

The extra in the ordinary

Introducing cultural context to
design education in Zimbabwe



Jane Shepherd

MA Design Leadership
September 2004
Middlesex University

Edited for clarity 2020

Abstract

Design has the potential to address issues of social concern at both a local and global level and yet this role is continually marginalised. This research focuses on the post-colonial context of Zimbabwe where disparities in wealth and power have rendered design an elitist profession that overlooks the needs of ordinary people.

The education of designers plays a major role in creating a more transforming profession and it is necessary to deliberate on this education in order to offer future solutions. This research used empirical evidence, an action research scheme and theoretical framework to problematise the situation and explore remedies.

A workshop was designed to introduce cultural context into the learning process and was tested in Harare on design students. The method, purpose and results of the workshop activities are outlined with extracts from the students' reflections.

The research findings showed there had been change in students' relationship to design and the role it could play in society. This highlights the importance of cultural context to learning and personal development and demonstrates how easily this can be achieved in design education and how appropriate it is to design.

Introduction

1. Sauthoff, M. 'Walking the Tightrope: Comments on Graphic Design in South Africa'. *Design Issues*. Volume 20, No. 2 (Spring 2004) p. 39

The role of design in society signposts one of the most immediate challenges facing the design profession and design education in 'peripheral' or 'developing countries' – how can the profession serve the global market place and address fundamental issues within its own society? The role of design in economic and business success is well documented but the potential for design and designers to expand these boundaries to encompass social transformation is often neglected. In southern Africa, the design profession and educational practice has undergone a period of deliberation but the resulting focus has been on visual aesthetics and identity. Sauthoff comments, "Few designers question whether the prevalent dialectic of the international and local might signify that South African design continues to be determined by imported design models and thinking...the extent to which fundamental social change actually is supported and/or reflected (by a South African graphic language) have commanded even less attention."¹

This research sets out to investigate the possibilities for an alternative graphic design curriculum for Zimbabwe. A programme that would offer different methodologies and purposes to those currently being practised and still seek to celebrate and acknowledge the uniqueness of the Zimbabwean context. I wish to argue for a design programme that looks beyond notions of aesthetics. The research focuses on the design of a workshop for students that explores the connection between daily life, design and the designer (student) and the transforming and empowering effect this triadic relationship can have.

Zimbabwe in 2004 faces huge economic and political challenges making a design education intervention relevant rather than inappropriate. But, it does mean that debate on design education and the design profession and the funding of alternative programmes is likely to remain dormant until there is meaningful political change. Neighbouring South Africa has a far more established profession that is undergoing transition and transformation and consequently a need for deliberation. The Zimbabwean experience has relevance and resonance for South Africa and, as of yet, has not been well articulated. This research hopes to contribute to this discourse and to design education practice both in Zimbabwe and neighbouring countries.

The personal motivation for this project has been the need to make sense of my 15 years of experience as a designer and graphic design lecturer in Zimbabwe. This experience is framed by my identity as a white British woman and my history as designer with a strong desire for social justice. As a novice lecturer, I realised that the ideas of how and what we taught at Harare Polytechnic were based on educational models developed in another time and place. Over the years I fumbled about experimenting with projects and subjects in an attempt to resolve the problem of how to "Africanise" my student's learning experience.

Definition of Terms

Design

This project is largely concerned with graphic design or visual communication. However, I have used the term 'design' to describe both the activity and artifact of visual communication and on occasion in a more multi-disciplinary context. While certain disciplines are characterised by distinct skills, design is increasingly seen as a multi-disciplinary activity and the designer's role in problem-solving as fluid and elastic. On interviewing a Zimbabwean designer, he talked of a future role for designers in the re-building of the country. "I think designers can play a part in assisting in the designing of projects, instead of looking at design as something tangible for print or electronic media. Designers are very focused on how something should develop or progress, and it would be important in some stage of Zimbabwe's recovery to get designers in on certain projects, regardless of whether it was visual or not."

Artifact

In this project artefacts are seen largely as *primary artefacts* or objects, as in the hierarchy suggested by Marx Wartofsky (1973 p. 204), that are shaped by the past and the present in goal-directed human action. However, artefacts can also be understood as language, beliefs and imagined worlds and when describing the mediation of culture through artifacts it is useful to consider them in this aspect.

Culture

Culture is seen as a process as well as a product. It is something which is fluid and changing and yet constant enough to be shared and understood by a group of people. I have chosen Hutchins' description of culture (1995 p.354) although I would subscribe to others. "Culture is an adaptive process that accumulates the partial solutions to frequently encountered problems. Culture is a human cognitive process that takes place both inside and outside the minds of people. It is a process in which our everyday practices are enacted."

I recognise that my values and beliefs are shaped by a different cultural background from that of this project's participants and this colour my judgements, reflections and actions.

'To prosper in Africa first put yourself in its shoes'

Advertising bill boards line the the road from Harare International Airport to the city centre. 'To prosper in Africa first put yourself in its shoes', reads the message from the African Corporation Bank, accompanied by an image of a very uncomfortable looking pair of carved stone sandals. The image is a reference to the Zimbabwean tradition of stone sculpture but is unintentionally accurate in conveying the difficulties ordinary Zimbabweans face on a daily basis. It could also be read as a metaphor for the inherited burden of colonial oppression and the violent authoritarian leadership of the liberation movements.

3. UNDP. *The Human Development Report for Zimbabwe 1998*. (Harare, United Nations Development Programme, 1999)

The country gained Independence in 1980 after waging civil war against the Rhodesian government - Ian Smith's breakaway regime from 80 years of British sponsored colonial administration. On coming to power Robert Mugabe's ZANU-PF made significant gains in health care and education but the slow pace of economic growth could not sustain this expansion. In 1990 an Economic Structured Adjustment Programme (ESAP) was introduced reversing these gains through the reduction and elimination of social subsidies. Poverty has subsequently increased due to poor economic growth, high unemployment and a highly distorted pattern of economic and wealth distribution in favour of the white minority and new black elite. Zimbabwe is one of worst examples of income inequality in the world with the richest 20% of the population receiving 60% of income and the poorest only 10%. Over 60% of the population live below the total poverty consumption line³. The apartheid style governance of Rhodesia was dismantled at Independence but minority communities did little to integrate themselves into society at large and still remain culturally and economically separate.

Many of the current problems underlying governance and socio-economic development can be traced back to the colonial regime. But ZANU-PF has also failed to successfully challenge inherited power hierarchies and encourage a democracy in which civil society is empowered to bring about change.

Design in Zimbabwe

The development of design as activity and artefact closely follows Zimbabwe's wider socio-political context and is a story common throughout Southern Africa – the submergence of indigenous systems, traditions and skills by colonial regimes and the reluctance of global business to treat peripheral countries as equal trading partners. The latter still ensures peripheral countries remain a source of cheap raw materials and labour and and less so of innovation and manufactured goods. Designed artefacts in everyday use are usually cheap local imitations based on models made elsewhere, imported kits or poor quality goods from Asian markets. Recent economic isolation has seen some of this reliance being replaced with local innovations, for example; Celsys's GSM community phones that can be set up on the street or under a tree.

The graphic design profession has historically been a white run industry facilitated by advertising agencies. It made feeble attempts to transform itself during the 1980s but remained in the hands of the white minority until the recent economic crisis. As Chaz

4. Maviyane-Davies, C. 'Visual Thinking: Design Potential in Zimbabwe'. Paper presented at the *Design for Profit Conference*, Harare, Zimbabwe (1996)

Maviyane-Davies acutely observed; the names Rhodesia and Zimbabwe both consist of eight letters and the only change to occur in graphic design at Independence was the substituting of one set of characters for another.⁴

In the 1990s the Zimbabwean economy opened up and design was aligned to trade development, specifically export generation - a business model with parallels to the experience of post-war Europe. Graphic design, primarily for packaging, was seen as a useful tool in this expansion programme. European Union funding supported a number of initiatives including a Design Unit for ZimTrade, the national trade development organisation, and the Graphics Association of Zimbabwe (GRAZI). While these developments did help shape and define a fledgling design profession, it was within the premise of design as an economic, export driven activity. With most of Zimbabwe's population having little purchasing power and concentrated outside urban areas, the culture of consumption that drives the design industry in the West had relevance for only a tiny local elite.

5. *Mail & Guardian*, Johannesburg, 13 February 2004

According to a report by the Southern African Migration Project (Samp) entitled *The New Brain Drain from Zimbabwe*, 57% of skilled Zimbabweans had given serious thought to emigrating, particularly those in the 25 to 35 age group. Released in 2003 the survey found that 51% expressed a desire to leave permanently, while 25% planned to leave for less than two years.

6. Abraham, R. 'Art Education in Zimbabwe'. *The Journal of Art and Design Education*. No. 21/2 (2002)

In 2002 only 5% of Zimbabwe's secondary schools offered art at O Level.

Since 1999, Zimbabwe's socio-economic profile has declined rapidly changing the face of the design profession and the use of design. The flight of Zimbabwe's middle class, both black and white⁵, and the disintegration of established patterns of consumption and marketing has seen the rise in inexperienced, one-designer studios. This has dispersed the design community and highlights the difficulty of using conventional strategies for supporting and promoting design, such as professional associations, networks and forums.

Design education in Zimbabwe

At Independence, Zimbabwe inherited a British style educational system. Resources, previously accessible to only minority groups, were stretched to the limit in the re-building process. Colonial policy had devalued and undermined the arts and crafts, leaving a legacy of neglect in formal education that has been largely unresolved by the present government⁶. There has been little governmental recognition as to the importance of design to either business or cultural applications. Design is considered a discipline either aligned to art education (at secondary school level) or trade based training (at tertiary level).

Only two state tertiary institutions (Harare and Bulawayo Polytechnic) offer design training. In 1985 the inherited City and Guilds of London Institute course in Design for Print was superficially changed to become the current Zimbabwean National Diploma in Design for Print. A comparison of past examination papers reveals that little has changed other than the subject of project briefs. (Appendix 1).

There are no design degree programmes and one BA in Art and Design Education with a heavy bias towards art at primary and secondary levels. In 1999 the privately owned Zimbabwe Institute of Visual Arts (ZIVA) was opened to provide an alternative opportunity for study in visual communication, in particular new media. ZIVA's fees have not discouraged applicants – the profile of students is similar to Harare

Polytechnic's intake (pre-economic collapse) – but does exclude those from poorer 'high density suburbs' or rural backgrounds.

7. Caban, G. *World Graphic Design*. (New York, Merrill Publishers, 2004) and in Mafundikwa, S. 'Type Ramblings from Afrika' Ed. Berry, J. *Language Culture Type*. (New York, ATypl Graphis, 2002) p. 109 ATypl. Graphis, 2002) p. 109

While the Polytechnics have had to contend with an inherited curriculum and assessment model and disintegrating infrastructure, ZIVA was able to offer a more contemporary vision. Saki Mafundikwa, director of ZIVA, frequently describes his vision for ZIVA as an African Bauhaus, "where new ideas in visual communication will be hatched... design (that will) be of, from and about Africa."⁷ But all institutions suffer from a lack of trained design lecturers, often having to recruit staff from art disciplines or recently graduated students making strategies for the delivery of any design curriculum hard to achieve.

