




# COLLABORATE

◇ UCDA DESIGN EDUCATION SUMMIT 2019 ◇

## PROCEEDINGS



**May 20-21, 2019**  
East Tennessee State University  
Johnson City, Tennessee



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**Articles**

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**University & College Designers Association**

The University & College Designers Association supports and recognizes all you do to create every day. We know what working in education is about. Our members are designers, design educators, art directors, creative directors, managers, directors of print shops, editors, writers, directors of media services, photographers, and businesses associated with visual communication.

UCDA provides a forum for new ideas, new perspectives on the design industry, professional development opportunities, and access to a large network of generous professionals.

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# COLLABORATE

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## Proceedings

The **UCDA Design Education Summit**—UCDA's national conference solely for design educators.

The method of collaboration has changed from working for a community to working with a community. No longer are we outsiders looking in, but rather we are learning from our communities, and relying on them for their expertise and knowledge to guide the process. The **UCDA Design Education Summit: Collaborate** will focus on the complexities of working with a community to solve design problems that address their needs.

Take time to meet colleagues from all over North America. UCDA is famous for providing professional development in a relaxed atmosphere. Our speakers will share innovative ideas and welcome your participation in an ongoing dialogue about the critical issues facing the design education community.

Now in its 14th year, this program continues what we hope will be an ongoing community created specifically for design educators with many opportunities for your own professional participation and development.

**Ball Hall** and the **Reece Museum**, on the campus of **East Tennessee State University**, will be at the center of the UCDA Design Education Summit activity. Over the course of the summit, the two buildings will be home to presentations, the UCDA academic poster exhibition, the *EPIDEMIC* exhibition, the *Lydia Wilson Memorial Exhibition*, and the *University High School Annual Exhibition*. There will be plenty for you to do and see over the course of the next two days.

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"It is the supreme  
art of the teacher  
to awaken joy in  
creative expression  
and knowledge."

—Albert Einstein



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# 1 Outside-In: A Model for Educational Collaboration

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**Jennifer Kowalski**  
*Tyler School of Art  
at Temple University*

**Bryan Satalino**  
*Tyler School of Art  
at Temple University*

## **Abstract**

Design students tend to work with clearly defined prompts, but design problems in the “real world” are much messier. Designers today must be comfortable applying their skills to solve complex problems without clear answers. To simulate the experience of an industry project, we collaborated with Adobe and a third-party client to hold a multi-week “Creative Jam” inside the classroom. Three concurrent classes of Advanced Design for juniors were combined to form teams of 3–4 students. The overall goal was for students to work together to think beyond traditional screen-based solutions.

**Week 1:** Student groups were formed and given the client-written brief. Students reviewed the brief and formulated questions. The client presented the brief through an Adobe-coordinated webinar and answered student questions. An Adobe trainer guided students through an Adobe XD bootcamp.

**Week 2:** Teams worked on their designs with faculty guidance. Teams also assembled presentations of their solutions for judging.

**Week 3:** The teams presented to judges from Adobe and the design industry. Judges provided feedback for each team and scored projects. Winning teams received prizes from Adobe.

**Week 4:** Considering feedback from the judges, students spent an additional fourth week finalizing and customizing the group project for individual portfolios. They also spent this final week writing case studies that reframed the problem, explained the approach, showed the finished work, and addressed opportunities for expansion.

This presentation outlines the process of the collaboration and shows examples of the resulting student work. We’ll address what the students learned, what we learned, and what we would change in the future.

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## 2 It's Time for a Design Revolution: using collaboration, human-centered design, and cross-discipline design methods to improve the future of higher education.

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### **Abstract**

**Amy Cox**  
*Harding University*

**Todd Goehner**  
*John Brown University*

The problem in higher education's structure is one of walls or silos that separate departments and programs. In this presentation, we will share our experience introducing design thinking to groups of students and faculty with the goal of breaking down those barriers and encouraging collaboration. Cross-disciplinary classes in conjunction with presentations to students and faculty provided them with a better understanding of the design thinking process. Workshops gave hands-on practice working in diverse groups. Our goal is to inspire faculty across campus to develop a more collaborative approach to their curriculum expanding design thinking outside of the art building.

This presentation will also be an opportunity to open a discussion of the potential benefits that cross-discipline design experiences can bring to the university. With enrollment numbers dropping in many schools a cross-discipline curriculum can entice prospective students to a unique education experience. Also, once the campus is practicing collaborative design methods, it can be used to find innovative solutions for the university's internal challenges. Collaboration a common and effective practice in business and society, it is time for academia to eliminate the walls.

**“It’s Time for a Design Revolution: using collaboration, human-centered design, and cross-discipline design methods to improve the future of higher education.”**

Amy Cox, Assistant Professor, Interior Design, Harding University

Todd Goehner, Associate Professor, Collaborative Design, John Brown University

**Abstract**

The problem in higher education’s structure is one of walls or silos that separate departments and programs. In this presentation, we will share our experience introducing design thinking to groups of students and faculty with the goal of breaking down those barriers and encouraging collaboration. Cross-disciplinary classes, in conjunction with presentations to students and faculty, provided them with a better understanding of the design thinking process. Workshops gave hands-on practice working in diverse groups. Our goal is to inspire faculty across campus to develop a more collaborative approach to their curriculum expanding design thinking outside of the art building.

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**Introduction**

Higher Education has remained principally the same for over 100 years. Students sit in familiar classes, in departments divided by discipline, where information is delivered using traditional methods of instruction. While the delivery method of education is changing slowly, the world at large is moving quickly in new and innovative directions. The changing landscape of business and high cost of education has led some to reconsider the need for a college education. For those of us in higher education who believe in its value are left to wonder, “How might we ensure the future of higher education for the next 100 years?”

To address this question of longevity and relevance in higher education, creative methods of problem-solving are needed to provide improvements to the education system and better communicate the value it brings to society. To achieve these goals, we can look to the success of innovative businesses who use collaborative methods such as design thinking (DT) and human-centered design (HCD). These methods bring together a broad range of stakeholders with varied perspectives and expertise to engage in empathetic and creative processes leading to new ideas. These methods have been proven to be highly successful in both business and social sectors.

## Collaboration

One common factor in the success of these methods of innovation is meaningful collaboration. In higher education, academic departments, administration, and students are separated by systematic barriers. These silos make a creative cross-discipline approach to addressing challenges difficult and may mean that the process is met with internal resistance. While it may take time to lower the walls, it is necessary for revolutionary changes to take place, resulting in innovative solutions that can ensure the future of higher education.

If making creative improvements to higher education is the goal and breaking down the silos to have collaboration is the key, then how do we do it? Collaboration requires stepping outside of one's comfort zone, breaking out of silo's, placing others before oneself, embracing diversity, knowing we do not know everything, learning from others, and trusting the strengths of others.

**“Collaboration: the act or process of working together with other people to achieve a common purpose” —Pabini Gabriel-Petit**

**"During the process of collaboration, diverse ideologies, perspectives, and expertise collide and mingle, creating a synthesis of ideas and experiences: it is the achievement of unity within"**  
—Craig Ford.

**"Alone we can do so little; together we can do so much"**  
—Helen Keller.

While collaboration is essential, it is not always easy to carry out. The process often stops short of true partnership and, while there is better communication, the walls remain in place. Many times, groups are only coordinating the work and not being collaborative. A "throw it over the wall" approach is common in team projects. For example, when attempting to recruit new students to the university, the marketing group does research and throws it over to public relations to develop graphic materials which are thrown over to the admissions and other departments to provide to prospective students. This process might be efficient, but it does not usually produce anything innovative. Also, where are the students we are trying to reach in this type of process? Or has anyone talked to departments who have unique messages they would like to communicate?

To trade coordination with collaboration, the silo walls should be replaced with a table. At this table, there are many stakeholders who not only as experts in their field but as open-minded, creative contributors to the solution. The future of higher education can not only survive; it can thrive when we remove the walls and meet at the table.

## Human-Centered Design

At the core of designing for meaningful change is empathy. Problem solvers who strive to design with empathy use human-centered as they define and address the problem they hope to solve. According to IDEO, "Being human-centered means believing that as long as you stay grounded in what you've learned from people, your team can arrive at new solutions that the world needs." (IDEO). As we work with students, our local communities, and global partners, we must always understand and consider their needs and bring that understanding to the process of solving problems.

### On campus

A significant part of what we are trying to accomplish must start in the classroom. By practicing design thinking and human-centered design with our students, we then can have the opportunity to showcase the process to administration and other departments on campus.

### Case Studies:

#### *Collaborative Design Lab - Todd Goehner*

Third-year students in Engineering, Business, and Graphic Design work together to identify a problem for which they, conduct design research, ideate product solutions, rapid prototype the solutions, test with end users, and develop working prototypes. The prototypes are presented to a panel of reviewers who consist of business, engineering, and design professionals, and venture capitalist.

The idea of the Collaborative Design lab curriculum teaches students cross-disciplinary collaboration through human-centered design and design thinking methods. The goal is to provide students with the ability to talk, understand, and work with people from different disciplines to ensure better preparedness as they enter the workforce.

#### *HCD approach to curriculum and student-centered - Amy Cox*

Seventeen years ago, I began the process of making improvements to the interior design program with the hopes of becoming accredited. After doing a SWOT analysis, which was helpful, it became clear that I was working on the problem from the wrong angle. My goal was not merely to create a great program, but it was to help students become successful professionals. The mission statement that came out of this human-centered approach to the problem included traits such as being confident, enthusiastic, caring, and honest. As we built the program, each curriculum decision was approached by answering the question, "Will this help our student become...professional, knowledgeable, honest, etc.?"

#### *Informing Administration - Amy Cox*

First-year students participated in a charrette to better understand design thinking methods. They identified systems on campus that needed improvement and narrowed it down to the Student Health Services process. Using design thinking methods, they created a proposed alternative journey line that would include new solutions for the existing pain points in the current experience. The students' research, ideation, and prototype were shared with the Executive Vice President, who is in charge of the health services department. He plans to



use some of the ideas produced by the students as he works with others on campus to improve the system.

## **In Community**

Partnering in the local community is mutually beneficial. It strengthens both the academic experience for students and the university's relationship within the surrounding city or town. DT and HCD can be used to solve a wide variety of challenges and provides a framework for students and city leaders with different interests and expertise to come together to create innovative solutions. These solutions can improve the lives of local citizens and engage students in community building.

### **Case Studies:**

#### *Downtown Park project – Amy Cox*

Our program frequently works with community leaders to address local needs. Last year, interior design students worked with local leaders to address a community need for an additional performing arts space. They interviewed stakeholders and experts in various fields, analyzed the area, and created design concepts. These proposals were shared with a group including, business leaders, the Main Street Arkansas director, a performing art non-profit, as well as city officers including the mayor and the director of the local parks and recreation department. As the project moved forward, students were looped into discussions, and they refined the design taking into consideration the wide variety of concerns and opinions. This process has created a strong relationship between our department and the city and allowed our students to understand better how design and collaboration can tangibly impact the community. Many students expressed that they now have the confidence to "jump in" to collaborative community projects in their future communities.

## **Around the Globe**

Global partnerships and collaboration are becoming more and more prevalent in today's marketplace. Many businesses have a global location and global clients. Learning how to work with people from different backgrounds, cross time zones, and different disciplines are essential to success. To collaborate successfully takes practice, empathy, patience, and diligence. It is important that universities take measures to ensure that students are learning the needed skills. To this end, both schools have developed summer programs that enable students to engage in global collaboration through design thinking and human-centered design projects.

### **Case Studies:**

#### *Budapest – Todd Goehner*

Working with a non-profit in Ukraine, we started the project and collaboration from Arkansas but felt it necessary to have an in-country experience to understand the end user truly. Unfortunately, right before we were to travel to Ukraine, the USA released a travel warning and we were unable to go. We instead flew to Budapest, and the non-profit director met us there. Our project director was from London, and he also met us in Budapest. We were able to utilize the design thinking method with a team diverse team to tackle some of the

problems the non-profit was facing. Although we were unable to engage directly with the end users, the experience gave students a better understanding of global collaboration and the need to develop trust in the knowledge of all the team members.

#### *Haiti – Amy Cox*

For the past few years, engineering and interior design students have traveled to Cap Haitien, Haiti to teach a workshop on human-centered design. These workshops are intended to train local groups on how to collaborate when addressing local challenges. We position ourselves as the learner, not the expert. The methods of DT and HCD are used to tap into the collective wisdom of those that are most familiar with the challenge at hand. We guide the group through conversations to define the problem and develop possible solutions. Last summer, the local group identified the problem and summarized it in the statement: "how might we care for our elderly who have no one to care for them so they will be happy?" Elderly care is an issue that is prevalent in the community. Students taught the group the process, and in return, they gained deep insight into this unique culture and their social concerns. It is eye-opening to students when they realize that when given the proper tools, anyone, anywhere, can be a creative problem solver.

### **Ensuring the future**

Enrollment in four-year colleges and universities has steadily dropped for seven straight years. (Fain) For most universities, it means that there is a greater emphasis on recruiting and retention. With greater competition between schools, innovative solutions for attracting and retaining students can be instrumental in maintaining or growing student numbers.

#### Case Studies:

##### *Homeschool group at JBU- Todd Goehner*

Research conducted by Encoura Eduventres Research has shown that colleges must engage potential students at a fairly young age. It showed that Sophomores respond higher than Juniors or Seniors when receiving communication from colleges. (Encoura) With that in mind, I partnered with the local Homeschool co-op to teach ceramics to kids the ages of 11 to 16. The goal was to introduce the college setting to kids at a relatively young age with the hopes of piquing their interest in Art and Design while introducing them to the university setting. The experience offered was an exciting opportunity for the kids; they felt like they were already apart of the university, attending a class one day a week for a semester. They were able to engage with college students, learn from a university professor, and spend time in a university's art building making art.

##### *"Taking it to the student" trailer -Todd Goehner*

With enrollment being on the downturn, and the cost of colleges and universities rising, it is becoming more and more important to find new ways to connect with potential students. This presents a perfect opportunity to use design thinking to tackle the complex problem of recruitment. As such, we decided to ideate new methods of recruitment. The solution we chose to develop was to buy a box trailer retrofit it into mobile art and design

studio. Once complete, we will take it to school to provide art and design workshops. We will engage the students where they are at giving them opportunities to try a college-level project.

#### *Branding project – Amy Cox*

The branding project groups students from three majors, Graphic Design, Interior Design, and Integrated Marketing Communications, and assigns them the task of creating a brand for a restaurant, hotel, or retail environment. The culmination of their work is a formal presentation and a gallery show of their work, which is open to the public. The project is timed to coincide with the most significant recruiting weekend in the spring semester. Hundreds of visitors, including potential students and their families, view the work giving them a better understanding of these three majors and showcasing the unique nature of this multidisciplinary project. Many current students point to that display as a factor when deciding to attend our university.

### **Summary**

How might we ensure the future of education for another 100 years? It will take innovative solutions to our current challenges and to the new challenges that we have yet to identify. We in the creative community are in a unique position to work with our fellow academic partners and outside stakeholders to intentionally address the issues of higher education. If the current trends in higher education are any indication of the future, we can be certain that there will be more change. Hopefully, in 100 years, after much-needed collaboration and creativity, the changes to higher education will include providing a better place to connect with others and learn.

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### 3 Integrating UX/UI Design into Physics Education Research

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#### **Abstract**

This presentation will talk about the initial stages and current progress behind the ongoing collaboration between a small group of graphic design and physics professors. Backed by NSF funding, our objective is to design and develop a website for teaching problem-solving skills to college-level physics students. The motivation behind his project stems from our disappointment in the current offerings of science study guides that are limited to providing additional challenges/problems with minimal feedback to user actions. What is needed in these products is a user experience that actively guides students to navigate through the general decision-making skills necessary for effective problem solving in the sciences.

**Eugene Park**  
*University of Minnesota,  
Twin Cities*

This initial investigation will articulate and reflect on the collaborative processes between science education and design thinking/making working together to create an online physics education website. Rather than just expecting a right or wrong answer, this website is designed to respond to students' assumptions and actively guide them towards the appropriate problem solving strategies. And in order to deliver on this goal, the designers were tasked with putting together a web interface that demanded systems-level thinking and thoughtful implementation of signifiers and feedback to its users. The challenge behind this multidisciplinary effort ultimately involved negotiating the boundaries, roles, timelines, and expectations between the design and science disciplines, as well as discussing how the principles behind UX/UI design can enhance and extend science pedagogy behind the traditional classrooms.

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## 4 Board the Train to Collaboration Station

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### **Abstract**

When approached by our local train museum and depot about the possibility of having students design exhibits for their upcoming "Railroads Go to War" exhibit, I enthusiastically volunteered my class to participate. Behind the scenes of this enthusiastic "yes" was a design professor that was living on a hope and prayer that my students could rise to the challenge. I had never taken on a project this size as a course assignment, and I was terrified but hopeful, that we could deliver. Fast forward to present day, the exhibits have been proposed, accepted, and are in production for Summer 2019 implementation in the museum. This presentation will showcase the design process and provide a case study for large scale, team-based design projects in an advanced level course. From the integration of student design teams to the collaboration with community partners at the museum, I'll provide commentary and strategies that narrate the process from beginning to end. Let's board the train to collaboration station!

***Natalie C. Tyree***

*Western Kentucky University*

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## 5 Colleagues, Classrooms and Communities: Lessons in the Ups and the Downs of Collaborative Work

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### **Abstract**

Like many things, when we try something new we often start small and as our comfort level grows we test the elasticity of our safe zone by trying a larger and more complex thing. Collaborative work has this same sense of scaling. We generally begin with a safe colleague and with success we try mixing with other collaborators. In our classrooms, perhaps begin with one kind of assignment and with success we integrate into a whole class or create interdisciplinary classes. In our communities, we likely start with our internal circles and with confidence take on external groups. My forays into collaborative work have followed this trajectory and in my own growth I have learned many lessons in finding courage, making meaningful connections, enlisting and inspiring others, and modeling the way, along with missing opportunities, underestimating or overestimating impact, and struggling to sustain prolonged engagement.

**Jenn Stucker**  
*Bowling Green State University*

In this presentation I will share 10 lessons in the ups and downs of producing collaborative work learned from my experiences with different modes of colleagues, classrooms and communities, as well as my aspirations for new ways of working in these formats. Additionally, at the conclusion of my presentation, there will be an invitation for a mindshare of lessons from others in their elastic experience of collaborative work.

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## 6 The Youngstown Social Cause Poster Project

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**Robert J. Thompson**  
*Youngstown State University*

### **Abstract**

The Youngstown Social Cause Poster Project is a design program that aligns several art programs and educational institutions into creating a massive social cause advertising campaign inspired by and distributed throughout Youngstown, Ohio while providing opportunities to over 100+ young emerging high school artists, college artists, art educators, and graphic designers. Under the guidance of higher education and high school art and design faculty, graphic design and art education college students and high school students will initiate the “Social Cause Poster Project by co-selecting social issues that occur within the City of Youngstown. Youngstown itself experiences many social issues that can be intelligently and creatively highlighted through art and design, including race and culture discrimination, poverty, food insecurity, bullying, violence in schools, and more. Simultaneously, the art education students will be observing the creative process, studio experiences, and critiques of the project in order to draft and implement their own social cause curriculum in all high school art and design courses. College-level graphic designers will provide creative and technical direction, research strategies, and general mentorship to the high school students. The results of this project will be produced in several print and digital formats (posters, books, websites, animations), exhibited in all educational buildings in Youngstown, and distributed throughout the City of Youngstown via the “City of You” marketing platform. By offering multiple formats, more meaningful and repeatable entry-points will be able to effectively educate the public on the social issues affecting their community. With proper financial support, collaboration, and motivation, the young emerging artists and designers of Youngstown can engage, inspire, and transform their community with their unique, artistic voices and visions.

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## 7 Strategy + Creative: Cross-Disciplinary Collaboration

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### **Abstract**

This presentation will provide case studies for design educators to imagine collaborative interdepartmental projects with their colleagues in media, communication, and business. It will include an overview of project structure, process, and outcomes. The presentation will also examine the advantages and drawbacks to the variety of approaches the professors have taken. It will illuminate the challenge of fulfilling the needs of two different student groups.

**Kathy Mueller**  
*Temple University*

**Jennifer Freeman**  
*Temple University*

Examples will be pulled from seven years of collaboration between an Art Direction class and an Advertising Account Planning class. Projects were structured to simulate the working relationship between strategists and creatives—cultivating teamwork and mutual respect among students using experiential learning. Art Direction students learned the value of market research and strategy insights. Account Planning students gained an appreciation for the creative process.

The professors have experimented with modifications to the assignment, to varying degrees of success. In addition to discussing collaboration techniques, this presentation will examine the learnings from teaching with a variety of client approaches—theoretical client assignments; partnerships with student entrepreneur clients through a campus incubator; partnerships with external clients, such as Urban Outfitters Inc.; and most recently, in partnership with a design studio specialized in the non-profit sector.



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## 8 Designerly Layout Tools, at Last: Teaching New CSS Layout Techniques

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### **Abstract**

For the last two decades, HTML/CSS page layout depended on floats. Though widely taught in schools and universally used in credible professional settings, floats were always a thorny, abstruse, hack, and a particular obstacle to student progress.

**David Ramos**  
*American University*

Over the past two years, widening browser support has made it possible to use new techniques like Grid and Flexbox. These tools, designed for layout, are better fitted to a designer's mental model. They are easier to learn, and they erase the advantages of thirdparty CSS layout frameworks.

The author has been experimenting with teaching these new layout methods for the last three semesters. Students learn more quickly, their work is more polished, and they show greater confidence and enthusiasm. This paper examines ways of teaching these new techniques, covering approaches, assignments, and exercises, with particular attention to areas for improvement. It also highlights resources for learning the new layout; finding reading materials is a challenge, since almost every textbook still relies on floats.

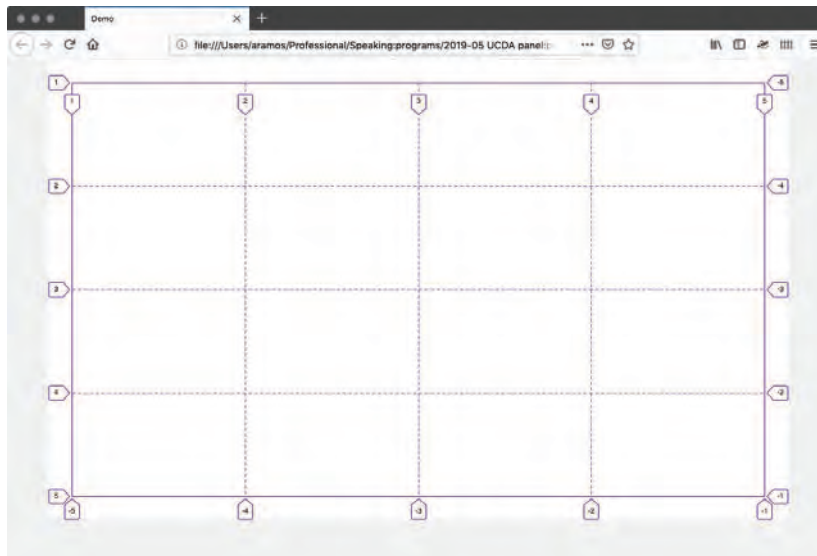
Jen Simmons, a designer advocate at Mozilla and a leading advocate for these new techniques, writes that "everything about web page layout just changed," and argues that these new tools provide the means for a kind of visual experimentation that has never been possible in HTML. How can we best prepare students to work in this newer, more expressive medium? How can we best learn the tools ourselves?

Education and the design profession move at different time-scales. Sometimes, as with letterpress, older tools bring pedagogical and creative benefits. In the case of browser layout, educators would do well to look ahead of current practice in industry. Some 88 percent of browsers now support Grid; today's design students might never even need to use float-based layouts in the workplace. Why not teach to the future?

# Designerly layout tools, at last: teaching new CSS layout techniques

**David Ramos**

American University, Washington, D.C.



Screenshot of a four-column, four row grid, as rendered in Firefox. The gridlines are not normally shown to the user, but designers and developers can make them visible using the Firefox grid inspector tools.

For the last two decades, HTML/CSS page layout depended on floats. Though widely taught, and nearly universally used in professional environments, floats were always a thorny, abstruse, hack, and a particular obstacle to student progress. Recently, widening browser support has made it possible to use new techniques like Grid and Flexbox. These tools, designed for layout, are better fitted to a designer's mental model. They are easier to learn, and they erase the advantages of third-party CSS layout frameworks. The author has been experimenting with teaching these new layout methods for the last three semesters, in both introductory and advanced interaction design classes. This paper looks at lessons learned from those three semesters, and asks what Grid can tell us about the role of particular tools in design education.

## **Past and future layout tools**

Since the rise of CSS for layout, around 2000-2002, the predominant layout technique has been to use floats, a CSS property that lets elements sit next to each other on the screen.

Layout with floats is not unlike the process of setting text in letterpress. A typesetter, working with metal or wood type, must secure a line of type with leads, reglet, and

adjustable quoins, anchoring the type to the form. Non-printing objects hold the inked elements into place. Knock those non-printing objects out of position and the layout collapses into pieces.

The same physics are at play in a float-based layout, in the browser: move the margins or padding, or add another element, and the picture changes. It would be intriguing to teach letterpress and HTML/CSS at the same time. American University does not have a letterpress shop, but, a few years ago, I started thinking about building a set of wooden blocks that would give students a tangible learning aid for floats. Rising browser support for grid (90%, today) meant that I could push my woodshop excursion to the side.

*Can I Use...* offers current browser support figures for Grid (and other browser features):

<https://is.gd/E8A7kl>

In this analogy, the anarchic precision of absolute positioning might compare to a letterpress typographer using magnets to hold type directly to the bed of the press, putting elements anywhere they want without a thought as to their relationship to anything else in the layout. Absolute positioning, of course, produces layouts that cannot hope to adjust for the many screen sizes that we encounter in 2019, and it is only a viable technique for the rare special effect.



In 1977, Vignelli Associates created the Unigrd system as a structure for National Park Service print materials and signage.

### CSS GRID, A LAYOUT TOOL BUILT FOR LAYOUT

A new but now widely-supported browser feature, CSS Grid, offers a different model: a designer sets up a grid of columns and rows, then flows content onto that grid. Elements occupy one grid cell by default, but the designer can ask elements to expand to fill several cells, or to move to particular positions within the grid. The concepts align closely with column grids and, especially, modular grids. Since the web is a dynamic medium, grids can reflow as screen sizes change, the lines and columns shifting.

This paper focuses on CSS Grid, because my courses focus on CSS Grid. There are other promising layout techniques, including Flexbox and CSS Shapes, but they do not yet fit, not in this moment of transition within the curriculum. Grid is new to everyone, and even the upper-level course must reintroduce the basics of Grid-based layouts. I look forward to the time when the advanced class can assume knowledge of Grid and use the time to go farther.



Rebecca Sakaguchi redesigned the EFF's Surveillance Self-Defense site, as a first project with Grid, in GDES-315.

## Teaching the new tools

Since spring 2018—the last three semesters—my introductory and advanced interaction design classes have used Grid for layout, mentioning floats only in passing. Class units on grid layouts replaced the units on float-based layouts. The results have lifted the two classes to new heights, and make the experience smoother for everyone. Students enjoy working with Grid. They achieve credible layouts more quickly than with floats, which builds enthusiasm. Their websites feel like real websites, adding confidence. With floats, a few students never quite gained fluency—but everyone who does the work gains facility with Grid. Meanwhile, the most capable students are able to explore the medium more deeply. In an environment where Grid is new, their work genuinely breaks new ground.

The total time spent on teaching layout remains the same, but student projects are more polished, and the layouts in browsers more closely reflect student intent. Time spent on troubleshooting and debugging has dropped, and Grid has allowed use to refocus the advanced class, putting more weight on type, layout, and the structure of information.

## BACKGROUND: INTERACTION DESIGN AT AMERICAN UNIVERSITY

At American, we have the luxury of four classes in interaction design—one or two classes would be more common. I teach the two web-based classes, GDES-220 and GDES-315. Both of these classes approach the web as a fundamentally typographic medium, and emphasize content-oriented approaches to design.

- GDES-220 introduces interaction design concepts. Students build websites using HTML and CSS, create designs that respond to content, and learn to think about the critical and ethical issues in interaction design practice. Prototyping tools (we work in Figma) make an appearance, mostly for creating type/image samples. Multicolumn layouts arrive about three weeks into the course, after the basics of semantic HTML and single-column layouts.
- GDES-305 builds on student skills from 220. It goes more deeply into typography and visual systems, template-based and dynamically-generated sites, and information architecture. Prototyping tools play a larger role.
- GDES-405 addresses issues in user research and user experience design. Students build flow-based projects, mostly mobile apps, using prototyping tools.
- GDES-425, the capstone course, asks students to frame and address their own problems.

## GRID IN INTRO INTERACTION DESIGN (GDES-220)

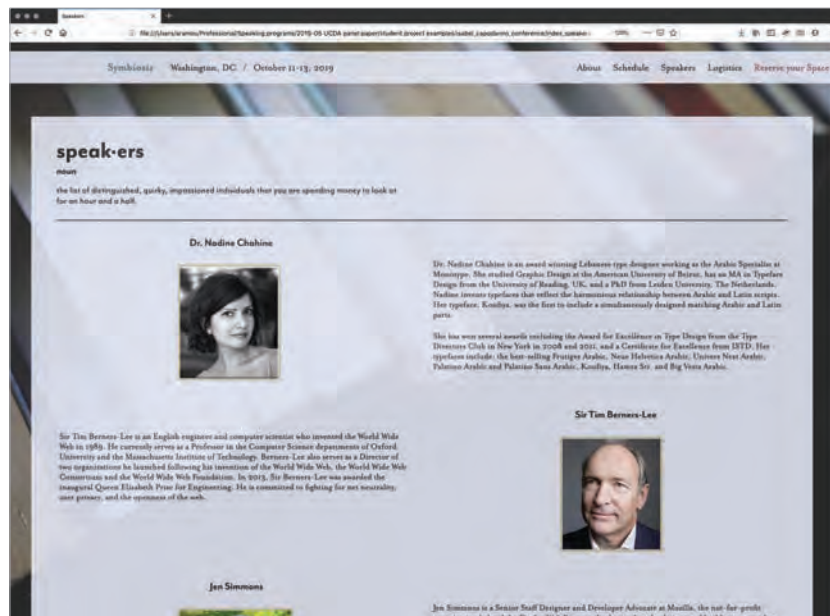
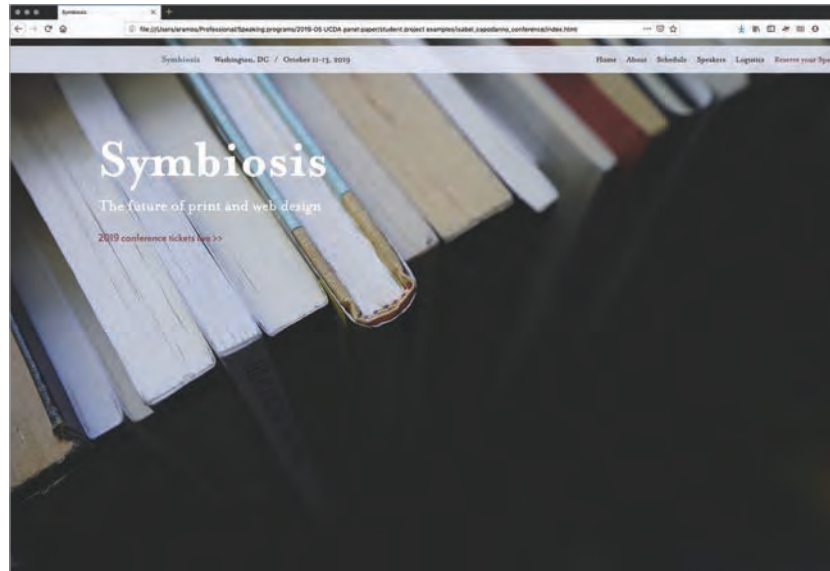
In the intro course, GDES-220, students start by learn HTML and CSS syntax and semantics, building low-risk websites using typographic, flow-based layout methods like margins and padding. Later, they move on to Grid, covering Flexbox as a tool for menus, and only in passing. The latter half of the semester turns to projects—two relatively large websites with substantive content and considerable freedom for design concepts. (Principles of interaction design, basic typography and color theory, and critical and ethical issues are also part of the course.)

## GRID IN ADVANCED INTERACTION DESIGN (GDES-315)

At the moment, GDES-315 gives students a brief review of HTML/CSS, then moves directly into introducing CSS Grid. The principles are the same as in the intro course, but expectations for quality are higher.

This restatement of the same material is a response to a challenge within the American University curriculum. A design minors or print-track students might take GDES-220 in their first year, then return to GDES-315 just before graduation, four years later. Skills fade, requiring refreshers. More importantly, a mere three semesters after my classes began working with Grid, most of the students in the advanced course never learned Grid to begin with.

In a semester or two, more students will have encountered Grid in their intro course, and GDES-315 will be able to look more deeply into layout techniques. That future course might look more closely at Flexbox, CSS Shapes, Filters, and SVGS. There is room, also, to talk about techniques using existing tools, addressing the power of nested HTML elements for adding layout hooks, thinking about modular designs, and working on a (non-dogmatic version of) object-oriented CSS. The course, though, must retain room for design, and for concepts; it may be that the best approach will be to let students choose to go farther if they wish.



Isabel Capodanno used Grid in a conference website for the second major project in GDES-220.

These courses focus on Grid for layout, simply because of limited time within the semester. Other tools—notably Flexbox—deserve more time, but the number of layout techniques now exceeds what fits into a one-semester class. This large array of choices presents the risk of turning a web design/development course into a survey of historical layout methods. (I would enjoy teaching a class that walks through the history of web layout, but I could not defend its place in the tightly-packed design curriculum.) Not all of this fits into our intro class at American. I can mention float-based layouts only in passing, advising students not to use them in our class, and talk about Flexbox mainly as a method for creating menus. (Floats remain a useful technique for, say, running text around an image.)



## WHAT ABOUT MOBILE?

In the intro course, students begin thinking about sites as flexibly-sized, mobile-friendly entities, in which type and images scale to fit the available space. Percentage-based widths and the `max-width` property play a role from the very first days of class. Layouts will work reasonably well at most screen sizes. Media queries make an appearance later, as a way of improving the layout for the very large or very small screens. Some CSS Grid features would enable highly responsive websites like `min-max` and `repeat`; there is little time to introduce these methods in the intro course, but they might fit into the advanced class.

## Reading materials

There are now excellent materials for learning new layout techniques, largely through the work of Jen Simmons (a designer advocate at Mozilla, the organization that develops Firefox), and Rachel Andrew (a web designer/developer and an active participant in the web standards process), who have done much to promote these tools.

The main textbook for the intro class is Jon Duckett's excellent *Design and Build Websites*. The book's crisp writing and attractive design make the material approachable. Published in 2011 and not yet updated, its assumptions and examples have mostly survived the intervening years—but the book uses floats for layout. Students in GDDES-220 tend to read the book. It is galling to tell them to skip the book's advice about layout.

Contradictory advice is a persistent challenge. When students hop to their favorite search engine and look for (ideally) guidance or example code, most of the results will tell them to use floats. (Sometimes the advice tells students to use tables. It is 2019, and someone is still suggesting that we use tables for layout, as if ripping CDs was still *outré* and *Buffy the Vampire Slayer* was still popping stakes into the undead.) For layout, classes must look mostly toward web-based resources.

- Rachel Andrew offers excellent tutorials and videos at Grid by Example ([gridbyexample.com](http://gridbyexample.com)).
- Jen Simmons publishes equally strong tutorials at Layout Land ([layout.land](http://layout.land)) and opinionated, visually alluring layout experiments at Jen Simmons Labs ([labs.jensimmons.com](http://labs.jensimmons.com)).
- The Mozilla Developer Network documentation is solid, if stolid.
- Rachel Andrew's *The New CSS Layout* is an excellent and moderately priced book, but too complex for intro students. There is still a need for a beginner's book.

### Code examples and class materials

Working examples of these layout techniques are available on my website, along with course materials (schedules, reading lists, exercises, and assignments).

[imaginaryterrain.com/classes/ucda-2019](http://imaginaryterrain.com/classes/ucda-2019)

## Observations and issues

Some particular issues have come up repeatedly, and would be worth considering when adopting Grid and new layout tools:

- Grid row/column numbering is deeply unintuitive. Designers refer to “column one,” “column two,” and “column three,” but when specifying the position of an element on the grid, students must instead think about column lines—the borders that define the columns. Be conscious of your language in demonstrations: an element spanning the first column on a page would be expressed in code as `grid-column: 1 / 2;` — speak this as “grid column: column line one and column line two,” just to emphasize that you are speaking about line numbers.
- Students learn to build layouts more quickly if they do not explicitly specify the number of rows, or the size relationships of rows. CSS Grid will add as many rows as necessary. If students specify the number of rows `grid-template-rows: 1fr 1fr 1fr;`, a tall element, like a long run of text, might throw off the entire design.
- Students tend to forget about fundamental flow-level layout methods like margins and padding, trying instead to solve everything using Grid. It would be helpful to remind students about these basic techniques, using them in parallel with the new tools.
- In three semesters, precisely one student has used named grid areas. Named grid areas are a fascinating feature, but their implementation, requiring ASCII-art alignment of names, reflects a coder’s sense of what is visual. I no longer discuss them.
- Students are reluctant to add DIVS and other sectioning content, trying to move typographic elements like paragraphs and headlines around the page, rather than putting those paragraphs and headlines into DIVS first. This might be a sign that my courses might spend too much time emphasizing the typographic origins of HTML, but more likely it suggests that a complete curriculum needs to discuss modules and blocks of content. Similarly, students are reluctant to nest elements. These genuinely complex structures may fall beyond the scope of an intro course, but they belong in a systems-oriented class like GDES-315.
- Viewport units (`vw` and `vh`) are a joy. They fit handily into the tightly-packed semester.
- It is helpful to ask students to designing sites that scale to fit browser windows from the very beginning—to honor the web’s interoperable, mobile-friendly, accessible nature. Layouts will usually scale successfully from tablets to large desktop monitors. The smallest, smartphone-sized screens require media queries, which appear only late in GDES-220. Only about a third of the students use media queries successfully, likely a flaw in the course’s schedule. The fall 2019 class will allocate more time to media queries, and will explicitly introduce them earlier.
- Students in GDES-315, the advanced course, have extended contact with prototyping tools. They can choose to deliver part or all of the larger projects as clickable prototypes (a prototype-only project requires more refinement and larger sites, for equity), but most students prefer code even when offered that choice. Grid seems to have given them more confidence, and the ability to produce sophisticated layouts reliably.

### AN ASIDE THIS IS IN TRUTH QUITE IMPORTANT: DEVELOP IN FIREFOX, AND USE DEVELOPER TOOLS

It is difficult to understate the importance of a single intervention: use Firefox for development purposes. All of the major browsers offer developer tools, for examining elements, visualizing CSS styles, and debugging JavaScript, but Firefox offers by far the most capable tools for working with Grid, as well as the most capable CSS inspection features overall.

One of the larger challenges with building sites in Grid is that the gridlines are normally invisible. Firefox’s grid inspector lets a designer see those hidden gridlines, visualize column and row gaps, and look at line numbers and area names. Students will learn best and work most



For more about using the Firefox developer tools, see the MDN documentation:

<https://is.gd/vYEAwk>

efficiently if they use Firefox. This presents a challenge, especially when so many people run Chrome or Safari by choice or by default. Reinforce the importance of switching browsers for development work, and set Firefox as the default browser on lab machines. (It may also be helpful to set the developer tools to open in a new window.)

Advanced students and web professionals should, as always, test in an array of browsers. Firefox should coexist alongside other browsers, some of which might serve better for the everyday. (Firefox and Safari do offer advantages over Chrome: Mozilla and Apple both defend user privacy in ways that Google, an advertising company, will not countenance, and Chrome is particularly hard on battery life.)

Running Firefox also helps stave off the threat of a new browser hegemony. Designers and developers working in the late 1990s built sites for a world dominated by Netscape Navigator, accommodating that browser's peculiarities and proprietary features in ways that damaged the web's interoperability. The same happened with Internet Explorer around 2000. The web faces a similar browser engine hegemony today, in 2019. All of the popular browsers, save Firefox, render pages using the WebKit engine or Blink, a descendant of WebKit. Apple developed the WebKit engine for use in Safari. (All iOS browsers also use WebKit.) Google's Chrome browser runs on the Blink engine, derived from WebKit; as do new versions of Microsoft Edge. Even Opera's browser, once a bastion of independent engineering, now runs Blink. Only Firefox uses a different browser engine, Gecko, developed under the Mozilla Foundation. Browsing and testing in Firefox/Gecko helps ensure that web authors continue to value interoperability and standard-compliant code, rather than building for one engine alone.

## A new way of working on the web

Jen Simmons, a designer advocate at Mozilla and a leading advocate for these new techniques, observes that “everything about web page layout just changed,” and argues that these new tools provide the means for a kind of visual experimentation that has never been possible in HTML.

These new layout features ask—insist—that design students and working designers should learn code. With these new tools, we can build sites that have never been economical; we can create sites that have never been possible, not in HTML/CSS. The design vocabulary of the body of existing websites cannot guide us.

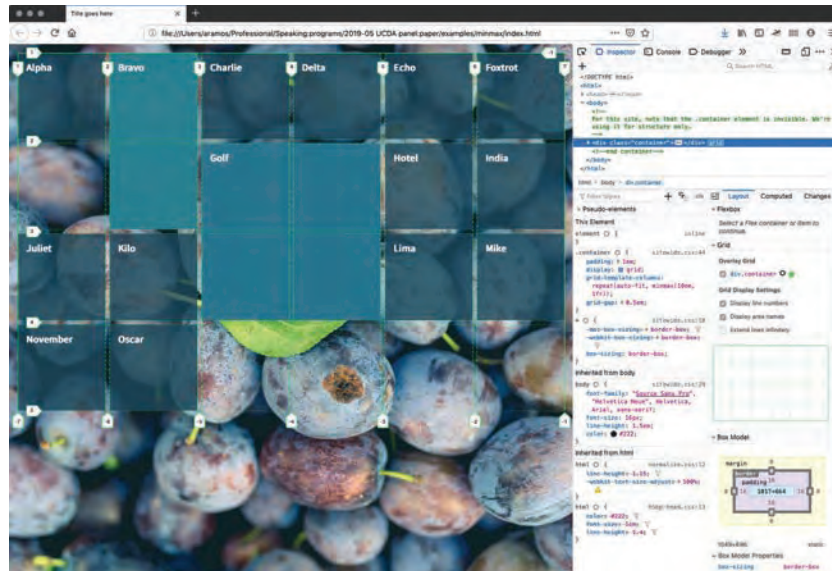
Jen Simmons introduced the idea of intrinsic web design in a number of recent conference talks. A podcast episode, *The Big Web Show* “Episode No. 176: Intrinsic Web Design with Jen Simmons,” covers historical and philosophical ground.

<https://is.gd/5Fpe4m>

## VISUAL PROTOTYPING TOOLS

Visual prototyping tools are always improving in their fidelity and usability. Figma plays a large role in my courses, and Adobe XD and Sketch in classes taught by my colleagues at American. These tools are a large part of the workflow in professional settings. Yet visual tools have been promising the same advantages for decades, very nearly since the beginning of the web, with programs like Claris HomePage (1994) and Adobe PageMill (1995).

Take the scroll, for instance. It is an essential part of the web, a powerful feature that lets readers experience websites over time. In my courses, when we introduce Figma, students nearly uniformly start turning in layouts that mirror the program's default screen sizes, and we spend a week or two re-learning the idea that websites can scroll.



A grid that gains columns as the screen grows wider, show in Firefox with the Grid Inspector in use.

#### ONE HIGHLY EXPRESSIVE LINE OF CODE

Or look at this line of CSS (a complicated line, but understandable once you learn Grid well):

```
grid-template-columns: repeat(auto-fit, minmax(10em, 1fr));
```

This single line will construct a grid of infinitely repeating columns, ten ems wide. How could you create that in a prototyping tool? The visual tools let us work quickly and visually, but in their 25-year history, they have never fully gained the expressiveness of code, and they have always sacrificed some of the inherent possibilities of the medium. They are valuable and necessary, but never sufficient. Only by working with code can we explore the full scope of possibilities that the new CSS offers.

#### TERRITORY TO EXPLORE, AND THE TIME FOR EXPLORING

Few websites use Grid, today. Some of that follows from a concern for site rendering in older browsers that do not support Grid. (This is no longer a good reason. Grid works in 90% of the world's installed browsers support, as of May 2019, per Can I Use..., and it has always been possible to design for progressive enhancement.) Much of it comes from conservatism, or the inertia and tempo of everyday design/development practice. In a client-focused design business, it can be hard to make time to learn new tools.

Education and the design profession move at different time-scales. Sometimes, as with letterpress, older tools bring pedagogical and creative benefits. In the case of browser layout, educators would do well to look ahead of current practice in industry. With new CSS layout techniques, the boundaries of what is achievable on the web have expanded farther than we know. Our students will be the designers who map that vast uncharted territory. Today's students might never even need to use float-based layouts in the workplace. Why not teach to the future?

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## 9 Navigating life and academic jobs: What I learned from producing the first season of Tell it to Neil Podcast.

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### **Abstract**

**Neil O. Ward**  
*Drake University*

Over the past few years at UCDA, AIGA, and SECAC I have connected with other design/art educators and talked in length about how they arrived at their current position along with how they formulated projects, where they found peer review opportunities, and how they are creating value around their scholarship for tenure and promotion. These conversations were non-linear and rich in detail and I found that they would be helpful to those who are new to design education or those that are working towards tenure.

Seeing this as an opportunity, I created a podcast series (Fall 2018) that focuses on how design educators found their way into design, how they navigated the academic job market, and how they prepared their narrative for tenure. Geared towards MFA students on the verge of graduating and educators currently working and navigating their way to tenure and promotion, the first season features interviews by Assistant Professors and recently tenured and promoted Associate Professors of Graphic and Interactive Design.

Interviews and conversations dive into topics such as navigating non-tenure track positions when supporting a spouses career/education, the surprise of tenure and promotion being separate processes, building a scholarship case with work that is published in Open Educational Resources, and figuring out who you are and what type of institution and geographic location you want to be in.

This presentation will focus on specific and overarching themes (academic and nonacademic) from the first season along with new and available resources for educators to help with their tenure journey. This will also feature my personal experience of creating a podcast from scratch and foundational resources from the colleagues who have podcasts of their own.

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## 10 Common Ground: Walk New Haven

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**Jeanne Criscola**  
*Central Connecticut State  
University*

### **Abstract**

Community is a concept that needs grounding, literally. And it takes an entire community to tell its story, especially one that is historically rich, layered, and full of knowledge, insight, and wisdom about its past. One such community arose out of a 20 year-long association of five ethnic historical societies in New Haven, Connecticut. Organized as the Ethnic Heritage Center (EHC) to represent the City's Jewish, Italian, Irish, African-American, and Ukranian populations, they found common ground where they now house their archives, conduct research, and share their pasts on a University campus.

In 2013—375 years after New Haven was founded in 1638—the EHC made a significant decision to collaborate, open up, and find a way to share their knowledge and archives to pass on the somewhat ordinary history of New Haven to a new generation. They sought a graphic designer in 2015 to design and produce a set of brochures for three neighborhood walking tours composed of text and images. As I sat through an introductory meeting listening to the projects' parameters, it became apparent that the scope of the project as they envisioned it, would fall far short of its objectives. Each society had already spent three years compiling, researching, and assembling the influences, intersections, and crossovers their ethnic group had made in each neighborhood. They mapped the founders, stakeholders, industrialists, factories, workers, immigrants, developers, and businesses to illustrate how the City's culture and diversity was deeply intertwined and to provide a framework for understanding its current landscape and identity.

The much expanded project continues today with students learning the history of their neighborhoods, leading tours, and exploring and sharing stories of their and others heritage. My presentation is a blueprint for leadership and creative direction with community partner projects to achieve their full and vital potential.

# Common Ground : Walk New Haven

**JEANNE CRISCOLA**  
ASSISTANT PROFESSOR  
CENTRAL CONNECTICUT STATE UNIVERSITY

COMMUNITY IS A CONCEPT THAT NEEDS GROUNDING, LITERALLY.

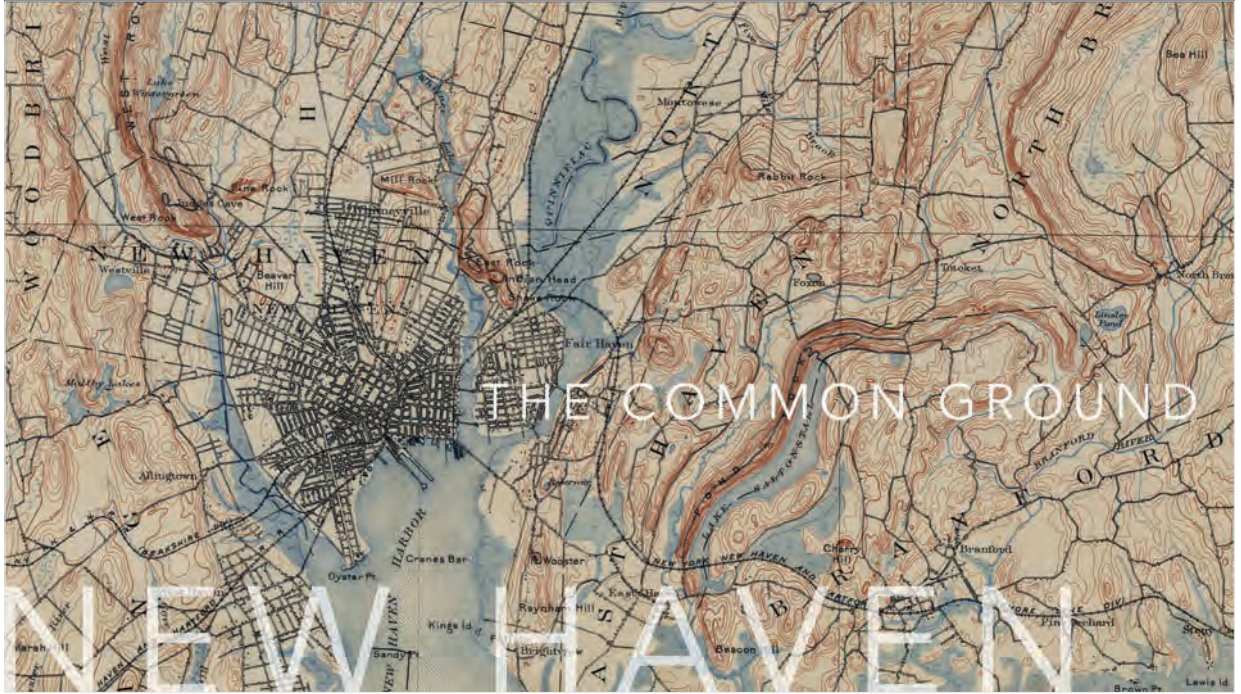
Walk New Haven is one such project that engages community with itself. It's a creative research project where *Design* is a noun, verb, and adjective. And it takes an entire community to tell its story, especially one that is rich, layered, and insightful about its past and about its future. One such community arose from the association of five ethnic societies as the Ethnic Historical Archives Center in 1988 in New Haven. They envisioned a place where the community would come to learn about the experiences and the ethnic histories of New Haven's Jewish, Italian, Irish, African-American, and Ukrainian populations. They found common ground where they now house their archives, acquire donated artifacts, conduct research, and share their histories whenever the opportunity presents itself.

First, I'd like to give some background about New Haven and the Center:

History buffs will know that the New Haven Colony was established in 1638 by Englishmen, Theophilus Eaton and the Reverend John Davenport. The two men set sail with their congregation to New Haven and laid out their town in a Nine Square Plan between two creeks as a garden in the wilderness. Bounded by hills and mountains, pierced by waterways, and having a harbor to the south, New Haven – in its form and landscape – fit the Biblical description of the Garden of Eden, the Israelite encampment in Exodus, the holy cities in Canaan, and John's vision of the New Jerusalem from Revelations.

Other events and agreements had direct impact on New Haven none more important than when the two judges who ordered the execution of King Charles I, fled England for New England in 1661. Colonel Edward Whalley and Colonel William Goffe were secretly sheltered in the "Judges Cave" on West Rock. A third judge, named Colonel Dixwell later joined Whalley and Goffe.





