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Colaboratory: Design Collaboration for The Greater Good

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COLABORATORY: DESIGN COLLABORATION FOR THE GREATER GOOD

by

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(Under the Direction of Onyile B. Onyile)

ABSTRACT

Graphic design is a powerful tool, which has the power to shift perspective and create an impact. A recent shift in the design world has graphic designers using their skill sets to address complex social problems, to engage their audience in new ways that bring awareness to a social issue for the greater good of society. This thesis examines how graphic design collaboration ignites social change within a community and inspires transformation in human behavior. It explores how designing for the greater good impacts our society; and how these collaborative experiences improve the community and clients they serve. This thesis will also showcase how design can benefit the greater good through a multi-disciplinary design think-tank devoted to fostering experience by stimulating creativity through collaboration of students with actual clients.

INDEX WORDS: Design, Graphic Design, Greater Good, Social Change, Human Centered, Collaboration, Multi-disciplinary, Design Center, Experience

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DEDICATION

This thesis and its body of work is dedicated to anyone who truly believes their work can impact society for the better, specifically the creative leaders and design thinkers who strive to make our world a better place through their innovative efforts.

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Thank you to my husband Jeb, my son Spence, and to my numerous family and friends who have encouraged and supported my passion for being a designer. Thank you to Professor Leigh Thomson, Professor Santanu Majumdar, Dr. Todd Deal, Dean Patrice Jackson and Dean Christine Ludowise for their lessons, suggestions, and support through this process. Thank you to my partner in this design collaboration, Stephanie Neal for enduring this experience with me and maintaining our friendship throughout.

A special thank you to our mentors of over 17 years, Onyile Onyile & Patricia Carter, for providing passion, guidance, steadfast support and the foundation for our success. And lastly, thank you to Peter Smith for watching over us throughout our design journey.