Design as an agent for change

Unlike tradition, which only allows for evolution over long periods of time, design can change an artefact immediately to transform a problematic reality into a desirable one. But the process is often seen as a one-way communication ignoring the mediating role of the artefact between designer and audience. Anne Bush, commenting on the importance of communication as exchange, states that this "does not privilege one party over the other, but brings to light the fact that all messages are negotiated between encoders and decoders who exist in real communities and bring the influence of that background to all meaning"⁸. In the Zimbabwean context, where the economy and political structure favours the elite, people's needs and responses are rarely investigated. The design idea is largely reliant on the designer's own background, expectations and desires which may bear no relation to the user's. (Figure 1.)

8. Bush, A. 'Globalism and Regionalism in Design Education'. *ICograda Congress, ADG Uruguay*. Ed. J. Frascara (1997) p.18

9. Frascara, J. *User-Centered Graphic Design: Mass Communication and Social Change*. (London, Taylor & Francis, 1997) p. 13

10. Frascara, J. 'Graphic Design: Fine Art or Social Science' *The Idea of Design - A Design Issues Reader* Eds. V. Margolin and R. Buchanan, (Massachusetts, MIT Press, 1995)

Jorge Frascara suggests that a cause of design's inability to involve the user is the "excessive importance given to the avant-garde movement in graphic design history (which) is based on the theoretical failure to recognise graphic design as something other than an art form... with insufficient consideration given to communication and sociocultural significance"⁹. He highlights three applications where graphic design can undertake greater social responsibility: the impact in the community and it's influence on people; the impact on the visual environment; and the need to ensure that communications related to the safety of the community are properly implemented¹⁰.

11. Heskett, J. *Toothpicks and Logos: Design in Everyday Life*. (Oxford, Oxford University Press, 2003) p. 199

John Heskett's overview of design in everyday life sites examples of small-scale design solutions that address particular local needs and have resonance for other places and applications. Trevor Bayliss's clockwork radio for African communities, which although has become more an object of desire than of necessity, has lent the technology to new products. Chilean designers, Angelo Garay and Andrea Humeres, packaging for light bulbs that could be adapted as light shades in poor households where bare lights bulbs are the norm is an example of a design solution transcending the narrow remit of a commercial brief¹¹.

Since design has the potential to address and change problems within the community at large, then a design profession that only serves the elite in urban areas needs to broaden its professional scope. This impacts not only on local problems but also shapes understanding of the potential role of graphic design on a global platform. The process of moving towards greater understanding of what could be a humanising

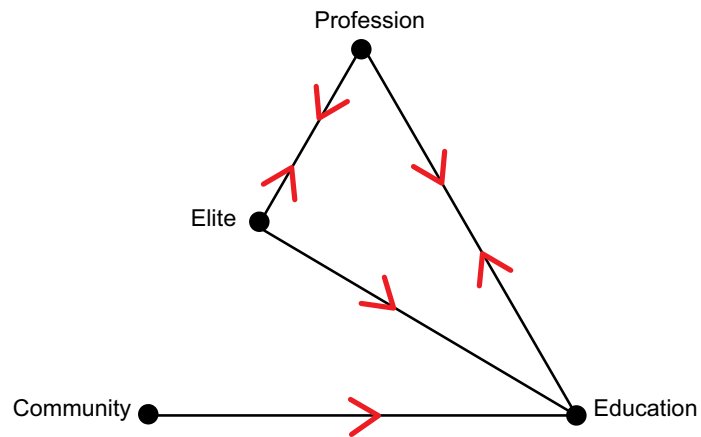


Figure 1
Representing the broken mediation between community, education and the design profession in Zimbabwe.

Problematizing design education in Zimbabwe

Problem finding

Prior to this research project I had been concerned with my own teaching practice – as a white British woman equipping classes that were of predominately black Zimbabweans to enter a white dominated industry in a post-colonial country. My source of concern was that the curriculum was western-orientated and the Zimbabwean cultural context was absent in the students' learning experience. Aside from the design and implementation of an experiential student workshop, I conducted six in-depth interviews with lecturers on tertiary design courses and one with a past student from the Polytechnic. The problem and solution was expressed in different ways depending on the values, interests and actions of those who described them.

The following theorising of the problematic situation is part of the cycle of action, observation, evaluation and reflection that I employed throughout the research and is intrinsic to this process.

Problem analysis

A lack of local cultural context in Zimbabwean design education can be located in the pedagogy of the classroom and the content of the curriculum. I have outlined these using largely empirical evidence and commented on the consequences and probable causes through an interpretive analysis that acknowledges a critical theory framework. Critical theory seeks to uncover the interests at work and identify the extent to which they are legitimate within a transformative and democratic purpose.¹² Since educational practice embodies specific values, purposes and meanings¹³ a critical perspective seems appropriate to understanding the nature of the problem.

Content and pedagogy

In design education, the use of project briefs is a common teaching method – set a brief, development of ideas through drawings, group criticisms to discuss ideas, select and discard, develop further, final design and presentation. In Zimbabwe, the briefs often have a local orientation but there is an absence of any local investigation, such as understanding and inclusion of the audience. The brief is often aimed at an elite or overseas market with local culture appearing to only have relevance in relation to these needs (Appendix 3). The lecturer's expectations of the student are benchmarked by the dominant Western culture and students are not necessarily required to look at the world around them but encouraged to research for ideas in overseas magazines and books. Students from more privileged backgrounds who have access to these resources, including travel and satellite TV, often have a better ability to translate Western design styles into their work. Recent interviews with lecturers in Harare confirmed this situation (Appendix 4). Three lecturers felt strongly that successful design solutions depended on students' exposure to Western design trends and although they admitted that access to this was not democratic, their position was that education mirrored the workplace. The closer a student was to the dominant Western culture the more likely they were to be employable. While the lecturers' intentions may be to provide the cultural cues necessary to "succeed" in the formal workplace they are

12. Cohen, L. , Manion, L. and Morrison, K. *Research Methods in Education*. (London, Routledge, 2000) p. 28

13. Giroux, H. *Ideology, Culture and the Process of Schooling*. (London, The Falmer Press, 1981) p. 80

modelling and reinforcing the problematic social system and offer no solution for the student who does not successfully negotiate these cultural meanings.

14. Serpell, R. and Boykin, Wade A. 'Cultural Dimensions of Cognition'. *Thinking and Problem Solving* Ed. R Sternberg. (San Diego, Academic Press, 1994) p. 400

The exclusion of local cultural context in project work also creates a situation where students are disjoined from the cultural system of meanings that inform their daily lives. As Serpell and Boykin explain, this can result in "tasks (that) are less likely to engage their cognition and motivation in ways that are conducive to personal development..."¹⁴

15. Cole, M. *Cultural Psychology: A Once and Future Discipline*. (Harvard, Harvard University Press 2000) p. 144

A more profound omission is the understanding of the relationship of artefact to culture. As Cole describes; "Artefacts are simultaneously ideal and material. They co-ordinate human beings with the world and one another in a way that combines the properties of tools and symbols."¹⁵ It is through these artefacts that we mediate and construct culture and therefore have the potential to alter it. This interrelatedness of artefact (culture), sender and receiver needs to be made more explicit in the design process if design ideas are to be appropriate and innovative and if designers are to transform their practice by introducing a two way mediation.

16. Giroux, H. *Ideology, Culture and the Process of Schooling*. (London, The Falmer Press, 1981) p. 84

Although there was staffroom debate on introducing local context into project work there is resistance to change. Lecturers tend to view the orientation of project briefs to Zimbabwean subjects as sufficient. Within a critical analysis this could be attributed to strategies for control and power, both visible and less so. Giroux describes the less visible strategy as an objectified form of knowledge, removed from the student's own experience; "They (students) are being told that their cultural centre of gravity, their mode of generating meaning in the world, does not matter. Instead, they are told that what they bring to the class is less important than what they are given."¹⁶

The more visible strategy is evident in pedagogical practice in the classroom. The student is often regarded as a passive receiver of knowledge with participation understood as asking lecturers questions or offering opinions that are then refuted or supported by the lecturer. This reinforces the authority of the lecturer and devalues the experience of the student, diminishing opportunity for cultural context to be introduced. When questions are put to a class, students often appear uncomfortable to move out of the passive role.

The reluctance to relinquish classroom authority by individual lecturers could be attributed to the hierarchical Zimbabwean culture that defers youth to elders and, among white lecturers, unchallenged attitudes of superiority/racism. Lecturing has relatively low status as a career and there is little opportunity for professional development resulting in demoralisation. In a wider context, the sense of powerlessness and control the colonial regime subjected citizens is mirrored by the actions of the liberators towards civil society. This need for social control may explain the government's lack of professional development for lecturers and teachers and encouragement of the more emancipatory models needed to transform education.

Perspectives on introducing local cultural context

It should be noted that introducing cultural context in design education has been debated in South Africa and more recently in Zimbabwe by Mafundikwa. Both have focused on the search for a regional or local idiom within design, although coming from different perspectives.

17. Mafundikwa, S. 'Type Ramblings from Afrika' Ed. Berry, J. *Language Culture Type*. (New York, ATypI Graphis, 2002) p. 109

18. Sauthoff, M. 'Portfolio of South African Designers'. *Text and Image*. Pretoria, Department of Visual Arts and Art History, University of Pretoria, No.8 (1998)

19. Sauthoff, M. 'Walking the Tightrope: Comments on Graphic Design in South Africa'. *Design Issues* Volume 20, No. 2 (Spring 2004)

20. Bush, A. 'Globalism and Regionalism in Design Education'. *Iconrada Congress, ADG Uruguay*. Ed. J. Frascara (1997) p.17

21. Giroux, H. 'Towards a Pedagogy of Representation'. Giroux, H. and McLaren, P. (Eds) *Between Borders: Pedagogy and the Politics of Cultural Studies* (New York, Routledge, 1994) p.49

Mafundikwa calls for a distinct African aesthetic as a counter to global hegemony. He proposes a "humanising" of visual communication achieved by designers drawing on heritage and their immediate local environment.¹⁷ In South Africa the quest for a local idiom has been concerned with creating markets of distinction in global commerce and a personal expression of what is uniquely South African by utilising the vernacular.¹⁸

In *Design Issues* 2004, Sauthoff offers a critical review of this search in South Africa and admits the past use of the vernacular (by white, male designers) was a blatant appropriation of indigenous elements that only reinforced inherited social inequalities.¹⁹ The blending of vernacular with Western design sensibilities may have elevated South African design to an international arena but has not offered a voice to or any dialogue with the majority of South Africans. Bush describes this as a response to the problems of global capitalism and warns that a nostalgic and romantic conception of place can reinvent tradition rather than interpret it. The designer relinquishes the role as mediator of culture as it exists in the present.²⁰ Giroux, in discussing the dynamics of cultural recovery, reiterates this standpoint in relation to pedagogy; "The relationship between history and identity is a complex one and cannot be reduced to unearthing hidden histories that are then mined for positive images. On the contrary, educators need to understand and develop in their pedagogies how identities are produced differently, how they take up the narratives of the past through the stories and experiences of the present."²¹

Sauthoff points to a possible outcome stemming from South Africa's designers' preoccupation with the local that has resonance with this research project's findings. She notes that as designers engage with their immediate environment they are encouraged to "draw on the intrinsic capacity of design to offer acute social and political observations."¹⁸

Planning a strategy for action

I obtained permission from the director of a private college in Harare to work with the foundation class of a two year Diploma in Visual Communication over four days.

