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National UCDA Design Education Summit

Proceedings

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Design for the Common Good

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2009 Program Chairs
Luis Blanco-Doring, Spring Hill College
Janden Richards, Spring Hill College

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

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

Design Education
UCDA surveyed design educators from North America on their unique professional development needs.

Top issues identified:
- Creating the climate of opinion in which high standards of design may flourish.
- Improving standards and awareness of graphic design as a profession.
- Communicating on a regular basis with other design educators.

UCDA was advised by design educators:
- to actively include educators in programming by understanding that design educators must create NEW knowledge, along with participation in the professional's world.
- that an alternative is needed to fill the void left by ACD and GDEA.
- that UCDA should begin more of a dialogue with educators.

The UCDA Design Education Summit continues what we hope will be an ongoing community created specifically for graphic design educators with many opportunities for your own professional participation and development.

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Graphic Design and the Common Good in the Context of Higher Education

Dr. George Sims
Provost and Vice President for Academic Affairs
Spring Hill College

On behalf of everyone at Spring Hill College, it has been our privilege to host the UCDA Design Education Summit. I am glad that my colleagues Luis Blanco-Doring and Janden Richards invited you to visit our campus. I hope your time with us has been pleasant and your interactions with each other have been productive. I also hope you will visit us again whenever your travels bring you to the Gulf Coast region.

Throughout this conference, you have been thinking about connections between graphic design and the common good in the context of higher education. In your concurrent sessions, you have shared with each other your work to engage students in meaningful work that contributes to the common good through its attention to

- Environmental issues
- Healthcare priorities
- The work of non-profit organizations, and
- Civic responsibility

Yesterday morning, my colleagues shared the results of their interdisciplinary project to engage students with the experience of immigrants through oral history, writing, and graphic design.

Judging from the program and the one excellent session I attended on Thursday afternoon, there isn't much that I can add to your thoughtful presentations and the collegial conversations that they have stimulated. Nevertheless, with respect for your on-going work and for the wisdom you have already shared with each other, I want to offer my own reflections on Graphic Design and the Common Good in the context of higher education. And, I am going to offer my reflections in the form of three propositions.

1. As our institutions seek to educate students for the common good, graphic design—like all of the design disciplines—has an increasingly significant role to play. And, for this reason, it should be a component in the general education of all students.

2. In order to be prepared to contribute to the common good, every graphic design student needs a liberal education

3. As our institutions seek to serve the common good, our institutions need members of the design faculty to exercise leadership on behalf of good design in all aspects of the college's or university's life.

Before I develop my 3 propositions, let me take a moment to anticipate a couple of background questions:

Who am I to say such things?
What do we mean by the "common good"?

As you heard in the introduction, I serve Spring Hill College in the role of the Provost and my home academic discipline is the discipline of History, the history of the recent American South, to be particular. So, you know that I am not a designer, although I have a brother who is a Theatre Designer, does that count? I spend a lot of time thinking about the kind of education that students need as they prepare for a world that is pluralistic, networked, and experiencing change at a pace that is accelerating. And, on a daily basis, I participate in making decisions about how the faculty and staff of Spring Hill College serve students and pursue the College's mission—which may be a kind design work since it involves shaping the environment of the College—the environment in which students live and faculty and staff work—as an environment that brings us together as an academic community and helps us achieve our mission of "forming students as responsible leaders in service to others." To the extent that I work to shape the environment so that a community of people comes together to achieve commonly held goals, that makes me a designer, of sorts, doesn't it? Or maybe it makes me something that is more important: a designer's client. So, I am offering my 3 propositions as a Provost

As someone who thinks about the education that all students need
And, as a designer's client

What do we mean when we talk about the "common good"?
The "common good" is a concept in our public discourse that has generally positive connotations—most people would agree that we should all be promoting the common good. And, yet, it has a wide variety of connotations.

In the American democratic tradition, the "common good" has connotations of the good as it is defined by the majority of the voting members of the community. In the tradition of philosophical utilitarianism, the common good is the greatest good for the greatest number of people.

I grew up as a white boy, the son of a Baptist preacher, in Selma, Alabama during the last years of racial segregation. The community I grew up in had an understanding of the "common good" that is odious to me today.

So, when we refer to the "common good" at Spring Hill College, we are using the concept in ways that are grounded in Catholic Social Teaching. At the foundation is the belief that all people are created by God and that God's purpose for all people is characterized by love. Therefore, for us, serving the "common good" means that we

- Recognize and respect the fundamental dignity of all persons
- Committed to providing all persons with opportunities to growth to their full potential as intellectual, physical, social, expressive, and spiritual persons
- Are committed to cura personalis, that is, a care for all dimensions of persons
- Promote solidarity with all persons

Without a doubt, you are members of various communities and various traditions. So while we do not presume that you will necessarily share the theological foundation for our commitment to the "common good" – I do hope that you share some or all of what the "common good" means in action.

Now that you know who I am as I advocate my propositions and I have signaled to you what I mean by the "common good", let me elaborate on my 3 propositions.

1. **As our institutions seek to educate students for the common good, graphic design—like all 1. of the design disciplines—has an increasingly significant role to play. And, for this reason, it should be a component in the general education of all students.**

I come to this idea from various observations.

(a) Graphic Design is assuming an increasing role in the way messages are communicated and values are expressed. Design has an increasing role in strategies for persuasion and motivation, for creating expectations and focusing our attention on the things that the author wants us to see and value. For example, everything at Disney World is designed to channel the flow of visitors, making sure they see what the company wants them to see and overlook things that might detract from sales of food and souvenirs.
(b) Design – including Graphic Design—is increasingly important as businesses compete for customers. Attractive design can overcome significant differences in price, quality, and performance when it attends to the way the user will experience a product.
(c) Design seems to be increasingly democratized in the sense that design choices are more accessible to people in everyday life.

So, it seems to me that design literacy (achieved through knowledge of Graphic Design or other design disciplines) should be recognized to have a role in the education of every student that is comparable to that of textual literacy and quantitative literacy. And, it seems to me that it is important so that students are prepared for

(a) Applying critical thinking to the appreciation and critique of design, just as they can apply it to statements presented in textual form and
(b) Developing an appreciation for (as well as some aptitude) for thinking about design as they seek to express themselves to others.

All of which means, I think, that members of design faculties need to be positioning themselves within their universities to advocate for the role of design in the general education of all students. As faculties, they need to participate in the work of curriculum committees or general education task forces. The need to be building ad hoc, interdisciplinary networks with faculty in other disciplines. To serve the common good on their home campuses, design faculties need to exercise leadership for the inclusion of design education in the education of every student.

2. **In order to be prepared to contribute to the common good, every graphic design student needs a liberal education**

I come to this idea, primarily, from my experience as a client. That is, when I am a client, I want to work with a designer who first of all is technically and methodologically proficient—who knows her craft well—who can develop and execute an excellent design. I also want to work with a designer who will

(a) comprehend my purpose fully – able to understand my context, my strategy, and the preferences and sensibilities of my audience

(b) be faithful, vigilant, and loyal to my purposes
    - Give me options for achieving my purposes that are better than anything I could come up with on my own
    - Prevent me from inadvertently doing something that is stupid and undermines my purpose.
    - Minimize the temptation to substitute the designer's own vision for service to my purpose

(c) adhere to the highest ethical standards, both personal and professional standards of integrity. Avoid the temptation to use the power of design in ways that exploit or manipulate. Avoid uses of the power of design that are analogous to sophistry in oratory.

From my perspective, the kind of education that can best prepare a student to meet my needs as a client is an education that includes both excellent professional training as a Graphic Designer **and** liberal education. As I invoke "liberal education," I do so in the sense that the Association of American Colleges and Universities (AAC&U) is framing the discussion of liberal education in higher education – that is, education for citizenship, leadership, and service in a democratic society that is dealing with the challenges of rapid technological change, increasing diversity, sustainability, and legacies of the past. AAC&U has done an excellent job of crystallizing this vision for liberal education in their initiative for "Liberal Education and America's Promise" (the LEAP report). I commend this exploration of the potential for liberal education to you.

As a Provost, I would be encouraging you (pushing you) to review both the curricular requirements and the methods of teaching in your graphic design programs. Even in the context of a B.F.A. program, it is possible to prepare students for professional excellence and as liberally educated practitioners.

3. As our institutions seek to serve the common good, our institutions need members of the design faculty to exercise leadership on behalf of good design in all aspects of the college's or university's life.

I come to this idea out an appreciation for the transformative effect that attention to design—in this case, as practiced through the discipline of architecture and campus planning—has had on the Spring Hill College campus.

Before 1998, the College's campus was the product of generations of building without attention to design. Through accidents and inattention, the campus had become a mish-mash that failed to create an environment for the kind of student learning and development that the College's mission suggested. By closing through-streets, placing new buildings strategically, using native plant species, and coordinating many decisions, the campus today shows that the College values and promotes

- Person-to-person interactions for sharing ideas and participating in formation
    - Buildings on a human scale
    - Sidewalks that are at least 12 feet wide
    - Benches and low walls on which people can linger
    - Open spaces for gatherings
    - Covered loggias that shelter people from sun and downpours

    - Plazas at the entrance of major buildings that encourage people to continue conversations as they exit each building before heading off in different directions

- A strong sense of place that draws students and alumni back to the campus again and again
    - The Avenue of the Oaks, with its double row of live oaks that create a grand path for o processionals
    - Repeated use of architectural elements from the Lucey Administration building (string course molding, deep-set quoins at the corners, yellow stucco exteriors) to emphasize the relationships between structures
    - Repeated use of rounded, Roman arches (with pointed Gothic arches reserved for use o around St. Joseph Chapel)

- Growth that matures slowly and endures
    - Live oaks instead of water oaks and other quick-growing, short-lived trees
    - Azaleas and camellias used in locations where their mature shape and size provides the design need (and they don't have be pruned into unnatural shapes)

Your campus' leaders do not wake up every morning thinking about ways to harness the power of design to enact the purposes and values of your campus. You are much more likely to notice and think about this.

Therefore, I encourage you, as members of design faculties, to exercise leadership on behalf of good design principles in all aspects of your institution's work.

I am conscious that at this point in the conference, I am just adding to your "To Do" list. As you return to your home institutions, I want you to

1. incorporate design into the education of every student,

2. insure that every graphic design student is liberally educated, and

3. promote the potential of good design in the work of all your campus leaders.

That's all.

I have great appreciation for your skill, for the disciplines of your craft. I also believe – the work you have shared at this conference indicates it – that you are committed to contributing to the common good. So, I hope my reflections make sense to you and are helpful. After all, I am a client.

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Pros and Cons: Non-Profit Collaborations in the Design Curriculum

Nancy Ciolek, panel chair
Rochester Institute
of Technology

Chris Jackson
Rochester Institute
of Technology

Carol Fillip
Rochester Institute
of Technology

Panel Discussion
The panel will engage the audience in discussion about the pros and cons of integrating non- profit design projects in higher education. Clients range from national museums to local food banks. Students are involved from initial meetings to the final design solutions that include websites, kiosk, branding, packaging, environmental graphics and marketing campaigns. Case studies will be shared that encompass both positive and negative aspects of working with non-profit clients. The panelists will lead an open discussion on collaborative methodologies and best practices learned from student, faculty, and client experiences. They will also discuss teaching students about social awareness and responsibility in message making.

Panel Questions
The panel will address the following questions:

- How to solicit appropriate projects to bring into the classroom?
- What are the ethical concerns addressed when working with students and external clients?
- What type of pedagogy is implemented to improve students' communication skills in both visual design and verbal presentation?
- How do these external partnerships expand students' experiential learning?
- What role and responsibilities do designers have in working with social causes?
- What are the collective viewpoints of the experience?

Cultural Identity in Design: The methodology of enriching students' cultural experience and identity.

Archana Shekara
University of Illinois,
Urbana-Champaign

Abstract
Many graphic design programs in the Unites States offer four year degree where the first year of study is a foundational year introducing students to various forms of visual culture. Students are encouraged to study Art History, Drawing, Color Theory, 2 Dimensional and 3 Dimensional Design which help them connect to its roots, attain skills and develop sensitivity towards design ethics and criticism. Along with these basic artistic compositional needs it has become crucial in today's multicultural society for design educators to promote inquiry and understanding of cultural diversity and a designer's role in creating authentic and meaningful design that is far-reaching in a global context.

Like many other disciplines in Art and Design, Graphic Design education is changing and adapting to contemporary multiculturalism. Its audience vary in ethnicity, language, religion, gender, race and class. It is imperative that design education should inculcate students the essential understanding of research, concept and creative methodology to find solutions to design problems that fully communicate with audiences of various backgrounds and cultures. As a cultural researcher and design practitioner I have taken upon the responsibility to create and share cultural awareness through self-initiated projects and teachings. I researched about my Indian American cultural identity and acquainted my audience to accept and respect my culture. I have now taken my cultural investigation to a broader level — to focus and be inclusive of various ethnic cultures.

As a Lecturer of Foundations teaching Visual Communications, I introduced an Identity project for Freshmen students. Since most of my students were from varied ethnic origins, they each selected one ancestral culture and strove to understand its roots. This paper documents students' research methodology, cognitive learning and perception about themselves and each other's cultural identity. Through this project, I believe that I mentored students and encouraged them to be more culturally aware and become more sensitive to the feelings and perceptions of people of diverse backgrounds and ultimately instill a sense of respect to themselves and to others.

Facilitating Independent Academic Learning Environments and Merging then with Professional Practice: Case Studies at Virginia Tech

Ben Hannam
Virginia Tech

Dane Webster
Virginia Tech

Abstract
The goal of a graphic design program is to equip students with a series of skill sets, technological tools and critical thinking skills that will allow them to excel in a professional work environment. At many academic institutions the overlap between the academic and professional communities exists in a 3-credit elective generally titled "Internship" and can be difficult to moderate and control. This presentation will cover some of our attempts (and failures) to bridge academic and professional communities through faculty initiatives, professional practice and pure dumb luck.

Beyond The Superficial "Cool" to Meaningful Substance

Michelle Hays
Texas State University-San Marcos

Ivanete Blanco
Texas State University-San Marcos

Rose Newton
Texas State University-San Marcos

Abstract
In a society where glamour or "eye candy" garners more attention than the needs of non-profit organizations it can be tempting to assign superficial "cool" design projects to our students. They are interested in styles, trends, and the "wow" factor. This focus perpetuates an obsession with beauty within design, rather than significance. As professors, we have an opportunity to change this mindset. It starts with us. We can influence and challenge our students' to reflect upon their philosophies and values by assigning projects, which encourage them to exercise their design voices to empower others. This approach requires time and research on the part of the professor prior to presenting the assignment to students. The project needs to be framed in a manner, which is relevant to the students in order for them to make a personal connection and generate informative discussions. Rather than assigning a "canned" project that generates predictable results, we can lead students to investigate beyond superficiality to discover meaningful substance. Students can learn how their design work can be a catalyst in a ripple effect inside and outside their sphere of influence.

Through visual and verbal examples a pragmatic presentation would demonstrate how to create learning environments and projects, which promote the pursuit of design research methodologies to generate innovative concepts. In addition, the presentation would also address issues of empathy, passion,

(Looking) Beyond the Superficial "Cool" to (Create) Meaningful Substance

Ivanete Blanco
Texas State University
Assistant Professor

Michelle Hays
Texas State University
Assistant Professor

Rose Newton
Texas State University
Assistant Professor

Introduction In a society where glamour or "eye candy" garners more attention than the needs of non-profit organizations it can be tempting to assign superficial "cool" design projects to our students. They are interested in styles, trends, and the "wow" factor. This focus perpetuates an obsession with beauty within design, rather than significance. As professors, we have an opportunity to change this mind set. It starts with us. We can influence and challenge our students' to reflect upon their philosophies and values by assigning projects, which encourage them to exercise their design voices to empower others. This approach requires time and research on the part of the professor prior to presenting the assignment to students. The project needs to be framed in a manner, which is relevant to the students in order for them to make a personal connection and generate informative discussions. Rather than assigning a "canned" project that generates predictable results, we can lead students to investigate beyond superficiality to discover meaningful substance. Students can learn how their design work can be a catalyst in a ripple effect inside and outside their sphere of influence.

Through visual and verbal examples a pragmatic presentation would demonstrate how to create learning environments and projects, which promote the pursuit of design research methodologies to generate innovative concepts. In addition, the presentation would also address issues of empathy, passion, and investment beyond the walls of the classroom.

Case Study

Call to Action: Voting Behaviors of the Youth Culture

Ivanete Blanco
Texas State University
Assistant Professor

Why this project

After 30 years of living in the US (16 years with a Green Card), I finally became a citizen in February 2008. I remember how excited I was to fill out the voter registration card at the citizenship ceremony and couldn't wait to vote for the first time. I thought about what it must have been like for those who turned 18—the right to vote was like a right of passage—finally an opportunity to participate in American politics.

In 1972 young voters (18 and up) were given the right to vote. Around 50 percent of 18–24 year olds voted that year, but that number dropped significantly during the presidential elections of 1996 and 2000. (http://www.govspot.com/features/youngvoterapathy.htm) Researchers say their lack of participation is because they thought nobody was listening to them. I wondered if the election of 2008 would be different. The first African-American man and a female candidate were running for presidency. Also, several major issues, some of which directly affected the youth culture, could change young voter participation.

This project gave students the opportunity to learn more about the issues that concern the youth culture. Because most of them fit this category, it gave them the chance to raise awareness about a topic they can relate to. The connection to this project and the importance to produce outcomes that successfully informed, influenced and enlightened the audience, really pushed the students to produce posters that were beyond design—to create meaning.

Project Description

Students in my Poster Design class were asked to design a poster for Rock the Vote. It is a non-profit organization that engages the young population to become political participants.

> Rock the Vote uses music, popular culture and new technologies to engage and incite young people to register and vote in every election. And we give young people the tools to identify, learn about, and take action on the issues that affect their lives, and leverage their power in the political process. (http://www.rockthevote.com/about/)

The size of the poster could be no larger than 24"x 36" and the format could be either horizontal or vertical. They were encouraged to design a poster using just 2 spot colors. However, if the concept required it, 4 color process was acceptable.

Project Goals

_ Must target young voters

_ Must be kept neutral (nonpartisan)

_ Must reach out to young voters—encourage this age group to become political participants

_ Must not only convince them that their vote counts, but that they can make a major political (and social) impact by becoming engaged in national and international issues

_ Direct young voters to the rock the vote website

Case Study

Call to Action: Voting Behaviors of the Youth Culture

Ivanete Blanco
Texas State University
Assistant Professor

Research Development

During the research phase, students read content from the Rock the Vote website and other websites devoted to young voters. They were asked to answer the following questions while researching:

_ What is Rock the Vote? It's history?

_ Why was it developed and who developed it?

_ What is their mission?

_ What is the purpose of the site?

_ What are the major issues?

_ How do these issues apply to young voters?

_ Why are young voters hesitant to vote?

_ What political impact can young voters create?

_ Why should they vote?

_ Are there other posters with the same intent? Do they work? Why or why not?

_ Are there any other questions/concerns?

Students talked to their peers (in and out of class) and asked them the same questions. Once the research was completed, students were required to create a strategic design plan, which consisted of: analysis of research material, creating a word list, writing a statement of intent, etc.

Design Process

Once the research phase was completed, students developed a minimum of 20 conceptual thumbs on tracing paper. They formed into groups of 5–7 students to review these thumbs.

A verbal description of each thumb was presented. The group then discussed the relevance of each idea and if they met the project goals. After a thorough discussion, we selected the top 5 ideas. These 5 concepts (roughs) were further developed and refined. We repeated the review process (same as thumbnail review), but this time we picked the top idea/concept. Students were then given time to produce their idea on the computer. At the interim critique, we reviewed and discussed final designs. The designs were presented to the entire class and every student was given the opportunity to receive feedback from the instructor and all their peers. At the final critique, each student formally presented their poster. We discussed each idea and, at the end of the critique, determined which posters were the most successful concepts and why. We also discussed the outcome of the assignment and what each student learned.

Case Study

Call to Action: Voting Behaviors of the Youth Culture

Ivanete Blanco
Texas State University
Assistant Professor

Final Thoughts

1. What did you learn from this project?

Student 1

"I learned more about the actual number of potential young voters there were in the U.S. which gave me an even greater sense of responsibility to create a poster that would communicate to them. When I understood how young voters could influence the election if they participated, I felt it was not only my civic duty to vote, but to create a design that would urge others to do the same."

Student 2

"I learned that one of the biggest challenges in designing this poster was to reach a certain audience and connect with them on a level that will inspire action."

2. Did you share what you learned with others? Did you show them your posters? How did they respond?

Student 1

"Yes, and yes. Most people responded first to the conceptual solution in my poster and how effectively it conveyed the message that each vote adds up to a powerful sum. I wanted the solution to be simple, attention-grabbing and concise. When I've shared my design with others, the comments were all quite favorable. Most felt that the design and the content of the message were motivating and very well-resolved. Most people have refrained from having a political or moral discussion since the message of my poster is about urging people to vote. Any discussions I had beyond the concept of the poster usually included my understanding of the importance of voter education and the empowerment that comes with it."

Student 2

"I shared a lot of what I learned through my research of various political issues, mainly war. The poster I designed was shown to quite a few people, all of which thought it definitely created a deep impact. Some thought the message was too intense while others found it very intriguing and strong. Both responses were my overall goal."

3. What issues affected you directly?

Student 1

"I personally find it unfortunate that many young people opt out of voting because they feel disconnected and excluded from what goes on in government. The assumption among politicians that young people aren't worth communicating to has always been a big motivator to me to defy this social cliché. Since I was able to vote, I've tried to learn about the candidates and issues at hand. I feel that being an effective visual communicator is as important as being a good citizen, and I apply the same dedication and smart decision-making to both duties."

Student 2

"Issues that affected me were: would I have a job once I finished school, would the economy pick back-up, and if the candidates believed in the same morals that I did."

Case Study

Call to Action: Voting Behaviors of the Youth Culture

Ivanete Blanco
Texas State University
Assistant Professor

4. What was the value of the research?

Student 1
"Research is crucial. It's the starting point of any project, and it absolutely determines the quality and effectiveness of any design decision. If I expect to work on meaningful concepts, then I need to know all the minute details of what I'm designing for. I am as creative in my thinking about research as I am in my concepting. Leave no stone unturned, I say! You never know what path is going to lead you down a new and interesting concept direction. Word lists are a big part of the research process; to conduct a thorough investigation of my subject I have to explore all the possibilities for the project. Word lists help me grapple with the more concise ideas involved. Having said that, I never work without a dictionary or thesaurus. You never know when one word will lead to another. In researching my project I use all the tools at my disposal including reputable internet sources and ACTUAL brick and mortar libraries. I would never sacrifice research and process to get a project done quicker. Put concerted effort into the research, and problems will generally solve themselves."

Student 2
"All of the research that I conducted was VERY valuable to me because I learned a lot of what was going on in our country and even the world. I never paid too much attention to anything involving the news until after this project."

5. Did your project change your views on voting?

Student 1
"No, I have always held the opinion that voting was an important part of my being a citizen of this nation whether or not I agree with the people in charge. If I don't like something, I vote to change it."

Student 2
"At the time of this project, it encouraged me to vote early. I was already planning to vote, but this project brought it to my attention a bit sooner than I was planning on. I have always believed in voting, but I would say yes. It made me feel stronger, and feel a bit more confident on speaking about the issue."

6. Did you vote in the 2008 election?

Student 1
"Absolutely."

Student 2
"I definitely voted in the 2008 election!"

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Call to Action: Voting Behaviors of the Youth Culture

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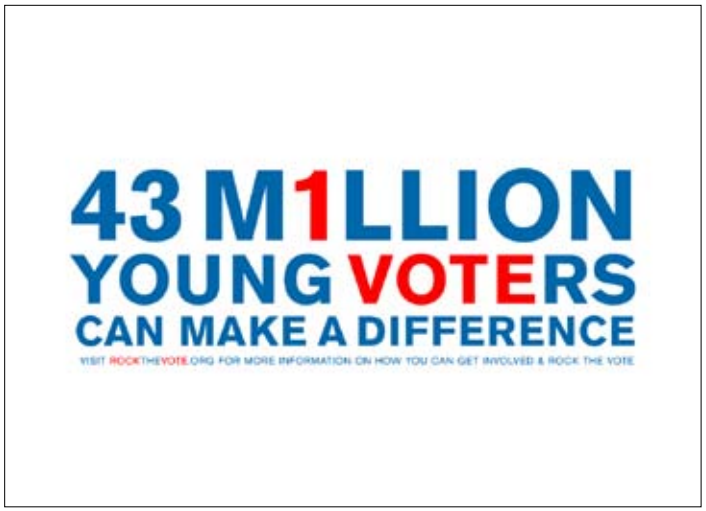
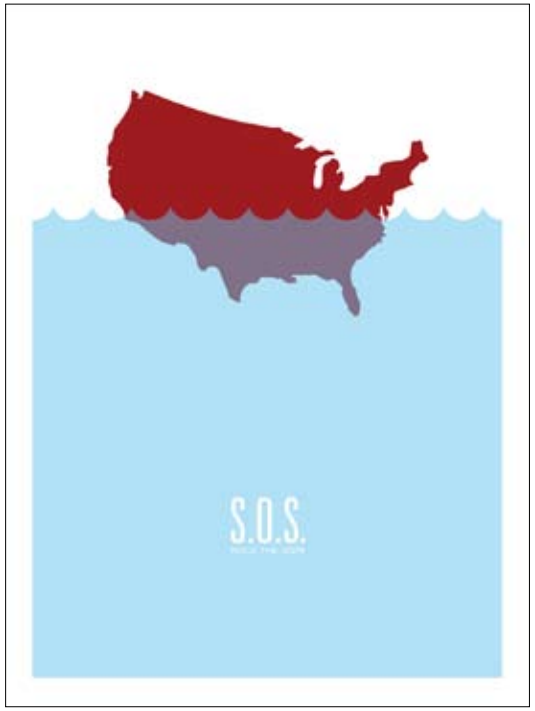
Assistant Professor

Final Concepts



1 Vote Can Make a Difference
© 2009 Kelly Hanner



S.O.S.
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Assistant Professor

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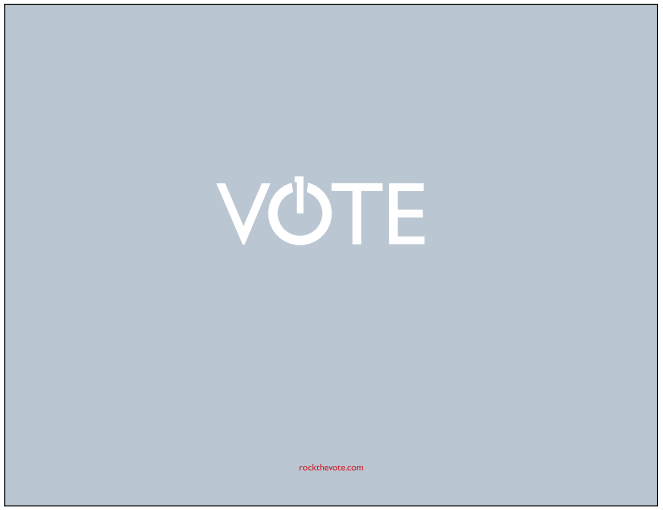
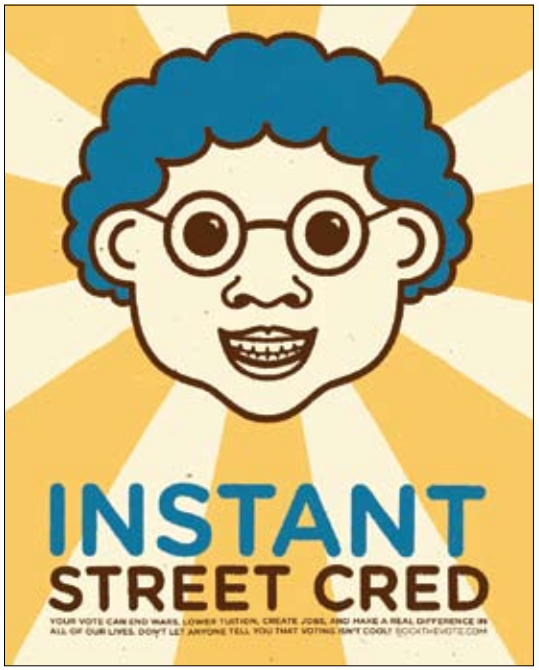


Power of 1 Vote
© 2009 Eric Villanueva



Instant Street Cred
© 2009 Lauri Johnston

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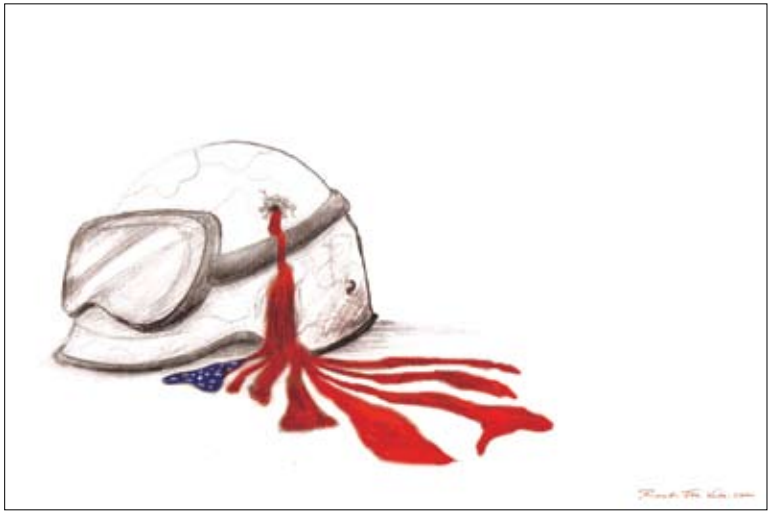

War
© 2009 Steven Skadal

Liberty Rocks
© 2009 Lauren Yandell

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Vote or Surrender Your Right to be Heard
© 2009 Emily Bart

Use Your Voice
© 2009 Eric Villanueva

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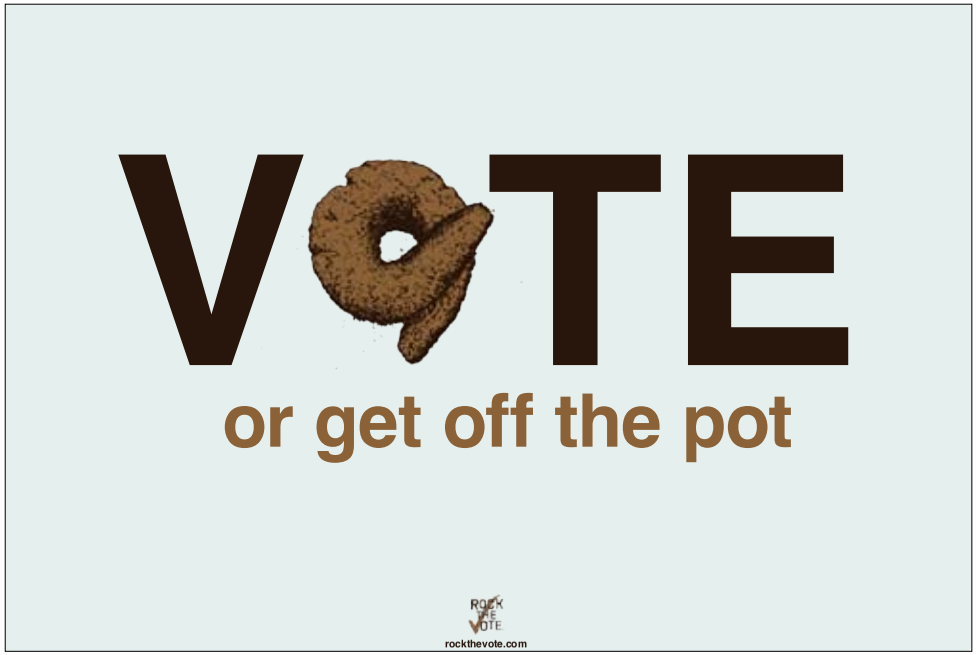

$#!? or Get off the Pot
© 2009 Larry McCollum

Case Study

Investing in Community: Addressing the Built Environment

Michelle Hays
Texas State University
Assistant Professor

Insight to Project Development

When I arrived at Texas State University—San Marcos as a new professor I was eager to discover the resources available within the university's library known as the Albert B. Alkek Library (Alkek Library). Before visiting the library, I asked my communication design students if they utilized it during the research phases of their projects. Their responses were both apathetic and indifferent to my question. Most of the students rarely visited the library. When I entered the library on my quest to find design books to use as classroom resources, I discovered why my students did not use the library. Many of the design books were outdated, the interior style was dated to the late 1960s, it lacked a universal design system to communicate to a diverse audience, there were no visual systems to represent information in an efficient and effective manner, and the surroundings did not inspire or stimulate engagement. This experience and many more within the library inspired the development of this design project for the capstone typography course, Typographic Design, in the communication design program.

Project Overview and Objectives

This project involved proposing hypothetical visual environmental graphic design (EGD) solutions to improve and enhance the experience of those who utilize the Alkek Library and it's resources. Each student researched, proposed, developed, and designed an EGD project, which involved wayfinding systems or an installation design to engage visitors on multiple levels. Project possibilities included directional signage to facilitate navigating visitors through spaces, interior signage for identifying designated areas such as study rooms, resources areas or offices, exhibition design related to a topic from the library's collection, or an installation design to inspire, inform, and solicit interaction.

The project objective was to thoughtfully communicate through a typographic system of hierarchy on a pragmatic level or demonstrate an expressive use of typography to communicate on a poetic level. Students were encouraged to explore both directions and the possibility of combining pragmatic and poetic expression. When designing wayfinding, signage, and exhibit design, a typographic system of hierarchy was established and implemented throughout a well-articulated visual system. In respects to an installation of a poetic nature, a typographic system of style, demonstration of meaningful conceptual articulation, and unity were established.

The project was introduced through a lecture and multiple reading assignments from publications and web sites regarding EGD and the role of the designer. Design work from local, national, and

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Texas State University
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international design firms who specialize in EGD work was analyzed according to the objective and outcomes. A discussion ensued regarding topics such as visual and experience audits, 3-d space, interaction, engagement, function, meaning, interpretation, time, physicality, human factors, metaphors, iconography, audience perception, materials, colors, visual and verbal communication, and typography.

Specifications

_ Project direction TBD by student
_ Physical model of one aspect of the design
_ Presentation boards (16 x 20 inches)

Process

Students were encouraged to reflect upon how a designer can be instrumental in developing meaningful, functional, and contextually appropriate design solutions within these environments, the value added to the environment, and the benefits for those who interact within it. Each student was responsible for presenting to the class two examples of past EGD projects using typography as the main emphasis. The project introduction was concluded with a discussion on how to ascertain and apply research to address design issues in built environments.

An extensive amount of design research using various methods (e.g., ethnography, prototyping, behavioral mapping, etc.) was collected individually as well as a class. After conducting general research in the library the students were able to identify and communicate areas of need to formulate more specific research to better understand how to visually solve the design issue.

On-Site Visit Research // Alkek Library

Prior to touring the library the students were required to do some preliminary secondary research by collecting information about the Alkek Library (e.g., mission statement, goals, objectives, etc.). A tour with a librarian aided the students' understanding and clarified what was available on each floor of the building. The librarian was able to provide specific information to answer students' questions. This proved to be an invaluable experience as the students increased their knowledge and began the process of discovering what design issue they would address. The students were tasked while at the library to be observant design researchers by documenting their investigations. They asked many questions during the process, took photos and notes as well as drew sketches.

To begin their on-site research process the students studied the layout of the floors, flow of visitor traffic, and visual systems of organization within the library. An informal survey of students' familiarity of the library was taken before the visit. It was interesting to note that many of the seniors in the course had not visited the library more than three times while completing their studies at the university. They also had very limited knowledge of the library's resources.

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Preliminary Research // Collective Analysis
After the tour the students collectively shared their observations with their peers. They met in small groups and answered a series of predetermined questions meant to generate discussions, stimulate thinking about the project, and learn how to organize and categorize research. The questions were sorted into different categories. Examples of the students' responses follow the questions.

_ New ideas and predictive: What image or personality should the library project?

> "young, inviting, modern, comfortable, clean, unified, bright, energetic, friendly, streamlined, inspiring, efficient, open/less confined, studious"

_ Demographics: Who uses the library and what would their character profiles consist of (or how they use the library)?

> "students, professors, employees"

> "Bobby Bookworm: over achiever, TA, actually uses library for books, laptop, photocopy rooms

> "Frank the Frat Guy: meetings, study groups, lounge, vending machines, ipod"

> "Socialite Susan: myspace, facebook, socializes between classes, lounge, microwaves low fat meals, ipod, cell phone/texting, magazines, newspapers"

_ Human factors emphasizing emotion and feelings: What are the perceptions of the library based on the overall image and signage?

> "stuffy, outdated, cold, impersonal, distracting bare, boring, overwhelmed, isolated, disgust, confused, unorganized, poorly planned, dim, dark, intimidating, uncomfortable, random, uninspiring"

_ Observation and experience: What are the design problems or needs in the library?

> "consistent and noticeable signage, signs taped to the walls, no directional signage, signs are not always located in the same place, current directory is ugly and overlooked, need floor maps and directories on each floor, informative list of things the library has to offer, history on library, have an info desk upon entrance, better placement and display of directory, better use of space and take advantage of windows and views, more inspirational study spaces (dry erase boards, quotes, pictures), more student luxuries for enjoyment (improved student lounge, more technology-friendly, coffee shop), blank walls, no color, uncomfortable furniture"

On-Site Visit Research // Business Building
An instructor guided tour of the exterior and interior of the business

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building served as inspiration and instruction. Students noted the effective systems of visual communication within the built environment: unity of details in the typography, materials, color palette, motifs, shapes, personality, and even the floor tile patterns. The visit was very informative and heightened the students' awareness of the lack of unity in other buildings across campus. The students' responded by noting how inviting and welcoming the spaces were and how the design encouraged students to spend time within the building beyond their classroom lectures.

Individual Research // Follow-Up Visit to Alkek Library

During this phase the students were introduced to *IDEO Method Cards,* which provided pragmatic and didactic examples of IDEO's research approaches and methods to solve design problems. The cards were divided into categories labeled: "learn", "look", "ask", and "try". Each card contained a topic such as "Quick-and-Dirty Prototyping" stating how to use the research method and why it was effective. Also, IDEO included when that particular method has been used in one of IDEO's design projects. As the students studied the cards they had begun to recognize the value of and necessity of pursuing multiple ways to conduct their research.

Students formulated additional research methods to investigate their area of interests. Some students interviewed the library staff and visitors to discover more information about the library. For example, one student inquired at the circulation desk about the most frequently asked questions when entering the library. Another student developed a questionnaire about students' perception of the library and how they used it. Based on the initial feedback the student revised the questionnaire to be more inclusive of a broader audience. After collecting an appropriate amount of research the students organized it in order to present their findings to the class and instructor.

Concept Development and Execution

Each student was required to identify two areas of need and to develop a mind map for each. Next, they listed the reasons why the area of need should be addressed. Possible solutions to resolve the issues were accompanied by sketches and notes to support their concepts. Based on feedback from their peers and instructor the students chose one thumbnail sketch to develop into an expanded concept. As they developed their concepts further they created type specimen sheets exploring various typefaces. During this process the students also collected possible materials and color (paint swatches) samples at a local home improvement stores and hobby shops. The next step was to work simultaneously between 2-d renderings and 3-d prototypes investigating space, form, structure, materials, colors, type, and proportions in both dimensions. This experience proved to be challenging and advantageous as many of the students had never built models. Seeing their ideas translated into 3-d models made the project more tangible and real to them.

Upon completion of the project, students presented their concepts in a formal presentation to a librarian. Each student designed and

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wrote a comprehensive proposal book, which communicated and demonstrated their knowledge of the assignment both visually and verbally. The content of the books addressed the library's mission statement, the audience, a design problem to resolve, project objectives, research, discoveries and observations, proposed design solution, the visual outcomes, type specimens, and the student's design process and research methodologies. Additionally, students also presented 3-d models of different aspects of their concepts to illustrate how their concepts translated within a built environment.

Student Examples

Students pursued a variety of solutions to fulfill the project objective and goals. Some written examples of the students' proposed EGD project are below.

Lindsey Fournier
Experience Enhancement for Alkek Library:
Engaging And Inspiring Through Bold Typographic Treatments

"One of the main ideas I am proposing to enhance the user experience within the library is to add playful quotes to the glass walls facing the outside as well as on group study room walls and personal study room doors. Through this the user is engaged by the action of reading the quotes and possibly even starting a dialogue with other users. They [quotes] would also inspire the user through the uplifting and relevant messages. All of the type is set in Univers Roman and Univers Bold. This decision was made because it is a clean and modern typeface, which goes well with the clean quality of the glass surface it is placed on. Univers' modernness also reflects how up-to-date the library is in its information and services provided."

Russell Rogers
Wayfinding Solutions:
Redefining A Vernacular Through Common Experience

"The proposed solution is to create a wayfinding system that works and is visually pleasing. A modern day generation calls for a contemporary library design where students can utilize all the amenities Alkek has to offer. I decided to go with a carpet inlay system for the wayfinding problem Alkek has on the main floor. When the student first walks through the entrance there will be a wayfinding system immediately visible guiding the student to the main areas of the library. The term "circulation" was changed to "checkout." I think the term checkout is more understandable and students can grasp this term easier. Also I used the term "Go with the flow" to be positioned on the checkout counter. I think everybody can relate with this vernacular."

Whitney Lindsey
Rejuvenation, Revitalization and Reawakening of Alkek Library

"My goal for the Alkek Library is to allow the user to be informed of where they are and where they can go at all times. I want the user to

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go there for the first time and feel like they have been several times before. I believe that incorporating significantly more wayfinding signage in high-traffic areas in the library would help the user not only know where they are, but what else they can find. This allows the user to feel more independent and gives them more control over their visit."

Concluding Thoughts

Through this project the students were equipped with realistic research methods and strategies used in design firms today. Students commented on the knowledge they acquired during the design process prepared them for other courses. Also, a majority of the students had not been required to write about their design work. They were intimidated and did not feel confident about their writing skills. After the students had learned the basic structure and components of design briefs and style guides their confidence increased. The written components proved to be challenging for some, however with help from their peers and instructor they were able to fulfill the task.

Students commented that writing about their design work forced them to be reflective of their process, research, and solutions. Most of the students had little or no experience presenting their concepts to a client—a librarian from the Alkek Library. They felt that meeting and presenting their concepts to a client prepared them to be more successful in transitioning from a student to a professional.

Students often look past design opportunities by not recognizing that they can play a vital part in transforming or changing a design artifact or in this case a built environment—the university library. The redesign of the Seattle Public Library served as an example for the project, demonstrating how visitors could be empowered, inspired, and equipped through the visual design of the built environment. As a result of a well-designed space the visitors could utilize the resources effectively, navigate efficiently, and enjoy their experiences within the library. The goal for this project was for students to recognize a design issue within a built environment and realize their potential as a visual communicator to transform it for the good of those it was meant to serve.

Resources

www.ideo.com
www.fd2s.com
www.segd.org
www.pentagram.com

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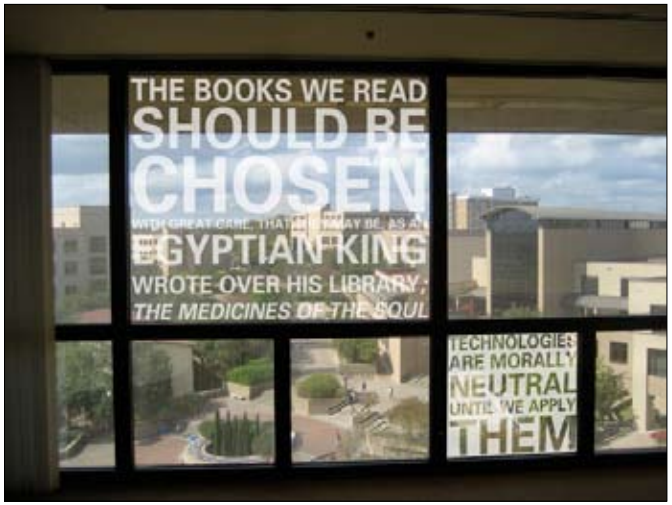

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Engaging And Inspiring Through Bold Typographic Treatments
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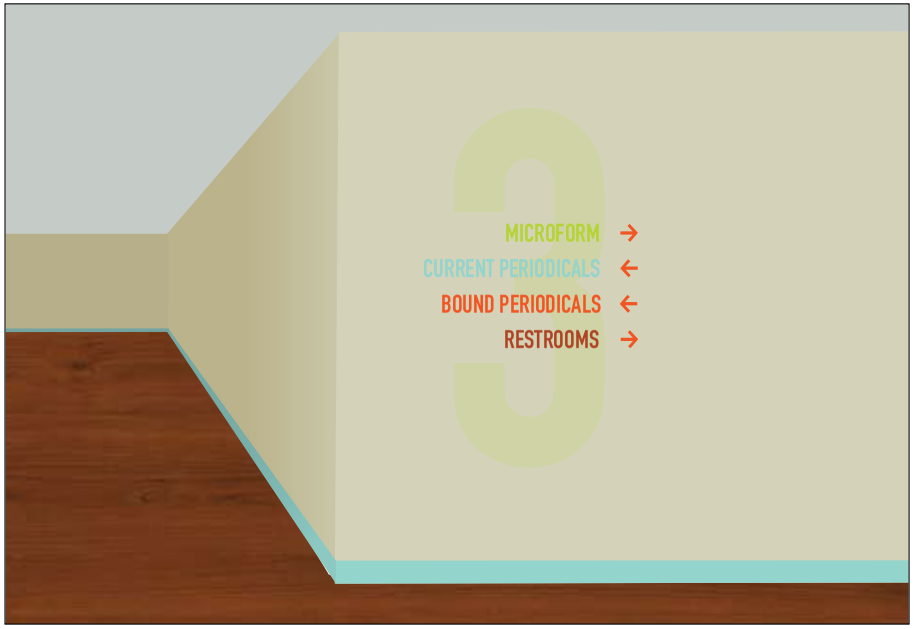

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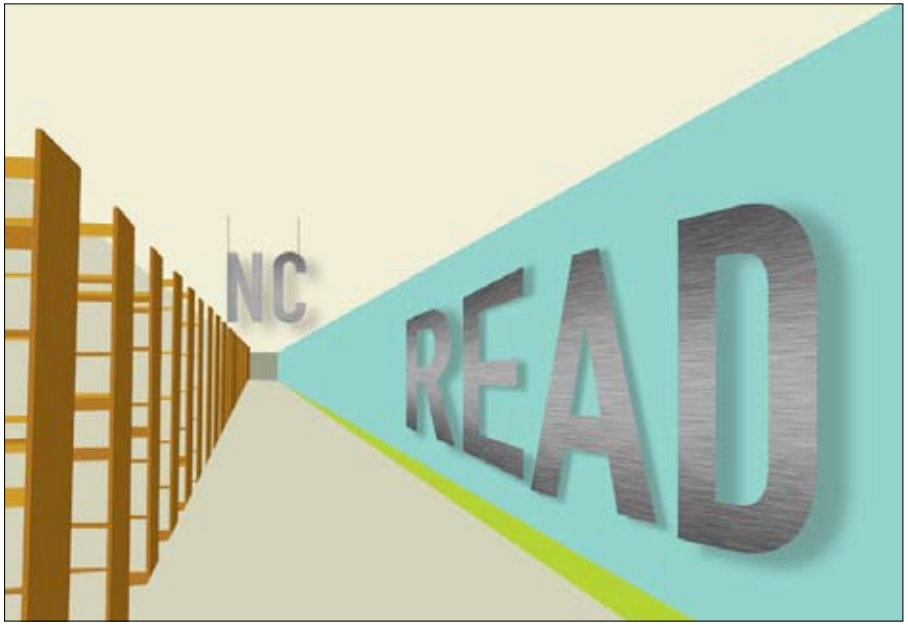

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Case Study

Blazing Trails: Exploration and Observation to Enhance Design Research

Rose Newton
Texas State University
Assistant Professor

Introduction // The Trail

As a professor there are times when we resort to delivering the same canned projects each semester, which can be a bit monotonous. Many times, due to time constraints for project development, these canned projects focus on superficiality and lack substance or social significance. My goal was to develop a project that addressed the need for social awareness and would additionally involve a design research step that is under utilized in our department—an off-site field trip.

Many times inspiration for projects arrive from mundane tasks. The assignment for this presentation stemmed from a Saturday afternoon visit to Goodwill with my 5-year-old son. We have always made it a habit of donating to Goodwill once we no longer need an item. I usually go to the donation drop off site by myself. This time I happened to have my son with me. I tried to explain to him why Mommy was giving away her clothes and the purpose of Goodwill at a 5-year-old level. He looked at me with a perplexed face. Explaining the concept of Goodwill to a 5-yr-old was a difficult task. I realized at that moment that I really did not know exactly how Goodwill works. I only had a vague idea.

From this experience with my son, I realized that visiting Goodwill would be a great opportunity for my students to explore and share as well. Also, I thought perhaps they could describe the benefits of Goodwill through a design project. It would be an opportunity for me to learn more about the organization as well.

The class was a sophomore/junior level, lower division design class. It is one of the first design studio classes in which the development of concept was the major focus.

I felt it was important for them to visit the local Goodwill site first hand in order to understand the donation process from the receipt of item to preparation for retail. The students received a design brief *(see below)* and a flyer of a facts from the Goodwill web site.

The following are excerpts from the project brief
{Goodwill: Design for a Cause}

{Description} **from Goodwill Fact Sheet 2008*

> Goodwill® places someone in a job every 53 seconds of every business day. Goodwill Industries has been putting people to work since 1902. We train people for careers in fields such as financial services, computer programming and health care. We provide employment, job training and career services to people with disabilities, welfare recipients and others who are trying to enter the workforce for the first time or get a better job.
>
> We believe that work creates the economic energy that builds strong families and strong communities. Work helps build self-confidence, friendship and independence. Everyone deserves a chance to have those things in life. Goodwill provides that chance.

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{Specifications}

Focus on creating an engaging and unique image that will make the viewer consider the importance of donating to this cause.

{Deliverables}

—Advertisement size is up to you. Ad should be designed with the idea of the finished piece appearing in a printed publication (magazine or newspaper)

—Goodwill logo must be on poster.

—Limit amount of copywriting, focus on image

{Evaluation Criteria}

—Concept: clarity and originality of design

—Design: visual composition of the piece to communicate the concept

—Execution: mastery of materials, techniques, tools, and presentation (including digital files)

Methodology // Earning your Badges

I called the local Goodwill and arranged for us to have a tour. I didn't tell the students where we were going before the field trip. I was concerned that they may start to develop preconceived ideas about Goodwill if they knew where they were going a week beforehand. I likened our field trip to an exploration of uncharted territories. Many of them had shopped and donated at Goodwill, but never really thought about the process.

Discovery // Observations in the Field

For homework the students were asked to write reaction statements regarding the field trip to the Goodwill.

The following are some reactions to the field trip:

Student 1

"My favorite part of the Goodwill store tour was seeing the old furniture. For me, those are the items that have the most character and a personal story that I wonder about. I see the scratched surfaces and wonder what made those scratches. I also really liked seeing the entire process, from donation to storefront. It made me appreciate the work that the Goodwill employees do, it is tedious but for a good cause."

Student 2

"Goodwill is a company that is driven by charity and community outreach programs. The broad spectrum of their programs and the sheer scope of their influence is a fact that is not well known, and

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Texas State University
Assistant Professor

that is a shame. Nearly every aspect of the entire organization is built around providing a service to at least one group in need. The retail stores help to provide jobs to those in need in that area, while selling items at prices that are affordable to even the most poverty stricken. This along with the grants and other charitable foundations provided to those in need serve to set Goodwill Industries International, Inc. apart from nearly all their peers. Since most of their money goes into these programs it can be assumed that the company doesn't put a large emphasis on advertising, as their name is already so well known. That then leaves much of the potential advertisement up to volunteers who feel the urge to help in this noble effort of theirs."

Student 3
"GOODWILL to me…is a place where you and your personality play a bigger part in shopping as opposed to chain retail. At Goodwill it's up to you to decide what you find attractive or cool unlike at a chain store where things are advertised and put in your face and people tell you what to buy. Aside from being a place to collect strange things, it's a great place to search for things you normally couldn't or wouldn't want to spend the money on but at Goodwill its now affordable. Example…my Dad rides his bike to work and it was stolen. So instead of having to spend the money again to purchase a brand new expensive bike, he went to Goodwill every few days over the course of a month and eventually found a great bike to take him to work!"

Student 4
"I always knew Goodwill helped out the community but I didn't realize the extent at which they do. I had no idea they helped the otherwise unemployable people in our community to get jobs and not only support themselves but the economy they are in. It was comforting to hear about the policies helping to keep cleanliness a priority in a possible terrifyingly dirty place. The only part of the process I didn't understand was the importation of goods and the $25 minimum, it doesn't seem an effective way to not only do business but to keep records. Other than that it was a neato field trip!"

Student 5
"When we went to goodwill to see the whole process of how it works it was an eye opener. There is so much work behind the scenes with sorting clothes to seeing if electronics work. Goodwill creates these jobs by the things they sell and the money they make off the donated items. It was good to see how much work is put into an effort like that, it makes you realize how important giving can be and how much of a difference it could make in a society."

Student 6
"After visiting the Goodwill last week I can honestly say that I learned some things. I enjoyed going to the back of the store and getting a better sense of how this industry works. From prior experience of doing community service work at the Goodwill I felt I knew a little bit about the donation process. However, I had no idea that so many donations were brought in on a regular basis; some good some bad. Understanding the process of sorting out items and whether they're sale-worthy or not can be tricky and very time consuming. When Danny mentioned how many items of clothing are expected to be on a rack I thought to myself if that doesn't seem

1 Boy Scout Requirements, 2009 Edition (BSA Supply No. 33216)

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very hard to accomplish. I do know it looks boring. Speaking of the clothing, I never knew that clothes got rotated in and out on a regular basis. I always thought the clothes that were on the rack must sell before any new donations go out on the floor. The idea of keeping a new and different selection of items in rotation is really smart when thinking of keeping customers. As a customer at a thrift store I like to see new things every visit. Another thing I found interesting is the process of E-goods. I think that recycling computers and accessories like that is very E-friendly. One thing for sure, you can always find something that'll catch your eye. I do sometimes disagree with their prices, especially their t-shirt prices."

Student 7
"Upon touring Goodwill this past Wednesday, I learned many things I did not expect to know about the company. From the programs they work hard to create for the unemployed to the amount of time merchandise stay out on the floor. I felt a little sad knowing these things only get a couple of weeks to sell themselves. Suddenly all of the 'junk' I usually notice in the store became something more meaningful to me. Plus the fact that Goodwill really strives to help people in the community. All the money they make goes into one big giant pot and is redistributed equally. They are quite efficient and skilled at organizing the stuff that gets donated. I realized that it is a much harder task than I ever though it could be. The quantity of things donated is overwhelming and some how the employees get the organizing done with ease."

Student 8
"I didn't expect our surprise field trip to end up at the Goodwill store. For some reason, I thought that we would be going to a high profile, hazardous factory or studio where Com Des action happens. I prefer Goodwill. I can grasp Goodwill much better than mind-boggling machines in a factory.

Our manager led us on a highly informative tour of the premises. I was surprised at how much stuff people donated to them. I guess I'm a bit of a packrat in that I rarely get rid of my things. He led us into the back of the store, beyond the mythical "Employees Only" doors. I had always wanted to venture behind those doors. All of my wildest dreams would come true from hereon out.

The tour went through the donating and sorting process of the goods. I was glad to know that they filtered through the acceptable items. I was also a little disturbed that people will sometimes donate "soiled items." Really, people. Really. Is that really necessary? Fortunately Goodwill equips their employees with sanitary gloves.

Speaking of employees, before that day, I didn't know that Goodwill helps in job placement for the unemployed. I always thought that Goodwill was just a giant thrift store that gave to charity and where I would buy amazing things that I still have yet to find a use for. There's a lot more where that comes from! They also hire people who have difficulties finding and maintaining jobs elsewhere. "

Case Study

Blazing Trails: Exploration and Observation to Enhance Design Research

Rose Newton
Texas State University
Assistant Professor

Final Thoughts // Around the Campfire

1. What did you learn from this project?

Student 1
"I learned a lot about Goodwill as a whole and the benefits of charity, but on a more art-related note, I learned first-hand about the process of designing for an actual company (the research and info gathering, tying in concepts of the business, etc)"

Student 2
"I never knew that goodwill did so much. I only knew about the stores, but even those I thought were just places that sold old donated things for cheap. I was shocked when we were told about the job assistance, the charities and grants, and all of the other stuff that can happen because of the stores."

Student 3
"I learned more about creating an ad because instead of having a bunch of papers about goodwill I had a personal influence by taking the field trip. I learned the process and the people that are behind the store."

Student 4
"I learned how to accommodate and provide for a client's wants and needs based upon their intentions and desired end result(s). I also learned, and enjoyed, being able to get an inside peek into the mechanics of a Goodwill and how they operate. It was nice research for an interesting project/client."

Student 5
"I learned a great deal about the actual inner mechanisms behind Goodwill and how it runs. I never knew that they changed the clothes out every week or that so many things get donated and stored and sorted into mountains in the back of the store."

2. Did you share what you learned with others? Did you show them your designs? Did you describe our field trip to the Goodwill? How did they respond?

Student 1
"I told my parents about it, and they thought it was an excellent idea."

Student 2
"I shared some knowledge with my brothers. I showed them mine and informed them on how my designed revolved around donation. I did and they responded by telling me that they were unaware of the donating process and what happens before stuff hits the floor."

Student 3
"My mom is a big fan of salvaging Goodwill products and merchandise so she was interested when I told her about the field trip we took. I told her the guidelines of the project and the reason for the trip. She thought it was a good way to incorporate community with academics."

Blazing Trails: Exploration and Observation to Enhance Design Research

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Assistant Professor

Student 4
"I haven't showed anyone my designs yet, but I have told people about the project and our tour. Most of the people I told were like me and didn't know about how frequently they changed the clothes."

Student 5
"I did share what I learned about the company with fellow peers. Learning what I learned made me want to contribute more and volunteer time. I showed some of my friends my thumbnails and designs and they all responded well. I did share my trip through Goodwill with others and most found all the behind the scene work really interesting."

3. Was there value in the on-site field trip? What specifically?

Student 1
"Absolutely. I think being there in person instead of brainstorming from afar really enhances the creative process; in fact, I probably should've gone again on my own time to experience it more."

Student 2
"Going in the back of the store, behind the scenes, was definitely interesting. Just seeing the complete process makes it much easier to grasp how the rest of the goodwill system works. Just simply visiting the store was good, too. You normally are looking for something when you go to any store and end up ignoring or overlooking other things that don't pertain to that. Going with the class allowed us a chance to go just to see the store itself without anything else to be focusing on."

Student 3
"I think because we had a tour and info on the subject it helped coming up with more designs."

Student 4
"It was nice to get out of the classroom to visit and research the client first hand in person rather than just researching and possibly assuming a lot of what goes on behind the doors to make a company like that work in many aspects. I've always made trips to Goodwill and I loved seeing how a day at Goodwill begins and ends."

Student 5
"Yes. I think seeing the wide assortment of donated goods helped give some inspiration in designing a creative and unique ad. Before the on-site trip, I only thought of clothes, shoes and old toys. I never thought of books or furniture at all."

Student 6
"I think taking a on site field trip was definitely beneficial. I not only learned many new things about the company but was able to feel more in tune with my designs and the purpose behind them."

Case Study

Blazing Trails: Exploration and Observation to Enhance Design Research

Rose Newton
Texas State University
Assistant Professor

4. What is your view on interaction outside of the traditional classroom? Did it enhance your project/ideas?

Student 1
"I think it's great and definitely enhances the project. There's only so much you can talk about without actually getting in there and doing the research yourself, and I think especially for Com Des knowing how to tie things into your project directly and actually doing your research there is ESSENTIAL to future success."

Student 2
"I enjoyed it. It gave us a chance to see someone else's work environment and generate ideas through it and during the tour. It certainly gave me a boost in my ideas, I wanted to focus on donation as they do."

Student 3
"Well I personally come up with ideas much better when I can bounce ideas off of people. And, visiting the store obviously gave us plenty of sources for inspiration. So being able to see things there and begin to form ideas and then having classmates to help mold those ideas while still fresh in our minds, I feel was very nice. A classroom is not always the most creatively inspiring atmosphere, you know?"

Student 4
"I loved going outside of the classroom because I am a visual person and sometimes just having a written form of a project doesn't always cut it on creating ideas."

Student 5
"It was nice to get hands on with research, for example, being able to pick our item for the project was decided much easier by being able to see and handle in person the item rather than staring at it on a computer screen."

Student 6
"Yes, I came up with a lot more ideas than if I hadn't gone to the store myself."

Student 7
"I think anytime you can take a "field trip" of some sort or are able to go to the actual site of the design is very helpful in helping your creative juices flow. It definitely enhanced my ideas behind the project."

5. Did this project change your views about the Goodwill?

Student 1
"I've always thought Goodwill was doing good things, but now I know it goes even farther than just consignment. I also have a more enlightened view of the store as a place where everyone can shop."

Student 2
"Most definitely. I really had no opinions about goodwill other than that it was a store that took donations, and that it was similar to Salvation Army. I know now about the whole cycle that only begins with the sales made in the store and what those sales fund."

Blazing Trails: Exploration and Observation to Enhance Design Research

Rose Newton
Texas State University
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Student 3
"It did change my views, because I have never step into a Goodwill and so I really had no idea what they were about, I always thought before it was for people to go get help if they were really poor and now I know that anyone can go there whether it would be getting some clothes or furniture or even to get a job or community service."

Student 4
"It made me value the employees jobs much more than I previously did. It's a company and organization that reaches out to everyone and that a lot of people don't know much about."

Student 5
"It made me want to shop at Goodwill."

Student 6
"This project definitely changed my views on the Goodwill industries. I always thought their purpose was selling items at a low price for those who couldn't afford new items. While that is a part of their mission the main concept behind Goodwill is turning that money around and putting it back into the community which I think is great."

6. Have you donated to the Goodwill since our visit?

Student 1
"Yes, actually before I left town I went through some stuff and donated a couple boxes of clothing"

Student 2
"YES, yesterday"

Student 3
"I haven't donated to goodwill, but I am in the middle of moving so If I see something that I can donate I definitely would."

Student 4
"It's always been at least a monthly visit for me since I was little with my parents. But going now makes my brain think a bit more."

Student 5
"Yes, just last week. Usually I would only donate clothes, but this time I included books."

Student 6
"I have!"

Case Study

Blazing Trails: Exploration and Observation to Enhance Design Research

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Assistant Professor

Orienteering // Navigating to Final Solutions

Hottie! Personal Ads
© 2009 Megan Belscamper

Brand-new Adventure
© 2009 Matthew Becher

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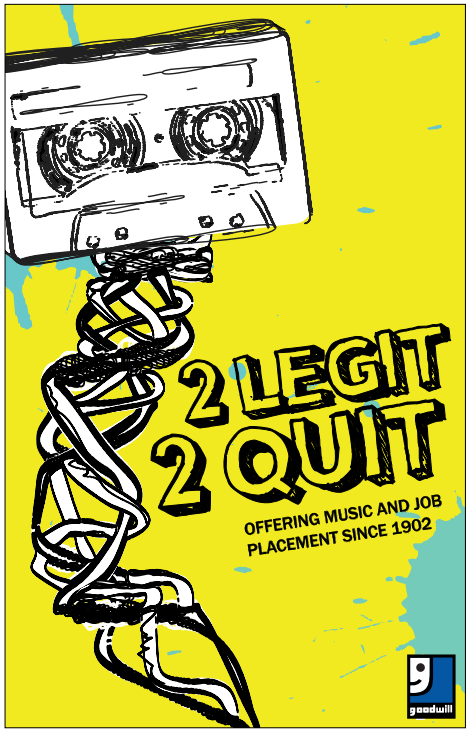
Something for Everyone
© 2009 Kristin Garcia



2 Legit 2 Quit
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Blazing Trails: Exploration and Observation to Enhance Design Research

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Orienteering // Navigating to Final Solutions

Donate
© 2009 Daniel Moncado

Karma
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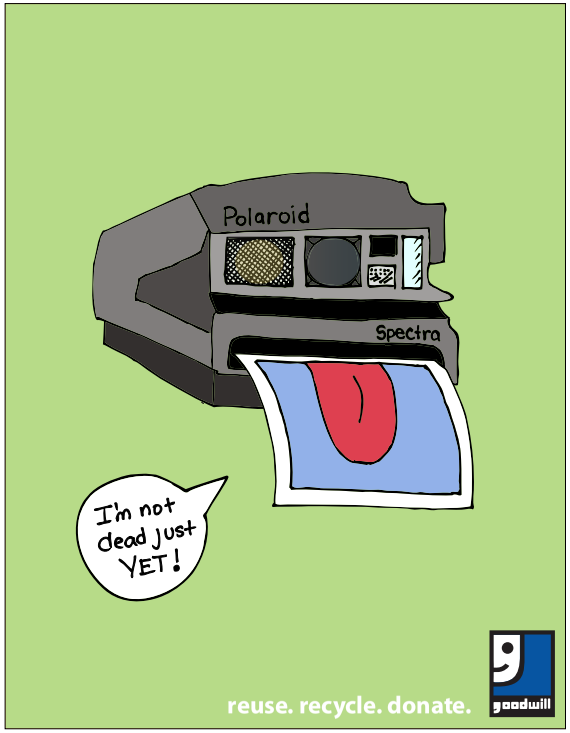

I'm Not Dead Just Yet!
© 2009 Dagny Piasecki

Burstin' with Swag
© 2009 Julie Sheah

Case Study

Blazing Trails: Exploration and Observation to Enhance Design Research

Rose Newton
Texas State University
Assistant Professor

Concluding Thoughts // The End of the Trail

The benefits of getting students outside the classroom setting are great from the responses of the students—our discussions in class and the final outcomes of the design pieces. Giving them the opportunity to explore, observe and document a place enhanced their design ideas. As future designers in the world, we as professors should give them many opportunities to experience things outside of class. Sometimes, the classroom setting can become an enclosed bubble of limited ideas. It's necessary to break out of that bubble and explore new arenas.

Think Global, Act Local: Civic Engagement Supporting Consumer and Producer

Jane Milkie
Northern Michigan University

Abstract
As economic markets struggle in down economies designers can offer solutions to assist business owners increase profitability. Design students producing work that directly benefits small business owners will collectively contribute to stimulating larger regional economies as a "trickle-up" process. A case study will be presented on design for a county economic development center that serves farm communities. "A Food Farm Trail" is graphically represented with intention to lead consumers to the location of local producers. Student research involves learning about value added ideas such as food miles, organic processes, u-pick, sustainability, cost reduction, ideas that intend to reduce cost for consumers, ultimately to stimulate the economy in that region. The work produced for this project is part of a new studio initiative titled SEED, The Studio for Experimental and Eco-Design. This studio is a new initiative that partners education with industry. "Cradle to Cradle Design" and sustainable design practices

Design for the Common Good
UCDA- Design Education Summit
May 28-30, 2009, Spring Hill College, Mobile, Alabama
Professor Jane Milkie, Northern Michigan University, School of Art and Design

Think Global, Act Local: Civic Engagement Supporting Consumer and Producer

As economic markets struggle in down economies designers can offer solutions to assist business owners to increase profitability. Design students producing work that directly benefits small business owners will collectively contribute to stimulating larger regional economies as a "trickle up" process.

Advocacy for students to be civically engaged has been integral to my pedagogical approach since I started teaching graphic design nearly two decades ago. Northern Michigan University a state funded four year-liberal arts university has recently been granted a Community Engagement Classification through the Carnegie Foundation. Its center for student enrichment supports many initiatives to further connect students to reach beyond their classrooms such as in academic service learning courses and in leadership programs.

Newly established in our School of Art and Design is SEED, the Studio for Experimental and Eco-Design. Its director Peter Pless states," *a good design can offer more than aesthetics, it can transform the way in which we lead our lives and navigate our future environment in a positive direction*."[1]

Among the seven key aspects of SEED's vision statement, *'Provide design consultation to the community through service learning projects*' and *'Partner with public and private institutions of higher education, industry and professional organizations to create initiatives that generate entrepreneurial activity, business development, and jobs. Develop an awareness of the impact that design creates within culture,'* [2] are two that most apply to the SEED project that I am in the process of completing and will be detailing a case study of in this paper.

Ultimately, SEED aspires to incubate innovation as well as sustainability with the notion of WASTE=FOOD or C2C, 'Cradle to Cradle,' the practice of regenerative design. These design methodologies model human industry on nature's highly efficient and essentially waste-free processes, such as decomposition. Partners and authors Michael Brungart (leading world bio-chemist) and William Mc Donough (leading sustainable architect) published *Cradle to Cradle Remaking the Way We Make Things* in 2002.[3]

1 Peter Pless, "Studio for Experimental and Eco-Design," http://art.nmu.edu/department/seed.html

2 Peter Pless, "Studio for Experimental and Eco-Design," http://art.nmu.edu/department/seed.html

3 *Global Eco-Forum Micahel Braungart, design and responsibility three-part video,* http://global-ecoforum.ning.com/video/2251574:Video:3384 (October 22, 2008), date accessed May 7, 2009.

Their use of C2C systems support technical nutrients and biological nutrients in a continuous cycle of use and then decomposition, then new use, avoiding down cycling to a lesser product and then eventually to waste.

In nature organic waste decomposes with the life process of insects and microorganisms returning waste to nature, which in turn feeds us, hence WASTE=FOOD.[4] Dr. Brungart in an address to a Global Eco Forum encourages a zero waste approach avoiding the ideology of "less bad," promoting a positive agenda, and a nature-like nutrient cycle which equates to Good, all for the common good. [5]

The launch of SEED this semester was fortuitously concurrent with an exhibition hosted by the De Vos Museum at Northern Michigan University. The museum is located in our School of Art and Design. *Beyond Green: Toward a Sustainable Art* ran from January 19 through March 30, 2009. Exhibited was work created by "Free Soil" members, artists Amy Franceschini, Myriel Milicevic, and Nis Romer. F.R.U.I.T. (Fruit Route User Interface), an interactive website along with "The Right to Know" fruit wrappers were displayed. The fruit wrappers encourage viewers to learn more about where food comes from and to support sustainable local agriculture. The 'Right to Know' concept educates consumers about hidden costs–social, economic, and environmental, especially in distribution of fruit from afar to urban populations. Food Miles equate to adverse effects on the environment due to $C0^2$ emission along with particle pollution. When food travels on average 1,500 miles before it reaches a supermarket quality, freshness and nutrition are compromised.[6]

See the Local Difference: Michigan Land Use Institute advocates that 'Regional Food Systems' become an essential ingredient for Michigan's future. Good food provides prosperity for Michigan by creating economic opportunities and nutritional health benefits to residents. Current trends or consumer demand has propelled: (1) the tripling of farmers markets in the past 8 years (150% nationally); (2) more than 30 schools in NW Michigan purchasing local foods (9,000 nationally); (3) local fresh sales in the US projected to reach 7 billion in 2011, up from 5 billion in 2007.[7]

Presently it can be difficult to get Michigan grown strawberries in Michigan. The system of distribution and shipping keeps 99% of chain stores from buying them. The taste and nutrition is compromised for the ability of produce surviving cross-country trips. Shipping costs for gas and refrigeration could be far reduced with

4 *Waste = Food (An inspiring documentary on the Cradle to Cradle design concept)* (VPRO - www.vpro.nl/programma/tegenlicht/afleveringen/36632706/,- 49:23 - 18 feb. 2008) Date accessed: May 7, 2009

5 *Global Eco-Forum Micahel Braungart, design and responsibility three-part video,* http://global-ecoforum.ning.com/video/2251574:Video:3384 (October 22, 2008), date accessed May 7, 2009.

6 Free Soil Artists for Beyond Green F.R.U.I.T. http://www.free-soil.org/fruit/transport.html

7 Michigan Land Use Institute, "See the Local Difference Regional Food Systems Become the Essential Ingredient For Michigan's Future," ***www.mlui.org***

increases in regional distribution. If Michigan's residents could eat more nutritionally, diet related disease would decrease, as would health insurance costs. Historically Michigan's base was in manufacturing, industrial prosperity, and automotive skilled labor. Now there is a shift towards other industries with "good agriculture and tourism tied for the second largest industry in the state at 64 billion per year.[8] Michigan is second after California in having the widest variety of farm products. Presently agriculture in Michigan is directed towards lower cost products that are used for processing. Fruit and vegetables that are frozen, canned or made into juice. Economic gain will occur if local growers can sell in their local regions, rather than having 1.9 billion dollars spent elsewhere for higher valued fruits and vegetables.[9]

Eat Fresh and Grow Jobs, a study published in 2006 stated that with new consumer demand for fresh food, up to 1, 889 jobs and 187 million dollars in personal income could be gained. The state of Michigan could grow new jobs in packaging, marketing and entrepreneurism. Increasing and or retaining small farm enterprises will protect farmland, and ultimately benefit tourist assets and water quality (with reduction in asphalt made into roads). The consumption of fresh nutritious food proactively lowers health care costs and is valued by chefs, school districts, tourists, and residents.[10]

What then is economically beneficial for the state of Michigan would directly benefit state-funded higher educational institutions. When the Huron County Economic Development Center, directed by Carl Osentoski, contacted our SEED studio we decided to partner with his organization to create a brochure that would inform tourists about a food farm trail in a seven county region in lower eastern Michigan.

The Huron County EDC had been working on promoting travel and tourism in their county. Huron County is located in Michigan's Thumb area, (at the very tip of the Thumb) with over 90 miles of Lake Huron shoreline. Their largest community is Bad Axe, with a population of 2,500. Agriculture is one of their largest industries. Most agriculture in that region presently is in large-scale farm production, soybeans, corn, sugar beets, and dairy. The EDC was hoping to inform the traveling public about their small farm markets, community supported agriculture, orchards, and U-pick operations. They wanted to encourage more direct purchases from farmers so that they could build that segment of the agriculture industry. They were also hoping to inform the traveling public that there is locally grown, healthy-foods produced in

8 Michigan Land Use Institute, "See the Local Difference Regional Food Systems Become the Essential Ingredient For Michigan's Future," ***www.mlui.org***

9 Michigan Land Use Institute, "See the Local Difference Regional Food Systems Become the Essential Ingredient For Michigan's Future," ***www.mlui.org***

10 Patty Cantrell , David Conner, George Erickcek, Michael W. Hamm, "Michigan Land Use Institute www.mlui.org, Michigan State University, W.E. Upjohn Institute for Employment Research," *(publication,* Eat Fresh and Grow Jobs, Michigan, September 2006).

that area of the state. Located close to the Detroit metro markets, they planned to grow this market segment and help local farmers to diversify into organics, and other small-scale agricultural endeavors. My sophomore level graphic communication class of twenty-four students developed brochure designs that would promote the objectives of the project. They worked with data from the farm directory compiled by the Huron County EDC. The directory covered seven counties with a variety of farms, which was significant for these students in that they may not have yet encountered a project with such a magnitude of required type. They needed to classify the kinds of farms, and where they were located in both a map and a listing. Each student considered how users might interact with their design physically, visually, and cognitively. The layout was two-dimensionally arranged, however the end product would be three-dimensional with folds and imagery on front and backsides of the surface, new to many students at this level. They learned how to think about readability of text, how to prioritize what should be either included or excluded, as well as how to keep continuity in visual form even in the margin or gutters. They worked with Adobe InDesign for the layout however other software was used to create imagery, and to detail the map. What I was pleased to see happen was that a couple of students had in the creation of the key or legend, used to symbolically reference the kinds of farms, employed skills learned in their previous project using Type Tool software. They then could keystroke the symbols into the listing or onto the map. Furthermore, because the project was depicting actual information in existing locations Google Map and Google Earth, became additional software tools used by many.

