



## **FLUX: Design Education in a Changing World**

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# Growing Design Leadership: New Requirements for Design Education in the 21<sup>st</sup> Century

## Abstract

Conventional design education does not prepare a designer fully for the 21<sup>st</sup> Century context of globalizing societies, dynamic marketplaces, and complex political structures. A young designer now needs an awareness and understanding of a context's inner relationships to be able to contribute design strategies that are appropriate for the more complex situations we face. This insight must also be supported by skills of observation, research, analysis, mapping, and knowledge management in order for a designer to contribute significantly to multi-disciplinary teams that are increasingly becoming necessary to address the "wicked" (indeterminate) problems<sup>1</sup> needing a leadership through design for policy institutions, business enterprises, and social organizations.

This research paper outlines a set of requirements for design education programs needed to prepare designers to engage effectively with the increasing complexity of developing design strategies that are appropriate for the context they serve. These proposed requirements are based in the four areas of design thinking methodologies, cost/benefit analysis, strategic planning, and multi-disciplinary collaboration. This paper will also investigate the potential for a nexus of these four areas to become the foundation of understanding and ability for designers to develop pattern languages<sup>2</sup> for design initiatives within any given field. The scope and content of this research paper is based on literature research, case studies, and the author's development and teaching of an undergraduate design seminar/workshop called, *Problem Seeking*.

<sup>1</sup> Rittel, H & Webber M 1973, 'Dilemmas in a General Theory of Planning', *Policy Sciences*, Vol. 4, pp. 155-169.

<sup>2</sup> Alexander, C.; *A Pattern Language*, Oxford University Press, New York, 1977.

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## Introduction

Alfred North Whitehead declared that the greatest invention of the nineteenth century is the idea of invention itself. Following this perspective further, we can identify the most significant design of the 20<sup>th</sup> Century is design itself as a methodological and philosophical discipline.

Because of this achievement of the 20<sup>th</sup> Century, the practice of design has become one of the most powerful influences on the scope and quality of everyday living, as well as one of the most significant resources for the success of enterprises. These triumphs of design have brought us to the beginning of the 21<sup>st</sup> Century having created a vast integration of environments, tools, identities, and networks that leave us more dependant than ever before on the success of our intentional changes. The cost of failure in our design endeavors is becoming higher as our artificial context of modern civilization becomes more complete. Thus it is critical for the 21<sup>st</sup> Century practice of design to evolve far beyond what was established in the 20<sup>th</sup> Century.

This need for change in the capacity of design is evident when we consider the conditions societies are faced with now. Pervasive globalization, rapid technological development, and the evolving capacities of the world's multiple economies (*as inventoried by The Institute without Boundaries' Massive Change project*) have transformed today's societies into contexts of accelerating change, increasing complexity, heightened competition, growing connectivity, escalating conflicts, and an developing crisis of human-induced climate change.

These conditions have made the conventional capacities of design less effective and relevant in addressing the increasingly delicate and sophisticated needs of entrepreneurial initiatives, identities

sustenance, organizational management, and everyday living experiences. The situations that design is attempting to address have demands that exceed what the 20<sup>th</sup> Century scope of design can fulfill.

Design as our 20<sup>th</sup> Century design education curricula and pedagogies profess is no longer effective nor appropriate in preparing young designers to engage constructively with today's context of wicked problems. Much of our design education still focuses on product creation, formal expression, and linear planning. However, as John Thackara explains in his book, *In The Bubble; Designing in a Complex World*: "Traditional design thinking focuses on form and structure Problems that are 'decomposed' into smaller steps, and these are prioritized in lists. Actions and inputs are described in a blueprint or plan — and other people produce or implement it. This is a top-down, outside-in approach. It does not work well now because complex systems, especially human-centered ones, won't sit still while we redesign them." (Thackara, 2005)

