



# UCDA DESIGN EDUCATION SUMMIT

A PROGRAM OF THE UNIVERSITY & COLLEGE DESIGNERS ASSOCIATION



## PROCEEDINGS

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**MAY 21-22, 2018**  
YOUNGSTOWN STATE UNIVERSITY  
YOUNGSTOWN, OHIO

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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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# GOOD DESIGN Works

## PROCEEDINGS

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

**Good Design Works** seeks to spotlight all aspects of purpose-driven graphic and interactive design that are having an influential, positive impact on the world. The ability of the designer to create meaningful social change through visual communications that celebrate, criticize, educate, or advocate—begins in the classroom.

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 13th year, this conference continues what we hope will be an ongoing community created specifically for design educators with many opportunities for your own professional participation and development.

The **McDonough Museum of Art**, on the campus of Youngstown State University, is at the center of the UCDA Design Education Summit activity. Over the course of the summit, the museum will be home to presentations, UCDA academic poster exhibition, *Good Design Works: City of You* exhibition, and the DesignEdu.Today live podcast recording sessions with Gary Rozanc. Also on display will be the *Twenty Years of Social Cause in the Classroom* and the *Federal Frenzy* exhibits.

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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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# ABSTRACTS AND PAPERS

INCLUDED PAPERS  
ARE HIGHLIGHTED  
IN ORANGE

- 1. Design Activism with Open Data**  
*Eugene Park, University of Minnesota, Twin Cities*
- 2. Human-Centered Design: Implementing Educational Opportunities on Equity, Diversity, and Social Justice for Graphic Design Students**  
*John O'Neill, University of Minnesota Duluth*
- 3. Type Hell: Preventing students from using Arial, Comic Sans, and other evil typefaces from the web.**  
*Randy Clark, Wenzhou-Kean University*
- 4. A Designer's Role in Civic Change**  
*Adrienne Hooker, James Madison University*
- 5. The Good, The Bad, and The Ugly: How Internet Memes' Visual and Conceptual Power Drive Social and Political Change (CANCELLED)**  
*Jeannine Owens, Old Dominion University*
- 6. Teaching User-centered Information Design: Storytelling and Making a Difference in Our Everyday Lives**  
*Judith Moldenhauer, Wayne State University*
- 7. Who wants to visit New Jersey? Designing for enlightened tourism.**  
*Jan Conradi and Robert Whyte, Rowan University*
- 8. Design and Dehumanization: Deconstructing Negative Caricatures in Contemporary Culture**  
*Anne Berry, Cleveland State University*
- 9. LMNOBeasts: Using Typographically Inspired Toys to Aid Development of Language and Communication Skills in Early Childhood**  
*Todd Maggio, Louisiana Tech University*
- 10. Creatives Care: Students, Faculty and Alumni Support Inner City Elementary School Art Classes**  
*Karen Kresge, Kutztown University*
- 11. Project Perry: Leveraging Design Thinking To Engage Communities and Promote Sustainable Solutions**  
*Jeremy Swanston, University of Iowa*  
*Bernard J. Canniffe, Iowa State University*
- 12. Reconnect: Sparking environmental, economic, social, and cultural change through graphic design.**  
*William (Brit) Rowe, Ohio Northern University*
- 13. Interaction 18: Left Brain and Right Brain (Computational Thinking vs. Design Thinking)**  
*MiHyun Kim, Texas State University*
- 14. Creating Science-based Storybooks with Impact**  
*Martha Carothers, University of Delaware*
- 15. Poster as Social Discourse**  
*Johnathon Strube, Northern Illinois University*
- 16. Good Design Net-Works**  
*Denise Anderson, Kean University*
- 17. LIVD: An Experimental Art & Design Journal**  
*Meredith James, Portland State University*
- 18. To what extent is service-learning in design education mutually beneficial to design students and community partners?**  
*Natalie Stephenson, Flagler College*



19. **Best Practices in Design for Good**  
*Julie Sayo, Loyola University Maryland*
20. **Design for Seeds of Kindness**  
*Eleanor Thornton, Central Connecticut State University*
21. **Design Intervention: Advocacy for the design of a universal marijuana warning icon and establishment of medical marijuana labeling standards and social cause to rebrand medical cannabis.**  
*Richard Helfrich, Youngstown State University*
22. **WRLDINVSN: A Case Study in Design Entrepreneurship as an Engine for Social Change**  
*Todd Maggio, Louisiana Tech University*
23. **Resourceful Design**  
*Kelly Porter, East Tennessee State University*
24. **Stepping Up and Inspiring Change: How Good Design Works in Toledo**  
*Jenn Stucker and Amy Fidler, Bowling Green State University*
25. **Story Doing Concepts**  
*Robin Landa, Kean University*
26. **Design For Social Good**  
*Robert Kostick, Keene State College*
27. **Teaching within Tension**  
*Lisa Bambach, University of Cincinnati*
28. **Cards For Humanity: Constructing Meaningful Communities Through Unsolicited Do-Good Design**  
*Elizabeth Herrmann, University of South Florida St. Petersburg*
29. **Panel: Making The World A Better Place: Design for Social Good**  
*Chair: Omari Souza, La Roche College*  
*Panelists: Leigh Hughes, Coastal Carolina University; Jordan Kauffman, University of Notre Dame; Jason Murdock, Georgia Southern University*
30. **Panel: A Pain in the Assessment? Finding Ways to Minimize Pain and Maximize Gain**  
*Chair: David Kasperek, Messiah College*  
*Panelists: Alex Girard, Southern Connecticut State University; Kelly Salchow MacArthur, Michigan State University; Aaris Sherin, St. John's University; Hilary Walrod, Colby-Sawyer College*
31. **Workshop: Parallel: A Game of Design, A Design-Thinking Workshop**  
*Kimberly Mitchell, ARTIFACT, LLC*  
*John Gialanella, Western Washington University*
32. **Workshop: Replace The Hate: Accessible Design Techniques To Promote Advocacy**  
*Doris Palmeros, University of the Incarnate Word*  
*Vicki Meloney, Elaine Cunfer, and Holly Tienken, Kutztown University*
33. **Twenty Years of Social Cause in the Classroom**  
*Michelle Nelson, Youngstown State University*
34. **THINKING through MAKING**  
*Santanu Majumdar, Georgia Southern University*
35. **Use Your Power Wisely: Case Studies of Student Design Work for Good Causes**  
*Judy Livingston, Good Work Good Cause / Alfred University*

36. **Two Bottles of Wine and a Heaping Dose of Viral Engagement (When Design and Politics Collided on Social Media at a Kansas University)**  
*Karrie Simpson Voth and Elizabeth Reimer, Fort Hays State University*
37. **For and With Community: Graphic Design as Positive Social Change**  
*Misty Thomas-Trout, University of Dayton*
38. **Creating a Collaborative Learning Experience: ART 161 App Design**  
*Neil Ward, Drake University*
39. **Experiential Education; the value of dirt\* in graphic design**  
**\*soil**  
*Margaret Urban, State University of New York at Fredonia*
40. **A Sin of Omission**  
*Pierre Bowins, Frederick Community College*
41. **Research for Designers (CANCELLED)**  
*Meredith James, Portland State University*
42. **Dynamics of Teaching Design Multinationalism in the Context of Asian Sensibilities**  
*Jeff Poon, Wenzhou-Kean University*
43. **Design Practice That Feels Like Play**  
*Tina Rice, Central Connecticut State University, Insight Design Studios*
44. **Designing High Impact Community Engagement Experiences for Students that Succeed**  
*Amy Fidler, Bowling Green State University*
45. **Articulating Design Thinking Skills with Stage-gate Model (CANCELLED)**  
*Yuk Kwan (Ricky) Ng, Vocational Training Council*
46. **Letters: Modern Calligraphy and Intercultural Communication**  
*Nahid Tootoonchi, Towson University*
47. **Plus Public: A Startup Social Enterprise Transforming Communities via Design**  
*Robert (RJ) Thompson, Youngstown State University*
48. **Collaboration and Creativity: Catalysts for Change (CANCELLED)**  
*Jerry R. Johnson, Troy University*
49. **Teaching Inclusive Design: Graphic Design with Everyone in Mind**  
*Ziddi Msangi, University of Massachusetts Dartmouth*
50. **Clean Conscience Design: The role and responsibility of ethics in graphic design**  
*Ursula Bryant, Lynchburg College*
51. **No AWAY: An Awareness Campaign About Plastic Consumption**  
*Shannon McCarthy, Eastern Kentucky University*
52. **Effective Visual Communication for Health and Safety in Rural Haiti (CANCELLED)**  
*Robert Finkel, Auburn University*
53. **Panel: 3-in-1: Strategies for Implementing Social Justice into Design Curriculum Without a Community Partner**  
*Chair: Jeanne M. Komp, Cabrini University*  
*Panelists: Jessica Hawkins, Centenary College of Louisiana; Brytton Bjorngaard, University of Illinois Springfield; Shannon McCarthy, Eastern Kentucky University*
54. **Panel: Classroom + Community: Social Design Practicum and Cross-Cultural Outcomes in Design Pedagogy**  
*Chair: Kimberly Hopkins, Towson University*  
*Panelists: Nahid Tootoonchi and James Cosper, Towson University*

- 55. Replacing Hate: Design Advocacy Ignites Community (CANCELLED)**  
*Chair: Vicki Meloney, Kutztown University*  
*Panelists: Summer Doll-Myers, Kutztown University; Ann Lemon, Kutztown University; Doris Palmeros, University of the Incarnate Word; Karen Kresge, Kutztown University*
- 56. Workshop: The Creative Performer: Using Sport Psychology to Break the Mold in Design Education**  
*Jarred Elrod, University of Florida*  
*Amanda Alexander, Licensed Performance Psychologist*
- P-1. Designing Proton U: How a University-Community Partnership Resulted in an App for Pediatric Cancer Patients**  
*Natalie Stephenson, Flagler College*
- P-2. Teaching Web Design in a DIY/CMS Age**  
*Charles Armstrong, Indiana State University*
- P-3. Enriching Lives Through Diversity**  
*Jane Milkie, Northern Michigan University*
- P-4. Recognition of Brand Colors without a Logo**  
*Rion Huffman, Tara Henderson, and Victoria Bastion, Pittsburg State University*
- P-5. Delve Into Design Thinking**  
*Carol Fillip and Lorrie Frear, Rochester Institute of Technology*
- P-6. Defining Design Research at the Start of Graphic Design Education**  
*Christine Howes, Seton Hall University*
- P-7. Experiential Storytelling: Importance of Design Practice/Pedagogy in Scientific Exhibition Engagement (CANCELLED)**  
*Aaron Sutherland, University of Nebraska-Lincoln*
- P-8. Combining Culture and Service Design**  
*Natalie Tyree, Western Kentucky University*

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# 1 Design Activism with Open Data

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## **Abstract**

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

This presentation proposes strategies for designers to be engaged in activism through data visualization with datasets provided by the government and nonprofit groups. While we do not expect graphic designers, especially at the undergraduate level, to be proficient in python programming and statistical analysis, but new emerging technologies such as open data are being put into place that remove much of the technical barriers in data aggregation and help streamline the overall analysis/visualization process. In addition, visualizing open data provides an opportunity for designers to be engaged in a data-driven dialogue with the institutions (local governments and nonprofit groups) that publish these datasets.

Just like all new forms of technology, there are advantages and disadvantages of using open data in the context of data visualization projects. Despite a couple underlying issues with open data portals in terms of their user experience, they can still serve as a useful platform where students can be introduced with working with data and visualizing them for the purposes of activism. Student outcomes will be used as discussion points to identify the opportunities and underlying issues with graphic designers using datasets to formulate data-driven narratives.

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## 2 Human-Centered Design: Implementing Educational Opportunities on Equity, Diversity, and Social Justice for Graphic Design Students

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### **Abstract**

**John O'Neill**  
*University of Minnesota  
Duluth*

My presentation will speak about a course that I am currently teaching this 2018 spring semester. The course's objective is to implement educational opportunities on equity, diversity, and social justice for graphic design students. This implementation has become one of the university's primary goals for its undergraduate studies within each of its schools, colleges, and units. The university has asked its faculty to install this goal in their courses' student learning outcomes to foster students' empathy towards others, critical thinking, and expose them to different points of view.

My presentation will showcase the semester-long project that students are undertaking in this course. The project introduces students to human-centered design which aims to generate solutions to solve technical, social, or cultural issues. Teaching students about human-centered design and its principles is my way of meeting the goal that the university has set for its undergraduate studies.

The presentation will describe how the research, ideation, and prototyping generated from the project will help solve a technical, social, or cultural barrier for an underserved population in the world. I will also outline how the project will be structured throughout the semester and the methods used to teach human-centered design principles and processes. I will explain my assessment of the project by pinpointing how the students were able to execute their design successfully by the end of the semester. From this assessment, I will have a better understanding of whether this semester-long project met the university's socially conscious goal and objective.

My presentation will provide a case study for other design educators to map their projects for their university's goals. Most of all, it will show how and why design can be used for social change.

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### 3 Type Hell: Preventing students from using Arial, Comic Sans, and other evil typefaces from the web.

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#### **Abstract**

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

As faculty, we have a tireless task of moving students away from the typefaces that come bundled with a new computer, the MS Word typefaces, and the unusual “what were you thinking” typefaces from sites such as [www.dafont.com](http://www.dafont.com), in addition to the proliferation of piracy of everything else that isn’t nailed down.

I start each year imploring students to pay their way honestly into the profession, to resist the easy temptation of cheap and easy typefaces. No, they aren’t “just as good.” Yes, you probably won’t get caught.

BUT, is it ethical?

Moreover, even aside the standpoint of honesty, Typographic faces purchased from reputable type foundries ensures, as a designer, a better crafted letter, whose kerning fits, whose weights and styles resonate, and whose presence will speak credibly of its user.

Two respected foundries, Adobe and Monotype, have for a reduced/no cost, limited licensed type packages specifically tailored for students and educators. These packages include the classics: Helvetica Neue, Garamond, Caslon, Gill Sans, Futura, DIN, Bembo, to name a few. No longer will students have the excuse of not having great type at their finger tips, provided we enforce proper typographic use.

The presentation will focus on two points. 1) Demonstrating the difference between free and resident fonts, contrasted with beautifully crafted fonts from a major foundry. 2) More importantly, it will be shown step by step, how instructors and students can access and download these fonts legally via the proper portal.

**Randy L. Clark, M.F.A.**

Assistant Professor  
Michael Graves College  
Wenzhou-Kean University

## **Type Hell**

Preventing students from using Arial, Comic Sans, and other evil typefaces from the web.

Having been a graphic design in one form or another for the last 40 years, I'm embarrassed to admit I learned and practiced this profession *before* the digital revolution. Its hard to imagine, even now, there existed the mechanical process of pasteup, purchasing galleys of type that one coated the backside with a layer of beeswax. Letraset®, rubylith, and non-repro blue pencils were the norm.

Those processes were slow, exacting, and expensive. You bought color separations for your color printing, which necessitated prepress preparation, color keys, and proofing. The thought of uploading a file to a website, and have digital copies delivered to your door in an hour was the stuff of science fiction. It was the fantasy world of comics. Dick Tracy talking into his digital watch that he could see someone on a screen talking back in real time. Certainly, that was something that could never happen, that has.

When asked if I miss the old school way of producing printed art and design, my reply is the always the same, "You've got to be kidding me."

As a very naive sophomore, who had only previously returned from an LDS mission from the exotic (and slightly dangerous) land of Colombia, South America, I was eager to resume my studies at the University of Utah, no doubt, emerging upon graduation, as the world's greatest graphic designer.

My professor was a young upstart, only a few years older than me, Raymond Morales. I think we as students, were more impressed with his drop dead beautiful wife, who was 6 inches taller than him.

He started us on a book, *Designing with Type: A Basic Course in Typography*, by James Craig. In it we were introduced to what the author felt were the typographic pillars of western typography: Garamond, Baskerville, Bodoni, Century Expanded, and Helvetica. We were to understand that all other typefaces owed homage to these stellar letter forms.

With the digital revolution, and its subsequent blessing of immediacy, I can live in Asia (which I presently do) and talk with my 90 year old mother in Fort Worth, TX weekly. It now has become so commonplace, that we forget, this is a freaking miracle.

Of course, there is the ugly side of this technology: adolescents talking into their smart phones instead to each other. And, prepubescent teens learning all about the positions in Kama Sutra.

With that said, I can now own entire type libraries for a couple of thousand of dollars. I routinely buy “fonts on sales” from FontHaus, Latinotype, Design Cuts and Adobe with alarming regularity.

Now, nearing my 20th year, as a University professor, I’ve always wondered why my students don’t share my same passion, and my same love for all things typographic. I’m always dismayed when they would rather dump their money into beer and pizza, instead of building their empire of typefaces.

### **The curse of UGLY and FREE**

Bundled with every new laptop are a series of fonts. Most are mediocre. Some are even worse. None can be considered “worthy” of a serious graphic designer.

Case in point: Arial.

“Arial’s ubiquity is not due to its beauty. It’s actually rather homely. Not that homeliness is necessarily a bad thing for a typeface. With typefaces, character and history are just as important. Arial, however, has a rather dubious history and not much character. In fact, Arial is little more than a shameless impostor.

“Arial appears to be a loose adaptation of Monotype’s venerable Grotesque series, redrawn to match the proportions and weight of Helvetica. At a glance, it looks like Helvetica, but up close it’s different in dozens of seemingly arbitrary ways. Because it matched Helvetica’s proportions, it was possible to automatically substitute Arial when Helvetica was specified in a document printed on a PostScript clone output device. To the untrained eye, the difference was hard to spot. After all, most people would have trouble telling the difference between a serif and a sans serif typeface. But to an experienced designer, it was like asking for Jimmy Stewart and getting Rich Little.



“When Microsoft made TrueType the standard font format for Windows 3.1, they opted to go with Arial rather than Helvetica, probably because it was cheaper and they knew most people wouldn’t know (or even care about) the difference. Apple also standardized on TrueType at the same time, but went with Helvetica, not Arial, and paid Linotype’s license fee. Of course, Windows 3.1 was a big hit. Thus, Arial is now everywhere, a side effect of Windows’ success, born out of the desire to avoid paying license fees.

“The situation today is that Arial has displaced Helvetica as the standard font in practically everything done by nonprofessionals in print, on television, and on the Web, where it’s become a standard font, mostly because of Microsoft bundling it with everything—even for Macs, which already come with Helvetica. This is not such a big deal since at the low resolution of a computer screen, it might as well be Helvetica. In any case, for fonts on the Web, Arial is one of the few choices available.

“Despite its pervasiveness, a professional designer would rarely—at least for the moment—specify Arial. To professional designers, Arial is looked down on as a not-very-faithful imitation of a typeface that is no longer fashionable. It has what you might call a “low-end stigma.” The few cases that I have heard of where a designer has intentionally used Arial were because the client insisted on it. Why? The client wanted to be able to produce materials in-house that matched their corporate look and they already had Arial, because it’s included with Windows. True to its heritage, Arial gets chosen because it’s cheap, not because it’s a great typeface.

**Arial**

Papyrus

**Krungthep**

Comic Sans

“It’s been a very long time since I was actually a fan of Helvetica, but the fact is Helvetica became popular on its own merits. Arial owes its very existence to that success but is little more than a parasite—and it looks like it’s the kind that eventually destroys the host. I can almost hear young designers now saying, “Helvetica? That’s that font that looks kinda like Arial, right?”<sup>1</sup>

Of course, there exist even worse typefaces; Papyrus comes to mind. The absolute worse typeface of all time, Krungthep. A close second, would be Comic Sans. “Why is this typeface even legal,” cackled 34-year-old graphic designer Joe Simm.<sup>2</sup>

The web is awash in free fonts. Free is good, except when it comes to cocaine, meth, and fonts. Not necessarily in that order, however. A drug addict can go to rehab, but once bitten by *free*, a designer will never pay a dime to upgrade his palette of typefaces, dooming his work and ruining his life.

### **In the classroom, how do we battle FREE?**

I explain (sometimes in vain) that as graphic design professionals, we are first, ethical. Ethical in the way we deal with clients, ethical in the way we wish to be treated, ethical to the contractors we hire, as in photographers, copywriters, coding specialists, administrative staff. Once we lose our reputation as ethical, we put ourselves in the company of those who are unethical.

Real fonts cost real money. We don't pirate them, we don't "borrow" them. We don't substitute free cheap *look alikes* for authentic well crafted fonts. Those free or pirated fonts aren't "just as good." Or worse, the client won't know the difference. Which is a misnomer. They won't know the difference, but they will sense it.

There is a higher law in design. People hire us for our sense of aesthetics. If we use inferior fonts, we build inferior work, the antithesis of what we are supposed to be.

I also do a side by side comparison up close with typefaces from Microsoft with those from Adobe's library. Students can see the articulation of craft, the care, the fluidity of shape. I point out the kerning, the special forms inherent within a congregation of letterforms grouped together. The contrast becomes quite evident. Little argument emanates from the class. At least now, they know, there is a difference.

### **Procedure of instruction**

As I teach Typography I, I only allow students to use these 6 typefaces: Garamond, Century Expanded, Bodoni for Serif; Helvetica, Futura, Gill Sans for San Serif. No exceptions.

For Typography II, I allow 4 more typefaces: Palatino, a Slab Serif, DIN, and Avant Garde.

Their senior year, there are no restrictions. If by then, if they can't discern good typography from bad, there really is nothing that can be done now.

### **Pushing students to care and purchase beautiful typefaces**

My employer, Kean University, uses the Blackboard Application for posting information and receiving assignments online. I list in a folder called "Resources," links to the more respected typeface foundries: Linotype, Monotype, URW, Adobe, T26, Latino type, etc. I regularly visit these sites in class to familiarize students with it use and function. In that way, students will know where to go.

### **Resources**

Adobe has a very generous typography package for students: 500 fonts for a mere \$150. I require this for my Typography courses. <https://www.adobe.com/products/fontfolio-education-essentials.html>

This package has most of the essentials. Baskerville, Bell Gothic, Caslon, DIN, Futura, Garamond, Gill Sans, Goudy, Helvetica, Myriad, Trade Gothic, Univers, and others with the entire families of weights and style.

Additionally, Monotype has released a series of free typefaces for student use when they signup on their website.

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### **Bibliography**

<sup>1</sup>*The Scourge of Arial*, Mark Simonson, online blog. February 21st, 2001

<sup>2</sup>*Designers overheard having another boring conversation about Comic Sans*, Article by Zander Brade, The Passable Designer

## **Author**

### ***Randy Lloyd Clark***

Mr. Clark is the oldest child of four, born into a military family. He has lived on both coasts and several points in between. During Randy's formative teenage years, his father was stationed at an air base in Japan. The beauty, history, with the Japanese acute sense of metaphor and minimalism made an impact on the young man. After graduation from high school, he served an LDS mission to Colombia, South America.

Upon returning, Mr. Clark resumed his design studies at the University of Utah, graduating with a BFA degree. He had great professors in Calvin Sumsion and Ray Morales. Being in the industry for the next 20 years, he worked with such companies and clients as Warner Brothers, the Utah Jazz, PEP Boys, Bookcraft, the Utah Symphony, among others.

His life took a turn when he was invited to pursue and complete an MFA degree at Utah State University. Professors Robert Winward and Alan Hashimoto were great mentors. Randy Clark, later would teach as a Professor at South Dakota State University. Presently he teaches at Wenzhou-Kean University in the Peoples Republic of China.

An avid silkscreen enthusiast, Mr. Clark's work can be found in 9 museum and university permanent collections, and has been shown in over 60 peer reviewed exhibitions. Professional recognitions include: *Graphis*, *Communication Arts*, *HOW*, *Creative Quarterly*, University & College Designers Association, the Dallas Society of Visual Communications, in addition to the South Dakota chapter of AIGA, and the South Dakota Advertising Federation. He sees his greatest achievement as father and husband.

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## 4 A Designer's Role in Civic Change

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### **Abstract**

***Adrienne Hooker***  
*James Madison University*

Artists and designers have always been agents of change, and the 2016 election activated a new community of citizen designers. I felt the strength of a collective at the Women's March in D.C., and now my background as a graphic designer has helped a grassroots campaign push a school board and city government to address local issues and advocate for public education.

It began simply by visualizing the ever-increasing student population and the capacity of the current high school facilities at an open house in May 2017. The infographic helped the community, and school board, see that the only answer to the enrollment projections was to build a second high school. School board voted unanimously to proceed.

During the following months, a PAC (political action committee) formed to fight tax increases for building a second high school. Large signs, posted throughout the city, direct marketing and phone campaigns stalled the process with fearmongering and political rhetoric.

In response, a handful of concerned parents formed a loosely woven group to promote facts rather than empty tactics. I volunteered to help the cause by creating a logo and visual campaign. Individuals started attending city council meetings in our DIY t-shirts and buttons. To publicize research, I developed a website and managed social media. To grow a larger, more inclusive group, we used multi-language translations, hosted informational tables in schools, and posted our own signs throughout our community.

As we garnered media attention, my visual communication expertise guided our strategies, from emails to flash mob and hot cocoa events to a spatial data visualization. This grassroots campaign began, and continues, in my spare time as design educator, practitioner, and newly discovered agent of change. The outcome is still unknown, but my impact on my community and time spent has been worth it.

# A Designer's Role in Civic Change

Adrienne Hooker, James Madison University

## Art, Design and Change Agents

When I went to college in the mid 90's, family and friends didn't know what the term "graphic design" meant, even though it was coined in 1922 by typographer William A. Dwiggins ([Meggs, 2005](#)). The newness of design could be compared to the field of UX or UI today. So I studied visual arts and this newly emerging field of graphic design. I remember being in awe of the modernist aesthetics of Futurism, Constructivism, and Swiss Style, but rarely investigating the purpose behind these visuals. Conceptually I was drawn to more contemporary, female artists such as Jenny Holzer, Barbara Kruger, and the Guerilla Girls. I was pushed to create personal work (very self-referential) within my studio art courses while visually solving "client work" within design classes via advertising or publication; the two areas rarely overlapped.

In graduate school, I was asked to create work about topics I never had considered—the death penalty, cosmetic enhancements, the Iraq War with George W. I became part of a collective of designer-artists. We used our skills as designers to call attention to issues through public exhibitions. I again expanded my understanding of self and my place in this world (as all good artists do), but I still didn't see my role within civic engagement. Not until my venture as a faculty member, did I consider my work as an agent of change. Recycling was not available in the small town of my university; no curbside, no center, nothing. Instead of throwing away plastics, glass, metal and paper, I filled my sheds with recyclables. This is when I began to create work from a local issue, and I felt the empowerment of advocacy.

## **Me-search is Research.**

As tenure-track faculty, we are constantly asked about “our research”: What’s your area of interest? Do you have a creative statement? What’s your “elevator speech”? I am stressed out beyond belief. I have a handle on teaching and the classroom, and I excel at service, but research?! What was I going to say about my area of research? I knew I couldn’t simply answer “design”. As a narrative, all I could come up with was, “I’m a maker; I create. I design for others.” That works for industry, but not for academia. So I began to look at my personally-driven pieces to see commonalities. What threads were woven throughout my work? And I came to the realization I respond to place. I embrace the people and events surrounding me. I try to discover what is unique. I question what has been and what could be, and more importantly, how can I contribute. I react to my locality.

## **How I Got Here.**

So I am currently “Located along one of the main thoroughfares of America’s westward expansion and smack in the middle of some of the most spectacular mountain ranges in Virginia. Harrisonburg has evolved from an agricultural, cultural, and commercial hub during the 19<sup>th</sup> and 20<sup>th</sup> centuries to today’s artfully-restored, forward-thinking destination best known for its lively and distinct style. Vibrant, modern and diverse, Harrisonburg Virginia (aka “Rocktown” “The Friendly City”) boasts a happening atmosphere infused with a serious passion for local food and libations, cutting-edge arts and culture, and the historic roots that anchor it to the famous Shenandoah Valley landscape.”

[Harrisonburg tourism site]. (n.d.)

I moved with my family to Harrisonburg three years ago (in 2015) to teach at James Madison University. Before moving, we looked extensively at the city public schools since my three

children had only attended parochial schools previously. We were excited by the programs offered (STEM and Arts Integration) and by the diversity within the school district. 35% of students are English Language Learners (ELLs), with 51 countries and 57 languages ([Wright, 2017](#)) represented. Arabic was the second most spoken language in my daughter's third-grade class. This was a stark difference from my childhood of growing up in a small, majority-white, ([1990 population of 18,698 with 97.6% white](#)), midwest town. I grew up with 12 years of Roman Catholic schooling; public schools were a foreign concept. But we actively embraced our new community and the diversity within it.

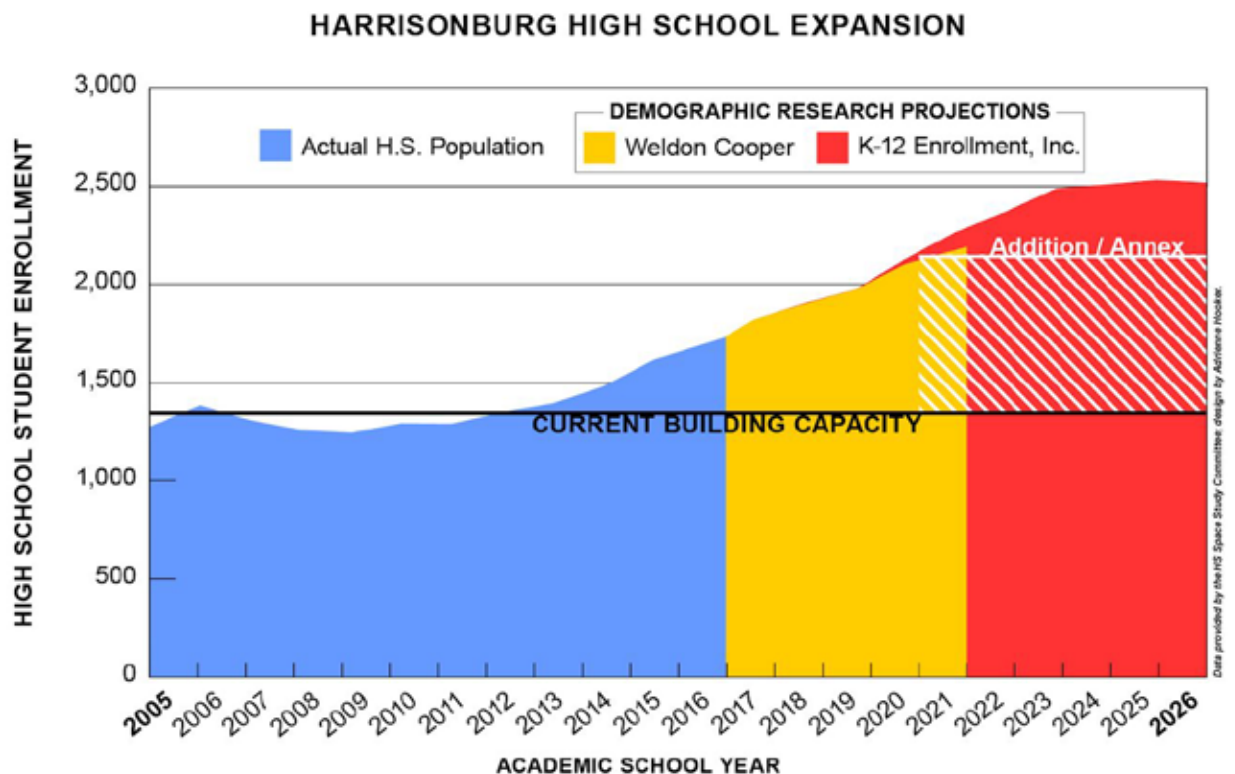
## **2016 Election Stimulus**

Artists and designers have always been agents of change, and the 2016 election activated a new community of citizen designers. I admit I was part of the complacent majority. All I knew of politics was my shared birthday with President Reagan. I didn't see keeping up with politics a good use of my time, and I don't engage in political debate. However, I was compelled to attend the Women's March in D.C. January 2017. I felt the strength of the collective, and how democracy can correct itself. I see how we, the public, need to stay attuned to issues, not politicians, and designers need to inform the discussion as well as be a voice for the public. We are the best candidates to create a necessary forum to breakdown the caustic rhetoric of today's American politics. And now I'm attempting to do this in my microcosm of Harrisonburg Virginia. I see how my background as a graphic designer can help our city's school board and government address local issues and advocate for public education.



## Overcrowding at the High School

Harrisonburg City Public Schools are growing exponentially, and the school board had been investigating how to handle this issue. As part of an open house in May 2017, I helped visualize the ever-increasing high school student population within the capacity of the current facilities. Much discussion surrounded the decision to build onto the current structure, build an annex, or build a completely new structure. The infographic helped the community and school board see that the only fiscally-prudent answer to enrollment projections was to build a second high school. School board voted unanimously to proceed. However, that was just the beginning of the story. City Council would need to approve funding and this is where the public debate began.



## Grassroots Organization

In October 2017 I was invited to the home of a resident who had been involved in local politics for some time, but wanted to remain “out of the limelight”. So we’ll call him “Charlie”. The other individuals at the meeting had been active within the schools and community and were concerned by the growing opposition to a second high school. City residents were receiving robo-calls and postcards stating, “We need to invest in learning, not over priced deals with architects and consulting” and “We need to give Harrisonburg teachers raises, not spend \$100 million on construction of a building.” Large red signs started to appear all over town saying “Tell City Council and School Board, Students over Structures; No \$100 Million Dollar High School!” These tactics were fearmongering at its best, and our newly-formed grassroots group had to make up some ground.

“Charlie” couldn’t have put together a better team. Each of us had kids in the school district ranging from current sophomores in high school to preschoolers; most of us were moms. Remember that collective in DC? This core group was the perfect example of how women are changing the world! We had an adjunct professor from rhetoric and writing and she had run for state delegate previously. There was the mom who had worked in the city school system and purposely moved back to the city after having her kids in the county schools. Then there was the chemistry professor and data analyst; she loves numbers! And finally, you have me—the newcomer-to-town, doesn’t-do-politics, never-went-to-public-school, but knows a bit about visual communication and marketing campaigns. We had no budget, and we deliberately chose not to organize as a non-profit or Political Action Committee (PAC). We saw our role as a grassroots group of local citizens informing our community of the facts and to dispel the fearmongering of the other group.

## Data, Visuals and Saturation

Before that initial meeting ended, we had come up with a name, “ForHHS2” with the “FoR” being an acronym for “Future of Rocktown”. I volunteered to create a brand and launch a website within a weekend. I also dove head first into running a social media campaign with a Facebook page, Twitter feed, and Instagram photos. We saturated the online hemisphere with accurate answers to frequently asked questions and statements to demystify rumors. We scraped together funds for t-shirts and buttons and started to attend city council meetings. “Sign fairies” donated money for yard signs we delivered all over town. We distributed bumper stickers and window clings and made supporting graphics. We promoted and hosted events such as hot cocoa gatherings and flash mobs to increase community attendance at city council meetings.



The local newspaper and television station noticed the motion our group was stirring. People began to engage. Our Facebook page membership rocketed. We had created a movement, but we felt as though we were missing a large number of the community. Not everyone is online or could attend council meetings or spoke English. So we had flyers translated and hosted informational tables at all the city schools during parent-teacher conferences. We gave out buttons, talked through FAQs, and collected index cards people could sign. We presented more than 300 signed cards in support of ForHHS2 to city council. We were making a difference.

We invited school teachers, staff, and students to council meetings and our numbers grew. City Council could not ignore the crowds, but council chambers has a maximum occupancy so the overload is kept out. We wanted to give council members a sense of how our students felt attending a high school with 500 extra bodies. It was around the holiday season, so we thought paper chains would be festive and manageable to carry into chambers. We made 2,000 chains. Each one represented a student that would attend the 1,350-capacity high school in 2021. We draped the chains throughout the chairs of the chamber and city staff told us to remove them immediately citing we couldn't 'reserve' seats. Instead we held the banner with the paper chains spilling into the aisles. It definitely made an impact.



Finally, city council voted on January 23 (2018) to fund a second high school; however, they delayed the opening until 2023. That would mean an additional 2 years of overcrowding with another 800-1,000 students projected to attend the high school! Needless to say, it was not the result we had expected.

## **Advocacy Continues...**

So our grassroots group that had begun four months earlier needed to decide our next steps. Each of us had been working at a sprint's pace, and now the race had turned into a marathon. We re-convened to discuss if we had the energy or woman-power to continue and we had to determine our next strategy. We knew nothing would change with the current city council so we look towards the two open council seats in November. In the meantime, we continue to make the community aware of the situation. We created a closed Facebook group as a base of active citizens we can call on for help. We translated action item flyers and attend school events. Most importantly out of all of this, we've created a forum where community members can come together to get the facts and share their stories. We have made a stronger, more empowered community, and we will continue to advocate for our public schools.

## **Good Design and the Maker Revolution**

Everyone is a designer today. Popular culture has placed the tools of photography, typography, and color into the hands of every smartphone user. SNL even has skits about type! And with the maker revolution upon us, where does this leave traditional graphic designers (from the past)?

Ronald Russell, a self-proclaimed crash test dummy for the maker movement states, "What sometimes gets missed is that you still need to know what you are doing. Education and

experience matter a lot.... In reality, this stuff takes years of difficult, painstaking work and hard won experience. It is more accessible, but not necessarily easy.” (Fallows, 2016) Artificial intelligence (AI) and machine learning (ML) will take on the technical skills of designers, and we will become more curators than creators. We will have more time and space for reflection and creativity. Instead of laborious hours of creating layouts, we will be able to focus on the issues that need more attention—societal and cultural inequalities and environmental catastrophes.

We can take a lesson from John Maeda. He has been preparing for this latest wave of change since the 1990s: “In each decade, I have looked to acquire the skills that can keep myself ahead of the machine. I know it to be an impossible task, but I also don't give up easily. I guess I'm more of a warrior than a worrier. And I'm excited about the challenges that are coming to design.” (Tselentis, 2017) I hope we all take on the challenges of good design because it works best for civic change.

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## 5 The Good, The Bad, and The Ugly: How Internet Memes' Visual and Conceptual Power Drive Social and Political Change

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**Jeannine Owens**  
*Old Dominion University*

### **Abstract**

Social discourse reflects culture at any given time and mass communication transmits that discourse. Today, the dominant mode of communication is the Internet's social media platforms and 84% of Americans consume online media every day. Daily usage has gone up by 25% since 2014, and capacity for reach is immense, as more than one billion pieces of User Generated Content is created and shared every day. Engaging the masses like never before, it marks a paradigmatic shift in the way we communicate, where visual communication takes precedence.

Within this sphere, Internet memes stand as uniquely powerful tools because of their visual and conceptual nature. They are encoded with visual cues that tie to emotional and long-term memory, and combine cultural events with personal identity. They offer personal entry points of engagement where the emotional reaction drives contagion and action.

Visual cues are particularly important because our brains are hard-wired to process visual information faster and more efficiently. 40% of the nerve fibers to our brain are connected to the retina, and we process visual content 60,000 times faster than text. Images are processed by long-term memory, where it is retained and remembered and most importantly, they cause a stronger emotional reaction, because visual memory is encoded in the same area where emotions are processed. Visual stimuli and emotional response are easily linked, and is proven to drive decision-making behavior and action.

This paper analyzes direct links between the visual and conceptual power of specific meme campaigns, and how they drove action within the Black Lives Matter, Alt Right, and Women's movements. It presents clear evidence that Internet memes function as powerful change agents, and have the ability to engage activism on many levels, resulting in social and political change.

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## 6 Teaching User-centered Information Design: Storytelling and Making a Difference in Our Everyday Lives

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**Judith Moldenhauer**  
*Wayne State University*

### **Abstract**

How often have you had these experiences: trouble getting somewhere because of an inaccurate map and/or poor directions, difficulty putting something together because the instructions did not make sense, or problems filling out a form because you were not sure how you were supposed to answer the questions, or being confused about where to go next on a website? The problems you encountered were because the map, instructions, form, or website did not meet your information needs; they did not match your reality. Effective information design merges the story of the information (what is to be communicated, how it is to be used, and by whom) with the story of the individuals (their past experiences and the current context) who need to use and make sense of the information.

Empathy – the ability to put yourself into someone else’s place – is an important aspect of user-centered information design. Storytelling recounts our experiences; stories help us to organize and make sense of those experiences. Thus storytelling is a vehicle for empathy in the development of designs that personalize information and enable people to make information their own.

This paper looks at the role of storytelling in teaching user-centered design through examples of student projects: site maps for volunteers testing the water quality of streams for a local environmental agency, medicine labeling, signage for a university building, and a university add/drop form. In each case, the designs made a difference in people’s ability to successfully complete a task (to know, do, or feel something) that contributed to the quality of their lives, the lives of others, or the environment. Through storytelling, students were able to personalize information and learn how to make information design meaningful for both the designer and the user.



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*Note:  
Portions of this paper  
were adapted and/or excerpted from  
the author's publications  
listed in the Resources section  
at the end of this paper.*

How often have you had these experiences: trouble getting somewhere because of an inaccurate map and/or poor directions, difficulty putting something together because the instructions did not make sense, or problems filling out a form because you were not sure how you were supposed to answer the questions, or being confused about where to go next on a website?

The problems you encountered were not your fault, but were caused because the map, instructions, form, or website did not meet your information needs; they did not match your reality. The design was based on the perspective of the “owners” of the information rather than on the perspective of the “users,” that is, the people who are supposed to utilize the information. It is the users’ perspective that is at the heart of – and shapes – user-centered information design.

To produce effective user-centered information design, designers need to:

- **Define the task**

What specifically is someone being asked to accomplish?

- **Have empathy**

Put yourself into someone else’s shoes, to value and validate the experiences of others, and not assume that you know everything.

Through my research and work, I have found storytelling to be an excellent method for achieving effective user-centered information. Storytelling recounts our experiences; stories help us to organize and make sense of those experiences. Thus storytelling is a vehicle for empathy in the development of designs that personalize information and enable people to make information their own and to act on it. By weaving together the “story” of the information (what needs to be communicated) with the “story” of the individuals who need to use information (their experiences and social/cultural context), designers are able to make information personally meaningful (Fig.1). When the content and navigation of information connects with people’s reality, individuals can complete an information task with confidence: going where they need to go, learning what they need to know, and doing what they need to do.

It is the designer’s responsibility to research the stories and be true to both stories when weaving them together. While each situation has its own unique set of research questions pertaining to the nature of the information, there are groups of questions that apply to all projects. Research into *the information’s story* should focus on the purpose or task of the information (What is the point of the information? Why does it exist?), how the information is used (How, when, where, and by whom? What sequence of

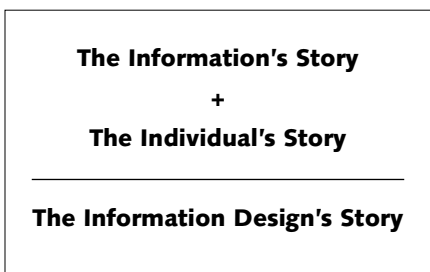


Fig. 1

steps is needed to extract it?), and the current visual and verbal qualities of the information. This later question involves an in-depth analysis of the verbal and visual components of the current information that examine such things as the words and tone of voice, sentence or phrase structure, alignment and organization, color, typography, and non-typographic elements. Research into *the information users' stories* should focus on individuals' experiences (personal, social, cultural) that can affect their interaction with the information. Their responses to the following kinds of questions are essential: What are you being asked to do? How do you know what to do? What is clear and what do you have to guess at? What do you need to do first, second, third, etc? How do you process what you encounter, both in terms of content and format? What do you stumble over and why? To make this information work for you, what do you have to mentally readjust (i.e., add, delete, or rearrange)? If you could change anything about how it reads or looks, what would that be? What do you like or not like about the current design?

This paper looks at the role of storytelling in teaching user-centered information design through examples of student projects: a university add/drop form, medicine labeling, site maps for volunteers who test the water quality of streams for a local environmental agency, and signage for a university building. In each case, the designs made a difference in people's ability to successfully complete a task that contributed to the quality of their lives, the lives of others, or the environment. Using the storytelling approach described above, students were able to develop their designs that personalized information and made it meaningful for those who needed to use the information.

## Add/Drop Form



Fig. 2

The Add/Drop form is an example of an introductory information design assignment in which the students themselves are the users. Students draw upon their personal experiences with completing a specific task. The assignment validates their experiences (their stories) and, when they see themselves as users and not just designers, they understand the importance of empathy to the design process.

The WSU Registration Schedule Authorization form (Fig. 2) was required to be submitted by a student if she or he decided to add or drop a class after registration is over, wanted to be admitted to a class that is already full (an override), or wanted to attend a class whose enrollment is afforded only by "consent of instructor." As students told of their initial experiences with this form, they mentioned the following problems. How do I fill it out? What is a call number? Where do I find the section number? What do the codes mean? Do I fill out the form or does my instructor? Who really needs to sign this form? Am I the one to contact all these people for their signatures or do I hand it in somewhere and it gets passed along? The WSU Registrar talked with the students



Fig. 3

about the form including the meaning and importance of the course categories and codes, how the form is processed and stored, and the need to cross-reference the course change and student information areas when processing the form. This helped answer questions about the information’s story and addressed many of the questions raised by the students.

In their redesigns, the students made sure that filling out the form was clearly explained by taking out the mystery out of the course information categories and of the codes and clarifying the use and sequence of signatures. They eliminated the heavy outlined boxes and kept the visual elements focused on the information itself.

### Student #1

One student said that she had always wanted someone to tell her how to fill out the course information area and never knew what the codes stood for or how they related to the course information. Her design clearly explains the relationship between the bits of information and then provides an example – handwritten, as a student would do it – of how to fill in the required spaces. And she placed the student and course information sections close together so that staff could easily look back and forth between the sections (Fig. 3).



Fig. 4

### Student #2

Another student chose to provide an example of how to fill in the course information grid but further simplified the code explanations. Since scholarship money (which is vital to students) is related to course enrollment decisions, she reworded and clarified the sentence about financial aid. She also decided to rename it the “add/drop from,” to conform to common usage (Fig. 4). The Registrar ultimately adapted many of the students’ ideas, including renaming the form to Add/Drop.

## Medicine Labeling

For the medicine labeling project, the task was to enable people to safely take their prescribed medicine. In the U.S., medicine labeling consists of the bottle label and its accompanying Consumer Medicine Information (CMI) sheet.

Besides words on the label, the information’s story included the state of Michigan pharmaceutical regulations regarding prescription medicine labeling, and the laserprinter/software used by pharmacies to print the bottle labels and CMIs. Students discovered ways to link the medicine’s story – what it is, how to take it, why to take it, etc. – with the story of people’s comprehension of and perceived need for medical information (which are influenced by such realities as literacy level, language use and ability, cultural background). The students interviewed people (we’ll call them “clients”) about their medicines and their ability to comprehend the information on the labels.

Their clients' personal responses to the bottle label and CMI information greatly influenced the students' choices of words, typographic signaling, images, as well as the sequence and pace of the information in the new designs. Some designs used the usual round pill bottle; others used square, rectangular, triangular, or blister packs. The organization of information on the label changed – the words, the visual relationships between groups of information, and sometimes even the size, shape, and location of the label itself. Some designs incorporated the CMI into the bottle label while other CMIs remained separate items. It should be noted that all the participants in the project commented on the CMI: it was hard to read and hard to understand; some people said that they threw the CMI away without reading it. The students addressed this issue through re-writing the CMI text with simpler, shorter phrases and sentences; less jargon; less formal tone of address; and making better typographic decisions for easier reading.



Fig. 5

### Student #1

This student's clients told her that they had no problem with the round shape of the bottles but found it difficult to find information on the bottle label such as the prescription number when they needed it to refill the prescription. Some clients lived in households where others also took prescription medicines, so it was important for those clients to easily spot their names on the bottle label. For these clients, the order of importance for the bottle information was name first, medicine dosage was second, and the name of the medicine was third.



Fig. 6

Her goal for her prescription medicine labeling was to re-organize the bottle label information into a few clearly marked sections and to make it easy for people to see that the bottle label with the CMI information worked together (Fig. 5). The largest size type is reserved for the patient's name. The bottle of medicine is physically attached to the CMI so the client cannot easily dispose of the CMI. The cover of the CMI simply contains the client's name, the medicine and the pharmacy name, address, and phone number. A diagram that replicates and clearly identifies the label components is positioned inside the cover, opposite the actual bottle (Fig. 6). The inside front cover opened out further to reveal the diagram embedded with the CMI details as a way to further to reinforce the connection between the bottle label information and the CMI.

### Student #2

This student's clients did not like the round bottles because the labels were difficult to read (they had to keep turning the bottle to read everything). They wanted the order of the information on the bottle label to be the medicine name first; medicine details (why they are taking it and how much) second; their name third. One client had had a bad reaction to the medicine and in retrospect wished he had kept the CMI to help him figure out what was happening to him.



Fig. 7

Her prescription medicine labeling goal was to keep the information of the CMI with the medicine, to always have it available for reference while making the label easier to read (Fig. 7). She devised a triangular shaped bottle with three sides for a wrap-around label



Fig. 8

that provided flat surfaces for easy reading and permanently attaching the CMI. The name of the medicine is most prominent on the front panel of the label. The name of the client is above and details about taking the medicine are listed below. The left-hand panel provides pharmacy information and the right-hand panel signals “pull here” for access the fold-out CMI.

### Student #3

Blister packs were the real problem for these clients. Instructions and information about taking the medicine were on the box and the insert that accompanied the blister pack, but the clients only carried around the packs. Anything printed on the backside of the blister pack was illegible or lost when dispensing the medicine (i.e., punching tablets through the back of the pack).



Fig. 9

This student’s prescription medicine labeling goal was to make sure that the CMI information was brief and to the point, and conformed to the multiple formats of box, insert, and blister pack Fig 8 and Fig. 9). The name of the medicine is the largest typographic element on the front and side of the box, so it can clearly be seen regardless of whether the box is lying down or standing up. The secondary color is unique to each individual. The front of the insert and the blister pack follow through on the color-coding. Two panels are attached to the blister pack, matching its size and contour. As the client uses the blister pack, the CMI information remains intact.

## Site Maps

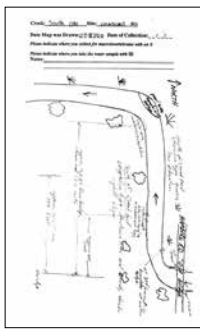


Fig. 10

The Huron River Watershed Council provides site maps and driving instructions to hundreds of volunteers who monitor water quality at 73 locations in a series of yearly events. The presence of some species indicates good water quality while the presence of other species indicates poor water quality. The site maps, which indicate terrain, orient each team of volunteers to the best places to sample the river bottom.



Fig. 11

The site maps were 8-1/2x11 or 8-1/2x14 inch black-and-white photocopies of original hand-drawn and annotated maps (Fig. 10) and the driving directions consisted of 8-1/2x11 inch photocopies derived from sections of various commercially produced road maps (Fig. 11). Many problems existed with these maps which were complicated by the fact the maps were re-cycled after use in the field and new photocopies made only as the old ones wore out or were lost. As a result, the maps and directions varied in quality and accuracy.

Students accompanied groups of volunteers during an event, observing the volunteers use of the maps. The volunteers also filled out a questionnaire. The volunteers’ experiences with the maps included the following: little or indication of where to park





Fig. 12

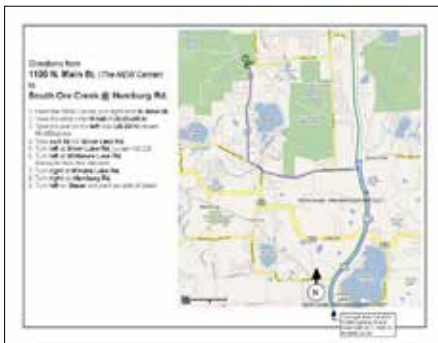


Fig. 13

or how to get to the sample spots, too visually busy, lack of accuracy (no sense of scale or map orientation), hard to read, use of cryptic symbols, the maps were out-of-date, and were dirty and crumpled by the end of the event. With the data from their observations and from the questionnaire, all the students decided to place the site map and driving directions on the same sheet of paper, to use color on the maps, and to design the maps using computer software for easy updating of site information.

This student's laminated map design uses these insights (Fig. 12). His site map correctly shows the contour of the river; uses color and shape to simplify, differentiate, and emphasize the important aspects of this site – the road, the water, where to collect, and what to expect of the landscape – and minimizes everything else; uses words to identify elements and symbols (e.g., "Trees"); prominently calls out the parking and road crossing spots and uses a red line with arrows to show a path between these spots, clearly points out potential collection spots; orients North on the map; and adds helpful "Tips." His driving directions use a color Google map that highlights the route from the Watershed Council's offices to the site, flanked by step-by-step verbal instructions (Fig. 13).

The response to this new map was positive when tested at a follow-up event. Volunteers in the follow-up questionnaire said that they very much liked the use of color on the map, that the map was very easy to read, and that finding the site and the collecting area was very easy.

## Signage



Fig. 14

Built in 1895 and renovated in 1997, Old Main is the oldest building on the Wayne State University campus (Fig. 14). Old Main's physical structure consists of a ground and four floors connected through several stairwells and two elevators with an art gallery attached at the southwest end. General lecture classrooms are on the first floor serve while the other floors house a variety of classrooms, specialized labs, and offices for programs in 2 separate Colleges. There has never been any signage system for the whole building – only room numbers on small placards, a small evacuation map on each floor near the elevators, and makeshift signage taped on the elevators, stairways, and various entryways. The information story of Old Main that it is a complex structure providing space for lots of different activities.

