

OCTOBER 2005

Thursday 27
7:00pm—9:00pm
**Welcome
Opening Lecture
Reception**

Friday 28
9:15am—5:00pm
**Keynote Lectures
Concurrent Strands**
6:00pm—8:30pm
**Private view:
'Making History'**

Saturday 29
9:30am—3:45pm
**Keynote Lecture
Panel Discussion
Concurrent Strands**

Pre-Conference Event

Thursday 27
Guided Tours of St Bride Printing Library

Duration: 2 Hours
Additional Fee: £15
Minimum number of delegates must be 15 in order for the tour to take place.

Concurrent Strand Papers

Friday 28

**Identities and Borders:
New National Design
Histories**

*Outside In: Towards Graphic
Design Histories for South Africa*

PIERS Carey South Africa
Lecturer, Graphic Design
Department, Durban Institute
of Technology, Durban.

*Visualising Multi-Racialism in
Singapore: Graphic Design as a
tool for ideology and policy in
nation building*

LEONG Chan Australia
Senior Lecturer in Graphics/Media,
University of New South Wales,
Sydney.

*Graphic Design in Lithuania
between Worlds Wars (1918-1940)*

RIMA Povilionyte Lithuania
PhD student, Department of Art
History and Theory, Vilnius
Art Academy.

**Designing Lives:
Beyond Institutions and
Individuals**

*A Drawing Manual by Thomas
Eakins: A case study utilizing
typographic history. Graphic Design
History and contemporary practice*

FRANK Baseman USA
Principal, Baseman Design
Associates: Associate Professor,
Graphic Design Department,
Philadelphia University.

*19th Century American Mail Order
Catalogues: An artifactual approach
to Graphic Design History*

SARAH Johnson UK
Post-doctoral Research Fellow,
tVAD group, Department of Art &
Design, University of Hertfordshire,
Hatfield.

Slow is the New Speed
LAURIE Haycock Makela Sweden
Designer: Visiting Professor HFG-
Karlsruhe, Germany: University
College of Arts, Crafts and Design,
Stockholm.

**Sites of Display:
Exhibiting the Graphic
Object**

*World War One Posters and
Memory: The Imperial War
Museum Publicity Collection*

JAMES Aulich UK
Reader in Visual Culture,
Manchester Institute for Research
and Innovation in Art & Design,
Manchester Metropolitan University.

*Designer-authored Histories:
Graphic Design at the Goldstein
Museum of Design*

STEVEN McCarthy USA
Associate Professor, University
of Minnesota: Curator of Graphic
Design at the Goldstein Museum
of Design.

*Politics and Graphic Design
History: Curating design exhibitions
as a political act of disseminating
research, ideas and knowledge*

ELIZABETH Resnick USA
Principal, Elizabeth Resnick
Design: Associate Professor:
Chair of the Communication
Design Department, Massachusetts
College of Art.

**Inter/National
Encounters: Global
Culture – Local Design**

*The Role of Advertising in
Shaping the Italian Graphic
Design Profession*

CARLO Vinti Italy
PhD student, School of Advanced
Studies, Venice.

*The Emergence of Graphic Design
in Greece: The Graphic Arts
course at the Athens Technological
Institute (ATI), 1959-1976*

MARINA Emmanouil Greece
Graphic Designer: MPhil student,
School of Humanities, History of
Design, Royal College of Art.

*Post-Imperial Signs: Indian Graphic
Design in the age of globalization*

DEBRA Glass USA
Graphic Designer.

**British Graphic Design:
New Historiographies**

Penguin Perspectives:

Past meets present

PHIL Baines UK
Designer: Writer: Senior Lecturer
in Typography, BA Hons Graphic
Design, Central St Martins College
of Art & Design: Co-Curator, Central
Lettering Record.

& CATHERINE Dixon UK
Designer: Writer: Senior Lecturer
in Typography, BA Hons Graphic
Design, Central St Martins College
of Art & Design: Co-Curator, Central
Lettering Record.

*Social Vision: Popular Visual
Culture in Britain 1941-1951*

PAUL Rennie UK
Print and Graphic Design Historian.
*Origins of Graphic Design:
A British perspective*

GRAHAM Twemlow UK
Lecturer, University of
Gloucestershire and London
College of Communication: PhD
student, Department of Typography
& Graphic Communication,
University of Reading.

**Radical Typologies:
The Practice of Design**

*From Symbol to Living Form:
The typographic glyph as image
of life and death processes*

MARK Geard New Zealand
Co-Founder, Missen & Gerard
Limited: Programme Leader,
Visual Communication Design
Department, Massey University.

