

**LEEDS
ARTS RESEARCH
CENTRE**

CAGD

GRAHAM HIBBERT

OUTPUT INFORMATION

Title:
CAGD

Output Type:
G – Software

Name of software house:
Leeds Beckett University

Year:
2014

Research Groups:
XR [Extended Reality]



ADDITIONAL INFORMATION STATEMENT

Contributing to the field of Education Software, Graham Hibbert's CAGD platform (2005–) transforms social systems within large organisations into online digital spaces. The research question – how to construct an online framework within which a Community of Practice can develop – investigates communication pathways and relationships between its members. The new research insight it proposes is that the practices and conventions of public transport wayfinding can be applied to interface design in order to describe a space in which this can take place.

Using type that has been designed specifically for legibility (New Rail Alphabet, Calvert & Kubel, 2009), visual elements that reference the New York City Subway Graphic Standards Manual (Vignelli & Noorda, 1970) and signage from the British Rail Corporate Identity Manual (Design Research Unit, 1965) allows the software to become scaffolding for the community's spaces rather than defining the ways which those spaces should be used. This prompts a cycle of agile development where the users continuously increase the features of the software. Significantly, Hibbert uses CAGD regularly in his academic role and is able to use his experience and contact with the other users to build these features.

CAGD has been presented at the following conferences: Digitally Engaged Learning, London 2017; Designs on eLearning, London 2015; eAssessment Scotland, Dundee 2013.

CAGD is currently used by 3,000 students across three schools within Leeds Beckett University. Since its launch in 2005, the site has hosted 20,000 students from: Leeds Beckett University; Liverpool John Moores University and Birmingham Institute of Art and Design who have funded it through licensing; Central St Martins; Universidade Federal de Minas Gerais, Brazil; Chung-Ang University, Korea; University for the Creative Arts, Farnham; OCAD University, Toronto; Tampere University of Applied Sciences, Finland; Srishti School of Art and Design; University of Regina.



“As an academic, CAGD has provided me with an effortless way to effectively deal with the increasing admin and communication loads the job entails. It’s intuitive and user-friendly interface means it easily outstrips its clumsy and dated competitors like Blackboard, Moodle or Workflow by effortlessly doing what they do combined, in a single simple to use package. But it is as a learning tool for the student that CAGD really comes into its own. It provides not only a simple and intuitive way to access course information, but is a site that uses the language of social media that they understand so readily, to research, create and develop networks, share ideas and work, as well as use as a tool to archive and understand what it is they are doing. There is nothing like this anywhere else, and as a tutor working across various institutions, the impact of CAGD on student development and understanding and on streamlining administration and communication for academics is unparalleled.”

Rory Macbeth, Liverpool School of Art and Design



CAGD



1. Structure

CAGD is designed to be a model of an art school. It is made up of a collection of people and their artefacts, and the conversations between those things.

It takes its cues for its internal structure from the existing infrastructures and conventions of the school, based on the experiences and needs of the people who use it.

Architecture >

Art and Design >

Creative Technologies >

Film >

Music and Sound >

Performing Arts >

Facilities >

Groups >

APD Professional Practice in Art and Design >

A BA Fashion >

A BA Fashion Marketing >

A BA Fine Art >

BA Graphic Arts and Design >

A BA Illustration >

BA Product Design >

MA 3D Design >

MA Art and Design >

MA Fashion >

MA Graphic Design >

Structure: Courses are arranged in nested group hierarchy, with colour-coded labels that apply to all sub-groups

Structure: Relationships between people are defined by their role within groups that they share.

E.g. an academic in a tutorial group is automatically the personal tutor for the students also in that group.

The screenshot displays a multi-column navigation interface. The top row contains four main sections: 'CAGD', 'Graham Hibbert', 'Tutorial Groups', and 'Graham Hibbert's Academic Advisor Group'. Each section has a corresponding menu below it. The 'CAGD' menu includes 'You', 'Journals', 'Files', 'Messages', 'Bookmarks', 'BA Graphic Arts and Design', 'Community', 'Announcements', and 'Conversations'. The 'Graham Hibbert' menu includes 'Bio', 'Portfolios', and 'Tutorial Groups'. The 'Tutorial Groups' menu includes 'Graham Hibbert's Academic Advisor Group', 'Graham's 4.6 Tutorial Group', and 'Group 2'. The 'Graham Hibbert's Academic Advisor Group' menu includes 'Announcements', 'Files', 'Groups', 'Timetable', 'Journals', 'Students', 'Academics', and 'Mentors'. Each menu item is accompanied by a small icon and a right-pointing chevron.