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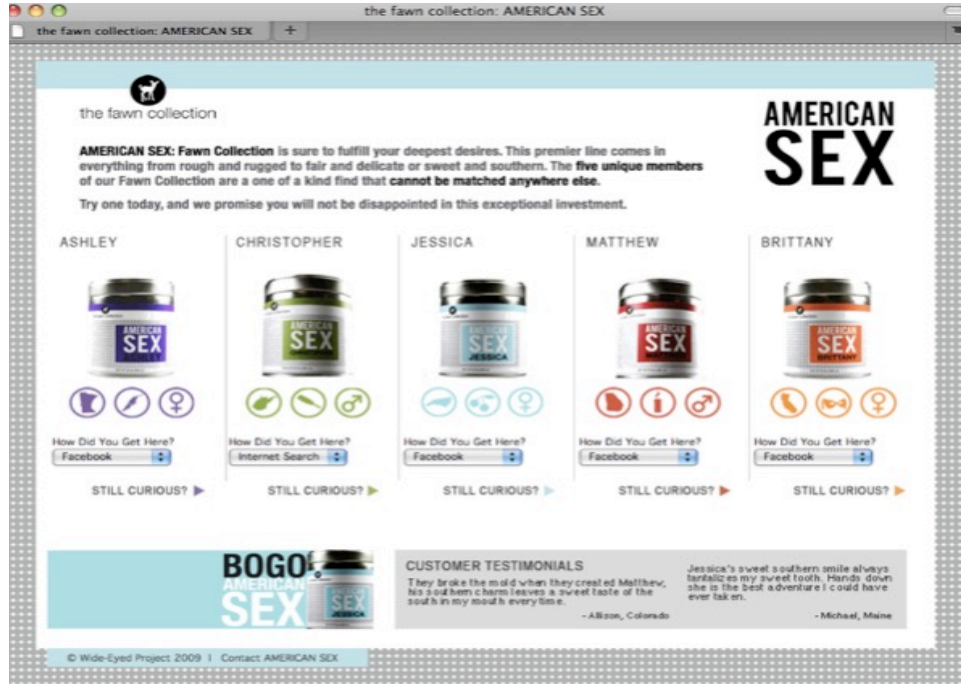
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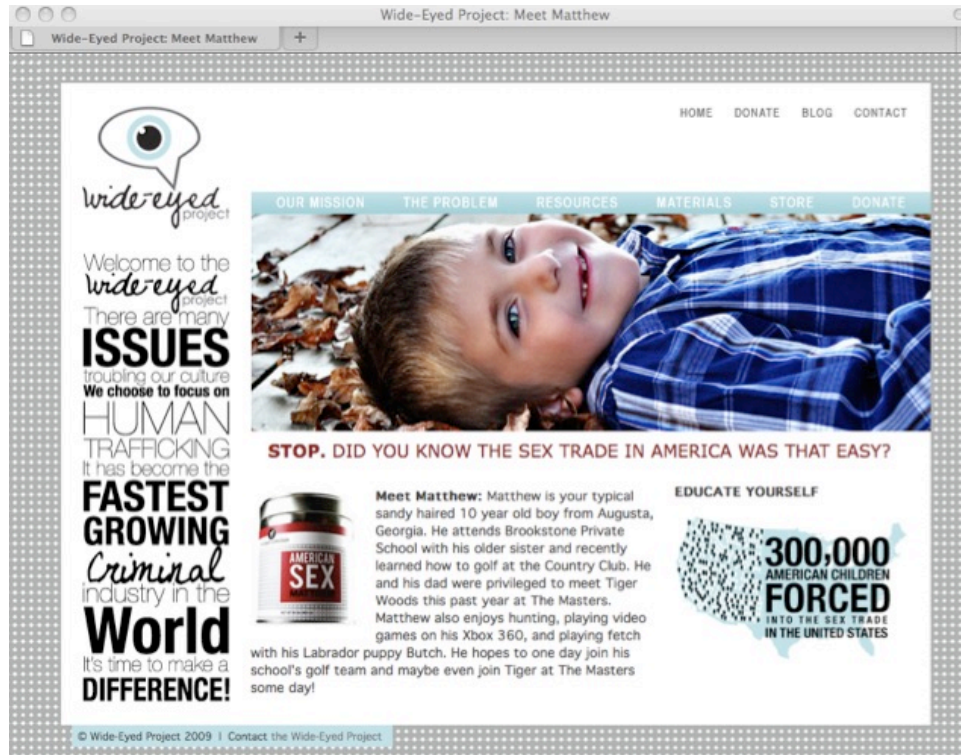
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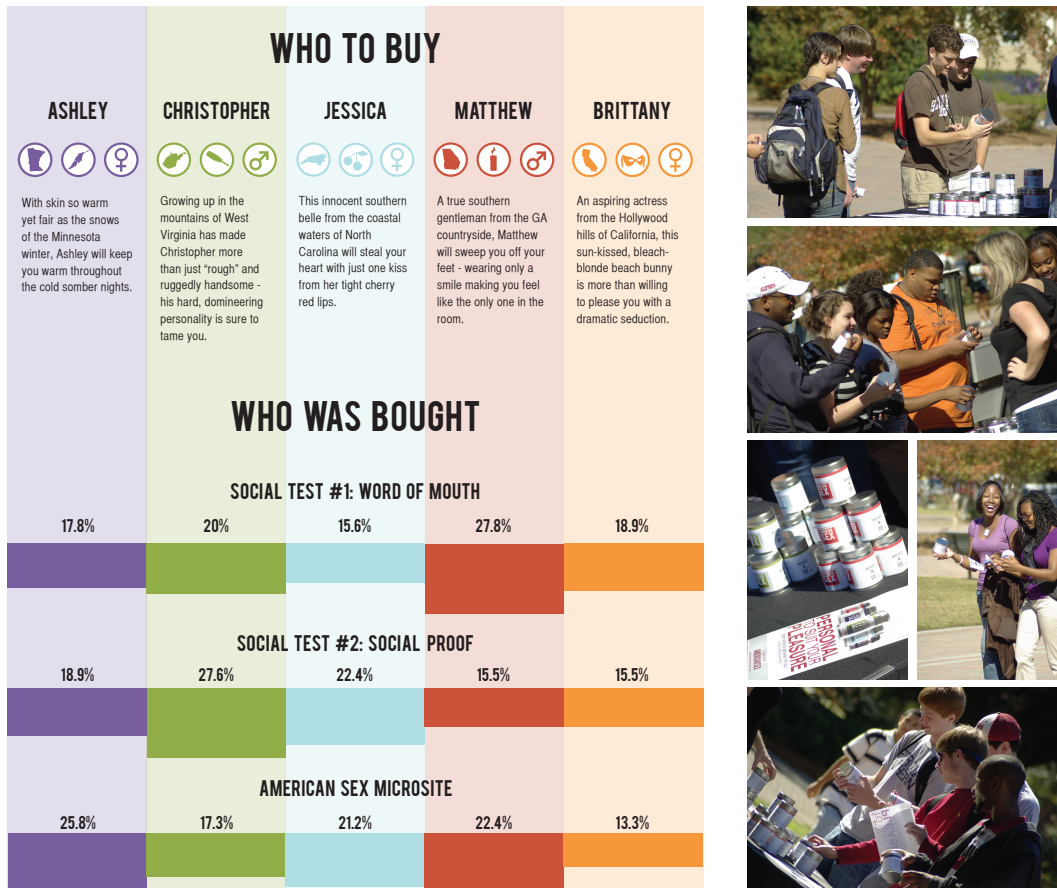
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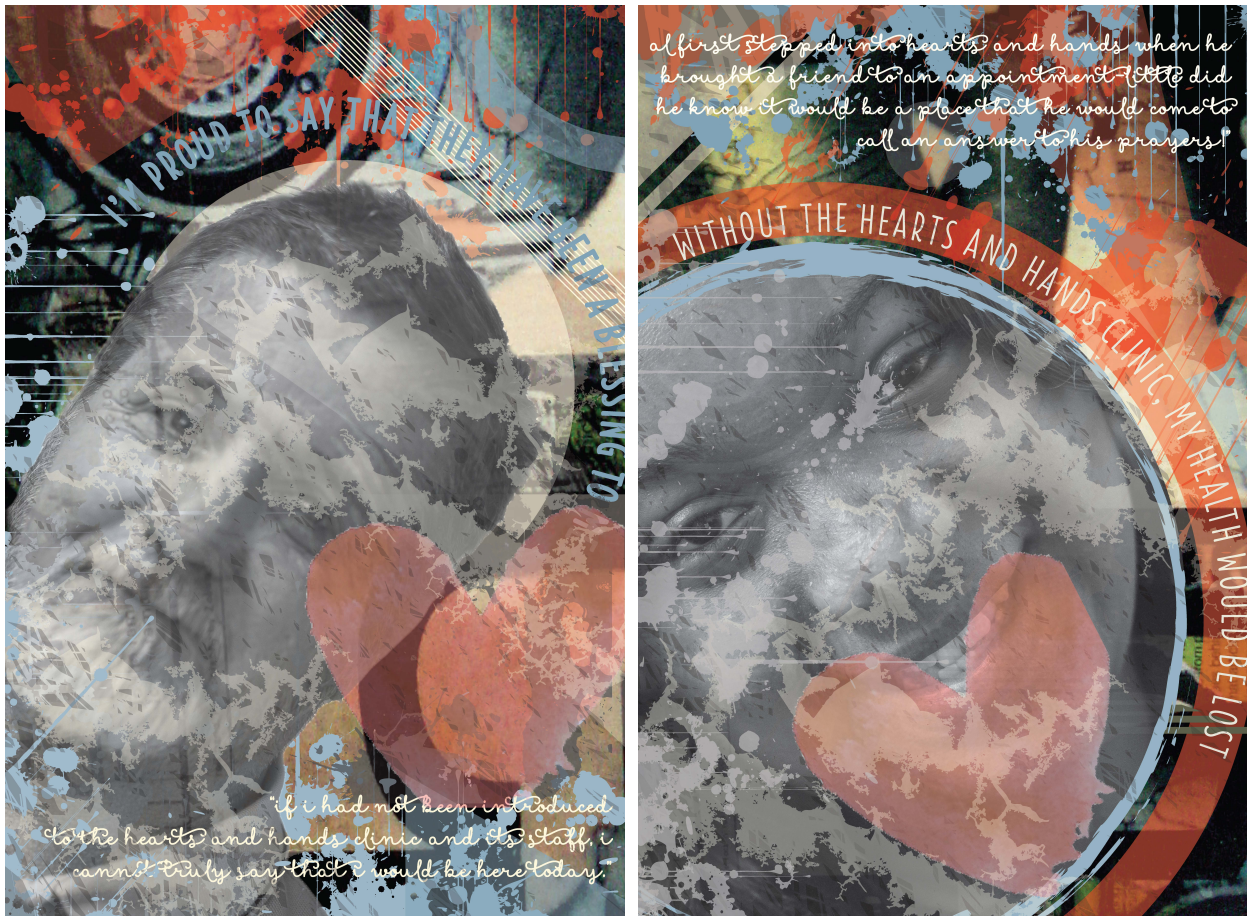
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CHAPTER 1: INTRODUCTION