Guiding objectives

My aim was to work directly with the students on a series of tasks or projects that would encourage them to connect the immediate environment with design. I was interesting in seeing whether this changed the way in which students learnt and affected their understanding of design. I was also concerned with how well I could facilitate this and what would happen when I changed my methods of teaching. The design of the workshop intended to take into account the following objectives based on my previous claims as to how and why I felt design education in Zimbabwe should change. These I would monitor in action and later evaluate:

- to encourage students to consider cultural context in design as expressed by the behaviour, actions, values of the audience and the process of communication that reveals and mediates this
- to look to local problems and solutions as a less discriminatory method of learning about design
- to draw on local cultural context in the teaching methods and content in order to more fully engage students in the learning process
- to challenge hierarchical relationships of power in the classroom by focusing on students' own knowledge and experience
- to move the learning direction away from technical competencies.

The hypothesis for the action strategy is: In order for local cultural context to provide a more meaningful and transforming orientation to design and education, it needs to be introduced into all aspects of the educational act. (It is not only what is taught but how and why.)

Designing the workshop – research procedures

The design of the workshop took into account educational paradigms and approaches to teaching that seemed appropriate to the objectives.

The constructivist model with its emphasis on building links between experience and reflection lends itself to a pedagogy that is sensitive and attentive to the learner's previous constructions.²² The focus of concern shifts from any notion of right or wrong or absolute truth to the multiple and differing realities that we all bring to knowledge. The critical theory agenda seeks to expose ideologies that prevent emancipation of individuals and groups, and to not only understand these dynamics, but to change them. In terms of critical pedagogy, this can be interpreted as working with the lived experience of students rather than imposing a curriculum that reproduces social inequality so that teachers and students move towards a more egalitarian society.

22. Ed. Fox, R. *Perspectives on Constructivism*. (Exeter, School of Education Exeter, no date) p. 86

23. Landow, G. *Hypertext: The Convergence of Contemporary Critical Theory and Technology*. (Baltimore, John Hopkins University Press, 1992) p. 22

These pedagogical models encourage critical thinking skills – the ability to make meaningful relationships between concepts with a greater possibility for discovery. As Landow and Delaney write, “Until students know how to formulate questions, particularly about the relation of primary materials to other phenomenon, they are unlikely to perceive a need to investigate context. Critical thinking relies upon relating many things to one another. A major component of critical thinking consists of habits of seeking the way various causes impinge upon a single phenomenon or event and then evaluating their relative importance.”²³ Critical thinking has value in both the understanding of problems and the generation of solutions and is particularly relevant to design which depends on creative discovery.

24. Schön, D. *The Reflective Practitioner*. (London, Ashgate, 1983) p. 49-50

A further innovation for my own teaching was to introduce reflective practice to the student's learning. Schön refers to 'reflection in action' as characterised by the questioning of one's learning in the light of previous experience in order to discover what worked and why, which is utilised cyclically to further our strategies for learning.²⁴ To facilitate reflexivity I designed student notebooks with mirrored reflective covers that would be used primarily at the end of each session.

25. Serpell, R. and Boykin, Wade A. 'Cultural Dimensions of Cognition'. *Thinking and Problem Solving*. Ed. R Sternberg, (San Diego, Academic Press, 1994) p. 392

It seemed appropriate to integrate teaching method and cultural context, drawing on cultural meaning systems in Zimbabwean society, whilst still recognising that the students' experiences are diverse and dynamic. Boykin and associates have conducted various experimental studies with African-American pupils that integrate identified aspects of the Afro-cultural ethos into the pupils' learning. The results indicate that when contexts allow for cultural expression, competencies are revealed and performance and motivation enhanced.²⁵ It would be fair to generalise that Zimbabwean society places a high importance on the interdependence of people expressed in interpersonal relationship skills, social co-operation and bonding. The activities within the project were designed to draw on these cultural norms. Most tasks were to be conducted within groups with an emphasis on discussion, verbal presentations and performance.

Implementation and monitoring

The research project was presented as a workshop titled 'The Extra in the Ordinary: Exploring the World Around Us'. Twenty first year design students attended on a non-voluntary basis over three sessions that corresponded to the normal timetable of 8.30am to 1.00pm. The student age group was between 17 and 20 with one 16 year old and one mature student. All students had O Levels and the majority had studied art at school. Their ethnic backgrounds were varied – the majority black, six mixed-race, two white and one Asian. Nine of the class were women.

I used a digital still and video camera for recording student work. In Session 1 students received the reflective notebook, the purpose of which was explained and it was made clear that the notebooks were their personal possession with only myself having access. They were handed to me after each session, I would transcribe their entries and return the following day. The student's reflections provided me with valuable feedback on their experience of learning as it happened.

Students were given a short written assessment (ungraded) at the end of the three sessions. Assessment took into account learning strategies and contribution to class activities and included comments that reinforced positive aspects of the student's participation and some suggestions for future personal development. I thought I would regret the decision to assess but it proved a useful tool in reflecting and evaluating.

There was a convenient room adjoining the classroom where I could make notes in my journal. I found my own reflective practice more difficult than I imagined. I was often more pre-occupied with what the students were doing than stopping to think of my part, and after each day my mind would be racing ahead rather than looking back. In this respect it would have been beneficial to have collaborated with another lecturer. Taped interviews of about 60 minutes were held with four out of the seven members of the faculty (the director was overseas) and those present at college were invited to observe or participate in the workshop although none took up the offer. The interviews asked open-ended questions on the lecturer's experience of teaching and problems encountered (Appendix 4). I did sit in on two lecturers' classes but since I had not sought permission to include observations in my research, I did not feel it was ethical to use the observations.

Evaluation and interpretation

I evaluated the workshop in terms of the claims summarised on page 12-13 and included other contributions the experience brought.

Designing-in-action

A conversation with a local designer gave me the idea of designing something live and on the streets. I chose display cards for cell card vendors. Without being in and of the local context, I would not have thought of this.

My changing role as lecturer

I felt very nervous before the workshop. I was worried that I didn't have enough handouts, hadn't done enough preparation, didn't know enough about the students' lives as I no longer lived in Zimbabwe, didn't have any theory to give them. Remembering that this research was concerned with relinquishing authority, I attempted to embrace vulnerability and gave myself up to the unexpected. Having the students work in groups also meant my role automatically shifted to that of a facilitator rather than a giver of knowledge. I struggled to resist the temptation to intervene. I noted in my diary that I had to trust the students to resolve problems and that patterns of behaviour could be addressed to the class as a whole. Issues such as strategies for avoidance, roles in the group, reaching agreement and acceptance were discussed in the daily 'unpacking'. In this way I was able to better mentor students and focus on their development rather than prescribed outcomes.

In the past I tended to avoid students who were less communicative or able to negotiate design styles - possibly reinforcing poor performance and alienation. By working in groups, peer encouragement allowed more timid individuals to assert themselves, which made me realise how unhelpful my previous teaching style had been.

Teaching methods and learning styles

The student's reflective notebooks provided the best evidence of how different learning styles from the usual didactic method, created opportunities for students to engage with each other, their own learning and the world around them. (See Appendix 5)

The majority of students expressed the benefits of working in a group, notably as: helps in modifying and creating ideas which in turn moves things forward; allows one to gain confidence and take part; allows one to get to know other people and their experiences; encourages self-actualisation; allows equal participation; helps in confronting fears; establishes better personal relationships; brings teamwork to design. Students who found leadership roles more satisfying tended to experience more discomfort, with only a few making note of this. Although I have no data with which to make a comparison, I would speculate that the importance of consensus and cooperation in Zimbabwean culture attributed to the success of group decisions, actions and consequences. The disadvantages were that some could sit back and contribute little.

Introduction of cultural context

Students reflected that they had little opportunity to discuss Zimbabwe or issues in their daily lives while at college and that by doing this they had developed a deeper appreciation of how others in the class and society lived. In some instances the structure of their reflections suggested the emergence of questioning.

"Considering other people's lives has helped too. I never realised the airtime sellers faced so many challenges everyday and putting their lives at risk on the roads and getting harassed by the police when we expect them to be keeping the peace - its crazy."

My own reflection is that I had underestimated the effect the activities would have and did not plan for any 'unpacking' of this. There were no discussions on why things were the way they were, vital if learning is to become more critical.

Introducing performance and group tasks may have drawn on existing cultural practice. Cooperation and consensus appeared to be strategies the groups adopted naturally. While not all students were comfortable with 'performing', skilled orators emerged.

The subject matter allowed students from different cultural backgrounds to share and have their contributions validated and it released me from having to provide content that may be culturally biased, or difficult to access. I had been uncertain as to how I would measure personal development and learning against the activities. On reflection it is the sequence and combination rather than the individual activities that produced a meaningful learning experience.

The final activity had been intended to introduce the importance of local context to the design process. I gave them a simple brief to design a display card for cell card vendors. The design object had to be: creative, attract attention, to improve on what already exists and be functional. Unsurprisingly, I fell into the very trap I was asking students to avoid. After asking the vendors questions the students discovered that many of them did not want to attract attention because of police harassment. It reminded me that imposing my perception of what vendors needed was inappropriate and culturally biased.

The students expressed in their writings and presentations that the experience of interviewing and designing for the vendors had been profound, summarised as: research means communicating directly with people; asking people about their lives reveals the problems they face; design can intervene to change the consequences of these problems; design and being a designer can really make a difference and this knowledge is empowering; since we all use design there can be no discrimination in who is considered and who is not; researching in communities outside our own reveals things we did not know - society is unequal and undemocratic (Appendix 5). On the basis of these reflections the experience had facilitated real change in how students perceived themselves as designers and in their relationship to design and the role both could play in society.

I had been surprised that students seemed so unaware of how others lived. The all pervasive state propaganda presents the nation as contented and satisfied under the leadership of ZANU-PF. Without an understanding of the repercussions of this political construct it is difficult to make sense of the immediate world. Unfortunately, after the design presentations and reflective writing there was no time left to discuss these issues. This could easily have filled another session. The activity could have developed into a larger project, including documenting research with the vendors and obtaining feedback from them and a critical theory component that uncovers meanings at many levels.

Summary

The more I investigated the problematic situation, the more aware I became that there was not one problem but many. The lack of cultural context was not a problem in isolation but bound up with issues of authority and unequal power hierarchies in both the classroom and in society, which impacted on pedagogy, content, learning and ideas about design.

In a cyclical process I started with my own experiences and attempted to link these with theory and returned to an action research scheme, rather than relying on only interpretive techniques of observing as an outsider, to test these theoretical ideas in practice. I used alternative teaching and learning styles and introduced a triadic relationship of sender, artefact and receiver within a local context to see what changes to student learning this would make. The students in the workshop expressed in their reflective notebooks that their ideas about others, design and themselves had undergone profound change in a short space of time, supporting the ideas behind the intervention. Whether this learning was short-lived or could be reproduced in other places could provide scope for further research. The workshop was too short to introduce a more explicit critical perspective to the learning process but strongly suggests that introducing cultural context in pedagogy and content allows questioning to emerge. This needs to be designed into the learning experience and reinforces the need for further cycles of planning, action and reflection.