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The five member-organized societies are known as the Ethnic Heritage Center today and include the Jewish Historical Society of Greater New Haven, founded in 1976; the Italian-American Historical Society of Connecticut, founded in 1979; the Connecticut Ukrainian-American Historical Society, founded in 1983; the Connecticut Irish-American Historical Society, founded in 1988; and finally the Greater New Haven African-American Historical Society, founded in 2003.

By 1999, the Ethnic Heritage Center had been located on Southern Connecticut State University's campus for about 7 years when several representatives from Southern were selected by then President Michael Adanti to travel to San Antonio, Texas with EHC Board members to visit the Institute of Texan Culture where the Institute plays a role in the University of Texas at San Antonio's community engagement initiatives to develop quality, accessible resources for educators and lifelong learners on topics of cultural heritage. The collaboration struck everyone as an approach they could learn from and perhaps use as a model for something similar in Connecticut. President Adanti was very supportive of the EHC and made arrangements with the University and Institute for tours and discussions with their administration and staff. For EHC, the Institute offered a lesson in diversity and inclusion showcasing the uniqueness and beauty of the many cultures that call Texas home and would serve as an example of the ways to celebrate the many populations who have defined New Haven's character, traditions, and ways of life.

Around 2013, Rhoda Zahler, a member of the Jewish Historical Society, became interested in a heritage tourism product she had seen while on vacation called "The Museum in the Streets." It's a site-specific program that offers municipalities a way to showcase their local history through a system of outdoor information panels laid out as a walking tour. EHC had the content and the historic knowledge needed for such a collaborative project. Their collections include a wide range of pictures, books, phone books, city directories, magazines, newspapers, and video. They archive the personal papers of individuals and families, audio of oral histories and interviews, as well as many artifacts, some rare and unique, but most ordinary and local.

But as negotiations with City Hall became more complicated and the cost to install signage too expensive, EHC decided to pursue another direction that would not require buy-in and approvals from others. So, in late 2015, they sent out a Request for Proposal for graphic design and production services for three brochures that included text, maps, pictures, and QR codes for walking tours





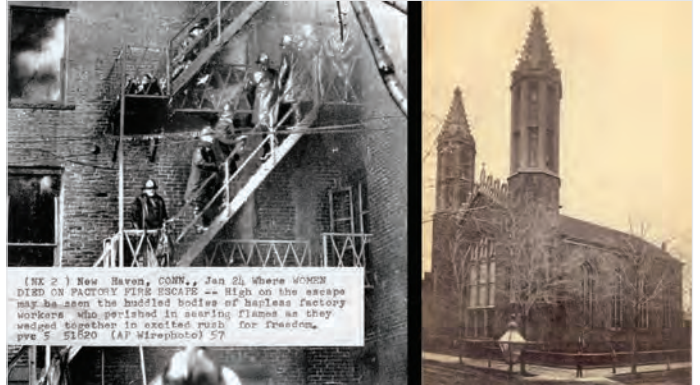
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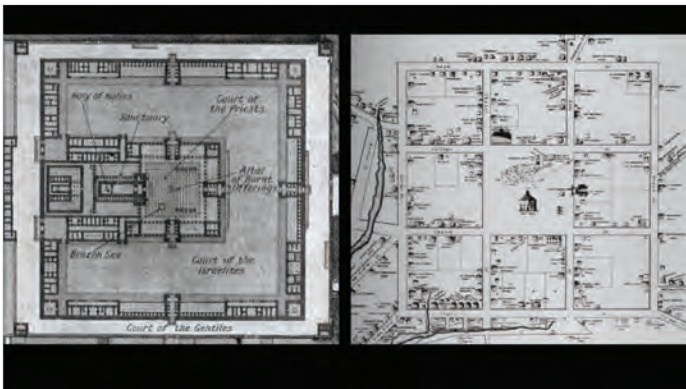
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**DESIGN THINKING STEPS**

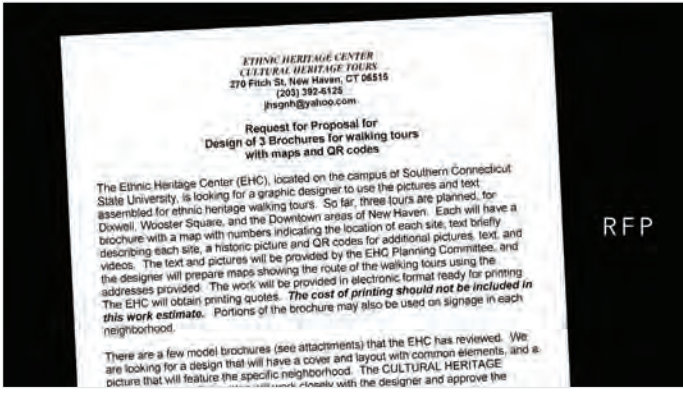
Define Issue/Challenge/Problem >

Research/Ideation/Prototyping/Iteration >

Selection/Implementation >

Feedback/Reflection/Share <

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Item	Unit	Unit Price	Quantity	Total Price	Unit Price	Quantity	Total Price
Dowell Book	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Dowell Map	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Wooler Square Book	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Downtown Book	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Downtown Map	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Dowell Brochure	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Wooler Square Brochure	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Downtown Brochure	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Dowell Postcard	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Wooler Square Postcard	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Downtown Postcard	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00
Website	100	\$1.00	100	\$100.00	100	\$1.00	\$100.00

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HOMEpage : above the fold

- Iconic imagery for project on landing page.
- Each tour identified with iconic imagery in a slider with MAP link to map and list page.
- Guides are marketed with branded covers with BUY link to a Purchase page.

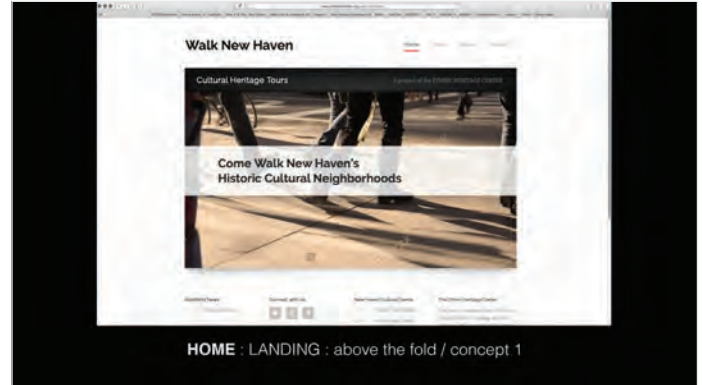
HOMEpage FOOTER : below the fold

- Ethnic Heritage Center mission
- Social media and BUY links
- New Haven annual events listed
- Logo, copyright and email link

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**OBJECTIVE**

Website for three walking tours that repurposes text and images from print publications: the Guide and the Brochure. Print publications utilize QR Codes for website access on hand-held phone and tablet devices.

PRESENTATION WEB ADDRESSES AND QR CODES ARE USABLE

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TEMPORARY QR CODES FOR NON-LIVE SITE USE FOR DEMONSTRATION

**QR CODES**

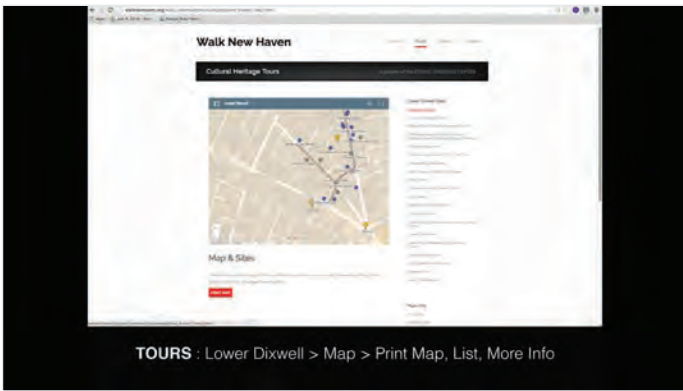
[http://walknewhaven.org/walk\\_newhaven/index.html](http://walknewhaven.org/walk_newhaven/index.html)

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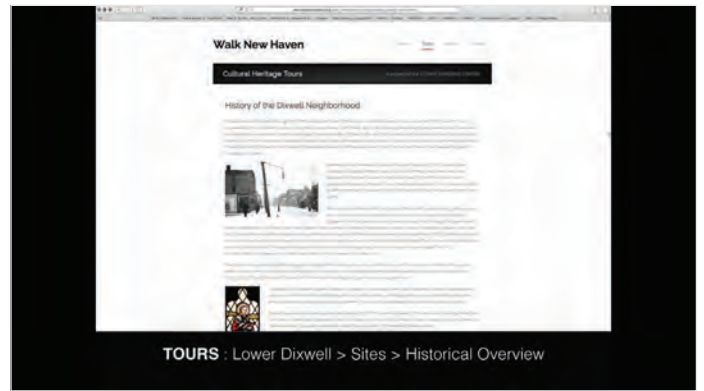


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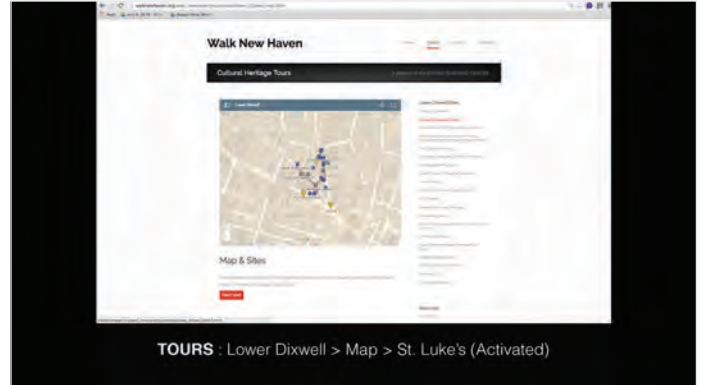
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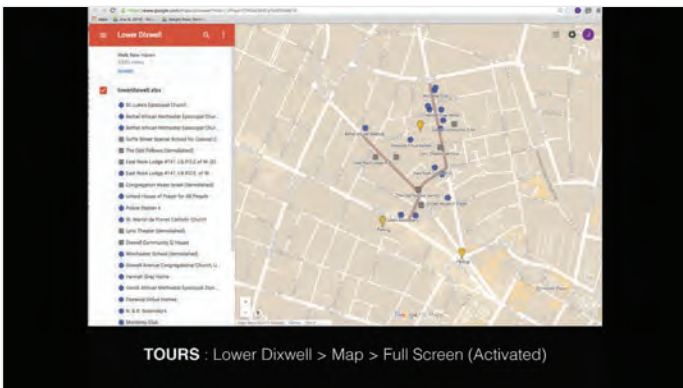
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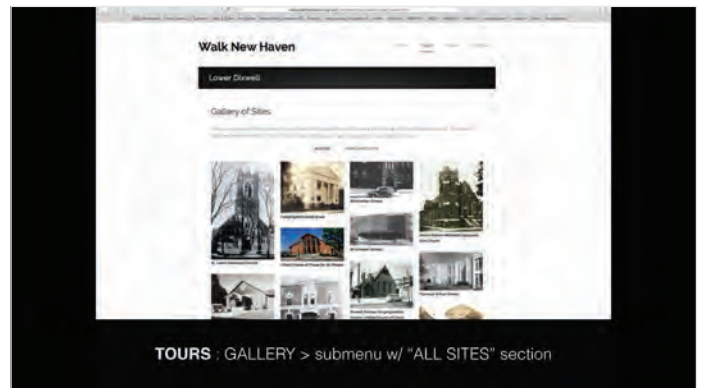
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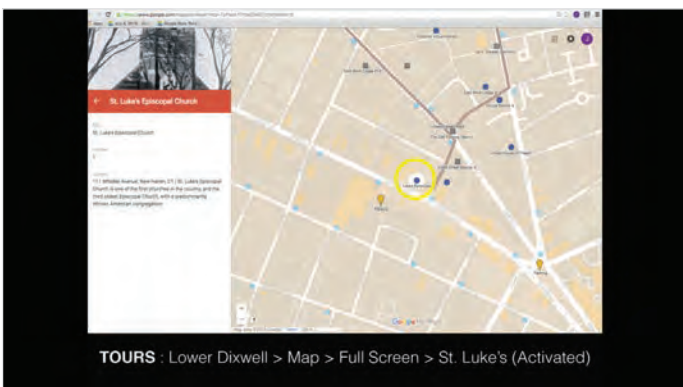
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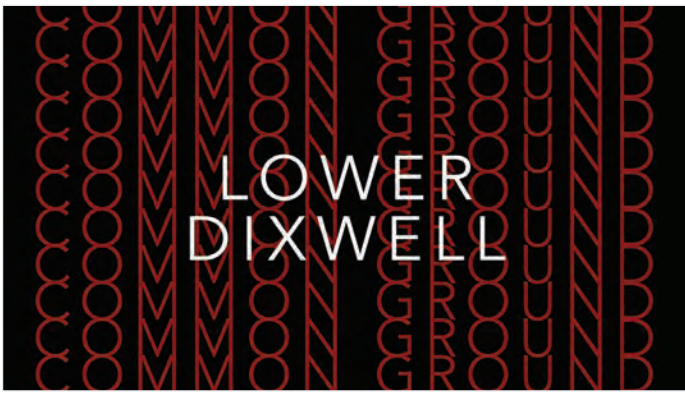


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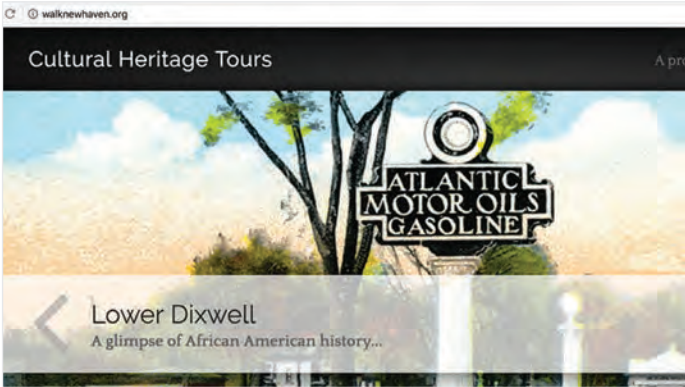




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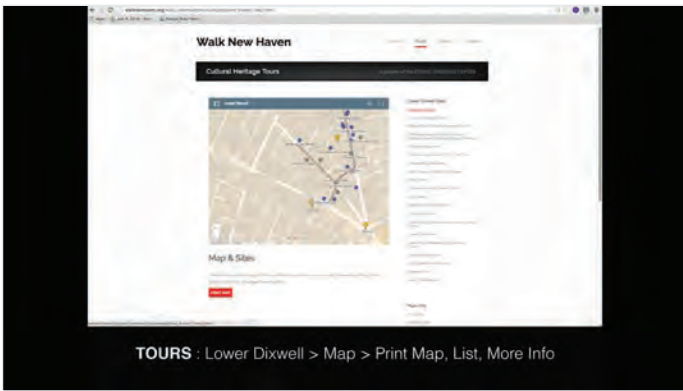


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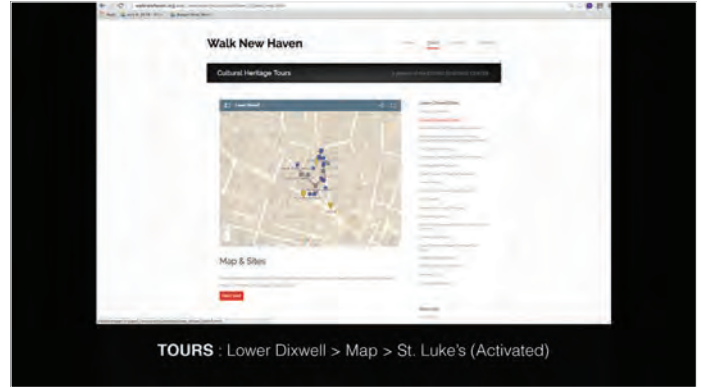
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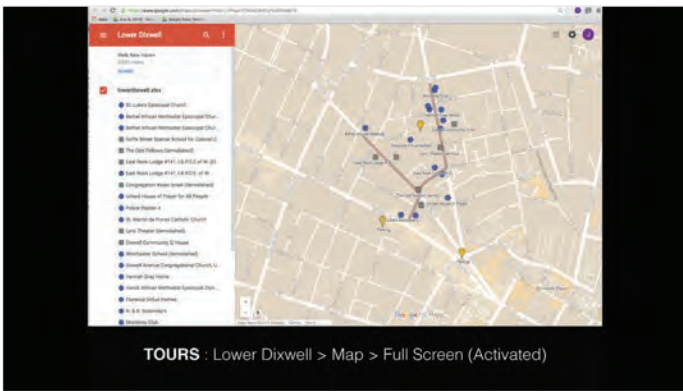
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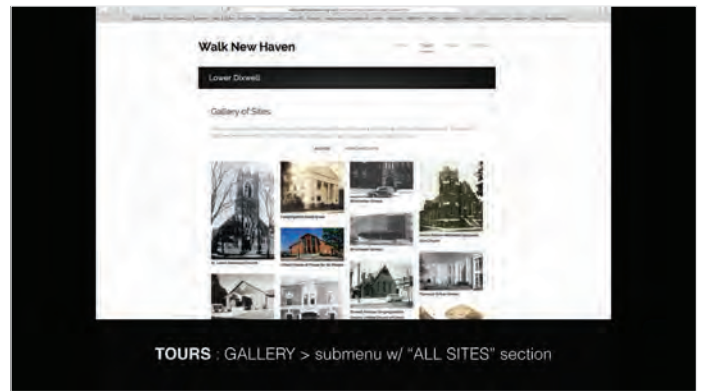
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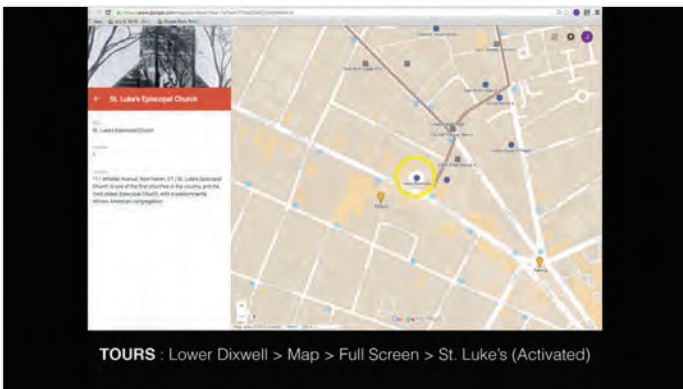
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of the Downtown, Wooster Square, and Lower Dixwell neighborhoods. During an introductory design meeting, while listening to the projects' parameters, it became apparent that, as envisioned, its scope would fall far short of the project's objectives. With 13 in attendance, we began discovery with Design Thinking by first defining the purpose, challenges, and people we were creating the tours for. We asked about the impetus for the project—where had the idea germinated, what models had been researched, what would the best outcome be? Could the “Museum in the Streets” product be adapted and would it work without the signage component?

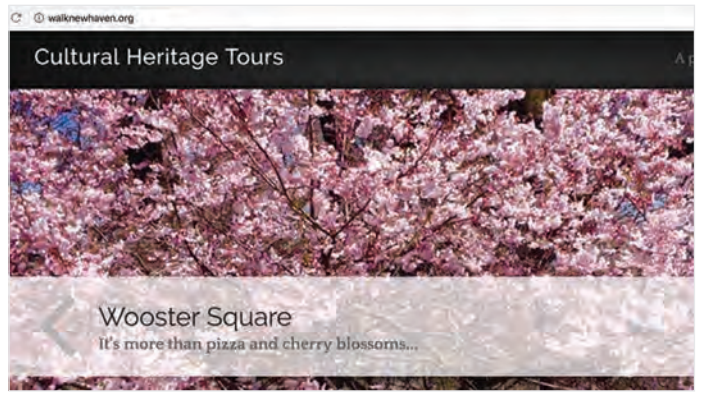
Each society had already spent years compiling, researching, and assembling evidence of the influences, intersections, and cross-overs their ethnic group had made in each of the three neighborhoods. They had long texts, multiple images of sites, and go-to people to reference about the sites they chose for the walks. People in the community who had contributed to the project were eager to see their stories told. Significant editing would be needed in order to format the information and media into a brochure like the examples the EHC had supplied with the proposal. After an assessment of the work that had already been done by EHC to get the project started, it was unanimously agreed upon to enlarge the project to include books and a website in addition to the brochures. This way, the website would include all the text and media they had collected from numerous people and families, then edited for the books, and then further editing for the brochures.

And so with the project parameters in place, design thinking entered its next phase of design research, ideation, and prototyping. A decision was made to implement the design process with Lower Dixwell which was the smaller and most complete compilation of the tours. At this point, brainstorming a name for the project began and soon ended with “Walk New Haven.” The “Cultural Heritage Tours” subtitle was added later. Students in my Spring 16 design classes at Central got to weigh in on the logo development and branding acting as critics and curators.

Next, we worked out a tight and ambitious design and production schedule for the expanded project. We had many animated discussions viewing and comparing pictures of the sites, the buildings, streets, and neighborhoods spanning decades from various angles and elevations. They revealed the myriad changes the cityscape has undergone and how great or poor our memories are today. When questions would arise about the provenance, importance, or factors



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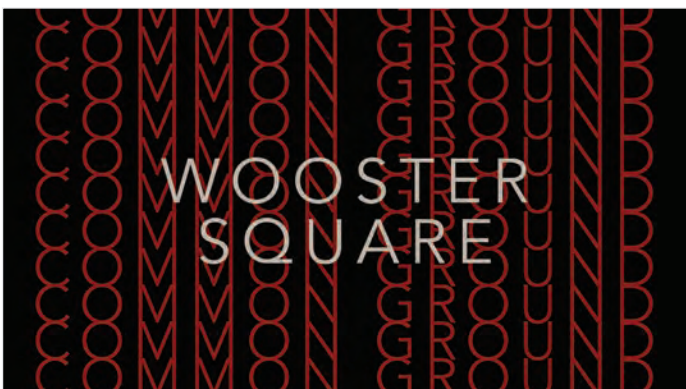
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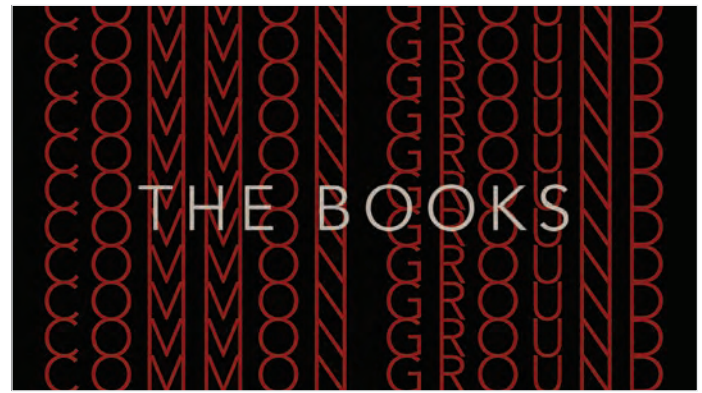


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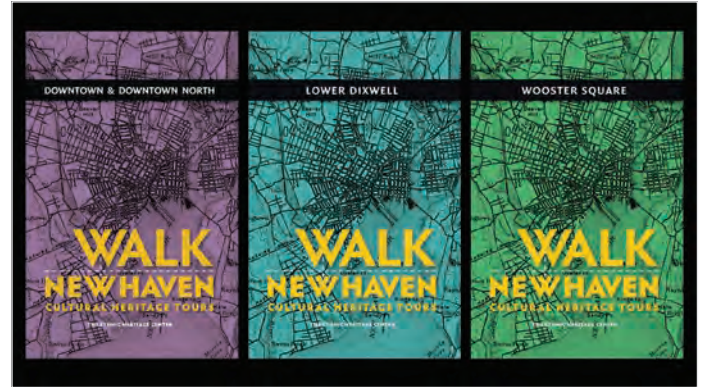
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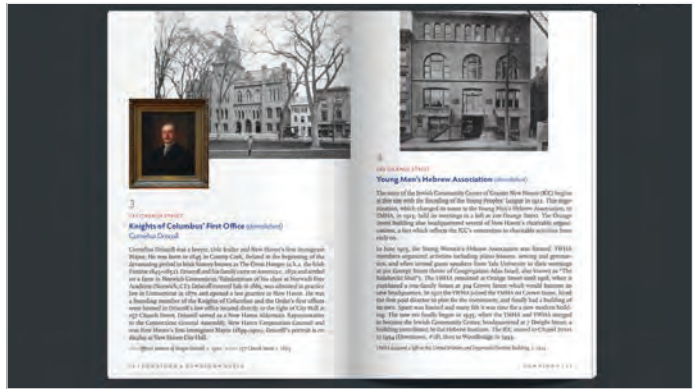


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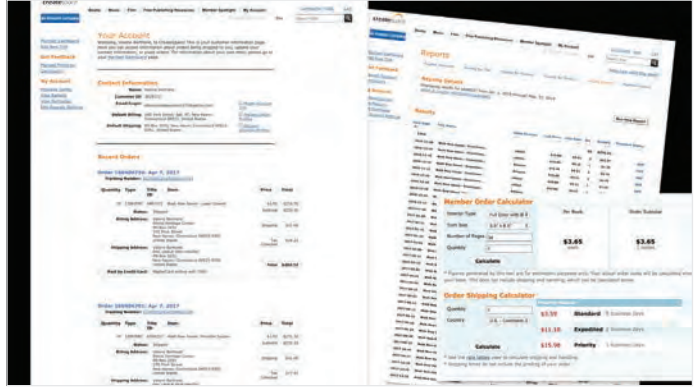
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of a person or site, strides were made to tell as complete and inclusive a story as possible about the neighborhoods, founders, stakeholders, industrialists, factories, workers, immigrants, developers, and businesses to illustrate how the City's culture and diversity was deeply intertwined and to provide a framework for understanding its current landscape and identity. Each time a sensitive topic arose—and there were quite a few—insight and empathy emerged adding new layers to the depth of the project.

Walk New Haven: Cultural Heritage Tours is the now expanded project that continues with New Haven's High School students learning the history of their neighborhoods, leading tours, and exploring and sharing stories of their and others heritage. Frequently, we hear them say they had no idea that the buildings they pass by everyday have historical significance and connect to a vibrant past.

Regardless of where we live, we are all well served by people serving organizations with missions such as the Ethnic Heritage Center who work tirelessly, volunteer their time, share their knowledge and archives in order to pass on the City's extraordinary history to a new generation. Common Ground is a blueprint for creative research, direction, and design-thinking in service to community-organized projects to ensure they achieve their full and vital potential.

Collaborations are like gardening. You plant a seed, water it, weed it, and tending to it becomes a rewarding experience as it grows into what you imagined it could be and what it would look like at scale.

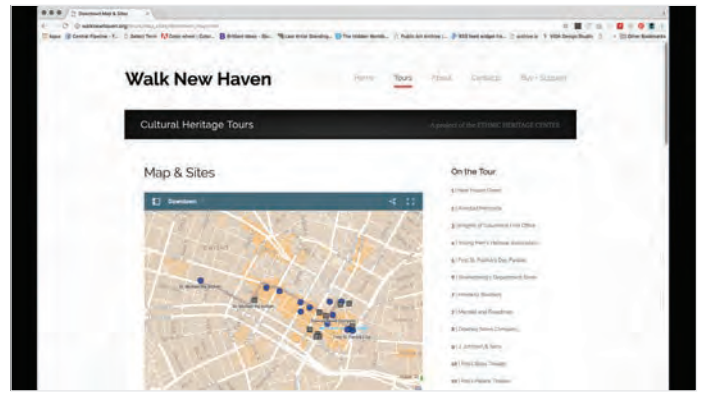
Collaborating with non-profit organizations can be the most rewarding project work for a designer or design team. It has been for the entirety of my career. Collaborations can yield—especially when the designer immerses themselves—possibilities that grow out of the knowledge the organization imparts. It becomes a synergistic undertaking as the designer feeds back their newly acquired knowledge through the lens of creative research. Committing to a project ensures its long-term success. Facilitating the collaboration is key.

The New Haven High School students who were trained to lead “walkabout” tours of the four historic neighborhoods that the Ethnic Heritage Center initiated with “Walk New Haven: Cultural Heritage Tours” have found a new appreciation of the rich history of their City and want others to share this knowledge and sense of pride in their richly diverse community. They have been inside the former Goffe Street Special School for Colored Children, designed by Henry Austin and funded

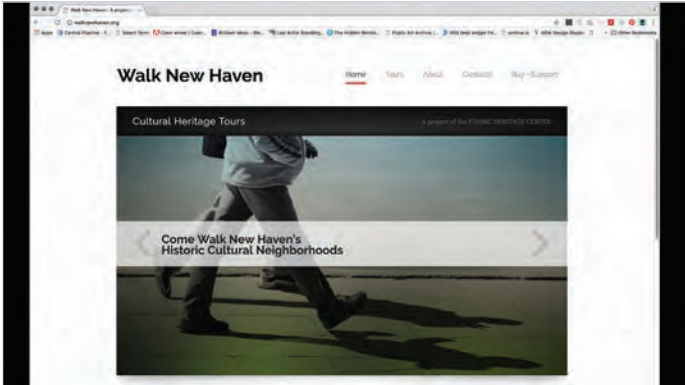




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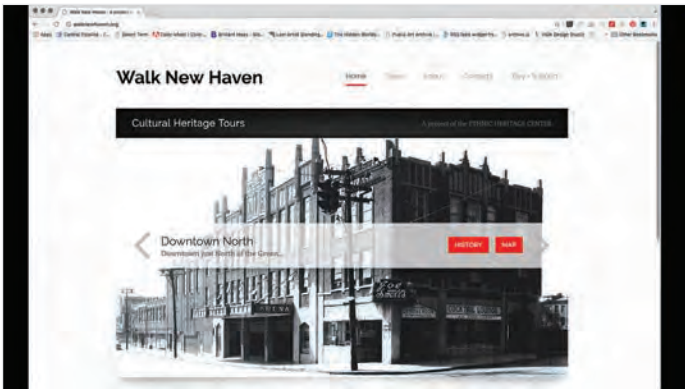
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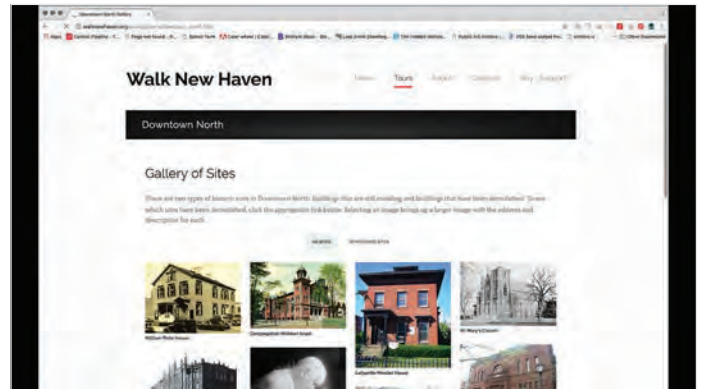
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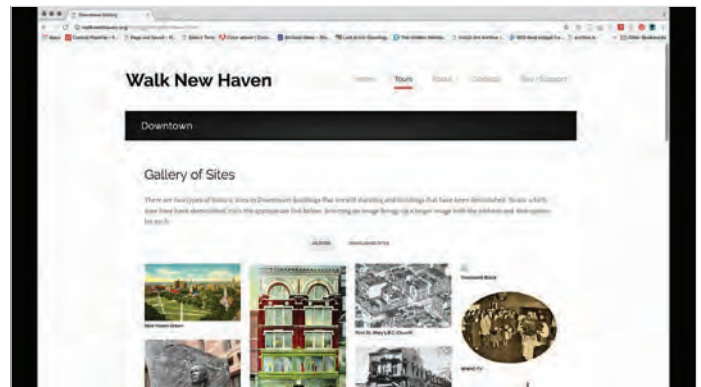
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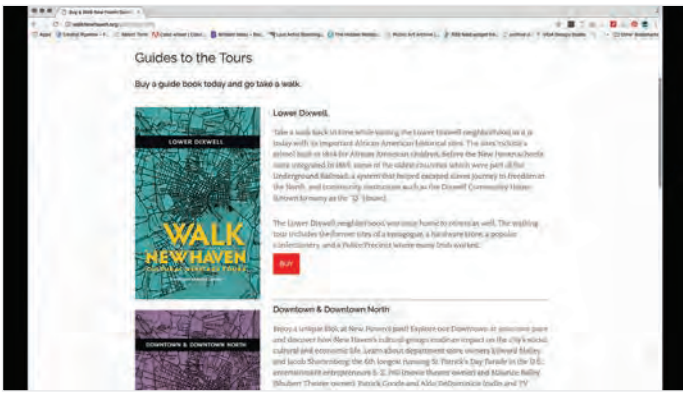


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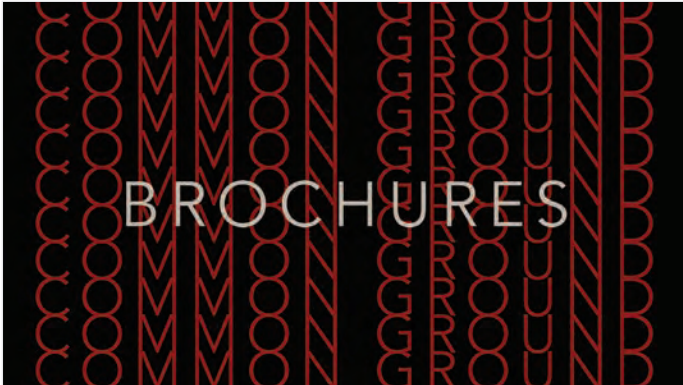




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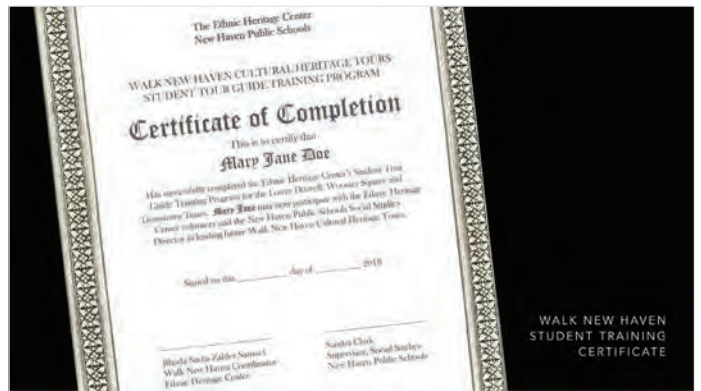
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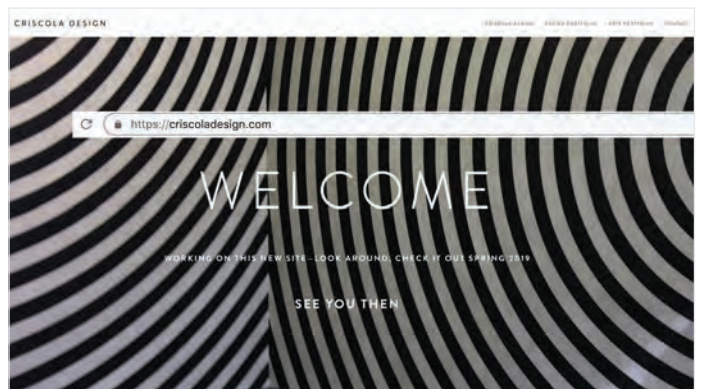
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by local philanthropists and abolitionists in the 1860's. They have seen African American History on Lower Dixwell Avenue, with sites of the Underground Railroad, and early churches for African Americans who did not want to be segregated in the back of white churches. They have learned of local heroes, such as Hannah Gray, a laundress who worked for Yale University, who left her home in her will to provide a refuge for indigent African American women. They have also learned of the immigrant experiences of the Irish, Italians, Jews, and Ukrainians who came to New Haven to escape starvation and persecution. They find this information very relevant to New Haven today and want to talk about it.

The role of higher public education in Connecticut and elsewhere must be to partner with communities and their constituents to foster culture, understanding, and tolerance. The creative process can catalyze engagements with community and when design thinking is employed, strategies for creating new products and services can be innovated and maximized. This process can begin with the leadership and creative direction of design educators learned in the creative process and practice-based in the world of business to activate collaborative approaches and pathways focused on the narratives of our past to build new identities with potential for opportunities and possibilities.

Visit [www.walknewhaven.org](http://www.walknewhaven.org) for more information about the people who made Walk New Haven: Cultural Heritage Tours possible and [www.criscoladesign.com](http://www.criscoladesign.com) to see my studio's portfolio.



## IMAGE CREDITS

### DIXWELL

Joe Taylor, Greater New Haven African American Historical Society, New Haven Museum, Daniel Stewart booklet, Jewish Historical Society of Greater New Haven, Edward Cherry, FAIA, History of the Department of Police Services of New Haven, CT Irish American Historical Society Archives, Colin M. Caplan, United Advertising Corp, c. 1925, Jewish Historical Society of Greater New Haven Archives (Fishman Family History), New Haven Museum and Tarah Cherry, David White, Sosensky Family, Greenlee Family, and Freddie Fixer Parade, Inc.

### WOOSTER SQUARE

Joe Taylor, John Migliaro, Luisa Canestri, James “Chico” Midolo, Anthony Riccio, New Haven Museum, New Haven Register, Angelo Cavaliere, Michael Caprio, Santa Maria Maddalena Society, Joseph Maiorano, Frank Carrano and Theresa Argento, Peter Faggio and Ardolino Family, Peter Faggio, Jewish Historical Society of Greater New Haven, Carol Longobardi-Fornier, Lois Carle and JoAnn Brennan, Benedetto Minichino, Theresa Argento, Connecticut Irish American Historical Society, Maresca’s Funeral Home, Leonard Lupoli, and U.S. Congressional Representative Rosa DeLauro.

### DOWNTOWN

Joe Taylor, New Haven Museum, Ethnic Heritage Center, Aaron Goode, Garden Club of New Haven, Allen Samuel, Amistad Memorial Foundation, Joseph K. Bundy, Colin M. Caplan, CT Irish American Historical Society, Jewish Historical Society of Greater New Haven Archives, Neil Hogan, Paul Keroack, New Haven Register, DeDominicis Family, John Migliaro, St. Michael’s Ukrainian Catholic Church of New Haven, The Day, and the Knights of Columbus.



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## 11 A People-Centered Approach to Community Co-Design

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### **Abstract**

***Pamela Napier***  
*Indiana University*

As more people across the country move from rural to metropolitan areas, (author's city) is having to compete for new high-tech industries and talent. Great Places 2020, a visionary, high-impact project, was created to transform strategic places in (city county) into dynamic centers of culture, commerce and community.

One neighborhood in the first cohort for GP2020, was a planned urban village—a walkable, bicycle-friendly, transit-orientated, mixed-use neighborhood that can provide both housing and jobs, as well as environmental benefits and quality of life improvements for residents of the city and its surrounding region.

Three architecture firms collaborated with community development corporations and residents to develop a set of Urban Village Design Guidelines for this area. The planning process was a multi-disciplinary, collaborative effort including architects, urban planners, experiential designers, and community-based artists. The team used a People-Centered Design approach led by (author/institution). As a semester-long class assignment, six MFA VCD Graduate students designed and facilitated a series of community outreach sessions to gather vital input from the community's citizens to form the guidelines.

The consultant team and students engaged community stakeholders and anchor institutions, to identify positive and negative features of the area, and determine the challenges and opportunities that guided the development of the Urban Village Plan. This process included an initial community outreach session as well as three focused community workshops. Neighborhood residents, property owners, business owners, and other interested individuals participated and provided input on the formation of these Design Guidelines.

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## 12 UNITED DESIGN: Shifting Your Classroom to a Client Structure

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### **Abstract**

**Melinda Posey**  
*Union University*

Design coursework is a closed system sheltered in hypotheticals and padded in theoretical assignments. As educators, we strive to construct a front that prepares and protects our students. We imagine too much of the real world might create chaos for our course structure and the lessons that we would impart. What if this imaginary line between the real world and classroom shifted?

This presentation offers solutions to integrating a client structure into your design classroom. It will elaborate on student design experiences working on actualized campaigns with various arms of the United Nations; the International Campaign to Abolish Nuclear Weapons (ICAN), the winner of the 2017 Nobel Peace Prize; national non-profits; city governments; and university clients. It will explore the development of learning outcomes alongside a client while cultivating partnerships that last beyond a semester. The presentation will outline the journey from the design brief to pre-production with the goal of creating a united front ready to bring students to the world of design.



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## 13 Three Case Studies of Collaborative Design Projects in Education

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### **Abstract**

This presentation details three case studies of design projects created [executed] at the post-secondary level, with different scopes of collaboration. Each case study will define the projects' parameters, processes, tools, final designs, assessments, and take-aways for both faculty and students.

**John Baljkas**  
*Conestoga College*

**Molly Hill**  
*Conestoga College*

The first project engages a single cohort of students who work with a team of peers to perform research, present concepts, select a final concept, and collaborate to design and develop various components for a pop-up store concept.

For the second case study, the Graphic Design Program engaged a live engineering client that required naming, identity, web, and interface designs for a new company and residential product. The project was a collaboration between teams across two years in the Graphic Design program. Students were introduced to the concept of non-disclosure agreements, involved in client meetings and critiques with the requirement to respond to feedback, and revise concepts and final designs.

Finally, the third case study focuses on a collaborative design event that partnered with three industry organizations, twenty-one clients in 2018, and involved three cohorts from second-, and third-year Graphic Design, and third-year Public Relations students.

This combination of talent and ideas, as well as the exposure to work in diverse teams with real client challenges, offers students essential skills for success in the field of design. Mentorship, the ability to work on larger projects with multiple components, project management, client and peer communication, and problem-solving are practiced with concrete feedback in real-time.

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## 14 Liberty Farms Sustainable Master Plan

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**Saglinda Roberts**  
*Kean University*

### **Abstract**

The presentation will show the complexities of working with transdisciplinary teams of professional and students in creating a sustainable master plan for a historic site on an academic campus. Students collaborated with the local urban farmers, government officials, and a permaculturist to develop a sustainable Master Plan for an historic plot of land on campus.

Design faculty led the research efforts, client contact, and facilitated a design charrette involving students from all the design majors and environmental sciences. Students attended meetings, researched case studies, used systems thinking and Integral Theory to analyze information, and participated in a design charrette along with local government officials, university administration and urban farmers. Resulting in many shared ideas, illuminated perspectives and a clear direction how to move forward incorporating the needs of all involved stakeholders and professionals.

The holistic analysis process created to fully discover the needs of all the stakeholders involved will be reviewed and demonstrated. This analysis process was also used to guide the research and collection of information that was required to inform all the occupants of a facilitated design charrette. Using the charrette model to achieve stakeholder buy in will be discussed as well as reviewing how it united and synthesized all the competing requirements of the project.

Examples using the holistic analysis and modified charrette process have been used in the design classroom setting resulting in deeper holistic solutions, student engagement, and their reactions to the design process.

# Liberty Hall Farms Sustainable Master Plan: Transdisciplinary Collaboration

Saglinda H Roberts, Michael Graves College of Architecture + Design, Kean University

## Liberty Hall and Kean University

### Brief History-

Liberty Hall is a historic museum on the campus of Kean University. It was built in 1772 and was the home of William Livingston who was the first elected governor of New Jersey, and a signer of the constitution. It was later owned by the Kean family who were later donated the estate to Kean University. The home is now a museum, housing extensive collections from its over 200 years in existence. Next to the museum there remains a parcel of undeveloped land know has Liberty Hall Farms.

The farm encompasses 27 acres and was leased to Groundworks Elizabeth to be used as an educational source for the surrounding urban neighborhoods and for producing food for the Farm to Table restaurant on campus. It also runs a Farmer's Market to support its ventures, and donates approximately one third of its produce to the local food banks. The farm also hosts school and community groups to highlight historic organic farm processes and their benefits.

## Groundwork Elizabeth and its Mission.

Groundwork Elizabeth is a non-profit organization based in Elizabeth, New Jersey. Their tag line is "Changing Places, Changing Lives." They do this by partnering with communities and the private sector to improvements in the quality of the surrounding urban environment to build healthy, sustainable and equitable communities. Their focus is on fighting environmental and food injustice by providing resources, education, and training.

Elizabeth is across the river from New York City and is a dense urban area with high poverty rates and urban blight. Groundworks Elizabeth seeks to combat these issues by initiating projects in urban farming, brown field remediation, hydroponic farming, and water and habitat preservation. The goal of these projects is to improve the living conditions of the residents while educating them on growing process and the benefits of being in contact with nature. This helps to convey a sense of empowerment and freedom that comes with being self-sufficient and promotes better eating habits by introducing them to fresh food on a broad range of sites throughout the city and surrounding areas.

## Project Overview

The goal of this project was to create a phased plan for the development of the 27 acres on Kean University that would improve and expand the facilities of the existing working farm.

This would allow Groundwork Elizabeth to expand their educational reach, increase production, and host a variety of community events bring greater recognition to the organization, farming and the university as well as creating a potential income source to fund further expansion.

The challenge was to create a sustainable land development plan that increased food production and visitor traffic without degrading the existing resources or negatively impacting the historic aesthetics of the site.

## Transdisciplinary Team

K\_Labs is a faculty lead design studio, based within the Michael Graves College of Architecture + Design, that focuses on socially conscious design projects to engage the public in design. The students come from the college's Architecture and Interior, Graphic, and Industrial Design programs. For this specific project there were also students from the School of Environmental Sustainable Sciences involved.

Local organizations contact the college with design opportunities and faculty are selected to oversee the projects based on their expertise. Students are then selected based on their availability and interest. The students are paid for their time and faculty are given a small stipend or work pro bono.

During the collaborative design charrette process local government officials, directors of Groundwork Elizabeth, farm workers, university professors, administrators, and community members all took part in the process along with the students.

## Collaborative Process

Because the project was initiated by a non-profit organization, leasing land from a university, seeking to educate and serve the community, there were many interests, perspectives, and design directives. To incorporate all of these and to encourage a spirit of engagement and inclusivity, the decision was made to use a design charrette as the best way to incorporate feedback. The students were included in all the information gathering process.

## Charrette Process

A charrette is a collaborative design exercise that includes the input of all the stakeholders along with all the typically incorporated design constraints at the beginning of the process, as opposed to later. Integrative design process, Figure 1, includes all the disciplines and stakeholders in the beginning and during the entire process. This allows all factors to be considered and incorporated in the beginning of the project and also cuts down on changes

toward the end of the design phase or during construction/implementation phases when changes are more costly.

### Integrated Project Collaboration (IPC) software

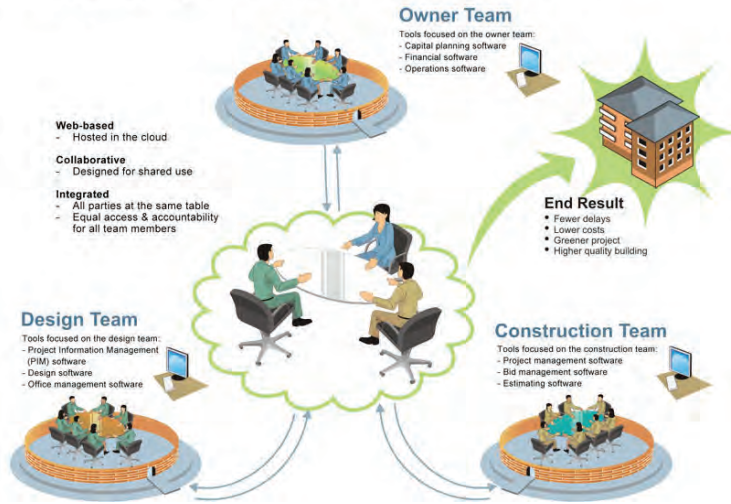


Figure 1 Illustration of Integrated Project Collaboration. Source: <https://www.tes.com/lessons/DEVXjSmVnhg3mw/integrated-project-delivery>

The process is streamlined and all pertinent directives, codes, and professions are represented and included during every step of the research and design process. (Figure 2)

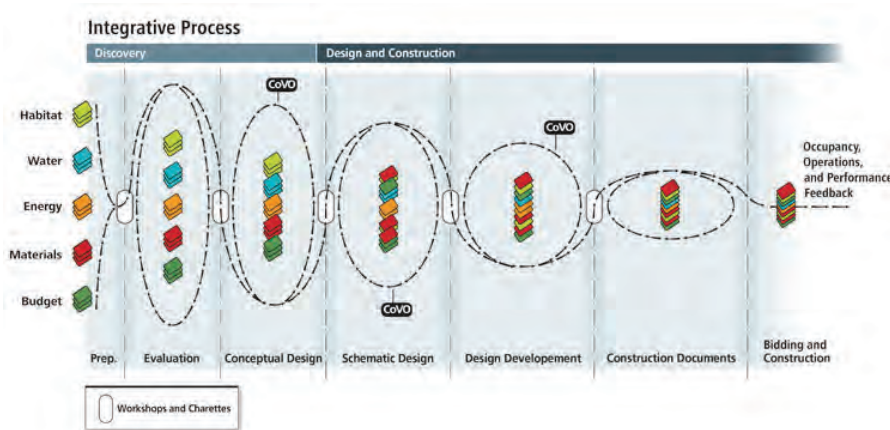


Figure: 2 Illustration showing the inclusion of all design disciplines from the beginning of the project. Source: <https://ilovemyarchitect.com/2018/03/22/creating-high-performance-buildings-through-integrative-design-process/>

This varies from the traditional linear process where the same information is used but introduced as the project progresses over the course of the design process. Traditionally

the different disciplines and stakeholders work separately and then relay established design decisions which are then adjusted by the others involved. (Figure: 3)

### Current Industry Practice

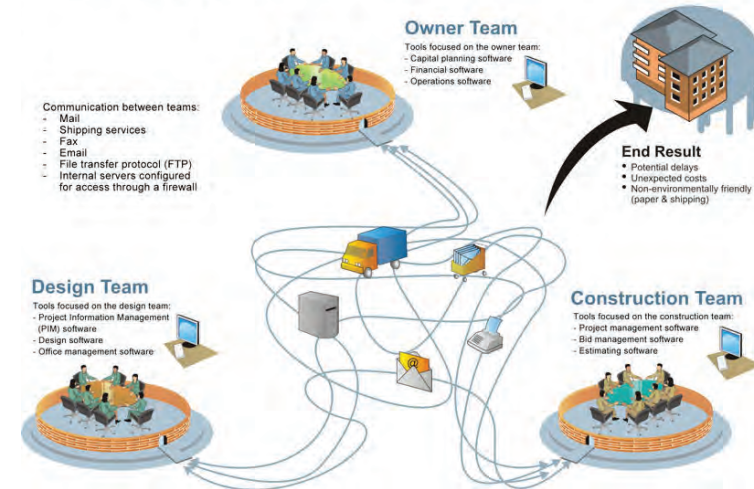


Figure: 3 Illustration showing the current linear design practice. Source: <https://www.tes.com/lessons/DEVXjSmVnhg3mw/integrated-project-delivery>

Figure: 4 shows the typical linear design process where discipline specific directives are considered during various stages of the game and “value engineering” is implemented only at various stages in the process. Many times, causing additional work or re-designing to be done late in the process.

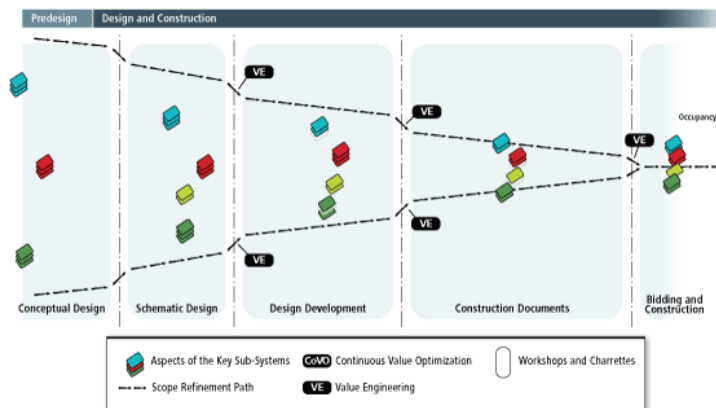


Figure: 4 Illustration showing the introduction of design disciplines in the traditional design process. Source: <https://ilovemyarchitect.com/2018/03/22/creating-high-performance-buildings-through-integrative-design-process/>

For this project the preliminary information gathering process included; Multiple perspective research and case studies, site and climate research, meetings with the farm director and permaculture specialist. All this information was then summarized and incorporated into a presentation that was shared with the charrette participants at the beginning of the design exercise so they would have all the necessary information to start designing.

## Information Gathering Process

Students participated in all phases of the information gathering processes. This included participating in meetings with the farm director and the consultants on site and conducting research into best practices for educational farms. The initial research also included holistically analyzing the experiential, cultural, performative and ecological goals and objectives and creating a site map with all the climate information.

