

AIGA DESIGN EDUCATORS CONFERENCE
NEW VENTURES: INTERSECTIONS IN DESIGN EDUCATION
 PORTLAND, OREGON -- SEPTEMBER 11 – 13, 2014

PANEL THEME DESCRIPTIONS

01_ *Interdisciplinary Collaboration*
 02_ *Global Communities*
 03_ *New Pedagogical Models*
 04_ *Visual Narrative*
 05_ *Collaboration*
 06_ *Classrooms: Visual Communication + Ecology*
 07_ *Interdisciplinarity*
 08_ *Approaches To Teaching Critical Thinking*
 09_ *The Creative Campus*
 10_ *Public And Private College Design Programs*
 11_ *Creative Placemaking*
 12_ *Creativity*
 13_ *Communities*
 14_ *K-12*
 15_ *Missions*
 16_ *Mentoring Communities*
 17_ *Social Change*
 18_ *Great Change: Sustaining Innovation In The Tidal Shift*
 19_ *Collaborative Practice(s)*

PANEL ABSTRACT INFORMATION

The conference is divided into 19 panel sessions. Each panel includes up to four speakers and is organized by the moderator who proposed the session theme. Panel themes and their moderators were chosen through a blind-jury process. ***This call is for individuals interested in presenting a paper on one of the panels listed above.*** All panel abstracts will be reviewed through a blind jury process and organized by each of the panel moderators.

SUBMISSION GUIDELINES

You do not need to be an AIGA member to submit and participate in this conference.

Each person may only submit one abstract.

Panel session proposals must be written in English and include the following:

- A concise abstract of 300 words or less, formatted on a single-size/A4 page.
 Longer proposals will not be accepted.
- Please do not include any information on the proposal page that identifies you or the institution you are affiliated with.
- Proposals submitted as PDF's via email to ***newventures9.14@gmail.com***
- PDF files should be labeled in the following way: ***00_NewVentures_RSSmith.pdf***
 (the 00_ refers to the panel session number you are proposing to be part of).
- If you think your abstract fits into more than one panel theme, you may list up to 2 other panel themes at the top of your abstract. Please indicate with the theme's number in parenthesis like this: (03, 25)

The conference steering committee reserves the right to move a proposed panel into another session, if the committee feels it is more appropriate.

If you have questions about panel abstract proposal submissions, please contact:

Andrea Marks at amarks@oregonstate.edu or

Christine Gallagher at christine.gallagher@oregonstate.edu

IMPORTANT CONFERENCE SUBMISSION DEADLINES

March 17th Call for Panel Session Abstracts

April 11th Abstracts received by 5:00pm (PST)

May 9th Notification of Panel Session Abstracts acceptance

June 20th Accepted abstracts submit full papers with all images

01_ INTERSECTIONS IN INTERDISCIPLINARY COLLABORATION

The design professions are moving toward more ambitious activities — i.e. the design of “interactions,” “services,” and “experiences” — where outcomes often include coordinated application of communications, products, and spaces. Such activities require close collaboration between Graphic Designers, Industrial Designers and Interior Designers. An understanding of human-centered design research is also required, so that those who will experience the eventual designed outcomes can be engaged in their development.

This panel seeks abstracts that:

- *Present case studies of design projects produced by collaborative teams of students, with members from graphic design, industrial design, interior design, and/or other appropriate disciplines.*
- *Present case studies of projects that address the design of interactions, services, experiences, or other outcomes requiring interdisciplinary collaboration.*
- *Present case studies of projects that employ a process incorporating human-centered design research activities, where students interact with audiences, users and/or communities.*
- *Reflect on the challenges and opportunities inherent in interdisciplinary, collaborative student projects.*

02_ INTERSECTIONS WITH GLOBAL COMMUNITIES

Design is a collaborative process across a global landscape. Interactions with colleagues, clients, service providers, target audiences, and indirect audiences—are at the core of a professional design practice. Learning about cultural differences, including the unique challenges that other communities across the planet face, should be a core tenet of a design student’s education. This panel seeks to explore how design education can intersect with the global community and what the benefits of such intersections may be.

This panel seeks abstracts that:

- *Interrogate the interconnectedness of social and global changes that may impact on design education*
- *Interrogate the impact of globalization on visual culture within a design education context*
- *Identify opportunities for collaboration within design curriculum, both those that exist and those that can be created.*
- *Present case studies of successful collaborations.*

03_ INTERSECTIONS IN NEW PEDAGOGICAL MODELS

Graphic design educators are increasingly developing new pedagogical models that are distinct from traditional classroom- and studio-based models: low-residency programs, student centered pedagogy, MOOCs, and on-line learning, to name a few. These emerging teaching models pose particular challenges for design education while presenting unique and rewarding opportunities. This panel will take a close critical look at new pedagogical models to help design educators learn from, and question assumptions about, both conventional and unconventional models.

