



CLUSTER

**1:**

DESIGN WRITING/CRITICISM:  
REPOSITIONING THE DEBATE

**John Calvelli**  
Associate Professor, Communication Design, Pacific  
Northwest College of Art, Portland, USA

## TOWARD A REVOLUTION IN GRAPHIC DESIGN: PREMISES AND ACTIONABLE HYPOTHESES

### PREMISES

#### Seeing as:

1 Since the release of the International Panel on Climate Change's 2007 Fourth Assessment Report there has emerged an international consensus concerning human-induced climate change, the possibility of its irreversibility, and the need to act urgently; and

2 Since the products specified by designers, according to Susan Szenasy, may contribute as much as 80% of global warming gases; and, as *graphic designers* in North America alone are responsible for helping to create 40% of its solid waste; and

3 Since these material effects are only a part of the problem of graphic design's immaterial communication effects, as noted by Debord and many others since, up through the present day; and

4 As the effects of these insidious communication effects could well be as irreversible as those effects indicated in the IPCC Assessment Report; and

5 Understanding that design *designs*—that once a designed object is released into the world it begins its real work, in Tony Fry's words, of designing futures or *defuturing*; and

6 Seeing as we, as graphic designers, are also being designed by the designing effects of our communications, as all others are; I submit these

### ACTIONABLE HYPOTHESES

1 We must act urgently so that we can have positive effect before the cumulative negative effects are irreversible; and

2 We must act radically in order to reach beyond centuries of mistaken assumptions and in order to resist the usual solutions; and

3 We must refocus design away from the 'finished work' and towards the designing of preferred sustainable outcomes;

4 We must reject all attempts to define design as a market-driven activity and profession and seek instead to create a new civil and sustainable society; and

5 In the education of the young and in the objectives of our advanced research; in the conferral of degrees and our licensing; in the aims of our professional associations and especially in the practice of our profession we must embody the ethics and ideals of Hippocrates as expressed in Bk. I, Sect. XI of his *Epidemics*: 'Declare the past, diagnose the present, foretell the future; practice these acts. As to [design], make a habit of two things—to help, or at least to do no harm.'

Calvelli is a designer, writer and photographer. A photographer first, he received his MFA in graphic design from CalArts. He practiced design at three museums: the Walker Art Center in Minneapolis, the Museum of Contemporary Art in Chicago, and The Museum of Modern Art in New York, where he was both designer and department director. Since 2001 he has lived in Portland, Oregon, where he teaches design, art and design theory, and the histories of graphic design and photography. He has presented papers in Vancouver, Canada, in London and New York and the College Art Association 2008 annual conference. A recent paper of his was published by *Visual:Research:Scholarship*, the online journal of the Australian Graphic Design Association in 2007. In May of this year he had a solo show, *Remnants*, which explored the relation of form to social space. He is currently an Associate Professor at the Pacific Northwest College of Art.

**Teena Clerke**  
University of Technology, Sydney, Australia

## 'PUTTING IT ON THE TABLE': WOMEN'S STORIES OF EXPERIENCE AS DESIGN ACADEMICS

How do women reflect on the experiences that shape their contributions to the field of graphic design? What kinds of research do women undertake and what choices are available to them in their work as practitioners and academics? These questions are pertinent as design engages in the process of 'becoming a discipline' and women engage in the process of 'becoming academics'. By examining how these matters are spoken of at a local level within one Australian university, I have identified the need to provide a broader discursive space for women to reflect on their contributions to a changing discipline, to make this visible as part of the acknowledged fabric of women's work in the university.

My doctoral research poses the questions of what and how women contribute to a field that has seen a significant increase in their presence since the mid-1980s. Additionally, the field has witnessed fundamental shifts in traditions and practices from the male domination of the printing industry; the professionalisation of graphic design in the 1950s, and its emergence as an 'academic field' in the 1990s. Since then, more women have undertaken academic work in universities that have undergone major shifts. While many of these changes inform contemporary design discourse, there is a lack of written stories or histories that record or interpret the significance to the discipline of women's experiences. Contemporary design writing can often limit the possibilities for women to conceptualise design and their academic roles that are outside of the dominant discourses.