4 teams of design students observed volunteers – students from the College of Engineering who had never before been in Old Main – find specific room numbers and named locations in the building (e.g., room 3106 and the Planetarium). They noted how the volunteers navigated to those places (the landmarks they used, if they re-traced their steps or backtracked, if they asked help from others in the building) and how long

OLD MAIN DIRECTORY	
4	Photography Media Arts Music Practice Rooms Rooms 4130 - 4353
3	Fine Arts Graphic Design Theatre & Dance Rooms 3101 - 3413
2	Dean of Liberal Arts & Sciences Music Rooms 2101 - 2414
1	Anthropology Museum Elaine L. Jacob Art Gallery Shaver Music Recital Hall Rooms 1107 - 1415
0	Basement Planetarium Rooms 0101 - 0353

Fig. 15



Fig. 16

it took to reach each place; listened to the volunteers' comments as they searched for those places; and learned details about the volunteers' experiences through a survey after arriving at their destinations (e.g., what was confusing and what was easy to follow).

To address the first concern and decision-making level of the volunteers – what floor is my room on? – the students designed color-coded placards that listed each floor with its corresponding room numbers, named facilities, and discipline areas at the main entryway (Fig. 15). Variations of the placards were placed on every floor at every major access point, in each elevator, and in the stairwells. All the teams used sans-serif typefaces to provide a high level of readability at a distance.

Once on the correct floor, student designs addressed the second concern and next series of decisions for the volunteers – figuring out which hallway the room was on. One design team suspended a 15 x 72 inch sign from the ceiling on each floor that had a large floor number and listed room numbers and names with corresponding arrows (Fig. 16). The information on each side of the sign was oriented to the direction in which you were walking. Other teams provided directional guides at eye level: horizontal arrows containing room numbers at the ends of hallways, 3-D illusionistic arrows with room numbers on double doors, and “you are here” or “heads-up” maps near the elevators. Two teams provided maps for each floor: one focusing on hallways and the room numbers and one focusing on all the facilities of the floor. One team tackled the design of the room number plates.

Two of the four signage systems were tested and showed that the volunteers took less time to find the rooms using the students' designs than it took them to find the rooms without the benefit of the designs.

At end of each project, my students spoke of how the project had changed their understanding of design. They spoke of the storytelling process, of their increased awareness of the impact of their design decisions, and a feeling of advocacy as they realized how much their work can make a difference in our everyday lives. Some said that they had discovered the kind of work they wanted to pursue: information design.

On that note, I hope this paper has given you insight into the value of storytelling in producing and teaching effective user-centered information design. You will find more details about storytelling and the student projects in the articles in the following Resources list.

Thank you.

## Resources

Moldenhauer, Judith A. "Maps as Stories: Designing site maps for the Huron River Watershed Council (HRWC)." *Information design as principled action: Making information accessible, relevant, understandable, and usable*, edited by Jorge Frascara, 2016, pp. 279–291.

Moldenhauer, Judith A. "How Do I Get to Room 3106? Student Wayfinding Designs for Old Main at Wayne State University." *Design, User Experience, and Usability: Interactive Experience Design*, edited by Aaron Marcus, 2015, pp. 309-399.

Moldenhauer, Judith A. "Prescription Medication Labeling Design: Connecting Stories and Personalizing Information." *Selected Readings of the International Visual Literacy Association, IVLA 2007*, edited by Maria Averinou and Robert Griffin, 2008, pp. 147-154.

Moldenhauer, Judith A. "Storytelling and the personalization of information: A way to teach user-based information design." *Information Design Journal + Document Design* 11.2/3, (2002/2003): 230–242. Print.



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## 7 Who wants to visit New Jersey? Designing for enlightened tourism.

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### **Abstract**

**Jan Conradi**  
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Well-intentioned educators sometimes encourage design students to solve far-off issues. While arousing student engagement and building awareness for others, such lessons can also backfire as students dip their toes into intractable problems with superficial presumptions and within abbreviated timeframes. Much of the same learning: about empathy, about the potential of design, the research and communicative input necessary for success, and the power of smartly targeted and coordinated outcomes can be effectively conveyed by focusing attention closer to home, wherever home may be.

Student teams work with representatives from the New Jersey Department of Tourism to present ideas and design distinctive visitor campaigns. Every state has known highlights/destinations, but budgets are tight and individual efforts aren't coordinated so unique and interesting places to go and things to do are too often overlooked. Beaches and boardwalks sum up what most people know about New Jersey; students were challenged to portray the possibilities of our state differently for in-state and/or out-of-state visitors. Among the results:

- Cranberry NJ focused on exploration and understanding of a key (and colorful) industry
- Haunted NJ proposed teenage touring of locales based upon legends (such as the Jersey Devil)
- Illuminated NJ celebrated lighthouse history and lifesaving
- Wild NJ countered stereotypes of industrial landscape with information on wildlife and bird habitat
- Entrepreneurial NJ developed an app-based guide to small business & unique craftspeople

Students were tasked with research including talking with representatives of target audiences. They survived “challenge sessions” that dissected basic concepts before pursuing visual solutions and they used design process to develop comprehensive campaigns that informed across a range of traditional and digital platforms.

This presentation shares sample outcomes, an educational outline, and best-practice tips to encourage others to implement similar approaches within their own design classrooms.

## Teaching Tourism, Teamwork, and Thinking Systematically

—or—

### Who wants to visit New Jersey? Designing for enlightened tourism.

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Well-intentioned educators sometimes encourage design students to solve far-off issues. While often arousing student engagement and building awareness for others, such lessons can also backfire as students dip their toes into intractable problems with superficial presumptions and within abbreviated timeframes. Much of the same learning — about empathy and outreach, the potential of design, the research and communicative input necessary for success, the power of smartly targeted and coordinated outcomes, and the realities of teamwork — can be effectively conveyed by focusing attention closer to home, wherever home may be.

An idea of focusing on tourism arose because of a move to New Jersey. This state has the highest population density in the U.S. and the stereotypical and obvious downsides of that are well documented: insane traffic and a congested mash-up of industry, suburbs, and cities all jostling into one another to make New Jersey the butt of many national jokes. On the plus side, New Jersey has known and compelling visitor highlights: beaches and boardwalks, dramatic casinos, and a lengthy and beautiful shoreline.

The shoreline is a treasure, but it was surprisingly difficult to find convenient and up-to-date sources for a newcomer to learn about other unique aspects of the state. This lack of information led to the idea of a student design problem focused on positive aspects of New Jersey. Discussions with representatives of the state Department of Tourism assisted in refining the idea. There was definite interest in working with students to develop distinctive visitor campaigns as part of their capstone studio experience.

The value of this topic for learning was quickly confirmed when the subject was introduced to a class of senior graphic design majors. Upon being told that beaches, boardwalks, and casinos were off-limits as a focus, there was a universal groan. “What else is there?” said one student. Others nodded in agreement. These students are all New Jersey natives! Thus the learning commenced.

Granted, in most states tourism budgets are tight and individual efforts aren’t well-coordinated, so unique and interesting places to go and things to do are under-appreciated or even totally overlooked. “If you, having lived your whole life here, don’t know about other aspects that make your state unique, then why are you surprised if others don’t know or don’t care? You have an opportunity to present your state differently, perhaps inspiring new and creative ideas to promote tourism in New Jersey. You may present any kind of travel destination or experience in the state and you can define the age and geographic location (in-state, out-of-state) of a target audience. Make people want to explore here. Start thinking.”

Among the results:

- Cranbarrens focused on exploring and understanding a key (and colorful) farming industry
- Haunted NJ proposed teen/young adult tours of legendary locales (such as the home of the Jersey Devil)
- Farm2Table celebrated the state’s garden heritage, sharing information about growing your own garden as well as enjoying numerous farm markets and orchards
- The Great Artdoors connected interests in nature walks and sculpture throughout the state.
- Icescape NJ promoted winter sports and outdoor family activities for the state’s off-season
- Entrepreneurial NJ built a campaign around a smart app-based guide to small business and unique craftspeople
- Historic NJ focused upon the state’s deep and dramatic history from pre-colonial times through the civil war

This senior capstone studio is usually approached as a transition to “real world” operations and focus. While encouraging independent growth, it is structured as quasi client-based and team-oriented to be more like a working professional studio than a typical classroom. The integrative approach to systems-based problems pushes students intellectually and socially, challenging their assumptions about the process of design in a professional setting. In the end, although this

tourism focus allowed students to develop new work for their portfolios, learning how to work in teams became perhaps the most valuable part of this semester.

Determining how to assemble these teams was a necessary early step for the faculty. After introducing the problem and describing expectations for breadth and depth, the process began with research sparked by individual interests. Each student proposed two or three preliminary concepts. Teams (consisting of three or four students) were then created by the faculty through merging similar ideas and balancing individual skillsets.

Next, each team began to research and write a creative client brief as the basis for their visual work. These brief profiles were formally presented to gain input from faculty, student colleagues and visitors who shared positive and critical feedback on the thoroughness, uniqueness, and feasibility of each team's brief. Not surprisingly, each group had promising aspects: a snappy tagline, an intriguing idea; but most needed further research to clearly define the intent of their campaign (often their "client" would be a partnering organization with other entities) and to understand the demographics of the target audience. Students who were impatient to start the "real" creative process learned that this work was truly foundational for that process — a critical step they came to value (and further refine) as their work progressed.

When the client brief was succinct, focused enough to inform actual design, each team began explorations for the logotype/logo. Early stages of logo exploration emphasized breadth and discovery. Should the approach be based solely upon wordform? Image? Should it be abstract? Metaphoric? Literal? Some groups were more facile with typography or lettering while others were more confident with image, but ultimately both elements (if used) had to be united and make sense. Conversations quickly began to focus on objectivity when a team began to stray too far; for example, the Icescapes team showed dramatic sketches of mountains. "These look like the Rockies. Show me where you find mountains like that in New Jersey" we challenged them until, somewhat reluctantly, they refocused with a better grasp on reality. Looking "cool" was a not sufficient (or accurate) rationale for a visual solution. Once the primary logotype was defined, the process of articulating logo iterations for a range of practical and contextual uses was another important learning step.

As logotypes were finalized, the teams were also developing their own working strategies, determining individual responsibilities for various aspects of the program and debating feasibility

and assigning timelines for production of assets. Critiques and checkpoints were noted. Teams became more adept at assuring that their visual ideas aligned with their creative brief and with the overall program that was emerging. Students were tasked with additional fact-finding, including talking with representatives of their target audiences.

Various forms of critique assisted the development of comprehensive campaigns, and generally these feedback sessions were scheduled by the students themselves. Informal Post-it Note comments allowed quick feedback on various design elements. Teams survived “challenge sessions” that dissected their basic concepts and pinpointed inconsistencies. They gained insights from visiting professionals who shared stories of their own professional experiences, ideas, warnings, and encouragement. Often these conversational topics went beyond the developing programs to discuss programmatic thinking, industry expectations, and realities of teamwork. Visitors were always welcomed and enlightening.

Critical design learning for the teams included:

- reminders to stay user-focused and to include calls for action
- leaps in judgement and unrefined assumptions illuminated gaps in the original briefs
- need for more research became apparent (data-driven design is not a thing of the future)
- discussions of messaging and features versus benefits
- checking that all elements (print and digital) cohesively worked within the system
- assuring production limitations did not begin to define or confine the concept

As their work evolved, so did their team (for better or worse). Several teams struggled through merging differing views of team members. While acknowledging that each person’s approach had positive attributes, all of the work still needed to become visually and intellectually cohesive. Individuals who were overly invested in their personal solutions became resistant to change and evolution, which pointed to the value of critiques early and often throughout the process. The written aspects of the program were a challenge for some who developed content that sounded more like a paper for English Composition than a conversation with their end users.

Despite access to shared drives and all sorts of technological support, time management and accountability had to be addressed in each team. A shared drive doesn’t have much value if a team member doesn’t upload assets as promised. Controlling personalities couldn’t guarantee control of reluctant participants or energized engagement from others who took offense at what

they perceived as a domineering attitude. However, the excitement as work evolved energized most of the team members. As the semester progressed, most teams were supportive in assisting each other with less familiar software (After Effects), the logic of website and app functionality, and establishing necessary parameters for their growing bodies of work.

Who embraced leadership roles (and sometimes who faded into the background) was interesting to watch. Generally faculty tried to let the teams resolve their own issues, only intervening if absolutely necessary. It may be that this resulted in the biggest growth area of student learning. A few students who always thrived on solo work were less effective and engaged when the spotlight had to be shared. Others were surprising even to themselves as they stepped up and assumed leadership and management of team progress, expressing themselves with more confidence than they'd ever shown before. While the temptation was strong for faculty to manage this process, it was a better growth experience for all when we simply mentored.

Working on this tourism campaign reinforced concepts and learning from earlier studios. It also introduced professional production realities, including the development and presentation of actual brand guidelines and standards. Figuring out individual strengths and practicing effective communication styles was a positive outcome for most of the group, even though many of the students won't fully realize the value of this semester's learning until they are faced with similar situations in their employment after graduation.

In the end, each team prepared and presented a body of tangible assets with a unique and engaging message. They learned valuable lessons about aligning print and digital elements and implementing a program across a range of platforms with attention to differing scale, context, and functionalities. They gained insights about themselves and their capabilities that will shape their entrance into the professional design world. And yes, they proved beyond a doubt that there are a multitude of reasons to visit New Jersey.

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## 8 Design and Dehumanization: Deconstructing Negative Caricatures in Contemporary Culture

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### **Abstract**

**Anne H. Berry**  
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Racist caricatures have permeated American culture for centuries, damaging people of color in the process. The creative industry's use of these negative stereotypes to represent entire groups of people, moreover, has helped solidify the concept of white superiority and black inferiority within the American psyche. Racist caricatures are undoubtedly part of larger, systemic forms of bigotry, yet design has been complicit in—and has failed to take responsibility for—its particular role in perpetuating and profiting from the dehumanization of African Americans as they are portrayed in popular media.

Entire bodies of literature have been written on the subject of representation, however, little of this scholarship is rooted in design education, design practice, or design history. The advertising industry, for example, is often on the receiving end of criticism for its continued use of bigoted imagery and/or messaging. Meanwhile, design avoids close examination of its own role in preserving and sustaining the very same stereotypes that advertising is held accountable for. Using critical race theory as a theoretical framework, consequently, this proposal seeks to deconstruct two of the oldest and most pervasive stereotypes—i.e., the “mammy” and “brute” caricatures—and address their enduring influence within contemporary American culture. Additionally, a formal analysis of these examples of stereotypes, based on design elements and principles, emphasizes the distinct perspective design brings to bear, and provides tools to help design students, educators, and professionals participate in challenging conversations about challenging subject matter.

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## 9 LMNOBeasts: Using Typographically Inspired Toys to Aid Development of Language and Communication Skills in Early Childhood

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**Todd Maggio**  
Louisiana Tech University

### Abstract

Joint attention is a benchmark for developing theory of mind and narrative skills during children's preschool years. Joint attention is defined as an engaged interaction between a child and caregiver with shared objects or events. Research has shown the use of symbols during caregiver interaction helps establish joint attention for communication purposes. Young children were found to attend best to structures that were distinctly asymmetrical. Children between 6 and 18 months who participated in caregiver directed joint attention with symbols were socially able to initiate joint attention with a communication partner by the time they were 18 months of age.

Typically, the ability to initiate and coordinate joint attention develops around 30 months of age. The amount of time that children between ages 18 and 30 months engaged in joint attention tasks using symbols greatly influenced expected receptive and expressive language skills measured through assessment. Language skills during preschool years can predict academic success once children enter Kindergarten.

By using toys with forms and aesthetics that are strongly influenced by typographic communication, there is potential for the hybrid symbols to influence visual recognition of letters for literacy and language during toddler and preschool years. The type-as-toy concept would encompass a wide range of toys bound by the same design methodology – the first being a hanging mobile selected for its inherent benefits in early cognitive development. Combined with caregiver interaction and joint attention, this project will investigate if children in preschool can receptively identify typographic symbols arranged into zoomorphic compositions in the context of a toy.

Adamson, L. B., Bakeman, R., & Deckner, D. F. (2004). The development of symbol-infused joint engagement. *Child Development*, 75(4), 1171-1187.

Adamson, L. B., Deckner, D. F., & Bakeman, R. (2010). Early interests and joint engagement in typical development, autism, and down syndrome. *Journal of Autism & Developmental Disorders*, 40, 665-676. doi:10.1007/s10803-009-0914-1

Nelson, P. B., Adamson, L. B. & Bakeman, R. (2008). Toddlers' joint engagement experience facilitates preschoolers' acquisition of theory of mind. *Development Science*, 11(6), 847-852.

Vallotton, C. D. & Ayoub, C. C. (2010). Symbols build communication and thought: The role of gestures and words in the development of engagement skills and social-emotional concepts skills during toddlerhood. *Social Development*, 19(3), 601-626. doi: 10.1111/j.1467-9507.2009.00549.x



*LMNOBeasts™: Using Typographically Inspired Toys to Aid Development of  
Language and Communication Skills in Early Childhood*

Todd Maggio, Kerri Phillips, Christina Madix

Louisiana Tech University

**REVIEW OF LITERATURE/SUPPORT**

Teaching children sound to symbol matching is considered necessary in learning a language. Learning that a sound can be represented by a written symbol is a precursor to literacy development. It is thought that an effective communicator should become a literate person due to the underpinnings of this early developing relationship in childhood.

**Development Basis**

Joint attention is a benchmark for developing theory of mind and narrative skills during children's preschool years. Joint attention is defined as an engaged interaction between a child and caregiver with shared objects or events (Adamson, Bakeman, & Deckner 2004; Mendive, Bornstein, & Sebastian, 2013). The mother-infant-object triadic interaction is often the focus of research in early communication skills. The importance of this interaction has been studied as the development of sharing attention, following attention, and directing attention and is believed to lead to the development of a language (Beuker, Rommelse, Donders, & Buitelaar, 2013; Tomasello & Farrar, 1986). The development of attention in language development leads to the

intentionality of communication. In other words, intention is considered important in joint attention.

The intent to communicate means that two individuals develop a shared social interaction, which can be directed by either person. The development of joint attention is necessary in order for a child to become an active communicator and direct the social interaction. Otherwise, the child will become a passive communicator and only respond to the social interaction directed by others.

In terms of age of development, the triadic interaction can emerge as early as three months but most often in six month olds and continues to develop until 12 months of age (Striano, Chen, Cleveland, & Bradshaw, 2006). At 12 months, infants begin to use language and interpret concrete information independently. The caregiver remains crucial to the developmental process until 18 months of age for interpretation of more complex information. By age 2 years, the child begin to independently interpret complex information (Beuker, Rommelse, Donders, & Buitelaar, 2013; Mendive, Bornstein, & Sebastian, 2013).

The development of this triadic interaction leads to the ability to regulate one's own behavior as well as the behavior of others. Studies have indicated that between the 9 and 18 months of development children begin to respond to joint attention (Van Hecke, Mundy, Block, Delgado, Parlade, Pomares, & Hobson, 2012). Van Hecke et al., stated that by 12 months of age the development of joint attention is crucial in the later development of self-regulation at 36 months of age.

In terms of theory of mind, the development of joint attention is essential. Theory of mind is a concept that people have points of view, beliefs, and/or emotions that allow successful communication with others. Individuals with communication deficits may have difficulty

understanding that others have different perspectives, world views, and/or emotions other than their own which results in deficient social interactions. In some instances, children with communication delays or disorders are thought to not have theory of mind. These children may lack the development of joint attention necessary in establishing meaningful communication with others. For instance they may lack pragmatic skills necessary for social communication purposes. Additionally, children with autism are thought to lack presupposition when communicating. Presupposition requires the speaker and listener to be aware of the communicative intent (Paul & Norbury, 2012). In the development of communicative intent, specifically in presupposition, the use of symbols and/or toys is often used to develop joint attention in the triadic dyad.

Research has shown the use of symbols during caregiver interaction helps establish joint attention for communication purposes (Adamson, Bakeman, & Deckner, 2004; Newland, Roggman, & Boyce, 2001). Young children were found to attend best to structures that were distinctly asymmetrical (Vallotton & Ayoub, 2010). Children between 6 and 18 months who participated in caregiver directed joint attention with symbols were socially able to initiate joint attention with a communication partner by the time they were 18 months of age. In early development the use of symbolic play allows children to develop narrative skills by organizing, sequencing, establishing a main idea, and understanding the perspective of a communication partner (Adamson, Bakeman, & Deckner, 2004). Typically, the ability to initiate and coordinate joint attention develops around 30 months of age. The amount of time that children between ages 18 and 30 months engaged in joint attention tasks using symbols greatly influenced expected receptive and expressive language skills measured through assessment. Adamson, Bakemen, and Decker proposed that research should be conducted beyond the second year to better understand how children organize symbols for use in reading, drawing, writing, and

engagement in discussions about past and future events. Language skills during preschool years can predict academic success once children enter Kindergarten.

Numerous approaches currently exist for providing young children with instruction in sound to symbol matching (Fisher, 2008; Gelzheiser, 1991; Hulme, Bowyer-Crane, Carroll, Duff, & Snowling, 2012; Woods, Davis, & Scharff, 2005). For example, Seward, O'Brien, Breit-Smith, and Meyer (2014) investigated the use of a digital product in teaching reading to children considered to be at-risk. Gelzheiser (1991) stated that the use of nonsense words with unfamiliar sound/symbol letters may generalize better when decoding than to use known letters. Woods, Davis, and Scharff (2005) indicated that younger children perform better in reading tasks with the use of larger font size specifically using the sans serif font of Arial.

One of the areas regaining attention is actually related to an older debate on the use of typography in teaching a child to recognize symbolic materials. Early studies were conducted on the use of 2-D and 3-D letter forms to aid in the discrimination of 2-D letters (Thornburg & Fisher, 1970; Towner & Evans, 1974). A 2-D letter form is a form that has dimensions of height and width. A 3-D letter form has height, width, and depth.

Thornburg and Fisher (1970) reported in an exploratory study that children 3 to 4 years of age may discriminate 3-D forms more accurately than 2-D forms. The 3-D forms allowed a more complex representation of the visual schema. Thus, allowing fewer discrimination errors and allow for greater generalization of 2-D forms in a variety of shapes including print. Towner and Evans (1974) also stated that 3-D letter forms aid in generalization of letter recognition and discrimination faster than using only 2-D materials.

Woods, Davis, and Scharff (2005) investigated typeface and font size in tachistoscopically-presented letter pairs in children (kindergarten through 4<sup>th</sup> grade). Young

children (K-1<sup>st</sup> grade) performed better when presented with larger font. The investigators attributed this to the font being more legible for the K-1<sup>st</sup> grade as opposed to the 2<sup>nd</sup> through 4<sup>th</sup> grade due to memory and attention.

The studies presented have focused on children without known communication deficits who are in the process of learning a sound to symbol system. The proposed research continues to focus on children without known communication deficits and is designed to be practical and cost-effective in terms of human and material resources required. The goal is not to determine the superiority of a particular supplemental method of sound to symbol matching; rather, it is to determine if an abstract independent learning activity is at least as effective as a traditional based intervention.

However, the needs of all children may be served better if teachers have access to supplemental materials/activities for instruction. Children at risk for failure to learn sound to symbol correspondence as presented through the curriculum need additional support. At-risk children tend to need additional modalities in order to develop sound to symbol correspondence.

As technology continues to shape the interaction of children with images and the growing concern of literacy, educators should employ more types of multisensory images. In other words, only using 2-D images to learn the sound to symbol correspondence may not be the most effective strategy.

By using symbols that are strongly influenced by shaping graphic print, there is potential for the symbols to influence visual recognition of letters for literacy and language during toddler and preschool years. Using caregiver interaction and joint attention with the graphic print symbols, this project will investigate if typically developing children in preschool classrooms

can receptively identify typographic symbols that are incorporated into typo-zoomorphic compositions.

## **Pilot Study**

### ***Purpose***

The purpose of the pilot study was to investigate if children ages three through five years old could recognize symbolic letters embedded within the LMNOBeasts™ prototypes. Data collected targeted identification and matching LMNOBeasts™ prototypes to the five symbolic letters presented each week.

### ***Method***

The pilot study was a quasi-experimental design. Children aged three to five years were recruited from two local preschools (one a local Montessori center and one a traditional preschool center). All children continued to receive normal instruction in their classroom settings. Pre-and post-testing was completed for the children before and after the three week exposure. The children who participated were shown five 2-D symbolic letters and a 3-D LMNO Beast prototype each week for three weeks. Data collected revealed the children's abilities to identify symbolic letters and match the letters to the LMNOBeasts™ prototypes.

### ***Participants***

A total of 43 students were recruited for the pilot study. Twenty-four children were from the Montessori center. Nineteen students were from the preschool center. After completing the pretest, 38 children met all criteria of participation for the pilot study. Criteria for inclusion was

age, no visual, auditory, cognitive, and/or physical disability that would limit the use of hands or disorder, English as primary language, does not have an Individualized Education Plan (IEP), non-reader, and receive a score of less than 80 per cent correct on the researcher designed pre-test. The criterion of 80 per cent correct was based on a ten point grading scale in the local school district. This percentile ranking is equivalent to a letter grade of B.

Adult volunteers consisted of university students who provided written consent to participate in the project. Volunteers were recruited from Louisiana Tech University classes after hearing a brief description of the research project provided by one of the researchers. A total of four volunteers served as data collectors for the project. Each volunteer received training focused on presentation of the materials and how to mark answers on the data sheet. Student volunteers did not receive course credit or other compensation for their volunteer work.

### ***Materials***

*Customized pre- and post- test.* A researcher-developed pre- and post-test in the form of matching alphabetic symbols will be used to document the children's progress. The pre- and post-test contained questions about prior symbolic letter knowledge the participants may have before the exposure. The pre-and post-test were black and white simple symbolic letter representations of the traditional English alphabet.

*Symbolic Letters.* Three sets of five symbolic letters were printed and laminated for use during the weeks of exposure. The three sets were influenced by the pedagogical system of Montessori. Montessori divides symbolic letters into sets of five (four consonant and one vowel in each set). The sets utilized in the pilot study were set 1 (a, b, s, m, t), set 2 (e, l, f, k, d), and set 3 (i, c, r, h, g).

*LMNOBeasts™*. Researcher developed prototypes, *LMNOBeasts™*, were used in the study. The *LMNOBeasts™* prototypes were designed as a 3-D typo-zoomorphic forms composed from five symbols based on a pedagogical Montessori influence. Conceptually, the *LMNOBeasts™* models are typo-zoomorphic compositions using segments of letterforms to articulate animal anatomy. This approach is based in part on research that shows segmental analysis as more effective for learning to perceive letters than dynamic tracing (Courrieu & DeFalco, 1989; Gelzheiser, 1989; Towner & Evans, 1974). The chosen letters, combinations, and physical appearance are based on the Montessori method of teaching the sound to symbol correspondence. In the Montessori method, multisensory learning is a key component in learning letter forms. Letter forms are made using sandpaper type of letters to engage the student in multisensory learning. Thus, the physical test models were produced on a 3D printer using standard PLA filament and finished with a blue sandpaper texture.

*Data Collection.* Volunteers collected data on a customized response sheet to indicate whether each target symbols were correctly identified and matched by the participants. This response method is a typical method used pre-K class settings.

*Setting.* The settings for the entire project were a local preschool and a local Montessori school. The preschool serves approximately 22 students between the ages of three to five years old. The Montessori school serves ages 20 months to 14 years old. Only the preschool classroom, ages three to five years old were used in the pilot study.

The pretests, weekly tests, and posttests took place in the regular education classroom. The weekly tests took approximately five to 10 minutes each week to administer. Volunteers called each participant individually to a table in the classroom. This is a typical place for teachers to provide instruction in the regular education classroom.



During the course of the exposure, typical interruptions occurred such as school announcements, picture day, a field trip, special guests, and teacher training. Each type of interruption was handled differently, but did not compromise the schedule of testing or exposure other than the day of the week or time of day that each participant was seen.

### ***General Procedures and Setting***

A meeting with teachers at both schools was held by the researchers prior to beginning the project. The project, including their role in the classroom, was explained to the teachers. Teachers were asked to continue classroom instruction as normal during the pilot study. Parent letters were sent home to the students that met the criteria of the project. Additional parent letters were sent home one time for those parents who did not return letters in the previous attempts.

Once parent letters were received, the students who were eligible to participate were given the researcher designed pre-test. The pre-tests were scored by the researcher and those participants that scored below 80 per cent participated in the exposure portion of the pilot study.

*Training for Volunteers.* The volunteers attended a training session prior to the beginning of the three-week session. Training covered background of the project, expectations of volunteers' responsibilities, and instructions for documenting their activities with each student. Basic information about procedures for Volunteers in preschool center and Montessori center was provided, such as checking in and out in the main office and wearing identification provided by the school at all times.

*General.* Participants worked independently with a volunteer each week. The volunteer used a customized response sheet for each participant. The response sheet had directions and carrier phrases to guide the volunteers in how to introduce the new materials. This format was

used as a guide for the volunteer in presenting information consistently between each volunteer and each participant. The volunteer placed each of the five symbolic letters in front of the child. The participant was asked to identify each of the five symbols. Data was collected either as “yes” the participant did identify or “no” the participant did not identify the symbolic letter correctly. The volunteer then presented the LMNOBeasts™ prototype to the participant by placing it on the table with the symbolic letters. The volunteer encouraged the participant to look and feel the LMNOBeasts™ prototype. The participant was asked to find a part of the LMNOBeasts™ prototype that looked like each of the five symbolic letters. The volunteer recorded these responses on the customized response sheet. The participants completed the exposure tasks once a week for three weeks. An RCA VR5330R-B digital voice recorder was used during all interaction with the participants and volunteers. The week following the last exposure tasks the participants were given the post-test.

### ***Fidelity in Treatment***

The researchers observed each volunteer on two separate occasions to verify procedures were being completed as outlined in the methods. The observations served to document consistency among volunteers (e.g., time spent showing the symbolic letters and LMNOBeasts™ prototypes, how the questions were asked, and interaction of the participant). The customized response forms completed by the volunteers were used to support consistency of procedure. The digital voice recordings were used to verify consistency of exposure between volunteers and participants. The scoring of the pre-and post-tests, weekly customized response forms, and the entry of data into an excel spreadsheet was validated by at least one volunteer and two of the three researchers.

## *Results*

The purpose of the pilot study was to investigate if children ages three through five years old could recognize symbolic letters embedded within the LMNOBeasts™ prototypes. This study employed a quasi-experimental design using a pre- and post-tests to identify symbolic letter knowledge the participants had prior to and after the weekly exposure to symbolic letters and LMNOBeasts™ prototypes. All participants received typical classroom instruction during the pilot study.

### *Demographic Data*

A total of 43 students were recruited for the pilot study. Twenty-four children were from the Montessori center. Nineteen students were from the preschool center. After completing the pretest, 38 children met all criteria of participation for the pilot study. Once the pilot study was complete, 14 participants' data were not used due to absences either during the weekly exposure or the post-test. There were 13 males and 11 females amongst the participants' data calculated in the pilot study.

### *Statistical Results*

The pilot study was analyzed using paired t-tests and descriptive statistics. The dependent variable of time (pre-and posttest) was used to evaluate the two groups. The first analysis included all data from participants of both schools. Results indicate a significant difference between pre-test ( $M=7.74$ ,  $SD=2.79$ ) and post-test ( $M=6.5$ ,  $SD=2.65$ ),  $t(23)=2.09$ ,  $p=.047$ . Therefore,  $p < .05$  and we can reject the null hypothesis [ $H_0$ : There is no difference between pre-tests and post-tests of the participants of the two schools. ( $H_0: U_{pr} = U_{po}$ )].

Then data was broken into two sets, a pre-and post-test for each school. The participants at the early childhood center revealed results indicating a significant difference between pre-test ( $M=9.61, SD=1.89$ ) and post-test ( $M=6.69, SD=2.75$ ),  $t(12)=4.27, p=.001$ . Therefore,  $p < .05$  and we can reject the null hypothesis [ $H_0$ : There is no difference between pre-tests and post-tests of the participants at the early childhood center. ( $H_0: U_{pr} = U_{po}$ )]. The data from the Montessori center revealed results indicating a no significant difference between pre-test ( $M=5.54, SD=1.92$ ) and post-test ( $M=6.27, SD=2.64$ ),  $t(10)=-1.14, p=.277$ . Therefore,  $p > .05$  and we cannot reject the null hypothesis [ $H_0$ : There is no difference between pre-tests and post-tests of the participants at the Montessori center ( $H_0: U_{pr} = U_{po}$ )].

Each weekly exposure was examined for growth in the areas of identification and matching abilities between the symbolic letter forms and the LMNOBeasts™ prototypes. The Table 1 below explains weekly means of the identification and matching of all of the participants.

Table 1. Weekly exposure average for all participants.

Week of Exposure	Mean Identification	Mean Matching
Week 1	2.0	2.33
Week 2	0.79	3.88
Week 3	0.96	3.08

The data was broken into two sets, one for early childhood center and one for Montessori center. The table 2 below shows results of the data collected during weekly exposures of identification and matching of the presented materials.

Table 2. Weekly exposure average for participants by schools.

Early Childhood Center		
Week of Exposure	Mean Identification	Mean Matching
Week 1	1.69	3.46
Week 2	0.69	3.92
Week 3	0.92	3.0

Montessori Center		
Week of Exposure	Mean Identification	Mean Matching
Week 1	2.36	1.0
Week 2	0.91	3.82
Week 3	1.0	3.18

Although the data was not analyzed for a statistical difference, the results suggest that children could recognize the symbolic letters embedded in the LMNOBeasts™ prototypes. While identification of the letters did not demonstrate a strong understanding of the symbolic forms, the participants were able to match symbolic forms to the LMNOBeasts™.

### **Conclusion/Discussion**

Research continues to explore how children learn to code the orthographic representation of the sound system (Horbach, Scharke, Croll, Heim, & Gunther, 2015; Whitehurst & Lonigan, 1998). While the literature supports the use of developing new teaching strategies, one of the

distinct differences with this project is the use of multisensory and/or multimodality learning experience with the typo-zoomorphic forms. The use of typo-zoomorphic forms may provide a unique way for children to store, process, and/or retrieve information in their short-term memory.

The purpose of the pilot study was to investigate if children ages three through five years old could recognize symbolic letters embedded within the LMNOBeasts™ prototypes. Data collected targeted identification and matching LMNOBeasts™ prototypes to the five symbolic letters presented each week (set 1 (a, b, s, m, t), set 2 (e, l, f, k, d), and set 3 (i, c, r, h, g)).

While the data is limited, the study did find that children could correctly identify 2-D letters within the 3-D typo-zoomorphic prototypes. It was interesting to note that children being instructed in the Montessori Center were able make greater inferences when discussing the 3-D typo-zoomorphic forms. An area of investigation could be if this difference can be attributed to the differences in the teaching pedagogy of the two centers (Lillard, 2013). Montessori encourages the exploration of the environment through independent learning and imaginative play. On the other hand, the traditional preschool setting encourages more teacher directed learning and imaginative. Additionally, the researchers used more of a teacher directed style when interacting with the children from Montessori. The difference in pedagogical style may have influenced the findings between the two groups.

Further studies are needed before effectiveness of exposure can be made regarding the typo-zoomorphic prototypes on learning to recognize 2-D letter forms. The use of a control group to determine differences is needed before generalizations can be made. Also, an increase in sample size would assist in determining statistical significance. The development of a pre-test or post-test measure to examine perceptions of the LMNOBeasts™ in comparison to the traditional orthographic letters.

Another area of interest would be in investigating the differences between male and females in perceptions of the prototypes. Allowing children a longer exposure time to the LMNOBeasts™ as well as to the orthographic symbols may provide additional avenues of research.

The pilot study does provide a foundation for continued studies on the use of typo-zoomorphic shapes. While this study was small in sample size and length, there appears to be some evidence that the use of typo-zoomorphic symbols may support the notion that the use of simple segments in novel ways may aid the analytical processes needed for perceiving letters (Courrieu & De Flaco, 1989; Woods, Davis & Scharff, 2005). The value of new educational tools must be based on evidence that is grounded in learning theory and design theory in the quest to address problems in literacy.

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## 10 **Creatives Care:** Students, Faculty and Alumni Support Inner City Elementary School Art Classes

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**Karen Kresge**  
*Kutztown University*

### **Abstract**

At a local scholastic art show, I met the teacher and complimented her on the wonderful work that her students had created. Most of the projects implemented recycled materials, so I commented on her thriftiness. She replied that her yearly budget was \$500. "Per class?" I asked. "No, for all of my students, Kindergarten – 8th grade!" I was stunned. I quizzed several other art teachers and found that they had similar stories. Most of them used their own funds to purchase supplies.

At the end of the semester, I saw students throwing away the contents of their lockers. Pastels, charcoal, drawing paper, mat board, brushes and paints were all being tossed away, used, but certainly still usable. The waste from our students could be put to good use by children who could be our next generation of Communication Design Students. I started by collecting the waste on my own and bringing it to the art teacher who I had originally connected with. Since then, the collection of art supplies has become a regular activity in our department. We have provided thousands of dollars in art supplies to some of the poorest schools in our region.

This presentation will spell out how to plan a successful art supply collection, including finding the right recipients, motivating students, using social media to get alumni involved, partnering with local businesses, distributing the supplies and celebrating the success. The mission statement of the Philadelphia chapter of AIGA, the professional association for design, is "to advance design as a professional craft, strategic advantage, and vital cultural force." Our art supply collections teach students that part of advancing design is to encourage creativity and creation in the next generation, and that even small gestures, like donating used art supplies, or purchasing a pack of crayons for an elementary classroom can begin a ripple effect that ensures quality and continuity within the field of design.

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## 11 Project Perry: Leveraging Design Thinking To Engage Communities and Promote Sustainable Solutions

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### **Abstract**

**Jeremy Swanston**  
*University of Iowa*

This proposal focuses on a collaborative graphic design partnership between two universities and the community of Perry, IA. This project focuses on utilizing graphic design resources and methods to engage the community of Perry, IA to identify areas for improvement and problem solve around specific economic and health challenges that are important to the community.

**Bernard J. Canniffe**  
*Iowa State University*

A total of 12 students from both institutions worked together to engage community members on a variety of topics that are essential to community vitality, including, but not limited to, economic, environmental, cultural, and wellness subjects. Students spent a week living in the community, reaching out and engaging with leaders and residents, and engaging their design thinking to impact community improvement. Perry, IA offered the students an opportunity to experience a diverse geographical and socioeconomic community, and create authentic interactions that will furthered their understanding of their state. Furthermore, the students were able to contribute to the community—equipped with enthusiasm, creativity, and design expertise, they channeled design thinking to facilitate novel solutions around potential community concerns.

This presentation will discuss the challenges and benefits of forging partnerships with other institutions, methods and lessons learned for effectively engaging with community leaders and members, and the importance of creating a collaborative environment for students. The presenter will also share several positive outcomes for both design educators and students that stem from the thoughtful utilization of design to promote change, and the importance of activating civic engagement in today's political and social climate.

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## 12 Reconnect: Sparking environmental, economic, social, and cultural change through graphic design.

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

### Abstract

The night sky is a resource that's vanishing. Across the country, almost half of the United States population experiences light-polluted nights. We don't realize that we rarely see the night sky like our grandparents saw. And the United States is not alone. In the developed world, about 1/3 of the world's population can't see the Milky Way, according to a new study (Falchi, 2016).

Why should we care? Are there dangers to our environment and health as a consequence of light pollution? Can graphic designers use their skills and knowledge to draw attention to the problems of light pollution? This presentation discusses "Reconnect," a senior capstone project created as a strategic initiative to increase awareness and appreciation for the dark sky.

There's plenty of light pollution to combat in our own county. A look at a local town on the website [lightpollutionmap.info](http://lightpollutionmap.info) shows it glowing a dull orange, second only to red in the map's radiance scale. Lights from heavy industry, parking lots, street lamps, and dawn-to-dusk security lights block our ability to see the night sky a generation ago saw. In addition, experts say it's affecting our ecosystem, our electricity bills, and our health.

'Reconnect' provides people with a platform to learn and to share their deeper connection with the night sky. This comprehensive project also works with organizations to bring awareness to individual light pollution problems in communities. As a result, a greater sense of involvement occurred and impactful solutions to light pollution emerged. The overall design evaluation considered the environmental, economic, social, and cultural impacts—in keeping with The Living Principles for Design.

Falchi, Fabio; Cinzano, Pierantonio (2016). The new world atlas of artificial night sky brightness. *Science Magazine*. Retrieved from <http://advances.sciencemag.org/content/2/6/e1600377>

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## 13 Interaction 18: Left Brain and Right Brain (Computational Thinking vs. Design Thinking)

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**MiHyun Kim**  
*Texas State University*

### **Abstract**

With the rise of the internet and a multitude of other networking technologies, interaction design has become arguably the most vital design discipline. Furthermore, evolving technologies have revolutionized the role of designers by encouraging design to be more diverse, inter-disciplinary, and interactive than ever before. Specifically, through the interplay of complex information between design and coding, new and fascinating visual worlds are constantly emerging. As educators this reality begs the question: Are we as design educators doing all that we can to effectively prepare our students for the challenge of bridging the gap between design and coding?

Anecdotally, educators often discuss the importance of effectively teaching both right brain and left brain concepts. In other words, we aspire to enhance our students' left brain skills such as logical thinking, scientific analysis, and measurement accuracy while we also seek to bolster students' right brain skills such as creative writing, attention to aesthetics, empathy, and unique expression. Through my own teaching and research experiences, I have found that more often than not, design solutions either rely on aesthetic focused right brain skills or coding focused left brain skills. Due to this, it is difficult to find students, especially those transitioning into the workforce, that have the skillset to incorporate both highly competent coding and design skills. Thus, for the current design education to improve and thrive, it is vital that we as educators enhance both left brain skills (coding) and right brain skills (aesthetic design).

Given the current state of design education, this presentation will discuss on how coding has been affecting design education; why it is so important to learn coding as designers; how we as educators should prepare our students for current industrial demands; and how it will change the way we experience design in the future.

Left Brain and Right Brain (Computational Thinking and Design Thinking)  
Presenter: MiHyun Kim, Assistant Professor of Communication Design  
at Texas State University

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Anecdotally, educators often discuss the importance of effectively teaching both right brain and left brain concepts. In other words, we aspire to enhance our students' left brain skills such as logical thinking, scientific analysis, and measurement accuracy while we also seek to bolster students' right brain skills such as creative writing, attention to aesthetics, empathy, and unique expression [1]. Of course, it is not like only one side of brain works while the other side takes a break. Both brains simultaneously work together and it is a matter of which brain is more dominant than the other on certain task we are involved in.

As a Graphic Design instructor, I have taught **traditional print Graphic Design** as well as **contemporary screen based Graphic Design**. During the most recent years, the focus of my teaching centers around Screen-based Interactive Design. Such course content includes Web and Mobile app design, Creative Programming and Data Visualization. All those classes require the mixture of left brain skills (computer coding) and right brain skills (aesthetic design). More often than not, crossing the technical boundary is often challenging for even the most advanced students. However, for current design education to improve and thrive, it is vital that we as educators enhance both left brain skills (coding) and right brain skills (aesthetic design) and get them to work together.

I broke down all Graphic Design courses I have taught and described my experiences while teaching those classes with specific tools to help you guide how to approach those tech heavy courses in Graphic Design disciplines.

1. **Traditional Graphic Design** (It mostly requires right brain skills)

Traditional Graphic Design includes book design, poster design, magazine covers and spreads, logo, symbol and icon design etc. It is often print based design and its practice focuses on visual communication and aesthetic. Though some digital technology is typically used, it is not in the abstracted form of hard-coding.

2. **Contemporary Graphic Design**

(It requires both right brain skills and left brain skills)

Contemporary graphic design often refers to interactive screen-based design such as Web and Mobile App design. The user-centered design is the main research agenda. By understanding and establishing empathy with the user, designers are able to work toward outcomes that meet their needs more successfully. We are in a time where design is measured by how well it fulfills our users' need. When we shift the conversation from one about features and functions to one about users and user outcomes, we deliver more useful, usable, and desirable solutions.

**A. WEB AND MOBILE APP DESIGN**

It is one of the most well-known graphic design disciplines because we all use it on a daily basis. It has a clear and explicit focus on the users who use a product or service and research methodology involves setting a goal, define users and the user map flows to understand the users' needs, hopes, challenges and wants. The *Design Sprint* process from Google and IBM is introduced for user research methodology. The *Design Sprint* was developed by Google and it is a five-day process for answering critical business questions through design, prototyping, and testing ideas with customers [2]. The other design research methodology that I use in the classroom was developed by the IBM Design Research team. It is another way for teams to deliver services and products that empower better human outcomes and client success [3]. It is about how we as designers should understand the users through a series of practices.

As for my own classroom pedagogy the technical skills introduced vary. For courses that generate web-based designs, I include a range of Html, CSS and Javascript. More specifically for an Intro Web course, Html and CSS are introduced with flexible grids (% instead of pixels). However, for Advanced Web courses, Html, CSS and Javascript with media query are utilized for responsive web development.



## B. CREATIVE PROGRAMMING USING PROCESSING

*Processing* is a software sketchbook and a language for learning how to code within the context of the visual arts [4]. I have used *Processing* in design courses to create flexible logos, interactive storytelling, and poster collages that generate a different composition every time the program runs. Flexible logos (also called Dynamic Logos) is a system that use multiple iterations of a marks (or series of marks) to communicate a particular aspect of a brand. These might take the form of a logo that changes with each viewing, or a singular mark that gets impregnated with different imagery, depending on the context [5]. You can think of flexible logos like MIT media lab or MTV only with a more screen based generative presence. Interactive Storytelling is a form of digital entertainment in which users interact with the setting, characters and situation in the story by using the digital devices such as desktop computer and hand-held devices [6]. *Processing* uses Java language and the current version of p5.js is used to make coding assessable for artists, designers, and educators for web.

However, before one can jump in to use this software with their own coding, a fair amount of intensive learning in Java language is required. To ease into this world of 'hard-coding', I often give basic frame codes to the students to work with at the beginning stage. This helps facilitate students to learn to read the code and manipulate it before attempting to creatively write their own from scratch.

## C. DATA VISUALIZATION

Data visualization is viewed by many disciplines as a modern equivalent of visual communication [7]. It involves the creation and study of the visual representation of data. There are several ways to create interactive data visualization such as. *D3.js*, *Storymap*, *Timeline.js* and *Tableau*. *D3.js* requires an intensive learning curve, but the result is extremely beautiful and interactivity rich. The other three tools don't require any coding skills, but designers have to learn a new software to organize and visualize large sets of data. The outcomes from those tools can easily be shared and embedded on the web. It is these last three options that tend to work best for graphic design students as they can also focus on telling a hidden story that is in the raw data.

As I described previously, there are different kinds of tech-heavy skills for interactive experiences, we as educators can no longer avoid teaching these skills in Graphic Design courses – as the fields of computer science and aesthetic design are constantly merging. Then, *how do the left-brained students and the right-brained students learn in a current design curriculum?* Through my own teaching and research experiences in the Graphic Design field, I have found that more often than not, design solutions either rely on aesthetic focused right brain skills or coding focused left brain skills. Due to this, it is difficult to find students, especially those transitioning into the workforce, that have the skillset to incorporate highly competent coding skills with strong design and aesthetic sensibilities.

*Is there something we can introduce in the classroom in order to help students developing both sides of the brains? How can they learn and adopt the concept of computation more naturally and intuitively?* Here are a few **tips to engage and to improve using both brains to help design students** who would like to be a better designer and coder.

1. **Hands-on based Games**

Let's play the Conditional Design game. These drawings are from *Conditional Design* based in the Netherlands. *The Conditional Design* started with a few designers who came together weekly and hosted Conditional Design Workshops. The results are drawings that use logic as a tool and method to design the conditions through which the mark making process can take place. It utilizes intelligible rules and avoids arbitrary randomness. By using rules as constraints that sharpen the perspective on the process and stimulate play within the limitations [8], student learn how to be creative within a fairly tight set of constraints. This is a transferable skill that goes beyond merging creative coding with design sensibilities. The game forces one to visualize the design (a right brain function) and identifying all the rules and steps to complete the game (a left brain function).

2. **Play a Musical Instrument**

Music enjoyment is very much a right hemisphere activity, but research shows that playing a musical instrument engages a left hemisphere by refining time management and organizational skills and improving reading and comprehension skills [9]. Learning placement of the fingers to achieve certain sounds and reading music also engages the left hemisphere. Creating musical sound

as groups can boost team skills and develop a sense of belonging. It requires students to inevitably fit within the structure of the group while simultaneously feeling free to explore and improvise within the established structure. This allows any student, especially those with no prior music lessons, to partake in the holistic activity of music making.

3. **Physical Activities**—team sports, juggling, knitting

Though inherently a right brain domain action, physical activities also stimulate the left side of the brain [10]. Team sports or transitional sports are great for two hemispheres of the brain to coordinate. Sports require a player to adapt to what their opponent is doing, to how the environment has changed, and to adapt within the constructs of the rules of the game or within the tactics the other team is allowing for. In a similar but vastly different way solitary activities can create a similar effect. Juggling is entertaining and easily accessible physical activity for a design students in classroom to enjoy. More importantly, it improves eye-hand coordination, motor skills and it forces us to use both hands simultaneously and in doing so also forces both sides of the brain to work together. This activity necessitates one to ‘respond’ to the balls, to focus on both spatial and temporal elements as well as pattern recognition. Knitting and Crocheting will also have a similar effect on brain coordination. It stimulates the right brain by processing visual and textural patterns while engaging the left brain by planning and following instructions and process.

4. **Practice using your non-dominant hand throughout the day**

Challenge different parts of your routine every day to keep your brain active by switching to your non-dominant hand for simple activities such as holding your fork, writing, pushing buttons on a phone, etc. Take a look back at some of the most creative and brilliant minds throughout history. A disproportionate number of them have been left handed; *Leonardo da Vinci, Barack Obama, Bill Gates, Marie Curie, Aristotle, Oprah Winfrey, and Jimi Hendrix* [11]— to name only a few. Each of these people achieved success, pioneered new ways of doing and completely altered their respective fields because they approached their disciplines with different modes of thinking and fresh perspectives. They spent much of their lives navigating a right handed world – door knobs, can openers, even writing. By being forced to use their non-dominant hand they were also forced to strengthen coordination between their brain’s dominant and weaker hemispheres.

The concept of computation in design has been affecting the design field drastically in recent years and it is crucial to teach coding skills in Graphic Design courses to have students ready to compete with current industrial demands. My suggestion for educators who teach tech-heavy design courses would be to host a workshop to engage students to learn and adopt computational thinking and design thinking through exploration and play of various hands-on group activities. I believe this kinds of holistic approach from a very foundational level would help us to produce students who are more balanced in their skillset and more intuitive at merging left with right brain thinking.

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## 14 Creating Science-based Storybooks with Impact

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**Martha Carothers**  
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### **Abstract**

Undergraduate students create visual storybooks to communicate and teach children about scientific methods and principles of environmental change in the ocean and aquatic life. Marine Science, Art & Design, and Elementary Education majors work in an interdisciplinary course format (three-student teams) with each team focusing on different published research. Students learn to read a scientific paper, understand research findings, and interpret information in a concept map. From this, student groups develop storylines, generate storyboards, and write narratives. The next phase is illustration, design, and production of the storybooks. Post-production, the storybooks, with lesson plans, are introduced into elementary classrooms. The long-term outcome of the course establishes an interdisciplinary and information-synthesis experience for undergraduates to promote experiential learning. The objective is to prepare students to meet the broader goal of becoming “engaged citizens, involved in the world around them, and who understand the major challenges and debates of the day.” (Gen Ed 2014) Scientific research is front-page news. Sea-level rise, biodiversity loss, climate change, and the collapse of sustainable food sources are some of today’s most pressing news topics facing policymakers, researchers and the general public. A basic understanding of these issues is critical to the overall protection of environmental capital, ecosystem services and society as a whole<sup>1</sup>. The interdisciplinary scientific principles underlying these topics should therefore be a primary goal of education for undergraduate students. As for young children, the development of specific science-based picture storybooks could increase awareness for conservation initiatives at an early age, create the mindset of environmental consciousness, and increase early exposure to STEM fields<sup>2</sup>.

1. President’s Council of Advisors on Science and Technology (PCAST) (2011) Sustaining Environmental Capital: Protecting Society and the Economy.

2. Leung CB (2008) Preschoolers’ acquisition of scientific vocabulary through repeated read-aloud events, retellings and hands-on science activities. *Reading Psychology* 29: 165-193

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## 15 Poster as Social Discourse

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**Johnathon Strube**  
*Northern Illinois University*

### **Abstract**

The poster has historically been a medium for engaging audiences in social discourse. Posters have served as a designer's device to communicate with and galvanize people around socially-relevant issues. Through the combination of formal elements, the visual communicator can present cultural needs or personal beliefs. Investigating the power of this medium, design students engage in two classroom projects that use the poster as a platform in achieving these communication objectives.

Through a collaboration between an intermediate-level design course and an on-campus cultural organization, visual communication students learn how to use poster design to promote and motivate. This collaboration connected visual communication students with the University Center for Latino & Latin American Studies to perform primary research and create posters to persuade on-campus and off-campus individuals to share their personal stories as part of the Latino Oral History Archive.

Through the study of a historical design movement and formal pastiche, visual communication students learn how to use poster design to educate and instigate. This project allowed visual communication students to perform secondary research and create posters that relate formal qualities with ideological goals to communicate a personal perspective related to a social, cultural or political topic.

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## 16 Good Design Net-Works

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**Denise Anderson**  
*Kean University*

### **Abstract**

Most design educators agree that relationship-building and networking are key to a graduating student's successful transition from academia to professional practice, but building the right connections can be a daunting challenge. Many design institutions lack the dedicated resources, funding, and personnel to support students who are seeking professional connections, and educators do not have the means to monitor and support the developing relationships once they're forged. A limited number of free websites such as Behance, Coroflot, and Dribbble specifically offer opportunities for designers to showcase their work, but their massive global reach does not facilitate making a streamlined connection to alumni and professionals for feedback, internships, and employment.