26. Daniel, P. *Intercultural Curriculum: A Case Study from the Atlantic Coast of Nicaragua*. Centre for Rural Development and Training (CRDT), School of Education, University of Wolverhampton. (1999)

I recorded the experiences of other lecturers, noting that their positionality in terms of ethnicity, age and experience, shaped their perceptions of the problem (equally applied to myself). A case study in Nicaragua, which asked the question of how can education help to overcome the barriers that exist between people on the basis of language, culture and gender, signposts a possible way forward. Using a spiral model of interculturality, a series of workshops were implemented with staff at the URACCAN Community University.²⁶ Within this lays a potential model for staff involvement that brings about curriculum change in a more participatory manner.

27. Conversation with B. Jackson, vice chancellor and director of Learning Development, Centre for Learning Development. Middlesex University, London 27 July 2004

Debate in southern Africa suggests there is an interest in questioning the kind of design education that is offered and how this supports or changes the role of design in society. Looking wider, it would appear that the notion of a design education and hence design profession, that offers a more transforming role in society has slipped off the agenda. Barry Jackson suggests that design education in the UK appears to have missed the opportunity to create a more emancipatory role. He suggests that educational professional development for design lecturers is a problematic situation because of the reliance on designers to provide tutorship. This model recreates in the classroom the agenda for design and designers in society in a self-perpetuating cycle.²⁷ In this context there is a wider implication for the objectives of my research although within a narrow window of opportunity. The Zimbabwean proverb, *rwizi runokura nezvikova* - a river depends on the streams that flow into it - aptly uses a metaphor for the possibility of initiatives on a personal level to effect change in the mainstream.

Bibliography

- Abrahm, R. (2002) Art Education in Zimbabwe. *The Journal of Art and Design Education*. No 21 /2.
- Bush, A. (1997) Globalism and Regionalism in Design Education. *Icograda Congress, ADG Uruguay*. Ed. J. Frascara.
- Carr, W. and Kemmis, S. (1986) *Becoming Critical: Education, Knowledge and Action Research*. London: The Falmer Press.
- Caban, G.(2004) *World Graphic Design*. New York: Merrill Publishers.
- Cohen, L. , Manion, L. and Morrison, K. (2002) *Research Methods in Education*. London: Routledge.
- Cole, M.(2000) *Cultural Psychology: A Once and Future Discipline*. Harvard: Harvard University Press.
- Fox, R. (ed.) *Perspectives on Constructivism*. Exeter: School of Education Exeter.
- Frascara, J. (1995) Graphic Design: Fine Art or Social Science. *The Idea of Design - A Design Issues Reader*. Eds. V. Margolin and R. Buchanan, MIT Press.
- Frascara, J. (1997) *User-Centered Graphic Design: Mass Communication and Social Change*. London: Taylor & Francis.
- Giroux, H. (1981) *Ideology, Culture and the Process of Schooling*. London: The Falmer Press.
- Giroux, H. (1994) Towards a Pedagogy of Representation. H. Giroux and P. McLaren (eds.) *Between Borders: Pedagogy and the Politics of Cultural Studies*. New York: Routledge.
- Heskett, J. (2003) *Toothpicks and Logos: Design in Everyday Life*. Oxford: Oxford University Press.
- Hutchins, E. (1995) *Cognition in The Wild*. Cambridge: MIT Press.
- Sauthoff, M. (1998) Portfolio of South African Designers. *Text and Image*. Pretoria: Department of Visual Arts and Art History, University of Pretoria, No.8.
- Sauthoff, M. (2004) Walking the Tightrope: Comments on Graphic Design in South Africa. *Design Issues*. Volume 20, Number 2.
- Schön, D. (1983) *The Reflective Practitioner*. London: Ashgate.
- Serpell, R. and Boykin, Wade A. (1994) Cultural Dimensions of Cognition. R. Sternberg (ed.) *Thinking and Problem Solving*. San Diego: Academic Press.
- Landow, G. (1992) *Hypertext: The Convergence of Contemporary Critical Theory and Technology*. Baltimore: John Hopkins University Press.
- Mafundikwa, S. (1999) Graphic Design in Afrika: Time for a New Design Curriculum. *Dezign*. Graphics Association of Zimbabwe.
- Mafundikwa, S. (2002) Type Ramblings from Afrika. J. Berry (ed.) *Language Culture Type*. New York: ATypI Graphis.
- Maviyane-Davies, C. (1996) Visual Thinking: Design Potential in Zimbabwe. Paper presented at the *Design for Profit Conference*. Harare: Zimbabwe.
- McNiff, J. (1998) *Action Research Principals and Practice*. London: Macmillan Education.
- UNDP (1999) *The Human Development Report for Zimbabwe 1998*. Harare: United Nations Development Programme.
- Wartofsky, M. (1973) *Models*. Dordrecht: D Reidel.

Appendix 1 Examination paper - City and Guilds London Institute 1982

CITY AND GUILDS OF LONDON INSTITUTE		
PAPER NUMBER 532-1-02	EXAMINATION DESIGN FOR PRINTING	Wednesday 9 June 1982
SERIES MAY-JUNE 1982	PAPER LAYOUT	18 30 - 21 30 3 hours
<p>YOU SHOULD HAVE THE FOLLOWING FOR THIS EXAMINATION</p> <p>One sheet of drawing paper. Ten sheets of layout paper (RA2 approximately 60 g/m²); type specimen sheets for text faces in both phototypesetting and hot metal; a wide range of specimens of type transfer faces; character count tables, drawing instruments; pencils and erasers, ruler and typescale, coloured inks, films, paint, papers; felt or fibre pens; brushes and drawing pens.</p>		
<p>Transfer lettering must NOT be used for the preparation of your layouts. Submit only the layout sheets used. Write your centre number and candidate number on each sheet, fold the sheets and enclose them in the folded drawing paper supplied.</p>		
<p>The maximum marks for each question are shown.</p>		
<p>Answer THREE of the following five questions, Question 1 and any TWO other questions.</p>		
1	<p>This question is compulsory.</p> <p>'Country Ways' specialise in the sale of natural health foods through a chain of high street shops. As part of a marketing programme they have decided to issue a series of recipe cards. Each card will have a four-colour illustration of a single recipe on one side with the ingredients and instructions for cooking on the reverse. 30 000 of each card in the series of 32 different recipes are to be printed on a Heidelberg Speedmaster offset press producing four-colour printing on one side of the sheet and one-colour on the reverse at a single pass. Maximum sheet size is SRA1 (640 X 900 mm). You are required to produce working layouts showing the design treatment of both sides of one recipe card from the series. Include enough detail to control typesetting, artwork and reproduction to platemaking. Choose what you consider to be a suitable size for the cards in relation to the method of production. Copy is to be found in Attachment A, and this should be marked up and returned with your layouts.</p>	(40 marks)
2	<p>Prepare a working layout and typographical specification for a magazine advertisement which will be produced by phototypesetting and paste-up artwork. Black and one colour can be used. Type area is 100 mm wide X 200 mm deep. Copy is shown in Attachment B.</p>	(30 marks)
3	<p>Using the specimens of type transfer faces available, draw a suitable design for a single-colour logotype (company name style) for each of these firms:</p> <ul style="list-style-type: none"> (a) Zebra Toys (manufacturers of children's toys) (b) Speedline (rapid printing service) (c) Diesel-clean (refiner of used engine oil). <p>Support your designs with brief notes if necessary.</p>	(30 marks)
4	<p>With the aid of sketches and brief notes illustrate the uses and advantages of grids in the design of magazines.</p>	(30 marks)

REQUIREMENTS OF THE PROJECT

To produce finished visuals in dummy form with all the necessary specifications regarding type, paper, ink etc for

- (a) the front and back cover of the report incorporating your design for the club 'logo'
- (b) opening spread for the Chairman's Report
- (c) second spread for Financial Statement
- (d) third spread explaining the sports centre development.

The remaining pages should be left blank.

Copy for the Financial Statement and outline details of the other pages are attached.

PRODUCTION DETAILS

The club have established a pattern of dealing with a local printer and are anxious to continue this. His plant is entirely offset-litho using a Heidelberg SORKZ two-colour press, a Heidelberg KORD single-colour, each printing a maximum sheet size of 450 mm X 640 mm. A Heidelberg auto-platen size 330 mm X 450 mm is available for cutting and creasing.

Typesetting is provided by a trade-house which uses a Linotype Paul VIP phototypesetter producing bromide material for paste-up. Faces available for text setting are Century, Univers and Times Roman (specimen sheets and casting-off values attached) with an extensive range of faces for headline work.

Reproduction to negative is done in the printer's own darkroom equipped with a vertical camera, automatic processor, contact frame and copyproof unit.

Print finishing equipment includes a single-knife guillotine, a folding machine, and a 6-station gathering and wire stitcher linked to a 3-knife trimmer.

Appendix 1 Examination paper - National Diploma in Design for Print 2002

ZIMBABWE

HIGHER EDUCATION EXAMINATIONS COUNCIL

NATIONAL DIPLOMA

IN

DESIGN FOR PRINT

SUBJECT: Project **PAPER NO: 301/004**

DATE: 28 February 2002 **TIME: Submission**

REQUIREMENTS

This paper should be handed out one month before the examination date.

INSTRUCTIONS TO CANDIDATE

Students may bring to the examination all preparatory work that will allow them to execute the final work – this includes typeset copy, photocopies, found images for illustration, illustrations executed on a computer and all preparatory sketches. Please read notes accompanying each part of the question. All preparatory work should be brought on the first day of the examination – from then onwards no extra work may be brought, no work may be taken home and no work may be executed on a computer.

This paper consists of 5 printed pages.

PAPER NO: 301/004 – PROJECT

This examination aims to test your ability to understand and solve a design brief within the confines of limited time and resources. Candidates are reminded that technical skills are not confined to computer skills and the candidate is expected to hand render type, logos and illustrations in the event that access to a computer is inadequate or inappropriate. There will be no allowances made for work that was lost on a computer, disc errors, computer crashes or any other technical limitations.

The Brief

A group of business people interested in promoting and exporting art and craft originating from Zimbabwe have decided to set up a co-operative based in Harare. The co-operative will sell a wide range of art and craft on a commission basis from an outlet in Avondale as well as endeavour to export work around the world to mostly small specialised shops in Britain, South Africa and America. It is to be emphasised, however, that the Avondale outlet is more of a wholesalers than retail centre.

In order to promote the business, various mediums will be used. However, because the organisation is a co-operative, it will be difficult and prohibitively expensive to advertise specific products, the artists and prices. It is therefore envisaged that generic representational work will be shown on any initial promotional items, with the emphasis being on Africa in general, Zimbabwe in particular and the service the business offers. In this regard, the business aims to offer a complete "package" – the sourcing, procurement, packaging and delivery of items to their final destination including commissioning of artists if required and payment.

The name of the business is Trade Roots.

Design Requirements

1. A suitable logo for the business. The should include the words: Produce of Zimbabwe.
2. Letterhead, complimentary slip and business card. Copy to be utilised is set out in Attachment A.

PAPER NO: 301/004 – PROJECT

3. A set of six single sheet single sided full colour leaflets each highlighting one of the following:
 - a) basket ware
 - b) pottery
 - c) printmaking
 - d) woodcarving
 - e) weapons and tools
 - f) beadwork

These should be A5 in size and incorporate the copy set out in Attachment B and any relevant copy from Attachment A. Additional copy may be used at the designer's discretion. (i.e. captions etc). It is important that each leaflet, whilst capable of standing on it's own is clearly seen as part of a set.
4. A suitably sized folder to hold the above leaflets, price lists, business cards and other promotional material. It is envisaged that as well as being distributed to overseas outlets and at appropriate craft fairs and exhibitions, it may also be posted where necessary. Copy is at the designer's discretion.
5. A swing tag to be attached to work for sale both in the Avondale outlet and elsewhere. Copy is at the designer's discretion and should be clearly lettered in on the final work.

