIFT** ^{2.1}

- _ 'digital' is not about software & screens.
- _ hold students in the journey.
- _ think process NOT outcomes.
- _ encourage risk and failure.
- _ 'hack'/ break and re-make.
- _ Iterate/ test and prototype.
- _ disrupt & re-think.
- _ test and validate
- _ break the subject silo
- _ connect and collaborate
- _ facilitate rather than instruct

GIVE A CHILD PENCILS, PAPEER, PAINT AND BRUSHES AND YOU TEACH HER OR HIM TO SING!

ART MAKES CHILDREN POWERFUL

BOB AND ROBERTA SM

The National Society
for Education in Art
and Design magazine
Autumn 2013
Issue 8

nsead



Alt/Shift: Collaborative Curriculum Development

Derek Yates, graphic design course leader, on 'motivations for change' and 'learning with industry'

In a recent article for American business magazine *Forbes*, Adam Swann, Head of Strategy at Gyro, says: 'All businesses, no matter what they make or sell, should recognize the power and financial value of good design'. He goes on to say that 'the design bar has been raised and design-oriented businesses are winning'. The UK creative industries in particular have benefited from this realization. According to Design Council research the design industry has expanded by 29 percent since 2006 and earnings have increased by 3.4 percent. Unfortunately this growth does not seem to be reflected in graduate employment. *Guardian Careers* recently reported that 'graduates from creative art and design courses were more likely to be unemployed than most other UK graduates', and according to the Design Council in 2010 only 51 per cent of practising designers had a degree.

Recent changes in the funding of higher education have meant that demonstrating the employability of your graduates has become increasingly important for HE providers. As a graphic design course leader at the University of the Arts I have consequently been very keen to make a

connection between the growth of the design industry and the job prospects of my graduates. In 2008 I secured funding to create a body of research examining the potential of industry partnerships and work-based learning. This research has enabled a series of projects that it is hoped will allow creative students and educators to 'learn with industry' – but as I am always pointing out, 'learning with industry' does not mean trying to recreate industry practice.

My most recent initiative is the curriculum development platform Alt/Shift. This platform provides opportunities for meaningful dialogue and constructive collaboration between the creative industry and design education. It is central to the aims of the project that both sides recognize the value each has to inform and challenge the other. We hope that opening up this conversation will help both practitioners and educators respond to and keep pace with technological, environmental and sociopolitical change, and that this – as well as ensuring the continued economic success of our creative industries – will have benefits for society as a whole.

Alt/Shift was launched at a major conference in December 2012. 140 educators and industry practitioners from across the UK gathered at the headquarters of digital communications agency Lbi to discuss the potential of genuine collaboration. The day featured presentations from key industry figures such as Shane Walker, founder of digital arts organization onedotzero and Will Hudson from creative

'Industry practitioners talked about the need to 'hold students in the journey' and to avoid learning strategies that are too focused on outcome'

blog It's Nice That, alongside talks from innovative educators such as Nat Hunter from the RSA and Professor Shan Wareing, Pro Vice Chancellor of Learning & Teaching at Buckinghamshire University. The presentations stimulated a series of discussions that enabled contributions from every level of creative education. Before and after the event, the debate was captured on the Alt/Shift website (altshiftual.com) and on Twitter via '@altshiftual'. An ongoing exchange of ideas is also featured on our blog altshiftual.tumblr.com.

To kick off the December conference Joe Macleod, spokesman for the #includeDesign campaign, made a presentation about the impending E.Bacc proposals. Joe is also Global Design Director at digital design studio *ustwo*™ (see *AD*, page 08-09). The event focused on the implications for designers of recent digital communication innovations, and how educators can take advantage of the opportunities this new technology opens up for their students.

'Alt/Shift 2.1: Creative Education for a Digital Context' took place on 17 April 2013 at the *ustwo*™ studios in Shoreditch. It took the form of a round table discussion between leading industry practitioners and a group of invited educators. Participants included Nick Bell (designer and RCA visiting critic), Lawrence Zeegan (Dean of Graphic Design at LCC), Chris Downs (inventor of 'Service Design'), Durrell Bishop (Luckybite) and Andy Huntington (Berg), as well as secondary school teachers and lecturers from tertiary and higher education. It became apparent very quickly that 'although there are gaps between industry and education (and some gaps are important to maintain), we also share a lot of the same concerns and

motivations for change not just within digital media but across all areas of creative education.' (Comment from PhD student and lecturer, James Branch)

We have synthesized some of these 'motivations for change' into a set of principles that will provide a framework for future development.

Process rather than outcome

Industry practitioners talked about the need to 'hold students in the journey' and to avoid learning strategies that are too focused on outcome. An emphasis on finish does not enable a full understanding of the discoveries made on the way. Iterative development processes and the rapid prototyping engendered by digital technology require students to understand the benefits of an ever-evolving working process that does not have rigid beginning and end points.

Learning rather than assessment

A series of practitioners emphasized the need for students to 'take risks, make mistakes – fail'. It seems clear that deep learning and robust employability skills are developed through such experiences. Learning that is overly focused on achievement measured through formal assessment prevents students and educators from fully embracing the benefits of this process. We must find more sophisticated ways to measure learning. User testing might be one route to a rigorous 'real world' measure of success, and could allow the student to be more directly engaged in assessing their learning.

Dynamic learning frameworks

Alt/Shift participants suggested that a quest for parity and accountability has led to overly specific curriculum guidelines. Representatives from both industry and education complained that these restrictions interfere with the development of dynamic learning strategies that connect with genuine innovation. The open, collaborative, cross-disciplinary nature of all areas of contemporary creative practice requires learning that reflects these principles. We need frameworks that are flexible enough to accommodate these types of activity. Curriculum guidelines that describe principles without defining specifics would open up the possibility of interpretation at an individual level and maybe the opportunity for cross-curricular, cross-college activity.

User centred rather than egocentric

The contemporary creative industries demand that 'students leave their egos at the door'. The uncompromising creative maverick we have revered in the past now has a less prominent role. The potential for user input and the growth of collaborative practice require that individual designers 'relinquish creative control'. A key

value for the contemporary designer is 'empathy' for both the user and fellow developers. A learning framework built around picture making, artifact creation and individual portfolio building is not able to successfully nurture these qualities.