In order to address the shortage of institutional resources at my design institution and to find a more intimate place to connect with those willing to employ our students, a student research team and I developed a mobile website ("tool") with the following objectives:

- Provide students a platform for marketing their design projects, talents, skills, and other relevant information that communicates the value they can offer to an employer or client;
- Invite recruiters, alumni, and other industry professionals to connect to students during senior portfolio review for the purpose of evaluating their work and identifying potential talent to hire; and
- Create an assessment and reporting tool that equips design educators with feedback about student work.

This presentation will outline the timeline in the design research and development of the tool from the Phase I launch in May 2017, through the development and implementation of the Phase II launch in May 2018.



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## 17 LIVD: An Experimental Art & Design Journal

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**Meredith James**  
*Portland State University*

### **Abstract**

LIVD is an experimental art and design journal produced in the Pacific Northwest, with the intent to approach design from the perspective of personal lived experience—what it means to be creative and how various forms of design influence us as people and makers.

LIVD is topical, each volume focuses on a specific theory relevant to a graphic design practice, from that lens of personal experience. The first volume is dedicated to feminism and identity, while the second volume focuses on failure. The third volume works with appropriation and authenticity.

The journal includes contributions from practicing designers, educators, students and grad students from across the country. Students are mentored in design and design writing on an individual basis, but then the publication also becomes a launch point for discussions in theory classes in the university, allowing students to author their own coursework in a dynamic, and ongoing exchange. Also of note, is the layout of the publication which changes with each topic, and includes several examples of custom typefaces and hand-lettering.

For this presentation, we will present the publication and how it draws on both theory and pedagogy.

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## 18 To what extent is service-learning in design education mutually beneficial to design students and community partners?

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**Natalie Stephenson**  
*Flagler College*

### **Abstract**

This paper reveals the extent to which service-learning in design education (SLIDE) provides a mutually beneficial experience for undergraduate design students and community partners.

A two-phased, mixed-methods study, employing surveys and case study research, was conducted to address the main research question. During the first phase, an online survey was administered with design educators in Australia, the United States, and the United Kingdom to better understand the current practice of service-learning in design education. After this broad scan, a second survey was developed to discover the design-related needs that exist in the community, specifically at non-profit organizations, thereby gaining perspective from the outside in.

During the second phase, case study research was conducted to explain the results of the surveys and to holistically examine the university-community partnerships. The intersection of a service-learning taxonomy (learner/charity, citizen/project, activist/social change) with the orders of design (graphic, industrial, interactive/service, systems) creates the theoretical framework for this research and forms the SLIDE matrix. Twelve sites were studied—one for each cell in the matrix.

The findings demonstrate the benefits and challenges associated with service-learning for three stakeholder groups—undergraduate design students, community partners and design educators. This research confirms and extends theory in design and service-learning. It also offers new insights into the roles that community partners play during design-related service-learning. A range of factors influence whether a partner participates as a co-educator, client or co-designer.

This doctoral research contributes to what we already know about the complexities of design education and raises some important questions for the discipline in an effort to improve practice and build knowledge about SLIDE.

# To what extent is service-learning in design education mutually beneficial to design students and community partners?

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**Natalie W. Stephenson, Ph.D.**

*Flagler College, Department of Art and Design, St. Augustine, FL*

## Introduction

This paper reveals the extent to which service-learning in design education (SLIDE) provides a mutually beneficial experience for undergraduate design students and community partners. It discusses research done for my doctoral dissertation at James Cook University in Queensland, Australia and shares 'best practice' examples from Flagler College.

The following starting points influenced the direction of this research:

- An increasing number of colleges and universities desire community engagement (Bartkowiak-Theron & Anderson, 2014; Jacoby, 2009).
- Non-profit organizations and community groups have significant design-related needs. According to a recent survey, 50% of staff at non-profits reported that their current budget allows them to do less than half of what they need to do with regards to creative services (Stephenson, 2016).
- Design students are becoming more socially-driven and need experience dealing with client-related issues (Abendroth & Bell, 2015; Parker, 2009).
- The increasingly complex problems facing designers demand a strategic and innovative approach (Buchanan, 2015; Davis, 2011; Brown & Wyatt, 2010; Margolin, 2007).

How can design education best prepare students to participate in civic processes? What competencies does a designer need to develop? A review of literature in design education revealed the following themes (Design Census, 2017; Coker, 2010; Parker, 2009; Visionary Design Council, 2008; Design Skills Advisory Panel, 2007).

- Designers should be involved upstream (i.e. early in the creative process) to frame problems, not just solve them.
- Designers should be able to develop empathy with all stakeholders involved in a project, especially users and clients.
- Designers should be able to help clients with communication problems, mainly how to visually and meaningfully communicate messages.
- Designers should be able to understand the contextual forces that shape a project so that proposed solutions are appropriate for users, feasible for the business and possible from a technological perspective.
- Designers should be able to use a variety of tools, methods and technology to create a range of inputs and outputs that enhance the creative process.
- Designers should be able to build arguments for proposed solutions. The ability to present a solid business case to a client will increase the perceived value of design.

- Designers should practice ethically. This is especially important when people outside of the immediate project team are involved in the process (e.g. co-design, user research).
- Designers should be able to engage in systems-level thinking—the ability to step back from the details, see the big picture and make observations about how systems behave.
- Designers should be apt to working in multidisciplinary teams, which involves collaborating productively and communicating effectively with others.

For each theme, design education should consider how capability can best be built in that area. How can design programs create opportunities for students to do the following:

1. Find and frame problems
2. Develop empathy with stakeholders
3. Solve communication problems
4. Understand the contextual forces that shape a project
5. Use a range of tools and methods
6. Build arguments for proposed solutions
7. Develop ethical practice
8. Utilize systems-level thinking
9. Work in multi-disciplinary teams

Because of the nature of design, experiential learning appears to be a good way to build capability in these nine areas. Under this umbrella, there exists a plethora of options, including internships, study abroad and service-learning. While each of these approaches focuses on learning through reflection on doing, service-learning is unique in that it encourages meaningful service to the community (Dewey, 1938; Furco & Billig, 2002). Service-learning also presents design students with real, complex problems and social issues.

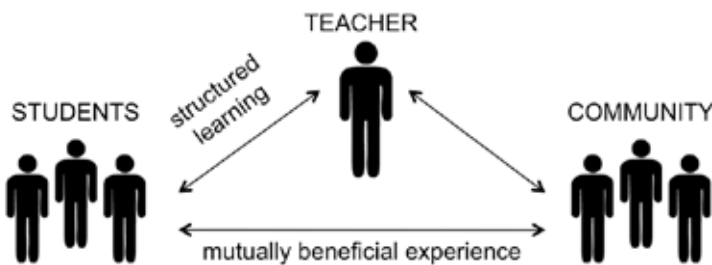


FIGURE 1: A model of service-learning

As shown in Figure 1, service-learning involves students engaging in activities that “address human and community needs together with structured opportunities intentionally designed to promote student learning and development” (Jacoby, 1996). Reflection and reciprocity are key concepts of service-learning. This raises the question: In the context of design education, is service-learning mutually beneficial for design students and community partners?

A literature review indicated that the majority of research on service-learning is of program evaluations and anecdotal descriptions of projects (Butin, 2010). Having a body of evidence comprised primarily of evaluation studies “restricts the ways in which the studies can be used to

improve practice” (Billig & Waterman, 2014). This limits our ability to make generalizations. A better understanding of the following is needed: the campus-community partnership, the benefits and challenges of SLIDE, how to best integrate service-learning into course curricula, and the theoretical foundations of SLIDE.

## Theoretical Framework

The intersection of a service-learning taxonomy with the orders of design creates the theoretical framework for this research. It also forms the SLIDE matrix (Table 1), a heuristic used to frame investigation and a lens for analyzing results.

Morton (1995) identified three paradigms of service. According to Morton (Figure 2), service may be regarded as a charity, a project, or a form of social change, depending on one’s concern with the root cause and their investment in the relationship with the community partner. His work strongly influenced Britt (2009), who developed a taxonomy that identifies three different service-learning mindsets. Depending upon a student’s worldview, they may regard service-learning as an opportunity to develop as a learner, citizen or activist.

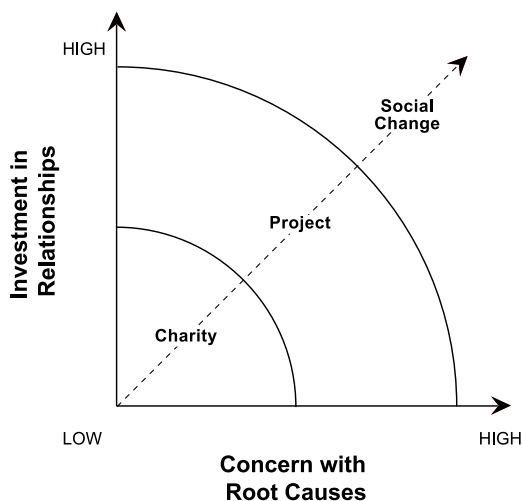


FIGURE 2: Morton’s Paradigms of Service

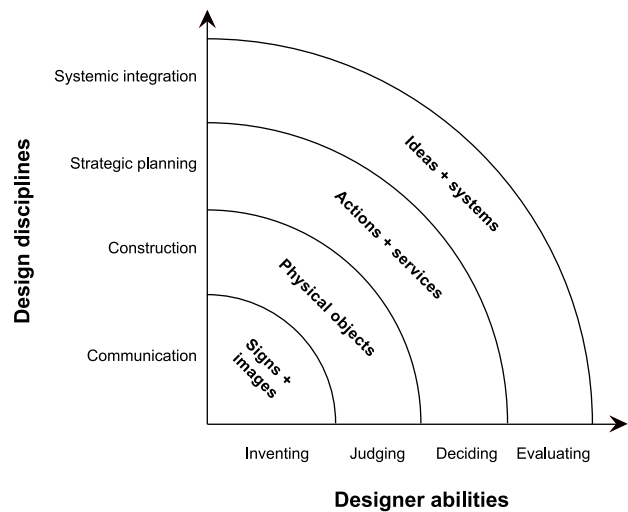


FIGURE 3: Buchanan’s Orders of Design

As shown in Figure 3, each of Buchanan’s (2015) four orders of design considers the abilities of a designer (e.g. inventing, judging, deciding, evaluating) and the disciplines of design (e.g. communication, construction, strategic planning, systemic integration). First order design involves invention and communication via words and images, commonly found in graphic design and visual communication. Second order design focuses on a designer’s ability to have good judgment and construct physical objects, like product or industrial design. Third order design requires strategic planning and decision-making skills to develop services and activities. Fourth order design involves systemic integration of thought and the ability to evaluate material critically.

	1 <sup>st</sup> Order Design	2 <sup>nd</sup> Order Design	3 <sup>rd</sup> Order Design	4 <sup>th</sup> Order Design
<b>Social Change</b>			Upper-level	Upper-level
<b>Project</b>		Mid-level	Mid-level	
<b>Charity</b>	Lower-level	Lower-level		

TABLE 1: The SLIDE Matrix

A hypothesis of this research, as shown in Table 1, was that lower-level design subjects would offer service-learning projects that require students to individually solve tame problems, while upper-level design subjects would offer service-learning opportunities that involve students working in teams to articulate and crack wicked problems.

## **Methodology**

The logic underlying this study's research methodology is based on pragmatism, or focusing on "what works in getting research questions answered" (Punch, 2009, p. 291). From a pragmatic worldview, "substantive issues come before methodological and paradigmatic issues" (Punch, 2009, p. 291). In other words, questions first, methods second.

The main research question was formulated: To what extent is service-learning in design education mutually beneficial for design students and community partners? While this question was useful to guide thinking and narrow the focus, it needed to be unpacked and viewed from two perspectives—inside-out and outside-in. Inside-out is the academic view of service-learning, concerned with benefits to the student, faculty and tertiary institution. Outside-in is the community view of service-learning, concerned with benefits to service users, community partners and non-profit organizations. In an effort to have a holistic view of campus-community partnerships, the following specific research questions were developed:

1. To what extent does SLIDE benefit design students?
  - a. What does SLIDE currently look like?
  - b. How can service-learning build capability in design students?
2. To what extent does SLIDE benefit community partners?
  - a. What are the design-related needs and assets of nonprofit organizations?
  - b. How does service-learning meet these needs?

A two-phased, mixed-methods explanatory design was used to address the research questions (Punch, 2009). During the first phase, two surveys were administered to learn about the current practice of SLIDE and to learn more about the design-related needs in the community. During the second phase, case study research dealt with 'why' and 'how' questions.

### *Phase 1A: Educator Survey*

The purpose of the first online survey with design educators was: to gauge their general involvement with and specific experience with service-learning, and to better understand perceptions toward and benefits associated with service-learning. The survey link was emailed to 1,020 design educators at 22 institutions in Australia, 68 institutions in the United States, and 16 institutions in the United Kingdom that offer a major in graphic design or a closely related field. A country-specific approach was followed so that culturally-appropriate language could be used in different versions of the survey. This resulted in 111 responses from educators.

### *Phase 1B: Community Survey*

A second survey was developed to discover the design-related needs that exist in the community, specifically at non-profit organizations, thereby gaining perspective from the outside in. This part was written like a needs assessment to compare the current condition to the desired

condition and identify the gap. The survey also inquired about previous experience working with design students and gauged non-profits' interest in future SL partnerships. The sample included non-profit organizations and community groups in the United States, Australia and the United Kingdom. In lieu of an email database, targeted channels were asked to distribute the survey link. These were groups that either provide information or support services to nonprofit organizations, including community, voluntary and charitable organizations. Ten of the 29 channels agreed to distribute the link via an e-newsletter, social media, or on their website. This resulted in 26 responses.

*Phase 2: Case Study Research*

Case study research was conducted to explain the results of the surveys, to holistically examine the campus-community partnerships, and to understand the benefits and challenges associated with SLIDE in order to discern the value of the experience. The SLIDE matrix was used to determine which sites, or SLIDE partnerships, to study. Twelve sites were selected—one for each cell in the matrix (Table 2). Of these, eight sites were in the United States, one was in Australia and three were in the United Kingdom. All total, 15 design educators, 53 design students and 18 community partners participated in case study research. The sites differed in many ways – from small, liberal arts colleges to public research universities, from two-week projects to projects that stretched across two semesters. Community partners included non-profits that deal with a range of social issues: public housing, Aphasia, sustainability, health education, supervised visitation and safe exchange, homelessness, support for ex-offenders, and slavery.

	<b>1<sup>st</sup> Order Design</b>	<b>2<sup>nd</sup> Order Design</b>	<b>3<sup>rd</sup> Order Design</b>	<b>4<sup>th</sup> Order Design</b>
<b>Activist/ Social Change</b>	<i>Site 9:</i> Guidebook for public housing residents	<i>Site 3:</i> Co-design with people who have Aphasia	<i>Site 7:</i> Design for sustainable urban development	<i>Site 1:</i> Co-design of a health education program
<b>Citizen/ Project</b>	<i>Site 8:</i> Branding a visitation/safe exchange program	<i>Site 2:</i> Furniture design for local non-profits	<i>Site 11:</i> Student-run design agency for non-profits	<i>Site 12:</i> Design thinking as business consulting
<b>Learner/ Charity</b>	<i>Site 4:</i> Advertising campaign for a homeless charity	<i>Site 10:</i> A chair auction to benefit a local charity & interior design club	<i>Site 5:</i> A branded website for a support service for ex-offenders	<i>Site 6:</i> Systems-level design thinking about slavery

TABLE 2: The 12 sites that were studied during case study research

The protocol at each site involved starting with a semi-structured, in-depth interview with the design educator, conducted via Skype. The educator was the bridge to students and community partners. Methods to gather feedback from students involved either an email survey or phone interview and analyzing blog entries. Email surveys were sent to community partners. Documents and artifacts were reviewed, including project briefs, news articles, papers and presentations. Images of process work, field trips and final designs were carefully observed.

The approach for analyzing data involved data reduction, data display, and then drawing conclusions. Coding was used to reduce qualitative data. Open coding involved examining

responses, comparing and categorizing data (Punch, 2009). Quantitative data from surveys was displayed in radar charts, bar graphs and tables. Concept mapping was used to identify themes, which led to the creation of a narrative for each site. To draw conclusions, a process of triangulation and corroboration was used to confirm and verify emerging patterns and themes.

## Explanatory Results

The explanatory design of this study meant that some of the qualitative data from phase two was used to explain initial quantitative results from phase one (Punch, 2009). The first phase was about breadth and the second phase was more about depth. Table 3 shows how emergent findings from phase one led to questions for phase two, and the subsequent explanations that resulted from case study research.

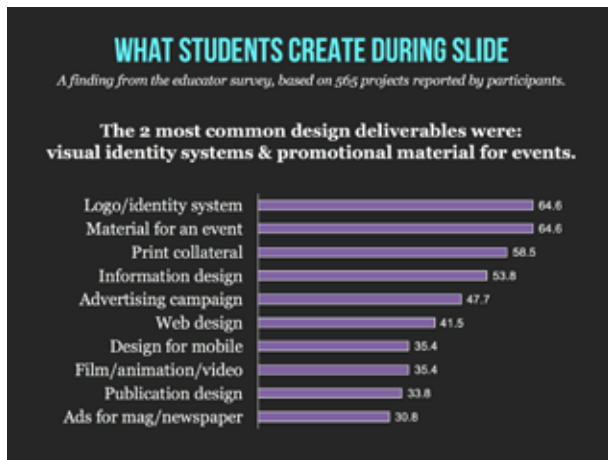


FIGURE 4



FIGURE 5

Phase 1 Finding	Resultant Questions	Phase 2 Finding
The most common SLIDE projects are logo/identity system and promotional material for an event (Figure 4). Nonprofits reported needing the most help with digital storytelling, followed by mobile apps, ad campaigns, web design and publication design (Figure 5).	How are deliverables determined during SLIDE?	There were two different ways that deliverables are determined: Educators work with the partner during the planning phase to determine the project scope and deliverables to ensure that they align with the learning objectives (Site 4, 5, 8, 9, 11). Or, students work directly with the partner to determine the deliverables (Site 1, 2, 3, 6, 7, 12).
More service-learning projects are offered in upper-level courses than lower-level courses.	Why are more service-learning projects offered in upper-level courses than lower-level courses?	The main reason is that educators try to align SL projects with learning objectives. Due to the complexity of SL design challenges, they often fit better with upper-level subject descriptions. Two different SL approaches were used for lower-level and upper-level courses (Site 8).



Phase 1 Finding	Resultant Questions	Phase 2 Finding
Nonprofits need help communicating the value or impact of their work with donors and volunteers, especially when their mission is complicated.	How can design students best help nonprofits communicate complex information?	A human-centered approach to design was found to be effective. At sites 1, 3, 7 and 9 the design goal was to inform and educate.
Nonprofits find it challenging to attract new donors and retain existing ones.	How can SL help with donor recruitment and retention? Can better communication strategies improve this?	Several sites (5, 7, 8, 11) involved creating a professional image for partners as a way to attract donors (e.g. logo and web design) and designing communication to engage them (e.g. newsletter, social media, annual report).
Over half of the student-generated designs do get used by community partners, but 16.4% of designs do not get implemented.	How can the success rate increase? How can educators reduce the risk of student-generated designs not being implemented?	Protocols include rigorous screening on the front end (Site 9, 11) to ensure dedicated staff and budget, and students continuing to work with partners as interns or freelance designers after the class project is over (Site 5, 7, 11).
Most educators try to nurture a classroom dynamic that is more collaborative than competitive.	Why do educators prefer collaboration over competition?	Collaboration allows students to work together to understand complex problems, develop appropriate solutions and do more for the partner (10 of the 12 sites).
The most common ways that educators find partners are through personal contacts or department leads.	How can institutions help educators identify good community partners? What sort of on-campus support can they provide?	On-campus SL centers provide forms, track hours and recognize SL, but educators currently prefer to screen partners themselves due to design-related issues, like production costs.
62.5% of respondents were interested in receiving some creative services from design students who attend a local institution, but they don't know who to contact or what services they offer.	How can institutions be more accessible to community partners?	One site had an online application for prospective partners to submit their request for creative services.

TABLE 3: Explanatory research results

## Key Findings

The key findings below are highlights from the study. They demonstrate the benefits and challenges associated with service-learning for undergraduate design students and community partners, and the theoretical implications for design and service-learning. A more detailed explanation of the findings can be found in my doctoral dissertation (Stephenson, 2016).

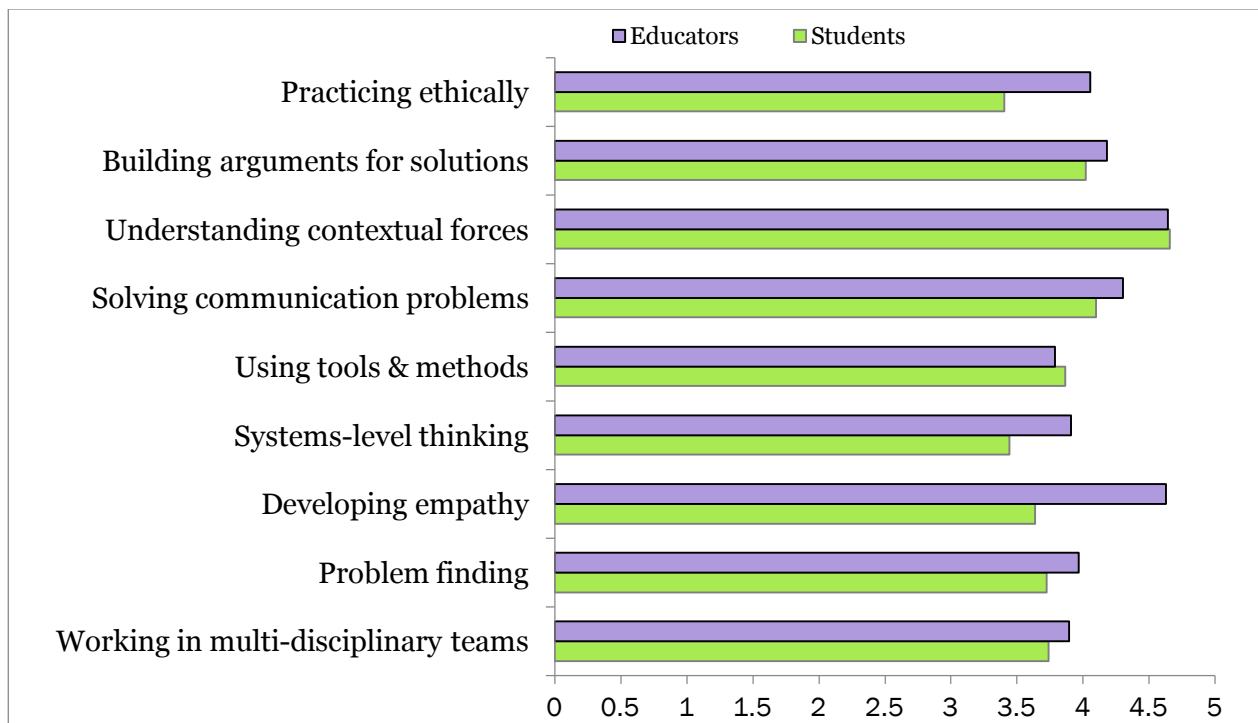


FIGURE 6: Helpfulness of SLIDE to build capability in 9 areas

### *Benefits and challenges for design students*

The survey results confirm that service-learning can contribute to developing capability in each of the nine competencies. As shown in Figure 6, ratings ranged between 3.40 and 4.65 on a five-point scale. Both educators and students reported that the most helpful part of SLIDE is in understanding the contextual forces that shape a project. Outside of these areas, additional benefits for design students relate to job searching and having a broader view of design and its role in society.

Challenging aspects of service-learning surface for design students when they have little concern for a community partner's root cause. SLIDE can be frustrating for students when partners do not promptly provide feedback and/or do not use their design.

### *Benefits and challenges for community partners*

Community partners appreciate that they receive free, quality design work that they otherwise could not have afforded. They welcome the opportunity to teach students about their root cause. During SLIDE, they learn about the value of design. They like that they can measure the success of design projects that relate to volunteer recruitment and fundraising.

Forming sustainable partnerships with universities is desirable but challenging. Partners regretted that they were not always available to meet with students during class times or were slow to respond to students' questions. Partners find it frustrating when they see students' concepts but do not have the resources to implement their ideas.

### *Theoretical implications related to design*

The results substantiate and extend theory about the four orders of design (Buchanan, 2015). SL at some of the lower-order sites (3, 4 & 9) helped students develop concern for the human experience and broader context. Partners were actively involved in educating students about the social problems that affect their work. SL at third-order sites (5, 7, 11) afforded design students the opportunity to engage in problem-finding and determine the most useful, usable and desirable deliverables *when* they were given the freedom to think beyond the initial scope of the project. SL at fourth-order sites (1, 6, 12) provided an opportunity for students to apply systemic integration of thought and evaluate ideas to see if they are worth implementing *when* they were involved with a project long enough to fully comprehend the complexity of the situation and were able to work as part of a multi-disciplinary team. All fourth-order sites followed a human-centered approach to design.

### *Theoretical implications related to service-learning*

The results validate the three service-learning mindsets as they relate to students (Britt, 2010) and add a new layer regarding the roles that community partners play during SLIDE (Table 4). At charity sites, one-off design challenges were confined to a specific problem intended to be solved during a fixed period of time, which reduced the risk of creating long-term dependency. Partners regarded their role as that of co-teaching. At project sites, campus-community partnerships were formed for students to ‘give back’ to the community, use problem-solving skills, and gain relevant professional experience with ‘clients’. At activist sites, all projects were grant funded, helped students think about the design challenge from a systems level, and encouraged community partners and service users to participate as co-designers.

The roles that community partners play during design-related service-learning are not to be regarded as mutually exclusive; rather, a partner can participate in a variety of ways. They are intended to be used by educators when planning projects, to think about the preferred type of partner involvement, because a range of factors influence whether a partner participates as a co-educator, client or co-designer.

<i>When the design educator regards the partner as a:</i>	<b>Co-educator</b>	<b>Client</b>	<b>Co-designer</b>
<i>They contribute:</i>	Knowledge about the social problem to build context and empathy	Information to advance the design process	Front-line experience to inform the design direction
<i>How they do this:</i>	Share information with students (org’s mission, tell success stories)	Project management (planning, design brief, timeline, feedback)	Actively participate in the design process (conduct research, apply methods)
<i>They receive:</i>	Innovative approaches to fundraising and volunteer recruitment	A professional-quality response to a need or solution to a problem	User-friendly designs intended to educate users and lead to behavior change

TABLE 4: Roles that community partners play during SLIDE

### **Recent Examples of ‘Best Practice’**

I have incorporated many of the ‘best practice’ techniques into my teaching at Flagler College. The following SLIDE projects are from three different studio courses. They provide examples for how SLIDE can develop capability in each of the nine areas.

1. Find and frame problems

HOW	Give students the flexibility to think beyond the initial scope of the project.	
EXAMPLE	St. Francis House (SFH)	
PARTNER TYPE	Co-educator	
COURSE	ART 228: Design Methodologies	
TYPE OF SLIDE	1 <sup>st</sup> Order/Charity	

This homeless shelter had a new director who initially just wanted a new logo, but they were interested to see what else the students would come up with. Students toured the facility, learned about homelessness and the programs they provide, asked questions, made observations. For example, we observed that the building needed to be painted. After rebranding the SFH, the building got a fresh coat with the new brand colors. Each student designed a logo option. They picked one, then we worked together to create as many design components as possible: stationery suite, t-shirt for their service users, a newsletter template, promotional posters for fundraising events, and an 8-ft. banner for community events. The most helpful piece for SFH turned out to be an informational handout (rack card) with statistics about the work they do each year and an overview of the services they offer.

2. Develop empathy with stakeholders

HOW	The partner teaches students about the non-profit's mission and shares stories from the field.	
EXAMPLE	Boys & Girls Club (BGC)	
PARTNER TYPE	Co-educator	
COURSE	ART 228: Design Methodologies	
TYPE OF SLIDE	1 <sup>st</sup> Order/Charity	

For this project, students designed a logo and brochure for BGC's Guardian Program. The purpose of the brochure was to invite donors to join the program and support the day-to-day operation of the local club. Students came up with additional ideas that were adopted, like a VIP Pass for their guardians to wear at fundraising events. After touring the BGC facility and

learning about the club’s needs, many students’ concern for the root cause increased. Hearing stories about several of their members helped students develop empathy with the service users.

### 3. Solve communication problems

HOW	When students are tasked with communicating complex information, give them the opportunity to ask the partner tough questions.	
EXAMPLE	St. Johns Cultural Council (SJCC)	
PARTNER TYPE	Client	
COURSE	ART 228: Design Methodologies	
TYPE OF SLIDE	1 <sup>st</sup> Order/Project	

SJCC needed help promoting free workshops that they offer to the local arts community. They had great programming, but wanted to increase attendance and attract a younger audience. They were using text-heavy fliers and Facebook to promote the events. During the first “client meeting,” the partner briefly explained their current situation and then welcomed tough questions from students. Part of the design challenge was to look in line with the existing SJCC brand in order to retain their older market, but to appear fresh and fun so to attract a younger audience. We also helped with language, as they didn’t know what to call the workshops (e.g. classes or training?) and the audience (e.g. artists or creatives?). After the class project, one student continued working with SJCC as a freelance designer to create fliers for future workshops and social posts for both Facebook and Instagram, a platform with which they had no experience.

### 4. Learn about the contextual forces that shape a project

HOW	Partner provides information about the social issue and project constraints.	
EXAMPLE	DeStigmatize Me (DSM)	
PARTNER TYPE	Client/Co-educator	
COURSE	ART 228: Design Methodologies	
TYPE OF SLIDE	2 <sup>nd</sup> Order/Project	

Flagler students were asked to design an interactive installation for DeStigmatize Me, an upcoming fundraising event for NAMI, a mental health organization. Several board members came to a class meeting and discussed the stigma around mental illness, the music/art event and the target audience, as well as the project goals and constraints. They had written a brief and shared a budget for the installation. The design needed to be intuitive, accessible to multiple people at the same time, fit in a dedicated space and encourage attendees to participate in a safe, supportive and fun environment. Students did additional research about the topic, and several shared personal experiences with mental illness.



5. Use a range of tools and methods

HOW	Co-create content with members of the target audience, use traditional and digital tools, produce outputs that are easily accessible.	
EXAMPLE	Local Elementary School	
PARTNER TYPE	Client	
COURSE	ART 340: Motion Graphics	
TYPE OF SLIDE	2 <sup>nd</sup> Order/Project	

In a motion graphics course, we worked with a second grade class at a local elementary school one semester. They wrote a response to the prompt, “When I grow up...” The kids also completed a brief paper survey, which asked about their hobbies, favorite foods, colors, pets, super power, etc. Each student in my class designed a character in Illustrator or Photoshop for each second grader based on their headshot and career plans. The animations were created in Adobe After Effects and Character Animator. They involve the kid’s character reading their story and incorporate props in the animation based on the kid’s interests. The videos were uploaded to YouTube. The teacher played the videos for her class and recorded the kid’s reactions, which were priceless. The project lasted about three weeks.

6. Build arguments for proposed solutions

HOW	Students present their design concepts to the partner and get immediate feedback.	
EXAMPLE	The Greek Festival	
PARTNER TYPE	Co-educator	
COURSE	ART 228: Design Methodologies	
TYPE OF SLIDE	1 <sup>st</sup> Order/Charity	

Students designed an event logo, promotional poster, menus, t-shirts and a range of other material for the local Greek Festival. Each student had five minutes to present their concepts to board members. They prepared a presentation board that included printed mockups on the front and their design rationale on the back. They explained their design and received immediate feedback from the partner. They also created process books to document their creative process and reflect on the experience.

7. Develop ethical practice

HOW	Students create appropriate and original designs for the partner and consent for them to be used.	
EXAMPLE	St. Augustine Lighthouse	
PARTNER TYPE	Co-educator/Client	
COURSE	ART 228: Design Methodologies	
TYPE OF SLIDE	1 <sup>st</sup> Order/Charity	

The Tin Pickle is a new WWII-themed eatery at the St. Augustine Lighthouse & Maritime Museum. It needed a logo and tagline. Their legal team was going to trademark the logo, so we had to make sure the artwork was original and the typefaces were free to use. Students researched WWII propaganda, 1930s and 1940s art/architecture and local history for inspiration. The visual imagery and color palette needed to be historically accurate and appeal to a wide audience, from children to retirees. Each student signed a consent form, giving permission for their design to be used. The logo was implemented shortly after the class project, which generated press in local publications and featured several design students.

8. Utilize systems-level thinking

HOW	Reframe the problem at the systems level.	
EXAMPLE	Proton U	
PARTNER TYPE	Co-designer/Co-educator	
COURSE	ART 435: Interactive Design	
TYPE OF SLIDE	3 <sup>rd</sup> Order/Social Change	

Proton U is a mobile app for pediatric cancer patients to learn about their upcoming treatment at the UF Health Proton Therapy Institute. Initially, Flagler students were asked to brand the app and design its interface. After reframing the problem at the systems level, we discovered additional opportunities for design at multiple touchpoints. Students created the app and printed storybook to use in advance of treatment, a life-sized cardboard cutout of the app’s main character to welcome patients to the lobby, coloring sheets to use while they’re waiting, and a plush toy to comfort patients during treatment. Students developed content for the App Store and a webpage about the app, as well as online advertisements, to promote the app.

9. Work in multi-disciplinary teams

HOW	Form small, diverse groups and involve students from other disciplines.	
EXAMPLE	Proton U	
PARTNER TYPE	Co-designer/Co-educator	
COURSE	ART 435: Interactive Design	
TYPE OF SLIDE	3 <sup>rd</sup> Order/Social Change	

As a way to form teams for this class project, 18 design students “applied” for three different types of jobs. Each student was assigned a role (skill) and responsibility (content) based on their preferences and strengths. During breakout sessions, we could split either by content (app sections) or by skill (illustration/character design, interface/branding, user experience/content). Additionally, we involved students from other disciplines as the need for expertise in additional areas surfaced. Theater students auditioned for voice overs. Communication students recorded audio in the on-campus radio station. Spanish and Norwegian students translated content for international patients.

**Conclusion**

This research contributes to what we already know about the complexities of design education and raises some important questions for the discipline in an effort to improve practice and build knowledge about SLIDE. More research is needed to better understand how SLIDE programs can build awareness of the creative services that students can offer non-profit organizations in their local community.

In summary, this research confirms that SLIDE can provide a mutually beneficial experience for design students and community partners. When students are given the opportunity to develop capability in the nine areas, they can gain relevant experience for professional practice and personal development. When partners actively participate in the process and have funding for implementation, they can receive valuable creative services that can positively impact the community. When educators facilitate the partnership, they can create structured learning opportunities and deliver meaningful service to the community.



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## 19 Best Practices in Design for Good

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### **Abstract**

This presentation will outline best practices for completing design for good projects with community partners.

**Julie Sayo**  
*Loyola University Maryland*

The studio project was an attempt to answer the questions “What can a university do to promote resilience in its neighborhoods?” and “What role can design play in this process?” The project has run for the past two years after a local organizer asked for help on a logo for a nearby neighborhood association. Collaborating with a community organizer and a staff member from the university’s community service center, student interns worked on brand identities for two neighborhood associations. Recruiting new members and increasing member participation were emphasized as goals for the projects.

The undergraduate students were paid staff interns who typically work on promotional materials for the center. To prepare for their work, they undergo intensive social justice and racial justice training throughout the year. The students toured the neighborhoods, interviewed stakeholders and researched ideas for their respective neighborhood associations. As a lecturer in graphic design for the university, I supervised and helped students create a process for completing the work.

The process was mutually beneficial: the community associations were welcomed onto campus and introduced to new resources available to them, and the students were able to experience pitching to a real client and the challenges and opportunities that come with working collaboratively. Through the project, students were exposed to the realities of life just a few steps from campus where economic opportunities are few. The work our students created helped our partners promote their respective organizations to residents and helped to compete for grant funding often awarded to more established and active neighborhood associations.

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## 20 Design for Seeds of Kindness

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***Eleanor Thornton***  
*Central Connecticut*  
*State University*

### **Abstract**

Each semester, our community-engaged design course seeks outstanding design projects that benefit the community, while providing a valuable learning experience for students, and having a lasting impact for collaborators and everyone involved. Our experience has proven that designers can empower socially engaged initiatives, and that design students can be energetic, inspired participants in collaborative work that is creative, fulfilling, and impacts the world in a positive way.

The Seeds of Kindness initiative has been such a rewarding and purposeful project. The initiative, led by a cancer survivor, raises funds for a local cancer treatment center and its patient assistance fund, providing supplementary support to patients undergoing cancer treatment, such as transportation, grocery, pharmacy, and fuel expenses.

Last Spring, an anonymous landowner was kind enough to donate over 10 acres of land for the Seeds of Kindness Initiative to grow breathtaking fields of sunflowers for this worthwhile cause. Local farmers helped plant the sunflower seeds and assist in various stages of the project. Upon maturation, the sunflowers and seeds were processed, packaged, and sold at partnering retailers as wild bird food.

Students worked with the initiative participants, fostering an atmosphere of listening, observing, and sharing insights, in the development of logos, posters, and sunflower seed package designs. Community partners and design faculty participated in the evaluation and selection process of the logo and related package designs as well as the production of the final product.

The resulting body of work shows that designers are vital participants in such initiatives. The end result is a living sustainable project that has and will continue to impact the lives of human beings battling cancer for years to come.

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## 21 Design Intervention: Advocacy for the design of a universal marijuana warning icon and establishment of medical marijuana labeling standards and social cause to rebrand medical cannabis.

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### Abstract

Medication soothes discomfort, treats diseases, and creates a better quality of life for millions of people suffering from chronic and incurable diseases. However, medications can result in harmful side effects and are potentially lethal, specifically in children as well as unknowingly carry the risk of federal persecution in the case of medical marijuana.

**Richard Helfrich**  
*Youngstown State University*

In recent years, 9 states have approved recreational use of marijuana and 28 states – including Pennsylvania and Ohio – have legalized medical marijuana through legislation and ballot measures bypassing the U.S. Food and Drug Administration (FDA), U.S. Department of Health & Human Services (HHS) and the Drug Enforcement Agency (DEA).

Although cannabis is legalized at the state level, Federal law currently outlaws all cannabis use and the FDA doesn't recognize medical marijuana as a pharmaceutical drug. This has led to confusion between states vs. federal law and fractured graphic standards or absent labeling design regulations due to the lack of federal or state-to-state oversight.

The legalization of medication and recreational use of marijuana is in its regulatory and testing infancy. The lack of FDA and HHS oversight in states where medical cannabis is legal and implemented, emergency room visits, hospital admissions and poison-control calls for kids 12 and younger are on the rise due to acute-marijuana poisoning from ingestion of cannabis infused edibles and beverages containing the psychoactive compound Tetrahydrocannabinol (THC). Child exposure to marijuana primarily occurs when children mistake cannabis infused cookies, suckers, gummy bears, brownies, and beverages etc. for regular food and unknowingly ingest cannabis.

The presentation to the UCDA conference community will feature research and conceptual proposals to improve pediatric, patient and public safety beginning with the establishment of a universal marijuana warning icon and adhesive sticker for use on prepackaged, homemade or prefilled cannabis-infused consumables and pharmaceutical labeling. An expandable pharmaceutical label proposal will be proposed to improve label readability of diminutive vials or packages by providing additional label real-estate to include a product description, treatment, method of delivery, CBD / THC amounts, side-effects and potential dosage chart. Also proposed is a cannabis pharmaceutical tablet design concept for CBD, THC or Combination of CBD/THC that would include conceptual proposals for a unique identifiable shape and color based on the strengths while including an embossed icon to enhance product recognition.

Beyond packaging and labeling a significant research goal and objective is to rebranding medical marijuana strains to diffuse the negative street stigma current brand names convey. Proposing a pharmaceutical renaming classification system would rethink branded street strain names such as Blue Monkey Balls, Green Crack, Frog Haze or Mindfucker. These brand identifiers are problematic to a new patient, caretaker, or prescribing when identifying or selecting which medical cannabis strain that would be the most effective to treat a condition for example such as epilepsy. The rebranding proposal would extend to require display information such as recommended treatment,

CBD/ THC dosage amounts and additional pharmaceutical informational at the point of sale to inform and assist patients or caregivers in researching the appropriate strains and untimely making and informed purchase.

Advocacy for social and governmental change is a systemic threat to legalized marijuana programs. The limited universal regulatory standards and multiple unforeseen and unexpected oversights by lawmakers in the states that are in the process of legalizing cannabis or are implementing a newly approved medical or recreational marijuana program each explicit illustrate the need for a public service campaign to rebrand, reeducate, reintroduce and educate the public about marijuana to rewrite the negative stigma and stereotypes of marijuana for the medical user. However, a secondary objective of the advocacy campaign is needed to focus on a call to congress to reclassify marijuana from a schedule one drug to lesser classification that would eliminate the potential for parents, caregivers and patients for being charged with a felony for using, selling, growing, transporting or distribution of marijuana within a state that has legalized medical marijuana. Regardless if recreational or medical marijuana is legal in 37 states; it remains an illegal schedule 1 drug at the federal level. Schedule I drugs are those that have the following characteristic according to the United States Drug Enforcement Agency: The drug or other substance has a high potential for abuse; The drug or other substance has no currently accepted medical treatment use in the U.S; There is a lack of accepted safety for use of the drug or substance under medical supervision; No prescriptions may be written for Schedule I substances, and they are not readily available for clinical use; Tetrahydrocannabinol (THC, marijuana) is still considered a Schedule 1 drug by the DEA, even though some U.S. states have legalized marijuana for personal, recreational use or for medical use. Further potential for prosecution is linked to federal firearm act of 1968 that identifies marijuana as an abused addictive substance and medical marijuana cardholders are not permitted to own, purchase or use a firearm or ammunition. If a medical marijuana cardholder owns a firearm or ammunition they are committing a felony and must turn their firearms and ammunition in to the appropriate authority after consulting an attorney. If not, the medical marijuana cardholder can be charge with a felony and jailed up to ten years in federal prison as well as experience confiscation of all firearms and ammunition. The 9th U.S. Circuit Court of Appeals recently ruled that a federal ban on selling guns to medical marijuana cardholders doesn't violate the Second Amendment.

The advocacy campaign for rebranding medical marijunna and congressional reclassification campaign are essential to restore individual rights and eliminate the choice that a patient or caregiver has to make under the current law. A patient currently has to make a decision between an effective medical marijuana treatment that would provide relief of a chronic medical condition while knowingly committing a federal crime and potential loss of a constitutional rights or chose to withdraw from a medical marijuana program to preserve their constitution rights while negatively impacting their quality of life by withdrawing from the medical marijuana program.

In summary, design has an active role to improve patient safety by developing a universal warning icon for products that contain marijuana, establishment of dosage data, CBD / THC percentage chart /amount and proposals for pharmaceutical label content to enhance readability. Coupled with launching the new face of marijuana patient advocacy campaign that redefines medical marijuana users as patients. This campaign in conjunction with a public service campaign defining the unknown underpublicized constitutional crisis underway to charge lawmakers in a bipartisan measure to reclassify medical marijuana to eliminate patient criminal uncertainty as well as eliminate any conflicts of the federal firearms act of 1968 that prevents medical marijuana users from possessing, owning or buying firearms or ammunition.

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## 22 WRLDINVSN: A Case Study in Design Entrepreneurship as an Engine for Social Change

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### **Abstract**

Modern technological and social advances have given rise to a creative landscape offering unprecedented opportunities. Cloud-based software offers the necessary tools to fully realize ideas, while ready access to means of production and channels of distribution allow individuals to bring new products to market. Design Entrepreneurship is an area of study that leverages this technological edge to develop creatives who think and operate outside the traditional scope of design practice. This new breed of designer is no longer limited to a service-oriented role—they are makers, co-founders, brand-builders, and business-oriented visionaries that see beyond deliverables.

**Todd Maggio**  
*Louisiana Tech University*

WRLDINVSN is a start-up founded by graphic design student, Nicholas Clark and friend Marlon Watts. Growing up in an impoverished section of New Orleans, Nicholas and Marlon decided to become 'street entrepreneurs' to help feed their families by selling candy and smartphone accessories. They resisted the narrative that true success and achievement were forever out of reach, and instead dreamt of rising above their station to show their peers the way to a more fulfilling and rewarding future. As products of their urban low-income environment they had an intimate understanding of their customers' needs and desires, yet they did more than simply sell products—they sold empowerment.

WRLDINVSN has quickly grown into a full-fledged lifestyle brand that sells apparel and other original merchandise with a message. The social aspects of their origins, connections, and mission are at the heart of their value proposition, and it is their entrepreneurial spirit that allows them to see the greater picture. As they once looked up to brand originators that spoke to them in a language they understood, a new generation now looks to them for inspiration and hope. Design education can also learn from their example by introducing students to design entrepreneurship as a powerful force for social change.

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## 23 Resourceful Design.

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### **Abstract**

I would like to open a dialog on resourceful design as a means to work within tight budgets, as well as a basis from which to make sustainable design decisions.

**Kelly Porter**  
*East Tennessee  
State University*

Over the past 5 years, I have worked with various campus groups and non-profits to create attention getting, participatory, and radically resourceful installation-based projects. In this presentation, we will look at two case studies; one of which is service-learning classroom project in which students guided the creative process:

**Student Success Collaborative:** Installation based, participatory design, with the intention of encouraging positive attitudes and simple reminders that breed student success.

**Department of Sustainability, Do One Thing campaign:** Service-learning, Installation based, participatory design, that acts as a visualization of how one small pledge to action can contribute to greater holistic campus sustainability.

Resourceful design in these projects examples equates to pushing past simply using recycle paper for printing. In these examples, the clients were interviewed to identify their access to available free or salvaged materials which guided the design process and the final form.

### **Can this be replicated?**

Could this work with other projects? Other clients?

Would this model work outside of the classroom in a professional practice?

I would love to hear about other projects involving resourceful design in the classroom.

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## 24 Stepping Up and Inspiring Change: How Good Design Works in Toledo

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### Abstract

"Power can be taken, but not given.

It is the process of taking that is empowerment in itself."

– Gloria Steinem

**Jenn Stucker**  
Bowling Green  
State University

**Amy Fidler**  
Bowling Green  
State University

In February of 2012 one of the lead cover stories for Yahoo's home page was "*The Most Miserable Cities in America*" featuring the city of Toledo as the cover photo. As residents of the Northwest Ohio area, you can imagine how defeatist this narrative can be to the inhabitants. Sure, Toledo has lost its verve of a bustling city, but there is still the zing of tenacity, a distinctive history and a cornucopia of the kindest, most vibrant people you will ever meet living in an area they love. As designers, we are skilled in bringing ideas, stories and change into reality and this presentation will share how two graphic design educators, empowered themselves for inspiring a spirit of positive change in the Toledo region through a series of community engagement projects, student mentorship, networking and good old fashioned hard work.

We also intend to share how the influence of these community-based design projects have been a catalyst for inducing a positive mental shift in the Toledo ethos. Over the last several years, there has been a continued momentum by other artists and activists to usher on this new sense of community pride. There have been more than a dozen commissioned massive graphic murals in efforts to revitalize neighborhoods. *Handmade Toledo's Maker's Mart*, an Indie Craft Fair of DIYers, now has a permanent downtown location, where more than 80 vendors come together to help Toledoans shop locally. Originally through Instagram users, *419 Day* was established in honor of the area code, for celebrating all things Toledo, but has now evolved into many forms of social expression. And recently, 55 new "welcome" street signs grace the roadway entrances to the city stating Toledo's 1913 slogan, "*You Will Do Better In Toledo.*" As designers, educators and project instigators, we believe in and have seen the power of designing inclusive participatory experiences for enriching and shaping our sense of place.



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## 25 Story Doing Concepts

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### **Abstract**

**Robin Landa**  
*Kean University*

Underpinning any successful brand or nonprofit is a distinctive story. In today's global economy, to differentiate a brand, social cause, or organization in people's minds, storytelling is critical. That story involves brand values and strategy—what a brand or entity stands for and communicates. To create a fundamental shift to what a brand or entity's story can do for the greater good, we have to think of storytelling in terms of actions. Ty Montague and Rosemarie Ryan, creative directors at co: collective, call this proposition StoryDoing.

Rather than conceiving promotional communication design that merely tells the brand story, I teach students to conceive promotional design concepts that involve beneficial actions on the part of the brand or entity. To conceive story-doing concepts, one needs to restructure the idea generation process to embrace social good. Can the communication design solutions contribute to society in terms of beneficial messaging, a business platform (think TOMS shoes or Warby Parker), or charitable giving or works?

Think of how Dove brand advertising changed the conversation about beauty through their Real Beauty campaigns. Dove listened to the negative messaging women were writing on social media and set out to change the conversation. Partnering with NBA star Kevin Durant, Kind Healthy Snacks announced their goal was to "launch a new cultural initiative that aims to challenge deep-rooted stereotypes and redefine cultural perceptions of strength and kindness." Instead of merely promoting Kind Snacks, their communication design goals included changing the conversation about what it means to be strong.

The story-doing proposition can become an organizing principle for conceiving communication design concepts incorporating socially positive actions on the part of a brand. To shift the brand storytelling paradigm to a story-doing one, students must learn how to conceive brand stories with organic beneficial actions. This presentation (with examples) will center on teaching students to conceive story-doing design projects.

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## 26 Design For Social Good

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**Robert Kostick**  
*Keene State College*

### **Abstract**

In the *First Things First Manifesto* originally published in 1964, Ken Garland and 20 other designers spoke out against the seemingly shallow use of designers' skills and imaginations. He writes, "We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell things such as cat food, stomach powders, detergent, hair restorer, striped toothpaste ... and slip-ons." Garland calls for "a reversal of priorities in favor of the more useful and more lasting forms of communication." In a revision of the original manifesto in 2000, Milton Glaser, Steven Heller, Jessica Helfand, and 33 other significant visual communicators continued this call for a change of priorities. Together they believe "there are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crisis demand our attention."

Inspired by this sentiment, 22 undergraduate students in a third-year Identity Design class engaged in a project designed to promote social good. The goal of the project was to identify a local, national, or global problem that, if resolved, would positively impact our world. Students were challenged to design a product or service and a visual identity system.

Students developed projects ranging from homelessness and food waste to green living and the opioid crisis. For example, one student developed a company (Avante Garden) to produce affordable, quality produce while reducing food waste in the United States, while another student developed an organization (Save the Surface) to bring attention to the growing and prominent issue of plastic pollution in our oceans.

This presentation will showcase the results of this "Design for Social Good" project. It is hoped this presentation will support faculty, students, and other creative practitioners who are interested in engaging with this kind of design work.

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## 27 Teaching within Tension

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### **Abstract**

***Lisa Bambach***  
*University of Cincinnati*

Designers exist within a realm of tension. As we develop throughout our careers, we encounter moments where we as individuals begin to place ourselves within a spectrum. We are caught between our love of design traditions and our desire to be innovators; our need to express ourselves through creative impulses and to be precise technicians; our passion for our daily work and to explore beyond our routines.

As design educators, it is our duty to expose students to this full spectrum. We must give them the understanding of the vast multitude of options to inspire them as innovators, while at the same time, imparting the skills necessary to start their careers. Given the multidisciplinary nature of our field, this presents a challenge for the design educator. What are the essential skills a designer needs to be effective? What technology is critical and what is a passé trend?

As an adjunct design instructor who also entered professional practice within the past 5 years, I have had the opportunity to reflect on my personal experiences and implement my findings in the classroom. This presentation will review various strategies of teaching traditional methods of design in conjunction with design technology as students progress through the educational system. The presentation will discuss a progression of courses ranging from third year high school to fifth year undergraduate levels.

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May 21, 2018

### // UCDA Design Education Summit: 27. Teaching within Tension

Good afternoon! My name is Lisa Bambach, and I am an adjunct design instructor. I've taught at the University of Cincinnati, Northern Kentucky University, and have also been an assistant at my alma mater, Saint Ursula Academy, which is a private high school in Cincinnati, Ohio.

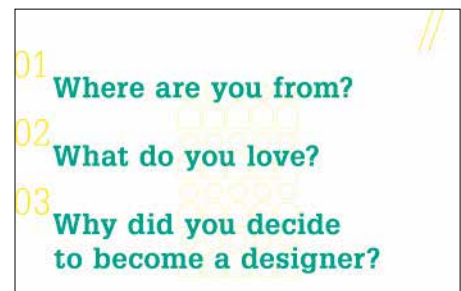
Teaching is something I am extremely passionate about, and I've been very lucky to have been able to be in the classroom as an instructor from a young age. All through college, I would go back to my high school to help my mentor, Alison Probst, with her course development and technology integration. This experience led me to the opportunity to teach at the collegiate level immediately after graduating from the University of Cincinnati with my bachelor's degree in 2012. I've been teaching courses as an adjunct ever since while also working full time in the industry. My current position is at the City of Cincinnati, where I work as a graphic designer in the Department of Transportation & Engineering.

Although I started off teaching foundational courses in the beginning, I have more recently been teaching upper level college students. Nonetheless, I have a special place in my heart for welcoming new students into the design community and introducing them to the world of possibilities.

Every autumn semester, I'm greeted by the faces of about 20 freshmen or sophomores, depending on the course I am teaching. After introducing myself to them, I always pose the same three questions:

1. Where are you from?
2. What do you love? (No design or art related answers allowed!)
3. Why do you want to become a designer?

I ask these questions to open up a discussion about their passions. I want them to know that who they are outside of their identity as a designer is equally important to actually being a designer. I want them to leave my class knowing that who they are is one of their greatest assets. As a creative, they are constantly bringing their individuality to problem solving. Thus, they need to actively engage with their perceptions of themselves.



This leads me to my final question: Why do you want to become a designer?

