



Institute  
for  
Creative  
Industries

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## Institute for Creative Industries - *Design*

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Institute for Creative Industries; Journal of  
Design Practice and Research at  
Edinburgh Napier University.  
*Volume 2, 2012*

: Centre for Design Practice and Research  
: What's Been Happening  
: SFC Innovation Voucher Scheme

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## The Centre for Design Practice and Research

The Centre for Design Practice and Research comprises of 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, design ethnography, museum interpretation, moving image design, and architectural 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 thinking can help you and your organisation, e-mail [ici@napier.ac.uk](mailto:ici@napier.ac.uk) or call 0131 455 2678.

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# What's Been Happening...

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By Ian Lambert

Director: Centre for Design Practice & Research Teaching Research Linkages

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Since the publication of the first issue of our journal twelve months ago our team of creative practitioners and academics has expanded (see pages 32-39), as has our work with industry and the public sector. We have worked on several more SFC Innovation Voucher funded projects across a range of design disciplines including packaging design (pages 18-19), computer games concept development (pages 20-21), and furniture (pages 22-23), and are about to embark on more projects in the coming months including pet products and lighting design. We have also continued our work with Historic Scotland at Elgin Cathedral (pages 8-9) and are in the early stages of a new project with the Gridiron Theatre Company for the Edinburgh International Festival in August 2013.

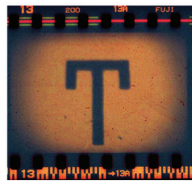
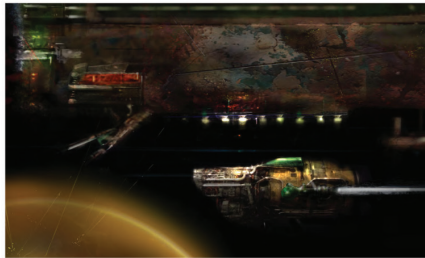
Our expert members have continued to develop their own work, the excellence of which is shown in our annual staff exhibition. Our Research and Practice informs our teaching at both undergraduate and post-graduate levels, and we have also published articles and papers on design pedagogy.

In the coming year, as many of us will continue to work on KE and other practice based projects, a number of our members will be preparing research output for the Research Excellence Framework (REF) 2014, which assesses research work from UK higher education institutions.

## Teaching by Doing

Our teaching is informed by design practice and research. Earlier this year we were awarded funding from the university's Teaching Fellows Grants panel for a project entitled Teaching by Doing. Through this we aim to use our own work as an exemplar and resource for undergraduate students in their Major Project. Each student is attached to a "atelier" (studio group) themed on the basis of the lead tutor's practice and/or research interests and the funding enabled tutors to realise their design work, some of which is shown in the following pages.





[www.napier.ac.uk/ici](http://www.napier.ac.uk/ici)



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# Whisky Fruit Bowls, 2012

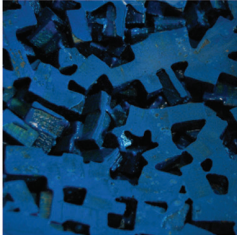
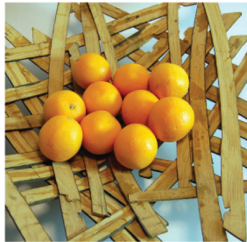
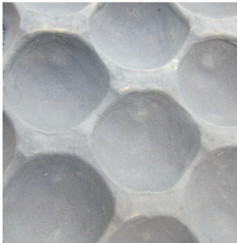
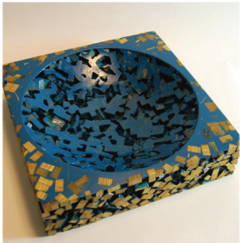
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Ian Lambert, 'Made in Scotland' atelier

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The *Made in Scotland* atelier explores a design led re-development of ethical local industry and fabrication, and aims to reclaim production from far eastern economies where manufacturing may have been cheapened. Students are encouraged to explore the design process through *making* – using design as a research tool – and identify opportunities for new and existing infrastructures and waste streams in enriching the local creative economy.

Victor Papanek described design as goal directed play. We have played with a resin casting process, developed with Paul Kerlaff, using exhausted whisky cask staves to create a range of fruit bowls. Colin Malcolm and Blair Reid helped fabricate the outcomes of the project. Thanks also go to James Carson of Diageo for his ongoing support of our work.



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# Robot Visions; Technological Legacies

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Richard Firth - Recycling, product semiotics and eco-responsibility

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This project is an exciting blend of design innovation and themes of eco-responsibility. The shape, texture and composition of each robot hold traces of earlier technology: First World War helmets, toasters, phone boxes. The aesthetics and structural frameworks (the ‘product semiotics’) of these earlier technologies enable the machines to mutate into new forms: robots for today, born of the past.