This project was the fourth assigned to this class and so it fell later in our fifteen-week semester. When students had completed their brochures, I sent PDF files to the Huron County EDC. One member of their staff had said, 'It was like Christmas.' They had a difficult time selecting because they were pleased with the student work in general and so as a team they chose four designs for the second round refinement. Students would be leaving for summer break yet the four students committed to creating any refinements yet needed and to resubmitting the project. The EDC sent a list of changes that would essentially allow them to print and edit the brochure in-house, in time for the 2009 growing season. The changes were such that the brochure measured as a tabloid size folded to fit a rack, that the map include only highways with farms tagged, that farms might be color coded to respective counties, that a print margin remain, that phone numbers remain, but zip codes were removed, that some of the farm listings were removed (120 remain), that a key was included and that the file be created in Adobe Illustrator version CS1. One student promptly completed the refinements and so her project was submitted as the final brochure. The Huron County EDC has plans to extend the food farm trail into a website in the future.

Breanna Bader's brochure was selected. It met all of the objectives that the EDC had initially requested and all of the final refinements. The visual form that she created to represent (generic) produce used geometric circles and a stem-like shape along

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with smaller circles resembling fruit, seeds, or flowers. The overall color scheme used various brightness and saturations of brown and green. The counties were color-coded in titles and as linear perimeters on the map– Genesee, red; Huron, green; Lapeer, blue; Macomb, purple; St. Clair, orange; Salinac, yellow; and Tuscola, light green. She created icons representing the key that tagged the main products of listed farms–Meat/Poultry, Produce, Dairy, Organic, Winery, U-Pick, Roadside Stand, Farmer's Market, and Other. Breanna used Century Gothic text in bold and regular weights, along with Nevis bold. She had created a font for the icons tagging the type of farms, and then turned them to vector shapes due to the switch from her Macintosh computer layout to PC computer production used by the EDC.
Her map showed the location of major highways, and numbered-circles color-coded that corresponded to farms listed under each county. Her brochure clearly displayed continuity in the visual organization of information that is easy to understand and to use, goals requested and appreciated by the EDC.

This project was productive for all involved. Granted it was not each student's favorite assignment. Some questioned why people would not just use a GPS. Some learned what organic meant. Many were proud that they could work with large quantities of data, and that they could figure out how to proportion the over all size which at the start of the process was not defined by the EDC. I was appreciating the opportunity initiated by our SEED studio whereby design students were involved hands-on with a project that actively worked towards a positive contribution to economic stimulus, one that supports the State of Michigan. Only one student was from that region, yet all study at our state-funded institution. This project although small in scope, contributes to the common good by working towards growing an industry, improving opportunities for good nutrition, and supporting individual as well as regional economic gain.

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Beyond Green: Toward a Sustainable Art

Curated by Stephanie Smith, Smart Museum of Art, University of Chicago
Amy Franceschini, USA, Myriel Milicevic, Germany, Nis Remer, Denmark
January 19 - March 30, 2009 De Vos Museum Northern Michigan University.
http://art.nmu.edu/department/museum/exhibitions/archive/2009/beyondgreen.htm

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Eat Fresh and Grow Jobs, Michigan, September 2006

Patty Cantrell, *Michigan Land Use Institute,* David Conner, *Michigan State University,* George Erickcek, *W.E. Upjohn Institute for Employment Research,* Michael W. Hamm, *Michigan State University,* Michigan Land Use Institute *www.mlui.org.*, *Taste the Local Difference,* Initiative in Northwest Michigan. More at *www.LocalDifference.org*. The C.S. Mott Group for Sustainable Food Systems at MSU, *www.mottgroup.msu.edu*.

See the Local Difference Regional Food Systems Become the Essential Ingredient For Michigan's Future,

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Toward More Localized Food and Farming in Michigan: Home Rule Confronts Place-based Values, Jim Bingen

Community, Agriculture, Recreation and Resource Studies (CARRS) Michigan State University Paper for presentation at the Annual Land & Prosperity Summit *Building a Michigan Prosperity Network* 2009 Summit.

Brochure Design, Breanna Bader, © May 2009

Professor Jane Milkie, Northern Michigan University

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Design for Prada, Politics or the Poverty Project: Defining the focus of a new MFA program in Visual Communication and Design in an economically challenging environment.

Diana Cadwallader
Jacksonville State University, Alabama

Phillip Kesler
Jacksonville State University, Alabama

Jauneth Skinner
Jacksonville State University, Alabama

Abstract
his paper discusses the rationale and logistics of developing an MFA program in Visual Communication and Design, and it raises the following questions:

- Why develop a program that focuses on the research and practice of design for community concerns or "Design for the Common Good" ?
- What is an MFA program in Visual Communication and Design—andragogy, pedagogy, research, and experimental and advanced practice?
- How will we start an MFA program in the current economic climate?
- Why is this MFA program needed in our area?
- Why will we have candidates?

By looking at a range of MFA programs in Visual Communication and Design and closely related disciplines, this paper examines the question of what defines an MFA in this area.

This presentation discusses the logistics of funding and implementing this MFA at a regional university through the use of quality on-line/distance and interactive education, visiting instructors, shared coursework, cooperative programs, exchange students, and cross-curriculum courses in this university and other institutions in departments including Social Work, Communications, and Math and Computer Science.

Finally, this presentation seeks to examine an MFA program in Visual Communication and Design that focuses on addressing the issues and needs that concern our community. By emphasizing the concerns of our community, we will develop community consciousness, improve visual literacy, and provide opportunities for designers to contribute to their own communities.

In the current—and future—economic climate, this MFA will support design candidates who are seeking redefined roles and practices that relate to community issues.

Design for Prada, Politics or the Poverty Project: Defining the focus of a new MFA program in Visual Communication and Design in an economically challenging environment.

Presented by Diana Cadwallader, Phil Kesler, and Jauneth Skinner
Jacksonville State University, Alabama

Abstract

This paper discusses the rationale and logistics of developing an MFA program in Visual Communication and Design, and it raises the following questions:

- Why develop a program that focuses on the research and practice of design for community concerns or "Design for the Common Good" ?
- What is an MFA program in Visual Communication and Design—andragogy, pedagogy, research, and experimental and advanced practice?
- How will we start an MFA program in the current economic climate?
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- Why will we have candidates?

By looking at a range of MFA programs in Visual Communication and Design and closely related disciplines, this paper examines the question of what defines an MFA in this area.

This presentation discusses the logistics of funding and implementing this MFA at a regional university through the use of quality on-line/distance and interactive education, visiting instructors, shared coursework, cooperative programs, exchange students, and cross-curriculum courses in this university and other institutions in departments including Social Work, Communications, and Math and Computer Science.

Finally, this presentation seeks to examine an MFA program in Visual Communication and Design that focuses on addressing the issues and needs that concern our community. By emphasizing the concerns of our community, we will develop community consciousness, improve visual literacy, and provide opportunities for designers to contribute to their own communities.

In the current—and future—economic climate, this MFA will support design candidates who are seeking redefined roles and practices that relate to community issues.

1/10

images
MFA?

The idea of starting an MFA in Visual Communication and Design in the current economic environment seems at first over-ambitious, but on closer examination, we find that this is the best time for a program designed to encourage graphic designers to innovate and practice in areas of social and community concern. Of course there are challenges in implementing a new MFA program; but believing in the adage that "necessity makes for invention," our limitations become our strongest assets. This presentation discusses the ideas, research, process, logistics, and emphasis for the proposed program.

Please note, up front, that this paper is given in the spirit of exploration; we look forward to your comments, suggestions, and we hope —collaboration.

alabama map

Jacksonville State University, with nearly 10,000 students is located in northeast Alabama. While Alabama is not known as a high-end fashion destination, it is well known for its politics, and sadly, it is best known for its social ills.

county map

This conference is being held in Mobile County, Alabama; Jacksonville State University is in Calhoun County; Wilcox County is in between in the so-called "Black Belt." Here are some statistics about us from the US Census Bureau:

poverty figures

Percentage of persons below poverty level in 2007: USA: 13.0%; Alabama: 16.6%; Mobile County: 20.8%; Calhoun County: 17.1%; Wilcox County: 35.7% (US Census Bureau.)

Alabama has many initiatives and programs aimed at alleviating or solving poverty and the problems it causes. Efforts cover the gamut from grass roots and outreach to advanced medical and social research, run by state, community-based, NPOS (non-profit organizations) and faith-based groups—to name a few. Our host Spring Hill College has a project called "Facing Poverty" that you can access online (http://w.w.w..shc.edu/facingpoverty/index.html.) These agencies and organizations are run and staffed by motivated, dynamic, caring, and well-informed people.

But, in spite of these positive efforts, improvement is slow. Is there a way for us to contribute to positive change, given that we are graphic designers and not doctors or social workers?
What do graphic designers do best? We communicate! We work between client and audience.

We are trained to see the big picture, to analyze complex structures and to make them understandable at many levels. To use an analogy that most of us understand: we can design the homepage, isolate the most important menu items, make the navigation easy and intuitive, put in hyperlinks, and let users interact. We understand the shelf life of what we make, and we really know about budgets. (Something else too—we know how to make something pleasant—being functional does not have to be ugly.

graphic design program names

Therefore, giving advanced graphic design students the opportunity and support to work in areas of social and community concern will be an important part of our MFA program. Its name "Visual Communication and Design" is still a working title chosen to be inclusive rather than specific because there are so many overlapping definitions in this area.

The first research we did was to look at the demands and expectations of the professional and accreditation organizations associated with the profession. NASAD (National Association of Schools of Art and Design) defines the MFA in Art and Design with 60 semester credit hours, or their equivalent, as the accepted terminal degree in the field. (NASAD[1]) It is therefore required by many teaching institutions as the qualification for teaching at the undergraduate level. (NASAD[2])

general practice
specialized practice
research

We also used the briefing paper "Degree programs and graphic design: purposes, structures, and results" prepared by the AIGA (American Institute of Graphic Arts) and NASAD in 2005. (AIGA[1]) as a starting point for looking at different MFA programs. The paper categorizes master's degrees in graphic design as having an emphasis on "general practice", "specialized practice", or "research". (AIGA[1]). Our MFA would loosely fit into the second "specialized practice" category where MFA candidates,

specialized practice

> "…focus on an area of practice or a particular philosophical approach to graphic design. These programs, by definition, narrow the range of issues addressed. They rely heavily on in-depth investigations that push the boundaries of a practice specialization or on personally defined problems. They may lead to a way of looking at design that is in juxtaposition to the context of professional practice." (AIGA[1])

specialized practice
research

Our MFA may also include elements of the third "research" category, where student work is the,

> "1) study of research in non-design disciplines that hold significance to the understanding of design (example: perspectives from anthropology, cognitive science, linguistics, cultural theory, computer science, etc.),

and

> 2) studios that address issues beyond those of the typical design office". (AIGA[1])

written thesis/paper
project/exhibition

The AIGA/NASAD paper also offers suggestions on evaluation and outcome of MFA work. Our program will be evaluated with both a written research paper and appropriate visual manifestation — exhibition or project. Advanced designers focusing on any MFA work or exploration should be able to demonstrate understanding visually and verbally.

3/10

As mentioned earlier, the MFA is the accepted academic qualification for college-level teaching; therefore, we want to offer specific courses on graphic design education.

There are many approaches to teaching graphic design. In the past they included the "fundamentals first model" (form follows function) with it origins going back to the Bauhaus, the "star graphic designer with student satellites model," and the "innovation first—especially technological, model."

Today we have combinations of the above models and new ones that produce many distinctive and excellent design educators. We will add an option that recognizes the difference between practice and teaching. What do we know about creativity, especially how designers generate, develop, and refine idea into form? How about the psychology of teaching, specifically the psychological links between creativity and motivation? Answers to these questions would result in more effective teaching methods. Why not introduce the MFA student to questions about the structure of an undergraduate design course and program? Why not examine the disciplines of pedagogy and the newer approach, andragogy, which involves the learner in creating the learning experience. (Conner, Marcia) How do you teach a class with students that range in age from 18 through 58?

pedogogy
andragogy

On a more practical level, preparation for undergraduate teaching should also look at everyday classroom issues like when and how to introduce computer programs, how much classroom time to devote to teaching software, the effect of internet sources on project research, and the ever-changing and challenging question of copyright.

Beyond formal understanding undergraduates need visual literacy. It is not enough to be able to make something big and red or to understand viewer response to form, we need to know and understand how media is used — overtly and covertly — and why.

When we look at the bigger picture, we find student work is directly related to visual culture. Reduced exposure to and understanding of a wide range of subjects inevitably results in a limited range of solutions. We see a tremendous need to introduce — earlier rather than later — a history of graphic design and an understanding of what graphic designers do. We still find students who think that GD is advertising, magazine work, or sequential art. Comics can shelter under the big GD umbrella; they are enormously popular vehicles of communication that could be used for the common good.

4/10

Visual education affects the quality of design and the quality of life in our area. Our county, Calhoun has eight high schools—none have art programs, according to the Calhoun County Superintendent for Public Schools, Judy Stiefel, PhD. Without art programs the need for design and designer will not be seen. We cannot afford financially or rationally to hire outside for experts; we need local people for local problems. When our Athletics Department needs a new visual identity they hire out-of-state. Although we are making some inroads into using local designers—Ford Wiles of "Big Communications" in Birmingham (http://bigcom.com) a graduate of our program was recently selected to work with Jacksonville State University on an identity system overhaul.

old JSU logo
new JSU logo

An MFA program here would model visual communication that addresses our particular needs and economic restrictions. It would give much needed visibility and credence locally to the graphic design profession.

From a practical standpoint, we need an MFA to support our growing BFA program, which now has nearly 100 majors. Currently we offer the BFA in Studio Art with a concentration in Graphic Design, but we have more than enough courses dedicated to graphic design for the BFA in Graphic Design. Our courses include Graphic Design 1, 2, 3, and 4, Letterform Design, Graphic Form and Illustration, Advanced Typography, Web Page and Site Design for Graphic Designers, Introduction to Multimedia, Design Workshop and Production, Internship, Senior Project and Portfolio.
Our photography concentration has a four-course sequence in digital imaging. In October last year JSU photography professor Doug Clark spoke at the South Central Regional Conference for Photographic Education at the Memphis College of Art on "Integrating Digital into the Curriculum." He described our move to digital photography while keeping photography's traditional and alternative processes. He also talked about designing and equipping a new digital photography lab in our new art facility. Both the digital photography lab and the graphic design lab are up-to-date. We have been fully supported by our administration.

In addition to a broad range of courses in graphic design, we recognize that BFA and MFA students benefit from a wide a pool of instructors. Therefore we intend to take full advantage of Distance Education opportunities. Dr. Lou Reinisch, Department Head and Professor of Physics in JSU's Department of Physical and Earth Sciences has been teaching this month from the University of Canterbury, in Christchurch, New Zealand. Using videoconferencing students in Jacksonville, Alabama gave verbal and visual presentations that were reviewed in real time by instructors in New Zealand. (Telephone conversation with Dr. Lou Reinisch, 26 May 2009.) With videoconferencing and online courses we will keep our students in touch with designers, design educators, design research, design collections, and design clients nationally and internationally.

5/10

By creating courses that combine online and classroom instruction, we are exploring online courses in subjects that have been traditionally studio bound. Courses that could be taught entirely online include Web Site and Page Design and Web Typography. Courses that could be partially taught online include Experimental Typography and Letterform Design starting in the classroom and then moving to the Internet when letterforms are digitized.

We are working across the University to develop cross-curriculum opportunities for our MFA students. For example, we are making connections in the Departments of Sociology and Social Work, Physical and Earth Sciences, Mathematical Computing and Information Sciences, Communications, Music, and Drama.

We are looking in Alabama for visiting instructors, shared coursework, and cooperative programs; and across the US for outside reviewers. We hope to engage designers and audiences globally.

So, given that we have the program, will we have the candidates? Preliminary data from the JSU MFA Program Feasibility Survey collated last week on May 18, shows that 90.24% of early respondents (67 total) indicated a need for advanced education. (OIRA[1]) This survey was sent to 242 present and past students.

tuition figures

Naturally, we expect students to be interested in some of the advantages of attending a smaller institution: graduate tuition fees for 2009/2010 are $274.00 an hour for in-state students, $548.00 for out-of-state students. Those figures are for traditional hours. Distance learning courses are $324.00 per hour. Jacksonville State University will be offering a monthly tuition payment plan this fall. That is when our parking decal goes up to $35—annually! The cost of living in our area is relatively low compared to the rest of the county. The March/April 2009 JSU Economic Update, prepared bimonthly in the Center for Economic Development in the College of Commerce and Business Administration reported that the median house price in our county was $104,000. (Fagan, Mark).

map

JSU is half way between Birmingham to the west and Atlanta to the east. It is about an-hour-and-a-half drive to either city. From Atlanta you can fly nonstop to Europe in less than 10 hours.

Little River Canyon, Dugger Mountain, etc.

Now we are going to unashamedly advertise — we have a decent climate, four seasons, two growing seasons, dogwoods, magnolias, and some of the prettiest countryside in the United States: forests, lakes, rivers — all in the rolling foothills of the Appalachian Mountains. The efforts of JSU's Environmental Policy and Information Center, known as EPIC, (http://w.w.w.jsu.edu/depart/epic) have directly led to federal adoption of The Little River Canyon National Reserve with its Little River Canyon Field School to our north. The Dugger Mountain Wilderness, Mountain

6/10

campus

Longleaf National Wildlife Refuge, Cheaha State Park, and the Talladega National Forest are on our doorstep. We also have a stretch of the Chief Ladiga Trail, part of "Rails to Trails" project running through our campus. The JSU campus is beautiful, easy to get around, and known as the "Friendliest Campus in the South."

To recap, if we wrote the mission statement/description for our program today it would read as follows:

mission statement

The MFA in Graphic Design and Visual Communications at Jacksonville State University seeks to:

- Provide advanced practice and research opportunities, especially in non-traditional design areas that address local and regional social and community concerns, and
- Foster a strong local art and design environment
- Promote visual literacy in our area
- Use regional, national, and international resources through exchange and interaction
- Embrace all communication methods — especially the Internet
- Involve other disciplines in and outside the arts
- Prepare design educators

Does that mean that we are only going to serve students who want to do community-based work? No. But we do want students whose needs we can meet; so it may not be ads for Prada, it might well be in politics—for change—and it will definitely be in design for the common good. We want those candidates who are interested in this field to feel supported. It seems like a no-brainer here to support design work that makes a difference. And we do not mean the depiction of picturesque poverty, or the provision of outsider, top-down solutions. We are looking for designers that want to work with people to improve what people want to improve.

Although we live in difficult times, in one of the most economically and educationally challenged areas of our country, we believe that offering this program will support and improve the quality of life for all. Have you heard that the "MFA is the new MBA?" (Pink, Daniel.)

Whatever your point of view, it is in your self-interest to encourage and support programs that address basic human needs — illiteracy, crime, poor physical and mental health, and crumbling neighborhoods do no one good.

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A few weeks ago at a conference at the University of Alabama, Birmingham (UAB), called "The Impact of Poverty on Our Community," Dr. Mona Fouad, Professor of Medicine and Director of UAB's Minority Health Disparities Research Center said, "We need to think how all of us can work together because all of us are doing little pieces on our own." (Fouad, Mona)

Graphic Design could put some of those "little pieces" together. That may be looking to reduce teen pregnancies in Calhoun County, Alabama; it might be making our beautiful Little River Canyon Field School a place for K through 12 to study physical and earth sciences. It could also be working in the area of positive promotion: Alabama gets a lot of negative publicity. One of the poorest counties in Alabama, Wilcox County, is home to the Quilters of Gees Bend. (Arnett) We can learn a lot from them. Alabama's best resource is its people.

Presenters

Diana Cadwallader has a BFA in Graphic Design from Arizona State University and an MFA from Yale University where her thesis focus was on graphic design for non-traditional audiences. She also has a Certificate in Education from Strawberry Hill Teacher Training College, Twickenham, U.K., (a three-year program affiliated with The University of London). She has taught at JSU for 15 years. (dianac@jsu.edu)

Phil Kesler holds a BA (with a minor in Mandarin) and an MFA in Art with an emphasis in Graphic Design from Utah State University. His advanced study was on communication through postmodernism. He worked for eight years for USU as Graphic Designer for Auxiliary Marketing and as a freelance designer. He has taught graphic design at JSU for the past four years. (pkesler@jsu.edu)

Jauneth Skinner was appointed as Head of JSU's Department of Art in August 2008. Before coming to JSU, she was Visiting Professor and Interim Chair of the Visual Communication and Design Department at Indiana University in Fort Wayne, Indiana, and Professor and Chair of Visual Arts at Bemidji State University in Bemidji, Minnesota, where she taught graphic design, printmaking, and drawing for 14 years. She holds an AS and BFA from Indiana University and an MFA from Bowling Green State University. She also has a Certificate in Italian Language and Culture from Università per Stranieri from Perugia, Italy. (jauneths@jsu.edu)

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Nancy Francisco Stewart, PhD, ACSW, (Associate Professor, Department of Sociology and Social Work, Jacksonville State University, Alabama, and board member of the Alabama Poverty Project) for generously opening up her "Perspectives in Poverty" course to us and sharing with us a wealth of background information, contacts and sources.

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Utilization of the Design-Based Learning at a Design Museum

Hyun-Kyung (Eunice) Lee
Art Center College of Design, Pasadena

Abstract
The focus of this article is on the identification of education practices that are specifically geared toward maximizing the effectiveness of the education of design in the design museum. It is significant to note that design museums help to engender an appreciation of ordinary objects and enhance our understanding of how objects and mass-produced images have been used to effect social, political, and technological change. This analysis looks and participates at the summer institute of the Cooper-Hewitt National Design Museum in New York City to explore the role and importance of design-based learning. The finding shows that design education is useful to K-12 students. When students are engaged in the process of designing, they are learning to observe, identify needs, seek and frame problems, work collaboratively, explore solutions, weigh alternatives, and communicate their ideas verbally and visually. The design process includes periods for self-assessment, critiques of works in progress, revisions, and opportunities for reflection.

The author ultimately suggests that what education should be provided in a design museum. Design museums seek to play a role in formal education by developing school programs designed to dovetail with the requirements of the national curricula. Further, students from many disciplines are expected to benefit from the many resources offered by design museums. The purpose of design education is to provide a framework for teaching young people the skills they need to become active participants in planning and shaping their world. Because the purpose of this study was to investigate educational practices of a design museum, to explore the role and importance of design-based learning, and to generate theoretical concepts for the ways in which such a museum is structured, a grounded theory approach was used to make sense of the collection and analysis of the data (Strauss, 1990). Three primary methods were used for data collection: document analysis, observation, and interviews (Anderson, 2000; Eisner, 1998).

UCDA Conference Paper
The Utilization of Design-Based Learning in a Design High School
Hyun-Kyung Lee

Abstract

This article examines education practices intended to maximize the effectiveness of education of design in a design high school. While dovetailing with requirements of national curricula, design high schools seek to optimize formal education by developing programs that provide a framework for teaching young people the skills needed to become active participants in planning and shaping their world. To research the role and value of design-based learning, visiting speakers from various disciplines were provided to present design-based learning experiences to design education classes at The Design High School in Los Angeles while observations were recorded. Because the purpose of this study was to investigate educational practices of a design high school, to explore the role and importance of design-based learning, and to generate theoretical concepts of ways in which such a high school is structured, a grounded theory approach was used to guide and interpret the collection and analysis of the data (Strauss, 1990). Three primary methods were used for data collection: document analysis, observation, and interviews (Anderson, 2000; Eisner, 1998).The finding shows that design education can enhance learning in K-12 students. The author concludes by suggesting educational strategies that could be incorporated into a design high school curriculum.

Introduction

The author argues that students of today would learn more effectively through the use of pedagogical practices that emphasize holistic thinking, active learning, visual media and problem solving (Lee, 2009). Design-based learning presents new ways for realizing long-term goals and learning outcomes. The purpose of this article is to investigate best practices of design education at the community level and to propose instructional resource examples of design education to K-12 school teachers.

When students are engaged in the process of designing, they are learning to observe, identify needs, seek and frame problems, work collaboratively, explore solutions, weigh alternatives, and communicate their ideas verbally and visually (Davis, Hawley, McMullan, and Spilka, 1997). The design process includes periods of self-assessment, critiques of works in progress, revisions, and opportunities for reflection (Nelson, 1984).

What is DBL?

Design-Based Learning (DBL) experience teaches students a problem-solving process that they can adapt to many situations (Davis, Hawley, McMullan, and Spilka,

1997). As John Dewey noted in 1910, a critical failing of the institution of school is that it was conceived as a place separate from daily life where lessons were learned and certain habits formed (Dewey, 1910). Whether focusing on everyday problems in immediately observable settings or projecting problems into the future, using design in the classroom builds bridges between school and life. Rather than beginning with abstractions, design activities demand that students derive concepts and principles from real encounters with their world. They learn the unfamiliar by finding it in or comparing it to what they already know (Davis, Hawley, McMullan, and Spilka, 1997).

Design is inherently interdisciplinary and encourages systems thinking. It combines concepts and thinking skills found in both art and science, and it concerns itself with social, cultural, and physical contexts. Likewise, the most successful uses of design in the classroom are interdisciplinary. While there is a tendency to think of design activities as the purview of the art or industrial arts class - due largely to definitions of design education that focus on visual aesthetics or preprofessional training - design has relevance across the curriculum. Design activities empower students to make decisions, modeling the responsibilities of adult citizens. Through design, students learn the consequences of such decisions and prepare to be active participants in shaping their physical, social, and cultural environments (Anderson, 2000).

Partnership with The Design High School, Los Angeles

High schools that offer an academic emphasis in architecture and design are starting to appear in cities across the United States (Lee, 2009). Why start a school of design? It may be that the importance of design in enhancing economic growth and quality of life is beginning to enter public consciousness.

One of the leading design schools in the world, The Art Center College of Design in Pasadena, California, has a partnership with The Design High School in Los Angeles, a new charter high school that uses design methodologies to teach all subjects. Through research conducted at The Art Center College of Design, as well as at peer schools in the U.S. and around the world, it has been shown that strategies of design-based learning are more aligned with the cognitive processes attributed to students of the millennial generation and younger than are strategies used in traditional schools. In other words, these new forms of learning are a better fit with the way today's high school and college

students receive and process information, and are thus likely to produce higher success rates. The year-old Design High School in Los Angeles already reports significantly higher attendance rates than the Los Angeles Unified School District average.

About The Design High School, Los Angeles

The Design High School in Los Angeles is a free public charter school that is sponsored in several ways by The Art Center College of Design. The collaborative relationship and dynamic interaction between Art Center designers and Design Based Learning-trained instructors have evolved and deepened, resulting in a powerful and unique curriculum that is an exciting new way of teaching and learning that can be widely replicated.

The mission of The Design High School is to empower 9th-12th grade students of the underserved areas of Los Angeles to become lifelong learners, problem-solvers and creative leaders. The vision of the charter school program is: to create inspired leaders who are exceptionally intelligent, skilled and talented, and to whom others look for direction - leaders who make things possible that could not otherwise be done; to cultivate powerful communicators who are articulate, engaging and influential, who move their audience, and who are able to strongly affect other people's thinking and emotions - communicators who are able to produce results; and to nurture engaged, creative learners, who are imaginative, resourceful and unstoppable, and who know how to find solutions - learners who create things that previously did not exist.

Learning to think as a designer gives students the experience and skills they need for productive decision-making. At The Design High School, the concepts and practice of design are used to deliver a rigorous and relevant college preparatory and career-oriented curriculum. Design, a way of thinking and an approach to creative problem-solving, is a methodology that engages students in higher-level critical thinking while embedding and addressing grade-level, California Standards-based, academic content. The Design High School emphasizes that when classrooms are student-centered, the role of the teacher and the relationship between student and teacher are transformed. The student becomes the focus of the teaching and learning process, and the teacher becomes the facilitator and the leader. Teaching is transformed from "telling about" to "doing" through student participation in complex, real world projects. Authentic activities are used not only to

teach subject matter, but also to foster understanding across the curriculum. The student becomes empowered to take responsibility for his or her own learning. Understanding how to learn and taking control of one's own learning creates a personal investment and commitment that promotes a habit of life-long learning. The students' ability to discover what they want to learn, and how to acquire this knowledge, is necessary to thrive in the 21st century.

At The Design High School, students engage in hands-on, meaningful, shared experiences that become the common language among students and instructors. Thus, the school provides a forum in which students develop their unique voices. Hands-on projects that integrate the required curriculum engage students and maximize learning. As students apply basic skills and knowledge from different subject areas, they are challenged to think critically at the highest level.

Referring to Design High, one student says, "I wanted to get a good career involving art, and this looked like a great opportunity to improve my work."

Another student remarks, "I have made lots of friends and learned to be open about my art."

Yet another student explains, "There is no fighting; this school is really safe. People care about each other. . . .Coming from a school with almost 40 kids per classroom, it's great to be in such a small and close-knit environment. . . .This school has given me so many opportunities and has given me so many useful skills."

A Design High teacher concludes, "Students learn more when they enjoy their classes. They have better options after they graduate."

A program of design education at The Design High School

The author arranged the schedule: every last Friday of the month, from 10am to 3pm, two Art Center student speakers were sent to the art class of The Design High School. The student speakers, representing different majors, presented their portfolios and talked about their respective disciplines, also describing their school experiences and high school lives. The process of selecting student speakers began with recommendations from each Art Center department chair. These candidates were interviewed by the author who selected those most passionate. The following examples of notes were recorded by the author while describing the student speakers' classes:

Example 1: The Design High School Friday Event (March 27, 2009)

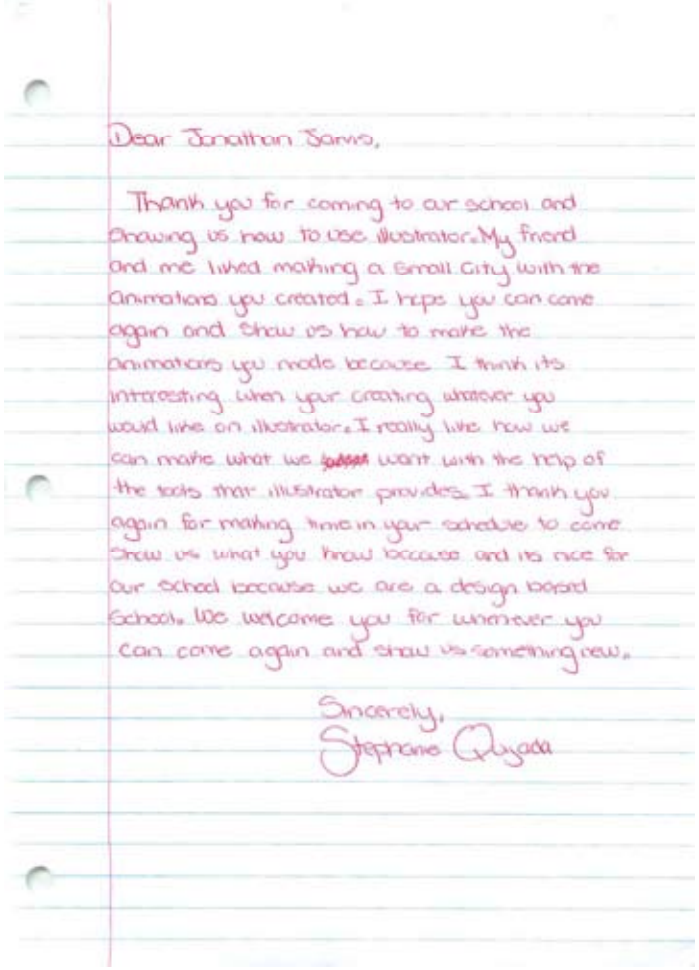
Last Friday (March 27, 2009), Demetrius May (Illustration) led the morning periods and Robby Smith (Interaction Design) guided the afternoon periods. Demetrius May brought many examples of his work: silk-screened and commercial product designs and T-shirts designed for a retail shop. (Coincidently, the fact that the shop was owned by the parent of one of the DHS students generated a great deal of excitement about the T-shirts. Demetrius donated about 20 of the T-shirts that he had designed to the students.) He also shared the story of his high school life and his graffiti-painting experiences, giving the students detailed information about The Art Center's illustration program.

Similarly, Robby Smith talked about a more theoretical and philosophical approach to design. As an example, he referred to the advantages and disadvantages of the digital clock as compared to the analog clock: The digital clock could be read more easily, whereas the analog clock could more easily be used to visualize the entire day. Another example given was text messaging: Although it may seem convenient, the message's intended tone of voice may be lost. The presentation seemed a good chance to reflect upon the relationship between human development and technological advances.

The students loved the classes, and the art teacher, Carol Reynolds, appreciated the interactive nature of the visiting speakers' presentations. Some of the students submitted feedback (thank you letters) intended for speakers who had visited the high school previously. These letters were scanned and attached as a PDF file below. Also included are photos taken during the classes.

The Design High School Friday Event (March 27, 2009)

The Design High School Friday Event (March 27, 2009)



Dear Jonathan Sarno,

Thank you for coming to our school and showing us how to use Illustrator. My friend and me liked making a small city with the animations you created. I hope you can come again and show us how to make the animations you made because I think its interesting when your creating whatever you would like on illustrator. I really like how we can make what we ~~[illegible]~~ want with the help of the tools that illustrator provides. I thank you again for making time in your schedule to come show us what you know because and its nice for our school because we are a design based School. We welcome you for whenever you can come again and show us something new.

Sincerely,
Stephanie Oyada

Thank you letters from the students (March 27, 2009)

Example 2: The Design High School Friday Event (May 8th, 2009)

Last Friday (May 8th, 2009), an Art Center student speaker, John Park, from the entertainment department, led the afternoon periods. He had majored in product design for two years and had then transferred into entertainment design. Currently, he is taking two years off from his education to work for DreamWorks, Electronic Arts, and Scott Robertson's design studio.

John showed his portfolio to the students. It featured animation images mostly, like Shrek, Peter Pan, and Macho Man, and architectural images. He discussed the step-by-step animation design process from prototype, with initial sketches, to final work, with rendered characters done on Photoshop. He added explanations of the characters' positions, fashions, and patterning. He also suggested to the students that, when they draw something, they should ask themselves a series of questions: What creature or vehicle do I want to draw? Why draw this creature or vehicle? What is its purpose? What material and functional ability does the character have? He concluded this discussion by stating, "Research first and then draw. Do not just draw without planning or thinking." The students nodded their heads in agreement.

John said that he spent his high school life in Chino Hills and Riverside. He drew pictures all the time. One student asked him to identify the source of his inspiration. He replied that observing nature influenced and informed his work.

John also demonstrated how to draw with a marker. The students requested a mechanical monkey and a zombie lady. He instantly drew a thumbnail sketch of each character and then, in no more than 12 minutes for each drawing, blocked in the completed image.

At this time, many students handed in their "thank you" letters written to the previous visiting Art Center speakers (Demetrius May and Robby Smith). These were scanned and attached as a PDF file below. Included are photos taken during the classes.

The Design High School Friday Event (May 8th, 2009)

The Design High School Friday Event (May 8th, 2009)

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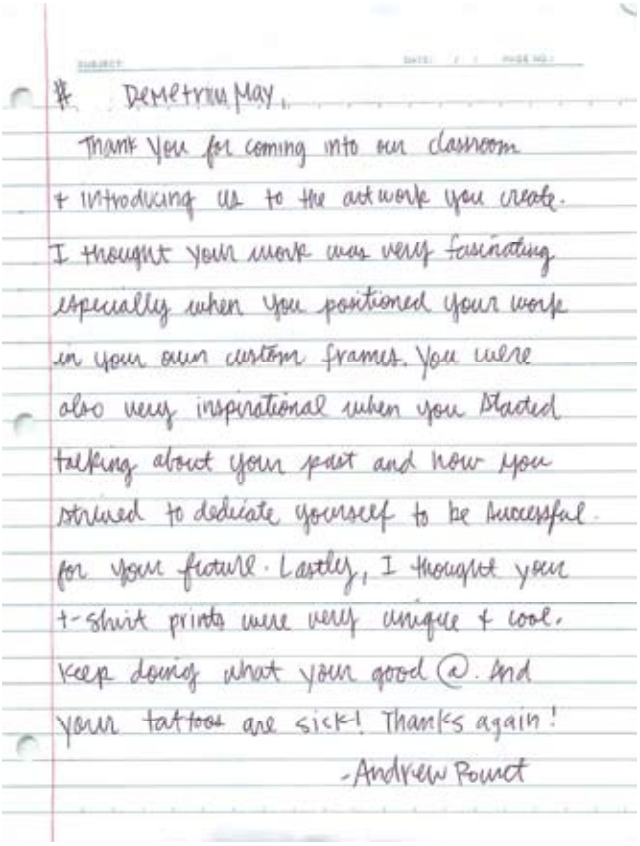

Demetrius May,

Thank you for coming into our classroom & introducing us to the artwork you create. I thought your work was very fascinating especially when you positioned your work in your own custom frames. You were also very inspirational when you started talking about your past and how you strived to dedicate yourself to be successful for your future. Lastly, I thought your t-shirt prints were very unique & cool. Keep doing what your good @. And your tattoos are sick! Thanks again!

-Andrew Pouet

Thank you letters from the students (May 8th, 2009)

Findings

From the positive feedback and responses offered in the "thank you" letters, observations and interviews, it is clear that the students learned a great deal from the Art Center speakers. The program conducted by the author utilized an approach to learning in which design was an integral part of the curriculum and pedagogy. Increasingly, innovative student speakers have explored with their students the mode of inquiry used by graphic designers, product designers, entertainment designers, interior designers, film designers, and architects. The student speakers used active-learning experiences that model the cognitive and social problem-solving demands of adult life. The program offers genuine promise of preparing students to think constructively about their future careers as informed professionals who can shape future progress. This research presents findings derived through observation and interviews at a design high school art class and

demonstrates that the use of design experiences in education can provide students with a learning construct for the future.

Conclusion

In every aspect of our lives, we make design decisions that reflect our personal, social, political, aesthetic, and economic desires. As such, these decisions reflect our ideas, ideals, and our compromises. The purpose of design education is to provide a framework for teaching young people the skills needed to become active, informed participants in planning and shaping their world. In looking at the design of cities, students explore the social, physical, and cultural environments that shape human behavior (Davis & Moore, 1992). In analyzing visual communication, students decode meaning found within the relationship between word and image. Such assignments integrate skills in the language arts, art, history, and technology. While active involvement in the design process usually characterizes most design-based learning, these reflective activities also form a foundation for the development of discriminating consumers who make critical choices in their adult lives (Lee, 2009).

Through its presentations, The Design High School Friday Events program enables students to better understand design and discern its influence on their lives. This high-quality program can engage other schools in the design process as well, promoting skills such as active observation, critical discussion, strategies for visual communication, and critique. K-12 classroom teachers can bring the program into their classrooms to enhance the study of other disciplines, ultimately increasing academic performance and connecting school curricula to real life issues and experiences. The knowledge acquired through this article may be incorporated into the development of any design education programs.

Design educators must approach learners as active participants and adapt the design process to the real world by forming and reforming categories and structures that work to explain the phenomenal world and allow the learner to interact with it effectively.

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A Process for Discovery: Interpreting a Collection

Paul R. Bruski
Iowa State University

Abstract
Among the defining aspects of interactive media is its ability to aggregate information/data; the designer's role is that of a mediator or interpreter, to convert this information into transferable knowledge. This process includes creating order, and brings meaning to this information, and thus a student of graphic design must learn to understand and uncover the inherent potential meanings of the visuals they create. However, they are often unaware of the potential interpretations of their imagery, grounded as they are in the visual vernacular of culture, instead they seem content to focus purely upon the visual form only.

This paper will examine the process used in a time based multimedia course for a project entitled The Database Narrative. This project asks students to examine the connections between and within collections of data in their own lives, and graphically portray them in an interactive narrative form (Author). These collections of "data" have no intrinsic value, for they are accidental collections of information, often in the form of objects. Rather than focus exclusively on the outcome, the focus of this paper is upon the process itself, the artifacts and tools used for analysis by the students, comparisons and research conducted by students, and presentation materials given to the students at the project outset, for example, examining case studies and tools from The Handbook of Visual Analysis (van Leeuwen & Jewitt). The resulting process documents conceptual growth and critical analysis of the students intended subject matter, and in the development of the final visual and interactive form.

Author (2008) Personal Narratives: Giving Information Form; International Digital Media Art Association Conference Presentation; Savannah, Georgia.

Author (2008) Making Meaning: The Database Narrative; UCDA Education Summit Poster Presentation; DeKalb, Illinois.

Van Leeuwen, Theo and Jewitt, Carey (2002) The Handbook of Visual Analysis; Sage Publications; London.

A Process for Discovery: Interpreting a Collection

Paul Bruski, Assistant Professor
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Abstract

Among the defining aspects of interactive media is its ability to aggregate information/data; the designer's role is that of a mediator or interpreter, to convert this information into transferable knowledge. This process includes creating order, and brings meaning to this information, and thus a student of graphic design must learn to understand and uncover the inherent potential meanings of the visuals they create. However, they are often unaware of the potential interpretations of their imagery, grounded as they are in the visual vernacular of culture, instead they seem content to focus purely upon the visual form only.

This paper will examine the process used in a time based multimedia course for a project entitled *The Database Narrative*. This project asks students to examine the connections between and within collections of data in their own lives, and graphically portray them in an interactive narrative form (2). These collections of "data" have no intrinsic value, for they are accidental collections of information, often in the form of objects. Rather than focus exclusively on the outcome, the focus of this paper is upon the process itself, the artifacts and tools used for analysis by the students, comparisons and research conducted by students, and presentation materials given to the students at the project outset. The resulting process documents conceptual growth and critical analysis of the students' intended subject matter, and in the development of the final visual and interactive form.

Introduction

The early education of graphic design students is filled with the necessary goal of understanding the creation of form (color theory, typography, grid, etc). However, they may often struggle with concept, using "style" as cover for the lack of a sound concept to back up their design form. In chasing what may be conceived as a "cool" or interesting (at least visually) form, the potential unintended messages being communicated by the resulting designs may be ignored, or glossed over. What this paper describes is a process utilized in an interactive media course where students are asked to partake in a process of examining accidental collections they may possess or accumulate, examining potential metaphors, as well as appropriate methods of representation and organization.

The Process

Project Introduction: At the beginning of the semester, students are given a full outline of the semester's projects, as well as expectations for each project (tentative schedule, goals and objectives, as well as a description as to how point will be allocated that contribute to the project grades). At the outset of this particular project, which must utilize Flash, which is typically the last or second to last of the semester, students are introduced to the project through a presentation entitled "Around the Digital Campfire: The Database and Non-Linear Narratives in New Media" where they are introduced to the concept of linear and non-linear narratives, especially how they have been applied to New Media. This presentation shows non-student examples of non-linear narratives, and projects that utilize the concept of the narrative, as they are introduced to the *database* and the *narrative* as described by Lev Manovich, that is "An interactive narrative (which can be also called a hypernarrative in an analogy with hypertext) can then be understood as the sum of multiple trajectories through a database." (4) A database is not a narrative, nor is a narrative a database. Though a narrative can help us understand the database or elements of it. This presentation outlines these potentially opposing terms,

encouraging students to think of their own databases (or collections) that have no intrinsic value. In this case, the term database is used in part to objectify and depersonalize these collections. One objective for depersonalizing the information is so that students are able to think beyond what they may have originally conceived concerning their collection. Following this presentation, students are asked to name possible collections as part of an informal class discussion, where the instructor provides feedback on the initial collection ideas, and helps generate more.

Project Proposals: The following class period, students create three distinct short proposals in the form of typed two-paragraph proposals containing a description of potential subject matter and potential concepts related to that subject. None of these ideas need be from those original ideas generated on the day of the project introduction. Students also complete a table or matrix for each proposal, answering questions such as: What potential visual qualities does this database have? What are the potential expressive qualities of the database? Who makes it, how does it operate? What is the context of this database? What are its potential cultural, personal, political, or historical narratives? What potential associations are there? What similar databases are there? Are there associated metaphors, similes, or analogies? What are its potential organizational structures (Location, Alphabet, Time, Category, Hierarchy)?

These questions are designed to encourage students to think more broadly about the collection, as well as generate possible formal qualities for the project. These are intended to force a student to look beyond just the organization of the information. Many of these questions are derived from a project entitled *Inside the Curiosity Cabinet* as described by Kermit Bailey in LOOP: AIGA Journal of Interaction Design Education where students analyzed and interpreted five collected objects, and examined their visual value, expressive value, contextual value, and associative values. (1)

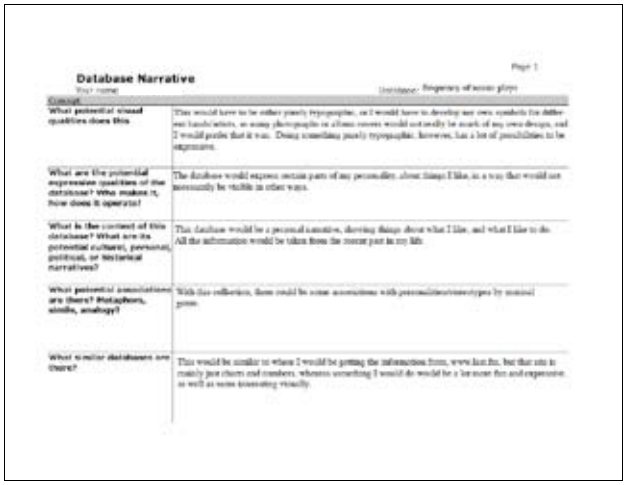
Database Narrative

Figure 1. This completed matrix acts as a compliment to the written two-paragraph project proposal for each of the three design concepts proposed. It is not uncommon that after this stage, a student will completely change their subject after receiving feedback at this stage, and proposing a final (and fourth) design proposal.

Feedback and sketching: Due to the size of the class, it isn't possible for the instructor to visit with each student during every class period. As a result, students receive feedback on their initial proposals either in class the period following their submission, or via e-mail. At this time, students begin to sketch at least five key frames in a sequence for each of these scenarios. These thumbnail sketches are then used during a short segment of time set aside in class for small group discussions about these proposals, at the conclusion of which, each student is asked to explain to the class, the most viable concept based on feedback so far. Most students begin to reevaluate their collections, and their possible forms as they assimilate the feedback they have received from classmates and the instructor. Students then begin to refine or redefine their concepts and the form of their design.

Static and interactive design roughs: Following the prior phase, students build static and small interactive versions of their designs, and continue to receive feedback regarding the navigation through one-on-one "desk critiques" and small group critiques. Though this project is not conceived of as being a traditional web site, these projects should function live on the Internet.

Outcomes

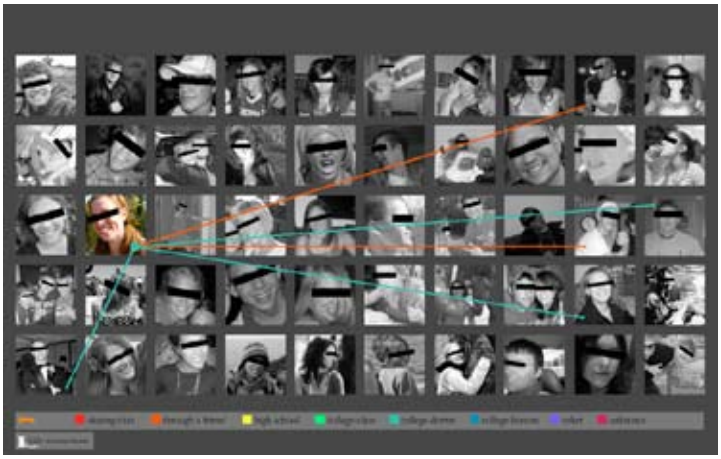

Figure 2.

Figure 3.

Figure 4.

Figures 2-4. Student Designer: Allison Connell

Fig. 2. The obscuring of faces was intended to keep a certain amount of anonymity for the individuals, as this project is less about the individuals than the re-listing of Facebook friends and the actual diversity of these "friend" relationships, as listed at the bottom. Fig. 3-4. Some of the differences between traditional notions of friendship, vs. Facebook "friendship" are acknowledged.

Figure 5.

Figure 6.

Figure 7.

Figures 5-7. Student Designer: Becky Murphy

Fig. 5. An accidental and illustrated collection of books found around the student's apartment, showing how these books were reused after their potential intended purpose was fulfilled. Fig. 6-7. The reuse of the book is also accompanied by a brief description of the book, as the illustration as modified by the title, explains the reuse without further explanation.

Figure 8.

Figure 9.

Figure 10.

Figures 8-10. Student Designer: Jon Rolf

Fig. 8. The use of an introduction (left) prior to the main navigation (right) helps set the context for the viewer. Fig. 9-10. The rack of randomly bought shirts from gas stations and thrift stores becomes the vehicle through which we are able to understand how the collection was built, and more importantly, who was present as the collection built, as they become accidental mementos for travel and events.

Conclusions

Though in many cases, student have struggled with understanding how to conceive of their collections metaphorically, or to consider what those collections may be truly about, they seem to enjoy the project. Some of the student perspectives have included surprise and humor upon looking at another's collection, or delight at seeing what other collections another has used (and sometimes discarded). One recent comment included: "Everyone's project was so different and gave me a lot of ideas for my portfolio site and other projects." As this project has evolved over the last three years, students have shown the ability and aptitude to process the information they work with at an acceptable level, though early on, the databases tended to consist of very personal information from which they had a difficulty detaching themselves. (3) The utilization of the table or matrix has seemed to successfully help them detach and process the information more readily, and envision it in a different form. In addition, in conjunction with the time allotted for the static designs, less time and energy is spent on the creation and demonstration of Flash "bells and whistles" as the students place greater emphasis on the develop of the overall design concept.

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Visiting Design Programs in the State of Indiana

Frederick Bower
Ball State University

Abstract
In the 2006-2007 school year I took on a project to visit all the design programs in the state of Indiana. I was surprised to find there are over thirty Design Programs in the state of Indiana. We were having trouble making changes in the program where I teach Design. We couldn't get past a strange insecurity about our program, comparing ourselves to other programs in Indiana. At the same time we didn't have a lot of knowledge about Indiana Design Programs. So I decided to find out about them. The first thing I did was tried to find how many Design Programs there were and what information was online. I found a web resource (graphicdesignschools.com of course), typed in my state and then went down the list. The first fact of note in a project that produced several notable facts was the list I found was incomplete. It didn't include two programs; the institution I work for and another, both of which have considerable amounts of graduates working in the design profession regionally. The project could have stopped here. There's a lot of information about each of these Design Programs online. But I believe in the personal touch, and more could be learned from actual visits. I decided to approach this like an anthropological study, visiting sites and collecting samples. I was unsure of the response I would get from the people I contacted. I thought I would be met with suspicion when I explained my project and asked for a host during a campus visit. I felt like a spy, but most spies wouldn't call you up or email you asking if it was ok if they infiltrate you. I met with a generous and positive response from everyone I contacted, which made me ashamed about my initial reluctance and decided it was more a product of the "strange insecurity" of the place where I exist.

During the visits I learned a lot about Design programs, the institutions they exist in, and past research into Design programs. One fact of note was that a mentor of mine, Kathy McCoy, former chair of the 2D Design Program at Cranbrook Academy of Art, had written and published extensively on the history and structuring of Design programs. This led me to explore some of the institutions she studied for their history and curriculum structures. Some of them were regional such as the University of Cincinnati, but weren't in Indiana so they didn't fit the parameters of the project, but were still informative.

Each place I went I would more often than not meet a version of myself. Someone who was knowledgeable about their discipline and stewarding a Design program. But they were all different individuals with different backgrounds. My generous hosts were one of the most rewarding parts of the project.

In 2007 the UCDA publication *Designer* published an article I wrote about my project. This proposal is to request to present at the UCDA Design Educators Summit in Mobile Alabama. The presentation would elaborate upon the things I found during my project, on top of what was written about in the article.

Go Places, Learn Stuff, Have Fun

(mission statement for the TV show Dirty Jobs)

In the 06/07 academic year I took on a project to visit design programs in the state of Indiana. My reasons were varied, but not the least of which, I was just curious. Going to all the design programs in the state is a big thing, but it is the kind of thing I do. On my list of places to visit this summer are the Hamilton Type Museum in Wisconsin, Hatch Show Press in Nashville, and The American Sign Museum in Cincinnati. So I researched and found through graphicdesignschool.com that there were 30 design programs in the state of Indiana, and this was an incomplete list. This seemed like a lot. What were they like? What did they have in common? I hadn't intended to create a ranking, but it's impossible not to compare. After I finished my visits and collecting information about each, I wrote an article, which UCDA generously published. That article focused on the numbers of graduates that the design programs in Indiana produced and were putting out into the design profession. This paper is about design program philosophies and focus based on my observations during my visits.

Representation, Branding and the Reasons for Visiting

When starting this project I made a decision to try to visit all thirty design programs that graphicdesignschools.com said were in the state of Indiana, plus a couple of others they didn't list. I could have researched by website and phone calls (which I did) and left it at that. But being a desiger I'm also very aware of branding and representation. Branding is about putting forth the face you want others to see. Focusing all of your public exposure on what you want to highlight about yourself. Who would expose warts on a website? This isn't to say I suspected any of the programs of actively trying to hide anything. It's just more could be revealed from a more thorough approach, and for this project I decided to take a lesson from anthropologists. Anthropologists visit sites, dig, collect, speculate, and create theories and taxonomies. When visiting an art school there's a lot of evidence around that tells you about a place. Some of it is obvious, such as the student work. Most places will display their students work somewhere. You would do this for the students, to make them understand they've accomplished something of worth. You might do this for the program, as recruitment. Or you might do it internally, to display the activeness of an area. If a place displays no student work, then that says something too. Other more subtle collectibles tell you about a place as well, such as a campus, district or student produced newsletter or newspaper. These generally speak to the cultural climate that the design area exists in. An active, or even marginally present cultural scene feeds creative disciplines, and has a self nourishing quality to it. It almost doesn't matter what's being done (almost!) culturally, whether theater, movie series, music scenes, visiting luminaries in various fields, as long as something is being done. This can feed the student's experience, and generally an art student, and especially a designer, can be an active participant in events. Other evidence of this kind of cultural activity are kiosks, mass emails/ texts or other information displays. And then there are more specific ephemera. For instance, departmental, or Design area newsletters. Several places I visited had these information distributors. Something tangible, with relevant information about the design student's experience. Listing design alumni news, articles about the discipline, internship postings and other opportunities. My own institution has an ALL VIS COM EMAIL system, as well as other supplements. These are all important ways to understand a place where design programs exist. They say things about the activity level and engagement within the discipline. But there

was one thing I collected as evidence to describe a program that said volumes about each program, and which very little could be masked upon revealing. This piece of evidence also said much about design programs in general, once I had amassed them all together. It's something that's handed out to all prospective students, and is available to anyone online; the Suggested Plan of Study/Curriculum sheet. The document that spells out all the classes that make up a design student's degree. The thing that this mass revealed is two basic philosophies for a design curriculum. This is a generality, but one that can be clarified by using two examples. Before I elaborate I'd like to reveal one more thing about my travels around the design programs in the state of Indiana:

I didn't just visit programs in Indiana.

I visited several in Ohio. I live on the Indiana Ohio border, and when opportunity would present itself, such as a speaker at Bowling Green State University, or design studio visits with students to Cincinnati, I would visit those programs as well. I had much the same reaction to those visits as to the ones in Indiana; it was nice to see similarities (confirmation we were doing things right), counting my blessings (seeing things we excelled at that others might struggle with) and being tremendously envious (witnessing relevant program initiatives that I hadn't even thought of). But mostly it helped support the idea that there are two general philosophies towards a design program. The purpose of revealing I had visited programs outside the state of Indiana is to use a program in Ohio as an example of one of these program philosophies, and that's the University of Cincinnati. There's much to learn from all the programs I visited, and there's a lot to emulate. This is also true of the University of Cincinnati, which is often ranked in the top 20 design programs nationally. However there's much also that couldn't be instituted within other design programs that they do commonly, such as the Professional Initiative, which is a University policy. It's a good idea, especially for design students. Their students have to take a year of internship, some of them nationally, but mostly around the state of Ohio. Two things make this program initiative a challenge for an institution like mine; it makes it a five year program, and it's someone's job to go out and find internships for all their students. That's all they do. The more specific thing I'd like to use about the University of Cincinnati's curriculum is a breakdown of their graphic design student's plan of study, which makes them a good example of the first design curriculum philosophy. After a fairly standard foundation course of study, they're accepted into the design area, and their design students start a course sequence within their chosen discipline. My school has a design course sequence, but it differs from the U of C plan of study in one significant way, and that's emphasis. The U of C student takes two, three, and sometimes four design classes per semester (they're actually on quarters, but this is the equivalent) until they graduate. They take general humanities classes as well, but the concentration is on design study.

The plan of design study I'd like to use to represent the other philosophy is our own at Ball State. In saying this I'd like to point out that our plan is a majority. It's similar to most of the design programs in the state of Indiana. Finding this out was heartening in some respects, again, as confirmation that we were doing things right. The other affirmation is NASAD. Our plan of study for our design student corresponds to their recommended outline for a BFA in Graphic Design:

"…studies in graphic design comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art and design history, 10%-15%; and general studies and electives, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts and design history normally total at least 65% of the curriculum."

What this ends up meaning for the Design student at Ball State, and in most of the other programs in Indiana, is their experience in their chosen discipline is in the minority to their studio experience outside their chosen discipline, in other studio courses. The "supportive courses in art and design, 20%-30%" and "general studies and electives, 25%-35%" add up to a majority of studio courses outside of their major, and thus their time.

What I think this represents is two philosophies for design study. One concentrated, but less diverse in it's exposure to other disciplines, and one more general and towards the tradition of a humanities degree. As I stated above, the majority of design programs in the state of Indiana follow the later model. But there are a few programs in the state of Indiana who more closely follow the former.

Other things learned

In conclusion I'd like to reveal one more thing about my project:

I didn't visit all thirty design programs in the state of Indiana.

In saying this it's not because I thought I couldn't learn from the places I didn't visit, I believe there are things to be learned from all visits. It was simply because of the time it took to visit all thirty of the design programs in Indiana. I visited 22 design programs in Indiana and 3 in Ohio. At one point three quarters of the way through the project I decided not to visit religiously affiliated programs anymore. Again it's not because I thought there wasn't anything to be learned from going to these places, it was the more I visited them the more I realized that they didn't share some of the concerns that I exist with at a State school. In a State school we exist with a certain bean counter element. Populations are very important, and when they fluctuate, there are rumblings. We had experienced a population flux. I didn't know why, but I was interested in finding out, and seeing if others had experienced the same. They had, but their reactions to this occurrence differed. In visiting a Methodist affiliated school I asked about their graduating design class and was informed that it was between 20 and 30 commonly, but was sometimes below 10. Where I exist this would have been like a barometer drop for an oncoming natural disaster. At another Catholic institution I mentioned that they could always rely on populations coming from the regional Catholic populations. My host's reply was this was how it used to be, but now the student Catholic population was only 85%. After I stopped blinking at his reply I realized this just confirmed my original statement. Again, this is not a value judgement, their concerns are simply different.

Other differences and similarities lay in things like facilities. This might seem a banal and matter of fact thing to be interested in, but while engaged in this project I was also in the middle of trying to build a facility for the students in our program. I was interested in what was offered, how it was put together, and where the money comes from in these different programs. I found that most places provide something of a design studio

atmosphere, a place to put together projects and commune, and a digital facility with output capabilities. But not all of them assembled or offered theirs in the same manner. Some places with fantastic facilities shrugged and said computing services provides this. Others struggled to continually support meager offerings. Some of the places with fantastic facilities didn't seem to have a lot of student use from them. Others with more humble support had students eager to participate in their inception and maintenance.

The scope of this project is broad and hard to summarize. In the materials I've produced from it I've tried to be sensitive to each of the institutions that I visited, as each institution also represents a host, who was kind enough to let me behind the curtain a little bit. This represents possibly the greatest benefit of the project, meeting and learning from colleagues and the environments they contribute to.

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MFA Cranbrook Academy of Art
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Green is a Primary Color

Kelly Salchow MacArthur
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Abstract
The green movement is current and at the forefront of conscientious dialogue, as our civilization recognizes the present and future state of the man/nature balance. Undergraduate design education should prepare a student to begin a career with formal, communicative, problem solving and conceptual abilities, as well as a sense of professional and cultural ethics. Designers are often expected to diagnose situations and to develop manifestations that others cannot. We work with powerful tools—representing ideas that may inform, empower, inspire and/or persuade audiences. Today's students, educators and practitioners can and should strive for positive change, by attending to recurring problems in alternative ways—thus improving our surroundings not only visually and functionally, but also in terms of the environmental and generational consequences.

Sustainable consideration can no longer be peripheral, but practiced in every aspect of life—including the design classroom. This presents a wider span of awareness and sensitivity—including our means of transportation to school, the paper we load in the printer, the adhesives we include on our materials list, and the recycling and reusing systems in our institutions.
Aspiring to prepare students to be responsible contributors to society, I have enfolded environmental elements into my courses. An efficient, reusable, biodegradable package is the most evident assignment which incorporates such criteria. I have found that package design, given its magnitude of commercial waste, offers an especially appropriate context in which to discuss common vs. sustainable practices.

Students, in the throes of youthful idealism, respond favorably to this added consideration and welcome the challenge to understand and to justify the entire lifecycle of a piece. If we consistently introduce students to sustainable ideals and practices, such notions will likely become inherent to their professional work.

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green is a PRIMARY color /

introduction

The green movement is current and at the forefront of conscientious dialogue, as our civilization recognizes the present and future state of the man/nature balance. Undergraduate design education should prepare a student to begin a career with formal, communicative, problem solving and conceptual abilities, as well as a sense of professional and cultural ethics. Designers are often expected to diagnose situations and to develop manifestations that others cannot. We work with powerful tools—representing ideas that may inform, empower, inspire and/or persuade audiences. Today's students, educators and practitioners can and should strive for positive change, by attending to recurring problems in alternative ways—thus improving our surroundings not only visually and functionally, but also in terms of the environmental and generational consequences.

As educators, we assume the place of role models. We position ourselves proactively—engraining logic, sensitivity, and complexity within visual problem-solving. And as we use these considerations when anaylzing work, we may find that a solution lacking such elements to be offensive. Similar to our adverse reaction to Comic Sans, we should be revolted by non-recyclable blisterpak, virgin-source paper stock, or an excessive print piece. For although we believe in the power and importance of design, we recognize that it cannot overshadow, and must embrace sustainable practices, subsequently empowering our students to do so under increasingly urgent circumstances.

The majority of class discussion is inherently focused on formal harmony at the beginning of a curriculum, as we lay the foundations of visual communication. The pedagogical sequence of form > content > synthesis is a logical path to lead a student towards a design degree. Throughout this period, we scrutinize "good" and "bad" design through both the micro and macro lens. We discuss the function of clear communication, and intuitive ways for the viewer to interact with a piece. Plus, the wider our profession grows, we find that more elements must be folded into an undergraduate education to best prepare one for the workplace.

But do we often analyze design solutions in terms of the ethical/ environmental implications? There is true beauty in a well-considered solution, beyond aesthetic harmony. In fact, the growth of biomimicry is a testament to the elegance and efficiency of processes found in nature, which man is attempting to reproduce. The concept and practice of sustainability is another analytical approach we should touch on (most likely applicable in mid- to advanced student projects).

outside the classroom: the daily routine

Sustainable consideration can no longer be peripheral, but practiced in every aspect of life—including the design classroom. This presents a wider span of awareness and sensitivity—including our means of transportation to school, the paper we load in the printer, the adhesives we include on our materials list, and the recycling and reusing systems in our institutions. (On many campuses there is a movement towards a "paperless culture," which is quite promising. My suspicion, however, is that my students are less likely to read something I provide them digitally, than when I hand them a xerox. I'm conflicted over whether to require text books for courses. Currently, I double-side xerox detailed information I want to share with them. Aside from those handouts, much of the information is shown via digital projection, as they take notes in journals).

[And on a side note, I find it ironic that Michigan State University is supporting a paperless campus, but only this year finally implemented a very limited recycling system. A positive slant on the $4/gallon gas prices is that I've observed a marked change in students' transportation to school. Whereas many used to drive suv's to campus, they now ride the bus. (And for those who buzz past me on their scooters, I wonder what's wrong with a bicycle). I enjoy telling my students that I walk or bike to campus, because I wouldn't be able to justify burning gas for a 15 minute drive everyday.]

A list of considerations I've found especially helpful and intelligent in their simplicity are *The Hannover Principles,* by William McDonough:

1. *Insist on the right of humanity and nature to coexist.*
2. *Recognize interdependence.*
3. *Respect relationships between spirit and matter.*
4. *Accept responsibility for the consequences of design.*
5. *Create safe objects of long-term value.*
6. *Eliminate the concept of waste.*
7. *Rely on natural energy flows.*
8. *Understand the limitations of design.*
9. *Seek constant improvement by the sharing of knowledge.*

I've found that as I try to wrap my mind around this vast ecological situation, a lens that simplifies analysis and decisions makes my part in the environmental movement more understandable. Of course, when introducing such concepts to my students, I try to keep the information reasonably digestible. I often think of this quote by Bill Moggridge of IDEO, and share it with my students, "Ask yourself—where does it come from, and where will it go?"

I have noted that when presented a choice of extra-curricular projects, the AIGA Student Group has admirably chosen to work with several environmental community clients. AIGA Detroit invited 30 local designers and student groups to participate in a public banner exhibition. The directive was to work with the metaphor of a tree, and address an environmental issue. The MSU AIGA student group combined an image of a medical i.v. bag (similar in form to a tree), dripping green into the word "revive." These sustainable banners hung in Main Street for a month, and were then converted into messenger bags which were auctioned off to benefit the Ann Arbor Ecology Center.

Another project the student group decided to take on was a collaborative effort with a writing class. A series of posters reading "Vote with your actions" were designed, to inform incoming freshmen of local environmental considerations and opportunities. These are posted on several university web sites, available for download, so only the necessary quantity will be printed.

There are many informative and inspiring books about sustainability, and more are constantly being released. One of the originals is Victor Papanek's *Design for the Real World: Human Ecology and Social Change*. Admittedly, his audience is not specifically graphic designers, but the message is universally pertinent:

"In an environment that is screwed up visually, physically, and chemically, the best and simplest thing that architects, industrial designers, planners, etc., could do for humanity would be to stop working entirely. In all pollution, designers are implicated at least partially. But... I take a more affirmative view: it seems to me that we can go beyond not working at all, and work positively. Design can and must become a way in which young people can participate in changing society. As socially and morally involved designers, we must address ourselves to the needs of a world with its back to the wall, while the hands on the clock point perpetually to one minute before twelve." Victor Papanek wrote this between 1963 and 1971.

inside the classroom: a package design case study

Aspiring to prepare students to be responsible contributors to society, I have enfolded environmental elements into my courses. I share *eleven questions to ask before you design, specify or buy anything* (written by Chris Hacker, Senior Vice President, Global Design and Design Strategy, Johnson & Johnson) with my class to clearly put all design work within a context of green consideration:

1. *Do we need it? Can we live without it?*
2. *Is the project designed to minimize waste?*
3. *Can it be smaller, lighter or made from fewer materials?*
4. *Is it designed to be durable or multi-functional?*
5. *Does it use renewable resources?*
6. *Is reuse practical and encouraged?*
7. *Are the product and packaging refillable, recyclable or repairable?*
8. *Is it made with post-consumer recycled or reclaimed materials and how much?*
9. *Are the materials available in a less toxic form? Can it be made with less toxic materials?*
10. *Is it available from a socially and environmentally responsible company?*
11. *Is it made locally?*

Some of these very relevant questions (but admittedly not all) are directly enfolded into the package design project I assign. To gain a broad perspective on the urgency of sustainability, we watch and discuss *An Inconvenient Truth*. This helps to frame our profession and its capacity within an environmental context, as one asks oneself "what can I do?" It seems to be a sobering wake-up call to many of the college students.

Developing a "green" package is an assignment which clearly initiates such considerations. I have found that package design, given its magnitude of commercial waste, offers an especially appropriate context in which to discuss common versus sustainable practices. And students seem to respond favorably to such added criteria. They recognize that graphic design has the power to improve or detract from many facets of our environment, and welcome the challenge to justify and understand the entire life cycle of a piece.

When given the directive of creating an efficient, reusable, biodegradable package, students discover impressively various and experimental ways to meet the criteria. Each student begins with a generic toy, packaged in a common or unremarkable way. We analyze existing package design, within a wider scope of form and function. Blisterpak is recognized as an easy way for producers to protect their product (from theft and damage), but is completely inconsiderate of the consumer or the planet. Made of toxic plastic (and usually non-recyclable), one can't even get into the package without an industrial pair of scissors and a great deal of patience.

We experiment loosely with three-dimensional constructions in paper. The form is to be logical and efficient (in size and amount of material used), paper-based, and hold its structure without adhesives. The group is challenged to create a unique experience for the user—to add to, improve, and/or emphasize the purpose and experience of the package. The package must have durable value, functioning at first as a protective layer for the product, and later being integrated into the experience of use. In *Visual Research: An Introduction to Research Methodologies in Graphic Design*, Ian Noble and Russell Bestley discuss "rubbish theory… the creation and destruction of value." This concept was developed originally by Michael Thompson in his book, *Rubbish Theory*. Objects may follow a sequence of value associated with them: "transient (value decreasing), through rubbish (no value) to durable (value increasing)." The continued function of the package elongates its life cycle, although it is ultimately biodegradable. The intent is to create a package that is just as intriguing as the object inside—something a consumer would not consider to be disposable.

conclusion

As educators, we inherently serve as role models to some degree, and the extent of our reach spans well beyond the classroom. I propose that we move past considering good versus bad design, towards good versus evil design. Beyond aesthetic and conceptual lessons, we can pass on environmental logic and efficient thinking to the next generation of designers—for the sake of more considerate production and a softer footprint. Students, in the throes of youthful idealism, respond favorably to this added consideration and welcome the challenge to understand and to justify the entire life cycle of a piece. If we consistently include sustainable ideals and practices, such notions will likely become inherent to their professional work, and spread throughout society.

Perhaps our current economy has clarified our view of want versus need, waste versus efficiency, and is truly signaling an end of excess. In a graphic design program, this is the time to elevate "green" to primary status.

helpful resources

AIGA Center for Sustainable Design http://sustainability.aiga.org/

Bestley, Russell, and Ian Noble. *Visual Research: An Introduction to Research Methodologies in Graphic Design*. Lausanne: AVA, 2005.

Braungart, Michael, and William McDonough. *Cradle to Cradle: Remaking the Way We Make Things*. New York: North Point Press, 2002.

Papanek, Victor. *Design for the Real World: Human Ecology and Social Change*. New York: Van Nostrand Reinhold Co., 1984.

Sherin, Aaris. *SustainAble: A Handbook of Materials and Applications for Graphic Designers and Their Clients*. Massachusetts: Rockport Publishers, 2008.

Environmental Design Project: Point of Inspiration

Bridget Murphy
Marymount University

Robin Wagner
Marymount University

Abstract
Overall Sq. Ft.: 24,940 sq. ft
Phase I for Project 10,608 linear sq. ft.

Project Objective
The "Point of Inspiration" Environmental Design Project is a collaborative project showcasing the interdisciplinary alliance between two design disciplines–Interior Design and Graphic Design. The project's objective is to demonstrate the principles behind two design fields working together to enhance an academic environment. Our goal was to develop a memorable, creative, one-of-akind, thought-provoking personal experience for students, visitors, and professionals.

Taking these goals in mind, Jay Appleton's theory of prospect and refuge was implemented: 1) to create an environment the end-user would feel unrestrained in (prospect), and yet, 2) to create an environment that provided a sense of sanctuary (refuge). Suzanne Scott, Ph.D, states in her research findings from "Visual Attributes Related to Preference in Interior Environments"(1993) that evidence supports a link between higher aesthetic opinion and cognitive processing and "preference for environments that are stimulating and involving...and include natural contents and balanced opportunities for "prospect" and "refuge".

To achieve these goals for the environment, the use of dynamic graphics within the interior space as visual stimuli was the "Point of Inspiration."

Content Generation
Using "Point of Inspiration" as the central concept, research was initiated by an informal questionnaire to students, asking for responses to questions about the meaning of inspiration, such as: Where do you find inspiration? What words, images, and colors do you associate with inspiration? Based upon the student's responses, key words and imagery developed the groundwork.

Creative Process and Method
Thirty pieces of original artwork have been integrated using 'line' as the unifying primary design element. Color choices have been integrated with existing interior finishes and imagery representational of 'inspirational' verbiage. The computer-generated collages incorporate original artwork of students and faculty, and have been merged with typography to create large acrylic imagery. Hand-painted lines and applied typography extend the graphics into the interior environment to complete the design assimilation.

Environmental Design Project: *Point of Inspiration*
Marymount University: Reston Center

UCDA Design Education Summit
May 29, 2009

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Project Objective

The "Point of Inspiration" environmental design project is a collaborative project showcasing the interdisciplinary alliance between two design disciplines – interior design and graphic design. Marymount University's Reston Campus was developed as an academic center for students and as a community resource for corporations, businesses, associations, and government agencies in Fairfax County, Virginia. The existing built environment for the center was identified by students, faculty and visitors as sterile and institutional. Consequently, the design objective was to create an academic learning center that fosters originality and creative inspiration; delivers a sense of professionalism for collaborative community events; and, showcases the association of two design professions at Marymount University.

Environmental Design is both the physical and spatial development of the surroundings – interior and/or exterior – and involves the inclusion of varying design professions. Summarizing Joseph Nasar, designing the environment requires influencing human factors and the surroundings; thus, "merging two areas of inquiry, empirical aesthetics and environmental psychology" (Nasar,1988, p.xxi). The principle of merging empirical aesthetics (concerned with the arts – painting, writing, music, etc.) and environmental psychology (concerned with improving the built environment and habit for humans) defined the goals for the Reston Center as follows:

1) The development of an aesthetic design model that fosters investigation and correlated with the university's newly adopted Southern Association of College Schools (SACS) accreditation Quality Enhancement Plan (QEP) called DISCOVER: inquiry, scholarship, creativity, and research. "Through DISCOVER, Marymount University students learn *how to learn* – by asking questions, probing beyond the surface, and working one-on-one with Marymount's scholarly faculty in a variety of disciplines. It's called inquiry-based learning, and it's a fundamental facet of Marymount's DISCOVER program, which fosters and supports research and creative activities in all academic programs at the University." (www.marymount.edu/discover)

2) The utilization of wide-ranging aesthetic components that would be visually pleasing and accepting to a diverse community using the facility. In assessing what seems to be visually agreeable to humans, Dr. Suzanne Scott's research findings from "Visual Attributes Related to Preference in Interior Environments" (1992) found that there was a link between higher aesthetic opinion and cognitive processing. Humans have a "preference for an environment(s) that are stimulating and involving…and include natural contents and balanced opportunities for 'prospect' and 'refuge'."

