Fourth Annual

National UCDA Design Education Summit

Abstracts
Papers, Panel Discussion and Posters

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A Program of the University & College Designers Association

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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Who Wants to be a "Designosaur?" Understanding the Language and Culture of the N- Gen Student

Bonnie Blake
Ramapo College

Abstract

What's an "N-Gen" student? "N-Gen" is short for net generation. Also known as the "millennials," these students have grown up in a world of information on demand and instant communication. Few n-gen design students can fathom that design was once created manually, that Photoshop didn't always exist, nor did video games, and Flash was just an attachment on a camera.

As an educator one might feel like a dinosaur when it comes to understanding the student who is multitasking by "IM'ing" on their laptops while taking notes in your class. What's even more disconcerting than understanding and engaging n-gen students is the reality that we're teaching these n-gen students to design for an n-gen culture that we ourselves don't really understand.

How well do you understand your n-gen design students? Probably less than you would think unless you're lucky enough to be part of the n-gen culture yourself.

For all educators it's important to understand the language and the culture of the net generation, and to integrate net-gen language, culture, and theory into our design classes. This is equally important for us to understand not only as design educators but also as practicing graphic designers ourselves.

This presentation challenges you, the audience to reflect on whether you may be morphing into a "designosaur." A "designosaur" is someone who has lost touch with today's design student; who can no longer relate to the student and their culture; who reads n-gen behavior as bad and negative instead of embracing their behavior as cultural artifacts and encouraging them to integrate current trends of their culture into their design work.

Test your knowledge of the language and culture of the n-gen design student and your teaching style by participating in a lively and challenging interactive presentation entitled, "Who Wants to be a 'Designosaur?'" Prizes will be will be given to the most net-gen savvy attendees and a consolation prize will be awarded to the biggest "designosaur." Although fun and entertaining, this presentation ultimately demonstrates one method that can be used in educating net generation students – to engage them in interactive learning activities that encourage creativity, idea generation, collaboration, brainstorming, and fun—all essential tools for the graphic designer.

Design Education in the Digital Age

David McGill
Azusa Pacific University

Abstract

Currently, perspectives about the role of graphic arts technology in design education are polarized. Jason Aristofanis Tselentis in his article, "Technology: Beast, Burden, or Blessing?," suggests that "students must learn how to master software on their own . . . outside the classroom." Marc Prensky, on the other hand, in "Digital Natives, Digital Immigrants," states that "Today's teachers have to learn to communicate in the language and style of their students." Tselentis feels that the teaching of computer-based technology is replacing traditional design education. Prensky asserts that computer technology must be a fundamental component of classroom education. Whereas Tselentis believes that the "ideal design education should instill idea generation and form creation—strong conceptualization and craft skills," separate from technology-based media, Prensky states that, "a student's ability to think and process information has been altered from that of their predecessors," due to early and prolonged interaction with computer technology via videogames and the Internet, and that therefore, learning is enhanced through computer technology.

Currently at many academic institutions, Graphic Design departments are attempting to decide whether or not computer application training should be integrated into design education or taught separately? This dilemma affects curriculum development, classroom assignments and student learning outcomes. Design faculty are having to assess their own level of proficiency with complex software as well as challenge students who possess advanced sophistication and aptitude with design software.

This paper will investigate these issues, and provide a platform of discussion for design educators. Perspectives gained through classroom experiences can provide valuable insights and facilitate new working models for better design education in the digital age.

Jason Aristofanis Tselentis, "Technology: Beast, Burden, or Blessing?" 2006, *http://www.aiga.org/content.cfm/technology-beast-burden-or-blessing*

Marc Prensky, "Digital Natives Digital Immigrants," ©2001 Marc Prensky *http://www.marcprensky.com/writing/*

Visualizing Core Competencies: Using Visual Strategies to Help Students Assess the Mastery of Design Competencies in Their Work

Lee Vander Kooi
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Abstract

Students entering professional practice today will encounter a context in flux. Designers must have the kinds of skills that allow them to address complex "fuzzy" problems in ways that embrace collaborative process and working integrativly across disciplines. Framed and unframed problem solving can help prepare students to engage complex challenges. However the skills students use to supplement their visual acuity often receive less emphasis.

Within a senior level capstone portfolio class students were asked to consider their work in relation to demonstrated skills and competencies. Students were given competency statements from the university (broad), discipline specific competency statements (narrow), and other material. Students created a matrix, table, or other form that included all their work. This visualization allowed them to realize the connections among their work, skills, and prescribed competencies.

This process leveraged students' abilities to think and learn visually and to think through making. It connected visualizing and making skills, to thinking, planning, and research skills. Students gained clarity, confidence, and an ability to articulate the significance of their process and the relationship between the form, content, and context of their work.

As patterns in professional practice continue to shift the challenge to design education remains—How can students be prepared for problem solving in a complex world? Using visual strategies to help students articulate what is important about their work helps to deepen their understanding. Leveraging visualization to act as a bridge between form making, process, and research skills is a powerful tool to help students more effectively articulate how they are prepared to engage today's complex challenges.

Critical Thinking Through Socratic Questioning

Neil Matthiessen
Arkansas State University

Abstract

As design educators we are faced with a new situation of having students that are media savvy, but are they effective communicators? Critical analysis of media and the content that the students are creating are not always contemplated in our global society and are sometimes being overlooked. These critical thinking skills need to be further developed and refined to create strong designers.

One way to develop critical thinking is to use Socratic questioning. There are five forms of questioning that can help students think critically; Conceptual clarification questions, Probing assumptions, Probing rationale, Reasons and evidence, and Probe implications and consequences. Socratic questioning helps students to take their presuppositions and unquestioned beliefs and create reasoning rather than assumption. This allows them to question their own viewpoints and to see equally and valid alternative viewpoints. Teaching students to utilize Socratic questioning will allow them to communicate effectively through their design in our media rich society.

As educators it is our job to teach the students to think critically about what their designs are communicating and the impact those communications have. As we do so, we are instilling the students to become critical analyzers in an ever-increasing global society.

Reintroducing Tactile Processes to Typography I

Dorian Angello
University of South
Florida, St Petersburg

Abstract

This paper explores the need for tactile processes and kinesthetic experience in design education. I will discuss the ways in which I addressed that need by altering my Typography I course, describing the strategies for and outcomes of those changes. Specific assignments will be outlined and explained based on their objectives and results, with accompanying slides showing student work.

In struggling to keep pace with the parallel evolutions of technology and the demands of the design industry, hand skills and tactile processes have been losing ground in our classrooms. I believe that the sacrifices we are making are distressingly evident in our students and in the complaints we as faculty often have of them.

To address this, I looked for strategies that would enable me to reintroduce tactile process into the classroom, and would encourage the students to experience design in a more kinesthetic way. One of my greatest successes in this pursuit has been exploring the applications of drawing in Typography I.

