



UCDA DESIGN EDUCATION SUMMIT

re-

PROCEEDINGS

May 25-27, 2021

re-

<i>revise</i>	<i>arrange</i>
<i>think</i>	<i>imagine</i>
<i>play</i>	<i>design</i>
<i>repeat</i>	<i>evaluate</i>
<i>refresh</i>	<i>purpose</i>
<i>turn</i>	<i>establish</i>
<i>view</i>	<i>commit</i>
<i>bound</i>	<i>apply</i>
<i>treat</i>	<i>organize</i>
<i>reverse</i>	<i>write</i>
<i>arrange</i>	<i>order</i>
<i>cycle</i>	<i>connect</i>
<i>iterate</i>	<i>build</i>
<i>access</i>	



UCDA DESIGN EDUCATION SUMMIT PROCEEDINGS

The 16th annual UCDA Design Education Summit is a national summit for design educators, chairs, and students, and continues an ongoing community created specifically for graphic design educators with opportunities for professional participation and development during this online event.

“Re-” is a prefix meaning again, anew, back, or backward. It allows us to frame ideas and activities with a new lens: revise, replay, repeat, refresh, return, review, rebound, retreat, reverse, rearrange, recycle, reiterate, and reassess. Over the past twelve months, those in the design education community have had to “re[noun/verb]” their course content, teaching methods, classroom practices, and means of student participation and inclusion.

The UCDA Design Education Summit: “Re-” will focus on how design educators have applied this prefix to their courses, their students, their projects, their research, and their personal practice.

This online summit is open to UCDA members and non-members, design educators and practitioners, and students. Included in the summit are on-demand recordings of the panel discussions, workshops, and paper and poster presentations selected from abstracts submitted through the peer reviewed process.



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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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ARTICLES

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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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SMD serves the needs of students by providing a firm foundation in theory and application utilizing innovative, state-of-the-art software and computer technology. In harmony with UIW's Mission, SMD seeks not only to develop the necessary knowledge and skills to become effective professionals in students' selected careers, but to help cultivate them in becoming concerned and enlightened citizens, rooted in the core values of education, truth, faith, service and innovation.



UCDA DESIGN EDUCATION SUMMIT

re-

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01 Reimagining Human-Centered Design when Humans are Inaccessible

Charles Armstrong
University of Southern Indiana

Abstract

I added a unit on Human-centered Design to my Intro to Graphic Design curriculum just in time for the Covid-19 pandemic to throw academia into chaos in March, 2020. That first semester, the course began with the Human-Centered Design unit, so that we were able to get through it before everyone was sent home. Last minute calendar revisions in the fall necessitated moving the unit to the end of the semester where it began with face-2-face meetings and concluded during online only classes following thanksgiving. Spring 2021 offered an opportunity to return the unit to the beginning of the semester, where it existed entirely in our university's "soft-start" of remote learning. For each of the last two semesters, a key component of Human-Centered Design, namely the humans that we would be collaborating with in design, were largely unavailable due to the health and safety precautions imposed by the pandemic.

Surprisingly, in spite of the unique set of challenges facing the project and the students each semester, each iteration exceeded my own expectations for a successful outcome. At the same time each iteration encountered unforeseen obstacles that prevented solutions from becoming fully developed, tested, and enacted.

Both paper and presentation will outline each of the three successive units in Human-Centered Design, breaking down the classroom structure of each project, the problem addressed, and the outcome sought. Next, the unique challenges faced each semester, the work-arounds attempted, and over-all impact those challenges had on solutions will be discussed. Finally, both paper and presentation will look at student outcomes, what they may have gained both personally and professionally through the project, and how teaching Human-Centered Design can be improved in future courses.

Reimagining Human-Centered Design when the Humans are inaccessible

The design program at the University of Southern Indiana is rooted in a traditional graphic design teaching methodology that leads students through the processes necessary to create visuals for a variety of media and publishing formats. We have done a good job of growing the program as design technology evolved through the years, and today our art and design majors can pursue concentrations in graphic design, interactive media design, and illustration. One of the time honored traditions of art and design school is the opportunity for students to learn their craft through unbridled creativity. We have certainly delivered on that, but in recent years I began to feel that our program was falling short in the area of Human or User-Centered Design. In response, a few semesters ago I attempted to incorporate a unit on Human-Centered design into my Intro to Graphic Design course. Unfortunately, just as I was evaluating the results of my first attempt at teaching the project, Covid-19 happened, and suddenly humans, an integral component of Human-Centered Design, were no longer accessible.

None-the-less, I felt that the concept of looking closer at the needs and concerns of the audience most affected by a design was valid, and that in theory, I could continue to teach that part of the process even during the pandemic. So I continued and included a unit on human centered design in my Intro to Graphic Design course for the past three semesters.

On one level, the project structure was almost unfair. By attempting to squeeze Human-Centered Design into a 3 week time-frame, I left too little time for the students to see the project through to Fruition. But, I looked at the project as more on an exercise about the creative process, not unlike exercises I have students work through to develop ideas and compositions through thumbnail sketching and lo-fidelity layouts. I downloaded IDEO's Field Guide for Human-

Centered Design and plotted a course of action. Little did I know at the time, but that first iteration in Spring 2020 was to become a control group for the following semesters. It was the only semester during which students had unfettered access to humans: both the audience that they were designing for and each other.

The First Iteration

I presented the students with a problem to solve: our own building, the Art Center. The Art Center is the second oldest structure on campus, and it has some peculiarities. A two story building, the restrooms are only on the bottom floor. Faculty offices and most of the teaching space is on the top floor. The only access to the restrooms are stairwells on the north and south end of the building and one small, slow elevator on the south end. Faculty and students have complained about the building for years, so it seemed an appropriate problem for my beginning graphic design students to try and solve.

As the first time teaching Human-Centered Design in class, I cherry-picked exercises from the IDEO Field Guide that I felt would work for our given situation. Knowing limits to the timeline, I focused on the Inspiration and Ideation portions of the the design process. My goal was to demonstrate new approaches to creative problem solving and show that creativity built on a foundation of user understanding was in fact better creativity.

As the first time, I didn't really know what to expect at the end of the project, but I had hopes for a successful outcome. After introducing the project and the problem, I split the class into teams of 3, gave them a list of questions, and sent them out to interview those they found throughout the building. The teams conducting interviews in person, listening, and then sharing what they

heard. In that sharing, themes began to emerge that moved away from the problem of the physical structure itself, and towards the experiences of those inside the building, the users. Their understanding of the problem changed, as they became aware of user frustrations that they could relate to. As beginning graphic design students, they were woefully ill-prepared to address structural and engineering problems, but they could see opportunity in the experiential or human problems.

The ideation that followed was, of course, all over the place, so we ranked ideas according to feasibility and impact. Each group then took a concept to begin developing an initial prototype through storyboarding. They were able to do some internal testing through a round of “focus group speed dating.” With feedback in hand, the groups were next tasked with producing a prototype to present to the entire class.

On the final day of the project, each group had a prototype to share. Presentations were made on site, and each presentation was critiqued. At the conclusion of the presentations, the class voted on which solution they felt was the best combination of feasibility, viability, and impact. Neon signage, posted just inside each entrance, was elected the winning solution. At that point, I considered that maybe this was a project that could actually be developed and implemented. We even had funding, but then we left for Spring Break and never returned.

The Second Iteration

The following semester found us in the middle of the Covid-19 disruption. The University encouraged online courses when possible, but studio classes were allowed to meet face-to-face, provided we were able to guarantee physical distancing. Additionally, the university amended the

calendar to send everyone home for Thanksgiving where we would all finish online. This naturally led to a rather large disruption within the ongoing disruption, and caused me to flip my unit on human centered design to the end of the semester instead of the beginning. I also made the decision to allow the class to determine the problem. Each student brought in a short list of annoyances that they encountered on a regular basis. We voted as a class, and ended up attempting to solve the difficulty of trying to find an obscure grocery item when you don't know the layout of the store.

On top of the calendar change, I was teaching two hybrid sections of Intro to Graphic Design, each section reduced to only 10 students to accommodate spacing. I had roughly the same number of students to work with, but they were divided between the two sections. Further, I had half as many days to meet with each section.

The Human-Centered design project kicked off the week before Thanksgiving break. We spent our face-to-face class time selecting our problem, framing our design challenge, and defining our audience. I dutifully documented each classes work, sharing the progress made by one section at the beginning of the next sections class. We switched to online instruction in time to conduct interviews. After identifying the stakeholders in the project, we determined 6 classifications of users.

Since everyone was working independently from home, it seemed more realistic to ask each student to find and interview a stakeholder from one of the classifications by phone, email, Zoom, or if possible, in person. For a number of reasons, we only ended up with 6 students participate. Not only did the interviews themselves suffer, but student understanding of the problem suffered. Further, the range of stakeholders was equally divided between all points of

the spectrum. There was no consensus of the majority that was our target audience. The story telling in Zoom felt flat and lifeless, it was difficult to derive meaningful themes or conclusions, and the ideation that followed reflected that lack of energy. The nature of the zoom meetings, with students isolated from each other, effectively sucked all of the energy from the ideation process. Only a handful of ideas emerged, and it became convenient for those ideas to be supported by the rest of the participants. The lack of human connection, between students as groups, and between students and the interviewees played an adversarial role in research and understanding.

I assigned to class to groups using breakout rooms in Zoom to encourage collaboration on their prototypes. The resulting concepts were similarly uninspired. One student did point out that many of the solutions would depend on a significant investment from the retailer or contradict existing merchandising research and best practices. But difficulties with attendance, energy at the end of the semester, and participation through teleconferencing diminished much more relevant feedback.

A successful outcome did not seem likely, but then salvation came from an unexpected situation. At the last minute, several students who had not been active in the zoom meetings became aware of their grades. Fortunately, every step of the project had been documented and added to a PowerPoint presentation that was shared between the two sections. The absent students poured over the PowerPoints individually and then arrived at new ideas free of the uninspired ideations of those who were in the zoom meetings. Those new ideas were surprisingly fresh.

In the final meeting of the first section, groups made their presentations along with one or two of the absent individuals. One absent student proposed a Kiosk at the front of the store always

displaying a web site connected to a database of the store's inventory and a store map. I recalled an earlier discussion revealing that many retailers have such a database for their restocking and inventory purposes. After the second section made their presentations, I shared that as a class, we were close to a solution, the pieces were all present in parts from the various concepts, but there wasn't one prototype that was truly feasible, viable, and Human-Centered enough to move forward. Then I described the Kiosk and web site concept, including the information of the inventory database. A solution was there utilizing an existing database, the shopper's own mobile devices, and a simple QR code. I did not let them vote, I informed them that this was the winning concept.

The Third Iteration

In this most recent semester, the University amended the calendar yet again. The semester began with a "soft start:" the first three weeks online before moving to a combination of face-to-face and hybrid classes for the duration of the term. We were again limited by class-size so I hybridized my face-to-face Intro to Graphic Design in the 4th week, but we met as a unit during the first three weeks of online instruction. Because we didn't need the Mac Labs, I moved the unit back to the beginning of the semester. This time the class voted to address recycling on campus, specifically how to encourage more of it.

An advantage of this new format was that the online portion of the course was at the beginning of the semester instead of the end. The difference in the student's energy level was like night and day, and participation was near 100%. Another difference was that the students were back on

campus, just not in the classroom. Students now had face-to-face access to the people they were designing for, they just did not have face-to-face access to each other for the group portions.

The selected problem, recycling on campus, seemed to suggest a perfect opportunity to go out on campus and interview human students, but the class structure did not lend itself to such activity.

Some students were attending class from their dorm room or on campus apartment. But others logged in from homes around the city, and still others joined from the neighboring counties from which they would normally commute. One student was a full 90 minutes from campus.

Instead of having groups go out on interviews, I again had students interview identified stakeholders one on one. The interviews went better this time, although if any part of the process had participation problems, this was it: some simply students did not interview anyone. Of those that did, they tended to think of the interview as a process to produce a transcript instead of a vehicle to find and discover a story. We collected plenty of cold data, but little humanized content.

Story sharing is an integral part of the Human-Centered Design process. I made a point to stress the three tenants of human centered design: that it be viable, feasible, and most importantly human-centered. But without the stories, there was little in the way of user driven inspiration for the students. Several groups became caught up in their own creativity and inventiveness, becoming more concerned with the cleverness of their solution rather than how it might actually be deployed on campus.

An advantage of throwing a bunch of students at a project is that some students and groups will fare better than others. Such was the case with one group, whose concept passed the viability/

feasibility test from the beginning. Their idea utilized existing resources by designing a weekly poll. The campus community would vote by recycling in the bins marked for each response. Which ever container collected the most material wins that week's poll. In the end, the students agreed that the recycling polling solution had the most potential to create the desired impact on campus. It wasn't the wildest idea proposed, but it was actionable.

The Lack of Humans was a Problem

Were it not for the difficulties working in groups due to the online nature of the class, this third iteration was probably the most meaningful for the students. Over the course of three semesters, I was able to refine the Inspiration phase of the project, and I had a better understanding of what the students were able to do, and what they could not.

But, the disruption of the Covid-19 pandemic created barriers that were almost impossible to overcome. The key component of Human-Centered Design is the involvement of humans, and in the 2nd and 3rd iterations of the project, that component absent. I clearly undervalued the importance of face-to-face human contact in the inspiration stages. Magic happened in the first iteration when the teams of students went and interviewed and photographed people in the Art Center. But that magic was not duplicated the second and third times around. Not only was the interview pool limited, especially in the second iteration, but there was a strength in numbers to those first interviews. As an interview team, one student was designated to ask the questions, a second to take notes, and the third to observe and take pictures (with permission). This made the interview much richer, and when asked to share their experience with the rest of the class, each group member had something unique to add to the story. The individual interviews of the second

and third iterations were much more forced. The interviewers were not as comfortable one on one as they were as a part of a team. Their own discomfort, combined with the fact that they were doing all three jobs, kept them focused too much on the task at hand, which was their assignment, rather than relaxing and hearing the stories being told.

In that first semester, there was a great deal of interaction in the classroom as well. They sat around the table together to share what was learned in the interviews. They jostled with each other to apply post-it notes to the white board. They talked, shared, laughed, and watched each other's expressions. Humans, especially self-conscious college students, are incredibly perceptive to nuanced reactions when in the same room. But none of that could happen in a Zoom call, and I needed to witness it myself to see just how dramatic the difference was.

Whereas the personal interactions encouraged creativity, the Zoom calls had just the opposite effect. The calls did not just make interactions difficult, in many ways the teleconferencing discouraged them .

Perhaps I remain too optimistic, but I still do not believe it to be impossible to teach Human-Centered Design under the conditions that we have been through. While I am hopeful that more regularity will return in the fall as more and more of us are becoming vaccinated, the lessons of the past two semesters are relevant to what ever the new classroom normal might be, especially for online or distance environments. Certainly, students need more time when working at a distance. Additionally, training and practice with interpersonal interactions in an impersonal media would have benefitted them greatly. I should have instructed them on how to conduct Zoom interviews, or FaceTime, or Skype, and I should have had them practice.

Human-Centered Design will continue to be an important piece of my curriculum moving forward, and I intend to keep a unit as part of the Intro to Graphic Design course in the future. I have a better understanding of conditions that will be included in the next iteration of the project. Chief among them: a clearly defined and accessible human component. This means that the problem we tackle as a class should be related to the campus, and the audience needs to be available and accessible during the student's time on campus. I have also determined that beginning the project with a defined problem is preferential, especially for beginning students. It was somewhat validating to be able to solve whatever problem students came up with, but we generally lost a class period deciding on the problem. Having a problem selected at the start just gave us a head start.

From my experiences, I am teaching a new Human-Centered Design course for the Fall of 2022 where we have an entire semester to devote to a project. Finally, my own research has benefitted from lessons learned in the classroom. In March, 2020 I was awarded an internal grant with a course release to explore using Human-Centered Design to address a complex and growing social problem in my own community. The biggest lesson learned was something obvious: without actual human contact, it is easy to lose sight of the needs of the community that you are trying to serve. Without that connection it is even more important to be able to focus on and listen to the conversations with the stakeholders of a project. It's the only way that you'll hear their stories, and it's from those stories that the inspiration behind impactful design emerges.

02 Redemption: Reforming Juvenile Justice and Disrupting the Status Quo Through Human-Centered Design

Rhonda Wolverson
University of Indianapolis

Abstract

Privilege is often blind and can keep us from seeing the plight of others—yet those on the opposite side of privilege see it and live it everyday. While privilege comes in many forms, from wealth, race, gender, sexuality and more, as designers and educators we have our own privilege that gives us an opportunity to learn to see beyond our own lived experiences and engage our students in projects that expand their global perspective and understanding of diversity.

In recent years and more often after this summer, I have pondered another kind of blindness. Our judicial system is often personified by an Ancient Roman symbol, Lady Justice, who holds scales in one hand and a two-edge sword in the other. Since the 16th century, she has been pictured with a blindfold to represent impartiality. But what we are seeing more and more is the truth in a long history of oppression and systematic racism that justice is blind, but she is blind to her privilege and not all people and communities are experiencing that impartiality. This is true of our juvenile probation system, where over 55% of cases involve youth of color.

As a faculty/creative-director of a student design agency, taught as a course, I work with students on socially-driven design for nonprofit clients. When AIGA put out a call-to-action this past summer to look at ways to amplify the perspectives and needs and protect the lives of black people and communities, it was an opportunity to act. This presentation is the result of that action: how we are partnering with a community organization and using human-centered design processes to help them create a new program aimed at reimagining juvenile justice from something punitive to something restorative.

03 Teaching the Whole Student: Employing Human-Centered Design Ideologies as Educators

Abstract

The calamitous events of 2020 forced design educators to shift many things, from the way we teach our classes, to the role we play in our students' lives. They have also forced us to reckon with many problems that have existed in design education yet have gone largely overlooked, such as inequities in the student experience, access to tools and technology, access to support, and the impact on mental health and wellbeing. The aim of this presentation is to explore the ways in which design education can and must shift in order to serve the student as a whole person. We are looking at this through the lens of human-centered design, an approach to design research that we often teach in our classrooms.

Ali Place
University of Arkansas

Marty Maxwell Lane
University of Arkansas

Human-centered design meets people where they're at; it takes into consideration their pain points, their limitations and their unique needs. It fosters agency and collaboration, and employs empathy and reduced hierarchy in order to create positive outcomes for the user. So as design educators, are we practicing what we preach? Or do we perpetuate a one-size-fits-all experience that centers dominant narratives and marginalizes others? This question becomes particularly important in the context of remote learning.

During the presentation, we will share a manifesto that aims to address some of these questions. The manifesto is intended to prompt a re-imagining of the teacher's role and a re-envisioning of the design classroom centered around the notion of students' and educators' humanity as assets, not liabilities. The manifesto is for all design educators who are exhausted by the status quo; who reject the capitalist interests in the design discipline; who reject the over-policing of students in the classroom; who believe that higher education can serve students better and are committed to changing the way things have always been done.

Teaching the Whole Student: Employing Human-Centered Design Ideologies as Educators

Alison Place, University of Arkansas

Marty Maxwell Lane, University of Arkansas

Introduction

The calamitous events of 2020 forced design educators to shift many things—from the way we teach our classes, to the role we play in our students' lives. They also forced us to reckon with many problems that have existed in design education yet have gone largely overlooked, such as inequities in the student experience, access to tools and technology, access to support, and the impact on mental health and wellbeing.

With these concerns front-of-mind, we convened a panel of design educators to discuss these issues at the AIGA Design Educators Community SHIFT Virtual Summit. The panelists came from a wide variety of higher education institutions, including Hispanic-serving institutions (HSIs), historically Black colleges and universities (HBCUs), community colleges, private institutions and research 1 universities. The aim of the conversation was to explore the ways in which design education can and must shift in order to serve the student as a whole person. The discussion was framed through the lens of human-centered design, an approach to design research that we often teach in our classrooms. This paper is our reflection on the conversation as well as a proposed manifesto for educators.

Human-centered design meets people where they're at. It is a process that takes into consideration their pain points, their unique needs, and their specific contexts. It fosters agency and collaboration, and employs empathy and reduced hierarchy in order to create positive outcomes for the user. This panel posed an important question: As design educators, are we practicing what we preach? Or do we perpetuate a one-size-fits-all experience that centers a dominant narrative of what it's like to be a student?

What the pandemic revealed to us as a society was how precarious so many people's lives have always been—teetering on the edge of financial, social and emotional collapse for so long that one calamitous event sent millions of lives into crisis. Our students were no exception. They lost jobs, lost housing, lost access to social support, lost access to vital tools like computer labs, took on new caregiving duties, encountered new mental health challenges or existing ones amplified by increased stress and anxiety.

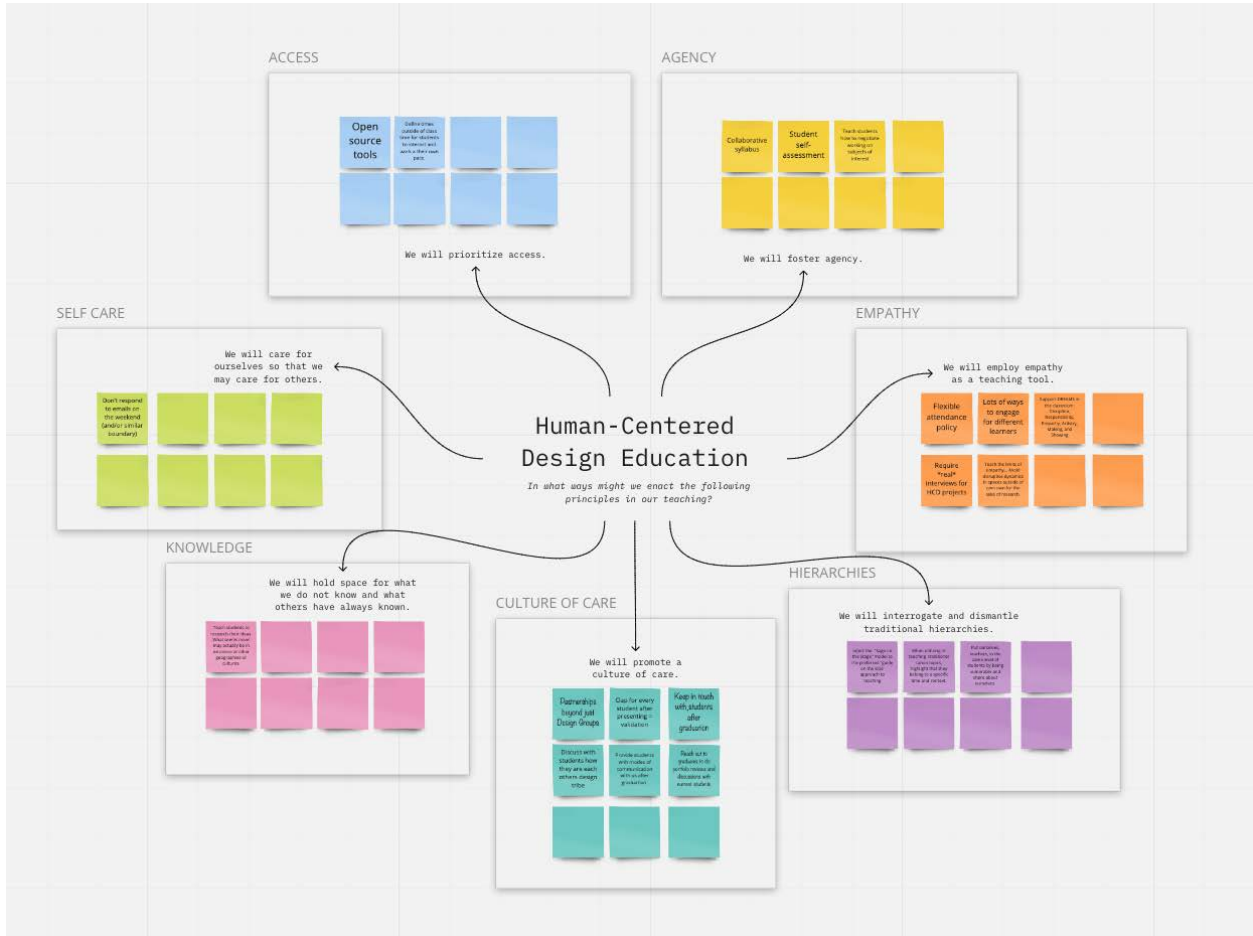
While this conversation was prompted due to our sudden shift to remote learning, these are things we should have been prioritizing all along. We are interested in the ways that the principles of human-centered design can guide the ways we approach teaching design by centering the needs of students. Education continues to be marked by uncertainty and challenging circumstances, so how can we ensure that our students have safe, supported and successful learning experiences?

Through this panel discussion, we hoped to emphasize and normalize two empirical facts: that students are whole beings, and design professors are not experts in all things. By framing our teaching around these small revelations, a model for design education emerges that centers students' experiences and engenders a culture of curiosity and care. When they leave our classrooms, we don't just want them to be great designers—we want them to be great and ethical humans. We want to prepare them to address the social, cultural and political systems they will live and operate within.

A Manifesto for Human-Centered Design Education

What follows is a manifesto inspired by the key topics addressed in the panel discussion. This manifesto is intended to prompt a re-imagining of the teacher's role and a re-envisioning of the design classroom centered around the notion of students' and educators' humanity as assets, not liabilities.

Conference participants and readers are invited to contribute their voice to this manifesto. We believe this should be a collaborative endeavor that represents a wide diversity of perspectives. [View the Miro board](#) where you can share examples of how you already enact these principles in your classroom, or you can add new principles that you think should be included.



Collaborative Miro board where readers can contribute to the manifesto: <http://bit.ly/HCD-manifesto>

We will prioritize access.

We acknowledge there are many barriers to success that students may face in design education, including technical, financial and cultural. We commit to designing courses and programs that address and mitigate these barriers by ensuring students have access to the tools, support and mentorship they need in order to succeed. We commit to cultivating an equitable learning experience for all students and to directly addressing inequities faced by vulnerable students. We reject allegiance to industry standard software, and instead commit to promoting acts of making that are more accessible and are software- and tool-agnostic. We commit to promoting a culture in design education that values a diversity of access points, particularly by acknowledging that there are paths to a design career outside of 4-year programs.

In our program at the U of A, this has meant not just reconsidering the cost of the tools we use, but also the myriad of barriers to success. Our school of art does not require a portfolio review to enter the 18 credit hour foundations program and we offer substantial and recurring scholarships. We are working to bring awareness to the career potential of design to K-12 students. We are using more open access tools (like miro, figma) when possible. We also realize that access alone is not enough and that in order for all students to succeed, we need to offer consistent and culturally appropriate mentoring to first generation students, and any students coming from typically underserved and underrepresented groups.

We will foster students' agency.

We commit to facilitating a classroom environment in which students are agents of their own experiences, outcomes and assessments. We acknowledge that what students have to offer as designers is valuable, not in spite of, but rather because of who they are outside the classroom. We will value the knowledge that students bring to their education, including their culture and life experiences, and we will provide opportunities for them to apply their knowledge to design. We reject the notion of what the discipline has traditionally regarded as “good design,” and instead will cultivate in students an ability to think critically through the lens of their own perspective and worldview. We will give students the opportunity to participate in their own assessment and take ownership of their contributions to the classroom. We commit to holding space for students to collectively develop their own studio community and culture that authentically represents them.

In our panel discussion, we were inspired by the ideas shared on how to treat assessment as a tool for collaboration and involve students in the grading process, from letting them determine their own rubric, to having them grade themselves. We also value projects that offer flexible frameworks that allow for students to explore their diverse interests or incorporate their own identity or experiences. In our classrooms, we aim to empower our students to actively participate as creators and facilitators of the class. This fall, we're even planning to try out a collaborative syllabus.

We will employ empathy as a teaching tool.

We commit to creating course structures and program policies that do not seek to punish or disparage vulnerable students. We reject discriminatory practices that further harm marginalized students, such as inflexible attendance policies, in favor of inclusive practices, such as engagement policies. We commit to accommodating all learners through our course

material and tools, understanding that designing courses for the most vulnerable students will improve the experiences of all students. We acknowledge that a “vulnerability” encapsulates a dynamic set of experiences and circumstances, and vulnerabilities can also be superpowers. We commit to fostering an environment where students can show up fully as themselves and be successful.

COVID made it impossible to ignore the need for less policing in the classroom—meaning, less policing of behaviors, less policing of learning, and less policing of bodies—which disproportionately harms students who experience health challenges, financial instability, or who have caregiving duties. Last fall, I dropped my attendance policy, and I don’t plan on reinstating it. Instead, I have an engagement policy, which allows for multiple ways of participating— such as verbal, written, synchronous and asynchronous—and does not contain any threats of punitive measures. Students who miss class or aren’t participating as much as usual get a message from me and a conversation about how they’re doing. That’s it. What we want our students to know is that perfection is not required for success. We anticipate mistakes, failure and unforeseen crises, and we design our courses to accommodate them rather than force students to fall behind.

We will interrogate and dismantle traditional hierarchies.

We reject the master/apprentice teaching model and embrace a reduced hierarchy in the classroom that empowers and cultivates students’ own experiences, skills, interests and abilities. We embrace our role as more than professors, serving as co-explorers, co-collaborators, and co-conspirators with students. We commit to dismantling power structures in the classroom that marginalize students from underrepresented backgrounds. We embrace vulnerability and honesty as means to build trust. We commit to building relationships with our students based on collaboration and mutual accountability. We recognize that it is our responsibility, as people in positions of power, to call out and dismantle inequitable power structures in education.

We all know that learning is not the act of a professor handing down knowledge for students to receive. It is a collaborative process in which students play a critical role in initiating and navigating. Our role in the classroom must shift to reflect that by creating a reduced hierarchy. That can be as simple as having everyone sitting around a table together rather than the instructor standing in front of everyone, or having a student lead a discussion.

We will promote a culture of care.

We reject the pervasive “hustle culture”, or “culture of suffering,” in design education. We embrace a culture built on reciprocity and collaboration. We commit to fostering trust in our relationships with students so that they feel comfortable communicating with us about their needs. We commit to fostering safe spaces where students feel seen, heard, and valued. We reject the notion of “toxic individuality” in designers and instead recognize the studio environment as a community that thrives on shared accountability and collective success. We commit to seeking and celebrating JOY and curiosity in our studios.

Our program aims to create a culture of care by putting students’ needs as humans first. One thing we learned over the past year is that the only classroom we want to be a part of is one where everyone is encouraged to embrace their shared humanity. During COVID, that meant babies popping up on zoom screens and sharing LOTS of feelings. That’s something we want to continue to bring to our classrooms when we’re back together in the fall. We want students to know that they can still be valuable contributors and collaborators without hiding who they are in order to conform. And, of course, after such a difficult year, we cannot undervalue the role that JOY plays in the classroom. Seeking out and cultivating joy is a small but powerful act of resistance in the oppressive structures of higher education.

We will hold space for what we do not know and what others have always known.

We reject the notion of the “professor as expert” and embrace a continuous mindset of lifelong learning. We will hold space for students to be the experts in their own experiences, cultures and narratives, while de-centering ourselves as instructors. We will model traits such as curiosity and humility as designers and as citizens. We commit to broadening the canon of design by centering the voices of marginalized people whose knowledge and skills have been lost, denigrated or devalued for so long. We embrace alternative forms of knowing, making and doing. We embrace the current climate in education as an opportunity for collective liberation and tearing down silos.

There’s an old adage — “the teacher who has nothing left to learn has nothing left to teach.” The events of the past year have shown us just how much we still have to learn, especially design educators who are white—we need to move aside and center others as experts, including our own students. The field of design is constantly evolving and shifting, so our curricula must also be agile and responsive. We approach our curriculum as a living, breathing

organism that can and should change every year. We hold a faculty retreat every year to assess the effectiveness of our courses and discuss what needs to shift.

We will care for ourselves so that we may care for others.

We recognize that we are better educators when we not only give, but also receive. We commit to advocating for ourselves in academic spaces, and making our needs known. We will establish healthy boundaries with our students and our work, particularly in the remote teaching environment, by protecting our time and our space. We will model self-respect and healthy working behaviors for our students. We embrace a culture in which educators support each other, and reject the culture of zero-sum competition. We insist that there is liberation in cultivating a shared success.

Being human-centered in our approach to pedagogy requires us to acknowledge that we, as educators, are humans too. If Zoom school taught us one thing it was that if we wanted my students to care for themselves, we needed to model behaviors to them that demonstrate self-care, which also held us accountable for taking care of ourselves. We also need to take care of each other—COVID didn't just reveal the precarity of our students; it also revealed the precarity of our colleagues, especially parents, caregivers, faculty of color, and those who struggle with mental health challenges. We need to advocate for better policies for parental leave, better support and mentoring for faculty of color, and better support for faculty mental health.

Conclusion

We wrote this during the pandemic, in a moment of desperation for ourselves as educators but also our students. As we ease into possible relief from the pandemic, we reflect that these changes were necessary all along and must be considered for the healthy future of our discipline. We acknowledge the responsibility that we have as educators to re-examine our role in problematic systems and commit to pushing our discipline towards a more just, empathetic, and inclusive model.

We hope that by adopting a student-centered and heart-forward approach to the design classroom, students will not only be more successful in our programs, but they will also leave college more empathetic, more confident, and more prepared for the changing world and workplace they will encounter.

References

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<https://www.youtube.com/watch?v=fAvsL6C99GY>

04 Readdressing Graphic Design Curriculum to Include Multicultural Perspectives

Archana Shekara
Illinois State University

Abstract

We live in a world where words like Diversity, Equity, Inclusion, Accessibility and Belonging (DEIAB) are trending and large corporations and institutions are addressing these issues and redefining their mission statement and values hoping to create a welcoming space for all. How can predominately white institutions following a Eurocentric curriculum break away from traditional learning environments and practices to promote a holistic understanding of DEIAB? How can art and design education provide a platform for building empathy, understanding, and respect?

As graphic design educators it's imperative to facilitate critical consciousness and equity literacy in our curriculum. How can we engage in complex and sensitive discussions about race, racism, power, privilege and ableism in our classroom? Can we assign one project in each of our graphic design classes to empower students to embrace uncertainties, acknowledge ability and appreciate brave spaces and feel heard?

This paper will present new teaching methodologies adopted in three graphic design courses—Special Topics in Graphic Design, Graphic Design 4 (Design Exploration) and Design Streak Studio, a social innovation research lab which collaborates with community partners to provide an immersive and experiential learning. It will feature three projects, one from each course which addresses multicultural perspectives—mental health, social justice and allyship in design. The presentation will showcase student work, research, process and collaboration along with their reflections, challenges, and transformative experiences. It is hoped that the experience gained by engaging in this type of learning students continue to advocate for human and equity centered design after graduation.

05 Re-Assessing How Design Education is Approaching Black Lives Endangered by White Privilege

Abstract

Eve Faulkes
West Virginia University

This presentation will own the “silence is violence” past and present underserving of human rights in the black community and how we might go about using the mouthpiece opportunity of graphic designers in the design education setting to make positive change. In a flagship institution in one of the states with the fewest BIPOC community members, my Design for Social Impact class chose Black Lives Matter as the demographic with whom they wanted to work for Fall of 2020.

With the usual one black class member among mostly caucasians and a larger contingent of vulnerable LGBT members, we approached black businesses, students, black friends of our students, present and retired black politicians, black community and University leadership, the ACLU, and NAACP to understand how we might do it right. Our result is ongoing in the Spring term and includes a website for allyship that empowers allies to do the hard long-haul work of educating themselves on black history, embracing discomfort, active listening, and gives tools for reaching legislators and changing the narrative. Other actions include working with the NAACP and NOW on the CROWN Act in this legislative session to end natural hair discrimination in our state and establishing a BIPOC scholarship in Graphic Design.

06 A Comparison: Correspondences, Similarities, and Opposites of Chinese and Latin-Based Typography.

Abstract

Basic Latin-based typography loosely relies on an approach to a series of vertical, horizontal, diagonal lines, along with circles and half circles with the occasional swash. Chinese typography is a rebus of simplified lines and curves, straight, diagonal and vertical. It connotes a metaphor, a message, a meaning, and perhaps a word. It is rarely straight forward.

Randy Clark

Wenzhou-Kean University

Yaoyao Huang

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HU Ke

China Academy of Art

Our alphabet consists of 26 letters, both capitals and lower case. The Chinese have no lowercase letters but have 6000 plus characters to their alphabet (this varies according to different sources). Our system of letters is phonic based; theirs is pictorial based. Our language and letters emphasize hard consonants and vowels. Their language is focus on vowels and tones with few consonants and best described as singing.

The English language by custom tends to be straight forward both in meaning and word precision. The Chinese language leans toward modesty and conversational. Americans find the Chinese polite and yet never getting to the point. The Chinese find Americans abrupt, argumentative, and frankly, rude. This is reflective in both our languages and typography.

Our typography evolved from the Greeks via the Romans. The Chinese typography evolved, well, from the Chinese.

Commonalities though are striking. Our language evolved from (in part) the reed pen, the incised quill. Their language evolved from the pointed brush. We have serif, san serif and brush stroke styles, as do they. Modern Simplified Chinese typography now incorporates Latin-based punctuation (and our Latin-based alphabet) into their type forms.

As time continues, we see how the adaptive nature of Chinese typography, infusing their alphabet with Western influences.

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Randy L. Clark, M.F.A., Assistant Professor, Wenzhou-Kean University

A Comparison: correspondences, similarities, and opposites of Chinese and Latin-based typography.

China is a culture that has spanned 5 millennia. Deeply embedded into its rich history and culture are priceless traditions and perceptions of aesthetics and beauty. This is embodied by its written language.

While Mandarin is the official language of China, there are more than 250 dialects. As an example, the Wenzhouese dialect is so distinctive, that native Chinese from outside the Wenzhou area, are unable to understand it.

Mandarin and its written language is gender neutral, with no past or future tense verbs. It's characters also incorporates parts and pieces of other characters called "radicals." Thus, we have a rich pictorial language with over 6,000 characters.

In 1949, the new Chinese government under Mao Zedong, introduced "Simplified Chinese," a departure from the traditional Chinese characters in order to assist in arresting illiteracy. Additionally, Zhou Youguang helped invent Pinyin, a writing system that pairs and converts Chinese characters into words using letters from the Roman alphabet.

China is a vibrant country with a robust economy. This country is hardly recognizable from a couple of generations ago, as it has undergone an amazing educational, economic, and cultural transformation.

In its embrace of western culture and capitalism, China boasts more English speakers than the United States. Many institutions of higher learning (including the university I teach at) are English only schools. Most all packaging in China are bilingual. All mass transportation announcements are in both Mandarin and English, as are all street signs. Cable television in China has a half dozen channels of English programming, including news programs. Often there are 24-hour cable channels teaching English lessons to aspiring Chinese learners. Many Chinese English speakers are self-taught.

I laugh when I hear unenlightened Americans claim that "China is stealing all our jobs." Yes, the Chinese are stealing all things American/British. They are stealing for their own, our rap music (ever hear rap music in Mandarin?), break dancing, our taste for junk food, our Chuck Taylor shoe styles, Crest toothpaste, Gillette razors, Batman and Captain America. KFC is China's most popular restaurant, Buick is China's most popular automobile, NY Yankees is the most popular

baseball cap, and basketball is an obsession here. The Chinese greatly mourned the passing of Kobe Bryant. Half the movies in any Chinese theatre are American. Western sensibilities are now an integral and inseparable part of modern Chinese culture.

And so, there exists a cross-pollination of cultures, extending to language and typography. The Chinese have even incorporated much of Latin-based punctuation, including commas, periods, quotation marks, parenthesis, and questions marks into its own style of written communication.

Our Latin-based system of typography has serif, san serif, slab serif, italic, and script style typestyles. The Chinese version is similar with Kai Ti, Fang Song, Song Ti, and Hei Ti. Our Latin-based typography has anatomy such as a counter, bowl, stress, links, spus, etc. The Chinese letters also has its similar anatomy: **héng** - Horizontal, **tí** - Rising Stroke, **cháng shù** - Long vertical, **duǎn shù** - Short vertical, **shù gōu** - Vertical hook, **piě** - Left falling, **héng piě** - Shorter and more horizontal left falling, **duǎn diǎn** - Short dot, **cháng diǎn** - Long dot, **zuǒ diǎn** - Left dot, **píng nà** - horizontal right falling, **xié nà** - slanted right falling, **héng zhé** - Horizontal turning, **héng zhé** - Horizontal turning, **héng piě** - Horizontal and left-falling, **héng zhé gōu** - Horizontal turning and hook, **héng gōu** - Horizontal hook, **héng zhé xié gōu** - Horizontal and slanted hook, **héng zhé wān gōu** - Horizontal turning and curved hook, **héng zhé wān** - Horizontal turning and curved turning, **héng zhé zhé** - Horizontal turning and turning, **héng zhé zhé piě** - Horizontal turning and turning left-falling, **shù zhé** - Vertical turning, **shù wān** - Vertical curved turning, **shù tí** - Vertical and rising, **shù zhé zhé** - Vertical turning and vertical, **shù zhé zhé piě** - Vertical turning and left-falling, **shù wān gōu** - Vertical curved hook, **shù zhé zhé gōu** - Vertical turning and turning hook, **piě zhé** - Left falling and turning, **piě diǎn** - Left-falling and dot, **wān gōu** - Curved hook, **xié gōu** - Slanted hook. Whoever thought Chinese typography was so complicated?

Our letters evolved from in part, calligraphy from medieval illuminated manuscripts, i.e. the incised quill. Chinese characters evolved likewise from paint brush calligraphy still being practiced today. It also needs mentioning that the Chinese were printing with movable type 500 years before Gutenberg. What took us so long?

In the field of graphic design, the lessons of the Bauhaus, Ray and Charles Eames, the Golden section, and the principles of design: gestalt, hierarchy, grid, content, are all taught in China's best design institutions.

Correspondingly, as an American expat, I have taken to designing the Chinese Alphabet. As you can imagine, this is and continues to be an enriching experience. The Chinese matrix of character design is both a metaphoric and engineering challenge. I have been told that true Chinese typography often take years to refine. The symmetry/asymmetry is always in perfect balance. Each letter leans to being spaced slightly different with its elongated strokes at different lengths and angle. Often these subtle nuances are lost on the average non-Asian eye.

And so, as China's economy is projected to equal and eventually surpass that of the United States, its presence on the world stage may be an opportunity to share and study the beauty of their country, its aesthetic values, and in particular the harmonious nature of their typography.

07 A Major Rework: Designing a New Curriculum from the Ground Up

Blake Coglianese
University of North Florida

Abstract

What began as a routine review of our graphic design and digital media curriculum—with the notion that we might refresh a few classes or add some new course offerings—turned into the development of an entirely new major and a ground-up rewrite of our program of study.

Taking a long view, we approached the rewrite of the curriculum as a problem-solving exercise: What do we excel at, and what can we improve on? Are we attracting a diverse group of students? Are our students leaving with portfolios that showcase their individual talents rather than a one-size-fits-all book? How do we balance teaching skills essential for today's designers with preparing designers for the future? How do we create an environment that rewards curiosity and instills confidence in students early in the major?

Our search for answers to these questions led to a three-year examination of every facet of our program of study, as well as in-depth exploration of similar programs at other schools. Working from our portfolio class backwards, we found resolution in the following goals: Design a foundation curriculum to best help interested students understand what design is and to set the expectations for the program. Get students in front of a wider range of design professors early to help improve retention. Encourage experimentation and minimize fear of failure. Design a series of classes in major that use medium-agnostic projects to create human-centered design solutions. Emphasize the importance of verbal as well as visual communication, developing student designers more confident in their writing and presentation skills as they transition into professional environments.

This presentation will offer an overview of the steps taken to research and rewrite the curriculum, what was learned, what is left to complete, and how we intend to measure the success of the new program.

08 Re-thinking How Creative Energy Can Encourage Civic Values and Action in Project-Based Learning and Community-Based Research through Virtual Modalities

Adrienne Hooker
James Madison University

David Wang
James Madison University

Abstract

Contemporary methodologies of art and design pedagogy offer ways to address pressing societal issues and to improve civic knowledge through purposeful inquiry and action. The creative energy inherent to art and design allows faculty to open dialogues, foster ambiguity, and deepen content for undergraduate students through a number of approaches—from project-based learning in foundation courses to community-based research in capstone experiences. This paper presentation details a creativity model comprising actionable methods for bringing civic consciousness into the classroom by aligning best practices from art and design pedagogy with the concepts and nomenclature of civic learning and democratic engagement to critically address broader issues. By examining selected case studies, the authors demonstrate that creative energy is a necessary component to applying civic skills and enabling collective action throughout a student’s undergraduate education. Educational experiences that allow students to follow their curiosity and explore ambiguity in an effort to address wicked problems in their coursework, such as food insecurity, sustainability, accessible education, racial justice and human trafficking, can have lifelong value.