Educators rather than practitioners

In a field as dynamic and fast moving as communication design, pedagogy driven by an individual educator's creative practice is soon irrelevant. The ability to facilitate enquiry and enable independent discovery has a far more potent value for students. Contemporary educators need to develop links with each new generation of innovative practice rather than focusing on their own.

Utilizers rather than users

Using a computer does not in itself enable an understanding of the digital context, and industry practitioners urge that we focus students beyond the passive use of hardware. The purchase of computers, digital whiteboards, laser cutters and 3D printers by schools and colleges is not enough. Students need to learn how to disrupt, hack and utilize this equipment beyond its prescribed use.

Context rather than theory

Contemporary design practice focuses on the needs of the user – to fully understand users' needs requires an understanding of the world they inhabit. The development of an understanding of the political, social, cultural and economic context that design operates in is therefore extremely important to a designer's education. Contributors to Alt/Shift have called for the integration of activities that build this knowledge into all aspects of creative learning.

These ideas are still in their infancy and it is envisaged that they will evolve and develop with the discussion. What is most exciting at this stage is that there is a clear desire for industry and education to understand each other. There is also a growing realization that their viewpoints are not as polarized as was once believed. An approach to pedagogy that engages with contemporary industry practice does not necessarily run counter to traditional notions of good practice for art and design educators. By working together we can create learning frameworks that will have benefits for both parties and this, in the long term, will enhance the economic and cultural development of our society. ■

Derek Yates

For more information about Alt/Shift visit: altshiftual.tumblr.com or altshiftual.com



Insight from:

**Droga5/ Ogilvy & Mather/ Karsten Schmidt/ Its Nice That/
Bibliothèque/ Adrian Shaughnessy/ Moving Brands/ Nat Hunter/
ustwo/ Sennep/ Kin/ Metahaven, Zeus Jones/ SomeONE/ Method/
Lucienne Roberts/ Dunne & Raby
and so on.**



Contemporary practice is moving away
from the individual creation of things
we look at...

**... to the co-creation of things we
interact with.**

“In the “modern” era, design practice adopted something of the point-of-view or even the philosophy of manufacturing —a mechanical-object ethos.

Emerging design practice is adopting something of the point-of-view or even the philosophy of software and service development—an organic systems ethos.”

