

Institute for Creative Industries
Journal of Design Practice and Research
Edinburgh Napier University

Volume 3, 2014

What's been happening?

Welcome to the third issue of the Journal for Design Practice & Research. The last 18 months has been an extremely busy time for us. We have continued to grow as a team, with new members joining, and our work grows ever more diverse. We have undertaken eight SFC and BIE Innovation Voucher funded projects, finished two Follow-on Voucher funded projects worth (£40K each), and started another; we have started public engagement projects and an AHRC funded project; there have been numerous publications, conference papers and members of the team have been submitting work to the REF.

The design industry is worth over £15 billion to the UK economy and our work has been highly valued in helping a number of SMEs and public sector organisations use design to enhance their services. We undertake cutting edge work which informs our teaching and keeps our students abreast of industry developments. To find out more, read on...

Ian Lambert

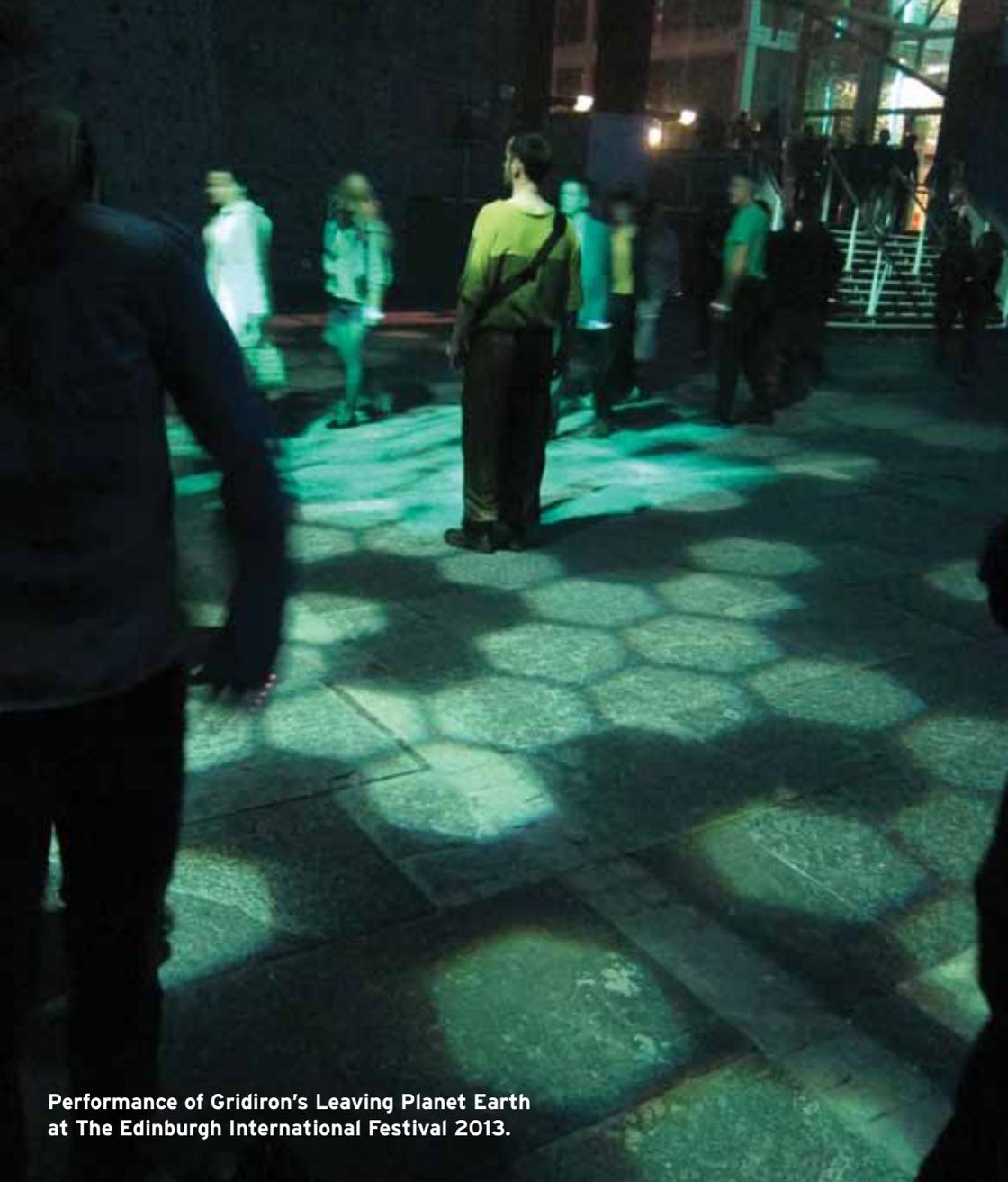
Director, Centre for Design Practice & Research

About the Centre for Design Practice and Research

The Centre for Design Practice and Research comprises some 18 art & design academics and practitioners with expertise across a range of disciplines, including graphic design and branding, lighting design, product and furniture design, urbanism, interaction design, exhibition design, advertising, transmedia story telling, museum interpretation, moving image design, and interior design. We work on design research, consultancy, commercialisation, knowledge exchange (KE), and offer continuing professional development (CPD) courses, and research degrees.