About 85% cite a love for some form of art,  
About 15% cite that they are interested in technology,  
And one brave soul usually speaks up to tell me that his or her guidance counselor told them it was a way to be creative and still make money, but they have no idea what design is.

From this, I share with them, that a designer also is a combination of all of these interests. Yes, that includes making money. A designer exists in a world that asks them to be creative yet technical. To be self-expressive yet objective. To honor history yet bring about innovation. They do not have to be solely one or the other, but need to explore the entire spectrum during their education to find the perfect place where their individuality overlaps with their skills and interests.

Whenever I teach, I keep this in the back of my mind. I recognize that my classes are one of, if not, the first introductions my students have ever had for exploring the spectrum of their identity. For the first time in their academic lives, they are not being asked to study in order to find a specific result, but to attempt, to fail and to reflect on their journey. To attempt again, fail again, and reflect again. It is my job to create the space that allows for this type of exploration.

A balance of hand and machine in not only the curriculum but also in the physical classroom environment itself is necessary for creating the space for such exploration. The best classrooms provide tools that encourage a back-and-forth dialogue between the two means of thinking.

In Alison Probst's classroom at Saint Ursula Academy, where she has taught design for 20 years, students are presented with projects that introduce them to working in a digital environment, but to not place emphasis on it.

There is an intentional, gradual introduction to using technology in the classroom, just as there is an intentional progression of courses.

Students begin by doing everything by hand.

As freshmen, they gain understanding of form and space through analytical drawings and learn color theory through painting.

They experience all of the analog tools available in the classroom to lay a foundation for exploratory making.

As sophomores, they translate their foundational skills into compositions that communicate a message. They are introduced to typography and begin to bring digital elements into their still hand-rendered compositions.





Juniors conduct research and apply their knowledge of cultural symbolism to their work. They are tasked with gaining a better awareness of their society and to be responsible conveyers of visual messaging.

Seniors in Alison's design classes are challenged to develop design systems.

When her high school seniors design icon systems, the students go through the ideation process by hand. Computers are present in the classroom and are treated equally to tools like tracing paper and the copy machine. They use computers as resources for inspiration and to enhance the ideation process. Otherwise, the majority work is still done with tracing paper, pencil, and plaka.

When the students are ready to finalize their work, they are encouraged, but not required, to experiment with photoshop and illustrator. Often times, the students actually prefer to continue making by hand because they enjoy the process over that of the computer.

If they choose to use the computer, a classroom aide works with the students one-on-one to teach technical skills. When the aide is not present, step-by-step instructions specific to the project are also provided for self-guided learning.

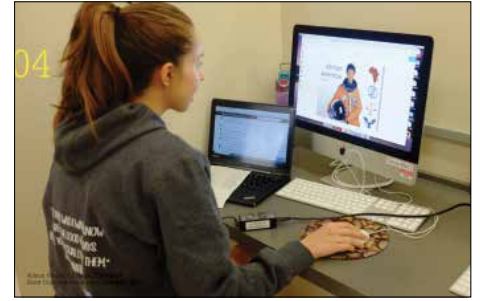
For those students who are interested in persuing design at the collegiate level, Probst gives them the opportunity to be even more experimental with technology.

This project, for example, explores the high school's connections to cultural heritage in the form of a collaborative poster series.

Senior, Natalia Burke-Garcia, is taking the print project a step further by teaching herself to use WIX to create an interactive piece that creates a narrative about each of the cultures featured in the class's poster series.

Additionally, Alison's most recent group of seniors has been tasked with designing a wayfinding system for the school itself. They tackle this project by reconsidering the experience of a student. They are asked to identify how their experience as a new student or as an able-bodied person affects how they navigate their environment.

Not all the students in Alison's class go on to study design in college. Nonetheless, the classes impart upon all of her students the importance of process, systems thinking, and give them the literacy they need to navigate a visually complex world.



At the collegiate level, when students are tasked with creating an icon system, the integration of technology is slightly different through the ideation process. This is because the goal of their education is different. These students are committed to become professional designers in the industry. As freshmen, they immediately have design technology integrated into their courses.

In most circumstances, the end product for these students is required to be digitally rendered. The intention is them for internships, which they are required begin during their second year at the University of Cincinnati. Students thus gravitate towards using their laptops due the perception that it is: faster, cheaper, and easier.

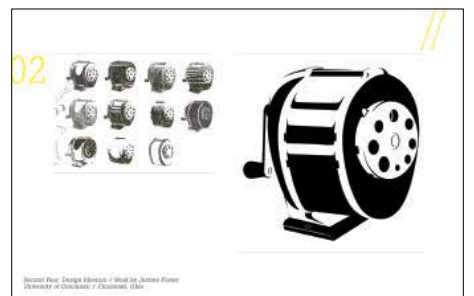
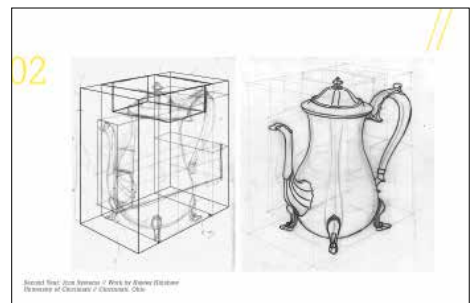
These courses can only be successful if reliance on technology as the default means of making is disrupted. Instead, a dialogue between hand and machine must be established.

I have taught introduction to design technology in four different classroom settings. By far, the most effective situation is when I am also able to toggle back and forth between media myself. It sets the tone from the very beginning that this is normal design practice and displays that spontaneity is essential. It can be challenging to do this when printers, copy machines, and light tables are centralized in locations outside of the classroom.

In Hayley Hinshaw's work, you can see an example of utilizing digital technology as a tool to help her understand perspective. As part of her technical drawing process, she uses Illustrator to double check the convergence of her guide lines. This helped her identify where the perspective she had drawn by hand was inaccurate. By utilizing digital resources, she was able to gain a better understanding of perspective and produce an accurate hand rendering for her final project.

The ability to navigate back and forth in the drawing stage of the project encourages students to actually print their work in later stages of the project. They become comfortable with the notion that digital craft errors can be corrected utilizing their more familiar drawing skills.

Specifically, students tend to produce unrefined, mechanical work when they perceive themselves as being restricted by the pen tool. To bring back an artistic connection to their work, they print out their progress to further engage with the form by hand. They learn that Illustrator is a tool that should not restrict their concept from having an emotional quality.



As educators, I challenge you to ask yourself,

“How can I lead by example?”

“How can I conduct class to purposefully engage both sides of the brain via both modes of making?”

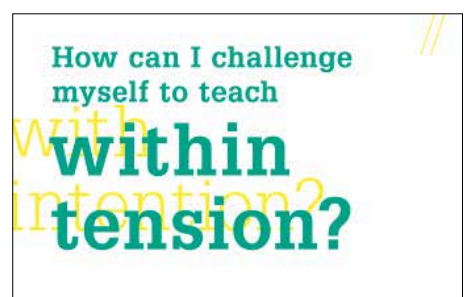
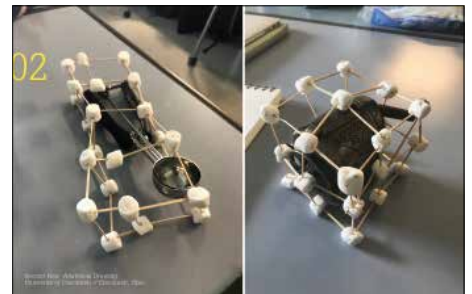
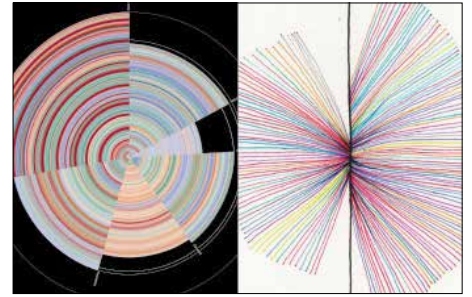
“How can I take a familiar activity and reinvent it?”

“How can I provoke reflection?”

“How can I take a technical demonstration and make it playful?”

“How can I channel spontaneous making to teach computer programs?”

**How do I equally challenge myself to teach within tension / with intention?**





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## 28 Cards For Humanity: Constructing Meaningful Communities Through Unsolicited Do-Good Design

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**Elizabeth Herrmann**  
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*St. Petersburg*

### **Abstract**

While the most compelling reason for self-promotion is finding paid work, students often overlook the likelihood of being remembered by the merit of their interactions with community members, more than what their name looks like perfectly typeset and under spotlights. Small studios often hire the humble designer over the rockstar-prodigy, because they need someone who is willing to collaborate, and understands selflessness in service of clients, community, and promoting the studio. This is how I landed on initiating Cards For Humanity, an indie design for social change project to help represent the underground “arts-hood” of St. Petersburg, Florida through an experimental collaborative cause involving free letterpress printed calling cards for emerging artists, who in turn, agree to rep the project. The tradition of calling cards is highly intimate, and although the medium is not innovative, I am testing this new model for voluntary design production based on my belief that trading custom creative services is more effective in developing meaningful, altruistic communities and aiding arts careers, than treating colleagues as clients or networking through impersonal online outlets. This idea is predicated by Co-Lab: Collaborative Design Survey, a four-year research project interviewing over one hundred diverse practitioners about their collaborative design processes, and most recently, AIGA’s endorsement of the Cards For Humanity project on their Design for Good Case Studies website. Based on Co-Lab, Cards for Humanity, and other research, I provide huddling-for-warmth survival tips and practical self-promo advice that helps students construct their own custom communities through the prompt of creating a do-good collaborative environment. I also offer insights from alums on how they found their creative niche in the St. Petersburg community. This paper/presentation stimulates discussion regarding non-traditional approaches to community-building and how this can be more helpful than digital social networking practices.

# Cards For Humanity: Constructing Meaningful Communities Through Unsolicited Do-Good Design

by Elizabeth Herrmann

## The Problem

The idea for this project fathomed when my next door neighbor came over to help me move a bookshelf and then laughed at my command center. At the time, I was working from a large folding table, the 1970s hand-me-down kind with the brown faux-wood laminate flaking off, exposing gnarly patches of naked fiberboard underneath. My neighbor informed me that he was a furniture designer on the side, little did I know, and could hand-craft a real wood desk for me. He handed me his business card... I promptly returned the criticism with all of my endearing graphic-designery candidness.

Even though I was already self-aware of my un-pro desk, the encounter brought to my attention how interdisciplinary camaraderie is severely lacking within the arts. That is, artists and designers are commonly trained as generalists. More specifically, artists and designers are proficiently trained in multiple mediums, however typically specialize in one or two. This is especially true of graphic designers, who are expected to work in all print and screen-based media. “Interdisciplinary” is a hot-topic buzz word, and as it applies to artistic genres and mediums, creatives are encouraged to collect them all. Between a tight economy, pitiful job market, and cheap competitive spec-work sites like 99designs that support an exaggerated underestimation of the value of design work, employers would rather hire one person, if anyone at all. Today, many Creatives are expected to be a Jack of All Trades, Master of All.

The problem with this is, artists and designers think they can do everything, and do it well, but can't. For example, comic books tend to have fabulous illustration but poor typography and lettering. A watercolor painter that self-publishes their portfolio look-book often demonstrates poor page-layout. And the drummer that designs their band's t-shirt may be endearing to friends and family but laughable to outsiders. Online digital publishing and printing services have enabled the DIY (Do It Yourself) scene, allowing craftsmen to skip the (highly recommended) step of seeking the advice or help of other craftsmen. While I think that democratizing design production is good in the sense that everyone has access to prosumer tools—with increased power comes greater responsibility. Artistic integrity is currently being overlooked, and this is why American culture is witnessing an inordinate amount of poor design and craftsmanship. Creatives and professional craftsmen seldom realize that their single track-disciplined talent doesn't easily crossover into other artistic genres. They may be great at specific things (such as guitar-playing, mural-painting, and popsicle-making), however a Creative's skills and priorities are generally very specific. The art and design scene needs both generalists and specialists. More specifically, we need generalists seeking the help of specialists, or minimally other generalists.

## The Response

Cards For Humanity is an indie design for social change project to help represent the underground “arts-hood” (artists located in the Grand Central District) of St. Petersburg, Florida through an experimental collaborative cause involving free calling cards for emerging

artists. The project is predicated by CO-LAB: Collaborative Design Survey, a four-year research project whereby I interviewed over one hundred diverse creative practitioners about their collaborative processes. Upon completing CO-LAB: Collaborative Design Survey, I learned that the model for 1) small-scale, 2) open-ended, 3) forced encounters 4) between diverse practitioners 5) ranked equally across a horizontal platform that 6) requires interaction in physical proximity, and 7) is mediated by some “excuse” or “distractive” element that stimulates play and 8) the freedom to fail, tends to work best for collaborative endeavors. Considering all of these vibes, Cards for Humanity is an interactive prompt and alternative co-op process designed to get artists and designers, generalists and specialists, promoting and cross-pollinating with one another, which from my research on local designers, studios, and arts initiatives in the area, is not happening enough.

Applying my research through a practical case study, I’m testing a unique collaborative arts barter movement based on exchanging promotional materials: I letterpress print custom calling cards for emerging artists, and in turn, they promote the Cards for Humanity project using their specific skills so that the initiative can reach more artists through other markets. The tradition of calling cards is highly intimate, and although the medium is not innovative, can this new model for voluntary design production be successful, based on my belief that trading custom creative services is more effective in developing meaningful, altruistic communities and aiding arts careers, than treating colleagues as clients or networking through impersonal online outlets.

In addition to promoting individual emerging artists, I’m testing the large-scale effects of an open-ended arts barter movement on an entire community. Based on meeting artists and trading unique creative services, can this icebreaker not only help develop the camaraderie amongst participating artists, but also lead to other new collaborative opportunities for interdisciplinary art and design that improves the visual culture in a city? Can other designers in small communities across the States replicate this process?

### **The Tactics**

Pubs or coffee shops are essential meeting grounds for getting to know the new acquaintance and identity-related inquiry. Sharing a drink with clients isn’t a particularly innovative process, however I do think what makes this encounter unique to this project, is that it’s not about money. Courting clients in the field of graphic design and advertising traditionally involves fancy dinners followed by drinks. Spending time with clients outside of a professional context has the pretenses of friendly relations, but everyone knows it’s a formality. Cards For Humanity however, sets out to test this collaborative sandbox under different circumstances. Why? Directed at newly minted designers and small design studios: Investing time and money to build a legitimate community, and find one’s place in it, seems counterproductive and daunting, especially when one’s livelihood depends upon it. However, when pro bono community work becomes an excuse to check a checkbox on a portfolio or resume—this simply won’t cut it in a community that can read between the lines and recognize that a designer’s or studio’s agenda is misguided.

Beyond what I learn about the artist from this initial conversation, the only other rule is that the artist is not allowed to have any input about their card’s design. This is mentioned at the beginning of the meeting. This is to promote craftsmen respecting fellow craftsmen. Approaching the designer/client relationship using a cooperative process that recognizes both the designer and the client as equal-standing professionals within their respective fields, immediately opens up the floor for trust and experimentation within the design work.

The cards are letterpress printed by hand. This is because letterpress is a very distinctive and appropriate means of print production for promoting artists and craftsmen. Whereas digital printing is easier and typically involves the garish process of heat-fusing toner onto a cardstock paper (standard for most online print services), letterpress printing is a relief printing process leaving a physical impression (embossment) and transfer of ink onto a cold-pressed, cotton-rag paper. In the western hemisphere, Gutenberg developed the first system for moveable type and the screw press in 1440. During The Industrial Revolution, the letterpress printing process advanced, bringing forth a slew of cylinder proofing presses such as the Vandercook and rotary jobber presses such as the Heidelberg Platen, or Windmill, which enabled faster printing thus larger editions. Consequently, letterpress printing was a viable means of mass print production well into the 1980s, when computers enabled affordable digital printing.

The running joke in the art world is that the old graphic design mediums and techniques usually fall into the hands of artists. To name a few mediums besides letterpress: film photography and cinematography, offset printing (newspapers), silkscreen, neon, and typewriters are some other expired, traditional graphic design mediums that are now primarily being used by artists. This is why I think that letterpress is an appropriate means to bridge the gap connecting artists and designers.

To test the project, I letterpress-printed calling cards for three artists, who are actively using the cards that I made, and endorsing the Cards for Humanity project as they distribute them. Instead of proactively seeking more artists myself, I wanted to see what activity could result by word of mouth, as the artists disseminating their cards casually mention the origins and basis of the Cards for Humanity project to others. This was a success, as currently the demand for cards has increased to the point where it's more than what I can keep up with. Furthermore, these artists have told me that they are attracting more business. In turn, this positive shift in their career and personal outlook has made them more generous with their goods and services.

### **The Comparison**

Sure, donated time and spec work is nothing new, especially for natural disasters and national tragedies, whose subsequent poster donation calls are like Christmas to designers. Cards for Humanity is an unprecedented board-less, philanthropic model for a nation who might have to adapt and figure out its relationship to the arts and humanities in light of unreliable support coming from the Trump Administration.

I think the most comparable design project to Cards for Humanity is Portraits in Creativity, which are short films that reveal artists' inspirations and processes, started by Gael Towey, the former Creative Director at Martha Stewart Living. Another good example is how Paul Sahre started his design career in Baltimore by making collateral exclusively for local bands. And lastly, McSweeney's Quarterly got its start when Dave Eggers collected eclectic emails and short writings from his friends that were rejected by other publishers.

The aforementioned projects were conducted by designers in support of the arts and their goals are significant because they are not in-keeping with traditional outlets of charity. We need more projects like this, whereby Americans learn how to restructure their society to care about culture in a way that doesn't rely on traditional gatekeepers, professional fist bumps, self-interest, money, or what's happening in the nation's capital. In a copyright-crazed, sue-spry country, we're currently taking a path towards a stagnant culture. According

to documentary filmmaker, Brett Gaylor, political activist Lawrence Lessig, Creative Commons proponent Cory Doctorow, and mix master Girl Talk, in the documentary RIP!: A Remix Manifesto,

1. Culture always builds on the past.
2. The past always tries to control the future.
3. Our future is becoming less free.
4. To build free societies, you must limit the control of the past.

Open-source, copy-left culture is more prevalent and less unusual in music and online communities. For example, Radiohead initiated a new business model and started a movement for bands to give their music away for free. Recognizing the digital era meant that songs could easily be shared without purchasing a copy of the album, they embraced this complication, and adapted with a new plan whereby a sustainable income relied primarily on physicality, in the form of shows and merch. This meant that they could upload their entire album *In Rainbows*, for free. In fact, many musicians now have distinctly separate day jobs to finance their bands and gigs, including the aforementioned Gregg Gillis, who is a biomedical engineer by day and remix DJ by night.

We're witnessing a similar flexibility and altruism online. For example, think of the inordinate amount of time and energy that goes into checking Facebook statuses, learning obscure new gluten-free recipes on Instagram, reviewing a product on Amazon, curating a YouTube channel based on Maya tutorials, or reposting satirical news on Reddit. The majority of Americans willingly, even addictively participate in and contribute to an open-source digital culture without the expectation of being compensated. Communities like these are considered "cooperative" in nature, meaning the users can build something together without necessarily having to communicate directly with one another. One step farther—digital natives who participate in endeavors like Wordpress, Linux, Wikipedia, CodePen, or that script plugins and patches to existing programs are considered members of more discursive communities, requiring the interaction of participants towards a common goal, and thus are considered "collaborative" in nature. Online collaboration typically starts with a shared desire to solve a complicated problem or to fill a need. Without the selfless charity of users willing to donate their time and resources, there would be a network (connectivity refers to the wires) but the Internet as we know it wouldn't exist (interactivity requires talking heads).

My point is, as it applies to music and online interactions, our culture is primed to participate in an open-source, uncompensated, cooperative manner with a common goal that culture build on its past. Think of the Internet in 1998 and how far it has advanced in twenty years. My hypothesis is that these same selfless individuals exist in broad daylight too. And that we can tap into this charitable spirit in the graphic design realm, which hasn't really happened yet. Furthermore, many of these musicians and hackers are also graphic designers. And the designers in St. Pete tend to share the sentiment that our city primarily caters to rich, white retirees and transient, paradise-seeking vacationers, but that focusing on this demographic is insultingly narrow-minded. There are smarter cultural opportunities to tap, aside from St. Pete's balmy weather and pretty beaches, leaving plenty of meaningful cultural content for designers and artists to rally behind. There's no reason why a cooperative, if not collaborative, barter community with the shared interest to improve the culture in St. Pete through art and design can't exist in our physical environment. Cards for Humanity is about providing the prompt to connect diverse open-source creatives, but purposely doesn't define the sandbox or output that may result from these new collaborative groups.

### **The Resistance**

Concerns in the graphic design profession have always circled around respect. Because it's not a licensed profession—meaning anyone with access to the Adobe Suite can call themselves a graphic designer—arguments over what is considered fair compensation, how spec work is evil, and whether or not a designer is upholding AIGA's protocol for professional credibility, can make designers out to be insensitive, elitist entrepreneurs. But many young designers are pushing back against traditional, commercial protocol. The Pencil Factory in Brooklyn and The Copycat in Baltimore are living+studio compounds where artists and designers reside side-by-side and trade services. The Warehouse District Association in St. Pete stages a few similar endeavors. Likewise, Cards for Humanity shows people that good design can be accessible to everyone and combats the stigma that designers are only interested in the arts if it directly profits them. With the surge of fresh blood manifesting in the form of local breweries, coffee shops, restaurants, music venues, studio compounds, and galleries, I also think that St. Pete is ready and craving this cultural change, which wasn't the case even a couple of years ago.

### **The Objectives**

1. Promote un-established, emerging artists in the St. Pete area.
2. Develop an alternative advertising method through a barter system of trading creative services.
3. Improve the quality, originality, passion, cultural relevancy, and intellectual acumen of the art and design scene in St. Pete.
4. Create an opportunity for interdisciplinary collaboration amongst artists and designers.
5. Conduct this project with students to teach self-promo survival tips and practical advice that helps students to construct their own custom communities through do-good, co-lab initiatives.
6. Offer workshops and “how to” advice that explains the Cards for Humanity process to design professionals who are interested in replicating the project in other cities.
7. Publish the project in an article, gallery exhibit, website, and video documentary.
8. Attend AIGA, UCDA, and SECAC design conferences to promote the project nationally.
9. Create a distinct branded movement based on the distribution of free letterpress calling cards.

I think that with custom-designed, hand-crafted calling cards, emerging artists will be able to promote their work and businesses with greater success, as galleries, patrons, and civilians are likely to have a positive first impression based on the cards' distinctive craftsmanship and the artist's link to a non-profit community arts initiative. The incentive for an artist to participate is that unique, community-centered, alternative advertising is better equipped to promote small arts businesses and emerging careers in ways that traditional methods fall flat. I think this project can engender a spirit of camaraderie amongst marginalized artists to huddle for warmth. Plus support for underground artists enables a smarter, and more experimental, collaborative arts scene in St. Pete. Because I provide this service in exchange for the artist's commitment to reciprocate endorsement of the Cards for Humanity initiative, I expect the project to continue growing.

### **The Significance**

I believe Cards for Humanity is unique and important for a few major reasons:

**1) Improves the visual culture in St. Pete by encouraging smart, relevant, and meaningful art and design initiatives.**

To provide a better understanding of the current design scene happening in St. Pete, there are now a handful of self-aware, well-intentioned design studios and freelancers working hard on improving the quality of our visual environment. Phillip Gary Design, Hype Group, Wax & Hive, Pyper Young, PP+K, Roundhouse, and A&P are among a few who tackle everything from logos and signs to t-shirts, postcards, and websites. Furthermore, the identities and collateral from many of the new breweries and restaurants in the area, for instance, are the work of alums from the USFSP Graphic Design Program. Outlook is hopeful, as many St. Pete clients are starting to realize the benefits of hiring fresh, local designers instead of outsourcing jobs to cheap online desktop publishers and printers. However, St. Pete's War on Poor Design isn't over yet. While we can't easily change the fact that St. Pete is a popular tourist destination with a pelican-crazed Chamber of Commerce catering mainly to a transient and retired population, we can challenge this phony image of an idealistic vacation paradise, by helping native civilians from the inside out.

The St. Pete arts scene is more than Dalí, Chihuly, and the MFA. Venues and initiatives like Studio@620, The Bends, Venture Compound, Crislip Arcade, St. Pete Makers, Warehouse Arts District, Free Art Friday, Art Pool, Awesome Foundation, Shine, Indie Market, Saturday Morning Market, and the St. Pete Arts Alliance's Second Saturday ArtWalk among others are major steps in the right direction. Transitioning away from a commuter town for office workers, St. Pete has quickly attracted a much younger and livelier crowd over the past decade and I am thrilled to witness the natives reclaim their neighborhoods. As a graphic designer with a mission to improve the visual culture and intellectual curiosity of our town, I want to contribute to this rising art scene through behind-the-scenes promotional material for these artists.

## **2) Develops an alternative means for interdisciplinary camaraderie amongst artists and designers based on a barter system of trading creative services.**

Designers need to build connections with a range of people (not necessarily clients) in their community. Distinguishing connections from clients is important, as designers should expect to build their network based on the merit of their engagements and less as a justification of their time. While the most obvious and compelling reason for graphic design's existence is compensated work, designers sometimes overlook the big picture, which is that their name will more likely be remembered by how that person interacts with their community, and who they meet, rather than what that name looks like under spotlights. This is especially true in a small town with a limited design presence. Because actions speak louder than budgets and portfolios, surviving as a designer depends upon a positive attitude and an earned reputation. Whether the industry calls it "Design for Good," or "Design for Social Change," a designer's community-consciousness has to come from a place of sincerity. A designer's relationship to the community should arise from a niche where their personal strengths and interests meet a need in the community. And their motivations acknowledge an unspoken reciprocity—take good care of your people and they'll take care of you. While pedigree and portfolios matter, a designer's survival is more about who they know and the context in which the community knows them. Online social network acquaintances won't help much in a realer world that remembers who scratches its back. JR, Play Lab, Design Republic, Detroit SOUP, Graffiti Research Lab (GRL), Free Art and Technology (FAT), The Infantree, Odyssey Works, Temporary Services, Type Supply, The Yellow Bird Project, and The Copycat among others have engaged in similar unsolicited and unprompted design-for-good collaborative gigs where building a community first, was more relevant to fledging their careers and businesses than traditional client relations and strategic networking practices.

With that in mind, I believe that Cards for Humanity will initiate and foster a spirit of interdisciplinary camaraderie amongst St. Pete artists and designers. I also believe that a barter system of trading creative services will develop a more meaningful and altruistic art+design community in the St. Pete area than the alternatives that are currently available, such as the all-mighty professional organizations of silo-ed specialists who pay membership fees out of expectation. The American Institute of Graphic Arts (AIGA) is the only networking group we currently have, with a Tampa Bay chapter, however the meeting agendas and scheduled activities revolve around its members networking, promoting their studios/portfolios, and validating their profession and self-worth as designers. Furthermore, this doesn't solve for design creatives stepping outside of their discipline and playing with other kinds of creatives. AIGA is specifically for graphic designers.

Galleries would be the next best option. While shows draw a diverse crowd from the community, the context for meeting is based on a facade of positivity celebrating the exhibiting artists, which really isn't the best time for engaging in and planning new collaborative work. In light of this lacking art+design collaborative scene, Cards for Humanity would also host a website showcasing the artists and their cards along with a directory of the emerging artists and designers so that others can look up new talent, contact one another, and share resources. Focusing less on scheduling formal agendas and activities, co-labers would have an open invitation to a regularly scheduled meeting at a local brewery for drinks and convo once a week. Approaching the designer/client relationship using a collaborative process that recognizes both the designer and the client as equal-standing professionals within their respective fields, immediately opens up the floor for trust and experimentation within the design work.

### **3) Promotes un-established emerging artists in the St. Pete area.**

Another primary goal of Cards for Humanity is to promote underprivileged and under-appreciated local indie artists in my St. Pete community, through custom, handcrafted calling cards. Therefore, what makes this project unique and important, is the fact that a very traditional design service is being provided for zero compensation and no precursory circumstantial problem or prompt. It's just a small token of appreciation for a community that isn't thanked enough. AIGA's Standards of Professional Practice encourages the design community to be protective of their time and services, and especially never to provide design work for free. However, newly minted artists just starting their careers generally don't have the means to afford hiring someone to design their logo, cards, and website. Ergo, often times young artists end up resorting to online creative and print services, where generic identities are applied to template-based cards. This is hardly a viable option for someone who deals in the realm of innovation and creativity.

While I recognize the design industry's policy on pro bono work, spec work, and fair compensation, I also sometimes question its relevance in an age where there are so many new ways for designers to profit. For instance, bands who give their music away for free but sustain their existence primarily through merch is not much different from Sagmeister & Walsh devising an elaborate game show that has them competing against one another to remix the Adobe logo, or Stefan taking time out of his day to critique many random followers' work on social media. These design activities are uncompensated monetarily but are effective from a perspective that values building a community. Similarly, I think that the effectiveness of the Cards For Humanity project not only can be attributed to the playful flavor of the collaborative process, but also an altruistic agenda on account of the designer to share their time and access to resources. I don't believe that creative colleagues should have to be



clients. I have found the St. Pete arts community is not only receptive to Cards For Humanity and is excited by the output, but gives back in other ways. I want to make the accessibility of self-promotion available to any needy and interested artist in St. Pete.

**4) Creates a distinctive branded movement based on the dissemination of free letterpress calling cards.**

Over the course of a year, the goal is to produce cards for at least fifty artists. Ergo, when someone in St. Pete is handed a letterpress-printed calling card from an artist, they will instinctively think of the Cards for Humanity project. This is based on an abundance of artists armed with their handmade cards, who spread the word of their design origins. This is important because this is how you start a movement. An artist with a letterpress calling card is a branded product of a collaborative that endorses and supports emerging artists. As word travels around, the scope of the project will expand, reaching many new artists, who know where to find me for a set of cards of their own. For example, picture yourself in the checkout line at Panera. You notice that Steve has a monkey inked on his outer bicep. You don't know Steve, yet. But you absolutely love langurs. You and Steve are now talking. Visual excuses are a common way to form new communities.

**5) Provides a practical teaching tool for students.**

I take my cultural role as a Professor of Graphic Design seriously, and hope to equip students with an arsenal of relevant graphic-design savvy by the time they graduate so that they are ready to take on the world. With Cards for Humanity, I'm eager to apply the same passion to help young, emerging, local artists fledge their careers. I think that this project is especially important to my pedagogy because the project acts a practical role model for students. Not only am I conducting the project myself, but I also assign a similar version of the project to my juniors in the Graphic Design Program. As a design educator, teaching self-promotion to a group of seniors can be a tricky task in a design economy that currently has a huge demand for skills that involve technical mastery and menial production more than originality, concepts, and creativity. While the majority of my students are aware of the likelihood of having to pay their cog-dom dues at their first design job, accepting this possibility in their immediate future is still undeniably difficult for a twenty-year-old to swallow, as it challenges their egos and goes against their aspirations and priorities, notwithstanding everything that they have learned about authorship and content-first design from their education. However, I believe it is important to prepare graduating students for a scenario that might be less than ideal. And this very much affects how they conceive and bill themselves.

Cards for Humanity teaches students that it is helpful to have a separate outlet to continue their passions, which might not be compensated, whether that happens through pro bono work or personal side projects. When preparing to enter the job market, I have found the hardest lesson for students to learn, is that they need to scale back their egos. Small-scale studios would rather hire the less-talented or less-skillful designer over the rockstar-prodigy, because they need someone who is willing to collaborate, and understands selflessness in service of promoting of the studio. That might mean scrubbing the toilets, individually animating five thousand follicles of Ashley's hair, or coding a dry cleaners' website. The basis of this requested behavioral correction comes from a ubiquitous complaint that I have received from employers regarding my students' internship with them. That is, my students are fabulous formalists, however struggle to collaborate. Despite class critiques, group projects, student-run design agencies, and introducing real-world clients into the curricula, I attribute their isolation to the fact that a majority of their design education is still a highly individual-oriented endeavor and not reflective of a reality which requires designers to meet

lots of new people daily, many of whom are not even designers. Unfortunately, collaboration and altruism are important skills that designers are not readily taught in school. Recognizing one's limitations, combined with modesty and an eagerness to help the team, are invaluable qualities to promote when students are trying to land their first design job.

It takes time to build a legitimate community, and find one's place in it. This can be difficult for a student to hear, combined with the added stress of paying off loans and keeping up on bills. As I stated earlier, while pedigree and portfolios matter, self-promotion is more about who you know and the context in which they know you.

Cards for Humanity offers self-promo survival tips for students seeking a design job. If the respected design publications like Print, How, Communication Arts, Type Directors Club, and Design Observer provide an idealistic vision of the industry's leaders and their career path, I think it is helpful for students to balance that dream with self-awareness, more realistic goals for smaller cities, and practical advice for the less fortunate. Based on insights from a handful of recently-graduated design alums who struggled to find a place in their community, I am confident that Cards for Humanity helps demonstrate to students that it takes sincerity, passion, and an uncompensated—or minimally delayed—investment in terms of time and money to build their professional networks. The Cards for Humanity project demonstrates a healthy business model for my students. They learn the benefits of starting a distinct artistic outlet, whereby they can exercise their specialized skills without relying on monetary compensation.

In a test run of the project with my design students, I learned that they enjoyed designing for artists and that physical production is a refreshing change of pace from their traditional commercial projects. Collaboration, altruism, and authorship are important skills that students are not readily taught in school. This project shows students how to balance their careers with their passions.

#### **To Be Continued**

The goal is to make cards for fifty artists over the next year. I intend to share my designs and report my findings at the next UCDA conference!

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## 29 Making The World A Better Place: Design for Social Good

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### Panel

It goes without saying that Millennials have changed the way of the world. Studies have shown that Millennials draw greater interest in careers that appeal to their idea of social responsibility than any prior working generation. Millennials are passionate about causes and motivated to connect, get involved and contribute to the greater global good. These are traits that are also found in the subsequent generation, Generation Z. Despite the priorities of the latest body of students bending towards social causes, the design field has become a profession distant from any ethical or political stance. The field continues trained students to function as apolitical arbitrators of the message between client and audience, rather than as advocates for a message or cause. Since graphic designers have functioned as handlers of both content and context, the omission of social causes and prioritization of commercial design can be viewed as a political choice. Could our collective decision to remain silent on social issues place us at a disadvantage when attempting to attract the current generation of students?

*Chair:*

**Omari Souza**  
*La Roche College*

*Panelists:*

**Leigh Hughes**  
*Coastal Carolina University*

**Jordan Kauffman**  
*University of Notre Dame*

**Jason Murdock**  
*Georgia Southern University*

Designers and design researchers have started to explore what role design could contribute to the social good of our neighboring communities. This evolution of design now requires designers to have a strong ability, to turn information into valuable strategic assets. This studio will involve a mix of individual and team-based explorations. This course will explore, analyze, and leverage the thinking strategies utilized in the profession of graphic design. The aim is to serve as a resource for others. We will use the design process and various prototyping techniques/tools toward solving unframed, complex problems.

This panel discussion will attempt to explore the shifting priorities of students between past generations and the future student populous. We will also explore what role design could contribute to the social good of our communities, and how that could be leveraged to attract new students. The panel is comprised of four recent graduates of the MFA in Visual Communication Design at Kent State University. All four have entered academe and are currently wrestling with these issues in very different contexts.

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## 30 A Pain in the Assessment?

### Finding Ways to Minimize Pain and Maximize Gain

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#### Panel

Imagine a physical exercise regimen that is demanding, time-consuming, and painful... but only burns 3 calories.

*Chair:*

**David Kasperek**  
*Messiah College*

Is this an accurate comparison to the state of assessment in design education? How can we avoid merely going through the motions and, instead, truly engage in a rigorous exercise of assessment that results in holistic outcomes from our time and efforts?

*Panelists:*

**Alex Girard**  
*Southern Connecticut  
State University*

This panel will aim to assess assessment by exploring a range of perspectives and experiences to identify best practices in which our students, our institutions, and our teaching can most benefit from useful and meaningful assessment.

**Kelly Salchow MacArthur**  
*Michigan State University*

Questions the panel would address:

- How can assessment practices take us beyond merely measuring competencies? Can assessment methods measure excellence in design?
- In reference to the DIKW pyramid (data, information, knowledge, wisdom), how can assessment models move us beyond mere data and information collection to a place of knowledge and wisdom that can meaningfully transform and enhance our teaching?
- Can objective assessment methods measure the more subjective outcomes of good design (i.e., cohesion, creative rigor, poetic, sublime, etc.)?
- How can we effectively partner with our teaching institutions to create mutually beneficial assessment models?

**Aaris Sherin**  
*St. John's University*

**Hilary Walrod**  
*Colby-Sawyer College*

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## 31 Parallel: A Game of Design, A Design-Thinking Workshop

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### Workshop

*Parallel: A Game of Design*, is a card game meant for high school students, which addresses two problems within design: the lack of design education opportunities for students attending schools in areas underserved by the arts, and the lack of diversity in the design industry.

**Kimberly Mitchell**  
ARTIFACT, LLC

**John Gialanella**  
Western Washington  
University

In an industry that is so connected to solving problems for global and cultural audiences, a shortage of diverse designers causes problems for making authentic and inclusive solutions to design challenges. If design can't find its way into these student's hands, how will they ever know it is a possibility?

*Parallel* is a tool for high school students and teachers which introduces design-thinking in the form of a super fun card game. The game introduces design and creative professions through a fictional, yet familiar, world, asking students to think empathetically, work collaboratively, and solve various challenges facing their team.

During the workshop, two design educators will share the game by encouraging other educators to learn and play. Following our game play introduction, participants play the game. When game-play ends, there will be time for questions and answers. It is our goal that educators become so engaged with the game play that they will be excited to share this opportunity with their student groups on campus, and together, can host game-play workshops for underserved high schools in their own communities.

In regards to what we will need for this to be successful – tables and chairs for 20. We will bring 6 decks of cards, which will allow for 5 teams of 4, or 20 total people to play the game.

We'd love the opportunity to introduce our game, to help build excitement and support, as well as encourage fellow design educators across the country, to carry their design advocacy to the high school and underserved community.

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## 32 Replace The Hate: Accessible Design Techniques To Promote Advocacy

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### Workshop

*Workshop Leader:*

**Doris Palmeros**  
*University of the  
Incarnate Word*

Recent events have America divided, this division is filtering through society and onto our campuses, leaving many people despondent. As design educators we have an obligation to communicate the power of design advocacy to our students. As citizen designers we have the ability to organize low cost, highly effective events that will serve to bring the community together and will empower our students to use their creativity as a powerful voice in the world.

*Workshop Facilitators:*

**Vicki Meloney**  
*Kutztown University*

Replace-the-Hate is a grassroots effort led by design educators that builds communal ties, renounces hate and rejoices in diversity through creative expressions and community art making workshops. By countering hatred and anger with beauty and hope, replace-the-hate is strengthening bonds in two college towns—1,500 miles apart.

**Elaine Cunfer**  
*Kutztown University*

We would like to propose a workshop that explores how to leverage and implement affordable low-tech design techniques as a way to create powerful messages of hope and tolerance and affirms the importance of educating our students about the power of design advocacy.

**Holly Tienken**  
*Kutztown University*

We will explore 'hands-on' projects that can produce impactful visuals that can be done by both designers and non-designers. Techniques like stenciling, zerox transfers and primitive printmaking techniques that provide a meaningful creative outlet regardless of artistic ability.

Our workshop will demonstrate how design advocacy has the power to engage and propel both students and the wider community to find a voice. Today's design students will need all the tools in their creative arsenal to help shape the world they want to live in. By cultivating conscientious students and involving them in community efforts we are helping them make connections that could produce innovative visionaries.

### Materials:

Various low-tech Image making supplies, including stencils, zero transfers, soft carving blocks and carving tools. All materials will be provided by the workshop creators.

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## 33 Twenty Years of Social Cause in the Classroom

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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.

***Michelle Nelson***  
*Youngstown State University*

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## 34 THINKING through MAKING

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**Santanu Majumdar**  
*Georgia Southern University*

### **Abstract**

The design is a creative process through acts of making. Drawing the initial sketch of a fuzzy idea is the start of an engagement that begins to take a form or shape on a sketchbook or a paper towel. The initial doodle begins its road to realization, through various permutations and combinations of these fuzzy ideas. Present day design students might have a partial understanding of the design as a topic, but not enough grasp to articulate a response. The students do not acquire in-depth knowledge through traditional teaching practices such as lecture and or creating any form of design on a computer. Instead, the students come up with new ideas and concepts through an active process of hands-on engagement. Design knowledge is always context driven, which is acquired through analytical thinking, experiencing the challenge and involvement in real-world situations.

An emphasize should be given to the translation of concepts into a physical form by the step-by-step process that is carefully sequenced through hands-on involvement which will enhance students' design thinking ability. It is becoming increasingly common in design schools to investigative case studies and practice method and problem-based learning, replacing traditional teaching methods. It has been observed over the period of time that students often struggle to translate in-depth understanding acquired through lectures into a usable form which is required by the practice. Thus, learning outcomes through critical thinking and problem-solving has become increasingly important which can be achieved by engaging students in various large-scale multidisciplinary hands-on projects.

A well-thought design activity and assignments not only allow students to acquire foundational knowledge but also allows students to think like a professional. The investigative learning assignments help students understand design research, allow them to value assigned work and understand its relevance application to real-life situations. The results, students not only invest time and effort in their assigned work but also recognize the experiences provided by their teachers. Design innovations are rarely found among young inexperienced design students who respond directly to assignment requirements due to lack of genuine curiosity, exploration and reading habits. The young generation of design students should not limit their imagination by framing their domain of design only within their comfort zone.



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## 35 Use Your Power Wisely: Case Studies of Student Design Work for Good Causes

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### **Abstract**

As a designer and an educator, I am passionate about the power of good design to create positive societal good. This has been a life-long practice that informs and shapes my teaching.

**Judy Livingston**  
*Good Work Good Cause /  
Alfred University*

Designers continue to advance the role, responsibility, and value of design to frame critical issues for diverse audiences. Whether it's a subway system, a school system, or a non-profit agency, good design is a way to make things work . . . better.

My presentation will include case studies of purpose-driven design initiatives with community partners. This includes my work on a Visiting Artists and Scholars committee, leading the series, "Design for Change: Solutions for Rural America." It will also include a course that I created, "Design for Social Justice." This studio is the first School of Art and Design course to be cross-listed with the Social Justice Studies minor. Case studies include experiential service learning projects and co-curricular activities such as "5-K9 Run & Catwalk" to raise money for the humane society, a system using sustainable materials vendors to reduce tons of waste created by baseball fans, and the re-design of a visual identity for a regional food hub. Working with community partners, students use the design process to address and help solve significant social, cultural, economic, and political issues.

In the article titled "Evolving Expectations for Design Education," AIGA's former executive director Ric Grefé stated, "There has never been such strong demand for the contribution of the design mind, whether in creating beautiful solutions that engage audiences or finding new ways to solve highly complex problems." These case studies represent ways for design education to capitalize on the intellectual and creative rigor of the design process. They will provide illumination for other educators who wish to enhance community engagement in their classrooms.



1

### *Use your power wisely*

I believe in the strategic and creative power of the design process to affect positive change.

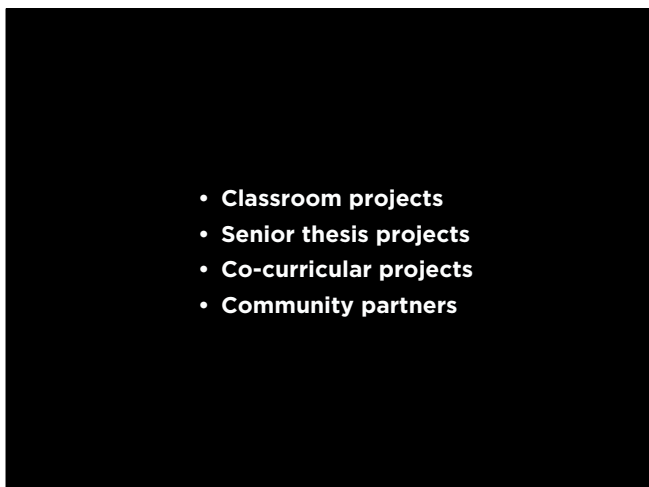
It's a belief that informs and shapes my teaching.



2

I've done a lot of humanitarian design projects with students over the years.

For example, this AIDS awareness poster was a sophomore studio project.



3

Formats for humanitarian design work have varied:

- as classroom projects
- as senior thesis projects
- as co-curricular projects, such as exhibitions and competitions
- Many have included working with “clients”, or community partners



4

Projects about significant social issues pique student interest — and that enhances the rest of the learning objectives.

However, many of these projects remain hypothetical academic, exercises.



5

I'm *not* diminishing the value of the student learning experience.

- It might be enough that this student created a strong relationship between the words and the image.
- It might be enough that he was introduced to the pen tool in Illustrator.
- It might be enough that he realized that taking a photograph of the sky printed better at large scale than the download from Google

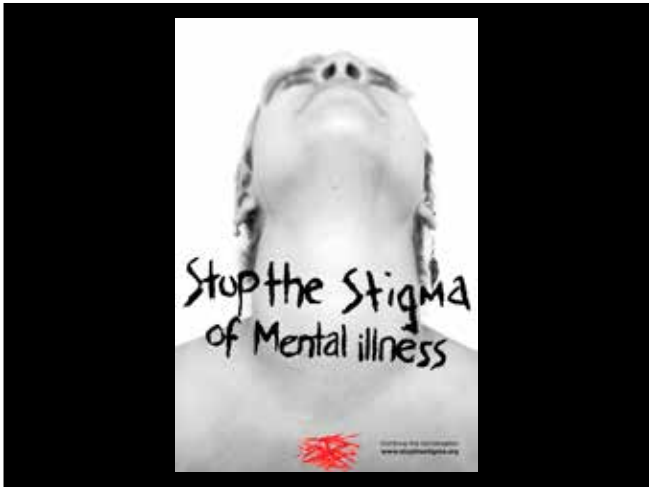


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We know it's enough of a challenge to have a positive class experience.

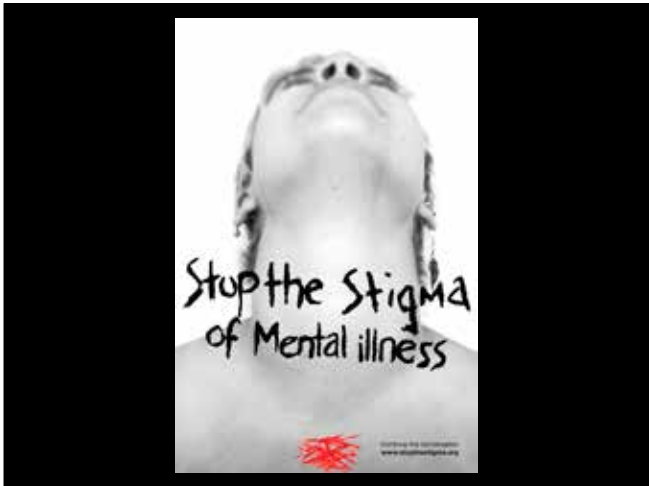
And that adding community partners can make things exponentially more complicated.

Still, I want to open up a dialogue with you this morning to find *more* ways to connect the work in our classrooms with the essential work that needs to be done in our communities.



7

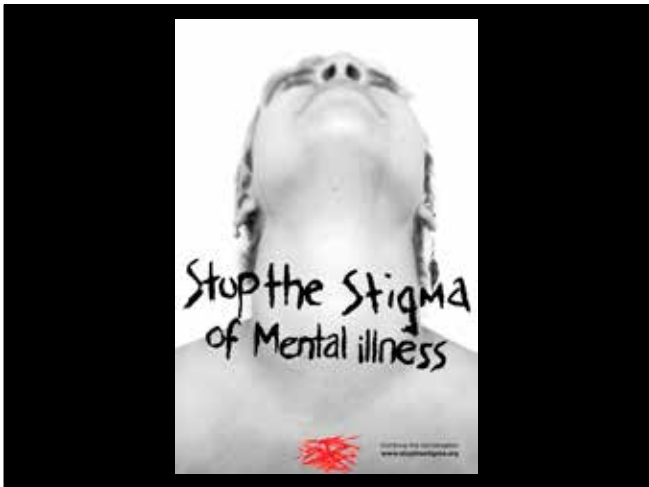
All too often good ideas, like this “Stop the Stigma of Mental Illness” campaign, end at the end of the semester.



8

- I value this work for
- the depth of research,
  - the significance of the content,
  - the aesthetic and technical accomplishments.

These are typical criteria for evaluating student work.



9

However, I *still* feel like I want to partner with a mental health organization and get this campaign off the ground.



10

My first community partnership in the classroom was with Art Force 5, an Alfred University organization that promotes creativity over conflict through workshops and community art events.



11

We worked with the director of the Art Force 5.

I was a bit spoiled by this first partnership:

- He approached the collaboration with plenty of time to work projects into the lesson plans.
- He was *extremely* respectful of the students
- Some of the work, like the logo, has been implemented very successfully.



12

And we've continued to work together, including recently team-teaching a "Design for Social Justice" class.

In that class, we worked on a series of mosaics honoring the WWI Harlem Rattlers. The Harlem Rattlers were the first group of African Americans to join the New York Army National Guard. They became the New York 369th Infantry that served heroically in France.



13

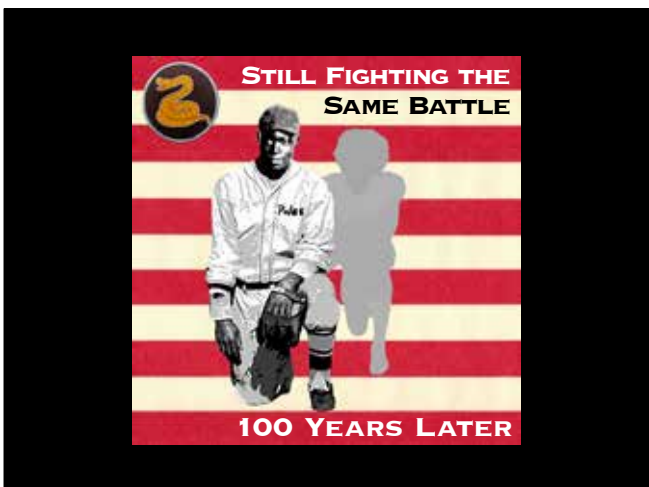
There was a lively conversation in this class about the need to subscribe to the established parameters for the mosaics, such as the featured portrait, accompanying quote, and the square format.

We opted to keep the door open for student creative choices.



14

For example, this student wanted Noble Lee Sissle to be showcased as much for his accomplishments as a musician as his military service.



15

Another example. There was a very lively conversation about showcasing Spottswood Poles, a recipient of 5 battle stars and a Purple Heart and an great athlete, in the context of current "Take a Knee" protests. But no one disputed that we *are* fighting the same battle 100 years later.

These mosaics will be part of the 100 year anniversary celebration honoring the Harlem Rattlers in NYC this summer.



16

Another campus community partnership developed from an email from the Director of the School of Business. He contacted me about a poster for the 2nd annual Alfred University Sustainability Symposium.

The Symposium featured lectures and events showcasing how sustainable business practices can be more effective — all while protecting “People, Planet, and Profits.”



17

Students in my junior studio created the images — we decided to create typographic illustrations about the meaning of “sustainability — while members of the design club worked on the text.



18

We created a series, like the AIGA “Get Out the Vote” campaign with a variety of images and a unifying signature banner.





19

- The successes of this partnership include
- how well the students worked together
  - the enthusiastic participation of the director of the School of Business
  - the interaction of design and marketing students and curriculum
  - a proper budget for printing



20

As for the quality of the work:  
I later heard that the director got flack from faculty who accused him of spending too much money to hire a professional design firm.



21

Sometimes serendipity plays a part in creating community partnerships.

I met the Executive Director of Foodlink, a regional food hub, at a wedding reception.

Our conversation revealed that Foodlink was thinking about refreshing their brand and visual identity so I offered to help.





22

Our research included getting a tour of their amazing facilities, attending a presentation of their vision and mission, and volunteering to help pack food for their BackPack Program.

The BackPack Program provides children in need with bags of food that they can take home discreetly.



23

Our creative research started with a poster project.



24

We shared the poster project with students at Rowan University working with Professor Jan Conradi.



25

And here's Jan critiquing our work on the logo, program brochures, and packaging for fresh produce.



26

The shared poster project resulted in a combined exhibition.



27

The partnership with Foodlink was interrupted by the renovation and grand opening of the Foodlink Community Kitchen.

Which goes to show ... Even with the best intentions, plans can go sideways.



28

Now that the Community Kitchen is up and running, we need to re-connect ...  
... because I know that they were interested in changing their existing “hollow apple peel” illustration to this heart-shaped apple.

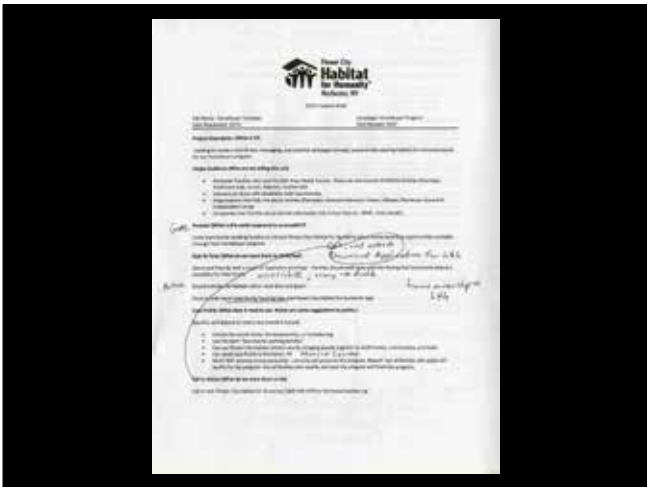
This is a community partnership that we can and should support for more than one semester.