Graphic design is a powerful tool. It has the power to shift perspective and create

an impact that matters to our world. Graphic designers often focus on enhancing aesthetic

or visually selling products and services. However, recent shift in the paradigm indicates

that graphic designers are becoming more interested using their skill set to address

complex social problems, to engage the audience in new ways that bring awareness to a

social issue for the greater good of society. As stated by professional graphic designer

and professor Andrew Shea:

> Graphic design has often been associated with glossy magazines, elaborate
> advertising campaigns, or fancy book covers, but many designers today use their
> skills for a very different kind of design work. Known as "design for social
> impact," "human-centered design," or "design for social change," the field of
> social design attracts increasingly more graphic designers who crave the chance to
> work with underserved clients as an alternative to the more traditional design jobs
> in large corporations and advertising firms... They want to work closely with
> communities that need their help most and actively participate in combating
> complex social problems.[1]

Design for the "greater good" (also referred to as design for social change or

design for social impact) here or in this paper refers to actively participating with

accountability in the positive growth of social, economic and political change in society.

It is the graphic designer's duty to be creative problem solvers who create awareness and

inspire social change through design. According to Tim Brown, the rise of design

thinking corresponds to a culture change, and what excites the best thinkers today is

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[1] Shea, Andrew. *Designing for Social Change.* New York, NY: Princeton Architectural Press,
2012.

applying their skills to problems that matter. Improving the lives of people in extreme

need is near the top of that list.[2]

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[2] Brown, Tim. *Change By Design.* New York, NY: Harper Collins, 2009.

CHAPTER 2: DEFINITION OF THE PROBLEM

The problem this thesis seeks to solve is the absence of a Georgia Southern University campus community or space where design collaboration across disciplines supports the effort to bring awareness to or influence change that benefits the greater good of society. This thesis will examine how graphic design collaboration can help to see things from a different perspective and inspires human behavior. It will explore how designing for the greater good impacts our society; and how these collaborative experiences improve the community and clients they serve. It will also showcase how design can benefit the greater good through the Colaboratory, a multi-disciplinary design think-tank that fosters experience by stimulating creativity through collaboration of students with clients. Implicit here is that this collaboration brings enhanced awareness to various social issues, while improving society and the environment.