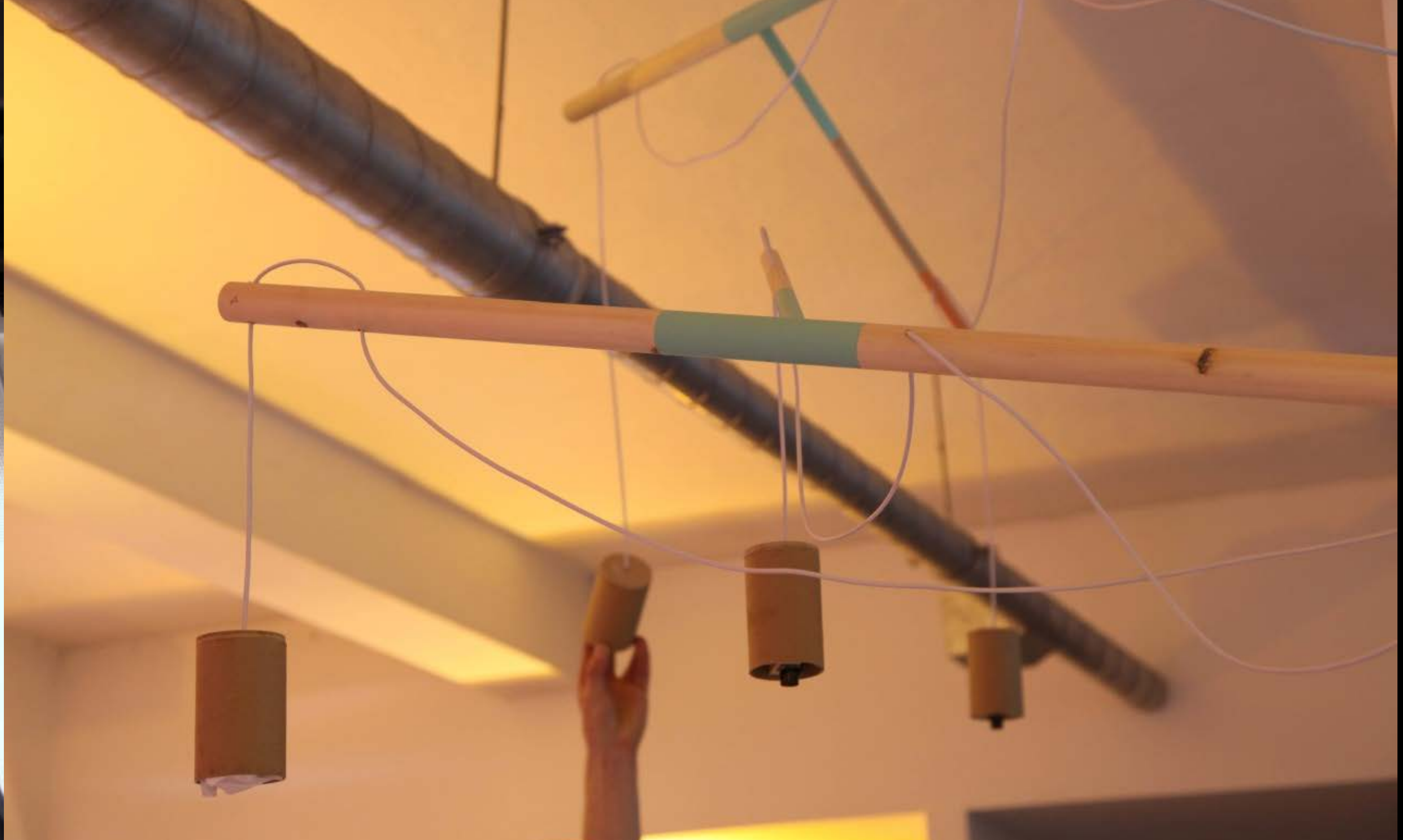
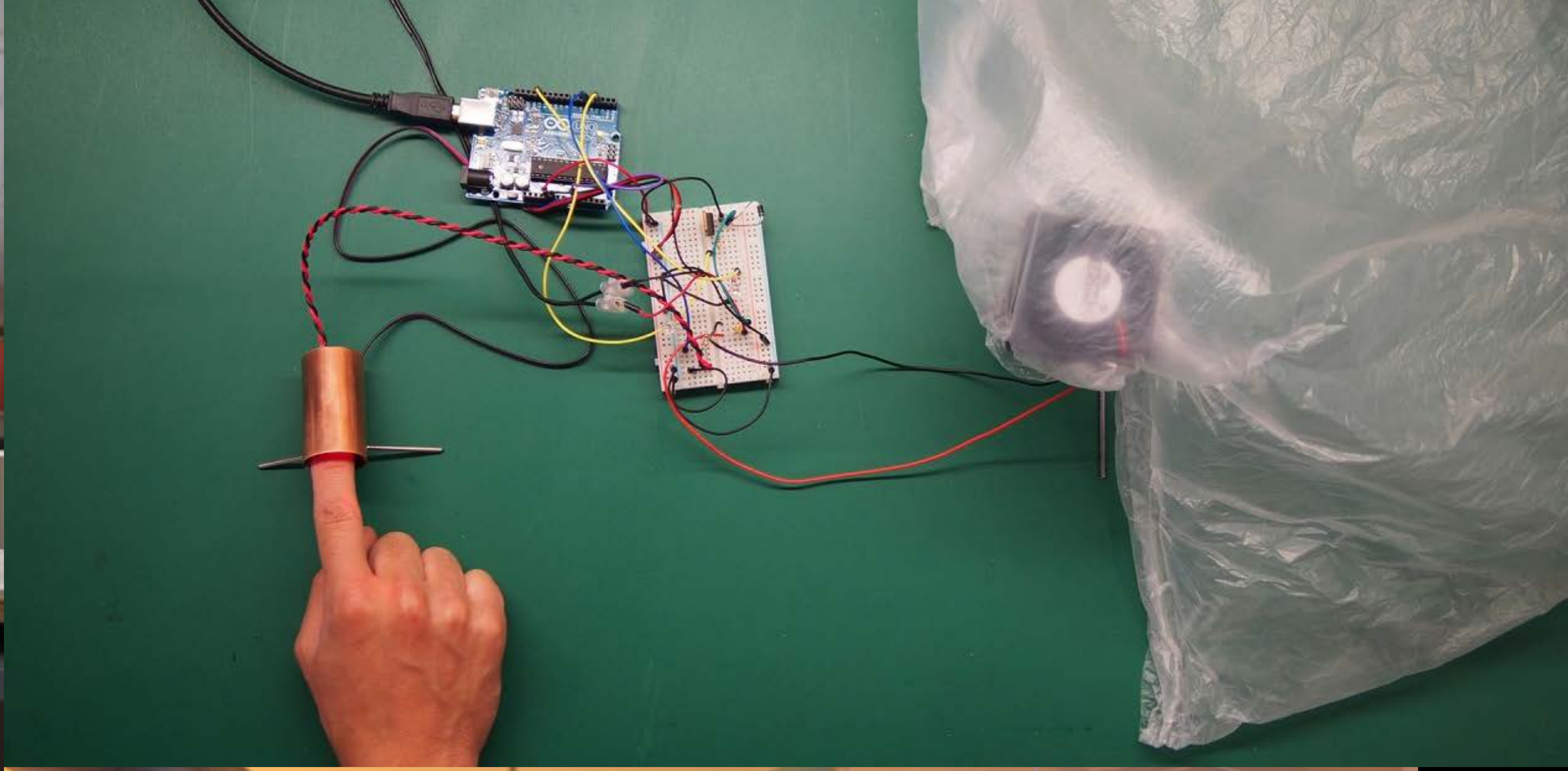
_ Design in the age of biology. Dubberly & Pangaro

Principles of organization

— adapted from Hugh Dubberly and Paul Pangaro⁵

	<i>Mechanical-object</i>	<i>Organic-system</i>
<i>Economic era</i>	Industrial age	Information age
<i>Paradigm author</i>	Newton	Darwin
<i>Metaphor</i>	Clock-works	Ecologies
<i>Values</i>	Seek simplicity	Embrace complexity
<i>Control</i>	Top-down	Bottom-up
<i>Development</i>	From outside	From inside
	Externally-assembled	Self-organizing
	Made	Grown
<i>Designer as</i>	Author	Facilitator
<i>Designer's role</i>	Deciding	Building agreement
<i>Client as</i>	Owner	Steward
<i>Relationship</i>	Request for proposal	Conversation
<i>Stopping condition</i>	Almost perfect	Good enough for now
<i>Result</i>	More deterministic	Less predictable
<i>End-state</i>	Completed	Adapting or evolving
<i>Tempo</i>	Editions	Continuous updating

_ Design in the age of biology. Hugh Dubberly
_ ACM — Interactions — Volume XV.5 — September + October 2008



WIN
CHES
TERS
CHO
LOF
ART

Transitional learning hubs

I worked with the team on the Graphic Arts course to instigate a series of spaces designed to facilitate a mix of learning experiences that allowed students to:

Transitional learning hubs

I worked with the team on the Graphic Arts course to instigate a series of spaces designed to facilitate a mix of learning experiences that allowed students to:

- _ engage in non assessed learning

Transitional learning hubs

I worked with the team on the Graphic Arts course to instigate a series of spaces designed to facilitate a mix of learning experiences that allowed students to:

- _ engage in non assessed learning
- _ step outside of their course.

Transitional learning hubs

I worked with the team on the Graphic Arts course to instigate a series of spaces designed to facilitate a mix of learning experiences that allowed students to:

- _ engage in non assessed learning
- _ step outside of their course.
- _ cross disciplines.

Transitional learning hubs

I worked with the team on the Graphic Arts course to instigate a series of spaces designed to facilitate a mix of learning experiences that allowed students to:

- _ engage in non assessed learning
- _ step outside of their course.
- _ cross disciplines.
- _ make external connections.

