



# Embedding Sustainable Design Practice into GB&I BA (Hons)

# GB&I BA (Hons) Course handbook

Unit Code	PU001698
Unit Title	Major Project Studio (Route A&B)
FHEQ Level	Level 6
Effective From	September 1st 2021
Credits	60
Programme	Branding and Design Innovation (L064)
Unit Introduction	This unit is the culmination of the course and provides you with the opportunity to utilise all your practical, critical and analytical skills in the realisation of projects related to the development of your individual portfolio. Building upon previous experiences of the design subjects covered by the course to produce a showcase of work, you will be expected to confidently demonstrate organisational skills in the selection and management of appropriate, considered and resourceful media, techniques and technologies. In answering the briefs you should demonstrate intellectual rigour and conceptual ability and exhibit visual, oral and written skills relevant to the communication of research outcomes.
	You will be given the opportunity to choose from a wide range of projects in order to customise your final degree submission and personal portfolio of work. These may include;

	outlined above.
Learning & Teaching Methods	<ul style="list-style-type: none"> <li>• Independent plan of work devised in collaboration with the student</li> <li>• Individual / group critiques and tutorials</li> <li>• Access to technicians and professionals trained in printmaking and letterpress to moving image and digital media</li> </ul>

Learning Outcomes	
LO1	Demonstrate expertise in engaging in sustained, in-depth and relevant research from diverse sources that include relevant social, cultural, political and environmental contexts (Enquiry);
LO2	Exhibit expertise in applying critical and analytical skills and synthesis of ideas from research materials in the realisation of project work (Enquiry);
LO3	Demonstrate competence and confidence in applying expert subject knowledge to a final digital portfolio of work (Knowledge);
LO4	Identify, thoroughly explore, develop and process appropriate media and techniques using a resourceful and considered approach (Enquiry; Process);
LO5	Fully showcase substantial technical and craft skills that reflect the principles of responsible design practice (Realisation)
LO6	Demonstrate a high level of expertise in selecting and applying appropriate communication, design and presentation models (Realisation; Communication);
LO7	Confidently select and describe strategies for managing projects, deadlines and consultation with appropriate sources (Process);
LO8	Demonstrate and apply knowledge of the appropriate professional context for the work (Process);

**Question;**  
How do we actually implement responsible design practice into our course?

# Existing Ual frameworks



The wellbeing of our planet is of unparalleled importance to humanity's future. And yet it is under threat.

**All universities – like all organisations and all individuals – have a duty to respond: to put themselves on the side of solutions instead of continuing harm.**

The UAL Climate Action Plan was first published in 2021. It brought together various strands of climate-oriented action at UAL into a plan for systemic change.

**Climate Action Plan Summary:  
Changing our system**

**For UAL to realise its socio-environmental purpose, it must be the subject of profound and radical change. Climate justice requires change across institutional and individual levels.**

**Action 1:  
Change the way we teach**  
Our students will engage in discourse relating to climate justice as part of the UAL curriculum. Through teaching, learning and practice, developing work of environmental, cultural, economic and social value. We will equip our students with the education and creative agency to further climate and environmental justice. Our aims and actions to achieve this are:

- Increase our climate and environmental literacy.
- Embed climate justice in all our courses.
- Acknowledging its intersection with social and racial justice.
- Provide support and development opportunities for staff. Support the development of knowledge and skills to aid in transforming the curriculum to address climate justice.
- Create the conditions for collaboration at UAL. Enable our students and staff to make individual changes, take action and advocate for further change in the curriculum.

**Action 2:  
Change the way we research and exchange knowledge**  
We will use whole systems thinking to explore and communicate new ways of responding to the climate crisis. Conducting research and knowledge exchange that addresses climate and related social challenges and creates possibilities to thrive. Whether that be in industry, in society or in our personal lives. Our intentions and actions to achieve this are:

- Apply our research expertise to our own systems and operations.
- Make the case for the contribution of creativity and culture to climate and environmental justice and its impact in society and the economy.
- Increase the scale and impact of our climate-related research and knowledge exchange.
- Imagine, inform and influence change in policy, industry and the higher education sector.

