



Concurrent Session 1A

9:00 – 10:15
1A RM 9-216

Moderated by Karin Jager

CELESTE MARTIN

The Form of the Ebook. Emerging Visual Structures and Metaphors for Interaction in Ebook Design

RIK ZAK

How is Social Media Changing Brand Design and Advertising?

MICHAEL FILIMOWICZ

Discursivity and Creativity: Implementing Pigrum's Multi-Mode Transitional Practices in Upper Division Creative Production Courses

Concurrent Session 1B

9:00 – 10:15
1B RM 9-217

Moderated by Naoko Masuda

CHRISTOPHER HETHRINGTON

Meta-designing a New Design Pedagogy

DENNIS CHEATHAM

A Necessary Shift: Engaging Coding in Graphic Design Education

BRIAN DONNELLY

A Thematic Outline of Canadian Graphic Design History

Coffee Break

10:15 TO 10:30
THE ATRIUM

Concurrent Session 2A

10:30 – 11:45
2A RM 9-216

Moderated by Karin Jager

LESLIE ROBINSON, AIDAH NALUBOWA, JOSEPH KISITU + JOSEPH KALUNGI

Co-Creating Across Cultures and Beyond Borders: Intercultural Learning Spaces for Exploring Youth/ Student Issues

LAYAL SHUMAN

Designing for the Community, Educating for Life: Community Projects in Design Education

ALISON MIYAUCHI

Social Responsibility and Design Education: Design for the Public Good

Concurrent Session 2B

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Moderated by Myra Thiessen

DR. CAROLE CHARETTE

Graphic Design Presence in the East of North America: Research on First Nation (Innu-Naskapi) Iconography

PETER S. MARTIN

Sensing a Space Between Decorating the Present and Fantasizing the Future

JOHN CALVELLI

The Image, Plasticity, and the Education of Designers

Buffet Lunch with Education Keynote

11:45 TO 1:00
HEART OF THE ROBBINS

Emcee: Johnathon Strebly

Roundtable challenging design education: How do we measure success? *The roundtable will continue the discussions around how design students can make the best use of their continued education.*

Bernard J. Canniffe is the Director of the Graphic Design and Advertising Design, and the Business of Art and Design Departments at Ringling College of Art and Design (RCAD). He co-founded collaborative, multidisciplinary social design studio PIECE STUDIO in 2008, and is an advisor to the international social collaborative group Project M and the International Social Design Studio, Tomorrow Today.



Session 3

1:00 – 2:15

3 RM 9-216

Moderated by Judy Snaydon

RITA ZAPATA

Design Education Towards Social Innovation

VAL SIRBU

Drawing as Design Inquiry

DR. MYRA THIESSEN

'I like it': an Exploration of How Design Students Think About Criticism

Workshop

2:15 – 3:45

3 RM 9-217

BRIAN DONNELLY

What do we want and need from Canadian Design History?

This workshop will begin by taking a survey of the participants, who are assumed to be design educators and practitioners. What and where do you teach or practice? What is the role of history, especially Canadian graphic design history, in your program, your design practice and/or your teaching? Does it seem very important when designing or teaching? Is Canadian design history a priority for you or your school? What do you do in this area, and what else can or should be done? When hiring, has your program ever advertised for a Canadian design historian? Do you know of any design studies programs in Canada? Does not the success of the graphic design industry in Canada, in the absence of many such courses, programs or written histories, suggest we don't actually need these things?

Following this discussion, there will be a necessarily incomplete, 30-minute survey history of graphic design in Canada accompanied by a handout with images.

Coffee Break

3:45 TO 4:00

THE ATRIUM

Powered by PechaKucha Social Teaching and Learning

4:00 – 5:00

RM 9-216

Emcee: Johnathon Strebly

JUDY SNAYDON

Survey of Design: Bringing History to Life

LESLIE ROBINSON, AIDAH NALUBOWA, JOSEPH KISITU + JOSEPH KALUNGI

Participatory Design in Uganda: Toward Knowledge Transfer for Sustainable Change

KARIN JAGER

Design as a Catalyst for Making Change Possible

GLENN RUHL

Intercultural Communication for Information Designers

MUSTAALI RAJ

Project Captivate

GILLIAN HARVEY

Blizzard Kit: Safety problem solved using an integrated design approach

MILENA RADZIKOWSKA + DYLAN RICHARDS

Visualizing HIV/AIDS: Reflections on our Partnership with HIV Edmonton

PICA Welcome Reception

5:00 – 7:00

THE ATRIUM

Education Keynote, Bernard J. Canniffe

7:00

THE ATRIUM

Emcee: Johnathon Strebly

We Are All Standing In Front Of The Abyss Looking Backwards — A Paradoxical Journey

There is no there there anymore. One could argue that the design educational delivery model is antiquated and broken. We teach the way we were taught and preparing students for careers that no longer exist. The world is far more interconnected than at any point in its history and at the same time it is more fragmented and volatile.