- CAGD**
 - You
 - Journals
 - Files
 - Messages
 - Bookmarks
 - BA Graphic Arts and Design
 - Community
 - Announcements
 - Conversations
- Graham Hibbert**
 - Bio
 - Portfolios
 - Tutorial Groups
- Tutorial Groups**
 - Graham Hibbert's Academic Advisor Group
 - Graham's 4.6 Tutorial Group
 - Group 2
- Graham Hibbert's Academic Advisor Group**
 - Announcements
 - Files
 - Groups
 - Timetable
 - Journals
 - Students
 - Academics
 - Mentors

Structure: searching through over two million uploaded artefacts

✕

CAGD Searching for "helvetica"

Files

☰ ☒

👤 You > 📁 Files 258

📖 Journals > 👤 People 0

📁 Files > ● Groups 0

✉ Messages >

🔖 Bookmarks >

📍 BA Graphic Arts and Design >

👥 Community >

📣 Announcements >

💬 Conversations >


🕒 Timetable >

🔍 Search


❓ Support >

❓ User Guide >


🔗 MyBeckett




helvetica arrow 2




helvetica man 3



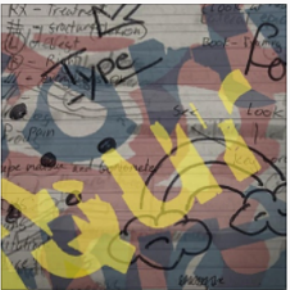
helvetica arrow 2




forward arrow helvetica man



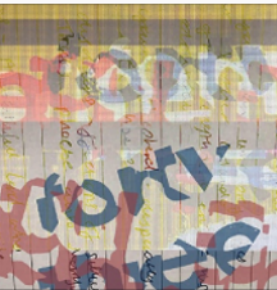
dehelveticarised eddit 8







dehelveticarised eddit 7



dehelveticarised eddit 6













dehelvetica eddit 5



Structure: Twenty-credit module layout, with module handbook and associated reference material

The screenshot shows a university Learning Management System (LMS) interface. At the top, there are navigation tabs for 'Level 4', '4.2 Graphic Design Processes', and 'Files'. Below the 'Level 4' tab is a blue circular profile picture. The '4.2 Graphic Design Processes' tab is active, displaying a toolbar with icons for a folder, bold text (B), and italic text (I). The 'Files' tab shows a plus sign icon. On the left, a vertical navigation menu includes: Announcements, Files, Groups, Timetable, Learning Support, Journals, Students, and Academics. The main content area features a large blue graphic for the 'Module Handbook' (4.2 Graphic Design Processes, 2019-2020). Below the graphic is a URL: https://media10.cagd.co.uk/280/2055279_a5e911f.pdf. A paragraph of text describes the module's aims: 'This module aims to encourage you to incorporate and integrate contemporary graphic design processes within your project work. It aims to enable you to use a range of image-making techniques and processes, and to establish a developed awareness of typographic principles and skills. It also aims to provide an opportunity for you to establish an initial ability to combine text and image as a means to communicate ideas and solve problems.' On the right, a 'Files' sidebar lists: Module Information, Workshop Resources, Meeting Slides, 4.2 Final Submission (20th December, 4pm), and Example Work. At the bottom, a course navigation menu lists: 4.1 Introduction to Graphic Design, 4.2 Graphic Design Processes (highlighted), 4.3 Visual Literacy, 4.4 Graphic Design Projects (Fundamentals), and 4.5 Contextual & Historical Studies.

	4.1 Introduction to Graphic Design	>
	4.2 Graphic Design Processes	>
	4.3 Visual Literacy	>
	4.4 Graphic Design Projects (Fundamentals)	>
	4.5 Contextual & Historical Studies	>

	7.1 Responsive Studio Practice	>
	7.2 Research Methods	>
	7.3 Disruptive Studio Practice	>
	7.4 Critical Study	>
	7.5 Independent Studio Practice	>

Interface: Icons on module sections indicate module credit points

2. INTERFACE

CAGD's visual structures are a combination of designs based on public transport wayfinding and a need to be as neutral as possible, allowing the experience — or 'journey' — of its users to be the focus, rather than itself.

All user interface elements are set in New Rail Alphabet (Calvert & Kubel, 2009). The icons are based on Pictos (Drew Wilson, 2010), added to and adapted for the strict 20x20 grid.

All conversational and informal type is set in a mixture of two monospace fonts: Input (David Jonathon Ross 2014) and Courier Prime (John August 2013)

The CAGDLED typeface used in time controls is designed for CAGD by Graham Hibbert