**SUMMARY**

Photo: iStockphoto.com/Edmund Hooper

**Action 3:  
Change the way we operate**  
If we are to lead by example, we must first address our own operations. This means setting ambitious Science-Based Targets to avoid climate breakdown. We have committed to net zero emissions by 2040, a decade earlier than UK government targets. Along with a commitment to net zero scope 1 and 2 emissions by 2030. This commitment will cut thousands of tonnes of carbon dioxide (CO2) from our operations. We need transparent reporting and accurate inventories to enact decarbonisation proportionally. To target our largest emissions through multiple efforts, from technical to behavioural change.

**Our actions to achieve this include:**

- Set Science-Based Targets to chart our emissions reduction pathway. These targets will be in line with the latest climate science and within a just share of the Global Carbon Budget.
- Change how and what we consume as a university by setting carbon budgets, consolidating suppliers and working with our supply chain to reduce emissions.
- Reduce Scope 1 and 2 sources of carbon emissions through effective utility management.
- Reduce indirect sources of carbon emissions through reducing waste, cutting unnecessary travel and encouraging behaviour change.
- Pilot tangible actions in departments, to support the reduction of direct and indirect emissions.
- Commit ourselves to climate justice in our job roles.

**Action 4:  
Change the way we work together**  
We need to share our research and creative practices with others to make a bigger impact. This means working across disciplines, sectors and communities, well beyond the creative industries. Above all, working with climate justice movements across the world. At UAL, we must work together to create an internal movement, devoted to change. Our commitments and actions to achieve this include:

- Build an internal movement for change with students and staff. To create opportunities for everyone to contribute to climate action at UAL.
- Co-produce knowledge within and across disciplines, sectors and communities.
- Work with educational, government, industry and civil society partners, to use our voices to advocate for change.

**SUMMARY**




Photo: iStockphoto.com/Edmund Hooper

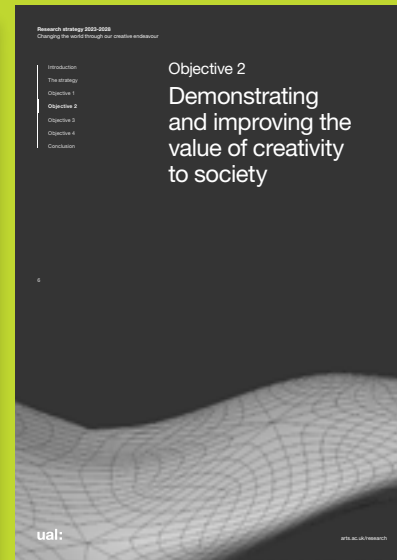
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Our aims and actions to achieve this are:

- Increase our climate and environmental literacy.
- **Embed climate justice in all our courses.** Acknowledging its intersection with social and racial justice.
- Create the conditions for collaboration at UAL. **Enable our students and staff to make individual changes, take action and advocate for further change in the curriculum.**





This year, the University of the Arts London (UAL) launched its new strategy, 'The World Needs Creativity'

**'To change the world through our creative endeavour'**

## The Responsible Design Framework

The Responsible Design Framework (RDF) was developed in 2015 within London College of Communication's Design School. It is a framework and set of case studies designed to evidence a developing range of practices. It seeks to inspire students to consider a way to practice design that responds to the eco-social challenges of our time with the skills and values of responsible creative citizens. It gives guidance for embedding responsible approaches and principles within the curriculum by identifying both explicit and tacit knowledge.

