

Visualizing Change with Designmatters: Innovative Curricula for Illustrators

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About Designmatters at ArtCenter College of Design

Through research, advocacy and action, Designmatters engages, empowers and leads an ongoing exploration of art and design as a positive force in society.

Designmatters, the educational department of social innovation at ArtCenter College of Design, brings real-world and real-time issues into the curriculum of the College as the source of experiential learning about the role of arts and design disciplines in catalyzing social-innovation outcomes.

Designmatters is integrated into an institution that has had more than eighty-five years of lasting impact in educating artists and designers using a conservatory approach, supplemented by intercultural and interdisciplinary dialogue with leading practitioners. The college's emphasis on project-based learning, rigor, and preparation under the guidance of an expert professional faculty is found in all of the department's educational offerings. Throughout its seventeen-year history, Designmatters' philosophical orientation has remained consistent: to foster an open, forward-thinking, entrepreneurial culture of socially responsible design through a range of learning activities, both curricular and co-curricular.

Designmatters has grown significantly in scope since its inception as a college-wide program in 2001, pertaining to the infrastructure and reach of the Designmatters curriculum, as well as to the measurable outcomes that it has garnered through projects and special initiatives with partner organizations. Because of Designmatters' commitment to the field of social innovation, in 2002 ArtCenter became the first design school to receive the United Nations'

NGO designation. In 2009 Designmatters transitioned from a college-wide program of curated courses, special projects, and publications to a full-scale, non-degree-granting educational department.

Today, Designmatters champions the mission and principles of social innovation design at the college; the department acts as a horizontal curricular hub at ArtCenter, fostering collaboration across all design disciplines taught at the college and partnering with many public and private organizations that take an innovative approach to addressing pressing societal challenges for public benefit.

The Designmatters Minor in Social Innovation

Established in 2017, the Designmatters Minor in Social Innovation provides a transcribed specialization for undergraduate students at ArtCenter who wish to master a toolkit of design skills and strategies to navigate the complex dynamics of working with communities and designing for social impact. The minor formalized the pre-existing Designmatters Concentration, a curated course of study managed by the department since 2010. The newly-developed minor is comprised of 18-21 units of study, based on the recommendation from National Association of Schools of Art and Design that 15% of total major credits may be considered for a minor course of study. Offered in nine of the eleven undergraduate disciplines, the minor can be completed concurrently with a student's major degree program, without additional time or cost to the student.

The Designmatters minor is specific to each discipline at the College, and is made up of varying studio and academic credits. Students are required to take a series of courses, including, (1) Humanities & Sciences, providing historical context and cultural literacy; (2) Topics Studios, providing students a depth of knowledge in their chosen discipline; and (3)

Designmatters Transdisciplinary Studios (TDS), offering students an enriching set of social innovation learning outcomes in a 14-week studio setting.

History of ArtCenter's Illustration Department and Educational Tracks

Since 2004, the Illustration department began a multi-track curriculum which prepares students to specialize in various fields of interest. There are currently six tracks offered at Art Center: Entertainment Arts, Fine Arts Painting, Illustration Design, Motion, Surface Design and Designmatters.

The Designmatters Track was developed in 2016 and launched Spring of 2017, in conjunction with the Designmatters Minor. This track was designed for hybrid illustrators who will most likely customize their curriculum as illustration/product designer, illustration/graphic designer, and illustration/motion designer. The students who tend to be interested in Designmatters are preparing to work in-house, as freelancers and/or entrepreneurs. They work well in groups, are self-motivated and show competency in ethical storytelling and research.

The curriculum, totaling 21 credits, is designed to begin with a skill-building foundation in illustration design, followed by courses that encourage critical thinking and personal voice. Concluding with advanced Designmatters Transdisciplinary Studios (TDS), fellowships and portfolio preparation, students in the Designmatters track are ready to launch into careers in social innovation upon graduation. Each unique student is closely advised by the Designmatters and Illustration departments to customize their education and routinely review progress throughout their ArtCenter careers. Students enrolled in this track graduate with the fully-transcribed Designmatters Minor in Social Innovation on their diplomas.