*Within, Around, and Between the
Letters: The nature and significance
of space and spacing in typography*

MATTHEW Monk USA
Graphic Designer: Painter: Associate
Professor of Graphic Design, Rhode
Island School of Design.

*Designers take command:
Controlling the design process
through specification*

PETRA Cerne Oven Slovenia/UK
Graphic Designer: Writer:
Researcher, Department of
Typography & Graphic
Communication, University
of Reading.

& PAUL Stiff UK
Reader in Typography & Graphic
Communication, Department of
Typography & Graphic
Communication, University
of Reading.

Saturday 29

**Form/Formulate: New
Critical Theories in
Design**

*De-sign as Technique: The position
of design in contemporary social
relationships*

NAZGOL Ansarinia Iran
Graphic Designer: Tutor, Graphic
Design Department, Tehran
Al-zahra University

*Repositioning Graphic Design
History: Design artifacts and
participated meaning*

LESLIE Atzman USA
Associate Professor of Graphic
Design, Eastern Michigan
University: PhD student in Design
History, Middlesex University,
London.

*Language/Object: Toward a
cultural criticism of book design*

KATHERINE Gillieson Canada/UK
Tutor, Department of Typography
& Graphic Communication,
University of Reading: PhD student
in the Department of Typography
& Graphic Communication,
University of Reading.

**Alternative Curricula:
Rethinking Design
Education**

*Abandoning History: Delivering
historical and critical studies to
practice-based students*

JONATHAN Baldwin UK
Academic Developer, Art, Design
& Media subject Centre of the
Higher Education Academy: Tutor
in Historical and Critical Studies,
University of Brighton.

& SARAH McLean UK
PhD student, School of Historical
and Critical Studies, University
of Brighton.

*Design Education: Developing
curricula and Graphic Design
History*

CHRIS Corwin USA
Assistant Professor of Graphic
Design, University of San Francisco.

*Graphic Design History and Human
Culture: An alternative model for
Graphic Design History education*

MICHAEL Golec USA
Assistant Professor of Art and
Design, Department of Art and
Design and the Department of
Architecture, Iowa State University.

**Design and Popular
Culture: Revealing
Alternative Histories**

*WORD UP: Design + Black
Popular Culture*
MICHELE Y. Washington USA
Graphic Designer: Writer: Principal,
Flow9.

*Vernacular Type from the streets of
Mexico City*
LORENA Howard Mexico/USA
Assistant Professor, Design
Department, Art Institute of Boston
at Lesley University.

*Reading Grrrl Zines: Alternative
Graphic Design Histories*

TEAL Triggs UK
Professor of Graphic Design:
Head of Research, School of
Graphic Design, London College of
Communication, University of the
Arts London.

NEW VIEWS: REPOSITIONING GRAPHIC DESIGN HISTORY

*A two-day symposium that takes a fresh look at Graphic Design History
and its relationship to design education and professional practice*

Graphic Design History informs how we think about contemporary design practice. It enriches our understanding of the context in which we operate as practitioners while at the same time providing inspiration and a framework for critical reflection. Graphic Design History opens up new possibilities within an educational context for students and tutors alike to engage not only with the profession's immediate past, but also to influence the infinite possibilities for its future. At the same time, accepted ways of identifying and understanding Graphic Design History often appears to fall short of newly evolving frameworks and practices.

The main aim of *New Views* is to offer a platform for proposing new narratives of design practice, its history and to take into account related areas of economics, philosophy, linguistics and digital technology as well as visual and material culture. Over the two-day symposium, we expect to hear a range of new views coming from speakers who represent a diverse range of backgrounds, disciplines and design practices – speakers and delegates hail from amongst other places, the USA, Australia, Mexico, United Kingdom, South Africa, Lithuania, Greece, Iran, Italy, New Zealand, and Slovenia.

Organisers

Professor Teal Triggs is Head of Research, School of Graphic Design, London College of Communication. Kerry William Purcell is a lecturer and design historian.

Venue

School of Graphic Design, London College of Communication
University of the Arts London
Elephant & Castle
London SE1 6SB
England

By Train: The Elephant and Castle site is connected by Thameslink trains from Blackfriars

By Underground: Both the Bakerloo and Northern Lines stop at Elephant and Castle

By Bus: Elephant and Castle is extremely well provided for with buses including:
1, 12, 40, 45, 53, 68, 133, 171, 176, 188.