Concurrent Session 1A

9:00 – 10:15
1A RM 9-216

Moderated by Karin Jager

CELESTE MARTIN

The Form of the Ebook. Emerging Visual Structures and Metaphors for Interaction in Ebook Design

With the advent of ereaders and tablet devices countless new ebook platforms and ereader's applications emerged and responded to the challenge of visualizing the digital book's structure in ways that ranged from highly skeuomorphic solutions to new and distinct visual languages for the form and structure of ebooks. At the macro level, ebooks are no longer bound between covers but rather framed by a device's screen. At a time when a myriad of platforms and formats continue to appear in the publishing world, there is no standard form for the ebook and its interface. This presentation looks at contested forms and elements of the codex in the digital realm and clarifying new elements and challenges of form and functionality in digital book systems. Through analysis of past and current ebook design examples as well as prototypes developed by students, new guidelines are proposed for teaching publication design for screen environments.

Celeste Martin is an Assistant Professor in the Faculty of Design and Dynamic Media at Emily Carr University. She teaches foundation design, typography, publication and ebook design courses. She has an MFA from the University of Iowa; her background is in communication design and she specializes in typography. Recent work includes the development of a series of ebooks for the Borges Centre biannual journal Variaciones Borges, and a research project with Loud Crow Interactive on ebook design for children and young adults. She is the editor of Current, Emily Carr's design research journal, and a member of the university's Research Ethics Board. She is a researcher at Emily Carr's Social and Interactive Media Centre and her current design research focuses on the development of enhanced interactive ebooks.

RIK ZAK

How is Social Media Changing Brand Design and Advertising?

The advent of new technologies, ranging from handheld devices to bill boards, ballooning new media channels, and empowered consumers are increasingly challenging brand designers and advertising art directors, from being content communicators to content creators. Video content and stories created to build brands, are being embraced, even celebrated, blurring the lines between advertising and entertainment. This kind of content represents the fastest growing segment of marketing budgets, and is created by corporations to engage, inspire, entertain, and ultimately to tell consumers brand stories. The most successful, most innovative brands have moved from static media and traditional TV advertising to online time-based media, and are making story-telling content front and center.

This presentation will address the following:

1. What is story and why it is important to social media?
2. What are design and advertising leaders saying about story?
3. Are statistics supporting the views of industry practitioners?
4. What are the implications for design curriculum?



Rik Zak is a multi-disciplinary designer, and a professor at the Alberta College of Art and Design where for over a decade he served as Chair and Head of the Visual Communications program. Rik also leads the brand and design practice at Schroeder Inc., a New York boutique brand and content agency and has developed corporate and brand identity programs in Asia, Canada and the United States for industries ranging from financial services to entertainment and fashion. His clients have included Japan Airlines, British Airways, Fiduciary Trust International, Jim Thompson Fabrics, ABC Movies, Roche-Bobois, Viking Range Corporation, and VTech. His design work has been recognized in publications and design exhibitions such as: Idea Magazine, Graphis Books, P.E.I. Books. and the Toronto Art Directors Club. He was one of 100 creatives included in The Wilde Years: Four Decades of Shaping Visual Culture, held 2009 at the Visual Arts Gallery in New York.

MICHAEL FILIMOWICZ

Discursivity and Creativity: Implementing Pigrum’s Multi-Mode Transitional Practices in Upper Division Creative Production Courses

This paper discusses the practical implementation of Derek Pigrum’s multi-mode model of transitional practices in the context of upper division production courses in an interaction design curriculum. The notion of teaching creativity directly was connected to a general notion of “discursivity” by which is meant students’ overall ability to discuss, describe, and engage in dialogue about their creative work. We present a study of how Pigrum’s transitional modes can be mapped onto a variety of course activities, and discuss challenges and outcomes of directly engaging student discursivity in their creative output.