Two tenure-track faculty members will describe how they actively incorporate purposeful research with reflective learning through online modalities, while connecting their creative work and students’ work with local initiatives to help solve global issues. Their collaborative work, “Infusing Creative Energy to Encourage Civic Values and Action in Project-Based Learning and Community-Based Research,” was published in the *eJournal of Public Affairs* (Volume 8 Number 1) as exemplary scholarship from the 2018 Civic Learning and Democratic Engagement (CLDE) Annual Meeting: Innovative Civic Engagement Pedagogy. Outcomes of this presentation will be:

- Re-evaluating creative energy as a necessary component to address wicked issues through selected case studies,
- Re-defining collective action in undergraduate education for mutually beneficial partnerships with community organizations, and
- Reinforcing design thinking in empirical scholarship using strategic virtual learning modules.

09 Making the Cut: Reassessing Competitive Applications and Reviews in Design Education

Panel

When seats are limited, art and design programs might turn to a competitive portfolio review to determine their incoming cohort and to weed out “lesser” applicants. When re-evaluating our impact on racial and social equity in the field of design, design educators must ask — who are we leaving out, and why? How might “making the cut” contribute to a dangerous monoculture in our field and the world at large?

CHAIR

Nathan Young
Temple University

PANELISTS

Abby Guido
Temple University

Paul Nini
The Ohio State University

Kaleena Sales
Tennessee State University

David Walker
Austin Peay State University

What are the institutional pressures that brought us to this place (limited space, faculty, budget, etc.) and how do they differ depending on the institution? Can we separate these pressures from fallacies of tradition (we must keep doing it because we’ve always done it) and western values of hierarchy and competition (we want only the “best” students so we can be seen as one of the “best” programs)? If so, how can educators navigate these challenges while centering equity and pluriversality in our programs?

Finally, the panel will explore programs that hold reviews with lower stakes. Some use the program review as a holistic pedagogical tool, assessing each students’ position in the program as well as the cohort as a whole. Some use the review to make recommendations for further coursework or suggest future projects or lines of inquiry. How might these lower-stakes reviews also be improved?

This panel of design educators will share their approach with reviews in their programs and explore answers to these questions, or share why they’ve scrapped their process and how they intend to rebuild.

Join us as we reassess “the cut.”

QUESTIONS

1. When and how do you “cut” students to determine who progresses in your design program?
2. What criteria distinguishes strong candidates from weak ones?
3. Do you have reservations about this process?
4. When we weed out “lesser” applicants, who are we leaving out, and why?
5. How might “making the cut” contribute to a dangerous monoculture in our field and the world at large?
6. What are the institutional pressures that brought us to this place (limited space, faculty, budget, etc.) and how do they differ depending on the institution?
7. Can we separate these pressures from fallacies of tradition (we must keep doing it because we’ve always done it) or the western values of hierarchy and competition (we want only the “best” students so we can be seen as one of the “best” programs)?
8. How can educators navigate these challenges while centering equity and pluriversality in our programs?
9. How might lower-stakes reviews also be improved?

10 Teaching with Archives

Workshop Description

Participants in this workshop will learn some basic principles of archival research by contributing pieces to the People’s Graphic Design Archive, a unique new archive model.

Brockett Horne

MICA

Led by co-directors of the PGDA, participants will research untold stories of Graphic Design History and contribute to a crowd-sourced record. Use the interface to reinterpret content, refine metadata, and reimagine search terms in this hands-on workshop. Our session will offer several prompts for faculty to teach with this online repository—engaging their students with Graphic Design history.

Louise Sandhaus

The People’s Graphic Design Archive

Briar Levit

Portland State University

The People’s Graphic Design Archive is a crowd-sourced, virtual archive that reimagines which objects stand for the history of Graphic Design. Currently in beta format, the Archive contains thousands of objects relevant to designers, uploaded by, maintained by, and researched by the People. Our presentation reimagines archives as collaborative, open-source spaces where users can share and enjoy content—finished design projects, but also design process, interviews, anecdotes, videos, articles, and context. We redefine what an Archive can be and how it can be used by researchers, students, practitioners, and others seeking information or inspiration. Using the PGDA as an example, we reexamine how archives of the future can stay relevant and inclusive for diverse, global audiences seeking to define what is worth keeping in Graphic Design.

Required Materials

This workshop will be offered remotely using free online open-source software. Participants are welcome to bring findings from their own research, but samples will be provided.

11 With Great Power Comes Great Responsibility

Abstract

Ryan Russell
Penn State University

In recent years, design students and design educators have shown an increased awareness towards social responsibility and, in my experience, a willingness and enthusiasm to engage this problem. Traditionally, academic discussions regarding the role of designer and the social, moral, or environmental implications of one's work has existed mostly in rhetorical discussions about social responsibility in graphic design from a theoretical standpoint.

How do we move beyond simply discussing why we should consider social responsibility in our design processes, and start illustrating how we can engage these problems and affect positive change? Can we adequately teach these concepts in a pragmatic way to engage and excite students about the great potential of their abilities?

The global pandemic has deeply affected us all and presented unexpected challenges for design students and educators. However, these challenges have also given design educators an opportunity to teach the meaningful impact that graphic design can have on individual and community behavior.

In the Fall of 2020, 15 third-year graphic design students and 3 first- and second-year MFA students engaged in an 8-week intensive project that emphasized audience, context, and research, in their Experience Design Process and Methods course. The assignment charged students to design a digital product and/or experience in the COVID-19 environment to support one of the following topics: 2-week self-quarantine, improved mental/physical health, or improved remote learning.

Students were able to draw on their personal experiences during the pandemic, and research how COVID has affected them personally and their communities. This project became something more than a prospective artifact for their portfolios. This project is evidence of how we, as educators, can highlight the great power we hold as graphic designers, and in addition, push students to enthusiastically embrace the great responsibility that comes along with it.

12 The Re-Designed Built-Environment for Elementary Schools

Abstract

Denise Anderson
Kean University

Humanity will call upon architects and designers to respond to the resulting modified human behaviors/built environment in the post-pandemic world. Some of these areas include the need for flexibility of public spaces, rethinking/retooling product designs, interior flexibility of layout and use, public service informational campaign strategies, digital safety platforms incorporating AI—for example, using an integrated interdisciplinary design strategy.

A team of interdisciplinary students and faculty were awarded a seed grant to develop a Design Think Tank to explore how designers can prepare for the next pandemic by looking at it as a holistic and human-centered design initiative. The Design Think Tank's objective is to utilize the multi-faceted talents and expertise areas of Architecture, Graphic Design, Industrial Design, and Interior Design to research the pandemic's effects on public spaces and propose design strategies for the community.

This presentation will outline the design research and explore interdisciplinary design solutions to improve the built environment and post-Covid experience for elementary school children.

ARCHITECTURE AND DESIGN STUDENTS ENVISION THE POST-COVID BUILT ENVIRONMENT



FACULTY: Denise Anderson, Assistant Professor, Graphic Design; Craig Konyk, Assistant Professor, Architectural Studies; Efe Kutuk, Assistant Professor, Industrial Design. STUDENTS: Kylie Mena, Graphic Design; Varrianna Siryon, Architectural Studies; Lisa Shi, Industrial Design; Jacqueline Hernandez, Industrial Design; Nicole Badillo, Interior Design.

INTRODUCTION

This project is a case study of a COVID seed grant awarded to the Michael Graves College at Kean University. The grant is part of a university-wide initiative in creating the Center for Clinical Laboratory Science and Pandemic Research (CCLSPR), where Kean University takes a leadership role in addressing the current pandemic crisis and the proactivity of future pandemics.

The Michael Graves College's unique contribution to Kean's CCLSPR initiative is our methodology for approaching and solving problems. Our "design think tank" will utilize the design thinking process when addressing an audacious problem such as a pandemic. Through collaboration, critical and creative thinking, prototyping, empathy, and a tolerance for failure, we will find solutions that improve the future use of the built environment post-pandemic and the lives of humans that use these spaces.

The design think tank is composed of an interdisciplinary design team of three faculty and five students. The faculty selected students, and the grant included a small stipend for them. The project began in the Spring 2021 semester, and the length was eight weeks.

MEASURES OF SUCCESS

The faculty submitted a grant proposal to the University outlining the project topic and our research methodology. The proposal included criteria for measuring the success of the design think tank.

- Developing an outline of fertile areas of investigation where design can positively impact future pandemic planning
- Selecting a potential college-wide team or interdisciplinary design group collaboration to reframe the problem and identify solutions
- Involving students early in the project would be essential to its success
- Creating an actionable list of projects to undertake and the strategy for disseminating the proposal
- Coordinating design efforts and reporting the results to the broader Kean University initiatives on pandemic research

METHODOLOGY

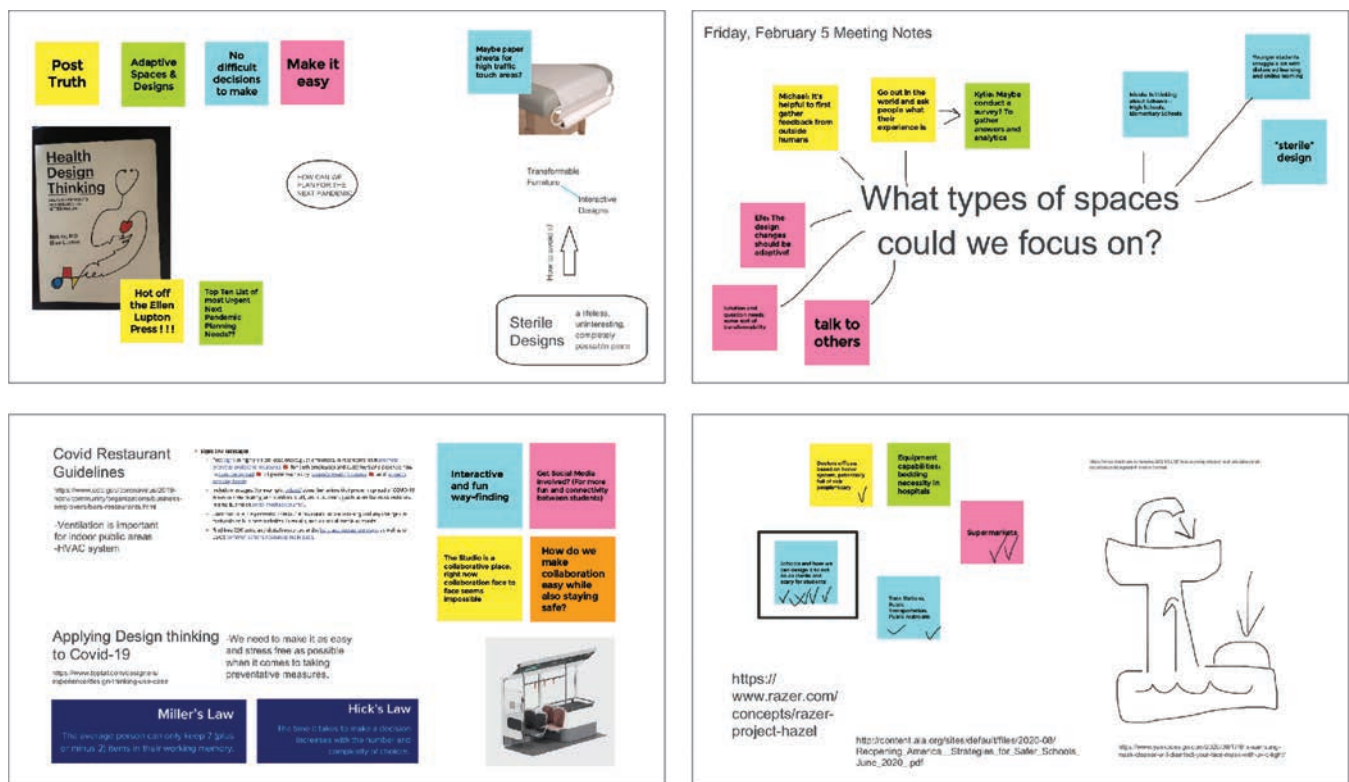
The faculty provided the students a brief outlining the criteria and proposed outcomes of the project. They created a Google Classroom page for the team to share research and design content.

METHODOLOGY (cont.)

1. Understand and define a more focused problem

The question faculty first asked students was: *How do Architecture and Design envision a post-COVID built environment?* A student dropped the question in the middle of a Google Jamboard page, and the team began researching the topic to start the dialogue. Students met online during the week to brainstorm possible project directions, and they would report back to the faculty every Friday morning to discuss their findings. Based on these conversations, faculty would source case studies, news articles, and other resources to support the students' research development and post it in a Google Classroom folder. Students conducted no field research due to COVID restrictions.

After three weeks, the students came back to the faculty and presented a reframed problem: *How do Architecture and Design respond to the design of childcare centers post-pandemic?* The approval of this reframed problem sent the students back to do further research and preliminary design exploration.



Students use Google Jamboard to post research and thumbnail sketches

2. Research and identify insights that would lead to solutions

Since Kean has a childcare center on campus, faculty member Efe Kutuk, Assistant Professor, Industrial Design, reached out to the Center since his daughter attended the program. For one of our weekly meetings, we invited Georgina Criado-Hall, Director of the Kean Child Care and Development Center, to interview her on what modifications the childcare center would need before opening. Students developed themes to potential solutions once they had a better understanding of needed changes.

<p>GRAPHIC DESIGN</p> <p>To inform and educate about safety + wellness protocols.</p>	<p>ARCHITECTURE</p> <p>To imagine an outdoor classroom for learning.</p>
<p>INTERIOR DESIGN</p> <p>To configure spaces for closeness and social distancing.</p>	<p>INDUSTRIAL DESIGN</p> <p>To create a safer and more fun child drop-off experience.</p>

Themes to potential COVID project design solutions

The deans were called to a university-wide meeting about mid-project to present the projects in their college awarded COVID seed grants. After this meeting, Barbara Ridener, Dean, College of Education and head of the Child Care and Development Center, expressed interest in working with our team.

The faculty visited the Center to discuss with management a list of safety requirements needed to implement before opening. Faculty take photographs and report back findings to the students.

3. Develop and design prototypes

Upon faculty approving potential themes to design solutions, students continued to work on the project and defined the target audience as 2 to 5-year-old pre-school children and their parents. The students chose this direction because they believed the childcare center management had direction by the CDC and other regulatory institutions on safety protocols for opening. Students begin sketching and developing ideas. Faculty continue to work independently with their mentees until they prototyped solutions for the Kean Research Day video presentation.

Graphic Design

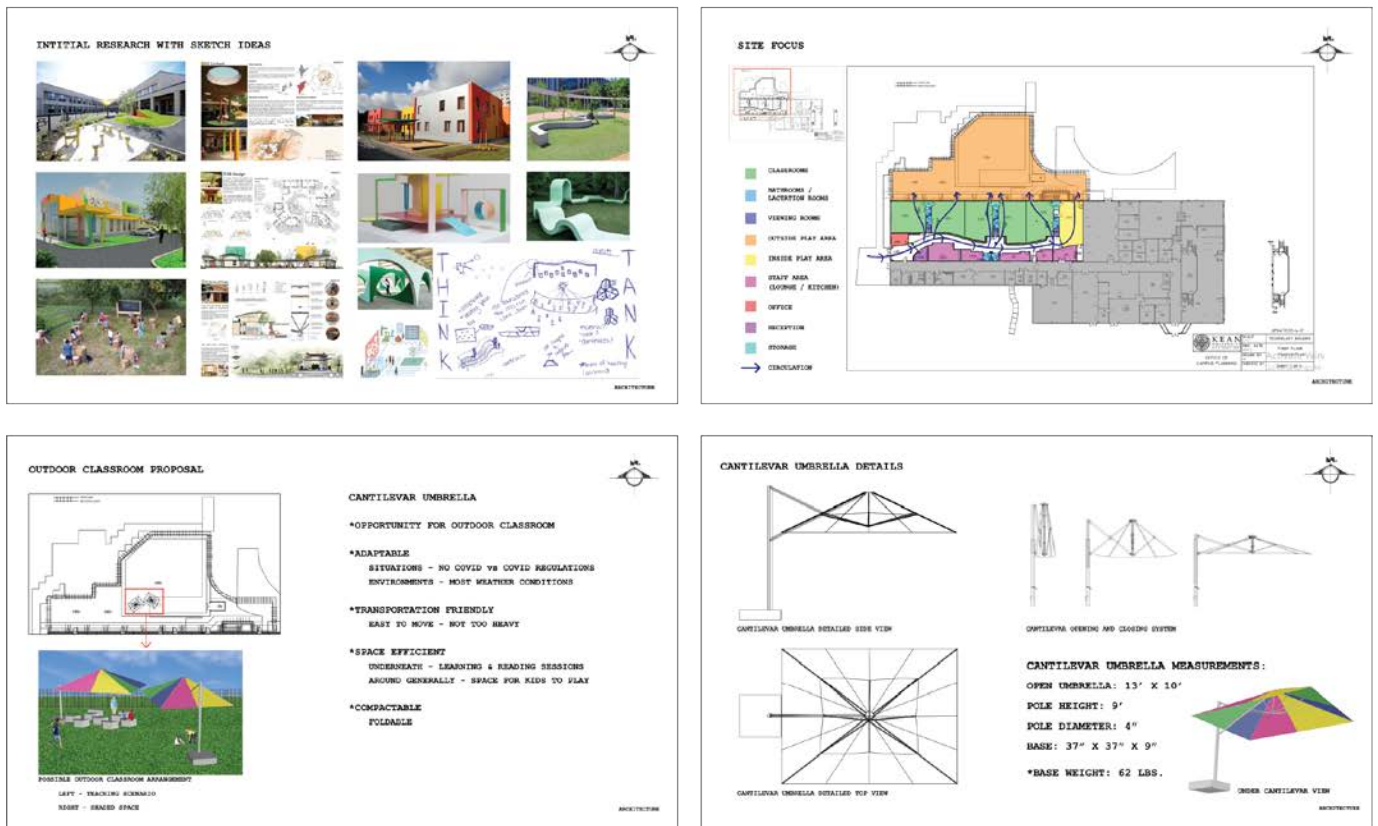


Graphic Design (cont.)



Communication materials to inform and educate children and parents about COVID safety and wellness

Architectural Studies



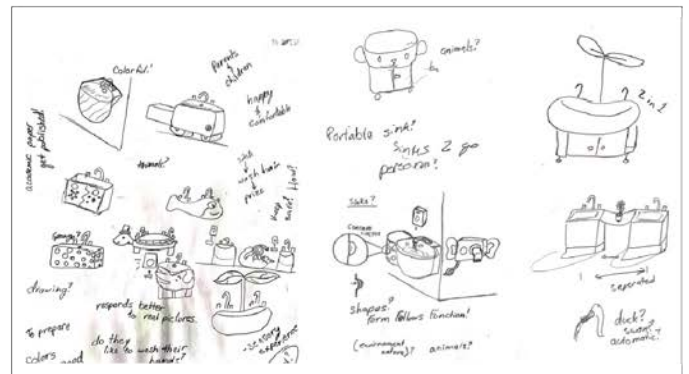
Drawings of expanding the classroom to outdoor spaces

Interior Design



Layout options for configuring the classroom space for closeness and social distancing

Industrial Design (Sink)



Industrial Design (Sink, cont.)

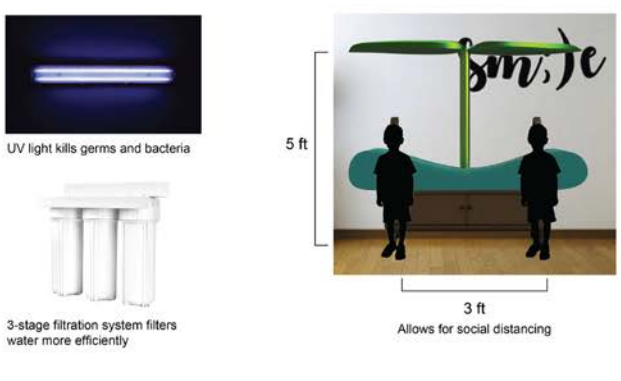
Children will have fun washing their hands with this automatic portable sink.



Features:

- Has its own filtration system
- Promotes social distancing
- LED faucet creates intrigue and amazement when washing hands

How the self-filtration system works:



UV light kills germs and bacteria

3-stage filtration system filters water more efficiently

5 ft

3 ft

Allows for social distancing

Industrial Design (Thermometer)

RESEARCH



iHealth:

- +ergonomic design
- +high sensitive sensor
- +takes account of environment factors
- +easy use

Oiganda (Forehead No Contact Thermometer):

- +read from 4 inches away
- +aids in social distancing
- difficulty in opening and closing

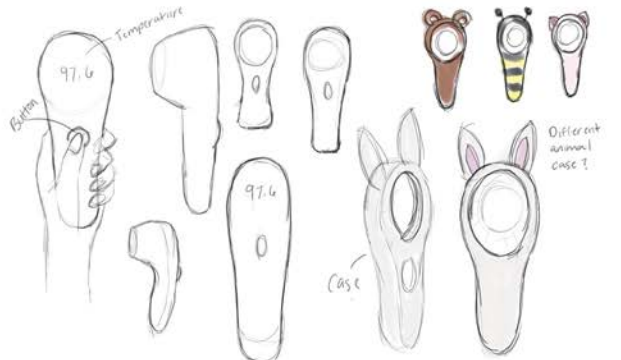
ThermoDetect Pro:

- +accurate
- +easy and intuitive to use
- +FDA approved

Alphamed:

- +multi-purpose
- +large LCD screen
- +20 set memory function
- a bit heavy

SKETCHES



Temperature

97.6

97.6

Case

Different animal case?

SOLUTION



Renderings for a sink and thermometer skins that create a safer and more fun drop-off experience

4. Create a 3-minute video to present at Kean Research Days

Faculty and students scripted and recorded a presentation on their design thinking process and design solutions. The video presentation can be found on the Kean Research Days 2021 website:

<https://www.keanresearchdays.com/faculty-oral-presentation-feed/planning-for-the-next-pandemic-a-proactive-design-think-tank-at-kean-university>

STUDENT OUTCOMES

Students selected to work on this project express reflective writings on their project experiences.

KYLIE MENA, Graphic Designer, second-year student

When I first heard that the purpose of this team would be to apply design solutions to better combat and deal with pandemics, I was interested in joining. I feel like what we as a collective went through was very eye-opening and scary. Let us study the pandemic so it would not affect us again in its magnitude. I was also excited to collaborate with and meet members of my college that were not just graphic designers like myself. I know that I will be working with people of all different backgrounds and disciplines in the future and gaining more experience in that was a great opportunity in my eyes. Overall, I believed it was a rare opportunity to do something unique and work with a great group of students and faculty.

From the research itself, I learned how to communicate to a specific target audience. Ours was very young children, so young that they couldn't really read and didn't respond well to intricate or complex designs. Because of our direction, I had to change how I usually go about designing and try to understand who I was making this for. There were many things to consider, such as, would this style read more clearly, what exactly should we communicate to children this small, and what would be helpful for the teachers. I also gained a lot of experience when it came to project management. It was probably the most open-ended project I've ever had that wasn't my work, so in the beginning, I think we all struggled with deciding because there was an infinite number of routes. If I were to do it again, I would do more exercises as a group and try to communicate more to come to a decision quicker and one that everyone agrees on.

VARRIANNA SIRYON, Architectural Studies, third-year student

Before the start of this research project, I was also participating in other research opportunities that I equally find interesting for the simple fact that there is always something new to learn, apply, and ultimately develop designs that are still forming new ways of thinking. I agreed to work on this COVID seed grant project because it allowed me to educate myself on one of the most current important world issues. It also allowed me to think innovatively of new ways my designs can benefit a given environment, and this opportunity provided this. Participating in the initial start of the research and now continue to improve on it is simply amazing. Amazing in the sense that usually, when working on projects in the design field, there is rarely time to come back and make it better than before, and having this chance to do just that is something worth being a part of.

Having a current educational background from the architectural discipline, I used my knowledge and unique perspective to think of systems and functional ways to improve people's daily lives. Applying my

skills to the team and creating something led me to take away a new understanding of how the other design disciplines think. More specifically, how they focus on certain problems, recognize certain that are not seen still have a meaningful impact on both design and people, and communicate effectively not only to other team members in the different disciplines and through their expressive designs. Taking this experience away from the project has not only helped me personally with how I view problem-solving inside of the classroom, but it has also helped me outside of it as well, and how I talk about design and make the steps to improve the quality of life for people with respect to the environment.

LISA SHI, Industrial Design, fourth-year student

The COVID seed grant project was introduced to me by a professor, and I was happy he gave me the opportunity to be part of this project. I wanted experience working on design projects beyond class assignments because I wanted to learn more and how it would be different from a class setting. When I saw the brief for the project, it got me more interested because before the pandemic hit the United States, I did a project similar to it, but I did not know how it changed people's lives. Then I thought about how to think of a solution for the next pandemic differently since I am living through it now and know more about it.

Working on this project helped me see things a lot more differently because I got to work with other design students outside of my major. It was refreshing to see all the different ideas coming from everyone because the last time I got to work or talk with other design students on projects was a few years ago. It also got me to see how COVID affected people's lives in many ways, especially children and all the people involved at childcare centers. Through the COVID seed grant project, I learned many things like this pandemic, design, and much more. This project also helped me gain experience beyond a class setting, and I think it is a great project that will be in my portfolio.

JACQUELINE HERNANDEZ, Industrial Design, third-year student

I agreed to work on this COVID seed grant project because I felt like it was an amazing opportunity to work with different design disciplines within the college. I was also looking forward to designing something that would help many people in other parts of the world. I also know many people who COVID has impacted, and it's truly horrific the changes that this pandemic has brought. People's mental health has been a concern, and people have faced daily tragedies as they have stayed in their homes. People have died alone in hospitals without their families to support them. Design can solve so many problems, especially if we all work together for the greater good. We may not be doctors or scientists, but we truly are amazing problem solvers. If we could even combine forces with doctors to see where we can help them and at least comfort critical patients, we would be a step closer to helping many people. Nothing can be established or put into place unless we start with one step; just one step at a time would make us a step closer to protecting communities worldwide from spreading COVID and getting it in the first place. We are using design as a tool to better the world despite the challenges we may face and the countless prototypes and ideas we may crumple up and throw away. I joined and agreed to work on this COVID seed grant project because I wanted to make a difference in the world or at least inspire others to help out collectively bring good to the world.

I took away from this project a lot of things. I got experience working on an interdisciplinary team which was so amazing. I got to learn small things from students in other disciplines that I would have never learned on my own. As an industrial design major, I feel like it's important to be well-rounded and open to learning about other people's fields, including terminology and basic elements. Also, while working with other disciplines, it's important to note that not everyone knows all the things you do. Sometimes, you may have to explain your idea slightly differently for everyone to understand. The way you present ideas in a classroom full of people in your discipline is different from presenting to a room full of people who study something different. It made me realize and deepen the value of how other people think and process things. It is much like art. When someone presents you with a piece of art, one person may see it one way, and another person will see it another way. I also learned a bit more about COVID, and I was in tune with the news more concerning guidelines and regulations. I recall towards the middle of the project, where one of the faculty members in the project discovered that children could now be three feet instead of six feet apart, and the excitement in everyone's faces, even my own, was so bright and visible. I hope that one day I can embark on a project like this again with different design disciplines. I love being an industrial designer, but it adds a new sense of belonging within the design community and a new sense of understanding and appreciation of different design majors when you work with other designers outside your field.

NEXT STEPS

- Two faculty and students from Graphic Design and Architectural Studies were awarded a Kean University Students Partnering with Faculty summer grant. The expanded project will begin in June 2021 and will continue throughout the 2021-22 academic year. The outcome will be a presentation at Kean Research Days 2022 and an expectation to find external conferences for students to present and submit papers.
- Further collaboration with management in the Kean's Child Care and Development Center to assist them in their post-pandemic opening.
- Potential collaboration with other University faculty, who have expressed interest in working on our COVID project.

PROJECTED OUTCOMES

The outcomes for this expanded project include:

1. **Reinforcing and supporting the Center for Clinical Laboratory Science and Pandemic Research at Kean University.** This collaborative model will serve as a template for future research initiatives involving the Michael Graves College architecture and design students and faculty.
2. **Promoting the goal of the Michael Graves College to create "better experiences and places for people."** The mission of MGC is rooted in human-centered design—public design—and its commitment is to opening doors for students at the highest levels of both personal achievement and societal responsibility.
3. **Providing students the opportunity to "learn by doing."** The most effective learning occurs for students, faculty, and industry when interdisciplinary teams and clients converge to solve a problem.

These relationships provide students a guided experiential learning experience, a unique combination of teaching/learning activities, and professional practice. As a result, students learn specific skill sets and the soft skills that today's employers expect.

4. **A detailed documentation of how architecture and design students respond to the resulting modified human behaviors/built environment in the post-pandemic world.** Faculty use outcomes from these practice-based experiences as research, improve teaching, find future industry and academic collaborations, and doing creative work.

CONCLUSION

The COVID seed grant project was only eight weeks in duration, limiting the design think tank team to briefly explore how the built environment has changed and how architects and designers can prepare for the next pandemic. Students, guided by faculty, selected a childcare center from the many paths they could have chosen. Yet, they only scratched the surface for solutions in helping children and parents return to the Kean Child Care Development Center safely post-pandemic.

All the students approached the project and topic as important and became more aware of the pandemic happenings in the news. Based on their reflective writings, they appreciated and learned from collaborating on an interdisciplinary design team and a project outside of coursework.

In the expanded project, both faculty and students look forward to investigating a deeper dive into the research topic and having an open mind to where this project will lead us as the world continues to manage and change due to the COVID pandemic.

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Barbara Ridener, Ph.D., Dean, College of Education and Georgina Criado-Hall, Director, Kean University Child Care and Development Center

David Mohney, Dean, and Rose Gonnella, Associate Dean, Michael Graves College

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13 Rethinking Interactive Design with Machine Learning

Abstract

Josh Miller
Kutztown University

As part of our Communication Design program, we offer a series of Creative Coding courses that expand students' interactive skillset beyond traditional web design. Over the years the topics for these courses have included simple electronics, projection mapping, AR/VR, and environmental sensing. When courses were forced online, most of these topics were no longer appropriate in a remote setting. Given these constraints, I took the opportunity to refresh the curriculum to allow students to explore creative coding using the inputs they had on their home computers: microphone and webcam.

In recent years there have been tremendous advancements in Machine Learning (ML). Simply defined, Machine Learning is instructing a computer with a series of examples, rather than coding by explicit instructions. Machine Learning is built into our phones: automatically tagging images, making our photos beautiful with portrait mode, and powering AR apps. Machine Learning is built into Photoshop: making our selections better, powering content-aware fill, and so much more.

In the last 2-3 years tools and libraries like RunwayML, Wekinator, Teachable Machine, and ml5js have been released with the express goal of enabling artists and musicians to use machine learning to "reimagine how we create, so we can create impossible things." These libraries make it easy to use a webcam to identify objects in a video, detect facial features, poses, emotion, and hand position. Using a microphone, it can perform sound classification and pitch detection. You can even train your own models to detect other inputs. In my course, students used these tools to build deeply interactive posters that would be impossible to create using traditional techniques.

This presentation will provide an overview of these tools and provide examples of how they can be applied to a variety of design projects.

14 Repositioning Design. Repositioning Designer. Repositioning Higher Education.

Abstract

Higher Education is taking note of the value of design and applying it in many facets toward innovation and change at an institutional level. In 2010, Inside Higher Ed posted their article, *Design Thinking and Higher Education*, which highlighted how design thinking could bring about empathetic and thoughtful institution-wide change. This year, our institution widely implemented the Designing Your Life (DYL) book content from Stanford's d.School to utilize design's iterative processes to address recruitment, retention, advising, and career planning through pilot freshmen classes, learning communities, and student workshops. Last year, I facilitated DYL workshops through our Center for Faculty Excellence (CFE) to increase faculty participation in DYL concepts with their students. Additionally, I have led Design Thinking workshops for various units outside of my area of Graphic Design, as well as teaching Design Thinking courses in the College of Business.

Jenn Stucker
Bowling Green State University

Having witnessed the shifts in design's position and the increasing complexities in higher education, I am researching their intersection for meaningful value and change. I have become increasingly curious about this changing role and the unique abilities of a designer and its opportunities toward impacting change. I question the alterations or new structures design can reveal in higher education structures through my experiences and understanding of design's role in mediating behavior and experience. How can a designer's unique perspective and experience (understanding and applying empathy, user experience, and system frameworks through visual communications) be maximized to re-imagine academic administration models in higher education? (b) How can the value of design be exemplified as an integral part of higher education administration processes for stakeholder support to employ progressive change? (c) What can be the reposition of a graphic design educator to impact change in a complex system like Higher Education?

Jenn Stucker // UCDA // May 2021
Associate Professor, Graphic Design, BGSU
Ph.D. student, Higher Education Administration, BGSU

Repositioning Design. Repositioning Designer. Repositioning Higher Education.
Five years ago. Five years from now.

As a relatively young field that incorporates the fine arts, communication, business, writing, marketing, and technology, to name a few, there are many varieties of graphic design education across the United States. Additionally, the rise of the graphic design curricula coincided with the ‘Golden Age’ of higher education when unclear and uncoordinated multiple programs and policies arose from experimentation and uncertainty (Thelin, 2019). In her book, *Teaching Design*, author Meredith Davis (2017) lists twenty-nine design practice areas under graphic design, such as communication strategy, experience design, information design, game design, motion design, service design, interactive design, and social design. Across higher education, a ‘new’ awareness or ‘golden age’ of design is happening, and it is repositioning our roles and the discipline. This awakening to design, precisely design thinking, is connecting university leaders to the value of design. As design becomes more embedded into programs, we must question who is leading design’s implementation? What does design thinking mean for our future and its implication to higher education? Finally, what is the role of design and the designer/educator in the changes and systems of higher education?

As design thinking has become so ubiquitous, I have been reflecting on where I have been in the conversation the last several years, what I see right now, and how I will engage in moving design forward, specifically in higher education. Five years ago, I put together my teaching, research, and service narratives, CV, and a visual portfolio of my accomplishments for my tenure review. My efforts focused on showcasing my contributions to design and design education. One effort included my creative placemaking projects and scholarship of engagement as a designer-citizen-teacher. At the beginning of 2016, I produced and launched the community-based *Sit+Tell* project. This \$37,000 project was a series of 100 chairs designed by artists and designers visualizing 100 audio stories of Strong Women as told by Toledo citizens. The project’s launch coincided with my co-chairing and coordinating AIGA’s Design Educators Conference: *Nuts + Bolts: Tightening Up Classroom Fundamentals, Reinforcing Careers, and Constructing the Future of the Discipline*. One of our keynote’s, Deb Littlejohn, an NC State design educator, spoke to the audience about building the discipline of graphic design and emphasizing the rigor and research to be learned through Ph.D. studies. I had heard this before from Meredith Davis at AIGA’s 2010 conference, *New Context/New Practices*. I read it in her essay from the 2012 *Visible Language* issue on *Envisioning A Future of Design Education* and in her 2017 book *Teaching Design*. I can honestly say that I did not connect to the pursuit of Ph.D. studies at the time. I was kind of frustrated. I was seven years in earning my undergrad (160 credits of different things I tried), working in the industry for nearly 20 years, adjunct and full-time teaching for years.

At age 35, I went on to earn my ‘terminal’ MFA while parenting a two-year-old and five-year-old as I commuted over an hour and back to Eastern Michigan. What I was interpreting from these messages, even while wrapping up my tenure and promotion dossier, was that sure, it would be nice, but I am in no position to do this work. Additionally, why was my design education now not enough?

Meanwhile, with my head down and focused on graphic design education, design thinking, as an idea for innovation, experimentation, and capacity building in corporate America, is spreading rampantly across higher education in many programs outside of design (Kimbell and Sloane, 2020). Three features can frame the allure of design thinking: “it describes a cognitive approach of design professionals; it defines an organizational resource or capacity, and it offers a general theory of design” (p. 143). Design thinking’s five-step, repeatable, and codified process of *empathy, define, ideate, prototype and test* offer its users clarity and simplicity for tackling complex problems. Pair this process with design thinking practices as human-centered, creative, problem-solving, and participatory, and one can understand why higher education adopts the model. Is design thinking that simple, and if so, why haven’t we solved every problem? *In Mapping Design Thinking Resources Outside of Higher Education— An Exploratory Study* by Lucy Kimbell and Mona Sloane in 2020, they state, “despite its growing visibility, design thinking remains poorly defined. To date, there have been few academic reviews of design thinking in design research and management literature and few systematic empirical studies of how design thinking is enacted in practice beyond individual cases” (p. 142). This lack of academic review raises questions about the legitimacy of design thinking within the practitioner discourse, as well as the implied simplicity and homogeneity of the design thinking process as a universal application to any context and the fields and sites in which it is adapted and utilized (Kimbell and Sloane, 2020). Thinking back to five years ago, the position of design and designer through design thinking is racing beyond the halls of design programs and schools.

While design thinking has its philosophical beginnings in Herbert Simon’s 1969 book, *The Sciences of the Artificial*, it is not until 2016 when BGSU jumps on the design thinking train at a university scale. Now, our graphic design division already knew of Tim Brown’s 2009 book, *Change by Design*, Peter Rowe’s 1987 book *Design Thinking*, Ellen Lupton’s 2011 book, *Graphic Design Thinking: Beyond Brainstorming*, and the d.School’s advocacy of the design thinking process toward problem-solving in products. In fact, in 2015, we hosted Doug Powell, lead design strategist at IBM, for a talk and to lead a workshop on design thinking with our students. I invited high-level university administrators and the campus to hear Doug speak. With the aim of innovation, entrepreneurship, and collaboration, Doug had sealed the deal for BGSU to become part of the design thinking craze that was all over higher education. By 2016 the university began its plan for The CollabLab, a hands-on, creative making space known as a ‘place for innovation.’ It opened in 2017 with 3D printers, laser cutters, AR/VR equipment, post-it notes, dry-erase boards, and cool, movable furniture. The ubiquity of design thinking permitted the formation of the CollabLab

by administrators without the inclusion or consultation of any design practitioners or design faculty. Design's position on our campus was shifting.

While it was somewhat encouraging to see an increase in visibility and value for design taking place at the institution, it was horrifying to witness the University's administration make the next attempt to co-opt design. Our then Provost, now President, a well-meaning and enthusiastic person, regularly reads *The Chronicle of Higher Education* and *InsideHigherEd*. In 2016, in the [Chronicle](#), he learned about a new college as a model for change and innovation at a mid-tier university, known as the College of Design and Innovation, at Boise State University. Our Provost is enamored with this new concept and directs his attention to our College of Technology, a hodgepodge of aviation, architecture, construction management, applied engineering, and visual communications technology (not confused with graphic design). Intending to reposition the College, he attends their all College meeting with suggestions of a new name for a new identity; how about the College of Design and Innovation? The college members vote and approve their new name, despite no pedagogy or practice in design thinking and without any consultation or consideration to those across the University who hold terminal degrees in design. As the Provost is about to present and formally rename the College at the Board of Trustees meeting a few days prior, the agenda circulates, and discussions flare. The shared governance process and academic charter is nearly violated. However, thanks to my School of Art director and the signatures of the other six college deans, the renaming of the College is blocked until formal processes and discussions can be conducted. Five years later, there is no new college name, faculty and deans are perceived by the President as resistant to change, and design, as a term and ideology, resides in a volatile position on campus.

The CollabLab, housed in the University library, never found its foothold as a place for design and innovation. Despite the demise of renaming a College and the CollabLab, university administrators commit to adopting design thinking as a part of their benchmarking and as a recruitment tool for perspective students. By the end of 2018, our avid reading President stumbled upon the work of Bill Burnett and Dale Evans and their book *Designing Your Life* which maximizes the design thinking framework for finding a career. University representatives were sent to Stanford's Life Design Lab to receive training and inspiration on incorporating the *Designing Your Life* content into BGSU. Shortly after Stanford training, Bill Burnett was on campus with his team training 60 campus stakeholders on Life Design concepts. In Fall 2019, BGSU piloted a few one-credit Life Design courses to undecided majors and some honors college freshmen. By Fall 2021, the Life Design curriculum was fully launched with an official office, over 30 sections of Life Design courses to 1200 students, and six new Life Design coaches. In the spring of 2021, a massive job search for ten additional Life Design coaches was underway. For Burnett and Evans, BGSU represents the first university to apply Life Design holistically across the campus as most universities have utilized their content in small programs or projects. BGSU's website promotes, "we intentionally design the experience to go

beyond the classroom by providing students the tools they need to create a personalized journey.” Design’s position on our campus shifted again.

Design’s precarious position at BGSU is an attempt to address one of many rises facing American higher education: purpose, affordability, accessibility, commoditization, and adjunctification managerialism (Staley, 2019). Moreover, let us not forget about the implications of Covid! The purpose of higher education, however, must be identified before satisfying the other crises. Author David Staley of *Alternative Universities: Speculative Design for Innovation in Higher Education* states, “the main existential crisis facing the university is a poverty of ideas about what universities can become” (p.12). Staley suggests ten alternatives, like a Microcollege, A Nomad University, The Humanities Think Tank, The University of the Body, The Institute for Advanced Plan, or a Future University. Most university administrators, however, rely on and refine traditional frameworks. Should higher education’s purpose be aimed at the Liberal arts? Advance workforce development? Focus on the creation of new knowledge? Or participate in social transformation?

The response by our President is a focus and branding of BGSU as a Public University for the Public Good, and Life Design serves that messaging. The public good has been the primary driver of higher education’s purpose for over a hundred years by introducing the Morrill Act to develop land grants to GI Bills (*for white people*) following World War II. In *Public Goods, Private Goods: The American Struggle Over Educational Goals*, author David Labaree (1997) defines three primary purposes of higher education, democratic equity, social efficiency, and social mobility. The first two purposes serve the public good through developing citizens and trained workers. The third purpose, and American’s most prevalent goal, is a private good as its primary function moves forward an individual into a new social position (Labaree, 1997). Our culture’s primacy of social mobility has curtailed our empathy, selflessness, and equity for others. As design thinking situates a focus on empathy, perhaps there is an opportunity for design to transform a culture of personal growth toward collective social growth and the public good. However, as stated in BGSU’s Life Design language, the institution focuses on creating a personalized journey. Let us hope that it includes democratic equity. Jose Ortega y Gasset’s (2001/1944) *Mission of the University* states, “culture is the vital system of ideas of a period,” therefore, the hierarchy social mobility has in our society reflects the educational priorities of our culture. How might that hierarchy be overturned? American educator Abraham Flexner’s (1968/1930) *The Idea of a Modern University* can inspire higher education of its capabilities, “universities must at times, give society, not what it wants, but what it needs.” Now is one of those times where design could assume a position in addressing the complexities and crises in higher education.

As the design's position on campus shifted and continues to shift, we have been in this cycle of what is design at BGSU. *Who gets to claim design? Who owns design? Who gets to teach design?* It has become a sticky subject to wade through. These questions drove me to apply for a Ph.D. program for several reasons finally. I needed

answers. However, first, I recognize I do not know what it means in higher education to do a doctorate. I, therefore, do not feel comfortable being in conversations with my academic peers when I do not hold a doctorate, as many do not understand an MFA. They hear Masters. Additionally, my MFA and many MFA programs model studio MFA graduate programs (Davis, 2012). Few programs have research and methods classes around academic approaches, like the social sciences. Many graphic design grad programs do not introduce deep quantitative and qualitative studies and terminology of epistemology, ontology, and axiology. I was familiar with qualitative research in ethnographic and case studies but had little knowledge of ground theory, narrative research, or phenomenological research. Part of this pursuit of this Ph.D. is to confidently and comfortably talk in conversations with my peers when defending design. More importantly, as a designer, how do I shift design in higher education processes at higher levels? In this battle of the argument of design across campus, I have unabashedly and naively inserted myself in leadership roles; in fact, I am the immediate past chair of our faculty senate. As Senate Chair, it has allowed me to get into conversations and revealed conversations that I am not invited to the table. Most specifically, how might I advance myself in higher education administration roles when many of the position listings do not allow for MFA's as a qualifying terminal degree in those areas. As a bi-product, I am not eligible, limiting pathways where I can actively engage in the shaping of higher education. The hope of for this Ph.D. is to open doors to those spaces and explore new possibilities.

My studies have also led me to rethink what I introduce as a graphic design educator to lead and guide change to undergraduate students in their roles as graphic designers. Over the last couple of years, I see these shifts at my institution, with administration looking at design differently and employing a “think like a designer” mentality. If all think like a designer, how can design students think about their unique design abilities differently? The traditional premise of graphic design has been artifact-focused, maybe a logo, a campaign, or maybe working on a team to create a whole system to brand something. How are programs responding beyond the artifact? As design for social impact coursework leads and defines our program, we are pushing our students to think more deeply about changes in systems and structures, with or without artifacts. For example, what could it mean to challenge and change a system framework like higher education? A system in the United States that was designed to advance white men, assimilate Indigenous people toward the values of early white settlers, and use enslaved people to fund and construct its foundation. As designer Antionette Carroll, founder of the Creative Reaction Lab, has stated, “systems were designed and can therefore be redesigned.” Where and how can design and designers advance the role in redefining higher education? How do we use our abilities and ideas to move systems into different types of directions and different types of possibilities? How do we advocate for the inclusivity in the design process when administrators and design thinking processes encourage quick responses? What is our position now as designers and design educators?