Transitional learning hubs

I worked with the team on the Graphic Arts course to instigate a series of spaces designed to facilitate a mix of learning experiences that allowed students to:

- _ engage in non assessed learning
- _ step outside of their course.
- _ cross disciplines.
- _ make external connections.
- _ engage with emerging disciplines and practices.

Transitional learning hubs

I worked with the team on the Graphic Arts course to instigate a series of spaces designed to facilitate a mix of learning experiences that allowed students to:

- _ engage in non assessed learning
- _ step outside of their course.
- _ cross disciplines.
- _ make external connections.
- _ engage with emerging disciplines and practices.
- _ and initiate their own learning.



Studio 3015

‘a professional design studio situated within the studios at WSA that offers placements and employs recent graduates to design and produce marketing materials for the school.’



Studio 3015 is an
interdisciplinary
enquiry
through
graphic design
We focus on
are questions
of what
could be
how things
shape
through

STUDIO 3015
WINCHESTER
EASTSIDE
HAMPSHIRE
STUDIO3015
STUDIO3015

WSA
BA
2015

Winchester
School of Art

Park Avenue
Winchester SO23 8DL

Degree Show
18 - 21 June







LEGACY
A COLLABORATIVE
ARCHIVE
WSA &
G.F. SMITH

Open Fri 4th – Sat 5th
December
10:00 – 4:00pm

Private View
Friday 4th December
6:00pm – 8:00pm

The Winchester Gallery
Winchester School of Art
Avenue, Winchester

UNIVERSITY OF
Southampton

LIVE

UK

TUR

CROSSING CULTURES

We aim to raise awareness of current social and political issues surrounding immigration to foster a richer understanding of cultural perspectives.

This project involves students and staff from **Graphic Arts, Winchester School of Art, England** and **Industrial Design, Bilgi Üniversitesi, Turkey** to participate in the wider questioning of the contexts of crossing borders. Through the use of live streaming technologies, we aim to compare similarities or differences of practice, and encourage the student cohort to participate and connect

KÜLTÜRLERİ AŞMAK

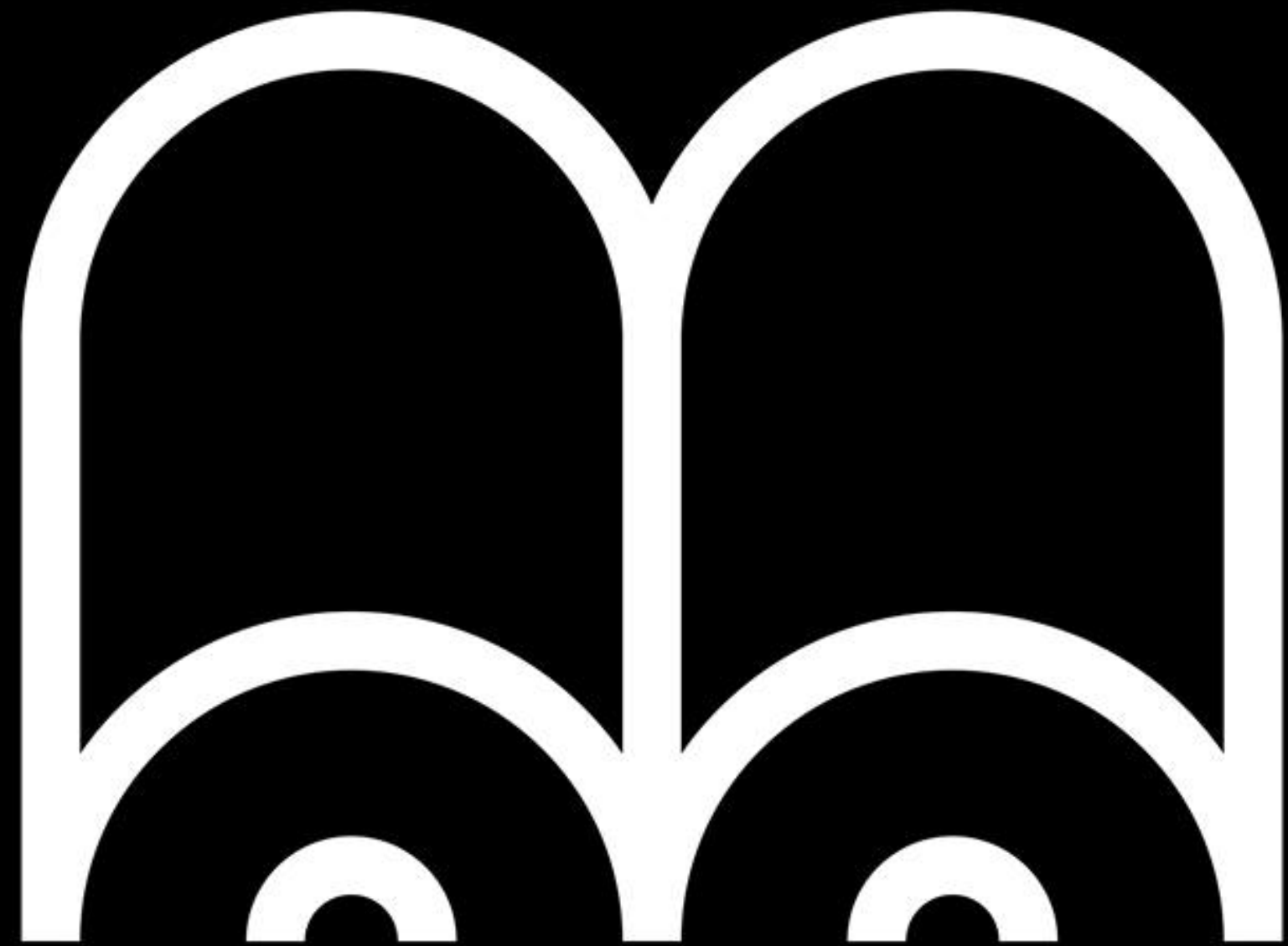
Daha zengin bir kültürel perspektif geliştirmek için göçü çevreleyen güncel sosyal ve politik meseleler hakkında farkındalık uyandırmayı hedefliyoruz.