Michael Filimowicz is Senior Lecturer in the School of Interactive Arts and Technology at Simon Fraser University in Vancouver, British Columbia. He is a multi-disciplinary artist working in the areas of interactive media, experimental video, sound art, digital photography, creative writing and public art. He is founder of Cinesonika, the annual international festival and conference of sound design, and is Editor of the academic journal, The Soundtrack.

Concurrent Session 1B

9:00 – 10:15
1B RM 9-217

Moderated by Naoko Masuda

CHRISTOPHER HETHRINGTON

Meta-designing a New Design Pedagogy

As diverse social and economic pressures are felt in design practice and education across North America, the challenges facing institutions and graduating design professionals require new and innovative approaches to both structural and pedagogical practices. Today the types of services, forms of media, and methods of creation a designer will confront in their future career are as broad in scope as they are uncertain. It’s no longer prudent to only study a discrete area of specialization that may, four years later, be largely outdated. So how do we address the emergent challenges facing design education today?



Meta-design, a socio-technical framework developed by Gerhard Fischer and Elisa Giaccardi, offers a new way of conceptualizing how we teach, what we teach, and with what resources. In doing so, it may also hold a key to addressing some of those emergent challenges facing design pedagogy today.

Christopher Hethrington is an Assistant Professor of Communication Design within the Faculty of Design & Dynamic Media, at Emily Carr University of Art & Design. Christopher's practice-based research explores the design of information, interaction, and user experience in web mapping and cartography, while his pedagogical research explores the application of meta-design within the scholarship of teaching and learning (SoTL). Christopher holds a Bachelor of Design in Multimedia from Swinburne's National Institute of Design in Melbourne and a Master of Design from NSCAD University in Halifax.

DENNIS CHEATHAM

A Necessary Shift: Engaging Coding in Graphic Design Education

The design of rigorous and functional interaction design outcomes can not be accomplished without a working knowledge of front-end coding languages, yet many higher education design programs have been slow to develop curricula and experiences that marry code with visual design. This paper reports the structure of a curricular approach to interaction design education that embraces the shift to teaching HTML, CSS, and JavaScript in the graphic design program at Miami University in Oxford, Ohio, United States and reports the effects, outcomes and extensions of the first six months of its implementation. Evaluation of this shift is based on data collected via student performance assessments, interviews, and observations. Recommendations for future curricular development are made in order to inform the shape of design education as it embraces issues of usability and function alongside the teaching of engaging interface aesthetic.

Dennis Cheatham is a design researcher, designer, and educator and is currently an Assistant Professor of Graphic Design at Miami University in Oxford, Ohio, United States. He has fifteen years of professional design experience as a creative director, graphic, interaction, and service designer. Dennis's research is focused on how design interventions affect behavioral change in societally systemic problems through synthesizing social science methodologies, rhetorical criticism, and design processes and thinking. Dennis received his Bachelor of Fine Arts in Communication Design and Bachelor of Arts in Creative Writing from Texas Tech University in 1998 and his Master of Fine Arts in Applied Design Research from the University of North Texas in 2013.

BRIAN DONNELLY

A Thematic Outline of Canadian Graphic Design History

This paper proposes to outline the proposed structure for a text on Canadian graphic design history, something my work has been leading up to (however slowly) over the past several years. I will argue that a chronological history, an imagined march through time towards a goal (ie the triumph of modernism), is not useful in describing the Canadian experience. While many design histories employ this method, however tacitly, they don't provide a meaningful template here.

Instead, it will examine a possible thematic history, that is, devise a set of issues or themes that can be demonstrated through the visual record of design in Canada. In this way, we can begin to ask questions such as: how does design create meaning and value? Is design not an abstract art form? What sort of sign system



is typography? (cf. Ellen Lupton, "Laws of the Letter.") How and, more importantly, why might we want to use design as a means to construct national identities?

Brian Donnelly has degrees in fine art (BFA) and art history (MA, PhD), a fifteen-year career as a graphic designer, and since 1998 has been teaching the history and theory of design and visual culture. His particular research focus is graphic design history in Canada. The pursuit of this underrepresented history has taken him across Canada for original research and interviews, and to chair sessions and give papers at conferences from Vancouver to Halifax and internationally in the United States and Europe. He has published articles in Journal of Design History, Design Issues, DA A Journal of the Printing Arts, and Communication Arts. His article, "Locating Graphic Design History in Canada," was republished in an anthology, Graphic Design: History in the Writing (London: Occasional Papers, 2012) and will also appear in the forthcoming Graphic Design Reader, edited by Leslie Atzmon and Teal Triggs (New York: Bloomsbury, 2015).

