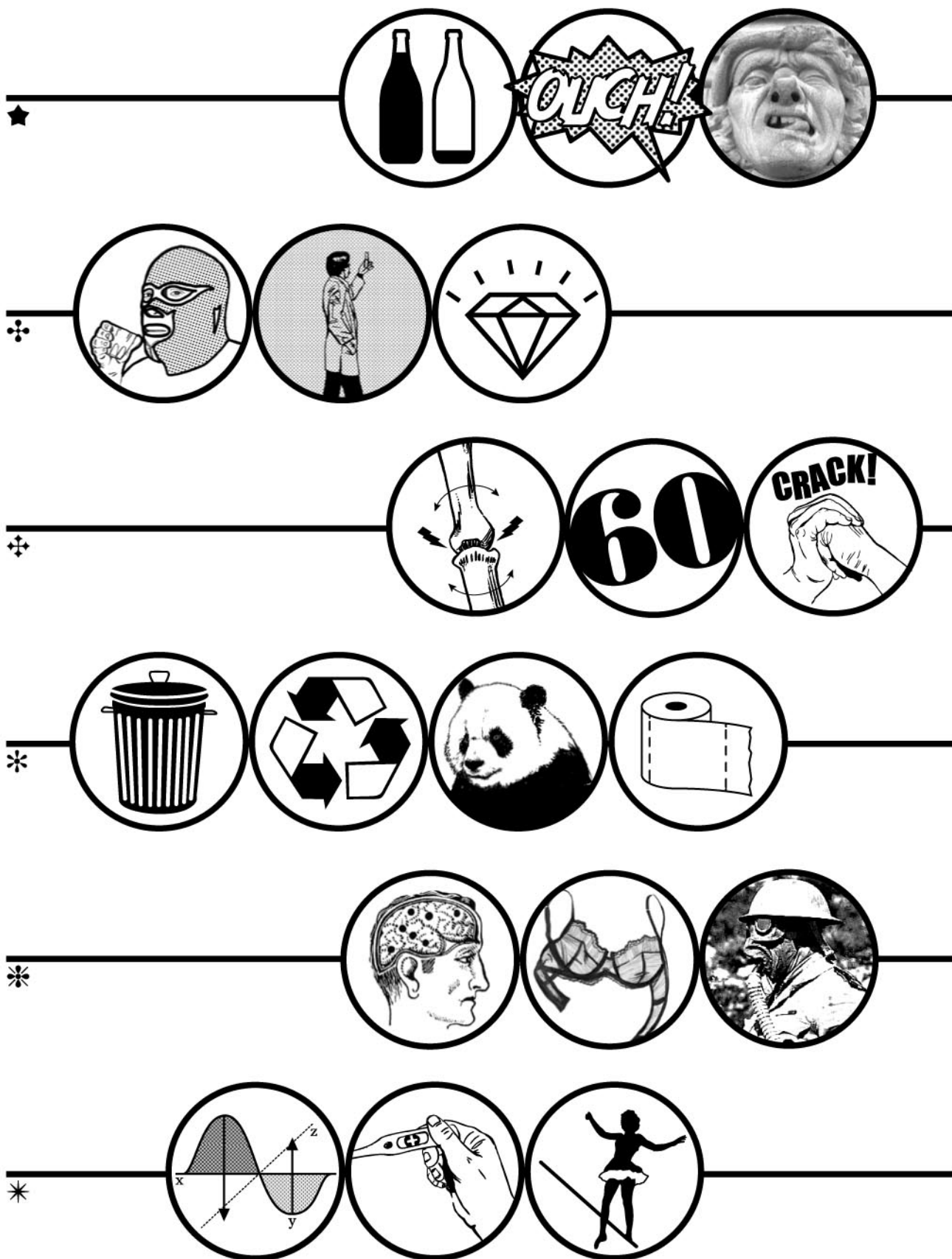


IRIDESCENT

Icograda Journal of Design Research Volume 1 2009–2011



Iridescent**Icograda Journal of Design Research**

Volume 1. 2009–2011

October 2011

ISSN 2224-963X

ISBN 978-0-9809179-1-8

Supervising editor

Max Bruinsma

*Items, design magazine,
The Netherlands*

Peer review panel

Felix Beltran

*Universidad Autonoma Metropolitana,
Mexico*

Audrey G. Bennett

*Rensselaer Polytechnic Institute,
United States*

Sherry Blankenship

*Ohio University,
United States*

Dr. Hernan Casakin

*Ariel University Center of Samaria,
Israel*

Halim Choueiry

*American University of Science
and Technology,
Lebanon*

Selby Coxon

*Monash University,
Australia*

Rebekah Davis

*Queensland University of Technology,
Australia*

Renzo di Renzo

*IUAV University of Venice
in San Marino,
Republic of San Marino*

Dr. Ashis Jalote-Parmar

*Delft University of Technology,
India*

Susan King Roth

*Virginia Commonwealth University,
United States*

Ruth Klotzel

*Estudio Infinito,
Brazil*

Ellen Lupton

*Maryland Institute College of Art,
United States*

Simon McIntyre

*College of Fine Arts,
The University of New South Wales,
Australia*

Iraj Mirza Alikhani

*Lecturer at universities in Tehran
and Art University of Isfahan,
Iran*

Leila Musfy

*American University of Beirut,
Lebanon*

Paul Nini

*Ohio State University,
United States*

Danné Ojeda

*Nanyang Technological University,
Singapore*

Ladan Rezaei

*Shariati University,
Iran*

Alexandra Sankova

*New Graphics,
Russian Federation*

Dr. Ajanta Sen

*Indian Institute of Technology
Bombay (IITB),
India*

Dr. Karel van der Waarde

*Avans Hogeschool,
Belgium*

Ria van Zyl

*University of Pretoria,
South Africa*

Véronique Vienne

*School of Visual Arts,
France*

Omar Vulpinari

*IUAV University of Venice
in San Marino,
Republic of San Marino*

Xiao Yong

*Central Academy of Fine Arts,
China*

Evert Ypma

*University of Technology Sydney
Strategist, Zurich/Amsterdam*

Jeremy Yuille

*RMIT University,
Australia*

Managing editor

Brenda Sanderson

Icograda Secretariat

Deputy managing editor

Diala Lada

Icograda Secretariat

Production assistance

Rita Gomes

Icograda Secretariat

Copy-editing

Jane Penny

Design

Fabrica (cover and layout:

Arianna Di Betta, Michela Povoleri;
creative direction: Omar Vulpinari)

Printing

Shenzhen International Color

Printing Co., Ltd. China

Printed on Mohawk

Via Smooth 100% PCW

Editorial director

Omar Vulpinari

Icograda Vice President 2009-2011

Design sponsor

Fabrica, the Benetton

Communications Research Centre
www.fabrica.it

F A B R I C A**Printing sponsor**

Beijing Kingee Culture

Development Co., Ltd

9th floor, B block, Xinsheng Building,
Financial str. No.5, Xicheng District
Beijing, China 100033



About Iridescent

Iridescent: Icograda Journal of Design Research is a peer-reviewed online journal. The aim of the journal is not only to select high quality research and make it available for a broad international audience, but to establish a benchmark for design research in the process.

Iridescent was established in keeping with Icograda's strategic aim to support the development of communication design education (theory, practice, and research). It is an online international research journal advancing Icograda's goals and objectives, fulfilling the vision of the Icograda Design Education Manifesto.

The journal was launched in 2010. Papers are reviewed as received and published online continuously. Papers published online in the two-year period between Icograda General Assemblies constitute a volume. The biennial printed publication features highlights from the online journal. Papers published follow the submission criteria for their respective conferences.

