

Design School Propositions Re-Draft

Tobias Revell

London College of Communication, University of the Arts London

Design School Propositions Re-Draft: Context

The design manifesto has a long history [1] next to those of the artists and political moments with which they have been associated. Despite the changing forms of practice, technologies and platforms in which designers are active, manifestoes still find an important role in new and varied ways [2]. Manifestoes will most often reflect the political and organizational tendencies of those that created them and the establishing and codifying the direction and responsibilities of the Design School at the London College of Communication went through several modes of articulation before its unveiling at London Design Festival 2018.

This document reflects a part of the process where staff from across the school worked collaboratively, digitally and anonymously on a single set of propositions that were adapted to become the final manifesto launched in 2018. The form of an open, anonymous collaborative document reflects an ambition to include all staff and their perspectives in the discussion and to acknowledge the fluid, dynamic and changing positions and ambitions of the subject at LCC. The document presents the core text on the left-hand side with edits and comments presented in the columns next to it.

The final manifesto [3] came to reflect the perceived responsibilities of design educators in their field, at the London College of Communication to the world rather than a vision of a new set of methods or projects.

In the presented document there is often clear disagreement between editors over nuances of wording and how the document is meant to be contextualised. However, without a central document there would have been no debate about the role and responsibility of the school and the researchers and educators in it [4]. In this sense the manifesto is a collaborative critical project which continues to evolve with the school.

[1] Danchev, A., (2011), *100 Artists' Manifestos: From the Futurists to the Stuckists*. Penguin Classics.

[2] Rourke, D., (n.d.), 'Items tagged "manifesto"', *Daniel Rourke*. Available online: <https://machinemachine.net/stream/items/tag/manifesto> (accessed 14 April 2019).

[3] London College of Communication (n.d.), 'Design School' *London College of Communication*. Available online: <https://www.arts.ac.uk/colleges/london-college-of-communication/about-lcc/design-school> (accessed 14 April 2019).

[4] DiSalvo, C., (2009), 'Design and the Construction of Publics', *Design Issues*, 25 (1): 48-63.

References

- [1] Danchev, A., (2011), *100 Artists' Manifestos: From the Futurists to the Stuckists*. Penguin Classics.
- [2] Rourke, D., (n.d.), 'Items tagged "manifesto"', *Daniel Rourke*. Available online: <https://machinemachine.net/stream/items/tag/manifesto> (accessed 14 April 2019).
- [3] London College of Communication (n.d.), 'Design School' *London College of Communication*. Available online: <https://www.arts.ac.uk/colleges/london-college-of-communication/about-lcc/design-school> (accessed 14 April 2019).
- [4] DiSalvo, C., (2009), 'Design and the Construction of Publics', *Design Issues*, 25 (1): 48-63.

About the Author

Tobias is an artist and designer from London. He is Programme Director of Graphic Design Communication at the London College of Communication, UAL. He is a co-founder of research consultancy [Strange Telemetry](#), Founding member of [Supra Systems Studio](#) and one-half of research and curatorial project [Haunted Machines](#)