The course was completely redesigned to address this new paradigm. Sophomore students enrolled in Type I received an introduction to the letterform and basic hierarchies. One of the principle changes I made was bringing in traditional drawing processes and strategies as well. My students spent an hour each day drawing letterforms in various forms and contexts, which helped them understand them kinesthetically while developing their drawing skills and reiterating concepts learned in their foundations courses. My presentation will examine my experiments in detail, as well as offer new ways for design educators to integrate them into their own pedagogical processes.

Outline, Counter, Form

Anthony Inciong
Montclair State
University

Abstract

Graphic design education today is adulterated by pragmatism. Undergraduates who account for a still growing constituency at colleges and universities continue to pursue graphic design as a vocation for which they seek job training; an expeditious outlook that flouts scholarship and assiduousness which are hallmarks of education – design or other. Indiscriminate acceptance policies fill classrooms, secure the already formidable culture of specialism in baccalaureate programs, lower standards, and make it difficult to teach fundamentals. Graphic design has metamorphosed from interpretive social/visual practice to ingratiating subject of general interest.

While a critique of administrative prerogatives is beyond the scope of my research, it is necessary to restate graphic design practice as an expression of education. This calls for a more substantive pedagogy; the development of methods to ascertain how students learn, methods that will enable us to gauge their intellectual capabilities, methods that will encourage an interdisciplinary approach and will en- gage and evolve linguistic, spatial, and logical-mathematical competencies. This will address the demand for expert practitioners who can discern problems and develop artifacts that diminish or altogether eliminate them though an integrative approach.

I will discuss the profile and circumstances of students enrolled in my program, the significance of literacy in the broad sense, and will demonstrate the ways in which the practice of typography and type design are analogous to, and are microcosms of, the aforementioned competencies. I will discuss linguistic fluency through a historic survey of typography, outline spatial faculties in terms of typefounding, and will describe logical-mathematical capacity through the writing, drawing, and digitization of typefaces.

What is Good Design? Searching for an Ethical Solution

Eric Benson
University of Illinois at
Urbana-Champaign

John Jennings
University of Illinois at
Urbana-Champaign

Abstract

What is "good" design? What constitutes an ethical design decision? Aristotle argued that an object is "good" if it fulfills its purpose. This philosophy dictates then, for example, that a well-designed knife is "good" if it cuts effectively. However if the same knife was used in the taking of an innocent life, the concept of a "good" design gets murky. Ethics are based on moral choices and the reasons people give to support their belief systems. Ethics also help us appreciate and evaluate our choices and allow us to be more cognizant of how we can better shape our future. When one looks at how design connects to ethics, it is fairly evident that a direct relationship exists. Every object and system in our daily lives has been intentionally created through a design process. With that in mind the designers' power to enact a positive or negative ethical or equitable change is profound. This paper (detailing the results of the fall 2007 Ethics of a Designer in a Global Economy, EDGE, course) argues that the more the design student explores the ethical questions posed previously, the more they will be able to make informed moral design decisions in the professional world. This paper further explains how and why EDGE was structured into two distinct but connected modules. These divisions of study allowed the students to address the course's principal argument by exploring design's relationship to cultural and racial stereotypes and also to environmental degradation. Finally, the paper compares the traditional paradigm of design curriculum constructed on the philosophical models of egoism and hedonism (increasing student's skills to fuel economic/personal success) with a more utilitarian and relativist version of design ethics where good design is conditional and provides "the greatest happiness for the greatest number of people."

From Professor to Coach: a Design Educator's Pedagogical Journey

Valerie Sloan
Roger Williams
University

Abstract

Deadlines, impeccable craft, and creative thinking are some of the high expectations I have always had of my students. These were the high expecations I experienced in my own education. So, around 2001/2002 when I began to encounter extreme resistance, stress and anxiety from students to these expectations I was baffled. After much contemplation, I realized that I was asking students to cut straight lines with an exacto knife and bind pages that were perfectly aligned, for example, and that they had never acquired those skills. Some had never used a ruler and were quite unable to cut perfect squares out of black paper which resulted in poor grades (below C). It became quite clear to me that this was a generation quite unlike my own. I pondered this strange new creature and things like how the viewpoint of an average grade being a C shifted to an A- or B+.

This revelation marked my quest to develop a new teaching strategy. Seeking guidance from mentors lead me to the wisdom of Barbara Walvoord, a higher education specialist. From her, I learned techniques on learning and assessment but also that we teach how we were taught and good educators need to develop their own pedagogy. Being directed to "Millennials rising : the next great generation" by Neil Howe and Bill Strauss confirmed that indeed this new generation – the Millenials – is quite unlike my own and explained what makes them so different. An a-ha moment came with Twyla Tharpe's "The Creative Habit" that to think outside of a box you have to first define that box. Indeed, I was teaching the way I'd been taught. This was my quest – to develop my own pedagogical style growing from professor to design coach.

The Rhetorical Genre in Graphic Design

Cristina de Almeida
Western Washinton
University

Abstract

This presentation will examine the relationship between rhetorical theory and graphic design education and practice. In the past century, several design theorists attempted to define graphic design as an extension of the rhetorical arts. These early accounts focused primarily on word/images relationships within the persuasive discourse of advertising. Later discussions on the possibilities for authorship in graphic design have invited a broader look into the place of rhetoric in the design process.

From this perspective, the act of designing becomes akin to the search and development of visual/verbal arguments meant to facilitate some type of action. This goes beyond the scope of promotional messages, reaching into any type of communication involving the co-existence of logical and emotional content.

The notion of rhetorical genre in graphic design and its differentiation from literary genres will be explored. Here, visual/verbal genres will be investigated from a historical and contemporary perspective through examples drawn from both professional and student design work. Four discursive functions encompassing a range of possibilities for visual communication will be located: summation, juxtaposition, narration, and exposition. Recurrent combinations of these functions within specific graphic formats and styles help to constitute a vocabulary of typified features, determined in part by cultural and cognitive factors. Designers may either work within this generic framework or challenge its boundaries in response to specific situational demands.

It will be argued that a higher degree of authorship takes place when designers can control the usage of specific discursive functions and critically engage rhetorical genres in the articulation of visual/verbal arguments. Consideration will be given to the social, ethical, and political implications of accepting graphic design as part of the lore of the rhetorical tradition and the responsibilities that come with this inherited territory.

Critiquing Creatively: Bringing Innovation into the Critiquing Process

Denise Bosler
Kutztown University

Abstract

Critiquing is a daily part of design classes, as work constantly needs to be reviewed and assessed. Professors usually lead and dominate these critique discussions. Students come to see this process as one in which they find out what they're doing wrong, so they can go "fix it". Often students will only pay attention when their own work is being discussed, and miss out on valuable lessons learned by other students. So how can students can be brought into the discussion and respond to each other more effectively?