We would like to hear from business, local authorities, the public sector, and local communities seeking help in providing innovative and creative outcomes to a range of commercially and socially driven projects.

If design can help you and your organisation e-mail saci@napier.ac.uk or call 0131 455 2678.



Performance of Gridiron's Leaving Planet Earth
at The Edinburgh International Festival 2013.

**Our goal is to help creative practitioners,
businesses and communities prosper and
flourish through accessing the knowledge and
expertise of our staff, associates and partners.**

Leaving Planet Earth

Staff members involved: Malcolm Innes, Ian Lambert, Andrew O'Dowd, Euan Winton, Beata Zemanek (Centre for Design Practice & Research), James Blake (Centre for Media & Culture).

The Centre for Design Practice & Research and the Centre for Media & Culture collaborated with the Gridiron Theatre Company for the transmedia elements of their 2013 production of Leaving Planet Earth. The project was undertaken as an SFC Follow-on Voucher (£40K) alongside a student project with BDes (Hons) Design & Digital Arts (D&DA).

The show premiered at the 2013 Edinburgh International Festival. It was written and directed by Catrin Evans and Lewis Heatherington, and produced by Judith Doherty.

The production ambitiously used the Edinburgh International Climbing Arena at Ratho as the stage with the audience 'warping' to the venue aboard space ships (coaches) from the city centre. During the journey, they were briefed on their new life by an actor, along with video footage produced by Edinburgh Napier's James Blake (CMC), Beata Zemanek and Omar Barco (CDPR).

Malcolm Innes, Ian Lambert, Andrew O'Dowd, and Euan Winton (Centre for Design Practice & Research) developed the Old Earth Museum (both physical and virtual), whilst transmedia designer and research student Beata Zemanek oversaw the transmedia strategy, and making of, the Gatekeeper film, supported by D&DA students and graduates.

James Blake (Centre for Media & Culture) brought together students and staff to develop digital content, including films, for a transmedia project and the induction video on the coaches to Ratho.

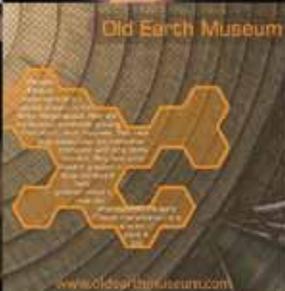
Students involved: BDes (Hons) DESIGN & DIGITAL ARTS: Omar Barco, Douglas Chalmers, Chris Pincombe, Martha Schofield, Robert Doyle, Stuart Smith and Nathalie King. BA (Hons) TELEVISION: Stuart Rain and Blair Stewart.





BREAKING NEWS

12:31 GFO announces mass migration to New Earth



Richard Firth

Pop up museum, The National Museum of Scotland, Edinburgh International Science Festival 2014.

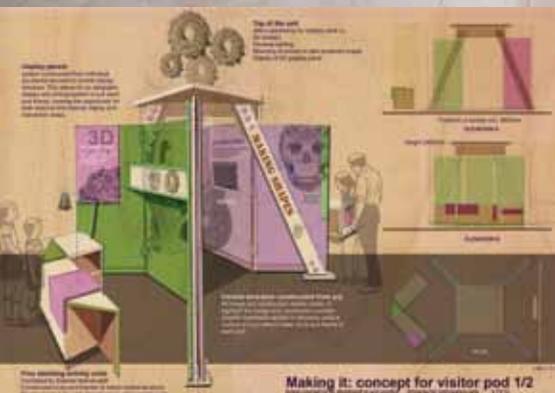
Working in collaboration with the Edinburgh International Science Festival, we designed and curated the 'Making it' exhibition installed at the National Museum of Scotland. Key to the exhibitions success was the design and manufacture of an exhibition display system which could host a range of varied exhibition content and be reused for future exhibitions.

'Making it' is by no means finished. We are simultaneously working on the next steps for the exhibition.

Open Source - An intention from the start has been to release designs for the exhibition, and specifically the very elegant 'pod' structures, as an open source, DIY project online. Over the coming months we will be working out exactly how this is going to happen, alongside writing a paper which outlines the development and running of 'Making It'.

Abu Dhabi - We are currently working out whether 'Making It' will be making its way to the UAE for the Abu Dhabi Science Festival 2014 in November.

'Making It' will reappear in a new location(s) for Edinburgh International science festival 2015.



Richard Firth

The Phantom Entomologist. Exhibition at Edinburgh International Science Festival, Summerhall 2014.

The Phantom Entomologist offers a glimpse into an age of insects where the micro-politics of organisation, habitat and co-operation are revealed through insects' inventive bodies. The exhibition invites you to share the Phantom Entomologist's journey through a catalogue of synthesized insect bodies and intricate technologies.

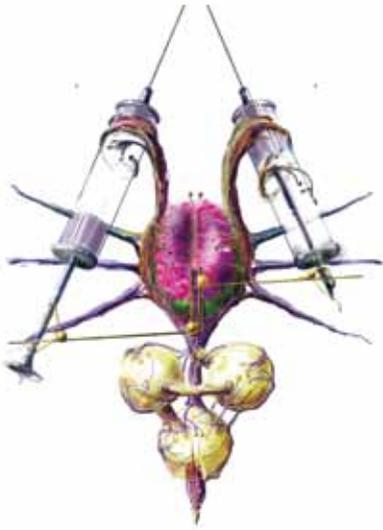
Richard Firth's illustrations draw inspiration from the weird and wonderful world of bugs whose pragmatic and experimental anatomies seem to hybridize technological, biological and environmental structures. Paying homage to the Victorian aesthetic of Natural History, the exhibition revives the era's taxonomy plate, but injects the Victorian's craze for insect collections with post-biological dreams.