By implementing these goals for the academic center — the design for the atmosphere inside the facility inspires inquiry and employs images that balance between prospect and refuge. The interior is both visually stimulating and a "Point of Inspiration" within the Marymount University Reston Center.

Content Generation

The design intent of this project was to create a space that was 'stimulating and involving', implemented the goal of the university's QEP DISCOVER ideals, and is visually pleasing to a diverse audience. According to Nasar, "individuals respond to their surroundings when there are acute visual qualitative assessments (1988, p. xxi)" such as feelings or emotions involved. Using both Nasar and Scott's findings, the design's foundation was implemented on Jay Appleton's theory of prospect and refuge. Appleton's fundamental design theory found human pleasure through differing basic instincts – the hunter/gatherer instincts. Therefore, by creating a setting that appeals to opposites, you create an environment that is aesthetically pleasing and more widely accepted by humans. Prospect and refuge can be both symbolic and formal properties (Herganrather, 2006, p. 29).

To create an environment of prospect, the end-user feels unrestrained. "Prospect has to do with perceiving, with obtaining information, especially visual information" (Appleton, 1990, p.26). Prospect is about exploration and engages the imagination (Hergenrather, 2006, p.31). The purpose for using prospect within the visual content of the design for the academic center was that the visual images of prospect **inspire exploration, imagination, motivation** and more. (See chart A on prospect and photos I, 2, and 3).

"Formal qualities of refuge are opacity, lower light levels and containment" (Appleton, 1988, Hildebrand, 1999). In the symbolic principle of refuge, you are safe from hazards. A strong refuge symbol is shelter; thus, a safe place to raise young and provide protection. It can be a place to hide – it is especially a place to see without being seen (Hergenrather, 2006,p. 30). The purpose for using refuge within the visual content of the design for the academic center was that the visual images of refuge **inspire security, contemplation, rejuvenation** and more. (See chart B on refuge and photos 4, 5, and 6).

Additionally, formal design elements of line and color were employed. According to Appleton, undulating shapes and lines suggest refuge (1975). The design would have suffered if each piece had been individually hung on its own and not holistic within the environment. Maintaining Appleton's theory of refuge, an undulating line was chosen as the unifying element for the artwork and as a wayfinding element. The line travels in a free-form style among the works of art and the interior space. This creates a cohesive unifying environment and a means of wayfinding through the initial sections of the building. The additional design element, color, was selected to maintain balance by using complimentary colors based on the existing interior finishes.

The Process Methodology

Following traditional design processes, we researched the Reston Center's main audience and contemporary design trends. Additionally, we had to take into consideration Marymount's mission and Catholic identity along with the universities diverse student population. The project needed to 'promote the intellectual, spiritual, and moral growth of each individual' and instill the foundation for scholarship, leadership, service, and ethics. Analyzing these critical factors, the concept developed was "Point of Inspiration."

Words and images were generated that evoke prospect and refuge for the academic space. Research was initiated by an informal questionnaire to students. The questionnaire asked for responses to questions about the meaning of inspiration, such as: Where do you find inspiration? What words, images, and colors do you associate with inspiration? Based upon the students' responses, key words and imagery were chosen that infer the ideas of prospect and refuge. The questionnaire became the groundwork for the project.

A limited call for artwork was announced to faculty, staff, and students. After reviewing the submissions, thirty pieces of original artwork were selected. The computer generated collages incorporate original artwork of students, staff, professionals and faculty to create large acrylic imagery. The images are incorporated with typography, line, and color as the unifying primary elements. Completing the installation, hand-painted lines and applied typography extend the graphics into the interior environment.

Results

As stated, the main objectives of this design project was to: 1) create an academic learning space that was 'stimulating and involving', 2) provide a professional collaboration within the community, and 3) through scholarly and educational application, showcase the creative and collaborative work of the interior design and graphic design professions at Marymount University. The project's completion in fall 2008 has had very positive community responses in all three objectives.

In creating a more stimulating environment, the facility has been received as an inspirational and enriching setting by faculty and students. It has become a recruiting tool for the expansion of the interior design program at the Reston Center.

> "… it was of course a wonderful way to recognize the creativity and achievement of Bridget and Robin. Their collaborative talents may even influence the interior design of the new Main Campus building."
>
> Donald Shandler, Ph.D.
> AVP Graduate and Adult Education, Marymount University

"It changes the rather drab institutional feel of the place dramatically. It is an inspirational place to think and work.

Jef Dolan, Asst. Professor, Communications Dept.

The design has benefited the University and community by promoting both Marymount's and the greater community's awareness for creative writing, fine arts and visual communication.

"I love that it moves. It seems to be alive."

Kathleen Driscoll McKee,
Vice-President, Reston Association Board of Directors

"The work communicates a space of creativity – not just in the design professions, but creativity in work…ideas!"

Elise Seidita, IIDA, Allied Member ASID
Owner/President, Loudon Design Center

The project showcases the strengths in collaborative design abilities and reinforces Marymount's academic goal of increasing interdisciplinary studies. The following are regional and national showcases:

Awarded *Graphic Design USA* American InHouse Design Award, 2009

Innovations Research Conference 2009, Marymount University, Faculty Presentation

Artspace in Reston, Video, June 2009

The Reston Center project continues to promote the Marymount experience to students, faculty, visitors and professionals by participating in a distinct environment – a visually aesthetic environment.

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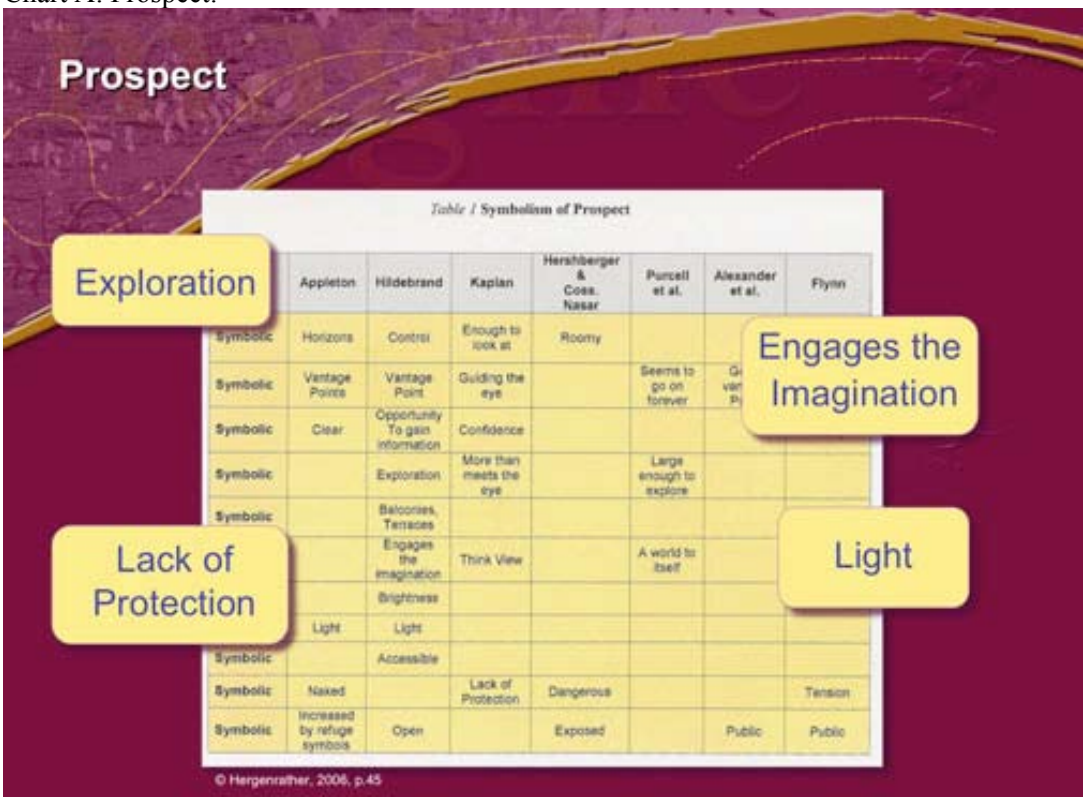
Hildebrand. G. (1999). *Origin of Architectural Pleasure*. Berkley and Los Angeles CA: University of California Press.

Nasar, J.L. (1988). *Environmental Aesthetics*. Cambridge: Cambridge University Press. P. 289.

Scott, S. (1992). "Visual Attributes Related to Preferences in Interior Environments". *Journal of Interior Design.* Education and Research, Vol. 2.

Chart A: Prospect:



(Hergenrather, 2006, p. 45)

Photo 1: Prospect Image of Vantage Point

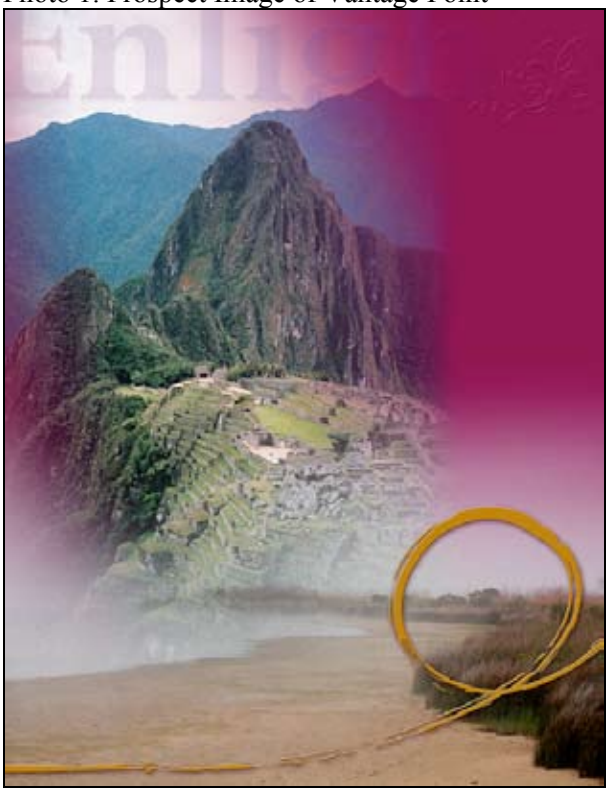


Photo 2: Prospect Image of Danger

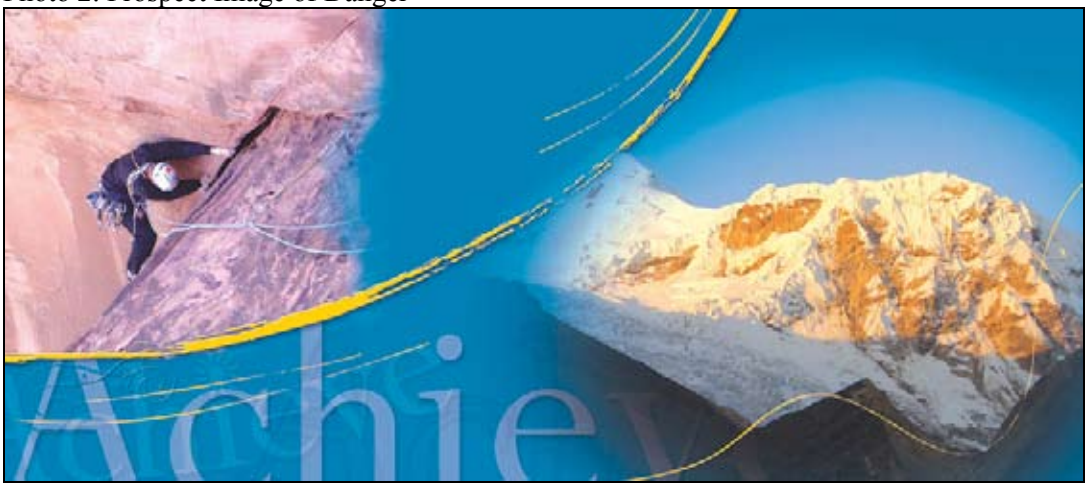


Photo 3: Prospect Image of Tension

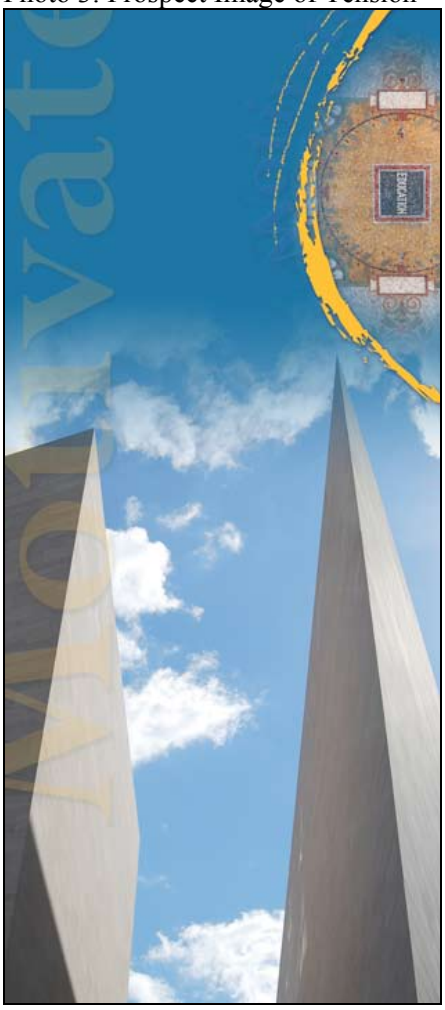
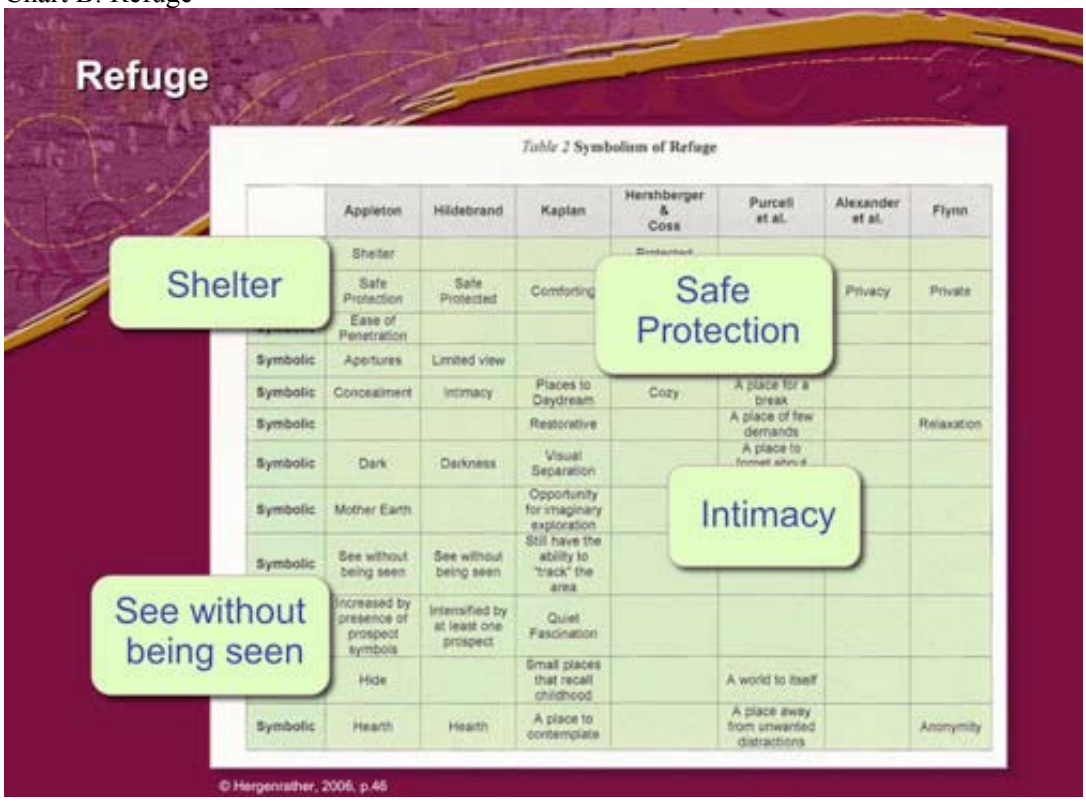


Chart B: Refuge



(Hergenrather, 2006, p. 46)

Photo 4: Refuge Image of Concealment

Photo 5: Refuge Image of Seeing without Being Seen

Photo 6: Refuge Image of Privacy

A Fork in the Road

Hilary Williams
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Abstract
My recent travel to Denmark re-inspired my social and environmental values as an impetus for visual communication, so I have chosen to use my thesis project as an opportunity to engage design in tackling one of the many issues challenging our times: the scale and consequences of our industrial food system. One stunning consequence—and one that is largely invisible—is that our food system accounts for nearly a fifth of our country's fossil fuel use: more than any other sector of our economy except cars.[1] Being moved by this and other statistics in my preliminary research on global warming, I have taken on the task of visualizing the invisible in our everyday eating habits.

I am asking this question: **How can the design of an exhibition provide both incentives and implements to prompt people to change individual habits for the common good?** *(in this case, to purchase and consume more local foods)*

Asserting the complementarity of raising awareness and then facilitating a response to this newfound understanding, I am presenting both information graphics and take-home prototypes that could enable incremental changes in food purchasing habits. My solutions toward this twofold end have ranged from the nauseating visualization of 1.1 million dots on a wall (to represent the numberof barrels of oil that could be saved per week if every American ate one local and organic meal each week)[2] to the design of a calendar charting the seasonality of foods growing in my locale.

As an interactive component of the exhibition, I intend to survey gallery visitors about their responses to these various modes and means of prompting change for the common good. Therefore, in addition to outlining my research and my exhibition design process, my paper will present these transferable findings about ways to move people through design.

1 Pollan, Michael. The Omnivore's Dilemma: A Natural History of Four Meals. New York: Penguin Books, 2006, 183.

2 Kingsolver, Barbara with Steven L. Hopp and Camille Kingsolver. Animal, Vegetable, Miracle: A Year of Food Life. New York: Harper Perennial, 2007, 5.

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A FORK IN THE ROAD

Designing in an academic context can afford one the opportunity to operate as ***graphic-designer-as-author***, a role that, according to Audrey Bennett, requires complementary skill sets: both visual and verbal, both creative and critical thinking.[1] As graphic-designer-as-author, one must also develop the wherewithal to define one's own scope, whether this be articulated informally as an intention or formally as a research question or project brief. I recognize now that embarking on my MFA thesis project constituted one of the first moments in which I could fully become—in fact, was mandated to become—a graphic-designer-as-author. What I consider to be one of the most exciting aspects of working in this role is the possibility of designing for the common good rather than for a specific client or assignment.

I returned from a trip to Denmark last spring with reinvigorated social and environmental values and an admittedly grandiose intention: I wanted to tackle global warming—as a graphic designer. Recognizing the infeasibility of this scope, I nonetheless began to read about global warming and trusted that immersing in this process would provide me with cues for specificity. Indeed, being moved by statistics about the relationship between food and fossil fuels in this preliminary research, I began to focus on the task of visualizing the invisible in our everyday eating habits.

For example, economists recognize that not all costs can be accounted for in a market model; therefore, the market price of food (or any other commodity or product) rarely reflects the true costs to society and to the planet. Economists refer to these unaccounted costs as externalities. In our current industrial agriculture system, externalities range from soil depletion to obesity-related diseases to global warming. These are vast costs, and—even a decade ago—economists identified the unprecedented scope of the latter: "The greenhouse effect is the granddaddy of public-good problems; actions today will affect the climate for all people in all countries for centuries to come."[2]

I chose to engage design in tackling one of the many issues challenging our times and contributing to global warming: the scale and consequences of our industrial food system. Ultimately, I came to consider my design process in the context of this question: **In what ways can the design of an exhibition provide both incentives and implements to prompt people to change individual habits for the common good?** This is a general question that I envision can be applied to any set of habits that affect the common good. In the case of this exhibition, I aimed specifically to increase the consumption of local and regional foods in East Tennessee.

During my research and conceptualization phase, I set up a private blog in order to chronicle my investigation. Utilizing the blog as a clearinghouse enabled me to compile online links, refer back to my earlier thoughts, and keep everything in one digital space. Looking back at it, I see that my early approach fluctuated between systematic reading notes (cited by chapter), fluid brainstorm lists (such as a stream of verbs outlining the range of what design can do), and big questions (*what moves people? what makes people listen? in what ways can visual communication challenge the status quo?*). The blog medium enabled me to work in these multiple modes and to draw connections between them.

1 Bennett, 16. // 2 Samuelson + Nordhaus, 338.

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A FORK IN THE ROAD

In designing for a change in habits for the common good, and in thinking about design education, I came to realize that my approach could be considered ***design-as-education***. Accordingly, along with my content research about global warming and food, I began to read about the act of change—from spiritual, anecdotal, and psychological perspectives. Interestingly, spiritual writers from various backgrounds recognize comparable roots of change: Thich Nhat Hanh (Buddhist) refers to awakening while Eckhart Tolle (Christian) refers to awareness. In a global tour to survey contemporary innovations in food practices, Frances Moore Lappé and her daughter Anna Lappé identified that which tends to precede an individual's change in habit: ***a moment of dissonance***.[3] To paraphrase, when one learns something new that does not equate with what one already knows and presently acts upon, one is forced to change either habit or world view to accommodate this new understanding. From their observations, many moments of dissonance are prompted by firsthand experiences. Reading this, I became curious about whether information presented in a designed context (such as a gallery installation) could prompt moments of dissonance, thereby priming people for changes in habit.

According to cognitive psychologist Howard Gardner, "Presenting multiple versions of the same concept can be an extremely powerful way to change someone's mind."[4] Gardner refers to such multiplicity as ***representational redescriptions***, which he identifies as one of seven factors, or ***levers***, that can impact a change of mind: the others being ***reason***, ***research***, ***resonance***, ***resources and rewards***, and ***real world events*** (which can all prompt a change of mind), plus ***resistances*** (which can impede a change of mind).[5] As this year unfolded, the potential of the lever of real world events became apparent. This unprecedented global economic crisis has revealed that the large-scale systems that we often take for granted are not necessarily stable or sustainable, and so it is increasingly apparent that we are truly at a fork in the road—at a point in time when we need to develop alternative systems. In my estimation, our food system—that on which our very lives depend—is an appropriate one to tend to first; there are, of course, many other systems and issues that design-as-education can address for the common good.

Gardner indicates that the lever of representational redescriptions is especially helpful in matters of instruction, for expression in many compatible formats can be convincing. Therefore, I chose to employ multiplicity in my gallery installation on local foods:

> **[1]** by framing the ***message*** from multiple perspectives *(to buy and to eat more local and regional foods is not merely an environmentalist agenda—it is an act that can impact ecological health* and *economic health* and *human health* and *community health)*
>
> **[2]** by using multiple ***media*** *(for example, showing what is in season each month in East Tennessee on a calendar and on corresponding dinner plates for each month)*
>
> **[3]** by communicating in multiple ***modes*** *(such as statistical, poetic, and metaphorical)*

While I was committed to the multiplicity of message, media, and modes, I did want the exhibition to be coherent as a whole. Therefore, I chose to use the motifs of the circle and the table throughout the gallery. In addition to the formal qualities of the circle, I

3 Lappé + Lappé, 280. // 4 Gardner, 10. // 5 Ibid, 14-18.

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A FORK IN THE ROAD

was interested in its semiotic range: a circle is iconic for a plate and the sun, and it is symbolic of the earth and of wholeness. We speak of things "coming full circle," and today's movement toward local foods is in many ways a return to earlier ways of growing and eating. Circles arranged concentrically become a target, while a circle translated three-dimensionally is a cylinder—such as an oil drum or a can of food. In these ways, the circle became a continual point of departure in my process and the unifying structure in the gallery.

I assert that it is critical not only to raise awareness about issues such as the scale and consequences of our industrial food system, but also simultaneously to facilitate a response to this newfound understanding. Therefore, in the gallery, I chose to present both information graphics *(the "why")* and prototypes *(the "how")* that could enable incremental changes in food purchasing and eating habits. My solutions toward this twofold end ranged from the nauseating visualization of 1.1 million dots on a wall (to represent the number of barrels of oil that could be saved per week if each American ate one local and organic meal each week)[6] to the design of the calendar charting the seasonality of foods growing in this locale. The latter demonstrated my commitment to making this exhibition specific to a Knoxville audience.

This dual approach informed the visual and verbal tone of voice: I intended for the exhibition to be urgent, yet empowering and hopeful. In order to assess whether the information graphics and prototypes did indeed move people, the exhibition included two interactive components: a survey (to gauge what moves people) and response cards (to gauge empowerment). The survey was introduced up front; at the entrance to the gallery, visitors were asked to take a bowl of beans with which to vote at eight stations in the gallery:

[1] collective energy consumption

[2] proximity of local farms

[3] scale of industrial food system

[4] externalities of industrial system

[5] seasonality of local foods

[6] effects on children's health

[7] availability of local food products

[8] sense of community

Each station consisted of four mason jars, outlining a spectrum of response to the means of presentation:

[1] ***Wow!*** This moves me enough to consider changing my habits.

[2] ***Yes.*** I already know this, and I act in response.

[3] ***Hmm…*** I didn't realize this.

[4] ***So what?*** This doesn't matter to me.

I anticipated that a response of ***Wow!*** would mean that I had moved someone to action (the ideal goal), a response of ***Yes.*** would mean that I had failed to provide new information (preaching to the choir at an existing level of information), a response of ***Hmm…*** would mean

6 Kingsolver et al, 5.

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that I had raised awareness but not necessarily inspired action, and a response of ***So what?*** would mean that I had failed to move someone (though I hoped to receive some of these votes as a measure of honest response, and I did receive a few).

The number of respondents varied noticeably between the eight stations: 208 voted on *proximity of local farms* while only 76 voted on *externalities of industrial system*. I attribute the low end of this variability of participation to the placement of the stations (of the two receiving the fewest votes, one was on the back wall, and the other was the only one not placed on a wall). Averaging the data from the eight stations, the overall ***Wow!*** response rate was 70%. The station receiving the highest ***Wow!*** response rate (84%) was *seasonality of local foods*. This suggests that my visitors were moved more by specific, local information than by macro-information. Furthermore, this validates Howard Gardner's notion of the power of representational redescriptions to change minds: the seasonality of local foods was presented on large calendar banners, on dinner plates, and on small bound calendars available for purchase (more multiplicity of media than the other stations—and, perhaps importantly, including a take-home medium). The station receiving the second-highest ***Wow!*** response rate (82%) was *effects on children's health*, which also employed multiple media: a motion graphic and a dinner plate.

The stations receiving the highest ***Yes.*** response rates were *externalities of industrial system* (45%) and *proximity of local farms* (41%). Perhaps such information is not new news in this day and age. The ***Hmm...*** response rates were quite low across the board, with *proximity of local farms* garnering the most substantial (9%). It seems that the relatively short distance food travels to a farmers' market is not as compelling as the diversity of food available there throughout the seasons. There were few ***So what?*** responses (5%, 3%, 1%, and five 0%), though interestingly these disengaged responses were all at stations on one side of the gallery: *externalities of industrial system*, *collective energy consumption*, and *proximity of local farms*.

While the survey garnered collective and loosely quantitative data, the response cards solicited individual and qualitative reactions to the exhibition. Each response card read ***We are at a fork in the road. I can...***, thereby asking gallery visitors—rather than telling them—what they can do in response to their newfound understanding about these issues. Visitors were asked to write commitments on two business-card-sized cards: one to be publicly displayed on a shelf at the gallery, and one to be taken home as a reminder (with the corresponding website listed on the back for access to online resources). Fifty-one response cards left at the gallery suggest a range of empowered and, importantly, individual actions: the verbs used to open intentions included the following:

be, bring, buy, eat, extend, go, grow, have, learn, make, nurture, pick, plant, put, raise, replace, ride, share, shop, sing, spend, start, think, try, work

Some responses outlined specific changes in habit:

I can replace my sugar in my tea and coffee with local honey.

I can make my own bread.

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A FORK IN THE ROAD

Other responses were more general, yet emphatic:

> I can and will change the way I consume...
> I can think differently.
> I can. ('nuff said.)

Still others indicated a desire to influence other people in turn:

> I can make an effort to feed my child local, fresh food.
> I can plant more gardens. Encourage others to plant gardens. Share the food grown in my garden with many people. Create a sustainable culture right here in our backyard.

While these individual commitments were written in response to the whole exhibition, the collection of these commitments can be considered more precisely in tandem with the set of twenty guidelines for eating (culled from authors such as Michael Pollan and Steven L. Hopp) presented on salvaged pallet boards in a radial formation (this form connotes a rising sun, and this choice of material symbolizes a new foundation). The boards offered general suggestions (such as Wendell Berry's Participate in food production to the extent that you can.) while the cards invited and then demonstrated localized and specific versions of how to make these changes (such as I can plant and grow my own herbs in a window box.). I hazard that the ownership inherent in defining and stating one's own intended change of habit makes it more likely to be actualized than a prescribed one.

While individual changes in habit for the common good may be prompted by moments of dissonance, they take time to be enacted and sustained. Therefore, in order to support such changes beyond the temporal and physical existence of the gallery installation, I set up a corresponding website **[WWW.AFORKINTHEROAD.ORG]** with links to online resources and books, listings of local farmers' markets and stores, and a digital (and downloadable) version of the seasonal calendar for East Tennessee. In addition, the website showcases forty photos of the installation and a list of all the ***I can...*** responses of the visitors to the gallery in Knoxville. I hope that the website may have viral influence as people share these components with others both near and far.

front view of gallery installation:

back view of gallery installation:

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A FORK IN THE ROAD

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A FORK IN THE ROAD

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Much Needed Design for Local Non-profits

Adrienne Hooker
Louisiana Tech University

Abstract
Graphic design students need a venue to pursue valuable real-world experiences to supplement their classroom activities, and area non-profits need access to quality design services. This can be achieved in a design studio course within the graphic design area of a university. In my presentation, I will discuss my experience as creative director of a hand full of students in our student design center who work directly with area non-profits. I will present three non-profit case studies in a Pecha Kucha format: 20 images, each shown for 20 seconds—6 minutes 40 seconds for each case study. This keeps presentation concise and the interest level up.

The first case study is ten-year-old non-profit for abused and neglected animals called Grace's Home. The students created a new identity, web site, and an Extreme Home Makeover video application. They also helped kick-start the client's newest non-profit: Nature of Grace, occupational therapy services for children with special needs.

The second case is the newly formed Farmers Market. The community just begun to offer this venue of fresh produce, and my students were able to create a brand and promotional materials to publicize the group correctly from the start. It was a real lesson in working with a committee of dedicated citizens.

The final case study is for the city itself. My students were able to work with the Economic Development Officer in creating a new look and brand for the city along with revamping the city's web site. A final presentation was given to the mayor and his staff.

The university and surrounding community relationship is strengthened when student work with area non-profits. The public benefits from working with enthusiastic, ambitious students, and in return, the students educate clients what graphic design is and its benefits to the local economy and lifestyle.

DESIGN FOR THE COMMON GOOD

National UCDA Design Education Summit

May 28-30, 2009 Mobile AL

Much Needed Design for Local Non-profits

by Adrienne Hooker, assistant professor Louisiana Tech University

A non-profit with a strong mission and organization typically doesn't have the time or money to brand and promote its work. Graphic design students in a small town university need a venue to pursue valuable real world work experience to supplement their classroom education. Both the students and area non-profit organizations benefit from a course based on client work. This can be achieved by creating a design studio setting within the graphic design area of the university. inProgress is that venue at Louisiana Tech University.

A student design center puts design education into practice and focuses on the lessons of business practice. inProgress students assist clients whose mission is for the betterment of the community. Students work directly with clients to interpret desires into plausible products, complete necessary paperwork, track time, and work through production issues with vendors. These objectives are slightly different than a service learning focus. Service learning typically collaborates only with non-profits and is taught on a project basis. A student design center best functions as a semester-long course because it closely mimics a holistic internship environment rather than just a client-driven project within an existing design course.

I created this type of practicum course in the communication design curriculum at Louisiana Tech University because of the limited number of quality internships in the area. Juniors and seniors can take this class as an upper level elective. The majority of students really don't have a sense of the class until they are assigned their first client. Students work simultaneously on projects for two to three clients at a time. I assign a student as lead designer; he/she is in direct contact with the client. The rest of the students are split into small groups according to client; therefore, a student can be lead designer for one client and support on another.

The course is offered annually since its creation three years ago. Students work with numerous campus entities as well as surrounding community non-profits. Success varies greatly from client to client. As director and instructor of this course, I will discuss three case studies. All three clients are local non-profits: a farmers market, the city, and an animal shelter.

RUSTON FARMERS MARKET

In Spring 2008, a few dedicated citizens had formed a farmers market group, and asked for help in creating a logo since their attempts had failed. The market was scheduled to open in four months. A member from the farmers market group presented the progress they had made up to that point, and told the students the mission and hopes of forming a local farmers market. Afterwards, a group of three students were assigned the Ruston Farmers Market (RFM) and immediately began brainstorming logos. It soon became clear this client also needed a web site and promotional materials to fully benefit from the services provided by the student design center and it also rounded out the students experience into a more fully realized campaign.

Identity

After approximately a week and bringing other inProgress students into the RFM group, the students presented their logos implemented in stationery sets. The client chose a logo, made some slight revisions and asked the student and I to present the new identity to the farmers market group at their large meeting with the rest of the group's committees and area farmers.

Promotion

Following that meeting, we were given the go ahead to design a news release template, posters, rack brochure insert for tourism venues, flyers, local access cable tv slide, and web site. The implementation of everything was handled by only two of the original three students assigned to the RFM. The lead designer, and creator of the chosen logo, withdrew from the class leaving the other two students to finish the campaign. This incident created wonderful lessons in newly appointed leadership and picking up the reigns to create a promotional campaign beginning with someone else's identity.

Much Needed Design 2

Much Needed Design 3

THE CITY OF RUSTON

The next case study is for the city itself. The newly appointed Economic Development Officer (EDO) wants to create a synergy between the university and the city. To do this, he searched for resources the university offers, and found inProgress: student design center. The city needed a redesign of a sadly outdated web site, and the EDO also used this opportunity to begin the process of branding the city.

Brand

I assigned all the students of the design center to this client, and the lead designer was my most experienced web student. The initial client meeting brought up ideas of spaces: the university, historic downtown, and the "new" Ruston consisting of economic and technological development. The EDO spoke of the city's history as a train depot; a connection, and the city being a traditional southern town with an underlying creative class. He also mentioned family, religion, tolerance and common ground. Finally he spoke of the landscape of the piney hills and the lumber industry. The students took note of what the client said and began researching other city identities and taglines. A majority of the timeline was devoted to naming exercises and logo creation. They narrowed down the plethora of taglines to two finalists: *Ruston—Everyone is Home* and *Ruston—Historic Charm, Today's Opportunity*. These two slogans reflected the main themes the client expressed as well as the research students discovered about the city. It was a great branding lesson in listening to the client's desire and interrupting the audience needs.

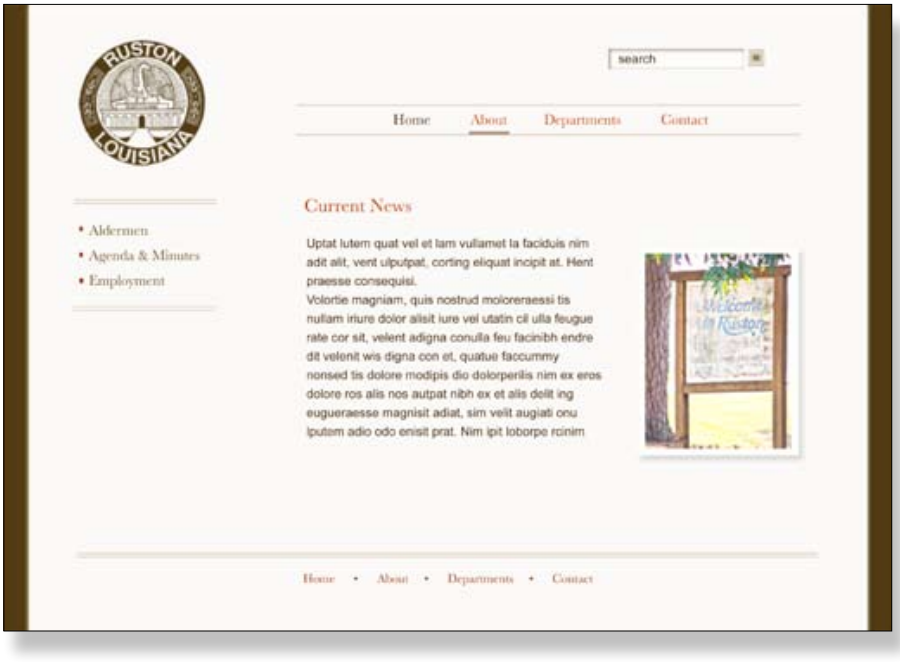
Web site

In the meantime, the students also concentrated on the web site redesign by brainstorming a new look, reworking the structure, and testing usability. Restructuring the site was not determined as a need from the client, but definite flaws were discovered in the students' research. Simplifying the main navigation to four main buttons: Home, About, Departments, and Contact helped clarify the different options. Previously there were redundancies of Departments, Services, and Government all being main navigation buttons. Once the site was structured, four final designs were presented to the major and his staff at city hall. The students felt the pressure of a professional concept pitch to an important client.

From the beginning, the Economic Development Officer told us the web site would be implemented, and the branding presentation would only get the ball rolling. However, even with knowing their work wouldn't be used, the students focused on branding the city since it was conceptually more difficult than redesigning a web site. Eventually none of the work produced by the students of inProgress was used by the city due to a lack of payment structure for services provided by the student design center. However, the current city web site took cues from the sites created by the students. A brand is still not in place.

City of
Ruston
WHERE EVERYONE IS HOME.

RUSTON
Historic Charm, Today's Opportunity



Much Needed Design 5

GRACE'S HOME and AMAZING GRACE THERAPY SERVICES

Grace's Home, a certified non-profit organization for abused and neglected animals, was formed more than ten years ago by Pamela Miller. The students of inProgress were able to work with Ms. Miller not only on Grace's Home, but they also helped name and brand her newly formed non-profit: Amazing Grace, occupational therapy services for adult and children with special needs. The students were split into two groups; one focusing on the animals and the other group working with the children.

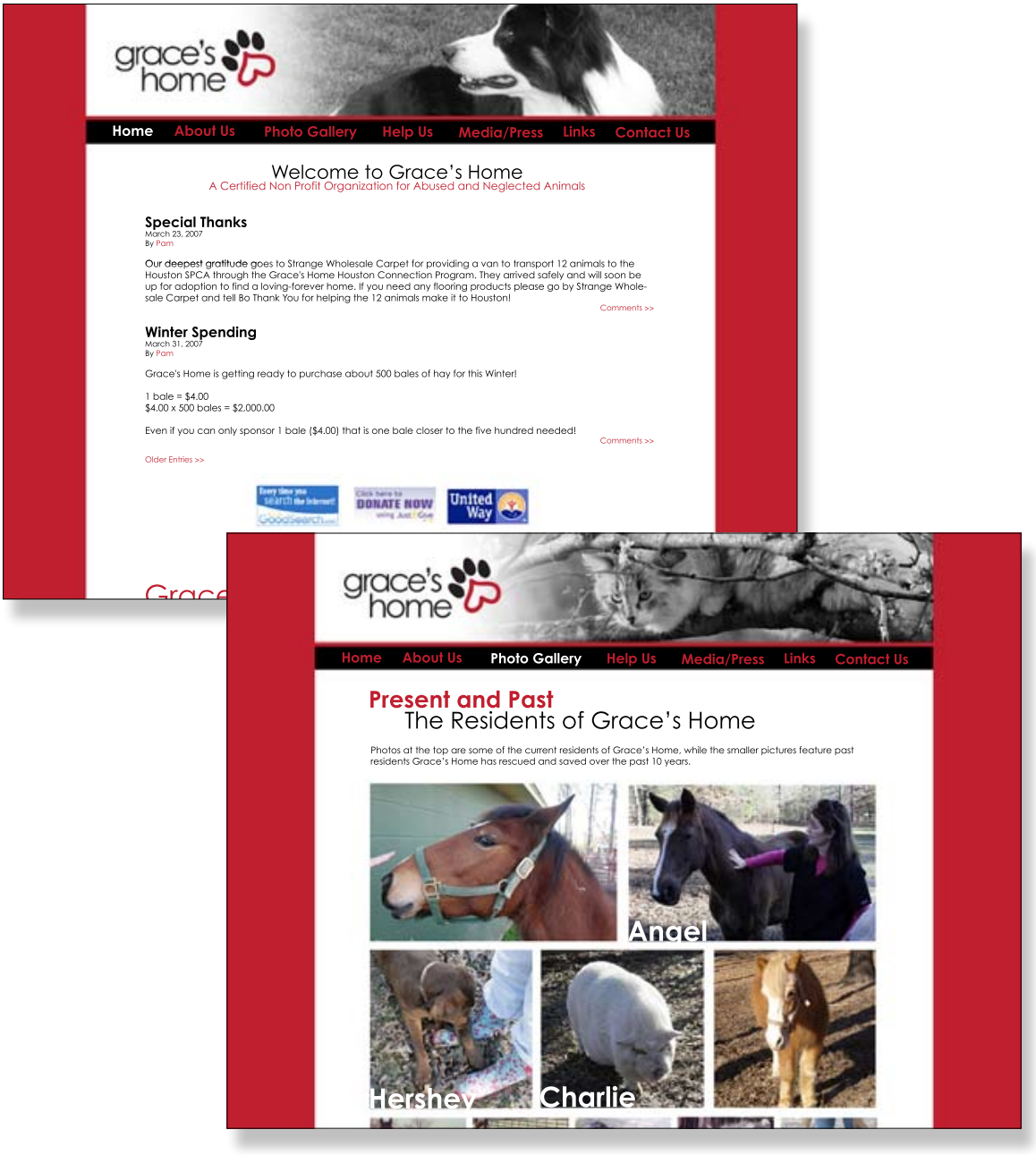
Backstory

Pamela Miller is an amazing woman. She has single-handedly kept Grace's Home going for more than ten years and has rescued more than 300 animals. In addition to saving animals, she now has started an occupational therapy non-profit using these rescued animals to enrich lives of special needs children and adults. Ms. Miller is a perfect example of a local non-profit too busy to brand or promote her worthwhile efforts. The students of inProgress couldn't wait to assist her in any way possible. She asked the center for a Grace's Home logo and a Camp Critters 'n Me logo. After the initial client meeting, the center decided to give Ms. Miller an identity system and new web site for Grace's Home and to rename Camp Critters 'n Me with an identity system and promotional brochure. The students also nominated Ms. Miller and created a video application to *Extreme Makeover: Home Edition* television show.

Grace's Home

Grace's Home started because of the neglect seen by Ms. Miller at local animal shelters. The first dog she took home was a white poodle, Grace. From there Ms. Miller has rescued and cared for cats, dogs, horses, goats, and even a pot-bellied pig. Her non-profit has had stories in local newspapers, news shows, and even in *Reader's Digest*. Grace's Home has a loyal following; however, it needs a larger donor pool to care for and expand the number of rescued animals. The main goals for the inProgress students were to create a consistent identity with a standards manual to be given to the media and a web site that can be easily updated by Ms. Miller. All four students created a logo with an accompanying stationery set and web site. Ms. Miller chose a logo and the designer than created a simple standards manual as a PDF while

the rest of the group completed the rest of the web site pages. Now the task is to implement the back end software, WordPress, in order for Ms. Miller to maintain a blog and eliminate the cost of a quarterly mailed newsletter to donors.

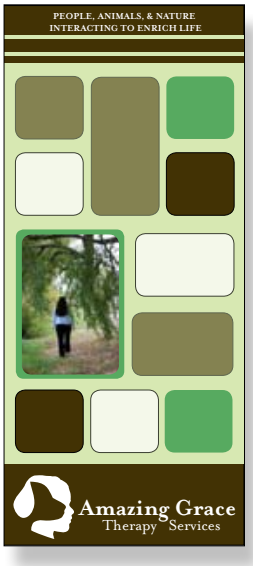


Much Needed Design 7

Amazing Grace Therapy Services

Ms. Miller recently graduated with an occupational therapy degree and now wanted to use that expertise with the Grace's Home rescued animals in Animal Assisted Therapy. The original name, Camp Critters 'n Me, didn't portray the services Ms. Miller provides her clients, so the student first had to brainstorm on appropriate names for this organization. There were approximately five rounds of names and logos created by the students. Finally, Ms. Miller decided the name Amazing Grace, which she already registered as a non-profit, was the name she wanted to use, and she chose on the student's logos.

Quality photographs of Ms. Miller working with the animals and her clients were needed for the promotional brochure, so the students organized some photo shoots as well. The deliverables for this non-profit were a stationery set, a PDF standards manual, and promotional brochure to be used in doctor offices of potential clients.



CONCLUSION

Non-profit clients and students alike highly recommend the student design center practicum course. Students have written in course evaluations, "[The design center] has been a learning experience for me on so many levels. Until this class I had never experienced being a designer in a work environment. I have learned the most this quarter than from my entire time here."

Clients also evaluate their experience with the student design center. Clients only have praise for the students of the center. Some comments from the Ruston Farmers Market review are as follow, "Very professional, extremely responsive. We have had quite a few comments on the look of the logo and, even more, on the web site. We can't thank the inProgress team enough and hope our presence brings more attention and business to the design center."

With a student design center practicum course, students earn professional experience and enhance their education. Community non-profit organizations have access to a new affordable design service while supporting the learning environment of the university it surrounds. If a faculty member taps into the resources already available on campus and in the community, the design center will provide communication solutions and real world problem solving to many deserving students and clients.

Design can't cure cancer, but design can prevent it

Jeremy Shellhorn
University of Kansas

Abstract
Colorectal cancer (CRC) mortality disproportionately impacts those with low income. Unique design strategies are needed to surmount the limited awareness, fear, worry about the costs of tests and perceived discomfort that some low-income individuals associate with CRC screening tests. This presentation will tell the story of how university graphic design students partnered with doctors and researchers at the university Medical Center to design touch screen computer intervention that educates patients on Colon Cancer, screening types and allows the users to create their own personal plan (implementation intentions) for staying healthy.

Behavioral intervention materials in English and Spanish were designed with the help of cultural experts, pilot tests, and user observation that tested the appropriateness of audio, video and informational messages.

Students were empathetic, creative and enabled doctors to communicate valuable preventative health information in a way that was empowering to patients....

and the students.

Print in Motion

Chris St. Cyr
Ringling College of Art and Design

Abstract
The topic of motion design continues to be a point of discussion among faculty and professional designers. The field, now more than ever requires our students to be able to design for all media. How do we address the issue of motion design in a print-focused design department?

One way to introduce students to motion is at the beginning— the basics. But what if those basics aren't clearly defined by higher education or the field. There are a few books, courses, and projects that address some of the basics, but in a print-focused curriculum the challenge is integrating motion, not developing an entirely new course.

Typically the assignments given in my department are print-based—a book cover, a logo, a poster, a package. It is from these projects that my students begin to explore motion design The motion is either a translation of the print or an extension of the print. This has shown to be successful due to the fact that students have already figured out design aspects of type, image, and color and become focused on the motion of those design elements. The students explore aspects of motion such as appearance, transition, pacing, looping, and sequence.

I intend to present student work from all levels that start from a print base and result in a motion design piece of work. The objectives of using motion change depending on the level of the student. Related courses are sequential design, intermediate web, and junior design studio. Related print projects are a logo, exhibition catalog, and packaging design.

word in motion

poster in motion

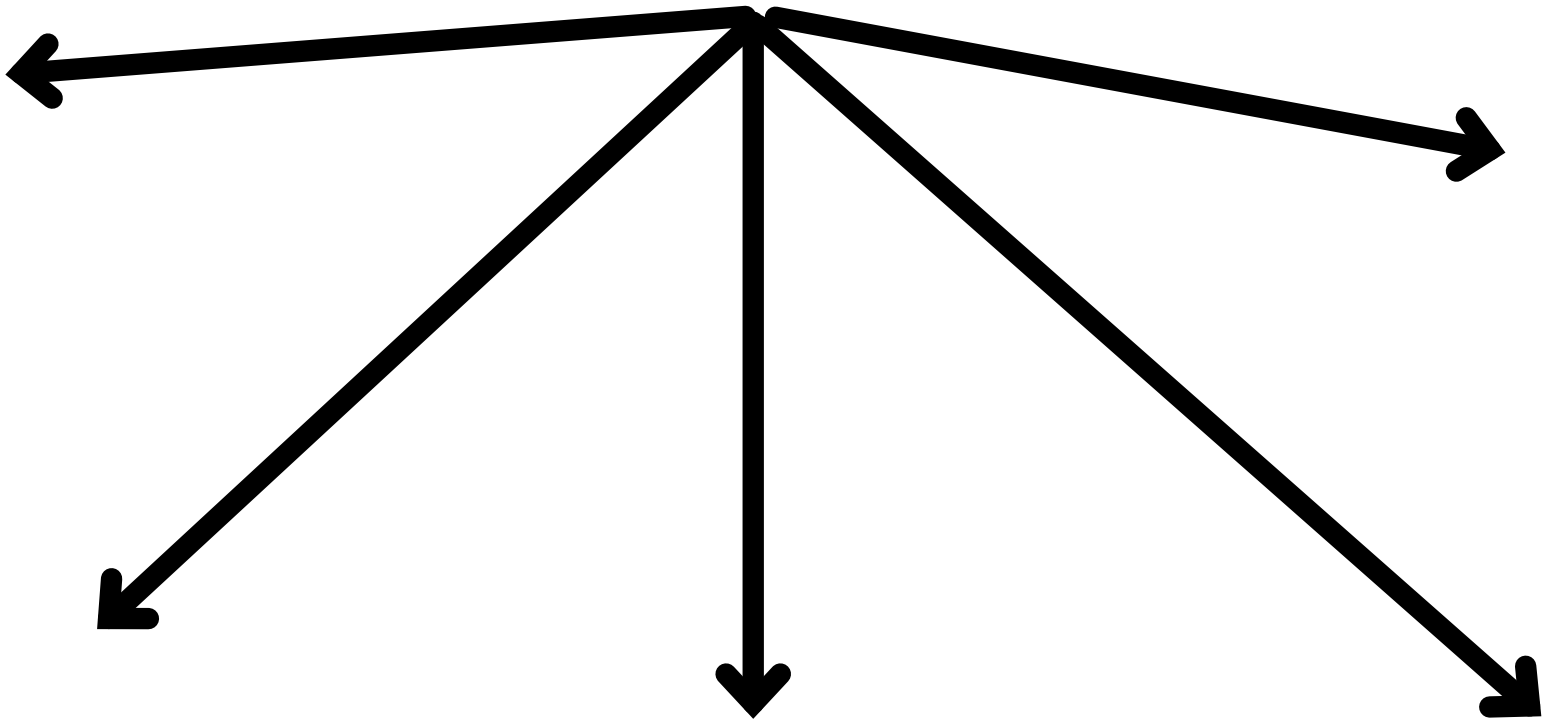
package in motion

PRINT IN MOTION
UCDA DESIGN EDUCATION SUMMIT
05.29.09

WELCOME.

INTRO

hi! this is me



UCDA DESIGN EDUCATION SUMMIT / 05.29.09

CHRIS ST.CYR PRINT IN MOTION

INTRO

hi! this is me
faculty: ringling college of
art + design

UCDA DESIGN EDUCATION SUMMIT / 05.29.09

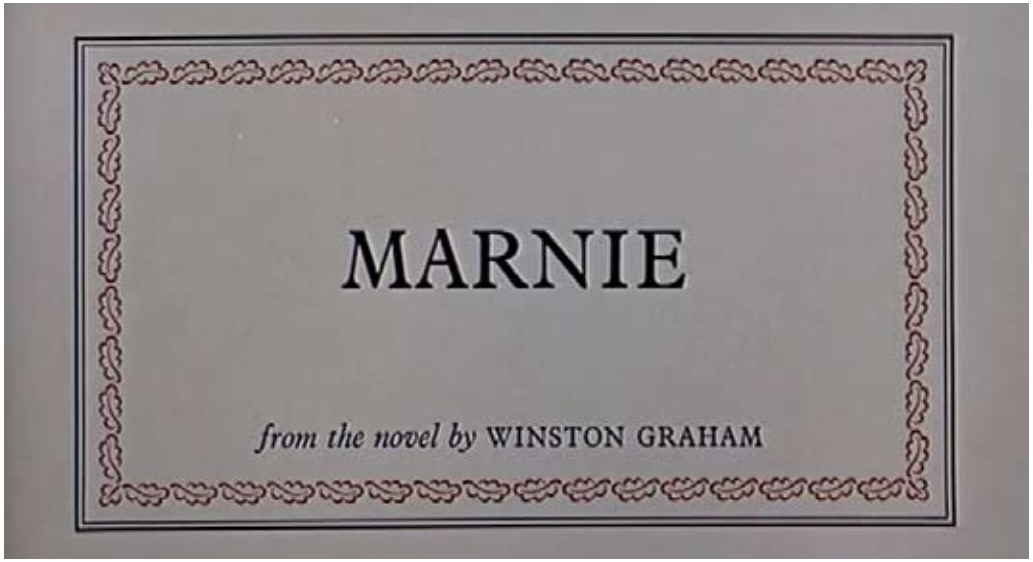
INTRO

hi! this is me
faculty: ringling college of
art + design
teach: 1st + 2nd year design courses

CHRIS ST.CYR PRINT IN MOTION

INTRO

hi! this is me
faculty: ringling college of
art + design
teach: 1st + 2nd year design courses
likes: the intersection of fixed,
motion + interactive design



INTRO

hi! this is me
faculty: ringling college of
art + design
teach: 1st + 2nd year design courses
likes: the intersection of static,
motion + interactive design
department: graphic + interactive
communication

CHRIS ST.CYR PRINT IN MOTION

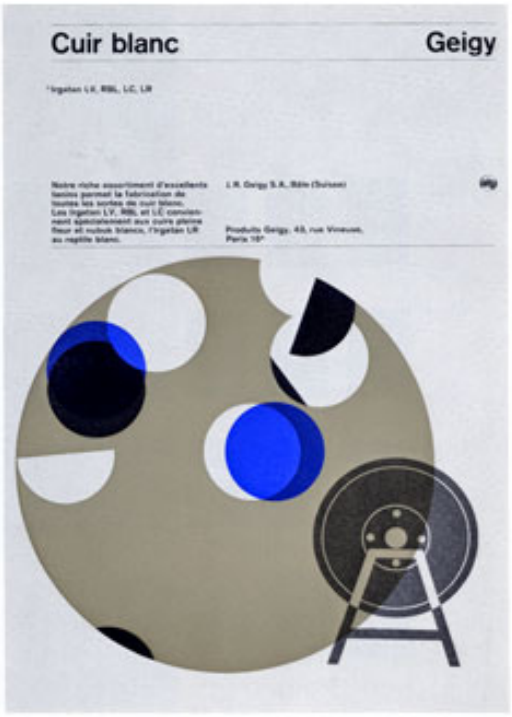
INTRO

hi! this is me
faculty: ringling college of
art + design
teach: 1st + 2nd year design courses
likes: the intersection of static,
motion + interactive design
department: graphic + interactive
communication (aka G.I.C.)

G.I.C.
(yes. it sounds very unpleasant, but it's quite a nice department to teach in.)

INTRO

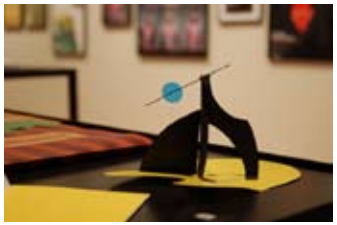
hi! this is me
faculty: ringling college of
art + design
teach: 1st + 2nd year design courses
likes: the intersection of static,
motion + interactive design
department: graphic + interactive
communication (aka G.I.C.)
(aka graphic design)



CHRIS ST.CYR PRINT IN MOTION

INTRO

hi! this is me
faculty: ringling college of
art + design
teach: 1st + 2nd year design courses
likes: the intersection of static,
motion + interactive design
department: graphic + interactive
communication (aka G.I.C.)
(aka graphic design)
focus: print-based design
books, packaging, posters



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motion: as elective course

ONE COURSE

20 SEATS

20 STUDENTS

WHY?

MOTION IS SEXY COOL

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motion: as elective course
curricular challenge: prepare students
to design for multiple delivery
channels

DESIGN STATES

MAKE THE DESIGN FIXED

MAKE THE DESIGN MOVE

MAKE THE DESIGN INTERACTIVE

THREE DESIGN DELIVERY CHANNELS

PRINT

WEB

ENVIRONMENTAL

CHRIS ST.CYR PRINT IN MOTION

THREE DESIGN DELIVERY CHANNELS

print: domus

THREE DESIGN DELIVERY CHANNELS

print: domus

web: www.leoburnett.com

CHRIS ST.CYR PRINT IN MOTION

THREE DESIGN DELIVERY CHANNELS

print: domus
web: www.leoburnett.com
environmental: museum of arts
and design

MOTION PRINCIPLES

APPEARANCE/ TRANSITION/ DEPARTURE

CHARACTERISTIC MOTION

AXIAL MOTION

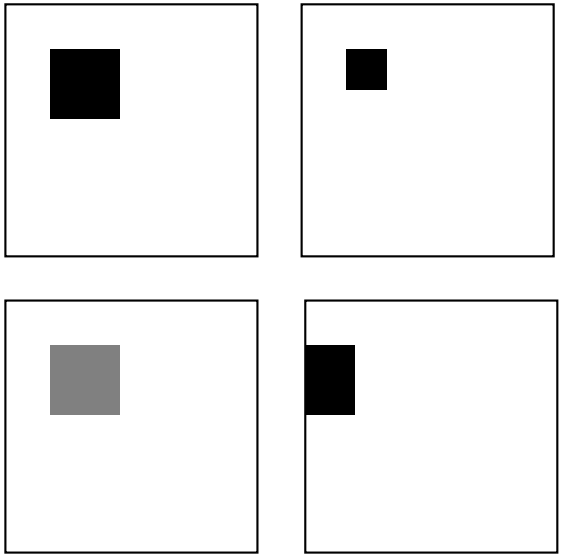
SPATIAL MOTION

SEQUENTIAL STRUCTURES

CHRIS ST.CYR PRINT IN MOTION

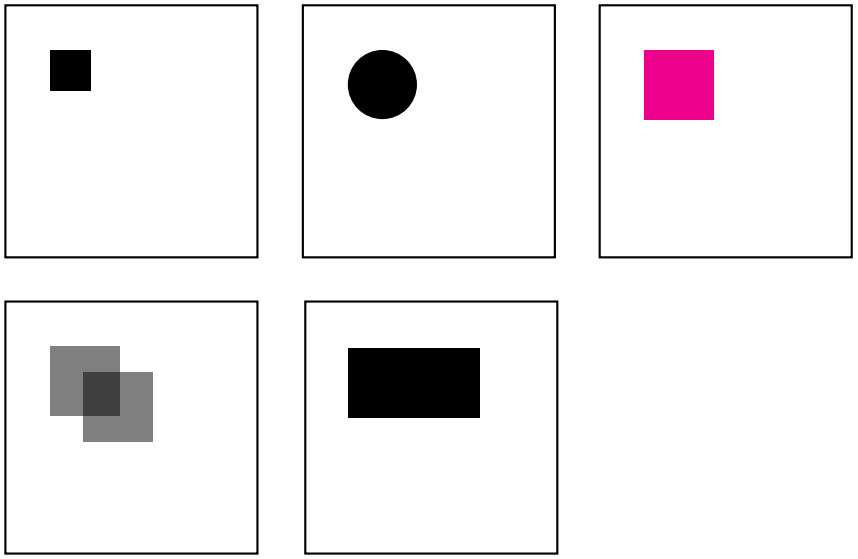
APPEARANCE/ TRANSITION/ DEPARTURE

instantly
size
transparency
in/out frame



CHARACTERISTIC MOTION

size
shape
color
transparency
proportion



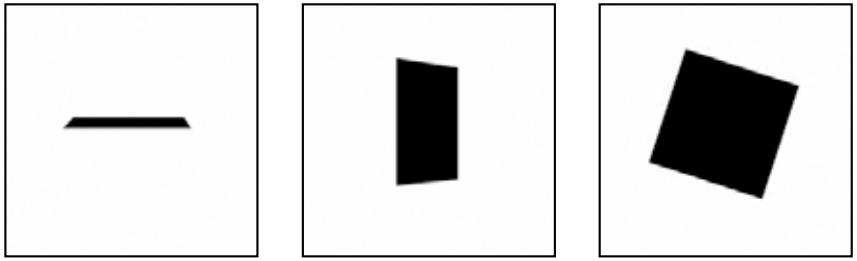
CHRIS ST.CYR PRINT IN MOTION

AXIAL

x-axis

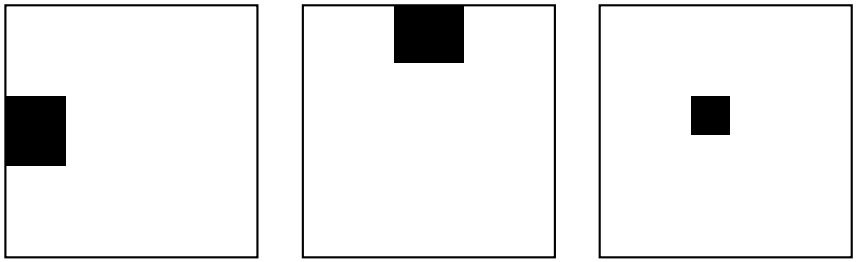
y-axis

z-axis



SPATIAL

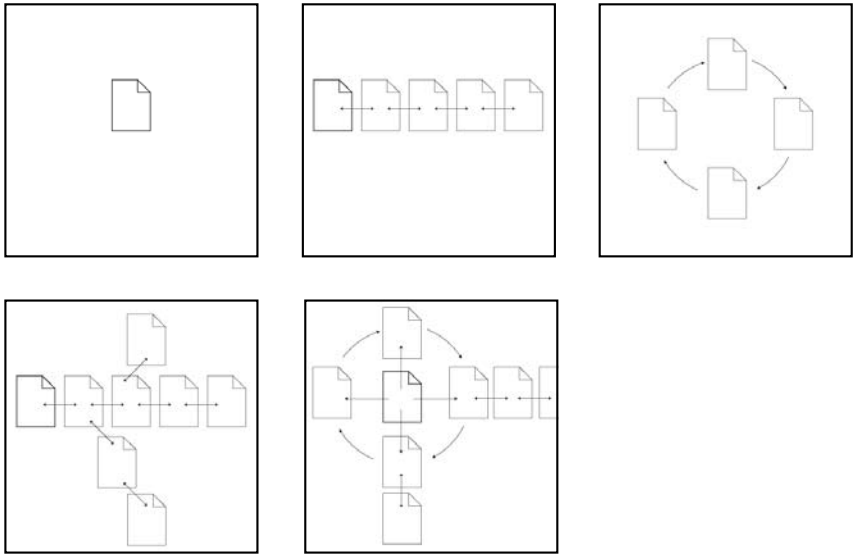
x-plane
y-plane
z-plane



CHRIS ST.CYR PRINT IN MOTION

SEQUENTIAL STRUCTURES

node
string
loop
tree
web



STUDENT EXAMPLES

APPEARANCE

AXIAL + SPATIAL MOTION

TRANSITION

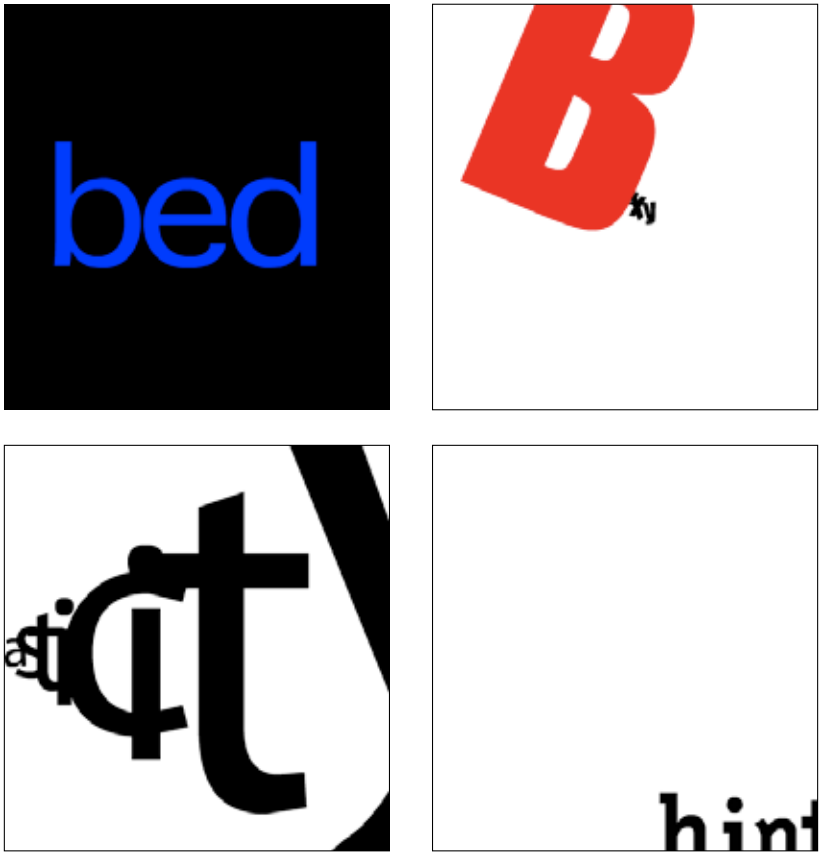
LOOP

CHRIS ST.CYR PRINT IN MOTION

APPEARANCE
ringling logo

AXIAL + SPATIAL MOTION

moving words



CHRIS ST.CYR PRINT IN MOTION

TRANSITION
interactive package

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LOOP

screen-based poster

UCDA DESIGN EDUCATION SUMMIT / 05.29.09

MAKING PRINT DESIGN MOVE

KEYFRAME - THE PRINT PIECE IS A POINT IN TIME.

BEGIN - HOW WILL THE SEPARATE TYPE + IMAGE OBJECTS GET TO THAT POINT.

MIDDLE - DO THE DESIGN OBJECTS PAUSE, STOP OR CONTINUOUSLY TO MOVE.

END - HOW DOES THE SEQUENCE END... OR NOT IN THE CASE OF THE LOOP.

THANK YOU

LET'S KEEP IT MOVING, QUESTIONS, COMMENTS

UCDA DESIGN EDUCATION SUMMIT / 05.29.09

THANK YOU

LET'S KEEP IT MOVING, QUESTIONS, COMMENTS

LINKS

WWW.CHRISSTCYR.COM

WWW.DELICIOUS.COM/CHRISSTCYR/UCDAEDU09

Digital Photography: A New Medium for Visual Design and Communication

Carol H. Faber
Iowa State University

Abstract
Digital photography has the potential to provide design curriculum with endless possibilities for formal and conceptual exploration. The digital environment liberates us from the technique-based traditional darkroom classroom practices, free from the heavy technical concerns of traditional photograph, providing the student photographer greater focus on seeing the world through the camera and capturing endless visual exercises to strengthen any design curriculum while concentrating on digital imaging. Many conceptual aspects of visual communication and design principles have a new role in digital photography. Students can be directed to concentrate less on the digital "tricks or gimmicks" of Photoshop and more on their design manipulations to communicate ideas and the expression of concepts. Conceptually based assignments using digital imaging provide a direct connection for students to move into other areas of digital or dynamic media. The concentration in digital photography can and should be on visual communication and of the use of a more intuitive approach to design communication. The digital camera has the unique capability to add many impressive visual techniques to help enhance the student's ability to see their environment.

This presentation will discuss how digital photography can be a new medium for change in visual communication, design foundations, typographic investigations, and conceptually based assignments for the design student. Several assignments will be discussed in terms of how they can be used to help expand the area of visual design and communication using digital photography as a way of creating a new vernacular for digital imaging.

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Carol Faber
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Iowa State University

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Digital photography has the potential to provide design curriculum with endless possibilities for formal and conceptual exploration. The digital environment liberates us from the technique-based traditional darkroom classroom practices. Free from the heavy technical concerns of traditional photograph, it allows the student photographer to put greater focus on seeing the world through the camera and capturing endless visual exercises. This can be used to strengthen any design curriculum, while at the same time concentrating on digital imaging. Many conceptual aspects of visual communication and design principles have a new role in digital photography. Students can be directed to concentrate less on the digital "tricks or gimmicks" of Photoshop and more on their design manipulations to communicate ideas and to express their concepts. Conceptually based assignments using digital imaging provide a direct connection for students to move into other areas of digital or dynamic media. The concentration in digital photography can and should be on visual communication and of the use of a more intuitive approach to design communication. The digital camera has the unique capability to add many impressive visual techniques to help enhance the student's ability to see their environment.

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Introduction

Digital photography offers creative and innovative potential as a medium of design, expression, and communication. Certainly, the obvious areas of instruction around camera operations, scanning, software and image manipulation, color management, and printing are important and should be address in the course

through each assignment. However, the imaginative and creative aspect of digital photography should be the main focus with new technical aspects being added progressive in each assignment. Along with the camera, Photoshop provides students with a rich palette of potential tools and effects to develop imagery beyond the composed image of the viewfinder. It is this difference that give digital photography a wealth of opportunities to create imagery. This is a series of five assignments that address the creative nature of digital photography and help students consider found, invented, and sequenced imagery. It also provides the potential for digital manipulation with images to give students the opportunity to take photographed imagery to a new level in their design work.

Visual Definition

This compositional assignment asks student to consider elements and principles of design by breaking down those term into complementary meanings. Students photograph a number of digital images, which define the following words: Unity, Variety, Contrast, Repetition, Texture, Anomaly, Space, Direction, Depth, Enigma, and one word of the student's choice**.** By using one word, try to find an image that would best define that word. The image can be a representational image or a non-representational image. Students must make sure the image conveys the meaning for you and your viewer. The image should communicate the word instantly when compared to the list of words. This assignment not only addresses compositional principles and dynamics, but also how lighting and light quality help to convey greater meaning.

Letterforms

This is photographic assignment to improve the ability of students to see in new ways and to crop the compositional space. The objective is to have students photograph found letterforms from nature or architecture. Students should try to photograph the entire alphabet A through Z from the found environment. The compositions must use natural light or available light and cannot be set-up or from signs or logos. Composition plays a major role in the effectiveness and interest in these images. Student can then select from two type of printing options, one that focuses on exhibiting the best-composed images or most creative ideas with good contrast or color or a second option that uses unique and creative ways to spell out a five letter or greater word. For example, if one were to spell Nature, six letterforms should all be from the found letterforms from nature.

Digital Manipulation with Photographic Limitations

After two or three compositional photographic assignments that allow students to understand the use of their camera, lighting and quality of light, Photoshop is introduced using the first assignment imagery as the basis for the new composition. The focus of this assignment should be to encourage students to play and discover new images by using the software and working through layers, blending modes, integrating imagery, and the various processes beyond filter manipulation. Using the imagery students have already photographed, have the students redefine the same terms used in the Visual Definition Assignment, but

now using the techniques of Photoshop to create new visual effects. They can also do the same thing with the letterform assignments. A percentage of new imagery could be photographed, if students had limitations. But this assignment would simulate the limited photographing time when working as a graphic designer.

Sequencing Visual Narrative

This photographic and image manipulation assignment has students select a theme of images that convey a connective narrative. Students create a series with at least seven steps. In each composition, carefully consider the visual interest and how each image used in the composition might work together to create a cohesive whole. Students need to photograph and continue to experiment with the image making capabilities of Photoshop. Consider the theme and how color and context play a part in the composition. The compositions should communicate the idea of a theme. Images need to have an active format area within the composition, utilize the visual space well using all edges with no limitation on the use of color and media. Student can work from digital photographs, scanned images, or any combination of these elements, trying to use their knowledge and talent to create the best results. This is a creative exercise to stretch visual communication skills.

Object Series

Returning to a photographic assignment, students create a series centered on a found object. This object must be represented in series of ten images. The object can be anything, but cannot be a living thing. Some examples of objects ideas are a chair, sofa, bicycle, toaster, a piece of clothing, phone, etc. Consider something that has detail, interest, can possibly change positions, and can be moved many different ways. The object does not have to be the focus of your images, just be represented in some way. Objects that are slightly larger work better to show detail, interest, and have more diversity. For instance, a sofa might be large in size and difficult to move around into different compositions.

The second part of the assignment is to create a series of five images around the essence or concept of the same object that was used in the series of ten images. This series should give the idea of the object without the object itself in any of the compositions. The essence of the object must be strong. For example, if one were to use the bicycle for the object series, then the concept of essence of the bicycle might show multiple tracks of a bicycle wheel through mud, or tools that fix a bicycle or a person dressed in riding entire, etc. This series can use anything as a subject except the object used in the first series or a duplicate of the object, like another style or type of bicycle. This second series is an opportunity to use digital manipulation or image invention to bring the concept from the first series while creating a sense of variation on the original theme. These two series could be printed or presented in a digital format for presentation to add another skill to the student's portfolio.

3

Conclusion

Conceptually based assignments using digital imaging provide a direct connection for students to move into other areas of digital or dynamic media. The concentration in digital photography can and should be on visual communication and of the use of a more intuitive approach to design communication. The digital camera and supportive software have the unique capability to add many impressive visual techniques to help enhance the student's ability to see their environment and invent new ways of seeing. Once a base for creative and innovative assignments are developed, other concepts should be substituted to enhance the variations and their ability to capture endless visual exercises to strengthen any design curriculum while at the same time concentrating on digital imaging.

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But I can't put these exercises in my portfolio!

Applied projects for compressed curricula.

Julie Spivey
University of Georgia

Abstract
For most students in our design program at University of Georgia, major coursework is unfortunately compressed into only two years. That is not quite enough time to teach someone to be a designer. Condensed programs are challenged with how to fit all the necessary content into only a few semesters, especially as technology changes demand more curricular attention.

In *Typography* I, a first-semester course for new majors, I would prefer to focus on fundamental skill-building exercises, but since our students study design so briefly, they need to focus sooner on applied design projects and building portfolios; thus, I have attempted to find an approach that covers necessary information while also allowing students the chance to create 'real' design pieces.

One of my favorite projects asks students to design 25 personal business cards, all with different layout solutions and utilizing only one type family. This is a great 'little' design problem and students feel it's 'real'. The small space is manageable for beginners yet provides the opportunity to discuss important basics of design and typography such as grid systems, hierarchy and subtitles of leading and letter spacing.

Students groan when they find out that the first step in the process is sketching 100 thumbnails, but by the time the project is completed, they feel a real sense of accomplishment.

I also mix in shorter, one-day-only projects and have found them effective in terms of pacing and outcome. For example (I would show others in presentation), design an album cover with content for image, band name, and album title generated by provided 'random' links on websites such as Flickr and Wikipedia. In minutes, students have all the needed elements and start designing. Multiple variations must be completed by the end of class and posted on the critique wall.

UCDA DESIGN EDUCATION SUMMIT 2009
MOBILE, AL

JULIE SPIVEY
ASSISTANT PROFESSOR OF GRAPHIC DESIGN
LAMAR DODD SCHOOL OF ART
UNIVERSITY OF GEORGIA

But I can't put these exercises in my portfolio!
Applied projects for compressed curricula

Abstract:

For most students in our design program at University of Georgia, major coursework is unfortunately compressed into only two years. That is not quite enough time to teach someone to be a designer. Condensed programs are challenged with how to fit all the necessary content into only a few semesters, especially as technology changes demand more curricular attention.