### The Process

Interrogating and improving the way we design via /

- 1 **Resourceful making:** scrutinising medium / material choice and energy use.
- 2 **Systems thinking:** analysing reusability, lifespan and waste impact.
- 3 **Co-design approaches:** being stakeholder-centred and participatory.
- 4 **Responsive reactions:** applying and evaluating approaches in response to need.



ual: the exchange

## Climate, Racial and Social Justice principles

- 01. Move with urgency**

to become a community that has the capabilities to address the social, racial and environmental injustices of climate emergency using creativity and resourcefulness. We offer hope through action, committing to the decolonisation and decarbonisation of our education and creative practices.
- 02. Cultivate systems thinking and practices**

that meaningfully acknowledge the interconnections and complexity of life on earth.
- 03. Foster futures thinking**

to design for possible futures that restore and regenerate, unleashing the power of imagination through participatory and speculative methods.
- 04. Design for human equity, social and racial justice**

by mobilising critical thinking, humbly questioning the norms, practices and biases embedded in our societies and cultures. We recognise and reflect on our individual actions and societal values through self-awareness and reflective practice.
- 05. Accelerate activism and advocacy**

by participating in co-creation and actions that realise change in solidarity with those within and outside of our community. We advocate for justice for nature and humanity through our creative practices.



# Principles

## 02 to 05

ALL feel relevant to my project proposal which I hope will foster future thinking and design for human equity, social justice and advocacy.

# Action Research Project

My proposed question.

How can I embed a sense of social purpose (through making) into the course I teach on - GB&I BA (Hons)?

Over the Summer I prepared for the Action Research Project by attending courses, increasing my knowledge and by making connections



## Courses attended;

- Carbon Literacy training
- What is climate justice?
- Facing climate fears

### What is Climate Justice?

The climate crisis has global impacts, but it does not affect all people in equal ways. If climate justice is not included when tackling the climate crisis by sustainable transformation or climate policy, social inequality may be widened.

Climate Justice acknowledges the historical responsibility of countries in the global North for the climate emergency. It also advocates for those who have done the least to cause the climate crisis but are the most affected. Building climate justice into solutions aims to create an inclusive, fair, free, equal and sustainable future.

UAL Climate Glossary, 2023

### Group pledge:

As a result of your Carbon Literacy training, what significant, new action resulted within and/or extending to universities, involving a wider group of people?

Who is the wider group of people?

Estimated CO2e saving per year:

In your best words, please outline why your new action is significant to this wider group (i.e. How will the action make a difference? Focus on your role position and how much carbon will be saved collectively, directly or indirectly).

Please outline in your own words how it reduces the wider group's carbon footprint (think specifically in relation to the climate science portion of your training and which actions reduce which GHGs).



### Perspective 1 (MA Student)

I'm neurodivergent and have a weird relationship with time. So when I learnt about the impact of carbon on our planet, everything changed for me. I couldn't let go of it.

I've now spent a long time working in the field. But every time I start to make progress with any work, I am confronted with some form of discrimination or exclusion.

It feels like there is a glass ceiling for climate work, where decision makers repeatedly block any form of progress. Previously the barriers to combat these injustices impacted me to the point where I resigned from my job.

### Perspective 2 (BA Student)

When I'm in London I'm a lot more concerned than when I'm back home.

At home, I can go into the field and just appreciate the beauty of the earth. Then I come here, and feel like oh God, what are we doing to it? It makes me feel a lot of sadness, and frustration. I do feel quite hopeless from it.

### Perspective 3 (BA Student)

I have the climate emergency in my mind a lot. It's really hard to ignore in my country, where we've been having massive problems because of landfills established in vulnerable areas.

People who live next to the landfills are already vulnerable, and now they're experiencing problems with intoxication. It's really shocking.

### Perspective 4 (MA Student)

At the University, I see a disconnect between the statements that are being made, and the opportunities available for us to actually get involved and engaged.

So, I oscillate between being optimistic and hopeful, and then just feeling completely overwhelmed. I'm tired of using my voice, because it feels like every time I raise an opinion that someone shuts me down.