It is my observation based on exploration that research changes design, design changes behavior, and behavior changes the world. Human-centered design has the power to inspire people. Designers help create solutions by giving people the tools to express themselves. Our planet's biggest challenges have one thing in common: they all hinge upon human behavior and behavior is not changed through a discussion. Design has the power to make ideas tangible. Graphic designers create environments and experiences and they have the power to make ideas real. Massive change is a series of small changes that continually happen and design is one tool in the kit that influences human behavior. Through use of design tools and methods, designers can envision new futures; by collaborating across disciplines, aligning incentives to bring about change and serve society's greater good. According to David Berman:

Designers have an essential responsibility because design is at the core of he world's largest challenges… and solutions. Designers create so much of the world we live in, the things we consume, and the expectations we seek to fulfill. They shape what we see, what we use, and what we waste. Design has enormous power to influence how we engage our world and how we envision our future.[3]

This thesis support paper will discuss the following: the historical relevance, methodology, and analysis of the design process. It will introduce the Colaboratory and the design solutions within, which include: American Sex, a guerilla marketing style campaign designed to promote awareness in an unconventional way. The American Sex campaign was the catalyst that sparked the idea of developing the Colaboratory. TEAM Ocean, a volunteer based non-profit organization in search of a campaign to educate the public about ethical boating practices. The Hearts & Hands Clinic, which is a non-profit clinic serving low income uninsured community members in desperate need of a brand identity overhaul. The Therapy Spot, a multidisciplinary therapy center for children who are challenged physically and developmentally, whose staff wanted to create an outdoor environment that is engaging and educational for their clients. Finally, it will summarize and conclude by evaluating and providing final insight. In the culmination within these broad outlines the objectives of this thesis support paper will be realized.

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[3] Berman, David B. *Do Good. How Design Can Change the World.* Berkeley, CA: New Riders, 2009.

CHAPTER 3: HISTORICAL RELEVANCE, METHODOLOGY, AND ANALYSIS

Historical Relevance

The idea of collaboration in the field of design is not new. Designers have been collaborating for decades. Similarly, designer Victor Papanek was well ahead of his time and believed he could use his design skills for good. However, the concept of a space where designers come together to collaborate with other disciplines to promote awareness or impact our society for the better at the collegiate level is a new concept and something that does not exist at Georgia Southern University.

Victor Papanek was an International Design Expert and Professor who specialized for many years in design for people in need. He believed a designer's skills were wasted developing gimmicks, when genuine work was required to make the world a better place. He advocated strongly for better design for those not benefiting from the work of traditional design studios.

The opening line of his 1971 book *Design for the Real World: Ecology and Social Change* states: "There are professions more harmful than industrial design, but only a very few of them. And possibly only one profession is phonier. Advertising design, in persuading people to buy things they don't need, with money they don't have, in order to impress others who don't care, is probably the phoniest field in existence today."
According to Papanek:

> In an age of mass production when everything must be planned and designed, design has become the most powerful tool with which man shapes his tools and environments (and, by extension, society and himself). This demands high social and moral responsibility from the designer. It also demands greater understanding

of the people by those who practice design and more insight into the design process by the public.[4]

Victor Papnek, who was once disliked, even loathed by his peers is today considered a pioneer of human-centered design. It is his principles and approach to human-centered design that aims to educate and inform society through sustainable, emotionally charged design solutions that the Colaboratory was founded upon.

Methodology

Qualitative research methods were utilized for the gathering of information and collection of evidence in development of this thesis. The intention is to understand meaning, experience, ideas, beliefs and values associated with the various design problems posed. Research collection methods included review and analysis of scholarly articles and web sources. Additionally, conversations with Colaboratory clients and their target audiences were paramount to the successful execution of the design solutions.

During the initial research phase, the purpose was to develop a space where designers could collaborate with individuals from other disciplines for an opportunity to create an experience and have an impact in their own communities, while working together to solve problems through design. Research began by examining other institutions of higher education and design schools with similar design center concepts on their campuses to determine the execution of design initiatives. We wanted to see which universities were successful in developing centers similar to what was envisioned for the Colaboratory concept. During this early phase of research potential problems that may be encountered in developing the thesis began to be anticipated. Questions posed were:

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[4] Papanek, Victor. *Design for the Real World – Human Ecology and Social Change.* Chicago, IL; Chicago Review Press, 2005.

What if similar design centers already exist? If similar centers do exist, how does the Colaboratory differentiate in the academic environment? How will the Colaboratory identify clients that need help solving problems that can benefit the greater good of a community?

It was determined that several institutions of higher education across the country operate functional design centers on their campuses. Some of the university's peer or aspirational institutions have specific programs related to collaboration across multiple disciplines or programs that encourage creating social change. However, no peer and aspirational universities have a combination of the two nor a design center. Of the peer and aspirational universities that have a design center, none focus on design through multidisciplinary collaboration across curriculums, or that took on clients that benefited the greater good or ignited social change within a community. It is this finding that solidified the idea for the Colaboratory as a unique multi-disciplinary design think-tank devoted to fostering an experience by stimulating creativity through collaboration among students with design clients. This niche concept of collaborating across disciplines benefiting the greater good of a community that makes the Colaboratory a distinctive concept amongst other institutions.