Indexing and abstracting

DAAI

The Design and Applied Arts Index (DAAI) is the leading source of abstracts and bibliographic records for articles, news items, and reviews published in design and applied arts periodicals from 1973 onwards. An indispensable tool for students, researchers, and practitioners worldwide, DAAI covers both new designers and the development of design and the applied arts since the mid-19th century, surveying all design disciplines.

Copyright

Articles are published on Iridescent with the written permission of the author(s). The author(s) reserve(s) all proprietary rights such as copyright, trademark and patent rights.

The author(s) retain(s) the rights to use all or part of this manuscript in future works of their own, such as lectures, press releases, reviews or textbooks. The author(s) assume(s) responsibility for providing evidence of copyright clearance or authority on any items subject to proprietary rights which are included in the manuscript.

Icograda (International Council of Graphic Design Associations) will not be held liable for any breach of proprietary rights by the author(s).

Distribution

Distribution by Icograda (International Council of Graphic Design Associations) is limited to non-commercial and/or educational purposes. Icograda (International Council of Graphic Design Associations) may charge a fee to cover the costs of duplication and distribution.

Legal notices

Iridescent articles are available online and openly accessible to all without any restriction except use for commercial purposes. This means that readers may access, read, download or print out a copy of any article free of charge. In consideration of this authorisation, any copy of the contents made shall retain all copyright and other proprietary notices in the same form and manner as on the original. No other use of the contents is authorised.

Except as specified above, nothing contained herein shall be construed as conferring by implication, estoppel or otherwise any license or right under any patent, trademark or copyright of Icograda or any third party.

If you are interested in using the contents of this website in any manner except as described above, contact the Icograda Secretariat at iridescent@icograda.org for information on usage and licensing.

For requests regarding printed copies, address changes, and advertising and mailing lists:

Contact:

Iridescent

Icograda Journal of Design Research

455 Saint Antoine Ouest, SS10

Montreal, Quebec

H2Z 1J1 Canada

T: +1 514 448 4948

F: +1 514 448 4948

E: iridescent@icograda.org

For information about Iridescent online

visit <http://iridescent.icograda.org>

Notes to Contributors

Icograda invites authors to submit full papers to any of Iridescent's current themes. Themes will be introduced throughout the two-year term and will close only at the end of each term. Papers may be submitted continuously and will be reviewed and published as received. Authors will be informed within four weeks of submission if their paper will pass on to the next stage for peer review or if it has been rejected.

Languages of submission

Papers can be submitted in any of the six official UN languages: Arabic (Modern Standard Arabic), Chinese (Simplified Chinese), English (UK), French, Russian and Spanish. Papers not written in English must include a detailed English language abstract.