### Meetings with Farm Director and Consultants

The meetings with the farm director and related consultants were conducted to establish a more detailed understanding of the operating objectives for the farm. It was also important to gain an understanding of the desired experiential and aesthetic objectives as well as the ecological and functional concerns or restraints.

The meetings revealed a detailed list of desired requirements for the phase development process:

- **Meeting + Lab Spaces:** 1 - 8" x 40' | 2- 8' x 20' | Shipping Containers
- **2 Greenhouse Tunnels:** 30' x 90' each
- **Genius Barn:** 16' x 20' | Juice Bar | Produce Stand
- **Honey Bees:** 20' x 10' | South Facing | Best backed up against an element
- **Mushroom Cultivation:** 30' x 50' | in woods | available water source
- **Visitor's Pavilion:** 40' X 90' | Seat 120 | Gathering | Lectures | Meals
- **Waste Yard:** Shaded | Hidden | Bulk waste
- **Demo Gardens:** 2' x 10' | 100 Raised Beds | Close to Shipping Container
- **New Entrance off North Avenue**
- **Restrooms:** Close to Public Areas
- **Produce Wash Station**
- **Goats + Chickens:** Outdoor Pen | Structured Shelter
- **Pick Your Own:** Varying locations possible
- **Orchard | Tree Crops | Forest Gardens**
- **Natural Play Space**
- **Barn + Farm Storage**
- **Cold Storage | Seed Library**
- **Water Catchment**



Meetings with Permaculture consultants revealed specific developments requirements consistent with the principles of Permaculture which integrates landscape and people, providing food, energy, water and shelter in a sustainable way. It calls for all the plants and animals to work synergistically to maintain and restore the natural ecological balance of a site. Permaculture incorporates integrative and interrelated processes of ecological regeneration.

### Case Studies

Case or precedent studies were conducted to gain further understanding of the best practices employed by educational farms. By studying what others have done in the past we can better evaluate the successful aspects to better incorporate them our project. Equally important is gaining an understanding of the areas in past projects that require further development or should be avoided.

The first project selected for review was the W.B. Saul High School (Figure: 5) in Philadelphia. The school believes in the future of agriculture and in developing an appreciation of the agricultural sciences. They also see this as a way to develop responsibility for improving, preserving and managing the earth's natural resources.



Figure: 5 Photo of W.B. Saul students. Source: <http://www.montgomerynews.com>

The school has been operating for over 60 years within the city limits of Philadelphia serving students in grades 9-12. It is a public high school supported by the city and private donations with approximately 130 acres of land. Students don't pay tuition to attend and study subjects in; Applied Horticulture, Agricultural and Food Products Processing, Animal Science, and Natural Resources Management and Policy.

The second project analyzed was the Yale Sustainable Food Program associated with Yale University in New Haven, Connecticut. The farm is located on one acre of land within the city limits of New Haven and is part of Yale's campus. The farm project had been in operation for 15 years at the time of the study. Their farming projects seeks to address food literacy within the community or with special groups such as diabetes patients. All the farming processes are sustainably based and are aimed at exposing students to sustainable food production and land management. (Figure: 6)



Figure: 6 Photo of students working farm using sustainable manual labor. Source: <https://www.sustainablefood.yale.edu/>

To aid the students in their analysis a form was created listing questions and information to focus on. The questions ranged from basic factual information such as location, climate, and years in operation, to deeper more qualitative questions like, social equity objectives, public engagement and cultural connections.

Each project was also evaluated for its advantages, or things to replicate, as well as areas of concern, or things to avoid or address, in the initial design. This was done to help the students synthesize the research and focus on the application of the information. The overall goal was to analyze a broad range of information in an effort to develop a holistic picture of the project to inform the design of Liberty Hall Farms.

The information gathered from the case studies was synthesized and included in the initial presentation to the charrette participants. The case study forms were then compiled, summarized and given to the farm director for further use and programming purposes.

## Holistic Analysis of the Experiential, Performative, Cultural, and Ecosystem

To foster a holistic understanding of all the project, students were led in a multi-lense analysis process based on Integral Theory. The theory puts forth that all human perception can be broadly organized into four broad categories called quadrants. The quadrants cover experience, or how the individual perceives; Cultural, or how their perceptions are formed or viewed by the social group to which they belong; Performative, or the factual tangible aspects; and as Systems, or the reciprocal interactions that take place between and at differing scales.

The author has used this process academically and professionally to deeper holistic design directives. It gives an organized way to make the consider all aspects of a project. Since this can be a very new way of thinking and has the potential to be quite extensive, simplified questionnaires were created to focus attention on the primary aspects of the project.

The questions for the Experiential Quadrant were:

- What are the occupants feeling before they enter project?
- What do we want them to feel when they are here?
- Are there special psychological needs to be met?
- Aesthetic or Visual goals for the project?

The questions for the Cultural Quadrant were:

- What culture are the people coming from?
- What culture do we want to create in our project?
- Are there historic elements that we need to consider?
- How are we going to create a connection to nature or natural forces?

The questions for the Performative Quadrant were:

- What are the factual statics of my project?
- How should our project/building function?
- Sustainable goals for Energy Performance?
- How should our building work to help productivity?

The questions for the Systems Quadrant were:

- What kind of systems are important to our project?

- How should the building work as a larger system that houses all the project functions?
- How is or should our project work as a smaller part of the Community?

Results of this exploration were surprising and went far beyond initial functional requirements or what I thought were obvious or typical responses. Their validity was reviewed with the farm director and consultants and are reflected in the sheets for each design group below.

## Design Charrette or Collaborative Design Exercise

The goal of the charrette was to bring all the involved parties together, inform them of the progress and research that we had done so far, and then have them be able to contribute their design ideas in a structured way. The group consisted of members of Groundwork Elizabeth, students, farm workers, the farm director, permaculture consultant, university professors, and local government officials.

We started with what is referred to as an information download. This is a time when we share with the group all the purposed future uses, case studies, permaculture information, and any ecological or code restrictions that are applicable. (Figure: 7)



Figure: 7 Photo of Farm Director presenting initial design information. Source: Lucas Castellane



The charrette process is a great way to get many ideas out quickly and explore a large variety of viewpoints, but it is a very different way than most people are used to working. It can seem a little messy or chaotic at times, so it's very important to give an overview of the expectations and process beforehand. The main things to stress before the design groups start are:

- This is about gathering wisdom and exploring ideas, not final solutions
- The idea is to draw from the gathered talent, experience, and knowledge
- The purpose is holistic solution that includes all views
- Everyone should hold the pen and draw
- It's about getting the most amount of rough ideas out there...quantity over quality
- To have fun!

Going over these points in the beginning of the design exercise helps to mitigate some typical issues that arise during the design exercise. (a few dominating the conversation, driving a solution toward one's particular bias, getting stuck on the fine details of a project vs. the large view, etc.)

Four separate tables had been set up with site plans, a list of proposed functions, markers and paper along with a design approach to focus on. Each table was to focus on a different quadrant and the results of the preliminary Integral Theory analysis.

Each table was given sheet that provided directions and focus for their particular quadrant, or design focus (Figure: 8):

Your assignment if you choose to accept it...  
is to design Liberty Farms  
thinking about

**EXPERIENCE**  
only.

When people visit the farm we want them to feel:

- Welcomed
- A sense of discovery + History
- Beauty + Refuge + Relaxation
- Interest + Curiosity
- Appreciation of Nature & Farming
- Empowered
- Experience Nature + wilderness
- Visual, Physical + Economic Accessibility
- Difference in the taste of fresh food
- Difference in the Attitude of the staff
- Hope

Your assignment, if you choose to accept it...  
is to design Liberty Farms  
considering

**CULTURE + HISTORY**  
only

Things to concentrate on or think about would be:

Creating a culture of:

- Openness | Compassion | Inclusiveness | Generosity
- How can we create a connection to nature?
- How can we transmit the freedom of self provision and empowerment that comes from farming?
- Sense of History in general and with farming specifically
- Connect with neighborhood through events
- Tranquility- Peace- Rest
- How can Liberty Hall's presence be felt?
- Create best educational resources?

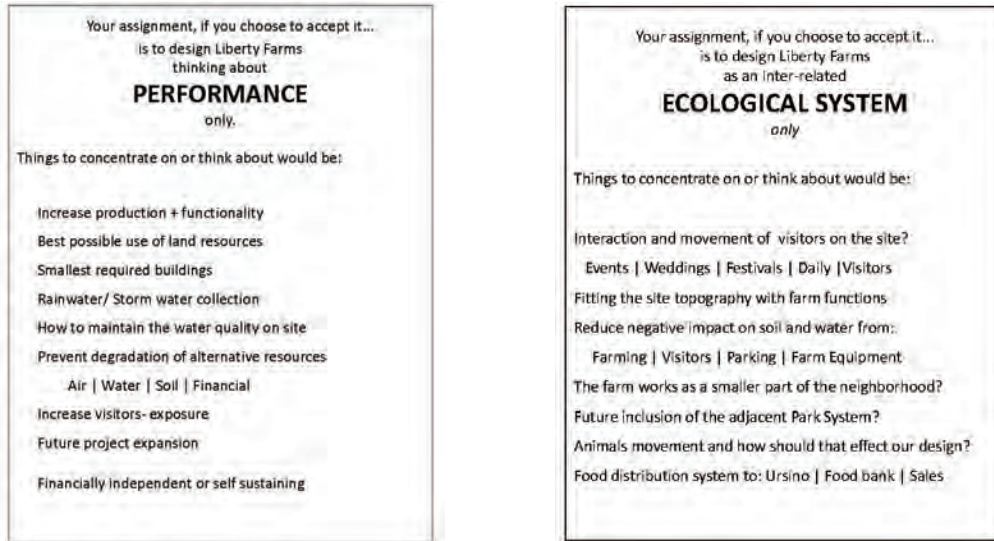


Figure 8: Design focus sheets based on integral theory quadrant research. Source: Author

The teams had approximately two hours to work on their preliminary design, and were given an additional hour to refine their favorite idea and make rough presentation drawings. During the design process, the farm director, permaculture consultant, and myself walked around observing the different groups. The only time that we stepped in was to answer questions, or if we saw that a group was stuck, or if one person dominating and restricting others input. These groups worked exceptionally well together, and we over heard many great conversations (Figures 9 + 10). Lunch was served during the charrette so that everyone could go on working toward their solutions.



Figure 9: Photo of charrette design groups. Source: Lucas Castellane



Figure 10: Photo of charrette design groups. Source: Lucas Castellane

At the end of three hours the final designs from all four groups were hung at the front of the room. You can see by in the photo below that all four groups came up with entirely different proposals based on the design focus they were given. This allowed Groundwork Elizabeth to have a broader base of ideas moving forward. (Figure 11)



Figure 11: Photo of all four quadrant plans and team presentation. Source: Lucas Castellane

Each team presented their solution to the entire group. After each presentation there was a facilitated evaluation process. (Figure 12) In the spirit of gathering information and valuing everyone's input the evaluation process is choreographed to first examine the Optimisms, or positive aspects that the group would like to see pursued further first. The design is then evaluated for concerns or next steps, meaning things that need further examination or additional work.



Figure12: Photo of group in facilitated evaluation process. Source: Lucas Castellane

The purpose in using a choreographed evaluation system allows an organized record of all comments, but helps keep people on track for objectively analyzing the designs vs. expressing personal preferences or aesthetics. As you can see students and professionals were contributing equally and their input was valued and respected as a member of the team. The best part of leading one of these is to see the mutual respect and appreciation with everyone is focused on the designs, not so much on their personal preferences.

All comments are written on tablets at the front of the room so that everyone can see. This reinforces that all opinions are valued and heard and recorded for further consideration or inclusion. These lists were later typed and given to Groundwork Elizabeth to formulate their final formal site plans with. (Figure 13)





Figure 13: Photo of the facilitated evaluation process with recorded Optimisms and Concerns. Source: Lucas Castellane

### Charrette Results

After all the designs were evaluated the exercise adjourned. The interesting part is that the people who entered the room separated by their different perspectives and roles on the farming project, had turned into a cohesive whole that was invested and engaged in the many possibilities for the site. Even after a long day that started early, they were all smiles. Students were joking with farm and government officials and vice versa. Everyone was filled with pride and wanted to pose by the designs. (Figure 14)

But my favorite picture, and the most amazing, is after everything was over, and they were free to go, everyone stood around laughing and talking about the design and all the possibilities that they opened. (Figure 15) No one wanted to leave!

Groundwork Elizabeth went on to do further analysis with their consultants and created 3 more formalized designs for the 27 acres site to present to the University. Participating in this extended research and collaborative design process opened up far more possibilities than they would have considered otherwise. Another very real benefit of this type of collaborative work is the engagement and “buy-in” that happens when groups of sometimes competing interests are brought together. By openly examining all aspects of a project...even those that conflict...groups learn that in most cases everyone really has the same goal...to make the project the best it can be. They not have the same result in mind, but by exposing all sides of the issue, an end result that serves everyone’s needs is more likely to happen.



Figure 14: Photo of entire charrette group with the four final designs. Source: Lucas Castellane



Figure 15: Charrette group continuing the discussion. Source: Lucas Castellane

## Use in classroom

For the upper level design studios, I have the students follow the same process individually. They need to do case studies to better understand the requirements of the project type they are designing. Go through the Integral Theory multi-lense analysis process and then explore four different designs based on the things in their research. The class then evaluates their designs using the same facilitated format of optimism and concerns before they then move on to their final design. (Figure 16)

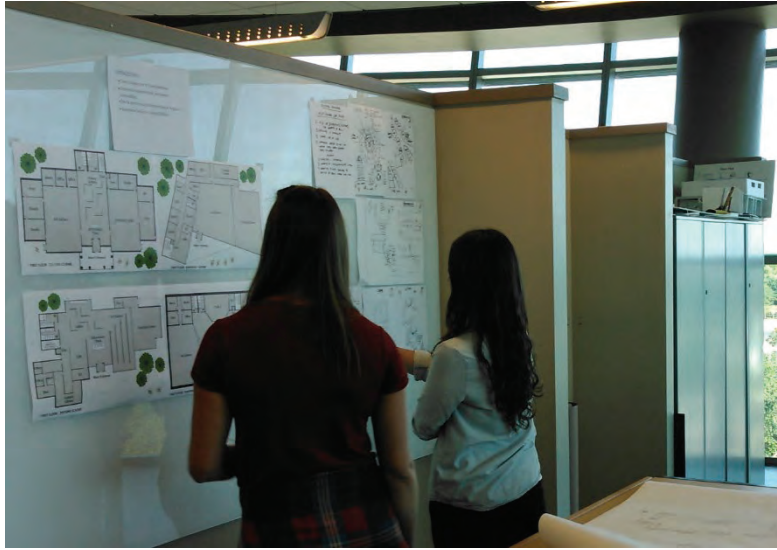


Figure 16: Students reviewing quadrant designs for their thesis design projects. Source: Author

These are some of the reactions that students have submitted when asked to evaluate the use of this process.

*“I learned how to **merge the social and environmental needs into the design.**”*

*“The integral theory really helped **identify what we needed to focus on.**”*

*“By the end of our design,  
we were exiting the realm of designing [for] function [only]...  
and **stepping into the realm of changing lives.**”*

For me, the last quote for me says it all, because changing lives is what design is all about. As designers, in all fields, we need to look beyond what is seen and read between the lines and analyze holistically to find the best solution. We need to look not only at the immediate issue, but for the long-term and for society at large. We hold great power in our hands, and have an even greater responsibility to influence the world for good.

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## 15 The DO (Design Outside) Studio

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**Jeremy Shellhorn**  
*University of Kansas*

### **Abstract**

National Parks continue to go through profound changes in demographics, economies, culture and environment. Their need for visual communication is ever increasing as they work to promote, educate and preserve America's land & heritage across all communication platforms, across all landscapes: local, global, digital, analog, virtual and real. The ability of Rocky Mountain National Park to share information within the park and outside the park via graphics is easier, cheaper and more accessible than ever before... however the skills in which to visualize the messages, and the ability to create compelling communication is often not possible.

This presentation will tell the story of how I have explored graphic and information design opportunities to facilitate engagement and learning about RMNP for my sabbatical. Working with ranger staff I gained hands-on experience designing interpretative experiences and working as a "designer-in-residence". Since that sabbatical I have led several student groups to Rocky Mountain National Park for civic engagement, service learning and week-long design blitz/charette/camping trips where we have opted out of the traditional classroom and into natural places that challenge us to design, think and make in new ways. I have created a studio called the DO (Design Outside) Studio and working with Rocky Mountain Park rangers and my students we recently created a new typeface designed to mimic the National Park Service signs that are carved using a router bit. Using rubbings from park signage and data from the RMNP's sign shop we brought this iconic type into the digital realm in the form of an open source shareable (for the first time) computer typeface.



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## 16 Teaching Graphic Medicine in Higher Education by the US-Mexico Border

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### Abstract

This is a case study of teaching graphic medicine (healing graphics) in higher education by the US-Mexico border.

**Jing Zhang**

*The University of Texas  
Rio Grande Valley*

University of xxx has granted a medical school in 2016 and the dean of College of Fine Arts, encouraged us to find ways of connecting art and the medical practice.

Since 2017, Dr. xxx, a young female Asian scholar, trained in Hong Kong, has started involving graphic medicine in her teaching in two undergraduate degree courses in art, and one minor degree course in expressive arts. She is fortunate enough to find help in the community from Ms. xxx, an experienced art therapist and a local resident. Together they follow the technical guidance, in the preparation of activities and lesson plans, based on the Creative Journal Expressive Arts (CJEA) created by Ms. Lucia Capacchione.

Dr. xxx also brings her Hispanic students to Rio Grande State Center (RGSC), a state hospital. They provide and audit expressive art practice sections for acute and forensic patients in the RGSC, a group of socially diverse, underserved, seriously ill, and not well-functional patients, as well as to paint murals within the same facility. The RGSC is located in Harlingen and the main campus of University of xxx in Edinburg, both in the Rio Grande Valley on the Texas-Mexico border.

The School of Art of University of xxx where the teaching initiated, is a traditional art school with no previous experience with graphic medicine. This presentation will describe the learning process undergone by Dr. xxx and her students, who went from knowing little about graphic medicine to gradually mastering the contours of this complex discipline. It will also detail their experiments with special attention to the psychological and technical aspects of this most unusual encounter as well as the gradual and hardly achieved success from the teaching.

## Teaching Graphic Medicine in Higher Education by the US-Mexico Border

Jing Zhang, PhD MFA MPhil  
Assistant Professor, School of Art  
University of Texas Rio Grande Valley

The title of Graphic Medicine is coined by Dr. Ian Williams in his MA dissertation on comics as a resource for healthcare professionals. Graphic narratives play an irreplaceable role in the study and delivery of healing and healthcare, gaining insight into the human condition. For healthcare practitioners, patients, families, and caregivers dealing with illness and disability, graphic narrative enlightens complicated or difficult experiences. For scholars in literacy, cultural, and comics studies, the genre articulates a complex and powerful analysis of illness, medicine, and disability and a rethinking of the boundaries of “health”. (Czerwec & Williams, eds., 2015)

The University of Texas Rio Grande Valley (UTRGV) has granted a medical school in 2016 and the dean of College of Fine Arts, Dr. Steven Block, encouraged us to find ways of connecting art and the medical practice. Dr. Zhang received a partially subsidy from both her College and School for her study in Expressive Arts Therapy Summer Institute in Arizona. In the following Fall semester, she started involving Expressive Arts Therapy in her Graphic Medicine teaching in two undergraduate degree courses in art, and one minor degree course in expressive arts. She is also fortunate enough to find help in the community from Dr. Marsha Nelson, an experienced art therapist and a local resident. Together they follow the technical guidance, in the preparation of activities and lesson plans, based on the Creative Journal Expressive Arts (CJEA) created by Dr. Lucia Capacchione.

Dr. Zhang also brings her Hispanic students to The Rio Grande State Center (RGSC), a state hospital. They provide expressive art practice sections for acute and forensic patients in the RGSC, a group of socially diverse, underserved, seriously ill, and not well-functional patients, as well as to paint murals (Figure 1) within the same facility. Through participating in these experiences, Dr. Zhang’s students have gained real-life experiences when working with clients from many different backgrounds. The RGSC is located in Harlingen and the main campus of UTRGV in Edinburg, both in the Rio Grande Valley on the Texas-Mexico border.

Dr. Capacchione’s CJEA includes the Creative Journal Method, blending writing with drawing (Figure 2); healing through writing and drawing with the non-dominant hand; the Visioning® process of life design through collage (Figure 3) and journaling; and Inner Child/Inner Family healing through the expressive arts. Figure 3 is a student’s in-class collage work for her Visioning process of life, she hopes she can have cactus in her future house’s yard, cozy bed room with her pets, delicious cookies from her oven, etc. BFA graduate, Sara Longoria’s work “Letter to Ozzy” (Figure 2) described her feelings when she lost her new born. This work was also submitted to American Advertising Awards, and won Student Gold ADDY in Local Club Awards and Bronze in District 10 Regional Awards in category of Element of Advertising: Illustration Single in 2018.

Student group work “Don’t Forget: The Battle with the Memory Eater” is written by Mallory Cervantes (BA in Anthropology, with art minor) and illustrated by Dora E. Gonzalez (BA in Political Science, with art minor), it tells the story of Felicia, a grandmother who is at the beginning stage of Alzheimer’s. They created a “memory eater” with possum face and big Texas hare body. In the scene in Figure 4, nurse came to say goodnight to Felicia, there are memo pads all over her wall, TV and cabinet. BFA Student Virginia S. Cabrera’s “What is the Bright Side Like” (Figure 5) tells a story of a middle school student fighting with ADHD (Attention Deficit Hyperactivity Disorder). BFA student Javier Gonzalez referenced the art style in the Mexican Day of Death Festival, created his multi-single illustrations about addiction (Figure 6).

Each semester, Dr. Zhang works with students from diverse backgrounds either in groups or individually to nurture their deep personal growth and transformation, draw from a variety of art forms and modalities. The emphasis is on the healing power of the artistic experience itself, the human capacity to give shape and form to thoughts, emotions and life experience. Throughout the process, the students learn new and different ways to use the mostly nonverbal language of creativity to communicate inner feelings that were not previously available by simply thinking or talking about them.

The School of Art of UTRGV where the teaching initiated, is a traditional art school with no previous experience with Graphic Medicine. Special thanks to UCDA gives this precious opportunity to show works created along the learning process undergone by Dr. Zhang and her students, who went from knowing little about Graphic Medicine to gradually mastering the contours of this discipline.



Figure 1



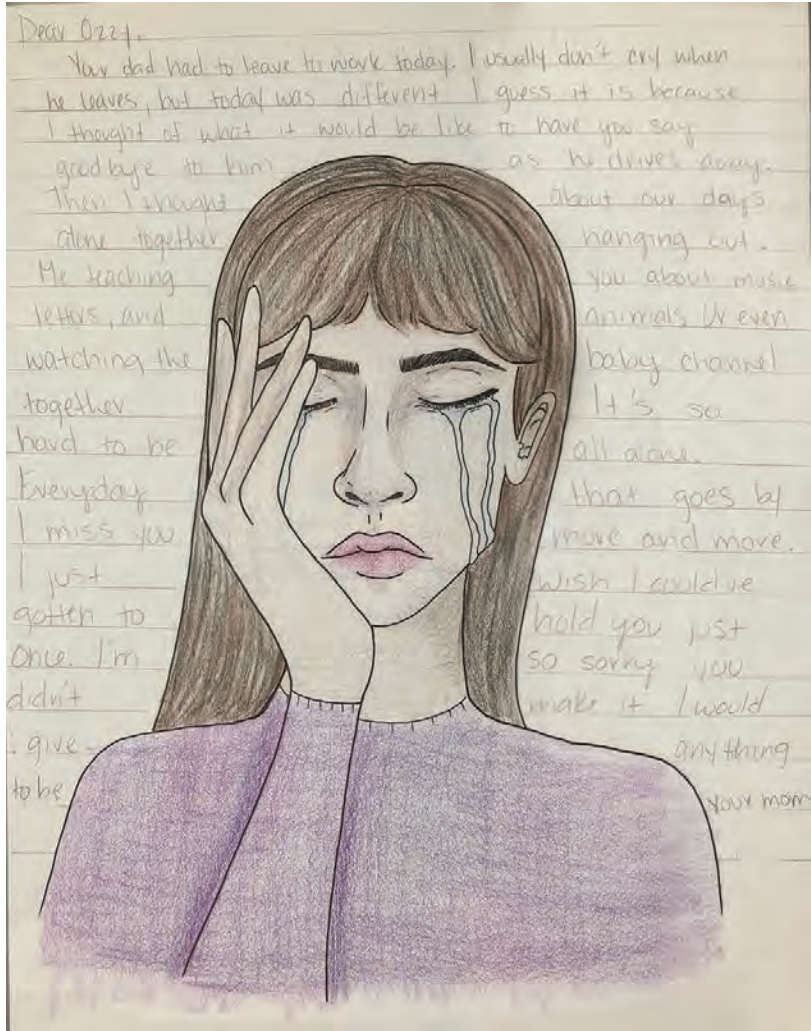


Figure 2



Figure 3





Figure 4

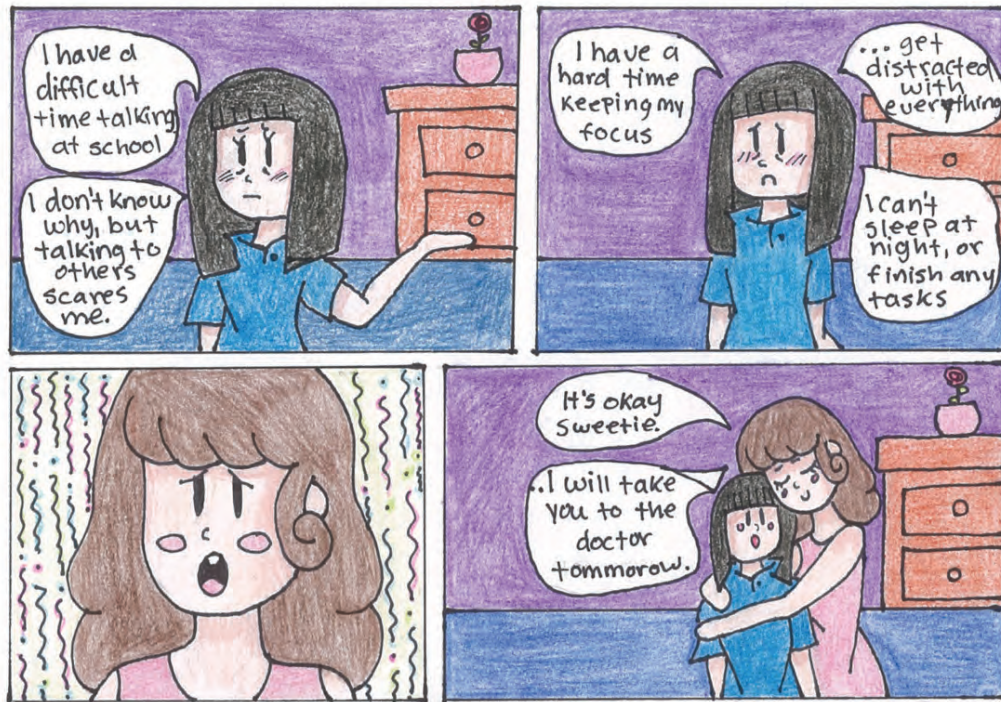


Figure 5

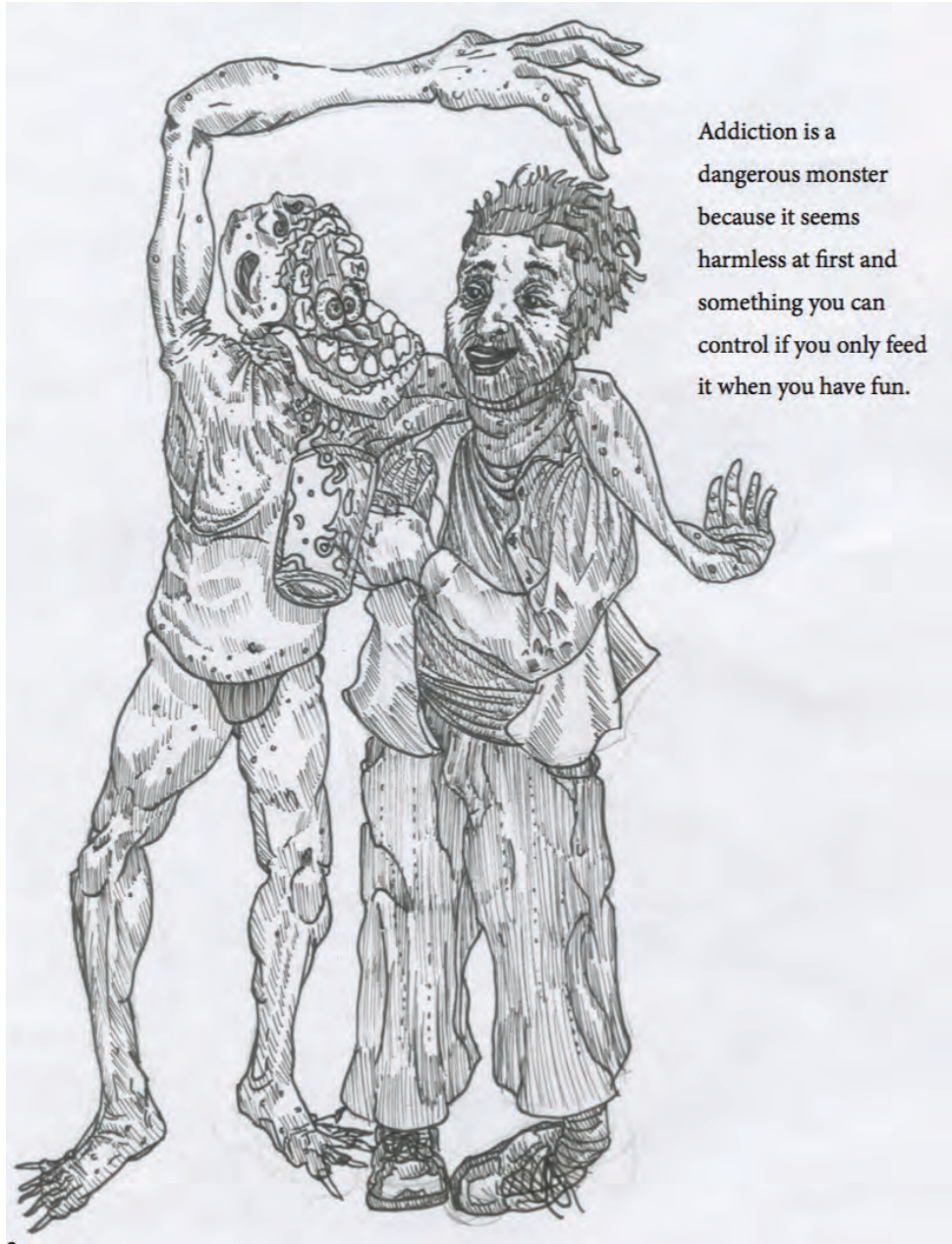


Figure 6

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## 17 Collaboration: For the Better Good of Community-Based Graphic Design

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**William (Brit) Rowe**  
*Ohio Northern University*

### **Abstract**

In design education, collaboration frequently occurs. It generally is an activity students do without knowing substantial theory or process development in design. Collaboration sometimes happens in an ad hoc manner. It may take a variety of forms, involve few to many students, such as inter-disciplinary and inter-institutional, each of which adds complexity to the process. Often students perceive collaborative work as less valuable than that of independent work. Yet, students working together can create better work, solutions that are nearly impossible to accomplish alone.

As design instructors, teaching students to collaboratively work as civic-minded designers has its challenges and opportunities to bring ideas and change to reality. As citizens participating in a democratic society, students should be cognizant that their communication skills can be put to use as a powerful tool for social change for any number of issues that they personally consider important to the well-being of the society in which they live—thus building their visual voice. This presentation addresses the topic of collaboration based on a series of community-based design projects that uses various tactics: immersing yourself with the problem, building trust, identifying the community's strengths, utilizing local resources, and giving the community ownership. Project examples range from food insecurity in our local schools, the problems of light pollution, to local blight and urban decay.

The experience of undertaking collaborative projects usually defies students' expectations of how to work, problem solve, and communicate. The process of collaborating and helping communities in need often motivates students to work on similar projects in the future.



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## 18 Introducing Real “Real-World” Projects in the Classroom

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### **Abstract**

It is common that graphic design curricula include courses that connect student designers with real-world clients (often community partners and non-profit groups), in an effort to get them “real-world experience.”

**Ryan Russell**  
*Penn State University*

But is this experience representative of what life looks like on the other side of graduation? Rarely do graphic design graduates immediately enter the field working for clients independently. More often, graduates take positions as junior designers working in collaborative, interdisciplinary teams under the creative leadership of an art or creative director.

Rather than pursuing real-world clients, we should pursue industry practitioners to work closely with students in simulated classroom settings and assignments. The opportunity for students to work with industry practitioners in a classroom setting offers a more appropriate opportunity to explore the “real world” post-graduation.

In addition to the benefits and challenges of incorporating industry practitioners into curriculum, this presentation will include a case study – a creative endeavor between myself and Adam Cohn, Vice President of Global Brand Design for Converse. This case study articulates how a collaborative project with industry practitioners can enhance the student learning experience, as well as produce durable, extraordinary portfolio pieces that highlight solutions to complex visual problems.

In the Spring of 2018, 20 third-year graphic design students (as part of their required Applied Communications class) worked closely with Adam to create their own solutions for a full branding campaign for the release of the Converse Chuck 70 High Top Sneaker, based off the original project brief (presented by Adam). Over the course of several weeks, students were able to communicate and receive detailed critiques from Adam and myself (both virtually and on-site).

The results were as exciting as they were unexpected. Several groups of 4-5 students created thoughtful, comprehensive campaigns across various mediums, several of which have received national recognition. In addition, and perhaps more importantly, the experience gained from the process and the critical feedback offered welcome exposure to a “real world” project.



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## 19 Us versus Them: Connecting the Dots Through Service Learning to Build Empathy and Respect

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### **Abstract**

**Archana Shekara**  
*Illinois State University*

The greater purpose of design in history has been to understand and meet societal needs by offering creative and practical solutions to design problems. Today's designers have a greater responsibility to be more culturally aware by understanding diversity, inclusion and social constructs to create designs that are authentic and relevant to the multicultural community we serve. It is imperative that design pedagogy embraces and nurtures best practices in building empathy and respect through experiential and service learning as we collaborate with various community partners in solving unique problems at the grass roots level.

This paper will present innovative methods adopted in Special Topics in Graphic Design, and Design Streak, a pre-professional graphic design studio course where students actively engaged with community partners promoting social justice issues. It will feature three project collaborations with local not-for-profit clients like YWCA, Veggie Oasis and Not In Our Town. The case studies will examine benefits, concerns, expectations and timelines of these collaborations. The paper analyzes students' active learning, reactions to social inequalities and their transformative experiences in the classroom. Lastly, it will review the value of empowering students to engage in social activism by using design as a tool for bettering our community, and respecting human dignity.

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## 20 Using design processes and thinking to ensure usability.

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### **Abstract**

**Bill Starkey**  
*Kutztown University*

Have we alienated, and are we continuing to alienate, older generations when it comes to the design of technology and interfaces? Just like youth interacting with yesteryear's technology, some of today's devices, apps and widgets are as foreign to a population of boomers as the rotary telephone would be to a teenager of today.

As designers and educators, we are responsible for bringing beneficial technology to the masses. We must ensure that the products we build are useful to everyone, including an aging population with an ever-broadening range of abilities, interests, and expectations; a fact that is sometimes forgotten by designers, including younger designers, tasked with creating for an older generation with an understanding of technology and skillset that differs vastly from their own.

This presentation will address these concerns in an exploratory of two parts. The first is through research, which explores how the principles of Universal Design, Human-Centered Design, and empathy can help designers build experiences more suited to their audiences. An accompanying concept, aimed at providing the older generation a simplified, more intuitive browsing experience, was designed to put these research findings into practice; and in doing so, explored whether a piece of technology could decrease the anxiety about using technology itself.

Bill Starkey

Kutztown University

Graduate Student – For presentation.

### **Designing Beyond Your Years: Using design processes and thinking to ensure usability.**

Scrolling mindlessly through Facebook the other day, I came upon a video of 5 teenagers trying to operate an old-school rotary telephone. Some of us fondly remember the type—long curly cord, spinning dial on the face, and a handset sitting atop. One by one, they looked at the phone, and began cautiously rotating the dial as if it would bite. One by one, they failed, all while laughing and telling each other what they were doing wrong. As the video went on, laughter turned to frustration. Lots of it. Some left the room angry as each failed to dial the phone. What was the barrier to success on such an imposing device?

As a proud, card carrying member of Generation X, this video put a pretty large grin on my face. I quickly found myself rooting for them to fail. And found more and more humor with each of their fruitless attempts. “You need to pick up the handset first!” I almost yelled to the screen. “This is so easy.”

Then I started thinking about switching the roles. What if we were watching someone at the opposite end of their life, trying to operate something like a mobile device, or an app. I don’t think that scenario would have been quite as funny.

In 2035, the population of the United States will undergo our most dramatic population shift since the baby boom. According to the US Census Bureau, 2035 will mark the first time in the country’s history that we have more people of retirement age than we will 18-year-olds. For

us designers, this means that, in the not too distant future, we will need to be creating experiences for consumers with the widest range of skills and interests—a younger generation reared on social media, through an older population that grew up with Ms. Pac-Man and MTV. Everything from personal technology to transportation to the interfaces that control them will be re-designed and re-imagined. How can we, as designers, account for dealing with such a broad spectrum of abilities, not to mention keep situations like the rotary dial fiasco from playing out again and again?

Turns out we already have the tools—and some of us may have been incorporating all or parts of these tools without even knowing it. The following are three strategies currently in use that will help designers solve problems for generations and mindsets different from their own.

### ***Expanding empathy's role in the design process.***

Empathy is not a foreign concept to designers. The idea of putting ourselves into our client's shoes, or better yet, their client's shoes, has been in our toolbox since design school. "Who," and "why are we making this," has been the basis of just about every creative brief since the beginning of time. But to make the kind of impact we need to make for such a broad group of people, empathy must go deeper than just top-level knowledge of who and what.

IDEO, a group of designers of varied disciplines, works in the areas of product design and digital innovation, as well as providing solutions to large-scale global challenges. They use design thinking to create solutions for everything from innovative packaging for the pharmaceutical industry to better preparing New York City in the event of a large-scale flood. In order to see the opportunities that lie within these challenges, IDEO designers start by creating deep empathetic connections by living with the people they are solving for, both literally and



figuratively, through live observation, video journals, diaries, and most importantly, by experiencing first hand, or as close to first hand as possible, how the people they are designing for live and work.

In a wonderful video on IDEO's DesignKit.org site, Emi Kolawole, former innovations editor at the Washington Post, best describes the reason behind the need for this kind of understanding; "I can't come up with any new ideas if all I do is exist in my own life. In order to get to new solutions, I have to get to know different people, different scenarios, different places."

If the end goal of empathy is to create products that seamlessly integrate into people's lives, it's also fair to say we need to tap into people's feelings and frustrations as well. It's one thing to constantly hear that our designs work best if the buttons bigger, the fonts are larger, and the experience is simpler. It's another to know why. When designing for the future, designers truly need to know what it feels like to age. A tall task for the indestructibility of youth. So how do we experience aging sans time machine? Enter GERT.

GERT is, as self-described by Product and Projekt, its German creator, an age simulation suit. It allows its wearer to physically feel the effects of aging. Everything from back pain, limited mobility, difficulty breathing, and decreased motor function can be experienced by wearing the GERT or its components. Originally developed to help doctors and medical personnel become more empathetic, and perhaps more sympathetic, to the plight of their aging patients, GERT and its contemporaries have been helpful in designing everything from cars to theme parks.

GERT uses braces throughout the suit to contort the wearer in ways that simulate the effects of arthritis and other ailments common to aging. Stiff flex points simulate hard to bend joints. Padded shoes of different weights challenge balance. Electric current in gloves stimulate

muscles to simulate tremors or give a quick shock of pain. And goggles and headphones simulate cataract, diminishing peripheral vision, and hearing loss. Wearing the suit, as Adam Care of the UK's *Cambridge News* stated, gives “renewed appreciation for the youth and motor skills I’ve always taken for granted, and a newfound respect for the patience and understanding needed by those who care for the elderly.”

As designers, we also need to appreciate this kind of understanding. Any designer would get a first-hand education on why text and buttons need to get bigger, screens need to be less sensitive to touch, and designs need to accommodate for deteriorating vision and less precise motor skills with just a single 10-minute wearing.

Besides physical abilities, an aging brain also plays a part in how people interact with design. In her Fast Company article *Baby Boomers are Aging, and Designers Need to Adapt*, Katherine Schwab, citing a study by the Journal of Ergonomics in Design, suggests that when designing for the elderly, one must consider how the brain processes information in different stages of life. Tasks like memorizing new things and actions that require remembering past steps aren’t ideal.

Likewise, learning new skills without prompts or introducing completely new actions required to complete a task can also frustrate users. Instead, designers should rely on a user's past knowledge to develop patterns consistent with that knowledge as the basis for something new. Think about the modern mobile device. Now think about their start. The first “car phones” have very little resemblance to what is currently in our pockets. They were big and bulky—basically a large battery tethered to a handset that required a shoulder strap to lug around. But they functioned exactly like their in-home counterparts, offering a whole new way of communicating with only one new thing to learn; just hit the green “send” button and the red “end” button to

place a call and hang up. Repeating this pattern, it's no coincidence what color the call and end icon are in the most recent iOS.

### ***Designing for specific needs.***

Once we have learned all we can about the mindset, abilities and feelings of the older person we're solving problems for, how do we put that knowledge to work? One way is through human-centered design.

“The advertising industry has this inconvenient habit of making a thing and then seeing who wants it,” says James Helms, a Design Leader at Intuit. “Human-centered design is the opposite of that.” With the knowledge gained through empathy and an understanding of what it's like to operate in someone else's world, human-centered design solves a specific problem using three processes—Inspiration, Ideation and Implementation—to research, concept and build, and rapidly test and refine solutions. The biggest change in thought process is that human-centered design is not solving marketing a problem, it is finding and executing against opportunity that, according to Helms, “sits inside the needs of the people.”

Out of the considerably deep toolbox IDEO has created for implementing human-centered design, the most intriguing for a communications designer revolves around a simple question we can ask ourselves, or our teams, when kicking off each project: “How might we?”

“How might we \_\_\_\_\_?” is a starting point for ideation where we can fill in the blank with a tension or issue discovered through time spent in an empathy suit or other intimate observation, then uses those observations as opportunities for solutions. The completed question should be, as IDEO calls it, a “launchpad” for ideas.

A great example of “How might we” in action can be found at the center of a device named ElliQ. ElliQ combines robotics, connectivity and AI to create, according to intuitionrobotics.com, “A proactive social robot for older adults.” Think of ElliQ as a super Alexa. In addition to being voice activated, ElliQ is animated to mimic human gestures, with sensors to detect movement around “her” in order to prompt interaction. Approximately the size of a desk lamp, with an accompanying screen equivalent in size to larger mobile device, ElliQ easily enables seniors to view photos, play music, manage a calendar, and connect with family simply by speaking to her. Set up by a family member or caregiver, the device can even remind its “roommate” necessary daily tasks, like taking medication, or, if ElliQ senses her human companion has been sedentary too long, suggest taking a walk. ElliQ can even tell jokes or stories (Ito 18). The best part? The user has nothing to learn in order to interact with the device, so she becomes more of a companion than a piece of technology.

So what is our “How Might We” question for ElliQ? During its inception, designers found that 50% of seniors voiced loneliness as a major concern (*ElliQ*, Intuition Robotics,) in their later years. Because of that, our question is based in a deeply emotional place: “How might we make older people feel less lonely?” To help answer that question, every aspect of ElliQ is designed to fill a personal need for the user; needs garnered through empathy, delivered in a way where the technology works intuitively and seamlessly for the person using it.

### ***Designing for use.***

While human-centered design poses solutions for the individual, universal design aims at solving problems for the good of the whole. Although it was developed as an aid for engineers,



environmental scientists, architects, and product designers, its principles can be easily adapted to communication design as well.

The tenets of universal design create a checklist for building experiences where there is no widget to learn, no technology to catch up on. Instead, universal design strives to solve problems with intuitive, seamless experiences that people just “get.” And much like human centered design, it all starts with a helping of empathy. Universal design takes factors like the user’s physical and cognitive state, language skills, and sensory abilities as well as the situation in which the design is being used into account to create positive experiences regardless of the end users' abilities and experience level.

Ever been to Europe? Or Asia? Notice how the signage in airports or in other public centers in larger cities do not rely solely on text. This is a great example of Universal design in action. With so many languages spoken in one place, using vastly different alphabets, the written word is not the most useful method of communication. Instead, environmental designers have developed systems of icons, colors and directional markers to give people clear direction for whatever they need to find or do, regardless what language they understand.

Sitting on the opposite end of usability is the high-water mark for universal design failure: Healthcare.gov. When the Healthcare.gov marketplace launched, only six individuals were able to sign up on the first day. Subsequent days saw the same success rate. Volumes have been written the breakdown in the site’s development, but from a design standpoint, the site failed its user due to its designers’ disregard for the properties of universal design. In a blistering critique of the site in Forbes magazine, author Loren Thompson points out “a typical user might have to navigate 75 screens to get to the ultimate goal of obtaining insurance.” 75 screens. It’s fair to say that Healthcare.gov, as originally designed, would test the endurance of even the

savviest internet user, let alone an American population that runs the gamut of age, literacy, online skills, internet access and patience.

In a 2012 TED talk, product designer Tim Prestero said, “there are no such thing as dumb users, just dumb products.” When designing for older adults, employing the tenants of universal design ensures we avoid “dumb products” by prioritizing simplicity and ease of use above all else. Universal design asks that we always embrace what the end user is actually able to do, and then builds the design around that ability.

### ***Designing for outcomes.***

Perhaps the best way to design for older adults is to start with the end. In that same TED talk, Prestero also speaks about “Designing for outcomes.” He argues that the one big question we must ask ourselves when we start each project is, “How are people really going to use this?” When designing for older adults, the three design practices referenced here are a great start to answering that question.

Universal design and its principals ensure simplicity. It requires that ease of use be the number one objective—equal to or even slightly more important than business objectives. All designers should use universal design’s 7 principles as a checklist to safeguard their work from becoming too complex, too cumbersome, and too confusing to use. Human-centered design aims to ensure that our ideas fit into consumers’ lives. It keeps our designs focused on what people actually need, not on what we want to sell them. And it provides the tools not just to develop solutions, but to question how we might make life better for the person we are designing for.

And last but certainly not least, designing for people of a generation different from our own requires we develop a deeper understanding of how they are feeling. We must, to the best of our ability, understand what it feels like to live the lives of our audience. This goes beyond the physical and even the cognitive—we must tap into their emotions, and even frustrations. And we must never dismiss the knowledge and experiences that have shaped the lives of the people we are designing for.

Adding the tenants and techniques of these design thinking principles to any project can insure thinking beyond a designer's years. Using and applying an immersive empathy, refining a "How might we," statement, and applying one or more of the tenants of universal design to every project – either as part of the assignment or brief, or as a final checklist or punch card before final execution is finished, will aid all designers in developing functional, useful products and projects for everyone. The design world will only get better once we all figure out how to build empathy suits of our own.

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## 21 It's not orange, it's rust.

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**Noël Lorson**  
*Middle Tennessee State  
University*

### **Abstract**

For months, maybe years, I walked by a sandwich board in front of the Student Center. At one point it advertised products that were sold at a Mini Mart inside the building. A sun-damaged and dilapidated display, I wondered why no one was giving it any attention and why the University was allowing it to reside locked to a light pole for so long.

I visited the store and found a man behind the counter who was visually impaired. During that first visit, I was hesitant to ask any questions, so I bought a beverage and left. I will admit, I was a bit uncomfortable and didn't know how to approach the subject of the worn out signage with someone that was probably not aware of it's current state. One thing I did know after my first visit was that as Designers, my students and I could collaborate with the owner and give his space and presence in the campus community a fresh, modern inviting look.

Today, the owner is enjoying his customer's reaction to the new logo, wall decals, signage and colorful paint. His alma mater is a rival to our University and has a specific shade of orange that is "banned" from our campus. He remembers this color distinctly (our client had sight until an accident when he was 37), so we painted the walls that are not seen from the outside of the store dark orange. We advised him if anyone questions the color, respond by saying "it's not orange, it's rust".

In this presentation I will share the story of Dwight's Mini Mart, including design challenges, problem solving and communicating visuals through words and touch instead of sight.

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## 22 Intersection Art—A Collaborative Art Event in Johnson City’s Oldest Neighborhood

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### **Abstract**

Johnson City, Tennessee’s Tree Streets neighborhood is one of the city’s oldest, and some say, most eclectic, neighborhoods. A community comprised of people of all ages and incomes, the Tree Streets are convenient, walkable and eager to adopt progressive community programs.

**Alice Salyer**  
*East Tennessee State University*

A core group of citizens took the initiative to develop, design and implement a mural painted on a neighborhood intersection. While intersection artwork is increasingly common in other cities around the country, the Tree Streets Intersection Mural is the first of its kind in Johnson City.

The final design is uniquely suited to the chosen location, as well as the interests, passions and abilities of the people who live in the area. Direct community involvement was actively sought during key moments throughout project development, specifically during the ideation stage via a community brainstorming session, over the course of the design development process through social media, and during a Painting Day public event.

Collaboration was integral to the project, as community development through public artmaking was a key goal. Other goals include beautifying the area, slowing traffic, and building community pride. The mural was also a learning project, as it was considered a pilot project for the entire city.

We will briefly discuss the development of the project as a whole, since, as is true with most design projects, there were many outside factors directly and indirectly affecting the outcome of the design.

The development of the design concepts will then be discussed in more detail, as well as the specifics of production. Community reaction upon implementation, as well as current opinions will be addressed, in addition to future plans for the mural.



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## 23 In the System

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### **Abstract**

In 2016-17 I mentored a group of 4th-year Graphic Design students in a year-long research project culminating in a capstone exhibition. The subject of our research was the American prison system.

**David Stairs**  
*Central Michigan University*

We began our efforts by visiting the local county jail. Most of the students had never been to such a place. We followed up by viewing a number of films and presentations, notably by Michelle Alexander, author of *The New Jim Crow*, and Bryan Stephenson, director of the Truth and Justice Memorial in Alabama. We also watched Ava DuVernay's *13th*, another film entitled *Solitary*, and one about the Stanford Prison Experiment. We finished with a visit to the State of Michigan's *Cell Block 7* museum in Jackson Michigan.

Along the way we were visited by Professor Wes Janz of Ball State University, and Dr. Shelly Hinck of Central Michigan, both of whom have extensive experience in researching and working with prison populations.

When it came time to design the exhibition, one of the students wanted to paint portraits of prisoners. One of his peers insisted these had to be of actual incarcerated citizens, and went about contacting and corresponding with several prisoners. The exhibition developed an 8'x16' map of American prisons, a timeline of prison growth made out of cinderblocks, and a solitary booth each student occupied during part of the exhibit.

The media and public response to the show was overwhelming. We had both press and television coverage, extremely high attendance figures, and best of all, the letters and portraits of the prisoners were purchased by Central Michigan University for its *Art On Campus* collection.

At the annual student research fair, *In the System* held place of honor, proving that student-led design research can be so much more than posters.

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## 24 Building Barrios Not Barriers: Faculty, Students and Community Collaborating the Cause for Justice

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**Rhonda Wolverson**  
*University of Indianapolis*

### **Abstract**

Before grad school I felt like I was hitting a wall in my career. As a designer I spent a number of years making things and explaining other people's ideas. I seldom knew if my work affected anything but the bottom line. I was far removed from not only seeing the whole picture but also from planning, envisioning, creating the outcomes. My personal life, however, was rich with transformative experiences. Those moments were about my personal convictions and the people I connected with, people I was inspired by, the people I served and the people I served with. This part of my life was not about making things but being part of creating a shared vision with others.

This was before I understood the power of human-centered design. My colleague and I especially engage students in those processes as co-creative directors in our applied design course, that functions as a student-staffed agency offering design and strategy for non-profit clients.

One of our clients is a free public charter school serving an underprivileged urban population. Approximately 96% of the student's families fall below the poverty level and face other challenges including gentrification and food insecurity. The school wanted to understand the challenges of their community in hopes of better meeting the needs of "the whole child," an approach to education also concerned about the health, safety and support of their students.