After the Colaboratory concept was more clearly defined as a center of design collaboration for the greater good, knowledge gathering, social problem analysis and design opportunities allowed for expansion the thesis. The Colaboratory concept is modeled after an archetypal design firm and the industry standard for gathering information about a client through a design brief. Design problems began to filter through the Colaboratory in the form of various clients and campaigns. Most of these clients were

identified through word of mouth in the community or stemmed from individuals making a phone call to the Betty Foy Sanders Department of Art, looking for help from students to solve a problem utilizing art or design. For example, American Sex was an ongoing awareness campaign that was developed to bring awareness to a social problem that our country faces on a daily basis and something that the team was passionate about working to solve. Team OCEAN, Hearts & Hands Clinic, and the Therapy Spot, all separately approached the Colaboratory with individual design problems. All of these clients shared a common need; help developing design solutions to express their work they are involved in for greater good.

Once a relationship was established with the client, the Colaboratory began a conversation that drove the qualitative research process. It begins by developing a design brief to assess the components of our client's problems and connect objectives with creative strategies while defining goals for success. The purpose of a design brief is to focus on the desired results of design. Key elements of the brief include: background information on the organization or issue, product or service, insight into the target audience, brand attributes, promise and mission, business objectives, calls to action, metrics for measuring success, supporting data, timelines, and most importantly, budget. While the design brief is a formal document, it is also used as a conversation catalyst between the Colaboratory and the client. Sitting down with our client and having a conversation based on a design brief allows us to gauge an emotional or human connection to the problem, which ultimately drove our success in developing solutions. This collaborative approach to design benefits the clients and community by helping to raise awareness to problems or issues that may have otherwise been overlooked. These

collaborative design solutions also help to inform the public who is otherwise uninformed about the various problems or issues within their own communities.

Measuring the success of these design solutions utilizing qualitative data is not an exact science. There are multiple ways one could go about measuring success of a design solution or campaign. The Colaboratory measures the success by gauging the audience's awareness of the problem before the solution is launched, then again after completion; measuring effectiveness based on the topic and expected behaviors. If the Colaboratory is able to reach one individual and impact their view on an issue for the greater good of society or a community, then it is considered a solution successful.

Production & Analysis

The completed body of work is representational of the types of solutions that are developed based on the methodology to benefit societies greater good using various types of design collaboration. Colaboratory clients such as Team OCEAN and the Hearts and Hands Clinic required design components such as identity and brand elements, while others such as the Therapy Spot were geared more towards user experience and service design, where an actual space was designed for their customers. The common link between all of these solutions is that they all solved a problem using design collaboration and benefitted the greater good of a community. These clients would not have been able to successfully execute solutions to their design problems without the help of the Colaboratory, due to extremely small operating budgets.

There are several advantages to design collaboration. Good design collaboration allows you to build off of each other's strengths, allowing you to provide a comprehensive package for the client. Many designers find that they will occasionally

fall into periods of reduced creativity where they struggle to come up with something new and original. Collaboration can be a great way to shake things up and renew your design ingenuity. If you can manage to collaborate alongside someone with a different specialty, working together can be a great opportunity for each of you to gain some new clients from each other's client base. You benefit from more business and the clients benefit from having two providers who work well together. Working together allows you to brainstorm and build off each other's ideas to create concepts much bigger that either of you would develop alone. It can also allow you to build off each other's enthusiasm for the project, which will further boost your creativity.[5]

Similarly there can be disadvantages to design collaboration that must be overcome in this type of setting. Designers who are used to working alone can sometimes find collaboration difficult because it means making decisions together, rather than being able to call the shots. Depending on your personality type, relinquishing control may be a difficult thing. Design work takes your all and as a result, egos and emotions often come into play. Disagreements over the best way to proceed, or over whose concept is most worthy of pursuit can lead to disagreements, tension, or even outright arguments. If the collaboration involves each of you creating different materials for the same project, it's only natural that you'll each have your own take on the concept and brand. Depending on just how much your designs differ, this can result in a lack of continuity in the overall project, ultimately weakening the brand. Another danger of collaborative design is the potential for disagreement over how the workload will be divided. This isn't limited to

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[5] Some Design Blog. "The Ups and Downs od Collaborative Design." *Some Design Blog.* April 23, 2011. somedesignblog.com (accessed November 1, 2015).

design work either. You need to decide who is responsible for quoting, invoicing, collections, client communications, and project management. If one party feels that they're pulling more of the load, conflict can arise.[6]

The processes used to successfully solve these design problems all hinged on collaboration between different individuals. At project conception the creative brief and background information about the problem are assessed. Then the work is distributed amongst team members based on need, knowledge, and skill set. The solutions created for the different clients were all developed by a process of layering the collaborative concepts after multiple rounds of edits with the client, which resulted in a final design solution that ultimately brings awareness to the client's problem.

The following chapter will discuss the individual clients and collaborative design solutions developed for them, including a visual analysis of each. The visual analysis will help us better understand the solutions by looking closely at the visual qualities of the work and considering how the various elements came together to create a particular experience and include historical context or interpretations of meaning depending on the problem and its solution.