Submission checklist

- An English language abstract of your paper.
- Your full research paper in the language of your choice.
- Your biography.
- A recent photo of yourself.
- Full colour 300 dpi images should be submitted whenever possible. Images should be embedded in your paper.

Abstract guidelines

Abstracts should be no more than 200-500 words. Papers written in any language other than English should begin with a detailed English abstract of not more than 500 words. The abstract should be a concise statement of the problem, approach and conclusions of the work described. It should clearly state the paper's contribution to the field. The abstract should use 10 pt italic Arial non-bold, aligned left, single line space.

Key words: Typically three to five keywords should be taken from your submission, given in 10 pt italic Arial, aligned left, single line spaced.

Preparing your paper for submission

Please visit the Iridescent website to download the research paper template that provides detailed guidelines on how to prepare your research paper before submission.

www.iridescent.icograda.org

Send submissions to:

Diala Lada

E: iridescent@icograda.org

6/

Foreword
A VIBRANT FUTURE FOR DESIGN RESEARCH
RUSSELL KENNEDY

8/

Introduction
THE ESSENTIALS
OMAR VULPINARI

10/

From the Editor
IRIDESCENT – A PRISM IN DESIGN RESEARCH
MAX BRUINSMA

Icograda Education Network Conference 2009 papers

12/

**BRIDGING DIVERSITY: ETHICAL CONSIDERATIONS
IN DESIGN EDUCATION**
AUDRA BUCK-COLEMAN
ANN MCDONALD
MARK BIDDLE

22/

**TRUST AND RELATIONSHIP BUILDING: CRITICAL
SKILLS FOR THE FUTURE OF DESIGN EDUCATION
IN ONLINE CONTEXTS**
KARIN WATSON
SIMON MCINTYRE
IAN MCARTHUR

30/

**TO UNVEIL AND MOTIVATE: CURRICULUM
PRINCIPLES AND CASE STUDIES INSPIRED
BY THE ASPEN DESIGN CHALLENGE**
ANNE GHORY-GOODMAN

40/

**TRANSFORMING DESIGN THINKING INTO
COLLABORATIVE INNOVATION:
MEETING THE EMERGING NEEDS AND DEMANDS
OF A COMPLEX WORLD THROUGH DESIGN
THINKING AND COLLABORATIVE INNOVATION**
ERIC LIGON
MICHELE WONG KUNG FONG

48/

WHAT USE IS DESIGN EDUCATION?
LAWRENCE ZEEGEN

52/

**HELPING DESIGN EDUCATORS FOSTER
COLLABORATIVE LEARNING AMONGST
DESIGN STUDENTS**
JOYCE S R YEE
KATHRYN MCKELVEY
EMMA JEFFERIES

64/

**A FADING TRADITION: DESIGN AS A
PORTAL TO THE DISCOVERY OF ONE'S
OWN CULTURAL HERITAGE**
DEBORAH ALDEN

72/

**ISSUE-BASED DESIGN EDUCATION:
CHANGING THE WAY FUTURE COMMUNICATION
DESIGNERS ARE TAUGHT IN A GLOBAL SOCIETY**
PAULA DIMARCO

82/

**VISUAL TRANSLITERATIONS OF ORAL
COMBINATIONS OF LANGUAGES IN LEBANON**
ANTOINE ABI AAD

VOLUME 1 . 2009 – 2011

IRIDESCENT

92/

**TRANS-MODERN CONSCIOUSNESS: MAPPING
VALUE SYSTEMS AND MODELS FOR GRAPHIC
DESIGN EDUCATION**
ELIZABETH (DORI) TUNSTALL

100/

DO SMART BUSINESS – WEEK BY WEEK
HELMUT LANGER

112/

**THE APPROACH OF GUANGZHOU
ACADEMY OF FINE ARTS:
DESIGN EDUCATION BASED ON REGIONAL
TRADITIONS AND CULTURAL DIVERSITY**
ZHAO JIAN

118/

**REGIONAL TRAITS AND MOBILITY OF THE DESIGN
CULTURE IN ANCIENT CHINA AND
THE STARTING POINT FOR DESIGN EDUCATION IN
CONTEMPORARY CHINA**
ZHANG PENG CHUAN

130/

**DIVERSITY OF DESIGN EDUCATION
IN CHINA**
PAN LU SHENG

138/

**CONTEMPORARY FORCES DRIVING
THE DEVELOPMENT OF DESIGN**
WANG XIAO JIE

[AgIdeas 2011 International Design
Research Lab papers](#)

148/

**GRAPHIC DESIGN AND THE AESTHETICS
OF PLACE**
KATRINA SANDBACH

160/

**DESIGN FOR ENABLING SUSTAINABLE
LIVELIHOODS IN COMMUNITIES**
SIRIPORN PETERS

178/

**NOT AN ACADEMIC TYPE: WHAT DO
COMMUNICATION DESIGNERS KNOW
ABOUT RESEARCH?**
NEAL HASLEM

192/

**COMMUNICATION DESIGNERS FOR THE FUTURE?
UNDERSTANDING PRE-SELECTION FOR K-12
EDUCATION**
BRONWYN CLARKE

202/

**DESIGNING IN AND FOR COMMUNITIES:
BREAKING INSTITUTIONAL BARRIERS AND
ENGAGING DESIGN STUDENTS IN MEANINGFUL
AND RELEVANT PROJECTS**
BERNARD J. CANNIFFE