I will share how our students designed tools to start learning the needs of their community and how questions my students started asking along with the political climate around immigration have fueled further projects that are not only giving voice to the concerns and narratives of the community's Latino families but also breaking down barriers of misunderstanding.

CASE STUDY

**BUILDING BARRIOS NOT BARRIERS:  
FACULTY, STUDENTS AND COMMUNITY  
COLLABORATING IN THE CAUSE FOR JUSTICE**

I have spent much of my career as a graphic designer making things and explaining others' ideas. Often my offices were small windowless back rooms. In some ways, that was a welcome respite from cubicle life, but it was also far removed from seeing the whole picture and from planning, envisioning and creating strategic outcomes.

My personal life, however, was rich with transformative experiences. I was continually part of a creative process. Those moments were not just about making something tangible. They were about my personal convictions and the people I connected with; the people I was inspired by and the journey we took together. It was about creating a shared vision with others.

The decision to go to graduate school was a decision to realign my personal convictions and experiences with my design career. It was a chance to redesign "design" and to give those two parts of my life a shared vision.

Graduate school helped reinvigorate my idea of what design could be. I was introduced to design research, semiotic theory and designer, not just as producer, but author/originator and activist.

I was able to participate in collaborative projects such as a multi-disciplinary design-build project with graduate architecture and design students where we turned office cubicle stations slotted for the landfill into disaster relief housing.

During that time I read a quote by Cheryl Heller, Founding Chair of the first MFA in Design for Social Innovation at the School of Visual Arts in New York:

*Traditionally, designers have been regarded as makers of things . . . rather than creators of transformation and intentional outcomes. But that is changing. Design has the potential to be the single most powerful, relevant and restorative process for change. Design can be the methodology that . . . scales the millions of initiatives already underway, that aligns diverse communities around a shared vision when they need to work together but don't know how, making invisible dynamics visible.<sup>1</sup>*

I started to experiment and critically think about the how design could align diverse communities and make the invisible visible, and thus become a "creator of transformation".

**YEAR ONE | INTRODUCTION TO SERVICE-LEARNING**

I entered the world of academia focusing on these ideas as my area of research. In my first new faculty orientation meeting in 2015, I learned about Marianna Foulkrod and the University of Indianapolis' Center for Service-Learning and Community Engagement. I quickly made an appointment with her to talk about our shared focus. Marianna was working on a service-learning cohort initiative to pair multi-disciplinary faculty teams with community partners. She invited me to be part of one of the four teams. My cohort team would spend the academic year getting to know each other and making a plan on how we could work together with our students in following academic years.

<sup>1</sup> Heller, Cheryl. "Where Design is Going and How to Be There" *AIGA.org*. Online. Available at: <https://www.aiga.org/where-design-is-going-and-how-to-be-there/> (Accessed 2 April 2013)



**Rhonda Wolverton**  
Assistant Professor,  
Art & Design

- Research Interests:
- semiotics/visual language
  - cause-based design and community engagement



**Julia Taugner**  
Associate Professor  
Art & Design

- Expertise in:
- visual communication
  - editorial design
  - branding



**Michelle Meer, MSW**  
Director of  
Field Education,  
Phylis Lan Lin  
Dept. of Social Work

- Experience with:
- older adults
  - adoption agencies
  - teen mothers



**Kate Voss**  
Outreach Coordinator  
SENSE Charter School

- champion of humanity
- believes in hugs, and educational and temporal success of each child and family



**FIGURE 1:** Julia Taugner and Rhonda Wolverton co-teach an applied design course that functions as One 14 Design Studio. They function as Creative Directors, two senior students take on the role of Art Directors and the enrolled students as graphic designers.

**2**  
Delaney, Ryan. "City Councilor Wants to Protect Long-time Homeowners From Gentrification" *WFYI.org*. Online. Available at: <https://www.wfyi.org/news/articles/city-councilor-wants-to-protect-long-time-homeowners-from-gentrification> (Accessed October 2015)

## THE COHORT TEAM

I was interested in service-learning beyond my own research. During the winter semester my visual communication design colleague, Julia Taugner, and I were scheduled to team-teach DSGN 392, an applied design course that functions as a faculty-led, student-staffed design agency called One 14 Design Studio. The course had been set up to offer strategy and design solutions to non-profits and we were searching for clients. The cohort model seemed to work well for this, so I invited my colleague to be part of the cohort team.

Other members of the original cohort team were Michelle Meer, MSW of the Phylis Lan Lin Department of Social Work, and our community partner, Kate Voss, the outreach coordinator of an inner-city K-8 free public charter school. The four sets of cohort teams in this initiative met for planning and reporting every other month; cohort teams met individually on the alternate months. In the planning year we focused on getting to know our community partner through site visits and discussions, outlining the strengths of each cohort member, discovering how we might work together, what we would address, planning short-term goals and making long-term plans for a sustained partnership.

Our community partner, Southeast Neighborhood School of Excellence (SENSE), is a free public charter school on Indianapolis's near southeast side. It is a community-driven elementary-through- eighth-grade school that nurtures academic excellence, social development and civic responsibility. SENSE is a secure and supportive environment focused on working with students to help them achieve their best and on supporting the families in many ways, including through the food and clothing pantry to help with basic needs.



**FIGURE 2:** Southeast Neighborhood School of Excellence (SENSE)



**FIGURE 3:** Fountain Square is less than a mile from SENSE Charter School

Approximately 96% of SENSE Charter School families fall below the poverty level and face other social and economic challenges, such as easy access to grocery stores. Twenty percent of the students are from the Latinx community, so additional concerns include immigration and language barriers.

SENSE is located less than a mile south of Fountain Square. In the past 10 years, Fountain Square has gone through major urban revitalization. Gentrification of urban neighborhoods often leads to rising property values. Between 2010 and 2014, property values in the area quadrupled. According to the Metropolitan Indianapolis Board of Realtors, the median cost of a home in the area was \$30,000 in 2010; by 2014 the cost had risen to \$131,000.<sup>2</sup>

Some SENSE families were being pushed out of the neighborhood and other families were moving in. Some of these more financially stable families enrolled students in the school. Kate was also seeing other effects from what we could call these difficult-to-solve "wicked problems". The school wanted to know how best to face these changes and better serve their students and families.

It was important to approach this slowly and realistically. Particularly on my mind were some questions based on important strategies written about by Andrew Shea, Assistant Professor of Integrated Design at Parsons School of Design, in his book *Designing for Social Change*.



What is the best way to immerse ourselves in this community and build a relationship of trust? How can we design with the community's voice? What are the community's strengths? How might we give the community ownership? How can we create a sustained engagement that will give us time to do and answer the previous questions?<sup>3</sup>

### FINAL ACTION PLAN

"Making SENSE" was the logical name for the project and encompassed in its meaning the research and inquiry that was needed. It was envisioned as a research-driven branding initiative exploring the needs and strengths of SENSE.

To immerse ourselves in this community and design with its voice required getting to know the community first. The following school year, the first involving the design and social work students, would be the "making SENSE of who we are" year. In subsequent years we would address "making SENSE of the effects of gentrification, poverty and language barriers on our students and families" and "making SENSE of how to empower our families to help themselves and each other."

Our student design agency only runs during the winter semester but the same students would take my *Intro to Web* course in the fall. The first project is a redesign of an existing website. By redesigning the SENSE website, students would learn a little about the charter school before the main project. The social work students who were used to doing on-site practicums were especially equipped to offer ethnographic research through observation, inquiry and interviews. In the fall social work students would start collecting content and stories through their on-site practicums. During the winter semester, design students would then use the collected content and stories to strategize and create a design project. Importantly, we needed to trust the process and not decide ahead of time what that project would be. In cause-based design, as Cheryl Heller's quote so eloquently instilled in me, my focus is on how design could transform rather than what it could make. The making part would fall into place as we moved forward.

3  
Shea, Andrew. *Designing for Social Change* (New York: Princeton Architectural Press, 2012), Cover.



FIGURE 3: The SENSE logo modified for the project

## Ethnographic RESEARCH + Caused-based DESIGN

### CHALLENGES

Each member of the cohort had very full plates which meant the work was not able to be evenly distributed. The School of Social Work was undergoing structural changes and the Department of Art was preparing intense documentation for accreditation. Since I was new, my colleague took the bulk of the accreditation responsibility, while I oversaw "making SENSE." These were minor challenges and all worked well.

### YEAR TWO | GETTING TO KNOW THE COMMUNITY

In fall of 2016, after learning how to code, our students made a site visit and toured SENSE in preparation for redesigning its website. This learning project was not ultimately planned for use by the school, which already had a contract with a more experienced web design company; my students were not designing sites with the content management capabilities needed for such a project. Nevertheless, as a learning tool, the website assignment accomplished the goals for students to learn web design and coding, and students were able to begin seeing how SENSE was talking about itself and its students in its social media. Design students were also able to meet the client ahead of time, tour the school, and look into the faces of their students. When the website project was completed, my students invited the cohort team, Julia, Kate and Michelle, to the presentations. The class critique was held on a different day.



FIGURE 4: Homepage of the actual SENSE website as it looked in Fall 2016.



**FIGURE 5:**  
Student home page examples  
from the website redesign



**FIGURES 6 & 7:**  
Students filling out engagement  
cards at a SENSE School Event



In addition, I engaged a faith-based group to go to the SENSE in early October to build a mobile engagement wall out of old chalkboard parts and dry erase surface. This engagement wall would be used by social work students at school events where social work students planned to interview and collect stories from SENSE students and families.

### CHALLENGES

Due to the structure changes in the School of Social Work, Michelle's position required increased department responsibilities. Also, she was no longer teaching the course or students as originally planned, but she was able to send two social work student volunteers to one school event. The students went in without a plan. Kate was able to help them make a quick on-the-spot plan for talking with the families. We never received a report of those inquiries.

We thought everyone in the cohort team was clear in the planning stages, but we realized because of this that we had failed to recognize the differences

in how the multi-disciplinary group of students work with the community. Design students were project-based, while social work students were ready to help with any needs in person, but only as assigned by those in charge on-site. By semester's end, we did not have any stories or content for our One14 Design Studio students.

### YEAR TWO | ONE14 DESIGN STUDIO

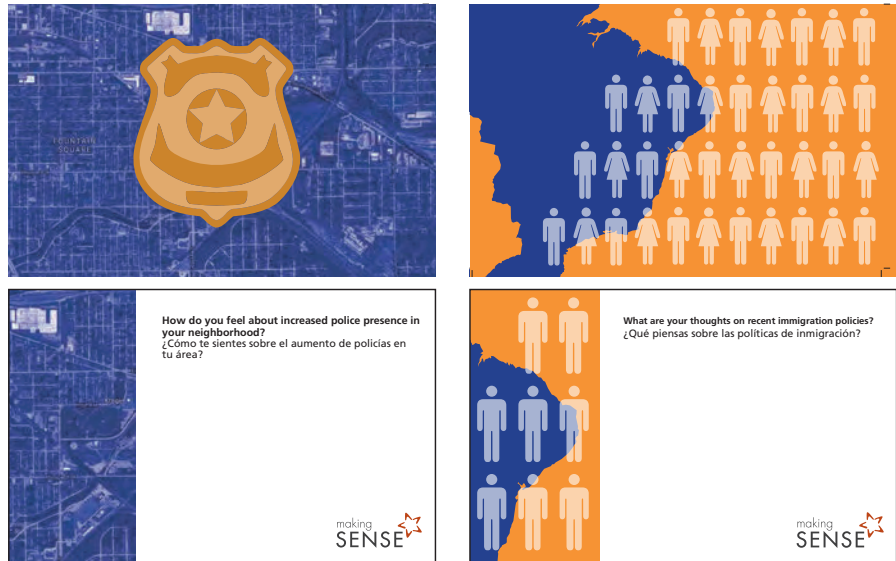
After a new strategy meeting with the cohort team, Julia and I decided that One14 Design Studio students could create tools to start learning and gathering stories from the community. This would not be the only major project students would focus on in the class. We divided our students into teams and all students were able to contribute at some point to the SENSE project during the semester.

The inquiry tools came in the form of illustrated postcards with questions on the back. The engagement cards were distributed and answered throughout the rest of the school year at SENSE school events.

The questions were originally lighthearted, but as the process became more familiar to the families, we started asking more in-depth questions, including two questions specifically for the Latinx population: "How do you feel about current immigration policy?" and, since a new police station was being built nearby, "How do you feel about increased police presence in your neighborhood?" One of our students was engaged to a social work student, so we were able to suggest to our cohort colleague a volunteer to gather the answers on all the postcards, record them in an Excel spreadsheet, and find common threads through them.



**FIGURE 8:**  
One14 Design Students  
holding postcards designed  
for the SENSE project



**FIGURES 9 & 10:**

*One14 Design students hung the completed cards on a mobile at the final SENSE event of the school year*

**FIGURES 11 & 12:**

*Engagement cards specifically used at a school event for SENSE's Latinx families*



**FIGURE 13**

*Questions One14 Design started asking in 2016 led to other projects including this book of immigration stories created by University of Indianapolis' Dept. of English*

## RESULTS

At the end of the year, the cards were hung on mobiles that were displayed at the final SENSE School event of the year. An unexpected result was the English as New Language Teachers at SENSE took the same questions we started asking about immigration and police presence to their classrooms and made a paper brick wall with their students' answers.

Kate was thrilled with the results. While she already had a good idea of some of the needs and concerns, she now had the voice of her school community confirming her suspicions about concerns over jobs, transportation, lack of grocery stores in the area, fears of deportation, etc. She also had a better idea of some joys, dreams and triumphs that could be celebrated with the students and families

## CHANGES IN THE COHORT

By the 2017–2018 academic year we moved forward with our cohort partnership without the Department of Social Work. By the end of the year Michelle Meer had accepted another position at another University.

## YEAR THREE | POLLINATOR PARTY

In winter 2018, Kate of SENSE asked our One14 Design Studio students to create branding and marketing for the science club fundraising event, Pollinator Party. Though this was a bit of a deviation from looking at the social issues, the fundraiser would allow the school to provide field trips for its science students. Often the parents are not able to provide extracurricular trips because of lack of funds or transportation, so this was addressing those social issues from a different angle. The event was a costume party and marketed primarily to members of the Fountain Square community who cared about the environment. Our students created invitations, posters to market the event, posters and buttons for sale, and infographics. The event raised almost \$800 for the science field trips.

While our students were working on the Pollinator Party, Kate worked on our original idea to collect stories, but, more specifically, immigration stories from her Latinx students and families. She partnered with our Department of English, who created and published a book with these stories, *We Are Your Neighbors: The Untold Stories of Latino Immigrants in Indianapolis*. While this project was created independently, it was part of a domino effect started through our cohort. The paper brick wall created by the ENL teachers and students inspired by our year two project was a feature of that book.

## YEAR FOUR | IMMIGRATION

That summer Kate handed me the book our English department created and asked us to make the stories jump off the page. She had secured space at a local cafe, Calvin Fletcher's Coffee Company, less than a mile from Fountain Square for the entire month of November. She was imagining these stories in poster form, hoping they could ultimately impact the current political climate.

### CHALLENGES

The One14 Design Studio course would not start until January, but that was easily solved by doing the project myself as it fit nicely in my area of research. Posters seemed anti-climatic and I envisioned something more impactful. However, Shea also gave great advice about promising only what you could deliver.<sup>4</sup> Creating something that would influence national political policy was likely not going to happen, but I pondered what impact I could make locally.

### RESEARCH AND THE STRATEGY

Part of my research included interviewing Dallin Lykins, an immigration lawyer, to find out more about the challenges immigrants faced in Indianapolis and his thoughts on how we could help in this cause. He shared various resources that addressed some of the concerns. After speaking with him and looking at the location and context of what would become an "art installation," it became clear this project needed to look at Immigration from a micro lens and not a macro lens. In other words focusing on impacting individuals and local community over national policy.

Calvin Fletcher's Coffee Shop is a family-owned company created on the idea of building and giving back to the community. They have started their own charitable foundation that gives funds to local non-profits. The cafe itself is an inclusive place where all are welcome. It is not unusual to see business executives on their computers and what society might call down-on-their-luck individuals warming up from the cold with a cup of coffee. The customer base was not going to need convincing to feel a certain way about the current political climate surrounding immigration. I could, however, build empathy through sharing these stories. I could help give a more personal context to the things all of us have been hearing on the news by helping

viewers see how immigration impacts our local community, and more specifically as the title of the book states, perhaps even our neighbors.

I started thinking about semiotics and cultural legitimacy and how to use images and language to create meaning. One way to successfully use semiotic processes to create understanding is to consider contemporary French sociologist and philosopher Pierre Bourdieu's theory of legitimate language. It is particularly poignant to compare his ideas to cultural differences and being part of a country where certain cultures, groups or even literal languages have either natural or imposed social imbalances. In addition, legitimacy, when applied to immigration to the United States, has a duality of meaning and a history of struggle. The Chicano political movement of the 1960s and early 1970s dealt with issues of race, ethnicity, identity, conditions of workers, and disenfranchisement. Patty Chávez said, "The current dramas of racism, national identity, immigration, cultural self-definition and determination, and economic violence are the results of the inherited relationships, systems, and structures of institution building in politics, culture and the arts."<sup>6</sup> While ground has been gained in some areas, issues of immigration are not just of the past Chicano political movement but very real concerns today in the form of border control and family separation. Dr. Emily Hicks, San Diego-based artist,

## *SEMIOTICS is the science behind understanding language including visual language.*

*Ferdinand de Saussure, a Swiss linguistics professor, proposed in lectures in the early 1900s a new science of semiology. Near the same time in the United States, Charles Sanders Peirce was creating a similar study of signs which he called semiotics. There are parallels in both of these traditions and together they form the basis of our modern ideas of semiotics. While de Saussure's concepts dealt mostly with language and words, modern semiotics is the study not only of*

*linguistic signs, but of things which stand for something else. In this sense signs can be words, sounds, images and objects—which we know to be the very same elements a designer uses to communicate. Besides the signs themselves, two other important aspects of semiotics help us understand meaning: how signs are organized into systems and the context in which they appear. The context could include when, where and to whom they appear.<sup>5</sup>*

<sup>4</sup> Shea, Andrew. *Designing for Social Change* (New York: Princeton Architectural Press, 2012), Cover.

<sup>5</sup> Bourdieu, Pierre. *The economics of linguistic exchanges*. *Social Science Information* December 1977 16: 648.

<sup>6</sup> Chávez, Patricio, Madeleine Grynstejn, and Kathryn Kanjo. *La Frontera = The border : art about the Mexico/United States border experience*. (San Diego: Centro Cultural de la Raza. 1993), 7.





FIGURES 14 – 16

Artwork that uses subversion and what Bourdieu calls the “magical act”

<sup>7</sup> Chávez, Patricio, Madeleine Grynstejn, and Kathryn Kanjo. *La Frontera = The border : art about the Mexico/United States border experience.* (San Diego: Centro Cultural de la Raza. 1993), 7.

<sup>8</sup> Crow, David *Visible Signs. an Introduction to Semiotics.* (Crans-prés-Céligny: Ava Publishing SA. 2003), 88.

<sup>9</sup> Crow, David *Visible Signs. an Introduction to Semiotics.* (Crans-prés-Céligny: Ava Publishing SA. 2003), 88.

activist, and professor of Chicana/o Studies said, “existential questions about identity and place become legal nightmares of displacement and deportation.”<sup>7</sup>

In his theory of legitimate language, Bourdieu states the only thing needed for something to be considered a language is subjects willing to make themselves the bearer of that language. However, to be considered official, other factors such as politics, geography, culture or institution may unify the subjects, giving the language hierarchal advantage. He further expounds that an unofficial language including dialects, slang and graffiti has to be measured against an official accepted language in order to be considered legitimate. He stated that we should recognize there are rules which have become accepted as legitimate practice and are used in education and elsewhere as the norm against which deviation is measured. These “rules that have become accepted as legitimate” are the ones that have gained the hierarchal advantage.<sup>8</sup> Thus, issues of invisibility arise when surrounded by a more dominant language, culture or message.

In regards to this theory, Bourdieu talks about “the magical act” which is “the attempt, within the sphere of social action, to act through words beyond the limits of delegated authority.” The visual arts is full of examples of the magical act where the semiotics of the official, or even dominant culture, have been skillfully employed to communicate the ideas and feelings of the individual.<sup>9</sup> In other words, artists have leveraged the power of known or dominant language or messages to subvert, lend authority and, thus, gain more cultural or social hierarchy of their ideas.

An example of the magical act in Chicano art includes *Who's the Illegal Alien, Pilgrim?* by Yolanda M. López, a poster created in the political climate of the 1970s. The message becomes very powerful based on the artists use and understanding of semiotics. Illustrator James Montgomery Flagg's *Uncle Sam* is one of the most widely produced posters in history. By appropriating Uncle Sam's pose, she borrows the very recognizable visual language of the dominate or official and subverts it with the less official visual language of Mexico. This allows her message to have more impact and more cultural legitimacy through measuring it against something that has more.

Ester Hernández questions the effects of pesticides on agricultural workers in her screenprint poster *Sun Mad* in 1982. She uses the recognizable visual language of both the Chicano culture and the consumer-driven agriculturist employers to make her message easily understood.

Richard Duffy is another artist who appropriates imagery from what is part of our recognizable visual language in his work *The New Order*. He combines imagery of George Washington as the Marlboro man with Mexican-American border imagery. It is interesting to note he also appropriates the red Maltese cross which conjures up ideas of Nazi militarism. By combining these different signs his message becomes dauntingly clear.

With these things in mind I set out to lend power and authority to these immigration stories so they would have greater impact than a poster on a wall. I started pondering the language and symbolism associated with immigration.

## THE IMMIGRATION ART INSTALLATION

I did make posters containing some of the immigration stories. I felt this was an important part of sharing the voice of the community, but I envisioned this as a larger art installation with several art works that could share the message. I named the installation *Building Barrios not Barriers* as a nod to the sentiment and title of the book *We are your Neighbors: The Untold Stories of Latino Immigrants in Indianapolis*. The name of the art installation is a powerful message beyond the alliteration, even if that message is subtle. Children's program host, Mr. Rogers who is famous for singing "Won't you be my neighbor?" taught concepts of loving and respecting people who might be different from his viewers. He used to carry around in his wallet a quote by Mary Lou Kownacki that said, "There isn't anyone you couldn't love once you've heard their story."<sup>10</sup> By juxtaposing the English and Spanish together in the title, I am inviting that same sentiment, a neighborhood where diversity is welcome and appreciated. This is at the crux of SENSE's feelings about its neighborhood and its school and its students. Regardless of our feelings about border walls, we can choose to build things that bring people together rather than things that divide us.

Nevertheless, the border wall had been dominating politics and the news since before the 2016 election. The SENSE ENL teachers had picked up on that symbol when they made the paper brick wall of students' answers to One14 Design Studio's questions on their feelings about immigration policy. To make the text pop off the page, as Kate had asked me to do, there was no better choice than to put the children's answers on actual bricks. Text for the bricks was created with a laser cutter using the children's message in English on one side and in Spanish on the other. It was less important to use the exact materials of the actual proposed border walls because the brick lent enough power to the message for a viewer to quickly understand.

By subverting the symbol of old California highway immigration signs warning drivers to watch out for illegal immigrants crossing the road, I could tell the story of family separation that was dominating the news. The original sign shows two adults holding on tightly to their child as they are running. In my version, the child has been torn from the parents and is being pulled toward the edge of the sign itself by what might be someone of authority. All that is seen of that authority figure is an arm coming in from the edge as if that person is just about to rip the child out of the sights of the parents who are now running toward and reaching out to their child.

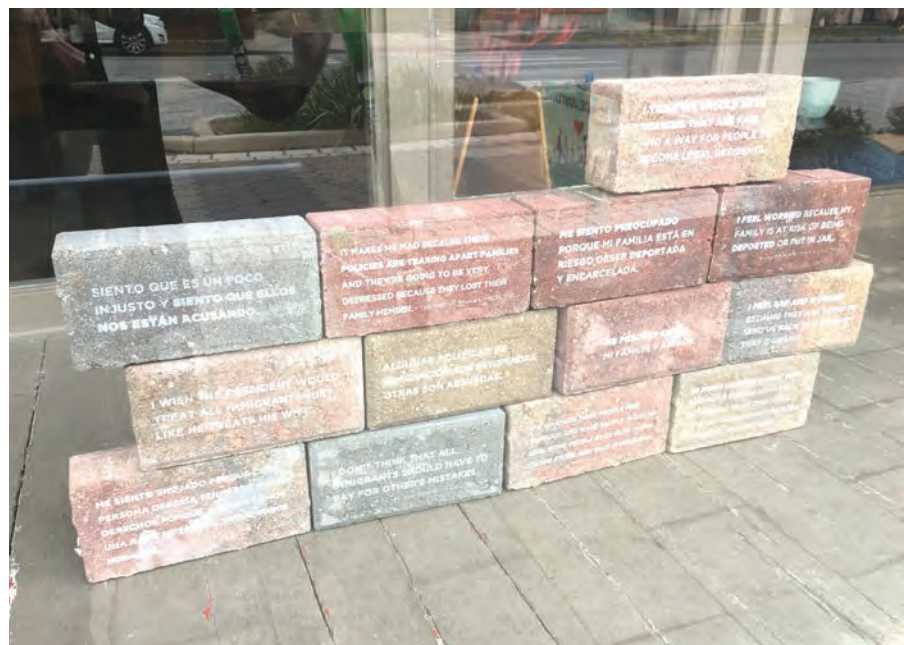


**FIGURE 17**

*Subversive methodology was used for Immigration Art Installation that hung in Calvin Fletcher's Coffee Company in November 2018*

**FIGURE 18**

*SENSE's ENL students concerns about immigration policy and increased police presence were laser cut onto brick*



**10**

Miller, Robert. "Hall of Fame Induction Speech" *Association of American Publishers*. Online. Available at: <https://publishers.org/2003-fred-rogers> (Accessed May 2019)



**FIGURE 19**

*Art Installation that hung in Calvin Fletcher's Coffee Company in November 2018*

**11**

*Abolition*. National Park Service Online. Available at: <https://www.nps.gov/stli/learn/historyculture/abolition.htm> (Accessed May 2019)

**12**

*IBID*

**13**

*Emma Lazarus*. National Park Service Online. Available at: <https://www.nps.gov/stli/learn/historyculture/emma-lazarus.htm> (Accessed May 2019)

**14**

*The New Colossus*. National Park Service Online. Available at: <https://www.nps.gov/stli/learn/historyculture/colossus.htm> (Accessed May 2019)

Immigration is one of the great American stories. I had just returned from a study abroad trip to Ireland and had also visited for a conference the year before. I was so impressed with how much the Irish that I encountered love Americans. Several people mentioned their potato famine and their Irish emigrants to America. They even have the EPIC Irish Emigration Museum in Dublin sharing the stories of people who left Ireland and what they accomplished in other places. While immigration stories are as diverse as the people, this was fresh on my mind. I wanted viewers of my art installation to connect and remember how we have a rich heritage of immigration in our country.

An important American sculpture was first proposed by Édouard de Laboulaye, a French political thinker and abolitionist in 1865,

two years after the *Emancipation Proclamation* that freed 3.5 million slaves. He wanted to celebrate the work of abolitionists in America with this gift. In a joint effort by France and America ten years later, sculptor Frederic Auguste Bartholdi was commissioned to create what would become *Liberty Enlightening the World*.<sup>11</sup> We know this work as the *Statue of Liberty*. At Lady Liberty's feet are a broken chain and shackles. This history and original purpose to celebrate the freedom of slaves may not be as well known, perhaps partially because of the white washing of America, as one friend suggested recently. By the time she was dedicated in 1886, that was not how the newspapers were portraying her. This origin also could be less known since the former slaves themselves did not see her as a symbol of their freedom when they were not treated as equals, even after the *Emancipation Proclamation*.<sup>11</sup> It is most likely not as well known because the magic of semiotics made it become a stronger symbol of immigration.

In 1892, six years after its dedication, an immigration inspection station was opened on Ellis Island right next to Liberty's Island, and, for the next 60 years, immigrants sailed by her on their way into America. So now the context, or placement, gave this statue meaning it had not had before. When America was trying to raise money for the base of the statue, the fundraiser William Maxwell Evarts had asked poet Emma Lazarus to create a poem as a donation to an auction of art and literary work. Lazarus was an activist interested in Russian Jewish immigration, which was on her mind when she wrote the famous words in the *The New Colossus*,<sup>13</sup> "Give me your tired, your poor, your huddled masses yearning to breathe free." Though her poem was featured in the auction, it was not part of the statue's dedication three years later. It was not until 1903, seventeen years after the dedication that a plaque of her poem was put on the base of the *Statue of Liberty*.<sup>14</sup>

For my installation and what would become the signature piece of the exhibit, I created a fence out of an old gate, and, with the help of wire and a laser cutter, created barbed wire of Emma Lazarus' New Colossus words in English and in Spanish. By taking opposing symbols of immigration, I hoped to create dialogue and give a forum to the actual immigration stories.

The installation at Calvin Fletcher's was a success and extremely timely, considering November was midterm elections. As I was completing the installation, a gentleman named Jordan Rodriguez approached me to thank me for sharing these stories; I learned he was the Director of International and Latino Affairs out the Mayors office. The owner of Calvin Fletcher's Coffee Company also had a positive experience. He reported that many of his customers thanked him for hosting the exhibit and he later invited SENSE and myself to exhibit in his cafe again in the future.

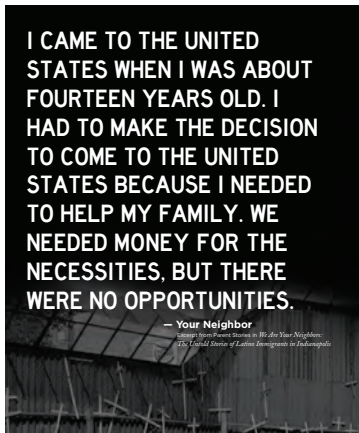




### FACULTY ART EXHIBITION

In February 2019 *Building Barrios not Barriers* was installed in our campus gallery for our university's Faculty Exhibition. I had more wall space so I added parts of another story on 3 panels. Because the barbed-wire fence was no longer hanging above cafe tables I was able to add an interactive component where I asked viewers on small slips of paper about their immigration stories and why they or their ancestors came to this country. The responses were amazing. Those hung on the fence once completed. This was part of invisible dynamics becoming visible through connecting viewers to a shared experience regardless if it was them or their ancestor who came to America.

Our department could not have planned better timing for the exhibition. The government was in shutdown over the funding of the border wall when the work was installed. During the exhibition La Plaza, a local Latino organization aimed at strengthening youth, families, and community brought their teen leadership group to see the exhibition and asked me to speak a little bit about it. I heard later from the leaders that several of their teens were touched by the work. One student in particular could relate to the stories because his own immigration story was similar.



**FIGURES 20 – 24**  
*Building Barrios not Barriers at Faculty Exhibition in February 2019*



For January 2019's One14 Design Studio Kate asked Julia and I to continue working with the idea of immigration. Students would still have a few other projects but because another major client changed the timing of their event we would be able to focus more on SENSE.

This gave us an opportunity to approach the project differently. The following semester in the fall most of the students in the class would be creating a capstone design research project in their senior studio course. I had a great structural framework in place for the capstone that was going well but students were used to assignments that already had the end result in mind —make a website, brand this company, create a poster for etc. Some students wanted to rush past the research, strategy and problem/challenge formation phases too quickly. Some tried to back into research because they already had in their mind what they wanted to make and didn't trust the process. Others have expressed they wish there was less time spent on research. Students can push through some of those struggles during the semester with hard work. Those who trusted or could get to the point of trusting that their inquiries would lead to formulating and understanding the problem, the audience and viable solutions were the most successful. Each year I have found ways to better prepare students and help them wrap their minds around the research such as introducing the project and requirements at the end of the junior-level year so they have the summer to ponder and even start research, clearer documentation on the process and the addition of a textbook that breaks down design research into bite-size understandable methods. I also set forth three main goals to help demystified it:

*The RESEARCH should . . .*

**1) Help you discover and understand the problem, idea or theories**

Is it what you think it is? How are others looking and offering solutions?

**2) Help you understand the people, the organization, the audience, the key stakeholders**

Who is affected by this? What are their needs? What are their behaviors? How might you get to know/understand those involved? Have you talked to someone who knows?

**3) Help you find a solution**

Is it a viable, sound solution? Is it the right message? Is it the right medium? Will it reach the right audience effectively?

15  
"AIGA DESIGNER 2025: Why Design Education Should Pay Attention to Trends" AIGA.org. Online. Available at: <https://educators.aiga.org/wp-content/uploads/2017/08/DESIGNER-2025-SUMMARY.pdf> (Accessed August 2017) 2.

Ultimately, it was not that students needed to do less research; they needed more research experience in earlier classes so it did not seem so daunting for the capstone. Of course, students have incorporated some aspects of research, especially visual research, in all their design classes; but now we had an earlier class where we could go through more comprehensive design thinking research steps. Since we had built that relationship of trust with SENSE, Kate was more than willing to let the students figure out what they were going to offer to the school through strategy and research during the semester.

In addition, we also had competencies and future trends from our accreditation body and AIGA, the Professional Organization for Design, that we have been increasingly incorporating into our curriculum since their introduction in August 2017. AIGA tasked a team of educators, practitioners and business leaders to assess the outlook and changing context of education and practice. Found in their summary document *Designer 2025* is the following:

*People are no longer passive consumers of information in this complex social and technological landscape, but active participants in generating the content and quality of experiences. They value adaptive ecologies of information, products, environments, and services that foster meaningful engagement and grow organically with changes in their wants and needs. This human-centered focus, in contrast to message- or product-centered design approaches of the past, raises the importance of research.<sup>15</sup>*

Ability to understand, summarize and apply research findings is paramount for the future trend of “accountability for predicting outcomes of design action”. In that document, and now in the more in-depth briefing papers that were introduced in November 2018, the AIGA team says undergraduate students should be able to “apply a range of human-centered research methods at various stages of the design process, including in the identification of problems, analysis of design constraints and opportunities, evaluation of prototypes, and interpretation of effects; and summarize research in written and visual form, addressing the audience and medium for dissemination.”<sup>16</sup>

16  
 “AIGA DESIGNER 2025: Why Design Education Should Pay Attention to Trends” AIGA.org. Online. Available at: <https://educators.aiga.org/wp-content/uploads/2017/08/DESIGNER-2025-SUMMARY.pdf> (Accessed August 2017) 7.

## METHODS AND RESOURCES

One14 Design Studio students used design thinking as a framework for the research. I had already created teaching materials for the capstone that we could use for design thinking.

I combined and modified information from Nielsen Norman Group, world leaders in research-based user experience, with information in Gavin Ambrose and Paul Harris’ book, Basics Design 08: Design Thinking. Previously, while in graduate school, I modified the names of the research phases; all have the suffix of -ate, since I needed a literary prompt to remember them.

We could solve multiple concerns by using the same book for both the One14 Design Studio course and the capstone course:

*A Designer’s Research Manual* by Jenn and Ken Visocky O’Grady. This permitted intro-

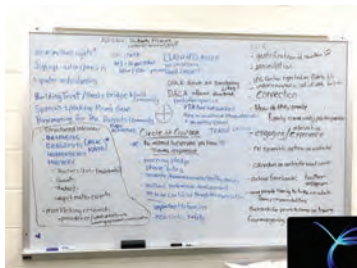
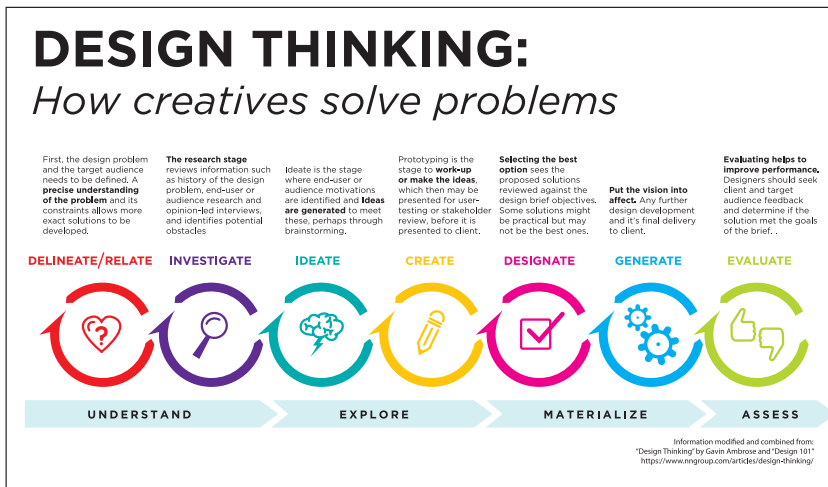
ducing more formalized research earlier. Seniors might want to review the text, but would not have to take time to read how to conduct research for their capstone projects.

While One14 Design Studio students were working on the initial stages of design work for another client, they were also reading the book outside of class. A portion of class time was reserved for discussing the readings and making a formal list of types of research that could be conducted.

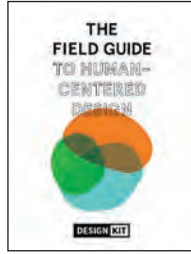
At the end of the second week of classes, we took students to visit SENSE, where they engaged in observational research and contextual inquiry. Previously we had only worked directly with Kate, but requesting to meet with the ENL teachers enabled students to conduct unstructured interviews; these were important to the formation of ideas and opened the door to more human-centered interaction. Students were asked to bring something for note-taking and questions.

By using the same book used in the capstone course, *A Designer’s Research Manual* by Jenn and Ken Visocky O’Grady we could solve multiple concerns. More formalized research could be introduced earlier and the seniors might have to review but wouldn’t have to take extra time to read how to go about conducting research for their project.

Our white board became an important tool to gather information and help us learn what steps to take. With the list research methods on our white board, we divided students into two teams with responsibilities over different types of research, including literature reviews, communication audits, precedents and ethnography. In self-ethnography, a design researcher might ask an intended audience to document their own experiences to get a better understanding. The stories that were gathered beforehand in *We Are Your Neighbors: The Untold Stories of Latino Immigrants in Indianapolis* would be considered self-ethnography. Julia and I divided the book so each student was able to read a portion of it. We took class time for



FIGURES 25 – 28  
 Tools and resources used as One14 Design Students explored human-centered research

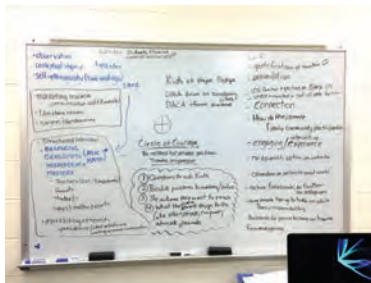


**FIGURE 29**  
IDEO Human-centered Toolkit

students to share what they read. Literature reviews also included researching news content and social issues faced by Latinx immigrants. Subsequent research assignments and discussions occurred organically from class to class as students reported on what they found. We also took students to the faculty exhibition where they saw some of the stories in installation form in *Barrios not Barriers*.

At one point I downloaded IDEO's toolkit, *The Field guide to Human-Centered Design*. We did not fully utilize the kit, but a worksheet on formulating the problem and, especially, a one-page article about embracing ambiguity helped ease our minds when we were almost ten weeks into the semester without completely settling on a problem and solution.

## Formative/Summative RESEARCH + Human-Centered DESIGN



**FIGURE 30**  
We invited our community partner to be part of our strategy meeting

When we felt we had sufficient research and had started to formulate ideas, we invited Kate to attend our strategy session; inviting our community partner to be part of the design process was a new, more human-centered practice. In preparation for her visit, we asked each student to answer four questions:

1. Possible Problem/Challenge to address.
2. Questions to ask Kate during the strategy session?
3. What do you want design to do?
4. Who should be the audience?

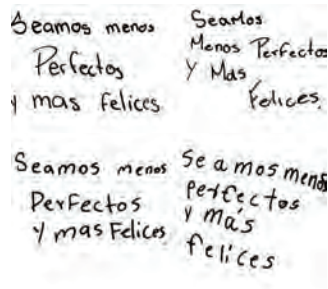
One student had observed posters on the Circle of Courage on the first visit to SENSE and had questions about what that was. One of the four quadrants of the circle was about belonging.

In the first visit to SENSE we also learned from the ENL teachers that their students were having difficulty learning English. They also had a difficult time fitting in and, in the attempt to do so, some tried to hide or suppress their heritage or that they spoke another language. Formally, this might be called cultural assimilation. We read a story about one of the SENSE parents who took her mom shopping; they were speaking to each other in Spanish. When the parent accidentally brushed a woman as she passed a rack in the store, the woman started cursing at her and saying she could not stand these people who come here and can't speak English. This young Latino mother is actually an elementary school teacher and speaks two languages perfectly well.<sup>17</sup> Trying to assimilate as quickly as possible might be a way to survive living in a new country with a more dominant language and culture than your own and where you do not know how you might be perceived.

The strategy meeting with Kate went well and was an opportunity to report our findings and see how we might work together. The cultural assimilation challenges and the observance of the Circle of Courage were key pieces of information to where we would go with this project. In addition, since the immigration book and art installation were intended for outside audiences, One14 students felt strongly about focusing inward and creating something internally for the SENSE students.

Our discussion surrounding this idea of assimilation led to a desire for the Spanish-speaking students to feel valued, a better sense of belonging and more at ease with who they are. The school was already sending all fliers and paperwork home translated into Spanish, but we pondered if there were other ways the school could show valuing their Latinx population through language. One14 Design Studio students' ideas included having more Spanish language in the school, such as in the wayfinding signage, or creating inspirational posters with Spanish dominant over English.

**17**  
*We Are Your Neighbors: The Untold Stories of Latino Immigrants in Indianapolis* (Etchings Press IN. 2018), 126.



**FIGURE 31**

One of the design students invited the SENSE ENL students to submit handwriting that she incorporated in her final solution.



**FIGURE 32 – 33**

One14 Design students created posters to hang on the school walls and buttons that could be used as incentives for acts of kindness in the school

Some ambiguity remained after the strategy meeting, but by now students were fully embracing it. A few days after the meeting, ENL teachers sent us a list of inspirational quotes in Spanish. Kate had shared the idea with the ENL teachers, who asked a group of their students to gather quotes for us. The One14 students decided they wanted to make posters for each of the quotes. Within that same time frame, the students researching through interviews wanted to talk with the SENSE ENL teachers more formally and invite their participation in finalizing ideas. One student assigned a quote “Seamos menos perfectos y más felices” (which means be less perfect and more joyful), had the idea to ask SENSE Latinx students to be part of the design solution by handwriting the saying on a piece of paper, which she would use in her solution.

**CHALLENGES**

Strategy and research took the bulk of the semester. Julia was less familiar with this way of working but fully trusted me to facilitate this process. While I was confident in my research framework, this was my first time using it with a group. Letting go of product-centered or message-centered approaches was both exhilarating and frightening. It meant Julia and I had less control of outcomes and, since this was for our community partner, it had a more public dissemination than the hypothetical projects often created in design education.

The wayfinding signage was a great idea and can be an area to explore further. We opted to set that aside because, with five weeks left in the semester, we felt it needed more research and funds than our class budget could provide.

**RESULTS**

Our students created sixteen 17" x 22" Spanish-language-dominant posters that the school will put in the hallways of the school. We printed two sets in house on our large format EPSON printer. One student created a set of three papel picado flags, used in the Mexican cultural for celebrations, with her inspirational quotes. She cut those with the laser cutter in various colors. We also printed (150) 11" x 17" versions of the posters on cardstock that could be distributed to the SENSE students.

At our strategy meeting with Kate, she had mentioned wanting buttons to give to SENSE students. We talked with her and the ENL teachers about making the buttons part of an incentive program in which all SENSE students, regardless of heritage, can earn them as they engage in their Circle of Courage program to help each other feel they belong and are valued. Acts of friendship and service may be ways to further extend the idea. The buttons are only in Spanish, so they could also be used to help the English-speaking students have a small glimpse into learning what it means in English or seeking out the larger posters which have the English translations on them.







FIGURES 34 – 42

Examples of student solutions



FIGURE 43

SENSE students holding up small versions of the posters created

## CONCLUSION

We saw that there is room to expand and encourage our students’ sensibilities with regards to outcomes and mediums. This process is also a great framework for inviting other disciplines to bring their skills and knowledge to problem-solve with us. We will have to ponder that potential more and, if we can, find a willing professor and a class that would coincide with the timing of our class.

A key component of human-centered design is to not just designing for, but designing with, those you are creating for. Inviting Kate, the ENL teachers, and their students to be part of the strategy and creation of content had wonderful results. There is potential to explore that more and in different ways. Beyond knowing that we are going in the right direction for preparing our student designers, this approach gave SENSE a voice at the table and ownership in a different way than before. Human-centered design also allowed us to better meet Andrew Shea’s strategies for social action that we began thinking about at the very beginning of the cohort.

*“This project has been an amazing tool for helping our Spanish-speaking families feel embraced by our community. First, my 5th, 6th and 8th grade newcomers were so excited to research and submit inspirational quotes in their native language. When they first arrive to this country, many of my newcomers face difficulty in their new country with a new language and culture. This project helped my students feel valued and welcomed into their new school community. I gave each Spanish speaking adult who attended our ENL family night one of the buttons and explained the project to them. They were so impressed and loved the buttons. The Spanish speaking students were so excited to receive a button and wore it proudly. I am looking forward to having the posters framed and hanging them up in our school and classroom next year. They are so bright and colorful and make our families feel welcome and valued! I loved this project!!! Thank you so much!!! ” — Ms. Galicia, ENL Teacher*

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## 25 **A mentor, an advisor, a counselor, a therapist, a parent, or just a professor; who are we?**

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### **Abstract**

***Claudia Scaff***  
*University of North Florida*

Students missing classes, sleeping through the alarm because their medication strength is still not adjusted, panicking during critique, and having speech anxiety during a presentation are few examples of common situations we face on a daily basis in our classroom environment. This provides some indication of the amount of design students with depression, anxiety, attention-deficit disorder, or hyperactivity disorder.

In 2016, a group of psychologists at the University of Michigan conducted a research on a sample of 64,519 graduate and undergraduate students at 81 colleges and universities in the United States. The results show that over 45 percent of the art and design undergraduate students had the highest frequency of mental health problems.

Art and design students feel constant pressure to show their talents by producing original and innovative work under strict deadlines. They are expected to present their work, critiqued by professors and classmates, many times listening to honest, but harsh comments. While these situations will prepare them to become successful professionals under a highly competitive environment, the process is still very stressful. A significant number of studies covering mental illness and creativity validates the findings that art and design students are at greater risk of mental illness.

These alarming factors provide a chance for collaboration between design faculty and mental health professionals. What should our role be? What can we do to change these numbers? How can we promote student mental health? This study investigates different methods such as critique techniques, assignments, and mental health training in order to help our students to become the best designers they can be. Our role in our students' lives are questioned as we recognize the hardships they face with mental illnesses.

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## 26 Preparing the Ground: Managing Complexity in Design Collaboration with Students and Communities

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**Delphine Keim**  
*University of Idaho*

### **Abstract**

When we extend design education beyond the walls of our institutions, we enter a frontier. We leave behind carefully developed parameters with targeted outcomes and straightforward assessments. Collaborating with new clients and communities brings complexity—unconstrained projects, diverse clients and meager/non-existent budgets. Yet, the richness of learning that comes from engaging with new communities makes the investment of time and energy worth the effort for our students. With each new client comes the incredible opportunity to collaborate and activate a wealth of knowledge.

In planning our outreach endeavors with anticipated complexity and potential risks in mind we can head off problems allowing us to focus on being good collaborators. This presentation offers a handful of case studies highlighting collaboration with students and community clients. The cases embody various kinds of complexity—nuanced subject matter, unfamiliar technical requirements, cultural complexity, organizational complexity, collaboration with multiple design disciplines—each offering different lessons. Unpacking the lessons in each case we find several strategies for laying the groundwork for successful design collaboration including identifying collaborators, cultivating good projects, developing agreements, and activating campus resources.



# **Preparing the Ground: *Managing Complexity in Design Collaboration with Students and Communities***

**Delphine Keim**

Professor of Art + Design

College of Art and Architecture

University of Idaho

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## **Introduction**

The small college town of Moscow, Idaho is home to the University of Idaho. Here, students may not have the opportunity to gain internship experiences available in larger cities. As a response to the context, opportunities for experiential learning are cultivated to offer students ‘real world’ experience. Students must learn to reconcile their creative point of view in collaboration with clients and peers. Complexity in design outreach offers students variables that go beyond the formal and conceptual concerns of the studio project prompts. Students gain experience in solving problems that come along with formal and conceptual concerns. They learn the art of working with clients, researching and addressing concerns with variables that present ambiguity and challenges to their best creative judgment.

What follows is a handful of vignettes that offer lessons to faculty interested in conducting design outreach collaborations with students and communities. Some of lessons in the cases were anticipated. Some were not. Embracing complexity and preparing for the unknown is worthwhile. Here are a few lessons from our projects.

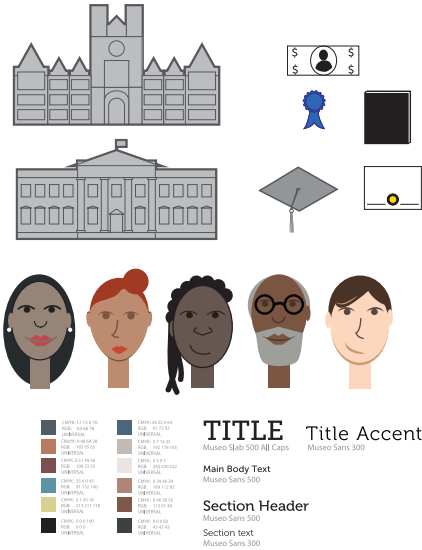
## **Embracing Complexity**

In early meetings with prospective clients for our design outreach class I am listening for opportunities to cover new territory. Adopting an ethic of learning with the students about new subjects, techniques and human variables helps build confidence in the students’ problem-solving abilities. Leading students through complex problems, voicing concerns and modeling how to address them can be like playing an open hand in poker. Students are eager to learn how to play, and the lessons carry forward to other projects.

## Case Vignettes

### NUANCED SUBJECT MATTER

**Lesson** *Don't underestimate what design students can do.*



*Kit of parts for Dr. Freeman's visual explanations*

In a project undertaken with a faculty member in the College of Education, Health and Human Sciences students were challenged to create info-graphics for 14 scholarly articles. Dr. Sydney Freeman, Associate Professor in the College of Education, Health and Human Sciences worked with the students helping them understand findings in his research on higher education.

In order to prepare for the design work, students read and discussed Dr. Freeman's writing. Each student was assigned a single article. They helped each other in pulling relevant details from the articles, and they tested their ideas for the illustrations with Dr. Freeman. The conversations with Dr. Freeman demonstrated their investment in creating helpful visual explanations of his work. Individual sketching led to the students' developing a common language. Characters, buildings, props, color, typography — each element had a student expert. The students made analogies and used symbols in making the written concepts visual. As a group and with their client, the students developed a functional visual set of graphics that were used in illustrations for 14 journal articles. They set their egos aside solved problems collaboratively. The results were strong visual concepts that could then be carried out by each individual student with the elements they had developed.

### UNFAMILIAR TECHNICAL REQUIREMENTS

**Lesson** *Say yes, then enlist your community help figure things out.*



*TEDx Boise Take Flight Stage*

A hallway discussion with our college marketing and communications manager led to taking a project with an individual student identified for her strong illustrative work. The request was to have a student create props that would serve on the TEDx Boise stage for the event themed, 'Take Flight.' The project involved collaboration with the TEDx Boise creative team as well as the University of Idaho Marketing team. The stage for the event was to be constructed in an event center in Boise, a six-hour drive from our Moscow, Idaho campus. Working from a distance with multiple stakeholders, the student and I attended multiple meetings and sifted through many emails to understand the space being planned for the event stage. The student created a string of swallows in response to the theme. Upon final approval of her design, began production on 22-inch wide birds cut from engineered wood on the CNC router in the college technical shop. One of the greatest concerns was how the birds would hang on the stage. It was understood that the stage would be built with an overhead truss system. We worked with our technical design studio director on a hanging mechanism and test-

ed it on campus before shipment. Finding an open truss on campus for a practice install gave us the confidence that the work could be installed in a structurally sound manner. The final artwork was very well-received, and the student was featured on the University of Idaho website.