This panel seeks abstracts that:

- *Articulate educational advantages and disadvantages of new pedagogical models.*
- *Address how new pedagogical models affect the development of curriculum and assessment.*
- *Examine and present tools, techniques, and technologies to maximize the potential for new pedagogical models.*
- *Propose how conventional graphic design programs can learn from experiments in new pedagogical models.*

04_ INTERSECTIONS IN VISUAL NARRATIVE

Visual narratives that blur the line between commercial and fine art inspire and educate our students. Storytelling in advertising, animation, character design, children’s books, graphic novels, manga, and comics are examples that design students are familiar with and interested in exploring. My participation in cross-discipline activities in Studio and Media Art, Art Education, and English encourage the creation of curriculum that would make cross-discipline study a permanent opportunity for design students.

This panel seeks case studies or discussion of the intersections between visual narrative and design education regarding:

- *Innovative class projects*
- *Innovative curriculum*
- *Innovative student independent projects*
- *Interdisciplinary projects between different areas of your department and/or university*
- *Community projects*

05_INTERSECTIONS IN COLLABORATION

It is abundantly clear that collaboration is vital to current modes of practice and education, yet we continue to approach curricular topics with a ‘divide and conquer’ mentality. Subjects are separated and mastered in false territories of information. We would like to inspire a discussion that pushes new models of educational collaboration between design fields as well as math, science, engineering, medicine and humanities.

This panel seeks abstracts that:

- *Explore ways in which the boundaries between disciplines can be dissolved to create truly interdisciplinary collaborative classes, projects and curriculum with in higher education.*
- *Discuss new modes of partnering in formal ways in credit courses or informally in extracurricular opportunities.*
- *Explore how we negotiate the intersection between disciplines to broaden our students’ knowledge, while still providing them with the identity and expertise of their own chosen concentration.*
- *Show how we can teach design theory and skills with out drawing a line between graphics and products, or even buildings and cities.*

06_INTERSECTIONS IN CLASSROOMS: VISUAL COMMUNICATION + ECOLOGY

This panel will present the collaborative work of visual communication and environmental science students, demonstrating innovative ways to communicate critical issues regarding the health of our planet. The projects presented in this panel will demonstrate how the intersection of design and art with environmental science provides a more relevant curriculum for both disciplines. Examples of collaborative efforts between design and science students will demonstrate unique approaches to problem identification and understanding, and communication modes.

This panel seeks abstracts presenting:

- *both hypothetical and realized project (posters, campaigns, installations, publications)*
- *projects from both design and fine arts fields*

07_INTERSECTIONS IN INTERDISCIPLINARITY

University administrations give lip service to their desire for inter- and cross-disciplinary courses, and yet, the necessary support for such endeavors is sorely lacking. Educators across the country have sidestepped this conundrum by employing their own design ingenuity—successfully forming courses that are cross-listed, co-taught and cooperative across departments, schools and colleges.

Have you innovated a way across the chasm and can share results that will be helpful to your peers at other institutions?

This panel seeks abstracts that:

- *Elaborate upon courses that are team-taught by faculty from different universities, or different colleges within the same university.*
- *Elaborate upon courses that engage students from different disciplines that are cross-listed in each discipline (or are part of different disciplines’ minor or certificate programs).*
- *Elaborate upon inter- and/or cross-disciplinary courses that break from traditional barriers such as credit allocation, course-length, enrollment minimums/limits, etc.*
- *Explain how faculty overcame challenges to get these kinds of courses “off the ground”.*
- *Share faculty learning outcomes (not your students’) from the process of launching these types of courses.*

08_INTERSECTIONS IN APPROACHES TO TEACHING CRITICAL THINKING

Despite the evolution of pedagogic approaches that now affect design education, there is still little consensus about how to teach emerging designers to “think about how and why they think as they do.” This is rooted in disagreements about what constitutes critical thinking, how it should be taught, and how students’ abilities to utilize it effectively might best be measured. This panel will investigate and propose various methods for teaching emerging designers to reason more logically, make better judgments and to more effectively mesh their thought processes with whatever they have been challenged to think about.

This panel seeks abstracts that have been informed by knowledge cultivated from a variety of disciplines that:

- *Explores strategies for teaching emerging designers to empathize with multiple, diversely informed viewpoints*
- *Examines methods that challenge emerging designers to engage in evidence-based approaches to support their decision-making*
- *Familiarizes design educators and their students with various, well-contextualized rationales for developing metacognitive abilities*
- *Enables emerging designers and their collaborators from outside design to analyze their reasoning processes so as to recast and improve their thinking*
- *Involves helping emerging designers make strategic and tactical decisions based on their having posed and asked well-framed, effectively probative questions*

10_INTERSECTIONS IN PUBLIC AND PRIVATE COLLEGE DESIGN PROGRAMS

There are many differences between public and private college design programs including reputation, facilities, tuition costs, and establishment of professional and personal networks. It also extends into pedagogy, admission policies and graduation rates, as well as employment expectations upon graduation. Where do we intersect? Are our goals inherently different? Are we leveling the playing field or creating a greater divide between graduates of public and private colleges?