*Iridescent: Icograda Journal of Design
Research is a peer-reviewed online journal.
The aim of the journal is not only to select
high quality research and make it available
for a broad international audience, but
to establish a benchmark for design
research in the process.*

Collaboration
Confrontation
Diversity
Ethics
Global communications

BRIDGING DIVERSITY: ETHICAL CONSIDERATIONS IN DESIGN EDUCATION

AUDRA BUCK-COLEMAN, ANN MCDONALD, MARK BIDDLE

ABSTRACT

At its most fundamental level, design is about intention and action towards a desirable end. Design graduates are entering a professional world where street-savvy audience profiling is required daily. For these future architects of our communication environment, the challenge of preparing effective, ethical messages grows as the ethnic complexities of global culture continue to emerge. To this end, design education should emphasize intention and reception towards ends that are responsible in a societal context.

Sticks + Stones, a multi-university collaboration curriculum project, emphasizes that designers occupy positions of power in our global culture, that this power must be used responsibly, and that designers should assume proactive roles in support of community and society. In addition, the project explores interpersonal and intercultural issues among students diverse in ethnicity, religious practice, heritage, gender, and sexual orientation. Sticks + Stones' innovative course structure and curriculum expands students' knowledge of regional and global subcultures, forces a reconsideration of existing pre-conceptions, and exposes some of the fallacies embedded in the common act of stereotyping groups and individuals.

The 2010 Sticks + Stones iteration will gather design students from China, Turkey, Germany, and the United States to follow a collaborative curriculum that sometimes requires risk-taking and confrontation on the way to understanding between individuals and groups. The curriculum will include traditional studio work, participation in online forums, and an international symposium in Berlin. This vibrant yet historically conflict-ridden city provides an appropriate backdrop for a curriculum addressing individual identity, propaganda, and the potential perpetuation of stereotypes by communication designers. Through design projects and forthright discussions about image perceptions, faculty will challenge students to (re)evaluate the stereotypes they hold of others, analyze the potentially unethical and stereotypical messages in contemporary design works, and then create small group and collective pieces in response to issues of stereotyping as they impact views of immigration. Visits to the Holocaust Memorial, the Berlin Wall, and the Jewish Museum will enrich the students' work and discussions. Online interaction will play a significant role in facilitating group participation and extending the project to a wider audience. Project followers will be able to track the progress and observations of students as well as add their voice to the dialogue.

Presenters will discuss the challenges and opportunities of multi-university collaboration curricula that integrate ethics into traditional, profession-oriented design education. Producing such a project includes bridging language gaps, overcoming institutional, governmental and political obstacles, and coordinating diverse international pedagogical practices.



It is an understatement to say our world is substantially changing with access to affordable digital technologies that allow instant global communication. Technology encourages the rapid flow of information and opinion across international borders, facilitating a worldwide exchange. As Thomas Friedman describes in *The World is Flat*, recent technological and social shifts, including digital online collaboration and the fall of the Berlin Wall, among other forces, have allowed us to view the world as a seamless whole. (Friedman 2005) Yet despite this outlook of potential for increased cohesiveness, we often remained focused – potentially with adverse effect – on disparities rather than common ground. We instinctively order our worlds by categorizing and grouping people according to common characteristics. Unfortunately these generalizations often lead to false assumptions and unhealthy relations. Ethnic diversity can be a source of clarification or obfuscation. As populations migrate across national boundaries, each country confronts the social discord spawned by immigration.

As explained in the *Harvard International Review*: “Immigration has always generated ambivalence during the best of times and hysteria during the worst. Historically immigrants in the United States are loved but only looking backwards: celebrating their proud achievements after the fact, while remaining deeply anxious about any further migration in the here and now, has been the constant pattern from the end of the 19th century to the end of the 20th century” (Bailey 2008: 21).

- In 2005 Paris suffered violent riots led by groups of unemployed or underemployed youths, primarily children of North African immigrants, protesting the unemployment and negative treatment of immigrants.
- In 2006 the United States saw protests, boycotts and other demonstrations opposing tighter restrictions on immigration.
- Last summer more than 140 people died and 800 were injured during



2. "The Chinese Question: Coolie, slave, pauper and rat-eater" Harper's Weekly, February 18, 1871.

13



3.

3. "If you think I'm illegal because I am Mexican, learn the true history because I'm in my homeland" Immigrant rights march for amnesty in downtown Los Angeles, California on May Day, 2006.

4. Stopp Minarettverbot, Propaganda posters such as this one helped convince the Swiss to vote in favor of banning the construction of minarets.



4.

riots in Urumqi, China. The riots reportedly spawned over the discrimination and treatment of minority group Muslim Uyghurs by the majority Han nationalists.

- France continues its debate regarding limiting the traditional religious dress of immigrant Muslims.
- Tensions persist over Turks' immigration status and assimilation in Germany.
- In November 2009 the Swiss, out of a growing anxiety about increased Muslim immigration and the spread of Islam, elected to ban construction of minarets on mosques.