April 2020



Mo	Tu	We	Th	Fr	Sa	Su
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			



Graham's Academic Advisor Group

Tutorial with Graham

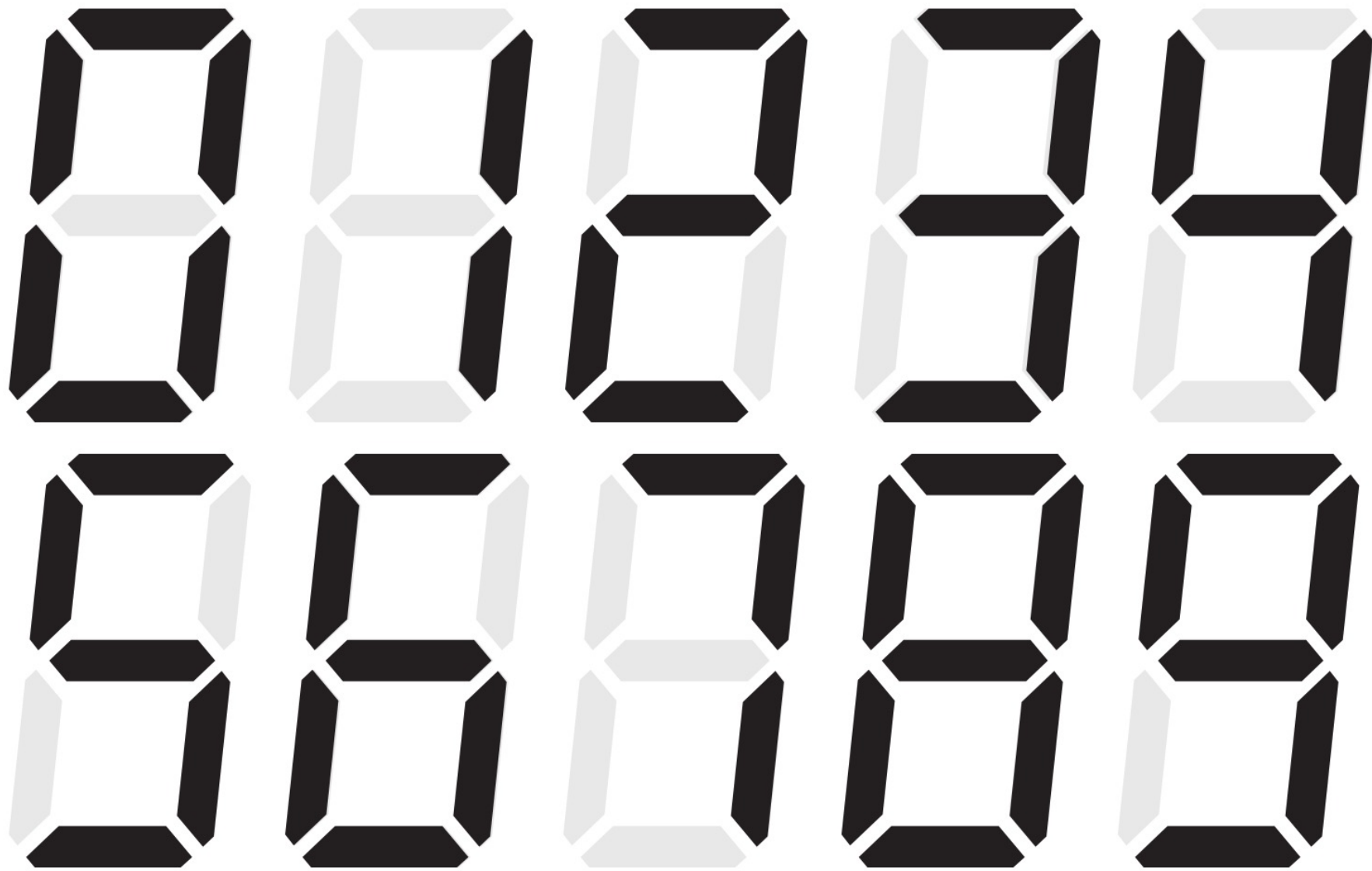
2:20pm-2:40pm

Free spaces: 1

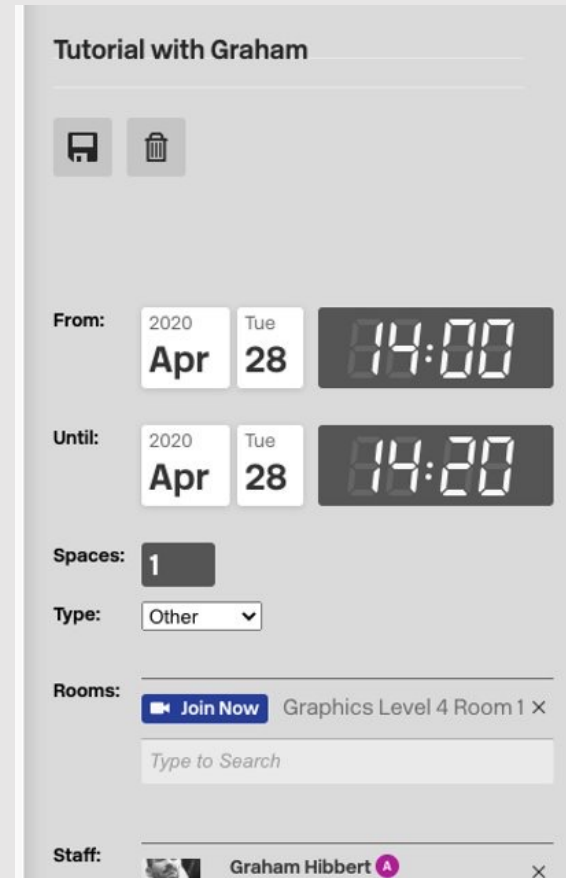
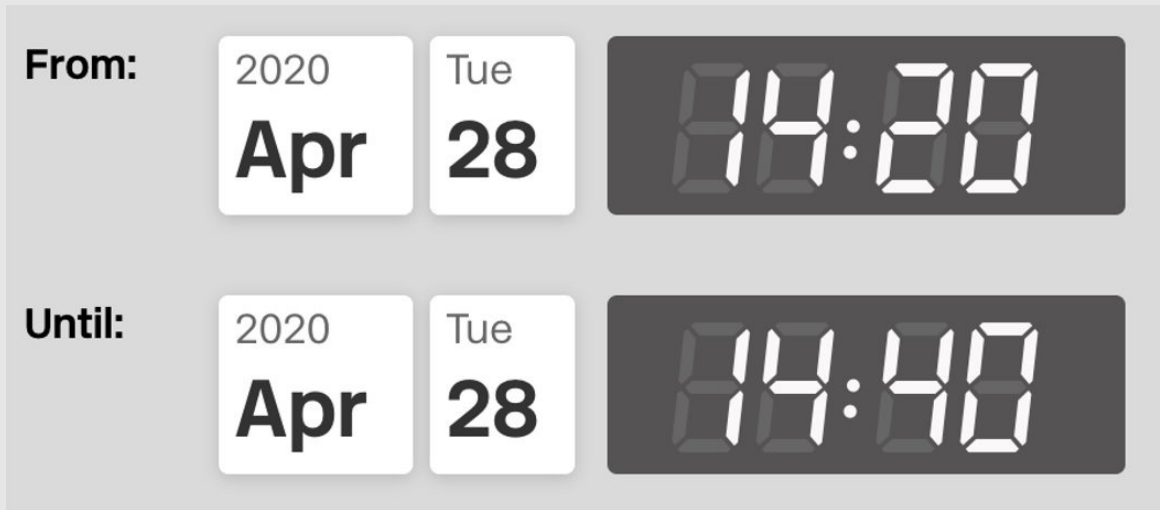
1.

Register ✓

Interface: Individual sign-up tutorial within timetable, with embedded video conferencing link



Interface: CAGDLED typeface




Interface: CAGDLED typeface used in timetable event editing