Drawing connections between the technophiles of the present and the natural historians of the past the exhibition presents weird and wonderful insects that capture the murgence of body and machine, body and space and, body and time. As a new model for cyborg enthusiasts, the exhibition promises an opportunity to marvel at these creatures' monstrous biology and embodied technologies.

Leave your Insect Guides and Encyclopaedias at home and enter a fantasy realm of imagined bug anatomies that will make you question the distinction between real and imaginary, bug and machine.

Text by Dr Kirstie Jamieson.

The illustrations shown are a sample from a catalogue of 24 original designs.



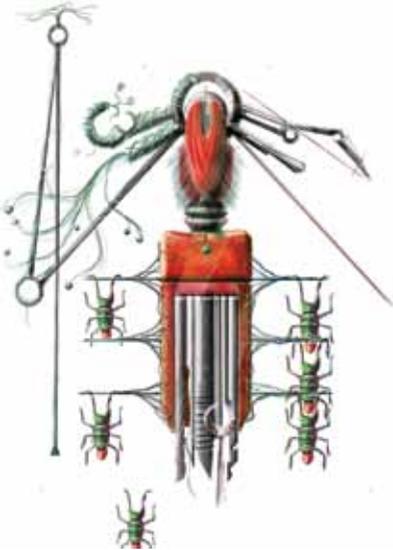
Syrinx

From the Greek origin of *syringe* syrinx translates as tube, which captures the form of the insect's double-barreled syringes.



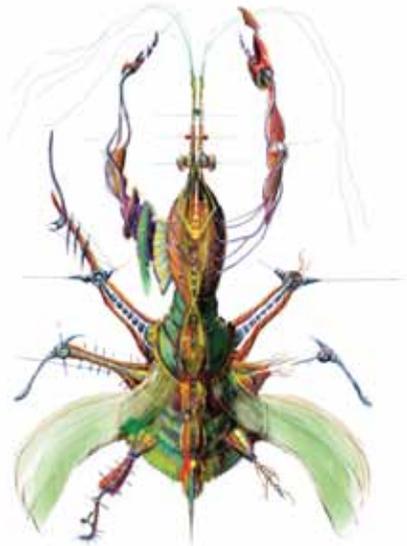
Acer halo

This insect borrows his name from the Greek *akephalos*, which means *headless*.



PleonZ

From the Greek word for *more*, the Pleon is more than its composite parts. A skilled craftsman, his modular body provides multiple advantages.



Xenosarc

From the Greek words *xeno* for *foreign* and *sarc* for *flesh* this mutable trans-species creature moves through space and time in borrowed bodies.

Myrna MacLeod

à l'affiche The graphic poster is the heart and soul of graphic design. A perfectly balanced poster, discovered accidentally, is without doubt a beautiful thing - it has the power to inform, but also to lift the spirits. Posters enlighten the urban landscape and architecture - they transform architectural brutalism and city space, with their subtle visual impact that resonate emblems of modernity.

“Sometimes, I catch a very tiny thing that opens my eyes and drives me to a path of means. Sometimes, I feel closer to the invisible than to the visible”

Philippe Apeloig.

In the fast paced interactive world of convergent media - is there still a place for the humble graphic poster? Can culture, protest, history and society still be re-imagined through the purest graphic art form and visual language?

Informed by the visual culture of France, can we design a new poster culture for Scotland, exploring the territories between graphic design and art - for now, and for the future?

Can 2015 be - The Year of the Poster in Scotland?

à l'affiche tout le monde - bon chance bon vie.

Light/Lost is a geopoetic re-imagining of the Glasgow Necropolis in collaboration with Slateford Press, as an SFC Innovation Voucher funded project. Inspired by the France based, Scottish writer - Kenneth White, the founder of the Geopoetic movement. The project has been supported by a SFC Innovation Voucher and will output a book and exhibition in 2015.

Five go to Mozambique is a working project with The Teran Foundation, a charity based in Mozambique, and Breaking the Ice in Berlin. The project explores the value of social responsibility in graphic design education. Five students and two tutors travel to Mozambique in May 2014 to work on graphics for two charity funded enterprises - Shine Soap Co-operative and the Mossuril Film Festival / Local initiatives in Film Enterprise. With a lack of infrastructure and supply chain in Northern Mozambique - the group will begin work at ground zero, and seek to build a rich graphic narrative in the local environment, using the most basic of tools.



and the things we do are the same things from the top of the hill, and we run to the summit of each

THE MUSIC MACHINE



Sam Vettese Forster

Dr Sam Vettese Forster is a research active lecturer in Critical and Contextual Studies with eight years experience in Higher Education and seven years as an award winning practicing jewellery and metalwork designer. Research activities coalesce around investigation into the societal and material significance of 'democratic design'. This research is wide ranging in approach, encompassing diverse areas of art, design and heritage but with a particular emphasis on fashion, textiles and body adornment. This research is also interdisciplinary, involving and led by practice, technology and environment.