Concurrent Session 2A

10:30 – 11:45

2A RM 9-216

Moderated by Karin Jager

LESLIE ROBINSON, AIDAH NALUBOWA, JOSEPH KISITU + JOSEPH KALUNGI

Co-Creating Across Cultures and Beyond Borders: Intercultural Learning Spaces for Exploring Youth/Student Issues

This co-presentation will share insights gleaned from a co-research project entitled An activist/designer exchange: Interactions across youth/student cultures. Through the invitation to engage around youth/student issues Ugandan artists and design student counterparts from the University of Alberta came together to share identities, perspectives and creative processes through the exploration of participatory design and community-engagement. Issues addressed include youth apathy, misrepresentations of culture in the media, and global inequality. Emergent intercultural learning spaces became synergizing forces for the creation of new intercultural modes of communicating and understanding premised not on charity but receptive generosity and the mutual understanding of other people's realities. This co-presentation by Ugandan artists will ultimately challenge current art/design/education practices to include and validate perspectives from the margins and across borders so that together we can move away from the mimicry of dominant culture toward the co-creation of new social formations, identities and interventions that support a vision for social justice for all underscored by intercultural understanding.

Artivists 4 life is a community-based youth organization registered in Mukono, Uganda. Working at the edges of art/design/education systems, the collective seeks to build and support our own communities by using participatory and creative processes to respond to the conditions that plague our everyday existence. Artivists 4 life have a vision of "creating for a better world" using any medium necessary such as theater, dance, visual art and design. Working with our communities we respond to local social, health and economic issues by creating messages and interventions that address such topics as HIV/AIDS prevention and stigma, substance abuse, sexual exploitation, youth unemployment and the misrepresentation of our culture and society. In partnership with fellow artist, design educator and doctoral student Robinson, artivists 4 life have



co-developed sophisticated participatory processes for designing community messages and other creative interventions.

LAYAL SHUMAN

Designing for the Community, Educating for Life: Community Projects in Design Education

The changing definitions of design, and the emerging areas within it, present challenges in the development of a curriculum suitable for the design profession. Moreover, the complex problems of today's world and the advancement in technology require new kinds of design responses from designers. The paper explores how integrating community design projects in the curriculum, is one approach to face some of those challenges. The paper is based on a master thesis research conducted at the University of Alberta. The objective of the research is to understand how community design projects affect students' learning, educators' pedagogy, and the not-for-profit organizations involved in the design collaborations. The paper concludes with a discussion around the challenges and potential research areas for community design projects.

Layal Shuman is a Communication Designer, currently completing her Master of Design in Visual Communication Design at the University of Alberta in Edmonton. Her practice and pedagogy are rooted in the idea that design and social responsibility are inseparable, her research interests are on participatory and people-centered design. Prior to moving to Canada, Shuman spent seven years working as an Art Director and Designer in Lebanon and the United Arab Emirates.

ALISON MIYAUCHI

Social Responsibility and Design Education: Design for the Public Good

The concept or value of socially responsible design is not a new concept but is not always well articulated in contemporary design education, which still tends to be largely commercially focused. In educating the visual communicators of the future it is important to look at alternative ways of operating in design.

For many years the Public Design Service has been a vital part of the curriculum of The School of Communication Design at the Alberta College of Art + Design in Calgary, Alberta. Based on the idea that design can have a positive influence on people and the world in which we live, this initiative provides high-quality communication design solutions for not-for-profit organizations and provides a practicum experience for students by doing work for worthwhile causes that can really make a difference in society. The Public Design Service matches senior design students with not-for-profit clients who have applied to participate and who have met the eligibility requirements for this service.

This paper will examine the benefits and challenges of community engagement in the context of design education. Educating students to be socially responsible designers is a vehicle for positive social change and can strengthen our external relationships and create an impact in our immediate communities, as well as highlighting the value of good design.

Alison Miyauchi is the Chair of the School of Communication Design at the Alberta College of Art and Design in Calgary, Alberta. She is a graduate of Bryn Mawr College, Pennsylvania and a former Research Fellow of the Smithsonian Institution, Washington, D.C. She is a designer, curator and artist. Alison has lived and worked in Milan, Rome, Glasgow, and London. In 1990 Alison Miyauchi was a curator & designer for "Glasgow's Glasgow" - the keynote exhibition celebrating Glasgow's reign as European City of Culture. She returned to Canada in 1992 and has been a Faculty member of the Visual Communications Design program



at the Alberta College of Art since 1993, serving as Head of Visual Communications Design in 2012. She continues to maintain a design business of her own with clients that have included: Glasgow District Council; Strathclyde Region Council; Canadian Wilderness Videos; STARS; Triangle Gallery; Carewest Foundation; and Parks Canada.