29

Another community partnership grew out of my own volunteer work with Habitat for Humanity.

I met with the Habitat for Humanity Communications Manager. (who was also the photographer here)



30

She came to class with one of the best creative briefs I've ever seen.

She was *very* clear about their message, their audience, and the desired “look and feel.”

We were asked to develop concepts for a campaign promoting their Homebuyer Program to qualified applicants.

This brief served as an excellent barometer for evaluating student design solutions.



31

For example, this design is aesthetically pleasing. However, it doesn't have the desired "warm, friendly, hopeful" look and feel.

And that was the conversation in critique ... along with the quite realistic conversation about turning this illustration into keychains made for new homeowners.



32

There was a lot of interest in this slogan and this typographic illustration.



33

Both of these student designs were actually used for the campaign. A PDF of student work was presented to and approved by the Habitat for Humanity Board of Directors. Files were turned over to area marketing and design professionals for production.



34

The “5 K-9 Run & Cat Walk” was our entry into the “AIGA Design for Good” student competition.

We partnered with the Hornell NY Humane Society.



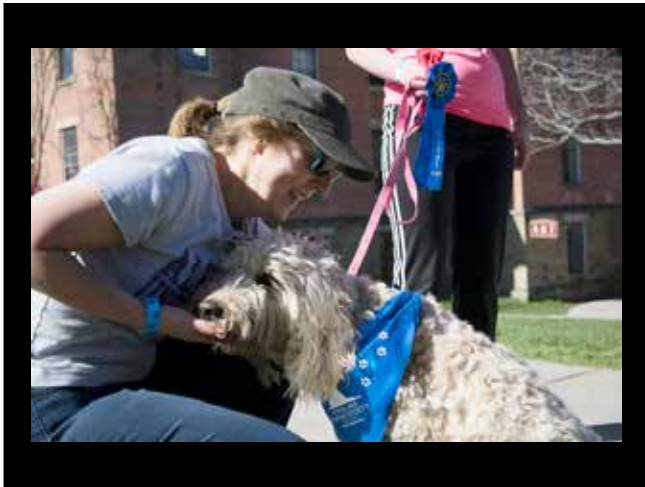
35

The team of students put in hours of co-curricular time from early December (starting between semesters!) to the day it was due on April 1st.



36

We created the event, we named the event, we designed the logo, the poster, the online registration, a video, souvenir bandanas, and paw prints for route markers.



37

We didn't win the competition.

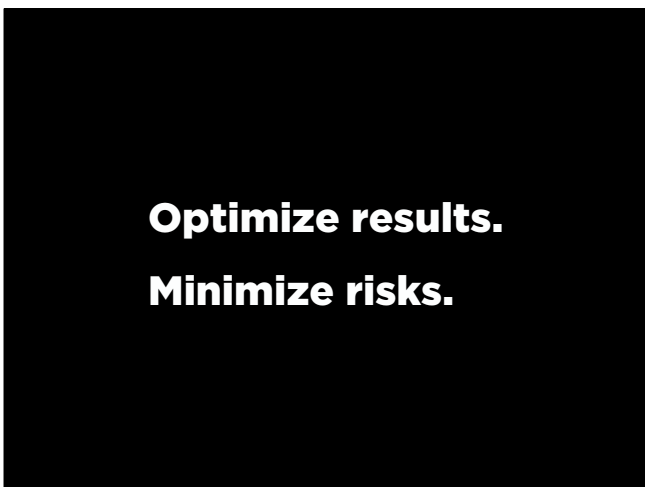
But we did raise nearly \$800 for the Humane Society.



38

The advantages of working with community partners are clear and real:

- it's experience that helps bridge the gap between classroom and professional practice
- we extend our reach creating positive impact
- students are passionate about design for social justice



39

I'm in conversations with other community service organizations in an effort to continue developing humanitarian design curriculum.

We know that we need a process to optimize results and minimize risks.



**Optimize results and minimize risk**

- qualify community partners
- establish expectations in advance
- prioritize the needs of the students
- value being involved in the process

40

- we need a protocol for qualifying community partners and matching student projects with those partners

**Optimize results and minimize risk**

- qualify community partners
- establish expectations in advance
- prioritize the needs of the students
- value being involved in the process

41

We need to establish expectations up front, such as

- the timetable
- the scope of the project
- the availability of assets
- a budget for materials and production
- and we all need to accept the very real possibility that we won't find *THE* optimum design solution

**Optimize results and minimize risk**

- qualify community partners
- establish expectations in advance
- prioritize the needs of the students
- value being involved in the process

42

- We need to be sensitive to the psychological impact on students regarding the outcomes of their efforts  
as the outcome of the projects may be influenced by factors beyond the control of the classroom
- prioritize the learning experience of the students over the needs of the community partner, without disrespecting either

**Optimize results and minimize risk**

- qualify community partners
- establish expectations in advance
- prioritize the needs of the students
- value being involved in the process

43

- we need community partners who value (and enjoy) the interaction with students and who will be enthusiastic and helpful from start to finish
- we need a process for sustaining valuable partnerships, like Foodlink


**Use your power wisely**



44

I truly believe in the power of good design

**Use your power wisely**



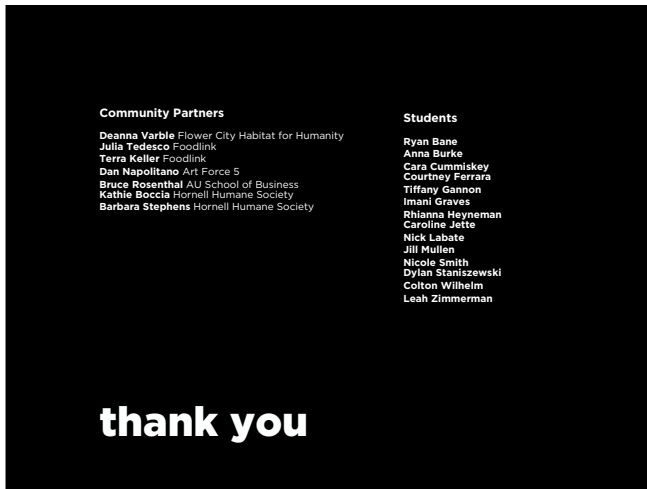
45

Let's talk about how we can use our power (and our privilege) wisely in our classrooms, to find ways to more frequently and more effectively affect change

- Not in our “spare time”
- and Not as “pro bono”

But as *core* curriculum and a *core* commitment to humanitarian design.





46

I want to acknowledge participating community partners and students

Thank you



47

Now I would like to open up the conversation to you ...  
about your experiences,  
and your thoughts

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## 36 Two Bottles of Wine and a Heaping Dose of Viral Engagement (When Design and Politics Collided on Social Media at a Kansas University)

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**Karrie Simpson Voth**  
*Fort Hays State University*

**Elizabeth Reimer**  
*Fort Hays State University*

### **Abstract**

“Let Your Voice Be Heard!” is a poster competition assignment within the History of Graphic Design class based on historical and current styles of design. Junior and senior graphic design students create posters promoting awareness of social and political issues aligning with the goals of the American Democracy Project which is a part of the American Association of State Colleges and Universities. Students actively engage in many discussions with one another on the topics of democracy, citizenship, civic engagement and social issues that plague their city, state, nation, and the world. Through these discussions and research, they develop concepts and create posters to influence, persuade, make an impact, and change the way one thinks about civic engagement, citizenship, and democracy. The posters are displayed, and campus and community are encouraged to vote for their favorites. For the first time, the winning posters were shared on social media, resulting in a landslide of engagement. Due to its controversial and provoking imagery, one of the posters went viral within hours of being posted on the University Facebook page, causing heated debates among users. This led to discussions and debates on many of the other posters showcased in the full album. Through this project and the engagement it created, students realized the silent power they have as a designer—one person truly can make a difference. Most importantly, students became a positive example to their peers by illustrating the importance of being proactive through civic engagement.

# TWO BOTTLES OF WINE & A HEAPING DOSE OF VIRAL ENGAGEMENT

When Art and Politics Collided on Social Media  
at a Kansas University



**Presented by:**

*Karrie Simpson Voth*, Department of Art and Design Chair and Professor of Graphic Design at Fort Hays State University in Hays, KS

*Elizabeth Reimer*, graduate student at Fort Hays State University in Hays, KS

**Abstract:**

“Let Your Voice Be Heard!” is a poster competition assignment within the History of Graphic Design class based on historical and current styles of design. Junior and senior graphic design students create posters promoting awareness of social and political issues aligning with the goals of the American Democracy Project which is a part of the American Association of State Colleges and Universities. Students actively engage in many discussions with one another on the topics of democracy, citizenship, civic engagement and social issues that plague their city, state, nation, and the world. Through these discussions and research, they develop concepts and create posters to influence, persuade, make an impact, and change the way one thinks about civic engagement, citizenship, and democracy. The posters are displayed, and campus and community are encouraged to vote for their favorites. For the first time, the winning posters were shared on social media, resulting in a landslide of engagement. Due to its controversial and provoking imagery, one of the posters went viral within hours of being posted on the University Facebook page, causing heated debates among users. This led to discussions and debates on many of the other posters showcased in the full album. Through this project and the engagement created, students realized the silent power they have as a designer—one person truly can make a difference. Most importantly, students became a positive example to their peers by illustrating the importance of being proactive through civic engagement.

The social political stuff, the cultural stuff; that is what graphic design is for. That is it at it's best. Graphic design is a big fucking club with spikes in it, and I want to wield it. I want to use it. I want to use it in its purest, in its strongest, and to its fullest potential.

**JAMES VICTORE**

NEW YORK CITY GRAPHIC DESIGNER

**Presenter: Karrie Simpson Voth:**

In a world of ever-changing and fast-paced technology, it is surprising that the poster has managed to not only sustain its existence, but also to thrive as a significant art form as well as a primary means of communication. It is also an important and powerful political weapon. A dynamic poster has the power to retain the viewer for a brief but intense period of time in which it can provoke and motivate the viewer. It can grab someone's attention when they aren't expecting it and make them look at an issue from a different perspective. Even if they don't agree with the message, they can see that there are a multitude of ways to look at the world. I always share this quote by James Victore when explaining to my students the power they have as a graphic designer. I tell them to adopt Victore's approach with their own concepts for this project.

# LET YOUR VOICE BE HEARD!

## The 10th Annual History of Graphic Design & American Democracy Project Poster Competition



FORT HAYS STATE  
UNIVERSITY

*Forward thinking. World ready.*

I first implemented this project in 2008 in my History of Graphic Design class. It began with an exhibition of about 20 posters. Each year it has grown, with the largest display being 75 posters. It is one of the most anticipated events on campus each year. Many other departments use this project as part of their fall curriculum where students must write an analysis or comparison paper. Other professors take their classes to the exhibition in order to spark discussions within their classes or on their discussion boards online. It has been wonderful to be able to be a part of so many other disciplines through this project.



1. To explore the relationship between graphic design and its audience;
2. To recognize and distinguish between stylistic periods of graphic design and study the social and economic impact of design activities during each period;
3. Engage in class discussions of the topics of democracy, citizenship, and civic engagement in order to promote a better understanding of the stated topics and how each relates to graphic design;
4. To promote political awareness through graphic design and realize the power a designer has to influence others in their design;
5. To influence, persuade, make an impact, and/or change the way an individual and/or community thinks about civic engagement, citizenship, and democracy;
6. Be an example to the youth of today by illustrating the importance of voting and of being proactive in the issues that concern our country and world.

## PROJECT GOALS

I created six goals as part of the project guidelines (as shown above). I lecture over ten historical design styles during the first week of class. We invite a guest speaker from the Political Science Department to speak to the class regarding politics, the government, and current issues. The ten design styles the students learn for this project are:

1. **Art Nouveau** (1890–1910)
2. **Dada** (early 1900's)
3. **Pictorial Modernism** (1900–1940)
4. **Russian Constructivism** and Suprematism (1915–1930)
5. **New York School–USA** (1940's–1960's)
6. **Swiss** (1950's–present)
7. **The Conceptual Image–post WWII** (1950's–present)
8. **Post Modernism** (1960's–present)
9. **Digital Revolution** (1990's)
10. **Contemporary** (1980's–present)

The students must choose five of the styles above to create five different posters on themes of their choice. Three of the five posters have to be on the core themes of the American Democracy Project which are civic engagement, political opinions, voting, social issues, etc. (the other two posters could be over anything else they valued, such as a music poster). The only posters considered for this exhibition were those that fell into the ADP themes. The students are given a total of four weeks to complete the five posters. This past year, there were 16 students who created 80 posters, 47 of which were chosen for this competition. As a professor, I must put my own personal opinions aside and select the best ones based upon design, concept, and success of the design style they used.



We have an annual event in October to showcase the chosen posters and let the public vote on their top three favorites by casting a ballot. This past year, there were over 800 ballots cast during the voting week. The first week is a voting week in which the posters are hung with a number and no identifying information as to who the designer is. Once the voting week is over, the ballots are tabulated, the winners are announced, and the designers for each poster are revealed.

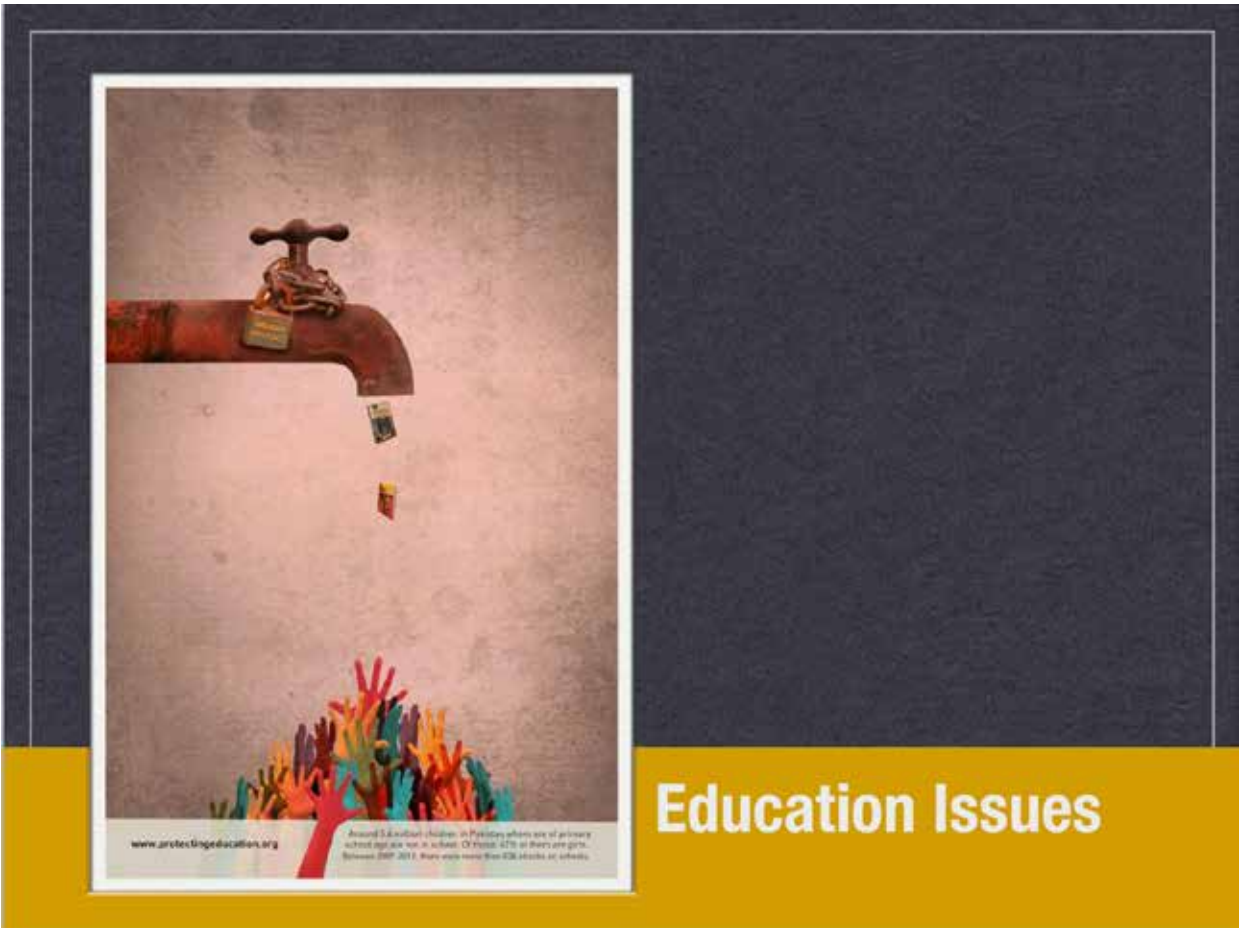


# POSTER CONCEPTS



There are a wide variety of poster concepts. Each year is unique depending on what is happening in the world at the time or if it is an election year. The students have many conversations during class in order to flesh out their thoughts, opinions, and concepts. At times, there are heated debates among students, but they are always respectful. Some of these students have not yet formed opinions about where they stand politically. It is always amazing to see them grow in this way. As a professor, I keep my own opinions out of it as much as I can, but I often play devil's advocate in order to push a student's idea further. Research is a huge part of the process. Once the students have their ideas, it is imperative they do research to back up their concepts to avoid unnecessary backlash. Another major requirement—not only of this project but also of my program—is that students must create their own artwork and photos unless it is unavoidable (such as a photo of a famous person). I also do not allow clipart of any kind. They have to be resourceful and willing to work hard to achieve the look they want while also working in the chosen style for each poster. I would like to share some of the major themes I have seen over the past three years.



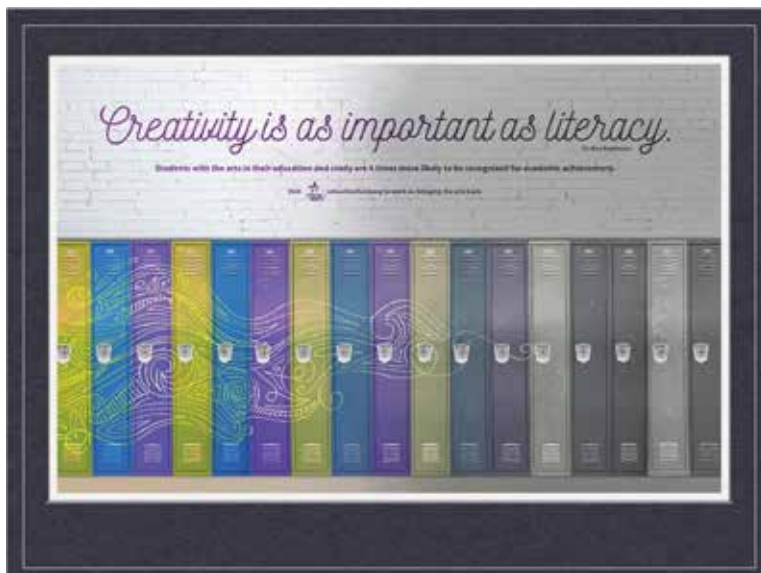


Education always seems to make an appearance. The poster above depicts how the struggle for education affects others around the world as well such as Afghanistan. Not everyone in the world has the same opportunity as we do in America.

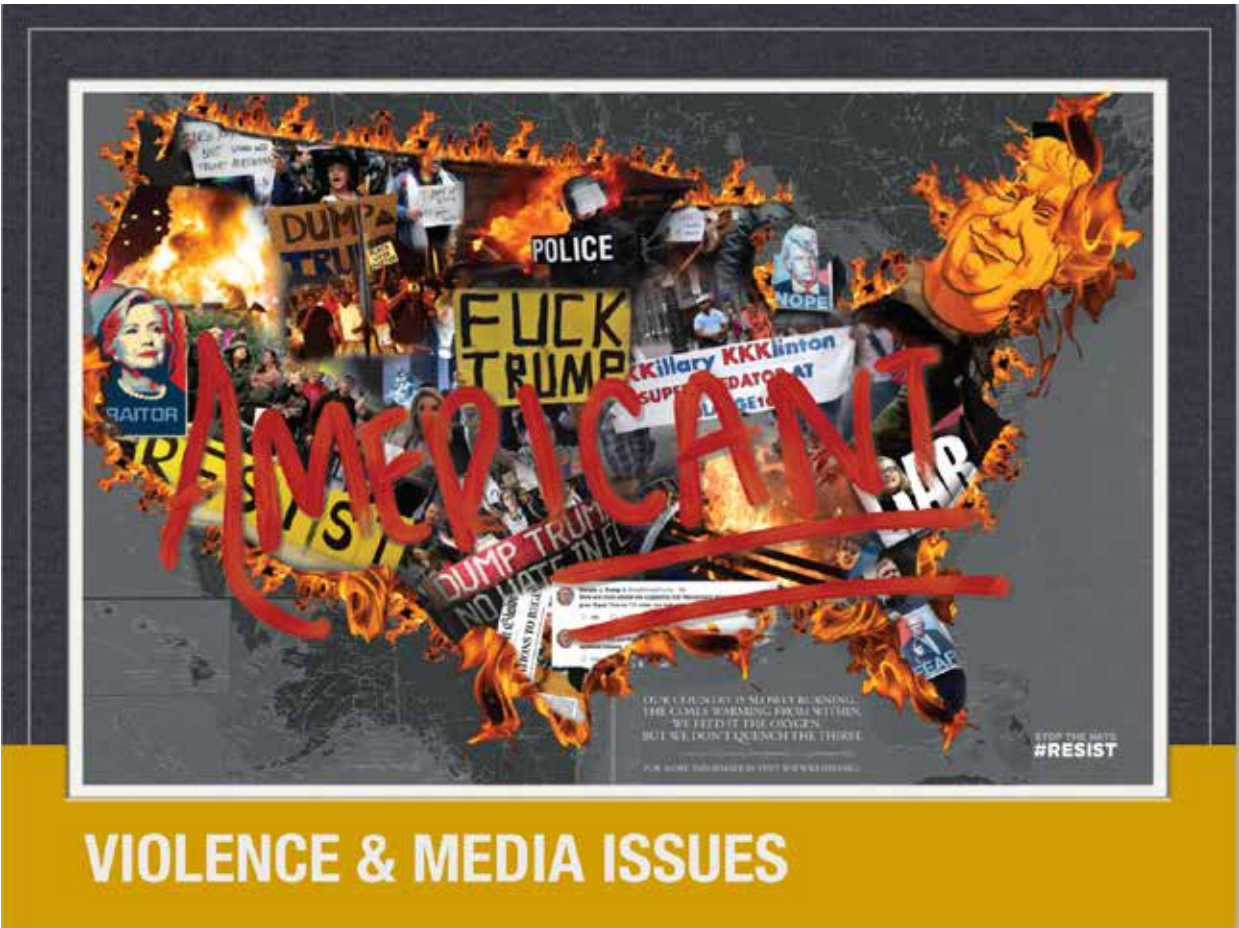


*Left:* Kansas has been suffering heavy budget cuts to education, which seem to be getting worse each year. Former Kansas Governor Sam Brownback was quoted as saying there is nothing wrong with the Kansas education budget, yet schools are closing and teachers are leaving to be replaced by unqualified ‘teachers.’

*Right:* The Kansas education system is under a great deal of pressure, like a pressure cooker. The steam shows the cuts made to the education budget in just one year.



*Left:* Removing the arts from the education curriculum can have and has had a negative impact on the creativity of children over time. The lockers act as a timeline of creativity lost. There is also a nod to music with the flowing design likened to a music score.



Violence and media issues are always a common theme each year that seem to be getting bigger over time. The poster above states: “Our country is slowly burning, the coals warming from within. We feed it the oxygen, but we don’t quench the thirst.”



Left: You can’t believe everything you hear. Mainstream media has a tendency to exaggerate the news for the sake of ratings, while ignoring worthy new stories. The media is responsible for some of the tension created in our society and should have to deal with the repercussions.





*Above Left:* A statement on the riots. New stations have always had the “if it bleeds, it leads” mentality, forcing us to be blind to peace and positivity happening in the world.

*Above Right:* In July of 2017, a new law took effect allowing conceal and carry on Kansas campuses. School shootings are already a prevalent problem, and in order to solve it, our government has chosen to fight fire with fire. Since we can’t surrender our guns, we must surrender our safety. The student who created this poster was able to borrow a bullet-proof vest and then photographed a fellow classmate wearing it on campus.



Above: As the next generation of leaders, college students are a powerful force in today's political scene. This student encourages viewers not tie ourselves down with senseless things, but instead be informed, participate, and be heard.



Left: As we witnessed the first female to be nominated for a major party in the past election, many deep-seeded sexist issues were brought back to light. Hillary Clinton faced a lot of criticism solely based on her gender that men in power would never have to worry about.

Right: Much like the idiom "to put one's foot in one's mouth," President Donald Trump is a man of many regretful words, and most of them aren't of any substance or intelligence.



Above: With the two candidates this past election, most Americans felt like they were forced to choose between the lesser of two evils. This concept illustrates there are other options if we're willing to look for them. I always preach the practice of "do it for real" to my students whenever it is possible. This is a great example of that. The student who designed this poster was a student janitor at the university and was able to create this mess in order to get the right photo.

Below: The past election's presidential candidates used social media platforms as a way to name-call and discredit each other, much like bantering, spoiled children. This campaign has felt very



unprofessional and deceitful from both sides. This student made a cherry pie and dressed up two neighbor kids to act as Clinton and Trump. She only instructed them to put their hands in the pie, but did not tell them how much to do so. Interesting how this photo turned out (as well as the election). Little Trump definitely got his hands dirtier.





Above: Our oceans are becoming plastic. Tons upon tons of trash fill the oceans. We do very little to eliminate how much trash we use on a daily basis, and because of this, most of our marine animals are the ones who suffer. Would we be more apt to do something to solve this growing problem if it was affecting one of our children?



Left: It is estimated that by 2050 there will be more trash in the ocean than fish. This poster illustrates the way we have been treating our planet and presents the planet as a fishbowl and show how important it is to take care of our environment, recycle, and decrease the use of plastics and other harmful materials.

Right: In 2014, Nestle used roughly 705 million gallons of water for its California operations, and despite the growing drought, Nestle continued to bottle water out of crucial California springs.



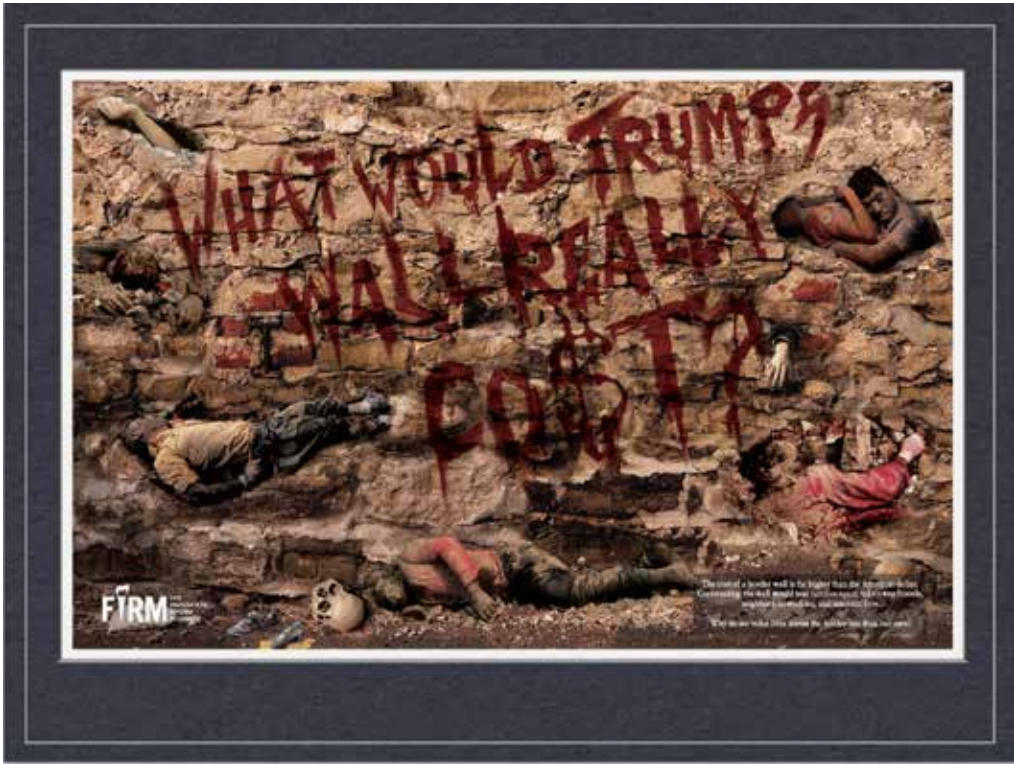
Left: As a nation, we pride ourselves because we honor our soldiers and respect their services. However, many of our veterans become homeless when their service is completed.

## POLITICAL ISSUES



Above: After the recent election, it is pretty obvious to see the moral degradation happening in our government. Many government officials are leading our country down a path of decay. Citizens need to address the issues in our government. The student designer photographed this scene using real maggots and mealworms she purchased from a pet store in order to create this concept.





Left: Many are worried about the price of the wall President Trump claims to be building. However, few are concerned with its true cost. The dollar amount for the wall will be high, but the lives, families, and relationships it will destroy are of far greater value.



Left: A statement about DACA. Through no fault of their own, those who will be directly affected by this decision will be forced to move “back” to a country that is not their home leaving them with very few opportunities for a profitable future.



Above: Words have an extraordinary impact on people every day. They leave scars on our hearts and in our minds as constant reminders of our successes and failures. This poster reflects the scars left on someone's heart for being homosexual; for simply being authentic. The student designer urges us to think before we speak.



Left: There is a problem in our world of depending on drugs whenever we are not feeling well. You can take a drug to fix one thing, and you feel like you've got it all. But those drugs lead to worse things, until you realize that you have lost it all.

Right: 1 out of every 6 American women will be the victim of an attempted or completed rape in her lifetime. I want to show that recovery from abuse is possible. I illustrated a victim in the process of healing and overcoming this obstacle; she is taking control of her life again.





*Above Left:* Fetal Alcohol Syndrome is the leading cause of preventable birth defects and developmental disabilities in the United States, and 1 in 33 pregnant women admitting to binge drinking in the past 30 days, this issue could not be of higher need for awareness. The student designer photographed herself holding the whiskey bottle then added the fetus inside.

*Above Right:* The effects of segregation and institutionalized racism cannot be swept under the rug. Poverty doesn't just disappear if you ignore it. Neither does racism.

# A TIMID VOICE PACKS A PUNCH



**Presenter: Elizabeth Reimer:**

I took this class last fall, and going into it, I was nervous because I knew the history of this project and the drama it had been known to create. I am a very reserved person and knew I was a minority when it came to my political views with my classmates. Especially after hearing the “two bottles of wine” story, I was really concerned about putting my views out there. I am a person who wants to keep the peace, and I don’t want to offend anyone. When Karrie asked all of us in the class if it was okay if our names could be on our posters as well as posted online in the Facebook album, I thought there’s no way! I worried about the backlash I thought I might get from my classmates but also worried what people in my hometown would think. I come from a conservative small town in Kansas where people tend to be judgmental and closed-minded. However, I faced that fear, stood up for what I believed, and it turned out to be an amazing experience from which I grew so much.



As students, we are always told to do it for real when it comes to the content of our posters. When I say this, I speak for the whole class: the posters you are seeing are not the first versions we did. We created multiple versions of each poster before getting to our final one. I believe in that 4-week time period, I averaged one to three hours of sleep per night; we all looked like zombies. We have a unique situation at our university where our lab is open 24/7 for art and design students. We basically live, sleep, and eat there.

For this particular poster (shown above on the right), it required me to take pictures of organs and body parts. My concept was to display abortion as if it was being compared to removable tissue, because that is one of the main arguments today: a baby is not a baby until it is born. I was trying to create this metaphor of a “bug case” that displays a baby being compared to a finger, a mole, or an appendix, etc. that you can easily get removed.

In order to get these photos, I called all around to anyone that I thought would have anything close to what I was needing such as labs and hospitals. I even called our Biology department on campus where we have a cadaver lab. I found out through this process that it is illegal to photograph human organs. That roadblock forced me to go the animal route. I finally found a slaughter house about an hour from my university that was butchering hogs the next day. So, there I am (on the left) photographing organs. All of these images, with the exception of the babies, appendix, and moles are my own photos. Even the ear and fingers I photographed and Photoshopped to appear cut off.



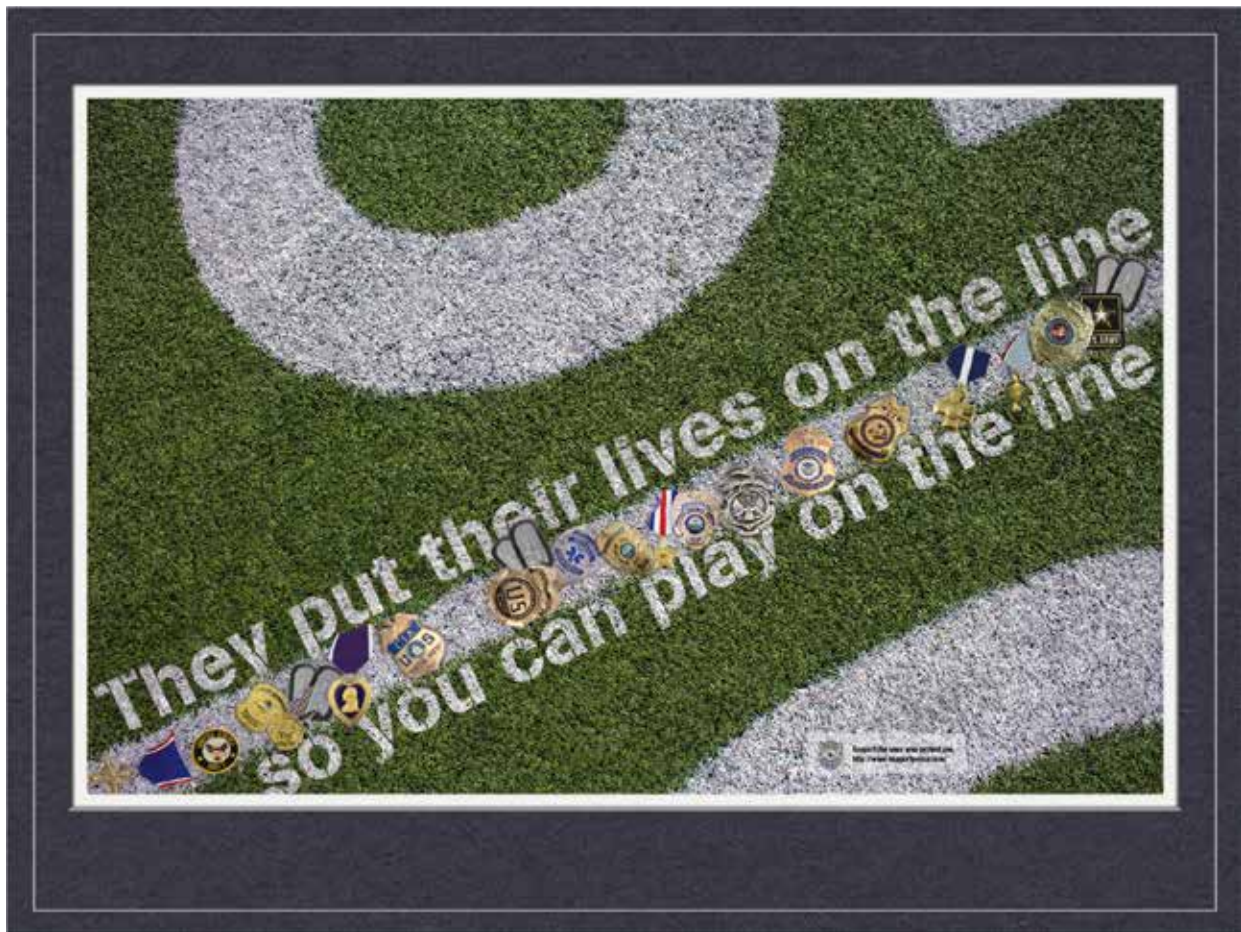
While I was at the slaughter house, they had just dragged out one of the cows which left a bright fresh blood trail on the ground. Eureka! This poster fell right into my hands (above right). I thought it was a perfect representation of the Kansas education system. Programs such as art and music are being dragged out, slaughtered, and left on the concrete to be washed away. If you look closely at the poster, there are details such as the bloody money and the conference room number representing the number of public schools in Kansas that have been affected.





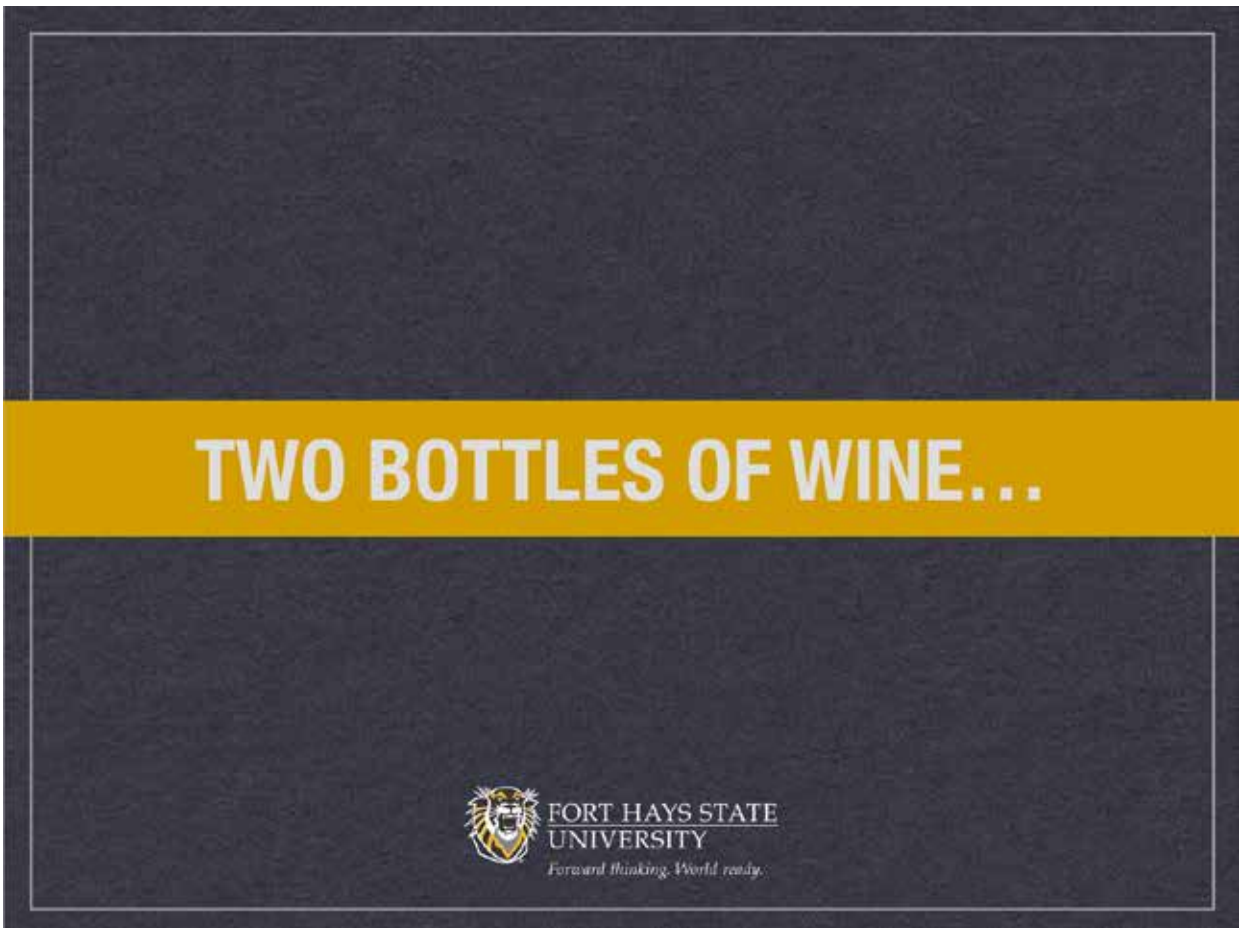
This poster (above left) is the one I was most concerned about with my hometown. I did not want anyone to think I was mocking Christians. But this issue seems to be rising. The protest sign (above right) is an example of a real sign seen at rallies from the Westborough Baptists (in Topeka, KS) and other related groups. These groups claim to point to the cross yet no one is without sin, so who are they to judge? There are multiple verses in the bible that support this claim. If you look at the negative space, you will see a cross. One of the statements I make on the poster is, “the next time you point your finger, take a look at your hand...there are three fingers pointing back at you.” Again, this poster was created using photos I took of my classmates’ hands.





This poster (above) received the most backlash when it was posted on the FHSU Facebook page. I got into my first online debate. With Karrie’s help, we carefully and crafted a respectful response stating my argument along with my sources. Because there are so many different opinions about the protests and why they are happening, I feel that is why this poster stirred up so many emotions for people. My personal view on the issue is that when someone protests the National Anthem, they are not just protesting the police, they are protesting everything the flag stands for. I feel like there are more appropriate ways to protest without disrespecting the National Anthem.

This leads us to the “two bottles of wine” story...



**Presenter: Karrie Simpson Voth:**

From my experience, if one has the ability to illustrate his or her beliefs in a visual form that communicates to others, then that is a powerful tool. They can use their artistic and creative abilities to sell change—to alter behavior. We call this socially responsible design. If you can't change minds through powerful graphic design, then ad agencies have been wasting millions of dollars.

Unlike my students, I did not grow up on social media. What transpired when we released the winning posters on the university Facebook page for the first time (2015) was more than I could have ever anticipated. It was more than any of us expected. Let us start at the beginning with the winners of that competition.



## Jill Herbert / 1st Place

"Human Trafficking In Kansas"

Poster Style: Dada

*Out of 250 children interviewed at the Wichita Children's home in Wichita, KS, 100 said they were forced, frauded, or coerced into sexual exploitation. Keep your eyes open and know the signs.*

**FIRST PLACE POSTER:** Jill was inspired to create this poster after reading an article on human trafficking and how Kansas is the fairway. In particular, her hometown of Wichita as well as Topeka were cited as the #1 and #2 trafficking hubs in Kansas. Jill struggled to come up with the right imagery for this idea.

As we were brainstorming, Dorothy from Wizard of Oz came up as a concept, so I volunteered my daughter and her friends as models to represent Dorothy. Halloween was just around the corner, so Walmart had a Dorothy costume available. We did the girls' hair and makeup, then photographed them. Jill compiled those photos along with other photos of notable buildings from Wichita and Topeka to create this winning poster.





## Daniel Gao Fan / 2nd Place

"Abortion Of Convenience"

Poster Style: New York School

*The concept of my poster is to remind the pregnant women—who do not want their baby because it would disrupt their life—to stop and think before going through the process of abortion. Through my research, I found that saline injection is the most common way to abort a baby in the first trimester. I also wanted to hit the viewer hard with a powerful statement: "abortion doesn't make you un-pregnant, it makes you the mother of a dead baby." It will definitely get one's attention and hopefully change people's minds about abortion. I hope to cause lots of conversation with my poster in order to bring about change.*

**SECOND PLACE POSTER:** Daniel was an international student from China where they had the one-child law in place. He felt strongly about abortion and wanted to discourage women from having abortions out of convenience. He explained abortion in China is as common as going to the grocery store.

To achieve this concept, he wanted to use beautiful illustration to draw in the viewer, then hit them hard with a powerful statement. He said he hoped to cause lots of conversation with his poster in order to bring about change. Interestingly enough, just days after this poster went viral, the law changed in China allowing families to have two children if one parent is an only child. We joked with Daniel that his poster was what caused the law to change.



### Poster Style: Post Modern

*I dream of working in the field of design for social change where my thoughts and opinions can be shared throughout the world with a simple design, such as the one I created for this poster project. Within the last few years, our Kansas governor (Sam Brownback) has made significant budget cuts to the arts education system and the education system(s) in general. As a student who had her greatest moments in the art classroom, and as a student who recognizes the importance of creativity in every field, I find it devastating to watch Brownback "destroy" our state. In my poster, I depict Brownback as a walking tornado upon our state of Kansas. In my opinion, he is crippling the creativity, innovation, and progress of our future.*

## Brittany Bange / 3rd Place

"Kansas Brownback Tornado"

**THIRD PLACE POSTER:** Brittany was a very passionate student who well-traveled and very politically engaged. She found it devastating to watch Kansas Governor Sam Brownback destroy our state. Creativity is important in every field, yet Brownback has made significant budget cuts to the arts education system as well as education in general. In this poster, she depicts Brownback as a walking tornado over Kansas, crippling the creativity, innovation, and progress of our future.

## President's Media Tour

35 events, 15 cities, 5 days



Once the winners were announced on campus, I emailed the winning posters to the new social media director and asked if she could create a gallery to share on Facebook. At the time, she was traveling with our university president on the FHSU Media Tour, which takes place each October. This was a critical time to for fundraising and speaking with donors. Although it was a busy time, she agreed to get it done while they were on the road.

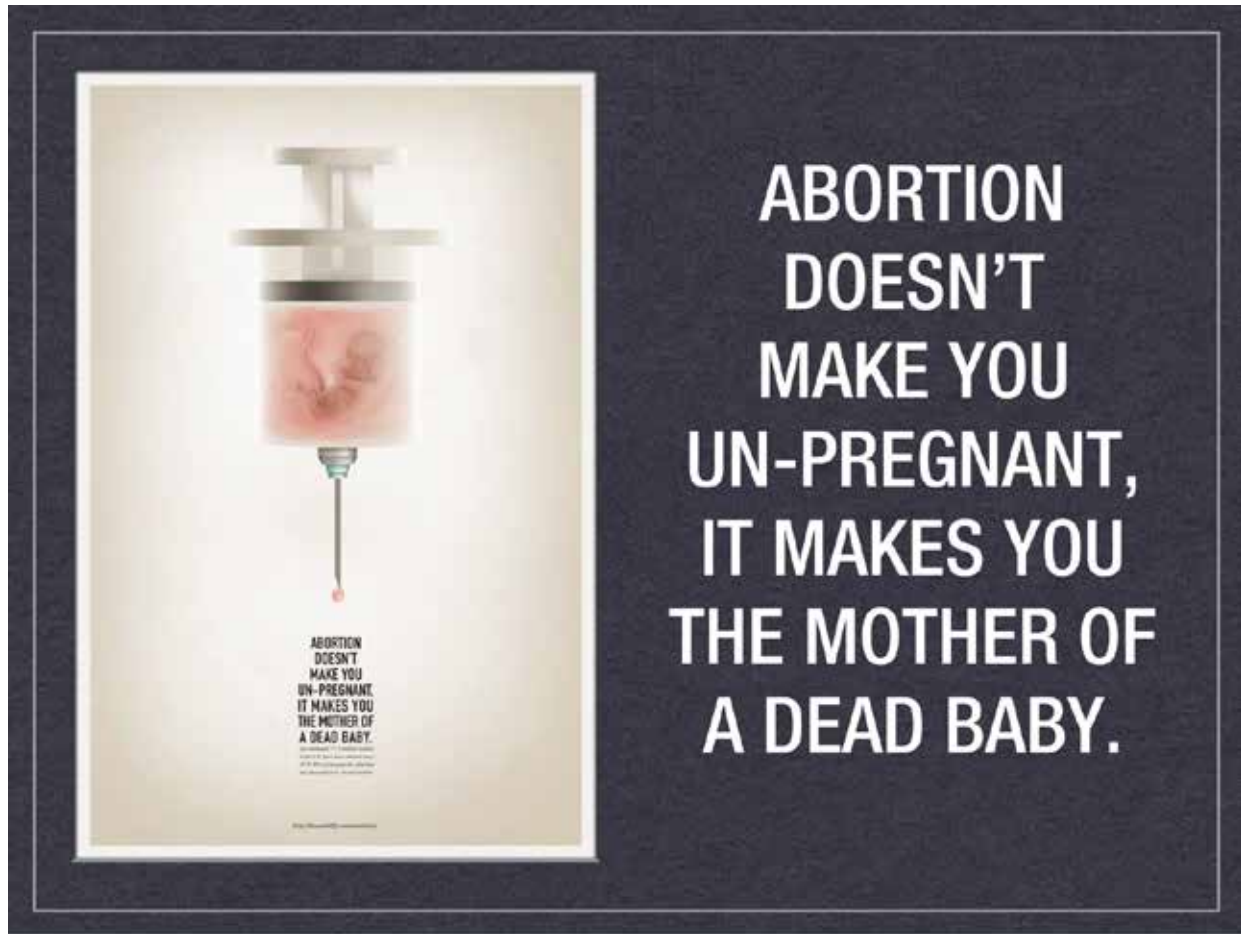
**Winners Gallery**  
Reach of 500,000  
in 24 hours

While she waited for the president to finish an interview with the press, the social media director created and posted the gallery, complete with student profiles explaining why they did what they did. The album went up around 10:20 on a Wednesday morning—not necessarily Facebook primetime. Within a few hours, the post had 3 times the reach of any previous post they had done.

**The First Night**  
"Someone is wrong on the internet"



This is what was wrong on the internet.



Daniel's message packed a major punch that started an online war between people on both sides of this sensitive issue. The soft, cotton candy-like illustration pulled viewers in conjuring thoughts of in vitro fertilization until they read the type below shaped like a small saline bottle.

Remember how I said Daniel hoped his poster would cause lots of conversation? He got his wish...



32,586 shares 2.2K comments

**Logan Dawn** He is the same living human being he was in my womb if I'd had an abortion he would be DEAD plain and simple. If you're ok with killing babies that your priority but stop denying that's what you're doing.

Like · Reply · Message · 2,429 · October 21,

## The Great Debate

Pro-Life vs. Pro-Choice

Normally, the social media director monitors all comments, to answer questions and make sure nothing inappropriate is posted. She tried to keep up with the comments on the abortion poster, but the next day, she gave up. They were coming in fast and furious with replies on top of replies.

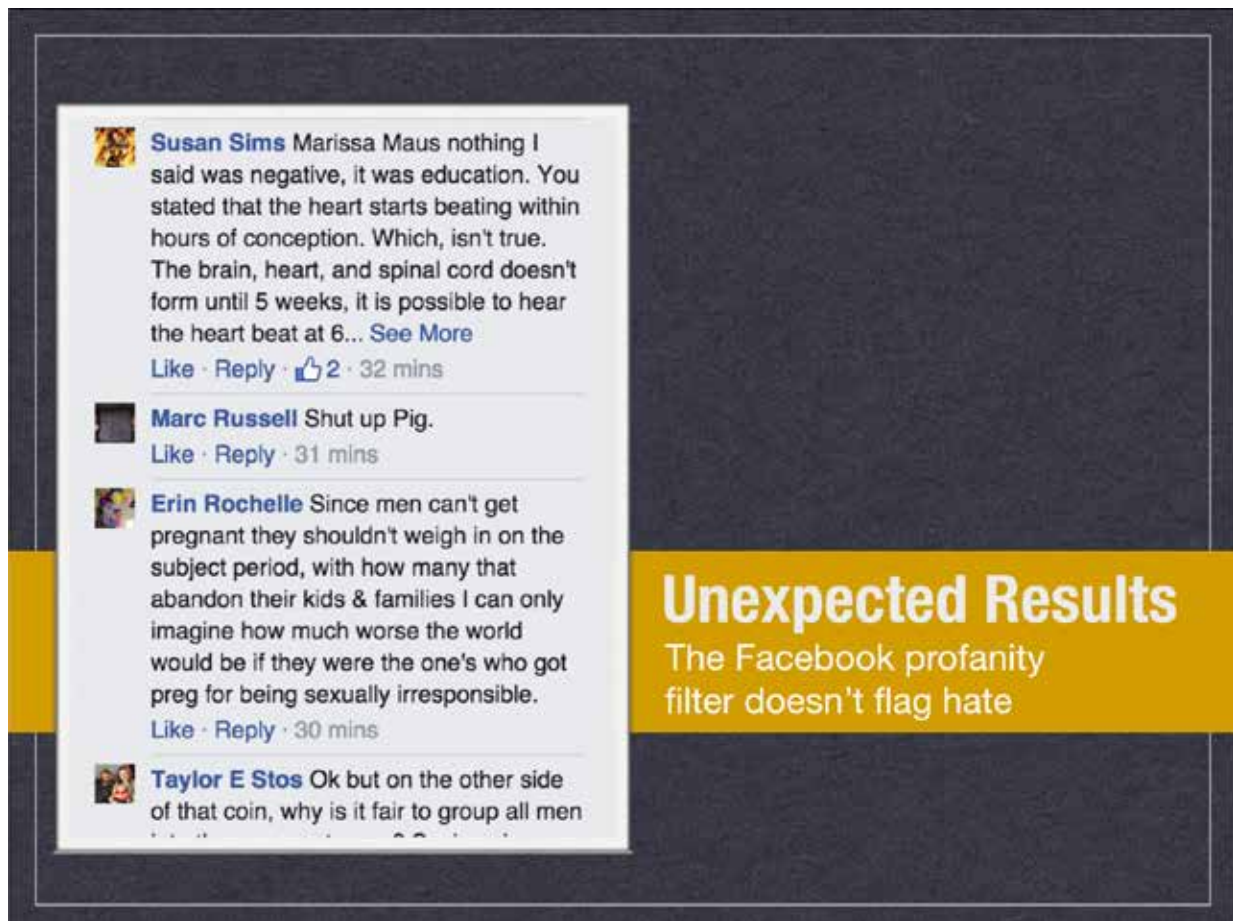
What is FHSU's stance on abortion?  
11 minutes ago · Like · Reply

**Damian Barron**  
Question: there's a difference between encouraging discussion with the presentation of an unbiased and open platform and outright criminalizing and shaming a section of the population. You are right, comments and posts by other social media users do not reflect the opinions of you but your own posts do. You have shamed innocent people. You have degraded the perception of higher education institutions on social media by justifying a lower moral ground through freedom of speech. You are free to say whatever you want in this country but can and will be judged.