In order to reposition current debates, my paper draws on the rich data of my doctoral research. Framed by institutional ethnography (Smith 1987; 2005; 2006), enquiry begins in the local, material, everyday lives of women that are shaped by the textually mediated 'relations of ruling' that organize our work and social interactions. Collective research methods such as memory work (Haug 1987) and ghostwriting (Rhodes 2000) generate written and spoken stories of women's experiences. Drawing on the idea that such practice is a form of enquiry, researcher and researched co-construct texts seeking to (re)present people's lived experiences and produce meaning, rather than 'discover reality'. This practice provides possibilities for telling particular kinds of stories that render visible the material conditions of women's lives, whilst also creating a different record of women's contributions. Thus a discursive space will be opened that moves beyond the local (Australian) data, generating international conversations among women.

[ Haug, F et al, 1987, *Female Sexualisation: A collective work of memory*, Trans. Carter E, Verso, London. / Rhodes, C 2000, 'Ghostwriting Research: Positioning the Researcher in the Interview Text', *Qualitative Inquiry*, vol. 6, no. 2, pp. 511–525. / Smith, DE 1987, *The Everyday World As Problematic: A Feminist Sociology*, Northeastern University Press, Massachusetts. / Smith, DE 2005, *Institutional Ethnography*, AltaMira Press, Lanham, Maryland. / Smith, DE 2006, (ed.) *Institutional Ethnography as Practice*, Rowman & Littlefield, Lanham, Maryland. ]

Clerke has worked as a graphic designer and illustrator for over twenty years, focusing on community cultural development and social change. As well as her ongoing design practice, Clerke has a business in handpainted commercial tiles and has participated in ten solo and group art exhibitions, with paintings represented in private collections in Australia, UK, USA, Japan, New Zealand and Canada. Since 1995, she has taught undergraduate and postgraduate design at various Sydney universities, and now also teaches adult education at UTS, where she is a doctoral intern. She has published in the field of design, on participatory design practices and sustainable assessment, in cultural studies, on research methodologies and writing, and in the field of doctoral research education programs, on doctoral research portfolios. In addition to her graphic design qualifications, Teena has a Dip. Ed. (VET), M.Ed. and is currently researching women design academics in her doctorate at UTS.

**Esther Dudley**  
Design Research, Faculty of Arts, University of Plymouth, UK

## WRITING WITH INTENT

In *Becoming Designers* (published by Intellect in 2000, which I co-edited with Stuart Mealing), I wrote a chapter entitled *Intelligent Shape Sorting*, which has a defensive tone, on behalf of the role of historical and theoretical research and writing in the study of studio based graphic design degree courses. I recognise now that the timing of that piece is significant: at the advent of a new century, I anticipated that the design research format that I taught (and still teach), delivered by lectures and seminars and assessed mainly by essays, would become overtaken by a new system for discovering and expressing criticism. After all, one of my colleagues was at that time encouraging his students to explore a more experimental form of combining the designed image and text (resulting, for example, in the submission of Levi 501s adorned with text in highlighter pen as evidence of cultural context) which I watched with interest.

Eight years later the experiment has stalled, it seems, and my colleagues and I are reading and marking essays and dissertations. The clearest indication that this may continue comes from the students themselves, whose feedback forms are evidence of a great deal of pride in their written work and certainly, by their third year of Design Research, their belief in the value of essay writing. This opportunity to research in depth and *refine* their ideas, their use of language and generally test their own articulacy is considered very important.

Designer Daljit Singh, speaking at the *Intersections Conference*, Gateshead October 2007, said that what he requires from a new designer entering his practice is 'the ability to draw and to be articulate'. I propose that by defending the role of critical writing in undergraduate design, we are developing students' articulacy for practical uses and for the encouragement of some students to advance to postgraduate research. In between are the ones who are just proud of fulfilling a task that, initially, they feared the most.

[ I note that the Writing PAD initiative led by Julia Lockheart, Goldsmiths College is a forum for discussion of this subject. ]

**Dudley** has lectured in Design Research at the University of Plymouth since 1995. In 2000 she co-edited *Becoming Designers* and has presented conference papers on teaching design theory, history and criticism to studio based undergraduates in graphic design subjects, for instance at the *Beginning Design* conference at the University of Portland, Oregon. She has written reviews, interviews and articles for the AOI, has guest edited the journal and has contributed to *Varoom* online. She has also researched extensively in archives for an ongoing project about the use of illustration in national daily newspapers. Other research projects include a photographic survey on hand cut lettering in slate, with conference papers given at the Royal West of England Academy and, most recently, at the *Rural Futures* conference.

