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2014 Oklahoma Research Day

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## 03. Design

University of Central Oklahoma

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## **Abstracts from the 2014 Oklahoma Research Day**

**Held at the University of Central Oklahoma**

### **03. Fine Arts and Design**

#### **03. Design**

##### **03.03.01 Design for Good: Clocktower and Inktank Studios**

**Amy, Johnson**

*University of Central Oklahoma*

This presentation was part of a panel at the Head, Heart, Hand: AIGA Design Conference and addressed the role design education plays in igniting social change. Topics in the presentation include the "Design for Good for Education" initiative and student-run practices.

##### **03.03.02 Collaborative Competition: Generating Excellence in the Design Classrooms of the Austere Economy**

**Amy, Johnson**

*University of Central Oklahoma*

Designers are the quintessential poster children for doing more with less. The design approach quickly changes the question from how will we survive to how can we create excellence that will outshine our previous performance. How will we do it in a way that engages faculty and students in a cultural shift where competition for resources becomes a driver not a hindrance? More important how will we prove our advancements to administrators who may have little knowledge of design let alone our program needs? Two concepts common to the questions above are collaboration and competition, and used in combination the two are a powerful pedagogical mechanism. A common experience in sports, collaborative competition is founded on the principle that competition is an invaluable and objective method for evaluating performance for individuals and programs. Students are measured against not only their past performance but the performance of peers and peer institutions. This paper will describe the Collaborative Competition model that is being used at a regional university in the US to create "more from less" while generating important data to argue for increased program funding. The paper will highlight curricular advancements including the introduction of complex projects at earlier stages and present data that objectively quantifies increased proficiency throughout all levels of the graphic design program.

### **03.03.03 The Fast and Slow of Letterpress.**

**Amy, Johnson**

*University of Central Oklahoma*

In many ways, letterpress and the look that can be achieved with it can be seen as a reaction to the slick design and flat vector graphics that permeate today's design world. Letterpress offers a tactile quality that can't be achieved with any other technique. Today, many designers are returning to the craft of letterpress — printing from metal type and custom engraved plates— as a unique option to offset printing. The advances in technology that led to the near extinction of letterpress printing have also enabled its revival. Photo-polymer plates, the solar responsive plastic developed in the '60s and perfected for letterpress in the '80s, allow images designed using the computer to be made into plates for impressions. This innovation freed letterpress from the confines of movable type, which has significantly broadened its uses and audience. This presentation will explore the seamless blending of the 'fast' technology of digital design, platemaking, inkjet printing and the 'slow' tactile process of letterpress in graphic design pedagogy.

### **03.03.04 Using Modern Technology to Develop and Design a Sustainable, Eco-Friendly, and Self-Reliant Home.**

**Victoria, Morris**

*University of Central Oklahoma*

In previous years, Interior Designers would often equip their designs with having the trendiest and most captivating concepts with no ramifications for waste; but as science continues to prove that our ozone layer is deteriorating as time progresses on, a substantial amount of people are becoming more concerned with our environment. As an unceasing growing movement, living in sustainable and self-reliant homes has become quite appealing—not only for the security of the future, but also because it is quite cost-effective. To service this demand, thorough research of the steps to gradually transform traditional residential construction techniques into fully eco-friendly and self-reliant home construction has been determined. The project developed for this presentation is a result of said research, hands-on experimentation with new and recycled materials, exploration of alternative energy, and usage of prior design knowledge to collaborate all pieces into one cohesive design. The end product is a fully developed and designed sustainable, eco-friendly, and self-sufficient home to cater to this growing movement to save the earth.

### **03.03.05 The Design of Information Graphics and Bias in times of War and Peace**

**Amanda, Horton**

*University of Central Oklahoma*

Information graphics are defined as visual designs that present facts with usually as little decorative or nonessential material as possible and in as legible and compact manner as possible, (Drucker & McVarish, 2013) and the implication is that in these designs the content is both accurate and unbiased (Wildbur & Burke, 1998). Otto Neurath revolutionized information Graphics following World War I with his development of the Isotype or the International System of Typographic Picture Education. The Isotype would continue to influence designers of information graphics and signage systems for many years to come. Neurath was motivated by both world wars to improve how information was disseminated through information graphics. Currently, David McCandless, is operating in a time of indefinable peace. Though we are continuously at war, or at least in conflict, it doesn't always feel like it, and can be confusing. Unlike in Neurath's time when both World War I and World War II were in your face constantly, or even at your front door depending on where you lived. This study looks at how bias in information design has changed since Otto Neurath. According to author Sandra Rengen, "Although graphic designers were trying to make abstract numbers easier to understand, they also frequently let themselves get carried away by the pictorial metaphor and so created a visual distortion of the data" (2012). This study asks the question, is the work of McCandless still try

### **03.03.06 My Solution: A Brand Strategy to Help End Multiple Sclerosis**

**Nichole, Thompson**

*University of Central Oklahoma*

Multiple Sclerosis is a disease that affects the central nervous system. As of today there is no cure; however, organizations like the MS Society provide support and lead the search for a cure. The following proposal, My Solution (M.S.), provides an innovative helping hand. The idea expands on the event, Walk MS, through a unique revenue stream that can be easily tied to the existing MS Walk event. This revenue opportunity, called My Solution is a website tie-in that would allow the public to purchase the shoes in which he or she would walk in for the event. Initially this website would sell hand-painted shoes with the My Solution brand but, as time goes on, future possibilities include partnerships with companies such as Nike and Adidas, and inviting well-known artists to design limited edition shoes. Lastly, the My Solution brand, in addition to being visible during the Walk has a much longer brand shelf life than that of a t-shirt. By wearing the shoes after the event, the participant shows loyalty to the cause, and second, by nature of their arresting design, others will notice the shoes. This creates an opportunity for sales beyond the time of the MS Walk event, thus potentially leading to a year round revenue stream.