Bringing creativity into the critique process allows students to better interact openly with their peers, their professor and potential employers, and can bring new attitudes toward viewing and assessing work. More than just a verbal practice led by the professor, critiquing becomes an interactive process generated and led by the students through various written and verbal techniques. By allowing peers the responsibility of assessing each other's work, self-discovery and self-critique can take place at the same time.

This paper presentation will explore various methods of creative critiquing including role playing, group led discussions, "sticky note" assessment, peer written reviews and individual written rated reviews. Specific examples will highlight these methods and will be compared and discussed. All successful critique processes can be implemented immediately in any course taught. This presentation is designed to benefit students, faculty and professionals, and is applicable not only in design environments, but also in many other analytical areas.

A Liberal Arts Reading List for Graphic Design Students

Paul Burmeister
Wisconsin Lutheran
College

Abstract

What should students of graphic design be "reading" when they're not studying graphic design? This paper will argue that they should be reading in the liberal arts. Two pressures discourage such reading. From without, there is pressure to have popular culture be the context for graphic design. From within, graphic design's specialization requires a high level of technical skills and knowledge; graphic design educators may need to train students in cutting edge software skills. Inspired by the philosophies of William Morris and the Bauhaus and by experience in real-world markets, a comprehensive approach to graphic design education has included exposure to and understanding from a liberal arts core. Today's graphic design students should have access to this core via two means; required and elective coursework (general education and art outside of the graphic design program), and coursework from within the graphic design curriculum. This paper presents a possible model for mapping comprehensive liberal arts understanding: For example, can the student use crucial ideas from the early 20th century to create more effective communication in 2008? This paper asserts that a student's exposure to Paul Strand's abstract photography, Edith Stilwell's rhythmic poetry, Charles Ives' eclectic compositions, and Adolphe Appia's new stagecraft, for example, will improve the students ability in a field where rich design concepts are to be highly valued. Possible graphic design assignments, in which exposure and understanding are objectives, are also shared.

Enhancing Design Education through Liberal Arts

John P. Forrest Jr.
California State
University, Sacramento

Abstract

Higher education is meant be a complete system of learning, but there are inequalities of focus and respect for its various components. A typical undergraduate degree consists of a chosen major, electives and a series of general education courses. As a professor of graphic design at a four year public university advising is one of my responsibilities. I have found that general education courses are consistently considered by students as a necessary evil to achieve their degree. Considering that designers often act as cultural intermediaries the greater understanding a designer has of the commonalities and differences in our pluralistic society the more prepared they will be to make informed and valid decisions in their visual communication. Because of its unique mandate to communicate messages to society in a wide variety of forms it seems graphic design is well suited to fulfill the promise of a comprehensive liberal arts education at a time when higher education is continuing on its path toward vocational specialization.

The possibility this paper proposes is a design education that becomes a totally integrated experience removingthe perceived separation between general education, major and elective courses. This would require unprecedented cooperation between faculty to provide a curriculum and pedagogy that would be aware and engaged with what is being taught across the spectrum. It would require redoubled efforts in student advising, curriculum development and administrative processes. The goal would be to have a student that has an opportunity to be engaged in all aspects of their education. To also provide them with the support structure to make stronger connections between the knowledge they accumulate about the world and how they interact with it, both as an individual and as a designer.

An Investigation of Learning Engagement by Graphic Design Students Who Have Taken Graphic Design History

John Walker
Illinois State University

Abstract

Many students who take graphic design history express a desire that their experience in the class will help them be a better designer in practice. This paper proposes to report findings of a research project that examines if and how students' engagement in problem solving in graphic design studio courses is influenced by having taken a course in graphic design history. It is hypothesized that students who have had graphic design history can demonstrate knowledge of the subject; but does this knowledge have any impact on their engagement in their own work, and if so, how? Data is being collected during the spring 2008 semester. Ultimately, the investigator hopes to use information gathered from this project to inform and shape the methods used in teaching graphic design history.

The investigator is examining the activities of students enrolled in an upper-level graphic design course. A portion of the students in the class have taken graphic design history, while others have not. Each student is being asked to keep a journal during one assignment; critiques are being observed during this assignment; and finally, each student is being interviewed after the completion of the assignment. Theoretically, the data should demonstrate that students who have taken graphic design history will think differently and more deeply about the assignment on which they are working than those students who have not taken graphic design history.

iPod and iPhone When YouTube MySpace: Reimagining a Graphic Design Curriculum for the Net Generation

Bonnie Blake
Ramapo College

Abstract

As we settle into the 21st century we all have to face the inevitable: Graphic Design curriculums will have to be updated for the net generation student.

The "Net Generation" student, sometimes referred to as the "new millennium" student, talks a different language than we do. Like a rare species in the jungle, they have been observed, their behavior recorded, their interests studied. But for first-hand knowledge, all we have to do is look around our classrooms to see what they're doing, what they're wearing, what kind of technology they're using, and how they're interacting with one another, and learning to speak their language.

When searching for an answer to this question we can only make informed conclusions by engaging in discourse, research, experimenting with new ideas, and sharing the results of our experiences with colleagues.

At Ramapo College, a public liberal arts college in northern New Jersey, we labored for over a year and a half redesigning our graphic design curriculum that was newly launched in the fall of 2006. Among the many radical changes that were made, we gave our courses, as well as our curriculum, some sexy new names to distance ourselves from the stale sounding "same old" standard graphic design classes, some of whose names hadn't changed in decades. But our changes in the curriculum didn't just include sexy new names. We also took it upon ourselves to learn how the net gen student learns, how to communicate more effectively with students, and how to create more significant learning experiences.

Now that this new curriculum has been in place for over a year, although seemingly successful, there are many new questions that continue to arise: how is this new curriculum working? How are the students responding to it? What methods are we using to evaluate it? Are students responding positively? How do we make sure the curriculum serves the needs of the net gen student turned professional 5-10 years from now? Or, have students become the guinea pigs for our ever-evolving experimental curriculum?

Getting Our House in Order: Defining the Roles of Technology and Education in the Profession

John P. Forrest Jr.
California State
University, Sacramento

Abstract

In the United States, graphic design has no form of official accreditation to practice. The only form of accreditation is applied to design education through the National Association of Schools of Art and Design. "NASAD is the only accrediting agency covering the whole field of art and design recognized by the U.S. Department of Education." (NASAD Handbook 2007-08) Therefore, a degree in design is our only form of credentials outside of a portfolio. In the absence of any other organization the importance of NASAD and its policies is understandable, as is its ability to enforce them and maintain their value to academia and the profession.

