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Abstracts and Proceedings

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1.1 TypePlace

John Francis
Boise State University

Ryan Mandell
Boise State University

Abstract

"TypePlace" was an international collaborative project between students of Graphic Design and Sculpture from our university and students from a German university. The students at our institution reacted to historically or architecturally significant buildings from the German city as source material for typographic design in both 2D and 3D form. While the collaboration with the German institution was an important component of the project, this presentation focuses on the working relationship between disciplines at our university, outlining the trajectory from conception to exhibition and the pedagogical outcomes achieved therein.

Graphic Design and Sculpture students worked on the "TypePlace" project in separate classes, but collaborated during the design process utilizing various methods of feedback and critique in and across their respective areas. The students were divided into working units that each responded to an individual building, and designed typography using different conceptual, formal, and technical approaches. Design teams began the project by doing preliminary drawings inspired by textual information and images of the buildings. After developing a concept for their typeface, a series of critiques helped the students refine their hand drawn concepts into vector drawing files. Next, through face-to-face contact, file sharing software, and social media the Design students shared their digital files and design rationale with the Sculpture students. The Sculpture students utilized Rhinoceros 3D modeling software to respond to the Design students' work, augmenting the 2D files into 3D iterations that were produced on a CNC router.

The results of this project were showcased in joint exhibitions in the German city and our city. Teamwork across disciplines provided a valuable chance to learn other skills and working methods, but more importantly the project challenged students to engage the ability of typographic form, like architecture, to act as cultural signifier.

1.2 The Play Instinct in Design Education

Cassie Hester
University of West Georgia

Abstract

Russian Formalist, Viktor Shklovsky, stated that "perception becomes habitual, it becomes automatic." The recourse against habitualization is defamiliarization, the conscientious creation of strange, unfamiliar, and challenging work in order to stimulate a different perception. "Playful" design investigations—that is to say investigations that are less concerned with the outcome as they are with the process—are essential in the creation of interesting, engaging, and pleasurable artifacts. Rigorous, play-ful investigations challenge the perceptions of the designer as well as the viewer as process quickly leads to the invigorating unknown.

Through the investigation of familiar materials such as concrete, crayons, paper, sequins, stamps, laser pointers and thread with typographic form in unfamiliar formats and contexts, I am creating objects that are refreshing in construction and perception. A hybrid of analog and digital, my work seeks to challenge typographic conventions and bridge the gap between material and form, art and design.

My paper/presentation will share a range of experiments derived from my curiosity and love of materials. These explorations also relate to classes I teach, Experimental Typography and Materials & Methods. In these courses, I encourage students to thoughtfully and critically explore materials and visual language through dedicated and rigorous experimentation. In sharing explorations, mine included, the class is able to learn from and build upon the knowledge and discoveries of others.

References include Paul Rand's *The Play Instinct,* William Gordon's *Synectics: The Development of Creative Capacity*, and Mihaly Csikszentmihalyi's *Flow.*

1.3 The Importance of… Graphic Design as Contemplative Art

David Grey,
Santa Fe University of
Art and Design

Abstract

The sensibility of a mystic is nurtured by teaching graphic design as contemplative art. This approach breaks down boundaries of language and culture by connecting one's primordial wisdom to the essence of design elements and principles. The practice provides space for students to take a closer look at how the external phenomenal world is interconnected with our thoughts and agendas, our hopes and fears. We recognize that the manifestation of one's creative path is the direct reflection of a mind's view. In this way, graphic design becomes much more than just an application of visual communication. It becomes a way of seeing, a way of appreciating, and a way of being.

For 23 days last May & June, a professor of graphic design lead 6 design students on a contemplative design adventure through the Mexican landscapes of Chiapas and the Yucatan. Their intention was to explore a foreign space through the eyes of a contemplative graphic designer and allow this wakefulness and curiosity to fuel a series of daily artful awareness exercises. Working as a nomadic tribe of designers, the students used laptops, cameras, scanners, and traditional art materials to document their experience as it unfolded through their 5 sense perceptions. They pondered such questions as: How do we use the experience of a foreign visual landscape to awaken a less conceptual state of perception? How does a graphic designer's visual clarity manifest while experiencing the wakefulness of travel? How does this fuel and inspire the creative process? How does mindfulness refine one's ability to taste that which we see? Ultimately, this adventure was the seed for a much larger project. Upon return, the six students designed a 200+ page book as a visual expression and response to the entire experience. This beautiful hard cover book, filled with photography, experimental image-making, and messaging, was completed in December 2012. It is currently being printed and published by Radius Books and will be available this coming April.

2.1 Get with the Program: An Experiment in Foundational Design Pedagogy

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of Louisiana

Abstract

In the last thirty years, the way we experience design has fundamentally changed. Audience has given way to user. Static has given way to dynamic. Passive has given way to interactive. So why hasn't the way we teach foundational design courses changed, too?

At my institution, students take interactive design in their third and fourth years. By this time accustomed to pixel-level control, these students balk at the brand new challenge of adjusting to a more fluid concept of design, one that focuses on the design of systems rather than the design of artifacts. Could flexibility and interactivity be introduced earlier in the curriculum? Could a foundational course undertake such a task?

In the spring of 2013, I am in the midst of attempting to answer these questions. To help students design a process, not just a product, I have created a progression of analog and digital experiments that engages students in a programmatic approach to design. By programmatic, I mean a system of rules and constraints that shifts focus away from a pre-conceived outcome. Instead, students explore how best to exploit the given parameters and push boundaries while still working within them. These constraints stimulate play within the limitations, often resulting in unexpected outcomes. Project materials range from markers and paper to a computer programming language for artists called Processing.

By designing processes instead of products, students are confronted with the indispensible role of the user as participant in the design. While the process is constant, the result is endless permutations. In this way, user agency, variables, constraints, and surprise become fundamental design principles alongside hierarchy, unity, variety, balance, contrast, rhythm and repetition. Ultimately, this paper will discuss the theory, methods, and actual results of the semester-long experiment in foundational design pedagogy.

Let's get with the program.

GET WITH THE PROGRAM

An experiment in foundational design pedagogy

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INTRODUCTION: A New Reality

The sweeping changes of the digital age necessitate much more than new skill sets and software proficiencies for the student designer. They have created a paradigm shift that requires a new design mindset. This paper will explore the current design landscape, propose a response to that landscape, and detail my attempt at implementing that response in an introductory design course.

Because I am the sole design faculty member at a small liberal arts college, our curriculum necessitates that students wait to take web design until their junior, sometimes senior, year. By this time in their design careers, students have become accustomed to a level of pixel-perfect control. So by the time I taught web design this past fall, the experience for the students was harrowing. They had a hard time grappling with the idea that designing for the web is fundamentally different than designing for print. First, their designs mutated depending on various browser versions, operating systems, and monitor settings. Second, they were creating style sheets, documents that are not themselves the design artifact, but instead a series of instructions that define the form of ever-changing content. Thirdly, they learned that while designing in print requires *communicating to an audience*, web design requires *interacting with a user*, which is much more complicated.

Understandably, to these students, web design felt like standing on shifting sand. While this class experience could be chalked up to students just being resistant to change (which is also true), I feel like it's also an accurate microcosm of the disconnect between our traditional design methodologies and our larger current cultural context. We are in a new reality, where the structure of information and roles of communication have changed. Authority has given way to authenticity. Static has given way to dynamic. Audience has given way to user. And passive has given way to interactive. Each of these observations merits its own discussion, though of course they are inextricably linked, often overlapping and influencing each other.

Authority vs. Authenticity

First, we'll explore the claim that the structure of information has changed, with authenticity emphasized over authority. At one time, information was distributed top-down from recognized, authoritative sources. Now, though, information is everywhere and and comes from everyone, thanks in large part to the World Wide Web, where information is often passed from peer to peer. However, theory about this new structure predates the Internet. In 1980, French philosophers Gilles Deleuze and Félix Guattari published *A Thousand Plateaus*, in which they used the term "rhizome" to describe non-hierarchical knowledge networks that allow for multiple entry and exit points (Robertson 32). They borrowed the term from botanical rhizomes that send out horizontal stems and shoots from their nodes.Like rhizomes, many of today's systems of representing and interpreting knowledge are non-linear and decentralized. Value is placed on authenticity, not authority. It would seem that the Don Draper model of creativity, where the genius dispenses unquestioned nuggets of brilliance from on high, is anachronistic in a world accustomed to Wikipedia and Dribbble, where many sources are tapped in the process of creation.
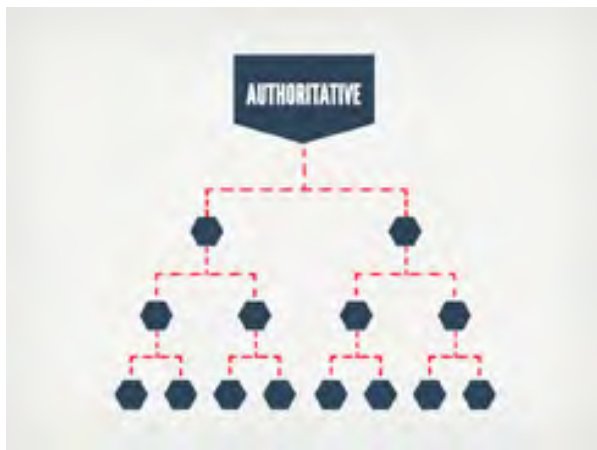
Static vs. Dynamic

The second shift we'll discuss is that of static to dynamic. In the traditional design model, data is collected as research at the beginning of a project or at the end of a project to analyze whether the project was a success and to inform the next project. However, data is no longer relegated to bookending the creative process. Projects and campaigns now change and evolve in response to real time data through browser history, likes, hash tags, and location data. The relevant pieces of information are identified as variables, the data is collected dynamically, and then in turn shapes the message.

The evolution from static to dynamic can be seen in the proliferation of dynamic, data-driven brand identities, a trend that has warranted the publication of several books in recent years.This dynamic identity for Nordkyn, a destination in northern Norway, was covered on the blog Brand New. The visual identity, designed by Neue Design Studio in Oslo, is based on a feed of weather statistics that dynamically updates the logo when the direction of the wind or the temperature changes. Here you see the formal system created, with calm represented in the lower lefthand corner and all the other directional variations.The color

Structure of the changing icon. Notice the "Calm" state at bottom left. Image credit http://underconsideration.com/brandnew

changes according to the temperature. And here's the identity in motion. In this way, Nordkyn's brand identity is a living, breathing representation of its definitive trait, weather.

Audience vs. User

As covered in our discussion of rhizome theory, communication is no longer a one-way street, which means the roles of the people involved have changed, too. Accustomed to having agency online, users are asserting their right to a voice in more traditional design arenas, too. In October of 2010, Gap clothing company launched a new logo with little fanfare. Within 24 hours the logo had set off an Internet-wide fire storm. In addition to the expected blog articles and Twitter and Facebook diatribes against it, more proactive forms of engagement popped up, too.

An anonymous person set up a farcical Twitter account called @GapLogo and tweeted as a personification of the new logo design attempting to defend itself. The debacle reached its apex with the development of applications that would automatically allow anyone to "Gapify" their own logo. Thousands of user-submitted logos poured in as well, ranging from the awful to the truly awful (Vitt "Gapgate").

Logo submissions from the crowdsourcing site 99 Logos. Image credit http://underconsideration.com/brandnew

In response, Gap executives initiated it's own crowd-sourcing call on Facebook. Then, just one day later, Gap announced that not only was it canceling its crowdsourcing venture but that it was reverting back to its old logo. The Gap logo snafu illustrates on a large scale the new paradigm of Web 2.0 and Design 2.0: the people have the power.

Passive vs. Interactive

As observed in the Gap story, consumers are no longer content to merely consume. Rejecting passivity, a growing number want to engage with brands and organizations as co-creators. Frito Lay has embraced ths model: its Doritos brand enlisted the public to submit their own commercials for the SuperBowl and Lay's Potato Chips tasked chip lovers to invent their own flavors. On many fronts, a more dynamic relationship has emerged than the traditional sender-receiver communication model.

Image credit http://brucemaudesign.com/

Another example of the shift from passive to interactive, this time from more of a purely design perspective, is the OCAD Identity redesign done by Bruce Mao Design in 2011. Drawing on the architecture of the school's building, BMD created a base of black and white pixel 'windows'– frames to hold actual student art and design work. This is a dynamic and modular identity where every year, graduating students design a logo within the basic window framework, providing a set of logos for that year. As OCAD U grows and matures, a living library of identities will emerge, creating a visual history (Mau). What could have been a passive, modernist set of squares becomes an interaction with the lifeblood of the institution: the student. Given these shifts in information, audience, and interaction, we must look at ways to adapt design pedagogy at the foundational level so we can prepare students to better engage the world around them.
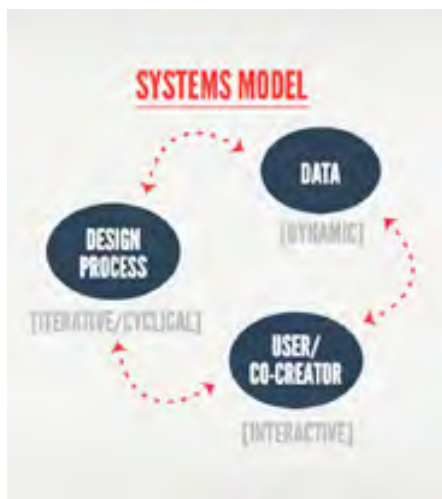
HYPOTHESIS: Design systems, not just solutions

Traditionally, design courses have been structured around a problem-solving, solution-oriented model. In this linear work pattern, data is collected during a research phase at the beginning of the project, which informs the initial concepts and sketches, ultimately culminating in a fixed design artifact that is then distributed to an audience. In light of our previous discussion, I think a systems model would be more appropriate, where dynamic data and user agency have input into the design. Therefore instead of designing an artifact, we are focusing on designing an iterative process that can accept the variables input by data and user. The resulting system is flexible and adaptable, generating any number of responsive solutions, instead of a single, static solution.

If you accept this new model based on our new reality, the question then becomes, how do we teach students to design a process, and not an artifact? This was the question I attempted to answer in the Intro to Design Course that I taught this past spring. My hypothesis is that the way to teach systems is by engaging students in programmatic design. By programmatic, I mean a system of rules and constraints where students work to exploit the given parameters and push boundaries while still working within them.

THEORY AND BACKGROUND: Procedural literacy and its pioneers

For many, the concept of "program" is synonymous with computing. While computer code is perhaps the purest example of rules-based creation, it's by no means the only manifestation. We create and follow programs in many aspects of life: a recipe for chocolate pecan pie, instructions for assembling an IKEA dresser, a pattern for knitting a scarf, or diagrams to build Lego Land Cars. Most anyone can read, understand, and follow those programs to execute a task. This ability is known as procedural literacy. Michael Mateas, associate professor at the University of California Santa Cruz, defines procedural literacy as, "the ability to read and write processes, to engage in procedural representation and aesthetics" (Mateas 38).

Based on these above examples, you might mistake procedural representation as an operation with static results. However, video game designer and theorist Ian Bogost refutes this notion in his book, *Persuasive Games*, "To write procedurally, one authors code that enforces rules to generate some some kind of representation, rather than authoring the representation itself. Procedural systems generate behaviors based on rules-based models that are capable of producing many outcomes, each conforming to the same overall guidelines" (Bogost 4).

Thus, procedural literacy isn't simply a technical task, stifling creativity; it's an act of communication, a system of rules that defines a space of possible forms or actions (Reas 17). Thus, the constraints and rules actually highlight the opportunities for variation and play.

Digital artist Brendan Dawes expresses this best: "The truth is, more freedom does not necessarily lead to more creativity. In fact, I believe the opposite to be true. When all you have is total creative freedom, there's nothing to fight against" (Dawes 176).

We know this already from our own experiences, don't we? It's often the projects with tiny budgets or impossibly tight deadlines that force us to leap outside our initial go-to solutions to find something completely new and unexpected.

Laszlo Moholy-Nagy, Construction in Enamel 2 & 3

Sol LeWitt, Wall Drawing #289

Although procedural representation and literacy has garnered much attention in the digital age, it certainly isn't new. In the 1920s, the Bauhaus artist and designer Laszlo Moholy–Nagy created a painting by telephoning a set of instructions to a sign painter (Lupton, 233). In the 1960s, the minimalist artist Sol Le Witt wrote a series of rules to define the task of a draftsperson, but the rules were open for interpretation; therefore, many different results were possible. Complex webs of lines often resulted from seemingly simple verbal instructions (Reas 21).

Another father of procedural design is Swiss designer and typographer Karl Gerstner, who has been creating procedural works and writing about the theory of computational design since the late 1950s. Gerstner's book *Designing Programmes*, a series of essays originally published in 1963 and republished in 2006, features the subtitle, "Instead of solutions for problems, programs for solutions," highlighting the importance he places

on process over product, systems over solutions. Gerstner memorably summarized his interest in this manner of working: "Programming deals with a specific method of approaching creative design, namely, systematically creeping up on a task rather than hoping for inspiration from the higher regions" (Gerstner 8).

It is with this hope, of equipping students with the ability to systematically creep up on a task instead of waiting for divine intervention, that I endeavored to implement procedural literacy in my Spring 2013 Introduction to Design course.

COURSE IMPLEMENTATION

I created a three week unit devoted to procedural or programmatic design, inserted midway into the semester. I sequenced the unit this way in order to first establish some core design vocabulary, and so that I could observe any residual affects on later projects. An important resource for the class was Ellen Lupton's textbook, *Graphic Design: The New Basics*. In addition to covering the traditional design elements and principles, Lupton includes a final chapter on Rules and Randomness. She writes, "Designing rules and instructions is an intrinsic part of the design process. Increasingly, designers are asked to create systems that other people will implement and that will change over time" (Lupton 233).

Because code is often intimidating to students who have high anxiety levels surrounding math, I began with what I call analog programs, then finally built up to code.

Introducing Variables and Constraints

The first assignment was given with almost no instructions. The class was divided into groups of four, each group assembled around a 2' x 4' sheet of paper and given a box of markers. The students were then given 5 minutes to draw on the paper as a group *(results shown in Round 1 figure below)*. Several students commented that it was hard because they "didn't know what they were supposed to do." A new sheet of paper was given to the students, this time with the instruction to establish one limitation or constraint they all had to adhere to as they drew on the paper for 5 minutes *(Round 2)*. For the third and final round, students tried to create a system in such a way that there were as few variables as possible, just one or two aspects in which each member had freedom of choice *(Round 3)*. The remainder of class was spent discussing the results from each round of

drawings. The first round of drawings were chaotic and unfocused. Students had difficulty identifying design principles at work in those first compositions. With each successive round, however, the compositions became more unified, highlighting variations and creating opportunities for rhythm. What started as a jumbled mess evolved into more highly-ordered design. Students also talked about how limiting their choices actually made it easier to be decisive and helped them focus on ways to push the boundaries.

Introducing Variables & Constraints: Round 1

Introducing Variables & Constraints: Round 2

Introducing Variables & Constraints: Round 3

Exploring Iteration

Following the in-class assignment, each student was tasked with defining their own rules-based method for creation, authoring a program other students could follow. After the individual programs were presented and critiqued, the class was asked to vote on one student's "program" that everyone in the class would execute individually for the following six days. Here was the program chosen by the class:

> For six days, create one composition a day by spilling a beverage on paper and then drawing in reaction to the spill.
>
> CONSTRAINTS:
> - Must use a beverage you are drinking.
> - You may only use one beverage per composition.
> - Drawing cannot be random. It must react to the shape and/or physical outline of the spill in some way.
>
> VARIABLES:
> - Color and size of paper can vary.
> - You can use any kind of media to draw with: marker, colored pencils, charcoal, watercolor, to name a few examples.
> - You can vary the type of beverage for each composition, but you don't have to.

There was of course some disparity in the quality of the resulting compositions. There will always be higher-performing students who have an intuitive understanding of aesthetics and the goals of assignments. What was surprising, though, was the greater number of more highly refined compositions from students who typically performed in the middle of the pack.

Exploring Iteration: student compositions from class developed rules assignment.
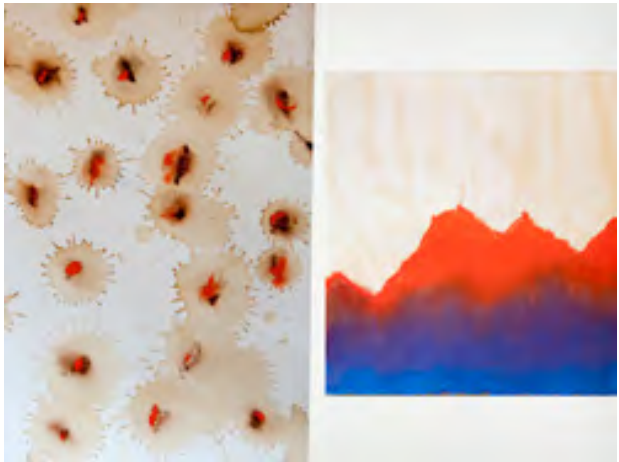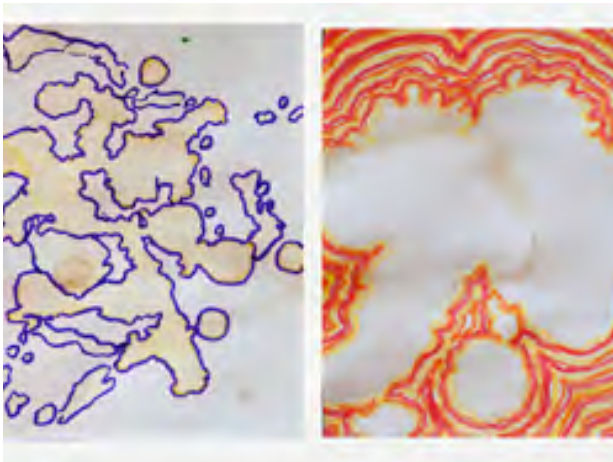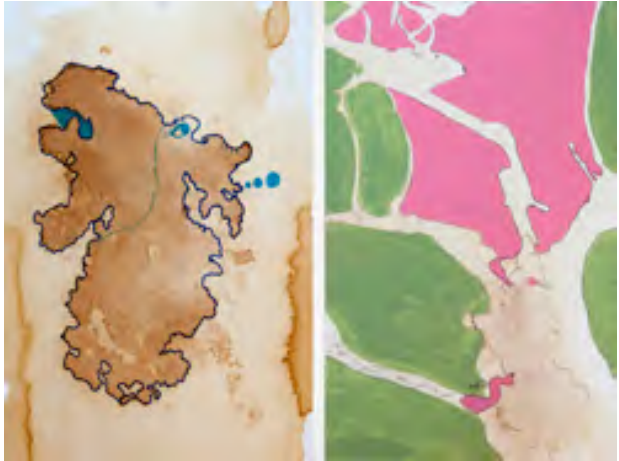
Exploring Iteration: student compositions from class developed rules assignment.

Exploiting Variables

Now comfortable with the ideas of constants and variables, it was time to engage in a weeklong crash course in coding. For the purposes of this class, I chose to use the computer science tools developed by Khan Academy (https://www.khanacademy.org/cs). Their free, online code environment responds to user mistakes, helping catch and correct syntactical errors that account for much of the frustration when working with code. Students can code along to tutorial videos, they can write their own code from scratch, or they can choose any one of the thousands of code drawings by other users and manipulate it to create their own composition.

As their final rules-based assignment, students were instructed to find at least three different algorithms on Khan Academy's site and manipulate the variables to create totally new compositions. Students were asked to show the original and their creation side by side, demonstrating to the class which variables were changed and what relationships were revealed as they changed. In a very direct and straight-forward way, manipulating variables within code exposes the relationships between elements.While this interaction with code was rudimentary at best, it highlighted the core principles of procedural literacy, showing the variety and potential for play that is rooted in even the most tightly defined processes whether on or off the computer.

Source code on top and student variation on bottom.

Sierpinski's Triangle

Sierpinski's Triangle

Mandelbrot Set

dragon

Source code on top and student variation on bottom.

OUTCOMES

The stated goal of this experiment (to attempt to adapt foundational design pedagogy to a new context) is admittedly lofty. The truth is, there is not nearly enough data yet to draw any real conclusions.

However, I did observe that projects after the unit tended to have better compositional organization and demonstrated a more developed sense of unity and variety. Additionally, later units about grids and patterns built on the vocabulary and concepts established during the procedural design unit, reinforcing the ideas of modularity and relationships. Finally, I had several students comment on how surprised they were that they enjoyed coding, that it wasn't as hard as they feared.

So whether it's increased receptivity and understanding of HTML5 and CSS3, greater capacity for systematic tasks like magazine design, or a better ability to conceive of and implement flexible and dynamic visual identities, procedural literacy has immediate pragmatic benefits for student development.

More broadly, it is my hope that this concerted effort to teach the design of systems, not just solutions, at the foundational level will equip student designers to better understand and operate within the new design landscape.

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2.2 Design Strategies: Analysis of the SWOT Matrix

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Nevada Las Vegas

Abstract

The purpose of this study is to seek a new design research and strategy methods using "SWOT Matrix' of a business term. SWOT defines for 'Strengths', 'Weakness', 'Opportunities', and 'Threats' within project management. 'SWOT Matrix' is often used to specify objective of the business strategies and it addresses a logical structure of research activities. According to the usefulness of 'SWOT Matrix' withing profit-seeking organizaton, design master plan appears similar case of the structured planning method to evaluate design problems. A lack of analysis in design research and strategy often brings up a high risk of failure in professional outcomes. On the other hand, business marketing brings many theories and methods to approach accurate strategies for business success.

In this paper, I want to accumulate a few hypotheses of the research methodologies. This information may help students to reach accomplishment of understanding good design based on accurate analysis of databases. Learning objectives in design education is to practice and gain proficiency in problem solving process. Many schools require a variety type of creative methods including written and visual research, but final outcomes often appear to have a lack of referred information. This phenomenon happens because there is hardly an structure of rubrics in design research yet. Thus, this paper will demonstrate various new models of 'SWOT Matrix' based on design strategies such as organizing design workforce, analyzing design problems, planning creativity and approaching decision-making.

2.3 Global Teamwork Between Two Design Professions

Bridget Murphy
Marymount University

Robin Wagner
Marymount University

Abstract

"Designers are the ultimate collaborators. Our process of thinking through solving problems is inherently collaborative." (Birdsall, 2012, p.10)

Collaborative teamwork and a global perspective are principle foundations for design professionals. The purpose of this paper is to explore multi-disciplinary collaboration while designing in a cultural context using a team approach.

Environmental graphic design (EGD) as a shared design model was the teaching methodology used by faculty from interior and graphic design for a study abroad course in Glasgow, Scotland. Using the backdrop of the Glasgow School of Art (GSA) and the works of Charles Rennie Mackintosh, design students were exposed to holistic design that incorporates art, graphics, interiors, and architecture. Students were immersed in a global, historic, and collaborative atmosphere for inspiration.

Design teams were composed of both interior and graphic design students who created a project in Glasgow's City Centre. Through the use of a team approach, students were not only able to explore differences in cultures, but within their own disciplines; thus, providing them a better understanding of consensus building.

Project deliverables included brand development, logo design, environmental signage, and the branded interior space using color, space, movement, scale, proportion, behavioral mapping and the physical environment to communicate the client's message. The teams developed an allencompassing design solution to include symbols, diagrams, 2D and 3D images, floor plans, and brochures as a means to "enhance the aesthetic and psychological qualities of an environment." (Calori, 2007, p. 9)

This teaching pedagogy offered opportunities for students and faculty to foster cultural awareness and examine collaborative problem solving issues via an interdisciplinary approach. It provided students with an understanding to design practice by reinforcing cross-cultural appreciation and sensitivity in their professional and personal life; and bridges students' understanding of differing disciplinary approaches.

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Global Teamwork Between Two Design Professions
By Bridget Murphy and Robin Wagner

"Designers are the ultimate collaborators. Our process of thinking through solving problems is inherently collaborative." (Birdsall, 2012, p.10)

Collaborative teamwork and a global perspective are principle foundations to being a design professional. AIGA (American Institute of Graphic Arts) suggests within design programs students be exposed to these foundations in their scholarly experience. As stated in AIGA's *Designer of 2015 Competencies*, "In order to fulfill the expectations placed upon designers in the future, they will need to employ a set of skills that include some beyond today's typical scope. No single designer is likely to have all the skills required…." Three specific competencies further support the need for design education to focus on teamwork and global perspective: First, "Management and communication skills necessary to function productively in large interdisciplinary teams and "flat" organizational structures." Second, the "ability to work in a global environment with understanding of cultural preservation." And, third, the "ability to collaborate productively in large interdisciplinary teams." (AIGA, 2013)

Additionally, in interior design programs, these principles are required standards by The Council for Interior Design Accreditation (CIDA) thus, a required component in an interior design program's curricula. To meet these standards, design schools have developed and executed student team projects, as well as, providing global experiences through universal case studies in the traditional classroom setting. Understanding the need for students to engage in collaborative teamwork in a global environment, a teaching pedagogy was developed to incorporate a greater meaning of these principles.

The purpose of this paper was to explore a two-pronged approach to teaching a design studio that incorporated multi-disciplinary team approaches among two design professions while designing in a cultural context. The goal was to incorporate a greater meaning of collaboration and a global experience. According to Brenda Laurel (2007) the author of *Design Research: Methods and Perspectives,* there is the need for designers to think outside the limitation of their discipline, that is, "be willing to break out of discipline specific structures" both in their academic and professional experience. Additionally, "we need to be open to the ideas and language of people who have different backgrounds and ideas about the world. As a consequence we need to be willing to change the way we think about the world and what we do. But what is absolutely vital, according to Laurel, is being passionate about exploring new arenas and not giving in to standard solutions."(p.193-194) We, as designers, must be willing to engage in a global understanding with consideration of differences in impressions, languages, and experiences among people.

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Using these ideals, we set out to create a program that would allow students to collaborate among design disciplines and experience a global setting. By bringing together professional design practices into an academic environment, we developed an interdisciplinary study abroad program in the summer of 2012 in Glasgow, Scotland.

The shared design model of Environmental Graphic Design (EGD) created the interdisciplinary experience. Defined by the Society for Environmental Graphic Design (SEGD), "Environmental Graphic Design embraces many design disciplines including graphic, architecture, interior, landscape, and industrial design, all concerned with the visual aspects of wayfinding, communicating identity and information, and shaping a sense of place." (Society for Envrionmental Graphic Design, 2013)

Therefore, using Laurel's notion of universal understanding and EGD's concept of interdisciplinary design approaches, we looked to the multi-faceted designer Charles Rennie Mackintosh in Scotland, United Kingdom. Mackintosh's approach was to incorporate architecture, interiors, furniture and graphics into his work. He did not design in a vacuum; instead, he worked collaboratively with other designers of art, graphics, typography and sculpture. To allow students to experience the work of Macintosh and understand his design approaches, the setting for our student's global experience was The Glasgow School of Art, one of Mackintosh's design accomplishments. The *Reba Journal* identifies it as "Britain's favorite building of the past 175 years" and the Glasgow Museum defines GSA as "…a supportive atmosphere, as well as the impetus for the artistic circle around and alongside Mackintosh that resulted in the Glasgow Style." (Glasgow School of Art, n.d)

Employing a team approach within an interdisciplinary course, students were not only able to explore differences in cultures, but had to comprehend and learn design roles, consensus building, variant skill levels, group dynamics, and work ethic.

Our interdisciplinary approach was based on faculty evaluation of student's academic level, design capabilities, and technical skills, design teams were arranged to include one graphic design student, one undergraduate interior design student, and one graduate interior design student. Remaining students were assigned to one of the four teams. This team structure was created to develop teams with a variety of skills, degree levels, and ages; and hopefully, would provide a better grasp of consensus building within the design process.

To provide a global approach, students were submerged into Scottish culture and life. Working with administrators at The Glasgow School of Art, the course content incorporated a living/learning environment that encompassed Scottish history and modern culture. Residing and working within GSA's buildings, the academic plan included:

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Lectures from two GSA faculty design historian on Scottish design history, Mackintosh, and the history of hospitality design in Europe;

A Professional interior designer who lectured on hospitality design and let a group tour of a restaurant/bar, hotel and spa, and hotel and casino.

GSA Graphic Design professor lecture on Scottish graphic design and a tour of a Glasgow design agency;

The University sponsored tours that included the Scottish Highlands, a walking tour of Edinburgh, and tours of Mackintosh's multi-faceted works, and;

To evaluate their global experience, students presented for critique to GSA's faculty and design professionals.

The teaching methodologies employed were research, analysis, and communication. The client was the Scotland National Tourism Organisation whose mission is to educate the public on Scottish history through entertainment. Project deliverables included brand development, logo and identity packaging, environmental signage, and the branded interior space for an Argyle Street hotel, tourist information center, and teahouse in the heart of City Center of Glasgow Scotland. The project's goal was to understand the mission to educate through entertainment. Starting with brand development for the boutique hotel on Argyle Street, teams had to research and create a name, message, brand, and the built environment that incorporated all these ideas. Students considered issues of the branded identity, color, space, movement, scale, proportion, behavioral mapping and the physical environment to communicate the client's message. The teams developed a creative, all encompassing design solution to include symbols, diagrams, 2D and 3D images, floor plans, and brochures as a means to "enhance the aesthetic and psychological qualities of an environment." (Calori, 2007, p. 9)

Graphic Design Creative Problem
Upper level undergraduate students participating in Graphic Design Studio III (GD 401) were required to produce visual communication projects for the Argyle Street boutique hotel, tourist information center, teahouse, and the vicinity. Integrating a brand experience, students were to create a comprehensive program that focused on how individual's experience the site; therefore, defining the character of environment creating a brand for their team to work from. Students researched and designed a new branded image, marketing materials, and signage for the hotel as well as EGD to make visitor's experience on Argyle Street and within the hotel a meaningful, informative, safe and secure environment.

 "Environmental graphics and wayfinding design have become powerful tools to help build or enhance both public and private brands … states Chris Gibson (2009) in *The Wayfinding Handbook: Information Design for Public Places* (p. 68).

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Objectives in this course were:
>   to discover and translate those discoveries in terms of technique and
>   technology into successful visual designs.
>   to increase interdisciplinary proficiency and understanding in
>   communication design and a three-dimensional built environment;
>   understand the role graphic design/visual communications plays in various
>   disciplines;
>   collaborate with professionals in industry, international and interdisciplinary
>   faculty, and each other;
>   to analyze design projects based on specialized design practices

Interior Design Creative Problem
Upper level undergraduate and graduate students participating in a graduate
design studio (ID 582) were required to produce a design solution of the built
environment for the Argyle Street hotel. The project incorporated multiple use
occupancies that included a Visit Scotland tourist information center and a
teahouse. Working collaboratively with the graphic design student assigned to
their team, interior design students considered EGD within the branded
environment. Students were required to research the client, assess the market
and competitors, and review comparable precedent studies and projects.
Graduate students were given the responsibility of conducting behavioral
mapping studies of hospitality/retail environments to understand the needs of the
end user and activities to be performed in spaces. Emphasis was given to
researching and designing a branded image within the built environment;
analyzing the impact of mixed uses within individual and collaborative spaces;
assessing and understanding the vernacular and culture of the end user; defining
and incorporating the client's brand through EGD components.

Standard course objectives:

>   Examine the role of research in the design process and employ
> multiple methods in data collection;
>   Determine the complexities of the project program and context and
> create relevant design solutions;
>   Exhibit the ability to think three dimensionally and resolve multiple
> design problems, and;
>   Design an interior space plan for a mixed- use facility with complex
> integration of program parts.

Specific course objectives:

>   Engage in collaborative work environments
>   that allow for professional growth in: Sharing and engagement of
>   diverse ideas, understanding of strengths and weaknesses to
>   define personal responsibilities, and develop consensus building

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skills.

 Determine the complexities of the project programs as it relates to environmental graphic design (EGD) and branding the design of the built environment

 Engage in the global setting provided by the study abroad program to develop an understanding in similarities and differences in social behavior, vernacular and culture.

Final Course/Team Deliverables

The course incorporated four phases of design solution presentations: 1) Client Research/Branded Deliverables, 2) Programmatic/ Preliminary Conceptual Deliverables, 3) Schematic/Conceptual Deliverables, and 4) Preliminary Design/Detail Presentation deliverables. The first deliverables were presented prior to travel to Scotland. The second and third deliverables were presented to Scottish graphic and interior design faculty and professionals in GSA's studios. The remaining presentation was presented after returning to the United States.

The four teams' main branded/concept development were:
1. The Rowan Hotel and Leaf Garden Tearoom: developed from the Rowan tree known as the Scottish traveler tree; the concept morphed into a sustainable and organic environment;
2. Kaleidoscope Hotel and the Sir Brewster Tearoom: Sir Brewster was the Scottish inventor of the kaleidoscope instrument; the concept for this project was diverse cultures coming together in a pattern of design that helped one to experience a space;
3. Taisteal on Argyle, Infusion Tearoom, Steep'd Tearoom for takeaway, and Infus'd a Whiskey Bar; the concept was developed from the Scottish Gaelic "to be on a journey" and the infusion and steeped developed from the tea making process—a Scottish tradition, and;
4. Plumwyck and Loose Plum Tearoom: "Plum" representative of English/Scottish dialect choice or desirable, Wyck is English/Scottish for village, and Loose Plum identifying with loose lips. This concept was developed by defining a place that was attractive and felt like home.

In summary, students created visual communications and EGD to make a visitor's experience at the hotel and its environment branded and meaningful, informative, safe and secure. Their work demonstrated research in Scottish history, interpretation of living/learning experiences in the city of Glasgow/Argyle Street area, and the understanding of current tourism information. Students comprehended how brand is applied through various images and design applications.

Linking Interdisciplinary Application:

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Bridging differing disciplinary roles and approaches while integrating multiple types of communications and holistic environments had its successes and challenges.

There were five major areas we found to be successful:

1) **Students shared technical skills from both disciplines.** During the design process the GD and ID students began sharing practice base-skills such as GD students shared with ID students the use of Photoshop and InDesign while ID students shared with GD students the use of Sketchup.

2) **Students began to understand their own strengths and weaknesses.** GD students lacked an understanding in scale and proportion for the placement of signage and large graphics in the built environment. ID students were weak in what a brand was and how it needs to be accessed and incorporated into the built environment. Once the students realized these weaknesses they turned to each other for help.

> "The knowledge of the how's and why's of incorporating signage and graphics and interior design placements will be utilized by all in the future. As an interior designer I have always acknowledged and critiqued signage but the additional knowledge gained from the graphic designers will always be considered in all projects going forward in a different level. A level more of the overall graphic of the plan."
> Lisa F. (ID graduate, 2014)

3) **Students embraced the importance of working with other disciplines and several showed interest in exploring other aspects of other design disciplines.** Two examples are a GD student took a Textile Design course taught by the tours ID professor in fall 2012. The student designed a commercial interior line of textiles. Plus, she was just accepted to the University of Edinbugh for a Masters in Textile Design. An ID student requested the tours GD professor to be one of her thesis advisor for her thesis on EGD/Brand identity in the work place.

4) **Students demonstrated the application of branded environments in latter studios.** Fall 2012, eight of the students (graduate) who participated in the summer 2012 interdisciplinary/global experience were in a graduate studio with seven other graduates. Not only did the students who participated in the summer study show marked improvements in applying branding to the built environment in their studio work; but, helped other students in the class understand the application of branding and EGD.

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I have been studying interior and architectural design for over six years and this is the first time I have had a clear understanding of the importance of integrating branding in the built-environment.
Samira G. (ID graduate, 2013) –Non participating Global Study Student

5) **Students began to develop and awareness of global differences between the US and UK.** Students demonstrated Scottish vernacular and cultural aspects in their design presentations during GSA critiques. Most prominent was the identification of differences in design assessment of traffic approaches to hotels in US vs. UK. Students addressed the differences in traveler's behaviors upon arrival to the building, that is, in the US a traveler is most likely to approach the hotel reception area from a parking lot or garage due to the use of a car for travel. Wherein, the UK traveler is more likely to approach the building from the sidewalk in the direction of public transportation (i.e. train/subway); thus, the location of path of travel from the nearest station was necessary to identify.

There were four major areas that we found to have challenges:

1) **Students had problems working together to collaboratively solve problems.** From the beginning, there was confusion in collaborative problem solving. Roles and responsibilities of delivering specific components of the work needed to be defined much clearer from the start. The teams worked together to create the overall concept, but ID students had a hard time letting the graphic designer create the logo, choose the corporate colors, and typefaces.

> "At the start of the project in America a statement regarding the selection of the graphic logo should have been an announcement. Interior design students are used to taking the project and running with it even though in this case the graphic design student was the one who was the leader in that aspect."
>
> Lisa F. (ID Graduate, 2014)

2) **Failure to collaborate within ones own design professions.** Each of the teams worked together as a whole, however, several teams had issues between the ID students since the teams' compositions had more than one ID student. Some failed to collaborate on the design. In one group, they split up responsibilities by assigning floors for each ID student team member. This method was significant in final design outcomes in that it created a schism in the overall design solution.

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"The team collaboration of the two disciplines was a great mixing of interior design and graphic design. Both disciplines in an educational environment should co-exist at the least in one semester or two in their programs. All in all the projects were successful. There were some major flaws in group pairing amongst the interior design students that in some ways could have been avoided."
Lisa F (ID Graduate, 2014)

"My group members and I got along well. For the most part we were able to communicate well and come up with ideas that we could all agree upon."
Kiley M. (GD undergraduate, 2013)

3) **The skill levels between graphic and interior designers and among undergraduates vs. graduates were wide-ranging.** Graduate students were more aggressive in taking leadership positions and would tend to "take over". Additionally, several ID students did not think it was necessary to work with the graphic design student on their team. This project was the first time GD students developed a brand and worked in a three-dimensional environment considering all EGD issues. For ID students, it was the first time they had really been challenged on what a brand was and how it is implemented into the built environment.

"The varying levels of skill in the interior design students was evident throughout and including the group dynamics. I feel that some students may have been held back; some held back in order to accommodate the group."
Lisa F. (ID Graduate, 2014)

4) **A significant challenge was time management for students.** Before leaving an itinerary was planned that included site visits, lectures, studio, and personal time. At first, students had a hard time meeting milestone deadlines in reaction to being besieged with learning about the GSA, Mackintosh, and Scotland. Thus, deadlines were extended. Due to students desire to explore on their own when in a new country and the intense schedule provided, many students became overwhelmed with lack of time to complete design work. Based on this experience and student final evaluations, faculty believe that the cultural immersion should standalone and studio work completed before and after the travel period.

"Completing a semesters worth of studio work is damn near impossible in the span of time that we had. However, I am pleased with the branding work that I did, especially the logos…I can honestly say that I have never experienced as much stress as I did during this summer studio class. I am really pleased with the work that I did."
Kiley M. (GD undergraduate, 2013)

"A studio project is very time consuming even in ones own country but with the travel, the culture and the housing of what were strangers to start, adds so much more to the dynamics and the work ethic as well as the outcome. Time must be on your side and time is gained by the utilization of skills, communication and experience."
Lisa F. (ID Graduate, 2014)

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Lessons Learned

In summary, students comprehended how brand is applied through the application of signage and the branded logo, but even more profound, through the application of the design elements and expressions relating to Scotland National Tourism Organisation's brand. Their work demonstrated research in Scottish history, interpretations of living/learning in the city of Glasgow, and understanding current tourism in the UK.

This teaching pedagogy offered opportunities for both students and faculty to foster cultural awareness and examine collaborative problem solving issues via an interdisciplinary approach. It provided the ID students with a realistic design approach to the interior design practice by:

 1) reinforcing cross-cultural understanding and sensitivity as a critical skill in their professional and personal life

2) bridges students understanding of differing disciplinary approaches to help them integrate multiple methods to creating a design solution that looks at the exterior and interior environment holistically.

> **"**All in All …."No one died and we all came out of this as better people."
> Lisa F. (ID Graduate, 2014)

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         us/what-is-egd.html

3.1 Simplifying the Complexities of Interactive Design

Dave Richardson
Eastern Illinois University

Abstract

This paper/presentation summarizes pedagogical approaches to simplifying the complexities of designing and coding interactive projects. Two strategies — "make it simple" and "make it meaningful" — form the foundation of teaching interactive design to undergraduate students who had little or no knowledge of coding. Two sequential courses in the senior year within a graphic design program are addressed.

Students are presented with the concept of fluidity, both in form and content. The visual design and the informational content of a responsive site can adapt to various dimensions and resolutions of screens, from computer monitors to smart phones. Students must understand that their designs are not fixed; that the form of their content — and the amount of content — can flex to adjust to a user's needs.