The rate of technological obsolescence is increasing exponentially, and the environmental impact is severe. These robot visions, transforming tech of the past, give an opportunity to reflect on both the troubling accumulation of obsolete tech and, more positively, the possibility of adaptations, repurposings, and transformations. The design concept of product semiotics – the notion that any product can hold traces of the meanings of earlier products – is here an inspiration for reflections on eco-responsibility. These robots, haunted by the past, can reach towards the future.

One year on: Originally shown at our staff show in Oct 2011, this project was developed for the Edinburgh International Science Festival 2012.

The art work was supported by an audio interactive created from the sounds of the places and spaces our robots came from (Haftor Medbøe ) and short stories describing the afterlives of the technology and the way new tech is haunted by past forms (Sara Wasson & Emily Alder). During the exhibition we challenged visitors to design their own robots.





It is all too easy to hit 'undo' and present only polished, finished work, therefore I set myself the following brief.

- 1 Create one design in one hour
- 2 Do not press undo
- 3 Work with the risk
- 4 Present all drawings

The collection of 40 robots were completed on a train, on a bus, in a waiting room, on a park bench, wherever or whenever inspiration took place.

Richard Firth



Each robot was drawn on an iPad

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# Every Day is Sunday

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Scott Gowans - Superspace Atelier

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Scott Gowans

The piece was developed in accordance with the philosophy of the atelier (Superspace). That is, project proposals should be inquiring, insightful, novel and challenging, and should transcend discipline-specific categorization by exploiting opportunities that exist in the wider creative arena. Projects are afforded 'uniqueness' by the assimilation of what Jonathan Hill refers to as 'non-linear connections between diverse phenomena'.



*Everyday is like Sunday*

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# 10 Gateways to Enlightenment

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Iain Macdonald

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In a series of ten 10-second shots of doorways and gateways Iain attempts to capture an essence of campus life at the Zhengzhou University of Light Industry, Henan Province, China. For a city that has a rapidly growing population of nearly 9 million it is perhaps surprising to find tranquility and space. However, appearances can be deceptive because the sound of the crowd is never far away.





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# ‘Waiting for the Light’

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Designed by Myrna Macleod  
Made by Colin Malcolm

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Waiting for the light is an interdisciplinary response to the often debilitating Seasonally Affective Disorder experienced by it's designer.

The piece represents the time of year, late February, when the light begins to return, with the sounds that accompany it from the early morning.

The 21st of December, the shortest day, is one of the best in the year for the SAD sufferer, as after that point we begin to move slowly towards the light again. Midsummer, the 21st of June is often one of the worst days - although it is the longest day, as after that, we are going into the dark.

The early morning light of a late February morning - we wait all year for that moment to appear again.

The typeface used is PERPETUA, designed by Eric Gill .



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# 'Ghosts in the Machine'

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Euan Winton - A New Digital Enlightenment Atelier

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'*Ghosts in the Machine*' is an exploration in digital light painting in physical space, which builds on the idea of 'design as performance', and utilises human movement as an analogue tool. 'Design as performance' is a recurring theme in Euan's work and challenges the idea that design should be artifact driven.

The work, '*Ghosts in the Machine*', explores the relationship between digital and physical environments primarily concerning itself with digital in process as a live art medium. As digital technologies continue to permeate our lives our relationship and engagement with our devices is maturing, as are the users skills, capabilities and considerations. The powerful tools in our hands are constantly being re-evaluated and proposing questions or opportunities for artists and designers to represent this power in new ways. As with all societies and infrastructures, our measurement of maturation and sophistication is the representative manor in which art and performance assumes such technologies, tools and systems. A point where they transition from tool to medium that enriches collective understanding represented. Creative endeavours of this kind review the positionality of such technological artifacts as tools and allows them to become art forms imbued with method and process.

'*Ghosts in the Machine*' is a work in process:

*people are captured (digital photography) + redrawn (photoshop) + animated (premier)  
+ played back (iPad + analogue human interaction) + photographed using long exposure  
(digital photography) + printed on backlit paper.*

The work proves, ingenious use of new technologies and a repositioning of how to use them can prove to be an enlightening experience.





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# SFC Innovation Voucher Scheme

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Funded collaborations with small and medium sized enterprises (SME).

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## SFC 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.

Previous innovation voucher funded projects have explored ways in which exhausted whisky cask staves can be used as a raw material in packaging, furniture and point of sale design and ways in which inner city brown-field sites can be used for growing vegetable crops using giant planters made from recycled plastic (see issue 1).