The wide variety of institutions that provide graphic design education and the numerous types of degrees awarded creates a confusing landscape for students, educators and the profession. Two of the main divisions in pedagogical thinking is the role of technology in our profession, and the perceived value of a degree. The technology that the design profession is dependent on is a fast moving target. My position is that our responsibility as educators is to establish a basic understanding of the technology and let experience and an individuals interest guide them in further specific development of technology skill sets.

The role of the degree serves as a benchmark of supplied knowledge. The portfolio provides an assessment tool to evaluate the retention and application of that knowledge. With the diversity of degrees available, the benchmark and the assessment tool lose their value. For the benefit of students, educators and the profession a consistent set of clearly defined roles is needed for the diverse set of institutions that grant degrees in graphic design.

The paper will include a case study that explores the dysfunctional interconnections between a regional system of two and four year public institutions.

Helping Students Toward an Andralogical Model of Learning

Sang-Duck Seo
University of Nevada,
Las Vegas

Abstract

The objective of the learning process often appears clear in the class syllabus and additional handouts. However, students in the same class are often at different levels of understanding, especially those who have less experience dealing with design problem solving. The purpose of this study is to propose an effective move toward an andralogical model of education from a pedagogical model in the discipline of design education. This study will discuss what common problems are in teaching design studio and how to help students and teachers understand adult learning techniques.

Student creativity and overall success has been incredibly improved by using different communication and teaching methods. The most significant challenges are how to perceive each student's problems. Not only does design deal with different hands-on tools, but also the creative tools inside students' heads. Determining the level of skill in both areas will help the student succeed. To analyze common problems and to deliver different messages to each student, I constructed teaching processes to deliver critical, and often emotional eliciting, messages for students.

- Communicate important role of designers to establish learning objectives
- Encourage them to communicate their own design challenges.
- Discuss with each student individual learning styles and design problems.
- Encourage them to do the best job under heavy pressure.
- Promote group brainstorming and interaction.
- Give them more constructive criticism on their idea development.
- Communicate to students their move from pedagogy to andragogy.
- Make them think outside of the box and transform their frames of reference.
- Empathize more with the students.

Emotional messages based on the list have created a new environment for better understanding of students. Moreover, heart to heart interaction with students is a much better type of communication model.

Self-Created Imagery as a Basis for Personalized Design Work

Vicki L. Meloney
Kutztown University

Abstract

I propose a 30-minute discussion exploring ways to incorporate self-created artwork into student designs. I will discuss simple methods, rooted in basic design elements, (line, shape, type, texture) used to guide students into the process of creating their own artwork. I will illustrate this process by showing many examples of student work.

When faced with a graphic design problem, many first and second year students immediately turn to the computer. When searching for artwork or images to use in their layouts, they may gravitate toward downloading images or "borrowing" images from books, magazines, or other copyrighted sources. Many students are simply unaware that it is illegal and immoral to use images that they find.

As students come to graphic design classes increasingly computer literate, many of them lack basic drawing and hand skills. In addition to lacking the skills, many of them do not see the validity of using self-created artwork in their design. Understanding that this may be a new concept to the students, I try to guide them through the process beginning with simple techniques that anyone can do.

As the role of the designer is evolving, we are increasingly being asked to perform more specialized tasks. Many companies and corporations want to distinguish themselves from the competition by having ownable typefaces or one-of-a-kind graphics. Whether the challenge is budget constraints, copyright infringement, or simply creating unique, ownable designs, I feel strongly that this is a skill that our students must possess.

By teaching students to be resourceful when coming up with imagery to use in design projects, we are showing them how to:

- open new avenues of creativity
- personalize their work
- create a sense of ownership in the final piece
- distinguish themselves as artists and not just technicians
- add value to potential employers as illustrators as well as designers

Design-Process Methodologies for all Artists

Paul Booth
Fort Lewis College

Abstract

Design programs at Universities around the world are teaching future designers how to communicate a message in a visual format, called design communication. Students are taught how to research a problem, generate unique creative solutions ultimately producing a visual that tells the story for the client. As a design educator I believe this process is crucial for the students, but I also think that future designers aren't the only ones who need to know how to generate creative solutions for a particular problem. I personally believe all artists can benefit from learning how to get their message out so that the message will be taken seriously. Many artists' collateral either seems cheap and ignored, poorly designed or just not clear enough for which the impact is lost. Other collateral I've seen is confusing or doesn't get the target audience's attention when seen in such a visual society we live in. One solution to this problem is I created a process book to help artists through the creative process providing a step-by-step guide. The process guide is to help the artists generate creative ideas, help stay on task, develop and meet clear objectives, understand how to brainstorm, derive multiple create solutions to one problem, a selection process, educating how to channel the solutions, and educate the artists how to get the message out so that there is an impact. In this presentation, I will demonstrate the process book which is broken down into seven key steps that walk the artists through the entire creative problem solving process.

Integrating Media and Technique: Mixed Results in a Second Year Studio

Jihyun Song
Iowa State University

Abstract

Context

Second year Interior Design majors who fully explore presentation media tend to create more developed and sophisticated projects than students with three other dominant foci. Focus on "presenting visuals" integral with design content increases students' consciousness of decision making during the design process. As a standard, students must build design knowledge and skills necessary to communicate design ideas through sketches, drawings and models.

Projects undertaken in second year studio introduce students to numerous hand and computer media and presentation techniques. At the same time students are charged with searching and seeking design media that best assist them during project inquiry. The variables that students choose for representing ideas ultimately affect their ability to communicate design content, concerns and ideas.

Process

This presentation examines students' application of design media and technique as part of students' early discovery for recording, interpreting, and manipulating design ideas. Students discover inherent complexity and intricacy needed to communicate with any media or technique of their choice. Two projects are used to examine the best connection and integration of hand and digital media with various techniques from sketching, drawing, and modeling.

Findings

Findings show different design problems and results occur. Group 1 students have limited drawing and modeling abilities and appear incapable of expanding designs with necessary media experience. Students in group 2 demonstrate a focus on media/tools solely, rarely dealing with content ideas. Group 3 students focus on content, taking more time to incubate their ideas. They fail to develop a range of techniques or even meet due dates with projects under developed. Group 4 had no fear of shifting different media in order to explore and investigate design possibilities, thus demonstrating strength in design process, interpretations and manipulation of design idea communication. Experimentation with multiple methods provides analytical insight, polished skills and critical views to the complexity and richness of the design process.

Incorporating Internationalization in Graphic Design Curricula

Carole Goodman
Queens College, City
University of New York

Abstract
Wikipedia defines internationalization as recognizing "that different peoples, cultures, languages, nations, borders, economies, and ecosystems exist." This differs from globalization in which the goal is to bring together all nations as a singular entity, negating individuality.
(http://en.wikipedia.org/wiki/Globalization)

In Graphic Design, internationalization encompasses aspects of local and international life in the curricula in order to widen students' understanding of the world around them, with the goal of making them better graphic designers. At my college, where 90% of the students come from another country, incorporating internationalization into the curricula has been essential in both connecting and communicating with the students and broadening their ideologies beyond the classroom. Local and international experiences can expand their understanding of the world and enable students to become well-informed world citizens, not to mention designers. As head of the major at my college, I am creating programs on the local, national, and global levels for students to experience during the 4–5 semesters they spend in the Graphic Design major.