Form and design are separate. Students must distinguish between pure content (HTML) and the visual "skin." Additionally, a layer of semantic mark-up in HTML5 allows content to be labeled according to its meaning.

In the last half of the second course, students explore their conceptual/technical interests — for example, immersion into understanding the animation features of HTML5, or the creation of interactive forms and informational graphics — and present their research and applied projects to the class.

Teaching interactive design can move far beyond the basic "nuts and bolts" of writing, copying, and re-writing code. The experience is richer for the student, and the complexities made simpler, if conceptual principles underpin the instruction, namely: a) flexibility and portability of digital information; b) separation of content and form; and c) incorporation of semantic structuring. These principles are underscored by examples of similar trends in other disciplines.

Selected student projects will be presented, as well as students' reflections on their attitudes and aptitudes concerning coding and web design before and after taking the courses.

3.2 Web Design and Media Understanding

Leif Allmendinger
Northern Illinois University

Abstract

In traditional typographic instruction, students begin by arranging graphic elements, letters, words, and sentences on a page.

This all but guarantees students will approach web design with print as the point of departure. But the web is very different from print– web designers must consider principles like these:

- Box layout
  Web pages are inescapably based on a grid-like structure.
- A partiality towards text
  Visual media are segregated in boxes, hindering design options like text/image integration.
- Platform independence
  Web pages configure themselves for different screen sizes and different devices.
- Page flow
  When page content is updated, the browser automatically adjusts page layout.
- Separation of content and layout
  Page layout is a 'skin', entirely separate from content. Web typography is formal, not expressive. Designers do not design pages, they design rules which determine page appearance.
- Database integration
  Pages can be generated dynamically– with the result seen only by the reader.
- Evolution
  The web is far from a mature medium. Browser capabilities, web languages, and design conventions change dramatically over time.

Only the first two items on this list are apparent to a reader. But when students begin studying web design, they are largely unaware of the remainder, even though these are the most significant innovations of the medium.

This presentation describes an experiential approach where third year design students learn web media principles. Students need to experience these things in order to understand them. Instruction should allow students to apply what they have learned about page design to a very different medium, and to do this students need a basic competence in web development languages.

The most important goal is media understanding– throughout their design careers, students will need to learn new media. They must be able master a new medium by recognizing and understanding its design principles.

Teaching web design as media understanding

A paper for the UCDA design education summit • Chattanooga • May 2013

Leif Allmendinger
Northern Illinois University

Abstract

This paper describes an introductory web design course that focuses on media understanding as well as basic skills. It offers a brief definition of media understanding, and applies that definition to a short list of key web characteristics. It discusses the pitfalls of teaching web coding to beginners, and offers advice on interactive development environments. It covers the course structure and how the assignments lead to an understanding of the web as a medium.

Introduction

This paper describes an introductory web design course that focuses on media understanding as well as basic skills. I teach in a regional, four year public university. Students who take the course are juniors, and have completed an art and design foundation and one year of graphic design education, with an emphasis on typography.

In a survey, our alumni tell us they create websites and corporate identity more than any other kinds of design. Clearly, our students need to graduate with a strong competency in web design. But will they design web sites throughout their careers?

While web design will evolve, the basics of the medium will probably be around for a long time. At the same time, designers will need to acquire skills in new media as they arise. Over the course of my career, I've had to learn a few new media: electronic publishing, Videotex, interaction design, info graphics, motion graphics, and the web. (I haven't quite got around to tablet apps, yet.) It's safe to assume designers will continue to acquire new media skills throughout their careers. If anything, the pace of change is likely to accelerate.

Media understanding

If students are taught web design in a way that makes them conscious of media properties, they will have an easier time learning other media, at least in theory. In order to master a medium, designers must understand: form, informational structure, sign systems, and the kind of messages a medium supports. (The last item is demonstrated by the quote: 'Writing about music is like dancing about architecture.')[1]

Equally important is what a medium doesn't do. Designers must work within the constraints of a medium. Inherent in constraints are a set of design possibilities, a lesson students learn in their basic typography courses.

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[1] Apparently, this quotation was first said by Martin Mull, as documented on Alan P. Scott's webpage: http://home.pacifier.com/~ascott/they/tamildaa.htm (accessed 1 May 2012).

Web media characteristics There is no such thing as a complete list of web media characteristics–
the medium is evolving too quickly for that. What follows is a short list that students need to understand in order to know the medium:[2] [Footnote: I've published a much longer list on: www.leifGoesOn.com]

- Box layout
  Web pages are inescapably based on a grid-like structure.
- Text based
  Visual media are segregated in boxes, hindering design options like text/image integration.
- Platform independence
  Web pages configure themselves for different screen sizes, different browsers, and different devices.
- Evolution
  The web is far from a mature medium.
  Browser capabilities, web languages, and design conventions change dramatically over time.
- Page flow
  When page content is updated, the browser automatically adjusts page layout.
- Separation of content and layout
  Page layout is a 'skin', entirely separate from content. Web typography is formal, not expressive.
  Designers do not design pages, they design rules which determine page appearance.
- Database integration
  Pages can be generated dynamically– with the result seen only by the reader.

The last three items, in particular, are utterly different from anything you've encountered designing for print. They separate 'brochureware' (the knee-jerk translation of a printed page), from 'industrial strength sites', which employ the full possibilities of the medium.

Equally important, they are invisible. In print, readers can pretty much see what we do. On the web, readers can be blissfully unaware of the difference between brochureware and industrial strength sites. But our students had better understand the differences and the underlying media characteristics. This makes coding inescapable.

Web coding– beautiful paradigm, ugly medium
Unfortunately, web coding is anything but straightforward. Browsers interpret three languages: HTML, CSS, and JavaScript. You need HTML and CSS to implement a basic site. You need a bit of PHP, a server side language, as well. These languages do different things in different ways, and the syntax of each is entirely different, which makes for a steep learning curve, to say the least.

Design students have an easy time getting started with HTML. It's a markup language that is based on 'semantic markup' [Motive]. This is less than the name implies– semantic web markup failed along with XHTML. Instead, HTML5 markup tells you about the structure of the text, but nothing about the meaning. HTML5 markup corresponds closely to typographic hierarchy, which of course the students know. They learn the syntax and a few tags, and do real work almost immediately.

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2   I've published a longer list on: www.leifGoesOn.com

2

PHP is a complicated language, but beginners only need one line of code (the 'include' statement) which they can apply *pro forma*.

CSS is a style sheet language, which means it lays out webpages and implements simple interactivity. CSS allows separation of form and content, which is perhaps the most interesting thing about the web as a medium. It underlies all industrial strength sites. So far so good.

The problem is in the implementation. Web page layout is typographic, but the CSS developers were not typographers. The CSS structural paradigm doesn't match the way typographers think. Complicating matters, familiar concepts have unfamiliar names.

CSS was apparently developed to make simple layouts easy, but a design that goes beyond the developers' limited vision can be difficult to implement. In effect, you need to 'trick' CSS to get the result you want. (Some web developers rough in the page using CSS, then use JavaScript to clean up the layout, because it's simpler than pure CSS.)

It gets worse. CSS performs no evaluation, making page layouts more difficult to code and maintain. The language has evolved in an ad-hoc fashion, with resulting inconstancy. There are two entirely different kinds of extensions. First, there is a set of @rules, but from a user's view there is no commonality to the rules in the set. Second, there are 'Webkit' extensions, but each browser uses different terminology for webkit properties.

Contrast this to object oriented languages like Processing or ActionScript. If you know a bit about the language and have 8th grade math and geometry you can do basic graphics. More importantly, the languages are systematic, so your knowledge grows naturally with practice.

In contrast, CSS does similar things in very different ways (compare centering text with how you center a box), so a basic knowledge won't help you grow. Instead, it leads to an abyss where complexity grows exponentially.

In short, CSS is a terrible first language and poorly suited to design students. On the other hand, it's a browser standard and some knowledge is a strong professional advantage [Tober]. But teaching CSS, given its place in web design and the limits of a general graphic design curriculum, may prove a necessity.

Tools

Web developers work with software tools known as IDEs (Interactive Development Environments). Because are a variety of these on the market, some discussion is warranted (Forgive this designer's prejudice towards Adobe Software products.)

IDEs can be characterized as high or low level. Higher level environments resemble natural language. They have gentle learning curves, and make simple things easy. Lower level environments are difficult to learn, but emphasize power and efficiency.

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Consider the following IDEs for an introductory class:

- Adobe Muse
  Tagline: 'Create websites without writing a single line of code'
- Adobe Dreamweaver
  Tagline: 'Develop more web content, more quickly.'
- BBedit, Brackets
  These are code editors, with syntax checkers but without integrated graphical editors.

If IDE's were bicycles, the code editors would be road bikes. You'll travel fast and far, but you have to learn to maintain them and shift gears.

On the other hand, Muse is a tricycle– you won't fall riding around the block, but better to stay on the sidewalk. Muse is probably acceptable for print designers who want to do occasional brochureware, but it's not an acceptable tool for teaching the web as a medium.

Dreamweaver occupies an uncomfortable middle ground. It offers a menu driven approach to HTML and CSS, and– to carry the bicycle analogy– it's a bike with training wheels. Training wheels can help you learn to ride, but they are no advantage on the road. (Contrary to the tagline, proficient designers almost surely work faster without the menus.) Training wheels can also get in your way. To design in Dreamweaver, you have to learn Dreamweaver's interface language, as well as HTML and CSS.

Training wheels can also cause accidents. A student must modify Dreamweaver's code, or the result is a disaster.

In the beginning class described in this paper, students are free to choose between Dreamweaver (which they have as part of Adobe Creative Suite) or a code editor. 80% of my students choose Dreamweaver, though by the end of the semester they spend most of their time in the code view. The 20% who use code editors from day one tend to be the best students. But because this is a self-selecting group, I cannot predict that code editors lead to better web designers.

Additional resources
Students read Steven Krug's Don't make me think [], and a section of my website (http://www.leifGoesOn.com) serves are reference for web code. They also use a freeware virtual server (WAMP or MAMP) and a graphics editor such as Adobe InDesign or Illustrator for sketching.

4

Course objectives and schedule

After completing the beginning web design course, students should be able to:

- Demonstrate an ability to criticize web design.
- Demonstrate an ability to organize information and implement it as a basic website.
- Demonstrate competency in producing functioning interactive design.
- Demonstrate an ability to create design relationships between form and content in web pages.
- Demonstrate a working knowledge of CSS, HTML, and the document object model (DOM)

A course schedule appears as an addendum to this paper. Quizzes and exercises track along with the assignments. The quizzes cover basic concepts and terminology, and the exercises cover coding skills, leaving the assignments to focus on typography and web conventions.

Laura Franz of the University of Massachusetts Dartmouth deserves credit for the general approach underlying the following assignments:

Assignments

A1– Conference page

The first assignment is very similar to a print assignment the students have done the year previously– they design a web page announcing a conference. Students sketch with InDesign using character & paragraph styles. Then they translate their typographic hierarchy into HTML and the layout into CSS.

The critiques deal with typography, but little is said about web conventions. Instead, students familiarize themselves with the constraints and basic terminology of the medium. In addition, students must add and remove conference speakers in order to demonstrate page flow.

A2– Recipe page

Students design a web page that contains a recipe. This assignment introduces web typographic conventions, the Document Object Model (DOM), and HTML tables. Students work with a simple CSS page layout strategy where first generation boxes are absolute, and child boxes are relative.

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A3– recipe site

Students share their recipes, and create a site which contains everyone's recipe. (A lab assistant converts the recipe sections into PHP files, simulating a database.) Students design an individual home page, site navigation, and a CSS file which lays out each recipe as a web page.

Critiques cover web design conventions extensively. The 'database' and the CSS make it clear to the students that they are designing layout rules, not pages.

Students design a portfolio site in a brief fourth assignment. Outside of genre specific conventions and an XML slideshow, there's little new. Students simply gain fluency, and they need sites to get internships.

Conclusions

Web design is a complex topic, and any introductory course must make compromises. This approach has several advantages. Students understand the formal nature of medium. The have some idea of how content and layout are separated, and how web design interacts with databases. Students gain a basic knowledge of web typography and navigation as well as CSS.

The approach has some disadvantages, though. The focus on medium leaves little time to discuss ideas– and the resulting content and information architecture is trivial. The emphasis on CSS does not lead to an understanding of programming. (Knowing a programming language helps you learn CSS, but the converse is not necessarily true.) And the introduction to CSS leaves students at the edge of the abyss. Their limited knowledge leads them to believe CSS is more logical than it really is, and may not help them learn advanced CSS. Unfortunately, this disadvantage may have more to do with the language that with instruction.

A media approach to web design leaves me with some uncertainties as well. Design education is an uneasy tradeoff with professional skills on one hand and abstract knowledge and theory on the other. It's critical our students can find jobs, but how much do we sacrifice their education in the process?

There's also a fundamental uncertainty as to whether a media approach will actually help graduates learn new media. Today's students will learn new media perhaps years in the future under very different circumstances. They will learn as professionals, not students. They will as likely learn on their own instead of in a classroom, and the media could be as different from the web as the web is from print. I would like to think a media approach will help them, knowing full well I may never have the opportunity to find out.

6

Credits for student work
Michelle Callahan
Kyra Simmons
Shane Mabus

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7

3.3 Drawing to Digital Media, the Starting Point

David Begley
University of
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Abstract

With the rapidly growing expectations for Graphic Design and Digital Media graduates, there is little time for deficiencies in the curriculum. In our program, careful construction of coursework and sequencing have led to improvements in student outcomes. One of the areas of focus is in the Introduction to Graphic Design class, the first course in which students are exposed to the building blocks of design and the department's expectations of a successful graphic design major.

During this introductory class, it is imperative to reinforce basic fundamentals of form and composition. Upon entry into the graphic design foundation classes important connections are often missed by students from lessons they learned in drawing and 2-D design classes. It is either the impression that foundations skills will not need to be applied later in the digital design courses or that there is a disconnect between pencil and mouse. It is difficult to overcome the perception that design students will not need to draw.

In my Introduction to Graphic Design class, students enter at various levels of technical and visual proficiencies, either based on inconsistent instruction or lower expectations set in the foundations/technical classes. In this intro class, students are expected to develop a body of work to show in the Limited Access review for Graphic Design and Digital Media Majors. It has been my goal to have everyone present work that shows his or her potential to excel as a design major. I plan to discuss steps taken in the introductory course to bridge the gap between foundations and applying skills in digital media.

Drawing to Digital Media, The Starting Point
Associate Professor David Begley, MFA
University of North Florida

It is no surprise that the Introduction class is the fulcrum for many design programs. It seems to be the front end of the storm. Where students from a general foundations studies meets the expectations and rigors of a design department. Where the expectations for a program are laid out and compared to the loose parameters of basic foundations classes. Where students are either allowed to continue within the program or suggested a new line of study, at least this is the case at our university, due to the limited access program. There are many challenges to overcome, each college with its own set of specific issues. As a group my colleagues and I have experienced many of these challenges, and have sound some success within our classes and with our graduates.

In some ways I'm like Prof. Winter Sorbeck from the Chip Kidd novel The Cheese Monkeys. Perhaps in one way or another each school has their version of the fictional ART127 Introduction to Graphic Art, a classic weed out class, to separate Design majors, with a capital D, from "non" majors. Of course in the novel, Prof. Sorbeck is vague with project objectives and harsh on the students during critique. And like the characters in the book, students can feel a bit indignant towards feedback during critique and ultimately being told that they might need to reconsider graphic design as a major. Of course this notion might be a bit exaggerated for the purposes of the novel, in reality this intro class gives a professor a chance to see what students are getting at the foundations level and which students are likely going to succeed in the program. Its like a strange dating service, where students meet their career-mate.

Like most classes its difficult to take a micro look at some things, especially when the class has a clear starting and stopping point, with various markers in the class to hit. As always, the questions to ask oneself are based on the immediate content of the class. What are the things that make up an introduction based class? How can the students show proof that they learned these things? What

is the criteria which I will grade these elements? How will we know this material is being retained?

As many of you know, teaching design can be a string of corrections on your classes. I have been teaching intro for 10 years. Of course my class looks nothing like the first time I taught. I have had 4 major iterations of the class and make changes to it every term. As part of this process, my class has taken the form I will discuss here.

The following projects and coursework developed help students form an understanding of our expectations and give us a look at their response to coursework. As an addition to the book we use I handout a packet of my lecture materials to follow during the course of the semester. Students' find and collect examples of real design that respond to each topic, based on their interests either in print, web, interactive, timebased, etc. Providing students with resources in addition to the book, gives them a personal way to connect to the materials. At the end of the semester, each student has a "tear sheet" binder for all of the content covered in class.

Handout and tear sheet example.

In response to the previously mentioned questions, I have set up my class in hopes of responding to these set prompts. Projects are broken into 4 key points. 1. Thinking of Form, 2. Thinking Photographically with metaphors 3.

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Associate Professor David Begley, MFA
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Thinking Conceptually with out boundaries 4. Thinking Compositionally. These four steps for the first four projects allow students to slowly and methodically pick up parts of the whole. These projects are a short series of skills to advance them in understanding design.

Project 1 is a logo design project set up to cover form and introduce the concept of type and image. In this revised project by Kimberly Elam, an object translation is used to have students bridge the gap from drawing in the traditional sense to drawing in the digital space. Often as soon as a mouse interrupts this process problems can occur. However, I use this project to reinforce basic fundamentals of form, like line, shape, volume and space, in part to show students that computers will not design for them and that the principles they learned in foundations will be utilized. We discuss the idea of simplification of form and aesthetic impression. The graphic design process is also introduced during this project. The questions that I ask of myself for this project are; How's their technical proficiency at the starting point of the class? How well did they respond to the design process, which is introduced? And, How well did they translate their forms from drawing to digital? The answers to these questions help me make the informed changes needed to improve the class in the next round.

Project 2 is designed for them to think photographically and representational. During the concept phase 2 opposing words are selected, then they photograph select items to represent the words visually. The design process is expanded on in this project to include the early stages of project orientation and research. The process stresses the need to simplify for an audience and think using metaphors. As a side note, it usually gives students the ability to succeed after what might be a difficult first assignment for them. The questions that come up from project 2 are; Were students able to simplify photographic form? Are the metaphors working? How did the students respond using type as part of the design? I'm planning on pulling this project out of my intro class and moving it into my digital photo for designers' class. Again, just one of many changes to this class over time. This will be done partly to open a bit more time up in intro and partly to have my digital photo classes thinking more about design.
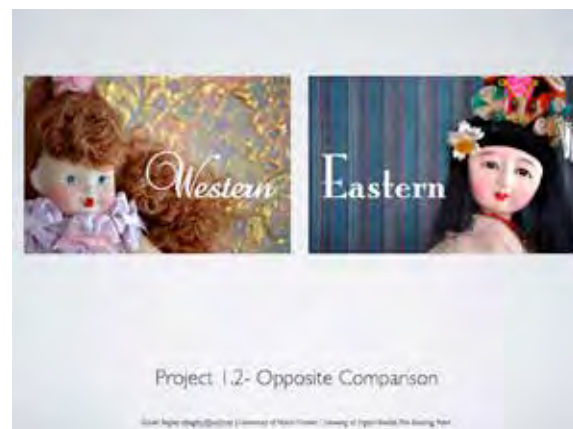
The third project may be the toughest. The project parameters are relativity structured and cause students to think in a new way. Students are asked to develop a solution to a health or social issue in the form of a PSA. After coming up with concepts and headline students look for source materials to pair with the visuals. The catch however, is that they need to look for items that do

not directly relate to an expected "search" for images they would normally use. They need to look through random source materials and challenge perception of meaning in the items they find. Elements are pulled into compositions and new meanings are formed from these combinations to help sell the concept. In fact there is no Internet searching at all. The materials must be traced copies, with some alterations possible, from found materials. This really forces students to look at the meaning behind each image and how the meaning changes with the combination of multiple images. One other unique element about this project is that I intentionally stop at the roughs stage. This achieves 3 things for me, one, students are forced to find unexpected solutions to complex problems. Two, students learn about the importance process can play fleshing out various approaches, especially when they do not come in with a preconceived notion of the outcome. And three, ideas become less personally precious to students, which allows them to detach a bit from their work. Just a few questions for this project; Are the students able to think conceptually? Are the students able to control composition with found elements to help support their main ideas? Can they respond creatively to this unexpected challenge?

Project 1.3 - Change Meaning

Our fourth project occurs right in the middle of the semester and coincides with the limited access review. It allows students to engage with space and composition of page design. My goal for this project is simply an introduction of page structure. Grids, format, page control elements are all explored within this project. Because this is the first project with a page layout component, the learning curve is a bit steep for students. Like many of the other projects, hand skills are used as a component of the project. This again helps to reinforce and build skills needed as a designer. At the start of this project, I work with students on being more confident with testing and incorporating more support/design elements in the page. The questions that come up for this project are; Do the students understand the breakdown of space? Can students organize various components and create a cohesive page design? How well do they incorporate the principles of page structure into the final design? During this project we often discuss design for multiple formats, so students understand structure and organization of space is in regards to whichever media he/she chooses to design with. Despite these examples not being all that striking, it is a huge step in the development of the student. It is the first time experimenting with a large volume of structured type. We may not see proof of knowledge until much later in their program after having time to practice this newly acquired skill. In addition, the designs give me a lot of information on whether a student is getting the content or not by looking at their progression throughout.

Project 1.4 - Instructional Grid & Sketch the Steps

The final project allows students to put all of the applied knowledge into one project. The goal of the final is for students to use 14 select design principles as content and copy in the creation of a special edition item. At this point in the term there is a collective sigh of relief. The Limited Access review to get into the program is complete the sprint of the first set of projects is done. And students now only have one additional project to complete in the remaining time. This allows them to focus on one thing. I always ask the students before beginning the final, what they thought about the process and scope of the first set of projects. They are all usually very proud of their accomplishments, have a much better understanding of what graphic design and digital media is all about and are on a high note in the class. They need to select an object that can visually represent the design principles. For example, a block represents a piece of a building just as the principles represent a part of the design. The format is completely open, except that it needs to continue to push the theme and it needs to be smaller than 7 inches in any direction. Students really get into this project, because it's very self-directed, creative and they have a chance to practice everything gained in the first 4 projects

In conclusion, my hope is that all projects revolve around thinking first. The goal is to have the students understand how process functions, but in reality, the goal is to be sure that students think through the solutions regardless of format. The first set of projects for this class is really just setting expectations for our program. It is important for them to learn the design process and for me to ask questions to ensure our students are ready to perform.

Final Project
"Principles working together like bees"

4.1 Social Design as Comprehensive Curriculum

Eve Faulkes
West Virginia University

Abstract

Just a few years ago I believed that in making my senior class a working design studio I was giving them a very applied experience to test their mettle before graduation and entering a design career.

I now believe that an even more challenging scenario lies in social design for and with communities. The risks, challenges and rewards of working with a community can be a very comprehensive curriculum. This paper will chart the rich opportunities to test the design student's abilities to formulate ideas from oral histories and eld research, challenges of storytelling and when (or not) to hold back the full truth, handling of mission-creep, planning and budgeting of time and grant funds, generating empathy, building relationships of trust—and nally designing.

One unsettling condition is that we don't know as many answers when we begin the project. Another is that eld research means leaving the comfort of google searches to locate strangers and engage them in conversations that may lead you anywhere but where you hoped to go. Success relies on being able to listen well and become nimble. Following advice from Andrew Shea's Design for Social Change, and ndings from the Cooper-Hewitt studies on social responsibiity, this example will show how we entered a relationship to address a browneld structure and ended up designing a museum that owed through nine communities, while we stayed on budget. It most assuredly demonstrates the power of design for good and why that must be part of a holistic curriculum.

Social design as comprehensive curriculum

Eve Faulkes/West Virginia University

I don't mean to suggest that social design completes a curriculum by itself or that it caps off the final experience, but I have found it does act as a litmus test to discover whatever it is that is missing from the curriculum that could prevent students from nimbly navigating a project that they must define and codesign with a team. Just a few years ago I believed that in making my senior class a working studio, I was giving them a very applied experience to test their mettle before graduation and entering a design career. I carefully selected clients that didn't seem too eccentric and who could have their content ready to go as the project started. There would be some surprises and sometimes the client didn't deliver what they promised, but we were able to produce good portfolio pieces and usually give added value to the pieces we developed. I typically put two or three people to a client, particularly if one student was a risk at making deadlines. No major disasters and we had a good reputation. Maybe we were ready to try bigger ideas, designing for our community.

What does it mean to be a good designer at this moment?
For one thing, it means being a conscious citizen. More than most disciplines, ours is in the middle of culture, politics, the human condition and the environment. It requires us to be responsible and responsive. We can do good or we can do damage from our professions, not just by pushing out the ethical or unethical message, but by creating waste or using our natural resources irresponsibly. Even the fact that we *could* make a difference by noticing a new approach, or similarities between seemingly unrelated things behooves us to continue sharpening our game and becoming agile. Every diverse bit of knowledge can offer itself as a metaphor to unlock communication for someone. As the Queen told Alice in *Through the Looking Glass,* "Why, I've believed as many as six impossible things before breakfast.." We need to imagine the impossible, unlikely or innovative, but understand the context and the possible path to sharing it with particular others. Maybe not before breakfast, and we certainly need to research the implications before we get to that even more fun part of creating the way it will look.

IT'S NOT JUST A GAME

A sophomore-level vector visual metaphor assignment that asks the college demographic who is in control begins the social design journey.

Branding and giveaways for Designing for the Divide: A Conference on community Action Across Lines of Difference (our forray into social design ina big way) at WVU. T-shirts of our guides were zippered to state their positions on closing the divide.

In our curriculum at WVU, we embrace the T-shaped designer described by the service design firm IDEO— knowing something about many things and becoming very good at one or a few things to become a valuable team member. We want students to be in command of contrast, unity, balance, tension, color, space and typography—to go very deep in typography. We want them to be knowledgeable about photography, to be good at sketching, story boarding and using narrative. We want them to have an array of visual tools with which to approach a problem, both 2D and 3D, and a working knowledge of shop equipment as well as software so that "how to" is not an impediment to an idea. The book arts give us hands-on techniques; lots of small problems become nuggets of ideas to build into more complex solutions. Tactics for generating brainstorms that rain ideas become soil for a personal process that can yield future crops. We give them practice at writing copy, organizing and planning content for projects like a new magazine or a kit in a box.

We continue to bring clients into the classroom at multiple levels of the curriculum to ground students in the difference between designing for oneself and helping someone else reach an audience—"keeping them honest," as Anderson Cooper tells us.

Our senior year contains (among others) that course that is client-based, running as much as possible like a real studio with teams that form and split off as needed for phases of projects. This exposes the group to more formats than they could individually have, as projects will range from exhibit design to branding, to media or publication. At times we are our own client, perceiving a need and tackling it from the ground up, as in the *Designing for the Divide* conference. It keeps faculty aware of how ready students are for an employer.

A junior-level site-specific guerilla design that made the student audience aware of reasons not to smoke right now reads, "75% of people aged 18-24 would not kiss someone who just smoked a cigarette."

Faith context for Designing for the Divide workshop that shows common ground of stwardship of the planet and taking care of poor.
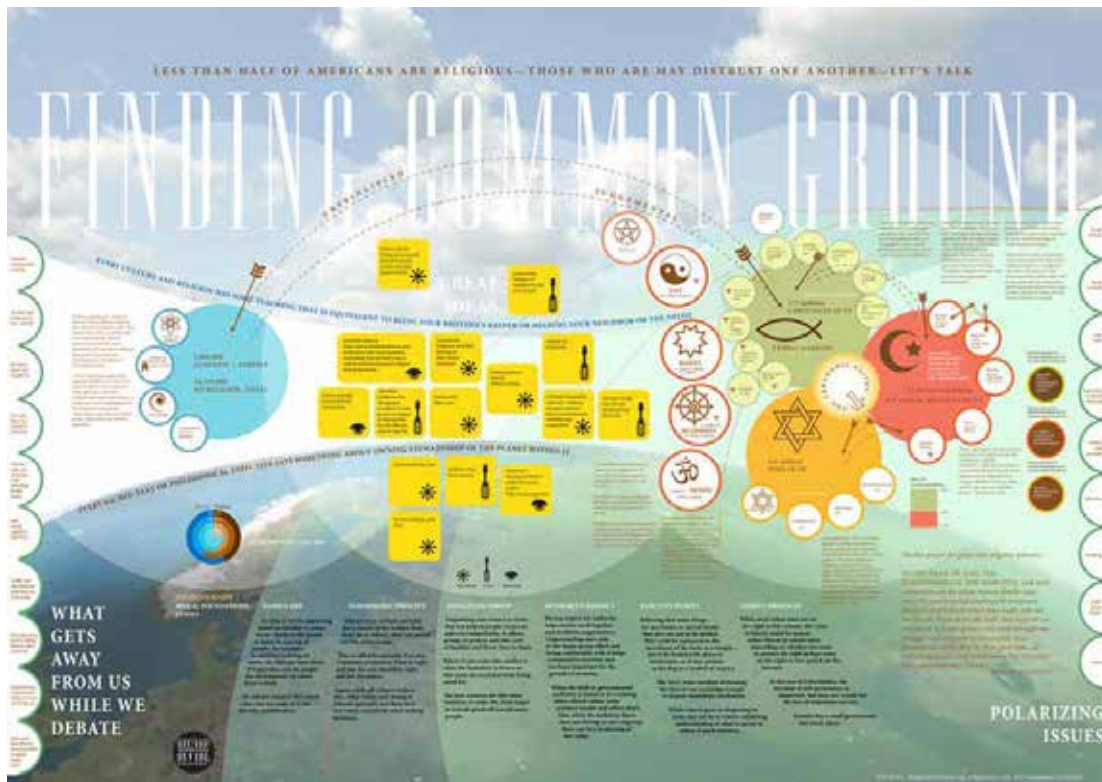
Perhaps none of this is very cutting edge, save the idea of *Designing for the Divide: A Conference on Community Action Across Lines of Difference*. Here we were clearly looking for the role of design in a world where our Congress is unable or unwilling to pass legislation because they won't talk to one another. We are also aware of growing disparity among economic classes to the degree that 1% seems to be on another planet from the other 99% and CEO wages have become 240x that of their employees up from 4x in a matter of one generation. We can watch one stilted version of the news and never hear the other side, with the result that a portion of our population believes our President was born in Africa, as if that would not have been noticed when he first entered politics. These and many more issues have to do with poor communication, which is what we as a profession should know something about. We determined to see if we could host a conference that would try to share some of the methods that designers employ to provide context and wholistic points of view as we research for projects.

We based our starting point on research by social psychologist and TED Speaker Jonathan Haidt, whose research imbues the idea that left and right factions operate from different moral foundations, and also react emotionally, and not from facts. To be able to listen to one another, therefor, involves some study of the other side and empathy for values that may not be *your* only reasons for making decisions. Such understanding could help locate common ground and identify projects that would allow working together, where more familiarity might grow further understanding.

At our conference, March 23,24, 2012, we invited 50% designers from across the country and 50% community members from across socioeconomic levels, political sides, different faiths and non-faith positions, multiple races, as well as folks from the energy industries and from environmental groups. We actually got sponsorship from the West Virginia Chapter of the Sierra Club and a coal company president. We also invited West Virginia University researchers from across disciplines that would have an interest in such an experiment. We issued an international call for posters on social issues that made their point without deriding the other side. It was juried by Chaz Mavianne Davies, Yossi Lemel and Jonathan Haidt. The opening for that exhibit happened at our conference.

150 people met to hear from our keynote speakers Yossi Lemel, social poster artist from Israel, Emily Pilloton from Project H, and Bob Stains from the Public Conversations Project, as well as 21 other presenters of successful projects in social design. Details can be found at www.designingforthedivide.org.

In the afternoons, all 150 people participated in workshops that tackled issues in energy, health, faith and community development. As designer-hosts, we provided large information graphics that set a stage for conversation by presenting wholistic summaries of positions and some common ground. We also used decks of cards with good ideas already practiced in other places to stimulate conversation about what could be done locally. Workshop facilitators from MICA, RISD, WVU, Otis-Parsons, the Appalachian Stewardship Council, and a local Presbyterian pastor led participants from 18 to 90 years of age in activities on and off-campus. Every participant said they would attend another conference and urged us to have one. This felt wonderful, but had no impact on Congress or any of our heartfelt issues (although there were a few initiatives started in the workshops that found legs).
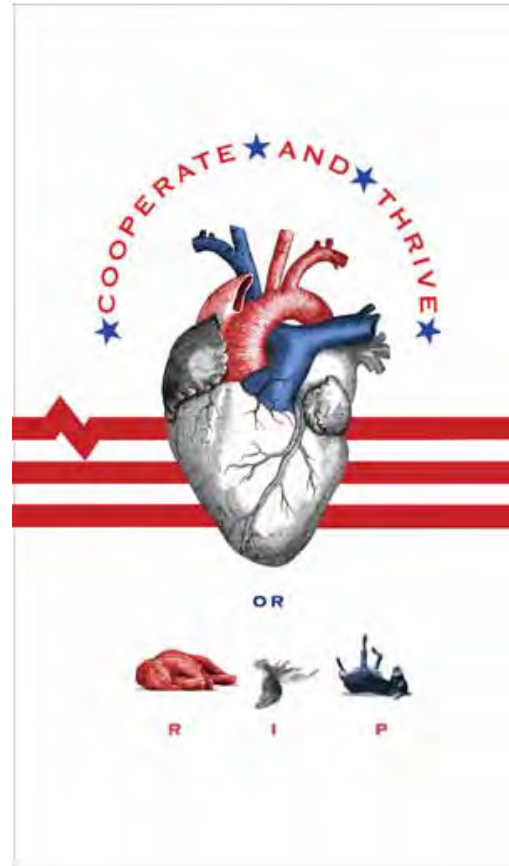
Eve Faulkes, 70 x 100 cm

Yossi Lemel commissioned poster, 70 x 100cm

What now? What we learned from this conference is that many of us want the same thing—cooperation and action.
We also want a working model that can give our students a mandate for their generation in design thinking. We want leadership and compassion to guide the role of design in this century. We would also like an immersive experience in our curriculum that could motivate students to design at their best for people they met and liked.
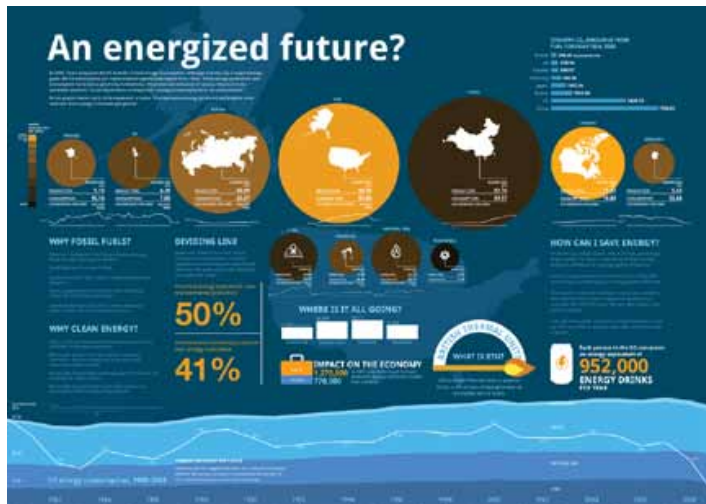
Energy infographic for the Designing for the Divide conference was approved by both "sides" before the event.

Kofi Opoku, 28" x 40"

Our conference happened the same week that Ric Grefé unveiled the *Design for Good* initiative at AIGA. It happened the weekend before Andrew Shea had his first book signing in NYC for *Designing for Social Good.* In other words, the time for social design had come. Our semester was ending, and we determined that fall 2013 we would make attempts to try our ideas in the community. Over the summer I set up three projects that would each have the opportunity to bridge divides and bring diverse groups together.

We jumped in head-first into social design with our conference lessons, books and best guesses from past experience.
Two collaborations, two grants, a hundred phone calls, dozens of meetings later, and fall began with three social design projects. The best place in our curriculum seemed to be in that senior client class, with our clients becoming communities instead of non-profits or businesses. A museum that had gotten off on the wrong foot and seriously offended the community, a green building conference that was happening in a coal and gas energy state, and a forgotten poor community that was in danger of losing the last of its identity to its neighboring big University city were the three challenges we took on for the senior class.

Each of these setups were a bit different.

1)The museum project was started by a faculty member in public history who had written a state grant that brought us in as the designers, with her graduate students generating the content for the exhibit. The museum was the Trans-Allegheny Lunatic Asylum, which had been the original name for the state mental hospital that was the largest employer for the city of Weston, WV for 150 years. The original name was not used from the time the hospital opened, and was thus not remembered as fact. The re-naming seemed like a poke in the eye to the city, which had already been sensitive to jokes about the mentally ill throughout its history. Our role,

Our first client was a mental hospital turned museum, that had exploited the scary aspect of mental illness for fundraising purposes and alienated the town in which it was located.

One of the rooms we would turn into an exhibit to present the community voice.

or what excited me about the possibility of this project, was the chance to give the community of Weston a voice in this museum. In two rooms we could let them tell the story of how a city could live with the mentally ill on a daily basis with more understanding and less fear and prejudice than the rest of the country. The mentally ill are one of the last groups in which the progress of civil rights and civility have let a population down. We were part of two grants—one, to provide a set of six waysides (interpretive signs) for the large front lawn of the museum that would be open to the public, and the second, to develop two rooms in the museum.

2) The Building Conference and Expo was to be the second time a green building conference was to happen in West Virginia, where the word "green" cannot be spoken out loud in some locales without the threat of losing one's job. One of the partners of the first conference had been a participant in our conference, and afterward invited us to partner with them for the programming and the branding of their second time around. This was the chance to really try out our ideas. Our challenge here was to bring openness to this discussion which often cannot even occur. We wanted to do more than preach to a small choir of like-minded folks. We wanted to break down some barriers to the green message by making an experience of fun and positive win-win ideas for those just barely willing to show up at such a venue.

3) I had first met the Scott's Run Community Park and Recreation, Inc 501-3c at a Northern WV Brownfields Assistance Center event that paired eight communities with University disciplines to brainstorm solutions to blighted properties in their environs. They sweetened the pot by making it a competition among the communities for a $5000 grant on the spot. Our group did not win, but the process did make us partners unwilling to give up on this problem. We won a $1000 People's Choice award to do something to help that community get started. An architect and myself, with the SRCPR, held a two-day event which resulted in a community vision that I put into a brochure for them to generate volunteers, donations and future discussion. We jointly applied for a Campus Compact LINK Grant from the Benedum Foundation to take a first step toward this vision. It was funded and we had a mission and budget of $6700. Scott's Run is less than a mile from our classroom.

Scott's Run Jumping in, for this client, meant that 16 of us showed up the first Friday of the semester with $1000 worth of supplies to repair and paint nine buildings in the community. Our Scott's Run client was an impoverished former coal mining town in a string of 13 that had been examined many times by different departments in the University without getting much in return for their cooperation. We wanted to show right away that we meant business and were people of action. One of the very wonderful things about design is that it can deliver a product. However, the process would take a long time before the community saw results, so we wanted to build trust and get to know each other immediately with a hands-on collaboration. We worked a few more days in smaller groups to help the town of Osage get ready for their 22nd Annual Street Fair (their biggest event of the year), and an opportunity to show that something was happening here. At the Fair, we set up a table with a scanner at the ready and collected stories and photos that would help us tell the history. We had advertised a request for stories in the newspaper.

After that we had a list of possible contacts for oral histories and leads. Each student was assigned a person to interview while I took three graduate students to the AIGA GAIN conference in San Francisco (that was perfectly themed "Design for Social Value"). When I came back, I was met with a series of excuses as to why those interviews didn't happen. I was to discover that I needed to make the appointments myself if I wanted

Our brand for The Building Conference, developed by graduate student, Forrest Conroy.

Brochure that presented the community vision statement of Scott's Run, and which became the basis of our LINK grant to take the first step toward the vision.

We got our creds painting on a 95 degree day.
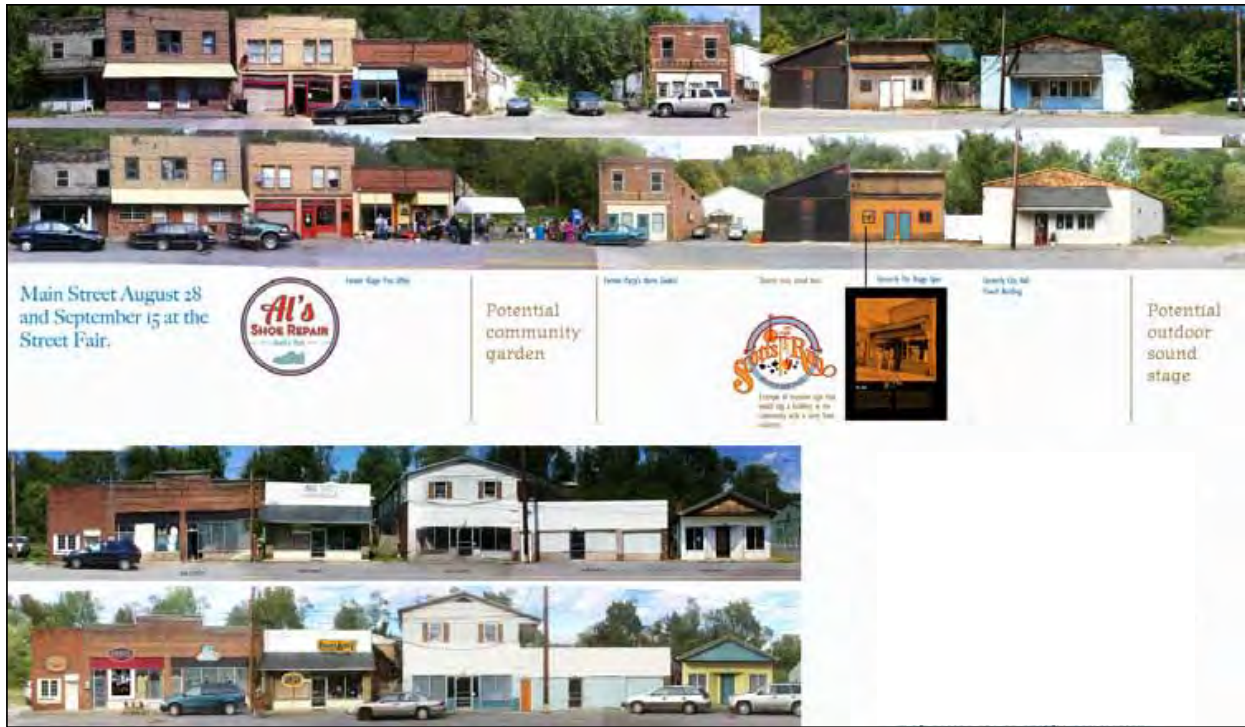
This poster documented our efforts and signage ideas one month into the project.

We tackled parts of the community vision in groups to propose ideas that we could co-develop with the SRCPR.

The before and after pictures above highlight one building we spruced up for the Street Fair. At the Fair, a dance troupe performs.

The parts of our plan that would extend beyond the Scott's Run area were the web site and the history caching concept that could bring tourists and geocache sportsmen to try out our trail of caches. We found waterproof boxes to hold the logbooks, which in our case, also had some stories in each, as a chapter in the Scott's Run saga. A possibility for a takeaway might be trading cards-like bios, or a coin-like token that either mimicked miners scrip or the tags miners wore while in the mine.

Groups divided into these tasks and individual students worked with community members. Lou Birurakis was the most studied in the history of the area.

Web site developed for the extension into the public

We brought our proposals to the SRPCR meeting and presented them for discussion as to how they would like us to invest the remaining $4000. They concluded that they would like us to do all of them. Leery of mission creep and wondering how we could stretch it, we came back to make a plan, emphasizing the resurrection of their museum.

We looked at their assets and their needs. The town lacked a community center or a place to gather. It had a bad reputation as being scary and unhealthy. There were poor diets that went along with poverty. On the asset side, they had a great story. They were formed from 19 different ethnic groups brought in to mine coal, including blacks moving up from the south. It was a true melting post of cultures and one that skipped the segregation issue with all helping each other in equal jobs with lots of stress. Kids went to separate schools and came home to play together and have sleep-overs with each other long before anyone named Civil Rights. They also were an area singled out during the Great Depression for FSA photographers who were recording rural America. Walker Evans and other famous photographers contributed a legacy of at least a thousand photographs that captured Scott's Run in 1935-38. That gave us a treasure of images in the Library of Congress with which to begin. Eleanor Roosevelt herself had made several visits to Scott's Run, even coming to the house of one of the members of our committee. An additional asset was the group of music-related businesses on the main street, one of which was eager to work with us and had strong political connections in the state. This was also an election year. And there was some great gospel and rock music going on that included a former member of *The Dominos*.