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Presentation:

Most graphic design programs are challenged with how to fit all necessary content into only a few semesters, especially as technology and new media evolve and demand more curricular attention. Condensed programs are further challenged with preparing graduates for an employment search with a professional-focused portfolio in only two years or less.

For most students in our graphic design program in the School of Art at University of Georgia, relevant courses are typically completed in only four semesters. We offer a BFA with concentration in graphic design that includes a freshman year of art foundations and a sophomore year in various studio areas are sampled including an introductory graphic design survey course. After completion of the survey course, students may apply to the area and accepted students begin major coursework in the fall of the junior year.

When I reviewed student work in preparation to teach the senior project capstone course that students take in their last semester, I discovered a need for more applied projects. Many of these senior portfolios contained fundamental exercises that were certainly valuable in building basic design skills but were not necessarily appropriate for a graduate portfolio. It became obvious that students needed to begin earlier creating pieces that displayed their potential to solve client visual communication problems.

As a result, I have tried to find a pedagogical approach that both covers necessary skills, aptitudes while also allowing students to create something practical. There is an added challenge since our curriculum at the time only required one typography course (level two was an elective), so I had much ground to cover in only one semester: from the structure of the letterform to setting bodies of text in a layout.

In this paper, I will focus mostly on projects designed for *Typography I,* a first-semester course for new graphic design majors but will also discuss some projects from other teaching situations in which I have encountered similar issues. For obvious reasons, we can not totally simulate real-world projects in the classroom, but I attempt to have students solve problems and create pieces that will translate their skills and thinking for a potential employer, yet still cover basic fundamental skills and design thinking.

Students begin the semester in *Typography I* working by hand, drawing letterforms and learning typographic anatomy and history, then move to a hand-inked letterform combination design project. I find it essential to begin the course with handwork in order to develop the students' attention to detail and recognition of the subtleties inherent in typography. The next three projects include an exercise in both illustrating meaning typographically and conceptual thinking, exploring the type and image relationship in a basic layout, and typographic hierarchy. I would prefer to devote the entire semester to this type of fundamental skill building, but in response to the need to have students solve applied design problems and building portfolios sooner, I reconsidered the last two projects as follows.

Applied Typography projects: 25 Business Cards

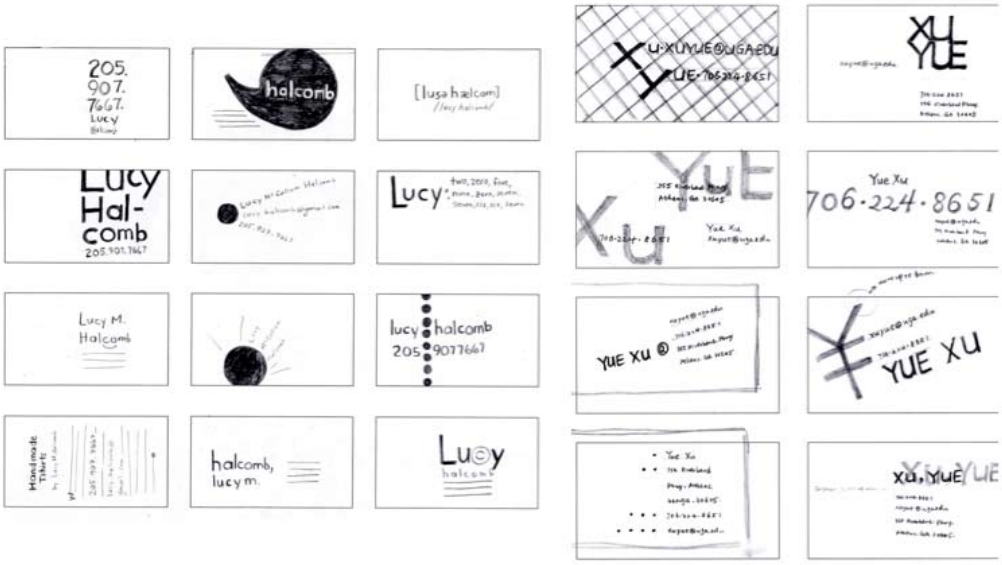
The first of these final two projects is *25 Personal Business Cards*. Everyone needs a business card and designers will create many throughout their careers, thus it is a valid yet manageable design problem but still substantial enough to allow for the discussion of significant design and typographic topics.

25 BUSINESS CARDS (ELLIOT STOKES, 2008)

***Design brief**: Using only type and one type family, design 25 versions of your personal business card.*
All cards must have diverse layout solutions. Iterations must be based on a list of guidelines such as: (8) must use type as image, (2) must be off the x/y axis, (3) much employ texture/pattern/repetition, and (3) must use found typography. Students are limited to only one type family and can use only type or typographic elements as design elements. My goal is to create enough perimeters to keep students focused while also encouraging creative and varied solutions. (In fact the guidelines seem to aid in creating design variety in preliminary sketching.)

Students start by thinking about overall design, creating 100 reduced-size thumbnail sketches and then refining 50 of those sketches at 100 percent size. It is imperative that students at this beginning level arrive at the later execution stage with a very tight plan otherwise I find they tend to be very inefficient on the computer and the work becomes more about their technological limitations than their understanding of design.

Students are aware that this process work, along with that of all projects in this course, has significant affect on the final project grade.



PRELIMINARY SKETCHES FROM THE 25 BUSINESS CARDS PROJECT

There are many beneficial learning outcomes for this project including:

- ***Exploration the of design flexibility of a large type family***
  Using only one typeface, students fully explore the flexibility and endless options of a large type family. Extensive use of an entire type family is one of the main goals in this course and encourages students to find creative typographic solutions with straightforward faces like Univers, Helvetica and Garamond vs. choosing a characteristic or decorative font from the menu, a less sophisticated solution.

- ***Use of paper as a design element***

- ***The creation of iterations as important to the design process***
  In order to make all 25 cards different or original, students have to find more creative solutions than if they were just designing one or even five cards. By starting with 100 thumbnails and generating 25 final designs, the importance of exploring variations of a particular design is reinforced.

- ***Hierarchy of Information***
  25 variations encourages exploration of variety in type setting the same name and address information again and again on each card.

Early on, students moan when they find out that the first step in the project is to sketch 100 thumbnails but by the time the project is complete, students feel a real sense of

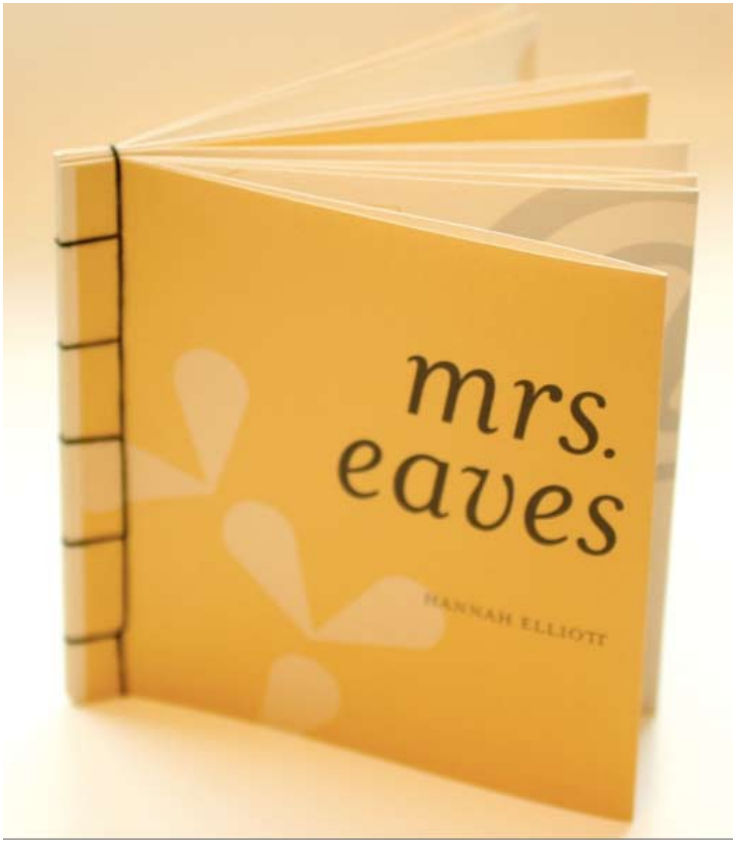
accomplishment, a result of designing something 'real' and applicable, especially considering this is only their first semester as graphic design majors. I have been pleasantly surprised by the varied results: each project is different from the others as well as the group as a whole from previous semesters.

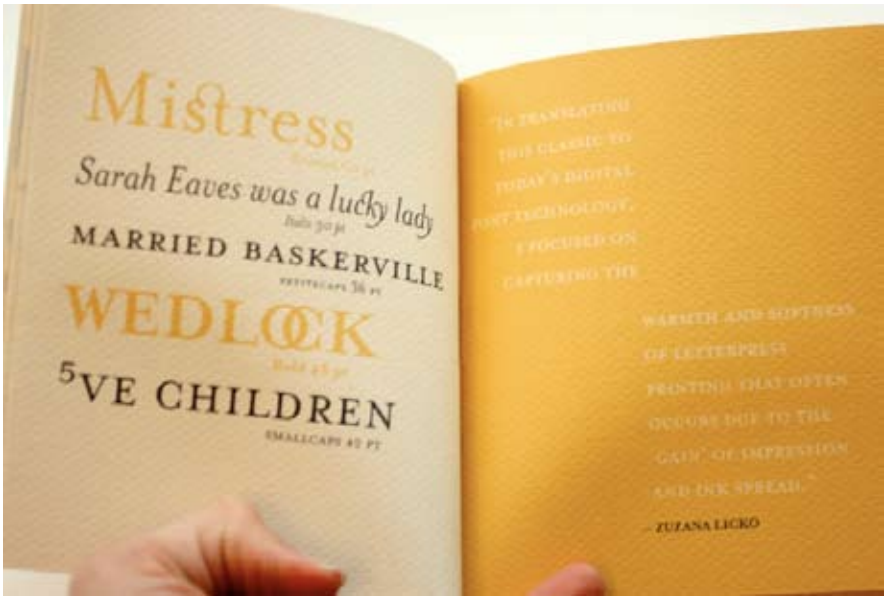
25 BUSINESS CARDS (ALLSION WEISS, 2008)

Applied *Typography* projects: *Typographic Specimen*

The last project in this typography course has been a traditional typographic specimen based on a typeface designed by an assigned type designer that students have already researched earlier in the semester. In the past the project was completed in a poster format but a change to a sixteen-page booklet format seemed to give students more chance to stretch their developing design and layout skills and had the potential to become a better portfolio piece. This problem feels valid as a simulated design problem akin to a professional brochure or other multi-page publication.

Regardless of students' choice of accordion fold or booklet format there can be conversations about pacing as well as design of spreads or connecting information and imagery from panel to panel. Simple binding techniques such as Japanese, perfect or saddle stitch are also introduced.





TYPOGRAPHIC SPECIMEN BOOKLET (HANNAH ELLIOT, 2007)

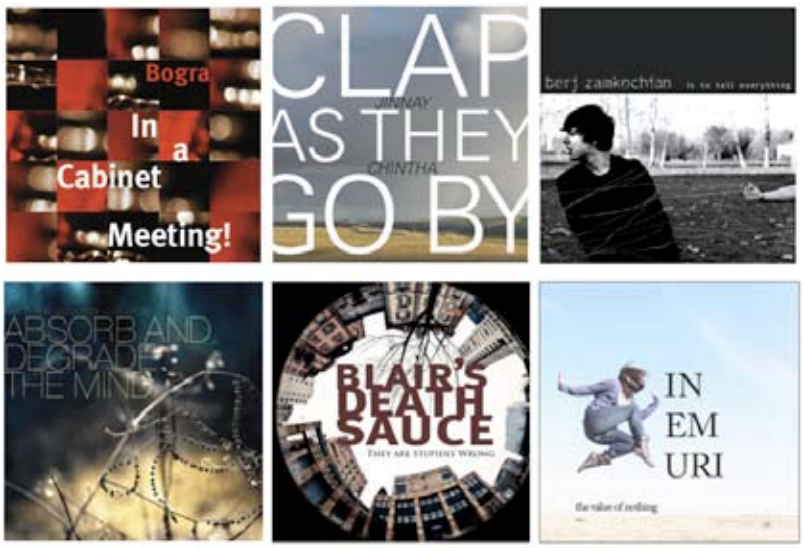
The one-day typography project:

In contrast to the more complex business card project, I have begun to occasionally mix in quick, one-day projects in the intro typography course and have found them to have a positive impact on class pacing as well as student fulfillment. Most recently, to break the monotony of an in depth, three-week project, one class day was devoted to a assignment that was inspired by a Facebook note phenomenon in which one designs an album cover by using content generated by random links on websites such as Flickr and Wikipedia. Through these web links students quickly obtain distinct elements for their project and can begin designing immediately, working for about half of our two-hour studio with five design options due at the end of class for group critique.

Design Brief: *Design an album cover using only the following content:*
(1)Your band name is the first article your pull up by hitting *random* on Wikipedia, http://en.wikipedia.org/wiki/Special:Random, (2) the album title comes from the last 3–4 words of the last quote on quotations page, http://www.quotationspage.com/random.php3 and (3) your album art is the third image that comes up from *new posts* on Flikr, http://www.flickr.com/explore/interesting/7days.

Album art lends itself to a certain kind of randomness, the format is simple, there is limited yet very specific content and imagery, and the technologically inexperienced designers can complete the problem during class time. The class enjoyed the quick exercise and felt proud of themselves, many calling that day their 'favorite' of the semester.

The restricted time frame was effective as there was less chance for students to over work their designs as they sometimes do. Their decisions had to be made quickly and efficiently and they couldn't labor over it too much. The results were strong considering the designers were first semester students with very limited knowledge of design software at that point.



EXAMPLES OF THE ONE-DAY ALBUM COVER DESIGN PROJECT, 2009

Applied projects for non-art/design students: *case one*

As a visiting instructor in a liberal arts Journalism program, I taught an upper-level graphic design course in which seniors traditionally spent the semester working on applied design problems so this was the expectation of the course. Most of these students had only one or at most two prior 'design' courses that were very heavy on technology and light on design and typography. There was no foundations curriculum or design fundamentals course in the program. The challenge in designing the course was to have students complete realistic, applied projects while finding ways to incorporate the most basic understanding of the elements of design, layout and typography that they lacked.

A project that tackled many of these issues was "**Vernacular design: Redesign ten variations of a poster.**" First, students located a flyer or poster on campus that they felt could benefit from their design help. They then redesigned the poster using the original information and created not one, but ten variations based on certain criteria for each such as text-dominant, image dominant, asymmetrical, off the x/y axis, extreme scale contrast, etc. All designs were limited to grayscale and the same two type families (one sans and one serif) were used on all posters.

Aside from covering some essential design and layout basics, this project encourages the creation of iterations that will hopefully inform student development of proper design process. I have noticed students tend to futz around and overwork one, seemingly precious design and this structure encourages them to let go of that one final artifact and focus on quantity.

Applied projects for non-art/design students: *case two*

In UGA's Summer Study Abroad Program in Cortona, Italy in the course, *Digital Imaging for Designers*, I had students ranging in level from technologically inexperienced liberal arts majors to upper-level Graphic Design majors. The challenge was to design projects that would not overwhelm the beginners but offered enough potential complexity to challenge advanced students. In this course students were also asked to shot their own photography and apply basic image editing in Photoshop, which most students were unfamiliar with.

Design Brief: *Design a series of four postcards with an Italian theme that work together both conceptually and visually*. Students researched accompanying text, shot and prepared their own imagery and had to actually send the final cards through the mail, either by printing mailing or uploading on usps.com.

POSTCARD PROJECT BY BEGINNING-LEVEL NON-MAJOR
(KARA MOORE, 2008)

POSTCARD PROJECT BY SECOND-SEEMSTER GRAPHIC DESIGN MAJOR
(LUMI SAKAKURA, 2008)

Conclusions:

When working on applied design problems with intro-level students, I have found that well-defined perimeters are crucial. Guidelines can provide structure and also encourage students to explore creative design directions and varied solutions, but should not be so prescribed that predictable work is produced.

When applicable, controlling project content helps keep students focused and on task. This certainly mimics professional practice when clients typically provide the problem and most content.

Students must have a thorough plan before they are allowed to execute designs on the computer, which can easily turn into a 'black hole of design' for beginners who are not proficient with software.

In addition, this process work must be made an integral part of assessment so students understand it as a valuable step in the design process.

Cultivating Virtual Design Communities (for the Common Good)

Virtual 3D Gallery and Studio: A model for innovative modes of design education

David Dixon
East Tennessee State University

Abstract
My proposal is to present my current research into new web environments and present various ways that I am currently using immersive, interactive online environments (namely, Second Life*) to teach graphic design as well as to provide an international venue for student work on the internet.

I have been using Second Life to create a virtual art and design gallery and learning laboratory. Students are involved in contributing to an interactive environment where they can communicate with each other in the form of an avatar using live chat or voice, exhibit design work that they upload, and even explore new and different design forms with the creation tools in Second Life. Visitors experience a virtual walk-through tour that can include 3-dimensional exhibits, slideshows, and video. I recently received an Instructional Development grant from the university to further develop this environment and extend it's uses to other design classes I teach, and to study the potential ways it can be used to augment an internet course in design.

The success of the gallery has also resulted in a collaborative online exhibit between my university and another university. (Names withheld for judging purposes.)

My investigation examines the future potential of this new medium, recognizes potentially new venues for design communication in a shared environment...all for the common good.

*(Some background explanation for those not familiar with 3D immersive environments:) The (Name Withheld for Judging Purposes) Virtual Gallery exists as part of a 3D virtual online world called Second Life, involving millions of people around the world. Major corporations, such as IBM, are partnering with Linden Labs, creators of Second Life, to capitalize on this emerging interactive aspect of the internet. The immersive nature of the experience takes the internet to a new dimension. For a lay description, I often refer to it as the intermediate stepping-stone to *The Matrix!*)

Teaching Design in Second Life: Institutional, Program and Course Level Implementation Strategies

Bridget Z. Sullivan
Towson University

Jan Baum
Towson University

La Tonya Dyer
Towson University

Abstract
Bringing new technologies into the scope of higher education is dependant on a significant partnership between instructional support/design staff and early adopters (faculty). The presenters represent that unique partnership working together to introduce faculty, students, administrators, and staff to Second Life in order to enhance the educational experience of all members of the university community.

The Towson University venture into Second Life started with the process of identifying instructors who were actively involved in Second Life. Collaboration grew out of the shared passion of object design and interactive media design professors, and spread to the university instructional technology center. Efforts have included: organizing brownbag sessions, creating the Emerging Technology Community, creating a public bog (XXXXUSecondLife.blogspot.com) and identifying additional support resources.

After the initial brown bag session, which included faculty members from the Interactive Media Design program, Metals, Jewelry + Object Design program and the Computer & Information

Sciences department, other disciplines identified themselves as Second Life users (College of Business and Economics and the College of Education).

MUVEs such as Second Life provide students in design-based disciplines with an international venue for research, attending events, and showcasing and marketing the results of their creative endeavors.

SL course activities provide IAMD students with an opportunity to analyze a 3-D virtual reality environment while at the same time realize the impact of 3-D simulated environments on future trends in interactive media design. Object design SL activities provide students with the opportunity to showcase, market and promote their objects internationally. Design-based SL activities are collaboratively hosted and include: office hours, field trips, analysis of business and education destinations, and the creation of SL devices for selling student designed objects.

The presenters will share information regarding the second life projects, learning curve, technical requirements, and student feedback.

Teaching Design in Second Life:
Institutional, Program and Course Level Implementation Strategies

Presenters

Bridget Z. Sullivan, Associate Professor, Interactive Media Design
Department of Art+Design, Towson University

Jan Baum, Associate Professor, Object Design,
Department of Art+Design, Towson University

James Braman, Lecturer,
Department of Computer Information Sciences, Towson University

La Tonya Dyer, Instructional Designer/Trainer,
Center for the Instructional Advancement of Technology, Towson University

UCDA Design Education Summit, Spring Hill College, Mobile, Alabama
May 28-30, 2009

Paper for a 30-minute presentation

The Towson Innovation Lab project – an overview

Second Life is a social networking platform invented and maintained by Linden Labs in San Francisco. The platform is an immersive 3D environment that includes voice, text, video, document sharing, and other collaborative tools. With no initial investment visitors create a unique persona referred to as an avatar to enter the 3D environment. Once in the virtual world of Second Life you can text message, similar to instant messaging, or with a headset and microphone engage in voice chat with other avatars. You can purchase clothing, in-world objects and land in SL using Lindens the in-world exchange.

The *Towson Innovation Lab* is a 3D virtual campus in Second Life designed for the use of faculty collaborators, their students, and the Center of the Advancement of Instructional Technology outreach and training programs that are open to the university community. Towson University joins other institutions of higher education in Second Life such as MIT, Princeton, Ohio State, University of Delaware in creating the *Towson Innovation Lab* island to give students the opportunity to access an international venue for research, attend classes, lectures, meetings, and showcase the results of their academic and creative endeavors.

The Towson Innovation Lab project began at an Emerging Technologies Brown Bag session hosted by Dyer of CIAT. Braman and Sullivan both presented their initial curricular activities in Second Life. After the Brown Bag session the SL-team formed (Baum, Braman, Sullivan, Dyer) and proposed the lease of an educational region through the New Media Consortium (nmc.org). A TU Teaching Innovation Grant along with the support of the Department of Art+Design and Department of Computer Information Sciences made it possible for the SL-team to lease 4 parcels of an educational community in the NMC area of Second Life. This one year lease ($6000) provided the SL-team with a terra-formed island, a community area of buildings and an amphitheatre. Larry Johnson (Larry Pixel), NMC CEO, gave the SL-team a tour of various build options for the center of the island. Within a few weeks the SL-team had an island ready use.

SL-Team 2008/2009 activities included:

- A Series of Faculty Workshops on Second Life (*Introduction to Second Life, Building in Second Life, Student Engagement in Second Life*),
- Towson University in Second Life Unveiled (a public unveiling and demonstration held in the student Union)
- MFA Thesis exhibitions - Janna Rice and Allison Long
- MFA Studio Art Group Exhibition
- Towson University in Second Life - student and faculty exhibition with simultaneous opening reception in Center for the Arts Atrium and Towson Innovation Lab in SL.
- Student Research and Scholarship Expo – poster sessions held in-world

- Study Break Session with TU President Robert Caret – students joined Dr. Caret in-world for a Q&A session on TU student issues.
- Installation of real-world product lines, visualization tool for trade show presentations
- In-world interactive presentation boards for individual portfolio presentation
- Collaborative project exhibitions - Winthrop University and Towson University

NMC SL designers provided excellent support with some of the more advanced issues faced by the SL-team over the past year. For instance, the President of Towson University recently held a Study Break Session with students in Second Life on the Towson Innovation Lab island. The event was covered by local media and required a certain level of control and predictability. All of the SL-team members needed to be able to eject and ban unwanted visitors in the event of griefing.

Prior to this high profile event an island setting change deleted all of the buildings in the communal area of the island. NMC SL designer Stella Costello worked late hours with Linden Lab to go to tape backup so that the island buildings would reappear prior to the event.

Many educational institutions, government agencies, and businesses bring distributed teams together in the Second Life virtual workspace for collaborative meetings and learning experiences. As the world's leading 3D virtual world environment Second Life provides hundreds of global organizations, including Fortune 500 companies the opportunity to host collaborative international working and training events while cutting travel costs and doing business in a more eco-friendly way.

How Businesses are using Second Life

In the last several years we have seen the development of innovative new technologies and web based applications that not only have been useful for education but also for many businesses. We are seeing a shift from the traditional 2D flat web, to interactive and social web sites and 3D environments. With a growing momentum of over 18 million registered accounts, over 1.8 billion in simulated land mass and over 400 million hours of log-in time in 2008, this platform is changing the way many people collaborate online.

Some examples of companies currently experimenting within Second Life include: Sprint, Sun Microsystems, IBM, Sears, American Apparel and Apple. Even though these are examples of larger companies, many smaller businesses and individuals account for a large portion of the in-world business community.

Different businesses will have different experiences and relationships with their clients or customers. As a platform, it can be used for many flexible purposes to meet a wide range of needs and activities, such as:

- Interactive Training scenarios and simulations
- Cost affective online conferences (complete with PowerPoint presentation, video and audio)
- Personal interaction with clients and customers
- Immediate feedback on 3D versions of products
- immersive space for clients to interact with a brand

As an example, Starwood Hotels had a 3D interactive replica built of a hotel they were planning to build in Real Life. Collecting feedback from Second life residents on its design, they were able to make changes to the actual building design. Other companies like Showtime have created online communities around a particular show or concept. While others like Dell, allow customers to gain information about products, buy digital replicas of products and even to purchase computer equipment in Real Life through their Second Life avatar by connecting 3D content to the 2D web.

Not only are some companies using Second life to enhance their existing business, entrepreneurial ventures in Second Life serve as virtual world consultants providing assistance in 3D building, scripting, marketing and other in-world development. Rivers Run Red, The New Media Consortium and The Electric Sheep Company are a few examples of Second Life content developers.
One other interesting aspect of Second Life is its striving economy. Users can trade the in-world currency (the Linden Dollar) for real US currency. Many residents sell digital goods and services for real money. Avatar accounts can be linked to real life bank accounts and credit cards to exchange currency. On average $35 million US dollars are exchanged between Second Life residents each month.

Web+Interactive Media Design students in Second Life
Towson Innovation Lab SL activities are collaboratively hosted by SL-Team faculty and include: office hours, field trips, analysis of business and education destinations, and the creation of SL environments and SL devices for marketing and selling student designed objects.

SL course activities provide Web+Interactive Media Design students with an opportunity to analyze a 3-D virtual reality environment while at the same time realize the impact of 3-D simulated environments on future trends in interactive media design. Second Life presented all W +IAMD students with a challenge. Students required on average four hours to: download the software, create their avatar, and acclimate to the SL virtual environment. For the online web design course ART365/765, students created a scripted presentation board for in-world critique presentations of their website designs. This activity required students to attend a one-hour in-world demonstration session.
To ease students into the technology Sullivan presented the SL environment early in the semester. Initial student activities took a casual tone. Students were required to attend 3 out of 6 posted “in-world” office hour meetings. These casual events permitted students to ease into the format, and if their connection failed the pressure was off. Several weeks later basic exercises required building and exchanging of objects and data in-world. As the semester progressed student SL skills and confidence increased.

Interdisciplinary Object Design in Second Life

Among Baum's goals as a design educator is to prepare students to use their design skills and creativity in the real world and foster student entrepreneurial thinking. The world is a competitive place getting more competitive all the time. Baum encourages her students not to go after well-established venues but to identify new sign posts to find and create new opportunities as trail blazers.
Training students to be early adopters is central to this and being early adopters of new digital media such as Second Life is an example. Baum wants her students to constantly watch and listen for developments, asking themselves, "What does X new media mean for my discipline, for my work?"

In the Interdisciplinary Object Design programs, students use Second Life in a number of ways. As a visualization tool, students create 3D environments for their products and work. Creating virtual environments to present product lines allows designs to be worked out without incurring any real times costs such as building materials, printing, framing, etc.

SL for Market Testing
When, a few years ago, the cover of Inc. magazine featured a millionaire who made their money selling virtual real estate in Second Life, Baum realized a new market for her students. Interdisciplinary Object Design students explore Second Life as a new market for their work and here they learn about and test marketing strategies. Students in the *Designing for Production* course are required to build a 3d environment for the product lines they create in Real Life. Frequently they link product specific websites and blogs to the virtual installations. At the end of the course I encourage students to change the settings on the objects they installed and begin selling virtual versions of their actual objects. My intention is to show them a new avenue for making a living and a new, international audience.

SL as Tool for Collaboration
The SL-team leads by example in terms of collaboration. Each member of the team has come from different disciplines and worked together to create the Towson Innovation Lab and Second Life initiatives. The SL-Team co-presents at conferences around the country, holds joint office hours in SL and works across disciplines seamlessly with each other and students. Collaboration is a 21st century skill.

SL team members supply knowledge that students then implement, share, and teach each other how to use. As early adopters of new digital technologies, students link various media in Second Life, which often requires knowledge of scripting. Students in the *Designing For Production* course link their 3D environments with product specific blogs and websites. *Senior Project* students link their Second Life presentation boards to their websites and twitter feeds.

This year the 3D Computer Modeling class at Towson University collaborated with a class of their peers at Winthrop University in South Carolina. Students were given the same class project and installed the work in a gallery in Second Life.

New Audiences in Second Life
Through Second Life students are able to access wider audiences both nationally and internationally. Baum promotes Second Life activities and invite colleagues to visit the island and give students feedback on their work.

The last few years Baum has been traveling internationally and has specifically reached out to colleagues involved in emerging technologies. The benefits are multiple. Colleagues from Scotland attended Senior Project student presentations in which students used interactive presentation boards and voice chat. The international visitors left comments for the students via interactive comment boxes posted at each student's presentation board and IM'd Baum privately in Second Life that they were very impressed with the whole project. In the process colleagues from around the world gained an efficient and greater understanding of the curricular offerings at Towson University thus fostering study abroad opportunities as well as collaborative projects among programs.

Student responses to using Second Life ranged as expected. Initially many students were skeptical and had preconceived notions that Second Life was creepy. Other students engaged readily to the detriment of their coursework. Through virtual group field trips and the many Second Life events that the SL team initiated, most students came to recognize the opportunity that Second Life offers. Many of my students attended the study break with President Caret realizing the unusual access this afforded them to the president of their university; they were pleased to be able to ask him [directly] questions about issues that were very real to them. In the end the average student was expanding 3D environments for their work, adding new buildings for their interactive presentation boards, and linking their websites, digital sketchbooks, a.k.a. blogs, and Twitter feeds to their Second Life presence. In Real Life, at the end of senior presentations, students were excited that they could say come see me in Second Life citing their avatar's name, follow me on Twitter, citing their Twitter name, and visit my website and blogs, giving URLs.

Implementation Strategic Plan

Entering into the world of Second Life can be an exciting and adventures proposition and for your entry into this virtual environment to be successful you must:

- identify your goals/objectives for exploring SL
- establish a team with at least one project champion
- build your permanent or temporary SL presence
- develop your policies and procedures for resource management
- have an understanding of the technical requirements and limitations of SL

To accomplish your goals you must first identify them. The series of questions that Dyer asks instructors and departments interested in SL are:

- Why are you interested in Second Life?
- How do you intend to use this resource?
- Will you have a temporary or permanent presence?
- How will you manage your SL resources?
- Are you interested in exploring Second Life to conduct scholarly research, to gage its instructional value, or to market your department/program?

By answering these questions honestly, as well as, identifying their objectives we can insure that they accomplish their goals and not over extend themselves.
The next step to entering the world of Second Life is to actually create an account and explore the virtual world first hand. Become acquainted with the basics such as walking, flying, communicating and socializing within SL. Once you have overcome the entry pains you should begin exploring and identifying resources, groups and personas related to your areas of interest. Your exploration will give you ideas and conversation points needed when identifying your project champion.
Regardless of your intentions whether they are personal, business or academic having "buy-in" and the support of someone (project champion or champions) within your organization can give life to your project. If you are not the champion for your department/program, then you should identify one. Identify persons who are active users of Second Life, or people with ideas that will work well in Second Life, and then build a small team. This team will be the catalyst for Second Life within your organization. By working together to successfully to implement the goals and objectives identified by the team you can create a receptive atmosphere by promoting your success. This may in turn increase the interest in SL and is the best method to recruit more team members and acceptance of SL.
After identifying your team whether it is a team of 1 or 10 you need to determine your objectives in Second Life? Are you interested in its instructional value (training), marketing value or simply researching why people are so interested in Second Life? Knowing the answer to these questions will help you identify the resources you will need to establish your permanent or temporary presence in Second Life. If you intend to have a temporary presence then you may want to investigate partnering with an organization within SL like the New Media Consortium (nmc.org). You can make arrangements to use their facilities to host occasional events. However, if you require a temporary or permanent location to house daily events, courses etc. you can lease or buy an island. If you select this option the team must determine what facilities you will require by addressing the following questions. Do you need a sandbox where people can build; an amphitheater for presentations and training; or a conference room for meetings? After determining your needs you must identify the builders of your island and the cost of acquiring your SL presence.
Being prepared to manage your Second Life presence is a necessity especially if it takes on a life of its own. Having policies and procedures in place to manage your resources and facilities before you start can save you time and avoid unnecessary stress. The policies and procedures can address reserving resources (buildings, sandboxes, etc.) and outline the expected behavior for visitors or users of your organizations SL property. One way to avoid the issue of limited resources and increased demand is to create a reservation system which can be as simple as creating an outlook calendar and having interested parties reserve their desired resource. Though there is no way of knowing how much buy-in you will receive it's important to be prepared by

providing the necessary training materials and documentation needed to assist with the adoption of Second Life, as well as, contacting Linden labs to inform them of your project.

Knowing the technical requirements needed to implement a Second Life project is important. Linden Labs limits the number of accounts that can be created by individual IP addresses and will lock out the IP address when this number has been exceeded. You can avoid this by submitting a request to add your computer's IP address or your universities series of IP addresses to the white list. In addition you must have access to computers that meet at least the minimum requirement set by Linden Labs. Second Life is a very graphic and media rich solution and not having the necessary technology can be a project killer. Consult the Secondlife.com website for the system requirements.

The TU SL-team addressed the outlined questions and areas discussed above and as a result the Towson Innovation Lab project has been very rewarding and inspirational. Second Life can offer students, faculty and staff an opportunity to apply their individual theories and concepts in a low-risk, no cost or little cost environment. Having a plan and identifying supporters can ensure a Second Life project's success.

Presenter Information:

Bridget Z. Sullivan (aka Bee Zimminy in SL) is an Associate Professor and Program Director of the Interactive Media Design Center in the Department of Art at Towson University in Towson, Maryland, and a 10-year veteran of online course development and teaching. Bridget completed her M.F.A. in Studio Art at Towson University and her B.F.A. in Photography at the Maryland Institute College of Art in Baltimore, Maryland.

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Jan Baum (aka Ruby Snook in SL) is an Associate Professor and Program Director of Interdisciplinary Object Design and Metals + Jewelry in the Department of Art at Towson University in Towson, Maryland. Jan has taught Object Design for the past 15 years and is at the forefront of integrating Web 2.0 technologies and MUVEs such as Second Life into teaching with a focus on developing creativity, collaborative learning, and the design process. She earned her M.F.A. in Metalsmithing + Jewelry at the University of Massachusetts Dartmouth in New Bedford, Massachusetts and her BFA in Metalsmithing + Jewelry at Arcadia University in Philadelphia.

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James Braman (aka Valen Voom in SL) is a Lecturer in the Department of Computer and Information Sciences at Towson University. He holds a Master's degree in Computer Science from Towson University and is currently a doctoral candidate in Applied Information Technology. James is a joint editor-in-chief of the Institute for Computer Sciences, Social-Informatics and Telecommunications Engineering (ICST) Transactions on E-Education and E-Learning. His current research focus includes: art and technology, intelligent agents, simulated emotions and education in virtual and immersive environments.

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LaTonya Dyer (aka LaTonya Carter in SL) is an Instructional Designer/ Trainer in the Center for Instructional Advancement and Technology at Towson University. She is currently an adjunct professor within the Management Science & Economics Department at Copping State University, where she has instructed both face-to-face and online courses. La Tonya has earned a Business Administration Associate of Arts degree from Baltimore

City Community College; a Bachelor of Business Administration (concentration in Information Systems Management) degree from Howard University School of Business; a Master of Science degree in Information Systems from University of Maryland Baltimore County; and is in the process of completing a Master of Art degree in Instructional Systems Development from University of Maryland Baltimore County. Her areas of expertise include web site maintenance and development, training, instructional technology support, instructional design, new technology research, videography and multimedia development.

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Social Media as Course Communication

Chris St. Cyr
Ringling College of Art and Design

Abstract
How do you connect with your students? What is the best use of classroom time? What tools do you use to teach? These are common questions during faculty development days and discussions around the coffee maker in the faculty center. Most of us use the college adopted techologies such as Blackboard and Campus Connections. But our students don't use them. And their friends and family don't use them. They're using the current suite of online social media tools. Why shouldn't we.

In the past year social media has entered the mainstream consciousness. Our students certainly use it to connect with friends and family while they're away at school. Currently there are a number of online social media tools that are used by groups of people to connect with their peers. What about connecting to an audience that is not your peer group. Such as educator to student. Students are commonly seen before class and during breaks reviewing their Facebook, MySpace, Twitter, Flickr, and YouTube accounts.

I've recently set up an online network of social media tools to collect and distibute information about my courses and projects and to communicate with students. In this presentation I will review the online tools, how they are connected and how they are used as course communication. Related techologies are Wordpress blogging platform, RSS, Facebook, Twitter, Vimeo, Google Alerts, Google Reader, and Delicious Bookmarks.

delicious

facebook

twitter

wordpress

google reader

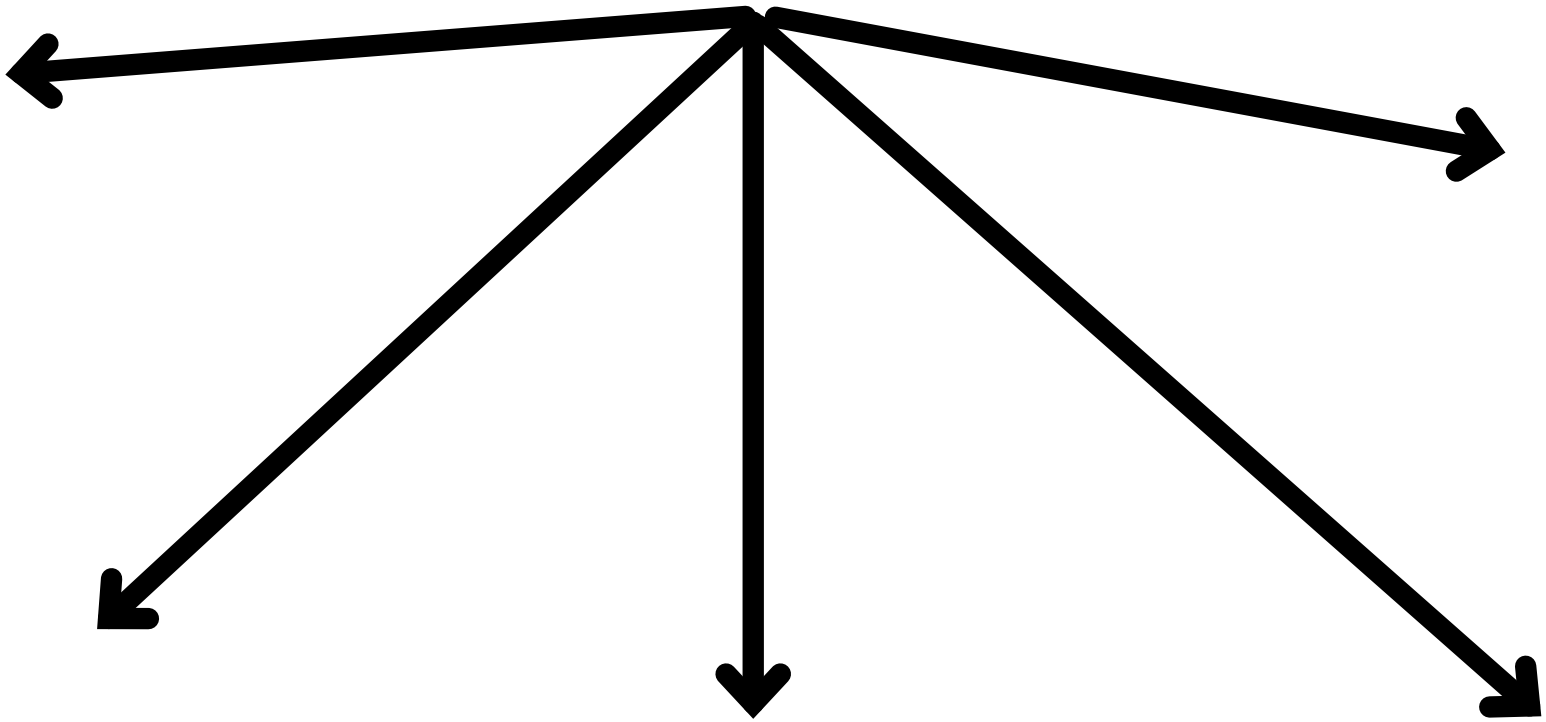
vimeo

SOCIAL MEDIA AS COURSE COMMUNICATION
UCDA DESIGN EDUCATION SUMMIT
05.29.09

WELCOME.

INTRO

hi! this is me



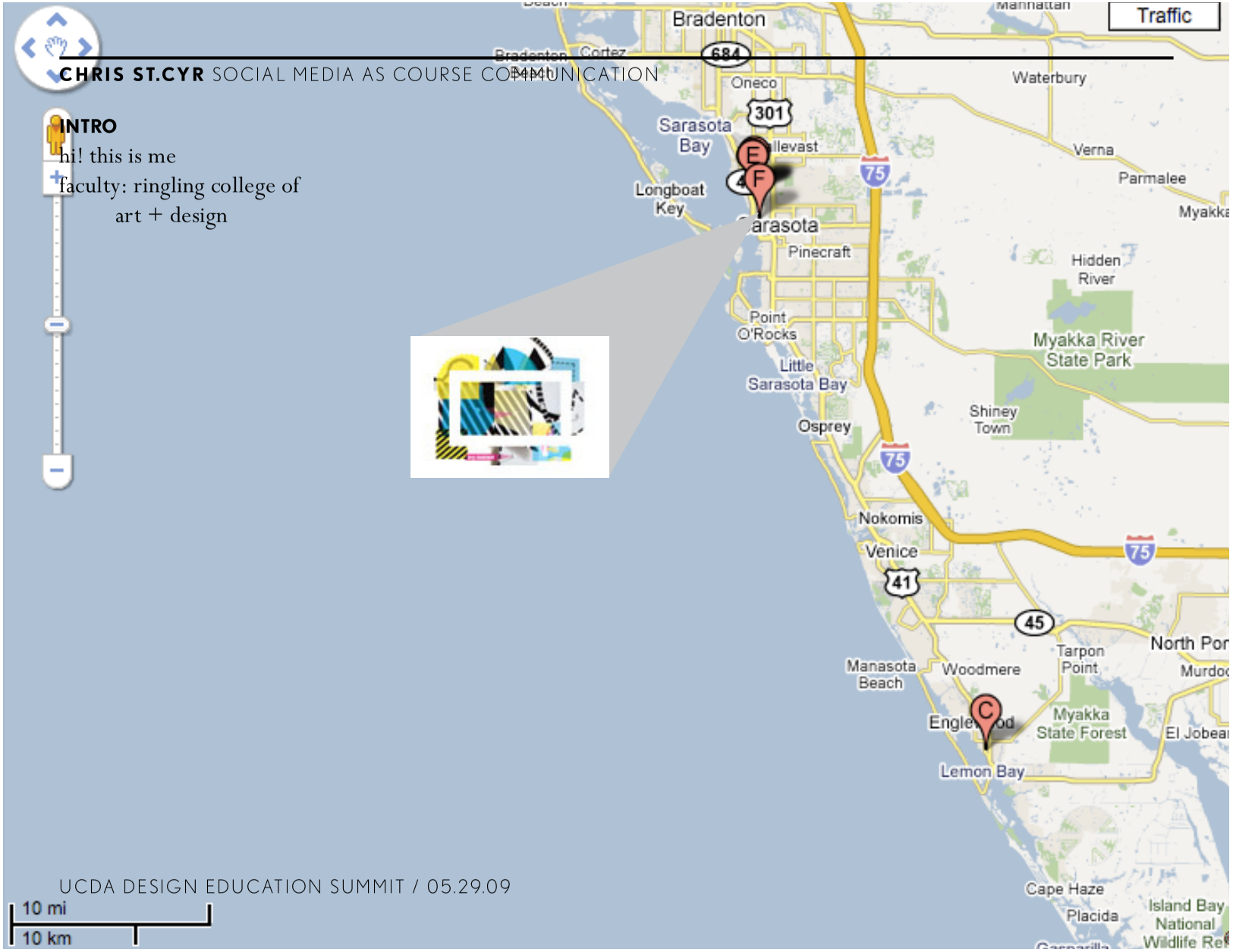
UCDA DESIGN EDUCATION SUMMIT / 05.29.09

CHRIS ST.CYR SOCIAL MEDIA AS COURSE COMMUNICATION

INTRO

hi! this is me

faculty: ringling college of
art + design



UCDA DESIGN EDUCATION SUMMIT / 05.29.09

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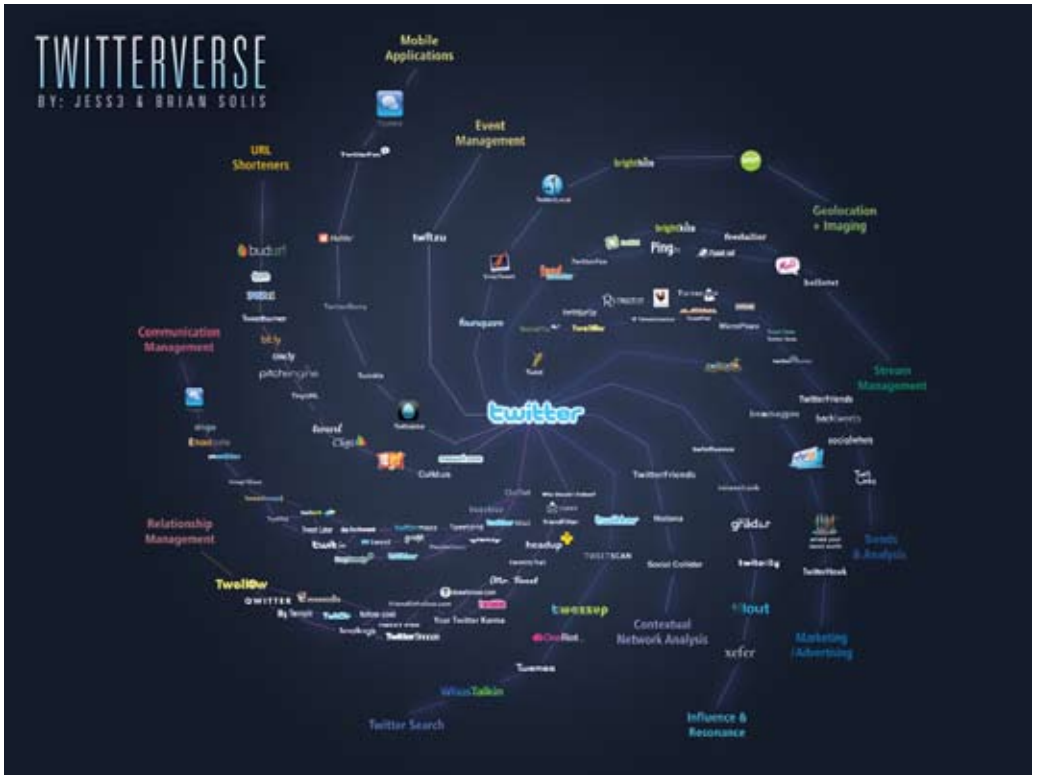
hi! this is me

faculty: ringling college of art + design

statement: design is a vision of the world (and the virtual world)



CHRIS ST.CYR SOCIAL MEDIA AS COURSE COMMUNICATION

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art + design

statement: design is a vision
of the world (and the
virtual world)

department: graphic + interactive
communication (aka G.I.C.)

G.I.C.
(yes. it sounds very unpleasant but it's quite a nice department to teach in.)

CHRIS ST.CYR SOCIAL MEDIA AS COURSE COMMUNICATION

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facilities: fall 2009, new academic
building. some studio
classrooms will be equipped
with only diplays.

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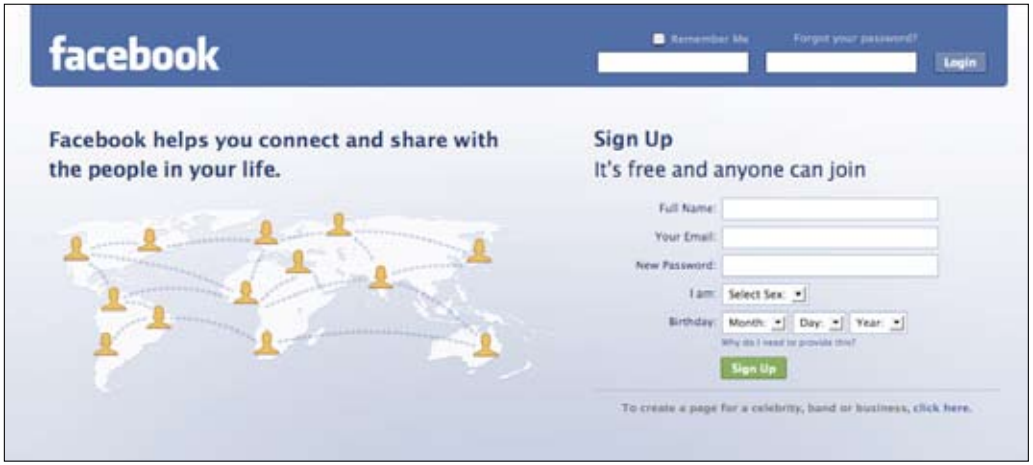
department: graphic + interactive communication (aka G.I.C.) (aka graphic design)

facilities: fall 2009, new academic building. some studio classrooms will be equipped with only diplays.

technology: fall 2009, all four classes of students will have a macbook.

challenge: creating a design culture in the classroom… and online because that's where the students are.



SOCIAL MEDIA FUNDAMENTALS

PROFILE

CONTACTS

CONTENT

AGENDA

REQUIRE

SHARE

FUNDAMENTALS

profile: create an accurate and complete profile. Make it easy for your audience to find you.

FUNDAMENTALS

profile: create an accurate and complete profile. Make it easy for your audience to find you.

contacts: already have them. Students. And they're already online.

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CHRIS ST.CYR SOCIAL MEDIA AS COURSE COMMUNICATION

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THE CHRONICLE OF HIGHER EDUCATION

The Wired Campus

Education-technology news from around the Web

April 8, 2009

Professor Encourages Students to Pass Notes During Class -- via Twitter

Cole W. Camplese, director of education-technology services at Pennsylvania State University at University Park, prefers to teach in classrooms with two screens — one to project his slides, and another to project a Twitter stream of notes from students. He knows he is inviting distraction — after all, he's essentially asking students to pass notes during class. But he argues that the additional layer of communication will make for richer class discussions.

Mr. Camplese first tried out his idea in a course he co-taught last spring to about 20 graduate students at

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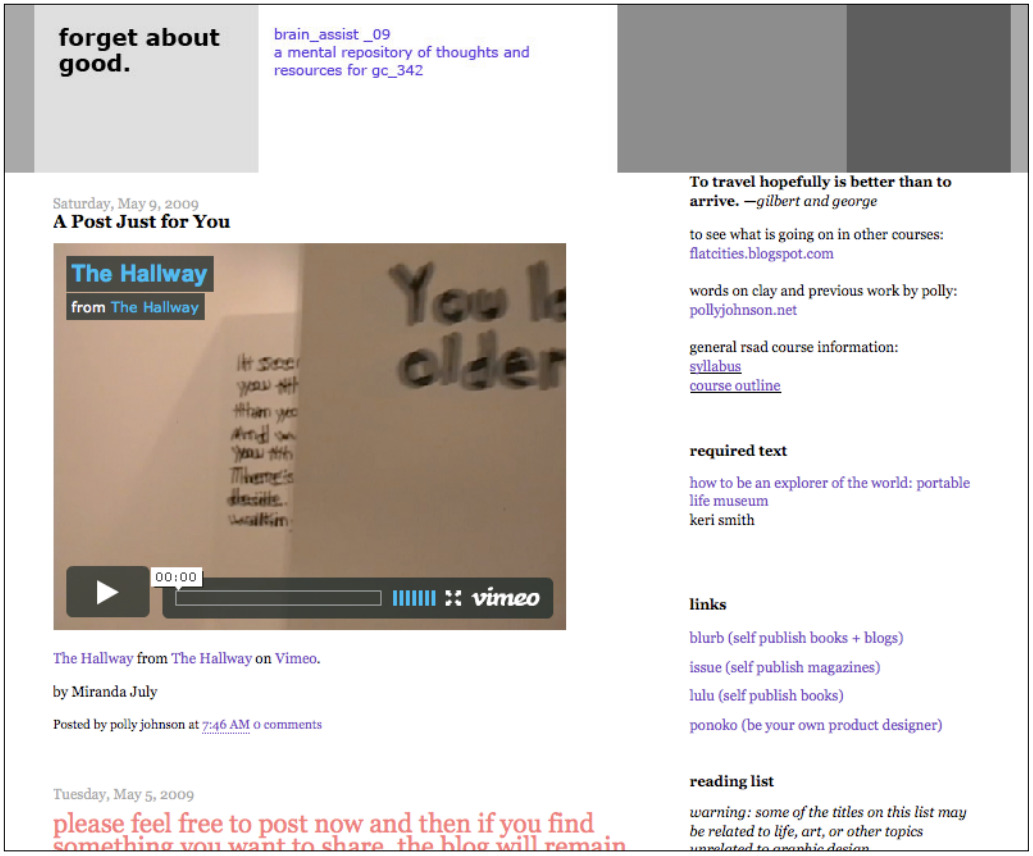

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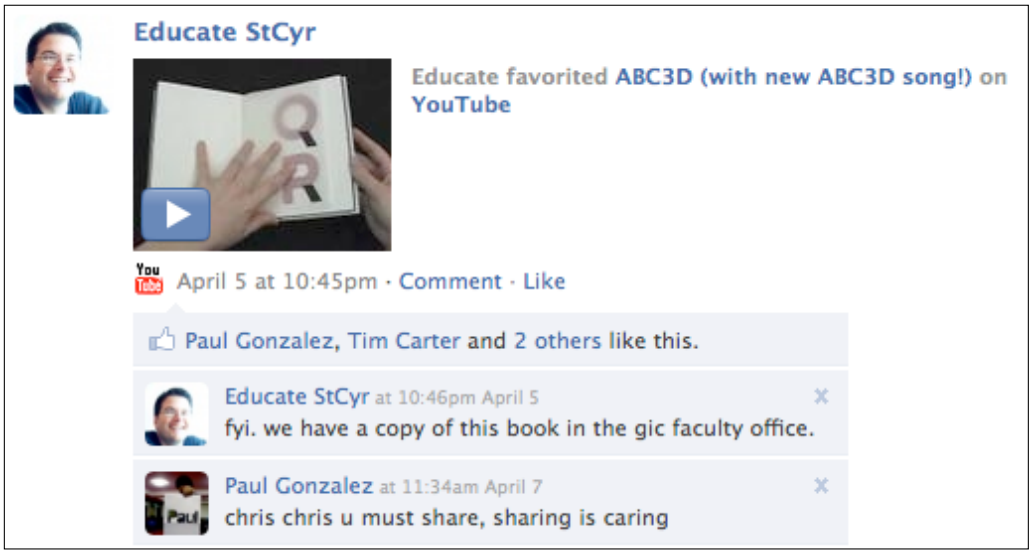
share: use tools that the students are more likely to use. "Sharing is caring."



TOOLS

LISTEN

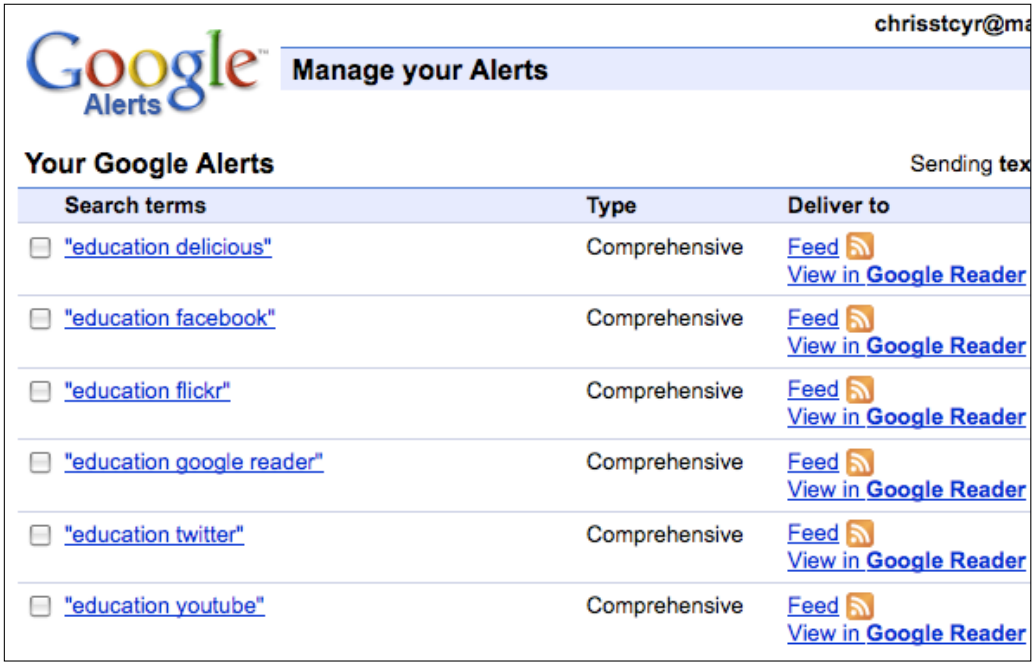
COMMUNITY

COLLECT

PUBLISH

TOOLS

listen: tools that help you track information online. Google Alerts, Google Analytics, Feedburner



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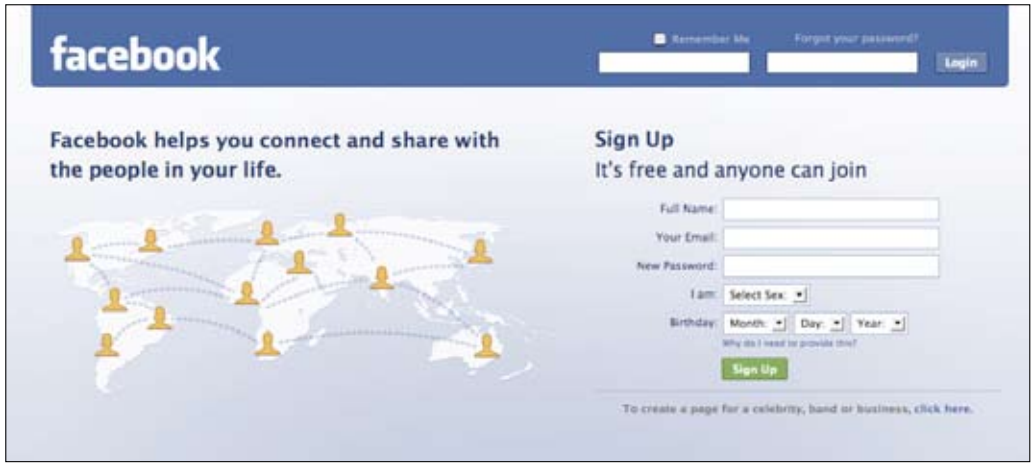

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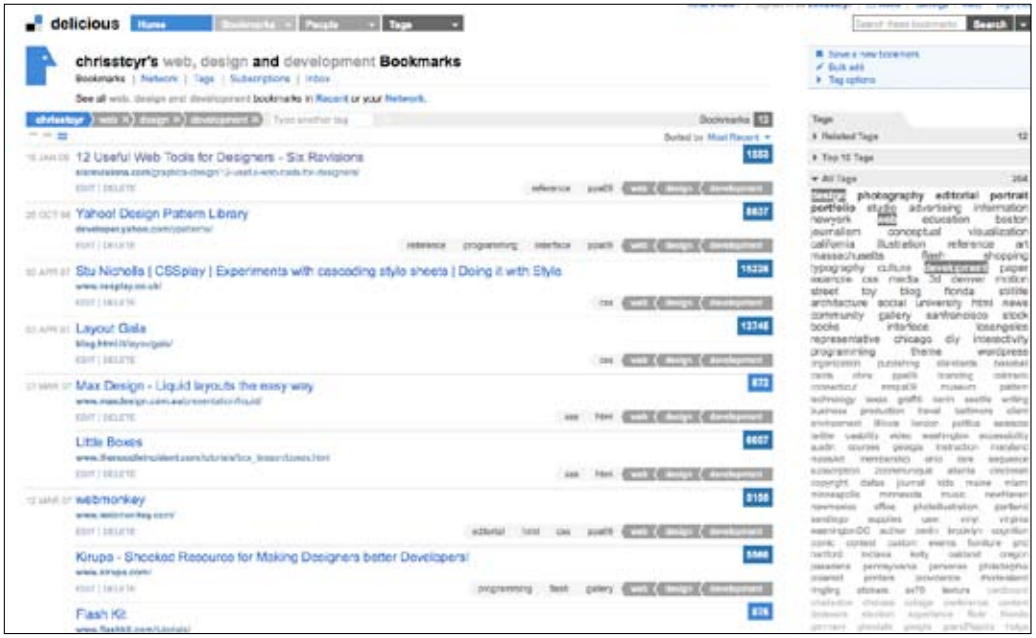

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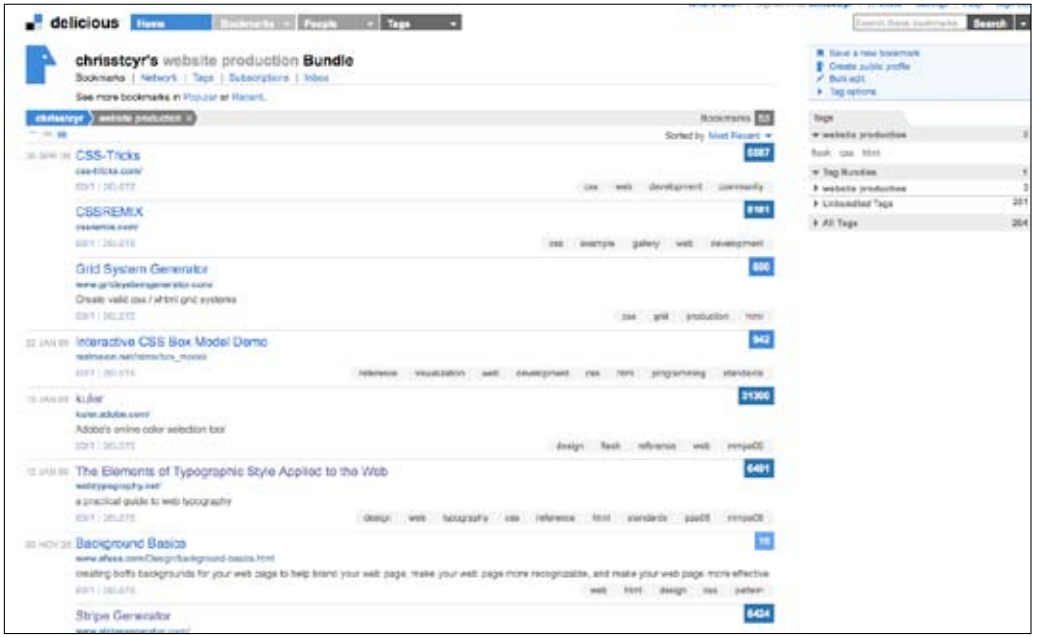

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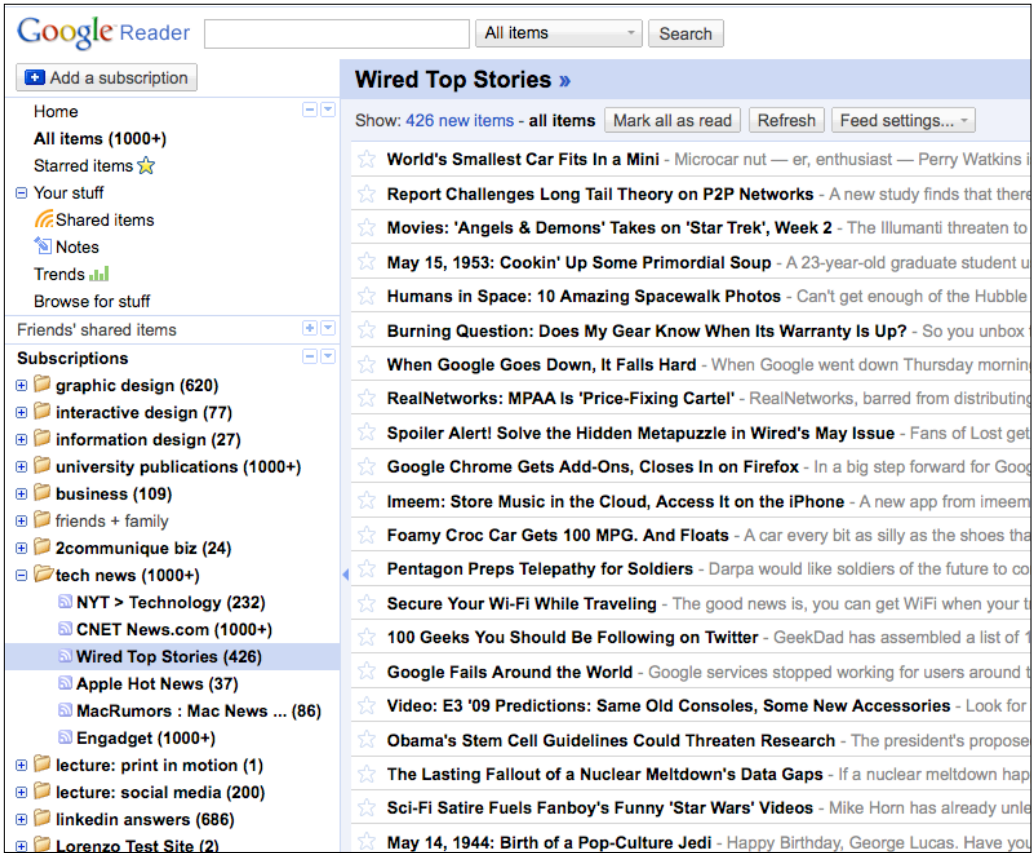

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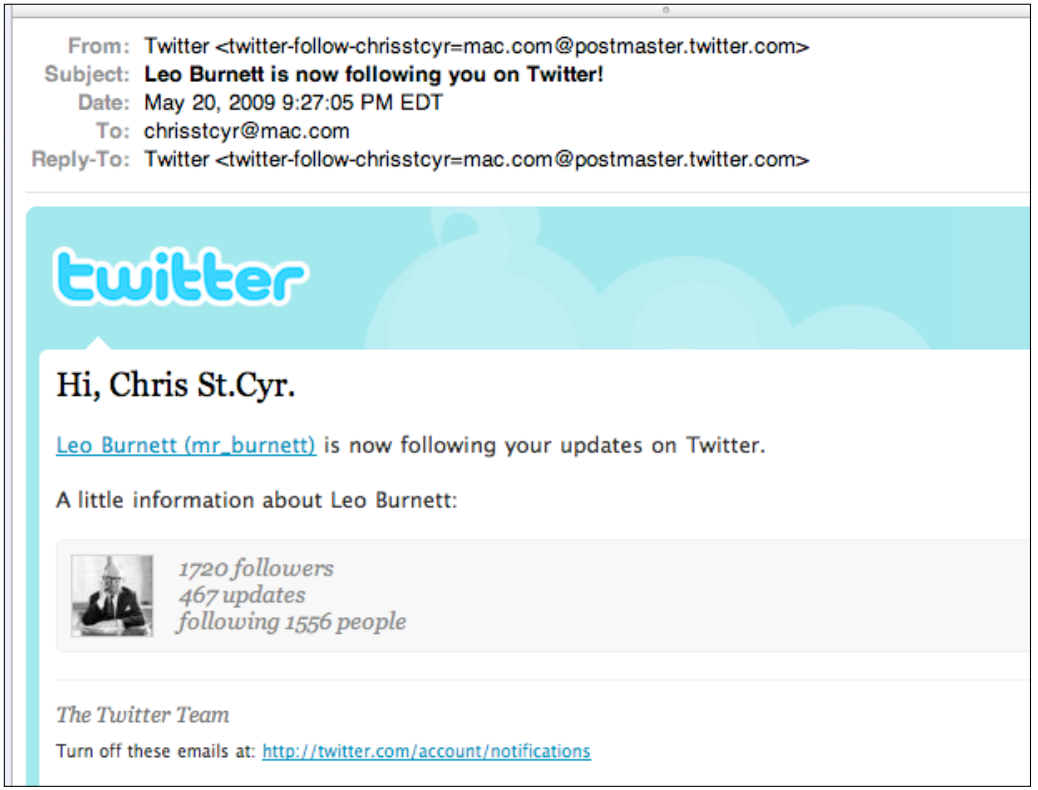

From: Twitter <twitter-follow-chrisstcyr=mac.com@postmaster.twitter.com>
Subject: **Leo Burnett is now following you on Twitter!**
Date: May 20, 2009 9:27:05 PM EDT
To: chrisstcyr@mac.com
Reply-To: Twitter <twitter-follow-chrisstcyr=mac.com@postmaster.twitter.com>

twitter

Hi, Chris St.Cyr.

Leo Burnett (mr_burnett) is now following your updates on Twitter.