Some of these experiences are internships within the local community that assist a variety of start-up, non-profit organizations. Others are collaborative projects and exhibitions with other national and international universities where the Internet is the prime source of communication and exchange of visual and verbal ideas. Some international programs are also being planned with other universities around the world, in which students travel to another country and work with other international students on community-based and theoretical projects in order to directly challenge and augment their understanding of internationalization.

This paper will discuss the intersection of Internationalization and Graphic Design and will describe in a variety of programs and projects that can be implemented on the local, national, and global levels that address the importance of providing our design students a greater understanding of international culture and design.

Reflections of Culture in Design

Abstract

My voice: practicing designer + educator + graduate student in design

Archana Shekara
University of Illinois,
Urbana-Champaign

Each society has its own specific culture, ways of life and identity. Some societies strive to maintain and preserve their traditions and values. India has struggled to keep its identity and practices that is unique to the country. The current trend of urban India is to alter traditional social values to reflect and model the west so that they can be accepted globally as a more progressive society. The west defines India with religiosity and romanticism. Western social culture is being influenced by the eastern way of life. It has accepted the eastern practice of wellness, food, home design and decor.

Today, there is a greater need to understand and appreciate cultural similarities and differences. As design educators, researchers and practitioners it becomes our responsibility to create and share the awareness through our projects and teachings. To do so, we have to invest in learning and educating ourselves about other cultural societies rather than limiting to benefits on a superficial level or awe level.

For example: The word 'Yoga' has become a casual word in the west and is practiced as an exercise. It has seemingly lost its profound meaning "the path to reach the divine." There are different forms of yoga and Hatha Yoga is a part of Asthanga yoga where asanas (postures) and breath control (pranayama) are practiced to increase physical health, meditation and concentration.

Only through investigation and understanding we can perceive other cultures to inspire our everyday thoughts, actions and work. When we share this kind of learned experience with our students and our audience we are stimulating and enriching their minds with curiosity and appreciation towards diverse cultures. In doing so we can only hope that they will have a better sensitivity towards understanding and defining cultural identities.

'My voice' project is an exploration of myself — a voice of an Indian woman, wife, mother and artist who has lived and adapted herself to western culture. This project examines my everyday struggle in trying to preserve Indian values in my daily life for not only future generations to embrace, but also for others to better understand and accept Indian values and culture in a western world.

On the Surface: Where Type, Image and Volume Meet

Kelly Salchow
Michigan State
University

Abstract
Our lives are becoming increasingly occupied by screen-based interaction. Students are plugged in through ipods, cellphones and laptops. Many are more comfortable resolving a design project in front of the computer screen, than at a table full of materials and images. But in a recent 3d Graphic Design course, students welcomed tangible methods distinct to volumetric exploration.

Simultaneously challenging the senses of sight and touch, the students developed sensitivity towards materials, analysis of volume, and awareness of surface/volume relationships. Sequential exercises led to a comprehensive dimensional poster project, inspired by architecture.

Unifying volume, type and image demands recognition of expanded opportunities—space and planes viable for type, the effect of perspective and shadow, layers covered or exposed, viewer experience in open and closed steps, and potentially flexible orientation. Surface unifies volume and information (both visual and typographic)—therefore the project criteria stressed the interdependence of these elements. Practically speaking, these lessons may inform package design, environmental systems, book design, and type as applied to industrial design.

Incidentally, this assignment was inspired by my own creative research. In recent three-dimensional posters, I have been integrating form and volume to address environmental issues. These two-sided, faceted posters are especially uncommon in their collapsability, interchange between two- and three-dimensionality, variable orientation and message, and interaction with the surrounding space.

I have found parallels between creative problem-solving and discovering alternatives in daily choices. The posters can either lay flat (obscuring part of the message), or become dimensional (a movable puzzle that allows completion of the information). For example, Look embodies several messages which become visible from different perspectives: look forward, look for reason, look over, reflect and respect. Each of these concepts can be applied to space or time, physical or mental sight and consideration.

I would like to share these classroom, and research explorations with fellow design educators, and students—demonstrating alternatives in dimensional and creative realms. student architectural posters

Top (1, 2): student architectural posters
Bottom (3, 4): look, listen: three-dimensional poster research

Cultivating Identity Through Typeface Design: Three Case Studies

Frank Tierney

Texas Tech School of Art

Abstract

I can spell-check my handwriting!

Engaging students by creating fonts from individual writing.

A frequent project in beginning typography has been to have students convert their handwriting into a useable vector-based font. By studying the proportions of their own handwriting, beginning designers learn about the roots of some of their individual sensibilities; what constitutes a comprehensive character set; and the origins, parts, and proportions of letterforms. Students create applications for their type such as a poster and type specimen book. In these applications the objectives are to understand the digital meaning of terms like "leading" or "type setting," while building facility with Bezier curves. The historical development of the alphabet from a paleographic to a digital system of notation is recounted throughout the process.

Tombstone Typography

Toward a regional aesthetic: two typefaces derived from New Mexican tombstones.

In advanced typography classes at a university in Northeastern New Mexico, students developed alphabets based on lettering found on two tombstones. The first, (a monalphabet named Tranqilina after the deceased), was derived from a hand-carved tombstone of 1922. The second font—titled Nathan—was developed from lapidarian letterforms found on a late 19th century tombstone in one of the oldest Jewish cemeteries West of the Mississippi. Student investigations raised questions about regional identities and whether a rich cultural heritage could be expressed in letterforms.

¿Y QUÉ? Queer Art Made in Texas

Developing an alphabet for 26 Queer-identified artists.

26 artists in an exhibit: 26 letters of the alphabet. To unify an exhibition catalog an alphabet of mostly blackletter Qs was developed. Portions of the text were set in this "code of Qs," and a logotype ¿Y QUÉ? (and so?) Was developed as an identifying device for catalog cover and exhibition signage.