One of the members volunteered a building for the museum to be re-established. The former museum had been flooded and many of the artifacts were lost. The new building was dry and even had a small kitchen that could allow guests to sit and look at books and have a cup of coffee and commiserate. Working through Andrew Shea's book as a textbook, we focused on how to work *with* and not *for* the community. We photographed a number of the artifacts and then set about to design some exhibits around those. Before we were very far I got a call from the building owner to come and see what she had done with the museum. Some volunteers had helped her clean many of the artifacts and the room was completely filled with objects around every wall so that there was no room for exhibits of any kind. Furthermore, the objects were from all ages and some were totally unrelated to the theme of a mining community, (such as a picture of Shirley Temple) or were mass-produced and seemed unlikely to have historic value. I tried to diplomatically ask questions about how some of these came to be in the collection (trying to imagine what to do now), when the conversation let me understand that each of these artifacts had a memory or story attached. This museum was not just to be an example of a coal mining history museum. It was the opportunity for mostly local people to come here to remember. They may attract visitors from outside the area, but this would be a human story and it would be good to design it to help that activity.

Our solution was to create a three foot stripe around the hallway and three walls that became the background history to contain some of the big themes: the development of the mines and their decline with automation and lower demand, the community life and roles of women, the risky life of miners, and paydays. We created large tags that would allow visitors to add their story to the time line and pictures, so that the story could grow and you might learn new things each time you came. The museum started

Photograph by Farm Security Administration photographer Marion Post-Wolcott in 1935
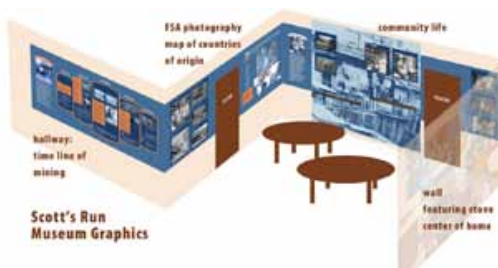
We began with the museum, getting approval from the community for the model first.

having hours on Saturdays and we began to see people sitting at the tables poring over some of the books that had been already written aboutthe area. We had proposed extending the history out into the community through a series of history geo caches that would let visitors get more of the story by continuing up through the other 12 communities on Scott's Run. We weren't sure what would be in the caches, but now it seemed that books should be in them and also at the museum. We decided that everyone in the class would create an edition of books to tell a part of the story. Now students really had to speak to residents. (You could only go so far without corroborating your facts). We also proposed visible changes to the town beyond our painting. We would make historic signs for every business on the main street and any who would move there. We would finance ones who could not afford it and some of the others would pay for theirs. One local business was a sign-maker, so we could give her work. We would additionally make interpretive signs on some of the buildings that would tell viewers what once was there. While we were in this process, a private art teacher moved into one of the buildings and brought her students with her with plans for a community garden in the same lot we had marked for one. The Mills Group, a local architecture firm, became interested in one of the buildings as an industrial Restore operation and developed a plan for the park as a contribution. One of the students got a good idea for the memorial, which the SRCPR committee liked. We were rolling.

Meanwhile, at the Trans-Allegheny Lunatic Asylum (TALA), things were much more difficult

They were 80 miles south of us and at first were very busy, at the height of their tourist season, then in the winter, were closed because there is no heat in the buildings. I had a number of students who work evenings and weekends and it was very difficult to coordinate visits. One of my graduate students was lead on this project and at least she could be in contact with the important people. We had a meeting with the city council without the TALA owners to find out what their real feelings were about the museum. They weren't as disturbed as we thought, but knew others who were. They began to reminisce about life with a mental hospital in their midst with easily permeable boundaries and how often patients would find their way into the town and how kind citizens were about helping them get back. We began to see that these stories could really be the basis for this exhibit if we could get down to conduct these interviews. While the text we had been given by the public history graduate students was a starting point, we didn't think it was

Design by senior Shawn Woofter for a local business to be produced by another local business.
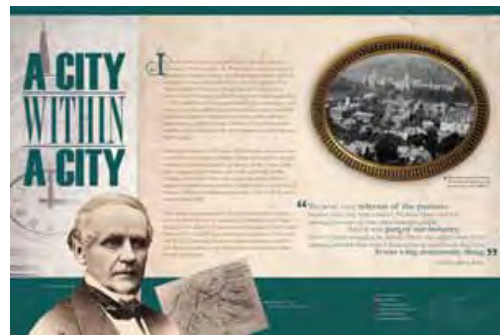
One of six interpretive signs designed for the grounds of the Trans-Allegheny Lunatic Asylum presented to the City council of Weston, WV.

Prep work for this museum exhibit also involved painting. One challenge for mounting were two-foot thick masonry walls from before the Civil War.

personal enough to soften anyone's preconceptions about mental illness or give the community a voice apart from the other museum rooms. The waysides were an easier task that required designing to a template we had agreed upon after critiquing lots of prototypes. The city council liked thedesigns, but felt the quotes were too often given by the family that owned the museum or those who now worked there so that they had less credibility with the citizens. We needed to find more voices from the town for the waysides, then, as well. We had an additional problem of not being able to use images of patients or names because of HIPAA laws. Our stories would need to be mostly verbal and still be visual enough to keep the attention of the tourists.

We were able to find some photographs at WVU in the WV Regional and Historic Photo Collection that the museum had never uncovered. We also were able to get some contributions from a pharmacy museum that was downsizing. My graduate student found a vintage nurse's uniform from Ebay and we found someone to embroider a quotation from a former nurse right on the uniform. This led to another idea of personalization. We made a wall of handkerchiefs in which we silkscreened quotes from former patients, family members of patients, administrators, citizens, etc.

For some of the really wonderful stories we were told, we made into books on podiums where the viewer would have to keep turning the page to find out what happened next. And, to spice up a time line of the history of the treatment of mental illness and the development of that branch of medicine, we made a personal time line of one patient's life from a trove of letters and photographs we were given. This traced the emotional roller coaster of what mental illness feels like, through the liberating development of medications that could return him to a normal life, through his continued giving back as an advocate for mental patients, and culminating in his achievement of the national Clifford Beers award given to him by President Jimmy Carter.

This exhibit is still not completed yet or opened to the public to have a good test of its effectiveness, but we have witnessed some delighted conversations among the staff. We are hopeful that good research and care in making artifacts tactile and approachable will have the desired effect.

4 foot active strip of a wall containing a timeline of one patient and another of the history of mental health
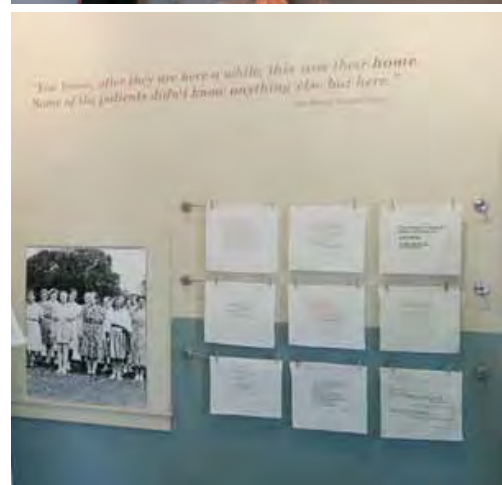
Graduate student and project lead, Lauren Schiefelbein, with some of the tactile ways quotations were handled.

The Building Conference was branded during the first semester by two of my graduate students, Forrest Conroy and Lindsay Estep. The design reflected community and ecosystems as well as the WV terrain and building blocks. With partner, West Virginia Greenworks, our approach to finding common ground for the green advocates and the conventional energy side was to promote community building as much as green building. We invited TED speaker Steve Ritz of the Green Bronx Machine, who has created a business of building green walls with his inner city students, giving them skills, a bank account and pride, as well as education about nutrition. We were able to get sponsorship from the West Virginia Coal Association President. The grad students made a compact program, and graphics for the web site that set the tone. They also developed a giveaway green pocket guide that debunked myths about green actions and gave holders good answers for the excuses people offer for not practicing ecological decision-making. They also designed some fun guerilla decals that were slipped into the rest rooms at the hotel and near exits that gave facts about air quality in buildings, etc. The graduate students handed over the reins to the client class to create the conference packets three weeks before the conference.

The seniors divided into tasks still needed for the conference. A group tackled the giveaways and were trained in a jewelry workshop to make earrings. Collecting recycled materials and building hardware, they created 150 pairs of earrings that were given to attendees to keep or give to women in their life. These hit the mark and were fought over.

Earrings included materials like nuts and washers, milk jug and shampoo bottle strips, corks, handmade rolled paper beads along with findings and some beads from the store.

Thirteen thank you cards for sponsors were developed as a paper fold that matched the logo aesthetics.

The classroom became a factory for the kiosk, folders, awards, wayfinding, nametags and cards.

Clockwise from the left are the Placemaker Award, the folders with program and confrence materials, the thank-you card, nametag and lariat, logo, green pocket guide, program, and save-the-date card in the center.

Recipient of two of the Placemaker Awards of Excellence

Another group created the folder for the print materials and program, coming up with a paper fold that mimicked shapes in the brand. That team silkscreened patterns and the logo on 250 pieces, using donated paper from a local printer. The name tags were clipped with blank paper the size of business cards so that attendees could exchange phone numbers or notes. In the DIY spirit, the lariat was created with weed-eater string threaded through a screw nut. These clipped onto folders.

Awards and sponsor thank-yous were both created from paper folding forms that were then designed and printed as dimensional desk pieces. The idea was reinforcing the idea of using less precious materials and making recycling fun, encouraging the DIY message. We designed an eight foot kiosk to be near the registration table that addressed myths, gave the schedule, included a papier mache weeping cherry tree, and live plants. In programming, we offered community building as a design charette around the town of Osage in Scott's Run. In this way we could bring two of our projects together, getting new ideas and feedback on our progress from people across the state from all aspects of the building industry, educators, and even from the Haitian office of Architects for Humanity. Residents of Osage were present in the discussions and we made new connections for assistance. Feedback showed that the event and the artifacts created were appreciated, and added to the positive tone of the conference. Some suggested that the name tags become more substantial and the folders more conventional, so we will work on a new and improved version for next year. We wouldn't rest on our design laurels anyway.

Bringing Scott's Run to the end of the semester required executing the museum walls and creating the 14 editions of approved books.

This process was where production terms and methods really took hold. In producing five copies of the log books that had three signatures of stories printed on two sides in imposition, students really understood how books come together. Some were Japanese bindings that included vellum sheets for translucency; some were traditional squareback case bindings; some were flag books on a concertina binding.

Sarah Little was a Scott's Run member of one of four groups that composed the design charette. Ideas included mixed student and senior housing, a pond for runoff, rerouting traffic as well as a lot of smaller items.

silkscreening on silk book cloth

working with handmade printed endsheets

Fourteen logbooks for the history caches

All were produced on davey gold board with cloth or faux leather bindings with indented labels or silkscreen or letterpress titles on the cloth. Color mixing came into play as well. Seeing the Scott's Run residents examine the books when they were given to the museum was a very emotional culmination. Helping them tell their story was the largest goal, and one that came forth in a very personal way with these small books. The scale allowed them to fit in the caches, but also kept them simple in design and very direct. They felt like the gifts they were for all of us.

The box to hold the logbook in their outdoor caches

View of the museum before we installed our exhibit

Same view after our exhibit was installed on the day we presented our books to the committee

A folder packaged all of the other projects that were in some stage of development that could still use funding or volunteers. These were pages in a template that completed the folders' interior title: *A place to... collaborate,* or *learn,* or *listen,* or *grow,* or *gather,* etc., that would talk about the music row or community gardens, or the museum. These can be continually modified for project needs.

Groupthink to establish concepts and copylines for the folder and project sheets

The folder was the largest ticket item, but the project sheets will be inexpensive to customize for projects.

Lessons learned from this experience are many. There were more emotions involved than in the usual class, and it took personal skills and courage that I now plan to encourage in earlier class levels. This much freedom or responsibility in the student experience was new for them. Even seniors were not ready to take charge of proposing projects that would answer the needs of the Scott's Run vision. Perhaps the charge seemed too open-ended. They wanted more spelled out for them even if it meant decisions were made arbitrarily. Because we could not know in advance the problems we would end up solving, there was a lot of discomfort and students felt they did not know their role all of the time. They were used to assignments that were scheduled in a syllabus with all of the limitations given, and when classmates missed deadlines, the group was impacted. We completed our tasks, but there was a some misery involved. This was too much like real life with some unpredictablity. Future social design projects this big will be given only to those with good attendance records and with declared interest. It is too debilitating for the team when anyone is apathetic. That being said, the students offered feedback that will help discipline, and more planned in-class contact in with the community will keep our focus on our partners. The hands-on experiences of making the books and designing the project sheets were gratifying and a valuable set of skills. The relationships made in Scott's Run also made the project feel worthwhile. This opportunity needs to be seen as a privilege and not a duty in the future. It is also a recommendation that the class be

open to juniors as well as seniors because some of the relationships could go longer than a year, and continuity could be provided from one class to the next. If the class is mixed with client work and community work, some can observe the different dynamics others are experiencing. We held a workshop with Andréa Pellegrino of World Studio and author of *Design Revolution* during the semester that included sophomores, juniors and seniors, which was a really positive experience and bodes well for a vertical orientation to this class. Next year the geography department is interested in collaborating with us using their seniors as a capstone experience to build on our current work. The trans disciplines could enrich this social design effort as well. A group of researchers from seven different colleges within WVU that share a community engagement component are all posting projects to one website that could let one another see possibilities for collaboration. We meet monthly as well to determine how organized we want to become in terms of grant-writing and sharing of resources.

Of the three projects, the Building Conference stayed most on track because it had no room for error in the three- week session, and much of the groundwork had been set by the graduate students. Projects to solve were clear and constraints of paper folding were agreed upon right away. This was, however, the least codesigned of the three and most like traditional projects.

The TALA project was frought with slow communication with our partners. This let the momentum drift, and we did not have validation of our direction in a timely manner. The lesson here would be not to wait, but to be more insistent using more means of contact to keep the energy up. As we get to the making parts, our energy is waking up again and it is feeling more exciting.

The mission of adding social design to the curriculum is still very valuable and I will do it again next year, a bit smaller, leaner and smarter. I will add skills and theory earlier so that not as much is new in this course. We will recognize, too, that social design is not attractive to everybody, and there needs to be an alternative for those who are not bent that way. In the meanwhile, we have three communities that have some real benefit from our relationship and that feels quite nice.

Patty Thomas recognized her husband as a toddler in the 30s in one of our books.

Six of us on the day we presented books to the community.

4.2 The Definition and Education of the Citizen Designer

Gary Rozanc
Columbia College Chicago,
Art + Design

Abstract

The term Citizen Designer has been become loaded as it's been popularized in academic and professional circles. But what is a Citizen Designer and what does their practice look like? Research indicates a Citizen Designer is located within the context of social responsibility.

Social responsibility for designers is usually conceived only in relation to the act of design, specifically the production of objects and ephemera for mass communication and consumption that are either sustainable or green. A designer is also considered a socially responsible citizen when donating work for nonprofits. Work usually limited to creating posters, websites, and identity systems.

But are green practices and pro bono work a good contextual sampling of what it means to be a Citizen Designer? These are severely limited notions of what a Citizen Designer is and what it means to be a citizen. Instead of designing and educating in the usual context, I implore everyone to redefine the context of the term Citizen Designer.

I challenge that it is far better for Citizen Designers to teach K–12 educators how to use design to teach the language arts and math rather than make a poster, or use the design process to identify transportation safety issues in a community instead of designing a new traffic signs.

My paper discusses individuals who are using design in innovative, socially responsible ways and identifies pedagogy that educators can use in the classroom with students to empower them to design in ways that benefit the community and world by going beyond probono and green centric context.

4.3 Pizza, Glow Sticks, and Coffee, Coffee, Coffee, The Recipe for Good

Vicki L. Meloney
Kutztown University

Abstract

As design educators it is our job to help students realize the potential that graphic design has, to make a positive change in the world. Many designers react to social justice, natural disasters and helping their fellow man, by creating visuals that bring awareness to the subject matter. Often a great concept portrayed in an aesthetically appropriate manner is enough to make the average person stop and take notice.

The positive power of design can be focused on global issues or local charities. Many designers, educational institutions and design firms have acknowledged this responsibility by writing books on the topic, holding design competitions for a specific cause and hosting design events that benefit the community.

One way that organizations can donate their design services is through a Designathon. At my university, we have successfully hosted a Designathon event for the past 8 years with each year being more successful than the next. Recently, more than 100 students, a dozen faculty and alumni participated, donating 24 consecutive hours to help more than 35 non-profit organizations including our first international client from Haiti. The clients that participated were impressed and overwhelmed by the design work that was donated.

Although many organizations host similar events I believe that my university has created a recipe for a hosting a Designathon Extravaganza. Our evening features events that are fun for the students such as raffles, giveaways, games and a midnight rave complete with glow sticks.

I would like to propose a presentation that highlights the process of organizing an event that encourages design students to donate their valuable talents for the purpose of bettering the world in which we all live.

5.1 Money Makes the World Go 'Round (Visually Interpreting Complex Information)

Vicki L. Meloney
Kutztown University

Elaine Cunfer
Kutztown University

Abstract

Two professors that can't balance their checkbooks jump headfirst with their students into research in an attempt to understand the complexities of global financial issues in order to conceptualize viable visual solutions for an international poster design competition.

The contest brief stated:

The goal of this poster competition is to create and promote the concept of "Money for free". Communicate ironies, encourage people, both in and outside the design and cultural community, to the movement of " free money for everybody". Try to create and provoke an attention that will grow in to international movement, campaign. Explain/complain/create and achieve higher standards of visual communication and visualize your thinking.

In an effort to understand the concept of "Money for Free", it became apparent that the objectives of the contest were intentionally vague. We began an ambitious, communal effort to attempt to educate ourselves, and our students—in about a week— on the basic economic principals of the global financial crisis.

We watched hours of pbs programming, every youtube video we could find on the subject, read articles and listened to dozens of podcasts from NPRs Planet Money. We learned about depressions, recessions, meltdowns, credit default swaps, sub prime mortgages, toxic assets, too big to fail, casino banking and the culture of greed. This new found knowledge was overwhelming and complex. We felt perhaps we had bitten off more than the students could handle. As we began using traditional brainstorming techniques, we realized the students visual approaches were in danger of being mundane and cliché.

In desperation, we decided to approach the information in a more novel and obtainable way to increase basic clarity and understanding of the subject matter. Through the use of pennies, hammers, slot machines, doughnuts, and GI Joe dolls, we began to unravel the complexities of global finances. Through a variety of class demonstrations and exercises, students were better able to analyze and synthesize their thoughts into unique visual solutions.

As creative thinkers we often focus on outcomes rather than applying creativity to the research process. We propose a presentation exploring alternative and inventive methods to assist in the visual interpretation of complex information.

5.2 CreekDog

Forrest T. Conroy
West Virginia University

Abstract

CreekDog.org is a web-based system that allows citizens to report and track pollution issues throughout the Deckers Creek Watershed, a tributary of the Monongahela River. This web site was developed in partnership with a community non-profit watershed association, Friends of Deckers Creek (FODC), and was based on their Watershed Watchdog Program. FODC's Watershed Watchdog Program calls citizens to take action. CreekDog takes this one step further by providing a tool that facilitates action.

CreekDog utilizes Google Maps, database technology, XML, XSLT, Javascript, and JQuery Mobile to report pollution violations to the appropriate agencies so they can take action.

With Creekdog.org, users can submit a report by choosing a pollution type, providing a detailed description, and uploading a photograph of the issue. Users choose the type of watershed pollutant such as trash, untreated sewage, suspicious drilling activity, or stream/wetland dredge and fill. The photographs help FODC and agencies to properly assess the extent of the issue. By placing a marker on the map or entering the nearest address, the report is posted to the map and Friends of Deckers is notified. Citizens can monitor clean-up progress via the Current Issues page where problem areas are marked red for open issues and green for resolved.

Each submitted report generates a page that can be emailed to the appropriate agencies. This report includes a link for directions to the exact GPS location.

CreekDog also provides a guide to educate and inform citizens so they can accurately identify the types pollution issues found in the watershed and the corresponding agencies responsible for addressing those violations. The mobile application includes phone links so that those agencies can be contacted immediately. It is our hope that CreekDog can be an innovative model for watersheds throughout the United States.

5.3 "Cool" Examples

Santanu Majumdar
Georgia Southern
University

Abstract

Every "cool" example shown to the students during a project introduction is not always beneficial, it takes away from the critical process based on design thinking and problem solving. 21st century students are more example-driven and research is reduced to browsing pre-existing solutions through Google and other search engines, thus making them only surface level problem solvers instead of creating the in-depth process and method driven design solutions. Once they receive their assignment, their objective is to understand the expectation of the faculty member, see the examples, do a quick Google search, and get on with the project to set the goal for a good grade. Instead of fostering creativity several design educators encourage them to choose these easy paths, and allow them to become more unsuccessful in the future. For years, several educators have practiced this formula and safe method to teach, but in reality students face difficulties once they are in the job market after graduation. In defense to this argument one also needs to consider that design educators are under tremendous pressure to engage students to perform and have measurable outcomes to prove their teaching capabilities for tenure and promotion.

We at Georgia Southern University after a thorough assessment of the present course work in graphic design and talking to our alumni about difficulties they encountered after graduation, set up a new curriculum that has been designed with a focus to meet the 21st century challenges. Instead of introducing the projects and showing previous examples we use a method of making them understand the importance of the assignment through various case studies. This helps the students to understand the design theories better by focusing them in real world situations. The case studies help them to understand how design demands testing of hypothetical/theoretical models to ensure that they actually work in the real world scenario. Implementing case studies instead of examples also helps by introducing new and unexpected results, and leads to research for new directions. This paper will present various methods that have been adopted to encounter the design education challenges and outcomes.

"COOL" EXAMPLES

Every "cool" example shown to the students during a project introduction is not always beneficial, it often takes away from the critical process based on design thinking and problem solving. 21st century students are more example-driven and research is reduced to browsing pre-existing solutions through Google and other search engines, thus making them only surface level problem solvers instead of creators of in-depth process and method driven design solutions. Once they receive their assignment, their objective is to understand the expectation of the faculty member, see the examples, do a quick Google search, and get on with the project to set the goal for a good grade. Instead of fostering creativity, several design educators encourage them to choose these easy paths, and allow them to become more unsuccessful in the future. For years, several educators have practiced this formula and safe method to teach, but in reality students face difficulties once they are in the job market after graduation. In defense to this argument one also needs to consider that design educators are under tremendous pressure to engage students to perform and have measurable outcomes to prove their teaching capabilities for tenure and promotion.

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Students are encouraged to follow the design process to achieve a desired solution through various design methodologies. We show and discuss various case studies from brief to final presentation and execution. This exercise helps them to generate ideas, collect data, figure out the hierarchy of information and plan a project. We foster that instead of providing a brochure or an advertisement if asked by the client they need to understand the client's real requirement and suggest something, which is more unique or appropriate to his / her business through in depth valid research, data collection and investigation. This methodology is not thinking outside the box or thinking differently, it is more of an approach any conscious designer would take. A critical thinking approach requires qualitative and quantitative research to create a proper understanding toward better design solutions. A good design process leads to enhanced solutions with new strategy for both traditional and contemporary design activities with a multidisciplinary approach, which can be more creatively and critically executed.

After analyzing the real issues we started from ground up by introducing a design concept class in freshman year. This particular class has series of challenging real world problems that helps the students to engage in creative thinking and series of explorative activities from the beginning of their design education. Most of these exercises have unsearchable results with a unique challenge attached to it. They explore various materials from paper, steel, plastic, wood, fabric etc to understand the usage of material, structural details, observations, various measurements, thickness, calculations, hands on practices on prototyping, and several kind of intelligence testing. In this process they also learn how to manage execution by using minimum tools with precisions. The students are encouraged to choose the medium based on the design solution not the medium they are comfortable with.

Not showing previous examples in class while introducing projects have helped students to be more critical and engaged in design process that resulted in more innovative engaging solutions. It is a methodology we think will help our students to be more engaged in design education.

6.1 Re: It Gets Worse: Fwd: History of Graphic Design

Bonnie L. Blake
Ramapo College
of New Jersey

Abstract

The title of my paper is the subject line of an e-mail thread between an art history professor and three professors of graphic design. The art historian argues that history of graphic design courses need to be taught by an art historian with a Ph.D. The three professors agree that a Ph.D. in graphic design would be the ideal, but argue that if such individuals exist, they are few and far between. Furthermore, until PhDs in graphic design history proliferate, a graphic design history course could effectively be taught by an MFA whose scholarly and pedagogical interests evolve around graphic design history, theory, criticism as well as studio and/or professional practice.

The argument above is rife with subtext, but larger issues inherent in the PhD versus MFA issue also prevail. Philip Meggs' first edition of History of Graphic Design was published in 1982 and yet 31 years later, there are still less than a handful of PhD programs in graphic design history/theory/criticism in the United States. As our history evolves, is there a cultural, societal and programmatic need for PhD-level graphic design research? Should such a research program reside in art history or design studies? Should PhDs in this area be practitioners as well as researchers? And, should our undergraduate curricula include more courses in design criticism as well as history? My paper seeks to address these questions and encourage critical dialog among peers on the current state and future course of graphic design history.

6.2 A Rare Book Postmortem: Investigating the Stanley Slotkin Collection

Todd Duren
Spring Hill College

Abstract

In 1969, California businessman, philanthropist, and antiques collector Stanley Slotkin donated a group of excised antiquarian book pages to our institution. Dating from the 15th through the 18th centuries, these pages are part of a larger collection disassembled by Slotkin and donated to numerous institutions. These religious works in Greek, Latin, German, and English were recently rediscovered and placed in our archives where students are researching them. Early discoveries include an illustration that appears slightly altered in the famous Nuremberg Chronicles, and a Greek Bible translation misdated by a century.

According to press accounts, Stanley Slotkin amassed the largest collection of antique Bibles in the world—250,000 by one account—that he donated to institutions beginning in the 1950s. By the late 60s he was donating excised book pages, attaching them to title page facsimiles and giving sets to any church, library, or organization that would display them. By 1969 he claims to have cut up and shipped out over 1500 Bibles. The excision of these pages raises ethical questions which will be addressed in the context of shifting values.

This presentation includes beautifully detailed scans of the pages, along with maps and photos that document the journey these books have taken over continents and centuries. It also gives examples of student research and writing on early print culture in the context of an undergraduate design history course.

The paper will also suggest future research, including creating a digital repository where pages held by dozens—perhaps hundreds—of libraries and archives may be reunited for future research. Such a project allows the "body parts" to be reassembled and reanimated for a new life online.

6.3 Nomadic Art and Design: Can Academies Overcome Institutional Lethargy and Prepare Art and Design Students to Meet the Challenges for the Future?

Bernard J Canniffe
Minneapolis College of
Art and Design

Abstract

In spring 2012, a private Midwestern art and design school was awarded a grant by the Bush Foundation enabling students to travel to, and engage with, rural Minnesotan communities. Two five-week classes were created. In the first class, students travelled to agricultural western Minnesota. In the second class, students travelled to industrial northern Minnesota. How are art and design colleges preparing students to meet the challenges they will undoubtedly face after graduation? How will institutions prepare students to be global thinkers and creative strategists, as well as have the ability to respond to a world that is more interconnected than any point in history and, paradoxically, more fragile and disconnected. How can institutions continue to raise tuition without changing anything in the educational delivery to justify these increases?

This paper discusses these questions as well as demonstrates how the grant allowed the institution to create unique educational experiences. It will showcase the strengths and weaknesses of embarking on community-based classes where the students, community, grant organization, and institutional all have different needs that have to be met. It will also discuss how the institution was not prepared and was ill equipped to keep the promises made by the students to the community, and the community to the students. Finally, it will present lessons learned and conclude with the next steps with similar educational experiences.

7.1 Ideas Need Leaders: Strategies for Developing Future Creative Leaders

Jerry R Johnson
Troy University

Abstract

The global challenge is clear—organizations and industries are increasingly seeking managers and leaders of creativity and innovation. By default, the sought after leaders/managers often come from business or management disciplines that traditionally address leadership. Understandable on many levels, but how can an academic unit traditionally devoted to studio practice (art and design) develop leaders for tomorrow's creative industries or enterprises—from small art studios or design boutiques to large creative teams within the context of larger, cultural or creative industries?

Present and future economies depend on new ideas. It is becoming increasingly apparent that academic units such as art and design should expand their roles beyond just developing idea-generators, message-communicators and product-producers, to intentionally and necessarily developing the leaders of such.

This paper/presentation will examine available literature, models, methods and practices that contribute to leadership behaviors but also challenge design educators to integrate leadership into pedagogy—thus shaping the next generation of creative leaders—leaders of *creatives*.

Department of Art and Design

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Ideas Need Leaders:
Strategies for Developing Future Creative Leaders

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JERRY R JOHNSON, *Professor of Design*, Troy University [jjohnson@troy.edu]

Outline of Presentation

1. Introduction—

    a. Economic Challenges

    b. Leadership Opportunities

    c. Educational Imperatives/Response

2. Developing Leaders of Creatives—

    a. Design and Media Management Masters Program at MIU

    b. Arts and Design Management Masters Program at TROY

3. Conclusion—

    a. Call to action by design educators to rethink pedagogy

    ▪

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Available literature, models, methods and practices contribute to greater understanding of leadership behaviors. Concurrently, design educators are challenged to integrate leadership theory and practice into their own pedagogies—thus shaping the next generation of creative leaders—*leaders of creatives.* ∎

Ideas Need Leaders:
Strategies for Developing Future Creative Leaders

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JERRY R JOHNSON, *Professor of Design*, **Troy** University   [jjohnson@troy.edu]

SOURCES

▸

Jean Bartunek & Inga Carboni
A Time for Hope: A Response to Nancy Adler (2006)

Also, from Albert Camus (existentialist author and philosopher)
The Stranger (1958)

United Nations Conference on Trade and Development
Creative Economy Report (2010)
▸

▸

"Creativity Works Project" by the Cultural Alliance of Greater Milwaukee and the Greater Milwaukee Committee
Creative Industries: A New Economic Growth Opportunity for the Milwaukee 7 Region (2011)

▸
Report by the National Governor's Association, Center for Best Practices
New Engines of Growth: Arts, Culture, and Design (2012)

▸
James Manyika et al.
An Economy that Works: Job Creation and America's Future,
McKinsey Global Institute (2011)

Introduction

▸ *"This is not "ordinary" time, but, rather, a time when all the hierarchies of the world are in trouble, a kind of winter, in Camus' terms, a time of darkness, but a time for which the opportunity may exist to find in ourselves an invincible summer."*

This present time, whether "ordinary" or not, is certainly provoking innumerable new opportunities: economic, managerial, and academic. Design educators find themselves on the pinnacle of paradigm shifting but probably more accurately, paradigm *searching*.

Economic Challenges

▸ In 2008, despite a double-digit percent decline in world trade, creative goods and services continued expanding reaching $592 billion. This reflected an annual growth rate of 14 percent. This reconfirms the assertion that cultural and creative industries have been one of the most dynamic sectors of the world economy. ▸ Cultural and creative industries are defined most simply as "organizations, individuals and companies whose products and services originate in artistic, cultural, creative and/or aesthetic content."

Creative industries are not unlike other sectors. There are challenges faced since the most recent recession began and continues. ▸The United States has lost over 7 million jobs and a 23-percent drop in new business creation. This fact does not merely impact business or those "other" sectors of life as but it impacts everyone in all spheres of life. One of the more worrisome aspects of the current economic situation is that it combines both long- and short-term problems. According to the McKinsey Global Institute:

▸ Growth will need to accelerate sharply for the United States to undo the damage caused by one of the worst recessions in modern times. At the same time, the country faces long-term trends that include the following:

- The rest of the world (particularly Asia) is gaining in the innovation race, creating the capacity to compete for knowledge-intensive

Jim Clifton, *The Coming Jobs War,*
New York: Gallup Press (2011)

industries. ‹ Current economic predictions, with few dissenters, are that in the next 30 years, China's gross domestic product (GDP) will grow to a total far larger than that of the United States.

- **Technological innovation and global markets are volatile, creating new and unpredictable opportunities as well as threats to individual businesses and entire industries.** Entrepreneurs and competitors can now come from almost anywhere, including economies such as India and China that once were closed. Many of them can reach global markets from the day they open their doors, thanks to the falling cost of communications.

[continuing bullet points]
Manyika et al.
*An Economy that Works:
Job Creation and America's Future,*
McKinsey Global Institute (2011)

- **The most talented individuals are migrating to a small number of cities that are most likely to maximize innovation and entrepreneurial talents and skills.** The columnist Thomas Friedman has observed that the world is "flattening," with more countries able to participate in the global economy thanks to improvements in communications, advances in education, and other factors. The world is flattening, but it is also becoming "spiky" with innovation hubs, as companies, universities, workers, policymakers, and sources of capital seek close and frequent contact to enhance opportunities for innovation and lower the costs of starting businesses, and be where they have better access to a diverse range of inputs, including worker skills.

- **Employment is changing, with work divided into specialized tasks in ways that have driven demand for flexible partnerships, as well as part-time, contingent, and remotely accessed labor.** Today's knowledge work is done collaboratively in teams, with team members often spread across multiple locations, but also with team members clustered geographically to facilitate the face-to-face interactions among people, firms, and organizations that are required to innovate and to compete in a global economy.

- **The United States is not keeping up with the rising demand for advanced skills.** The need for knowledge workers, to innovate and create new products and services that solve real problems, is a major force driving the world economy. The U.S. workforce will continue to grow until 2020, but under current trends, workers will not have the right skills for the available jobs.

Leadership Opportunities

This changing economy as well as globalization has affected individual states differently. Most states are searching for ways to support high-growth industries, accelerate innovation, foster entrepreneurial activity, address unemployment, build human capital, and revive distressed areas. ‹ According to a 2012 report by the National Governors Association's (NGA) Center for Best Practices, many states are putting into place policies and programs using

Report by the National Governor's
Association, Center for Best Practices
*New Engines of Growth: Arts, Culture,
and Design* (2012)

arts, culture, and design as a means to enhance economic growth. NGA's recent publication—*New Engines of Growth: Arts, Culture, and Design*—reports that "arts, culture, and design can assist states with economic growth because they can: [*] **1)** Provide a fast-growth, dynamic industry cluster; **2)** Help mature industries become more competitive; **3)** Provide the critical ingredients for innovative places; **4)** Catalyze community revitalization; and **5)** Deliver a better-prepared workforce."

These five (5) roles have become a framework for many state leaders—governors, economic development officials, as well as state art agencies. There is an emerging intentionality and strategy by state and city governments to include arts, culture, and design as significant catalysts for economic growth. Many if not most states have already begun initiatives that are highly relevant to this agenda and for good reason.

Over the past twenty-five years, within the southeastern United States alone (a nine-state region that includes Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee), cultural and creative industries are increasingly noted as vital drivers and engines of economic growth and sustainability.

South Arts, a nonprofit regional arts organization headquartered in Atlanta, Georgia, in tandem with the U.S. Census Bureau and the individual state's Departments of Labor Statistics, has compiled a comprehensive report reflecting some of the most revealing data to-date regarding the economic footprint of regional creative and cultural endeavors.

According to *Creative Industries in the South: A South Arts Research Publication*, in the southern region alone there are [*] "82,852 creative industry establishments". These industries "employ 1,167,108, including the self-employed, with annual wages totaling $41,411,115,000. Annual revenue for creative industries in the South is at least $142,625,949,000". That is nearly 83,000 businesses with more than 1 million workers making more than $42 billion in wages, generating almost $143 billion in revenue.

[Graph on following page.]

Creative Industries Establishments in the South Arts Region

17,323 21%

18,790 23%

7,150 9%

- Design
- Film and Media
- Heritage and Museums
- Literary and Publishing
- Performing Arts
- Visual Arts and Crafts

12,831 15%

1,057 1%

25,701 31%

Total Creative Industries Establishments in the South Arts Region: 82,852
(not including self-employed)

Data Source: 2007 Economic Census, U. S. Census Bureau

Graph from South Arts
Creative Industries of the South: A South Arts Research Publication (p. 24, 2012)
▶
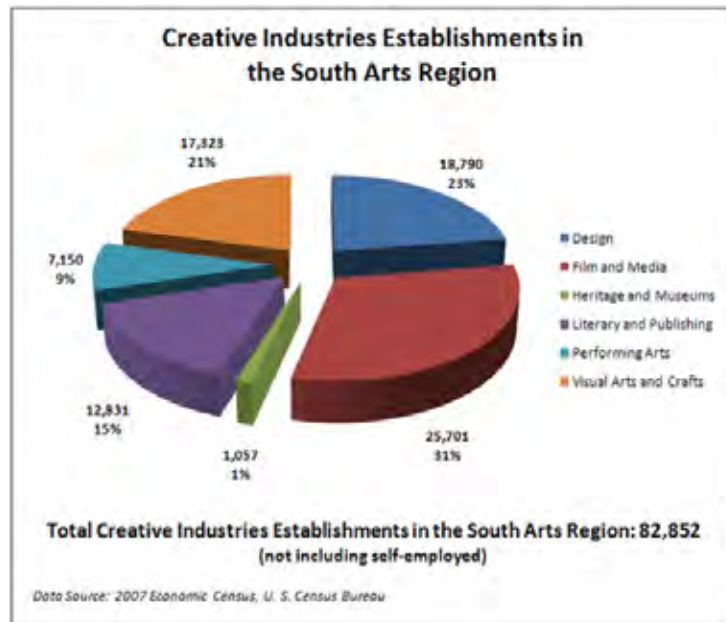
As you can see, the largest sectors in this region are film and media, and literary publishing. The next largest sectors are design, visual arts and crafts, and performing arts, followed by heritage and museums. Keep in mind too that heritage and museum data is vastly undercounted due to the fact that federal, state, and local government-controlled entities were not included in this study.

When the data is broken down by state rather than by discipline, we can see that the state with the largest creative economy is Florida. The states with the next largest creative economies in general are Georgia, North Carolina, and Tennessee, followed by Alabama, Kentucky, South Carolina, Louisiana, and Mississippi.

▶
Graph from South Arts
Creative Industries of the South: A South Arts Research Publication (p. 28, 2012)
◀

Creative Industries Establishments in the South Arts Region

Number of Establishments (not including self-employed)

- Alabama: 4,781
- Florida: 29,735
- Georgia: 12,768
- Kentucky: 4,470
- Louisiana: 4,271
- Mississippi: 2,483
- North Carolina: 11,529
- South Carolina: 4,874
- Tennessee: 7,941

South Arts States
Total Creative Industries Establishments in the South Arts Region: 82,852

Data Source: 2007 Economic Census, U.S. Census Bureau

The global picture is clear. Organizations and industries are aggressively seeking managers and leaders of creativity and innovation. By default, the sought after leaders/managers often come from business or management disciplines that traditionally address leadership. Understandable on many levels, but how can an academic unit, traditionally devoted to studio practice such as art and design, contribute to developing leaders for tomorrow's creative industries or enterprises—ranging from small art studios or design boutiques to large creative teams within the context of larger, cultural or creative industries?

Present and future economies depend on new ideas. It is becoming increasingly apparent that academic units such as art and design must expand their roles beyond just developing idea-generators, message-communicators, and product-producers, to successfully develop the necessary creative leaders for tomorrow. Otherwise, by default these important roles will be filled, as they have been in the past, by traditional business and legal administrators with little-to-no acumen for culture and creativity.

▶
Jeanne Liedtka / Tim Ogilvie,
Designing for Growth,
Columbia Business Press (pp. 6,7, 2011)

So, what if managers thought like designers? In the Columbia Business publication *Designing for Growth,* ◂ managers that think like designers could be defined by these three words: <u>empathic</u>, <u>inventive</u>, and <u>iterative</u>. *Empathy*—establishing a deep understanding of all stakeholders: customers, clients and target audiences (at the very least). Business managers appreciate this especially concerning customer-centricity but designers typically look much deeper and more personally at the human experience. *Time Magazine* cites an example where actor Stephen Fry comments on Apple's recent products—

▶
Stephen Fry,
"The iPad Launch: Can Steve Jobs Do It
Again?" *Time* Magazine,
(April 1, 2010)

◂ "Consider for a moment. We are human beings; our first responses are dominated not by calculations but by feelings. What (Apple) understands is that if you have an object in your pocket or hand for hours every day, then your relationship with it is profound, human, and emotional."

MBAs make their case with ROIs (Return On Investments) and PowerPoints. Designers, in contrast, favor trying over-extensive planning and are overwhelmingly experimental and inventive in their approaches. Designers also "expect" to iterate their way to increasingly "better" answers through brainstorms and maps and prototypes made of paper, foam core, or video. Liedtka and Ogilvie show the business/design contrast in a very interesting matrix:

[Graph on following page.]

▶
Jeanne Liedtka / Tim Ogilvie,
Designing for Growth,
Columbia Business Press (p. 12, 2011)

	BUSINESS	DESIGN
Underlying Assumptions	Rationality, objectivity; Reality as fixed and quantifiable	Subjective experience; Reality as socially constructed
Method	Analysis aimed at proving one "best" answer	Experimentation aimed at iterating toward a "better" answer
Process	Planning	Doing
Decision Drivers	Logic; Numeric models	Emotional insight; Experiential models
Values	Pursuit of control and stability; Discomfort with uncertainty	Pursuit of novelty; Dislike of status quo
Levels of Focus	Abstract or particular	Iterative movement between abstract and particular

►
Jeanne Liedtka / Tim Ogilvie,
Designing for Growth,
Columbia Business Press (p. 12, 2011)

Educational Imperatives

As designers and the educators of such, there is a convention, an industry "charge" if you will, to fully analyze situations and to map out strategies addressing perceived problems (at least this is assumed). It would then seem that the contemporaneous design educator would, in a near "missional" frenzy, accept the "call" to prepare designers to become future creative leaders and managers. The design educator naturally considers critical thinking, technology, and aesthetic skills indispensable to producing effective messages and products. But what about developing integrated, holistic design thinkers who can also bring a philosophy of humanization and meaning-making to corporate boardrooms?

►
Deborah Clifford,
*Deepening the Theoretical Framework of
Creative Leadership: Creative Leaders and
Arts-based Learning,*
Masters Thesis, Buffalo State College,
State University of New York,
Department of Creative Studies (2008)

In Deborah Clifford's master's thesis *Deepening the Theoretical Framework of Creative Leadership,* she asks, ◄ "Who is better able to demonstrate the balance between cognitive and affective, linear and organic, analysis and synthesis, and logic and intuition?" It may indeed be "an invincible summer" as quoted earlier, however, if it is summer—"let's play!"

DEVELOPING FUTURE LEADERS/MANAGERS

Due to the expansion of cultural and creative industries; and due to the growing acknowledgement and awareness by state and local agencies as to the economic drivers that creativity plays; due to the increased demand for leaders and managers in these industries both large and small; and due to the rising tide of literary and practical research displaying "design's" enlarged role in economy and governance, **design educators are called upon** to examine their current pedagogies, curricula, and objectives.

Do current design educational models in art and design address contemporary challenges? Is it important to integrate further content into design programming in order to address the inherent demand for creative leaders with acumen for management, business, and leadership? If so, how so?

Masters in Design and Media Management *at*
Miami International University of Art and Design

In 2010, Miami International University of Art and Design (MIU) sought help to build and launch a graduate program that addressed these very issues. A comprehensive survey was conducted of tens of thousands of art and design alumni asking what technical or thinking skills would they purport as being "necessary" for advancing to supervisory or managerial roles within their creative industries or endeavors.

In an overwhelming fashion, the collective responses sounded something like "an MBA for creatives". Surprisingly, (or perhaps not so) here is a sampling of the topics noted from these creatives who ranged from 5 to 15 years in professional experience:

- Entrepreneurship
- Marketing/Management
- Strategy/Planning/Promoting
- Leading Teams
- Accounting/Assessment

- Time/Project Management
- Intellectual Property/Law/Contracts
- Information Technologies/Social Media
- Collaboration/Communication

An early version of MIU's masters program commercial provides an excellent explanation of how they intended to address the current marketplace for creative leaders.

[Three minute video below.]

► Ai Miami International University of Art and Design, promotional video targeting professional creatives, "Introducing the Master of Arts in Design and Media Management", (2011)

The comprehensive survey revealed that over 50% of alumni were desirous of further graduate studies and over 70% believed that an advanced degree would assist them in securing a better position or advancing in their entrepreneurial efforts. Also, the survey revealed that the vast majority of their alumni preferred a program that focused on creative industries and environments. The research that preceded the launch of the Design and Media Management Masters included studying 24 existing masters programs that dealt with different types of creative management/leadership.