Foundational courses include drawing, digital painting and basics of graphic design. For Illustration students in the Designmatters Track, it is recommended that they enroll in advanced

typography and graphic/motion design to gain experience in designing books and animated PSAs. A required course in the curriculum is *Art of Research*, a study in design-centric research methods that student can employ throughout their careers. Finally, a good foundation in shop materials and sewing are recommended for illustration students who demonstrate interest in making and prototyping soft goods, textiles and wearables.

Midway through their ArtCenter trajectory, students begin putting their narrative skills into conceptual practice. Discipline-specific studios in Illustration, such as *Smart Image + Social Impact*, *Data Visualization for Illustrators* and *Illustrated Journalism* are applicable to the Designmatters Track, as they teach the visual ethics of image making, from creating narratives with data to developing digital arrangements of researched stories. In addition to these designated courses, some students also enroll in classes in other disciplines such as Product Design or Graphic Design, to fulfill the track requirements.

In their upper terms, students are collaborating with students outside the Illustration department. They become more than just the visualizer in the room, but problem solvers at the ideation stage of projects.

Examples of Innovative Coursework in Illustration

The Designmatters Track in Illustration has several innovative, discipline-specific studio offerings for students to choose from.

Illustrated Journalism is taught by Associate Professor of Illustration, Brian Rea. Students work on digital pieces as well as analog illustrations and learn methods of breaking down a text for images to highlight important key points. Brian demonstrates how to design a page using visual icons, as well as color palettes to render information understandable.

Op Ed Illustration, also taught by professional illustrators, Brian Rea and Paul Rogers, facilitates discussion among students around weekly topics found in the *New York Times*. Students learn the art of the visual metaphor and how to communicate aesthetically and efficiently. Students submit their opinion-based sketches and comics to the faculty for approval and changes each week, mimicking real-world work schedules. Fourteen fast-paced projects, based on opinion letters of current events, culminates in a critique by a *New York Times* editor.

Data Visualization for Illustrators records imagery in the form of lists, maps and graphics. In Fall 2017, Laurie Burruss' students worked on the topic of food insecurity. Initially, students used databases from Los Angeles County, USDA, and the state of California to research topics. But, it was working with a local food pantry, Foothill Unity Center, that created a more comprehensive understanding of the topics specifically relating to the Pasadena community. To respect the food bank's members, supporters and patrons, students understood they could use quotes without names, and found creative ways to express individuality rather than using direct likenesses. Final student topics included: increasing the number of qualified applicants for SNAP/CalFresh, food insecurity and its correlation to obesity, food waste and creating better access to agencies within the San Gabriel Valley.

Smart Image + Social Impact, taught by Associate Professor of Illustration Esther Pearl Watson, is an introduction to visual ethics. Students grow to understand empathy as a valuable tool and their responsibility in representing others. One empathy-building exercise engages students in peer interviews to create short narratives. Each author reads their narrative aloud to the class; in sharing their classmate's stories, they are held accountable for mistakes in the storytelling process -- in turn, they find themselves cringing at how they, themselves, were portrayed.

Students also review the Center for Urban Pedagogy case study *Dick and Rick: A Visual Primer for Social Impact Design*, to comprehend collaborative community design. The primer, illustrated by ArtCenter alumna Ping Zhu, demonstrates the benefits of community-based design by involving community members in the initial phases of ideation and prototyping solutions to a social issue.

In Spring 2018, fine artist Kenyatta A.C. Hinkle will lead a new studio: *Re-Presentation: Narrative and Bodies*. Students will develop visual and conceptual storytelling skills that speak about representation from multiple perspectives. Students will be encouraged to push narrative boundaries and explore the nature of meaning and context from diverse points of view. Additionally, students will consider how the body is represented through discussion, drawing from the model and looking at animation, comics and picture books.