### Perspective 5 (UAL Staff)

I'd like to introduce climate more into my class, but it's so delicate. You don't want to look as if you're trying to brainwash students, or ask them to be activists.

We're also in an international cohort; we don't know the full background of our students or how they could be affected differently by this topic.

### Perspective 6 (UAL Staff)

One of the things I've learned along the way is that as a species, we would rather doom than doubt. Or, another way of putting it is that we tend to go towards doom rather than bear uncertainty.

And on the other hand, as artists and designers, if we're not uncertain, then we're not alive. That's why I think that within the way that creative people work there is an answer, at least to adaptation, if nothing else.

If we can find ways to help young people deal with the emotions that uncertainty provokes, it may mean that we don't all need to bear this sense of collective doom.

### Perspective 7 (UAL Staff)

I teach a unit where we look at a lot of theoretical ideas around power and politics. At first, it can be difficult for students to grapple.

But when they do, they start to understand that we're in a system that looks very bleak. When they really grasp the scale of the issue, they're devastated. But what can I do? We don't have the answer. I would love to offer further support to them, but I'm only paid to offer a 12 week unit.

### Perspective 8 (UAL Staff)

I've become very conscious of the gap between how serious the problem is, and how many people are either looking the other way, or focusing on something small because it makes them feel comforted. My anxiety is as big as that gap.

It's hard to devote so much time to something, but see that we're losing ground on so many fronts. At the same time, there's an enormous social pressure to think positively.

## What is Climate Justice?

Rachel Clarke  
Course Leader BADCJ  
rachel.clarke@lcc.arts.ac.uk

Alejandro Martinez  
Visiting Practitioner  
a.martinez@lcc.arts.ac.uk

Carolina Caycedo and David de Rozas  
Som: Sak / The Land of me: Sun - La Tierra del Sol, 2020

### Climate justice

The climate crisis is a **social and political problem**, as well as an **environmental one**.

Different communities **feel the effects of the climate crisis differently**.

The **responsibility for the crisis rests with some countries and companies** more than others.

The **lives of those already facing injustice and oppression** - like the **LGBTQI+ community in Jamaica**, for example - **are made harder by the impacts of the climate crisis**.

Friends of the Earth

UCL: Jacques Thérèse/Flickr, @UCLResearchCentre, climate justice

### Design for Climate Justice

**Design for activation:** developing creative, equitable and collective climate action.

**Design for imagination:** creating more equitable alternative futures that speak to past and present injustices.

**Design for recognition:** responding to how the climate emergency impacts people and species differently around the world.

# My Action Research Project has become part of my Carbon Literacy Pledge

## **Carbon Literacy Pledge**

I am interested in embedding sustainability & craft into my course - Graphic Branding & Identity BA (Hons). I plan to use this as a basis for my Action Research Project for my PgCert and as part of that process get involved with the new course Design for Climate Justice by engaging with the course leader Rachel Clarke as a starting point.

My students and those involved with the new Design for Climate Justice course at LCC starting in September 2024.

**To share my learning with my students and embed climate justice into their ways of working as future participants in the design industry.**

*By thinking about sustainability in regards to the graphic design industry, my students will have the knowledge and awareness to make changes both in the work they make while at Ual and their future careers as designers, the impact they can have to make changes in society. As a starting point we can consider what they already know and what we can research together to increase our knowledge, such as making a list of the materials we use, identify their impact from a zero waste perspective and how we could replace them with a sustainable perspective. Creating a monthly newsletter highlighting sustainable practice in the design industry and holding a yearly event with an exhibition of work and lecturers by key speakers on the subject.*

I will eat vegetarian food when I teach at LCC. I am currently completing my PgCert via Ual and plan to create my Action Research Project on sustainability and craft into my subject area - this will create awareness and discussion points with my students that will help us to create a climate circle and get involved with the Ual policies for Climate Justice.