In response, MIU designed a hybrid, multi-modal graduate program that addressed all of the above-mentioned subjects including a practical, capstone project with thesis.

Masters *in* Arts and Design Management *at*
Troy University

Currently, Troy University where is developing and proposing a similar graduate program in collaboration with its Sorrell School of Business. This in itself is a huge interdisciplinary collaboration as art and business conjoin in academic programming. Unlike the earlier program developed at a proprietary design school, this program launch is much more complex due to multiple program accreditations, diverse colleges with distinct program objectives, and more. Additionally, Troy University is in a phase of surveying many cultural and creative industries throughout the Southeast to collect data regarding needs and trends. The results of this discipline-based research will help inform the content for the forthcoming graduate program in Arts and Design Management.

Below is a snapshot of the "considered" curriculum inventory:

Graduate School of Business:

- Business Theories and Concepts
- Leadership Role in Strategic Management
- Theories of Organizational Behavior
- Ethical Leadership and Decision-making
- Management Information Systems for Leaders

  Electives:
- Leadership of Innovation and Change
- Foundations of Leadership and Motivation

Graduate Department of Art and Design:

- Building and Leading Creative Teams

- Research Methods in Arts and Design
- Creative Problem Solving
- Communication, Grant Writing and Management in Creative Organizations
- Producing a Creative Venture
- Arts and Design Management Capstone

Electives:
- Intercultural Collaborations in Arts and Design
- Project Management in Arts and Design
- Arts and Design Innovation: Marketing and Strategy

CONCLUSION

Unique graduate programs are certainly one way for higher education to address future creative leadership. These types of programs need to expeditiously come about to address the growing demand for creative leadership. However, they may be numerous ways within existing undergraduate and graduate design programs to begin addressing some of these identified organizational, leadership, and management tenets.

Some examples are:

- Establishing new learning objectives to integrate planning, budgeting, data, collaboration with leadership roles or divided responsibilities with accountabilities,
- Incorporating cultural industry case studies (provided by DMI or *Harvard Business Review* or perhaps even better—local industries)
- Simply integrating the language of business and commerce within the context of problem solving (i.e. creative briefs, situation analyses, strategic plans, marketing plans, budget planning, forms and contracts, client presentations, project management schedules, etc.)

Contemporary design educators within higher education are most commonly (and perhaps most comfortably) housed within a visual arts academic unit. This setting, of course, can be a mutually wonderful relationship because of the commonalities of language and process. Contrastingly though, the nonacademic world is a raging confluence of disciplines that can displace the young designer who is not prepared with a broader language and more eclectic vision. This is especially true if the design graduate desires to pursue a managerial, entrepreneurial or leadership role within a few short years.

7.2 Looking to the Past for Design Lessons in Creative Defiance

Kinga Wlodarska
Central Connecticut
State University

Abstract Posters produced from the 50s and 60s, of the golden age of the Polish Poster, to the late 1980s developed a language of their own, using an encoded surrealism which present-day design students may not be familiar with. Design masters of the Polish School of Posters like Roman Cielewicz, Henryk Tomaszewski, and Jan Lenica, were distinctive image makers practicing under the control of the iron curtain yet able to utilize basic tools to speak and produce messages to the public using drawing, collage, and simple methods of communication as subterfuge to generate creative defiance. They integrated methods and materials. They synthesized image and word juxtaposing contrasting ideas and images to get opposite meanings, succeeding in exposing the absurdity and vices of the ruling autocrats. They used irony, satire, and symbolism to represent ideas, metaphors, visual puns and humor exploiting different meanings to capture the essence of their resistance. With innovative disobedience, they played a cat and mouse game under the constant surveillance of the censorship board. Looking to the past for design lessons in creative defiance to teach design principles of: space; unity and gestalt; point, line, and plane; hierarchy; balance; color; as well as types of visual contrast: shape, scale, color or value, quantity, direction. Young students are more enthusiastic to learn from these historical artifacts of ephemera and are captivated by the artists' resourceful methods of insubordination. These posters transfer a three-fold of instruction: lessons in historical significance, lessons in an enterprising spirit despite of adversity, and in the fundamentals of design. Sharing examples of design that used basic Spartan tools to create significant communicative works, I surreptitiously teach emerging design students the essential principles or basics of design.

7.3 Re-teaching English to Teach Design? Using Visual Rhetoric to Improve the Creative Process

Elizabeth Nabi
University of
North Florida

Abstract

Graphic design is a balance of material form and mental process. In educating young designers, we are never at a loss for teaching the fundamentals of graphic design's visual characteristics—formal elements, design principles, type anatomy, historical aesthetics, modes of visualization, technical skills and more. It is the second component, the mental process, that often presents the bigger challenge: How do we teach students to think critically? To conceptualize? To master the elusive act of creativity?

One answer is through visual rhetoric. Since speech and writing are the verbal representations of ideas, and graphic design is the visual representation of ideas, the rhetorical devices that make the former more effective can also make the latter more effective. Figures of rhetoric, such as metaphor, are prevalent in all aspects of graphic design, from typography to imagery to logos to layout. Initially, students may not be able to define terms like hyperbole, metonymy and amplification, yet they may recognize intuitively the devices at work and likely already use some of them. Understanding these terms in verbal contexts and then learning to detect them in visual contexts enables students to effectively deconstruct the visual messages they encounter and enrich their own designs with meaning.

It may seem a daunting task teaching language arts to students who didn't like 10th grade English the first time around. But once they understand how these literary devices work in visual modes, you (metaphorically speaking) see the light bulbs turn on over their heads. In this presentation, I will share my approach to teaching visual rhetoric—the application of rhetorical devices to visual communication—to design students, and examine its effectiveness in generating creative, compelling design concepts, as well as improving the articulation of those concepts.

Re-teaching English to Teach Design?
Using Visual Rhetoric
to Improve the Creative Process

Beth Nabi
Assistant Professor
University of North Florida

In their graphic design education, students are equipped with very specific tools regarding the principles and practice of design. They are taught the specific stages of the design process: orientation, brainstorming, research, thumbnails, roughs, comps. They are taught the formal elements of design: line, shape, color, volume, space, texture. They are taught to recognize and employ the design principles of contrast, repetition, alignment, proximity, hierarchy, balance and more. They are taught in great detail the anatomy of type. They learn how to conjure up a Russian Constructivist aesthetic using geometric shapes, sharp angles and a red, white and black color palette; how to prepare digital files according to industry prepress standards; and how to code a responsive website.

But graphic design is a balance of material form and mental process, and when it comes to the mental process of design, it can be as challenging to teach conceptualization as it is for students to generate ideas. Instructors respond to ideas and offer feedback on student projects as to what's working and what's not, but creativity remains the elusive part of the design process. Design education curriculum is often lacking in instruction dedicated to teaching critical thinking—more than mind maps and word lists, more than research and orientation strategies, *how do you teach students to think*?

One answer is through visual rhetoric. In this presentation and paper, I will share my approach to teaching visual rhetoric—the application of rhetorical devices to visual communication—to design students, and examine its effectiveness in generating creative, compelling design concepts, as well as in improving the articulation of those concepts.

 Since speech and writing are the *verbal* representations of ideas, and graphic design is the *visual* representation of ideas, the rhetorical devices that make the former more effective and persuasive can also make the latter more effective and persuasive. Figures of rhetoric, such as hyperbole and especially metaphor, are prevalent in all aspects of graphic design, from typography to imagery to logos to layout.

The Nike name and logo, designed by Carolyn Davidson in 1971, rely on a metaphor to link a shoe and sports apparel company to the winged goddess of victory, helping create a brand identity of speed and triumph. The logo additionally uses synecdoche, as the "swoosh" abstractly represents a wing—just one part representing the whole of the goddess.

The famous Volkswagen ads created by art director Helmut Krone and copywriter Julian Koenig at Doyle Dane Bernbach in the 1950s employed hyperbole and irony to create one of graphic design history's best-known ad campaigns. In an era when bigger was better, Volkswagen's unique exaggeration of the diminutive nature of the car caught consumers' attention and left an impression.

Introductory textbooks, such as Robin Landa's *Graphic Design Solutions*, which is used at the University of North Florida to teach Introduction to Graphic Design, usually cover visual metaphor as a conceptual device, but are lacking in a thorough exploration of visual rhetoric and the many other devices that can aid students in concept generation. Landa breaks concept generation down into three parts: the ability to come up with an idea, the ability to cogently state the idea, and the ability to evaluate the idea. With the assumption that an understanding of visual rhetoric is key to helping students develop these abilities, and to teaching students to think critically and creatively, I experimented with a visual rhetoric unit in one of my classes in the Spring 2013 semester. I established goals in terms of these three abilities. Regarding the ability to come up with an idea, I wanted to give students more specific devices—rather than just methods—for conceptualizing. I also wanted to see an improvement in the effectiveness of their designs, as a result of their conceptual development. Regarding the ability to cogently state the idea, my hope was that the students' learning visual rhetoric would improve the quality of written articulations of their own work. And regarding the ability to evaluate the idea, my goal was to give them a vocabulary for deconstructing and discussing existing designs.

Initially, students may not be able to define terms like *hyperbole*, *metonymy* and *amplification*, yet they may recognize intuitively the devices at work and probably already use some of them. Understanding these terms in verbal contexts and then learning to detect them in visual contexts enables students to effectively deconstruct the visual messages they encounter and enrich their own designs with meaning.

I created a visual rhetoric unit comprising three parts. First, I devoted one class (approximately three hours) to an overview lesson. I introduced the students to eleven rhetorical devices often employed in visual communication: metaphor, simile (fused metaphor), synecdoche, metonymy, hyperbole, personification, pun, amplification, irony, antithesis and ellipsis. Students were given a definition of each term, followed by several verbal examples of the device at work. They were then shown visual examples of the term, including posters, ads, logos, book covers and other printed materials, and were prompted to discuss how the device was at work in the piece. After introducing and illustrating the eleven terms, I presented works at random and asked the class to discuss and identify the rhetorical devices that made them effective. The students were away from the computers, engaged, and enthusiastic in demonstrating their recently learned vocabulary, which made them conscious of these deliberate machinations.

After their introduction to visual rhetoric, students were given an assignment to create a notebook of samples of verbal and visual rhetorical devices at work (*see fig. 1 and 2*). They were instructed to provide one verbal example of each rhetorical device (which could be made-up statements, or excerpts from song lyrics, books, overheard conversations, movie or television dialogue, etc.). They were then instructed to find examples of each rhetorical device in visual form (possible sources included advertisements, book covers, posters, album artwork, package design, logos, etc.), to collect the samples into a notebook and to indicate what device was at work and write a few brief notes that explained how it was being implemented. Their notebooks were used to facilitate another class discussion based on their samples of visual rhetoric and their observations in finding the samples—which devices were used most frequently, which devices were harder to find, which devices were often used together, etc.

Last, after the visual rhetoric orientation and identification assignment, students were given a typical graphic design project, but with the instruction to employ at least one rhetorical device in their final visual solution. The project entailed creating an advertisement for a client (a financial institution), with particular production specs and a specific demographic (a young, liberal audience), but the conceptual approach was entirely up to each student. Students went through the usual process of brainstorming, visual research, thumbnails and roughs, but starting at the thumbnails stage they were asked to discuss specific rhetorical devices they were employing to communicate the message. As they progressed into the roughs and comps stages, students were given a concept development sheet that included four prompts, to help solidify their concept and effectively articulate it:

> *Who is your target audience? Be specific beyond the original project parameters.*

> *What is the communication goal of your ad? What are you trying to get your target audience to do?*

> *What rhetorical device is at work in your ad? Describe how the device is at work without using the name of the specific term. How are you using design elements (imagery, type, color, layout, etc.) to execute this rhetorical device?*

> *What is the concept of your ad? This should be a well-written sentence or two that addresses how you're communicating your intended message to your target audience.*
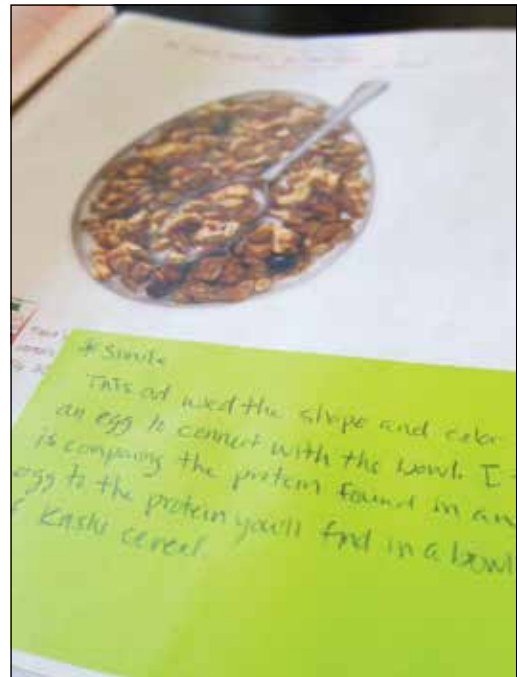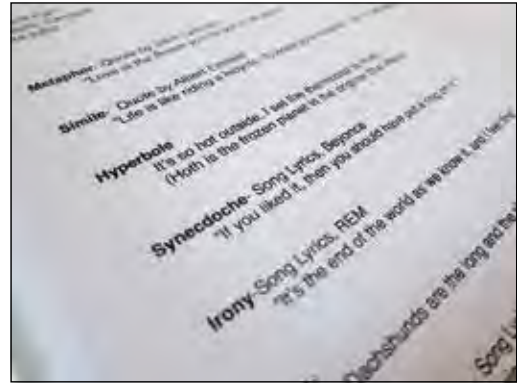
Figures 1 and 2

Written articulations are often an afterthought for students, created in a rush right before the project is due. Rather than clearly communicating the student's concept and design decisions, such articulations often become a transcription of the visual elements of their work or a summary of their process. The concept development sheet ensures that students are thinking about *how* their design is communicating early in the design process, and serves as a sort of rough draft for the written articulation.

In some cases, the visual rhetoric lesson helped students push beyond a flat, ineffective idea to something more engaging. For example, one student's design comp picturing a fortune cookie with the headline "Don't chance your fortune" uses figurative language, but not figurative imagery (*see fig. 3*). Rather, the imagery becomes an expected visual companion to the text. The fortune cookie becomes a clichéd representation of "fortune." The student continued to explore other visual solutions using rhetorical devices and eventually arrived at a creative take on a clichéd image representing finances (*see fig. 4*). Her use of a piggy bank with a drawn-on mustache and monocle relies on personification (attributing human characteristics to non-human beings or inanimate objects) as well as synecdoche, as the monocle and mustache operate as parts representing a whole (a stereotypical representation of a banker). Her headline even introduces irony into the design: "It's time to start taking your money seriously." The image of a childlike object (the piggy bank) and a humorous treatment (a face drawn on) is in deliberate contrast to the headline's serious message.

In another example, a student pushed past easy solutions like "Kiss fees goodbye," accompanied by two graduates kissing— another literal representation of a figurative idea—to arrive at something more conceptual (*see fig. 5*). Her final solution relied on a metaphor as a young girl has her social security number tattooed on her forehead—an analogy for how easy some young people make it to become victims of identity theft (*see fig. 6*).

In other cases, the use of visual rhetoric helped students better articulate why their designs were effective and what devices were at work. A sample from a previous semester in which this exact assignment was given, but without the visual rhetoric framework, illustrates the tendency for the written articulation to become simply a verbal restating of the visual elements. The design is clever and engaging, and employs rhetorical devices, but the articulation does not explain them. The Scantron sheet acts as a metaphor that likens the anxiety of taking a test you're not prepared for with the anxiety of taking out and paying back
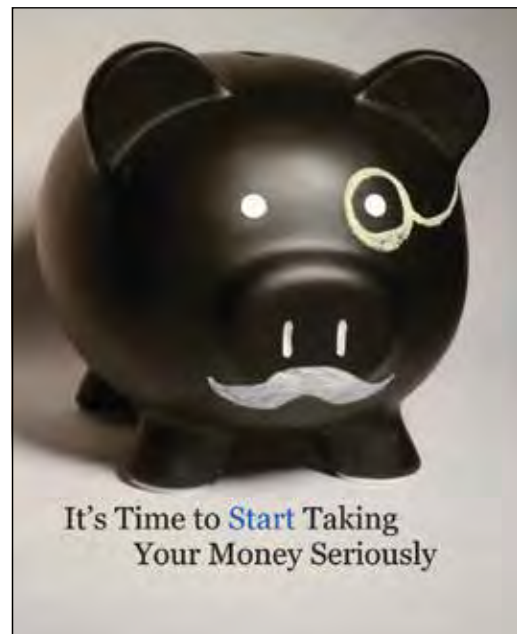
Figures 3 and 4

student loans (*see fig. 7*). The student is not summarizing his creative approach, but simply re-stating what is already apparent in the designed ad.

> *"With this project I decided to appeal to the target audience with a common visual image, a Scantron. Taking the idea of "Christmas tree-ing" a Scantron for a test when you haven't studied for it, I filled in the bubbles with the letters "IDK" to add humor. I used the tagline "Need some help?" with body copy detailing information about a financing program for college students offered by the bank I chose."*

However, in the semester when students were introduced to a vocabulary of visual rhetoric, their written articulations were stronger and showed a better grasp of the devices making their designs effective.

> *"The design concept was to show the college student audience that you are able to dream big without spending big. The visual rhetoric device I used is antithesis. I am visually contrasting the big dreams with the small rates and charges of the credit card services. There is also a sense of amplification: I am physically showing how you can dream big by illustrating the person's potential purchases." (see fig. 8)*

The teaching experiment produced positive results, as I saw an improvement in all stages of the students' design process, from brainstorming and roughs to final designs to written articulations. I believe teaching visual rhetoric is a necessity in graphic design education, but in a curriculum already at capacity with classes dedicated to design basics and applications and advanced practice, when and where does conceptualization get the attention it deserves?

These rhetorical devices are vastly relevant in conceptualization, so Introduction to Graphic Design seems an appropriate class in which to present the material; however, our Intro class is very structured and fast-paced in order to produce several projects the students can then use to apply for our limited access program. An advertising class seems like a natural fit as well, as the conceptual advertising boom of the 1950s and '60s largely relied on visual rhetoric, but seems like a late opportunity in the track to be introducing such fundamental tools for concept generation. I conducted the lesson described in this paper in my Prepress Production class—not an obvious choice for the material, but the only place I could fit it in during the semester. Students were in their second semester of the track, which was a good fit as they were still early in the program, but the
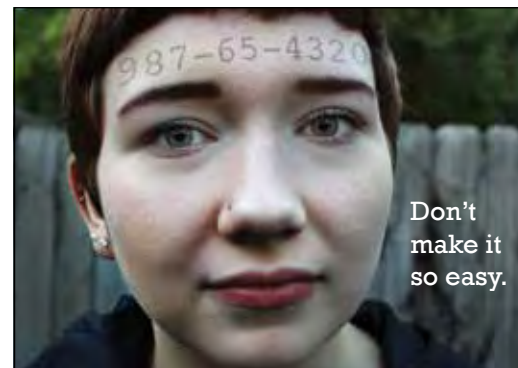
Figures 5 and 6

lesson seemed oddly out of place in a class devoted to developing application skills and technical production methods. The unit could be expanded to fill an entire semester, perhaps as an elective, but the content seems too valuable to be considered optional. I would like to see our Intro class reworked to more deliberately focus on teaching visual rhetoric as a means of concept generation, or perhaps revise the curriculum to create an additional required class that focuses only on conceptualization skills (including visual rhetoric and more)—the thought behind design.

Another challenge I realized only after teaching the unit was that I'd given these students a very specific vocabulary. It worked well within the confines of my class; however, for the knowledge to be useful in their other classes, the emphasis needs to be on the machinations at work, and not just the name or identification of the device. Terms like *metonymy* and *amplification* are part of a shared vocabulary in my classroom, but risk becoming part of a useless, proprietary vocabulary when other instructors—and later on, clients—aren't familiar with the same material. Also, the figures often overlap—for example, personification is a type of metaphor, hyperbole is used to achieve irony—so the purpose is not to memorize explicit definitions of each term, but to learn the machinations behind the devices and let them spur creative thinking to achieve insightful design solutions.

Our university recently announced the purchase of a campus-wide license for the Adobe Creative Suite. The graphic design department was ecstatic to be upgrading to the latest version of the industry-standard software, but as accessibility to the tools of our trade becomes nearly universal, it is more important than ever that our tools do not become our identity. The mental process of design will always trump its mechanics.

Because graphic design holds a unique place in the common grounds of text and image, its sustainability relies on understanding the art of visual rhetoric and realizing the relevance of applying rhetorical principles to visual design. It may seem a daunting task teaching language arts to students who didn't like tenth-grade English the first time around. But once they understand how these literary devices work in visual modes, you see the light bulbs turn on over their heads ... metaphorically speaking.

Figures 7 and 8

8.1 Graphic Design and Japan: A Love Affair, a Journey, and a Travel Story

Valerie Sloan
Roger Williams University

Abstract

The germination of an idea to offer a graphic design study abroad course from an inter-disciplinary perspective in Japan took a year to come to fruition in the winter session of 2013. This reflection of the journey evaluates the hurdles, accomplishments, and areas for improvement. To invest the energy, time and devotion into all aspects of managing a study abroad in a non-english speaking country, one must engage in a love affair. My love affair with graphic design and Japan began innocently in my childhood; re-emerging with more desire in the middle phase of the pursuit of tenure. The journey to develop this course began with meeting a new colleague in Literature who had his own personal love affair with Japan. We developed an interdisciplinary course entitled "Image, Narrative, and Myth" to investigate the intersections between graphic design, Japanese culture and modern Japanese literature. The 6 credits were approved, 14 students were recruited and we departed for the 16 day journey on January 1, 2013. The travel story consists of the details of the study abroad experience from a personal perspective managing the group to a summation of the individual stories of the student experience. This includes an overview of their assignments that translate the experience including a scavenger hunt and pecha kucha style presentation, a triptych expressing their experience with place in a random time experiment, and their culminating 'Designer as Author' projects. The tales of travelers, some of them on their first adventure beyond their borders, investigating various aspects of graphic design and Japanese literature through site visits and random excursions to different cultural spots such as shopping districts and a spontaneous invite to a 150-yr old Ukiyo-e family workshop proves to be an interesting one to share with fellow graphic design educators.

8.2 Design, Tradition, Survival, and Inspiration

Nancy Froehlich
Oregon State University

Abstract

By connecting with NGO's abroad, faculty can build engaging, empowering and transformative learning experiences for students, resulting in a discovery of self, learning within a global context, and powerful community building.

A pivotal time in my undergraduate experience was studying multicultural education in South Africa. The experience of another culture vastly different from my own and the opportunity to collaborate and befriend artists in the Cape flats transformed my concept of self, community, and collaboration. I learned that through listening and suspending judgment, great inspiration and innovation can result when working with locals abroad.

This experience fueled my desire to lead six graphic design undergraduate students in a three-week immersive cultural adventure to collaborate with master artisans (block printing, bandhani, batik, weaving, embroidery and patchwork) in remote Gujarat India. We collaborated with graduates of the design school Kala Raksha, whose focus is to empower artisans of all ages to build market ready collections that maintain their tradition yet celebrate their unique design voice.

While a common spoken language was not shared the visual language of design broke down that barrier and made this collaborative experience a great success. A process of doing and showing evolved that amazingly made design decisions move quickly. Indian artisans faced challenges on the local level by working closely with each other, crossing religious, gender, and class divides This session will present the complexities and process of building an immersive study abroad program at a large, State University, and the wonderful work that resulted.

8.3 Transnational Travel Study and Student Outcomes

Randy L. Clark
South Dakota State University

Abstract

Case Study

When our department introduced graphic design student travel abroad as a structured course of instruction, the curriculum was energized, student work improved, and recruiting/retention increased.

Specific Objectives

• Examination of travel study as curriculum exploration, artistic exposure, cultural enlightenment, semiotics, and exchange opportunities.
• Innovative approaches to design education that creates programs with a global context incorporated into instruction.

Methods and Background

Our department conducted in the last decade 4 international travel study classes: Czech Republic, Nagoya, Japan, Copenhagen, Denmark, and Beijing, China.

• The travel study class incorporates a destination encompassing the design related conference ICOGRADA (International Council of Graphic Design Associations). The travel opportunities are offered every other year, in a different part of the world.
• Preparations are conducted to instruct students to the culture, language, foods, religion(s), customs, history, design/art examples and expectations of the course.
* Follow up is conducted with passport, visas, lodging, travel, tours, conference registration and payment. When planning is done in advance, costs are less with group rates for air travel, fees, and lodging; often less expensive than going to a comparable conference in the United States.
• At the conclusion of the semester, each student must present a visual and written diary of the conference and experiences.

Outcomes

The assignment of the diary is a quantitative measure. Most students exceed the expectations of the assignment by handing in substantive work, incorporating blogs and social media.

Travel Study Experiences

• Student class performance overall improves. A trip of this nature often is a portal for a struggling or unmotivated student to grasp the bigger picture.
• Retention dramatically increases by those participating in travel study opportunities.
• Recruiting prospective students to the department increases. Department credibility and reputation gains a measure of respect both inside and outside the university community. Word of mouth circulates assuring there will be a full pipeline for the next trip abroad.
• Alternating biannually with the New York design trip, the culture of travel becomes a staple of the graphic design curriculum.

9.1 Feel It Before You Know It: Experiential and Cognitive Teaching Method of Environmental Studies in Design Education

Hyuna Park
Memphis Collage of Art

Abstract

Recently, universities have been integrating ecological sustainability into their design programs. Often, students in these programs learn about sustainability from a design perspective without a deeper comprehension of environmental studies. Design students are educated about ecological sustainability in the same manner that they would be educated about marketing or engineering. Within this educational environment, students can easily miss the essential principles of environmental studies. Courses in many environmental studies programs investigate individuals' sociological relationship with their environment, whereas design programs focus on environmentally friendly manufacturing process. In order to educate designers to more effectively integrate the notion of ecological sustainability into their practices, design programs should provide opportunities for students to develop an extensive understanding of their relationship with the environment.

This paper will explore the experiential & cognitive teaching method of environmental studies in higher education design courses with an introduction of a case study. A group of graphic design students from a sustainable design course were asked to conduct an unconventional experiment before they studied about global water issues. Each of the students was required to calculate the amount of water they used per day. After learning of the water weight, they were required to divide the weight across seven days and physically interact with the weight for one hour per day for a week. During this experiment, they were also required to record their emotional reactions to the experience in a visual journal format. Based on their experience, visual journal, and follow-up research about global water issues, the students designed info graphics. This experiment enabled the students to gain a deeper and more personal awareness about global water issues and to design more unique info graphics. The paper will explain how the experiential & cognitive learning process can be deployed as an inspirational praxis for design education.

9.2 Design Can Be A Catalyst For Innovation (or, Will Graphic Design Grow Up to Meet the Global Challenges or Die Trying?)

Bernard J Canniffe
Minneapolis College of
Art and Design

Abstract

How is design expected to sustain itself when the global economy is rapidly evolving and ever changing? Since its inception, graphic design has been both understood and functioned as a service provider. The service provider model is most-easily understood as a client asking a designer to respond directly to their specific needs. This paper will propose an alternate model to a broken and irrelevant service provider model. The service-provider model is irrelevant because in many ways the world economy is much more interconnected than at any point in its history and paradoxically more complicated, disenfranchised and isolated. One could argue that there is no there, there, anymore as we witness small businesses and large corporations folding and/or merging rapidly, as well as entire markets disappearing and towns and cities, and countries collapsing. More and more design is being called upon to assist in and analyze socioeconomic understanding, globalization, and help in developing mechanisms for reinvention.

This paper will present an alternate model where the shift is to design as strategist, instigator and innovator. It will also demonstrate how design is engaging with corporations and communities to build their competitive advantage as well as assisting in participatory innovative strategies that can lead to new ways of making and thinking. Additionally, it will discuss how academic institutions are not prepared and ill-equipped to prepare students for the global economy. Finally, the paper will showcase a series of case studies that will include how design assisted a multinational company, partnered with a rural community, overcame issues around globalization and developed a business incubator in a city. The paper will conclude with what was asked of the designer, what was made, and finally what everyone learned.

9.3   Designer Roles: Beyond the Visual Expert

Rebecca Tegtmeyer
Michigan State University

Abstract

Preparing students for a future career in design can be a daunting task. Our primary role as educators is to deliver experiences that create marketable visual decision-makers. We teach students the nuances of typography, how to achieve the perfect harmony of form, we encourage them to be critical of the visual environment, and we offer them processes as a means to practice their visual aesthetic skills. All of this leads to a well-rounded designer, but what about all the other roles designers ultimately face when they become practicing professionals? Whether the designer is situated in an in-house department, a small boutique studio, a large agency, a non-creative workplace, or even if they choose a path as a freelancer; the expectations and responsibilities expand past skills in visual aesthetics. Designers are often faced with tasks related to research, writing, and presenting. They are expected to think like entrepreneurs, innovators, engineers, and artists. Designers often become the event planner, project manager, or business manager in a given project. For designers new to the profession, these roles and expectations can be difficult to navigate while maintaining the expert visual designer status. As design educators we can offer opportunities to students that prepare them for these other roles.

This presentation shares the learning objectives, processes, and final outcomes of course projects and extra-curricular engagements that broaden the scope of students' skill development. It provides multiple ideas that are transferrable to the various areas of a design curriculum. With each example shown direct feedback from former students will give insight to the effectiveness of the project, as they have had a chance to put their skills to use in the professional context.

Rebecca Tegtmeyer, Assistant Professor, Graphic Design
Department of Art, Art History, and Design, Michigan State University

9.3 Designer Roles: Beyond the Visual Expert

Before I was in academia I was in professional practice for a little over 8 years. During this experience I was continuously challenged by the various roles and responsibilities that required more than my visual expertise. My career began during my senior year as an undergrad at The University of Kansas; I was a design intern at a small boutique studio in Kansas City. Then I moved on to be an art director at an advertising firm, eventually ending up at Hallmark Cards Inc. for 7 years.

At Hallmark I had several roles that enabled me to exercise my visual aesthetic skills as well as navigate the corporate system. Obviously as I moved up I was given more responsibilities. I worked on consumer communications, loyalty marketing campaigns, in-house marketing and branding, and retail branding. I learned to collaborate with writers, photographers, marketing experts, external design firms and other creatives to create engaging work.

My experience isn't that uncommon, often designers are working in other roles that go beyond being the visual expert. Designers are faced with tasks related to research, writing, and presenting. They work in teams with people coming from different areas of expertise. They are required to know the ins and outs of several software programs. They are expected to think like entrepreneurs, innovators, engineers, and artists. Designers often become the event planner, project manager, or business manager in a given project.

Whether a designer is situated in an in-house department, a small boutique studio, a large agency, a non-creative workplace, or even if they choose a path as a freelancer, the expectations and responsibilities expand past skills in visual aesthetics. For designers new to the profession, these roles and expectations can be difficult to navigate while maintaining the expert visual designer status.

When I became a full-time design educator I took on the daunting task to prepare students for their future career in design. I was eager to teach students how to craft meaningful designs as well as be critical of the visual environment. I was equally eager to introduce students to a design process that involves methods for making a visual plan as well as methods that practice other skills necessary for the roles they will ultimately face when they become practicing professionals.

I teach in a variety of courses at Michigan State University. At the senior level I teach Corporate Imagery, Senior Seminar, Time & Motion, and Interactive Web Design. At the sophomore level I teach an introduction to Typography course. I will share some of the process methods from selected projects conducted in these courses.

Rather than going from of my own experiences as a professional designer, I surveyed some of my former students about the roles they facilitate in their current jobs. I also inquired about specific process methods they learned in school that they have found to be most helpful in navigating these roles. Their insights proved to be informative and true to my speculations. Designers do work beyond visual aesthetics.

Creative Briefs (Designer as Project Manager)

In the professional context, a creative brief serves as an agreement between the client and design team that outlines goals, positioning, strategy, deliverables, and a schedule, prior to creating or viewing any visual solutions. A team of individuals representing various roles can do the brief writing process. Ultimately, it serves as the "road map" for the creative team. In some cases a young designer might find them selves writing major portions of a creative brief or writing small details to sell an idea. Often the designer is left to manage the project from a different angle; either from the creative perspective or from a scheduling perspective. They might also be in a position as the primary contact for a client.

For an intensive branding identity project in my corporate imagery course, I engage students in writing their own creative brief as the first phase of the project. They develop a socially relevant initiative focused on providing one of the following: a service, product, or an event. They then identify goals and a mission specific to their initiative as well as design objectives and a concept statement that will inform their design decisions.

As students carry out the execution phase of the project we are constantly referring back to the brief they wrote for validation that their design decisions are accurate to the mission and goals they initially developed.

Here are the mission and goals a student wrote for her initiative called *Yoke*. *Yoke* connects community members to neighborhood renewal projects.

STUDENT PROJECT by Carly Huizenga, *Yoke***:**

Carly Huisenga

MEDIA KIT
AS USED BY AN ACTIVE GROUP

Carly Huisenga

INTERACTIVE POSTER
AS USED BY A STUMBLER

Carly Huisenga

Carly Huizenga

Carly Huizenga

Giving students exposure to writing a creative brief puts them in the position to effectively manage a project from various roles. On student said,

"Many times I find my mind is everywhere with ideas coming from every angle. The only way for me to organize my thoughts is to write a project brief so I can focus and see clearly on paper what I'm trying to achieve. It allows me to ensure that I just don't create something pretty, but something that clearly gets the message across."
Amy Kue, Graphic Designer / Marketing & Advertising Assistant
Capital Imaging, Lansing, MI
Class of 2012

Another mentioned writing briefs to pitch an idea.

"Learning how to write a brief during corp. imagery class was very useful, since I have to write short briefs when I am pitching my idea."
Gosha Nurseitova, Lead designer
Kaznetmedia – web studio
Astana, Kazakhstan
Class of 2011

Mood Boards (Designer as Mind Reader)

In the professional context engaging team members and clients in the creation of a mood board is a quick way for designers to get at any of their preconceived visions. Selecting appropriate colors, images, patterns, and photos to capture the "mood" the brand or project needs to portray is a good way to negotiate the beginning of a design direction.

This method is a process of thinking about style before structure that I introduce students to as the next step in the brand identity project I mentioned earlier, students created a set of different mood boards as a way to begin thinking about the look and feel of their branding identity. It also creates an exercise in conducting "trends research"; getting students to look at design and see what is current (as well as not current) is a good way to start the discussion of what are they going to make that is unique and different than what has already been done.

In this example we can see how the mood boards set up a feeling for the student to build from for his company *Hand and Hand*, an independent membership-based woodshop, exhibition space and design company.

STUDENT PROJECT by Shuo Li, *Hand and Hand:*

Mood Boards:
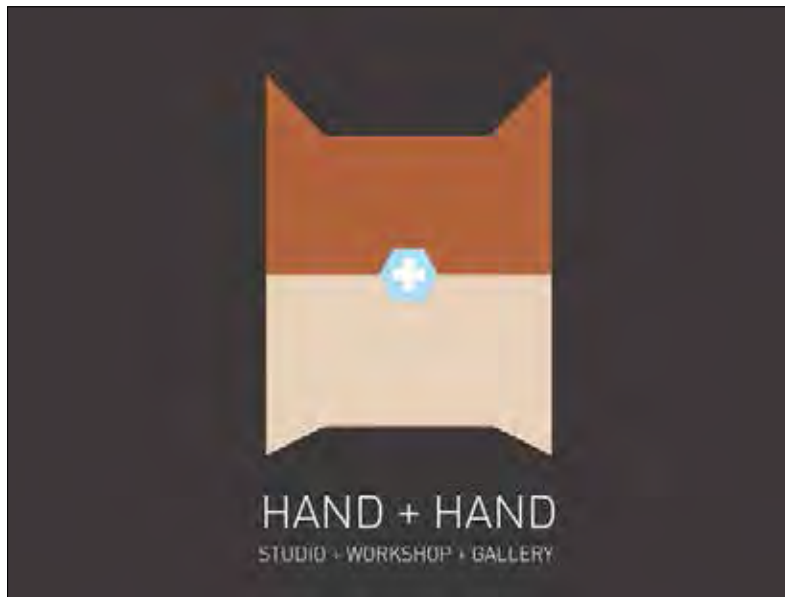
Shuo Li

Shuo Li

Shuo Li

When asked about how the mood board method aids in design direction, the student said,

"Mood boards definitely play a big role in the beginning stages of both my professional and personal works. I think it's a great way to gather resources and inspirations that'll help set a visual direction and goals for the project at hand. The things I look for when composing mood boards are concepts, visual aesthetic, and typography."
Shuo Li, designer
Moosejaw, Madison Heights
Class of 2012

Designers are clearly not "mind readers" so using this as a tool helps us to manage expectations of everyone involved.

Concept Statements and Personas (Designer as Writer)

This is a big one. I had a student once tell me he took design courses so he wouldn't have to read; well I informed him he would have to write as well. It makes sense that young designers should also be comfortable communicating in written form. There will be times the young designer will have to edit copy that isn't fitting into a layout or they won't get any copy at all. We assume there is a copywriter in place but they aren't always sitting right beside the designer to make changes, it always helps if the designer knows how to edit and write copy.

In the corporate imagery course students write their own creative brief, concept statement, design objectives, content for their pieces, and a final style guide that outlines the use of the brand identity elements. The concept statement is the most challenging piece to write because they do it before creating any visuals. A well-written concept statement should function as a foundation for all future design decisions. It creates a visual picture and a feeling that their design should represent in an abstract way. Where as the design objectives are concrete statements about what the design should communicate.

The concept statement can take many revisions until students get something they can work with. Here is the concept statement and the design it inspired for *Human Thing*, a production company.

STUDENT PROJECT by Jeremy DeBor, *Human Thing*

CONCEPT

Mankind is vivid. It is a cacophony of emotions, and sounds, and colors, rising and falling, undulating, in a never-ending, never ceasing, human orchestra. It is a human drama filled with the characters and faces that color and tint the stage. It is a human zoo, a pandemonium of egos and animals, trapped in cells of their own invention. This human manifestation, this human expression, this human thing, it is a chorus built from the songs of individuals, built from the tales, and stories, and fables, of the people who tell them. This human thing, it is a bold, majestic, thrilling experience that is. It is a visual explosion, a sensual punishment, a stark and unforgiving wonderland of thrills and amazement. A world of bright optimism and harsh reality, life and death, love and hate, truth and lies, this human thing. This human thing; it breathes, it moves, it dances swaying under the stars. And when the world, this human thing, turns and sets its face upon itself, and views with its own two eyes, this human thing. It becomes us, it becomes this. This Human Thing.

This particular student said, *"If I had put that much thought about concept and design relationship into more of my projects early on, I think that the project would have been ten times more successful. Learning that skill earlier, developing a concept and translating it into a fully developed and comprehensive set of ideas and principles for every project, I think is equally as necessary, if not more necessary than building your competency in the Adobe products."*
Jessica Halfyard, Software Graphic Designer
Altair Engineering, Troy, MI
Class of 2012

Another process method that utilizes writing skills is working with personas. In both my corporate imagery and interaction design courses I have students write personas to represent real people in real situations. This step in the design process makes it easier for students to understand the nuances of an audience's needs, goals, and motivations.

Here is an example of a set of three personas a student wrote to create an identity for a handmade community shop titled *Handsome Handmades.*

STUDENT PROJECT by Sofija Dutcher, *Handsome Handmades*

SOCIAL HISTORY: Her favorite color is Yellow Ochre. Most of her friends work at Headshops downtown She loves Bob Marley, Patchouli and K2 She has one secret: she owns a leather jacket. She regularaly attends seven activist groups on campus and is a regular at certain stores. GOALS. world peace, a TRUE democracy, a wicked back tattoo, never buy what she can't make, see Phish four more times in concert, learn how to blow glass, stick it to the man. MOTIVES: vegan values, needs to be heard/seen, needs to feel at peace

JAZMIN

SOCIAL HISTORY: His favorite color is turqouise. He has a "crew" of really good friends. He loves Banksy, God, and skateboarding. He has a secret pseudonym "Brik" which he uses to grafitti different locations in Lansing and East Lansing at night. He is a regular at local shops GOALS: chill out design and sell his own brand of t-shirts, learn how to macrame, move to California, tag every building in East Lansing, world peace MOTIVES: good company, needs to feel at peace, feeling happy doing art, warm weather, being in the outdoors

ERIC

SOCIAL HISTORY: She is the first graduated generation. She received college education and is now retired. When she's at home, she always searches on the Internet and magazines for hand making clothing tutorials and recommendations. She has a lot of handmade experiences but is not one-hundred percent professionally trained. She is self-teaching and can become an advanced amateur. She tends to be conservative. **GOALS:** peaceful and substantial late years, health, nice living conditions, sufficient finances to support herself, enjoyment **MOTIVES:** keep away from loneliness, afraid of unstable situations and dramatics changing, keep away from hospital and medications, comfortable conditions, money, find a solution to boredom.

DOLORES

KELLY

SOCIAL HISTORY: Has a sense of style. Enjoys learning about new, popular things. Follows the trends of things ranging from fashion, to music, food, causes, movements, gadgets. Environmentally aware but doesn't mean she participates in "green" activities. She is drawn to things visually at first and possesses enough curiosity to learn more about those things. **GOALS:** to be looked upon as a trendsetter, to be looked upon as someone who is stylish and visually appealing ranging from what clothes they wear to what things they own **MOTIVES:** keep up with trends

DESIGN IDENTITY: LOGO

Sofi Dutcher

STICKERS

Sofi Dutcher

TATTOOS

Sofi Dutcher

Sofi Dutcher

When asked about the persona writing process she said, *"learning how to create and use personas was one of the most valuable things I learned. It gave me a personality to work with and to market to. Before that, I had a tendency to design for myself."*
Sofija Dutcher, designer
Los Angeles
Class of 2013

This is a fun activity for them and in-group projects it serves as an agreement between members of who their target audience is.

One last note about writing, I don't let my students use "lorem ipsum" in any project, in the senior classes I require them to write their own copy. The use of "lorem ipsum" was a bad habit I picked up from working in professional practice.

One student commented, *"A lot of clients do not understand lorem ipsum. In terms of pitch communications, a design can go a lot farther with a snappy self-composed headline than "Lorem ipsum dolor siti amet consectetuer adipis."*
Jeremy DeBor, Senior Designer
Juice Interactive, Chicago
Class of 2011

Some other comments I received from students about their role in the writing process are:

"Being a good editor speeds the development process, being able to catch grammar and syntax errors as you are working on a project means one less round of revisions and one less thing for client's to start back-peddling on."
Jeremy DeBor, Senior Designer
Juice Interactive, Chicago
Class of 2011

"Particularly in quick turnarounds, a copywriter won't be pulled in on the job. As a visual communicator, higher-ups often expect me to generate both a design and messaging in a relatively short amount of time."
William Boor, Associate Digital Designer
Tribune Company (Digital Ad Ops Department), Chicago
Class of 2011

Presentations (Designer as Performer)

Let's face it designers must also be good performers. As much as we want to hide behind our computers all day it isn't the most effective way to sell our ideas. Sometimes looks alone sell an idea but most of the time clients and team members want a show. They want to be pumped up about the decision they are about to make.

A very smart, talented, and dynamic former student of mine expressed it this way.

"Putting on a show and being able to present something in a coherent and straight-forward manner has definitely been one of the aspects my employers have been pleased with my abilities in. At MSU we gave presentations all the time, if we weren't talking about our own work we were talking about someone else's, and apparently, that's reasonably uncommon in design schools. Being graded on the quality of your presentation, and being shown how to give an impactful insightful presentation is one of the things I am most thankful to my undergrad for. Impressing clients is really the name of the game, and no matter how clever and witty, or beautiful and conceptual your design work is, sometimes it just doesn't speak for itself, or at least it doesn't speak loud enough for the client's to throw 10,000 dollars at it. Jazz hands helps."
Jeremy DeBor, Senior Designer
Juice Interactive, Chicago
Class of 2011

In every course I give a grade on "professionalism" this includes their professional demeanor, showing up on time, class participation, meeting deadlines, etc. this also includes their oral and written presentation skills. In some cases I make the presentation a final deliverable of the project. Over the years I have learned that like any other deliverable of a project I have to be specific about what I expect from them. I give them an outline of what to talk about and share examples of how I want them to talk about it. I don't want them to just show me a visual but tell me a story. In a recent final project for my interaction design course I required the students to dress up. I also moved the presentation to a different location other than our typical meeting spot, and to top it all off I invited some professionals to sit in on the experience.

In some instances, I have even had the students present a peers project after an initial question and answer session with that person. This way they get to practice being on the other side and are forced to get information about the peers' project.