At some point, we also have to seriously consider that five years from now, graphic design might be heavily automated. There are current doses of this seen through design templates for invitations and brochures. Why design a custom wedding invitation when there are so many clever and effective designs from services like Minted or Shutterfly and are likely much cheaper to produce? Streaming services like Netflix use automation to generate the thumbnail images we see when surfing for shows. The automation feature considers a figure's headspace or body, negative space, and placement of the title design. What a timesaver! Sure, designers are needed to create the templates, but how many designers do we need for that work? We are shortsighted if we do not think that some algorithm will design many things our students design right now. AI will be programmed based on inputs of successful design compositions to find the suitable typeface, balance, symmetry, contrast, texture, pattern, layer, color, tension, and all of those things we labor over. A recent example is ArtAI Gallery, yes, art made by artificial intelligence. The art is original, one-of-kind with a certificate of authenticity. "[ArtAI](#) consists of a group of algorithms working together. The algorithms are inspired by a vast collection of art from throughout history. While drawing inspiration from the art the AI is exposed to, they create each piece from scratch, using their creative "mind" and their distinct style." The ArtAI work I own, titled Into Purples, was made by Minicrisp. This AI "tends to create crisp layouts of vivid colors, often on the verge of minimalism, resembling the creativity and innocence found in children's coloring books." One might wonder what the software might be 'thinking,' and how is it thinking? We have to consider that the kind of artifacts we are producing as humans will need to become different types of artifacts. So, what is the design mindset and challenges are we guiding our students to inhabit about the future? What kind of future-focused skills in facilitation and higher-level thinking are we presenting? We must reposition ourselves and our work.

This reposition of design, designer, and higher education connects back to the need for graphic design educators to engage in Ph.D. studies and answer the many questions asked above and hereafter. How will we answer who gets to teach design? What will be the claim for graphic design education? How will graphic design education make a positional shift toward Ph.D. studies as an academic discipline if there are no qualified Ph.D. faculty to teach and graduate these types of students? Does the Ph.D. have to be in graphic design? For now, it is nearly impossible as none exist in the States. We must look to other areas. In my selected Ph.D. program in Higher Education Administration, I am tackling design problems and working at empathy first. I am, like design practice, facilitating, strategizing, visualizing, contextualizing, mediating, and communicating about ideas for change. Five years from now, with a Ph.D. in hand, I hope to provide more qualified answers to these proposed questions along with more thoughts of how to reposition the role of a designer's capabilities and influence toward re-imagined frameworks in higher education through design.

As this research is in process, I welcome your suggestions of resources and connections. Please feel free to contact me. Jenn Stucker, jstuck@bgsu.edu

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15 Rescuing and Disentangling Right Whales: A Brief Documentary

Abstract

Ed Johnston
Kean University

The North Atlantic right whale is among the rarest of the baleen whale species, with an estimated population of about 360 individuals. While the whaling industry is no longer a threat to these animals, they remain a critically endangered species. Presently, a new crisis threatens the species, once again posed by humans. As the right whale migrates through industrialized areas of the ocean along the U.S. east coast, many of these whales become entangled in fishing gear or struck by ships. According to the National Resources Defense Council, fishing gear entanglements and vessel collisions have killed or seriously injured about 218 North Atlantic right whales since 2011. Individuals have tried to disentangle right whales on their own without proper training, which has also led to unfortunate outcomes.

Our design research team was invited to collaborate with non-profit organizations and challenged with the following design problem: How might we visualize the specific steps of rescuing and disentangling right whales by experts to educate the public? This presentation will document our process of applying a design thinking research methodology in order to establish and solve this design problem. The presentation will document our specific process in collecting information, storyboarding, exchanging with experts, and using motion graphics and video editing to produce the short film. Access to portions of the documentary will be provided and shared as part of the presentation.

Rescuing and Disentangling Right Whales: A Brief Documentary

Edward Johnston, Associate Professor

Kean University, Michael Graves College, Graphic Design Program

<https://www.kean.edu/directory/ed-johnston>

Student Researchers/Co-authors:

Jacqueline O'Connor, Sara Passafiume, Anthony Subervi, Catherine Circonciso, William Wallace

Link to documentary: <https://www.youtube.com/watch?v=Z71Ei1NgoCY>

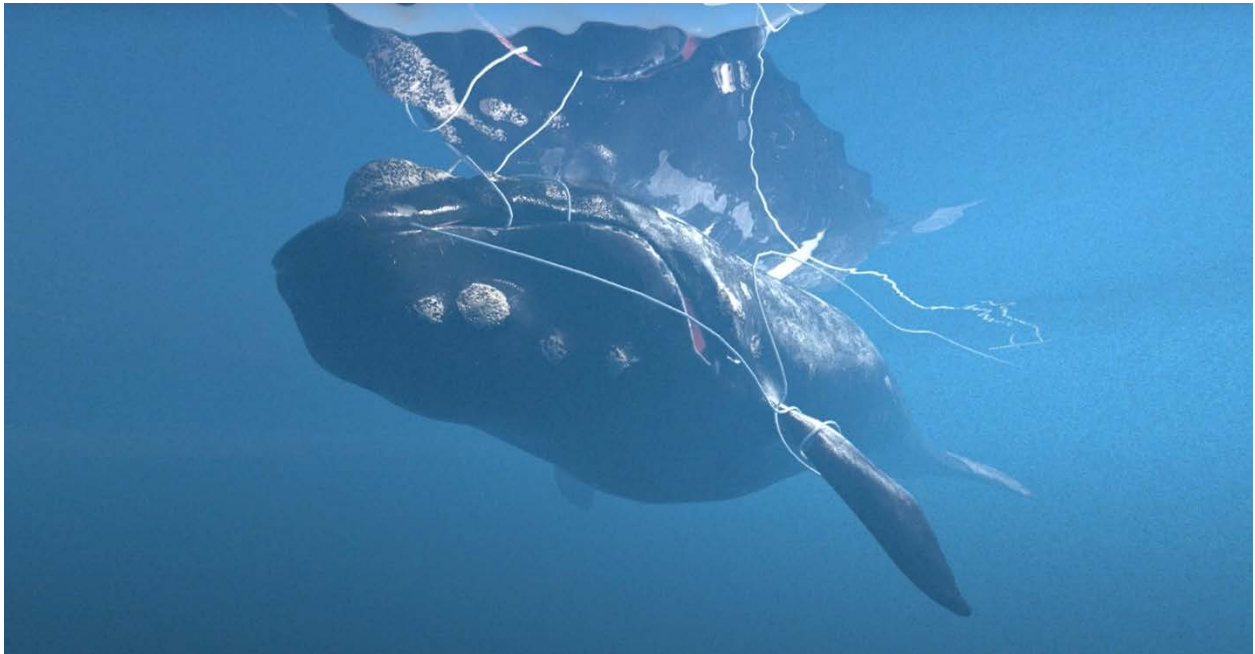


Fig. 1: Digital 3D Rendering of Entangled North Atlantic Right Whale by Student Researcher Anthony Subervi

Introduction

The North Atlantic right whale is among the rarest of the baleen whale species, with an estimated population of about 360 individuals.¹ While the whaling industry is no longer a threat to these animals, they remain a critically endangered species. Presently, a new crisis threatens the species, once again posed by humans. As the right whale migrates through industrialized areas of the ocean along the U.S. east coast, many of these whales become entangled in fishing gear or struck by ships. According to the National Resources Defense Council, fishing gear entanglements and vessel collisions have killed or seriously injured about 218 North Atlantic right whales since 2011.² Individuals have tried to disentangle right whales on their own without proper training, which has also led to unfortunate outcomes.³

¹ "North Atlantic Right Whale," NOAA, accessed June 4, 2021, <https://www.fisheries.noaa.gov/species/north-atlantic-right-whale>.

² Francine Kershaw, "NOAA Must Take Emergency Measures to Save Right Whales," NRDC, accessed June 4, 2021, <https://www.nrdc.org/experts/francine-kershaw/noaa-must-take-emergency-measures-save-right-whales>.

³ Ashifa Kassam, "Canada fisherman killed by whale moments after rescuing it from net," The Guardian, accessed June 4, 2021, <https://www.theguardian.com/world/2017/jul/11/canada-fisherman-killed-by-whale-after-rescuing-it>.

Our design research team was invited to collaborate with non-profit organizations and challenged with the following design problem: How might we educate the public on the current plight of North Atlantic right whales while sharing the specific steps used by experts to disentangle them?

Following the 2021 UCDA Design Education Summit presentation, this paper documents our research team's process of applying a design thinking research methodology in order to establish and solve this design problem. It documents our specific process in collecting information, storyboarding, exchanging with experts, and using motion graphics and video editing to produce the short film.

Background & Context

Prior to the COVID-19 pandemic, Associate Dean Rose Gonnella and I were invited to the island of Nantucket, Massachusetts by the director of the Nantucket Historical Association, to meet with the NHA team as well as members of their Board of Trustees. Established in 1894, the Nantucket Historical Association, the NHA, preserves and interprets the history of Nantucket through its programs, collections, and properties, in order to promote the historic significance of the island and its people and foster an appreciation of it among all audiences.⁴



Fig. 2: Images from the Nantucket Historical Association Whaling Museum

With that initial meeting, we met with the NHA staff in person and gained further insights to determine a prioritized list of projects and discuss support for student internships for on-site research. We visited the NHA museum and its historic properties to gain direct familiarity with the sites involved. The NHA has many house museums and other properties and structures as well as a world-class museum. There is some similarity to Liberty Hall Museum on Kean University's campus. In fact, the success of our past design projects involving Liberty Hall and our students validated our experience and solidified the partnership with the NHA.

⁴ "About the NHA | Mission and Strategic Plan," NHA, accessed June 4, 2021, <https://nha.org/about-the-nha/mission-and-strategic-plan/>.

NHA Research Collaborative

We were able to secure initial funding through the Office of Research & Sponsored Programs and the support of Dr. Jeffrey Toney, Kean’s Senior Vice President of Research to kickstart this research collaborative. The overarching mission of the NHA Research Collaborative has been to empower our design students with the opportunity to collaborate on innovative design research with the NHA and strengthen the potential for future partnerships. This partnership has aligned with Kean’s mission in its dedication to student learning, creation of collaborative opportunities with educational and community organizations for continuous learning, and establishment of educational opportunities in national arenas.

This partnership has provided design students with an opportunity to research, create, and execute digital visual communication products for the NHA. Our student researchers have worked on special projects with us on Kean’s campus involving design projects while supporting the efforts of remote interns at the NHA. By shaping this relationship, we have opened the opportunity of connecting with related organizations for additional student research opportunities.

Design Process

Among the initial goals of this partnership was the creation of a whale rescue museum experience, to create a visualization of the rescuing of a North Atlantic right whale from entanglement with fishing line and refuse in the ocean and enable museumgoers to experience that content. Following the double diamond approach articulated by the British Design Council, we began by trying to determine how to design the right thing.⁵

Discover

We began researching many different aspects of whales, different kinds of whales, different whale sounds, and different techniques of disentangling whales. We began with initial sketches and storyboarding.

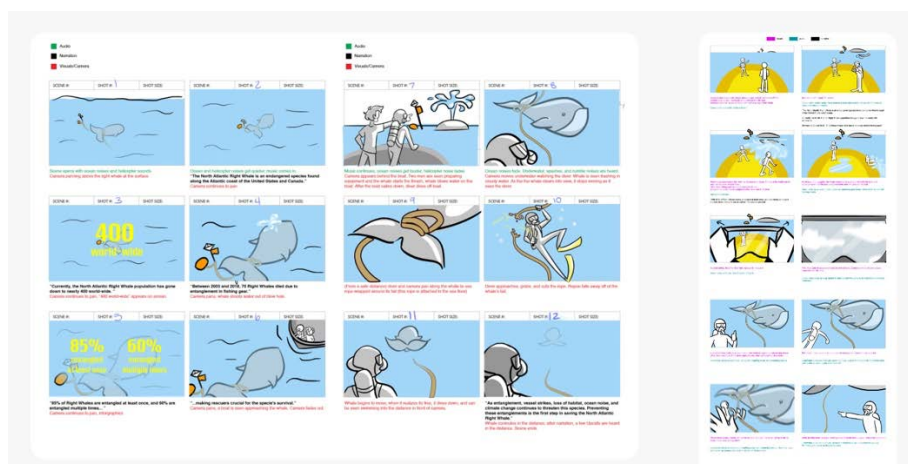


Fig. 3: Documentation of Initial Storyboarding Process

⁵ "What is the framework for innovation? Design Council's evolved Double Diamond," *Design Council*, accessed June 4, 2021, <https://www.designcouncil.org.uk/news-opinion/what-framework-innovation-design-councils-evolved-double-diamond>.

In this process, we learned that there are many different techniques to disentangling and rescuing living creatures in the ocean. We asked ourselves, “How do we refine down to the best practices for disentangling right whales?” We needed to exchange with whale disentanglement experts.

Define

The insight that we established from the discovery phase was that the best practices of rescuing North Atlantic right whales were very specific. A special thanks goes to Dr. Charles "Stormy" Mayo of the Center for Coastal Studies Provincetown for sharing his first-hand experience in right whale disentanglement as part of the Disentanglement Response Network. Another challenge for us was that our original intentions of shaping some sort of physical museum experience were not possible with the constraints of the COVID-19 pandemic. Our design research team was able to scope down the focus to a specific challenge: How might we educate the public on the current plight of North Atlantic right whales while sharing the specific steps used by experts to disentangle them?

Develop

After learning directly from Dr. Mayo about the specific steps and techniques, we iterated and refined our storyboards to show the specific steps of disentanglement. With this approved by the needed experts and stakeholders, we moved on to writing a script for the voiceover and vetted that with the team and experts. We researched online, explored the digital archives of various organizations and created an animatic to get our timing down for the piece. Following approvals, the team collected all of the needed permissions from various organizations to use footage and recorded audio.

Deliver

The short film was produced by Jacqueline O'Connor and Sara Passafiume, alumni of the Michael Graves College and interns at the NHA. Our student researchers Anthony Subervi, Catherine Circonciso, and William Wallace all played supporting roles in the research process. You can watch the fully released documentary and all of the credits on the NHA's YouTube Channel at this link:

<https://www.youtube.com/watch?v=Z71Ei1NgoCY>

The NHA Research Collaborative has already empowered students to collaborate with faculty and specialists to shape engaging content for a museum and receive compensation for their work while adapting to the physical constraints of the COVID-19 pandemic.

Following the creation of this brief documentary about whale rescue and disentanglement, research team member Anthony Subervi created a series of 360-degree digital renderings of specific moments in the rescuing of a right whale in a virtual, 3D environment using Cinema4D.



Fig. 4: Images from Process of Virtual 3D Environment Creation

There are exciting opportunities for future teams of students to build off of this work and build out additional engaging experiences for museumgoers using extended reality technologies.

Acknowledgments

This project was supported by the Students Partnering with Faculty Summer Research Grant, Release Time for Research Award, and internship funding at Kean University through Kean ORSP.

While I was the faculty director of this undertaking, the success of the project rests with my collaborative researchers, both students and alumni of our program, as well as Project Mentors including Associate Dean Rose Gonnella, Director of Digital Initiatives Mary Novissimo and Al Novissimo at the Nantucket Historical Association, and Dr. Charles “Stormy” Mayo of the Center for Coastal Studies, in Provincetown, Massachusetts.

Thank you Dr. Jeffrey Toney for your continuing support of the NHA Research Collaborative.

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16 A Novel Idea: Students Utilize the Literary Experience to Re-Imagine Political Campaign Branding and Design

Abstract

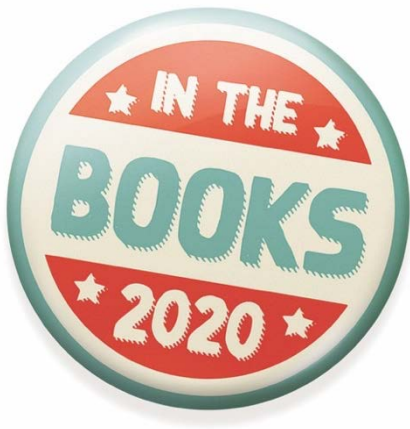
As an intense election year began to unfold in 2020, graphic design faculty challenged senior capstone students to think topically and interdisciplinary by connecting their graphic design studies to the election season. These future graphic designers were asked to take a closer look at what makes up a well-crafted political campaign—the message, the tone, the visual language. Students were then prompted to navigate the complex task of creating a political campaign through the literary experience—a process that builds understanding of perspective, empathy, and good storytelling.

Sheri F. Selph
Middle Tennessee University

Stefanie Cobb
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Generally, people use stories to navigate their own personal lives and expand their perspective. Designers can use those same literary experiences to tell an effective story through design. This requires insight into human behaviors and the ability to foster connections between individuals and communities—in this case, the candidate and their potential voters. Students used literary analysis to make human connections and build bridges of understanding.

In this presentation, we will showcase *In the Books*, a collection of senior capstone projects of fantastical political campaigns utilizing characters from literature. We will share how we guide students through the creative process and explore their solutions and outcomes. Lastly, we will discuss how students can utilize these human-centered skills in their design practice.



A Novel Idea: Students Utilize the Literary Experience to Re-Imagine Political Campaign Branding and Design

Stefanie Cobb

Assistant Professor of Graphic Design, Dept. Art and Design // Middle Tennessee State University

Sheri F. Selph

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Introduction

At the beginning of the 2020 United States presidential election, we—professors Sheri Selph and Stefanie Cobb, along with our colleague in illustration, Douglas Dabbs—introduced a relative and timely capstone prompt to our BFA-seeking graphic design senior-year students. The primaries would be happening during that spring semester, so the election would soon be in full swing. In order to fully take advantage of this historical time, and we opted to focus our 2020 capstone prompt on the current social and political environment.

We challenged the students to take a closer look at what makes up a well-crafted campaign. Dissecting the message that hones the visual language and builds authentic audience connections are cornerstones of any campaign, but for this project we wanted the students to tackle their messaging through the extra *noise* that surrounds political communications. As instructors, we felt that it was a unique opportunity to have a unique, live experience track alongside their own creative process. Little did we know how relevant our process would be as we watched the real-world campaigns try to pivot to a fully virtual online presence while our students also transitioned to a virtual environment mid-semester as a result of the pandemic.

As we began this project, we were aware of the potential conflicts that could arise from doing any kind of politically based project. The student body in our department is a fairly diverse group from a variety of backgrounds. In addition, we were aware of the political apathy that sometimes presents in young people. The use of fiction and the nature of the source material created some separation from actual real-life candidates and political parties, as well as the students' own biases. We also aimed to use these fictional scenarios to push students to explore more possibilities and fresh ideas regarding social, economic, and political issues such as equality, environmentalism, civil rights, etc. beyond the biases of our realities.

For the candidates, we asked the students to choose a character from literature and create a campaign for any public office with the exception of U.S. President. Again, we wanted to create a slight separation from the current political environment. We asked the students to use the story to build an understanding of the character as *the candidate* and focus on that character's values, community, allies, and obstacles. Through this process the student could also better understand the character's story arc, journey, and the lessons learned throughout the novel. Ultimately, these developments would inform and inspire the candidate's political platform and messaging.

Why Literature?

So, why choose literature as a source material? Some scholars believe the literary experience can build empathy by helping the reader understand the nuances of a character's experience and story arc.¹ By having students use those elements to think through all avenues of brand messaging, audience, and visuals, we hoped they would develop designs with honest messaging and empathic purposes. Based on their experiences with the character, the student will examine: What issues the character would feel strongly about? Who would their constituents be? How would they engage with their constituents? Who would their rivals be and what might those rivals' platforms be? The students applied all standard design methodologies and research such as competitor analysis, marketing research, persona development, etc. to analyze their candidate, understand their audience, and craft messaging to appeal to potential voters.

The Project

We allowed the students to choose their own novel, with a few rules: students could not pick a book from the *Harry Potter* series, *Game of Thrones*, or any other iconic film or television series, as well as graphic novels. These decisions were made to ensure a selection of novels that did not have an established or iconic visual language already in place. We realize it is hard to pick a book that has not been made into a movie at some point, but we wanted to challenge the student and make sure they had as much free range as possible to create their own world and visual language. We also wanted to push students to step outside of their comfort zone and read something they might not have initially been interested in. We allowed two students to pick the same book, as long as they selected different characters—which resulted in interesting interpretations of the same world. For example, there were two candidates from Douglas Adams' *The Hitchhiker's Guide to the Galaxy*.

Regarding the character's proposed political office, students could choose a real public office, with the exception of U.S. President, or an office that was relevant to the fictional world in their novel. An example for this would be a student's choice to have Jo March from Louisa May Alcott's *Little Women* run for U.S. Senate in a modern setting and Helmholtz Watson from Aldous Huxley's *Brave New World* run for World Director, a position relevant to the society within that novel.

The Process

To help students synthesize all this information visually, we prompted them to read deeply into the story and pull-out themes and metaphors to inspire their campaigns. We used the book *How to Read Literature Like a Professor* by Thomas C. Foster² to help them recall all their English and literature classes from the past and to recognize themes and metaphors to add depth to their analysis. As a result, they could use this analysis as inspiration as they developed iconography, messaging, and branding to build a more relevant visual language. Generally, in well-crafted literature, there are meaning-making opportunities—a storm is never just a storm, and a tree never is just a tree. Thinking deeply about the story and its meaning helped the student build a visual language and make it more relevant to their messaging.

While the students were reading and researching their candidates, we also asked them to familiarize themselves with campaign design history. They watched documentaries, presentations, and conducted their own research based on their specific interests. Within our class, there was a range of knowledge of political history; therefore, it was important to

¹ Lisa Zunshine, *Why We Read Fiction: Theory of Mind and the Novel* (Columbus: Ohio State University Press, 2006) 6.

² Thomas C. Foster, *How to Read Literature like a Professor: a Lively and Entertaining Guide to Reading between the Lines* (Harper, an imprint of HarperCollins Publishers, 2017).

introduce the history early so students had a path to understand the political landscape for which they were designing. We were also fortunate to have an archive of election and campaign memorabilia and ephemera available to us in our own campus building through the Albert Gore Research Center. Access to the archives and the staff helped the students see actual artifacts from our United States history and gave them inspiration.

We wanted the students to take ownership of their solution by working through a concept discovery process before they began to build their design. We needed them to dive deep into what they would be communicating and focus on the messaging first before the visual outcome. The students initial Research Binder + Proposal, due four weeks from the first day of the semester, would consist of six phases. Our first project phase was *discovery and research*. As the class began the research phase together, we invited political science professors and Albert Gore Research Center researchers to speak to some of the messaging behind historical political artifacts. Specific items they brought to our classroom included promotional items like handkerchiefs, buttons, pins, and a variety of printed posters. From there we moved to the step of having students examine their candidate's platform with open-ended questions like, "What is the candidate's message?" and "Who is the voter audience?" We encouraged the students to get into the mindset of the character by writing the character's campaign speech early in the semester. Using all of the character research previously outlined, we then required *thumbnails and mood boards* to generate and visualize ideas. *Asset inventory* was next: Students researched what photos, symbols, marks, etc. might be available for use, as well as quotes from the novel that could be developed into copy. We also lectured on the importance of having *calls-to-action* that connect across media types as they began crafting their message and design.

For their first critique, we required submissions of preliminary visualizations, such as tight thumbnails, comps, three-dimensional mockups, and/or anything that could be considered *proof of concept*. Three logo options were also required during the first critique week.

We then presented students with a mandatory *inventory list* (fig. 2) specific to this year's prompt: 1.) a *brand style guide*; 2.) a *24 X 30 inch poster*; (We were planning a physical gallery space at that time and wanted to have a standardized poster format for consistency along the walls.) 3.) *buttons*; (Buttons served the purpose of a promotional piece, or device, that the students could use as an icebreaker to have a conversation with the gallery opening night guests about their project. 4.) *magazine*. (We required a magazine or trade publication to showcase solid layout skills that are the building blocks of many other print and digital informational design mediums.) Plus, students would still have to consider an even more targeted audience in the branding of their magazine. Three to five additional elements (*pieces nos. 5-9*) were required to round out their project and build cohesive campaigns for their final portfolios.

The Outcome

Before March of 2020, our *project outcome specifications* were focused around showing in a physical gallery space. But because of COVID-19, our gallery exhibit was cancelled, and we had to pivot our capstone show to online formats. We created a website (mtsugraphicdesign.info) and had the students use [issue.com](https://www.issue.com) to digitally distribute their magazines. Eventually, we were able to have our students' magazines commercially digitally printed; and they were mailed to the students as a token keepsake of their senior year impacted by the pandemic. The other

digital outcome, led by a small group of students, was a showcase of all their projects in a very cohesive and well-designed Instagram (@MTSUseniorshow). The Instagram became an extension of the show's brand and eventually received an American Advertising Federation Gold Addy Award at our local level. (fig. 1)

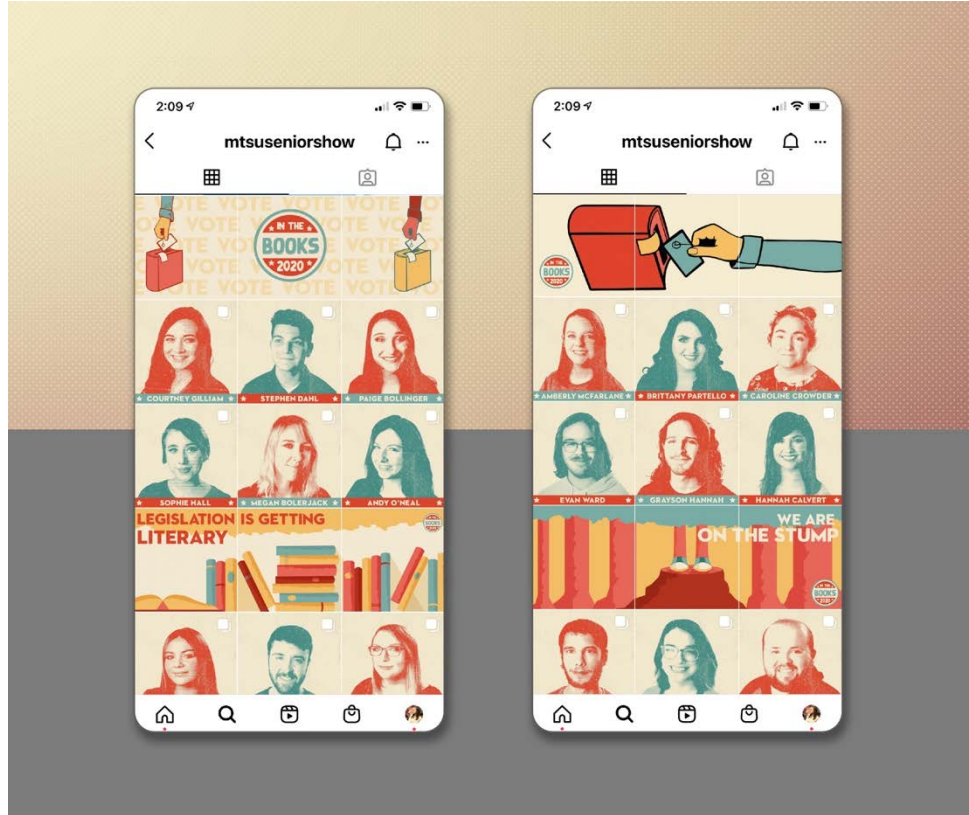


FIGURE 1. Senior Capstone Show Branding Team, Courtney Gilliam, Paige Bollinger, Sophie Bragg-Hall, Stephen Dahl, Megan Bolerjack, Andy O'Neal (students): 2020 Virtual Capstone Show on Instagram @mtsuseniorshow

Student Work

Final outcomes for some of these list items can be seen in the work by Courtney Gilliam, Mary Murphy, Tibyan Ahmed, and Hannah Melton below:

Courtney Gilliam: Lila Mae Watson for Elevator Guild President (fig. 2)

The Intuitionist by Colson Whitehead

Courtney Gilliam chose Lila Mae Watson from Colson Whitehead's *The Intuitionist*. The green branding was chosen because of the use of green throughout the guild on the cars, buildings, and stationary in the novel. This was done to make the guild feel more familiar with her despite her extended absence and the drastic changes she was wanting to make to the guild. The gold accents on her logo and in her branding were added to reflect the gold detailing used on elevators around the Metropolis. An easily interpreted symbol, the elevator button graphic was

added to her logo and used in her branding. Lila Mae's branding includes an upwards arrow to the "L" in her logo. This was decision was made in reference to Lila Mae Watson giving her first speech to 40 people at a local public park where she coined her slogan "together we rise."

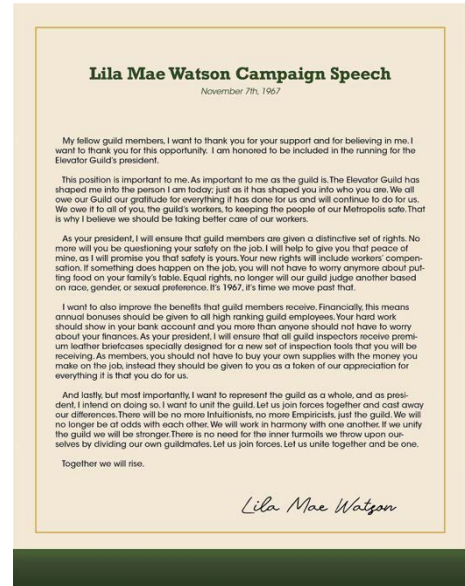
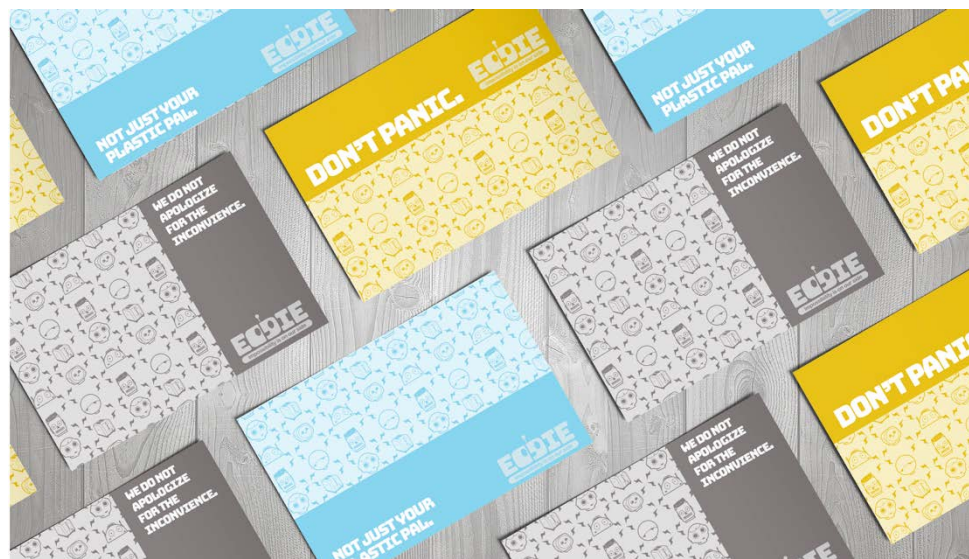




FIGURE 2. Courtney Gilliam (student): Lila Mae Watson for Elevator Guild President (*The Intuitionist* by Colson Whitehead)

Mary Murphy: Eddie for All Robots (fig. 3)
The Hitchhiker's Guide to the Galaxy by Douglas Adams

Mary Murphy chose Eddie, a robot, from Douglas Adams' *The Hitchhiker's Guide to the Galaxy* as her candidate. This campaign promises peaceful protest, holographic marches, and public speeches addressing the issues involving robots everywhere. First to be addressed would be the personalities and independent thought that has been given to robots, yet organic life has failed to acknowledge.



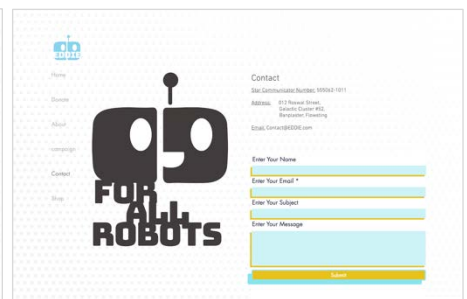


FIGURE 3. Mary Murphy (student): Eddie for All Robots (*The Hitchhiker's Guide to the Galaxy* by Douglas Adams)

Tibyan Ahmed: Francie Nolan for Mayor of New York (fig. 4)

A Tree Grows in Brooklyn by Eddie Smith

Tibyan Ahmed chose Francie Nolan from Eddie Smith's *A Tree Grows in Brooklyn* as her candidate. Francie Nolan is running for mayor of New York and the foundation of her platform is to elevate the voices of everyday New Yorkers. She aims to relentlessly fight for the people of New York and to promote the value of every single vote. Her main campaign branding is a classic typographic solution and displayed on rally signs that showcase her values front and center—an important component to her messaging. She also features a postcard series showcasing the different boroughs and voices of New York, a magazine focusing on New York culture and community with editorial spreads featuring Nolan as a candidate, as well as other relevant issues and topics to the community. Tibyan also created a printed brochure as marketing collateral that could be an informative takeaway or a direct mail piece, if necessary.

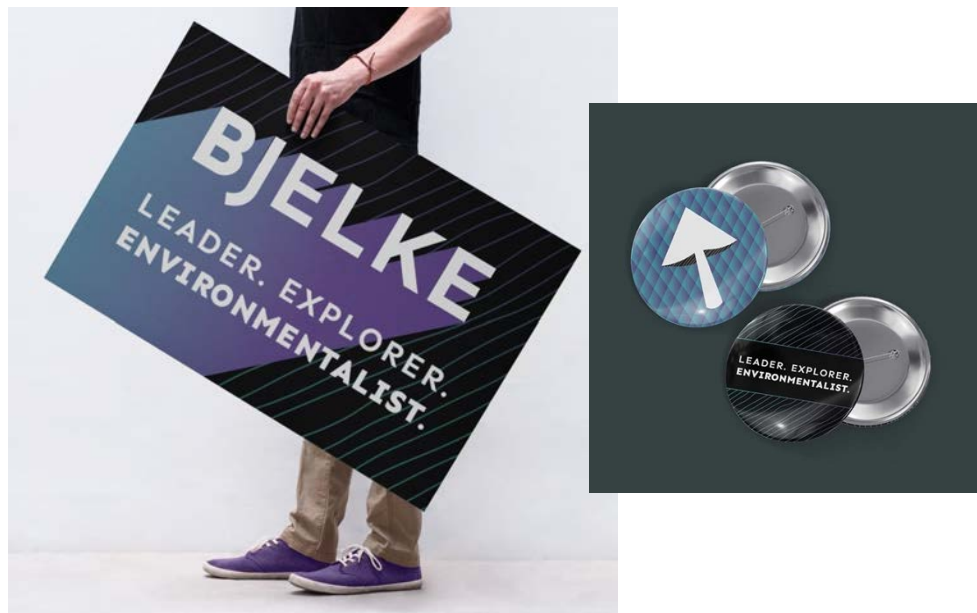




FIGURE 4. Tibyan Ahmed (student): Francie Nolan for Mayor of New York (*A Tree Grows in Brooklyn* by Eddie Smith)

Hannah Melton: Hans Bjelke for Minister of Environment and Natural Resources (fig. 5)
Journey to the Center of the Earth by Jules Verne

Hannah Melton chose Hans Bjelke from Jules Verne’s *Journey to the Center of the Earth*. Hans Bjelke is running for Minister of Environment and Natural Resources. In the novel, Bjelke is an Icelandic guide for the expeditions and Hannah uses that as a foundation for her campaign platform and chose to create a very modern branding approach to such a classic novel. Bjelke’s platform focuses on sustainability, reforestation, and renewable resources. The campaign includes printed collateral, as well as branded gear for exploring the city, wilderness, or the center of the earth. Additional items include branded campaign posters, informative campaign posters and ads, and a magazine publication that focuses on sustainable sightseeing and responsibility—an important topic for Iceland.



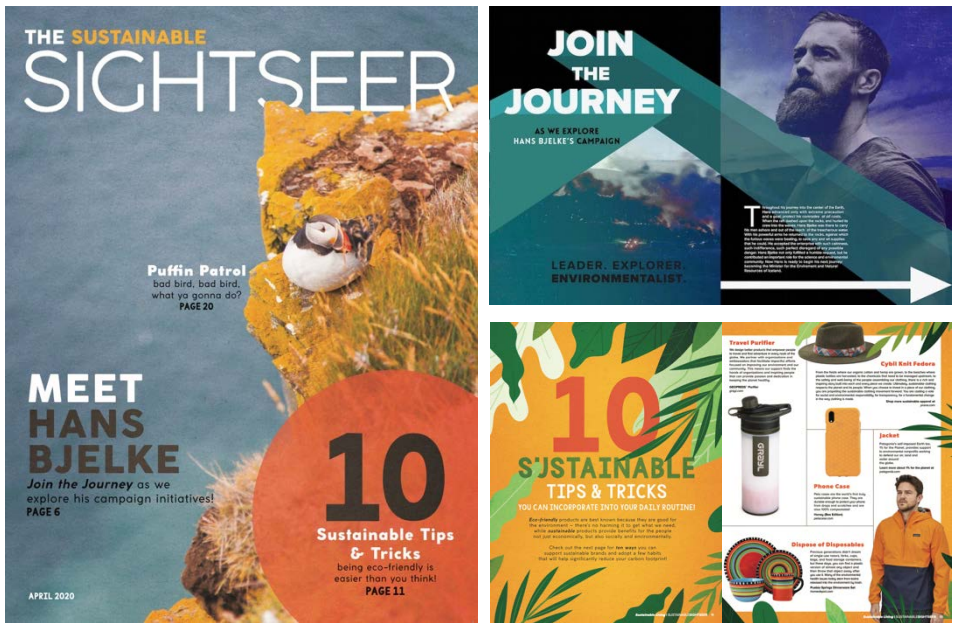
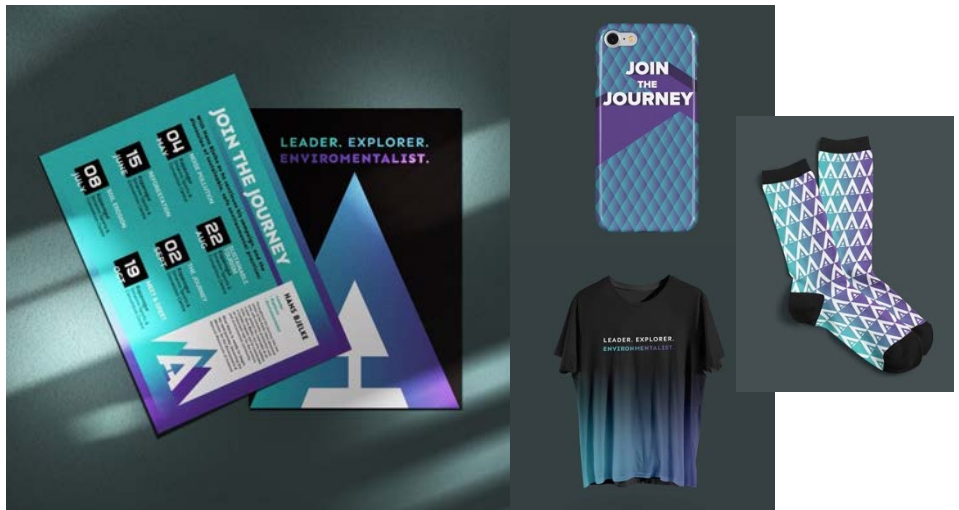


FIGURE 5. Hannah Melton (student): Hans Bjelke for Minister of Environment and Natural Resources
 (A Journey to the Center of the Earth by Jules Verne)

Conclusion

In conclusion, the project, *In the Books*, resulted in intriguing, thoughtful, and effective communication design and visual language development with a human-centered approach to research and process. Using fiction as a source material allowed the students to step away from biases, while still using the story as a mirror to our own world. While there was a mix of student reactions overall to the project, most students felt proud of their work in the end, and many seemed to appreciate the concept and process. Shortly after the end of the semester, one of our students contacted us explaining that she felt compelled to contact a candidate in her own local election with some ideas that could be helpful to their campaign. The campaign managers were so impressed that they hired her to work on the campaign full time. Another student from this group attended the Biden Harris Campaign Design Team session during the 2020 AIGA Conference. After the session, they contacted us and said that they would have never been excited about election design without participating in this project. The pivot to virtual due to the pandemic and navigating what that meant for the project and academic life was unfortunate, to say the least, however, we feel that because there were *real* campaign elections occurring simultaneously that were also navigating this new scenario, helped the students work through these challenges side-by-side with the professionals, giving the students a new sense of confidence during very uncertain times.

Works Cited

- Foster, Thomas C. *How to Read Literature like a Professor: a Lively and Entertaining Guide to Reading between the Lines*. Harper, an imprint of HarperCollins Publishers, 2017.
- Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. Columbus: Ohio State University Press, 2006.

17 Printing Together / Apart

Sarah McCoy
Drake University

Abstract

2020 held no shortage of re-working, re-thinking and generally re-imagining life. One area where it seemed most challenging and yet innovative, was the shift to online learning. Never before had there been such a large population of professionals and students learning new software and a new way of digital learning all at the same time, as was the case in 2020 due to the global pandemic– the COVID-19 virus. The shift from instances of remote learning at schools here and there suddenly went into full effect for many schools and large-scale institutions. As such, I was thrown into developing real time online learning in the spring of 2020. One distinct area where I had to re-imagine an upcoming hands-on course, my 2021 January (J-term) course– Introduction to Letterpress printing.

My intro to letterpress printing j-term course is an engaging hands-on course with all materials provided for the students. In the past, the course fills immediately on the first day of registration. Student course evaluations always comment on the unique learning environment and the ability to have fun while learning a new skill. I was desperate to not let my students down. During the summer of 2020 I began to research ways in which to provide hands-on learning, at a distance and how to get students their own printing press. Thankfully during this time, Steve and Liz Garst developed small affordable printing presses (aptly titled Provisional Press) users could construct from a kit and then print from home.

The ideas in “printing together apart” discusses the relevant issues of teaching within a hands-on learning yet distanced setting, material issues, course structure and projects. Overall, I will report on one way to approach this type of course design. I will consider various failures and successes within the online learning environment and how to create a cohesive way of working for students who are working alone and those in small groups.

PRINTING TOGETHER/APART
SARAH MCCOY, DRAKE UNIVERSITY

2020 held no shortage of re-working, re-thinking and generally re-imagining life. One area where it seemed most challenging and yet innovative was the shift to online learning. Never before had there been such a large population of adults and children learning new software and a new way of digital learning all at the same time as was the case in 2020 due to the global pandemic– the COVID-19 virus. The shift from instances of remote learning at schools here and there suddenly went into full effect for many schools and large-scale institutions. As such, I was thrown into developing real-time online learning in the spring of 2020. One distinct area where I had to re-imagine an upcoming hands-on course, my 2021 January (J-term) course– Introduction to Letterpress printing.

My Intro to Letterpress Printing J-term course is an engaging hands-on course with materials provided for all students. The course fills immediately on the first day of registration. Student course evaluations always comment on the unique learning environment and the ability to have fun while learning a new skill (Figure 1). I was desperate to not let my students down. During the summer I began to research ways in which to provide hands-on learning, at a distance and how to get students their own press. Thankfully during this time, Steve and Liz Garst developed small affordable printing presses (aptly title Provisional Press) users could construct from a kit and then letterpress print from home (Figure 2).



Figure 1. Previous J-Term Intro to Letterpress Printing course. Figure 2. Provisional Press, www.provisionalpress.com

This paper entitled Printing Together/Apart discusses the relevant issues of teaching within a hands-on learning yet distanced setting, material issues, course structure and projects. Overall, I will report on one way to approach designing an online printing course. Discussion will consider various failures and successes within the online learning environment and how to create a cohesive way of working for students alone and within small groups.

Preparation

The first challenges for me as an instructor was to begin working through this issue: students are spread out in many different locations and they would also need specific supplies and paper

(Figure 3). How would I be able to get students their supplies? I began to put together small kits with woodtype, vintage magnesium blocks and a wide variety of paper. Thankfully, besides being a full-time, tenured faculty member, I also run a full-time letterpress studio (Figure 4). Due to the range of projects and clients, I had a wide variety of paper at my disposal from left over projects, as well as a variety of paper I stock in-house.



Figure 3. Students spread out across the U.S.



Figure 4. Sarah McCoy's Letterpress Studio

Since there wasn't a way to allow students into my studio or the studio at school, I researched small table top presses. I began exploring online and talking with other printers. It began with ordering a small press user are able to construct from Provisional Press. They developed simplified presses with easily accessible parts (hardware store) and fairly straightforward construction. I ordered my Provisional printing press in October. I knew I would need time to construct the press and experiment before teaching the course to be able to develop successful projects for the students. The press was constructed over a Sunday and Monday. There were sections of the press that required time for the glue to dry. If you are familiar with a traditional printing press we would consider the areas that needed to dry the "cylinder" and the "rails." After a more challenging construction, I was a little concerned that it might be too challenging for students to construct. It was definitely more involved than a typical IKEA construction. But at the same time, I figured that if I reminded students to order late November, they would have a month to construct and they might be home for the holidays, so the option of a family member with wood-working skills could be an option for them. As it turned out, students did not have any issues, after the first day of class I did meet with a student who seemed to have issues with their cylinder but it ended up being operator error (just needed to push down harder and evenly when printing) (Figure 5).