## The Great Debate

Pro-Life vs. Pro-Choice

There was even a debate on the main page questioning FHSU's stance on abortion and accusing FHSU of taking a side. It was a very difficult situation to say the least. My students handled this quite well considering the non-stop backlash it was creating. I, on the other hand, was not handling it as well.



I was at a loss as to how to stop the madness that was taking over. At the time, I was a newly-appointed interim chair. Even though I am a tenured professor, I was fearful of losing my job over this situation. Our president at the time was barely into her second year, so it was a sensitive time for her as well. The last thing I needed was to cause her and our university any unwanted attention.

I tried to keep up with the flood of comments coming in, but it was so overwhelming. My husband tried to get me to stop watching the viral train wreck I had created, but it was no use. He threw up his hands and left the house only to return a short time later with two bottles of wine. He sat them down in front of me and said he thought I could use a drink. What was he thinking? I didn't even like wine. There, in front of me, sat a bottle of red wine and a bottle of white wine. Surely, I could try just one glass just to calm my nerves. I ended up drinking half of each of them trying to get through the madness until I finally gave up around 2:00 am. The comments were coming in like a blizzard and I could no longer see straight. I didn't sleep at all that first night, nor the whole week.

There were some unexpected results from this experience:

1. We were reported to Facebook multiple times
2. FHSU Facebook page received direct messages with personal stories from women who had chosen to have an abortion and how the poster made them feel
3. Photos of aborted fetuses and bloody baby parts were posted in the comments
4. Women posted photos of their own babies questioning abortion
5. There were huge spike in page likes and audience growth
6. At first, people were attacking Daniel. He was a man. How could he understand? Soon, they forgot all about Daniel and began attacking one another. SO MUCH HATE: "if you feel this way, you should go kill yourself" was just one of the many hateful comments.

# Can a state-funded institution do that?

Editing the message



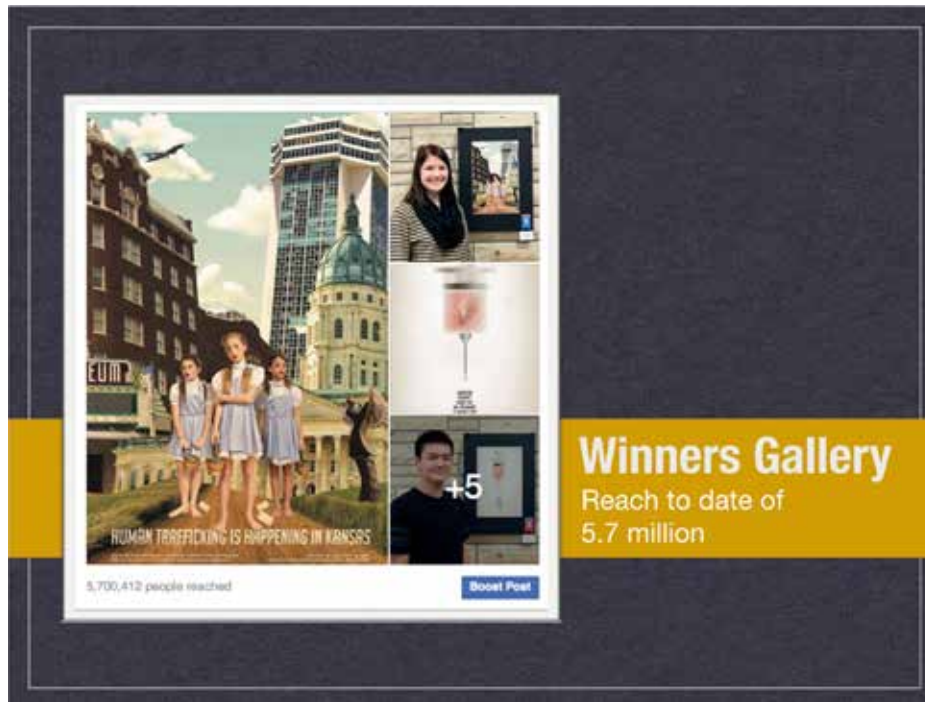
Eventually we began receiving comments like "How can the university post this anti-abortion message when it is a state-funded institution?" Then the FHSU president said, "I'm going to hear about this from the Regents," which is the governing body of the state universities of Kansas.

I went into action to write a disclaimer to be added to the gallery and each poster. It was sent to our general counsel and added Thursday evening to every poster and the main page.

## The Disclaimer

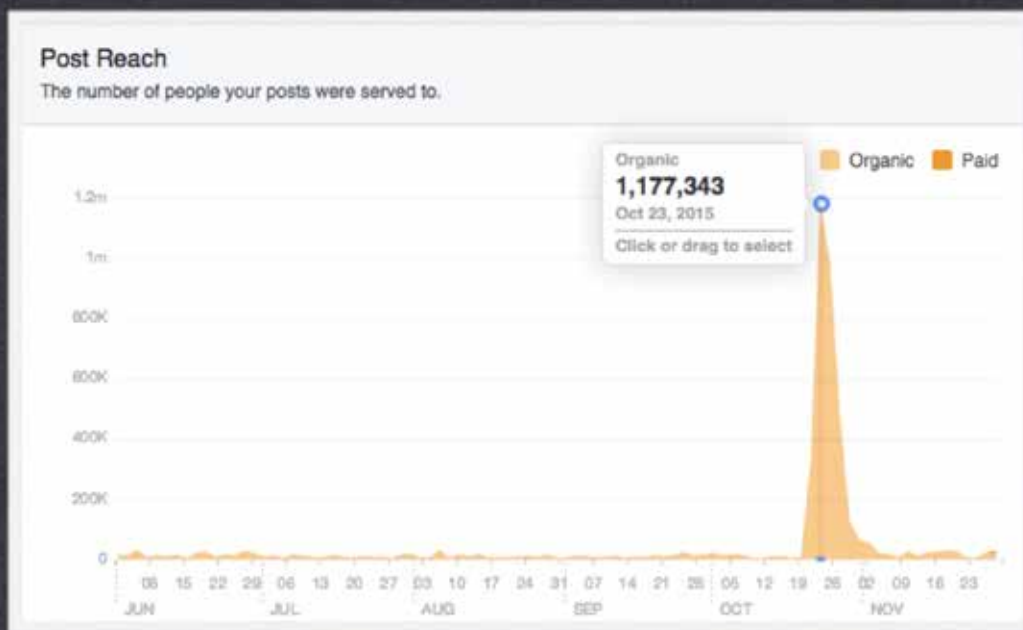
These posters are part of a project that is done each year to shed light on political and social issues that are happening in our state, country, and world. Its purpose is to create a component of civic engagement in our curriculum, as well as to use the students' design talents to express their own opinions. Opinions and statements made as part of this class assignment do not reflect the opinions of Fort Hays State University.





## Facebook Reach

The audience is now in control



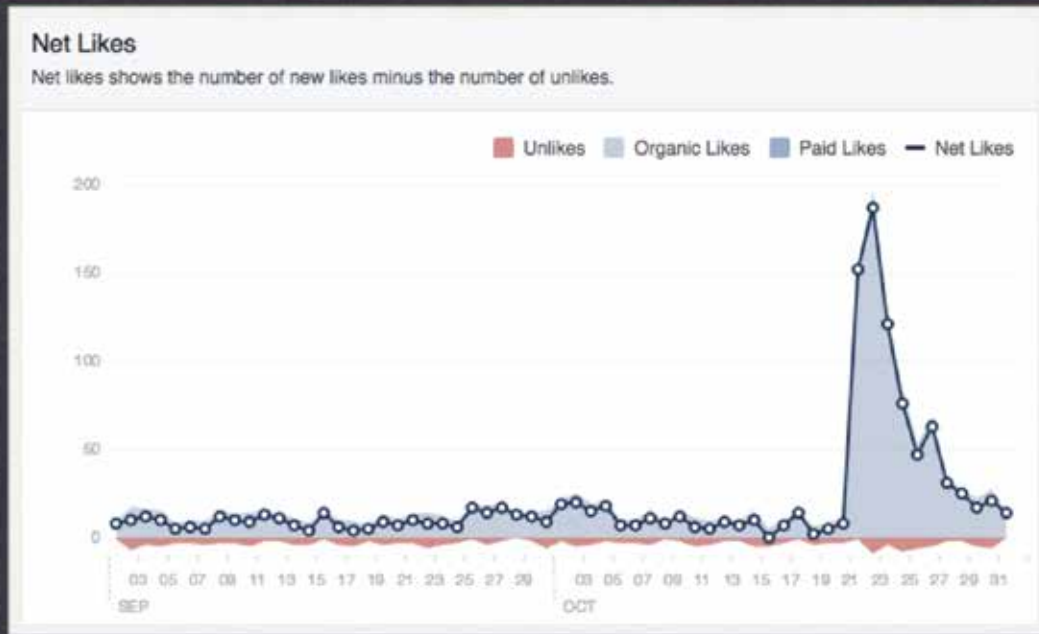
This insight snapshot shows how the audience took control. We saw the initial opportunity, but the audience took it and ran with it. The 1 million you see in the image above is a 1-day peak. The total reach exceeded 5 million users. The small bumps you see were efforts the FHSU social media director was really proud of before this happened—reaches of 30,000 and 40,000.

## 636 New Likes by Monday. From Where?

Paynesville, Ohio	Manchester, Tennessee	Memphis, Tennessee
Shawnee, Kansas	West Monroe, Louisiana	Wichita, Kansas
Topeka, Kansas	Brockton, Massachusetts	Baton Rouge, Louisiana
Port Neches, Texas	Winona, Mississippi	Great Bend, Kansas
<b>**San Lorenzo, Paraguay**</b>	Kansas City, Missouri	Johnson City, Tennessee
Baraboo, Wisconsin	Denver, Colorado	Las Cruces, New Mexico
Pittsburg, Kansas	Colby, Kansas	Selma, North Carolina
Lawton, Oklahoma	Bear Grass, North Carolina	<b>**Vellore, India**</b>
Preston, Idaho	<b>**Umtata, South Africa**</b>	<b>**Lower Hutt, New Zealand**</b>
<b>**Lahore, Pakistan**</b>	Cedartown, Georgia	Houston, Texas
Vero Beach, Florida	Kirkwood, Pennsylvania	Janesville, Wisconsin
Rochelle, Illinois	San Rafael, California	Albuquerque, New Mexico
Sun, Louisiana	Atlanta, Georgia	Chatsworth, California
Baxley, Georgia	Lead, South Dakota	Midland, Texas
Higdon, Alabama	Hartwell, Georgia	Overland Park, Kansas
Zebulon, Georgia	Baxter Springs, Kansas	Clearwater, Kansas
Crandall, Texas	Canton, Georgia	

## Page Likes

750 Likes in 10 days following post



To sum it up, any publicity is good publicity. More people across the country know our university's name now. We have a larger audience to tell our stories to, and the fact that there is no corresponding dip of "Unlikes" is proof of that.

# TANGIBLE RESULTS

## Students' designs speak out

By **Michelle Williams**  
 Digital Design Program at  
 The Ohio State University  
 Faculty of Graphic Design in  
 Columbus, Ohio

Highlighting human trafficking  
 was a major theme in the  
 student posters, and many  
 students used their art to  
 raise awareness about the  
 issue.

The Ohio State University  
 staff and the Ohio State  
 community are proud to  
 have hosted the annual  
 poster contest.

"I was able to see the  
 posters in person," said  
 student **Stephanie**. "It was  
 a great experience to see  
 the work of my peers and  
 to see the impact of their  
 art."

The goal of the program is  
 to provide a platform for  
 students to express their  
 views on social issues and  
 to promote awareness of  
 these issues.

"I would be proud to see  
 the work of my peers and  
 to see the impact of their  
 art," said student **Stephanie**.  
 "It was a great experience  
 to see the work of my  
 peers and to see the  
 impact of their art."



COURTESY PHOTO

Posters from the annual poster contest were displayed in the hallway.

"The poster is an excellent tool  
 for communication, a great way  
 to raise awareness of social  
 issues, and a great way to  
 express your views on the  
 world."



The winning posters were featured on the AASCU and ADP blogs. News stories appeared in the local paper and online news.

Many people contacted us to purchase copies of various posters.

# TANGIBLE RESULTS



Jill Herbert and Karrie Simpson Voth presented the winning poster at the 2016 Human Trafficking Conference at Wichita State University.





# TANGIBLE RESULTS



The public library in Lebo, Kansas requested to host all 60 posters for a special exhibition.



The KNEA (Kansas National Education Association) requested the entire collection of posters to display at their headquarters in Topeka, KS. The KNEA also donated \$800 to the FHSU graphic design program.

To view the posters from the “Let Your Voice Be Heard!” exhibitions, visit the following links:

2017 posters: <https://bit.ly/2LcSC0l>

2016 posters: <https://bit.ly/2Jl2Myo>

2015 posters: <http://ow.ly/U3rJx>

2015 viral posters: <https://bit.ly/2JlLq51>



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## 37 For and With Community: Graphic Design as Positive Social Change

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

### **Abstract**

The role of the design educator as a citizen in our current landscape requires a sensitivity and value in human relationships. The AIGA Designer 2025 document recognizes the “complexity of contemporary problems” which are “situated within larger systems that are characterized by interdependent relationships<sup>1</sup>.” These human networking systems are influenced by inevitable recurrent inside and outside forces that shift and alter these relationships. The core of my research studies these systems and their interconnectedness through community-based design initiatives.

I aim to impart upon my students how graphic design can become the method to promote positive change in unhealthy systems—whether economic, cultural, environmental etc. Students need to be challenged and encouraged to view graphic design outside the lens of a computer-based process that caters towards consumption. Instead, they need to view their discipline through the lens of a citizen designer responsible for the messages they disseminate. This ignites a sensitivity needed when designing for and with the community.

As an educator, I am always exploring new methodologies and strategies to implement into my pedagogical practice. How can students make a lasting impact on their local community during the transitional period of college? How do you get them to care and value the community outside of campus? What projects foster community-engagement while keeping students interested, motivated and curious?

I implemented a typographic poster exhibition project that addressed these questions through experiential learning methodologies. In tandem with the Facing Project, “a non-profit community story-telling project that intends to bring awareness about human rights issues and assets of a community to inspire social action<sup>2</sup>”, students were asked to visualize these collected stories. This human-centered project showed students the power within their discipline to create meaningful designs that celebrated community, collaboration and relationships while allowing these local voices to be seen, heard and felt.

<sup>1</sup> <https://educators.aiga.org/aiga-designer-2025/>

<sup>2</sup> <https://udayton.edu/artssciences/ctr/fitz/engaged-learning-scholarship/facing-project.php>

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## ***For and With Community:***

### *Graphic Design as Positive Social Change*

The University of Dayton is a Catholic university that is committed to the Marianist tradition. No, I am not Catholic, however, the culture of this place has me greatly invested in my students, colleagues and this University's mission. The core value of the Marianist community is quite simple and has been lost within our broader capitalistic society. It is to simply support one another within our communities. The Marianists' see education as supporting the development of the whole person. This means that research and teaching weigh equally because they truly are interdependent. Marianists are dedicated to "linking learning and scholarship to leadership and service".<sup>1</sup> They seek out ways to be good and do good in the world.

Educating the whole person means going beyond practical skill development and into building a trusting relationship between mentor/mentee and teacher/student. This is a guiding principle for me as I continue to root my core philosophies as an educator, and citizen, that practices socially engaged graphic design.

There are great challenges that come with establishing your voice in your local communities, but it boils down to building trustful relationships. The other aspect is getting students to approach their studies from this same perspective. I help my students to see their individual worth and responsibility as a contributor to the visual culture. They also need to understand that our discipline requires collaboration, patience, understanding and a variety of human relationships. A relationship that is interdependent.

There is a responsibility and continued effort in incorporating these philosophies into my pedagogy. I am continually circling around the same questions: What gets students to actually care about others when they currently have no existing relationship with them? How can students make a lasting impact on their local community during the transitional period of college? How do you get them to care and value the community outside of campus? What projects foster community-engagement while keeping students interested, motivated and curious?

There are other influences at play when taking into consideration the culture of our student body at UD which is 73.2% white and upper class (IMAGE A).<sup>2</sup> Then the hill is suddenly a mountain when the University sits in the center of

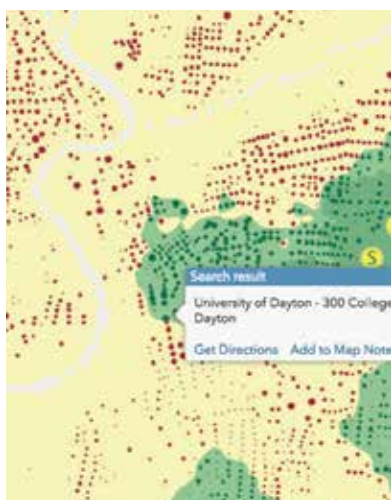


IMAGE A

The green dots represent populations in poverty who live within one mile of the supermarket. The red dots represent populations in poverty who live beyond a one mile walk to a supermarket.

SOURCE: Demographic data from U.S. Census and Esri Business location from infoUSA, [www.arcgis.com/home/item.html?id=f7ad35029b94407ea45fae3e17773d0a](http://www.arcgis.com/home/item.html?id=f7ad35029b94407ea45fae3e17773d0a)

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<sup>1</sup> "Mission and Identity," Mission Statement, University of Dayton, accessed on May 12, 2018, <https://udayton.edu/about/mission-and-identity/index.php>.

<sup>2</sup> "America's Top Colleges," 2017 Ranking, Forbes, accessed on May 12, 2018, <https://www.forbes.com/colleges/university-of-dayton/#>.

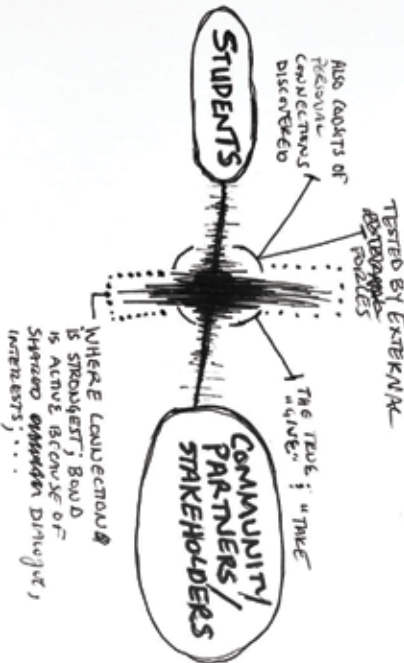
a city that is second in the nation for food insecurity and number one in drug overdoses—both being fueled by an economy that hasn't recovered from the fall of industry in the 1960s.<sup>3</sup>

These local challenges are problems that affect everyone in this place, regardless of the amount of time you spend here. We all exist within some social system where economics, politics and different cultures affect our environment. Students are in transition but play a large role in the social system. We should mentor them to not lose sight of the powerful role they play during this transformative time of college. Teaching keeps me passionate, enthusiastic and awake. I feel honored to have a larger purpose in these students' lives. I want them to feel this same passion and desire to identify creative graphic design solutions that are purpose-driven because they account for real human needs within a specific place. This sense of purpose is what weaves in a sensitivity for humanity and a care of who we are as citizens.

The role of the design educator as a citizen in our current landscape requires a sensitivity and responsiveness to values within these human relationships. We are then responsible for imparting these values upon our students. It is within this connection between students and community partners, where the vitality of the relationship gains strength (SEE DIAGRAM ON LEFT). In this bond, there is active dialogue, shared interests, a sense of reciprocity and the true give and take. That is how community-building works to promote positive change for increased viability within the social system.

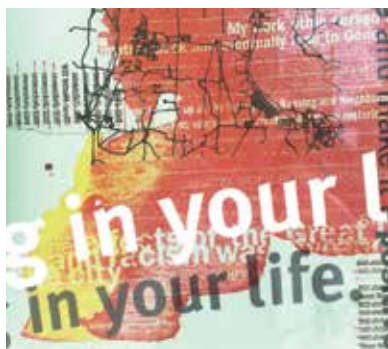
These young graphic designers brought visual life to the community's spoken words. Students see the positive impact they have had on a place and the people who reside here when they approach their discipline through this perspective. They will then learn how to be understanding because of their direct first-hand experience with creating new relationships. They see how the graphic design discipline can create a positive change within themselves and others.

I took initiative in the spring of 2017 and applied for a grant from UD's Office of Experiential Learning. I was awarded the Experiential Learning Innovative Faculty Fund (ELIFF) which I implemented into the Typography Two classes in the following fall. This method of experiential research has proven effective in guiding students on how to understand individual roles within the interconnectedness of society. Students learn confidence, discover self-respect and learn how to build respect for others. These connections and relationships



ABOVE DIAGRAM are just my thoughts and a quick mind-mapping as I write this paper. I am focused on that central collision between both parties either strengthen their existing bond, or they weaken it.

3 "Dayton, Ohio: The Rise, Fall and Stagnation of a Former Industrial Juggernaut," NewGeography, last modified May 12 2018, <http://www.newgeography.com/content/00153-dayton-ohio-the-rise-fall-and-stagnation-a-former-industrial-juggernaut>.



ABOVE IMAGES are of the exhibition installed. Last image is a detail shot taken from the street viewing into the exhibition.

reinforce how graphic design as a discipline depends on community building, collaborating, partnerships, and support. Design is, after all, *for the people*.

**THE DESIGN PROCESS AND THE HOW, WHAT, WHY, WHO CARES?**

I advised 25 junior and senior students through a graphic design exhibition titled: *Facing Dayton: Visualizing Neighborhood Narratives*. I learned about the Facing Project initiated by Kelly Bohrer, UD’s Director of Community Engaged Learning, in our Fitz Center for Leadership in Community. She and Alexa Irwin (Fitz Center Graduate Assistant) were the project directors.

The Facing Project is “a non-profit community story-telling project that intends to bring awareness about human rights issues and assets of a community to inspire social action”.<sup>4</sup> Student writers were recruited through the Write Place and the Center for Social Concern to interview community members that grew up in a variety of Dayton neighborhoods. I took these stories and saw the many complexities and possibilities for visual communicators.

I printed all of the stories and read them while meticulously taking notes. I would then map out the important themes which included racism, food access and drug overdoses, to highlight a few. After this lengthy and revealing process, I looked for relationships between the stories and what I had learned thus far of my students. I helped them to see how they could each relate to a specific story in order to remain interested throughout the project. Helping students see how to find relationships between their own experiences and the experiences of these people—who have lived vastly different lives—became the method to teaching them how to foster meaning. This set the foundation for an impactful outcome that began potentially lifelong relationships between many students and those community members.

Typography Two became a vehicle into opening dialogue around this community-based graphic design collaborative project that promotes social innovation. Typography Two explores the poetic, practical and persuasive nature of typography within our visual culture. Students were encouraged to investigate the content of the stories from varying perspectives. They were guided into generating alternative solutions after thoroughly analyzing the text and its inherent and potential meanings. Students visited the neighborhood; collected the soil and found objects; drove around and sometimes walked; took photographs; sketched what they saw; wrote down what was interesting, etc. This field research is the foundation for experiential learning. One student visited the storyteller in their home and spent over 3 hours exchanging dialogue and

<sup>4</sup> “The Facing Project,” College of Arts and Sciences, Fitz Center for Leadership in Community, University of Dayton, accessed on May 12, 2018, <https://udayton.edu/artsscience/ctr/fitz/engaged-learning-scholarship/facing-project.php>.





TOP TWO IMAGES  
Detail shots of some  
promotional materials

MIDDLE IMAGE  
Laila Alshuwaikhat student,  
with Mary Jo Dahm, storyteller  
from Old North Dayton.

BOTTOM IMAGE  
Storytellers, Marco and  
Leona Marmolejo from  
Dayton View Triangle with  
student, Jesse Chapman.

learning together. This same student also transmuted the poster form into a book that resembled a family album. This student learned that she needed to communicate her storyteller's narrative through the sequential form of a book. In the end, the risk was worth it as it had become more meaningful and powerful because of its interactive function.

Students pushed the boundaries because they were starting to feel connected to the people they were giving a visual voice to. They had begun to develop passion and sensitivity. One specific parameter included creating images through off-screen traditional graphic design processes: screenprinting; ink; drawing; collage; painting; hand-lettering; woodblock printing to dark-room processes. Each student also had to include ancillary text taken from *Dayton Ohio: An Intimate History* by Charlotte Reeve Conover which reinforced the connection to place and history of place.

Students were divided into five design teams: Promotional Materials Team; Curatorial Team; Installation Team; De-installation Team; Food and Beverage Reception Team. We quickly learned the need for a Production Design Team as many students had to serve on multiple teams. I selected Lead Designers who were responsible for overseeing their team of designers. This included objectives such as, group meetings, ensuring everyone meets deadlines, etc. They were also responsible for communicating weekly with me to discuss any needs, issues or questions.

Not only were these students fully engaged in mini design studios, they were also chipping away eagerly on their own graphic design posters that were expected to be exhibited publicly in a matter of weeks. The students had from September 18 to October 18 to be exact. It was incredibly fast and carried weight of all levels of expectation being achieved.

The final posters exemplified how visual culture can unite community and inspire the public. These typographic posters became another story within their own remarkable visual impact that left people truly studying the work. The type was poetic in the way it conveyed the messages inside these stories; practical in the sense that it disseminated the information; and persuasive in how it taught the history of Dayton communities while raising awareness and connecting students to this place. The stories were about the people's history, needs, hopes, desires and social innovation—along with—racism, food insecurity, vacant houses and the drug epidemic. Some of the illustrations displayed all of these social justice issues in strikingly different methods. One



poster of the Hillcrest Dayton neighborhood (IMAGE B) shows how the Great Miami River emerged as a symbol for connections but highways, bridges and railroads served as divisions. IMAGE C is a about a man from Madden Hills Neighborhood who had a negative experience due to Redlining. Yet, the student poetically pulled positive messages out to visually represent the hope in the voice inside of this storyteller.

The newly remodeled downtown Dayton Metro Library became the appropriate exhibition venue for this community-based project. Choosing to exhibit outside of the gallery walls and into the downtown space, provided transparency and visibility to anyone who wished to attend. The students created an opening reception environment that embodied fellowship around food, great design and community. The Saudi Arabian women included home-made dishes native to their culture showing how the students truly engaged in meaningful application throughout every facet of the project.

This action of recognizing these community members through a public display of their own words, became an integral part of the experiential learning process. This experience has helped me establish learning outcomes as I begin to develop courses that focus on socially-engaged graphic design endeavors.

**DESIGN ACTION OUTCOMES AND LESSONS LEARNED**

Experiential learning is the process of learning through experience. At the conclusion of the course, students were given writing prompts to help complete the writing component—the *experiential learning reflection paper*. I reminded them that writing was always a part of the design process. It is through the action of writing that we formulate our thoughts and take the time to analyze what actually happened throughout the experience. Students listed their exact roles and what they learned about themselves as young designers; if they feel they pulled their own weight in the team studios; if they felt they did more than others and if so, what could have prevented this? They were asked to identify exact strengths and weaknesses, but then asked to identify the greatest strength developed because of this process.

The main criteria and overarching guiding principle was honesty. This is the key to learning, growing and carrying forth good human values that are reflected in the Marianists’ living principles. They were also expected to consider the context and typeset the paper as a professional typographer who just completed my Typography Two class.

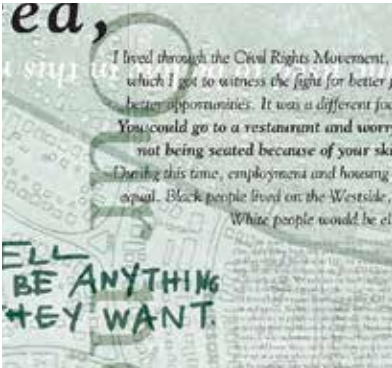


IMAGE B

Poster design by student, Emily Gorenc with detail image below. Some processes involved: collage, hand-lettering, scanned in handmade paper she made with her mom in a blender; scanned in map of Hillcrest Neighborhood.



IMAGE C

Poster design by student, Emily Brady. Some processes Involved: ink sketched map on tracing paper, typeset digital prints with red ink; collage; watercolor.





Students gifted their final printed posters to the storytellers allowing this new bridge to connect across cultures. The design lives on as it adorns the walls of their homes or offices. A few students have won awards for their posters including Best of Design in our department's Annual Horvath Student Juried Exhibition and a bronze ADDY at the 2018 Hermes American Advertising Federation awards.



There were many experiential learning outcomes that were achieved and developed during this project-based experience. All of which showcased the positive effect of graphic design when it is **for** and **with** the community. Students engaged with initiatives such as: learning how to connect with the individual storytellers who have very different backgrounds; immersing oneself into Dayton neighborhoods which are typically outside a students' comfort zone; client-designer relationship building; how to carry out an exhibition as supplemental to the classroom project; peer advising and collaboration; ongoing mentorship and critique; greater Dayton community networking; how to write an honest self-assessment reflection paper where strengths and weaknesses are identified; seeing how graphic design is a social practice and relies on human interaction; continual problem solving throughout the process and after; ongoing learning of knowledge around design principles within the contemporary graphic design landscape.



Those four weeks of work, a mere 28 days, revealed many additional problems such as budget constraints and issues that arise when installing in a public location. The students recognized and grasped these challenges with vast professionalism.

They learned how to identify the interconnected relationships within our environments that we subconsciously take part in on a daily basis. Students saw why it is critical to understanding how society and human behaviors work. Young designers (and even the older ones, such as myself) must remain sensitive to the value within interdependent relationships and our individual roles within social systems. The students left a lasting impact on this place and as they weaved positive change into the fabric of the community and the fabric of their mind, soul and body.

TOP IMAGE

Student, Intisar Alrasheed, embracing storyteller, Linda Woods.

BOTTOM IMAGES

Images taken during the opening reception of *Facing Dayton: Visualizing Neighborhood Narratives*.

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OPENING NIGHT image of the 2017 *Typography Two* students and to whom all credit is owed.

Intisar Alrasheed  
Laila Alshuwaikhat  
Emily Brady  
Annie Brinkman  
Jessica Burnham  
Erin Butrica  
Jesse Chapman  
Merani Cosme  
Claire Cullen  
Kristin Davis  
Sarah Fieldhammer  
Beth Fuchs  
Emily Gorenc  
Meg Gramza  
Emma Kaufman  
Caitlin Marhsall  
Payton Oakes  
Alyssa Ramstetter  
Steven Rojc  
Jeremy Rosen  
Caitlin Schneider  
Cassie Smith  
Taylor Wilson  
Nan Xiang  
Xu Zhuo



VIEW THE POSTERS, PHOTOGRAPHS AND PROCESS IMAGES:

[www.mistythomastrout.com/facingdaytontypographicposters](http://www.mistythomastrout.com/facingdaytontypographicposters)

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## 38 Creating a Collaborative Learning Experience: ART 161 App Design

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### **Abstract**

**Neil Ward**  
*Drake University*

ART 161 App Design is one third of a joint collaboration between the Graphic Design department, Journalism School and Computer Science at [our university]. Beginning in 2011, it brings together students and faculty from each discipline to learn and collaborate on building functional Android apps. All disciplines are needed to complete the project and are immersed in an agency like environment.

Group dynamics are key to making a smooth experience, selected by the three professors, as they work through ideation, site maps, wire frames, and mock ups. As each app requires students to consider user needs, material standards, and the limitation of skills/time, they quickly realize the need to communicate clearly with each other throughout the project to set expectations, make decisions, motivate each other, and set deadlines. The culmination of each project is a final class presentation/pitch with local agency professionals in attendance to give feedback and suggestions. Students present their original idea, research, user tests, and final working app.

Creating a collaborative learning experience : ART 161 App Design will focus on the concept and structure of the course, successes and challenges throughout the semester, and project visuals.

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## 39 **Experiential Education;** the value of dirt\* in graphic design

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**Margaret Urban**  
*State University of New  
York at Fredonia*

### **Abstract**

Design is often viewed as a profession of labs and drafting tables. I believe such an approach is limiting. As our discipline involves conveying information and experience, our students benefit from the chance to gather their own information and gain their own experience as part of the design, and educational, process.

I have developed projects that connect students to the natural environment. In working with nature festivals, farmers, and foresters, students have the opportunity to experience the clients' "workplaces." The first-hand knowledge gained is used to both inspire the assigned projects and to obtain a broader understanding of their relationship to their environment.

In the course of their research, students have eaten heirloom tomatoes fresh from the field, or homemade kimchi for the first time. They've caught chickens, scrambled up boulders, fed newly born lambs, and used glacial run-off to shape wood. The impact of these experiences often seems far more significant than the simple outcomes of design projects—identity systems, packaging, websites, collateral, and publications documenting in-depth research. These students have come to realize the impact of commercial farming, the meaning of organic production, the importance of soil to human well-being, and finally been convinced that the planet is warming through the greenhouse effect. Further, many of these students have stated that these projects were the most fulfilling of their academic career.

Call it experiential learning, or design research, the chance for design students to experience their world differently, and to translate that experience into their design is invaluable.

*\*soil*

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## 40 A Sin of Omission

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### **Abstract**

As a practicing Black American graphic designer for 20 years, I have always felt something was missing. Through my recent research while acquiring my MFA (October 2017), I recognized I lacked a feeling of belonging within my profession due to the absence of design professionals that looked like me. I attribute this to the omission of people of color in design history textbooks and courses during my undergraduate years. This lack of belonging has developed an urgency in me to research Black American designers who have contributed to the profession of graphic design, without recognition.

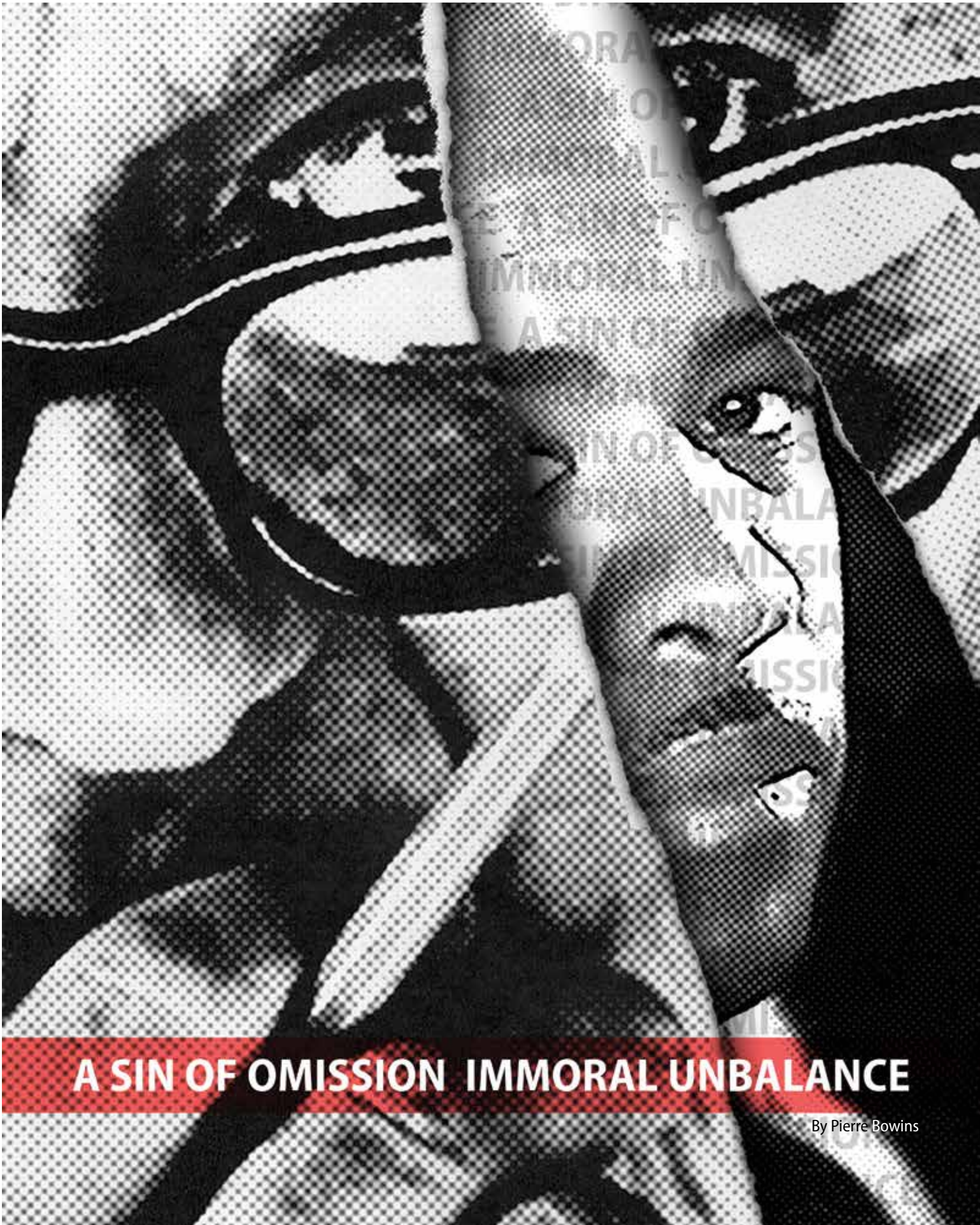
***Pierre Bowins***

*Frederick Community College*

My journey has put me on the path of searching for the Black American diaspora missing in the history of graphic design. I want my newly acquired knowledge to open a dialogue for all designers, especially Black American designers and encourage them to embrace their culture through their work. My goal is to share with my peers the understanding and respect I have gained from uncovering these inspiring designers. I want to challenge the existing notion and change the current design history canon. My research has fulfilled the sense of belonging I was seeking. I want to do the same for all designers of color.

It is my hope my presentation will provide my audience with a sense of enlightenment regarding the plethora of Black American designers who have contributed to the field of graphic design, yet have been omitted from design history. This presentation will highlight the similarities between the work of some Black American designers and the Euro-American designers of the same era. This knowledge will cause my audience to question, "Why have I not heard of these designers or recognized their works?" They will leave my presentation with a desire to learn and know more about Black American designers of color.





# A SIN OF OMISSION IMMORAL UNBALANCE

By Pierre Bowins



My research has put me on the path of exploring the missing Black American diaspora in the field of graphic design. My purpose is to bring to the forefront those persons having origins in any of the Black racial groups of Africa who contributed to design, with little to no recognition, in the classroom and history books. It is not meant to discredit those designers having origins in any of the original peoples of Europe who have significantly impacted the design profession.

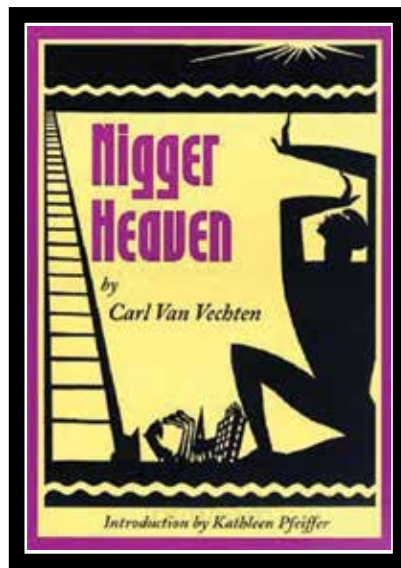
Throughout my research, I have found some design work of Black American designers reminiscent of some well-known Euro-American designers. These designers' works are from three decades: 1920s, 1960s, and 1990s. When comparing the work of two designers (one Black American designer and one Euro-American designer) from each of the three decades, the similarities are glaring. My research begs the questions, "Why are the works of these Black American designers not represented, showcased, or highlighted in design history books or classrooms? Why, instead, have only the works of the Euro-American designers with similar styles been described, showcased, or highlighted in said books and classes?"



Paul Colin



Aaron Douglas



La Revue Nègre Poster, Paul Colin, 1925  
 Bal Negre Poster, Paul Colin, 1927  
 Opportunity Cover Illustration, Aaron Douglas, 1926  
 Nigger Heaven Cover Design, Aaron Douglas, 1927

I first considered two early poster designs from the 1920s by French designer Paul Colin. Colin started his career in 1925 and was one of the foremost graphic artists of the period. He was best known for his poster designs featuring Josephine Baker from the French jazz revue, “La Revue Negre”; Colin designed about 2000 posters during his career. I compared his posters with two cover designs from the same era, one from the magazine, *Opportunity*, and a cover design by Aaron Douglas from a novel titled, *Nigger Heaven*. Both designers’ works juxtaposed overlapping geometric objects and showed elements of Cubist and Art Deco influences.

Jumping forward forty years to the 1960s, I compared four popular logo designs. Each logo was very simplistic in style and form, allowing the design to get the point across without much thought. The UPS logo simply portrayed a package wrapped up neatly with a bow, and the stylized “W” of Westinghouse represented a simple interpretation of an electrical circuit board. Both logos were designed by Paul Rand, one of the most famous and recognized American designers of the 20th Century who is best known for his simple logo style with a focus on need and function. His design philosophies are still taught in design classrooms.

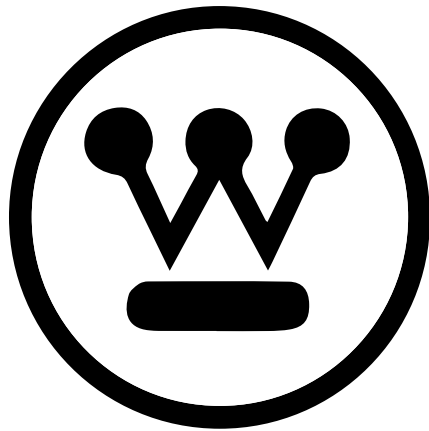
I compared his logo designs to the Motorola “Batwing logo,” a double peak arching into an abstracted “M” symbolizing progressive sound waves and the Peace Corps logo with its simplistic illustrated hand holding an olive branch. Both logos were designed by Thomas Miller, one of the least recognized designers of the 20th Century, which shows, in my opinion, a clear emphasis on discrimination as a catalyst that led to the omission of his work and others’ in design history books.



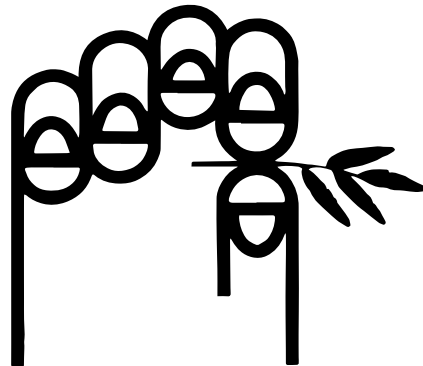
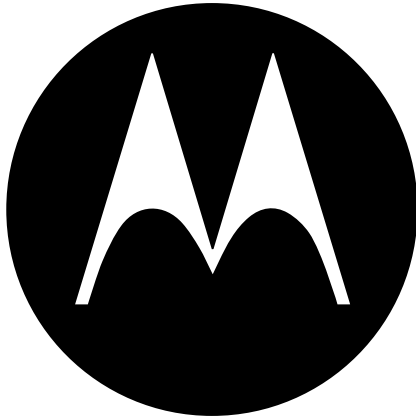
Paul Rand



Thomas Miller



Westinghouse Logo, Paul Rand, 1960  
UPS Logo, Paul Rand, 1961  
Motorola Re-branding, Thomas Miller, c.1967  
Peace Corp Logo, Thomas Miller, c.1961



Pushing on to the 1990s, I chose two poster designs for The Public Theater by Paula Scher, who has created memorable works for Citi Bank, Coca-Cola, and the Metropolitan Opera. She is best known for her postmodern approach and expressive use of typography in The Public Theater posters. I compared her poster designs to two two-page spreads designed for Rolling Stone Magazine by Gail Anderson. Both designers use very expressive typography that screams “Post Modernism.” In addition, they each show some similar inspirations from that of Constructivism and Dadaism.



Paula Scher

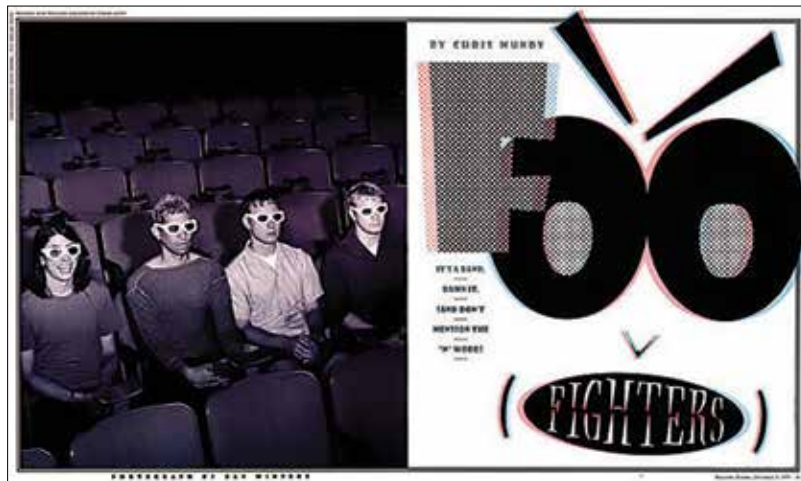


Gail Anderson





Chris Rock, Rolling Stone, Gail Anderson, 1997  
 Foo Fighters, Rolling Stone, Gail Anderson, 1995  
 Bring in 'Da Noise, Bring in 'Da Funk, Public Theater Poster, Paula Scher, 1995  
 The Diva is Dismissed, Public Theater Poster, Paula Scher, 1994





If one were to meet these six designers, one would see the distinct differences between them would be three of the designers are of European or Euro-American descent while the other three are of Black American descent. What would not be so obvious is the three European/Euro-American designers are all mentioned in the top three design history books used in today's classrooms, while the three Black American designers are not. Out of those top three design history books, there is only one Black American mentioned in only one of the three books, *Meggs' History of Graphic Design*. This designer was Georg Olden, who Meggs refers to as "the first prominent African American designer." Although he began his career in the 1940s, he wasn't mentioned until Meggs' third edition (1998)<sup>1</sup>.

I challenge the idea that Olden was the "first." There were clearly other prominent designers before him, one of whom is Aaron Douglas. Even though Olden wasn't the "first," he was definitely a prominent designer and the pioneer of broadcast graphics.

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<sup>1</sup> Although Mr. Victor Margolin's research states Georg Olden was the only black designer mentioned in the third edition of *Meggs' A History of Graphic Design*, my research has found Reynold Ruffins was mentioned as early as the first edition.

# MISSING FROM HISTORY

This story was developed to bring to the forefront those persons having origins in any of the Black racial groups of Africa who contributed to design with little to no recognition in the classroom and/or history books. It is not meant to discredit those designers having origins in any of the original peoples of Europe who have greatly impacted the design profession.

**AARON DOUGLAS**



**THOMAS MILLER**



**GAIL ANDERSON**



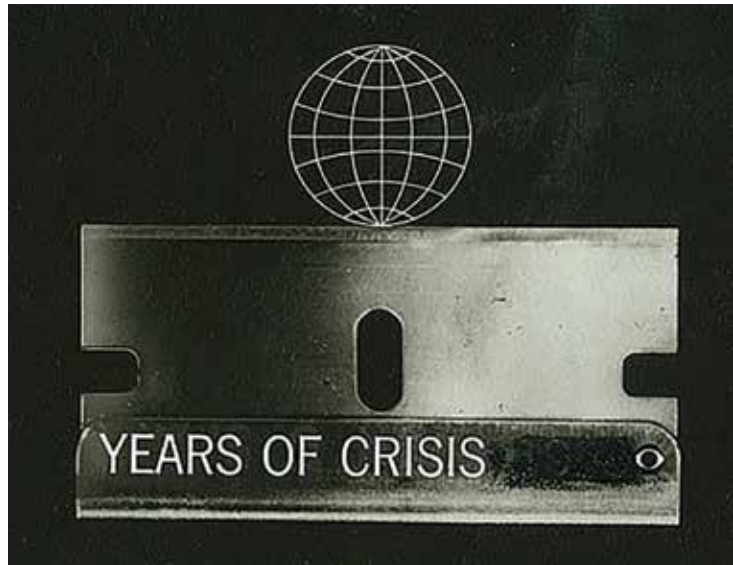




**Georg Olden** attended Washington D.C.'s all-black Dunbar High School where he was first exposed to cartooning and art. In 1937, he enrolled at Virginia State College but dropped out after a short time to work as a graphic designer for what is now the CIA. From there, through his connections, he landed a position at CBS, in 1945, as Head of Network Division of On-Air Promotions. At age 24, Olden became the head art director for the new television division. There he worked on programs such as, *I Love Lucy* and *Gunsmoke*. He then went on to help create the vote-tallying scoreboard for the first televised Presidential Election in 1952.

In 1960, Olden took a job as the television group art director at the advertising agency Batten, Barton, Durstine & Osborn. In 1963, he joined an elite department within the ad agency of McCann-Erickson. He was the first Black American to design a postage stamp to celebrate the centennial anniversary of the Emancipation Proclamation. This celebratory stamp featured a design that showcased chains breaking. By 1970, he had won seven Clio Awards and even designed the Clio statuette in 1962. Olden clearly deserves to be among the prestigious graphic designers represented in Meggs' third edition, but from my research he is only briefly highlighted, and there are obviously others that should be mentioned as well.

I've Got A Secret, TV Graphic, c. 1950  
Clio Award Statuette, 1965  
The Kentucky Derby, CBS Sports Title  
Year in Crisis, CBS News Title





Let's begin with the Black American designers used in my comparisons.

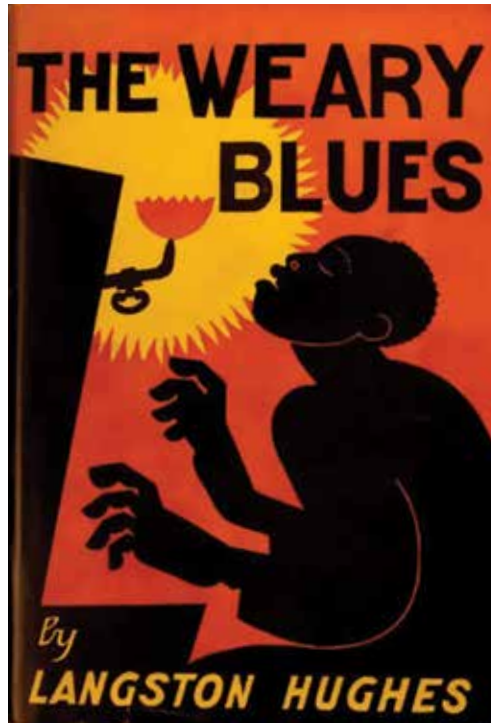




**Designer, Aaron Douglas** was one of the most influential artists of the Harlem Renaissance, and he played a key role in developing a unique African style of art by blending Art Deco and Art Nouveau with connections to African masks and dance. Douglas' illustrations created for Alain Locke's anthology, *The New Negro Movement*, showcased his style and communicated the evolution of African heritage through European art, referred to as "Afro-Cubism."

In 1922, Douglas received his Bachelor of Fine Arts from the University of Nebraska. After graduating, he taught high school art before moving to New York to study under German artist, Winold Reiss. Douglas' striking cover illustrations for the magazines, *Opportunity* and *The Crisis*, created a demand for Douglas' illustrations by Black American writers. Douglas composed note-worthy designs for Carl Van Vechten's novel, *Nigger Heaven*, and James Weldon Johnson's epic poem, *God's Trombones*. Douglas solidified his role as a major artist of the Harlem Renaissance through his murals that enhanced the walls of various institutions. He spent many nights on the streets of Harlem gaining inspiration for his designs and is best known for a series of murals, *Aspects of Negro Life*, created for the 135th Street branch of the New York Public Library. After leaving New York, Douglas became the art department chair at Fisk University in Nashville.

The Weary Blues, Book cover, 1920  
The Crisis, Magazine Cover, 1927  
Aspects of Negro Life, Mural, 1934  
Let My People Go, Mural, 1935-1939









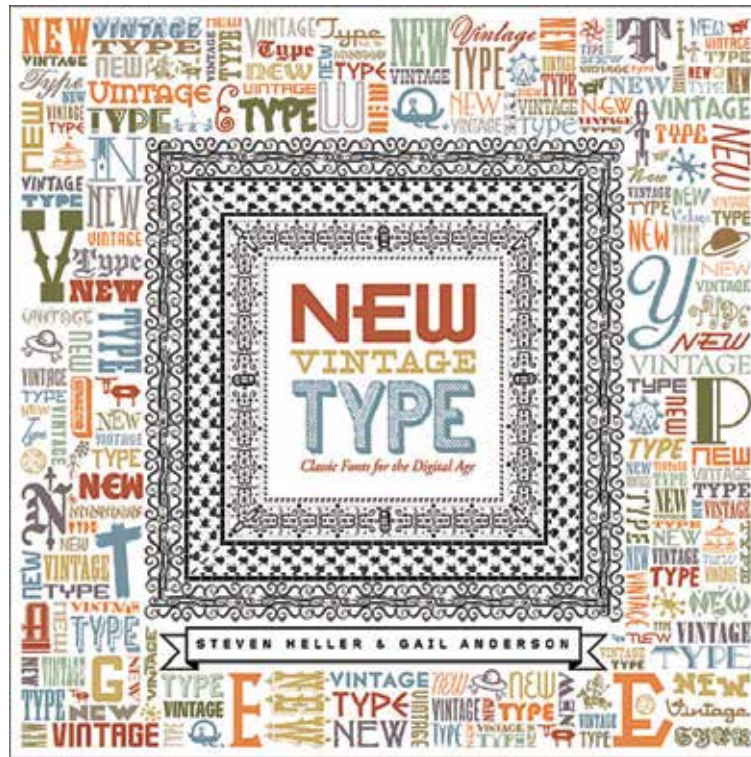
**Designer, Thomas Miller** broke color barriers in the design field. He designed logos with a simplistic style. Miller expressed interest in art when he was very young. He used his talent and ambition to become one of the first Black American designers to enter the graphic design field. After graduating from Douglas High School in Bristol, Virginia in 1937, Miller attended Virginia State College, where he earned a Bachelor of Education with a focus on the arts in 1941. Upon graduation, he enlisted in the Army and served in WWII.