Designmatters Transdisciplinary Studios: An Overview

An important hallmark of the Designmatters Department is the collaboration with external partners to bring vibrant and meaningful social innovation challenges to ArtCenter students and alumni in four thematic pillars: Sustainable Development, Public Policy, Global Health and Social Entrepreneurship. Designmatters facilitates an exploratory, lab-like environment where the expertise of faculty guides the fresh perspectives of students to uncover nuanced insights that lead to unexpected, creative and viable solutions.

In turn, Designmatters' partners benefit from the power of design and the dedication, passion and talent of ArtCenter's community. Designmatters partners with organizations across sectors at the local, national and international levels. including UN agencies, NGOs, non-profits, social enterprises, academic institutions and for-profit companies. Collaborators demonstrate a social, purpose-driven mission and the capability to incubate and/or implement project

outcomes that further social innovation aims. Partners also must fully embrace ArtCenter's educational mission, and collaboratively develop a project brief that champions a rigorous and experiential design process, grounded by research and real-world constraints as well as by openness to experimentation and unexpected and innovative outcomes.

Since Designmatters was founded, the department has produced over 150 social innovation design projects, with briefs built around advocacy and awareness, branding, strategic communication, product development and sustainability. Outcomes of these projects have included print and multimedia campaigns, documentaries, PSAs, educational toolkits, products, installations, strategic recommendations and more. Over 80% of these projects have had student work move forward to “real-world” implementation by our partners. Over half of partners collaborate with Designmatters on multiple projects.

For students, Designmatters studios are rooted in a transdisciplinary, team-based approach to collaboration. The collaborative process facilitates dialogue, feedback, critical thinking, delegation, leadership, and ultimately, teamwork among students. This process also promotes the flexibility, adaptive learning, and confidence building necessary for working with the interdependent, complex challenges of the social-design briefs that students encounter in Designmatters studios.

A key pillar of Designmatters' pedagogical model is co-creation and collaboration through participatory research methods. Within a transdisciplinary studio, design briefs are structured to include field research and multiple touch points for feedback from external stakeholders and potential beneficiaries of the interventions. This process exposes students to perspectives and expertise from multiple disciplines. The model emphasizes unique participatory research methodologies that build empathy with the end users; the objective is to

address users' needs in a holistic way that engages the participants in cooperatively informing the creative problem-solving process as much as possible.

Designmatters Case Study #1: Ocean Impact

Partner: Aquarium of the Pacific, Long Beach, California

The Spring 2017 *Ocean Impact* studio challenged Illustration students from ArtCenter to tell visually engaging stories about the benefits of marine aquaculture as “Seafood for the Future.” The projects developed by students would communicate reasons why aquaculture, or farm-raised seafood, is a healthy, sustainable food choice for today’s fast-growing human population; likewise, the storytelling would dispel myths and misconceptions about farm-raised seafood.

In this collaboration, Designmatters partnered with the Aquarium of the Pacific in Long Beach, California. With a mission to instill a sense of wonder, respect and stewardship for the ocean and ocean life, the Aquarium was founded in 1998 and is the fourth most-attended aquarium in the nation. The Aquarium openly embraces the latest scientific research to present important topics and issues facing the planet and ocean life through its exhibitions, educational programs, hands-on activities and lectures from leading scientists from around the world.

Designmatters and the Aquarium of the Pacific have collaborated on five studio projects between 2012 and 2017, focusing around a variety of environmental and sustainability issues, including the resilience of coastal cities, marine defaunation, aquaculture and ocean exploration. Each studio has produced a variety of outcomes across media, from print campaigns to PSAs to exhibition installations.

At the kickoff meeting for *Ocean Impact*, Illustration students and faculty leaders, Esther Pearl Watson and Eric Nyquist, met with Aquarium President Dr. Jerry Schubel, who explained

the Aquarium's interest in aquaculture as Seafood for the Future. When properly executed, farm-raised seafood enterprises could supply healthy seafood while conserving working waterfronts and local fishing communities.