Dr Sam Vettese Forster was returned in the RAE (2008) at Heriot-Watt under the 'Art and Design' unit of assessment and in the REF (2014) at Edinburgh Napier University for the 'Communication, Cultural and Media Studies' unit of assessment Her grant funding and awards total £110,000 and she has published eleven academic peer reviewed journal and conference papers.

Current Funded Research:

AHRC - Design in Innovation: Research Development Funding 'Enhancing the authenticity and sustainability of the visitor heritage experiences through 3D printing technology' (2014) Principle Investigator (PI) (c. £35k; (FEC) This project proposes to offer an alternative approach to the contemporary heritage souvenir experience through the utilization of 3D scanning and printing and online, remote interfaces between the museums, galleries and heritage sites and local 3D printing facilities, without an in-between 'gift shop' provision. It proposes to provide a desirable, customizable, co-created range of products based on scanned in versions of artefacts within the museums, galleries and heritage sites, produced remotely in the tourist's nearest local 3D printing facility.

Technology Strategy Board Innovation Voucher: 'The creation of a disposable, recyclable fashion collection utilising nonwoven coloured polypropylene' Collaborative research funding enabling a design led exploration of pattern cutting, printing and surface design finishes towards a commercial garment prototype [5K].



Malcolm Innes and Euan Winton

The Kirkwall Festival of Light. Kirkwall, the capital town of the Orkney Islands, has a population of around 8,500 people, but Orkney has over 140,000 visitors every year. The majority of visitors are in the summer months and January and February each account for only 2% of the total.

SFC Innovation Voucher funding has allowed Malcolm Innes to work with Kirkwall Business Improvement District Ltd. and The St. Magnus Festival to create a proposal for a financially sustainable annual event to attract locals and visitors into the town centre at a traditionally quiet time of year.

At 59° North, Kirkwall has long hours of daylight in the summer and short days in the winter. This extended period of darkness offers a unique opportunity.

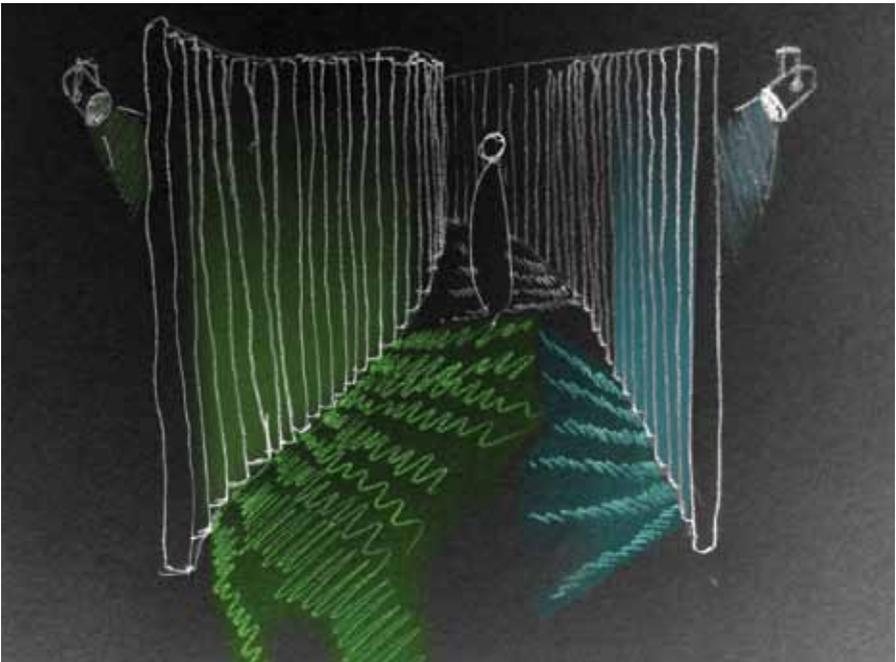
The project will make creative use of the darkness by harnessing innovative lighting and projection to dramatically enhance the darkest time of year.

A longer-term aim is to further secure the international artistic profile of Kirkwall through the creation of a festival of pioneering artistic lighting designs along with participatory workshops and a series of legacy projects to incrementally improve the lit environment of the town.



Malcolm Innes and Euan Winton

Staff from the Centre for Design Practice and Research are working with The Royal Botanic Garden Edinburgh to create a light show during the dark winter months of November and December 2014. With a working title 'Botanic Lights', the show will create an evening trail through the gardens, exploring the night time experience through light, sound, projection and interactive artworks. Malcolm Innes and Euan Winton are providing artistic and creative direction for a multi-disciplinary team led by Unique Events, the same team that delivers Edinburgh's Hogmanay celebrations. Following a successful feasibility study carried out by Malcolm last year, the 2014 event is expected to be the first in a long running series of annual events. The aim being to raise the profile of the Gardens, attract a new audience and provide a sustainable new revenue stream. The project is funded with an SFC Follow-on voucher.