Maps and Diagrams (Designer as Researcher)

I feel that this role goes hand in hand with the writing role and then parallel to a designer as problem-solver-seeker. A key to being successful at problem seeking is to be a good researcher. Personally I don't think I picked up on this until I was in graduate school, well at least I didn't have any tools or methods in place to help with research until that point. Meredith Davis at NCSU was the person responsible for introducing concept mapping to me. From day one I was hooked and I still am. Now I bombard my students with the method and they find it very useful not only in their design projects but also in other areas of their education.

I have students use the method formally and informally. The process could be represented in simple mind maps created in sketch form or sometimes I will require a concept map as a project deliverable, making it a formal artifact. Mapping and diagramming functions as a means to connect concepts, see relationships, identify patterns, and to find gaps in content.

These are examples of student design process maps created in my interactive design class. Students used their completed maps as a way to identify possible moments an interactive design intervention could help in their design process.

STUDENT PROJECT by Jessica Halfyard, *Design Process Concept Map*
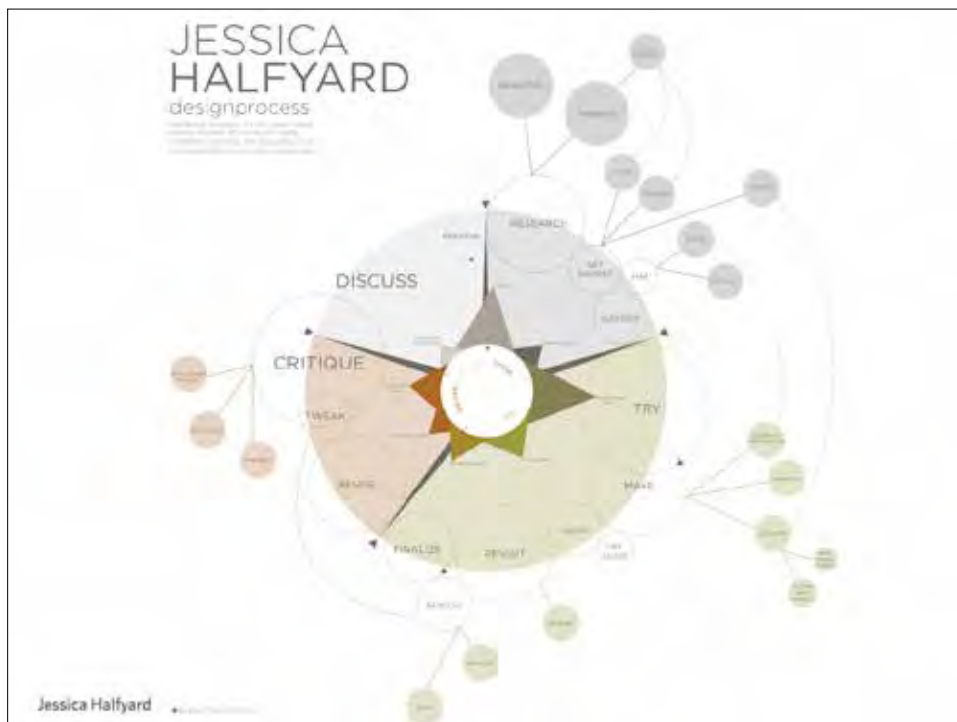
STUDENT PROJECT by Carly Huizenga, *Design Process Concept Map*
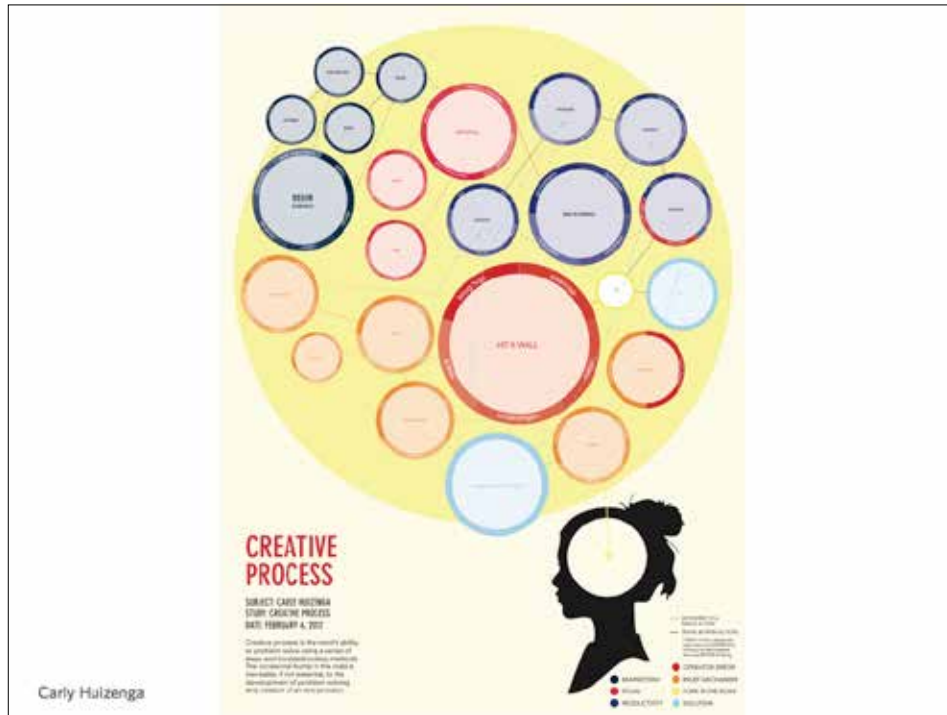
One student said this about the mapping process,

"It's good to be able to explain the way you think or work through a design problem to a prospective employer. I'm not sure if this is true of their thinking or not, but I feel like it shows character, problem solving, whether or not you might be a good fit for the way they work on projects, and often a bit of humor. Maybe this is a stretch, but I think it's kind of humanizing and sets you apart from just being another name in a long list of applicants."
Carly Huizenga, Junior Graphic Designer
Distillery Marketing + Design, Madison, WI
Class of 2012

In terms of working in a collaborative group (which I will elaborate on next) the method helps team members to negotiate ideas and to further define topics and concepts in discussion. It's also a method that members can contribute to whether it be a large or small group.

Group Projects (Designer as Team Player)

Things would be a lot easier if design was like pro tennis. As designers we would be the lone stars in the forefront with a team of experts in the bleachers that support us and make us the number one seed. In reality design is more like football. We maybe the expert at visual aesthetics but to make the win we need to get along with and function as a team complete with many experts in action as well as right there on the side line.

One former student stated, *"There's no more designing in a bubble once you leave school, and it's important to know when to push or pull when working with co-workers. It's imperative to carry your weight, but equally important to compromise when you're losing a battle."*
William Boor, Associate Digital Designer
Tribune Company (Digital Ad Ops Department), Chicago
Class of 2011

This is the reality in the profession, even if someone is a lone freelancer, they still work with others on a very regular basis. In academics I have found it hard to simulate a real professional collaborative experience complete with an appropriate mix of various disciplines. I do have the design students work on group projects so they at least gain the experience of working with other designers.

"Working with others in class because it helped give me a better understanding of what it is like to deal/cooperate with others in general, and now I'm in a position in which I'm constantly doing so."
Kristen Miller, Graphic Designer
Plum Market, Farmington Hills, MI
Class of 2011

I know I am preaching to the choir when it comes to creating design projects that exercise other skill sets, I hope some of the ideas I shared here continues the discussion or inspires other ways of broadening the design process for students to practice using other skills sets necessary in the design profession.

10.1 Ethnic and Racial Stereotypes in Mass Media

John O'Neill
Chowan University

Abstract

Students in graphic design programs in state and private institutions of higher learning across the United States are learning the principles of visual communication. A lot of time is spent teaching design students the tools, methods and theories to making aesthetically pleasing imagery that communicates a concept or idea. What does not gain the same amount of attention in design education is how imagery across all media affects the attitudes and behaviors of our society. Early on in my time teaching graphic design, most notability the image foundation courses, I began to ask a question; should the topic of imagery affecting the attitudes and behaviors of our society be addressed? The answer is yes.

Once I realized the answer was yes, I asked another question; how? This led me to develop a semester long project where students researched and debated how stereotype imagery in mass media portrays certain people, thereby shaping the attitudes and behaviors towards different genders, race, social class and sex.

The project was started during my time teaching Imagery Foundation courses to now having it become its own course. Over the span of six years this project transformed how students saw the role of graphic design in our society and helped develop critical thinking skills. This project also taught me the value of teaching students the role of graphic design in society. Sharing this information with other design educators is important, in hopes that they can begin to teach this project to their students.

10.2 It's not me, it's you. Saying goodbye to a project that doesn't do it for you anymore.

Blake Coglianese
University of
North Florida

Abstract

As designers we are taught to adapt and be flexible. If something doesn't work, we try another solution. We grow a thick skin and learn that sometimes it's best to kill our darlings. We grow attached to concepts that miss our target audience, designs that lack originality and, in this case, a class project that doesn't always achieve the desired result.

Hand-crafted, one-of-a-kind projects are not always practical but do have a place in the classroom. In our mid-level publication design course the final project is an experimental factbook, in which we encourage students to explore unconventional typography, unique materials and book-making techniques. Our hope with such a non-traditional assignment is that students gain an appreciation for quality craftsmanship and stimulate creativity by stepping away from the computer. Unfortunately, the results have not always met our expectations.

The varied quality and concept of these experimental books caused us to question the success of this final project in terms of the course objectives. We wondered if a replacement project would improve the outcomes and began to consider the idea of introducing digital publishing into the course. This assessment of one project's effectiveness quickly evolved into a larger conversation about reviewing and redefining the overall course objectives.

This presentation will explain the deliberation and ultimate decision to shift priorities in the class and attempt to answer the following questions: What do we lose when we focus on digital design? Is there room in the curriculum for hand-craft? Should we make designing systems the priority and shift the focus away from developing projects that result in a single artifact? Can digital publishing help bridge the gap for print designers apprehensive of the more technologically challenging disciplines of user experience design?.

10.3 Grants, Tenure, and Fulbright...Oh My!

Vanessa B. Cruz
University of North Florida

Abstract

In order to be a successful navigator between the realms of artist and educator, one must step into the world of Oz and learn how to traverse within both these worlds. Crafting your pedagogy as meticulously as you would craft your work, with equal passion and intensity, one is often blindsided as to how these two facets can be joined. As artists/educators we are called to quantify as well as qualify what we do in terms of our research/scholarship/creative activity, especially when in pursuit of tenure.

This session will focus on the issues, obstacles, and challenges related to applying for grants, tenure and the Fulbright.

11.1 Welcome to Agincourt, Iowa: The Town that Time Forgot and Geography Misplaced

Ron Ramsay
North Dakota
State University

Abstract

The Agincourt Project is a seven-year-long exploration of narrative and its relation to the built environment. Through a series of seminars, design studios and exhibitions, more than one hundred students, faculty, recent graduates, friends and non-academic design professionals have created Agincourt—an imaginary community in northwest Iowa—designed many of its buildings and landscapes, and populated it with characters whose stories grow from the environment they inhabit. Those characters have, in their turn, been affected by that sense of place.

The first Agincourt seminar in 2006 consisted of students in architecture, landscape, graphic design and art. Challenged by the question "What from Agincourt is being auctioned on eBay today?" they were encouraged to imagine a typical mid-19th century railroad town. Within the framework of three areas or categories of influence—Forces, Factors and Faces—we evolved an organic interactive version of SimCity® and immersed ourselves in the material culture of the last 150 years.

Any period was available as a design context and any building or landscape type was possible. Churches, banks, shops, homes of every size and style; fairgrounds, cemeteries, neighborhood parks and streetscapes, the Strip; each confronts us with what we know and also what we cannot know at various points in history, challenging our preconceptions of the past. Photographs, newspapers, art, posters and other advertising, and various other pieces of what anthropologists call material culture reinforce the authenticity of historical period. While the fabrication of written works—letters, poems and postcards; obituaries and other literary forms—establish the cultural context.

In 2007 a major exhibit celebrated the Agincourt sesquicentennial, including ethnic baked goods and a commissioned brass fanfare performed by members of the symphony orchestra. A second exhibit in September 2013 will include more music, an art exhibit and puppet theater, all integral with Agincourt's evolving narrative.

Welcome to Agincourt, Iowa
the town that time forgot and geography misplaced

Ronald H.L.M. Ramsay, Associate Professor
Departyment of Architecture and Landscape Architecture
North Dakota State University

The Agincourt Project

Agincourt is a town typical of many middling communities in Iowa. Founded on the bank of the Muskrat River in 1853 by settlers from western New York, it became the seat of Fennimore county and a center for large scale agriculture in the northwest quarter of the state. Its establishment, growth and development during the next 150 years have been subject to the same factors and forces experienced elsewhere, especially in the Midwest and Great Plains; and like other communities, those large-scale phenomena continue to be affected by local conditions, by special interest groups and even by specific families and individuals. The Civil War and the westward expansion of Manifest Destiny; the arrival of the railroad and impact of the automobile; population shifts from rural to urban areas: all of these have played their part in shaping today's Agincourt.

Oh, yes, one more thing: Agincourt doesn't exist.

What we now call The Agincourt Project is a seven-year-long exploration of narrative and its relation to the built environment. Through a series of seminars, design studios and exhibitions, friends and non-academic design professionals have created Agincourt and designed many of tis buildings and landscapes, and populated it with characters whose stories grow from the environments they inhabit. And their interaction has shaped that environment. The project embraced Winston Churchill's notion that "We shape our building; thereafter they shape us."

Louis Sullivan, the founder of the feast

The project grew from an observation about Chicago architect Louis Sullivan, whose post-1900 career focused on small-town banks throughout the Midwest. Coincidental with the banks, many of those same communities—Sydney, Ohio; Owatonna, Minnesota; Grinnell, Iowa—were building libraries funded by Andrew Carnegie and similar philanthropies. The simple question arose: Why didn't Sullivan receive one of those library commissions and, much more important, what would it look like if he had? The answer to that question generated the town of Agincourt and set in motion everything that followed.

Designing Agincourt's original townsite enabled an intensive study of mid-19th century railroad towns during the last gasps of the Enlightenment. Penn's ubiquitous plan for Philadelphia or Maj. Doty's for Madison, Wisconsin served as models as did more general studies by cultural geographers. Agincourt's mile-square grid was bisected by formal avenues and at their intersection we situated a civic core for government, education and recreation framed by lots to encourage the stabilizing element of religion. The plat's four quadrants each sported a lot for general education encouraged by the Northwest Ordinance.

Within this general pattern, the first seminar considered the necessities of a growing community: birth and death; work and liesure; political and economic life. We imagined parks and playgrounds, cemeteries, festivals and fairs, conflict and concensus.

That initial seminar in 2006 asked many questions. Perhaps the first was this: "What from Agincourt is being auctioned on eBay today?" And its many answers enabled us to explore the fullest extent of what geographers call "material culture"—of which architecture is only a small part.

We imagined the sequence of county courthouses and the circumstances involved in their replacement (from lightening to simple outgrowth); the anchor of community-owned financial institutions; the range and types of businesses and their varying needs for market area. We structured the community's spiritual institutions; assigned the "church lots" by lottery and studied the rich heritage of American religious architecture, imagined denominational preferences tempered by the limitations of frontier economics.

Any period was available as a design context and any building or landscape type was possible. Churches, banks, shops, homes of every size and style; fairgrounds, cemeteries, neighborhood parks and streetscapes; the Strip; each confronted us with what we know, but also with what we don't know and what we cannot know; that knowledge from a latter date that we cannot yet know.

The full range of late 19th and early 20th century architectural styles opened a Pandora's box of aesthetic systems: abstract design notions of color, proportion and rhythm as well as an awareness of materials and building construction techniques in the vernacular tradition. Iconic buildings and their styles evidenced in the Midwest resulted in designs for:
- an 1868 Baptist church in the Greek Revival and proportioned according to the Golden Section
- a Richardsonian Romanesque courthouse of 1888
- miscellaneous Victorian storefronts in brick and pressed metal
- a Gothic Revival Episcopal church that was eventually remodeled twice in the Arts & Crafts period
- a Neo-Classical bank circa 1910 with the communities earlies example of a revolving door

People

In each of these and other cases, the design of a specific building was accompanied by the invention of characters—county commissioners, bank presidents, priests and ministers; butchers, bakers, haberdashers; architects and builders, carpenters and stone masons; and citizen-users—and began to understand the pride
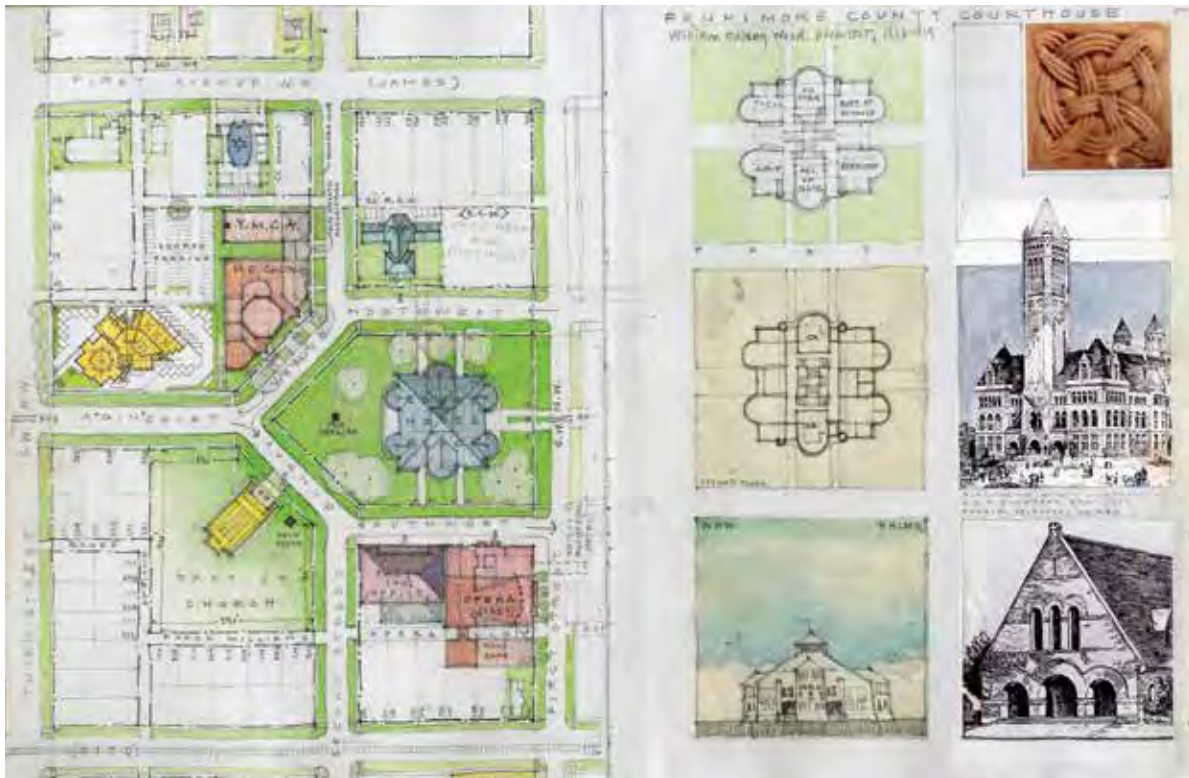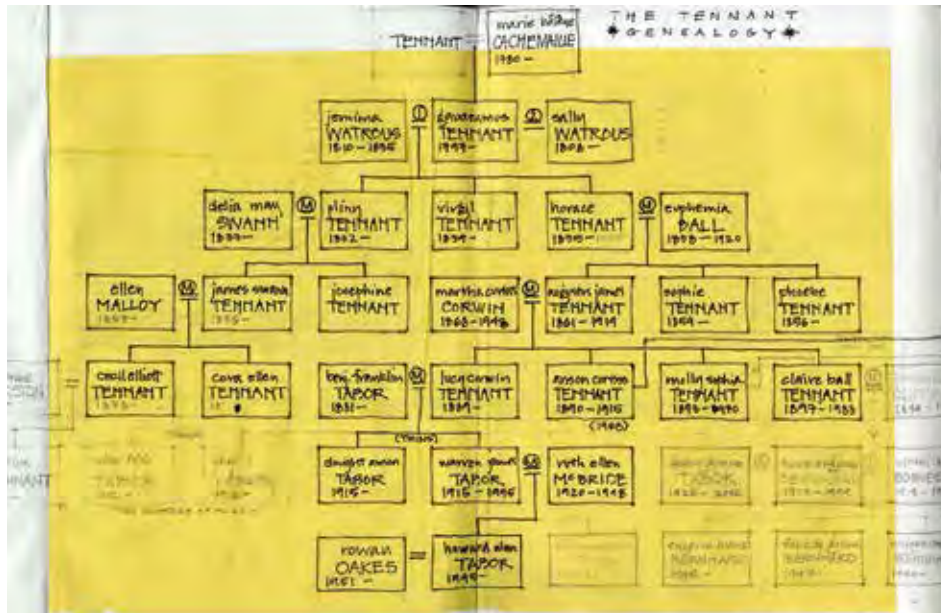
taken in the evolution of their community.

Their stories took many forms: diaries, love letters and bad poetry; telegrams; newspaper articles, obituaries and advertisements; law suits, deeds and contracts; stock certificates; even nominations to the National Register of Historic Places.

Not unexpectedly, families emerged and inter-married. And among them we often place or self-consciously found ourselves as avatars in the community matrix. We found voices in that matrix and understood how communities thrive through consensus and stagnate through acrimony and indecision.

The Sesquicentennial Celebration of 2007

In the Fall of 2007 Agincourt celebrated with 150th birthday with a major exhibition at the Rourke Art Museum in Moorhead, Minnesota. It opened with music written for the occasion by New York composer Daron Hagen—"Agincourt Fanfare" for brass and tympani—and told much of the city's history with buildings and artifacts from almost every period of community history. Designers stood by their work and shared their insights to a sometimes confused
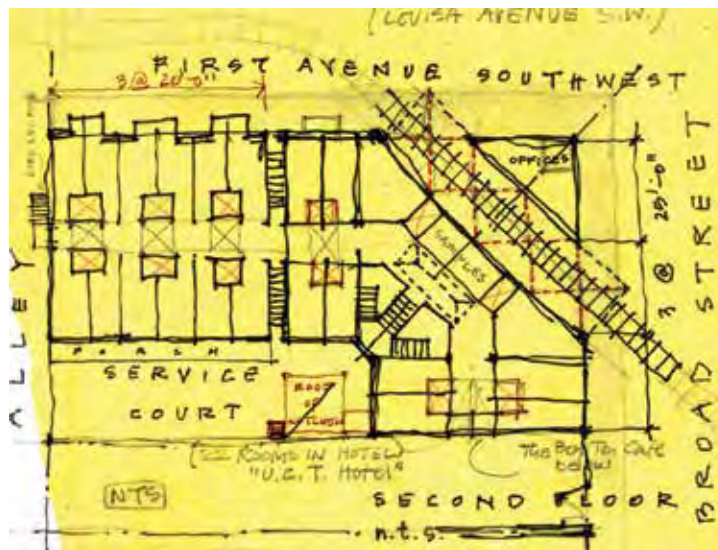
public, who often wondered why a town in Iowa would choose to present itself to a comparably sized community in west central Minnesota. We considered this a testimony to our success in place-making and took some satisfaction that our fabrication bore more than a little truth.

Since that October event in 2007, the Agincourt Project has continued, filling in some of the gaps in both periods and types. Partial studios and occasional seminars have explored specific topics (the Strip, for example, as a phenomenon of the post WWII years) and uniquely American buildings types (such as the Akron-Auditorium plan very popular among Methodist churches in the years 1880-1920).

And new artifacts of material culture have been added to the mix: a stained glass window from the office of Agincourt's first resident architect, Anson Tennant; a wrought iron wreath that became part of the ornamental scheme of Tennant's design for the Agincourt Public Library—not incidentally a design heavily influenced by Chicago architect Louis Sullivan, whose spirit began this project

What lies ahead?

The next (but probably not last) phase of the Agincourt Project will be an exhibit in the Fall of 2014 on the theme of "Homecoming/Coming Home" which will also be hosted by the Rourke Art Museum. Elements already completed or underway for the new show include:

- another musical composition by Daron Hagen, "We happy few", Shakespeare's speech on the eve of the Battle of Agincourt, set for baritone and piano
- a baptismal font crafted by local artist Dwight Mickelson in copper and wood for the Episcopal Church of Saint Joseph-the-Carpenter
- an Orthodox religious icon of Saint Ahab, patron of the local Catholic parish; painted by local artist Jonathan Rutter
- a puppet theater production written and performed by students at the Minnesota High School for the Arts
- the Sesquicentennial Quilt
- "Footnotes", narratives of the intimacy of place in story telling collected from residents of local senior living centers
- ceramic cookie jars imagined by art students at NDSU
- letterpress and engraved paper pieces: posters, stock certificates, library cards, postcards, etc.
- and (hopefully) a book documenting the project
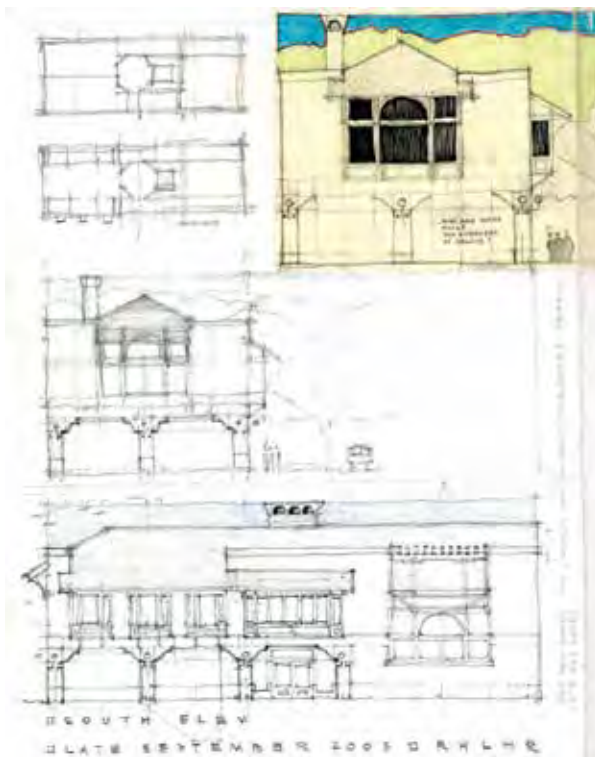
11.2 Real World Design: Preparing Students to Navigate a Complex and Evolving Job Market

Stuart Morris
University of Wisconsin-Stevens Point

John O. Smith
University of Wisconsin-Stevens Point

Abstract

As design educators, one of our primary goals is to prepare students to succeed as professional designers. Graphic design curricula teach important skills, tools, concepts, and processes. We also introduce professional practices and help students develop a portfolio to prepare them to apply for jobs after graduation.

In today's design industry, the list of job titles is constantly evolving. The graphic design industry is a broad and expanding sea of professional possibility. How can we, as educators, better prepare our students to understand these job descriptions? How can we help them find their place in a constantly shifting landscape of graphic design professional practice.

This paper and presentation will present a curricular approach that is student-centered; encouraging students to explore the myriad professional options, develop an understanding of their own unique skills and interests, and prepare a portfolio and application materials that presents their strengths. This portfolio clearly represents the student, and connects them with the right part of the industry.

The UCDA presentation and paper will outline case studies from introductory, intermediate, and advanced classroom experience; sharing methods to develop professional preparation throughout a graphic design curriculum.

11.3 The Experiential Classroom: Working with agencies, clients, and pseudo-clients within a structured classroom setting.

Cameron Davis
Liberty University

Abstract

How to best prepare students to step into an ever more competitive marketplace can be great challenge for educators. The elusive search for "real world experience" can be a desirable as well as difficult venture.

This paper examines lessons learned from three iterations of classroom experience in which students were able to engage with live clients in the production of design projects.

The first case study involves the interaction of students with a local, highly respected advertising and design agency. Students were engaged in a campaign to design materials for a product owned and housed within the agency's corporate umbrella.

The second study involves the acquisition of a live, local client in which campaign materials were produced for the client to market and advertise their business.

The third iteration of the campaign required interaction of students and their small groups with chosen non-profit organizations. The non-profit groups were contacted and engaged for permissions and helpful interactions as well as materials. However, the groups were not engaged to actively participate in critique and feedback nor received materials produced.

This paper compares and contrasts the different experiences. There is an examination of the advantages, disadvantages of each. There is also a discussion of the mix of structured classroom instruction, theory and technique that was combined with the "live client" experience.

THE EXPERIENTIAL CLASSROOM: WORKING WITH AGENCIES, CLIENTS, AND PSEUDO-CLIENTS WITHIN A STRUCTURED CLASSROOM SETTING

CAM DAVIS, M.F.A.
Associate Professor
Department of Studio and Digital Arts
School of Communication and Creative Arts
Liberty University
UCDA Design Education Summit
May 20, 2013

Noted author and educator, C.S. Lewis, once said, "The challenge of the modern educator is not to cut through the forest, it is to irrigate the desert."[1] For an educator in the discipline of graphic design, this process often takes place in the form of the "irrigation" of two separate fields. The first field that needs watering includes theory, concept, and technique. The second constitutes the application of those learned elements within a real world setting. Traditionally the second part is actualized within the form of the practicum and the internship as well as within other experiential settings. Both of these types of experiences, theory and practice, are crucial in the educational process for the development of a well prepared student poised to enter a very competitive marketplace.

The research I present constitutes three different case studies in which these two fields of investigation in the learning process are combined within one structured, experiential classroom as part of a graphic design curriculum. The case studies represent three different iterations of that idea.

The framework for this experiential classroom is a course entitled ARTS 371: Advanced Graphic Design. This is an upper level course housed within the curriculum of the Studio and Digital Arts Department of the School of Communication and Creative Arts. Prerequisites to this course include ARTS 222: Desktop Publishing, training in a document design software with emphasis on application of design principles; ARTS 332: Digital Illustration, drawing with a vector-based illustration software; ARTS 351: Digital Imaging, training in the creation of various forms of raster based digital images; and ARTS 340: Graphic Design, a course combining the technical skills and concepts from previous courses. The student following this path of prerequisites has a greater chance of being successful in the application of theory and technique within the experiential classroom setting.

Case Study One: Arctic Spray

The first iteration of the integrative experiment involved collaboration with a highly respected, local advertising and design agency, Prototype Advertising. This synergistic experiment had as its genesis a connection with an alumnus of the design program. He served as the senior art director for the firm. This individual had been invited to speak to students at a meeting of the campus chapter for the American Institute of Graphic Arts (AIGA). Conversations about the need to "give back" and contribute to the program lead to the collaborative effort.

A few email and personal conversations served to define the initial structure of the agency's involvement. Prototype Advertising, as it turned out, was an umbrella company housing several companies including the ad agency. The agency's parent company also owned a marketable, pharmaceutical product called Arctic Spray. The product had taken a back seat to other ongoing work for the group. This presented an ideal opportunity. The students enrolled within the course would serve as a "retained agency for the agency".

There would be four different design projects involved in a campaign to promote and market this product. The design products would include two "point of purchase" pieces, a "shelf talker" and a floor graphic; a magazine advertisement, and a storyboard for a television commercial. Selected agency individuals would provide expert feedback and evaluation in regard to the progress made by each student for each project. Additionally, the agency would host the entire group into their offices to hear final presentations from the group. Finally awards would be made for superlative design efforts.

Within the classroom, there was a fairly typical structure. Lecture, discussions, critique, textbook readings, and academic assessments (quizzes and exams) were interspersed with project work and critique. Readings, lectures, and discussions were coordinated so that the topics of discussion corresponded to project work.

Group work was also a part of the structure and experience of the campaign. Students were assigned to groups by the instructor. Attempts were made to place students into groups where there would be a distribution

of skill levels. This would provide valuable input.

When the projects were completed, the results were passed along to the professional designers for further critique. An evaluation was made for each piece and a summary and remarks were returned.

After further refinement, the groups were ready to present. At the invitation of the agency, two sections of students emerged on the location and presented their work in group settings. Agency officials decided on winning projects and rewarded them for their designs.

Case Study Two: The Muse Coffee Company

The second case study involved a locally owned and operated business, The Muse Coffee Company. The involvement came about as a result of a mostly positive experience from the first experiment with the product campaign and my personal relationship with the coffee shop and its owner. I knew that this company was a fairly new startup and could probably use and would welcome access to essentially free professional design services.

After the initial phone call, a meeting was setup to discuss the parameters of the arrangement. This colaborative effort involved a live client but obviously not a design professional. The focus here would be upon targeting the client's needs and fulfilling their desires and expectations. There would be a point-of-purchase for a store, a direct mail brochure, a magazine advertisement and a miscellaneous piece. The coffee shop also was venturing into the business of marketing roasted coffee beans to stores and restaurants. The point of purchase piece and the mailer who help them in that venture. The magazine advertisement would be aimed at potential coffee shop patrons.

As with the previous case study, whenever projects were completed, a copy was forwarded to the ownership of the coffee shop. Valuable feedback was received and projects refined.

The classroom structure was similar as well. During the classroom time, lectures, discussions, critique, and other activities were loosely geared around the project work. Theory, concepts, and skill-sets were applied to the current work for the live client.

Participating in a group experience was also deemed valuable. Students were divided into groups where the primary determining factor was a distribution of skills.

As the semester drew to a close, group presentations were made displaying all of the campaign work completed. As before, the top design efforts were rewarded.

Case Study Three: The Not-for-Profit Organization

The third case study turned out to be a cooperative effort rather than a collaborative one. In this situation, students were asked to choose a non-profit organization which was "making a positive difference" in the world by definition. Generalized examples were given to define that term. Some of the examples were groups that feed the hungry and house the homeless as well as groups opposing human trafficking. The chosen group would be contacted for permissions and possible resources. One big difference separating this version from the other two was the fact that an organization was a "pseudo-client" rather than a client. While organizations were allowed to view the completed work if they desired, they were not given opportunity for feedback. Nor was the organization given materials for usage.

At this point group selection was evolving. Pre course work was required. Students were to submit 10 pieces of their best work along with a filled-out survey. The survey asked the students to rate themselves in areas like: skill with design software, skill as a designer, and experience in groups as leaders. The groups were then formed with an array of skill level and with a team leader chosen.

The campaign would be comprised of four projects: identity/re-branding, advertising, editorial design, and web prototyping. Alongside the project work would be the desired lectures and discussions to obtain the theoretical framework from which the work would emerge.

Tests and quizzes would assess the theory side the equation. The print and digital deliverables would be assessed for the practical application of those theories and concepts.

One of those deliverables would be a "view book" publication which would be printed through any of a variety of sources. This required students both to work together to accomplish the task as well as to demonstrate preproduction knowledge and skill.

At the end of the semester, each group would present their work to the class. The presentation is a role playing exercise. The team would present the campaign as if they were speaking to the "board of trustees" from the specific organization. A visual (Powerpoint, PDF, etc.) was required in the presentation. The final presentation was assessed in four areas. First, was the verbal. A determination was made as to the content of the presentation and the verbal delivery of that content. Next was the non-verbal. Student presenters were to practice

the presentation in order to be at ease and display good non-verbal communication. Screen reading was encouraged to be kept to a minimum. Third, the visual was assessed as to the organization and aesthetics. Final, the printed book was presented to demonstrate the relative success of that endeavor.

Summary

I believe the experiential educational model has worked out well. The experiences of professional and client feedback was invaluable. Working in groups to accomplish tasks has been rewarding as well as challenging. Some specific positive results include a regional Student ADDY award from one of the editorial layouts. One student was hired by the organization to do work for them on a freelance basis. More than one student was eventually hired by the agency. Many more have worked internships at their business. One of the participating students, who wa an honor student, was quoted as saying that, "The group work in the class was a highlight of her academic career."

One of the things that did not work out very well was communication with the agency. Acting as a gatekeeper to regulate email communication tended to stifle the conversation. Future situations should be opened up more. There is also the chance that clients will not follow through with stated intension to print and publish design pieces. This needs to be addressed. One solution might be to enter a contract where the work is a paid for service. Often a thing is only valued as much is one is willing to pay for it.

In conclusion, I believe the experience as a whole can be counted as a success. In the final estimation, it is very obvious to see the significant developement of a great many of the students who went through it. I believe that to be the best assessment.

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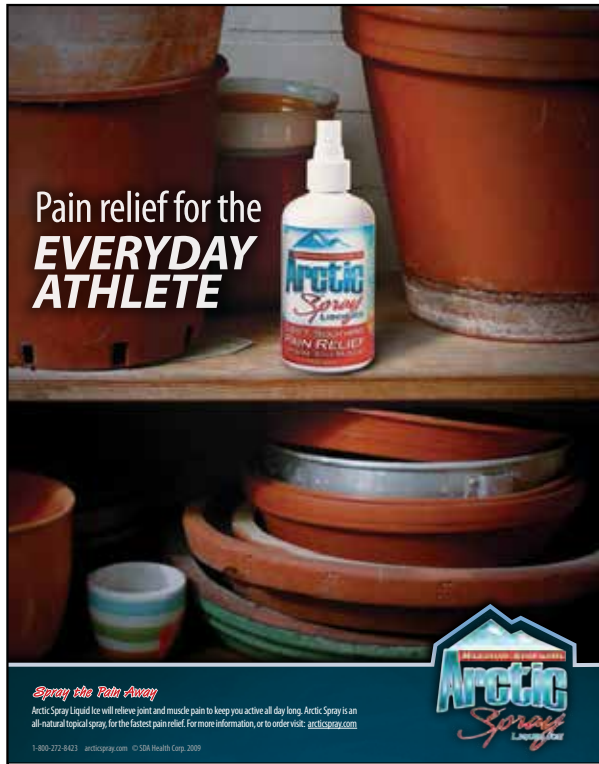
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CASE STUDY ONE: ARCTIC SPRAY

IN-STORE

Zachary Schultz

Garrett Rockefella

MAGAZINE

Pain relief for the *EVERYDAY ATHLETE*

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Chris Neville

AGE
IS WHATEVER YOU
THINK IT IS!
–Muhammad Ali

Artic Spray is a topical spray that is used to treat arthritis, tendonitis, muscle and joint pain, back pain, and a number of other minor aches and pains. It's easy to use, too. All you have to do is use the spray bottle to apply the gel to the area of pain. You don't have to rub it in either, so you never even have to get it all over your hands!

All of the ingredients are natural, and Arctic spray was created soley for its purpose–to spray the pain away. It's 20+ years of business prove that it works. Try it. You only get to live once, why not live it pain-free? It's at least worth a try!

Spray the Pain Away

Kathleen Ostrum

JUST PLAY
HAVE FUN AND
ENJOY
THE GAME –Michael Jordan

Artic Spray is a topical spray that is used to treat arthritis, tendonitis, muscle and joint pain, back pain, and a number of other minor aches and pains. It's easy to use, too. All you have to do is use the spray bottle to apply the gel to the area of pain. You don't have to rub it in either, so you never even have to get it all over your hands!

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Spray the Pain Away

LIFE
IS NOT A SPECTATOR
SPORT
–Jackie Robinson

Artic Spray is a topical spray that is used to treat arthritis, tendonitis, muscle and joint pain, back pain, and a number of other minor aches and pains. It's easy to use, too. All you have to do is use the spray bottle to apply the gel to the area of pain. You don't have to rub it in either, so you never even have to get it all over your hands!

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Spray the Pain Away

MAILER

SWIFT, SOOTHING PAIN RELIEF. SPRAY THE PAIN AWAY

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 30 LYNCHBURG, VIRGINIA

POSTAGE WILL BE PAID BY ADDRESSEE

Jordan Dunn

CASE STUDY TWO: THE MUSE COFFEE COMAPNY
MAGAZINE

Britannny Mortensen

IN-STORE
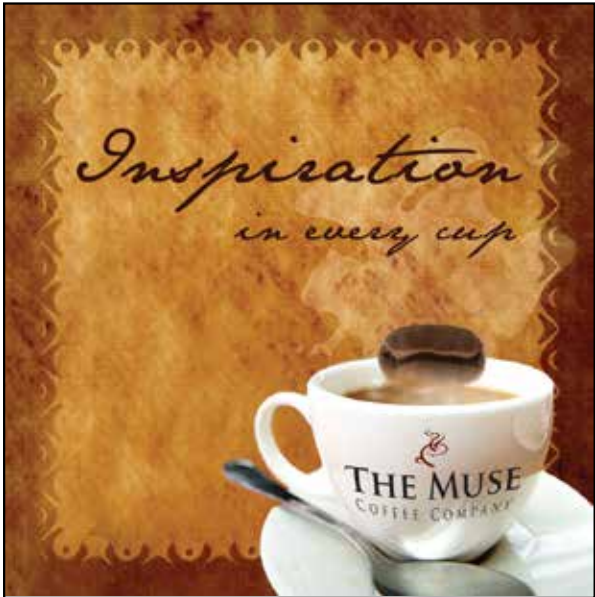
Noelle Blankenship

MAILER
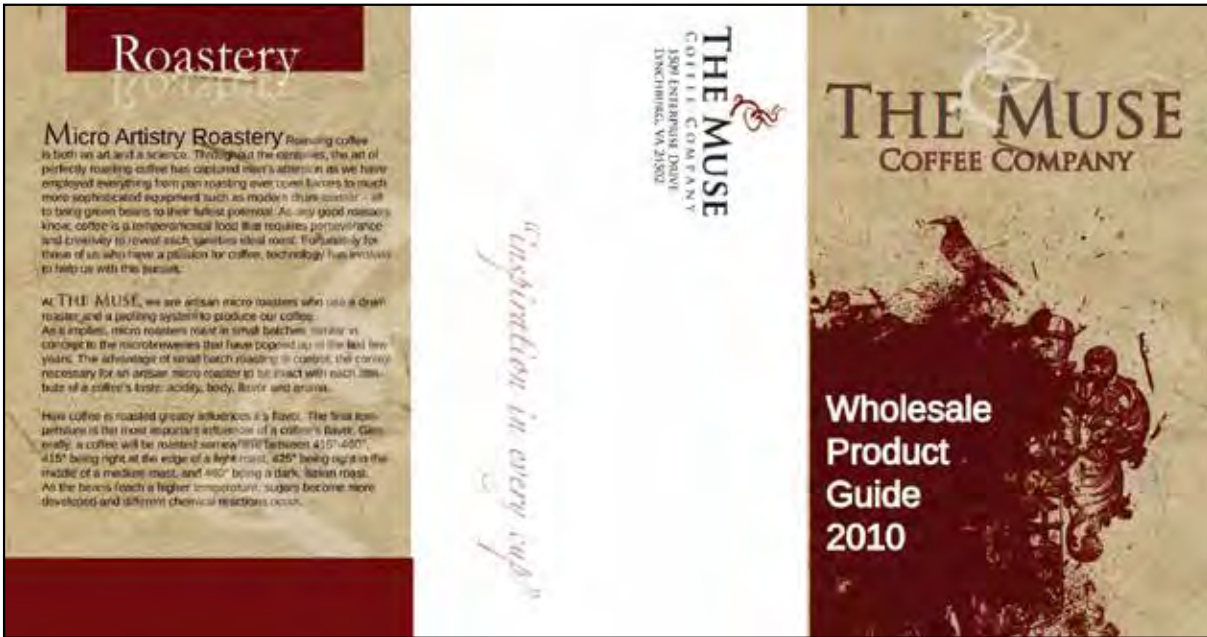
Kelly Reese

OPTIONAL (POSTER)
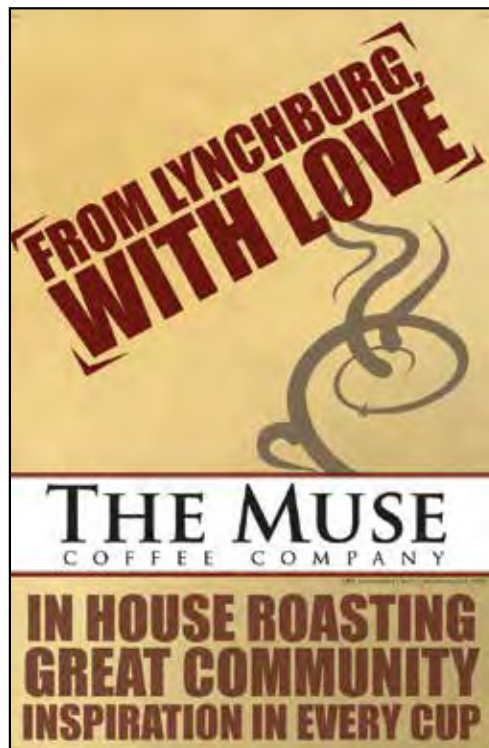
Hope Collins Skinner

OPTIONAL (BILLBOARD)

Michael Stidham

CASE STUDY THREE: NON-PROFIT ORGANIZATIONS

KROCHET KIDS: FINAL PRESENTATION SAMPLE

LND
Co.