Students were joined by guest expert Mike Rust, NOAA Fisheries Advisor, who provided an overview of the public perception of aquaculture, using a study published by University of California Santa Barbara that analyzed news coverage and public comments on social media. The takeaway highlighted that there is increasing focus on aquaculture but many do not properly understand the concepts and practice of what farming in the ocean truly means.

Students were instructed to convey the principles of aquaculture in imagery and in accompanying text that would appeal to aquarium visitors, but also be viable for other stakeholders, such as policy makers and regulators.

Students were challenged to communicate the trade-offs between land-based farms and ocean-based operations as it relates to serving and feeding a growing global population, and to include the many health benefits of eating seafood. Students could also incorporate other facts that would debunk myths and preconceptions about farm-raised seafood.

Students researched online, through books and using other resources, but a series of field trips brought them closer to the realities of aquaculture. They toured the Carlsbad Aquafarm and visited the white sea bass hatchery at the Hubbs-SeaWorld Research Institute in San Diego. Additionally, students visited the Aquarium to review possible locations for their exhibit creations. To further their ideation process, students used small sketchbooks during field trips and other research outings. Students took graphic notes, channeling the data and transforming them into creative imagery that could spark ideas and concepts.

Examining creative platforms that could convey the messaging, students considered the Aquarium audience, the simplicity and effectiveness of storytelling, and conceptual design

options. Aquarium staff was available to the students to review scripts and text, making sure that any scientific data and information presented was accurate.

Following the midterm presentation, students then continued to work on their project iterations, building prototypes, creating animation and deeply developing conceptual elements. For some students, the creation process introduced them to a new form of storytelling and a new skill. Others sought assistance from ArtCenter faculty on specific platform guidance, including app building.

The following were final outcomes of the *Ocean Impact Studio*:

- **Aquaculture and Jobs (PSA):** Describing how aquaculture influences jobs, a fish interviewer talks with a variety of other marine animals that portray various careers that benefit from farm-raised seafood. Through interviews with Fishmonger, Chef, Farmer, Doctor and Scientist characters, important facts of aquaculture are discussed in a quick, relevant and humorous manner.
- **Go Fish! App:** A digital experience points users to possible screens to further explore the facts and benefits of aquaculture. Users can choose a specific marine animal (shellfish, oyster, Atlantic cod, white abalone, etc.), and by clicking on it, will discover quick informational tidbits.
- **Fish Disco (Experiential):** Brightly colored animated fish are projected onto the walls of the Ocean Science Center for this immersive experience that was inspired by the glimmer of both fish scales and disco ball. The huge globe would have projected images describing worldwide fish consumption along with other text depicting aquaculture impact, healthiness and more.
- **Fish for Thought (Experiential):** Geared toward children, this tactile wall display is a giant wooden colorful fish with scales that can be flipped open to learn aquaculture facts

in a fun way. The fish can be mounted on a wall with other similar fish; other fish elements can feature puzzles, chalk boards and possible rotating pieces.

- **Aquashorts (PSA):** Six short animations communicate the value of aquaculture in a visually engaging manner. The shorts play from a click that interrupts the static of a television set and feature a variety of graphic designs and animation techniques including traditional and stop-motion.

Designmatters Case Study #2: Kyoto CULTURE // CRAFT

Partner: Kyoto Seika University, Kyoto, Japan

In cooperation with Kyoto Seika University, ArtCenter students immersed themselves in Japanese culture and craft for nearly two weeks as they experienced the history and traditions of Kyoto through hands-on workshops, lectures and outings. Upon their return to ArtCenter, students drew upon their Kyoto experience to reexamine Southern California design as they created a textile design pattern and a home goods product that was inspired by Japanese lifestyle and pop culture but also reflected a new lens of cultural sensitivity and expression.