A little information about Leo Burnett:

1720 followers
467 updates
following 1556 people

The Twitter Team

Turn off these emails at: http://twitter.com/account/notifications

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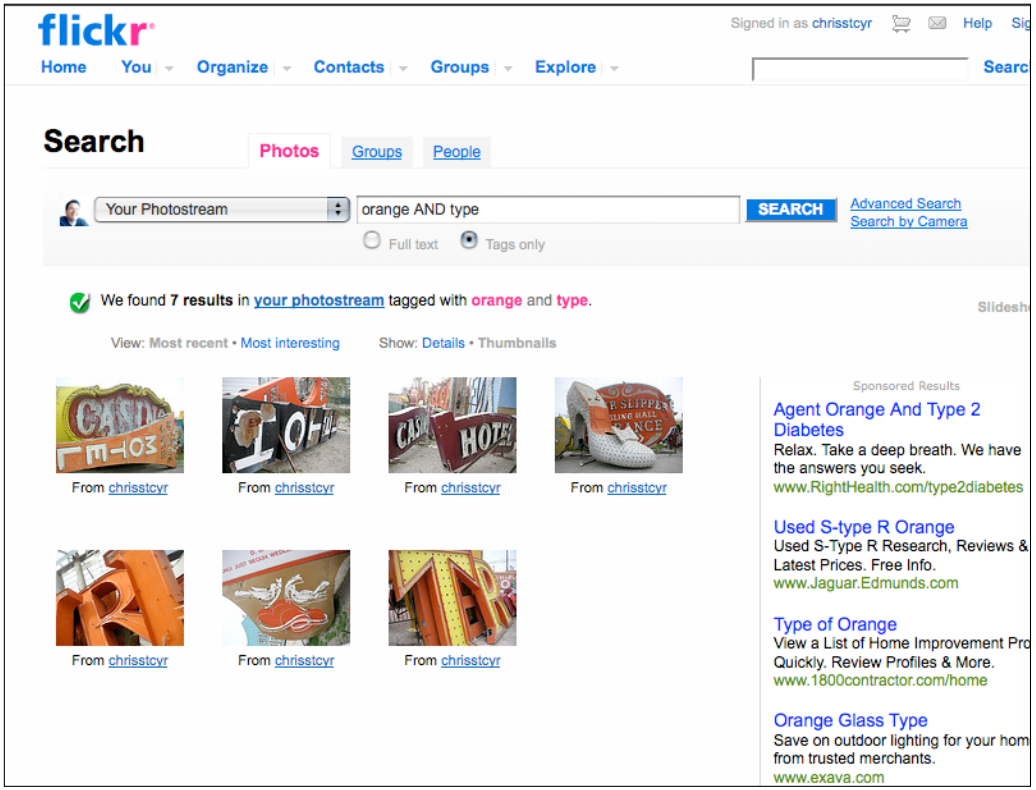


CHRIS ST.CYR SOCIAL MEDIA AS COURSE COMMUNICATION

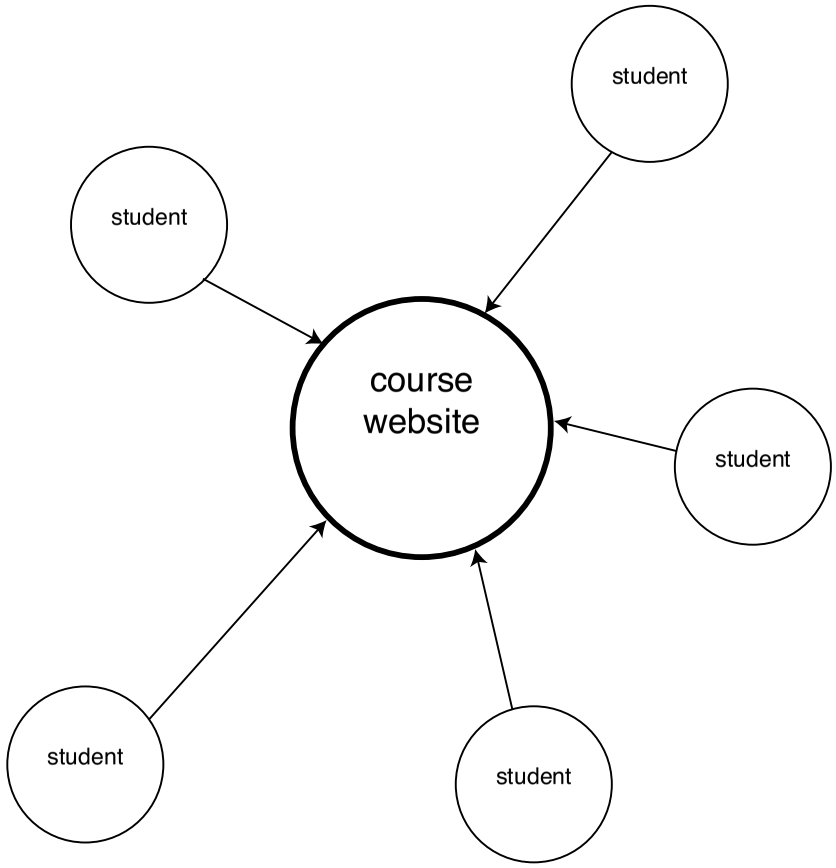
STRATEGIES

OLD MODELS

NEW MODELS

STRATEGIES

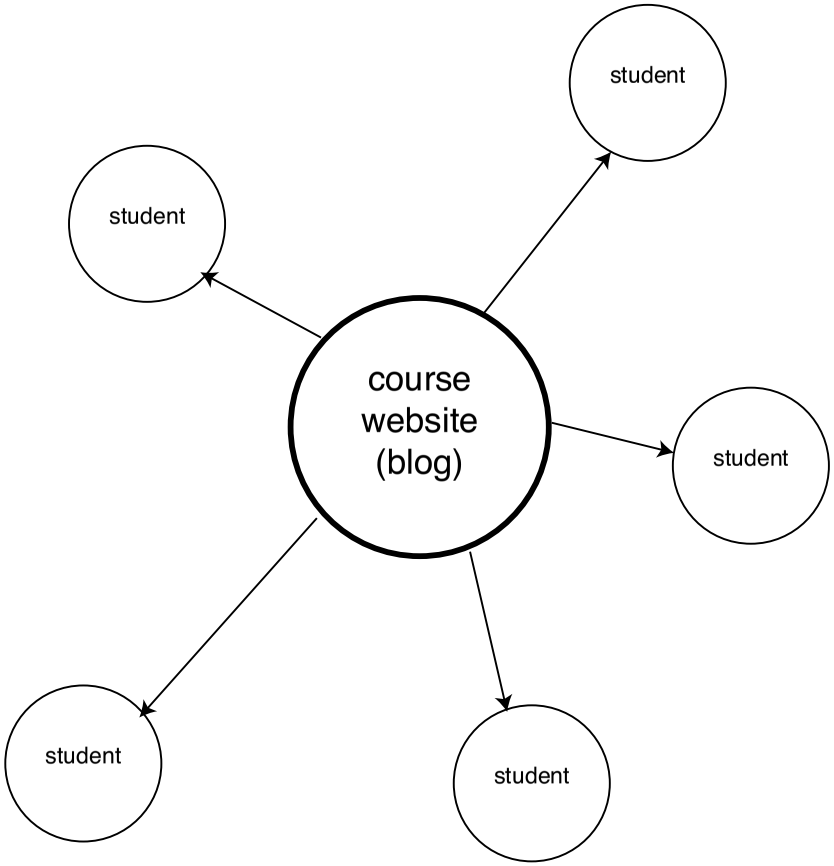
old model: one user going to many different websites



STRATEGIES

old model: one user going to many different websites

new model: one user subcribing to many different websites



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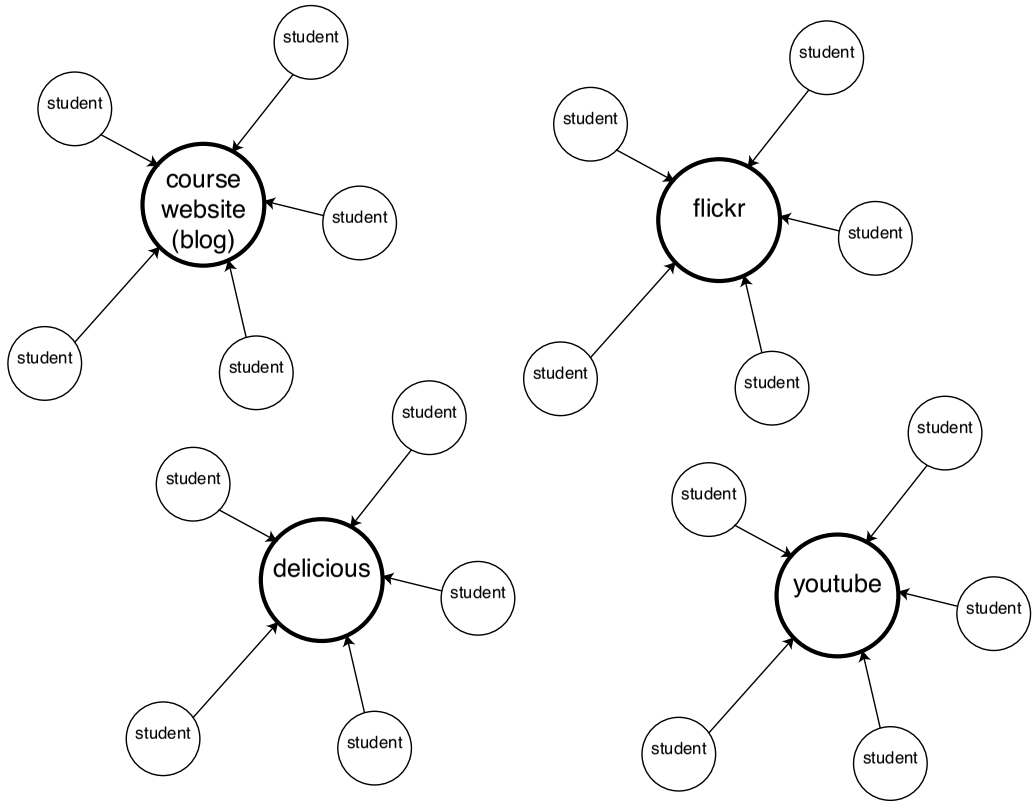

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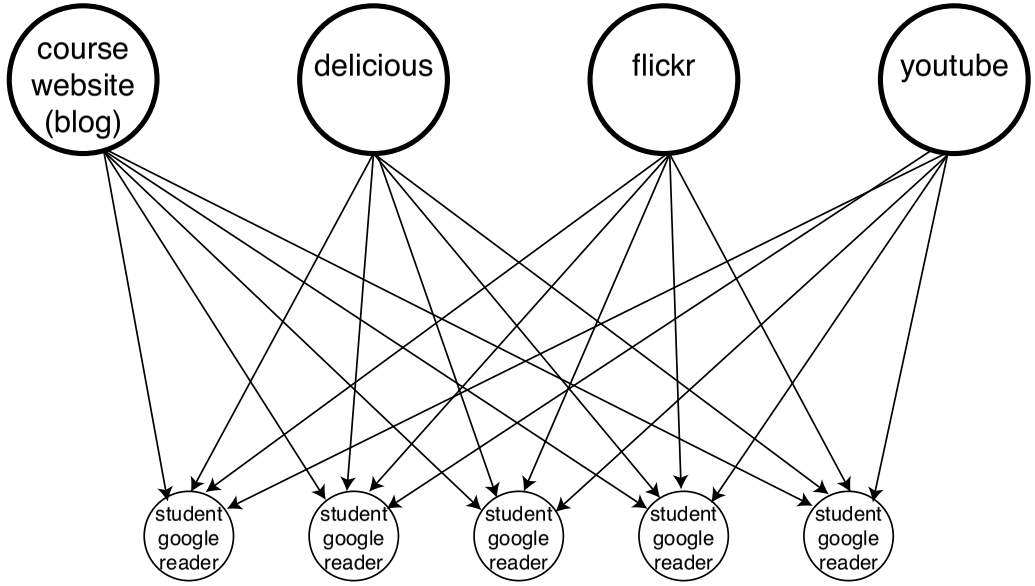

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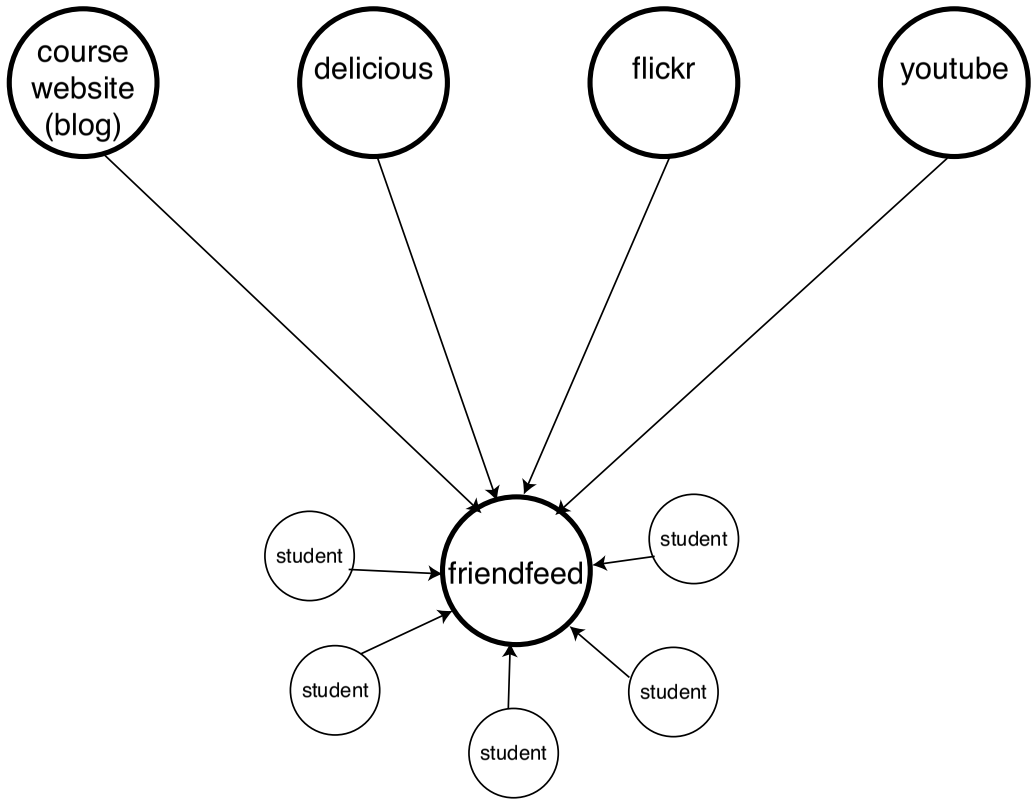
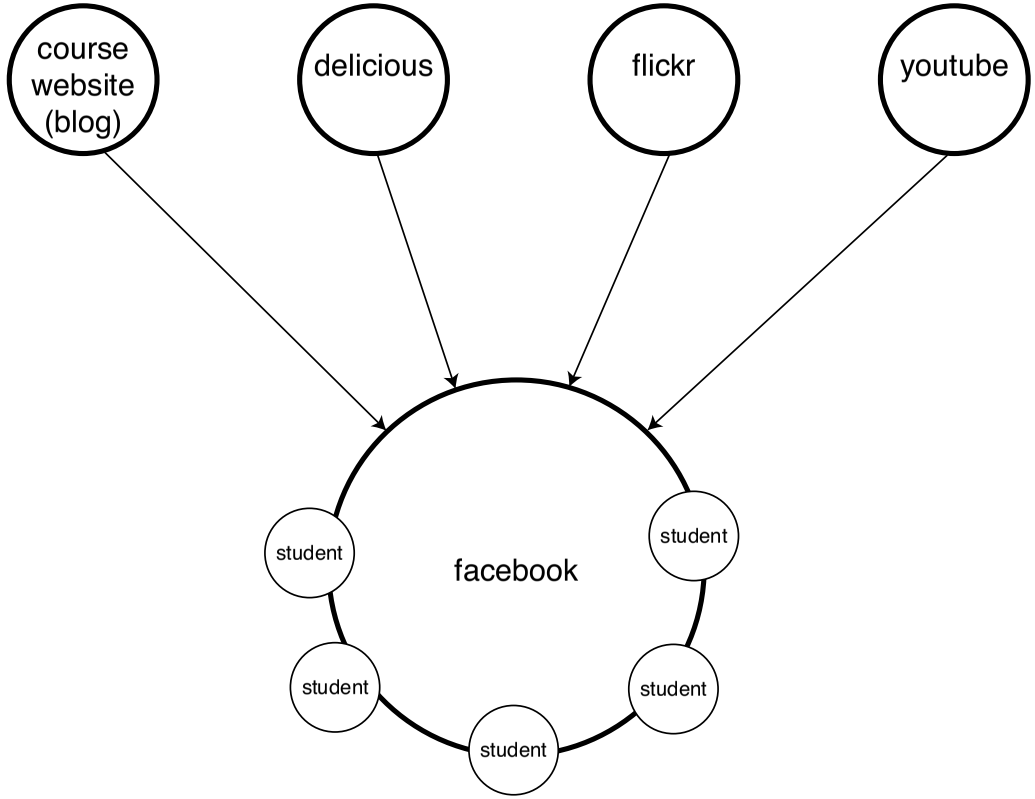


STRATEGIES

old model: one user going to many different websites

new model: one user subcribing to many different websites

new new model: deliver content to a social community that the students are members. this may be pre-existing or a course requirement.



A SOCIAL MEDIA STORY

WHEN FACEBOOK HAS 200 MILLION USERS
WHAT'S ANOTHER ONE.

UCDA DESIGN EDUCATION SUMMIT / 05.29.09

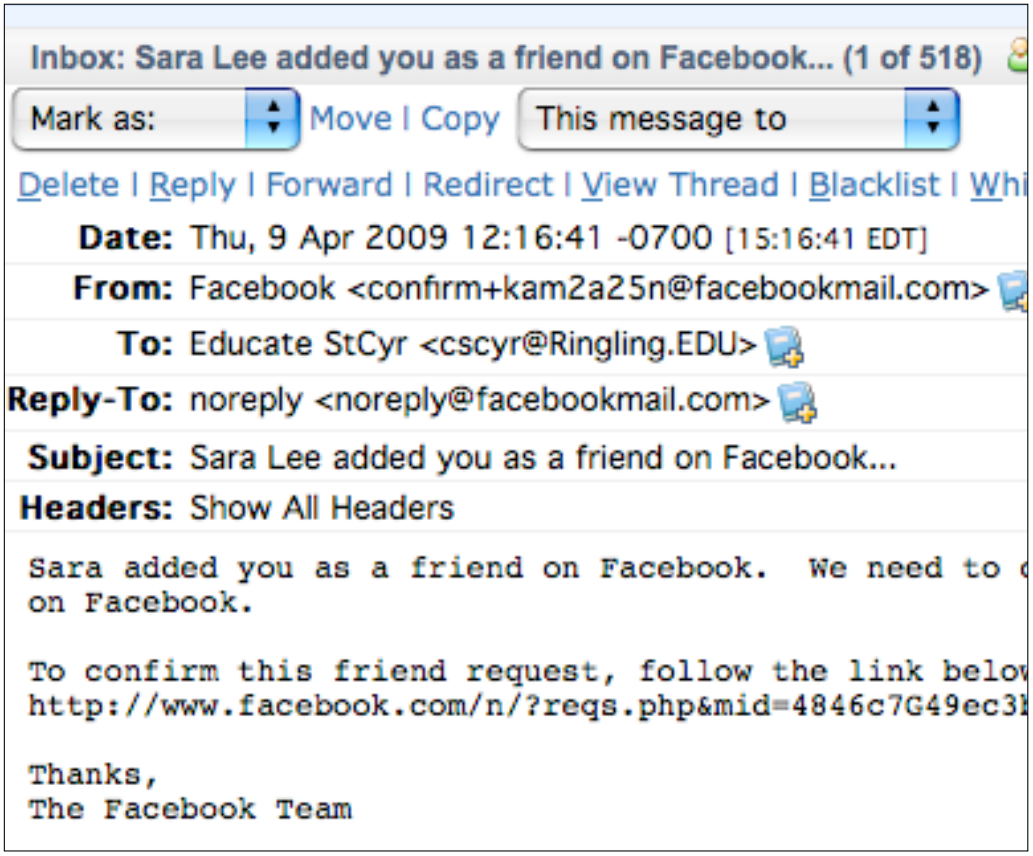
A SOCIAL MEDIA STORY

set up profile

A SOCIAL MEDIA STORY

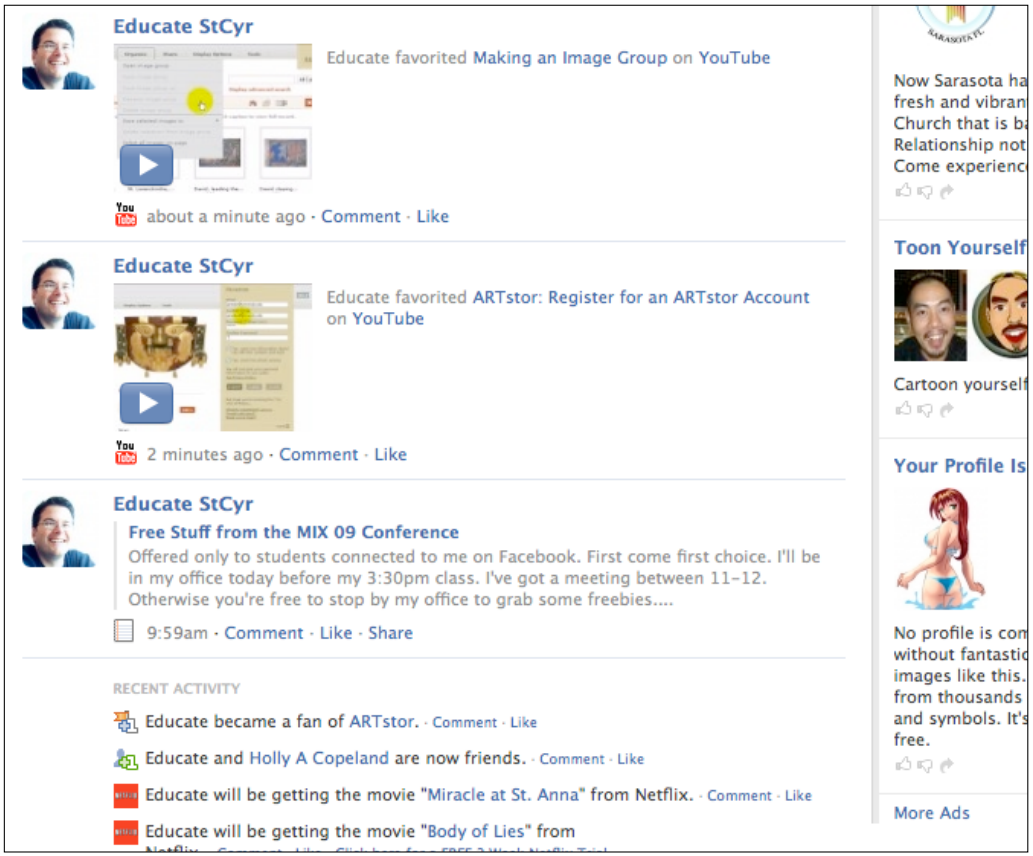
set up profile

student "friending" was optional



A SOCIAL MEDIA STORY

set up profile
student "friending" was optional
publish content into facebook



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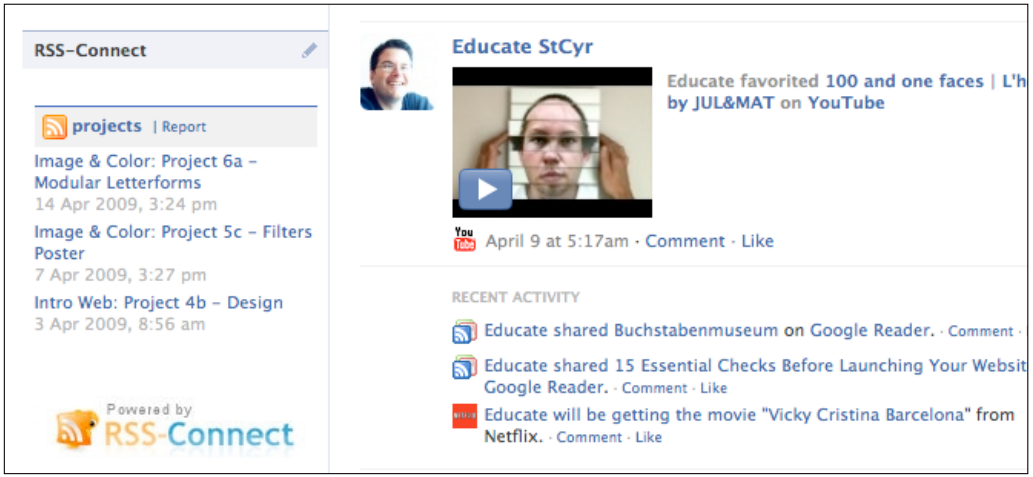
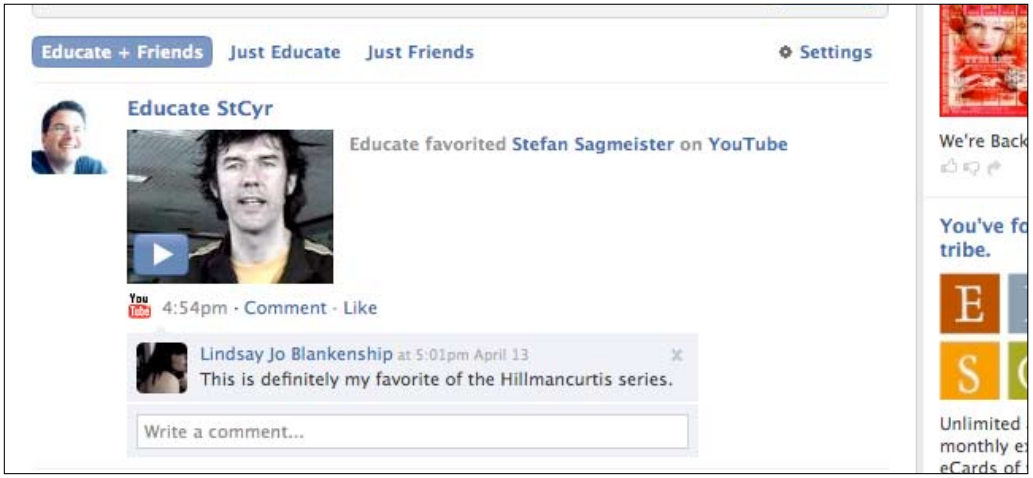


A SOCIAL MEDIA STORY

set up profile
student "friending" was optional
publish content into facebook
student commenting



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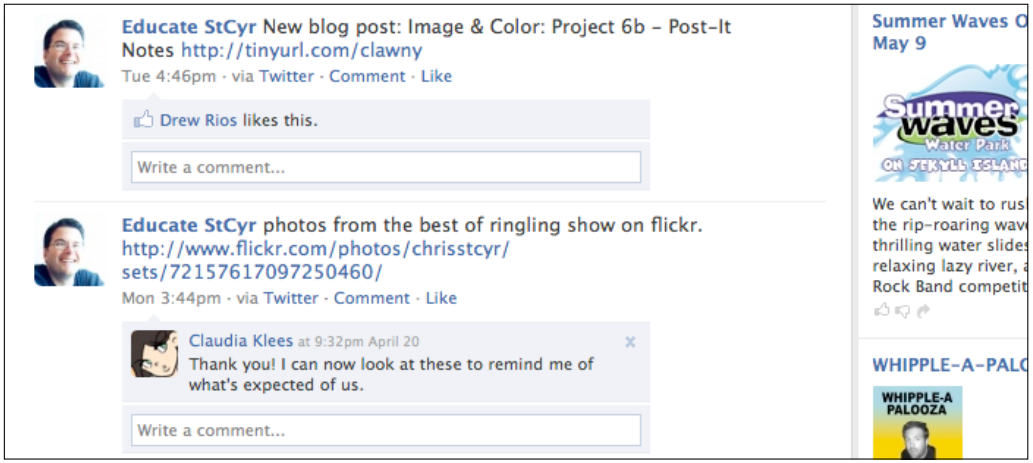

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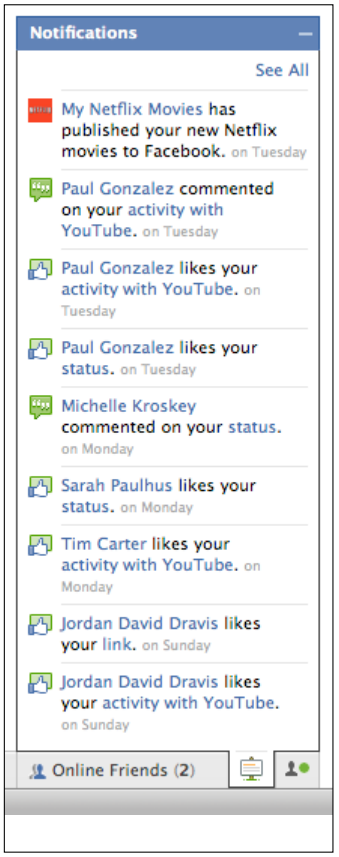

A SOCIAL MEDIA STORY

set up profile
student "friending" was optional
publish content into facebook
student commenting
student sharing

A SOCIAL MEDIA STORY

set up profile
student "friending" was optional
publish content into facebook
student commenting
student sharing
student community

A SOCIAL MEDIA STORY

set up profile
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publish content into facebook
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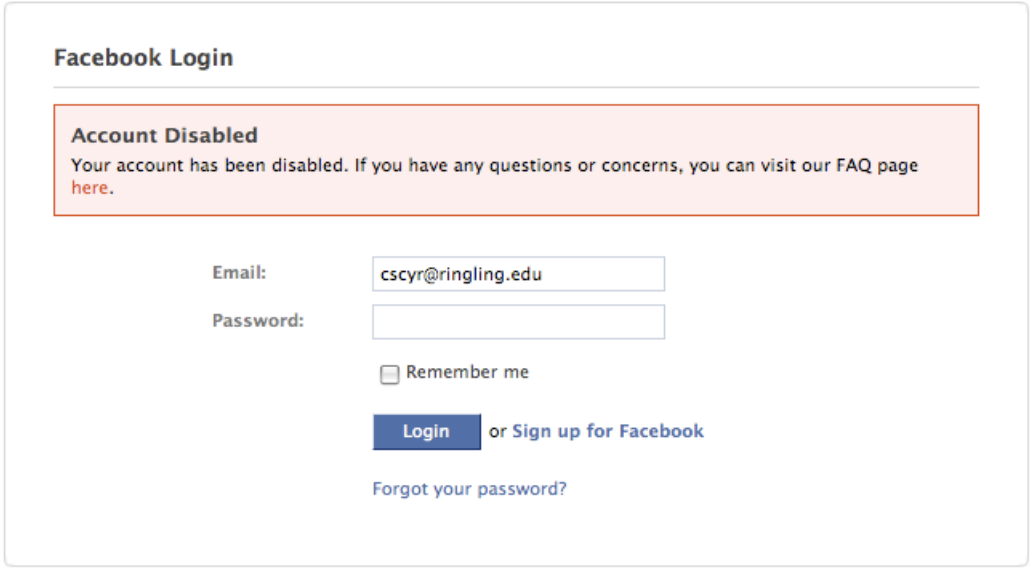
student sharing
student community
and then



A SOCIAL MEDIA STORY

set up profile
student "friending" was optional
publish content into facebook
student commenting
student sharing
student community
and then

Date: Tue, 5 May 2009 08:24:42 -0700 [11:24:42 EDT]
From: The Facebook Team <appeals+nj3t8qa@facebook.com>
To: cscyr@Ringling.EDU
Subject: Re: My Band, Business or Other Organization Profile was Disabled
Headers: Show All Headers

Hi,

Facebook profiles are meant to represent a single individual. Groups, clubs, businesses and other types of organizations are not permitted to maintain an account. We apologize for the inconvenience, but you will no longer be able to use this account. This decision is final.

If you would like to use Facebook to represent your organization, we offer a Groups application. Facebook Groups allow users with common interests to come together to express objectives, discuss issues, post photos, etc. If you have a personal Facebook account, you can create a group from the top of the Groups page.

Thanks for understanding,

Lo
User Operations
Facebook

A SOCIAL MEDIA STORY

set up profile
student "friending" was optional
publish content into facebook
student commenting
student sharing
student community
and then
Facebook pages

THANKS FOR LETTING ME SHARE
QUESTIONS, COMMENTS, & SOME TO SHARE

LINKS
WWW.CHRISSTCYR.COM
EDUCATE.CHRISSTCYR.COM
WWW.DELICIOUS.COM/CHRISSTCYR /UCDAEDU09

Casework studies of student design for social impact

Tim Frame
Cedarville University

Abstract
This presentation would highlight examples of coursework assignments and student projects aimed at creating awareness for social issues. The two main areas to be addressed would be examining the criteria and approach to these assignments, along with reviewing case studies of outstanding student work that has resulted from these projects.

One of the key points of this presentation would be to emphasize the opportunity that exists for using these types of assignments to expose students to a growing number of important social concerns, for them to learn about the underlying causes, what can be done to address the issue(s) and what needs to happen in order to facilitate that process. Another key point would be the role these projects can have in helping students gain an understanding of how critical design is with regard to the impact of a message, and that its success (or failure) will be largely determined by the approach and solution given to the problem.

One of the case study examples would be an identity designed for an organization named Makarios, an educational outreach program in the Dominican Republic that offers free educational programs to children. These children live with thier families on sugar cane plantations and their parents work the fields for the equivalent of about a dollar a day.

A second case study is a web site designed for Joy Hart, who is a volunteer healthcare worker in the country of Chad. Joy is a registered nurse, who donates her time and services to help Muslim women, who otherwise would not receive medical attention do the shortage of healthcare professionals in the region and the fact that these women cannot be examined by a male doctor because of Muslim religious laws and practices.

Sample case study
Joy Hart website

Design and Social Entrepreneurship, a.k.a. Design Like You Give a Damn

Jan Baum
Towson University

Abstract
Design and Social Entrepreneurship a.k.a. Design Like You Give A Damn is an interdisciplinary course focusing on a broad application of design thinking, design skills, and creativity to social issues. The course is inspired by Cameron Sinclair's Architecture for Humanity: Design Like You Give A Damn, Samuel Mockabee, and *Design for the Other 90%*, a Cooper Hewitt National Design Museum exhibition. Armed with knowledge of the social design movement and social entrepreneurship, students study current social issues through reputable international news media selecting and researching specific subjects with which they feel a personal connection. Students, firmly rooted in the design process through a vigorous, team- oriented and collaborative design studio environment, explore a wide variety of innovative ways of addressing specific social issues. This course refocuses students on design education from a vantage point of 30,000 feet recognizing that everything in our society other than nature is human- made, and exposes students to the expanding role of the designer/creative.

Since the course's inception students have addressed: environmental issues, rates of consumption/recycling, body image, racism, the disease of addiction, community building, genetically modified crops, fair trade, a variety of cultural attitudes such as lack of gratitude and materialism, green design/sustainable design, guerilla gardening, culture jamming, and more. Formats have ranged from a wide variety of products and installations to guerilla tactics, performance pieces, and YouTube videos. For final projects the students chose to work collaboratively in creating public events showcasing their knowledge and social initiatives with events titled, *GIVEitup.MAKEitup.SWAPitup*. and *DesignVend Social SnACTS*. This presentation will showcase the course highlighting various pedagoical strategies and the resulting student work.

Design and Social Entrepreneurship, a.k.a. Design Like You Give A Damn

Presenter

©Jan Baum, Associate Professor, Program Director
Interdisciplinary Object Design and Metals & Jewelry
Department of Art + Design, Art History, Art Education
Towson University, Baltimore, Maryland

UCDA Design Education Summit, Springhill College, Mobile, Alabama
May 28-30, 2009

Paper for a 30-minute presentation

Presenter Information:

Jan Baum is an Associate Professor and Program Director of Metals + Jewelry and Interdisciplinary Object Design in the Department of Art+Design, Art History, Art Education at Towson University in Towson, Maryland. Jan has taught Object Design for the past 15 years and is integrating social design into teaching with a focus on the design process, developing creativity, and interdisciplinary collaborative learning. She earned her M.F.A. in Metalsmithing + Jewelry at the University of Massachusetts Dartmouth in New Bedford, Massachusetts and her BFA in Metalsmithing + Jewelry at Arcadia University in Philadelphia.

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8000 York Road
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E-mail: jbaum@towson.edu
URL: http://pages.towson.edu/jbaum
Phone: 410.704.2800
Fax: 410.704.2810

Introduction

Design and Social Entrepreneurship a.k.a. Design Like You Give A Damn is an interdisciplinary course focusing on a broad application of design thinking, design skills, and creativity to social issues. This course focuses students on design from a vantage point of 30,000 feet recognizing that everything in our society other than nature is human-made. It exposes students to the expanding role of the designer/creative evolving beyond traditional disciplines and practices. Students examine the emerging fields of social design and social entrepreneurship. Through regular reading of reputable international news media students study current social issues selecting and researching specific subjects with which they feel a personal connection. Firmly rooted in the design process through a vigorous, team-oriented and collaborative design studio environment, students explore a variety of innovative ways of addressing specific social issues. Since the course's inception students have addressed a wide range of issues and have utilized a wide range of formats from products/objects and installations to guerilla tactics, performance pieces, YouTube videos, and public events. This paper will present the rationale, methodology, and resulting research of this course.

The Emerging Field of Social Design

The course has two names: the university approved name *Design and Social Entrepreneurship,* and its street name, *Design Like You Give a Damn*. The title "Design Like You Give A Damn" pays homage to Cameron Sinclair, founder of Architecture for Humanity: Design Like You Give A Damn and it expresses the urgency for creative people to apply their creativity, design thinking, and design skills to society at large.

Everything in our society has been designed and made by humans except for the natural world. How well do things work? What are the global effects of our lifestyles as citizens of the developed world? The objects we use everyday, the systems that allow us to move through our days, our lives. How does 90% of the world's population live? There is vast room for improvement. As creatives it is our job to envision better solutions and

figure out how to go about manifesting these solutions. It is time for designers of all ilks to use our innate abilities to make the world a better place. Because we can. We just have to give a damn.

Definitions of Social Design and Social Entrepreneurship
Social design is positive, creative, thoughtful, inclusive design that makes our collective lives work better without harming the environment, disenfranchising people or taking away from the common good and cuts across all sectors of the designed world.

Social entrepreneurship is the formation of economically viable entities that benefit people and society without harming the environment, disenfranchising people or taking away from the common good whether products, services or systems.
Victor Papanek writing, un-popularly, in the 1970's asserts the following. Designers and creative professionals have a responsibility to and are able to cause real change in the world through good design. Designers ought to design for people's needs rather than their wants. Designers have a responsibility over the choices they make in design processes. Victor Margolin writing in the 1980's affirms the designer's ability to envision and give form on material and immaterial products that can address human problems on a broad scale and contribute social well-being.

Recent Examples of Social Design
While indisputable that Victor Papanek is the father of the emerging social design field, there are numerous recent examples that are compelling which the course draws upon.

Cameron Sinclair, architect, and co-founder with Kate Storr of Architecture for Humanity, started Architecture for Humanity with $700 and a website because 'we didn't know we couldn't". Sinclair believes, "Where expertise and resources are scarce

innovative, sustainable and collaborative design can make a difference." Sinclair was awarded a TED prize to fulfill one world-changing wish: Architecture for Humanity's open architecture network, an open source website on which architects can create, share and implement sustainable design solutions.

Deborah Adler is a graphic designer who blurs the boundaries between design disciplines and is known for the design of Target's Clear Rx prescription bottle. Adler, a designer with a design solution, contracted with an industrial designer arriving at a prototype not limiting herself to the discipline of her formal training.

Jennie Winhall, a multidisciplinary designer from the UK, works with the UK Design Council on projects related to public health issues in the UK such as diabetes and obesity. Teams are formed of individuals from various disciplines who work together designing new solutions to complex and entrenched social problems. Some of Winhall's ideas about design are as follows. Design is political because it has consequences, and sometimes serious ones. The power of designers is that we can design things to have different consequences. The Butterfly Ballot, of course, was not consciously designed to have the impact it did, but it points to an inescapable question: Are designers responsible for the consequences of their designs? Designers must find new ways of working that enable them to apply their skills where they are most needed- to tackle problems such as chronic health care, climate change and an ageing population.

Samuel Mockbee, co-founder of Auburn University Rural Studio and known for An Architecture of Decency, is widely acclaimed for introducing students to the social responsibilities of architectural practice. The Rural Studio has been described as is an educational experiment; a design-build program in sustainable architecture; and a blend of fine art and social service. Mockbee sees the role of the architect/artist/teacher as one to challenge the status quo and help others see what the possibilities can be. Applicable to may areas of design, Mockbee believes that architecture is about being decent and trying to provide a decent community for all citizens.

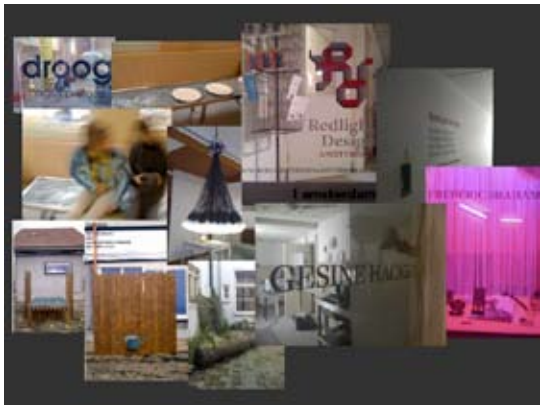
About the Q Drum, its designer, Piet Hendrikse, says, "The idea of the Q Drum originated in response to the needs of rural people in developing countries who have a problem carrying adequate quantities of potable water from a reliable source. A burden which is generally bestowed on the women and children of each community. In Africa for example, many debilitating back and neck injuries are a result of women carrying heavy loads on their heads. Rolling water in a cylindrical vessel was the only solution that seemed to make sense and allow for a greater quality of life in this regard."

Emily Polliton's, Project H Design focuses on "Product design initiatives for Humanity, Habitats, Health and Happiness. We champion industrial design as a tool to address social issues, a vehicle for global life improvement, and a catalyst for individual and community empowerment. Project H Design encourages the reorientation of the design industry towards a more socially-impactful and humanitarian entity through a variety of initiatives that include design thinking, production and distribution, funding, design

academics, and local chapter projects. Project H Design is a charitable organization that supports, inspires, and delivers life-improving humanitarian product design solutions.

Coming from a traditional studio practice of art jewelry, making social and cultural statements through wearable objects, Gijs Bakker and Renny Rammakers created the Dutch design collective, Droog. Not classified as part of the social design movement or engaged in social entrepreneurship per se, Droog is regarded for its design thinking. Dutch culture is widely recognized as a progressive and socially aware society characterized by their ever-present sense of pragmatism. Working from this mentality, Dutch design naturally addresses the social issues facing the world today and Dutch designer are among the most highly regarded in the world.

Two examples of Droog Design projects are NEXT Architects' *Share Fence* and the Red Light District project. NEXT Architects, Amsterdam and Beijing, studied the conceptual possibilities of the fence as boundary, looking for a meaningful experience of "fence". The result is three prototypes: Table Tennis Fence, Share Fence, and Bicycle Fence. Share Fence contains holes in the shape of objects that neighbors may share such as a watering can and a hammer, which suggests that each household may not need to purchase domestic objects needed by everyone. When the city of Amsterdam decided to shrink the Red Light District, Droog came on board as one of the partners on the project. Droog populated some of the vacant properties in the Red Light District with artist studios. Studio openings bring new populations with different interests into this area. Artists who have display windows on the street, alongside windows displaying prostitutes, address issues associated with the Red Light District through artwork.



Design 21: SDN, a social design network is an online community socially conscious designers committed to addressing real world problems who believe social change can happen through design. Their tag line is 'Better design for the greater good in partnership with UNESCO.'

Alex Steffen, mastermind behind WorldChanging, asserts, “We don’t know yet how to build a society which is environmentally sustainable, which is shareable with everyone on the planet which promotes stability, democracy and human rights.” WorldChanging is looking for tools, models and ideas that if widely adopted would change the game.

Bruce Mau and The Institute Without Borders, produced the book *Massive Change: The Future of Global Design* in which they chronicle the new breed of designer focused on the problem working beyond disciplinary boundaries and within new frontiers of research. Design today is "not about the world of design; it's about the design of the world." Mau is characterized as “never afraid to challenge the status quo” in order to get better results.

There is a lot of exciting work happening in the realm of social design and social entrepreneurship. And there is a lot to do. And there is a lot we can do. As educators we are compelled to keep our students on the leading edges of design and engaged in the world around them. What we teach in the classroom ought to have real relevancy in the world.

The Course: What We Do + How We Do It
‘The world is your classroom, the studio, your laboratory’
The course centers on the design process, creating an interdisciplinary, collaborative design studio environment, and developing new solutions. Each project is put through the following design paces: developing creativity, brainstorming, design thinking, design research, design reviews, iterative prototyping, and presentation. The course is scheduled for the late afternoon and assumes a more relaxed nature. Couches are moved in from the atrium, food and drink is not only permitted but unusual and unfamiliar food and drink are encouraged. When we are relaxed, eating, interacting and experiencing new things with each other a more creative environment is created. These efforts work toward creating a creative, team-oriented environment, which fosters new solutions.

Students complete three projects over the course of the semester. The first project has a shorter timeframe in an effort to familiarize the students with the various parts of the design process and requires the employment of a guerilla tactic, which introduces the concept of social design activism. The same project format is followed for the first two projects. Students are required to work collaboratively on at least one project. Many students choose to collaborate on all projects. Collaborative teams have ranged from two to four students and the members of the collaborative teams have changed naturally from project to project. For the third project students have elected to create a unique and creative public event showcasing the coursework and their projects.

Students are focused on the world and being action-oriented. The first class meeting is at the local Barnes and Noble coffee shop. As the course is introduced, we are surrounded by people; and floor-to-ceiling windows allow us to observe the world. The backdrop for our work is the world rather than the classroom. We look at the range and quantity of information available and talk about journalistic perspectives and ideologies. When students arrive at the classroom on the first day and no one is there to meet them. On the table is a stack of New York Times newspapers with a sign, “take one”. On the whiteboard is an envelope. On the outside is written, “to the students of ART 370, Design and Social Entrepreneurship”. Inside is a class list and directions to meet at the Barnes and Noble. Everyone on the list must make it to the bookstore for attendance to count. Students must figure out how to get everyone from point A to point B in a timely manner. One the first day of class students encounter a problem that they must solve as a group without faculty facilitation.

Each project begins with a Creative Caffeine exercise. The first Creative Caffeine exercise is to grab a camera and document twenty examples of social issues in the students’ immediate environment and post to a group Flickr page by the next class. Students start with a short research assignment answering the questions, “What is social design?” and “What is social entrepreneurship?” recording their research on their digital sketchbooks. Students are active participants rather than passive recipients.

In the second class we do a mini brainstorming exercise on current social issues. This breaks the ice on the brainstorming activity, starts them thinking about social issues, and continues to establish the design team mentality. For the first few weeks of the semester students are required to read reputable news media regularly and make blog posts about their reading. Students are required to use blogs as digital sketchbooks posting their responses to assigned work whether reading or visual/design research. The use of blogs necessitates written responses developing critical thinking around social issues. Students are asked to check each other’s blogs prior to class as a way of preparing for scheduled class activities.

The classroom is a simulated design studio. Design research and brainstorming work remains posted in the studio throughout the various projects. The group Flickr page is a

virtual design studio environment informing the ongoing work happening in the studio. Each class meeting is facilitated like a design studio meeting: each student comes prepared for that day's activities being an active design team member: group brainstorming, discussion on assigned reading, project presentations, and in-progress design reviews. As a team we review each project's progress, trouble shooting and brainstorming problems. In each class we practice some aspect of the design process.

Students are asked to develop their design thinking and design research skills. The course is interdisciplinary and students are free to design outside the lines. Just as Deborah Adler is did not refrain from redesigning the prescription bottle because she was trained in 2d media, students are encouraged to work across disciplines and with people of diverse backgrounds in order to arrive at the new solutions. Bruce Mau's *Massive Change, The Future of Global Design* provides excellent examples. The designed solutions are the most important part. Students develop critical thinking alongside visual design research abilities. At the beginning of each project students are asked to identify various perspectives [pro and con] on the social issue they are addressing as well as conduct visual design research on what has already been done. The results of this research are posted on the students' digital sketchbooks. The development of critical thinking is essential in designing effective solutions.

Since the inception of the course, students have addressed the following social issues: rates of consumption, overpackaging, recycling and upcycling, body image, racism, the disease of addiction, social isolation/community building, genetically engineered food, fair trade, cultural attitudes such as a culture of complaint and instant gratification, sustainable design methodologies, urban neglect, dependency on fossil fuels, and a range of environmental issues.

Student Research Examples

The social issue of urban neglect was addressed with seed bombs, a DIY seed bomb package, and free samples provided at a local bookstore. Seed bombs are round balls made of earth, fertilizer, and flower seeds, which can be tossed into vacant urban lots providing natural beauty, an improvement. Design research focused on a wide variety of guerilla gardening examples in the United States, Canada and the United Kingdom such as Parlor Park in Los Angeles.

I'm An Unfair Banana, an edition of stickers and postcards, addresses the issue of fair trade. Postcards introduced the concept of fair trade with web addresses for further information and held a sticker that read, "I'm An Unfair Banana, Buy Fair Trade". This is a guerilla project where consumers could tag unfairly traded bananas as a way of raising public awareness.

A set of Fair Trade trading cards profile fair trade products and the businesses that carry these products in a 100-mile radius of the university. The idea is to collect all of the cards in the set and to provide retailers with another way to engage the public about issues of fair trade.

The Disease of Addiction was addressed through a tri-fold brochure, blog, www.addictiondisease.blogspot.com, and necklace as well as guerilla tactics: DOA stickers and screen printed drink napkins and coasters. The DOA stickers utilized the popular oval format and included the blog address and tagged signage, ashtrays, and

trashcans in public places. Drink napkins and coasters were screen printed with false-isms about alcoholism such as, 'Alcoholics and addicts go to treatment and get cured' and 'Alcoholics can safely drink if they gain an education about the disease' and were distributed in local bars during prime times.

Our dependency on fossil fuels was challenged with a campaign for people to ride bicycles more. This was a guerilla project where pine-scented car air fresheners were die cut in the shape of a bicycle and screen printed with the phrase "your car stinks" and www.bikeforfreshair.blogspot.com and were placed under windshield wipers indiscriminately. The blog chronicles reasons for using bicycles over cars and shares statics and information such as "A four mile round trip bike ride prevents approximately 156 pounds of auto pollutants from entering the atmosphere".

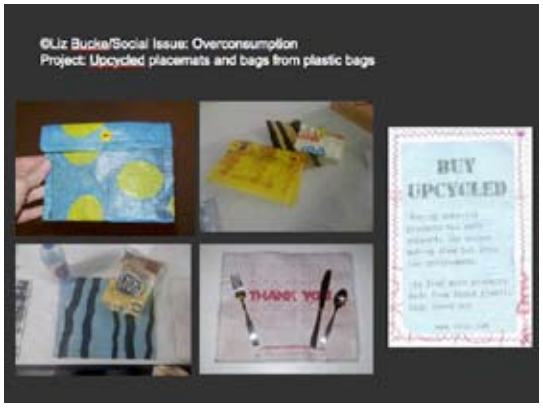
Proper nutrition among youth was addressed with the design of a youth oriented aesthetic lunch bag, *Power Fuel*. Inside the lunch bag were size appropriate containers visually representing each part of a balanced diet along with portion control. The lunch bag also contained age appropriate, easy to follow and fun to make, healthy recipes. Design research included nutrition- balanced diet, portion size, alternatives to refined and processed ingredients, and market research on lunch bags geared toward youth.

Cultural attitudes were addressed in a number of ways. Addressing the culture of complaint in American society, *I Didn't Thank You* is a project that provides people an opportunity to acknowledge people who have helped them but for one reason or another have not been thanked. Fabricated sculptural tree forms were installed in public places along with printed 4" x 6" papers, which were printed with "I didn't thank you" and have a ribbon attached at the top. The thank you note is written and tied onto the tree forms. The first venue for this project was the Center for the Arts at Towson University, Baltimore, Maryland. During the two-week installation over 300 thank you notes were written. The blog, www.ididn'tthankyou.org, catalogs all of the notes as well

as information about the project. Design Research: Post Secret. Instant gratification was addressed in two projects *Instant Upset* and *Instant*. Working from the genre of culture jamming, *Instant Upset* is a performance where an individual demonstrates random instant upset by taking a computer monitor into a public places and smashing it with a baseball bat. *Instant* is a YouTube video which features someone speaking to the camera in a very slow, controlled manner and an event where an individual wearing a pig mask visits a fast food drive through while smoking cigarettes and eating lots of fast food.

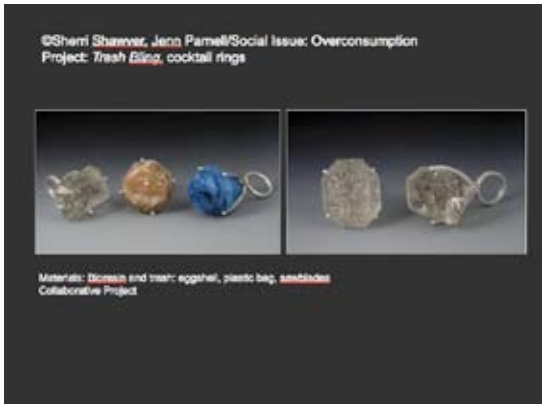
A number of students addressed rates of consumption, overpackaging and recycling/upcycling. *Schling* is a convertible object made of organic cotton and upcycled buttons. It can be worn either as a scarf or across the body as a purse of sorts to carrying recently purchased items. The ideas is when going shopping, one would wear the scarf and if they happened to purchase things they would not have to use a (plastic) bag and contribute to the proliferation of plastic bags in the world. Another student upcycling wine bottles into rings and Fema tarps into small bags. The ubiquity of plastic bags in our world is inspired a student to upcycle them into art matts, placemats and small purses using a laminated technique. Working with the text, graphics and colors

that come with the bags she created an array of humorous and aesthetically pleasing objects.



Drunk driving was addressed with a drunk driving parking spot set- up in a university parking lot and screen printed coasters about the ill effects of drunk driving which were distributed covertly at bars during prime drinking times. Both initiatives were very effective at illustrating the sobering effects of drunk driving.

Combining ideas about overconsumption with sustainable design *TrashBling* is a series of large cocktail rings. Gemstone forms are made from bioresin and carefully selected common trash items such as eggshells, jeweler's sawblades, and pretty blue newspaper bags. Materials are re-presented in a tongue-in-cheek and aesthetically pleasing way.



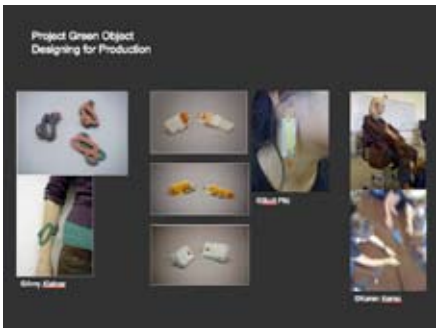
For the third and final projects students in the course chose to create and host public events in order to showcase the course content and products. The first event titled, GIVEitup.MAKEitup.SWAPitup. emphasized consuming less with the slogan GIVE it up, embraced making rather than buying with the slogan MAKE it up, and encouraged trading goods and services with the slogan SWAP it up. This event allowed the public to create goods with imagery developed in the course using a variety of DIY, do-it-yourself, methodologies. Students generated multiples of their projects and tote bags, informing people of the effects of genetically engineered food, with samples of each of the student projects were given away to the first twenty five attendees. We received great feedback from the public about the event. Each student in the class received university research grants for this project.

Design.Vend/SocialsnACTS also an interactive public event, allowed the people to purchase products made in the course via a vending machine, which was set-up in the Center for the Arts at Towson University. Working off of the cigarette girl model minus the traditional costume, students roller skated around the Center for the Arts carrying display trays showcasing their work. Installations and videos were included.

Conclusion

The experience of recognizing, thinking about and addressing social issues is life changing. Much of what we do as educators is plant seeds and provide students with an experience that we hope will resonate within them. Especially in a liberal arts university, the role of the educator is to liberate students from their narrow thinking and develop in them an awareness of the world.

The information presented in this course is spreading throughout the Interdisciplinary Object Design curricula. The Designing for Production class engages a two-week Project Green Object assignment the results include upcycled objects and multi-use objects made from environmentally friendly materials. In ART 319, Casting: Materials and Process, students examine extraction industries and the social and environmental costs associated with discipline specific materials, an issue with global impact. In ART 497, Senior Project, self-directed projects resulted a line of vases and bags made from recycled paper bags and a line of lampshades made from a variety of recycled materials. Undergraduate and graduate students are embracing sustainable design from the use of environmentally friendly materials such as cork, felt, and bamboo to research projects developing the use of biopolymers in consumer goods.



It is time. Design like you give a damn.

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The Winnebago Project: Infusing Sustainability into the Curriculum.

Karina Cutler-Lake
University of Wisconsin
Oshkosh

Abstract
I spent the last nine months as a participant in The Winnebago Project, a faculty initiative at (my institution) designed to explore ways to infuse the theme of sustainability across the institution's curriculum. It has been a cross-disciplinary campaign: twelve faculty from twelve departments and three colleges were given the summer to revise curriculum within existing courses to address issues of sustainability. Design II, an upper-level graphic design course, was subjected to a "green" revision to be taught in during both fall and spring semesters.

No stone was left unturned in the revision of this course: three new lectures on sustainability as it relates to the practice of graphic design were added, and each design project given (three new, two significantly revised) contained a significant environmental component. Quantifiable technical issues were addressed (such as the selection of paper and ink), larger concepts such as bioregionalism were introduced (using personal experience to create maps), and standard classroom customs were adapted (as process printouts became process PDFs).

The first offering of the course received positive student reviews and the second offering of the course is currently in session. And, of course, sustainability is considered to be a "hot" topic at this time. But is the revision itself "sustainable?" Should these new concepts and projects become a permanent part of the course as taught from year to year? Do we, as design educators, have a responsibility to specifically address environmental concerns within our curriculum? What do potential employers think? How are other disciplines teaching the subject? And how do you teach sustainability to undergraduate design students (especially those who can't even be bothered to recycle soda cans) without turning them off by being preachy or didactical? This paper seeks to find the best way to move forward.

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Karina Cutler-Lake
University of Wisconsin Oshkosh

ABSTRACT

I spent the last twelve months as a participant in The Winnebago Project, a faculty initiative at the University of Wisconsin Oshkosh designed to explore ways to infuse the theme of sustainability across the institution's curriculum. It has been a cross-disciplinary campaign: twelve faculty from twelve departments and three colleges were given the summer to revise curriculum within existing courses to address issues of sustainability. Design II, an upper-level graphic design course, was subjected to a "green" revision to be taught in the fall semester.

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INTRODUCTION

If we don't have an Earth, we won't have design. Student comment, Spring Semester 2009

Respect and Care for the Community of Life; Ecological Integrity; Social and Economic Justice; Democracy, Nonviolence, and Peace. The Four Principles of the Earth Charter [1]

Over the last decade or so, the University of Wisconsin Oshkosh has dedicated a great deal of resources to the idea of "campus greening." In 2001, UWO officially endorsed the Earth Charter, becoming one of only eight colleges and universities in the nation (and the only in Wisconsin) to endorse the Charter as an institution. In 2008, as part of the campus-wide Liberal Education Reform initiative, the faculty senate made "knowledge of sustainability and its applications" an essential learning outcome under the heading of "Responsibility, as Individuals and Communities." At this time, UWO is part of a small group of universities in the U.S. that have specifically declared that the issue of sustainability be a core component of institutional learning outcomes.[2]

"OK, so what does that mean, how do we teach it, where and when do we teach it, and how do we assess it?" writes David Barnhill, director of the Environmental Studies department. "We are just beginning that discussion." Barnhill states that the definition of sustainability can be inherently ambiguous. "Is 'sustainability' limited to environmental concerns, or does it include economic and social dimensions as well? Should we include other dimensions? Cultural? Psychological? Ethical? Spiritual? What of concerns about bias and indoctrination? Should we try to be neutral and objective? Should we engage in 'critical pedagogy?'"[3]

I spent the last twelve months as a participant in The Winnebago Project, a faculty initiative at the University of Wisconsin Oshkosh designed to explore ways to infuse the theme of sustainability across the institution's curriculum. It has been a cross-disciplinary campaign: twelve faculty from twelve departments and three colleges were given the summer to revise curriculum within existing courses to address issues of sustainability. I was the only participant from the Art Department, where I teach graphic design. Design II, the upper-level graphic design course I teach each semester, was subjected to a "green" revision to be taught in the fall semester.

The Winnebago Project (named after the largest lake within the state of Wisconsin which also forms the eastern boundary of Oshkosh) was patterned after the Association for the Advancement of Sustainability in Higher Education's "Sustainability Across the Curriculum Leadership Workshop." According to AASHE, the regularly offered workshop is designed for "faculty leaders of all disciplines who wish to develop curriculum change programs around sustainability on their campuses." [4] The AASHE's workshop was itself patterned after two earlier programs, the Ponderosa Project at Northern Arizona University and the Piedmont Project at Emory. UW Oshkosh sent two faculty to receive AASHE training in 2007 and has sent two more since that time.

According to Barnhill, advantages of the program include it being "logistically simple," as well as "relatively uncontroversial." He also noted that faculty interest exists (and a small stipend doesn't hurt). The first offering of the workshop in 2008 attracted more applications than spaces available.

The workshop was held on campus over two absolutely beautiful days in May, which really seamed to underscore the importance of the topic. AASHE graduates Barnhill and fellow Environmental Studies faculty member James Feldman ably ran the workshop, offering a good balance of new content and time for discussion. Even though we all work full-time in different building on the same campus, it was the first

time most of us had met. Despite just coming off of finals week, all participants were eager to learn about and discuss the subject at hand. "I enjoyed having the time to learn about and really explore and think about all the different facets of [sustainability], and how to apply it to my teaching," wrote one participant on the feedback form after the workshop. "I loved meeting the other faculty—I think the interdisciplinary nature of the workshop was one of its greatest strengths."

The first presentation, titled "Winnebago Bioregion and Sense of Place," forever changed my concept of sustainability, sending my head racing with new ideas (a condition that the perennial student in me craves). I learned to delineate my region of northeastern Wisconsin in terms of watersheds and cultural areas instead of political boundaries. My favorite area of investigation in design, art, and writing has always been that of "personal geography" – and how our locations help to define us as people. For the application for the workshop, we had been asked to imagine how the curriculum delivered in our courses might change after the workshop. At that time, I had been thinking in terms of lecturing to the students about specifying recycled paper and soy ink. Recycling. Lifespan of materials. The discovery that I could also address the conceptual idea of place excited me greatly. A new word was added to my vocabulary that day: bioregionalism. According to the Great River Earth Institute in Minneapolis,

Bioregionalism is a fancy name for living a rooted life. Sometimes called "living in place," bioregionalism means you are aware of the ecology, economy and culture of the place where you live. A bioregion is an area that shares similar topography, plant and animal life, and human culture. Bioregions are often organized around watersheds, and they can be nested within each other. Bioregional boundaries are usually not rigid, and often differ from political borders around counties, states, provinces and nations.[5]

Other presentations included one on "Community, sustainability, and sociology" from a colleague in the sociology department, a campus tour conducted by the director of Facilities Management featuring green landscaping and building construction projects large and small, and a presentation on the multi-year, multi-million-dollar Fox River PCB Cleanup by someone from the Wisconsin Department of Natural Resources. Vegetarian meals were served, which I found refresing in a land of carnivores (vegetarian fare at campus events, once rare, seems to be catching on in general). The workshop ended with time to revisit our original proposals in small groups. I am certain that I wasn't the only participant doing some serious revision.

In the end, courses in Anthropology, Art, Business, Chemistry, Communication, English, History, Nursing, Political Science, and Sociology were revised to include content in sustainability. All courses were then offered sometime during the 2009-10 academic year.

REVISING THE GRAPHIC DESIGN COURSE

I started with the syllabus. Somewhere in-between the official catalog description and the grading policy appeared this explanation:

This offering of Design II is unique and new. In May 2008, I participated in The Winnebago Sustainability Project, a two-day faculty workshop initiative for infusing sustainability into the curriculum. Twelve faculty from twelve departments and three colleges participated. Each professor involved was asked to redesign the curricula of an existing course to reflect the overall theme of sustainability. I chose to redevelop 22:338 Design II, the course you are about to embark on. For better or for worse, it is the nature of print-based graphic design to involve a significant element of resource consumption. The presentation of this class is not meant to be heavy-handed, guilt-producing, or dogmatic. But designers have a wealth of new strategies, initiatives, and materials available to them, and I think it'll be good for us to take a serious look at the issues we face as we develop products and publications that will effect the earth in some form or another. The content of this course, has been rewritten and reshaped with sustainability in mind. I hope you find this course enlightening, challenging, and most of all, inspiring.

In general, it was my intent to use sustainability as another lens though which we may study the topic of graphic design. That is, sustainability was not the subject of the course itself (it's a general upper-level graphic design course), but an important concept to apply to nearly every investigation we would encounter in the course.

LECTURES

As I had originally intended, new slide lectures on sustainability as it relates to the practice of graphic design were added. "Sustainability Resource Lecture #1: What is Sustainability? And Why Should the Graphic Design Student Even Care?" was presented early in the second week of the semester. Here, I reviewed AIGA's Print Design and Environmental Responsibility Statement (2007) which asserts that:

The highest and best use of a designer's special talents is creativity and skill in addressing a client's communication needs while balancing the economic, social and environmental consequences of his or her design recommendations. Designers, along with those in many other professions, have an obligation to "do no harm." Business is beginning to understand how important a commitment to sustainability is in its strategic positioning and long-term economic well-being. This awareness of the issue—if not demonstrable performance—is becoming mainstream in business thinking. [6]

The term "Triple Bottom Line," where success is measured three ways (economic, social, and environmental) was covered in this initial lecture. I wanted to connect the issues of sustainability and business right off the bat. In the past, I have found that my students are very sensitive to (and have strong perceptions of, right or wrong) the requirements of "the real world." If they think something's going to help them secure a job, they are more interested in it. The concept of "cradle to cradle" was discussed: that the entire lifespan of a resource needs to be considered in the design process. The marvelous website designcanchange.org was presented and discussed.

The second lecture, given about a month into the semester, was titled "Sustainability Resource Lecture #2:

It Doesn't Just Smell Nice, It Is Nice. Designing Better Packaging." In my ongoing (and not always successful) attempt to keep a sense of humor in my instruction, as well as to acknowledge rampant greenwashing in nearly every marketplace, this slide lecture began with an article from *The Onion* titled "New Eco-Friendly Packaging Triggers Boom in Guilt-Free Littering."

"These 'eco' products are amazing—they've totally changed my life," says the "consumer" interviewed by *The Onion*. "Now, I just toss my used Seventh Generation-brand paper plates out the car window, knowing they'll soon be absorbed into the earth." [7]

The bulk of this presentation was a case study of Pangea Organics' innovative and eco-friendly (and very cost-effective) package redesign done by Ideo. Later, we discussed the sourcing, energy to manufacture, and recyclability of various plastics, metals, and paper products.

The final sustainability resource lecture of the semester, undramatically titled "Paper and Ink," covered paper and ink choices. Acronyms abounded: we discussed the Forest Stewardship Council (FSC), learned about post-consumer waste (PCW), volatile organic compounds (VOC), and pondered elemental-chlorine-free, processed-chlorine-free, and totally chlorine free papers (ECF, PCF, and TCF, respectively). Alternative fibers (cotton, hemp, kenaf) were addressed, as was the use of alternative energy for manufacturing. We learned that metallic and fluorescent inks, particularly greens, oranges and opaque yellows, have some of the highest levels of carcinogens.

EVERYDAY PROCEDURES

In addition, standard classroom customs were adjusted. I asked students to use caution while printing, as the paper stocked in our lab contains only 30% post-consumer waste. (Though the packaging of said paper features an oversized green recycling symbol and loudly proclaims that it is 100% recyclable.) I let them know that I no longer wanted to see endless printouts showing minor adjustments submitted as part of their process book requirement, and suggested PDFs instead. Two or three students submitted entire process manuals in PDF form, even taking the time to scan in thumbnail sketches.

HANDS-ON PROJECTS

The following projects were given in the revised version of this course:

Projects 1 & 4.
Finding Design Right Where You Are
a.k.a. the "Found Nature" Project

Establishing a deeply rooted discipline has to do with having time to contemplate things until they reveal their mystery and presence.
Kenneth Hiebert [8]

This is actually an assignment I've been doing for some time, but I retooled it somewhat to fit the sustainable direction of the course. By pointing out to students that they can find source material absolutely anywhere, it was designed to broaden image-finding capabilities and opportunities regardless of location. While I used to emphasize the appropriation of man-made objects, the focus on sustainability demanded that we take a closer look at the natural world. Admittedly, this worked better in September than it did in February.

Part A: Finding Design in Nature
Great design can avail itself in the most unexpected of places. For this assignment, students were required to look all around for images and/or forms to use in their compositions. Examples were to be captured using camera or drawing. Nature is the most generous source of all: the outdoors – I suggested that students look in a great local park or even in a tiny back yard – as each provides us with much available (and free) non-copy-righted content. This includes such phenomena as the shapes of leaves, the evidence of water now evaporated, and the patterns the sun makes on the sidewalk when filtered through a tree.

Source material for this project was generally limited to natural phonomena. However, exception was given to the thoughtful reuse/repurposing of man-made materials found after their "useful lives" have been lived. That is, have a look into the garbage bin.

Students were asked to gather at least 75 unique "forms" to begin with, pick out those with the most promise, and utilize what they have to offer. I suggested a number of ways to work with the imagery: simplify the object into a high contrast, high figure/ground form or render it in another medium. If best, the photograph of the object could be used without many alterations. What mattered to me was that they developed their own style and sensibility while actively discovering the wealth of natural subject matter that surrounds them on daily basis, even in our small city.

Part B: The Concert Poster
After the imagery was selected and developed (either one great image or a combination of great images), I asked students to use this imagery to produce a series of concert posters for a musical artist, with the imagery dictating the choice of artist, not the other way around. The final versions of this project were to be submitted as PDFs only, saving both paper and printing costs.

Part C: Music Packaging

A month or so after doing their concert posters, students were asked to revisit their "found graphics" to produce music packaging. For years, I have included a CD design project. But a funny thing has happened over the last few years: people have stopped buying CDs. Most of my students report downloading their music off of the internet these days, which is something I've started doing myself. But as a fan of both music and great album design, I am hesitant to surrender my enjoyment of album art to a mere digital icon in my iTunes library. While it is certainly more sustainable to download an album from someplace like the iTunes store, I'm convinced that there still remains a small audience of music lovers who would be willing to pay more for some sort of printed artifact to accompany the music.

Thus, the CD project now asks students to further apply their found imagery to design and develop music packaging for a digital download, using the same artist from the concert poster project. Admittedly, this is still a work in progress, as we experiment with new ways (stickers? rub-on tattoos? seed-encrusted download code cards?) to complement an album for a small group of listeners who desire something extra.

Project 2. Bioregionalism and You: Mapping Your Environment

Mapping fulfills one of our deepest desires: understanding the world around us and our place in it.
Katharine Harmon [9]

A bioregionalist's map delineates regions based on watersheds, climate and plant types, thereby helping people relate to their natural surroundings.
Northwest Earth Institute of Portland, Oregon [10]

I've been doing a map project with my students for many years now. After learning about bioregionalism, I wanted to focus on the geography closest to my students, who were asked to make a map of either a) their unique, personal experience over time in the city or town they live in or have lived in or b) a map describing the unique natural characteristics of a place where they have lived, annotated with instances of your own experiences. According to the assignment, "each of the maps that result from this assignment are to concern the nature of what it means to live somewhere, and how one may move around it."

Project 3. The Sustainable Redesign of Existing Packaging

The assignment for the final project given was pretty simple: find an existing packaged product, and redesign it to be more sustainable. I discussed the project briefly earlier in the semester, and asked students to keep an eye out for candidates for a sustainable redesign.

This wasn't a logo/identity redesign project, as I was most interested in the rethinking or reduction of physical packaging. Because of time restraints, I made it clear that it was perfectly fine to copy the graphics as they were (that is, keep the logo and the general look of the typefaces), though students were free to improve them along with the packaging as they saw fit. Any information on the original packaging had to appear on the redesigned packaging.

As I knew that it was not possible to spec soy-based ink on basil seed-infused 100% post-consumer-waste paper in our computer lab, I mentioned to students that they could pretend that they were for the sake of the project. I asked for a short written statement that explains exactly how you'd like to see their redesign produced and manufactured (if, of course, money and resources were no object).

FEEDBACK

I believe the changes to the class were generally successful. I received positive comments on the anonymous student opinion surveys, including "I (heart) the sustainability project. We should have spent more time on it," and "I really liked learning about going green. The packaging project was very helpful; learning about other companies going green was very interesting." Students have to make an extra effort to write on the back of these fill-in-the-bubble surveys, and I tend to pay particular attention to them.

Opinion gained from an informal survey of 25 current and former students was mixed, but still encouraging. I sent out a survey asking a number of questions related to the concept of teaching sustainability in the design classroom, such as: On a scale of 1 to 10, how important is it to include environmental content in the graphic design curriculum? Speaking of sustainability in graphic design curriculum, what would you as a student like to know more about? And to the former students, now working in the field: What do students need to know about to be effective designers as they begin careers? Is the knowledge of sustainable practices important to employers, both in and outside of the graphics industry? How do you approach this topic without being preachy or didactic?

"Maybe it's because I live in the Pacific Northwest where everyone is crazy about sustainability, but I give it a 10," said a former student, now employed in Seattle, to rate the importance of teaching sustainability in the design classroom. "To be conservative I might say 7.5."

Most students agreed that the subject of sustainability has a place in the graphic design curriculum now and in the future, and as an instructor, it is my intention to keep the subject in the forefront of what I teach. As the future unfolds, I'll continue to revisit, revise and improve upon what I've learned in the last twelve months. But I feel like I've made a solid start.

"We are at a point where sustainability is a crucial part of our future," wrote one current student, and nearly all of his or her classmates seemed to agree. Only two students surveyed didn't seem to understand what all of the fuss is about and rated the importance of teaching sustainability 3 out of 10. One didn't seem to think beyond being a student in our classroom, and wrote "It's good to know about, but it's impractical when a process manual, and critiques are needed." But the students who are passionate about sustainability seem to understand that the issue is not going to go away, even as they question the dedication of their classmates in an era of rampant greenwashing. "Learning about sustainability is very important," one wrote. "Even though most people in the class could care less, it's a subject that will be important in the future."

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Teaching Sustainable Graphic Design

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Abstract
Climate change is one of the most urgent issues facing the world at the moment. Its' effects on economy, politics and lifestyles will only increase. In order to best prepare students for future challenges sustainability needs to be addressed in the classroom.

1. The Professor as a Role Model
The professors' background, values, design work, community involvement and lifestyle addressing sustainable issues serves as inspiration for students.

2. The Classroom/Work Environment
The professor must foster sustainable work habits in the classroom, preparing students for their future work environment.

3. The Design Curriculum
Students need to be introduced to sustainable graphic design early within their graphic design education. Thus, they build confidence in their own design concepts and develop a portfolio of sustainable graphic design.

a. Assignments
While early assignments could center around the definition of "sustainability, more advanced assignments could challenge students to develop sustainable graphic design solutions.

By focusing on sustainability in each design phase students are able to develop an in depth understanding of their sustainable options. During the conceptual development phase all properties of the design product are determined. Aiming at a sustainable solution, it becomes the most important design phase. By questioning existing design concepts, developing new conceptual approaches and choosing sustainable materials and production methods students learn how to create environmentally friendly design work.

b. Other Classroom Activities
During discussions, critiques, presentations, readings and field trips students develop a broad knowledge about sustainability as well as communication skills necessary for client presentations. Future graphic designers will face the challenge of educating clients on sustainable issues.

c. Interdisciplinary Experience
Collaboration of design students with students from other areas offers them insight in the breadth of the subject. By bringing together students of different backgrounds innovative sustainable ideas can be developed.

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Design for the Common Good
Spring Hill College, Mobile, Alabama
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Teaching Sustainable Graphic Design

Climate change is one of the most urgent issues facing the world at the moment. Its effects on economy, politics and lifestyles will only increase. In order to best prepare students for future challenges sustainability needs to be addressed in the classroom.

1. The Professor as a Role Model

The Professor's background, values, design work and lifestyle addressing sustainable issues serves as inspiration for students.

Sustainability is more than a subject that can be addressed within graphic design; it needs to become part of a person's lifestyle in order to be effective for the protection of the environment. The design professor may be engaged in sustainable activities outside the classroom. Thus, he/she gains credibility in the eyes of students and becomes a role model for students who look for guidelines in exercising sustainability. Involvement in green Not-For-Profit organizations allows the professor to express his/her environmental design philosophy.

2. The Classroom/Work Environment

The professor must foster sustainable work habits in the classroom, preparing students for their future work environment.

By working in a naturally lit environment as well as asking students to turn off computers at the end of the workday, the professor can educate students about possibilities to reduce energy consumption.

Instead of printing out proofs, the professor may encourage students to use digital proofing for classroom assignments.

Students should be advised to recycle or reuse paper, e.g., by reusing misprints for sketching purposes.

Matting and mounting can be kept at a minimum by allowing students to submit assignments in digital format, if possible.

3. The Design Curriculum

The goal is to help students build confidence in their own design concepts and develop a portfolio of sustainable graphic design.

a. Assignments

Assignments centering on sustainability are best introduced if the professor clearly outlines the student's sustainable options in each part of the design process.

The design process starts out with research. The first step is the definition of the term sustainability, since students feel uncomfortable using this unfamiliar term. In 1989, the World Commission on Environment and Development (Brundtland Commission) determined the definition of sustainability: "to meet the needs of the present without compromising the ability of future generations to meet their own needs."

Designers play a crucial role within the sustainable development, since they determine the properties of the design product. Reviewing the concept of design for disassembly or reuse as either technical or organic nutrient, presented in the book: "Cradle-to-Cradle: Remaking the Ways we Make Things" helps students to understand their role as trendsetters in a sustainable development. Graphic designers determine the properties of a design product in the conceptual development phase. By planning for disassembly and reuse of technical product parts after consumption the quality of materials can be maintained and reenter the production cycle. Organic materials will serve as nutrients for soil.
Products not originally designed for reuse either end up on a landfill or can only be "downcycled", recycled with loss of quality.

While the most sustainable option is to design for disassembly or reuse of materials, students also create environmentally friendly design by choosing other sustainable concept options. Thus, students may:

- plan for an additional use of part of the product material
- choose recycled paper
- produce a design piece using less than 4 inks and/or soy based inks
- design a product which educates its audience about sustainability
- reduce materials/resources in design piece (e.g., free hanging poster printed from two sides)

During the remaining design phases - sketching, layout and printing - the professor should encourage the use of misprints or recycled paper for sketching purposes, allow students to show work in progress on the screen instead of printing out every layout approach and encourage the use of recycled paper for printing purposes.

Students need to be introduced to sustainable graphic design early within their graphic design education in order to build confidence in their sustainable design solutions and to create a body of sustainable design work for their portfolio. While early assignments could center around the definition of "sustainability, more advanced assignments could challenge students to develop more complex approaches to sustainable graphic design.

b. Other Classroom Activities

During discussions, critiques, presentations, readings and field trips students develop a broad knowledge about sustainability as well as communication skills necessary for client presentations. Future graphic designers will face the challenge of educating clients on sustainable issues.

Through field trips, e.g., to a paper mill students learn about paper production, bleaching processes, different kinds of recycled paper, and terms like "Post-Consumer Waste" (waste produced by the end consumer) and "Pre-Consumer Waste"(waste produced during manufacturing processes, e.g., paper trimmings). Students become familiar with environmental dangers in paper production (tree logging, bleaching processes, water pollution) as well as find out about paper options and paper related terminology. This experience may help them to understand the value of paper as a resource and acquire knowledge in regard to sustainable stock choices.

Through readings (e.g., the "First Things First 2000 Manifesto") and student presentations followed by class discussions, students develop their own social and environmental values for life and professional activity.

In class presentations students learn that an environmentally friendly design solution has many advantages. Besides contributing to a positive public image of the client, sustainable design solutions often allow the reduced use of materials leading to more affordable and unique design solutions (e.g., the use of two color prints instead of the conventional four colors).

With confidence gained through development of personal design values as well as discussions about sustainable concept options, students learn that a wasteful design job offer may be refused, if they the client does not agree with an environmentally conscious design solution.

4. The Interdisciplinary Experience

Collaboration of design students with students from other areas of study offers insight in the breadth and depth of the subject. By bringing together students from different backgrounds innovative sustainable ideas can be developed.