LOCAL NATIVES
DESIGN CO.

Presents
An ARTS 371-01 Production

LND
Co.

TEAM MEMBERS

CHRISTINE KIDD
TAYLOR KULP
ALEX SATTLER
CHERYL CHURCH
SOYOUNG SHIN

DESIGN BRIEF

GOAL
The goal of this campaign is to spread awareness for Krochet Kids International by creating visually commanding promotional materials for the organization.

AUDIENCE
The primary audience will be young adults and teens who desire to spread the love of Christ and help others in need overcome poverty.

CORE MESSAGE
The core message will be that Krochet Kids International helps others overcome poverty by teaching the poverty-stricken women in less developed countries a trade that will give them a source of income to support themselves and their families.

MEDIA
Print, as well as digital ads will be used in this campaign to reach as much of the targeted audience as possible in addition to an extensive web presence.

DESIGN DIRECTION
The desire of this group is to combine the modern approach of such revolutionary ideas with the handmade, vintage theme that KKI is offering to its audience. Ads will incorporate a lot of photography in order to advertise the crocheted items made by the women.

CALL TO ACTION
The call to action will be for young adults and teens to make a difference in the world around them by buying a crocheted hat made by one of these women.

ORIGINAL   REBRANDING

- Modern
- Clean
- Manufactured

- Vintage
- Rugged
- Handmade

Christine Kidd

RETHINK BARGAIN   RETHINK BARGAIN

Soyoung Shin

Spring '13 Lookbook

KROCHET KIDS: FINAL PRESENTATION SAMPLE

Christine Kidd

Cheryl Church

Alex Sattler

Soyoung Shin

Cheryl Church
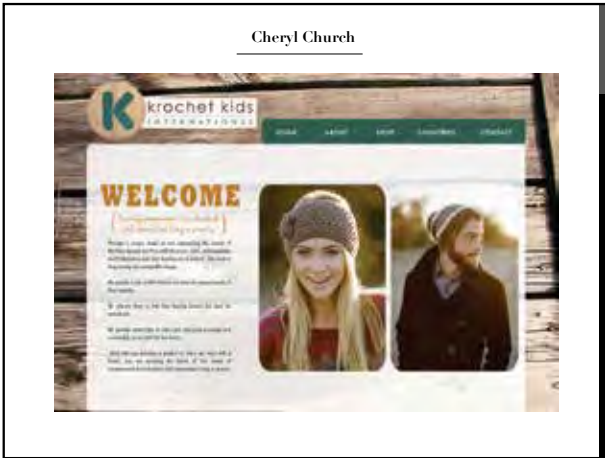
Alex Sattler

12.1 3D Enhanced Visual Design for Designers

Chair:
Chris Jackson
Rochester Institute
of Technology

Panelist:
Adam Smith
Rochester Institute
of Technology

Panel

3D environments, objects, and animation are some of the fastest growing components in delivering online rich-media content and broadcast graphics. As this marriage between 2D and 3D expands across multiple disciplines it is critical for designers to be aware and skilled in how to effectively incorporate threedimensionality into their designs. In this panel discussion the speakers disseminate a proven curriculum and process that integrates pre-rendered and real-time 3D elements into interactive content and UI/UX design for visual designers. Examples will include 3D uses within typographic solutions, Information graphics, and interface elements to fully interactive rigged characters.

The presentation will detail pedagogy used in higher education and how designers and educators can incorporate them. Through the combined undergraduate and graduate teaching experiences, the speakers have developed a comprehensive curriculum that teaches designers how to work and design in a 3D environment and import those assets into a variety of interactive designs. In addition to showcasing current student work, professional examples by RIT alumni will give educators a perspective on how and where the technology is being deployed.

The panel will address the following questions:

- With the addition of 3D space and elements, how can educators still maintain a balance of good design within a technology driven course?

- What strategies are incorporated into the cross-pollination between 3D applications and interactive experiences?

- What is the future of design education in relation to technological advances?

13.1 Multidisciplinary Learning in Graphic Design Education

Jeanne Komp
Cabrini College

Abstract

Graphic design by nature is an interdisciplinary profession. Designers are not trained in finance, healthcare, or music for example; however, we must visualize and infuse additional meaning into client communications in these and other diverse industries. One's ability to comprehend new information outside of their discipline comes from research and collaboration with clients. Most interdisciplinary models used in graphic design education focus on assigning students to work with "real-world" clients. While these scenarios are wonderful opportunities for students to learn, there are challenges to negotiate: time, logistics, scope, client expectations, and varied student capabilities. Although there are hindrances, these career-building experiences should not be avoided, but rather approached in a manner that benefits both the client and student. In addition to working to build offcampus clients, design faculty can also create opportunities to collaborate with other campusbased colleagues to enhance undergraduate research across disciplines and create student clients. In this presentation, I would like to share one example of a successful collaboration that was developed as a multidisciplinary project implemented by three faculty members at my institution.

This project brought together the knowledge and expertise of faculty from graphic design, environmental science, and science education to implement a novel educational program for an elementary school. This collaboration across three courses and with a community partner provided unique learning opportunities for the college students in three different disciplines. Graphic design students developed skills in data visualization and working with clients. Education students developed instructional strategies for a real classroom. Environmental science students improved their quantitative literacy skills and understanding of environmental impacts. In addition, this project provided middle school students in an underserved district with instruction utilizing cutting-edge pedagogy in science.

This paper will serve as a case study. It will address the process, challenges, and hindsight of this multidisciplinary project.

Multidisciplinary Learning in Graphic Design Education

Jeanne Komp | Cabrini College | Radnor, Pennsylvania

Graphic design by nature is an interdisciplinary profession. Designers are not trained in finance, healthcare, or music for example; however, we must visualize and infuse additional meaning into client communications in these and other diverse industries. One's ability to comprehend new information outside of their discipline comes from research and collaboration with clients. Most interdisciplinary models used in graphic design education focus on assigning students to work with "real-world" clients. While these scenarios are wonderful opportunities for students to learn, there are challenges to negotiate: time, logistics, scope, client expectations, and varied student capabilities. Although there are hindrances, these career-building experiences should not be avoided, but rather approached in a manner that benefits both the client and student. In addition to working to build off-campus clients, design faculty can also create opportunities to collaborate with other campus-based colleagues to enhance undergraduate research across disciplines and create student clients. I would like to share one example of a successful collaboration that was developed as a multidisciplinary project implemented by three faculty members at Cabrini College.

This project brought together the knowledge and expertise of faculty from graphic design, environmental science, and science education to implement a novel educational program for a middle school. This collaboration across three courses and with a community partner provided unique learning opportunities for the college students in three different disciplines. Graphic design students developed skills in data visualization and working with clients. Education students developed instructional strategies for a real classroom. Environmental science students improved their quantitative literacy skills and understanding of environmental impacts. In addition, this project provided middle school students with instruction utilizing cutting-edge pedagogy in science.

This collaboration integrated students from:
- BIO121 Super Science – Junior Education majors. This is a required course for all education majors.

- BIO171 Biological Perspectives – Students are from various majors and years. Student take this course to fulfill a general education science requirement.
- GRA319 Graphic Design II – Junior Graphic Design majors. This is a required course for graphic design majors.
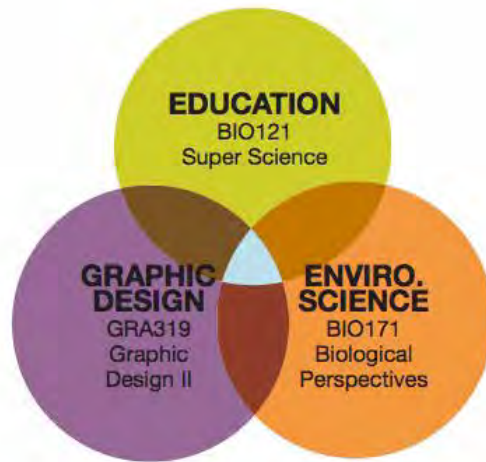
The "client" in this format is unique. All three courses had a different client that contributed to then end goal. The Education students' clients were the St. Denis School 5th & 6th graders. Environmental Science students' clients were the Education & Graphic Design students. And finally the Graphic Design students' clients were the Education students, however they must remember that their target audience was comprised of the St. Denis School 5th & 6th Grade students, teachers and parents.

Each class involved was responsible for a major deliverable and each deliverable built off of the other. The Education students created a survey to administer to St. Denis middle school students about resource use: recycling, water and energy. The Environmental Science students analyzed survey results to calculate the 5th & 6th graders environmental impact. The Graphic Design students created infographic handouts that were used by the Education students to teach the St. Denis middle school students about their environmental footprint.

Assessment was used in different ways to gauge the efficacy of the collaboration. In an effort to see behavioral change in the middle school students' resource use, the survey was administered twice, once before and once after they were taught about environmental impact using the infographic. The Graphic Design students created a five-question survey for the Education students to assist them in evaluating the effectiveness of the infographic

designs. In addition, the Graphic Design students created and delivered an aesthetics presentation to the Education students as a way to create greater awareness of how design issues impact them. This allowed the Education students to make more informed decisions.

Below is the proposed timeline of the process used to complete this project.

	Week 1		Week 2		
	1/18	1/20	1/23	1/25	1/27
Super Science		Design Resource Use Survey			Revise Resource Use Survey
Bio Perspectives			Critique Resource Use Survey Assigned	Resource Use Survey Critique Due	
Graphic Design II					
St. Denis					

	Week 3			Week 4		
	1/30	2/1	2/3	2/6	2/8	2/10
Super Science	Handout Survey / Cohort Lunch			Collect Completed Resource Use Survey		
Bio Perspectives	Cohort Lunch	Learn About Impact Calculation			Impact Calculations Assigned	
Graphic Design II	Cohort Lunch					
St. Denis	Hand Out Resource Use Survey	Collect Data		Collect Completed Resource Use Survey		

	Week 5			Week 6		
	2/13	2/15	2/17	2/20	2/22	2/24
Super Science						
Bio Perspectives		Impact Calculations Due				
Graphic Design II	Learn About Infographics	Infographics Assigned	Research Infographics	Develop Infographics		
St. Denis						

	Week 7			Week 8		
	2/27	2/29	3/2	3/5	3/7	3/9
Super Science					Spring Break	
Bio Perspectives					Spring Break	
Graphic Design II		Infographics Due / Create Presentation			Spring Break	
St. Denis						

	Week 9			Week 10		
	3/12	3/14	3/16	3/19	3/21	3/23
Super Science	Aesthetic Presentation	Infographic Critique				
Bio Perspectives			Infographic Critique			
Graphic Design II	Aesthetic Presentation			Revise Selected Infographic	Revised Infographic Due	
St. Denis						

	Week 11			Week 12		
	3/26	3/28	3/30	4/2	4/4	4/6
Super Science	Present Lesson at St. Denis			Present Lesson at St. Denis		
Bio Perspectives						
Graphic Design II						
St. Denis	Cabrini Present Lesson			Cabrini Present Lesson		

	Week 13			Week 14		
	4/11	4/13	4/16	4/18	4/20	4/23
Super Science			Collect Completed Resource Use Survey			
Bio Perspectives				Impact Calculations Assigned		Impact Calculations Due
Graphic Design II						
St. Denis	Collect Data		Collect Completed Resource Use Survey			

	Week 15		
	4/23	4/25	4/27
Super Science			
Bio Perspectives	Impact Calculations Due		
Graphic Design II		Revise Infographic with New Data	New Data Infographic Due
St. Denis			

Like all collaborations there are challenges. The biggest hurdle we faced was coordinating the schedules for all courses. Two of the classes met at the same time but one did not. This left some delays in communication and gap in integrating all three groups. At the last minute, we had a change in a community partner. There was some miscommunication in distributing the surveys to the St. Denis students. The message to the 5th and 6th graders was unclear that this survey was mandatory. We had to allow for an additional week to collect the data. Because there was a delay in obtaining the survey results, the Graphic Design students had to create initial concepts without real data. While the Environmental Science students were calculating impact data, they noticed the St. Denis students' water usage for laundry was much higher than norm as indicated by their research. As the Education students spoke with the St. Denis students they realized that the 5th and 6th graders recorded family loads of laundry not individual loads of laundry.

Hindsight is 20/20. Next time we need to utilize a two-semester schedule in order to complete a full cycle without feeling rushed. The Education students need additional

instruction from the Environmental Science students to be better prepared to teach their lessons at the school. The Graphic Design students needed instruction from Environmental Science students explaining the survey and how it translates into impact data. This is especially important since not all Graphic Design students had taken an environmental science course. The Graphic Design students would have benefited from an in-class data visualization activity in which students would explore all viable ways to present information. Most students wanted to represent information as a pie chart even though it was not an option. Students in all the classes could have benefited from additional interaction with each other. Even with the challenges faced, my colleagues and I are willing to work in the multidisciplinary manner again.

13.2 Designers and Photographers Pursue a Vision: An Interdisciplinary Editorial Design Experience

Lorrie Frear
Rochester Institute
of Technology

Denis Defibaugh
Rochester Institute
of Technology

Abstract
Technological developments and cultural shifts are dramatically changing the profession of graphic design and the means and media by which we communicate messages to our audiences. In addition, design is more than ever a collaborative process, involving various specialists and experts working together to complete projects using the most beneficial and appropriate venues and channels.

This presentation explores an interdisciplinary collaborative course taught by a graphic designer and a photographer and is comprised of advanced graphic design and photography students working together on teams to create a 100 page magazine. The first task of the students is to elect a magazine staff whose job it is to organize and run the magazine during the ten week course. Teams of photographers and designers then work together to write original articles pertaining to the magazine theme, and then design and photograph spreads for possible inclusion in the magazine. Teams create three spreads during the quarter working with different partners. The staff determines the articles to be included in the magazine and then supervises printing. which is done on campus. The staff includes a team of designers who also create a tablet version of the magazine.

Students receive technical information via lectures and demonstrations pertaining to proper use of the server and file preparation and submission. Lectures provide information on historical examples as well as current practitioners and practices in editorial design. Feedback is provided via critiques and a Facebook group throughout the course.

This real world experience is invaluable to our students as they enter the workforce, where teamwork and collaboration are essential to creating the most compelling visual communications, and many alumni of the course are currently working as editorial designers and photographers for a number of notable magazines.

13.3 Content, Context, and Collaboration: Field Notes on the Educational Potential of Interdisciplinary Graphic Design Projects

Hilary Walrod
Colby-Sawyer College

Abstract

As Michael Bierut points out in his essay, Warning: May Contain Non-Design Content, "the great thing about graphic design is that it is almost always about something else." 1 In the words of Tibor Kalman, "Graphic design is a means, not an end. A language, not content." 2

The relationship of graphic design to other content is part of what makes the practice of graphic design so interesting to me, and I have leveraged it in my teaching as a way to forge interdisciplinary relationships and to situate my students for interdisciplinary learning — both as a valuable pedagogical end in itself and as a way to prepare my students for the research, communication, questioning, and listening that goes into the process of familiarizing oneself with content in order to communicate it visually with integrity and depth of understanding.

I have developed student projects for my web design, digital art foundations, typography, and publication design courses in collaboration with faculty in art history, environmental studies, and law. The results of these projects include websites about modern art history movements; a map of a permaculture garden on campus; a signage system for tree species and features in the permaculture garden; labels for maple syrup that is harvested and produced on campus and then marketed and sold; and publications of sustainable law reports, along with accompanying slideshow presentations that collaborating law students presented to City Council.

My design students have worked independently, in pairs, and in groups on these projects, and I have experimented with various interdisciplinary models: collaboration with student teams in other disciplines, framing by faculty in other disciplines, and independent student research. In this presentation and paper, I will share my approaches to these interdisciplinary projects and reflections on the factors of content, context, and collaboration that can make such projects successful.

1 Bierut, Michael. 79 Short Essays on Design. 2007. Warning: May Contain Non-Design Content, 13.

2 Bierut, Michael and Peter Hall, editors. Tibor Kalman: Perverse Optimist. 2000.

content, context, and collaboration:
field notes on the educational potential of interdisciplinary graphic design projects

HILARY DANA WALROD

ASSISTANT PROFESSOR OF GRAPHIC DESIGN + DIGITAL MEDIA | COLBY-SAWYER COLLEGE

INTRODUCTION As Michael Bierut points out in his essay, *Warning: May Contain Non-Design Content*, "the great thing about graphic design is that it is almost always about something else." [1] In the words of Tibor Kalman, "Graphic design is a means, not an end. A language, not content." [2]

The relationship of graphic design to other content is part of what makes the practice of graphic design so interesting to me, and I have leveraged it in my teaching as a way to forge interdisciplinary relationships and to situate my students for interdisciplinary learning — both as a valuable pedagogical end in itself and as a way to prepare my students for the research, communication, questioning, and listening that goes into the process of familiarizing oneself with content in order to communicate it visually with integrity and depth of understanding.

At Colby-Sawyer College (my current institution) and Drake University (my prior institution), I have developed student projects for my Digital Art Foundations, Typography I, Web Design, Graphic Design 2, and Publication Design courses in collaboration with faculty in Environmental Studies, Natural Sciences and Creative Writing, Art History, English, and Law (respectively). The results of these projects include a map of a permaculture garden on campus; a signage system for tree species and features in the permaculture garden; labels for maple syrup that is harvested and produced on campus and then marketed and sold; websites about modern art history movements; an exhibition of posters and program covers for Shakespeare plays; and publications of sustainable law reports, along with accompanying slideshow presentations that collaborating law students presented to Des Moines City Council.

My design students have worked independently, in pairs, and in groups on these projects, and I have experimented with various interdisciplinary models: collaboration with student teams in other disciplines, framing by faculty in other disciplines, and independent student research. Herein I share my approaches to these interdisciplinary projects and reflections on the factors of content, context, and collaboration that can make such projects successful. The six projects are introduced by level of class — from foundations to advanced — and the project briefs are included for reference as appendices.

1 Bierut, Michael. 79 Short Essays on Design. 2007. *Warning: May Contain Non-Design Content*, 13.
2 Bierut, Michael and Peter Hall, editors. Tibor Kalman: Perverse Optimist. 2000.

Digital Art Foundations + Permaculture (Colby-Sawyer College)

CONTENT **permaculture garden layout + features**

CONTEXT **map for campus community + public**

COLLABORATION **1 foundations student with intro, sketch, info, + tour from Sustainability Coordinator**

Digital Art Foundations is an introductory course at Colby-Sawyer College that is required of all Graphic Design and Studio Art majors and that is open to other students in the college as well; therefore, the student body in the class is often diverse in terms of the range of prior experience with digital media. As a foundations course, I find it imperative not only to provide an intensive introduction to three Adobe Creative Suite programs — Illustrator, Photoshop, and InDesign — but to do so in conjunction with an introduction to basic design principles. I structure the course accordingly in three units (and in this sequence), building from exercises to a quiz and a final project in each program. For the final Illustrator project in Fall 2012, I opted to seek out an interdisciplinary project. Sustainable living is one of four strategic themes at Colby-Sawyer, and this project presented an opportunity to collaborate with our Sustainability Coordinator. I inquired about possible project applications at the outset of the semester, and she suggested translating her hand-drawn map of the permaculture garden on campus into a digital design that could be produced on a kiosk sign. With regard to the learning outcomes I had in mind for my students, mapping seemed like an ideal task in which to demonstrate competency synthesizing various skills in Illustrator: it demands layering, hierarchy, consistency, and controlled placement of elements. Each student in the class created a map, and a winning map design was selected by a panel of Environmental Studies faculty and permaculture garden work-study students. [**Appendix A**]

COLBY-SAWYER COLLEGE

Green Routes
Sustainable Living Laboratory

Features
- 🔴 Silo
- 🐝 Pollinator Garden
- 🍎 Food Forest
- Hugel Bed
- Wetland
- ☀️ Pole-Mounted Solar Array
- Tree Nursery
- 🥕 Food Production Beds
- 🌲 Living/Edible Fence
- Footbridge

Buildings
- A. Colby Homestead
- B. Susan Colgate Cleveland Library
- C. Curtis L. Ivey Science Center
- D. Tool Shed
- E. Outdoor Classroom

Coming soon
- • Pergola
- • Chicken Coop
- • Sunshack Classroom
- • Wind Turbine
- • Solar PV Panels on Ivey
- • Sculpture Garden

North
West — East
South

Anne Baynes Hall
Tree Nursery & Organic Garden

WINNING STUDENT MAP DESIGN BY SARAH MCMAHON

SOPHOMORE | INTRODUCTORY **Typography I + Permaculture** (Colby-Sawyer College)

CONTENT **permaculture garden features + species**

CONTEXT **features + species signs**

COLLABORATION **1 designer with lists + specifications from Chair of Environmental Studies to initiate independent research**

With the idea that a signage system could provide a worthwhile application for typographic hierarchy within a simple typographic system, I asked the Sustainability Coordinator and the Chair of Environmental Studies if there were a catalog of tree species on campus to which such a system might be applied. They responded that they had already been looking at examples of features and species signs in permaculture gardens on other campuses, so we facilitated another interdisciplinary experience between graphic design students and permaculture on our campus. The Chair of Environmental Studies, Leon Malan, provided me with lists and specifications from which my sophomore students initiated independent research in order to garner accurate and effective descriptions. While this research demanded more of the students with regard to what might be deemed content tangential to that of the Typography I course, it proved to engage them in the project and to provide starting points for meaningful illustration ideas to accompany the larger features signs. Furthermore, several of my sophomore students noted that this was their first opportunity to work for a 'client,' which increased the stakes in their regard. Like the map design, one winning sign system design was selected by a panel of Environmental Studies faculty and permaculture garden work-study students. In addition to the contribution of the initial design made during the course, the winning student designer has agreed to design additional features and species signs as the garden is expanded over the next few years. [**Appendix B**]
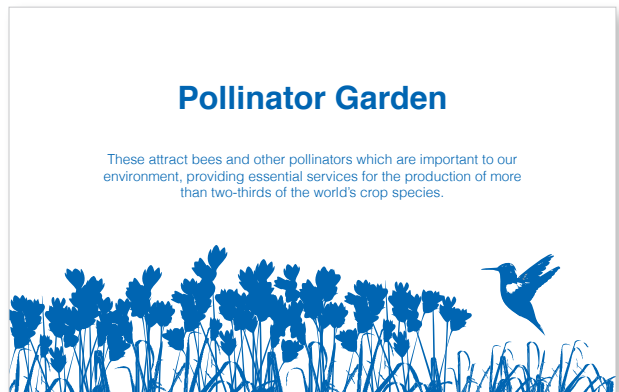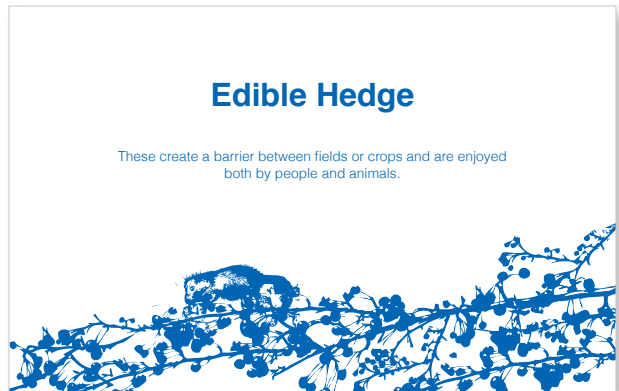
WINNING STUDENT SIGN SYSTEM DESIGN BY CHELSEA BAKOS

SOPHOMORE	INTRODUCTORY	**Typography I + Science of Maple Syrup + Visions of Nature** (Colby-Sawyer College)

CONTENT   **Colby-Sawyer Maple Syrup info + accompanying student poems**

CONTEXT   **maple syrup labels**

COLLABORATION   **1 designer with info + specifications from Associate Professor of Natural Sciences**

Nick Baer, Associate Professor of Natural Sciences, initiated experiential learning and interdisciplinary collaboration centered around maple syrup production at Colby-Sawyer in 2009-2010. The production and promotion of Colby-Sawyer Maple Syrup is now an annual project in its fourth year. Over the years, this project has fostered student involvement from multiple disciplines: Natural Sciences (for maple syrup production), Graphic Design (for design of the jar labels), Creative Writing (for poems to be published on the jar labels), Communication (for an audio documentary of the project), and Business (for breakeven and marketing analyses). Recognizing such a packaging label as an application of type and image, I assigned this project to my Typography I students in Fall 2012 (my first year at Colby-Sawyer) as one of two simultaneous final projects in the course. As in past years, we asked the students to design two iterations: one with a historical photo from the college archives, and one with a graphic of their choice (hand graphic or typographic). Two winning student designs — one from each category — were selected by the students in the Science of Maple Sugaring class. Outside of class during the following semester, the winning student designers were then asked to design the back labels as well, which include two selected poems written by students in the Visions of Nature creative writing class. We challenged these two student designers to create back labels that would complement the look and feel of their front labels, creating unified systems and therefore more extensive pieces for their portfolios. In addition, these two students then collaborated to create a third label for mini maple syrup jars to be distributed to alumni. [**Appendix C**]

WINNING STUDENT MAPLE SYRUP DESIGNS BY FAITH BOUCHARD (LEFT) AND MARILYN MANOS (RIGHT)

Web Design + Modern Art History (Drake University)

CONTENT **modern art history artists, works, themes**

CONTEXT **interactive websites for specified users**

COLLABORATION **1-2 designers + 2 art history teams** [2011]
teams = 3-4 designers + 6 art history students [2012]

My former departmental colleague Maura Lyons, Associate Professor of Art History at Drake University, approached me about the possbility of a collaboration between her Modern Art History class and my Web Design class. We developed an interdisciplinary project that we launched in Spring 2011 and then refined and repeated in Spring 2012. The second round afforded the opportunity to make significant improvements in how we facilitated the collaboration: scheduling our classes to meet at the same time, introducing the students to each other and to the project at the start of the semester (even though the collaboration would not begin until midterm), having designers work in teams of three to four (rather than solo or in pairs), and fostering more direct involvement between the design teams and their partner art history teams (which was made possible both by the synchronous class time and by a more typical art history class enrollment of 24 rather than a low anomaly of six during the first round, which necessitated that each of the two art history teams collaborate with multiple student web designers simultaneously). I have taught web design seven times to date, and I repeatedly question what scope of content development is appropriate for first-time web design students to take on in conjunction with mastering their new technical and interactive skills during a final project. In my estimation, this interdisciplinary approach in teams — where web design students can respond to content from peers who are acting as subject 'experts' and as 'clients' — has yielded the most refined work conceptually, formally, and technically in a course of this level. [**Appendix D**]
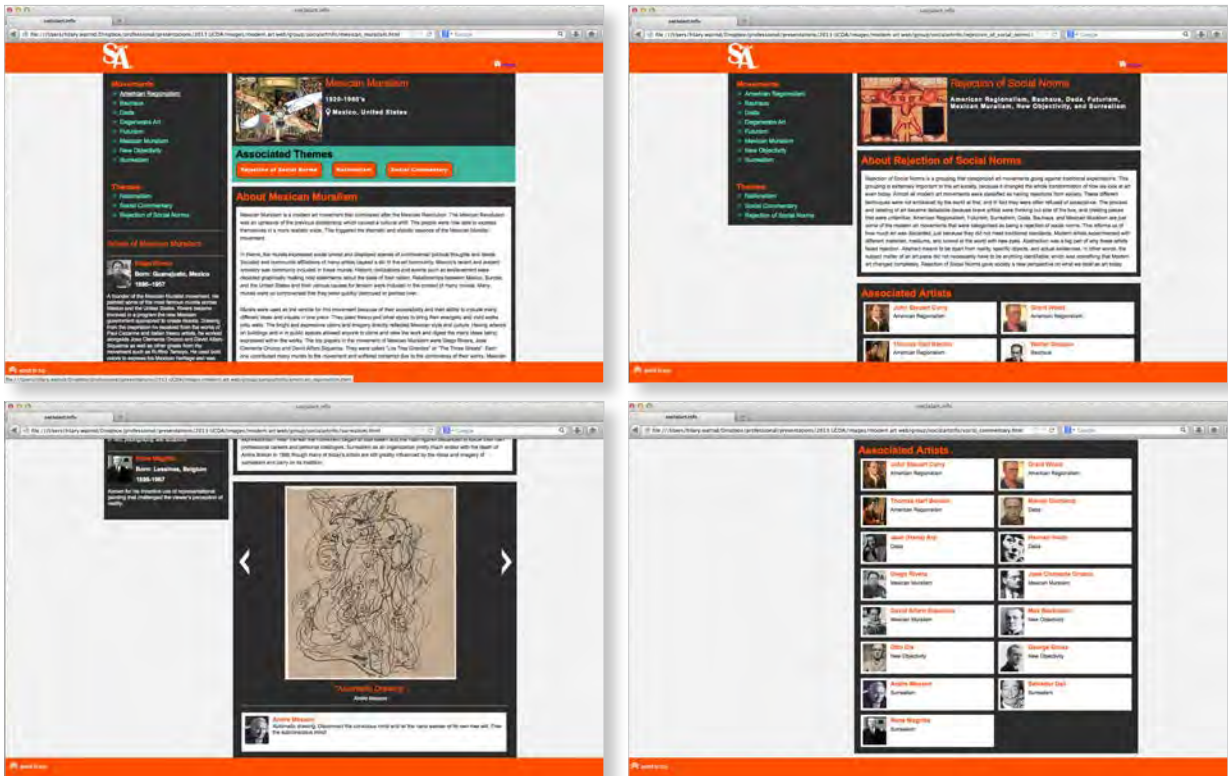
SAMPLE SCREENSHOTS FROM SOCIAL ART INFO WEBSITE DESIGN BY DARCY DODGE + BRITNY STRAUS + MATT VOGEL

JUNIOR-SENIOR | ADVANCED	**Graphic Design 2 : Content & Audience + Reading Shakespeare** (Drake University)
CONTENT	**Hamlet, The Merchant of Venice, + Twelfth Night per student directors' notes**
CONTEXT	**posters + program covers for exhibition at Cowles Library, Drake University**
COLLABORATION	**2 designers + team of 3 student directors**

Together with my former colleague Sarah Hogan, Associate Professor of English at Drake University, I developed an interdisciplinary collaborative poster project and exhibition called *Re-Imagining Shakespeare*. My students worked in pairs (randomly assigned) to respond to directors' notes, plot summaries, and symbol analyses written by teams of collaborators in her Shakespeare in Context class. This thorough and specific content provided an opportunity for my students to explore design possibilities incorporating understanding of denotation, connotation, and figures of speech with depth and awareness of context (such as situating a classic play in a different time period, location, or culture). Because our two classes did not meet at the same time, we orchestrated the digital exchange of materials throughout the process and then gathered everyone together to meet and celebrate at an end-of-semester exhibition in the foyer of the campus library. Collaborating virtually, though perhaps not ideal, did provide a valuable learning curve for my students to practice communicating effectively by email, asking questions clearly as needed, and figuring out how to respond to directives. Furthermore, working in pairs on such a project yielded a renewed sense of camaraderie, a creative exchange of ideas, and a worthwhile change of pace for the final project. [**Appendix E**]
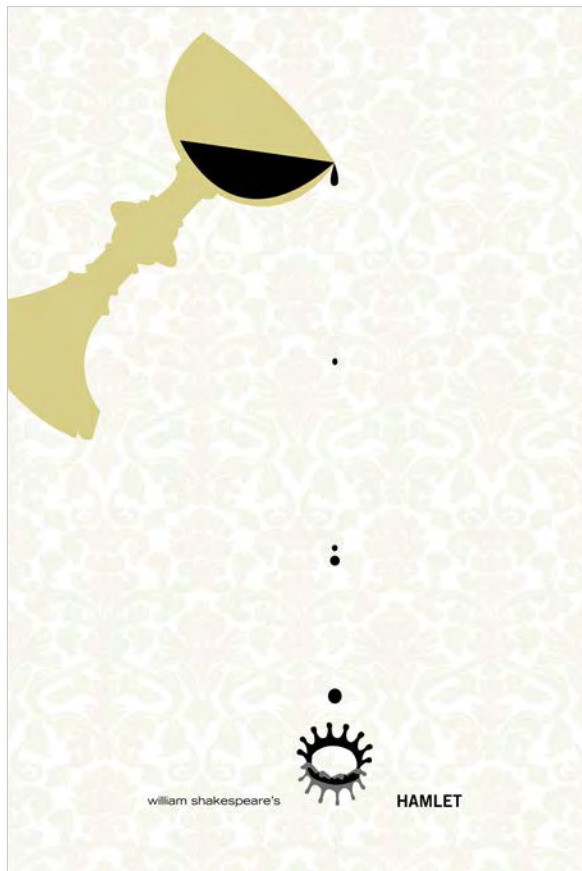
SAMPLE POSTER + PROGRAM COVER DESIGN BY MOLLY BOCHANYIN + STEPHANIE WERNING

Publication Design + Sustainability & The Law (Drake University)

CONTENT   **sustainable law zoning recommendations**

CONTEXT   **reports + presentations to Des Moines City Council**

COLLABORATION   **teams = 4 designers + 3 law students 'representing' the Greater Des Moines Partnership**

Jonathan Rosenbloom, Associate Professor of Law at Drake University, has the students in his Sustainability and the Law course engage in an intensive experiential learning project for much of the semester: in Spring 2012, they reviewed three recently released regional plans, identified areas that related to sustainability, analyzed relevant existing law, and worked with the Greater Des Moines Partnership as a 'client' in order to produce reports and presentations of recommendations to Des Moines City Council. For a similar project in the year prior, his law students had also designed these reports and presentations themselves. We recognized an opportunity for this part of the project to shift to the advanced graphic design students in my Publication Design class, affording multiple benefits: the law students could focus their time and skills within their own realm of expertise, the design students could take on an extensive publication design project for a 'client' with a real-world application, and the reports and presentations could be designed and produced at a more professional level in keeping with their content and their intended audiences. My students recognized that both the expectations and the stakes for this project were high, and they rose to the challenge. Over the course of the project, each collaborative team of seven developed its own approach: one team worked together directly, with law students joining design students in the lab at times; one team worked primarily through email communication; and one team opted for a combination of direct and indirect contact. Both sides of the teams were expected to meet tight deadlines for deliverables, and my students encountered firsthand the challenge of developing grid systems and typographic systems for text that is constantly being re-written and edited until the final deadline — a situation which they will undoubtedly encounter again in the future. [**Appendix F**]

SAMPLE PRESENTATION SLIDES BY ARI CURTIS + LAURA DIXON + SYDNIE GOODWIN + CECILY PINCSAK

CONCLUSION My teaching experiences represented in these field notes suggest that interdisciplinary projects have educational potential at all levels of the undergraduate graphic design curriculum, from foundations to advanced. Students in foundations and introductory courses can benefit from content outlined by faculty in other subject areas, and students in intermediate and advanced courses can take on the additional challenge of collaborating with peers in other subject areas (whether directly or virtually). Students can meet graphic design learning outcomes relevant to their courses while also gaining firsthand interpersonal design experience in facilitated and structured settings, incrementally equipping them for outside client work.

I participated in a reading group on The Learner-Centered Curriculum with the Teaching Enrichment Center at Colby-Sawyer College this past spring, and it presented an unexpected opportunity for me to reflect on these various interdisciplinary projects and to expand my understanding of their pedagogical worth:

> Artistic and creative work and extended research projects are opportunities for students to apply concepts across courses and disciplines to projects that challenge them to integrate their learning, and to develop creative capacities and demonstrate their knowledge, skill, and abilities. They are types of authentic assessment.[3]

The authors situate such learner-centered authentic assessments as educational experiences that develop flexible and automonous learners, thereby meeting the evolving needs of society as outlined in the 2007 report by the National Leadership Council for Liberal Education and America's Promise: [4]

> As the report states, "In a world of daunting complexity, all students need practice in integrating and applying their learning to challenging questions in real-world problems…"[5]

While some of the design projects herein dealt with real-world problems and others with academically constructed ones, I hazard that all were valuable in terms of demanding that my graphic design students and their interdisciplinary collaborators integrate and apply their learning in creative ways. i recommend such interdisciplinary projects to my fellow design educators, and I invite you to draw on my project briefs in the appendix for inspiration for future projects in your own design courses.

ACKNOWLEDGMENTS Thank you to my students.

Thank you to my colleagues / collaborators:

DRAKE UNIVERSITY **Claudia Frazer** | Professor of Librarianship + Coordinator of Digital Initiatives Library
Sarah Hogan | Assistant Professor of English
Maura Lyons | Associate Professor of Art and Design
Jonathan Rosenbloom | Associate Professor of Law

COLBY-SAWYER COLLEGE **Nick Baer** | Associate Professor of Natural Sciences
Leon Malan | Chair + Professor of Environmental Studies
Ann Page Stecker | Professor of Humanities + Chair of Wesson Honors Program
Jennifer White | Sustainability Coordinator + Assistant Professor of Environmental Studies

3 Cullen, Roxanne, Michael Harris, + Reinhold R. Hill. The Learner-Centered Curriculum:
  Design and Implementation. 2012. 149.
4 Ibid. 2.
5 Ibid. 3.

ART 132A digital art foundations

COLBY-SAWYER COLLEGE

FALL 2012

csc permaculture garden map project

DUE THURSDAY, OCTOBER 11 (PROCESS DEADLINES OUTLINED BELOW)

objectives You will integrate the skills that we have learned in Adobe Illustrator to date, and you will seek out additional skills as need be to execute your idea successfully.

You will demonstrate your ability to conceptualize and pace a more complex digital project and to develop it from **rough** {sketch} to **comp** {draft} to **finish** {refined}.

criteria Using Illustrator, design and create an informative and comprehensible map of the permaculture garden here at Colby-Sawyer. Work from the map hand-drawn by Jennifer White, Sustainability Coordinator, and from direct observation of the site on campus. All of our maps will be displayed on campus for a period of time, and one map will be selected by a panel of faculty and staff to be used as the official permaculture garden map for this year. (Because gardens are dynamic, it will not be considered a permanent map.) The selected map will be produced as a large outdoor sign to be displayed at the entrance to the garden and may be reproduced in small print copies as well. According to Jennifer, a successful map design for this context will ideally be "colorful and beautiful, uncluttered and simple, educational."

10 OF 100 POINTS   **PROCESS |**

[02] ☐ **ROUGH** | post rough on process blog before the start of class on **T 10.02** for one-on-one-check-in

[03] ☐ **COMP** | post comp on process blog before the start of class on **R 10.04** for critique

[05] ☐ **FINISH** | post finished map design on Moodle before the start of class on **R 10.11** for presentation, + prepare printed / trimmed / mounted map to share + to submit

30 OF 100 POINTS   **CONCEPTUAL |**

[10] ☐ **GRAPHIC CONTENT** | include + accurately portray location of all features, buildings, + structures shown on the hand-drawn map (though you may choose how much of the surrounding roads + campus to include for context)

[05] ☐ **TEXT CONTENT** | incorporate all text written on the hand-drawn map + any other text necessary to understand the map (title, labels, captions, etc.)

[13] ☐ **KEY/LEGEND** | include key(s) with all features, structures, + buildings listed on the map (translated to A-Z order as listed below), + come up with your own ways to represent + differentiate them

> **features** } bees, bike rack, cob oven, cold frame, compost, footbridge, generator, granite fenceposts, greenhouse, living/edible frame, mushrooms, outdoor seating, pond, roof-mounted turbine, silo, solar, trellis, water catchment
>
> **structures** } chicken coop, outdoor classroom, outdoor kitchen, strawbale toolshed
>
> **buildings** } Colby Homestead, Curtis L. Ivey Science Center, Mountain View Cafe, Susan Colgate Cleveland Library

[02] ☐ **OTHER MAP ELEMENTS** | include an accurately oriented compass rose, but do not include a scale (as the selected map may be reproduced at various scales, from large outdoor sign to small print)

30 OF 100 POINTS **FORMAL |**

[05] ☐ **STYLE** | develop a unified graphic style that feels appropriate to the content + the purpose

[05] ☐ **COLOR** | develop a cohesive color palette that feels appropriate to the content + the purpose

[05] ☐ **PATTERN + TEXTURE** | use pattern +/or texture to create visual interest

[05] ☐ **CONTRAST** | clearly differentiate various graphic components (features, structures, + buildings) + various levels of text information (titles, keys, etc.)

[05] ☐ **TYPE** | differentiate types of information with weights + styles from only one of these sans serif typefaces: Franklin Gothic, Futura, Helvetica, Helvetica Neue, or News Gothic

[05] ☐ **COMPOSITION** | utilize space effectively, + organize + align elements as appropriate (ex. key listings)

30 OF 100 POINTS **TECHNICAL |**

[05] ☐ **FORMAT** | set up + save at 24" H x 36" W (sized for sign), but print to fit on tabloid (11" x 17" paper)

[02] ☐ **RESOLUTION + COLOR MODE** | set for print (300 dpi + CMYK)

[02] ☐ **BLEED** | set up 0.125" bleed, + print with bleed + trim marks

[02] ☐ **LAYERS** | separate elements into layers + label as appropriate (ex. background, graphics, text)

[02] ☐ **SWATCHES** | save all colors used as swatches, + save in a color group

[02] ☐ **TYPE** | convert all type to outlines (not during process, but at end before uploading file to Moodle)

[05] ☐ **PRESENTATION** | mount map flush (no edges showing) on black mat board with studio tac

[05] ☐ **DIGITAL CRAFT** | map design appears to be composed purposely + with control

[05] ☐ **HAND CRAFT** | trim + mount design neatly + precisely

questions to ask

What is permaculture?

Who are the intended audiences for this map?

What are all of these garden features and structures, and why are they important components of this Sustainable Living Laboratory?

ART 217A typography I

COLBY-SAWYER COLLEGE

FALL 2012

type system project }
csc tree + garden signage

DUE WEDNESDAY, OCTOBER 17 (BY THE END OF CLASS FOR MIDTERM)

TO BE PRESENTED ON **MONDAY, OCTOBER 22**

objectives

You will work iteratively to generate various design solutions that explore multiple ways to create typographic contrast.

You will consider type family versatility, connotation, and legibility in your choice of typeface(s).

You will learn best practices for setting up InDesign files, and you will develop a system that can be extrapolated to accommodate new content with the use of an InDesign template.

You will continue to draw on what you already know about the elements and principles of design in order to create engaging and legible typographic compositions.

criteria

Using InDesign, develop a sign system (and .indt template) for the current (and future) species and features of the permaculture garden here at Colby-Sawyer. All of our sign systems will be displayed on campus for a period of time, and one sign system will be selected by a panel of faculty and staff (including Leon-C. Malan, Chair of Environmental Studies) to be used as the official sign system. The selected signage will be produced to be displayed outside on-site in two sizes of metal frames, smaller (4" H x 5" W) for species and larger (7" H x 11" W) for features—please see the samples in class for reference.

SPECIES SIGNS (ALL 10)

COMMON NAME *Scientific name — convention = italic, first letter of Genus capitalized*

AMERICAN HAZELNUT *Corylus americana*

BLACK WALNUT *Juglans nigra*

BUTTONBUSH *Cephalanthus occidentalis*

COMMON ELDERBERRY *Sambucus canadensis*

HIGHBUSH BLUEBERRY *Vaccinium corymbosum*

JUNEBERRIES *Amelanchier spp.*

MULBERRY *Morus spp.*

NANKING CHERRY *Prunus tomentosa*

NORTHERN ARROWHEAD *Sagittaria cuneata*

SHAGBARK HICKORY *Carya ovata*

FEATURES SIGNS (3 OF 7)

EDIBLE HEDGE

FOOD FOREST

FOOD PRODUCTION

POLLINATOR GARDEN

SEEDLING LOT

WETLAND AREA

WILDFLOWER MEADOW

10 OF 100 POINTS   **PROCESS |**

[04] ☐   **ITERATION |** generate four variations of species signs + post on process blog before the start of class on **W 10.10** — parameters for variations: [1] one sans serif family [2] one serif family [3] one sans serif family paired with one serif family [4] additional variation of your choice (using one or two families)

[06] ☐   **CRITIQUE |** refine chosen system for species signs, develop three samples of feature signs within chosen typographic parameters, post on process blog before the start of class on **M 10.15**, + print one of each type of sign for critique

30 OF 100 POINTS   **CONCEPTUAL |**

[10] ☐   **CONTENT OF SPECIES SIGNS |** on each of ten species signs, accurately include common name, scientific name (*Genus species*), + short descriptor phrases for value (i.e. why is it in garden?)