### **03.03.07 Freshman to Pressman: The Potential Opportunities of the Integration of Letterpress Printing into Graphic Design History Pedagogy**

**Stephen, Treadwell Jr.**

*University of Central Oklahoma*

Letterpress printing in the past has been taught as a trade, a skill learned through apprenticing with pressmen. Now Universities and Colleges across the nation are purchasing letterpresses and creating letterpress labs for both Art & Graphic Design departments. The purpose of this research project is to determine how letterpress printing has been incorporated into Graphic Design Pedagogy and its potential opportunities of integration into Graphic Design History Pedagogy. The methodology for this project was to research the top 20 Graphic Design Schools according to GDUSA, a news magazine for the field since 1963, and analyze how many of those schools offer letterpress classes and what methods in which they are taught. After that information is gathered, research began for possible solutions of integration into Graphic Design History Pedagogy. The results of the research so far for integration require looking at the process of letterpress printing as a hands-on history. Students would have access to machines that are significantly older than the students themselves, yet are capable of being relevant tools for today's Graphic Design practice. This could be implemented through tours of printing facilities, businesses that primarily use letterpress printing, short-block courses, and/or full on studio courses.

### **03.03.08 Typographic Difficulties: Understanding Issues of Learning Typography**

**Lanie, Gabbard , Miranda Lloyd**

*University of Central Oklahoma*

Although typography is an integral element in graphic design, students have repeatedly expressed how difficult it can be. The objective of this research is to discover the root of this issue and apply the findings to teaching methods and new project ideas that will increase understanding and aid student abilities in typography. Though many factors must be taken into consideration regarding the learning and comprehension experience, a hypothesis has been made that part of what makes typography difficult to grasp is the interaction and integration of positive and negative space. This is inspired by Gestalt Psychology. The main idea of gestalt psychology is that the brain interprets the whole as greater than the sum of its parts. Naturally, we tend to see the whole letter, or the whole word, and not pay attention to all of the little parts and how those parts interact and create space. In "good" typography, all of these little elements must be acknowledged and taken into consideration not only in creating typefaces, but in using typefaces in design. The way all of the little elements work together determine the "tone" of the typeface and also how it may align and flow with other elements. The methodology in which the hypothesis is being approached includes researching Gestalt Psychology, brain function and perception, how typography is approached by other educators, interviews with professional graphic designers, and surveying of graphic design students.

### **03.03.09 From Manuscript to iPad: The Effects of Technology on Magazine Design Layouts Across Printed and Touch Screen Tablet Formats.**

**Brock, Wynn**

*University of Central Oklahoma*

History has shown that advancements in technology, while changing the way in which information can be delivered, typically mimics the visual representation of the page formats that preceded it. The earliest printed books mimicked the look and feel of illuminated manuscripts. The earliest printed magazines mimicked the format of book pages and broadsides. Additionally, advancements in technology streamlined processes that once required the skilled hands of many specialists, and have given designers control over all aspects of page layout. While personal aesthetic judgment, technical skill and intended message can all affect the format of magazines, the processes by which these visual elements are produced, making it possible for the designer's ideas to manifest into physical form. The objective of this research was to investigate the effects of technology on print and touchscreen tablet magazine formats. Through a historical visual study of magazine formats, a trend mimicry can be established where formats resemble that of previous exploration. We are now at a point where touch screen tablet publications closely resemble their traditionally printed counterparts.

### **03.03.10 One-Man Operas: Technical Design and Production Research Apprenticeship**

**Catherine, Mosley**

*University of Central Oklahoma*

This production consisted of two one-man operas: Dominick Argento's *A Water Bird Talk* and Lee Hoiby's *Bon Appétit*. These operas were performed by Dr. Rob Glaubitz (*A Water Bird Talk*) and Dr. Barbara DeMaio Caprilli (*Bon Appétit*). Under the advising of Christopher Domanski, my objective was to identify, design, and engineer all technical aspects of the show (sound, lighting, props, set, etc.). Upon receiving sheet music at the first meeting with Glaubitz, Caprilli, and Domanski, we discussed what each performer needed for their piece. For *A Water Bird Talk*, we discussed set pieces, props, sound cues, and projections that were needed. For *Bon Appétit*, we discussed set pieces and the heavy amount of props needed. After this props lists were composed and lighting and sound design were set into motion. The first week of the spring 2014 semester props and set pieces were pulled from the theatre department inventory. We did come across some complications in finding certain prop items, one of which ended up being purchased. Another challenge faced was completing some of the set pieces. We had a display case that we had to make into a kitchen island. This was accomplished by staining a board to match the wood stain of the cabinet and attaching it to the front. One of the most interesting aspects of the production process was the sound design. Several various birdcalls were needed for *A Water Bird Talk*, along with a few other sound cues. After