To frame the importance of this new demand of design, we can consider how within the 20<sup>th</sup> century a significant development occurred within the objectives of inquiry. With a foundation in the preceding centuries, disciplines such as science and history sought the universal patterns and principles that serve as the constant guide for understanding all occurrences. Such motivations even inspired artistic movements, such as *de Stijl*, to seek the universal harmonies that could serve as a basis for a utopian society. However, as understandings of a broader range of situations grew, inquiry increasingly has begun to investigate the variations that can occur. Michel Foucault explains in his book, *The Archaeology of Knowledge*: "Beneath the great continuities of thought, beneath the solid, homogeneous manifestations of a single mind or collective mentality, beneath the stubborn development of a science striving to exist and to reach completion at the very outset, beneath the persistence of a particular genre, form, discipline, or theoretical activity, one is now trying to detect the incidence of interruptions. Interruptions whose status and nature vary considerably." (Foucault, 1972)

With this new scope of inquiry, the late 20<sup>th</sup> Century has brought us to the threshold of this century with a growing perspective that each situation contains its own set of variations that perhaps override any underlying universal forces. The Architect and designer, Bernard Tschumi, has reflected on this: "Three thousand years of architectural ideology have tried to assert that architecture is about stability, solidity, and foundation—when it is the very opposite. Like modern scientific knowledge, buildings are constantly on the verge of change." (Tschumi, 2004)

This premise of contextual variation has profound implications for the role that design can fulfill in the "conception and planning of the artificial." (Buchanan, 1992) This is because the precept of situational idiosyncrasy directs design as a practice away from building a universal truth or accuracy on a foundation of collective discoveries. Instead, it requires design to engage with specific contexts through an inquiry of what unique dimensions and dynamics can be constructively contributed to a particular time and place.

If we consider how the scope of design practice and research has been evolving during the recent decades, we can see design reaching out into other disciplines such as anthropology, psychology, biology, and a variety of theoretical arenas. This integration with a diversity of inquiries and applications is symptomatic of design responding to this perspective of variation by equipping itself with the knowledge and methods needed to address a unique complexity of dimensions and dynamics that occur in any situation.

We can also detect this expansion of what is being expected of design in Edward De Bono's book, *New Thinking for the New Millennium*. Here, De Bono outlines the limitations of the conventional thinking based on linear analysis and judgment. As a means of overcoming these limitations, De Bono explains the capacities of what he identifies as design thinking. He explains, "Design Thinking is very different from traditional judgment thinking. For judgment thinking the desired output is truth, or apparent truth. For design thinking, the output is value." (De Bono, 2000) This leads us to expect design to engage in each situation in a flexible manner to create value or pragmatic transformations by addressing its unique variations.

This new millennium is beginning with the emergence of a more demanding and sophisticated context of design that is approached with an increasing expectation that each situation benefiting from design contains a unique set of conditions that must be understood. Because of this, we as design

practitioners and educators must work toward developing the thinking, knowledge, methods, and collaborations that enable design as a philosophical and methodological practice to be re-designed into a richly equipped process of facilitating the meaningful navigation of choices, the perceptive management of complexity, the cultural nutrition of community, and the healthful maintenance of context.

In this paper four evolving aspects of design practice will be examined that must be addressed within the curricula of 21<sup>st</sup> Century design education. These areas of design thinking methodologies, cost/benefit analysis, strategic planning, and multi-disciplinary collaboration will be considered in their potential scopes as requirements of design education. Also, it will be explored how these four areas in combination can provide a greater design capacity indicated by the development of pattern-languages as first developed by Christopher Alexander in his seminal book, *A Pattern Language*. In conclusion, this paper will reflect on the idea of transcending its conventional service role of product generation into the realm leadership through the facilitation of change processes based on integration and aggregation.

### **Four areas for design education curricular development**

Influential and ideological design education programs of the 20<sup>th</sup> Century such as Bauhaus and Ulm have had a lasting impact on the scope and nature of conventional curriculums at the beginning of the 21<sup>st</sup> Century. Although design education programs vary in their orientation between the pragmatic and the experimental, most design curricula today encourage the design student as a creative individual who independently pursues the development of form intended to fulfill a concise function defined in provided briefs. Evaluation overwhelmingly focuses on student work, as opposed to student learning, by analyzing concrete products in isolation from any use, lifecycle, and context.