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 Paul Ryan at [p.ryan@napier.ac.uk](mailto:p.ryan@napier.ac.uk) or [ici@napier.ac.uk](mailto:ici@napier.ac.uk)





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# Innovation Voucher

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Blazing Griffin

Computer Games Concept Development

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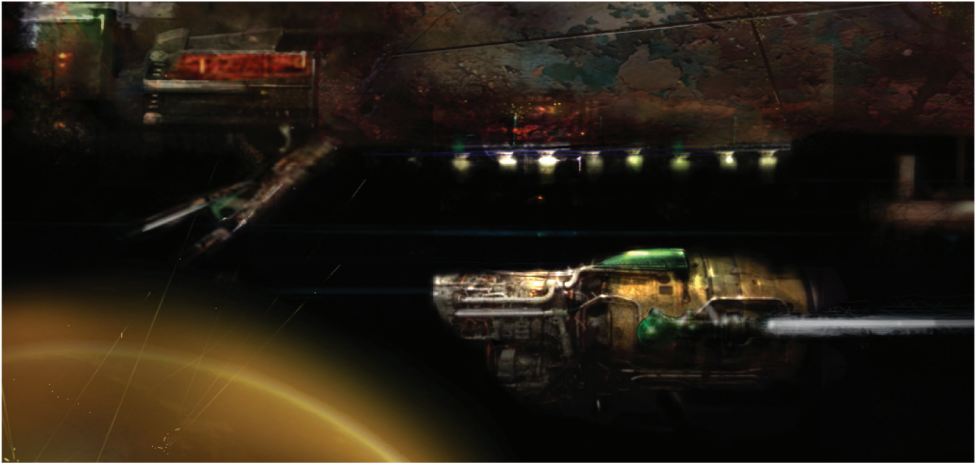
Richard Firth used his drawing and visualisation skills on the art direction and concept development for new work with Edinburgh based games company Blazing Griffin.

Blazing Griffin is a semi-virtual games development studio working with multiple original IPs for various digital distribution platforms; they are currently focusing on mobile (iOS and Android) but the goal is to expand onto the PC as well. They are an indie studio, small and mighty; right now they're a handful of full-time members plus a few freelancers.

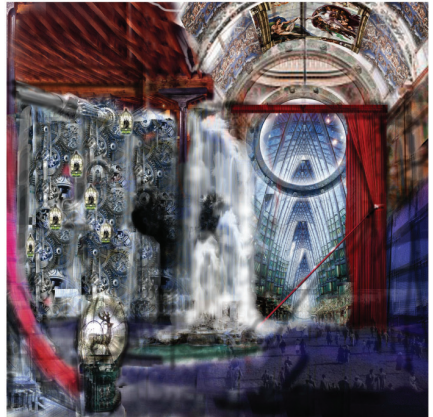
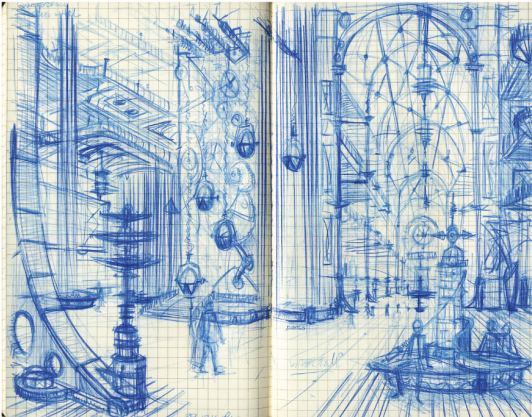
Richard was seconded to the studio (part-time), in January 2012 as part of a knowledge exchange project, and is currently producing concept art and art direction for two titles. We have recently been awarded a £40,00 SFC follow-on voucher to extend the project for 6 months.



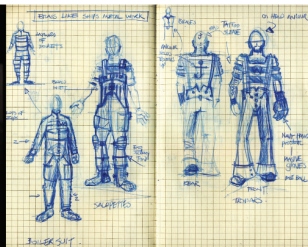




1



2



Richard Firth

3

Early concept sketches for :

- 1 Distant Star.
- 2 The Ship - Full Steam Ahead.
- 3 Costume design for The Ship promotional short film.

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# Innovation Voucher

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Method Furniture

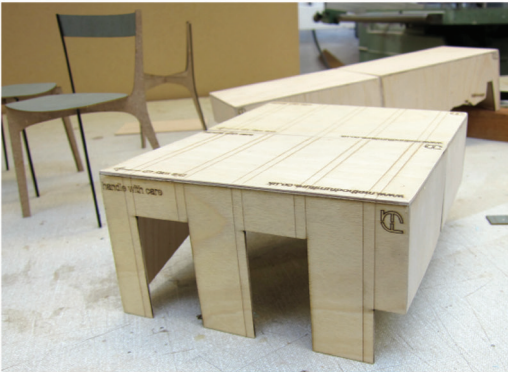
Second Life Furniture Crates

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Edinburgh design company Method Furniture worked with the Centre for Design Practice & Research in developing shipping crates with a second life for their bespoke and small batch furniture. Method Furniture asked us to specifically work with their Mackintosh chair (see opposite), designed for the Glasgow School of Art (GSA). The packing crates we have produced split open along line which maps Mackintosh's journey from Glasgow to London, and can be re-used as shelving or tables. The project is nearing completion and a final prototype is currently in production. This will be exhibited at the launch of the Mackintosh chair at GSA, and at then in London in 2013. This system can be applied to other products using the journey from Method's workshop to the final destination of the piece.