INDIVIDUAL PRESENTATION

Logo and Stationery

Mounted together on one piece of presentation board. Dimension of logo to be no smaller than 150 mm at its widest point.

Leaflets

Mounted together on one piece of presentation board.

Folder

Actual size finished dummy.

Swing Tag

Actual size finished dummy. Consideration should be given to how the swing tag is to be attached to various items.

Apart from the swing tag there is no restriction on colour.

3

Appendix 2 Marking criteria - implemented between 2000 - 2004

HARARE POLYTECHNIC DESIGN FOR PRINT MARKING CRITERIA						
CANDIDATE NUMBER.....			NAME.....			
			SUBJECT..... NUMBER.....			
	BROAD SKILLS	FOCUS ON SPECIFIC SKILLS	POS. MARK	1st ACT MARK <i>Ben</i>	MOD. MARK	FIN. MARK
1	DEVELOPMENT OF TECHNICAL SKILLS	SELECTION OF APPROPRIATE EXECUTION OF MEDIA PROCESS AND TECHNIQUES DESIGN PROCESS/THUMBNAIL SKETCHES TO DEVELOPING IDEAS SUITABILITY OF THE TECHNIQUES TO THE CHOSEN THEME/SUBJECT REDEMPTION-TECHNICAL COMPETANCE SHOWING A HIGH LEVEL OF ACHIEVEMENT TECHNIQUE FOR PRODUCING VISUALS AND INDICATION OF TYPE	20			
2	USE OF DESIGN PRINCIPLES	COMPOSITION-USE OF APPROPRIATE DESIGN PRINCIPLES AND ELEMENTS AND RELATIONS BETWEEN ELEMENTS	20			
3	USE OF COLOUR	KNOWLEDGE AND UNDERSTANDING OF COLOUR PROBLEMS/EMOTIONAL RESPONSE/COLOUR EMPASIS/HOW APPROPRIATE IS THE COLOUR TO THE DESIGN OR PRODUCT	20			
4	PERSONAL DEVELOPMENT	ORIGINALITY/INDEPENDENT THINKING CREATIVE USE OF TYPE &/OR IMAGE CONFIDENCE IN EXECUTION CRAFTSMANSHIP OVERALL IMPRESSION/ANALYSIS, RESEARCH, IDENTIFY AND UNDERSTANDING DESIGN PROBLEMS CREATIVITY AND ORIGINAL PROBLEM SOLVING WITHIN SPECIFIC DESIGN BRIEFS	20			
5	PRESENTATION AND FINISH	MOUNTING OF WORK/NEATNESS, ACCURACY AND THE VISUAL/VERBAL PRESENTATION OF WORK EFFECT OF MANAGING SCHEDULE OF WORK IN A GIVEN TIME	20			

COMMENT.....

.....

.....

Appendix 3 Samples of past project briefs

ILLUSTRATION	PART ONE	DATE
	<p>SUBJECT:A Zimbabwean Food & Drinks Recipe Booklet</p> <p>CLIENT:A Zimbabwean Publishing House</p> <p>TARGET GROUP:Tourists & Zimbabweans</p> <p>THE BRIEF:You are required to illustrate a favourite food or drink recipe.The text and illustration must occupy a double page A4 landscape.The ^{text} may be indicated by parallel lines,by pasted up type or directly typed from the computer.Care should be taken over intergrating title,text & illustration.The recipes should be of an indigenous nature.This does exclude the recipes of foreign cultures which have been absorbed into our cuisine.e.g.the rest of Africa,Arabic,Cape Malay,Indian,Portuguese & Afrikaans.Avoid Western recipes,tourists from those countries would be more likely to be attracted by African recipes,in particular Zimbabwean foods.</p>	
	<p>PART TWO</p> <p>SUBJECT:Cover for the Zimbabwean recipe booklet</p> <p>BRIEF:You are required to illustrate the cover.You must choose the title.You may continue the theme of your recipe pages or do something completely different bearing mind the target group.</p> <p>SIZE:A4 landscape A5 folded</p> <p>MEDIUM:Any & full colour optional</p> <p>PRESENTATION:Preparatory work,flimsy overlay.Colour copy artwork and make into booklet including recipe page.</p> <p>DEADLINE:Part 1&2 roughs</p> <p>DEADLINE:Part 1&2 finished</p>	

<u>PACKAGING BRIEF</u>	DATE ISSUED- 29/10./03
<p>The client is Mukuyu Wineries and they wish to mark the 30th anniversary of wine production.At a city 5 star hotel they will present their new labels to celebrate this occasion.Invited guests will include major clients ,TV personalities,politicians and other prominent people.Presentation bottles of wine in attractive boxes will be given away during the celebration party.</p> <p>YOU,the designer,are required to produce the labels and boxes.</p> <p>4 labels are needed as follows</p> <ol style="list-style-type: none">1)crisp dry white2)semi-sweet white3)rosé4)dry red <p>Present ideas for all 4 labels,take 1 to finished art level and show it on the bottle.</p> <p>A presentation box is also required to match and complement your chosen labelled bottle</p> <p>You may use the mukuyu logo and type face or re- design it</p> <p>Colour,size shape all optional.Be creative</p> <p>All statutory requirements to be included.</p> <p>DEADLINE (for printers) -25 November 2003</p>	

Appendix 4 Extracts from interviews – April 2004

Lecturer 1 (White, female, graphic design lecturer)

"The problem is that students have to design for others, they have to understand who is the market and these days it is both the black and white middle classes... Students learn by saturation, looking at magazines, TV... but now there is such a feeling of isolation in the country, there's nothing to look at."

Lecturer 2 (Black, male, graphic design lecturer)

JS: Do students look at the world around them? Have they drawn on their own experiences and culture and if so, do they know what to do with it?

"Mostly they draw on their own experiences, what they have around them, in class, their families, within the visual resources they have access to. I try to encourage students to look at magazines, typography, colour - see how have other people have done things. The less privileged students have limited frames of reference and this reflects in their work - it's more evident in a big class. I suspect that more wealthy students have access to DSTV, internet, magazines, places to go and their sense of design is at a higher level. You can clearly see that the less well off students have ideas but knowing how to realise them is limited.

... We can't run away from the fact that we are totally influenced by Europe and the West - I don't know about the East - in terms of our visual aesthetics. This creates the benchmark of what is pleasing, something that looks Western. But, how can we use visual material available and unique to us and put it together with Western ideas to create something with our own identity? What makes a design African - the layout, colours, patterns, how you organise space?"

Lecturer 3 (White, female, graphic design lecturer)

"You get students from the townships or rural areas who just don't have it... they are going to be what I call 'government designers', you know design information graphics. ... I realised that students just didn't know anything about some of the products I was asking them to design for. For one project I took them to an upmarket shopping mall, just to look round the shops, at the packaging. We went to Woolworths and looked at things like swing tags. They were amazed, some of them had never seen such things. So, I try to open their eyes a bit. How else are they going to know what's out there?"

Lecturer 4 (Black, male, artist lecturer)

"... to learn is easier than to unlearn. Once you've learnt something it's in you. To reverse that process is difficult. When you grow up in an environment that teaches you to deny yourself as an individual you don't even know what you like or not and the reason why. Art is like a therapy, getting to know why you like something means digging out all the different experiences. With time you can go deeper into each student. If you approach art as a therapy then you can get to know yourself as an individual.

JS: Do you think there is enough emphasis within the curriculum of student's own understanding of their world?

"No, I wouldn't say so. What we have in the curriculum is a standardising of people, making people into tools. Any Zimbabwean is ready to take off from here, be placed in England and function very well in a particular job, but imagine if colonialism hadn't taken place then it would be very difficult to do this, so already we are like tools. In education you are trying to destroy that tool mentality in each individual."

JS: Is there too much emphasis in the design curriculum on technical skills?

"Yes, too much. At the same time its the client dictating. the college can't have an intake where you say no-one touches computers. Industry is happy to have someone who can just press buttons and bring some clip art together.

JS: How can we harness our experience as lecturers?

" We need to have an art school run by artists, maybe a community, with our own curriculum and standards. I see us falling into a deep pit. Zimbabwe has introduced diplomas and degrees in art education which are supporting the same old system with lots of theory rather than practice. I've taught on such courses and now these students are teaching at the new universities and struggling. It takes more than having a degree, it takes experience."

Lecturer 5 (Black, male, graphic design lecturer)

JS: What have you experienced as problems in teaching design?

"The problems vary from class to class but the biggest problem is how I relate to the student and their work and how I can allow their own style to emerge. Students often have a certain way of seeing and yet I already have notions about what I think is a good design. I see them choosing something and I want to direct them to go in another way. I want to influence them without saying this is the way you should go. In class discussions they can be quite subjective. That has been the greatest challenge, how to develop the student, make them see beyond the parameters, beyond their frame of reference. "

Lecturer 6 (Black male, new to lecturing)

JS: What are the biggest problems as a lecturer?

"The classes are way to big. Dealing with everyone by the end of it you are so tired, having to make creative decisions for them, by the end you are so tired. Hard to concentrate and when it gets hot. it's going to horrible in here. The level of immaturity, some are really immature, straight out of high school, don't want to listen to you. Discipline is a problem.

JS: Is it a problem for you being young?

"Yeah, if I find there are students that want to cause problems, I don't concentrate much on them. If they havn't done the work, I don't care, I wont push them. So I just leave them. I've said to ... maybe he should raise the age limit. I mean you wont get much out of these guys."

JS: Does anyone help the new lecturers even informally?

"No, they are thrown into the deep end. That's the honest truth. You know this now you go and teach them..."

Lecturer 7 (Black male, new to lecturing)

JS: How's it going with the teaching? How are you finding it? Do you enjoy it?

"I enjoy teaching simply because it gives me that respect that I never got previously. Teaching itself is nice because it's also a learning process for me because it reminds me of things I learnt before, I am always showing these guys how to do things and you know these guys come up with new things so they have new questions and also its often a experiment, because I'm a teacher I don't want to admit that I don't know, and I have to find new ways to do it."

Appendix 5 Extracts from students' reflective notebooks

Student 2

I discovered that no matter whether you don't like talking or being open and expressing yourself to those around you, in a way you need to make your presence felt at least by saying a few words..

Student 4

Group work is something I enjoyed because I am a people's person and I love getting to see how other people think. In order to come up with the best decision one needs to know the views of other people and that is how we achieved our goals today - to be better than the other groups.

Student 6

I don't mind being in a group, you learn new things about the people you work with, you get ideas on likes and dislikes and an interest of the majority, but I guess working in a group was more exciting and knowledgeable. We arrive at decisions by finding something we all agree with before we can all accept it.

Student 8

I started a new lesson which I really appreciated because it was different and required more thinking than being on the computer or drawing. This activity was more teamwork and I enjoyed it because in our group we had people from different races coming up with different ideas. We had no problems arriving at a decision as we gave each other time to come up with suggestions, we got on well and each person was co-operative. ...Each person contributes and team work to me has proved that each person has got different ideas which are then fused to bring out a masterpiece.