There are many options for students to participate in an interdisciplinary experience. Thus, design students may:

- take a course on sustainability/elect a sustainability minor, if offered
- participate in/launch a sustainability consulting group (students across disciplines advise companies on sustainable issues)
- participate in/launch an environmental student organizations
- live in a "Sustainability House" (thus, students do not only learn about sustainable materials used in the construction of the house, but also participate in a sustainable lifestyle as a group member)
- launch/participate in a sustainable (online) magazine

Graphic design professors may support students' interdisciplinary experience by

- inviting professors of other areas of study who are engaged in sustainable activities to class (college could develop a database with all professors who address sustainability in their curriculum)
- teaming up graphic designers with mayors of other areas to work on common assignments with sustainability focus.

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Teaching scripting to design students: a diagrammatic method

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Abstract
Over the past fifteen years, the graphic design market has moved increasingly towards digital communications. Underlying media and technology are evolving rapidly, demanding skills that traditional graphic design education may or may not provide. How can we prepare students to lead when standing on shifting sand?

This paper addresses one of the underlying competencies: computer scripting (this is the term that NASAD uses).[1] But the term 'scripting' may become quagmire– it easily devolves into 'just get it to work'. Scripting languages are changing rapidly, and the next big idea washes today's competency away. Scripting isn't enough– our students need theoretical understanding, which is to say they need to know a bit about formal systems and computer science.

Another danger (or rather opportunity) is that our students think different. They are visually oriented, and few of them love linear logic. Instruction that works for science students may not help our students.

This paper proposes a method for teaching scripting theory and practice, which is grounded in Seymour Papert's work with the Logo programming language in the 1960s and 1970s.[2] In classroom instruction, theory follows experience. The premise is to teach students how to create program objects, which they can use as building blocks of their own art or design, in a kind of intrinsically motivated, experiential play.[3]

This research visualizes scripting theory in diagrammatic form, applying principles described in Jacques Bertin's *Semiology of graphics*[4] and Yuri Englebart's T*he languages of graphics.*[5] Learning materials work together to form a series of structured experiences. Students construct a progressive set of applications using working examples, 'starter files', and 'model airplane instructions'– which diagram how code interacts with object structure. Interactive applets and automated algorithm diagrams visualize key concepts, and students demonstrate their learning in a series of self directed projects.

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Design for the Masses: Utilizing technology to disseminate good practices

Denise Bosler
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Abstract
Technology has infiltrated every niche of our society. It wasn't long ago that the world wide web seemed novel, now we have not only the internet, but have ipods, text messaging, IM-ing, viral videos, virtual realities and are LinkedIn and "friended." What was once the tried and true way of educating is calling for ways to engage the new reality that this generation presents to us. The raw possibilities in reaching out beyond the classroom and into technology are endless and taking advantage of that technology is becoming imperative to keep abreast of the ever changing experiential savvy of our students.

We, as educators, have the opportunity to pounce on the distinct uniqueness of this form of communication. Going beyond Blackboard, Web CT and other University intranets, many more possibilities exist through the web. YouTube, iTunes University, Twitter, blogging and online journals are all pedagogical gold mines just waiting to happen. This method of dissemination can be as simple as a supplemental to theories and techniques covered in the classroom or it can be an actualization of new ideologies expressed outside the confines of the normal university setting.

By delving into the web-based population, people other than your students can also take advantage of the information. Students of other universities and colleges, design educators and design professionals can benefit from the dissemination of the expert knowledge an educator can provide. Additionally, it can open up a world of potential for people who would not otherwise have access to higher learning.

The proposed presentation (with related visual materials) will analyze and discuss the pedagogical and theoretical applications of producing materials for distribution on the web including methods, software (freeware and payware) and online outlets.

Teaching Interactive Media and Object Design using Web2.0 Technologies and Second Life

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Abstract
Within the curriculums of object design and interactive media design at Towson University students utilize Web2.0 technologies including: wikis, blogs, flickr sites, YouTube, Google Docs and MUVEs (Multiple User Virtual Environments) to foster research, creativity, and dialogue. This presentation highlights the creative pedagogical application of Web2.0 technologies in both Face2Face learning and e-Learning environments.

The new Web2.0 user value added technologies provide synergistic learning opportunities. Students create digital sketchbooks chronicling their aesthetic research interests. The individual and group blogs foster creativity, collaborative learning, and a sense of community.

In both disciplines, students engage in wiki creation as a collaborative learning experience that in turn produces course value added content. ART641 Interactive Media Concept and Theory course students build wiki's describing aspects of Web2.0 as well as documenting tips and tricks for using Adobe Flash. ART413 Enameling II students utilized GoogleDocs as a collaboration tool to identify: sustainable design strategies examples of sustainable design, and understand sustainable design terminology.

MUVEs such as Second Life provide students in both disciplines with an international venue for research, attending events, and showcasing and marketing the results of their creative endeavors. ART641 SL activities provide students with an opportunity to analyze the impact of 3-D simulated environments on future trends in interactive media design. ART641 SL activities include: office hours, field trips, analysis of business and education destinations, and the creation of SL devices for selling student designed objects. ART641 students also created HowTo video tutorials describing various techniques for creating and modifying objects in SL, and published the videos to YouTube for public viewing.

Students using Web2.0 technologies as learning tools gain an international perspective and historical context for current trends in aesthetic, conceptual and technical developments in their respective disciplines– perspective that immediately impacts their studio practice.

Teaching Interactive Media and Object Design using Web2.0 Technologies and Second Life

Presenters

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UCDA Design Education Summit, Springhill College, Mobile, Alabama
May 28-30, 2009

Paper for a 30-minute presentation

Presenter Information:

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Introduction

Within the curriculums of Object Design and Interactive Media Design in the Department of Art+Design at Towson University, students utilize Web2.0 technologies including: wikis, blogs, Flickr, YouTube, Google Docs and Second Life to foster research, creativity, and dialogue. These new user value added Web2.0 technologies provide ample and synergistic learning opportunities. Students showcase their individual research interests utilizing the various platforms and presentation formats. Object Design students work with their professor in a traditional studio classroom and via electronic media while interactive media design students interact with their professor exclusively via electronic media.

Jan Baum and Bridget Z. Sullivan, authors of this paper, utilize Web 2.0 technologies and Second Life enhancements in the undergraduate and graduate studio art courses. Opportunities to work with and integrate MUVEs are available in *ART 370.002 Design + Production* and *ART 370.050 Design + Social Entrepreneurship*. In the Interactive Media Design Post-baccalaureate certificate courses ART641.001 *Interactive Media: Concept and Theory* and ART620.001 *Graduate Typography*, Sullivan engages students in various Web2.0 technologies as well as requires class participation in MUVE Second Life course activities.

This paper will present the integration of emerging Web 2.0 technology and MUVEs in both face2face learning and e-learning environments as a method to improve and expand studio art and design learning experiences. The authors will also provide an overview of pedagogical methods and students' learning curve, technical requirements, and resulting student performance and feedback.

Methodology

Baum and Sullivan explore new user value added Web 2.0 technologies to provide enhanced synergistic learning opportunities. Wikis and Google Docs support collaborative work and learning. Blogs allow students to chronicle individual aesthetic research interests, design research and create a public design dialogue. Flickr sites develop creativity and creative community. Second Life provides a variety of cutting edge unparalleled opportunities to collaborate and network. These Web 2.0 technologies and Second Life foster creativity, collaborative learning, and a sense of community.

Baum and Sullivan have forged a collaborative relationship based in their mutual commitment to in propelling themselves, their students and each respective academic program forward in quickly emerging technologies. Although their respective disciplines appear to be quite different in terms of the execution of the work, Baum and Sullivan have found themselves on shared ground via current emerging technologies. The day-to-day experience of electronic and object design students is rapidly changing, and altering the manner in which they learn and consider their work. Baum and Sullivan recognize the growing dissolution of academic siloed learning, the increasing interdependence of design disciplines, and the significance of collaboration.

Student Experience/Web 2.0 Tools In Use

Wikis

Pedagogical Objective/Strategies

In all Interactive Media Design online courses Sullivan utilizes Blackboard discussion boards for collaborative learning and building community within the e-learning environment. The adoption of the wiki format for building collaborative documents came easily to the IAMD students while simultaneously exposing them to the potential of collaborative learning and working in the wiki environment.

For their first project ART641 *Interactive Media Concept and Theory* students engaged in two wiki activities. First the students utilized Wikipedia.org etiquette and protocol for posting an authoritatively referenced comment in a topic of their choosing on Wikipedia.com. Students were required to document the posting in Wikipedia for submission to the professor. For the second part of the project the students collaboratively built a Wiki document using the Epsilen.com Group Wiki tool. Students were directed to build a Wiki document on the assigned topic *Web 2.0 – emerging technologies define the user experience.*

Technical Requirements
ART641 is an online course therefore all students have access to their own computers.
Students and faculty may create Epsilen.com accounts for free as long as they register using a .edu e-mail address. With an Epsilen.com account the faculty member can create a group and invite students to join the group. Within the group wikis can be created. There are many free wiki services available including PBwiki.com and Wikidot.com. Wiki sites can be accessed using most current Internet browsers.

Learning Curve Timeframes
This project presented a reasonable challenge for ART641 students who where all technically proficient and had some previous exposure to collaborative learning activities in IAMD courses. Several students took the Wikipedia posting quite seriously and posted to controversial topic quickly experiencing the immediate removal then subsequent replacement of their posts. The collaborative aspect of building the group wiki in Epsilen.com exposed misaligned student expectation. Sullivan anticipated this and built in a grading structure, which assessed the individual wiki contribution at a higher level than the assessment made of the resulting group product. Students spent between 6 and 10 hours on the project.

Student Responses
Overall student response was positive; students expressed appreciation of being exposed to the technology. One student was quite excited to post in Wikipedia about landfill issues she is facing in her community. She reported the status of her posting to the professor as it was removed, replaced, modified and commented on in Wikipedia. Another student felt disappointed with the contributions of his classmates to the group wiki in Epsilen.com. He had finished his posting within a day of the distribution of the assignment (students had 3 weeks to complete the assignment) and questioned why other students had not yet posted to the wiki. Later in ART641 the wiki platform was utilized to create *HowTo* and *Tips&Tricks* documents requiring students to share their newly acquired knowledge of Adobe Flash software and the Second Life interface.

YouTube

Pedagogical Objectives and Strategy
ART641 Interactive Media Concept and Theory students created a Second Life video tutorial for one of their projects. The purpose of the assignment was threefold: active analysis of the building methods used in SL, effective construction of step by step instructions communicated verbally and visually, and exposure to the potential of YouTube as a method of dissemination of multimedia communication. The project objectives directed students to create a video tutorial using freeware and shareware specified by the professor. Students created a script and storyboard for the video tutorial, and then recorded a video screen capture movie depicting a step by step procedure for a building task in Second Life. Students created a soundtrack for the movie describing the process. Finally students create a YouTube account and uploaded the video tutorial for public viewing.

Technical Requirements
Again, ART641 is an online course therefore all students have access to their own computers. Students downloaded either CamStudio for Windows: XP or Screen Movie Recorder for Mac OSX. CamStudio records audio while simultaneously recording the video screen capture. The CamStudio file is saved as a .avi file which is an accepted format for playback on YouTube. If recording using a Mac: Screen Movie recorder does not record audio. Save the Screen Movie file as a Quicktime .mov file and then use the iMovie to record the audio narration right into iMovie. The iMovie file should be saved as a Quicktime file with a 44.1 Mhz sound setting.

Learning Curve Timeframes
This project presented a reasonable challenge for ART641 students who where all quite technically proficient and had some previous exposure to computer video editing. Frustrations where abated by the high level of interest and enthusiasm the students had for the project. Many commented on their excitement to be creating video for distribution via the Internet. Students spent between 8 and 12 hours on the project.

Student Response
The student response to the project was highly favorable. Several students indicated this project was their favorite one in the course.

Blogs

Pedagogical Objectives and Strategy
Within the traditional studio classroom, Baum utilizes Web 2.0 formats in concert- blogs, Flickr and GoogleDocs- in fostering an active learning, collaborative and team-oriented classroom environment focusing on the design process. Leading by example, Baum administers a number of blogs and group sites in each of these formats. This includes blogs for the academic programs she directs, group blogs tied to specific courses she teaches, a blog for her alumni as well as her professional, independent blogs. She includes the respective URLs on her syllabi alongside Blackboard instructions. Students maintain individual blogs and on occasion create subject specific blogs.

Baum's undergraduate and graduate students are required to create and maintain digital sketchbooks, a.k.a. blogs. Students set up their blogs the first week of classes and swap blog addresses the second week of classes. Many students choose to list and/or link their classmate's blog addresses on their blog. Students are required to keep both a traditional and digital sketchbooks, which account for 15% of their overall grade. Students are also required to Read, Listen and Blog on assigned resources, which accounts for an additional 15% of their grade. Within specific projects, conducting and posting specific design research was weighted evenly with other project parts. Baum did not mandate the frequency of posts or leaving comments on each other's blogs but students quickly got the gist.

Baum bases projects on current, discipline-specific issues and emerging fields of design and intentionally provides a broad framework for students to work from. She assigns initial research sources, which are often online multimedia presentations and URLs for websites and articles. This gives students examples of reputable online sources and points them in worthwhile directions. Students are required to blog about the assigned research developing critical thinking skills. Students develop research skills through required individual project specific design research which is designed to assist students in discovering their unique creative responses. The results of individual design research, sketches, creative exercises, et al, are posted on students' digital sketchbooks. While Baum sets project parameters, gives frequent feedback, and facilitates active learning, the onus for learning and project direction is on the student.

Utilization of blogs creates a different kind of learning environment. Students are more engaged with each other as a result of following each other's progress and sharing gathered resources. Students-as-authors enhance classroom dialogue, design reviews, and results in a higher level of creative output. The writing component of blogging develops critical thinking skills. As students more confidently engage in conversation as the result of having processed their research, Baum finds herself providing context for the discussions.

In addition to work tied to specific projects Baum requires students to continually gather visual resources as a method of identifying individual aesthetic interests and directions. More and more students conduct their research online. Rather than have students print the images and resources they find, they chronicle their findings on the blog: visual images, sites, etc. This reinforces and aids in developing a digital workflow.

A central goal of the object design curriculum is to have students engaged with and aware of current conversations and directions in the design world. Baum accomplishes this by basing projects on current, discipline specific issues along with required individual design research, and gathering individual visual resources. Students conducting research online and surfing the web connect the dots between sites and gain a sense of current design practices and the current design climate. This active learning paired with field trips and exhibitions provides students with a firsthand sense of the design continuum and what their place in it may be. All of these activities potentially influence the students' coursework better enabling them to make relevant objects with relevant materials and relevant methodology.

Baum uses the comments feature on Blogger to provide feedback to students throughout the semester and she encourages students to comment on each other's blogs. The comments feature on Blogger extends the dialogue around all of the coursework as well as affording students greater flexibility in completing coursework. The public nature of blogs provides students with a self-assessment opportunity observing how their peers approach and work through the projects, reflecting on similarities and differences in approach as well as utilizing the feedback from Baum. When she sees trends, Baum will make a blog post about her observations for students to consider. Learning and interaction between professor and student as well as among groups of students is extended beyond scheduled class time. The 24/7 availability of blogs leads to greater efficiency and productiveness in the classroom. Baum checks student blogs the night before class as a way of preparing for class.

Through experience and success with Web 2.0 technologies Baum's students have gained confidence allowing them to move into participatory media technologies contributing to sites such as Instructables.com and utilizing Ponoko, a laser cutting service, website, and online gallery.

Baum has created and maintains a blog, which serves as home base for the object design curriculum. All students enrolled in an object design course are aware of the program blog. Students in upper level courses as well as alumni are invited authors on the program blog. This builds a sense of community as well as providing networking opportunities and defacto mentoring. Baum's alumni are very active running studio practices. Current students see recent alumni effectively utilizing numerous Web 2.0 technologies for professional success.

Technical Requirements
There are a number of options for creating blogs: Blogger, Typepad, Wordpress, etc. Much of this software is free. Baum utilizes Blogger which is a Google product and therefore connected to gmail, Google Docs, etc.

Learning Curve Timeframes
Blogger is very user-friendly and the learning curve inconsequential. A student survey distributed by Baum indicated that the great majority of her students were unfamiliar with Web 2.0 technologies with the exception of MySpace and Facebook. None of these students had blogs or knew what the blogosphere was. Baum requested that students bring laptops to class the day of the demonstration on how to access and set-up a blog so that students could follow along and do it simultaneously. Some students had successfully completed the task on their own before the demonstration was complete. Even those students who felt a bit of trepidation at the prospect of blogging quickly cleared that hurdle. On their own students linked their Flickr sites to their blogs, uploaded YouTube videos, and created and linked Etsy sites to their blogs.

Student Responses
Students frequently express excitement and amazement at the design world they discover through their online research. This energizes them and propels them forward. After the first two weeks of the semester a number of students sent emails expressing their pleasure at "having learned so much in the first two weeks of class" and "using the computer in the classroom alongside other regular art tools". Baum encouraged students to read each others' blogs and comment but did not mandate this activity. Students did this and reported enjoying this aspect of blogs. While students have responded to the integration of this technology into their design process to varying degrees, the majority have truly engaged in it. Only a few students lagged behind engaging at a lower level but these students engaged at a lower level on the whole not just with blogging. While preparing this paper in July, Baum's students are still posting and commenting on others' blogs. Students have blogged over the summer about their internship experiences as well as galleries they visited while on vacation. Baum's intention is to open windows and doors into the design world for her students and once they smell the sweet air, they continue to find new doors and windows.

Flickr

Pedagogical Objective and Strategies
Developing creative competency among art and design students is a primary goal in the Object Design curriculum. Students regularly examine and reflect on their individual creative process and blog about it. Baum routinely assigns students exercises at the beginning of each project designed to jumpstart their creative juices and develop their creative competencies. Results from the exercises are uploaded to a group Flickr site, Creatives Connect. All students enrolled in upper level courses in the Object Design curriculum are invited to participate in Creatives Connect. The group Flickr site creates an online creative community. Baum uses the comments feature to provide feedback to students and encourages students to do the same. The comments feature creates an online public conversation. Students have the opportunity to see how their peers approached the assignment and reflect on similarities and differences in approach as well as the receive feedback from the professor. When she sees trends, Baum will make a blog post about her observations for students to consider. In some cases students have refined and continued to develop their creative exercise posting new images as well as blogging about their experience. All of this is active learning. Web 2.0 technologies extend the classroom, as much of this type of activity is happening outside of class time.

Utilizing the social aspect of many of these emerging technologies, Baum invites alumni to participate in the Creatives Connect site. Alumni involvement has multiple benefits: networking current students with alumni as well as providing an opportunity for alumni to remain engaged with current trends object design field.

Technical Requirements
Flickr is the premier photo sharing site. Basic Flickr memberships are free. Professional accounts are available and provide larger storage capacities.

Learning Curve Timeframes
The learning curve for Flickr is inconsequential. A small group of students had difficulty understanding how to post to the group Flickr site. The technology is very user friendly.

Student Responses
The student response to utilizing Flickr has been positive. Many students have gone further and developed their Flickr sites as a way to further their online presence by posting their work, creating sets of photos, linking their Flickr sites to their blogs, MySpace and Facebook pages, etc.

Student response to the emphasis on creativity and developing creative competency has been very positive. Students have self assigned creative caffeine exercises and posted them on either or both their Flickr site or blog.

GoogleDocs

Pedagogical Objective and Strategies
In *ART 413 Advanced Studio*, *ART 370 Design and Social Entrepreneurship*, and working with current graduate students in examining new and emerging design disciplines such as sustainable design and social design, Baum utilizes Google Docs as a way of organizing the various parts of the new terrain: terminology, design strategies, practitioners, material resources, visual resources, and current literature in the form of annotated bibliographies.

The graduate students in the Metals + Jewelry program are among the most involved in Web 2.0 technologies. We use GoogleDocs routinely for collaborative projects such as rapid prototyping resources, laser cutting resources, new mold making materials and processes, new materials, sustainable design project and practices, curriculum development, and subject specific annotated bibliographies.

Technical Requirements
Google Docs is a free application available through Google. Users must have a Google email account, gmail which is also free.

Learning Curve Timeframes
The learning timeframe for GoogleDocs is inconsequential because GoogleDocs is very user-friendly.

Student Responses
Students found this a helpful way to organize new information and work collaboratively. Students felt as though they were contributing and benefiting from collective research.

Second Life

Pedagogical Objective and Strategies
MUVEs (Multiple User Virtual Environments) such as Second Life provide students in both disciplines with an international venue for research, attending events, and showcasing and marketing the results of their creative endeavors. ART641 *Interactive Media Concept and Theory* SL activities provide students with an opportunity to analyze the impact of 3-D simulated environments on future trends in interactive media design. ART641 SL activities include: office hours, field trips, analysis of

business and education destinations, and the creation of SL devices for selling student designed objects.

Technical Requirements
Second Life requires a fairly robust computer with a good graphics card and a broadband connection. The Interactive Media Design students are all required to have such a computer and a broadband connection is required for viewing online video lectures, demonstrations and critiques. The Second Life software is free to download (www.secondlife.com), and ART641 students must have a microphone for audio communication and recording.

Learning Curve Timeframes
Second Life presented all ART641 students with a challenge. Students required on average six hours to download the software, create their avatar, and acclimate to the SL virtual environment. Sullivan presented the SL environment early in the semester. Initial student activities took a casual tone. Students were required to attend 3 out of 6 posted "in-world" office hour meetings. These casual events permitted students to ease into the format, and if their connection failed the pressure was off. Several weeks later basic exercises required building and exchanging of objects and data in-world. As the semester progressed student SL skills and confidence increased.

Student Responses
By the 13th week of the course following their analysis of second Life all ART641 students expressed amazement and excitement about the potential uses of Second Life in education and business. Two students, both working professionally in the defense industry, indicated their experience using SL in ART641 served them within the context of their positions.

Conclusion
Students using Web2.0 technologies as learning tools gain an international perspective and historical context for current trends in aesthetic, conceptual and technical developments in their respective disciplines. The use of Flickr, blogs, Facebook, Google Docs, wikis, and Second Life also permits the sharing of a wide range of aesthetic and technical information between students that immediately impacts their studio practice and positively influences the quality of both the studio and electronic teaching and learning environment.

Incorporating community-engaged learning into coursework: good for the students, good for the community.

Jim Godfrey
Utah Valley University

Abstract
One of the ways to create design for the common good is for students to engage in design activities that benefit the college community, the local community or the community on a regional or even a national scale. Designing course- work that provides students with the opportunity to use their design skills to help others has many benefits. Students begin to understand the relationship between clients and designers, they begin to see how their ability to communicate and create can have a positive effect on others and they can create lasting networks that will help them in their future employment or continued education.

Instructors who desire to incorporate these opportunities for service learning into their coursework often face challenges. These obstacles can be everything from scheduling the activities within the confines of a finite schedule or syllabus, to addressing the needs of both the student and the client (the community). Successfully navigating this tightrope obviously requires flexibility. Another element of successful integration involves identifying and defining criteria that enhance the possibility that the engaged learning will be successful for all participating parties.

This paper will define and address the criteria that aid success. It will also give specific examples of successful projects developed from community engaged learning initiatives. Those attending will walk away with a better understanding of the positives and negatives of this type of teaching and will have a better idea of how to successfully incorporate this type of learning into the classroom.

Incorporating Engaged Learning into Coursework: Good for the Students, Good for the Community.

JIM GODFREY, UTAH VALLEY UNIVERSITY

UCDA Design Education Summit, May 2009
Mobile, Alabama

WE'VE ALL SEEN IT HAPPEN. Usually it occurs just after Spring or Fall break. Souring attitudes. Apathy. Indifference. And that's just the faculty! Students may begin to disappear. Once promising classes are now locked in the doldrums. The cold hard reality is that maybe the students just get tired of *us*. How can we keep students engaged? How can we sustain the energy and optimism from the first week of the class throughout the entire semester? How can we teach students in a way that captivates and interests them?

Engaged learning is a way to inject life and vitality into our courses, to bring a new perspective to our students to help improve their learning. Faculty who incorporate engaged learning find renewed enthusiasm that affects not just the students, but also the faculty and the community as they interact with the students.

Lee Shulman, president emeritus of the Carnegie Foundation for the Advancement of Teaching, declared "Learning is the least useful when it is private; it is most useful when it is public and communal" (Eyler and Giles, 15). This more public and useful learning is now often called "engaged learning." You may have heard of experiential learning and service learning, where students provide service to the community as part of coursework. Engaged learning is certainly related to service learning, but I view it as being broader in scope.

> Engaged learning…involves being collaborative, that is, valuing and having the skills to work with others. In order to have engaged learning, tasks need to be challenging, authentic, and multidisciplinary. (North Central Regional Technology in Education Consortium, 2009)

In the most simple terms, engaged learning refers to any interaction our students have in our courses with people, organizations or businesses—interaction with someone who is not you, the instructor. For example, 1) students meet with the head of a non-profit organization and design an identity for the organization; 2) your school has a literary journal that needs a dynamic cover and your students present ideas, revise and then oversee the design and typesetting of the entire journal; 3) after hearing students complain for the umpteenth time about doing thumbnails, you invite a local creative director to come and talk about how his employees present their ideas to him and how he, in turn, presents the ideas to his clients.

You may already incorporate some of these activities into your classroom. In my presentation today, I hope to give a brief background on engaged learning, describe some of the benefits of using it in our coursework, offer some ideas of different types of engaged learning you may be able to incorporate, and then provide some strategies to help make the learning successful for all parties: students, faculty, community.

First, a little background about the research that has been conducted about engaged learning. Beginning with John Dewey and others, the 1890s and early 1900s found educational institutions promoting experiential learning. A cycle of emphasizing and de-emphasizing this type of learning occurred in the decades that followed as proponents and

skeptics battled over its appropriateness and effectiveness (Conrad, Hedin, 1). In more recent years, 1981, Conrad and Hedin published the results of a national study of experiential learning and its effects on high school students. The study touted the effectiveness of experiential learning and encouraged alternative methods, particularly serving the community as part of coursework. This began a re-emphasizing of service and experiential learning that increased in importance in the 1980s, a trend that continues today.

As mentioned before, there have been and are detractors to service learning. Research has been conducted to evaluate whether this type of learning is more effective than traditional learning. Most of the research has been based on coursework conducted in the social sciences, especially social work. While the activities in which these students participated does not correlate exactly with the type of activities we would use in graphic communication courses, I think the results still apply. (An area ripe for investigation and research is the effectiveness of engaged learning in the arts.) Some of the conclusions of the research follow, focusing particularly on the benefits to the students, the community and the learning institution.

SERVICE LEARNING IS NOT SIMPLY HAVING STUDENTS SERVE THE COMMUNITY

While there are many activities that could be considered engaged learning, the activities that enhance learning the most are those that are conducted as part of the students' coursework. "The inclusion of service as a vehicle for improved learning must be separate and distinct from preprofessional or capstone training experiences. It must also be distinct from community service or volunteerism." (Canada and Speck, 82)

Effective service learning requires that professors support the students throughout the process and that students are given time to reflect on their experience throughout the semester. (Eyler and Giles, 170–71)

SERVICE LEARNING HAS BENEFITS FOR BOTH THE STUDENTS AND THE COMMUNITY

Judy Primavera of Fairfield University has observed that engaged learning "enhanced the students' academic behavior, understanding and performance. On the other hand, coursework informed and made more effective the participants' activities in the community." (Ferrari and Chapman, 132)

Benefits to the community:

- The ability to expand their mission with reduced investments in labor.
- Interacting with students who usually have a high level of energy, enthusiasm and new ideas.
- Public support for young people in the community increases as students and community residents interact and build positive relationships with one another.
- Community support for the learning institution increases because students become more visible within the community.

- New partnerships and resources are created.
- Real needs and priorities for individuals and communities are met, as young people bring new energy, capacity, and creative ideas.
- Communities begin to view young people as resources instead of problems.
- Students develop a sense of service that continues to benefit the community. (ServiceLearning.org)

Benefits of engaged learning to the students:

- Learning is enhanced in breadth and depth.
- Learning is longer-lasting.
- Ability to transfer learning to new situations is increased.
- Leadership, communication and teamwork skills are developed.
- Cognitive skills in problem solving are enhanced.
- The importance of communicating clearly and precisely is recognized.
- Practical knowledge in career field is gained. (Berman, xxviii)

Finally, another benefit to the students engaging with each other on campus is summed up in this paragraph:

> When students are socially and academically connected to their colleges, they are more likely to do well academically, graduate, and show evidence of personal and intellectual development. When social and academic links are combined, the experience has particular power (Eyler and Giles, 48).

GREAT, BUT WHAT ABOUT DESIGN STUDENTS?

While research has shown these are benefits from engaged learning in fields of study outside of graphic communication, let's delineate some of the benefits for our students.

- Develop a better understanding of the design process in real world situations.
- Gain first-hand knowledge of deadlines and budgets.
- Have a better understanding of how to interact with clients.
- Refine their abilities to present and speak about their ideas in an intelligent and coherent manner.
- Recognize how to incorporate client suggestions.
- Develop the ability to solve problems with clients and co-workers in mind.
- Realize that design is not just for commerce, but for the social well-being of others, that design can be used not just to move products, but to change opinions and advance social causes.

The community also reaps benefits from participating in engaged learning:

- Service: free labor and a great (hopefully) product.
- Satisfaction of helping to educate students.
- Understand the process of collaboration.
- Realize the benefits of working with designers to create effective communication for target audiences.
- Positive association and interaction with students.

How does the learning institution benefit?

- Energized student body.
- Local, regional or national community develops a positive image of the institution.
- Local, regional or national community perceives students as being well-prepared for their careers.
- Increased recognition of faculty expertise by the community.
  (Canada and Speck, 82)

CHALLENGES OF INCORPORATING ENGAGED LEARNING

The above lists may make engaged learning sound easy. The reality is that it takes a lot of effort by faculty to make it work well and provide the listed benefits. Some of the challenges include:

- Finding appropriate opportunities to engage with the community.
- Administration failing to recognize the importance of student engaged learning and the time commitment necessary for faculty to incorporate it into the classroom.
- Ensuring that students have the knowledge base and skill sets to be successful in the engaged learning environment.
- Integrating interactivity between students and community with the course objectives.
- Time constraints of the course preventing participation.
- Students underperforming and the community's expectations not being met. As a result the community may not perceive the students, faculty or college in a positive light.
- Design and communication becoming de-valued by the community (quick, cheap labor; don't need professionals).

There may be other challenges, but my experience has shown that these are the primary worries. Later in the presentation I will address how to mitigate these challenges.

EFFECTIVELY INCORPORATING ENGAGED LEARNING INTO THE CLASSROOM

Now that we have a background in the basics of engaged learning, what are the possibilities for our classes and how can we take steps to ensure a positive experience for all of the engaged parties? What types of engaged learning can we use in our courses, in our programs? Possibilities abound. Here are but a few:

- Projects that replicate real world scenarios: client/designer relationship.
- University/college involvement: meet, design, interact with clubs, departments, events on our own campuses. (One of my classes recently redesigned the newsletter for the School of the Arts at UVU.)
- Community service: design for a school, non-profit group, etc.
- Student field trips into the community (example: visit a design firm, printing press, paper company). The instructor for our history of graphic design course takes his students to the local Crandall Historical Printing Museum, where students see a working replica of the press Gutenberg used to print the Bible.
- Invite artists/designers from the local, regional or national community to campus. The designer could assign a fictional project for the students to work on, perhaps based on one of the firm's recent projects. Use part of the semester to work on the project and then have the designer come and critique the results. A local art director for a magazine gave my editorial design students a project and then came at the end of the semester to conduct a critique and provide feedback to the students. They appreciated having a new set of eyes look at their work and the feedback they received from someone working full time in their field.

WHAT ARE THE FACTORS THAT HELP MAKE THESE PROJECTS SUCCESSFUL? WHAT ARE THE CHALLENGES? HOW CAN THEY BE OVERCOME?

To help us answer these questions, I will cite four examples of engaged learning that I have incorporated in my courses.

ENGAGING WITH THE LOCAL COMMUNITY

At least two or three times a semester I get a phone call from someone in the community asking for help. I am always wary when they call, wondering how familiar they are with the creative process, the client/designer relationship, etc., and if they are going to bring up the dreaded "logo contest." Yes, they bring it up. I stifle the urge to groan, or to provide them with a lengthy lecture informing them that a logo contest is the design equivalent of the lottery. I educate them as to why this practice is not an effective way to help students learn. I introduce the possibility of them interacting with students to satisfy their needs. Without fail, they are excited to entertain this idea. After finding out a little more about the company, I tell them I'll get back to them soon. I contemplate whether or not I can help the individual (by asking students to participate with me in addressing their needs). The following are common issues I must consider before committing to the project.

Review the learning objectives for the course.
What can the students learn from the project? Can I match the needs of the community with the needs of the class?

In the upcoming semester, I am teaching a class in brand identity development. It is a class taken by sophomores. I want the students to learn the process of creating a brand identity for a business or an organization. Specifically, I would like the students to:

- Conduct research. Ideally, they would interact with the client to ask questions and get to know him/her and the organization. This would help them to form a basis for their ideas and designs.
- Use the research to brainstorm as many effective solutions as they can.
- Present their work verbally, in person, to the client.
- Incorporate client input into their project.
- Prepare a final press-ready file for the client.

Consider the expectations of the community.
As I analyze the needs of my students and see that my outcomes coincide quite well with the project, I also analyze the expectations of the client. They need a logo and need to see how it could be applied to different marketing pieces to create their brand. Based in part on the current logo for the organization, I decide that the students should be able to perform at an acceptable level.

Compare the course timeline with the community's timeline.
I seldom incorporate these sorts of projects if I am contacted after the semester has started, although once in a while the timing is such that it works out. Usually, I look at the time constraints of the client and my timeline for the course for the upcoming semester. In this case, although I would like to incorporate the assignment as the final project at the end of the semester (to give me time to instruct the students and give them projects in preparation for this one), I decide I can still incorporate it in the middle third of my class. This will allow some preparation, enough to help them be successful. One thing that engaged learning definitely requires of the instructor is flexibility. I decide to incorporate the project into my course.

How it worked.
The community with whom I engaged was a government agency: The Office of Legislative Research and General Counsel. Thank goodness they were okay with using an acronym, although OLRGC does not exactly roll off the tongue, either. My contact, along with three of his co-workers, visited our class to brief the students and field questions. The students were excited to do the project and asked some great questions. After a few weeks of work, the foursome returned to receive input. They provided some brief feedback that day. Then, after a week, they selected three of the logos to revise so that they could present it to their supervisor. The three students provided revised marks, one of which was chosen for the

logo. Everything went smoothly except for one final challenge: providing the files of the final logo in a format that the client could use. (Summer came, the student who designed the logo went out of town, I had trouble getting ahold of him, etc.) Finally, the files were given to the client in the appropriate formats.

My contact with the legislature was Mark Steinegal. He commented: "At our request, Professor Godfrey's students undertook a contest to design our office logo. Many of the students' logos were well done. The students presented their logos to our group, with an explanation of the message the students wished to convey with their logo. In addition, he met each of our commitments and raised concerns when he believed the project needed to be modified to better benefit his students."

The Results

Students enjoyed working on the project and participated in activities that only engaged learning could provide. I enjoyed teaching the class because students stayed interested. I also learned I needed to be more involved in the learning that goes on outside my classroom (like providing the final files to the community). In the end, someone on Utah's Capitol Hill developed a positive opinion about UVU. They worked with a lot of other people on Capitol Hill. A year later we were granted university status. Coincidence? Well, yes.

ENGAGING WITH THE UNIVERSITY COMMUNITY

There is a student journal that our English department publishes. It is called *Touchstones* and features prose, poetry and art submitted by students and edited/juried by students. It has become a great project for students in my Type II course, who need to learn how to create compelling imagery and couple imaginative typography with it. It gives them the opportunity to brainstorm interesting solutions in a very broad, artistic conceptual range. The students in the English department are always excited to collaborate with students in our department. The results have been quite interesting. One thing that has helped this process has been the definition of responsibilities and expectations for those involved in the project.

Define Responsibilities

To effectively incorporate engaged learning, the roles of the student, community and faculty must be well-defined. Who is responsible for keeping the timeline? Who is responsible to provide information? Who will plan? Who will do the work? Who will check in and follow-up? Who will fund the hard costs?

The *Touchstones* student editors and I have collaborated on this project three times. Before we began the project this past Spring, I met with the editor of the journal and talked about her and her staff's expectations and my own. Some of my expectations were:

- The editor(s) will come to class to meet with the students and give them some background information on *Touchstones*. She/they will talk about appropriate elements for a good cover and the editorial theme, if any, that they are considering.
- The editor(s) will return in about four weeks so that the students can present their layouts.
- The editor(s) will provide feedback to the student designers, who will incorporate that feedback in the form of a revised layout.
- The editorial staff is not required to choose any of the covers.

I saw my role akin to that of an account manager as well as a design director in a traditional design firm setting:

- Serve as the liaison between the designers and the editors.
- Facilitate communication between the two parties.
- Provide opinions/input on the ideas of the students (who also participate in the critiques).
- Prepare students for presenting their work and caution them about comments they might want to avoid.
- Try to ensure that both parties stay true to the timeline.
- Provide the students with a listening ear and give them opportunities to reflect on what they are doing/learning.

> Reflection is the glue that holds service and learning together to provide [effective] educative experiences. (Eyler, Giles, Schmiede, p.16)

As stated earlier, reflection is where the students start to connect their engaged experience with the coursework. Moments of reflection about the learning can occur before and during critiques. Often I will ask an open-ended question before we begin our critique. For example, "What was the most difficult part of recreating your roughs on the computer?" or sometimes just, "How did it go? How did things turn out? What challenges did you face?" After the students present their ideas to the community and receive feedback, we often discuss what the community said, and whether it was a good idea to incorporate the change. We might also discuss what the real issue was that the community had, and how to address the issue in a manner that would enhance the design, instead of destroying it. (We've all been there, haven't we? Design would be so much fun without the client getting in the way.)

Getting back to the definition of responsibilities, here are the responsibilities I placed upon the students:

- Interact with the client (must bring three questions to ask at first meeting)
- Think, experiment, execute
- Present their ideas to the client and explain rationale for their designs.
- Incorporate input from editors, revise their layouts.
- Provide press-ready artwork and files to the editors.

The Results

The students really loved the creative freedom of the project and the opportunity to interact with the editors. The editor-in-chief had received an associate degree in design many years earlier from our institution. Her critique was outstanding, the best that I have participated in during engaged learning. She was reasonable, she was clear and she gave the students a lot of feedback. The only thing I had to modify was the timeline in my syllabus. I had neglected to give the students time to incorporate the editor's input; in part because there had not been a lot if input provided in the previous two experiences. Again, I reiterate the need to be flexible.

At the end of the semester, I took 15–20 minutes and asked students what they learned from the project, what the enjoyed about it, what they found the most challenging. This is for me, admittedly, an area that I need to formalize. I am thinking of incorporating a written assignment upon the completion of the learning to assist students in thinking about what they have just done and how it applies to things they have been learning in class. Below are some of the answers to a questionnaire I handed out.

> ***What did you learn from the opportunity you had to design for* Touchstones?**
> I learned how to professionally present something and to sell your idea. Also that I love designing books.
>
> ***Did you feel more motivated on this project than previous ones? If so, why?***
> I was more motivated by the potential to have my work mass produced. And to present to a variety of people with different tastes and opinions.
>
> It felt actual and competitive. Knowing it could be published made it so real and important to me.

MANAGING EXPECTATIONS OF COMMUNITY AND STUDENTS

Sometimes one of the more challenging aspects of engaged learning is managing the expectations of students and the community. A project where my students engaged with the community on a regional level illustrates this point vividly. The Children's Miracle Network is a national non-profit organization that is headquartered in Salt Lake City. Here is a little background from their web site:

> Countless individuals, organizations and media partners unite with Children's Miracle Network hospitals to help sick and injured kids in local communities. Donations to Children's Miracle Network create miracles by funding medical care, research and education that saves and improves the lives of 17 million children each year.

One event that is funded by CMN is an annual weeklong celebration at Disney World in Orlando, Florida. Each year, one child is chosen from each state, as well as each province in Canada, and they and their families receive an all-expense paid trip. Children who are selected are those who are trying to or have already overcome serious health-related trials. It is a way for the families to escape from their normal lives and to celebrate the life of the child. As part of that celebration, CMN approached our school to see if we would be interested in creating custom-designed posters for each child based on their age and interests. I was new to teaching, I was a bit naïve and I was excited at the chance to help the Children's Miracle Network. The project ended up being very successful, and I continued incorporating it in class for three years until it no longer fit into the course curriculum. That first year required a lot of communication to understand and fulfill CMN's expectations. Here were some of the expectations we had to define and challenges that we had to meet:

- What did CMN envision for the poster? My contact at CMN, thankfully, was very flexible and open to my suggestions and ideas. His requirements were that each poster feature the child, his/her name and the name of his/her state or province, and the CMN logo. He gave the students complete freedom otherwise.
- What could my students do to create/design the poster? The photographs provided to us of each child were so small that they could not just be blown up to fill the poster. The quality would not have been acceptable. The students would need to be creative and recreate the image of the child. Flat vector art was popular at the time, so I encouraged students to design each child's face in Adobe Illustrator as flat vector art and then to incorporate some of the child's interests.
- For some children we did not have very specific information. Students were encouraged to look at the age of the child and incorporate age-appropriate imagery.
- On what material could we mount the posters? The client and I decided foam board would work.
- How would we deliver them to Florida? Because of the time constraints, we would have to use FedEx or UPS and send them directly to Florida. In subsequent years, we figured out how to get them done early enough for the Salt Lake office to pick them up from our college.
- Who would pay for hard costs? The client would pay for the printouts and give us their FedEx number to use for shipping.
- The timeframe was tight because we could not get the files until January and they needed the posters in early to mid March. I did not want the student's first project in the class to be the posters. I decided to do a quick 3-week project and then to dive into the posters.
- There were about 60 posters to design, and I only had about 30 students in the two sections of class I was teaching. Each student was asked to design two posters. When they would complain about the time commitment, I would listen, I would empathize,

> and then I would remind them that they were "doing it for the kids." Believe it or not, that rationale worked. This is part of the reflection process that is integral to engaged learning.
>
> > Without guidance, students may become discouraged or reject dissonance by falling back on comfortable old ways of looking at issues. (Eyler and Giles, 199)

One last challenge also reared its ugly head: some students disappeared from class (as some do each semester), leaving me with no posters for a few of the kids. Can you imagine telling CMN we just didn't have posters for all of the kids? I did two things: asked students to do one more for extra credit, and then designed three or four myself.

The Results

By managing the expectations of the community and the students, we ended up with a successful learning experience. Were the pieces put in student portfolios? No, each student had to sign a confidentiality agreement (to protect the child). But the students got to see how design could serve humanity and not just commerce. The CMN people were grateful for our help and were impressed with the variety and uniqueness of each poster. And me? I was really tired.

Not to get too sentimental, but here is one of the comments I received from a parent:

> The poster of Ryan truly captured his energy and sweetness. (of course I am his mother ☺). What a wonderful way to share your talents and give back to the community…
> Please accept our thanks and admiration and pass along this message to your students:
> "The great works in which you have participated have touched more lives than one can count."

MAKING SURE TO PUT THE COMMUNITY INTO "ENGAGING WITH THE COMMUNITY"

As a final example, let me review with you one project my students worked on that included too little engagement with the community. One summer, the web master of one of the school districts near UVU called. He wondered if my students might be interested in creating some design templates that elementary, middle and high schools might be able to use for their web sites. At first I was leery, because of the technical aspect of the project. Students would need to ensure that their designs would address the requirements of the content management system the district was using. After a few emails and phone calls with the web master, I decided to incorporate the project into my Interactive Design I course.

There was not a tight timeline and I thought by the end of the semester the students would have the necessary knowledge and skills.

The Result

Things went well. Each student created a couple of designs for the school of their choice. The students learned practical things about web design that I probably could not have taught them otherwise. The web master gave written input to each student via email, which was excellent. The students revised the sites and supplied the files to the web master. Many turned out quite nicely. The web master commented:

> I am totally pleased and even impressed with the work of your students. These designs will make our people very happy. If any of your students need letters of recommendation or letters of confirmation of their participation in this project, I will be happy to provide them.

The only downside: I do not know of a school to date that has used any of the templates. The problem? We involved only one person in the community. Because there was no connection between the students and the schools, the templates may as well have been designed by a nameless corporation.

The Solution

I would like to try the project again in the future with one modification: the web master would provide contact information of the schools that would like to modify the look of their web sites. Students would be assigned a school and asked to interact with the contact to get their input, present ideas, and create an approved template. Scary? Yes. What if the students don't follow through? What if the contacts are not knowledgeable or reasonable? I won't be able to oversee all of the interaction with each school, which makes me nervous. Why do it? Because of the possibility of 15 schools having web sites designed by my students AND the knowledge that my students would learn so much from the experience. This is what engaged learning is all about: the students and the community.

SUMMARY

In summary, here are a few key items to consider before deciding to incorporate engaged learning into the classroom:

- Review learning objectives and decide if the project aligns well with the course.
- Decide if the timeline of your class will coincide well with the community's timeline. Communicate effectively to ensure the timelines are kept by the students and the community.
- Define responsibilities for students, community and faculty.
- Manage expectations of students, community.
- Decide who will pay for hard costs.

- Set aside time to support the students in the engaged learning through discussion and dialogue. Allow negative responses/feelings to be voiced.
- Provide a mechanism for reflection.
- Be flexible.
- Speak with your RTP committee to insure that your activities in engaged learning will be useful to your tenure or post-tenure files. Sometimes this can involve incorporating a research component, so you can write about your activities and publish them. (Like I'm doing at this conference.) A good text that identifies some avenues to explore in educating administration regarding engaged learning and beginning to galvanize support is *Academic Service Learning: A pedagogy of Action and Reflection,* Robert A. Rhoads and Jeffrey P.F. Howard, (eds). *New Directions in Teaching and Learning,* Jossey-Bass (Spring 1998). *Developing and Implementing Service-Learning Programs,* Mark Canada and Bruce W. Speck, (eds). *New Directions for Higher Education,* Jossey-Bass (Summer 2001).
- Begin to cultivate relationships within the community. Let the department chair and administrative assistant know you are interested in queries from the community. Check on campus to see if there is someone designated to be a liaison between private businesses or organizations and your institution.

The effects that engaged learning can have on students (who to me are the primary reason for using this type of learning) are extensive. Research has shown this to be true, and I have seen it work first hand. Students stay excited about attending class. They begin to use what you have taught them in a practical setting and see the connection between the classroom and their future careers. They realize the important role their skill set can play in the community on a local, regional and national scale. On the community side, they start to think positively about the students, you, and the institution, and they receive service and the energetic vibe that students exude. They become your proponents, your supporters. The result is a dynamic classroom that keeps students interested and helps them succeed, which definitely beats looking at empty chairs and bored faces.

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A college in need, 13 students 14 clients and a 12 week production schedule.

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Abstract
In a classroom setting, working with a client is never a walk in the park. There are schedules to juggle, client expectations to maintain, approvals to seek out and during this time, students need to be motivated, engaged and productive. Now take those issues and multiply them by fourteen clients, and you have the making of a very interesting semester.

Over the course of approximately 12 weeks, students were given the task of working with an academic department to redesign their web site. Each of these departments were part of the College of Arts and Sciences. In that short time, students and professor's worked collaboratively to produce a project that was beneficial to both the department and the student designer. As a result, the final artifact became a portfolio piece for the students and each department received a unique web site built with their needs in mind.

This paper will address the process used to develop each web site built for the various departments within the College of Arts and Sciences. Examples of completed student work will be presented to illustrate the collaboration between client and student designer. What began as a single class project has now grown into a multi-semester venture. For those involved in the creation of similar projects, I will offer advice for operating within a University setting in order to develop the most advantageous relationship among all those involved. As I work closely with various committees, academic departments, and design services, I've developed a strategy for working within these bureaucracies.

14 clients, 13 students, a 12-week production schedule and one college in need.
Working with a client is never a walk in the park. In a classroom setting, though, it's even more challenging. There are schedules to juggle, client expectations to maintain, approvals to seek out and, during this time, students need to be motivated, engaged and productive. Now take those issues and multiply them by 14 clients, and you have the making of a very interesting semester.

Over the course of approximately 12 weeks, students were given the task of working with an academic department in the College of Arts and Sciences at the University of North Florida to redesign their web site. In that short time, graphic design and digital media students collaborated with professors from other disciplines to produce a project that was beneficial to both the department and the student designer. As a result, the final artifact became a portfolio piece for the student and each department received a unique web site built with its needs in mind.

In the fall of 2007, the new dean of the College of Arts and Sciences approached me with a question: “How can we design a new group of web sites for our college with the help of some of our talented design students?” At UNF our Graphic Design and Digital Media program includes two required courses focused on designing for the web. Introduction to Web Design is where our students first are taught the most current way to design and build web sites using standards-based HTML and CSS. In the second class, Advanced Web Design, students apply what they learned in the intro course and design and develop functional web sites for potential use in their portfolio. In the spring of 2008, the advanced web design class would undertake the Dean’s challenge.

Approximately five years ago, the University produced a series of templates that each department could populate with its own content. The overall design remained unchanged, branding each department exactly the same, using only subtle typographical clues to differentiate one site from another. The templates were designed to mimic typical web conventions of the time. The top banner included the University’s logo reversed out of the

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University's color palette. Basic site-wide navigation was situated just beneath the banner. Below that, the template included two columns: the left column housed the local navigation for the department and the right column was designed to fit the necessary content produced by each department. The overall look of each site was very similar and didn't include any type of branding for the individual group. The site presented the information in a relatively useful format but the sites lacked personality.

As I reviewed the current crop of web sites in use at UNF, I discovered at every level of the institution each group or department was responsible for the upkeep and maintenance of their web site. Each department would assign someone to take the lead on this task. Sometimes the "volunteer" would have prior knowledge of design and HTML. Other times this became the burden for assistant professors or department secretaries with no web experience. At the very least, the person in charge of updating the site received a copy of Dreamweaver and a few hours of training. In time, the sites were updated only when absolutely necessary. Some of the sites started to become a repository of past events and out-of-date class descriptions instead of a functional resource for current and future students.

Some departments did try to modify the templates and others developed new sites altogether. This usually was the work of one person, however if he or she left the University it was possible the following person did not have the necessary skills to maintain the site. In other cases, as new pages were introduced site navigation became confusing as departments would simply add another link to an already overwhelming navigation.

Just before the project got underway, I learned the University was going to be implementing their first content management system (CMS). It was understood that once the CMS was set up the student designs were going to be built into the system. This meant that just about anyone could maintain the site with no knowledge of HTML or CSS. It also meant that the integrity of the work was going to be sustained after the project was complete.

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During the fall of 2008, I participated in a group meeting with the Department Chairs from the College of Arts and Sciences. This is where I presented the plan for the following semester. It wasn't mandatory for the departments to participate, the choice was theirs. If they felt that their current site wasn't producing the results they wanted, they could join the group. In the end, all but one department decided to begin the process of redesigning their site. The one department that didn't participate already had a successfully designed site that was regularly updated.

Laying the groundwork:
In the initial meeting, I introduced the process that would guide this project. Each department chair interested in the project was given a document outlining the process for the next semester. The following information summarizes the important details of the meeting and document.

It was important to lay out the objectives for both the students and the individual departments during this meeting, so that the departments had time to think about the project and understand their roles and responsibilities.

Site-wide goals:
Design and build a web site that fits within the UNF brand, while still allowing each department to have a unique voice and personality that targets current and prospective students.

Produce a user-friendly and intuitive site. Students are using the web as a resource in place of printed materials. If students still have to call the department to get easily obtainable information or refer to other resources, the site is not successful.

Objectives for the students:
Expose students to the client/designer relationship.

Develop a web site using standards-based HTML and CSS.

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Challenge the students' creativity while maintaining the University's unique brand.

Produce a piece of design work that would be considered strong enough to include in a portfolio.

Expectations of the Client:
Client partner must be willing to collaborate and commit a significant investment of time and energy to the project.

Department participation:
While most design students at this level have a basic understanding of the design process, it was important to educate the departments on their roles and responsibilities as clients. In most instances, this was the first time they would be participating in a project such as this. This is the perfect time to set expectations and reiterate the client's level of involvement, because without their total participation, a project of this size couldn't successfully move forward. This was not going to become one of those projects where we meet with the client one time and return 12 weeks later with a finished product. A project of this magnitude requires substantive client participation and input.

Departments must assign one point-person to act as the student contact. This person will be in charge of collecting all content for the site. Final content must be received no later that February 15, 2008 in order for each student to successfully engage in the design process and develop an effective site that benefits your department. Please keep in mind this is a student driven project and it will have to be completed by the end of the spring term.

Missing deadlines have repercussions. Departments will not be allowed to continue in the project if all content is not delivered by February 15, 2008.

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The point-person must be available for routine meetings with the student and/or professor.

Departments should set up an approval committee made up of no more than four individuals, including the point-person, in order to expedite the approval process. A committee larger than four may slow down the process and the student may receive conflicting messages.

After outlining the client responsibilities, I continued to describe the student's project roles. In a typical client project this may seem redundant because many of these elements may be discussed in the contract or seem second nature to most of us, but since we didn't create a contract for the projects and since the students have little experience, this was the best solution. This was also an important step in managing the client's expectations.

Student responsibilities:

Students will set up meetings with the point-person to gather information, present concepts and discuss feedback.

Students will extensively research the department and offer suggestions to the client regarding design, organization and usability. Research may include: gathering information about the department, interviewing current students and analyzing departments in similar institutions.

Students will present two unique home page and interior page concepts for review and ultimately approval. The designs will include some prescribed University standards that will be established by the Web Advisory Committee.

Students will build out the approved design and incorporate final content using accessible and compliant HTML and CSS.

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Content:
The largest component of this project was the gathering and writing of new content. A site not capable of being completed in the timeframe would be problematic. In order to help alleviate some of the difficulties of creating new content, a list of possible topics and categories were produced and given to each department. The list was culled from my initial research of content on similar sites as well as an informal survey of 109 students in the Art and Design department.

Schedule:
Next a working schedule was developed early in the process so that departments could visualize the condensed timeframe and be sure to schedule their own working time to produce the needed content.

As the spring 2008 semester began, each student was given the option to select a department he or she was interested in collaborating with from the list of participating departments. Thirteen students enrolled in this semester's course and there was a total of 14 web sites to design and build out. At this point we did not know the extent of each site. The students could explore the current site and estimate the amount of pages that needed to be built, but in reality we wouldn't truly know the size of each site until the students met with their departments and finally received all the new content. As a result, students based their decision to work with a specific department on their interests and not just on the amount of work involved. The final department sites ranged from six to 80 or more pages.

For many of the students, this project was going to be their first experience working directly with a client. It was also going to be a long and labor-intensive 12 weeks. In this time, students were asked to do design research; review and evaluate the current site; design multiple solutions; and, finally, develop the working site using current HTML and CSS best practices. They also had to meet with the client to gather content, review design strategies and present solutions. When developing their designs they were encouraged to follow prescribed technical requirements and branding rules.

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Lessons learned:

At this time, eight of the 14 sites built are in use by the departments. Communication and Sociology/Anthropology are in the process of going live. Four of the departments — Biology, English, Political Science/Public Administration, and Math and Statistics — made the decision to work with their old site or try another redesign. After going through this process, I can now accurately reflect back on the experience and objectively discuss what I deemed successful and what was not. For those involved in the creation of similar projects, I offer advice for operating within a university setting in order to develop the most advantageous relationship for all involved.

University has too many committees

Higher Education is full of committees — every decision, no matter how small, is up for debate. If you take part in a project for your university, find out if your work must be approved be a committee. For our project we had to meet and get approvals from two different committees and one subcommittee. I highly recommend joining one of the committees or sitting in on a meeting before your project starts. If you understand the obstacles and approval process beforehand, you can make the process go more smoothly.

You have to learn to crawl before you can walk:

Preplanning was an indispensable phase of the project. It was also one of the only stages that was truly manageable. Once all 14 projects were underway the process became overwhelming at times. Acting as art director, project manager and account manager for 14 projects took its toll. Time did not stop when the projects started and my other responsibilities could not wait until the end of the semester. In hindsight, I would have taken on three or four projects a semester until they were all completed, if possible.

A little competition goes a long way:

The site originally designed for the Department of Communication in the spring of 2008 ultimately did not go live. During that first semester the client was unable to create all the content we needed to develop a design that best fit their needs. In the spring of 2009, I

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approached the Communication Department Chair and offered to develop a new site for them with the help of the Advanced Web Design course once again. Unlike the first semester where each student worked on a different site, this time each student developed a functional site for the Communication Department. In my opinion, this semester's class designed more quality solutions, instead of two photoshop comps to choose from, the Department now had many more viable options. Since we were focused on one site, the Department Chair could stop by our class and participate regularly in class presentations and design reviews. Working with one client made it simpler for the students, and me, to stay on schedule. Seeing as all the students worked on the same content, each one had to push his or her concepts beyond initial ideas and create more unique solutions; in hopes that it would elicit a stronger response from the Chair than their fellow students' projects.

Put it in writing:
Document the process and educate your client. This takes the project out of the realm of being a class assignment, and makes it more formal. When expectations are set in writing, it's easier to go back and review if problems arise.

It's a collaboration:
It's a partnership between student and client; both parties must show one another respect. It is a learning experience for the students, and in return the department receives a finished product. Both parties have to get something from the experience.

Be compassionate:
In class, students are in their comfort zone — they are there to learn and create. Adding in the unfamiliar client component can create an overwhelming or stressful dynamic. Add off-site client meetings and a once articulate student may suddenly lose their will to speak. We've all been there before; this student is looking to you for guidance and in some cases that may include facilitating the meeting more than you would like. Eventually the student will be more comfortable discussing his or her designs with the client.

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Keep all your ducks in a row:

- Stay organized, and prioritize. If you are not typically organized, this is a good place to start.
- Respond to e-mails promptly, and keep an archive of all your conversations.
- Follow your project objectives and stay on schedule. With so many different designers and clients working together, it can be difficult trying to stay on course.
- BUT ... Be flexible. No matter how tightly you control the process and adhere to a schedule, projects get derailed and things change. You have to be able to adapt.

A hidden benefit:

This experience has allowed me to work directly with a number of different departments outside the discipline. My goal was to educate those not in our field so they may have a more appropriate level of understanding of what we do, and show how design can make a strong, lasting impact. It has always been an uphill battle trying to convince others outside of the Art and Design department that the work we do as designers should be recognized as creative output in our annual reports and tenure dossiers. I believe this experience has changed the opinion of some my colleagues and they have a new found respect for design.

Addendum:

After working on this project with my students for the past year, towards the end of the spring semester we received notice that within the next 18 months our work would be replaced by a template system, something that would fit the University's brand more closely and fit the new content management system seamlessly.

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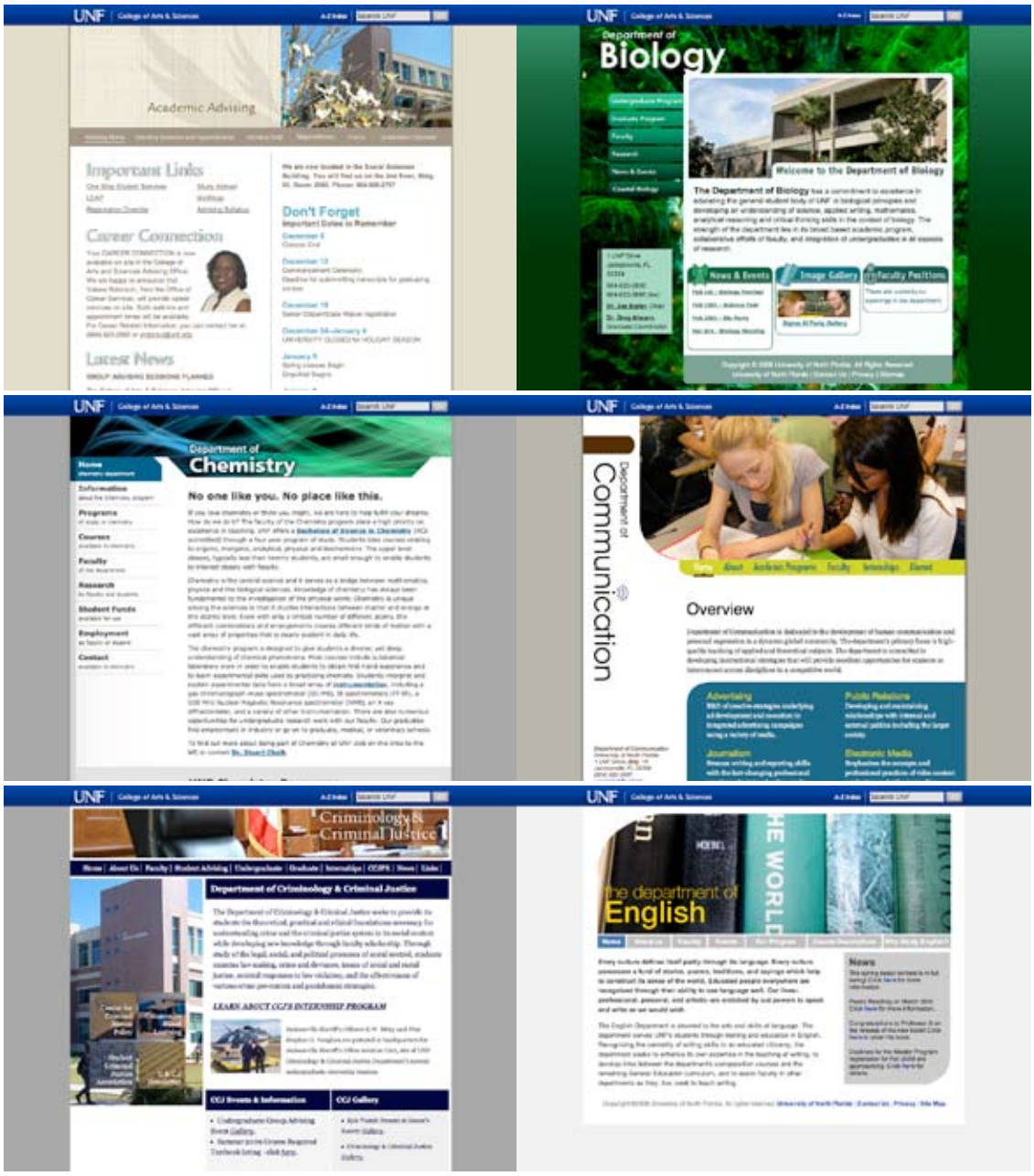

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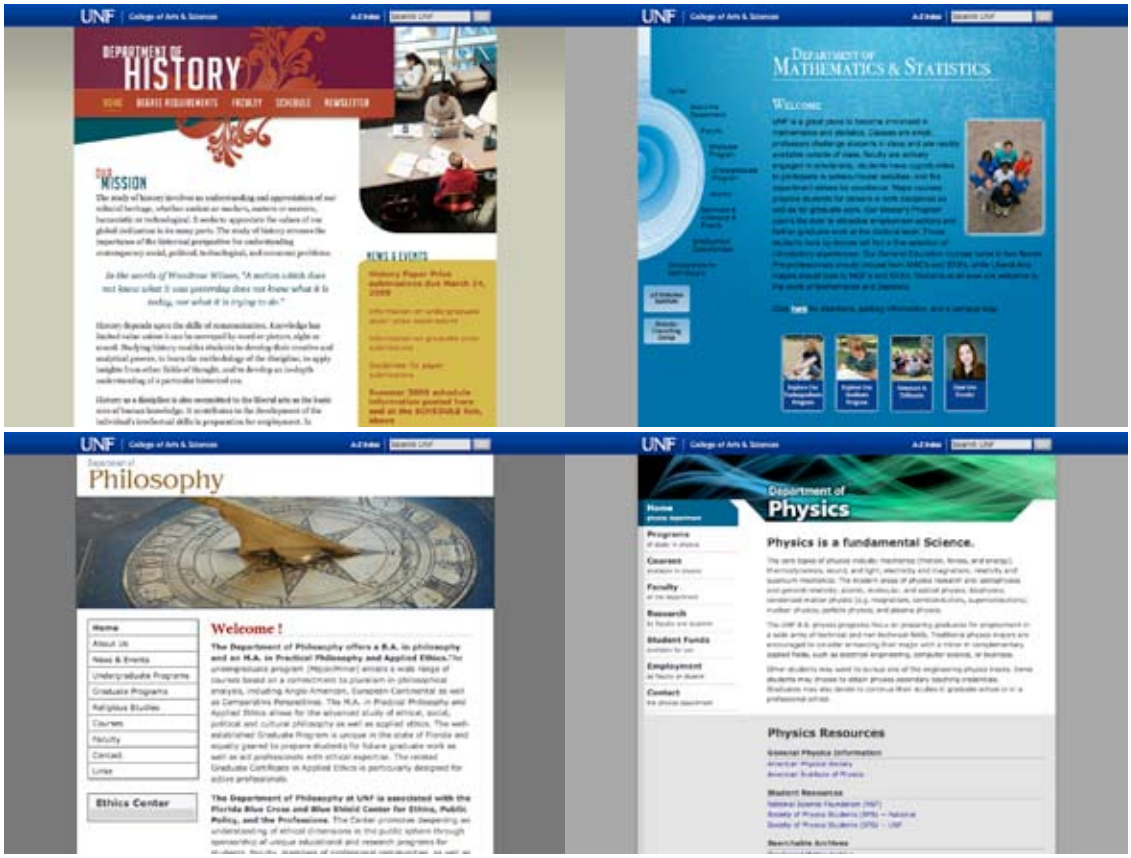

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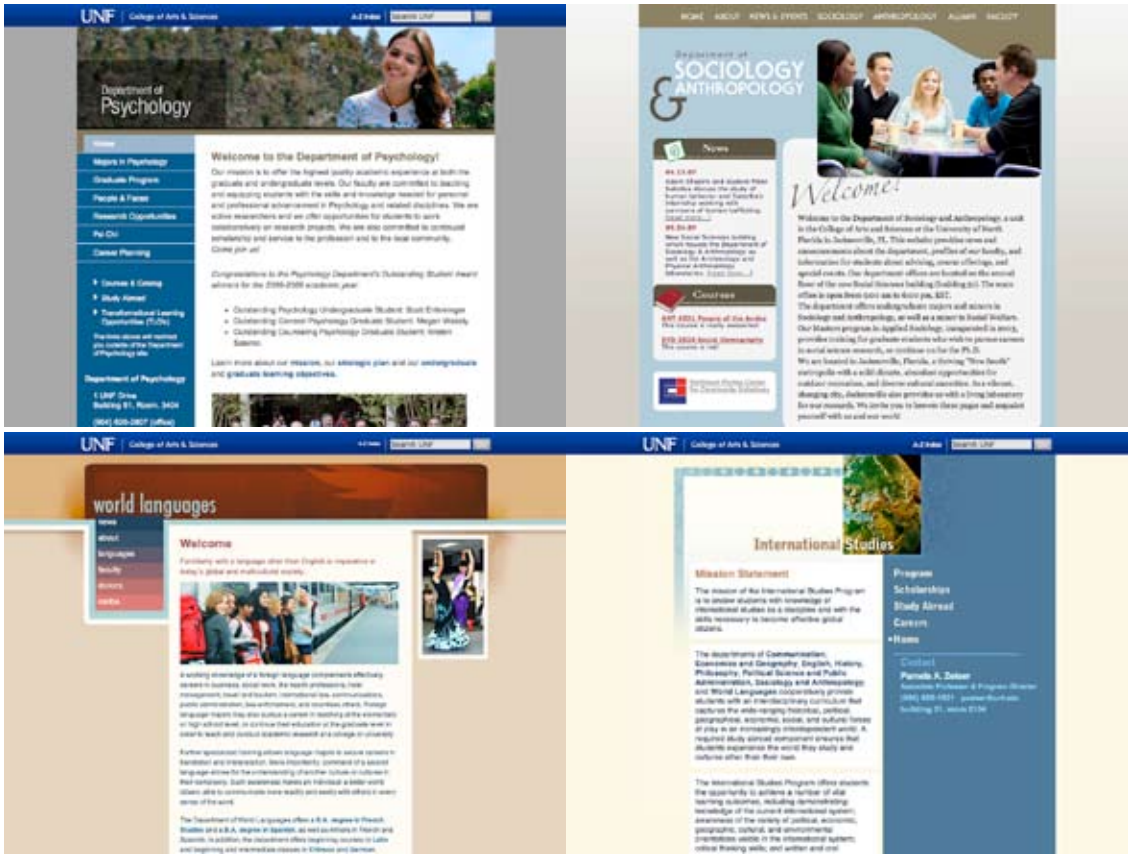

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Common Ground: The Solo Exhibition Process From a Graphic Design Perspective

Matthew Tullis
Western Kentucky University

Abstract
I propose to present a research-based system that encourages design students and educators to pursue the gallery "solo exhibition" experience that has customarily and primarily been accessed by fine artists. I will share my research (and collection) of vintage, found letterforms and discuss how I have used these reclaimed typographic artifacts to create sculptures that synthesize the fine and graphic arts. Consequently, this paper will reveal ways for conference participants to combine fine art sensibilities with design and advertising skills to promote their own exhibitions and to position themselves as specialists in a particular area of research and creativity.

I will explain how this research will help my fellow educators improve classroom pedagogy by using my step-by-step process to de-mystify the gallery exhibition process for students and other practitioners of design. Specific examples of classroom projects will be described which, while emphasizing the marriage of fine art and design, present classic design challenges with fresh, contemporary twists. The presentation will include generalized ways for educators to infuse their existing projects with the energy and multi-perspective relevance our students demand.

Of special interest to junior faculty will be how this approach can have personal implications for the tenure and promotion process. Because fine artists have familiarity with the practice of exhibiting in galleries, they overwhelmingly support a designer's attempt to enter the fray and they generously bestow recognition upon those who succeed in this arena. This kind of interdisciplinary synergy not only helps to build bridges between the fine art and visual communication fields, it also results in strengthened camaraderie and collegiality among students and faculty, each member united, on common ground, in a common purpose.

Designing the Designer's Resume and Portfolio: a "portfolio mindset"

Dann Sternsher
Cedarville University

Abstract
Designers are entering a competitive career field in tough economic times where their resume and portfolio will likely be their last chance to make a first impression. Too often designers have not thought about their resume and portfolio until there is an immediate need or they have thought creatively, but not strategically. Designers need to develop and implement a comprehensive approach to creating a professional resume and portfolio that strategically targets the current job market, effectively communicates their capabilities, and provides a foundation for planning future growth and development while strengthening networking assets.

KNOW THE CHALLENGE - Strategically targeting the job market:
- Analyzing the local and regional expectations of potential employers, firms, and clients.
- Identifying and tracking the growing and regressing job market trends.
- Building your top-ten list of targets for your career.

PROVIDE THE SOLUTION - Communicating your capabilities:
- How do you meet expectations?
- How do you exceed expectations?
- How do you uniquely qualify?

LEVERAGE THE OPPORTUNITY – Planning ahead:
- SWOT - Strengths, Weaknesses, Opportunities, Threats.
- Who do you know? Opening windows when doors are closed.
- Keeping one eye on the road and the other on the horizon.

Implementing a strategic approach for your resume and portfolio will lead to a "portfolio mindset." You will start looking at your professional resume and portfolio as a continually updated career assessment and plan that is ready to go at any point – even when you didn't think you needed it.

Functional Criticism: Guide to Critiques in the Graphic Design Classroom

Yoon Soo Lee
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Abstract
It is vital for students to understand the process of critique as they situate themselves in this global world where visual language plays a dominant role in how we read, understand, and build relationships with people and situations we do not know of. The building and reading of visual messages are critical as we ask the younger generation to become sophisticated in a propaganda and commerce driven global culture. in my pursuit to do so i have come up with a system of critique that enables the development of the students' visual thinking process where many a times they have to juggle, balance, and hold on to uncomfortable, unfamiliar, and contradicting concepts. This is where learning begins.

This paper works towards giving structure and guidelines in how students and faculty can participate
in a critique process that nurtures and develops the voice of the student: a learning based teaching methodology not just a content driven teaching strategy.

This paper will discuss minimally the following issues:
1. rules of practice in the classroom critique
2. procedure of the critique
3. questions to ask at critiques

Functional Criticism

Guide to Critiques in the Graphic Design Classroom

Paper Presentation for the National UCDA Design Education Summit, Design for the Common Good
Spring Hill College, Mobile, Alabama, May 29, 2009

Hello, my name is Yoon Soo Lee and today I will be talking about Functional Criticism: A Guide to Critiques in the Graphic Design Classroom.

It is vital for students to understand the process of critique as they situate themselves in this global world where visual language plays a dominant role in how we read, understand, and build relationships with people and situations we do not know of. The building and reading of visual messages are critical as we ask the younger generation to become sophisticated in a propaganda and commerce driven global culture. In my pursuit to do so I have come up with a system of critique that enables the development of the students' visual thinking process where many a times they have to juggle, balance, and hold on to uncomfortable, unfamiliar, and contradicting concepts. This is where learning begins.

This paper works towards giving structure and guidelines in how students and faculty can participate in a critique process that nurtures and develops the voice of the student: a learning based teaching methodology not just a content driven teaching strategy.

This paper will discuss the following issues:
1. Three rules of practice in the classroom critique
2. Procedure of the critique
3. Questions to ask at critiques

Pre-amble: Critiques Without Self-reflection Cannot Happen in a Productive Way

How often are we frustrated as educators when there is only defensiveness in our students. The fruit of education comes from self-reflection and self-knowledge. This goes for both students and faculty. When I first started teaching I could not crit. Having little confidence was a big reason but I would discover other reasons as well.

Re-creating History

I went and followed other faculty around when they were critiquing. Arlyn Nathan formerly Arlyn Simon, Christine Heindl, and Anita Jung were a few of these people. I sought them out because of what I knew about them as teachers, colleagues and friends. The first day was a shocker. As I observed the critique I had a realization: this conversation is being lead by someone who has had a lot of compliments. They have a wealth of vocabulary and ways in which to talk about the successes of a students work. I did not. Thus in my own classroom I was re-creating my own history of cynicism, harshness, "do or die" kind of black and white thinking. I taught like how I was taught: The teacher knows everything; the student is ignorant; do as you're told; and do not ask any questions. Authority was at the core of education and the point of education was to teach students all that was wrong with them. Now I had to learn how to compliment people on each of their successes regardless of size and find a way to talk about the parts that were not working which was not going to shut down the dialogue. Every year I learned new things. Every year I added a component. Every year there is something more to learn. Today I would like to share with you what I have learned so far.

The Beginning

The start to a good crit is a good project. A project that has a goal, a project that is well defined, a project that is well articulated. If we know that the goal is to get to Pensacola by bus, we know we are failing if we have been on foot on I-65 for the last three hours. The same thing applies to graphic design. How do we know if we are achieving our goals through crit if we don't know what they are? Setting up functional, attainable goals with steps that indicate progress and progression help in students getting their footing in "knowing where they are." I have found that a clearly articulated project outline with landmarks of achievements using a thorough calendar helps with the process of learning and understanding.

The Day of the Crit

I. How to Get Started: Before the first classroom critique, I share with my students the guidelines and the three rules of practice.

A. Three Rules of Practice: Honesty, Mindfulness and Curiosity

1. Honesty. Without honesty there can be no critique. (Imagine Paula Abdul.)
Without honesty the goal of the critique is undermined. For example, if the critic does not want

the designer to "feel bad" about their work so gives a benign compliment such as "it looks good," the designer does not have a clearer understanding of their work. Concrete, honest feedback is essential to a good critique.