The mingling of art, craft, and design seems to have created in the late 20<sup>th</sup> Century a self-imposed suspension of most design and art schools from disciplines like physical science, information theory and management, business administration and entrepreneurship, policy and planning, social work, and organizational psychology. However, an increasing number of design education programs are reevaluating this self-confinement and are expanding the scope of what their curriculums and collaborations expose their students to. This re-orientation of curricula is in response to the emerging expectations of design capacity to facilitate new synergies by constructively integrating the complex dimensions and dynamics of situations faced by organizations now. Also inspiring this development of new curricula is a growing acknowledgement that design may be the most promising area to develop the methods, systems, and technologies of ecologically sustainable living in the 21<sup>st</sup> Century. For young designers to realize these potentials of design, curriculums must engage students with more sophisticated and adaptable knowledge networks, learning and mapping methods, planning models, and collaborative structures. Gunnar Swanson advocates this expanding scope of curricula for graphic design education as becoming more of a liberal arts. He states, "There is only one thing, however, that we really know with precision about the future—it will be different from today. Therefore, the best thing we can do for design students is to make them adaptable." (Swanson, 1993)

To consider more specifically how a design curriculum can broaden its scope to foster the potentials of design as a form of leadership for intentional change we can examine the area of design thinking methodologies. Most conventional design educations focus on linear processes that guide the designer from brief to product presentation. Many of these processes do not require evaluation of the methodologies used or their interrelationships. Often it is presented as a proper way to complete a design assignment. Also, many times these methodologies rely on individual intuitive decision-making. Design education needs to encourage students to analyze and evaluate the requirements, strengths, weaknesses, and performance of methods. They should be encouraged to invent methods with identified strategic objectives. This will promote a student's understanding that the process of intentional change can benefit from unique methodologies that complement the circumstances of their application.

This more commanding role of the designer over the development and application of design thinking methodologies will enable the design student to identify themselves as a knowledge generator and cartographer thereby transcending the role of a discrete problem solver and form giver. This identity will enable design students to begin appreciating the nature of constructive thinking with a strategic

capacity as opposed to experiencing the intuitive wanderings of a creative explorer that many young designers do. By implementing a plane of meta-learning and meta-cognition into the design thinking methodologies introduced in design curriculums, students can orient themselves as becoming professional learners rather than as design procedure technicians.

The young designer who is empowered by an ability to innovate and evaluate design thinking methodologies is one who can appreciate the capacity for design to become a form of leadership through the development and facilitation of unique and responsive processes and methods. This ability is one of the critical areas for designers to expand their capacity to address the new demands of the 21<sup>st</sup> Century.

A second area for design education to prepare designers to perform effectively in increasingly complex contexts of change, connectivity, and competition is cost/benefit analysis. This area builds upon the simple premise that for every constructive change there is almost always at least one complementary destructive change. Framing the process of intentional change with this perspective of opportunity paired with risk allows the designer to understand the need for consideration of CAF (consider all factors), lifecycle analysis, dynamic interaction models, and feasibility studies. With this expanded consideration, a young designer is prepared to consider the performance and impact of a designed change as opposed to simply looking at a concise function of a product. Surveying and evaluating the prospect of designed change in its context for the potential trade-offs that often occur with new schemes of everyday living and organizational operation permit design briefs to be developed into a guiding force of prioritized values rather than the establishment of specified deliverables that meet client approval.

Equipping a design team with the perspective and techniques to investigate and identify to spectrum of risks (costs) and opportunities (benefits) within a given context allows the development of design strategies that account for the systems of dependencies, energies, identities, and priorities that flow within complex configurations. This expanded capacity of designers will enable them to define design problems more in terms of performance goals and standards as opposed to conceptions of static product forms with specified functions. This aspect alone will release many innovative ideas into development that are usually excluded from consideration due to more defined notions of product form and function.

Having design students begin to think in terms of cost/benefit will give them a perspective of the unique conditions and potentials of a given context. This situational conceptualization will allow greater innovation that truly addresses the needs of a context while avoiding the unsustainable forcing of a context to conform to the requirements of a given designed technology or scheme. Also, this thinking in terms of cost/benefits will prepare designers to facilitate their client expectations in the area of performance and impact while diminishing their focus on preconceived product needs.