Student 9

It has made me realise my strengths and weakness for example, I am more of a good follower than a leader. It has taught me to open up and have courage in expressing my views especially when working in a group. Now I can accept that since people are different in their views that gave me the confidence to differ (in other words to be me).

Student 16

It was strange to talk about myself because I don't usually think about me but concentrate on things around me without me included. ...Now I see things from different angles, also the way I think and conclude is clear. I have gained confidence in my ideas rather than keeping them to myself. It has changed because I have learnt to face my fears, discuss and to interact in groups as well as creatively.

Student 1

Design has become more than an idea or putting things down on paper it has become the art of turning ideas into action. ...The biggest difference between us and others out there is that we design on a different level. Design is also about team work., I have found out that nothing is going to happen, design wise, unless we put all our designs together.

Student 2

The new and different ways of looking or viewing life around you gave me more inspiration to search and keep searching. There's not one or two ways of tackling or solving problems but too many. Design is creativity made practical.

Student 3

I usually come up with solutions for people that I am familiar with and I DID NOT GIVE A DAMN for the person in the street because I thought they would not appreciate my help. But today I realised that the people I took for being carefree actually do need my/our help in sorting out some problems.

Student 4

The workshop has taught me that there is more to everything. Its not just about being one sided, you've got to open up your mind and think beyond everything in life. At first I was embarrassed walking around and asking people questions but later realised that its the best research because you are dealing with the public first hand.

Student 5

After interviewing and learning about the recharge vendors really inspired me to research more often, to talk to people about what and how they do things because we see it everyday and don't know an awful lot about them.

Student 10

It challenged me to think beyond the ordinary by looking at other peoples' problems and find ways of solving them which is the aspect of product designing.

Student 12

I think the world around me has changed in certain ways. Not that I can see the changes happen physically but in my mind and the way I look at designing. I have learnt that before anyone starts a design it is always best to look at the world around you, the circumstances that come around you and observe/design what you see and by seeing you design perfectly. Action speaks louder than words so by designing, people around you can see it and easily get the message, especially when you research it before hand. Today's project was so interesting. Why? It made me know what I would never know. I always thought the world was a better place for everyone. But now I think it is a better place for just a few individuals. The vendors who sell the juice cards are very lowly paid if you work for someone. It has pained me to realise that in Zimbabwe there are still people who are being paid \$20,000 a week and expected to buy their food, clothes and transport. Its really not fair.

Student 17

I really enjoyed the workshop because we started to use our own sense and insights when tackling a project or in everyday life, in other words, not taking someone else's word for it but rather listen to other points of view and use them to produce your own view. Before the workshop I was fixed on my point of view which I think is sad but I'm starting to open up and beginning to see the bigger picture.



JANE SHEPHERD
ZIMBABWE INSTITUTE OF VIGITAL ARTS
HARARE ZIMBABWE
APRIL 2004



the **extra** in the **ordinary**

A three day workshop
exploring the world around us



SADZA AIDS -
INFLATION
poems are used to give
royalties. (Totems)

Introduction

This workshop was conceived as part of my MA Design Leadership research project at Middlesex University. A lack of planning and time meant I did not make the opportunity to share the workshop's aims and ideas with my former colleagues in Harare even though their input was invaluable and their voices and faces are always in the back of my mind.

After ten years as a graphic design lecturer in Zimbabwe, I wanted to reflect on my experience and attempt to make sense of some of the issues that had troubled me in my own practice. As a white British woman I had been worried that I was imposing my own cultural assumptions on how design should look and be taught. Although I was largely equipping students to succeed in an environment that demands an understanding of Western design tastes and trends, I felt that this practice fell short of delivering a design education that answered the needs of the community as a whole, both inside and outside the college. I was asking students to design for clients and their audiences that were often removed from daily life and the needs of the community and teaching in a way that did not ask the students to draw on their own experiences and knowledge. My concern was not only in what I taught but also in how I taught.

The design of this workshop was my attempt to see what happened when I introduced different methods of teaching and a local orientation to projects. The teaching methods I used were quite eclectic - from games to performance, reflective writing to group design tasks - and were chosen to allow students to draw on their own experiences and on cultural norms. They also allowed me to stand back as a lecturer and be less a figure of authority, the one who will teach them, and more a facilitator to their own learning process. The project themes were designed to encourage students to share their knowledge and ideas and look more at the world around them, not just as a source of aesthetic inspiration but in a more holistic way. They required the students to observe, reflect, discuss and question their own assumptions on what they knew. The sequence of the activities were designed to start with generalities and narrow to something more specific without losing sight of the big picture. I have included extracts from the students' reflective notebooks at the end of this document.

The workshop is not intended to be presented as a fixed solution - if you follow these instructions then this will happen - because every class and lecturer is different. For me, the process of designing the workshop, implementing it, observing and reflecting on what worked or didn't and why, has had enormous value to the understanding of my own practice. My intention is to share what I did and why in the hope that it offers ideas for new possibilities in design education.

The Extra in the Ordinary

A 3 day workshop exploring what we already know - *draft lecture*

This workshop is about learning to observe our own circumstances. As designers we often forget who is going to use the objects we design, how they will use them and why. It is easy to become preoccupied with only what things look like and look to ideas that have originated in another country or time for our inspiration. There is nothing wrong in using this strategy as part of the design process but if we do not observe closely our own circumstances our design solutions may be irrelevant or inappropriate.

Design is an agent for change - an intervention that offers a solution to a problem. The problem may be of a business nature, how to sell more products, it may be an instruction, how to use fertiliser, it may be a community message, have safe sex. The solution may be successful, more products are sold, people use fertiliser in the correct way, people change their behaviour. Designers often do not know if their solution worked because they only deal with the client and not the audience. The client may be able to give feedback and sometimes design ideas are tested on the target audience. More often, neither the client or the designer have really investigated the cultural and human factors involved in the use of the design object.

Culture can be described as “the way we do thing around here”. The word culture may apply to a very wide group of people such as a nation or even a continent - Zimbabwean culture, African culture - or to a small collective - the culture of a family, a school, an age group. Within large collectives there may be many smaller cultures that have difference but still share characteristics of the wider culture.

Observing how “we do things” in every day life will reveal the cultural and human factors involved. It is in our interaction with everyday objects and our repeated behaviours or actions that we express our collective values and ideas. It is through this process that we make our culture visible. It may be in the kinds of clothes we choose to wear, the language we use, the way we greet people. Some cultural values are more superficial than others, they may change rapidly, be copied, be discarded, only understood by small groups of people - street slang, fashion. Other values are expressed in deeper ways such as historical figures, myths and rituals. These cultural expressions are less likely to change over short periods of time.

Colonisation has had a profound effect on cultural values and practice because of the imposition of a new set of values. Some of these new values have been absorbed, embraced and merged with that of the pre-colonised society, others may have been submerged only to be expressed in different ways or to re-emerge later. The playing of mbira music was a cultural practice that had a complex set of rules about who could play and when. Under colonisation the practice was discouraged only to emerge in the electronic sound of guitars and after Independence to enjoy a renaissance in popular music.

Globalisation has also changed the practice of cultural expression. Access to information, products and people from all over the world means that we are influenced by other cultural values. This can be quite apparent in the music we listen to, the clothes we wear but may also be expressed in other practices such as how we are taught at college. This is not to say that our minds have been globalised but that we can not nor wish to be unaffected by other cultures.

Because we are immersed in our culture, it is something we live with everyday, it is not always easy to distinguish where it resides. Travelling to other cultures often makes us more aware because we see that things are done differently. Training one's mind to observe and reflect will reveal what we already knew but had not previously considered. It is these cultural considerations that assist us in making design decisions and move our solutions in more innovative and appropriate directions. By achieving a greater understanding of people's lives we are better positioned to see the problems they face and design with this in mind.

Session 1 *20 students*

8.30-9.30

Introduction *Plenary*

- Introduction from me
Structure of workshop
Assessment criteria - explain that a written assessment will be given to each student at the end of the workshop based on their participation and attendance, and passed onto the College Director
Ask students to quickly fill out an information form with contact and personal details
- Introduction from students - in turns each student to introduce and say something about themselves, such as what they would like to do when they leave college or why they chose to study design
Ask permission for a volunteer to take a photograph of each student whilst they are talking
- Hand out reflective notebooks and handouts
Put name in front of notebook
Explain purpose of reflective writing - Students can write in them at anytime but 20 minutes are set aside at the end of each session

9.30-10.00

Introduction to theme of workshop *Plenary*

- Brief talk about the theme followed by general discussion on culture in terms of the Onion Diagram.
- General discussion on what design is and isn't
- Ask students to write in their notebooks in their own words what they think design is

10.00-10.20 break

10.20-10.30

There are always more ideas - The Stick Game *Plenary*

In turn each person takes the stick and mimes an activity with it, the group guesses and when correct the stick is handed to the next person. This person can not repeat the same mime but can pass it on if they can't think of anything. Keep going round the group until several trains of thought have been exhausted.

10.30-11.30

Time Capsule *Groups*

Aims: to require students to look at the context in which they live their lives; to encourage observation and classification; to facilitate group discussion and decision making.

- Divide students into 3 groups. You have to prepare a time capsule that will be buried for future generations. Decide on the top ten things considered most representative of life in Zimbabwe today that can put in the time capsule.
- Each group to choose one person to act as a reporter to list things during discussion
- Each group to choose one person to present the list and explain the decision
- In plenary, each group has 5 minutes to present
- In plenary, general discussion on the activity

Resources

Reflective notebooks

Handouts

A stick

Fat felt tip pens

A1 plain paper

Reflective Writing

This practice encourages the student to look back on what they have experienced and reflect on their achievements.

- how did the work add to what they already knew?
- was it related to what they are doing?
- did they experience any difficulties and how did they tackle them?

It also provides immediate feedback for the lecturer. In this workshop it helped me learn how the students learn.

Discussing Culture

The Onion Diagram is only one representation of culture and being over simplified does not convey the complexity of cultural expression - other metaphors used could be a web or a weaving.