After the war, determined to learn about commercial design, Miller gained acceptance to The Ray Vogue School of Art in Chicago, where he received his design degree in 1950. During his job search, Miller turned down an offer from a New York company because of its overt racism. The company offered him the job with the restriction that he literally be unseen and work “behind a screen.” He worked briefly as a commercial artist at Gerstel/Loeff before gaining a full-time job with the Chicago Studio of Morton Goldsholl Associates. As chief designer, Miller is best known, by those of us who have done the research, for his work on the rebranding campaign for 7-Up (1975), the Motorola rebranding, and the Peace Corps logo. While working for Goldsholl, Miller continued his freelance work creating mosaics for the memorial to the DuSable Museum’s founders. He has received numerous industry awards and much recognition for his achievements in the field of graphic design.

Motorola Re-branding, 1961  
Mosaic Portrait of Wilberforce Jones  
Peace Corps Logo, c.1961







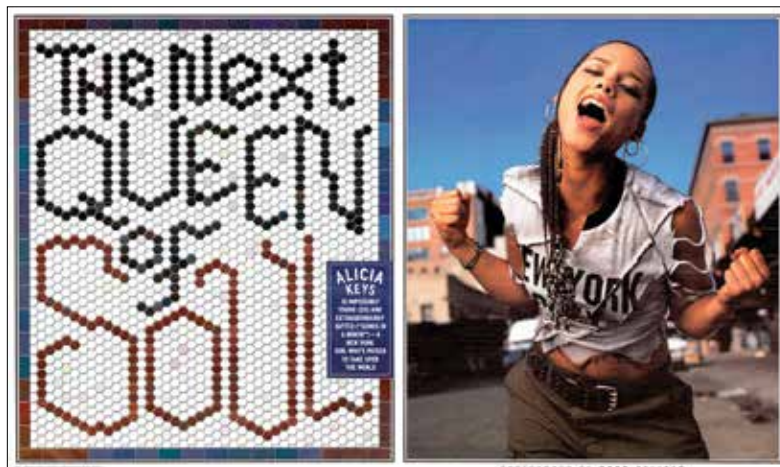
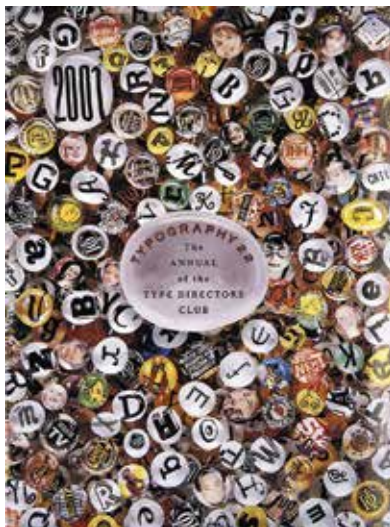
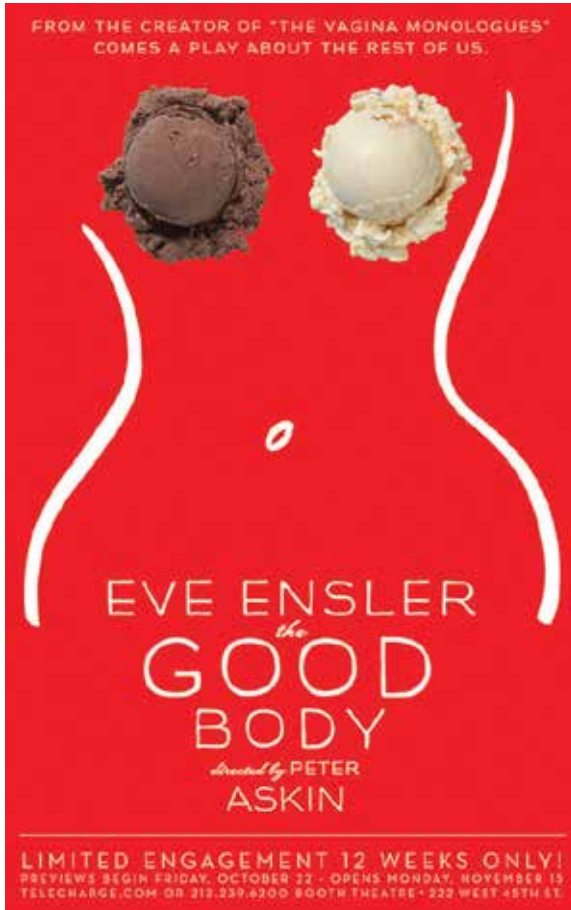
**Designer, Gail Anderson** is, in my words, a “Type Choreographer” because she makes the type move on a page. She is best known for her ability to design and create typefaces using a variety of unique mediums in her work. Anderson’s passion and eye for design began when she crafted little magazines of the Partridge Family and Jackson 5 by collaging together images from other magazines. While studying at the School of Visual Arts in New York, Anderson began to develop her methods and open-ended approach to design. After college in 1984, Anderson worked briefly at Vintage Books before landing a job

at The Boston Globe. There she worked on *The Boston Globe Sunday Magazine* under art director, Ronn Campisi, who was a proponent of eclectic typography and responsible for pioneering the new newspaper design of the late 1980s.

Moving on to *Rolling Stone* in 1987, Anderson worked with Fred Woodward. Together, they explored new and exciting materials to create *Rolling Stone's* eclectic designs. Everything from hot metal to bits of twigs to bottle caps were used to create their vision. After working her way up from Associate to Senior Art Director, Anderson left *Rolling Stone* in 2002 to join SpotCo as Creative Director of Design. Because of her ability to create typefaces suited perfectly to their subjects, her work for SpotCo included poster designs for Broadway and off-Broadway productions such as *Avenue Q* and Eve Ensler's *The Good Body*. Anderson went on to author *Outside the Box*, in addition to, collaborating and co-authoring books with Steven Heller on design, typography, and popular culture.

The Good Body, Broadway Theater Poster, 2004  
Man of La Mancha, Broadway Theater Poster, 2002  
Type Directors Club Annual, 2001  
Rolling Stone, Magazine Spread: The Next Queen of Soul, 2001





As you can see, there are other prominent Black American graphic designers who have come before and after Georg Olden. Let's consider others not showcased in my comparisons.





**Charles Dawson** was a prominent Chicago designer and artist throughout the 1920s and 1930s. He was best known for his illustrative advertisements. Dawson attended the Tuskegee Institute for two years before leaving for New York and becoming the first Black American admitted to the Art Students League. Sadly, he felt compelled to leave because of the blatant racism he experienced. Later, Dawson achieved his dream of being accepted into the Art Institute of Chicago. There, Dawson was extremely involved in student organizations and became a founding member of The Arts & Letters Collective, the first Black American artists' collective in Chicago.

After graduation, Dawson served in the segregated forces of WWI. When he returned to Chicago, it had become a racially charged city due to its slowed economy. From 1919 to 1922, Dawson worked as a salesman and account manager for Chicago Engravers. Upon leaving, he began freelancing for companies such as Valmor, which produced Black American beauty products, and other Black American entrepreneurs. Later, Dawson played a significant role in creating *The Negro In Art Week*, the first exhibition of Black American art. He also designed a layout for the *American Negro Exposition*, a 20-piece diorama showcasing Black American history, and a children's book, *ABCs of Great Negroes*. Ultimately, he returned to the Tuskegee Institute as a curator for its museum.

ABCs of Great Negroes, Book Cover, 1933  
The Negro in Art Week, Program Cover Design, 1927  
O, Sing a New Song, Poster, 1934  
Poro College Advertisement, 1939



**"O SING A NEW SONG"**  
 -- SUPREME SPECTACLE OF A MUSICAL RACE --

**SOLDIER FIELD** NEXT DOOR TO THE WORLD'S FAIR **CHICAGO**  
**SATURDAY 8:30 P.M. AUG. 25<sup>th</sup>**

**TICKETS - 50/- / 100- / 150- / 250**  
 REDPATH BUREAU 1316 KIMBALL BLDG. CHICAGO

**ABC'S**  
 OF  
**GREAT NEGROES**

W X Y Z

**The NEGRO IN ART WEEK**  
 NOVEMBER 16-23

CHICAGO WOMAN'S CLUB

Chicago Art Institute  
 NOV. 16 TO DEC. 1  
 Primitive African Sculpture, Modern  
 Pottery and Sculpture

Chicago Women's Club  
 NOV. 18 TO 23  
 Exhibition of Crafts, Pottery,  
 Drawings and Applied Art

EXHIBITION OF  
 PRIMITIVE AFRICAN SCULPTURE  
 MODERN PAINTINGS SCULPTURE DRAWINGS  
 APPLIED ART AND BOOKS

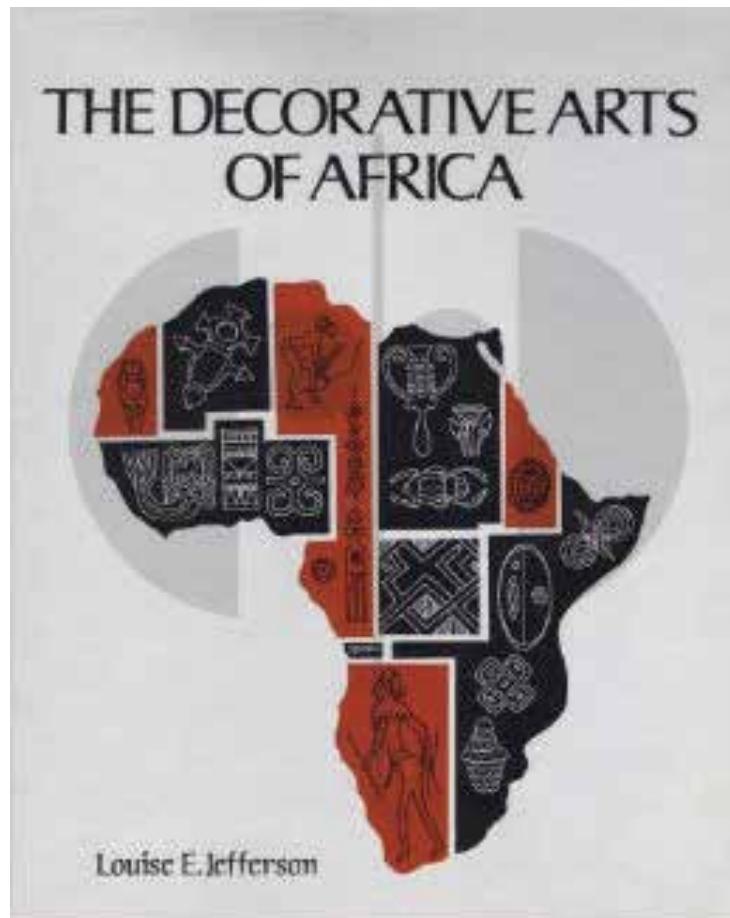
**Black Beauties**  
 in History and Mythology

**Isis**  
 THE MOST FAMOUS OF  
 EGYPTIAN GODDESSES  
 THE GARDEN OF  
 MYSTICISM AND  
 FORTUNE  
 THE WAYS OF EGYPTIAN  
 MYSTICISM IN ART, MYTHOLOGY  
 AND HISTORY

**PORO**  
 LEADERSHIP SINCE 1900  
*The Finest Art Beauty Culture*  
 SCHOOLS OF BEAUTY CULTURE -- HAIR AND TOILET PREPARATIONS  
 HOME OFFICE: 4415 SOUTH PARKWAY CHICAGO ILL.



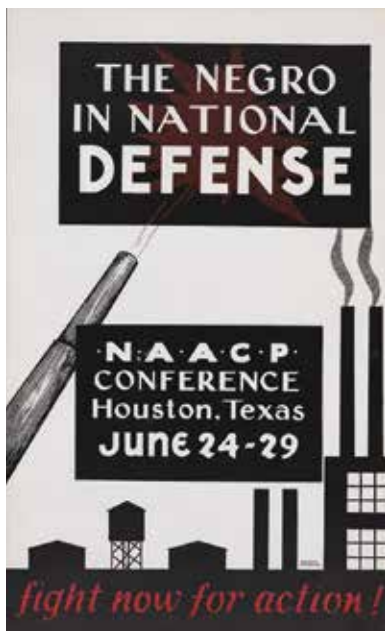




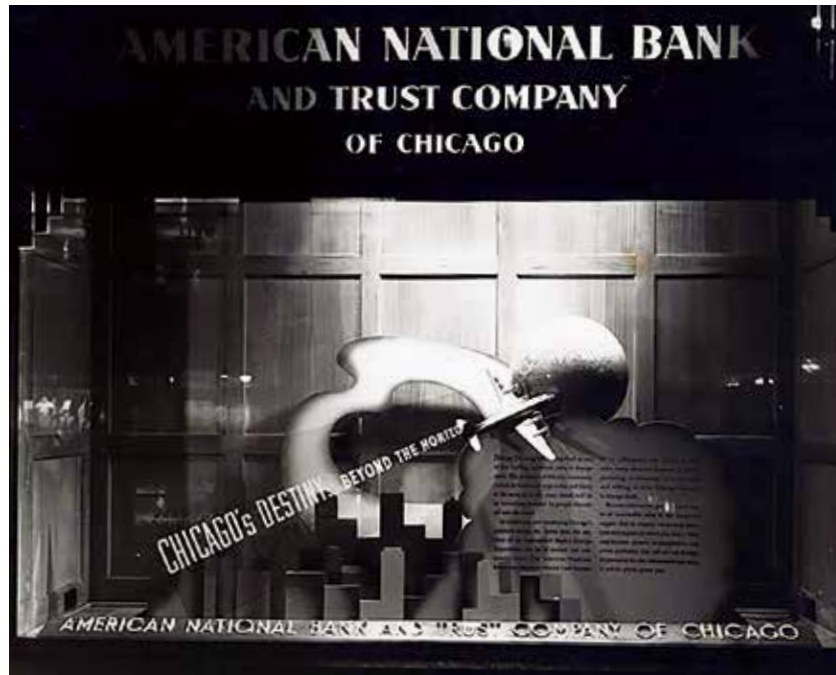
**Designer, Louise E. Jefferson** learned her craft from her father, a calligrapher for the United States Treasury. During the Harlem Renaissance, Jefferson attended the School of Fine Arts at Hunter College in New York where she became an active member of the artist community. In 1935, she joined Augusta Savage, Aaron Douglas, Selma Burke, Gwendolyn Bennett, and Jacob Lawrence as a founding member of the Harlem Artists Guild.

Early on, Jefferson did freelance work for the YWCA in New York. In 1936, Jefferson illustrated the song book, *We Sing America*, that contained images of Black and White children together. It was subsequently banned and burned in Georgia by the governor. Her freelance work with the National Council of Churches resulted in a full-time position at Friendship Press in 1942. She worked her way up to Artistic Director, possibly as the first Black American woman to hold such a position. Jefferson continued to freelance throughout her career and designed pieces for *Opportunity*, *The Crisis*, and the National Urban League Guild's Beaux-Arts Ball. In 1960, she retired from the Friendship Press but continued designing book jackets and maps. Jefferson's most ambitious project, *The Decorative Arts of Africa*, was published in 1973. After retiring, Louise Jefferson settled down in Litchfield, Connecticut where she could be found taking pictures around town.

Americans of Negro Lineage, Map, 1946  
NAACP Fight Now for Action, Poster, 1941  
The Decorative Arts of Africa, Illustration, 1973  
NAACP Birthday Ball Poster, 1940







**Designer, LeRoy Winbush** left Detroit for Chicago in 1936, directly after high school graduation, to become a graphic designer. Inspired by the South Side's sign designers, he worked as an apprentice for the Regal Theater in their sign shop before being hired in 1938. Soon after, Winbush's design talents landed him a job as the only Black American to be hired by Goldblatt Department Store's sign department in the 1940s. There, he revolutionized window displays and gained a reputation as one of the country's top airbrush artists. Later, LeRoy worked with the Johnson Publishing Company for ten years where he helped to create the first issue of *Ebony*. In 1945, he decided to move on and start his own company, Winbush Associates.

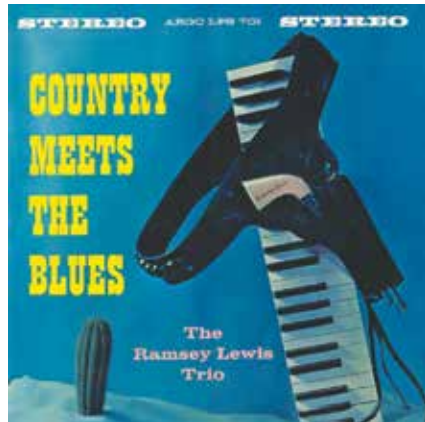
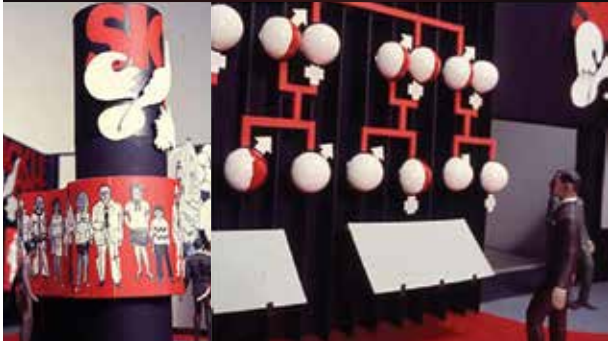


There he landed accounts with various publishing houses while doing layouts for *Ebony* and *Jet*. In addition, he was well known for his bank window displays on Michigan Avenue in Chicago.

Later in life, Winbush began teaching visual communications and typography at various Chicago universities. At age 48, he wanted to challenge himself, so he learned to swim. He enjoyed it so much he decided to study scuba diving. Winbush combined his love for scuba and design to create oceanic exhibits for Disney's Epcot Center, as well as, Hong Kong's Ocean Park Museum. Winbush also designed exhibitions of the Underground Railroad. He ended his career as an assistant professor and design consultant for the DuSable Museum.

Sickle Cell, Exhibit Design  
The Ramsey Lewis Trio, Album Cover Designs, 1962  
Bendix Washer/Dryer Advertisement, c.1950  
Astronautics, Exhibit Design

# SICKLE CELL



If you have baskets-full of kids... or if you haven't

... you'll love the **BENDIX DUOMATIC** WASHING MACHINE

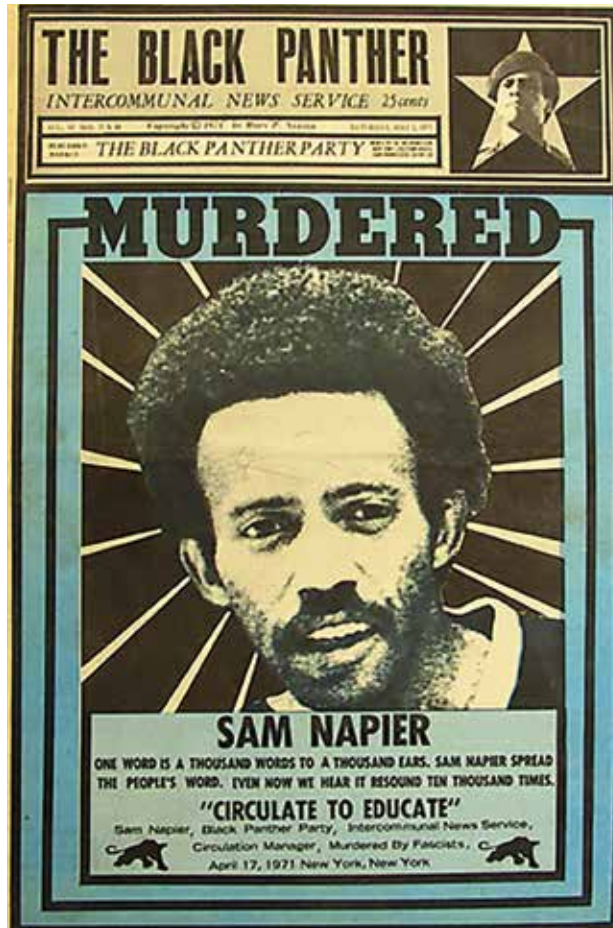
**CROSLY & BENDIX**

\$330

The advertisement features a black and white photograph of two children sitting in a laundry basket. The text is arranged in a clean, sans-serif font. The Bendix logo is visible in the bottom left corner.







**Designer, Emory Douglas** had an uneventful childhood, but his life changed after moving to San Francisco in 1951 where he had run-ins with the law. Douglas' first exposure to design was working in a print shop while serving time in a youth training school. Because of the encouragement from a school counselor, Douglas enrolled in commercial art classes at the City College of San Francisco where he began producing material for student groups.

During this time, he was introduced to Huey P. Newton and Bobby Seale and soon became active in the Black Panther Party. While watching Seale work on the first issue of *The Black Panther* newspaper, Douglas offered his design skills.

Douglas became the Minister of Culture for the Black Panther Party and centered his career in commercial art around civil and equal rights propagation. Much of his art for *the Black Panther* newspaper initially focused on Black American rights, but it soon expanded to include women, children, and community figures. Douglas' full-page images, paired with bold headlines, communicated the message on its own for those who were unable to read. In the 1980s, the Black Panther Party disbanded through the efforts of law enforcement, so Douglas continued to pursue independent design. In 2011, Douglas drafted *Views and Intentions: A Political Artist Manifesto*.

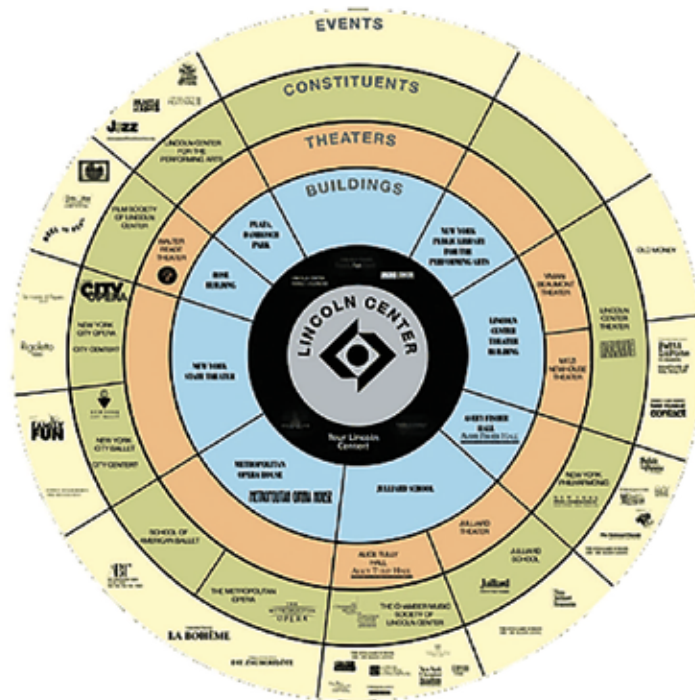
The Black Panther Newspaper, Back Page, 1971  
Home Coming, Cover Design, 1969  
The Black Panther Newspaper, For Bobby Seale, 1972  
The Black Panther Newspaper, Back Page, 1969











**Designer Sylvia Harris** was noted for her unwavering desire to help others and used her research and skill-set to reach far and wide. Growing up in the 1960s, Harris' experience with desegregation provided her the foundation for her interest in social systems and their effects. After receiving her Bachelor of Fine Arts from Virginia Commonwealth University, Harris moved to Boston. Through her work with WGBH, Boston's public television station, and Chris Pullman, she realized the depth of the design field and was encouraged to enroll in Yale's Master in Graphic Design program. After graduating from Yale in 1980, Harris and two classmates co-founded Two Twelve Associates.

It was there she began to explore how to use and grow her skills to create public information systems. In 1994, Harris left Two Twelve Associates to create Sylvia Harris, LLC where she began focusing more on design planning and strategies.

Harris guided some of the largest public institutions with systems planning. In her role as creative director for the U.S. Census Bureau's Census 2000, Harris' rebranding efforts helped to encourage participation of the under-represented. She generously gave back by mentoring students as a faculty member of Yale, the School of Visual Arts, Cooper Union, and Purchase College.

U.S. 2000 Census, Branding and Form Design, 1998  
ACLU Brand Identity, 2002  
Citibank ATM Interaction Design, 1989  
Columbia University, Environmental Branding  
and Way-finding Study, 2004





Do The Right Thing, Movie Poster, 1989



**Designer, Art Sims'** career started with the "Draw Me" test featured in magazines and in TV Guides in the 1950s. Sims attended Detroit's Cass Technical High School, known for its dedication to the arts. From there, he gained acceptance to the University of Michigan. During the summer between his junior and senior years, Sims landed a job with Columbia Records in New York to design a series of album covers. Sims wanted something different after graduation, so he decided to move to Los Angeles. Once there, Sims scored a job with EMI from where he was ultimately let go for doing freelance work. He went on to work



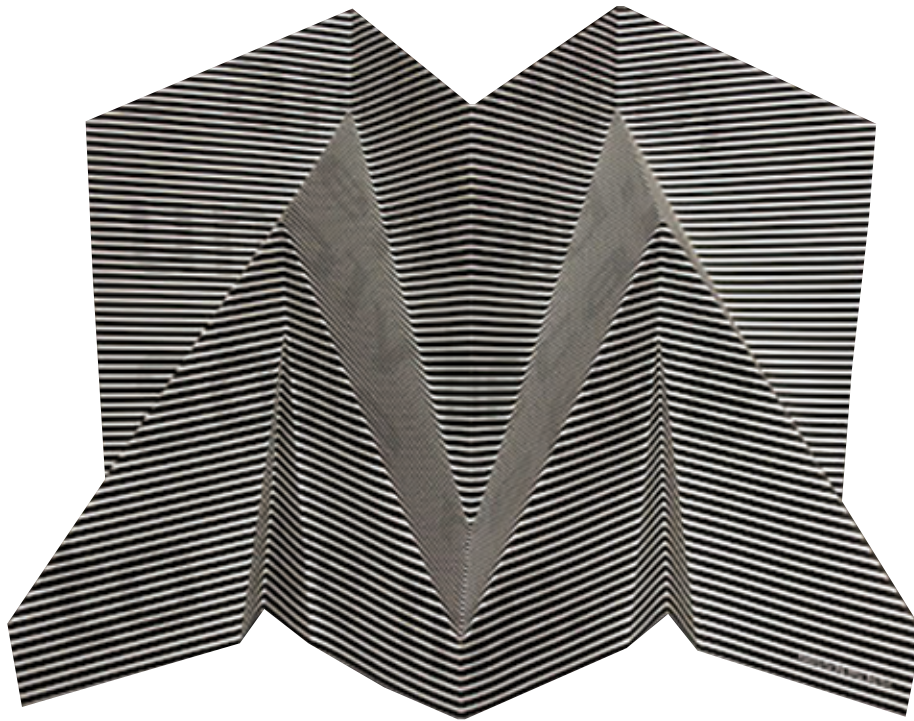
for CBS Television where he was upfront about his freelance work, but CBS countered by keeping him so busy he would not have time for freelancing. Sims eventually felt prepared and left CBS to set up his own firm, 11:24 Advertising Design.

After seeing one of Spike Lee's films, Sims felt compelled to work with the director. He went on to design posters for Lee's *New Jack City*, *Do the Right Thing*, *Malcolm X*, and most controversially, in 2000, *Bamboozled*, which got ridiculed for its depiction of racial stereotypes. Sims is now exploring the social-media arena with a new networking site for Black Americans. Always the entrepreneur, he has developed a greeting card line and writes screenplays while teaching graphic design at a predominantly black middle school.

Bamboozled, Movie Poster, 2000  
Woman, Thou Art Loosed, Movie Poster, 2004  
A Huey P. Newton Story, Movie Poster, 2001  
I'm Heavy, TV Campaign, 2011





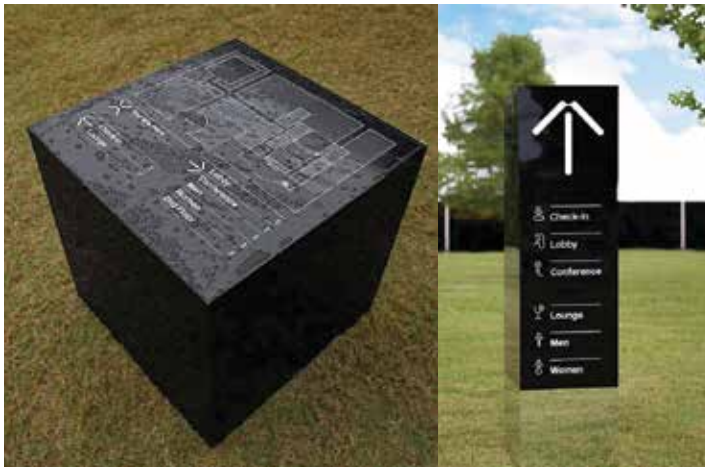
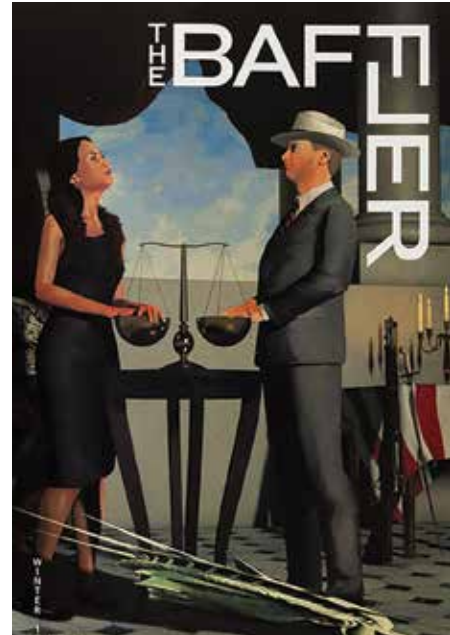
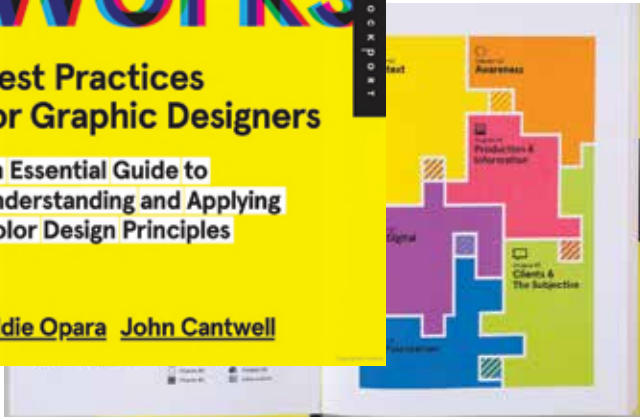
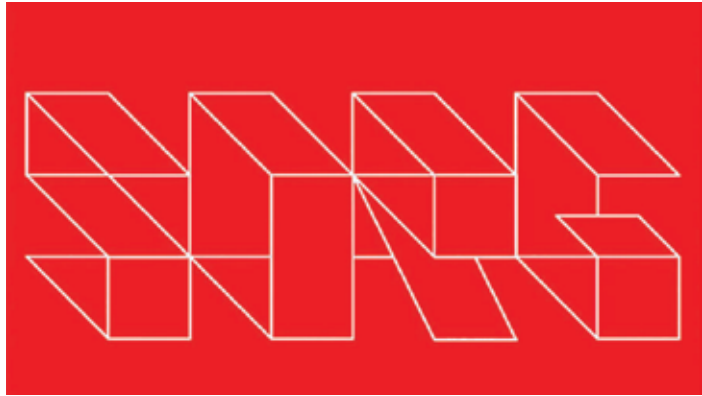
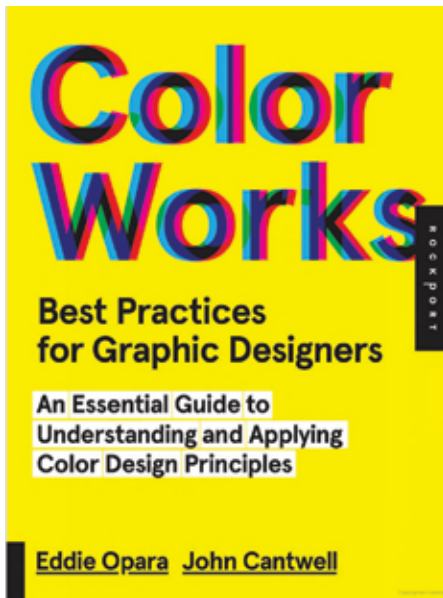


**Designer, Eddie Opara**, an English-born American, received his education from the London College of Printing where he majored in graphic design. Later, he earned his Master of Fine Arts degree in 1997 from Yale University. Opara felt England provided him with a strong belief in craftsmanship but soon learned America helped him to understand the concept of eclecticism. After graduation, he began his professional career working for several firms. Later, he moved to New York where he worked for Imaginary Forces. His efforts landed him a job offer from 2×4 where he was appointed Art Director.

Upon leaving 2×4 in 2005, he became a founding partner of The Map Office. His projects included the design of interactive installations, websites, user interfaces and software, as well as, brand identity and publications. Opara developed an interactive, web-based content management system called MiG for his firm. In 2010, Opara's work at The Map Office was followed by a job offer from Pentagram's New York office. Opara continues to be a visiting critic at the Yale School of Art. In addition, he teaches at the University of the Arts in Philadelphia, Rhode Island School of Design, and the Columbia University School of Architecture.

Color Works, Best Practice for Graphic Designer, Co-Author, 2014  
Sorg Architects Identity Design, 2008  
The Buffer, Identity and Editorial Design, 2010  
Platform Summit, Freestanding Wayfinding, 2015







While researching Black American designers and design history, I felt it was necessary to include some other prominent Black American designers from other areas of design.





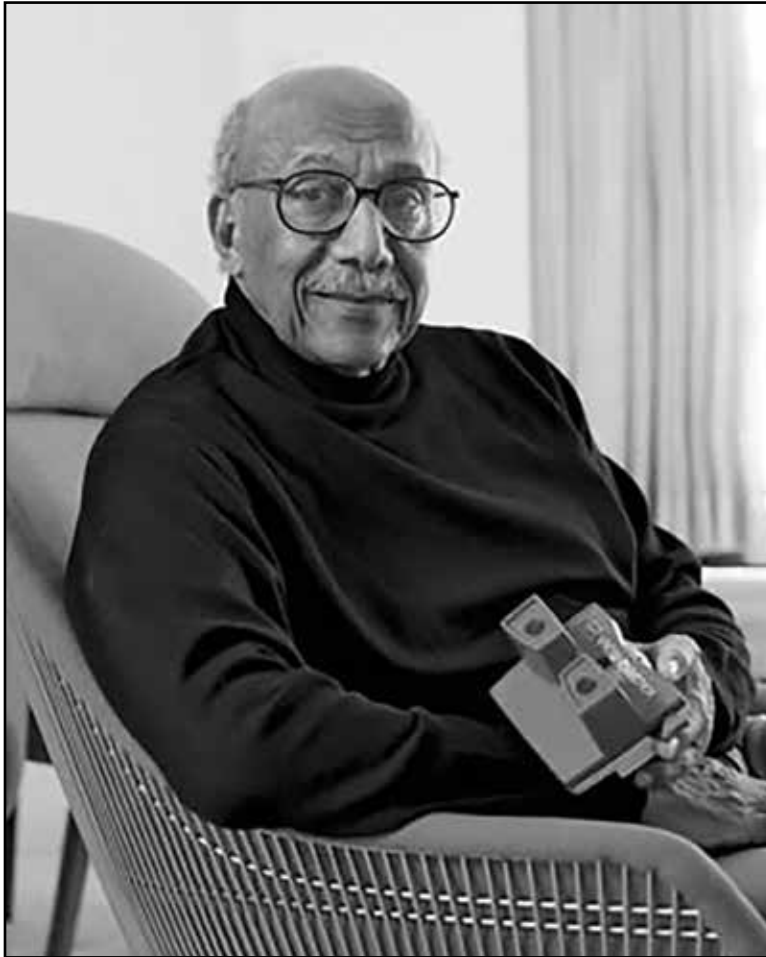
**Ann Lowe**, a noted fashion designer, was taught to sew by her mother and grandmother, who sewed for prestigious families of Montgomery, Alabama. As a child, Lowe's favorite activity was to sew fabric flowers. At the age of 16, her mother passed away leaving her with four unfinished ballroom dresses. Through this work, she found her zest for dress making. Lowe's talent gained her a business deal as an in-house seamstress in Tampa, Florida. While there, she

was accepted into New York City's S.T. Taylor Design School, a unique opportunity since she had not graduated from high school. Although she was segregated from her classmates while attending S.T. Taylor, her projects were used as examples because of their stitch quality and attention to detail. After graduating in 1919, she returned to Tampa and opened the Ann Cohen Dress Salon at age 21. There she designed dresses for rich upper-class white women.

In 1929, Lowe returned to New York City and worked on commission for stores such as, Neiman Marcus and Saks Fifth Avenue. Although not credited for her work, she designed Olivia de Havilland's dress for the 1946 Academy Awards. Lowe attended Paris Fashion Week in 1947 where she was introduced to Christian Dior. Upon her return, she got a job with Saks Fifth Avenue and was one of their most sought after designers. Later, Ann opened a shop in Harlem, The American House of Ann Lowe, making her the first Black American designer to open a store on Madison Avenue. In 1953, she designed her most famous dress, Jacqueline Bouvier's wedding gown for her marriage to Senator John F. Kennedy. Lowe retired with her sister on Manhattan Avenue in Harlem.

Olivia de Havilland, Pale Blue Dress, 1947  
Evening Gown, 1967  
Jacqueline Lee Bouvier Wedding Gown, 1953







View-Master®, Redesign, 1958



**Industrial designer, Charles Harrison**, whose father was a teacher of industrial arts, was inspired by his mother to observe the beauty of nature and its natural forms. After graduating high school, Harrison moved to California with his older brother to attend City College of San Francisco. In 1949, he received a scholarship to the Art Institute of Chicago and achieved his Bachelor of Fine Arts in 1954. Harrison was drafted into the Army and deployed to West Germany where he was the only Black American draftsman in the cartographer unit. He returned home early after being accepted into a new master level industrial design program at the Art Institute of Chicago. Designer Henry Glass, a Holocaust survivor who understood discrimination, mentored Harrison and employed him at Henry P. Glass Associates.

In 1958, Harrison worked at Robert Podall Designs where his redesign of the View-Master® became a worldwide success. In 1961, Sears abandoned its unwritten policy of not hiring Black Americans and gave Harrison a full-time position in its design department. During his 32 years at Sears, Harrison became the first Black American executive and led the design team which designed more than 750 items before retiring. Harrison's favorite design was the first ever polypropylene garbage can with a snap-lock lid, designed in 1963. Since retiring, Harrison has taught industrial design and served as a senior advisor for the Organization of Black Designers.

Polypropylene Garbage Can with Snap-Lock Lid, 1963  
Circular Fluorescence Lamp with Screw-in Socket, 1970  
Portable Hair Dryer, 1972



This research has opened my eyes to the impact of some exceptional Black American designers for whom I wouldn't have known about if I had not embarked on this journey. It has fulfilled my need for a sense of belonging within my field and profession as a graphic designer. My goal is to include these Black American designers, who have been the victims of the sin of omission in design history, into our books and classrooms to serve as needed role models for all future designers.

*“Not everything that is faced can be changed,  
but nothing can be changed until it is faced.”*

-James Baldwin

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**"Indians of the U.S.A. A Symbol Showing Historic Locations of Tribes Now Living, In Whole or In Part, In Other Areas - Barry Lawrence Ruderman Antique Maps Inc."** Indians of the U.S.A. A Symbol Showing Historic Locations of Tribes Now Living, In Whole or In Part, In Other Areas - Barry Lawrence Ruderman Antique Maps Inc. <https://www.raremaps.com/gallery/detail/38297?view=print>. <http://brbl-archive.library.yale.edu/exhibitions/cvwpw/gallery/jefferson.html>

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## 41 Research for Designers

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**Meredith James**  
Portland State University

### **Abstract**

There are a number of textbooks on the market for research strategies used by designers, from *A Designer's Research Manual* by O'Grady and O'Grady, to *Visual Research* by Bestley and Noble, to *Design Research* by Laurel and Lunenfeld. These texts offer a range of approaches, from marketing strategies used by designers, to more academic case studies. However, what is missing from the marketplace is a simple "how-to" guide that introduces basic primary and secondary research techniques to students.

Our presentation will provide a literature review of existing texts on research, a distillation of key research tactics every designer and educator should know, and then present a practical research guide we've created for designers that fills the gap in existing literature. This pocket guide is being used in design classes at both foundational and advanced levels, and we will discuss how in particular, our students' thesis work has advanced to be more culturally and critically aware due to the implementation of these techniques.

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## 42 Dynamics of Teaching Design Multinationalism in the Context of Asian Sensibilities

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### **Abstract**

In 1987, Deng Xiaoping put the Peoples Republic of China on the road to “Capitalism,” mixing the best of what Socialism had to offer combined with the opportunities of the marketplace.

**Jeff Poon**  
*Wenzhou-Kean University*

It’s not hard to be reminded of Deng’s famous maxim, “It doesn’t matter whether a cat is white or black, as long as it catches mice.”

Correspondingly, China has followed a path of investing in their populace, money, time, and patience in the pursuit of educating its populace in Free Enterprise. As an educator in China, I observed first hand, the opportunities, obstacles and challenges, the limitations, strengths and weaknesses, and the overview of teaching, not only in a foreign country, but the nation readying itself to take center stage globally, as the moral, and financial leader.

What makes teaching bright Chinese students such a delight, and such a challenge? Can “critical thinking” be taught in a closed society? What are the challenges of teaching students to zag when society dictates that everyone zig? Can creativity flourish under such conditions?

What are the implications of a society so prone to copy and imitate, when originality and individuality are taught, but no always learned? How do Chinese students differ from American students?

Having taught in both American and Chinese cultures some years, I hope to show nuanced differences and similarities in the way of exhibiting on-screen student work from a Sino-American perspective.

**Jeff Poon**

Assistant Professor

Wenzhou-Kean University

## **Dynamics of Teaching Design Multinationalism in the Context of Asian Sensibilities**

China is a country that you can see so many different goods, products, services, etc. are copies from the outside world, from sneakers to vehicles, to luxury brand products, even to weapons, etc. Chinese don't really care about being criticized by the world saying they copy everything; everything they can see. Most of the software being used in the desktop publishing industry are pirate versions, and people don't really care about whether the software they're using isn't licensed version or not. This is a unanimous situation in China, from the government to private companies, from organization to individuals. Within this environment, it is not hard to understand why plagiarized designs are acceptable in China.

The driving forces for Chinese designers to plagiarize other designers' work are as follow: tight schedule, competitions, market acceptability, lack of proper training, qualified instructors scarcity, lack of a strong program with a well-knit curriculum.

What are the implications of society so prone to copy and imitate? The answer is straightforward, there will be no more originality, individuality, and critical thinking, which are the cruxes in design, existing in China.

There is only one solution to solve those problems in China, which is to change the paradigm of designer and design students. If they know they can design better than, the one they intend to copy, then they won't copy, However, before that they have to understand how to design. By introducing right design theory and methodology is the righteous way with enough duration of a focused program that consists all the courses interlocking together within the curriculum.

But in order to do that, Students have to be detached from the existing world of design in China, which is students can only allow to read the materials from the course content, no more design work from outside, until they know how to control their designs, which is considered extraordinary measures in extraordinary situation and time.

The following is the design instruction I got from class back to student era, which I use for my students and it's proofed as a workable instruction for knowing how to come up with a good design, a design with graphic tension. Once students see the method of coming up with a good design that even better than those they might copy than there are no more plagiarized designs.

In a simplified way, we can say that Design/Typographyic elements in composition relate to each other in:

1. Harmony (Called “concord” in the text), or in
2. Contrast (“discord”)

Think of harmony and contrast as opposing poles, with the relationship you construct falling somewhere between the two. Too much harmony can create boredom, too much contrast can cause chaos.

Graphic Tension, a positive quality, exists when harmony and contrast exist in right amounts. There is no formula for right amounts of contrast and harmony. That’s what makes the design process so interesting! Experimental work often treads dangerously towards one side or the other, extending the limits and definition of these rules.

In order to operate with Harmony and Contrast with regards to Design/Typographyy, it is useful to know what aspects of visual element/type exist with which to develop relationships of harmony and contrast. These are called dimensions.

1. Dimension of Size (Scale)
2. Dimension of Weight
3. Dimension of Letter Structure (Style)  
— exclusively in Typography
4. Dimension of Form (Shape)
5. Dimension of Color (including Value)
6. Dimension of Texture
7. Dimension of Direction (Position)

Within each of these dimensions, Design/Typography can exist in relationships of harmony or contrast, and they can interrelate. For example, visual element/type in a composition could harmonize in size and weight, while contrasting in direction. Or, visual element/type in a composition might harmonize in every way except in color. Try to visualize what a composition of this kind might look like. The dimensions help build compositions like tools help a carpenter construct a house. They do not take the place of a great concept, but they help to build the structure and support the concept.

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## 43 Design Practice That Feels Like Play

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### **Abstract**

**Tina Rice**  
*Central Connecticut  
State University  
Insight Design Studios*

The Pre-K Olympics for Fitness & Literacy is a bi-annual event that has been an outstanding design assignment each semester since 2015. When taking on real world design projects there are many variables that need to be considered. We like to partner with local non-profit organizations and community outreach programs that are built around community and offer a positive impact for all involved.

The Pre-K Olympics multidisciplinary socio-economic initiative involves HRA (Human Resource Association) of New Britain's Head Start Program, the Social Work, Physical Education and Design Departments. Each semester new marketing materials are designed (ie. postcards, posters and site updates) and student volunteers are needed for the event.

Pre-K students and families participate in literacy circuit exercises; 26 stations, each display a letter of the alphabet and a picture of a fruit or vegetable. Upon completion of each exercise, the child gets a sticker to place next to the letter and fruit or vegetable in their "passbook." This connects with the learning curriculum at HEAD START/School Readiness Program at HRA.

The event includes a creative button making station organized by the Design Department that helps children learn the alphabet. Volunteers help children pick a letter of their first or last name to decorate. Once decorated, the artful letter is turned into a button/pin. The bi-annual activity is memorable for all.

The realization that every decision, every interaction, in every type of project we undertake can make a difference is a powerful incentive for design students. Realworld projects like the Pre-K Olympics Event can ignite passion within the classroom.



## DESIGN PRACTICE THAT FEELS LIKE PLAY

### ABCCSU Pre-K Olympics for Fitness & Literacy

#### Fall 2015 - Present

ABCCSU Pre-K Olympics for Fitness and Literacy is a semi-annual event that takes place at Central Connecticut State University. This collaborative community-building event has proved to be an outstanding long-term teaching tool for our graphic design program. When taking on a real world project for the classroom environment there are many variables that need to be considered; however, we like to partner with local non-profits or community outreach programs that are built around community and offer a positive impact to all of those involved.

Attendance at the Pre-K Olympics is FREE and marketed towards children and families involved with the Head Start Program Human Resources Agency (HRA) of New Britain, CT. HRA serves six communities in the area; New Britain, Bristol, Burlington, Farmington, Plainville, and Plymouth, CT. [www.hranbct.org](http://www.hranbct.org).

“Head Start is a program developed by the United States Department of Health and Human Services that provides comprehensive early childhood education, health, nutrition, and parent involvement services to low-income children and their families. The program's services and resources are designed to foster stable family relationships, enhance children's physical and emotional well-being, and establish an environment to develop strong cognitive skills.”<sup>1</sup>

## THE EVENT & COLLABORATION

Originally, social work students enrolled in the Fall 2013 initiated the Pre-K Olympics. The students were motivated by a presentation about the effects of poverty on children, especially issues surrounding obesity and literacy--entering Kindergarten already behind in vocabulary and continues to do today. The Social Work and Physical Education and Human Performance students continue to volunteer and organize many components of this event.

The planning and event itself cross several boundaries multidisciplinary, interdepartmental, and community engagement. The Pre-K Olympics is organized by the:

- Department of Social Work, students & staff
- Department of Physical Education and Human Performance, students & staff
- HRA of New Britain Head Start Program

“Children’s readiness for kindergarten (and life beyond) hinges on positive engagement with their parents and caregivers during the first five years of their lives. This is the most active period for brain development, when children’s brains form new connections at a rate of 700 synapses per second. But as a society, America underinvests in children and families during the earliest years, leaving far too much opportunity on the table. For low-income parents, who may have lacked good models themselves and may feel judged or blamed, much parenting advice is unattainable.”<sup>2</sup>

Each semester at CCSU, Pre-K students with the assistance of their parents participate in an exercise and literacy circuit. There are 26 activity stations with each station displaying a letter of the alphabet and a picture of a fruit or vegetable. Upon completion of each exercise, the child receives a sticker to place next to the letter and fruit or vegetable in their “passbook.” These activities connect with the learning curriculum at HEAD START/school readiness and programs at HRA.

“One of the most successful programs the IDEO team witnessed during their research was one in which nurses went into people’s homes for several hours each week simply to play with the children in front of the parents. By modeling play, they were able to affect behavior change and shift the parent-child dynamic.”<sup>3</sup>

The benefit for children and families is not only to practice and learn about fitness and literacy in a playful manner but also to raise awareness within the family structure that *education is possible for anyone*. Witnessing and participating in various activities as a family unit within a diverse/multicultural population of faculty, student volunteers and attendees brings about a powerful learning experience and a positive message.

## DESIGN FOR SOCIAL CHANGE & STUDENT SUCCESS

*Design for Social Change* projects support community and have “the potential to generate even more compelling future initiatives—and the potential for deeper design engagements that successfully impact the quality of life in our towns and cities.”<sup>4</sup> It’s enlightening for students and faculty to be engaged in projects that are meaningful, support student success, have a lasting impact on specific communities and collaborate with others outside the department.

Student success one of our top priorities and inspiring students is one of the most challenging things we do as educators.

I believe that finding projects that have meaning and bringing them into the classroom helps stimulate the learning process and students acquire a better understanding of what it means to use the design skills they have developed.

Not all projects will inspire everyone but when students have real world projects to learn from they are more apt to appreciate the power of design and its potential impact in our world.

## COMMUNITY ENGAGEMENT: CENTRAL DESIGN



One of the most popular classes we offer in the CCSU Design Department is Central Design, a class focused on community-engaged projects. Each semester students apply to be in the class with a letter of intent and a portfolio. Once reviewed, 9 – 12 students are selected to participate in this studio class. Central design is the epitome of “authentic learning”. Simply stated, authentic learning is “learning designed to connect what students are taught in school to real-world issues, problems, and applications; learning experiences should mirror the complexities and ambiguities of real life”.<sup>5</sup>

Central Design features real-world project and production situations that challenge graduate and undergraduate students to build a more meaningful and stronger foundation in the field of graphic design where experimentation and collaboration are strongly encouraged.

Providing a real-world studio situation energizes and accelerates the learning process; students acquire a better understanding of what it means to use the skills they have developed outside of a formal classroom environment. Students become more articulate through in-depth research, critical thinking, client interaction, and critiques. Guided community-engaged assignments allow student designers to create a substantial body of work in a fast-paced environment.



Meeting with client

## Central Design Goals for Community Based Projects:

- That they have both immediate and lasting impact on the community involved
- That they build a sustainable relationships between the class and the community organization or initiative
- That they offer learning opportunities in graphic design for everyone involved
- That they encourage students to work together as well as collaborating within the community

Several projects are always underway in Central Design. Some are quick short-term projects; others are long-term multi-phase projects. Design projects include branding, logo design, illustration, motion graphics, print design, web design and social media marketing banner campaigns.

Central Design partners with local non-profits, school, community outreach programs and the government-sector to develop a wide range of projects. Organizations we have recently worked with include:

- **CCARC** (A non-profit agency providing services for people with disabilities) [www.ccarc.com](http://www.ccarc.com) Project Included – Web Design, 2016 & 2017 annual report design, 2018 design branding and marketing materials for a new fundraising event “Something Beautiful”
- **CT FastTrak**  
Design 10 Way Finding Maps for New Britain to Hartford Bus Stations in collaboration with CT Dept. of Transportation
- **CCSU Student Chapter of AIGA** [www.ccsuaiga.org](http://www.ccsuaiga.org) (This project was a direct result from being an AIGA member)  
As the Faculty advisor I incorporated several projects during central design this allowed for student based networking opportunities and affiliation with the Connecticut Chapter of AIGA.  
Projects included – Logo design and various poster campaigns to gain awareness and announce events as well as website development.
- **Design Roulette** – (This project was a direct result from being an AIGA member) AIGA/Design Department Event  
Organized by the Design Department and the CCSU Student Chapter of AIGA with support from Connecticut AIGA  
Projects Included – banners, signs, social networking campaigns and Event Bright registration as well as student and alumni volunteers at the event
- **Connecticut AIGA** – (This project was a direct result from being a member) 2018 Annual Emerging Professionals Workshop  
Design social media marketing web banners - Recognition of 3 of our students designs which included interviews were published on the [connecticut.aiga.org](http://connecticut.aiga.org) website. Isabella Cialfi, Megan Butler and Lydia

Stephanos.