### **CULTURAL COMPLEXITY**

**Lesson** *If something doesn't feel right, seek advice.*



*Visual treatment for food trailer*

We have undertaken many a humble branding project through a Boise non-profit called Economic Opportunity. Their focus is on helping develop refugee and green businesses. From food trailers to mobile pet grooming — our students have collaborated with clients seeking to develop their entrepreneurial ideas with the assistance of the non-profit. One such client came with her proposal to provide authentic Native American fry-bread in a food trailer. She had a little sketch of a Native American princess she wanted the student to use for reference for the artwork. I had concerns. The image had the visual appearance of an idealized head of a Native woman with a headdress. I didn't want to assume that our client was aware of controversies surrounding the use of similar images, and I didn't want to impose my understanding on her. I was very open with the student about my concerns right away, and I put them to work researching the use of Native imagery in contemporary culture. Their research turned up scholarly articles on appropriation as well as popular media critiques of the use of Native imagery for commercial purposes.

In the meantime, I enlisted the help of campus expert Dr. Rodney Frey, professor of ethnography. With expertise on North American Indian traditions, Dr. Frey graciously agreed to come talk to the design students on very short notice. The students, having done some research were grateful to have an expert for their very specific questions about the imagery they intended to use. In the end, the client was happy with the work, and the students gained new understanding about the thinking critically about the cultural implications of a request.

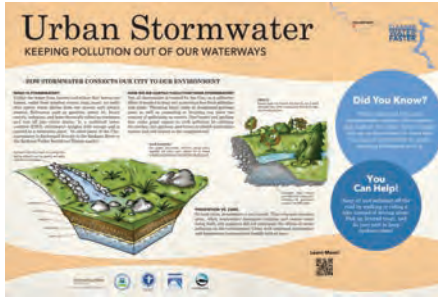
### **ORGANIZATIONAL COMPLEXITY**

**Lesson** *Divide and conquer.*



*Logo for clean water project*

Jim Ekins, extension faculty and a water researcher for the University of Idaho had a grant project with the mission of preventing water pollution and asked if I would like to direct the student in a collaboration to create interpretive signs. I agreed and we began planning. The project was to develop a sign system for the Centennial Trail that connects Coeur d'Alene, Idaho to Spokane, Washington along the Spokane River. Each sign had different topics and different stakeholders with more than 20 agencies involved in the project.

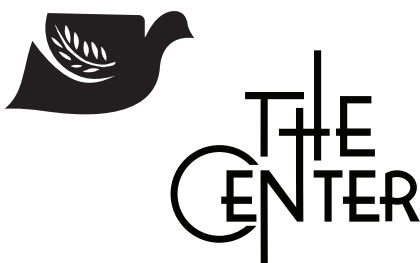


*Interpretive sign for Cleaner. Water. Faster. project*

We began with research. Students immersed in interpretive signage design and explanation graphics looking for strong analogies to their own subject matter. Early visual concepts were developed by individual students. We met with the client and started to identify features that were working. What elements would be most useful to educate the walking and biking population along the trail? The client helped guide the students' understanding of what components would be needed for each sign, and the requirements for a template began to take shape. From this understanding and with some class discussion we divided the work into two parts: the design for the sign system and the design of each individual sign. Each student was assigned a sign. The students were in charge of developing the content for their own individual sign, with email access to the agencies implied by their sign topic and the location on the trail. For the sake of creating a cohesive system, students were organized according to interest and ability on the overall sign system. There was a visualization team, an illustration team, a template team, a production team, and so on. The sign system teams were somewhat fluid. Most students served on multiple teams in addition to being responsible for their own sign. After the course was over, one of the student leaders became an intern with a firm that kept working on additional signs for the project.

### **INTERDISCIPLINARY COLLABORATION**

#### **Lesson Order pizza.**



*The Center interdisciplinary re-brand project*

Students were asked to collaborate with an interdisciplinary group of students to create a comprehensive design proposal for the Center, formerly known as the Campus Christian Center. Students of Landscape Architecture, Interior Design and Art + Design were involved with the project. Twelve teams each with four to six team members submitted proposals as part of their studio coursework. Multiple stakeholders with varying perspectives served as clients. The director of The Center, Rev. Dawn Beamish and the director of the Lutheran Campus Ministry Karla Neumann Smiley were the primary collaborators, and the Campus Christian Center Board members stayed in the background, but their perspectives were shared with the director.

While block scheduling would be the ideal for a project of this scale with students from three programs, we found that we could get students to show up for each other if we provided the space and some food. They liked the challenge of working with students from sibling disciplines in the college and learned about their own skills and expertise as they worked together. Faculty agreed to keep team deadlines on a longer trajectory, with interim deadlines helping keep momentum in the individual disciplines.



The Center stakeholders were presented with 12 multidisciplinary concepts that helped them re-imagine the brand of the Center as well as update aspects of the space. The interior concepts have yet to be implemented, but much of the exterior work has been accomplished. In many cases, the graphic designers were able to help the group to focus conceptually through the brand identity work.

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## **Strategies for Design Outreach Success**

### **Identify Collaborators and Projects**

Students benefit from experience a range of subject matter. Having a mix of large and small projects can help with the pace of a semester long course.

- Faculty from other disciplines (research and outreach projects)
- Extension faculty
- Non-profits in the community
- Student organizations

### **Cultivate Good Projects**

Projects should enhance economy and make positive town and gown relationships.

- Vet for conflicts
- Enhance economy
- Seek projects that offer complexity
- Pre-semester meeting
- Basic project parameters  
(set strong boundaries prior to semester)
- Include aspirational elements to make a project robust

### **Develop Agreements**

Documentation ensures that everyone understands the boundaries of the project.

- Collaborate with students on brief and project schedule
- Use the design brief as a live document
- Collaboratively develop the project proposal
- Write a memorandum of understanding
- Make sure your Chair and Dean are on board

**Identify Risks**

Keep students safe in every manner. Avoid bringing negative attention to a program.

- Safety
- Controversy
- Competition
- Political environment
- Economic environment
- Reputation

**Activate Resources**

Understand the resources on campus including faculty student affairs, disability services, risk management and safety, and others.

- Connect in advance with units and people who can help
- Be prepared to act quickly if needed to retrofit project with appropriate advisors

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## 27 Community Partners as Clients, Co-educators, and Co-designers: Three ways that design students can collaborate with local nonprofit organizations.

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### Abstract

This presentation will discuss three different models of collaboration between community partners and undergraduate design students.

**Natalie Stephenson**  
*Flagler College*

As design educators, we must ensure that any community partnership addresses the course's student learning outcomes and fits within the academic calendar. Beyond that, our goals and expectations vary from partnership to partnership. Since every community partner is different, the same process and deliverables are not going to work for every non-profit organization.

Case study research was conducted to holistically examine three campus-community partnerships. In addition to the researcher directly participating as the educator, online surveys, document analysis and video interviews were conducted to get feedback from community partners and design students. Morton's paradigms of service (charity, project, social change) combined with Britt's service-learning taxonomy (learner, citizen, activist) and Jones' scale of design problems (components, products, systems, community) creates the theoretical framework for this research.

The examples show how stakeholders collaborated during three drastically different forms of service-learning—a 24-hour designathon, a six-week class project, and a UX/UI initiative that lasted two semesters. With a charity mindset, the community partners acted like clients, and students participated as pro bono designers. With a project mindset, the community partners participated as co-educators, and students were like apprentice designers. With a mindset of social change, community partners were co-designers, actively involved in the creative process, and students were human-centered designers.

The findings demonstrate the benefits and challenges associated with each model. The following findings will be discussed in the presentation:

- Partners' contributions and reciprocal benefits.
- Students' concern for the partner's root cause and their investment in the relationship.
- Project scope and timeline.
- Problem finding and solving.
- Quality versus quantity.
- Collaboration versus competition.

This research offers new insights into the roles that community partners and design students can play during service-learning and explains three models of collaboration.

# **Community Partners as Clients, Co-educators, and Co-designers: Three ways that design students can collaborate with local nonprofit organizations**

*Natalie Stephenson, Ph.D., Assistant Professor of Graphic Design  
Flagler College, Department of Visual & Performing Arts, St. Augustine, FL*

This paper discusses three models of collaboration between community partners and undergraduate design students. In this study, the term ‘community partner’ refers to a local non-profit organization that collaborated with undergraduate students to address a design-related need(s), and the partnership is part of an academic course.

Two primary reasons to examine community partnerships are: (a) local non-profit organizations need good design, but often cannot afford professional creative services, and (b) design students need experience working with clients. Community partnerships have great potential to be mutually beneficial for non-profits and students. As design educators, we must ensure that any community partnership addresses the course-level student learning outcomes (SLO) and fits within the academic calendar. Beyond that, educators have different pedagogical approaches and assumptions about the role that these sort of partnerships can play in learning. Our goals and expectations vary from partnership to partnership. Since every community partner is unique, the same process and deliverables are not going to work for every situation. There are multiple variables and contextual factors that can shape the experience. It can get messy! So how can we coordinate the experience to best serve the community partner and our students?

## **THEORY AND METHODOLOGY**

The theoretical framework for this research is based on theory from service-learning and design. Morton (1995) recognizes that there are three paradigms of service—charity, project, and social change. His work is based on the idea that people have set beliefs about the outcomes of service. A paradigm shift occurs as one’s concern with the root cause and their investment in the relationship strengthens. Britt (2010) builds on Morton’s work by proposing a taxonomy of service-learning. Three distinct approaches position the student as either a learner, citizen or activist, and articulate different goals and assumptions about the experience. A missing voice in this literature is the community partner’s perspective. After conducting case study research at 12 sites and synthesizing behaviour patterns, three composite archetypes emerged. Community partners tend to participate as either clients, co-educators or co-designers during service-learning in design education (Stephenson, 2016). As shown in Table 1, each archetype has different goals, tasks and levels of contribution.



	THE CLIENT	CO-EDUCATOR	CO-DESIGNER
<b>Partner contribution</b>	Information to advance the design process	Knowledge about the social problem to build context	Frontline experience to inform the design direction
<b>TASKS: How they do this</b>	Project management (planning, brief, timeline, feedback)	Share information with students (the org’s mission, tell success stories)	Participate in the design process (use tools & methods)
<b>GOALS: To receive...</b>	A professional-quality response to a need or a solution to a problem	Innovative approaches to fundraising and/or recruiting volunteers	User-friendly designs intended to educate users and lead to behavior change

Table 1: Three archetypes of community partners

These archetypes can be useful tools for design educators, similar to how designers incorporate goal-directed personas to help with thinking and communicating (Cooper, Reimann, Cronin & Noessel, 2014). For educators who are coordinating partnerships, the archetypes could influence decision making about the process to ensure that choices support your goals and SLOs. This could guide thinking when framing problems and determining the project scope. One type is not better than another. It is more about pedagogical alignment. Consider which type aligns best with your desired outcomes and which aspect of the partner’s role you want to nurture. For example, if an educator is really focused on preparing students for professional practice, then they may have the client archetype in mind. Whereas, if one’s focus is on educating students about social issues in the local community, then they may regard the partner as a co-educator. Also, the categories are not to be regarded as exclusive; they can and will likely overlap. The archetypes simply acknowledge that there are different types of partnerships, in an effort to improve communication with community partners and students throughout the experience—before, during and after—to aid with planning, coordination, reflection and implementation.

Examples for each archetype are included in the following pages. Three campus-community partnerships were holistically examined. In addition to the researcher directly participating as the educator, online surveys, document analysis and video interviews were conducted to get feedback from community partners and design students.

## RESULTS

The examples illustrate how stakeholders collaborated during three drastically different forms of service-learning: a 24-hour designathon, a six-week class project, and a UX/UI initiative that lasted two semesters. With a charity mindset, the community partners acted like clients, and students were like pro bono designers. With a project mindset, the community partners participated as co-educators, and students were civically-engaged apprentice designers. With a mindset of social change, community partners were co-designers, actively involved in the creative process, and students were human-centered designers.

Example	Service as...	Students as...	Partner as...	Length	How students worked	Design Problem
Designathon	Charity	Pro bono Designers	Client (for)	24-hour Event (+3 months of planning)	In Pairs	Components
House of Friendship	Project	Apprentice Designers	Co-educator (with)	6 Weeks In a Course (+freelance)	Individually & In Groups	Products
Proton U	Social Change	Human-centered Designers	Co-designer (with)	2 Semesters (+educator for 3 years)	Design Team (other disciplines volunteered as needed)	System

Table 2: Three models of collaboration

Table 2 also explains how the students worked together. Considering Jones' (1992) scale of design problems, the Designathon dealt with one-off components, like a logo, poster or brochure. The House of Friendship project involved the design of interrelated components, or products, like branding and promotional campaigns. Proton U framed the design problem at the systems-level and involved the creation of interrelated products, like a mobile app, printed storybook, plush toy, life-sized cardboard cutout, coloring sheets, online ads, and web content.

## FINDINGS

The findings demonstrate the benefits and challenges associated with each model. For each example, the following information is discussed:

- Background information (needs, goals and objectives),
- Partners' contributions to learning and their involvement in the process,
- Students' concern for the partner's root cause and their investment in the relationship,
- Problem finding and project scope,
- Process and timeline,
- Design outcomes.

Since the researcher is also the educator in each example, the summaries are written in the first-person point of view.

## MODEL 1: DESIGNATHON

- *Background information*  
The first-annual designathon at Flagler College was part of an Independent Study course during the fall semester of 2018. A fourth-year student was interested in designing for multiple, local nonprofit organizations, so we worked together to plan and coordinate a 24-hour designathon event.
- *Partners' contributions to learning and their involvement in the process*  
We developed an online registration form that requested the partner's contact information and an overview of the organization's mission and service offering. Prospective partners had to indicate the type of design needed (logo, poster/flier, brochure, social media graphics, content development). They could also describe any visual preferences and explain how the design would be used. They summarized the target audience, specified required content, and had space to write additional comments. We promoted the 'call for community partners' through the College's Web site, our on-campus radio station, and social media (Figure 1).

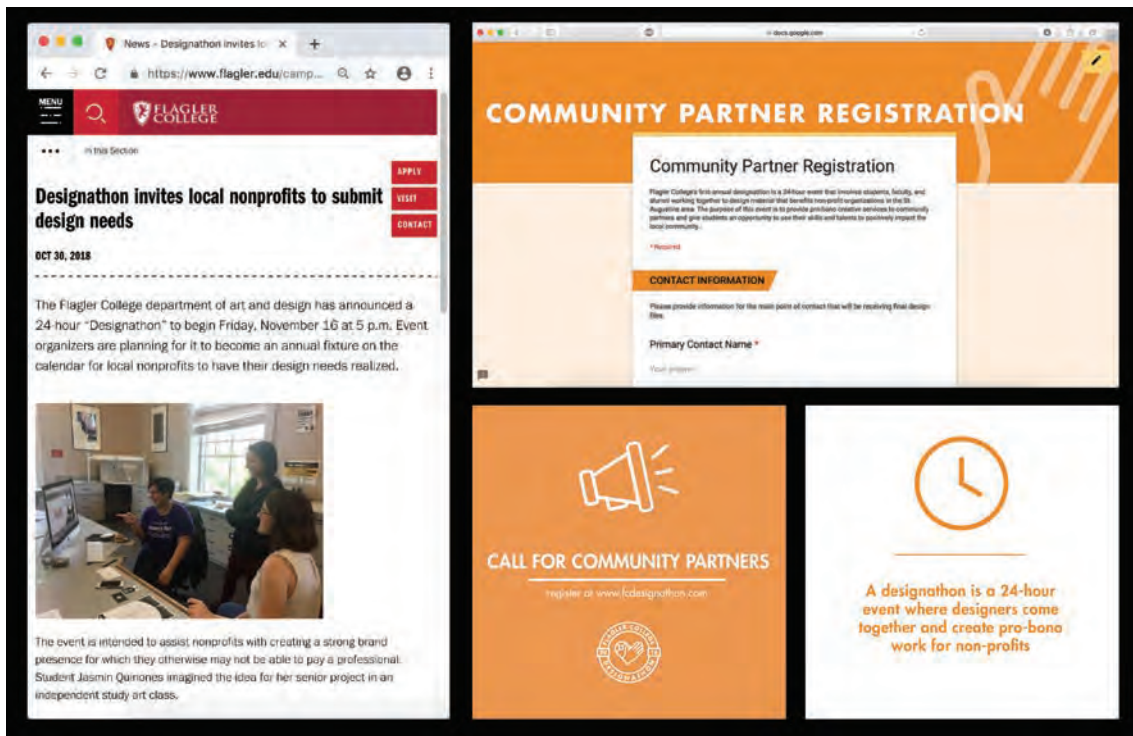


Figure 1: Call for community partners - press release, registration form, social media graphics

Nine local non-profits successfully registered for the event during a two-week period. Ideally, the call would be open longer than that to attract more interest.

After the event, our partners received a link to download digital files. Their involvement was mediated through technology, like an exchange or transaction. For the next event,

we would like to invite them to campus to kick off the designathon, talk about their organization, and answer questions.

- *Students' concern for the partner's root cause and their investment in the relationship*  
All total, 23 students, alumni and faculty registered to participate in the designathon. Designers could sign up for one or multiple 4-hour shifts. Due to time constraints, their investment in relationships with partners and their concern for the partner's root cause was low. After the event, an online survey was emailed to the students who participated, which resulted in 11 responses. The top reason why students registered to partake in the event was to give back to the community. The second reason was to collaborate with other designers. In response to an open-ended question that asked about their favorite part, every answer mentioned collaboration.
- *Problem finding and project scope*  
The design problems were limited to one-off components due to the condensed timeline. Even though students discovered other design-related needs during research, we decided not to tackle additional projects. There is an opportunity to follow-up with partners and discuss the potential of working together in the future.
- *Process and timeline*  
Information from the online registration forms was incorporated into creative briefs. Designers were encouraged to spend time reading the brief and researching the organization online before developing concepts. Students worked in pairs to design for each nonprofit. Instead of each student developing a design on their own, they brainstormed together, sketched ideas, then divided up the work for a concept. For example, one student created the illustrations for a poster while the other student worked on the typography and grid.

While the designathon was scheduled to be a 24-hour event, the project timeline was much longer than that. It involved planning and promoting the event, doing a 'call for partners' and recruiting designers. All total, from start to finish, it took three months.

- *Design outcomes*  
Since the 'divide and conquer' approach allowed students to play to their strengths, the resultant designs exceeded my expectations. The concepts were more thoughtful and creative than I thought they would be. After 13 hours, we completed the projects, which included six logos, two posters and two tri-fold brochures (Figure 2).





Figure 2: Designs created during the Flagler College Designathon

One brief was incomplete, so we did not have sufficient information to complete some of their components. For the next designathon, we hope to generate more interest from local nonprofits to have enough work to last the full 24 hours.

## MODEL 2: HOUSE OF FRIENDSHIP

- Background information*

The House of Friendship is a foundation that does fundraising for Copprome, a children’s home in El Progreso, Honduras. The foundation’s director had recently relocated to the area and needed to establish the organization locally, especially with regards to fundraising. A board member, who is a Flagler College alumna, contacted me. After screening the partner, the project seemed like a good fit for a 200-level course about design methodologies.
- Partners’ contributions to learning and their involvement in the process*

The director and a board member came to class to kick off the project. They provided information about the foundation and played a video about the children’s home. The director also shared her personal story, which involved the adoption of two children from Honduras, and several other success stories that were accompanied by photographs.

The partner returned to campus for two presentations—to see logo options and campaigns. After presentations, they provided feedback to students.

When the class project was complete, they continued to work with me and a few students to finalize designs.

- *Students' concern for the partner's root cause and their investment in the relationship*  
Students prepared for the first meeting by researching the organization online and developing a set of questions in advance. Each student had the opportunity to ask questions during the meeting. The video, photographs and storytelling allowed us to develop empathy with the children and staff at the home and the partner in general.

After the project was complete, each student created a process book, which included reflection. Multiple students commented about gaining professional skills and their newfound awareness of the importance of design for non-profit organizations.

- *Problem finding and project scope*  
I framed the initial problem and determined the deliverable of logo design, but I gave the students flexibility to find additional problems and respond with solutions. Students knew that the organization needed to be rebranded, so that was our starting point. In addition to that, we discovered other issues related to communication and untapped opportunities. For example, the students proposed an on-campus clothing drive for the children's home, and the partner thought that was a wonderful idea. They were also interested in planning a fundraising event, but didn't know where to begin, so the project expanded to include event planning.
- *Process and timeline*  
Students worked individually on logo designs for the first three weeks. This resulted in the partner having seven options for the foundation logo, seven options for the children's home, and seven options for the event logo. After receiving feedback on logos, groups were formed around the top options. Two groups worked on the branding campaign for the foundation, and one group worked on material for the event. All total, the project lasted six weeks.
- *Design outcomes*  
Students designed logos for the foundation, children's home and fundraising event.

The branding campaign for the foundation included a stationery suite, newsletter template, rack card, social media graphics, and posters for the clothing drive.

The campaign for the fundraising event included a promotional poster, information about sponsorship opportunities, an auction, branded premium items, planned activities/games, and a program booklet.



Figure 3: Logos for the foundation and the children’s home; poster for the fundraising event

The final designs, shown in Figure 3, are evidence of collaboration. For example, the foundation logo (left) is a hybrid of two concepts and utilizes a tagline that another student developed. It also borrowed from the hand theme of the logo for the children’s home (middle). The event poster (right) incorporates ideas from three students. One student came up with the name of the beer-tasting fundraising event. Another student designed the event logo; he made the beer froth into the shape of Honduras. A third student created the style guide for the campaign components.

### MODEL 3: PROTON U

- *Background information*

A child life specialist (CLS) at the UF Health Proton Therapy Institute had an idea for a storybook app to educate her pediatric patients in advance of their proton therapy. The primary target audience was children between the ages of five and seven who could avoid anesthesia if they could stay still during treatment. A mobile developer had agreed to build the mobile application, but there was one missing piece: design. As an alumna, the CLS reached out to Flagler College. I met with her to discuss the project and determined that it would be a good fit for a 400-level course about interaction design.

- *Partners’ contributions to learning and their involvement in the process*

The CLS and a physician were actively involved in the design process. For example, after I introduced the concept of personas to the CLS, she created a few based on her experience with pediatric patients. She came to class to launch the project, introduce students to personas, and demonstrate how she uses teaching tools with patients. She also shared a PowerPoint presentation that served as an outline of required content for the app. The partner coordinated a ‘site visit’ to tour the facilities and conduct user research. She reviewed creative concepts, logo options, and design comps, plus multiple rounds of proofing the UI design for the app and page design for the printed book. She returned to campus for several major milestones and presentations.

- Students' concern for the partner's root cause and their investment in the relationship*

Eighteen students participated in the project during the fall semester. Of those, five continued into the spring semester. During the fall, the students' concern and investment was medium to high. The students who worked on the project for two semester developed a high level of concern for the cause and became deeply invested. Video interviews revealed that the site visit was most impactful for students. During that visit, students learned about the process and became emotionally invested in the project.
- Problem finding and project scope*

Initially, the project scope was the design of a mobile app. The partner had outlined the content requirements, but a theme was needed to make it more engaging for kids. One of the most challenging parts of the project was determining the creative direction. We wanted it to be fun but realistic, entertaining but educational. The final concept invites users to attend Proton U along with a supportive sidekick character named Jefferson (the Institute is located on Jefferson Street). He represents an anthropomorphic proton and is the orange dot in the Institute's logo. A few of the illustrations and sample screens are shown in Figure 4.

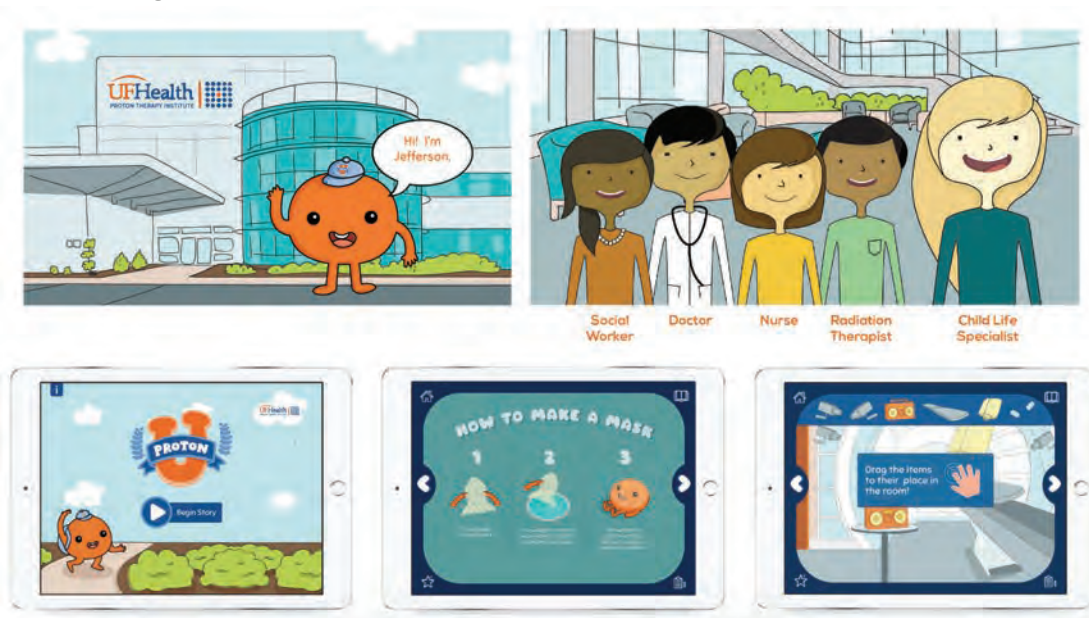


Figure 4: Illustrations of the main character and medical team, plus a few sample screens

After completing the branding and interface design for the app, the problem was reframed at the systems-level, which encouraged students to think more holistically about the users' experience.

- Process and timeline*

Design students applied for “jobs” and were assigned to roles based on their preferences and strengths. There were three types of jobs—illustration/character design, user experience/content development, and branding/user interface design. We divided the



app content into six sections. During studio time, the class could split in two different ways, either by role or by content, to ensure a consistent style was being developed.

Students from multiple disciplines were asked to volunteer their skills and talents as the need surfaced. Theatre students auditioned for character voices. Communication students recorded the audio in the on-campus radio station. Spanish and Norwegian students translated the app content into other languages.

The class project started during the fall semester of 2014 and continued into the spring semester of 2015. Due to unforeseen issues with the mobile developer, development was delayed. A second developer joined the team in April 2016, and the app was published in January 2017. It is available in the iOS App Store.

- *Design outcomes*

We identified touchpoints before, during and after treatment (Figure 5). Students designed a suite of interrelated products—the mobile app and a printed version of the storybook to use before treatment, a life-sized cardboard cutout of the main character to welcome patients to the Institute, a plush toy to comfort patients during treatment, and coloring sheets to have an activity while waiting.



Figure 5: Interrelated products for touchpoints in the experience

Promotional material was also created, namely the app store description, online ads, and content for an informational Web page about the app.

## **COLLABORATION VERSUS COMPETITION**

As evidenced by these examples, a classroom dynamic that is more collaborative than competitive is the preferred way of working during community partnerships. Collaboration allows students to work together to understand complex problems, develop appropriate solutions and do more for the partner. The approach of 'divide and conquer' in an effort to do as much as possible requires collaboration. When students are invested in the root cause (i.e. they care) and are involved upstream in the process, then they perceive collaboration as a necessity to get the job done. Instead of a 'group project' having negative connotations, the 'design team' must work together to achieve the project goals.

## **CONCLUSION**

This research offers new insights into the roles that community partners and design students can play during service-learning and explains three models of collaboration. In summary, when community partners engage as clients, they contribute information to advance the process and receive pro bono design that they may not have been able to afford otherwise. When partners are invited to be co-educators, then they teach students about their root cause and receive innovative approaches to volunteer recruitment and fundraising. When partners are involved in the process as co-designers, they contribute frontline experience to make more user-friendly designs intended to educate users and lead to behavior change.

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## 28 Building Better Neighborhoods Visual Identity Project

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**Shantanu Suman**  
*Ball State University*

### **Abstract**

Our cities have diverse neighborhoods with friendly people, interesting past, and cultural amenities that make them a desired place to live, do business, and to visit. And if you think about it, every neighborhood has an image — an image that communicates about the neighborhood and reflects how people perceive it. In order to establish a neighborhood's image, creating a brand identity can be a good way to engage residents and other stakeholders.

Logos, fonts, or color schemes, the most tangible parts of an identity system, are not magical solutions for the financial, social, and cultural issues of a neighborhood. But these tangible parts can be powerful symbols of unity and if needed can elevate the image of the community as well as provide a sense of pride that helps people connect with each other better.

I teach a design studio class that has been awarded an immersive learning grant in order to collaborate with multiple neighborhoods within our city and develop visual identities for each individual neighborhood. The design studio will assess the community's attributes, conduct research in order to identify the challenges and opportunities, and based on the findings, propose design concepts that reflects the identity of the community.

At the end of the day, a successful identity for a neighborhood is built over time and in collaboration with the community partners. Based on the nature of the collaboration and the work process, the results of these exercises can range from excellent to disastrous. This process takes considerable time and deliberation and sometimes it can drain any creativity out of the original design.

At the UCDA Design Education Summit, I would like to present my findings and some results from these collaborative projects that will take place over the course of Spring 2019.

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## 29 Practice Yoga Together to Find Collaborative Bliss

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**Amy Fidler**  
*Bowling Green State  
University*

### Workshop

There are a lot of factors that go into fruitful creative collaborations. Like all partnerships, collaborators must have trust—relying upon each other for the creation of design solutions, and to maintain balanced workloads, alignment of goals and creative focus to yield successful work.

It is well documented that yoga has physical and mental benefits that can maximize the creative potential of a solo practitioner. What is yoga's impact on a creative partnership when experienced together?

Can new collaborators practice yoga simultaneously (either in parallel, or as partners) to build trust and shared experience? Can seasoned partners strengthen and reinforce their creative bond through a physical practice?

During this 1 hr workshop, attendees are invited to participate in a simple yoga practice (solo and with partners) alongside creative expression opportunities. Enjoy a designed experience where physical contact and proximity will help ground participants while providing creative springboard. These strategies can be applied to any type of collaborators—whether faculty, student or staff.

### Materials

Materials for creative design expression and making will be provided. Participants should wear clothes that don't overly restrict movement. No yoga experience or equipment is needed. Bring a partner or attend solo.

- Basic introduction to partner yoga
- Overview of poses that work well within the design studio or classroom
- Question and Answer
- Creative exercise

Note: The workshop leader is a 200-hr certified yoga teacher through Yoga Alliance and is currently working on her 500-hr certification.



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## 30 Cherokee Printing and Typefounding in the 1800s

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**Brain Slawson**  
*University of Florida*

### **Workshop**

The structure of this workshop is a presentation punctuated with two creative activities. The talk tells the remarkable story of how the Cherokee developed metal printing type from their newly invented written language during a period of turbulent cultural change in the Antebellum South. Along with the talk is a drawing activity to understand the Cherokee letterforms in more detail, as well as a second exercise to examine and interpret some of the original archival documents.

This workshop is particularly relevant to the UCDA location this year because Johnson City is situated along the wilderness route taken from the Northeastern states into Cherokee country.

### **Materials**

A pencil or pen is needed to make simple typographic drawings. A basic laptop or cell phone may be useful to inspect a digital document closely.

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## 31 VR Workshop

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**David Gallop**  
*Tennessee Tech*

### **Workshop Overview**

In design education, technology can inspire, it can delight, and it can inform. Now, technology has the ability to be fully immersive, creating a new platform for designers to create. This workshop will focus on how the art/design educator can seamlessly weave Virtual Reality (VR) into the classroom and help strengthen teacher and student content knowledge in design related projects. We will explore how to use Unity to create a VR working application in addition to basic file setup for Adobe files to integrate into your VR project. In this workshop, you will learn the basic structure of how to implement and execute a project in VR in the design studio.

### **Workshop Outline**

- Logistics and Implementation into the studio/classroom
- Brief introduction to Unity
- Adobe and Unity
- Creating VR Build in Unity

### **What to Bring**

Personal laptop

Unity build/app will be provided with 3D assets

### **Software to have installed**

Photoshop, Illustrator, and Unity

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## 32 Student Perspective on Research and Creative Endeavor

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### Panel

Although educators understand the importance of research and creative endeavor in education, creative minded students sometimes do not share the same enthusiasm. The educator is left to strategize ways in which to include students in research and pique their interest.

CHAIR:

**Rion Huffman**  
*Pittsburg State University*

PANELISTS:

**Natasha Lawrence**  
*Pittsburg State University*

**Levi DeWitt**  
*Pittsburg State University*

**Audrey Dainty**  
*Pittsburg State University*

**Alex Gourlay**  
*Pittsburg State University*

**Madison Wooldridge**  
*Pittsburg State University*

This discussion will explore strategies to include students in research efforts from the perspective of an educator and a panel of students engaged in research projects.

Questions the panel will address:

1. What strategies are effective to get undergraduates to engage in the research and creative endeavor process?
2. What role does faculty mentorship play in effective research?
3. From a student's perspective, how does the perception compare to the reality of working on a research project?
4. What are the benefits of undergraduate research?
5. What is the difference between research and creative endeavor?
6. What strategies do students recommend to achieve greater buy-in from undergraduate design students?

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## 33 Cross-cultural Global Branding

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### **Abstract**

Social Cause in the classroom is a journey that will open the eyes of young designers to the world around them, and how they can take part in social reform within their profession. The voyage you take with your students can be full of pitfalls due to controversy, lack of interest, or limited personal horizons. Creating social cause posters ask students to understand reductive art, create a message that sells a point, and encourages them to explore a passion. To inspire a student to take flight on a personal journey that results in a passionate visual response can forever change them as people, and as designers. This presentation seeks to talk about some of the things I have learned during my twenty years of teaching social cause in the classroom.

***Yvonne Cao***

*Texas Christian University*

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## 34 A Collaborative Community: The FL3TCH3R Exhibit

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### **Abstract**

The annual international FL3TCH3R EXHIBIT is a collaborative community focused on social and politically engaged art and design. The exhibit offers a platform for artists to present their concerns through creative commentary. The exhibit creates an environment where artworks have a voice to speak openly and without retaliation. The exhibit community is focused around different layers of collaboration including panel discussions, community events, artist talks, and student scholarships. Fletcher H. Dyer was a Graphic Design student at East Tennessee State University, who died in an accident at the age of 22, a semester before his graduation. The exhibit was created in his spirit and honor.

### **Questions to be addressed by panelists:**

What communities work with the FL3TCH3R Exhibit and how is collaboration a central aspect of these spaces in respect to visual communication, thought, and discourse?

How does the partnership of the juror, their selections, and design education reflect collaborative communication and diverse conversations?

How can design reflect the spirit of community, social responsibility, and contemporary dialogues concerning designer as author?

How do exhibit participants connect with the exhibit, collaboration, community, and the trajectory of the participant's body of work?

### MODERATOR

**M. Wayne Dyer**

*East Tennessee State University*

### PANELISTS

**Eric Avery**

*University of Texas Medical  
Branch at Galveston*

**Carrie A. Dyer**

*High Point University*

**Randy Sanders**

*East Tennessee State University*

**Nathan Little-Warner**

*Jan-Carol Publishing, Inc.*



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## 35 Designers as Collaborative Strategists

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### **Abstract**

**Sarah Lowe**  
*University of Tennessee*

As a design educator, whose love of the discipline is intertwined with community collaboration, I have come up against my fair share of obstacles. Cultural misunderstanding, poor communication, or misconstrued expectations have all revealed themselves in one form or another. Communities don't make decisions per the deadlines of a tenure clock just as collaboration does not lend itself to neatly packaged outcomes. More than a decade of collaborations have served as a great mentor. Translating this to the classroom has culminated in an emphasis on the value of strategy as a method for engagement.

We know that even students with the most sincere intentions can fall prey to the 'white knight syndrome', a conscious or sub-conscious belief that their engagement will then rescue the audience it will serve. Whether it is solving homelessness, abating obesity, or redesigning the K-12 curriculum, the noble intention is there, but the understanding of the messy, complex, even wickedness of the problem is often difficult to comprehend in the span of a studio project. So too can a community collaborator enter a student partnership with distorted assumptions. Populations running on non-profit, or non-existent, budgets tend to anticipate an end product which will solve all of their communication troubles. In this way they are not cognizant of the complexity a designer can undertake and its potential value to their needs. Thus education on both the part of the student and the community are critical for cultivating awareness on the mutual benefit of such a collaboration.

In this presentation, the author will draw upon six years of integrating a community, team-based project into a junior design studio. Aspects relative to vetting the community partner, organizing the design teams, and configuring the investigations will demonstrate how framing the outcome as a strategy educates both the students and the community partners. From increasing visitation to an African American Library, to bringing joy to a center that serves the disabled, to placing urgency on the effects of concertgoing on hearing loss; the communities and their needs have been diverse, but the strategic framework has remained consistent.

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## 36 Catalytic Communications and Connectivity Plan for Communities-In-Revival

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**Robert J. Thompson**  
*Youngstown State University*

**Kent Kerr**  
*Radford University*

### **Abstract**

This co-presentation seeks to offer a comprehensive, custom-built communication platform, action plan, tool kit, and multimedia strategy specifically catered toward communities-in-revival. These design-based solutions will attempt to resolve design, public-relation, marketing, and communication challenges found within communities suffering from economic strain via industrial collapse and subsequently lacking the resources to revitalize their economic, communal, and cultural identities. A six-phase research strategy precedes the action plan and investigates the comprehensive perception of a community via internal and external stakeholders, generates and assesses a data-driven profile (containing demographic, geographic, and architectural analyses) on the community, develops a sustainable and efficient methodology for content creation for both public and professional practitioners, and implements a research-informed communication- and design-production strategy, culminating in a custom-built action plan. The action plan, effectively developed by community stakeholders and guided by Thompson and Kerr (via IDEO- and LUMA- inspired Design Thinking charettes and methodologies) will implement a revitalized brand identity, strategic communications platform, storytelling campaign, toolkit and training, and a myriad of other media deliverables for any given community.

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## 37 The Chinese Student: Culture and Custom

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### Abstract

中国 are the characters for China, standing for the “middle kingdom.” In other words, the center of the Universe.

**Randy Clark**  
*Wenzhou-Kean University*

However, it was explained to me another way. It also meant there is safety in the middle. Being part of the collective, uniformity, not bringing attention to oneself. How does that affect learning and teaching in China?

I thought the differences between the cultures would be small. Having logged some time now teaching overseas, I have now experienced those contrasts are much larger than I could have ever imagined:

Chinese students are taught to conform. Individuality is suppressed; collectivity is encouraged. Coloring within the lines is the norm.

Listed below are some my observations on American and Chinese students:

Chinese students are quiet and respectful. Classroom management is rarely an issue. American students can try even the most patient of professors.

Chinese students get upset over any grade under an “A.”  
American students tend to take grades in stride.

Chinese students become very territorial about their professors.  
American students do not share that same affection for their professors.

Chinese students growing up have never had a part time job. Not only will their parents pay for college, but also their external expenses. The parents likewise will pay for graduate school AND their child’s first home and automobile.  
Needless to say, this is not the norm for the average American student.

Chinese students cheat and copy on an industrial scale.  
American students comparatively are amateurs.

I hope to share with my audience the rewards, reasons, and experiences of teaching in the People’s Republic of China, Land of the Morning Sun.

Randy Clark, M.F.A.  
Wenzhou-Kean University

## The Chinese student: Culture and Custom

中国 are the characters for China, standing for the “middle kingdom.” In other words, the center of the Universe. China has long asserted its culture dates back to the era of Egyptian dynasties, a culture of 5 millennia. The Chinese point justifiably to their remarkable culture and history.

It was explained to me another way. This also meant there is *safety in the middle*. Those on the fringes were at risk. Don't be in front of the pack, don't be left behind. Being part of the collective, conformity, not bringing attention to oneself.

Chinese students are quiet and respectful. Classroom management is rarely an issue. As someone that taught both as an Adjunct and a tenured professor for 23 years in the United States, it was a breath of fresh air coming to China, where Professors not only are respected, but receive discounts at the local movie theater and have their title printed on plane tickets.

Asian culture is such that students expect/demand an “A” regardless of their effort. Imagine the shock when a student at an American University receives his/her first “C”?!? Often that student fears the outrage of parents, being caught between the two systems.

As such, the average Chinese student fearing not getting that A, poses a substantial challenge. Cheating academically is rampant. When I catch students cheating and fail them, they will not admit, even when confronted with evidence. Once I gave one student a “B-.” He told me I ruined his chances to get into Graduate School. He even threatened to report me to the Provost and my Department Head. I answered, his grade is what he earned. I empathize with him, but mercy cannot rob justice.

With the internet and the ability of many superior translation programs now available, Chinese students can (and do) use these applications that translate and slightly alter the language of English to Chinese back to English effectively bypassing all safeguards that we have in our academic online platforms designed to catch plagiarism. The students all seem to be one step ahead.

There are contradictions aplenty within the Chinese system. In this country there are not supposed to be classes. Yet with advent of capitalism, there now is an ultra-rich upper class, a thriving middle class, and a very sizable poverty class. Then there is the prestige and special classification of being a “party member.” This points to the century old problem China has always faced. Too many people! As one professor explained it, the populace here are like grains of rice. Faceless, innumerable, replaceable.

Under the Communist system (which is commendable), everyone has a job. An example: I live on campus where I teach, to the north of us is a side road, a direct

route to faculty housing skirting the campus. In the early stages of his construction, the roadside had huge amounts of trash being quite unsightly. I thought I would simply one Saturday morning as part of a personal community contribution along with my wife, just go and pick up some of the trash. When that Saturday morning came, the roadside looked pristine, the trash was all gone! It dawned on me then, if I had picked up the trash, I would have deprived someone of their “job,” and subsequently, their livelihood. Then I began to understand how the system works here in China.

Experiences that we had as teenagers growing up, flipping burgers, mowing lawns, bussing dishes, having paper routes, are not opportunities afforded to Chinese youth. Chinese students growing up have never had a part time job. They’ve never turned a screw. They’ve never hammered in a nail in a board. They’ve never had to make their bed. They’ve never had to clean a toilet. Those jobs are for others to do. Not only will their parents pay for college, but also their external expenses. The parents likewise will pay for graduate school AND their child’s first home and automobile.

On the other hand, Chinese students are expected to study and deliver impeccable grades upon graduation. They often study 12 hours a day.

With these factors and cultural differences so wide, just how does an American teach in China? After three years, these are my conclusions:

- 1) Respect the customs. We won’t change China. We must teach within their parameters.
- 2) But do acclimate your students to western standards of appropriate academic expectations. A C+ will not cripple one’s chances of getting into Graduate School.
- 3) Make sure all students understand, you as their teacher, are on their side. But academic integrity must always be honored.
- 4) Celebrate China and all that it is about. Which is easy, because there is much to celebrate here.
- 5) Understand that our preconceptions and paradigms are almost always wrong. The Chinese government has dramatically risen the standard of living here. There is practically no crime. They provide excellent infrastructure. Their system of taxation is fair and consistent. They took a country in near poverty and created an economic global powerhouse.
- 6) Focus on similarities instead of differences. We all share in common families, KFC Chicken, making ends meet, getting from here to there, staying warm in the winter and staying cool in the summer. We are different, but really, we are not so different.



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## 38 Evolving Graphic Design from Serving Industry to Fulfilling Fundamental Human Needs

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### Abstract

**Gareth Fry**  
*Utah Valley University*

Graphic design has the potential to achieve highly-positive outcomes, and it has a long history of producing artifacts that beautify, inform, connect, sustain, and empower. However, there are also significant downsides caused by the immense output that has been produced, decade after decade, by the world's numberless army of designers. This presentation seeks to rouse the design community to examine the physical, emotional, and mental impact our work has on others; to shake it from its singular, hypnotic focus on serving industry; and to refocus it on the fulfillment of fundamental human needs.

Research of design psychology and anthropology reveals that the heart of the problem is our natural propensity to view the world in terms of "us" and "them." This behavior develops from birth and undoubtedly occurs in order to help infants ensure that their basic needs for safety and love are being met. It continues into adulthood, and throughout life we reflexively divide people into myriad groups. For designers, our clients are our primary "us," whereas our audiences are a distant, passive, and easy-to-forget "them" who experience the greatest harm, whenever there is any, from the output we produce. This is the system we have inherited from past generations of educators and designers, and most of us accept and perpetuate it without a second thought.

Previous scholarship that expounds ways to lift graphic design to a higher plane has tended to focus on superficial and transient factors such as industry issues, political agendas, and cultural trends. A far more powerful approach to finding a solution, however, is to re-code our "us" and "them" thinking, collectively build a framework for graphic design that rests on the bedrock of our humanity, and make enlightened and transformative changes to our teaching, practices, and output.

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## 39 Thinking the Design Studio for an Immersive and Responsive World: Acadly, Klaxoon, and Pivothead

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### Abstract

**Dave Gottwald**  
*University of Idaho*

**Jaap Vos**  
*University of Idaho*

For centuries, the ways in which we have approached pedagogy in higher education have not really fundamentally changed. Professors typically orate to a room of students and try to transfer the knowledge which they have acquired to their audience; the lecture. For design disciplines this process is a bit different, and typically occurs within a studio setting. Often demonstrations and hand-on learning exercises with both analog and digital tools augment the more traditional lecture model. With advances in technology, it has in recent years become fashionable to “flip the classroom.” In this scenario, the lecture is replaced with a set of readings and video content that the students read and watch before class. Actual class time is consequently used to complete assignments and exercises in order to achieve higher levels of understanding of the material.

While the flipped model seems to use the limited class time more efficiently, it still assumes that flipped content be passive (readings and videos). We ask, then, what of the design studio, where demonstrations and hands-on skill building are essential? What are the most effective interactive technologies for “flipping” a studio course?

In this presentation, we describe the initial experiences in two separate studios in which we used several new apps and other technologies to extend learning beyond the classroom in an active, immersive, and responsive way. Central to this model is the intent to create an optimal transfer and sharing of knowledge and experiences between the instructor and students. Time spent in the studio is, of course, significant, but only one part of a more comprehensive learning cycle. We hope that by presenting our own case studies in this area, other design educators might imagine how they can use new technologies to innovate within their own studios.

## ***Re-Thinking the Design Studio for an Immersive and Responsive World Acadly, Klaxoon, and Pivothead***

### ***Abstract***

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### ***The “Flipped” Classroom***

While there is no single originator of the concept, the “flipped” classroom model was popularized by Jonathan Bergmann, a middle and high school chemistry teacher. Earlier precedents include the writings of Alison King and Harvard physicist Eric Mazur. Bergmann’s practice in this area grew out of his and fellow science teacher Aaron Sams’ moving recorded lectures online to accommodate absent students in 2007. In essence, the “flipped” model of instruction inverts the traditional lecture and homework structure. What was once material presented in the classroom is now assigned ahead of time as homework, including readings and video lectures. Projects and assignments which were before executed as homework are thus the focus of classroom time. This maximizes the time students spend with their instructor(s) on actual problem-solving, and is a tutoring-centric setting which allows for greater individual mentorship (the focus of Professor Mazur’s interest).

In 2012 Bergmann and Sams elaborated on their methods in *Flip Your Classroom: Reach Every Student in Every Class Every Day*. Several books and manuals, including *Flipped Learning: Gateway to Student Engagement*, have followed in the years since, and the “flipped” classroom has only continued to grow in popularity. Bergmann has turned the “flipped learning” methodology into something of a consultancy business and now lectures on the subject all over the world, both in the educational and public and private training sectors.

Curiously, the university design studio has always operated in a similar fashion to the “flipped” classroom. Lecture material is typically limited and focused on demonstrations of tools and techniques. Assignments are worked on during class time with the close engagement and oversight of the course instructor, including critique sessions of both work in progress and completed projects. So how can the “flipped” philosophy better be leveraged in the studio setting? Here we present a series of case studies leveraging relatively new technologies to extend learning beyond the classroom in an active, immersive, and responsive way.



### ***The Acadly Platform***

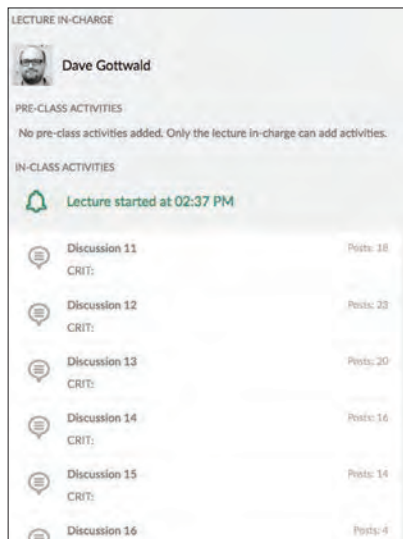
Acadly is an education software platform which debuted for iOS and Android devices (as well as desktop browsers) in 2018. While still very much in active development—certain aspects of fully-editable content modules were not introduced until the spring of 2019—the Acadly platform shows great promise. Core content functionality is similar to other popular e-learning platforms such as Blackboard and Canvas. Acadly contains quizzes, polls, and exam functions, as well as standard grading metrics which meet FERPA privacy guidelines. The platform is free for individual professors and their students, and university-wide use is through a licensed, paid model. Yet Acadly stands out in this landscape as it is a mobile-first platform; the software is optimized for smartphone engagement. Innovations as a result include automated attendance using a proprietary mesh network—Acadly detects the smartphones in the classroom or lecture hall and populates a roster for review accordingly. Students then check-in using the mobile app. Most importantly, Acadly *meets today’s students where they are*. The app presents all content in a feed-based context that integrates flawlessly within the omnipresent media ecosystem that already commands students’ attention both in and out of class. All content updates and announcements are instantly sent via both email and push notification. Students come to view their course as yet another social media feed, and as a result coursework becomes *part* of their device experience, rather than an outlier. The platform has essentially zero learning curve, and in our experience students were up and running with it on the first day of class. Within a week, its presence and activity was simply assumed.

### ***Acadly as a Tool for In-Class Studio Critique***

Admittedly, Acadly appears to have developed for lecture-based STEM courses. So the platform’s bias tends to assume a large, impersonal classroom throughout the app’s feature stack. Math formulas and scientific notation are well supported; visual content and robust styling somewhat less so. However in our experience there are various ways in which Acadly can be “hacked” for an optimal interactive and immersive design studio experience.

As many art and design educators can attest to, participation in class critiques is as varied as the student works themselves. At times a few highly vocal, more extroverted personalities can dominate the discussion. This kind of environment can lead to extremes; as a result, quieter students retreat further, becoming even more reticent. In addition some students are eager to provide verbal praise but more hesitant to be critical out loud and in front of their peers. It often takes a considerable amount of energy on the part of the studio instructor to guide critique sessions and navigate these waters to ensure more broadly distributed remarks and lively discussions.

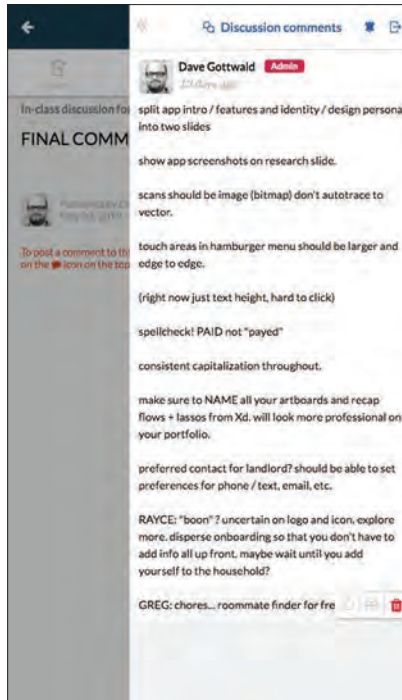
A unique strength of the Acadly platform in this regard is its nested, thread-based discussion feeds. Every course on Acadly has a top-level discussion feed for the class as a whole. Students are encouraged to post questions here that are not pointed at any particular project, assignment, or class session. On Acadly, each individual class meeting is called a “lecture.” When the course instructor checks in to that day’s lecture (marking themselves present), a discussion thread for that session—and that class meeting only—becomes active for the duration of the scheduled class time. Nested below are individual discussion threads which the course instructor can add throughout the session. In a humanities course, for example, a professor might post specific discussion prompts here. In STEM fields, specific problems or equations could be posted in the same way. Discussion feeds can also be associated with specific announcements, video links, readings, assignments, quizzes, or polls. Yet most useful in a design studio setting is this discussion post, attached as it is to a specific class meeting.