Concurrent Session 2B

10:30 – 11:45

2B RM 9-217

Moderated by Myra Thiessen

DR. CAROLE CHARETTE

Graphic Design Presence in the East of North America: Research on First Nation (Innué-Naskapi) Iconography

This ethnographic research investigates the aesthetic and formal qualities of First Nations cultural artifacts in Northeastern Quebec-Labrador, Canada. The time period addressed is the 18th to 20th century, the golden age in its decline, a period which had left us by the eloquent and significant artifacts of an assumed and sophisticated craft and artistic activity.

The main cultural artifacts examined were ceremonial tunics made from caribou skins decorated with abstract graphic compositions. The artists-designers used tools carved from caribou bone and antler and mineral-organic pigments to paint geometrical and floral motives. Some of these artifacts had been the pride of numerous British, French and German private collections, but since being repatriated are now a part of collections of the biggest national Canadian and American museums of anthropology and of archaeology today.

In an attempt to establish a bridge between the present and the past, the Native and non-Native, interviews with elders, artists and native representatives were conducted on Quebec reserves. This approach shed light on the artistic vision that inspiration behind what can be understood as the first designers that Europeans encountered.

Dr. Carole Charette is Chair of the Design Studies program at MacEwan University, in Edmonton, Alberta. She holds a PhD in art and design education from Université Concordia, an MFA in typography, and a Bachelor degree in communication design from Université Laval. Carole founded, with her husband Bernard Houde, Trio communication-marketing inc. and worked for several clients including ING, RDI, UQAC, Conseil canadien du bois, and Desjardins. She served as president and CEO of the national organization Societe des Designers Graphiques du Quebec (SDGQ) for ten years. Through her service for SDGQ, she organized two international conferences (biannual), several major design competitions, a series of lectures, developed the web site, as well as many tools and publications to support design practitioners. She is a GDC Fellow and an honorary member of SDGQ. As a complement to her academic and professional work, she is a researcher investigating First Nations iconography.

**PETER S. MARTIN**

Sensing a Space Between Decorating the Present and Fantasizing the Future

The forces of powerful technology, vast knowledge, and extreme global conditions are forcing us to negotiate increasingly radical environments and experiences. Because of this design education must occupy itself with deeper considerations of well being by cultivating designers who can integrate in authentic and innovative ways the expanding skills, applications, and agency of design. But what approaches do we use to facilitate a holistic nurturing of a designer able to navigate the spaces between our present realities and future possibilities?

This research presentation considers this through a reflective assessment of a seminar course for second year graphic design students. This course has been structured to facilitate a student's awareness and exploration of a depth and breadth of the design endeavor. The seminar employs a choreography of teaching and learning that involves diverse concepts, experiences, and processes to provoke students to begin to sense a space of transformative value that lies between decorating the present and fantasizing the future.

Peter Martin teaches in the Graphic Design BFA and Design Studies MFA program at Virginia Commonwealth University in Qatar. Here he researches dimensions and processes of contextual design with a focus on design agency, value and wellbeing, project design, product lifecycles, and generative platform design. This research has been the basis for his pedagogical innovations for undergraduate design education to respond to the paradigm shifts taking place globally and in the design professions. He also combines his training as a facilitator with design thinking and collaborative methods to consult a variety of university and community initiatives. Peter Martin's background includes a B.S. in Environmental Design and Analysis from Cornell University and an M.F.A. in Communication Design from Virginia Commonwealth University, as well as five years of professional design experience. His travels in over 50 countries have expanded his understanding of the nature and potential of design and designing by enabling him to experience and explore a diversity of forms, values, and meanings within their contexts.

JOHN CALVELLI

The Image, Plasticity, and the Education of Designers

The image is a more powerful tool of communication than even we, as designers, think it is. For this presentation, I will trace the origin of the image to the designing of our first tools, in an attempt to acknowledge its power. At a time when humanity faces the limit of its future in its confrontation with climate change, I propose that an understanding of the plasticity of both the image and the brain may help our discipline of graphic design better respond to our current challenges.