**Stuart Evans**  
Research Fellow at Central Saint Martins, London, UK

## 'REVISITING THE UNDERWORLD': EXPLORING THE PRODUCTION AND CONSUMPTION OF PUBLICATIONS THEN AND NOW

Graphic Design has had a love-hate relationship with its own history, if it should engage with it and on what terms. Just as historians 'need' practitioners to enrich their understanding of both practice and its context, so students and practitioners can enrich their understanding by detailed and sometimes speculative reflection on case studies from the past.

As part of a long term study of the Century Guild of Artists, its book, *Wren's City Churches* (1883) and its journal, *The Century Guild Hobby Horse* (1884-1892), are being re-evaluated in the context of their production—those involved in design, editing and realisation—and consumption—who contributed, subscribed and read them. It is proving helpful to discuss the research with designers and students at LCC's Ph.D. Design Forum, and elsewhere, to gain the connoisseurly insights of specialists on design and production, and aiding reflection on similarities between the Guild's work and the positioning-promotional publications issued by design practices today. The publications of both eras are manifestoes and polemical, both demonstrate how appearance, handle and editorial and visual content reflect the principles and operation of the group which spawned them, and this allows us to speculate about what is innovative and what achieved. Through the presentation at 'News Views 2' and circulation of a response sheet and it is hoped that the study will be further enriched, in particular to expose how current working associations respond to Century Guild polemics and its designs.

**Why the 'Underworld'? The Guild's emblem was a pomegranate, Persephone's legendary fruit, split suggestively to show its seeds. Eating the pomegranate committed her to visit the Underworld each year and her return to earth symbolizes the hope of artistic regeneration.**

[ Mackmurdo, AH 1883, *Wren's City Churches*, George Allen, Orpington, Kent. / *The Century Guild Hobby Horse*, 1884-1892, 'The Century Guild of Artists', London. ]

**Evans** is a Research Fellow at Central Saint Martins. He qualified as a designer (DipAD & HDipDes), then as an art and design historian (PGDip & MPhil), and is now an experienced supervisor and examiner for research degrees, currently supervising 6 Ph.D. students, including practice-led projects. Prior to this he ran a methods course for students of MA Communication Design and MA Industrial Design, working with them on linking theory with practice. Evans' own research is in two parts, one is research pedagogy—he organised the MATRIX series of conferences on research in art and design - the other focuses on the history of design and design practice - how the profession has chosen to organise and present itself - including a long term study of The Century Guild of Artists.

**James Faure Walker**

Reader, SCIRIA, Camberwell College of Arts, University of the Arts, London, UK

## DRAWING AND NOT NOTICING

There was a time when drawing was part of any designer or artist's working process. You jotted down what you saw in the street or on TV. You worked it up in the studio. Your first ideas were drawn ideas. Perhaps we still automatically sketch with pencil and paper. And in teaching, the simple exercise of drawing a still life is as good a way as any of learning the basic principles of tonality, line, or figure/field.

Does it still make sense to think in traditional terms of 'drawing skill' and observation? If not, what are the alternatives? Some see physical mark making as the welcome antidote to working on the screen: personal mark as opposed to electronic manipulation. Others maintain that drawing is a visual language: road markings, weather maps, plumber's diagrams are all instances of utilitarian drawing. All lines do a job of one kind or another. Some see drawing as transformed by software, made redundant by camera-phones. Some see drawing as an art form in its own right. The conversations cross this way and that, between painting, digital art and graphic design.

Pages from drawing manuals of the 1920s show that these arguments—how to look, permissible gadgetry, good versus bad drawing—have in the past led to some eccentric viewpoints, each with its measure of blindness. What would a sketch club of that period, armed with their dogma, make of our contemporary 'information environments'? Some environments are in effect already 'drawings': car dashboards, newspaper layouts, web sites, airports, city centres covered in screens. Alternatively, how can an artist with a laptop, drawing tablet, video, cope with the rural scenery favoured at that time? The enormous Olympic's construction site in East London presents an intriguing test case. It is being transformed from raw geography to a gigantic diagram. The way we see, what we see, is still—to some extent—conditioned by how we learned to draw. But do we still need to draw? If designers are the visual organizers helping us navigate complex spaces, the painters are the open-mouthed spectators, trying to catch a little idea here and there. And that might be a drawing.