Figure 5. Provisional Press Construction, about a day and a half to construct, due to glue drying time.

After press construction, the time came to begin test printing on the press in my studio. I created a few simple one and two color projects. I was able to successfully print with woodtype and lino blocks, so I knew then that the projects I had brainstormed for the course would be successful for students (Figure 6).

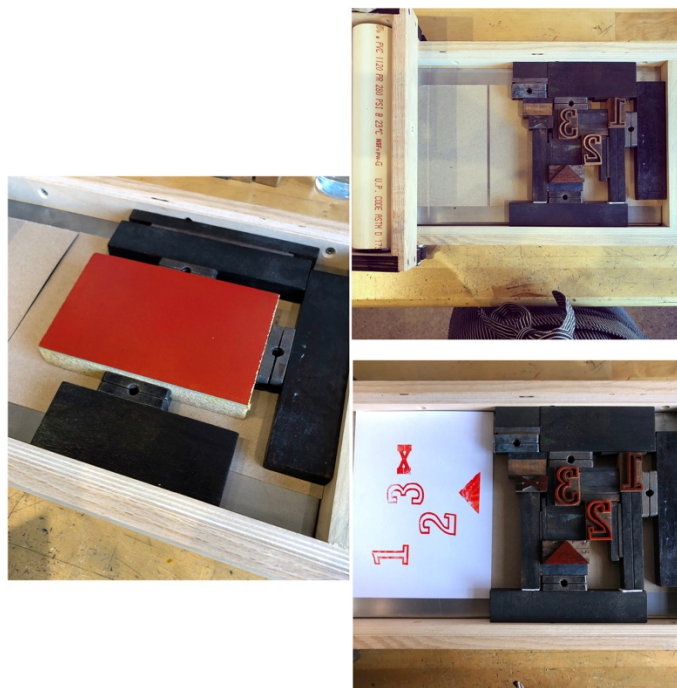


Figure 6. Test printing on Provisional Press.

I set out to gather a list of supplies. Due to COVID and the fact that it was a busy month of shipping (December), with some frightfully slow shipping times, I reminded students that they needed to order their presses and supplies well enough in advance to allow for shipping delays. We did have two students that experienced shipping delays, thankfully they were in Des Moines, so I delivered some of my own supplies for them to borrow until their supplies arrived. Besides shipping supplies I was also able to make a list of supplies that they could easily purchase locally at Home Depot and Walmart at a low cost. Blick Art supplies and Amazon.com filled in the rest of the supplies (a full supply list is located at the end of the article, Figure 7).

Drake University has a decent collection of woodtype and ornaments, so with my own extra woodtype elements, I was able to create small kits for students of woodtype and furniture. Furniture is a specialty size pieces of cut wood that you put in-between printing elements during lock-up so you can successfully space out items (Figures 8 & 9). I put together two bags for students with the labels: “I need these items back” and another bag that said, “You can keep these.” I was nervous to lend woodtype that is vintage and some new from Moore Wood Type and Virgin Woodtype. I put these together and made sure that any students currently on campus would pick up their kits at my studio and those who were further away, I would ship.



Figures 8 & 9. Extra woodtype, paper, magnets, and furniture supplies for students.

Once the supplies had been purchased, I set about working on practicing demonstrations (Figure 10) and looking online to find short YouTube demonstrations that could also be used for students as reference for projects. Besides setting up new projects, I mapped out traditional demonstrations at my large printing presses so students could continue to learn about traditional printing presses and methods.

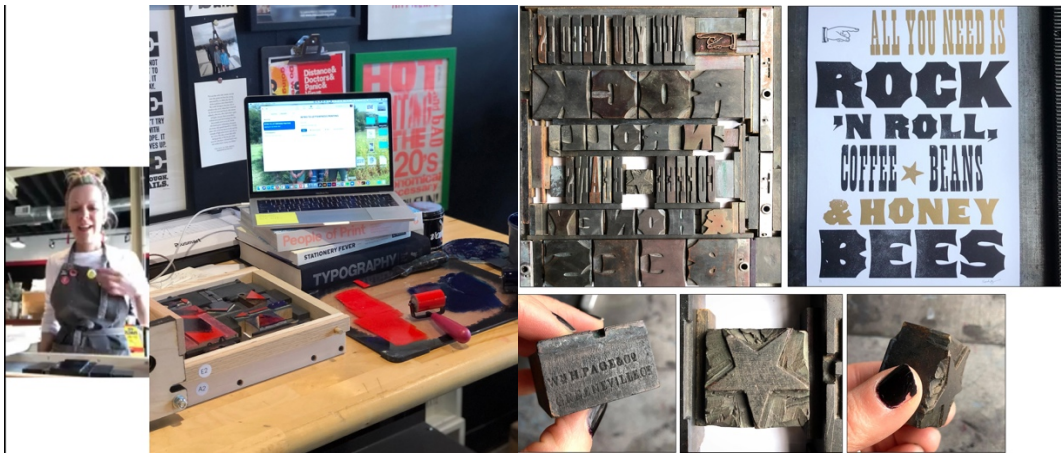


Figure 10. Class set up on zoom.

Figure 11. Two-color woodtype demonstration on a Vandercook SP-15 press.

Therefore, I built in days on the syllabus for students to watch me: set up a printing project on a motorized Chandler and Price platen press which included setting up-make ready, inking and press lock-up (Figure 11). I also included a day where students would watch me set up woodtype on a Vandercook manual cylinder press. I would take them through the necessary steps of lock-up, make ready, preparing ink, inking the press, setting up registration for a two-color project and then printed. Once finished with the first color demonstration, I would show students how to clean the press between colors and then adjust lock-up for the second run as well as other trouble-shooting methods. I assumed students would appreciate me sprinkling in of days where they could just watch and take a break from the intense everyday printing schedule (Figure 12). I also included a film on the famed Nashville Hatch Show Print, a short film on a working letterpress shop in England and we would visit various websites of printing museums and print archives.

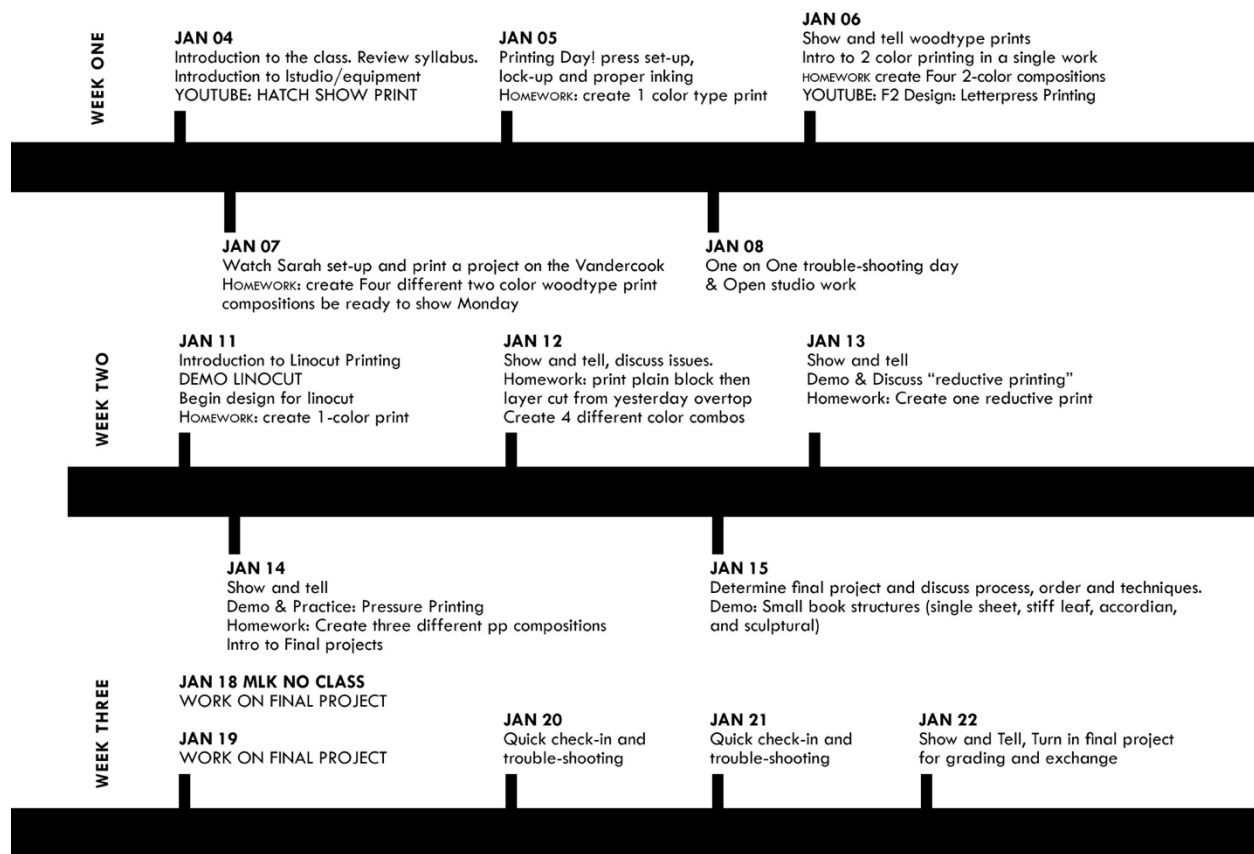


Figure 12. Three-week J-Term sample schedule.

Another class period, I would show students various projects I had printed for clients so they could understand process, order of printing, layering of ink, the use of various papers, different inking coverage issues and assorted other issues that arise when printing for clients (Figure 13). Each week we would focus on specific printing technique (Figure 14). The first week would be press set-up, testing inking on our presses and how to lock-up vintage woodtype and magnesium blocks. Homework assignments would include single color type compositions and then two and three color type compositions all while testing them on different paper thicknesses and surfaces. The goal for the first week was to familiarize the students with their own presses, have successful lock-up and inking. We would practice as a class and trouble-shoot various issues. Then I would send them off to work and the following class we would begin with show and tell and discuss any other issues that arose while printing.



Figure 13. Showing students client work.

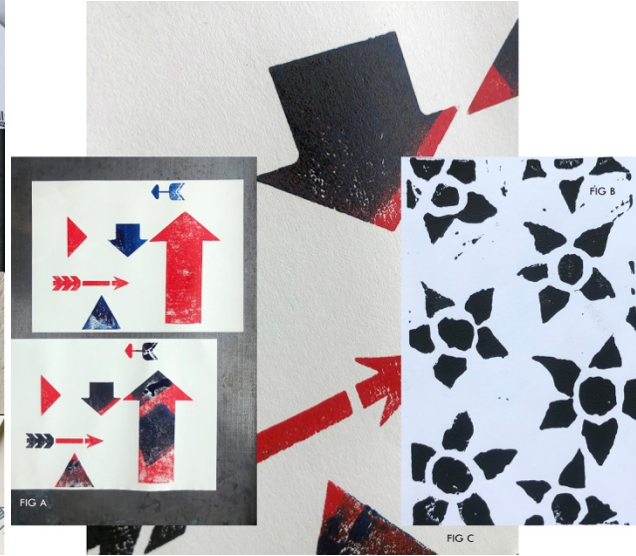


Figure 14. A: woodtype elements; B: Linocut block; C: color exploration.

The second week we would begin linocut printing (Figure 15). We would watch a demonstration on YouTube and then began carving as a group. We would practice using our carving tools and a mounted wood lino block. The purpose was to start with a more challenging method was to develop their skill set and then to lighten by the end of the week with simple thinner linocut blocks that they would print on the table and without provisional presses. This would allow students to develop two different methods of printing so they were competent with both forms. Towards the end of the second week, I would demonstrate pressure printing (Figures 16 & 17). Another low-tech form that allowed them to use their uncarved mounted lino blocks for color and add their ghost images from the stencils onto the paper. I think students would enjoy this technique, since their imagery could be more spontaneous and serendipitous since the commitment to carving stencils on a piece of paper is quick and easy compared with the carving of blocks. I thought it could be a fun extension of the skills they would develop earlier in the week.



Figure 15. Linocut demo.



Figure 16. Pressure Print demo with notes.

PRESSURE PRINTING

FIG A: Two-Color Pressure printing

FIG B: Pressure printing with layered printing by Drake University student: Fatima Calderon Ceron



FIG A



FIG B

1/8

Figure 17. Student work done with pressure printing; A: Two-color pressure print; B: Fatima Calderon Ceron class project.

The last day of week two, I would hand out the final project. The final project would be the option to explore any of the techniques we had learned, yet now we would have the added requirement of an edition of twelve. That way we could have a print exchange with the entire class. Students would spend the weekend brainstorming ideas and then share on the first day of week three. We would discuss the order in which students might print their elements depending on their projects. For example, if one student wanted to make two small accordion books and then create single prints for the edition. I would advise that a successful approach might be to make the prints first and then tip the small prints the into the book structure. Another student might want to combine pressuring printing with a linocut. So, we would discuss and determine the order: pressure-print the background in the first run, followed by runs 2 and 3 on lino cut after the pressure prints had dried.

Week three (the final week) would be final project creation and ending with a final show and tell. Fingers-crossed this would all go as planned (Figures 18 & 19).



Figure 18. Final project by Maggie Golshani.



Figure 19. Final student projects.

I happy to report that throughout the course, students found great camaraderie of printing in their various locations alone, yet having a consistent group to discuss trouble-shooting and ideas an extremely successful way of working. Students were very experimental and encouraging. They tried many approaches and it was fun to see them step out and have success and failure and not be bogged down by unsuccessful attempts. It seemed to be a metaphor for the entire COVID virus. Resilient among hard things. It was fun that everyone had their zoom screen on and wanted to show their work, discuss and give out great feedback. I was surprised at their interest in the projects and in each other's work. Two students who happened to be roommates purchased one press between them and they partnered on every project- doing more than the required work because they said they were having fun printing and experimenting together. I actually had not considered having students' partner (due to COVID) but in the future that could be another successful approach to have two students working together.

At the start of the fall 2020 semester, I was nervous how printing alone-yet-together would work. I found that the course was extremely successful and found that it could be developed into workshops the university could offer as well as a possible extended class during a summer term. Two students went on to have success with their presses. One student submitted her final project to the annual student exhibition and her artist book work was selected as the Provost Purchase Prize Award (Figure 20).

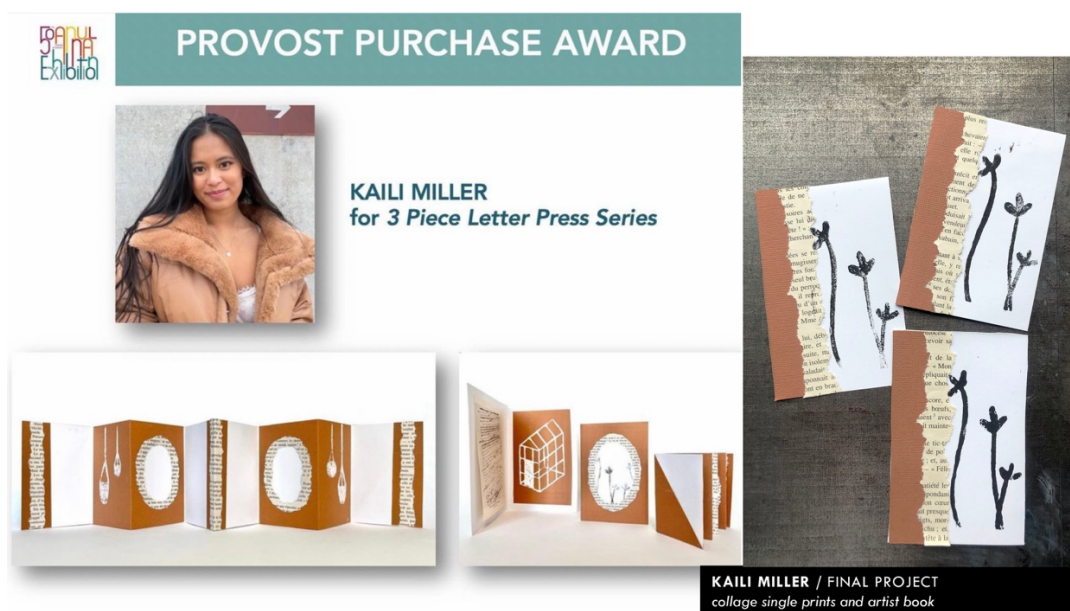


Figure 20. Final student project by Kaili Miller won at the Anderson Gallery's Annual Student Exhibition.

Another student interning at Meredith Corporation in the Midwest Living Magazine Department was able to record working on her press for an Instagram post about printing Valentine's from home for viewers (Figure 21).

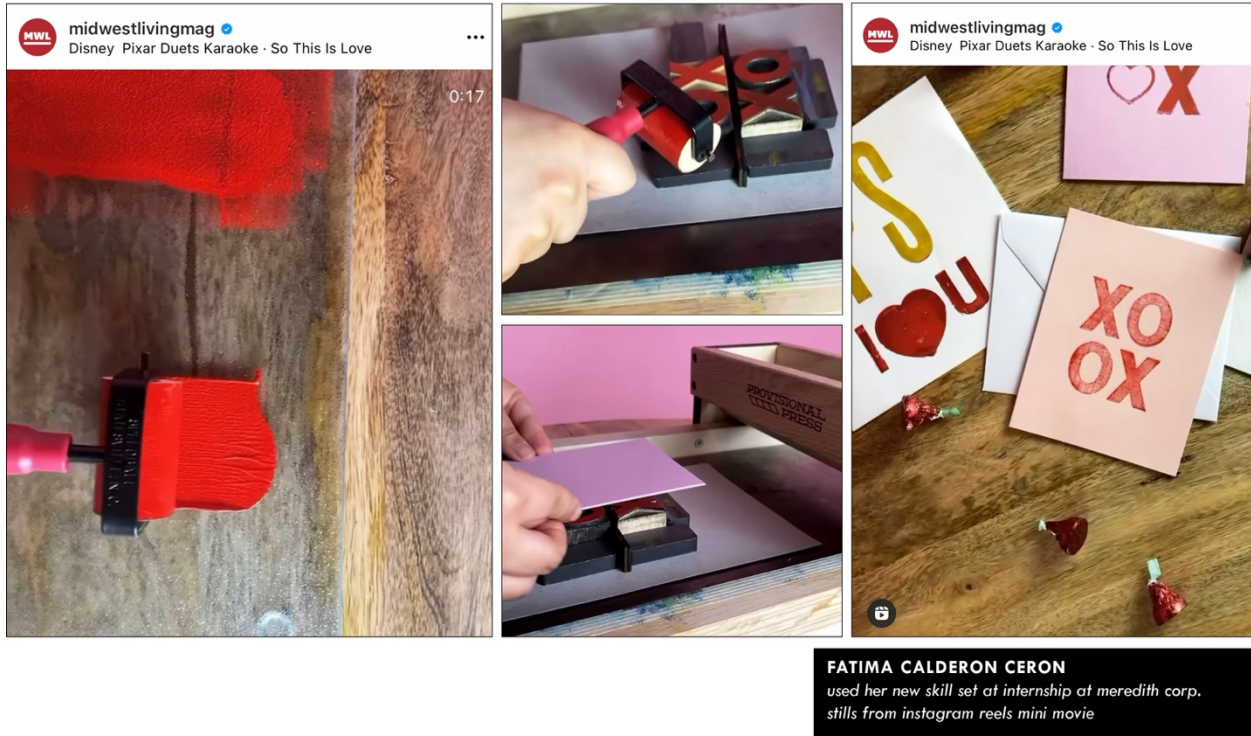


Figure 21. Student Fatima Calderon Ceron used her new skills at her internship at Meredith Corporation's Midwest Living Magazine for an online reel on Instagram.

I was impressed with the level of commitment of students in the construction of their presses, ordering of supplies, working through the challenges of trouble-shooting and having the screen distance between us. They all persevered through the challenges to be able to print successfully. I'm also amazed at the level of craftsmanship for many first time printers and the way that students continued to extend what they learned in the course into their own lives as artists, designers and interns.

LIST OF SUPPLIES FOR STUDENTS

PRINTING PRESS: www.provisionalpress.com (\$120)

PRINTING INK:
www.dickblick.com/items/40303-1009/ (\$22.86)

BLICK BATTLESHIP GRAY LINOLEUM - BLOCK, 4" x 6", Mounted
www.dickblick.com/items/40404-1081/

SMALL 3" BRYER:
www.dickblick.com/items/40104-1003/ (\$12.24)

PRINT-MAKING CARVING KIT:
www.dickblick.com/products/blick-lino-cutter-set/ (\$8.57)

MAGNETS FOR PRESS:
www.homedepot.com/p/Master-Magnet-3-8-in-x-1-2-x-1-7-8-in-Heavy-Duty-Block-Magnet-2-per-Pack-96294/203613126

SMALL GLASS CUTTING BOARD THAT IS SMOOTH FOR MIXING INK:
www.amazon.com/Farberware-78624-10-Utility-12-Inch-14-Inch/dp/B0000CFS2V/

Where to buy more fun elements to print from:

Moore Woodtype: has fun stars, do-dads, pointing fingers (Manicules)
moorewoodtype.com
Virgin Woodtype: they carry lots of new wood type, fun arrows, birds, stars)
www.virginwoodtype.com/shop

Where to buy rubber-based letterpress ink a 1lb can will last you FOREVER:
vansonink.com/product/rubber-base-plus/
*with rubber based ink, you will need mineral spirits (which can be bought at the hardware store) for clean up as well as a pair of chemical resistant gloves and rags for clean up.

Where to buy water-based ink:
www.dickblick.com/products/blick-water-soluble-block-printing-inks/

Where to buy paper:
We've been printing on 100lb cardstock, 65lb cardstock and 70lb text Mohawk superfine 70lb text eggshell finish is what the cream light weight paper you printed on...
www.thepapermillstore.com
www.paperpapers.com
www.cutcardstock.com

For artistic papers: (Arches, Rives BFK, Fabriano, Mohawk and Somerset)
store.dolphinpapers.com
www.letterpresspaper.com
www.dickblick.com/products/bfk-rives-printmaking-papers/

Finally for all things letterpress:
www.boxcarpress.com
at boxcar you can purchase the base and have polymer plates made if you want to work from an illustrator file.

briarpress.org/classifieds
*you can find large presses, wood type all things letterpress for sale here

For all things Print-making related:
(More soft_kut blocks, water-soluble ink, etc.)
<https://www.dickblick.com/search/?q=print%20making%20supplies>

Figure 7. List of supplies, vendors and online support.

18 Cutting Down E-Commerce Packaging Waste

Santanu Majumdar
Georgia Southern University

Abstract

This project is an overview of data-driven research conducted by design students from the US and India in 2020. Due to the widespread expansion of the internet, it has set a precedent in online shopping. The rapid growth of e-commerce is the basis of different, positive as well as negative impacts on the environment. Just last year e-commerce in the US grew 44.0% alone. Before e-commerce, the logistics for traditional retail were simple and linear – goods were shipped in bulk to a warehouse, to the store(s), and then the consumers would buy and take them home. Pam Baker said in an article “E-commerce packaging waste becoming a bigger issue”. Today the challenge of packaging waste is not only limited to the US but also became a major global challenge.

A thorough research study showed a recycle bin weekly overflows compare to the food waste which only occupies 30% to 40% area of the bin. This comparison study shows how e-commerce has impacted waste disposal from every household in the US. With the growing concerns about the environmental impact, that has been created due to online shopping which inculcates harmful plastics/packaging waste that blights our land and seas. The cutting down e-commerce packaging project was designed keeping in mind the practical, habitual, and physiological challenges that the consumer face in terms of procuring goods. The feasibility of prototypes and user testing was a major part of the project procedures. The design teams had experimented with various innovations to create sustainable packaging to reduce the impact of harmful plastics on the environment and proposed a new e-commerce packaging that was frictionless and effortless for the consumers to be engaged.

The paper will present the course structure, the project objectives, and alternative solutions that address e-commerce waste.

19 Archives-based Design Practice: Recontextualizing *The Student Voice*, published by SNCC in the 60's, in Visual Form

Moon Jung Jang
University of Florida

Abstract

Since students often use existing online resources without a context, sometimes the design processes or creations can be generic or can lack socio-cultural relevance. I believe that if the students have access to unique materials in the first place, they will experience a more logical design process and will produce innovative content and design solutions. This study focuses on looking at the archives-based resource, *The Student Voice* published in the 60's by SNCC (Student Nonviolent Coordinating Committee), as a design tool to respond to relevant issues, social injustice and systemic racism in the 2020's.

This approach to recontextualizing *The Student Voice* in visual form was developed in a studio course. The methodology was built in stages: in the first stage, students selected and read issues of *The Student Voice*. The second stage involved an interpretive and physical analysis of articles from *The Student Voice* by following an archives-based study inquiry. Finally, the students articulated their design projects and created a series of visual prototypes ranging from traditional social design to experiential exhibition design.

The design outcomes resulted in various practices, such as a guidebook and a deck of meditation and action cards for anti-racism, a college student kit and magazine to understand the history of racism, and an information design about school districting and segregation in public education, etc. These outcomes demonstrated some modes of visual recontextualization: juxtaposition, multiplicity, and abstraction. The students in this course responded to social injustice and systemic racism, using archived-materials as a design tool.

Archive-based Design Practice: Recontextualizing *The Student Voice*, Published by SNCC in the 60's, in Visual Form

Moon Jung Jang

Associate Professor, The University of Georgia

THE STUDENT VOICE

Vol. 5, No. 16 3-207 STUDENT VOICE, INC. 6 Raymond Street, N. W. Atlanta, Georgia 30314 July 15, 1964

CIVIL RIGHTS LAW COMPLIANCE VARIES

Over Sixty Arrested in Registration Drive

SELMA REGISTRATION, TESTING TO CONTINUE

SELMA, ALA. - Organized testing of public facilities here and a stepped up voter registration drive will continue, a Student Nonviolent Coordinating Committee spokesman announced this week.

On July 10, an injunction prohibiting assembly of more than three people, meetings where violations of law are suggested, or encouraging impeding justice, was issued against SNCC, CORE, COFO, NAACP, the Southern Regional Council, Alabama Council on Human Rights, the Dallas County Voter's League and Improvement Association, SNCC Executive Secretary James Forman, SNCC Chairman John Lewis, SNCC Selma Project Director John Love, the Reverend Ralph Abernathy, SNCC workers Benny Tucker, Alvery Williams, Karen House, Willie C, and Charles Robertson and James Austin, attorneys Bruce Boynton and Charles Chestnut, 27 local residents and the Ku Klux Klan and the National States Rights Party.

Only SNCC has had an active program in Central Alabama. The National States Rights Party has been holding meetings in the Selma area.

Over 60 people, including John Lewis, SNCC Chairman, have been arrested here since July 3, when the rights bill was signed into law. City and county policemen and members of a special Sheriff's posse, under the direction of Dallas County Sheriff Jim Clark, beat and jailed Negroes making integration tries on Saturday, July 4. Clark's men also arrested four members of a SNCC - aided Literacy Project here.

Thomas Brown, 24, a SNCC worker, said organized teams of Negroes would test whether Selma's eating places and movie

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SANCTIONED TERROR HINDERS COMPLIANCE

ATLANTA, GA. - Successful attempts to integrate formerly all-white public places in four deep South states were reported this week by SNCC.

But the SNCC said "a clear pattern of extra-legal and officially sanctioned violence, condoned or initiated by local policemen, is evident in Arkansas, Alabama, Florida, Georgia and Mississippi where Negroes have tried to exercise their rights under the 1964 Civil Rights Act."

The SNCC office here reported the following incidents:

Georgia establishments in Atlanta, Albany, Thomasville, Tifton, Savannah and Americus integrated quietly on July 3, but on the days following, SNCC worker John Perdue, 22, of Denver, Colorado, was beaten in Americus four times by a white mob on July 4 after leaving a newly integrated restaurant; mobs of whites drove through Americus' Negro neighborhoods shooting and throwing bricks; four SNCC workers, Donald Harris, Randolph Battle, Roy Shields and Dale Smith and nine other Negroes were arrested on July 5 for trying to enter a public swimming pool in Albany; a mob of 250 whites and police chased Negroes away from an integrated movie theatre in Americus.

In Laurel, Mississippi on July 4, a group of Negroes attempting to enter a restaurant were repulsed by a white mob and two Negro youths were slashed with razor blades.

In Selma, Alabama, Negroes peacefully integrated a movie theatre on July 4 until the owner stopped selling tickets. Mobs of whites and policemen attacked the Negroes waiting outside.

In Pine Bluff, Arkansas, members of a SNCC testing team were served in two of four places they entered. At one, Ray's

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PROJECT GOES ON DESPITE BOMBING

McCOMB, MISS. - Despite three blasts that rocked a Negro home here July 8 and a history of violence, a Student Nonviolent Coordinating Committee (SNCC) voting and educational project will continue.

Ten voter registration workers in the home at 702 Wall Street here were not seriously injured. One, Curtis Hayes, 22, a SNCC worker, was cut by flying glass. Another, SNCC Mississippi Summer Project Volunteer Dennis Sweeney, 21, of Portland, Oregon, suffered a mild concussion.

Others in the home were SNCC workers George and Freedye Greene, 20, and 19, both from Greenwood, Mississippi; SNCC worker Julius Samstein, 25, of New York City; SNCC worker Jesse Harris, 22, of Jackson, Mississippi; SNCC worker Sher-

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Court Order, SNCC Drive - Registration Jumps from 1 to 237

BATESVILLE, MISS. - A federal court has erased double standards for Negro and white voters here.

Two SNCC workers helped 237 Negroes register at the Panola County Courthouse here in one week.

The current registration drive began after the Fifth Circuit Court of Appeals overturned a decision by the District Court of North Mississippi "opening" registration books to Negroes. In effect, the court said the same standards that had been applied to whites must be applied to Negroes.

The court ruled registration applicants must be 21 years or over, may apply for registration without paying a poll tax, may try to register without the registrar or his deputy being present, and that as many applicants

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History always continues the relation between a present and its past. The past is not for living in; it is a well of conclusions from which we draw in order to act. – John Berger

THE STUDENT VOICE

Since existing online design resources are sometimes used without a context, the design processes or creations can be generic or can lack socio-cultural relevance. I believe that if students have access to unique materials in the first place, they will experience a more logical design process and will likely produce innovative or unique content and design solutions.

Design Center is a course I redesigned through the UGA Special Collection Library (SCL) Fellowship Program during the pandemic in 2020. This course provides students with an opportunity to investigate archive-based resources as tools to study social design and publicity by visualizing the invisible and exploring visual language, narratives, and design methods. In social design, it is essential to define what the invisible is and what should be visualized in public communication. Publicity should be reestablished and recontextualized to recognize the new quality and the value of an object, person, organization, and issue.

In 2020, we faced some of the most challenging issues in our lives, such as COVID-19, Black Lives Matter, systemic injustice, racism, and discrimination towards Black, Indigenous, and People of Color (BIPOC) and the marginalized, and the presidential/run-off elections. Knowing these issues are interwoven with one another, I looked into *The Student Voice* (Fig.1) as a primary resource, which is a visual and historic legacy of public relations, published by the Student Non-Violent Coordinating Committee (SNCC) in the 60's. SNCC was the primary channel for student communication to the Civil Rights Movement during the 1960s, and it published the weekly newsletter, *The Student Voice*, in Atlanta, distributing untold stories of the deep South. SNCC's Communications Department published and distributed the newsletter, "a system of flash reports that could alert the nation to serious developments" and "to counteract the implicit racism of the national media, which catered primarily to a white, northern audience." James Forman, Julian Bond, and other staff collaborated on the newsletter from gathering news to distributing it to the audience. The staff explained how much work they had to do at the end of week; they were involved in collating, folding, packaging and distributing such as taking *the Student Voice* to the bus station.

DESIGN INQUIRIES AND PROCESSES

Learning how to use the school search engines and how to set up objectives for archival encounters, I set up some design inquiries, such as *What are the impacts and nature of these newsletters and symbols on achieving the goals of social movements in general? How do we practice visual communication design to empower the unseen people today?* With readings of the Student Voice and the design inquiries, two design prompts and methodology were created to respond to them.

Design Prompts

- To create a series of visual forms to commemorate information, legacy, and accomplishments derived from *The Student Voice*
- To create a series of visual forms to redistribute and to re-contextualize "NEW" information derived from *The Student Voice*

Methodology

- 1) To understand the material and context and to analyze forms and design systems
- 2) To interpret articles from *The Student Voice* by following an archive-based study inquiry
- 3) To articulate their design projects and to create a series of visual prototypes ranging from traditional social design to experiential exhibition design

For a reading session of the class, two issues were chosen: Vol.5, No.14, June 9 and No.16, July 15, 1964, published before and after the Civil Rights Act in 1964, a law preventing employment discrimination due to race, color, sex, religion, or national origin. However, in the reading session, the whole class learned about the continued oppression, brutality, and inequality against Black people after the legislation with headlines such as, "Riders Throw Bomb at Freedom House," "Civil Rights Law Compliance Varies," "Over Sixty Arrested in Registration Drive." Based on the readings and discussions, the students shared their feelings, research, and visions with their peers. The students' reflections and responses to the material were thoughtful and insightful. For example,

"[...] I feel like when I was a kid they taught us this stuff and then told us that they fixed it all. When in reality they just gave us the beast a new mask and continued to pretend it never existed. Everything I read in this paper is still happening today, just with different words, new tactics, but the same intent. What will it take to actually bring about change and right these wrongs?"



Fig 1, *The Student Voice*, Vol.5, No.19, August 5, 1964

“[...] After reading and spending time with the student voice articles, I learned a lot about differences between what the general (white-dominated) media was communicated vs. the things that were actually happening. *The Student Voice* creates a space for stories to be told that was hidden from the rest of America. It is educating the people about new laws that negatively affect them to unite. The structure of the article is very similar to the big name newspapers of the time. It is not cartoonish or overly designed. It is clean, readable, and conveys information with intention and clarity.”

Four guest critics were invited to the class to expand the students' ideas and perspectives: Jill Severn (Archivist), Patrice Green (Archivist), James Chae (Design Educator), and Chris Hamamoto (Design Educator). The mid-project critiques with the guest critics became a significant catalyst for the students to motivate themselves to develop their ideas and led them to discuss various visual forms to commemorate, redistribute, and re-contextualize the “new” information and legacy derived from the publications.

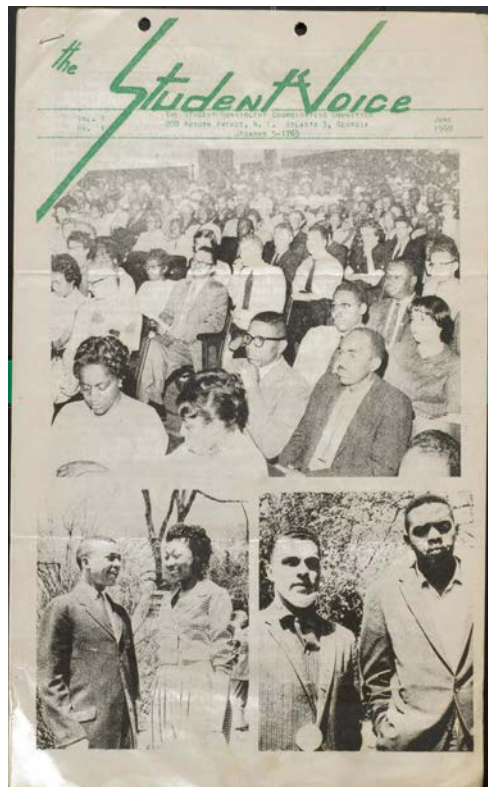
DESIGN OUTCOMES

The design outcomes resulted in various media platforms. They included an educational kit for humanity, a guidebook, a deck of meditation-action cards, a clothing brand and an installation, and online platforms: interactive zine, Instagram animations, and a campaign. These recontextualize *The Student Voice*, visualize the invisible, and explore juxtaposition, multiplicity, and abstraction as the modes of visualization.

An Awareness Kit for Humanity (Fig.2, by Allaina Siler and Jae Zhang) is an educational box filled with materials in response to articles of *The Student Voice* (Vol. 5, No. 14, June 9, 1964). This kit including flyers, stickers, protest-buttons, and posters allows college students to understand the oppression of Black people by the police and racist societal institutions in America. Each material uses juxtaposition as a visual mode to underscore the reflective historic relationship between the Civil Rights Movement and now. Furthermore, through this kit, users can spread around the materials to college campuses to increase public awareness.

Ally Supplements: A Guide to Anti-Racism (Fig.3, by Catalina Arnett, Chole Parker, Mary McKean, and Sierra Middleton) is a guide book including information, activities, and resources that leads people to being actively anti-racist and to fight for equality. More importantly, this guide allows users to be more interactive with others by adding resources and by passing it to the next recipient. Another outcome encouraging users to be open and interactive with others is ***Illuminate*** (Fig.4, by Frances Christopher, Piper Jones, Helen Kang, and Amelia Rempe). Targeting white Americans, it provides users with an app to help them learn about systemic racism and to guide productive and meaningful conversations in educational settings.

Ally Cards: Meditation with a Purpose (Fig.5, by Isabella DeBose, Jade Long, and Rebecca Marston) is a deck of meditation cards to help generate awareness of racism and practice everyday allyship in internal and external ways. It is based on the philosophical ideal of nonviolence that SNCC affirmed as its statement of purpose in the first issue of *The Student Voice* (Vol.1, No.1, June, 1960). It includes poetic and parallel phrases such as “Through nonviolence, courage displaces fear. Acceptance dissipates prejudice.” *Ally Cards* consists of 24 action and meditation cards: 12 cards emphasizing the mind-body integration and recognizing systemic racism, and 12 cards encouraging audiences to be anti-racists and to fight against injustice.



VETO: Clothing for Change (Fig.6, by Ashley Kwon, Jesse Langdon, and Sydney Rosen Garten) is an eco-clothing brand to appeal to the youth of this generation in order to spread awareness and raise funds for The Black Futures Lab, which is a Black-led organization helping with the registration process for Black voters. *VETO* recontextualizes images, headlines, and information taken from *The Student Voice* articles (Vol. 5 No. 14, June 9, 1964) by projecting and printing them onto clothes. *VETO* stands for the action of “vetoing” modern injustices and provides sustainable products by hand.

Are You Drowning in the Mainstream? (by Sydney Shores, Bridget Walton, and Delaney Williams) opens with a group reflection from *The Student Voice* (Vol.3, No.3, October, 1962) on “the difference between what the general, white-dominated media were communicating vs. the things that were actually happening.” It turns into a visual installation and allows visitors to read the publications in the C-U-B-E gallery (at the School of Art) where the spirit of *The Student Voice* and its journalism can be seen.

Square Up (Fig.7, by Jessica Hincapie, Annah Kennedy, Sarah Northrop, and Rebecca Pearson) is a series of short GIF animations in response to articles in *The Student Voice* (Vol. 5, No. 16, July 15, 1964) that reported many atrocious attacks on SNCC workers, volunteers, Black churches, and local citizens in Mississippi in 1964. It recontextualizes *The Student Voice* and the unseen history of racism against Black people both from the 1960s and the 2010s. As the nine short animations build narratives in different time-space, they form and converge into a single message, “Black Lives Matter” at the end of each loop.

Redraw the Line (Fig.8, by Rachel Carlson, Katy Midulla, and Melanie Quinton) is a socio-cultural campaign prototype including social media posts, posters for digital platforms,

flyers, etc. in response to articles describing the fight against school segregation (Fig.1, *The Student Voice*, Vol.5, No.19, August 5, 1964). This team learned about how the concentration of white students in the schools fractured the existing public education system. *Redraw the Line* recontextualizes districting/desegregation in public education in southern regions and provides accessible platforms for people to better understand the implications of districting and the roots of the desegregated school system.

In response to *The Student Voice* (Vol. 5 No. 16, page 2: Civil Rights Law Compliance Varies), ***The Topical Student*** (Fig.9, by Kate Denton, Jean Hong, Caitlin Leard, and Jazmine Wilkerson) is an online zine designed to inform adolescents to young adults of Civil Rights issues specifically in Georgia. It includes seven topics: Racism, The Confederacy, Systemic Racism, Brutality, Protests, and Black Lives Matter, all reflecting on how racism relates to current events and how and why those roots are still a part of Georgia today.

Conclusion

There were moments where we all felt uncomfortable with the unfamiliar. Also, students struggled with what images, fonts, and platforms should be selected for their projects. For example, at the beginning of the design processes, some students approached images for the meditation-ally cards based on mystical and figurative illustrations, such as Lady Justice in order to visualize those abstract words. Therefore, we discussed whether those typical symbols could be appropriate for this project or not and how to imagine those abstract words in this context. Regarding images, the students learned about the importance of image editing, cropping, and juxtaposing when it comes to factual content. Because the students genuinely had to put much effort and energy into understanding this serious content in the midst of the pandemic and had only six weeks to figure things out, some projects needed to be developed more in terms of uses of visual language and their meanings.

In conclusion, it was an invaluable experience for the whole class to think about what the unseen is, whose history has been voiced, what an image of our future looks like, and how design can turn the vision into acts through *The Student Voice*. The archived materials allowed us to begin the process of dismantling the familiar in form and content. In the process of recontextualizing *The Student Voice*, the students explored juxtaposition as the mode of visualization and encouraged users and peers to understand the history of racism and to be active anti-racists. Also, students were able to share awareness and empathetic perspectives in their project descriptions such as: “We wanted to use our design to create a reminder of just how difficult it was for Black Americans to get their freedom and a reminder that the fight isn’t over. We wanted people to understand that inaction, being unaware of, or ignoring the issues harm the victims. You have to acknowledge racism to work against it.”

Lastly, I hope to continue exploring the archived materials and to facilitate and balance visual forms and relevant design inquiries as a response to these challenging issues in design education.