The heightened emotions combined with a declining economy help establish a climate where residents believe exaggerated and false claims about immigrants' detrimental or even dangerous status. It is in this climate that stereotyping and xenophobia flourish. Visual depictions have been used to express the current majority's anxiety of potentially losing power and being outnumbered by the "other" or foreigner. Graphic designers can easily become complicit in these detrimental graphics if they are unaware of their own biases or the false propaganda in the media stream. Sticks + Stones, an iterative multi-university collaboration, emphasizes the positions of power designers occupy within our global culture, that this power must be used responsibly, and that designers should assume proactive roles in support of community and society. In addition, the project explores interpersonal and intercultural issues among students diverse in ethnicity, religious practice, heritage, gender, and sexual orientation. Sticks + Stones' innovative course structure and curriculum expands students' knowledge of regional and global subcultures, forces a reconsideration of existing pre-conceptions, exposes some of the fallacies embedded in the common act of stereotyping groups and individuals and raises awareness about the historical and contemporary propaganda forces.

Design graduates will soon enter a professional world where street-savvy audience profiling is a daily requirement that grows more important as the ethnic complexities of our global culture continue to evolve. If false stereotypes seep into graphic communication, the malignancy can negatively influence its mass audience. The principle axiom driving Sticks + Stones is that the more communication designers know about each other, the better we can shape responsible expressions for increasingly

diverse populations. Project curricula are challenging and unorthodox, sometimes encouraging students to label and confront one another on the road to self-awareness and more informed perspectives. Through studio projects, readings, writings, discussions, online forums and an international symposium, participants will penetrate the subtle texts of other cultures to discover where our real and imagined similarities and differences truly reside. Sticks + Stones intends to propagate tolerant, socially minded designers through innovative, collaborative curriculum that takes a responsible worldview.

Universities have consistently sought to expand students' horizons and to increase the exchange of ideas in order to foster critical discussion and encourage innovation. Syliva Hurtado, an education scholar at the University of Michigan who specializes in diversity issues, confirms this need: "Students who interact with diverse peers also report more frequent discussion of complex social issues, including such things as the economy and major social issues such as peace, human rights, equality, and justice. These studies indicate that students who interact with diverse peers demonstrate more complex thinking that is linked with both cognitive and social development" (1999). In addition to diversity among peers, the design classroom is being expanded to foster increased awareness of design's role in identifying and addressing social needs through projects that engage a community or tackle a civic process. Design education has recently begun to address the need to bridge cultures and disciplines, reaching over to anthropology and sociology for curricular support.

In a recent initiative, the American design organization AIGA has defined trends and identified essential competencies that designers will need by the year 2015—if not today. In addition to traditional formal visual communication skills, these requirements include: the ability to work in interdisciplinary teams, the "ability to construct verbal arguments for solutions that address diverse users/audiences" and the "ability to work in a global environment with understanding of cultural preservation." AIGA's noted projections suggest that designers will increasingly need to rely on expertise from the social sciences and humanities in order to solve problems in a global market where there is a need to "understand both differences and likenesses in audiences" and to navigate a "reconciliation of tension between globalization and cultural identity" (AIGA 2009).

Many design programs have initiated projects that encouraged student groups to work with non-profit organizations in the design of communication materials, but the work of identifying need and then creating work that engages a specific issue or community represents a further expansion of the design studio. Early student work as part of the U.S. Design for Democracy project and more recently Project M in their focus on "act locally" (inspired by Sam Mockbee's Rural Studio which built structures for communities for more than a decade) challenge students to realize that their work can have "a positive and significant impact on the world" (Project M 2009). By creating work that engages a world beyond the classroom, design education and visual communicators can begin to respond to global and local community pressures and foster an increased understanding of others.

Social experimentation in the classroom

From the beginning in 2005, Sticks + Stones deliberately gathered diverse design students to explore how their places of study influenced their visual communication messages. Students are encouraged to talk openly about stereotypes and to shed political correctness and engage candidly on the touchy issues of race, religion, and socioeconomic class. The first iteration of the project in 2005 brought together U.S. design students from Ogden, Utah, located outside Salt Lake City, and Birmingham, Alabama. Inherent in this pairing was the common intensity of each region's religious devotion — Southern Baptists in Alabama and Church of Jesus Christ of Latter-day Saints in Utah — and contrasting racial makeup and related historical strife: Ogden, Utah's population is 88% white and only 1% black and did not play a role in the Civil Rights Movement in the United States whereas Birmingham, with a population that is 58% white and 39% black, was a primary location for pivotal Civil Rights events, including Martin Luther King Junior's letter from a Birmingham Jail and the nearby march at Selma, Alabama.

The 2006 project expanded to include students from Massachusetts and California to further diversify the demographics representative of the continental United States. Specifically, the 49 participating students embodied 16 ethnic backgrounds, 13 religious affiliations, and eight countries including Iran, El Salvador, Spain, the Philippines, Japan and Columbia, and this diversity provided the framework for their discussions of stereotypes, labeling and racism.