**Walker** is a painter, digital artist, and writer. Recent exhibitions include *Space Now*, London; *Imaging by Numbers*, Block Museum, Illinois, USA; 11th Japan Media Arts Festival, Tokyo; *Digital View*, Amsterdam; Bridge Art Fair, Trafalgar Square; Filament, London Print Studio; DAM Gallery, Berlin; 1979 Bloomberg Space, London. In 1998 he won the 'Golden Plotter' at Computerkunst, Gladbeck, Germany. He has exhibited eight times at Siggraph. He co-founded *Artscribe* magazine in 1976, and edited it for eight years. His writings have appeared in *Studio International*, *Modern Painters*, *Mute*, *Computer Generated Imaging*, *Wired*, *Garageland*; catalogues for the Tate, Barbican, Computerkunst, Siggraph. His *Painting the Digital River: How an Artist Learned to Love the Computer*, was published by Prentice Hall (USA) in 2006, and was awarded a New England Book Show Award. In 2002 he was awarded a Senior Research Fellowship by the AHRB.

**Kate Ann B. LaMere**

Kable design + research, East Carolina University, Jenkins Fine Arts Center, School of Art and Design, Greenville, USA

**Gunnar Swanson**

East Carolina University, Gunnar Swanson Design Office, Greenville, USA

## ANONYMITY, PSEUDONYMITY, AND THE GRAPHIC DESIGN CONVERSATION: CONDUCT, HONESTY, AND BLOGS

In a December, 2007 *Design Observer* post, [www.designobserver.com/archives/030925.html](http://www.designobserver.com/archives/030925.html), Steve Heller condemned people who post to blogs under assumed names as cowardly and 'inherently deceitful'. He called for all blog participants to use real names rather than pseudonyms or 'anonymous'. The resultant online conversation tended to center around the 'right' to anonymity, fears of persecution, the 'nature' of blogs and the internet, and personal identity.

One of the more interesting arguments was the notion of anonymity forming 'an equal opportunity on a level playing field to become a hero or a fool' in a conversation with well-known designers and critics. That idea can provide an entry into a variety of issues in design writing and criticism as well as the less formal debate on a range of blogs:

*Honesty and community* (Are anonymous postings dishonest or unfair and do they undermine trust and the social fabric. Are claims of honesty and community mechanisms for instituting discipline and regulating how and what can be said about graphic design?)

*Influence, graphic design hierarchy, and ideas of power and control in the conversation* (Does an insistence on 'real names' unduly favor the views of 'leading' designers and writers? Where/how does ad hominem function in graphic design discourse? Does the threat of social sanction preserve a higher level of discourse? How do the social mores of the graphic design community preserve or diminish power structures in the creation of graphic design knowledge?)

*Designers' sense of importance and vulnerability* (Does fear of sanctions for web comments represent realistic caution in an age of persistent information, levels of power within the profession or middle class paranoia? How are these modes of conduct self-initiated reactions to a larger system of differentiation within graphic design?)

Finally, what are the relationships between private identity and public 'brand', connection to (or disconnection from) 'ownership' of one's statements, and sense of power or powerlessness within the conversation?

This position paper will take the form of a conversation between a young, new to the tenure track graphic designer/design educator/researcher/Ph.D. in design/adherent to Foucauldian analysis of power relationships and a (less young) long time graphic designer, design writer, blog regular, and design educator.

**LaMere**, is an assistant professor of graphic design at East Carolina University in Greenville, North Carolina, USA, and is the sole proprietor of the graphic design firm Kable design + research. LaMere's research focuses on networks, power, and knowledge within graphic design higher education and the profession. She conducts qualitative research that integrates methods and theories from other disciplines, such as cultural studies, history, sociology, and anthropology.

**Swanson** is a graphic designer and design writer and teaches at East Carolina University in Greenville, North Carolina, USA. His graphic design has received over 100 awards and his writing is widely published. He has been an author on the popular *Speak Up* website, was a founder of the once-popular graphics email listserv, and is an occasional participant on *Design Observer*, *Typo-L*, and the PHD-Design listserv.

**Stuart Medley**  
School of Communications and Arts, Edith Cowan University,  
Mt Lawley, Australia

## LESS REALITY: MORE MEANING QUANTIFYING AND CLASSIFYING IMAGERY FOR THE VISUAL COMMUNICATOR

'Typography' as a defining term has become interchangeable with 'graphic design', thanks largely to the International Typographic Style of the Swiss (Meggs 1998, pp. 363-370), and while font choice and application is seen as of paramount importance, image choice, which is virtually half of the communication design equation, is neglected in the theory and in practice. This is left to the instinct of the designer.