Recently I had a student designing a poster for a family-oriented corn bread cook off competition based in a Southern State. The color scheme was of dominant blacks with yellow ochres. The overall poster had blurry abstract images and was made to be a dynamic composition. It felt urban and fast paced. I did not understand how this had anything to do with a corn bread cook off. As we were conversing, it turned out that the student has a strong preference for the colors black and yellow and that he wanted something "dynamic" for his portfolio. My next question to him was, "so this is about you not necessarily about the corn bread cook off." The student looked at me, was silent for a moment and then said, "I'll bring you more sketches next week."

2. Mindfulness. (Imagine Simon Cowell.)
Mindfulness is essential in order for the critique to be nurturing and useful to the person whose work is being critiqued. If the critique is not handled with respect to the maker, the experience becomes negative and hostile which is the last thing we want a critique to become. This means that the work is given ample time and attention, and that the designer is given the benefit of the doubt as well as the proper time to explain one self and the project.

Feedback can take on many forms. They can be declarative statements, they can be opinions, they can be interpretations and they can be judgments. I have found that feedback in the form of a question can open up dialogue. Here is an example of two dialogues:

I see that you are using 14 point type for your body copy. How did you choose your type size?

This question asks the student to self-reflect. It takes more time, but this question engages the student in their own design process. They have to think about why they are making the choices they are making and the ramifications it has. If on the other hand the critique goes something like this (and mind you, I've done this more times than I can count with all the stars in the sky):

The type is way too big. Make it smaller. Bring it down to 8 point or 9 points at least.

Then student is left with a judgment call without understanding the reason behind it, be it aesthetical or functional. Even if the student is able to mimic this judgment in the future, they will not truly understand why.

3. Curiosity. (Imagine Home Simpson saying, “Just because I don’t care doesn’t mean that I don’t understand.”)

Even when you don’t have anything to say the critic has to figure out something to contribute. One might start by asking questions such as: Why do I not have anything to say? What does that mean? Does that mean that the piece of work is not visually engaging? Or could it mean that the work does not provoke enough thought? Could it be because there is no new information? It’s too obvious? Or that we don’t know what the intended meaning is, that the content is too opaque? How can this be improved upon? Is it the concept that needs improvement or the visual execution? This endeavor of looking for questions is part of being a professional. It is also a part of being an intellectual.

B. Procedure of the Critique

Now that we have our rules of practice we will look at how the critique will be handled.

1. Crit Criteria. Before the critique begins, I start by asking the students what the criteria for the critique is for today. The students have to engage in what they are looking at, why they are looking at it and how they are to evaluate it. By having the students participate in creating the actual criteria for the crit, they have more ownership therefore are more empowered. In many cases I make the students research crit criteria for various media such as poster design, website design, logo design as part of the research. The entire class has to participate sometimes with encouragement, sometimes not. The teacher will fill in the gaps and holes as necessary.

2. Gathering Information: Writing out what you see and what you think it means. Once the crit criteria is on the board, the students walk through the classroom and take notes for each of the projects. The students will base their notes (and critique) on the project description and crit criteria provided by professor and peers. The hand written notes will be clearly articulated, and specific in its content so as to be helpful and understandable. When all the students are done writing their notes the critique begins. (Depending on the number of students this will take anywhere from 30 minutes to 1.5 hours.)

3. Buddy System. The “Buddy System” is where each student has a “Buddy” who will take notes of all that is said during the critique. (Or sometimes, one student will volunteer to be the note taker for the day.) Many a times when we are engaged in critiques, we are overwhelmed with all the information that is given to us. Another thing that happens often is that we may see one thing when we are alone with the project, but with the spoken words of other colleagues, our minds

are persuaded and we start to develop a broader understanding of the work. In these cases the "Buddy System" works wonders. It gives the student whose work is being critiqued a chance to focus on what it being said in the moment and not having to worry about writing everything down. It also gives the students who have since changed their minds about the work a chance to voice their new opinions and not be bound by their previous written words.

4. The Crit: There will be the first volunteer who will start the crit. Then the students follow the following protocol:

a. The student starting the crit introduces themselves to the class.
b. Then they introduce the student whose work will be critiqued.
c. The crit starts off with the strengths of the work. Every piece of work has some strengths. How ever small, how ever meager. The point of starting the discussion with the positive is to have the vulnerability of being in a crit be respected. This allows for some form of mutual trust to build within the classroom environment. The fact that each one of us took the time to pick out the success of a project will go a long way in creating an open, respectful classroom dialogue.
d. Then comes the challenges. What needs more work? Why? Is it an opinion, preference or conventional wisdom that purple might not be the best color to represent recycling paper? Here we focus and try our hardest to be mindful in our wording and phrasing with our critique. It takes concentration, but practice makes it easier.
e. Then the crit leader then asks the designer if they have questions about their work. This gives the designer a chance to ask questions about the work that has not been discussed before, clarify some of their understanding of the critique, or add any additional insights to the dialogue. Q & A to follow.
f. The crit leader asks, "Any final questions?" at which final comments can be added and additional questions may be asked. A pause has been important at this point for those last students who may have been holding back until now. If there are none, the professor may at this point raise their hand to make final comments if they have not already.
g. We thank the crit leader and if needed hand over all the written comments to the student whose work was critiqued. The student, whose work was just critiqued then step-ups to the plate, becomes the next crit leader and chooses the next work to be discussed.

This process continues until all the students' work has been discussed. Many times the works being picked are all over the classroom and it gives us a chance to move around and relocate in the classroom. Other times the students choose to go from left to right and stay in their seats. And on some occasions, the students choose to lead the crit on their own work so that they can be very specific about the kind of feedback they need. After a semester worth of critiques the students are able to fully discuss and articulate themselves about their work.

(Note on being nervous: Students may be nervous the first time you have to begin a critique. This is what I tell my students: Learning how to critique effectively is like learning how to try any other thing for the first time – riding a bike, tasting foreign foods, or going out on a first date. But, you get better with practice, no one is good automatically, and it may feel awkward at first but so is riding a elephant. The payoff is worth the effort: you will be able to speak about design in a clear, articulate manner thus communicating confidence with colleagues as well as collaborators and clients which is one of the most important aspect of design.

C. Question to Ask at Critiques

First of all I would like to apologies for how limited this list is. In my effort to make this formal list, I had to recollect all my previous critique criteria, and I was amazed at how often I create a crit list organically, in a project based method. So to have something that encompasses the broad concepts of teaching and critiquing graphic design, I am starting with broad strokes with many holes that will be filled based on the needs and criteria of any given project. For those of you who would like a copy of this paper, I will share my email at the end of this talk.

1. Big Picture

a. Who is your client and what are their goals and needs?
b. Who is your audience and what do you know about them?
c. What does the competition look like?
d. What is the goal of the design object?
e. What is the message of the design object?
f. How is the goal of communication achieved?
   (Authority, Logic, Emotion, Code/decode, Information architecture, etc)
g. Is the design and material sustainable/reusable?
h. Does the budget fit the profile of the client and audience?

2. Materiality

a. 2-D Print-based Design and 3-D Environmental Design
   Format choice based on the quantity of information, audience size, and budget
      Posters, brochures, banners, signage, kiosks, etc
   Material size based what the user experience needs to be
      Hand held or posted object, public or private experience, etc)
   Material choice as it relates to audience, message, function and environment:
      Paper (coated, uncoated, weight, quality), vinyl, wood, metal, binding, etc)
   Production method as it relates to budget, turn-around timetable, and feasibility
   Speed at which the content needs to be understood

b. Interactive Screen-based Design

Issues of accessibility: public or private computer

Issues of usability: novice user vs expert user

Knowing where you are at all times without a site map

Download time (connection speed)

Cognitive walk through: destination clear and simple

Speed at which the content needs to be understood

3. Systems

We can build identity by creating a set of constants and sticking to them. There are many ways of creating identity: through typography, the grid, color schemes and image treatment. One could easily create a constant by having a thick bar going across a spread. But that would be like a uni-brow: it would draw your attention, but perhaps not for a good reason. Variables within the constants add rhythm and tension. They keep things interesting and entertaining without taking away from the consistency while avoiding predictability.

a. Constants

Format and size

Visual concept

Grid system: Margins, Columns, and horizontal drop lines

Typographic hierarchy

Color scheme (through consistent value and saturation)

Image style & treatment

b. Variables

Breaking the grid

Type as image

Images bleeding off the page

Accent colors

Pop up windows

4. Composition

Composition is like story telling. It is like music. Or you can approach it like one would film-making. Memento, Pulp Fiction, or any film by Robert Altman would be one way composing: with tension, repetition, and unpredictability. Or the films of Krzysztof Kieslowski that has white space, contrast and asymmetry would be another way of composing. Composition can also be compared to cooking: you can have eggs and bread, but are you pouching, frying, scrambling, or french toasting it?

a. Rhythm
b. Tension
c. Balance
d. Size
e. Scale
f. Repetition
g. Layering
h. Juxtaposition
i. Pattern
j. Sequence
k. Symmetry
l. Asymmetry
m. Figure/ground
n. White space
o. Contrast

5. Design Elements

And finally, the design elements, what I like to call the cooking ingredients. The quality of cooking ingredients and how they are matched can dictate the success of a meal. Like a nutty Gouda cheese paired with a nicely ripe seedless grape, it can do wonders for the soul.

a. Typography	b. Image	c. Color
Hierarchy	Representational	Hue
Font choice	Abstract	Saturation
Font combinations	Diagrams/Charts	Value
Weight	Icons	
Size	Type as Image	Additive colors
		Subtractive colors
Tracking	Photographs	
Leading	Illustrations	Primary
Line length		Secondary
Column width	Collage	Tertiary colors
Gutter width	Rubbings	
	Silhouettes	Overprint
Alignment	Contour drawings	Choke/Spread
Rag		Vibrating edges
Baseline	Various tools for mark making	

Final Thoughts

This is not a complete list nor is it a complete method. Whole sections can be added for just information design, or making visual meaning. It will continue to grow as I grow as a teacher and as our students evolve.

For me this way of teaching has been a disruption of the traditional model of teaching where authority dictates, where what has been done before is by default correct, and there is no doubting of the teacher (or at least vocally).

I remember when I was in seventh grade in Seoul, Korea when I asked the question “why” to a teacher. In Korean it sounds like 왜요? (Whee-Yo?) My teacher looked at me and told me 왜요 was a Japanese futon. (Literal translation of the two syllables: 왜, a derogatory term for Japanese and 요, a futon.) Then she moved on. It took me a while to understand that I was not supposed to ask questions.

But I had so many questions. And I still do. I guess we become teachers and educators to teach the way we wanted to be taught. With respect, with mindfulness, with curiosity. As I end with these words, I am humbled by all the times I have not done this. I can think of all the times where I have been a Simon Cowell or a Paula Abdul and even the occasional Homer Simpson. There is only one way up.

Practice, practice, practice.

Thank you.

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It's Not Easy Being Green — Paperless, Sustainable, and Nonprofit

David W. McGill
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Abstract

Efforts towards cultural, social and environmental responsibility have long been part of the design community. In 1964 Ken Garland published his "*First Things First" manifesto*, which was signed by twenty-two and backed by over 400 graphic designers and artists. It was primarily a reaction against the rich and affluent consumerist culture of that era, promoting a Humanist dimension to graphic design theory. It was later embraced, updated and republished with a new group of signatories as the *First Things First 2000 manifesto*, updating the concerns with the growing issue of environmental impact, charitable causes, educational tools, and social marketing campaigns.

Effective design education has always endorsed an effective understanding of the human psychology and the social dimensions of the consumer, this in conjunction with the practices and theory of design. Responsible design educators are being called upon to address, not only the social, cultural, and ecological concerns, recognizing the power design can have on a media saturated society, but also managing the environmental impact of design production process itself. Design students should be prepared to recognize, negotiate and manage both the social and environmental impact of design as an integral component of the design process. The purpose of this paper is to research resources for educators that address these issues for the purpose of curriculum development, as well as to provide a working forum of open discussion among a diverse group of design educators who may recognize that it is not easy being green.

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May 2009

It's Not Easy Being Green:
Paperless, Sustainable, and Nonprofit

In the last twenty years, design teachers have needed to augment and expand their design curricula, adapting to a rapidly changing industry. Digital and Internet technologies have transformed production and distribution of commercial design. Drafting tables and optical reproduction have given way to perpetual software and hardware revisions and updates. Hardcopy is being replaced by online publishing. And while we still are adjusting and adapting to these evolutions, educators face an equal challenge. We need to retool the design process to include analysis for environmental impact.

Recently listed in *The Chronicles of Higher Education* is a position opening for a Professor of Design for Sustainability at Savannah College of Art and Design:

> Ideal candidates will also have extensive professional experience and thorough knowledge in applying sustainability practices in interdisciplinary environments, including an understanding of organizational theory and systems theory. . . Primary teaching responsibilities will include, but are not limited to: sustainable practices applied across the disciplines; product, systems and building developments; sustainable materials; applications and processes used in manufacturing and across disciplines. Candidates should be flexible and able to teach a variety of subjects and levels. The College seeks educators who are highly motivated, pro-active individuals who are eager to be a driving part of future developments of the new program.

This is just the beginning. Similar job positions will no doubt proliferate in the near future. Design institutions will implement degree concentrations in Sustainable Practices in

Design, and large numbers of students will be drawn to this area of study. When I asked her how her university application process was going, a recent high school graduate told me that many of her essays were about she was going to work in her field to protect the environment. Design students in my classes are showing concern about recycling and minimizing paper usage by printing on both sides, and some of them feel guilty that they print at all.

Al Gore's film, *An Inconvenient Truth*, made more people aware of dangers to the environment, and daily we hear about institutions that are "going green." *Campus Technology* published a two-part article in April and May this year entitled, "The Green Campus." The article addressed the many ways that several campuses are applying sustainability practices to campus operations. Harvard University has established a Sustainability office. We used to hear only about exotic animal species being endangered in remote locations of the world, and now we hear about the glaciers melting, the reduction in bee populations, and catastrophic weather events. Sustainable practices are a concern for most people, not only design professionals. All of this is a wake up call. We are now seeing the results of our carbon footprints. As designers we have to acknowledge the damage done and face the challenge to collaborate with other professionals searching for appropriate solutions.

Business and industries are being mobilized to address sustainable practices. Corporate sustainability is an emerging market. According to Aaris Sherin, "Consumers are wakening to the power they wield in the marketplace, and companies are afraid that they are losing out because their competition stands for something that they don't." She also notes that, "Many Fortune 500 companies also produce corporate sustainability reports or corporate citizenship reports (CSR) in addition to the traditional annual reports" (Sherin 14). Addressing and motivating the vocation of design is not as simple a corporate decree. Artists and designers,

reacting to contemporary issues in the past have used the manifesto as a catalyst for shifting paradigms. Rick Poynor states "When Ken Garland published his *First Things First* manifesto in London in 1964, he threw down a challenge to graphic designers and other visual communicators than refuses to go away" (Poynor 6).

First Things First 1964

> We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, beforeshave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.
>
> By far the greatest effort of those working in the advertising industry is wasted on these trivial purposes, which contribute little or nothing to our national prosperity.
>
> In common with an increasing number of the general public, we have reached a saturation point at which the high-pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.
>
> We do not advocate the abolition of high-pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting

forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

The FTF manifesto was later embraced, updated and republished by Adbusters magazine in 1999 with a new group of signatories as the "*First Things First 2000 Manifesto*," updating the concerns with the growing issue of environmental impact, charitable causes, educational tools, and social marketing campaigns.

Other manifestos appeared in the early twentieth century in response to the earth scarring effects of the industrial age and the destruction witnessed during the First World War. Artists and designers voiced a call for change. The manifestos of the Dada, Cubist, Surrealist, and Bauhaus movements, help to solidify and define their purpose. We are now in a similar place of change and need a new manifesto.

"First Things First Manifesto 2000," which first appeared in Adbusters magazine, was intended as an update of the 1964 version, but it does not go far enough to address today's issues regarding the environment. The FTF 2000 states:

First Things First Manifesto 2000

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favor of more useful, lasting and democratic forms of communication - a mind-shift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed; in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

Although the rewrite of *FTF* included the term environmental, the importance of this global concern was not fully recognized or addressed. *FTF2000* encouraged designers to apply their "problem-solving skills" to the "unprecedented environmental, social and cultural crises," but it did not directly confront the negative impact the practice of developing and implementing design campaigns could have on the global environment.

In teaching the History of Graphic Design, I found manifestos written for the Art movements fascinating, particularly those of the early twentieth century. Not unlike a call to arms, manifestos are public declarations of principles and intentions, often political in nature. The obstacles faced by the people of the modern era are remarkably similar to what we face today. Artists found themselves at odds with the emerging industrial age; artist and designers had to adjust to the digital age. Like Prometheus stealing fire from the gods, the camera had stolen the human form from the Renaissance era; the computer chip has stolen the image from film. The first mechanized war had left societies and landscapes disfigured, while we no face the environmental disasters.

Jessica Helfand states, "The manifesto in its purest incarnation, is still largely considered a powerful purveyor of ideology; by conjecture, it is also a provocative social stimulant for self appointed activists," (101-102). While she is critical of some of these self-appointed activists, she is right that the manifesto can convey and unify movements. I believe we should create a new manifesto that will help to unify our goals as "green" problem solvers and designers.

When I think of the Dadaist, Cubists, Surrealist, even the Bauhaus, penning their manifesto, I seem to wax quixotic. I envision the women and men of these movements in art and design sitting together in public places, not too dissimilar to this gathering. Opinions and observations are voiced and expressed. The energy of the discussion rises and the realization of

the importance of the topics and issues are acknowledged and embraced. One individual steps forward to translate and preserve the revelations with pen and paper. A manifesto can be idealistic, but not restrictive, a mission statement of sorts that seeks to define our best efforts for the optimum results, collaborative agreement stretching the boundaries and responsibilities of all our interrelated activities toward vocation and community.

Effective design education has always endorsed a useful understanding of the human psychology and the social dimensions of the consumer and culture, this in conjunction with the practices and theory of design. Responsible design educators are being called upon to address, not only the social, cultural, and ecological concerns, recognizing the power design can have on a media saturated society, but also managing the environmental impact of design production process itself. Design students should be prepared to recognize, negotiate and manage both the social and environmental impact of design as an integral component of the design process. Kalle Lasn, founder of Adbusters magazine, stated:

> It's time to give students a new perceptive on what they are doing. If we can communicate some of the excitement of working on something that actually means something beyond just marketing another product, if we can communicate that to the next generation of designers, then I think the whole industry will heave. Once the teacher and students in the design schools realize that, then they will change the world. That's how revolutions begin (McCarron 116).

The call is for Graphic Design educators to research, develop, and implement responsible design curriculum incorporating working knowledge of material and applications that are environmentally friendly. Steven Heller, the art director of the *New York Times Book Review* and chairman of the School of Visual Arts's graduate design program, remarked, "There has been little discussed about the responsibility of designers to society, culture and the world" (McCarron

119). It is now time for this discussion.

In April of this year, I had the opportunity to attend an AIGA seminar in Los Angeles, SEEing Green 2: Moving Beyond Green. Along with video presentations from Compostmodern 09, Aaris Sherin, Assistant Professor at St. John's University and author of "SustainAble: A handbook of materials and applications for graphic designers and their clients" presented her perspectives:

> Sustainability can be defined in many ways, but perhaps the easiest way to describe it is as the balanced use of natural, social, and economic capital for the continued health of the planet and future generations. Designers can enter into discussion and begin to adopt sustainable practices at a variety of levels depending on their individual situations. Even professionals who have spent decades immersed in this issue agree that we have yet to find the perfect ways of balancing our economic needs with the needs of the planet. Therefore, sustainability practice is no more about working toward many small goals than it is about living with absolutes (Sherin 12).

Milton Glaser says that it is hard to get through a lifetime in the design business "without having sinned." He says that the real question is, "how to balance the reality of professional life" with "one's desire not to cause harm" (Poynor 13). Aaris Sherin's book, *SustainAble* is an excellent resource to use in working toward this balance. Through Design organizations such as University and College Design Associations and the American Institute of Graphic Arts, there is a gathering place where voices can be heard.

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Resources

AIGA Center for Sustainable Design

www.sustainability.aiga.org

CompostModern 09

http://compostmodern.org

Conservatree

www.conservatree.com

Design Can Change

www.designcanchange.org

Design by Nature

www.designbynature.org

Fostering Community, Connections and Change Through Green Mapping

Jessica Ring
Towson University

Abstract
How can our students utilize their design skills to become empowered to positively impact their own community? Can they form deeper connections with the people and environment surrounding them? Provided with a mixture of collaboration, design study, professional development and service-learning in a course, students can harness the power of design and realize the importance of making connections through the vehicle of green mapping.

"A Green Map is a locally-made map that uses the universal Green Map® Icons to highlight the social, cultural and sustainability resources of a particular geographic area." – 2007 Green Mapmakers Guide, Green Map® System

Working with the Baltimore Green Map organization, students learn to become more informed about contemporary social and environmental issues as related to green mapping and sustainable graphic design. They work as productive members of a team, as expected in a professional environment, and advance their skills in graphic design and information design. They come to value a variety of perspectives and disciplines through the connections made with students, faculty and administration throughout the campus, as well as individuals and organizations in the surrounding community, all while being a part of the Baltimore Green Map organization and the larger international green map movement.

This presentation covers the future of this map project and explains how others may become involved in similar projects and incorporate some of these techniques into the classroom. Ultimately, by the creation of useful and meaningful community tools, students realize their potential to become powerful and positive forces within society.

Fostering Community, Connections and Change Through Green Mapping

UCDA Design Education Summit, Mobile Alabama, May 2009
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How can our students utilize their design skills to become empowered to positively impact their own community? Can they form deeper connections with the people and environment surrounding them? Provided with a mixture of collaboration, design study, professional development and service-learning in a course, students can harness the power of design and realize the importance of making connections through the vehicle of green mapping.

"A Green Map is a locally-made map that uses the universal Green Map® Icons to highlight the social, cultural and sustainability resources of a particular geographic area" (Green Mapmakers Guide 2).

Registered mapmakers are provided with the tools and icons developed by the Green Map System (www.greenmap.org). Out of the 170 icons available, the local mapmakers choose those that are relevant to their community and specific map focus. Currently, there are over 350 published Green Maps, and many more that have been created but not yet published. The system began in 1995 and has spread to over 500 cities worldwide. The Green Map System's online map, Open Green Map (www.opengreenmap.org), will launch on June 5, 2009.

Baltimore Green Map, a regional organization affiliated with the Green Map System, acted as a resource and guide through the process. "Baltimore Green Map uses mapping as a tool to document, promote and advocate for a sustainable city. We encourage the discovery, use and stewardship of the Baltimore region's natural, cultural and green living resources for city residents and visitors alike" (Baltimore Green Map). This project was a pilot collaboration with the goal of inspiring the other Baltimore Collegetown Network campuses to create their own green maps.

The Green Map Project was introduced to sixteen Towson University Graphic Design students as part of a Special Topics in Art course during the spring 2009 term. Students learned to become more informed about contemporary social and environmental issues as related to green mapping and sustainable graphic design. They worked as productive members of a team, as expected in a professional environment, and advanced their skills in graphic design and information design. They came to value a variety of perspectives and disciplines through the connections made with students, faculty and administration throughout the campus, as well as individuals and organizations in the surrounding community, all while being a part of the Baltimore Green Map organization and the larger international Green Map movement.

Learning Objectives for the Class

In a presentation at a design education conference, Peter Fine and Eric Benson outlined common themes of "successful sustainable design pedagogy" to include collaboration, work outside of the classroom, community connections, research, communication, basic design and critical thinking skills and creativity in the project frameworks (*Re-form and Re-Design: Design Education and Ethics*). Although the focus of the class was on one very large project, Towson Green Maps, there were several main learning objectives integrated into the process of creating that project, many of which reflect the themes outlined by Fine and Benson:

1. To work productively with others in collaborative environment
2. To develop skill in using the central principles, materials, tools and techniques of information design
3. To learn terms and facts related to design for the environment or design for sustainability
4. To gain professional experience
5. To be part of the international Green Map movement
6. To form a deeper connection to the Towson University campus and surrounding community
7. To recognize individual potential to make a difference in the community

Goals for the Green Maps

Initially, the overall goals for the maps were prescribed to the students. However, as each map theme emerged, the students developed their own goals specific to each particular map. The initial goals were:

1. To promote/highlight the natural, cultural, and green resources of Towson
2. To serve as a tool for measuring Towson's progress toward environmental sustainability
3. To act as the pilot collaboration with Baltimore Green Map Organization for the Baltimore Collegetown Network Challenge

Process: Map Development

The process for developing the maps, although a large part of the course, was also a vehicle for other learning activities, which are outlined in the course learning objectives and the course components. The steps for the development of the green maps were:

1. Become familiar with the Green Map System
2. Locate green sites and resources (initial research)
3. Develop theme and goals for each map
4. Form group for each map
5. Gather information specific to each map and conduct interviews (research)
6. Evaluate sites and write descriptions
7. Design the maps (scale, scope, placement, fold, paper choice, color, information, imagery, typography, green design, printing specifications and estimates, observe users and revise the design)
8. Exhibit and present maps to Towson campus and community
9. Reflect on the process

COURSE COMPONENTS:

Collaborative Learning

For many students, this course was the first time that they were expected to work productively in a long-term group project, and perhaps their first experience in a class largely based on collaborative learning. Many professional situations will require the ability to work successfully and productively in teams, which can be difficult, yet this skill is not always taught in the design classroom. At a design education workshop, Marcia Stone presented some tools for assisting students through the learning process of working collaboratively, including the suggestion that groups create contracts as an agreement on how the group work will be conducted, which was utilized in this course (*Educating Emotionally Intelligent Designers*).

In *Collaborative Learning Techniques*, the authors provide a variety of techniques and tips for a successful collaborative learning classroom. Several of these techniques were utilized and adapted to this particular course. In order to familiarize students with collaborative learning, to facilitate the collaborative learning process, and to inform students of the value of group work, several exercises and discussions were introduced in the beginning of the class. A mix of
in-class, out-of-class, graded and non-graded group exercises continued throughout the semester. All exercises were tied into course content. For each graded exercise and project, group learning contracts and assigned task lists were completed and signed by the members of each group. Upon completion of each exercise and project, self, peer and group evaluations were submitted. Finally, each exercise and project held students accountable individually and as a group, as individual contributions and group results were graded separately.

To help facilitate collaboration outside of class, online collaborative tools, including a class blog and shared online documents, were used. By participating in the initial exercises, students became comfortable working in a group environment and began to value the contributions of each team member, realizing that a larger amount and a higher quality of work could be completed.

The Green Map System

In order to become knowledgeable about the Green Map System, the group exercises included a review of the Green Map System and its tools and icons. The director of Baltimore Green Map presented an overview of the Green Map organization to the class, and conducted an initial in-class review of existing Green Maps and a map-making exercise. It was important for the students to be introduced to the system and the map-making process, and to realize that they were connected to an international network of green mapmakers.

Research of Sites and Themes

The class developed the content of the maps, as well as the design. As an exercise, students compiled a list of green sites on a shared online document. This general overview of the area's green resources provided students with enough information to develop a list of possible map themes. The list was narrowed down to a list of five themes, and students submitted applications for the map theme of their choice. Based on the applications, groups were formed for each map, and groups began to research sites specific to each map. They were given an initial list of resources and contacts to interview and were expected to add their own contacts and resources to the list. Students then evaluated the results of their research and which sites were appropriate for each map. Students determined the amount of information that was appropriate and necessary, and wrote accompanying descriptions and explanations as necessary.

Project Collaborators

The class worked with a variety of on-campus faculty, staff, and administration and off-campus organizations. A few notable examples include: Professor of History who presented a lecture on the environmental history of Towson and spoke about an historical perspective on map design and mapmakers; Professor of Geography and Environmental Planning who provided valuable feedback based on her expertise in cartography; the director of the Baltimore County Office of Sustainability who described the county's current efforts and future plans for environmental sustainability; a printing representative who provided a tour of the commercial printing facility and spoke about FSC and SFI certifications.

Green Design and Sustainability

Students were introduced to the idea that Graphic Designers have the power to make important decisions that impact the health of our environment. This power exists not only through design decisions regarding paper and printing, but also through a designer's ability to communicate about sustainable living in an engaging and useful manner. Some specifics—such as third party certifications, responsibly managed forests, chain of custody, post-consumer recycled content, process chlorine free and renewable energy use—were presented through class lectures, reading assignments, and a field trip to an FSC (Forest Stewardship Council) certified printing facility. Information about sustainable design was stored in a shared online document and included on a mid-term exam.

Design Process: Group Work on the Green Maps

Once the themes and groups for each map were settled, students began to refine the purpose of each map. The class studied map and information design principles, developed folding dummies and determined the placement of information, explored a variety of color, typographic and image options, and explored sustainable paper options. Once rough designs were completed, the students conducted a user observation exercise, and revised the designs accordingly. Color management and file management became an important part of the process, as students were sharing files and conducting printing tests. The students wrote printing specifications, using a template provided by the instructor, and received estimates from a local FSC certified printer. Through the design process, the student brought together all of the components of the course, including information design, design for sustainability and some production experience. The process included:

1. Visit the local history room at the public library to view local maps—note map emphasis and scale/scope
2. Determine map's purpose: What do you want to accomplish, change or provide? What do you want people to get from the map?
3. Determine scale and scope of each map, as appropriate for theme and audience. Determine dimension of map; Obtain base map and redraw in Illustrator
4. Create Folding Dummy: Choose and order sustainable paper samples, develop map format and fold paper accordingly
5. Create Schematic: On a folded dummy (of any paper type) show what information will appear on each panel
6. Develop method for organizing data and information: Spreadsheet?
7. Continue Research: Determine what sites and items fit on your map; Find additional sites and items
8. Interview contacts provided (and other individuals, companies, organizations that you find useful in your research); Obtain additional information and content for your map; Ask for feedback on content
9. Share sites and items useful to the other groups (leaving a comment on the blog is a good way to share information)

10. Evaluate each site and item: Is it green / sustainable?
11. Write descriptions for each site and item: What / how much information is needed to be useful and compelling
12. Design variety of possible solutions for cover, map, typography (style, size, spacing, etc.), color palette, and image style that are appropriate for this map, location, audience, content, etc. Use knowledge learned from class discussions, readings and lectures
13. Evaluate design explorations and choose the best solution to bring to completion
14. Proofread map; Have others proofread
15. Observe users and Revise
16. Setup and manage files, color
17. Complete test prints and test comps
18. Write Printing Specifications and Request Estimates

The Maps
The students created five different maps, each targeting a specific theme and audience group — Student Green Map, Alternative Transportation, Outdoor Activities and Nature Sites, Living Green in and around Towson, and Sustainable Living: Health and Culture.

Outdoor Activities & Nature Sites
Created by Doug A'Hern, Ace Kieffer & Samantha Wentz
"This Green Map of Towson, which focuses on outdoor recreation and nature sites (the well-known and the not so well-known) will act as a helpful and handy public guide to bring awareness to areas where the community can go to enjoy nature and partake in outdoor recreation. An easy to use map design will incorporate sites that promote community involvement in outdoor activities and also scenic areas where the public can fully appreciate nature. This map will help raise awareness about the outdoor recreation sites that may not be so well known and give the community a chance to enjoy them as well."

Alternative Transportation
Created by Alison Grissinger, Mike Lubey, Chris Muccioli & Jay Neighbours
"The purpose of this map would be to promote and raise awareness of alternative transportation in and around Towson. We would like people who read the map drive less and either take public transportation or enjoy the scenery by walking, jogging or bike riding. This would hopefully change the atmosphere of Towson and reduce congestion in the streets. The map would provide people with safe and easily accessible routes through Towson and the surrounding areas. We want this map to convey the idea to people that they do not have to rely on their car to get from place to place. This map would display their alternative options to driving and promote alternative means of transportation."

Sustainable Living: Health & Culture
Created by Rachel Beser, Alexandra Chioini & Kristina Russell
"Sustainable living encompasses healthy living and cultural aspects of Towson University and the surrounding town. Healthy living includes dining services, grocery

stores, exercise facilities and health centers. Cultural resources include art galleries, theaters/recital halls and music venues. Our goal is to inform students of sustainable living on Towson's campus and its town. We want students to learn how easy it is to make healthy decisions that are also green. In addition, we want to students to be more knowledgeable about the local community through its culture and food options."

Student Green Map
Created by Mario Iati, Caren Lipman & Mallory Varvaris
"The purpose of the Student Green Map is to raise awareness to Towson students, faculty and staff on issues concerning sustainability and green living on campus and in the Towson community. We want to change the lack of awareness and communication about Towson's green initiatives. We aim to provide a helpful resource for students to be able to visually see Towson's initiatives on becoming more of an eco-conscious campus."

Living Green in & around Towson
Created by Katy Casey, Jill Dombroskie & Ben Schweitzer
"Green Living consists of any aspect of an individual's life that results in a positive impact on the environment in order to promote sustainability. The main goal we hope to achieve by creating a "Green Living" map is to emphasize the areas of Towson that can help to accentuate an individual's goals of becoming a more eco-conscious person. We hope to provide information that will aid in the connection between local people and local businesses, and present these locations in a simple, visual, and informative format. By doing so, we expect to offer our audience a broad overview of green living opportunities in the Towson area that they may have been previously unfamiliar with, and encourage them to effectively use these resources in order to benefit not only themselves, but the environment as well."

Exhibitions and Presentations
The maps were exhibited at the Towson Arts Collective, a local non-profit organization, as part of Baltimore Green Week's Green Exhibition. The opening reception was a success and many of the project collaborators attended. The students prepared the work for the exhibition, installed the work, and designed the vinyl signage installed on the wall. Additionally, the work was exhibited in Second Life, an online 3D virtual space.

The class presented the project at the first annual Towson University Environmental Conference in April 2009 to a small group. In May 2009, the class presented the maps at a meeting of the Towson University Environmental Initiatives Subcommittee, part of the Civic Engagement Advisory Board. The group of campus leaders was enthusiastic and discussed the possibilities for production and distribution, including the possibility of providing the maps on the campus website.

Additionally, the maps were presented as downloadable PDFs on a website designed by a group of students in the class (www.towsonugreenmap.org). The PDFs are also available on the Green Map System website (www.greenmap.org). Additionally, a group of students added sites from the maps to the Towson University section of the Open Green Map (www.opengreenmap.org/en/greenmap/towson-university-green-map).

Civic Engagement

Students recognized their ability to make a difference within their own communities through several avenues presented in the course. Each student volunteered for a shift at either the Baltimore Green Map booth at the Green Week Ecofest—the kickoff celebration for Baltimore Green Week—or at the Towson Arts Collective gallery during the Green Exhibition. The students met, interviewed and presented to campus and community leaders about Towson's green resources, and were given the chance to express their own opinions and views to those individuals. Through these interactions, students now feel more connected to their campus and community. By developing a design project that could potentially be produced and utilized by the campus or community, students had the opportunity to make a tangible difference. Students saw their power to make a positive impact through design and volunteer work.

Reflection and Celebration

Reflection was an important part of the learning process, aiding in the understanding of what was learned and how it was learned (Barkley, Cross, Major 90). Through reflection, students gained a better understanding of their role in collaborative work. Celebration of group achievements helped with team building, and brought a sense of accomplishment to the close of the semester (Barkley, Cross, Major 82). The evaluations completed at the close of each project and exercise provided an avenue for reflection throughout the semester. Final learning reports were written by each student and posted on the class blog (tugreenmapsp09.wordpress.com) at the semester's end. Students were asked to describe what they had learned in relation to the course's learning objectives. The biggest celebration was the opening reception of the Green Exhibition. This marked the completion of the largest component of the course—the development of the Towson Green Maps. Each group was photographed with their installed map at the exhibition, and the photographs were distributed to the students. Also toward the end of the semester, a class session was held at a local organic café. It was partially a class party (of sorts) and partially a lecture on the environmental benefits of local and organic foods and dining utensils.

Results

Upon completion of this project, several alternatives for how the project might be conducted have been considered. The project was complex and required a great deal of work to be completed in a relatively short amount of time, largely due to the constraints of a fifteen-week semester and the date of the Baltimore Green Week. Graphic Design students completed a large amount of research and struggled with the evaluation of the green sites. In order to alleviate some of the difficulties of time constraints and site evaluations, another class, perhaps in another department such as environmental studies, could complete the research phase in a prior semester.

Interdisciplinary teams could be developed to create each map, with students from graphic design, geography, mass communication and environmental studies. However, there was a benefit to the development of the maps by one group of design students—by completing the research, writing and design, the students were deeply connected to the project, the campus and surrounding community, faculty, administration and other students. The students were also deeply committed and invested in the project.

Students learned a great deal about working in a collaborative environment. While several students were wary in the beginning, all gained insight into their working habits and developed stronger interpersonal skills. The students recognized that the final product was much stronger than if the work had been completed individually. Many commented that the amount of work required for the course would not have been possible to complete without the support of group members. While a few issues arose, students learned to work through them and to reflect on how the situation may have been avoided or handled more effectively. Overall the experience of working on a long-term collaborative project was extremely valuable and successful, as well as enjoyable.

Professional skills were developed not only by working in a variety of teams throughout the semester, but also through the presentation of work to campus groups, working with many different people and resources in order to produce the final product, participating in the exhibition and exploring methods and processes of design production.

Students are much more connected to their campus and community and the people within them. They are more aware of the green resources that are available in the community, and of the initiatives being pursued by the campus and community. Many students are living a greener lifestyle because of the experience and knowledge gained in this class. Connections were forged across the campus and in the community.

Information design and design for sustainability were integral parts of this course. The complexity of information design and the importance of user-centered design was experienced first-hand. Students are now aware of the impact of their design decisions and had some practice in making more environmentally responsible decisions.

The maps will be distributed through several venues: as PDFs on the Towson Go Green website, the Towson University Green Map Project website (www.towsonugreenmap.org) and on the Green Map System website, and possibly as printed maps distributed to Towson prospective and current students, faculty and staff. The hope is that the maps will be seen as valuable resources that can change the views and habits of many people, beyond those directly involved in this project. New maps could be created in future semesters and compared to the current maps, acting as a method of evaluating Towson's progress toward sustainability.

The collaboration with Baltimore Green Map will continue, with the possibility of youth mapping programs and the hope to inspire and guide other Baltimore area campuses in the creation of their own Green Maps.

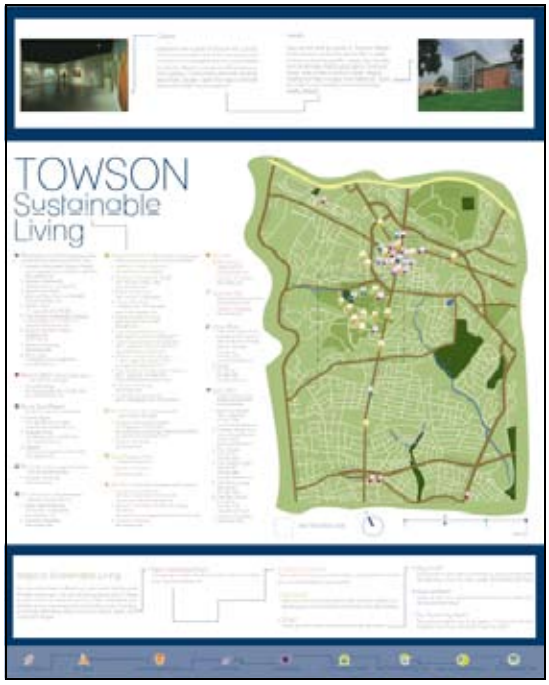
Through the vehicle of this particular course, students were able to complete a project that was meaningful and useful to themselves and their campus and community. Ultimately, by the creation of useful and meaningful community tools, students realized their potential to become powerful and positive forces within society.

This project received support from the Faculty Development and Research Committee of Towson University.

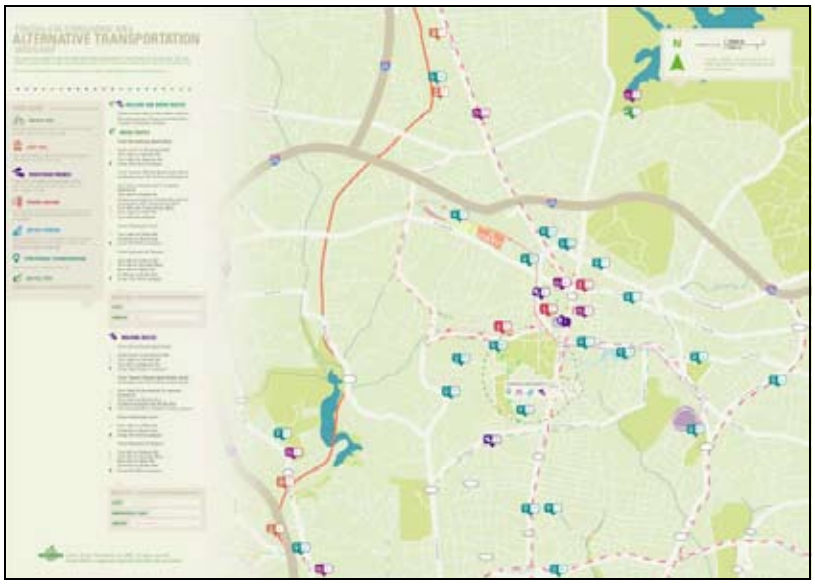
Towson University Green Map
www.towsonugreenmap.org
http://tugreenmapsp09.wordpress.com/
http://www.opengreenmap.org/en/greenmap/towson-university-green-map

Outdoor Activities & Nature Sites Map

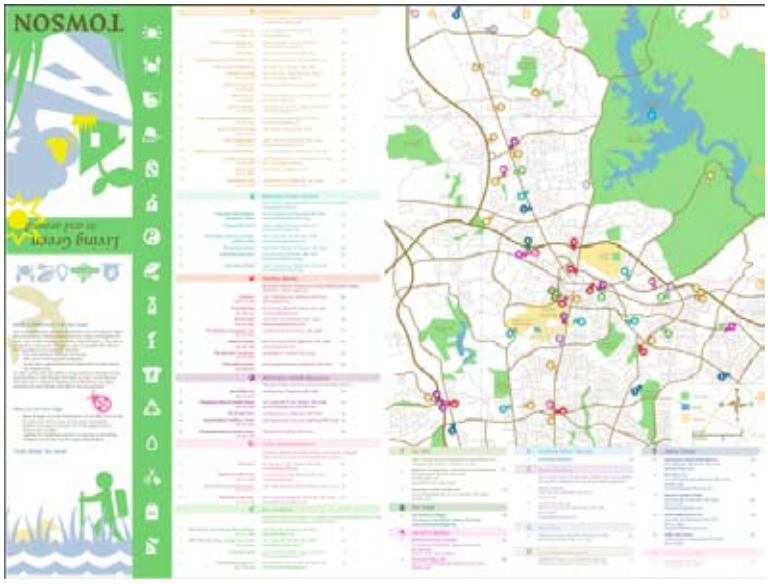
Sustainable Living: Health & Culture Map



Alternative Transportation Map

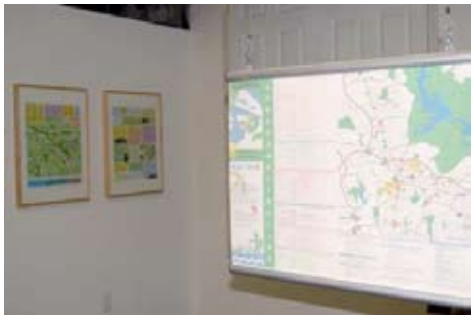


Living Green in & around Towson Map



Student Green Map

Exhibition Photographs



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Reality Community: Fostering a Sense of Involvement in the Classroom and Beyond

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Abstract
Many students today believe that they possess a sense of community through social and screen media such as Twitter, Facebook, blogs and texting – often engaging in several of these simultaneously. Design students in particular, as learners and future practitioners of visual communication, must be able to function in both virtual and real communities. They will solve design problems, and critically evaluate messages for and to a public, consumer market via the same social media they use themselves. They will communicate both personally and via technology with fellow designers, clients, photographers, vendors and more. Technological communication, constant and fluid, lends the illusion of relationship but key components are missing. In examining definitions of communication and relationship, words such as "passionate attachment", "personal rapport", "states of being mutually or reciprocally interested" and "an interacting population" can be found (Miriam-Webster.com). Are students really interacting in a communal way via technology or simply settling for a less active, internal dialogue? My paper will outline the results of several key objectives incorporated into graphic design coursework that utilize both personal relationships and technology to create and contribute to the idea of community both within and outside of the classroom.

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Reality Community: Fostering a Sense of Involvement in the Classroom and Beyond

Technology in the form of social media is commonplace in today's culture and among today's student. Microblogging such as Twitter, communities such as Facebook, email, blogs and blogging, and texting have become avenues for new languages and forms of language themselves. This is especially true among the Gen Y generation, 18-35 year olds who make up 95 percent of the higher education population (U.S. Census Bureau, 2007). Currently almost 50% of all Internet users read a blog once a month and 27.9 million users have a blog that they update once a month (Verna, 2009). According to recent statistics, Facebook has over 200 million active users and more than 50 million of those users activate this community through a cellular device (Facebook, 2009).

Education delivered through and facilitated by technology often uses the same avenues as social media, and much research has been done examining the ways in which technology is being structured in and around the college classroom. In the fall semester of 2007, twenty-two percent or 3.94 million students took at least one web-based class in a survey of more than 2,500 colleges and universities (Carter). Among the benefits of online courses are decreasing expenses by maximizing facility use (Rovai & Jordan, 2004), facilitating non-traditional students in pursuing higher education without a commute and around full-time employment, and engaging students through an environment that is also used socially. Also attractive is the ability to log in and be active in the community at nontraditional hours. Conversely, learning which is conducted exclusively online can create a sense of isolation and stress (Hara & Kling, 2001), involves careful course design and instructors knowledgeable in online learning (Rovai & Jordan, 2004)

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and can fail to provide/encourage in depth commentary on class topics (Lapointe & Reisetter, 2008). Further research summarizes that a blended or hybrid learning environment that combines both online and face-to-face interaction results in a higher success rate among students, supports self-directed learning, and reaffirms "the importance of sense of community" in transforming higher education (Rovai & Jordan, 2004).

Through increased use of social media, most people experience feelings of being more connected, being part of a global community, and being more socially aware. Psychological community can be defined as "a feeling that members matter to one another and to the group, and a shared faith that members' needs will be met through their commitment to the group together" (McMillan & Chavis, 1986). McMillan expounds further on this definition by breaking it into four areas that build a community of learners: spirit, trust, trade and art, with the latter providing a shared emotional connection (1996). A recent MediaPost article echoes this by stating,

> "Let there be no more doubt that the on-line community is, in fact, a community in the truest, human sense" and "is the uber-gathering space – better than a beauty shop, supermarket, diner, church, pub, firehouse, school, and town square rolled into one." We are "encouraged to express authentic emotion in real conversation" (Faulkner, 2009).

Today's student inhabits "a world profoundly changed by the combination of technology and humanity that is social media" and "represents a shift in power, an evolution of democracy by way of technology" (Gladwell, 2009). As a part of this growing social sense of community, college students today list concepts other than money as a major career concern with 43% rating "personal satisfaction" and 22% viewing "experience" as being the most important aspects of a future career (Coates, 2009). A 2007 global quantitative study in 13 countries revealed that the most important unified statement of Gen Yers was: "I would fight for a cause I believe in" and that personal values of "authenticity, altruism and community" are most important (Walker).

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To continue the idea of community further, the application of service learning through community service projects incorporates three key goals into the learning environment. Seeing themselves as a "contributor" instead of a "consumer", students learn that the content of the classroom is relevant to the real world, participate actively in learning, and see beyond themselves (Leege & Cawthorne, 2008). Focusing on leadership, service learning also empowers students to become actively involved in helping others (Moser & Rogers, 2005) and benefit from improved academic grades, increased attendance in school and the development of personal and social responsibility (Corporation for National & Community Service, 2004). Through service projects as part of a curriculum, students gain the opportunity to affect change by applying the ideas and practices from their learning community to the communities of others.

Design students, in particular, must become well versed in all forms of communication. According to an AIGA survey of industry professionals in graphic design, 85% of those surveyed said that graduates must be able to communicate well and 35% admitted they would not hire a student without this skill (Kern, 2006). As future visual communicators, they will be expected to be skilled in all forms of communications including verbally and technologically, and will do so not only with a well-researched target audience, but also with members of their creative group, vendors, clients, the design community, the local community and the global community. Within the design curricula, all forms of social media should be experienced and experimented with both as a means of communicating within the learning community and as a means to communicate for a client. Milton Glaser writes "What a Designer Ought to Be" as an oath of modesty, gentleness, pity, and mercy with the reward being not money but his work, the means of the client, the quality of the issue, and his own dignity (2004). An article in *New Design* discusses designers and their social roles, and says "for designers to be more effective at ensuring that their skills are applied to products that actually make a difference in people's lives", they should gain a better

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understanding of the world from a political, business, social, economic, and technological perspective (Macdonald, 2001). Many design agencies provide pro bono design work to a non-profit organization, but few apply the same strategies, level of insight or creativity as a paying client receives (Diers). By creating a curriculum that embodies the spirit created by technological communication, utilizes technology to create a sense of community, and applies service-oriented goals to design problems, design educators provide a learning environment where students can practice communication skills and social engagement that will develop critical thinking and enrich personal design processes throughout lifetimes.

To build community in the design classroom, seven objectives have been incorporated into the curriculum of courses within the graphic design program at Texas Woman's University.

1) Demonstrate a commitment to a sense of community within the department through technology, face-to-face participation, and physical space. Create opportunities for technological and verbal communication through a department blog that follows interesting design topics. Ask students to sign up as followers, contribute comments and ideas, and publish these contributions, links, and references giving each student credit in a byline. Begin a discussion on the blog and continue it in the classroom or vice versa. In addition to technical space, establish a physical space for work in progress, debate, trust and safety. This should be a space where hardware and software, the tools of production, are well maintained, clean and respected, and students feel comfortable working, showing and discussing work. A circular arrangement around a table or board for putting up work is ideal. 2) Mimic the fluidity of current communication systems and the design process and make changes– often. Recommended changes to student work, adjustments to schedules, shuffling of lectures, and changes in weekly schedules promote flexibility and reflect the professional design world. 3) Incorporate "delayed feedback" in technical communications (Rovai, 2001) which results in students' communication with and

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reliance upon the learning community. 4) Require involvement with each other and outside communities through group work, university projects, and public service projects. 5) Give project deadlines and assignments that force students to communicate and spend time together outside of classroom time. 6) Create assignments that explore a variety of digital communication formats. 7) Incorporate a "connected voice" or an attitude where cooperation is more valued than competition, into both online and verbal communication (Rovai, 2001).

All of the students who completed the courses using these objectives were sent a voluntary, anonymous online survey inquiring about their sense of community in the graphic design department. Twenty-one percent of the students completing the survey said that they experienced a sense of involvement through the classes, projects and events in the department, and 14% through a specific course. Over 91% equated this feeling of involvement with a sense of community. Self-expression, listening to others, and a sense of belonging were among the top experiences selected as occurring through being a part of the graphic design learning community. Thirty-three percent of students surveyed said that being linked to each other through texting, the blog, phones and/or other systems was extremely important in the experience of community, and 41% rated working together face-to-face as very important. Interesting comments from students included:

"I think for the most part the groups are good in that not everyone is going to be a team player all the time. Some people you will not get along with at times but that is just how the real world works. You just have to suck it up and get your work done and move past the obstacles that may and probably will head your way."

In relation to skills or knowledge gained about themselves:

"I feel like I gained a better understanding of managing time based on mistakes. I also feel like I was able to understand what types of compositions are most appreciated by a larger group."

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"being able to talk about a project and ideas"

"networking, and team work."

Based on the results of this survey and self-evaluation, further work can be done to improve the learning community within the department. More specific directions for technological communications can be incorporated, a greater variety of projects can be implemented to test and evaluate types of communication in more courses, and more service projects that move further into the outside community can be explored. Additionally, a longer length of time will illustrate the complete results of this type of learning as students graduate and begin careers in the design industry.

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Designing for Social Change in the Baltimore Community

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Abstract
Seven years ago a graphic design elective class was created that partnered with researchers from the Johns Hopkins University's Urban Health Institute and the Bloomberg School for Public Health. The objective of the class was to translate important, yet complex research projects and deliver to a disenfranchised, poverty stricken and neglected inner city community. The class produced social design projects that have included Gun Violence, Type Two Diabetes, Hypertension and Lead Poisoning studies.

The paper will address two specific research topics which happen to be the class's most challenging projects to date. NF is a genetic disorder of the nervous system that causes tumors to form on the nerves anywhere in the body at any time. This is a progressive disorder that affects all races, all ethnic groups and both sexes equally. NF is one of the most common genetic disorders in the United States (one in every 3,000 to 4,000 births). UMAR Boxing Program is a West Baltimore gym for inner-city youths with the slogan "put the guns down, put the gloves up." It is one of the only boxing programs in the country that trades mandatory academic tutoring for quality boxing training. Despite UMAR's limited resources, it compels participants with troubled backgrounds to stay focused on school and athletics. Both of these programs are in great need of awareness and community outreach through design.

The case studies will show examples of the student's final products and will give an overview of the pedagogical structure of the class. The class has a proven track record of connecting the bed to the bench and students are faced with the strengths and limitations of graphic design. This team-based, project-based and real world educational model is changing the delivery approaches in many graphic design studio classes at the institution.

Lab Rats, Guinea Pigs, & Three-Legged Chairs: Design for Social Change in Baltimore

by Andrew Shea, Virginia Sasser and Mark Alcasabas

A disconnect exists in Baltimore between research institutions and the surrounding communities. Rather than translating important social and scientific information to underserved people that need it, many academic establishments displace neighborhoods for their own expansion, widening the gap with disservice and disenfranchisement. Professor Bernard Canniffe compares this disconnect to a three-legged chair. Since 2001, he has been teaching the Design Coalition at Maryland Institute College of Art. The course stretches into the troubled neighborhoods of East and West Baltimore every semester, using design-centered strategies that generate new responses for Baltimore's tired problems.

The Design Coalition serves as a platform for students to learn about major urban issues, understand the needs of the client and community as well as the many challenges confronting diverse populations in inner-city communities. Students formulate socially responsive and creative design strategies that have focused on Gun Violence, Organ Donation, Type Two Diabetes and Lead Poisoning, among others. Among five projects that were undertaken in Spring 2009, two emerged as class's most challenging projects to date.

The paper will address one group's work with NF-Mid-Atlantic, a nonprofit organization that supports people who have neurofibromatosis, followed by another group's work with UMAR, a Baltimore youth boxing gym which requires mandatory academic tutoring for kids that want to learn how to box. From these two results-driven projects, we have developed principles to guide design for social change.

Designing Like Lenny Bruce for the NF Community

How can graphic designers help people with a physical disorder? Some might try to make a "logo that saves the world," while others might design a new font or an accessible signage system. A group of design students from Maryland Institute College of Art asked themselves this question many times while they worked with a community of people who have "the most common rare disease."

The students started their journey by interviewing Janet Miller at her home in West Baltimore, where she has lived since moving here from California. "Let me tell you, living in Los Angeles when you're physically different can be tough," she said with a smirk, alluding to L.A.'s obsession with looking good. "I would always limit what I did or where I went because of people's reaction to me as someone with NF." NF is neurofibromatosis, a neurological disorder Janet has had for most of her life.

This genetic disorder of the nervous system causes tumors to form on the nerves inside and outside the body. NF affects all races, all ethnic groups and both sexes equally, and it usually gets worse with age. There are three variations of this disfiguring condition: NF-1, which affects one in 3,000 people, NF-2, which affects one in 25,000 people, and Schwanomatosis, which effects one in 40,000 people. Thirty percent to fifty percent of all NF cases occur spontaneously, which is how Janet got the disease.

"I'm the only one in my family with NF," Janet told the students. "My symptoms started with scoliosis when I was 13 years old. For a full year I was in a plaster body cast that had a handle on one side to help people move me around. I looked like a teapot," she laughed. "The only good thing about it was that I could read as much as I wanted."

Everyone the students interviewed during the following few months echoed Janet's experiences and talked about their struggles fitting in to mainstream society. As Janet explained, "even within the NF community, it's hard to accept the fact that 'this is me,' 'this is how I look' and 'this is how I'll be in the future.'"

Working with the NF community might not seem like a typical art school project, but this is no typical design class. Professor Bernard Canniffe told these students that "designing for social change" often means denying the client what they want in favor of what they actually need: innovative solutions that address complex social problems. As a graduate teaching assistant in this course, I was able to guide the design process and help students understand this new way of thinking.

Our client is NF-Mid-Atlantic, a 30-year-old grassroots organization that seeks to "create a community of support for those affected by NF through education, advocacy, coalitions and by promoting research for treat-

ments and a cure." When Barbra Levin, the executive director of NF-Mid-Atlantic and the organization's first and only paid employee, approached the Design Coalition, she asked the class to update the organization's look. "Anything would be an improvement," she said, "even if you just squiggle on a piece of paper." She asked for a new logo, a new letterhead and a new website. She promised us access to people with NF and research about NF. She also encouraged us to attend the Survivor Harbor 7 race in Baltimore's Inner Harbor for people who have survived setbacks like NF.

Our strategy centered on conducting video interviews. Our list included people with NF, caretakers, clinicians and researchers. We generated a long list of questions that were designed to get people to open up about their experiences: In what ways has NF benefited you? What do you think children with NF should be taught? Are there any changes that you would like to see in the NF community? What would you like to tell people who know nothing about NF? Do you associate NF with other disabilities?

We learned quickly that people with NF tend to retreat from mainstream society. As Barbra explained, "They tend work jobs that keep them out of the public eye and they often avoid relationships because they're afraid of being rejected." This helped us understand why we had never heard about NF. MICA student Kidest Sande realized that her roommate has NF only after we started our interviews and, as junior Andy Levin put it, "The most common rare disease is actually the most common rare disease that nobody knows about." So we began thinking about ways to raise public awareness for the disorder while also building an NF community that gives each person a voice.

When we asked Janet what would help the NF community, she said that NF needs a spokesperson, but not just any spokesperson. She went on to compare Jerry Lewis and Lenny Bruce. "Jerry Lewis raises money for MS by promoting children as objects of pity and concern even though people in the disability community are more than just the disability they have," Barbra explained. "What NF needs is a shock jock like Lenny Bruce. He would say the most outrageous things and people would laugh because they were all thinking it but then they were embarrassed because they've been told they're not allowed to laugh at that kind of humor even though what he said was actually funny. We need our own shock jock in the NF community." This comparison served as a compass as we started thinking about design initiatives.

Trying to think like Lenny Bruce, the students began to work on ways to raise awareness and create a forum connecting people with NF. Some students were still convinced that a new logo would solve the problem, while others decided to make a tabloid to tell the story of the people whom they had interviewed. Others started working on an interactive website that would allow people to comment on what it is like to have NF. Leah Horowitz tackled the taboo of tumors by making what she called "bean bag tumors," palm-sized bean bag toys with messages that familiarize people with NF. Some students objected to Horowitz's idea and a debate ensued. Did the bean bags make light of peoples pain? Or did they provoke the kind of dialog about NF that is long overdue? The students remembered what Janet said about Lenny Bruce and decided that the bean bags were an important part of their awareness campaign.

When the semester started, Professor Canniffe told the students to "kiss your sweetheart goodbye because this project is going to swallow your free time and change your life." These words were prophetic. The students learned to design more than logos and editorial layouts. They were increasingly impressed with the upbeat attitude of people with NF, and they were inspired by the ability of these people to transform their disorder into something positive. The students learned that their designs needed to have an emotional appeal in order to generate change. Their designs prioritized the needs of the NF community by amplifying the voices of people who had no outlet—the logo was the last thing they designed.

The project culminates on Saturday, June 14, at the Survivor Harbor 7 race in Baltimore's Inner Harbor. Founded in 2004, Survivor 7 is the first race in America with a "survivor" division for athletes who live with a chronic disease or are recovering from an illness, injury or addiction, including those living with wheelchairs and prosthetics. The students designed with this event in mind and some of them even extended their semester so that they can participate. It is clear that their ambitions have shifted now that they have seen how graphic design can impact the lives of others.

UMAR Boxing: No Hooks Before Books

"Boxing is one sport that will humble the toughest kid you come across," says Marvin McDowell, founder and president of UMAR Boxing. Located above the Cash USA and Pawn Shop on West North Avenue in Baltimore, Maryland, UMAR is not your typical boxing gym. Geared towards inner-city youths, UMAR focuses on improving minds, bodies, and attitudes with its motto "No Hooks Before Books." It is one of the only gyms in the country where kids must participate in mandatory school tutoring in order to receive athletic training. Not only does UMAR produce successful amateur boxers, but it also compels children and young adults to stay in school and keep away from drugs and violence by providing them a safe environment and supportive community.

Every afternoon at four o'clock, UMAR fills with life. Stepping inside, you feel enveloped with positive energy. The sense of community remains thick in the air as the older boxers begin their training and the younger children gather in the adjacent classroom to eat snacks and work on their homework. Shouts of support from one boxer to another blend with the mingled beats of speed bags, jump ropes, and the radio in the corner. Clearly the bonds are strong between the training staff, teachers, and kids. The encouragement among the youths themselves is refreshing in a city where kids are "brought up to be rough."

UMAR welcomes boys and girls from ages four and up; all kids thirteen and under receive tutoring. The variety of ages and stages in life allows the younger children to look up to the older boxers, who take on strong leadership roles. Everyone helps each other, works and exercises together, and upholds amazing sportsmanship and dedication. For those kids who have little to look forward to outside of the gym, UMAR is a haven and a stronghold in their daily lives. Consistent attendance yields visible change in the kids' attitudes and social skills. It gives them hope and teaches them to set goals. The kids affirm their belief in the program by signing their name on the sign-up sheet. Every day when they leave the gym, they pass under a gold and black sign that says, "Put the Guns Down, Put the Gloves On."

How did we get involved with UMAR? As graduate graphic students at MICA, we joined Professor Bernard Canniffe's Design Coalition class so that we could implement social design projects in Baltimore. Without knowing anything about the organization, Bernard suggested UMAR to us as a potential client after finding one of their fliers. We were excited about a challenging design opportunity, but the second we stepped in the door, the experience became more than just a school project. Immediately, the kids of all ages welcomed us with nods and smiles, and just as quickly they resumed concentrating on their intense workouts of lifting, sparring, yelling, spitting, and punching. When Mr. McDowell appeared, his presence commanded a sense of awe from everyone in the room. His positive energy told us that he lives and breathes UMAR Boxing and trusts anyone willing to take interest and help. He showed us into the classroom, sat us down, and immediately intrigued us with his passionate story.

Encouragement is at the heart of Mr. McDowell and his program. He wants to give the kids of Baltimore the same opportunities he had through boxing in his youth, which had given him a reason to stay off the streets. He transmits his attitude to each trainer, teacher and student that walks through UMAR's doors. Every evening after a long day working at his barbershop in Mondawmin Mall, he picks up his two youngest sons from elementary school and heads over to UMAR for hours of more hard work. Both in and out of the ring, Mr. McDowell actively seeks to sharpen the skills of UMAR's young amateur boxers. An accomplished boxer himself with numerous welterweight titles and a spot in the Maryland Boxing Hall of Fame, Mr. McDowell closely instructs his students, who listen to his every word with high regard. He and his boxers endlessly reaffirm the belief that boxing is truly a thinking sport. "To be a good boxer, you have to be a good thinker," he told us. He strives to erase any negative stereotypes about the sport through the success of his interdisciplinary program.

We were inspired and a bit overwhelmed by Mr. McDowell's charismatic plea for anything that could help support his visions for the future of UMAR. He had a wealth of huge ideas, ranging from creating work opportunities for his out-of-high school boxers to staging a boxing trivia competition where UMAR kids prove

that boxing and thinking are intertwined as well as opening more gym locations all over Baltimore and the state. Since we only had a semester to complete our project, we decided to stick to the design requests that directly related to generating more publicity and funds for the program: a re-design of the barely legible UMAR flyer to be passed out to kids in the community, a compilation of the local news stories about UMAR onto one DVD, and an economically sensible printed piece about the unique qualities of the program that could be passed out at local and national boxing events and sent as press collateral to potential sponsors. We got to work immediately, and could not stop collecting material. We redesigned their flyers and press DVDs within the first few weeks of starting so that everyone knew we meant results. Two months later we had taken hundreds of photographs for the printed piece and had collected amazing stories to match. The hard part was sifting through the material to extract the most compelling pieces to highlight in the publication.

While the adult leaders of the gym trusted us immediately, it took the kids longer to open up. We gained their trust through the consistency of our presence and our obvious enthusiasm for the program. With our persistence and frequent visits they realized we were legitimate and really wanted to help. Over time we became friendly with both the older boxers, the guardians of the kids, and the younger children.

We learned a lot from our weekly visits. Mr. McDowell told us stories about how boxing saved him, about how many of UMAR's kids have had troubled lives. He mentioned how the other trainers have either served time or been former addicts, and that their symbiotic relationship with the kids helps keep them clean. We made friends with many UMAR affiliates, one of whom was a guardian of three boxers whose parents had lost their lives to drugs. After hearing many similar stories, Mark and I decided to focus on the uplifting sense of community at UMAR, not the heartbreaking struggles of individual participants. Our biggest challenge was conveying a need for monetary support without exploiting anyone, which is a hard task for any social designer. We learned to be wary of doing that type of in-and-out pro-bono work that takes advantage of people's heartbreaking backgrounds for personal fulfillment. We did not want to turn this wonderful organization into a spectacle; design should not make guinea pigs out of anyone. The final newsprint zine we produced does not bemoan the tough lives of inner-city kids in Baltimore, but rather brings to light the positive impact of UMAR in their lives as a community.

Children of all ages are the lifeblood of UMAR. With our main 32-page publication, we used photography to concentrate on the kids. We also gathered short anecdotes about the gym and its people. We didn't want the piece to seem staged or contrived, so most of our images are action shots of the everyday UMAR experience, and the writing comes from conversations and observations about the gym. Instead of focusing only on the prize-fighters, we tried to include everyone to refer to the exceptional sense of community at the gym and its unique mission to help children both learn and box. Aesthetically, we designed the zine in the visual language of boxing posters, intertwined with a quieter scholastic feel, just as the gym itself was designed.

The second we brought in a draft of the piece for approval, boxers of all ages (even those who had never spoken to us before) came over to look and ask for a copy. Mr. McDowell ordered twice the number of zines we had planned on printing and said that he couldn't wait for them to circulate. By creating an optimistic design piece and DVD that evoked a sense of involvement from all the boxers, we were able to visibly increase morale and generate excitement. We hope that our publication will make UMAR's unique setup well respected in the national boxing community, and that donations from readers will equip UMAR to keep helping more Baltimore city kids.

Design Principles for Social Change:

1. Immerse yourself into the community and let their input drive your designs.
2. Build trust by being consistenct and enthusiastic.
3. Do not promise the world: be realistic about what you can and cannot produce.
4. Be cautious not to exploit the client for your personal benefit: the work is for them, not for you.
5. Deny the client what they want in favor of what they actually need: innovative solutions to complex social problems.
    - The client will tell you what they think they need: a tri-fold brochure, a new logo or a website. What you offer is much more valuable: design thinking. Present your client with new solutions to their problems.
6. Break the rules: design solutions that surprise the status quo.
7. Design so that your audience emotionally connects with the message: empathy ignites social change.
8. Nobody deserves to be a guinea pig. Or a lab rat.
    - Be careful that your client does not become a spectacle for the curious. Their story may cause intrigue but they need not be exploited.

Old Technology in a Digital World

Jeff Pulaski
Wichita State University

Abstract

Graphic design students today use their computers for everything. From research, sketching and ideation to production and distribution, the computer can do anything they know how to tell it to do. Sometimes the final design is not even printed out, but lives solely in the computer. So what happens when you take the students out of the computer lab and put them in a letterpress lab where their options are extremely limited and designing the piece is only the beginning?

The University I teach at has a functional letterpress lab that has not been used for many years. This semester I am teaching an elective class in letterpress for design majors using linoleum, hand set lead type and wood display type to create design projects. What will the results be? How will the students respond? How will the limitations imposed on them by the materials in the lab and the extra time needed to create their final pieces affect their work? What will they think about the process when the class is over? Will it change the way they think about the design process?

Letterpress classes are not unique in design programs. There are a number of universities across the country with established elective classes and even more that would like to start them. This paper will discuss my experience in restarting our program and the results achieved by my students. I will provide practical advice for others wanting to introduce their students to letterpress.

Partnering Traditional Letterpress Craft with Digital Technology in University-Level Graphic Design Education

Joey Hannaford
University of
West Georgia

Abstract

As a Graphic Design instructor at the University level for over ten years, I have observed in design students a growing indifference to and difficulty in understanding the significance of common typographic terminology such as "leading," "kerning," "letterspacing" and "alignment." As a typographer, calligrapher, and graphic designer who was originally trained using traditional methods of typesetting, phototypesetting, and paste-up, I am interested in how current design students absorb and apply the basic concepts of typography when their only life-experience of these disciplines have been exclusively digitally based.

In response to this, my recent approach to teaching typography has been to introduce basic instruction in the traditional craft of letterpress printing to graphic design students. I have subsequently observed a significant impact in the design student's ability to visualize, plan and comprehend the abstract nature of positive/negative space considerations, typographic nomenclature, and to master complex conceptual design solutions through their exposure to the inherent physical nature of typesetting and printing by hand.

The instruction begins by having each student in the class typeset a single line of a text that is then assembled as a group class project and printed. Students are then allowed to hand typeset their own text thus maximizing their exposure to problem-solving in traditional craft. They are encouraged to invent ways to express abstract concepts typographically. The subsequent assignments completed by these same students in a purely digital environment have obvious, positive influences from their letterpress experience.

The conclusion of my presentation is the positive impact of creating hybrid comprehensive learning experiences for graphic design students by combining digital and handcraft skills in employing a reassertion of the typographic vernacular of the past to developing new typographers who are more attentive (in the Buddist sense of the word) to typography's higher purpose.

Partnering Traditional Letterpress Craft with Digital Technology in University-Level Graphic Design Education

Joey Hannaford, Tenure Track Faculty, Graphic Design
University of West Georgia, Carrollton, Georgia

"The history of typography reflects a continual tension between the hand and the machine, the organic and the geometric, the human body and the abstract system. These tensions, which marked the birth of printed letters over 500 years ago, continue to energize typography today." Ellen Lupton

As a professional graphic designer, typographer, and calligrapher, I was originally trained using traditional methods of typesetting, phototypesetting, and paste-up. One of the main skills that I was proud to master in school was the care and use of an entire set of Rapidiograph pens in a range of 12 sizes that needed constant, careful tending to work properly. I was able to draw absolutely smooth lines of all widths, rounded corners, and draw perfectly square crop marks. I could use a t-square, triangle, ruling pen, all manner of templates, knew how to line my triangles with layers of masking tape to prevent smearing, size anything proportionately, cut accurate rubylith, check halftones with a loop, draw perfect ink circles with a compass, use a waxing machine for paste-ups, shoot images on a "stat" camera, and cut up and re-arrange typeset type when it didn't come back from the typesetter correctly and the deadline was looming.

These were the skills that I was required to master in the beginning of my training as a designer, with concept-generating skills being addressed only after my physical hand-skills had been developed. The profession at the time required that I be able to execute my ideas in a technically accurate process so they could actually be commercially produced. A major skill that this fairly dis-jointed process engendered was being able to imagine in great detail what the end printed result would be, enough to plan and anticipate the technical issues involved in production, and to maintain that vision perhaps long after the project had left my hands and gone to the printer. I needed to be able to communicate my ideas to professors and then clients by creating approximations (lovingly known as "comps") entirely by hand, clean and accurate enough so that others could also envision with some accuracy, the completed printed product. I was also educated to understand the complex and very foreign process of offset printing that involved equipment I would never use myself, but that I needed to be able to discuss with pressmen in a knowledgeable enough manner that they also could understand my creative intentions.

Much of the design concepting and "working out" of projects at that time, had to be done within my own imagination and expressed from the beginning stages with numerous pencil and marker "sketches" that allowed me to use my drawing skills, using my knowledge of the physical properties of photography and stat

cameras, "lucy's," and all manner of mark-making. All of this would lead up to the culminating zen of paste-up, or to say it quaintly, producing a "mechanical." In many cases this became an exercise in serene closure to a project that I learned to look forward to in the rare cases when a deadline allowed the leisure to enjoy the process of "pasting-up." There was an inescapable physicality to all these processes. They required strategizing the realization of ideas, not just their culmination. When everything worked out, it was a miracle requiring weeks of imagining.

When digital technology gradually infiltrated my professional practice, I was amazed at the accuracy and ease with which I could realize my ideas. I appreciated and embraced the digital revolution, partly because my skill and knowledge of earlier production techniques was so hard won. Before I was really conscious of the monumental shifts in new thinking happening in my world, I began to throw away my waxing machine, my transparent sticky crop marks on a roll, and I gleefully allowed my treasured and doted-upon set of Rapidiograph pens to dry up and clog. I slowly became the world's biggest computer geek, and didn't really want to look back.

In telling my story, I must also confess that I did not set out to become a university instructor. The opportunity to teach a beginning typography class came upon me by accident about twelve years ago.By sheer coincidence and not grand design, I found myself to be a rare commodity at the time: a graphic designer with an MFA. In my youth I had earned a BFA in Graphic Design and then an MFA in Printmaking in which I pursued a concentration in Papermaking, Bookarts, and Letterpress printing. I subsequently established my own graphic design business which I happily practiced for 15 years before the opportunity to teach presented itself.

In this new, (and what I thought at the time) temporary pursuit of teaching, I found I enjoyed helping the next generation of designers understand why things like leading, kerning, letterspacing and alignment mattered. Really mattered. Because in my mind and certainly in my professional experience, if these things were not handled with care, you could expect little else to be effective. Either God or the Devil is in the details, depending on who you ask and how tight the deadline is. I, more often than not, found a growing joy in finely wrought attention to detail, and relished it when my students seemed to discover this as well. Teaching graphic design gradually came to occupy the majority of my professional time.

So I can't remember when things started to change in the graphic design classroom for me. Maybe around 5 years ago. I had since graduated from teaching Beginning Typography to other subjects in courses with names like Graphic Design Concepts, Graphic Symbolism, History of Graphic Design, Portfolio and Professional Practices, Branding and Identity and many others. Much to my frustration, no matter what the subject name of the course, I begin to notice a disturbing and growing indifference on the student's part to typographic terminology and detail such as leading, kerning, letterspacing and alignment. We would read about these things in a series of what I considered to be well-chosen and carefully researched typography textbooks. We would discuss them in class. I tried to design projects around utilizing these features in whatever software programs we happened to be using. I would give tests and final exams. And the students didn't remember them. Furthermore, increasingly, it seemed that I was unable to convince them that there was a reason they should remember them. They didn't seem to grasp why these fine-tunings and adjustments or typography in general were worth the effort.

I began to form a theory that these student's experiences of typography had always been so fast, so effortless, so full of instant gratification, so trusting of the computer system engineers and the software designers and the typographic designers (all of whom they were completely unaware) to give them a

"perfect" (or, I would suggest, an unexamined) result, that they had lost the ability or perceived need to make these things part of their awareness. I also began to believe that in their digitally nurtured experience, pretty much all things are seen as so fugitive {they go away so quickly!} that they are not worth concentrated labor. Reading in general is not part of their paradigm, which becomes an issue in itself for individuals choosing to be graphic designers who usually deal with things that involve words. Current students simply do not have any life experience to relate most typographic terms and techniques to, other than the buttons on the Control palettes of their always-present computers.