Bu proje, İngiltere'deki **Winchester School of Art, Grafik Sanatlar** ile Türkiye'deki **İstanbul Bilgi Üniversitesi, Endüstriyel Tasarım** bölümlerinden öğrenciler ve akademisyenleri sınırları aşmanın bağlamları hakkında geniş bir sorgulamaya davet ediyor. İnternet üzerinden canlı yayın teknolojisi aracılığıyla, uygulamadaki benzerlik ve farklılıkları karşılaştırmayı, ayrıca öğrencileri katılım göstermeye ve bu meselelerle ilişkilenmeye



Studio 3015 is a service provider, creating high quality marketing materials for the School of Art.

However, situated within the Studio spaces and employing recent graduates it also existed to challenge and question how enterprise, academic research, learning and employability might evolve together and entwine.



publisher
— **hub**

‘equipped for the production of limited edition publications and able to help staff and students package and publish their work.’





#MYBESTFRIENDEVENT

BID ON THE CAT
EXQUISITE (CORPSE)

FACE PAINTING

CLAY MODEL

PHOTO BOOT





Foreword: Shifting Sands
Danny Aldred and Emmanuelle Waackerté

00:03-00:04

00:05-00:14

Introduction: Trajectories Towards a Post-Digital East

restauratiekaart

STAPPELAARBEID

24 augustus 1971

na rest.

restauratiekaart

afgeleverd 10 September 1971

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

na rest.

BRICKS FROM THE KILN #1



Printed Matter, Inc.

231 Eleventh Avenue
New York, NY 10001
Open tomorrow at 11am

[Log in](#)
☐ [Wayback](#)

Catalog

Tables

Events

What we do

Visit the store

Your cart

Current

Past

Events


Exhibitions

Windows

Fairs

Offsite

Announcements



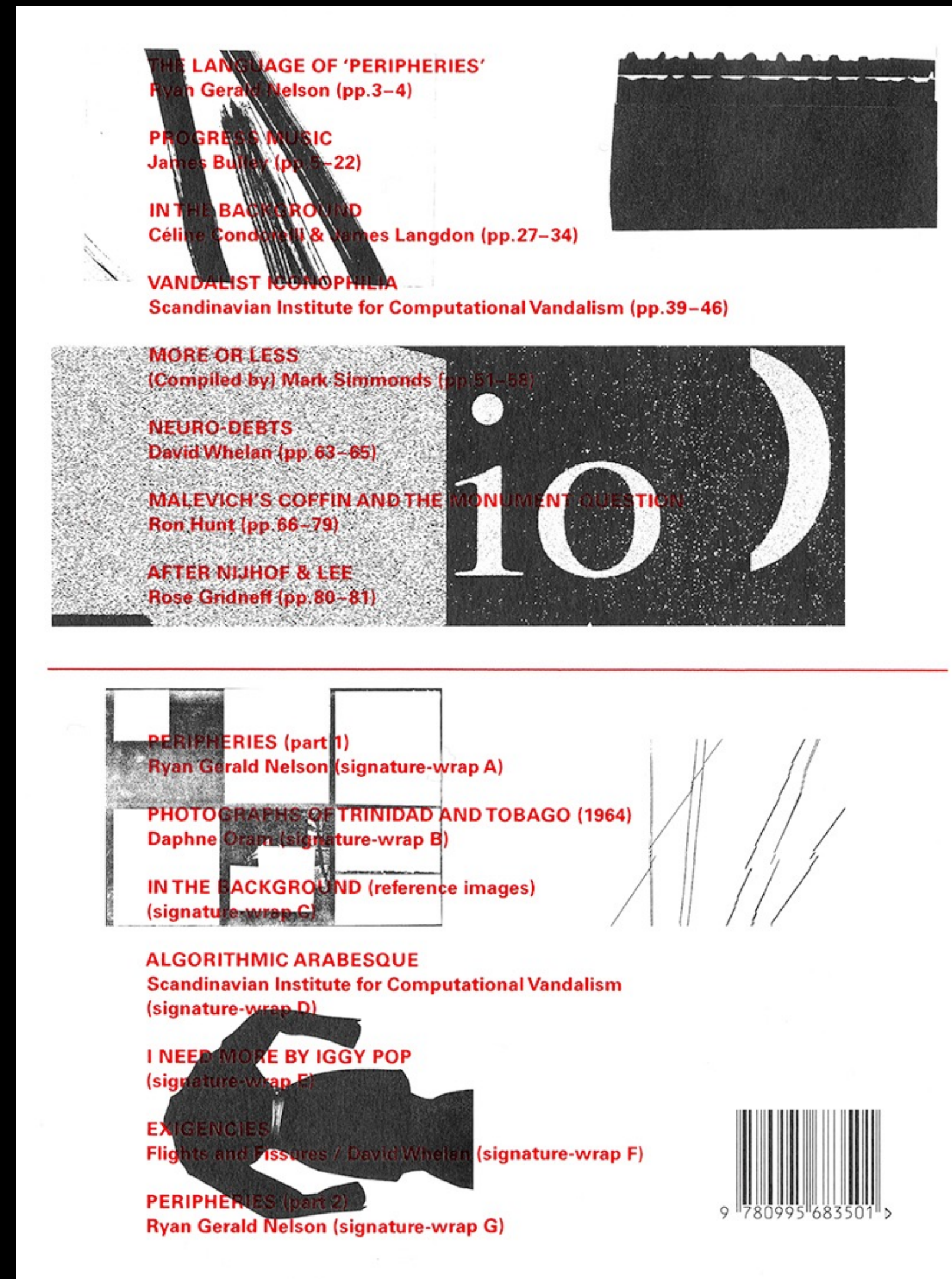
Event

Code—X : Paper, Ink, Pixel and Screen – Talks by Danny Aldred & Paul Soulellis

November 12, 2015
6:00-8:00 PM

Printed Matter hosts a launch for Code—X, a new bookRoom press publication edited by Danny Aldred and Emmanuelle Waeckerlé, with a foreword by Alessandro Ludovico and endnotes by John Warwicker. The event





FRAGMENTS OF A CONVERSATION WITH RON HUNT
Andrew Lister, Matthew Stuart & Ron Hunt (pp.1-20)