Interface: Drag and drop system for equipment booking





Interface: Room booking system indicating courses and levels using resources

Timetable




February 2020 ← →

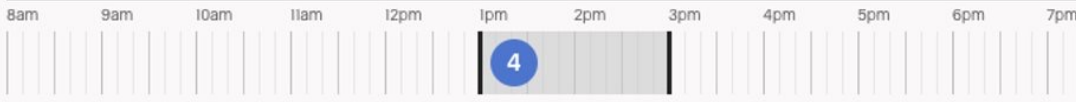




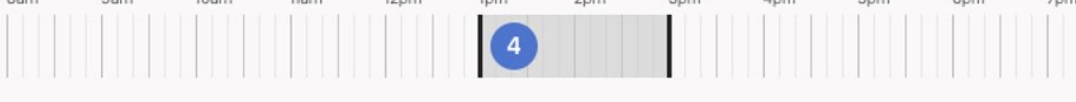

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	

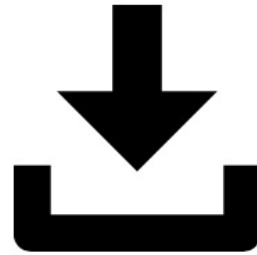
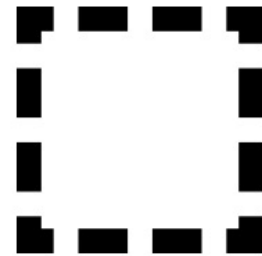
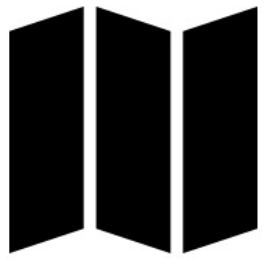
-  Timetable >
-  Room Bookings >
-  Staffing >
-  Attendance >