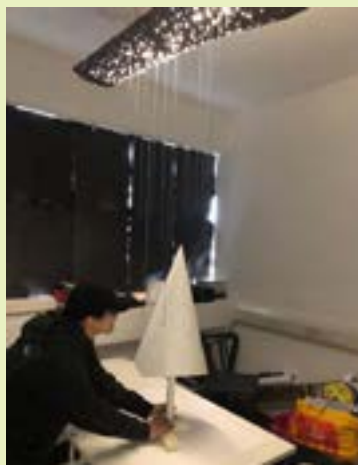
My personal pledge is to not eat meat which will reduce my CO2 emissions and my larger goal is to embed sustainability into my course which will involve

My starting point  
for this project was  
to think about **making,**  
**materials** and **human**  
**interaction...**

# Analogue Tuesday

A workshop we created last year where participants were asked to make mock ups of their project concepts using non digital materials such as card board, Lego and coloured clay.





I was reminded  
& encouraged to make  
this project something  
I wanted it to be,  
something I would enjoy.



I spend all my time teaching others, I miss making & creating.

I decided I wanted to produce my outcome using some of the skills I teach on GB&I by using some of the fantastic facilities available at LCC...







Print finishing at LCC



# Data collection

I asked questions via questionnaires to both staff and students, some were more successful than others.

I realised I needed to take the time to actually speak to people. I conducted interviews with colleagues, and held a sketching workshop - asking about memories and feelings associated with the act of creative making. I emailed and asked people (politely) again & again for their input and ran a discussion group talking with my final year students about social responsibility and the future of graphic design.

# Some of the questions I asked my students

1. How did the experience of making something physical (an object) feel?
2. What question could you pose to yourself about sustainability & design?
3. How might you include the experience of Analogue Tuesday' in your final year projects?

Sarah Mansell Pg Cert Action Research Project  
s.mansell@arts.ac.uk

Thank you for agreeing to take part in my project. The focus group will run over 2 sessions. Today, in Session 1, I will be asking you to answer a series of questions and complete a drawing about your experience of the workshop 'Analogue Tuesday'. Next week, we will have a short discussion about the issues of design and sustainability. I will record and take notes from this session to use as the inspiration for the content of my outcome for this project, any text I use will be anonymous. Please note that you can choose to opt out of this experience at any time.

**My proposed question:**

How can I embed a sense of social purpose (through making) into the course I teach on - GB&I BA (Hons)?

The aim of my enquiry is to gain new insights into how I might support and encourage a sense of social purpose and sustainability through making & doing activities, as part of the learning experience for students on GB&I BA (Hons). By posing and collating data via a series of questions to UoL students and staff. My plan is to design and make a series of creative prompt questions that can be used as 'Wild cards' in workshops for students to consider and engage with as part of their creative process.

**Focus group - Session 1**

1. Did you participate in 'Analogue Tuesday' workshop in year 2? Yes
2. How did you find it? It was interesting, creative. We have fun in that lesson. I like it.



3. Can you draw what you made on the paper provided?
4. How did the experience of making something physical (an object) feel? exciting, as we create something real. Because I made some 3D outside me. It helpful to myself
5. Can you write some of these feelings next to your sketches?
6. What question could you pose to yourself about sustainability & design?

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s.mansell@arts.ac.uk

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**Focus group - Session 1**

1. Did you participate in 'Analogue Tuesday' workshop in year 2? Yes
2. How did you find it? it really help me to think about my project, for the different ideas. And it was really fun.



3. Can you draw what you made on the paper provided?
4. How did the experience of making something physical (an object) feel? it was feel good. It just really the idea not just stand on computer. It help me make in VR poster.
5. Can you write some of these feelings next to your sketches?
6. What question could you pose to yourself about sustainability & design?

Positively influence my target audience.

1. How might you include the experience of 'Analogue Tuesday' in your final year projects? create prototypes to put my project in a real environment to see what it is like.