RALPH RUMNEY: THE SHAPE OF HEADS TO COME
Natalie Ferris (pp.21-34)

THE LEANING TOWER OF VENICE
Ralph Rumney (pp.35-38)

OBSERVATIONS FROM A FIXED POSITION
James Langdon (pp.39-44 & insert #1)

VAPEGAZE
Mark Owens (pp.45-55)

WORDS FALLING FROM THE SKY LIKE BLOSSOM
Jamie Sutcliffe (pp.56-64)

WESTERING
Iain Sinclair (pp.65-88)

PICKING UP, TURNING OVER, PUTTING WITH
Traven T. Croves (pp.90-107)

"STAY HUNGRY. STAY FOOLISH", SAID THE ACADEMY
AND FED US TO THE LIONS. OR: STARVING WITH A LOT
OF LOVE IN YOUR STOMACH
Parallel School (pp.108-117)

MUSIQUES D'AUTREFOIS, ÉCHOS D'AUJOURD'HUI: A
STUDY ROOM ON THE WORKS OF PIERRE FAUCHEUX
Catherine Guiral (pp.118-136)

GRAND COUPES
Max Harvey, He Pianpian & Li You (insert #2)

ASIDES TO OUR TIME AND TO OUR CONTEMPORARIES
Andrew Lister & Matthew Stuart (inside cover folds)

BRICKS FROM THE KILN #1
Edited by Andrew Lister & Matthew Stuart
170 x 224.764mm, 138pp. + 2 inserts
Edition of 700, ISSN 2397-0227
TTC-090, December 2015, London



‘set up to facilitate cross disciplinary enquiry into the potential of code based design and internet connected creativity.’



_inkubator 

Adam Procter

Winchester

[All](#) [Tracks](#) [Albums](#) [Playlists](#) [Reposts](#)

[Station](#) [Follow](#) [Share](#)



 **_inkubator**
GDEN 2016 - Episode 2 of 2

24 days [#Learning](#)

 **49:32**

 1

 [Repost](#)

 [Share](#)

 [More](#)

 29



 **_inkubator**
GDEN 2016 Episode 1 of 2

25 days



Followers
21

Following
9

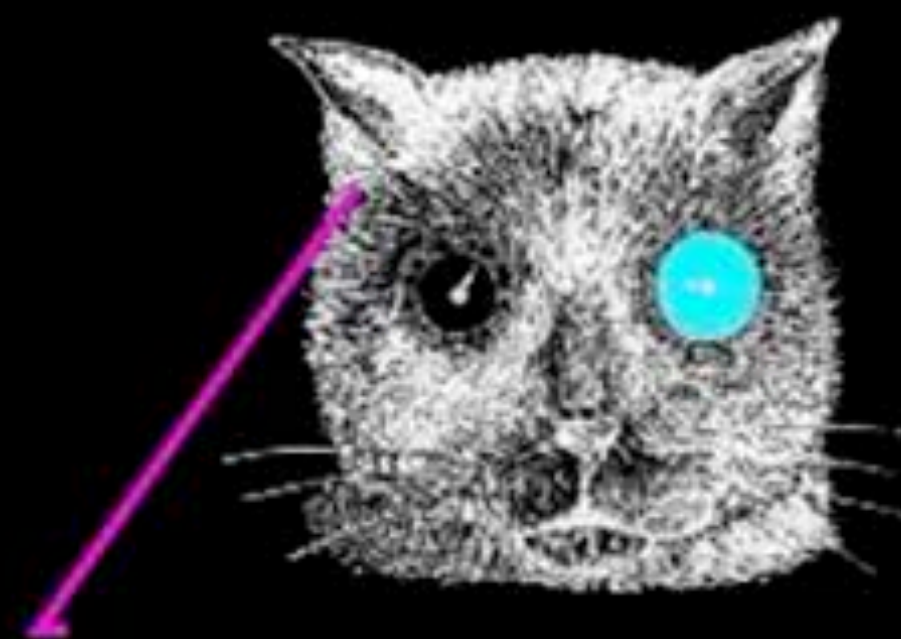
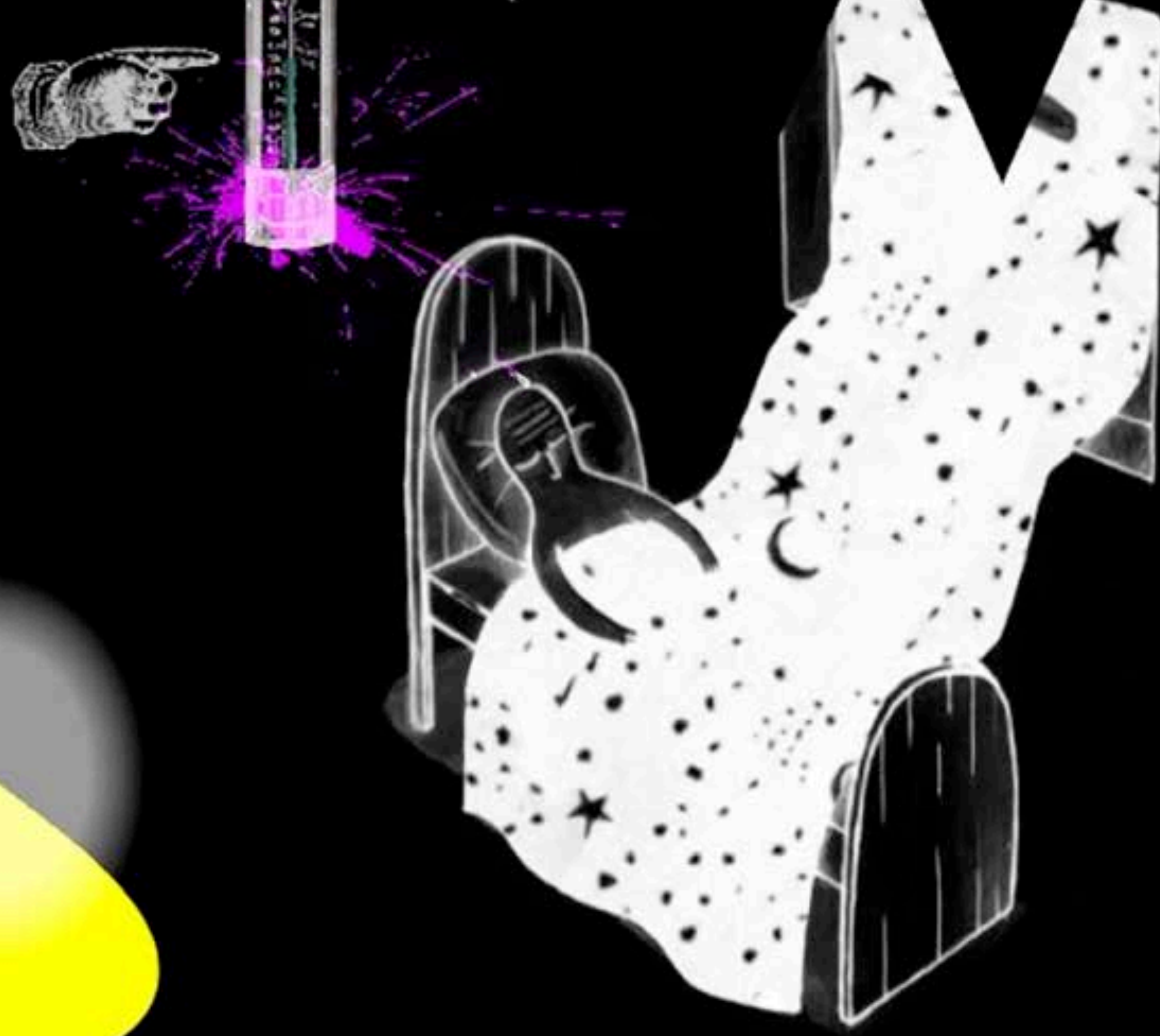
Tracks
16