Room Bookings

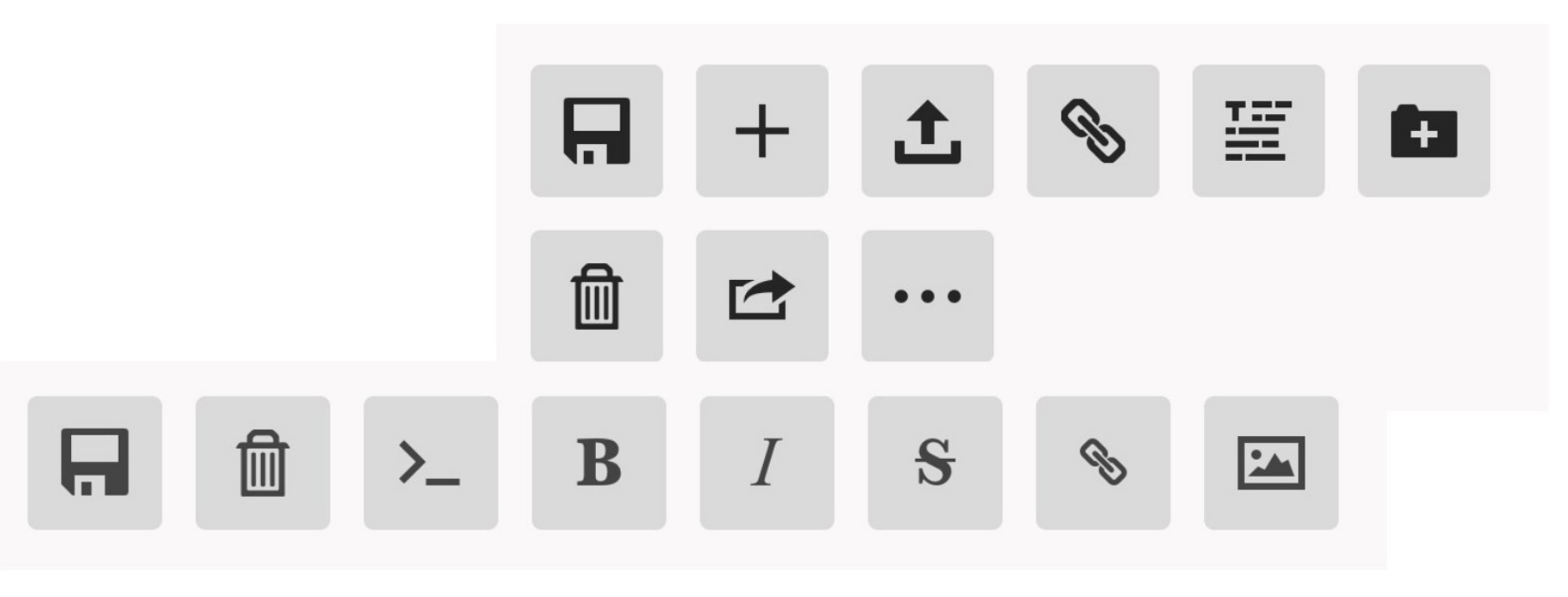
Thursday 27th February, 2020

← → 

- A** Space A

- B** Space B (Big Table)

- C** Space C

- D** Space D (Reading Room)

- E** Space E (Screening Room)

- F** Space F (The Corner)

- G** Space G (Illustration)




Interface: Key icons designed on a 40x40 grid.



Interface: Icons in situ in toolbars

3. OUTCOMES

CAGD enables staff and students to publish individual pieces of work, and whole websites based on nested hierarchies, using a series of provided and editable templates

01 Undergraduate

02 Postgraduate

03 Research

04 Applications

05 Upcoming

The Leeds School of Art, Architecture & Design

Research 1 is the pilot issue of cagd for staff and research students. Its intention is to create a space to show ideas, projects and practice in order to encourage and support research, exchange and debate within the School and as examples of practice and research to undergraduate students.

To kick off this online magazine staff and research students were asked to reveal their process in some way and offer a peek behind the scenes of their practice.

Method of communication was open and as a School that emphasises practice-based research and the work is the critique, the forms of presentation are varied and appropriate to the ideas and work.

Research One

Martyn Rainford

Claire Charnley

The language lesson: equilibrar - to balance

Helen Cross

Help

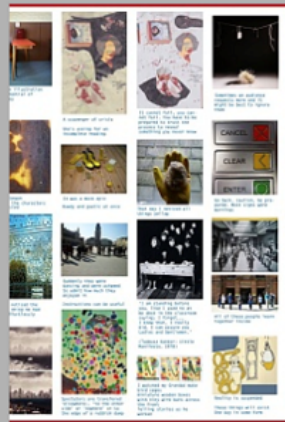
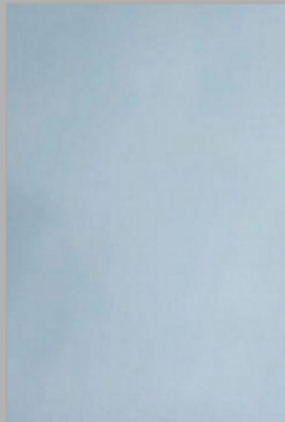
Conway and Young

Dig

Jo Hassall



My confident approach to research is to try not to do any - was tested recently when I was invited (really expected) since I had taken the flight and stayed in a nice hotel) to contribute to a Hungarian Literary Journal. In 2011, to celebrate the Hungarian EU presidency, I, and twenty seven other writers, each representing one country of the European Union, were invited to the Budapest Book Fair. Each writer had to submit a grandly titled Artes Poeticae of Writers in the European Union (an ego-boasting trumpeting of literary intent), attend a few goulash



Karen Babayan

The Process of Writing

Philip Welding

A collaboration with academic Rowan

Priyantha Udagedara

Re-discovering paradise - Painting, representing and re-visioning of identities

(Case study of Sri

Juliet MacDonald

Collective Bodies: drawings at Leeds bus station

Corinne Silva

Imported Landscapes

Outcomes: Staff research website published using CAGD templates

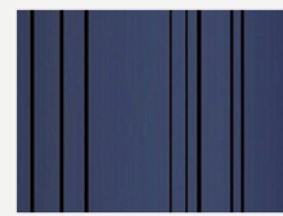
eyefood

Originally from Belfast, Graham Hibbert lives in Lancaster, and is a Senior Lecture in the School of Art, Architecture and Design at Leeds Beckett University

His photography and moving image-based work primarily explores ideas of the abstract in relation to Digital Imaging. Since 2005, he has also worked in Second Life as Kisa Naumova, as an artist, a builder and an occasional scripter.