*'Working closely with the design staff at Edinburgh Napier university has proven to be a deeply rewarding and enriching experience for our practise. The resulting bespoke packaging concept has added value, as well as a wealth of exciting pr opportunities, to both our business and our unique new product'*

M. Giannasi  
Managing Director, Method Furniture



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# Elgin Cathedral

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Malcolm Innes and Richard Firth

**Interpretation and exhibition design of the stone collection at Elgin Cathedral:  
Client: Historic Scotland.**

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Historic Scotland has a stone collection relating to Elgin Cathedral amounting to over 10, 000 objects. It is considered by many to be the most comprehensive and complete collection of its kind in the United Kingdom.

Developing new and innovative interpretation techniques our brief is to redisplay the stones and through them tell the story of the cathedral and the people who built, worked and lived within its walls. The permanent interpretation will be installed over four floors of the cathedrals twin north and south towers.

This project also provided an opportunity for Malcolm and Richard to work together again. Their first collaboration for Historic Scotland being the Crown Jewels exhibition at Edinburgh Castle some 15 years ago.





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## Other Research Projects

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Scott Gowans - Design for Eco-build Contemporary Scottish Crannog  
Scott Gowans - The Pop-up Garden

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### **Design for Eco-build Contemporary Scottish Crannog**

The initiative involves the re-examination of the Scottish Crannog typology. Crannogs are domiciles built on inland lochs that were prevalent throughout Scotland from circa 500 years BC. These structures were traditionally supported by timber piles fixed to the bed of a loch. In association with the client Duncan Monteith design strategies are being explored to develop contemporary, ecologically low-impact and sustainable living units with the aim of exploiting the tourist potential of Scotland's scenic lochs and inland waterways.

Our investigations are concerned with sustainable technologies, ease of fabrication and/or demountability, ease of transportation and the potential of degrees of permanence.

The proposal has received a positive response from the Scottish Tourist Board.

### **The Pop-up Garden**

In association with young designer Sam Gowans the project can in many ways be seen as a complimentary initiative to the MODI Modular planter as it is a response to Scottish Government and National Health Service directives highlighting the dangers of bad diet, obesity and a plethora of related health issues. (Obesity and the treatment of obesity are estimated to cost the National Health Service £4 billion per year with 8% of the total NHS budget being used to treat diabetes alone).

The proposal was originated by Sam as an idea for his GCSE Higher Grade Art and Design examination and is aimed at engaging children from a very young age with the process of growing plants.

The design criteria are now firmly established:

- A 'postcard-size', multi layered 'Pop-Up Garden'
- A design suitable for easy and cheap postal delivery
- An integrated (graphic) 'Information Centre'
- 'Just Add Water' functionality
- An 'Incentive To Grow Card'

Design development is at an early stage with first prototypes forecast for January 2013. As part of a range of funding applications the project will be the subject of an Arts and Humanities European Visiting Research Fellowship bid.

### **'We are all Designers'**

AHRC Funded Project with Royal College of Art, Imperial College, London and Northumbria University

The activity we commonly recognise as design has increased both in terms of its complexity and its reach on a continual basis since the 1950's. Design practice has been expanding continuously and now extends from the details of objects that we use on a day-to-day basis to cities, landscapes, nations, cultures, bodies, genes, nature, political systems, the way we produce food, to the way we travel, build cars or houses and clone sheep (Latour, 2008). With accelerated design activity into the 21st century, it is clear that an increasing number of practitioners across a large and diverse range of disciplines regard their methods as rooted in design practice or are using methods that could be considered designerly (Cross, 2006). It is equally clear that design is expanding its disciplinary, conceptual, theoretical, and methodological borders to encompass ever-wider disciplines, activities and forms of practice.

In recent years we have witnessed a rapidly growing phenomenon in "amateur designers" that includes cake bakers, dressmakers, DIYers, product hackers, and creative hobbyists. Several notable design theorists suggest that this may be because "We are all Designers" at heart. In their opinion, we manipulate the environment, the better to serve our needs...we select what items to own, which to have around us...we build, buy, arrange, and restructure and all of this is a form of design (Lawson, 2005; Norman, 2005; Papanek, 1985).