[12] ☐   **CONTENT OF FEATURES SIGNS |** on three sample feature signs of your choice, accurately include feature name, short descriptive text in full sentences, + other graphic elements of your choice (ex. texture, imagery, illustration) that are relevant to content + meaningful in context

[02] ☐   **TYPEFACE(S) |** mindful of type family versatility, connotation, and legibility, choose typeface(s) appropriate to content + context

[06] ☐   **CONCEPT NARRATIVE |** write a three-paragraph concept narrative + post on Moodle by the end of class on **W 10.17** — questions to respond to in narrative: [1] how did you choose to establish typographic contrast + hierarchy? [2] how are your typeface(s), colors, + other graphic elements appropriate to the content and the context? [3] what did you learn from this project?

30 OF 100 POINTS   **FORMAL |**

[06] ☐   **HIERARCHY |** within one or two type families — using scale, weight, face, color, + placement — create effective + appropriate hierarchy of information

[06] ☐   **CONTRAST |** within one or two type families, create effective typographic contrast between distinctive types of information (ex. common name vs. scientific name vs. descriptors, feature vs. description)

[06] ☐   **GRID |** develop a grid system that comfortably accommodates all text + image content with ample margins for metal edges of sign frames

[06] ☐   **PROPORTION |** create effective proportional relationships between type size, leading, + space that are aesthetically sound + able to accommodate content (i.e. varying lengths of names + descriptions)

[06] ☐   **NON-TYPOGRAPHIC ELEMENTS |** create visually interesting designs with or without the use of color + texture, + with the option of imagery on the features signs (but not on the species signs)

30 OF 100 POINTS   **TECHNICAL |**

[04] ☐   **SIZE + FORMAT |** set up species signs at 4" H x 5" W with 0.125" bleed // set up features signs at 7" H x 11" W with 0.125" bleed

[05] ☐   **TYPOGRAPHY |** demonstrate impeccable attention to details such as alignment + tracking (i.e. kerning + letterspacing) of large type

[05] ☐   **PRESENTATION |** trim + mount each sign design flush (no edges showing) on black mat board with studio tac, + print additional un-mounted copies of one species sign + one features sign to test fit + look in metal sign frames

[04] ☐   **CRAFT |** trim + mount designs neatly + precisely

[04] ☐   **FILES |** post exported PDFs + zipped package folders (including all fonts + linked images) on Moodle

[08] ☐   **TEMPLATES |** set up an InDesign template (.indt) for each type of sign (species + features) that include master pages, grid or guidelines, background color(s), + character styles with which additional signs could be produced in your design system

ART 217A typography I

type and image project }
csc maple syrup labels

DUE WEDNESDAY, DECEMBER 5

objectives   You will demonstrate your ability to create typographic hierarchy and contrast within a grid structure on an unconventional format: a circle.

You will demonstrate your ability to combine type and image in cohesive and engaging ways.

criteria   We have been asked to design front packaging labels for this year's Colby-Sawyer Maple Syrup. The designs from our class will be entered into a competition (also open to other graphic design students), and the winning designs will be chosen by the students in the maple sugaring class early next semester. Two designs will be selected: one with a historical photograph and one with another image (hand graphic or typographic). Therefore, you are expected to create two finished designs: one to submit in each category. You may work in either Illustrator or InDesign

Please note the duplicate points per grading criteria to reflect credit for each of your two designs.

20 OF 100 POINTS   **CONCEPTUAL |**

<< -1 point per typo >> [05] ☐ [05] ☐   **CONTENT** | include the following textual information:

> **Colby-Sawyer Maple Syrup**
> **Colby-Sawyer College**
> **New London, NH 03257** << zip code is optional >>
> **603.526.3066**
> **Designed by Firstname Lastname '##** << please use this placeholder so as to ensure blind jurying >>

[05] ☐ [05] ☐   **TYPEFACE(S)** | mindful of form, expression, and context, choose appropriate typeface(s)

60 OF 100 POINTS   **FORMAL |**

[05] ☐   **IMAGERY :: HISTORICAL PHOTOGRAPH** | choose a photograph from the college archives that is fitting for this context, and use it in such a way that it is engaging and recognizable

[05] ☐   **IMAGERY :: HAND GRAPHIC OR TYPOGRAPHIC** | create imagery by hand or by computer that is relevant and engaging for this context

[05] ☐ [05] ☐   **TYPE AND IMAGE** | design type and image to work together in the design (i.e. not competing, not compromising readability)

[05] ☐ [05] ☐   **ALIGNMENT AND PROXIMITY** | with or without a formal grid structure, arrange the elements in relation to each other

[05] ☐ [05] ☐   **BALANCE** | within the circular format, create a balanced design (symmetrical or asymmetrical)

[05] ☐ [05] ☐   **HIERARCHY AND CONTRAST** | within one or two type families, create effective typographic contrasts to establish hierarchy of information on the label

[05] ☐ [05] ☐   **COLOR** | with the option of full-color printing, devise a color scheme that is cohesive within the design and also complements the colors of maple syrup and the jar lid (red and gold)

TECHNICAL |

[05] ☐ [05] ☐   **SIZE** | design at high resolution (300 dpi for print) within a 3″ diameter circle

[05] ☐ [05] ☐   **FILES** | upload two separate PDFs on Moodle

references   To find relevant historical images, please visit **haystack.colby-sawyer.edu** and search with key words. When you have selected the photo(s) that you want to use, email Kelli Bogan, our college archivist, at **kbogan@colby-sawyer.edu** to request high resolution file(s). She has apparently scanned all of these photos at 600 dpi.

If you have any further questions about this project, feel free to email Nick Baer, the Natural Sciences faculty who heads the maple sugaring venture on campus, at **nbaer@colby-sawyer.edu** at any point.

art 114: web design

modern art history
website project

"Web design is all about communication, and your users."—Ethan Watrall + Jeff Siarto

objectives
You will integrate your growing technical proficiencies in designing for the web with your existing formal sensibilities and conceptual capabilities.

You will carry a web project through from conceptualization to refined execution.

You will practice responding to a client brief and interacting with clients as collaborators, and you will gain experience working as part of a web design team.

parameters
You will work in an assigned design team of 3-4 people and in collaboration with one of four groups in the Art 109 Modern Art History class taught by Maura Lyons.

Please note that is expected that you will all contribute equally, though perhaps in different capacities, to the success of this project. If it comes to my attention that this has not been the case, your individual grade(s) for this project may be lowered accordingly (even moreso than the 10 points allotted for collaboration).

These MAH groups have been tasked with conceptualizing, writing, and curating content for a mini-history of modern art website. Their challenge is to present an alternative map for modern art history—using the metaphor of a web of ideas rather than a chronological timeline.

As a design team, you are responsible for visualizing and executing your MAH team's concept in a refined, functioning, live site that is both visually engaging and technically proficient with best practices.

timeline
DUE T 04.03 [01] **SITE MAP**

DUE R 04.05 [02] **WIREFRAMES** (interactive PDF)
[03] **PRESENTATION** on site map + wireframes to MAH

DUE T 04.10 [04] **LOOK + FEEL** iterations—4 total : 1 per team member (interactive PDF)

initial critique >> DUE R 04.12 [05] **LOOK + FEEL** iterations refined
[06] **PRESENTATION** on look + feel iterations to MAH

more extensive design critique >> DUE T 04.17 [07] **LOOK + FEEL**—cohesive team look + feel in response to MAH feedback

DUE R 04.19 [08] **LOOK + FEEL**—refined in response to design critique feedback

DUE T 04.24 [09] **SITE CONSTRUCTION** in progress

DUE R 04.26 [10] **SITE CONSTRUCTION** in progress

DUE T 05.01 [09] **SITE CONSTRUCTION** in progress

DUE R 05.03 [10] **PRESENTATION** on nearly complete site >> **critique + user feedback**

DUE W 05.09 [11] **WEBSITE!** refined, functioning, finished, + live (by final exam slot)
[12] **PRESENTATION** to MAH collaborators
[13] **CD** of all files from the semester (exercises + projects)

NOTES
IN-PROCESS WORK AT EACH STEP IS EXPECTED TO BE PUT LIVE ON THE SERVER AT THE BEGINNING OF CLASS FOR THE DUE DATE SPECIFIED.

GIVEN THE DURATION AND SCOPE OF THIS PROJECT, YOU WILL RECEIVE TWO GRADES FOR IT:

[1] **PROCESS**—SITE MAP / WIREFRAMES / FOUR LOOK + FEEL OPTIONS / COLLABORATION

[2] **PRODUCT**—FINISHED SITE / COLLABORATION

+ PRESENTATIONS WILL BE ACCOUNTED FOR IN THE PRESENTATION PORTION OF YOUR GRADE.

online resources
Please refer to Blackboard throughout the process for online resources relevant to given steps, and please use the shared Blackboard groups set up in 'Modern Art History Website Project' as a means by which to communicate and exchange files with your team in the other class.

art 114: web design

modern art history website project process criteria

__ / 10 **SITE MAP** > PDF

☐ [02] content in Modern Art History (MAH) brief is honored (i.e. all pages are included)

☐ [02] structure in MAH brief is honored (i.e. hierarchy in generational relationships)

☐ [02] suitable + available website name is specified (though hosting on it is optional)

☐ [02] URL is noted for each page + specified according to file + folder structure

☐ [02] features + functionality are succintly described in notes for each page

___ / 20 **WIREFRAMES** > InDesign interactive PDF

wireframes are comprehensive:

☐ [04] each different type of page (according to site map) is diagrammed

☐ [04] each page thoroughly depicts elements, navigation, + interactive features

☐ [04] 2+ modes of interactivity appropriate to concept are integrated in site

wireframes are comprehensible:

☐ [04] symbols, color-coding, + other signifiers are consistent from page to page

☐ [04] explanatory captions are included where necessary

___ / 60 **LOOK + FEEL** > InDesign interactive PDF

iterations explore various color schemes:

☐ [02] one version employs complementary or split complementary

☐ [02] one version employs triadic or tetradic

☐ [02] one version employs analogous or monochromatic

☐ [02] one version employs compound

iterations explore various graphic devices:

☐ [02] iconography is employed in at least one version

☐ [02] pattern is employed in at least one version

☐ [02] texture is employed in at least one version

☐ [02] historical reference is employed in at least one version

iterations explore various contrasts:

☐ [02] positive text (dark on light) is employed in at least one version

☐ [02] negative text (light on dark) is employed in at least one version

1 (ind.) 2 (ind.) 3 (ind.) 4 (ind.) 5 (team)

☐ [01] ☐ [01] ☐ [01] ☐ [01] ☐ [04] design is complementary to + accommodates content

☐ [01] ☐ [01] ☐ [01] ☐ [01] ☐ [04] grid system creates consistency + relationships b/w pages

☐ [01] ☐ [01] ☐ [01] ☐ [01] ☐ [04] link states + visual cues are provided to engage users

☐ [01] ☐ [01] ☐ [01] ☐ [01] ☐ [04] hierarchy, scale, + color facilitate legibility on screen

☐ [01] ☐ [01] ☐ [01] ☐ [01] ☐ [04] color palette is cohesive + appropriate to content

__ / 10 **COLLABORATION**

☐ [10] collegial, cooperative, communicative, + contributing participation in team

___ / 100 **TOTAL**

art 114: web design
modern art history website project product criteria

___ / 10 **CONCEPTUAL**

☐ [06] site honors content, structure, + purpose outlined in MAH brief

☐ [04] content + structure are suited to intended users (audience)

___ / 30 **FORMAL**

☐ [03] layout is complementary to content + suited to intended users

☐ [03] styling is complementary to content + suited to intended users

☐ [03] type + image are both employed to create visual interest

☐ [03] media choice for assets is appropriate to content

☐ [03] link states are provided to engage users in navigation

☐ [03] visual cues are provided to engage users in interactivity

☐ [03] hierarchy, scale, + color facilitate legibility on screen

☐ [03] color scheme is cohesive + appropriate to content

☐ [03] grid system creates consistency + relationships between pages

☐ [03] visual principles such as proportion, rhythm, repetition, + contrast create consistency + unity on pages

___ / 50 **TECHNICAL**

☐ [16] all pages specifed are organized with usable navigation that functions effectively (i.e. all internal links work as labeled)

☐ [10] 2+ modes of interactivity appropriate to content are integrated in site + functioning effectively

site demonstrates best practices:

☐ [04] external style sheets are used for styling repeated on multiple pages while embedded CSS is used for styling used only on single pages

☐ [04] titles are written on all pages in clear, consistent form

☐ [04] assets are named consistently + filed systematically

☐ [04] cross-OS web-safe fonts are specified in font stacks

☐ [04] alt tags are set on all images for accessibility

☐ [04] scale + layout are set for screen size appropriate to intended users

___ / 10 **COLLABORATION**

☐ [10] collegial, cooperative, communicative, + contributing participation in team

___ / 100 **TOTAL**

art 116: graphic design two
theater poster project

"A poster doesn't need an explanation; it should explain. It should send a message without being verbose."
——MARK BLAMIRE

objectives You will build on your map / information design project by referring back to your semiotic awareness of signs (icons, indexes, and symbols) and by making conceptual, formal, and technical decisions in the interest of clear and accessible communication to your intended audience.

You will build on your identity design project by employing type and image in ways that are quickly suggestive (but not cliché) and by testing the versatility of your design solution by adapting it to multiple scales and formats: poster and program.

You will employ connotation and denotation, manipulating signs so as to create new meanings and/or interpretations in ways that can be understood.

You will experiment with various illustration media and approaches.

You will collaborate amicably and effectively.

introduction You will each collaborate with a fellow designer in your class, and you will in turn be paired with a group of 2-4 students from one of two *Shakespeare in Context* (ENG 058) classes taught by Sarah Hogan. These students have prepared director's notes; plot summaries; and writings on themes, symbols, imagery, metaphors, and similes for three Shakespeare plays:

➲ *Hamlet*   ➲ *The Merchant of Venice*   ➲ *Twelfth Night, or What You Will*

Your task is to draw on these writings as inspiration and interpretation for a theater poster (plus a corresponding program cover) for one of these plays. You have the benefit of not having to rely solely on your own firsthand interpretation of the play (which you may or may not have read, and which you are invited to watch on film), but of having access to collaborators who have studied it extensively.

You will not need to design the interior of the corresponding program; instead, we will use one template so as to have a consistent grid and typographic system for the 12 programs. The posters and the programs will be on display throughout the summer in the Cowles Library entryway, and we will have an opening at which you can share your design concepts in a 'gallery walk' with our interdisciplinary collaborators and with other guests.

timeline DUE **W 04.20** [●●] read *Shaughnessy* > reading response
[●●] read *program /guide from collaborators* > reading response
[01] brainstorm + sketch 20+ **illustration concepts** + post on blog
> SHARE WITH SARAH HOGAN (IN-CLASS VISIT)

DUE **M 04.25** [●●] watch part or all of film adaptation of selected play
[03] find **show + tell** example of theater poster to post on blogs (x2)
[04] iterate 3+ **illustration approaches** + post on blogs > WORKDAY

DUE **W 04.27** [05] comp **poster** with type + illustration + post on blogs > CRITIQUE

DUE **M 05.02** [05] refine **poster** in response to feedback > SMALL GROUPS
[06] comp **program** cover + print at scale > SMALL GROUPS
[07] write **concept narrative** (to be included in program) + post on blog

DUE **W 05.04** [08] post **PDFs** of completed poster + program cover in my dropbox
[09] trim + mount **printed posters + programs** for installation

R 05.05 EXHIBITION OPENING AT COWLES LIBRARY 7:00-8:00 PM

criteria

___ / 20 **PROCESS**

☐ [03] brainstorm + sketch 20+ **illustration concepts** + post on blogs by **W 04.20**

☐ [01] find **show + tell** example of theater poster to post on blogs by **M 04.25**

☐ [03] iterate 3+ **illustration approaches** + post on blogs by **M 04.25**

☐ [03] comp **poster** with type + illustration + post on blogs for CRITIQUE **W 04.27**

☐ [03] comp **program** cover + print at scale to share on **M 05.02**

☐ [03] post **concept narrative** (to be included in program) on blogs by **M 05.02**

☐ [04] post **PDFs** of completed poster + program cover in my dropbox by **W 05.04**

___ / 30 **CONCEPTUAL**

☐ [05] draw on your collaborators' interpretation of the play by employing relevant + meaningful **signs (icons, indexes, symbols)** in your design solution

☐ [05] draw on your collaborator's director's notes by honoring the designated **context** (setting, audience, or otherwise) in your design solution

☐ [05] develop an **illustration** that is conceptually engaging (both whole + details)

☐ [15] write a 3-paragraph **narrative** together describing your project:
summarize your decisions in responding to your collaborators' writings + to the play;
elaborate on your chosen illustration concept;
explain your formal + technical choices in relation to this concept

___ / 30 **FORMAL**

☐ [06] employ **connotation**, **denotation**, +/or **manipulations** (such as juxtaposition, addition, subtraction, combination, or substitution) as graphic devices to attract attention + to create meaning

☐ [06] develop an **illustration** that is visually engaging (consider hand graphics, collage, texture, pattern, layering, + other means of creating visual depth + richness)

☐ [06] develop **typography** for '*William Shakespeare's* ___' that complements the illustration (in terms of typeface choice, styling, color, placement, scale), establishes hierarchy + contrast, + is versatile across applications

☐ [06] employ **visual principles** + **color** to create dynamic compositions in both formats

☐ [06] employ **simplicity** + **reduction** so as to make it *"concise, striking, + powerful"*—MB

___ / 20 **TECHNICAL**

☐ [05] set up your poster file at 2:3 proportion (vertical orientation) at 20" x 30" with 0.125" bleed on all sides

☐ [05] set up your program cover file at 5:8 proportion folded (vertical orientation) at 10" x 8" (5" x 8" folded in half) with 0.125" bleed on all sides

☐ [05] adapt your illustration + composition so as to be effective, recognizable, + engaging at a **range of scales** (i.e. from poster to program)

☐ [05] demonstrate excellent **craft** in print (i.e. trimming + mounting)

___ / 100 **TOTAL**

PLEASE NOTE : YOU + YOUR PARTNER WILL RECEIVE THE SAME GRADE FOR THIS PROJECT UNLESS IT IS APPARENT (OR BROUGHT TO MY ATTENTION) THAT YOUR CONTRIBUTIONS TO IT HAVE NOT BEEN EQUAL.

art 151: publication design

report + presentation project

objectives   You will continue to focus on the systematic nature of publication design.

You will collaborate and communicate effectively with a design team and a client team.

You will honor the text content, format specifications, and professional context.

You will apply what you have learned to date about typographic systems, grid systems, and imagery in order to make both printed publication and corresponding slide presentation engaging, readable, and organized.

content + context   As part of a design team, you will design one of three reports on proposed changes to local ordinances that are in the interest of sustainability and are relevant to one or more regional plans. The reports are being written by law students in Professor Rosenbloom's **SUSTAINABILITY & THE LAW** course and will be submitted and presented by them to the **Greater Des Moines Partnership** and the **Des Moines City Council**).

instructors   ☞ LAW Jonathan Rosenbloom—**jonathan.rosenbloom@drake.edu**

☞ DESIGN Hilary Williams—**hilary.williams@drake.edu**

teams   **WATER MANAGEMENT**

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☞ DESIGN TEAM

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art 151: publication design

report + presentation project

timeline **DUE** T 03.27 ☞ **sample content** due by email from law teams during or after first meeting at 4:00

M 04.02 [●] **show + tell**: report + slide presentation
[**1**] post sample spreads + slides of four iterations (one each) for **type + grid systems** in b+w

W 04.04 [**2**] print + post color drafts of **system** mocked up with all sample content FOR CRITIQUE

F 04.06 [**3**] email refined **prototypes** (report + slide presentation) to your law team (+ copy instructors)

M 04.09 [●] **reading response**: TBD
☞ **full draft** due from law teams by email by noon for workday
☞ **feedback on prototypes** due from law teams by email by noon for workday

W 04.11 [**4**] print + post comp of **spreads + slides** in progress with actual content

F 04.13 ☞ **updated full draft** due from law teams by email

M 04.16 [**5**] update, refine, + post **report + slide presentation** to present to law teams at 1:15
[**6**] print + email **report + slide presentation** to law team for proofing (+ copy instructors)

T 04.17 ☞ **corrections +/or revisions** due from law teams by email by 5:00

W 04.18 [**7**] correct + revise **files** as need be + email to your law team by 3:00 (+ copy instructors)
[**8**] save **packaged InDesign file + PowerPoint file** in Dropbox folder for grading purposes
[**9**] post individual concept narrative on blog

questions to ask
your clients/collaborators ➲ What is important about this topic and this report?

➲ What background can you provide on the audience / reader / user / context?

➲ What look and feel do you envision for this publication?

➲ Aside from 8.5" x 11" vertical facing pages (spreads) for the printed report,
are there any expectations or parameters for format?

➲ Are there any logos or other graphics that need to be included?

➲ Are there any expectations for typefaces (fonts) or style or color?

➲ Are there any particular images (or possibly information graphics) that you would like to
have included and/or created?

14.1 Production-Composition-Audience (PCA) Analysis Methodology and Pilot Study

Robert Fraher
University of
Wisconsin-Stout

Abstract

This paper describes a new methodology for analyzing Web-based interfaces, and discusses the results of a pilot study investigating the methodology's value. The participants in the study (N = 48) were undergraduate design students enrolled in two sections of a mid-level interactive design course. This methodology was derived from established strategies for analyzing visual art. The practice involves researching and answering predetermined questions that address an interface's production, composition, and audience (PCA), and then synthesizing the most salient findings into a coherent narrative. The goals of the study were to: (1) measure the development of students' analysis skills; (2) monitor for changes in students' perceived value of analysis skills for design practice; (3) gather student feedback regarding use of the methodology as a learning activity.

Key findings include: (1) significant improvement in students' analysis skills (as measured in the protocol's analysis activities); (2) a 23% increase in students' selfreported confidence in their analysis skills; (3) a 9% increase in students' perceived value of analysis skills for design practice; (4) qualitative themes demonstrating students' understanding of how analysis skills are valuable for design practice; (5) an average rating of 4.2 out of 5 (SD = .86) regarding use of the methodology as a learning activity; (6) qualitative themes addressing how use of the methodology as a learning activity was valuable and ways in can be improved.

The also paper situates the PCA method within a context of analysis and evaluation techniques common in interactive design practice. Unique benefits of the PCA method include offering a model for summative (as compared to formative) analysis, and providing a framework for conducting a competitive analysis, an important design research strategy. Finally, the paper addresses the extensibility of the PCA method for other fields of design practice.

The word *analysis* describes the cognitive process of deconstructing a complex whole into its simpler parts. Analytical thinking is an investigational strategy used in all liberal arts areas of study. The value of analytical thinking derives from how knowledge of the whole is increased by understanding the relationships between the parts. The process of analysis involves isolating, differentiating, and organizing the parts. The goal of this activity is to discern the presence or absence of a fundamental structure or purpose.

The ability to preform analysis is an indispensable skill for practitioners of the design disciplines. A designer's synthetic process is based on an understanding of the problem. The more fundamentally the problem is understood, the more acutely targeted the solution can be. A common strategy by which designers develop understanding of a problem is research. Analysis is the central design thinking activity of research.

In commercial design, understanding the market space is imperative. This includes having knowledge of influential companies and products, as well as the strategies used to attract consumers. The research activities conducted to gain this knowledge are collectively known as *competitive analysis*. The value of competitive analysis is how the knowledge acquired informs other design processes like ideation and evaluation, as well as market positioning.

Many competitive analysis processes proceed by deliberate, stepwise methods (e.g., statistical analysis of market share trending, qualitative analysis of product reviews, chronological analysis of feature releases, etc.). In comparison, however, my professional

career as an interactive designer has included many experiences in which the process of analyzing competitors' Web-based interfaces did not seem deliberate or stepwise. Therefore, this paper proposes a new methodology for analyzing Web-based interfaces, inspired by my observed need for a deliberate, stepwise process to support this area of design practice.

Additionally, as design educator, I have observed that many students lack both analysis skills and understanding of how analysis supports synthesis in the design process. As a result, too often students' solutions address only superficial aspects of design problems. For example, in the context of interactive design, a student may create a visually appealing interface, but not demonstrate awareness of target user preferences. To address these deficiencies, the paper also discusses a pilot study that employs the proposed methodology as an analysis skill building exercise for design students.

The remainder of this paper proceeds by first explaining the proposed methodology's origin and structure. This is followed by a description of the pilot study's methods and results. Finally, I discuss the implications that the study's results have for future research efforts.

Production-Composition-Audience Methodology

The methodology proposed in this paper is a deliberate, stepwise process for analyzing Web-based interfaces. The structure of this methodology is derived from Rose's (2002) framework for analyzing visual imagery. This framework is comprised of three sites, or perspectives, from which analysis can take place to gain understanding of an image. These areas are an image's production, composition, and audience.

Analysis of an image from the production site addresses the factors of its creation (e.g., maker, time-period, materials, etc.). Analysis of an image from the composition site is concerned with content (e.g., semiology, hierarchy, color, etc.). Analysis of an image from the audience site inquires about interpretation (e.g., distribution, bias, context, etc.).

In addition to describing the analytical perspective of each of these sites, Rose addresses the value of mixing perspectives. Rose outlines a process for mixing perspectives with three sets of questions (Table 1), each proceeding from a separate site. Rose argues that these sets of questions can be used together to gain a more comprehensive understanding of an image.

Production
• When was it made?
• Where was it made?
• Who made it?
• Was it made for someone else?
• What technologies does its production depend on?
• What were the social identities of the maker, the owner and the subject of the image?
• What were the relations between the maker, the owner and the subject?
• Does the genre of the image address these identities of the makers the owner and the subject?
• Does the genre of the image address these identities and relations of its production?
• Does the form of the image reconstitute those identities and relations?
Composition
• What is being shown?
• What are the components of the image?
• How are they arranged?
• Is it one of a series?
• Where is the viewer's eye drawn to in the image, and why?
• What is the vantage point of the image?
• What relationships are established between the components of the image visually?
• What use is made of colour?

- How has its technology affected the text?

- What is, or are, the genre(s) of the image?

- Is it documentary, soap opera, or melodrama, for example?

- To what extent does this image draw on the characteristics of its genre?

- Does this image comment critically on the characteristics of its genre?

- What do the different components of an image signify?

- What knowledges are being deployed?

- Whose knowledges are excluded from this representation?

- Does this image's particular look at its subject disempower its subject?

- Are the relations between the components of the image unstable?

- Is this is a contradictory image?

Audience

- Who were the original audience(s) for this image?

- Where and how would the text have been displayed originally?

- How is it circulated?

- How is it stored?

- How is it redisplayed?

- Who are the more recent audiences for this text?

- Where is the spectator positioned in relation to the components of the image?

- What relation does this produce between the image and its viewers?

- Is the image one of a series, and how to the preceding and subsequent images affect its meanings?

- Would the image have had a written text to guide its interpretation in its initial moment of display, for example, a caption or a catalogue entry?

- Is the image represented elsewhere in a way which invites a particular relation to it, in publicity materials, for example, or in reviews?

- Have the technologies of circulation and display affected the audiences' interpretation of this image?

- What are the conventions for viewing this technology?

- Is more than one interpretation of the image possible?

- How actively does a particular audience engage with the image?

- Is there any evidence that a particular audience produced a meaning for an image that differed from the meanings made at the site of its production or by the image itself?

- How do different audiences interpret this image?

- How are theses audiences different from each other, in terms of class, gender, race, sexuality and so on?

- How do these axes of social identity structure different interpretations?

Table 1. Rose's original three sets of questions for visual imagery.

The methodology proposed in this paper originates from my adaptation of Rose's three sets of questions to address the related, yet distinct subject matter of Web-based interfaces. This adaptation involved rewriting many of Rose's original questions, as well as creating new questions. Throughout this process, I sought to remain consistent with the original point of each question where possible, only making small changes to accommodate the different subject matter. However, in some cases, I deemed that the point of a question was not applicable to Web-based interfaces, and opted to exclude it from the adapted sets of questions. I also created several new questions that I think are consistent with Rose's original analytical perspectives and address important aspects of Web-based interfaces. I propose the resulting three sets of questions as a fairly comprehensive approach to investigating the production, composition, and audience of Web-based interfaces (Table 2).

Production
- When was the interface made?   - Where was the interface made?   - Who made the interface?   - Was the interface made for the makers or someone else?   - What technologies are used in the interface (e.g., HTML, XML, CSS, JavaScript, Flash, PHP, .net, SQL, etc.)?   - What are the social identities of the makers of the interface (e.g., designers, artists, enthusiasts, etc.)?   - What are the social identities of the owners of the interface (e.g., bankers, politicians, rock stars, etc.)?   - What types of relationships are shared between the makers and the owners of the interface (e.g., designer-client, fan-artist, husband-wife, etc.)?

• How does the genre of the interface address these identities and relationships?

Composition

- How would you describe the nature of the interface's content?
- What are the components of the interface (e.g., header, footer, side bar, etc.)?
- How are the components of the interface arranged (e.g., gridded, randomized, linear/non-linear, etc.)?
- What is the visual entry point of the interface, and why do you identify it as such?
- How is color used in the interface (e.g., hierarchy, grouping, instructional, etc.)?
- What types of time-based design are employed in the interface (e.g., animation, sound, video, etc.)?
- To what extent does the interface employ time-based design (e.g., very little, some, very much, etc.)?
- How would you describe the time-based aspects of the interface (e.g., fluid, abrupt, slow, fast, etc.)?
- What purpose(s) do the time-based aspects of the interface serve (e.g., user feedback, content transitions, narrative, mood, etc.)?
- What is the genre of the interface, or what genres are present in the interface (e.g., documentary, comedy, marketing, art, etc.)?
- How does the design of the interface draw upon the characteristics of its genre(s)?
- Does the interface comment critically on the characteristics of its genre(s), and if so, how?
- Does the interface's representation of its content dis-empower it's content, and if so, how?
- How stable do you think the relationships are between the components of the interface and why?
- Is the interface a parody?
- Is the interface one in a series?

Audience

- Who are the original intended audiences of the interface?
- Who are the secondary or unintended audiences of the interface?
- How are these audiences different from each other (e.g., class, gender, race, sexuality, etc.)?
- How do the different audiences interpret the interface?
- How do the different audiences engage the interface?
- For what device(s) is the interface intended?
- Does the interface require instructions, and if so, how are the instructions presented to the audience(s)?
- How is the interface circulated to its audiences?
- Is the interface represented (published) elsewhere, and if so, how does this representation invite a particular relationship to the interface?

- How have the technologies for circulation and/or representation affected the audiences' interpretation of the interface?
- If the interface is one in a series, how do the preceding and subsequent interfaces affect its reception/perception?

Table 2. The adapted three sets of questions for Web-based interfaces.

The process of conducting a production-composition-audience (PCA) analysis of a Web-based interface involves researching and answering the three sets of questions. Following this information-gathering phase, the researcher then identifies the data points that are most significant to the goals of the larger project. Depending on the project context, the resulting data highlights can be processed in different ways to be used by the design team (e.g., compared and contrasted across interfaces data sets, synthesized into a narrative, etc.). The core benefit of the PCA analysis methodology is how it produces data sets that are consistent between Web-based interfaces.

Methods

This pilot study was conducted to investigate use of the PCA analysis methodology as a skill building exercise for design students. The purpose of the study address deficiencies I have observed in students' analysis skills and understanding of how analysis supports synthesis in the design process. The goals of the study were to: (1) measure the development of students' analysis skills; (2) monitor for changes in students' perceived value of analysis skills for design practice; (3) gather student feedback regarding the value of the methodology as a learning activity.

Participants and Procedures

The participants in the study ($N = 48$) were undergraduate design students enrolled in two sections of a mid-level interactive design course. The design disciplines

represented by participants included graphic design, multimedia design, and game design. The gender split for participants was 60% female and 40% male. Participants' ages ranged from twenty-one to twenty-seven years.

Participation in the study was optional. All students elected to participate. Participation was anonymous.

The study protocol began with participants completing an intake survey to establish baseline values for their experience with, confidence using, and understanding of analysis skills. Over the following two weeks, participants completed a PCA analysis of two Web-based interfaces of their choice. Participants then synthesized the most significant findings of each analysis into a narrative describing each interface. After submitting the results as reports, participants completed a follow-up survey to monitor for changes from the baseline values described above and gather feedback regarding the value of the methodology as a learning activity.

Measure

The intake survey that participants completed consisted of four questions. First, participants indicated how much experience they had doing structured analyses on a five-point scale (1 = *none* to 5 = *very much*). Second, participants indicated how confident they were in their analysis skills on a five-point scale (1 = *not at all* to 5 = *very much*). Third, participants indicated how valuable they believed analysis skills were to their design practice on a five-point scale (1 = *not at all* to 5 = *very much*). The last question asked participants to describe the value of analysis skills to their design practice.

The analysis reports that participants completed were evaluated by two criteria. First, the thoroughness of the research and answers was evaluated for up to two points (0

= *not at all* to 2 = *very much*). Second, the insightfulness of the reports' findings was evaluated for up to two points (0 = *not at all* to 2 = *very much*).

The follow-up survey that participants completed consisted of six questions. The first four questions were repeated from the intake survey. A fifth question asked participants to indicate how valuable they thought the analysis reports were in developing analysis skills on a five-point scale (1 = *not at all* to 5 = *very much*). The sixth question asked participants to describe the value of completing the analysis reports.

The data for the quantitative questions were statistically analyzed to determine the mean value and standard deviation for each question's response. These values were then compared between the intake and follow-up surveys (where applicable) to determine any change. The outcomes for each round of analysis reports were evaluated and the mean value for each criterion was determined. The values for each criterion were then compared between rounds to determine any change. The data for the qualitative questions underwent a content analysis to identify categories for discussion based on participants' language. This content analysis involved first distinguishing the main point(s) of each comment, and then coding these points to identify themes for the categories.

Results

The most significant quantitative results include increases in participants' level of confidence doing structured analyses and their perceived value of analysis skills for design practice. With regard to confidence, the average ratings were 2.79 (*SD* = .80) on the intake survey, and 3.94 (*SD* = .92) on the follow-up survey. This change marks a 23% increase in participants' confidence in their analysis skills. With regard to perceived value, the average ratings were 4.13 (*SD* = .98) on the intake survey, and 4.57 (*SD* = .64)

on the follow-up survey. This change marks a 9% increase in participants' perceived value of analysis skills for design practice.

Participants' analysis reports also demonstrated improved analysis skills. With regard to the thoroughness of the research and answers, the average scores were 84% on the first round of reports, and 91% on the second round, resulting in a 7% increase. With regard to the insightfulness of the reports' findings, the average scores were 86% on the first round of reports, and 88% on the second round, resulting in a 2% increase.

The most significant qualitative results relate to the trending of themes that demonstrate participants' understanding of how analysis skills are valuable for design practice. The coding of participants' responses produced six categories of themes consistent across both intake and follow-up surveys (Table 3). Categories one, two, and three represent ways participants expressed not knowing. Categories four, five, and six denote ways participants explained their knowledge. The trending of the responses between intake and follow-up surveys indicate a decrease in the number of responses in categories one, two, and three, as well as an increase in categories four, five, and six (Table 4).

#	Theme	Description
1	Don't know/no answer	Participants' responses either expressed not knowing what analysis skills were and/or how they were valuable, or no answer was provided.
2	Inarticulate	Participants' responses expressed ideas unrelated to the question.
3	Confused with evaluation	Participants' responses expressed confusion between analysis and evaluation.

4	Component of design process	Participants' responses expressed understanding that analysis skills were integral to the design process.
5	Research activities	Participants' responses expressed understanding that analysis skills were necessary for research activities.
6	Cognitive process	Participants' responses expressed understanding that analysis skills involved isolating, differentiating, and/or organizing information.

Table 3. The six categories of themes from participants' responses.

#	Theme	Intake Survey Responses	Follow-up Survey Responses
1	Don't know/no answer	18	8
2	Inarticulate	11	4
3	Confused with evaluation	5	2
4	Component of design process	2	6
5	Research activities	7	14
6	Cognitive process	5	14

Table 4. The number of participants' responses from the intake and follow-up surveys addressing how analysis skills were valuable, by theme.

Participants also provided useful feedback regarding the value of the methodology as a learning activity. Participants rated the value of the analysis reports in developing analysis skills a 4.2 ($SD = .86$). Participants offered both favorable and critical comments describing how the analysis reports were valuable and ways the activity could be improved (Figure 5).

Theme	Responses

Cognitive process	17
Research activities	13
Component of design process	2
More direction needed	4
Busy work	2

Table 5. The number of participants' responses addressing the value of the analysis reports by theme.

Discussion

From the data outlined above, it is clear that the process of completing PCA analyses and synthesizing the results into reports was valuable to participants. Generally, the increases in participants' confidence using, and understanding of analysis skills can be interpreted as beneficial. Similarly, the increases in scores between the first and second rounds of analysis reports can be interpreted as positive outcomes.

However, a more in-depth analysis is required to understand why the activities were valuable. Specifically, I believe the difference found in the increases for each analysis report criterion (*thoroughness of research and answers* and *insightfulness of findings*) helps elucidate participants' need for more practice with structured analysis activities. Participants demonstrated a 7% increase in the more analytically intensive *thoroughness of research and answers* criterion, as compared to only a 2% increase in the more synthetically oriented *insightfulness of findings* criterion.

When one considers how much emphasis synthetic thinking is given in contemporary art and design education, a minimal increase in the *insightfulness of findings* criterion is not surprising. In comparison, I believe the 7% increase in the *thoroughness of research and answers* criterion indicates that the analytical component

of the activity was less familiar to participants. This assertion is supported by the 23% increase seen in participants' confidence in their analysis skills.

Likewise, I believe the above data also supports the notion that the practice of doing structured analysis was central to participants understanding the importance of developing analysis skills. This assertion is supported by the predominantly favorable regard participants expressed for the analysis reports as learning activities, leading to a 9% increase in participants' perceived value of analysis skills for design practice. Clearly, participants recognized the value of both the practice activities and the development of new thinking skills.

Implications for Future Research

From these findings, three directions for future research emerge. First, the PCA analysis methodology should be applied in real-world commercial design circumstances. I believe the rigor of a professional-level competitive analysis has the potential to inform further development and refinement of the methodology as an investigative strategy. Second, the value of the PCA methodology as a learning activity should be evaluated in a larger scale study. I believe the benefit this methodology offers for building analysis skills would be better understood by data describing an increased number of applications. Finally, the PCA analysis methodology could be adapted for other fields of design practice. Given the results of this pilot study and conversations with colleagues teaching in product design and interior design, I believe an opportunity exists to significantly benefit students preparing to enter these fields.

References

Rose, G. (2002). *Visual methodologies*. London: SAGE Publications.

14.2 Exploring The Gap Between Theory and Practice in Community College Visual Arts Programs

Arnold Holland
California State
University, Fullerton

Abstract

I am a tenure track faculty member and this paper will report the perceptions of California community college arts faculty with regard to the theory and practice gaps they were experiencing as instructors teaching foundation courses. The study illuminated the responses of visual arts faculty involved in negotiating the demands of instructing and preparing students for success within multifaceted two-year college missions. Through in-depth phenomenological interviews, faculty members shared their perspectives on matters surrounding theory to practice in teaching foundational courses. The research revealed faculty's impressions of teaching in a community college program, their preferences for learning materials, and their views of the outside forces that were influencing students.

Using primarily interviews, document analysis, and critical reflection as the research methodology, six emergent themes formed reflecting specific gaps between theory and practice: (a) participants acknowledged a reluctance to teach arts-based theories; (b) faculty preferred career-oriented trade publications and web-based resources over textbooks and research-based journals; (c) faculty experienced negative perceptions about being community college faculty despite their effectiveness in instruction; (d) diminished funding for professional development inhibited exposure to and engagement with current research and theory in the visual arts; (e) participants supported statewide curriculum reforms increasing the number of articulation agreements from two to four year programs; and (f) faculty concurred that their main instructional focus was preparing students for occupations and not for transfer to universities.

The findings suggest the need to decrease the theory to practice gaps experienced by community college visual arts faculty. This would include an enhanced awareness of course and curriculum alignment, transfer opportunities, and the mission of the community colleges. These changes are necessary to enhance faculty's efforts to support an increasingly diverse group of students' across the higher education.

14.3 From Design Theory to Design Practice

Margaret Urban
State University of
New York, Fredonia,

Abstract

To undergraduate students design theory can seem very distant from design practice. They have difficulty seeing how such seemingly abstract ideas can be applied to their own design solutions. However, these very concepts can be a powerful tool for ideation, design creation and a pedagogical aid when introduced to students in a careful, pragmatic manner.

In our Graphic Design major, we use communication and perceptual theory as a foundation for our curriculum. Beginning with the first course in our design sequence, I introduce these ideas to students. However, rather than simply discussing them as abstract ideas or analyzing existing designs for their use of Semiotic or Gestalt principles, I structure practical assignments to use types of gestalt organization or Piercian sign classification as tools to solve design problems. Students create symbol sets, book covers, and other basic design problems by exploring how they may use proximity to make different elements connect within a design. Or students ideate by sketching forms that are iconic, indexical, or symbolic of the design content. Through such directed practice, I have found that students are able to push beyond their initial, often unimaginative, design solution into more complex realms.

This process is reinforced by requiring students to write an analysis of their own work for semiotic content, discussing how they used iconic, indexical, and symbolic signs to convey their message. Through this practice, students find it easier to discuss their own work in a knowledgeable manner and the terminology becomes internalized, part of the fundamental way they see and practice design.

In this paper, I offer documentation of an approach to making design theory a foundational element of not only undergraduate graphic design curriculum but of undergraduate students' design practice and design solutions.

From Design Theory to Design Practice

an approach to making communication concepts a foundation of the undergraduate student's design process

To many undergraduate design students, theory is something...theoretical. In my experience, if aesthetic theories are mentioned in the classroom or in a text they can seem disconnected from the other, more concrete, design content students are wrestling with. I have made an effort to help students bridge the gap between theory and application and have found that such theoretical constructs are helpful in not only analyzing and understanding design but can be a useful tool for students as they create and discuss their own work. Using assignments, readings, classroom discussion, and critiques, I have had some success in helping students to understand the relevance of some key aesthetic and perceptual theories and to use them in their design practice.

My search to find a bridge for this gap began with my own design education. I remember my introduction to semiotic theory as my professor chalked an image of a fire on the board followed by smoke coming out of a chimney and the letters F-I-R-E. He explained that the fire was iconic of the concept of fire—looking like what it was—the smoke was indexical—indicating associated phenomena—and that the letters were symbolic—completely arbitrary. And I thought "That's interesting but what on earth does that mean to my page layout?" I remembered this moment when it was my turn to teach semiotic theory and began to experiment with how I could teach it so it would seem relevant to my students.

FIGURE 1   *Icon*   *Index*   *Symbol*
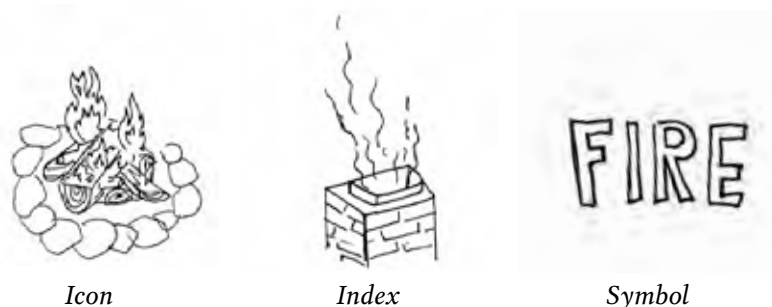
Semiotic theory can be difficult for students to understand for several reasons. First, the dueling systems of Charles Sanders Pierce and Ferdinand de Saussure both address how information is processed and interpreted using similar terminology. However, they define their terms differently and many of their terms are used in common speech but with far less precise definitions. A difficulty in teaching semiotic theory lies in the fact that it can only be understood when the reader becomes aware of a process—meaning formation and decoding—that must naturally be instantaneous and unconscious to function in the reader's thought process. Students must also acknowledge and understand their own biases in reading signs in order to decode them. While these factors all pose difficulties to teaching students semiotic theory, making them aware of these issues makes them easier to overcome.

I have found that the right textbook, or textbooks, is a good way to introduce students to theory. I begin introducing semiotics with *Understanding Comics* by Scott McCloud. It is an excellent introduction to visual communication, storytelling and aesthetic theory without bogging students down in technical terms. Further, many students simply enjoy the text and the novelty of being assigned a comic book for their reading. A more traditional text book, *Type and Image* by Phil Meggs, provides an outstanding overview of the role of the visual-verbal construct in design. He explains in very clear, simple terms, sign formation and the Piercian classification of signs as icon, index, and symbol. These two texts provide students with enough of working knowledge of semiotic theory and terminology for me to ask them to draw on the content as they work.