John Calvelli teaches design theory and history at the Alberta College of Art + Design. Prior to teaching, he was a practicing graphic designer in the fields of magazine art direction and educational publishing. He also worked for three art museums, among them The Museum of Modern Art in New York, where he headed the department of graphic design. Starting out as a fine artist and photographer, he received an MFA in Visual Communication from CalArts in 1989 and is currently pursuing his PhD in Media and Communications at the European Graduate School in Saas-Fee, Switzerland.



Session 3

1:00 – 2:15

3 RM 9-216

Moderated by Judy Snaydon

RITA ZAPATA

Design Education Towards Social Innovation

Globalized society is making design become a very competitive field, talking about all kinds of design; graphic, interior, industrial, fashion, landscape, jewelry, and many others. There are design offers across the globe with better prices, quicker turnarounds and with high quality technical skills. There is people already working in the field with no professional training, but still filling designer's spots. Is it worth for new designers to go to school and spend years getting trained in the same skills as the rest? New designers need to go back to the basic purpose of design: improve people's lives. Understanding human behavior, finding and solving social problems and being able to work in multi-disciplinary teams will give another perspective to trained design. Designers can and should become change engines through social innovation.

Rita Zapata is a GDC (Graphic Designers of Canada Association) Certified Graphic Designer and former lecturer in graphic and interior design at UCAL — a Peruvian University specializing in the creative industries. While at the University, Rita was responsible for the curriculum development, course coordination and strategic planning of the University's creative majors. She holds a Master of Science in International Business and Design Management and was awarded the highest grade for her master's degree thesis research. Her thesis focused on how the creative process such as Design Thinking can help evolve design education — giving students more freedom, new research perspectives and the ability to create new relationships with their mentors/ teachers. Moving to Canada over a year ago, Rita now works as a graphic designer in the Creative Services Department of the Alberta Motor Association while still dedicating time to her passion for design education and its impact on society.

VAL SIRBU

Drawing as Design Inquiry

The goal of this project is to explore the relationship between drawing, design and design thinking. I argue that drawing is the most fundamental design activity, that drawing enables design thinking and therefore it should be used as a model for other types of design activities. I make the case for drawing not as an activity that complements design practice but instead as itself representing a form of design inquiry. To make this point I rely on my own practice as well as the analyses by Schon and Gedenryd in the contexts of action research and cognitive science respectively. My goal is not to prove that drawing is a form of inquiry so much as to express my experience of it being so and to rationalize it in academically appropriate manner by looking to the notion of reflective practice and action research as described by Schon as a guide.

Val was born in Bucharest, Romania and came to Canada at the turn of this millennium. He is the first in several generations of his family to get a Bachelor's degree in something other than engineering. His fascination with design stems from a lifelong passion for drawing as well as an interest in digital 3d modelling tools. Previously, Val has worked in the studio of Architect John Savill in Lethbridge as well as the Department of Civil Engineering at University of Alberta where he worked as a research assistant doing visualizations



of construction processes. Val also had the opportunity to teach an industrial design drawing class at the University of Alberta for which he created new projects and demo materials that were adopted in later years by other instructors. Val's research interests include modes of representation in design such as drawing and 3d modelling as well as visualization and visual communication.

DR. MYRA THIESSEN

'I like it': an Exploration of How Design Students Think About Criticism

As a means of exploring how students think about criticism, an online forum discussion in which students were asked to explore issues around what they thought criticism was and whether they found it valuable to their practice was analysed. This paper will discuss the outcomes from the analysis of this discussion and raise questions about how, as design educators, we can support students to develop a more critical outlook not only of their design practice but also of the relevance of their practice and of design to the societies in which we live.

Dr. Myra Thiessen holds a PhD in Typography and Graphic Communication and an MA in Information Design from the University of Reading, UK and a Bachelor of Design from the University of Alberta, Canada. She has several years of practical design experience working in design studios enabling her to develop a well-rounded professional experience. After completing her PhD, Myra relocated to Australia where she is currently a Lecturer in Visual Communication at the University of South Australia. Her research interests include design for reading and learning, how the brain interprets typographic information, and the role of criticism in design education.

Powered by PechaKucha Social
Teaching and Learning

4:00 – 5:00
RM 9-216

Emcee: Johnathon Strebly

JUDY SNAYDON

Survey of Design: Bringing History to Life

First year students in the IDEA program use Meggs's History of Graphic Design as their central resource for understanding the evolution of graphic design. It's a great book, but they are a generation who crave a more hands-on way of learning. A variety of projects are used to help them grasp the subject including: applying a recognisable design style covered in the book to a historic infographic timeline of graphic design; designing a matchbox in a Victorian aesthetic; designing soap packaging in an art nouveau aesthetic. All three projects are executed entirely by hand with spectacular results.