This panel seeks abstracts that:

- *Show the differences/similarities between public and private college design pedagogy and methodologies.*
- *Present case studies of collaborations or initiatives between design programs within public and private colleges that seek to bridge divides.*
- *Present research assessing the relationship between student demographics and outcomes (recruitment, retention, graduation rates, career pathways).*
- *Illustrate strategies to improve student outcomes and how these strategies might be adapted in different environments.*

11_INTERSECTIONS IN CREATIVE PLACEMAKING

Creative Placemaking describes the process of energizing communities through place-based art and cultural activities, and communication designers often contribute their expertise to this process by helping to shape built environments in ways that measurably impacts communities. In this panel, we intend to discuss various strategies and disciplines that contribute to effective Creative Placemaking. We will look for panelists who engage communities with tried-and-true methods as well as provocative social practices that might reshape the role of the designer to include Creative Placemaking.

This panel seeks abstracts that includes one or more of the following topics:

- *Projects that show how communication design improved an outdoor and/or indoor space and measurably impacted a community*
- *Community engagement strategies that were particularly valuable during a Creative Placemaking project*
- *Case studies that show the value or need of collaborations during Creative Placemaking projects (i.e., graphic design, city/state government, urban planning, business, policy, etc)*
- *Unique strategies and methods that led to an innovative, Creative Placemaking solution*
- *Examples of faculty creating broader opportunities for Creative Placemaking*

12_INTERSECTIONS IN CREATIVITY

Increasing emphasis on creativity and innovation in higher education creates new opportunities for design educators. Many areas of study—traditionally viewed as non-creative—have subjective, aesthetic, or artistic dimensions that are open for exploration and collaboration. This panel will explore cross-disciplinary approaches to creativity, creative thinking and its associated process skills, opportunities for “engaged creativity,” the development of creativity-based learning outcomes, and how design pedagogy can inform and aid creative learning across and within disciplines.

This panel seeks abstracts that:

- *Show how design education’s definitions and practices of creativity may contribute to the growing demand for creative learning in higher education, including applications in general education.*
- *Explain how creativity is teachable in the context of cross-disciplinary collaboration.*
- *Present case studies of cross-disciplinary, non-traditional, experimental, or forward-thinking applications of creativity.*
- *Demonstrate how creativity, innovation, and imaginative and original thinking may be assessed and measured.*

09_INTERSECTIONS IN THE CREATIVE CAMPUS

New ventures in higher education are redefining “the creative campus” while encouraging connectivity across disciplines with design leading the charge. Steven J. Tepper, Dean of the Herberger Institute for Design and the Arts, has written about “the creative campus.” His call is for a “commitment to use our campuses as laboratories to learn more about the nature of art and creativity”. This panel will examine how the overall creative life of a campus is enriched by its design programs and contributes to the educational and cultural life of the university. This panel seeks abstracts that:

- *Explain the links between design education, the creative life of campuses and the larger cultural, social, and economic milieu?*
- *Present case studies of how design expression can produce social capital, build trust, increase tolerance, and/or produce a sense of community?*
- *Show how design/creative skills learned in college will educate future knowledge workers for the creative economy?*

13_INTERSECTIONS IN COMMUNITIES

How can design educators prepare students for careers in a world that is vastly different from the one they were trained for? Educators have to understand that the way they were taught is, for the most part irrelevant. The careers they were trained for in undergraduate schools no longer exist. If educators are teaching the way they were taught then they are preparing students for obscurity. The problem with institutions is that they are institutionalized and are also risk averse. The world is more interconnected than at any point in its history and paradoxically more isolated and volatile.

This panel seeks abstracts that:

- *Showcase new approaches to engage communities in the creation of new products, new business models and creative strategies where students are embedded in and with communities.*
 - *Showcase a shift from a designer as service provider to a designer as a cultural and economic collaborator. 1*
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4_INTERSECTIONS IN K-12

Design as an academic subject matter is not limited to universities, rather, it is a growing domain within secondary schools. To best support design educators and students within K-12, we put forth a call to discuss the intersections of design education within K-12 environments. Design students, educators, and researchers at all levels are in a unique position to positively impact the future of K-12 design education and, by extension, the makeup of the design profession at large.