On their home campuses students tackled assignments that challenged their perception of their fellow Americans and met mid-semester in Los Angeles for a three-day workshop. Students toured the Museum of Tolerance and J. Paul Getty Museum in Los Angeles; both offered exhibits on Nazi propaganda. These works gave students added perspective on the potential negative effects of their chosen profession. Students engaged in awareness-raising exercises, discussed prior assignments including the labels and terms they had used to describe others' works, and generated poster designs that confronted stereotypes addressed in those discussions. Once students returned home, they created stereotype-awareness raising works for their respective communities. Works from the overall iteration were curated into an exhibition that opened at the Birmingham Civil Rights Institute in Alabama and subsequently traveled to Utah. (See the Sticks+Stones website at www.sticksandstonesproject.org for images of student work.)

Faculty collaborators found the three-day symposium, travel component — for 2006 to Los Angeles — and the increased diversity of the group were three of that iteration's most successful aspects, and decided to expand for the 2010 iteration. This year's iteration will reach across the globe to include 60 design students from China, Turkey, Germany, and the United States. The collaborating students' countries represent an even greater diverse political culture, ranges of expressive freedom, socio-economic class, and religious devotion with likely disparate views on a multitude of issues including stereotyping, racism and immigration, which will serve as the framework for the 2010 Sticks + Stones curriculum.



5.

5. Poster for Mass Distribution:
"I've Changed!" U.S. President Obama
with Hitler-like mustache offered on
LaRouche Political Action Committee's
website as pdf "mass distribution" poster.

This curriculum will begin with each body of students again meeting on their respective campuses, reading and discussing assigned texts on stereotyping and propaganda design. Students will complete projects that challenge their ideas of propaganda and initiate research into immigration. The 2010 Sticks + Stones iteration delves deeper into multiple complex issues, and thus requires a more extensive travel component. Students will then gather for a two-week symposium in Berlin, Germany, an appropriate backdrop for addressing individual identity, race, history and propaganda. It is a key European city for higher education and research and has been recognized by UNESCO through the "Creative Cities Network under the framework of Global Alliance for Cultural Diversity" as a City of Design. Discussion and project work will be enriched by visits to the Berlin Wall, the Holocaust Memorial, the Reichstag, and the Jewish Museum as well as other local art and design venues. The historical relevance of the Nazi propaganda will be compared to today's rhetoric, including the images likening U.S. President Obama to Hitler.

In Berlin students will introduce themselves to the group through visual presentations and will chronicle the stereotypical, racial, and immigrant issues in their country. By having students step into the role of "teacher," in addition to serving as "pupil", these participants will learn first-hand about global stereotypes and their consequences. Fortright discussions about beliefs, ideologies and their ramifications will be combined with intimate experiences in a foreign land. Although the Berlin students will be in familiar territory, they will have the opportunity to gain a new perspective on their home country through the eyes of the foreign students. These "teachable moments" provided by the Berlin symposium are essential to the goal of the project: to understand the "other" on a personal level.

As a frequent destination for immigrants, Germany struggles with national and European immigration policies. While it has made progress toward an inclusive state, it still struggles with national and European immigration policies (Stritzky 2009). Turkey is another country highly influenced by a large flow of immigrants, primarily those fleeing violent conflicts in Iran, Georgia and Iraq. Turks also influence Germany as they comprise the second largest group of immigrants in Germany yet have difficulty assimilating into that culture (Deutsche Welle 2009). Political tensions in the Middle East stifle Turkey's economy whereas China's is burgeoning into a dominant global force. The Chinese are proud of their technological innovations although last year's conflicts in Western China burden the country with the associations of repression and ethnic strife; in 2004 China also claimed the largest peacetime migration in human history as more than 10 percent of the country's residents moved from rural areas into the cities (Roberts 2004). The United States reputation for being an inclusive "melting pot" has most recently been tarnished by the frequent protest and unrest associated with Latino immigrants, racial profiling of Middle Easterners associated with 9/11 and racist treatment of persons of color. The collective histories of these countries successes, downfalls and migrant-related strife will provide essential context for the overall group activity in Berlin.

This body of students, diverse in custom, life experience, and closely held

beliefs, will gather in one location for debate and collaboration on the issues of stereotyping, racism, xenophobia, and migration—all through the lens of visual communication. And as the weakened global economy demonstrates, we are all closely connected and interdependent, no matter what physical distance might lay between our communities and countries.

The role of technology

Today's education communities are calling for greater emphasis on collaboration and on bridging international cultures, and technology is an integral component to contemporary collaborative endeavors. The Open Education movement's key tenet is that "education can be improved by making educational assets visible and accessible and by harnessing the collective wisdom of practice and reflection" (Iiyoshi and Kumar 2008). Web 2.0 social networking tools have fostered a culture of sharing that promotes contribution and distribution by many as opposed to a few experts. Design educators taking advantage Web 2.0 open source tools for class use can foster transparency in dialogues with students and between peers and encourage responsibility and increase the visibility of design process.

John Seely Brown and Richard Adler in "Minds on Fire" a call for "Learning 2.0," look at how participatory media shifts the focus of attention from content of a subject to the learning activities and human interactions around which that content is situated "from access to information to access to other people" (Brown and Adler 2008). They examine ways in which "open participatory learning ecosystems" support active, passion-based learning. In making their argument they cite the design studio system as an example of social learning with guidance by a practitioner, where students work together in a common space and peripherally participate in each other's design process by listening to instructors' critiques of other students' projects. Through small group and collaborative projects the relationship of instructor to student is shifted to a peer-to-peer model. The implementation of social networking software as part of course exchange has the potential to shift the role of instructor as expert even further afield.