It is with this expansion in mind that this Research Networking Project aims to begin the process of mapping the complex inter-connected relationships between communities and practices of non-designers and designers. By "non-designers" we mean individuals that have had no formal academic education or training in design. This would include, for example, economists, anthropologists, and computer scientists and by "designers" we mean individuals that have received formal academic education or training in design such as graphic designers, industrial designers, fashion designers, and interior designers. The aim of this Research Network Project is to explore and stimulate new debate around emerging forms of design practice that routinely traverse, transcend and transfigure conventional disciplinary, conceptual, theoretical, methodological, and cultural boundaries. The "We are all Designers" Research Network Project wishes to explore these fertile new terrains of creative practice, be multi-institutional and include creative and innovative approaches of production and entrepreneurship. It is envisaged that this Research Network Project will involve a number of participants that are themselves routinely traversing, transcending and transfiguring well-established and conventional disciplinary boundaries in their work.

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# Network Project

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Andrew O'Dowd & Euan Winton  
{PIMP} Projection Immersion Manifestation and Performance

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{PIMP} creates a platform for digital artisans to share, test, explore and broadcast their designed performances. The aim of which is to bring together interdisciplinary creative talent through collaborative ventures.

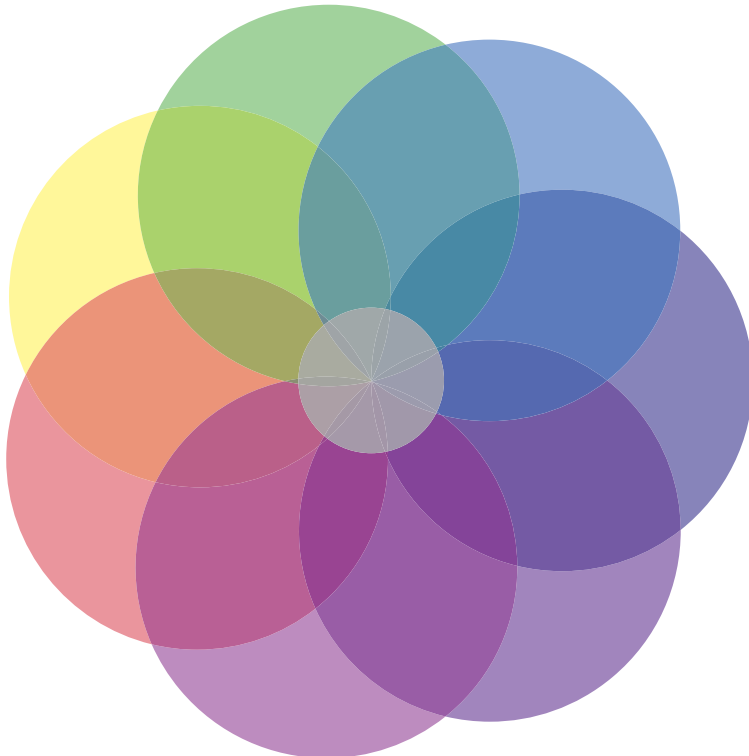
Edinburgh and Scotland has a rich heritage of taking new ideas, tools, systems and thinking, mixing things up and creating something more incisive, intuitive and thought provoking. We at {PIMP} believe that the capital needs to regain this mantle through a digital explosion of creative sharing.

You are invited to come along, collaborate and to disseminate the very creative thinking for which this city became famous. We dare you to be a designer and/or creator at the cutting edge of this underground movement; throw off the shackles of business and clients, and show the uninitiated all your creative might.

This is a call to arms for all designerators, interactionistas, digitologists, engagenators, audiophiles, imagineers, codemonkies, fashionistas, luminaires, hacktivists, snappers, jailbreakers, circuitbenders, transmediastitutions, audiomixologists... with a want to share their designerly ways.

We provide the platform you provide the content





# {Propaganda}

{Propaganda} by {PIMP} will be happening in January 2013. We are looking for your input and indeed your output.

{Propaganda} is your title, who her it be digital embodiments or physical that are in exact e installations or satellite e ents you are e need to apply your creat e talent in response.

Propaganda is most commonly affiliated with negative thought narrowing mechanisms for the dissemination of information. {PIMP} is challenging you the community of designers, technologists, performers, and forward thinkers to negate and widen this conception and create new understanding and open thinking to propaganda in the interconnected world.

# {PIMP}

At a time when recognized structures are being redefined we find ourselves questioning the powers that have been the methods that have held us still and the rear e ions we have felt. It is in such times that creat e finds new purposes and power where campaigners fight for rights and a period when you should be fighting for your own position. During the depression and gloom of the late 70's and early 80's creat e manifested through exploration found for the soils to feed upon generating trends in fashion, music, and arts.

