Jan 1st, 12:00 AM

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03. Fine Arts and Design

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03.03.01 Teaching Bootcamp: Confessions from an Experienced Newbie

Samuel, Ladwig University of Central Oklahoma

As creative expression continues to expand into different media and even non-media, it is difficult to have a broad enough experience and toolset to guide students effectively. As James Elkins suggested it’s likely that art cannot be taught, but ultimately even he concluded that (egos aside) we are already doing the best we can. As a non-traditional student, my foundations coursework varied widely, and my teaching coursework has been much the same. I have experienced foundations as an undergraduate design student simultaneously taking design and art foundations courses, a design graduate student teaching foundations in an art foundations program, and as design faculty in a design foundations program. My presentation will cover how my academic and professional experience combined with “teaching bootcamp” prepared me to teach in the trenches while highlighting the things for which I was unprepared. I will also compare approaches used at two different institutions in preparing instructors to teach foundations curriculum.

03.03.02 Drawing the Narrative from Within: Using a Meditative Psychological Evaluation to Facilitate Image Creation in the Illustration Studio

Amy, Johnson University of Central Oklahoma

Keith, Webb University of Central Oklahoma

Inspired by the idea of symbolism and association from Carl Jung, the project titled A Walk Through the Forest asks sophomore and junior illustration students to visualize, journal and produce a black and white mixed media image. The objective of this project is to demonstrate to the student that under the same conditions, each possesses uniqueness, of which, only they are capable of rendering their solution and that the outcomes are endless. Under the instructor’s direction, seven stations were visited during the imagined walk and each station contained an object or symbol of importance. The content of the environment was the creative responsibility of the student and each participant was instructed to look, listen, hear, taste and touch during their meditative journey. All traveling illustrators recorded their experience with as much detail and proceeded with thumbnail, rough and comp phases towards their final solution. Through the pictorial representation of these imagined events, students created rich introspective stories containing a diversity of emotions, memories, and narrative outcomes. Many of these solutions became the foundation for expanded short stories or illustrated series later in upper division coursework. The presentation will include examples from a body of student work spanning thirteen years.
**03.03.03 Inspiring simplicity**

**Amanda, Horton  University of Central Oklahoma**

Walter Gropius, the instructors at the Bauhaus, and the work done by Jan Tschichold for the New Typography had powerful, and lasting impact on the history of design. The innovations of these movements and the individuals that led them inspired people like Otto Neurath and Otl Aicher to create rules and order for their designs. Neurath revolutionized Information Graphics following World War I with his development of the Isotype, while Aicher was involved in the creation of the iconic pictograms for the 1972 Munich Olympic games. 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). The influence of both the Bauhaus and the New Typography led these innovators of information design to produce designs that were extremely legible, accurate and unbiased, which became the ultimate goal of this type of design. This paper will look into the philosophies from the Bauhaus and the New Typography that led to the successful design of and standards set by Neurath and Aicher, and ask the question are designers still inspired by these rules and standards today?

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**03.03.04 Telling Stories: A designer’s mark on the world**

**Lanie, Gabbard  University of Central Oklahoma**

Thesis: How designers utilize the ideation process to share their voice and how that impacts the world. The issue being explored is how the ideation process provides the opportunity of including personal experiences and perspectives and the impact of putting their voice out into the world. At a time when society is striving to personalize the impersonal communication, designers must realize the responsibility of sharing their voice and how that shapes the world. Looking at how the ideation process allows this to happen will bring awareness and realization to an increasing need in society. It’s important to put this in context; to show the value of organizing personal experiences and perspectives into meaningful expressions of communication that transform clients needs into relatable messages. Designers always share a piece of themselves and should understand and acknowledge how the ideation process allows this to happen and the impact it has on the world. Designers share their voice by telling their stories in pieces sprinkled throughout their work, contributing to the world and adding value by creating connections and meaning for the audience. The methodology is based on research in sociology, psychology, the design process and personal observation.
Art and Illustration: Are Educators Missing the Big Picture When Developing Studio Curriculum?

Keith, Webb University of Central Oklahoma

In keeping with tradition, art, illustration and design educators collectively agree that the ability to create foundational renderings in the form of sketches represents the initial visual dialog between the student and the instructor. With further instruction, and perhaps input from peers, the student internalizes the vast majority of the process which is filled with experimentation, self reflection, mechanical and technical problem solving driving toward the final illustrated solution. The road to image completion includes both cognitive and psychomotor hurdles for the student to overcome, adapt and build upon. Students and educators find themselves with more choices than ever in the methodology of image creation. With these options comes the added institutional pressure to learn and teach ever-changing and expanding software in our curriculum to meet industry expectations. This paper discusses the results of a study that applied a pedagogical model and practices using Bloom's Revised Taxonomy in the development of illustration studio objectives in comparison to the traditional studio model. Included in the discussion are the results of student performance outcomes using applied progressive objectives based on the taxonomy during three academic semesters. This study incorporated both quantitative and qualitative methods of investigation in its conclusion and its findings reflect the outcomes of beginning, intermediate and advanced illustration students.

Exhibiting the Political Cartoon

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The University of Central Oklahoma decided to create a traveling exhibit out of a collection of political cartoons that had been donated to the university. In this study researchers charged with the development of educational materials to accompany the exhibit decided to conduct a survey in order to determine the needs of the traveling exhibit. The survey was conducted at a soft opening where viewers were asked a series of questions regarding their knowledge of the content of the collection as well as additional information that they would like to see. The results were compiled by the researchers and assessed for the use of the creation of materials.