The third area design curricula need to address in the 21<sup>st</sup> Century is strategic planning. Conventional design education most often leaves strategic planning to be carried out by organizational or entrepreneurial leaders. However, with designed change increasingly utilized within political and business enterprises, designers are becoming more involved with the development of strategy through innovation as well as process enabling through planning. The creative agility of design thinking in combination with its tolerance for ambiguity and complexity are assets for the methods and processes of identifying latent needs, creating future scenarios, place-holding, and innovation. These constructive methods and processes allow designers to contribute to an enterprises strategic planning significantly. This new capacity for contribution permits the creative power of design thinking to be applied to more significant areas other than focus group testing and production logistics.

If design students can be engaged with the scope and nature of strategic planning, they can develop expectations of design's relevance and capacity to become integral to the entire process of enterprise and lifecycle of innovation. This extended conception of design will enable designers to have more expected of them throughout the process of strategic change. This will release the designer's typical role of making things look nice at the end of any change or innovation process. Having designers more prepared to contribute to an organization's strategic planning gives the opportunity for innovative design thinking to be applied to the development of everything from the core mission and values to the final product. This comprehensive involvement of design will allow a coordination and consistency to be established throughout the change of an enterprise. It will also enable innovation to

be built upon the integration among the diverse set of circumstances that are implicated in a strategic plan.

The fourth area for design education to be addressed in the 21<sup>st</sup> Century is collaboration among multiple disciplines. Because of the tremendous expansion of the scope for design that is enabled by developing capacities in design thinking methodologies, cost/benefit analysis, and strategic planning it is not reasonable to expect a designer or group of designers alone to develop and maintain the range of expertise needed to support this larger scope. Designers are becoming increasingly involved in situations where the inherent complexity, change, connectivity, and competition require knowledge from other disciplines as diverse as economics, organizational psychology, and political science.

The needs of 21<sup>st</sup> Century contexts have evolved to a degree where the individual designer working heroically can do little more than create distinguished objects. Their accomplishments offer little in terms of affecting the dimensions and dynamics of everyday living or organizational operation. These accomplishments seem only able to offer ephemeral expressions that cannot be sustained due to a lack of basis or relevance in the diverse and wide spectrum of concerns where core values, opportunities, and risks reside.

Because of this inability for an individual designer to contribute significantly to a process of intended change, we must utilize the capacities inherent in collaboration. The simple premise that many minds creating diverse knowledge and perspectives is better than one mind leads us to the idea that collaborative processes yield broader knowledge and constructive thinking required by the situations now faced. However, conventional design education draws from its mingled past with art and craft a conception and an encouragement of the individual designer whose creative talent alone will provide what is needed. To address this short-coming, design curricula must develop a student's awareness, understanding, and experience with collaborative processes that are multi-disciplinary.

This collaborative approach to design will allow design thinking methodologies to be developed to facilitate a process of innovation that accounts for the costs and benefits and contributes significantly to the strategic planning of a change process. Having the capacity to collaborate effectively in terms of providing leadership and supporting leadership will give designers the ability to contribute more significantly than simply being a creative form-giving service provider.

If design education in the 21<sup>st</sup> Century is able to develop the curricular areas of design thinking methodologies, cost/benefit analysis, strategic planning, and multi-disciplinary collaboration, we will be able to increasingly use an expanded capacity of design to address the indeterminate (wicked) problems that face every enterprise in a complex, changing, and competitive world. Young designers entering the profession from school will be able to contribute critical skills and perspectives in establishing a confidence and tolerance for the "wickedness" of the conditions and circumstances that comprise the contexts needing intended change. Designers educated in these four areas will be able to transcend the conventional role of service provider to one of leadership in facilitating the collaborative process of change through strategic innovation.