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Fig.2 An Awareness Kit for Humanity by Allaina Siler and Jae Zhang

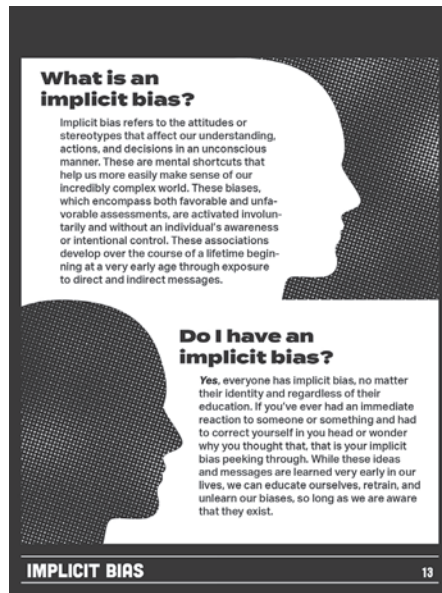


Fig.3 (Middle) *Ally Supplements: A Guide to Anti-Racism* by Catalina Arnett, Chole Parker, Mary McKean, and Sierra Middleton



Fig.4 (Right) *Illuminate* by Frances Christopher, Piper Jones, Helen Kang, and Amelia Rempe



Fig.5 *Ally Cards: Meditation with a Purpose* by Isabella DeBose, Jade Long, and Rebecca Marston



Fig.6 VETO: Clothing for Change
by Ashley Kwon, Jesse Langdon, and Sydney Rosengarten

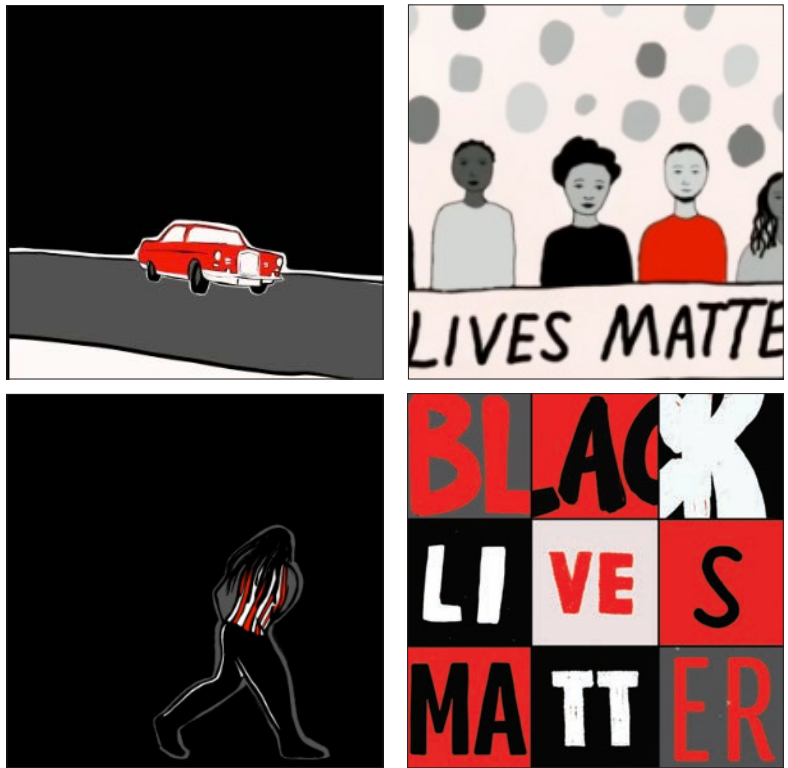


Fig.7 Square Up
by Jessica Hincapie, Annah Kennedy, Sarah Northrop, and Rebecca Pearson



Fig.8 Redraw the Line
by Rachel Carlson, Katy Midulla, and Melanie Quinton

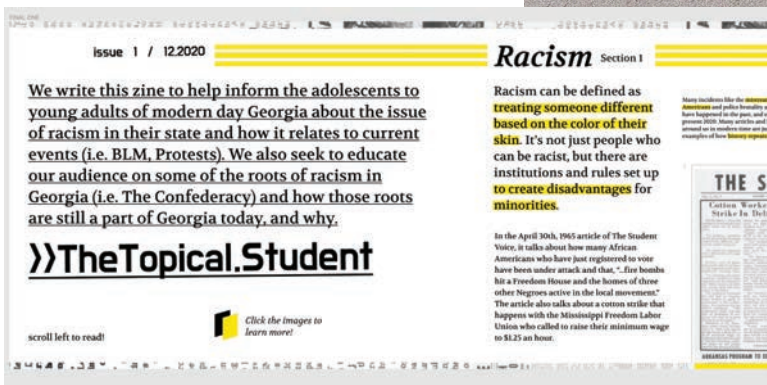
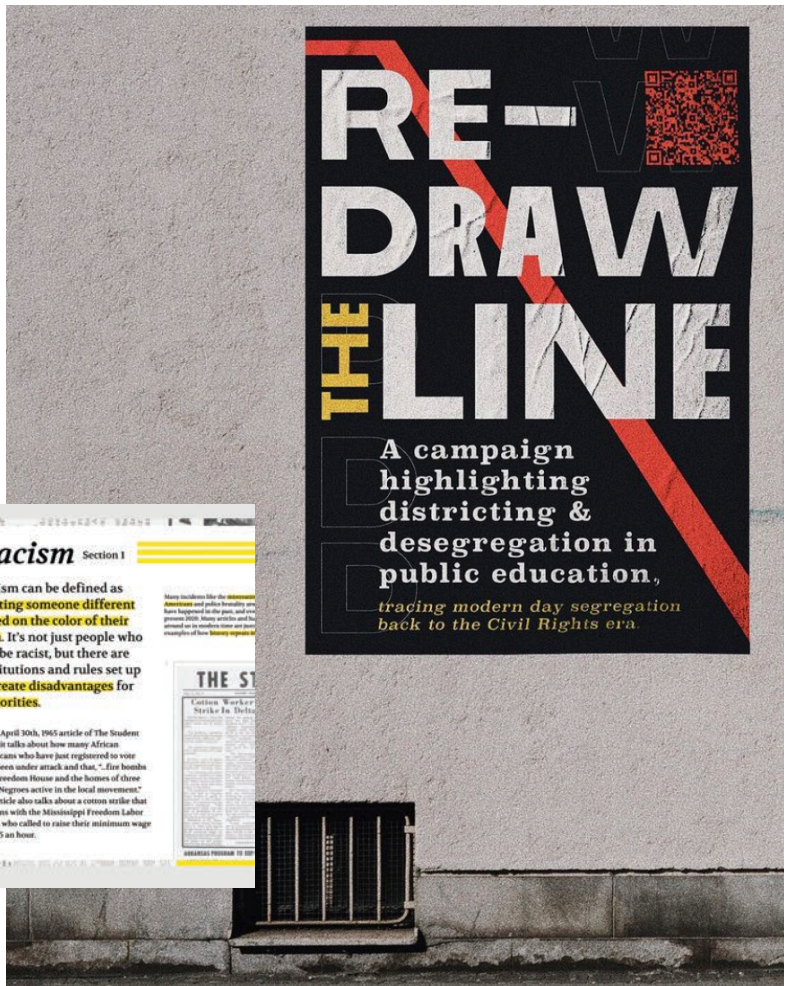


Fig.9 The Topical Student
by Kate Denton, Jean Hong, Caitlin Leard, and Jazmine Wilkerson

20 Revise: Women's Graphic Design History

Abstract

As our society continues to grapple with issues of equity, all academic fields—including our own—are being asked to revisit and revise traditional canon through a more diverse and accurate lens. In response to such calls for equity, women graphic designers are taking it upon ourselves to reclaim the historical narrative, a narrative we've been largely left out of.

Meredith James
Portland State University

In conducting this research, I've been working with a team of women on *Baseline Shift: Untold Stories of Women in Graphic Design History*, a book project that will be published this summer by Princeton Architectural Press. In this presentation, I will share some of my research focused on the women designers behind the international suffrage movement.

21 Reestablishing a Collaborative Research Project Practice in an Academic Environment

Abstract

Before we were forced to rethink the practice of a team-based design project and adapt to the new norm of a remote team setting, we were ready to run a remote collaborative research project in academia.

Hye-Jin Nae

Rochester Institute of Technology

Miguel Cardona

Rochester Institute of Technology

Through a sponsored research project, a group of students and faculty created a system of creative digital materials to combat violent extremist narratives. The system we published is entitled “Ex-Out,” it consists of a mobile app handbook that educates users about creating effective social media content and a website that houses an open-source media kit of visual assets. Our research project goal is to create a space that can support everyone by delivering educational materials and encourage them to bring positive change through the experience of learning, making, and sharing. The Ex-Out mobile app is a digital handbook that helps those looking to make a difference, create shareable social media content, and educate others in combating hatred and violence online. Using online tools such as Dropbox Paper, Slack, and Figma, students collaborated in-person and remotely to create all design materials and project deliverables. These real-time tools offer educators and students new ways to promote online communication, project planning, critique, and rapid prototyping. Alongside the app, the website provides free and ready-to-use creative assets, templates, and a style guide to promote users’ messaging. Leveraging emerging tools, diverse student creators, and a collaborative process, we can create engaging and interactive solutions that help transform our digital dialogues.

Our presentation aims to share our research project approach, process, tools, and practices of making digital products that can apply in and out of the classroom. We will introduce our open access educational materials and visual assets from the project and share our lessons learned from the collaborative process of building the mobile app and digital project management in both in-person and remote team settings.

Reestablishing a collaborative research project practice in an academic environment

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Abstract: Before we were forced to rethink the practice of a team-based design project and adapt to the new norm of a remote team setting, we were ready to run a remote collaborative research project in academia. Through a government sponsored research project, our team of students and faculty at RIT College of Art & Design, with support from the RIT Center for Media, Arts, Games, Interaction & Creativity (MAGIC), published open access materials to help others create awareness to stop the spread of hate and violence online. The system we created is entitled "Ex-Out," which consists of a mobile app handbook that educates users about creating effective social media content with an applied universal design guide and website that houses an open-source media kit of visual assets. The project solutions were created by leveraging emerging tools and software that support remote collaborations and productivity with a diverse undergraduate and graduate student design research team. Both authors Nae and Cardona have extensive industry background; one an agency creative director and lead designer and now teaches in multidisciplinary visual design and UI/UX design courses and the other, co-founded a design agency and worked at Silicon Valley startup now teaches UI/UX courses and works at Figma. We took advantage of platforms that allowed us to work with a distributed team and ones that are industry standard and commonly used in the modern workplace. We aim to share our research project approach, process, tools, and practices of making digital products applicable in and out of the classroom.

Keywords: open-access, remote collaboration, applied design education, creative online activism, online violent extremism

1. Introduction

We are living in a society that has been driven apart by media, technology, and misinformation. (Anderson and Rainie, 2017) The effective use of violent extremist propaganda to recruit youth is an ever-present challenge and danger. (Simon and Bowman, 2019) (UNESCO, 2016) When we talk about violent extremism, we are referring to “the beliefs and actions of people who support or use ideologically-motivated violence to achieve radical ideological, religious or political views” (UNESCO, 2016) and “when you do not allow for a different point of view; when you hold your own views as being quite exclusive, when you don’t allow for the possibility of difference and when you want to impose this view on others using violence if necessary.” (Davies, 2008) Our project Ex-Out is about taking a small step against the spread of violent extremism by promoting community efforts built on empathy.

The fight against violent extremism may seem daunting for individuals to take on. However, small gestures and activities promoting awareness and inclusion can generate real change in one’s community. The goal of the Ex-Out project was to develop a mobile application and website property to serve as an open-access educational platform to help individuals and organizations leverage social media in sharing messages and possible projects with the intent to counter violent extremism online. The Ex-Out system’s major components are the mobile

application and the website. The Ex-Out mobile app is a digital handbook that helps individuals, groups, and communities who want to create and share their message to spread positivity, promote inclusion, and share stories aimed to prevent future acts of violence. The Ex-Out website offers digital materials for creative online activism that supports and expands on the mobile app. The Ex-Out website offers free, ready-to-use, and open-source creative assets and templates to promote users' messaging online and offline. In addition, the website holds our project's brand style guide that explains our project's value and philosophy with the guidelines for building the branded design system. Our main two outputs: mobile application and website sample screens, are shown in figure 1.



Figure 1. Ex-Out mobile application and website with resources and open access creative assets

This project began as “Its time: ExOut Extremism.” It was an award-winning social media campaign led by a small group of marketing, photography, and illustration students at RIT. Students built a brand and a social media campaign to promote workshops and community engagements to create awareness around extremist violence and online radicalization. Inspired by their project and funded by a government grant, we adopted their effort and applied our expertise. At the beginning of our process, our focus was to use the ExOut moniker and apply our skillsets to empower others to use digital tools and best practices when starting campaigns of their own. Our team built upon the previous concepts and social media efforts by applying our creative and technical expertise in creating a mobile app that informs and inspires users.

2. Approach

In this digital age, information and communication technology (ICT) enables real-time collaboration to share information and knowledge at long distances to a much greater extent than before. (Dávideková and Hvorecký, 2017) Using online tools such as Dropbox Paper, Slack, and Figma, students collaborated in-person and remotely to create all design materials and project deliverables while maintaining a sense of presence, allowing faculty to manage dispersed collaborative teams effectively. (Riemer, Frößler and Klein, 2007) These real-time communication (RTC) (Aaltonen and Eaton, 2009) tools offer educators and students new ways to promote online communication, project planning, critique, and rapid prototyping. Leveraging emerging tools, diverse student creators, and a collaborative process, we can create engaging and interactive solutions that help transform our digital dialogues.

Our approach to developing the Ex-Out project was to harness the user experiences of learning, making, and sharing. We tried to support different ways to connect with others, especially a younger audience, through digital media. One goal of Ex-Out is to improve social conditions for everyone, benefit society, and help individuals find community. We want to promote a vision of positivity and undermine the fundamental causes of violent extremism while advocating acceptance and compassion for all. While the sources of violent extremism vary greatly, they are rooted in human needs of identity, purpose, and acceptance. (UNESCO, 2016) Jeff Goins stated, “Creativity brings good things in the world that otherwise would not exist. It’s a noble act to pushing back darkness and giving hope to despair.” (Moyle and Moyle, 2018) Creative and inspiring visuals can be used to help attract, engage, and delight the audience. Through visual storytelling, abstract and complex ideas can be broken down and made easier to understand to deliver a more impactful message. Our experience and expertise in this digital space can advise and guide people pursuing a digital-based project. Especially our project process, including the available tools and software that we used for productivity and the collaborative process of building the mobile app and digital project management in a small group setting.

2.1. Project timeline

Our team set up an initial project plan and scope and identified our outputs' technical feasibility based on the approved project proposal. The project plan was laid out with appropriate milestones, scoped the overall production cost, and selected a mobile application technical development partner. We prioritized our tasks and allocated the number of hours to work within the budget and timeline. Our internal team took on every artifact from writing, digital materials, designing mobile application and website to maximize project production value. We worked with DWaiter for mobile application development that allowed the mobile app to be published on both the Apple app store and Android play store. We had to revise the project evaluation plan due to the unforeseen COVID-19 pandemic; however, with tactical adjustments in workflow, collaborative tools, and communication channels, our mobile application and website publishing goals were met. The overall project timeline with milestones and tasks for the mobile app, website with open-access materials is in figure 2. 2.

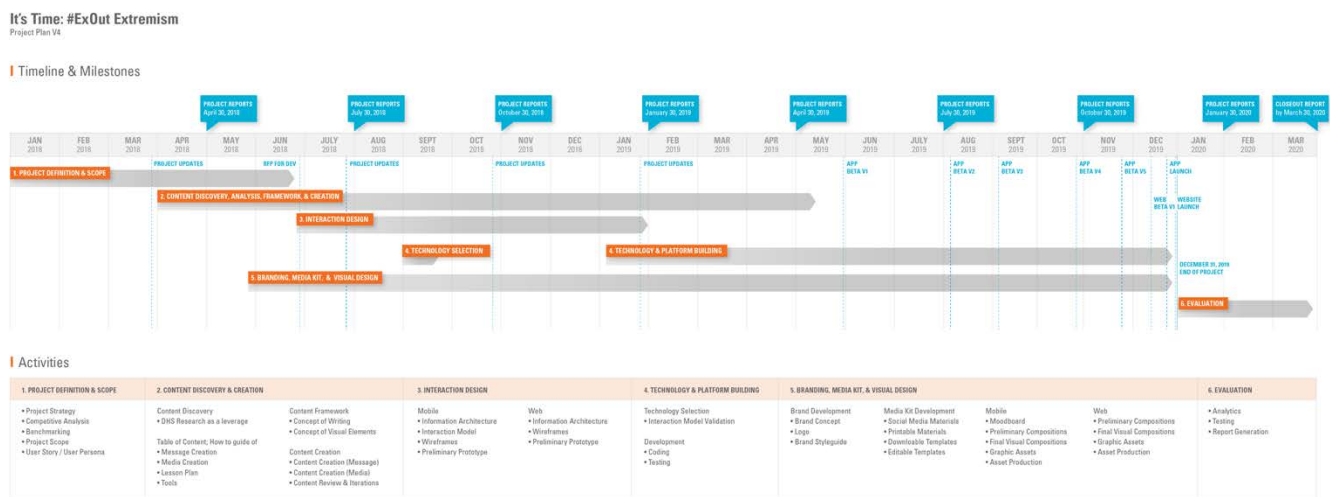


Figure 2. Project timeline with tasks and milestones

2.2. Brand and message

One of the critical tasks was to develop a brand that relates to others. The voice of Ex-Out is encouraging and inclusive. People seek extremism “because they wanted to belong.” (Picciolini, 2017) At the heart of our message, we look to weave compassion, honesty, and love into everything we do. We started to create a strong brand for others to build off of and visual branding that is more powerful than words. (Rich, 2018) We expanded

our brand to be universal, inclusive and encouraging that an individual, group, or community can see themselves as a part of and to use as a launching pad for their purpose that can expand to other causes and campaigns (figure 3). All content, messaging, and imagery seek to align with our purpose and beliefs. Adjectives that describe our voice include: determined, open, inclusive, optimistic, welcoming, and forgiving.



Figure 3. Ex-Out Logo and message adaptations

The core element of our brand is a simple heart shape. To represent our message, we have chosen a symbol as iconic as any, the heart. A logo only has as much value as what people assign to it. Therefore, it only made sense to choose a heart to embody the Ex-Out brand. Every human has one, and every human needs one. It is tied to no culture or community, making it the perfect shape to represent our brand. It has become the basis for our design system, manifesting itself in every design decision. From the grids to the icons, a heart can be found (figure 3-6).

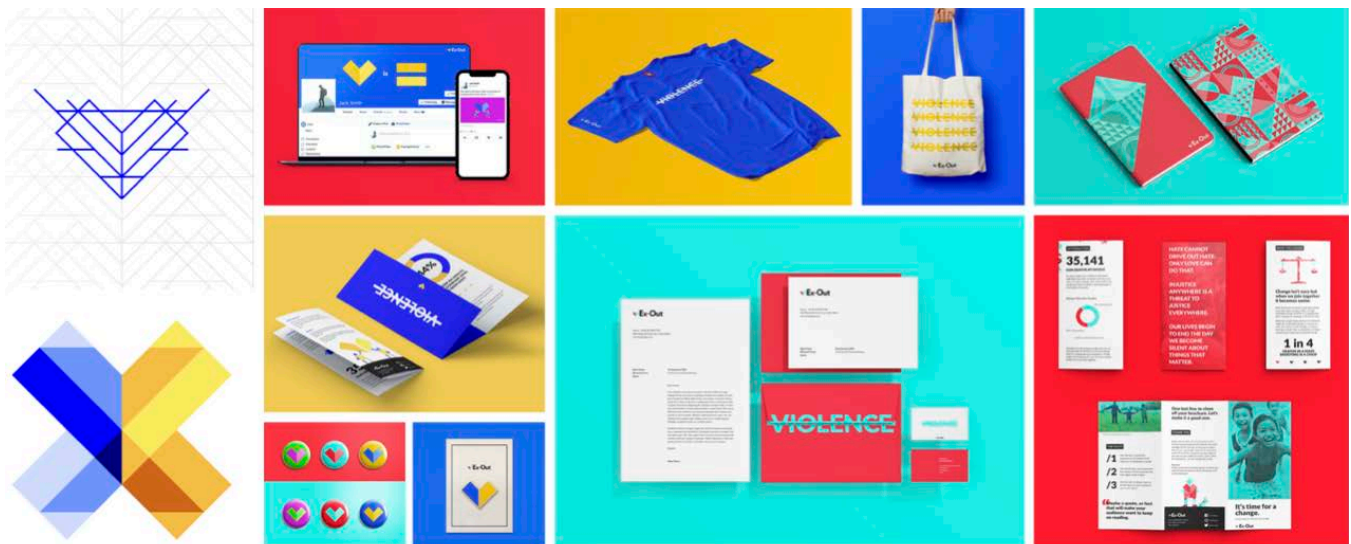


Figure 4. Ex-Out logo and applications

Our heart visual is composed of two pieces that have joined together. We applied color contrasts to symbolize celebrating difference and joining opposition (figure 5). The color opponent theory inspired this color contrast by Ewald Hering, which helped bring opposing into harmony. (Baumann, 1992)

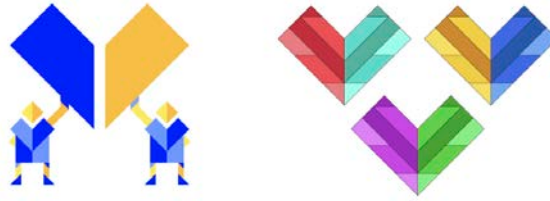


Figure 5. Heart shape as Ex-Out brand foundation

The construction of the heart is a building block of our identity, and it is also a foundation of building the "X" mark for Ex-Out. Working closely with student researchers and designers, we explored the potential of Ex-Out messaging, making digital and physical materials to share online with social media, and offline, printed in real-world applications using our shapes and split color style (figure 4-5). We created our materials intending to share everything we made, including templates for others to learn from and use freely. We wanted to channel the experience of expanding the Ex-Out brand to help educate others with our methods. Alongside the app, the Ex-Out website provides free and ready-to-use creative assets, templates, and Ex-Out brand guide to promote users' messaging. The brand guide for anyone to expand their messages and ideas utilizing our system and ready-to-use materials. It is an easy-to-understand style guide to identify how to apply our values and the dos and don'ts when using it (figure 6).

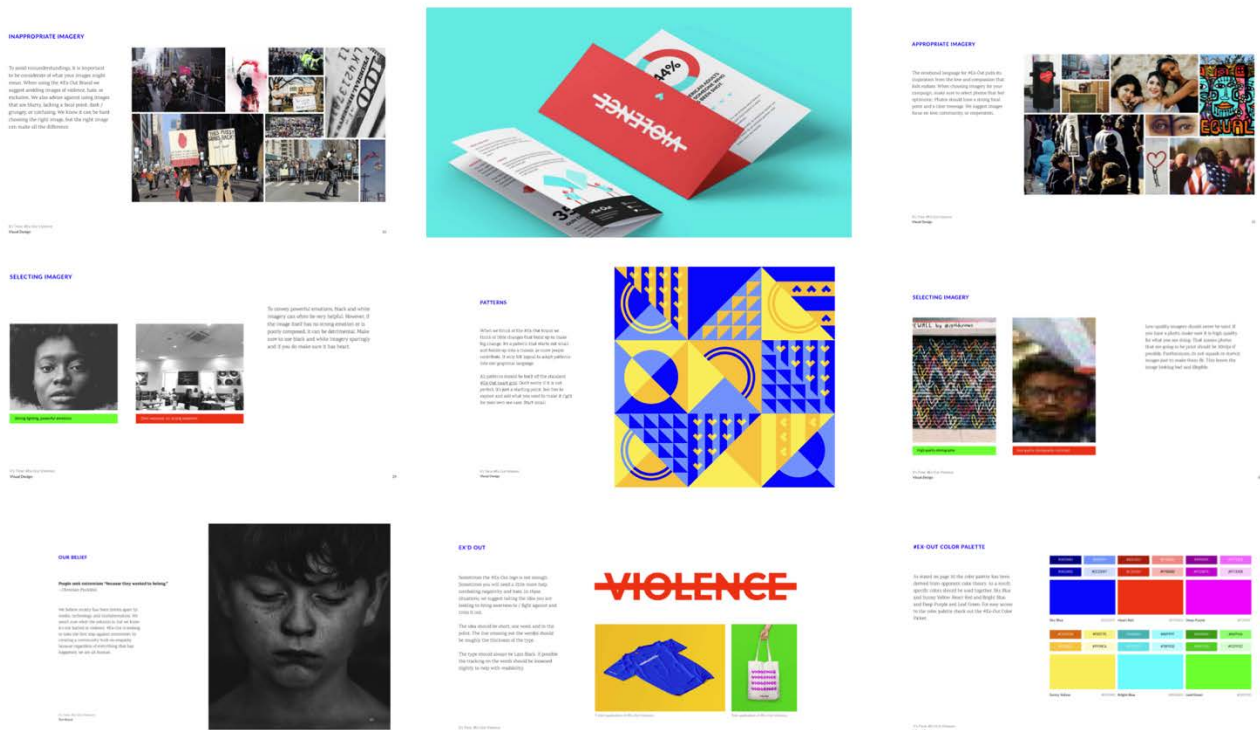


Figure 6. Ex-Out brand guide sample page

3. Outputs

The Ex-Out project's core outputs are the mobile application and the website. We expanded our project reach through other design community platforms such as the Figma community and Product Hunt and our social media accounts; Facebook, Twitter, and Instagram.

3.1. Ex-Out Mobile Applications

We built the mobile app with a handbook-like guide, organized with three distinct chapters that echo our goals. When the user opens the app for the first time, these goals are highlighted: informing others, facilitating creativity, and inspiring action: Get Informed, Be Creative, Make Change as onboarding screens (figure 7-8).

The mobile app consists of three major sections; Ex-Out Guide, Make & Share, and About Ex-Out.

1. Ex-Out Guide section: this section is a digital handbook that provides short lessons on how to approach creative online activism to counter extremist violence. The lessons contain information and instruction to help users make a positive social change through the sharing of messages and empowering them to take action. There are three chapters in this section; Get Informed and Inspired, Make Creative Content, and Spread Your Message.
 - Chapter 1. Get Informed and Inspired: this chapter helps the users to understand what violent extremism is and how people fall victim to online. It also details how hateful content and misinformation that spreads online can lead to violent acts. Lastly, it offers instructions and resources to help users to speak out against the spread of violence online and in their community. Total 5 topics contain 22 sub-topics in this chapter. Topics are:
 1. Our Values
 2. Improving Social Conditions
 3. Misinformation Online
 4. Doing Research
 5. Getting Started
 - Chapter 2. Make Creative Content: this chapter encourages the user to learn about getting creative and how to attract, engage, and delight their target audiences. It provides foundational knowledge about media and digital tools and how to leverage visuals to create and share impactful messaging. It focuses on photography, design, print, branding, video, and viral media. Along with this chapter, we provide additional resources on our website (www.ex-out.org), where the users can download templates and ready-to-use artwork and design assets for their projects to get started. Total 6 topics that offer 31 lessons that consist of 137 sub-lessons. Topics are:
 1. Making Creative Content
 2. Photography
 3. Design and Print
 4. Branding
 5. Video and Film
 6. Gifs and Memes
 - Chapter 3. Spread Your Message: this chapter offers the users with vital information on how to be more successful in sharing content on social media. It provides users with the ins-and-outs of utilizing popular platforms and how best to post content online with Twitter, Facebook Pages, Instagram, Tumblr, YouTube, Vimeo, Medium, and WordPress. Total 8 topics that offer 49 lessons that consist of 152 sub-lessons. Topics are:
 1. Using Social Media
 2. Using Twitter
 3. Using Facebook Pages
 4. Using Instagram
 5. Using Tumblr
 6. Using YouTube and Vimeo
 7. Using Medium
 8. Using WordPress

2. **Make & Share section:** this section is a template-driven visual builder that offers users with custom image creation tools with the Ex-Out brand. It allows users to create images in a social media “story” format. The users can create images that can be saved onto their phone or shared on social media with color-stylized images and formatted typography. There are two options for the custom image creation – “Type on Image” and “Type with Colors.” In the “Type on Image” feature, the users can take a photo, choose an image from our free and pre-selected photos, or their photos from the camera roll. After selecting a photo, they can apply color filters and type their messages with the Ex-Out logo. When it is finished, they can save it to their phone or share it on social media. In “Type with Colors”; the users can create sharable images with pre-rendered stylized gradient color backgrounds.
3. **About Ex-Out section:** this section is an introduction to the goals of the project and team. It also links out to the Ex-Out website and social media.
4. **Mobile App Onboarding flow:** we also provide a brief app onboarding for new and first-time app users. It is a quick three-screen flow and shares the three key goals of getting informed, being creative, and making changes that the app is promoting. This onboarding flow will only be presented when the user installs and opens the app for the first time.

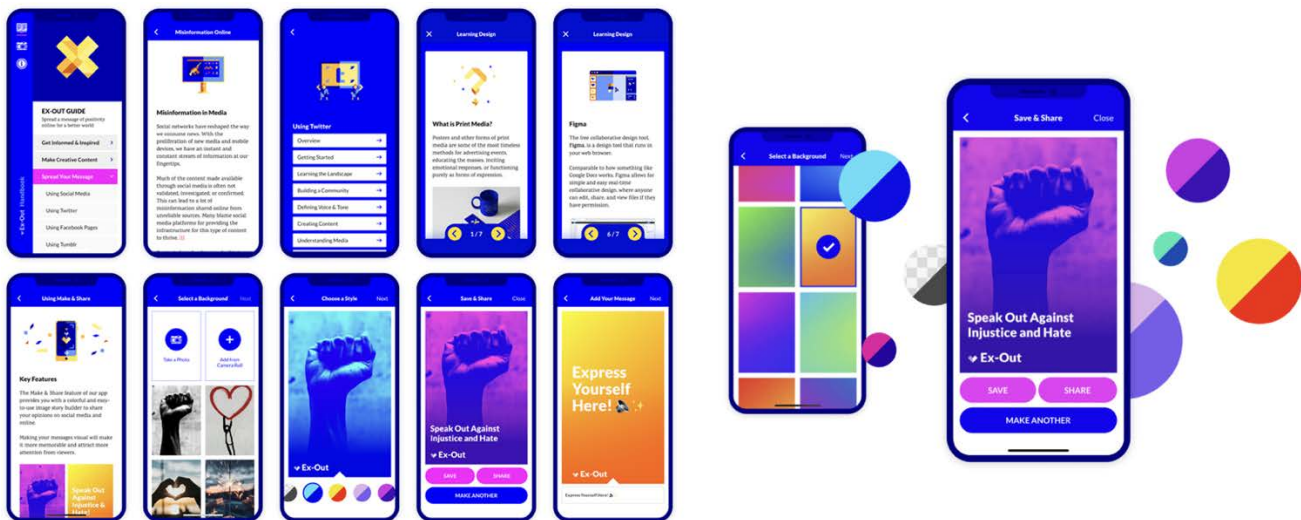


Figure 7. Mobile app sample screens of Ex-Out Guide chapters: Get Informed & Inspired, Make Creative Content, Spread Your Message Make & Share section, Type on Image - Take a photo User Flow screens: A user can take a photo directly from our app to create sharable graphics. After taking a photo, they can apply color filters and type their messages with the Ex-Out logo. When it is finished, they can save it to their phone or share it on social media.

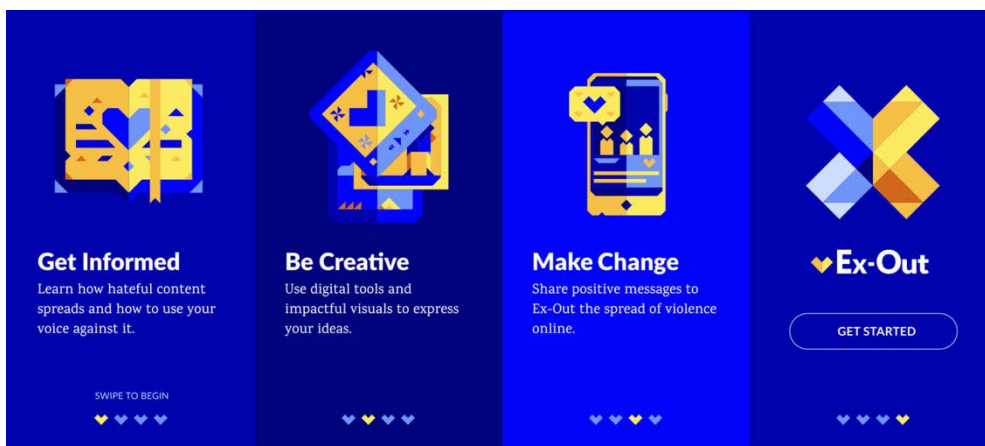


Figure 8. Mobile app onboarding screens share the three Ex-Out key goals: getting informed, being creative, and making changes. This onboarding flow will only be presented when the user installs and opens the app for the first time.

3.2. Ex-Out Website

The Ex-Out website (<http://ex-out.org>) supports and expands the mobile app system and offers digital materials for creative online activism to counter violent extremist narratives. There are four main sections; Homepage, Mobile Handbook, Resources, and About and two secondary sections; Privacy and Support.

1. The website holds a web-based library of free and ready-to-use downloadable visual assets for online and offline. We offer a total of 112 creative assets in illustrations, templates, and graphics, and animation kit, including 4 animations. Online visual assets include various social media-specific graphics that expand the touchpoints and reach of the message. Offline visual assets include brochures, flyers, and posters that support the users' message promotion.

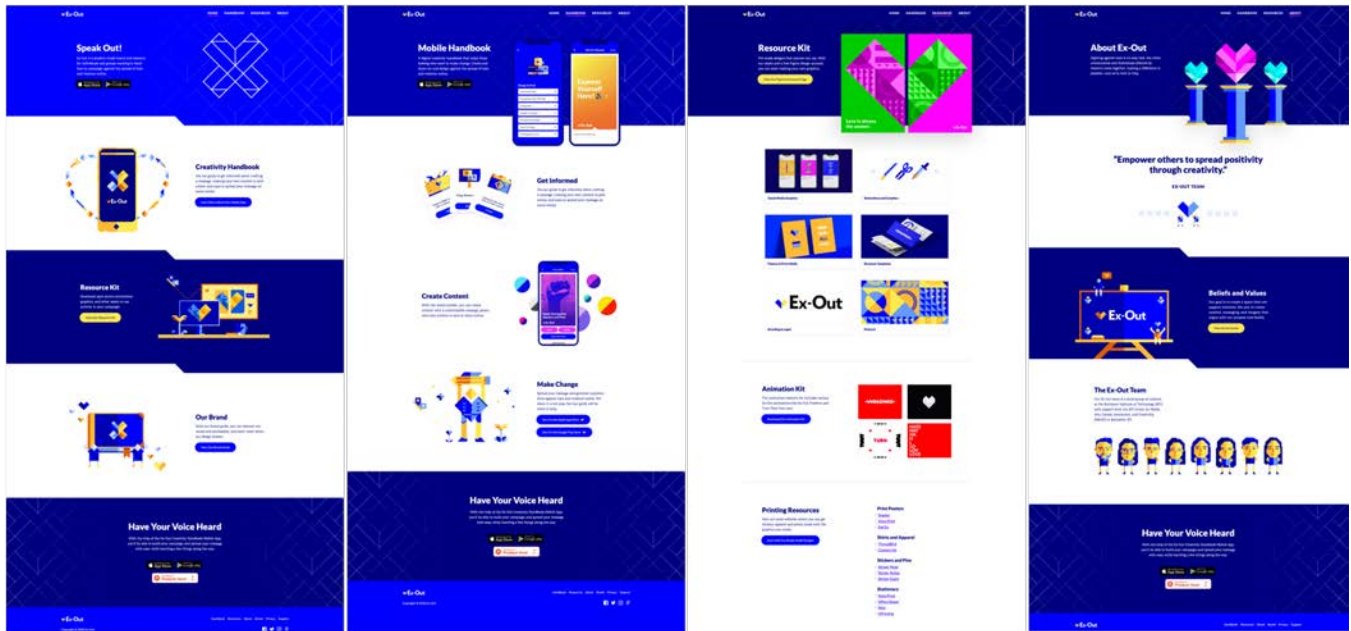


Figure 9. Ex-Out website pages from left: Home, Mobile Handbook, Resources, About pages

2. We offer the Brand guideline document to download on the website. This document explains our project's value and philosophy with the guidelines for building the branded design system. It showcases the idea of the Ex-Out brand and how to use the provided visual assets properly.

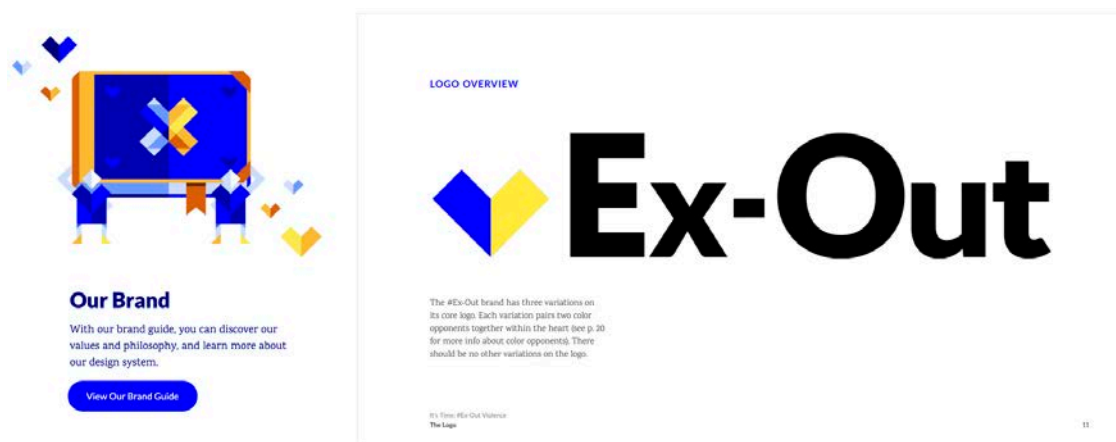


Figure 10. Downloadable Ex-Out brand guide in the Ex-Out website

- The website also allows us to expand on the content within the mobile App via citations and “Learn more” links. It leads users to access additional resources and articles outside the scope of the app and allows us to share our references.

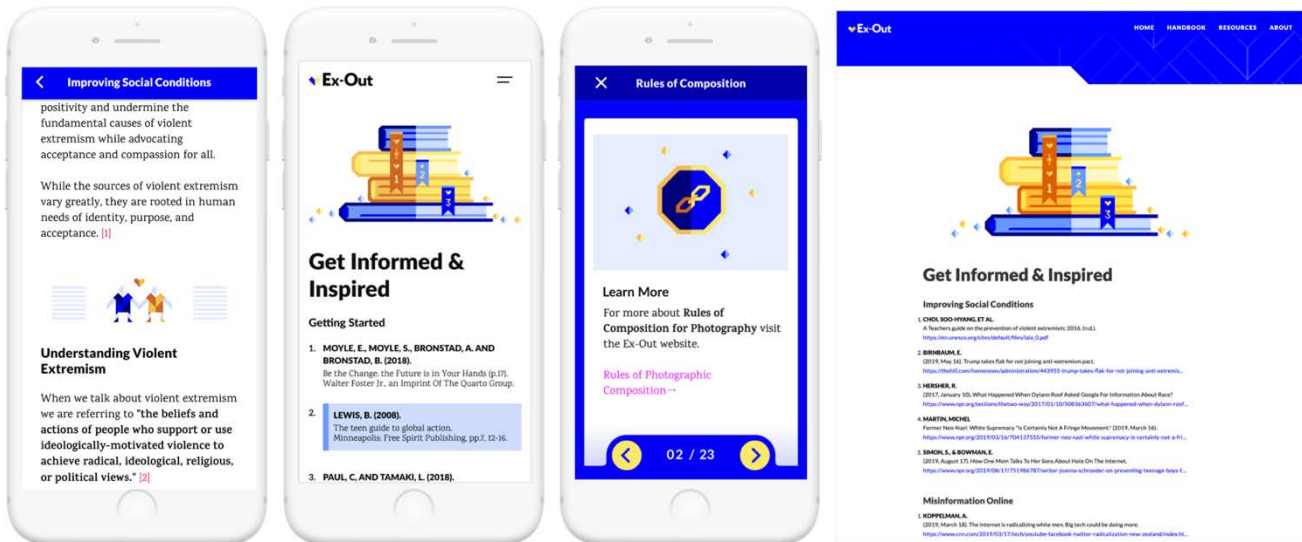


Figure 11. Ex-Out website allows access to references and citations

3.3. Ex-Out Product Hunt

Product Hunt is a website where people launch products and media that they have worked within maker communities. It is an online community to share and vote on new favorite digital/tech products. Our project (<https://www.producthunt.com/posts/ex-out-creativity-handbook>) earned 57 Upvotes by the Product Hunt community. Our project was an official feature on the Product Hunt homepage for the day on launch. Getting the official feature is the acknowledgment of a quality product posted on their platform.

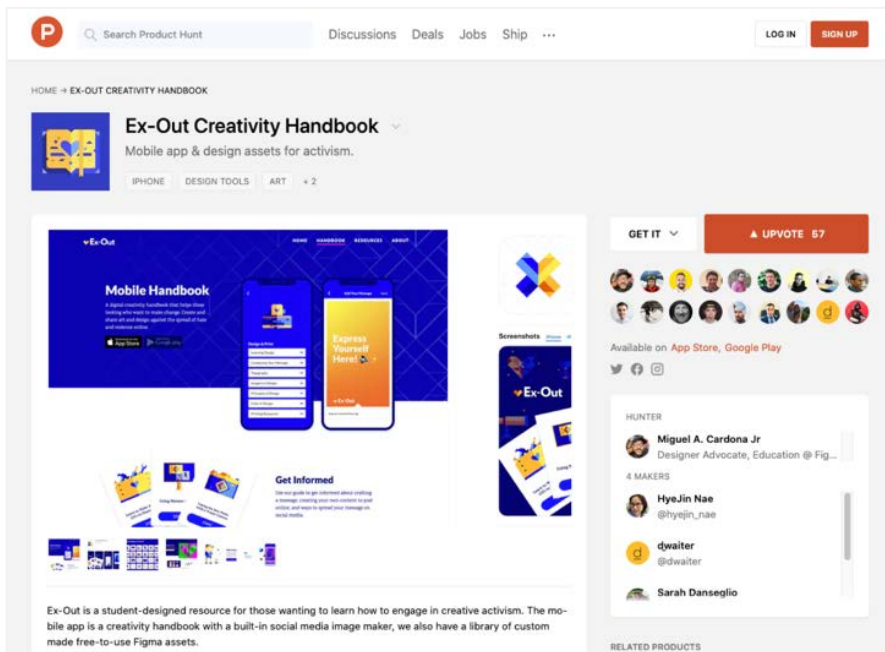


Figure 12. Product Hunt page about Ex-Out project

3.4. Ex-Out Figma Community Page

Ex-Out Figma Community page (<https://www.figma.com/@exoutapp>) is one platform where we are making our assets available for others to use, including poster designs, brochure templates, various social media graphics, logos, illustrations, and icons. People can use a free Figma (a collaborative design tool) account to get a copy and learn from and remix our designs. Figma offers only carefully selected projects a community page, and in addition, our Ex-Out community page was tweeted by Figma. Our shared open-access creative files were downloaded 5,743 times and received 167 Love ratings by Figma community members on June 4, 2021.

1. Illustrations & Graphics
 - offer 112 illustrations and graphics
 - 1500 downloads, 63 Loves
2. Abstract Patterns
 - offer 3 patterns
 - 2,000 downloads, 53 Loves
3. Posters
 - offer 39 posters
 - 347 downloads, 11 Loves
4. Logos
 - offer 30 logo variations
 - 111 downloads, 3 Loves
5. Brochure Templates
 - offer 12 templates
 - 1200 downloads, 14 Loves
6. Social Media Graphics
 - offer a total of 163 social media graphics (42 Facebook Posts, 42 Twitter Posts, 55 Instagram Posts ,24 Instagram Stories)
 - 386 downloads, 14 Loves
7. Figma Proposal Screens
 - offer 20 various proposal screens
 - 199 downloads, 9 Loves

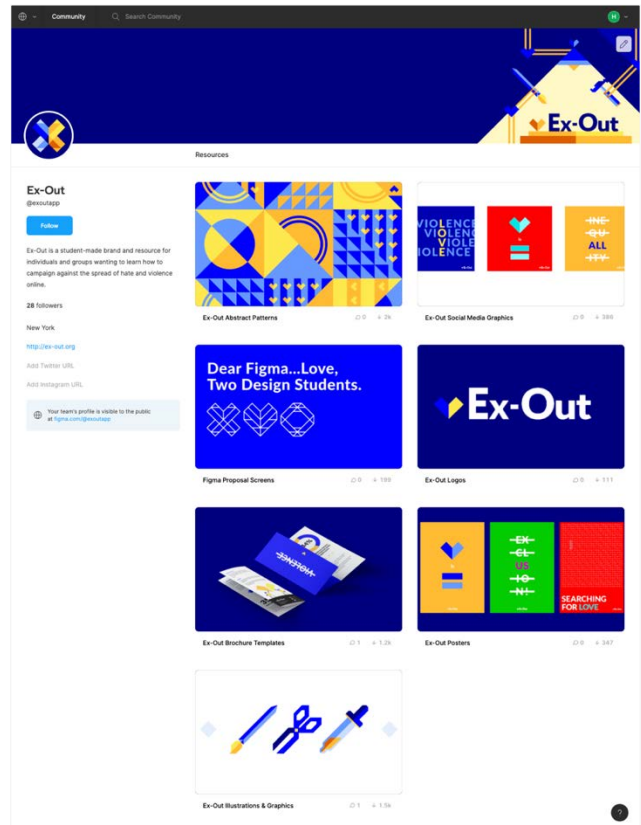


Figure 13. Ex-Out Figma community page with open-access assets

4. Tools

Interdisciplinary teams of creators, undergraduate, and graduate students, and faculty, collaborated with a proven development vendor, which is the critical success of our project. We worked in real-time shared environments and tools, allowing for rapid iterations and troubleshooting design, content, and interactive solutions. By building the project across collaborative tools, the team was able to pivot on actions and ideas to create the solution to meet the project's goal. Our team managed online communication, project planning, and critique to rapidly prototype and test designs through the use of collaborative and real-time tools. Having the ability to assign, review and update project progress in almost real-time become a critical part of achieving the level of detail and quality of our mobile application and website.

This is a list of tools, software, and technology our project team used for productivity and the collaborative process of building and publishing the mobile app handbook, website, content writing, a library of graphic assets production, and digital project management.

1. Software used by internal project team
 - Figma: For assets and design collaboration
 - Figma Community Page: A platform to share assets with others for reuse
 - Github: Managing the code and content of the application
 - Atom: Text editor for coding the website as well as writing the content of the App
 - Dropbox Paper: For managing the initial drafts / general group organization
 - Slack: For team communication and quick sharing of files
 - Jekyll: Static Blog Generator for the scaffolding of the website
 - Adobe Suite: For photo editing and motion graphics/animation work

2. Technology used by the technology vendor (DWaiter)
 - Figma: For translating the designs for development
 - Github: Managing the code and content of the application
 - Open-source kit Flutter: Use the Flutter (<https://flutter.dev/>) to dual develop the mobile app for both Android and iOS.

Here is a general overview of those tools by our task support in table 1. We took advantage of platforms that allowed us to work with a distributed team and were free for educational purposes and industry standards commonly used in the modern workplace.