His main focus at the moment is the CAGD portfolio tool which he is developing for Leeds Metropolitan University.

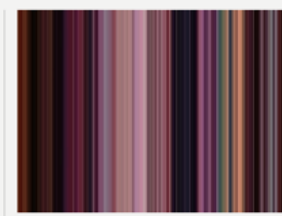
Elsewhere
Twitter
Tumblr
Flickr



Sentinels
2011, December



H Building
2016, October



Zipcodes
2013, February



Lancaster Relics
2013, February



The Bentham Line
2013, February



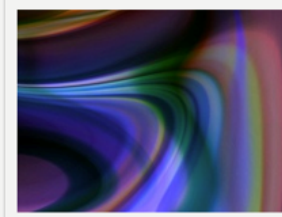
Moving Image
2013, April



Photographs
2013, February



eyefood_001
2013, February



Deformations
2013, February



Emerge Island
2013, February

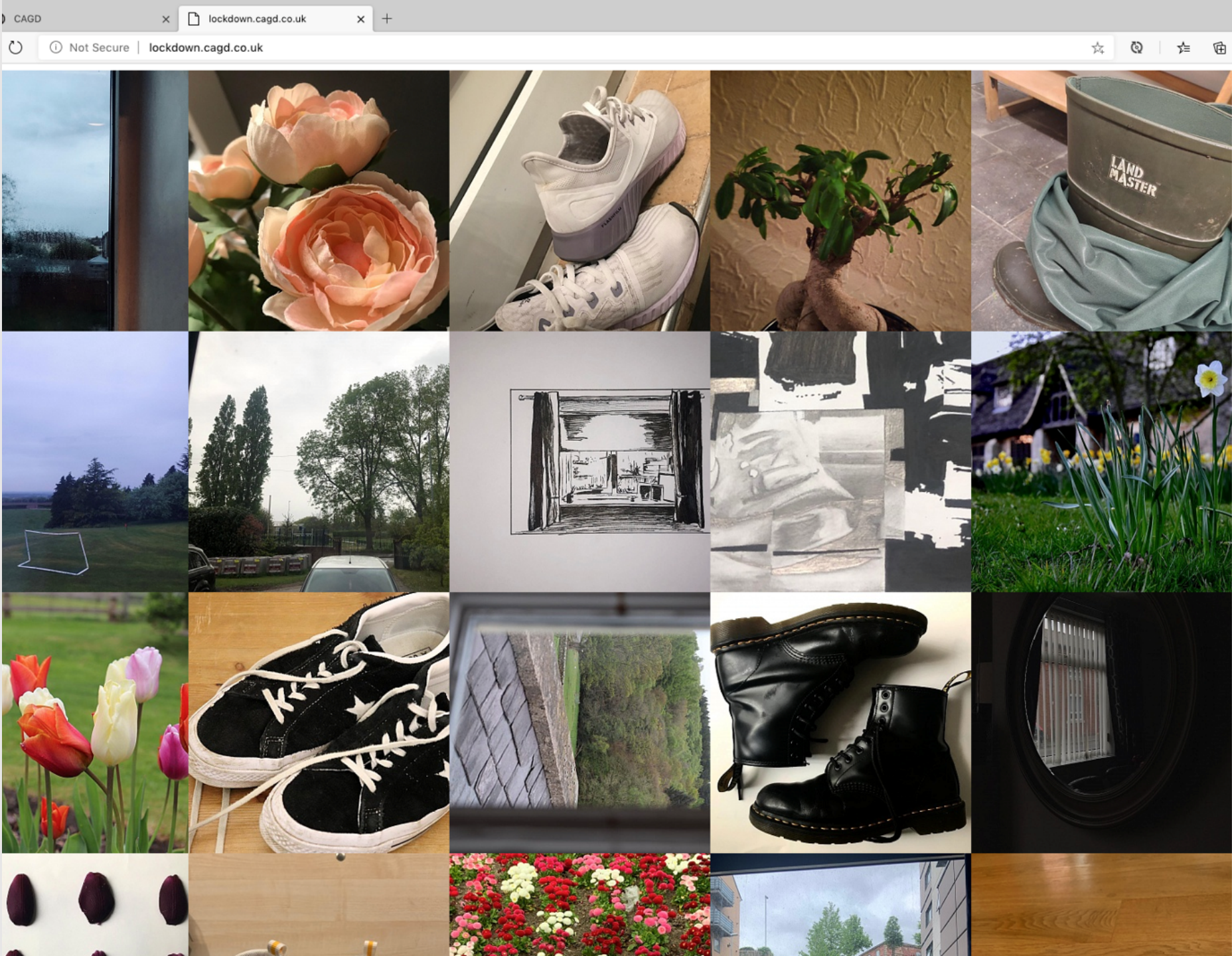


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Powered by **CAGD**, the e-portfolio tool of the **School of Art, Architecture and Design**, at Leeds Metropolitan University.

