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# Design School Propositions Re-Draft

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## **Design School Propositions Re-Draft**

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### **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.

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**Editing guidelines:**  
This line will have no space and more leading.  
~~Radical is not a dirty word and neither is socialist.~~  
Why are we doing anything at all? Please use the pen icon in the top right to change to 'suggesting' mode so we can track changes. Sign at the bottom of your file.

**We know design reads and writes material culture.**

We work radically ~~and experimentally over~~ **sophisticatedly** through material culture; building on a history of political and social activism. We work to critique, confront and challenge the social, economic and political inequalities embedded in material processes and culture.

**We know design is a way of testing power.**

We use design to antagonise hegemony. We work to identify and deconstruct **firmly dismantle existing power structures** to work across **bordered** ~~trans-~~ **nationality** at trans-scalar levels against systematic prejudice, and bias and **inequality embedded through structures of race, gender, sexuality, nationality, class** within **western, neoliberal, modernisation and nationalism**. We fight to create space to listen, shout and laugh through the world.

**We know that design can map reality.**

We live in multiple futures and conflicting cognitive realities, experimenting with and probing the instability and uncertainty of contemporary geopolitics and technologies. We work to find meaning and to aid in navigating a world fractured by information and ~~deception.~~ **We understand that defacement and illegibility can be a survival strategy in an age that demands transparency.** We work to challenge what is **parsed and materialised as 'normal' by dominant institutions of power.**

**There will be no more designers**

The age of the life-long ad man is over. We must create and test resilient strategies and tactics for anti-globalisation, precarity, ~~cat,~~ **exploitative labour practices and economic inequality.** We must tell new stories of alternatives to growth and abundance.

**There will be no more silobinarities**

The structures of the 20th century are glitching: east/west, right/wrong, rational/irrational, online/offline, **software/hardware**, human/non-human, object/subject, real/fake. We must **unlearn the rules.** We must dismantle the old and build and communicate new frameworks of understanding.

**There will be no more human-centred design**

**Design can not exclude non-human actors. We must design for plurality, moving beyond practices that place human actors at the centre.**

**There will be no more solutions**

**Design cannot fix the problem. Design as a problem solving exercise keeps us locked in, outside ~~silobinary structures and limited concepts of progress.~~ We must break out of disciplinary and institutional norms, use radical imagination and be cunning and daring to build new worlds.**

**We accept doubt**

**We use design to work with, and through doubt, in a manner that is productive, rather than exclusive. We accept that the conditions, behaviours and frameworks we operate within, for ~~and~~ though are contingent. We refer to design as site of action, a domain of agency, that needs to navigate and articulate change.**

*(The right side of the page contains handwritten annotations in red, blue, and black ink, including terms like 'replace', 'add', 'delete', and dates like 'Nov 8, 2019'.)*

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## References

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