Table 1. Technology and software by features and task support

Content Development (Writing)	Content Management	Project Management
writing	Github*	Dropbox Paper*
Dropbox	Atom*	Google Sheets
Paper*	Figma*	Keynote
Grammarly	ImageOptim	
Content Development (Design)	Team Communication	
Figma*	Slack*	
Adobe inDesign	Dropbox Paper*	
Adobe Photoshop	Figma*	
Adobe AfterEffects	Google Drive	
Adobe Illustrator	Google Hangouts	

*Information in the following sections

4.1. Dropbox Paper

<https://www.dropbox.com/paper>

We used dropbox paper extensively to write and organize content, document our meetings, keep agendas, and to do lists.

Key benefits:

- Share, edit, and track all of our writing content development in the cloud
- Allows us to collaborate real-time; make comments and annotate, discuss on real-time
- Manage and assign tasks with a timeline and to-do list

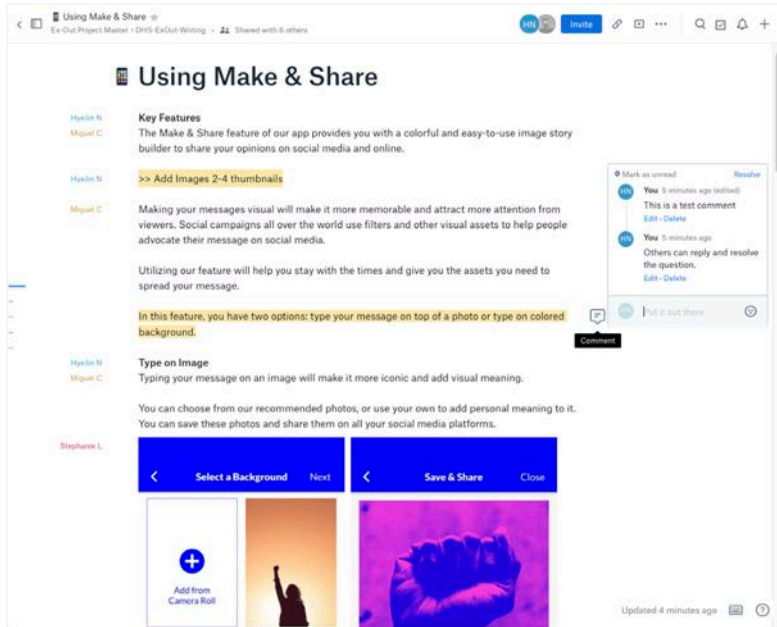


Figure 14. Dropbox Paper team collaboration

4.2. Figma

<https://www.figma.com/>

Figma is a free-for-education collaborative design platform, that we used as a central space for visual ideation. We used it to develop testable prototypes for our app, and communicate specifications with our software development vendor. We also used Figma for illustration, graphic creation, and as an asset manager.

Key benefits:

- Share, edit, and track all of our writing content development in the cloud
- Allows us to collaborate real-time; make comments and annotate, discuss on real-time
- Manage and assign tasks with a timeline and to-do list

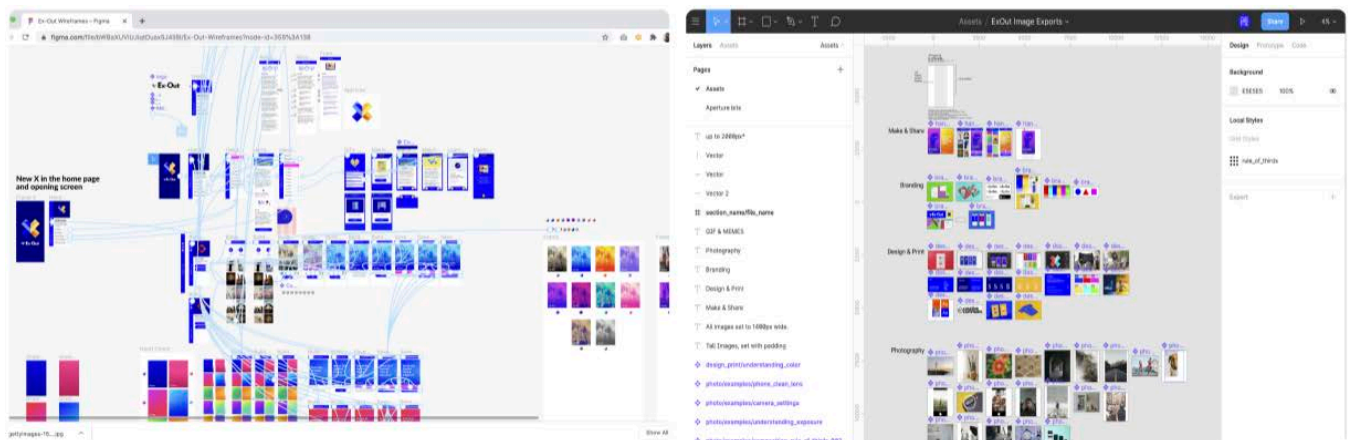


Figure 15. Figma design content creation and rapid prototyping

All of the illustrations we open-sourced are available for others to use with Figma's Community pages.

4.3. Slack

<https://slack.com/>

Slack was key in helping the team keep in touch, and on track. It helped us share links and work in progress with one another in a shared space so everyone felt in the loop.

Key benefits:

- Share ideas and files
- Record and track team communication in one place
- Assign tasks with instant messaging

4.4. Github and Atom

<https://github.com/>, <https://atom.io/>

To hand off all the content for the app development, we used Github and their free text editor, Atom. This allowed us to share up-to-date text files with our app developer as our app was being built. Our content on Github served as our single source of truth, so multiple editors on our team could have the most up-to-date content.

Key benefits:

- Use Github version control and their ATOM text editor to author and format all of the handbook content
- Allows us to easily update app content and structure to better collaborate with our vendor providing development

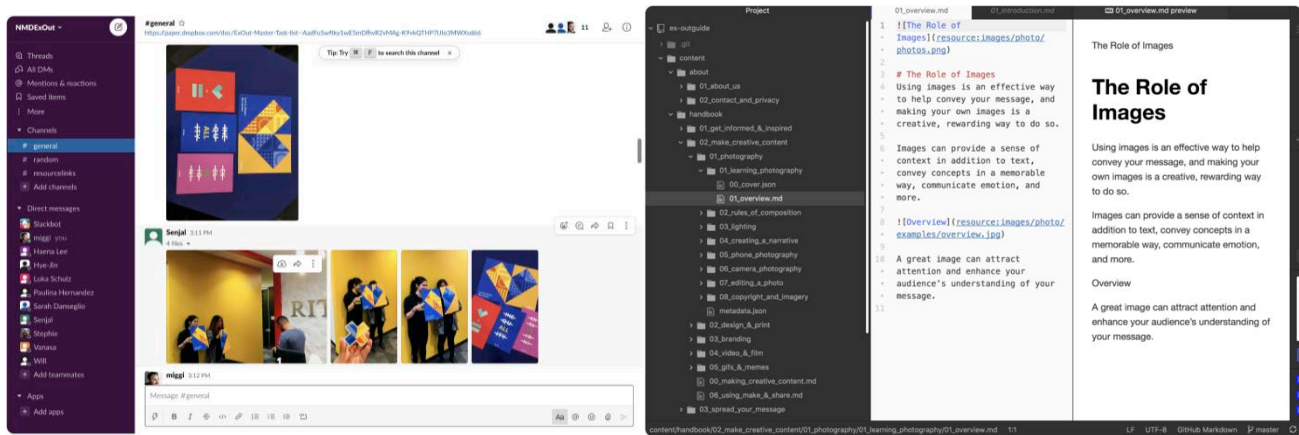


Figure 16. Slack team real-time communication (left), Github and Atom content management (right)

5. Insights

There are several insights for running a collaborative project in academia from our project regarding communication, collaboration, team building, content creation, and timeline management for fully deployable applications.

1. Communication: It's always important to foster clear communication channels within a team. Be open to the platforms team members prefer to communicate with. Using various options like slack, google hangouts, Facebook messenger, and mobile texting, with a partially remote team, influenced how we shaped our content and helped us better consider the ways to reach our audience.

2. **Collaboration:** Experiment with new collaborative software and platforms. We used many emerging and freely available online technology like Figma for design, GitHub, and Dropbox Paper for coordinating the content. Always consider what your audience uses, what they have access to, and what influences them.
3. **Team building:** Build a diverse team with a variety of viewpoints, experiences, and skillsets. We are reaching a broad audience, so having a team that can create and produce mindful and inclusive solutions that will resonate with a broad audience is critical to the success of any project.
4. **Content creation:** While the final outputs of the Ex-Out are primarily focused on creating and sharing online positive messaging, several sections of the app are written content-driven regarding countering violent extremism principles and concepts. These heavy written content areas would have benefitted from additional resources from domain-specific individuals. This additional engagement could have reduced our team's initial time on researching, refining, and creating the content for these sections. Additional student researchers from interdisciplinary backgrounds served in these roles, but the more senior content specialist would have expedited this process and allowed for possible expansion within these sections.
5. **Timeline management:** When we started, we had a clear goal but kept an open mind when considering solutions. We allowed our project to grow organically and branch in new ways we couldn't have foreseen initially. While utilizing a technology vendor (DWaiter) was an essential component to the success of the finished mobile app, it did cause challenges when preparing the application packages for updates, reviews, and submission during the final stages. These were inherently difficult to overcome but did create considerable time delays due to the complexity of managing multiple resources with decentralized admin accounts. Having direct access and control to developer admin accounts or having them managed directly by the developer would have reduced these iterative and final stage delays.

6. Conclusion

Leveraging information and communication technology (ICT) and real-time communication (RTC) tools and working with diverse student creators within a collaborative process, we created engaging and interactive solutions that help transform countering violent extremism digital dialogues. Regarding the usage of our content, we made an effort not to track visitors on the website and collect no user-specific data respecting the privacy of our users. For our efforts, we have gotten some recognition and awards for the efforts produced by our small team. In addition, to be featured by Product Hunt and tweeted by Figma regarding our Figma community page, which allowed us to reach broad audiences, we have received Design Awards and Acknowledgements. To name a few- International Design Awards (IDA) Bronze in Multimedia Mobile Web application design, UCDA Gold awards in mobile app and Excellence and Judge's choice awards in other digital media, American Web design Awards Winner in Web/Mobile design, Communication Arts Design Awards Finalist in Identity manual, and the Webby Awards Nominee in Mobile app-Public service activism.

The global outbreak of COVID-19 hindered additional opportunities to capture user feedback, reviews, and disseminate the project. Early user reviews and feedback testing would have contributed to additional objective criteria to include in understanding the project's potential success. We are happy with the outcomes and are excited about its potential impact. Our goal with the Ex-Out project is to create a space that can support everyone. We hope our work will sow the seeds for future communities to come together and unite in their beliefs. We know it won't be easy, but we hope our system of open-access digital materials with design guides and educational material about violent extremism will help educate and encourage others to bring positive change.

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22 Analog Meets Digital

Abstract

As a design educator, the pandemic has highlighted the importance of my ability to pivot and re-design student learning experiences. I am excited to present a framework for design projects that I developed, that were reiterated, rearranged, and revised for the current moment, called Analog Meets Digital. My background in fine art and involvement with contemporary art has shaped my appreciation for experimental methodologies that familiarize students with a design practice that begins without the computer. These projects challenge students to step away from the screen and make objects and marks with their hands in physical space. Analog methods encourage students to experiment and iterate, engage with three-dimensions, explore touch and tactility, and value the elegance of the accidental. During a pandemic, these practices provide a refreshing respite for students, who lack access to a studio and rely on accessible materials and smartphone photography to solve design problems.

From traditional techniques such as painting, drawing, sculpture, and collage to unique methods like set-building, capturing light and silhouettes, using reflections in water and ice, and more, students have the opportunity to re-imagine the status quo of image-making, and incorporate typography and lettering by making and building it. This engages all students to realize the myriad possibilities for image-making in a design context, regardless of technical drawing prowess or previous experience in visual art or design. The pandemic gives us the chance to re-think our approach to teaching design, reinvigorate the analog, and reassert the role of technology as one of many tools in the toolbox.

Emily Burns

The Pennsylvania State University

23 Re-Centering (and De-centering) in Design Education

Panel

If you ask a freshman student “What is design’s role in society?”, many might not be able to articulate an answer. Fair enough: they are students. What this tells instructors, however, is that there is a need to inform students of the impact their work has in perpetuating social and environmental stressors, as well as, how their work can mitigate the same conditions. This panel seeks to investigate: What is the role of design and the designer in contemporary culture?; What core theory, principles, processes, methods, and activities should be at the center of design education?; How do design educators center pedagogy around learners’ individual lived experiences?; How do design educators disrupt the way traditional historical design narratives are presented?; How do design educators introduce design as a tool for change?; How do design educators address the responsibility of design methods?; and How can design educators help learners explore ways to design a more equitable society—for themselves and future generations?

CHAIR

Johnathon Strube
University of Nebraska Omaha

PANELISTS

Anne Galperin
*State University of New York
at New Paltz*

Karin Jager
University of the Fraser Valley

Saskia van Kampen
San Francisco State University

Lesley-Ann Noel, Ph.D.
Tulane University

QUESTIONS

1. What core theories, principles, processes, methods, and activities should be at the center of a contemporary design education?
2. How can design educators center pedagogy around learners’ individual lived experiences?
3. What historical design narratives should design educators promote, and what historical design narratives are problematic?
4. What should design educators de-center in 2021 and beyond?
5. How can the design industry support educators in identifying factors to de-center?
6. How can design educators decode the emergence of bad decisions?
7. How can design educators help learners acknowledge privilege and design for more socially equitable experiences?
8. How can design educators promote community and participatory methods when designing for contemporary culture?
9. How can design educators inculcate an awareness in learners of their influence on and their responsibility to contemporary cultures?

24 Redesigning HERstory: Women of Graphic Design in America. A Documentary Film

Abstract

Did you know Carolyn Davidson designed Nike's Swoosh logo? Or Susan Kare designed many original Apple Macintosh interface elements? Graphic design hasn't always had the best reputation for gender equality. It's discourse is often male-dominate; however, women have played an equally significant role in shaping graphic design as we know it today.

Peter Bella

University of Central Arkansas

Amanda Horton

University of Central Oklahoma

This discussion is reasonably absent from the history of the graphic design landscape and nonexistent in documentary film. There are numerous writings on this topic yet disappointingly the writings are often brief, scattered among mediums, and distributed between countless sources. There is yet to exist a film documenting their legacies, their successes, their struggles, as well as, maybe most importantly, their stories. Redesigning HERstory examines the influence of women in graphic design through the lens of historians, designers, and educators, as well aid and acknowledge efforts to document and publicize women's involvement in graphic design history; and become a major resource for cultivating a discourse on this topic; one that will survive for decades, perhaps centuries, into the future.

This is deeper than superficial celebrations of great women designers. This research sets out to discuss topics that have affected women in graphic design for centuries. Redesigning HERstory includes topics from; notoriety, influential and inspirational figures, groundbreaking figures, archiving, documenting, museum and gallery representation, history books, interviews with female designers sharing what it is like for women who have chosen careers in design, as well as conversations on disparity, gender stereotypes, women specific roles, tokenism, assimilation practices, and what is equality for women in graphic design.

The current body of research aids and acknowledges ongoing efforts in documenting and publicizing women's involvement in the robust history of graphic design that will conclude as a documentary film. Current research includes numerous conversations with leading professionals such as; Ellen Lupton, Ruki Neuhold-Ravikumar, Bryony Gomez-Palacio & Armin Vit, Libby Meggs & Elizabeth Meggs, Gail Anderson, Gloria Kondrup, Jennifer Morla, and others. Yesterday was the day this documentary film was needed to raise awareness and to actively engage our society into the discussion. A discussion that can shape the future of our world, inform our society, and change perspectives of women's contributions to graphic design. It's time to tell their stories, it's time for Redesigning HERstory.

Redesigning HERstory: Women of Graphic Design in America A Documentary Film

Did you know Carolyn Davidson designed Nike’s Swoosh logo in 1971? Or that Susan Kare designed many of the original Apple Macintosh interface elements? With talent, dedication, and creativity, American women are – and always have been – crushing it in the graphic design industry for well over a century, more accurately uncounted centuries. The history of graphic design is a story that spans the entirety of human existence with the power to inspire and inform. Nonetheless graphic design hasn’t always had the best reputation for gender equality. It’s discourse is often male-dominant, and most of the best-known designers discussed in articles and books are predominantly men, and mostly European white men to boot. However, women have played an equally significant role in shaping graphic design as we know it today.

University of Central Arkansas assistant professor Peter Bella and University of Central Oklahoma professor Amanda Horton aim to retell — perhaps redesign — graphic design history to have a more inclusive discussion on women in graphic design. These passionate design educators are examining the influence of women in graphic design history through the lens of historians, practitioners, and educators. They are currently conducting a body of research to aid and acknowledge ongoing efforts in documenting and publicizing women’s involvement in the robust history of graphic design that will be presented through the vehicle of a documentary film. This research has included numerous conversations with leading professionals, several of which have been released via podcasts in both audio and video formats. They’re discussions have included conversations with Ellen Lupton, Ruki Neuhold-Ravikumar, Bryony Gomez-Palacio & Armin Vit, Libby Meggs & Elizabeth Meggs, Gail Anderson, Gloria Kondrup, Jennifer Morla, and many others. Their research thus far is only the beginnings of their work as Bella and Horton are slated to begin the cinematography production leg of their documentary film research throughout the spring and summer of 2021.

Documentary films with subjects centered around graphic design, and design more generally, have become quite popular. Only one Documentary film on graphic design existed just over a decade ago, that film was *Helvetica*. Two years later, in 2009, three major documentary films on design were released, they included *Milton Glaser: To Inform and Delight*, *Art & Copy* (advertising agency focus), and *Objectified* (an Industrial Design focus). Then again in 2016 *Graphic Means* (a reflection on graphic design production as technology evolved) the most recent documentary on graphic design was released.

Most recently the Netflix docseries *Abstract: The Art of Design* has introduced graphic design more broadly to audiences including a Season 1 episode, *Paula Scher: Graphic Design*, and one episode in Season 2 related to graphic design, *Jonathan Hoefler: Typeface Design*. Other design themed documentaries are based on the work of men; such as *The Visual*

Language of Herbert Matter, Everything Must Change: Piet Zwart (Alles moet nieuw: Piet Zwart), or feature mostly male subjects. And while these films are informative, well-executed, and very important sources for design history, more emphasis needs to be placed on women and their contributions to this robust history. It's time to tell their stories, it's time for Redesigning HERstory.

This discussion is reasonably absent from the history of the graphic design landscape and nonexistent in documentary film. There are numerous writings on this topic yet disappointingly the writings are often brief, scattered among mediums, and distributed between countless sources. There is yet to exist a film documenting their legacies, their successes, their struggles, as well as, maybe most importantly, their stories. Redesigning HERstory examines the influence of women in graphic design through the lens of historians, designers, and educators, as well aid and acknowledge efforts to document and publicize women's involvement in graphic design history; and become a major resource for cultivating a discourse on this topic; one that will survive for decades, perhaps centuries, into the future.

This is deeper than superficial celebrations of great women designers. This research sets out to discuss topics that have affected women in graphic design for centuries. Redesigning HERstory includes topics from; notoriety, influential and inspirational figures, groundbreaking figures, archiving, documenting, museum and gallery representation, history books, interviews with female designers sharing what it is like for women who have chosen careers in design, as well as conversations on disparity, gender stereotypes, women specific roles, tokenism, assimilation practices, and what is equality for women in graphic design. This film's narrative and visual story will become a major resource for cultivating a discourse on this topic; one that will survive for decades, perhaps centuries, into the future.

Yesterday was the day this documentary film was needed to raise awareness and to actively engage our society into the discussion. A discussion that can shape the future of our world, inform our society, and change perspectives of women's contributions to graphic design.

Redesigning HERstory: Women of Graphic Design in America. A Documentary Film is slated for release in spring of 2022

Peter Bella is an assistant professor in the Department of Art and Design at the University of Central Arkansas (UCA), pbellajr1@uca.edu

Peter Bella earned his MFA in Graphic Design from Savannah College of Art and Design; his MS in Professional Studies in Communication, Business Marketing, and Information Technology and his BFA in Graphic Design from the Rochester Institute of Technology. He has taught curriculum including Branding, Advertising, Typography, Packaging, Graphic Design History, and others. His research personifies humanistic aesthetic, experience, and virtues and the obligation design carries within society. Bella's research, 'Typology of Typography: typographic communication in sculptural form, 'Grimm & Grotesk,' and

'Humanistic Experiential Methodologies as Design Mechanism' all suggest a universal synthesis connecting humanism and societal influences through design.

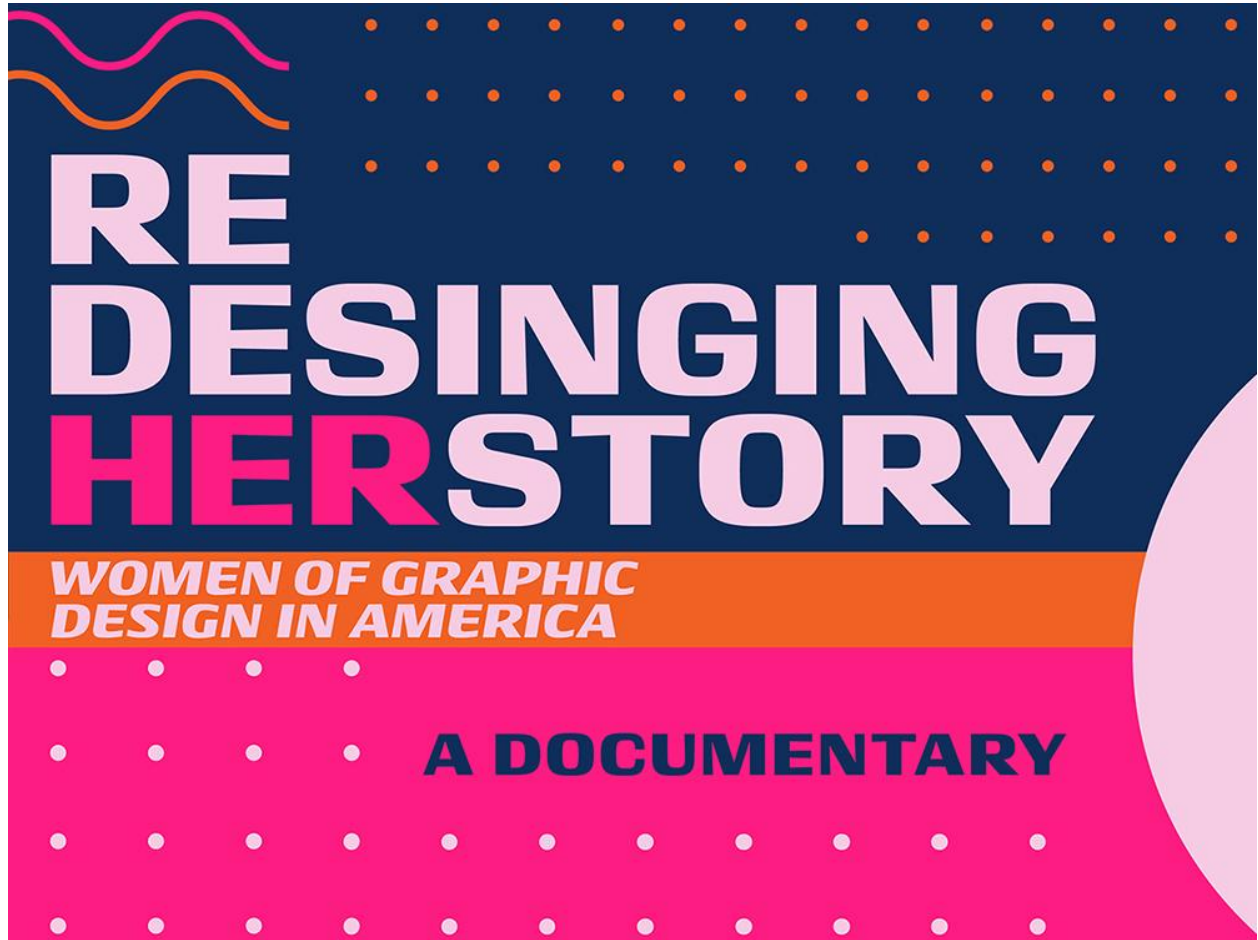
UCA – The University of Central Arkansas is a public university in Conway, Arkansas. Founded in 1907 as the Arkansas State Normal School, the university is one of the oldest in the state of Arkansas. The University of Central Arkansas aspires to be a premier learner-focused public comprehensive university, a nationally recognized leader for its continuous record of excellence in undergraduate and graduate education, scholarly and creative endeavors, and engagement with local, national, and global communities.
<http://uca.edu>

DESIGN DEDUX™ Podcast – explores art and design education for faculty, mentors, students, and practitioners that are pursuing success in their work. "Dedux," meaning derived in Latin, is a very important element to the podcast discussion on design education as young designers' approach to design is a derivative of the design that has come before them as they add their design voice to the discussion on design, visually and intellectually. The mission of the podcast is to create motivational dialog and encourage discussion on art and design education to an audience of educators, mentors, students, and practitioners in an ever-changing creative and visual arts field to promote and inspire the studies and professional success in art and design. <http://designdedux.com/>

Amanda Horton is a professor and director of the Design History in the School of Design, College of Fine Arts and Design, at the University of Central Oklahoma (UCO)

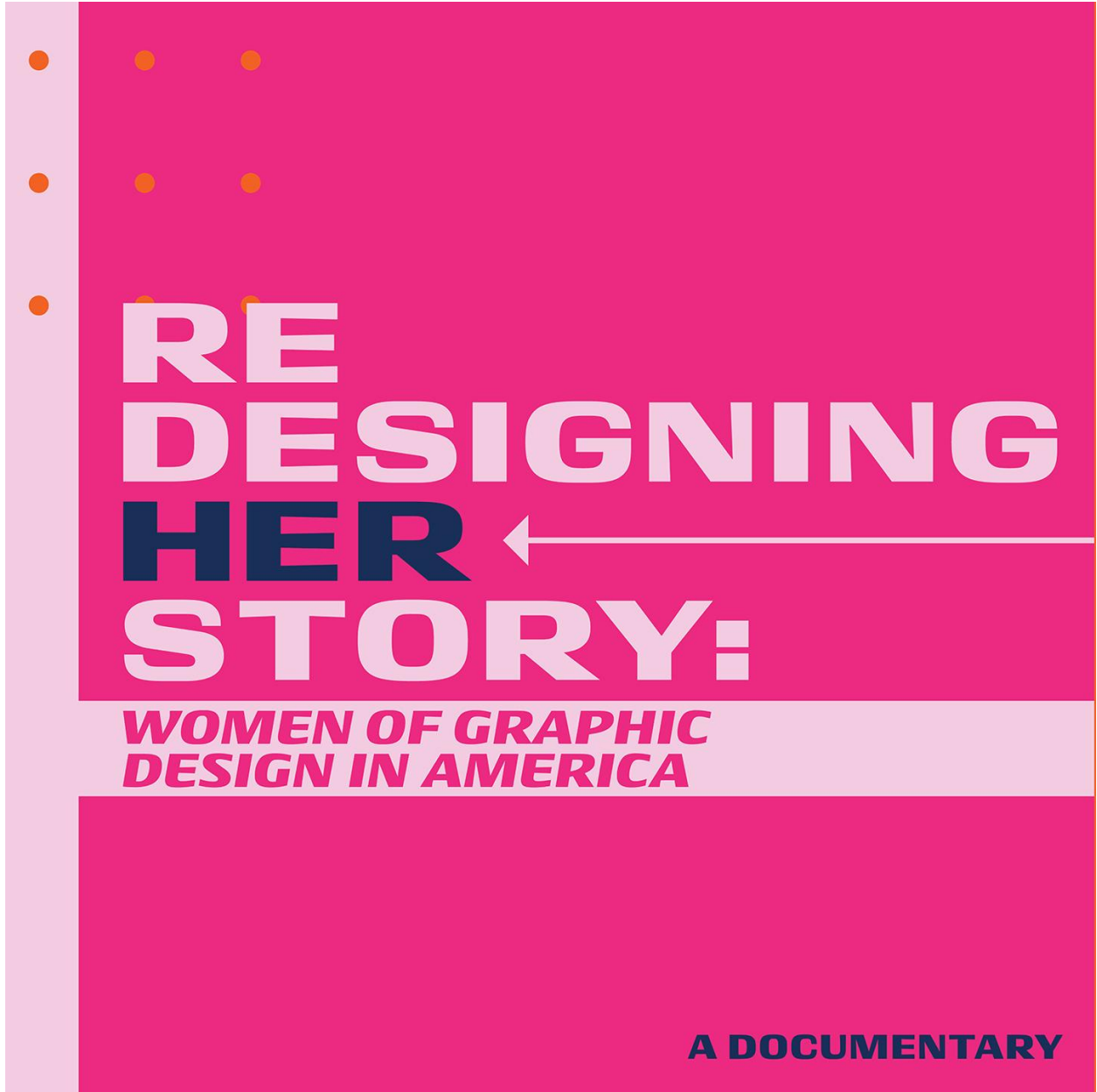
Amanda Horton holds an MFA in Design from The University of Central Oklahoma and a BFA in Graphic Design from Oklahoma State University. She teaches design courses in technology, studio and history of graphic design. As director of the UCO Design History minor Horton has developed multiple courses on design history, including an award winning History of Graphic Design online course. Her research includes history of information design, design theory and criticism, and women and their place in design history. Horton discussed teaching design history on the CAA podcast, and is published in the International Journal of Visual Design.

UCO – The University of Central Oklahoma is a public university in Edmond, Oklahoma. Founded in 1890 it is the third largest university in Oklahoma. The University of Central Oklahoma was one of the first institutions of higher learning to be established in what would become the state of Oklahoma, making it one of the oldest universities in the southwest region of the United States. The University of Central Oklahoma is dedicated to developing in students the confidence to succeed through transformative learning experiences. The University of Central Oklahoma prides itself as a smart investment for success, preparing future leaders in an opportunity-rich environment. <https://www.uco.edu/>



[image file: WGDD-Web-1000pxwide.jpg]

[caption] Cover Image: Documentary identity design by a collection of diverse International women at Nuevo Studio <https://nuevo-studio.com/>



[social image: WGGD-Social.jpg]



[headshot: Peter Bella]



[headshot: Amanda "Mandy" Horton]

25 Design ARchive: A Participatory Archival Practice for Arkansas Design Histories

Abstract

Dajana Nedic
University of Arkansas

Bree McMahon
University of Arkansas

The pandemic has highlighted the inequities amongst our students in Arkansas, calling for a shift in teaching and learning. We envision an archive that captures these shifts and invites students to participate by chronicling their contributions to Arkansas's design history. Archiving presents an opportunity for students to parse information, organize their understanding, and enter into meaningful conversations with interdisciplinary actors who hold unique perspectives, narratives, and experiences. As we redefine the designer's role, we hope to close the inequity gap by centering our students' stories within the collective history.

An archive focused on Arkansas design allows students to uncover and explore past lives and histories while questioning the present by examining the past. Through the development of the 'Design ARchive,' we strive to create a space where our students, many of whom are first-generation, can become equal contributors to Arkansas's design history. Additionally, this project allows them to challenge assumptions about our design canon and contribute toward creating a diverse design history.

The goal of the 'Design ARchive' is to capture the history of design in Arkansas. It strives to demonstrate a sense of place and represent a collective history that may inspire current and future designers. By introducing this archive into design courses, we hope to involve our students in recording individual stories by collecting process work, photos, and videos to establish Arkansas's design history timeline. By investigating interaction and information delivery, both students and educators have an opportunity to explore and contribute toward building a more earnest and collaborative design community.

This presentation will introduce the Design ARchive as a way of reviewing, revising, replaying and repeating unique design histories with students. We will also discuss methods for implementing similar projects in other programs, and future plans for the archive's implementation.

26 Re-combinant Design Pedagogy

Abstract

Brian James
St. John's University

Recombination is—perhaps more than ever—the logic of the moment, from genetic recombination that spawns variant microbial strains, to the recombinant memes that sway mass audiences through social media. And in a much humbler, more playful way, recombination can be a powerful method of constructing a rich and flexible Design pedagogy, as we collectively pause to reassess and reformat our teaching to confront new circumstances.

This presentation discusses a recombinant approach to Design course planning and teaching: an approach which explores and adopts content and insights from domains outside of Design into the Design classroom. It describes the benefits of, and some principles for, such an exploration, together with the importance of balancing this eclecticism against “selection pressures,” like learning outcomes and teaching philosophies. The presentation will provide examples and starting points illustrating a recombinant approach to Design pedagogy based on the author’s personal experiences in areas such as computer science and language teaching, whilst framing the principles as a generalizable model that will be broadly applicable, particularly to other early-career educators who are still developing as teachers. On a wide scale, it is hoped that this discussion will help enrich the field of Design by encouraging interdisciplinary discourse among educators and learners. At a narrower scale, the presentation aims to help maintain educators’ motivation and flexibility, whilst encouraging them on a self-directed course of pedagogical growth.

Recombinant Design Pedagogy

Brian James

St. John's University – New York

Introduction

Recombination is—perhaps more than ever—the logic of the moment, from genetic recombination that spawns variant microbial strains, to the recombinant memes that sway mass audiences through social media. And in a much humbler, more playful way, recombination can be a powerful method of constructing a rich and flexible Design pedagogy, as we collectively pause to reassess and reformat our teaching to confront new circumstances.

Of course, Design is already inherently a recombinant field, with various specializations and constant collaborations. And surely most Design educators are already combining various influences into their teaching without any prompting. So, while recombination itself is not new to Designers, what may be novel to many educators is using a rationalized framework to precisely discuss how recombination applies to their teaching, in order to better critically assess their pedagogy. This paper will present such a framework, emerging from the author's teaching reflection, illustrated with concrete examples, and based on the author's background in areas such as computer science and language teaching, while also aiming to be a generalizable model for others as well. On a wide scale, it is hoped that this discussion will, in some small way, enrich the field of Design by encouraging interdisciplinary discourse among educators and learners. At a narrower scale, it aims to help maintain educators' motivation and flexibility, whilst encouraging them on a self-directed course of pedagogical growth.

Framework for a Recombinant Teaching Approach

Below is a model of how the author analyzes his teaching activity with respect to recombination. For any given topic, or project, or approach that one considers using in a class, it may be helpful to think of it along 3 axes: Content vs. Method; Inside vs. Outside (of the Design domain); and Adopt vs. Adapt. Of course, these are all continuums, and most real-world examples of teaching will impinge on multiple sides of all axes. So it is perhaps best to think of these as lenses through which to view and discuss specific aspects of teaching, not hard and fast categories.

First axis: Content vs. Method

Content is what we teach, for example deciding which historical designers to have students make a presentation on, or whether or not to teach code in a design class. Method is how we teach, covering issues like how much correction and feedback to give and when, or ways of maintaining students' motivation and engagement.

Second axis: Inside vs. Outside (of Design)

This axis covers perhaps the most obvious sense of recombination, addressing issues like the following: Are we adding something into our teaching from within Design, say from another Design educator, or are we bringing in something from a different domain? If it is content or a teaching method from within Design, it might be easier to apply to our own classes, but looking to sources outside of our

domain can be especially enriching and give us an opportunity to differentiate our teaching and potentially contribute something unique.

Third axis: Adapt vs. Adopt

Note that this factor was alluded to above in connection with Inside vs. Outside, but it is not necessarily determined by that axis, so it will be considered on its own. This third axis addresses whether we take a new recombinant element and drop it into our teaching as-is, or whether we need to rework it to match our needs and those of our students.

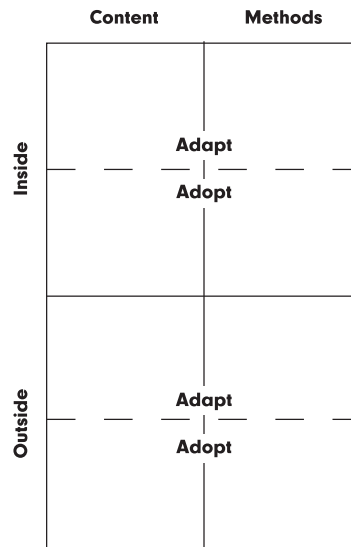


Figure 1. Diagram of framework for a recombinant teaching approach

Examples Illustrating the Framework

Next, we will consider some examples from the author’s teaching reflections to illustrate these axes in the context of concrete cases, starting with a fairly straightforward one as an entry point.

Example 1: Coded Typeface brief

Coded Typeface is a project idea the author derived from other teachers, where students use the HTML and CSS web code taught in class to design a partial typeface. The forms are comprised entirely of basic shapes created in code, with a simple interactive aspect added at the end. It is here graphed as Content/Inside/Adopt, as explained below.

This is a project brief, which touches on what students are making or what they are learning, so it has been classified as Content. The project results in a classic Graphic Design output, and the idea was taken from other Design teachers, so it is considered Inside, and while the author of course wrote up an original brief for his own classes, it truly required little adjustment, so the project is considered to be Adopted. Incidentally, the author could quickly see why this project was so widely used by other educators, because it lets students experiment with simple code and interactions while also building on their classic Graphic Design skills around

typography, color, etc. This was a fairly straightforward example of swapping projects, which many educators already do, but next is a more complex example of taking in content from outside of Design and modifying it more heavily.

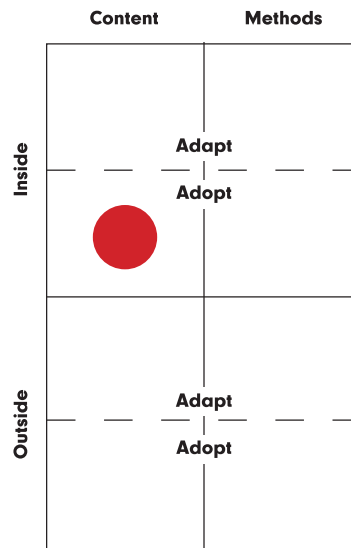


Figure 2. Coded Typeface project graphed on the model

Example 2: JavaScript Game Library

The author teaches code in several Design classes, and one ongoing pedagogical experiment involves teaching students how to extend their abilities using programming libraries—tools for coders to make certain tasks easier and write less code. Using libraries to teach code is well covered in computer science and technology education research, including game-based libraries specifically, but analogous work had been lacking in a Design context. So, the author created an original JavaScript library to let students combine their visual skills (which are more developed than the students in the original computer science examples this idea was informed by) with their coding skills (which are much more basic than the original students) to create design objects that would otherwise be out of the students’ reach: a simple one-screen game with interactive controls and animations.

Like the first example, this is another project, so once again it falls under Content. However this time, it comes from computer science, making it Outside. Also, the approach is heavily modified to fit a Design context, it so it is Adapted.

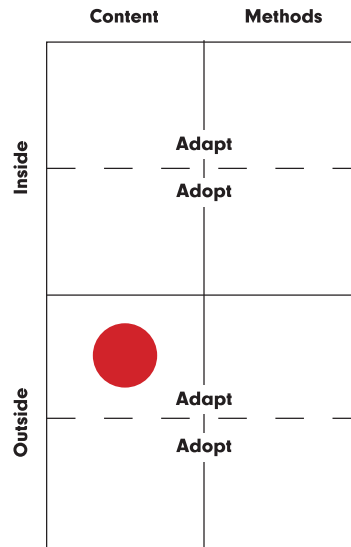


Figure 3. JavaScript game library graphed on the model

Example 3: Feedback and error correction

The last example is the most abstract, and for the purposes of this short paper, the author will combine several concepts into this topic for simplicity's sake. These are methodological aspects which the author adopted from experience and education before becoming involved in Design, namely professional training and education as a language teacher, and a number of years of training in performing arts: music and dance. The aspects of this experience under discussion in the present paper involve giving feedback and error correction. This example is Method, or how to teach. It comes from Outside Design, and in this case it is being Adopted straight in.

Again, for the sake of simplicity, multiple aspects of error feedback and correction are being combined in this one example. For instance, in performing arts as well as language teaching, there are strands of thought positing that the early stages of learning require motivation more than strict correctness. In other words, this thinking goes, in the long term it is better for early level learners to get predominantly encouragement to carry them through later more difficult levels, rather than overly intense correction from the start. In a very different line of research, but one that also relates to level-appropriate content, is the second language acquisition work of linguist Stephen Krashen. His Input Hypothesis (1985) discusses the need to give learners input just one level above their current abilities (and while the theory goes much deeper, and there are other Hypotheses, that discussion would exceed this scope).

The author finds it greatly beneficial to optimize projects, day-to-day lecture plans, and even semester-to-semester plans in the overall curriculum, with an eye toward these methodological theories adopted from other domains. This is especially appropriate to the author's situation, teaching predominantly first and second year students, with half of the classes including computer code, which could be thought of as a kind of second language.

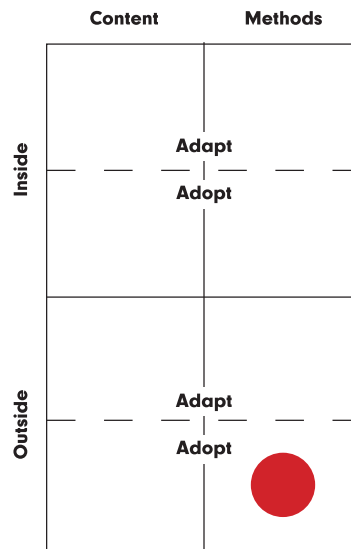


Figure 4. Feedback and correction methods graphed on the model

Purpose of a teaching model

The above note on these particular teaching conditions is an appropriate point to observe that the preceding examples are given simply to illustrate the overall model in one case—the author’s. The discussion to this point has not been an argument that every other Design educator should make the same decisions around content, source, and adoption or adaptation as the ones presented. Then one might ask what the point of these examples was. Most teachers naturally mix and match new content and approaches into their teaching, so is formalizing it into a model really necessary?

This paper argues that a model like this offers crucial benefits. Spelling out our influences and tendencies can help us identify our own blind spots and biases. The author has had moments where he has realized the overall content of his creative coding projects was getting too far from the core of Graphic Design, or that he was Adopting a little more than he wanted, and not Adapting (i.e. customizing for his classes) as much as might be appropriate. Conversely, formalizing one’s teaching like this also helps identify new areas to explore. For example, if one realizes one is focusing exclusively on developing new projects, it may serve as a reminder to delve more into methodology and develop that aspect of one’s teaching.

But perhaps most importantly in terms of theorizing and models, the author has found that this process helps identify how the various recombinant pieces that make up a personal approach fit together, given the particular context being taught within. That brings us to the final section of this paper.

Selection pressures

Just like microbes in the biological world face selection pressures against their mutations that determine whether they proliferate or burn out, our pedagogical recombinations face certain selection pressures. These pressures can include a variety of factors, which have been identified and discussed in the robust literature

around pedagogy, instructional design, and related fields, going back at least as far as Taba (1962), Weinstein and Fantini (1970), and Eisner (1991), among many other more recent examples.

Selection pressures which have been particularly relevant to the author are presented below, in increasing order of scope. Note, however, that any individual educator at any individual institution will face a different set of conditions and selection pressures. Like the teaching examples above, these are offered not as a definitive list, but rather as illustrations of an overall principle or model of pedagogical self-reflection.

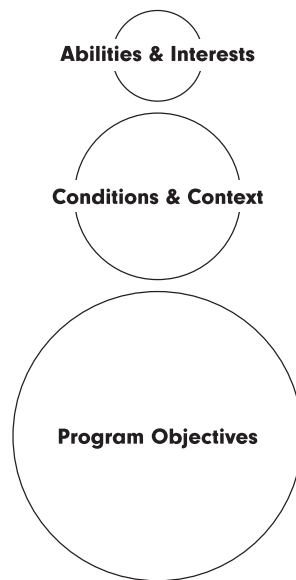


Figure 5. Examples of selection pressures, in increasing order of scale

Personal abilities and interests

What is the individual teacher good at, and interested in learning more about? How could the teacher better leverage their background experience in and outside of Design? In other words, what areas can one sustainably develop into, to grow as a teacher and develop one's classes?

Conditions/context of classes and students

This factor is quite broad, and can change even within a semester, but it addresses issues like what are the abilities and interests of one's students individually and as a group? What resources are available for the class? Even the physical conditions and arrangement of the classroom come into play, and affect the way one might administer a class.

Learning objectives of the program and institution

What knowledge and skills does one need to convey to the students in any given class at any point along the students' academic and professional journey?

The role of the teaching philosophy

The content and methods behind our teaching, and our choices about where we adopt or adapt them from, all need to survive and thrive given selection pressures like these. And in the middle of all of these can be placed the teaching philosophy.