Changing Regional Design Expectations Through the Creation of a University Based Graphic Design Consortium

Tobias Brauer
Northern Kentucky
University

Abstract

After much lobbying, I have successfully convinced the administration of our university to sponsor a campus housed, student driven, graphic design consortium. Operating much like a professional design studio, this group of students and I seek out high-visibility, under served public events and institutions within our region in desperate need of improving their visual presence. We work with these clients to create successful and fiscally sustainable graphic design solutions for little or no cost. As a fledgling institution, our consortium has already experienced some initial triumphs by landing our first significant client and by securing startup funding and physical working space from both local professional design firms and the university. At the heart of the consortium's mission is an effort to positively serve the design needs of those within the region who would not ordinarily be able to access such valuable services. However, I believe even beyond that noble work, we are enacting much more systemic cultural change by offering these alternatives—which, over time, through public exposure, directly affect regional perceptions and expectations of design. This model benefits all parties involved. From the university in its mission of outreach, to the community-focused, design citizens/students participating in the program, to the businesses themselves, and even the general public including the regional design community.

In my paper/presentation I will impart the work I have completed to establish this institution and note the achievements and tribulations we have faced in our first semester of operations. Additionally, I will discuss my role as a faculty member working in the capacity of a facilitator, public relations liaison, fund-raiser, art director and educator. I will also present samples of student work in addition to noting evidence of visual and cultural changes within our community directly resulting from the work completed through this consortium.

inProgress: A Student Design Center

Adrienne Hooker
Louisiana Tech University

Abstract

Graphic design students, without the support of a professional community, need a venue to pursue valuable real-world work experience to supplement their classroom education. This can be achieved in smaller communities by creating a design studio setting within the graphic design area of a university. In my presentation, I will discuss my experience in the formation of a design studio.

The "design center" is a win-win situation. Students learn to balance a multitude of projects from concept to production on strict deadlines, workplace dynamics, collaboration with other designers and writers, and client relations. As a result they gain credits towards graduation, build confidence in their abilities, take on more responsibility in projects, and create a resume and portfolio for their first job search.

The department and university also benefit from the "design center." More students acquire hands-on training, creating a larger pool of qualified job candidates. Thus the reputation of the school, and the quality of students, increases exponentially. Also the promotion of the university and departments is enriched by having its own students work on projects for the institution.

The community is rewarded as well. The center provides a low-cost, high quality design service for small businesses, non-profits, and even local government and corporations. The community, which often lacks this type of profession, benefits from working with enthusiastic, ambitious students. It strengthens the relationship between the university and the surrounding community, and students invest more in the town that supports their education.

The creation of a design center within a university is a must in a smaller community. The institution provides a professional experience and enhanced education while becoming more self-sufficient, and the community has access to a new affordable, professional service while supporting the learning environment of the university it surrounds.

The Graphic Design Perspective:
How Does a Multidisciplinary Service-learning Community with a Common Theme of Food Literacy Support and Enhance Student Learning and Civic Engagement?

James Reidhaar
Indiana University

Abstract

In this study of interdisciplinary teams of students and faculty working together with multiple community partners the faculty support student learning and how to document the teaching and learning process capturing evidence of student learning.

The team received the Dean of Faculties Scholarship of Teaching and Learning Leadership Award. The project is a collaborative effort that grew from the university's Environmental Literacy and Sustainability Initiative and Human Biology Program, with a faculty from the School of Health, Physical Education and Recreation; the School of Public and Environmental Affairs; the Biology Department and the School of Fine Arts testing unique integrative service-learning models. The project explores and examines how a multidisciplinary service-learning community with a theme of food literacy can support and enhance student learning and civic engagement. Food literacy was chosen as the project's theme because of its local, social, economic and environmental dimensions. Community partners included Hilltop Garden and Nature Center (educational center), Mother Hubbard's Cupboard (community food panty) and Students Producing Organics Under the Sun (SPROUTS university organization).

The student teams were from four distinct disciplines and made up of freshman through graduate students including majors and non-majors in one of the following courses: Community Nutrition, Risk Communication, Graphic Design Studio, and City as Ecosystem. The teamwork allowed students to experience first hand how interdisciplinary collaborations can be engaged to solve complex problems and advocate for social justice and change. Many of the projects resulted in communication designs. Graphic design students volunteered to provide additional independent designs.

Learning outcomes for graphic design students included collaboration, client relations and the social significance of their professional activity.

You Say You Want a Revolution: Rethinking the Art School Foundation Year

Shelle Barron
Edinboro University of
Pennsylvania

Abstract

What knowledge, experience and skills should freshman develop through foundational courses to successfully prepare them to embark upon the study of a specific design discipline? Should we view our students as arriving from another planet, steeped in the detritus of popular culture? With this viewpoint, our mission (high-minded academics that we are) involves eliminating the unnecessary content and unsophisticated visual proclivities built up in the freshman brain from years of exposure to banal and tasteless music, movies, video games and websites. Like wiping clean a hard drive, we empty their heads, so we can refill the vessel with the right stuff.

Who better to accomplish this daunting task than the middle-aged professor steeped in the classical and formal tradition of teaching born at the Ecole des Beaux-Arts four centuries ago. (Well, teaching male students anyway, women weren't granted admission until 1897.) No, wait, we are modern thinkers! We shall use the Bauhaus Workshop model.

Yet...are we serving our students by dismissing their visual culture, then replacing it with ours? The naive student may perform the formal tricks we teach her, but will he grow into an imaginative and conscious designer, aware of the social context, slippery signification and power of her message?

An emerging viewpoint suggests that we may better serve our students by meeting them where they are. Could we use their cultural environment and generational groupthink as an opportunity to teach them metaphor and context, observation and problem solving? Perhaps these are the skills that will allow them to approach their professional practice with a thoughtful mind and a thinking eye.

I have been granted a sabbatical from my teaching duties to rethink the projects we employ to introduce freshman to art and design in the foundational studio curriculum. I am also attempting to devise innovative methods of introducing a digital component into the context of these projects.

I will share my research and the genesis of several projects I have written that reflect these possibilities.

The Design Science of Icebergology: Providing Students the Ability to Change Perception

John P. Forrest Jr.
California State
University, Sacramento

Gwen Amos
California State
University, Sacramento

Abstract

Students arrive at their undergraduate education with certain expectations of the profession and the education process based on perception of the public. This perspective of design is isolated to the end artifact and does not concern itself with the process used to create effective visual communication. Therefore the students initial and powerful fascination with the final product is predictable. Design education must address the expectations of students to make them aware that the design process is a journey that takes them from an undefined problem through to an eventual artifact or idea. The Design Science of Icebergology is a metaphor to partially illustrate the need to embrace transparency in design education so students will not only understand the process but also how to articulate and sell the process as a problem solving methodology. There is a wide variety of problem solving methodologies in our profession and in our educational institutions. The example that is outlined in this paper is a snap shot of an evolving curricular approach.

Without abandoning form as a central tenant of design we must afford equal footing to message and contextual research. In doing so we need to provide students the proper tools to address the ever expanding definition of design. Incorporating education concepts such as blooms taxonomy as additional layers of accountability in the design process is one way to provide students with a critical thinking gauge and a more stable understanding of where they are and how successful they have been in exploring possibilities. Design education has the power to change how the design process is communicated to clients and the public at large by empowering the next generation of students with the ability to articulate in an consistently effective manner how they produce solutions.