Sticks + Stones 2010 will use a project website to form a common project community and exchange process virtually before students have met face-to-face in Berlin. Faculty will design the framework, but it is only through student uploads and posting that the online class commons will be fully realized as a space of exchange. Through peer-to-peer exchanges, both teaching and learning can occur without faculty as a necessary conduit. Potentially volatile topics in non-monitored exchange can lead to misunderstandings and heated debate, but the faculty will strive to minimize these occurrences by establishing a clear framework for and expectations of the project and through ongoing monitoring of the site's content. The project website will allow increased visibility of the design process as each step is documented and uploaded. Work is then viewed in comparison to work of peers in students' home classrooms, globally by the Berlin 2010 group, and ultimately by the larger Sticks + Stones audience.

Raising the stakes

The lessons learned from exercises, design assignments, discussions of stereotypes, racism and immigration as well as field trips to Berlin destinations will culminate in a project addressing the truths and myths about immigration. By tackling a topic lacking a knee-jerk solution and firmly established facts, students will be challenged to sift through the information regarding immigration and find the productive facts around which to build their design project. As an installation in a public space with a companion website, the collaborative exhibit will have a higher profile than most design studio assignments. Students will be asked to consider both a physical audience in Berlin and a potentially larger global audience that can participate through the project website and possible global reinstallation exhibition. After installing and reflecting upon the exhibit's reception and returning to their home campuses, students will be asked to further populate the online exhibit component by soliciting stories and information from people diverse in generations, ethnic backgrounds, and migration-related experiences. Simply working through the task of graphically representing issues of such complexity calls up the principles of responsibility and truth to message in addition to compromise. Students will be challenged to balance the constraints of specific cultural values against an objective ethic that portends we all exist in an ultimate melting pot.

Asking students to expand their creative work beyond what is possible in their home environments entails certain risks. Politics, religion, censorship or simply social discomfort may cloud the horizon of unlimited possibility, but this also increases the stakes and challenges each individual to scrutinize country, community, religion, and family on the influences they hold. This body of students, diverse in custom, life experience, and closely held beliefs, will gather in one location for debate and collaboration on the issues of stereotyping, racism, xenophobia, and migration—all through the lens of visual communication. Will students freely push for an objective, comprehensive report on the social complexities of immigration in their countries? As an installation in a public space with a companion website, potentially with international viewers, the capstone project will have a higher profile than most design assignments. Students must carefully consider the installation's diverse audience—an effective dose of reality for pre-emergent professionals.

Conclusion

Students will bridge native languages, global time zones, and cultural norms to create an important learning experience. What endures in the student's mind is that design is power, and that power is best used to celebrate our individuality even as we revel in our new sense of cultural unity across the planet. Sticks + Stones faculty collaborators create new curriculum by recording its processes and regarding itself as an ongoing research project that probes vital new questions and invites other faculty and institutions to sprout new curricular shoots in similar directions.

Sticks + Stones 2010 asks an international network of faculty to participate in developing curriculum and calls upon students to make visible their missteps and preconceptions about the image-related issues of stereotyping and immigration. Sticks + Stones faculty collaborators

create new curriculum by recording its processes and regarding itself as an ongoing research project that probes vital new questions and invites other faculty and institutions to create curriculum in similar directions. Perhaps if today's design students can appreciate the value of making a difference then the next generation of design professionals might realize a measurable, positive effect on our world.