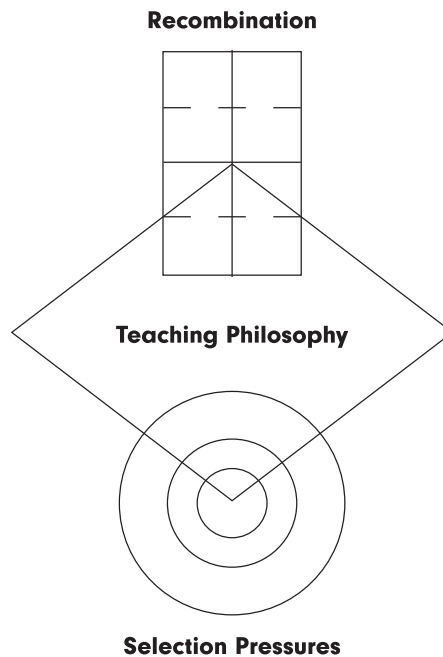


Figure 6. Teaching philosophy uniting selection pressures and recombination

It can be very easy to see the teaching philosophy as just another paperwork hoop to jump through, or conversely to overthink it and get intimidated by the word “philosophy,” thinking of it as a theory paper. But perhaps it can be more fruitfully thought of as an opportunity to state our teaching principles. In the spirit of Hammerly’s (1991) notion of “principled eclecticism,” which was proposed in relation to language teaching, we might use the teaching philosophy as an opportunity to clarify—to ourselves as much as to others—what motivates us to choose the methods and content we bring to the Design class, how we arrived at the sources we select them from, and our strategies of adapting and adopting those recombinant pieces to meet the selection pressures we face as we develop our teaching approach “into a harmonious whole that yields the best results” (Hammerly 1991).

Conclusion

Designers and Design educators are already naturals at recombination. As we combine that intuitive knack with rational analysis—whether we ultimately adopt models like the one described here, or other ways of thinking—and the rich body of pedagogical research that already exists, our pedagogy can develop both at a personal level and as a community of educators to respond to the ever-changing conditions of the Design field and the world at large.

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27 Remain Cyber Active: Teaching UX Design Using Online User Research Tools

Abstract

Teaching user experience (UX) design has increasingly become a virtual process. This is particularly true for instructors running online synchronic courses during the recent pandemic. A large portion of user research study, as the backbone of UX design, switched to non-contact modes and is now conducted through online tools and methods to acquire the data and information for students to learn this primary part in the UX design process.

Nan Hu

Minnesota State University Moorhead

To fulfill the user research study, students explored online resources and utilized remote tools such as online surveys and video interviews for data gathering, online card sorting in Optimal Workshop for content structure, and remote webcam eye tracking with GazeRecorder for information hierarchy. Some traditional face-to-face user research methods—such as guerrilla research and contextual inquiry—were introduced in lectures as case studies.

Despite lacking physical human interaction, using online user research tools was found to be cost-effective and less time-consuming, yet still produced satisfying learning results. This paper shares the experience of online synchronic teaching UX design at a state university and calls for an open discussion for continuing remote UX design education, which holds potential to become a new normal in academia during the post-pandemic era.

28 Redesigning Comfort: the Positive Role of Vulnerability During a Crisis

Gaby Hernández
University of Florida

Abstract

When Antionette Carroll established that “systems are designed; therefore, they can be redesigned,” she probably didn’t imagine how incredibly appropriate her phrase would be in the year 2020. Navigating (crisis-)teaching, research, and practice during the Covid-19 pandemic, once again exposed the deep gaps of access and equity in our university systems. A colonialist enterprise, higher education is not only inaccessible *by design* to entire underrepresented and marginalized communities across the world. It also makes it incredibly difficult to respond to the specific needs of those who are already part of the system when a crisis hits. Mirroring Western work cultures that celebrate “walking the extra mile,” sacrificing personal time, and 24/7 availability, university systems have failed to protect and nurture the mental, social, and cultural wellbeing of students and faculty. Reaching a functional and effective re-structuring of my research, service, and teaching activities in 2020 was an incomplete task, largely affected by multiple new student needs, unmet guidance needs, and by relapses of my own mental health ailments. Our sense of comfort and normalcy had been shaken. Our vulnerabilities and differences had made it evident that “rethinking” and “adaptability” were nothing more than filler words in an unseen and deeply complex situation.

Thus, in this presentation I will share teaching-related reflections, anecdotes, and lessons learned from embracing vulnerability and openness about my own anxiety and clinical depression in 2020, as I reevaluated the meaning of adaptation, the role of compassion, and how to regain comfort in the context of my design teaching, research, and practice. A series of small visual essays representing a variety of experiences will illustrate my arguments, providing a picture of my particular context, mental processes, and dynamics during the Covid-19 pandemic.

29 Creating Data Visualizations for the Web with d3.js

Eugene Park

University of Minnesota Twin Cities

Workshop Description

There are many tools that a designer can use to visualize data and information. From using Adobe Illustrator's rudimentary graph tools to the more versatile and popular Tableau software, there are many options that students and instructors alike can use to bring their data into their practices. However, software-based visualization tools can be inflexible and limiting when it comes to creating graphs for the web. For designers who wish to have full control over every pixel in how their visualizations are presented, a programmatic approach will be more prudent. The problem, however, is that much of these programming languages come with a steep learning curve.

Realizing the obstacles behind the technical demands of programming graphs for the web, this workshop will go over the fundamentals of d3.js. Participants will learn how to define/link datasets to HTML/CSS and manipulate SVGs to create bar graphs, scatter plots, and line graphs. The intention behind this workshop is to equip more design instructors with the knowledge to expand their data visualization and information design curriculums into new student outcomes that go beyond print designs and prototypes.

Participants must have a laptop with a source-code editor (Atom, Coda, Sublime, Webstorm etc.) installed. While not required, it is recommended that participants have some familiarity with HTML/CSS since the workshop will be entirely dedicated to explaining how d3.js works.

Poster 01 **Contact Tracing in an Age of Community Transmitted Diseases**

William Culpepper
Academy of Art University

Poster Abstract

This poster will document and showcase student research, investigation, design process and the journey students took as they created a community health related interactive campaign. The community health related focus for the spring 2021 semester is contact tracing.

As the global pandemic is on the minds of everyone right now, designers are needed more than ever to help problem solve societal pandemic challenges.

Contact tracing is the process of identification of persons who may have come into contact with an infected person and subsequent collection of further information about these contacts.

At the end of the semester, students in this advanced design studio class produce a campaign of interactive deliverables and presentation videos that showcase a successful campaign. This poster will share successful results of student work along with key pitfall areas and struggles that occurred during the design journey.

Sample student positioning statements:

In this age, individuals are more likely to prioritize career opportunities and success over dating and relationships. This campaign will focus on a contact tracing campaign for STDs and focus on the following: testing, treatment, contact tracing (anonymous or direct alerts), and educational resources including counselors and online forums.

College students, faculty members, and campus employees are part of the same population that are returning to campus during this pandemic. A contact tracing platform and campaign that exists on a university campus and prioritizes privacy, will be created to allow for: symptom tracking, testing locations, current statewide and county restrictions, possible COVID-19 campus hotspots, report positive cases (report data on campus spread), and alert those exposed.

Sexual health is very important to all generations, however, it isn't accessible to everyone though. With this campaign, Queer and BIPOC individuals will be able to access a platform of resources for proper sexual health care using technology to connect LGBTQ individuals with safe spaces and resources for treatment, testing, contact tracing and support.

CONTACT TRACING IN AN AGE OF COMMUNITY TRANSMITTED DISEASES

POSTER OVERVIEW_

Document and showcase student research, investigation and a design process for the journey students took as they created a community health related interactive campaign.

At the end of the semester, students in this advanced design studio class produce a campaign of interactive deliverables and presentation videos that showcase a successful campaign.

COURSE DELIVERY_

100% online asynchronous

COURSE DESCRIPTION_

Nature of Interaction is a high-paced, project-intensive course where students look at opportunities created when branding meets an interactive design awareness campaign.

Each week, students are assigned a series of process steps that are aimed at bringing them closer to the successful conclusion of a single, semester-long project.

DESIGN PROBLEM_

As the global pandemic is on the minds of everyone right now, designers are needed more than ever to help problem solve societal pandemic challenges.

CONTACT TRACING_

The process of identification of persons who may have come into contact with an infected person and subsequent collection of further information about these contacts. Most countries have now developed and created their own contact tracing apps.

SAMPLE STATEMENTS_

This campaign will focus on university campuses and will prioritize privacy and include: symptom tracking, testing locations, current statewide and county restrictions, possible COVID-19 campus hotspots, reporting positive cases.

For this campaign, Queer and BIPOC individuals will be able to access a platform of resources for proper sexual health care using technology to connect LGBTQ individuals with safe spaces and resources for treatment, testing, contact tracing and support.

This campaign will focus on minimizing the spread of COVID-19 with an emphasis on international travel. Individuals who want to go back to everyday life while safely traveling.

This campaign will focus on a using mobile app GPS technology and websites to trace the spread of sexually transmitted disease (STDs), and provide access to doctors and counselors to the users.

KEY PITFALL AREAS FOR STUDENTS + FACULTY_

- _Not knowing your audience
- _How and where to find inspirations (hint, look towards your audience)
- _Selecting an idea before proper investigations, research and discovery
- _Struggling with initial concepts and ideas
- _Not spending enough time/detail on wireframes and sitemaps
- _Empower students to better understand deliverables through personas

CONSIDERATIONS_

How can designers help problem solve societal pandemic challenges?

How can we as educators provide a framework of problems to solve while not providing an exact framework that needs to be solved to allow students to critically analyze to find potential solutions?

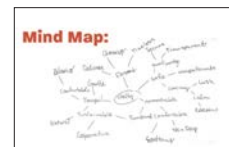
FEATURED STUDENTS_

Tianhao Chen / Emma Kelekoma
Amanda Lofgren / Bethany Mitchell
Essy Park / Laron Reed

WILLIAM CULPEPPER_

Online Director
School of Graphic Design
Academy of Art University

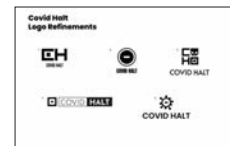
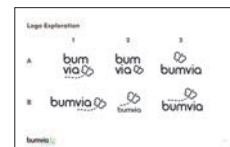
Mindmaps_



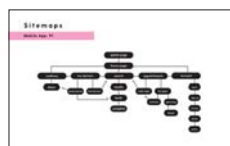
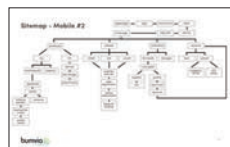
Personas_



Brand_



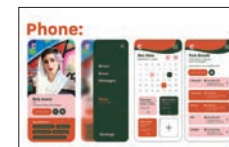
Sitemaps_



Wireframes_



Prototypes_



Mock-ups_



Poster 02 **Redefining the Designer’s Role as a Design Activist During the Global Pandemic: Mobile App Student Project Suggesting How to Overcome COVID-19**

Poster Abstract

Design education encourages students to learn by adopting a project-based curriculum. Ideal design education is not limited to studying design disciplines in the classroom. The value of design education will increase when learners are aware of current social problems and try to be engaged as problem solvers.

Hairi Han
Benedictine University

My institution is currently conducting 100% online graphic design courses due to the pandemic, and in the meantime, students have been working on a mobile app project with the opportunity to think about their social responsibilities and how to present their voice through design.

This poster will showcase COVID-19 related mobile apps created by senior graphic design major students in the spring semester 2021. Students began to explore how to help people in their community who stay at home for both work and study under quarantine. Each student has researched widely and deeply to discover beneficial solutions related to mental health, selfcare, daily planning, and social networking (how to maintain and promote meaningful relationships without physical contact under COVID-19). Then, students created practical and festive mobile apps from naming to prototypes that can contribute to the community. The significance of this student project is redefining the designer’s role as a social activist along with experiencing user-centered design.

Redefining the Designer's Role as a Design Activist during the Global Pandemic: Mobile App Student Project Suggesting How to Overcome COVID-19 (Part I)

Hairi Han • Associate Professor of Graphic Arts & Design • Benedictine University • UCDA Design Education Summit 2021: Re-

OVERVIEW

This poster is to share a recent student mobile app design project to cope with the continuing crisis of COVID-19. Designers' active engagement in social roles have been encouraged in the design curriculum. In addition, UI/UX is a trendy and intriguing area in design today. How can students' interest in facing social problems be stimulated, and how can they be urged to explore effective solutions in modern and creative ways? This project was initiated with these questions, and senior graphic design students implemented their action as design activists to help their communities with useful mobile apps to overcome the pandemic. The project objectives, process, challenges, work samples, and conclusion are addressed in the poster.

OBJECTIVES

This assignment was designed for students to be aware of the global public health emergency caused by COVID-19 and to take action by creating positive and practical mobile apps. Students researched diverse topics related to quarantine and suggested beneficial approaches to these topics in their app design. Functionality and usability were also taken into account in order to help maintain social distancing, mental health, physical health, safety, and/or virtual activities during the pandemic.

CHALLENGES

Some challenges persisted throughout the design execution. First, the COVID-19 pandemic is an unexpected event for everybody, so due to its unfamiliarity, the construction of effective remediation methods was hard to define and required more time and research. Second, considering the relatively small screen size of mobile devices, it was difficult to retain simplicity while, at the same time, preserving dynamic appeals. Next, maintaining legibility, readability, and a consistent user experience throughout page navigation were other challenges resulting from the small screen size. Finally, user compatibility testing was limited due to the restrictions in place for social distancing and quarantine.

CONCLUSION

Even though students worked under environmental constraints due to the global pandemic, they were capable of building sufficient working knowledge via virtual learning and performing design proficiency at an impressive standard. This public health-related mobile app design project is meaningful not only because students experienced user centered UI/UX design but because they also recognized urgent social problems, attempted to support our community, and provided efficient solutions/ contributions with their capabilities.

Working as a design activist for societal improvement is one of the important roles of design, and it will be continued in design education to enrich students' real-world experience and to help create a harmonious world by adding design synergy.

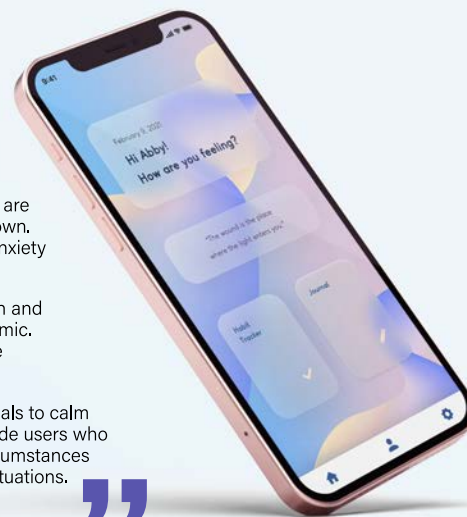
Care-19 | A Mental Health Caring App

Designed by Abigail Ang

“ There are many individuals who are experiencing a difficult time during lockdown. People have had increasing amounts of anxiety and depression, etc.

I created an app to prioritize mental health and the practice of self-care during the pandemic. My app is named Care-19 as a play on the words of the acronym COVID-19.

Care-19 provides a safe space for individuals to calm overwhelming emotions. This app will guide users who have trouble coping with the ongoing circumstances and help with finding peace in stressful situations.

”

Calpal | A Quarantine Scheduling App

Designed by Nida Ali

“ The Calpal app is targeted toward students and employees that have been working virtually because of quarantine.

People must adjust to a home environment instead of a school or workplace environment, where they would usually feel more motivation to get work done.

Calpal eases this transition by organizing your day so that you can get your work done while allowing yourself to relax as well. The app is simple, straightforward, and will quickly become any user's best friend.

”

PROCESS

For the mobile app design, students extensively researched related topics to the ongoing social crisis with respect to their target audience.

The content parameters are categorized into 4 options but are not limited to: method to manage schedules fitting a stay-at-home lifestyle, mental/physical health activities, online entertainment, and cotiquettee (COVID-19 etiquette).

Next, students created a proposal and wireframe sketches. The proposal described a mobile app summary including concept, content, objectives, target audience, goals, competing/relevant apps' inquiry, etc.

The wireframe sketches presented a visual map displaying information hierarchy, content position, usability/interactivity, design style, etc.

According to the research "Mobile Screen Resolution Stats in the United States of America in December 2020," 414 x 896 was identified as the most popular mobile screen size in the US, thus, students created their design based on this platform.

Students were also required to include all essential elements of app design.

As well as usability and functionality of UI/UX design, consistency throughout the app design for color, character style, menu, layout, icons, and accurate methods were explored.

Frequent discussions and critiques were exchanged during the design process in terms of proper use of assets, UI kits, and prototyping, with the goal of creating an intuitive, user-friendly, and aesthetically appealing design.



Wireframe Sketches: Abigail Ang (Top), Nida Ali (Bottom)

Poster 03 Responding to Student Need in the Early Months of the Pandemic

Charles Armstrong
University of Southern Indiana

Poster Abstract

As a design for social good ambassador, I am always looking for ways to tie teaching to social issues and concerns outside of the classroom. When the pandemic closed campuses last March, I discovered that several of my students had their food money tied up in a meal plan while their spending money disappeared when they lost campus jobs. After hearing of a student getting by on hand-outs from family and friends, I had to respond, and the CoronaCarePackage project was born.

A CoronaCarePackage consisted of “college food:” an eight-pound assortment snacks along with a hand-written note of encouragement. The first packages were sent anonymously to my students, but soon the problem revealed itself to be more expansive than just the University of Southern Indiana student body. To meet this larger need, a gofundme campaign was launched to raise money for more snacks and shipping.

The CoronaCarePackage project was equal parts public service and design for social good. Certain items were required to solicit orders and raise funds on social media. Designed items included branding, a website, social media marketing and promotions, mailing labels, package labels, personalized hand written notes, and thank you cards. Since the project failed to meet gofundme’s non-profit criteria, the branding brought legitimacy to the project for an audience beyond my own network. The designed mailing labels, as an example, provided a means for new orders from across the country, growing the project from a local endeavor to a nation-wide program.

In the end, 579 care packages were delivered, \$9271 raised, with orders and deliveries to and from communities in 31 states. The poster will tell the story of the project and the role that design played in its ultimate success.



CoronaCarePackage



Thank you very much for the needed support in these confusing times. Good times are ahead of us! God bless!



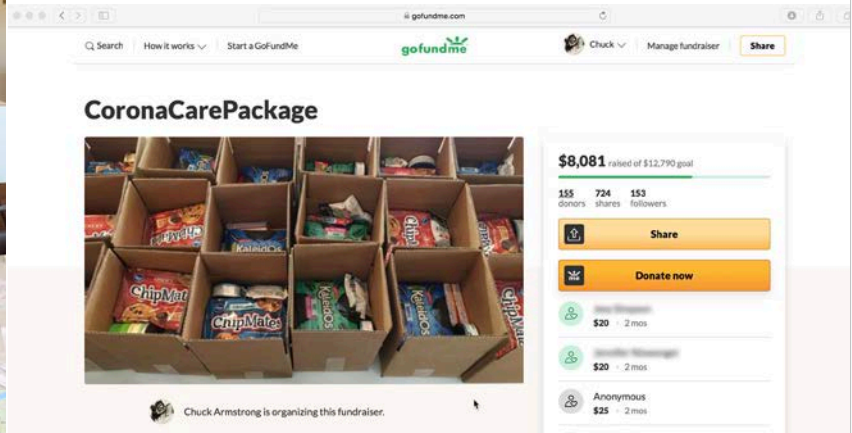
"...the people we sent to were so very happy. We sent one to a child we knew needed a little cheer and he called us so excited."



The CoronaCarePackage project was a response to student need when our campus shut down in March, 2020. I learned of a student whose campus meal plan became suddenly inaccessible in addition to losing her campus job. With no money for groceries, the student relied on the generosity of an older sister to eat her one meal a day while trying to continue her studies and studio classes in five different, and constantly changing, Zoom formats.

At the height of the project, as many as 17 volunteers worked to purchase, sort, pack, write a personal note, label, ship, and hand-deliver CoronaCarePackages to students and families needing a little emotional lift as their world was turning upside down. Nearly 200 individual donors chipped in to raise the money to purchase inventory, shipping supplies, and cover the postage.

At the project's completion, we shipped or delivered 579 CoronaCarePackages to students and families in need in communities from 31 states. Donations came from all over as well, and \$9,271.00 was raised through a combination of the gofundme campaign, credit card donations through PayPay, checks, and cash.



Poster 04 Emotion Under the Mask

Poster Abstract

With the COVID-19 pandemic taking place in our world, we are taking measures to reduce risk of transmission by utilizing masks; however, with the use of a mask, we lose sight of a majority of the face which provides us information such as emotion through facial expression.

Stuart Zizzo

Pittsburg State University

The purpose of this poster is to reassess our new view of the face in a study to see how much information (emotion/expression) can be perceived while a mask covers half the face. This research will be achieved first by capturing images of individuals of various ethnic backgrounds to encompass different facial structures and muscle control, and second by surveying the community to see their interoperations to make a quantifiable result. This will provide key information to help identify expressions at a better rate.



Emotions Under the Mask

Stuart Zizzo

Pittsburg State University, 1701 S. Broaway, Pittsburg, KS 66762

Introduction

Emotions have always been apart of human nature and interaction. We as humans display emotions in various facial expressions and the brain interprets these expressions to evaluate persons' emotional state. The brain looks that the face and evaluates the mouth, cheeks, eyes eyebrows, and forehead to interpret the expression.

With the COVID-19 pandemic taking place in our world, we are taking measures to reduce risk of transition by utilizing masks; however, with the use of a mask, we lose sight of a majority of the face which provides us a bunch of information such as emotion through facial expression.

The purpose of this poster is to reassess our new view of the face in a study to see how much information (emotion/expression) can be perceived while a mask covers half the face. This will provide key information to help identify expressions at a better rate.

Methods

This research will be achieved by first capturing portraits of individuals to encompass different facial structures and muscle control, both with a mask on and off. In these portraits, the model will display 5 emotions: Happiness, Sadness, Anger, Surprise, and Confusion. A total of 10 models will be used to capture a total of 100 portraits. These portraits will then be put into a survey format of 25 questions. The portraits will be selected by a random number generator to ensure no bias is present in image choice. The survey will be then sent out to the general school populace to create quantifiable results.

Results

After sending out the surveys, a total of 77 responses were recorded. The responses showed that the emotions expressed with the mask on were more difficult to identify with only an average of 20 respondents correctly answering the questions.

Analysis

After looking at these results, its apparent that the mask does hinder the interpretation of emotions and expressions. This is important to know due to the fact that if you cannot display an emotion, then you cannot convey the correct intonation or information. This can lead to misinterpretations by people in the general public or even in the classroom setting in schools. These results are very important as it can completely change the context of a situation. It shows that we need to learn better interpretation skills or other way of expressing them selves.



Poster 05 ***Nourish: A System to Review Nutritious Foods, Improve Awareness of Healthy Eating, and Revitalize Our Community***

Poster Abstract

A community partnership between a regional food bank and a 4-year, public undergraduate university gave rise to a practical design solution that helps define and track the nutritional quality of everyday food items. Initiated by organizational need to support procedures and policies with technology, *nourish* (<http://nourish.us.org>) highlights a stop-light approach for recognizing foods to encourage with use of visual aids to help make decisions at a glance, while maintaining an empirically validated analysis of nutrient density.

David Wang
James Madison University

This poster session will reiterate the primary features of *nourish*, an integrated web application that represents a 5-year progression of academic research and integrative learning. Recent improvements introduce visual aids designed for food pantry clients, as well as technical revisions that re-align search results with the Healthy Eating Research (HER) Nutrition Guidelines for the Charitable Food System (sponsored by the Robert Wood Johnson Foundation). Previous iterations of this award-winning, grant-funded research have been presented to key stakeholders, including Feeding America, the largest hunger-relief organization in the United States.

The overall impact of this community-based project aims to inform decisions about food purchasing in a food bank environment and provide opportunities to educate the public. The design process for *nourish* is highly collaborative. Collaborators include students, faculty, researchers, alumni, and community partners with expertise from professional disciplines, including dietetics, health sciences, media art and design, and food insecurity. An outcome of the live session will include a virtual chat to discuss lessons learned for engaged learning experiences with undergraduate students. Audience members will be able to provide valuable feedback to guide future revisions for the *nourish* system.

nourished

AN EDUCATIONAL TOOL TO HELP MAKE HEALTHY CHOICES, EASY CHOICES!



often

Foods that are coded green are most nutritious.

They may have more health-promoting nutrients such as vitamins, minerals, and fiber.

Green coded foods should be chosen often.



sometimes

Foods that are coded yellow are nutritious.

They may have more added sugar, salt, and fat than green coded foods. Yellow coded foods should be chosen sometimes.



rarely

Foods that are coded red are the least nutritious.

They may have less health-promoting nutrients and higher amounts of added sugar, salt, and fat.

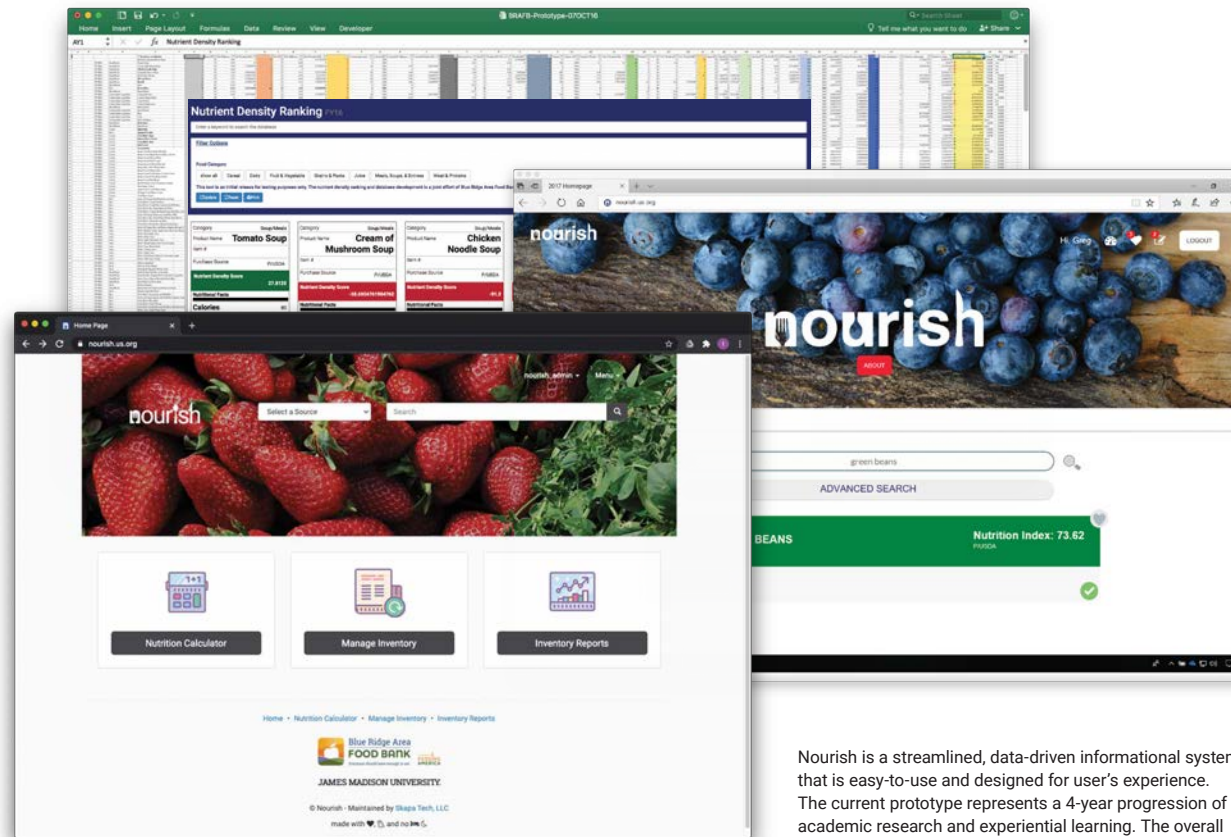
In excess, red coded foods may harm health and should be chosen rarely.



Blue Ridge Area
FOOD BANK

PROUD TO PARTNER WITH

JAMES MADISON UNIVERSITY



Nourish is a streamlined, data-driven informational system, that is easy-to-use and designed for user's experience. The current prototype represents a 4-year progression of academic research and experiential learning. The overall impact of this community-based project aims to inform decisions about food purchasing in a food bank environment and provides future opportunities to educate the public.

nourish

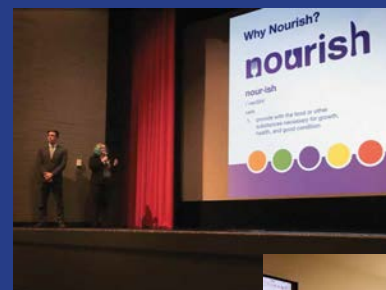
A web-based solution designed to identify nutritious foods.

Through a campus-community partnership, this innovative approach aims to solve the "wicked problem" of food insecurity to help achieve a vision of a hunger-free and healthier America. This collaborative effort between the Blue Ridge Area Food Bank (BRAFB) and James Madison University (JMU), improves a food bank's ability to make informed purchasing decisions and provide nourishing food to our neighbors in need. Project collaborators include faculty, researchers, and community partners with expertise from

a variety of professional disciplines including dietetics, health sciences, interactive design, and computer information systems. As a form of integrative learning, undergraduate students in three academic colleges, and a variety of degree programs, combined efforts to build a technology that utilizes an evidence-based food scoring system, user experience, and integrated features that allows the user to search and identify nutritious foods while tracking the nutritional quality of food purchases over time.

Engaged Learning among JMU's colleges and our community.

This project included a collective experience for capstone students to apply their skills and better understand the potential of combining both analytical and creative approaches to increase the role of design in society. As many students typically prepare for opportunities outside of academia, addressing a "wicked problem" in a culminating project allows students to apply civic knowledge to important issues as part of a larger community. Participation in collective action also reinforces the value faculty research and public education.



Through a series of formal checkpoints, student work was competitively selected for additional iterations based on the quality of each team's research, insights from expert consultants, and continued dialogues. As part of the project's pedagogy, alumni offered mentorship and expertise to help encourage risk-taking, build trust, and guide future discussions. A formal, public presentation allowed the capstone students to share their work with peer groups, faculty, alumni, parents, and community members.



As a method to encourage outreach and inspire curiosity, students toured the facilities of a local food bank and participated in a kickoff meeting, which allowed the stakeholders to present the project's objectives and establish a dialogue between community partners and students.



The research and development of the *Nutrient Density Scoring System: Collaboration with JMU and Blue Ridge Area Food Bank* is also supported by the Feeding America National Office (FAND) and university funding is administered by the Office of Sponsored Programs. *Key stakeholders include:*
Blue Ridge Area Food Bank in Verona, Virginia
 Michael McKee – CEO & Grant Sponsor
 Michelle Hesse, PhD, RD – Project Originator & Director of Agency Relations and Programs
James Madison University in Harrisonburg, Virginia
 David Wang, MFA – Principal Investigator & Assistant Professor, School Media Arts & Design in the College of Arts and Letters
 Andrew A. Peachey, DrPH – Co-Principal Investigator & Associate Professor and Academic Unit Head for the Department of Health Sciences in the College of Health and Behavioral Studies

Poster 06 Resource: Student Designers Working with Clients to Solve Problems

Poster Abstract

Designers are problem-solvers. Designers are resourceful. This unforgettable year has challenged all faculty, regardless of discipline or program level, to create new opportunities for their students to obtain professional experience during their education.

Lorrie Frear

Rochester Institute of Technology

Carol Fillip

Rochester Institute of Technology

Keli DiRisio

Rochester Institute of Technology

While formal internship opportunities may have decreased during the pandemic, our faculty has reestablished, reorganized, reimagined and restarted a student-run design studio concept where students create design solutions for clients. The structure of this design studio is similar to that of professional practice where students have strict deadlines and budgets.

Research and Respond

Several faculty members correspond with area companies and non-profit organizations who have reached out to our department for design and marketing assistance. The faculty select the most promising projects for the students to work on for the next semester.

React and Regenerate

Faculty then select upper-level undergraduate students to work individually or in teams as is required by the number and complexity of projects undertaken for the semester. Faculty serve as account executives; working with clients and students to identify deliverables and to reinforce deadlines.

Reevaluate and Resolve

Faculty and students meet on a weekly basis, currently on Zoom to check-in and discuss progress. In the post-Covid-19 world, faculty and students will meet weekly in the student design studio space on campus. Students follow design thinking strategies as they conduct research, create concepts, prepare client presentations, participate in feedback sessions and critiques, confer with vendors and experts, conduct testing, and execute their solutions for professional implementation.

Relate and Represent

This poster will discuss the structure and mode of operation of the student design firm, and highlight some of the professional projects undertaken during Spring Semester 2021, with emphasis given to the project briefs and expectations, deliverables, deadlines, budget constraints, and outcomes. This project is a valuable resource for both students and community organizations.

Re source

student designers
working with clients
to solve problems



UCDA Virtual Design Education Summit + May 25–27, 2021

Keli DiRisio, Assistant Professor
Carol Phillip, Associate Professor
Lorrie Frear, Professor

RIT

This unforgettable year has challenged all faculty, regardless of discipline or program level, to create new opportunities for their students to obtain professional experience during their education. While formal internship opportunities may have decreased during the pandemic, our faculty has re-imagined a student run design studio concept where students create design solutions for clients.



command+g
design lab

FOUNDED BY WOMEN IN GRAPHIC DESIGN AT RIT



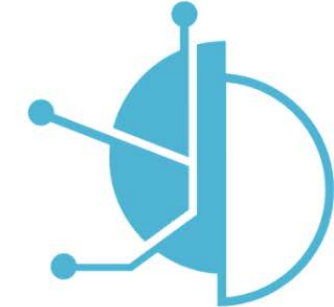
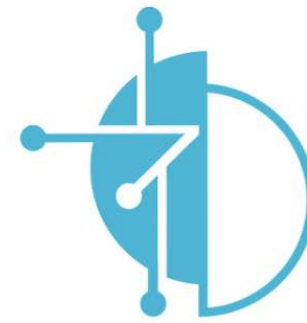
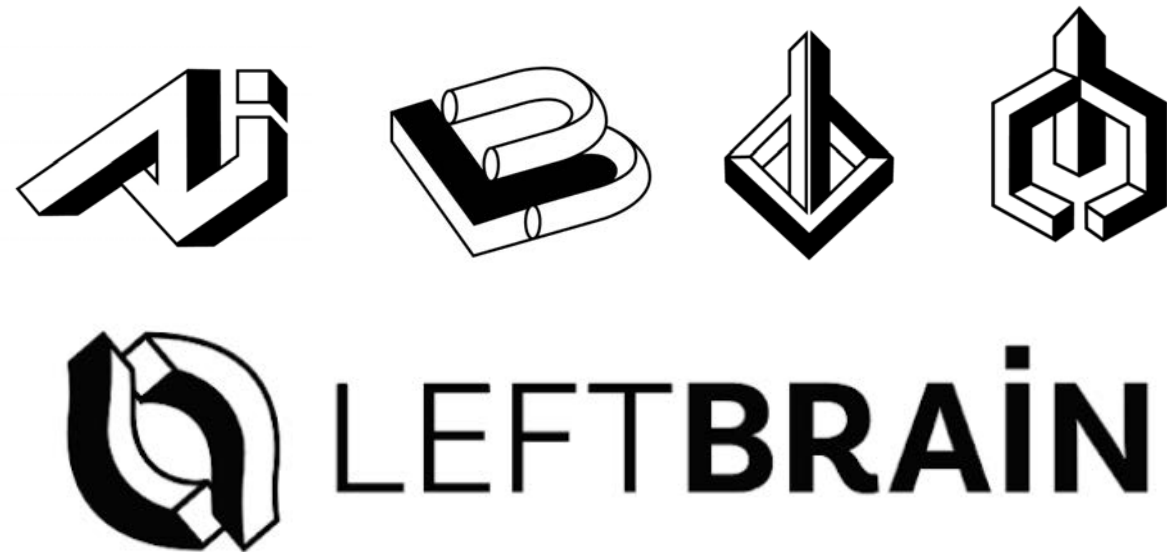
Left Brain

San Jose, California

Left Brain enables entrepreneurs, venture capitalists and private investors with constructing a portfolio strategy and providing them with large company corporate development services. The company also developed AI playbook including operationalization and deployment of models into production and designed image and speech recognition models.

Graphic Design and Command G was contacted by an RIT engineering alumnus who sought our design assistance in the creation of branding assets for his artificial intelligence company, Left Brain Consulting. Our client listed the following assets needed for his company: a distinctive mark, logotype, a template design for presentation decks, product naming, identity elements, and icons for two Ai-related products, and assistance with interactive navigation strategies.

Faculty, students, and the client met on a weekly basis to present new ideas, provide feedback, and edit options. Students completed the first phase of the project during the semester, and we plan to continue working with this client in the months ahead to complete the branding system.



LEFTBRAIN

LEFT
BRAiN



LEFTBRAIN

LEFTBRAiN

left
BRAiN

LEFTBRAiN

LEFT
BRQIN

LEFT
BRAiN

LEFT
BRQIN

“The student designers are all motivated, talented, and kind and the professors are supportive, knowledgeable, and helpful. Working with real clients has taught me valuable communication skills and working on a team has taught me valuable collaboration skills. While we have had our ups and downs, the team has made my experience a highlight of this semester.” STUDENT

Big Springs Museum Caledonia, New York

Big Springs Museum is a small local history museum in Caledonia, New York. Located in Livingston County just outside of Rochester, Caledonia is a small village which is located on a spring. This area is a productive source of rainbow trout. A local farmer and businessman named Seth Green saw the potential of this resource, and created the first fish hatchery there in the United States in 1864.

The leaders of this museum came to RIT for assistance with consistent visual messaging across all platforms and application/delivery methods to set it apart from other local museums and historic sites. This project included creating new branding assets to be used on all printed and digital communications including signage and exhibits, and social media promotion.



The Fish Hatchery is still active, and is listed on the National List of Historic Places. This resource is a source of local pride and revenue.



“It’s common to hear people complain about group projects, but my experience on this team of designers has been one of the most positive experiences of my life” STUDENT

Mental Health Literacy Campaign written by youth, for youth

Due to Covid, it became apparent that youth were struggling with mental health issues. Common Ground started an initiative called FLX Teens (Finger Lakes Teens) Are Alright. Fifteen kids from five counties are involved in weekly remote meetings, to discuss their mental health. RIT's Command g was brought on board to bring their words to life.

For five weeks the RIT Team met with the group of kids, (ages 13-17) and heard about their days and their accomplishments, everything from winning a volleyball game to completing rehab to coming out to a friend. These emotionally charged online meetings allowed the kids to talk about how they felt, and created a sense of community for them.



Zine + Posters + Social Media + Stickers + Bookmarks



We brainstormed ideas with the group, and worked to figure out how to give their words and thoughts a visual presence. Together we came up with the ideas of designing a zine, stickers, posters, bookmarks and created a social media campaign to be featured during May, Mental Health Awareness month.

“This was one of the most important and meaningful projects I have worked on in recent years” CAROL FILLIP



command+g design lab

FOUNDED BY WOMEN IN GRAPHIC DESIGN AT RIT

Command G is a student-run design studio, housed on the RIT campus.

In 2018 four female RIT students conceived of a design studio and embarked on creating a plan to make their vision of a stand-alone design firm a reality.

Command G's mission is to empower high performing design students to work on client projects, while learning how to run their own business.

Command G is a place for students to grow professionally, foster a strong network to support that growth, and to use their united efforts to bring design for the greater good to the community.

Featuring the work of our skilled graphic designers on campus, Command G creates a pathway for RIT student designers to earn recognition, build their portfolio of work, and experience the day to day activities in a professional design studio. The students have the guidance of Graphic Design Faculty on all projects.

“I am very lucky to have been part of such an amazing team this semester. My fellow student designers have been a dream to work with, collaborating with these talented ladies has taught me how working on a team should be. The professors have been amazing throughout this experience as well. They prepared us for working with real clients and how to handle the ups and downs of the process. I am excited to be taking what I've learned and applying it to the start of my career later this year!”

STUDENT

RIT | Rochester Institute
of Technology

Poster 07 The (notso) Short Fest

Poster Abstract

As the COVID crisis took over our daily lives, connecting to others became of overwhelming importance. In isolation, artists reached out to their peers through video conferencing software and they got comfortable sharing their work within the spaces where they make it.

Jeanne Criscola

Central Connecticut State University

The Transart (notso) Short Fest is one such creative initiative that came out of this yearning to connect, make, and share. The 5-hour collection of 77 videos created by Transart Institute's students, faculty, and advisors from around the globe was conceived, compiled, and curated by Jean Marie Casbarian, a faculty member and advisor of an international low-residency PhD degree program. The festival celebrates 72 creative minds that make up the series of 5 chapters. The works made by international artists span over 16 years since the inception of the unique MFA program, now awarding PhDs in Creative Research.

In an interview for The New Haven Independent, Brian Slattery posits:

The film festival is thus another way artists have found to connect with one another during the Covid-19 pandemic — and is emblematic of how the move toward more online work has in some ways made collaborations easier.

Casbarian responds:

"I'm finding artists are reaching out in more analog ways also with analog processes"

"We're on the screen so much that there's this desire to come back into the body..."

Now that we have forged ways to eliminate our distances with virtual ways to interact with our global neighbors, what's next? How will these global ventures impact curatorial practice in the short-term, long-term? The Ely Center of Contemporary Art re-curated the festival simultaneously on-site and on-line at <https://elycenter.org/not-so-short-fest> fostering its commitment to:

"...not only diversity and inclusion, but also to building a global community, that can provide a more global view for artists and audiences."

Repurpose : The Transart (notso) Short Fest

JEANNE CRISCOLA | CENTRAL CONNECTICUT STATE UNIVERSITY

COVID has made curators and makers find new approaches to many aspects of their methods. With options now opened through virtual interaction applications that eliminate our distances with our global neighbors, what's next? How will curatorial practice be changed in the short-term and in the long-term?

The *Transart (notso) Short Fest*, a creative initiative conceived, compiled, and curated by Jean Marie Casbarian, Transart Institute faculty and advisor, came out of a yearning to connect, make, and share during the COVID pandemic.

Transart Institute, an international low-residency art school founded and operated entirely by artists, has fostered a vibrant community of students, faculty and advisors from almost every corner of the globe. The festival includes 77 videos presented in five, one-hour chapters over the course of 11 weeks. Casbarian, along with Taylore C. Wilson, produced the international festival to celebrate the 72 creative minds whose works span a 16-year time frame since the inception of this unique MFA now awarding PhD's in Creative Practice.

The Ely Center of Contemporary Art, under the leadership and creative direction of Jeanne Criscola, worked with Casbarian to re-curate the festival, simultaneously on-site and on-line. Criscola extended the reach of the transglobal art experience by organizing seven tangential Roundtable Talks with the participating artists, choreographers, and curators. With themes around friendship, movement and dance, geographic borders, and curatorial challenges, the moderated Talks were followed by a Q & A period, widening the circle of community within the confines of a global pandemic and opening new possibilities for all.