Last summer, I had a serendipitous experience. An aquaintance who owned a well-equipped letterpress shop e-mailed me in late June and said if the University of West Georgia would haul away all of his equipment before July 1, he would donate the entire letterpress shop to the school. It was a scramble to get it done, but thanks to an insightful Department of Art Chair, we were able to convince the upper administration that it would be worth the cost of moving the equipment. We hired a professional press mover and a conventional mover to transport the 1200 pound Chandler & Price press (in excellent working condition) and four large wooden type cabinets with an impressive collection of wood and metal type, galley cabinets, two small proofing presses, complete sets of leading, a lead cutter, wooden furniture and various other accessories within a week's time. We also had to make room in an already very-crowded printmaking shop for all the new equipment.

I began teaching at UWG in the Fall of 2007, and taught two beginning-level typography courses that year which I had not done in some time as at my former university, I was teaching largely advanced-level students. My experiences returning to teaching entry-level typography that first year accelerated my growing dismay with student's inabilities or lack of desire to grasp important typographic concepts based solely on their digital experiences. The fall following the acquisition of the letterpress equipment, I embarked on an experiment that I am just now beginning to realize the implications of. Early in that fall's beginning-level typography course, I introduced a project adapted from a newly-updated typographic classic, James Craig's *Designing With Type* (Watson-Guptill Publications, 2008.) In the assignment, students were asked to choose a symbol from either the Phoenician or Sanskrit alphabet and research its meaning, origin and history. They were then assigned to create three variations of a composition containing the symbol, a headline, and text type in a 10" x 10" square format.

Normally when I give this assignment, I present the students with a laundry list of computer "no-no"s which I explain in great detail; in such great detail, in fact, that I fear I am beginning to sound a bit shrill. The typographic cliches that I insist on denying them are ultimately a very hard "sell" because it generally removes most of the computer techniques they are consistently enamoured with.They are almost always surprised by the reasons for these opinions coming from me and very resistant to the concept of "less is more." This time I allowed them to use any techniques they already knew how to accomplish on the computer without interference or explanation from me.They did not disappoint me, as in their effort to "design" without much guidance or restraint, they created lots of gradients, drop shadows, overlapping, embossing and glow effects, vertically stacked type, and any number of infractions that were essentially only decorative and referred to by Ellen Lupton as *"Crimes Against Typography"* in her book and website *Thinking With Type*, (Princeton Architectural Press, 2004.)

With very little feedback to the students on their beginning digital efforts, and in my horror at their results from this approach, I then took the beginning students directly into the letterpress shop. I taught them about the historic development of moveable type by Gutenberg in Germany and how the technology has basically not changed in over 500 years. I gradually introduced them to all physical aspects of typesetting. They learned what pica measurements were and why they were used in typesetting, what leading was and how to measure it, how to physically letterspace type to adjust its texture, and how to set up a press to print.

Each student was assigned to set two lines of type in a specific line width, each with a different typeface, but in the same point size, maximizing their exposure to problem-solving in this traditional craft. We then assembled all student's typeset lines into one large block of type and printed it as a group project. I was relatively surprised, but very pleased to see their level of fascination with the results, and they remembered later what "leading" meant.

My most exciting discovery, however, came in subsequent class sessions when I pulled out all our drawers of wooden type onto tables in the print shop. I then mixed ink in approximately five different colors and asked the students to bring in a variety of papers with different colors, textures and weights. The students were asked to use a printmaking brayer to ink various wooden (and therefore very large) letters and make designs starting with interpreting a basic noun which they were assigned at random. They were encouraged to invent ways to express abstract concepts typographically. The flexibility of the simple technique and the physical properties of the type reacting with paper texture, color and other variables yielded surprisingly sophisticated results for beginning type students. They began to play. Even though this group of students had had very limited exposure to some aspects of graphic design history such as the Bauhaus and Russian Constructivism, much of their work at play began to unconsciously resemble these influences.

I was very excited to notice that in their "play" with this technique, they began to visualize, plan, and comprehend (however subconsciously) the abstract nature of positive'/negative space considerations within the letterforms. They would never have worked this way on a computer screen, where, in my opinion, they are encumbered by too much ease and choice. The physical process became their focus and this fact alone began to influence their perceptions of space and relationships of shapes which I have observed have carried over into subsequent assignments, even when those assignments that were created in a relatively straightforward digital environment. In assignments that follow this exercise, they have been required to always incorporate an element or elements that they have created entirely by hand. Those elements may be then scanned in and manipulated in the computer, if need be, but the handmade element must be evident in the final product.

Now, I know I'm not saying anything particularly new, and I realize I am most likely "preaching to the choir." It is an ongoing topic of intense discussion amongst graphic design instructors ever since the dawn of the computer age that students can be very good at computer use which can ultimately be a great detriment to their development as "thinkers." And design, I often have to remind myself amidst all the other noise this profession throws at us, IS thinking after all. And any observers of design trends are well aware of an enthusiastic resurgence in interest in letterpress printing, screenprinting and most things handmade. Most practicing designers have spent far too many years in front of what has become a fairly predictable computer screen and find themselves craving something physical to interact with. The swing of the pendulum is definitely moving away from a singular reliance on digital solutions in design. The growing "D.I.Y." culture is great testament to this fact.

My excitement in my simple discovery lies in at long last finding a method of teaching beginning design students which they willingly and enthusiastically embrace which has the potential to infuse into their developing design skills the seeds that might begin to loosen their life-long assumptions and unquestioning

trust in the computer's ability to dominate problem solving. This lesson introduced to them in the beginning seems to be paying off long-term benefits in their development as designers, because they immediately experience a new way of thinking about type, image, and conceptual content and they seem to be able to carry, this thinking over into more complex assignments so far. I will know more about how this theory and technique manifests itself when this particular class graduates this coming spring, but most of the comments I hear from them consistently sound something like, "I wish we had started doing this earlier."

I am a great admirer of a book published in 2006 by Chen Design Associates called *Fingerprint, the Art of Using Handmade Elements in Graphic Design,* (HOW Books, 2006.) In his essay in the beginning of this book, Michael Mabry states that at a certain point "the intense focus on technology started to cloud my creative judgment, I found myself finding ways to work with the computer's capabilities rather than finding my own." I believe our students in many ways, have never been given the opportunity to develop this kind of confidence because experiencing that they have their own capabilities, aside from the computer, has not often been included as a part of their education. They believe the computer's capabilities ARE their own.

Being asked to make type designs by hand allows students to experience their own resourcefulness, and relish the fact that the results are most often refreshingly imperfect. I believe exciting design happens quite frequently from the proverbial "happy accident." Cultivating this work process requires a conscious effort to put oneself in the position to have the "accidents," and the experience and open-mindedness to recognize, honor, and rejoice in them when they occur. Perhaps this method of working also requires the knowledge of the technical resources at our disposal to capture and exploit the "accidents" in ways that preserve and bear witness to their essential, human qualities.

What I am presenting is essentially a very simple idea: a return to our roots, everything old becomes new again, back to the basics, going full circle, and all the rest of cliches I can come up with. I recently became aware of a book called *In Praise of Slowness: Challenging The Cult of Speed,* by Carl Honore (Harper Books, 2005) that seems to speak to what has been on my mind recently. Perhaps the trajectory of the craft of typography has been engaged in a speed culture since its inception. In fact, its very invention was an impulse driven by speed and efficiency that has accelerated in a multitude of manifestations throughout the Industrial Revolution and roaring into our Digital Age. The enormously important and sublime invention of typography has been so successful, and accelerated to such a state of ease and speed that we are training design students who are largely blind to it. I would like to advocate that in terms of educating future designers, that "slow" become "the new fast" so that new typographers are given the opportunity to become more attentive (in the Buddhist sense of the word) to typography's higher purpose.

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New Curricula for New Times

Rozina Vavetsi
New York Institute of Technology

Abstract

As design educators, we understand that real-world design goes beyond the purely aesthetic concerns. We understand design takes effective planning and organization in order to communicate a message clearly, effortlessly and meaningfully.

Why then does so much of our design education revolve around simplistic clichés of packaging for sports drinks and pop magazine covers? Why do the courses in our design curricula usually fixate on simple consumer products and corporate identity? At a time when humankind is undergoing upheavals of change, why are we feeding our students the same 'junk food' design curriculum: sweet, easy, but ultimately not that fulfilling? Are we neglecting a broader and more substantive vision of design?

We have seen examples of poor design in confusing medical packaging, airline safety placards and unintelligible voting ballots. Poor design in non-sense maps, signage, and incomprehensible choking-victim posters.

Our vision and challenge is to design a fresh curricular structure. A new curriculum that prepares designers for the increasingly complex, technological and multi-faceted world we live in. And that produces students ready for rigorous, requirements-based design across the breadth of human endeavor: healthcare, energy, science, finance, software and politics.

So, let's step out of the rut we've been in. Let's introduce more analysis to complement the art of design. Let's incorporate more rigor and study of limitations, factors of production, demographic and ethnic considerations. And incorporate more cross pollination with the world outside academia with case studies, guest speakers and internships.

By exposing our students to an expanded vision of design and the beauty and richness of applying it analytically to diverse industries and endeavors, we will prepare them for being design stewards not just on Madison Avenue, but on Main Street and in every niche of life. And in so doing, spread design for a greater common good.

The Importance of Cross-Discipline in an Undergraduate Graphic Design Curriculum

Kimberly M. Melhus
Northern Arizona University

Jason Mitchell
Northern Arizona University

Abstract
Throughout my entire education I attended an art school, a private university and a public university. It wasn't until my graduate-level experience that I felt I was better prepared as a graphic designer. Sure, graphic design is about making beautiful things... but it is our duty as designers to also explore and learn about different people, different cultures, and different approaches before we can truly pick up a pencil and begin sketching.

As an educator I feel that it is vital that we introduce cross-disciplinary aspects into our classrooms at the earliest stage of the design education. Too often our educational systems fail us. At art schools, students are sometimes not required to take any outside classes like Psychology or Sociology. At public and private institutions students are not always required to take vital courses like Public Speaking. Our students need to think outside of the box by being researchers and designers. They need to be able to sell their final product through powerful oral presentations. Because of our different curriculums, many times we cannot control the outside courses our students take. We can, however, introduce important cross-disciplinary courses into our own classrooms so that students can understand the relationship between that course (or idea) and what they are designing in the classroom. Without the implementation of cross-disciplinary aspects into our classrooms today, our students are lacking a very big part of the true design educational experience.

Though graphic designers and visual communicators are not scientists, it is our duty as Design Professors to make certain our students find the visual solution to the problem. This paper will be discussing my cross-disciplinary experiences as a student in an undergraduate, post-baccalaureate, and graduate program in graphic design and visual communication as well as how I've tried to implement cross-disciplinary measures into my classroom today.

The Importance of Cross-Discipline in an Undergraduate Graphic Design Curriculum.

Kimberly Melhus and Jason Mitchell
Northern Arizona University
Visual Communication

Abstract

Throughout our combined educational experiences we have attended art schools, private universities and public universities. It wasn't until our graduate-level experiences that we felt we were better prepared as graphic designers. Sure, graphic design is about making beautiful things… but it is our duty as designers to also explore and learn about different people, different cultures, and different approaches before we can truly pick up a pencil and begin sketching.

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Though graphic designers and visual communicators are not scientists, it is our duty as Design Professors to make certain our students find the visual solution to the problem. This paper will be discussing our cross-disciplinary experiences as a student in an undergraduate, post-baccalaureate, and graduate program in graphic design, visual communication, and education as well as how we've tried to implement cross-disciplinary measures into our classrooms today.

Introduction:

As educators we feel that it is vital that we introduce cross-disciplinary aspects into our classroom curriculums at the earliest stage of the design education. At art schools, courses such as Psychology or Sociology are not always offered. At public and private institutions students are not always required to take vital courses like Public Speaking. Our design students need to think outside of the box by combining research with design. They need to be able to discuss their final product through powerful oral presentations. Because of the many different design curriculums throughout the United States and the world, many times we cannot control the outside courses our students take. We can, however, introduce important cross-disciplinary courses into our own classrooms so that students can understand the relationship between that course (or idea) and what they are designing in the classroom. Without the implementation of cross-disciplinary aspects into our classrooms today, our students are lacking a very big part of the true design educational experience.

Individual Experiences:

As design educators it is vital to introduce all different aspects of design into the classroom experience. Students need to be taught how to design for the client and some projects need to have very strict, rigid guidelines so that the student can learn to design with an initial idea or concept. Some projects should be broad and open to interpretation to promote critical thinking as well as demonstrate problem-solving skills. By being left open students are able to explore their own creative outlets. Conceptual projects lead students to create a style of their very own. And, last but certainly not least, students need to be able to articulate their end result. Research needs to be emphasized. The research end can and should be tied in with all projects. Students should understand the importance of researching their target audience, competitors, styles, etc. at the earliest stage in their design education. It's important that we introduce other disciplines into design education as well. Young designers, especially students, do not see this possible integration unless they actually use aspects of other courses into their own design classes.

In a period of time where computers and graphic software now replace the airbrush and hand set type, entering students disconnect their design and art vocabulary when encountering technical terminology and skills. Students need to articulate their design concepts regardless of design/art media. Graduating students need this ability in order to communicate during the interview process with potential employers while showing their portfolios. As they become freelance or contract designers this becomes even more important. Many students move from foundation courses that expose students to visual vocabulary into computer classes where they then begin to learn technical vocabulary. During this phase students tend to abandon the visual vocabulary. The creation of a bridge between the two is essential for students to utilize graphic software successfully. If students abandon concept and visual design skills for technological skills, the graphic software is not being fully utilized and students will not be reaching their full potential.

The lack of these skills has surfaced as a problem for graphic design graduates. This issue arose during a graphic design department faculty meeting. A graduate interviewed with the sports apparel corporation Nike, negative feedback about the interview came back to the faculty. The interviewer was impressed with the student's portfolio. However, the interviewer explained that the student was unable to successfully speak more than approximately five minutes about the work. The inability to communicate design concepts and decisions resulted in not receiving employment. While this is just one example, the situation illustrates that employers require strong communication skills essential for employment.

The Integration of Cross Disciplines in Our Visual Communication Program:

By combining both of our individual experiences we have been able to implement a few new class projects into the Visual Communication curriculum at Northern Arizona University. We found problem areas within the current curriculum and worked together to fix those areas. One main concern we had was that our Visual Communication students were no longer required to take Public Speaking courses at Northern Arizona University.

Students that enrolled in our Graphic Design and Typographic courses are required to provide a small written research component with each project. Before they begin the creative process, students are required to provide a written proposal of their ideas based on results from research and observations of the target audience, outside competitors, and the project goals. Once their concept has been approved by the instructor students are then able to begin with the initial sketch phase. When students' hand in their completed project they are also required to write a one to two page typed paper explaining their process, design decisions and how this reinforces the design concept. By doing this they are able to have a concrete concept that they can then take to a perspective client. Because they have done the initial research they are much more likely to feel confident in their final design solution.

In 2006, while completing his studies in the School of Education & Human Development at Argosy University, Seattle, Mitchell created and completed a research project based on the implementation of the oral communication skills for graphic design students. The result of his research and evaluation was an oral communication assessment instrument to be used to evaluate the oral communication skills of graphic design students.

In Fall 2008, with another fellow colleague in the Visual Communication program, Chris Johnson, we applied for a mini-assessment grant through the Office of Academic Assessment at Northern Arizona University. After acceptance of the grant, both Johnson and Melhus worked with Mitchell to tailor and revise his 2006 Oral Assessment Instrument (see Appendix A) for the specific objectives of their Visual Communication curriculum and courses at NAU.

A large component on our implementation of cross-disciplinary aspects into the design curriculum at NAU is based on our concern about the oral communication skills of our Visual Communication students. Because of this, all three of us (Johnson, Melhus & Mitchell) have worked together to assess and rank the oral communication skills throughout all levels of the Visual Communication program starting during the Spring

2009 semester. Not only are students required to write a written statement about their project, they are also required to present their final project to the entire class.

The Instrument:

The first semester of assessing the students proved to be a success, but because of such a short assessment period we were not able to appropriately analyze the results from the study. This first semester was really a trial run for us to see how we needed to tailor the instrument for our curriculum.

The Results:

At the end of the 2009 Spring semester we had assessed 90 students' oral communication skills throughout the semester from five different Visual Communication courses. We assessed each student for each of the multiple projects throughout the semester. One result we did notice at this period in time is that the students that began the semester with strong oral presentations ended strong and the students that had poor presentations in the beginning tended to have poor results at the end. See Appendix B for full assessment results.

The Recommendations:

To begin with the instrument itself should be considered as an evolving tool that needs to be altered to adapt to the curriculum. At this juncture, there need to be several alterations based on observation from the Spring 2009 semester.

1. More terms need to be added to accommodate the student. This is due to some students having a different vocabulary that still is effective in discussing their design decisions.
2. A lack of students bridging their design decisions with their concepts.
3. The point system is too generalized. Many of the point system brackets need to be divided into smaller units of measurement. Yet the point system still needs to be designed in a manner that provides ease in documenting students' performances.

A larger area of concern is the proper use of design vocabulary. On several instances students mentioned 'balance' in their designs, but did not properly address the type of balance, such as whether they used symmetric or asymmetric balance in the design. While notations of this on the instrument for the students may bring the issue to the student's attention, but may not necessarily correct the problem.

Modeling for students during critiques helps, but does not seem to do the job completely. Students tend to look at correcting the design rather than instill proper visual vocabulary while receiving feedback.

One suggestion is to provide specific terms to the project in the assignment sheet. For instance, students may be required to design a project using asymmetrical balance, a specific color scheme, unity in the design, etc. However, this might dictate too much direction and lack the ability for creative freedom. The end result is all of the students having very similar work missing out on finding their own style.

The area that was successful with the instrument was the reinforcement of the importance of concept driven projects. This worked well as a basis for discussion about the project as their introductions. This also played a key role in providing a way for students to successfully conclude their presentations. Yet, there was a lack of combining their design decisions with their concepts.

Because the assessment has only been conducted for one academic semester the results of the assessment are not enough to come to a conclusion regarding their oral presentation skills. In order to get a fair measurement of our Visual Communication students' oral communication skills we will need to use our instrument for several years. It will be interesting to track a student in his or her freshman year and see the changes made as he or she has continued through the curriculum.

Conclusion:

Getting design students out of their comfort zone is something we intend to do in the Visual Communication program at Northern Arizona University. It is crucial that students understand the importance of tying in what they have learned from one class and incorporating that knowledge into their design classes. Being able to openly discuss a project at length is vital in the design world and is something that, as design educators, we need to stress. By using the oral communication assessment instrument we will be able to measure the student's progress throughout their academic years at NAU. As research has suggested this process needs to be evaluated over several semesters to several years.

Appendix A: Oral Communication Skills Assessment Instrument

Oral Communication Skills Assessment Instrument for Design Students

Utilization of Visual Vocabulary (language)

I. Introduction

4 points

The concept was clearly stated about the project while mentioning influences. Language was used appropriately to give further insight to design decisions. Concept was unique and showed signs of through research about the topic. Research was discussed in a manner that supported the concept. The concept was the main focus through the entire presentation.

3 points

Language was used appropriately to describe the design decisions. Concept was interesting and showed signs of some research about the topic. Research/influences were discussed.

2 points

The concept was mentioned, but was unclear. Minimal research was done to develop the concept.

1 point

No clear concept, yet was mentioned. No research was apparent or discussed in relation to the concept.

II. Supporting Design Statements

The following basic terms were used during the description of the student's work:

Line____ Implied line____Contour line____Calligraphic line____Mechanical line____Psychic line____

Shape____ Geometric____Organic____

Form____ Organic or biomorphic form____Geometric form____Abstract form____

Value____ Achromatic____Shadow____Cast shadow____Contrast____Chiaroscuro____Local value____

Texture____ Actual or tactile texture____Simulated texture____Abstract texture____Invented texture____

Rhythm____ Regular rhythm____Alternating rhythm____Progressive rhythm____Flowing rhythm____

Balance____ Symmetry____Approximate symmetry____Asymmetry____Radial symmetry____

Proportion____ Monumental____Miniature____Life-sized____Exaggerated____Idealized____

Repetition____

Any of the following compositional terms were used during the description of the student's work:

Foreground____

Mid-ground____

Background____

Focal Point____

Eye Flow____

Dominance____

Overlapping____

Depth____

Light Source____
Shadows____
Vanishing Point____
Utilization of Visual Vocabulary
POINTS:
6 or more terms used – 4 points
4-5 terms used – 3 points
2-3 terms used – 2 points
1 term used – 1 point

III. Conclusion
4 points
Strong lead into the conclusion was made. Conclusion summarized supporting statements and reinforced the introduction. Strong transitions between the introduction, supporting statements, and conclusion.
3 points
Lead into the conclusion was made. Conclusion restated concept and tied the supporting statements back into the introduction. Effective transitions.
2 points
Lack of obvious transition into the conclusion. Conclusion restated the concept. Transitions were made, but did not flow smoothly.
1 point
Missing introduction into the conclusion. Conclusion did little to included the concept and did not correspond well with the original introduction. Transitions were poor and hard to follow or were not made at all.
IV. Articulation and Delivery (delivery)
4 points
Volume of voice control was easily heard and understandable throughout the room. Minor movement of the hands. Very little shifting of weight during presentation. Speaker faced the audience for the majority of the presentation. No stumbling with visual aides. No unusual pauses during speech. Speaker did not fill space between statements with “uhms”, “like”, or begin with “this here”.
3 points
Volume of voice control could be heard. Some movement of the hands. Shifted weight on occasion. Little stumbling with visual aides. Speaker turns back to audience less than three times during speech. Occasional pauses in speech, but quickly refocuses. Speaker did not fill space between statements with “uhms”, “like”, or begin with “this here” more than three times.
2 points
Volume of voice control could be heard, but was difficult to hear/understand one to two times during presentation. Frequent movement with hands. Speaker shifted weight often. Speaker had difficulties with visual aides during presentation. Speaker faced visual aides often instead of the audience. Occasional pauses in speech and does not transition back on subject well. Speaker fills space between statements with “uhms”, “like”, or begin with “this here” frequently.
1 point
Volume of voice control was difficult to hear in the back of the room. Frequent movement with hands. Speaker shifted weight often and slouched though most of the presentation. Speaker had extreme difficulties with visual aides during presentation causing large amounts of time to pass before continuing with speech. Speaker faced visual aides through the majority of the presentation, ignoring the audience. Frequent pauses in speech and does not transition back on subject well, if at all. Speaker consistently says “uhms”, “like”, or begin statements with “this here”.
Total points:
16 – 12 = A grade
12 – 8 = B grade
4 – 8 = C grade

4 or less = not acceptable/failing

Appendix B: 2008 – 2009 Oral Assessment Instrument Results

Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year

	Major	Course	P 1	P 2	P 3	P 4	P 5	Average Score (divided by # P)	Final Class Grade
1	VC	VC 330	4	11	0	NA	NA	7.5	B
2	VC/PHO	VC 330	15	12	13	NA	NA	13.3	B
3	VC	VC 330	14	9	14	NA	NA	12.3	B
4	VC/PHO	VC 330	0	15	15	NA	NA	15	F
5	VC	VC 330	9	0	13	NA	NA	11	B
6	VC/ART	VC 330	15	0	16	NA	NA	15.5	A
7	VC	VC 330	16	16	15	NA	NA	15.6	A
8	VC/PHO	VC 330	0	10	16	NA	NA	13	B
9	VC	VC 330	8	12	5	NA	NA	8.3	C
10	VC/PHO	VC 330	16	16	14	NA	NA	15.3	A
11	VC	VC 330	9	8	6	NA	NA	7.7	A
12	VC	VC 330	16	16	16	NA	NA	16	A
13	VC	VC 330	0	15	16	NA	NA	15.5	A
14	VC/PHO	VC 330	13	13	0	NA	NA	13	B

Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year

	Major	Course	P 1	P 2	P 3	P 4	P 5	Average Score (divided by # P)	Final Class Grade
15	VC	VC 330	4	4	4	NA	NA	4	C
16	VC	VC 330	13	0	16	NA	NA	15	F
17	VC	VC 330	16	16	16	NA	NA	16	A
18	VC/ADV	VC 330	5	0	8	NA	NA	6.5	D
19	VC	VC 330	15	8	13	NA	NA	12	B
20	VC/ART	VC 330	5	9	4	NA	NA	6	C
21	VC	VC 330	16	16	16	NA	NA	16	A
22	VC	VC 329	9	10	14	NA	NA	11	B
23	VC	VC 330	15	16	16	NA	NA	15.7	A
24	VC/MUS	VC 330	4	7	4	NA	NA	5	F
25	VC	VC 330	16	16	16	NA	NA	16	A
26	VC/ADV	VC 330	16	15	16	NA	NA	15.7	B
27	PHO/VC	VC 330	12	16	15	NA	NA	14.3	C
28	VC/PHO	VC 329	14	15	15	13	NA	14.25	A

Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year

	Major	Course	P 1	P 2	P 3	P 4	P 5	Average Score (divided by # P)	Final Class Grade
29	VC	VC 329	5	5	4	5	NA	4.75	B
30	VC	VC 329	5	7	0	4	NA	5.3	C
31	VC	VC 329	6	8	7	8	NA	7.25	B
32	VC	VC 329	16	15	15	16	NA	15.5	A
33	PHO/VC	VC 329	7	10	9	13	NA	9.75	B
34	JOU/VC	VC 329	16	16	16	16	NA	16	A
35	VC	VC 329	16	15	16	15	NA	15.5	A
36	PR/VC	VC 329	10	0	10	0	NA	10	B
37	VC	VC 329	7	11	8	5	NA	7.75	B
38	VC	VC 329	15	16	16	13	NA	15	A
39	VC/ADV	VC 329	11	16	11	15	NA	13.25	A
40	ADV/VC	VC 329	0	0	7	4	NA	5.5	D
41	VC	VC 331	13	14	16	NA	NA	14.3	A
42	VC	VC 331	4	4	5	NA	NA	4.3	C

Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year

	Major	Course	P 1	P 2	P 3	P 4	P 5	Average Score (divided by # P)	Final Class Grade
43	VC	VC 331	11	7	14	NA	NA	10.7	A
44	MTG	VC 331	15	14	16	NA	NA	15	B
45	VC	VC 331	15	16	16	NA	NA	15.7	A
46	VC/PHO	VC 331	14	14	16	NA	NA	14.7	A
47	VC	VC 331	5	6	6	NA	NA	5.7	B
48	VC	VC 331	15	16	16	NA	NA	15.7	A
49	VC	VC 331	16	16	12	NA	NA	14.7	A
50	JOUR/VC	VC 331	16	16	16	NA	NA	16	A
51	VC	VC 331	12	15	16	NA	NA	14.3	A
52	PR/VC	VC 331	8	0	7	NA	NA	7.5	C
53	ADV/VC	VC 331	6	9	8	NA	NA	7.7	A
54	PHO/VC	VC 331	13	14	13	NA	NA	13.3	B
55	ADV/VC	VC 331	5	5	4	NA	NA	4.7	D
56	BSBA/PHO	VC 251	9	0	0	9	10	9.3	A

Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year

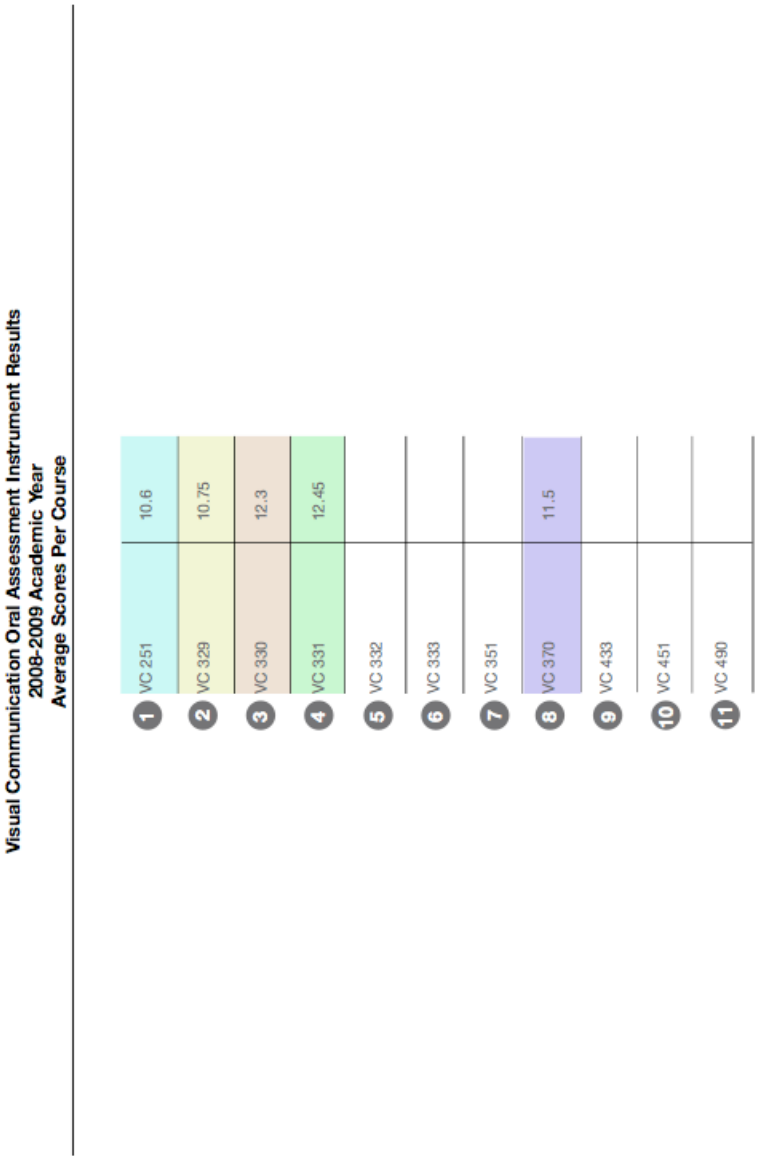
	Major	Course	P 1	P 2	P 3	P 4	P 5	Average Score (divided by # P)	Final Class Grade
57	VC	VC 251	16	15	14	16	16	15.4	A
58	BSBA	VC 251	4	4	5	6	4	4.6	A
59	VC	VC 251	15	15	13	9	14	13.2	A
60	PHO	VC 251	14	11	12	12	14	12.6	A
61	VC	VC 251	14	12	9	0	11	11.5	A
62	VC	VC 251	5	5	8	7	4	5.8	B
63	VC	VC 251	13	12	13	12	7	11.4	A
64	PHO/SOC	VC 251	16	16	15	14	15	15.2	A
65	ID	VC 251	8	6	8	12	5	7.8	C
66	FILM/VC	VC 251	5	5	4	0	0	4.7	F
67	ADV/PHO	VC 251	11	11	11	10	0	10.75	F
68	VC	VC 251	16	16	12	16	16	15.2	A
69	PHO	VC 251	8	9	10	13	8	9.6	A
70	VC	VC 251	9	10	10	13	11	10.6	B

Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year

	Major	Course	P 1	P 2	P 3	P 4	P 5	Average Score (divided by # P)	Final Class Grade
71	PHO	VC 251	4	4	4	4	6	4.4	A
72	PHO/ART	VC 251	13	0	0	14	14	13.7	A
73	ADV/VC	VC 251	14	14	13	14	16	14.2	A
74	VC	VC 370	15	15	13	NA	NA	14.3	B
75	VC	VC 370	13	13	13	NA	NA	13	B
76	VC	VC 370	14	14	11	NA	NA	13	B
77	VC	VC 370	9	6	8	NA	NA	7.6	B
78	VC	VC 370	14	NA	13	NA	NA	13.5	B
79	VC	VC 370	14	14	12	NA	NA	13.3	B
80	VC	VC 370	15	13	11	NA	NA	13	A
81	VC	VC 370	5	6	7	NA	NA	6	C
82	VC	VC 370	11	12	9	NA	NA	10.7	B
83	VC	VC 370	15	14	15	NA	NA	14.7	A
84	VC	VC 370	11	NA	12	NA	NA	11.5	F

Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year

	Major	Course	P 1	P 2	P 3	P 4	P 5	Average Score (divided by # P)	Final Class Grade
85	VC	VC 370	8	7	6	NA	NA	7	B
86	VC	VC 370	13	11	11	NA	NA	11.7	C
87	VC	VC 370	8	11	8	NA	NA	9	C
88	VC	VC 370	14	14	14	NA	NA	14	B
89	VC	VC 370	13	11	13	NA	NA	12.3	B
90	VC	VC 370	10	11	11	NA	NA	10.7	C


Visual Communication Oral Assessment Instrument Results
2008-2009 Academic Year
Average Scores Per Course
1 VC 251 10.6
2 VC 329 10.75
3 VC 330 12.3
4 VC 331 12.45
5 VC 332
6 VC 333
7 VC 351
8 VC 370 11.5
9 VC 433
10 VC 451
11 VC 490

We Were Here: Five Years of Student-Generated Maps.

Karina Cutler-Lake
University of Wisconsin Oshkosh

Abstract
For the past five years, I have been teaching a project based on maps and cartography. Student responses to the assignment have been both creative and innovative. Maps have been created with subject matter ranging from locations of childhood homes to a detailed disaster response plan should (our city) be invaded by zombies.

The map assignment considers the way designers can express ideas of place, time and experience through the use of map (or map-like) imagery in their work. Its aim has been to spark conversation, exploration, and thought about the potential of the map. Many of the maps that result from this assignment concern the nature of what it means to live somewhere, and how one may move around it. Almost all of these maps seek to simplify what, to me, is a very complex subject: personal location and experience on this immense earth. Maps foster better understanding of the situation at hand. Maps mitigate the feeling of being lost.

This project has attempted to go beyond the everyday road atlas or classroom globe to better understand what the format of a map can do in terms of expression. Several questions have arisen over the years: What roles do scale, spatial organization, symbols, distance, and direction play when we attempt to "map out" a place or an idea? Does a map have to be impartial? Does it have to be understood by all who view it, or can it be an intensely private document? How can we use maps to describe subject matter other than geography? How can a map replace text? Can it tell a story? How does a map define a location? What has been excluded? Is a map an exact record or a personal opinion? And where will this assignment go next?

We Were Here: Five Years of Student-Generated Maps

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ABSTRACT

For the past five years, I have been teaching a project based on maps and cartography. Student responses to the assignment have been both creative and innovative. Maps have been created with subject matter ranging from locations of childhood homes to a detailed disaster response plan should Oshkosh be invaded by zombies.

The map assignment considers the way designers can express ideas of place, time and experience through the use of map (or map-like) imagery in their work. Its aim has been to spark conversation, exploration, and thought about the potential of the map. Many of the maps that result from this assignment concern the nature of what it means to live somewhere, and how one may move around it. Almost all of these maps seek to simplify what, to me, is a very complex subject: personal location and experience on this immense earth. Maps foster better understanding of the situation at hand. Maps mitigate the feeling of being lost.

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Maps by students Kyle Thomas (left), and Sarah Otto, above. Thomas' *Home on the Farm* (2008), represents a family farm after generations of use. Otto's *Oshkosh Life Game* (2004) is the classic board game, moved to Oshkosh.

YOU ARE A PART OF A PART AND THE WHOLE IS MADE OF PARTS, EACH OF WHICH IS WHOLE. YOU START WITH THE PART YOU ARE WHOLE IN. Gary Snyder

For the past five years, I have been teaching a project based on maps and cartography, most often leaving the subject, content, and format completely up to the student. Responses to the assignment have generally been creative and innovative. A couple of gems are created each and every semester, alongside a project or two that didn't quite meet its potential. Maps have been created with subject matter ranging from locations of childhood homes to a detailed disaster response plan should Oshkosh be invaded by zombies.

The map assignment considers the way designers can express ideas of place, time and experience through the use of map (or map-like) imagery in their work.

The assignment states that "its aim has been to spark conversation, exploration, and thought about the potential of the map. Most of the maps that result from this assignment concern the nature of what it means to live somewhere, and how one may move around it. Almost all of these maps seek to simplify what, to me, is a very complex subject: personal location and experience on this immense earth." I believe that maps foster better understanding of the situation at hand, and I am always eager to share this strategy with my students. Maps mitigate the feeling of being lost, a condition I know I encountered during my undergraduate years.

So nearly every semester, I ask the students to make a map about a place they know deeply. The assignment itself (though it is revised just slightly each semester)

states that "this project attempts to go beyond the everyday road atlas or classroom globe to better understand what the format of a map can do in terms of expression." Several questions have arisen over the years, and these questions are asked of each student: What roles do scale, spatial organization, symbols, distance, and direction play when we attempt to "map out" a place or an idea? Does a map have to be impartial? Does it have to be understood by all who view it, or can it be an intensely private document? How can we use maps to describe subject matter other than geography? How can a map replace text? Can it tell a story? How does a map define a location? What has been excluded? Is a map an exact record or a personal opinion?"

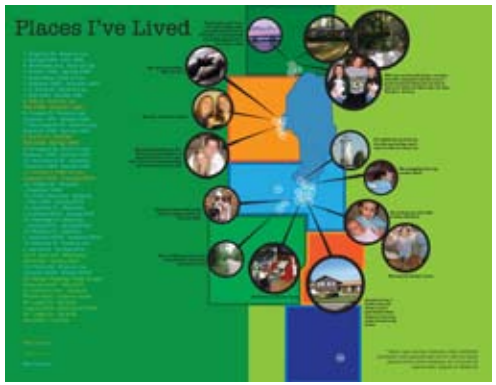
There are certain aspects of the assignment that have raised questions and concerns, and as an instructor, I'm the first to admit that I've seen many projects that have not met their potential, and I've identified the most pressing issues. Of course, you'll always have students that don't work as hard as they could. I've seen projects derailed by procrastination (often waiting until the last minute to collect needed source documents from home). Some don't see it as a valuable piece for a professional portfolio. Some have a very hard time with the loose guidelines. Some bristle at the idea of using personal history as content for a graphic design project. And, of course, I must remember that some students just don't share my passion for maps.

As the title of this paper states, I now have nearly five years' worth of student maps in my archives (to match the five years I've been teaching). Before that, I've got a graduate thesis on artists' maps (mine and others), and an almost thirty-five-year obsession with cartography. (I like to blame my father, an airline pilot who likes to study nautical navigation in his spare time, for leaving maps around the house.)

As the instructor, I want to make sure that I don't let this assignment run on autopilot. In fact, I didn't offer the project one semester two years ago because I needed to step back from it. At this time, I had just finished an intensive three year graphic design project which involved designing and illustrating a line of five detailed geography puzzles for children, one for nearly every continent. I had literally drawn the Earth, and I needed to do something else for awhile. I also stopped making the personal maps that made up a good part of my artistic output, thinking I had no more experiences to delineate. I really wondered if I had exhausted the subject for my own artistic work.

It was actually an investigation into infusing sustainability into the curriculum that renewed the map assignment for me. While attending a faculty college on the subject, I was introduced to the term bioregionalism. According to the Great River Earth Institute in Minneapolis,

Bioregionalism is a fancy name for living a rooted life. Sometimes called "living in place," bioregionalism means you are aware of the ecology, economy and culture of the place where you live. A bioregion is an area that shares similar topography, plant and animal life, and human culture. Bioregions are often organized around watersheds, and they can be nested within each other. Bioregional boundaries are usually not rigid, and often differ from political borders around counties, states, provinces and nations.



Student Erin McLean. *Places I've Lived*, 2008. Twenty-three homes in twenty-something years.

This concept of honoring your unique physical location really underscored the importance of formally recognizing and exploring personal experiences of place in my teaching. And since then, I have limited the subject matter (though not the format) to an investigation of where one has actually lived, or spent considerable time.

A few years back, I presented a paper at an AIGA education conference that addressed the topic of learning and practicing design outside of large metropolitan areas. I teach in a small city (62,000) located in a chain of small cities that are less than two hours away from a major metropolitan area. My research at the time indicated that approximately 95% of graphic design majors in my department came from cities and towns 150 miles away or less, with 75% coming from within a 100-mile radius. Over a third of the students surveyed still lived in the specific geographical location where they were raised. When asked to describe the place where they grew up, 13% indicated a large city (most likely Milwaukee), 44% indicated a small city (most likely the Fox Cities), 39% claimed a small town, and 4% indicated a rural upbringing. Nearly two-thirds of the group indicated that they wouldn't be averse to ending their careers in the same region of their upbringing, and many said they feel regions such as ours outside of metropolitan areas are often subject to stereotypes and misinterpretation. "They think we're just a bunch of cheese-gobbling farmers," said one student. "Not so!"

After a year of bioregional maps, I think I'm ready to open up the subject matter again. I miss the imaginary subway, house party, and monster maps. The maps that chose personal geography (the term I've been using to describe the bioregional map) tend to be the most meaningful — if not best designed — when there's an element of passion driving the project. But some students, for better or for worse, don't have (or aren't willing to drudge up) experiences that they are willing to commit to cartographic form. If a student is truly uncomfortable, I do not have a problem with their adapting the assignment as long as a well-reasoned

proposal for a non-personal project is submitted. (This usually scares them off anyway.)

For this investigation, I wanted to survey students, past and present, who had completed the project about it. I sent students the following questions. Currently enrolled students answered anonymously. Former students were contacted directly via e-mail and Facebook. As you might expect, some answered all questions, some answered a few, and some answered none at all.

Questions posed:

• Where does the map fit in the larger context of graphic design?

• Do you think that the mapping of students' personal experiences is a worthy thing to do? (I've had complaints that it is not "practical" for a business portfolio.)

• Does it belong in a job seeker's portfolio?

• Where does the map fit in the larger context of graphic design?

• How could an assignment to "simply make a map" be expanded and improved? Should I add more structure?

• Are maps that focus on what some call "the mundane" more valuable in any sense?

I'm glad to report the replies were mostly positive and encouraging, and was interested to learn that three students who found great success with the project speculated a few reasons why others in the class had not done so well. "I thought the assignment was fine the way it was," wrote one student, "but some students seemed to have a difficult time handling an assignment with such loose boundaries and guidelines." According to another, "I felt like we had no guidelines, so condensing and organizing my information was tough." And another student commented "I'd like the project to have more direction and structure."

I e-mailed my colleague, experienced graphic designer and adjunct faculty member Kevin Rau, to discuss this. He suggested that "the hardest part about being a design student (and a designer, for that matter)

Student Lindsey Abendschien. Map of experiences had while visiting her family's cabin on Lake Puckaway, 2004.

Student John Pata. *John's Zombie Survival Map*, 2006. Detailed instructions should zombies strike Oshkosh.

is staying within given parameters while creatively interpreting same. As students progress through the program, less structured guidelines should be given to encourage them to approach the assignment from different angles and explore alternatives." This makes sense. Depending on my teaching schedule, the map project has been given in two different classes, Design II (usually taken late Junior year) and Design III (taken at or just before graduation). These are advanced students. Still, I am considering offering additional structure as an option for the minority who feel they need it in hopes of improving the quality of the project they ultimately hand in. I hope that those who do not need the additional direction opt a less-structured approach, and feel free to explore new concepts and ideas, as most of the comments reflected that "I liked the freedom of it" and "I like that it is open-ended."

I also wanted to know if those who had participated felt that the mapping of so-called "mundane" situations is a worthy thing to do. Again, a mixed bag, but more positive than negative. One student who responded positively noted that "everyone has something to say (or) tell about themselves. Goals, dreams." Another wrote that "it's good to know where you have been through, and where you came from." While students in our program tend to take many classes together, I find that the project has at times helped them to actually get to know each other better. It helps me to get to know them better as well. One student commented that she enjoyed participating in the project because it allowed her "to get a better understanding of the person" making the map. Another wrote that through the project "I get to know them (classmates) more as a person." Only one student declared that the mapping of someone's everyday existence is not worthy of investigation because he or she "didn't know others' personal experiences" when viewing their maps.

One former student had an interesting perspective on the choice the everyday as subject matter. "I think they tend to be more valuable because (the mundane content) makes one focus on the design that much more. With other, perhaps more exciting content, it's easy for the designer to get distracted and let the design quality slide." She was also in favor of adding more structure to the assignment, adding that "maps are so familiar that they appear much easier a project to tackle than they are. There is something very huge in the whole concept... (take it in) baby steps, otherwise it is very overwhelming." I was interested and somewhat encouraged to hear her also report that she finds herself "still struggling with making maps. You got me hooked!"

A minority of students felt the completed maps would not be appropriate to share in a professional setting, and expressed the opinion that they did not expect to put them in their portfolios. "It's a good thing to do," wrote one student. "But ...try to make it more like a project we might encounter on the job, rather than an expression of ourselves. In the workplace, I know self-expression is overlooked and unpracticle (sic)."

"Bull," says Rau. "Giving visual form to experience is a worthwhile exercise whether students realize it or not. I submit that this assignment is not merely a map. This could just as easily be described as a timeline — a graphic representation of a chronological series of events. (The map or timeline is) recognized in the profession as one of the most difficult objects to design effectively."

Jennifer Ward-Brown, a local graphic designer with over two decades of experience, saw the map as a worthwhile project in terms of professional advancement, "as it allows the student to explore not only how to present a map, but to look at the larger picture of what maps are used for."

Ward-Brown also suggested that is the responsibility of the student to actively maintain his or her own portfolio in terms of what goes into it. She strongly believes that students need to take it upon themselves to "start thinking about what they can do to make a project 'portfolio worthy,'" adding that "it is your responsibility as their instructor to provide them with the project, it is their responsibility to take it to a level of excellence that befits a portfolio piece."

She also agreed that it is extremely important for graphic design students to develop their own conceptual ideas by themselves, and what could be more unique than one's own personal experience? "Developing a solid concept is half the battle, and if they think they are going to be successful without developing that ability, they are sorely mistaken."

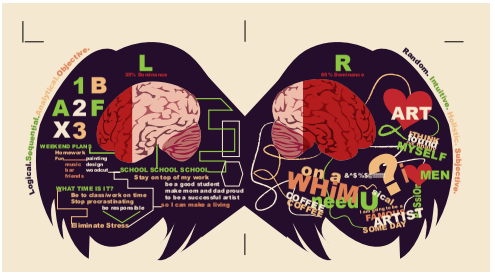
I was sure to ask the opinions of several former students who have found professional success as working graphic designers. One replied that she included it in her portfolio because "it was a project that conveyed not only my personality, but my graphic style as well." But she did caution that every interview is not going to be the same, and students should arrange their portfolios accordingly. "I had interviews with Target, ShopKo and also a small firm in Milwaukee. I had my map in my portfolio for all, but it was probably more appropriate with the smaller firm, because they were a 'fun, crazy, booze in the kitchen' crowd (and) a little bit more appreciative of my humor."

When introducing the project, I always show five to ten maps I created as part of my M.F.A. thesis work, all on the subject of my everyday life at that time: mapping out numbers most frequently dialed (this was before the cell phone), stories read in the New York Times over the span of a week, patterns of sleep. One former student (now employed as a web designer on the other side of the country) suggested that these maps should be primarily thought of as art. He remembered a series I did about the moves I had made to attend graduate school, and to take my first teaching position. "You showed us maps of your moves and I found them very exciting," he wrote. "More in terms of art then design."

The "Is it art or is it design?" question never seems to let up, and I must admit I do usually enjoy the ambiguity as well as the discussion that results. I do show several "map-like" artworks by various artists (Ellsworth Kelly's Fields on a Map, Kim Dingle's United Shapes of America) to the class. And frankly, I would classify my earlier grad school maps as art produced using the language of graphic design. They were experimental, deeply personal, and often somewhat vague to the casual viewer. But I do expect a level of clarity from student maps, and I do expect them to function as graphic design. These maps should present a clear, even highly opinionated, point of view. The assignment requires that an uninformed viewer be able to understand the map on its own without someone there to explain it. Student maps that lack this information have always come up short in the context of a graphic design course assignment.

In the end, the personal reflection and interpretation of space (and, more often than not, time) is really the primary goal of this venture. "I used my map to do a personal inventory and used it as a launch pad to make a better me," wrote one former student, noting that he didn't end up placing it in his professional portfolio because "it ended up be really personal to the point of questioning why I went that far in depth." But it was a meaningful and revelatory assignment. Another former student reflected that she thought "this was a great project – it (gave) me something sentimental that I can keep to remember things."

According to author Katherine Harmon in her amazing book *You Are Here: Personal Geographies and Other Maps of the Imagination*, "Mapping fulfills one of our deepest desires: understanding the world around us and our place in it." As both an artist and a designer teaching in a traditional art department, I'm compelled to keep the door wide open for personal expression and innermost reflection, and would argue that these subjects of inquiry do have a place in the design classroom, whether or not they end up in the job seeker's portfolio on interview day.



Student Bowen Hobbs, above. *The Anatomy of a House Party*, 2006. Hour-by-hour diagram of a college house party. Student Ariana Bayer's untitled self-portrait map (2008) below.

Word: Meaning/s

Eva Roberts
Meredith College

Abstract
Graphic design students most often study in an art school context and see "successful" or "effective" graphic design through the filter of design awards and design magazines. Indeed they should be spending time evaluating these sources. However, this context tends to emphasize appearance over substance and often the prevailing message offered is one of vacuous style.

Both as an educator and as a designer, my approach begins with an investigation of language/message/content and my goal is to have students develop a respect for content and then challenge themselves to seek graphic form that supports meaning. They come to school most often focused on creating imagery to support their personal worldview and self-expression. Their transition to understanding that design is not first and foremost about them presents a challenge for design faculty.

The assignment presented in this paper, Word: Meaning/s, serves to heighten the students' sensitivity to the subtleties of language and the nuances of meaning. They develop an awareness of the multiplicity of meanings that even one word may conjure and hopefully, are inspired by the possibilities suggested by content. Within the context of this assignment, students consider cultural, social, and personal denotative meanings as well as the social/cultural connotative meanings of their starting point, a single word.

From this process that begins with meaning come intriguing results. Because the assignment is conceptual, the path to a solution is one of discovery with no preconceived notions. Most of the final designs involve social and/or cultural issues. The students' awareness increases concerning the ways in which cultural associations shape meaning and they move toward becoming more discerning in terms of their role as producers of messages and how that role fits into a broader cultural context.

Presentation:

As a way of introducing myself and sort of my design point of view, I'd like to share three definitions of design that have influenced my thinking — these come from Milton Glaser and I first heard these when I attended a class that he was teaching; he began the class by asking for a definition of design and then offered his own.

The first: Design is an intervention in the flow of events to produce desired effects. Second: Design is the introduction of intention in human affairs. And the third: Design moves things from an existing condition to a preferred one.[1]

They all state virtually the same thing, but there is something reinforcing in the repetition and I find all three more meaningful than any one of them. Within these definitions, design is not necessarily visual, but can be anything purposeful. These definitions work well for me because they fit well with my own design education. I began as a student of architecture until—much to the horror of my teachers—I switched to visual design as it was then called at North Carolina State University School of Design, a program that has now become graphic design in the College of Design. My career has included years of professional practice as well as years of teaching and most often both at the same time. Most of my teaching has been in the context of art programs that offer a graphic design major. A few years ago, after seventeen years at ECU, I left my tenured professor position and went back to full-time professional practice until this past fall when I began teaching again, this time at Meredith College in Raleigh.

After spending many years as a student in design school and many years teaching design in art schools—I am clear about at least one thing: in the pecking order of art and design disciplines, Graphic Design is not at the top—even though it is perhaps the most influential design discipline in our culture. And in the pecking order of all professionals, designer is not at the top in spite of the fact that design is pervasive; designers impact the products we purchase, the environments we live and work and play in and the cacophony of messages we consider. If you accept Milton Glaser's definitions, everyone is a designer and everything is designed—for better or worse, which is why these definitions are so valid. But these definitions are also powerful.

Far beyond design schools and professional design offices, design thinking has been gaining recognition. According to Richard Farson in his commentary, Management by Design: "Design may soon become the byword of leadership and management. Because of the growing

recognition of its power to affect human behavior, increasing numbers of organization specialists think executives should adopt a design perspective."[2] And Tom Peters, another management guru who is considered the 'father of branding' states simply "Everything is design."[3]

Design is about building community.

We all know that design operates where commerce and culture intersect. And we know too that designers make positive contributions to this world we live in; graphic designers have the capability of making information and messages accessible and of relevance in ways that stand apart from the din and reach people—but we also know that sometimes the outcomes are less positive. We end up with more trash and more visual noise and more wasted resources.

Each of us has a responsibility as designers to make thoughtful choices about the work we do and how we accomplish it. And as design educators we are faced with perhaps the more important challenge of instilling the next generation of designers not only with a sense of personal responsibility but also with an awareness of the growing value that is being attributed to the role of designers with their capacity to see problems differently and to utilize design thinking in order to work toward solving complex problems.

I want to talk about a project that I really enjoy teaching. I assign this in type classes; I've used it in introductory classes and also in more advanced classes and it can work for either. I like to assign this early in the semester because the class discussion that takes place is so engaging that every student in the class participates and we can establish early that class critiques are about a group dialogue. A class always seems more successful to me if students are talking to each other. Ideally they will continue throughout the semester.

Word Meaning/S is an open-ended assignment that confuses and frustrates students somewhat, which is a really good for them in my opinion. But more importantly it requires them to think more deeply about language and meaning and it help them to develop their own capacity for design thinking. It empowers many students to pursue entirely new directions and to stretch creatively.

The design brief is simple: Research the various meanings associated with your assigned word. Consider cultural, social, and personal meanings. Design a poster that explores and perhaps comments on these meanings as well as the social / cultural connotations of your word.

Students select one word from the proverbial hat and begin. They choose from a list of words that can have many meanings.

arm
beam
bound
core
fast
figure
form
gap
mold
part
produce
rest
saw
scale
tie
vein

They can't look. A required format minimum forces the piece into a poster, but the exact size and proportion are determined by their own design.

With a one-word beginning, students have no choice but to investigate language and meaning as the starting point of their research; they cannot consider graphic form because they have no idea what the final will look like or be about. This step away from visuals is really needed.

Most students come to school thinking of graphic design as a somewhat applied version of fine art and they expect to enter a profession where their aesthetic voice will be the ultimate goal. And certainly it is true that formal properties have the most lasting impact; people tend to remember the form of an experience more than it's content.

It's easy to understand why students focus first on form. So much of what we identify as "successful" graphic design is contextualized in some sort of "award-winning beauty contest." No wonder students think design is about looks. With our emphasis on appearance over substance, it's easy for students to believe that the graphic design profession values style above all else. Those of us who practice graphic design know that this isn't the case and that a

designer who offers style but ignores client needs will have a brief career. So it's critical for young designers to develop a mindset that seeks visual form to support meaning and intent. But beyond mere acceptance, my hope is that young designers come to value this role and to see it as more worthwhile than aesthetic arrangements; that they come to see the role of designer as a strategic one involved with outcomes and results.

With this assignment, students start first with meaning—specifically meanings both denotative and connotative of their one word. From this simple beginning, my objectives are ambitious. In terms of communication I hope that students gain the following:

- a heighten sensitivity to the subtlety of language and the nuances of meaning
- an aroused interest in language and the possibilities suggested by content
- an appreciation for design's potential to influence the reading of a message

and lastly, and perhaps most importantly:

- a sense of responsibility and respect for messages and effective communication.

Students need to acquire experience with the fact that what we do, as designers, affects meaning and thus the message; and that what we design may enhance or obscure communication. It's important for a student to realize that the role of a designer is one of partnership, one of working with clients to hone messages and achieve goals and that the role of design becomes more potent when design is a strategic and integral part from the beginning rather than a surface treatment at the end. While there is no attempt to simulate a client relationship within this project, it does burden students with the need to investigate something thoroughly and then to sort through their research with an open mind in order to glean meanings from their investigation and to craft a message based on their understanding of content. This kind of thinking is directly related to what we need to bring to the design process in working with our clients.

You cannot not communicate.

Communication is a complex topic of discussion that dates from Socrates to the more recent semiotics and beyond. Obviously issues such as context and how visual form "reads" are part of our class discussions, but for me these issues are secondary with this assignment.

When teaching, I strive to help my students develop a creative design process that includes an understanding of design thinking as a skill that they can work on and one they will continue to develop and to utilize for the rest of their lives, whether or not they have a career in design.

Conceptual, open projects such as this one can promote a kind of "design thinking" that is vital to the education of a graphic designer.

”Design Thinking” is a topic that is being actively discussed in both the professional and the educational realms of design and there is—appropriately—no one definition. I agree with Brian Lawson who writes in his book, How Designers Think, that "the answer is probably that we shall never really find a single satisfactory definition but that the searching is probably much more important than the finding."[4] His statement fits well within the context of graphic design education, which is certainly about process over product.

Beyond the design realm, there is currently a great deal being written about ”Design Thinking” as important to liberal arts education and as an essential critical tool in helping us to gain more understanding of our world. Ryan Hargrove in his introduction for *Design Thinking*, itemizes a list of ten mental activities. Hargrove states the following: design thinking is: Generating Alternatives, Framing Choices: Ways of Seeing, Making Connections & Associations, Conceptual, Reflection, Wicked Problems, Exploring Multidisciplinary Edges & Intersections, Empathy, Gaining Perspective and Experience.[5] This list provides faculty with an expansive set of goals to consider when developing curriculum and assignments in design classes. No matter how one defines design thinking, the notion of an improved future is linked to the concept.

In terms of design process, students initially research all possible denotative and connotative meanings associated with their word. While the denotative aspect may be relatively straight forward, connotative meanings can be numerous, diverse, and possibly rooted in specific cultural interpretations or slang. I urge them to pursue additional meanings and associations and to let the process evolve in an organic way, to try to avoid an attempt to decide or shape a direction at the research stage; but rather to embrace the notions of investigation and exploration. Those students who generate a broad range of things to work with and who view them with an open mind, invariably have a richer, more nuanced solution.

Once this verbal aspect is seemingly exhausted and well developed, students then begin to search for visual imagery that corresponds in some way to the verbal content that they have gathered. They are encouraged to pursue as broad an interpretation as possible of visual associations in any form. Students sketch, photograph, do rubbings, and seek archival imagery to build what I consider a kit of parts from which they can construct a final, still unknown, poster.

This phase is a visual brainstorming activity with the end result being an expansive and inclusive collection rather than limited to any particular interpretation. Obviously as students gather materials they are also considering possible conceptual directions. The challenge is to keep them focused on the notion of generating alternatives. I find that in general they gather such

different kinds of things and associations that considering alternatives is the only way they can begin to figure out what they have and determine how best to utilize it in order to craft a meaningful message.

At this point, when they have really familiarized themselves with their word, mindmapping is particularly useful as it allows students to explore free association followed by analysis of verbal, visual, and conceptual intersections. Mindmapping is an exercise that I often include as part of the design process for any assignment, but it is especially helpful in this assignment. When students really fill up a big enough piece of paper or tape smaller ones together as Jennifer did here, they can begin to see connections that are less linear and often develop concepts that are more thoughtful and thought-provoking, almost invariably, they develop concepts that stretch their own creative thinking.

Equipped with rather complex verbal and visual associations, students begin the process of formulating a cohesive message based on their research. In general they are somewhat unsure about how to begin because they have no preconceived notion of what their final piece will be. At this point, they are faced with a "wicked problem", one that has no single or clear solution. Admittedly, mine is a simplistic application of the deep thinking behind this term, so I use it with apology to Horst Rittel who coined the phrase when describing social problems for which "there are no ‘solutions’ in the sense of definitive and objective answers."

Ryan Hargrove also borrows the term “Wicked problems” and defines them as “those for which there is no obvious solution, problems that require seeking a solution with inadequate information and working within a setting of multiple answers without any perfect answer.” Students, I have found, are more comfortable with clear objectives and assignments for which ideally they have some easy sense of precedent; they are likely to imagine a solution immediately. How very disappointing it is for a teacher when we present a new project and one of the first comments we hear is “I know exactly what I am going to do!” With this assignment, students can't know and this makes them uncomfortable. But this discomfort is vital to their becoming designers prepared to deal with the complexity of contemporary culture that is fraught with wicked problems.

Having developed a wealth of visual and verbal possibilities, a student's first inclination is to include everything. However, I require them to find a central theme and/or connection from among all their process materials, both visual and verbal, in order to form a coherent experience for the viewer. This means that they must prioritize, edit and make choices based on some message which is a moving target, but which they ultimately define. In other words, they must

actively engage many of the kinds of mental processes that are considered to be part of design thinking.

As students begin to give their ideas form, the process is a typical one, which begins with thumbnails, followed by roughs becoming progressively tighter.

Jennifer Novakoski, had the word, figure. Her initial response was to reject the notion of doing anything with the female form and she worked diligently to avoid that, nevertheless her investigations led her to produce a strong piece that explores many cultural associations with female gender.

In this developmental design comp Jennifer dissects an “idealized” female form as depicted in photography and enhanced with air brushing; she combines this image with figures of speech such as “stand on your own two feet.” Jennifer also references the word “figure” as it is used to denote illustrations, in this case medical ones which she frames with geometric figures: the circle, triangle and square. And she includes numbers as relevant statistical figures as well.
In her final poster, the message and presentation are more resolved formally. The assignment requires the inclusion of the word, which she used as a strong typographic gesture in the final. The technical illustrative figures remain with their source credited; there are many more figures of speech in the final, but the type treatment is now subtle. All of these elements combine to suggest aspects of women’s lives and the ways that female gender is viewed culturally.

Ashley Putnam explored the word arm; his research led him to the exploration of the physical arm and to consider the word in terms of weapons, both as a noun and as a verb. He explored prosthetics, especially as used for the military victims of combat. This is from the design development phase and is basically a typographic solution. He had a wealth of information that was emotionally compelling, which is not the way one would describe this poster. I was relieved to see Ashley continue to work on his design.

In the end Ashley brought together statistics concerning handguns in America, defense spending, the number of children killed by guns every day and how quickly more guns are manufactured (at that time, a new handgun every 20 seconds).

He made effective use of his own photography that included images of toy soldiers and the shooter with a toy gun, the composition is confrontational, but it is a toy gun; however it is being held by an adult wearing handcuffs. This image that contradicts our expectations in various ways is contrasted with the emotional pull of the historic photo of a soldier holding a small child,

perhaps his own, inside a target. The text within the target includes statistical facts. It is so exciting when a student except the challenge of doing more than an attractive layout, they usually impress themselves with the depth of their solution and they have so often amazed me with the sophistication their thinking and the freshness of their visualization of ideas.

This poster is by Mimosa Mallernee, who by the way, now works for the publication office at East Carolina University. Mimosa explored the word part. She really struggled to find a solution. And like all of the posters, had she not researched broadly and openly, she would not have visualized this poster. All of the students literally find something by deeply engaging design thinking and process. When she combined the skeleton with elements of a pattern for sewing, the image was distinctive and everyone in the class was drawn to experimental image. Her task then was to figure out a way to use this juxtaposition that she had created without any particular intent. Her final poster comments on the garment industry and specifically sweatshops where employees work their 'fingers to the bone' for starvation wages. Each line of copy is reinforced with a visual that resonates with the text and also with the concept of being a part of some larger whole. Mimosa ends with a challenge to the viewer by asking "What part do you play?"

Brantley Barefoot began with the word form. Among other topics, this led him to investigate cellular development and eventually stem cell research. His final poster advocates for stem cell research and challenges the morality of religious interference, which he depicts visually with the pattern at the top that combines medical and religious crosses. His text includes a quote from Albert Einstein commenting on man's ethical behavior.

The piece by Judson Cowan has compelling imagery and a somewhat cynical message that sounds sweet: At the whim of our heart. His theme is that we are all puppets, controlled by our heart, which he uses as a metaphor for emotions. In his text, he describes veins as puppet strings. And of course there is the under current of life and death since we all ultimately depend on our heart working. Judson's image certainly does not depict a healthy human. Judson created this collage digitally from archival imagery that he combined with his own illustration.

Shelley Jones gathered content and references from the word produce as in vegetables and produce as in make. Her final poster explores genetically modified foods, including the risks and issues surrounding this practice. Her imagery is a digital collage created from photographs she took in the science labs on campus. Shelley gathered an enormous amount of material and became very interested in this topic and she really tried to keep this information heavy. The biggest challenge for me was getting her to define an amount of information that one might stand and read from a poster and to make that concise enough to be a cohesive message.

Word : Meaning/S *Eva Roberts Associate Professor Meredith College* 10

Designers make meaning. However we do always make the meaning we intend. And we do not always intend the meaning we make. Usually in any class there will be one or more examples of a gap between what the student intends the audience to read and what we are actually seeing.

Word : Meaning/S *Eva Roberts Associate Professor Meredith College* 11

We've all heard students 'explain' what their design means. One of my goals is to have them realize that if the work needs an explanation, then it is not successfully communicating what was intended.

During class critiques, students react to the work of each other and we discuss whether or not form supports an intended message and of course, interpretations by classmates often suggest new directions. While there are always solutions that demonstrate this issue, the development of this poster offered an especially clear example of intention versus perception.

Joey Ritchie had the word TIE and brought a sketch to class, which included this image of his friend and fellow art student. The image resulted from collaboration between Joey and the model whose parents had recently separated and the young man was struggling with his emotions over their impending divorce. Joey had written copy to link this image with divorce. And initially Joey persisted in explaining how this particular image visualized divorce, which was upmost in his mind when he took the photo.

Eventually the class was able to help Joey see that this image is powerful and loaded with meaning, but in no way would someone be likely to get to 'divorce' as the subject of his poster. Fortunately we had an African American student's voice in the class, which really expanded our discussion of race, which is so inherently part of this image.

So, Joey was faced with a decision: he had to either rethought his imagery if divorce stayed his topic. Or he had to reconsider his image and pursue the meanings it suggests. He was not comfortable with the racial overtones of the image, but in the end the message of his poster evolved to comment on the ways in which our culture's view of race is a restraining force in our society that limits the potential of many.

Many aspects of design thinking are enhanced as each student gains focus and produces a final poster based on their thorough examination of a single word. This assignment produces intriguing results, and obviously some solutions are stronger than others. But in all cases, by engaging a design process of investigation and —through design thinking—students create something that they could not have imagined at the beginning. The project is conceptual and does not conform to the typical expectations that students may have concerning graphic design problems and visual language. There is no hypothetical client. Each student travels a path of discovery. Formal qualities of the posters are diverse as each individual crafts a personal message and supporting visual language. One characteristic common to most of the final posters is an involvement with social and/or cultural issues. Their close scrutiny of a word leads

to a heightened involvement with language and ultimately deepens the class discussions of message, content, and how images read. Student awareness increases concerning the ways in which cultural associations shape meaning and they more fully understand denotative versus connotative meanings. My hope is that they move toward becoming more discerning design thinkers—both as producers and as consumers of visual language with all its complex meanings.

I'd like to close with some more thoughts from Richard Farson.

Farson writes:

"We should not underestimate the crucial importance of leadership and design joining forces. Our global future depends on it. We will either design our way through the deadly challenges of this century, or we won't make it. For our institutions—in truth, for our civilization—to survive and prosper, we must solve extremely complex problems and cope with many bewildering dilemmas. We cannot assume that, following our present path, we will simply evolve toward a better world.

But we can design that better world. That is why designers need to become leaders, and why leaders need to become designers." [6]

And in my opinion, it is also why design educators have such an enormous responsibility in helping to shape the next generation of designers willing to step up to this daunting challenge.

Supporting Imagery:

Jennifer Novakoski Progress comp

Jennifer N Final

Ashley Putnam Progress comp

Ashley Putnam Final

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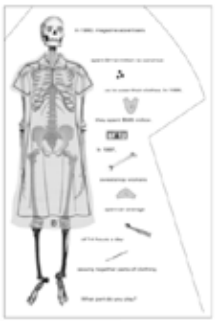

Mimosa Mallernee

Judson Cowan

Shelley Jones

Brantley Barefoot

Joey Ritchie

Sources:

[1] Milton, Glaser. From notes taken during his class taught at the School of Visual Arts, New York City, but these definitions and variations on them can be found in many sources.

[2] Farson, Richard, "Management by Design" (Why designers need to become leaders, and leaders need to become designers) Western Behavioral Sciences Institute, http://www.wbsi.org/farson/com_mgtbydesignr.htm.

[3] Peters, Tom, "67 Random Thoughts on Design" from Dispatches from the New World of Work, tompeters!, http://www.tompeters.com. This same quote is however also attributed to the designer, Paul Rand.

[4] Lawson, Bryan, *How Designers Think, The Design Process Demystified* (Oxford: Architectural Press, 2006), 33.

[5] Hargrove, Ryan, "What is Design Thinking?" introduction to *Design Thinking in the Design Disciplines*, ed. Ryan Hargrove (Raleigh: NC State University College of Design, 2009), 4–13.

[6] Farson, Richard, "Management by Design" (Why designers need to become leaders, and leaders need to become designers) Western Behavioral Sciences Institute, http://www.wbsi.org/farson/com_mgtbydesignr.htm.

Unity, Repetition, Alignment, Similarity, and Blah, Blah, Blah: Guiding Design Students to Break New Ground

Bonnie Blake
Ramapo College of New Jersey

Poster

The need to break new ground ostensibly stems from a reaction to the established norms and to the boredom of sameness. But thinking differently to break new ground in graphic design is not a new concept. We look for inspiration from renowned designers and design theorists to reassure ourselves that we too can find a formula for design innovation lest we fall into the dreaded pit of design monotony.

As design educators we teach our students the fundamental principles and rules of graphic design so they can deftly produce an acceptable body of work. But once students become adept in design basics, what do we teach them next? How do we help our students at the intermediate/advanced level perform beyond the "same as usual?" More importantly, how to we keep them from getting bored with their own work? We need to teach our students skills to push beyond design monotony, to turn on their creativity, and to gush with innovative design concepts when they are presented with the opportunity to do so.

In order to identify ways of guiding design students to break new ground, we can research historical and topical examples, case studies, and consider design theory. We can also look to our peers on a local level for fresh ideas on how to push our more advanced students beyond the pale.

My poster introduces inspiring ideas from design educators and theorists that suggest ways conquer the specter of monotonous design when it rears its boring head. It also affords design educators the opportunity to add their own ideas on the fly and critique ideas of their colleagues as they are added to the poster throughout the session. Once compiled, the results of this interactive poster discussion will be compiled and made available on the UCDA Educator's list serve.

Changing Habits: Green Design to Northeast Louisiana

Adrienne Hooker
Louisiana Tech University

Poster

Moving to a small town in the south three years ago, I realized certain amenities I was accustom to were not offered where my university is located; one of them being recycling. I was in the habit of taking my paper, plastics, metals, glass, and cardboard to the local recycling center. I couldn't bring myself to start throwing these items in the trash just because there wasn't a local drop-off. This lead to researching area recycling resources, using these recyclable materials in design, and writing a petition for the city to provide curbside recycling. Now it has developed into the creation of a student organization on campus. This group now has the challenge of changing habits on campus and getting the university population to care about materials going into the appropriate recycling bins.

In this poster, I will visually demonstrate the idea of recycling advocacy by reusing materials through creative processes, and more importantly changing habits into sustainable action.

Feedback:
What modality do students prefer?

Joe Hostetler
Ivy Tech Community
College-Southwest

Poster
This poster session is based on an informal survey of students based on the following question:

What type of feedback do you prefer from the instructor on project work?

1. Just a grade (numerical score)
2. Written explanations
3. Video overview
4. One-on-one discussion with the instructor
5. Group critique
6. Other (please explain)

Also, briefly explain why you like your selection over another choice.

This poster will provide examples to clarify some of the above types of feedback, a sampling of student comments, and charts illustrating the data collected. Initial data was taken from a couple entry design courses. Additional data may be collected (with a slightly revised question) and included in the poster prior to the conference, a broader range of design courses and possibly from other subject areas (Education, English, Speech, etc.) will be the goal. Examining what type of feedback the students prefer may offer new insight on how to make our projects and assessment better for students. This topic offers a starting point for discussion on how instructor feedback may differ from what students prefer.

A Course Continuum: Project - Assessment - Revision - ePortfolio

Joe Hostetler
Ivy Tech Community College-Southwest

Poster

This poster session will guide attendees through how one instructor approaches project assignment, assessment, revision, and ultimately eportfolio development in a design course. The continuum of project work in this course involves a design brief, assignment sheet, evaluation criteria (a rubric form), supplemental student feedback, student project revision, and eportfolios. The poster will generate interactive discussion on the assignment, assessment, feedback and revision of student work. This process is also being implemented program-wide to "close the loop" for program improvement. In addition to discussion with the poster presenter, the story will be told through the use of forms, examples, and summary information.

How the process of graphic design education works.

John Melton
Western Carolina University

Poster

The work I have submitted is my personal representation of how the process of graphic design education works. I believe that inspiration comes from everywhere, from the most obvious material to the most minute detail. So education in my opinion works kind of like inspiration for graphic designers, you see what someone else has done; you take that media, break it down, see what is going on and put your own spin on it. Obviously higher learning is important in this process; you learn about key figures in the art and design world, and build technical skills that will further your future as a designer, but education does not end here. Design is everywhere, it comes at you from many sources some useful others not, but filtering this onslaught of information and creating your niche is what being a designer is all about. This is what I am representing in my triptych, that you're taking all of this information in from different areas and try to understand it. The center person is drawing ideas and thoughts from his surroundings and becoming a mix of everything, describing my idea of what graphic design education is.

Think Global, Act Local: Civic Engagement Supporting Consumer and Producer

Jane Milkie
Northern Michigan University

Poster

As economic markets struggle in down economies designers can offer solutions to assist business owners increase profitability. Design students producing work that directly benefits small business owners will collectively contribute to stimulating larger regional economies as a "trickle-up" process. A case study will be presented on design for a county economic development center that serves farm communities. "A Food Farm Trail" is graphically represented with intention to lead consumers to the location of local producers. Student research involves learning about value added ideas such as food miles, organic processes, u-pick, sustainability, cost reduction, ideas that intend to reduce cost for consumers, ultimately to stimulate the economy in that region. The work produced for this project is part of a new studio initiative titled SEED, The Studio for Experimental and Eco-Design. This studio is a new initiative that partners education with industry. "Cradle to Cradle Design" and sustainable design practices are integral aspects of the studio and work that is produced. Design produced is of relevance for those directly impacted as well as for the common good.

Looking to Touch in Graphic Design

Kelly Salchow MacArthur
Michigan State University

Poster

Graphic form and dimensionality are commonly separated in the creative process. A volumetric poster assignment addresses them simultaneously. Tactile methods alternate with digital to capitalize on the appropriate capabilities of each—resulting in sensitivity towards material, analysis of volume, and control of 2d/3d relationships.

This studio project, informed by research collected in industrial design and architecture, challenges students to integrate constructed volume, materiality, surface and information. The ensuing creative process can be reduced into several categories and considerations: research, sight and touch, limitation and potential, content, 3d form and surface, tactile and digital methods, and finally, synthesis. A fluid sequence essentially leads to a translation of the observed spatial experience of architecture or industrial design into a very different (tangible and representative) form.

I have previously presented a wider view of this concept, as I have addressed it in my creative research and teaching. At this point I will narrow my focus, and share recent refinements through project specifics and student examples. This poster will present visual evidence of process and solution, corresponding to the learning objectives and sequential challenges of the cumulative undergraduate assignment. I welcome discussion and interation with my peers, within the responsive and insightful informal environment.

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