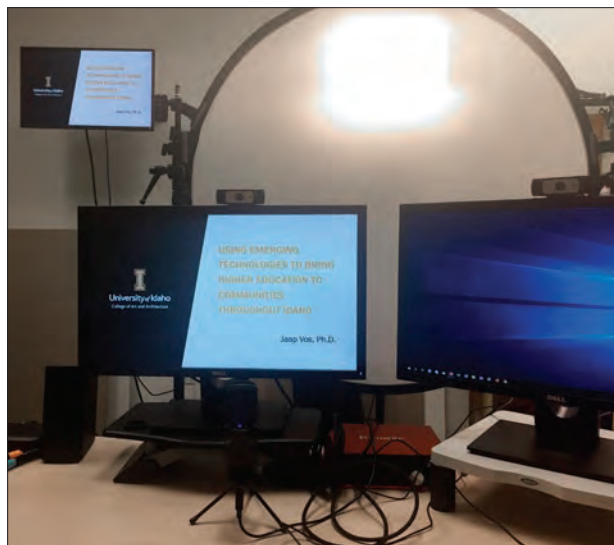
Assistant Professor Dave Gottwald coordinates the Interaction Design emphasis area within the Art + Design program at the University of Idaho. He primarily teaches courses in User Interface (UI) / User Experience (UX) for mobile devices, Experiential Design for the Built Environment, and Exhibit Design. Gottwald was introduced to the Acadly platform by Professor Japp Vos in the fall of 2018, and began using it himself in two studio courses in the spring of 2019. For a particular class session (“lecture”), Gottwald starts by checking in. All students are notified on their devices via push notification (and the classroom rings out with numerous simultaneous chimes). As each student takes their turn at project critique, Gottwald starts a new discussion indicating the student’s name. He recommends a rotating, assigned student note taker to record instructor comments. The note taker posts in the discussion first, identifying themselves as such. All other students then chime into the thread with their own comments on the work being presented. All discussion threads are automatically closed at the conclusion of the

class session, and remain as an archived record for each student to make revisions to their work. This both eliminates hasty handwritten notes (some of which often come back to the presenting student in an indecipherable scrawl) and actually *accelerates* critique participation. Some students typed their comments directly into their device using the Acadly app, but urging students to use the web browser interface tended to lead to faster typing overall. After a week or two of acclimation to this new model, Gottwald found that students became quite comfortable with the discussion thread format. Again, using Acadly *meets students where they are*; they soon came to regard class participation as very much like texting or commenting on social media platforms. Their design studio course became simply another feed within a large ecosystem of feeds on their device. Granted, distractions are inevitable and students still posted on other channels, continued to text their boyfriends or girlfriends, and drop likes on their Instagrams. Yet Gottwald found that the clear advantage of leveraging a mobile-first platform like Acadly is that input/output remains embedded in the familiar channels of our students’ day-to-day interactions with their smartphone devices. Participation—especially among our more traditionally verbally reticent design students—increased over the course of the spring term in the two design studios in which Gottwald used Acadly.





The critique discussion threads become most valuable to students near the end of term. In addition to having an annotated record of every session throughout the semester, Gottwald ensured that the last class critique before final work revisions took on the structured format of a punch list. Rather than assigning a rotating student note taker, Gottwald annotated the discussion thread for each student himself. Other students also contributed their own notes. Gottwald's focus for this final class session was on tweaks and last-minutes fixes as opposed to open-ended items or notes requiring further iteration. Students thus had very targeted feedback to enter the hectic finals week period, alleviating the stress of trying to organize their project revisions and avoiding becoming paralyzed by indecision on smaller design matters. Not only did they have a record of all the other past project critiques if they needed to go back and review them, but they were now empowered with a master to-do list from their instructor. Gottwald found that a much higher number of revisions were completed (and completed properly) when final projects were submitted for grading in the two design studios in which he used Acadly when compared with his prior studios. He recommends using this pointed punch list approach only at the end of term, however, or students might limit their exploration and number of iterations too soon in the design process.



### ***The Virtual Classroom***

The primary campus for the University of Idaho is in Moscow, up in the northwest corner of the state. The closest metropolitan area is actually Spokane, Washington. Yet several extension programs are taught down in Boise, some 350 miles to the south. The College of Art & Architecture's Bioregional Planning & Community Design (BIOP) program is one such offering. Given the onerous burden of constant travel between the Boise and Moscow campuses, at some point a virtual model for classroom instruction seemed both viable and cost-effective. Professor Jaap Vos is the program head for BIOP as well as the director of the university's Urban Design Center. Vos teaches planning for communities in large-scale landscapes in the context of urbanization and

globalization, and his research explores the importance of informal governance and informal economies in these communities. His virtual studio at the University of Idaho Water Center in Boise contains equipment that Vos procured incrementally, including his computer workstation, three cameras with professional lighting, audio recording, and glass lightboard technology which allows him to essentially write dry-erase lecture notes that are mirror-reversed to face the students. Vos appears to stand behind the board talking directly to his class while also writing; the effect is actually more interpersonal than in a physical



classroom, where the instructor's back would be to the audience while writing. The virtual studio is an important component of a successful virtual classroom experience for both the instructor and students. A smaller “confidence” monitor allows Vos to periodically check what he is sharing with students; to see what they are seeing. He also utilizes separate monitors for classroom management—to monitor chats between members, mute/unmute audio, view video feeds of students—as well as teaching materials. Unlike traditional online courses which are conducted asynchronously, Vos teaches from his virtual studio in real-time.

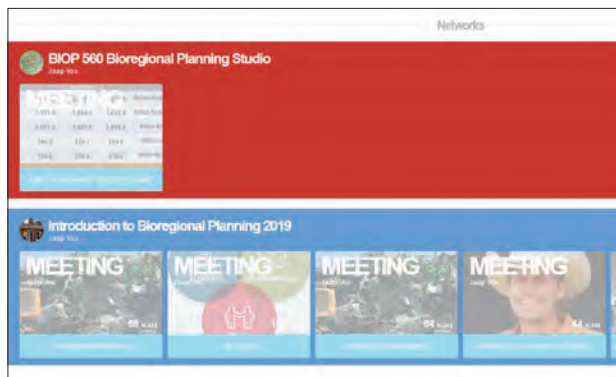
### *Acadly as a “Flipped” Extension of the Studio*

Although Professor Gottwald's experience was primarily in leveraging Acadly's nested, thread-based discussion feeds to improve in-class critique sessions, Professor Vos has been using the platform since the fall of 2018 to “flip” his design studios in other innovative ways. Vos started using Acadly halfway through the term to see how it could complement the course materials and assignments that were already posted on Blackboard, the University of Idaho's preferred platform. Within weeks of posting materials and discussion threads on Acadly, he realized that students had completely, and rather quickly, switched to Acadly and were no longer checking the course site on Blackboard. Students reported that the organizational structure of Acadly allowed them to more easily keep track of assignments and readings. In addition, they liked the mobile interface, which allowed them to access assignments, readings, and discussion threads from any location without the need to maneuver links.

After discussions with the students about how they used the app, Vos decided to completely switch from Blackboard to Acadly for both the primary depository of course materials and as the main communication forum for the course. He posted all readings and assignments to Acadly and started using the discussion threads to post links to current events that pertained to the class. The initial response of students was so overwhelmingly positive that he started posting videos (which he normally would have shown in class) before class meetings and encouraged students to watch the videos before class and post the issues from the videos that they wanted to discuss during class. The nesting of discussion threads with the video allowed students to pause the video, write a comment in the discussion thread and continue watching the rest of the video. Often, both videos and regular readings were discussed at length in the discussion threads before the materials were covered in class. Vos found that students interacted with all course materials more frequently and came to class not only more prepared to discuss the materials but also with specific issues that they wanted to discuss. He also discovered that students felt comfortable taking ownership of the course by adding additional readings and current issues that they thought were relevant to the materials discussed in class.

In the spring of 2019, Vos decided not to use Blackboard at all and completely migrated both his studio courses to Acadly. Not only were all reading materials posted on Acadly, each student was also assigned two sessions that they prepped with the instructor before the virtual session with the entire class. This prep allowed each student in turn to post questions on Acadly before their assigned class session. In addition, each student was assigned to write two class summaries that were consequently posted on the platform. The inclusion of a student led prep and summary of each virtual session was intended to extend the amount of time that students spend with the course materials and create a transition between virtual class sessions. Vos found that this had several other unintended consequences. First, the one-on-one prep with students twice during the semester—in which the student discussed their interpretation and thoughts about readings and other course materials—taught students better critical reading skills. In the fall semester, Acadly encouraged students to read materials beforehand and reflect on

them through the discussion threads. Vos observed that the responsibility for a specific virtual session took that reflection a step further by giving a student ownership of what the class would discuss from the reading in a particular session. This process enabled students to digest the readings as reflective practitioners rather than as just regurgitation. The second major consequence was that the student written virtual session summary ended up being a good way for an instructor to receive feedback about what student learned in each session. Such relatively immediate feedback allowed for rather quick refinements which kept the learning process for the class as a whole on track.

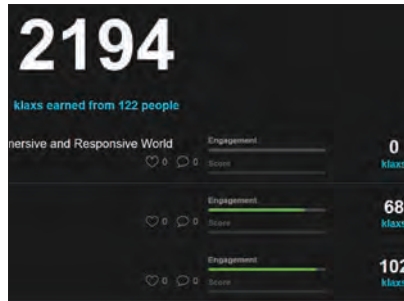


### ***Klaxoon as Virtual Meeting***

Klaxoon bills itself as “the global champion of cloud-based teamwork solutions.” The French company was founded in 2015 by Mathieu Beucher, a computer engineer who had previously worked on the autonomous driving program at Daimler AG. Klaxoon is curious in that it was initially developed as a learning platform, but quickly pivoted into a business communication and productivity product. Although not marketed for university use, Klaxoon offers some interesting capabilities that make it particularly useful in the context of the virtual classroom. Within Klaxoon, the instructor can set up a private network that hosts all the virtual class sessions. Each session is referred to as a “meeting.” Vos invites the students to join the network at the start of class, much like a conference call is managed. During each “meeting” session, Klaxoon essentially allows for multicast content; a synched stream of PowerPoint / Keynote / PDF style slide presentation decks to mobile devices. Yet the platform also has other advantages. During the “meeting” of a virtual classroom session, a sticky note board can be used

for brainstorming and discussion—analogue to actual whiteboard-format meetings. The board can be open for all to post at once, or Vos can moderate by gathering comments posted from students (choosing only the most relevant or compelling prompts) and populating the board himself. Klaxoon is also better optimized for presenting third party video content than transmitting those assets “second hand” within a live video chat stream such as Skype or Zoom. Such content is delivered via Klaxoon directly, or “first hand,” making the quality superior.

Finally, Vos has found that three additional aspects make the Klaxoon platform ideal for a virtual design studio setting. First, every class session (“meeting”) is publishable as a PDF which includes the instructor’s presentation assets, all whiteboard “sticky note” content, and all class discussion comments. This PDF is basically a time capsule archive of a particular class session, and it is structured and formatted like a report. Second, because Klaxoon—unlike an e-learning platform such as Blackboard or Acady—is completely untethered to a semester or quarter model, all content is evergreen and completely portable into future terms.



Lastly, Klaxoon contains detailed engagement metrics, allowing Vos to analyze course content and make refinements accordingly. Any point of engagement—a comment, a reply, a question, a ‘like’—is known by the unit label “klax” on the platform. Similar to Google Analytics on a website, Vos can look at individual class sessions (or even particular lecture content and discussions) to measure the “klaxs” and compare levels of student engagement in his virtual classroom.



### *Pivothead as a Studio on the Move*

When Vos started teaching his community-based studios to students virtually, the biggest challenge was how to incorporate fieldwork. With students dispersed throughout Idaho (many with jobs and other obligations), the logistics of students meeting in any one community to observe the urban landscape directly were daunting. Vos found a solution—Pivothead, a wearable technology which allows for live streaming of HD (1080p) video transmitted through a micro camera which is embedded in pair of glasses. This technology enables students off-site to actively participate in site visits.

Either Vos or another student wears the glasses during a field visit—often on a bicycle—and the students off-site watch the environment through the point of view (POV) of the micro camera. The experience, though virtual, is completely immersive, and allows off-site students to experience a particular community on the ground. Students can communicate with the wearer of the glasses by texting questions and prompts such as “What is that on the left?” or “Can you get a little closer to that intersection?” Vos found this virtual scenario worked surprisingly well and actually made students become much more



PHOTO COURTESY OF THE UNIVERSITY OF IDAHO

aware of not only what they were observing on the ground, but also what information they needed to acquire during fieldwork. Much like law enforcement investigating a crime scene, the first person POV of Pivothead allows for a kind of real-time, environmental analysis of traffic patterns, right-of-way, and other aspects of contemporary urban planning. Yet it also educated them on exactly which clues they should be looking for. Vos found that those students who had visited a community virtually in this way first were better prepared to go out on physical fieldwork later.



Based on the experience during community visits, Vos started using Pivothead micro camera glasses to show differing perspectives of the same situation and leading students through investigating processes. In one example, he had students study high-frequency collision locations between bicycles and cars. They viewed POV video clips which Vos recorded from both the perspective of the driver of a car in the accident and the perspective of the bike in the same situation. With collision data added to the scenario, students were able to fully consider the big picture, ask the right questions, and investigate the evidence at hand. The Pivothead footage served to give students an immersive virtual experience augmenting cartographic and demographic data. Vos thus positions his students as active participants rather than simply passive observers. Pivothead (and micro cameras like it) allow for a virtual classroom of externalized viewers who can all comment on the very same POV. Thus Vos found the pedagogical process to be bi-directional; he gained as many new insights from his students' observations of the urban landscape as they did from their instructor.

For educators interested in deploying this kind of technology, It should be noted that as of early 2019, the future of the Pivothead company is uncertain. But there are many other such micro camera devices readily available.

## ***Conclusions***

While it remains true that some educators regard new technologies as merely a quick fix for teaching and learning issues, both Professors Gottwald and Vos have found that through some experimentation, it's quite possible to extend learning beyond the classroom in an active, immersive, and responsive way. In the case of Acadly, leveraging a mobile-first platform empowers instructors to *meet students where they are*. Classroom interaction becomes simply another feed within a larger ecosystem on their smartphone devices. While distractions will never be fully abated, both Gottwald and Vos found that participation—especially among the more traditionally verbally reticent—only grew in their studio classes. Communication of classroom logistics was seamless via push notifications, and revisions of project work were more successfully completed due to written records of critique notes. In addition, Vos found the Acadly platform increased both readings preparation and active discussion, and provided a viable feedback loop for course corrections during the semester.

In teaching via his virtual studio, Vos has found that it does not stop with how a class meets; rather, the key is to rethink how to interact with students. Klaxoon is ideal for conducting virtual “meetings” comprised of presentation decks, video content, and whiteboard-style brainstorming sessions which can all be published and archived in report format. The platform also contains rigorous metrics for measuring engagement points (or “klaxs”), allowing for easy coursework refinement. And Pivothead (or similar micro cameras) provides an immersive, on the ground experience for students engaged in fieldwork. Although Vos teaches in an urban planning and community development context, the approach is readily portable to any number of design disciplines.

Remember, your students are likely better at this than you are. They will be quick to adapt if you present new technological frameworks for your pedagogy honestly and with confidence, whether you are teaching in a physical classroom, from a virtual studio, or in the field. They won't be shy about telling you if something isn't working. And overall, they will respond with gratitude if you *meet them where they are*—on their smartphone or otherwise.



DAVE GOTTWALD | ASSISTANT PROFESSOR, ART + DESIGN | DR. JAAP VOS | PROFESSOR, BIOREGIONAL PLANNING  
UNIVERSITY OF IDAHO *Moscow, Idaho*

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## 40 **Experiential Design for the People [Dayton]: Connecting Community and Classroom through Collaboration**

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**Misty Thomas-Trout**  
*University of Dayton*

### **Abstract**

Learning how to collaborate when it comes to designing and directing projects *for* and *with* the community takes patience, mutual reciprocity, clear communication, endless research, an ongoing assessment of the design process, and failure. These traits barely touch the surface of what is involved in the complex nature of classroom ventures that involve the community. This presentation unpacks the complexities involved in a large-scale design project where community stakeholders hold shared interests. It will provide transparency into both the educator and student experiences developing and implementing an environmental graphic design project for the people of Dayton, Ohio.

*Experiential Design for the People [Dayton]* began in the fall of 2018 in the Department of Art & Design's undergraduate design practicum course. This project was initiated through an internal grant proposal written specifically for curriculum development and pedagogical research through the method of experiential learning. The project was to be conceived, generated and implemented by six senior-level students in a 16-week time frame. The proposed activity became a beautification project of three-bus stops in downtown Dayton, including, a map that addresses food access issues by connecting bus stop locations with food pantries, free meals, etc.

This case-study highlights the methodologies and learned experiences of real-world design projects developed in the classroom. It will show the model of experiential learning when applied to graphic design education. Other integrated student outcomes that will be discussed include: gaining sensitivity towards human-centered design; development of civic pride through community-based project initiatives; strengthening research and writing skills specific to graphic design; learning how to identify and utilize available resources; educating students on ways they can impact local communities through their discipline and why serving humanity matters; development of cultural awareness through observation and research of race history in Dayton, Ohio.

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## 41 Collaboration for a Cause

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### **Abstract**

Coordinating a group of students is no easy task, especially when they're from three different schools. This presentation will give an overview of how faculty from different institutions worked together to create a regional one-day live student design competition whose end product was to create a brand identity for a statewide non-profit. The overview will include: our goals and objectives, the event's strengths and weaknesses, and our strategies for moving forward to continue this as an annual event. We'll discuss how the event came to be, how we engaged students in friendly competition, and provide a framework for how to implement this type of event in your area.

***Natalie C. Tyree***

*Western Kentucky University*

***Shannon McCarthy***

*Eastern Kentucky University*

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## 42 When Assumptions Get in the Way

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**Keli DiRisio**  
*Rochester Institute of  
Technology*

### **Abstract**

As a tenure-track, Assistant Professor of Graphic Design/ Interactivity at an institution with a large deaf community, I often hear ‘inclusion’ and ‘diversity.’ I thought I was well-versed in these topics, since I teach user experience (UX), and spend time teaching empathy and the importance of being able to understand our audience’s motivations. I was quickly humbled.

In a Motion Graphics class, our first project was kinetic type: using animated type to show a spoken word or lyrics. Shortly before class, I realized I have three deaf students in my class. To make them feel included, I came up with an alternative: they could choose to animate a poem. The deaf students would not feel singled out, as anyone could choose that option.

Upon hearing the project details, one of the deaf students signed that he could not wait to animate a spoken word piece. He was deaf and non-verbal. I needed to use an empathic approach, and put myself in their shoes. I needed to ask questions. I asked, “How do you animate this when you can’t hear it?”

I realized that my focus on inclusion was creating the opposition situation, as I was unintentionally segregating the deaf students. But the hearing students began asking questions, and started to understand the deaf students’ struggles.

As the class talked about hearing/non-hearing, I came up with an idea: create a motion graphic with sound and the same graphic without sound, and the results were amazing.

### Takeaways:

- Never assume you know what students want.
- Put yourself in their shoes.
- Ask questions to find out motivations. Listen to their answers and implement them.
- Get feedback, find out if what you are doing is working and if not, change it.
- Never make assumptions about what someone can do.

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## 43 Designing Across Divides, Co-creating Tools for Community Change

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### Abstract

**Eve Faulkes**  
West Virginia University

March 28-30, 2019, a city and university partnered to host a transdisciplinary conference entitled *Designing Across Divides, Co-creating Tools for Community Change* in response to the divides we see today and their devastating impacts on society, markers of health, hope for upward mobility, human relationships and almost everything that matters.

The model of this conference is unusual. Designers working in community development, leaders of organizations striving to pass on tools of compassionate listening and intersectionality, and presenters of projects that successfully crossed divides, spoke in long and short bursts of inspiration. They came from NYC, Portland, Tallahassee, Kansas City, Dallas, DC, and small towns. After sessions of presentation to one whole body, the attendees broke up into 3 sessions of workshop choices to try out ideas and practice methods.

The audience was city government, artists and designers, local businessmen, street people and homeless, volunteers and staff of service providers, professionals from five colleges and a Diversity office of the university, people representing Muslim, Christian, Judaism, Buddhist atheist and science perspectives, multiple races, the gender spectrum, those abled and disabled, ages to 94.5, conservatives and liberals.

Designers and student designers from the university worked with organizations included in those demographics to ensure that the experience at the conference would be fun and disarming, creating service design that would enable emotional alarm systems to turn on and give all attendees opportunities to be heard and learn about one another.

A community dinner with ethnic food, Sufi music and Bluegrass serenade, an art walk through businesses, story corps-like recordings of common ground found in interactions, a theatre improv group reflecting back what was happening and diptych street banners whose messages crossed divides are among the tools to be discussed in this presentation.



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## 44 **Between Students, Faculty, Classes, Departments, Colleges, and the Community: One College's Approach to Fostering Collaboration**

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### **Abstract**

We all agree collaboration is important. It helps students build empathy and flexible thinking skills, and learn to work in teams. It's part of our profession. But it can be hard to encourage and build collaborative opportunities within a programmatic structure.

**Laura Franz**  
*UMass Dartmouth*

- Who gets credit for teaching a course taught by two instructors?
- Where do we fit a collaborative course into our requirements?
- Whose budget pays for the supplies?
- Which department/instructor gets credit for the student FTEs?

For years, one of the missions of my college was to increase collaboration. But while Administration said they supported collaboration they also counted our student FTEs, and the contract stated how many units we had to teach. We couldn't get any straight answers on how to start collaborating.

Last year, we decided it was time to make our own rules about how to co-teach classes within an acceptable administrative and contractual framework. The Chair of Art History and I (Chair of Art + Design) supported the initiative. Faculty members teamed up and planned three collaborative courses for Fall 2018. The courses were popular, we learned from our mistakes, and are now creating new teams and courses for 2019–20.

Fostering collaborative courses was like opening a spigot. Everywhere I look this year, I see evidence of collaboration: on an installation project, on an exhibition, with the community, with a residence hall(!), and with Engineering.

If this abstract is accepted, I will share the framework we created to offer and co-teach classes, as well as some of the results. I'll share problems that arose, what we'll do differently next time, and other ways we're collaborating (in a class, in the community, across the campus). Finally, I'll provide concrete suggestions for increasing collaboration in Art + Design at other schools.

# Between Students, Faculty, Classes, Departments, Colleges, and the Community: One College's Approach to Fostering Collaboration

Laura Franz, Art + Design Professor, CVPA at UMass Dartmouth

Collaboration: two or more people working together towards shared goals.



I teach in the College of Visual and Performing Arts at UMass Dartmouth. Two years ago, our college underwent a major change: we went from six departments to three. Three of the original Departments — Artisanry, Fine Arts, and Design — merged to become Art + Design. We worked together to modify and re-align our curriculum, replacing our previous three BFA degrees with a single BFA in Art + Design.

One of the perceived advantages of merging our departments was the opportunity to collaborate in the classroom. We'd been talking about it for decades, but hadn't found a way to make it work within a system that counts FTEs and contractual teaching obligations. Below I share some of what we were doing before the merge, some of what we've tried since the merge, and recommendations for creating and sustaining collaboration.

## Collaboration Between Students

Like many Art and/or Design programs, we already had collaborative student projects in place. For example, in Professor Elena Peteva's course, *Drawing: Time, Space, and Meaning*, students complete a four week, site-specific project. This year they developed, created, and installed a piece responding to the proliferation of gun violence in the US.

In *Human-Centered Design Thinking* students collaborate on a single project for most of the semester. Professor Yoon Soo Lee focuses on the art of collaboration, teaching students how to work in a team. Topics include: what promotes a healthy and balanced team, rules of engagement, teamwork stakeholders' buy-in, the life cycle of a team, an exercise in "not taking things personally," a personal assets inventory, a contract with oneself regarding teamwork, and a self-evaluation report.

## Collaboration Between Faculty

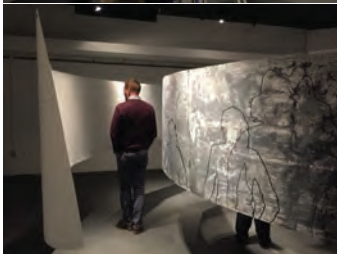
Faculty have, over time, built relationships around shared interests in scholarship. For example, Art Historian Dr. Pamela Karimi and Photographer/VR artist Michael Swartz were two of the collaborators on *Black Spaces Matter*, an exhibition celebrating New Bedford's Abolition Row.

A new opportunity for collaboration emerged when our University Gallery Director Viera Levitt, inspired by the merging departments, put out a call for *Take Two*, an exhibition of creative work done by pairs of faculty from various departments and concentrations. Work shown included Illustration + 3D Animation, Music + 2D Animation, Music + Graphic Design, and Sculpture + Typography.

## Collaboration with the Community

Community engagement is a priority for CVPA and UMassD, and takes many forms. For example, the *Black Spaces Matter* exhibition couldn't have been realized without the involvement of active community members. People like Lee Blake from the New Bedford Historical Society, documentary film maker (and sculpture alum) Don Burton, and the New Bedford residents he interviewed.

UMassD requires community engagement of all students through University Studies (our Gen Ed) 5B. While each concentration in the BFA Art + Design meets this requirement differently, Graphic Design students work on design projects for community organizations under the direction of a faculty member. Recent projects have included branding and



*Drawing: Time, Space, and Meaning.*  
Site-specific installation, Fall 2018



*Black Spaces Matter: Celebrating New Bedford's Abolition Row.* Fall 2018



Community Engagement (5B) with NBAM, Fall 2018

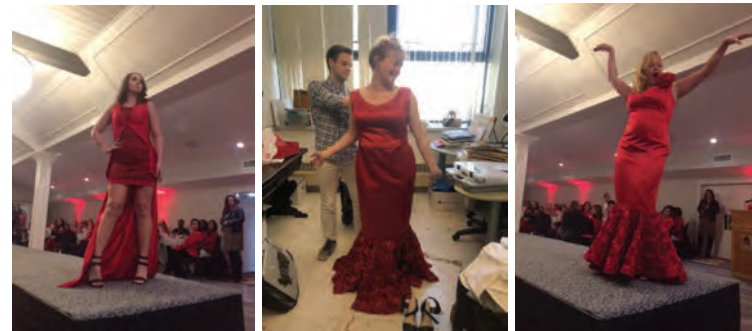
collateral for the “practice best practice” program at the New Bedford Art Museum with Professor Michelle Bowers, and wayfinding and signage for the Allens Pond Bird Sanctuary with Professor Ziddi Msangi.

Students also engage in extra-curricular community engagement. This year Fashion Design students created red dresses for area residents to model at the YMCA’s “Red Dress Day.” Under the guidance of Professor Aleta Deyo, they helped raise money for women’s heart health. Interior Architecture and Design students, under the guidance of Professor Rose Botti-Salitsky, helped build furniture for Wing’s Court, a reclaimed community outdoor space in downtown New Bedford. Students from CVPA, Bristol Community College, New Bedford Art Museum teen programs, and the New Bedford Voc Tech High School all contributed time and energy to the project.

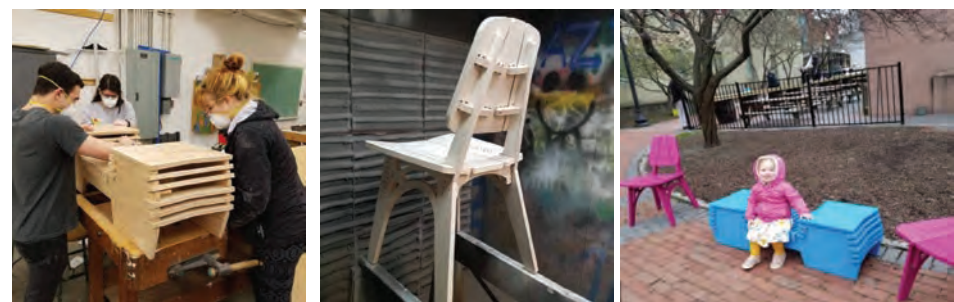
In Spring semester, IA+D faculty members Rose Botti-Salitsky and Stephanie McGoldrick hold a one-day Universal Design Symposium. Not aligned with a specific course, the symposium welcomes students from all colleges across the university as well as professionals in the field. Teams work with community members, designing prototypes of products with universal usability.



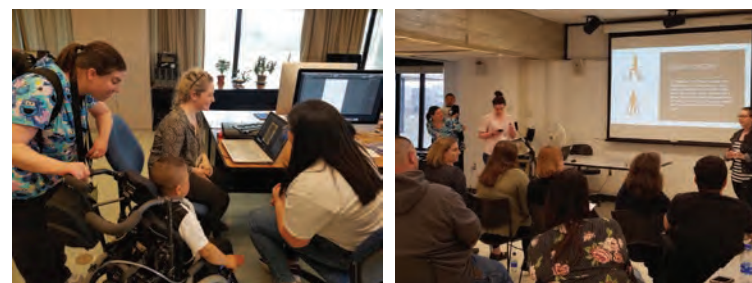
Community Engagement (5B) with Allens Pond, Fall 2017



Red Dress Fashion Show, Spring 2019

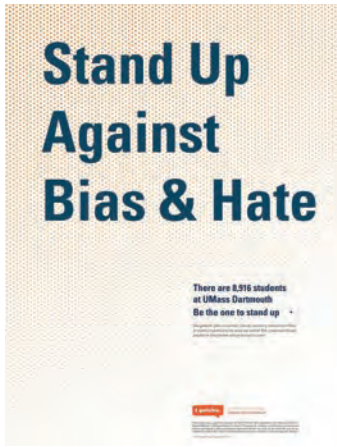


Furniture for Wing’s Court, Fall 2018 & Spring 2019



Universal Design Symposium, Spring 2019





Community Engagement (5B) with Student Life, Fall 2018

### Collaboration within the UMassD Community

Collaboration within the UMassD community takes many forms. For example, in Fall 2017, Professor Jan Fairbairn teamed up with Student Life and the Center for Women, Gender, and Sexuality. Students in her Graphic Design class designed a series of posters with the tagline “I gotcha” (as in “I got your back”), earning their required University Studies 5B community engagement credits.

This Spring, Professor Stacy Latt-Savage worked with the UMassD Sustainability Office. Students in her sculpture class created site-specific sculptures made of natural or environmentally friendly materials along a walking path on campus.

For the past two years, CVPA and Campus Housing have co-sponsored an artist in residence. This Social Practice artist lives in a residence hall and works with students across campus — especially engaging first-year students. This year’s artist in residence, Lauren Moran, worked with students who wanted a performance space (for spoken word, karaoke, and other gatherings) to identify and reclaim an underutilized space in one of the residence halls. They also created art-based programming for non-art majors, engaged students on issues of gender identity, and explored a year-long theme: *Community is a Question*. Their focus on community led to multiple collaborations throughout the year.

Thus far, all of the collaborations I’ve shown fit into the system of our University. Faculty teach courses with a collaborative project, faculty and students work with a community partner/client in order to fulfill a university studies requirement or as an extra-curricular activity, an artist in residence engages the students in collaborative projects.

It gets a little trickier when we collaborate across classes, departments, and colleges.

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Sculpture + Sustainability, Spring 2019



Artist in Residence collaborations: student performance space, art events, *Community is a Question*. 2018–19



Illustration + Sculpture (Narrative Sculpture), Fall 2018

### Collaboration Between Classes Fall 2018: Illustration + Sculpture

Two faculty members who had been hoping to collaborate in the classroom for years are Jean François Allaux and Stacy Latt-Savage. In Fall, 2018, they merged two classes: Advanced Topics in Illustration (Allaux), and Advanced Topics in Sculpture (Savage). They called the class: *Advanced Topics in Illustration: Narrative Sculpture*.

#### How we did it.

In order to meet their contractual requirement for number of classes taught, the two instructors each taught a section of the class. The sections were scheduled for the same time and place. The sections were set up to teach the same content and assignments, and the two instructors would interact with both sections.

The illustration students didn't want to sign up with a sculpture teacher. Stacy's section was under-enrolled while Jean François' had a waiting list. In the end, we combined the sections into one, canceling the under-enrolled section. We need a minimum of 14 students for a single class to run, so we officially needed 28 for this double-class. We were close with 24, so we made a case with the Dean and Provost.

#### What we learned.

We need to change the culture and convince students it's OK to take a class with another instructor. In addition, some Seniors didn't like the 3D component. It was new, last year's Seniors "didn't have to do it." Change is hard and takes time.

Administrative buy in is crucial. Know what the school's mission statement is, and how collaborative classes are connected to that statement.

#### We are still learning.

For Fall 2019, we hoped to run a Sculpture + Typography collaboration. Registration is over, and it only has 6 students. All of them are sculptors, the graphic designers did not enroll. We are not going to hit 24 (much less 28) students, and will have to cancel the class.

Maybe, until the culture has truly changed, we should have done what we did last fall with Illustration + Sculpture: started out as two classes taught at the same time and place... then merged the two after students were registered?

### Collaboration Between Departments Fall 2018: Art History + Art+Design

Two faculty members with a shared interest in erasure co-taught two courses in Fall, 2018. *Theories of Erasure* could be taken as an Art History class with Dr. Thomas Stubblefield or an Art + Design studio with Professor Spencer Ladd.

#### How we did it.

In order to meet their contractual requirement for number of classes taught, the two instructors each taught a separate class. The two courses were scheduled for the same time and place. They covered the same content and assignments. The course met three hours per week, combining lecture and critique. The two courses combined held 40 students.

#### What we learned.

Students in Art History and Studio have different expectations. The students in the Art History course did not want to "make." They often already had a full schedule of studio classes. On the other hand, students in the studio class did not want to read, write, and discuss theory. They were expecting more "making." Studio classes also need more time. If, as studio instructors, we hold students to the same standards as any other studio class, they need (and want) crit time.

Finally, no matter how much we advertised (fliers on campus, an announcement on the tv monitors), for many of the students, the combo class was still a surprise.

### Collaboration Between Departments Fall 2018: Art History + Art+Design

An Art History faculty member, Dr. Rebecca Uchill, wanted to incorporate a studio component into her *Performing History* class. She'd originally arranged to co-teach with a





A team of artists and engineers will collaborate to create a 100ft by 300ft wall. This wall covers the view to the magnificent city as it stands partially submerged in the Hudson River, bolted to the bottom of its floor. When standing at Brooklyn Bridge Park the wall exposed out of water will obstruct the skyline view of South Street, Manhattan. Painted on this wall are acrylic paint marks suggesting the forms and shapes of the architecture that it obstructs. These familiar lines and shapes are surely memorized in the minds of any New Yorker. Dog walkers, bikers, runners, families, homeless wanderers, and all of the walks of life of New York City will look out to the bay as they do every day, but instead will look into their bleak future. The public will be forced to erase their city from their memory and see only what the river's waters have left behind for them.

Art History + Art+Design (Theories of Erasure), Fall 2018

colleague in Art + Design, but it didn't work out. Since the course had been advertised as a collaborative lecture/studio course, we hired a social practice artist, Roz Crews, to act as a visiting instructor in the class.

*How we did it.*

The course was always intended to be a single Art History class with a studio component. The two instructors taught the same class. As a visiting instructor, Crews attended 50% of the classes by video feed.

*What we learned.*

Most students in the Art History course liked having the opportunity to "make." Studio projects in this course were not held to standard of a studio course. Instead, they were seen as another way to communicate their understanding of the content.

The two different approaches to combining Art History and Studio highlighted the problem with trying to meet the learning outcomes of two different classes in a single class.

**Upcoming Collaborations Between Departments Fall 2019: Art History + Art+Design**

We have two more Art History + Art+Design collaborations planned for the Fall. *History of Animation & Experimental Film* will be co-taught by Dr. Anna Dempsey and Professor Mark Millstein. It will be an Art History class with a studio (video) component. Since making videos requires media-specific knowledge, the class will meet six hours per week (three required hours for the Art History component, with another three hours of lab time available for those who want it).

*Modern Architecture: A Global History* with Dr. Pamela Karimi and *Drawing: Architecture, Spatial Systems, and Design* with Professor Elena Peteva will also be collaborating in the Fall. They are scheduled as two separate classes with two different instructors (Karimi, Peteva). The faculty members have coordinated the meeting days/times and location, which will allow them to do one collaborative project during the semester.



Art History + Art+Design (Performing History), Fall 2018



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As we experiment — and learn from — collaboration within the College of Visual and Performing Arts, it becomes easier to consider collaborating with other colleges in the University.

**Upcoming—Collaboration Between Colleges Fall 2019: Art+Design + Engineering**

We were approached by the Dean of the College of Engineering this semester. She wants to give students the opportunity to get out of the lecture hall and “make.” We originally wanted to create a co-taught Engineering and Studio class, but found there was no existing class in the system, no funding, nor a collaborator from Engineering who could step out of one of the required classes to co-teach.

We wanted to make change now, and not wait for everything to be put in place. All UMassD students are required to take a University Studies 3B (Cultural Literacy) course. We were able to get two of our intro sculpture classes approved as 3B classes, and worked with the Engineering advisors to find a day and time that fits their students’ schedules. We hope that by having Engineering and Art+Design students making large sculptural forms together, they will influence each other. Most importantly, it will give Engineering students the opportunity to “make.”

**In Discussion—Collaboration Between Colleges Fall 2020: Drawing + Biology**

We had originally discussed a class students could take either as a Drawing elective or as a Biology class. Learning from recent experience, we know to focus on the learning outcomes for one course. While drawing can be used as a method to see and understand the material, in order to make sure the course fills, it will most likely be a University Studies 2A (Science requirement). At this stage, there are many unknown elements to discuss: where the course would be taught, what a science course with a drawing component looks like, and how can both instructors receive credit for a single course.

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**Tips for Creating & Sustaining Collaboration**

Collaboration is exhilarating and contagious. The more you do, the more you’ll want to do. It’s easy to burn out or get bogged down by a system.

*Start small.*

Remember that collaboration is simply “two or more people working together towards shared goals.” Don’t start by creating a new course or program. Instead, jump in and do what you can with what you have. Foster relationships with colleagues in other concentrations, departments and colleges; break down the barriers (fears, territories) and collaborate on a small project or lecture. In fact, we’ve found that collaborating on scholarship often feels safer than collaborating in the classroom.

*Accept chaos.*

Don’t try to do everything by committee. As colleagues get bitten by the collaboration bug, encourage them to run with it, to try new things. As long as learning objectives are stated and met, collaboration can be seen as an opportunity to experiment with new methods of teaching and learning. It impacts scholarship and invigorates curricula.

*Embrace failure.*

Because it will fail at times.

*Take care of yourself.*

You’re no good to others if you don’t.

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## 45 Richland Library Community Art: Artist-In-Residence

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### **Abstract**

**Marius Valdes**  
*University of South Carolina*

In 2017 I served as the first visual artist at Richland Library, an award winning public library system in Columbia, SC. Though this position was not completely pro bono, a stipend was provided, my experience there was an important moment in my academic career to stop and consider the value of using my design and illustration background to interact and promote art and design for my local community. The centerpiece of my residency was the development of the Doodle Freely Bookmark Project. This project consisted of creating a large scale permanent mural installation to bridge the children and teen area using thousands of hand drawn bookmarks made by myself and the library community. The goal was to inspire library patrons to use their imaginations and make original drawings. My panel will go in-depth into the residency itself including other programming events I developed, guerilla art making, and my open studio interactions with the community. I will look back at the residency and present my conclusion that this community based experience was one of the best things I could have done for myself and my academic career.

**Richland Library Community Art: Artist-In-Residence**  
**Marius Valdes**  
Associate Professor, Studio Art/Graphic Design  
University of South Carolina

Richland Library in Columbia, South Carolina is not the same type of library you and I grew up with. You can still check out books and music and find some quiet space to study, but Richland Library has evolved into a hub of community activity for patrons of all ages. Your child can go to story time but also explore an interactive shadow wall. Adults can get job training or use the Mac lab. Teens can check out graphic novels or play Xbox in a game room. In 2017 they were Awarded the National by the Institute of Museum and Library Services as one of the top 5 libraries in the country.

Richland Library offers a modern library experience. Their vision is to enhance the quality of life for the entire community. Their mission is to help customers learn, create, and share. In 2013, Richland Library received 59 million dollars from a bond referendum to improve all 11 branches of the library system. The downtown library invested 15 million dollars of that budget into updating and renovating the main branch in downtown Columbia.

I could write this entire paper about all the wonderful changes they have made to their structures and services but the one that is most relevant to their overhaul is their commitment to public art. For each library, 1% of the construction budget went toward new public art. I was one of 14 local artists selected to create an original piece. I was given a 9 x 50 foot wall that bridged the children and teen area in the main branch in downtown Columbia. My proposed idea was to create thousands of bookmarks to reflect all the diverse information, activities, and services you might find at the library. I'll come back to this project.



Richland Library in Columbia, South Carolina offers a modern library experience. The library system recently invested 59 million dollars to renovate and update every branch (11 total) including private meeting rooms, pop up creative spaces, makers rooms, and teen areas.



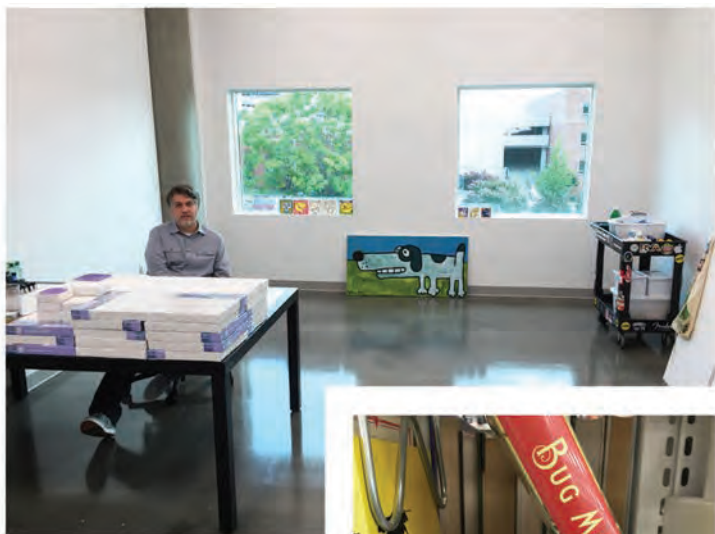


In meeting with the library to discuss the project, they also told me they were starting a residency for visual artists and asked if I would be the first artist-in-resident. This would require I set up four workshops or events for different age groups, be available to meet with the public four hours a week, and use a dedicated studio space in the library to make new work that could be seen by patrons. I was compensated with a monthly stipend, and offered the first exhibition in their new gallery space. My 9 month term became a full year since construction plans were lagging and it worked best for everyone for me to stay on. It was a valuable and productive experience and one that came at a perfect time.

Since arriving at the University of South Carolina in 2007, I had worked to develop the national and international exposure needed to earn tenure but I felt like no one in Columbia knew me as artist. After being promoted to Associate Professor I decided I would try to be more involved with the local community for a few years and then this opportunity with the library presented itself at the perfect time.

I met a lot of people in the community in a number of ways. The 1st was by physically being in the library 4-15 hours a week in my studio space. I only had to keep the studio doors open for 4 hours but the size and central location of the studio space made it a very nice place to work away from the university and my home which is where I do most of my work. When I was in the studio, people would tentatively walk by to see what I was doing but I often invited them in. I had several regular high school students that would check out my work and several homeless people that would ask me for paper and pencils and then show me their art. I met several faculty from the university that I had never met before but they were there with their family and would stop by. By far the biggest group of people I got to know were librarians and library workers. I did have to learn to balance my work time with my open studio time. The days that I really needed to get work done seemed to be the days where the most talkative people would stop in.

The second way I interacted with the community was through programming events I developed. This insured that I had interaction with three age groups. I used my local connections and creative projects I had done in the past to develop 4 promoted events. This included a panel discussion with professional creatives who make and sell art products, a t-shirt screen printing workshop for kids and teens, a Sculpy Jam session where students made their own creatures out of clay, and finally, a drawing workshop where kids drew their own creatures.



My residency included a spacious studio space where I made new work and the public could watch my progress. I also planned events such as a Creative Makers panel discussion, story time and drawings with kids, and a screen printing t-shirt event for teens. I also made and hid art in the library and provided clues for “finders keepers” via the social media.



The main way I interacted with the community though was through making art. On the smallest scale, I started doing “Finders Keepers” on social media. I would frequently hide small paintings and clay creatures in the library and then use social media to post clues for people to come and find their prize. This was popular and the pieces did not stay hidden for long.

I did several small projects for the library including paintings that promoted an event or a doodled photo backdrop for a kid’s event. I was asked to transform an old newspaper machine into a mini lending library. I used these opportunities to step away from the computer and work with my hands.

I also had a solo exhibition in the new gallery space at the entrance of the library. It was estimated that about 10,000 people walked through the gallery during the month my show was up. The show was almost a complete sell out. The theme of the show was a series of bird illustrations created digitally and by hand. Working on this show I developed an idea for a kid’s book that has just been funded through a university grant.

The main project I worked on though that really had the most feedback from the community was the bookmark wall. I was given a budget of \$29,000 to develop, produce, and install the wall. As I worked on creating the bookmarks, I decided that the community should have work featured in the mural as well. I came up with an idea to get people inspired to draw and include their work in the final mural. The library thought this was a really great idea and encouraged me to make it happen.

I called the project The Doodle Freely Bookmark Project. I designed uniform bookmarks for the community to work with and also designed a doodle bookmark kit. The bookmark kits included blank bookmarks, instructions, stickers, and a sharpie. I distributed these to ten different schools and my own students. At several of the library branches, I set up bookmark doodle stations. In all we collected a total of about 2000 bookmarks and used about half of those based on quality and space. Those that were not used were hung in another space as a mini mural which also helped me visualize the final scale of the piece. I hand drew about 1000 bookmarks myself. I worked with 5 design student interns to help scan and organize the bookmarks. The design students also created a website and training video to keep track of the progress on the project ([www.doodlefreely.com](http://www.doodlefreely.com)). I spent a few months assembling and coloring the art into a final design. The finished design had the bookmarks go from black and white on one end of the wall and transition to full color with enlarged oversized digital designed bookmarks on the other end. We used vector graphics on the teen end of the mural to signify the technology available at the library. Library management provided minimal input and left the art and design up to me.

The content of the bookmarks I created were based on books and magazines I found in the library and portraits of people and things in the library. The community came up with a wide ranging variety of designs from portraits to patterns. Only 2 bookmarks turned in were obscene! I did include some personal ideas as well such as a tribute



I created a “Doodle Freely Bookmark Kit” as a way to get the community involved with making art that would be included in my mural.





My main project for the library was a 50x9 foot mural made up of over 2000 hand drawn bookmarks. This mural bridges the children and teen area in the main branch of the library. Bookmarks were drawn by hand, scanned, and digitally tiled and colored. The final art was printed and hung like wall paper.

to my dog that died during this time and a couple caricatures of my daughter. About 90% of the bookmarks were drawn with Sharpie to keep a consistent line quality. The wall was installed and unveiled at the grand opening of the new children's and teen area. It is a great place to take selfies and you see patrons carefully looking through the different bookmarks on the wall because there is such a great variety.

So the outcomes of this residency were numerous. Most importantly, I felt like I made a strong impression with a wide range of people in Columbia. Due to the high volume of people that utilize the Richland Library, over the course of a year, patrons were systematically exposed to my work. Richland Library also promoted my projects through all their Media and PR. I can also honestly say when I walk into any of the 11 branches, the librarians all know who I am! This interaction made me realize how much I enjoy created public art and I am developing a promotional piece this summer to try and get more projects like this.

The residency exposure has brought on new client based projects including a commission for another mural in an elementary school library and commissions for a children's hospital in Charleston, South Carolina. Both of these clients cited the library and community aspect of the project as being a primary reason for wanting to work with me. The residency reminded me there are great opportunities to do creative work in places you might not think of.

Finally, another important result of the residency was that I had a year to focus on making work with very little restrictions. I tried to stay off the computer as much as possible and enjoy the act of drawing with just a marker. I had personal break throughs in how I approach my illustration and design work. I became looser but more focused with my style. I won several awards for the illustration used in the project and finally made it into American Illustration, a long standing but evasive personal goal I was happy to finally accomplish. I feel more confident than ever in how I approach my creative work and have a better understanding of how others view my work.

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## 46 Alternatives to Traditional Internships as Preparation for Post-academic Community Engagement

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### Abstract

At our institution, a private four-year liberal arts university in an urban area, students in every major are required to participate in Experiential Learning (EL). The EL requirement engages students in the first-hand discovery of knowledge through observation and participation in activities outside of a “traditional” classroom. This inductive process of “learning by doing and reflecting” is supported by theory-based information.

**LeAnne Wagner**  
*DePaul University*

**Nathan Matteson**  
*DePaul University*

**Heather Quinn**  
*DePaul University*

Experiential Learning credits may be earned in a regularly scheduled course, an approved internship, a study abroad course, or in an independent study. For our design majors the course “Client and Community” is typically offered once a year, and it is up to the teaching faculty to select an impactful project for the students to engage with. Though the exact nature of the engagement varies each time, the primary learning outcome for students to engage directly with the community. Past classes have included partnerships with community health, arts, and non-profit organizations, as well as organizational partners within our institution—and they typically engage students in a variety of disciplines from branding to business strategy to hardware design and user experience.

To meet the EL requirement, the other option many School of Design students pursue is an individual internship. The internships require the student to prepare professional materials to seek out a 10-40 hour/week position at professional organization for a minimum of 10 weeks. Students also take an accompanying course offered through the university’s internship program while working at their internship.

This presentation will focus on examining the role of community-oriented experiential learning alongside traditional internship programs, especially with regard to preparing students for post-academic community engagement and career readiness. While both approaches have similar goals, we will review the specific pros and cons from the perspective of the student, faculty, and community partners and deliver recommendations for successful implementation.



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## 47 Making Design Fun Again: Encouraging Collaboration and Creative Experimentation as a Means of Creative Revival for Anxious Design Students

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### Abstract

The Millennial and Generation Z student population is purportedly the most Anxiety-ridden group of college students in recent history. While it is a common notion that artists benefit from suffering and create from a place of pain or mental anguish, there is no substantiated evidence that points to greater instances of mental illness in creative individuals. In fact, studies show that mental illnesses such as Anxiety and Depression can limit creative thinking, rather than inspire creative ingenuity. Therefore, if suffering is a hinderance to creativity and not a catalyst as once presumed, perhaps the exploration of innovative teaching strategies to mitigate this anguish might help students create more freely.

**Stacy R. Cannon**  
*Liberty University*

**Kelsey Phillips**  
*Liberty University*

**Audra Rygh**  
*Liberty University*

**Bri O'Neal**  
*Liberty University*

Make Design Fun Again is a collaborative art project that explores “play” and “fun” as a spark for creative revival. The goal is to remove the angst of artmaking and reinstitute the childlike freedom we all once enjoyed. Harkening back to childhood, when imaginations were vast and art supplies were few, the project utilizes rudimentary materials, unlikely subject matter, interactive and participatory design components, and most importantly, a mandate to enjoy oneself. Failure is integrated and even celebrated in the final solution in order to provide an authentic demonstration of what it means to make design fun again. This project was launched as part of a faculty gallery exhibition to introduce students to the concept of play as a stimulus for design. It was developed to provide context for upcoming curricular implementation.

While art/design faculty cannot cure students who suffer from anxiety and depression, we can create educational opportunities which encourage collaboration, fun, and even failure to help students explore creative options without fear of rejection and judgement. The inclusion of play as a pedagogical tool for design instruction could provide the necessary margin for students who are already burdened by feelings of inadequacy and lead to more unrestricted creative experimentation.

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## 48 Should or Should not be Set up, a Student-staffed Design Studio/Agency within a Graphic Design Program?

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### **Abstract**

There are so many advantages that a student-staffed design studio/agency within a graphic design program can contribute. Students can work on real-world projects; students have collaboration opportunities to work with real clients, other fellow designers, and even other professionals in other disciplines; the professional environment can nourish professionalism on students, such as meeting deadlines, working with budgets, taking advantage of participating creative briefs, etc. We always say that an environment can change a person, so within the professional design environment, students design knowledge, skill, and capability will be further enhanced. Similarly, from the academic perspective, students enrolled in the course are exposed to the practical constraints and opportunities for producing actual design work for real clients. Apparently, in most people's minds, there's no doubt about this on-the-job experience is invaluable, and the student-staffed design studio/agency within a program is valuable as well. Based on the above reasons, every graphic design program should indeed have a student-staffed design studio/agency within being set up. That should be the golden formula for any graphic design program. However, the fact tells us, this is not the case at all. Instead, most of the graphic design programs in the United States never had a student-staffed graphic design studio/agency established.

Statistics show there are some design educators and administrators were the true believers in how valuable a student-staffed design studio/agency would be since the first student-staffed design studio/agency within a graphic design program was established in the early '70s. Furthermore, to build a design studio/agency within a graphic design program is not an impossible mission, but why most of the graphic design programs do not have a design studio/agency built as a part of the curriculum?