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[6] Some Design Blog 2011

CHAPTER 3: COLABORATORY

The Colaboratory is a multi-disciplinary design think-tank that fosters an experience by stimulating creativity through collaboration among students with actual clients to benefit the greater good of a community or ignite social change. The Colaboratory facilitates collaboration between Georgia Southern University's faculty, students and community. This multidisciplinary approach enhances and develops transferrable skills through experience, creative, research, and leadership-based solutions that help solve, or call attention to, local, national, and global issues. Empowering students with 'Design Thinking,' along with hands-on experience, students seeking to go the extra-mile undertake projects and issues within small groups to provide a positive impact or solution. Learning about and connecting with communities involves the integration of many disciplines while combining classroom experience with work in the field, thus fusing theory and practice.

The Colaboratory is a place for persons to gather, interact, and explore shared experiences. It facilitates research and fieldwork opportunities, all while inspiring critical thinking and building relationships. It's purpose it to incubate, assist, improve, create, develop, innovate, and inspire others to do "good" and impact society. The Colaboratory brings human-centered design to overlooked problems and underserved people, creating a unique learning experience that engages students, clients and communities.

At the Colaboratory the brand is everything we say and do and how we say and do it. A brand encompasses all aspects of a company, product or service – name, logo, typefaces, colors and slogans encompass the visual aspects. The brand also includes the whole experience, everything that comes together to form image and reputation. For the

Colaboratory, this experience affects the way people feel and respond when they think of the University community, faculty, staff, student and alumni.

The Colaboratory result is unique in that it uses cross discipline collaboration to help solve problems or bring awareness to social issues through design. The Colaboratory: incubates, assists, improves, creates, develops, innovates, and inspires others to do good. It is committed to the education of cultural leaders who will engage and inspire audiences through our four core segments through research, creativity, experience, and leadership. The Colaboratory foundation of design that serves a greater good is an extension of the type of students attracted to Georgia Southern University. This collaboration provides the tools for self-discovery and risk-taking in an environment that thrives on critical thought and action. The Colaboratory is exciting, proactive, responsive and community-centered. It insists that people not only take a critical view of the world, but also that they act on this view. To inspire audiences to take action, the Colaboratory expresses ideas through an interdisciplinary approach to the visual arts.

CHAPTER 4: THE COLLABORATIVE DESIGN SOLUTIONS

American Sex

American Sex was the catalyst that sparked the idea of creating a collaborative studio that utilizes design to impact society's greater good. This endeavor was a guerilla marketing campaign dedicated to aggressively fighting child sex trafficking in the United States. Armed with knowledge of advertising and communication techniques, along with an activist spirit, the concept brought awareness to the to the exploitation of children and young adults through design collaboration. The purpose was to bring social consciousness to the anti-trafficking movement through design, subversive marketing and advertising tactics used to educate an otherwise uninformed public.

A team of seven classmates who were posed the problem of cultivating a design awareness campaign utilizing subversive marketing tactics developed the American Sex campaign. The campaign consisted of a variety of design and marketing components that each team member worked on in a collaborative effort. Solutions included package design, print advertisements, posters, flyers, information graphics, digital graphics, social media, a blog, a marketplace micro site and an educational website. The objective of the American Sex campaign was to effectively sell sex to a consumer without making it obvious that it is a child. This campaign was designed to show people just how easy it is to purchase a child for sex in the United States. The strategy for this guerilla marketing awareness campaign used marketing principles from Robert B. Cialdini's book: *Influence: The Psychology of Persuasion,* which explains the psychology of why people say "yes" based on the principles of reciprocity, commitment and consistency, social proof, authority, liking, and scarcity. The campaign incorporated the principles using

design elements and marketing devices to convey an anti-trafficking message. Print material consists of product packaging, posters, postcards, information graphics and newspaper advertisements. Digital elements include a micro site, marketplace, educational website and social media components. The physical product prototype was a metaphor for an actual child, the product packaging mimicked that of bold, trendy, chic products, yet describing sexual tendencies associated with a variety of adults.

This campaign was tested using the social proof test from Cialdini's *Influence: The Psychology of Persuasion.* The design team tested its target audience as the consumer, utilizing the Georgia Southern University student body as our assessment subjects to assess the impact of the campaign in a real life scenario. The team set up a table at the Student Union to test various guerilla-marketing techniques and assess the overall campaign hypotheses, while simultaneously bringing awareness to the issue of child sex trafficking. The American Sex products were displayed and students were encouraged to approach the table utilizing various design components, as well as persuasion tactics from *Influence: The Psychology of Persuasion*. Once the product was in hand most people walked away to investigate further. Inside the package a single slip of paper directs them to the micro site. At the micro site, consumers can purchase their favorite product. Then, at the point of sale the site then redirects to the actual educational website where the buyer is met with the public service announcement: "Stop! Did you know the sex trade in America was that easy?" which serves to inform the consumer on just how effortless it is to buy a child for sex in this country.

The results of this campaign yielded observation and analytics the design team was able to analyze and assess. Information graphics were created based on the data collected,

which were then used to further educate the public after the guerilla-marketing devices were tested (see Appendix A, *Figure 6*). It was this experience, developing the American Sex campaign that sparked the idea of creating a collaborative think tank that would take on more problems that would enhance the greater good.