ART765 Design for the WWW Case Study: Pedagogical & Design Strategies for Online Courses

Bridget Z. Sullivan
Towson University

Abstract

ART765 Design for the WWW serves as the capstone course in the online post-baccalaureate certificate Interactive Media Design at Towson University. The course and program provide professionals, artists, and educators the opportunity to advance their web and interactive media design knowledge by offering coursework via the Internet. Students must complete four graduate-level courses to earn a certificate: Elements of WWW Design, Graduate Typography, Interactive Media Concepts and Theory, and Graduate Design for the WWW. The certificate emphasizes visual communication and graphic design theories and practices within the applied context of website and interactive media authoring. Pedagogical and design strategies used to create ART765 Design for the WWW include: creating community and course personality, providing audio/video lecture, demonstration and feedback for students, effective use of illustrations and typography, and implementation of usability best practices. These strategies serve to unify the online teaching and learning environment for all four of the Interactive Media Design courses.

In a Face2Face studio teaching & learning environment the physical meeting time and place of the class creates a sense of community by default. F2F group and one-on-one critiques of design projects require much discussion and the in-class interaction further fosters the development of the classroom community. Creating a sense of community in an online course is integral to the student experience and their ultimate success in the course. The challenge lies in recreating elements of the F2F community for the online learners.

Key strategies designed and implemented to foster the development of an online community for ART765 Design for the WWW include: the extensive use of the discussion board in Blackboard for class discussions, class and instructor introductions. audio/video lecture presentations, feedback on projects from students via threaded chat group critique, and class project feedback from the instrutor via recorded audio/video presentation.

Reading Space

Kim Beckmann-Moegenburg
University of Wisconsin-Milwaukee

Abstract

From poster (frame) to book (spread + sequence) to relational forms in space (experience), to room (environment), Reading Space is a series of assignments designed to provide students a cross-disciplinary context for exploring message making and ways in which reading, viewing and encountering can occur. The projects discussed begin with graphic design undergraduate students exploring message making as posters and experimental book structures to cross-disciplinary collaborations between graphic design and architecture students in the design of environments. Throughout the assignments students analyze how spaces and objects communicate, evoke, or inform through their interaction with inhabitants. Location, color, context and so on provide insight into how a particular message can unfold over time, how a viewer can encounter a message, and how collective participation can construct meaning. Behavioral research tools and techniques provide an important foundation for students to develop effective problem-identification and problem-solving skills. The collaborative structure for two of the assignments provides an important experiential framework for students to engage the design process. The cross-fertilization between disciplines that takes place provides students with new ways to see the world around them, to gather and assess findings, to identify, plan and organize solutions, and to diversify how they are able to talk about it.

Overall my hope in sharing Reading Space is to inspire discussion that can lead to teaching innovations that provide students with multi-disciplinary experiences that can better prepare them for the types of challenges they will face as designers and conscientious citizens.

Non-Traditional Solutions for Small Nonprofit Organizations

Nicole Szostak
Northern Illinois
University

Leif Allemdinger
Northern Illinois
University

Abstract

How does branding fit with non-traditional marketing to benefit small nonprofits? Non-traditional marketing (guerilla marketing) is based on innovative promotions as opposed to promotion through traditional media such as television, radio, and print.

This paper presents an in-depth case study, based on design for a small nonprofit gallery. We started with a detailed analysis of the gallery's design needs, based on the methodologies of designers such as John Christopher Jones. This led to an identity program and helped determine a non-traditional approach for promotions.

Our work is informed by the research of Salganik, Dodds, and Watts,1 who demonstrated the "rich get richer" effect. People are socially influenced by what other people like. This influence is the key factor in whether a song becomes a hit (or whether a gallery opening becomes a noteworthy event.) During the case study, we faced a revolving audience challenge – an entirely different group of people came to each show because the gallery mission was to serve as many communities as possible.

Our objective was to improve event attendance. We designed and applied a number of non-traditional strategies with the goal of boosting attendance at a fashion exhibit called Little Black Dress. The outcome was very successful. Over 500 guests attended, more than triple the average attendance for the last two years of openings.

In the end, we made a number of discoveries. Some of our best non-traditional ideas could not be implemented because we lacked time and resources. Although attendance was increased, it was hard to measure exactly what influenced it. Done again, the non-traditional ideas used may yield different results. If small nonprofits consider non-traditional marketing, they should be aware that it is labor intensive, depends greatly on social influence, and factors exist beyond their control.

Gettin' R-E-S-P-E-C-T in the Academy: What Constitutes Graphic Design Research?

Panel Chair:
Steven McCarthy
University of Minnesota

Panelists:
Daniel Jasper
University of Minnesota

Kenneth FitzGerald
Old Dominion University

Panel Discussion Abstract

This panel proposes to engage its audience in a lively debate about what qualifies as appropriate, innovative or relevant graphic design-related research. Even the term research is under scrutiny, as various academic cultures try to find descriptive language to define an activity that might be positivistic, ethnographic, experiential, historical, performative, creative, theoretical, or entrepreneurial – or a cocktail involving multiple modes of knowledge formation.

The two panelists will share examples of their research – encompassing creative production, professional practice, critical writing, exhibition curating and design authorship – which demonstrates the vitality of a broadly defined graphic design research agenda. The panel will also show examples of diverse venues for dissemination, as new modes of thinking and working often demand unconventional platforms, some of which question typical academic thinking. A robust conversation will follow, with audience participation.

Panelist Contributions

FitzGerald will "discuss my efforts as a writer to outline the convergences, connections, and interdependence of graphic design, fine art, and popular music. Every graphic design artifact undergoes an imaginative, deliberate process laden with history, theory, and intent. This makes design products rich and relevant subjects for investigation."

Jasper proposes to address "THE UNBEARABLE LITENESS® OF DESIGN EDUCATION – Graphic design production typically results in concrete statements couched in positive terms which celebrate consumer products and the munificent culture that produced them. Theorist Guy Debord characterized the philosophical underpinnings of this mediated environment in the following terms "What appears is good; what is good appears." As educators and scholars in a historically incurious profession one might be forgiven for asking "is this all there is?" In addition to critical writing, is there room for "critical design" in graphic design education?"

iPods and Design

Poster

Of the many teaching methodologies and tools utilized in the collegiate experience, instructional technology has radically changed the mode, manner, and means of teaching over the past two decades. In the best instances, the tools of technology have extended the reach and impact of teachers by providing new forms of visual and audio instruction; technology has even united learners through interactive dialogue across the campus and in the virtual classroom. The iPod is becoming a unifying instrument as we integrate instructional technology across the traditional boundaries of design disciplines.