On whether a student-staffed design studio/agency within a graphic design program should be set up or not, is what program and institution administrators debate topic always. The conclusion could change the future development of graphic design programs at large.

**Jeff Poon**

*Wenzhou-Kean University*



## **Chak Kin Jeff Poon**

Assistant Professor  
School of Design  
Michael Graves College  
Wenzhou-Kean University

### **Should or Should not be Set up, a Student-staffed Design Studio/Agency within a Graphic Design Program?**

There are hundreds of graphic design programs existed in the United States. Some of them already carry with a long history and some are just recently being built. Some programs are well-organized, and some are just poorly developed. However, they all have an aim that is to disseminate the needed knowledge and skills that equip their students to tackle visual communication problems and helping the students to achieve their dreams of becoming a designer. However, people may not be able to find out easily that there is a student-staffed design studio/agency providing communication design services and as an advanced course taken for credit by students within the graphic design program. According to statistical data, the first student-staffed design studio/agency within a graphic design program was established in the early '70s of last century. It shows that there are some design educators and administrators were the true believers in how valuable a student-staffed design studio/agency would be for the program. Furthermore, to establish a design studio/agency within a graphic design program is not an impossible mission, but why most of the graphic design programs do not have a design studio/agency being built as a part of the curriculum?

There are so many advantages that a student-staffed design studio/agency within a graphic design program can contribute. Students can work on real-world projects; students have collaboration opportunities to work with real clients, other fellow designers, and even other professionals in other disciplines; the professional environment can nourish professionalism on students, such as meeting deadlines, working with budgets, taking advantage of participating creative briefs, analytical processes, design skills and ability to think and act creatively (Schnabel 2012), in design processes evoking problem-solving deterministic strategies (Oosterwyck), etc. We always say that an environment can change a person, so within the professional design environment, students design knowledge, skill, and ability will be further lifted. Similarly, from the academic perspective, students enrolled in the course are exposed to the practical constraints and opportunities for producing actual design work for real clients. Apparently, in most people's minds, there's no doubt about this on-the-job experience invaluable, and the student-staffed design studio/agency within a program is valuable as well. Based on the above reasons, every graphic design program should indeed have a student-staffed design studio/agency within being set up. That should be the golden formula for any graphic design program. However, the fact tells us, this is not the case at all. Instead, most of the graphic design programs in the United States never had a student-staffed graphic design studio/agency established.

According to my personal experience and exposure, as a student who took such courses and a professor who taught similar courses with program development experience, the reasons could be explained from two ways: the program administrators' concerns and the students' concerns. For the program administrators' concerns, once there is a student-staffed graphic design studio/agency being set up, some regular design courses may have to give way for this advanced course that could lead to the entire program being rearranged and even redeveloped after all. Besides, clients are significant factors on whether the graphic design studio/agency can keep running or not; therefore clients have to be searched and recruited before the semester gets started, and student staffs being on board, if not, the graphic design studio/agency cannot run. So, to be able to find clients and building a client list is a critical preliminary work that has to be done before everything takes place. The above task would give extra workload to the faculty member who runs the studio, so a willing focused and responsible faculty is a must.

Moreover, this faculty member must be a professional, knowledgeable, and experienced designer as well as a managerial veteran. Unfortunately, it is not easy to look for a faculty member that has such attributes altogether. After all, the budget is an issue as well since building a graphic design studio/agency within a program is not economical. The facilities, the hardware, the software, the tools, and space, will cost a substantial investment. For the students' concerns, on the other hand, any studio's client projects would be treated more important than the students' regular class projects. If a client's project is due on the same day alongside a regular class project, the regular class project may have to give way to the client's project. The disruption of regular projects' due date could affect students study in the long run. Also, students may easily have a fallacy of thinking other design courses are no longer meaningful since the student-staffed graphic design studio/agency is considered the most advanced, professional and essential course, any additional courses are just considered as the lower level and even immature regarding the standard.

On whether a student-staffed design studio/agency within a graphic design program should be set up or not, is what program and institution administrators debate topic always. It is controversial, appealing as well as meaningful, because of the conclusion could change the future development of graphic design programs at large. For instance, the College Art Association can use the study outcomes to promote and advocate how to advance the standards of instruction, knowledge, and practice in graphic design as guidelines after the study outcome being admitted as a peer recommendation. Furthermore, the National Association of Schools of Art and Design can apply the study outcomes to formulate their policy, accreditation standard, and better program and course structures being developed among its institutional members. The study outcomes will benefit the development of graphic design programs and eventually will help the students who are taking those programs. As a matter of course, this controversial topic is worth to be investigated. Also, a plan of setting up a student-staffed design studio/agency within the program I am teaching that has been undergoing an extended period already; this makes a study on the said topic inevitable for myself as a graphic design program coordinator. Therefore, a continuous study is needed and will be ongoing.

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## 49 Visualizing Crime Data from the City of St. Louis: Multidisciplinary Student Projects in Partnership with the FBI

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**Heather Corcoran**  
*Washington University*

### **Abstract**

Undergraduate and graduate students spanning communication design, public health, and computer science in a top-tier research university recently participated in a one-credit mini-course. Students worked in groups to create digital interfaces, correlating FBI-generated crime data with a chosen secondary dataset (such as weather, K-12 education, and public transportation) to study relationships—causality, opportunities for prevention, and patterns. The course was co-taught by faculty in Communication Design (author) and the university’s Institute for Public Health. It occurred in partnership with the data division of the FBI in St. Louis, a group charged to use data to reduce crime rates in the city. For the FBI, the goal was to investigate open-ended possibilities for how their data could be seen and used in new ways.

This paper will present this course as a case study for multi-disciplinary design learning and community partnership. It will focus on the “methodological” and “visualization” contributions of design. Students applied designerly ways of working in several phases, including drawing to express individual and team identity, using low-tech making tools to perform rough cuts on the data, developing a common “data-vis” language, and perhaps most significantly, introducing a fast critique/slow critique format for moving projects forward in gross and more finely grained ways, simultaneously.

The visual aspect of the final user interfaces was important for understanding the data and for collaborative dialogue with the FBI. Students used principles of composition, color, scale, and shape, as well as usability, information density, and sequencing. In addition, they learned basic data management and fundamentals of the platform Tableau. Their learning was synthesized in formal group presentations, made to the FBI data team and approximately 30 data practitioners from across the university and the city.

## **Visualizing Crime Data from the City of St. Louis: Multidisciplinary Student Projects in Partnership with the FBI**

*Heather Corcoran*

*Professor of Design*

*Director of the College & Graduate School of Art*

*Washington University in St. Louis*

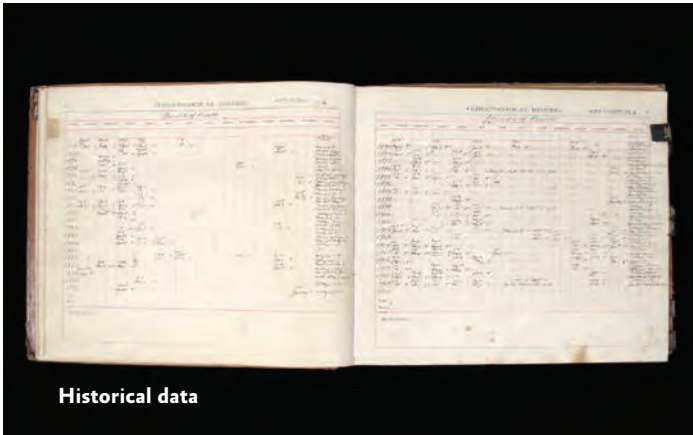
*Spring 2019*

I am interested in how the experience of learning design principles and methods can impact students studying fields other than design. This paper presents a data visualization project that attempted to impart design learning to engineering and public health students, as well as to designers. The content of the project centered around crime incidents in the city of St. Louis.

The project was team-taught as a credit-bearing workshop by two faculty with expertise spanning data, public health, digital platforms (such as Tableau), and visual design.

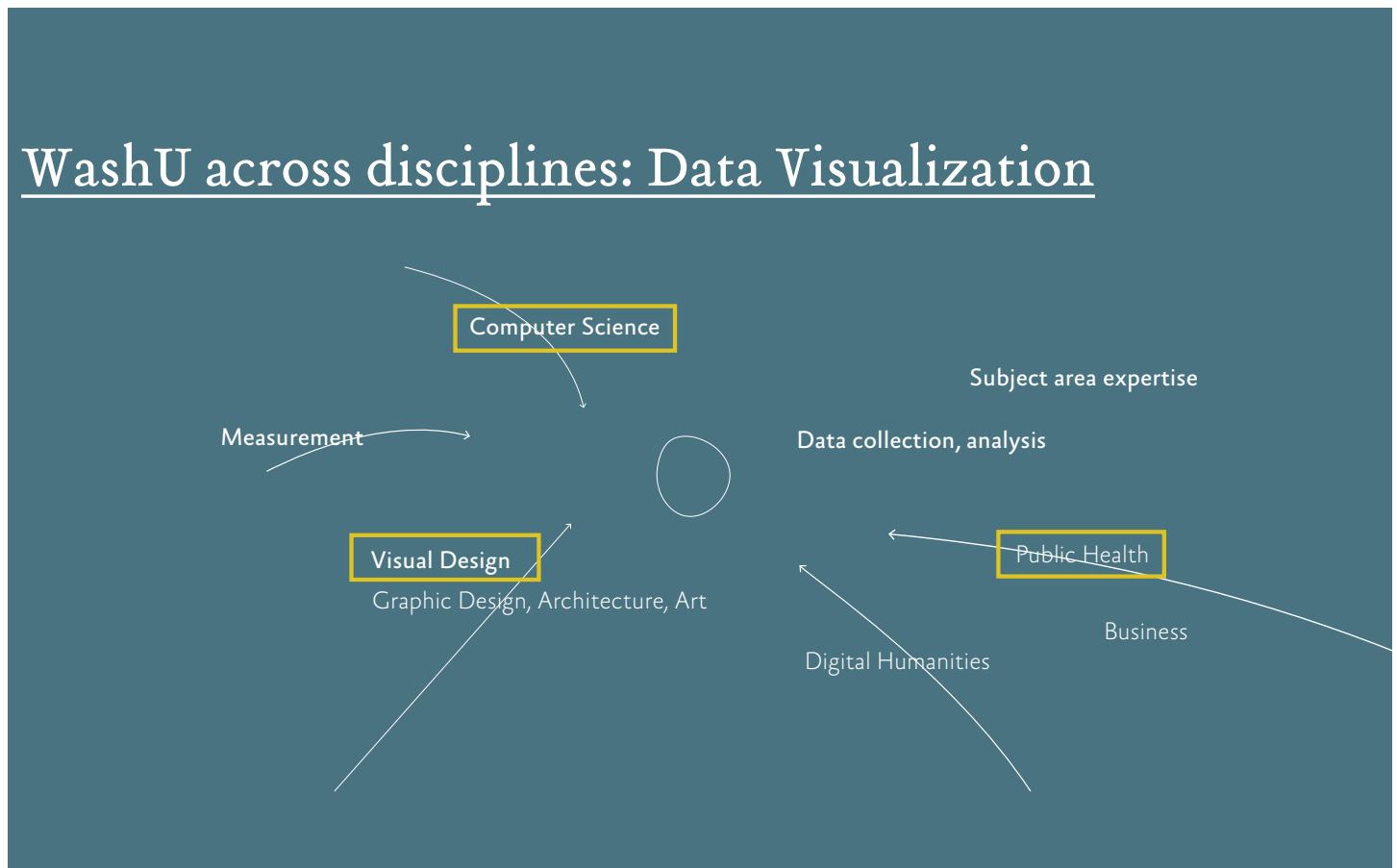


My own orientation as a graphic designer and data visualizer includes work with historical data, projects visualizing literary canons and literary material, projects at the intersection of text and numerical data, interactive tools with public health data, and K-12 educational programs that integrate design principles into learning.



Washington University in St. Louis, or “WashU,” is a science- and liberal arts-oriented research institution with seven independent schools in areas such as medicine, social work and public health, and business. The School of Engineering houses a large computer science program. The design program is located inside of a school dedicated to design and visual arts, that also contains both art and architecture programs. Many incoming students choose WashU over peer institutions because its professional degrees are built from a strong liberal arts base, a common foundation for all undergraduates. It is a data-driven place, with many premed students.

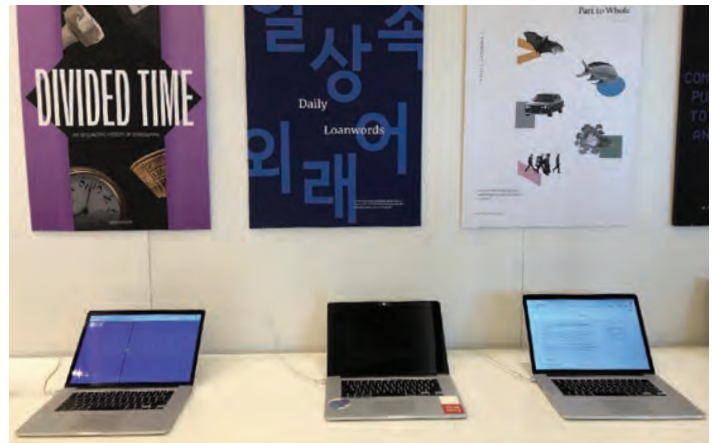
In the data visualization project below, three fields from across the campus were represented: visual design, computer science, and public health.



Under the umbrella of communication design, students study at the intersection of graphic design, illustration, and interaction design in a variety of ways, as well as taking more open-ended design research/ experience design courses. There are BFA and BA programs, as well as majors for non-degree students and minors, totaling about 300 students.

Our program is content-intensive. Students do extensive research and combine other fields of study into their design work with rigor.

The program also balances analytical and experimental investigations in form making, particularly in the area of two-dimensional composition. The school's letterpress book studio speaks to physical material as a priority. The program is increasingly invested in audience and user perspective.



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**Discover**  
Slaying monsters. The accompanying application would keep the service fun and contemporary. Anybody could download the app and keep track of their daily water intake, see how much resources they're saving by drinking in a refillable water bottle, and find out where the "bars" as they want some chilly cold and free water.

Erin Woo



Diana Seubert

Ellen Sitkin

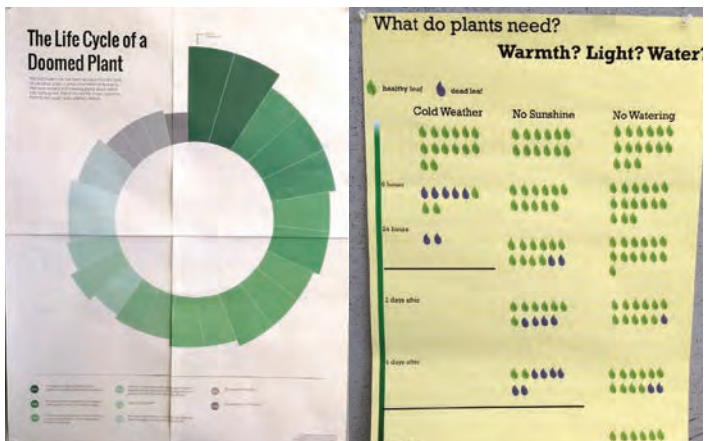
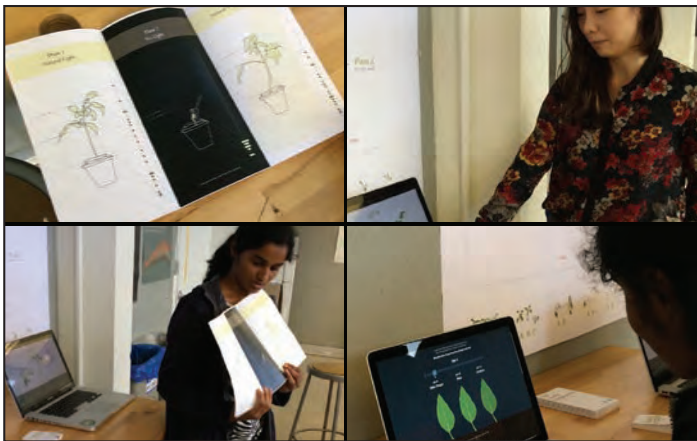
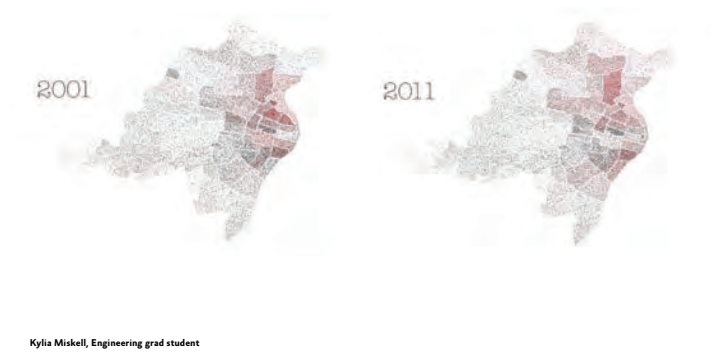
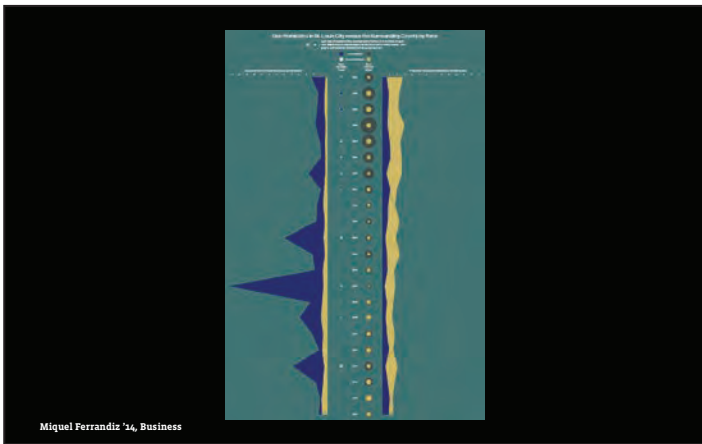
Susie Robison





In a longer project inside of a data visualization elective course, students selected data of particular interest. This included pieces by students in business, engineering, and design.

To help students develop a common language about their design learning, I ran *The Tomato Plant Project*. Each student received three tomato plants during the first week of class. They invented a semester-long experiment, collected data, and visualized.

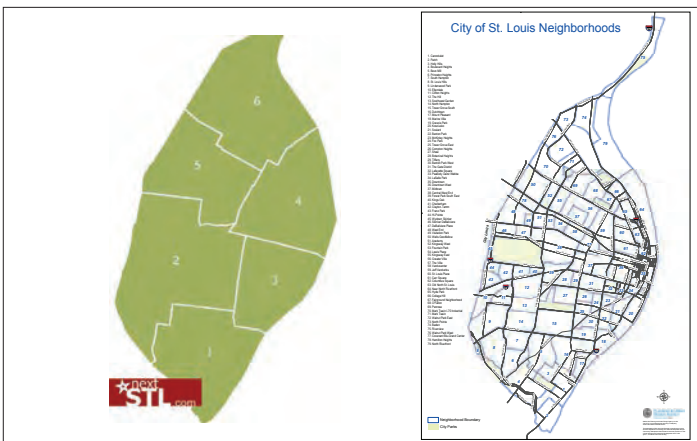




The crime data project was a mini course in which students were challenged to understand patterns of crime in St. Louis and create an interactive visualization to bring new insight to the general public or a targeted stakeholder group.

The project combined graduate students in public health with juniors and seniors in engineering and design. Its logistics were complex, as it required that we provide credits across three schools, in various program curricula, and then organize the students into “evenly staffed,” cross-disciplinary groups to do the work.

The city of St. Louis has approximately 300,000 citizens and is divided into six regions and many small neighborhoods. There are approximately 25,000 crimes reported per year. The FBI is working to figure out how that number can be reduced, and how the public can be better informed. The project asked students to visualize a given data set in relationship to one that they found that had potential linkages in causality. This was a half-credit course; students had a few weeks to work in class, and then a few more weeks to refine before presentation.

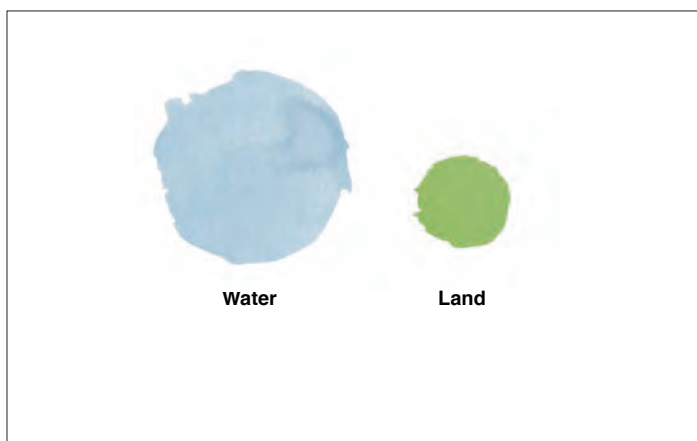
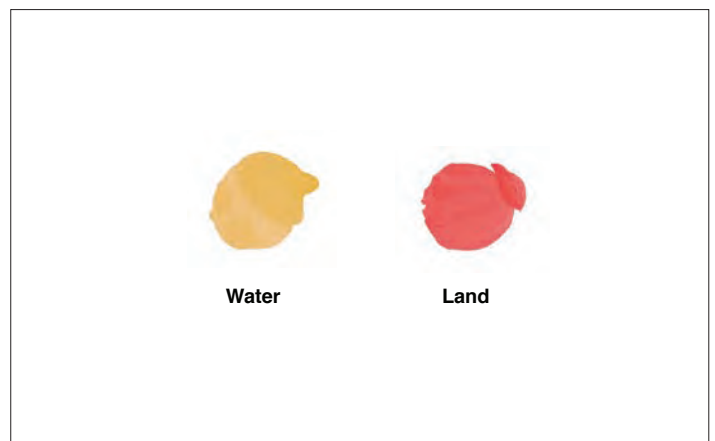
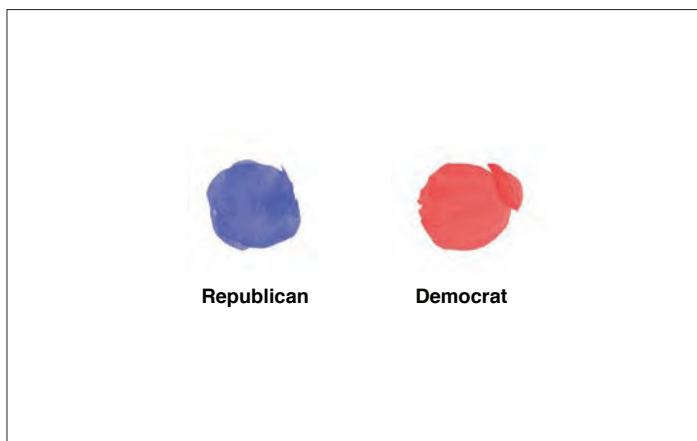


The image is a screenshot of a Microsoft Excel spreadsheet. It shows a large table of data with multiple columns and rows. The columns include various identifiers, dates, and numerical values. The data appears to be organized in a structured format, possibly representing crime reports or neighborhood statistics.

We wanted all students to develop a level of competency in each of three areas. The first was to understand the baseline data provided, which spans January 2014 to midyear 2016. It has approximately 122,000 lines and tracks crime location by zip code, region, address, county, latitude and longitude; crime type, date and time, gender, age, race, etc. A data expert from the St. Louis FBI team came to brief the students.

I worked with students on visual development. Design is typically learned experientially—by doing and iterating. But I also found that “call and response” lectures were helpful to start.

I began with principles of color. This included a series of exercises that I call the “two-dot approach,” in which I asked students to compare sets of colors, consider how they make associations with color, decide what constitutes a mistake, and then assess how they might use color to code two things of similar importance, unequal importance and so on.



**Themes to consider**

Functional: properties of color (hue, value, saturation)  
Associative: culturally understood, naturally occurring

Republican Democrat Water Land

I try to build a foundation in color that I can apply more broadly to principles like scale and hierarchy later. In my experience, many people outside of the field of design have a pre-existing connection to color that helps makes this a viable approach.

My teaching partner Ben Cooper is a data expert in public health. He worked with the students on the linkages between the data and Tableau, the software that we asked students to learn to build their interfaces. Tableau has certain plug and play features, but given the complexity of the data and the project ambition, as well as the speed of the project, it required significant investment from the students.

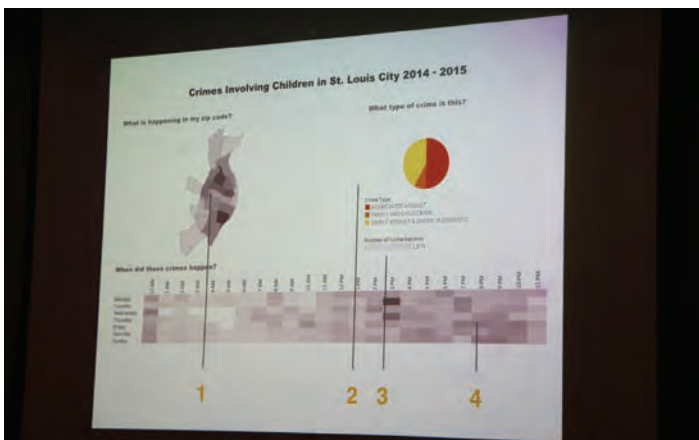
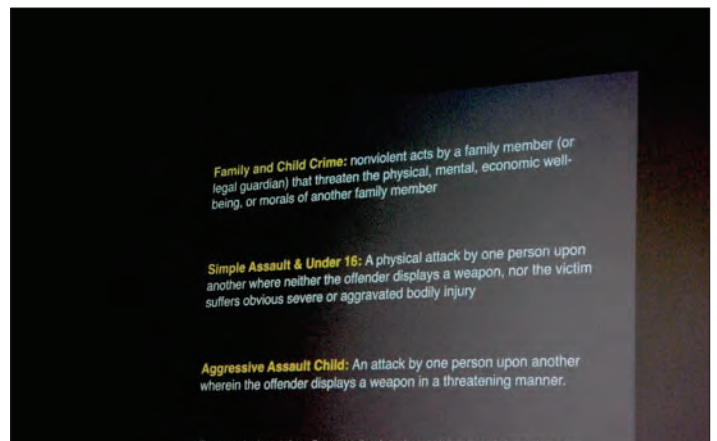
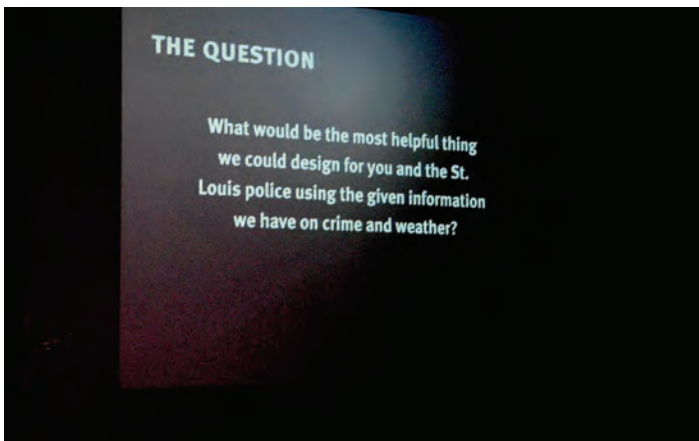
The students sprint-trained in these three areas of data, design, and technology, and then worked across the skills of their groups to deepen their knowledge, as they simultaneously developed the conceptual framework for their projects.

Early steps included visual brainstorming, collecting design and project inspiration, and a close look at the data. Students presented their ideas in a critique format during each week of the project, which was new for many of them. The pacing was “fast-slow.” In other words, during each class, groups presented 1-minute, top line views of their progress. This allowed students and faculty to understand the general status of the class before working in depth with each group. The contrast between fast and slow helped students toggle between the macro view of their project idea and the micro details, and to see the differences between big picture group accountability and small individual accountabilities. In the slow meetings, each student representing a particular field and role on the project would speak and receive coaching from the appropriate faculty member.

There were four groups. One examined the crime data in relationship to daily weather patterns. A second group paired a data set about K-12 schools in the region, focusing on safety for elementary students, relationships between ingress and egress from schools, and the timing of crimes. A third group was interested in public transportation hubs, specifically St. Louis' MetroLink train stations and crimes occurring in the vicinity of the stations.

Projects were ultimately framed around a data question. Each Tableau interface embedded the two sets of data.

Groups presented to representatives from the St. Louis public health community and across the campus. Approximately 30 professionals provided feedback.



To assess the project, we developed two forms—one for students to evaluate themselves and another for external reviews. The student form provided a space for students to reflect on the value of the cross-disciplinary format and peer learning, specifically. We generally learned that student learning came largely from peers, and that expertise outside of their own fields was both helpful and challenging—outside of student comfort zones. Students wanted more time and space to complete their work.

Evaluators told us that there was significant value in the project for gaining cross-disciplinary insight about possibilities for how the data could be applied in more useful ways. The prototypes themselves were well received for their thinking and design quality—many commented that they had not seen anything like them. They were viewed as starting points to bigger ideas. Several professionals noted that the projects would need to be more targeted and developed to have true value for their audiences, which was seen as a worthwhile endeavor.

The project was valuable in its attempt to feed the professional and local public health and data community with cross-disciplinary thinking. It provided validation that design process and visual principles learning has relevance across our campus, perhaps not too far afield from learning scientific method or writing. I look forward to continuing to build on that larger goal, as well as running new iterations of this project.



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## 50 From “Community as Client” to “Community as Immersive Learning Experience”: the evolving community learning experience opportunity.

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### Abstract

This presentation will address what it means to engage a community not just as a client but to go deeper in relationship with the community. The goal is to help other educational leaders learn how to create an immersive community service learning experience for students.

**Barry Erdeljon**  
*Marymount University*

- Managing the community-student relationship;
- Using virtual spaces for time-efficient teaching;
- Balancing community commitment with academic workload; and
- Reviewing experienced advantages and disadvantages of long-term versus onetime commitments to communities.

It Includes real-life case studies of working with a community and learning from communities, which takes the learning process beyond the classroom:

- Celebrating the diverse culture of the refugee community and the One Journey Festival.
- Holding Former-Speaker Paul Ryan accountable for a social justice budget with the Sisters of the Religious of the Sacred Heart of Mary.
- Creating Hawksbills Hope, Inc., a community effort to save endangered sea turtles in Belize.
- Developing a local producer-only farmers market, a civic association initiative

With twenty-five years of teaching community service learning, this presentation will cover the good, the bad, and the ugly, but mostly the good: good learning experiences; good community betterment; and a “feeling good about it” professor. Unique challenges, how to gracefully fail, and a successful working model will be covered in this presentation.

My hope is to engage students, faculty, and academic administrators in a discussion of unique ways to engage communities. Ultimately, I hope to encourage more immersive learning models for design programs and local communities.

## Introduction:

Marymount University Graphic and Media Design program commitment to community service:  
<https://youtu.be/u61KId6orrU>

Marymount University Graphic and Media Design Program: Sisters of the religious of the Sacred Heart of Mary advise to Marymount students  
<https://vimeo.com/191572386>

## Case studies:

Case studies of working *with* a community and learning from communities. Going beyond the classroom.

- 1) One Million Bones – crowd sourcing community art installation
  - a) Project explanation: [https://youtu.be/d\\_5hTklyE-8](https://youtu.be/d_5hTklyE-8)
  - b) Marymount student involvement:
    - i) Planning and hosting a campus event in support of the international project including roundtable with founding artist and genocide survivor.
    - ii) Promotional, web and social media promotional support materials
    - iii) Guerilla marketing – hanging Papier-mâché bones in entrance of every campus building
    - iv) Participating in the laying of bones on the National Mall in Washington, D.C.

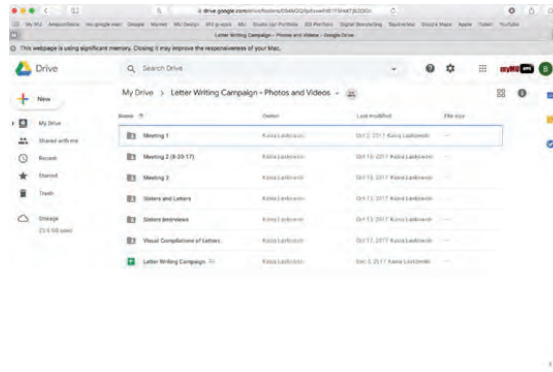


- 2) Holding speaker Paul Ryan accountable for a social justice budget Dominican and RSHM sisters.
  - a) Project brief [https://m.facebook.com/watch/?v=885217238308535&\\_rdr](https://m.facebook.com/watch/?v=885217238308535&_rdr)  
to students from Carol Coston, and Adrian Dominican, Founder of Network Lobby  
<https://m.facebook.com/NetworkLobby/>
  - b) Marymount student involvement:
    - i) Creating Instagram Page and uploading letters, photos, and videos of nuns appealing to Speaker of House to Endorse a social just federal budget.
    - ii) Project Instagram page <https://www.instagram.com/nunswritepaulryan/>
    - iii) Federal budget issue page Network Lobby: <https://networklobby.org/issues/budget/>

Follow up on our conversation, this is what we have arrived at (and discovered to be) the objectives of the social media campaign for the letter writing to Paul Ryan. I will be sharing this with Kathleen after my students discuss this further tomorrow.

- 1 Raise awareness of the sisters budget concerns and letter writing campaign
- 2 Share the sister's letters with the public and media
- 3 Get more people to write to their congressmen: <https://networklobby.org/issues/budget/>
- 4 Make more sisters aware of the letter writing and to subsequently participate
- 5 Raise funds to send nuns to Washington for presentations of letters to Paul Ryan
  - When the letters will be presented to Representative Ryan in early December NETWORK hopes to gather many more religious sisters to fill the Congress chambers visiting also with many other Congress people regarding a Fair and Moral Budget 2018 for the USA. **Please make a contribution to NETWORK to help make this happen!**

Project letter of understanding



Google drive project files

- 3) Giving hawksbills' hope and a community effort to save the endangered sea turtles in Belize.
  - a) Project explanation: <https://youtu.be/snXCWDiXDA4>
  - b) Marymount student involvement:
    - i) Photography, writing, designing and video production for <http://www.hawksbillhope.org> and social media
    - ii) Studying abroad in Gales Point Belize and participating on nightly turtle nesting and recue searches. Covering six miles of beach each night.
    - iii) Assisting with tagging turtles [http://www.seaturtle.org/tracking/index.shtml?tag\\_id=175969](http://www.seaturtle.org/tracking/index.shtml?tag_id=175969)
    - iv) Volunteering in the local village and participating local elementary school visits
    - v) Raising funds to support local school children's' cost of secondary education [http://www.hawksbillhope.org/?page\\_id=1130](http://www.hawksbillhope.org/?page_id=1130)
  - c) Faculty involvement: Branding Hawksbill Hope, Inc. turtle walking in Belize and web, video and project tech support. Consultation on fund raising and promotional ideas for Hawksbill Hope, Inc.



**Conclusion:** Going beyond the traditional community as client relationship in the classroom. Providing immersive community experiences inspires students to be lifelong change agents. To take ownership of community efforts for social justice and environmental concerns.

**Using virtual community client relationships for time efficient teaching:**

<p><b>Types of Community Engagement</b></p> <ul style="list-style-type: none"> <li>• Branding</li> <li>• Websites &amp; Social Media</li> <li>• Posters/ T-Shirts</li> <li>• Video Productions</li> <li>• Print Collateral</li> </ul>	<p><b>Types of Community Working Relationship</b></p> <ul style="list-style-type: none"> <li>• Community Consultation</li> <li>• Partner in Community initiative</li> <li>• Event Partner</li> <li>• Client</li> </ul>	<p><b>Classroom Organization</b></p> <ul style="list-style-type: none"> <li>• Independent Study</li> <li>• Small Group Project</li> <li>• Class Project</li> </ul>
<p><b>Role of Instructor</b> (Any combination of)</p> <ul style="list-style-type: none"> <li>• Account Executive</li> <li>• Executive Producer</li> <li>• Creative Director</li> <li>• Art Director</li> <li>• Director</li> <li>• Executive Producer</li> <li>• Production Manager</li> </ul>	<p><b>Role of Students</b> (One role or any combination of)</p> <ul style="list-style-type: none"> <li>• Project Manager</li> <li>• Researcher</li> <li>• Copywriter</li> <li>• Art Director</li> <li>• Producer</li> <li>• Designer</li> <li>• Productions Artist</li> <li>• Instructor</li> <li>• Photographer</li> </ul>	<p><b>Role of Community</b> (And/or Class Instructor)</p> <ul style="list-style-type: none"> <li>• Meetings <ul style="list-style-type: none"> <li>Project Start Up</li> <li>Concepts Review</li> <li>Design/Rough-cut Review</li> </ul> </li> <li>• Approval of Project Brief <ul style="list-style-type: none"> <li>Incremental Approvals</li> <li>Concept through Production</li> </ul> </li> <li>• Community side Project Management</li> </ul>
<p><b>Rules of Engagement</b> (Community Acceptance of)</p> <ul style="list-style-type: none"> <li>• Acceptance of Letter of Understanding</li> <li>• Student Pace</li> <li>• Learning in Progress</li> <li>• One Comprehensive Set of Changes</li> </ul>	<p><b>Forms of Communication</b></p> <ul style="list-style-type: none"> <li>• Email/Phone with Instructor or Student Project Manager <u>Only</u></li> <li>• Virtual Presentations and Client Virtual Input - WordPress Project Sites</li> </ul>	<p><b>Student Project Management</b></p> <p><i>Google Docs</i></p> <ul style="list-style-type: none"> <li>• Production Schedules</li> <li>• Research</li> <li>• Final files for community</li> </ul> <p><i>Google Drive</i></p> <ul style="list-style-type: none"> <li>• Working &amp; Final Design files</li> </ul> <p><i>WordPress</i></p> <ul style="list-style-type: none"> <li>• Project Briefs</li> <li>• Concept roughs</li> <li>• Comprehensive layouts</li> <li>• Final Designs</li> </ul> <p><i>YouTube channel</i></p> <ul style="list-style-type: none"> <li>• Rough cuts</li> <li>• Fine cuts</li> <li>• Final productions</li> </ul>

Marymount University, Arlington, Virginia – Graphic and Media Design Program:  
[https://www.marymount.edu/Academics/School-of-Design-Arts-and-Humanities/Undergraduate-Programs/Graphic-Design-\(B-A-\)](https://www.marymount.edu/Academics/School-of-Design-Arts-and-Humanities/Undergraduate-Programs/Graphic-Design-(B-A-))

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## 51 Out of the Classroom and Into the Exhibit: Collaboration Through Color

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### **Abstract**

"Museums, cemeteries!" the Futurists exclaimed at the beginning of the last century. It is common for artworks that have entered a museum's permanent collection to become inactive, and the exhibition of the permanent collection is often not as well frequented by visitors as temporary exhibitions.

**Jessica Hawkins**  
*Centenary College of Louisiana*

This was the challenge faced by our on-campus art museum, which endeavored to reinterpret the Indo-china Collection of Jean Despujols, the heart of its extensive permanent collection. Given the distinctive use of color as a formal element in Despujols' work and the rich cultural associations with color, this seemed like a natural frame through which to recontextualize the work.

But could color, as a framing device, be approached not just as a formal element discussed in terms specific to visual art? In fact, color is a topic studied by a range of fields, including biology and psychology. And perhaps by including voices outside of the museum's traditional domain, a broader audience might be reached and engaged.

This project exemplifies liberal arts education at its best, engaging students and professors across the fields of art history, design, biology, and psychology, working on a real exhibit for a nationally accredited museum. It also achieves another goal for the museum: to create more connections between the museum and the school's academic curriculum. The project involved collaboration on different levels, including collaboration between first, second, and third year design students, between students from art history, museum management, design, psychology, and biology, between professors from different divisions (humanities and social science), and between the museum and the classroom. The endeavor resulted in valuable pedagogical experiences for educator and student alike, meriting reflection and discussion.



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## 52 Visual Identity Design for a Capital City

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### **Abstract**

What happens when the capital city where a college is located asks the college's graphic design program for help designing a new visual identity? We'll find out.

**Chris St. Cyr**

*The College of Saint Rose*

Over the course of 15 weeks, students in the junior class at the college will be engaged in the process of designing a visual identity system for one of the fifty capital cities in the U.S. I say "will be" because the project is currently underway. This presentation will either be a presentation of a triumphant community service project or an unsuccessful attempt at a large scale design project involving 15 students, four faculty, three client contacts, and one semester. Most likely, it'll be something in between.

The project is organized in three phases. Research and discovery, the first phase, will be conducted outside of any course, with meetings on Fridays when most design students don't have class. Phase two, logotype development, will be assignment two in the Type II course. Once a smaller group of logotypes have been agreed upon the project will then move to phase three, the visual language and applications of the visual language to various formats (website headers, social media badges, stationery systems, vehicles, signage, etc.). This phase will be assignment three in the Applications in Design course. Throughout the project the students and faculty will meet with city officials and members of the public to conduct research and receive feedback. In late April or early May a final presentation will be made to the mayor and the mayor's staff.

In this presentation I will discuss the rationale provided by the city to reach out to our school, the organizational model developed by the faculty to make the project possible, the design process, final visual outcomes, and next steps for the project. Keep your fingers crossed.

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## 53 Access Your Culture: A Workshop of Perspective

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**Victoria Pickett**

*Northern Arizona University*

**Marisa C. Garcia Rodriguez**

*Northern Arizona University*

### **Workshop**

To understand someone else's point of view, we must first understand what shapes our own frame of reference—our cultural perspective. We all view situations based on the beliefs, values and experiences that are commonly found in our own culture.

We'll start with a short ice breaker to show the power of perspective. Next step is to define culture and discuss what it means. Then, breaking into small groups, we will look at our own identity—our own qualities, beliefs, distinguishing characters or personality traits and values. As a group we'll look for commonalities or unique aspects to see how we relate to others. We will examine how culture and identity are integrated into everything we experience. Once we can realize our own point of view and understand that everyone brings their own cultural perspective to every situation, we can start to understand how those viewpoints inform decisions and how we approach problems. This wide range of ideas and customs can help drive innovation and creativity. These insights can and should inform our roles as designers and design educators and even as students.

Lastly, each person will be asked to reflect on a holiday memory (or family memory; reunion, vacation, etc) and jot down the details. The specific holiday will not be revealed as the memories are described. The members of the group will try to guess the holiday from the rituals and beliefs, etc. The goal is to show how culture and identity is integrated into everything we experience. It offers insight to how someone else with a different cultural perspective might view a situation. Empathy is a learned behavior. This cognitive empathy can inform our roles as designers and design educators and even as students. We can better understand the perspectives needs and intentions of others.

### **Materials**

Sketchbook or notebook, pens

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## 54 Kinetic Typography from Antique Letterpress

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**David Wolske**  
*University of North Texas*

### **Workshop**

This workshop will explore strategies for using antique letterpress printed wood type to create experimental typographic compositions and animations in Photoshop and After Effects.

The objectives of this 60minute session are to:

- consider the practical and pedagogical potential of abstract and expressive typographic forms
- investigate the spatial and temporal implications of combining analog and digital typographic processes
- learn advanced digital masking and layering; and introductory animation techniques

### **Materials needed:**

- Late model MacBook or PC laptop computer with Adobe Photoshop CC (2018 or newer) and Adobe After Effects CC (2018 or newer)
- Sketchbook or notebook; pencil(s), pen(s), etc.

### **Materials provided:**

- Letterpress printed wood type letterforms, scanned and rasterized for digital manipulation.

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## 55 **function draw(): cooperative visual patterns with p5.js**

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**Jennifer Kowalski**  
*Temple University*

### **Workshop**

This workshop demonstrates tools and methods for teaching programming fundamentals to visual thinkers. Participants will work together to generate patterns in the browser using p5.js, a JavaScript library that makes code accessible to artists, designers, educators, and beginners. The workshop guides participants through conditionals, loops and functions as applied to points, lines, and shapes. Participants will draw their own pattern “tile” on graph paper and then bring their individual design to the screen by writing basic commands in p5.js. Participants will then share the source code of their “tiles” with one another to build larger, more complex visual patterns together. At the end of the workshop, all participants will receive the source code and jpg images of the patterns created. The basic components of this workshop could be used in design classrooms teaching web programming and production but are also transferable to teaching 2-dimensional design principles such as symmetry and repetition. Each participant will need access to a laptop, desktop, or tablet with a web browser. No other software is needed—the workshop will utilize the p5.js web editor. Graph paper for sketching patterns will be provided by the workshop moderator.

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## 56 Maximizing Value and Minimizing Chaos in Creative Collaborations

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### Workshop Description

Marty Neumier, author of “The Brand Gap,” graphically illustrates the value of collaboration as:

CHAIR 1 + 1 = 11.

**Judy Livingston**

*Alfred University*

Design is collaborative by nature and necessity. Designers are familiar with the value of collaboration and its rich convergence of multiple perspectives and skills.

PANELISTS

**Jan Conradi**

*Rowan University*

We recognize the extraordinary possibilities of collaboration. Still, in design studios, students are evaluated individually. We are surrounded by extraordinary talent and expertise on campus, and yet we can't find time for a Google hangout. As faculty we have access to remarkable resources. Design education, however, is often more of a solo expedition.

**Robert J. Thompson**

*Youngstown University*

Happily, more and more colleges and universities recognize the need to build a culture of collaboration. This panel will map out myriad opportunities for collaborations within higher education and help figure out how to navigate a successful adventure. Panelists will unpack the trial and error of their efforts to create rewarding collaborative experiences. These include student projects with community partners, interdisciplinary curriculum, leadership on committees, as well as projects with colleagues at other colleges and universities. This panel will deliver strategic and tactical means to collaborate with our institutions and community partners to the benefit of all constituents: community members, students, faculty, and the university as a whole.

**Neil O. Ward**

*Drake University*

Questions:

1. What are your criteria for creative collaborations?
2. How do you engage student learning goals, interests, and strengths?
3. How do you get buy-in from all constituents? (community members, colleagues, administration, etc...)
4. What are your group project management tools? (e.g., Google docs, Basecamp, etc...)
5. How do you document collaboration?
6. How do you deliver/display the results? (e.g., artifacts, data, exhibition, book, etc...)
7. How can we expand our impact from local to global communities?



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## Poster 1 **Creating Community Branding for Historic African American and Hispanic Inner City Redevelopment Opportunities**

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### **Poster**

**Jan Ballard**  
*Texas Christian University*

For over two decades, the city has invested millions of dollars for infrastructure with the goal of attracting private investment to redevelop several areas nearby a wealthy university location. While the areas close in to the university have benefitted from the effort and have seen skyrocketing land prices and vigorous redevelopment, separate ethnically diverse Urban Villages close by have not experienced the rapid economic redevelopment of their neighbors.

Celebrating the historic character of the area, as a component of design, is one of the four points described in the transformative strategies of the nonprofit Main Street America. Students will create branding proposals to build on the history of the two Urban Villages, and design a positive image that showcases the unique characteristics of the community in anticipation of investors who are not familiar with the histories. If a picture is worth a thousand words, the hope is that the branding proposals will distill the hundreds of pages of transcriptions and master planning from twenty-three years into a visual story telling of the history of the communities. By using design thinking to condense the narrative into a marketable visual branding proposal, the Power of Place can be discussed with candidates responding to the city's Request of Expressions of Interest, and the Community stakeholders.

Research from student teams was presented on campus to members of the city's Economic Development and Comprehensive Planning and Development Departments. The student branding proposals were displayed as a component of senior portfolios in the University gallery in December 2018. In March 2019, the Community stakeholders in the two Urban Villages will be selecting a student design to be implemented as banners by May 2019, funded by the instructor's Community Engagement grant. Displayed on the newly installed pedestrian infrastructure, the two student designs will begin the visual branding of the two underrepresented historic inner city communities.



## “Creating Community Branding for Historic African American and Hispanic Inner City Redevelopment Opportunities”



In a Fall 2018 project, four BFA Graphic Design seniors researched and created designs to help brand two Urban Villages in City of Fort Worth.

Urban Villages are small geographic areas (usually one mile square) zoned for dense, multiple-use development that is mass-transit and pedestrian friendly. Parks, business, entertainment, and homes — all within walking distance of each other in an area with a consistent look and feel that emphasizes the culture and heritage of those who call it home.

Other Urban Villages adjacent to the wealthy university have benefited

from the city’s reinvestment efforts, resulting in gentrification and resident displacement. Could the students help define the historic communities just outside their campus, in order to brand the areas to reflect the authentic nature of the residents?

TCU Graphic Design students visited the Central City locations, and met with community leaders in order to reflect the culture and historical roots of the communities. The City of Fort Worth Urban Village program aims to attract developers and business groups to revitalize older commercial districts.

These branding proposals will be used by the City of Fort Worth in community engagement via social media and as posters in community centers, so that the Six Points and Evans & Rosedale community stakeholders can select banner designs. The selected designs will be produced and installed in the pedestrian environment. The banners are funded by a TCU Service Learning grant awarded to Ballard from the TCU Office for Community Engagement Student Development Services. The capstone class was designated as Service Learning by the University.

**The Evans & Rosedale Urban Village** is located in the near Southeast neighborhood. It’s proximity to downtown and interstate freeways make it attractive for investment. Evans & Rosedale is an historic African American neighborhood with a rich history medical, financial, education, and music pioneers. The community



was devastated by the building of the interstate system of the 1970s, dividing the once thriving middle class neighborhood and contributing to its decline. With over 15 acres of city owned vacant lots, the city has again issued a Request for Expressions of Interest (RFEI)

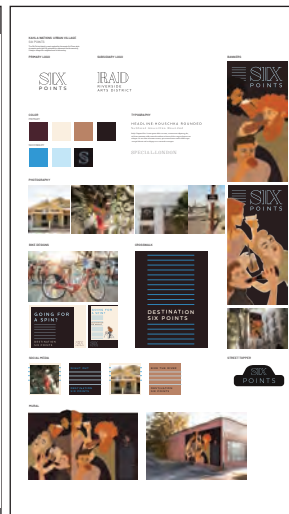
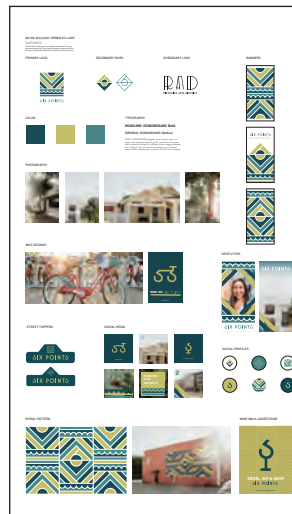
looking for a master developer. The online history of the neighborhood by the city was a flyer with Comic Sans font and low resolution images of the pioneers. Students were greeted by neighborhood residents as they took required photos during their site visit. The two students were invited to a meeting with residents to hear important stories of pioneers. The neighborhood will install selected student designs in the branch library and the community center.



**The Six Points Urban Village** is a working class area originally known as Greasy Bend, evolved from the area’s history of farmers and nursery workers. The Urban Village is centered around Race Street commercial center located at the intersection of Race, Riverside, and Belknap streets. When an historic building was slated for demolition the residents rallied to find investor to save it. The effort has served as a catalyst for revitalization. However, currently the neighborhood struggles in identification, with over six (often conflicting) neighborhood associations, and recently, an out-of-state developer attempting to name the area differently than it’s historic monikers.



The neighborhood stakeholders have met and selected one of each student designs for installation on the ten newly installed pedestrian lamp posts on the main commercial street. The student work was redesigned for a square format to extend the funding by the TCU Service Learning grant.



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## Poster 2 Designed to Vote. A Multi-University Exhibition

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### Poster

To start the academic year, educators at three universities in three states collaborated with a shared poster problem focused on voter awareness and voter registration. We agreed to create public exhibitions of all students' posters at each school.

**Jan Conradi**

*Rowan University*

**Lisa Fontaine**

*Iowa State University*

**Robert J. Thompson**

*Youngstown State University*

**Kelly Porter**

*East Tennessee State  
University*

At UCDA, we propose exhibiting a salon-style sampling from the nearly fifty 11 x 17 posters that resulted. Specific course objectives varied, so posters from one school were primarily typographic while others emphasized original illustration or photography. The size allowed easy sharing and economical printing.

Our teaching collaboration built upon design's history of engagement and activism for social good and the university tradition of preparing students to be aware participants in society. When fall semester began, America was anticipating the November 6th mid-term elections as an opportunity to vote on the issues of today and for the future. However, voter statistics show that many people — especially young adults — are not actively engaged. American voter turnout is an abysmal 55% during presidential elections, and even lower in midterms. Young Americans, as a subgroup, vote at far lower rates than these.