We the new generation are now facing the same gloom that our forebears did and find ourselves again questioning the world around us. However, our world is more relational and more interconnected than ever before.

The digital language we speak is also our tool for self-expression and it can be found not only in our hands or on our desktop but on the skins of buildings, worn around our bodies represented through our attire and commensal here and in the ether... and all of this is spreading light through the analogue gloom.

Through this call you are charged with challenging the interconnected world around you through your creat e endeavors.

The deadline for submissions on applications is at 13:01:28 on the 1st of November 2012. For more info: [www.pimp-fest-pumblr.com](http://www.pimp-fest-pumblr.com)

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# Advertising and Art Direction

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Brian Williams professional work.

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Top

Still from satellite broadband service launch commercial.

Centre Top

Guerilla activity for urban media company.

Centre Bottom

Promotional piece for premier league club.

Bottom

Promotional vehicle livery for tool hire company.



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# Who we are, and what we do

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Centre for Design Practice and Research

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Mick Dean	Graphic Design; Illustration; Branding
Dr Sam Forster	Fashion & Textile Design; Sustainability; Visual Culture
Richard Firth	Product Design; Exhibition Design; Computer Games Concept Development & Art Direction
Scott Gowans	Architecture; Interior & Spatial Design
Susie Henry	Advertising
Malcolm Innes	Senior Research Fellow - Lighting Design; Light Art; Exhibition Design
Dr Kirstie Jamieson	Urbanism; Design Research; Design Ethnography
Ian Lambert	Furniture and Product Design; Sustainability
Tara Lee	Product and Packaging Design
Philip Lodge	History and Theory of Communication and Advertising
Iain Macdonald	Motion Graphics; Film; Animation
Myrna MacLeod	Graphic Design; Illustration; Interdisciplinary Design
Andrew O'Dowd	Interaction Design
Will Tittley	Product Design; Urbanism
Brian Williams	Advertising; Art Direction
Euan Winton	Digital and Interaction Design; Interdisciplinary Design; Exhibition Design; Co-design and Interdisciplinary Practice Research

## **A Welcome to New Members of ICI - Design**

Since our first issue of ICI - Design we have appointed some new members of research staff who will enrich our practical and theoretical research environment. In the following pages those new members of the institute will introduce themselves, however by way of quick introduction, Dr Sam Forster has joined us in Critical and Contextual studies and brings a rich heritage in silversmithing and fashion; Tara Lee brings her expertise in Product Design and Packaging to the unit; and Andrew O'Dowd represents further expansion and technical expertise in to the growing culture of interaction design.

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# Dr Sam Forster

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Lecturer Critical and Contextual Studies

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Dr Samantha Vettese Forster is a newly appointed lecturer in Critical and Contextual Studies within the School of Arts and Creative Industries at Edinburgh Napier University. Her background is originally in Jewellery and Silversmithing (Edinburgh College of Art, 1992) followed by a PhD in ‘The Relationship Between Art and Fashion in the Twentieth Century’ (Heriot Watt University, 2005). She has seven years experience in teaching, research and PhD supervision.

Her current research is a combination text based studies and publications on the meaning, consumption, sociology and history of design, and the materials and technologies involved; and practice led research into innovative and sustainable materials and methods. Current PhD projects in this area include ‘A New Method in Creative 3D Pattern Making from a 2D Sketch’, ‘Aesthetic Possibilities of Heat Activated Thermochromically Dyed Textiles from Solar Cells’ and ‘Utilising Recycled Aluminium in a Textile Context, Using Photochromically Coloured Polymers’.

Her research aspirations are to continue to collaborate with other researchers and practitioners, towards publications and exhibitions, and to research and write in contextualising the materials involved in fashion trends, including synthetic dyes and fabrics.

## Publications

- 1 Vettese Forster, S ‘The Ballets Russes Connection with Fashion’ Costume, Maney Publishing, Volume 42, 2008
- 2 Vettese Forster, S ‘Connections Between Modern and Postmodern Art and Fashion’, Design Journal 12 2, Berg, June 2009
- 3 Huang, YC Kalkreuter, B and Forster, S ‘Relating Innovative 2D Ideas into 3D Garments in Terms of Structure, Using ‘Sculptural Form Giving’ as an Intermediate Step in Creation’ Praxes Design Journal, 2011
- 4 Forster, A, Vettese Forster, S ‘Evaluating the Conservation of Graffiti based on Cultural Significance’, Structural Survey, Vol 30 (1) pp 43 – 64, Emerald Publishing, 2012
- 5 Vettese Forster, S, Forster, A ‘Evaluating Historic Graffiti Based on Cultural Significance and Definitions of Art’, The Journal of European Popular Culture, Volume 2 Number 2, pp 113 – 128, Intellect, 2012
- 6 Huang, Y, C, Kalkreuter, B, Vettese Forster, S Relating Innovative 2D Ideas into 3D Garments, in Terms of Structure, Using ‘Sculptural Form Giving’ as an Intermediate Step in Creation, IJADE, 2011