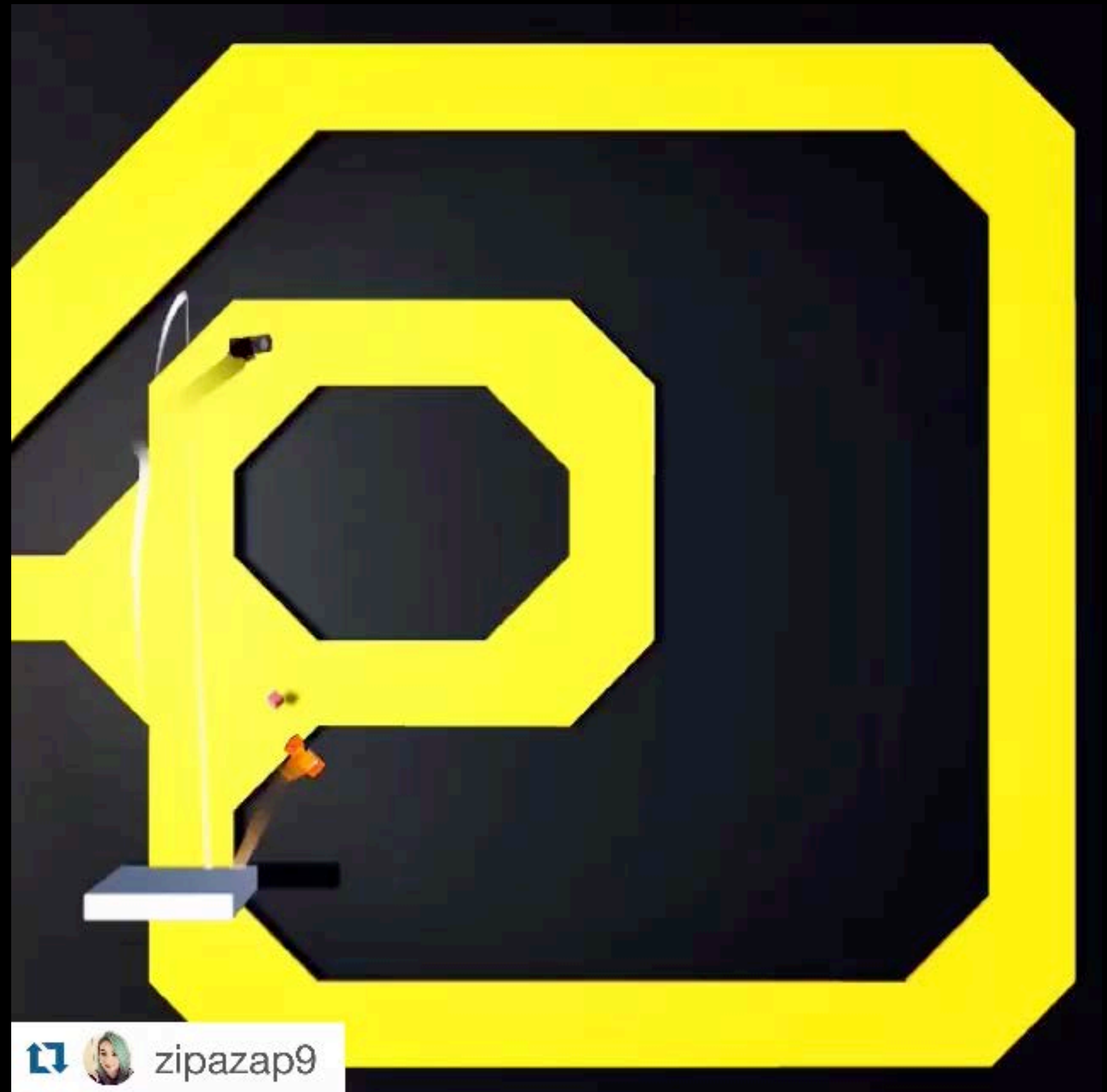
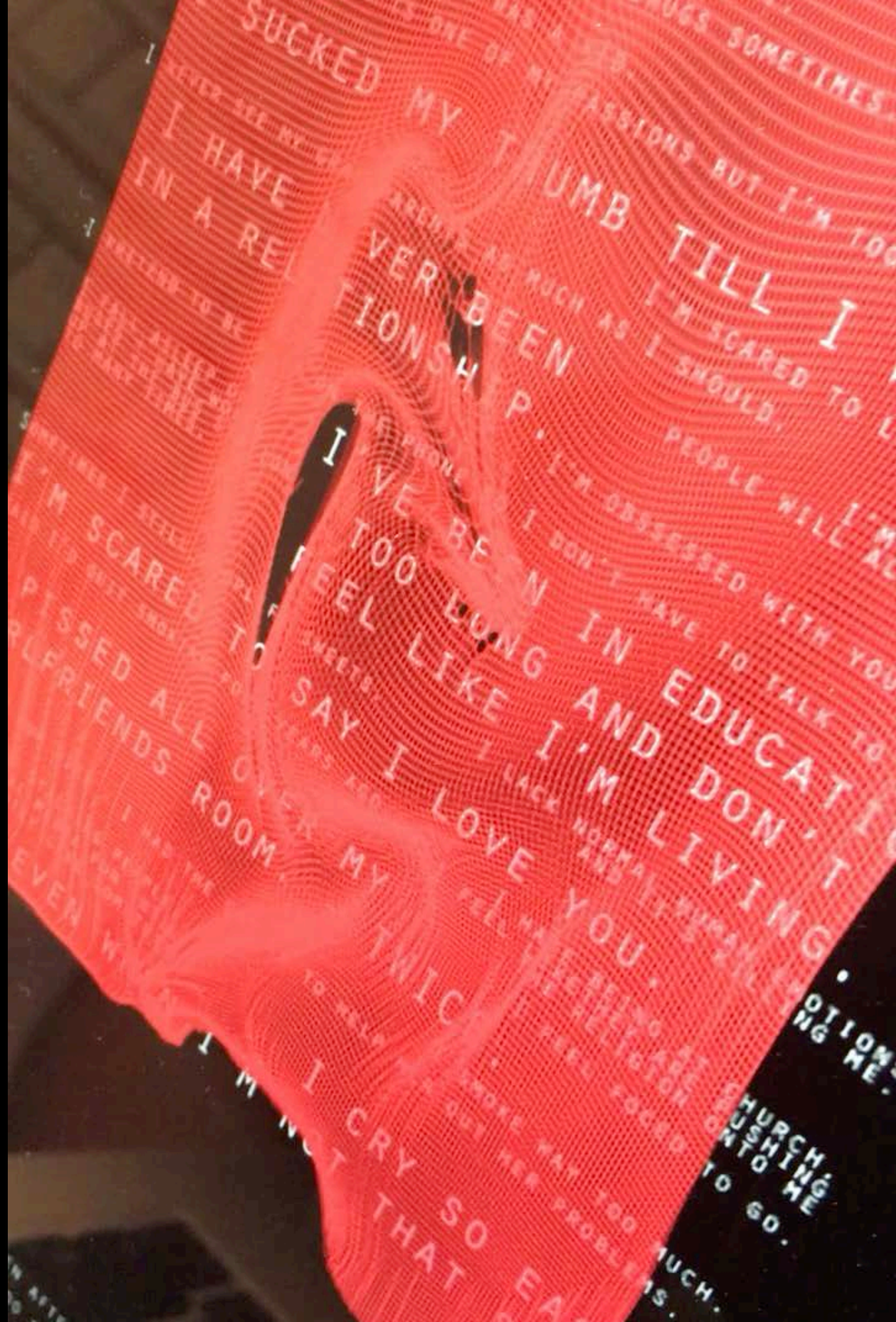
Podcasts from [@_inkubator](#)