Thank you for taking part and I will look forward to talking to you in session 2.





How to be sustainability when I experiment.  
what can I do in my design to behave sustainability.

1. How might you include the experience of Analogic Tuesday' in your final year project?

I will try some hand made in some recycled thing. Because the process will inspire me.

Thank you for taking part and I will look forward to talking to you in session 2.



How can it connect with my advice and issue?

What kind materials can make sustainability?

1. How might you include the experience of Analogic Tuesday' in your final year project?

final year I will visit the open space so I will still use the AR poster for my space.

Thank you for taking part and I will look forward to talking to you in session 2.



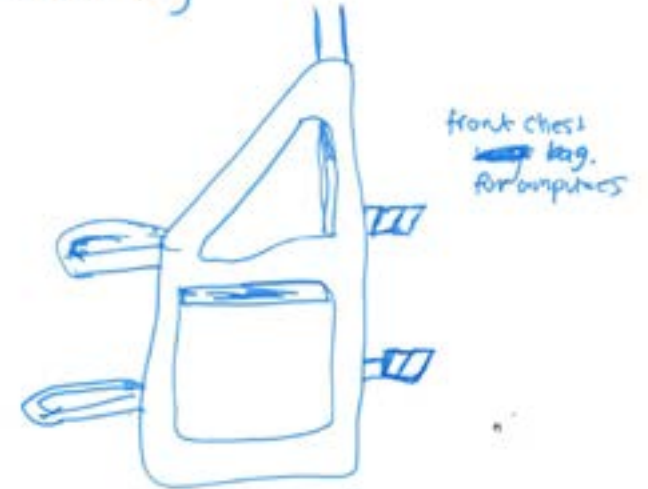
think more about what materials we use

1. How might you include the experience of Analogic Tuesday' in your final year project?

going back to making things physically for inspiration.

Thank you for taking part and I will look forward to talking to you in session 2.

Q3. drawing





My GB&I students were not aware of these fantastic resources.

# Some of the questions I asked my students

## Focus group - Session 2

- How do you think reusing resources can aid creativity?
- Is it important to 'make' away from the digital experience?
- Can craft & human interaction connect us?
- How might we conserve resources through graphic design?
- Can you give an example of sustainability through design?
- How can sustainability affect the design industry positively or vice versa?
- What system/process would you use to encourage sustainability & design ethics for yourselves?
- What issue do you consider important to raise in terms of sustainability?
- How might this experience impact your future creative work?
- How might this discussion impact your future creative work?

# Some of the questions I asked my colleagues

- What do you think are the 3 most important things as arts practitioners, we should know about sustainability?
- How do you think reusing resources can aid creativity?
- Can you say something about the importance of 'play' as part of the design process and 'making' away from the digital experience?
- How can sustainability affect the design industry positively or vice versa?
- Can graphic design connect humans and particularly future generations to the natural world?
- Can craft, making & human interaction connect us?
- How might we conserve resources through graphic design?
- How can design benefit people and communities by limiting its environmental impact?
- How can creativity and innovation advance sustainability?