7 Huang, Y, C, Vettese Forster, S 'Using 'Sculptural Form Giving' as an Intermediate Step to gaining a High Accuracy Pattern More Directly from a Creative Design Sketch', accepted for publication, Nordic Textile Journal, 2013

8 Vettese Forster, S, Christie, R 'The Significance of the Development of Synthetic Dyes in the Democratization of Western Fashion, from the Mid to Late 19th Century', in communication

9 Vettese Forster, S 'The Connection Between the Work of Pablo Picasso and Gabrielle Chanel', in communication

10 Christie, R, Robertson, S, Vettese Forster, S et al 'Colour Chemistry at the Design Interface', Evolving Textiles Conference, North Carolina State University, November 2012



## Pictured Work

'Using 'Sculptural Form Giving' as an Intermediate Step to Gaining a High Accuracy Pattern More Directly from a Creative Design Sketch', Dr Ying-Chia Huang, Dr Britta Kalkreuter & Dr Samantha Vettese Forster

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# Tara Lee

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Lecturer BDes (Hons) Product Design

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Parallel to her work at Edinburgh Napier University, Tara Sze-Pei Lee, has worked for the past 10 years as a freelance designer in the areas of Product, Graphic, Branding, Lighting, Exhibition and Interface Design, predominantly in London, Edinburgh and Glasgow. Previous to this, she was employed in consultancy where she worked on the design of medical products, household products and lighting. Here she was involved in concept generation, development and liaison with manufacturers.

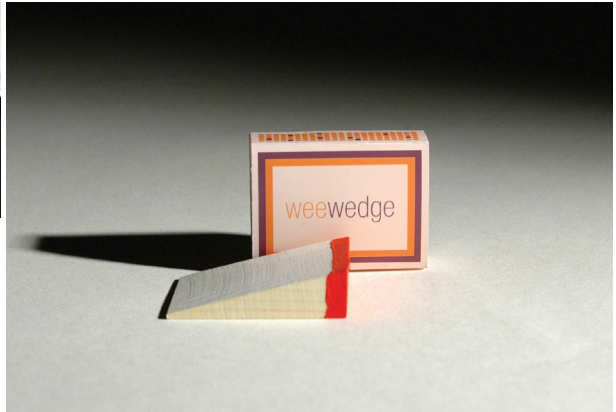
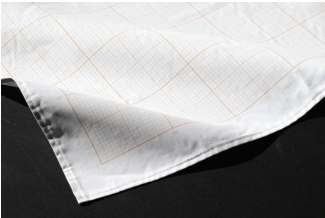
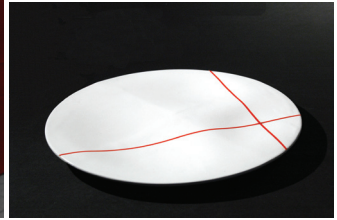
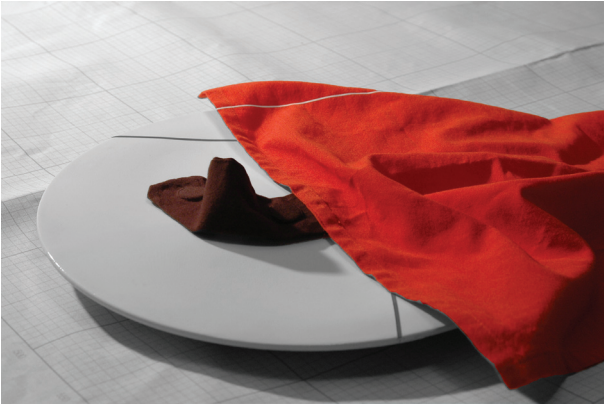
Tara is involved with teaching across all undergraduate design programmes at Edinburgh Napier, currently focusing on the areas of visual research methods, packaging and brand design, and professional practice and presentation.

Tara holds a Postgraduate Degree, MA (RCA) Industrial Design, from the Royal College of Art, London, and a BEng (Hons) in Mechanical Engineering from the University of Edinburgh.

## Pictured Work

Red Car Collection, (exhibited at Designers Block, London and The Lighthouse, Glasgow, 2005)





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# Andrew O'Dowd

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Lecturer in BDes (Hons) Design and Digital Arts  
MA/MDes Design (Interaction)

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Andrew O'Dowd joins the department with a background in Electronic Engineering, Computing and Product Design Engineering. He graduated from our MDes programme in Interaction Design in 2010 and since then has been working as a freelance Designer in Product and Interactive Technologies Design.