Team OCEAN

Team OCEAN is a non-profit volunteer based program that encourages ethical boating practices. Supported through a partnership between the Rookery Bay Reserve, Florida Sea Grant, and other local community donors Team OCEAN reaches out to boaters and the community. Volunteers educate the public by sharing information on "Leave-No-Trace" practices, boating safety, fisheries conservation and marine recreation in effort to help keep Rookery Bay a pristine wilderness experience.

Team OCEAN identified damaging impacts from visitor use as one of six priority problem areas in the Rookery Bay National Estuarine Research Reserve that needed to be addressed. The strategy for addressing this growing and dynamic problem is multi-faceted and includes educational awareness regarding boat navigation to avoid sensitive submerged habitats, etiquette in shorebird nesting areas, guidance on protecting sensitive vegetation, and litter control.

The Colaboratory was brought on board to help expand the program's outreach and improve the effectiveness of its message by developing a brand identity and public awareness campaign to educate the Rookery Bay community. Brand elements include identity standards, templates for all visual materials, and protocols for verbal message delivery. The public awareness campaign is centered around the "I am Team OCEAN"

pledge on boating ethics for coastal stewardship and includes educational and action print components.

The Team OCEAN campaign components include a logo, awareness poster campaign, and various promotional items such as t-shirts, can coolers, key chains, and stickers. The final Team OCEAN logo utilizes shape and color to convey its message. It illustrates a fish, bird, and boat using neutral and blue tone signifying land and sea components of the premise behind the Team OCEAN campaign. These graphic elements are tied back to the actual landscape and animal habitat surrounding Rookery Bay; helping to drive home its significance to the community it was designed to educate. Using the final Team OCEAN logo, the idea was developed to include a simple addition of the "I am Team OCEAN" campaign allowing patrons to promote environmental and boating stewardship. This campaign concept was used on posters as well as the various promotional items. The poster campaign message calls attention to ethical boating practices in Rookery Bay and how if those practices are not in place or followed, the consequences to the ecosystem and it's wildlife can be detrimental. The posters are designed using simple contrast of a silhouette image against the traditional ecosystem color pallet emphasized by hints of red indicating the issues faced by the specific subject matter of each poster. As a result the campaign is used to call attention to specific problems the Team OCEAN staff hopes to bring awareness to the issues.

Hearts & Hands Clinic

The Hearts & Hands Clinic's is a non-profit organization whose mission is to promote healthy living and health education by providing free primary health services for citizens of Bulloch County Georgia. These individuals must be medically uninsured

and have an income at or below the federal poverty guideline. The clinic's purpose is not to enable, but to serve the community by providing support for individuals as they seek ways to medically better themselves.

The Colaboratory was tasked with updating the Heart's & Hands Clinic identity mark while maintaining the integrity behind its original logo concept. The clinic's original logo was a hand drawn sketch on a napkin that was designed by the clinic's founder who was a Georgia Southern student. While the original logo had significance in relation to the clinic's name and story, it lacked aesthetic design value. The new mark illustrates a gestural heart, which represents a textural human quality. The mark is designed with a warm tactile quality to evoke more emotion from the viewer. The updated version is a simplistic play on a traditional representation of the heart. The hands holding the heart represent the clinic volunteers holding their patients delicately in their hands, caring for them when they are in need of medical attention. This mark also pays homage to the clinic's original logo, while giving it a more contemporary feel. The plus symbol is used instead of an ampersand or "and" because its symbolism relates back to a universal medical symbol. The logo uses a "less is more" approach to design. The mark is modern and educated, but the simplistic approach evokes a sense of comfort because the patients can relate to directly the mark.

The updated identity has given the Hearts & Hands Clinic a simplified, more professional look and feel. In addition to the logo, the Colaboratory provided a stationary suite consisting of letterhead, business card, thank you card, and appointment card. Other components included were an updated website template, educational brochure, and an identity standards guide highlighting appropriate use of all marks and collateral.

This new appearance has helped the clinic gain recognition and garner support from community members, as well as other constituents throughout the state including state representatives. Through the development of a new identity design that better advocates and attracts attention on the clinic's behalf we are able to help educate our community and state about the efforts this establishment offers.

<p align="center">*The Therapy Spot*</p>

The Therapy Spot is a multidisciplinary therapy center committed to providing quality therapy services in a child-focused environment. The center provides speech, feeding, physical, and occupational therapy as well as aquatic physical and occupational therapy. The therapists have unique and specialized skills and training, and strive to pair patients with therapists that will best meet each child's individual needs.

The Therapy Spot staff approached the Colaboratory team looking for help solving how they could better utilize an outdoor space with their clients. Research began by investigating the types of spaces and activities that are used in the specific types of therapy they provide, in addition to how children react to certain elements of design, such as shape, line, color, and texture. After conducting the preliminary research it was determined that this would be a service design solution. According to Marc Stickdorn and Jakob Schneider:

> Service design is an emerging field focused on the creation of well thought through experiences using a combination intangible and tangible mediums. It provides numerous benefits to the end user experience when applied to field such as retail, banking, transportation, and healthcare. This cross-disciplinary practice combines numerous skills and helps to innovate or improve services to make them more useful, usable, desirable for clients and efficient as well as effective.[7]

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[7] Stickdorn, Marc, and Jakob Schneider. *This is Service Design Thinking.* Hoboken, NJ: John Wiley & Sons Inc., 2011.