inkubator is a transitional learning space started in march 2014 at winchester school of art working on delightful user experiences. we focus on code based design and internet connected projects

[Show more](#)

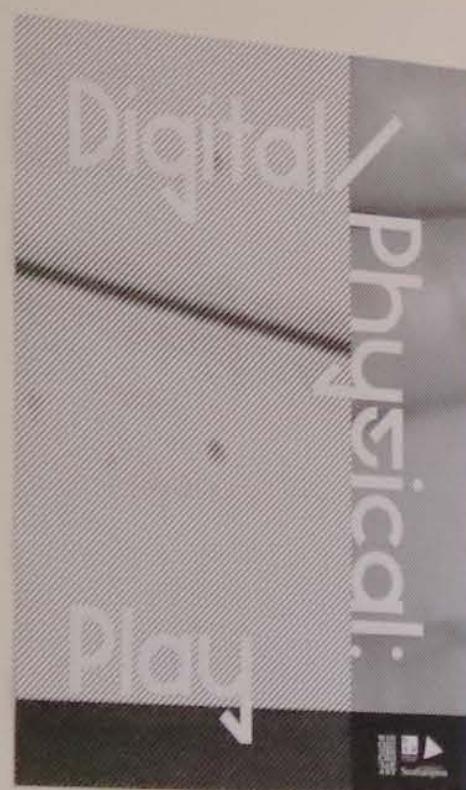
-  inkubator
-  [RSS Podcast Feed](#)
-  [iTunes Podcast](#)







DOWNSTAIRS
AT MOTHER



Digital/Physical: Play

A unique collaboration between the BA(Hons) in Graphic Arts at Winchester School of Art and digital innovators, Sennep, hosted by acclaimed culture creators, Mother.

Dandelion by Sennep & Yoke

Speculative prototypes by BA Graphic Arts alumni:

Watanabe's Midlife Crisis by Diego Lopes (2014)
Transformative by Kit Debus (2015)
TypeHERE by Ed Hatfield (2016)

Speculative films by Year 3 BA Graphic Arts students:

One by Hannah Downey
Tube Portals by Hugo Loynes
KIMO: Connect & Share by Yao Liu
ON-Board by Yuen Sum Chan & Wei-Yi Lau
Cleo by Natasha Ameer
Cycle by Beth Winwood & April Shao
Interlude by Izzy McLellan
Thinking Made Visible by Lena Zimpel
RA-RA! By Margarita Sencuk
CHOO Yang Meng & Stephenie Santos

Twitter & Instagram: @ba_ga_wsa

WINCHESTER
SCHOOL OF ART
DAM
DOWNSTAIRS
AT MOTHER
UNIVERSITY OF
Southampton







Dem Gerolemou
Product designer
ustwo