## **A greater capacity of design**

The 20<sup>th</sup> Century conceptions of design generally confined design to the realm of providing a concrete product form that is oriented towards a concisely defined functional objective. This perspective of design limits the role of designer to one who provides a form-giving service. Yet, with design innovations such as Pattern Languages, design has begun to demonstrate a capacity that is much more significant in the scope of impact it can bring to situations of this new century.

What is important to recognize is that this paper is not a polemic toward the conventional design education that is currently bridging these two centuries. The abilities and knowledge gained by most design students currently is vital to the design industry. What is advocated in this paper is an expansion of design capacity. It is argued here that design education must play an essential role in developing perspectives and methodologies that enable design to create mediums of dynamic responsiveness as opposed to being confined to the linear means to static objectives and goals.

Pattern languages are perhaps the best example of design thinking generating a medium for situational responsiveness. Pattern languages are built upon the premise that the variations of life are manifestations of unchanging principles that unify time into a single whole despite the changing conditions which define the many moments within. This perspective demands that pattern languages behave as a medium for implementing change methods that influence the flows and terrains of a given situation while preserving an essential structure necessary for the sustainability of the situation. Pattern languages have the ability to instill a complex context with situational knowledge and self-sustaining methods that enable its stakeholders to act on a continuing basis to regulate dynamic balances. This capacity is essential for the design and implementation of sustainable situations.

In a similar realm to pattern language the work of the architectural firm, Emergent, demonstrates how design is evolving a perspective of itself providing more than a functional form. Architect Wiscombe explains, "Buildings, instead of jumbled collections of idiosyncratic details or formal hierarchies, become integrated patterns or cellular arrays that exhibit behavior rather than simply contain space." (Wiscombe, 2005) Here we can see a perspective of design practice where the expectations of design have expanded beyond the provision of functional form to also include engaging with the integration of complex systems that can operate in a dynamic manner. Wiscombe continues describing this perspective in stating: "Our work therefore concentrates on the propagating logic of landscape, infrastructure, and network instead of the dead-end logic of order, vertical structure, and facade." (Wiscombe, 2005)

Having designers able to innovate and navigate more complex design thinking methodologies and perspectives such as pattern languages or dynamic and responsive networks will permit processes of design with greater capacities for contextually effective and sustainable schemes of intentional change. However, a critical requirement for this evolution of design capacity is to expand the scope of design curricula in the 21<sup>st</sup> Century.

## **Design leadership through facilitation**

The combination of the expanded capacities of design thinking methodologies, cost/benefit analysis, strategic planning, and multi-disciplinary collaboration into a nexus of innovating change processes provides a diverse and dynamic resource for learning, creative considerations, and value-based innovation. However, for these resources to be utilized in a productive and integrated way, methods and processes must be designed and facilitated.

This design and facilitation is a leadership force that designers can provide to the development of change strategies. This offers leadership because the scope and nature of design thinking provide an inherent capacity to generate and resolve ambiguity, integrate diverse dimensions, and manage complex and changing processes of analysis and synthesis. This thinking capacity enables indeterminate problems to be defined through unique processes of constructing more complete knowledge of a situation that allow an actionable understanding of the dimensions and dynamics within.

If we limit designers to the idea of being creative people who can "fill" voids with new functional forms, they will fail to effectively and appropriately contribute to the change processes of the 21<sup>st</sup> Century. This is because the complexity, change, competition, and connectivity of this new century have no voids. Design in this century is fundamentally concerned with integration and aggregation. Yet, the quantity and diversity of knowledge needed to construct strategic systems and networks require an increasing scope of multi-disciplinary collaboration. For these collaborations to proceed through effective processes requires leadership of process and method design.

An example of design being developed into a leadership force through facilitation is the work of VIA Design in Copenhagen, Denmark. This design firm of three partners engaged with enterprises to design and implement processes and methods of innovation that are effective and appropriate within the organizational cultures. This work of a graphic designer, a journalist, and an organizational psychologist always begins with an assessment of the organization's dimensions and dynamics. This situational knowledge base is then used as the foundation for unique construction of perspectives, methods, and processes to be used by the enterprise in a sustained manner. In essence, VIA

facilitates a new culture of innovation for each company. This design firm provides a leadership force for the process of strategically changing the culture of an enterprise.