Scott Fisk

Samford University

Reflections of Culture in Design

Poster

My voice: practicing designer + educator + graduate student in design

Archana Shekara
University of Illinois,
Urbana-Champaign

Each society has its own specific culture, ways of life and identity. Some societies strive to maintain and preserve their traditions and values. India has struggled to keep its identity and practices that is unique to the country. The current trend of urban India is to alter traditional social values to reflect and model the west so that they can be accepted globally as a more progressive society. The west defines India with religiosity and romanticism. Western social culture is being influenced by the eastern way of life. It has accepted the eastern practice of wellness, food, home design and decor.

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Design for a Diverse Culture

Nancy A. Ciolek
Rochester Institute of Technology

Chris Jackson
Rochester Institute of Technology

Poster

The poster will illustrate the cross-cultural design theories and methods taught in our graphic and multimedia design programs to our diverse student population. Design plus technology can help bridge global communication. Visual design helps communicate across cultures yet sometimes it is not instantaneously understandable. Visual elements need to have global meaning and combine with clear verbal information. The relationship of the viewer's environment needs to be evaluated to address the appropriate design solution.

This poster summarizes key design elements linked to the multimodal reading process used in print and multimedia. These include visual metaphors, cues, and relationships. The next section of the poster describes cultural sensibility towards imagery and color. The last section assimilates the first two sections in showcasing cross-cultural design issues regarding information design, layout, and global concerns.

Student project examples will be incorporated to show visual solutions that address these issues.

Understanding Our Students: Education as a Two Way Street

Tony Reynaldo
The Ohio State
University

Poster

From a students perspective, the role of a design educator has evolved into a more multi-dimensional role. One in which the educator has transcended beyond the traditional source of knowledge, towards a catalyst and role model for student learning, exploration and process. Today's students have developed curiosities and expectations of their faculty that can not be satiated by an open ear in a general classroom setting, instead look at other methods of gaining the knowledge presented and apply it specifically to their individual pursuits in design. Changes to the traditional contact and office hours model has evolved into a desire for flexible availability and a willingness of faculty to go beyond traditional methods of communication. Such changes include e-mail, cellular text messaging, instant messenger services, blogs, and faculty's personal telephone numbers etc.

Educators are also being looked at as a source that students can talk to, get ideas from, gain trust in and receive encouragement outside of the normal classroom setting. Because we hold design students to a higher standard and a raised level of rigor outside of normal class time, it should be expected that the educator also be held to high standards creating an environment of quality and trust. Students today want to know that their time and investment is reciprocated by the faculty they are learning from.

This poster will present a case study of a design program's students and interactions with faculty in a major university. Information and data will be shown documenting the changes and evolutions in communication and the faculty's transitions into a more multi-dimensional role.

Making Meaning: The Database Narrative

Paul R. Bruski
Iowa State University

Poster

If information design can be understood as a way to make data digestible, and thus useable, this is then an essential skill for students of graphic design. Students today, regardless of their field of study, live in a media rich environment, where the virtual world is the real world in which they live. There does not seem to be a barrier between their Facebook and academic selves, as our technological devices combine and merge all aspects of our lives. How these connections are affecting our students is not completely understood, but most importantly, our students do not seem question that these connections exist, and then are likely to be unaware how they shape their thoughts.

One of the defining aspects of interactive media is its ability to aggregate information/data. However, information is not knowledge. One way to make sense of that information and transform it into knowledge is to use the form of the narrative. Grounded in culture and history, narratives help make sense of people, places, and events and interpret an aspect of the world. However, alone a database is not a narrative, nor is a narrative a database. As Lev Manovich has written in his book, *The Language of New Media* "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." (Manovich)

The poster will discuss a series of evolving new media projects where students have been asked to examine the connections of data presented by technological media in their own lives, and graphically portray these narratives in a meaningful interactive environment.

Manovich, Lev (2002) The Language of New Media; MIT Press: Cambridge, MA

Do you see what I see? Making Visual Communication Designs Accessible to Color Blind People

Stephanie Frasier
University of Evansville

Poster

There are approximately 19 million people in the United States that suffer from some type of color vision deficiency and are considered color blind (Feisner, 2003). Most color blind people, at least 95%, have a red-green type (Stephens, www.eyes.org). Color blindness affects approximately one in twelve males and one in two hundred females (Lilliston, 2000). Graphic designers need to be aware of these statistics to better prepare graphics in a world where visual communication is everywhere.

Understanding how the disability affects people is important to understand how to create accessible graphics for them. Most people with the disability are not "blind" to color; they suffer from a deficiency in perceiving or distinguishing certain colors, confusing them. A rare few see the world only in grayscale, void of color. There are three types, with varying degrees, of color blindness, with most color blind people falling in the one main type called deuteranopia.

Color can grab our attention and graphic designers have used this aspect of color with a great deal of consideration in products, packaging, and logos. In a web site design imagine creating essential text in a red color on a background the color of black, brown, olive or green. Many color blind people may not see this information at all, let alone interpret it as important.

This poster will focus on an education of color blindness and how to make graphics accessible to color vision deficient people. It will also showcase simulations of the colors a color-normal person sees verses the same colors the way a color blind person sees them with the deuteranope type of deficiency. Using a simulation filter—developed by two scientists at Stanford University—downloaded from the Vischeck web site (www.vischeck.com) and imported into Photoshop, colors can be simulated to represent the colors a color blind person would see.

Armed with this knowledge, there are many ways that graphic designers can compensate for color vision deficiencies in their designs with the options to be explored in the poster.

There is no cure to color blindness; there are no treatment options that will allow a color blind person to "see" all colors. The most beneficial thing we as graphic designers can do is to produce graphics that are color accessible to all people.

Graphic Design Educator as Motivator or Instigator? Politics at its Best!

Jane Milkie
Northern Michigan
University

Poster

In an election year I could not resist the opportunity to involve students with the idea of "citizenship." My purpose was twofold. First to allow students to use design as a voice for political ideas using color symbolism and typography, and secondly to allow students to be informed citizens through the study of the candidates running for office and the study of the ideas candidates wanted to represent. Bumper stickers, who would have thought something simple required so much work and yet could be so much fun, that is if you have a passion for design. My sophomore class a group of thirty students did indeed learn about candidates, those they chose to represent as well as those represented by classmates. They struggled with their own individual visual preferences and how to create what might appeal to a potential target audience 18 to 99 years of age. When we started in Jan. 2008 many more candidates were in the running than at this point in time. Decisions in the use of red, white, and blue color symbolized more than the American flag–student designers depicted the essence of the meaning of democrat, republican, conservatism, changing times, and family values. Typographic selection was more traditional in visual style than what this group of post modernists might select at other times, yet selectivity was purposeful and dignified. I would welcome the opportunity to present the results of this work for discussion and dialogue.

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