The team began by drafting potential sketches incorporating various elements of design into the space. The team also reached out to members of the community to see what resources might be available to help implement the design solution. One of the strategies in the book *Designing For Social Change* is to utilize local resources. Andrew Shea suggests:

> Talk to community leaders and survey the community to see what local material or resources are plentiful and can be incorporated into the design. Learn what skills or talents might contribute during the research process and to the final design solution. Utilize these resources to create a design that more effectively integrates into their lives and that empowers them to deal with similar issues in the future.[8]

Community businesses both large and small were able to help make this design a reality. Lowe's Home Improvement contributed many of the building supplies needed to create the three dimensional components, while a local small business, Pittsburgh Paints was able to aid in the initial research phase of trying to determine what type of paint and stain needed to be used to yield the best results in the space.

The space that needed to be designed for the Therapy Spot is a 20-foot by 40-foot area behind their main facility. The space incorporates various elements of design to create an experience for its end user. It is fenced in and the floor area is designed to mimic a road map, depicting a small town with roadways and landmarks, created to simulate a coloring book that includes various elements of color, line, and shape. Concrete stain and outdoor grade latex and acrylic paints were used in the execution of this area to ensure longevity and durability of the space. Other design elements

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[8] Shea, Andrew. *Designing for Social Change.* New York, NY: Princeton Architectural Press, 2012.

incorporated include texture in the form of the grass barnyard and river rock garden. These elements play to the tactile senses of the children that need therapy in these areas. Along the fence there is a magnetic board, a chalkboard, and a music wall. All of the components within this space were designed to trigger specific sensory mechanisms such as sight, sound, and touch.

The intention of this space is to utilize elements of design to create an experience that triggers children's senses. As a result, the staff of the Therapy Spot can develop physical and occupational therapy devices in a unique outdoor space designed specifically to supplement their clients needs. This space is unique to the Therapy Spot in that it is the first and only one of its' kind in Bulloch County, which will significantly benefit the families it serves in Statesboro and surrounding communities.

This design collaboration was unlike any of the other clients previously mentioned in that it involved creating an actual space for children to experience opportunities they might not have otherwise had the opportunity to. The Colaboratory took on this problem with little to no knowledge of how to go about developing a solution, but the emotional triggers involved with this client drove us to design a one of a kind space for the children of our community.

The expectation for this design solution is that it will drastically impact the young patients of The Therapy Spot for the better. Once example of a success story is that of a young boy who stood for an extended period for the first time ever while interacting with the music wall we designed and installed in the outdoor space. And while it is still to early to measure the effectiveness of this design solution we are able to document what is happening in the space based on our original thoughts about how this would impact the

end user. We in turn take that information and are able to adjust the design as needed and

allowed.

CHAPTER 5: CONCLUSION

Designing for the greater good seeks to create transformational change to under-

served, underrepresented, and disadvantaged communities. Graphic designers at the

Colaboratory use their skill sets to address issues such as poverty, health and well-being,

the environment, and human rights. According to the IDEO CEO Tim Brown in the

Design For Social Impact How-to Guide foreword:

> Social impact applies to a broad spectrum of contexts. To designers, it is about the
> impact of products or services on individuals and groups of people. We look at
> the broader impact of all of the design work we undertake. We think about
> balancing the needs of the individual with the needs of the overall community. On
> every design project, we can consider the triple bottom line and take into account
> social, environmental, and economic impacts. [9]

Collaboration between designers, across disciplines, and communities has the potential to

generate more influential future initiatives that successfully impact the quality of life in

our society. It is vital that as graphic designers we immerse ourselves in the communities

we seek to impact. In order to accurately understand a client or community's needs, it is

extremely important to gain knowledge and first-hand experience of the community and

its members.

This chance to collaborate with others to execute design solutions is a unique

opportunity that most students never get to experience prior to leaving the university

environment. The Colaboratory gives students the opportunity to engage in real life

scenarios that designers often face on a daily basis. From working with individuals from

different majors that have different skill sets, to working with actual clients who have a

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[9] IDEO & The Rockefellar Group, " Design For Social Impact How-To Guide," *IDEO*,
ideo.com/images/uploads/news/pdfs/IDEO_RF_Guide.pdf (accessed 01 20, 2016).

problem they need solved using design. The Colaboratory fosters design collaboration unlike any other design center in a university setting.

This thesis successfully examined how design collaboration ignites social change within a community and inspires transformation in human behavior by exploring how designing for the greater good impacts our society and how these collaborative experiences have bettered the community and clients served. David Berman mentions in his foreword for *The Design Anarchists Handbook*: "Let's embrace a responsible and honored role in society. Once we do so, society will truly recognize the power of design and the special role that designers play in a brighter future."[10]

In closing, to quote Katie Dill, Head of Experience Design at AIRBNB: "Great designers don't see problems and solutions alone—they see stepping stones for a coherent, intentional journey."

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[10] Scalin, Noah, and Michele Taute. *The Design Activists Handbook.* Blue Ash, OH: How Books, 2012.

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