Outcomes: Personal portfolio website published using CAGD templates



Outcomes: Student collaborative project published using CAGD templates

“I also started using CAGD significantly more during this project and it really helped me record, process and see me progress and what I needed to do / what had already been achieved. It's essentially an online sketchbook / to do list / work storage place.”



“Could I start by saying what a great system CAGD is I honestly believe it to be one of the best University VLE’s out there: The ePortfolio is especially good for design and art students as they can back their work up easily as well as giving others a glimpse of current work within their course, and to the rest of the faculty.

Stephen Sherry, Student, Leeds Beckett University



“So, this worked really well this semester. The students definitely started to benefit by the end of the semester.”

Megan Smith, University of Regina, Canada

APPENDIX

CONFERENCE PRESENTATIONS

Graham Hibbert, 'Zen and the Art of Immutable Comments', *Digitally Engaged Learning conference, London* 14 - 15 September 2017

Graham Hibbert, Ian Truelove, 'Making It up as You Go Along: The Iterative Agile Development of an Online Journaling Tool', *Designs on eLearning conference, London*. 16 - 17 September 2015

Graham Hibbert, 'CAGD Version 4.0', <https://medium.com/@CAGD/version-4-6a533a8aaeb0#.o1jr50rkb>

**Zen and the Art of Immutable
Comments - Digitally Engaged
Learning conference, London.
14 - 15 September 2017**

The permanent nature of blogs, comments, and status updates allows us to preserve accurate records of communication, but this is often at odds with the conversational and spontaneous nature of how and what we write. Should our words be editable once they are posted, and allow the possibility of complete rewrites that change context, or should our mistakes and grammatical inconsistencies be fixed in stone? One of the most attractive features of the web is that mistakes can be rectified after the fact, but where is the line drawn between fixing your "there", "their" and "they're"s in a comment on Facebook, and historical revisionism within a newspaper article?

Technical systems offer to answer this for us, through wikis, complicated threaded histories and time-delayed editability, but often these systems introduce more inconsistency and confusion into a process that our existing face-to-face communication seems to have evolved adequate solutions to.

Through thinking about these questions whilst developing technology that works in relation to student feedback and journaling, and drawing on experience that takes in ideas from physical sketchbooks and fifteen years of blogging, we have come up with an approach that attempts to address this issue - a system that allows for changes to be made to texts whilst preserving their authenticity, and a way of thinking about these conversations that accepts them as permanent ephemera. This presentation will set out this approach, the context in which it has been developed, how it relates to recent developments in non-permanent communication and instant messaging, ways in which it can be adopted in group collaborations, and will attempt to answer the question "Why can't I edit my tweets?".

**Making It up as You Go Along:
The Iterative Agile Development
of an Online Journaling Tool-
Designs on eLearning
conference, London. 16 - 17
September 2015**

For the past ten years The School of Art, Architecture and Design at Leeds Beckett University has been developing a set of online tools designed specifically to meet the needs of creative courses. Following the example of early Web 2.0 sites like Flickr and Tumblr, these tools have been built initially through an Agile Development process followed by a series of reductions of features in order to reach a core set of flexible utilities.

This paper charts the development of one particular tool the Feedback Journal from an accidental feature addition, through a series of design iterations, to a central and indispensable part of the student experience. The Journal is a private space, visible only to each student and their tutors, which allows rich media to be documented, reflected on, and shared. It provides an innovative mechanism for capturing engagement and promoting the students' critical reflections, without shifting focus away from the face-to-face shared intellectual enquiry that takes place in tutorials and in the studios. As such it supports the School's teaching methods, which are rooted in the ground-breaking studio-based reflexive approach developed by Harry Thubron at Leeds in the late 1950s and early 1960s.

The embedding of critical reflection and evaluation through the online journal throughout the courses enables conversational learning to be captured and assessed through the synoptic assessment process. The paper will identify the key iterations that have contributed to its development, and the contributions that the Journal has had on the ongoing development of courses within the School, including how the Journal has been integrated into course documentation. These iterations have followed a pattern of opening up a range of possibilities through user-led design and then reducing the software to the simplest possible infrastructure to support these possibilities.

The paper will show that by concentrating on providing an infrastructure that can be used flexibly by academics and students, rather than a set of individual solutions to specific problems, we are able to meet the needs of a diverse range of pedagogies within the School and grow the user-base of the software from its initial cohort of thirty students to its current level of over two thousand. It explains why attempts before 2005 to introduce similar systems failed, and outlines some key structural, typographic and pedagogic decisions that were made that have enabled the Journal to be a tool that is robust, authentic, and easy to engage with. Finally, it also outlines our current development strategy that will allow other tools to be built on top of its infrastructure.