<https://vimeo.com/544251735/4071189b8b>

<https://elycenter.org/not-so-short-fest>

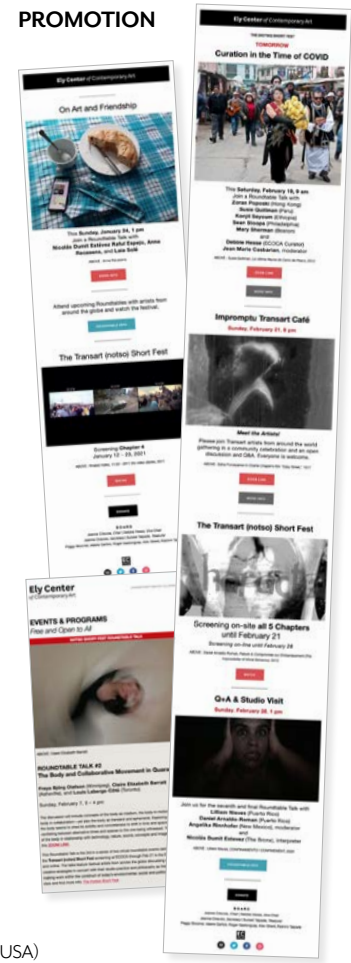
<https://elycenter.org/roundtable-talks>



INTERNATIONAL ARTISTS

- LEAH DECTER (Canada)
- KAYOKO NAKAJIMA (Japan/NY)
- JAIR TAPIA (Mexico)
- AURORA DEL RIO (Italy/Germany)
- SABRI IDRUS (Malaysia)
- FREYA BJÖRG OLAFSON (Canada)
- BILL RATNER (LA, USA)
- LOUIS LABERGE-CÔTÉ (Canada)
- SARAH BENNETT (UK)
- NICOLAS DUMIT ESTÉVEZ (Bronx, USA)
- MALVINA SAMMARONE (Brazil)
- MARY SHERMAN (Boston, USA)
- ZORAN POPOSKI (Macedonia/Hong Kong)
- QUINTÍN RIVERA TORO (Puerto Rico)
- CHERYL HIRSHMAN (MA, USA)
- JAY SULLIVAN (NJ, USA)
- SIMON DONOVAN (TX, USA)
- LINDA DUVAL (Canada)
- JOMICHELLE PIPER (Australia)
- HANS TAMMEN (NYC, USA)
- ZEERAK AHMED (Pakistan/USA)
- ANGELIKA RINNHOFER (NM, USA/Germany)
- ANNE SOPHIE LORANGE (Norway)
- SEAN REES (USA/Canada)
- CHRISTOPHER DANOWSKI (USA/UK)
- RUTH NOVACZEK (UK)
- RODOLFO COSSOVICH (Argentina/Shanghai)
- CLAIRE ELIZABETH BARRATT (USA/UK)
- MICHAEL BOWDIDGE (UK)
- CHRISTIAN GERSTHEIMER (MI, USA)
- MARIANA ROCHA (Brazil)
- VALERIE WALKERDINE (UK)
- GABRIELA GUSMÃO (Brazil)
- DAVID CHALMERS ALESWORTH (Pakistan/UK)
- GEOFF COX (UK)
- KONJIT SEYOUM (Ethiopia)
- DANIEL MARCHWINSKI (MI, USA)
- JEANNE CRISCOLA (CT, USA)
- KHALED HAFEZ (Egypt)
- ANA MACARTHUR (NM, USA)
- ANGELIKI AVGITIDOU (Greece)
- SUSIE QUILLINAN (Peru/Australia)
- GABRIELLE SENZA (MA, USA)
- ANNA BINTA DIALLO (Canada)
- RAPHAEL RAPHAEL (Hawaii/Greece)
- DAFNA NAPHTALI (NYC, USA)
- GEORGE ANGELOVSKI (Singapore/Australia)
- MARGARET HART (MA, USA)
- DANIAL HYATT (Pakistan)
- STEPHANIE REID (TX, USA)
- RORI KNUDTSON (USA/Denmark)
- DEBORAH CARRUTHERS (Canada)
- JOSE DRUMMOND (Portugal/Shanghai)
- DEREK OWENS (NYC, USA)
- IRA HOFFECKER-SATTLER (Canada)
- STEPHAN TAKKIDES (Germany/Cyprus)
- STEWART PARKER (NYC, USA/Scotland)
- SEAN STOOPS (PA, USA)
- LILLIAM NIEVES (Puerto Rico)
- JOSEPHINE TURALBA (Philippines)
- DAMON AYERS (OR, USA/Hong Kong)
- SHEILA LYNCH (IL, USA)
- MIKKEL NIEMANN (Denmark)
- LINDEY ANDERSON (CO, USA)
- CHRISTINE SHANNON (WA, USA)
- ALEJANDRO FARGOSONINI (CA, USA)
- JUDY MAZZUCCO (USA)
- JAYE MOSCARIELLO (CA, USA)
- NICKI STAEGER (PA, USA)
- DANIEL ARNALDO-ROMAN (Puerto Rico)
- and
- JEAN MARIE CASBARIAN, CURATOR (NYC, USA)

PROMOTION



ON-LINE SCREENING SCHEDULE

Ely Center of Contemporary Art

The Transart (notso) Short Fest

Conceived, compiled, and curated by Jean Marie Casbarian | Produced by Jean Marie Casbarian and Taylore C. Wilson

December 7, 2020 - February 21, 2021

The (notso) Short Fest is a 5-hour collection of video shorts created by Transart Institute's MFA students, faculty and advisors from around the globe. Conceived, compiled, and curated by Jean Marie Casbarian (faculty + advisor), the festival celebrates the creative minds of these international artists over the span of 16 years since the inception of this unique, international low-residency MFA and PhD program.

Five hours of 77 video shorts by 72 artists make up the series of hourly chapters that will screen cumulatively over 11 weeks.

[Press Release](#) | [Read the New From Independent Review by Brian Stattery](#)

Watch the 5-hour video

Select a Chapter

- The (notso) Short Fest: Chapter 1**
December 7 - 18, 2020 | Ely Center of Contemporary Art
- The (notso) Short Fest: Chapter 2**
December 19 - 30, 2020 | Ely Center of Contemporary Art
- The (notso) Short Fest: Chapter 3**
December 31 - January 11, 2021 | Ely Center of Contemporary Art
- The (notso) Short Fest: Chapter 4**
January 12 - 23, 2021 | Ely Center of Contemporary Art
- The (notso) Short Fest: Chapter 5**
January 24 - February 4, 2021 | Ely Center of Contemporary Art

ARTISTS

Leah Decter (Canada)	Christopher Danowski (USA/UK)	Daniel Hyatt (Pakistan)
Kayoko Nakajima (Japan/NY)	Ruth Novacek (UK)	Stephanie Reid (TX, USA)
Jair Tapia (Mexico)	Rodolfo Cossovich (Argentina/Shanghai)	Rori Knudtson (USA/Denmark)
Aurora Del Rio (Italy/Germany)	Valerie Walkerdine (UK)	Deborah Carruthers (Canada)
Sabri Idrus (Malaysia)	Clare Elisabeth Bennett (USA/AU)	Jose Drummond (Portugal/Shanghai)
Freya Björg Olafson (Canada)	Michael Bowdidge (UK)	Derek Owens (NYC, USA)
Bill Ratner (LA, USA)	Christian Gerstheimer (MI, USA)	Mariana Rocha (Brazil)
Louis Laberge-Côté (Canada)	Maria Rocha (Brazil)	Valerie Walkerdine (UK)
Sarah Bennett (UK)	Victoria Waldman (EJC)	David Chalmers Alesworth (Pakistan/UK)
Nicolas Dumit Estévez (Bronx, USA)	Gabriel Senza (MA, USA)	Geoff Cox (UK)
Malvina Sammarone (Brazil)	Anna Binta Diallo (Canada)	Konjit Seyoum (Ethiopia)
Mary Sherman (Boston, USA)	David Chalmers Alesworth (Pakistan/UK)	Daniel Marchwinski (MI, USA)
Zoran Poposki (Macedonia/Hong Kong)	Geoff Cox (UK)	Jeanne Criscola (CT, USA)
Quintín Rivera Toro (Puerto Rico)	Konjit Seyoum (Ethiopia)	Khaled Hafez (Egypt)
Cheryl Hirshman (MA, USA)	Lillian Nieves (Puerto Rico)	Ana MacArthur (NM, USA)
Jay Sullivan (NJ, USA)	Lillian Nieves (Puerto Rico)	Angélica Rinnhofer (NM, USA/Germany)
Simon Donovan (TX, USA)	Josephine Turalba (Philippines)	Freya Björg Olafson (Canada)
Linda Duval (Canada)	Damon Ayers (OR, USA/Hong Kong)	Christian Gerstheimer (MI, USA)
Jomichelle Piper (Australia)	Sheila Lynch (IL, USA)	Mariana Rocha (Brazil)
Hans Tammen (NYC, USA)	Mikkel Niemann (Denmark)	Victoria Waldman (EJC)
Zeerak Ahmed (Pakistan/USA)	Lindsey Anderson (CO, USA)	Gabriel Senza (MA, USA)
Angelika Rinnhofer (NM, USA/Germany)	Christine Shannon (WA, USA)	Anna Binta Diallo (Canada)
Anne Sophie Lorange (Norway)	Alejandro Fargosonini (CA, USA)	Raphael Raphael (Hawaii/Greece)
Sean Rees (USA/Canada)	Judy Mazzucco (USA)	Stefan Takkides (Germany/Cyprus)
Christopher Danowski (USA/UK)	Jaye Moscariello (CA, USA)	Stewart Parker (NYC, USA/Scotland)
Ruth Novacek (UK)	Nicki Staeger (PA, USA)	Sean Stoops (PA, USA)
Rodolfo Cossovich (Argentina/Shanghai)	Daniel Arnaldo-Roman (Puerto Rico)	Lilliam Nieves (Puerto Rico)
Valerie Walkerdine (UK)	and	Lillian Nieves & Daniel Arnaldo-Roman San Juan, PR
Clare Elisabeth Bennett (USA/AU)	JEAN MARIE CASBARIAN, CURATOR (NYC, USA)	and
Michael Bowdidge (UK)		Jean Marie Casbarian (NYC, USA)
Christian Gerstheimer (MI, USA)		
Maria Rocha (Brazil)		
Victoria Waldman (EJC)		
Gabriel Senza (MA, USA)		
Anna Binta Diallo (Canada)		
David Chalmers Alesworth (Pakistan/UK)		
Geoff Cox (UK)		
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Sean Stoops (PA, USA)		
Lilliam Nieves (Puerto Rico)		
Lillian Nieves & Daniel Arnaldo-Roman San Juan, PR		
and		
Jean Marie Casbarian (NYC, USA)		



ON-SITE SCREENING CALENDAR

- Chapter 1 : December 7 - 18, 2020
- Chapter 2 : December 19 - 30, 2020
- Chapter 3 : December 31, 2020 - January 11, 2021
- Chapter 4 : January 12 - 23, 2021
- Chapter 5 : January 24 - 3, 2021
- Collective 5 hours : February 5 - 21, 2021



GLOBAL ROUNDTABLE TALKS

On Art and Friendship
Sunday, January 24, 1 PM
Nicolás Dumit Estévez Raful Espejo | Bronx 1 PM
Anna Recasens | Jerez de la Frontera 7 PM
Laia Solé | Barcelona 7 PM

Art Over the Border During a Pandemic
Sunday, January 31, 1 PM
Mikkel Niemann | Denmark 7 PM
Christian Gerstheimer | Michigan 12 NOON

The Body & Collaborative Movement in Quarantine
February 7, 3 PM
Freya Bjorg Olafson | Winnipeg 2 PM
Claire Elizabeth Barratt | NYC 3 PM
Louis Laberge-Côté | Toronto 3 PM

Place, Pandemics, & the Suspension of Time
Sunday, February 14, 4 PM
JoMichelle Piper | Sydney 8 AM
Sheila Lynch | Chicago 3 PM
Anne Sophie Lorange | Norway 10 PM
Aurora Del Rio | Germany 10 PM
Linda Duval | Saskatoon 3 PM
Leah Decter | Winnipeg 3 PM
Stephanie Reid | Austin 3 PM

Curation During the Time of COVID
Saturday, February 20, 9 AM
Zoran Poposki | Hong Kong 10 PM
Susie Quillinan | Peru 9 AM
Konjit Seyoum | Ethiopia 5 PM
Sean Stoops | Philadelphia 9 AM
Mary Sherman | Boston 9 AM
Debbie Hesse | New Haven 9 AM

Impromptu Transart Café
Sunday, February 21, 6 PM

Studio Visit and Q & A
Sunday, February 28, 1 PM
Lillian Nieves & Daniel Arnaldo-Roman | San Juan, PR 1 PM
Angelika Rinnhofer | Albuquerque 10 AM
Nicolás Dumit Estevez | | Bronx 1 PM

REPURPOSE, RECURATE, RENEW

The Transart (notso) Short Fest

JEANNE CRISCOLA
ASSOCIATE PROFESSOR
CENTRAL CONNECTICUT STATE UNIVERSITY

UCDA EDUCATOR CONFERENCE | VIRTUAL | MAY 27, 2021

This poster represents an initiative sparked by the isolation many of us found ourselves confronting in 2020.

For Jean Marie Casbarian, the yearning to connect, make, and share during the pandemic took on a much larger form than she had imagined.

Casbarian, faculty and advisor to Transart Institute, an international low-residency art school founded by artists, put out a call for videos to its community of students, alumni, and faculty from all corners of the globe.

She anticipated relatively few submissions. But actually, everyone jumped at her request because we all wanted to connect, including myself.



International Artists

- LEAH DECTER (Canada)
- KAYOKO NAKAJIMA (Japan/NY)
- JAIR TAPIA (Mexico)
- AURORA DEL RIO (Italy/Germany)
- SABRI IDRUS (Malaysia)
- FREYA BJÖRG OLAFSON (Canada)
- BILL RATNER (LA, USA)
- LOUIS LABERGE-CÔTÉ (Canada)
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- NICOLAS DUMIT ESTÉVEZ (Bronx, USA)
- MALVINA SAMMARONE (Brazil)
- MARY SHERMAN (Boston, USA)
- ZORAN POPOSKI (Macedonia/Hong Kong)
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- CHRISTIAN GERSTHEIMER (MI, USA)
- MARIANA ROCHA (Brazil)
- VALERIE WALKERDINE (UK)
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- DAVID CHALMERS ALESWORTH (Pakistan/UK)
- GEOFF COX (UK)
- KONJIT SEYOUM (Ethiopia)
- DANIEL MARCHWINSKI (MI, USA)
- JEANNE CRISCOLA (CT, USA)
- KHALED HAFEZ (Egypt)
- ANA MACARTHUR (NM, USA)
- ANGELIKI AVGITIDOU (Greece)
- SUSIE QUILLINAN (Peru/Australia)
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- ANNA BINTA DIALLO (Canada)
- RAPHAEL RAPHAEL (Hawaii/Greece)
- DAFNA NAPHTALI (NYC, USA)
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- ALEJANDRO FARGOSONINI (CA, USA)
- JUDY MAZZUCCO (USA)
- JAYE MOSCARIELLO (CA, USA)
- NICKI STAEGER (PA, USA)
- DANIEL ARNALDO-ROMAN (Puerto Rico)
- AND
- JEAN MARIE CASBARIAN, CURATOR (NYC, USA)

Repurpose : The Transart (notso) Short Fest

JEANNE CRISCOLA | CENTRAL CONNECTICUT STATE UNIVERSITY

COVID has made curators and makers find new approaches to many aspects of their methods. With options now opened through virtual interaction applications that eliminate our distances with our global neighbors, what's next? How will curatorial practice be changed in the short-term and in the long-term?

The *Transart (notso) Short Fest*, a creative initiative conceived, compiled, and curated by Jean Marie Casbarian, Transart Institute faculty and advisor, came out of a yearning to connect, make, and share during the COVID pandemic.

Transart Institute, an international low-residency art school founded and operated entirely by artists, has fostered a vibrant community of students, faculty and advisors from almost every corner of the globe. The festival includes 77 videos presented in five, one-hour chapters over the course of 11 weeks. Casbarian, along with Taylor C. Wilson, produced the international festival to celebrate the 72 creative minds whose works span a 16-year time frame since the inception of this unique MFA now awarding PhD's in Creative Practice.

The Ely Center of Contemporary Art, under the leadership and creative direction of Jeanne Criscola, worked with Casbarian to re-curate the festival, simultaneously on-site and on-line. Criscola extended the reach of the transglobal art experience by organizing seven tangential Roundtable Talks with participating artists, choreographers, and curators. With themes around friendship, movement and dance, geographic borders, and curatorial challenges, the moderated Talks were followed by a Q&A period, widening the circle of community within the confines of a global pandemic and opening new possibilities for all.

<https://www.csc.edu/2021/02/01/repurpose/>
<https://elycenter.org/repurpose-short-fest/>
<https://elycenter.org/roundtable-talks/>



ON-LINE SCREENING SCHEDULE

Ely Center of Contemporary Arts

The Transart (notso) Short Fest

December 7, 2020 - February 21, 2021

The festival (notso) Short Fest is a 16-week celebration of art and culture. It is a celebration of the global community of artists and curators who have gathered around the festival. The festival is a celebration of the global community of artists and curators who have gathered around the festival. The festival is a celebration of the global community of artists and curators who have gathered around the festival.

ON-SITE SCREENING CALENDAR

Chapter 1: December 7 - 18, 2020
 Chapter 2: December 19 - 30, 2020
 Chapter 3: December 31, 2020 - January 11, 2021
 Chapter 4: January 12 - 23, 2021
 Chapter 5: January 24 - 31, 2021
 Collective 5 hours: February 5-21, 2021

GLOBAL ROUNDTABLE TALKS

On Art and Friendship
 Sunday, January 24, 1 PM
 Nicola Dumit Estevez (Ratu, Espiga) | Brona 1 PM
 Anna MacArthur (NM, USA) | Brona 1 PM
 Jay Sullivan (NJ, USA) | Brona 1 PM
 Lisa-Sue | Barcelona 7 PM

Art Over the Border During a Pandemic
 Sunday, January 31, 1 PM
 Cheryl Hirshman (MA, USA) | Brona 1 PM
 Christian Gerstheimer | Michigan 12:00 PM
 Christian Gerstheimer | Michigan 12:00 PM

The Body & Collaborative Movement in Performance
 February 7, 3 PM
 Freya Björg Olafson | Winnipeg 2 PM
 Claire Elizabeth Barratt | NYC 3 PM
 Louise Laberge-Côté | Toronto 3 PM

Places, Pandemics, & the Suspension of Time
 Sunday, February 14, 4 PM
 Jai-Mehle Piper | Sydney 8 AM
 Sheila Lynch | Chicago 3 PM
 Anne Sophie Lorange | Norway 10 PM
 Aurora Del Rio | Germany 10 PM
 Linda Duval | Saskatoon 3 PM
 Stephanie Reid | Austin 3 PM
 Stephanie Reid | Austin 3 PM

Curator During the Time of COVID
 Sunday, February 21, 6 PM
 Jeanne Criscola | NYC 6 PM
 Susan Quillinan | Peru 6 AM
 Konj Nit Seyoum | Ethiopia 5 PM
 Sean Stoops | Philadelphia 9 AM
 Mary Sherman | Boston 9 AM
 Debbie Hase | New Haven 9 AM

Impromptu Tamar Café
 Sunday, February 21, 6 PM

Studio Visit and Q&A
 Sunday, February 28, 1 PM
 Lilliam Nieves & Daniel Arnold-Roman | San Juan, PR 1 PM
 Angelika Rinnhöfer | Albuquerque 10 AM
 Nicola Dumit Estevez | Brona 1 PM

Transart (notso) Short Fest

To view the trailer, enable multimedia content and select either option or use the Vimeo link below

PROMOTION

INTERNATIONAL ARTISTS

- LEAH DECTER (Canada)
- KAYOKO NAKAJIMA (Japan/NY)
- JAIR TAPIA (Mexico)
- AURORA DEL RIO (Italy/Germany)
- SABRI IDRUS (Malaysia)
- BILL RATNER (LA, USA)
- LOUIS LABERGE-CÔTÉ (Canada)
- SARAH BENNETT (UK)
- NICOLAS DUMIT ESTÉVEZ (Bronx, USA)
- MALVINA SAMMARONE (Brazil)
- MARY SHERMAN (Boston, USA)
- ZORAN POPOSKI (Macedonia/Hong Kong)
- QUINTÍN RIVERA TORO (Puerto Rico)
- CHERYL HIRSHMAN (MA, USA)
- JAY SULLIVAN (NJ, USA)
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- LINDA DUVAL (Canada)
- JOMICHELE PIPER (Australia)
- HANS TAMMEN (NYC, USA)
- ZEERAK AHMED (Pakistan/USA)
- ANGELIKA RINNHOFER (NM, USA/Germany)
- ANNE SOPHIE LORANGE (Norway)
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- RUTH NOVACZEK (UK)
- RODOLFO COSSOVICH (Argentina/Shanghai)
- CLAIRE ELIZABETH BARRATT (USA/UK)
- MICHAEL BOWDIDGE (UK)
- CHRISTIAN GERSTHEIMER (MI, USA)
- MARIANA ROCHA (Brazil)
- VALERIE WALKERDINE (UK)
- GABRIELA GUSMÃO (Brazil)
- DAVID CHALMERS ALESWORTH (Pakistan/UK)
- GEOFF COX (UK)
- KONJIT SEYOUM (Ethiopia)

INTERNATIONAL ARTISTS

- DANIEL MARCHWINSKI (MI, USA)
- JEANNE CRISCOLA (CT, USA)
- KHALED HAFEZ (Egypt)
- ANA MACARTHUR (NM, USA)
- ANGELIKI AVGITIDOU (Greece)
- SUSIE QUILLINAN (Peru/Australia)
- GABRIELLE SENZA (MA, USA)
- ANNA BINTA DIALLO (Canada)
- RAPHAEL RAPHAEL (Hawaii/Greece)
- DAFNA NAPHTALI (NYC, USA)
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- DANIAL HYATT (Pakistan)
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- RORI KNUDTSON (USA/Denmark)
- DEBORAH CARRUTHERS (Canada)
- JOSE DRUMMOND (Portugal/Shanghai)
- DEREK OWENS (NYC, USA)
- IRA HOFFECKER-SATTLER (Canada)
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- STEWART PARKER (NYC, USA/Scotland)
- LILLIAM NIEVES (Puerto Rico)
- DAMON AYERS (OR, USA/Hong Kong)
- SHEILA LYNCH (IL, USA)
- MIKKEL NIEMANN (Denmark)
- LINDEY ANDERSON (CO, USA)
- CHRISTINE SHANNON (WA, USA)
- ALEJANDRO FARGOSONINI (CA, USA)
- JUDY MAZZUCCO (USA)
- JAYE MOSCARIELLO (CA, USA)
- NICKI STAEGER (PA, USA)
- DANIEL ARNALDO-ROMAN (Puerto Rico)
- AND
- JEAN MARIE CASBARIAN, CURATOR (NYC, USA)

* A video of this poster presentation can be accessed at <https://vimeo.com/557281534>



From the submissions, Jean Marie conceived, compiled, and curated 77 videos from 72 Transartians that span 16-years since the inception of this unique MFA now awarding PhD's in Creative Practice.

Casbarian collaborated with Taylore Wilson to produce the 5-hour Transart (notso) Short Fest. My thanks to Taylore for producing the trailer for my poster.

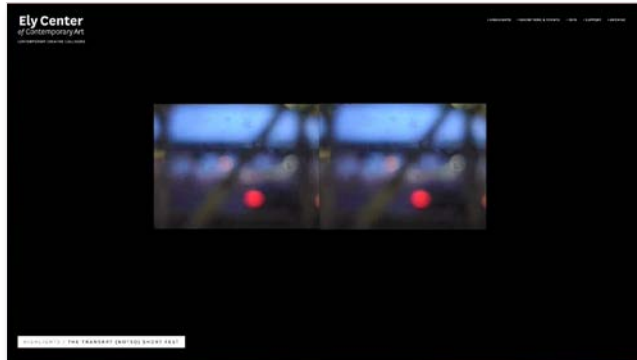
And this is where I come in. My role in the Festival is as an artist and as re-curator. Perfect for me since I wear many hats.

At the conclusion of Jean Marie's screening in August, I suggested the Ely Center, a 1905 Elizabethan mansion in New Haven, as a public venue for the Festival.



The opportunity for the Ely Center to host the exhibition aligned with our mission in agency to social justice, inclusion, and in support of culture makers with diverse world views.

It launched December 7th with the first of five chapters that changed every two weeks. It ran for 12 weeks and during the final two weeks, the five chapters ran together.



The (notso) Short Fest

Leah Dexter (Canada)	Daniel Marchewski (MI, USA)
Kayoko Nakajima (Japan/NY)	Jeanne Criscola (CT, USA)
Jair Tapia (Mexico)	Khalid Hoffer (Egypt)
Aurora Del Rio (Italy/Germany)	Ana Kuchner (MI, USA)
Sabri Idris (Malaysia)	Angelika Aglidou (Greece)
Freya Rjög Olafson (Canada)	Sadie Quillman (Peru/Australia)
Bill Ratner (IA, USA)	Gabrielle Senza (MA, USA)
Louis Laberge-Côté (Canada)	Anna Binta Diallo (Canada)
Sarah Bennett (UK)	Raphael Raphael (Hawaii/Greece)
Nicolas Dumit Endrey (NY, USA)	Dafna Raphael (NY, USA)
Melvina Sammarone (Brazil)	George Angelovski (Singapore/Australia)
Mary Sherman (Boston, USA)	Margaret Hart (MA, USA)
Zoran Poposki (Macedonia/Hong Kong)	Daniel Hyatt (Pakistan)
Quintin Rivera Toro (Puerto Rico)	Stephanie Reid (TX, USA)
Cheryl Hirsman (MA, USA)	Rolf Knudsen (USA/Denmark)
Jay Sullivan (IL, USA)	Deborah Carothers (Canada)
Simon Donovan (TX, USA)	Jose Drummond (Portugal/Shanghai)
Linda Duval (Canada)	Derek Owens (NY, USA)
JosMichelle Piper (Australia)	Ina Hoffecker-Sattler (Canada)
Hans Summers (NY, USA)	Stephan Taldien (Germany/Cyprus)
Zarek Ahmed (Pakistan/USA)	Stewart Parker (NY, USA/Scotland)
Angelika Rinshofer (NM, USA/Germany)	Sean Stoops (RI, USA)
Anne Sophie Lorange (Norway)	Lilliam Nieves (Puerto Rico)
Sean Rees (USA/Canada)	Josephine Turaba (Philippines)
Christopher Danowski (USA/UK)	Damon Ayers (RI, USA/Hong Kong)
Ruth Nusslock (UK)	Shella Lynch (IL, USA)
Rudolfo Cossovich (Argentina/Shanghai)	Mikkel Niemann (Denmark)
Clare Elizabeth Barnett (USA/UK)	Lindsey Anderson (CO, USA)
Michael Bowdidge (UK)	Christine Shannon (MA, USA)
Christian Gerstheimer (MI, USA)	Alejandro Fargasonzi (CA, USA)
Martina Rocha (Brazil)	Judy Mazzocco (USA)
Valerie Robardine (UK)	Jaye Macarandio (CA, USA)
Gabriela Gusmão (Brazil)	Nicki Staeger (RI, USA)
David Chalmers Alesworth (Pakistan/UK)	Daniel Arnaldo-Roman (Puerto Rico)
Geoff Cox (UK)	and
Kanjit Seyoum (Ethiopia)	Jean Marie Casbarian (NY, USA)

Ely Center of Contemporary Art

SOLOS 2020

12/7-2/21
OPENING 12/7 1-4pm

HOURS
Thurs 1-5pm
Sun, Mon 1-4pm

The (NotSo) Short Fest

Ely Center of Contemporary Art

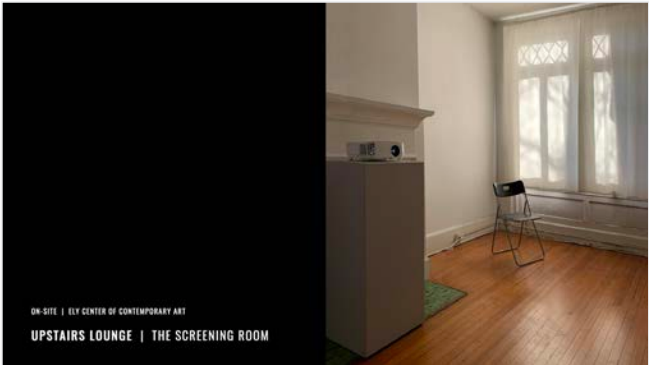
SOLOS 2020

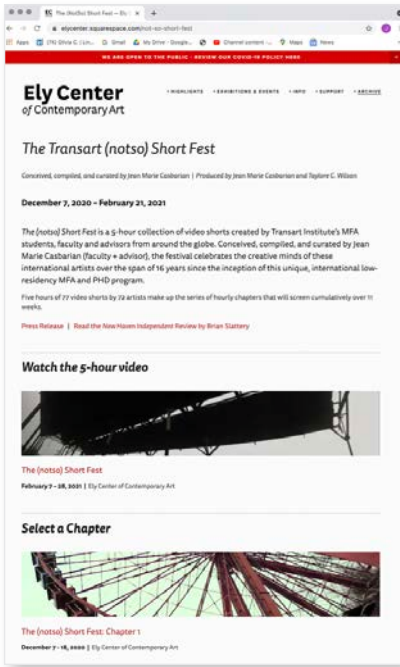
Melanie Carr
Leslie Fendrich
Dan Eries
Brigid Kennedy
Henry Milmowitz
Toby Saunders

12/7-2/21
opening 12/7 1-4pm

The (NotSo) Short Fest

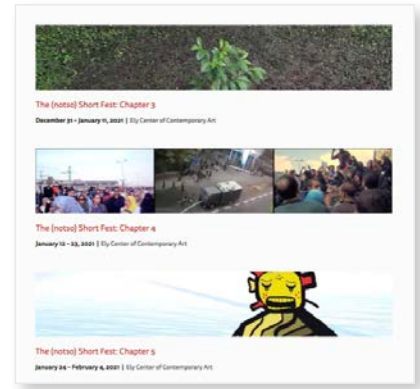
UPSTAIRS LOUNGE | THE SCREENING ROOM





And after being closed for many months, we were thrilled to be open again.

The Chapters were simultaneously screened on-line.



* FESTIVAL CHAPTERS

And as of March, 2021, we've had over 1,000 Festival watchers on our website <https://elycenter.org>.

Next are stills of the screenings. Cilla, Aurora, Rodolfo, and Angelika.



* Links to webpages, videos, and video recordings

Roundtable Talks Symposia

On Art and Friendship

Sunday, January 24, 1 PM
Nicolás Dumit Estévez Raful Espejo | Bronx 1 PM
Anna Recasens | Jerez de la Frontera 7 PM
Laia Solé | Barcelona 7 PM

Art Over the Border During a Pandemic

Sunday, January 31, 1 PM
Mikkel Niemann | Denmark 7 PM
Christian Gerstheimer | Michigan 12 NOON

The Body & Collaborative Movement in Quarantine

February 7, 3 PM
Freya Bjorg Olafson | Winnipeg 2 PM
Claire Elizabeth Barratt | NYC 3 PM
Louis Laberge-Côté | Toronto 3 PM

Place, Pandemics, & the Suspension of Time

Sunday, February 14, 4 PM
JoMichelle Piper | Sydney 8 AM
Sheila Lynch | Chicago 3 PM
Anne Sophie Lorange | Norway 10 PM
Aurora Del Rio | Germany 10 PM
Linda Duvall | Saskatoon 3 PM
Leah Decter | Winnipeg 3 PM
Stephanie Reid | Austin 3 PM

Curation During the Time of COVID

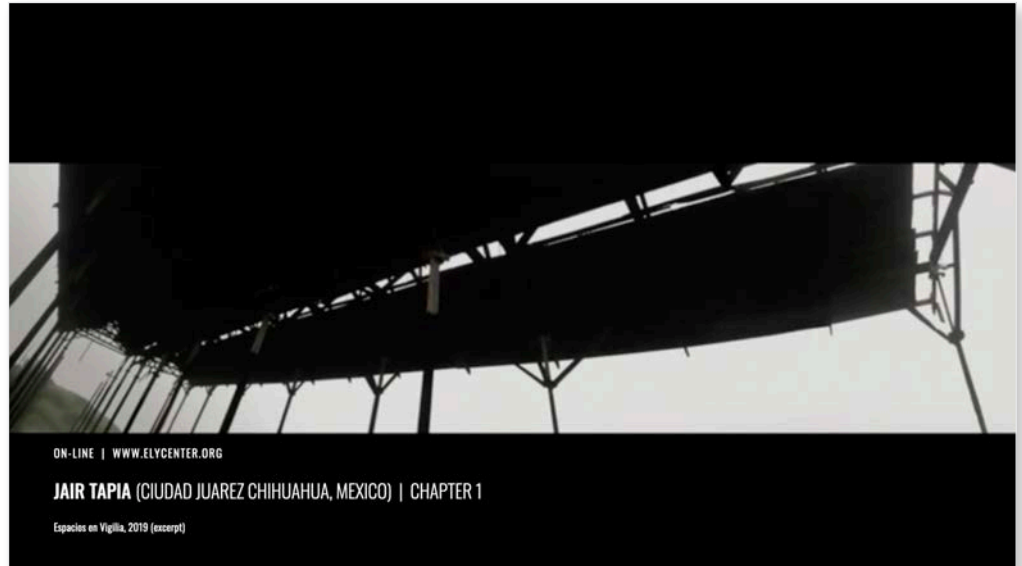
Saturday, February 20, 9 AM
Zoran Poposki | Hong Kong 10 PM
Susie Quillinan | Peru 9 AM
Konjit Seyoum | Ethiopia 5 PM
Sean Stoops | Philadelphia 9 AM
Mary Sherman | Boston 9 AM
Debbie Hesse | New Haven 9 AM

Impromptu Transart Café

Sunday, February 21, 6 PM

Studio Visit and Q&A

Sunday, February 28, 1 PM
Lilliam Nieves & Daniel Arnaldo-Roman | San Juan, PR 1 PM
Angelika Rinnoher | Albuquerque 10 AM
Nicolás Dumit Estevez | Bronx 1 PM



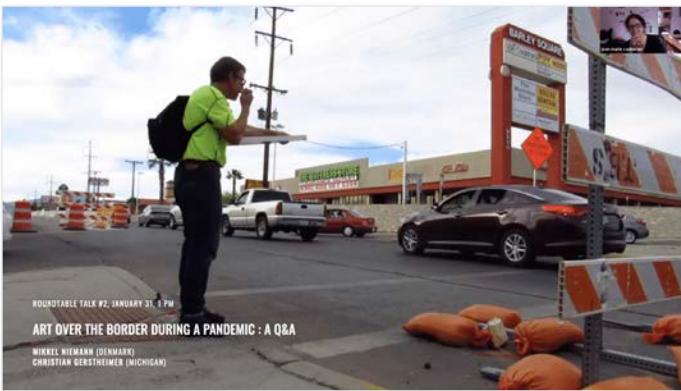
* And here's an excerpt from Jair.

* And one from Khaled.



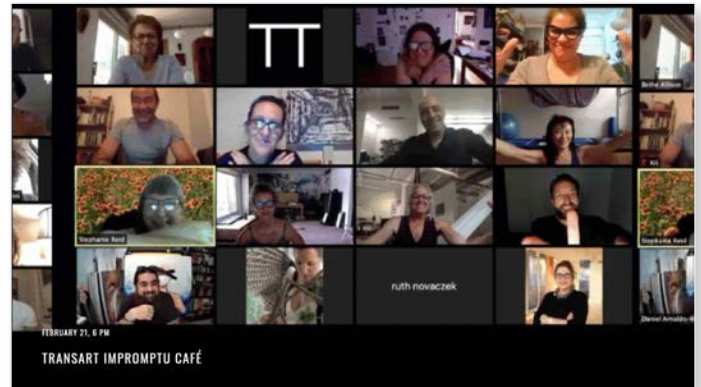
* ROUNDTABLE TALKS

We organized an international symposia of Roundtable Talks for the festival. Coordinating times between Hong Kong, Sydney, and the U.S. among others, was quite a feat.



- * The first Roundtable featured three artists who used WhatsApp to make visible their friendship. They share many interests—art that thrives within the day-to-day and in nurturing each another.
- * It ended with a choreography by Nicolás.
- * *Art Over the Border During a Pandemic: A Q&A* was a conversation between two friends who share a common denominator in their art practice.
- * *The Body and Collaborative Movement in Quarantine* focused on concepts of the body in motion within the confines of quarantine as well as the transmutations of the body in relationship with technology, nature, sound, concepts, and imagery.

* [Links to webpages, videos, and video recordings](#)



* *Place, Pandemics, and the Suspension of Time* featured seven artists discussing their relationship to their surrounding landscape and how it has affected their art practice.

During *Curation in the Time of COVID: What's Next?* six curators discussed their curatorial practices.

A video by Mary, faculty at Boston College and MIT, and curator and director of TransCultural Exchange, an international conference on opportunities in the arts.

About 30 people attended an open discussion about COVID's impact on the social, political, and cultural movements happening around the world.

* The final event was a studio visit with Lilliam and Daniel, an artist couple living and working in Puerto Rico with moderator, Angelika, and interpreter, Nicolás.

Poster 08 REveal

Stacy Gibson
Harding University

Poster Abstract

Introduction: In the spring of 2020 our university, like most, did not return to campus after spring break and faculty continued teaching through video conferencing. In the fall of 2020, our university gave students the choice to study on campus or remotely. The majority of our students opted to return to the classroom even though many believed our university would not be able to complete the semester on campus.

To begin a dialogue about this unfamiliar college environment, I assigned a mask project to the freshman students in an introductory graphic design course and graphic design majors in a junior-level graphic design course. The project was announced on the first day of class and was presented in front of classmates, at the end of the first week.

The project: Create a mask which tells a story. The narrative could be created through materials, shapes, or how the mask is worn.

These questions were used as prompts for the students :

- How have masks been used in the past?
- What did you think of masks before the pandemic?
- What connotations are associated with the word “mask”?
- What would make something NOT a mask?

The goal: A creative way for students to express concerns or reactions to the changes in their lives during a pandemic.

The two age groups were chosen because I was curious if freshmen, new to campus life, experienced social distancing measures differently from the junior students who understood how campus life had changed.

The poster will show: If creative solutions varied from freshman to junior, if dominant themes existed among the 32 students and reactions to the project from the students.



Rinne | Finding Fun

Whitney | Sheep in Wolves Clothing

Cooper | Fighting the Virus

the freshman

Mya | Ceremony

Gracie | You, Me and Covid

Lily | SpooF

David | Winter Guard

The 2020 fall semester was unlike any we had experienced before, to understand my student's perspective on this unusual and unfamiliar college environment, I assigned a mask project to both freshman and junior graphic design students. I was curious if the reactions would be different between students returning versus new students.

The project was announced on the first day of class and was presented at the end of the first week. The masks were exhibited on campus for several weeks.

THE PROJECT :

Design a mask which tells a story. The narrative could be created through materials, shapes, or how the mask is worn. Consider concepts connected to historical, cultural or personal associations to masks.

MASKS

2.0

29 STUDENTS + 1 WEEK + A MASK REDESIGN

THE GOAL :

A creative way for students to express concerns or reactions to the changes in their lives during a pandemic.



Kendra | Broken Reflection

Grace | Nature's Escape

Xia | HaHa

Ryan | Undesirable

the juniors

Madison | Carry On

Isabelle | Discarded

Emily | Caged

Student quotes from a follow up survey of the Mask 2.0 project.

“

"The mask was enjoyable to make and my mask concept was meant to focus on better and brighter things that help relieve you from the stresses of Covid." Grace Kenton, Georgia

"Wearing masks for the past semester has put us all to the test in many ways: self-discipline, fashion, and mask-ne." Lauren Bateman, Oklahoma

" This project was a good exercise for developing the ability to create art based on current events. I was impressed by other student's masks, and I appreciated their creativity in relating them to history. I thought it was ironic to make a mask that was about masks."

Gracie Cornett, Michigan

" I remember how other students felt about the masks and thinking how awesome their design was and how even though our designs were different, our emotion toward the masks were similar." Ryan Neth, Texas

”

PERSONAL TOPIC FOCUS

A few of the student's concepts : time management, historical use of masks in ceremonies, seeing ourselves reflected in others, not hiding personal gifts/talent and stereotypes.

COVID FOCUS : LEMONADE VS LEMONS

Lemonade themes included masks with multi-functions such as using it as a wallet or snack holder, masks as fashion accessories, introverts appreciating the distance the mask and social distancing creates, and finally the theme of unity in fighting the virus.

Lemons themes included fighting over mask-wearing, not being able to leave home without a mask, confinement and the waste disposable masks were creating.

PERSONAL-FOCUSED

7 Freshman & 3 Juniors

COVID-FOCUSED

5 Freshman & 14 Juniors

QUESTIONS USED AS PROMPTS

- How have masks been used in the past?
- What did you think of masks before the pandemic?
- What connotations are associated with the word mask?
- What would make something NOT a mask?

6 + 13
LEMONS LEMONADE



August 2020
Harding University junior graphic design students, socially distanced in the gallery, presenting masks to classmates.

Poster 09 The Split

Marisa Watanabe
Temple University

Poster Abstract

I remember all the frustrations that I held in my first web-design course in undergraduate. I didn't understand what I was learning, what was expected of me, and, above all else, I felt like I simply couldn't make a web-design that looked even remotely good. I wasn't the only, many of my classmates felt the same. Now, despite all those past frustrations, most of my current practice revolves around digital design and investigating the purpose of coding in design.

Students still have problems applying foundational design skills to digital media though they know how to successfully apply them to print media. Typographic hierarchy and composition skills often fly out the window the moment they are tasked with designing a website. Why does this happen? How can design programs smooth this process? What can be learned from the industry that they will end up working in?

This poster is a summary of my investigation on the space between digital and print in design education called THE SPLIT. It is an examination of how educators approach teaching digital design (defined as design for screen-based media), how similar and/ or different it is to their approach with print design, and the perceived effectiveness these approaches aid student's learning. Additionally, I interviewed industry leaders to understand what is expected of entry-level new hires in the digital design industry.

My plan is to showcase how different higher education design programs teach digital design and prepare their students for the digital design industry post-graduation. The purpose of THE SPLIT is twofold: 1) make space to investigate the nuances that define digital media vs. print media; and 2) help inform educators to better digital design curriculum.

THE SPLIT

Marisa_Watanabe-THE_SPLIT-20210430.poster → UCDA Design Education Summit 2021

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Prior to undergrad, my exposure to HTML/CSS came from fruitless attempts to customize my Tumblr profile theme. What I mean is, it was limited and I had no idea what was going on. So, going into my first web design course, I felt out of sorts. My professor talked about tags and hypertext and linking and folder structures and so on, so on, and so on.

We (my classmates and I) asked: why?

We were told: Because you have to know. More and more designers had to work with developers. The language of code (specifically HTML/CSS) was meant to help have a shared vocabulary with those developers.

So, I got by with some hack-job websites and managed my way into working full-time at a digital media agency post-graduation. And around this time, I really began to wonder "Did I have to know how to code?" The short answer I came to was no, I didn't have to. But it made my job easier to do. I could build interactive mini-sites (where coding allowed me to create some more custom layouts and interactions) without a developer's help.

Still, I was primarily trained in print design, most of my projects were print based (I had exactly one digital media project in my portfolio). Transferring design foundation skills from print to digital was so difficult, but I had to learn and it became a natural evolution in my designs. I had to learn because that was my job. And now, most of my portfolio is digital and I love the digital media space.

But why was it so hard at first? Why did my digital designs suck so much? Why was digital design so intimidating? Why is it so frustrating? Is it really so different from print design?

Is coding necessary to learn digital design?



Why is it so difficult for students to apply design skills to digital media?



What is the worth of being a designer?

What are the ethics of being a designer?

How do bring these topics best into the design education environment?

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To be perfectly honest, I don't know if I'm asking the right questions. When I started this project, I thought that there was a lot to talk about with digital and/vs print design. And there is. I've spent countless hours talking about this very topic. But the more I think and the more I look, the more I think this is the smaller part of a larger question.

Maybe that larger question is "What is the purpose of design programs?" And that stems from the even larger question "What is the purpose of designers in society and culture?"

"We are all designers." But what does it even mean to be a designer? Is it to provide designs to anyone and any company that will pay the fee? Is it making things look "good"? Is it making things easy to understand?

Things are simultaneously simple and complicated. I think that there is a lot to be said about having conversations not just with professionals, but with students. Not necessarily to have answers, but to come up with questions and the mindset of coming up with questions. Questioning the status quo is important for development of culture and society, and I believe that designers have a unique voice to phrase such questions.

read the full report @
[marisawatanabe.com/
projects/the_split](https://marisawatanabe.com/projects/the_split)
→→→



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By interviewing faculty, I felt that I would gain insight on how programs are/were being run to help students with understanding how to design in the digital space. It would provide insight on how professors perceive their students' growth in the media. Additionally, with various approaches, perhaps there was one that worked better than the others. Or, more likely, there were parts from each program that worked in their own merit to aid their students' journey.

Unsurprisingly, no two programs had the same approach in introducing digital design. However programs could be sorted by how they first exposed students to digital design: having students designing for screen then learn HTML/CSS in a later course or having students design for screen alongside learning HTML/CSS.

Regarding the students, every faculty member noted that students hold either or both intimidation and frustration towards digital media regardless of how it was introduced. Some faculty noted that many students entering a design program are artists by default and thus used to working with hands and physical properties which may be part of the intimidation. Other faculty expressed concern that coding can often be difficult to learn for students. Yet, despite this intimidation and frustration, there is a general understanding by students that it is very difficult to be a print-only designer nowadays.

A lot of the faculty noted something along the lines of "erasing the division between print and digital." From my understanding, the faculty who noted this believe that because the curriculum separates the two, the students also separate them. The hurdle between the media spaces thus is unnecessarily high and crossing that line takes a concerted effort. Similarly, faculty who also noted this believed that introducing digital design earlier and incorporating it with print media would help lower that boundary.



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My intention to interview industry leaders was to help confirm or deny some preconceived notions of what is expected of entry-level digital designers. As a professional digital designer who had interviewed students for internship positions, I had my own opinions about how and what programs should focus on to best prepare the student for "the real world." But, as always, anecdotal evidence can only take you so far.

A lot of my suspicions were confirmed with these interviews. Overall, there were a lot more similarities in expectations and views on digital and/vs print between the industry leaders than with the faculty.

Ultimately, all industry leaders want to see that a potential (entry-level) new-hire has 1) some form of digital design in their portfolio and 2) a strong ability to present, communicate, and walk through their design decision process. Presentation and communication were continuously brought up through each of the interviews as a much needed skill as it showcases understanding flow and also the ability to work with others who may not also be designers.

Industry leaders and teachers also shared an overall similarity in discussing print and/vs digital in that each industry leader saw a really bright future in digital design. They also held similarities in discussing the media in how digital designs hold a dynamic aspect that print does not. Yet, both the foundation and approach in either space are similar, at least at the start. The differences become present when applying those foundational skills into the different media.

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