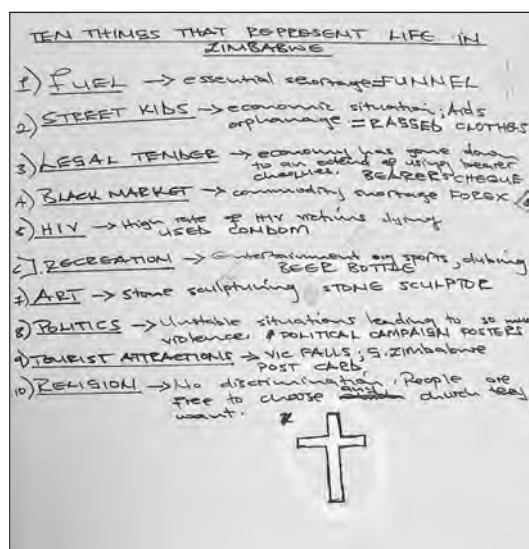
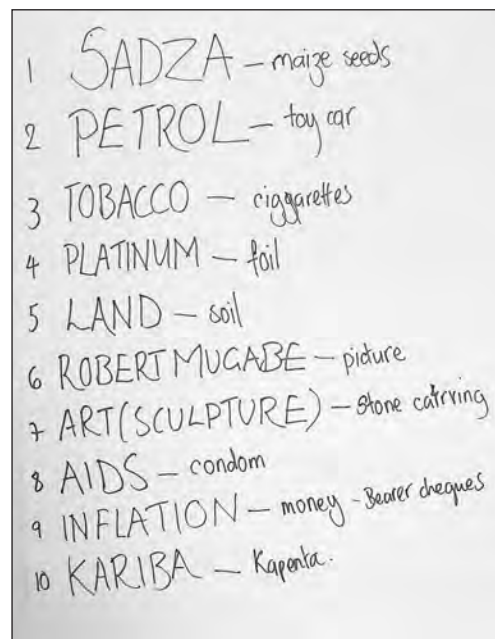
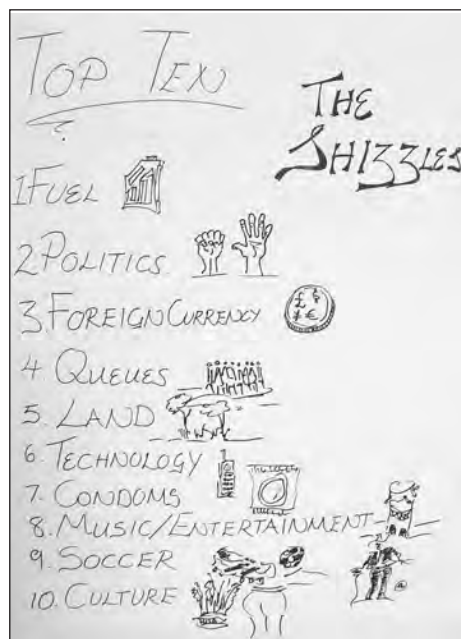
Games

Games introduce an element of fun, ensures each student participates and can convey complex ideas in a direct way. The Stick Game illustrates how creative ideas are generated, often sparked by others, modified or discarded.

Time Capsule

In this activity the students took the word 'things' to mean issues or concepts rather than objects. This resulted in a further discussion of how concepts can be represented by objects.

Session 1 **Time Capsule** -Top 10 things most representative of life in Zimbabwe today



Group presentations

Example of a Time Capsule

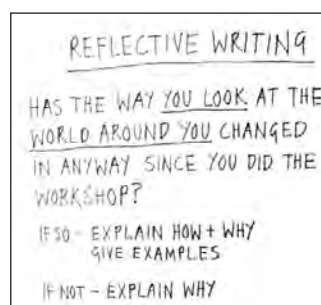
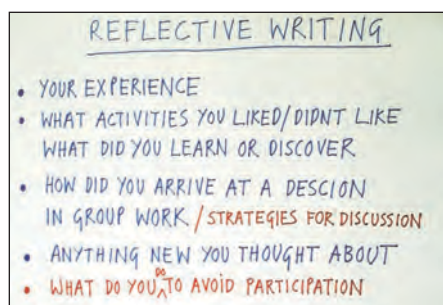
Poster design as a suggestion of a further student project

11.30 - 11.45

Reflective writing *Plenary*

- Start with some 'grounding' exercises. Ask students to relax shoulders, sit straight and feel the earth under their feet. Take 3/4 deep breaths and maybe close eyes.
- Pick up the notebook and look into the mirrored cover (these notebooks were hand made with metallic card squares stuck on the cover that acted like a mirror) to remind you that this activity is about you and your experience.
- Put up a pre-prepared A1 sheet with suggestions on what to write about:
Which activities did you enjoy or find useful and why?
How did you find working in a group?
How did your group arrive at decisions?
- Thank the class and ask them to leave notebooks at college

Reflective writing - *At the end of each session*



Session 2

8.30-9.30

Feedback *Plenary*

- Return notebooks and thank students for insights - helps me to learn.
- Discuss issues that came up - what strategies did the groups use in decision making? what do we do when we are uncomfortable - move through it or around it? leading and following skills.
- Put students' writings on "what is design in our own words" from last session on the wall for general discussion. Is there a Shona word for 'design'?

Resources

Reflective notebooks
Fat felt tip pens
A1 plain paper

9.30-10.00

Jokes *Plenary*

- Jokes can reveal cultural clues and relieve tension in society. Each person to write a joke in notebook, including myself. In turn tell the class the joke. When is a joke offensive? Do we have permission to offend in this exercise?

10.00-10.30

Culture - The Way We Do Things Around Here *Groups*

- Each group is given a topic but before discussing in groups, write in notebooks about your experience for ten minutes and then swop your notebook with the person sitting next to you and read what they have written.
 - 1) A typical evening meal in your home
 - 2) Greetings - different people, different situations
 - 3) Waking up in the morning and going to college
- In groups and on large paper focus on similarities, differences and generalities that your group experiences. One person to act as a recorder and one as a presenter (chose different people from the last session). If your group has members from cultural backgrounds you may wish to note where similarities and differences occur and discuss why.

Students' own experiences

In the learning process we all refer to what we already know. Allowing students to draw on existing experiences and realities can encourage this process. It also validates the knowledge students bring to the class. It prevents the lecturer from imposing his/her own knowledge on others when it may not be necessary. It removes emphasis on the lecturer being the expert and requires the student to do the thinking and learning.

10.30-10.50 break

10.50-11.30

Culture - The Way We Do Things Around Here *Groups*

- Remaining in the same groups design a 5-10 minute performance on the subject you have discussed. Each member must participate in the performance. You can use props or yourselves as props.

Different teaching methods

Using different methods of teaching encourages different learning skills to emerge, for example the group discussions require students to make collective decisions and classify, summarise and prioritise information.

11.30-12.00

Performances *Groups*

- Feedback in plenary.

12.00-12.20

Reflective Writing *Plenary*

- Repeat as for last session.
- How did you experienced the group work - your participation, arriving at decisions?
- How did you find the activities useful to your learning?
- Hand in notebooks. Remind students to bring paints tomorrow.

Drawing on skills in the culture

Inter-personal skills and group success as apposed to individual reward can be utilised in learning. Performance and story telling can be entertaining and engaging.

Session 2 - The way we do things around here

Similarities

- Wake up
- Bath / Brush teeth
- put on cloths
- leave home
- traffic congestion
- bring school stationary
- meet at school
- morning greetings
- manage hair

Differences

- Eat / magic Dods
- listen to music / Watch TV / play music
- Gardening
- Walk / public transport / put car
- exercise / gym / dance / Karate
- pray / church / mosque
- talk on the phone
- make up

The Wizzles



<u>Similarities</u>	<u>Differences</u>
<ul style="list-style-type: none"> - Youth greet in informal way - form of greeting has changed - youth greet elders with respect - Actions / Signals are used sometimes instead of words - poems are used to greet royalties (Totomis) - In families the form of greeting is casual 	<ul style="list-style-type: none"> - Some do not greet formally - Do not greet each other formally on a daily basis - Sometimes youth greet adults informally

signs culture

Men

Women

YOUTH

- Guys hold hands and bump shoulders (Halla!)
- Girls embrace each other and some add a kiss on the cheek. (sister sister thing)
- Greeting elders w/ respect

girls

guys

The Wizzles



<u>DIFFERENCES</u>	<u>SIMILARITIES</u>
<ul style="list-style-type: none"> • Eating time • Place of consuming • Watching tv during the meal • Serving food • types of deserts • Different people clean up • Different people prepare meal 	<ul style="list-style-type: none"> • SAYING Grace • Washing our hands b4 meals • Interact during meals • Drinking while eating • We eat Sadza with our hands • We also use electrical stoves / appliances • We all eat same same time w/it peeps at home!

girls kneel down and say Hello

guys just sit



Session 3

8.30-8.40

Introduction *Plenary*

- Introduction to the session - Recap on last session.

8.40 - 9.00

Asking Questions *Plenary*

- Asking questions is the first step to enquiry. Identifying what you need to know and then eliciting the information.
- Using a hidden object (in this case a mosquito coil) each student in turn can ask me a question to elicit the information they need to guess the object. Keep going round until they give up.
- Write on board the questions under categories: texture, size, shape, function etc.

9.00-9.30

Exploring Our World - Design Task *Groups*

- In plenary give the brief - to design an object to hold cell phone cards for vendors to use.
Only the materials each group is given + paints can be used.
The object must attract attention, improve on what already exists and be functional.
- In groups write on big paper 10 things you already know about cell card vendors and how they display their cards. Choose one reporter and one presenter, present findings and discuss in plenary.

9.30-10.20

Research *Groups or Pairs*

- In groups or pairs find out any further information you need to start designing - observe on the streets, interview cell phone vendors

10.30-11.45

Design and Presentation *Groups*

- In groups design the object and make. Choose one reporter to note the process in action and one presenter to present the final design and the reasons for the decisions made.
Presentations 5/10 minutes. In plenary discuss - how did the brief change? could it be tested on vendors?

12.10 - 12.20

Reflective Writing

- Repeat as for last session.
- Has the way you look at the world changed in anyway since you did the workshop? If so, say why and give examples, if not, say why.

12.20 - 12.30

Thank you

- Each person think of a gift for the person on sitting on their right. Write it on a post-it-note. In turns tell the person what the gift is and give them the post-it-note. Include myself.

Resources

Reflective notebooks

Fat felt tip pens

A1 plain paper

Each group - elastic bands,
money clips, discarded phone
cards, bamboo pole, string,
sellotape, cardboard box

Designing

This project asks the student to conduct research to understand the design problem better. By going straight to the audience previous assumptions are questioned. Designing in teams pools ideas and assists problem-solving. Noting the design process in action encourages reflection and develops a sense of the stages and complexity of the activity of design.

Note

Discussion and reflection after the presentation was limited due to time and being the last session there was no opportunity to 'unpack' the project. Suggestions for a further session would to discuss:

- the stages of design
- different skills used
- how the design brief changed
- the role of research
- involving the user and further feedback from the vendors
- the social implications of design in the community
- causes for the problems people face.

In our words **Design is...**

The outcome of putting together good and bad feelings, high and deep emotions and nature to suggest anything that has a name on this planet.

The art of creating with a certain thing in mind, eg. clothes for the youth or elderly. Design needs to have an identity like made in the USA. The design is the stamp.

Creating and expressing ideas into something tangible or visible.

The manipulation and improvement of existing ideas for it to be acceptable in a different society from its original.

Being able to come up with things in your mind and being able to bring it to life be it on paper, cloth or a process. It can be anything where one wants to **make a change or intervene**.

Making something look better for the benefit of other people in an original way.

The **manipulation** of an object or the **creation of an object by a thought**.

Everywhere around us in man made objects. Nature is not design, its naturally there and untouched by man. **Design is not just objects**.

A way of **improving our surroundings** in order to **make them attractive or to suit our needs**.

Making something or creating something different from what was before.

The **visual action after you think** which then **communicates**.

Putting your ideas and creativeness into something to bring about a design object.

Creating something or a **process of arranging things in a certain way**. At times you don't always have to design objects.

Creating an object in the way one desires. Designing is creativity at hand.

Creating a feeling, an idea. God being the main designer. It can also be a system, lifestyle.

Being able to make something in a unique way.

Using one's creative ability to produce something unique.