I seek to address the paradox that we are able to communicate more accurately through less accurately rendered images. I will explain how the human visual system, evolved over time by looking only upon the natural world in all its reality (Gregory 1970, p. 32), can look upon a stick-figure and make an emotional and intellectual connection. I examine the design implications of this strange faculty of the visual system.

Disciplines outside of graphic design are brought together for two principle tasks. Firstly, to show how the visual system works and how it has historically been put to work in graphic communication. Secondly, to quantify means to understand, classify and teach 'image' (Dwyer 1972; Wileman 1993; Gropper 1963; Knowlton 1966) to the same extent that typography is understood, classified and taught.

The paper covers:

- History of image in design: modernism as the benchmark of 20th century graphic design and its ill-informed reliance on realism through photography (Lupton and Miller 1999, p. 133) for its imagery;

- Interdisciplinarity. The importance of psychology for an understanding of the visual system and its implications for the designer. The key is held by face recognition experts in their work on the mechanics of caricature. Caricature, and not realism, is a mechanism for visual memory: distillation and exaggeration actually communicate more accurately to the psyche than the real thing (Rhodes 1996);

- Culturally specific visuality. I will show revelatory examples of visuality from outside of anglophone cultures (Asia and Europe);

- How to teach image: examination of images as departures from a norm; and through their position on a realism continuum, including student case studies;

The paper addresses the void in graphic design theory that sits outside of typography, but its findings can be used as a more appropriate means to classify type itself. In a time when traditional literacy skills are becoming outmoded and illustration is in the ascendancy (Mareis 2007, p. 8), this paper argues that curricula need to be in the vanguard of a new visual literacy where equal emphasis is given to image and typography.

[ Dwyer, FM 1972, *A guide for improving visualized instruction*, Learning Services, State College, PA, Pennsylvania. / Gregory, RL 1970, *The Intelligent Eye*, McGraw-Hill, London. / Gropper, GL 1963, 'Why is a picture worth a thousand words?', *AV Communication Review*, vol. 11, pp. 75-79. / Knowlton, J 1966, 'On the definition of a picture', *AV Communication Review*, vol. 14, pp. 147-183. / Lupton, E & Miller, JA 1999, *Design Writing Research: Writing on graphic design*, Phaidon, London. / Mareis, C 2005, 'Illustration in Practice', [in] Klanten, R & Hellige, H (eds.) *Elusive: Contemporary Illustration and its Context*, DGV, Berlin, p. 8. / Meggs, P 1998, *Meggs' History of Graphic Design*, John Wiley and Sons, Hoboken. / Rhodes, G 1996, *Superportraits: Caricatures and Recognition*, Psychology Press, East Sussex. / Wileman, RE 1993, *Visual Communication*, Educational Technology Publications, New Jersey, pp. 12-17. ]

**Medley** is a lecturer in graphic design at Edith Cowan University in Perth. Formerly he lectured in design at Otago University in New Zealand and has presented design papers in Turkey and Lebanon. His work has been consistently published in *Neomu* magazine in New York. His designs have been published in several reference books including Rotovision's, *Grids: Creative Solutions for Graphic Designers*, and Harper Design Imprints' *Typographics 5*, *Big Type* and *Design Rules*. Medley has been a professional communication designer in Australia for 14 years. He has worked in print, multimedia, animation and video graphics. Currently Stuart is a partner in and the designer for Hidden Shoal Recordings, a critically acclaimed record label with a growing stable of international artists. He is completing his Ph.D. in the area of visual perception based on the paradoxical premise that less realism in an image equates to more accurate communication.