Endnotes

- AIGA, "Designer of 2015 Competencies" and "Designer of 2010 Trends." <http://www.aiga.org>. Accessed July 26, 2009.
- Bailey, Rayna. *Global Issues: Immigration and Migration*. New York: Infobase Publishing, 2008.
- Brown, John Seely and Richard P. Adler, "Minds on Fire: Open Education, the Long Tail, and Learning 2.0" *Educause Review*, vol. 43, no. 1, January/February 2008, 16–32.
- Cross, Nigel. *Designers' Ways of Knowing*. London: Springer-Verlag: 4. 2006.
- Deutsche Welle. "Study Shows Turkish Immigrants Least Integrated in Germany." <http://www.dw-world.de/>. Accessed July 21, 2009.
- Friedman, Thomas L. *The World Is Flat: A Brief History of the Twenty-first Century*. "Chapter 2: The Ten Forces That Flattened the World." New York: Farrar, Straus & Giroux, 2005.
- Hurtado, Sylvia. "Reaffirming educators' judgment: Educational value of diversity," *Liberal Education* Vol. 85, Issue 2, 1999. Database: Professional Development Collection.
- Iiyoshi, Toru and M.S. Vijay Kumar, eds. *Opening Up Education: The Collective Advancement of Education through Open Technology, Open Content, and Open Knowledge*. Cambridge, MA: MIT Press, 2008.
- International Organization for Migration. "Section 3: International Migration Data and Statistics." *World Migration 2005*. http://www.iom.md/materials/10_iom_wmr2005.pdf#155. Accessed Aug. 1, 2009.
- Project M. www.projectmlab.com. Accessed Aug. 2, 2009.
- Real Instituto Elcano. <http://www.realinstitutoelcano.org>. Accessed Aug. 1, 2009.
- Roberts, K., Connelly, R., Xie, Z., & Zheng, Z. Patterns of temporary labor migration of rural women from Anhui and Sichuan. *The China Journal*, 52, 2004. Accessed from <http://people.southwestern.edu/~robertsk/patterns.doc>. Aug. 1, 2009.
- Shah, Anup. 2008. Immigration. <http://www.globalissues.com>. Accessed July 19, 2009.
- Von Stritzky, Johannes. "Germany's Immigration Policy: From Refusal to Reluctance." http://www.realinstitutoelcano.org/wps/portal/rielcano_eng/Content?WCM_GLOBAL_CONTEXT=/elcano/elcano_in/zonas_in/demography+population/ari93-2009. Accessed Aug. 1, 2009.
- Seelye, H. Ned and Jacqueline Howell Wasilewski. *Between Cultures: Developing Self-Identity in a World of Diversity*. Lincolnwood, Illinois: NTC Publishing Group: 20, 1996.
- Suárez-Orozco, Marcelo M. "Stranger Anxieties: U.S. Immigration and Its Discontents." *Harvard International Review*, July 30, 2006. <http://hir.harvard.edu/index.php?page=article&id=1447&p=1> (accessed Aug. 1, 2009).
- Suárez-Orozco, Marcelo M., Carola Suárez-Orozco and Desiree Baolian Qin. *The New Immigration: An Interdisciplinary Reader*. New York: Routledge: xxi, 2005.
- Trepagnier, Barbara. *Silent Racism: How Well-Meaning White People Perpetuate the Racial Divide*. Boulder, Colorado: Paradigm Publishers: 86, 2006.
- The United Nations. <http://esa.un.org/migration/p2k0data.asp>. Accessed Aug. 9, 2009.
- The U.S. Census Bureau. <http://www.census.gov/ipc/www/idb/ranks.php>. Accessed Aug. 9, 2009.
- The White House. "Remarks by the President at Cairo University, 6-04-09." Accessed July 25, 2009.

Image credits

Figure 1. New York Public Library Digital Image Collection, Thomas Nast, artist, Image ID: 833651.

Figure 2. New York Public Library Digital Image Collection, Thomas Nast, artist, Image ID: 833685.

Figure 3. Creative commons: Jonathan McIntosh, Immigrant rights march for amnesty in downtown Los Angeles, California on May Day, 2006. Accessed

Aug. 1, 2009. http://commons.wikimedia.org/wiki/File:May_Day_Immigration_March_LA06.jpg

Figure 4. Creative commons: rytc, Stopp Minarettverbot. <http://www.flickr.com/photos/rytc/4127392589/>. Accessed Dec. 1, 2009.

Figure 5. LaRouche Political Action Committee, <http://www.larouchepac.com/node/11422>. Accessed Aug. 1, 2009.



Audra Buck-Coleman

Department of Art
University of Maryland, College Park
2M317 Art-Sociology Building
College Park, MD 20742-1311
United States
E: buckcol3@umd.edu

About the authors

Audra Buck-Coleman is an Assistant Professor of Design at the University of Maryland, College Park, USA. She holds an MFA in design from Cranbrook Academy of Art and a Bachelors of Journalism from the University of Missouri-Columbia. Over the course of her professional career, Buck-Coleman has written, art directed, curated, designed, authored, and directed numerous design projects, including Sticks + Stones, an international multi-university collaborative that investigates labeling and stereotyping in graphic design. Recently Buck-Coleman's design work has focussed on the social impact and ethical considerations of the design practice; these concerns permeate her design research as well as her design pedagogy.



Ann McDonald

Department of Art+Design
Northeastern University
239 Ryder Hall
Boston MA 02115
United States
E: a.mcdonald@neu.edu

Ann McDonald is an Assistant Professor at Northeastern University in Boston, Massachusetts, USA, where she teaches in the Graphic Design and Interactive Media programs. She holds a BFA from the University of Washington and an MFA from Yale University. She focuses on educational interactive projects with social relevance that can best be achieved through interdisciplinary collaboration. Her design work for clients such as The Boston Symphony Orchestra and The National Health Sciences Consortium offers wide audiences access to complex topics.



Mark Biddle

Department of Visual Arts
Weber State University
2001 University Circle
Ogden, Utah 84408
United States
E: mbiddle@weber.edu

Mark Biddle is currently a Professor of Art, at Weber State University, in Ogden, Utah, where he has served as department chair and coordinator of the visual communication program. He holds an MFA from Indiana State University, Terre Haute. His professional work, for clients in both the public and private sectors, has won awards at regional and national levels. Mark is currently working on book design and illustration for "Navigating Lake Bonneville," a collaborative effort including original guitar compositions, poetry, and drawings.

Xin: Icograda World Design Congress 2009

This paper was submitted for the Icograda Education Network (IEN) Conference that took place during the Icograda World Design Congress 2009 in Beijing, China, which was planned in collaboration with the Central Academy of Fine Arts (CAFA). The broader theme of the congress, Xin, literally signifies human speaking and hence message/letter in Chinese, Xin-信 which represents a primitive means of communication. The IEN conference invited papers under the following themes: Design Education and Innovation; Design Education and Diversity; Design Education and Cross-Disciplinary Collaboration and Design Education and Regional Development.