## Conclusion

The European Renaissance started an expansion of inquiry and knowledge that became the foundation for the liberal arts. However, the pragmatic demands of organizing and developing the modern world of technological innovations and applications required more specialized knowledge. This form of inquiry and knowledge evolved so rapidly and to such a high degree of specificity that by the mid-twentieth Century one could detect the growing fragmentation among disciplines that has broadened the differences of perspective in any given situation. This difference has supported the linear approach to addressing problems defined in limited terms. The unfortunate aspect of these linear processes is that design is often only included in giving an aesthetic form to a function that has been conceived much earlier in the process. Thus, design is often limited to addressing determinant problems leaving only areas of creative, yet inconsequential, development of product-based solutions.

In this paper, a view of changing context combined with situational idiosyncrasy has been established to argue the need and relevance of design capacity being expanded from the creative product orientation to include an engagement with situations that is based in the integration and aggregation of diverse and fragmented knowledge, visions, networks, and methods. In his essay, *Wicked Problems in Design Thinking*, Richard Buchanan converges on the concept of the “liberal art of design thinking” that “is not thinking directed toward a technological ‘quick fix’ in hardware but toward new integrations of signs, things, actions, and environments that address the concrete needs and values of human beings in diverse circumstances.” (Buchanan, 1992) Such an integration of diverse knowledge and methods relevant to the dimensions and dynamics of a given situation can be achieved by the leadership of design facilitation. This capacity for leadership through design requires design education to create new elements of curricula and aspects of pedagogy to prepare young 21<sup>st</sup> Century designers. It is therefore critical for design education programs to address the knowledge and integration of design thinking methodologies, cost/benefit analysis, strategic planning, and multidisciplinary collaboration for new design professionals to facilitate the development of sustainable approaches to intended change.

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## CURRICULUM VITAE

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### Education

August 1999 Master of Fine Arts, Graphic Design  
Virginia Commonwealth University, School of the Arts, Richmond, Virginia  
May 1989 Bachelor of Science, Interior Design  
Cornell University, College of Human Ecology

### Professional Positions

1996 – current Freelance Graphic Designer, pm design, Doha, Qatar  
1992 – 1994 Junior Art Director, RMR & Associates, Rockville, Maryland, USA  
1989 – 1990 Wooden Boat Builder, Garwood Boats, Watervliet, New York, USA

### Academic Positions

1999 – current Assistant Professor, Virginia Commonwealth University in Qatar, Doha, Qatar  
1996 – 1999 Adjunct Instructor, Virginia Commonwealth University, Richmond, Virginia

### Honors

1999 Nominated to The Honors Society of Phi Kappa Phi  
1988 Recognized as one of the three most outstanding students within the Interior Design major of the College of Human Ecology, Cornell University

### Recent Publications

2006 Book Chapter: *A Step Ahead of Praxis* (Chapter 17) *Design Studies: Theory and Research in Graphic Design* Edited by Audrey Bennett, Forward by Steven Heller. Published by Princeton Architectural Press.  
2006 Book Co-Editor: *Hazawi Al Heen (Stories of Now)* Written and Designed by 16 VCU Qatar students. Published by The Center for Research in Design, Virginia Commonwealth University in Qatar, Qatar  
2005 Logo Design: featured in *Color Management, A Comprehensive Guide for Graphic Designers* by John Drew and Sarah Meyer. Published by RotoVision SA, Switzerland  
2005 Essay: *Dreaming of a Nomadic Collaborator: Considering the Capacity of Design* Tasmeem Doha 05 conference program  
2003 Article: *Design Education in Qatar, Thoughts from an Emerging Graphic Design BFA Program in Doha*. Published in *Comma*, a Quaterly Supplement to ArabAD magazine.