CAGD Version 4.0

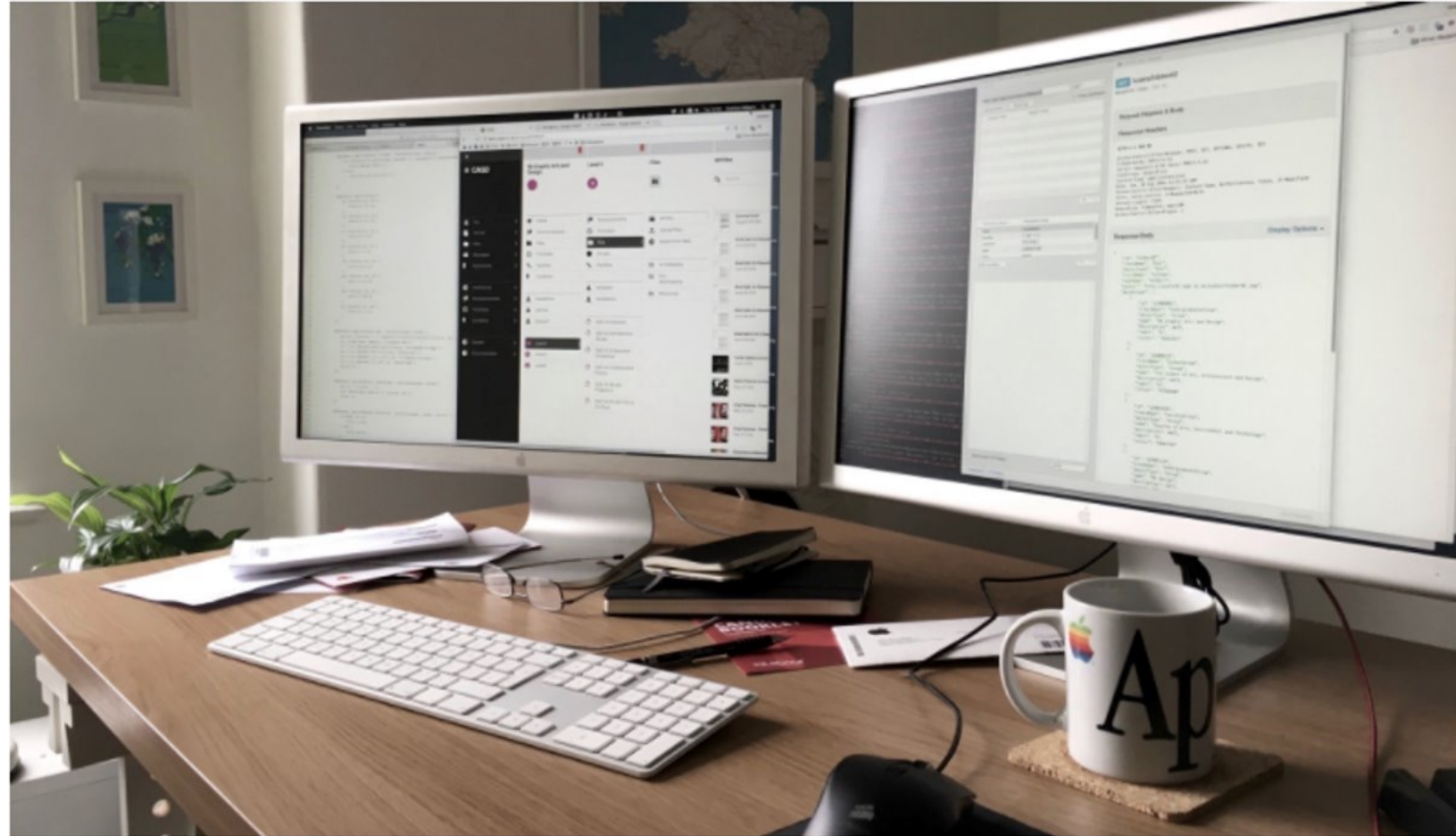
<https://medium.com/@CAGD/version-4-6a533a8aaeb0#.o1jr50rkb>

CAGD Version 4.0



CAGD Follow

Aug 30, 2016 · 10 min read



It's the 30th of August, 2016, and I'm sat in my office at home doing some last minute testing of a project that I've been working on since the summer of 2013, just before I push it live. It's been available as a beta-testing site for quite a while, but I have to confess to some last-minute nerves before

Keywords:

User Interface

Typography

System Design

E-Portfolio

Education

Wayfinding

Key Dates:

15 September 2017, *DeL Conference London*

30 August 2016, *Version 4.0 Launch*

16 September 2015, *DeL Conference London*

Funding:

Liverpool John Moores University: (licensing)

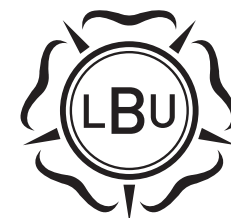
Birmingham City University: (licensing)

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g.hibbert@leedsbeckett.ac.uk

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