Ruth Cochrane

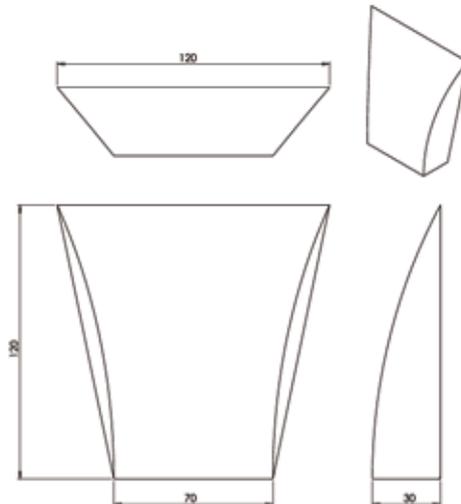
We investigated innovative forms of packaging for dog treats for Scottish start-up company Pawsivity Natural with an SFC Innovation Voucher funded project. The innovation was driven through an exploration of the user experience when dispensing dog treats during training activities.

Pawsivity Natural were able to explore a range of options in delivering to market an alternative dog treat made entirely from natural ingredients.

The product has been now been launched with a rationalised design in the first instance. We are expecting to work on a follow-on voucher project when the product has gained a market foothold and the wider ideas explored in the project will be investigated further.

“The process of working with the Edinburgh Napier team has enabled us to move our product forward. I would definitely recommend them to other SMEs.”

Chris Louttit, Owner, Pawsivity Natural





Iain Macdonald

Digital gardens with real toads in them: the place of heritage media in a digital art and design education.

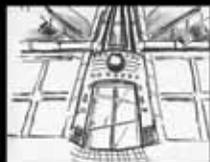
At a time when digital media is regarded as orthodoxy in education, in advanced global economies there is a pressing argument to review the lessons of the past and reflect on whether they are still applicable. This paper will enquire into today's issues with digital practices in art and design education using relevant, historical examples from the main changes in approach of the last century. It will also explain how the changes of approach to art and design education has affected the choice of materials, the stress on different skills and the values of different creative arts within the subject. From a position as a practitioner in the moving image, and in response to this autoethnographic research, the author puts forward a pluralist approach to teaching design, through a hybrid of particular aspects of 'heritage' and digital practices.

Digital and Paper Sketchbooks: Learning new ways of drawing and designing.

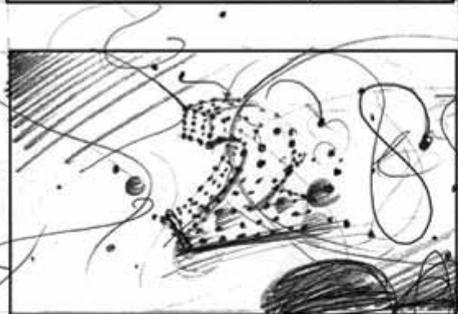
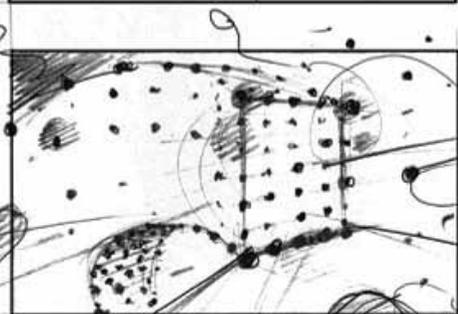
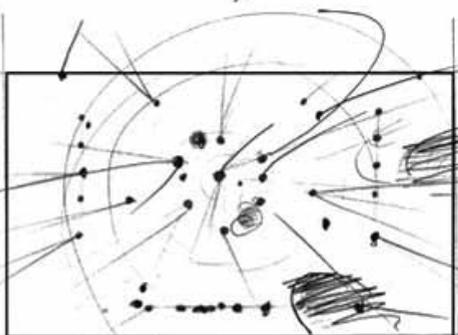
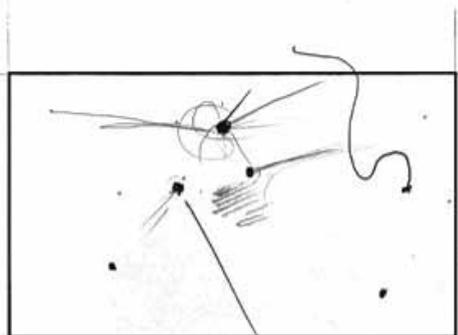
Since the introduction of the portable mobile tablet device in 2010 there has been a surge of interest in how these might enhance technology-based learning. The advantages of mobile tablets extend into all aspects of society and education. But it is the specific uses and impact on art and design practice that this study sets its focus.

This study examines recent literature supported by the sketchbook practice of two product designers who are also educators. Many pedagogic studies herald the transformative powers of digital technology but through the experience of two practitioners this study aims to test some these claims in an educational context. It questions the effect that their experience of the functionality and versatility of new media has had on their sketchbook practice.

...cont'd



IDENT 7" + LIVING HOLD



...cont'd

Martin Heidegger's theories of praxical knowledge in *The Question Concerning Technology* (1954) inform this study, questioning how we think through the materials that we use, in particular thinking through the act of drawing. As the experience of the world around us becomes increasingly digitally mediated it is important to consider how designers use sketchbooks in digital and analogue forms.

RECENT PUBLICATIONS

Macdonald, I. (2014) 'Digital and Paper Sketchbooks: Learning new ways of drawing and designing'. TRACEY.