Registration

Full-Delegate: £150 (early registration)
Full-Delegate: £180 (bookings after 1st October)
Student Delegate: £75 (limited tickets)
Rates include tea/coffee, buffet lunches and receptions.

Please note the symposium is limited to 200 participants.

*For information on the symposium
and related events please contact:*

TEAL Triggs t.triggs@lcc.arts.ac.uk
Professor of Graphic Design
School of Graphic Design
London College of Communication
Elephant & Castle
London SE1 6SB

For delegate information and registration:

HELEN Hopkins h.hopkins@lcc.arts.ac.uk
Business Manager
London Artscom
London College of Communication
Elephant & Castle
London SE1 6SB

Tel: +44 (0)20 **7514 6551**
Fax: +44 (0)20 **7514 6563**

Booking Form

Please complete, detach and post with payment to:

HELEN Hopkins
London Artscom
London College of Communication
Elephant & Castle
London SE1 6SB
England

**NEW VIEWS:
REPOSITIONING
GRAPHIC DESIGN
HISTORY**
October 27 – 29, 2005

Title

First Name

Last Name

Job Title

Organisation

Address

Postcode

Country

Telephone

Email

Ticket Prices

A Full-Delegate: £150 (before October 1)
B Full-Delegate: £180 (after October 1)
C Student Delegate: £75 (limited)
D St Bride Printing Library Tour: £15
All prices include VAT

PLEASE BOOK ME for New Views symposium:

Type	Quantity	Total Price
A		£
B		£
C		£

for St Bride Printing Library tour:

Type	Quantity	Total Price
D		£

*I enclose a Sterling cheque/bankers order
made payable to:*

London College of Communication for
Total
£

Payment must be received in order to confirm
your place at the symposium.
Cancellation policy: no refunds will be given
two weeks prior to the symposium.

Thursday 27th October

ABBOTT MILLER is a designer and writer whose work has fused his interests in historical and contemporary design and art. He founded the studio Design Writing Research, with Ellen Lupton, and produced several books and exhibitions, including *The ABC's of (circle, square, triangle): The Bauhaus and Design Theory*, *The Process of Elimination: The Kitchen, the Bathroom, and the Aesthetics of Waste*, *Dimensional Typography*, and a collection of essays, *Design Writing Research: Writing on Graphic Design*. In 1998 he became a partner in the New York office of the international design consultancy Pentagram, where he has continued his work with publishers, curators, museums, and cultural organizations. He is editor and designer of the visual and performing arts magazine *Twice*, and creative director of Steuben Glass, a luxury crystal manufacturer. He has taught design and design history in numerous contexts, and currently teaches a studio at the Maryland Institute College of Art (MICA), in Baltimore, Maryland. He is currently designing an exhibition on the role of the couch in psychoanalysis, at the Freud Museum in Vienna, and an exhibition on the theory of emergence in art and design, and the design of the permanent installations for a new Harley-Davidson Museum. He and Ellen Lupton were jointly awarded the Chrysler Award for Innovation in Design and, most recently, the Frank Stanton Chair in Graphic Design at their alma mater, The Cooper Union.

Friday 28th October

JEREMY AYNLEY is Professor of Design History at the Royal College of Art where he teaches on the postgraduate programme run jointly with the Victoria and Albert Museum. He has published widely on design in the twentieth century with an emphasis on graphic design. Jeremy is currently writing a book on the culture of design in Germany since 1900 to be published by Reaktion Books in 2007.

Saturday 29th October

RICK POYNOR founded *Eye* magazine in London in 1990. He edited it for seven years and now writes a column for *Eye* and its website. He contributes a regular column to *Print* magazine in New York and he has covered design, media and visual culture for more than 40 publications around the world, including *Blueprint*, *Frieze*, *Icon*, *Domus*, *I.D.*, *Metropolis*, *Harvard Design Magazine*, *Adbusters*, *the Guardian*, and *The Financial Times*. He is a co-founder of www.designobserver.com, a weblog for design discussion.

Poynor is author of 12 books, among them *More Dark Than Shark* (1986), a study of Brian Eno's early songs, and *Typographica* (2001), a critical study of the influential design journal. *Typography Now: The Next Wave* (1991), the first survey of the new digital typography, was an international bestseller. He has written two essay collections, *Design Without Boundaries* (1998) and *Obeys the Giant: Life in the Image World* (2001). *No More Rules*, a critical overview of graphic design and postmodernism, was published in 2003.