# Themes of data collected Thematically analysed

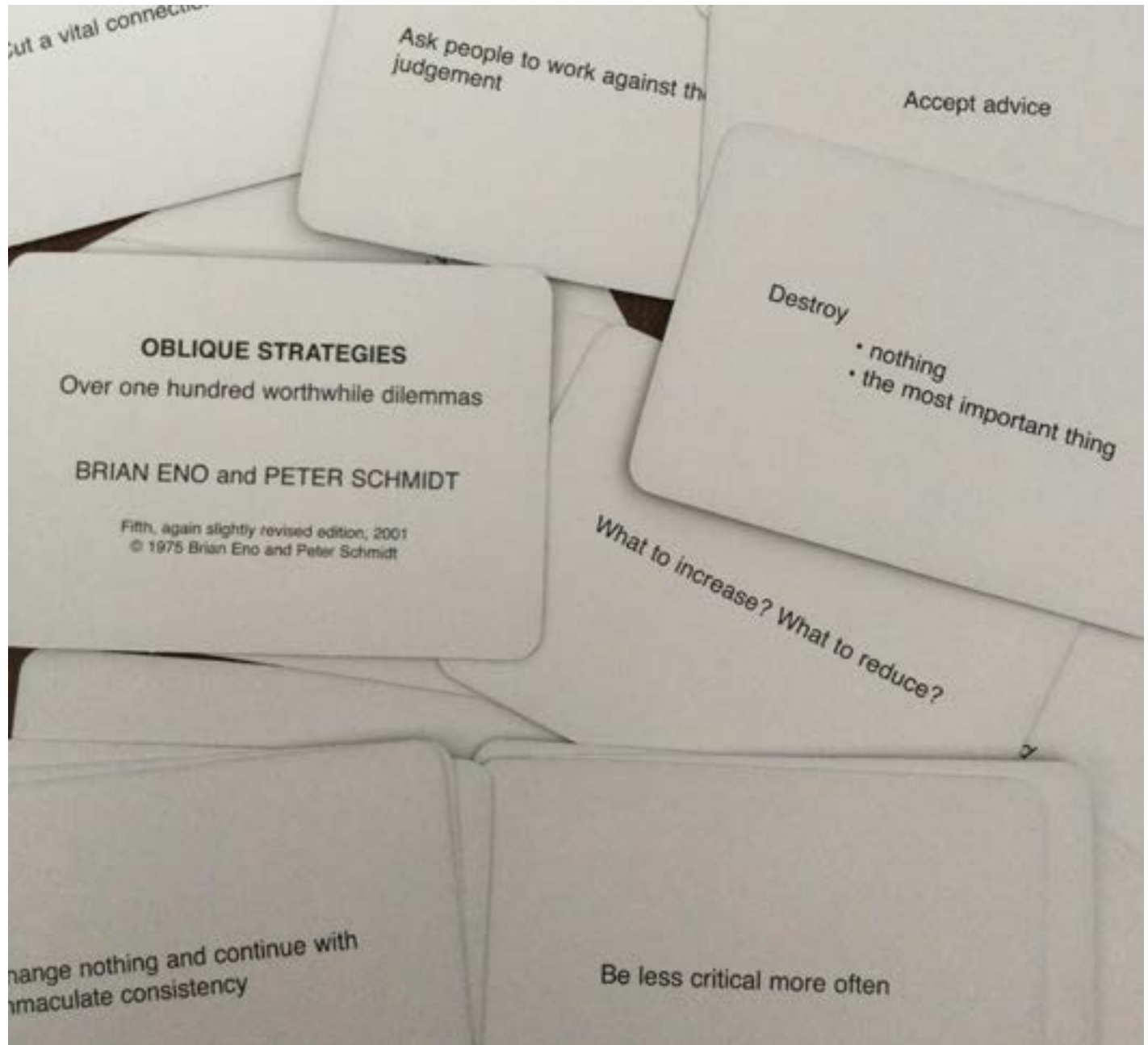
- Making
- Design thinking
- Sustainable Design  
Considers the environmental, social and economic impact of designed objects from inception to end of life
- Speculative Design

# Card designs

## Brian Eno, School of Life cards etc

In 1975, Peter Schmidt and Brian Eno created the original pack of Oblique Strategies cards, through thinking about approaches to their own work as artist and musician. The Oblique Strategies constitute a set of over 100 cards, each of which is a suggestion of a course of action or thinking to assist in creative situations. These famous cards have been used by many artists and creative people all over the world since their initial publication.





## Know Yourself Prompt Cards

### Self-knowledge

60 prompt cards designed to help lead you through the important task of knowing yourself a little better in life. It's hard to understand who we really are: what we want, how we feel and why we react as we do. This lack of self-knowledge can be trouble, for it makes us get into the wrong relationships, pick unsatisfactory jobs or spend money unwisely. No wonder Socrates summed up all the counsel of philosophy in just two words: 'Know Yourself'.