Available at: <http://www.lboro.ac.uk/microsites/sota/tracey/journal/sketch2.html>

Macdonald, I. (2014) 'Cultural Change in the Creative Industries: a case study of BBC Graphic Design from 1990-2011'. *Visual Communication* (13.1)

Macdonald, I. (2014) 'Curriculum for Excellence: a study of art & design and the impact on Higher Education'. NSEAD AD (9).

Available at: <https://vimeo.com/73843449>

Macdonald, I. (2013) 'Digital gardens with real toads in them: the place of heritage media in a digital art and design education'. DRS CUMULUS International Conference for Design Education Researchers



Colin Andrews

The Lincolnshire Poacher is a film about the remarkable environment around Rattray Head in the north east of Scotland. The small geographical area around Rattray and Crimond contains an abandoned WW2 airfield, a major Royal Naval Wireless Telegraphy Station with numerous 900ft masts which control military communications to air and sea traffic in the North Sea area, a former cold war listening post now used for radio communications to the north sea oil platforms, an abandoned fishing village, a gas processing facility, a lighthouse, several shipwrecks, and a major RSPB reserve which is the winter home to over 70,000 migrating geese (Loch of Strathbeg).

The Lincolnshire Poacher uses sound to connect a number of these elements and employs aural ambiguity, repetition and shortwave recordings of 'number stations' to weave together a cinematic exploration of communication, privacy, and navigation.

Number stations are mysterious shortwave radio broadcasts often containing artificially generated voices reciting streams of numbers, words, letters, tunes or morse code. They are commonly thought to be communications by national intelligence agencies.



Colin Malcolm

Culture of Geography - Looking For The New Alternative.

The relevance of an object is really something that is significant in a particular way to each individual.

Through materials, processes and cultural references this is a paean to the influential moment in time that shaped my identity.

The digital age makes it easy for us to revisit and rediscover. With rediscovering comes reinterpretation and the start of boundaries becoming blurred.

This work is for every chapter of the story that has been written and can't be unwritten.

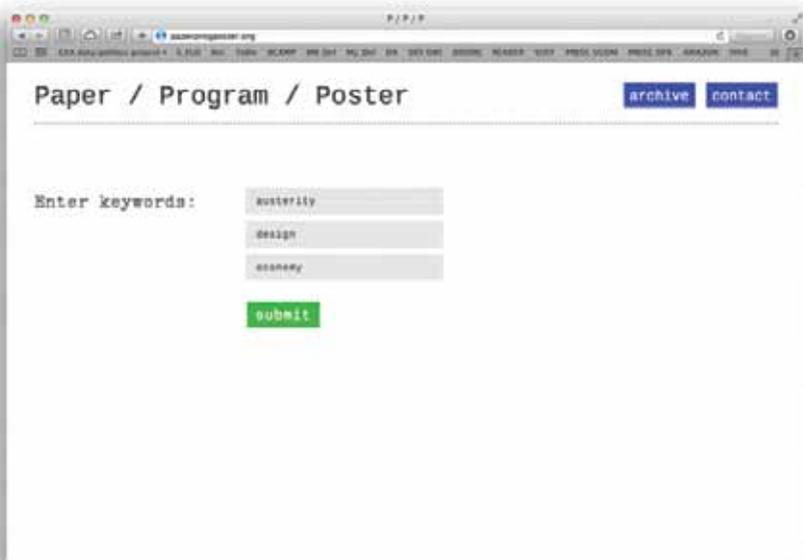
What's important is that my version is the only version.



Paul Kerlaff

Created with Neil McGuire from After the News and Glasgow School of Art, Paper/Prog/Poster is simultaneously an interactive installation, poster generator and catalyst for left field discussion. Launched at the Cumulus Dublin conference in November 2013, users provide keywords relating to their area of research or interest, and receive a unique statement which derives from academic and public content online. The device was used to catalyse successful workshop discussions on the Cumulus conference themes of Design and Austerity (transcript available from p.kerlaff@napier.ac.uk). Paper/Prog/Poster is available free at <http://paperprogposter.org>





Paul Kerlaff

RE:Design at Architecture and Design Scotland. Building on emerging concepts of assessment pioneered by David Boud and Nancy Falchikov, a series of live projects are being run with the specific aim of developing the skill of judgement required for lifelong learning. Working as a small practice with live projects and real clients, students identify their own learning outcomes whilst using peer and self-assessment to inform their own professional development. In March 2013 third year students successfully designed, realised and hosted the RE:Design exhibition and debate at Architecture and Design Scotland, engaging 55 students from the Royal Mile Primary School, delegates from Edinburgh City Council, The Scottish Parliament and the European Parliament.





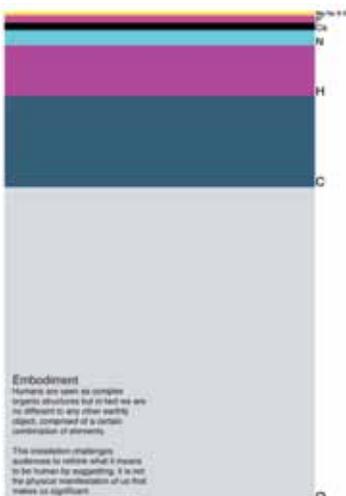
Andrew O'Dowd

Andrew O'Dowd is an Experiential Design Practitioner and Researcher at Edinburgh Napier University. His primary focus within the field of design is the way people interact with objects, spaces and technologies, specifically, the designed experience practitioners can instil in their designs to illicit innate relationships between human and thing.