As the seat of the Imperial Court for more than 1,000 years, Kyoto was the center of Japanese power, culture and tradition; under its realm, numerous palaces, temples and shrines were built for emperors, shoguns and monks. Members of the Imperial Court were powerful patrons and practitioners of the arts and their influence resulted in the development of many popular art forms and established the high quality standards for Japanese arts and crafts. Having escaped bombing and destruction from WWII, Kyoto today deeply honors its traditional crafts heritage with artisans preserving and passing on techniques that have been handed down for centuries.

Excursions and lectures provided students with context about Kyoto's diverse craft culture. Students' sketchbooks were important to help them remember their experience and to act as a catalyst for future ideation.

Students heard firsthand from a sixth generation tea caddy maker; toured Hosoo, a textile company that has been in business since the late 1600s but has been dressing royalty, performers and the wealthy for 300 years; experienced the Sugimoto House, a traditional Kyomachiya-style townhouse built in 1793; and explored the International Manga Museum which has more than 300,000 items including caricature woodblock prints of the Edo period, magazines of the Meiji, Taisho and early Showa periods and books from post-war to modern.

Overall, students were inspired by Kyoto's artists who are striving to preserve traditional crafts techniques but often employ modern methods and updated technology to reach larger audiences in a quest to remain relevant to today's audiences

Upon their return to Pasadena, students engaged in a collective de-brief about their Japanese experience. They were divided into teams, with at least one product and one illustration major, to create a product design item; students also worked individually to design a textile fabric pattern.

As teams brainstormed ideas, they combined interests and resources, discussing ways they could bring the experience of Kyoto craftsmanship to Southern California audiences.

Students engaged in field research and subject interviews, and some teams visited upscale boutique stores to examine product offerings to discover how their concepts will augment or fit into that merchandise landscape. Teams discussed with target markets with shop owners; students also received feedback on their conceptual product ideas.

Teams created prototypes and, with weekly instructor feedback, refined concepts for design strength, user-accessibility and marketability.

For their textile pattern, students were encouraged to explore and experiment with interesting designs that were inspired by their Kyoto experience. Additionally, they were guided on the fabric-making process which took them through the various steps from design to finished textile product.

The following were final outcomes of the *Kyoto CULTURE // CRAFT* studio:

- **Textile Designs**

Students individually created a textile design inspired by their Kyoto experience. Bold and bright as well as subtle in tone, student fabric patterns invoked a variety of symbolism including California native plants, insects, kitchen scraps and geometric shapes.

- **Tandem**

As a shared pop-up collaborative booth experience, individuals are randomly paired with another to co-create a memorabilia fabric woven bracelet from this small portable machine. A facilitator moderates the experience that would take place at local Los Angeles events, festivals and large crowd gatherings. The overall goal of this pop-up scenario is to introduce Angelenos – who come from a wide diversity of background and ethnic types – to each other to spark conversation and connection.

- **Teine**

This combination light fixture and functional clothing is designed to encourage those in high-stress work environments to take a short 15 minute rejuvenation break. While the light is on, the bulb warms small packets of rice (or clay balls). The warm packets are removed and secured in pouches on a unisex garment located on the shoulders and near the kidneys – important stress-reducing acupressure points. The heated packets

stay warm for about 15 minutes, enough time for the individual to engage in a productive rest or meditation period.

- **Otto**

Bringing the power of nature indoors, this stylish high-end planter is also designed with an internal speaker to play relaxing and inspirational music. Created with organic soft maple wood and white porcelain, the ovaloid-shaped planter design was inspired by Japanese pebble rock and circular portholes. The hidden speaker system – operated via Bluetooth – is a gentle surprise that merges the beauty of nature with the beauty of music.

- **Sol**

Inspired by Kyoto's small living spaces, this small satin fabric lamp screen can be placed near a workspace as a way to regulate mood and ambiance, especially in small rooms or locations for those who work alone or late at night. The mood lamp is constructed with a mahogany outer wooden frame, a plastic or acrylic mid-frame and textured smooth fabric that allows light to shine through.