Judy is a visual communication instructor in the IDEA Program at Capilano University. She honed her skills in design firms, advertising agencies and as an independent consultant, in London, Paris and Vancouver. From 2004-2012 she was the creative director for Mountain Equipment Co-op. An active participant in Vancouver's design community, Judy served terms as the GDC National and BC Chapter membership chair. Judy's focus



is on successfully solving strategic problems through smart creative. Her ramblings can be followed at <http://thisispleasant.com/>

LESLIE ROBINSON, AIDAH NALUBOWA, JOSEPH KISITU + JOSEPH KALUNGI

Participatory Design in Uganda: Toward Knowledge Transfer for Sustainable Change

This co-presentation will showcase participatory design to the point of take-over by the participants. A sophisticated process for co-designing community messages was one outcome of an ongoing intercultural partnership between designer/scholar Robinson and a community of youth 'artists' in Uganda. Design knowledge transferred to the Ugandan community has resulted in participants' acquisition of skills and design knowledge as well as the co-creation of a sustainable youth collective. The learning was reciprocated as the designer/scholar gained deep cultural understanding and new insights and approaches for community-engaged design research, education and practice. Some ways in which the project and partnership has impacted participants and their communities will be shared.

KARIN JAGER

Design as a Catalyst for Making Change Possible

How designers contextualize concepts using words and images can affect attitudes and perceptions, and inspire action. This case study features a challenging first year poster assignment about the impact of Canadian Indian Residential School Systems and the need for recognition, healing and reconciliation. The learning objectives for this project focused on introducing wit, zeitgeist, parody, metaphors, symbolism and faces as conceptual methodology for creating design solutions. What transpired was an invaluable lesson on cultural contexts, research, and the appropriate use of artifacts and symbols.

Karin Jager is an educator, designer and advocate for the design profession. She heads the Graphic and Digital Design program at the University of the Fraser Valley in Mission, British Columbia, and serves the Society of Graphic Designers of Canada (GDC) as VP Education National (2012–2014). A GDC CGD member since 1989, Karin strongly supports professional collaboration, outreach initiatives and standards of practice. She holds a Master's Degree in Education majoring in post-secondary leadership from Simon Fraser University (2010), complementing a 4-year diploma in graphic design from Emily Carr College of Art and Design (1985). Karin's research interests focus on post-secondary graphic design education in Canada. Previously, she was faculty at Capilano University where she taught design and actively contributed in a leadership capacity to program development and assessment. Her professional practice specialized in corporate communications and information design.

GLENN RUHL

Intercultural Communication for Information Designers

Information designers are required to articulate the design process to a wide variety of cultures in a process expressed as intercultural communication. In this assignment, students are required to prepare an infographic on a specific theme and its relationship to a given culture. For this course, the term culture refers to all the characteristics common to a particular group of people that are learned and not given by nature. Intercultural communication is the sharing of information on different levels of awareness and control between people with different cultural backgrounds. Cultural backgrounds include both national cultural



backgrounds and cultural differences connected through participation in the different activities that exist within a national unit.

Dr. Glenn Ruhl is a Professor and former Chair of the Information Design program in the Faculty of Communication Studies at Mount Royal University. His academic qualifications include an honours baccalaureate degree, professional teaching certificate, MA and PhD in education. Writing and design has always played a large part in his career. "One of my earliest projects was to design the logo for the college hockey team I was coaching and to write and prepare study materials for the department of student services." His industry experience includes working in the polymer and environmental services industries. He has received awards for academic writing and in 2012 received Mount Royal University's Distinguished Faculty Award. "My work has always included writing, editing, research and information design, although not necessarily in that order. Seeing how these areas continue to emerge and develop beyond traditional boundaries is the most fascinating aspect of my work at Mount Royal University."

MUSTAALI RAJ

Project Captivate

Capilano University (Cap) offers a range of diverse programs both creative and analytical. However, there is no established framework for collaboration between faculty and students in different disciplines within the existing curricular models. My project, CAPTIVATE, is designed to provide a framework to facilitate collaboration across the various disciplines at the University both through the curriculum and extra-curricular activities. My presentation will take the audience through the development of the visual system, examples of its implementation, the online environment designed to facilitate proposals, and the engagement process to bring people together and get collaborative projects off the ground.