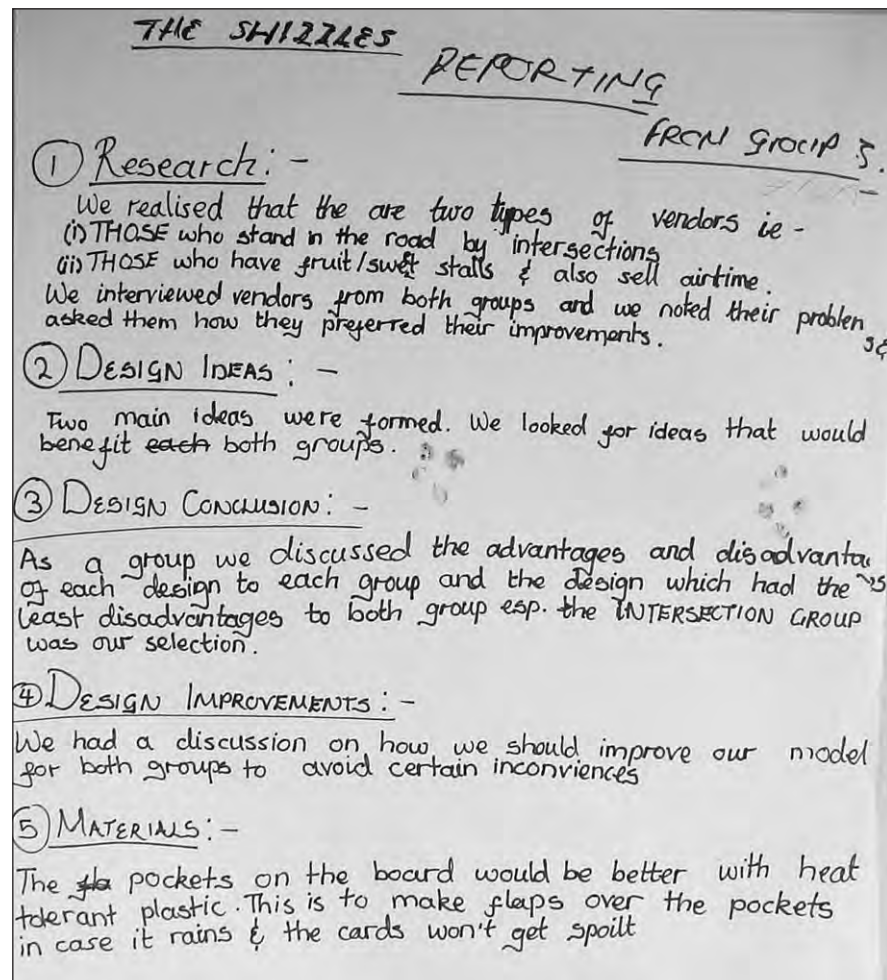
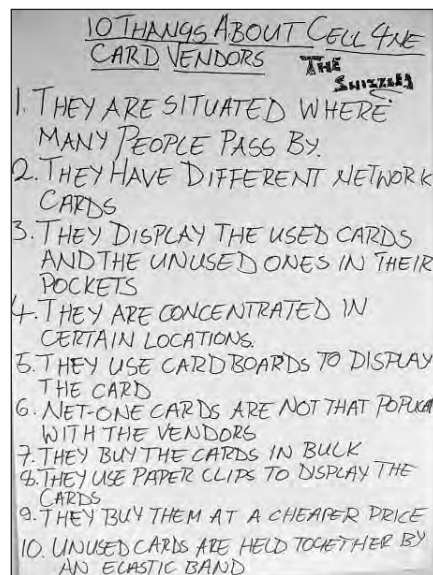
Design is...

1) **an outcome, the end result**

2) **a process that involves:**

- thinking in a creative way
- having an idea of what the outcome may be
- being original
- improving or changing an existing object
- intervening to change a situation for the better
- knowing what your audience needs
- bringing something into being
- arranging, putting things together
- putting yourself in the picture
- making your idea visible so you can communicate your idea
- making and producing

Session 3 - Designing for cell card vendors



Session 3 - Designing for cell card vendors



II 10.

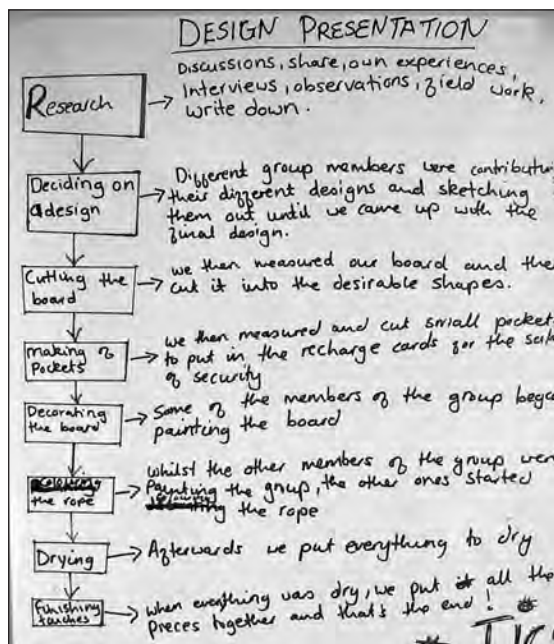
- Pizza Boxes. "dull".
- Cheap (Pizzaboxes).
- They don't advertise.
- Some wear buddie T-shirts. caps.
- Visibility: Street corner, middle.
- light material. (to hold up).
- ~~Non~~ Non water proof material.
- Home made holders.
- Mobile.
- Sometimes difficult to Identify.

The Wizziez.

Process - to final design

- first drew design on paper and decided on it.
- measured and cut board to right size of folder/Bag.
- stuck pieces of board with double sided tape on to main piece of card to make card pockets.
- 6 different slots. each slot about 9cm long wide.
- After sticking the boards into place he had finished the folder.
- Painted the folder to the right colours the colours matching the cards.
- Made bra strap (braided) out of string and painted it as well.
- attached the strap to folder.
- Would have painted the inside of the folder if we had more time.
- made made it water proof.

Session 3 - Designing for cell card vendors



- 10 things that we know about cell phone vendors
- 1) THEY DON'T HAVE A FIXED PLACE
 - 2) THEY DON'T HAVE A UNIFORM.
 - 3) MOST OF THEM DON'T HAVE LICENSES
 - 4) THE CARDBOARDS THEY USE ARE NOT ATTRACTIVE - the colours are pretty dull, they use
 - 5) THEY SELL IN AN UNPROFESSIONAL WAY - is find them instead of door-to-door, road
 - 6) THEY DON'T HAVE ANYTHING TO PROTECT THEIR CARDS FROM RAIN.
 - 7) THEY DON'T HAVE A SPECIFIC DESIGN FOR THEIR HOLDERS
 - 8) THEY DISTRACT TRAFFIC
 - 9) THEY DON'T HAVE SECURITY
 - 10) THEY DON'T HAVE QUALIFICATIONS
 - 11) THEY ARE GOOD MARKET RESEARCHERS...
- THE DUBIOUS**

Interviewing vendors at the corner of Samora Machel - License costs \$3000. They get given buddie holders. The profit is OK. Usually stand by the street and use an umbrella for shade. The vendor wouldn't mind a T-shirt. Sells for his brother and gets a cut. There are 3 employees. Experiences pain holding the card and has to stand in the rain. Sells up to 7pm, sales not great. Sometimes others steal from him from the cars. Police bother them about licenses and VID bothers them because they do not pay VAT. He makes a profit of about \$7000 daily and gets about \$15000 or \$20000 from his brother for food and clothes. They would rather have stands than have to stand in the road.

Cell card vendors - Harare



Student 2

I discovered that no matter whether you don't like talking or being open and expressing yourself to those around you, in a way you need to make your presence felt at least by saying a few words.

Student 3

I had a great time because this is my first vibrant workshop and not a typical high school day which is about socialising. I really liked the top 10 listing because it brought forward that we are all different but in some way we experience the same kind of stuff and have the same kind of feeling towards them.

Student 4

Group work is something I enjoyed because I am a people's person and I love getting to see how other people think. In order to come up with the best decision one needs to know the views of other people and that is how we achieved our goals today - to be better than the other groups.

Student 6

I don't mind being in a group, you learn new things about the people you work with, you get ideas on likes and dislikes and an interest of the majority, but I guess working in a group was more exciting and knowledgeable. We arrive at decisions by finding something we all agree with before we can all accept it.

Student 8

I started a new lesson which I really appreciated because it was different and required more thinking than being on the computer or drawing. This activity was more teamwork and I enjoyed it because in our group we had people from different races coming up with different ideas. We had no problems arriving at a decision as we gave each other time to come up with suggestions, we got on well and each person was co-operative. ...Each person contributes and team work to me has proved that each person has got different ideas which are then fused to bring out a masterpiece.

Student 9

It has made me realise my strengths and weakness for example, I am more of a good follower than a leader. It has taught me to open up and have courage in expressing my views especially when working in a group. Now I can accept that since people are different in their views that gave me the confidence to differ (in other words to be me).

Student 11

It was good to share ideas with classmates and it makes you feel part of the group which I never felt before. I always felt separate before as a mature student.

Student 15

Today I found that group work is important but it's also hard to get your idea forward and have to wait to be heard. Some people might not be thinking in the same way so going back and making sure everyone understands is important.

Student 16

It was strange to talk about myself because I don't usually think about me but concentrate on things around me without me included. ...Now I see things from different angles, also the way I think and conclude is clear. I have gained confidence in my

Student 1

Design has become more than an idea or putting things down on paper it has become the art of turning ideas into action. ...The biggest difference between us and others out there is that we design on a different level. Design is also about team work., I have found out that nothing is going to happen, design wise, unless we put all our designs together.

Student 2

The new and different ways of looking or viewing life around you gave me more inspiration to search and keep searching. There's not one or two ways of tackling or solving problems but too many. Design is creativity made practical.

Student 3

I usually come up with solutions for people that I am familiar with and I DID NOT GIVE A DAMN for the person in the street because I thought they would not appreciate my help. But today I realised that the people I took for being carefree actually do need my/our help in sorting out some problems.

Student 4

The workshop has taught me that there is more to everything. Its not just about being one sided, you've got to open up your mind and think beyond everything in life. At first I was embarrassed walking around and asking people questions but later realised that its the best research because you are dealing with the public first hand.

Student 5

After interviewing and learning about the recharge vendors really inspired me to research more often, to talk to people about what and how they do things because we see it everyday and don't know an awful lot about them.

Student 10

It challenged me to think beyond the ordinary by looking at other peoples' problems and find ways of solving them which is the aspect of product designing.

Student 12

I think the world around me has changed in certain ways. Not that I can see the changes happen physically but in my mind and the way I look at designing. I have learnt that before anyone starts a design it is always best to look at the world around you, the circumstances that come around you and observe/design what you see and by seeing you design perfectly. Action speaks louder than words so by designing, people around you can see it and easily get the message, especially when you research it before hand. Today's project was so interesting. Why? It made me know what I would never know. I always thought the world was a better place for everyone. But now I think it is a better place for just a few individuals. The vendors who sell the juice cards are very lowly paid if you work for someone. It has pained me to realise that in Zimbabwe there are still people who are being paid \$20,000 a week and expected to buy their food, clothes and transport. Its really not fair.

Student 17

I really enjoyed the workshop because we started to use our own sense and insights when tackling a project or in everyday life, in other words, not taking someone else's word for it but rather listen to other points of view and use them to produce your own view. Before the workshop I was fixed on my point of view which I think is sad but I'm starting to open up and beginning to see the bigger picture.

The Onion Diagram

The expression of culture at different depths