[connecticut.aiga.org/emerging-professional-isabella-cialfi](http://connecticut.aiga.org/emerging-professional-isabella-cialfi)

[connecticut.aiga.org/emerging-professionals-2018-megan-butler](http://connecticut.aiga.org/emerging-professionals-2018-megan-butler),

[connecticut.aiga.org/emerging-professional-lydia-stephanos](http://connecticut.aiga.org/emerging-professional-lydia-stephanos)

- **CCSU Campus of Compassion** - [compassion.ccsu.edu](http://compassion.ccsu.edu)  
By making compassion a dynamic force on the campus, CCSU fosters a more mindful and compassionate staff and faculty, and increases community engagement and service learning.  
Project Included – Logo design, poster design, brochure, flyers, and website.
- **CCSU Pre-K Olympics** – [prekolympics.ccsu.edu](http://prekolympics.ccsu.edu)  
Branding included – logo, poster, postcard, certificate, badge collector, brochure and web development and maintenance
- **CCSU Theater Department**  
Project Included – Black Box Theater Logo Design and posters for theatrical productions
- **Annual Guest Lecture Series on Design**  
Each spring I reach out and invite CCSU Design Alumni and local design business leaders to lecture in our department.  
Central Design Students design the annual poster and each one is used around campus to market the event
- **Bike West Hartford** [www.bikewesthartford.org](http://www.bikewesthartford.org) - The nonprofit Bike West Hartford Inc. advocates for a more bicycle and pedestrian-friendly town plan. *Center Streets*, their marquee annual event, involves closing off the roads around West Hartford Center to all motor vehicle traffic.  
Project request was to design a Center Streets logo
- **Maria A. Alvarez Food Pantry** (This project was a direct result from working with the Campus of Compassion)  
The Food Pantry is an initiative of the CCSU Ministry in collaboration with the Office of Community Engagement, Campus of Compassion and the Food Pantry Committee.  
Project included – Logo design, brochure, banner and webpage within the CCSU Campus of Compassions' website
- **StandUP CCSU** (This project was a direct result from working with the Campus of Compassion)  
StandUp CCSU is a sexual assault prevention initiative developed and implemented by CCSU students, with guidance and support from the Office of Victim Advocacy, who are committed to making the campus a safer place.  
Projects included – Logo and website design
- **UCDA Design for Education Poster Competition**  
Each student designed and submitted a poster to the competition.
- **Sandwich Hero's** (This project was a direct result from working with the Campus of Compassion)

Sandwich Hero's meet on the 4th Wednesday of each month. Groups of CCSU students, faculty and staff volunteer to make 160 sandwiches. The sandwiches are then delivered to the South Park Inn Shelter in Hartford. Project included - design brochure and give away buttons as well as volunteer annually to make Sandwiches for a homeless shelter

- **Seeds of Kindness**, Johnson Memorial Cancer Center

This initiative was developed to raise funds for the Johnson Memorial Cancer Center and its Patient Assistance Fund by growing acres of cheerful sunflowers. This crop is harvested in the fall and all processed are donated to the JMHA.

Project included - Logo and package design

## THE DESIGN DEPARTMENTS' INVOLVMENT WITH THE ABCCSU PRE-K OLYMPICS

Since 2015 the CCSU Design Department has collaborated with Catherine Baratta from the social work department on the ABCCSU Pre-K Olympics for Fitness & Literacy project. Central Design students developed the branding materials necessary to promote and inform the community about the semi-annual event; a logo, postcards, posters, a brochure, badge collector, award certificate, and website.

The project has engaged students within 2 design classes;

- Digital Imaging for Design II - covers website design, infographic design, logo design and personal branding
- Central Design - featuring real project and production situations

### DESIGN TIMELINE

1. Design Logo
2. Design collateral pieces; brochure, postcard, poster, award certificate, badge collector
3. Design a creative activity station focused on literacy incorporating alphabet knowledge and raise volunteers to run the button making table
4. Website Design
5. Ongoing activity each semester - Central design continues to design a poster, a postcard, as well as raise volunteers for button making and update the website



## THE PROCESS

Each student in Central Design designed a logo, followed by peer and instructor critiques. The client was given 4 examples to choose from in which the Pre-K Olympics Committee selected the logo that was designed by Eric Ahrens.

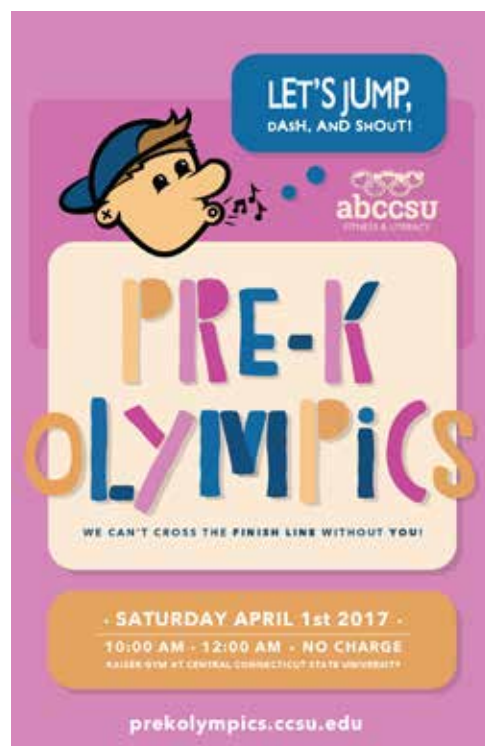
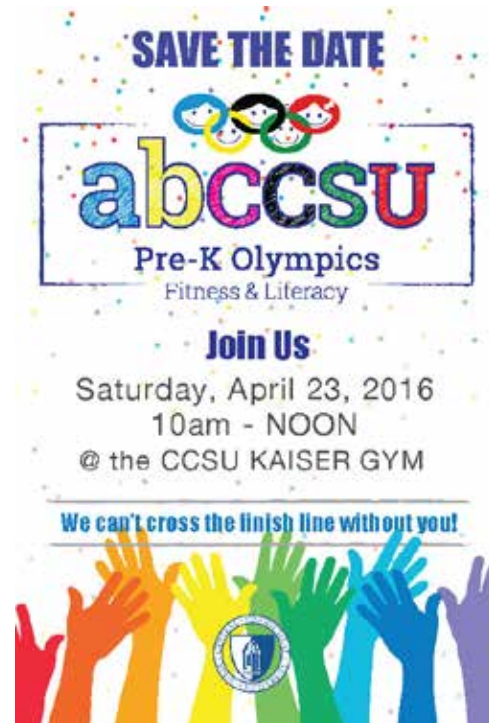
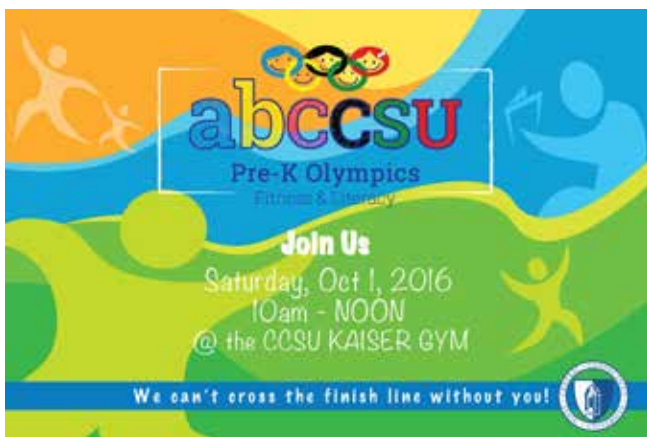
Following the logo design, various student assignments were to set up the logo for silk screening on tee shirts, design postcards, posters, a brochure and scorecard.



POSTER & POSTCARDS – Each semester the Pre-K Olympics committee are given several posters, designed by Central Design students, to choose from. The following are the posters and postcards chosen in the past 2 years.

DESIGNERS

- Nicholas Clinton (right 1)
- David Wie (left 1)
- Isabella Cailfi (left 2)
- Janusz Bieniek (right 2)



BADGE COLLECTOR (right)  
design by Selene Chilton

BROCHURE (below)  
design by Ahn Nguyen



## WEBSITE DESIGN - prekolympics.ccsu.edu

Since we are in a digital age it's much easier to market an event with a link. In the Spring 2017 the first project that was assigned to Digital Imaging class was to design a 1 page scrolling website for the Pre-K Olympics. (Appendix A: Design Brief)

Working with the CCSU Pre-K Olympics has proved to be a successful teaching tool as well as portfolio and resume builder for our students.

Based on student opinion they were slightly intimidated and even a bit nervous when I announced that one (1) design would be selected out of two classes to be published by the end of the semester.

Students were more engaged than ever, we had a full class dedicated to project research, questions were flying, and energy was high as solutions were discussed.

The entire process involved 38 students, the Social Work Department, Pre-K Olympics committee and myself. Out of the 38 designs I selected 5 examples to present to the committee for evaluation and **Nichole Coutinhos'** web design was chosen. Reasons for their selection were the colorful palette, digitally illustrated graphics and most importantly the HERO section; Practice That Feels Like Play. (NOTE: this wording was not written by Nichole, but is a widely used statement she selected that expresses the energy of these events beautifully).





# PRACTICE THAT FEELS LIKE PLAY



## CCSU Pre-K Olympics

**Saturday**  
**MAY 5,**  
**2018**

SAVE THE DATE!!!

FREE at Kaiser Gym on CCSU Campus  
Age range 3 - 5 years of age (but all are welcome)

### What to Expect at the CCSU PRE-K Olympics

This event is held each year and is a fun and exciting event for all children and their families. Children will participate in an exciting and fun-filled day of activities. There will be 35 stations with each station displaying a poster of the number and a picture of a fun or interesting, color recognition of each number, and children will receive a sticker to place next to the letter and part or signature in their "booklet". This booklet will be given to children at the end of the event. SMART is a program of the CCSU Office of Special Education.

#### Additional Activities:

- Puppet Show
- Learning activities for parents accompanying children and their families
- A free to go snack for all guests in the kindergarten gymnasium
- A special activity station is located in the lobby during the event. This is sponsored by the CCSU Special Education Department.

**FUN Had by the ENTIRE Family!**

### DIRECTIONS

CCSU, 3421 Doolittle Street, New Britain, CT 06053  
CCSU Post-Secondary Access Point at 881004 1442, located off Elm Street, West of Kaiser Gym, under the Kaiser Student Center, 1442.

For more info contact Catherine Barakat, [barakat@ccsu.edu](mailto:barakat@ccsu.edu)



### WE NEED YOUR HELP

The CCSU Pre-K Olympics has a very small budget and relies heavily on donations to help to keep costs low. If you are interested in donating, please contact:

Lorraine Beata  
[lbeata@ccsu.edu](mailto:lbeata@ccsu.edu)

#### CCSU Design

This site logo and all print materials have been designed and produced by the CCSU Student Government.



## LITERACY CREATIVE ACTIVITY

In the fall of 2016 the Design Department designed and implemented a creative table at the Pre-K Olympics encouraging children and families to make buttons. This activity is centered on literacy and helps the children with their alphabet. Children pick the letter of their first or last name or they can choose to draw their own, there are no limitations. Once they have completed their design it's time to manufacture a button. An activity enjoyed by all!

Faculty and students work to help toddlers, and often times the whole family, with the creation of their buttons; our department donates the button making materials, pre-formatted letters of the alphabet, markers and glitter. Pre-K children are asked their name upon visiting the table, we ask if they know what letters their name starts with and to point them out on the alphabet chart. Then we ask them to pick their letter out of the 26 bowls with letters. If they cannot answer any of the questions we step in to help.



“Research has consistently shown the importance of early childhood learners mastering alphabetic knowledge to be successful readers”<sup>6</sup>. Brief alphabet knowledge lessons are the most effective for helping students learn the alphabet: “(1) identifying the letter name and sound, (2) recognizing the letter in text, and (3) producing the letterform”<sup>7</sup>. *Enhancing Alphabet Knowledge Instruction* research paper implies that the advantage for learning the initial letter of their first name is highly motivating and students are responsive. Not only are they learning a letter of the alphabet but they are also developing a sense of self-identity.







*“Ms. Rice has engaged her students via the classes she teaches to conceptualize and design not only the graphics necessary to promote and inform parents of this event but also developed a logo and website. Most importantly they produced the motto: “Practice That Feels Like Play”, which sums up the essence of our initiative. Quite Honestly, I, as well as the social work students who have seen the materials produced by the design students, are “bowled over” by their efforts. I am well aware of the effort required by a professor to motivate, instruct and implement a time-specific community engagement project into an undergraduate classroom environment and Prof. Rice possesses the skills and knowledge to achieve success. This is not the only way that Prof. Rice participates, she as well as other faculty members and students contribute the day of the event, designing and providing a “button making” activity with the children and families.”*

Assistant Professor Catherine Baratta  
CCSU Department of Social Work



## THE FUTURE

“As educators, we can inspire critical thinking, encourage each other to take on the responsibility in balancing the relationship between what designers do commercially and what designers can do socially to bring about a positive impact. In the classroom, we strive to engage in active rather than passive learning. We can use assignments as the premise to provide opportunities for students to engage, research and concern themselves with world issues. Exposing students to even a single social, environmental or political issue will instill an understanding that this is the domain of the designer. To educate is not only to ignite an idea but also to foster the courage to pursue that idea beyond the classroom.”<sup>8</sup>

Central Design has been the catalyst for amazing opportunities within our department. The way in which student designers use their skills for these projects is as individual as the students themselves. The design department will continue to build upon the community relations we have developed as well as foster new endeavors.



# Appendix A

## DES326: PROJECT DESIGN BRIEF

**CLIENT:** ABCCSU Pre-K Olympics

**NEEDS:** Design & Build a scrolling site for CCSU Pre-K Olympics for Fitness and Literacy

**TARGET MARKET:** HRA of New Britain, Head Start Program children and families

**NOTE:** This is a real project that will be published by the end of 2017

**URL:** prekolympics.ccsu.edu

**Grade:** The project grade will count as 20% of your final grade and is broken down into 5 components (see page 2)

NOTE: Even though the Pre-K Committee will choose only 1 design everyone needs to design and build his or her own sites.

### LEARNING OUTCOMES

- Enhance Website and UI Design Skills
- Think critically by analyzing & evaluating others work
- Strengthen design research and writing skills using the language of design
- Comprehension of planning a website and the importance of content
- Improve User Experience by writing headlines that engage users
- Understanding and application of the grid structure and framework of website design both in the initial design and the building of a website
- Applied UI design and demonstrated understanding of the user
- Enhance graphic design, typography & visual hierarchy skills
- Practical application of building a website using HTML, CSS & jQuery
- Learn how to implement the jQuery Plugin for scrolling websites
- Research technical questions and find solutions online
- Enhance ability to work with multiple software applications (Adobe Illustrator, Photoshop & Dreamweaver)

**RESEARCH** – as a class we will examine other Pre-K websites and programs by critiquing their user interface, choice of colors, use of vectors and imagery, visual hierarchy and flow, as well as user engagement through effective writing.

**SITEMAP** (links to 7 sections of content)

Home | The Event | What to Expect | Media Gallery | Contributors | Directions | Donations

**CONTENT:** All content, logo and images are available within the project folder.

## DESIGN FEATURES to Include:

- Logo
- Navigation – must be able to toggle to each section from a menu
- 7 sections to navigate through (see sitemap above)
- Select a Hero Image or design your own illustration and write a Hero Headline (enhancing user experience)
- Work on your typography skills – you must use a minimum of 1 Google Font and no more than 2. Remember, to try and pick fonts that have multiple variations (thin, regular, demi-bold, bold, heavy etc.)
- Embed a YouTube Video (links provided)
- Embed a Google Map (links provided)

## PROCESS STATEMENT

- Due on date project is due.
- THIS IS A WRITING EXERCISE. Download and thoroughly fill out the process statement template - YourLastnameStatement.docx. (Change the file name).
- TURN your process statement in a 1-2 page Word or PDF document, use the process statement template provided.

## GRADING BBREAKDOWN – This project counts for 20% of your final grade

- Comps: 20pts
- Final Comps: 35pts
- Preliminary Website Submission 15pts (minimum of 2 sections complete)
- Final jQuery Scrolling Website: 20pts
- Presentation & Process statement: 10pts

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## 44 Designing High Impact Community Engagement Experiences for Students that Succeed

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

### **Abstract**

Introducing students to working as civic-minded designers offers many opportunities within a traditional classroom structure, or studio-based practice model to work collaboratively on large-scale design solutions with community partners. The benefits of working in this way are substantial—when exposed to designing for the public good, students become engaged citizens, working towards reaching their fullest creative and human potential. When working on large-scale projects that are balancing the practical needs of a classroom, client and real-world, there are true limitations and potential points of friction that can make this scope of work challenging despite the rewards. How can the experience be structured to maximize the opportunity for student engagement and community partner success? Case-studies of small and large-scale community-based collaborative work, on both short and long-term timelines will be shown including:

- Semester-long partnership with local homeless shelter to build branding and collateral materials alongside the study of homelessness
- Two-week long experience with local science center to teach about sustainability to youth and public audience
- Two-semester long project creating exhibition to recontextualize a neighbouring city's history for their bicentennial
- Month-long large-scale mural partnership with local arts commission to celebrate and activate the arts-based community

This presentation will also address the following challenges and questions:

- How do you select appropriate partnerships?
- How is the work validated?
- Navigating different opinions about controversial subject matter
- How to choose community partners that will serve as true collaborators
- Student assessment and grading in a nontraditional course structure
- Analysis of class meeting times and effects of productivity
- Payment vs Pro bono (including budgeting, expenses, funding, etc)

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## 45 Articulating Design Thinking Skills with Stage-gate Model

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**Yuk Kwan (Ricky) Ng**  
Vocational Training Council

### Abstract

Management imperatives seem not applicable to the creative profession for creative people are always associated with the preconception of “irrationality or divine madness” and “opposed to the rules and boundaries of common sense and reason” (Bilton, 2007, p. xiv). Very often, managers and producers assert that there are high uncertainty and risk when working with designers, particularly when confronting creativity, resources and deadlines. It is not surprise to hear designers’ notorious reputation of prolonging their time to wait for inspiration and intuition for idea generation. In a study, Amabile finds that a high degree of external control would reduce creativity and productivity of creative people (Amabile, 1988). Contrary, Pink argues that designers use both sides of their brains and able to think irrationally and rationally, to think cross boundaries and to merge different thinking styles. The graduate attributes of Master of Business and Administration (MBA) and Master of Fine Arts (MFA) are equally important; this kind of cross-disciplinary mind is what current entrepreneurs and designers needed to generate business strategies and creative ideas (Pink, 2006). To address the issues and with intended outcomes for *User-centred, Practicability and Sustainability design*, Tim Brown and David Kelly proposed using design thinking skills (a cyclical process of *Empathy, Define, Ideate, Prototype and Test*) to raise designers’ awareness of social implications and contemporary issues (e.g. usability, user behaviours, cross-boundary communications and ethnics) to enhance creative thinking, problem solving skills as well as research skills. The question remains whether the adoption of design thinking skills methodology would be able to balance creativity and management constraints while at the same time encourages idea generation in design practice. Following this vein, this empirical study articulates design thinking skills with the “Stage-gate model”: a management method in the new product development industry to manage, direct and accelerate innovative efforts (Cooper, 2001) and to examine whether the stage-gate model is applicable to design practice and how it would nurture designers to self-regulate creativity and management imperatives. Findings reveal that the major constraints that hinder creativity are management style, time and budget. Implications of this study suggest that stage-gate model has significance in enhancing the design thinking skills methodology particularly in the planning, developing and controlling stages. Given that, stage-gate model shall be introduced to designers to raise their awareness of the constraints and limitations when working with different stakeholders.

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## 46 Letters: Modern Calligraphy and Intercultural Communication

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***Nahid Tootoonchi***  
*Towson University*

### **Abstract**

The exploration of different cultures is integral to a meaningful education. Design educators introduce many diverse knowledge and issues through design projects in order to create a platform for multicultural research and a safe environment for discussion.

Typography, type design, letterform and calligraphy are core components of design education. Typography and letterform have become inspiring and exciting elements in design not only for communication but for self-expression as well.

Understanding various cultures, histories, usages of diverse writing tools in modern calligraphy and examining artists' work is an opportunity for students to understand the roots and commonalities in various writing styles.

Students are given the opportunity to research and learn about different cultures and histories around the world through the introduction of writing styles from around the world such as Chinese, Hindu, Hebrew, Farsi, and many more. As a result, students become comfortable with exploring what is unfamiliar to them.

These investigations allow students to gain a unique experience in understanding of diverse art forms and how it can be used in new ways. This paper will focus on how an exploration and teaching of various scripts fits within a graphic design curriculum. As well as where to obtain educational resources and how to connect and partner with local communities to promote multiculturalism.

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## 47 **Plus Public: A Startup Social Enterprise Transforming Communities via Design**

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**Robert (RJ) Thompson**  
*Youngstown State University*

### **Abstract**

Utilizing the discipline of graphic design as a catalytic influencer for social and culture change can manifest in a variety of big or small ways, but ideally the impact is always substantial and meaningful. Sometimes, though, no matter how good the design is, change can be small and incremental, and small change is usually tethered to budgets, scope of service, and a specific target audience's ability to act on what is being communicated to them. Big change requires big thinking and bigger strategy – and one of the biggest ways to affect society and culture through design is to redefine, through branding, the places in which we all live, work, play, and learn. If cities can be redefined or transformed through strategic branding and design at the highest level, the impact will affect all the different types of communities within a single city.

In Fall 2017, X, Assistant Professor of Graphic + Interactive Design at X, and X, an MFA Design Research candidate at X, formed Plus Public – a new type of company known as a B-Corporation which operates like a for-profit company but has the heart and soul of a non-profit organization. Plus Public creates transformative stories of the revitalization of people and places by designing scalable and sustainable communication solutions to economically-challenged communities-in-revival. Be they small borough or townships or larger municipalities like cities or even counties, Plus Public offers design research, graphic and interactive design, multimedia storytelling, event planning, space activation services, creative placemaking, and community and economic development planning – a portfolio of services that can transform all aspects of a community.

This presentation seeks to cover the inspiration behind starting this company, the challenges of cultivating clients, sharing some of our successes, and detailing how designers can create their own B-Corporation design companies.

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## 48 Collaboration and Creativity: Catalysts for Change

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**Jerry R. Johnson**  
Troy University

### **Abstract**

For nearly two decades, iC3 (the International Center for Collaboration and Creativity) has identified, organized and facilitated collaborative initiatives around the globe. It has been the mission and vision of iC3 to utilize “*collaboration and creativity*” as catalysts for bridging gaps between people groups, cultures, and even disciplines. In general—*understanding* has been the goal. Through intentional and strategic creative and collaborative processes, multiple voices and stakeholders have been considered to produce a collective solution. This presentation will highlight some of the most effective cases where seemingly disparate groups came together to solve a common problem through the design process.

*A few select examples of iC3 collaborations are:*

**Set it Free**—pairing up six *Swedish industrial design students* with six *American graphic design students* to develop a visual campaign to reduce, recycle and repurpose handheld devices.

**BullyProof Project**—collaborative learning experience between *university typography students, art education students, and 4th/5th graders along with their faculty and administration* going through a school-wide anti-bullying campaign.

**Creative Waves**—a five-week, global, online initiative partnering with *multiple university students and faculty from literally every continent* to utilize a creative photo-media project to learn to bridge cultural and language divides.

Whether through immersed charrettes, online interfacing, or slow-moving deliberations, iC3 has learned a multiplicity of bridging benefits through their initiatives. A few of these are listed below:

- Recognize bias
- Think critically
- Tolerate ambiguity
- Acknowledge / Appreciate ethical concerns

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## 49 Teaching Inclusive Design: Graphic Design with Everyone in Mind

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### Abstract

Universal design standards were “developed as a framework for the design of places, things, information and communication, usable by the widest range of people.”

**Ziddi Msangi**  
*University of Massachusetts  
Dartmouth*

Design educators can integrate these principles in the curriculum, providing a generation of students with the tools to improve the quality of life for all citizens.

In this paper, we explore the opportunities presented to graphic design students when they work directly with User/Experts: people with functional limitations who can critique design projects.

We discuss the advantages of moving beyond personas, as a way of identifying a users needs when developing a brand. User/Experts with functional limitations share their lived experience with students. The insight students gain from a User/Expert helps guide the design process.

Three User/Experts with functional limitations worked with our class. Their functional limitations included: Sight impairment, Traumatic Brain injury, Limited mobility and Limited grasp.

This presentation will share the strategies used in a Junior level, Branding and Identity course to fulfill the objectives of the curriculum, while providing an opportunity for students to engage directly with questions of inclusion and accessibility.

It was important to acknowledge to the students, that introducing new voices into our classroom dialogue might create some anxiety and uncertainty about the outcome. Initial anxiety was alleviated through open dialogue with User/Experts and hearing stories about the challenges of Disabling environments to people with functional limitations.

Observations included:

How does packaging work for someone with limited grasp?

How does a typeface read for someone with limited vision?

Our idea of good typography was challenged and forced students to look for solutions that addressed the criticism and solved the design problem.

“I never thought about the environment being disabling, and that design could change that”.

*Male student, Junior in Graphic Design*



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## 50 **Clean Conscience Design: The role and responsibility of ethics in graphic design.**

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### **Abstract**

This session will examine the role and responsibility that graphic designers have in the modern world. Graphic design is a hybrid discipline. We live in a world of communication, constantly sending and receiving messages, gathering and disseminating information. In our consumer driven nation, design matters and offers an avenue to demonstrate the infiltration of 'good' design. Good design is subjective, but if good design adds value to society, then design and a code of ethics go hand in hand. A designer is professionally, culturally, and socially responsible for the impact that his or her design has on citizens and a targeted audience. The relevance and question of morality adds a sense of accountability in the field of graphic design.

***Ursula Bryant***  
*Lynchburg College*

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## 51 **No AWAY: An Awareness Campaign About Plastic Consumption**

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### **Abstract**

No AWAY: An Awareness Campaign About Plastic Consumption is a large-scale project working with high-schoolers and college students across Kentucky to create awareness about plastic consumption from beginning to NO END. No AWAY began as a thesis project, evolved into a social media campaign, and with an awarding of a Fellowship Award into a statewide project. The goal is a community based structure and by working directly to create materials about plastic consumption, it can inform and offer easy non-intrusive changes to their daily lives. The end product is unknown as of now, which is both thrilling and intimidating for any professional. This presentation will highlight several elements: working with different teachers and students across a state; working with your own students outside of the classroom on a large-scale project; working without a set end project; and making sure the target audience both learns and feels their own importance in the project. In short, this specific campaign and presentation will be about creating and sharing a framework that can be utilized by any design professor to work on an innovative and integrated approach for large-scale social change.

***Shannon McCarthy***  
*Eastern Kentucky University*

# NO AWAY

An Awareness Campaign about Plastic Consumption

*No AWAY: An Awareness Campaign About Plastic Consumption is a large-scale project working with middle and high schoolers across Kentucky to create awareness about plastic consumption from beginning to NO END. No AWAY began as a thesis project, evolved into a social media campaign, and with an endowment of a Fellowship Award from Eastern Kentucky University and has progressed into a statewide project.*

*This phase of No AWAY looked to understand its role in fostering awareness and action in Kentucky's youth, Generation Z. No AWAY collaborated with EKV Millennial students to refine this process and product, enhancing its appeal and effect.*

*In short, this paper will be about creating and sharing a framework that can be utilized by any design professor to work on an innovative and integrated approach on human centered involvement.*

# FRAMEWORK

## 1. BASE RESEARCH

My base research consisted of finding the best age group for this phase of No AWAY and, once found sending out a survey to understand their knowledge on plastic consumption.

I chose, Gen. Z students in Kentucky, focusing on 12–15 year olds. This age range was chosen because they were old enough to understand the topic and its gravity and still young enough to have flexibility in changing their habits. Though many are not old enough to make large purchases to help reduce their families' plastic consumption they could help to change their parents' minds about what is being purchased and what alternatives they could use, *for what teenager doesn't really rule the house?* Also, they could incorporate baby steps of change into their own lives by refusing to use straws, not purchasing disposable bottled drinks, etc. No AWAY is all about small easy changes.

A survey was sent out to all participating schools and students spent an average of 5–10 minutes filling out their knowledge on plastic. Though many students knew that plastic consumption was an issue; that it was harming the planet and animals, many, if not all were unaware of larger understanding and cycle of plastic's destruction.

## 2. GO IN WITH AN OPEN MIND

This is especially hard for me to do because I have been developing and growing this campaign for about five years to help raise awareness about this issue and had a certain product in mind to help families reduce their plastic consumption. I had to let go of my direction and let others steer the campaign to help gather a wider, more specific audience attraction.

I needed their help to gain more access and understanding into how their generation would receive this campaign and want to become part of the solution. If I didn't go in with an open mind I would have lost out on a good number of refreshing and interesting ideas that the students gave.

## 3. MAKE THEM WANT TO BE WARRIORS OF GOOD

Many of the Gen. Z knew about the plastic situation when related to the environment (litter) and how plastic could infiltrate an animal's habitat and extent body. I knew this from doing my base research, but I also knew that they didn't understand the whole cycle of plastic, from drilling for oil to no end. I filled in the gaps to have them become ultra-aware of the issue.

After seeing the whole cycle, the students, like most people facing a major challenge, began to see an unscalable wall and were left to ponder; “How could I really help, I’m just one person?”

I wanted them to understand that one person could make a difference, and I gave them my background story about how I started this as my thesis and it has continued to grow and gather momentum. I have personally made small changes with my daily routines and have spread awareness on the topic. There are numerous success stories that revolve around one person standing up for change, they just needed to become more aware of them.

Also, Gen Z. needed to care about the issue in order to want to do something about it, so after listening to their comments and suggestions it mostly came down to animals due to their innocence and adorableness. So, if they could speak on the animals’ behalf and help save the animals, they were in. Overall, in order to make a warrior of good find what they are passionate about in that area and create a guide of easy-to follow steps. An example would be to reduce your plastic bottle consumption per week to help save birds from digesting bottle caps that they thought were food.

#### **4. MAKE THEM FEEL INCLUDED**

Once you are ready to go in with an open mind and have the willingness and the capability to accept new ideas and your audience knows it, ideas will flow. Your target audience most likely will always know what they or their families need before you do. Let them share and develop their ideas, truly becoming part of the campaign and thought process, they will feel more attached and apt to actually continue its progress.

You can always help guide or extend the conversation but never take total control until you feel like the ideas are spent. Have them figure out both the problems and successes that may arise with each suggestion so they can start to see the whole cycle.

#### **5. CREATE A BOND**

No Away visited seven different schools three times in one semester.

There were mixed reviews that this truly created a bond among the students and No AWAY. Some pointed out that the visits were too separate and interest was lost or forgot in their daily routines. If done again I would have chosen fewer schools and tried to visit them more often.

By creating a bond with the target audience, they are more apt to self-pursue and continue their education on the subject matter. This is because someone they know or trust first initiated the conversation and they feel a stronger connection. Without a bond interest can be lost or never found. For obvious reasons students were more apt to talk to their teachers or fellow classmates about ideas or ask them for help because the bond is there and usually strong- compared to a relative stranger.

Some teachers really took it upon themselves to become part of conversation and by having interest, the students became interested too. Having the teacher support is extremely beneficial because if they participate and show interest and excitement in the campaign, most likely so will the students.

## **6. BRIDGE THE GAP**

No AWAY not only worked with Gen Z but also Millennials from ECU to help with the process. After each section of visits were completed with the middle and high schools students, I would report back to the Millennials, in this group ages 21–24, to discuss ideas. Though I was there in person with the Gen. Z, having the Millennials further develop their ideas after the fact did help. Being closer to the target audience in age they were able to identify success and failures that I might not have been able to see, especially with social media outlets.

I did have one helper on my travels, a recent history graduate from ECU who was interested in getting their MA in Education to be a future teacher. They were an excellent companion who took notes, pictures, and would strike up conversation with Gen Z to further have them gain trust in the campaign.

## **7. LISTEN TO THE WHISPERS**

Do not neglect any ideas or comments, even if they do not “fit” right now. By moving around the room, working with students and speaking with teachers, I was able to pick up much more helpful information to make the campaign stronger for the age range. We all know students can be shy around new people or speaking in front of the class but when you get them one on one they can open up—even just knowing the information is interesting or that they like a certain activity helps to further progress No AWAY towards a stronger path. Conversations with teachers were key because they know their students better, understanding the students work ethic, interests, and curriculum.

## **8. JUMP THE RABBIT HOLE, BUT PEEK IN AT A LATER TIME**

One of the most popular ideas was No AWAY on social media (which the campaign already is, sans YouTube and Snapchat). Gen Z lives through their phones, so it was no wonder why some thought the only successful way for this campaign to thrive was to be on the screen. Insight was given that Facebook is dead, Twitter is half alive—mostly because many teachers use it to announce school information but YouTube, Instagram and Snapchat were thriving. So, if YouTube, Instagram and Snapchat were my main options how do I work with No AWAY to grab Gen Z’s attention? I already had an Instagram account up for several years but my images that I have been providing were not doing the trick, they wanted



to feel guilty to the extreme, in order to feel even slightly motivated to take action. On top of this how was I going to get other Gen Z, that haven't been working with No AWAY interested in an awareness campaign about plastic consumption unless they had a general interest?

When asked, "What do you do on these accounts?" They replied "We follow and talk with our friends." *That was the key but also the challenge.*

Though this was not the final chosen project it gave me a rush of ideas on how to reinvent No AWAY using the concept of Framework 3: Warriors of Good, or in my case, Awareness Warriors.

If I was able to gain several students who were interested in being warriors to share their own stories about plastic consumption then perhaps this could end up working, after all.

I also knew I needed to work with hashtags that would still make sense with the campaign or image but could also grab a wider audience. I.e. #summer #Lexington #lake

### 9. NEVER THE OVERALL WINNER

Whatever the overall end solution, one thing is certain—the project will not be a success by all that have worked on it. The end product that was created for this phase of No AWAY was 2"x2" boards using upcycling / non reusable plastic to create a mural/message about plastic pollution. One issue for No AWAY was due the 50/50 split of art vs. science classes some students didn't find myself creatively equipped enough to have a fully successful message that they wanted to relay.

Personally, for myself, it was not the strongest choice but due to time constraints possibly the most efficient. Due to the quick turnaround deadlines of two to three weeks it was hard for students to gather enough plastic on their own (or remember to do it) to create the murals; in accumulation of spring breaks, teacher rallies, lack of communication between teacher and students, overlapping of curriculum, and testing.

Most of the plastic was provided by myself or the teacher, which takes away the importance of seeing how much plastic both their families and themselves can accumulate over that time.

Depending on where these murals will be hung they may not reach the target audience I was hoping for, 12–15 year olds, but could catch a wider range. I do not know all the locations but I know most will end up in the schools themselves which will help, and others will go to hospitals or businesses in their communities. A connection can be made to the piece by knowing that it came from a certain school, class, age group, or student to gain further interest in the topic.

### 10. A CAMPAIGN IS ALWAYS IN FLUX

A campaign should always have a key mission. No AWAY's is to have more people become aware of the plastic issue and to provide baby steps to reduce their plastic intake. Like No AWAY, campaigns should always allow flux, be reflective, and open to change into their campaign to make

sure it is staying current, active, and keeping the mission alive.

There is never one solution to a problem—we all know this, so never be satisfied with your final end result. Do feel satisfied with the knowledge you gain by doing the experience and how you can apply that to the next venture.

#### **THE BENEFITS OF THIS ALLOTTED GRANT TIME:**

- Access to KY middle/high schools to understand Gen Z. in their natural setting; the belly of the beast.
- Gained outsiders thoughts and ideas on the campaign.
- Connection with teachers and students alike
- No AWAY became more known throughout Kentucky areas.

#### **NEXT PHASE FOR NO AWAY**

- An experimental process where No AWAY works closely with Environmental Science teachers and their curriculum to incorporate pop up projects about consumption.
- Contacting students who were interested in working more with NoAWAY to become Awareness Warriors and help energize their fellow classmates to change their thinking on plastic.
- Community clean ups, hosted by No AWAY and like-minded

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## 52 Effective Visual Communication for Health and Safety in Rural Haiti

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**Robert Finkel**  
*Auburn University*

### **Abstract**

IN THE FALL OF 2017, fifteen graphic design students engaged in a service-learning project with a medical clinic in the rural Haitian village of Thoman. The clinic is open weekly from Monday to Thursday and run by a small staff of local Haitians, a nurse who lives onsite, and teams of US volunteers and medical professionals that rotate throughout the year. Because of the clinic's remote location, they serve a widely dispersed population with many patients walking several hours from their homes to seek a range of medical treatment. However, with limited staff, the clinic is only able to see fifty patients a day. This leaves many people waiting in long lines hoping to receive a reservation number. Those that receive a number are allowed into an unadorned interior waiting area while those that do not receive a number will remain outside the clinic walls and asked to return the following day.

The bare walls of both these spaces presented an opportunity for students to create poster campaigns as a way to communicate the most crucial medical information for patients and non-patients alike. Four caregiving categories were defined by the staff and provided to my students for them to address. They included Prevention & Treatment, General Hygiene, Fire & Motorcycle Safety, and Medication Administration.

Our creative process and project evaluation followed a social model of design wherein the primary intent is to address human needs with empathy and cultural awareness. One of the unique aspects of the project is that the students' designs needed to communicate non-verbally because of the high illiteracy rates of the audience. Secondly, the symbolism and shared visual codes needed to be as specific as possible to the Haitian culture. For the students, many Western perspectives of visual communication were rethought and challenged in order to better serve the Haitian community.

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## 53 3-in-1: Strategies for Implementing Social Justice into Design Curriculum Without a Community Partner

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### Panel

Working with a community partner is a classic method for integrating social justice clients in graphic design education. While these scenarios are wonderful experiences for students to learn, there are challenges to negotiate like time, logistics, scope, client expectations, and varied student capabilities. Although there are hindrances, creating opportunities for students to design under the lens of social justice without a client still allows them to gain insight into these meaningful issues, expand their conceptual skills and learn how to use their talents to benefit the greater good. By utilizing the United Nations' Universal Declaration of Human Rights as a frame of reference, faculty can craft assignments that achieve the aforementioned objectives with a variety of possible deliverables.

*Chair:*

**Jessica Hawkins**  
*Centenary College of Louisiana*

*Panelists:*

**Jeanne M. Komp**  
*Cabrini University*

**Bryton Bjorngaard**  
*University of Illinois Springfield*

**Shannon McCarthy**  
*Eastern Kentucky University*

This presentation will explore three project case studies that successfully integrate social justice themes in graphic design curriculum without a community partner. It will address the process, challenges, and offer a reflection on these projects within the varied contexts of print design, typography, and web design.

### Questions

- What are the disadvantages vs. advantages of working without a client while designing for social good?
- What are the United Nations' Universal Declaration of Human Rights and how do they serve as a strong frame of reference for social good?
- What processes can be used to structure projects for students to think about social good?
- How can print, typography, and web design use the same framework to achieve strong student results for social good?
- Is it important to raise issues of context/audience in designing for social good without a client?
- To whom are the students communicating, do they need a call to action that advocates a response from the audience, what format/method of distribution is best suited to accomplish their goal?
- Does neglecting these concerns turn a project about social good into simply a means (to create a portfolio piece) rather than an end (effecting social change)?

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## 54 Classroom + Community: Social Design Practicum and Cross-Cultural Outcomes in Design Pedagogy

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### Panel

The demand for graphic designers to connect design strategies beyond traditional methodologies into cross-cultural outcomes and multimodal, omnichannel systems requires design pedagogy to support curriculum where diversity and multicultural factors are at the forefront, with students directly partnering, learning, and building cross-cultural and community-based outcomes. Through examples from three different courses — Graphic Design I, Typography II, and Graphic Design Social Issues — this panel will address the following questions:

*Chair:*

**Nahid Tootoonchi**  
Towson University

*Panelists:*

**Kimberly Hopkins**  
Towson University

**James Cospier**  
Towson University

- How can diverse, multicultural pedagogy become a form of practice across curriculum rather than a focus of one specialized course?
- What institutional-level resources were used for financial support, assessment, and faculty training?
- How can research sources and methods extend into experiences that define outcomes?
- How do we scaffold equitable learning partnerships in the classroom between student/student, student/teacher, and student/outside organization?
- How do we facilitate design-centered discussions about controversial or inflammatory topics in the classroom?
- What methods were used as a framework to set expectations for classroom discussion and professional standards in the community?

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## 55 Replacing Hate: Design Advocacy Ignites Community

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### Panel

Recent events have America divided, this division is filtering through society and onto our campuses, leaving many people despondent. As design educators we have an obligation to communicate the power of design advocacy to our students. As citizen designers we have the ability to organize low cost, highly effective events that will serve to bring the community together and will empower our students to use their creativity as a powerful voice in the world.

*Chair:*

**Vicki Meloney**  
Kutztown University

*Panelists:*

**Summer Doll-Myers**  
Kutztown University

**Ann Lemon**  
Kutztown University

**Doris Palmeros**  
University of the  
Incarnate Word

**Karen Kresge**  
Kutztown University

*Replace-the-Hate* is a grassroots effort led by design educators that builds communal ties, renounces hate and rejoices in diversity through creative expressions and community art making workshops. By countering hatred and anger with beauty and hope, *Replace-the-Hate* is strengthening bonds in two college towns, 1,500 miles apart.

We would like to propose a panel discussion that addresses how design faculty swiftly and creatively responded to hate literature on their campus and in their town. The panel will feature faculty from two universities that mobilized and created a movement that united a community and spontaneously transcended the original fleeting messages of hate.

The panel will explore topics and questions such as free speech as it applies to hate literature, rules and laws of posting public flyers of private vs. state institutions, the power of community and collective visual voice.

The panelist are excited to share their perspectives and experiences and look forward to the question and answer session to gain the insight of others.



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## 56 The Creative Performer: Using Sport Psychology to Break the Mold in Design Education

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### **Workshop Description**

A Design Educator & Performance Psychologist team up to show benefits of applying performance psychology to design, emphasizing building resilience & improving creative outcomes.

**Jarred Elrod**  
*University of Florida*

### **Workshop Abstract:**

**Amanda Alexander,**  
*Licensed  
Performance  
Psychologist*

Practitioners and students within creative fields are required to push boundaries and creative limits to develop unique outcomes in their work. Emphasis on these creative break-throughs as well as the stress of deadlines, coping with rejection and critical feedback, creative blocks and fatigue, and the emotional strain experienced within creative populations mirrors the unique performance pressures within sport and athletic culture. This workshop will focus on identifying these parallels and addressing effective applications for stress and anxiety management, resilience building, and improving mental toughness such that design students may experience greater sustained creative growth and potential. In today's classroom, simply providing technical design tools is an inadequate approach for fostering student success and authentic development.

In this workshop, a collegiate Design Educator and a licensed Sport and Performance Psychologist present their ongoing collaboration in a format that will both inform and actively engage audience members. Leveraging methods rooted in Sport Psychology, the presenters will showcase alternative teaching methods geared to emphasize a human centered, experiential approach to building student design projects that are impactful to audiences, multidisciplinary in nature, and tailored to each individual students' interests. In order to move away from traditional, art-direction based project frameworks, the speakers employ mindfulness-based strategies to empower students toward a more organic and less prescriptive design process. Recent student work samples resulting from the presenters' ongoing cross-disciplinary collaboration will be shown in conjunction with a mindfulness exercise and making activity. Resources for the making activity will be provided.

### **Materials Needed:**

Note-taking materials, all materials for mindfulness workshop will be provided.

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## Poster 1 **Designing Proton U: How a University-Community Partnership Resulted in an App for Pediatric Cancer Patients**

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**Natalie Stephenson**  
*Flagler College*

### **Poster**

Proton U is the first mobile application designed for pediatric cancer patients to learn about proton therapy. The poster describes how a physician and child life specialist (CLS) from a proton therapy center partnered with faculty and undergraduate students to design and develop the free, multi-lingual, iOS application.

Only a few proton therapy centers worldwide treat children. As a result, this particular center has treated adolescent patients from 41 states, 19 countries and 5 continents. Children arrive at the center shortly before their six-week treatment begins, some with little knowledge of proton therapy. Upon arrival, a CLS educates patients on medical procedures, provides emotional support and develops coping strategies to reduce anxiety and fear. Finding that there was limited time to adequately prepare patients and families, the CLS conceptualized a mobile app to remotely educate children in advance of their treatment. The primary target audience for the app was children between the ages of 4 and 10 who might require daily anesthesia during treatment.

The service-learning project was initially part of ART 435 Interactive Design Studio. Qualitative methods from human-centered design were utilized during the project. The creative process was influenced by a five-stage model of design thinking: empathize, define, ideate, prototype and test. Each of the 18 design students was assigned a role and responsibility. During class, we worked in small breakout groups that could be split two ways to either ensure consistency or focus on content. Twelve additional students contributed skills and knowledge from other disciplines, including theater, communication and Spanish.

An interactive story with a cast of characters was used to facilitate learning and engage the senses. The narrative was designed to set realistic expectations about proton therapy. Users are invited to attend Proton U, a prep school where they virtually experience the sights and sounds that they will soon experience first-hand. After reframing the problem at the systems level, the design team identified touchpoints in the patient's journey and created a suite of interrelated products.

Our university-community partnership was a successful collaboration that resulted in a published mobile application. Proton U has empowered pediatric cancer patients with information about their upcoming medical procedures. The app development process is ongoing, with additional features and content planned for a future release.

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## Poster 2 Teaching Web Design in a DIY/CMS Age

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**Charles Armstrong**  
*Indiana State University*

### Poster

In over 15 years of teaching web design, I have witnessed a great deal of change in all aspects of the the medium. What worked one semester my be obsolete the next. It is a universal challenge: when I meet other web design educators, one or both of us will inevitably ask about the other's curriculum. The abundance of content management tools, prototyping software and apps, WYSIWYG editors, all clamor to be the "solution" to teaching web design. Today, the approaches are as wide ranging as the faculty assigned to teach it.

Industry professionals feel that front-end development skills are important for designers. But many students believe that today's content management systems are all that is needed to build a killer website. They don't like developing sites nearly as much as they like designing the imagery in Photoshop.

With today's emphasis on both the designer as a maker and designing the user experience, it behooves us to teach today's students to construct something functional, even if it is only a prototype. To that end, my web design classes include front-end development as a part of the web page design through a combination of traditional design development processes, comping through Photoshop and/or Illustrator, and a decent code editor.

From discussions with working professionals, studios, former students, creative directors, etc., I have come to understand that student, educator, and industry perceptions might not always be aligned. I will present my assertions graphically on the poster: my understanding of the competing interests involved, and my current solution for better student learning and outcomes. My research is preliminary at best, and the poster presentation is intended to facilitate a discussion that can direct further research.

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## Poster 3 Enriching Lives Through Diversity

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### Poster

Showcased will be the works of students from the Fall of 2017 who took a Graphic Design: Foundations course. Students were tasked with creating billboard imagery themed: “Enriching lives through diversity.” The project was assign to encourage entry into an outdoor juried international art exhibit competition.

**Jane Milkie**  
Northern Michigan University

*Embracing Our Differences* was the theme of the competition and inspiration for the work. The mission of “Embracing Our Differences” is to use art as a catalyst for creating awareness and promoting, throughout communities, the value of diversity, the benefits of inclusion and the significance of the active rejection of hatred and prejudice. Art is a powerful tool to evoke social change. Artists can enlighten, educate and effect change around the world. “Embracing Our Differences” invites participation in creating a world where differences are embraced and individuality is celebrated.

Learning outcomes were that students gained an appreciation for creating imagery that would potentially reach a wide audience. Research, dialogue with and among peers, as well as reflection expanded conversations and individual concepts about diversity. Forty-four works generated in two course sections were juried into a hallway showcase featuring 12 billboards. They are currently on displayed for Martin Luther King Jr. events and will be included in our institution’s *Diversity Common Reader* activities.

The project set as a whole features individual student voices many that advocate for justice, for equity, and for taking a stand against the ‘status quo.’ These student designers are seeking to promote fairness and inclusion with work that aims to empower viewers to take a stand and to work toward a better world for all—a more diverse world—consequently enriching lives.

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## Poster 4 Recognition of Brand Colors without a Logo

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**Rion Huffman**  
*Pittsburg State University*

**Tara Henderson**  
*Pittsburg State University*

**Victoria Bastion**  
*Pittsburg State University*

### Poster

As individuals that often experience brands and companies around us, it is noticeable that color is almost always a main piece of a brand's identity. The use of color in a brand is quite possibly just as important as the logo or the brand itself. Companies use color psychology to entice customers, as well as use memorable colors to help the brand stand out. In this study, instead of focusing on the use of color psychology and color theory to determine an individual's reaction to a brand, we will be discussing whether or not an individual can accurately determine which color belongs to a certain brand when presented with six different, yet similar, swatches.

To determine the ability of an individual to remember a brand based on their brand color, we must first determine that the individual does not have a color deficiency, by using the Ishihara Color Test. Once this has been determined, we can assume that the individual does not have a color deficiency, and therefore should be able to see differences between the six swatches.

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## Poster 5 Delve Into Design Thinking

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### Poster

**Carol Fillip**  
*Rochester Institute  
of Technology*

**Lorrie Frear**  
*Rochester Institute  
of Technology*

This poster presentation features a case study from a workshop that included middle school aged students (grades 7–9) who came to a university setting for a week-long summer workshop as part of a STEM program. The students were taught by university design professors to learn life-long problem-solving techniques and strategies through design thinking to help them become more autonomous critical thinkers. The “Delve Into Design Thinking” workshop was an interactive, experiential, immersive learning experience that provided exposure to design thinking and problem-solving to STEM students. The focus was on both 2D design and 3D design and new ways of using technology.

The workshop format was developed as a learner-centered environment for all types of learners by offering information both verbally and visually, so the students could learn the best way that suited him or her. The students worked collaboratively in a studio setting and in a computer lab to solve a problem, while exploring how thoughtful design positively impacts our daily lives. The professors provided real world examples so the information was connected to what students had experienced, and how process was used and employed in real world examples—which helped to establish a bridge between theory, history and practical use. Critiques and discussions were used throughout the workshop as a time of learning and check for understanding the strengths and weaknesses of the students and the projects. Several college students acted as mentors and were on site throughout the workshop. Student participants thoughtfully presented their final work to a panel of judges on the last day. Participants walked away with an understanding of and appreciation for the importance of good design in our daily lives, along with design thinking techniques and strategies that could be applied to any future projects regardless of the discipline.



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## Poster 6 Defining Design Research at the Start of Graphic Design Education

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### Poster

*How do learning outcomes vary when students are asked to conduct design research beginning in introductory level graphic design courses?*

**Christine Howe**  
Seton Hall University

The foundation of a graphic design project is the research that ensures its impact. However, research is not often defined in the classroom and is left to the learner to decide best approaches. Typically, this becomes another computer-based part of the creative process completed without speaking to audiences or leaving the studio.

As design educators, we are responsible for training the next generation of professionals to enter the field at a time where design is proving critical in shaping culture. Designers are collaborating with individuals and organizations to co-create solutions that improve lives. This requires new skills and ways of thinking than previously needed. It requires practitioners to approach projects with empathy, to identify needs, and to facilitate dynamic conversations. While these are commonly talked about topics in design thinking and user experience classrooms, they are often left out of introductory level courses. As a result, learners do not spend enough time with design research processes to shape their work in order to confidently put into practice at the start of their careers.

This poster is a case for emphasizing interaction and collaboration with audiences at the start of graphic design education. It will show documentation and work in progress from an introductory level course where interviews and conversations were required as part of research before creating.

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## Poster 7 **Experiential Storytelling: Importance of Design Practice/Pedagogy in Scientific Exhibition Engagement**

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### **Poster**

**Aaron Sutherlen**  
*University of Nebraska-Lincoln*

This poster presentation focuses on the importance of the design as a vehicle for dissemination and propagating scientific research while exploring new trends in design practice that create experiences which shape the understanding of complex themes. As Universities continue to champion interdisciplinary research practices, designers can play an increased role in the study and share in the conditions that exist when design practice is strategically integrated into the exhibition of scientific research.

Museum and University collections serve as an essential reservoir for the advancement of science – through studies of evolution, biodiversity, and cultural diversity. But there are relatively few exhibits that effectively convey these ideas to audiences. When it comes to sharing scientific research, information is presented as a collection of facts assembled by curators that transmit their knowledge of the scientific underpinning of their collections as definitive, and all too often, static knowledge. But for over half a century there has been a broad consensus among scientists and educators that science is not just an assembly of facts, but a process of inquiry, persistence, and discovery. To encourage scientific understanding is to create connections between phenomena and personal experience.

Scientific understanding involves discussion, argument, reflection, and synthesis; science involves challenging norms and reflecting on bias. This project allows for the on-going study of how those trends will shape the future of the design as it is integrated into science exhibition practices. One has to consider not only how to display and teach about the objects but to also consider how to make them relevant to visitors, and in this way, make it possible for them to scaffold new experiences to what they already know.

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## Poster 8 Combining Culture and Service Design

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### Poster

**Natalie Tyree**  
*Western Kentucky University*

Each year, my institution hosts a logo competition for its “International Year of Program” (IYO). The program is intended to provide the campus and surrounding community with a rich, complex sense of place and interconnectedness through a yearlong celebration of a single country. Instead of simply encouraging students to prepare logos on their own, I implemented the concept of the IYO program as an experiential learning project into my Visual Thinking course as a semester long research project which allowed them to work individually and as teams to create an identity system for the International Year of Cuba. By incorporating applied research of the country and the IYO program’s logo needs and requirements, students were able to break down the conceptual process in a cohesive and reflective manner, resulting in much higher quality work and greater understanding of Cuba’s culture. Students began by giving group presentations on various topics of Cuba from food and music to economics and politics and developed mood-boards based on their initial research. Throughout the semester, the students carried their ideas through several rounds of sketches and multiple group critiques, resulting in a final process book that explained how they interpreted the research and creative process. By incorporating these types of projects into the classroom, students are able to make real world connections and have the chance to investigate identity systems on a greater platform by helping connect our campus to other cultures, thus connecting design to diversity in a tactile manner.

This poster showcases the goals, project breakdown, and outcomes from this semesterlong project and is intended to pose questions on how others engage their students in service learning and experiential learning in intermediate level design courses.