Most recently he has been working with a company in cosmetics industry on the commercialisation of an innovative healthcare product. Alongside this project, in 2011, Andrew worked as Lead Interaction Designer on an innovative interactive theatre performance, titled Spaces, in Edinburgh.

At the beginning of 2012 Andrew co-established a collaborative platform for Designers and Artists to meet and form creative partnerships. The organisation, {PIMP}, is a mixed practice entity which aims to infuse traditional and digital design disciplines. Through facilitation, promotion and exhibition of independent and freelance designers and artists this organisation hopes to establish Edinburgh as an International hub for Innovative Digital Art and Design. At the beginning of 2013 {PIMP} will host it's first festival for digitally imbued design. The week long event will act as the physical embodiment of the actively growing virtual {PIMP} community.

Andrew's current research interests involve the investigation into societies relationship with technology, the value of modern technologies and how designers can create more immersive and organic interactions between technologies and audiences.





# Slips on easily



MSc

## Creative Advertising

The dynamic and challenging world of advertising is fuelled by bright minds and creative thinkers. It generates millions of messages that reach consumers via an ever-increasing number of channels. There are around 14,000 people employed in UK advertising, yet at its heart, only some 8% of employees are what are known as "creatives". These are the art-directors and copywriters, who are the creative powerhouse of the industry. If you're aiming at a career as an advertising creative, then Edinburgh Napier University offers an award winning programme to help you develop an understanding of the industry and the practical skills you'll need for a successful career.

The MSc in Creative Advertising has been developed in close collaboration with the Scottish Institute of Practitioners in Advertising (The IPA), and is taught by leading practitioners in this field. With its creative focus, this course gives you the chance to respond to real advertising briefs that challenge your conceptual skills. You will learn the best way to present your ideas and how to work collaboratively and individually as you create advertising across a variety of media, including print, TV, radio, outdoor and online. Your critical evaluation skills will also be developed as you explore the theories behind successful advertising campaigns and critique your own and others' work. You will also gain valuable real-world experience in an agency placement, as you learn to meet deadlines and communicate effectively with colleagues and clients.

### CONTACT US

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Image: Urban Box - Mark Benstead and Gavin Henderson, Shortlisted for Hixar Design Awards 2011

## MA/MDes Design

This forward thinking programme suite embraces the increasingly multidisciplinary activities of the design profession and contemporary creative practice, whilst simultaneously allowing you to refine and enhance skills within a specific design discipline. We are not aiming to educate “generalists”, but what Tim Brown refers to as “...specialists with a passion and empathy for people and other subject areas”. This kind of individual is described as “T-shaped”, where “...vertical specialist depth developed through mainly undergraduate qualifications, is complimented by the horizontal appreciation and understanding of other disciplines and professional contexts.”

### Named Awards:

- MA / MDes Design [Digital Arts]
- MA / MDes Design [Graphics]
- MA / MDes Design [Interaction]
- MA / MDes Design [Interior Architecture]
- MA / MDes Design [Lighting]
- MA / MDes Design [Product]
- MA / MDes Design [Sustainability]
- MA / MDes Design [Urbanism]

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# Working with New Talent

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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; Bawbags; Belhaven Fruit Farm; Carron Phoenix; Challenges Worldwide; Carbomap; Edinburgh Greenspace Trust; Equal Adventure; Gridiron Theatre Company; Guard Inq; Historic Scotland; Oxtou Community Council; Penicuik Double Glazing; The Scottish Government; The Scottish Historic Buildings Trust; Screen Machine; SFX; Springside Housing; Strathclyde Police; Tannoy; Tay Eco; Tayburn; Tennents; The Territorial Army; 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](mailto:saci@napier.ac.uk)

Our courses are:

BA (Hons) Communication, Advertising & PR

BDes (Hons) Design & Digital Arts

BDes (Hons) Graphic Design

BDes (Hons) Interior & Spatial Design

BDes (Hons) Product Design

MA/MDes Design (see page 41)

MSc Creative Advertising (see page 40)



Our students worked with Belhaven Fruit Farm to create packaging for new ice cream products. One student was awarded a paid internship to take their design into production and successfully launch the new range.



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## Institute of Creative Industries

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*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.*

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Our design expertise can help to improve your business. If you would like us to work with you in finding solutions to your projects and creative challenges then please get in touch by e-mailing: [ici@napier.ac.uk](mailto:ici@napier.ac.uk) or calling 0131 455 2384

[www.napier.ac.uk/ici](http://www.napier.ac.uk/ici)

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