Our goal was to encourage students to express a commitment to participatory democracy. Students researched statistics and conceptualized responses to key questions: Why is voter turnout low? Why do people say that they care about election results, but don't care about voting? What can be done to increase voter participation, particularly for young voters? Most critically: Are you registered to vote? Can you encourage your fellow students to register?

This educational collaboration engaged our students and the exhibition raised awareness of voter issues for the campus community. The students were intrigued with knowing they were part of a multi-school activity. It encouraged many of them and their non-design friends to actually register and vote in November.

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## Poster 3 Seeing what is not there: The Art and Process of Infrared Photography

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**Audrey Dainty**  
*Pittsburg State University*

### Poster

Infrared photography is a seldom-explored photographic technique, however there is a wealth of knowledge to be gained in regards to tonality and surrealism when utilizing this technique. The process of converting an existing digital single lens reflex camera to become infrared sensitive is difficult and time consuming. Once converted, the resulting images lack definition and need refinement through digital editing. This poster will serve the following purposes:

1. Outline the process of converting a DSLR camera to become Infrared sensitive.
2. Outline the process of editing infrared images in order to properly utilize their tonality and surrealistic properties.

# "SEEING WHAT IS NOT THERE"

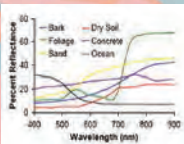
## The Art and Process of Infrared Photography

Researcher: Audrey Dainty | Advisor: Rion Huffman  
Pittsburg State University

### INTRODUCTION

Infrared photography is a seldom-explored photographic technique, as the concept of infrared is one that continues to elude many individuals. Infrared light falls outside of the perception of the human eye. That which can be seen by the human eye is known as the visible spectrum, and the spectrum known as infrared, or rather the photography term of "near infrared" used by Bob Vlahneski, is a range of 700-1200 nanometers that falls outside of this visible spectrum. A visual representation of this difference between the visible spectrum and the infrared spectrum can be seen in Figure 1 from J. Andrej Wrotniak. The height of curves between 400-600 nanometers is an example of how bright the substances are according to the visible spectrum. But from 700-900 nanometers, these substances change in brightness, showing the difference of the infrared spectrum. Therefore, when the infrared spectrum is applied to photography, much can be learned about the tonality and surrealism that is produced.

Figure 1



Capturing infrared images allows humans to view the best example of near-infrared light, as the human eye can see only a few nanometers into the infrared spectrum, hence the term "near-infrared". This process can be done in a multitude of ways, but using a lens filter is one of the more practical and affordable avenues to pursue. Many professional photographers completely convert cameras to be infrared specific, and this was a process first attempted by the researcher. However, with an old camera body and less experience, this conversion was unsuccessful, therefore leading to the application of a lens filter. After examining many reviews on infrared filters, the researcher came to the decision for the Hoya R72 infrared filter. According to Bob Vlahneski, the Hoya R72 infrared filter is not only more affordable, but also produces high quality infrared images that focus on the broad spectrum of infrared. This high accuracy was found to be true and resulted in unique editing processes of the straight out of camera images that made them more aesthetically pleasing while also providing a glimpse into a world that is normally unseen.

### PURPOSE

The purpose of this study is to accurately capture near-infrared light, providing viewers with an example of infrared colors that fall outside of the spectrum of what can normally be seen. In this process, an alternative artistic product is provided for those in the design industry. The research conducted started with the conversion of a DSLR camera but became a focus on the capabilities of the Hoya R72 infrared filter as applicable to a larger population of photographers, as the camera conversion is expensive when done correctly.

Visible Spectrum, Straight out of Camera



Near-Infrared, Straight out of Camera



Near-Infrared, Edited



Visible Spectrum, Straight out of Camera



Near-Infrared, Straight out of Camera



Near-Infrared, Edited



Visible Spectrum, Straight out of Camera



Near-Infrared, Straight out of Camera



Near-Infrared, Edited



### MATERIALS/METHODOLOGY

Research was conducted by first attempting to convert an older-bodied DSLR camera by removing its infrared sensor. This process would allow infrared light to be the only light filtered through the camera as opposed to only allowing visible light rays. After this was found to be unsuccessful, a Hoya R72 80mm screw-on infrared filter was purchased and used on a Canon Rebel T6 DSLR camera to capture the near-infrared images. Alex Morrison's article explaining the process of shooting infrared without expensive costs outlines the methods that the researcher implemented in their initial attempts at infrared photography. One of the largest obstacles was the long exposure required when shooting with the Hoya R72 infrared filter. Due to this necessary long exposure, a tripod was used in the capturing process with many before and after images being included. Once the photographs were taken, the process of editing them for comparison was done using Adobe Photoshop and Adobe Lightroom. The images were then composed to show the original visible light spectrum image, the straight out of camera infrared image, and the edited infrared image to exhibit these distinctions.

### RESULTS/CONCLUSIONS

The first step of this research was to attempt the conversion of an older-bodied DSLR camera from one restricting infrared light to then allowing only infrared light. The process of attempting this on an older camera was done in order to provide a revitalization of a camera no longer used and avoid breaking the researcher's primary camera. This process was also attempted in order to avoid the expensive cost of sending the camera to a conversion company, but was found unsuccessful. A newer model of camera with more accessible parts could potentially lend itself to the successful infrared conversion. Using additional funds to send the camera to a professional conversion company could be another option to achieve the conversion.

After the failed conversion, the researcher instead utilized a Hoya R72 infrared lens filter on a Canon Rebel T6 DSLR camera to take the infrared images. This filter provided an affordable approach to capturing infrared images and still produced high quality images that showed the near-infrared lighting. The minor learning curve that comes with trying a new product was worthwhile for the use of the Hoya R72 infrared filter and therefore comes recommended from the researcher.

The initial infrared images straight out of camera displayed near-infrared lighting that otherwise is outside of the visible spectrum for human eyes. The resulting near-infrared images, which consisted mainly of red to purple coloring, then provided a new artistic quality when it came to the editing process. The process used to edit these images was in reference to infrared photographer Nov Abouma's process as demonstrated in his tutorial titled "How to Edit Infrared Photos in Lightroom." The researcher's straight out of camera images were processed first in Lightroom to reduce the image temperature before opening in Photoshop. Once in Photoshop, the images were channel swapped in their respective red and blue colors before final editing touches were done in Lightroom. To finalize this post-processing, the hue, saturation, and luminance of the images were adjusted to produce surrealistic color features and improved tonalities. Final images after post-processing therefore had a new and aesthetically pleasing look, while providing insight into the visuals of infrared lighting.

The images included on this poster display the three steps of the infrared photography research:

1. The visible spectrum digital image
2. The straight out of camera near-infrared image
3. The edited infrared image

### REFERENCES

Alonso, N. (Nozalé Photo). (2017, November 26). How to Edit Infrared Photos in Lightroom [Video File]. Retrieved from <https://www.youtube.com/watch?v=7vmlnqP0FQ8&list=WLEindex-3>

Morrison, A. (2014, June 09). How to do Surreal Digital Infrared Photography Without Expensive Gear or Camera Conversions. Retrieved February 22, 2019, from <https://digital-photography-school.com/how-to-do-surreal-digital-infrared-photography-without-expensive-gear-or-camera-conversions/>

Vlahneski, B. (n.d.). Introduction to Infrared Photography. Retrieved March 14, 2019, from <https://photographylife.com/introduction-to-infrared-photography>

Wrotniak, J. A. (2000, July 17). Infrared Photography with a Digital Camera. Retrieved March 14, 2019, from <http://www.wrotniak.net/photo/infrared/>



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## Poster 4 Simultaneous Color Contrast Collaboration

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**Audrey Dainty**

*Pittsburg State University*

**Madison Wooldridge**

*Pittsburg State University*

### **Poster**

Simultaneous color contrast is a visual phenomena that causes difficulty for designers on a daily basis. The problems stem from one color appearing to be brighter or darker when surrounded by varied colors. This can have a negative (or positive) impact on design.

This poster will outline two separate studies into simultaneous color contrast completed by two undergraduate students. These students worked independently on their projects and came together to collaborate to see what differences and similarities there were in their studies. One student focused on using Koffka Rings to test sensitivity to simultaneous color contrast. While the other student focused on comparing sensitivity between design students and non-design students.

# Simultaneous Color Contrast Collaboration

Undergraduate Students: Audrey Dainty and Madison Wooldridge | Advisor: Rion Huffman | Pittsburg State University

## Study 1 Hue in Koffka Rings:

### Introduction

A few decades ago Kurt Koffka found that spatial configuration can have an effect on simultaneous color contrast. This illusion occurs because when the rings are moved apart from each other the rings are perceived as having two separate identities.

Research conducted in this study was to determine if introducing hue into Koffka rings would produce the same visual effect and if there was a visual effect if that effect would be stronger than the gray scale versions.

### The Research

30 Female subjects ages 16-65 with normal color vision were tested. Subjects were shown images where the Koffka rings varied in hue, and were asked to identify if the rings appeared to be visually the same, darker, or lighter.

### Figure 1

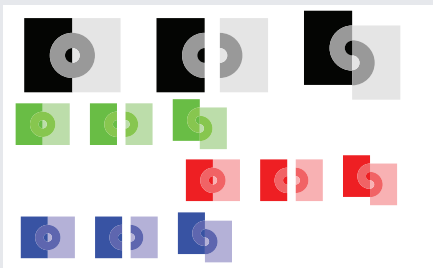


Figure 1: Examples of the figures participants were shown, Top row enlarged to show detail.

### Findings

A majority of the subjects reported that the adding hue to the rings produced the same results as the gray scaled rings. Subjects did report that the hue did have an affect on the level of visual difference between the rings, reporting that when the figures were shown with a green hue the visual differences were weaker than when shown in shown in red, blue, or gray scale.

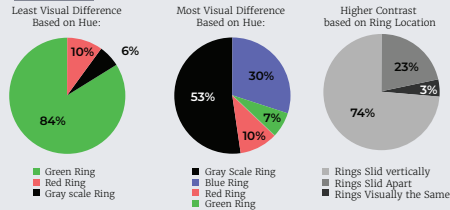
## Findings:

### Collectively

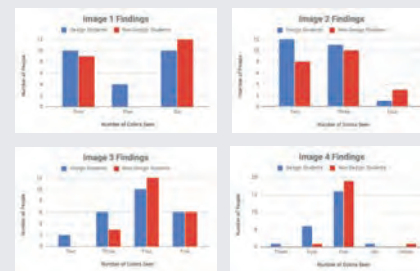
Both studies saw results that led to the conclusion that simultaneous color contrast is seen at a higher level in gray scale images than it is in images with color, or hue.

Simultaneous color contrast is an on going phenomenon that continues to affect the entire population in both designers and non designers alike.

### Study 1



### Study 2



## Study 2: Sensitivity of Visual Perception Between Two Focus Groups

### Introduction

The true cause of Simultaneous Color Contrast was first developed by French chemist Michel Eugène. This visual phenomena takes into account the perception of colors and how this perception is affected by the colors adjacent.

The purpose of this research is to gather comparative data that will, in turn, determine if there is or is not a difference in perception of simultaneous color contrast between two focus groups.

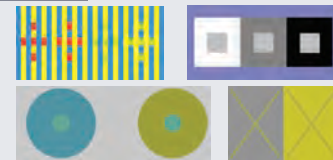
### Hypothesis

Design students will perceive the difference made by simultaneous color contrast, as opposed to non-design students, and will be able to distinguish the true color identities.

### The Research

Two distinct focus groups between the ages of 18-24 were tested: one group of 32 declared design students and one group of 24 declared non-design students. Subjects were shown four different images and asked two questions per image: 1) How many colors do you see in the image (above), and 2) Please list all the colors you see in this image (background included). Be as distinct as possible.

### Figures Used



### Findings

The results were based on the percentage of people within each group that correctly chose the true color identities. A percentage of accuracy was assigned to each singular image. Overall, more non-design students recognize this color phenomena and identify the correct number of colors than design students, proving the original hypothesis wrong.

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## Poster 5 Pixel Size's Effect Upon Perceived Photo Resolution

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### Poster

**Levi DeWitt**  
*Pittsburg State University*

**Rion Huffman**  
*Pittsburg State University*

A common misconception with cameras is that the resolution of the photo—or the surface area of the picture measured in pixels, often referred to as pixel count—is the most important factor determining the picture quality. One of the first things that an aspiring photographer learns when researching cameras are that pixel count is not a highly representative factor in determining the resolving power, or clarity, of a camera. If the pixel count determines the physical dimensions of a picture, how would a professional camera with a 12-megapixel resolution—which yields a photo with a surface area of roughly 12,000,000 pixels—take any better pictures than a cell phone camera which also has a 12-megapixel camera? The answer to this mystery lies in the size of the pixels. The physical size of each pixel determines how much information—and therefore detail—can be collected by each pixel. The pixel size corresponds with the standardized sizes of image sensors, a list of which will be detailed in the final report.

In this study, I will explore the concept of pixel size's effect of photo resolution and clarity. I will take a series of photos with a variety of cameras ranging in image sensor size, and, more importantly, image sensor pixel size. The subject of each photo will be a standardized chart for testing photo quality. This project will determine to what extent pixel size affects the quality of a camera's image.

# Pixel Size's Effect On Photo-Resolution

Research by Levi DeWitt, project overseen by Rion Huffman  
Pittsburg State University

Research question:

**Pixel count vs. pixel size;**  
**Which of these is more**  
**important in determining**  
**the resolution of an image?**

A standardized resolution  
chart was photographed by  
4 Cameras with 4 different  
sized image sensors

Each camera was given  
a resolution score based  
on the most narrow point  
where all 9 lines from the  
chart are distinguishable



**Hasselblad H3D**  
Sensor Type - Medium Format  
Pixel Count - 39 megapixels  
Pixel Size - 65.5197  $\mu\text{m}^2$



Figure 1.1 - Hasselblad RTC Score



**Canon EOS-1D X**  
Sensor Type - Full-Frame  
Pixel Count - 18 megapixels  
Pixel Size - 51.4403  $\mu\text{m}^2$



Figure 1.2 - 1D X RTC Score



**Canon EOS Rebel SL1**  
Sensor Type - APS-C  
Pixel Count - 18 megapixels  
Pixel Size - 19.7925  $\mu\text{m}^2$



Figure 1.3 - Rebel SL1 RTC Score



**Canon PowerShot ELPH 180**  
Sensor Type - 1/2.3"  
Pixel Count - 20 megapixels  
Pixel Size - 1.8923  $\mu\text{m}^2$



Figure 1.4 - PowerShot RTC Score

\* The RTC scores  
are identified by a  
red mark

\* Please note,  
these images are  
not printed to  
original resolution

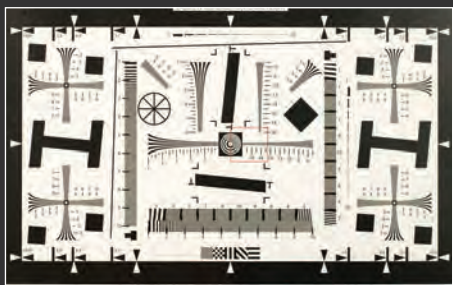


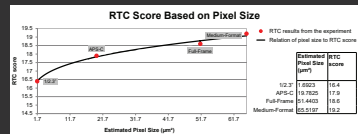
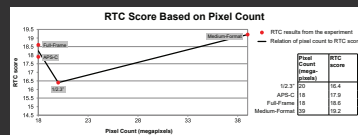
Figure 1.5 - Full ISO Resolution Test Chart 12233 (Hasselblad)

This is the full resolution chart  
The 9 lines are located in the red square

Graphs were generated to show the  
relation between pixel count/pixel size  
and the resolution scores (RTC Score)

The graphs show a positive correlation  
between pixel size and resolution but  
show no correlation between pixel count  
and resolution

Conclusion:  
When purchasing your camera,  
consider the actual size of each pixel over  
the total number of pixels



\* The chart used is the  
ISO Resolution Test  
Chart 12233 which was  
developed by Cornell  
University

\* The photos were  
taken in a controlled  
environment where  
lighting, lens type, focal  
length, camera distance,  
image composition,  
image format, and  
editing procedures were  
carefully monitored

\* The individual pixel  
size was estimated for  
each sensor by finding  
the surface area of the  
sensor and dividing the  
surface area by the total  
number of pixels



Scan to read full  
report on this research

References  
\* Crisp, Simon. (2013) Camera sensor size: Why does it matter and exactly how big are they?  
http://www.dpreview.com/resources/forums/showthread.php?p=104847  
\* NY Camera Co. (2018) Online Camera Retail. https://www.nyccamera.com  
\* Nikon. (2018) ISO Resolution Test Chart 12233. Nikon, NY 14850; Cornell University

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## **Poster 6 It Takes a Village: An exploration of the components needed to create professional themed fashion portraiture.**

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***Christina Epler***  
*Pittsburg State University*

### **Poster**

Arguably, there are few examples of imagery in advertising that are more powerful than professional quality fashion portraits. However, creating successful images in this genre is incredibly challenging. Photographers must not only master the crafts of lighting, posing and other techniques in their profession, but they must also master scheduling, time management, communication and interpersonal relationships. The photographer must rely on a team of professionals, from make-up artists to models.

This poster will document one undergraduate students' journey to master these challenges and complete a series of themed fashion portraits for commercial usage. Emphasis will be placed on documentation, explanation of techniques and visualization of the final projects.



## METHODOLOGY

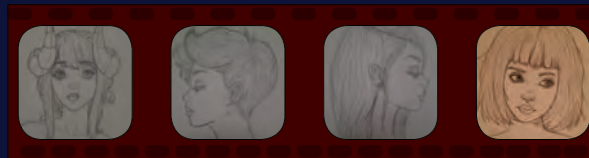
The very first thing I did was all of my research:

1. Find all the signs
2. Find their traits
3. Get models with a specific sign
4. Get model releases signed
5. Find makeup ideas
6. Find a makeup artist
7. Makeup rehearsal
8. Book the studio
9. Day of session
10. Edit and release

The models that I used are the sign that they were in the session except for Gemini. With Gemini (the sign of the Twins) I wanted to use real twins. Since finding twins in general would be a little difficult, trying to find twins that are also Gemini would be even more difficult. I decided to find a set of twins that still fit the Gemini personality (two sides of a coin). Nikki and Sean may be twins but they are polar opposites and I think that's what really made this work so well.

# It Takes A Village

Sometimes you just have to wait for the stars to align to get something started. Taking on a new project that is a little out of my comfort zone always makes me really nervous, but having a team really helped me delegate and achieve my vision. I went a little out of my box and successfully executed a styled shoot, complete with make-up artists, hair stylists, a videographer, and multiple models. I wanted to choose a topic that I didn't have a lot of knowledge in that would be a fun challenge. I ended up deciding on the Zodiac Signs; I wanted to recreate and almost modernize them complete with vibrant makeup and hair styles that suit their sign. Each sign has their own personality, traits, and specific colors that go with them based on the type of sign: fire, earth, water, and air. Creating successful images in this genre is incredibly challenging. Not only did I have to master the craft of lighting and posing, but time management, communication and interpersonal relationships as well. I had to rely on my team of professionals to make sure everything went smoothly. My models and makeup artists are college students and I had to work around their class schedules as well as their work schedules; I think that was the most difficult part of this project. The typical styled shoot has a team of up to ten people, but I completed my project with a team of just four people including myself but not including my thirteen models. If I was going to change something, I would have set deadlines for myself and my team to save time and not be pressed for time in the end. As of right now, I only have two signs down, but I will continue to finish out all the Zodiac signs throughout the year.



## EQUIPMENT USED

- Canon 6D mark ii
- 85mm Sigma Art
- Four Einstein strobes
- Grid soft-box
- Medium soft-box
- Snoot for a hair light
- Floor strobe for color gel
- Horns for Aries from Amazon
- Earrings for Gemini from Amazon
- Studio provided by PSU
- Drawings from local artist
- Video from Steinmiller Productions
- Editing software:
  - Adobe Lightroom
  - Adobe Photoshop

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## Poster 7 **A Visual Guide to Transparent and Liquid Commercial Photography**

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### **Poster**

The importance of high-end commercial photography in design, advertising and marketing efforts cannot be understated. However, dedicated commercial photography curriculum is rare in today's design classroom. This poster will display an undergraduate student's ability to professionally capture transparent objects that incorporate liquid and motion elements into a composite scene for commercial usage. This poster will serve as a guide to the best practices for transparent, liquid and motion commercial photography.

**Alex Gourlay**  
*Pittsburg State University*



## CREATING TRANSPARENT PRODUCT PHOTOGRAPHY WITH LIQUID ELEMENTS

Image one showcases the shooting of the liquid elements, in this case glass marbles. Image two shows the Photoshop interface with the 53 layers that were composited together to create the final image. Image three is the final image after compositing.

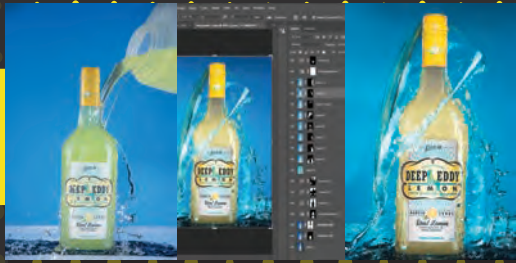
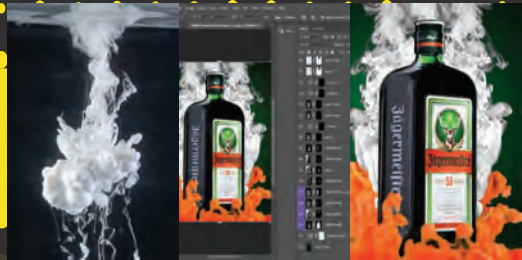


Image four showcases the shooting of the splash elements to be composited later. Image five shows the Photoshop interface with the 29 layers that were composited together to create the final image. Image six is the final image after compositing.

Image seven showcases the shooting of ink to be composited in later as the final images liquid element. Image eight shows the Photoshop interface with the 39 layers that were composited together to create the final image to be composited later. Image nine is the final image after compositing.



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## Poster 8 Optimized for Web

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**Lisa Hammershaimb**  
*Athabasca University*

### Poster

Studio pedagogy is the signature pedagogy of art and design education. Financial concerns and shifting demographics of learners have caused many institutions to deem the three of the hallmarks of studio pedagogy, low enrollment, dedicated uniquely designed learning spaces and multi-hour meeting times, unsustainable. Increasingly, many programs must balance increased numbers of learners with a decreased meeting time. One way educators are choosing to approach this task is through using the internet to extend and augment studio pedagogy.

For the past three years, I have been studying how educators are choosing to decentralize their studio practices using the internet. I initially developed a theory to describe this process (the Replication-Collaboration Continuum) and am now working to create a more robust teaching resource website to help design educators answer the question “how can I do some teaching online without losing my students or worse yet...losing who I am as an educator??” The site is positioned to merge educational theory, case studies, and practical resources. The goal is both to help new online educators and bring fresh ideas to those who might already be using online resources in their studios.

This poster presentation will provide a brief overview of my research including a very brief outline of the Replication-Collaboration Continuum. It will also give an overview of the teaching resource site. Finally, this poster will encourage all conference attendees to connect to the site itself, contributing their ideas to organically develop a participatory resource on how to use the internet to extend studio pedagogy in graphic design higher education.

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## Poster 9 Living in Between

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**Maryam Khaleghi Yazdi**  
*Ohio University*

### Poster

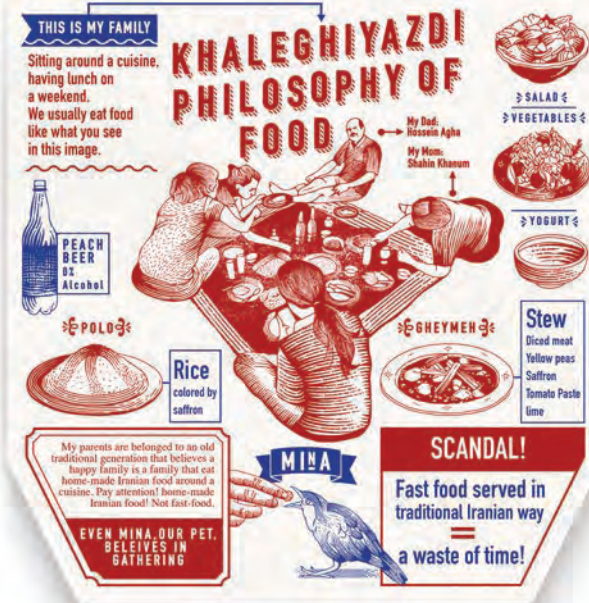
This poster presents the process of my graduate thesis project, titled “Living in Between.” It will provide an overview and images of the individual works in the project, the process and the techniques I use to create them, the reasons why I am working on this topic, and the broader impact of my art work on society.

In “Living in Between,” I am rebranding the American objects, places, and people I encounter in my daily life to visually add my Iranian experiences with them onto their surfaces. This approach mixes East and West to create a unified meaning. As an Iranian immigrant designer, I live in between—between my first home, Iran, and my second home, the United States. As an example of rebranding objects, I am depicting my family members on an American pizza box, gathering around an Iranian cuisine and eating traditional food. To rebrand places, I am designing posters, inspired from Iranian cultural scenes, then installing (and photographically documenting) them on interior and exterior walls in Athens, my American home. To rebrand people, I am painting Iranian characters, selected from my family and friends, on the bodies of American volunteers.

Since the 2017 Executive Order (13769), my life has changed substantially, similarly to other Middle Eastern students’ experiences studying in the United States. As an artist with a sense of social responsibility, I am creating “Living in Between” to address this issue. Through this work, I will share my experience with other Middle Eastern people who are in similar situations to mine. In addition, I unveil the Iranian culture to American people who are not familiar with it, challenging stereotypical cultural attitudes that have emerged about my culture due to the current socio-political environment.



# LIVING IN BETWEEN

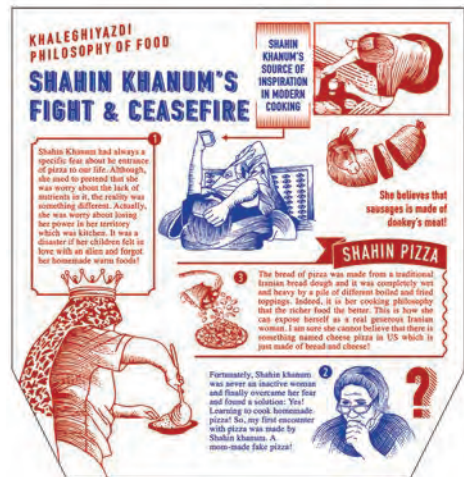


"Living in Between" is a project about rebranding American objects from my daily life in order to visually translate my Iranian experience with them onto their physical surfaces. As an Iranian immigrant designer, I will change the look of these objects to show how I observe and understand them. I live in between – between my first home, which is Iran, and the second home, which is the USA. The concept of home for me is not something fixed and solid. It is something fluid and mixed of the features of two different homes.

To visually communicate this idea, I am going to start with changing the look of objects I interact with in my daily life, like food packages. Food is one of the most significant representatives of my home and Iranian culture.

As a middle eastern immigrant with a specific food culture, the first important difference that I faced here was associated with food. In contrast to my country, here I usually eat my food alone. Every day, I deal with fast-food products packaged in cardboard boxes. When I started to think about expressing my fluid concept of home, I asked myself: what would happen if I brought my food culture and family, which were representatives of my first home, to this place, which is my second home?

As an example, I am going to redesign Domino's Pizza packaging. I am going to illustrate my family members on the Domino's pizza boxes. They are gathering together, which is one of the most important parts of food culture in traditional Iranian families like mine. At meals, we chat, eating traditional Iranian food while sitting on the ground and involving our pet, a speaking bird, in the food ceremony.



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**Poster 10 Melding the Mediums: Combining fine art, graphic design and product photography to create commercial images.**

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**Poster**

This project grew from a little girl enjoying paint by numbers, to an undergraduate student's passion for graphic design and photography.

**Natasha Lawrence**  
*Pittsburg State University*

The poster will showcase that students ability to synthesize information about fine art, graphic design and product photography techniques to create a series of finalized composite images with commercial value. The documentation of this academic journey will serve as a roadmap for others to understand the challenges and the overall process to meld these three mediums.

# MELDING THE MEDIUMS

COMBINING FINE ART, GRAPHIC DESIGN AND PRODUCT PHOTOGRAPHY TO CREATE COMMERCIAL IMAGES.

BY NATASHA LAWRENCE WITH ASSISTANCE FROM PROFESSOR RION HUFFMAN

PITTSBURG STATE UNIVERSITY

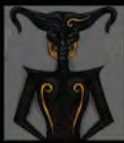
This project grew from a little girl enjoying paint by numbers, to an undergraduate student's passion for graphic design and photography. The poster will showcase that student's ability to synthesize information about fine art, graphic design and product photography techniques to create a series of finalized composite images with commercial value. The documentation of this academic journey will serve as a roadmap for others to understand the challenges and the overall process to *melt these three mediums*.

**Step one: Pencil and Paper Come First**  
Starting this project with pencil and paper, I am able to easily test out rough ideas and provide myself a direction when digitally creating.

I scanned my final sketch and used it as a skeleton for my digital illustration. I utilized the Wacom Tablet primarily when digitally illustrating in Adobe Illustrator.

**Step two: Digital Design**

I began in Illustrator and found that my brush strokes were creating individual points as shown making my file larger causing errors when I saved my files. Once I started working in Photoshop, size of file was no longer a concern.



**Step three: Fine Art**

I painted the background as shown to the left. Next to it is post editing in Photoshop to better color match my overall image style and add drama to it.

Color matching was imperative that I got accurate. In order to create a cohesive composition, my color, style, and overall look had to be consistent. I stuck to painting for her to create vivid and sharp lines to mimic her characteristics.



**Step four: Photography**

I began shooting this transparent bottle with a black background to achieve a final shot with an elegant shadow and a red/yellow gel underneath the bottle to achieve a warm glow. Instead, I printed out a copy of my artwork and hung it up behind the bottle of Goldschlager and achieved the perfect transparency with the illustration of the skin warped straight through the neck of the bottle.

I used two soft boxes with angled flags on either side to achieve a soft highlight showing the elegance of the bottle's shape as shown in my lighting diagram to the left. I also imposed the seal and brought out the name of the bottle in order to keep the brand prominent in the commercial piece.

13 HOURS

86 TOTAL HOURS

11 HOURS

**Step five: Compositing Final Image**

Finally, I took my fine art, digital art and design, and product photography to create a final commercial image.

I did feel that there was some disconnect between the bottle's color and vibrance with the image as shown to the left. To solve this problem, I had the bottle look as if it is glowing from her central abdominal area. The cap still had some disconnect, so I had the fire within her come out and morph or meld with the bottle to visually bring the separate elements together.

11 HOURS

156 TOTAL HOURS

MOTHER OF FIRE



**Step one: Paper and pin come first**  
Same as the Fire Goddess, I began with sketching to test ideas and concepts. Once a finalized sketch I decide on is scanned, I begin to create the bulk of it digitally. I began with the hair in Photoshop with multiple different brushes.

7 HOURS

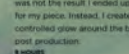
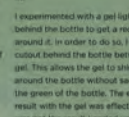
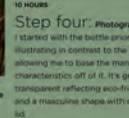
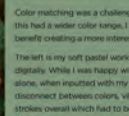
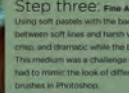
**Step two: Digital Design**

Creating this digital illustration, I started with doodle's as I wanted a full head of hair and more animal look. The antlers bring a sense of consistency throughout the two pieces and are interpreted differently per audience.

I also kept a fluidity between the photographs with the eyes being filled with detail of what these beings have dedicated their lives to protecting.

Although there is a sense of honor to him, he has a heart as gentle as a rose and protects the Earth.

26 HOURS



70 TOTAL HOURS

**Step three: Fine Art**

Using soft pastels with the background I created contrast between soft lines and harsh vivid lines. The bottle is sharp, crisp, and dramatic while the background is more soft overall. This medium was a challenge when digitally manufacturing it as I had to mimic the look of different mediums digitally with brushes in Photoshop.

Color matching was a challenge with the first piece, but since this had a wider color range, I was able to use that to my benefit creating a more interesting background.

The left is my soft pastel work and the right has been edited digitally. While I was happy with the look of my background alone, when inputted with my digital art, there was a disconnect between colors, vibrance and feeling of the brush strokes overall which had to be melted.

10 HOURS

**Step four: Photography**

I started with the bottle prior to illustrating in contrast to the other allowing me to base the image's characteristics off of it. Its green and transparent reflecting eco-friendliness and a masculine shape with strong lid.

I experimented with a gel light behind the bottle to get a red glow around it. In order to do so, I had a cutout behind the bottle between the gel. This allows the gel to shine light around the bottle without sacrificing the green of the bottle. The end result with the gel was effective, it was not the result I ended up wanting for my piece. Instead, I created the controlled glow around the bottle in post production.

9 HOURS



19 HOURS

**Step five: Compositing Final Image**

Combining fine art, digital art and design, and product photography, I created Father Nature. I combined different elements and styles into one single cohesive image.

I solved the problem of the disconnection of the bottle and illustrated background with the essence of this rose. It brought the physical and digital world literally together all while also bringing out the color of the seal in the bottle.

19 HOURS

FATHER NATURE

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## Poster 11 The Art of Creating Photographic Portrait Sketches

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### Poster

The art of creating a professional quality photographic portrait is a skill that an undergraduate student may take their entire educational career to master. On a separate path, an undergraduate may also take their career to master freehand drawing and sketching. When these two creative paths align, the results can be extraordinary.

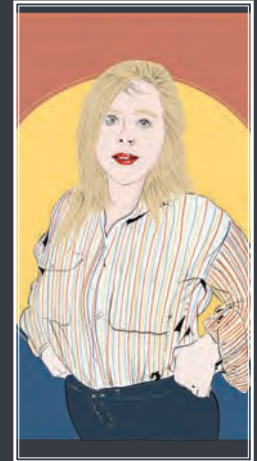
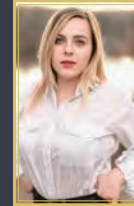
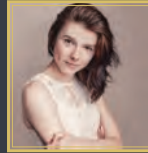
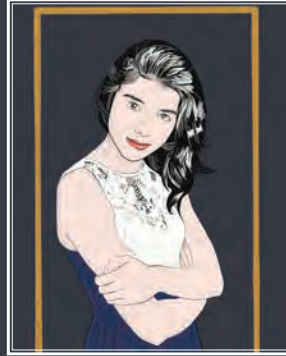
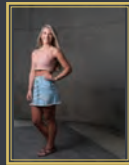
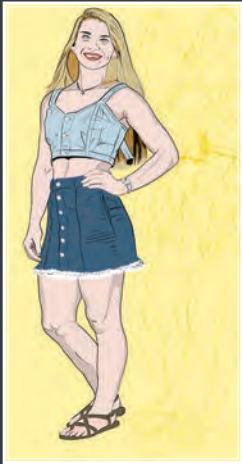
**Pablo Ortiz**  
*Pittsburg State University*

This poster will showcase the journey of one undergraduate student to combine their photographic and artistic portrait skills along with software techniques to create one of a kind photographic portrait sketches. The poster will serve as a best practices guide to the creation of each image.



# THE ART OF CREATING PHOTOGRAPHIC PORTRAIT SKETCHES

CREATED BY: PABLO E. ORTIZ  
ADVISOR: RION HUFFMAN  
PITTSBURG STATE UNIVERSITY



**Purpose:** To combine a creative perspective where photography meets freehand sketching.

**How:** The process of sketching was a difficult task in the beginning. Having to learn how to sketch on a digital table was something completely different than it is on paper. I also had a very difficult time sketching on a glass screen. In order to combat this issue, I ordered a screen protector that was designed for digital artists. The paper like material helped me control the apple pencils glide on the surface. The next obstacle was learning how to layer on the Adobe Draw app in order to paint. Lastly, coming up with a fun design while keeping to the image's origin was something to consider. Ultimately, the final design to the sketches was something I was very pleased with.

**Conclusion:** Having been able to find a digital solution to create a digital sketch was a difficult task. I eventually decided to use an app called Adobe Draw. Adobe Draw allowed me the flexibility to freely sketch my images using an iPad and an apple pencil. The results were more than satisfying and I was able to create something artistic while keeping the essence of the original content.



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## Poster 12 **Find Your People: Students create new communities as a way to bring together outliers in an exhibition called *Belong*.**

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### Poster

As every good designer/educator knows: audience is important. So, what happened when three faculty let 25 design students create collective audiences with oddly specific interests? — An exhibition of student-produced educational content, interesting visual twists, and unexpected human connections.

**Sheri Selph**  
Middle Tennessee State  
University

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Creating senior-level capstone projects can be challenging. Project themes can become overexposed; or sometimes, they are simply no longer relative. After several years of designing for communities in need, senior faculty advisors decided to change up our prompt and have students research audience connection a different way.

Inspired by the boom of online support communities and informed by our research and professional backgrounds in marketing and advertising, we set out to experiment with what would happen when the option of using a familiar/common audience was removed.

We prompted our class of 25 student designers to begin their project by concepting communities that had never before existed. To our delight, a few of the first communities submitted by students included: 1.) 18-29 year olds interested in self-psychology and woodworking; 2.) Artists who like correspondence chess and improvisation; and 3.) People who love 500+ piece jigsaw puzzles, the sound of rain, and apple-scented candles.

The design outcome, like the community, would be uncharted research territory.

In this poster I would share what we did to flip designing for community, how we got the students thinking about the psychology of inclusion, and how we taught messaging for action.

Additionally, I think opening a conversation about creating and re-creating senior capstones would be an important take-away from this piece. I would initiate one-on-one discussions on placing the burden of senior capstones audience ideas onto students to give each student a sense of full project ownership.

Students created new communities as a way to bring together outliers in an exhibition called **Belong**.

// How often do you rewrite undergraduate capstone project prompts?

// What challenges and responsibilities do we as designers face when it comes to influencing audience action?

# Find Your PEOPLE

every good designer and design educator knows: audience is important. So, what happened when three faculty let 25 senior design students create collective audiences with oddly specific interests? An exhibition of student-produced educational content, interesting visual twists, and unexpected human connections.

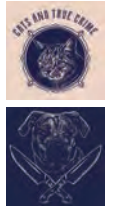
Creating senior-level capstone projects can be challenging. Project themes can become over-exposed, or sometimes, they are simply no longer relevant to current social concerns. After several years of assigning various themes "to contribute graphic design for social good," capstone faculty advisors decided to change up the assignment and have students research audience connection a different way.

Inspired by the boom of online support communities and informed by our research and professional backgrounds in marketing and advertising, we set out to experiment with what would happen when the option of using a familiar audience was removed.

We prompted our class of 25 student designers begin their project by conceiving communities that had never before existed.



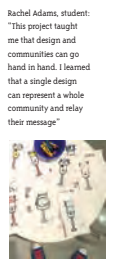
Margaret Goodner, student: "I managed to find my audience through social media. I had many true crime podcasts, animal rescues, and people who followed my account and liked my posts on..."



Chancellor Freese, student: "This community is based around Gingers who like classic board games and enjoy eating cereal. Its main goal is to bring Gingers together and have genuine fellowship with one another."



Chelsea Meadows, student: "I feel my project completed its mission of community outreach... I got a group of girls together who didn't know each other and they had fun..."



Rachel Adams, student: "This project taught me that design and communities can go hand in hand. I learned that a single design can represent a whole community and relay their message"

To our delight, initial community ideas from students included: 1.) 18-29 year olds interested in self-development psychology and woodworking; 2.) Artists who like correspondence chess and beet improvisation; and 3.) People who love 500 piece jigsaw puzzles, the sound of rain on a tin roof, and apple-scented candles.

The design outcomes, like the community, would be uncharted research territory for both the students and the faculty.

We flipped designing for community, by guiding the students to think about how to create unconventional audiences: What are obvious overlaps in people's experiences and preferences? What are overlaps in experiences and preferences that might be more atypical and anomalous?

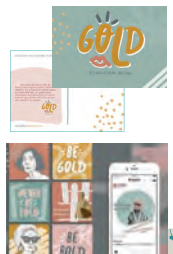
Because creating the community was part of the challenge, we got the students thinking about the psychology of inclusion: How does it feel to belong? How does it feel to belong to something very special and unique? Then we taught messaging for action: How to do you get people to join your community? What challenges do we as designers face when it comes to influencing or enticing an audience?

// How many directives do you include in a senior-level capstone project?

// What other academic or professional disciplines (psychology, marketing, business, etc) influence the creation of your undergraduate capstone projects?



Taylor Webb, student: "I think my project completed the mission of branding and marketing for a group that is overlooked by most. Age appropriation related to women's clothing isn't an issue many people even know exist."



PRESENTED BY:  
**Sheri F. Selph**  
 ASSISTANT PROFESSOR OF GRAPHIC DESIGN  
 MIDSOLE TENNESSEE STATE UNIVERSITY  
 MURFREESBORO, TENNESSEE

WITH COLLABORATIVE EFFORTS FROM:  
**Noel Lorson**  
 ASSOCIATE PROFESSOR OF GRAPHIC DESIGN  
 MIDSOLE TENNESSEE STATE UNIVERSITY  
 MURFREESBORO, TENNESSEE

**Art Crowden**  
 LECTURER OF GRAPHIC DESIGN  
 MIDSOLE TENNESSEE STATE UNIVERSITY  
 MURFREESBORO, TENNESSEE



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## Poster 13 Student Athlete Motion Posters

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**Marius Valdes**  
*University of South Carolina*

### Poster

The ultimate goal of my new teaching/research project is to provide a mutually beneficial creative experience for graphic design seniors and women student athletes (soccer) by having them work together to create a unique design project that will be exhibited at one of the top nine soccer venues in college sports this Fall. They will explore the topic of "Student Athlete".

Both design students and athletes are learning about the creative process of branding, screen printing, animation, and motion typography. Students will have physical and digital products as an outcome of their collaboration. Learning will take place in the classroom, in an art studio, on a soccer field, and at a crowded soccer event.

Student athletes will be active participants acting as clients for our design students. Our students will help them visualize their perspective on what it takes to be a successful student athlete. Athletes will also help produce design artifacts in a workshop led by our students where they will silkscreen graphic t-shirts to be handed out at a soccer game.

Design students are tasked with creating motion posters or animated graphics that utilize both image and type. Final artworks will be exhibited on a large monitor at the biggest home game of the soccer season (estimated attendance of 6000).

A teaching grant was awarded to purchase an iPad, large display, and workshop. The iPad will be used by the soccer team to make personal videos and photos of their lives as student athletes. The graphic design students will conduct interviews.

My poster will show the process/progress of the project. The majority of the project should be completed prior to UCDA. If possible, I may be able to bring the display and show animated motion posters that have been completed.



# WINNERS BY DESIGN

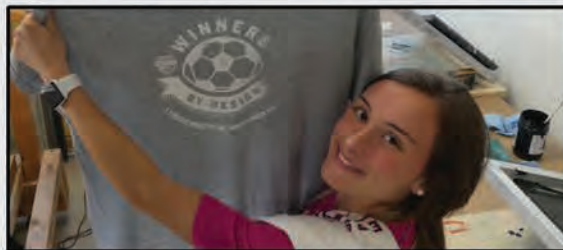
## STUDENT ATHLETE MOTION POSTERS

The ultimate goal of this teaching/research project was to provide a mutually beneficial creative experience for graphic design seniors and women student athletes (soccer) by having them work together to create a unique design project that will be exhibited at one of the most attended soccer venues in college sports this Fall. They explored the topic of "Student Athlete".

Student athletes were active participants acting as clients for our design students. Our students will help them visualize their perspective on what it takes to be a successful student athlete. Athletes helped produce design artifacts in a workshop led by our students where they silkscreened graphic t-shirts to be handed out at a soccer game.

Design students were tasked with creating motion posters or animated graphics that utilize both image and type. Final artworks will be exhibited on a large monitor at the biggest home game of the soccer season (estimated attendance of 6000).

Marius Valdes, Univeristy Of South Carolina, [www.valdesart.com](http://www.valdesart.com)



**Learning took place in the classroom, in an art studio, on a soccer field, and at a crowded soccer event.**

*Graphic Design students visited the USC Soccer facilities and conducted group interviews with players in to get a sense of the player's day to day life. The soccer team then visited the School of Visual Art and Design to see where our students create and help silk screen t-shirts for the project. The design students called the project "Winners by Design" since time management is crucial to the success of the student athletes.*



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## Poster 14 **Outside the Studio Classroom: Collaborating in the Liberal Education Program**

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### **Poster**

As design educators, most of us are in our element teaching project-based courses in the studio classroom. What can we contribute to students and colleagues in other disciplines when we venture outside it?

**Hilary Walrod**  
*Colby-Sawyer College*

This poster is a two-year case study of one design educator's foray into the college's Liberal Education Program, through both teaching and service. In the past two fall semesters, I have taught two First Year Symposium courses, first individually (*To Be or Not To Be Digital*), next in a pilot team-taught modular course with three sections of students rotating between three instructors (*Food: Perception, Production, Politics*). Currently, I am serving on the Liberal Education Task Force to review and re-imagine the college's core curriculum.

With regard to teaching, I will share how I transitioned from facilitating critiques to guiding student-led discussions, incremental ways that I brought design processes and design thinking into non-design courses, and the framing of a final collaborative creative "intervention" project in each course. Additionally, I will outline how my team-teaching colleagues and I approached our pilot modular course, how my skill sets as a designer shaped our set-up of the course structure and course materials, and what we gained from the experience.

With regard to service, I will assess how my disciplinary perspective and training as a designer informed my ways of contributing to this interdisciplinary visioning task: first proposing a complementary "outside-the-box" model, then seeing various possibilities for framing and contextualizing, and finally collaborating to create a Liberal Education Program model that synthesizes elements of other proposed models in a meaningful construct — without falling prey to the risk of "design by committee."

In other words, this case study will demonstrate what design educators can bring to the interdisciplinary table at our institutions.



# SERVICE

## team-teaching adopted as new model for First-Year Experiences in revised program

### NEW COURSE DESCRIPTION

The world is a complex place with complex problems. How is the food on our table affected by economics, cultural practices, government, and environmental? As technology and automation continue to advance, how should we as humans think about work, productivity, and survival in the face of climate change and its effects, how should we think about economic growth, inequality, and social justice?

Your First-Year Experience is an opportunity to tackle one of these "wicked problems" head on. In this class, you'll learn deeply about how experts from different disciplines think about a really global issue. You'll collaborate with your classmates and service faculty members to ask questions and break new ground. The goal isn't to solve one of these complex global issues by the end of the semester. Instead, you'll be challenged to ask deep questions and think about them from a variety of perspectives. You'll be challenged to think critically to understand, and to think about ways you fit with the complex world around you. By your first year in your academic career at Colby College, you'll be here in your journey to become an active citizen in our global community.

### STAFFING + TEAM-TEACHING

Given the complexity of wicked problems, how do we best teach them? The answer is in the diversity of FYS courses to be reworked, whether in person or online. Collaborating faculty can choose resources, material, team-teaching models best suited to their topics and their pedagogical approaches. For example, those sections meeting between faculty and coming together periodically like the 2018 plus Panel, Pedagogy, Production, Politics, and Practice sections meeting between faculty, law sections combined with their faculty, and so on will bring teaching expertise from multidisciplinary perspectives, but they'll also introduce students to multiple faculty in their first semester.

from design to subcommittees  
daring to ask if hybrid model could be more revolutionary  
iterative process for framing and naming  
asking "what if?"

## proposed revised models / framing

EXPERIENCES	KNOWLEDGE	SKILLS
First-Year Experience	Self-Knowledge	Writing + Communication
Integrative Studies Experience	Culture, Community, + Society	Quantitative + Information Literacy
	Physical + Natural World	Critical Thinking + Analysis
	Sustainability	Creativity

FOUNDATION	CORE	INTEGRATION
First-Year Experience	Arts	Integrative Studies Experience
	Historical Perspectives	
	Humanities	
	Literature	
	Quantitative Literacy	
	Science	
	Social Science	
	Writing	

### COLLABORATOR TESTIMONIAL

"The initial idea for a team-taught FYS First Year Symposium class of this nature has been many years in the making, but I think faculty members know that the success of this class would hinge on the proper design of the course. We know that, no matter how polished and engaging our three modules were, the course would not be successful if students were unable to understand and integrate the three different perspectives they were encountering. Using a hybrid course for first-year students, our course would require students to move between these different classrooms, navigate the syllabus of these different modules, and work within the expectations of these different professors. To demand this kind of flexibility and adaptation from first-year students required an attention to clear course design, and it was that Professor Walcott published a year of drafts that gave us the foundation of our course. Professor Walcott took the lead in developing the course materials that would explain the course to the students. She developed a course and design outline that covered every module structure for all three sections in one document, connected the Moodle site and Moodle gradebooks for all three sections, and developed clear criteria to explain what was covered by each of these Professors. Professor Walcott's attention to the elements of design was on full display in this work. Though the course structure was complex, Professor Walcott's attention to the complexity in an easy-to-understand way, to students' and professors' expectations of the course, that clarity and consistency ensured that they understood the course structure and found the motivation of the course to be stimulating and engaging. I honestly do not believe our course would have been as successful as it was without these elegant and clear materials for students."

"As we enter into a discussion of our liberal education program, with an eye to potentially reexamining this modular FYS structure on a larger scale, the work done by Professor Walcott takes on a new importance. In my work designing the modules for this class, Professor Walcott shows me why we need to be creative and completely in the moment about our liberal education. Does our first-year students can understand and appreciate complex ideas and create course design, then our course materials are designed effectively. I am honored that Professor Walcott's work on the materials that have been developed by Professor Walcott. Our world is incredibly complex and interdisciplinary. Professor Walcott has developed clear and elegant course materials that will allow our FYS curriculum to capture this wonderful world."

ERIC ROYER, ASSOCIATE PROFESSOR OF POLITICAL SCIENCE

PROFESSOR ERIC ROYER OF FALL 2018

Faculty + students, education, writer

### food: perception module

Experiences (give the full credit)

1st Year Experience

Integrative Studies Experience

Physical + Natural World

Sustainability

Creativity

Self-Knowledge

Writing + Communication

Culture, Community, + Society

Quantitative + Information Literacy

Critical Thinking + Analysis

Historical Perspectives

Humanities

Literature

Quantitative Literacy

Science

Social Science

Writing

Foundation

Core

Integration

First-Year Experience

Arts

Integrative Studies Experience

Historical Perspectives

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## Poster 15 **The White Circus: Case Study for the Potential of Humor and Politics in Graphic Design**

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### **Poster**

**Melanie Uribe**  
*Florida Atlantic University*

The power of graphic design lies in its understanding of how symbols and images operate in society at a given time, and how they might be transmitted and received. Whatever the format or medium, strong graphics stands out because its message grabs the attention quickly and demonstrate the crucial role that graphic design plays in not only responding to moments of our time but also in challenging, changing and dictating them. It is within this understanding of graphic design that this abstract is formulated.

This project is an exploration around the topics of graphic design, humor, and politics. More explicitly, the use of humor as a political tool in graphic design. Humor has the ability to provide natural entry points into serious and often argumentative subject matters since people are more open and lenient towards things that they perceive to be humorous. A case study for The White Circus, a branded protest that uses humor and satire to make a political statement, will be presented to explore why humor continues to be used as a form of political resistance in graphic design practice.

PARODY

SATIRE



# ★ ★ ★ THE WHITE CIRCUS ★ ★ ★

## Case Study for the Potential of Humor and Politics in Graphic Design

Since graphic design is a discipline that deals with the reconfiguration of ideas through signs, symbols, and icons, it has a unique potential for using humor to stand out in not only responding to moments of our time but also in challenging and changing them.

This project is an exploration around the topics of graphic design, humor and politics. Specifically the use of humor as a political tool in a design practice, understanding that symbols and images will operate in society at a given time, and how they might be received. How can graphic design actively engage with society? Why humor continues to be used as a form of political resistance?



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### APPROACH

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Branded protest that uses humor and satire to make a political statement, to explore why humor is still used as a form of political resistance in graphic design practice.

- APP: ipad game design with animated answers.
- POP-UP: white kirigami book with circus character metaphors.
- ZINE: single sheet, folded with single cut, with hidden poster (take away element).



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### REFLECTIONS

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Humor has the ability to provide natural entry points into serious and often testy subject matters, since people are willing more open and lenient towards things that they perceive to be humorous.

The use of satire, and absurd humor seems to have the most potentiality here, since it flirts between the notions of sense-making and the nonsensical.

HUMOR

POLITICAL

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