He is also very focused on how we might look towards the integration of technology into our society, less as an instrument but instead, as a symbiotic partner in our lives. Currently, his research is investigating 'connected objects' and the philosophy of the 'internet of things'.

His focus within this area is in: The consideration of how we will progressively consider technology less and less as a tool for communication between humans but more as it's own being. Just as chairs or plants have online personas and personalities that humans interact with naturally, technology in the future may embody these humanoid lives in the physical world.

His second area of focus considers how we move towards a more technologically infused world, how can we consider the integration of microbial organisms into inanimate objects and environments to embed organic re-action and response in manufactured objects e.g. rooms that control their own climate through integrated responsive micro-biological control systems.





#kitsch

Cybernet_01

Powered by the perpetual online commentary on dis-tasteful design. As long as people maintain a subjective opinion on design the lamp will stay on.

Ian Lambert, Andrew O'Dowd, and Brian Davison

Bic Biro: Property of the People. Humble as it may be, the Bic Biro is a ubiquitous design classic which can be owned by almost anyone in the industrialised world - an example of the democratisation of good design. Or is it? Does anyone ever actually own a bic biro, or are they a custodian of a small civic amenity for a brief period of time?

Once released into the public domain, either from purchase, or via the office stationary cupboard, most, perhaps almost all, are passed from one user to the next. The white bike of pens: put it down when you have finished writing, and someone else will take it to write the next note. If someone was to borrow your Parker 51 fountain pen, you'd surely expect it back. Not so the Bic, and so it goes, serendipity taking it on a journey that could go to other side of the world.

This is only conjecture, so how do we really know the fate of each pen as it leaves the shop or stationary cupboard, and how do we know how many users it has had?

The project is both a study of the Bic Biro in our material culture and an experiment following the Bic Biro diaspora using tracking technology. Watch this space...

"Somewhere in the cosmos ... there was a planet entirely given over to Biro life forms. And it was to this planet that unattended Biros made their way, slipping quietly through wormholes in Space to a world where they knew they could enjoy a uniquely Biroid lifestyle, responding to highly Biro-oriented stimuli, and generally leading the Biro equivalent of the good life."

Douglas Adams



Kirstie Jamieson

Dr Kirstie Jamieson teaches the design programme's Critical and Contextual Studies modules at undergraduate level and is Co-programme Leader of the postgraduate suite. With a background in theatre, film and curation Kirstie has developed a distinct research portfolio surrounding issues related to the creative economy, temporary space and urban design. Awarded her doctorate degree in 2009 she has continued to develop her research of playful design typologies, Festival Cities and the neoliberal creative economy most recently publishing *Tracing festival imaginaries: Between affective urban idioms and administrative assemblages* (2013).

Since returning from maternity leave in September her research has focused upon the material language of speculative spaces and objects. She is interested in how utopia as method has produced a distinct yet methodologically overlooked area of 'third spaces' (Winnicott 1971) in design. In light of the prevailing interest in 'speculative everything' Kirstie's paper *Potentialities in Practice: The 'third space' of speculative design reconsiders the significance of utopia as method*. The paper will be delivered at IUAES' *The Future with/of Anthropologies* in May 2014.

In addition, Kirstie has recently collaborated with Richard Firth on an exhibition for The Edinburgh International Science Festival 2014. *The Phantom Entomologist* explores the shifting territories between nature/culture, insect/machine and technology/biology through the projected synthesis of insect bodies and technology.

Complementary to her academic research Kirstie has spent ten years providing consultancy and research expertise to public and private sectors leading interdisciplinary teams in curation, cultural interpretation, urban policy and performance. Kirstie's urban ethnographic research has informed policy development, funding applications and urban planning in both Scotland and Finland.

Kirstie was returned for the RAE in 2008 and the REF in 2014.

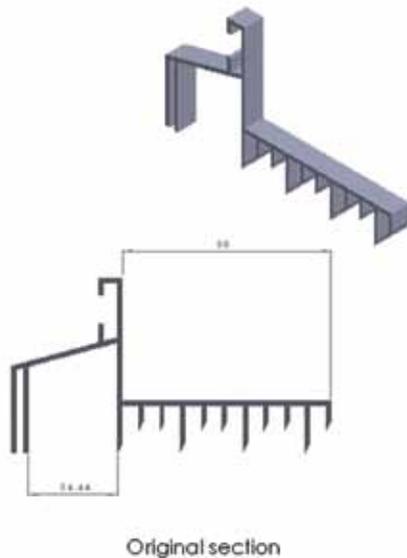
Work by Robert Doyle MA/MDes Design 2014: Phenomenological Mapping
Research with Dr Kirstie Jamieson



Will Titley

At a time when food production levels, water safety and availability are sited as major issues for the world's population, the partnership between Molluskit entrepreneur, designer and owner Mike Inglis and Edinburgh Napier university is timely. Molluskit is a system for protecting crops from slug and snail decimation, importantly for the environment it does not use any chemicals to destroy or deter the pest. The joint project, which is funded with an SFC Innovation Voucher, was tasked to take the existing design and repurpose it to deliver controlled and precise water and fertiliser for the crop. At the same time the existing design was identified by Edinburgh Napier as having potential for rationalisation that could deliver massive savings to the production costs. To date the project has completed the prototype and testing stage.