Poynor lectures widely about design matters in Europe, the US and Australia. He studied history of art at Manchester University and holds an MPhil degree in design history from the Royal College of Art, London. From 1994 to 1999, he was a visiting professor at the RCA. His most recent project, as guest curator, is the exhibition 'Communicate: Independent British Graphic Design since the Sixties', which opened at the Barbican Centre, London in September 2004. He is editor of the *Communicate* book.

VAL WILLIAMS is a writer and Curator, living and working in London. She is UAL Professor of the History and Culture of Photography and Director of the Photography and the Archive Research Centre at LCC. Past projects include the exhibitions 'Warworks' (V&A 1994); 'The Dead' (NMPFTV 1995); 'Look at Me – Fashion and Photography in Britain 1960 to the Present' (British Council 1998 and touring); 'Martin Parr Retrospective' (Barbican Art Gallery 2002 and touring). Her books include *The Other Observers: Women's Photography in Britain* (Virago 1983); *Illuminations* (with Liz Heron, IB Tauris 1994); *Martin Parr: Photographs* (Phaidon 2002); *When We Were Young: Street and Club Photographs by Derek Ridgers 1979-89* (Photoworks UK 2004). Forthcoming books include *Magnum Ireland* (Thames and Hudson 2005) and *UK Dreaming: Photographs by Anna Fox* (Photoworks UK 2005).

ANNE BUSH is a Professor and Past Chair of Design in the Department of Art and Art History at the University of Hawaii. Her work includes writing, graphic design, and site-specific installations. Her essays on graphic design and graphic design history have been published by *Emigre*, *Visible Language*, *Design Issues*, *ZED*, *Visual Communication the American Center for Design Journal* and *Tipographica*. They have also been included in the books *Citizen Designer* and *Education of the E-Designer*. Her design and installation work have been recognized by *I.D.*, the AIGA, *Print*, the American Center for Design, and *Eye*. Bush lectures at various institutions and is a Visiting Professor in the Graduate Program at the Universidad de las Américas in Puebla, Mexico. She has been a Visiting Artist at the American Academy in Rome, a Fellow at the Camargo Foundation in Cassis, France and is currently writing a book on the printed ephemera of travel at the University of Oxford where she is a member of Wadham College.

JUDITH WILLIAMSON is a writer, broadcaster and film maker whose work is known for raising radical questions about contemporary culture and politics. She is the author of *Decoding Advertisements: Ideology and Meaning in Advertising*, *Consuming Passions: the Dynamics of Popular Culture*, and a volume of film writings, *Deadline at Dawn: Film Criticism 1980-1990*. She has worked as a regular columnist on *Time Out*, *City Limits*, *the New Statesman* and *the Guardian*, and until 1998 was Professor of Cultural History at Middlesex University. She now writes freelance for *the Guardian*, *the Independent on Sunday* and various magazines and journals, besides lecturing widely in Britain and the USA.

KERRY WILLIAM PURCELL is a design historian and lecturer. His publications include critical biographies of *Alexey Brodovitch* (2002), *Weegee* (2004), *Herbert Matter* (forthcoming 2005) and *Josef Müller-Brockmann* (forthcoming 2006). His writings on photography and design have appeared in various publications including *Baseline* and *Eye*.

TEAL TRIGGS is Professor of Graphic Design and Head of Research, School of Graphic Design, London College of Communication, University of the Arts London. As a graphic design historian, critic and educator her writings have appeared in numerous international design publications including *Emigre*, *Eye*, *Visible Language*, *Blueprint*, *Grafik*, *ZED*, and *Journal of Design History*. She is co-editor of the academic interdisciplinary journal *Visual Communication* (Sage Publications) and has recently edited a special issue of the publication titled *The New Typography* (June 2005). She is author of *The Typographic Experiment: Radical Innovations in Contemporary Type Design* (2003); co-editor with Roger Sabin of 'Below Critical Radar': *Fanzines and Alternative Comics From 1976 to Now* (2000); and editor of *Communicating Design: Essays in Visual Communication* (1995). She is currently working on a book about fanzines (Thames & Hudson) based upon her PhD thesis undertaken in the Department of Typography & Graphic Communication at the University of Reading. Teal is also co-founder of the Women's Design + Research Unit (WD+RU), an organisation which seeks to raise awareness about women working in visual communication and related areas. WD+RU has recently received a Royal Female School of Art Foundation grant to fund a research project exploring the cultural identity and role of women in craft and design history in the Elephant & Castle community.