For their first application of this knowledge, Students are asked to develop a symbol set. The content of the set has varied to include forms of pollution, invasive species, and, most recently, the jobs their grandparents held. Students are asked to conduct research into his-

torical archives for imagery. I then guide them as they look at their findings to identify the visual hallmarks of the professions. What tools, clothing, movements, or stances are indexical of the occupation? Are there any abstract forms such as a cross or insignia that might be symbolic of the occupation? With these observations as a starting point, I ask students to generate an assigned number of thumbnails that use iconic, indexical and symbolic content to convey the occupation.

FIGURE 3 Final Occupation Symbol Set using indexical actions held with in indexical tools
—Richard McMasters GDII, SUNY Fredonia, Spring 2013

FIGURE 2 Thumbnails for Occupation Symbol Set concentrating on iconic, indexical, and symbolic forms.
—Richard McMasters GDII, SUNY Fredonia, Spring 2013

In figures 2 and 4 you can see the iconic, indexical, and symbolic thumbnails. These two students have markedly different drawing abilities yet, in forcing them to try different approaches to idea generation, they are both able to generate ideas that are wildly different and usable. Once the student decides on an approach to convey the nature of their occupation—in the case of figure one an iconic form or indexical action held in an iconic tool and in the case of figure two a highly simplified, iconic forms conveying highly specific indexical actions —the students build the rest of their symbol set around that approach.

FIGURE 5 Final Occupation Symbol Set using indexical actions, tools, and posture.

—Chelsie Kelly GDII, SUNY Fredonia, Spring 2013

FIGURE 4 Thumbnails for Occupation Symbol Set concentrating on iconic, indexical, and symbolic forms.

—Chelsie Kelly, GDII, SUNY Fredonia, Spring 2013

FIGURE 6 Jackie Bowser, GDIII, SUNY Fredonia, Fall 2009. An excerpt from a student's analysis of the above symbol set she created for noise pollution:

For my factory design, I feel as though the houses themselves were fairly iconic. However, placing two of them together was indexical in representing a neighborhood. I'm not really sure what category the outline of the factory would fall into. In a sense, I guess it is an icon because it resembles the physical object of the factory, even though it is fairly abstracted. The gears on the factory are indexical for machinery and the sound waves are most certainly symbolic. Considering no one can actually see sound waves, our culture has come up with a way for people to see them in a visual language.
—Jackie Bowser, GD3, SUNY Fredonia, Fall 2009.

FIGURE 7

With the completion of their symbol set, student have a basic understanding of certain aspects of semiotic theory. This provides them with a strong entry point into a more theoretical of text, *Visible Signs* by David Crow. I have found that Crow explains the finer points of Semiotic Theory in easily understood language and with interesting examples pulled from design, fine art, and street art. He also tailors his text towards visual learners which greatly helps the average design student. While students may understand the reading—or think they understand the reading—I have found that forcing them to practice the use of this newly acquired knowledge through analysis of visual forms helps cement it in their minds and helps them see that it's application is not limited to their text book or to the content of a single course.

Certainly any content, visual or otherwise, may be analyzed according to the Piercian system of sign classification but choosing the right media will hold students' attention. I usually begin by guiding them through the reading of a semiotically loaded Banksy poster/sticker (FIGURE 7). Students are usually able to quickly identify the figure as, arguably, iconic of a human being while the written language is symbolic. Depending on their experience, some students are able to understand that the design mimics the paradigm of official governmental signage and that, therefore, it is iconic of such signage and this official language is indexical of government and symbolic of law. I usually then have to walk them through the more complex content such as the subversion of meaning by pairing a typical traffic command with an unexpected image. The pairing of the figure whose pose and attire is indexical of protest with the apparent act of throwing a flower bouquet, symbolic of love or peace homograph of "left" changes the reading with the connoted meaning becomes an official demand for the viewer to align themselves with liberal, even radical, politics and take action.

FIGURE 8

FIGURE 9

FIGURE 10

FIGURE 11

At this point, students practice their new skill on another form of media they all seem to enjoy. I use music videos culled from the Directors Series DVDs and from YouTube. While students enjoy the chance to watch music videos in class, the choice is more carefully calculated than that. A good music video tells a story, usually one that augments the actual song, in under six minutes or so. Because the audio track is occupied with the music, the director has to create a narrative with images alone. As a result, the images are packed with semiotic content. Some that have proven particularly effective, and enjoyed by students, are *99 Problems* by Jay Z (FIGURE 8), *Everlong* by the Foo Fighters (FIGURE 9), *Soul on Fire* by Spiritualized (FIGURE 10), and *Weapon of Choice* by Fatboy Slim (FIGURE 11).

After practicing the use of the Piercian sign classification system in class, students are asked to again apply their knowledge. Students are required to choose a book from a short and varied list of texts and then create a book cover for it. They are asked to brainstorm key themes and motifs of the book and visual elements that might be indexical or symbolic of this content. This brainstorming becomes the basis for their thumbnails. When the students complete the project, they are asked to analyze their work according to the Piercian system. For some students, this is a reflective exercise that allows them to look at the results of their work from a new perspective and forces them to assess all their choices they made for the more subtle aspects of communication. For others, they relay the role that semiotic theory played through out their process. A student recently reflected on her highly symbolic cover (FIGURE 12);

"The book cover is indexical of an American flag. The way I aligned the red text vertically under the grouping of blue stars with spaces between the lines of text resembles the American Flag. It is indexical of an American flag because it is not actually an American flag, it is just text and symbols arranged in a way that uses colors and elements

FIGURE 12 *The Plot Against America* by Phillip Roth
—Chelsie Kelly GDII, SUNY Fredonia, Spring 2013

FIGURE 13 Gig Poster for *The Reigning Sound*
—Kate Johnson GDII, SUNY Fredonia, Spring 2013

similar to that of the flag. This design is also indexical of the place in which this story takes place, the United States of America.

...This design is also symbolic of the main character, Phillip Roth, the young boy who told this story. The Star of David represents the American-Jew trying to fit in amongst the rest of American society. There isn't a difference between these people and the rest of America, They are only different if you expect them to be."

As the semester continues, this newly acquired vocabulary becomes an invaluable tool to help students solve design problems. In a recent instance, a student was creating an assigned gig poster. Her band frequently addressed outcasts or outsiders in its lyrics, even titling a a song and album *Time Bomb High School.* This became the basis of her concept for a poster that would layout the necessary information as graffiti on a school locker. However, her first comp of the design wasn't working. The class brainstormed what would be indexical or symbolic of high school, "loner" or "loser" and their locker. The resulting details helped her flesh out her concept that made the poster more convincing and largely successful (FIGURE 13).

Gestalt Principles

• *An enclosed or surrounded form reads as a figure.*

• *Texture has the strongest tendency to read as figure.*

• *Convex forms read as figures. Concave read as ground.*

• *Simple or symmetrical forms read as figures.*

• *Familiar forms read more readily as figures.*

• *A horizontal line dividing a space will make the lower half of the space read as ground.*

• *Black tends to read as figure.*

Forms of Gestalt Organization

• *Proximity/Grouping*

• *Pattern*

• *Similarity*

• *Closure*

• *Continuity*

• *Configuration*

The use of semiotic theory is not confined to a single course. As mentioned, once students are familiarized with it they are asked to use the vocabulary to analyze their work in writing and to discuss it in the classroom. Looking for iconic, indexical, and symbolic signs associated with a concept or topic becomes a brainstorming technique and, for some, essential to the ideation process.

Our design program begins with an introductory course, Graphic Design I, that focuses on bridging the gap between the more traditional artistic materials, techniques, and ideas of the general foundation courses and the specialization of the graphic design sequence. Form, composition, graphic stylization and gestalt theory is emphasized and students are introduced to the vocabulary and anatomy of the typographic form.

The main textbook for the class is *Graphic Design, the New Basics* by Ellen Lupton and Jennifer Cole-Phillips. The text is organized into chapters that outline key attributes of composition and their application to design. I have students explore these attributes themselves as they create compositions using the letterforms in a project adapted from Julie Mader-Meersman as published in Steven Heller's book *Teaching Graphic Design*.

FIGURE 14 Lyndsey Alfred
GDI, SUNY Fredonia, Fall 2012

FIGURE 15 Laura Adinolfe
GDI, SUNY Fredonia, Fall 2012
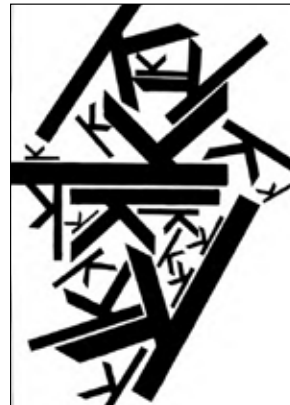
FIGURE 16 Sarah Rocco
GDI, SUNY Fredonia, Fall 2012

Each student is assigned a classic typeface to study and then uses its letterforms to explore assigned attributes of design—such as scale, value, texture, hue, or transparency—and how they effect a composition. Throughout all of these exercises, students are asked to consider Gestalt organization. We discuss examples of the traditional stable, reversible, and ambiguous figure and ground relationships then delve into principles that effect the formation of these relationships and the organization of elements within a design. Once they have explored these principles in the creation of a composition, I ask them to use them to construct actual forms. Students develop a three dimensional letter form that they photograph and then translate into three values of grey in Adobe Illustrator. This limitations forces them consider how they must simplify a large range of values and forces them to rely on gestalt principles to complete and define forms.

FIGURE 17 Caitlin Neeland
GDI, SUNY Fredonia, Fall 2012

FIGURE 18 Anne Leue
GDI, SUNY Fredonia, Fall 2011

In the next project, they work from observational drawings to create stylizations of animals using planes of positive and negative space or lines and line weight variation. As the students develop their thumbnails, I ask them to focus on the rules and principles of Gestalt Theory introduced in the previous project such as closure, pattern, and continuity. This also forces students to move away from the more literal, figurative representation they previously strove for and towards more challenging and inventive solutions and the stylization of symbol systems and identity marks.
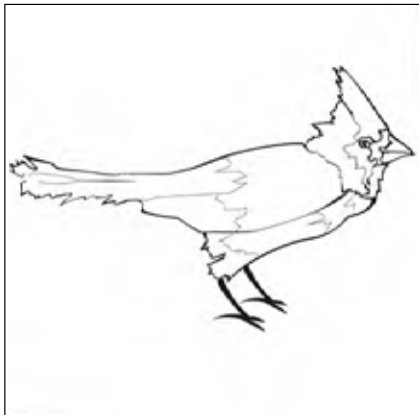
With such repetition and variation in implementing Gestalt principles, students are able to draw on these ideas in later projects. In an essay evaluating his solution to the previously discussed symbol set problem from Graphic Design II (FIGURE 3), one student wrote; *"My final symbols have a good balance of positive and negative space, careful use of proximity of forms to utilise the gestalt principle of closure, and there is a sense of unity established within and among, each symbol because of the similarities in the forms and lines used."*

FIGURE 19 Dominic Waters
GDI, SUNY Fredonia, Fall 2012

FIGURE 20 Jessica North
GDI, SUNY Fredonia, Fall 2012

Our nation is formed on **paper**

Paper is an amazing invention that dates back to 105 AD. It made it possible for history to be recorded and passed onto future generations. It allowed man to communicate across long distances and spread information. We take it for granted but it is the medium that made it possible to pass on much of human knowledge down to the present day. It is also a medium that shaped the United States, as our laws, rights and liberties are all recorded on paper. We even use it fuel our economy as legal tender. Paper is such an important and commonly used invention that it is almost unimaginable to think of a world without it.

FIGURE 21 Athena Kolokotronis
GDIV, SUNY Fredonia, Spring 2013

It also becomes easy to draw on these principles and language to explore why students are having difficulty with their work. As an example, a student in Graphic Design IV was having difficulty finding structure in her poster design. She was trying to create a coherent composition using diverse elements and was having little success. In discussing the problem, I was able to draw from her experience with known organizational principles and suggested she reorganized the signatures from a "free-form cloud" to a column to take advantage of configuration and then use the principle of proximity/continuity to force a connection between the column, the headline and the map and similarity and continuity to create a connection between the headline and the block of text.

In my experience as an educator, theories of communication and aesthetics can prove to be a valuable and practical addition to a student's education. Certainly, some students will find the ideas too difficult to be useful and others will be disinterested. However, I have found the majority will gain a working understanding of theory that provides a way to generate concepts and precisely communicate ideas, compositional considerations and problems with their work. The key to making such theories useful is to show students how they may be used and to consistently reinforce that use through practice. Careful guidance on my part as an educator helps many students bridge the gap between theory and practice and helps them to create stronger, more sophisticated work.

I am not an expert in semiotic or gestalt theory but have developed a working knowledge that has proven useful in the classroom. In this document, I have shared my approach to teaching these two theories and some of my projects in the hope that they may prove helpful to other educators as they seek to find a balance between theory and application in their own educational practice.

15.1 The Optics of the Invisible: A Pedagogical Exploration in Multi-sensory Design

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The University
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Abstract

Recognizing the significance of non-visual information, such as sound or temperature, is crucial for practitioners of visual design and multi-media development. Creating visualizations of such information, and thus rendering the "invisible" visible, has the power to establish new modes of communication. Turning sounds into colors, for example, or creating visual codes for the rhythms or lyrics of music, affords students the opportunity to explore the development of new languages of design. Using a wide array of non-visual information, this investigation focuses on music as a non-visual mode of communication. The study aims to investigate how the configuration of visual signs be made to convey the experience of listening to music. The configuration involves using basic attributes such as shape, color, space, texture, thickness, density, size, value, height, width, hierarchy, and alignment for the purpose of creating visualizations of musical communication.

This approach to creating visualizations of non-visual information was developed in a studio course. Teams of collaborators listened to a particular piece of music, and using specific tangible materials such as rubber bands, bubble wraps and colored paper, translated their interpretation of the music into visual form. The specific materials provided constraints within which the teams worked. The methodology was built in stages. The first was listening to the given music, and appreciating the beat, rhythm, feeling, volume, instrument, and lyrics as elements of a language of communication. The second stage involved interpretive and physical analysis of the materials and the music. Finally, students created visual systems and signs designed to render visual the aural expression of music based on their analysis. The design outcomes resulted in a variety of configurations of visual signs representing musical articulations. This study was designed to contribute to visual literacy for innovative communication and the development of multisensory design practices.

15.2 Serial Killin' Techniques to Creating Knock 'em Dead Icons

Vicki L. Meloney
Kutztown University

Elaine Cunfer
Kutztown University

Abstract
While Communication Design students are generally comfortable with specific outcome oriented projects they squirm when given the absolute power to create something from scratch and the freedom to let their ideas evolve from a nebulous form. They must come to trust that the journey of graphic exploration can take them to destinations that they would have never envisioned on a "planned trip."

When creating a single icon a designer must visually reduce images and ideas into their simplest graphic forms, while maintaining an interesting gestalt. The best icons will do all this and also incorporate a concept or second visual layer that will enhance uniqueness and memorability for the viewer. A considerable challenge for the design student is to create a series of icons that retain simplicity, gestalt and concept while adding the consistency necessary for successful serial design.

At our institution, junior graphic design students are introduced to a series of brainstorming drills, drawing and visual editing exercises to develop graphic exploration techniques. These exercises are meant to open avenues of expression in graphic form and not to limit possibilities. There is no one correct method of working, and serendipitous outcomes are encouraged.

The power is in the process.

Our presentation will discuss the techniques used to guide students through the process of creating unique and memorable tricons (a triad of icons) that are based on human/animal actions. The task of creating icons that evoke movement or motion adds a layer of challenge to the project.

15.3 One-on-One with iPads in a "Vertical" Graphic Design Studio Course

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Urbana-Champaign

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Abstract

The vertical model, as a strategy for structuring a studio-based course, has, until only recently, primarily seen interest and use in undergraduate architecture programs. Rather than segregate students by academic level—into sophomore, junior, and senior-level studio courses, for example—the vertical studio combines students at different levels. This means that students at different points in their academic careers have the opportunity to engage and interact, offering each other varied perspectives and bases of knowledge to work from. is acknowledges that students learn much more from seeing what others around them are doing, rather than from an instructor directly feeding them information. The vertical studio also offers a myriad of advantages related to curricular planning, such as effectively accommodating larger class sizes and integrating non-major students into what are otherwise typically core major courses.

This paper presents a case study of a preliminary implementation of the vertical model into a graphic design curriculum. As a trial run for a more comprehensive future implementation, this study examines the creation of discrete vertical studio modules within an existing structure of sophomore and junior graphic design studio courses. In particular, one such vertical module involved a three week project investigating issues surrounding digital publishing and design for on-screen media through leveraging a newly-acquired class set of iPads. Students received unfettered, individual access to an iPad for the entire length of the project, affording them the opportunity for deep engagement and experimentation with the medium. This combination of a new pedagogical approach with key emerging design-oriented technology presents a unique opportunity to reflect on the roles of and relationships between instructors and students, as well as on the direction of contemporary design education in general.

One-on-one with iPads in a "vertical" graphic design studio course

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Introduction

Design curricula are ever subject to dramatic changes in practice, and educators must constantly remind themselves that curriculum and pedagogy must prepare students for certain realities (Davis 1). Among these realities are three most relevant to this paper: new media platforms, which require sensitivity to media affordances and limitations; new models of audience engagement precipitated by social media and open, accessible publishing; and the complexity of design problems, which increasingly requires team-based, rather than individual, project engagement. While addressing these issues, faculty must also deal with internal pressure to increase class size. This paper details an iPad-based project that addresses these issues of authorship, technology, and teamwork through a preliminary implementation of the vertical studio model within the undergraduate graphic design curriculum at the University of Illinois at Urbana-Champaign.

The vertical model

Rather than segregate students by academic level—into sophomore, junior, and senior-level studio courses, for example—the vertical studio model combines students at different levels. This model itself is not new, as it has seen use in some form in a number of architecture and interior design programs since at least the late 1970s (Barnes, Layden, Parry 21). However, the vertical studio model—as a functional and deliberate strategy for curricular planning—is relatively new to graphic design.

At its core, the vertical studio recognizes and seeks to maximize peer-to-peer learning. Sophomores can learn standards from seniors, but they can also contribute to the development of seniors by offering fresh and varied perspectives. For the same reason, the vertical studio can also be ideal for reaching out to non-graphic design students. This is due to the fact that the vertical studio environment benefits from maximizing the range of work produced, as students are seen to learn from the work of others. Since much of the "work" of instructing is meant to be done by students, and maximizing the amount of work they produce, it is desirable for a vertical studio to have a large class size of up to 40 participants. This is, of course, of great appeal to administration.

Typical vertical studios are treated as standalone elective courses. A core vertical studio is a different matter, as any core curriculum represents a progression. This type of implementation creates difficulties in terms of conceptualizing a progression for students earning a degree, as students might take the course—with unique projects each time—one term each academic year. Such a model cannot constitute a full

curriculum; rather, it is best suited to form one aspect of it. The graphic design curriculum proposed at the University of Illinois at Urbana-Champaign positions the vertical studio as an exploratory component, where specific project deliverables are loosely defined in order to accommodate the differential expertise of the students involved. The other, complementary components of the curriculum involve knowledge-oriented courses (like *Introduction to Typography* and *Digital Interaction*) and praxis-oriented courses (like *Graphic Design Problems* and *Graphic Design Practicum*).

The project
The authors/instructors taught two sections of 30 mixed-level sophomore and junior graphic design majors in a mid-semester 3-week vertical studio test module on design for the iPad. Students used strategic groups to develop fully-functioning iBooks, using Apple's free iBooks Author software, that were ultimately made available for free on Apple's iBookstore. This served as an introduction to a more direct form of true publication than students usually experience, engaging them in a higher level of authorship (though the content itself came from Project Gutenberg's free-use texts).

Technology
Access to a digital device, like any medium, is essential to effectively designing for it. With only intermittent access to iPads through a school equipment checkout window, students are limited to prototyping on a laptop and only infrequently previewing results on the device for progress critiques. While this is not without value, sustained access to the device permits a far greater degree of natural feedback. To address this, the authors negotiated the purchase of 30 iPads by the college's IT department, with special access for the graphic design program, and found that this use of newer technology was enthusiastically supported. Using iBooks Author and with an iPad checked out for a full 3 weeks, it was easy for students, with the click of one button, to load files onto the device itself for a fully-interactive preview. The rapid back-and-forth of input and feedback is integral to design learning: this is a key component of the direct manipulation aspect of digital craft (Kimbell et al., McCullough 23). While instructor and peer critiques can be informative, a student's own responses are most critical to development and ultimate self-regulation.

iBooks Author is relatively new software, and is far more "controlling" of design decisions than the more familiar (to these students) Adobe InDesign. Students carried expectations based on their previous experiences with InDesign—learned one or three semesters previously, and used for the bulk of assigned projects. iBooks Author is template-based; the easiest way to work with it is to accept some level of underlying design structure, and then modify it. InDesign, on the other hand, does not feel as restricting (though it certainly has its own constraints). Students were required to watch Lynda.com's iBooks Author tutorials and problem-solve within their 4–6 person groups—the class was large enough to prohibit in-depth instructor-to-student technical support.

During the project, the instructors stressed the value of working and innovating within software constraints. The very constraints that seemed so limiting were what allowed the software to be learned in such a short time, and made it possible to publish an interactive iBook as novices. At the close of the project, students were still expressing frustration with the software. However, a level of appreciation began to develop: two juniors who participated in a professional portfolio review remarked that reviewers were especially impressed with the iBooks—a form of validation the students recognized.

An ongoing challenge related to engagement with emerging technology is the need to discover and capitalize on the new capabilities of the medium. E-books are particularly difficult in that they are defined by their relationship to a conventional print medium, yet they exist within an entirely different technological context. One objective of this project was for students to leverage the unique media and platform affordances of the iPad and iBooks Author, and not simply create a digital translation of their assigned text content. Several key opportunities to do so included:

- *Incorporating iBooks Author Widgets.* Unlike a print book, an e-book holds the potential to respond dynamically to user interaction. Widgets represent a range of interactive functionality, such as quiz questions, annotated images, pop-ups, video, and audio clips. The most interesting iBooks were often those that combined multiple widgets together to create a new or unexpected experience.
- *Controlling and designing for dynamic device orientation.* The iPad can operate either in portrait or landscape orientation, and thus iBooks are typically designed to be readable in either. For this project, students chose only one orientation to design for, but they had to carefully consider the implications of each layout format.
- *Appropriately designing iBook covers.* The cover of an iBook is visible at full size for only a fraction of a second upon tapping a title in the iBooks library. Thus, designing an iBook cover shares more with designing an icon than it does with designing a print book cover—students needed to pay close attention to issues of hierarchy and legibility on a small scale.
- *Developing effective iBook navigation systems.* Besides simply swiping to turn the pages of an iBook, using hyperlinks in addition to the built-in iBook navigation system can help readers to traverse a book's content more intuitively.

Teamwork

The success of the vertical studio model relies on collaboration of some sort; however, collaboration is not necessarily synonymous with group work. Students seem to recognize the importance of collaboration, just as they loathe group work. Group work can be an impediment to learning, too often devolving into one or two students covering for others—some are overworked and resentful, while others simply learn nothing. Often, the problem in group assignments is a failure to define roles. Collaboration in practice rarely involves "flat" groups, where everybody has the same expertise and there is no differentiation of roles. If students are simply "sharing the mouse"—doing something a single person could do—then there is little to no benefit

in collaboration. For these reasons, in-class group work usually represents an inauthentic simulation of professional practice, and thus attempting to emulate such an experience should be avoided. Pedagogy must establish conditions under which classroom-based collaboration can be meaningful and productive.

For the development of the iBooks in this project, students were directed to sign up for one of a number of pre-selected texts available on Project Gutenberg, ensuring that each team was balanced for sophomores and juniors. Texts were pre-selected on the basis of potential interest to students and on appropriate length. The team was leveraged for what groups do best: discussion. The teams shared a text and strategized on design direction. The teams then divided the text up into separate volumes. Each student was responsible for his or her own volume, but all work was completed around a shared table. Furthermore, teams established loose standards that all individuals had to address within their designs. The teams were responsible for ensuring that the divisions of the text—their volumes—were unified enough to read as a set, while still preserving unique characteristics per volume. Specifically, each team was asked to work closely on unifying the covers, the internal typesetting (as a general rule), and a "series contents" page that indicated the material available within the other volumes of the entire text. This structure guided individual design decisions, while still leaving a great deal of control up to individuals. Instead of making arbitrary comments about aesthetics, discussion was both on how an individual's work addressed the team's conception and on how it deviated away from it (as an innovative response).

One mistake was made in encouraging select groups to produce a single-volume work as a team. This led to "sharing the mouse" and an unequal division of labor, often with sophomores marginalized. The expectation was that only groups who were working well together would opt to produce a single-volume iBook, but many groups did so simply because they thought that breaking up a text into volumes was awkward. It is, in fact, awkward, but it makes good pedagogical sense.

Conclusion

The vertical studio model has great potential as a deliberate strategy for addressing a number of contemporary issues facing graphic design pedagogy. From effectively accommodating larger class sizes and integrating non-major students into what are otherwise typically core major courses, to leveraging peer-to-peer learning as an approach to broadening students' bases of knowledge, a carefully designed curriculum that incorporates the vertical model serves to benefit students, instructors, and administration alike. The structure of the iPad-based project outlined within this paper represented an ideal opportunity for testing aspects of the vertical studio model in preparation for a full implementation in the near future. However, many of the lessons learned and realizations made helped to clarify that the effectiveness of a vertical studio-based project is highly contingent on its minute details (and careful consideration thereof). The authors are both excited and optimistic about what the future holds for the comprehensive integration of the vertical studio model within their program's curriculum.

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Student work

The Art of Logical Thinking, or The Laws of Reasoning by William Walker Atkinson, designed by Bryan Lorenz, Daryl Quitalig, Nathalie Rock, and Stacie Sansone: https://itunes.apple.com/us/book/the-art-of-logical-thinking/id610534420?mt=11

Bygone Punishments, Volume VI by William Andrews, designed by Lauren Blackburn: https://itunes.apple.com/us/book/bygone-punishments/id630694757?mt=11

Clairvoyance and Occult Powers by Swami Panchadasi, designed by Taylor Carlson, Chelsea Choi, Elaine Palutsis, Charlotte Petertil, and Heather Stickney: https://itunes.apple.com/us/book/clairvoyance-occult-powers/id610529041?mt=11

Memory: How to Develop, Train, and Use It, Volume IV by William Walker Atkinson, designed by Evan Jarzynski: https://itunes.apple.com/us/book/memory-how-to-develop-train/id610545221?mt=11

Memory: How to Develop, Train, and Use It, Volume III by William Walker Atkinson, designed by Monique Marchwiany: https://itunes.apple.com/us/book/memory/id612389343?mt=11

Your Mind and How to Use It by William Walker Atkinson, designed by Eddie Diazmuñoz, Grace Jeong, Hyo Ri Nam, Alex Resendiz, and Michael Zhang: https://itunes.apple.com/us/book/your-mind-and-how-to-use-it/id614664185?mt=11

16.1   Critial Design

Panel

In Paola Antonelli's article, States of Design 04: Critical Design, she discusses where the term 'Critical Design' originated. Giving credit to Anthony Dunne (of Dunne and Raby), Antonelli explains that 'critical design' is not concerned with creating immediately useful objects, but rather sparking ideas and potential for future artifacts and experiences. "To do this," explain Dunne and Raby, "we need to move beyond designing for the way things are now and begin to design for how things could be, imagining alternative possibilities and different ways of being, and giving tangible form to new values and priorities."

Chair:
Marty Maxwell Lane
Kansas City Art Institute

Panelists:
Rebecca Tegtmeyer
Michigan State University

Cady Bean-Smith
VML

As interaction design educators who chose to prioritize creating the conditions for meaningful — and new — user experiences, 'critical design' helps to further free us from the confines of what students know how to develop. When students focus on what they know how to make, the results are often stagnant, expected and dull. Students get hung up with the increasingly complex development and ignore the most important issue — the people. To prepare students for a design profession that is rapidly changing, it is most imperative to encourage students to speculate wildly when designing interactive experiences. They should design for 5 to 10 years out, not now. But, when designing in such speculative ways, how can students be prepared to enter the workforce and hit the ground running?

This panel of educators and professionals will explore this dichotomy. How do we prepare students to think wildly, conceive of new modes of user interaction, and focus on meaningful user experiences while also preparing them for entry level positions?

100 word description

Design educators often face the challenge of determining how to teach everything that interaction design encompasses within a realistic project timeline — what can they let go of? What should they let go of? With development tools and technology rapidly changing and a field that is increasingly collaborative, it seems that the longest lasting lessons would be those that focus on meaningful user experiences. This panel will explore specific objectives, working processes and outcomes from course projects that privilege user experience over the development of functioning websites and applications. The panel will also share examples of student work; ranging from beginning process to final artifacts.

Example List of Questions

1) How do you prepare your students to work with developers?
2) Do you teach development at all?
3) Why do you focus on user experience over development?
4) How do you incorporate user research?
5) Do you encourage students to create so called speculative interfaces or focus on current industry standards?
6) What do you think are the most pressing issues for interaction designers entering the field?
7) What ideal skill sets would a graphic design graduate who is interested in interaction design have after graduating?
8) Do you address multiple platforms?

Adaptive Design Curricula

Kristin Kaineg
Shepherd University

Poster

We commonly find graphic design programs to be nested within a school or department of art and their make-up varies dramatically based on the size and type of Institution. What threads many of these programs together, especially those that result in a BFA degree, is that approximately two-thirds of the credit hours are taken within art and design. While these courses engage students in critical and creative thinking, they do not necessarily equip students with the skills relevant for an entry-level design position nor meet the needs of the future designer.

A designer's role no longer falls at the end of the business cycle — solely "making" things as a result of the research and development. Today's designers play an integral role in the overall creative strategy; conducting research, identifying the problem, anticipating user behavior, managing client communications and ultimately presenting design solutions based on their findings. Although national organizations outline the competencies of a future designer, the curriculum requirements of individual design programs are currently based upon the limitations, strengths and the construct of their department, school or university. As such, a change is in order to meet the evolving demands of the industry. Design programs will need to begin offering a more integrated learning curriculum addressing these competencies.

Key Questions: How will design programs continue to meet the needs of the future designer and address the issues commonplace in higher education today such as retention, graduation rates and job placement? How can design curriculums remain nimble in order to reflect the changing environment?

As a result of this research, a poster series will be created to address the proposed questions and encourage viewers to visualize their ideal design curriculum.

Avatar Creator, Visual Learning and Game-based Pedagogy

Jinsook Kim
Jacksonville State
University

David Thornton
Jacksonville State
University

Poster

Games have the potential to create new pedagogy—a form of creative activity based on the mechanics of play. The proposal introduces an Avatar Creator as a game-based visual learning device. It's an attempt to integrate the simple and intriguing nature of game formats into complex components in which the user can be amiably motivated to learn the multifarious. The proposal is part of a research project in collaboration with interdisciplinary areas such as computer science to explore the viability of game-based pedagogy.

The Avatar Creator is one component of a suite of software tools designed to facilitate implementing game-based pedagogy in the classroom. Game-based pedagogy is the melding of quality gaming design and time-tested pedagogical practices. Its goal is to harness the elements of games that keep students playing and use them to keep students learning. With the proposed Avatar Creator infrastructure, such an approach could be implemented by any interested instructor or practitioner in a variety of disciplines across many levels of study.

The Avatar Creator for this proposal is based on a thematic approach such as the Braille alphabet and the sign language alphabet. The avatar's accessories, clothing, shoes, and hair embed information related to the theme, and students click to alter, adapt, and combine these attributes to customize their avatar's appearance. The mechanism is undemanding, visual, interactive and immediate. In essence, the proposal suggests (1) the Avatar Creator as part of a suite of gamebased learning modules, which would be for broad appeal, (2) the potential of humanization or personification for humor, familiarity and memory, and (3) the Avatar Creator as a system to be developed/designed as another communication design course project considering game pedagogy.

Design in a STEM Curriculum?

Carol Fillip
Rochester Institute
of Technology

Poster

Promoting STEM education in school districts nationwide, as well as globally, is a popular current strategic initiative. STEM is an acronym for science, technology, engineering and mathematics. Many have asked the question, "what about the arts; what about diversity; what about creativity?" Individuals who are drawn to the sciences and technology are primarily left-brain dominant— meaning that such individuals are logical, literal, analytical, and objective— approaching problems in a sequential or linear direction as a series of parts. Left-brain dominant individuals generally approach problems by gathering and studying information from a variety of sources and reaching one absolute conclusion.

Individuals who are drawn to the arts and humanities are generally right-brain dominant— meaning they are generally intuitive, imaginative and artistic— approaching problems holistically, synthesizing information and interpreting seemingly random data in a systematic approach. Right-brain dominant individuals generally approach problems by studying one stimulus and generating a range of possible solutions to the problem.

Those involved in bringing both the sciences and the arts together have replaced STEM with the acronym "STEAM" or "TEAMS" therefore including the arts with the intent of encouraging and inspiring students to solve problems in a different way. By including the arts in the STEM curriculum, the goal is to provide students with the tools to integrate and stimulate the development of divergent thinking and problem-solving strategies for life-long learning skills— allowing them to succeed in today's complex and demanding world.

This poster presentation will feature a case study of inner-city high school STEM students who were brought in to a university setting to learn new ways of problem solving through graphic design in order to become more autonomous future thinkers and problem-solvers.

Design Investigation Method

Poster

Susan Robertson
Jacksonville State
University

First year graphic design students do not always grasp what constitutes a thorough investigation for a design project nor do they understand how it can inform and strengthen their design solutions. The Design Investigation Method, which I am developing as part of my thesis in Visual Communication and Design, is a simple heuristic that can be taught to first year graphic design students to aid them in gathering information to provide design direction and informed ideation. The design investigation method consists of an iterative cycle of ask/listen, read, watch, act and test.

My experience in teaching this process as a graduate teaching assistant has resulted in students who are more engaged in formulating the parameters of the design brief/ assignment. As they work through the cycle, they realize that it encourages spontaneity allowing them to generate their own ideas about what should happen next based on what has just transpired. The method is playful and inspiring, spawning animated classroom conversations and a sense of one upmanship. Students are also bringing new and unexpected voices into the process of design naturally through this method.

I believe the design investigation method is creating designers who are ready to be change agents rather than simply decorators; who realize that research brings muscle to design; who are eager to participate in the pre-design stages of a project; and who will bring change to the design profession and discipline.

This poster would present the design investigation method as a diagram and include descriptions of each step in the cycle. In addition, student comments and images from student design journals that illustrate the results of the method would be included. All references would be cited.

Design Shift: Approaching Social Problems with Design Methodologies

Jason Walker
Georgia Southern
University

Lindsey Sullivan
Georgia Southern
University

Poster

As graduate students of Graphic Design at Georgia Southern University we choose a design approach that is more towards socially oriented practical community based design challenges. Though we are trained as traditional graphic designers, we feel that our solution should not be driven just by our trained discipline. As an alternative, the approach is to identify the problem and address the problem with an appropriate solution, whether it is graphical, strategic, experiential, industrial or others.

We've been applying this approach for our class project, "Designing Solutions for Childhood Obesity in Georgia." According to the 2012 Georgia Data Summary, 66% of children ranging from ages 2-18 are obese. With these statistics in mind, we made a connection with a local school with an exceptional school nutrition program. Since awareness campaigns are passive approaches to problem solving, we examined the problem through design research methodologies. Our focus for this project remained in identifying a user for our solution, or target population, and the stakeholders, or anyone who will be affected by or involved with our final solution. We identified our target population as low socio-economic 3rd and 4th grade African – Americans. To understand our target population we met with the guidance counselors, school nutritionists, teachers, and other community resources to gather information this community and their physical, dietary, and educational habits. We used research methods for problem identification and currently developing prototypes for solutions that will allow the curriculum to adjust to their nutrition and physical education needs based on the problem. Our prototyping will engage different perspectives from disciplines like education, nutrition, and exercise science. The solution will benefit the user and will be implemented by the stakeholders.

This poster explains the research process of the obesity project and our approach to design, which places emphasis on problem definition and development appropriate solutions.

Interdisciplinary Design Leadership: An incorporating approach to problem solving.

Jason Walker
Georgia Southern
University

Lindsey Sullivan
Georgia Southern
University

Poster

Since designers are taught to pursue excellence in a specific field and develop solutions for problems based on their knowledge gained through their education, what are designers going to do if they encounter a problem where the best solution does not manifest in their trained medium? Do we as designers simply address the problem according to our skill set? This approach may work initially, but it limits the outcome that may hurt the profession in a long run by loosing client confidence in the design solutions.

The design methodologist J. Christopher Jones suggested that the problems of post-industrial society reside at the levels of systems and communities. Addressing problems at the systematic level is often a task larger than any one discipline of design. As a class project, we have been addressing the problem of childhood obesity. Our Interdisciplinary Design Leadership education places our focus on research and problem solving methodologies over technical trained skills and the development of artifacts. During the research phase of our project we met with several faculty members from different fields such as nutrition, food science, psychology, and public health. Our interaction with them gave us a better understanding to areas of unfamiliarity. The interdisciplinary approach continues as we collaborate with dietitians, nutritionists, counselors, principles, teachers, and parents to create new curriculum activities for students.

The Interdisciplinary Design Leadership role employs design research methods and focuses on problem identification. Once we have problem identification, and if the best solution does not fall into our skill set we can utilize the interdisciplinary approach to exploit other resources and disciplines. This affords a richer gamut of design problems to work through, while being freed from the burden of artifact generation that can often stifle creativity.

This poster explains our Interdisciplinary Design Leadership approach to childhood obesity and how it can be integrated into existing design programs.

Using Method over Artifact to Evaluate Student Achievement

Jason Walker
Georgia Southern
University

Lindsey Sullivan
Georgia Southern
University

Poster

Recently, in a Design Systems course, students were tasked with identifying a problem and working through a new design methodology that included problem definition, solution generation, prototyping and testing. This method has been proven to garner innovative solutions in environments where failure is embraced, but was poorly received at this institution by both the existing faculty and over half of the graphic design cohort. The initiating professor discovered that the legacy of the design program, which placed heavy emphasis on the evaluation of the artifact as a basis for student success, limited student's ability to take chances or pursue solutions that fell outside of their existing technical skill set.

Following this realization, we as teachers and graduate students have begun to place emphasis on learning to use research methodologies that restrict students from developing solutions until they have fully researched and defined the problem. We operate with the understanding that successful problem definition will help students generate appropriate strategy based solutions and accept that the final fabrication of the solution may fall outside the student's current technical skill set. We also accept that fabrication can be left to experts in the necessary techniques. Students, freed from the burden of having to generate a viable artifact are now more willing to undertake a broader range of design problems and engage in the critical thinking necessary to develop successful solutions – graphic or otherwise. Students then develop the graphic components of the solution as well as visual guides that can be shared with the technical experts brought in to fabricate the final solution. Students are evaluated on the strength of their research methods and the strategies within which their solutions are nested.

This poster explains the new approach to design education we are pursuing.

Design Uganda

Poster

Jennifer Yucus
Midwestern State
University

Design is both a noun and verb. The act of designing involves one becoming an expert in various topics in order to communicate an intended message successfully. The design process can be divided up into four important parts: research, ideation, execution, and final product. As a graphic design professor in the age of Wikipedia and information at our fingertips, I have found that students negate the importance of hands on research during their design process. Therefore in June of 2012, I traveled to Uganda to create a new body of work that emphasized the importance of hands on research in order to create a more meaningful, successful design product. By focusing on the importance of research in ones design methodology, the final product is much more refined and successful in communicating the intended message. The involvement of various communities adds to the experience of design as well.

My journey serves as a model for uncovering dimensions of a topic that could have never been revealed through the Internet crutch. This model can be applied in various levels that do not include traveling half way around the world.

A successful design is determined by whether or not it communicates the intended message to its audience. I believe that a successful design goes a step further to include community involvement during the design process. This belief is revealed in my new series 'This Is My Reality' which combines my Ugandan experiences with facts on some of their social issues while utilizing patterns from Ugandan crafts.

Interpreting Time in Sequence-based Information Design

Trevor L Jones
Jacksonville State
University

Poster

How can graphic design introduce the elements and principles of design to effectively communicate the idea of progression in sequence-based information design? As design moves to more dynamic platforms, it will become increasingly vital that graphic designers are able to depict complex data such as time, consecution, or sequence efficiently. This project investigates examples of time progression in information design and how they are interpreted through the elements and principles of design.

Looking at working examples of sequence-based information design offers a wide array of instances of how humans interpret the representation of time progression. Categorizing these examples by the elements used and the interpretation will help educate designers in determining which combination of elements and principles are necessary for different design situations. It not only creates a model for time progression, but a framework for interpreting other concepts in design.

Time, or the concept of progression, is one of the most complex ideas to depict in graphic design because it lacks a predetermined form. If designers are provided with an understanding of how certain elements and principles can contribute to a desired interpretation, they will be more prepared to communicate complex concepts more effectively.

Making the Subjective Objective — Rubrics in Design Education

Jeanne Komp
Cabrini College

Poster

The rubrics used in my courses have evolved from mere checklists to detailed descriptions of capabilities. In the beginning, my rubrics noted a letter grade in different categories (e.g., line/shape, color, typography, etc.), but these failed to enlighten students on ways to improve their work. My current rubrics are much more useful to my students because they clearly indicate the status of their abilities so they can reflect and then improve upon key skills. The transparency created in employing these rubrics has changed my pedagogy. I can now more readily detect cohort deficiencies and craft future lectures and assignments that can better serve the entire class. These detailed rubrics correlate directly to the project and course objectives, thus connecting grading and assessment in both formative and summative ways.

Developing an evaluation strategy that is objectives-driven yet still allows for creativity can be challenging. Measuring the quality of one's ideas need to be both broad and specific since design is a process through which ideas evolve. Teaching concept development through rubrics can be an effective approach for students to learn about problem solving. The research and exploration phases are crucial to achieving a cohesive design concept. Too often students procrastinate, clinging to their first ideas while making assumptions without taking the time to research their topics, clients, and target audiences completely. This underdeveloped process often results in one-dimensional aesthetics. For this reason, I began to include concept development and creativity into the project grade. Thus, developing project evaluations that are more about the degree of effectiveness rather than a right or wrong solution paralleling the way our students' professional expectations will be measured.

In this poster, I will share my rubrics for course projects demonstrating how I have made subjective areas more concrete. The more comprehensive rubrics facilitate an evaluation process that helps to increase the efficiency of my grading leading to more thorough student attainment of course learning outcomes.

What We Eat and Why It Matters

Sherilyn McElroy
Illinois Wesleyan University

Poster

At our private university eight faculty members collaborated and taught courses around one theme: food. The faculty represented disciplines ranging from anthropology to environmental studies to graphic design, and shared their expertise with all the cluster courses. Students enrolled in the cluster met periodically during the semester for field trips, lectures and workshops. My graphic design class had two assignments—first we were charged with branding the course cluster and publicizing the sponsored events. The second charge, identified by the design students, was to raise awareness of the benefits of real local food verses bar-coded processed food. By educating their peers they hoped that their efforts could have a life-long impact on health, ecology and the economy.

The process began with summer research. My colleagues in the cluster served as the content experts and provided suggestions for research, both academic and experiential, including books, films, lectures, articles, and visits to local organic farms and farmers' markets. The design students worked as a team, taking advantage of team members' strengths in organization and project management as well as design. The branding of the course cluster brought a cohesive visual, experiential and social media presence to the theme. All the events were easily recognized as part of the theme, thus avoiding the risk of disparate events getting lost in the plethora of campus activities. In course evaluations students identified the following learning outcomes: the challenges of working as a team, learning how to use social media for campus communication, learning the advantages and pitfalls of outdoor installations, copyright, and cohesive branding design. But maybe most important they gained a deep and broad knowledge of a subject that changed how they thought about food.

Project Assessment Methods

Peter W. Miller
Graphic Design
Faculty, Retired

Poster

Employing effective assessment methods is essential in establishing equal opportunities for all the learners within educational environments to receive valid and reliable feedback concerning their academic achievements. Projects that call for incorporating higher-order thinking skills in developing solutions to ill-defined problems must be assessed using methods that reflect an appreciation and understanding of the complexity of the problem and the solution.

To investigate the advantages and disadvantages of assessment practices, a study was developed and published in the dissertation "An Investigation of Assessment Practices: Project-Based Learning in Higher Education Graphic Design at Proprietary Institutions." This study employed assessors throughout the country as they applied a non-rubric assessment method and a rubric assessment method to simple typography-based projects. The findings from the study were statistically analyzed, and significant differences displayed.

A discussion of the findings, how they may be applied in the classroom, and the advantages of effective project-based assessments to all the stakeholders in design educational environments are emphasized. The poster presentation will include examples of the variety of assessment methods that exist and the recommendations that were developed to establish effective classroom assessments in graphic design environments. Faculty