For more information visit www.molluskit.com





Rebecca Gischel

The number of migrants in the EU has increased notably over the last few years. Migrants enrich the EU by bringing parts of their own culture with them. Global Sounds is an interactive installation, which shows the exciting diversity migrants help to create. A series of pyramids were installed, each programmed to play different instrumental sections of a song when interacted with. The more the pyramids are interacted with in unison, the richer the song that is produced. When all pyramids are working together, they compose an harmonic musical piece in its entirety. The composition, which was written especially for the project, included a mix of instruments symbolic of different cultures such as the koto and didgeridoo, which are often not heard together, to allude to the multicultural richness migrants have brought to the UK and Europe.

Following the installations of this work in Edinburgh as testing and submission, for the MA/MDes Interaction Design programme at Edinburgh Napier University, Rebecca Gischel was selected to exhibit this work at the world famous Ars Electronica Festival in September 2013 (see opposite).





Welcome home

How WELL DO YOU KNOW YOUR DOG?



Don't risk the safety of others,
keep your dog on the leash in public.

How WELL DO YOU
KNOW YOUR DOG?



Don't risk the safety of others, keep your dog on the leash in public.

How WELL DO YOU
KNOW YOUR DOG?



Don't risk the safety of others, keep your dog on the leash in public.

It's coming up Roses for MSc Creative Advertising

The winning campaign for this year's Roses brief, entitled Take the Lead, was created by two of our own Masters students. Well done to them.

Another gong for an award-winning course, woof woof!



MA/MDes Design Programmes

- MA / MDes Environmental Graphics
- MA / MDes Exhibition Design
- MA / MDes Interaction Design
- MA / MDes Interior Architecture
- MA / MDes Lighting Design
- MA / MDes Motion Graphics
- MA / MDes Product Design Prototyping

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Working with New Talent

A number of businesses, charities and public sector organisations have set live creative briefs for our design and advertising students as a means of generating new ideas and obtaining a fresh perspective on old ones. In return, our students gain valuable industry experience, and usually a paid internship or cash bursary.

Our clients have included Age Scotland, Architecture and Design Scotland, Bawbags, Belhaven Fruit Farm, Breaking the Ice (Mozambique), Carron Pheonix, Challenges Worldwide, Carbomap, Edinburgh Greenspace Trust, Edinburgh World Heritage Trust, Equal Adventure, Gridiron Theatre Company, Guard Inq, Historic Scotland, The Hub Westminster, Jump Research, Oxton Community Council, Penicuik Double Glazing, Pufferfish, Realm ISD, Re:Union Canal Boats, Royal Botanic Gardens Edinburgh, Royal Lyceum Theatre, The Scottish Government, The Scottish Historic Buildings Trust, Scottish Television, Screen Machine, Screenworks, SFX, Springside Housing, Strathcyde Police, Tannoy, Tay Eco, Tayburn, Tennents, The Teran Foundation, The Territorial Army, University of Stirling, Veemee, Vivid Imaginations.

If you would like to work with new talent and young creative minds call 0131 455 2678 or e-mail saci@napier.ac.uk

Our courses:

Undergraduate

BA (Hons) Communication, Advertising & PR

BDes (Hons) Design & Digital Arts

BDes (Hons) Graphic Design

BDes (Hons) Interior & Spatial Design

BDes (Hons) Product Design

Post-graduate

MSc Creative Advertising

MA / MDes Environmental Graphics

MA / MDes Exhibition Design

MA / MDes Interaction Design

MA / MDes Interior Architecture

MA / MDes Lighting Design

MA / MDes Motion Graphics

MA / MDes Product Design Prototyping

The Centre for Design Practice & Research

Welcoming New Members:

Colin Andrews - Photography, Film and Fine Art

Paul Kerlaff - Interior Design, Furniture Design and Making, Product Design

Colin Malcolm - Furniture/Product Design and Making

Existing Members:

Ruth Cochrane - Product and Service Design

Richard Firth - Product Design, Exhibition Design, Games Art & Concept Development

Dr Sam Forster - 3D Design, Fashion Theory, Visual Culture

Scott Gowans - Architecture

Susie Henry - Advertising

Malcolm Innes - Lighting Design

Dr Kirstie Jamieson - Urbanism, Design Research, Material Culture

Ian Lambert - Furniture/Product Design and Making, Sustainability

Philip Lodge - History of Communication

Dr Iain Macdonald - Motion Graphics, Film

Myrna MacLeod - Graphic Design

Andrew O'Dowd - Interaction and Experiential Design

Will Titley - Product Design

Brian Williams - Advertising and Branding

Euan Winton - Interaction and Experiential Design

About the Innovation Voucher Scheme

The SFC Innovation voucher scheme provides funding of up to £5000 for SMEs to access expertise and work with universities in the initial development of new products, services and processes that will benefit the business, university and Scottish economy. In some cases, a follow-on voucher of up to £20,000, match-funded by the SME, can be sought to extend the project for up to six months.

If you would like to find out more, contact Ian Lambert at i.lambert@napier.ac.uk or ici@napier.ac.uk

www.napier.ac.uk/ici



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ISBN 978-1-908225-02-3