### Conference and Individual Presentations:

2006 AIGA Education Conference: Design Frontiers. Denver, Colorado, United States  
Paper: (peer reviewed) *An Innovation in Design Student Evaluation; From Dominating Grade Statements to an Interactive Evaluation Process*  
2006 The Forth International Conference on the Book, Boston, Massachusetts, United States  
Presentation: (peer reviewed) *Future Memories: A Student Book Project from Qatar*. Co-Presented with Halim Choueiry  
2006 SymposioDesign Conference. Amman, Jordan. Presentation: *Design and Development in Qatar*  
2006 Center for Learning and Teaching in Art and Design 3<sup>rd</sup> Enhancing Curricula Conference. Lisbon, Portugal. Paper: (Peer Reviewed) *A Problem of Having No Problem: Addressing Design Problem Definition within a Design Education Curriculum*.  
2005 Georgetown University School of Foreign Service in Qatar's Sunday Series Lecture Program, Education City, Doha, Qatar Presentation: *What Can we expect from the this thing called Design*.  
2005 Typo.Graphic Beirut Conference, Beirut Lebanon. Paper (peer reviewed): *Being Local in a Global Age: The Nature and Performance of Visual Information in Rule-based Cultures and Relationship Based Cultures*.  
2005 Design Education, Tradition and Modernity, National Institute of Design, Ahmedabad,

- 2004 India.Paper (Peer Reviewed): *Putting Design School in its place: Contextualizing design education by developing understanding and skill in design problem definition.* ICOGRADA education network symposium, Istanbul, Turkey. Presentation: *Putting Design School in its place: Contextualizing design education through design problem definition skill development*

### Grants Awarded

- 2007 Qatar National Research Fund (QNRF) Undergraduate Research Experience Program (UREP) Here To Now: developing a design methodology for universal symbols that are expressive of cultural location.

### Exhibitions and Presentations

- 2005 Typo.Graphic Beirut Design Exhibition (2 pieces). Lebanese American University, Sheikh Zayed Hall Gallery, Beirut Campus, Beirut, Lebanon.
- 2005 Photography Presentation: Kazakstan and Uzbekistan. Qatar Natural History Group. Doha, Qatar (Verbal presentation by Laura Green)
- 2003 Photography Presentation: Indian Himalyan Foothills. Qatar Natural History Group. Doha, Qatar (Verbal presentation by Laura Green)
- 2002 Photography Presentation: Traveling on the Silk Road, From Beijing to Islamabad. Qatar Natural History Group. Doha, Qatar (Verbal presentation by Laura Green)
- 2001 Photography Presentation: Northern India. Qatar Natural History Group. Doha, Qatar (Verbal presentation by Laura Green)
- 1996 MFA creative project exhibition, Anderson Gallery, Virginia Commonwealth University, Richmond Virginia

### Committee Work

- 2003 – 2004 Founding Chairperson, Tasmeem Doha Design Conference
- 2006 – current Design Zone Development Advisory Committee  
Center for Research in Design, Virginia Commonwealth University in Qatar

### Workshops Instructed

- 2006 + 2007 Virginia Commonwealth University in Qatar, Doha, Qatar. *Systems and Design* (perspective students)
- 2006 Department of Fashion Design, Virginia Commonwealth University in Qatar, Doha, Qatar. *Skill Development and Applications with Adobe Illustrator* (department faculty)
- 2004 Yarmook University, Irbid, Jordan. *Designing Defining* (university design students)
- 2002 + 2003 Virginia Commonwealth University in Qatar, Doha, Qatar. *See What You Say* (perspective students)

### Jurying

- 2003 + 2004 Juror, VCU-Qatar full scholarship high school student design competition: *Be Here, Design Now*

### Seminars Completed

- 2006 FAST 450: (40 hour) Facilitation Training program, MG Rush Inc., Chicago, Illinois
- 2006 Change Management: Planning, Implementing, and Sustaining Change in Educational Environments (7 hours), Student Affairs Department, Texas A&M University in Qatar, Doha, Qatar
- 2005 Design Research Fundamentals (16 hours), Design Management Institute. Seminar led by Darrel Rhea, CEO of Cheskin. San Francisco, California

### Memberships

- 1998 – current Collegiate Art Association (CAA)
- 2006 – current American Institute of Graphic Artists (AIGA)



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