**Julia Park**  
University of Western Sydney, School of Communication Arts,  
Sydney, Australia

## THE MORAL DIMENSIONS OF DESIGN: THE RE-EMERGENCE OF THE DESIGN MANIFESTOS AND THEIR EFFECT

This paper examines the re-emergence of the design Manifestos\* from various sources since the 1990s to articulate what they tell us about the morality of design. I hypothesise that these Manifestos offer moral dimensions to design by espousing ethical, social and civic values. Therefore, this paper proposes that the Manifestos remind us of our responsibilities as designers and suggests that the moral dimensions they prescribe should form part of a necessary framework within which a responsible designer performs. By applying theories and methods, a designer acts upon his/her acquired knowledge of the design process to research, analyse, and individually achieve an outcome. This paper sets out to develop an understanding of the graphic designer's framework of responsibility and terms of reference. The moral dimensions presented in the Manifestos invite graphic designers specifically to look closely at their actions as design agents and to incorporate research, theory and practice as a unit of design process. In so doing, the paper critically highlights the importance of defining the graphic designer's role and responsibilities inherent in visual communication.

The design Manifestos define the capacity and conditions required to actively change and proclaim important relevant design issues. They re-affirm the beliefs and insights about design presented in our everyday life. Their function is to provoke designers to take action, address specific needs and clarify the responsibilities of the designer, on the premise that design has significant social impact on contemporary visual culture. However, the paper does not propose that designers dictate a moral framework within graphic design education; rather the paper looks at why the Manifestos re-emerged as a reminder of individual ethical responsibility. This paper asks how we can have a moral purpose in a global/virtual village and proposes that such an objective is a civic as well as personal project highlighting that there is both a public and private dimension to the responsibilities of the graphic designer.

\* The design Manifestos from various sources include *First Things First* 1964 and 2000, *A Scandinavian Design Council Manifesto on Nature, Ecology, and Human Needs for the Future*, the *Icograda Design Education Manifesto* and the first and second *Declaration of the St. Moritz Design Summit*.

**Park** lives and works in Sydney, Australia. Julia is a designer and associate lecturer in visual communication in the School of Communication Arts, University of Western Sydney. In 2007 she completed her Master of Arts (Hons) in Visual Communication, her thesis titled 'The Moral Dimensions of Design: the re-emergence of the design manifestos and their effect'. This thesis highlights the infinite possibilities that graphic design offers within any given context to the community of users and determines that the incorporation of responsibility must be part of everyday design practice. The key aspects of this research resulted in a creative outcome in the form of a poster titled *The First Man* which is currently being exhibited in the Hong Kong International Poster Triennial 2007 until May 2008. In her graphic design practice she adheres to her new set of guidelines which she developed as part of her masters, a Design Park Manifesto.

**Luke Wood**The National Grid / University of Canterbury, Christchurch,  
New Zealand

## MESSAGE IN A BOTTLE

*The National Grid* is a graphic design publication established in early 2006 as a collaborative research project by myself and Jonty Valentine ([www.thenationalgrid.co.nz](http://www.thenationalgrid.co.nz)). The impulse to self-publish evolved from a shared sense of disenchantment with our immediate situation living and working as designers and design educators in New Zealand—a small professional and academic community dominated by the generally conservative concerns of the so-called 'industry'. As marginal players at best, we imagined, somewhat romantically, that we might generate our own terms and conditions for successful practice via an adventure in independent publishing. Beginning work on our 5th issue now however, we have come to understand that the real benefits of this exercise have been more to do with the way we have been able to establish a community of like-minded practitioners around the publication.

This presentation will offer a critical reflection on our experiences with the first 4 issues of this publication—exploring our successes and failures within the framework of a peculiar national context. As a precedent for our own project, I would like to introduce and discuss the typographic journal 'Typo', published by Robert Coupland Harding in New Zealand from 1887 until 1897. Particularly I am interested in Harding's ability to establish international networks of communication and influence, reaching far and wide from within the isolated colonial outpost that was late-Victorian New Zealand. Within this discussion I want to explore the possibility that by operating as an independent publisher and distributor the channels one must work through—expanding local and/or international peer networks—can develop into something like a legitimate, alternative community of practice. I might also try to argue that, in our case, the same community might not have been established through a similar online exercise, and that the printed and bound artefact is in fact fundamental as a point of connection here.

**Wood** is currently based in Lyttelton, a small port town on the east coast of New Zealand's South Island. Wood works as a freelance graphic designer, lecturer, and musician. He graduated from University of Canterbury's School of Fine Arts in 1997, and completed a Masters in Design at RMIT (Melbourne) in 2006. An interest in practitioner-oriented writing and independent publishing evolved from his postgraduate research, motivating and informing the foundation of The National Grid project ([www.thenationalgrid.co.nz](http://www.thenationalgrid.co.nz)). He is co-editor of The National Grid with Jonty Valentine.