Student Engagement with Professional Illustrators + Social Activists

Since its creation, the Designmatters Track in Illustration has facilitated workshops that allow students to engage with professional illustrators and social activists. These workshops were non-credit and open to all students in term, lite term and between terms. They were best attended when integrated into existing classrooms and/or included trans-disciplinary undergraduates and graduates. Student experienced smaller intimate discussions, which were more focused and personal. The budget for these workshops come from Designmatters and the Illustration Department, which include a teaching stipend, and boarding/travel for out of town

instructors. Workshops encouraged topics and skill sets that were not currently taught at the College, including graphic journalism, sketch note-taking and censorship.

ArtCenter Fine Art alumna Wendy MacNaughton taught a one-day workshop focusing on the field of illustrated journalism from past through present day. Students explored how drawing is used for non-fiction storytelling, reporting and advocacy, and the impact it can make on the world. After discussing different journalistic techniques and mediums, the students walked to a nearby park experience on-site visual reporting. Students visited with parents at the playground, persons experiencing homelessness, and several commuters heading to the nearby Metro station. They drew from observation in their sketchbooks and took notes on the opposite page.

Upon returning to the classroom, students discussed research, writing, editing and fact-checking their own visual stories from the reporting they did earlier in the day. The stories ranged from parents talking about divorce at a playground to a Nigerian migrant who traveled to England before finding himself homeless in Pasadena. By the end of the workshop, participants shared their experiences, approaches and newfound confidence in pursuing stories on their own.

Nathan Cooke, Co-Founder and Product Developer for Sanergy, a start-up in Nairobi, Kenya, led a Sketch Note-Taking workshop in Fall 2017. Students brought various media (iPads, pens and sketchbooks, etc.) to a workshop held in the Illustration Gallery. Students were taught how to synthesize information by drawing in short-hand, utilizing visual elements such as color, arrows and boxes. Sketch-Note Artists can develop careers by acting as visualizers at conferences and meetings.

Anne Elizabeth Moore, an award winning journalist, comic anthologist and cultural critic, worked on a four-week project with students in the *Smart Image + Social Impact* Illustration studio. She discussed with students how acts that closely mimic censorship are economically or

emotionally enforced; they appear to would-be creatives as lacking access to resources. During the 2016 election, students created a tabloid paper exploring censorship in text, comics and conceptual works. Many students were surprised to discover how they self-censored to avoid discrimination and often altered their imagery for mainstream approval. Through in-person class exercises and Skype reviews of content, Moore asked crucial questions of the students about when -- and why -- censorship occurred. Students built stronger visual and verbal vocabularies and developed confidence in representing their illustration and graphic design portfolios.

Kayla E., Editor for *Nat Brut*, shared with students her stories of her own practice and that of other LGBTQ and POC creators working in comics and illustration. She led students through a workshop in which historically problematic examples of graphic novel cover were reclaimed by redrawing the white, heteronormative characters.

Examples of Viable Careers in Social Innovation for Illustrators

Viable careers in social innovation for illustrators are as diverse as artists themselves: there are opportunities for in-house designers, freelancers and entrepreneurs. In-house employment ranges from corporate eco-design and sustainability, NGOs, government-funded organizations and mission-driven organizations.

Jet Propulsion Laboratory (JPL), funded by NASA, has a cohort called The Studio, a collection of designers, artists, makers, strategists and thinkers. Several ArtCenter alumni work at The Studio, visualising life on other planets, creating visual strategy for future missions and pairing data from satellites in sculptural artworks. Jessie Kawata (Product Design, 2011) has held the position of Industrial Design Lead and Creative Innovation Strategist at JPL from 2011-2017. She says, "Sure, artists and designers can help communicate complex scientific and engineering concepts to the public, but we can also help their thinking process. I knew I had

to be an advocate not just for design, but also for design-thinking, process, research and strategy.”

Freelance illustration options vary, and many artists wear multiple hats. Self-made documentarians may also be graphic journalists, courtroom reporters, sketch-note artists, data visualizers, on-location documentarians, and map illustrators. One example is Janet Hamlin who works as an illustrator, set designer and is the primary court sketch artist for Guantanamo Military Tribunals. Her pastel drawings are the only ones released from court as no photography or filming is permitted.