Mustaali is a recent graduate from the IDEA program at Capilano University located in Vancouver, BC. He is a conceptual thinker who draws inspiration from his travels, collecting his experiences, and manifesting them through visual designs. As an Engineer turned Designer — his combination of left- and right-brain thinking is self-propelling and collaborative.

GILLIAN HARVEY

Blizzard Kit: Safety problem solved using an integrated design approach

In my 494 class last year for fourth year students in the Bachelor of Design program at the University of Alberta, I had students design a real-world emergency kit to be used by 2 people for 24 hours, in blizzard conditions for a Northern Alberta audience. The students were part of the Systems and Concepts class in the Bachelor of Design program in the Department of Art and Design, at University of Alberta. In this course, students explore systems approaches to design. The course also nurtures concept development, critical thinking, typography and information design skills.

Students had to explore packaging and information design solutions that are effective within the context of a blizzard situation. The kit included a basic first aid kit, water, an ice scraper, booster cables, a shovel, reflective vest, matches, and an emergency blanket. It was also required that they designed a bilingual (French and English) List of Contents. The brief highlighted that the design outcome be light in weight, and compact. Many of the discussions before the project began, encompassed how to design for people in low lighting conditions, and also people in stressful and panic situations, when there is no time for sustained



reading. Discussions highlighted that for a procedure to be carried out properly in a life-threatening situation, procedural instructions must follow the “say what you need to say and then stop” rule, because people in an emergency have little time to read. Eventually, methods were discussed and prototypes were made. This project taught the importance of being able to conceptualize 3D space, the design of procedural instructions, advanced typography, the conceptualizing of space and system design, and about how to prototype.

Gillian is an Information Designer and Instructor at the Department of Art and Design, University of Alberta. A project-based art director, her core capabilities include clear language, data visualization, standards and procedural information, wayfinding and signage, and typography and information design. She hangs her hat at Unit B, a creative collective in Edmonton where she collaborates with educators, health care professionals, communicators, non-profits and government. Her latest venture is as a design lead on the Edmonton Wayfinding Project. She holds over a dozen regional, national, and international awards, and is a published writer in the Journal of Information Design: IIID. She is a professional member of International Institute of Information Design (IIID), the Communication Research Institute and the Graphic Designers of Canada. Gillian has a Bachelor of Design from the University of Alberta and an MA in Information Design from the University of Reading in Reading, UK.

MILENA RADZIKOWSKA + DYLAN RICHARDS

Visualizing HIV/AIDS: Reflections on our Partnership with HIV Edmonton

In Winter 2013, students from a third-year Information Design class at Mount Royal University were partnered with HIV Edmonton to extend their knowledge of concerns surrounding HIV / AIDS, and propose an interactive experience that, either, told the story of one person who is affected by HIV / AIDS, then extended that experience into a more inclusive view of HIV / AIDS; or told a story of HIV / AIDS as derived from big data without losing the sight of micro impacts. Both directions considered the quality of the interactive experience, appropriate aesthetics, accuracy of data, focus on HIV / AIDS, function, and emotional outcome. This paper reflects on our four-month partnership from the point of view of the course instructors and that of the Agency and the insights we gained on the benefits of a deep dive into a subject matter, while considering senior interface design topics. *Co-authors: Milena Radzikowska, Piotr Michura and Dylan Richards.*

Milena Radzikowska is an Associate Professor in Information Design, at Mount Royal University and an Interdisciplinary PhD student at the University of Alberta. Her research lies in the areas of interface and information design and text visualization. She has spent over a decade working as an interface designer on collaborative research projects, both national and international, including an online support environment for breast cancer survivors, numerous rich-prospect browsers for large text collections, and a wildlife tracking system for provincial parks. Her current focus of study involves experimental decision support interfaces for manufacturing. From his beginnings in a small northern Canadian town, to over ten years as a counsellor and pastor (planting the person-centred faith community Solomon’s Porch), and through to the rediscovery of his proud heritage as a Two-Spirit Anishinaabe man, Dylan Richards’ passion is helping individuals discover the complex and beautiful bits that make up their complete, complex selves. His current focus is in the areas of cultural rediscovery and indigenization, sexual identity and health, and building intentional communities among undereprivileged peoples. Dylan currently works as the Aboriginal Community Education Facilitator for HIV Edmonton in Edmonton AB.