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Appropriating Images: Creating a shared visual language in graphic design history

Amanda Horton

Abstract

Copying, plagiarism and ripping-off content are serious accusations for a graphic designer. However, there is a history of and a precedent for reusing and recycling imagery within the field. Art Chantry (2015) acknowledges that without an established visual language and the reuse of images, the postmodern era of punk and grunge graphic design would not exist. Where is the line between appropriating someone else's imagery and paying homage? When does an image become part of the vernacular and, therefore, acceptable for reuse as part of the larger sphere of building a visual language? According to Keedy (1994) this should never happen, and he claims that "the vernacular in design has pretty much played itself out." But has it? Reuse and appropriation are seemingly as pervasive as ever, resulting in an ebb and flow that will continue, perhaps forever, throughout history. If graphic designers rely on a shared visual language for effective visual communication, must there not necessarily be some reuse and appropriation of images? All design either builds on the past or rejects it; either way the past is important in developing a visual language. This paper will look at the history of appropriation, plagiarism, and homage in design in an attempt to understand the value of or conditions in which these practices are acceptable in the practice of graphic design.

Design History Less Traveled

Amanda Horton

Abstract

Since its inception the heart of instruction in graphic design history has been based on limited resources. Meggs' History of Graphic Design broke new ground when it was published in 1983 and has been largely adopted as "the textbook" yet it has been noted that it takes a western approach to design history and limits information on women and minorities, but this book is not alone in its approach. In 1991 historian Martha Scotford began to analyze and question the formation of a canon in her article "Is there a canon of graphic design history?" the result of her study has encouraged exploration of contributions outside of the canon of western, male dominated contributions, and historians are taking up the call to action. But movement in this area is slow and we must wait for research to be completed and published. This paper proposes a student driven solution with a research project, "Design History Less Traveled" where students are encouraged to conduct and present their own research into design history not found in textbooks. The goal of the project is to engage students in in-depth research, while also exploring new topics and ideas outside of the canon of design history.

Nakagin Capsule Tower: In Pieces

Katie Her

Abstract

Built in 1972 by Kisho Kurokawa, the Nakagin Capsule Tower is one of the few structures remaining that embody the Metabolist Movement. The metabolist began their manifesto in the 1960s, which involves regenerative megastructures that allows for fluid adapting purposes of the evolving society as well as unforeseen tragedies such as the Great Kanto Earthquake and the nuclear bombings in World War II. Adhering to metabolist beliefs, Nakagin Capsule Tower had 144 individual units with basic amenities including an integrated bathroom unit, kitchen stove, television set, a toothbrush, and others but it is relatively small and limited in space. Metabolist beliefs and architecture were popularized after the Osaka Expo in 1970, but their fame quickly faded due to rapid urbanization and radical beliefs. Tokyo's economic boom in the 1980s resulted in mass production of high-rise buildings that provided more spacious and modern areas for people to work and congregate in. The glamour of the Nakagin paled against the chic, glittering glass pane high rise builds. Therefore, leaving the Nakagin in a state of disrepair due to neglect and extravagant price to maintain and restoring the building. Since 2015, there has been a growing movement to officiate the Nakagin as a historical monument as well as restoring the building to its proper glory, but its fate is still undecided.

Oliver Goes Off World: Augmented Reality Learning

Adam Coe

Abstract

Studies have shown that children retain more information when taught in an entertaining way. Learning from a workbook, while informative, has been shown to be not as effective as interacting directly with the subject. The Oliver Goes Off World project aims to increase children's comprehension on the Solar System, an intangible subject. The project consists of an illustrated book and an app that uses augmented reality (AR) to let kids interact with the subject directly. Each page uses AR to create an experience that gives readers an opportunity to explore and see space like never before.

Unfortunately after completing the creation of the book, I discovered my original plan for the app's development does not work and is too costly for this project. However, I offer the information that I have researched and discovered to share for others to use.

The Making of Moral and Ethical Choices in Design

Abbas Johari

Abstract

This presentation will provide literature about moral and ethical judgment in the early stage of design for the Ethics-centered Design paradigm --"Making the design analysis through" in lights of the critical and moral thinking. It covers difficult questions on how the designers need to search, understand, analyze, and resolve difficult moral and ethical questions early on in design. The questions focus on cases in which the consequences of design are not neatly separable into good or bad, but are mixed.

The work has used a critical review as its research methodology to obtain its findings.

The Development of Tough Cookie: Building Mentally Tough Kids as a Successful Small Business and Practical Educational Program

Katherine Pitzer

Abstract

After the development of the program Tough Cookie: Building Mentally Tough Kids, the feasibility of the program as a small business was explored. There are many challenges getting into the public school, private school, and home school programs, from budgetary restrictions to syllabus requirements. This study analyzed the best possible way to reach as many students as possible, in order to increase the impact of the program. Through interviews with athletic coaches and school administrators, the program was developed in order to increase mental toughness in children in a simple, effective way while making it financially responsible for schools to include in their yearly budgets. Finally, a strategic marketing and sales plan was researched with the goal of getting Tough Cookie to every student in Oklahoma.