Some illustrators are visual activists, or making political statements, by the work they produce into books, character design, video game design, VR/AR design, blogs and as authors. Andrea Pippins created a coloring book titled *I Love My Hair: A Coloring Book of Braids, Coils and Doole-Dos*, a campaign encouraging African-American women to go natural and reduce the use of toxic chemicals to straighten and style hair.

Others will find satisfying work as entrepreneurs in their community bringing in social impact to initiate conversations and group problem-solving. For example, Antoinette Carroll created Creative Reaction Lab (www.creativereactionlab.com), a non-profit social impact design collaborative whose mission is to challenge global issues through design-based problem solving.

Students become acquainted with these careers inside and out of curricular activities; faculty provide examples of careers in courses like *Smart Image + Social Impact* and *Illustration Now!* and students are exposed to visiting artists, lecturers and design thinkers through the College's Toyota Lecture Series.

Conclusion

The contributions of visual artists as social innovators is continuously expanding - as are the numerous career pathways for illustrators. Together in collaboration, the Designmatters and Illustration departments at ArtCenter are working to prepare students with the proper technical skills and conceptual tools to pursue goals in social entrepreneurship, public policy, global health and sustainable development. As the field continues to evolve - and as students' needs and demands change - so too will the educational offerings provided by the College.

Other resources:

ArtCenter College of Design Website: <http://www.artcenter.edu/>

Designmatters Website: <https://designmattersatartcenter.org/>

Designmatters Minor in Social Innovation:
<https://designmattersatartcenter.org/designmatters-minor/>

Designmatters Minor / Track in Illustration Curricular Pathway:
<https://4eyos01khlgv2ccw28adjy2x-wpengine.netdna-ssl.com/wp-content/uploads/2017/05/illustration-curriculum.pdf>

Ocean Impact Case Study:
<https://designmattersatartcenter.org/proj/aquarium-of-the-pacific-ocean-impact/>

Kyoto CULTURE // CRAFT Case Study:
<https://designmattersatartcenter.org/proj/study-away-kyoto-culture-craft/overview/>

Illustrated Journalism Case Study:
<https://designmattersatartcenter.org/proj/illustrated-journalism-studio/>

Smart Image + Social Impact Blog:
<https://designmattersatartcenter.org/first-person-stories/chrysalis/>

Aquarium of the Pacific in Long Beach: <http://www.aquariumofpacific.org/>

Kyoto Seika University: <http://www.kyoto-seika.ac.jp/eng/>

Image Gallery:



WORKSHOP

SKETCHNOTES:
Nathan Cooke

Thursday, Oct 5
2-5 pm

Sketchnotes are rich visual notes created from a mix of handwriting, drawings, hand-drawn typography, shapes, and visual elements created live during meetings, conferences, and workshops.

1111 Building, 6th floor gallery
OPEN TO ALL STUDENTS
Bring a sketchbook or tablet.

Poster for SketchNotes workshop with Nathan Cooke.



Student sketch from Esther Pearl Watson's *Smart Image + Social Impact* studio depicting a photosynthesis educational tool for rural farmers.



Dr. Jerry Schubel, President and CEO of the Aquarium of the Pacific, interacts with students and prototypes on display at the final presentation of the *Ocean Impact* studio.



Student prototypes on display at the final presentation of the *Ocean Impact* studio.



A student sketches inspiration during the 2-week field research trip to Kyoto, Japan at Tofukuji Temple.



Student outcomes from the *Kyoto CULTURE // CRAFT* studio, including Sol, a room divider and lamp; *Otto*, a hybrid speaker/planter; and textiles.





A student in *Smart Image + Social Impact* shares her educational tool for rural farmers.



Visiting artist and guest lecturer Kayla E., editor of *Nat Brut*, shares her perspectives on inclusivity in comics.