This panel seeks abstracts that:

- *Illustrate the purpose, benefits, and expected outcomes of elementary and/or secondary design education curricula*
 - *Demonstrate potential roles university design educators and students can play in relation to K-12 design education*
 - *Examine outreach to groups that may not otherwise be exposed to design, such as youth from minority populations*
 - *Critique standards for design curriculum at the university level in relation to K-12 core standards, particularly design domains cited within the Common Career Technical Core and National Core Arts Standards*
 - *Discuss necessary skills, knowledge, competencies, training, and dispositions for K-12 design educators*
 - *Present case studies of K-12 programs of design, including collaborative opportunities for K-12 schools, design professionals, and higher ed design programs*
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15_INTERSECTIONS IN MISSIONS

What great things can happen when we align our missions (as designers, educators, citizens and humans) with the stated goals of our institutions of higher learning and surrounding communities? Intersections in missions can create new opportunities for the next generation of students to engage in changing the world as designers and as humans with and for others.

This panel seeks abstracts that:

- *Demonstrate how a university-wide mission plays a role in design department pedagogy and how it may connect to other schools locally, nationally, or internationally*
 - *Present the re-invention of a university's design program to be more in line with its specific location and environment or how your mission as a citizen-designer or design educator relates specifically to your city*
 - *Discuss radical design programs aimed at changing the mindset of students to embrace their communities*
 - *Solved the challenge of restructuring design programs to maximize the benefits of co-teaching or cross-listing classes in different disciplines*
 - *Describe design programs at religious schools that have embraced the religious/spiritual identity of the school through every class offered*
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16_INTERSECTIONS IN MENTORING COMMUNITIES

Through case studies and stories, this panel will share tips and best practices for creating or improving all types of mentoring experiences for students and emerging designers. This panel will be valuable to those who seek to give young designers access to a mentoring experience, to those interested in starting a mentoring program in their own area, and to those who wish to build a bridge between education and our greater communities.

This panel seeks abstracts and panelists from current mentoring programs (both within schools or in partnership with AIGA chapters) that:

- *Present case studies and stories about their programs (all types)*
- *Provide helpful tips and best practices of how to organize and run a program – from deciding what type of program best suits your school or chapter, to managing the application and matching process, to running the program itself*
- *Provide examples of support documents (applications, exit surveys) and successful (or not successful) programming (events, projects)*

17_INTERSECTIONS IN SOCIAL CHANGE

Designers are encouraged to effect positive social change in their communities, however, Social Design as a professional practice has been struggling to become economically sustainable. As this emergent discipline becomes more relevant in different aspects of our daily lives, it needs partners, business models, and time to mature in its approach to problem-solving and strategic planning for project effectiveness and long-term sustainability.

This panel seeks abstracts that:

- *Explore what Social Design needs to become a profitable professional practice.*
- *What type of strategic partnerships should designers pursue?*
- *Which skill sets must be added to a designer's education to develop a stronger entrepreneurial foundation?*
- *Present case studies of Social Design taught in its "best practice" in the academic setting.*
- *Who is performing Social Design as a professional practice in a sustainable way and how?*
- *What is the real value of an advanced degree in Social Design? Can those skills be embedded within the undergraduate curriculum?*

18_INTERSECTIONS OF GREAT CHANGE: SUSTAINING INNOVATION IN THE TIDAL SHIFT

The changing landscape in the design field, morphing technology, expanding designers' roles, choices of the nature of work that interests students, frames the multimodal paradigms that present challenges to design educators. This panel seeks abstracts by educators who are supporting students to lead and learn to share visual presentations showing bold experiments and experiential classroom environments that break the boundaries of traditional design education delivery mechanisms. Focus will be on abstracts leading to publishable visual papers.

This panel seeks:

- *Case studies of conceptual and innovative teaching methodologies that engage the complexity of today's design education needs.*
- *Design educators' approaches that empower students to seek their own direction and expertise in design.*
- *Innovative methods in design education that engages students conceptually while taking on the ever-changing technological landscape.*
- *Innovative teaching methodologies and case studies that engage interdisciplinarity, collaboration and the complexity of multiple levels of competence, backgrounds, origins, interests and skill sets.*

19_INTERSECTIONS IN AND THROUGH COLLABORATIVE PRACTICE(S)

The possibilities in, and for, design have drastically changed. Designers now work across, and with, a variety of fields, organisations, communities and people and often, are as focused on process as output. How do we educate designers that can embrace these opportunities and lead the field of design? This panel explores how collaborative practice(s) can address these possibilities. It looks to interrogate and discuss the collaborative practice(s) possibilities offered by technologies, changing marketplaces, arising challenges, professional and academic introspection, and opportunities that design is embracing.

This panel seeks abstracts that:

- *Document and share experiments and case studies of collaborative practice(s) in design education*
- *Propose frameworks for collaborative design education*
- *Theoretical interrogations of the possibilities, benefits and challenges involved in design and design education collaborative practice(s)*