# 100 Questions Original

## Sociability

A toolkit of 100 questions to spark exciting and meaningful conversations.



**UNLIMITED...**

**Cards for Inclusion**

Illustrated by Seohye Lee  
Concept by Jo Verrent

**Share your solutions:**  
#cardsforinclusion  
@weareunitd

**More information at:**  
weareunlimited.org.uk/cards-for-inclusion

**Instructions**

**Contents**  
80 cards in total:  
25 What cards  
25 Where cards  
25 Barrier cards  
5 Blank cards

**Aim of the game**  
Find as many solutions as possible to overcome the access barrier to your arts event. Play with a diverse group of people for a wider variety of solutions.

**Set up**  
1 Place each set of cards (What, Where, Barrier) into piles.  
2 Shuffle each pile.  
3 Take one card from the top of each pile.

**Let's play**  
In a group, discuss your three cards.  
Imagine the art (What) in that place (Where) and the Barrier that is stopping people from taking part.

**How many solutions can you find?**  
Once you have as many solutions as possible, take another three cards and challenge yourselves again. Everyone's a winner!

Use the blank cards to personalise your cards to match your specific situations.

<p>Paintings</p>	<p>What</p>
<p>Concert</p>	<p>What</p>

<p>Crowds</p>	<p>Barrier</p>
<p>We need to move</p>	<p>Barrier</p>

<p>Barrier</p>	<p>Barrier</p>
<p>I cannot leave home</p>	<p>Barrier</p>

Write your own

<p>School</p>	<p>Where</p>
<p>Place of worship</p>	<p>Where</p>

<p>Write your own</p>	<p>Write your own</p>
<p>Write your own</p>	<p>Write your own</p>

**This version uses gamification to explore and discuss important issues of inclusion.**

# Wild card branding

## Typography

### Rockwell Bold

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt  
UuVvWwXxYyZz .,:;"'""!()?{}[]£\$&%@0123456789

### Rockwell

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt  
UuVvWwXxYyZz .,:;"'""!()?{}[]£\$&%@0123456789

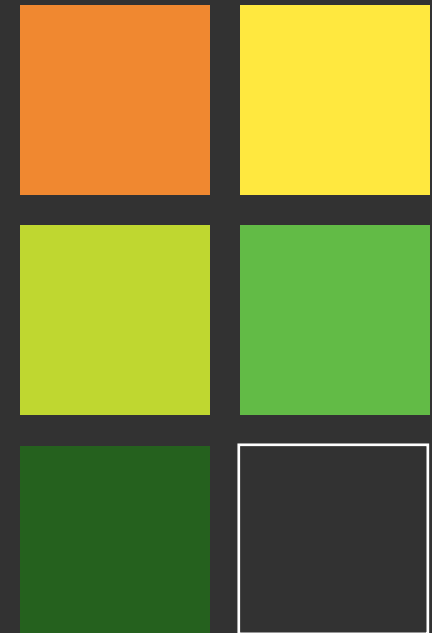
### Gill Sans SemiBold

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt  
UuVvWwXxYyZz .,:;"'""!()?{}[]£\$&%@0123456789

### Gill Sans Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt  
UuVvWwXxYyZz .,:;"'""!()?{}[]£\$&%@0123456789

## Colour palette



# Next;

- More data to collection via another interview & questionnaire
- Design my 'wild cards'
- Print the cards using risograph
- Use the cards in a workshop during PPU, a cross school interdisciplinary programme with second year students
- Get feedback from the students on how they find them
- Develop and refine my range of cards & packaging
- Explore other resources such as letterpress to print the cards
- Screenprint the packaging to hold my card set
- Create a finalised reading list for my ARP





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# Thank you